



# Libreria Alberto Govi

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Item no. 14

## List February 2025

1. **ABBOTT, Robert** (1560-1617). **Antichristi demonstratio, contra fabulas pontificias, & ineptam Roberti Bellarmini De antichristo disputationem** [...] Londini, excudebat Robertus Barkerus, MDCVIII (London [i.e. Frankfurt?], Robert Barker, 1608). [Bound with:] **GRASER, Konrad der Ältere** (1557-1613). **Historia Antichristi Illius Magni, Explicata Decem Exercitationibus in alteram partem Cap. XI. Prophetiae Danielis, quae decem posterioribus versibus capituli continentur. Habes heic, Christiane Lector, praeter doctrinam de Quatuor Monarchiis illustratam & confirmatam, iustem ferè Commentarium in Daniele, & reliquas utriusque foederis Prophetias, quae materia de Antichristo concernunt; Omnia ex Hebraicis fontibus deducta.** Lugduni Batavorum, MDCVIII (Leiden, 1608). [Bound with:] **SUTCLIFFE, Matthew** (1550-1629). **Matthaei Sutlivi De Pontifice Romano, Eiusque Iniustissima In Ecclesia dominatione, Adversus Robertum Bellarminum, & universum Jehusitarum sodalium, Libri V.** Hanoviae, Apud Guilielmun Antonium, MDCV (Hanau, Wilhelm Antonius, 1605).

Three works in one volume, 8vo (163x97 mm). [20], 582 [i.e. 482], [2]; 474, [4 blank]; 708, [28] pp. Collation: \*<sup>8</sup> \*\*<sup>2</sup> A-Gg<sup>8</sup> Hh<sup>2</sup>; A-Gg<sup>8</sup> (ll. G6-7 blank); A-Zz<sup>8</sup>. With the woodcut device on the title pages, woodcut initials and head-pieces. Contemporary stiff vellum, flat spine with gilt title on lettering piece, blue edges (new endleaves, binding slightly worn and soiled, lettering piece worn, traces of ties). Slightly uniformly browned throughout, some marginal staining, small burn hole on the l. A2 of the third work affecting a few letters, title page of the first work soiled, upper margin of the first ten leaves in the first work a bit frayed, all in all a good, genuine copy.

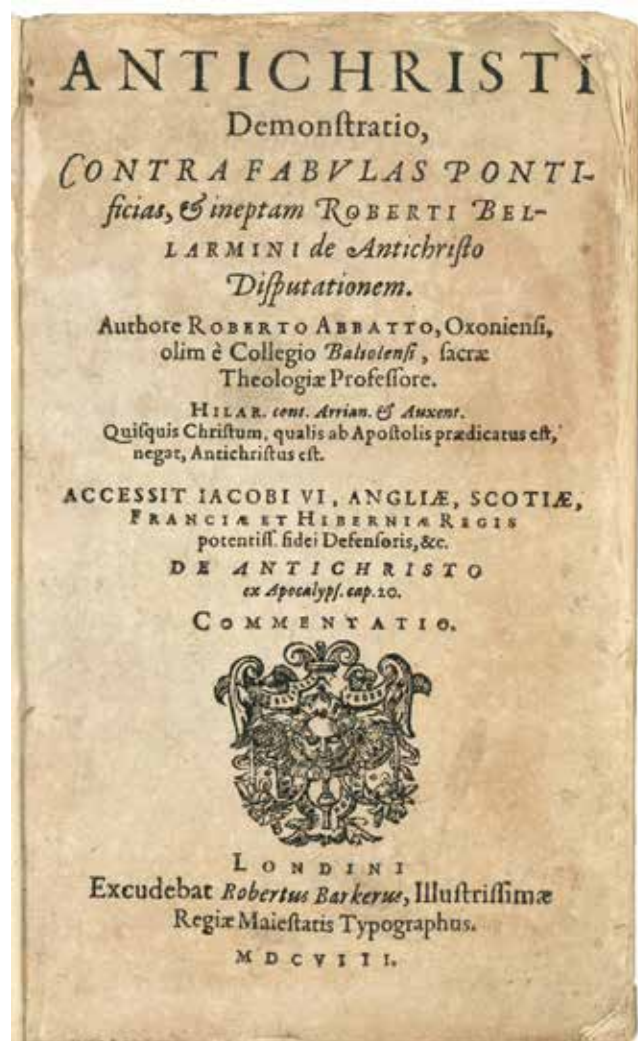
Rare and curious miscellany volume on the 'Antichrist'. At the end of the 16<sup>th</sup> century, England was a land of intense religious hatred and devotion. The Anglican Reformation was still fresh in people's minds, and the

alternate supremacy of Protestants and Romanists had recently been ended by the accession of Queen Elizabeth. But the Church of England, barely established on its new independent footing, was still shaken by the fierce attacks of the Papists and the Puritans. It was in this theological atmosphere that many anti-papist and anti-Catholic writings were published, including the present volume that puts together: the second edition of the *Antichristi Demonstratio* (first 1603, 4to), with the addition of the commentary of the King James I (from the l. Gg2v), here printed for the first time; the first and only edition of the *Historia Antichristi Illius Magni* by the German Lutheran theologian Conrad Graser, who was a professor of Hebrew at the Gymnasium in Thorn, West Prussia; and, at last, the third edition of Matthew Sutcliffe's *De Pontefice romano* (first London 1599, 4to; second 1603). Robert Abbott, elder brother of the Archbishop of Canterbury George Abbott, was an important Anglican theologian. Born in Guildford, Surrey, in 1560, he was educated at the local free school there and then at the



Balliol College, Oxford, where he became a professor in 1581. His lectures and orations at St. Martin's Church in Oxford and at Abingdon in Berkshire made him a famous preacher. It is interesting to note the contrast with the talents and temperament of his brother, the archbishop. Indeed, they are described as: George was the more plausible preacher, Robert the greater scholar; George the abler statesman, Robert the deeper divine; gravity did frown in George, and smile in Robert. Abbott's reputation was then increased by the publication in 1594 of the work *Mirror of Popish Subtleties*, a refutation of the arguments advanced by Sander and Bellarmine against the protestant theory of the sacraments. On the accession of King James I in 1603, he was appointed royal chaplain in ordinary. In the same year Abbott published the *Antichristi Demonstratio*, also intended as a reply to R. Bellarmino. This treatise was so well received by James I that when the second edition of Abbott's book was published in 1608, his majesty ordered that his own commentary on the Book of Revelation be appended. For the *Biographia evangelica*: an honour unaccorded by James I to any other of the 'great clerks' of the realm. An eminent theologian and anti-Catholic polemicist, Abbott was made Bishop of Salisbury in 1615 by the King's favour. He died two years later.

Matthew Sutcliffe was an English clergyman, academic and lawyer. He became Dean of Exeter in 1588, a position he held for over forty years. He served as royal chaplain during the reign of Elizabeth and was retained under James I of England. He was the founder of Chelsea College, a royal centre for the writing of theological literature, later closed at the behest of Charles I. Sutcliffe wrote extensively on religious matters as a controversialist, adhering to a reformed Protestant theology and the progressive Reformation within the Anglican Church. He wrote from the Anglican front or anti-Catholic responses to such key figures as Cardinal Bellarmino (as the *De Pontifice Romano*), Robert Parsons, Henri Garnet and others. In his writings, Sutcliffe denounced the Papists as worse than the Turks and claimed that the Church of Rome had recently failed in its role as Mother Church. His works reveal the xenophobia, violent anti-Catholicism and neurotic power of subversion in Rome.



OCLC: 1351217765, 633888241, 844059403; VD17 12:110503N (Sutcliffe); E. Middleton, *Biographia Evangelica*, London, 1779, vol. II, pp. 376-382; *McClintock and Strong Biblical Cyclopedia*, online; N.W.S. Cranfield, *Sutcliffe Matthew (1549/50–1629), dean of Exeter* by Nicholas W. S. Cranfield, *Oxford Dictionary of National Biography*, 2004; F.J.R. Troup, *Biographical Notes on Matthew Sutcliffe, Dean of Exeter 1588-1629*, Plymouth, 1891.

€ 1.200,00 (more pictures available [here](#))



BERNOULLI, NUCK, HALLEY, CASSINI, BOYLE, RAMAZZINI, ETC.

2. **ACTA ERUDITORUM** anno MDCXCII publicata. Leipzig, Johann Georg for Johann Grosse's heirs and Johann Friederich Gleditsch, 1692.

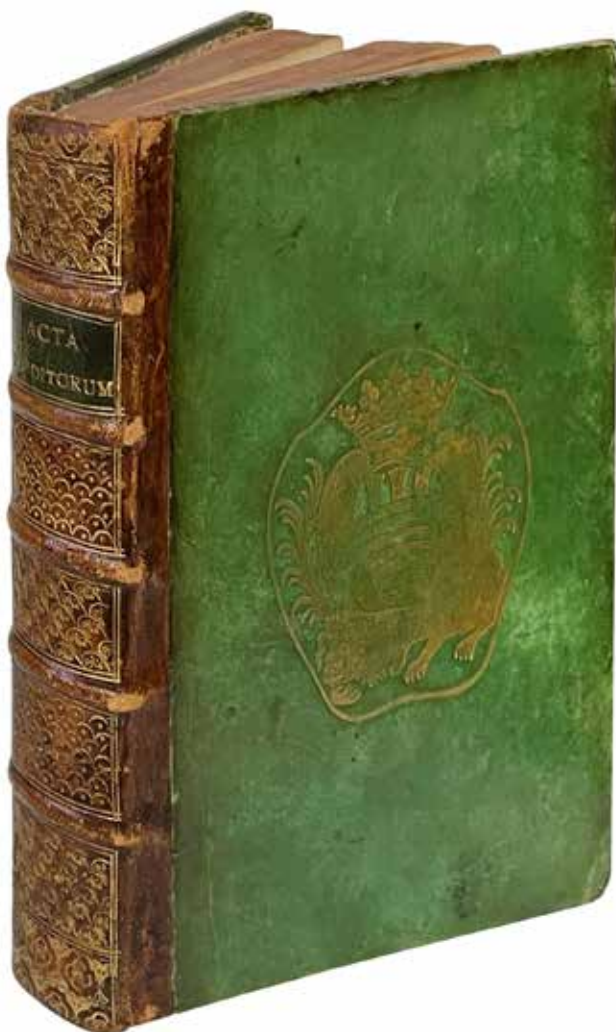
4to (212x158 mm). [2], 570, [28: index] pp. and XIII engraved plates (some folding). Collation: [π]<sup>1</sup> A-Eeee<sup>4</sup> Ffff<sup>3</sup>. Plate IX and quire Hhh misbound, but complete. Woodcut diagrams in text. 18<sup>th</sup>-century green vellum over boards, spine covered in richly gilt calf with morocco lettering piece, front panel with the gilt coat-of-arms of Joseph Bonnier de la Mosson (1702-1744, French aristocrat, colonel of the Régiment des Dragons-Dauphin, maréchal des logis de la Maison royale, and later treasurer of Languedoc, famous during his lifetime for the collections he gathered in his Paris hotel and for the Château de la Mosson he built near Montpellier, which caused the family's bankruptcy after his death), back panel with his gilt name within a cartouche, marbled endleaves, red edges (slightly worn and rubbed). Bookplate of Prof. Giorgio Tabarroni, Bologna, on the front pastedown. Uniformly browned as usual, marginal tears to plate III with no loss. A good, genuine copy.

The *Acta Eruditorum* was arguably the most important scientific journal of its time. Published for 50 years between 1682 and 1731, it was founded in Leipzig by Otto Mencke with the support of Gottfried Leibniz from Hanover. Mencke was the chief editor until 1707. His son Johann Burckhardt Mencke succeeded him as editor-in-chief from 1708 to 1731. After his death in 1732, the journal was renamed *Nova Acta Eruditorum* and continued its publications until 1782. The journal was published monthly, entirely in Latin, and contained articles, short essays, excerpts from new publications, reviews, and notes on physics, chemistry, mathematics, astronomy, medicine, biology, history, archaeology, geography, philology, and literature.

In the 1692 issue stand out the following contributions: J. Bernoulli's *Solutio Curvae Causticae per vulgarem Geometriam Cartesianam* (pp. 30-35 and pl. I); A. Nuck's *Adenographia curiosa et Uteri Foeminei Anatome nova* (pp. 97-106 and pl. II); J. Bernoulli's *Curvatura Veli* (pp. 202-207 and pl. III); *Solutio Problematis Florentini, seu Constructio Testudinis Quadrabilis Hemisphaericae, autore G.G.L.* (pp. 275-279 and pl. V); E. Halley's *Reputatio Circulationis aequorum Maris vaporum et Causa Fontium* (pp. 307-312); A. Moulin's *Relatio Experimenti de Mercurio sanguini injecto* (pp. 313-315); L. Marracci's *Prodromus ad Refutationem Alcorani* (pp. 329-337 and 371-381); S. Vauban's *Ratio probe muniendi* (pp. 337-342 and pl. VIII); G.D. Cassini's *Diversae Motus Periodi in Jupiter Planeta noviter observatae* (pp. 358-365 and pl. IX); D. Guglielmini's *Epistolae duae Hydrostaticae* (pp. 431-435 and pl. XI); R. Boyle's *Experimenta medica* (pp. 491-494); B. Ramazzini's *De Fontium Mutinensium admiranda Scaturigine* (pp. 505-510 and pl. XIII); E. Halley's *Emendationes in tria loca Naturalis Historiae C. Plinii* (pp. 529-534).

VD17, 3:314138V.

€ 2.800,00 (more pictures available [here](#))

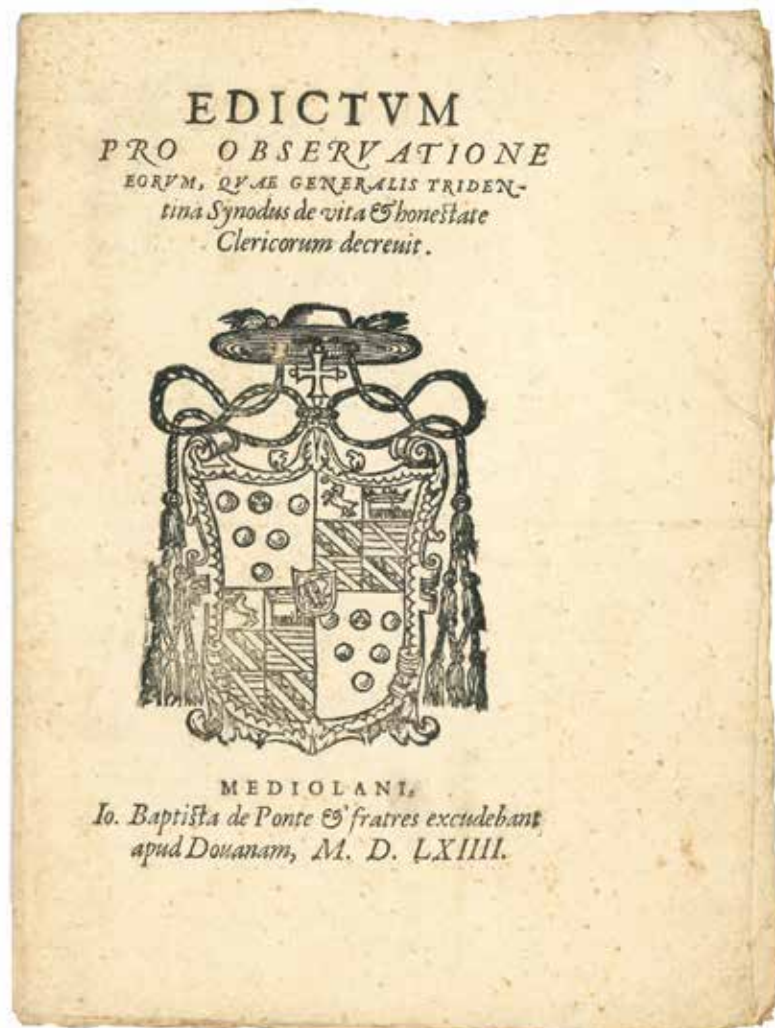


3. **ARCHBISHOPRIC OF MILAN.** *Edictum pro observatione eorum, quae generalis Tridentina Synodus de vita & honestate clericorum decrevit.* Milan, Giovanni Battista Da Ponte & brothers, 1564.

4to (210x159 mm). [6] leaves. Collation: A<sup>6</sup>. Woodcut coat-of-arms of Cardinal Carlo Borromeo on the title page. Roman and italic type. Unbound and unsewn. Some foxing, trace of horizontal folding.

Rare first edition of this extremely important edict, written by Niccolò Ormaneto and dated 25 October 1564, the first of a series of decrees by which Carlo Borromeo introduced his radical reform of the clergy in his archbishopric of Milan.

Carlo Borromeo was appointed Archbishop of Milan on 12 May 1564, at the age of 26. Since he was in Rome, he sent Niccolò Ormaneto there in June of that year to govern the Church of Milan in his absence. Borromeo had met Ormaneto in Rome, where he was counsellor to several bishops. Ormaneto was a priest of considerable stature who had formed under Monsignor Gian Matteo Giberti, Bishop of Verona, and had later been a companion of Cardinal Reginald Pole. The newly elected Archbishop of Milan had him transferred from the neighbouring diocese of Verona to his own. Ormaneto immediately set to work, organising a diocesan synod in a very short time. Synods had already been held in Vigevano, Brescia, Cremona and Verona. It was time to have one in Milan. The synod opened on 29 August 1564. One thousand two hundred priests gathered to hear Borromeo's programme for the implementation of the Tridentine decrees and the disciplinary measures he wanted to impose on the Milan clergy with regard to residence, reduction of the number of benefices, ethics, habits, ecclesiastical studies and pastoral practices. These unpopular measures provoked protests, but were nevertheless relentlessly carried out by Monsignor Ormaneto with the help of Monsignor Goldwell, who was appointed auxiliary bishop. Finally, in September 1565, Borromeo arrived in his diocese with a procession of a hundred people and an escort of cavalry. In 1566 Ormaneto was appointed Bishop of Padua and went to Spain as Nuncio.



Carlo, son of Ghiberto Borromeo, count of Arona, and Margarita de' Medici, was born at the castle of Arona on Lago Maggiore. He studied civil and canon law at Pavia. In 1554 his father died, and, although he had an elder brother, Count Federico, he was requested by the family to take the management of their domestic affairs. After a time, however, he resumed his studies and in 1559 he took his doctor's degree. In 1560 his uncle, Cardinal Angelo de' Medici, was raised to the pontificate as Pius IV. Borromeo was made prothonotary, entrusted with both the public and privy seal of the ecclesiastical state, and created cardinal with the administration of Romagna, and the March of Ancona, and the supervision of the Franciscans, the Carmelitan and the knights of Malta. He was thus at the age of twenty-two the leading statesman of the papal court. Having moved to Rome, he also explored with his friend Filippo Neri the early Christian remains and in 1561 became a friend of Michelangelo, whose fresco *The Last Judgement* he defended against the latter's critics (cf. R. de Maio,

*Carlo Borromeo e Michelangelo*, in: "San Carlo e il suo tempo", Rome, 1986, II, pp. 995-1011). In 1562 he founded the Accademia delle Notti Vaticane, an academy of learned churchmen and was instrumental in persuading Pius IV to convene the third session of the Council of Trent. A year later he was appointed Archbishop of Milan and returned in his diocese in 1565. On the death of his brother, he was advised to quit the church and marry, that his family might not become extinct. He declined the proposal, however, and became henceforward still more fervent in exercise of piety, and more zealous for the welfare of the church. He devoted himself wholly to the reformation of his diocese, made a series of pastoral visits, established seminaries, colleges and communities for the education of candidates for holy orders. Borromeo met with much opposition to his reforms. The governor of the province, and many of the senators, addressed complaints to the courts of Rome and Madrid. They were apprehensive that the cardinal's ordinances would encroach upon the civil jurisdiction, Borromeo also faced staunch opposition of several religious orders, particularly that of the Humiliati (Brothers of Humility). Some members of that society formed a conspiracy against his life, and a shot was fired at him in the archiepiscopal chapel. His survival was considered miraculous. He successfully attacked his Jesuit confessor, Giovanni Battista Ribera who, with other members of the college of Milan, was found to be guilty of unnatural offences. This action increased Borromeo's enemies within the church. Devotion to him as a saint was at once shown and gradually grew, and the Milanese kept his anniversary as though he were canonized. This veneration, at first private, became universal, and after 1601 Cardinal Baronio wrote that it was no longer necessary to keep his anniversary by a requiem Mass, and that the solemn Mass of the day should be sung. Then materials were collected for his canonization, and processes were begun at Milan, Pavia, Bologna, and other places. In 1604 the cause was sent to the Congregation of Rites. Finally, 1 November 1610, Paul V solemnly canonized Carlo Borromeo, and fixed his feast for the 4<sup>th</sup> day of November. The position which he held in Europe was indeed a very remarkable one. The mass of correspondence both to and by him testifies to the way in which his opinion was sought. The popes under whom he lived sought his advice. The sovereigns of Europe, Henry III of France, Philip II, Mary Queen of Scots, and others showed how they valued his influence. In 1614 it was decreed that he was to be portrayed as a holy cardinal and not as an archbishop. Daniele Crespi's *Supper of San Carlo* (Santa Maria della Passione, Milan) movingly records his austerity, while a monumental bronze and copper statue designed by Cerano in 1614 and erected by the Borromeo family to commemorate their illustrious native saint, suggests the heroic strength of the reformer (cf. M. de Certeau, *Carlo Borromeo*, in: "Dizionario biografico degli Italiani", Rome, 1977, XX, pp. 260-269).

Edit 16, CNCE 24305.

€ 2.600,00 (more pictures available [here](#))



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

4. **ARNOLDI DE USINGEN, Bartholomaeus** (1465-1532). **Parvulus philosophiae naturalis Figuralis interpretatio in Epitoma philosophiae naturalis in laudatissimo Erfurdiensi gymnasio per Barth. de Usingen liberalium studiorum concinnata [...]** **Annexa est huic opuscolo Quaestio ardua de Quiditate quantitatis continuae.** Basel, Jakob Wolff de Pfortzheim, 4 December 1511. [Bound with] **EIUSDEM. Compendium Naturalis philosophiae Opera et studio singulari M. Bartholomei de Usingen In Gymnasio Erphurdiensi Collectam ad laudem Dei et ei publicae litterariae [...]** Erfurt, Wolfgang Schenck, [1507].

Two works in one volume, 4to (209x153 mm.). CXL [i.e. 130], [1 blank]; [74] ll. Collation: A<sup>8</sup> B-C<sup>6</sup> D<sup>4</sup> E-G<sup>8</sup> H<sup>12(-1)</sup> I<sup>6</sup> K-S<sup>8</sup> T<sup>4</sup>; A<sup>4</sup> B<sup>6</sup> C<sup>4</sup> D<sup>6</sup> E<sup>4</sup> F<sup>6</sup> G-H<sup>4</sup> J<sup>6</sup> K<sup>4</sup> Z<sup>4</sup> A<sup>6</sup> A<sup>4</sup> D<sup>6</sup> P<sup>6</sup> (l. P6 blank). In the first work the l. H12 is not present as in all copies. With a large woodcut on the l. XLVIIIv. The title epigram in the second work is assigned to "E.H." (probably Eobanus Hessus) at the l. A1v. Contemporary half blind-tooled pig skin over wooden boards (binding slightly rubbed, round worm holes to the back panel, traces of clasps). On the first title page contemporary ownership entry 'Mann er [...] 1515', in the final index of the first work page numbering added by a contemporary or slightly later hand. With some marginal manuscript annotations. Several worm holes and tracks at the beginning and at the end of the volume, some occasional light browning and staining, first title page soiled, upper margin of the first two leaves frayed, all in all a good copy.

Rare third edition (first: Leipzig 1499; second: Cracow 1507) of the *Parvulus philosophiae naturalis* and first edition of the *Compendium naturalis philosophiae*. Both works are commentaries on Peter of Dresden's (Peter Gerticz) treatise *Parvulus philosophiae naturalis*, often used as teaching material in the Erfurt schools since the end of the 14<sup>th</sup> century. Arnoldi's compendia are intended to introduce students into the application of the scholastic nominalistic criteria. It deals in particular with the topic of the sensation and perception as exposed in Aristotle's *De anima*.

The *Parvulus philosophiae naturalis* is a concise compendium, containing overall 56 *Quaestiones*, each one beginning with 'Utrum', divided into two groups. At the end is furthermore printed the text of a quodlibet disputation which took place at Erfurt in 1497 and in which the leading teachers of the philosophy faculty, Jodocus Trutfetter and Bartholomaeus Arnoldi, determined the position with respect to certain questions in a programmatic manner, i.e. their explicit adherence to William Ockham's philosophy (here printed under the title *Questio annexa de Quiditate Quantitatis continuae*).

Bartholomaeus Arnoldi (also called Usingen after his birthplace) began his studies at the University of Erfurt in 1484. He became a Bachelor of Arts in 1486 and Master of Arts in 1491. He taught philosophy at Erfurt University for twenty-four years. In 1498, he became a member of the council of the faculty of arts and afterwards was active in several official positions. From 1501 to 1505, he was one of Luther's teachers in philosophy. During 1504 he was dean of the faculty and joined the Augustinian hermits in 1512. Two years later he was promoted Doctor of Theology and became actively involved in the German Counter Reformation and in particular opposed the Wittenberg reformers. In 1522, he became archdeacon. During the Peasant's War in 1525 he was forced to leave Erfurt and ended up in Würzburg, where he stayed at the local Augustinian monastery. During his last years, Arnoldi followed the local bishop, Konrad von Thüngen, in visitations to the monasteries and in the struggle with growing Protestantism. He appeared with him in the Diet of Augsburg, 1530, where he was appointed as a member of the commission to examine the Augsburg Confession and where he contributed to the writing of the Catholic Response. He died in Würzburg in 1532.

As a philosopher, Arnoldi belonged to the 'via moderna' school, as did all his colleagues at the Faculty of Philosophy in Erfurt. The 'via moderna' was born in opposition to the 'via antiquata' school. The 'via antiquata' was followed in some universities (as the University of Leipzig) and tended to base their teaching exclusively on a particular tradition, following the method of authors such as Aquinas and Scotus and ignoring some of the more recent authors. Indeed, the philosophers and theologians who represented the 'via moderna' method were committed to respecting other authoritative writers and to adopting some key doctrines. These authorities included, above all, Jean Buridan and William of Ockham, but also authors such as Gregory of Rimini, Peter of Ailly and Gabriel Biel. These doctrines included the use of the principle of parsimony, a moderately nominalistic view of universals, and the denial of a real distinction between the powers of the soul as well as between the

entities denoted by the Aristotelian categories other than substance and quality. This school opposition appears clear when we note that in the same year, 1499, two short treatises on natural philosophy were published, both written as commentaries on the same text by Peter of Dresden, the *Parvulus philosophiae naturalis*: the present one from Erfurt, written by Bartholomaeus Arnoldi, who belonged to the ‘via moderna’, and the other by Johannes Peyligk, a Thomist philosopher from the University of Leipzig.

OCLC, 165955776 and 836931687; VD16, P-813 and A-3692; Index Aureliensis, 108.934; Adams, U-91; N. Paulus, *Der Augustiner Bartholomäus Arnoldi von Usingen. Luthers Lehrer und Gegner Strassburger theologische Studien*, 1893, p. 127; E. Kleineidam, *Universitas studii Erfordiensis. Überblick über die Geschichte der Universität Erfurt im Mittelalter 1392-1521*, Leipzig, 1992, p. 301; C.H. Lohr, *Latin Aristotle Commentaries (II) Renaissance Authors*, Florence, 1988, pp. 20-21; P. Kärkkäinen, *Psychology and the Soul in Late Medieval Erfurt*, in: “Vivarium”, 47, 2009, p. 425; P. Kärkkäinen - S. Knuuttila, *Theories of perception in medieval and early modern philosophy*, 2008; P. Kärkkäinen, *Synderesis in Late Medieval Philosophy and the Wittenberg Reformers*, in: “British Journal for the History of Philosophy”, 20, no. 5, 2012, pp. 881-901; S. Lalla, *Secundum viam modernam. Ontologischer Nominalismus bei Bartholomäus von Usingen*, Würzburg, 2003, pp. 77-89 and 403; R. Bäumer, *Bartholomäus von Usingen OESA*, in: “Katholische Theologen der Reformationszeit”, 1985, vol. II, pp. 27-37.

€ 2.400,00 (more pictures available [here](#))





EDITIO PRINCEPS OF ATHANASIIUS' CONTRA HAERETICOS ET GENTILES

5. **ATHANASIIUS OF ALEXANDRIA** (Saint, 296-373). [Contra haereticos et gentiles]. Translated by **Omnibonus Leonicensus**. With additions by **Petrus Brutus** and **Barnabas Celsanus**. Vicenza, Leonardus Achates de Basilea, 1 February 1482.

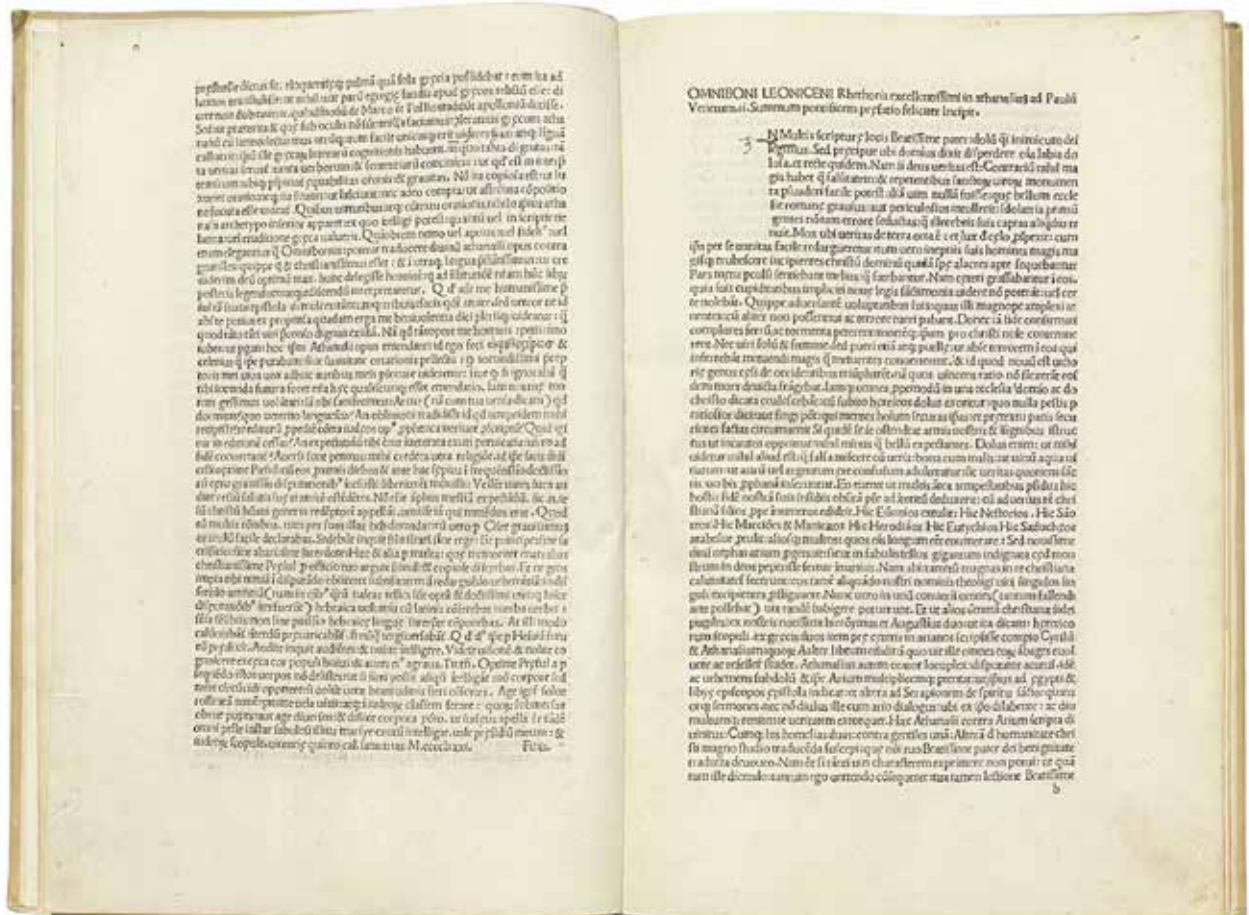
Folio (288x202 mm). [88] leaves. Collation a<sup>2</sup> b-l<sup>8</sup> m<sup>6</sup>. *Colophon* at l. m6r. Leaves a1r and m6v are blank. Roman type, 50 lines, blank spaces for initials mostly with guide-letters. 19<sup>th</sup>-century quarter vellum, lettering piece on spine. Tiny worm hole/track to the first five leaves slightly affecting the text, gutter of last leaf reinforced. A clean, wide-margined copy.

Rare first edition of Athanasius of Alexandria's apologetic treatises against Arianism, in the Latin translation by the Italian humanist Ognibene Bonisoli da Lonigo (Omnibonus Leonicensus, 1412-1474).

The edition contains: Letter by Petrus Brutus, bishop of Kotor, to Barnabas Celsanus (dated Vicenza, 2 December 1481 ) followed by the latter's reply (dated Vicenza, 28 December 1481); Athanasius Alexandrinus, Epistula I ad Serapionem; Epistula ad episcopos Aegyptii et Libyae contra Arianos; praise of Photius; Athanasius Alexandrinus, Oratio I contra Arianos; Oratio de incarnatione Verbi; Oratio III contra Arianos; Marcellus de Ancyra (attr. Athanasius), Tractatus de incarnatione Dei verbi et contra Arianos; Ps. Athanasius, Disputatio habita in concilio Nicaeno contra Arium.

Athanasius of Alexandria, also known as Athanasius the Great, was a Church Father, the 20<sup>th</sup> Pope of Alexandria (as Athanasius I), and a Christian theologian whose career was marked by the conflict with Arius (c. 250-336) and Arianism. His intermittent episcopate spanned 45 years, more than 17 of which were spent in exile, as he was replaced four times over the years by order of four different Roman emperors. His major works include *The Life of St. Antony*, *On the Incarnation*, and *Four Orations Against the Arians*. The first edition of his collected works in the original Greek was printed by H. Commelin at Heidelberg in 1601.

Born in Lonigo around 1412, Ognibene Bonisoli went very young to Mantua where he studied until around 1433 with Vittorino da Feltre. Later he was in Basel, perhaps for the Council, and then settled in Vicenza, where he ran a private school and married around 1436 Agnese di Bartolomeo Calderari. Between 1436 and 1438 he



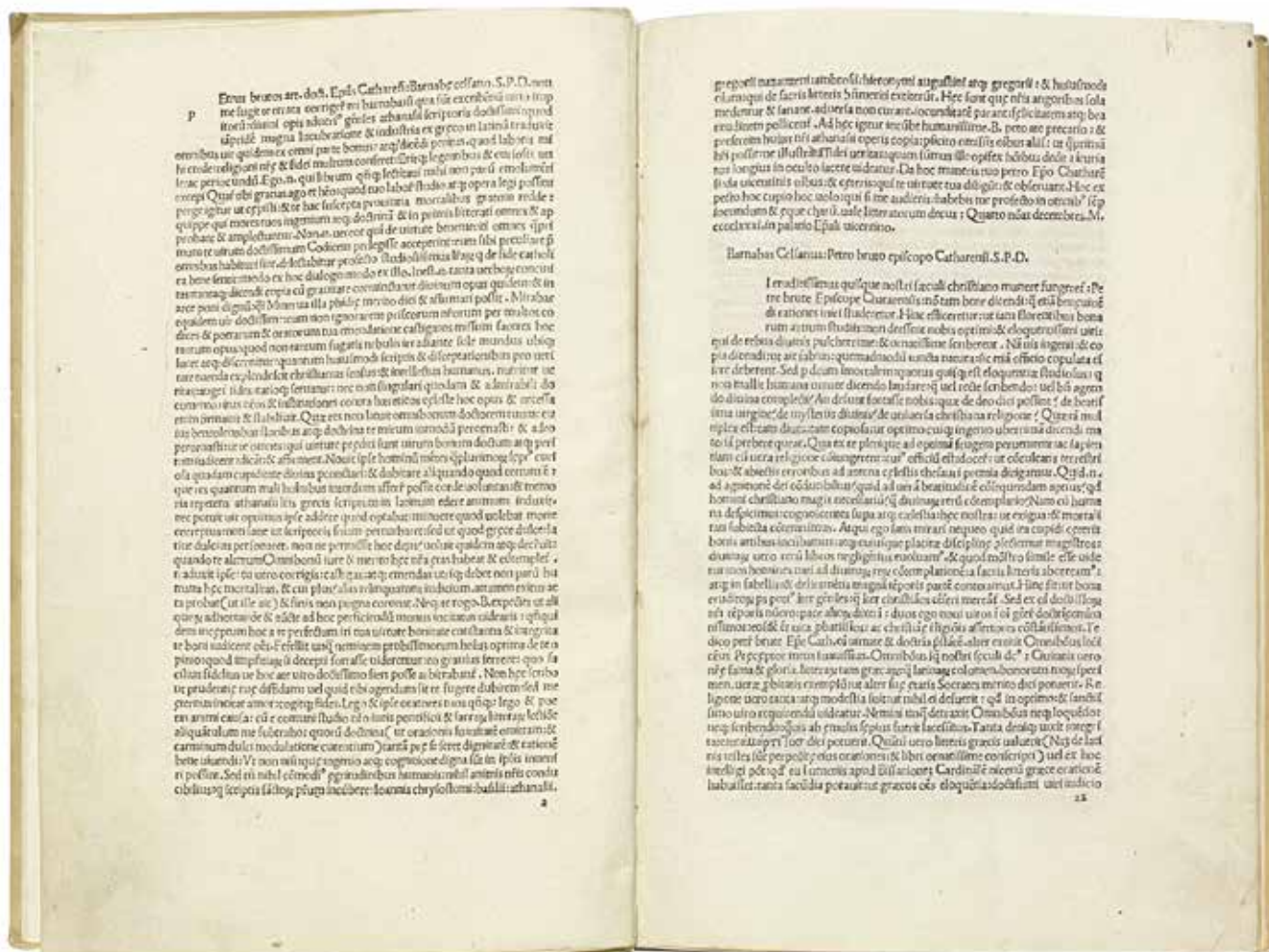
enlisted in the army with his fellow disciple Ludovico Gonzaga in the service of Filippo Maria Visconti. In January 1441 the Great Council of Treviso summoned him from Vicenza to teach grammar and rhetoric. Two years later, in 1443, he abandoned the chair in Treviso for the similar one left in Vicenza by Bartolomeo Borfoni. In 1449 Ludovico Gonzaga wanted him in Mantua as tutor to his eldest son Federico to succeed Vittorino da Feltre. In Mantua he stayed four years and had among his pupils Platina, to whom he left the chair in 1453, insistently called back to Vicenza. He spent the rest of his life in Vicenza, now considered a city glory, until his death in 1474.

As a teacher he devoted himself to the study and teaching of the classics, translating from the Greek the *De venatione* (Milan, 1467) and various homilies of St. John Chrysostom. But his most important translation was the clear and correct version of the most important anti-Arian and anti-pagan works of St. Athanasius, which he dedicated to Pope Paul II. In 1482 Barnaba da Celsano, a pupil of Leonicensus, amended the translation and had it published in Vicenza by Leonardus of Basel under the title *Contra haereticos et gentiles*.

Leonicensus, however, devoted himself primarily to Latin literature, teaching courses on Quintilian and Cicero from which he drew his later commentaries, which were printed several times. Among historical works he commented on Sallust's *De coniuratione Catilinae* and Valerius Maximus' *Factorum dictorumque memorabilium libri*. He also studied poetry, commenting on the Satires of Juvenal and Persius. While teaching in Mantua he dedicated to his pupil Federico Gonzaga a short Latin grammar taken from Priscianus, which was later published under the title *De octo partibus orationis* (Venice, 1473). He also dealt with metrics in the treatise *De versu heroico liber* (Milan, 1473) (cf. G. Ballistreri, *Bonisoli, Ognibene*, in: "Dizionario Biografico degli Italiani", vol. 12, Rome, 1971, s.v.).

Goff, A-1172; Hain-Copinger, 1905; BMC, VII, 1032; GW, 2760; Ch. Leitner, *Ognibene Bonisoli da Lonigo und sein Traktat uber Metrik und Prosodie*, Vienna, 1988, pp. 57-58; S. Gentile, ed., *Umanesimo e Padri della Chiesa: manoscritti e incunabili di testi patristici da Francesco Petrarca al primo Cinquecento*, 1997, p. 350, no. 93; S.W.F. Hoffmann, *Bibliographisches Lexicon der gesammten Litteratur der Griechen*, Leipzig, 1838, I, p. 390.

€ 4.800,00 (more pictures available [here](#))





SAMMELBAND OF THREE HUMANISTIC WORKS

6. **BAÏF, Lazare de** (ca. 1496-1547)-**TELESIO, Antonio** (1482-1533?)-**ESTIENNE, Charles**, ed. (1504-1564). **Lazari Bayfii Annotationes in legem II. De captivis & postliminio reversis, in quibus tractatur de re navali, per autorem recognitae. Eiusdem Annotationes in tractatum de auro & argento legato, quibus vestimentorum & vasculorum genera explicantur. His omnibus imagines ab antiquissimis monumentis desumptas ad argumenti declarationem subiunximus. Item Antonii Thylesii De coloribus libellus, à coloribus vestium non alienus.** Basel, [Hieronymus Froben & Nikolaus Episcopus], 1537 (*Colophon*: Basileae apud Hier. Frobenium et Nic. Episcopium MDXXXVII).

4to. 323, [i.e. 319], [9] pp. Pp. 301-304 omitted in pagination. Collation: a-r<sup>4</sup> s<sup>6</sup> t-z<sup>4</sup> A-E<sup>4</sup> F<sup>6</sup> G-M<sup>4</sup> N<sup>6</sup> O<sup>4</sup> P<sup>6</sup> Q<sup>4</sup>. Froben's devices on the title page and at the end. *Colophon* on l. Q4v. Woodcut decorative initials. Roman, italic, and greek type. With 33 in-text woodcut illustrations: 23 (4 of which are repeated) of ships, 3 of clothing (a female figure, a senator in a toga and a soldier), and 7 of vases.

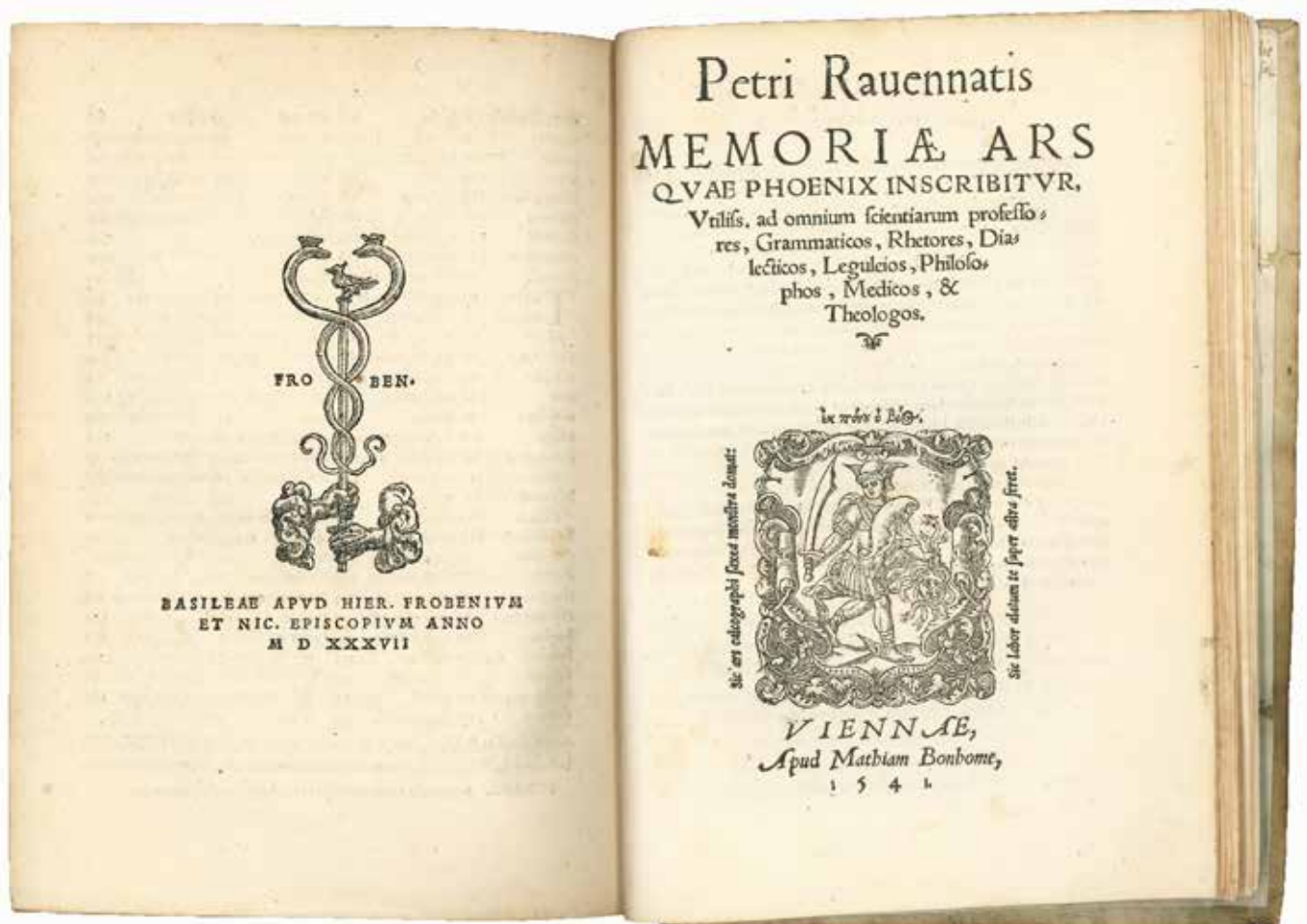
Second collected edition bearing the same dedication addressed by Lazare de Baïf to the King of France Francis I (Paris, 25 August 1536) and Charles Estienne's short preface as the first edition (Paris, Robert Estienne, 1536). Both editions include the *De re navali*, the *De re vestiaria* and the *De vasculis* by Baïf, as well as Antonio Telesio's treatise on colours, first published in Venice in 1528.

Baïf scholarly reputation rests on these three Latin works: *De re vestiaria* (first edition: Basel, J. Bebel, 1526), dedicated to Jean de Lorraine, which contains his annotations to the law *Vestis, ff. de auro et argento legato* (Digest xxIV il 23-5) and at the time of its publication earned him the second rank after Budé among the French scholars; *De vasculis* (first edition: Basel, H. Froben, 1531), dedicated to the chancellor Antoine du Bourg; and finally *De re navali* first appeared in Robert Estienne Paris edition of 1536. This latter edition, as well as the present Froben edition, is accompanied by illustrations derived from sketches of the pillar of Trajan and other monuments which had been obtained for Baïf by the French ambassador to Rome, François de Dinteville. After Froben reprint, another edition, expanded and revised by the author, was published posthumously by Robert Estienne (Paris, September 1549). Charles Estienne rearranged Baïf's work for the use of young students (various editions, 1535-37).





Lazare de Baïf (Bayfius, Bayfus) was born around 1496 of a noble family of Anjou at the Château des Pins near La Fleche. After studying law, he went to Rome with Christophe de Longueil (c. 1516) and studied with Janus Lascaris and Marcus Musurus, no doubt at the recently established college on the Quirinal. After several years Baïf returned to France and taught law and letters at the University of Angers. In these years he laid the groundwork for his learned publications, investigating the practical side of ancient life on the basis of the *Corpus juris*, according to the method developed by Budé. In 1525 Baïf entered the service of Cardinal Jean de Lorraine. After taking part in the peasants war in Alsace, he followed the cardinal to Lyon. They were on their way to Spain, but the freeing of King Francis I made that further trip unnecessary. In 1527 he was named apostolic protonotary, a position which enabled him to receive two abbeys in commendam. In 1529 Francis I appointed him resident ambassador to Venice, and he left for his new post on 25 June. In Venice Baïf showed great zeal in producing scrupulous diplomatic dispatches. Baïf received Girolamo Aleandro, Giambattista Egnazio, and Lazzaro Bonamico, and appealed to Francis I in favour of Michelangelo. He also corresponded with Pietro Bembo, Jacopo Sadoleto, Germain de Brie, and Erasmus, and continued his philological and archeological research. He even began studying Hebrew, presumably with Elias Levita. From May 1530 Baïf employed as his secretary Pierre Bunel of Toulouse. In February 1532 his illegitimate son, Jean-Antoine, was born, a future poet of the Pléiade to whose education Baïf always paid careful attention, entrusting him to excellent tutors such as Charles Estienne and Jacques Toussain. At the beginning of 1534 Baïf was recalled from Venice at his own request. Returning to Paris, he set up house in the suburb of Saint-Marceau, keeping his son with him. On 17 November 1530 he had been appointed clerical councillor in the Parlement. In 1538 he was named master of requests in the royal household. In 1540 he was sent to the conference of Haguenau and departed for this important mission, accompanied by Charles Estienne, his friend and disciple, and by Pierre de Ronsard. He was to accomplish a feat of diplomatic ambiguity, namely to reassure the German Protestants at the same time as their co-religionists were being persecuted in France, and he was not, it seems, very successful. He nevertheless retained royal favour and was later charged with several other missions. Baïf died in 1547. Baïf tried his hand at French poetry and left a rhyme translation of Sophocles' *Electra* (Paris, 1537). From his correspondence we know that he also translated into French the first four *Lives* of Plutarch (M.-M. de la Garanderie, *Lazare de Baïf*, in: "Contemporaries of Erasmus", Toronto, 1985, I, pp. 87-88).



(bound with:)

**TOMASI (or TOMAI), Pietro** (Petrus Ravennas, ca. 1448-1508). **Petri Ravennatis Memoriae ars quae Phoenix inscribitur, utilis. ad omnium scientiarum professores grammaticos, rhetores, dialecticos, leguleios, philosophos, medicos, & theologos.** Vienne, Macé Bonhomme, 1541

4to. 16 pp. Collation: A-B<sup>8</sup>. Roman and italic type. Printer's device on the title page. Large historiated initial on black ground.

Extremely rare early edition of this important treatise on mnemonics which appeared for the first time in Venice in 1491 and was afterwards reprinted several times until the end of the sixteenth century. It also had a considerable influence on Giordano Bruno.

The *Phoenix* of Pietro da Ravenna affirmed itself as the best known of all manuals on memory. It had several editions in several countries, it was translated into many languages, included in Gregor Reisch's widespread general culture encyclopedia, and copied by enthusiastic admirers from the printed editions. Tomai was a formidable propagandist of himself, and this helped to spread his methods, but his fame as a master of memory was probably due, in large measure, to the fact that he brought mnemonics to the secular world: those who needed an art of memory for practical purposes, and not to remember the Hell's circles, they could turn to his *Phoenix*. Pietro gives practical advices. When he discusses the rule that memory *loci* must be formed in quiet places, he says that the best type of building that can be used for that purpose is an abandoned church. Tomai was probably a person with an excellent natural memory, who had practiced classical techniques to the point to really be able to do amazing mnemonic exploits. For the images, Tomai makes use of the classical principle according to which memory images should resemble, if possible, unknown people. Tomai laicized and popularized the art of memory. Many later writers of mnemotechnics mention him, including the Dominican Romberch, who cites him among the authorities (cf. F.A. Yates, *The Art of Memory*, London, 1966, ad indicem). "In Peter of Ravenna's scheme a letter of the alphabet acts as the primary key or *locus* or file. The texts are placed in the file by a secondary key, a word beginning with the primary letter [...] The key words are themselves arranged also by general topic: natural history, sacred subjects, vices and virtues, etc. And the confirmation of his orderly arrangement lies in his ability to replicate his lists. In other words, the memory in this scheme is organized like a subject concordance of texts" (M. Carruthers, *The Book of Memory. A Study of Memory in Medieval Culture*, Cambridge, 2001, pp. 114-115).

Pietro Tomasi (or Tomai) from Ravenna was a jurisconsult and a poet. A pupil of Alessandro Tartagna in Padua, he taught civil and canon law in Italy and in Greifswald, Germany, where he probably died around 1508. "The great fame which this singular figure enjoyed in Italy and throughout Europe was not on account of his (by no means negligible) legal scholarship, but rather because he presented himself as a living example of the validity of an art in which many scholars had invested their hopes and aspirations [...] As professor of law at Bologna, Ferrara, Pavia, Pistoia and Padua, Pietro Tomai doubtless contributed to the increasing interest in the *ars memorativa* throughout Italy [...] Most of the Italian and German theorists of the sixteenth and seventeenth centuries owed a considerable debt to the work of Ravenna" (P. Rossi, *Clavis universalis. Arti della memoria e logica combinatoria da Lullo a Leibniz*, Bologna, 1983, pp. 20-22).

M.N. Young, *Bibliography of Memory*, Philadelphia-New York, 1961, p. 276; *Bibliotheca magica. Dalle opere a stampa della Biblioteca Casanatense di Roma (secc. XV-XVIII)*, Florence, 1985, no. 1174; P. Rossi, *Op. cit.*, p. 27; Italian Union Catalogue, IT\ICCU\RAVE\058153.

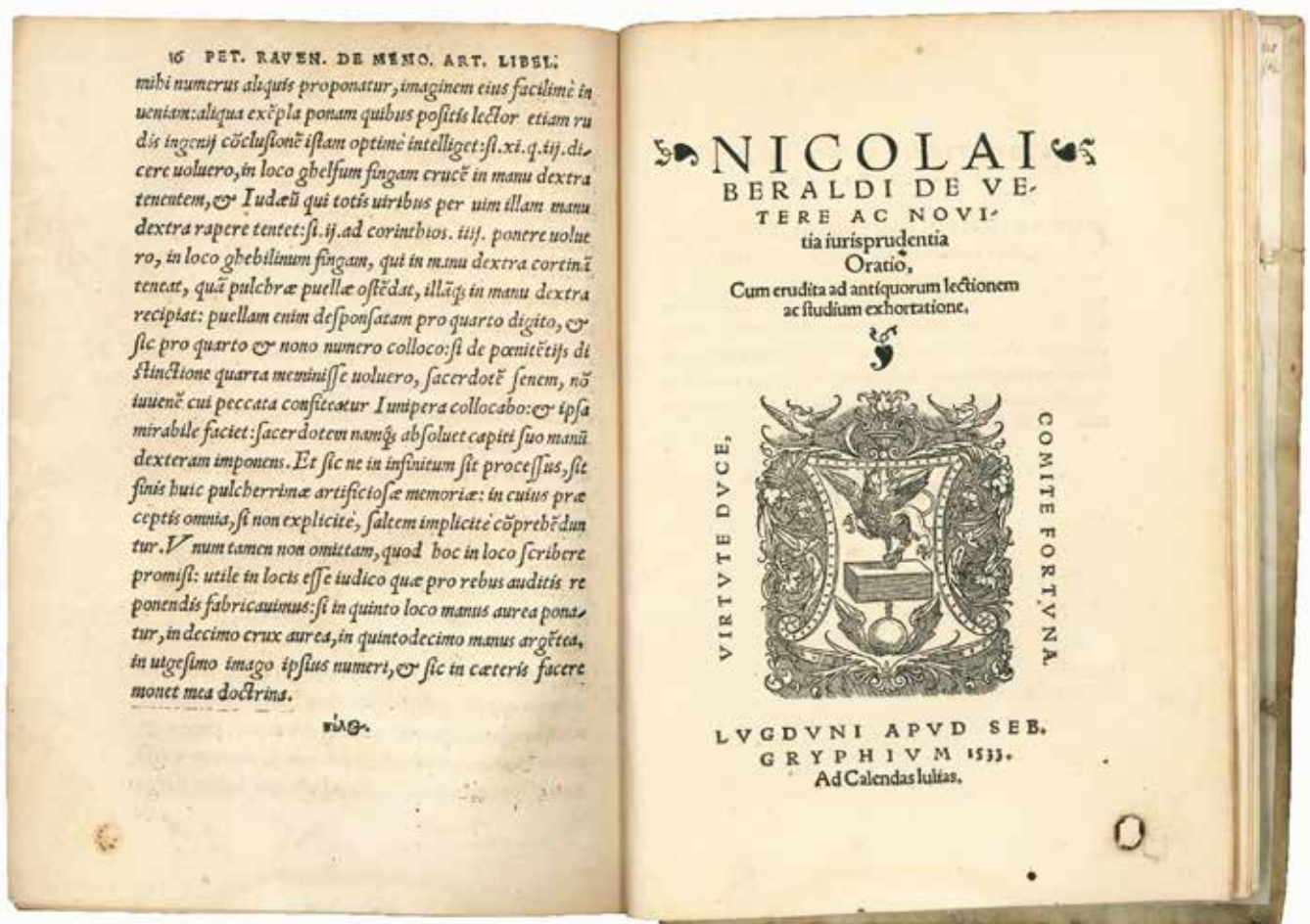
(bound with:)

**BÉRAULD, Nicolas** (1473-1550). **Nicolai Beraldi De vetere ac novitia iurisprudencia oratio, cum erudita ad antiquorum lectionem ac studium exhortatione.** Lyon, Sébastien Gryphe, 1533.

4to. [8] leaves. Collation: a-b<sup>8</sup>. Gryphe's devices on the title page and at the end. Woodcut decorative initials.

Printed in the same year also in Paris by Chrétien Wechel and Jérôme de Gourmont. An augmented edition of 12 leaves was issued by Gryphe in the same year.

Nicolas Bérault (Beraldus) was born into a family from the Bas-Poitou, established at Orléans since the fifteenth century. He studied the arts and civil law in his native Orléans. After a voyage to Italy (c 1494) he returned to Orléans and founded a private school. It says much for the reputation of this school that Erasmus spent a few days with Bérault on his way to Italy in the autumn of 1506. The exact date when Bérault began to study Greek is unknown, but he was taught by Girolamo Aleandro, who visited Orléans from December 1510 to June 1511 at the invitation of Jean Pyrrhus d'Angleberme, a friend and fellow-student of Bérault. At about the same time, Bérault lectured at the University of Orléans on the Corpus juris, and Guillaume Budé saw in him a disciple who would continue his own work. In 1512 Bérault left for Paris to continue his studies. At first as an avocat and later as a conseiller in the Parlement, he became one of the most important members of the Paris humanist circle. At his home and in different colleges he gave public lectures on the classical authors, many of which were subsequently published. He also edited, translated from Greek to Latin, or at least prefaced a considerable number of publications. Bérault is notably the first editor of Lucretius in France (Paris, 1514). His edition of Pliny's *Historia naturalis* (Paris, 1516) gained the admiration of Erasmus. While this edition was being printed late in 1514, the printer, Jean Barbier, died. Bérault took charge of his press and later married Barbier's widow, but his career as a printer was short-lived. However, he remained in business as a bookseller until 1518, when Bishop Etienne Poncher engaged him as his secretary and took him with him on his diplomatic missions to England (August 1518) and Montpellier (April 1519). Around 1525 Bérault resumed his teaching, and Etienne Dolet, Melchior Wolmar, and François Poncher were among his students. When Etienne Poncher died in February 1525 Jean d'Orléans, archbishop of Toulouse, became Bérault's new protector. In 1529 Bérault succeeded Paolo Emilio as the royal historiographer and, on the occasion of the treaty of Cambrai, published an *Oratio de pace restituta* (Paris, 1529). In 1531, Louise de Montmorency, the widow of Gaspard de Coligny, chose Bérault to tutor her three sons. He stayed several times at Châtillon-sur-Loing in the Orléanais and remained particularly attached to the eldest Coligny son, Odet, the future cardinal of Châtillon. With Odet he followed the movements of the court, accompanying him in 1533-4 to the south of France, on the occasion of the marriage of the future Henry II to Catherine de' Medici. A speech entitled *De vetere ac novitia jurisprudentia* that Bérault had in vain hoped to deliver to the students of Toulouse was printed in no fewer than four editions



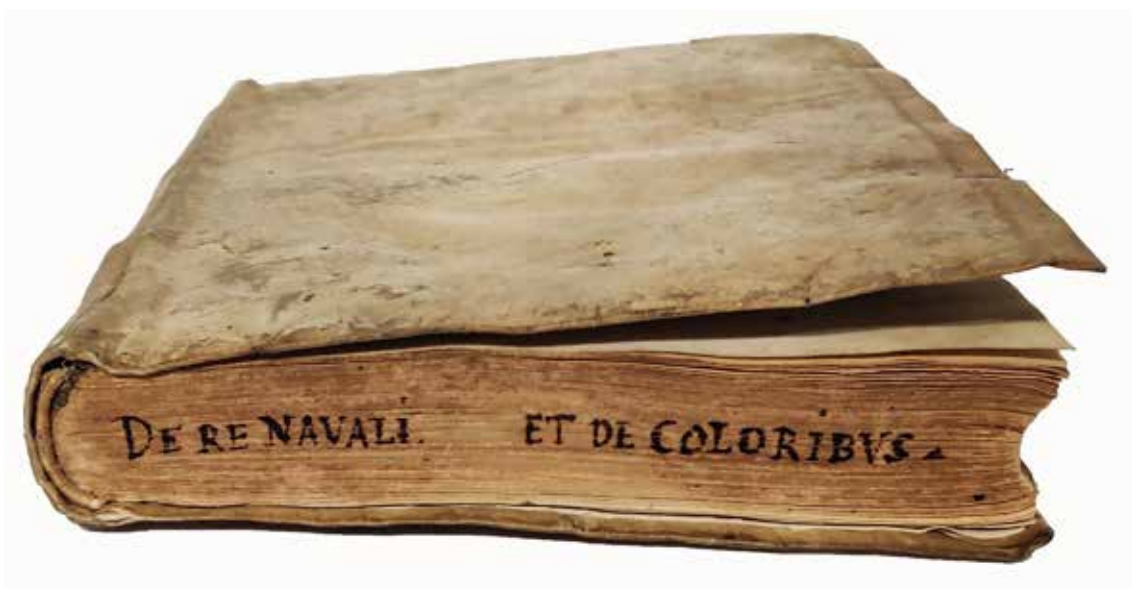


in 1533. For a part of the summer of that year, Bérault resided near Avignon at the home of François de Clermont-Lodève and there wrote his most personal work, a dialogue entitled *Dialogus quo rationes quaedam explicantur quibus dicendi ex tempore facultas parari potest deque ipsa dicendi ex tempore facultate* (Lyon, 1534). In the spring of 1537 he participated in a banquet given to celebrate Etienne Dolet's release from jail. Little is known about him after this date (cf. P.G. Bietenholz, *Nicholas Bérault*, in: "Contemporaries of Erasmus", Toronto, 1985, I, pp. 126-128).

OCLC, 77217372; Italian Union Catalogue, IT\ICCU\CFIE\040687.

Three works in one volume (205x145 mm). Contemporary limp vellum, inked title on the lower edge (traces of ties, slightly soiled and rubbed). Manuscript shelf marks and annotations on the front flyleaves and purchase note ("Emptus Patavii 2 die Octobris A° p70 [i.e. 1570] 32 sol.") on the back pastedown. Several contemporary or slightly later marginal annotations by different hands. Small worm track to the first two leaves of the first work not affecting the text, uniformly browned throughout, some occasional marginal staining, all in all a good, genuine copy.

€ 7.800,00 (more pictures available [here](#))



7. [BECCARIA, Cesare (1738-1794)]. *Dei delitti e delle pene*. N.pl, n.pr. [Livorno, Marco Coltellini], [July] 1764.

4to (203x145 mm). 104, [2] pp. Collation: A-N<sup>4</sup> χ<sup>1</sup>. 19<sup>th</sup>-century French half morocco, spine with four raised bands and gilt title, marbled endleaves and marbled edges. Between the front flyleaves is a loose paper strip written in an elegant 19<sup>th</sup>-century hand which contains a few verses against torture taken from Voltaire's *Ode à la vérité*. On the title page is the ownership entry "C. Minoret". Title page a bit soiled, uniformly slightly browned, some scattered foxing, all in all a good, wide-margined copy.

First edition (in one of the rare copies with the *errata* leaf containing twenty-one corrections, printed as a separate sheet) of one of the most important works of the Italian Enlightenment. A manifesto on legal reform, and one of the best interpretations of the ideas circulating around France in the second half of the eighteenth century. The young Milanese nobleman Cesare Beccaria Bonesana composed this work between March 1763 and January 1764, while he was an active member of the intellectual circle known as the Accademia dei pugni, founded in Milan in 1762 by the brothers Alessandro and Pietro Verri, and Beccaria himself, among others. The central theme of the work is the reform of criminal justice, in a context in which punishment was still both brutal and arbitrary. Beccaria advocates an egalitarian justice system and traces a new metric for punishment and laws rooted in the concept of public happiness.

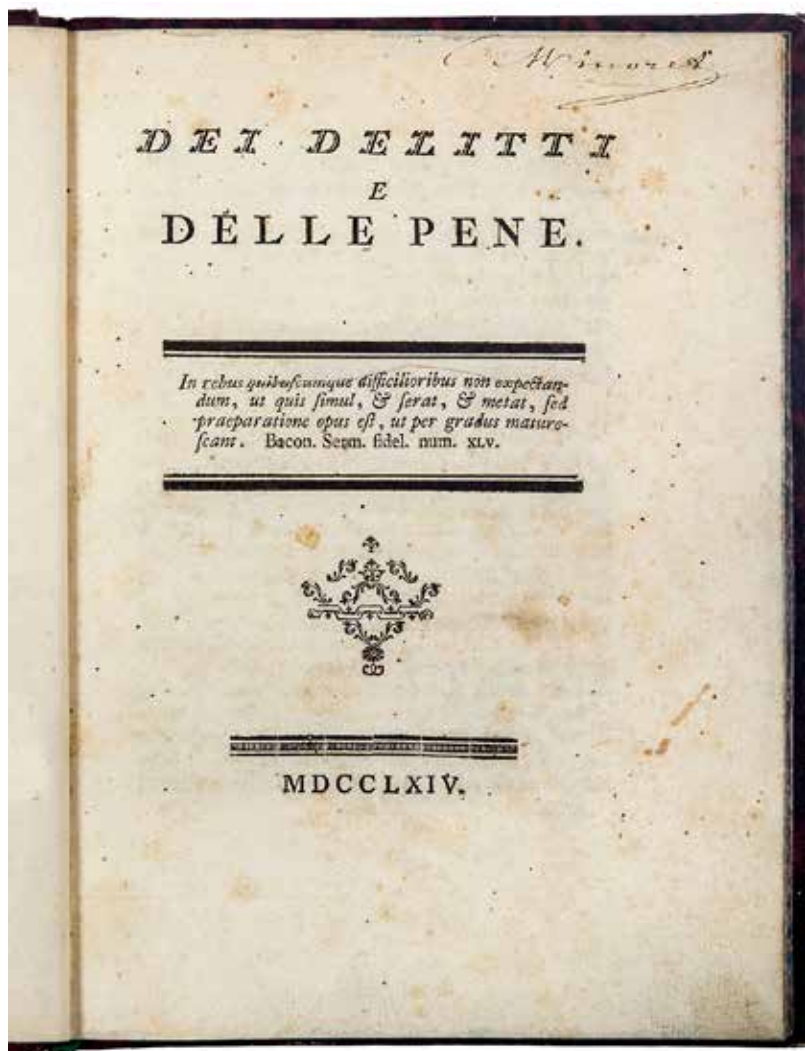
"One of the most influential books in the whole history of criminology [...] Beccaria maintained that the gravity of the crime should be measured by its injury to society and that the penalties should be related to this. The prevention of the crime he held to be of greater importance than its punishment [...] his ideas have now become so commonplace that it is difficult to appreciate their revolutionary impact at the time" (PMM).

The work enjoyed wide and immediate success, and its influence was enormous. Voltaire, d'Alembert, Helvétius, Holbach, Hume, and Hegel all counted among its enthusiastic readers; Beccaria's ideas also inspired justice

reforms introduced by Grand Duke Leopold of Tuscany, Emperor Joseph II, and Catherine II of Russia, and its influence on constitutionalism broadly, especially the *Declarations des droits de l'homme* of 1789, is likewise evident.

The *Dei delitti e delle pene* was published in Livorno (Tuscany) – then one of the most advanced cities in Italy – on 12 April 1764, anonymous and without indication of place, for fear of repercussions owing to its strong egalitarianism. The printer Coltellini had already published, in 1763, the *Meditazioni sulla felicità* by Pietro Verri, Beccaria's closest friend. The 'innovative' feature of the reform proposed by Beccaria was, however, perceived by the Roman censorship, and in 1766 *Dei delitti e delle pene* was included in the *Index of Forbidden Books*. A good sign, as Beccaria admonishes: if a government needs censorship, it comes from the weakness of its constitution.

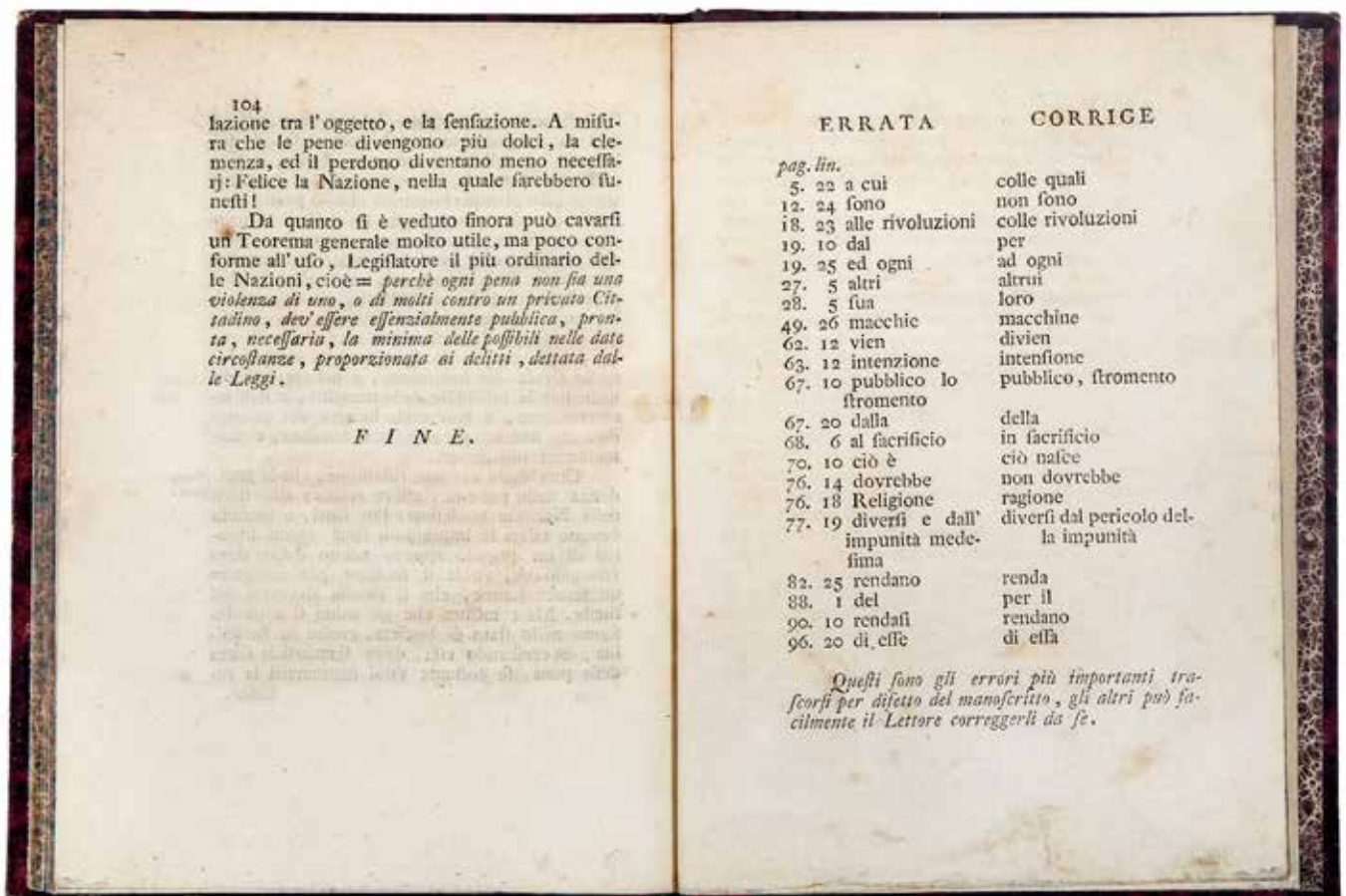
The work was translated into English in 1767, and *On Crimes and Punishments* "significantly shaped the views of American revolutionaries and lawmakers. The first four U.S. Presidents – George Washington, John Adams, Thomas Jefferson and James



Madison – were inspired by Beccaria’s treatise and, in some cases, read it in the original Italian. *On Crimes and Punishments* helped to catalyze the American Revolution, and Beccaria’s anti-death penalty views materially shaped American thought on capital punishment, torture and cruelty” (J. D. Bessler, *The Italian Enlightenment and the American Revolution*, p. 1).

Gamba, no. 2147; Parenti, p. 67; Melzi, I, p. 281; *Printing and the Mind of Man*, no. 209; L. Firpo *Le edizioni italiane dei delitti e delle pene*, Milano, 1984, no. 1; Einaudi, no. 3362; B. E. Harcourt, *Beccaria’s ‘On Crimes and Punishments’: A Mirror on the History of the Foundations of Modern Criminal Law*, Chicago, 2013; M. Palumbo & E. Sidoli (eds.), *The Books that Made Europe*, Bruxelles, 2106, pp. 248-249.

€ 18.000,00 (more pictures available [here](#))



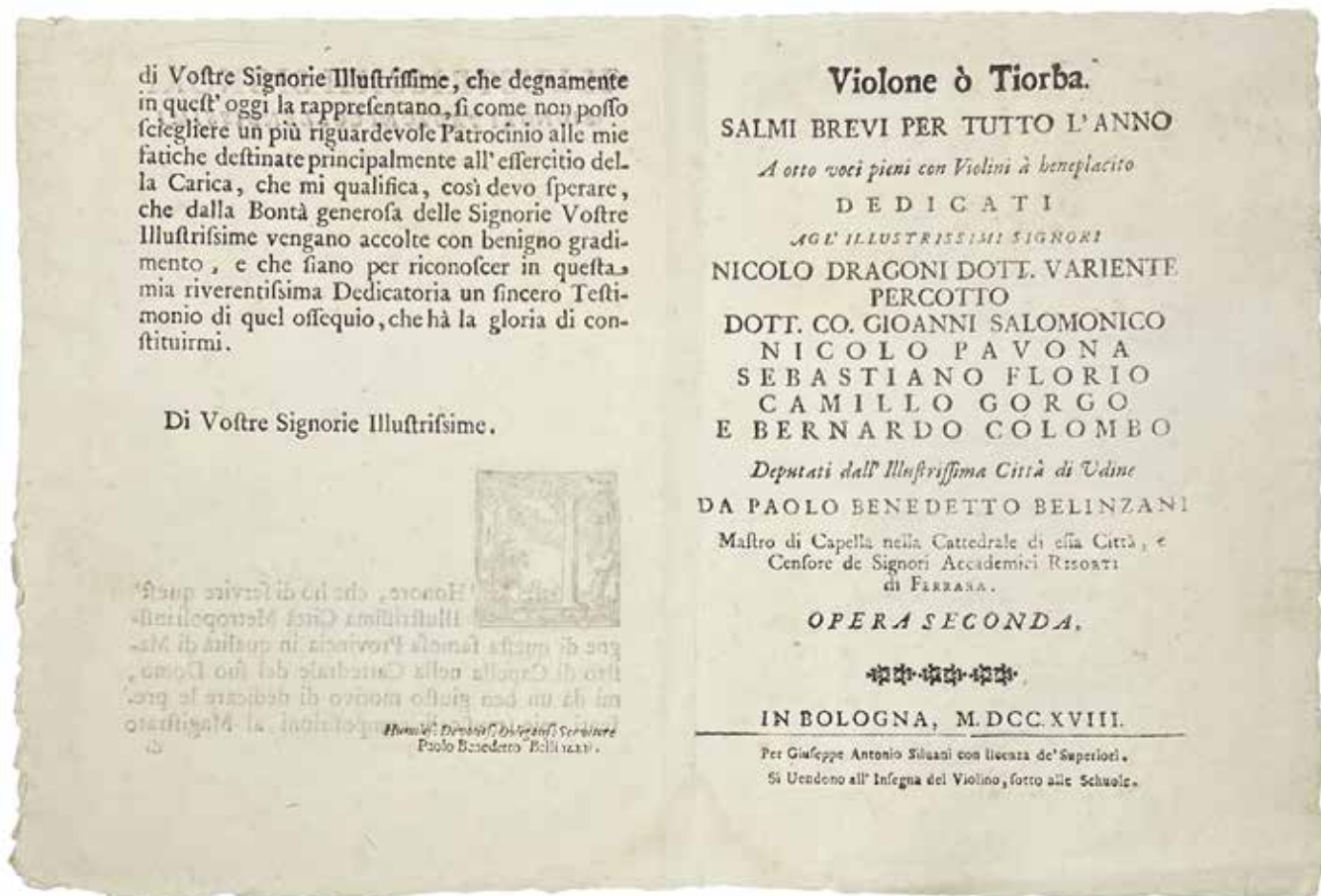


8. **BELLINZANI, Paolo Benedetto** (1682-1757). **Violone ò Tiorba. Salmi brevi per tutto l'anno a otto voci pieni con violini a beneplacito dedicati agl'Illustrissimi [...] deputati dell'Illustrissima Città di Udine, da Paolo Benedetto Belinzano Mastro di Cappella nella Cattedrale di essa Città e Censore de Signori Accademici Risorti di Ferrara opera seconda.** Bologna, Giuseppe Antonio Silvani (Si vendono all'Insegna del Violino, sotto alle Scuole), 1718.

4to (242x178 mm). [4], 39, [1 blank] pp. Title page, dedication with large historiated initial, music score (pp. 1-38), large woodcut tailpiece on p. 38, index on p. 39. Unbound and unsewn. Exceptional uncut copy, still in loose unfolded sheets (preserved in a cloth box).

First edition. Part for violon only of the 12 of which the work is composed. The work, dedicated to the deputies of the city of Udine, was very well received, as after its publication the city council increased Bellinzani's salary to 60 ducats, and it remained for many years in the repertoire of many chapels, including those of St. Mark in Venice and the Holy House of Loreto.

Paolo Benedetto Bellinzani, probably born in Mantua, lived in Verona until 1715, when he was appointed maestro di cappella of the cathedral of Udine. During his time in Udine, he published his first three printed works: the *Missae quatuor vocibus concinendae* (op. 1, Bologna, 1717), the present *Salmi brevi per tutto l'anno a otto voci* (op. 2, Bologna, 1718), in which he also qualified as censor of the Accademici Risorti of Ferrara, and the *Sonate a flauto solo con cembalo o violoncello* (op. 3, Venice, 1720). In 1718 he resigned his position at the Udine Cathedral and moved first to Ferrara, then to Pergola. Later he was appointed maestro di cappella at the Pesaro Cathedral. In 1727 he was admitted to the Accademia dei Filarmonici of Bologna, in the class of composers. In 1730 he was appointed maestro di cappella of the cathedral of Urbino, where he remained for four years. In 1734 he accepted the same position at the Cathedral of Fano, and the following year he accepted the same, but better paid, position at the Cathedral of Orvieto. Finally, in 1737, he settled in Recanati, where for thirty years he held the position of first cantor and served as chapel master of the cathedral. It was in this city that he died on



February 25, 1757. He was the author of sacred and secular music, vocal and instrumental, as well as a short treatise on theoretical music (R. Meloncelli, *Bellinzani, Paolo Benedetto*, in: "Dizionario biografico degli italiani", Rome, 1970, vol. 7, s.v.).

RISM, B-1781; Italian Union Catalogue, IT\ICCU\MUS\0272451.

€ 950,00 (more pictures available [here](#))

**TAVOLA**

	Carte
Duobus ad Antiphoniam	1.
Diei	2.
Conditio	3.
Brevis via	4.
Laus Dei Patris	5.
Laus Dei Spiritus	6.
In exilio	7.
Letitia	8.
Nel	9.
Luca Translatio	10.
Credidi	11.
In consuetudine	12.
Duobus partibus	13.
Brevi octavo	14.
Expositio	15.
Miserere	16.
Conditio Angustinum	17.
Nino Magnificat	18.
Secundo Magnificat	19.
	20.
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ONE OF THE MOST INFLUENTIAL ARCHITECTURAL TREATISES  
OF THE 16<sup>TH</sup> CENTURY

9. **BORROMEIO, Carlo** (1538-1584). **Instructionum fabricae, et supellectilis ecclesiasticae libri II.** Milan, Pacifico da Ponte, 1577.

12mo (132x73 mm). 213, [9] leaves and a folding woodcut diagram. Collation: A-S<sup>12</sup> T<sup>6</sup>. The last leaf is a blank. With the woodcut device of Carlo Borromeo on the title page. 18<sup>th</sup>-century vellum, gilt spine with trace of a missing lettering spine, marbled endleaves, sprinkled edges (rubbed, worn, spine restored). On the front flyleaf ownership entries: “Ad usum Abbatis Herculis Sfondrati Canonici Ordinarij Metropolis Med.ni” and “nunc vero Can.<sup>ci</sup> Ord.<sup>i</sup> Christophori Bazetti”. Upper margin cut short occasionally affecting the running title, some marginal staining, plate slightly browned, tiny hole on about the last five leaves not affecting the text, one line of text anciently covered with a paper strip on l. M5, all in all a good copy.

Rare first edition of this treatise that had a profound effect on art and architecture not only of the time, but also in subsequent centuries (cf. N. Benazzi-M. Marinelli, *La fortuna dell'opera*, in: “C. Borromeo, *Instructionum fabricae, et supellectilis ecclesiasticae libri II*, 1577”, S. della Torre & M. Marinelli, eds., Città del Vaticano, 2000, pp. VII-VIII).

Deeply influenced by the decrees of the Council of Trent, Borromeo believed that religious art should be clear and direct; that it should educate the spectator and move him to penance. In the *Instructionum fabricae* he set out his proposals for the reform of church architecture and decoration. The first section of thirty-three chapters concerns the building and its interior. The second book pertains with scrupulous exactitude and meticulous detail to ecclesiastical furnishing. E.g., in chapter seventeen, where he discusses the representation of sacred events, he stipulates punishment or fine for painters and sculptors who deviate from his prescribed guidelines for decorum. He believed that portraits should be as accurate as possible and that the depiction of animals, except in a biblical or hagiographical context, should be prohibited (cf. E.C. Voelker, *Borromeo's Influence on Sacred Art and Architecture*, in: “San Carlo Borromeo”, J.M. Headley & J.B. Tomaro, eds., Washington DC, 1988, pp. 172-187).

In the section on architecture Borromeo discusses the symbolic aspects of church buildings: the porticos, windows, octagonal-type baptistery doors and orientation. His aim was to fuse the symbolism with liturgical practicalities to produce buildings of simple design with a restraint use of the Classical orders. This new austerity did not preclude decoration altogether, as he declares, perhaps ironically, that churches could be embellished if such expenditure were balanced with the aid given to the poor. Instrumental in implementing these ideas was Pellegrino Tibaldi, who designed buildings for him in Milan and Pavia from 1564 to about 1582 (cf. J.S. Ackerman, *Pellegrino Tibaldi, San Carlo Borromeo e l'architettura ecclesiastica del loro tempo*, in: “San Carlo e il suo tempo”, Rome, 1986, I, pp. 573-586). Also Tibaldi's *Discorso dell'architettura* was strongly influenced by Borromeo's ideas. Works by Tibaldi include the Collegio Borromeo at Pavia, the Canonica del Duomo, the churches of San Carlo al Lazzaretto, and San Sebastiano, and the courtyard of the Palazzo Arcivescovile, all in Milan. Tibaldi was succeeded by Martino Bassi as architect to the Fabbrica, and was also commissioned to reconstruct the ancient church of San Lorenzo.

Borromeo's views were also absorbed by such architects as Galeazzo Alessi and Andrea Palladio (cf.





H. Gabor, *Palladio e San Carlo Borromeo*, in: "Bollettino del Centro Internazionale di Studi di Architettura Andrea Palladio", 22/2, 1980, pp. 205-211). The interior of Palladio's Il Redentore (begun 1576 in Venice), devoid of superfluous ornament with its separation of choir from presbytery, testifies to this new simplicity. Borromeo may in turn have been inspired by the work of contemporary architects, for instance by Palladio's Latin-cross plan of San Giorgio Maggiore (Venice). Borromeo also appreciated the didactic possibilities of the Sacro Monte at Varallo, where he made two visits, encouraging the resumption of the work, which had halted after the departure of Gaudenzio Ferrari, and modified Alessi's plans.

His views influenced artists working in Milan. He supported Giulio and Antonio Campi in the competition for the organ shutters in Milan cathedral in 1564 and commissioned Antonio Campi to paint a Crucifixion with scenes from the Passion (now in Louvre, Paris) for his private chapel in the Palazzo Archivescovile, a picture that perfectly expresses his belief, indebted to Saint Ignatius Loyola, in the value of meditating on religious images. Under his influence Paolo Camillo Landriani, Simone Peterzano and Ambrosio Figino also developed clearer and more austere styles. It has been suggested that his religious ideals were also of fundamental importance to the art of Caravaggio. His collection, much of which he sold in 1569 for charitable purposes, included antique marbles. An inventory of 1618 includes Titian's *Adoration of the Magi*, an *Agony in the Garden* by either Giulio or Antonio Campi, and Jacopo Bassano's *Annunciation to the Shepherds* (all Ambrosiana, Milan). He asked Arrigo Fiammingo to make a copy of the highly venerated *Virgin and Child* in Santa Maria Maggiore, Rome, and may also have commissioned two portraits (Ambrosiana, Milan), executed after his death by Ambrogio Figino (cf. J. Alexander, *From Renaissance to Counter-Reformation. The Architectural Patronage of Carlo Borromeo during the Reign of Pius IV*, Rome, 2007, passim).

"Il valore essenziale di un testo come le *Instructiones* di Carlo Borromeo sta nel suo carattere fondativo o instauratore, poiché inaugura, descrivendone l'accessibile praticabilità, un atteggiamento progettuale, conformativo di spazi e poli liturgici, che si fissa per più secoli nella coscienza collettiva, individuando, insieme al dato religioso, un livello di rappresentività all'azione liturgica oggi, troppo spesso e troppo facilmente o banalmente, degradato a scenografia teatrale... Il testo carlino [...] afferma, per la prima volta, una chiara autonomia della architettura ecclesiastica, scissa dal contesto dei manufatti edilizi ai quali si rivolgeva l'erudita trattatistica, opera di personalità quali Serlio, Palladio, Scamozzi, Vignola [...] come ulteriore chiave di comprensione delle *Instructiones* borromaiche, va ricordata una seconda e non meno interessante questione, accanto a quella delle immagini, certamente la più ricca e complessa nella relazione arte-concilio di Trento. Si tratta del tema della tradizione, del suo peso nel contesto dogmatico nella chiesa, tema che diventa, in ambito artistico, con un trapasso non perfettamente controllabile, continuità di figura, di simboli, di matrici formali" (M.A. Crippa, *Il contributo di Carlo Borromeo all'architettura e all'arte per la liturgia nelle 'Instructiones': un punto di vista attualizzante*, in: "I tempi del concilio. Religione, cultura e società nell'Europa tridentina", C. Mozzarelli & D. Zadin, eds., Rome, 1997, pp. 426, 430, 434).

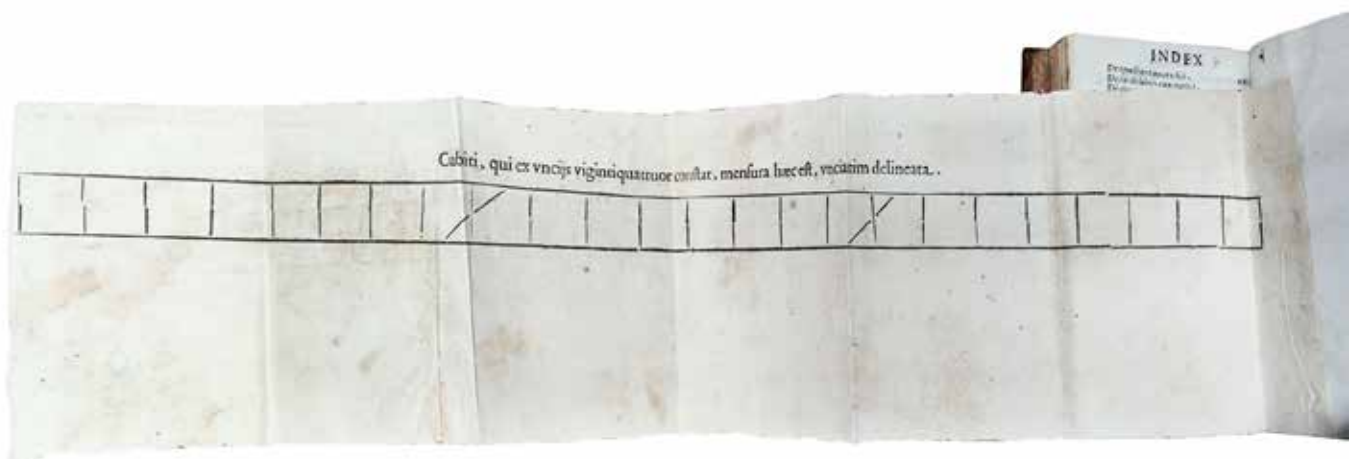
Carlo, son of Ghiberto Borromeo, count of Arona, and Margarita de' Medici, was born at the castle of Arona on Lago Maggiore. He studied civil and canon law at Pavia. In 1554 his father died, and, although he had an elder brother, Count Federico, he was requested by the family to take the management of their domestic affairs. After a time, however, he resumed his studies and in 1559 he took his doctor's degree. In 1560 his uncle, Cardinal Angelo de' Medici, was raised to the pontificate as Pius IV. Borromeo was made prothonotary, entrusted with both the public and privy seal of the ecclesiastical state, and created cardinal with the administration of Romagna, and the March of Ancona, and the supervision of the Franciscans, the Carmelitanes and the knights of Malta. He was thus at the age of twenty-two the leading statesman of the papal court. Having moved to Rome, he also explored with his friend Filippo Neri the early Christian remains and in 1561 became a friend of Michelangelo, whose fresco *The Last Judgement* he defended against the latter's critics (cf. R. de Maio, *Carlo Borromeo e Michelangelo*, in: "San Carlo e il suo tempo", Rome, 1986, II, pp. 995-1011). In 1562 he founded the Accademia delle Notti Vaticane, an academy of learned churchmen and was instrumental in persuading Pius IV to convene the third session of the Council of Trent. A year later he was appointed Archbishop of Milan and returned in his diocese in 1565. On the death of his brother, he was advised to quit the church and marry, that his family might not become extinct. He declined the proposal, however, and became henceforward still more fervent in exercise of piety, and more zealous for the welfare of the church. He devoted himself wholly to the reformation of his diocese, made a series of pastoral visits, established seminaries, colleges and communities for the education of candidates for holy orders. Borromeo met with much opposition to his reforms. The governor of the province, and many of the senators, addressed complaints to the courts of Rome and Madrid. They were apprehensive that the cardinal's ordinances would encroach upon the civil jurisdiction, Borromeo also faced staunch opposition of several religious orders, particularly that of the Humiliati (Brothers

of Humility). Some members of that society formed a conspiracy against his life, and a shot was fired at him in the archiepiscopal chapel. His survival was considered miraculous. He successfully attacked his Jesuit confessor, Giovanni Battista Ribera who, with other members of the college of Milan, was found to be guilty of unnatural offences. This action increased Borromeo's enemies within the church. Devotion to him as a saint was at once shown and gradually grew, and the Milanese kept his anniversary as though he were canonized. This veneration, at first private, became universal, and after 1601 Cardinal Baronio wrote that it was no longer necessary to keep his anniversary by a requiem Mass, and that the solemn Mass of the day should be sung. Then materials were collected for his canonization, and processes were begun at Milan, Pavia, Bologna, and other places. In 1604 the cause was sent to the Congregation of Rites. Finally, 1 November 1610, Paul V solemnly canonized Carlo Borromeo, and fixed his feast for the 4<sup>th</sup> day of November. The position which he held in Europe was indeed a very remarkable one. The mass of correspondence both to and by him testifies to the way in which his opinion was sought. The popes under whom he lived sought his advice. The sovereigns of Europe, Henry III of France, Philip II, Mary Queen of Scots, and others showed how they valued his influence. In 1614 it was decreed that he was to be portrayed as a holy cardinal and not as an archbishop. Daniele Cresspi's *Supper of San Carlo* (Santa Maria della Passione, Milan) movingly records his austerity, while a monumental bronze and copper statue designed by Cerano in 1614 and erected by the Borromeo family to commemorate their illustrious native saint, suggests the heroic strength of the reformer (cf. M. de Certeau, *Carlo Borromeo*, in: "Dizionario biografico degli Italiani", Rome, 1977, XX, pp. 260-269).

Borromeo's woodcut device on the title-page shows the sentence "tales ambio defensores" and Saint Ambrose, the patron saint of Milan between Saint Gervasius and Saint Protasius. He also caused to be made a banner with this device, which was carried in procession through Milan at the time of the great plague (1576).

Edit 16, CNCE24376; Adams, B-2518; *Index Aureliensis*, 122.519; C. Borromeo, *Instructionum fabricae, et suppellectilis ecclesiasticae libri duo*, Milan, 1577, E.C. Voelker, ed. & transl., Ann Arbor, MI, 1981, passim; R. Haslam, *Pellegrino de' Pellegrini, Carlo Borromeo and the Public Architecture of the Counterreformation*, in: "Arte Lombarda", 94/5, 1990, pp. 17-30; J. Bury, *Renaissance Architectural Treatises and Architectural Books: A Bibliography*, in: "Les Traités d'Architecture de la Renaissance", Paris, 1988, p. 488.

€ 12.500,00 (more pictures available [here](#))



## DANTE'S *INFERNO*

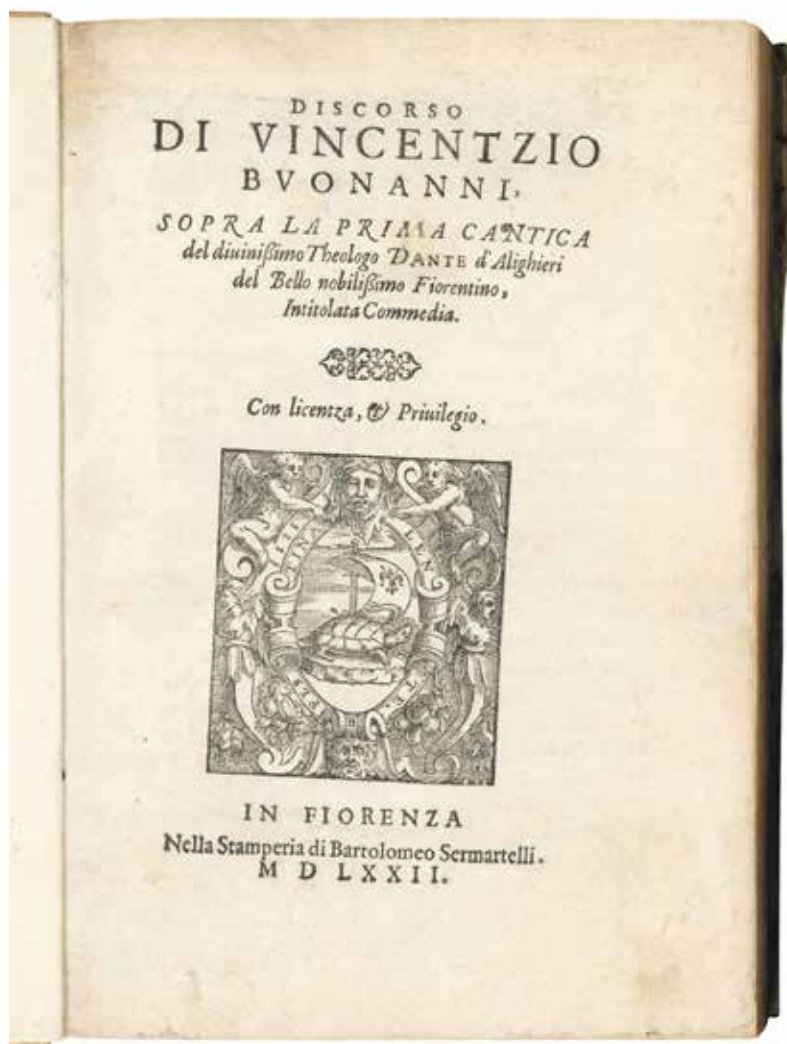
10. **BUONANNI, Vincenzo** (fl. 16<sup>th</sup> cent.). **Discorso di Vincentzio [sic] Buonanni, sopra la prima cantica del divinissimo Theologo Dante d'Alighieri del Bello nobilissimo Fiorentino, intitolata Commedia.** Florence, Bartolomeo Sermartelli, 1572.

4to (218x148 mm). [8], 230, [6] pp. Collation: a<sup>4</sup> A-Ee<sup>4</sup> Ff<sup>6</sup>. Printer's device on the title page. Woodcut decorative initials and headpieces. Roman, italic and greek type. With a woodcut diagram of the Purgatory, Mount Zion and the Hell on l. Ff3v. *Colophon* at l. Ff6v. Contemporary flexible vellum with inked title along the spine (new endleaves). Tears repaired to the upper margin of l. a4 with no loss of text, some light foxing and browning, a good copy.

First edition, dedicated to Don Francesco de' Medici, of Dante's *Inferno* with the commentary by Vincenzo Buonanni, published by him as a first step in the project of a comprehensive commentary on Dante's poem, destined, however, to stop at this *Discorso*.

"Born in Florence of noble family during the first half of the 16<sup>th</sup> century, Vincenzo Buonanni was a student of classical and Italian literature and a member of the Florentine Academy. He maintained cordial relations with the literary personalities of the time, including A. F. Grazzini (Il Lasca). Buonanni's most noteworthy accomplishment is this edition and commentary of Dante's *Inferno* published under the title, *Discorso di V.B. sopra la prima cantica del divinissimo Theologo Dante d'Alighieri del Bello nobilissimo Fiorentino, intitolata Commedia* (Discourse of V.B. about the first canticle of the most divine theologian Dante d'Alighieri del Bello most noble Florentine entitled Comedy). The edition is noted for its disconcerting lack of restraint or judgment with regard to the interpretation and the correction of the text [...] In spite of its perceived limitations, Buonanni's edition is significant for a number of reasons. First of all, it is the only edition of any part of Dante's poem to appear in the poet's native city between Benivieni's Giuntina edition of 1506 and the Crusca Academy edition of 1595. Moreover, Buonanni's

commentary, in its familiarity with and use of Greek literature as a measure by which to consider Dante, foreshadows the beginning of the famous 'Quarrel over Dante' initiated by the mysterious Ridolfo Castravilla (a pseudonym), who attacked Dante's *Comedy* in the same year for its deviance from Aristotelian poetic norms in his *Discorso... nel quale si mostra l'imperfezione della Commedia di Dante* (Discourse... in which the imperfections of Dante's Comedy are revealed). Thirdly, Buonanni's revision of Dante's text on the basis of early manuscripts, particularly upon 'four good ones' which he possessed, marks, at least in its intentions, a new direction on the philological front, which will lead to the Crusca Academy's critical edition of 1595. The same assessment can be made of Buonanni's good intentions with regard to the recovery of historical sources important to an understanding of the poem. For example, he refers to materials in Guelf archives touching on Dante's political condemnation and subsequent exile. Finally, while Buonanni's exegesis does not illuminate Dante's language, it does cast light on the contemporary language of Florence, and also upon the geography of Dante's *Inferno*, which





represented a continuing Florentine interest since Landino's commentary and Benivieni's edition" (Renaissance Dante in Prints 1472-1629, <https://www3.nd.edu/~italnet/dante/text/1572.florence.html>)

Edit 16, CNCE7838; L. Ambrogio, *Nel Mezzo del cammin. A Dante Journey through 700 years of text and images*, Bruxelles, 2003, no. 53; V. Buonanni, *Discorso sopra la prima cantica della Commedia*, S. Pavarini, ed., Edizione nazionale dei commenti danteschi nr. 35, Rome, 2014; G. Ballistreri, *Buonanni, Vincenzo*, in: "Dizionario Biografico degli Italiani, Rome, 1972, vol. 15, s.v.

€ 1.600,00 (more pictures available [here](#))



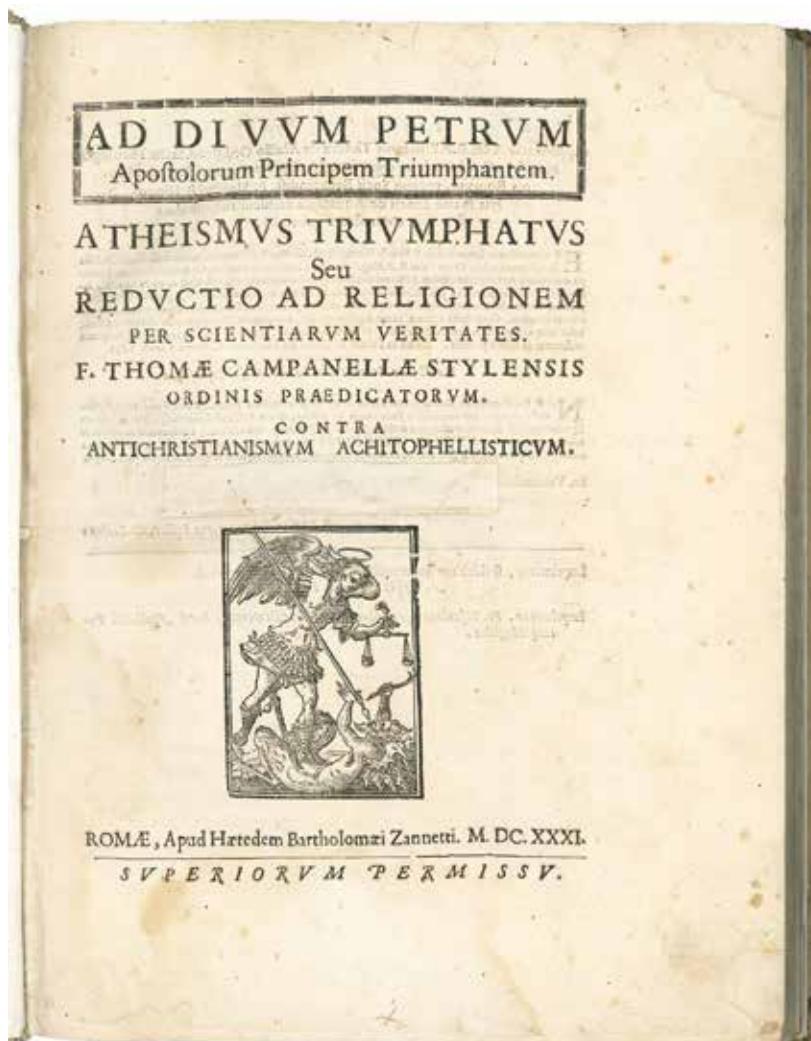
11. **CAMPANELLA, Tommaso** (1568-1639). **Atheismus triumphatus seu Reductio ad religionem per scientiarum veritates. F. Thomae Campanellae Stylenis ordinis Praedicatorum contra antichristianismum achitophellisticum. Sexti tomi pars prima.** Rome, Bartolomeo Zanetti's heirs, 1631.

Folio (270x200 mm) [8], 182 [i.e.184], [14] pp. Pages 11 and 12 are numbered as leaves, pagination resumes with p. 13. Collation: +<sup>4</sup> A<sup>8(-A5)</sup> B-P<sup>6</sup> Q<sup>8</sup>. The title is preceded by the invocation "Ad divum Petrum Apostolorum Principem Triumphantem" printed within a typographical frame. Woodcut vignette on the title page showing the archangel Michael, woodcut initials and tailpiece on l. Q1v, Zanetti device, register (not matching the actual collation) and *colophon* on last leaf verso. Later stiff vellum. Title page slightly soiled, some occasional light browning and foxing, but a very good copy.

Rare first edition. The *Atheismus triumphatus* ("Atheism Conquered") was written in Italian between April and July 1605 under the title *Recognoscimento filosofico della vera universale religione contro l'anticristianesimo e macchiavellismo*, then completed and translated into Latin in 1607. The work was sent to Kaspar Schoppe (1576-1649), with a request for a German translation. It was Schoppe who suggested to Campanella to change the title from *Recognitio verae religionis* to *Atheismus triumphatus*. Finally, in 1631 the philosopher managed to publish the work in Rome, but after only a few months the religious authorities ordered its confiscation. Campanella was unable to have the confiscation revoked, despite his willingness to modify the censored passage with the astrological prognostication of the Church and his repeated protests. He then managed to have it reprinted in Paris in 1536. Both editions were placed on the Index.

The ideas attributed by Campanella to the atheist ("atheus") in his *Atheismus triumphatus* were the same that he preached in Calabria at the end of the 16<sup>th</sup> century, as testified by the depositions of his companions during the trial of 1599. In the book, the narrating self ("ego") identifies with the atheist and the reader is thus confronted

with a debate of the "I" with itself, which first accepts the atheistic doubts of the *politicus* that once prevailed in its soul (the pretrial Campanella, who approaches religion from a rational point of view and considers it exclusively as an instrument of power, according to Machiavelli's thought), and then moves on to consider religion as a *virtus naturalis* inherent to man, and the Christian religion in particular as the most universal and complete, arguing that there is no contrast between Christian law and natural law. The *Atheismus triumphatus* can therefore essentially be considered as a sort of Bildungsroman, a novel of formation in which the narrator's inner journey from atheism to Christian faith is presented in all its controversy and ambiguity. In fact, the atheist's arguments against religions in the second chapter of the book are so convincing and well explained that they leave the readers, including the religious authorities, with not a few doubts as to what Campanella was really believing; to the point that the opinion spread that the book was actually a crypto-apology, deserving the title *Atheismus triumphans* rather than



*Atheismus triumphatus*. Beyond a few controversial passages in the work, the religious authorities mostly urged Campanella to accompany that part of the treatise with short arguments in refutation of the atheistic theories before the more extensive ones presented later in the work, so that the reader would not be confused by being exposed to the atheistic doctrines for too long (cf. V. Frajese, *L' "Atheismus Triumphatus" come romanzo filosofico di formazione*, in: "Bruniana & Campanelliana", vol. 4, no. 2, 1998, pp. 313-342; and G. Ernst, *Tommaso Campanella*, Bari, 2002, pp. 120-127).

Beyond the events of the trial, it was one book in particular that made Campanella suspect to the guardians of orthodoxy: the *Atheismus triumphatus*. The story of the censure of the *Atheismus* is one of the most exemplary of the powerful censorship machine of dissent deployed by the Counter-Reformation Church. And even before the ecclesiastical hierarchies dealt with the text by prohibiting its printing, Kaspar Schoppe - to whom the philosopher had initially delivered (and dedicated) the work - seems not to have been committed to its publication, commenting years later that far from being a text of Catholic apologetics, the *Atheismus* was, on the contrary, very apt to reinforce the impiety of atheists. Tobias Adami himself - a devout Lutheran, but open-minded and a faithful friend of Campanella - although he had several of the friar's texts printed while still in prison, carefully avoided to publish the *Atheismus* that Campanella had entrusted to him, begging him to print it immediately. In the introduction to the first of Campanella's books published by Adami (1617), the latter drew the attention of the "philosophos Germaniae" to several of Campanella's works that were to follow, also recalling the *Atheismus*, but ambiguously citing it as *Triumphum atheismi*, which could mean triumph over atheism, but also the triumph of atheism. Soon after, Marin Mersenne's volumes appeared, and the image of Campanella as an atheist, or at least suspected of atheism, became dominant in Europe: thus Adami's ambiguities dissipated, and the text was seen as a triumph of atheism by contemporaries and later generations: by Catholics, Anglicans, Lutherans, Calvinists, Greek Orthodox; not to mention godless libertines. The Anglican philosopher and pastor Robert Burton, in his famous *Anatomy of Melancholy*, cites Campanella honorably among the "novatores", but in the chapter devoted to "epicures, atheists, hypocrites" and in general to "all impious persons", and places him (with Mersenne) alongside Machiavelli, Cardano, Charron, Bruno, and Vanini. The Dominican's reputation among Calvinists was even worse. In the disputation *De atheismo*, published at the time of Campanella's death (1639), the intransigent and highly influential Dutch theologian Gijsbert Voet placed Campanella alongside those who, like Vanini and others, under the guise of fighting atheism and libertinism, actually opened the doors wide to it (cf. L. Addante, *Tommaso Campanella. Il filosofo immaginato, interpretato, falsato*, Bari, 2018, pp. 8-9).

Giovanni Domenico Campanella was born in Stilo, Calabria, the son of a poor, illiterate shoemaker. In 1582, to escape the stifling environment of ignorance and poverty in his own town, he decided to enter the Dominican Order, taking the name of Tommaso. In 1588 he was transferred to Cosenza to complete his theological studies. On that occasion, a friend gave him a copy of Bernardino Telesio's *De rerum natura*, which deeply influenced Campanella's thought. The following year, to the concern of his superiors, he expressed his enthusiasm for the work of Telesio by writing the strongly Telesian *Philosophia sensibus demonstrata*, which he had printed in Naples in 1591, where he had moved.

In 1592 he underwent his first trial. Imprisoned for possessing a familiar demon under the nail of his little finger, a court of the Order ordered him to renounce Telesio's philosophy and return to Calabria. Campanella defied the sentence and fled first to Rome, then to Padua, where he attended the university under a false name and befriended Galileo. Arrested in 1594 on the orders of the Roman Inquisition, he was tortured and sent to the Roman prisons, where Francesco Pucci and Giordano Bruno were also held in those years. In prison he wrote a compendium of physics, which was later printed in 1617 by Tobias Adami in Frankfurt under the title *Prodromus philosophiae instaurandae*.

Liberated in 1598, he returned to Calabria. Settling again in Stilo, he became the instigator of an anti-Spanish revolt aimed at establishing a society based on the communion of property and women, guided by his astrological knowledge. Denounced by two conspirators, he tried to escape but was soon recaptured and imprisoned in the Castel Nuovo in Naples. Sentenced to life imprisonment, he spent the next few years writing some of his most important works, including *De Monarchia Hispanica*, *De sensu rerum et magia*, the *Philosophia Realis*, which includes the *Civitas solis*, and the *Atheismus triumphatus*. In 1616 he also wrote a courageous *Apologia pro Galileo*, in which he openly sided with the astronomer.

Finally freed in 1626, Campanella was able to win the favor of Urban VIII thanks to his astrological knowledge, which the pope valued highly. In 1632 he dictated to the French scholar Gabriel Naudé a now lost autobiography and a bio-bibliography (*Syntagma de libris propriis*), which was later published in Paris in 1642. In the years following his release from prison, the orientation of his political thought shifted from the glorification of the



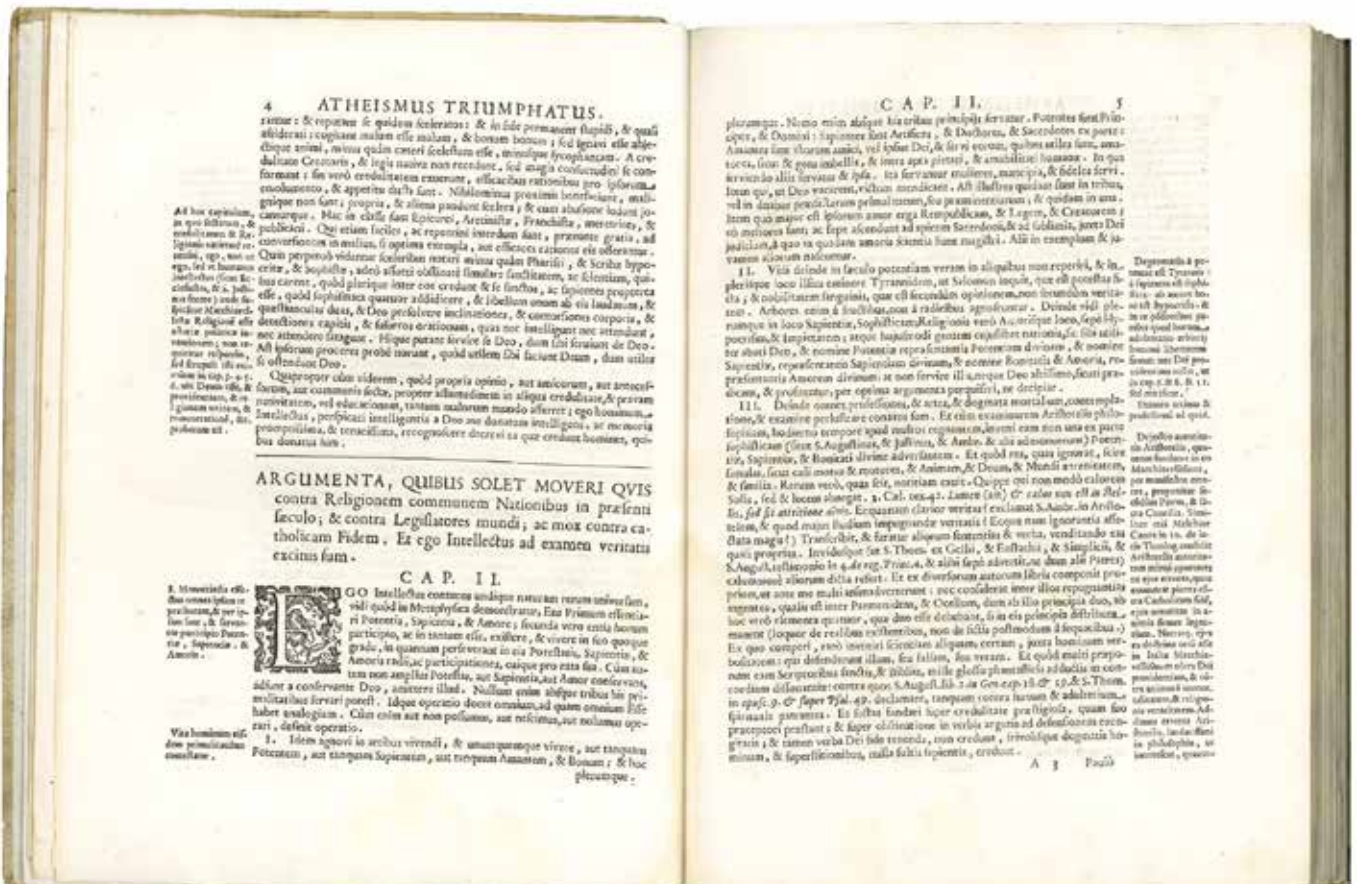
Spanish monarchy, which he had previously seen as a nation appointed by divine providence to bring about the world theocracy he envisioned, to that of the French crown. And it was in Paris that he sought refuge in 1634 to avoid new problems with the Spanish authorities, having realized that not even papal support could now protect him.

Received with honor by Richelieu, Campanella obtained a pension from Louis XIII and the approval of some of his works by the Sorbonne. Nevertheless, the French years were not easy for him. In 1638, shortly before his death, he wrote the *Ecloga in portentosa Delphini nativitate* about the birth of the new Dauphin of France, who he believed was destined for a great future. The prediction turned out to be accurate, for it was the future Louis XIV.

Campanella's works had a very complex genesis and development. They were often written in Italian and then translated by him into Latin, and they underwent various remakes and revisions. Only a small part of them were published during his lifetime, mostly outside Italy: in Frankfurt, where his friend Tobias Adami edited and sometimes translated for publication Campanella's manuscripts, which he had personally collected during a trip to Naples or had received from the author; and in Paris, in the last years before his death.

Italian Union Catalogue, IT\ICCU\PUVE\004509; L. Firpo, *Bibliografia degli scritti di Tommaso Campanella*, Turin, 1940, pp. 101-103, no. 10; M. Ciliberto and C. Vasoli, eds., *Archivio dei filosofi del Rinascimento. Tommaso Campanella*, Istituto nazionale di studi sul Rinascimento, seconda serie, vol. XLVIII, Florence, 2008, pp. 481-491; Vinciana, 2165; Caillet, I, 291; T. Campanella, *Atheismus Triumphatus*, G. Ernst, ed., Pisa-Rome, 2013; A. Cassaro, *Atheismus Triumphatus: genesi, sviluppo e valore dell'opera*, Naples, 1983.

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12. **CAMPANELLA, Tommaso** (1568-1639). **Ludovico Iusto XIII regi christianissimo, ad Christianae rei patrociniū, dedicat Fr. Thomas Campanella, ordin. praedicat. tres. hosce libellos, videlicet: Atheismus triumphatus, seu Contra antichristianismum, etc. De gentilismo non retinendo. De praedestinatione et Reprobatione et auxiliis divinae gratiae Cento Thomisticus.** Parisiis, Apud Tussanum Dubray, viâ Iacobaeâ, sub Spicis Maturis cum privilegio Regis, 1636 (Paris, Tussain Dubray, 1636).

Two parts in one volume, 4to (224x158 mm.). [24], 273 [i. e. 271], [1] pp.; [4], 63, [9], 65-344 [i. e. 342], [2] pp. Omitted in pagination pp. 257-258 of the first part and pp. 211-212 of the second. Collation: a<sup>4</sup> e<sup>4</sup> i<sup>4</sup> A-Ll<sup>4</sup> (verso of ll. i4 and Ll4 blank); [π]<sup>2</sup> A-H<sup>4</sup> e<sup>4</sup> I-Cc<sup>4</sup> Cc<sup>4</sup> Dd-Tt<sup>4</sup> (H4 verso blank). With the engraved coat-of-arms of the king of France on the title page. Section title pages for *Atheismus triumphatus* (l. e2r), *De gentilismo* (l. [π]1r), and *De praedestinatione* (l. e1r). With woodcut initials, head- and tail-pieces. Printer's device on the second and third section title page (ll. [π]1 and I1). Later panelled calf with gilt spine and gilt title on morocco lettering piece, red sprinkled edges (binding slightly rubbed and worn). Ownership entry at the bottom of the general title page, slightly faded 'Ex libris Ioannis [...] De [...deleys I.V.D. et nob. Jor [...]'. Manuscript marginal annotations in the second part. Slightly uniformly browned, some light staining, marginal small restorations to the general title page not affecting the text, all in all a good copy.

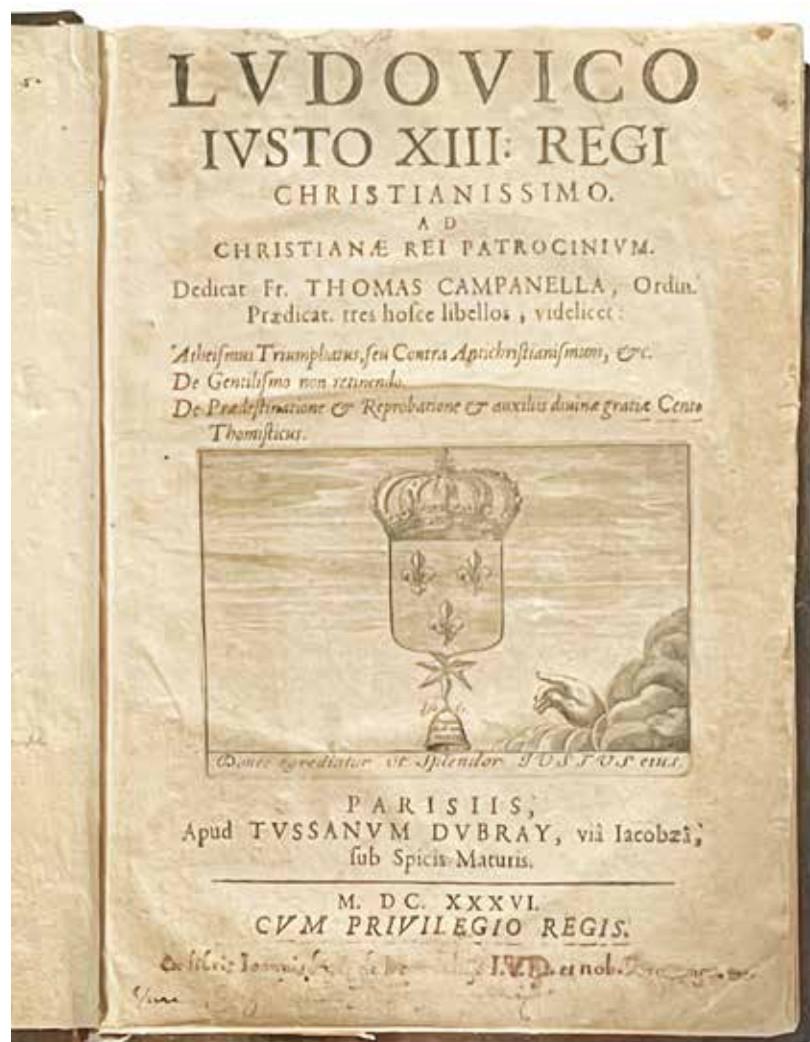
Rare second edition of the *Atheismus triumphatus*, and first edition of the *De gentilismo non retinendo* and the *De praedestinatione*.

The *Atheismus triumphatus* was written in Italian between April and July 1605 under the title *Recognoscimento filosofico della vera universale religione contro l'anticristianesimo e macchiavellismo*, then completed and translated into Latin in 1607. The work was sent to Kaspar Schoppe (1576-1649), with a request for a German translation. It was Schoppe who suggested to Campanella to change the title from *Recognitio verae religionis* to *Atheismus triumphatus*. Finally,

in 1631 the philosopher managed to publish the work in Rome, but after only a few months the religious authorities ordered its confiscation. Campanella was unable to have the confiscation revoked, despite his willingness to modify the censored passage with the astrological prognostication of the Church and his repeated protests. He then managed to have it reprinted in Paris in 1636. Like the first edition, this second edition was also placed on the Index.

The *De gentilismo non retinendo*, written in Naples in 1609-10, and the *De praedestinatione*, composed in mid-1628, obtained the necessary printing licences at the Sorbonne in 1635. These two treatises were first printed in Paris in 1636, with a dedicatory letter to Louis XIII. Together they form the second part of the Paris edition of the *Atheismus triumphatus*.

The ideas attributed by Campanella to the atheist ("atheus") in his *Atheismus triumphatus* were the same that he preached in Calabria at the end of the 16<sup>th</sup> century, as testified by the depositions of his companions during the trial of 1599. In the book, the narrating self ("ego") identifies with the atheist and the reader



is thus confronted with a debate of the “I” with itself, which first accepts the atheistic doubts of the *politicus* that once prevailed in its soul (the pretrial Campanella, who approaches religion from a rational point of view and considers it exclusively as an instrument of power, according to Machiavelli’s thought), and then moves on to consider religion as a *virtus naturalis* inherent to man, and the Christian religion in particular as the most universal and complete, arguing that there is no contrast between Christian law and natural law. The *Atheismus triumphatus* can therefore essentially be considered as a sort of Bildungsroman, a novel of formation in which the narrator’s inner journey from atheism to Christian faith is presented in all its controversy and ambiguity. In fact, the atheist’s arguments against religions in the second chapter of the book are so convincing and well explained that they leave the readers, including the religious authorities, with not a few doubts as to what Campanella was really believing; to the point that the opinion spread that the book was actually a crypto-apology, deserving the title *Atheismus triumphans* rather than *Atheismus triumphatus*. Beyond a few controversial passages in the work, the religious authorities mostly urged Campanella to accompany that part of the treatise with short arguments in refutation of the atheistic theories before the more extensive ones presented later in the work, so that the reader would not be confused by being exposed to the atheistic doctrines for too long (cf. V. Frajese, *L’ “Atheismus Triumphatus” come romanzo filosofico di formazione*, in: “Bruniana & Campanelliana”, vol. 4, no. 2, 1998, pp. 313-342; and G. Ernst, *Tommaso Campanella*, Bari, 2002, pp. 120-127).

Beyond the events of the trial, it was one book in particular that made Campanella suspect to the guardians of orthodoxy: the *Atheismus triumphatus*. The story of the censure of the *Atheismus* is one of the most exemplary of the powerful censorship machine of dissent deployed by the Counter-Reformation Church. And even before the ecclesiastical hierarchies dealt with the text by prohibiting its printing, Kaspar Schoppe - to whom the philosopher had initially delivered (and dedicated) the work - seems not to have been committed to its publication, commenting years later that far from being a text of Catholic apologetics, the *Atheismus* was, on the contrary, very apt to reinforce the impiety of atheists. Tobias Adami himself - a devout Lutheran, but open-minded and a faithful friend of Campanella - although he had several of the friar’s texts printed while still in prison, carefully avoided to publish the *Atheismus* that Campanella had entrusted to him, begging him to print it immediately. In the introduction to the first of Campanella’s books published by Adami (1617), the latter drew the attention of the “philosophos Germaniae” to several of Campanella’s works that were to follow, also recalling the *Atheismus*, but ambiguously citing it as *Triumphum atheismi*, which could mean triumph over atheism, but also the triumph of atheism. Soon after, Marin Mersenne’s volumes appeared, and the image of Campanella as an atheist, or at least suspected of atheism, became dominant in Europe: thus Adami’s ambiguities dissipated, and the text was seen as a triumph of atheism by contemporaries and later generations: by Catholics, Anglicans, Lutherans, Calvinists, Greek Orthodox; not to mention godless libertines. The Anglican philosopher and pastor Robert Burton, in his famous *Anatomy of Melancholy*, cites Campanella honorably among the “novatores”, but in the chapter devoted to “epicures, atheists, hypocrites” and in general to “all impious persons”, and places him (with Mersenne) alongside Machiavelli, Cardano, Charron, Bruno, and Vanini. The Dominican’s reputation among Calvinists was even worse. In the disputation *De atheismo*, published at the time of Campanella’s death (1639), the intransigent and highly influential Dutch theologian Gijsbert Voet placed Campanella alongside those who, like Vanini and others, under the guise of fighting atheism and libertinism, actually opened the doors wide to it (cf. L. Addante, *Tommaso Campanella. Il filosofo immaginato, interpretato, falsato*, Bari, 2018, pp. 8-9).

Giovanni Domenico Campanella was born in Stilo, Calabria, the son of a poor, illiterate shoemaker. In 1582, to escape the stifling environment of ignorance and poverty in his own town, he decided to enter the Dominican Order, taking the name of Tommaso. In 1588 he was transferred to Cosenza to complete his theological studies. On that occasion, a friend gave him a copy of Bernardino Telesio’s *De rerum natura*, which deeply influenced Campanella’s thought. The following year, to the concern of his superiors, he expressed his enthusiasm for the work of Telesio by writing the strongly Telesian *Philosophia sensibus demonstrata*, which he had printed in Naples in 1591, where he had moved.

In 1592 he underwent his first trial. Imprisoned for possessing a familiar demon under the nail of his little finger, a court of the Order ordered him to renounce Telesio’s philosophy and return to Calabria. Campanella defied the sentence and fled first to Rome, then to Padua, where he attended the university under a false name and befriended Galileo. Arrested in 1594 on the orders of the Roman Inquisition, he was tortured and sent to the Roman prisons, where Francesco Pucci and Giordano Bruno were also held in those years. In prison he wrote a compendium of physics, which was later printed in 1617 by Tobias Adami in Frankfurt under the title *Prodromus philosophiae instaurandae*.

Liberated in 1598, he returned to Calabria. Settling again in Stilo, he became the instigator of an anti-Spanish

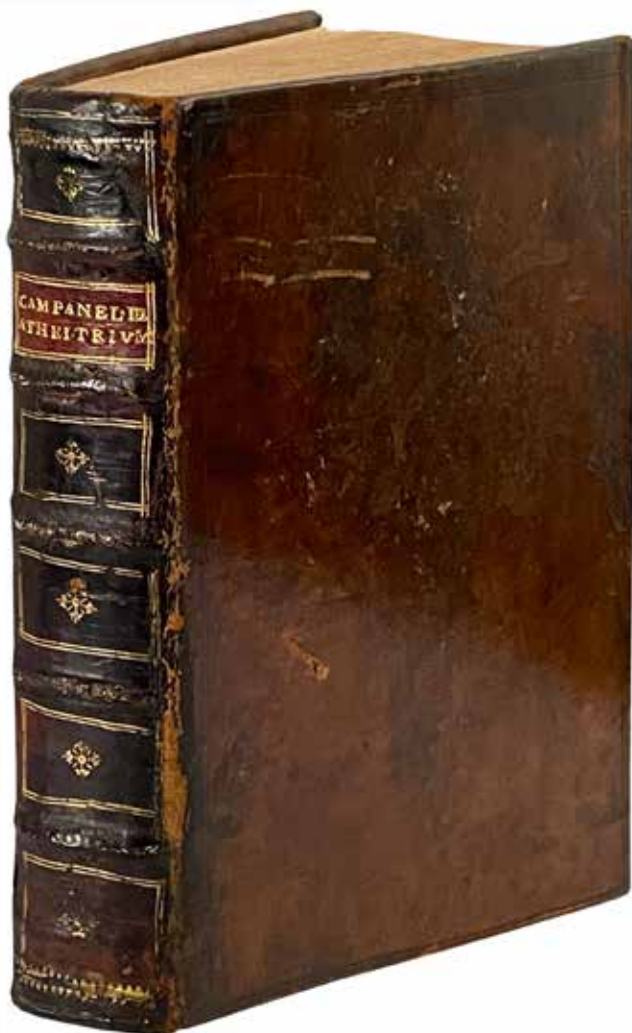


revolt aimed at establishing a society based on the communion of property and women, guided by his astrological knowledge. Denounced by two conspirators, he tried to escape but was soon recaptured and imprisoned in the Castel Nuovo in Naples. Sentenced to life imprisonment, he spent the next few years writing some of his most important works, including *De Monarchia Hispanica*, *De sensu rerum et magia*, the *Philosophia Realis*, which includes the *Civitas solis*, and the *Atheismus triumphatus*. In 1616 he also wrote a courageous *Apologia pro Galileo*, in which he openly sided with the astronomer.

Finally freed in 1626, Campanella was able to win the favor of Urban VIII thanks to his astrological knowledge, which the pope valued highly. In 1632 he dictated to the French scholar Gabriel Naudé a now lost autobiography and a bio-bibliography (*Syntagma de libris propriis*), which was later published in Paris in 1642. In the years following his release from prison, the orientation of his political thought shifted from the glorification of the Spanish monarchy, which he had previously seen as a nation appointed by divine providence to bring about the world theocracy he envisioned, to that of the French crown. And it was in Paris that he sought refuge in 1634 to avoid new problems with the Spanish authorities, having realized that not even papal support could now protect him.

Received with honor by Richelieu, Campanella obtained a pension from Louis XIII and the approval of some of his works by the Sorbonne. Nevertheless, the French years were not easy for him. In 1638, shortly before his death, he wrote the *Ecloga in portentosam Delphini nativitatem* about the birth of the new Dauphin of France, who he believed was destined for a great future. The prediction turned out to be accurate, for it was the future Louis XIV.

Campanella's works had a very complex genesis and development. They were often written in Italian and then translated by him into Latin, and they underwent various remakes and revisions. Only a small part of them were published during his lifetime, mostly outside Italy: in Frankfurt, where his friend Tobias Adami edited and sometimes translated for publication Campanella's manuscripts, which he had personally collected during a trip to Naples or had received from the author; and in Paris, in the last years before his death.



Italian Union Catalogue, IT\ICCU\TO0E\012024; L. Firpo, *Bibliografia degli scritti di Tommaso Campanella*, Turin, 1940, pp. 101-103, no. 10 and pp. 110-112, nos. 15 and 16; M. Ciliberto and C. Vasoli, eds., *Archivio dei filosofi del Rinascimento. Tommaso Campanella*, Istituto nazionale di studi sul Rinascimento, seconda serie, vol. XLVIII, Florence, 2008, pp. 481-491; Vinciana, 2165; Caillet, I, 291; A. Cassaro, *Atheismus Triumphatus: genesi, sviluppo e valore dell'opera*, Naples, 1983.

€ 3.200,00 (more pictures available [here](#))

13. **CAVAGNOLA. Il Nobile Giuoco della Cavagnola 1773** ('The Noble Game of Cavagnola 1773').

4 sheets (of ?) in stiff cardboard, preserved in their original box. Each sheet (50x167 mm) is made up of nine compartments with applied Remondini figures and handwritten numbers; the verso is covered with decorated paper with floral motifs. The box (160x180 mm), also in cardboard, has on one side the inscription in elegant cursive *Il Nobile Giuoco della Cavagnola 1773* in a cartouche and on the other side an applied Remondini engraving of a rural scene. The cavagnola is a game of chance similar to the biribissi and a distant ancestor of the modern tombola, popular in Italy from the mid-18<sup>th</sup> century. Very well preserved.

€ 2.000,00 (more pictures available [here](#))



14. **CELLINI, Mariano** (1803-1877). **Saggio dei caratteri della Tipografia Galilejana e per incidenza cenni sull'origine della stampa, storia di detta tipografia e catalogo delle opere stampate fin qui dalla medesima.** Florence, M. Cellini e C., 31 December 1853.

8vo (250x160 mm). [4], 54 pp. Half title: *I caratteri della tipografia galilejana raccomandati ai benevoli di essa a preludeo del nuovo anno.* Modern boards. Front cover of the editor's printed wrappers preserved, bearing an autograph dedication by Mariano Cellini to Antonio Salvagnoli Marchetti, secretary to the Accademia dei Georgofili. A good copy.

Very rare first edition of this printing type specimen, followed in 1854 by a short eight-page catalogue update. Some recorded copies have one or two folding plates, that are not present here.

This is a very unusual catalogue of typefaces, as the various types are presented in the course of the exposition, which first traces a brief history of the origins of typography, then describes the activity of the Tipografia Galileiana. Pages 1 to 22 each present two different types, from the smallest to the largest. Pages 23 to 34 contain large characters, capitals and initials, followed by two pages of Greek characters and mathematical signs. A summary sketch of the book content at the foot of p. 36 serves as a sample of the dashes in the assortment of the typography for making family trees. The volume ends with a short catalogue of the works published by the Tipografia Galileiana from its foundation until 1853.

Mariano Cellini was born in Florence in 1803. At the age of eight he began to work in a stationer's shop, and two years later he moved to the printing house of the widow Luchi and then to that of Guglielmo Piatti as typesetter's assistant; there he found the excellent guidance of the director L. Ambarelli, who had worked for Bodoni and had fled from Parma to Tuscany after the Restoration. In 1821 Cellini was chosen to be the typographic composer for the printing of the journal "L'Antologia" by G. Cioni, who had been entrusted by G. Vieusseux with the editing of the journal and was dissatisfied with the work of Luigi and Jacopo Ciardelli who had printed the first three issues.





Cellini was thus employed in the workshop directed by L. Pezzati, from whose presses all the subsequent editions of the periodical came out until its suppression in March 1833. This was also the beginning of a long friendship between Cellini and Vieusseux. In 1834, with the help of the latter, Cellini took over the equipment of Glauco Alasi's workshop in Livorno and founded a new typography, which, under the direction of Cioni, began work on 2 January 1835 under the name of Tipografia Galileiana.

The first book coming out of the new presses was a short biography of Galileo written by Cellini himself, which also served as typeface specimen. The Tipografia Galileiana was then mainly engaged with the printing of the quarterly issues of the "Giornale agrario toscano" (from vol. 9) and the "Atti dell'Accademia economico-agraria dei Georgofili" (from vol. 13), as well as the "Rendiconti dell'Istituto agrario di Meleto" founded by Ridolfi (1835-42), the "Giornale dell'Associazione agraria della provincia di Grosseto" (1835-45), the "Guida dell'educatore" edited by R. Lambruschini (1836-45), "L'Illustratore fiorentino" (1836-40), the "Mondo nuovo" (1851-61), the "Archivio storico italiano" (from 1841), and the "Giornale storico degli archivi toscani" (from 1857).

For the first five years, the printing activity, limited to four manual presses, was precarious due to the uncertainties of the partners. By 1840, a more solid financial base allowed the company to try its hand at large historical compilations in several volumes, such as the *Storia fiorentina dai tempi etruschi fino all'epoca presente* by Giunio Carbone, the *Rimembranze storiche ed aneddoti della vita di Napoleone Bonaparte* (both 1841), and a military atlas of Napoleon's campaigns (1842), by L. Giovanni.

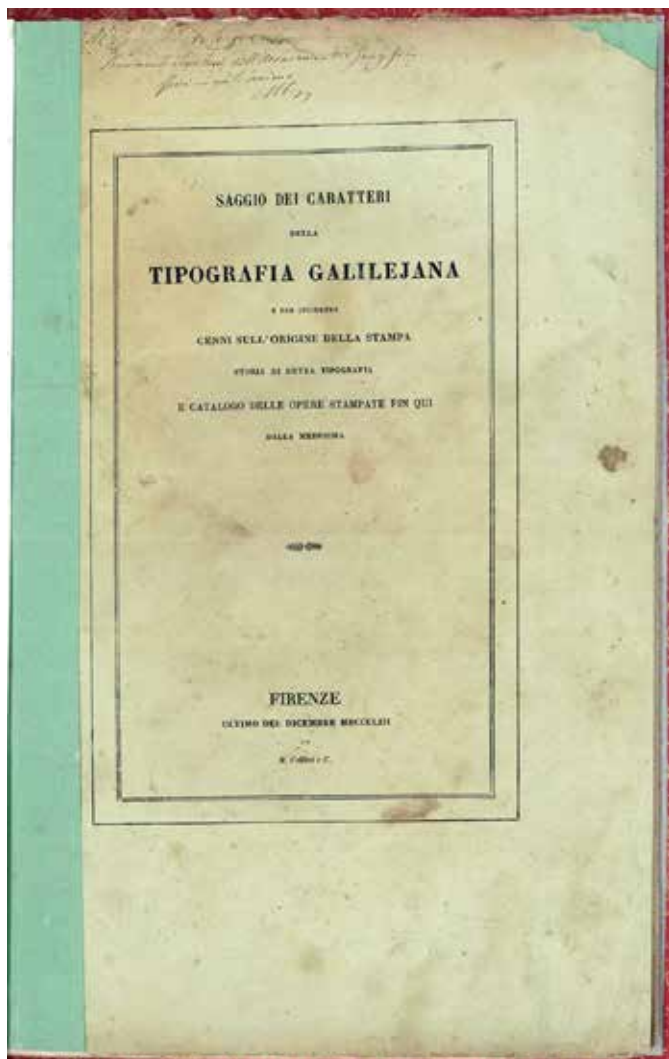
The Galileiana thus continued to produce mostly sumptuous volumes in limited editions. In 1850, Cellini was officially recognised for the management role he had held since 1835, and the words "di M. Cellini e C." were added to the firm's name. A paralysis of the right side of his body in 1870 forced Cellini to quit his position, and from 1871 to 1873 he devoted himself to writing a autobiography later published under the title *Alcuni ricordi della sua vita pubblicati dai figliuoli* (Florence 1878, and reprinted by C. Cappuccio in "Memorialisti dell'Ottocento", III, Milan, 1972, pp. 677-729). Cellini died in Florence in 1877.

In addition to the letters written by the latter to Vieusseux and Tommaseo, a fundamental source for the

reconstruction of the history of the Tipografia Galileiana are this specimen and the subsequent *Nota dei lavori della Tipografia Galileiana e per incidenza cenni sull'origine della stampa e storia di detta tipografia* (Florence, 1862) (cf. E. Bottasso, *Cellini, Mariano*, in: "Dizionario Biografico degli Italiani", vol. 23, Roma, 1979, s.v.).

Catalogo unico, IT\ICCU\TO0\0742433.

€ 850,00 (more pictures available [here](#))



15. **CERTANI, Giacomo** (fl. 17<sup>th</sup> cent.)-**MITELLI, Giuseppe Maria**, engr. (1634-1718). **Maria Vergine coronata. Descrizione, e Dichiarazione della Divota Solennità fatta in Reggio li 13. maggio 1674. Composta dall'abbate Giacomo Certani Dottore, Teolog. Collegiato, e nell'Università di Bologna Professor Publico di Filosofia Morale.** Reggio Emilia, Prospero Vedrotti, 1675.

Folio (355x240 mm). Engraved frontispiece, engraved portrait of the dedicatee Francesco II d'Este, Duke of Modena and Reggio Emilia, [12], 137, [7] pp. and 14 engraved plates (11 folding). The folding plate inserted between pp. 70-71, has an additional movable part (here pasted on the back flyleaf) that allows to visualize the transformation of a tower into a fountain. The plates, showing chariots, triumphal arches, fountains and mechanical apparatuses, were engraved by Giuseppe Maria Mitelli from drawings by Carlo Virginio Draghi, Francesco Torri, Giacomo Carboni, Michele Augusta, Prospero Manzini, Cristoforo Cattelli and Orazio Talami. Contemporary marbled boards, inked title on spine (worn and rubbed, especially the spine, restorations to the panels). Marginal staining and foxing, small restorations to the outer blank margin of the final leaves, tears along the folding in some plates with no loss, all in all a good, genuine copy.

First edition of this sumptuous festival book celebrating the crowning of the Madonna della Ghiara in the cathedral of Reggio Emilia in 1674.

Giacomo Certani, from Bologna, was canon regular of S. Giovanni in Monte, where he twice gave public lectures on philosophy and theology. Later he taught philosophy in Cesena for three years and theology in Brescia, Milan and Bologna for five years. He preached in the most important Italian pulpits, including the Basilica of San Petronio in Bologna in 1650. In 1649 he was admitted to the College of Theologians and appointed public lecturer in ethics at the University of Bologna. In 1653 he left the Order and became archpriest of Santo Stefano in Senigallia. On 17 June 1655 he was appointed canon of S. Petronio and soon afterwards archpriest of San Pietro di Anzola, later also receiving the canonry of the Pieve of Budrio (G. Fantuzzi, *Notizie degli scrittori Bolognesi*, Bologna, 1783, III, pp. 170-171).

Italian Union Catalogue, IT\ICCU\BVEE\046308; Libreria Vinciana, no. 207; Vinet, no. 816; Berlin Catalogue, 3222; Sartori, 14817; Lozzi, II, 4001; P. Hofer, *Baroque Book Illustration*, Cambridge, 1951, no. 74; A. Bertarelli, *Le incisioni di Giuseppe Maria Mitelli*, Milan, 1940, nos. 641-657.

€ 6.500,00 (more pictures available [here](#))



PRINT RUN OF 300 COPIES

16. **CHABOT, Auguste J.F. Comte de** (1825-1911). **La chasse du Chevreuil avec l'Historique des races les plus célèbres de Chiens courants existant ou ayant existé en France par Le Comte de Chabot.** Paris, Librairie de Firmin Didot et C<sup>ie</sup>, 1879.

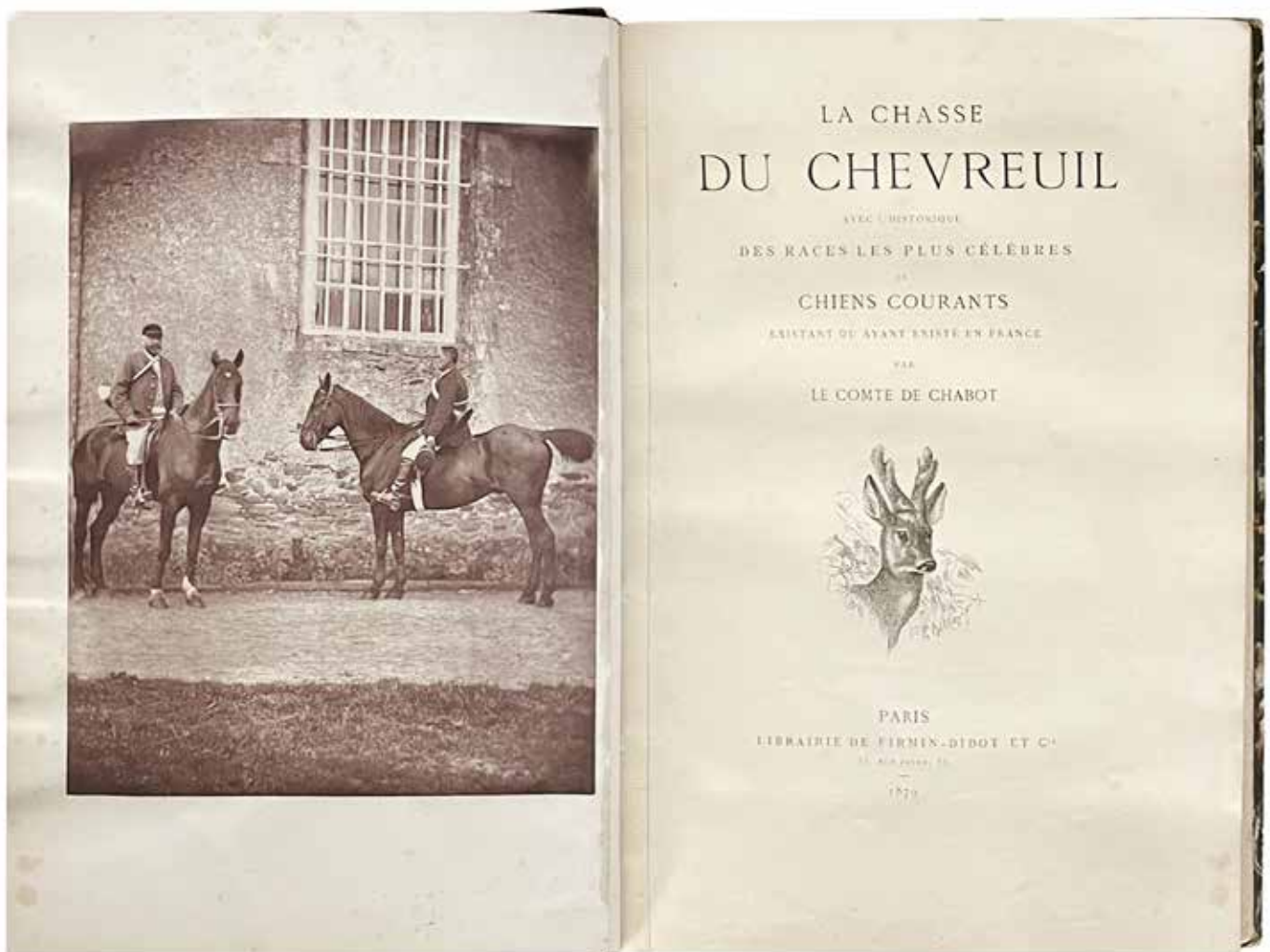
287x195 mm. 1-[76], [1 full-page plate], 77-132, [2: errata] and 12 photographs of hunting dogs mounted on cardboard leaves (including one as a frontispiece showing two hunters on horseback) and protected by tissue guards with caption titles. Another full-page plate in the text on p. 73. Contemporary quarter green morocco gilt, marbled endleaves (slightly worn and rubbed). Some marginal foxing, but a good copy from the library of Pierre Mouchon, with his armorial bookplate on the front pastedown. Pierre Mouchon (1897-1962), the great bibliographer of French hunting books, continued Thiébaud's *Bibliographie*.

First edition. "Première édition de cet ouvrage très estimé, qui d'après Souhart, n'a été tirée qu'à 300 exemplaires. Elle est rare aujourd'hui" (J. Thiébaud, *Bibliographie des ouvrages français sur la chasse illustrée de quarante fac-similés*, Paris, 1934, 161).

The beautiful photographic plates are printed in photoglypty, a photomechanical process used to print the illustrations for the famous *Galerie Contemporaine*.

R.-F. Souhart, *Bibliographie générale des ouvrages sur la chasse, la vénerie et la fauconnerie*, Paris, 1886, 92; Christie's sale 5107, Paris, 2004, 153.

€ 3.900,00 (more pictures available [here](#))

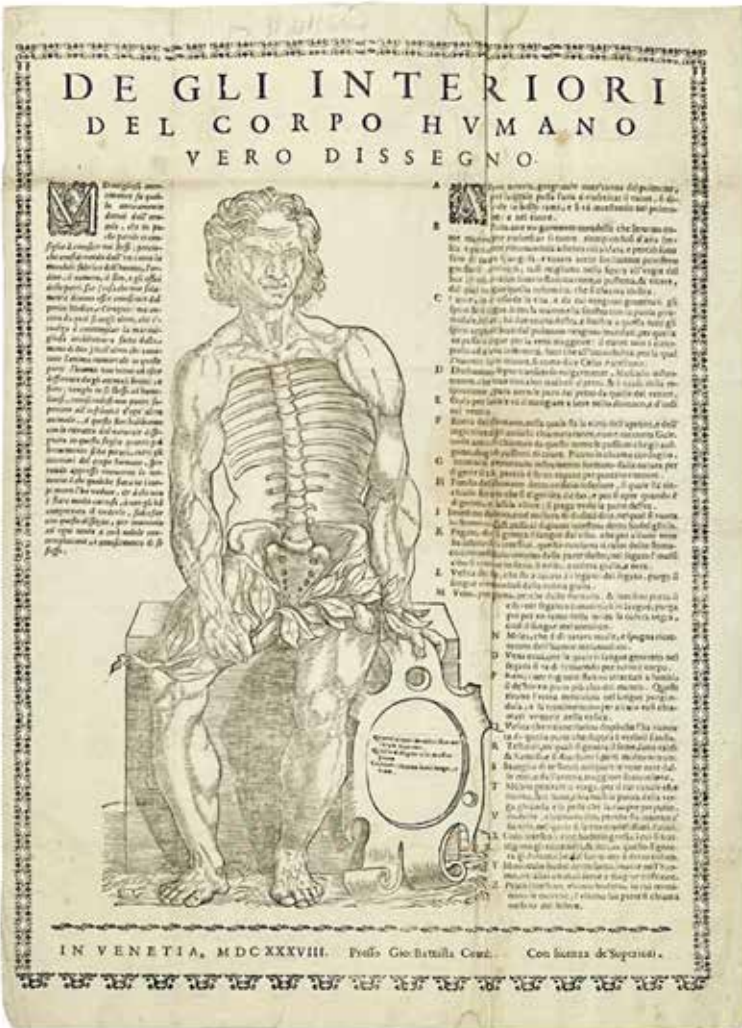




17. **CHARLATANS.** Collection of 83 broadsheets and pamphlets of charlatans. Italy, end of 16<sup>th</sup>-19<sup>th</sup> century.

The collection consists of 83 publications of charlatans, mainly broadsheets mostly printed on recto only, which were distributed during the charlatan's meetings to promote their healing virtues and to sell their curative products, such as miraculous oils, precious stones, powders, balms, essences, magical waters, and so on. Most of these publications are in ornamental frames and some also have woodcut illustrations and vignettes. Among the most notable are: three Florentine small leaflets from the second half of the 16<sup>th</sup> century; *De gli interiori del corpo humano* (Venice, 1638) with a woodcut illustration of the *Homo anatomicus*; and *Le gran meravigliose virtù del prezioso balsamo della mecca artificiale [...]* (Rome, Naples [...], early 18<sup>th</sup> century), illustrated with a woodcut portrait of Antonio Cipriani in Turkish costume.

1. *De gli interiori del corpo humano*. Venezia, presso Gio. Battista Combi, 1638. 418x302 mm. Text in two columns with woodcut ornamental frame and initials. In the center, a large woodcut depicting *Homo anatomicus* seated on a cube, holding a lemon branch in his right hand and a shield with cut and twisted edges in his left, with the following verses in the center: *Quanti e quali membri sian nel corpo humano, Questo disegno te lo mostra pieno, Cercarlo altrove sarai lungo e vano.*
2. *Modo d'adoperare il gran segreto dell'Oglio Balsamo Cavato da molti Autori antichi, e di nuovo fatto, e dispensato da me Giuseppe Materni da Pistoia, abitante in Roma alli Cursori vecchi in Banchi, vicino al vicolo della Campana, e si dispensa nella bottega del Sartore, con Privilegio perpetuo, e per tutto lo Stato Ecclesiastico. Et è preservativo contro il contagio*. Roma, per Francesco Monero, 1665. 200x304 mm. Text on recto in a typographical frame. At the top the emblem of the city of Rome. Slightly browned and stained, small restoration to leaflet verso.
3. *Polvere detta volgarmente del Sole, Curativa, Preservativa, e Dolcificante il sangue: come Operi ne Corpi umani: e modo d'addoperarla*. Venezia, 18<sup>th</sup> century. 210x315 mm. Text on recto in a typographical frame. Slightly stained at the bottom margin.



4. *Paolo Arcangeletti. Unico e vero Fabbricatore del Balsamo Samaritano detto il Ceroto del Mercantino. Si fabbrica e si dispensa in via del Tritone [...]. Il suddetto vero Balsamo è approvato in Roma ed in altri luoghi con ampla facoltà e privilegio concessogli dai signori Eccellentissimi Protomedici di quest'alma città*. End of 18<sup>th</sup> century. 339x232 mm. Text on recto in two columns, in a typographical frame interrupted by the letters P, A, R, and by the emblem PAR at the top centre. Small burn hole at top left corner (cf. Gentilcore, p. 202).
5. *Ottimetro. Ossia misuratore d'occhio di nuova invenzione del Sig. Professore Stampfer All'Istituto politecnico di Vienna*. Tip. Crescini, [1840]. 340x230 mm. Text on recto in a typographical floral frame. Pasted on a later and larger blank leaf. Simon Stampfer (1792-1864) was a famous geodesist and astronomer, the inventor of the stroboscopic disc and a method of making achromatic lenses.
6. *Olio da ferite*. 2<sup>nd</sup> half of 16<sup>th</sup> century. 4to (88x134 mm.). Text on both recto and verso, with the Medici coat-of-arms with two festoons surmounted by a Grand Ducal crown.

7. *Q(uinta) Ess(enza) Triacale. Di fond(eria) di S.A.S.* End of 16<sup>th</sup> century.  
4to (101x140 mm.). Text on recto, with the Medici coat-of-arm on a shield and crown.
8. *Acqua da petecchie. Di Fond(eria) di S.A.S.* End of the 16<sup>th</sup> century.  
4to (114x120 mm.). Text on recto, with the Maedici coat-of-arms surmounted by a crown.
9. *Ritorna il Giorgiano sporco in Italia [...]* Senigalia, pel Galvani, 1772.  
193x250 mm. With text on recto and a small woodcut ornament on top.
10. *Banque de dents. Mille francs.* 19<sup>th</sup> century.  
122x192 mm. Text printed in blue in the form of a 1000-franc banknote. With an ornamental frame of cupids and allegorical dental figures.
11. *Si pigliano due tagliuoli, o siano ottavi di foglio di carta azzurra [...].* 17<sup>th</sup> century.  
150x228 mm. Text on recto in an ornamental frame. 17<sup>th</sup> century manuscript annotation at the bottom of the leaf: "L'unguento si fabbrica dal P. Gallerati Canonico di S. Salvatore e si dispensa gratis ed è ottimo per il mal di Costa".
12. *Modo di adoperare l'unguento, per il mal di Costa.* 17<sup>th</sup> century.  
154x221 mm. Text on recto in an ornamental frame. Probably by the same charlatan of the next one.
13. *Modo di adoperare l'unguento per il mal di Costa.* In Bologna, per Giacomo Monti, 1669.  
149x216 mm. Text on recto in an ornamental frame.
14. *Essenza spargirica dal picilt indico, e da altri vegetabili, e come medicamento preservativo. Inventato dal Dottor Giosepe Rosaccio, e dispensato da Fabritio suo Figliuolo.* In Roma, Venezia, & Bologna per gli Er. Del Cochi, 17<sup>th</sup> century.  
142x200 mm. Text on recto in a thin ornamental frame.
15. *Le grandi, & ammirabili virtù della conserva di Ginepro.* Milano, Verona, Venezia, per Felice Vieceri, 17<sup>th</sup> century.  
140x201 mm. Text on recto in a typographical frame, at the top two small woodcuts of St. Mark's lion. Some staining.
16. *Le meravigliose virtù delle balle per cavar macchie d'ogni sorte. Dispensate da me Nicola Panuzzi detto Polcinella.* Milano, Parma, per gli Heredi del Vigna, early 17<sup>th</sup> century.



90x140 mm. Text on recto in a typographical frame. Restoration on the verso. Gentilcore mentions Panuzzi Carmine from Naples, probably a descendant of this Nicola Panuzzi.

17. *Le meravigliose virtù del Cannello simpatico. Ritrovato nuovamente nelle Alpi di Voltolina, che molti huomini ne palesano la sua virtù per le molte esperienze fatte.* Vienna, Ancona, Foligno, Reggio, Bologna, per il Sarti, sotto alle Scuole, alla Rosa, 17<sup>th</sup> century.

140x230 mm. Text on recto in a typographical frame. At the top woodcut vignette of a sun. On the verso the manuscript annotation: *Cannello Simpatico & il mal di gola.*

18. *Virtù della pietra aquilina.* In Perugia, & in Todi. 17<sup>th</sup> century.

160x240 mm. Text on recto in a frame. At the top woodcut vignette of an eagle.

19. *Virtù della pietra aquilina.* Bologna, per il Sarti, sotto alle Scuole, alla Rosa, second half of the 17<sup>th</sup> century.

140x215 mm. Text on recto within a typographical frame, woodcut of an eagle at the top of the page. Same text as the previous one.

20. *Li poveri Padri dell'Hospitale della Madonna della Sanità di Cesena [...].* 18<sup>th</sup> century.

150x200 mm. Text on recto. At the top a beautiful vignette depicting the Virgin with the Child. With 16 useful ingredients, requested for the hospital.

21. *Li poveri Padri dell'Hospitale della Madonna della Sanità di Cesena [...].* 18<sup>th</sup> century.



190x260 mm. Text on recto. At the top a beautiful vignette depicting the Virgin with the Child. With more than 60 useful ingredients, requested for the hospital.

22. *Virtus occulta perit Nobilissimi signori. È arrivato il Vostro Servitore Gio. Domenico Mitri Veneto, il quale si obbliga con un suo Secreto a guarire qualsivoglia Callo de piedi, & unghie incarnite [...].* 18<sup>th</sup> century.

185x285 mm. Text on recto in an ornamental frame. At the top of the page woodcut vignette of a flying angel with two trumpets. Some words of text have been inked out. Small old restorations to the verso.

23. *Vero segreto del Palombo detto il gran napolitano. Le rare, e meravigliose virtù del composto simpatico. Dispensate da me Gio. Antonio Palombo à beneficio universale, e privilegiato da molti Principi e Città d'Italia per esperienze fatte.* Napoli, Firenze, Lucca, Livorno, Genova, Bologna, Ferroni, 1675.

188x270 mm. Text on both recto and verso in an ornamental frame, with woodcut initials. On the recto, at the top of the page, woodcut vignette of a pigeon with outstretched wings holding two intertwined olive branches. At the end of the text an alphabetical list of the useful herbs, oils, fats, powders and essences.

24. *Fama volat. Virtus vincit omnia. Le rare qualità, e meravigliose virtù del balsamo della regina di Svezia. Dispensato solo da mé Gio: Francesco Gigli Romano Salvatore, privilegiato da molti Potentati dell'Europa.* Roma, Napoli, Venezia, Bologna, Milan, Parma, Mantovaa, Vienna, Luca, Florence, Treviso, Ferrara, Padua, Genova, Pistoia, Verona, Cesena, Arezzo, Cremona, Bassano, early 18<sup>th</sup> century.

220x170 mm. Text on both recto and verso in an ornamental floral frame. At the top a woodcut vignette of the imperial crown on cushion with sword and sceptre flanked by the letters F & G and two rose branches. At the end more than 60 ingredients are listed (cf. Gentilcore, p. 279).

25. *Modo di prevalersi dell'oglio de' filosofi o sia perfetto Magistero di sapienza Dispensato da me Giovanni Bettinelli.* Roma, Napoli, Venezia, Bologna, per lo Ferroni, early 18<sup>th</sup> century.

156x220 mm. Text on recto in a typographical frame. At the top a woodcut of a crown.

26. *Dell'uso, e virtù della tintura d'Absinzio essenziale corroborativa, fabbricata da me Giacomo Menegatti.* Venezia, 18<sup>th</sup> century.

200x336 mm. Text on recto. With a woodcut initial and woodcut vignette at the top depicting the Virgin and Child between two lions of St. Mark, with the text: *Alla speciaria della Madonna in Venezia.*

27. *Le gran meravigliose virtù del prezioso balsamo della mecca artificiale. Dispensata da mé Antonio Cipriani Cavadena dell'Imperadore de' Turchi Ahmeth Terzo di Costantinopoli.* Roma, Napoli, Ascoli, Pesaro, Faenza, Ravenna, per il Landi, early 18<sup>th</sup> century.

210x314 mm. Text on recto, the text is framed by a rich woodcut border of war equipment, which widens at the top into a portrait of Antonio Cipriani, in Turkish costume, resting under a gazebo, smoking and being served by a servant. Margins frayed, some restoration at the verso of the leaf. (cf. Gentilcore p. 296, 356).

28. *Le rare, e meravigliose virtù del corallo marino. Dispensato da Paolo Renati ebreo fatto cristiano.* Bologna, p. l'Er. Del Cochi, 17<sup>th</sup> century.

100x150 mm. Text on recto in a thin ornamental frame. Small and marginal restoration at the verso of the leaf.

29. *Meravigliose virtù della pietra dell'Tiburone ò vero fava belico marino la quale nasce né Mari di Dalmazia, e Schiavonia, Sperimentata molte volte per le sotto scritte infermità.* Pavia, per Gio. Ghidini vicino al Duomo. 17<sup>th</sup> century.

95x150 mm. Text on recto.

30. *Solo come il sole.* Gaetano Tramarin Veronese





è quello, che dispensa il vero Secreto per far morir quei maledetti animali, che si addimandano Ratti, Sorci, Ponteghi, e Pontegani. Ferrara, per il Barbieri. 17<sup>th</sup> century.

143x198 mm. Text on recto, in a thin ornamental frame, woodcut of the sun in the center.

31. *La virtù della pietra Malachita. Chiamata Malachita, perche la detta Pietra è spetio di metale.* Aucebourc, Venezia, Bologna, per lo Sarti, alla Rosa, second half of the 17<sup>th</sup> century.

128x180 mm. Text on recto in an ornamental frame.

32. *Regola per medicare gli animali bovini dalla presente infezione.* Mantova, Bologna, per li Peri, 1714.

150x205 mm. Text on recto in an ornamental frame.

33. *Fama volat. Breve compendio delle virtù dell'olio dello straccione. Composto con molte Erbe e dispensato solo da me Marco Lucchesi.* Lucca, 18<sup>th</sup> century.

154x207 mm. Text on recto. At the top a woodcut vignette of an angel flying with two trumpets. At the verso some manuscript annotations.

34. *Le stupende, e meravigliose virtù del Salutifero Eletuario detto l'Antidoto Triacale. Dispensato da me Giovanni Bettinelli.* Venezia, Reggio, Bologna, per lo Ferroni, 17<sup>th</sup> century.

108x155 mm. Text on recto, in an ornamental frame.

35. *Le stupende virtù della Pietra Serpentina, la quale, e buona alla sottoscritte Infirmità, Ricavata da gl'antichi Filosofi, Spagnuoli, per beneficio de' corpi humani.* Bologna, per il Sarti, dalla Porta delle Scuole, alla Rosa, second half of 17<sup>th</sup> century.

144x214 mm. Text on recto in an ornamental frame. At the top a small woodcut vignette of a stone.

36. *Virtù della pietra quadrata.* Bologna, per il Bianchi alla Rosa, 1725.

138x214 mm. Text on recto in an ornamental frame.

37. *Vera instruzione della virtù et uso della pretiosa pietra serpentina.* Venezia, Roma, Frosinone, mid-18<sup>th</sup> century.

200x274 mm. Text on recto in a woodcut floral frame. At the top of the leaf a woodcut vignette of the lion of St. Mark.

38. *Modo da tenersi nel pigliare la Polvere per la Gotta.* Bologna, per Pier Maria Monti, 1697.

154x203 mm. Text on recto in an ornamental frame.

39. *Sit doctus, iustus, non Pauper Pharmacopeus Haec Tria iuncta simul Nobile quaerit Opus.* Bologna, per Gioseffo Longhi, second half of the 18<sup>th</sup> century.

152x212 mm. Text on recto in frame. At the top a woodcut of a ducal crown.

40. *Modo di adoperare il Salutifero Composito di Tabaco, overo cardo santo, inventato, e dispensato da me Gio. Battista Persona detto il Gran Milanese.* Torino, Genova, Piacenza, Verona, Bologna, presso Domenico Maria Ferroni, late 17<sup>th</sup> century-early 18<sup>th</sup> century.

161x228 mm. Text on recto in an ornamental frame. At the top of page woodcut of a marquis crown and the motto 'Fama volat'.

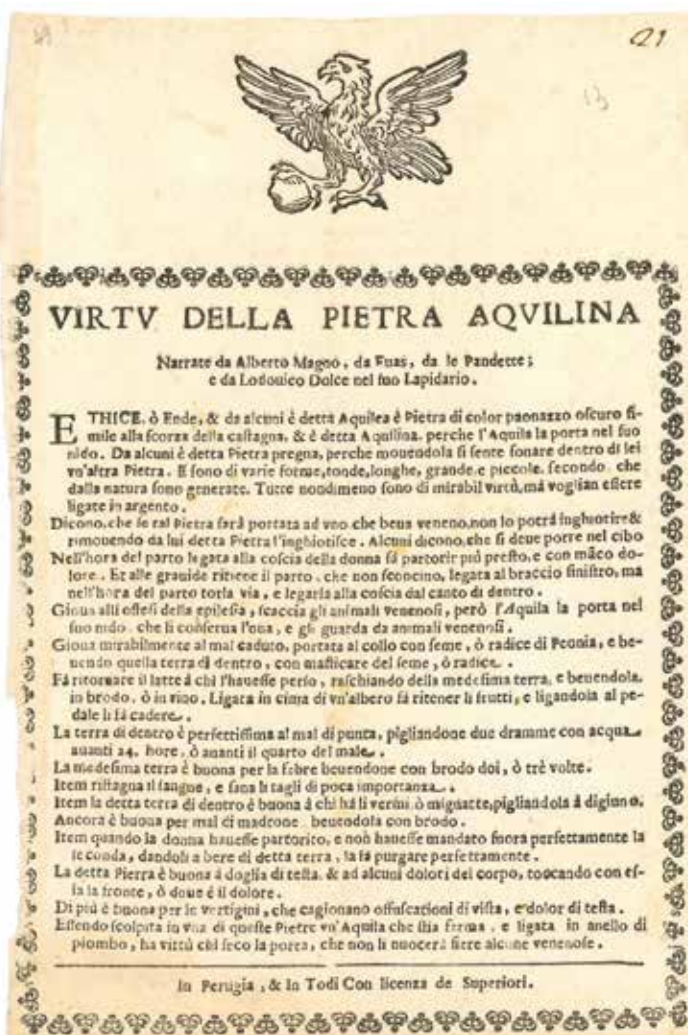
41. *Compendio dell'Ecceenti Virtù della pietra nefritica.* Bologna, all'insegna della Rosa, sotto le Scuole, second half of the 17<sup>th</sup> century.

150x207 mm. Text on recto in a typographical frame.

42. *Le rare qualità, e meravigliose virtù del balsamo di armata. Dispensate a beneficio Universale.* Venezia, Ferrara, Pisa, late 17<sup>th</sup> century-early 18<sup>th</sup> century

157x214 mm. Text on recto in a typographical frame. Slightly stained.

43. *Virtù di questo meraviglioso sapone, ò Palla.* Siena, Firenze, Perugia, Bologna, per Giulio & Nicolò Quinti, 1636.



98x140 mm. Text on recto in a typographical frame.

44. *Le gran Virtù, e meravigliose operazioni della pietra persiana. Ne mai perde il suo colore, chiamata da' Persiani Alcalcadi, dalli Todeschi Rux Voxet, dalli Francesi, e dalli Spagnoli Caprosa. Dispensata à beneficio universale da Giorgio Persiano.* Rome, per Francesco Moneta, 1659.

120x184 mm. Text on recto in an ornamental typographical frame.

45. *Modo di adoperare il Prezioso olio de' filosofi, Inventato da Bartolomeo Bonfanti, detto straccione, e dispensato da me Domenico Monti.* Milano, Genova, Lucca, Firenze, Siena, Parma, Bologna, per lo Ferroni, 17<sup>th</sup> century.

168x244 mm. Text on recto in an ornamental typographical frame. At the top woodcut of a marquis crown, some manuscript annotations at the bottom of the page.

46. *Oglio, ovvero balsamo. Di Gio. Maria Galluppi da Cento.* Bologna, per li Rossi, e Compagni, sotto le Scuole, alla Rosa, 1720.

148x200 mm. Text on recto in a typographical frame.

47. *Breve dichiarazione della nobilissima, e preziosissima Pietra Stellaria, Ricavata da gl'antichi Filosofi, e tradotta dalla lingua latina in volgare per beneficio de' corpi umani. Data il luce per l'Eccellentissimo Sig. Giorgio Transter.* Roma, Perugia, Bologna, Todi, 1656.

144x188 mm. Text on recto in a typographical frame. Slightly worn on the left margin.

48. *Breve dichiarazione della nobilissima, e preziosissima Pietra Stellaria, Ricavata da gl'antichi Filosofi, e tradotta dalla lingua latina in volgare per beneficio de' corpi humani.* Bologna, per il Sarti, dalla Porta delle Scuole, alla Rosa, second half of the 17<sup>th</sup> century.

150x218 mm. Text on recto in a typographical frame. At the top the woodcut of the Pietra Stellaria in the shape of a pierced heart.

49. *Il cosmopolita venendo attualmente dall'alma città di Roma [...].* 17<sup>th</sup> century.

166x212 mm. Text on both recto and verso. On the top right corner woodcut of a swan in a shield supported by two lions (cf. Gentilcore, *Giovanni Greci il Cosmopolita*, appendix).

50. *Modo di adoperare il salutifero Elettuario contra veleni vivi, e morti, dispensato à beneficio comune da Giovanni Garofolo Bolognese, come appare nel suo Privilegio apostolico.* Bologna, presso Clemente Ferroni, 1632.

190x270 mm. Text on recto in an ornamental typographical frame. Loss of paper to the bottom blank margin.

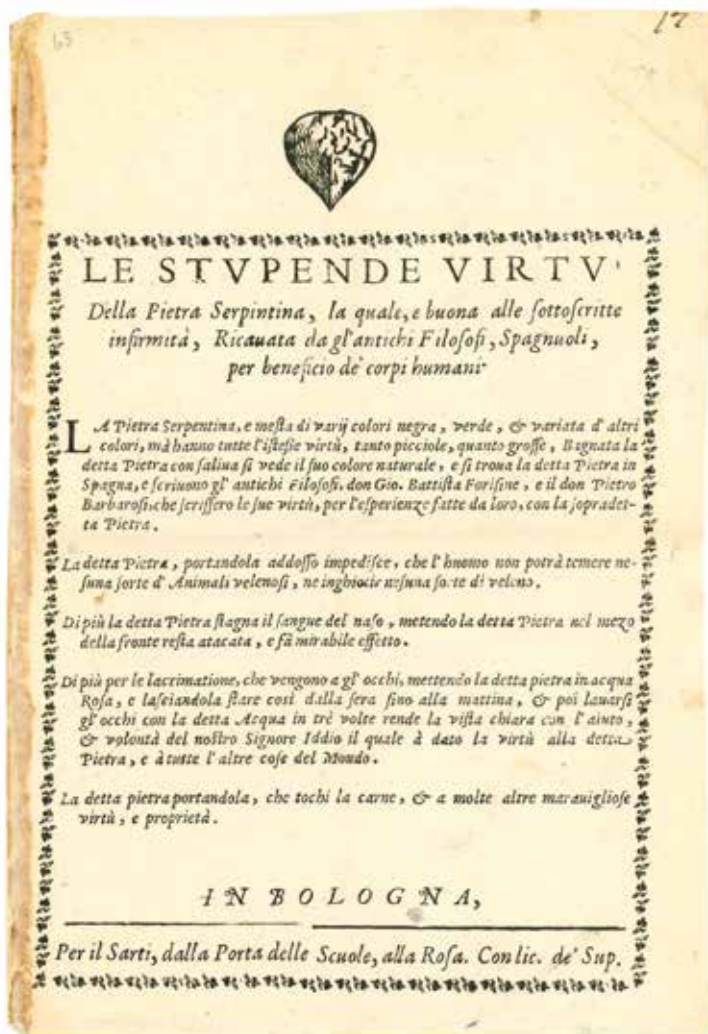
51. *Modo di adoperare il salutifero elettuario contro veleni vivi, e morti. Dispensato da me Francesco Cecchi.* Bologna, presso Domenico Maria Ferroni, 17<sup>th</sup> century.

150x216 mm. Text on recto in a woodcut ornamental frame. At the top woodcut vignette depicting a scorpion flanked by two roses, some manuscript annotations at the bottom. Restoration to the upper right corner with some loss of the woodcut illustration, some staining.

52. *Le stupende, e meravigliose virtù della quint'essenza, cioè balsamo ovvero olio di rosmarino. Descritte dall'Eccellente sig. Gio. Battista Zapata Medico Romano, Raccolta da più famosi autori, con il mondo di usar, come si legge nel suo Libro, a carte decima terza; dispensato da Salvatore Lofreda Napoletano, e dal detto distillata nella Città di Liesina.* Bologna, per gl'Eredi del Peri, 1681.

192x274 mm. Text on recto in a frame, with a woodcut initial (cf. Sprengel, *Biog. Univ. Missaglia*, vol. LXV)

53. *Le stupende, e meravigliose virtù della quinta essenza cioè balsamo, ovvero oglio di rosmarino.* Roma, Venezia, Ancona, Fermo, Gubbio, Urbino,





Reggio, Bologna, per Ferdinando Pisarri, second half of the 17<sup>th</sup> century.

190x269 mm. Text on recto in a typographical frame. Some marginal staining.

54. *Modo d'adoperare la pietra simpatica, Composta, e dispensata da me solo Francesco Gili Romano Saltatore.* Ferrara, Bassano, early 18<sup>th</sup> century.

163x233 mm. Text on recto in a typographical frame. At the top a woodcut vignette of two angels with trumpets holding a laurel wreath between the letters F & G.

55. *Pauca, et multa operatio. Questo si espongono le meravigliose virtù del Balsamo Regio, dispensato da me Francesco Gigli Lucchese saltatore, e privilegiato da molti Principi.* Treviso, Padova, Vicenza, Parma, Modena, Trento, Brescia, Verone, Bologna, per li Rossi, e Comp. Alla Rosa 1720. [at the verso:] *Modo d'adoperare la pietra simpatica, Composta, e dispensata da me solo Francesco Gigli Lucchese Saltatore,* Udine, Bologna, per li Rossi, e Compagni, alla Rosa, 1720.

178x229 mm. Text in a typographical frame. Woodcut vignette at the top.

56. *Vero modo d'adoperare il Balsamo estratto da molte sorti di Erbe, composto, e dispensato da mè Giovanni Ugolini, detto il Semplicista.* Bologna, presso Domenico Maria Ferroni, 1679.

170x242 mm. Text on recto in a typographical frame. At the top woodcut vignette of the sun, the moon and a floral composition. At the bottom some manuscript annotations.

57. *Virtù della polvere stomatica dell'Eccellentissimo Sig. Pietro Poteri. Come la pratica più, e più volte ha mostrato, Fabricata da Christoforo Allegri speciale di Medicina, all'Insegna della Torre in Bologna.* Bologna, presso Domenico Maria Ferroni, 17<sup>th</sup> century.

188x270 mm. Text on recto in a typographical frame.

58. *Virtù della polvere stomatica dell'Eccellentissimo Sig. Pietro Poterio. Come la pratica più, e più volte ha mostrato.* Bologna, per Pier-Maria Monti, 1695.

180x270 mm. Text on recto, with a woodcut initial.

59. *Modo di adoperare il balsamo sempatico per ferite, & altri Mali. Dispensato da Antonio Ravaldoni.* Bologna, nelle Stampe de' Peri, 1720.

190x274 mm. Text on recto in a typographical frame. Some marginal staining.

60. *La virtù dell'Aqua di Melissa che si fa in Parigi.* Bologna, per Pier-Maria Monti, 1708. 187x273 mm. Text on recto, with a woodcut ornament and initial.

61. *Virtù dell'essenza d'oro. Levata da Libri d'Eccell. Signori Dottori, Filosofi, e Medici. Così antichi come moderni, Professori di Spargirica.* Bologna, per Gioseffo Longhi, 18<sup>th</sup> century. 190x274 mm. Text on recto in a typographical frame.

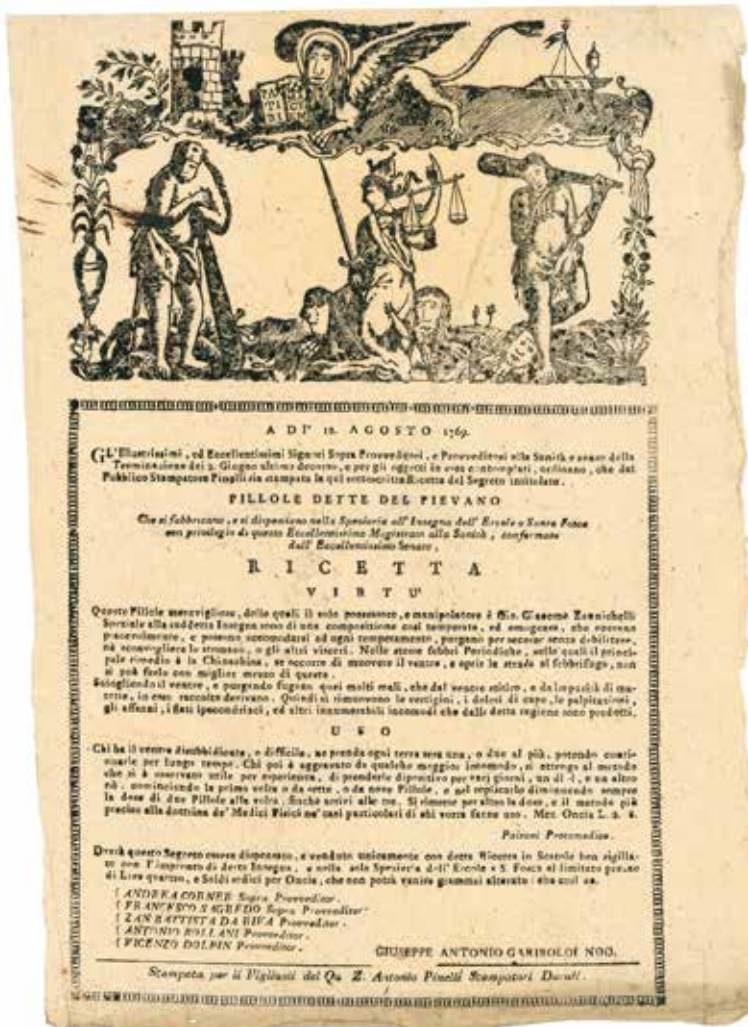
62. *Virtù dell'oglio alessiterio Dell'Eccellentissimo Sig. Dottore Bartolomeo Bonaccorsi. Cittadino di Bologna, Pubblico Lettore Collegiato, Si fabbrica nella Speciarìa del Somieri all'Insegna di S. Gio. Battista in San Felice incontro li RR. PP. Della Carità.* Bologna, presso Gio. Battista Ferroni, 1658.

199x274 mm. Text on recto in a in a large woodcut frame structured as a Jewish architectural portal.

63. *Modo di adoperare l'Essenza, che dispensa à beneficio Comune Gio. Battista Galvani da Bologna.* Siena, Firenze, Mantova, Milano, Torino, Nizza, Finale, Genova, Bologna, presso Clemente Ferroni, 1632.

190x270 mm. Text on recto in a typographical frame. Slightly browned.

64. *Le mirabili virtù del legno chiamato Viscchio Quercino.* Todi, Bologna, per il Sarti, sotto alle scuole alla Rosa, second half of the 17<sup>th</sup>





century.

194x268 mm. Text on recto within five typographic borders. At the top a small vignette of a sun. Slightly worn and stained, especially in folding, and restorations at the verso of the leaf.

65. *Tintura di assenzio, Essenziale Stomatica da Girolamo Mantuani Redentore in Calle larga. Corroborate, fabbricata speciale all'Insegna del S. Marco in Venezia.* 19<sup>th</sup> century.

155x210 mm. Text on recto in a thin frame. At the top small woodcut vignette.

66. *Miserabile virtù del nuovo specifico antioestilenziale. Trovato composto, e che si dispensa nella Spezieria de' Padri Carmelitani Scalzi di S. Maria della Scala di Roma in Trastevere.* Rome, Tipografia Cannetti, 19<sup>th</sup> century.

193x268 mm. Text on recto in two columns within a typographical frame. Slightly foxed.

67. *Si fa noto al pubblico, ed al privato come il Sig. Tommaso Gio. Francesco Tirocco Dottore Fisico della Facoltà di Montpellier, Matricola in Medicina, e Chirurgia nell'Illustrissimo Collegio di Firenze, ed approvato dall'Illustrissimo Collegio di Parma.* Bologna, per Ferdinando Pisarri, 1733.

144x203 mm. Text on recto. Some marginal staining.

68. *Relazione. Il Dottore Andrea Lenzi Toscano Medico-Chirurgo [...]* Rome, nella Stamperia de' Rossi, 1770.

200x280 mm. Text on recto, in a typographical frame.

69. *Madrigale. Temporibus medicina valet; data tempore prosunt.* Late 18<sup>th</sup>- early 19<sup>th</sup> century.

185x260 mm. Text on recto in a typographical frame.

70. *Modo di adoperare il Balsamo Simpatico per ferite e altri mali.* Bologna, per Pier-maria Monti, 1706.

220x155 mm. 4 pp. With woodcut head- and tail-pieces and initial. Light water stain at the bottom.

71. *Virtù, uso, e dose dello Spirito aromatico Dispensato dall'Anonimo.* Bologna, per li Rossi, e Compagni, sotto le Scuole, alla Rosa, 1719.

197x142 mm. [4] pp. Text in a typographical frame, with a woodcut initial.

72. *Le gran virtù, e meravigliose Operazioni di questo Liquore addimandato Ooglio di Sasso. Di nuova aggiunta ampliate A' benigni lettori.* Roma, Napoli, Venezia, Genova, Modena, per Bartolomeo Soliani Stamp. Duc., 17<sup>th</sup> century.

155x100 mm. [4] pp. With the woodcut arms of the marquisate of Vignola, the Podestaria of Monfestino and Giacomo Buoncompagni, Duke of Sora.

73. *Breve compendio delle ammirabili virtù del Cerotto Imperiale, o sia simpatico, il quale viene fabbricato, e dispensato da me Francesco Dotti, E per recapito alla Spezieria del Ponte delle Lame Nella città di Bologna.* Bologna, per li Successori del Benacci, 1715.

145x100 mm. 8 pp. On the title page the woodcut coat-of-arm of Francesco Dotti. With a woodcut head-piece and initial. Some marginal staining.

74. *Virtù del preziosissimo Ooglio Angelo contro la peste, et altri mali perfettissimo, che si fabbrica solo nella Speciarìa di Antonio Ballotta in stra d. Donato Composto in Roma pubblicamente l'anno 1656 à beneficio universale dall'idiota italiano. Esperimentato in Milano, Bologna, et altri luoghi l'anno 1630 e 1631.* Roma, Bologna, per l'Erede del Benacci, 1691.

111x80 mm. [8] pp. Some staining.

75. *Regola da medicarsi li presenti Ammalati di Freddure data per Consulta del Collegio de' Signori Medici all'Illustrissimo Offizio di Sanità.* 17<sup>th</sup> century.

310x220 mm. Text on recto. Some 17<sup>th</sup>-century manuscript inscriptions: *Al Sig. Cetto F. di Castello* on the recto, and *Si avverte che l'olio Buono di ulive fa l'istesso effetto dell'Olio di mandorle dolce* on the verso.

76. *Le virtù della vera, e mirabile Acqua, o Spirito*



*di Melissa che si fa in Parigi dalli Padri Carmelitani Scalzi, ed ora in Roma nel Convento della Vittoria da' Medesimi Padri Carmelitani Scalzi.* 17<sup>th</sup> century.

290x218 mm. Text on recto. Slightly foxed and stained.

77. *A Di 12 Agosto 1769. Gl'Illustrissimi, ed Eccellentissimi Signori Sopra Provveditori, e Provveditori alla Sanità [...], che dal Pubblico Stampatore Pinelli sia stampata la qui sottoscritta Ricetta del Segreto intitolato, Pillole dette del pievano.* Stampata per li Figlioli del Qu. Z. Antonio Pinelli Stampatore Ducali, second half of the 18<sup>th</sup> century.

293x209 mm. Text on recto in a typographical frame. On top a big woodcut vignette depicting an allegory of the city of Venice:

78. *Quint'essenza di Alkermes elaborata espressamente dal Dott. Agostino Coltellini Professore di chimica in Cortona per sua Maestà Maria Luisa Infanta di Spagna regina, e reggente eccelsa in Etruria.* Beginning of the 19<sup>th</sup> century.

310x212 mm. Text on recto in double typographical frame.

Maria Luisa Bourbon (1782-1824) married Ludovico I Bourbon Duke of Parma and Piacenza in 1795, who in 1801 became King of Etruria by order of Napoleon. Following the death of the Duke, Maria Luisa assumed the regency for four years until Napoleon suppressed the Kingdom in 1807.

79. *Croce di S. Zaccaria Vescovo di Gerusalemme, al quale, facendo orazione a pro di quella Città devastata dalla Peste, fu ispirato il presente mistero, col quale restò placata sua divina Maestà, facendo cessare il sopraccennato castigo.* Beginning of the 19<sup>th</sup> century.

320x220 mm. Text on recto in two columns. At the centre a typographical figure of a two-armed cross with 18 initial letters of the prayers to be recited in the mystery. Slightly stained.

80. *Virtù del Prezioso elesirre balsamico che si fabbrica nell'antica spezieria della Badia di Monte Corona.* Perugia, Tip. Bartelli, beginning of the 19<sup>th</sup> century.

310x220 mm. Text on recto in two columns in a typographical frame. At the top the coat-of-arms of the Badia of Monte Corona. Slightly stained.

81. *Regles hygieniques pour la conservation des dents par Dejardin fils medecin-dentiste ex-eleve des hopitaux [...]* Paris, 1866.

116x74 mm. 16 pp., [1] hand-coloured lithographic plate consisting of two overlapping sections to show the profile of a woman who first lacked teeth and then had them implanted. Original printed wrappers.

82. *Programma dell'acqua vulneraria che si fabbrica dal Signor Giuliano Landi in Roma.* Rome, nella Stamperia del Salomoni, 1775.

156x90 mm. 46, [2] pp. With a woodcut ornament on the title page, woodcut head- and tail-piece and initial. Contemporary cardboards covered with floral paper (slightly worn). Some browning and staining.

83. *Ciarlatani. Scherzo.* 19<sup>th</sup> century.

218x143 mm. [6] pp. Modern wrappers. The first two leaves contain a poem and a full-page woodcut illustration; they are presumably a cover-up for the third leaf which is a denunciation of the provocative activities of the Austrian government and police, which was printed and distributed clandestinely.

The charlatan derives his name from the ciarla or ciarlata, i.e. the barking speech with which he entertains the public to whom he proposes the purchase of his recipes; the ciarla has a steady rhetorical structure that was repeated, more or less unchanged, over time, passing from one charlatan to another, depending on each one's abilities. For some authors, such as Giorgio Cosmacini, the term charlatan is more accurately derived from the combination of the words ciarla and cerretano. The cerretani were inhabitants of Cerreto, in Umbria, who in the 14<sup>th</sup> century were given the authority to collect alms for certain hospitals. Their role was to act as social mediators between the rich and the poor, but soon many of them began to skim off the top of the alms to enrich themselves, and they became notorious in much of central Italy for their thievery. It is from this specific meaning that the negative connotation of the word charlatan is derived.

Although in later centuries charlatans were increasingly identified as healers, the Italian term ciarlatano became a generic, bureaucratic label that merely identified the category. But the original term had a more precise meaning, and above all it was a label used by the charlatans themselves. For the medical magistrates, too, charlatans had a definable identity and constituted a specific profession or occupation, with its licensing procedures, its different types of practitioners, the range of remedies they sold, their healing, their methods, their relationships with other medical practitioners, etc. The subject matter was vast, ranging in fact from surgery to medicine, veterinary science, light chemistry and everything that could belong to the literature of secrets. Charlatans offered health care to an extraordinarily large part of the population. Moreover, from its origins in Renaissance Italy, the Italian charlatan was the prototype for the travelling physician throughout Europe.

Despite the fact that charlatan's leaves are extremely rare because they are easily destroyed, a few examples have been preserved in the archives of ancient Italian states. This is because when charlatans appeared in a

square, they were obliged to inform the authorities and deposit a copy of the description of their solutions or ointments (called 'secreti'). In addition, from the mid-16<sup>th</sup> century onwards, Italian pro-medical courts, colleges of physicians or public health offices (the jurisdiction of which varied from state to state) required charlatans to submit their products for inspection and, if approved, to pay for a licence to set up a stage from which to perform and sell. The licensing system in force in early modern Italy thus allows us to study the category of charlatan.

D. Gentilcore, *Italian Charlatans Database, 1550-1800* [computer file], Colchester, Essex: UK Data Archive [distributor], March 2008. SN: 5800, <http://dx.doi.org/10.5255/UKDA-SN-5800-1>; S. Toresella, *I ciarlatani*, in: "L'Esopo", 117-120, March-December 2009, pp. 33-58; D. Gentilcore, *Medical Charlatanism in Early Modern Italy*, Oxford, 2006; G. Cosmacini, *Ciarlataneria e medicina. Cure, maschere, ciarle*, Milan, 1998.

€ 17.800,00 (more pictures available [here](#))





18. **CHARLATANS.** Avviso. Si fa noto al pubblico ch'è arrivato in questa Città proveniente da Legnago il celebre professor Chimicho Menabene, il quale tra gli altri mirabili Secreti dispensa un'ottima radice che guarise alla prima applicazione vanità e superbia alle cattive donne. Engraving in contemporary coloring. End of the 18<sup>th</sup> century.

Broadsheet 244x365 mm, engraving 222x348 mm. Faded ownership entry on the upper margin ("Betti Franco"?). Some marginal foxing, trace of vertical folding in centre, all in all well preserved.

Very rare and curious misogynistic print formed by a larger scene which occupies the left and bottom part of the print, eight smaller scenes, and two cartouches. In the main scene the charlatan distributes wooden sticks to the men gathered below his podium in a large square as remedy to 'correct' women's weaknesses (such as vanity and pride), while further away some women are protesting, and one is pointing to the motto "Mariti se bramate/sparmiar questo cerotto,/la pratica osservate/che leggesi più sotto/le mogli voi tra/ttate con grazia, e umanità/costante a lor serbate/amor e fedeltà" ("Husbands if you yearn to/save this remedy,/the practice observe/which you read below/treat the wives with grace, and humanity/keep constant towards them/love and fidelity"). The smaller scenes show episodes of domestic life and husband/wife interactions.

€ 750,00



19. **CONFALONIERI, Giovanni Battista** (d. 1537). **Io. Baptistae Confalonerii Veronensis Philoſopi ac Medici conſumatiffimi, de Vini natura, eiusque alendi ac medendi facultate, modis omnibus abſolutiffima diſquiſitio.** Basel, [Johann Bebel], 1535.

8vo (134x93 mm). 59 leaves. Lacking the final blank. Collation: a-g<sup>8</sup> h<sup>4</sup>. Printer's device on title page. Woodcut decorative initials. Later flexible vellum, inked title on spine. On the title page 16<sup>th</sup>-century ownership inscription "Sum ex libri Petri de Breun", and below another later entry "Rochling 1874". Title page soiled, gutter of the first two leaves repaired, margins cut short occasionally affecting the running title and the printed marginalia, upper margin of several leaves at the end of the volume skillfully repaired, some light foxing and staining, all in all a more than decent copy.

First edition of this interesting little treatise divided in two parts. In the first, the author describes the nature of wine, its components, and its different types according to its intrinsic qualities and the characteristics of the terroir in which it is cultivated (*Vina non ſolum per qualitates primas, ſed etiam per terrae proprietates variari* [poſſunt ...], l. 24r, cap. XIV); in the second, he deals mainly with the consumption of wine to maintain or restore health and its effects on the dry, wet, warm or cold parts of the human body following Galen's tradition. Another edition appeared in Venice at Ottaviano Scoto's preſſes in 1535.

"*De natura vini* was published in 1535; there was only one edition, probably because the author died in 1537. On the other hand, the edition was published, quite unuſually, in two printing places to avoid the difficult transportation, namely one in Venice and a much better one in Basel by Johannes Bebelius. Bebelius, whose exact date of birth is uncertain, was known as printer of Aristotle's and Galen's editions, and was therefore particularly ſuitable for Confalonierius' commission [...] The phyſician Johann Baptiſta Confalonierius, from a famous Roman noble family, wrote the work and dedicated it to his godfather Dominikus Montisaurus, an arbitrator and commercial judge in wine matters. In thoſe days, wine played a very important role, not only as a pleaſant

and ſtimulating beverage, but also as a medicine; water was often contaminated and the addition of wine made it drinkable, so it is understandable that the doctor and the wine expert had an in-depth conversation that led to this booklet" (G.B. Confalonieri, *Die Natur des Weines: De natura vini, Basel 1535*, Bonn-Bad Godesberg, 1983).

VD16, C-4707; Adams, C-2504; Simon, *Bibliotheca Bacchica*, II, 145; Simon, *Bibliotheca Vinaria*, 185; Durling, 1011; BING, 521; Vicaire, 200.

€ 4.500,00 (more pictures available [here](#))





20. **CORNAZZANO, Antonio** (ca. 1430-1484). **Sonetti e canzone del preclarissimo poeta messere Antonio Cornazano Placentino.** *Colophon*: Stampata in Venetia per mi Manfrino de Monfera, M.cccccii. adi. IIII Agosto (Venice, Manfredo Bonelli, 4 August 1502).

8vo (148x95 mm). [64] leaves. Collation: A-H<sup>8</sup>. Title page in gothic type printed in red within a woodcut border. *Colophon* at l. H4v. Early 20<sup>th</sup>-century light brown morocco gilt, marbled endleaves, red edges. Pencil note on the back final endleaf recto "Vincenzi-Modena 7-8-40 370=". Lower blank margin of the title page cut off and replaced, upper outer corner of several leaves repaired with no loss of text, small tear to the upper margin of the first two leaves with minor loss of blank paper, some light browning and occasional marginal foxing, all in all a good copy.

Extremely rare first edition, first issue (a second issue, which has to be considered as an actual new edition, was printed by Bonelli on 14 December 1502). Bonelli reissued the book also on 10 February 1503 and 30 September 1508. The work was also reprinted in Milan twice, in 1503 and in 1519, with the poems numbered and arranged in a different order.

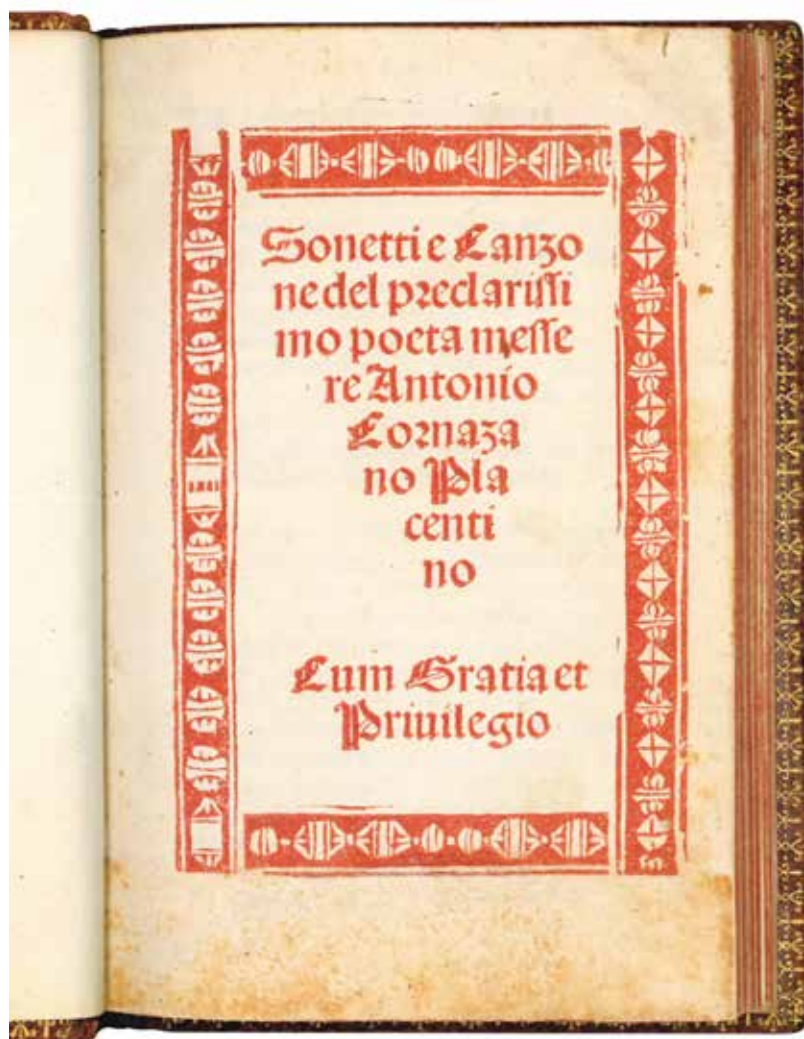
Between 1472 and 1476, Cornazzano worked on his *canzoniere*, probably with the intention of publishing it, perhaps prompted by the success of Giusto de' Conti's edition. The project was not completed, however, and it was not until 1502, many years after Cornazzano's death, that Giacomo Filippo Pellenegra edited the first edition of the *Sonetti e canzone* printed in Venice by Bonelli, adding two of his own compositions to Cornazzano's poems.

The collection contains 178 sonnets and 34 canzoni, to which must be added the two already mentioned compositions by Giacomo Filippo Pellenegra (Jacobus Philippus ex Pellibus Nigris) in the appendix: an epistle in verse sent from Padua to Panfilo Sassi, in which he gives the false news of Sassi's death, and a canzone in imitation of Bembo ("Amor: quel basso stile in cui raggiono").

Antonio Cornazzano was born around 1429 in Piacenza. He served the Sforza, Colleoni and Estensi families, at whose court he died around 1484. A court and improviser poet, he was one of the most prolific poets of his time: to glorify Francesco Sforza, he wrote the poem the *Sforziede*, and put into verse several treatises, including a life of the Virgin (*Vita di Nostra Donna*, Venice 1471), other lives of illustrious men, and a treatise on military art (*Opera bellissima de l'arte militar*, Venice 1493). He also edited a collection of proverbs, first published in Venice in 1525 (*Proverbi di M. Antonio Cornazzano*) (cf. P. Farenga, *Cornazzano, Antonio*, in: "Dizionario biografico degli Italiani", vol. 29, Rome, 1983, s.v.).

Edit 16, CNCE13312; Sander, 2188.

€ 3.200,00 (more pictures available [here](#))





21. **CRISPOLTI, Tullio** (1510-1573). **Alcune cose sopra la Passione del Salvatore Nostro Iesu Christo: raccolte per Tullio Crispoldo da Riete et reviste & corrette per il medemo, et stampate di sua permissione.** Verona, Antonio Putelletto da Portese, 1542.

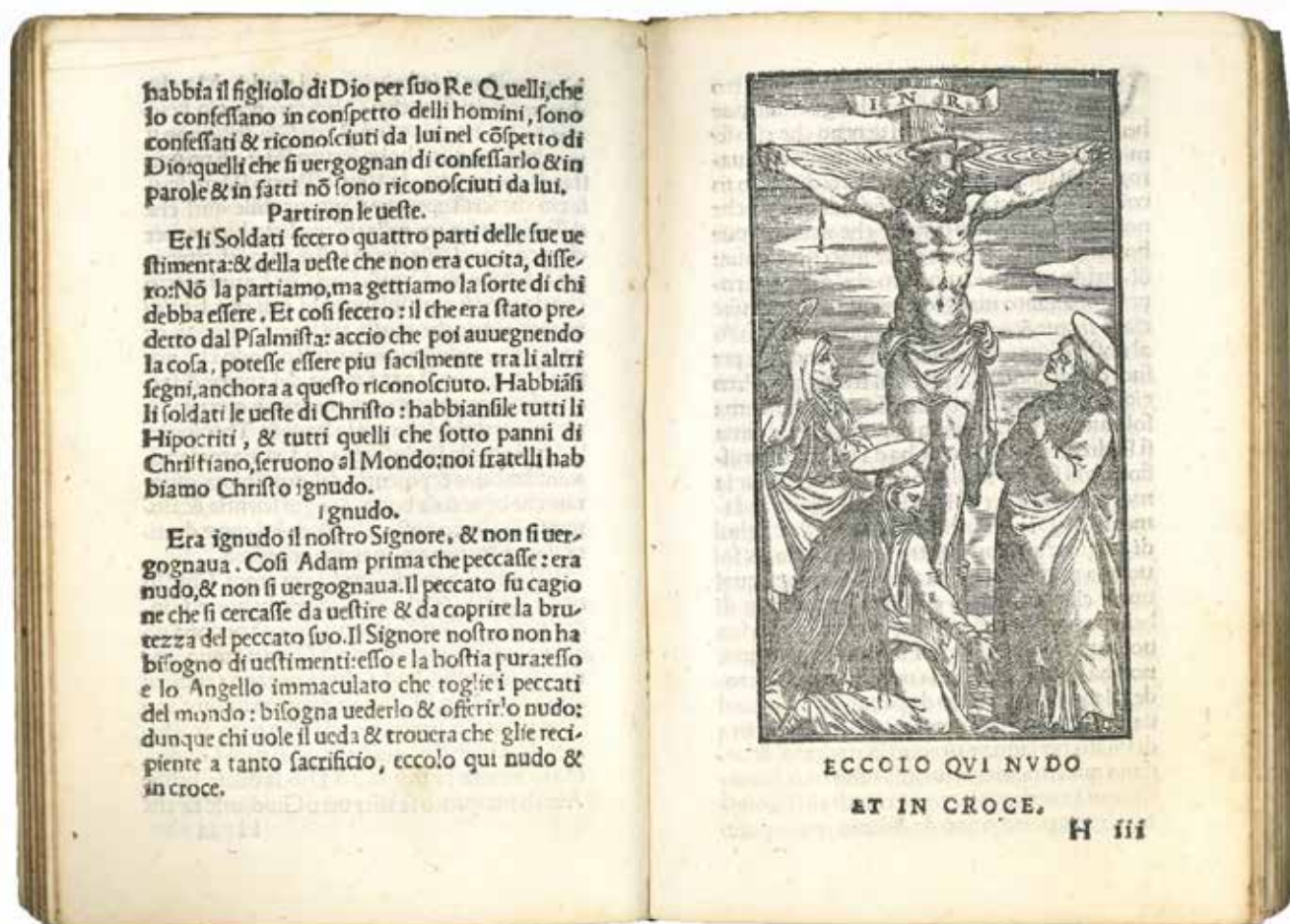
8vo (150x97 mm). [120] leaves. Collation: A-P<sup>8</sup>. Printer's device on the title page. Full-page woodcut illustration of Christ on the cross on title-page verso, repeated also on l. H3r. *Colophon* on l. P8r. Later marbled wrappers. On the title page manuscript note "Theolofi vida". Title page soiled, some occasional light staining, a good copy.

Second edition (first: Venice, Stefano Nicolini da Sabbio, 1539). The work was published again in Venice in 1547 by Pietro Nicolini da Sabbio in the Latin translation of Pietro Francesco Zini. On the mysteries of the Passion of Christ Crispolti also returned later in the *Considerazioni ed avvertimenti spirituali sopra la Passione di Nostro Signore Gesù Cristo* (Modena, 1559) and in the *Avvertimenti spirituali sopra la Passione del Nostro Signore Giesu Christo* (Venice, 1570).

Crispolti was born in Rieti in 1510. While in Rome in 1527, perhaps for study purposes, he witnessed the sack of the city and was so shocked that he decided to embrace an ecclesiastical career. Crispolti's subsequent move to Verona was probably linked to the arrival of Bishop Gian Matteo Giberti in that city in 1528. In Verona, Crispolti was part of the group of scholars who gathered around Giberti. Crispolti also accompanied Giberti on his pastoral visit in 1530, sometimes acting as a preacher. Deeply interested in Giberti's work of reforming the clergy of the diocese and in the practical application of the Christian doctrine, Crispolti began an extensive production of devotional works. In 1560 he moved to Rome, after having travelled to Milan in the company of Bonsignore Cacciaguerra. In Rome he continued to publish devotional works until his death in 1573. An expert on the Holy Scriptures, Crispolti was deeply involved in the Catholic renewal movement before and after the council of Trent, and was dangerously exposed to doctrines later considered heretical (F. Petrucci, *Crispolti, Tullio*, in: "Dizionario Biografico degli Italiani", vol. 30, Rome, 1984).

Edit 16, CNCE13780.

€ 1.250,00 (more pictures available [here](#))



FIRST EDITION OF THE CELEBRATED *GALATEO*

22. **DELLA CASA, Giovanni** (1503-1556). **Rime, et prose di M. Giovanni della Casa.** Venice, Nicolò Bevilacqua [for Erasmo Gemini], October 1558.

4to (230x165 mm). [12], 170, [2] pp. Collation: a<sup>4</sup>b<sup>2</sup>A-X<sup>4</sup>Y<sup>2</sup>. Roman type. Woodcut ornaments on title page. 18<sup>th</sup>-century vellum over boards, double morocco label (red and dark brown) on spine with title and typographical data in gilt. On the front pastedown the manuscript pressmark "9.4.14". Some staining and foxing, very slight and uniformed browning, all in all a good, wide-margined copy.

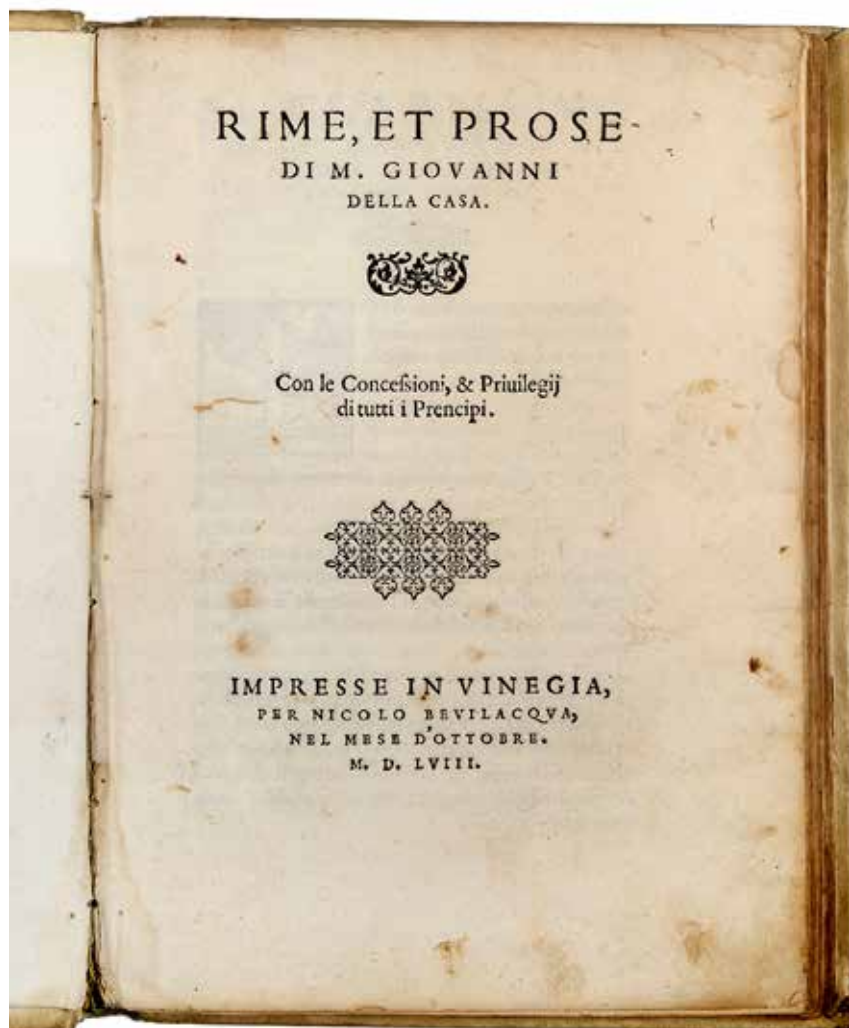
First edition of the famous *Galateo* by Giovanni Della Casa. The treatise enjoyed immense success and was translated into all major languages. The early editions contain the first version of the text. Della Casa worked on a revision of it, which was published by G. Cugnani in Rome only in 1889 (cf. A. Santosuoso, *The bibliography of Giovanni della Casa*, Florence, 1979, p. 75).

The *Galateo* is one of the most famous and influential courtesy books of the 16<sup>th</sup> century. It was written by Della Casa between 1551 and 1555 in the form of advice given by an old gentleman to a young student, "et qui passa longtempo pour le livre en prose italienne le mieux écrit après le *Decameron* de Boccace" (J. Balsamo, *De Dante à Chiabrera*, p. 211). The *Galateo* was named after Galeazzo Florimonte, Bishop of Sessa, with whom Della Casa had long conversations in 1550 on such topics and who first suggested to him that he should write the treatise (cf. S. Carrai, *Introduzione*, in: "G. Della Casa, Rime et prose-Latina monumenta", Rome, 2006, pp. I-XXXII).

"First collective edition of Della Casa's works, edited by Erasmo Gemini de Cesis, the poet's former secretary, and printed at his expenses; the manuscript Magliabechiano VII. 794, containing the poet's rhymes, is precisely in Gemini's hand. The printed volume, dedicated to Girolamo Quirini, Bembo's executor, was banned by Pius IV; in one of his letters, Bernardo Tasso already complained about the difficulty of finding a copy. Some rare pieces had been published separately in anthologies (such as the sonnet 'Cura, che di timor ti nutri...' in the *Rime diverse* of 1545); the others were composed during the poet's Venetian sojourn, between 1551 and 1555.

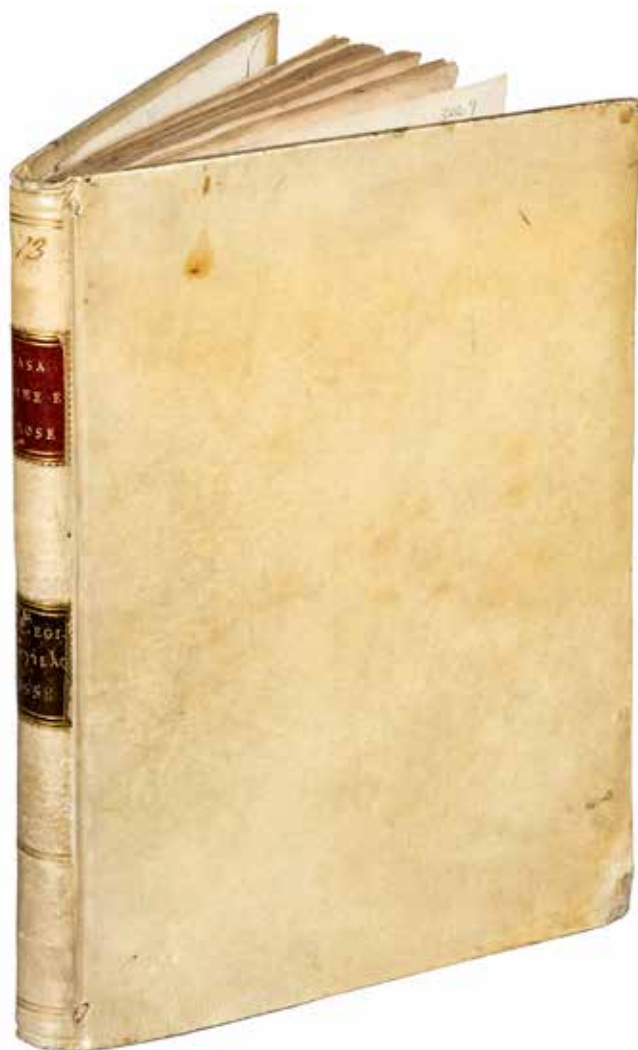
The edition published by Giunti in 1564 added ten new juvenile sonnets. The collection contains 64 pieces, 59

sonnets, 4 'canzoni' and a sextine. Among the compositions are sonnets addressed to Girolamo da Corregio, Cosimo Gheri, Bishop of Fano, Francesco Nasi, Girolamo Quirini, Elisabetta Quirini, Titian, the Cardinal of Trento; two pieces in memory of Marcantonio Soranzo, plus 8 sonnets addressed to Della Casa, by Bembo, Bernardo Cappello, Jacopo Marmitta, Bernardino Rota, Benedetto Varchi, with Della Casa corresponding sonnets. In addition to the *Rime* and the *Oratione* addressed to Charles V, this edition contains the treatise *Galateo*, composed between 1551 and 1555, and long considered the best-written Italian prose book after Boccaccio's *Decamerone*. In his notice to the reader, Gemini recalls that the *Galateo* originated from conversations Della Casa had had in Rome, around 1550, with Galeazzo Florimonte (1478-1567), bishop of Sessa, himself the author of a *Ragionamento sopra la filosofia morale d'Aristotele* (1554), celebrating the model of perfect Christian civilization set by the bishop of Verona, Gian Matteo



Giberti. Titled after Florimonte's first name, the treatise presents the advice given by an old gentleman to a young man. It went through forty-five editions in the 16th century, and was translated twice into French, by Jean du Peyrat (Paris, J. Kerver, 1562) and by Jean de Tournes, who published an edition in four and then five languages, in 1598 and 1609. According to Renouard, the volume of Rime e prose was printed 'not only with the typefaces that Paul Manuce had just supplied for the service of the Accademia Veneziana, several of which came to him from Paris, but also with the woodcut letters he used for this same service'. In fact, the volume was printed by Nicolò Bevilacqua, originally from Termenago near Trento, apprentice to Paolo Manuzio, and self-employed between 1554 and 1573, until his departure for Turin" (Fondation italienne Barbier Mueller online). Giovanni della Casa, born into a rich Florentine family, spent his formative years in Bologna where he studied law and especially literature, becoming part of a literary circle that included Pietro Bembo and Lodovico Beccadelli, with whom he went to Padua in order to complete his humanistic education by learning Greek. After 1532 Della Casa settled in Rome and began an ecclesiastical and diplomatic career under the protection of Cardinal Alessandro Farnese (later Pope Paul III). He became clerk to the Apostolic Chamber, papal emissary to Florence, archbishop of Benevento and papal nuncio to Venice (in this charge he was responsible for the compilation of the Index of 1549). After the accession of Julius III to the papacy in 1551, Della Casa retired to Venice and occupied himself with his writing. He was recalled to Rome in 1555 by Pope Paul IV, who made him secretary of state to the Vatican, but he failed to obtain a desired cardinalship before his death a year later (cf. A. Santosuosso, *Vita di Giovanni Della Casa*, Rome, 1979, passim).

A. Santosuosso, *The bibliography of Giovanni della Casa*, Florence, 1979, p. 33, no. 19; Adams, C-806; A.A. Renouard, *Annales de l'imprimerie des Aldes*, Paris, 1834, pp. 175-176, no. 15; Edit 16, CNCE16461; *Index Aureliensis*, 132.788.  
€ 4.500,00 (more pictures available [here](#))





23. **DEL TUPPO, Francesco** (ca. 1443-ca. 1506). **La vita di Esopo historiata.** *Colophon:* Stampata in Venetia per Giovanni Andrea Vavassore detto Guadagnino, M.D.XXXVIII (Venice, Giovanni Andrea Valvassori, 1538).

8vo (152x106 mm). [72] leaves. Collation: A-I<sup>8</sup>. *Colophon* and printer's device on l. I7v. Leaf I8 is a blank. Large woodcut on the title page and 23 half-page woodcut illustrations in the text. Text in Italian and Latin. Contemporary or slightly later vellum over boards, inked title on spine (spine restored, traces of ties, new endleaves). On the title page ownership inscription "questo libro sie di fra salvador graziolo da sallo", whose initials "F.S.G.S." are written on the front panel (on the back panel there is another inscription with the initials "VAGS"). Restoration to the outer upper corner of ll. C1 and C2 slightly affecting the text, otherwise a very good, clean copy.

Reprint of the second Valvassori edition of 1533. Del Tuppo's *Vita Aesopi* was first printed in Naples in 1485 together with Aesop's fables. It had a remarkable success and was reprinted several times until the mid 16<sup>th</sup> century. With the only exception of the Aquila edition of 1493 which contains both the *Vita* and the *Fabulae*, all subsequent editions reproduce only the *Vita*. Valvassori issued two editions in 1533, one dated 8 March of 74 leaves and one of 72 leaves, on which the present is based.

The title-page illustration is a copy of the woodcut used in Vergil's *Moretum* (Venice, Pasini, September 1525). The 23 woodcut vignettes in the text are copies of those used in the Bonelli edition of 1492.

Francesco delTuppo was a Neapolitan printer, bookseller and man of letters who carried out various administrative tasks for the Aragonese. First as a partner in S. Riessinger's printing house (the first the be established in Naples), then, after 1478, as its director, he printed, among other books, his own translation in an Italian vernacular full of terms from the Neapolitan dialect, of Rinuccio da Castiglione d'Arezzo's Latin version of Aesop's Life. The choice of the subject and the language was certainly motivated by the popularity of the Aesop tradition

and Del Tuppo's poor knowledge of Latin (P. Farenga, *Del Tuppo, Francesco*, in: "Dizionario Biografico degli Italiani", vol. 38, Rome, 1990, s.v.).

The work is dedicated to Onorato Gaetani, Count of Fondi, promoter and financier of the first edition. The *Vita Aesopi* is a composite work, made up of removable and interchangeable parts, which can be taken out and added to without altering significantly the narrative structure. Different human types and cultural paradigms from different epochs converge in the figure of the protagonist, which has the double role of *agens*, as main character in his biographical events, and of *auctor*, as inventor of the fables closely linked to these events. Over time, however, the second of these two functions prevailed, and some anecdotes originally included in the biographical narrative began to circulate as autonomous tales. This is the case of the tales of the gardener crushed by the greater abundance of wild herbs than of the plants he cultivates in his vegetable garden; of the sheep and the pig led to the slaughterhouse; of the two paths, that of virtue and that of slavery, between which man must choose; of the wolves who, by deception, kill the



shepards; of the cicada caught by the hunter; of the pieces of wood mistaken from afar for large ships; of the two foxes and the rooster; of the industrious man who leaves everything to devote himself to agriculture; of the old man who wants to see the city at least once in his life; and of the exocean who escapes the sturgeon only by dying. Every chapter opens with the Latin text followed by Del Tuppo's vernacular version (cf. S. Rovere, *L'Esopo napoletano di Francesco del Tuppo*, Pisa, 2017, pp. 1-58).

Edit 16, CNCE39415; Essling, 617; Sander, 105; S. Rovere, *Op. cit.*, p. 88.

€ 9.500,00 (more pictures available [here](#))





24. **DOLLOND & CO.** Directions for using the Achromatic Pocket Perspective Glass or Galilean Telescope with the Stand as represented in the Plate / Directions pour se servir de la Lunette Galiléenne, ou, Perspective Achromatique de Poche avec le Pied comme représenté dans la Planche. N.pl, n.pr., n.d. [London, ca. 1757].

Large broadsheet (496x367 mm) folded in four, containing in the upper half an illustration (213x288 mm) of Dollond's telescope engraved by Adam Smith and, in the lower part, the explanatory text in English (on the left side) and French (on the right side). The name "Dollond London" is written on the telescope in the engraving. On the verso, which is blank, contemporary manuscripts notes "N-2°-" and "N.° 1.-". Small tear at the center of the sheet with no loss, some light marginal staining, small loss of paper on left-hand blank margin.

Extremely rare broadsheet advertising the new achromatic telescopes invented in 1757 and patented in 1758 by John Dollond, and produced by his son Peter.

"In the history of patents, the 1763-1766 lawsuit of the English instrument maker Peter Dollond (1731-1821) to implement his exclusive rights to manufacture achromatic telescopes, thanks to the fact that in 1758 his late father John Dollond (1706-1761) had patented the technique, is a well-known case. It is famous, not only because the achromatic telescope disproved Newton's celebrated theorem that the segregation of colours due to refraction cannot be reversed, but also because it is a classic example of a battle over priorities [...] In his *Opticks* of 1706, Isaac Newton had asserted that it was theoretically impossible to correct chromatic aberration using a colour dispersion-free – or so-called 'achromatic' – telescope. In 1747 the Swiss mathematician Leonard Euler argued that Newton was wrong, since the human eye possessed such a lens. A combination of lenses with differing refractive indices would undoubtedly be able to correct chromatic aberration [...] In 1757, Dollond succeeded in manufacturing a telescope that was effectively achromatic, by using a combination of lenses with differing refractive indices, made from flint glass and crown glass. In 1758 Dollond's publication of the

results [*An Account of some Experiments concerning the Different Refrangibility of Light*, in: "Philosophical Transactions", 1, 1758, pp. 733-743] made a considerable impact on the scientific community [...] As John Dollond's son Peter had started an instrument-making business in 1750, in which John as father also participated commercially, Dollond Senior also applied for a patent for his invention. In those days a patent was of importance foremost as a way to improve the marketing of an instrument. After John Dollond's death in November 1761, Peter Dollond decided to use the 1758-patent to enforce a monopoly on the manufacture of the achromatic telescope. In a number of legal procedures he summoned to court a number of London-based instrument makers who, in the intervening years, had successfully manufactured and copied John Dollond's achromatic telescope" (H.J. Zuidervaart, *The Evasion of Dollond's Notorious Patent on the Achromatic Telescope by the Move to the Dutch Republic of the Instrument Makers Eastland and Champneys*, in: "Bulletin of the Scientific Instrument Society", 128, 2016, p. 24 ff.).

"John Dollond (1706-61), English optician, the son of a Huguenot refugee; he was





born in Spitalfields, London and started work as a silk weaver. In his spare time he studied hard at mathematics, physics, Latin and Greek. In 1752 he gave up his weaving and joined his eldest son, Peter Dollond (1730-1820), who two years previously had set up in business making optical instruments in St Paul's Churchyard. The firm became known as Dollond & Co. His experiments resulted in a number of advances including a means of making achromatic lenses from crown and flint glasses, the production of refraction without colour by the aid of glass and water lenses and later the same result by a combination of different quality glasses [...] This 'achromatic' or 'free from colour effects' telescope is the type normally used for astronomical or terrestrial observation" (J. F. Mills, *Encyclopedia of antique scientific instruments*, New York, 1983, pp. 104-105).

Museo Galileo, MED 1816/11.

€ 4.900,00

25. **DOMINICUS GERMANUS** (1588-1670). **Fabrica overo dittionario della lingua volgare arabica, et italiana, copioso de voci; & locutioni, con osservare la frase dell'una & dell'altra lingua. Raccolto dal P. Fra Domenico Germano de Silesia, dell'Ordine de Min. Osserv. Riformati sacerdote della Provintia Romana.** Rome, Tipografia della Congregazione di Propaganda Fide, 1636.

4to (205x158 mm). [10], 102 pp. Collation: A-O<sup>4</sup>. Woodcut device of the Congregatio de propaganda fide on the title page. Roman, italic and arabic type. Contemporary flexible vellum. Some marginal staining and foxing, slightly browned throughout, a good, genuine copy.

First edition, dedicated to Cardinal Francesco Barberini, of this grammar of vernacular Arabic, not to be confused with an Arabic-Italian dictionary published by Dominicus three years afterwards under the similar title of *Fabrica linguae Arabicae*. The Arabic letters for this edition were designed and cast in the printing office of the Sacra Congregatio de Propaganda Fide, established in 1622 by Pope Gregory XV.

“Father Germanus (1585-1670) succeeded T. Obicini in 1636 as lector of Arabic and as collaborator on the Arabic Bible project. Afterwards he stayed for a time in Persia, and ended his life as a scholar in Madrid. There he left his manuscript of an unfinished Koran translation, [...] and grammatical treatises of Persian and Turkish. Dominicus Germanus de Silesia is one of the first to have prepared a new and faithful translation with commentary of the Koran (Du Ryer's French translation, not very exact, appeared in 1647), but it is doubtful whether he could have published it: the Sacra Congregatio forbade publication of the Koran in any language. Marracci seems not to have known his translation when he published his own edition in 1698. Another manuscript translation, by Ignazio Lomellini (1560/61-1645), which would have been prepared earlier than that of Germanus, was until recently completely unknown” (R. Smitskamp, *Philologia Orientalis. A description of books illustrating the study and printing of Oriental languages in Europe. II Seventeenth century*, Leiden, 1983, p. 189).



Italian Union Catalogue, IT\ICCU\BVEE\035733; Smitskamp, *op. cit.*, no. 224; C.F. de Schnurrer, *Bibliotheca Arabica*, Halle, 1811 (but Amsterdam, 1968), no. 67.

€ 1.600,00 (more pictures available [here](#))

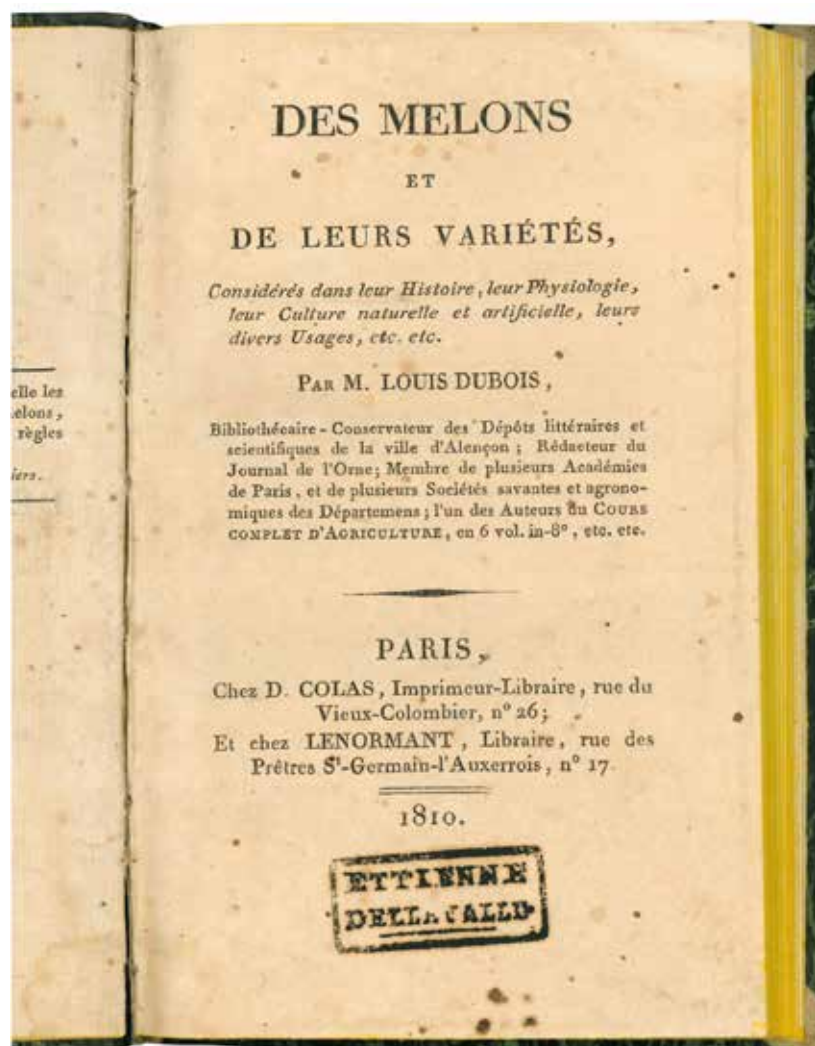
26. **DU BOIS, Louis-François** (1773-1855). **Des Melons et de leurs variétés considérés dans leur histoire, leur physiologie, leur culture naturelle et artificielle, leurs divers usages, etc., etc.** Paris, D. Colas, Lenormant, 1810.

12mo (168x97 mm). VIII, 110 pp. Lacking the final blank. Contemporary quarter green morocco gilt, yellow edges. On the title page stamp of "Ettienne della Valle", lieutenant colonel in the Monferrato regiment and author of the book *Le Delizie di un mezzo secolo di processi e liti*, married to Countess Paolina Galli della Loggia. Some light browning and foxing.

Rare first and only edition of this monograph on melons, which follows those on apples and pears by the same author (Paris, 1804). Louis-François Du Bois had an administrative career and wrote on a wide range of subjects, including agronomy and horticulture.

Italian Union Catalogue, IT\ICCU\MILE\058781.

€ 600,00 (more pictures available [here](#))





27. **FONTANINI, Giusto** (1666-1736). **Bibliothecae Josephi Renati Imperialis [...]** **Catalogus Secundum Auctorum cognomina ordine alphabetico dispositus, una cum altero Catalogo Scientiarum & artium.** Rome, Francesco Gonzaga, 1711.

Folio (380x250 mm). [2], V, [1], 1-582, [2 blank], 583-738 pp. Cardinal Giuseppe Renato Imperiali's engraved coat-of-arms on the title page. Woodcut historiated initials throughout the text. Contemporary vellum over boards, inked title on spine (slightly worn and stained). First quire slightly browned, repaired marginal tears to the bottom of the title page not affecting the text, some scattered foxing and staining throughout, all in all a good, genuine copy, uncut with deckle edges.

First edition of the catalogue of the vast library of Cardinal Giuseppe Renato Imperiali (1651-1736). The catalogue, compiled by Imperiali's librarian Giusto Fontanini, lists about 24,000 titles arranged alphabetically by author in the first part (pp. 1-582) and by subject in the second (pp. 583-738). Each entry gives the name of the author in the language of the work (anonymous works are listed under the title), the title, the full printing data and the format. Fontanini also provides under each author's name all his contributions to the periodicals and miscellanies preserved in the library.

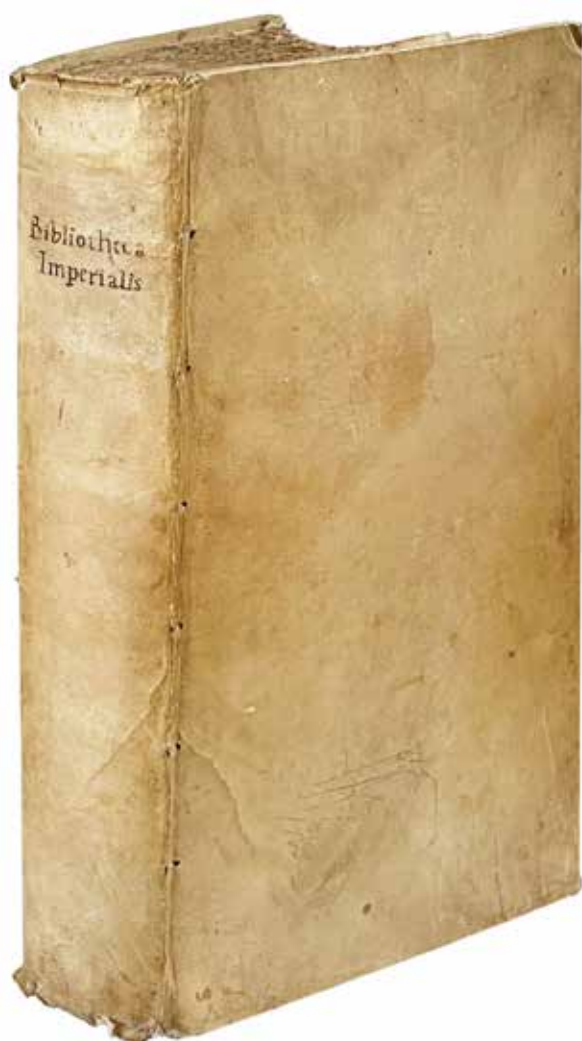
"The care shown in describing and classifying the books makes the Imperiali catalogue and its subject-index a good source of information about seventeenth-century books" (A. Taylor, *General subject-indexes since 1548*, Philadelphia, 1966, p. 185.

"In the early years of the eighteenth century, Imperiali also acquired a prominent role in the Roman cultural world thanks to his library, which was collected within a few years but quickly established itself as one of the largest in Rome. The original nucleus consisted of the modest book collection of his great-uncle [Cardinal Lorenzo Imperiali], which was greatly expanded in 1689-90 with the purchase of a substantial part of the library of Cardinal Jean-Gautier de Sluse [cf. F. Deseine, *Bibliotheca Slusiana*, Rome, 1690] and with the acquisition of part

of [Marcello] Severoli's library, which took place around 1710. In 1711, when Giusto Fontanini published its catalog, the Imperial Library contained more than 15,000 volumes, with a predominance of legal, philosophical and literary texts. The library was an open structure, able to promote encounters among literati, thanks in part to high-level scholars such as Fontanini himself and Domenico Giorgi, who were strongly committed as publicists in the service of the Papacy" (S. Tabacchi, *Imperiali, Giuseppe Renato*, in: "Dizionario Biografico degli Italiani", vol. 62, Rome, 2004, s.v.).

Imperiali stipulated in his will that his collection should be made available to the public after his death, but instead it was sold at auction in 1796: part of it was bought by Pius VI for the library of the Academy of Ecclesiastical Nobles, and part by the Grand Duke of Tuscany Ferdinand III for the Palatina in Florence.

Imperiali was born into an aristocratic family in Francavilla Fontana in Puglia, in the Kingdom of Naples. In 1662 he and his three brothers were sent to Rome to live with their great-uncle, Cardinal Lorenzo Imperiali (1612-1673). In Rome, Giuseppe studied at the Collegio Germanico-Ungarico and undertook a religious career. In 1688 he was appointed general treasurer of the Church, and in the consistory of 13 February 1690 he was made a cardinal by Pope Alexander VIII and given the deaconry of San Giorgio in Velabro. He was then sent to Ferrara as papal legate, where he remained for seven years. In 1701 Clement XI appointed Imperiali prefect of the Congregation of Buon Governo, a powerful position



that controlled the financing of public works. He died in Rome in 1737 at the age of 85.

A highly learned archbishop, historian and bibliophile, Giusto Fontanini was a leading figure in the controversy between the Holy See and the Este family over the possession of Comacchio, in which he clashed with Ludovico Antonio Muratori, who sided with the Este. His most important work is the *Biblioteca dell'eloquenza italiana* (1726) (cf. D. Busolini, *Fontanini, Giusto*, in: "Dizionario biografico degli italiani", vol. 48, Rome, 1997, s.v.).

S. Nicolini, *Bibliografia degli antichi cataloghi a stampa di biblioteche italiane*, Florence, 1954, pp. 79-80, no. 67; G. Pollard & A. Ehrman, *The Distribution of Books by Catalogue from the Invention of Printing to A.D. 1800, based on Material in the Broxbourne Library*, Cambridge, 1965, pp. 262-264, no. 332; A. Taylor, *Book Catalogues: their Varieties and Uses*, Winchester, 1986, pp. 104-105; F. Cancedda, *Figure e fatti intorno alla biblioteca del cardinale Imperiali, mecenate del '700*, Rome, 1995.

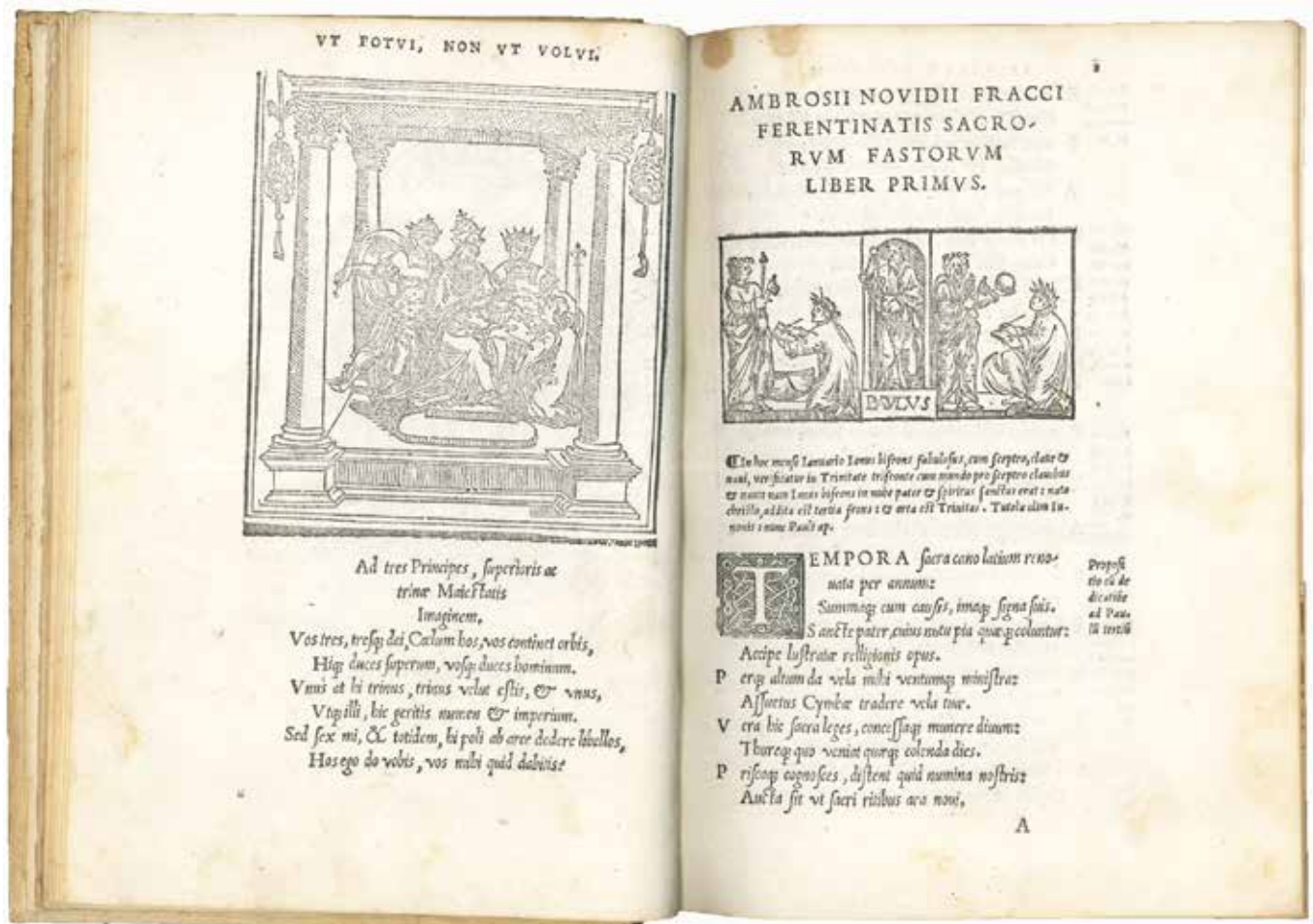
€ 2.400,00 (more pictures available [here](#))



28. **FRACCO, Ambrogio Navidio** (b. 1480). **Ambrosii Novidii Fracci Ferentinatis Sacrorum fastorum libri XII. cum romanis consuetudinibus per totum annum, suisque causis, ac stellis, et numinum nostrorum introductionibus [...]** *Colophon*: Excussum Romae, apud. M. Antonium Bladum Asulanum S.D.N. Papae, & Camerae Apostolicae Typographum, XV. Calendis Iunij. M.D.XLVIII. (Rome, Antonio Blado, 18 May 1547).

4to (226x160 mm). [16], 1-22, [2], 23-30, [2], 31-169, [1] leaves. Collation: \*-\*\*\*\*<sup>4</sup> A-E<sup>4</sup> F<sup>6</sup> G<sup>4</sup> H<sup>6</sup> I-Z<sup>4</sup> AA-SS<sup>4</sup> TT<sup>6</sup>. Architectural title border with figures. On the shields on the pedestals of the lateral columns are the arms of Ferentino, Fracco's birthplace. On leaf \*\*\*\*2r is a woodcut of a book and a rope with a quatrain below. On leaf \*\*\*\*3v is a woodcut figure of Nemesis with verse below, facing a full-page medallion portrait of the author on leaf \*\*\*\*4r. A large woodcut on the verso of leaf \*\*\*\*4 shows the author presenting his book to Pope Paul III who has the emperor Charles V and a king (François I?) at either side. With 12 small woodcut illustrations in text, one at the beginning of each book, each in three compartments, with a center figure of a saint and side figures to show the ancient Roman gods and scenes for Christian feast days for the months. One marginal diagram on leaf A2r. Woodcut initials. Register and *colophon* on l. TT<sup>6</sup>r. Blado's eagle device on last leaf verso. Italic letter with roman capitals, small italic marginalia. With manuscript corrections throughout the text as probably in all copies. 19<sup>th</sup>-century stiff vellum, red morocco lettering piece on spine (tiny worm holes along the joint, front joint slightly cracked). Contemporary ownership entry inked out on the title page, later entry ("Juris Caroli Allodi") on the front flyleaf. First leaves slightly soiled, occasional marginal staining, tears repaired to l. O3 with no loss of text, marginal tear to l. PP3 not affecting the text, all in all a good copy.

First edition, dedicated to Pope Paul III, of this verse text written in imitation of Ovid's *Fasti*. Ambrogio Fracco was born around 1480 to a modest family in Ferentino. He was educated in his hometown, embraced the ecclesiastical life and cultivated poetry before traveling to Rome in search of fortune. The appellation "Novidius" (i.e. "novus Ovidius"), which he added to his name, points to Ovid as the Latin poet whose inspiration Fracco felt most strongly and whom he sought to emulate in his works. In Rome, he may have worked as a schoolmaster to earn a living: his compositions are full of allusions to a graceless and miserable

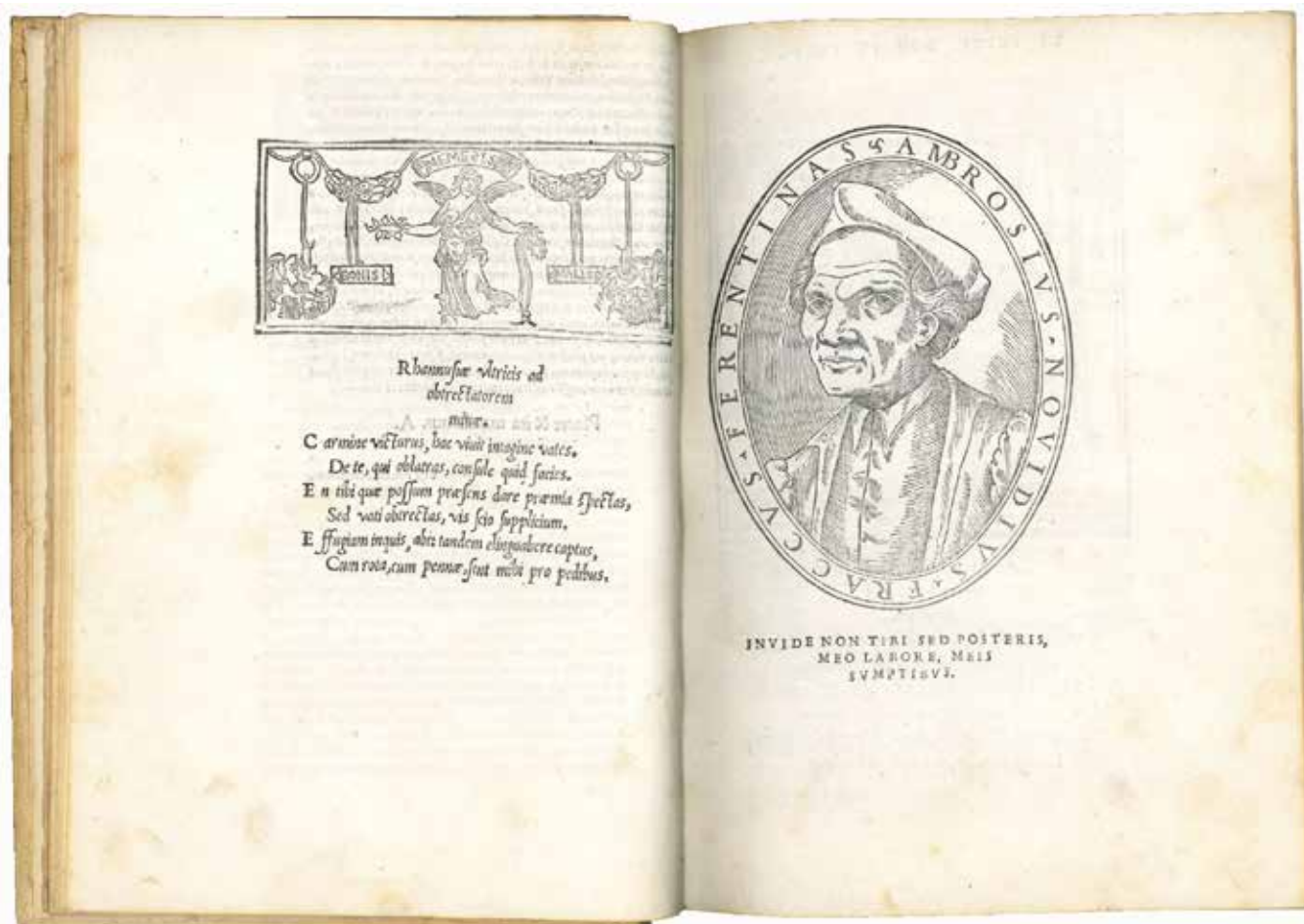




existence. The poem in 285 couplets *Consolatio ad Romam*, printed in 1538 with a dedication to Cardinal Ennio Filonardi, does not prove that Fracco was in the service of the prelate. The date post quem for his death is the edition of the *Sacrorum fastorum libri XII* (Rome, 1547), the work with which Fracco wanted to bequeath his name to posterity. The work was begun under Pope Leo X and completed under Paul III, to whom it was dedicated. Following the example of Ovid's work, to which it claims to be the Christian equivalent, Fracco's *Fasti* is intended to describe the sacred rites and recurrences of the calendar. However, the attitude towards pagan deities and rites is not one of condemnation: on the contrary, Fracco, without adopting a precise philosophical interpretation of mythology, welcomes traditions and beliefs foreign to the Christian religion, based on a syncretistic spirit, mostly arbitrary and fanciful, but based on very ancient popular traditions, tolerated and indulged by the Church (cf. F. Pignatti, *Fracco, Ambrogio*, in: "Dizionario Biografico degli Italiani", vol. 49, Rome, 1997, s.v.).

Edit 16, CNCE19618; B. Pecci, *L'umanesimo e la "cioceria"*, Trani, 1912, pp. 250-399; R. Mortimer, *Harvard College Library, Italian 16<sup>th</sup> century Books*, Cambridge MA, 1974, I, pp. 287-288, no. 198.

€ 1.500,00 (more pictures available [here](#))



29. **GALILEI, Galileo** (1564-1642). **Dialogo [...]** dove ne i congressi di quattro giornate si discorre sopra i due massimi sistemi del mondo Tolemaico, e Copernicano; proponendo indeterminatamente le ragioni filosofiche, e naturali tanto per l'una, quanto per l'altra parte. Florence, Giovanni Battista Landini, 1632.

4to (219x161 mm). [8], 458, [34] pp. Collation: [π]<sup>4</sup> A-Z<sup>8</sup> Aa-Ee<sup>8</sup> Ff<sup>6</sup> Gg-Kk<sup>4</sup>. Leaf Kk<sup>4</sup> is a blank. Printer's device on title page and numerous woodcut diagrams and illustrations in text. Lacking the engraved frontispiece by Stefano della Bella showing Aristotle talking to Ptolemy and Copernicus. As in many copies, there is a printed correction slip pasted to the margin of p. 92; on p. 192 the letter H of the diagram is supplied by hand, as usual. Contemporary vellum, later lettering piece on spine. On the front pastedown is the manuscript pressmark "G10" written in red ink; on recto of the following flyleaf is a manuscript note (an ownership inscription?) "E. Nuq<sup>is</sup>". On title page the contemporary ownership inscription "Ex lib Jo Orat Mannajoni", probably a member of the Mannaioni family from Montaione, Florence. Brown stain to the lower blank margin of about fifty leaves, slightly browned throughout, some gatherings more significantly browned. A very good, genuine copy with good margins, housed in its strictly contemporary binding.

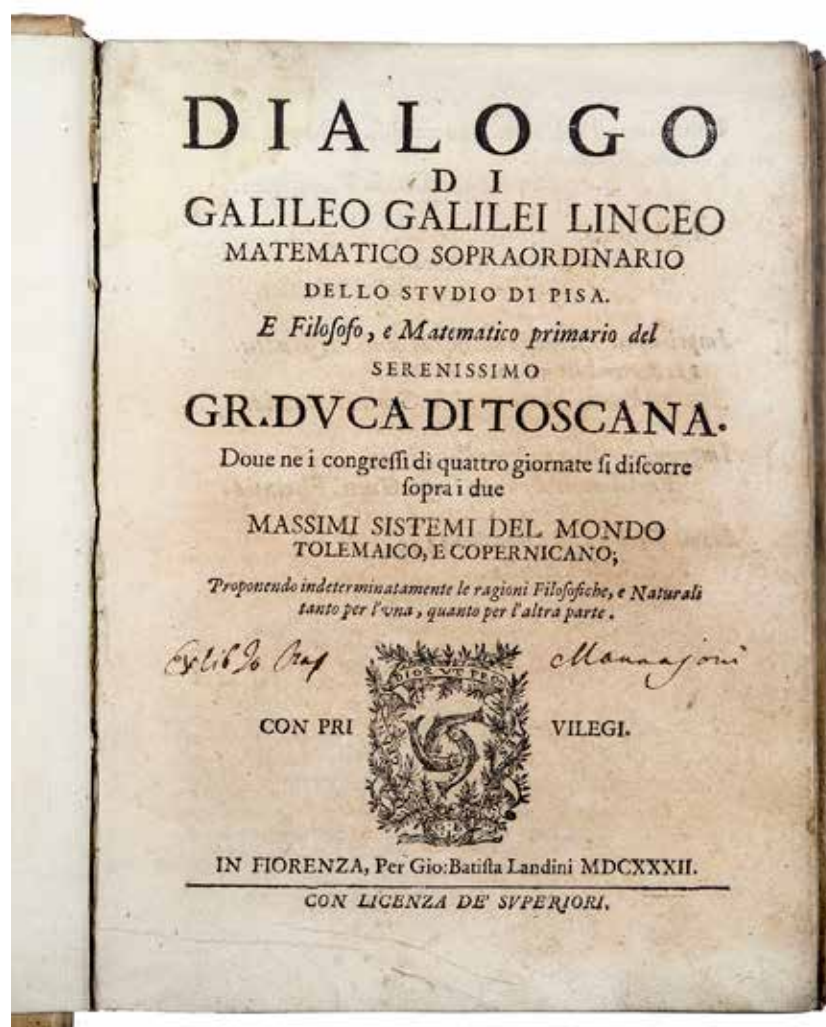
First edition of the 'Dialogue on the Two Chief Systems of the World', universally considered to be Galileo's scientific and literary masterpiece.

To support the new Copernican conception of the universe without attracting the suspicions of the Inquisition, the author arranged the text as a four-day dialogue between three participants, Salviati, Sagredo, and Simplicio (representing, respectively, a radical, a conservative, and an agnostic perspective), in which both theories of the universe are apparently discussed impartially.

After being forbidden for years to teach the Copernican theory, Galileo was given the opportunity to express these views by the new pope, Urban VIII, who had been his friend and patron for more than a decade.

Galileo was thus granted permission to write a book about the Copernican heliocentric theory, provided that the arguments in favour of the Ptolemaic view were equally debated.

The use of dialogue form allowed Galileo to cast the work as a hypothetical discussion and thus to explore the Copernican model without breaking the parameters imposed by the pope. The censors were easily deceived and in 1630 the book received an *imprimatur* (printed on title-page verso). Nevertheless, in 1633 Galileo's enemies dragged him to Rome, where he was tried in front of the Inquisition and forced to abjure, while the *Dialogo* was put in the *Index*, where it remained listed until 1757. Condemned to life imprisonment, the sentence was then commuted to permanent house arrest. The *Sidereus nuncius* had had little circulation since its publication in 1610 and from 1615 Galileo was officially obliged to not express any ideas on astronomy. The *Dialogo* was then conceived as an appeal to the public (this explains the choice of the vernacular instead of Latin) and as a breaking of this silence.



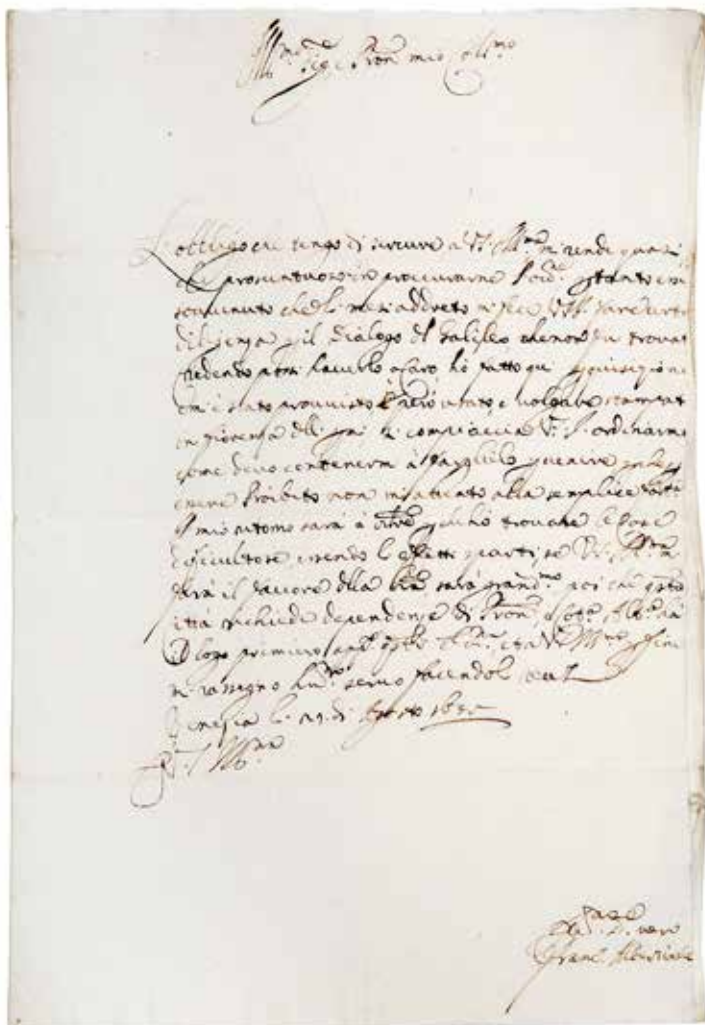
The work explains all the major recent discoveries in astronomy and proves the correctness of the Copernican cosmological system, refuting what has always constituted the main objection against it, namely the idea that, if the earth revolves around the sun, this should be verifiable through the motion of terrestrial objects, which would inevitably be affected by the earth revolution. Thanks to his investigations into the motion of falling bodies, Galileo demonstrated the falsity of this objection and showed that the movement of the earth makes sense both in terms of astronomy and philosophy (i.e. physics). The *Dialogo*, more than any other work, made the heliocentric system commonplace.

The *Dialogo* was quite soon translated into Latin by Matthias Bernegger and published in Leiden and Strasbourg in 1635 (Elzevier press) under the title *Systema cosmicum*. Reprints appeared in Lyons in 1641, in London in 1663, and in Leiden in 1699. This Latin version greatly contributed to the circulation of the work in the learned world. An English version was printed in London by William Leybourn in 1661. A second edition in Italian was issued in Naples (but with Florence falsely stated) in 1710.

The *Dialogo* was not included in the first and second editions of Galileo's collected works (published, respectively, in Bologna in 1655-56 and in Florence in 1718), but was rehabilitated for the third edition printed in Padua in 1744. By that time, on the basis of the optical evidence of the earth's revolution around the sun, Pope Benedict XIV had in fact led the Holy Office in allowing the publication of the *Dialogo*. However, it was only with the *Index* of 1757 that all heliocentric works were finally redeemed.

Horblit, 18c; PMM, 128; Riccardi, I 511; Norman, 858; Wellcome, 2647a; Carli-Favaro, 128; Cinti, 89; M.A. Finocchiaro, *The Routledge Guidebook to Galileo's Dialogue*, London, 2014; G. Galilei, *Le opere. Edizione Nazionale*, Florence, 1890-1909.

We are offering, together with this book, an interesting manuscript letter dated 1641 describing how difficult and dangerous it was to find a copy of Galileo's *Dialogo* a few years after its publication. The following is a complete transcription of the letter:



“Ill.<sup>mo</sup> Sig., e P[at]ron[o] mio Col<sup>mo</sup>. L’obbligo che tengo di servire a V.S. [Vostra Signoria] Ill.<sup>ma</sup> mi rende quasi che prosuntuoso [sic] in procurarne l’or[di]ne; [per]tanto esse[ndomi] sovvenuto che li mesi addreto [sic] mi fece V.S.I. fare certa diligenza p[er] il Dialogo del Galileo, che non fu trovato credendo possi haverlo acaro, hò fatto qui p[er]cquisizione e mi è stato provvisto, è però usato, e volgare stampato in Fiorenza delli primi [?], si compiaccia V.S.I. ordinarli come devo contenermi à farglielo pervenire, p[er]ché per essere Proibito non mi attento alla semplice posta. Il mio ritorno sarà à ottobre, p[er]ché ho trovate le cose difficultose, essendo li effetti sparti [sic], se V.S. Ill.<sup>ma</sup> mi farà il favore della l[ette]ra, sarà grand[issim]o, poi che questa città richiede dipendenze di P[at]roni, e Cot[est]a Alt[ezz]a hà il logo primiero app[re]so questi Col[on]diss[im]i mi, e a V.S. Ill.<sup>ma</sup> [per]fine mi rassegnò hu[milissim]o servo facendol rev[eren]za. Venezia, li 29 di Agosto 1641. .S. Ill.<sup>ma</sup>. Dev[otissim]o s[uo] servo Franc[es]co Albertinelli [?]”.

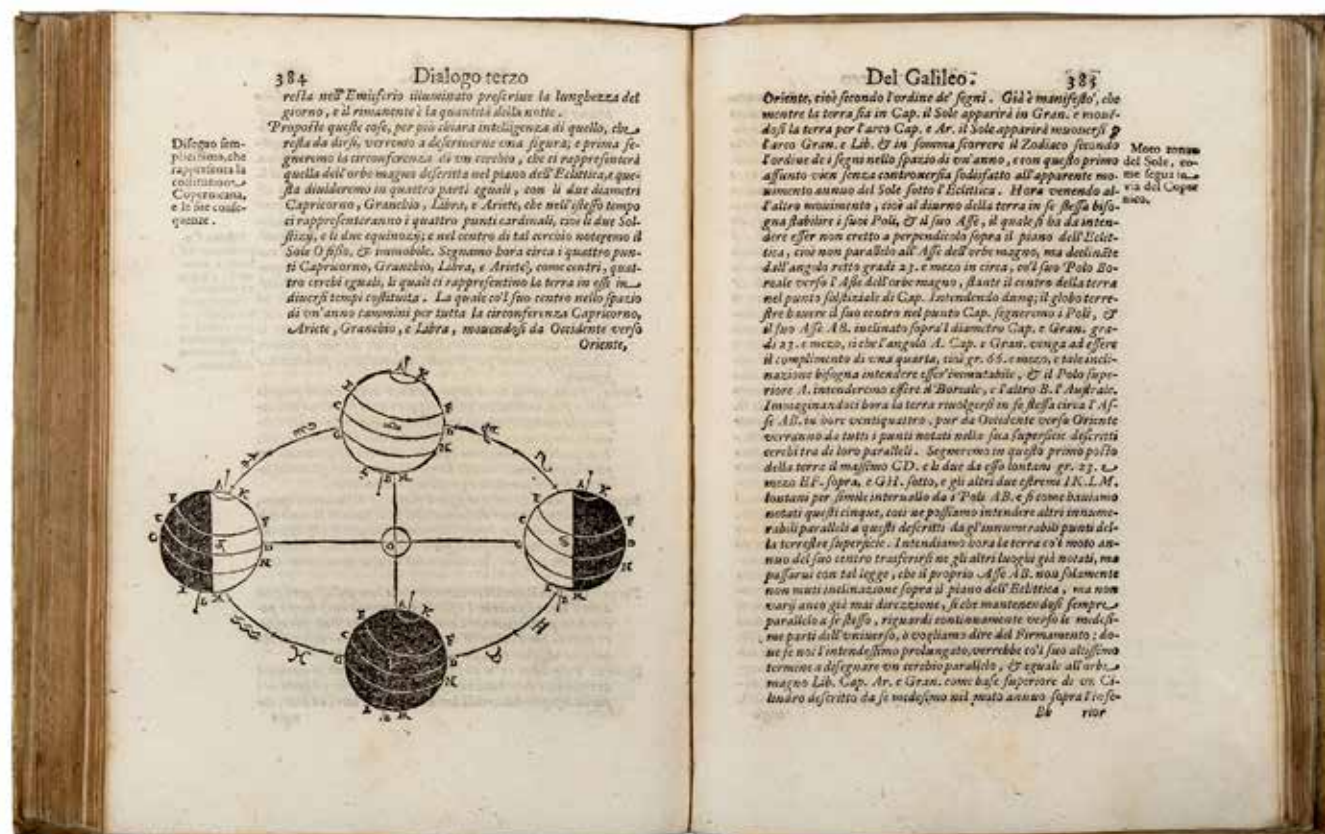
(“My illustrious Lord, The obligation I have to serve you makes me feel the urgency to fulfill your order; so remembering that months ago you tasked me with finding a copy of Galileo’s *Dialogo* that was not to be found, I performed some research here and procured a copy, used though, of the Italian edition printed in Florence from the first ones [?]. Please let me know how I



can let you have the book since given that the book is Prohibited I don't trust the regular mail. I will make my return in October, since I have found things difficult [...], if my Lord would do me the favour of the letter, it would be great, as this town requires the dependence of Lords, with Your Highness occupying the highest place among the prominent people. I revere my Lord as his humble servant. Venice, 29 August 1641. His devoted servant Francesco Albertinelli [?]

Bifolium (302x206 mm) written only on first leaf recto. Traces of folding. Very well preserved.

€ 36.000,00 (more pictures available [here](#))



30. **JAMES III STUART-FUNERALS.** *Funerali di Giacomo III. Re della Gran Brettagna celebrati per ordine di Nostro Signore Papa Clemente XIII. L'anno MDCCLXVI.* Rome, Gioacchino e Giovanni Giuseppe Salvioni Stampatori Pontifici Vaticani, Nell'Archiginnasio della Sapienza, [1766].

Folio (438x315 mm). Engraved frontispiece, XXXI, [1 blank] pp. and 2 large engraved folding plates. Engraved coat-of-arms of the British royal house on the title page. Engraved initials, head- and tailpieces. The frontispiece, engraved by Antonio Cappellan after Pietro Angeletti, shows the ascension to heaven of James III, with the personification of Death and Fame holding the portrait of the king. 19<sup>th</sup>-century quarter calf gilt (rubbed, joints cracked). Some marginal foxing, plates slightly browned with a few marginal tears, small holes in plate two affecting a small portion of the engravings.

First edition of the account of the funeral ceremonies held in Rome on the death of James Francis Edward Stuart (1688-1766), the only son of James II of England and his second wife, Mary of Modena, who died in Rome at his home Palazzo Muti on January 1, 1766, at the age of 77, and was buried in the crypt of St. Peter's Basilica.

James was Prince of Wales and heir apparent until his father's deposition and exile in 1688. He was raised a Catholic in continental Europe. After his father's death in 1701, he claimed the English, Scottish, and Irish crowns as James III of England and Ireland and James VIII of Scotland, with the support of his Jacobite followers and Louis XIV of France, a cousin of his father. Fourteen years later, in 1715, he made another unsuccessful attempt to gain the British and Irish thrones. After 1715, James lived in papal territory, first in Avignon, then in Pesaro and Urbino. Pope Clement XI then offered him the Palazzo del Re in Rome as his residence, which he accepted. Pope Innocent XIII, like his predecessor, was also very supportive and granted him a life pension of 12,000 Roman scudi. A final attempt at restoration was made in 1745 by his elder son, Charles Edward Stuart,

known as the Young Pretender. After James's death, the Pope refused to recognize the claim of his elder son Charles to the British and Irish thrones, and gradually began to accept the Hanoverian dynasty as the legitimate rulers of Britain and Ireland.

The first plate (ca. 500x730 mm) shows the funeral apparatus designed by the architect Paul Posi at the behest of the pope in the church of the Santissimi Apostoli. The second plate (ca. 545x760 mm) shows the great procession for the *Translatio corporis*, with eight rows of figures (clerics, monks, knights, etc.) accompanying the king's coffin.

Italian Union Catalogue, IT\ICCU\MODE\024575.

€ 1.600,00 (more pictures available [here](#))





31. **JEFFRIES, David** (fl. mid 18<sup>th</sup> cent.). **Traité des diamants et des perles, où l'on considère leur importance, on établit des règles certaines pour en connoître la juste valeur, et l'on donne la vraie méthode de les tailler. On y trouve aussi des observations curieuses, également utiles aux négociants, et aux voyageurs, & qui intéressent même la politique.** Paris, Debure l'aîné e N. Tillard, 1753.

8vo (195x122 mm). [8], XXXV, [1], 104 pp. and 10 plates. Head-piece on top of the dedication engraved by C.N. Cochin fils after Baquoy. Woodcut initials, head- and tail-pieces. Contemporary mottled calf gilt, marbled endleaves, red edges (spine restored, slightly worn and rubbed). Slightly uniformly browned. A good copy.

First edition in French, dedicated to the Prince of Condé, of the successful *Treatise on Diamonds and Pearls* by the English jeweller David Jeffries in the translation made by Chappotin S. Laurent of the Bibliothèque Royale on the second English edition, enlarged and corrected (London, 1751). Compared to the first edition of the previous year, the second edition added sections on Brazilian diamonds, alternative methods of valuation and the Indian cut.

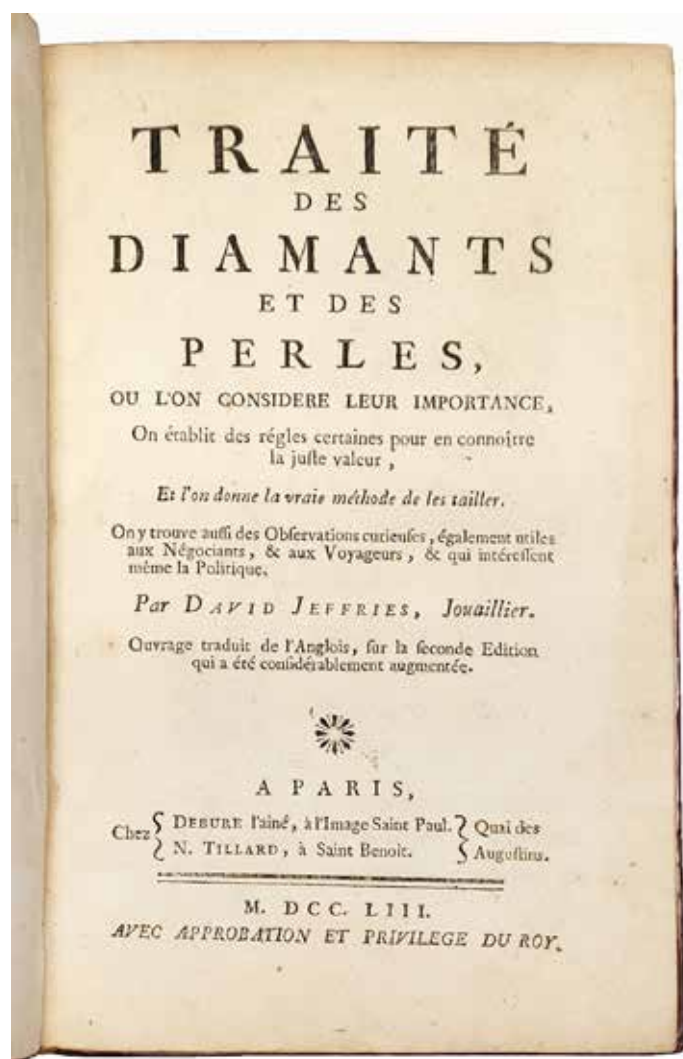
“The first book in English to describe how diamonds and pearls can be evaluated on the basis of the factors of size (or weight) and style of cut, with allowances being made in the case of diamonds where cut stones depart from the ‘ideal’ proportions that were accepted as standard in Jeffries’ time. These proportions are radically different from those now considered acceptable because they were based less on the production of maximum brilliance than on retention of the greatest amount of weight from the cutting of a typical octahedral diamond crystal. The ‘ideal’ cut in Jeffries’ time is a cushion brilliant, ‘old mine’ cut, with the pavilion much deeper than employed in modern stones. The proportions and facet patterns are shown in the figures on Plate 1 and others following. Also shown are rose cut gems, graduated as before according to size and weight. The text explains the cutting procedure, how the evaluation rules were derived, the importance of imperfections and flaws as

affecting price, notes on rough diamonds, previous authors who attempted to establish valuation rules, and finally, a somewhat similar procedure for the valuation of pearls, with highest values accorded to pearls of closest approach to spherical perfection, luster, etc.... Being understandable in its explanations and providing accurate tables, this work immediately won acclaim” (J. Sinkanskas, *Gemology, an annotated bibliography*, London, 1993, no. 3195 for the first edition).

“An example of a book that is of both artifactual and intellectual value to jewelry historians is David Jeffries’ *A Treatise on Diamonds and Pearls* written and published in 1750, which describes the commercial aspects of cut diamonds, establishing guidelines for evaluating, pricing, and defining diamond cutting styles. This book is thought to be one of the first books to discuss these topics, and it is listed as a source by many of the authors of the early books found in the core bibliography” (Ch. De Bow Klein, *Jewelry History: A Core Bibliography in Support of Preservation*, Washington, 1992, available online).

Brunet, III, 526; Sinkanskas, *op. cit.*, no. 3198; Catalogo unico, IT\ICCU\RMRE\000847.

€ 1.200,00 (more pictures available [here](#))





32. [**LANDO, Ortensio** (ca. 1512-ca. 1560)]-**NOVELLI, Annibale** (fl. end of the 16<sup>th</sup> cent.). **Selva di bellissimi dubbi con dotte solutioni a ciascun dubbio accommodate, divisa in due parti. Delle quali nella prima i naturali, nell'altra i morali si contengono: di nuovo rivista et d'utili annotationi arricchita da Annibale Novelli piacentino, come à questo segno \* vedere si potrà.** Piacenza, Giovanni Bazachi, 1597.

8vo (146x98 mm). [16], 280 pp. Collation: †<sup>8</sup> A-R<sup>8</sup> S<sup>4</sup>. Printer's device on the title page. Roman and italic type. Woodcut historiated initials and headpiece. Late 19<sup>th</sup>-century half vellum, morocco lettering piece on spine, gilt edges (joints repaired, slightly worn). Ownership entry on title-page verso "Alberto Pavesi". Some occasional foxing and browning, small repaired holes on the last leaf slightly affecting one letter of text.

First edition of this reprint of Ortensio Lando's *Quattro libri de dubbi con le solutioni a ciascun dubbio accommodate*, first published in Venice by Giolito de' Ferrari in 1552. As stated by the editor Annibale Novelli in his note to the readers, Lando's work was at the same time abridged ("In somma si siamo forzati di ridurre l'opra a quella mediocrità, che ne tedio apportasse, à chi di brevità ha bisogno") and integrated with additions and remarks ("onde postomivi dietro, a pur'assai Dubbi, che mancavano di risposta, o solutione, ho cercato di accomodarcela"). Novelli's additions are marked in the text with an asterisk.

Lando's name is never mentioned in the edition, neither in the dedication to Girolamo Lupi Marquis of Soragna signed by the typographer Giovanni Bazachi (from Piacenza, 11 June 1597) nor in Novelli's address to the readers.

The work is in the form of short dialogues in which the author answers to 'doubts' (puzzling questions) proposed by various ladies and gentlemen, his friends and acquaintances, all mentioned by name (e.g. Torquato Bembo, Fulvio e Ludovico Rangone, Pio degli Obizzi, Vincenzo Brusantini, Lucrezia and Isabella Gonzaga, Francesco Nogarola, Gabriele Giolito, Giovanni Maria Bonardo, etc.).

Little is known about the philosopher and philologist from Piacenza Annibale Novelli (L. Mensi, *Dizionario biografico piacentino*, Piacenza, 1899 (reprint Bologna, 1978), p. 304).

Edit 16, CNCE32056; S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, Rome, 1890, I, p. 369; A. Corsaro, *Bibliografia di Ortensio Lando*, Bologna, 2010, p. 14.

€ 1.380,00 (more pictures available [here](#))



WHO'S WHO IN PAUL V AND URBAN VIII ROME

33. **LAURI, Giovanni Battista** (1579-1629)-**GILIOLI, Giovanni Tommaso** (1576-1636)-**RYCKE, Josse de**, ed. (1587-1627). **Theatri Romani orchestra Io. Baptistae Lauri Perusini dialogus de viris sui aevi doctrina illustribus Romae MDCXVIII. Opera & industria Iusti Riquii Belgae in lucem editus.** Rome, Andrea Fei, 1625.

8vo (164x110 mm). [8], 127, [5] pp. Collation: [π]<sup>4</sup> A-P<sup>4</sup> Q<sup>6</sup>. Printer's device on the title page. Decorative initials and tailpieces. Later wrappers, marbled edges. Embossed stamp of "Mark Pattison Oxon" on the title page; stamp of the British Museum "Museum Britannicum British Museum Sale Duplicate 1787" on title-page verso. Marginal repair to l. [π]2 not affecting the text, some light browning and foxing, a good copy.

Rare first and only edition edited by Josse de Rycke (Iustus Riquius). The edition opens with a preface by Riquius, which is followed by a note from the typographer to the reader. In the preface Riquius celebrates the glory and patronage splendor of papal Rome.

The *Theatri Romani orchestra* is written in the form of a dialogue between two interlocutors Beraldus and Velia. The work is essentially a kind of bio-bibliography of illustrious men, both ecclesiastical and secular, who were more or less contemporary with Lauri. In particular, Lauri focuses on the Roman cultural life of the time dominated by the Accademia dei Lincei (founded in 1603) and celebrates the new golden age of Paul V's and Urban VIII's Rome, both in the arts (quoting illustrious personalities of the time such as John Barclay, Thomas Dempster, Caspar Schoppe, Giovanni Battista Marino, Alessandro Tassoni, Giovanni Ciampoli, Virginio Cesarini, and many others) and in the sciences, where Christopher Clavius, Luca Valerio, Mark Welser, Giulio Cesare Lagalla, Federico Cesi, Galileo Galilei and Christopher Grienberger, to name but a few, are mentioned. Among the many illustrious prelates, the names of Federico Borromeo, Maffeo Barberini (Urban VIII), Scipione Borghese (Paul V's nephew), and Roberto Bellarmino obviously stand out for the decisive role they played in Rome

in the first quarter of the 17<sup>th</sup> century. Josse de Rycke and Giovanni Tommaso Gilioli are also mentioned in the dialogue.

The second part of the volume contains the poem by Lauri *Titanopoeia, sive de fabricatione calcis liber* (pp. 77-97), dedicated to the production of lime (first published in Perugia in 1611), followed by two works in prose by Giglioli, *De calcis fabricatione physica allegoria* (first published in Rome in 1623 together with the *Titanopoeia*) and *Consolatio ad Io: Baptistam Laurum Perusinum super excessu Io: Pauli Fratris* (pp. 99-125), and finally the index of names cited in the *Theatri Romani orchestra*.

As early as 1614, Federico Cesi, founder of the world's first scientific academy, the Accademia dei Lincei, and a convinced advocate of the importance of philology and poetry in popularizing science, asked Johannes Faber to bring the Belgian poet, archeologist and philologist Josse de Rycke to Rome as a valuable aid in his project of uniting science and 'humanae litterae'. For health and family reasons, however, Rycke did not arrive in Rome until 1624 and became a member of the Lincei the following year. Later, thanks to the interest of Cardinal Scipione Cobelluzzi, he obtained the chair of eloquence and history at the University of Bologna, where he died shortly thereafter in 1627. In 1625 Cesi wanted to celebrate the





pontificate of Urban VIII Barberini with three publishing initiatives, all under the sign of the bee (the symbol of the Barberini family), which saw Rycke as the author of elegiac couplets of a didactic and encomiastic character (*Melissographia* and *Apes Dianiae*) and as linguistic reviser of the *Apiarium*, an extensive entomological treatise in which the bee plays a triple role: heraldic symbol of the Barberini, object of scientific research and, finally, emblem of a collaborative ideal by which the members of the Accademia dei Lincei wanted to be inspired (cf. A. Gallottini-M. Guardo, *Le Apes Dianiae di Iustus Riquius. Poesia e antiquaria nella prima Accademia dei Lincei*, in: "L'Ellisse", 3, 2008, pp. 52-53).

Giovanni Battista Lauri, a native of Perugia, was encouraged to pursue his studies by Cardinal Bonifacio Bevilacqua, graduated in 1605, taught for some time in the studio of his city, moved to Rome around 1606, probably called there by the custodian of the Vatican Library Baldassare Ansidei. He then embarked on an ecclesiastical career, becoming parish priest of Santa Maria del Versaro in 1609. Protected by the cardinals Acquaviva, Lante and Maffeo Barberini (later Urban VIII), Lauri was in contact with the most famous men of letters and scholars of his time. Pope Barberini appointed him secret chamberlain, custodian of the new consistory archives and then secretary of the Sacred College in 1625. He died prematurely, at the age of 49, on September 19, 1629. Lauri worked on a 'History of Perugia' for a long time, but left it unpublished (cf. S. Pagano, *Ricerche documentarie di privati*, in: "Dall'Archivio Segreto Vaticano: miscellanea di testi, saggi e inventari", Vatican City, 2018, vol. 10, pp. 505-506).

Italian Union Catalogue, IT\ICCU\VEAE\001550; Brunet, III, p. 881; Graesse, IV, p. 123 A. Carli-A. Favaro, *Bibliografia galileiana*, Rome, 1896, p. 22, no. 101; G. Gabrieli, *Giusto Ricchio belga: i suoi scritti editi ed inediti*, in: "Rendiconti Accademia dei Lincei", s. VI, vol. IX, Rome, 1933, pp. 151-152, no. 22.

€ 5.800,00 (more pictures available [here](#))





## THE CRIMINAL WOMAN- IN THE ORIGINAL PRINTED WRAPPERS

34. **LOMBROSO, Cesare** (1835-1909)–**FERRERO, Guglielmo** (1871-1942). **La donna delinquente. La prostituta e la donna normale.** Turin-Rome, L. Roux, 1893.

8vo (242x154 mm). XI, [1 blank], 640 pp. and 8 (4 folding) plates. The first leaf is a blank. With the engraved portrait of Messalina on the title page, and several diagrams, photographs and statistical tables in the text. Editor's printed wrappers (some foxing, spine fragile, occasional tears to the margins and to the back cover). On the front cover bookplate of the "Libreria Moderna-Milano". An exceptional uncut copy preserved in a cardboard box.

Rare first edition of this very influential work on criminal woman, considered as the first modern criminology text to exclusively focus on the subject.

A first draft of the work, written in collaboration with Salvatore Ottolenghi, had appeared two years earlier in the "Giornale della R. Accademia di Medicina" (nos. 9-10). The final draft was written in collaboration with the author's son-in-law, the talented law student Guglielmo Ferrero.

In *Criminal Woman*, Lombroso applies to women the same theories expressed in his *Uomo delinquente* ("Criminal Man"), published in 1876, the work that marks the foundation of criminal anthropology. In the text, he outlines a comparative analysis of "normal women" opposed to "criminal women" such as "the prostitute".

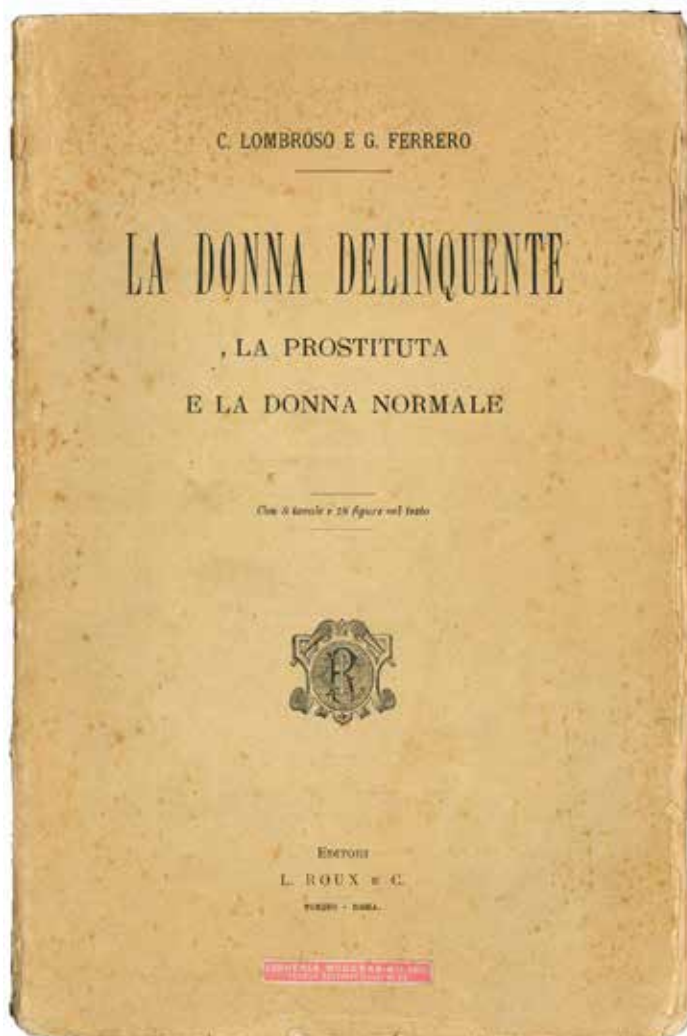
Lombroso was convinced of the pathological nature of the born criminal (whom he distinguishes, medically and legally, from the casual offender who commits a crime driven by special circumstances or needs) and of the possibility of explaining and predicting moral degeneration from its physical abnormalities. According to Lombroso, there is a correlation between somatic and mental deformities with reference to specific factors as atavism, degeneration, and epilepsy. He believes that criminals are more often found to suffer from physical, nervous and mental abnormalities than non-criminals, and that these abnormalities are either inherited or the result of physical degeneration. Lombroso also deals with the legal implications of his theories, particularly in

relation to the issue of "moral insanity", understood as a serious disturbance of social behavior. He thus initiated a branch of psychiatric research which has cast new light on the complex problem of criminal responsibility (cf. M. Gibson, *Born to Crime. Cesare Lombroso and the Italian origins of Biological Criminology*, Westport, 2002, passim).

Lombroso was born in Verona in 1835 to a wealthy Jewish family. He studied literature, linguistics, and archaeology at the universities of Padua, Vienna and Paris, before becoming an army surgeon in 1859. In 1866 he was appointed visiting lecturer at Pavia and in 1871 he took charge of the insane asylum at Pesaro. He became professor of forensic medicine and hygiene at Turin in 1878. Later he was appointed as professor of psychiatry (1896) and criminal anthropology (1906) at the same university. He died in Turin in 1909 (cf. M.E. Wolfgang, *Pioneers in Criminology: Cesare Lombroso (1835-1909)*, in: "The Journal of Criminal Law, Criminology, and Police Science", 1961, 52.4, p. 361 ff.).

Italian Union Catalogue, IT\ICCU\UFI\0294209; Norman, 1384; G. Armocida, *Lombroso, Cesare*, in "Dizionario Biografico degli Italiani", Rome, 2005, vol. 65, pp. 548-553; H. Mannheim, *Pioneers in Criminology*, London, 1960, pp. 168-227.

€ 4.500,00 (more pictures available [here](#))



35. **LOMBROSO, Cesare** (1835-1909). **L'uomo delinquente in rapporto all'antropologia, alla giurisprudenza ed alla psichiatria. Quinta edizione.** Turin, Fratelli Bocca editori, 1897.

Four volumes, 4to (242x160 mm). I: XXXV, [1], 652 pp. with 19 illustrations in the text; II: [4], 576 pp. with 4 illustrations in the text; III: [8, of which the first 2 are blank], 677, [3 blank] pp. with 8 illustrations in the text; Atlas: 26, CII plates, 57 (indexes), [1 blank] pp. The three volumes of text are still bound in the original editor's printed wrappers, while the fourth volume with the atlas is bound in the editor's printed green cloth. A very genuine copy, with the text volumes still uncut and unopened.

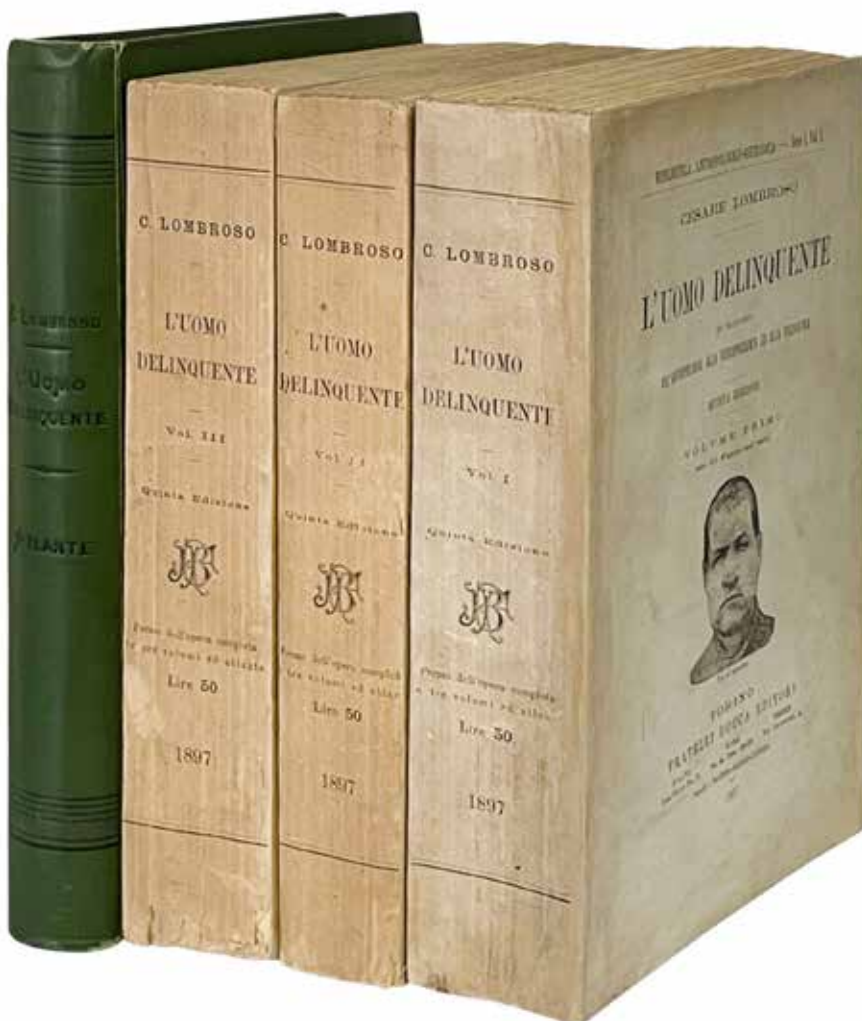
Fifth and definitive edition of the work that marks the birth of criminal anthropology. After the first edition printed in Milan by Ulrico Hoepli in 1876, the work went through five editions in Italian and was published in various European languages, including English in 1900.

The "Criminal Man", immediately acclaimed as extremely innovative in the psychiatric and medical world of the time, was also addressed to judges and lawyers. It illustrates Lombroso's theories on the correlation between somatic and mental deformities with reference to specific factors such as atavism, degeneration, and epilepsy. Lombroso also discusses the legal implications of his theories, particularly in relation to the issue of "moral insanity", understood as a serious disturbance of social behaviour. Lombroso was convinced of the pathological nature of the born criminal (whom he distinguished, medically and legally, from the occasional offender who commits a crime driven by special circumstances or needs) and of the possibility of explaining and predicting moral degeneration from its physical abnormalities. Lombroso is thus considered the founder of criminology. The work also contains interesting pages on the Mafia and the Camorra (cf. M. Gibson, *Born to Crime. Cesare Lombroso and the Italian origins of Biological Criminology*, Westport, 2002, passim).

"Lombroso [...] maintained that criminals are more often found to suffer from physical, nervous and mental abnormalities than non-criminals, and that these abnormalities are either inherited or the result of physical degeneration [...] 'Criminal Man' was a revolutionary work which not only caused a considerable

stir when it first came out but had a practical effect which was wholly beneficial. The division which it indicated between the congenital criminal and those who were tempted to crime by circumstances has had a lasting effect on penal theory. Again, by connecting the treatment of crime with the treatment of insanity, Lombroso initiated a branch of psychiatric research which has cast new light on problems, such as criminal responsibility, which lie at the root of human society" (J. Carter-P.H. Muir, *Printing and the Mind of Man*, London, 1967, p. 221).

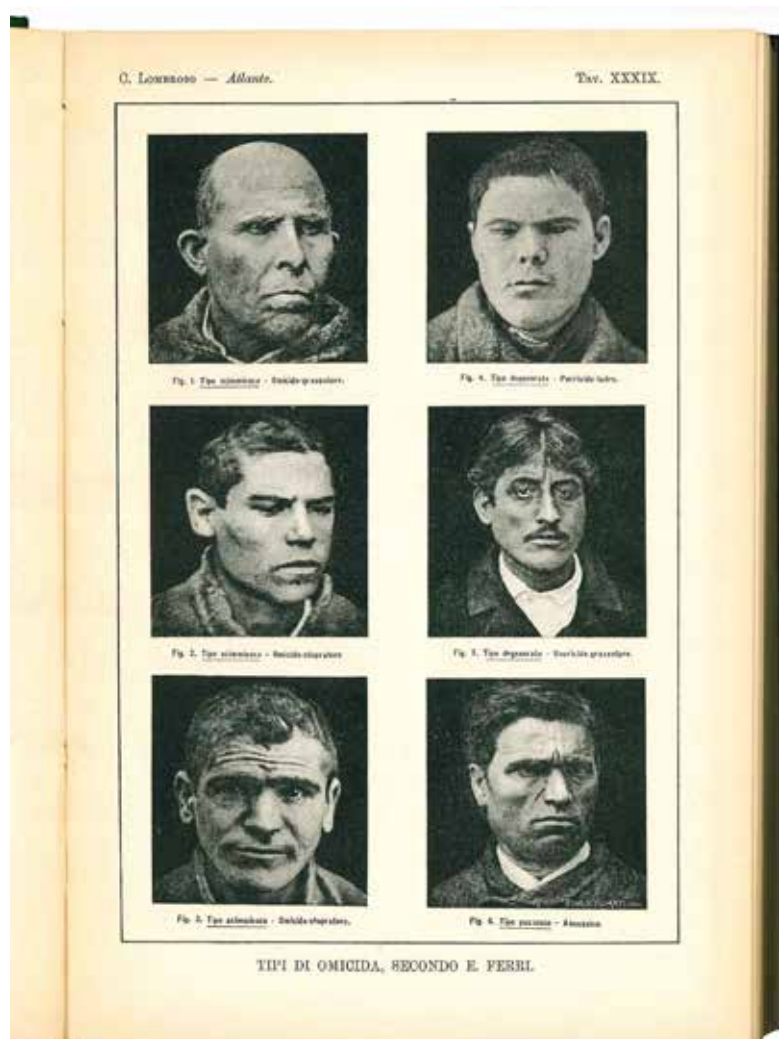
Lombroso was born in Verona in 1835 into a wealthy Jewish family. He studied literature, linguistics, and archaeology at the universities of Padua, Vienna, and Paris before becoming an army surgeon in 1859. In 1866 he became a visiting professor in Pavia, and in 1871 he took charge of the mental hospital in Pesaro. In 1878 he became



professor of forensic medicine and hygiene in Turin. Later he was appointed professor of psychiatry (1896) and criminal anthropology (1906) at the same university. He died in Turin in 1909 (cf. M.E. Wolfgang, *Pioneers in Criminology: Cesare Lombroso (1835-1909)*, in: "The Journal of Criminal Law, Criminology, and Police Science", 1961, 52.4, p. 361 ff.).

G. Armocida, *Lombroso, Cesare*, in "Dizionario Biografico degli Italiani", Rome, 2005, vol. 65, pp. 548-553; H. Mannheim, *Pioneers in Criminology*, London, 1960, pp. 168-227.

€ 1.500,00 (more pictures available [here](#))





36. **LUCINI, Luigi Maria** (1666-1745). **Esame e difesa del decreto pubblicato in Pudisceri da Monsignor Carlo Tommaso Tournon [...] approvato, e confermato con breve dal sommo pontefice Benedetto XIII. presentata alla medesima Santità Sua da Fra Luigi Maria Lucino dell'Ordine de' Predicatori.** Rome, Stamperia Vaticana (Giovanni Maria Salvioni), 1728.

4to (256x180 mm). XX, 495, [1 blank] pp. and [2] engraved hand-colored plates. Collation: a-b<sup>4</sup> c<sup>2</sup> A-Qqq<sup>4</sup>. Title page printed in red and black with Pope Benedict XIII's emblem engraved in the center. Salvioni's device engraved by Carlo Gregori on last leaf recto. Engraved headpiece and initials. Beautifully bound in contemporary red morocco, richly gilt spine with five raised bands, panels with four conerpieces within a a double gilt border, marbled pastedowns, gilt edges (tiny worm holes to the spine, front panel slightly rubbed). Some occasional light staining and browning, but a very good, wide-margined copy.

First edition (reprinted in Rome in 1729 and in Venice in 1729 and 1730) of this defense of the decree issued in 1704 by the papal legate Charles Thomas Maillard de Tournon (1668-1710) in Pondicherry, which forbade the so-called "Malabar rites", the adaptation by the Jesuits of various traditional and customary religious observances in southern India. The decree was confirmed by Pope Benedict XIII in 1727. The policy of the Jesuits in India caused much controversy and condemnation, especially from the Dominicans, and the dispute became the subject of a lengthy arbitration by the authorities in Rome. Finally, in 1744, Tournon's decisions were incorporated into an authoritative papal bull, *Omnium sollicitudinum*. L.M. Lucini, the author of the *Esame*, which contains much discussion of Indian religious practices, was himself a Dominican, as was Benedict XIII, to whom the book is dedicated.

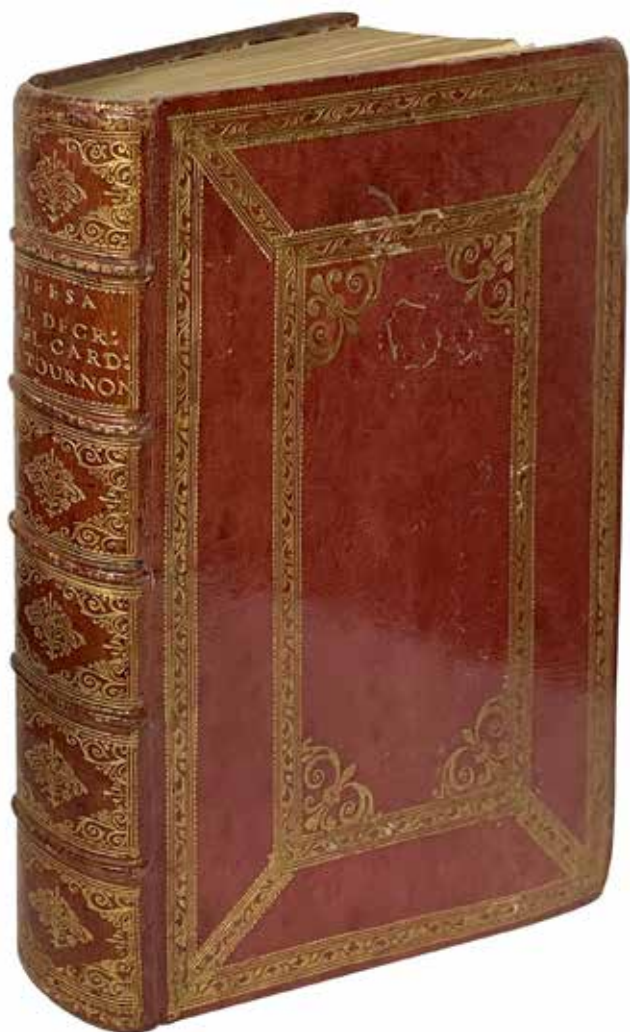
Tournon had been sent to India to restore harmony among the missions and to report to the papacy on their general condition. After India, he reached China in 1705 and issued a decree forbidding further toleration of the

Chinese rites. The Emperor, offended by this action taken by a foreign authority against "his" Jesuits, ordered Tournon's imprisonment in Macao, where he died in captivity, and expelled all the missionaries who did not swear to observe the rules established by Matteo Ricci.

The two plates show the symbols marked on the foreheads of the Hindus and those allowed by the missionaries.

Italian Union Catalogue, IT\ICCU\RAVE\014022; Cordier, *Bibliotheca Sinica*, Paris, 1905-06, II, cols. 918-19; B. Quaritch, *The Society of Jesus 1548-1773*, London, 1996, no. 128.

€ 2.600,00 (more pictures available [here](#))



FIRST POCKET LUCRETIUS

37. **LUCRETIUS CARUS, Titus** (ca. 95-50 BC)-**CANDIDO, Pietro**, ed. (d. 1513). **T. Lucretii Cari De rerum natura libri VI. Colophon:** Impressum Florentiae sumptibus Philippi Giuntae bibliopolae anno Salutis M.D.XII. Mense Martio (Florence, Filippo Giunta, March 1512).

8vo (152x91 mm). [8], CXXV, [13] leaves. Collation: A<sup>8</sup> a-q<sup>8</sup> r<sup>10</sup>. Roman, greek and italic type. 30 lines of text. Woodcut foliated initials. On the verso of title page is a poem in Latin: *Dimetron iambicum catalecticum*; preface by Pietro Candido addressed to Tomaso Soderini (A2r-A4r); short biographical note on the author (A4v-A5r); short words of wisdom by Quintilian and Varro (A5v); table of contents (A6r-A8r); short verse address to the reader (A8v); text of Lucretius (a1r-q5v); commentary by Candido addressed to the students (q6r-r8v); *errata* list (r9r-r9v); *colophon* and Giunti device on the recto of the last leaf (r10r); leaf r10v blank. 18<sup>th</sup>-century mottled calf, gilt spine with five raised bands and morocco lettering piece, decorated paper endleaves, red edges (worn and rubbed). Leaves i2-i5 stained, some occasional foxing and staining, all in all a very good copy.

First and only edition of Pietro Candido's recension of Lucretius, considered his finest scholarly achievement, and first 8vo edition of the poem. Several bibliographies (including Edit 16) confuse the editor Pietro Candido (d. 1513), a Camaldolese monk, with the more famous Pietro Candido Decembrio (1392-1477).

"Michele Marullo Tarcaniota, the scholar and soldier of fortune, whose emendations give special value to this edition, was the friend and hero of its editor, Pietro Candido. It was thirteen years since Marullo had been drowned when trying to cross the flooded Cecina river, and in his address to Tomaso Soderini, Candido bewails the loss of his friend's great wealth of learning, his work on Lucretius being all that is left to show for it. The editor himself died about a year after the publication of this book. He was a churchman and scholar and his identity has often been confused with that of Pietro Candido Decembrio, the humanist, who translated Quintus



Curtius and other classical authors and died in 1477. Tomaso Soderini, to whom this edition is dedicated, was already interested in Lucretius by 1504 when the *Paraphrasis in Lucretium* of R. Francus was addressed to him. His uncle, Piero di Tomaso Soderini, was Gonfalonier of Florence, and was banished at the return of the Medici in 1512. The Lucretius was published shortly afterwards, at the beginning of 1513, with a graceful set of dedicatory verses by the editor, Pietro Candido. The *Lucretii vita* at the beginning of this volume is a close imitation of Petrus Crinitus' life of the poet from his work *de poetis latinis*, but the wording of every sentence has been altered, presumably to avoid the charge of plagiarism" (C.A. Gordon, *A Bibliography of Lucretius*, Winchester (Hampshire), 1985, p. 53).

First printed in Brescia around 1473 (folio), the *De rerum natura* was reprinted in Verona in 1486 (folio) and again in Venice in 1495 (4to). Giovanni Battista Pio published his commentary of Lucretius' poem in Bologna in 1511. Aldus issued his first 4to edition of Lucretius in 1500, entrusting the text to Girolamo Avanzi, who used as a basis the Verona edition. He reprinted it in 8vo format in 1515, basing his text on that of the present Giunta edition with a few variants by Andrea Navagero.

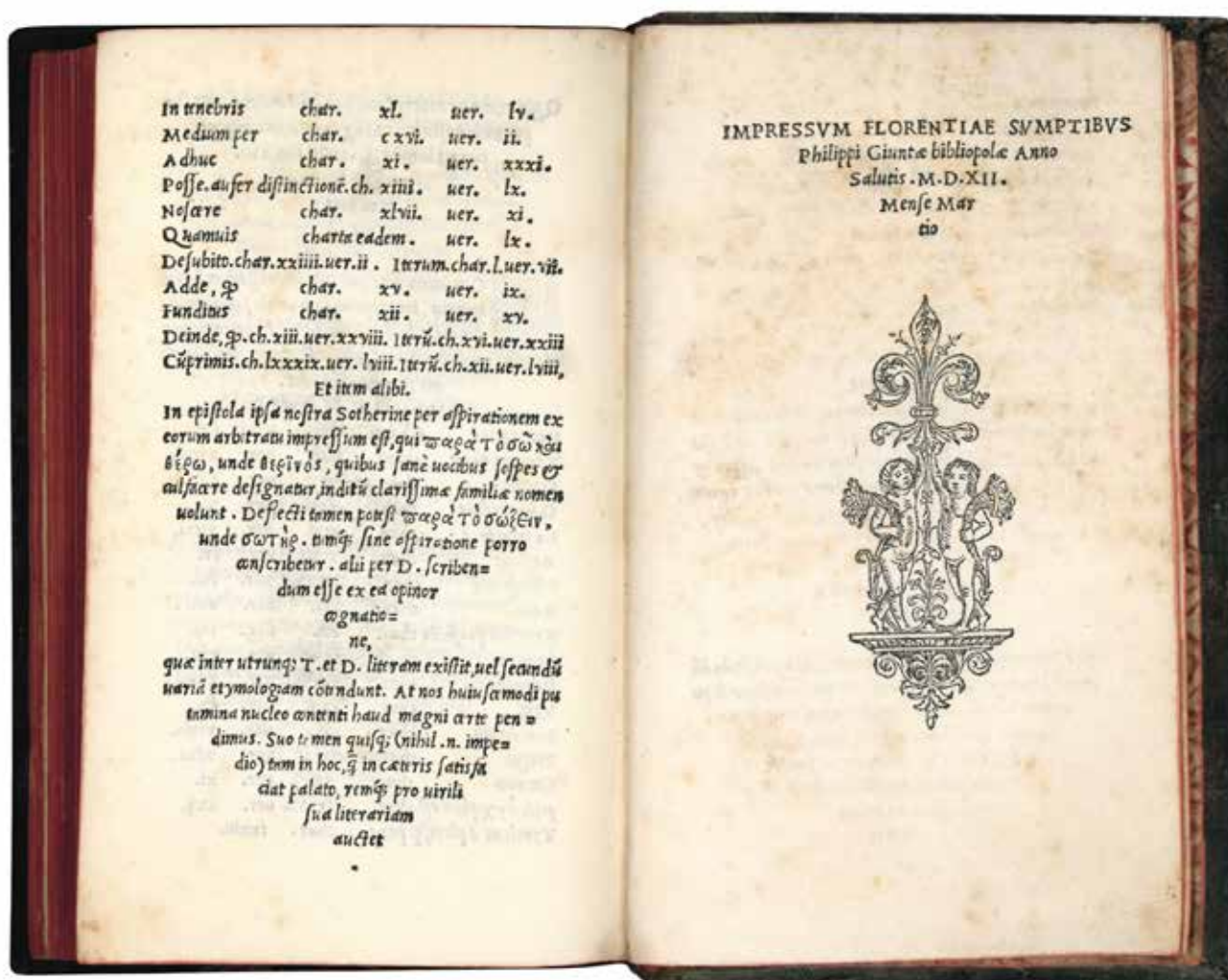
"The golden age of printing was also the golden age of plagiarism, and in 1512, only five years after Petrus Crinitus's death and before the authentic Crinitus appeared in any Lucretius edition, Petrus Candidus, the noted Greek scholar and friend of Marullo, published his excellent octavo edition of Lucretius containing 'his' biography, which was actually the Crinitus with barely enough words replaced by synonyms to evade a charge of outright theft. While this *vita* contained practically no new content, Candidus did abbreviate it, and appended a quotation list to the end, adding more references that Crinitus had not known. This *vita* was printed only once, but it was in the first octavo edition, and the Aldine octavo that followed the next year had no *vita*. For the two decades until the original Crinitus was reprinted in 1531, Candidus's clone of Crinitus was the biography most likely to reach students, poorer scholars, and others unwilling or unable to pay for the luxurious Pius folio [...] In stark contrast to the hefty Pius edition was the first octavo, edited by the Camaldolese monk Petrus Candidus. It was printed by Philippo Giunta in Florence at the very end of 1512, and bravely dedicated to Tommaso Soderini, nephew of the Gonfaloniere who had been banished by the Medici that same year, presumably while the edition was in production. It is strange calling anything plagiarism in this period when copy-right and authorship were barely beginning to be defined, but few works deserve the label so much as this. Candidus methodically changes every third or fourth word to disguise Crinitus's work, so blatantly that his own sense of guilt about the theft bleeds through in every phrase. But Candidus does add something original, a quotation list that frames the tables of standard capitula, adding the two Quintilian quotations, Varro on the twenty-one books, Ovid's *Amores*, and Statius, though the last two are redundant, also appearing in the *vita*. If we take these additions as indicators of what Candidus found lacking in Crinitus, we again see the broadening circulation of Quintilian and the primacy sixteenth-century editors gave to the debate over the number of books. Candidus's volume begins with his dedicatory poem to Tommaso Soderini. Between invocations of the muses and generic praise of the patron, it spends half its lines contrasting luxurious life with the Epicurean life of crumbs and gardens, which comes closer to the divine. Candidus clearly has Seneca in mind, and the poem attempts to rebut the stigma of sensualism. The following dedicatory letter, like the quotation list, fills gaps that Candidus apparently saw in Crinitus's treatment. It begins with an emphatic version of the inevitable comparison between Lucretius and Empedocles, then addresses the twenty-one-books debate, coming down firmly on the six-books side. Like Pius, Candidus stresses the sources he used in preparing his text, in this case the notes of Pontano and Marullo, whom Candidus describes as the vates of his age. Candidus recalls Marullo's tragic death by drowning in 1500, and laments that his corrections to Lucretius's text are the only remnant of his great learning, making Candidus's volume, by implication, the sole remnant of two tragically lost vates, Marullo and Lucretius. Pius had already used some Marullo notes for his edition, but Candidus's, like the 1565-1566 after it, contains substantial new content attributed to Marullo, leading to Munro's conclusion that several independent sets of Marullo's corrections circulated in the early 1500s. Serious interest in Marullo's notes in the 1490s and early 1500s is proved by Machiavelli's octavo manuscript copy, transcribed from the 1495 but incorporating some of Marullo's notes, by the Munich 1495 copy with Piero Vettori's transcription of Marullo's text, and by the Marullo corrections in the 1495 incunable in Paris also used by someone working from Leto's corrections. The original Crinitus *vita* was the one least concerned with Lucretius's moral character, and the version Candidus created reversed that. His Lucretius promoted an ascetic life, not a voluptuary one, despite his thesis that voluptas is the highest good. Candidus also used the biography and its frame to promote the value of his new edition. By focusing on Marullo, he concealed the fact that he had himself done little more than combine Candidus's *vita* and Marullo's notes with Aldus's text and Avancius's quotation list, adding nothing original. Originality was not the goal, though; preservation was. Candidus's volume preserves two vates,



Marullo and Lucretius, whose tragic deaths left this one joint, unfinished legacy” (A. Palmer, *Reading Lucretius in the Renaissance*, Cambridge (MA)-London, 2014, pp. 102-103 and 161-162).

Edit 16, CNCE28723; W.A. Pettas, *The Giunti of Florence. A Renaissance Printing and Publishing Family*, New Castle DE, 2013, pp. 249-250, no. 46; F.L.A. Schweiger, *Bibliographisches Lexicon der gesamten Literatur der Römer*, Amsterdam, 1962, I, p. 573; Gordon, *op. cit.*, no. 5.

Sold



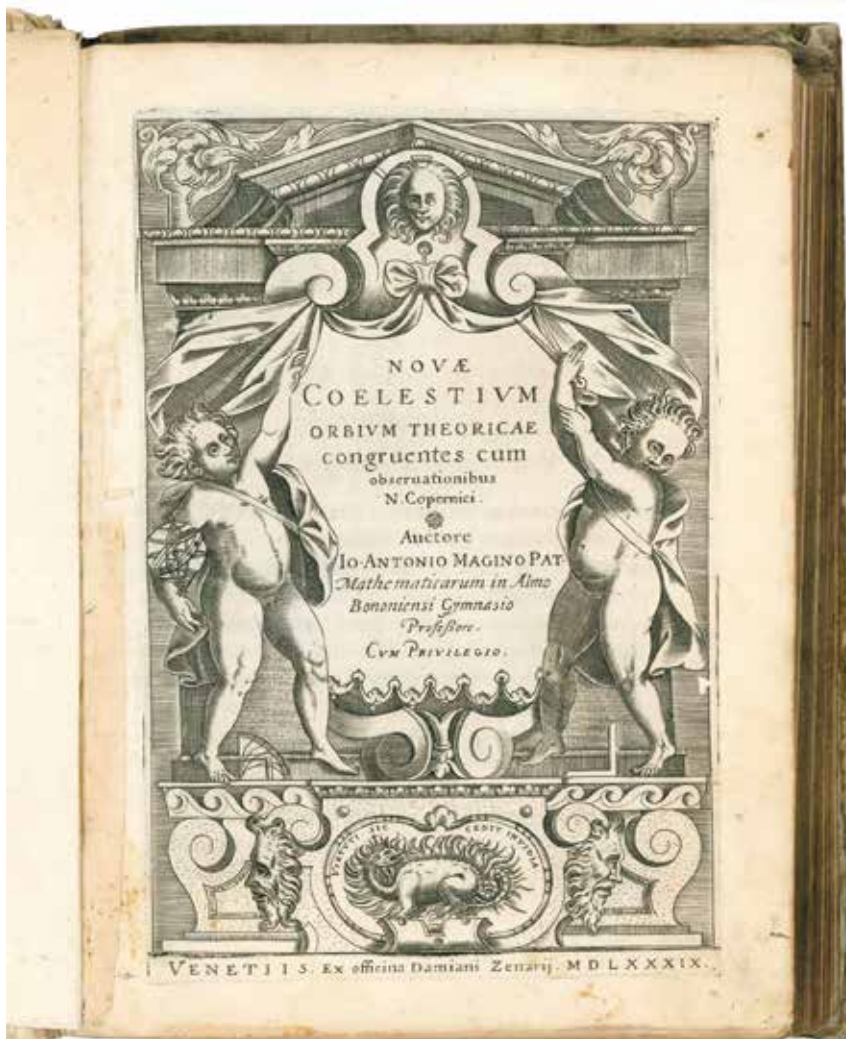
38. **MAGINI, Giovanni Antonio** (1555-1617). **Novae coelestium orbium theoricæ congruentes cum observationibus N. Copernici. Auctore Io. Antonio Magino [...]** Venice, Damiano Zenaro, 1589.

4to (228x173 mm). [14], 115 leaves. Collation: a-b<sup>4</sup> c<sup>6</sup> A-Ff<sup>t</sup>. Lacking the final blank. Engraved title page bearing at the bottom the printer's device. With several diagrams and woodcut illustrations of planetary orbits in the text. Roman and italic type. Woodcut historiated initials and decorative headpieces. Later boards (worn and soiled). Title page reinforced at gutter, small holes to title page and following leaf slightly affecting the engraving, worm track to the final three leaves with loss of text in the printed marginalia, some foxing and browning.

First edition dedicated by Magini to Giovanni Giacomo Tonialo (from Bologna, 1 December 1588). The work was reprinted in Mainz in 1608.

“Giovanni Antonio Magini of Padua, professor of mathematics at Bologna, in 1589 published *New Theories of the Celestial Orbs Agreeing with the Observations of Copernicus*. He took the position that Copernicus had so reformed astronomy that no correction of equal motions, or a very slight one, was now required, whereas the Ptolemaic and Alfonsine calculations had been shown unsatisfactory not only by the Copernican arguments but by the daily observations of many persons. For although Copernicus had devised hypotheses which wandered far from verisimilitude, yet they corresponded closely to the phenomena. But either from a desire to display his ingenuity or convinced by his own reasoning, he had revived the opinion of Nicetas, Aristarchus and others as to the movement of the earth and had upset the received constitution of the universe. This made many question his results or at least disapprove of his hypotheses as monstrous. Magini has consequently thought it advisable to cast them aside and to associate others with the observations of Copernicus and the Prutenic tables. He has therefore collated the ideas of Ptolemy and Copernicus, adding new hypotheses of his own where they seemed necessary, and has written an introductory text or theory of the planets along these lines. He asserts that

there was a great demand for such a theory of the planets which would abandon the out-moded Alfonsine hypotheses and conform to recent observations without such absurd hypotheses as Copernicus had imagined. He excuses himself for not accompanying his text with commentaries because of his occupation with the revision of his *Ephemerides* and his new duties in his first year as professor of mathematics at Bologna. He has had to change entirely the theories of the sun and moon but has adhered to the Ptolemaic system for the other five planets, except that he has added some new movements and orbs which seem to have escaped Ptolemy. To avoid difficulties and excessive multiplication of motions and orbs he has retained equants [...] Again in the main preface to his work Magini calls Copernicus a most erudite man and outstanding artificer who most ingeniously thought out his hypotheses of the multiple movement of the earth and quiet of the sun and fixed stars in order to avoid a multitude of





spheres. But because these hypotheses have been generally rejected, many have unjustly inveighed against so great a man, to whom astronomy owes an eternal debt. Yet hitherto no one has calculated the celestial movements more expedately and surely than Copernicus [...] In the text proper Magini first considers the theory of the motion of the eighth sphere and the three spheres beyond it. He then turns to the three superior planets [...] The theory of the moon Magini first sets forth according to Copernicus, and then according to his own hypotheses. He agrees with Copernicus that the Ptolemaic theory of the moon does not conform to our senses and experience. But he thinks that the Copernican theory of a double epicycle would sometimes prevent our seeing the spots on the moon. It takes him 24 pages to set

forth the theory of the moon according to Copernicus and 27 pages to present his own, which employs eccentrics only without epicycles. The work of Magini is profusely illustrated with figures representing the orbs and movements of the planets. Its briefer second book deals, as was customary with works on the theory of the planets, with their 'passions', beginning with their latitudes and closing with eclipses. Instead of reducing the number of Ptolemaic movements and orbs, as Copernicus had tried to do, Magini has increased them. In place of the simplicity and uniformity which had been the ideal at least of Copernicus, he appears to have devised a system more clumsy and complicated than either the Copernican or Ptolemaic" (L. Thorndike, *A History of Magic and Experimental Science*, New York, 1941, V, pp. 250-251 and VI, pp. 56-59).

Giovanni Antonio Magini, born in Padua, graduated in philosophy at Bologna in 1579. Nine years later he was appointed to the chair of mathematics at the same university, being preferred to G. Galilei. In his teaching he alternated lectures on Euclid to astronomical and astrological lessons. A Ptolemy's supporter, Magini rejected the Copernican theory, even though he was a progressive astronomer who made observations of his own, corresponded with Tycho Brahe and was a friend of Johannes Kepler. He was very skilled in calculation and produced ephemerides which remained valid for a long time. In 1609 he introduced new terms in trigonometric tables, which were later adopted by Bonaventura Cavalieri, his successor in the chair of Bologna. As a geographer and cartographer he published the first atlas exclusively devoted to Italy (Bologna, 1620). Magini died in Bologna in 1617. His manuscripts, containing the projects of various works, were confiscated by the Inquisition and went dispersed.

Edit 16, CNCE46659; Adams, M-119; Houzeau-Lancaster, no. 12741; Riccardi, I.2, cols. 65-66, no. 5; D.S.B., IX, pp. 12-13; Gingerich, 147.

€ 3.800,00 (more pictures available [here](#))



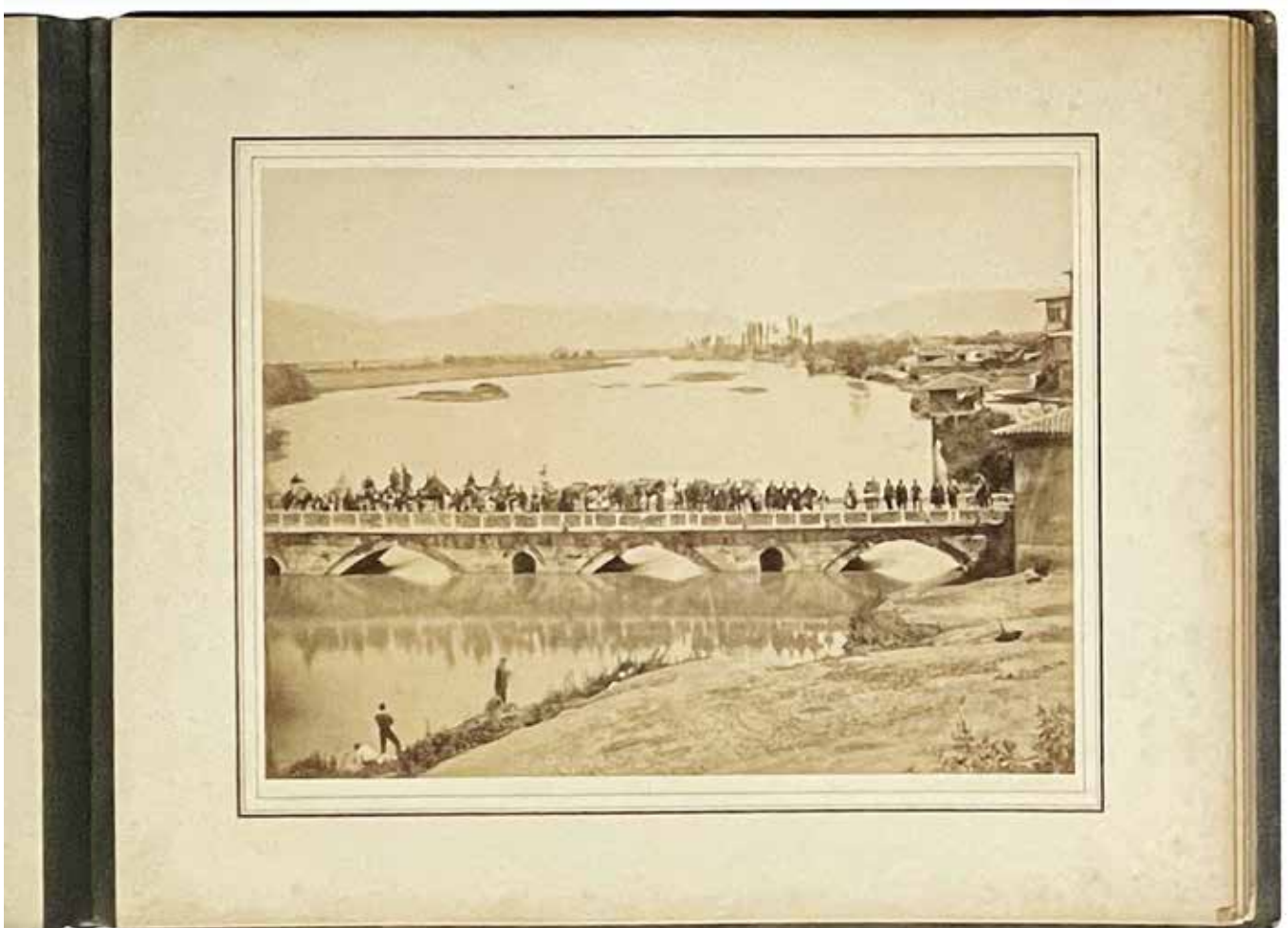


39. **MICHAILIDES, Demetrios. Souvenir de Thésalie.** Photo album. Adrianople (Edirne), [ca. 1885].

Photo album (34x44 mm), bound in contemporary full leather with gilt title on the front cover and gilt edges (rubbed and worn), containing 24 albumen photos (ca. 23x30 mm) mounted on 12 thick cardboard sheets within a triple border with captions in French. The photographs show Volos (1), Larisa (2), Trikala (1), Kalaback ( Meteora) (13), Pharsala (1), Phanarion (1), Baba (1), Tempi (4). They are among the earliest views of the urban conglomerations of Larissa, Volos, and Trikala, the monasteries of Meteora, and the Thesalian landscape. Light occasional foxing.

“The photographer Demetrios Michailides was an Ottoman Greek who earned a justifiable reputation for the work at his Edirne studio [...] He may have learned photography from Vassilaki Kargopoulos of Edirne, whose negatives he acquired, so the possibility exists that many of the Edirne photographs may have been taken by Kargopoulos. An extensive collection of photographs that Michailides donated to the Adrianopolis Greek Association was lost in the great Edirne fire of 1905” (B. Öztuncay, *The Photographers of Constantinople*, Istanbul, 2003, I, p. 322).

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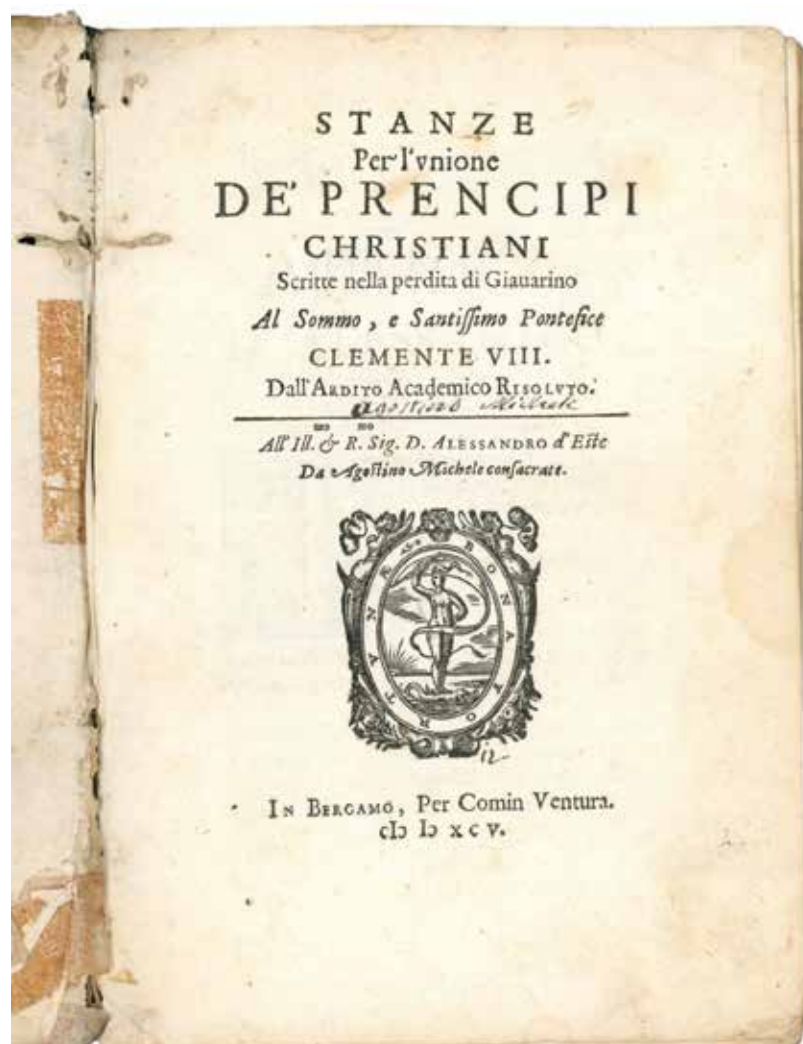


40. [MICHELE, Agostino, ed. (d. ca. 1599)]. **Stanze per l'unione de' Prencipi Christiani scritte nella perdita di Giavarino al Sommo, e Santissimo pontefice Clemente VIII. Dall'Ardito Academico Risoluto. All'ill.<sup>mo</sup> et R.<sup>mo</sup> Sig. D. Alessandro d'Este da Agostino Michele consacrate.** Bergamo, Comino Ventura, 1595.

4to (200x137 mm). 91, [1] pp. Collation: a<sup>4</sup> B-L<sup>4</sup> M<sup>2</sup>. Leaf a<sup>3</sup> wrongly signed A. Printer's device on the title page. Woodcut initials and headpieces. Contemporary flexible vellum (spine recently reinforced, worn and rubbed, lacking a small portion of the lower outer corner of the front panel). Book block a bit loose, worm track in about 10 leaves at the center of the volume not affecting the text, some marginal staining and foxing, all in all a genuine, wide-margined copy.

First edition, dedicated by the editor Agostino Michele to Alessandro d'Este (from Venice, 28 April 1595), of this anonymous poem written and dedicated to Pope Clement VIII on the occasion of the loss of the city of Győr (in Italian Giavarino), an important fortress during the period of the Turkish penetration into Hungary, which was conquered by the Ottomans in 1594 but returned to the Habsburgs soon after (1598).

The author is disguised under the name of "Ardito Accademico Risoluto". In the dedication Michele states that "queste Stanze pellegrine, che hor le consacra; sieno da felicissimo ingegno, e non dalla mia povera penna prodotte, & a me l'habbia l'altrui meravigliosa gentilezza, e non alcun mio studio concesse" ("these wandering Stanzas, which I now consecrate to you, are by the most brilliant intellect, and not by my poor pen produced, and they were granted to me by the wonderful kindness of others, and not by any study of my own", l. a2v). It is not clear though which academy the anonymous author was affiliated to as apparently there is no record of an Accademia dei Risoluto in either Venice or Bergamo. According to M. Maylender (*Storia delle accademie d'Italia*, Bologna, 1930, IV, pp. 16-18), at the end of the 16<sup>th</sup> century there were only three academies recorded under this name: one in Naples, one in Palermo, and one in Siena, which merged with the Accademia degli Intronati in 1603. Historical information is extremely scarce on all of them.



Agostino Michele (or Michiel) was a Venetian scholar who published several orations as well as a *Discorso* on comedies and tragedies (Venice, 1592) and a *Trattato della grandezza dell'acqua et della terra* (Venice, 1583). He also collected and edited the letters of Battista Guarini (1593).

Edit 16, CNCE2350; G. Savoldelli, *Comino Ventura. Annali tipografici dello stampatore a Bergamo dal 1578 al 1616*, Florence, 2011, p. 128, no. 189.

€ 780,00 (more pictures available [here](#))

41. **MICHELII, Romano** (ca. 1575-ca. 1659). **Virtutes theologales ad salvandam animam necessarias intimis artificys musicis super vocales imitatus Romanus Michaelius, Romanus musicalium canonum super vocales plurium verborum contextorum [...] inventor.** Rome, Giacomo Fei, 1658.

Folio (275x200 mm). [4] pp. Woodcut ornaments on the title page and at the bottom of the last leaf. Unbound. Margin cut short, some browning.

Extremely rare first edition of this sort of musical testament by the composer Romano Micheli, in whose title he defines himself as “à primatibus musicis compositoribus Europae, & literis, & vivis vocibus approbatus” and in whose text he announces that he has donated his writings and compositions (both manuscript and printed) to the Augustinian monastery in Rome.

Published when the author was about 83 years old, the work appears as a kind of testimony that the old composer wanted to leave to posterity, claiming his own musical inventions (it is no coincidence that he calls himself “inventor” in the title), some of which were disputed during his lifetime, in particular his supremacy in the invention of canons over the vowels of certain words, an issue on which he had Marco Scacchi as his main opponent.

The booklet contains an example of a vocal canon composed on the vowels for three voices, each of which corresponds to a theological virtue (faith, hope, charity); a four-voice canon (*Curioso lectori primatibusque musicis compositoribus Europae Canon super vocales quaternis vocis ad unisonum memoraliter tantum compositus sine calamo, & charta*); and a free cantilena (*Thema huius canonis susceptum ex notis cadentiae quatuor eius partium repetitur quarta inferiori ad usum cantilenae liberae [..]*). The text ends with a *Declaratio* in which Micheli returns to the issue of canons composed on the five vowels, where each vowel is associated with a note.

Romano Micheli was born around 1575 in Rome. Nothing is known of his family or childhood. As he explained

in a pamphlet (*Alli molt'illustri ... musici della Cappella di N.S.*, Venice, 1618), his masters in counterpoint were F. Soriano and G.M. Nanino. In his career he was appointed director of music only for short periods due to his polemical and ambitious nature. His sojourns in various Italian cities and, above all, the numerous publications printed at his expense suggest that he was financially well off. Much of his biography can be gathered from the prefaces to his works. In 1593 he was in the service of the Duke of San Giovanni and Count of Camerata, Girolamo Branciforte, who was also the patron of the composer S. Raval. Branciforte left Rome in 1594. Between 1596 and 1598 Micheli was in Naples in the service of Carlo Gesualdo, Prince of Venosa; there he met M. Effrem and other madrigalists. He was ordained a priest between 1611 and 1614. In June 1609 he was appointed director of music at Tivoli Cathedral. Micheli immediately set about enriching the repertoire of this chapel with the latest works of the Roman school, but then neglected his duties and was accused of negligence. At the beginning of 1610, the chapter of the cathedral imposed conditions on him which he refused, and he left the service

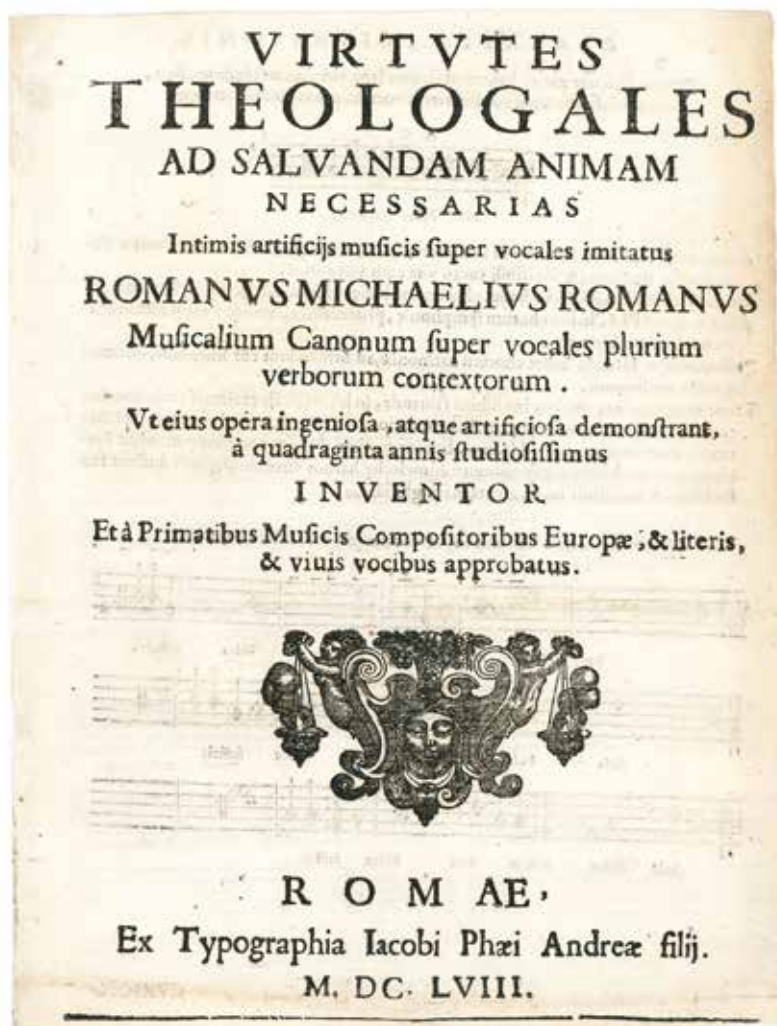




in 1610. A few months later his first printed work (*Psalmi ad officium Vesperarum*, Rome, 1610) was dedicated to Cardinal Federico Borromeo, Archbishop of Milan, who was in Rome for the canonisation of his cousin Carlo Borromeo. It seems likely that Micheli then followed the cardinal to Milan, where he certainly stayed until 1613 and where he met the maestro di cappella of the cathedral, G.C. Gabussi, and the organist C. Borgo, authors whom he praised in his *Musica vaga et artificiosa* (Venice, 1615). In 1614 we find him in Venice, where the following year he published a new book of psalms and a collection of motets and canons in the style of his master Soriano. From 1616, he was director of music at the cathedral of S. Stefano in Concordia Sagittaria, near Aquileia. Anxious to return to Rome to obtain commissions, Micheli began to publish pamphlets and leaflets with canons of his own invention. He finally returned to Rome in March 1625 and was appointed maestro di cappella at S. Luigi de' Francesi. In 1636 Micheli was living in Naples, where he had a canonry. It was there that he challenged the local musicians with a *Virtuoso et publico invito* (Naples, 1636) and published his own method of teaching singing. By January 1644 he was back in Rome, where he continued to publish canons and explanations of his technique well into his 80s and beyond. In 1645 he published a new collection of musical canons composed over the vowels of several words, a genre of which he claimed to be the inventor. The subjects of the canons 'super vocalibus' were taken from the syllables of the motto to be sung, according to the correspondence between the vowels of the motto and the notes. Micheli was highly regarded as a composer of canons: in 1650, when the *Musurgia universalis* was published, A. Kircher wanted to include on the title page a *Canon angelicus 36 vocum* by Micheli (first published in 1633). At the age of eighty, Micheli honoured Fabio Chigi, newly elected Pope under the name of Alexander VII, by dedicating to him the twelve-part canon *Hic finis* (Rome, 1655); three years later he published the *Virtutes theologales* here offered. Micheli died in Rome in 1659 or 1660, at the age of over 84. His manuscripts are still preserved in the library of the Augustinian Monastery in Rome, while the printed works were transferred in 1873 to the library of the Conservatorio di S. Cecilia, which owns the only two recorded copies of the *Virtutes theologales* (cf. S. Franchi, *Micheli, Romano*, in "Dizionario Biografico degli Italiani, vol. 74, Rome, 2010, s.v.; see also C.M. Atkinson & N. O'Regan, *The New Grove Dictionary of Music and Musicians*, VII, p. 137 and XVI, pp. 597 ff.).

RISM, M-2700; Italian Union Catalogue, IT\ICCU\MUS\0254816.

€ 3.900,00 (more pictures available [here](#))



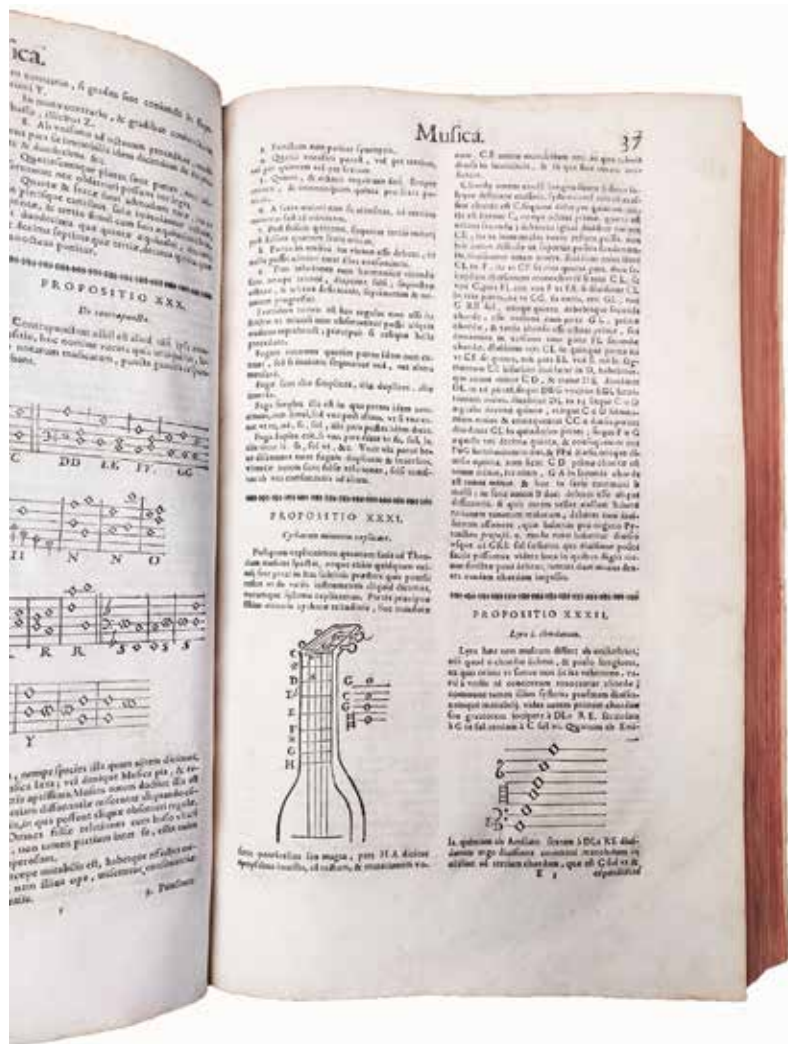
42. **MILLIET DE CHALES, Claude-François** (1621-1678). **Cursus seu Mundus Mathematicus Tomus primus [-tertius] [...]** Nunc primum in lucem prodit. Lyon, ex officina Anissoniana (Jean & Jacques Anisson), 1674.

Three volumes, folio (361x225 mm). *Tomus primus complectens Euclidis libros octo, arithmetica, Theodosij sphaerica, trigonometriam, geometriam practicam, mechanicam, staticam, geographiam vniuersalem, tractatum de magnete, architecturam ciuilem, & artem tignariam*: [40], 763, [1 blank] pp. Collation: †-††<sup>4</sup> ā<sup>4</sup> ē<sup>4</sup> ō<sup>4</sup> A-BBBbb<sup>4</sup> CCCcc<sup>6</sup>; *Tomus secundus complectens tractatum de sectione lapidum, architecturam militarem, hydrostaticam, tractatum de fontibus, & fluuiis, tractatum de machinis hydraulicis, navigationem, opticam, perspectivam, catoptricam, et dioptricam*: [28], 731, [1 blank] pp. Collation: ā<sup>4</sup> ē<sup>4</sup> ō<sup>4</sup> ū<sup>2</sup> A-XXxx<sup>4</sup> YYyy<sup>6</sup>; *Tomus tertius complectens musicam, pyrotechniam, astrolabia, gnomonicam, astronomicam, kalendarium, astrologiam, algebram, indivisibilium methodum, aliasque*: [36], 863, [1 blank] pp. Collation: ā<sup>4</sup> ē<sup>4</sup> ō<sup>6</sup> ū<sup>4</sup> A-QQQqq<sup>4</sup>. Title pages printed in red and black with the large printer's device in the center. With several woodcut diagrams in the text. Uniformly bound in contemporary or slightly later calf, spine with six raised bands, title and volume number lettered in gilt in two compartments, the remaining four compartments decorated with the gilt anagram of Christ, panels framed by a double gilt fillet, red edges (worn, rubbed, joints partly opened and cracked, top and bottom of the spine and panels' corners damaged). Ex-libris A. Nacet Paris on the front pastedowns. Large pale waterstain to the outer margin at the beginning of volume two, otherwise a very good, clean copy.

First edition (reprinted in four volumes in 1690).

Claude-François Milliet De Chales (or Dechales) was born in Chambéry in 1621. Not much is known of his personal life. "For some time he was a Jesuit missionary in Turkey. He was well liked in Paris, where for four years he read public mathematics lectures at the Collège de Cler-mont. After teaching at Lyons and Chambéry, he moved to Marseilles, where he taught the arts of navigation and military engineering and the practical applications of mathematics to science. From Marseilles he went to Turin, where he was appointed professor of mathematics at the university. He died there at the age of fifty-seven in 1678.

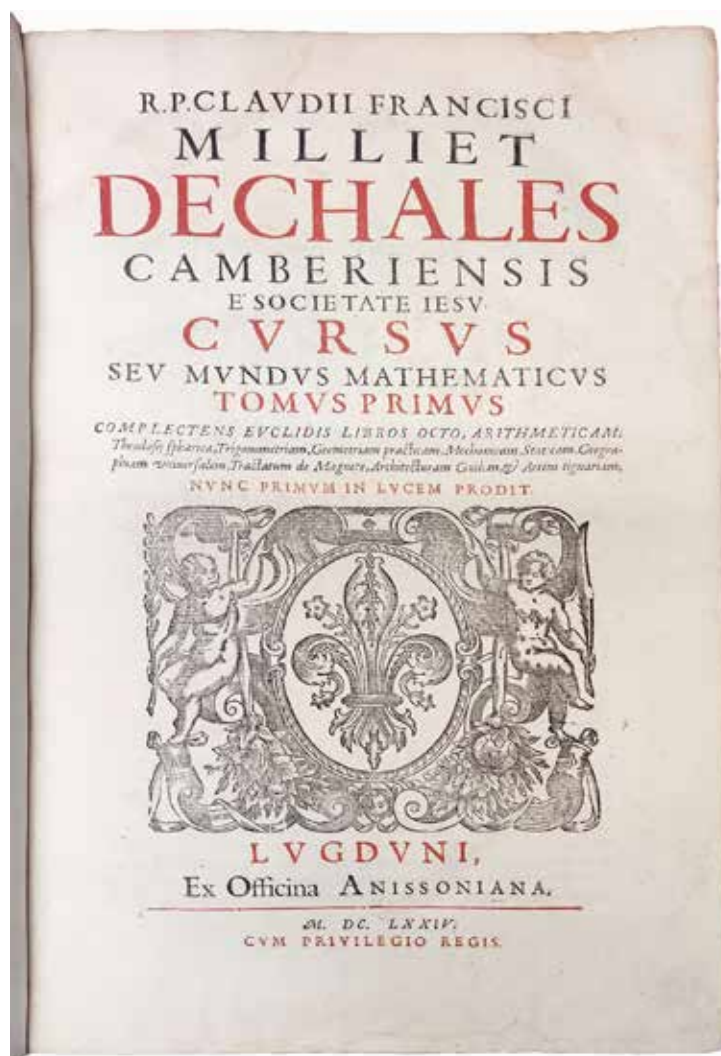
Although not a first-rate mathematician, Dechales was rather skillful in exposition; Hutton has observed that 'his talent rather lay in explaining those sciences [mathematics and mechanics] with ease and accuracy ... that he made the best use of the production of other men, and that he drew the several parts of the mathematical sciences together with great judgment and perspicuity'. Dechales is best remembered for his *Cursus seu mundus mathematicus*, a complete course of mathematics, including many related subjects that in his day were held to belong to the exact sciences. The first volume opens with a description of mathematical books arranged chronologically that, as De Morgan remarks, is well done and indicates that Dechales had actually read them. This is followed by his edition of Euclid's Elements (bks. I-VI, XI, and XII). Arithmetic computation, algebra, spherical trigonometry, and conic sections are of course included. Of the algebraic material, Hutton observes that it is 'of a very old-fashioned sort, considering the time when it was written'. The algebra of Dechales is imbued with the spirit of



Diophantus; as Moritz Cantor points out, Dechales rarely mentions the work of Mydorge, Desargues, Pascal, Fermat, Descartes, or Wallis. Among other subjects included in the *Cursus* are practical geometry, mechanics, statics, geography, magnetism, civil architecture, military architecture, optics, catoptrics, perspective, dioptrics, hydrostatics, hydraulic machinery, navigation, pyrotechnics, gnomonics, astronomy, astrology, meteoritics, the calendar, and music, as well as a section entitled 'A Refutation of the Cartesian Hypothesis'. Indeed, in his history of mathematics, Cantor gives a detailed description of the *Cursus* both because it was a popular and widely used textbook and because it reflected the totality of mathematical knowledge as possessed by dilettantes or amateur mathematicians of the time who were fairly competent interpreters or expounders of the subject. Thus, while according Dechales due credit for his efforts, Cantor is nevertheless critical of much of the mathematical content of his work, deploring Dechales's failure to make full use of such available contemporary source materials as the firsthand works of mathematicians, their correspondence, and so on" (W. Schaaf, *Dechales, ClaudeFrançois Milliet*, in: "Dictionary of Scientific Biography", New York, 1971, III, pp. 621-622).

Italian Union Catalogue, IT\ICCU\UBOE\004138.

€ 2.800,00 (more pictures available [here](#))





43. **MORAIS, Sebastião de** S.J. (1534-1588). **Vita, et morte della Serenissima Principessa di Parma, et Piazenza.** Bologna, Alessandro Benacci, 1578.

12mo (149x78 mm). 78, [2] pp. Collation: A-B<sup>12</sup> C<sup>16</sup>. The last leaf is a blank. Text within a double typographic frame. Contemporary flexible vellum, inked title on spine (traces of ties, slightly rubbed and stained). Some occasional staining (larger stain on pp. 71-74), all in all a good, genuine copy.

Rare edition. The work was printed by Benacci in the same year also in a 4to edition. Other 12mo editions appeared in Milan (Michele Tini and Pacifico da Ponte) and in Rome (Antonio Blado's heirs) in 1578, and then again in Parma (1582), Venice (1583, 1584 and 1585), Verona (1592), and Rome (1602).

The work, dedicated by the men of the oratory of the Cathedral of St. Peter in Bologna to the noblewomen of the Company of Communion of the same church, is written in the form of a letter addressed by Sebastião de Morais to an unspecified lady on 15 July 1577, a few days after the death of Maria of Portugal, wife of Alessandro Farnese, Duke of Parma, of whom Morais was the confessor.

The letter sketches a brief biography and praises the Infanta Maria of Guimarães (1538-1577), daughter of the Infante Duarte, Duke of Guimarães (son of King Manuel I of Portugal) and Isabel of Braganza. Maria married Alessandro Farnese, Duke of Parma and Piacenza, on 11 November 1565, and became hereditary princess of Parma by marriage. She died on 9 July 1577.

Sebastião de Morais (or Moraes), born in 1534 in Funchal (Madeira), entered the Order in 1550. He taught philosophy and moral theology. Maria of Portugal asked Father de Moraes to be her confessor in Parma; at that time he became also rector of Parma and visitor to the provinces of Rome and Milan. After the death of the princess, he returned to Portugal and governed this province from 1580 to 1587, until Sixtus V, at the request of Philip II, appointed him first bishop of Japan. He was consecrated Bishop of Funar on March 27, 1588, but died at sea near Mozambique on August 20, 1588.

Edit 16, CNCE32453; G. Melzi, *Dizionario di opere anonime e pseudonime*, Milan, 1859, III, p. 252 (1583 edition); A. & A. De Backer-C. Sommervogel, *Bibliothèque de la Compagnie de Jésus*, 1894, V, col. 1279, no. 1.

€ 850,00 (more pictures available [here](#))



## A BESTSELLING HISTORY OF THE LAGO MAGGIORE

44. **MORIGIA, Paolo** (1525-1604). **Historia della nobiltà, et degne qualità del Lago Maggiore.** Nella qual si describe dove nasce il Fiume Tecino, e sua uscita: Con la lunghezza, e larghezza del Lago: e tutte le sorti di Pesci ch'egli produce. Dichiarasi ancora, come esso tiene la maggioranza di tutti i laghi d'Italia: Con la descrizione de tutte le Terre, e Borghi, che giaceno nelle sue honorate, e vaghe Riviere. Con gli huomini degni di lode, che sono usciti da quei nobili luoghi. Si narrano etiam i grandissimi beneficij, e commodi, che tutto l'anno riceve Milano, & altre città, e contorni, delle robbe che vengono da detto lago. Raccolta dal R.P. Frà Paolo Morigia milanese, di S. Hieronimo. Milan, Girolamo Bordone & Pietro Martire Locarno, 1603.

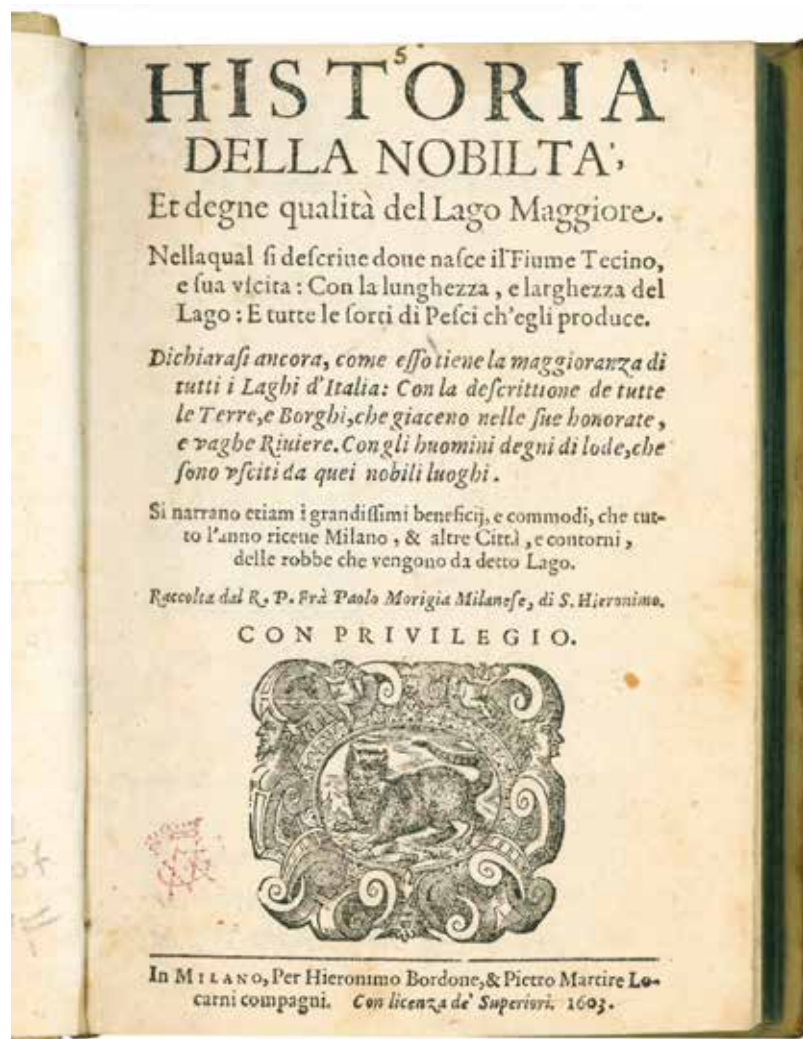
8vo (148x100 mm). [16], 232 pp. Collation: †<sup>8</sup> A-O<sup>8</sup> P<sup>4</sup>. Printer's device on the title page. Roman and italic type. 18<sup>th</sup>-century stiff vellum, lettering piece on spine, blue edges. On the title page red stamp of Giuseppe Arconati Visconti. Some light browning and foxing, small stain to the lower margin of pp. 50-90, all in all a good copy.

First and only edition, dedicated by the author to Count Giovanni Renato Borromeo (from San Girolamo, 1 February 1603). In the dedication of the present copy the name "Giovanni Renato" is covered by a paper strip with the name "Giovanni" printed on it.

Morigia's 'History of Lake Maggiore', published a year before the author's death, was not reprinted until recently, when four anastatic reprints appeared between 1965 and 2003, so that we can talk about a veritable rediscovery of this historiographical work.

Morigia was the first to write a complete a historical-descriptive work, in which Lake Maggiore is described in all its multifaceted complexity. He had travelled the lake with his usual diligence and had sailed it far and wide. He

discovered its often hidden beauties, the wildness of the places, the flora and fauna above and below the water, but above all the men: the humble and industrious millers, the builders of complicated locks and deadly arquebuses, the cheese and butter producers, the miners. At the other end, those who had a name: the clergy, the artists and the nobility, whom he often addressed in an adulatory tone. The instinct for reporting combined with a good business acumen favoured Morigia's natural talent for numbers. Whenever possible, he tried to translate a description into tables, especially when he had to record economic facts or those that could be expressed in monetary terms. In particular, he added to the *Historia* a list of the goods that passed through the customs post of Sesto Calende in one year, a useful information for anyone who wants to reconstruct the complex of production and commercial activities that were concentrated around Lake Maggiore at that time (cf. P. Frigerio & P.G. Pisoni, *Il Verbano del Morigia: un commentario alla 'Historia' verbanese di fra Paolo Morigia a parte ristampata per comodo del curioso lettore*, Intra, 1983, pp. 71-72 and 77-78).





Paolo Morigia was born in 1525 in Milan. He took his vows in 1542, after the death of his father, in the Jesuati convent of San Girolamo in Milan. At San Girolamo, he was elected master of novices at the age of 28, vicar of the convent at 29 and prior at 30. Morigia was also prior of other Jesuati convents in Lucca. From about 1590 he was procurator general of the Congregation for 16 consecutive years, in which capacity he published a new rule (*Regole e costituzioni della Congregazione de' Frati Giesuati di S. Girolamo*) in 1580. Morigia also wrote many works of historical and pastoral content, with the aim of recovering the essence of the Jesuati vocation and identity. He was a very prolific writer on many different subjects such as ecclesiastical and urban history, hagiography and moral edification. He was on friendly terms with many personalities of the time, including Popes Pius IV, Sixtus V and Gregory XIV, Cardinals Alessandro Crivelli, Giovanni Antonio Serbelloni, Ludovico Simonetta, Francesco Abbondio Castiglioni, Marcantonio Da Mula, Ippolito Rossi, Vincenzo Laureo, Gabriele Paleotti, Giulio Sfondrati, and Carlo Borromeo. Morigia died in Milan in 1604 in the convent of San Girolamo. His most famous work remains *Nobiltà di Milano* (Milan, 1595) (I. Gagliardi, *Morigia, Paolo*, in: "Dizionario Biografico degli Italiani", vol. 76, Rome, 2012, s.v.).

Italian Union Catalogue, IT\ICCU\RMRE\000058; Lozzi, 2240.

€ 2.500,00 (more pictures available [here](#))





## BOUND BY THE FLEUR-DE-LYS MASTER

45. **PALEARIO, Aonio** (1503-1570). **De Animorum immortalitate, libri III.** Lyon, Sébastien Gryphe, 1536.

8vo (164x100 mm). 87, [1] pp. Collation: a-e<sup>8</sup> f<sup>4</sup>. Printer's device on the title page. Contemporary calf, blind-ruled and gilt fillets on the panels, gilt floral ornaments in the center and in the corners, gilt edges, vellum endpapers (the free endpaper in the front almost entirely cut away, rebacked, lightly damaged, a few wormholes, panel's corners repaired). The binding comes from a French workshop, the so-called Fleur-de-Lys Master, which had also worked for Jean Grolier (cf. H. Nixon, *Bookbindings from the Library of Jean Grolier*, London, 1965, p. 9 and plate B, tools 18 and 19). From the library of Charles de Castellan (d. 1677), prior of the abbey of Saint-Évre of Toul, whose gilt arms were added on both the panels above the center-piece (Olivier/Roton, pl. 802). Ownership inscription on the upper margin of the title page faded and partly erased causing damages to the paper. Wormhole to the lower margin of the first 25 leaves not affecting the text.

First dated edition of this masterwork of Neo-Latin poetry. It was first privately printed in December 1535 without date and printer's name. Of this edition only three copies are known. In a letter by Paleario addressed to Pier Paolo Vergerio, he asks him to introduce the work to King Ferdinand of Austria, to whom he intended to dedicate it, but he did not obtain the expected Habsburg patronage. Newly added to the present edition is the long letter by Cardinal Jacopo Sadoletto to the printer Sébastien Gryphe, in which he warmly recommends Paleario's poem (cf. E. Gallina, *Aonio Paleario*, Vol. I: *Bibliografia, biografia, opere*, Sora, 1989, pp. 37-38).

Written in Lucretian hexameters, the *De animorum immortalitate* aimed to refute Lucretius' views of the nature of primordial matter and especially of the human soul. In it Paleario proves that the existence of God imperatively postulates the immortality of the soul. Interesting is his explanation of the magnet and the lightning (Book III, verses 199-289).

Antonio della Pagliara (or Paglia) is best known under the humanist name of Aonius Palearius. He was born in Veroli near Frosinone. From 1520 to 1529 he studied humanities at the University of Rome. Then for one year he entered the service of Ennio Filonardi, governor of Perugia. In 1530 he moved to Siena, where he found employment as a teacher. Until 1536 he lived between Siena and Padua, where he continued his studies and in 1535 made the acquaintance of Pietro Bembo. In the same period he wrote his major work, the *De animorum immortalitate libri III*, first published in a private undated edition around 1535, then reprinted by Gryphe in Lyons in 1536.

In Padua Paleario involved himself in religious debates and read the work of Luther and Erasmus. In 1537 he married Marietta Guidotti and settled in Colle Val d'Elsa, where he acquired a property which he made the center of a small circle attended by sympathizers of the Reformation. In Siena he wrote his most significant theological work, the *Actio in pontifices Romanos* (posthumously printed at Leipzig in 1600), a vigorous indictment against what he believed to be the fundamental error of the Roman Church in subordinating Scripture to tradition. In 1542 he was charged with the accusation of heresy before the archbishop of Siena Francesco Bandini Piccolomini and was released through the intervention of Jacopo Sadoletto. In 1543 he defended himself writing an oration *Pro se ipso*, in which he praises Erasmus and many other reformers.

Because his orthodoxy remained suspect, he did not obtain the chair of Latin at the University of Siena, but in 1546 the city council of Lucca invited him there to teach humanities. He spent the following years dividing himself between Lucca and Colle, until 1555 when he decided to move to Milan. In 1559 he had to submit to another trial for heresy and in 1567, after the publication of his works in Basel (by Thomas Guarin) without the censorships required by the Church authorities, he was imprisoned and sent to Rome. Here after two



years spent in the prison of Tor di Nona, refusing to abjure, he was condemned as impenitent heretic and, on 3 July 1570, he was hanged and burned in the square in front of Ponte Sant'Angelo, the same place where only three years earlier Pietro Carnesecci had also been executed (E. Gallina, *Op. cit.*, pp. 167-770; see also G. D'Onofrio & A. Gabriele, *Aonio Paleario tra l'edito e l'inedito. Profilo biografico e documentazione notarile*, Sora, 2008; and C. Quaranta, *Paleario, Aonio*, in: "Dizionario Biografico degli Italiani", Rome, 2014, vol. 80, s.v.).

J. Baudrier, *Bibliographie lyonnaise*, Lyon, 1910, VIII, p. 89; H. Schüling, *Bibliographie der psychologischen Literatur des 16. Jahrhunderts*, Hildesheim, 1967, p. 197.

€ 7.800,00 (more pictures available [here](#))



46. **PASCAL, Blaise** (1623-1662). **Pensées de M. Pascal sur la religion et sur quelques autres suiets, qui onestè trouvées après sa mort parmy ses papiers.** Paris, Chez Guillaume Desprez, ruë S. Iacques, à S. Prosper [but Lyon, Adam Demen?], 1672. [Bound with] **FILLEAU DE LA CHAISE, Nicolas** (1631-1688)]. **Discours sur les pensées de M. Pascal, ou l'on essaye de faire voir quel estoit son dessein. Avec un autre discours sur les prevues des livres de Moyse.** Paris, Chez Guillaume Desprez, ruë S. Iacques, à S. Prosper, 1672.

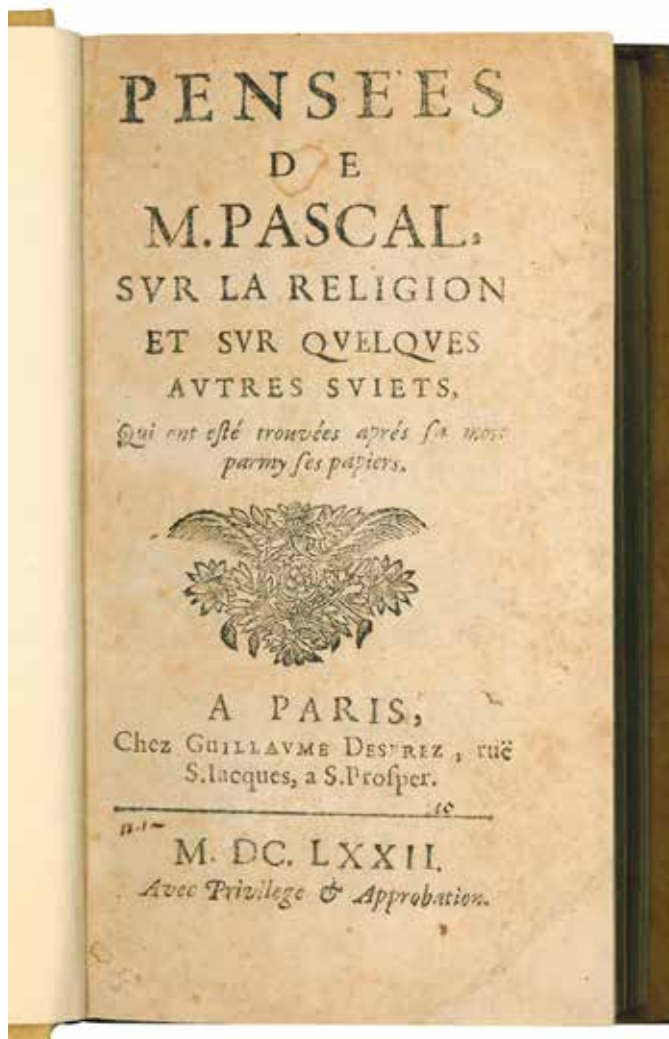
Two works in one volume, 12mo (142x75 mm). [82], 365, [21]; 163, [3] pp. Collation: a<sup>12</sup>, e<sup>12</sup>, o<sup>12</sup>, A-Q<sup>12</sup>, R<sup>6</sup>; A-G<sup>12</sup>. Lacking l. G12, a blank. With woodcut vignette on the first title page, woodcut initials, head- and tail-pieces. Modern stiff vellum, gilt title on black morocco lettering piece on spine. On the first title page bottom right corner repaired and small hole at the bottom left not affecting the text, slightly uniformly browned. A good copy.

Rare Lyon counterfeit of the first edition of Pascal's *Pensées*, possibly published by Adam Demen from the typographical material, but not recorded by J. Guilbaud (*Le 'revers' d'un succès de librairie: les contrefaçons lyonnaises de la première édition des Pensées de Pascal 1670 et 1675*, in: "Histoire et civilisation du livre", 2, 2006, pp. 113-123), bound together with the first edition of Nicolas Filleau de la Chaise's *Discours sur les Pensées de M. Pascal*.

The first edition of the *Pensées* was published in January 1670, eight years after Pascal's death. It was prepared between 1667 and 1668 by a committee of Jansenist relatives and friends of the author, including Antoine Arnauld, Pierre Nicole, Étienne Périer (Pascal's brother-in-law) and Françoise Gilberte Périer (Pascal's sister), who gathered and edited Pascal's scattered papers, imposing to them an arbitrary structure and dividing them into large thematic groups. In March 1670 a second edition appeared in two different issues with the text corrected. A very rare so-called 'pre-original' edition, published in Paris in the summer of 1669 by G. Desprez, submitted to the ecclesiastical authorities and proofreaders for approval, is known in only two copies. Several

were also the counterfeit editions appeared soon after the publication of the first edition.

The *Pensées* opens with a general preface, which outlines the structure and lays the foundations of the work. A first part, 'Man without God', in which Pascal describes man's misery, his place in nature between the two infinities 'the Whole and the Nothing', the habit that enslaves, the imagination that deceives, the self-love that seduces, the amusement that distracts, and finally the affirmation of the need to seek God. A second and final part, 'Man with God', divided into three chapters in which Pascal refutes the theories of the ancient philosophers (Stoics, Epicureans, Dogmatists and Pyrrhonists), affirms the contradiction and blindness of Judaism, describes the true religion, proposes his famous 'bet', distinguishes interiority-exteriority and discusses the means of faith. Then, are explained the proofs of Christianity that would make it superior to any other religion or philosophy, dividing them into prophecies, miracles, perpetuity, the holiness and morality of true Christians, and reason: in fact, only the grace of Christ can give reason for our misery. Finally, in the last section of the book, Pascal wrote of the Church, its supernatural foundation and strength, and its doctrinal infallibility, coordinated by the Pope. So, what are the *Pensées*? They are not a mere defence of orthodoxy, nor an appeal to faith and much less do they conceal free thought. Also, when he attacks





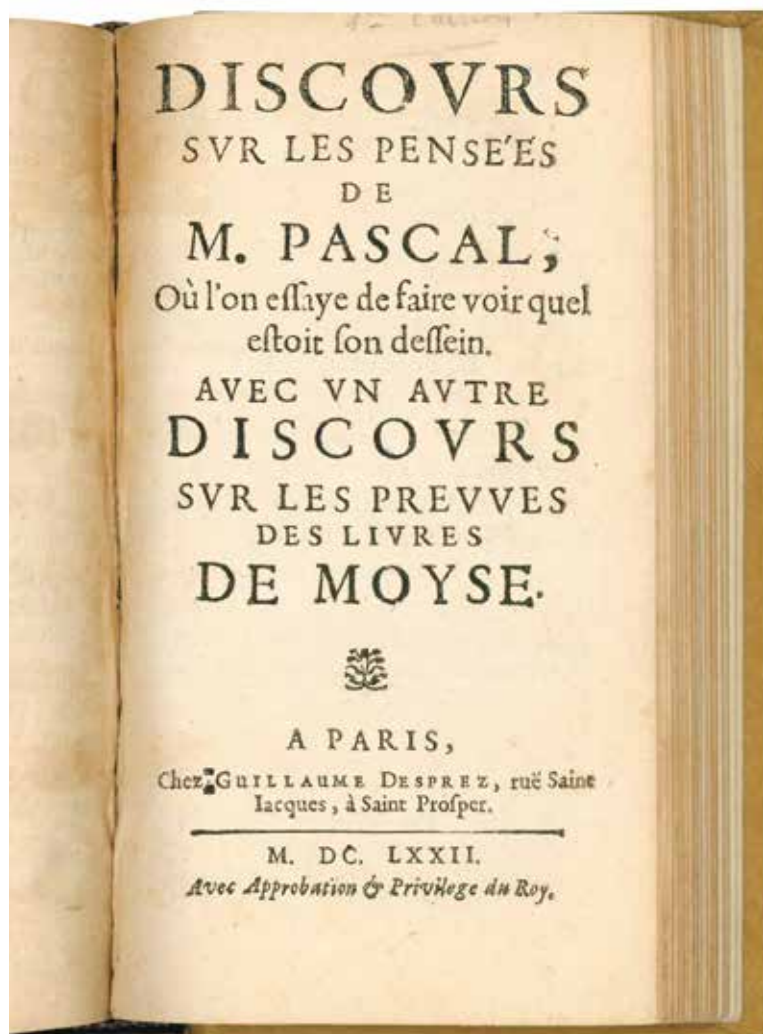
the rationalism of Descartes or the scepticism of Montaigne, he does so with Cartesian methods of reasoning and Montaigne's style.

To rational scepticism, Pascal proposes a deeper scepticism, which he calls Pyrrhonism. If the sceptic denies everything that cannot be proved by reason, Pascal also denies the power of reason, whose ability lies only in the power of God. 'Cogito, ergo sum' is only true if there is a being who can give existence and thought. Thus, he explains human experience entirely in terms of faith and revelation, one justifying the other. It is impossible to trace the disjointed reflections of the *Pensées* back to one system or to a complete answer to other systems. The reader will find questions, not answers, that take him beyond the ancient controversy between faith and reason. Pascal's work has the hallmarks of a genius, exploring and affirming all that can be said about the two subjects he explores: reason and faith.

The *Discours sur les pensées* was originally conceived in 1667 or 1668 by Filleau de la Chaise as a preface to the first edition of the *Pensées*, being a reworking of fragments of an apology of the Christian religion left unfinished by Pascal. Filleau de la Chaise was a close associate of the Duc de Roannez, through whom he had visited Pascal during the last two years of his life. The rejection of the text by Etienne Périer, Pascal's brother-in-law and the final decision-maker in the editorial process, illustrates the disagreements and differences in the reception and treatment of these fragments within the Port-Royal's entourage.

Graesse, V, p. 146; Brunet, IV, p. 398; Tchemezine, V, pp. 70-73; J. Carter & P.H. Muir, eds., *Printing and the Mind of Man. The impact of print of five centuries of western civilization*, Lodon, 1967, no. 152 (first edition); Les Pensées de Blaise Pascal, *Pensées de M. Pascal sur la religion et sur quelques autres sujets, qui ont été trouvées après sa mort parmi ses papiers. Les éditions de Port-Royal*; J.-M. Chatelain, Gallica, Les essentiels littérature. Pascal. *Les Pensées. L'introuvable livre des Pensées. Du manuscrit autographe aux éditions de Port-Royal, par Jean-Marc Chatelain.*

€ 800,00 (more pictures available [here](#))



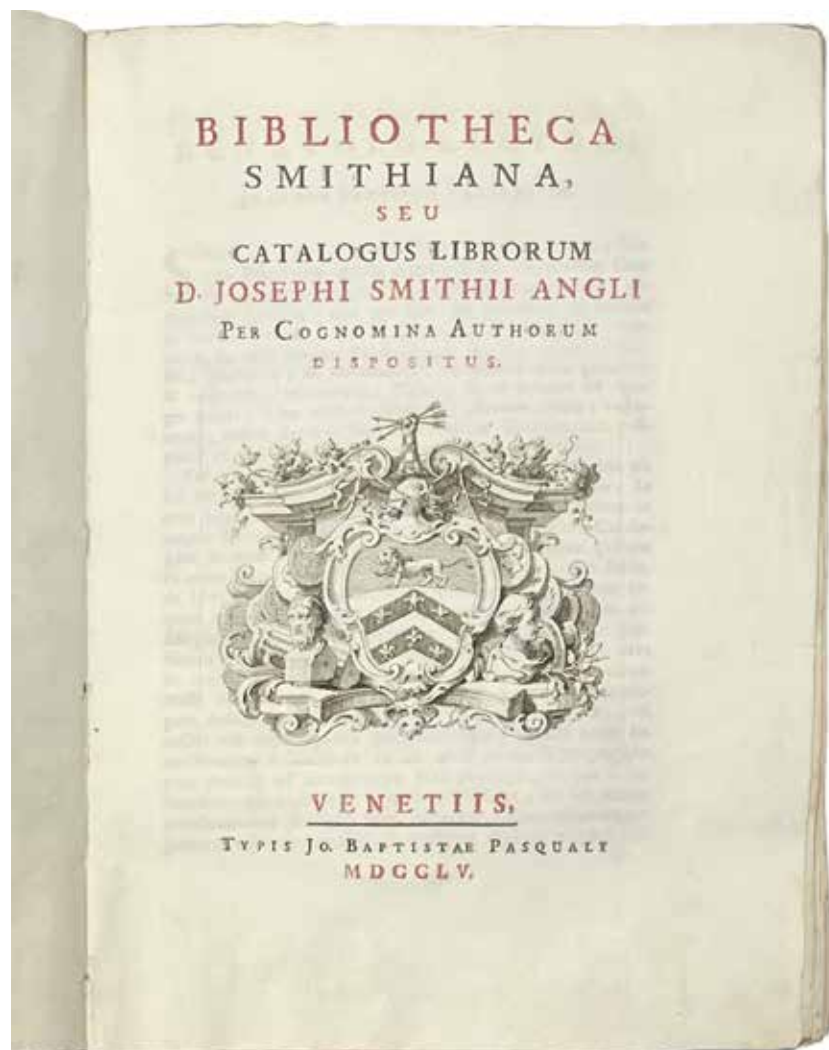
47. [PASQUALI, Giovan Battista (1702-1784)]. **Bibliotheca smithiana, seu Catalogus librorum D. Josephi Smithii Angli per cognomina auctorum dispositus.** Venice, Giovan Battista Pasquali, 1755.

Two parts in one volume, 4to (253x172 mm). [8], DXIX, [1], CCCXLVIII [i.e. 352], [4], xliii, [1 blank] pp. Title page printed in red and black with Consul Smith's engraved arms in the center (repeated also on p. I of the first part). Pasquali's woodcut device at the end of part one. Contemporary cardboards, label with inked title on spine (rubbed and worn). Volume a bit loose. A very good, uncut copy.

First complete edition, divided into four main sections (*Catalogus secundum cognomina auctorum dispositus; Addenda, & corrigenda in superiori catalogo bibliothecae Josephi Smith; Praefationes, et epistolae voluminibus editis appositae, ab incunabulis Typographiae ante annum MCCCC; Auctore quorum mention in Catalogo*) of the catalogue of the library of Joseph Smith (1682-1770), a patron of the art and a book collector, who was British consul in Venice between 1744 and 1760. In 1762, he sold his library to George III for 10,000 pounds; the collection thus became the nucleus of the King's library and later the British Museum. It is likely that this catalogue was prepared with the sale in mind. The volume lists approximately 2000 works (incunabula, early printed books, Renaissance literature, history, art, architecture, and antiquities) arranged alphabetically by author's surname and includes the full text of about 200 prefaces, dedications, and epilogues taken from incunabular editions.

Giovanni Battista Pasquali was one of the most important typographers and publishers of 18<sup>th</sup>-century Venice. He began his career around 1720 as a worker for the printer Giacomo Valvasense. In 1732 he started publishing on his own. A scholar himself, who published his own essays as well as finely printed editions for a scholarly readership, he was financially supported by Joseph Smith, the catalogue of whose library Pasquali published in 1755, signing the Latin preface to the work. Smith sponsored Pasquali and entered into a partnership with him that lasted from 1734 to 1760, during which time their firm was the most prestigious printing house in Venice

(cf. M. Donaggio, *Per un catalogo dei testi stampati da Giovan Battista Pasquali (1735-1784)*, in: "Problemi di critica goldoniana", II, 1995, pp. 9-100).



Italian Union Catalogue, IT\ICCU\TOOE\007137; S. De Ricci, *English collectors of books and manuscripts (1530-1930) and their marks of ownership*, London, 1960, pp. 54-55; A. Taylor, *Book Catalogues: their Varieties and Uses*, Winchester, 1986, pp. 261-62; S. Nicolini, *Bibliografia degli antichi cataloghi a stampa di biblioteche italiane*, Florence, 1954, p. 112, no. 112.

€ 2.600,00 (more pictures available [here](#))

48. **PATERNO, Lodovico** (1533-ca. 1583). **Le nuove fiamme di M. Lodovico Paterno, partite in cinque libri. Il primo di sonetti, & canzoni pastorali. Il secondo di stanze. Il terzo di elegie. Il quarto di nenie, & tumuli. Et l'ultimo di egloghe marittime, amoroze, lugubri, illustri, & varie. A Don Carlo d'Austria Principe di Spagna.** Venice, Giovanni Andrea Valvassori called Guadagnino, 1561.

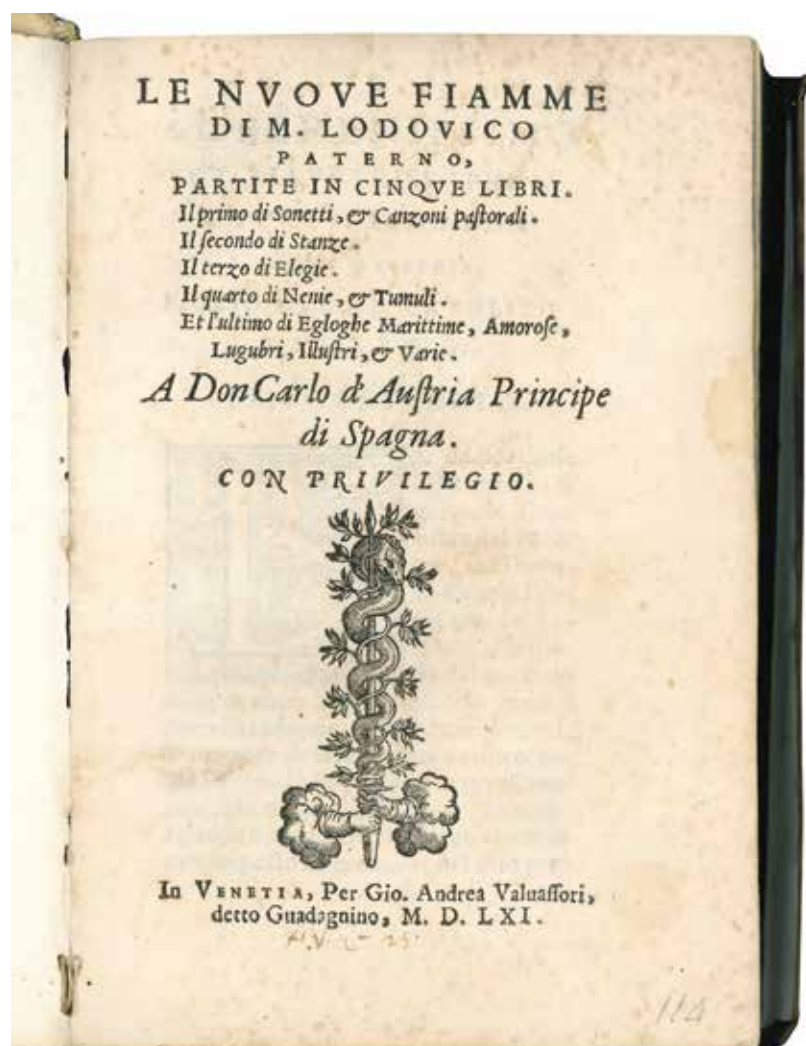
8vo (158x107 mm). 254, [6] leaves. Collation: A-Ii<sup>8</sup> Kk<sup>4</sup>. Printer's device on the title page. Woodcut historiated initials. Contemporary flexible vellum with overlapping edges, inked title on spine, blue edges. Some leaves occasionally slightly browned. A very good, genuine copy.

First edition (first issue), edited by Lelio Fortunato who signs the dedication to Don Carlos, Prince of Asturias (1545-1568), son of Philip II, King of Spain. The collection was subsequently slightly augmented and edited by Lorenzo Vittorino whom Paterno entrusted with a new publication which appeared in Lyons in 1568 at Guillaume Rouillé's presses.

A rich and varied collection, the 1561 edition of the *Nuove Fiamme* contains 278 poems divided into five books, remarkable for their metrical experimentation, the mixture of poetic registers and, above all, for the variety of themes and sources: 167 sonnets and pastoral canzoni, 14 stanzas, 16 elegies and 53 funerary poems (*nenie* and *tumuli*). Contrary to Paterno's first collection (*Rime o Nuovo Petrarca*), which was still linked in content and language to traditional Petrarchan poetry, the *Nuove fiamme* is characterized by a departure from the vernacular tradition of Petrarch in favour of a general predominance of the classics (including Dante) and the major Italian authors of the 16<sup>th</sup> century (Luigi Alamanni, Ludovico Ariosto, Bernardo Tasso, Benedetto Varchi, etc.) (cf. F. Nelli della Villa, *Introduzione*, in: L. Paterno, "Nuove fiamme", Alessandria, 2023, pp. 9-39).

"Recueil des poésies diverses de Paterno, dédié à don Carlo (1545-1568), infant d'Espagne, fils de Philippe II et de Maria de Portugal. Il est ordonné en cinq livres. Le premier livre rassemble 122 sonnets, 42 canzoni et pièces

diverses, ainsi qu'un épithalame sur les noces du roi d'Espagne avec Marie d'Angleterre, adressé à Gonzalo Perès, secrétaire de Philippe II. Sous le titre de *Palagio d'Amore*, le deuxième livre est composé de trois poèmes en 62, 58 et 42 stances, adressés à Isabella d'Aragona, Alfonso di Cardine, marquis de Laina, Maria d'Aragona, marquise del Vasto, sur la mort de sa fille Beatrice d'Avalos. Le troisième livre réunit seize élégies, certaines adressées à Giovanni Battista Caracciolo, Pasquale Caracciolo, Sincero Caracciolo, Vincenzo Franchi, Antonio Marino, Carlo Pagano, Francesco Filippo Pedimontio, Simone Porzio, Giancarlo Stella, Vittorio Tarantino, don Garcia de Toledo, Vittoria Colonna. Le quatrième livre est consacré aux pièces funèbres, et contient six nénies, 47 épitaphes (*Tumuli*). Le cinquième est un recueil d'églogues comprenant sept églogues marines, quatre églogues amoureuses, six églogues funèbres, 4 églogues encomiastiques, six églogues diverses; les pièces sont adressées à Cosme de Médicis, duc de Florence et Leonora de Toledo, Giovanni Girolamo Acquaviva, duc d'Atri, Ferrante Francesco d'Avalos, marquis de Pescara, Antonio



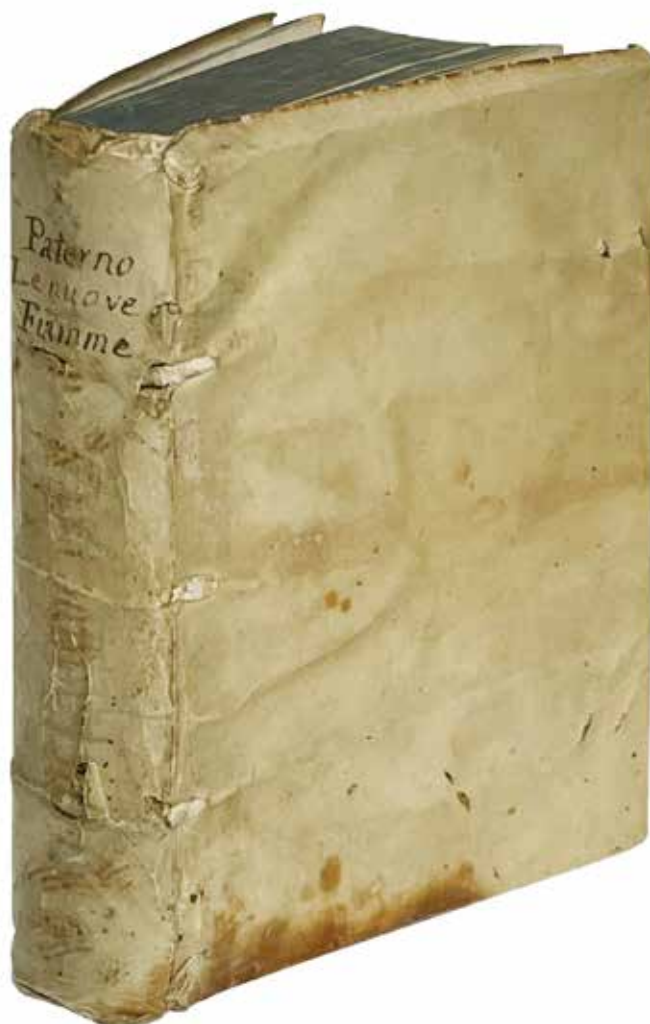


d'Aragona, duc de Montalto, Colantonio Caracciolo (sur la mort de Marco Cavallo), Ferrante Caracciolo, comte de Biccari, Giulio Caracciolo, Maria da Cardona, marquise della Padula, Faustina Carafa, marquise de Piacentri, Ottavio Carafa, Maria Anna della Cuova, princesse d'Ascoli (sur la mort de Giovanni Gaietani d'Aragona), Lodovico Dolce, sur la mort de Lucrezia Gaietani d'Aragona, Alfonso d'Este, prince de Ferrare, Ippolita Gonzaga, Giorgio Gradenigo, Aldo Manuzio, Ascanio et Tarquinio Molognani (sur la mort de Michele di Loffredo), Matteo Montenegro, Carlo della Noy prince de Sulmone, Alfonso Piccolomini, marquis de Licito, Camillo Pignatelli, Ascanio Pignatelli, Giangeronimo Scotio (sur la mort de Leucadia), Carlo Spinelli, duc de Seminara, Anna de Toledo, comtesse d'Altamura [sic pour Altimira] (sur la mort de Federico Carafa), Gasparo Toralto, Domenico Venier. Suit un poème en rime sciolte, *La Trasformazione*, adressé à Girolamo Pignatelli et Laura Carafa" (Fondation Barbier-Mueller pour l'étude de la poésie italienne de la Renaissance, online; see also J.P. Barbier, *Ma bibliothèque poétique*, VI, *De Dante à Chiabrera: poètes italiens de la Renaissance dans la bibliothèque de la Fondation Barbier-Mueller*, J. Balsamo, ed., Geneva, 2007, I, p. 183; II, pp. 34-37).

Lodovico Paterno, a little known but gifted poet, was born at Piedimonte di Alife near Caserta. Very few facts are known about his life. In the years 1553-1554 he was in the service of the Marquis Alfonso de Cardenas in Naples. He then embarked on a military career and fought against the Turks in Sicily. He spent the last years of his life in a villa near his hometown. He composed numerous eclogues, satirical verses, sonnets and poems, and influenced Petrarchan poets abroad such as Garcilaso de la Vega and William Drummond. His first collection of poems, entitled *Rime* or *Nuovo Petrarca*, was published by Valvassori in Venice in 1560 with a dedication to the King of Spain Philip II. In 1565, Paterno's 16 satirical poems were included in the collection *Satire di cinque poeti illustri* (cf. F. Nelli della Villa, *Lodovico Paterno*, Piedimonte Matese, 2022; see also C. Boccia, *Paterno, Lodovico*, in: "Dizionario Biografico degli Italiani", Rome, 2014, vol. 81, s.v.).

Edit 16, CNCE47273; J.A. Molinaro, *A Bibliography of Sixteenth-Century Italian Verse Collections in the University of Toronto Library*, Toronto, 1969, p. 46; F. Nelli della Villa, *Nota al testo*, in: "Op. cit.", pp. 42-43.

€ 1.500,00 (more pictures available [here](#))



THE BIBLIOTHECA PINELLIANA

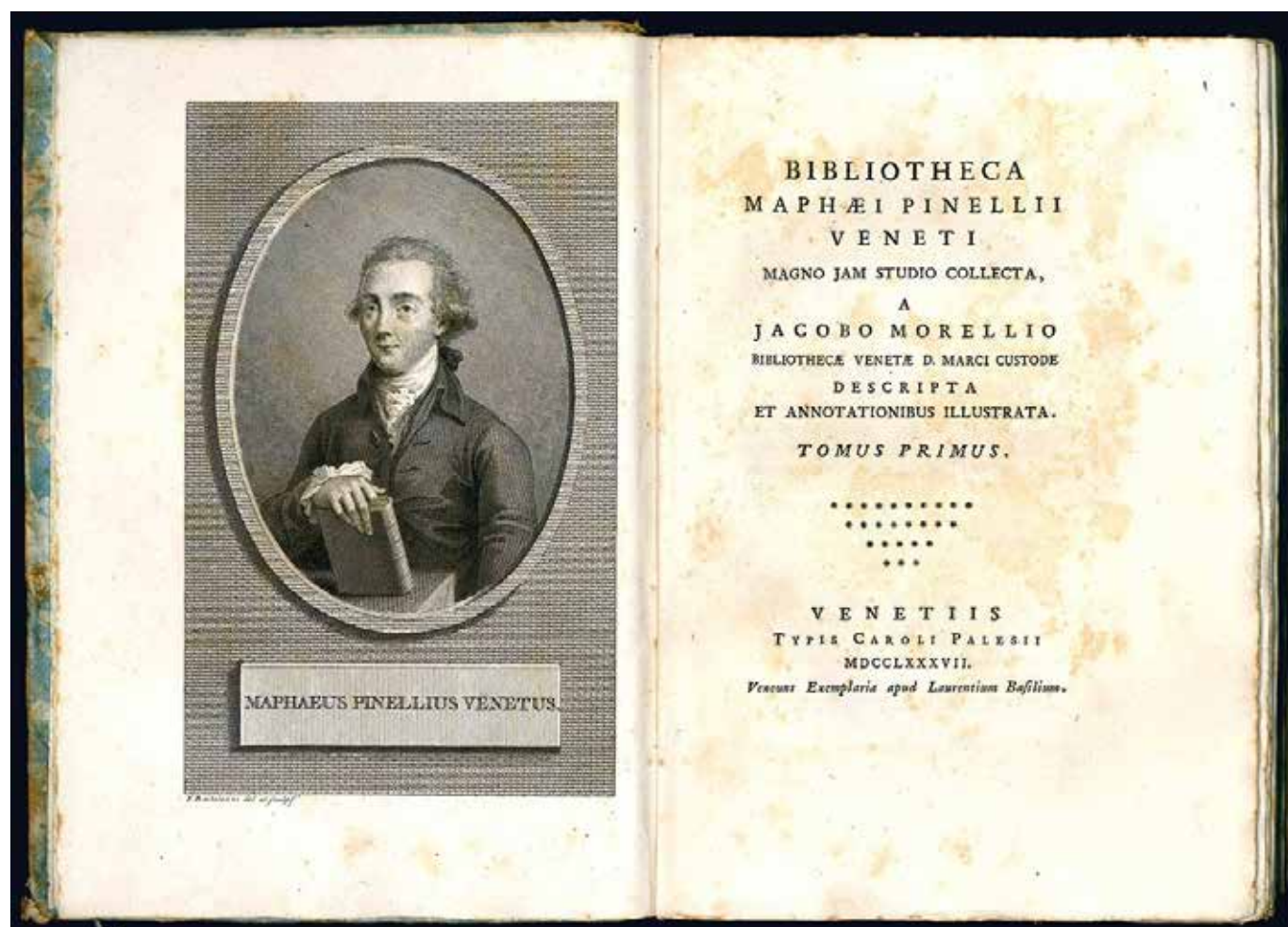
49. [**PINELLI, Maffeo** (1735-1785)]-**MORELLI Jacopo**, ed. (1745-1819). **Bibliotheca Maphaei Pinellii Veneti magno jam studio collecta, a Jacopo Morellio [...] descripta et annotationibus illustrata. Tomus primus [-sextus]**. Venice, Carlo Palese for Lorenzo Baseggio, 1787.

6 volumes, 8vo (230x156 mm). Maffeo Pinelli's portrait as a frontispiece (engraved by Francesco Bartolozzi), LIV, 377, (3 blank) pp.; V, 468 pp.; IV, 367, (1 blank) pp. and 1 folding plate (specimen of the Pinelli's papyrus); LVI, 471, (1 blank) pp.; VIII (the first is a blank), 360 pp. with V engraved plates; XVI, 365, (3 blank) pp. The last three volumes are in Italian: *La libreria già raccolta con grande studio dal signor Maffeo Pinelli veneziano, descritta e con annotazioni illustrata da don Jacopo Morelli*. Contemporary marbled cardboards with lettering-piece on spines. A beautiful uncut copy.

First edition, privately printed and edited by Jacopo Morelli, the librarian of the Marciana Library, of the catalogue of the celebrated Maffeo Pinelli's book collection, one of the most significant in Europe. The catalogue was published with the purpose of selling the library, which was actually purchased soon after, for £6000, from Maffeo's heirs by the British bookseller James Edwards together with his partners Robson and Clarke to be sold at auction in London. The sale took place in two sessions in 1789 and 1790.

Pinelli's is one of the most important Italian private library catalogues ever published. Vols. 1-3 contains classical and oriental books (7953 titles); vols. 3-4 Italian literature, manuscripts, incunables, French, English and Spanish books, books on vellum, medals, etc. (overall 4610 items). The final volume provides the essential indexes.

Maffeo Pinelli was born into a wealthy family, whose members for almost two centuries were the official Ducal printers to the Republic of Venice. Beside the family business, Maffeo assembled in his life a valuable collection of coins, medals, books, prints, statues and paintings that were put up for sale after his death in 1585. In the same year, his fellow student and friend Jacopo Morelli compiled the catalogue of the paintings (*Catalogo*

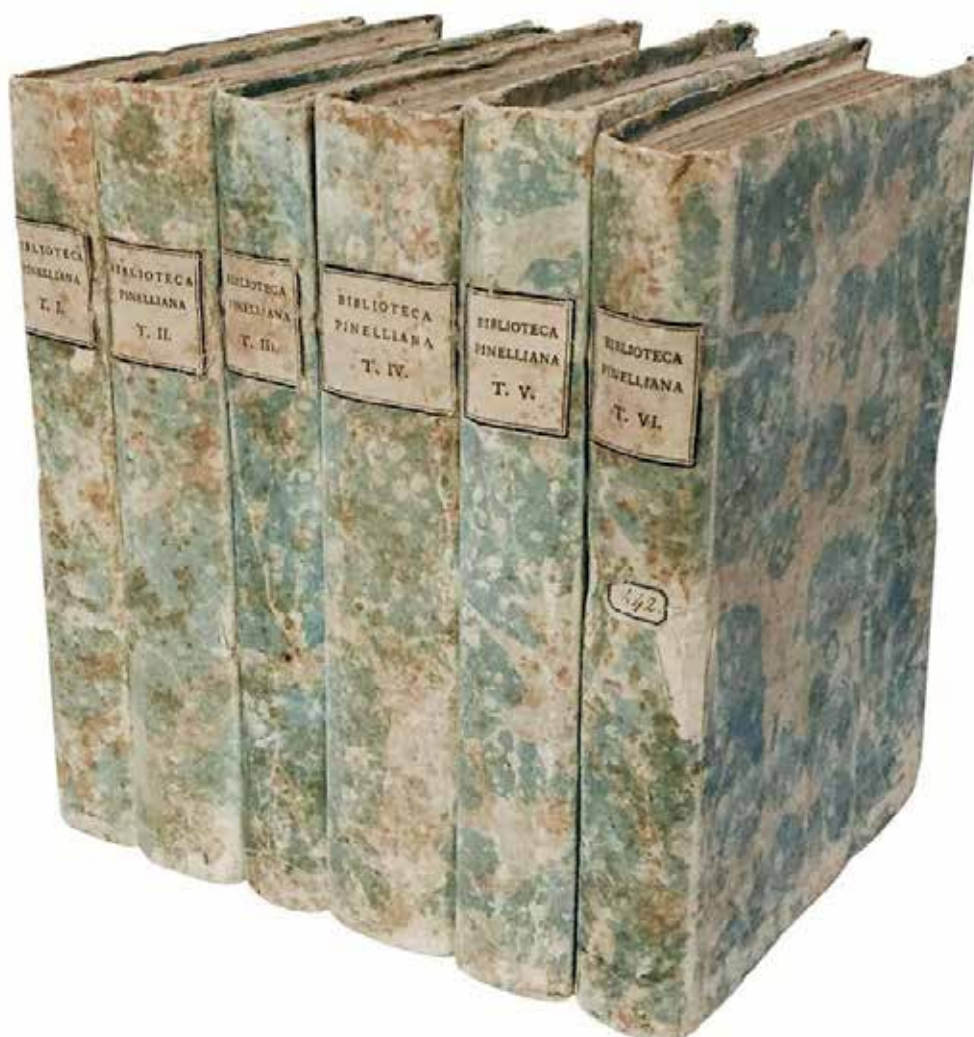


*di quadri raccolti dal fu Signor Maffeo Pinelli ed ora posti in vendita*, Venezia 1785) and, upon request of Maffeo's stepfather, Daniele Zanchi, the catalogue of the library (cf. L. Borean & S. Mason, *Il collezionismo d'arte a Venezia. Il Settecento*, a Venice, 2009, p. 289).

“Ce catalogue est un des meilleurs qui existent, tant par la valeur et le nombre des ouvrages curieux qui le composent, que par la manière dont il est rédigé, et par les notes savants dont l'a enrichi le célèbre M. Morelli. Maphée Pinelli, directeur de l'imprimerie ducale à Venise, avoit l'une des plus belles bibliothèques de l'Europe” (Peignot, p. 118).

Catalogo unico, IT\ICCU\TO0E\006958; Cicogna, 4380; De Ricci, p. 89.

€ 1.600,00 (more pictures available [here](#))





50. **PIUS IV Pope** (1499-1565). **Breve S.D.N.D. Pij Divina Providentia Papae IIII. super Haebreis, & eorum vivendi modo.** Romae Apud Antonium Bladum Impressorem Cameralem. l'Anno. 1564 (Rome, Antonio Blado, 1564).

Folio (284x198 mm). [2] leaves. Collation: A<sup>2</sup>. Gothic and roman type. Pope Pius IV's woodcut emblem on the title page. Woodcut historiate initial. Unbound.

Pope Pius IV's breve *Universis et singulis* is dated 8 August 1561 and is signed by Cesare Glorieri, secretary of the papal briefs.

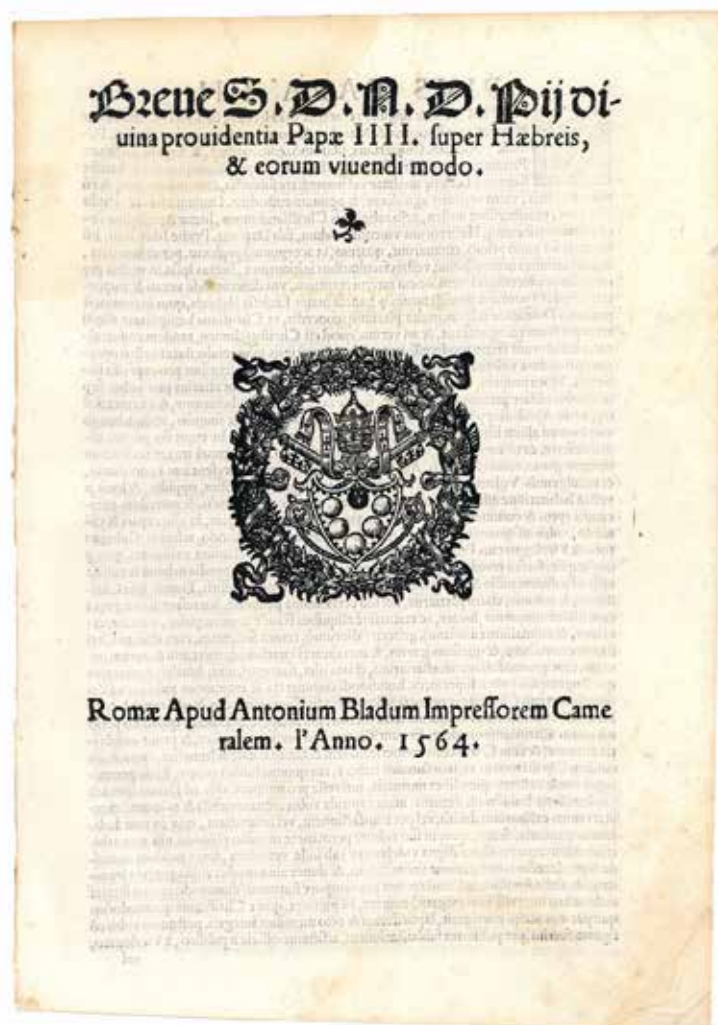
With the bull *Cum nimis absurdum* of 14 July 1555 Pope Paul IV revoked all the rights of the Jewish community and placed religious and economic restrictions on Jews in the Papal States, renewed anti-Jewish legislation and subjected Jews to various degradations and restrictions on their personal freedom. The bull also established the Roman Ghetto and required the Jews of Rome, who had existed as a community since before Christian times and numbered about 2,000 at the time, to live in it. The Ghetto was a walled quarter with three gates that were locked at night. Under the bull, Jewish males were required to wear a pointed yellow hat, and Jewish females a yellow kerchief. The bull also subjected Jews to various other restrictions such as a prohibition on property ownership and practising medicine among Christians. Jews were allowed to practice only unskilled jobs, as rag men, secondhand dealers or fish mongers. They could also be pawnbrokers.

Paul IV's successor, Pius IV, partially rectified the previous measures and showed a milder and more humane approach to the Jews.

"The Jews breathed more freely under Pius. It was due to his intervention that Emperor Ferdinand canceled the edict of expulsion which had been issued against the Bohemian Jews. He bettered the condition of the Jews in Rome and in the Pontifical States by changing and in part revoking the restrictions imposed by Paul IV., and by granting them the following privileges: to lay aside the Jews' badge when traveling, if they remained only for one day in any place; to enlarge the ghetto, and to open shops outside of it; and to acquire real estate beyond the

ghetto limits to the value of 1,500 gold ducats [...] Pius ordered the restoration of account-books and communal records which had been confiscated, and pardoned all the trespasses committed by the Roman Jews against Paul's decrees except murder, counterfeiting, mockery of Christianity, and lese-majesty. He even granted the Jews permission to print the Talmud, though under a different name. His successor, Pius V., followed in Paul IV's footsteps" (Jewish Encyclopedia, online).

"What is clear is that both Jewish authors agree on the mercy of the new pope, who was not only Pius because of his name. Although he did not abolish *Cum nimis absurdum* as the Jews wished, Pius IV diminished the strictness of the measures contained in the bull, beginning with some concessions. For example, as remembered by Benjamin, 'a sign of his compassion' was that the Jews were allowed to wear black hats (like the Christians) while they were walking in the streets. This concession was the object of a document (*breve*) dated August 8, 1561 and reiterated by the bull *Dudum a felicis*, issued on February 27, 1562. Besides giving permission not to wear the distinctive sign, this last provision enabled the Jews to buy and own property (though with some limitations) and to hold workshops outside the ghetto. Moreover,



it was established that rent paid by the Jews to Christian owners should remain unchanged, so that they could not take advantage of their tenants. All the limitations concerning foodstuffs contained in *Cum nimis absurdum* were suspended” (M. Mampieri, “*Living Under the Evil Pope*”: *Paul IV and the Jews in the Chronicle by Benjamin Nehemiah ben Elnathan from Civitanova Marche*, Dissertation theses, Università degli Studi “Roma Tre”-Institut für Jüdische Philosophie und Religion Universität Hamburg, 2017, p. 157).

Edit 16, CNCE49294; S. Emerenziana Vaccaro, *Catalogo delle edizioni romane di Antonio Blado Asolano ed eredi (1516-1593)*, Rome, 1941, no. 311.

€ 3.800,00

51. **PIUS V Pope** (1504-1572). **Bulla S.D.N.D. Pij divina providentia papae Quinti super confirmatione, ac revalidatione Bullae olim à Sanctae mem. Paulo PP. IIIJ. contra Iudaeos aeditae.** *Colophon:* Romae Apud Antonium Bladum Impressorem Cameralem. Anno. 1566 (Rome, Antonio Blado, 1566).

Folio (284x198 mm). [2] leaves. Collation: [A]<sup>2</sup>. Gothic and roman type. Pope Pius V's woodcut emblem between the portraits of St. Peter and St. Paul on the title page. Woodcut decorative initial on black ground. Unbound.

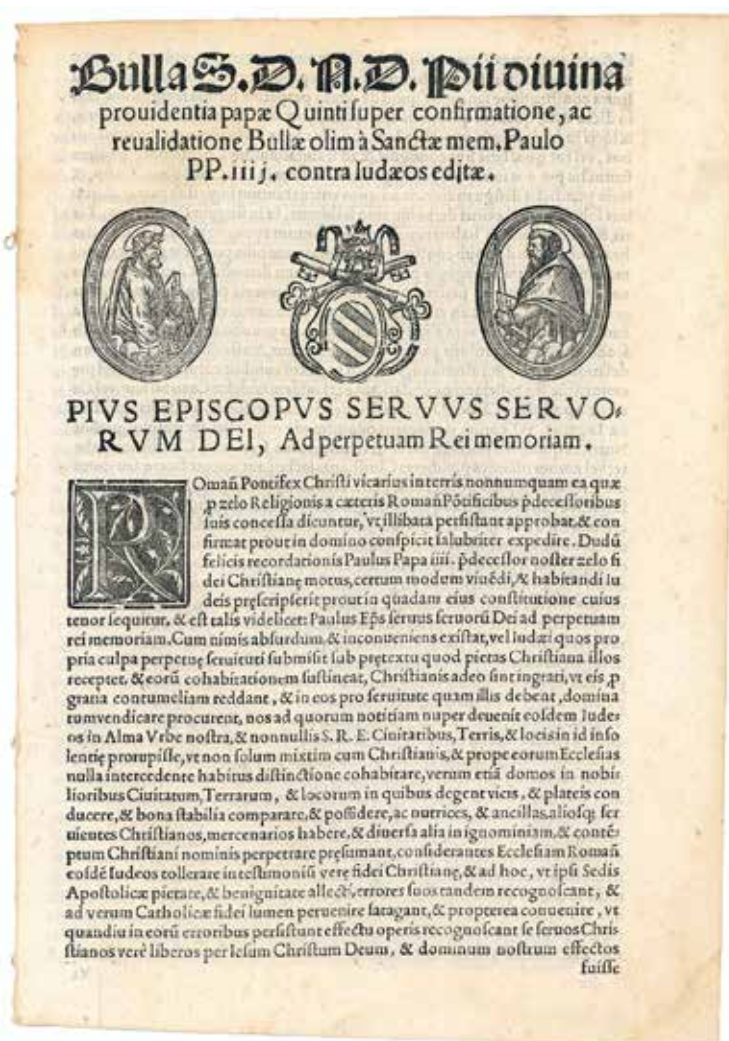
The bull *Romanus Pontifex* was issued on 19 April 1566 and publicly affixed on 1 May 1566.

Pius V was “the pontiff who reinforced the dire edicts of Paul IV (1555-1559) and, then, in 1569, went further by expelling Jews from all parts of the Papal State, save Rome and Ancona [...] Outside of the Papal State itself, Pius’s policies did not always succeed; we see this clearly with regard to the Jews. *Romanus Pontifex*, of 19 April 1566, extended Paul IV’s decree *Cum nimis absurdum* (which it cites verbatim), throughout all Catholic, or at least all Italian, realms, followed by *Cum nos nuper* of 19 January 1567, whose subject was the obligatory sale of Jewish private property or its devolution to a *domus cathecumenorum* or a *monte di pietà*, should the Jews not sell the property themselves. But these new bulls were not always applied. Or they were applied only years later [...] The Jews of Rome thus had to cope with a permanent state of ambivalence, which was rooted in the already mentioned oxymoron of repression tempered by a degree of permissiveness. Jews could maintain their community, their methods of selfcontrol, their daily and family lives, and most importantly, that part of their economy – highly restricted as it had been from the time of Paul IV – that allowed some breathing room, namely, lending at interest, the income from which had a way of trickling down to benefit more than just the lenders themselves (at least until 1682 and the closing of Rome’s Jewish banks, when near universal poverty ensued). But they had also been expelled, crowded together in a tiny precinct, and put under the thumb of a single (Inquisitional) overseer [...] This ambivalent policy, the desire to repress Jews until they abandoned Judaism, paralleled by

the obligation to observe limits, would remain in effect until the Roman Ghetto fell in 1870” (K. Stow, *More than meets the eye: Pius V and the Jews*, in: “Dominikaner und Juden: Personen, Konflikte und Perspektiven vom 13. bis zum 20. Jahrhundert”, E. Füllenbach & G. Miletto, eds., Munich-Boston, 2015, pp. 375, 378, and 392-393).

Edit 16, CNCE42201; S. Emerenziana Vaccaro, *Catalogo delle edizioni romane di Antonio Blado Asolano ed eredi (1516-1593)*, Rome, 1961, no. 1924.

€ 4.900,00





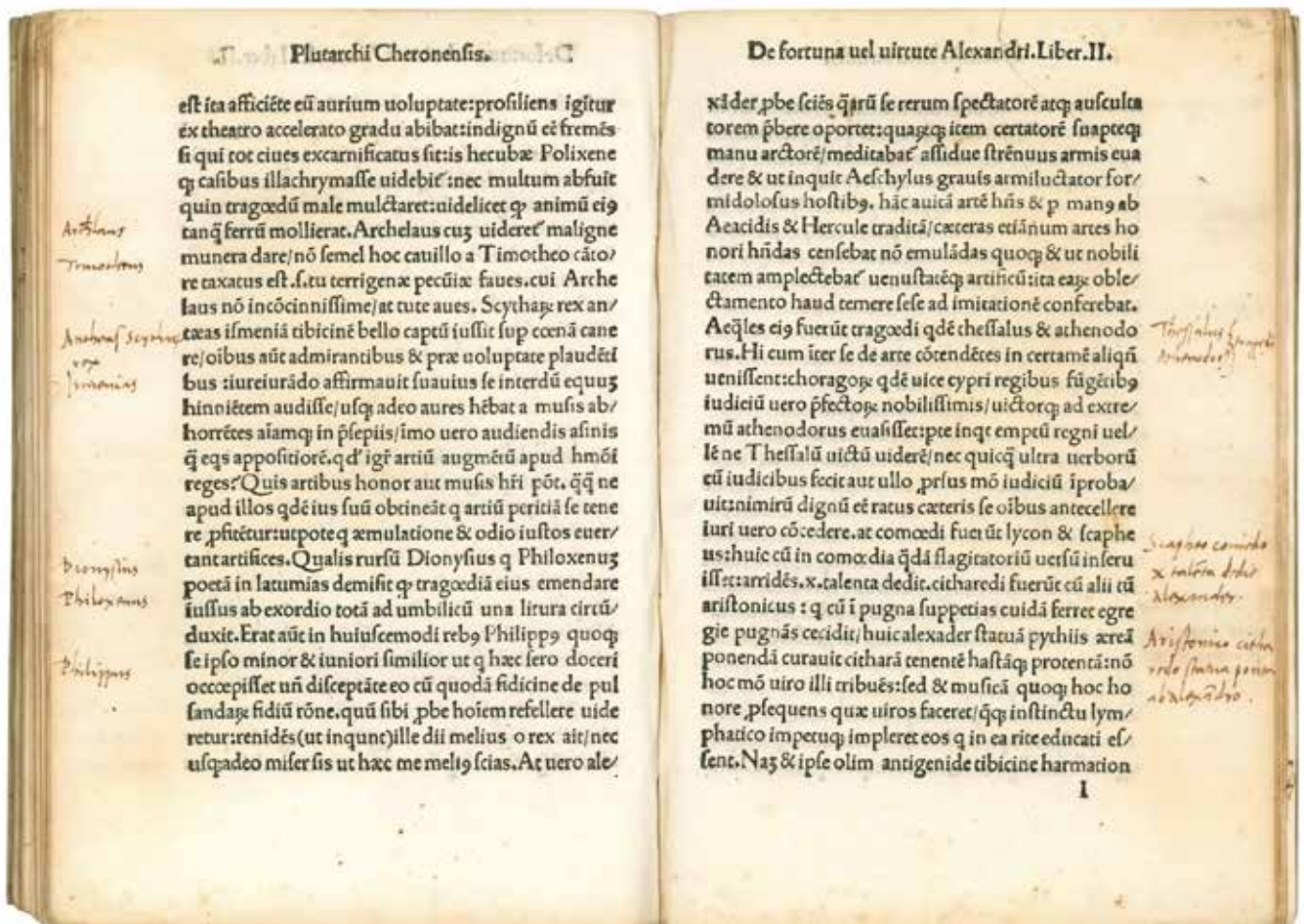
52. **PLUTARCHUS** (ca. 46-ca. 120). **Plutarchi. De tranquillitate & securitate animi. Lib. I. De fortuna Romanorum ex Plutarcho. Lib. I. De fortuna vel virtute Alexandri. Lib. II. Basilii magni epistola de vita per solitudinem transigenda. Colophon:** Impressum Romae per Iacobum Mazochium, Romanae academiae bibliopolam, M.D.X. die. xxii. Febr. (Rome, Giacomo Mazzocchi, 22 February 1510).

4to (205x138 mm). [56] leaves. Collation: A-C<sup>8</sup> D-L<sup>4</sup>. Title page within a woodcut architectural border. *Colophon* at l. L4v. Later vellum. Light damp staining throughout. Copy bearing several marginal annotations in a contemporary ink (a few slightly trimmed).

The edition, dedicated by the publisher Giacomo Mazzocchi to Sigismondo Conti secretary to Pope Julius II, contains three texts from Plutarch's *Moralia* (*De tranquillitate animi*, *De fortuna romanorum*, and *De Alexandri Magni fortuna aut virtute*) in the Latin version by Guillaume Budé (1467-1540). The work by Basilii Caesariensis announced in the title is not actually present in the edition.

Edit 16, CNCE53648; Sander, 5779, Ascarelli, no. 26; Hoffmann, III, p. 201.

€ 1.250,00 (more pictures available [here](#))



“PIÈCE TRÈS LICENCIEUSE” (GAY)

53. **POLIFILA**, comedia piacevole e nuova. Nuovamente e con ogni dilige[n]tia stampata. Florence, Filippo and Jacopo Giunta, 1556 (*Colophon*: In Fiorenza appresso i Giunti. M.D.LVI.)

8vo (148x97 mm). [47 of 48] leaves. Collation: A-F<sup>8</sup>. Lacking F8, a blank. Italic text, roman headers and dedication. Printer's device on title page; on the verso of the title page is the *dramatis personae*; preface by Filippo (II) Giunti addressed to Benedetto Busini (Florence, 30 August 1556, A2r-v); text of comedy (A3r-F7r); register, *colophon* and woodcut tail-piece at the end of the text on F7r; another Giunti device on the verso of the last printed leaf (F7v). Historiated initials. Later vellum, inked title along the spine, red edges. Some occasional staining and foxing, a good copy.

First edition of this the five-act prose comedy, variably attributed to Benedetto Busini or Giovan Battista Gelli. “*La Polifila* (1556), a ‘new and pleasant comedy’, has been attributed to Gelli, but is now assigned to Benedetto Busini [...] The argument recounts the familiar story of a manservant who falls in love with his master’s daughter and turns out to be the long-lost son of a respectable citizen and therefore worthy of Polifila. The prologue justly remarks that although this comedy is called new it is not new in invention but similar to others ‘that you know consist of young lovers, suspicious old men, and at the end discoveries and marriages’ ” (M.T. Herrick, *Italian Comedy in the Renaissance*, Urbana & London, 1966, p. 124).

Edit 16, CNCE47469; G. Melzi, *Dizionario di opere anonime e pseudonime*, Milan, 1852, II, p. 356; L.G. Clubb, *Italian Plays (1500-1700) in the Folger Library*, Florence, 1968, p. 7, no. 18; M. Bregoli Russo, *Renaissance Italian Theater Joseph Regenstein Library of the University of Chicago*, Florence, 1984, p. 9, no. 25; W.A. Pettas, *The Giunti of Florence. A Renaissance Printing and Publishing Family*, New Castle DE, 2013, p. 435, no. 331; J. Gay, *Bibliographie des ouvrages relatifs à l’amour, aux femmes, au mariage et des livres facétieux...*, Lille, 1899 (repr. Geneva, 1990), III, cols. 807-808.

€ 1.350,00 (more pictures available [here](#))



54. **RAJBERTI, Giovanni** (1805-1861). **L'arte di convivare spiegata al popolo dal dottore Giovanni Rajberti**. Milan, coi tipi di Giuseppe Bernardoni, 1850-1851.

Two volumes, 8vo (236x155). XXII, [2: index], 102, [2 blank]; XXX, [2: index], 111, [1 blank] pp. Editor's pink printed wrappers (stamp of the Libreria alla Minerva Verona on the front cover of the first volume). Engraved bookplate and shelf mark of Marquis Dionisi of Verona on the front cover verso in both volumes, with also his embossed stamp on the title pages. Some minimal marginal foxing, an exceptional uncut copy in its original wrappers (preserved in a cloth box).

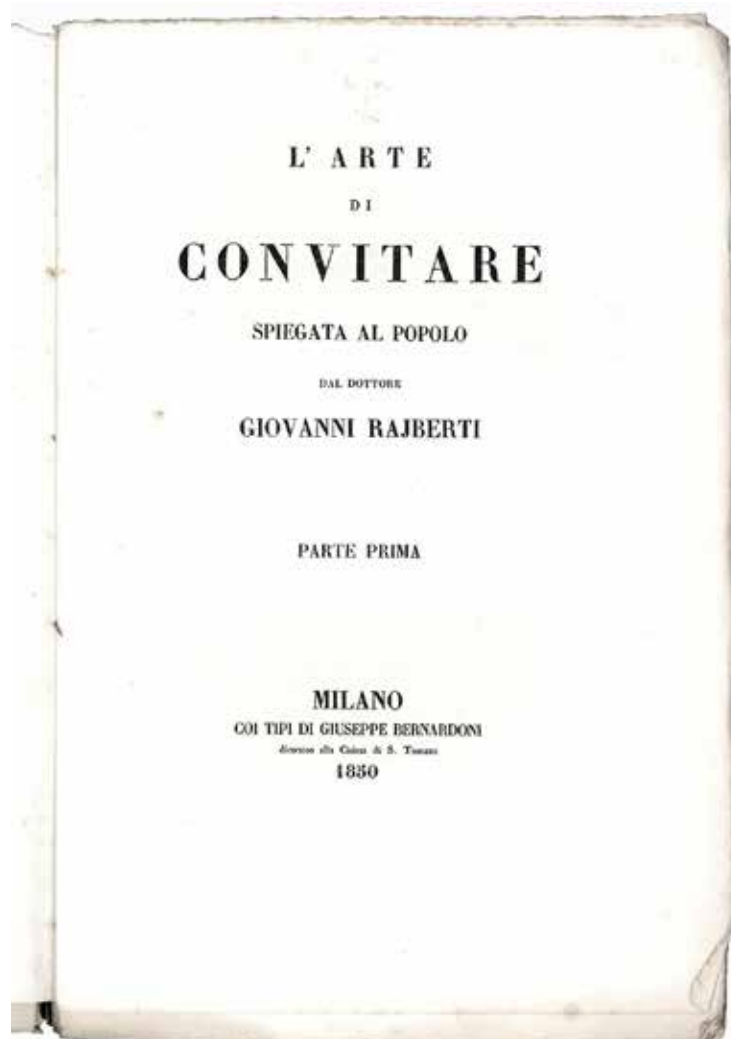
First edition of this sort of 19<sup>th</sup>-century manual of good table manners written by a physician of Milan, who was also a poet and a writer. The work was forgotten for about 50 years before being rediscovered and reprinted at Milan in 1899, and then again other 13 times until 2008.

In the preface, Rajberti jokingly explains his reasons for writing this "frammento di galateo" ('fragment of etiquette'), as he defines it, and how his work differs from those of his predecessors, especially those of Giovanni della Casa and Melchiorre Gioia. The book was not intended for the common people, who had little opportunity to organize banquets, nor for the aristocracy, who certainly did not need Rajberti's advice; it was therefore aimed at the middle class. Rajberti's main aim was to liberate the bourgeois mentality from the empty imitation of high society etiquette and the other prejudices that prevented it from fully enjoying the conviviality. The tone of the work is deliberately satirical and ironic, at times even moralizing and philosophical, the author wanting to mock the whims of the world and fashion.

The work deals with the different ways of inviting people to lunch, the most appropriate time for lunch, the choice and number of guests, the need to avoid meetings between people who do not appreciate each other's company, the question of whether or not to have children at the table, the most appropriate conversation before and during the meal, good table manners, etc.; but it also contains chapters of purely gastronomic interest

on the number of courses (with a preference for recipes from the Milanese cuisine) and their choice in relation to the type of meal (prestigious or ordinary) and the type of guests invited. There are, of course, also references to drinking in general and wine in particular, with chapters on toasts, Bordeaux and Florentine wines. There is also a separate chapter on Grana cheese and one on coffee.

"Il tema dell'*Arte di convivare* - la mensa, il pranzo - non fu scelto per bizzarra magnificazione dell'irrelevante: esso era strategico nella visione che Rajberti aveva del mondo, nella sua filosofia della storia e psicologia sociale. Si tratta dei luoghi, dei momenti della 'zona di contatto' in cui meglio si mostra la contiguità, al limite l'unità di fisico e morale: dove l'uomo corporeo che si nutre è immediatamente anche l'uomo morale che lo fa cogli altri, che sedendo a tavola cogli altri misura la propria sociabilità e convenienza all'*ethos*. Sicché nei limiti in cui gli è possibile, Rajberti è serio e persino grave, quando nelle ultime pagine del suo 'galateo' ribadisce la fede nei conviti come fondamento comunitario e motore di progresso. I conviti 'avviano e rassodano le amicizie; moltiplicano le conoscenze simpatiche o vantaggiose: giovano a perfezionare l'educazione pel contatto promiscuo e spontaneo della gentilezza, dell'ingegno, dei modi squisiti; tendono a diminuire le disuguaglianze fittizie



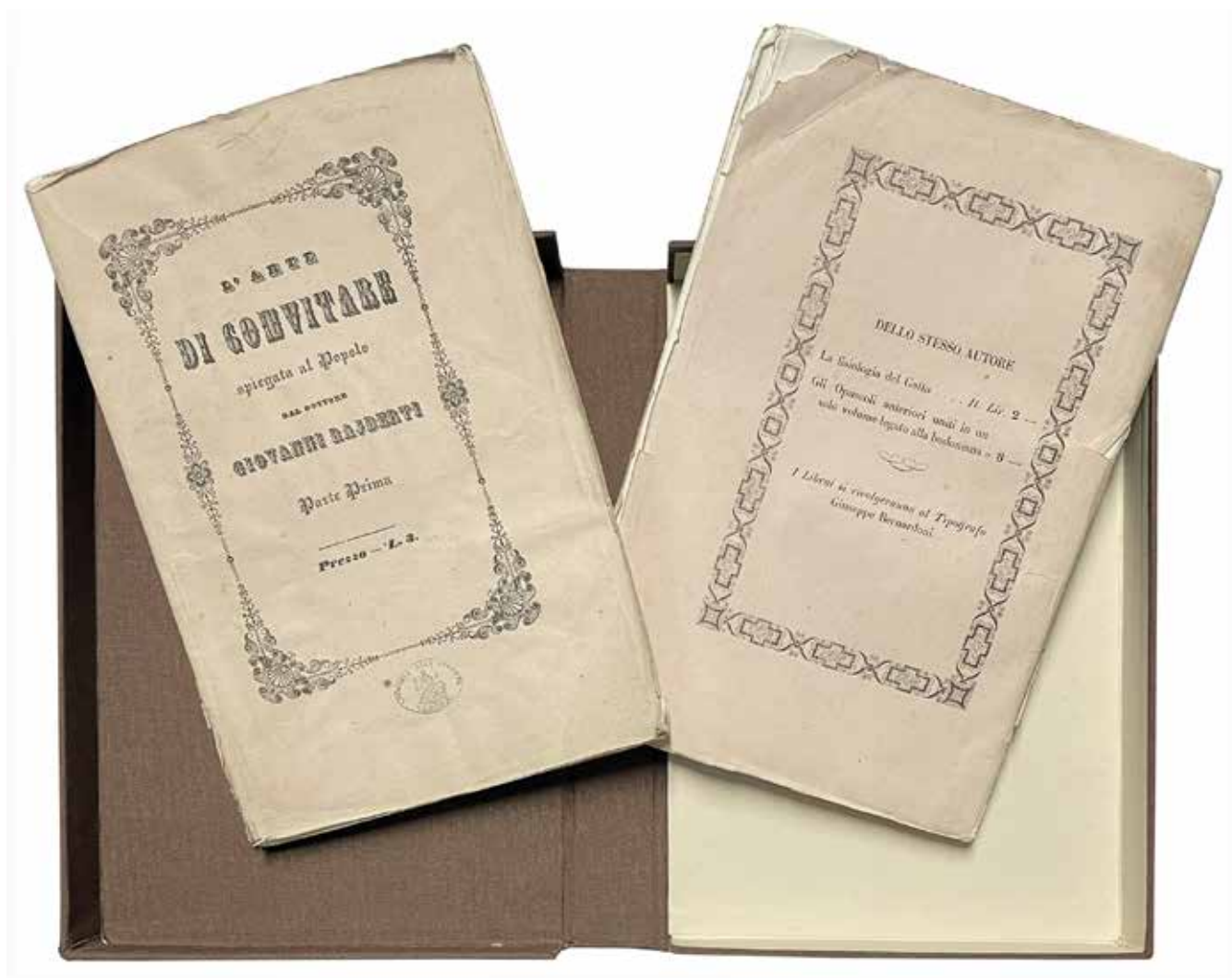


dei varii ceti?. Tutti riconoscono nella pratica il loro valore: ‘gli avvenimenti ricordevoli di famiglia, i contratti importanti, le lauree, le promozioni di carica, gli sponsali, tutto quanto v’ha di felice o di creduto tale, si festeggia con un buon desinare’. Insomma i conviti ‘stanno fra le migliori costumanze del consorzio civile’ ” (G. Maffei, *Introduzione*, in: G. Rajberti, “L’arte di convivere”, Rome, 2001, p. 24).

A native of Milan, Rajberti was a writer, humorist and poet (including in the Milan dialect), but above all a physician at the hospital in Monza (cf. A. Pigatto, *Giovanni Rajberti, il Medico Poeta*, Florence, 1922).

Italian Union Catalogue, IT\ICCU\LO1\0139617; Lord Westbury, *Handlist of Italian Cookery Books*, Florence, 1963, p. 184; M. Paleari Henssler, *Bibliografia latino-italiana di gastronomia*, Milan, 1998, p. 613.

€ 1.380,00 (more pictures available [here](#))



## THE ABBEY-FORTRESS OF SAN NICOLA IN THE TREMITI ISLANDS

55. **ROMITA, Othormando Evangelico** (fl. 17<sup>th</sup> cent.). **La verità svelata discorso in forma d'apologia del signor Othormando Evangelico Romita, nel quale si dimostra che la vendita del Monastero, Isole, e Fortezza di S.M. di Tremiti, la quale disegnavano d'effettuare i Superiori Maggiori della Congregatione de' Canonici Lateranensi, riusciva di gran pregiudizio, non solo alla già detta Congregatione de' Lateranensi, mà parimente alla Maestà Cattolica, che Dio guardi. Con che si dà esatta notitia delle Ragioni del pieno, et assoluto dominio, che la Maestà Cattolica tiene sopra la Fortezza di Tremiti et si risponde adeguatamente à i motivi che i predetti Superiori Maggiori appalesarono in iscritto per difendere la loro resolutione.** Impressa in †† [Naples], nelli XIII. di Febraro MDCLXXVI (14 February 1676).

4to (209x150 mm). [8], 142, [2 blank] pp. and an engraved allegorical frontispiece of the Truth. Collation: [π]<sup>4</sup> A-S<sup>4</sup>. Nicely bound in contemporary richly gilt morocco, spine with four raised bands, gilt edges (worn and rubbed, bottom of the spine missing, joints weakened and partly cracked). On the front pastedown bookplate of the bibliophile Arturo Dazza. Small marginal holes to the first two leaves not affecting the text, half title soiled, some occasional foxing and light browning.

Rare first edition of this polemical work in which the author challenges the attempt of the Lateran fathers to sell the famous abbey-fortress "S. Maria" of San Nicola in the Tremiti Islands in favor of the Celestine fathers. Founded in the 9<sup>th</sup> century by the Benedictines as a direct dependency of the Abbey of Montecassino, in 1412, by order of Gregory XII, after the refusal of several religious orders, a small community of Lateran fathers, coming from the Church of San Frediano in Lucca, moved to the island to repopulate the ancient religious

center. They restored the abbey complex and enlarged its buildings. In 1567 the abbey-fortress managed to resist the attacks of the fleet of Suleiman the Magnificent. The abbey was later suppressed in 1783 by King Ferdinand IV of Naples, who in the same year established a penal colony on the archipelago.

Romita bases his arguments on historical-legal facts, arguing that the alienation would have been detrimental not only to the Lateran Order, but also to the rule of the King of Spain over the Tremiti Islands.

Italian Union Catalogue, IT\ICCU\NAPE\006795; Piantanida, *Autori italiani del '600*, no. 997; Lozzi, 5558.

€ 1.500,00 (more pictures available [here](#))





56. **ROUILLE, Guillaume** (1518-1589). **Prima [-secunda] pars Promptuarii iconum insigniorum à seculo hominum, subiectis eorum vitis, per compendium ex probatissimis autoribus desumptis.** Lyon, Guillaume Rouillé, 1553.

Two parts in one volume, 4to (237x162 mm). [8], 172, [4]; 247, [9] pp. Collation: a<sup>8</sup> b<sup>4</sup> c-m<sup>8</sup>; aa-qq<sup>8</sup>. On the title page of part one Rouillé's woodcut device and woodcut cartouche at the head of the title (repeated at the end on l. m8v). 828 medallion portraits printed two or four per page, with text below, the work of several artists including Georges Reverdy and Corneille de Lyon. The second part has a divisional title page with an emblematic medallion (attributed to Reverdy), and a medallion woodcut of the Nativity at the beginning of the text on l. aa2r. The portrait of Henri II is repeated at the end, on l. qq4v, with a quatrain by Charles Fontaine. Woodcut decorative initials. Roman, italic and greek type. 18<sup>th</sup>-century French mottled calf, gilt spine with five raised bands and red morocco lettering piece, marbled endleaves, red edges, green silk bookmark (slightly worn and rubbed). On the title page stamp of "Ettienne della Valle", lieutenant colonel in the Monferrato regiment and author of the book *Le Delizie di un mezzo secolo di processi e liti*, married to Countess Paolina Galli della Loggia. Some marginal foxing and staining, occasionally slightly browned, a good copy.

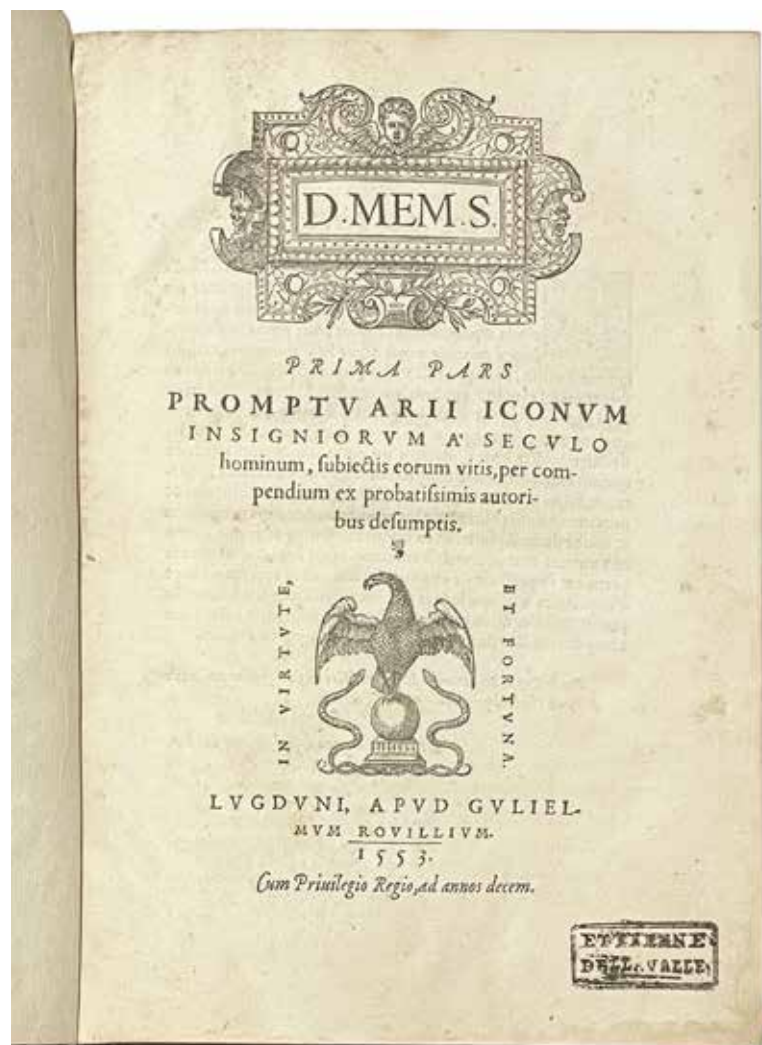
First Latin edition of this work which was printed also in Italian and French in the same year. A Spanish version appeared in 1561. An augmented edition, also issued in Latin, French and Italian, was printed by Rouillé between 1576 and 1581.

"The 828 medals in woodcut run from Adam, no less, to Henry II of France. We should not forget that the idea, inspired by a passage in Genesis, that the coin had been invented by Tubalcain, the father of blacksmiths and grandson of Adam, was current at the time. Among the hundreds of apocryphal medals in the book are some which are, in fact, easily recognisable as ancient Greek coins; the author, in his zeal, has dreamt-up inscriptions to go with them which have nothing to do with the real piece. The Roman coins are, in general, less crudely caricatured and, of course, the depictions of contemporary coins are closer still to the real thing" (F. Bassoli, *Antiquarian Books on Coins and Medals from Fifteenth to Nineteenth Century*, Crestline & London, 2001, p. 15).

Not a printer himself, Rouillé (Rovillius) was a very successful publisher who contracted with writers, artists, printers, and retailers to produce blockbuster editions. Family connections enabled Rouillé to distribute books throughout Europe, accounting for the multilingual editions of his *Promptuarium*, and other works which he sold to retailers.

Adams, P-2161; Ch.E. Dekesel, *A Bibliography of 16th Century Numismatic Books*, London, 1997, p. 787.

€ 1.250,00 (more pictures available [here](#))





57. **SALVIATI, Leonardo** (1540-1589). **La spina comedia del Sig: Cavaliere Leonardo Salviati, all' Illustriss.<sup>mo</sup> Sig: Gio: Battista Laderchi, Imola.** Ferrara, Benedetto Mammarello, 1592.

8vo (142x93 mm). [10], 147, [1 blank] pp. Collation: †6 A-H<sup>8</sup> I<sup>10</sup>. Lacking l. †6, a blank. Woodcut Este's coat-of-arms on the title page. Roman and italic type. Woodcut decorative initials. *Colophon* at l. I10r. Modern quarter red morocco, gilt title on spine, blue edges (joints repaired). On the title page faded ownership inscription by a ceratin Gennaro Capanelli or Copanelli. Title page slightly soiled, some browning and staining, a good copy.

First edition, published after the author's death, with a dedication addressed to Giovanni Battista Laderchi from Imola, secretary of state to the Duke of Ferrara, by Giovanni Battista Olgiati (Ferrara, 16 September 1592).

“The two plays of Leonardo Salviati offer good illustrations of pedantic learned comedy in the second half of the century. Grammarian, poet, orator, critic, now chiefly remembered for his linguistic attacks on Tasso's *Jerusalem Delivered*, Salviati was anxious to follow classical models. His first comedy, *Il Granchio* (“The Crab”), which was given a magnificent production at Florence in 1566 [first edition: Florence, 1566], was called a ‘new’ comedy but ‘made in imitation of the ancient... not in prose but in verse’. The verse is the unrhymed eleven-syllable line, *verso sciolto* [...] In his next comedy, *La Spina*, Salviati abandoned verse in favor of prose and thereby gained in realism, but muddled his plot by a silly exchange of identities between two young men who have just returned to Genoa after several years spent in exile. The best features of the play are the departures from classical comedy; i.e. a rascally lawyer named Ciappelletto, borrowed from Boccaccio's *Decameron* (1.1), and some Genoese constables. Having been tricked by Ciappelletto, the *bargello* and his minions arrest the wrong people; among others, they arrest a highly respectable old gentleman named Bernarbo as the head of a gang of thieves [...] The misdirected zeal of Salviati's *bargello* is comparable to the officious bungling of Dogberry in Shakespeare's *Much Ado About Nothing*. The conversation of the Italian captain, although it is often colorful, lacks

the homely humor of Dogberry's proings, but his actions are more amusing since he is as stupidly aggressive as the English constable is stupidly timid. In the main, however, Salviati belongs among the pedants of the learned comedy” (M.T. Herrick, *Italian Comedy in the Renaissance*, Urbana & London, 1966, pp. 133-134).

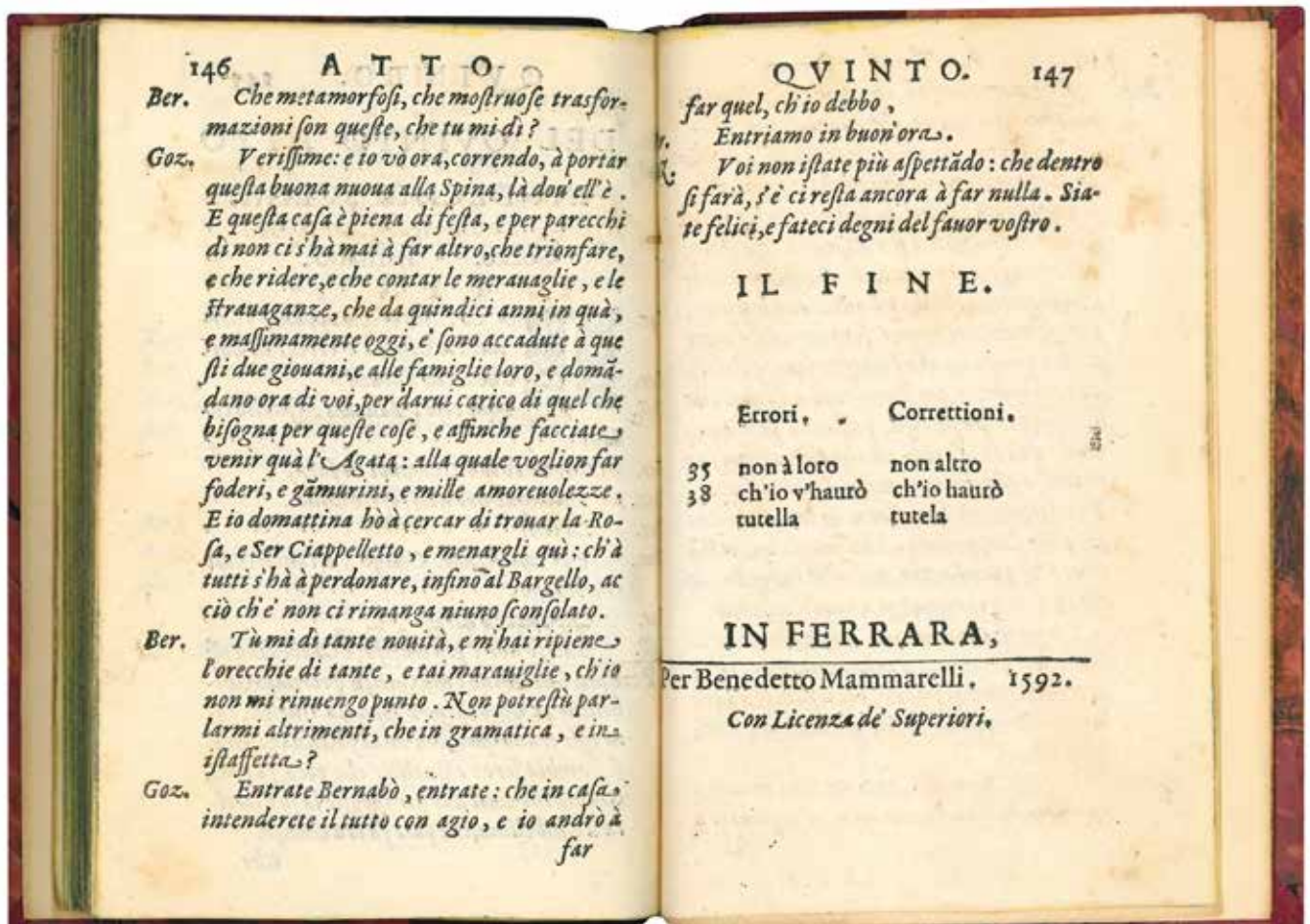
Both Salviati's comedies were published together at Florence in 1606 and again in 1750 in volume 6 of the *Teatro comico fiorentino*. Leonardo Salviati was one of the leading figures in the controversy over the Italian language of the sixteenth century. From a distinguished Florentine family, Salviati became consul of the Florentine Academy in 1566 and Knight of the Order of Saint Stephen in 1569. But his fame is mainly linked to the foundation of the Accademia della Crusca (1582-1583) and the *Vocabolario* of the Italian tongue project. During his lifetime he published an *Orazione in lode della fiorentina favella* (“Oration in praise of the Florentine language”, 1564) and a commentary on the language of Boccaccio's *Decameron* (*Avvertimenti della lingua sopra l' Decamerone*, 1584-1586); other works remained manuscripts, such as a grammar (1576-1577), a translation of and commentary on Aristotelian Poetics, a collection of Tuscan proverbs, and his linguistic corrections to



Guarini's *Pastor Fido* (1586) (cf. P.M. Brown, *Lionardo Salviati. A critical biography*, London-Oxford, 1974).

Edit 16, CNCE35908; L.G. Clubb, *Italian Plays (1500-1700) in the Folger Library*, Florence, 1968, p. 204, no. 758; M. Bregoli Russo, *Renaissance Italian Theater Joseph Regenstein Library of the University of Chicago*, Florence, 1984, p. 159, no. 548.

€ 1.350,00 (more pictures available [here](#))





“A COLOSSUS AMONG *ARTES POETICAE*” (WEINBERG)

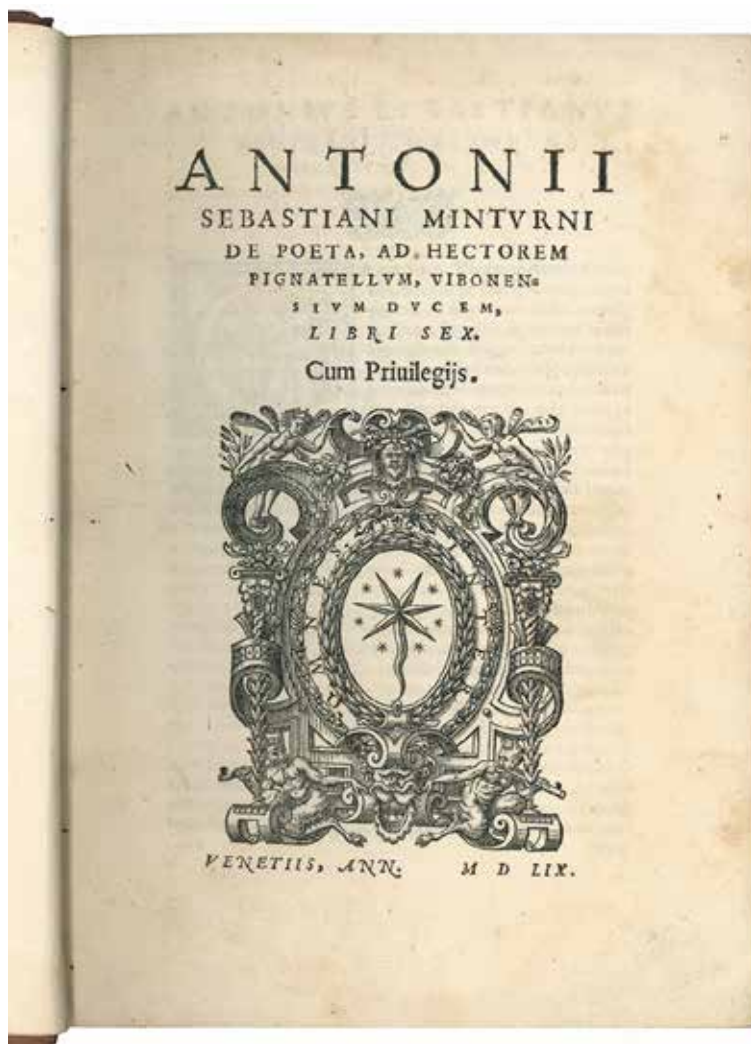
58. **SEBASTIANI MINTURNO, Antonio** (ca. 1497-1574). **De poeta, ad Hectorem Pignatellum, Vibonensium ducem, libri sex.** Venice, (Francesco Rampazetto [for Giordano Ziletti]), 1559.

4to (205x145 mm). [8], 567, [1 blank] pp. Collation: \*<sup>4</sup> A-BBBB<sup>4</sup>. Ziletti's device on title page. 18<sup>th</sup>-century panelled calf gilt, spine gilt in compartments, red morocco lettering piece, sprinkled edges (extremities and spine rubbed). On the front pastedown engraved bookplate of the Earls of Macclesfield (cf. *The Library of the Earls of Macclesfield, Part Twelve*, London, Sotheby's, 2008, no. 4619). A very good copy.

First edition. “In comparison with its fairly short, fairly meager, fairly single-minded predecessors, Antonio Sebastiano Minturno's *De poeta* (1559) is a colossus among ‘artes poeticae’. The six books of dialogue make an aggregate of almost six hundred pages. Besides, rather than drawing almost exclusively upon the *Ars poetica*, the work incorporates (in addition to Horace) almost all of the *Poetics* and abundant materials from Plato (*Republic*, *Laws*, *Ion*, etc.), from Aristotle's *Rhetoric*, from Quintilian, and from all the rhetorical writings of Cicero. It is thus the first of the really extensive arts of poetry, the first to attempt a detailed discussion of every aspect of doctrine and technique, the first to broaden considerably the range of references and ‘authorities’. These features are not without important consequences for the nature of the work itself; for they give to it a wide-ranging eclecticism, which is reflected in the theory ultimately evolved by Minturno [...] From the way these various distinctions are developed, from the miscellaneous shutting off in the directions of the poet or nature or the poem or the audience, it should be clear the Minturno's treatise remains primarily eclectic and syncretic. None of the term of ultimate reference comes to dominate the others, to impose a systematic organization upon the work. Insofar as there is any ordering of ideas, it is an ordering to rhetorical principles. At one end of each of the chains of relationship is an effect upon the audience; at the other end, some faculty of the poet

capable of producing that effect; in the middle, the poem serving as a means or instrument [...] For Minturno, the poet, his art, and his faculties occupy a similar position of pre-eminence. What Minturno does, essentially, is to take over the whole rhetorical schematism of his times, to substitute for the orator the poet, and to introduce - at what seemed to him to be the most likely points in the argument - all the know materials on the art of poetry. In this way both the *Poetics* and the *Ars poetica* are, if not assimilated, at least incorporated into a vast compendium on the art” (B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago-Toronto, 1961, pp. 737-743).

Antonio Sebastiani was born in Minturno, near Latina, around 1497. In 1511 he moved to Sessa Aurunca to study with Agostino Nifo, whom he then followed to Padua and Pisa, where, by the end of 1520, he became a lecturer in poetics and oratory. At the end of 1521 he moved on to Rome as a lecturer in theology and philosophy. In Rome, thanks perhaps to the intercession of another student of Nifo, Galeazzo Florimonte, he came into contact with Ludovico Beccadelli, Girolamo Seripando, Gasparo Contarini and Filippo Gheri,



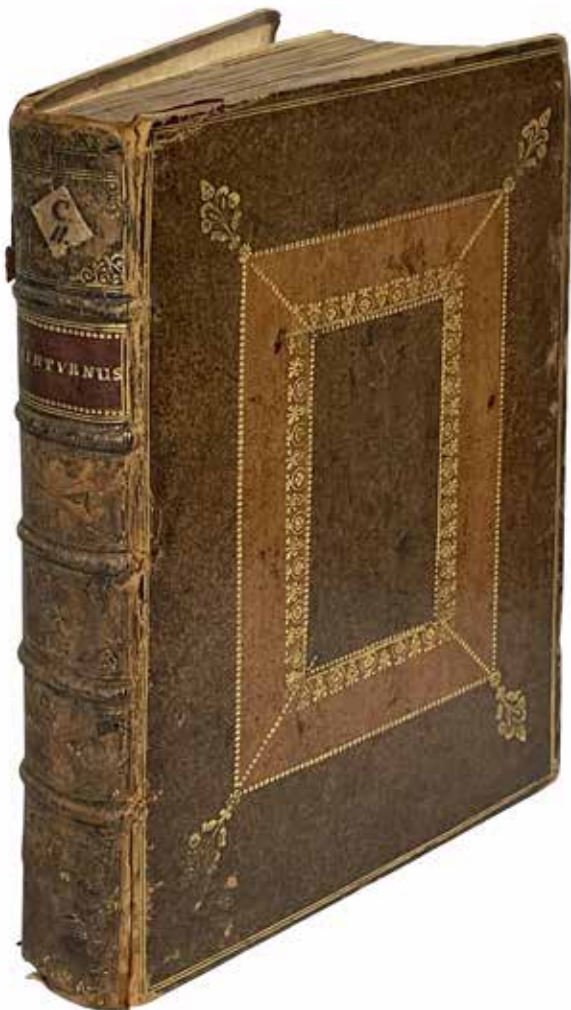


later secretary to Cardinal Giovanni Morone. In 1524 he took up service as tutor to the Colonna family in Genazzano, and it was around this time that he entered the Order of the Theatines. The following year he returned to Naples to resume his studies; there he used to hang out with Girolamo Carbone, Pomponio Gaurico, Pietro Summonte, Pietro Gravina, and noblewomen such as Maria di Cardona, Giulia Gonzaga and Beatrice d'Appiano d'Aragona. It is very likely that in this period he adopted the name Minturno (from Minturnae, the Latin name of his hometown), which conferred a humanistic gravitas to his person. From October 1527 he was tutor first in the household of Camillo Pignatelli, count of Borrello, and later of Girolamo and Fabrizio Pignatelli, sons of Ettore, viceroy of Sicily. Most of Sebastiani Minturno's literary production is concentrated in the period 1526-1542. The proximity to Francesco Maria Molza, Claudio Tolomei, Luigi Tansillo and to Spanish literary circles enabled him to develop already at the beginning of his literary activity aesthetic-critical notions and theories about his production, which were later poured into the final drafts of *De poeta* and *Arte poetica*. In 1542, after fifteen years of service with the Pignatelli family, gratified by an annual pension of two hundred ducats, he returned to Minturno. Already the following year, however, he went to Naples to teach theology but, because of the problems that arose in the attempt to impose the Inquisition in the city, he was forced to move to Sicily, where he remained at least until 1548; on this occasion his entire library was looted and dismembered, to be recovered only later thanks to the collaboration of Andrea Cossa. To this period dates the composition of the *Rime* and the *Amore innamorato*, works both conceived within the literary circle orbiting around Maria di Cardona. From 1548 to 1551 he returned to Naples, and from 1554 to 1558 he lived in Calabria. In 1556 he tried to have *De poeta* printed in Venice (but the edition would actually not be prepared until 1559), and in 1558 he was appointed bishop of Ugento. Through the intercession of Girolamo Seripando he was summoned to the Council of Trent. The composition of the *Diocles*, *Poemata*, *Orationes*, a lost *Moseida*, and other works and writings testifies to the author's true interests in Latin production and highlights his interest in transferring the codes and models of ancient Greek poetry to the biblical theme. In 1565 he was appointed bishop of Crotona. Between 1564 and 1565 he began the compilation of the *Synopsis historiae patriae de episcopis Minturnensibus et Traictensibus* later published by De Gennaro in 1570. Minturno's most important works are

undoubtedly *De poeta*, the four parts of the *Arte poetica*, the *Amore innamorato*, and the *Canzoni sopra i salmi*. He died in Crotona in January 1574, while still intent on writing and conceiving new literary works (cf. G. Tallini, *Sebastiani Minturno, Antonio*, in: "Dizionario Biografico degli Italiani", vol. 91, 2018, s.v.).

Edit 16, CNCE36263.

€ 1.500,00 (more pictures available [here](#))



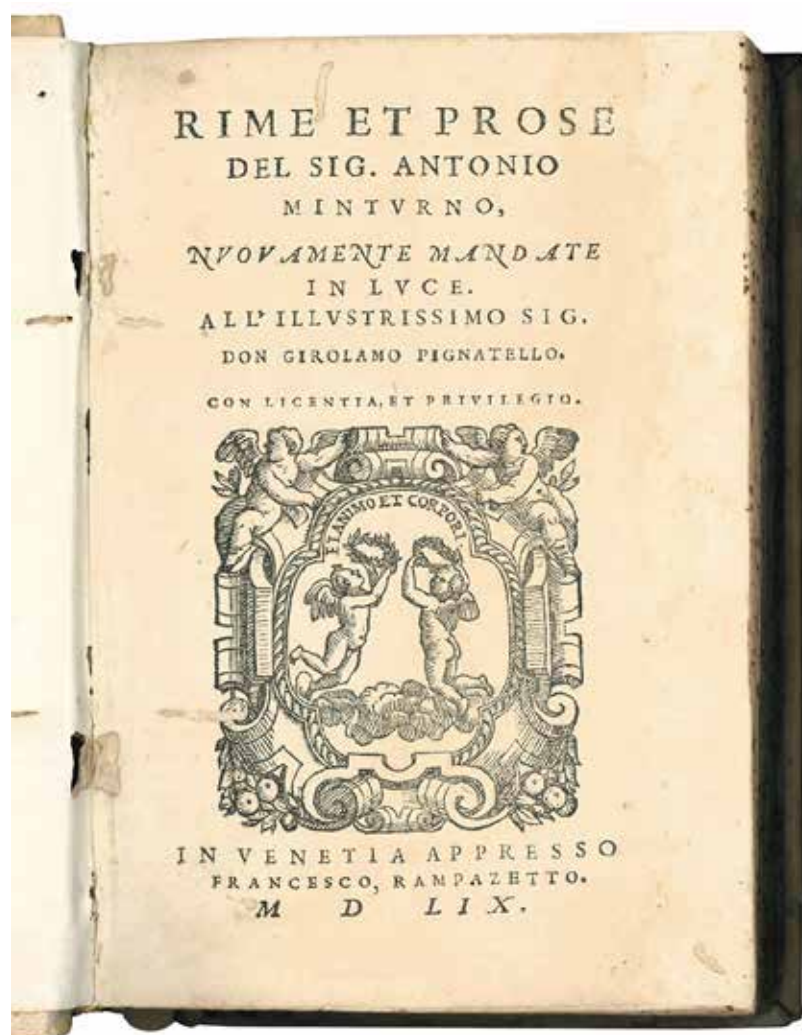
59. **SEBASTIANI MINTURNO, Antonio** (ca. 1497-1574). **Rime et prose del sig. Antonio Minturno, nuovamente mandate in luce. All'illustrissimo Sig. Don Girolamo Pignatello.** Venezia, Francesco Rampazetto, 1559. [Bound with:] **L'amore innamorato** [...] [followed by:] **Panegirico in laude d'amore** [...] Venice, Francesco Rampazetto, 1559.

Two parts in one volume, 8vo (148x98 mm). I: [16], 247, [17] pp. Collation: \*<sup>8</sup> A-Q<sup>8</sup> R<sup>4</sup>. Printer's device on title page. II-III: 157, [3] pp. Collation: a-k<sup>8</sup>. Leaf k8 is a blank. Printer's device on both title pages. The *Panegirico* begins at l. h1r (p. [113]). 18<sup>th</sup>-century stiff vellum, inked title on spine, sprinkled edges. Worm tracks on the first leaves repaired, marginal restauration on the first quire and on the last 35 leaves, marginal staining throughout.

First edition of these three works by Minturno. The *Rime*, edited by Girolamo Ruscelli (1504-1566), marks a turning point in the history of southern Italian lyric poetry, as with its new experimental 'Neapolitan' style it abandons the traditional Bembo and Petrarch model and sets a new style. With *L'amore innamorato* Minturno turns ideally to other models, notably Sannazaro's *Arcadia* and Boccaccio's *Ameto*, as he himself declares in his 1564 *Arte poetica*. The text, which narrates the adventures of Amore, son of Venus, is a prosimeter, that is, it alternates parts in prose with others in verse, and can be described as a kind of novel. The author imagines the tale as the result of the conversation among some nymphs in Sicily, engaged in discussing the topic of love. Along the same lines is also the *Panegirico* celebrating love.

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was around this time that he entered the Order of the Theatines. The following year he returned to Naples to resume his studies; there he used to hang out with Girolamo Carbone, Pomponio Gaurico, Pietro Summonte, Pietro Gravina, and noblewomen such as Maria di Cardona, Giulia Gonzaga and Beatrice d'Appiano d'Aragona. It is very likely that in this period he adopted the name Minturno (from Minturnae, the Latin name of his hometown), which conferred a humanistic gravitas to his person. From October 1527 he was tutor first in the household of Camillo Pignatelli, count of Borrello, and later of Girolamo and Fabrizio Pignatelli, sons of Ettore, viceroy of Sicily. Most of Sebastiani Minturno's literary production is concentrated in the period 1526-1542. The proximity to Francesco Maria Molza, Claudio Tolomei, Luigi Tansillo and to Spanish literary circles enabled him to develop already at the beginning of his literary activity aesthetic-critical notions and theories about his production, which were later poured into the final drafts of *De poeta* and *Arte poetica*. In 1542, after fifteen years of service with the Pignatelli family, gratified by an annual

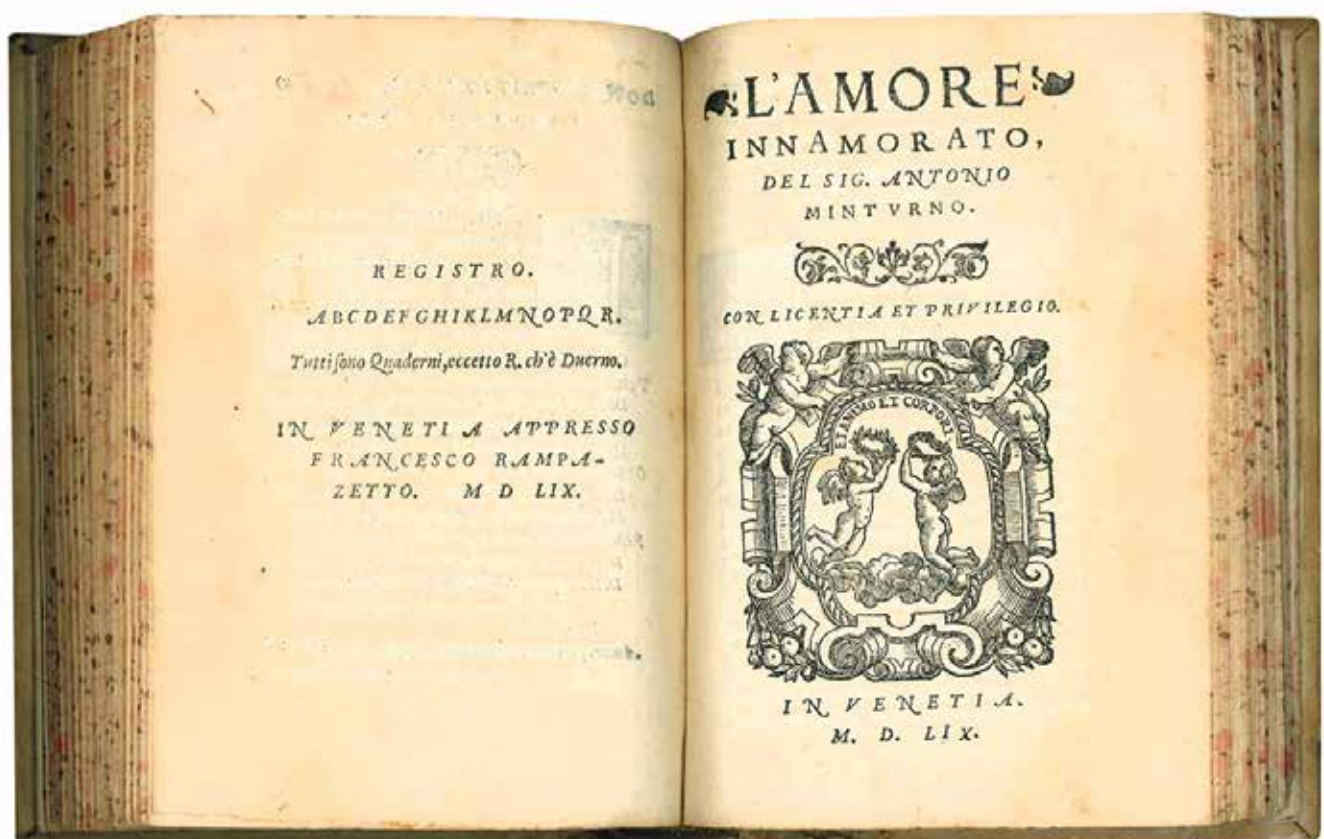




pension of two hundred ducats, he returned to Minturno. Already the following year, however, he went to Naples to teach theology but, because of the problems that arose in the attempt to impose the Inquisition in the city, he was forced to move to Sicily, where he remained at least until 1548; on this occasion his entire library was looted and dismembered, to be recovered only later thanks to the collaboration of Andrea Cossa. To this period dates the composition of the *Rime* and the *Amore innamorato*, works both conceived within the literary circle orbiting around Maria di Cardona. From 1548 to 1551 he returned to Naples, and from 1554 to 1558 he lived in Calabria. In 1556 he tried to have *De poeta* printed in Venice (but the edition would actually not be prepared until 1559), and in 1558 he was appointed bishop of Ugento. Through the intercession of Girolamo Seripando he was summoned to the Council of Trent. The composition of the *Diocles*, *Poemata*, *Orationes*, a lost *Moseida*, and other works and writings testifies to the author's true interests in Latin production and highlights his interest in transferring the codes and models of ancient Greek poetry to the biblical theme. In 1565 he was appointed bishop of Crotona. Between 1564 and 1565 he began the compilation of the *Synopsis historiae patriae de episcopis Minturnensibus et Traictensibus* later published by De Gennaro in 1570. Minturno's most important works are undoubtedly *De poeta*, the four parts of the *Arte poetica*, the *Amore innamorato*, and the *Canzoni sopra i salmi*. He died in Crotona in January 1574, while still intent on writing and conceiving new literary works (cf. G. Tallini, *Sebastiani Minturno, Antonio*, in: "Dizionario Biografico degli Italiani", vol. 91, 2018, s.v.).

Adams, M-1466; Edit 16, CNCE37287 and CNCE36262.

€ 1.000,00 (more pictures available [here](#))





60. **SEBASTIANI MINTURNO, Antonio** (ca. 1497-1574). **L'arte poetica del Sig. Antonio Minturno, nella quale si contengono i precetti heroici, tragici, comici, satyrici, e d'ogni altra poesia: con la dottrina de' sonetti, canzoni, & ogni sorte di rime thoscane, [...] Con le postille del dottor Valvassori, non meno chiare, che breuii [...]** Venice, Giovanni Andrea Valvassori, 1563 (*Colophon*: In Venetia, Per Gio. Andrea Valvassori, del M.D.LXIII.).

4to (202x153 mm). [60], 453, [3] pp. Collation:  $\alpha$ - $\eta^4$   $\theta^2$  A-LLL<sup>4</sup>. Printer's device on the title page and on l. LLL4r. *Colophon* and register at l. LLL4r. Leaf LLL4v is a blank. Roman and italic type. Woodcut historiated initials. Contemporary flexible vellum with inked title along the spine (lacking a large portion at the bottom of the spine, panels' edges rubbed and frayed). Manuscript purchasing note on the title page: "Comprato a Roma a commissione del [...] Francescant.<sup>o</sup> Cammarota dallo spedizioniere [...] D. Alessandro Meucci in Luglio 1862". Outer upper corner of about 10 leaves repaired at the beginning of the volume not affecting the text, some occasional browning and staining, a good, genuine copy.

First edition, first issue (the second issue is dated 1564 both on title page and on the *colophon*), dedicated to the Accademia Laria in Como (from Trent, 21 September 1563). The work was reprinted in Naples in 1725, in Munich in 1971, and in Madrid in 2009.

"Four years after the appearance of the *De poeta* Minturno published a second treatise on the poetic art, the *Arte poetica*, to which Minturno himself referred, within the work, as the *Arte poetica thoscana* (1563). This treatise, in Italian, applies to literature in the vernacular the principles earlier enunciated with respect to writings in Latin. Hence, it is in one sense less complete, in another sense more extensive than the first work: less complete insofar as much of the fundamental theoretical material is omitted, more extensive since a greater number of types and genres, recognized in Italian but not in Latin literature, are included. The *Arte poetica* is divided into four books. Book I presents, in very brief compass, generalizations on the nature, objects, manners, and means of

poetry and then, in greater detail, a discussion of the epic. Book II treats dramatic poetry, both tragic and comic, and Book III the lyric. Book IV is devoted to diction. These divisions correspond roughly to Books II, III-IV, V, and VI of the *De poeta*, respectively [...]

The new work presents, therefore, not only a condensation and an adaptation but in many cases a rearrangement of the materials of the old [...]. Finally, it must not be forgotten that this is an *Arte poetica thoscana* and that hence there will be differences springing from the special conditions of Italian literature. Obviously, the examples will now be Italian rather than Latin-Dante, Petrarch, Boccaccio, Minturno himself-and some Italian sources (notably the *De vulgari eloquentia* and Tolomei's *Versi e regole della nuova poesia toscana*) will be called upon. Furthermore, the number of genres will be increased to include such forms as the sonetto, canzone, ballata, madrigale, and others in the lyric



group, and the romanzo among epic types. Other additions occasioned by the adaptation to Italian literature are the discussion of Italian verse forms and the controversy over the use of prose. Minturno's two treatises on the poetic art thus present an essentially uniform approach to the problems of poetry, with only such differences as are occasioned by the division of materials and the nature of the literatures involved. Both attempt an amalgamation of divers theories and succeed only moderately in that attempt. Insofar as they do effect an organization of ideas, the ideas are subordinated to rhetorical rather than to poetic principles, and to rhetorical principles of a Ciceronian character. Much of the material contained in both is never brought into systematic arrangement and therefore remains essentially authoritarian and conventional" (B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago-Toronto, 1961, pp. 755-759).

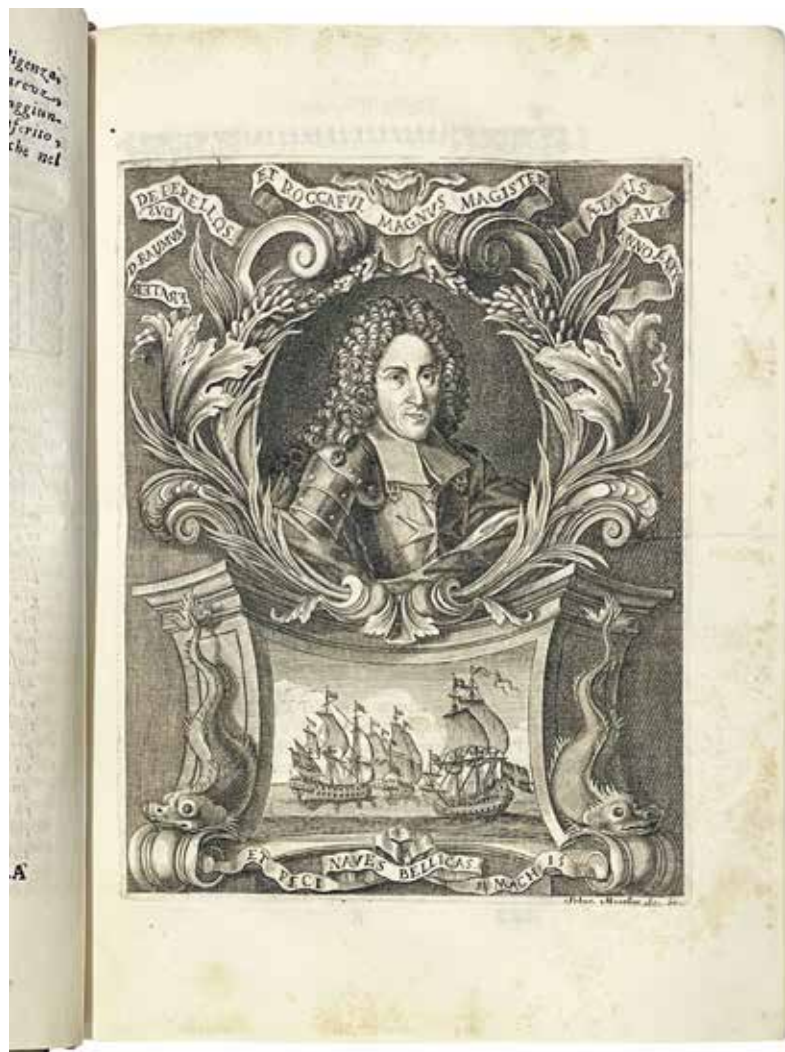
Antonio Sebastiani was born in Minturno, near Latina, around 1497. In 1511 he moved to Sessa Aurunca to study with Agostino Nifo, whom he then followed to Padua and Pisa, where, by the end of 1520, he became a lecturer in poetics and oratory. At the end of 1521 he moved on to Rome as a lecturer in theology and philosophy. In Rome, thanks perhaps to the intercession of another student of Nifo, Galeazzo Florimonte, he came into contact with Ludovico Beccadelli, Girolamo Seripando, Gasparo Contarini and Filippo Gheri, later secretary to Cardinal Giovanni Morone. In 1524 he took up service as tutor to the Colonna family in Genazzano, and it was around this time that he entered the Order of the Theatines. The following year he returned to Naples to resume his studies; there he used to hang out with Girolamo Carbone, Pomponio Gaurico, Pietro Summonte, Pietro Gravina, and noblewomen such as Maria di Cardona, Giulia Gonzaga and Beatrice d'Appiano d'Aragona. It is very likely that in this period he adopted the name Minturno (from Minturnae, the Latin name of his hometown), which conferred a humanistic gravitas to his person. From October 1527 he was tutor first in the household of Camillo Pignatelli, count of Borrello, and later of Girolamo and Fabrizio Pignatelli, sons of Ettore, viceroy of Sicily. Most of Sebastiani Minturno's literary production is concentrated in the period 1526-1542. The proximity to Francesco Maria Molza, Claudio Tolomei, Luigi Tansillo and to Spanish literary circles enabled him to develop already at the beginning of his literary activity aesthetic-critical notions and theories about his production, which were later poured into the final drafts of *De poeta* and *Arte poetica*. In 1542, after fifteen years of service with the Pignatelli family, gratified by an annual pension of two hundred ducats, he returned to Minturno. Already the following year, however, he went to Naples to teach theology but, because of the problems that arose in the attempt to impose the Inquisition in the city, he was forced to move to Sicily, where he remained at least until 1548; on this occasion his entire library was looted and dismembered, to be recovered only later thanks to the collaboration of Andrea Cossa. To this period dates the composition of the *Rime* and the *Amore innamorato*, works both conceived within the literary circle orbiting around Maria di Cardona. From 1548 to 1551 he returned to Naples, and from 1554 to 1558 he lived in Calabria. In 1556 he tried to have *De poeta* printed in Venice (but the edition would actually not be prepared until 1559), and in 1558 he was appointed bishop of Ugento. Through the intercession of Girolamo Seripando he was summoned to the Council of Trent. The composition of the *Diocles*, *Poemata*, *Orationes*, a lost *Moseida*, and other works and writings testifies to the author's true interests in Latin production and highlights his interest in transferring the codes and models of ancient Greek poetry to the biblical theme. In 1565 he was appointed bishop of Crotona. Between 1564 and 1565 he began the compilation of the *Synopsis historiae patriae de episcopis Minturnensibus et Traictensibus* later published by De Gennaro in 1570. Minturno's most important works are undoubtedly *De poeta*, the four parts of the *Arte poetica*, the *Amore innamorato*, and the *Canzoni sopra i salmi*. He died in Crotona in January 1574, while still intent on writing and conceiving new literary works (cf. G. Tallini, *Sebastiani Minturno, Antonio*, in: "Dizionario Biografico degli Italiani", vol. 91, Rome, 2018, s.v.).

Edit 16, CNCE59706; Weinberg, *op. cit.*, II, pp. 1136-1137.

€ 1.500,00 (more pictures available [here](#))

61. **SOVEREIGN ORDER OF MALTA.** Volume, che contiene gli Statuti della Sacra Religione Gerosolimitana; le Ordinazioni dell'ultimo Capitolo generale, che sono le sole, che sussistono; il Nuovo Cerimoniale prescritto dalla Santità di N. Sig. Papa Urbano VIII. sopra l'Elezione de' Gran Maestri; il Modo, o sia Istruzione di far I Processi de' Miglioramenti delle Commende [...]; l'Ordine che si tiene nel dar l'Abito, a chi professa nella Religione; e per ultimo i Privilegi concessi da' Sommi Pontefici alla Religione, e suoi Dependenti. In Borgo Novo nel Marchesato di Roccaforte (Rocchetta Ligure), per Antonio Scionico Stampatore Camerale, 1719.

Six parts in one volume, folio (298x208 mm). **I** (*Statuti della Sac. Religione di S. Gio. Gerosolimitano*, 1718): [8, including the general title and the engraved section title], 16, [2: engraved portrait of the Gran Master Raimundo Rabasa de Perellós y Rocafull], 308 pp.; **II** (*Compendio alfabetico de Statuti della Sacra Religione Gerosolimitana*, 1718): [2: engraved section title], [4: index], 120 pp.; **III** (*Ordinazioni del Capitolo generale celebrato nell'anno MDCXXXI del fu Em.<sup>mo</sup> e Rev. Gran Maestro fra Antonio de Paola*, 1718): [2: engraved section title], 210 pp.; **IV** (*Ceremoniale della Santità di N.S. Urbano Papa Ottavo, sopra l'Elezione del Gran Maestro dello Spedale di S. Gio: Gerosolimitano*, 1718): 32 pp.; **V** (*Privilegi della Sacra Religione di San Giovanni Gerosolimitano*, 1718): [2: section title], 116 pp.; **VI** (*S.D.N. D. Urbani Divina Providentia Papae VIII. Caeremoniale super electione Magni Magistri Hospitalis S. Ioannis Hierosolymitani*): 12 pp. The engraved portrait of the Gran Master Raimundo Rabasa de Perellós y Rocafull (1635-1720), to whom the volume is dedicated by the Baglivo Fr. Giovanni Battista Spinola (from Genoa, 1 April 1719), and the three engraved section titles are by Sebastiano Merello. Contemporary vellum over boards with overlapping edges, gilt spine with five raised bands and morocco lettering piece, faded light blue edges. On the title pages ownership inscription by Artaserse Bayardi, Count of Terenzo and Viarolo (1765-1812). Occasional manuscript notes throughout the volume presumably in the same hand. Tear anciently repaired to the upper margin of l. D2 in part two with no damage to the text, some occasional marginal foxing, a very good, wide-margined copy.



Second revised edition of the statutes of the Sovereign Order of Malta printed in Borgo Novo (today Rocchetta Ligure) in the Marquisate of Roccaforte and edited by Fr. Giovanni Battista Spinola (1688-1737). The first edition had appeared in 1674.

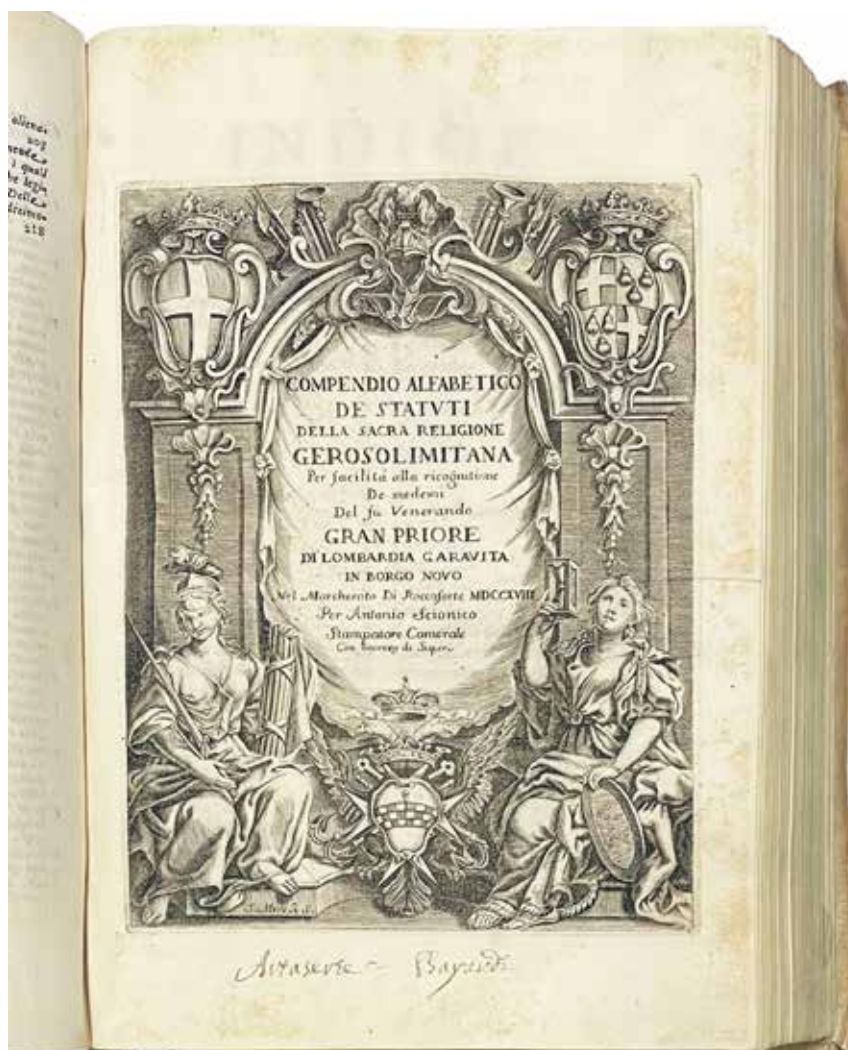
“Among the great and noble Spinola family, the branch of the Marquises of Roccaforte di Val Borbera was the most prominent in the seventeenth century for the number of knights given to the Order of Malta and for the dignities and prestigious offices achieved within it [...] [Among them is the figure of] Fra Giovanni Battista Spinola [who] was born in Genoa on April 16, 1668. Son of Stefano II Marquis di Roccaforte and Maria Giovanna Spinola Pallavicini, he was received into the Order of Malta on August 18, 1682. Captain of the Galley St. Peter on January 21, 1692, Bailiff of Grace on February 16, 1695, Commissioner of Fortifications on July 8, 1695 (confirmed on June 19, 1708 and July 11, 1715), Commissioner of Armaments on June 19, 1696, General of the Galleys on August 7, 1699 [...] Ambassador of the Order to Pope Innocent XIII, to Philip V King of



Spain and Victor Amadeus of Savoy, Procurator General of the Order in Genoa on May 1, 1723 [...] Fra Giovanni Battista Spinola died on January 19, 1737 in Valletta [...] In Borgo Nuovo della Rocchetta, Marquisate of Roccaforte, Napoleon IV Spinola, on the initiative of his brother Fra Paolo Raffaele Spinola, opened in 1673 the Stamperia Camerale, which he placed at the disposal of the Order of Malta. In the same year, 1674, Fra Paolo Raffaele Spinola had the Statutes of the Order of Malta printed [...] In 1719, in the same printing house, then run by Antonio Scionico, Fra Giovanni Battista Spinola, Receiver General of the Common Treasury, had printed the *Trattato dell'Offizio del Ricevitore e dei Procuratori del Comun Tesoro*, a compendium on the finances of the Sovereign Order of Malta, compiled by Brother Gio. Maria Caravita, Grand Prior of Lombardy, and revised by Fra Giovanni Battista Spinola himself” (L. Tacchella, *Il marchesato di Roccaforte Ligure e il sovrano militare Ordine di Malta*, Verona, 1990, pp. 59-67).

Italian Union Catalogue, IT\ICCU\IEIE\003464 and IT\ICCU\TO0E\021832 (*Compendio alfabetico*).

€ 2.800,00 (more pictures available [here](#))



THE ALGEBRIC SOLUTION OF CUBIC EQUATIONS  
WITH THE LEGENDARILY RARE INSTRUMENT PLATE

62. **TARTAGLIA, Niccolò** (ca. 1499-1557). **Quesiti, et inventioni diverse**. *Colophon*: Venice, Venturino Ruffinelli at the author's expenses, July 1546.

4to (208x150 mm). [6], 5-132 leaves and one folding plate. Collation: A<sup>6</sup> B-KK<sup>4</sup>. With the author's woodcut portrait on the title page and several woodcut diagrams and figures throughout the work. Woodcut historiated initials. This copy has the legendarily rare instrument plate only known in a handful of copies. This plate is so rare because it gives instructions for creating these devices by cutting out the pictures in the plate. In the present copy the plate has been divided into two with the lower part bound first and the upper part printed on a thicker paper. A slightly different version of this plate, also divided in two but this time the left side from the right side, can be found in the 1606 reprint of the *Quesiti* (in "Opere del famosissimo Nicolo Tartaglia cioè Quesiti, Travagliata inventione, Nova scientia, Ragionamenti sopra Archimede", Venice, al segno del Leone). 17<sup>th</sup>-century calf, spine with three raised band and gilt title (new endleaves, worn, rubbed and shrunken). Two manuscript marginal notes. Title page slightly soiled with two tiny holes not affecting the text, upper margin of ll. A2-A3 stained, folding plate with small holes affecting the text, marginal tears and several restorations on the blank verso, all in all a good copy.

First edition, dedicated to Henry VIII, King of England, and financed by the author himself, of "this work [which] contains nine books of questions posed to Tartaglia by various people, and demonstrates his skill in non-mathematical areas: solving problems in the firing of artillery; topographical surveying; equilibrium in balances and statics; a new method for raising sunken ships; etc. In the course of the discussions, some fundamental issues in the theory of motion and of statics are raised, which are elaborated upon in the eighth book [...]

Among its other important points are the anticipation of the principle of inertia in book three, the observations on the use of compasses in book five, and the solution of cubic equations in book nine" (V.L. Roberts & I. Trent, *Bibliotheca Mechanica*, New York, 1991, p. 313).

The work consists of one hundred and seventy-one questions, divided into nine books, dealing with various problems of arithmetic, geometry, algebra, statics, topography, artillery, surveying, fortifications and tactics. Starting with the 1554 edition, seven new questions were added to book six.

Each question takes the form of a dialogue or of a letter between a correspondent and the author. Tartaglia writes sometimes from Verona, sometimes from Venice and once from Milan. The dates of the letters range from 1521 to 1545. Among the interlocutors, some of whom are anonymous, stand out Francesco Maria della Rovere, Duke of Urbino, Diego Hurtado de Mendoza, Venetian ambassador to Charles V, Giulio Savorgnano, military engineer, Francesco Feliciano, mathematician, Giovanni Battista Memmo, astronomer and mathematician, Girolamo Cardano, famous astrologer,



mathematician and doctor, and some of Tartaglia's students, including the famous architect Giovanni Antonio Rusconi and Richard Wentworth, his English pupil.

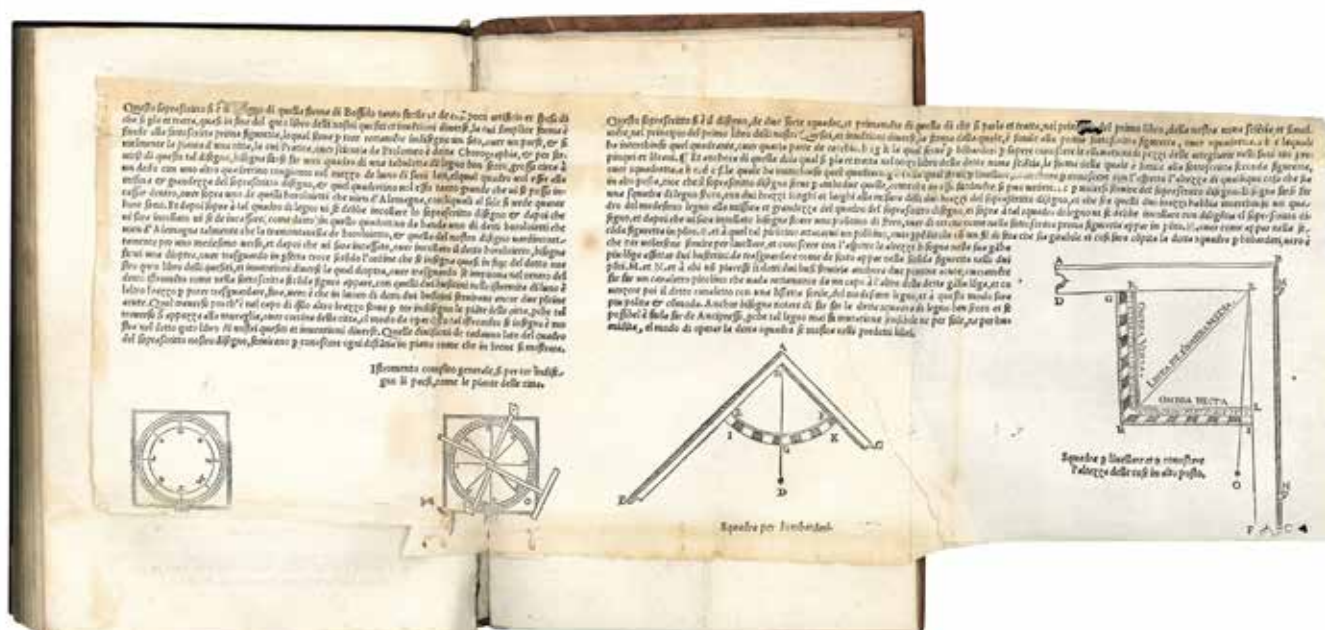
Some of the questions in book nine are devoted to the problem of the algebraic solution of cubic equations, which Luca Pacioli still considered impossible at the end of the 15<sup>th</sup> century. The author informs us that he arrived at the solution in 1535 and a few years later, in 1539, communicated it to Girolamo Cardano on the condition that he would not reveal it to anyone. Six years later, however, Cardano broke his promise by publishing the rule in his *Ars magna* (1545). When Tartaglia heard the news, he became furious and fiercely attacked Cardano in the *Quesiti*. The dispute that arose, involving Tartaglia on the one side, Cardano and his pupil Lodovico Ferrari on the other, lasted until 1548.

Resuming the discussion on ballistics from his previous work *Nova scientia* (first published in 1537), in the *Quesiti* Tartaglia proved both mathematically and experimentally that the trajectory of a missile fired from a cannon was a curved line throughout, thus contradicting Aristotle's Physics, and determined that the maximum cannon range, at any given initial speed, was obtained with a firing elevation of forty-five degrees.

Niccolò Tartaglia was born in Brescia around 1499 into a very poor family. In 1512, he received a facial wound during the sack of Brescia by the French that left him with a speech defect; as a consequence of this he adopted the nickname of Tartaglia ('stammerer') to replace his original surname Fontana. Around the age of twenty he moved to Verona, where he stayed for about fifteen years as a school teacher in the Palazzo dei Mazzanti. In 1534 he moved to Venice, where he would remain until his death, except for a brief stay in Brescia between 1548 and '49. In Venice he taught mathematics and held courses on Euclid, the first Italian edition of which he edited in 1543. He died in Venice in 1557. In addition to the *Quesiti*, Tartaglia published the ballistics treatise *La nova scientia* (1537), one of the first editions of Archimedes' work (1543), and the *General trattato di numeri et misure*, which appeared between 1556 and 1560. The fruit of his dispute with Lodovico Ferrari and Girolamo Cardano are the six pamphlets (*Risposte*) that he composed to rebut Ferrari's *Cartelli*.

Edit 16, CNCE29899; Adams, T-183; Riccardi, I.1, 499; DSB, XIII, 258-262; M. Cockle, *A Bibliography of Military Books up to 1642*, London, 1978, p. 169, no. 660; Honeyman 2960; Norman, 2055.

€ 8.800,00 (more pictures available [here](#))





THE COPY OF HENRY B. WHEATLEY

63. **TASSONI, Alessandro** (1565-1635). **La secchia rapita. Poema eroicomico del sig. Alessandro Tassoni. Con le dichiarazioni del sig. Gasparo Salviani accresciute, ed ammendate dal sig. abate Marchioni. Volume primo [-secondo].** In Osford, nel teatro Sceldoniano, MDCCXXXVII (Oxford, Theatrum Sheldonianum, 1737).

Two parts in one volume, 8 (226x135 mm). [8], 175, [1 blank]; [2], 177-354, [4: *Names of the Subscribers*] pp. Contemporary red morocco, richly gilt spine with six raised bands and dark brown lettering piece, compartments decorated with a motif of a u-shaped fish in a circle surmounted by a crown, the panels framed by several concentric borders of different shapes, marbled endleaves, gilt edges, green silk bookmark (slightly worn, spine faded, corners repaired, joints fragile). On the front pastedown engraved bookplate of Henry B. Wheatley (1838-1917), British author, editor, and president of the Bibliographical Society from 1911 to 1913, bearing three shields with the arms of Grolier, De Thou, and Wotton (cf. G.H. Viner, *A Descriptive Catalogue of the Bookplates designed and etched by George W. Eve, R.E.*, Kansas City, 1916, p. 85, no. 289). Some occasional marginal foxing, but a very good, wide-margined copy.

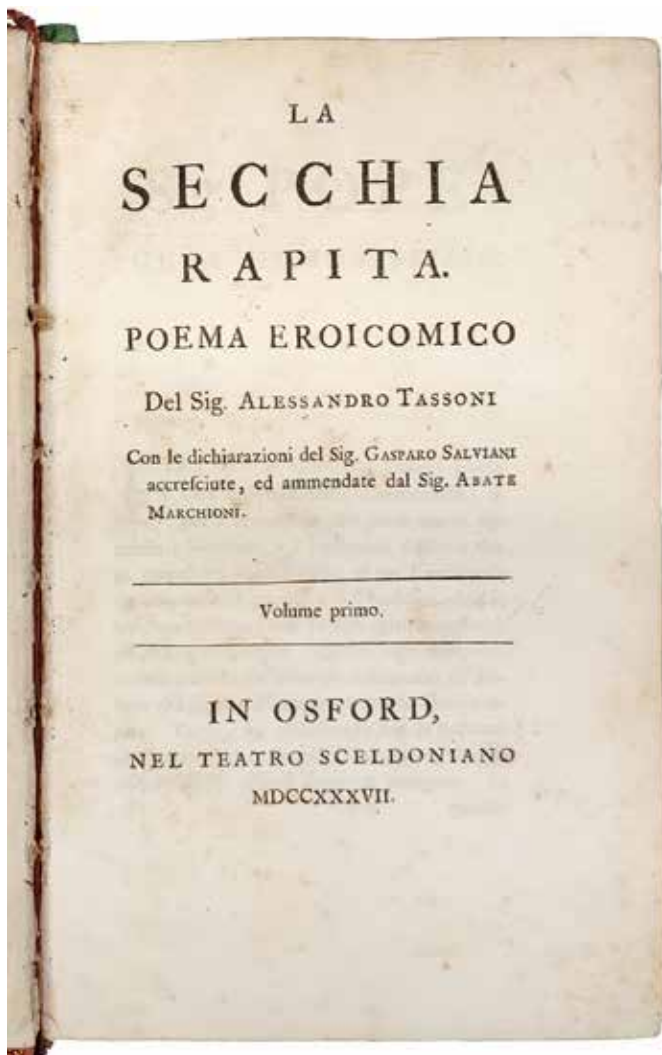
Rare edition, printed in Oxford and dedicated by Giovanni Fabro to the English poet Alexander Pope, of Tassoni's satirical poem accompanied by the usual commentary of Gaspare Salviani (probably Tassoni himself) revised by Carlo Marchioni. First printed in Paris in 1622, the poem became a major success, going through several editions and being reprinted and translated throughout Europe for centuries.

A mock-heroic poem written in octaves and consisting of twelve books, *La Secchia Rapita* ('The Trophy Bucket') tells of the war that broke out between Bologna and Modena, as a result of the theft by the Modenese, called 'Gemignani' after the name of their patron saint, of a moth-eaten bucket belonging to the 'Petroniani', i.e. the Bolognesi. Homer's entire Olympus takes part in the war, siding with one city or the other. Ridiculous

characters like the bully Count of Culagna and the boastful womanizer Cavalier Titta complete the satirical poem, which mocks the secular and often futile rivalries between Italian cities.

Italian Union Catalogue, IT\ICCU\LO1E\012461;  
Puliatti, pp. 224-225, no. 124.

€ 850,00 (more pictures available [here](#))



“FIRST POCKET VITRUVIUS ILLUSTRATED” (FOWLER)

64. **VITRUVIUS POLLIO, Marcus** (fl. 1st cent. BC)-**GIOCONDO, Giovanni**, ed. (ca. 1433-1515). **Vitruvius iterum et Frontinus à Iocundo revisi repurgatique quantum ex collatione licuit.** *Colophon:* Florence, Filippo Giunta, October 1513.

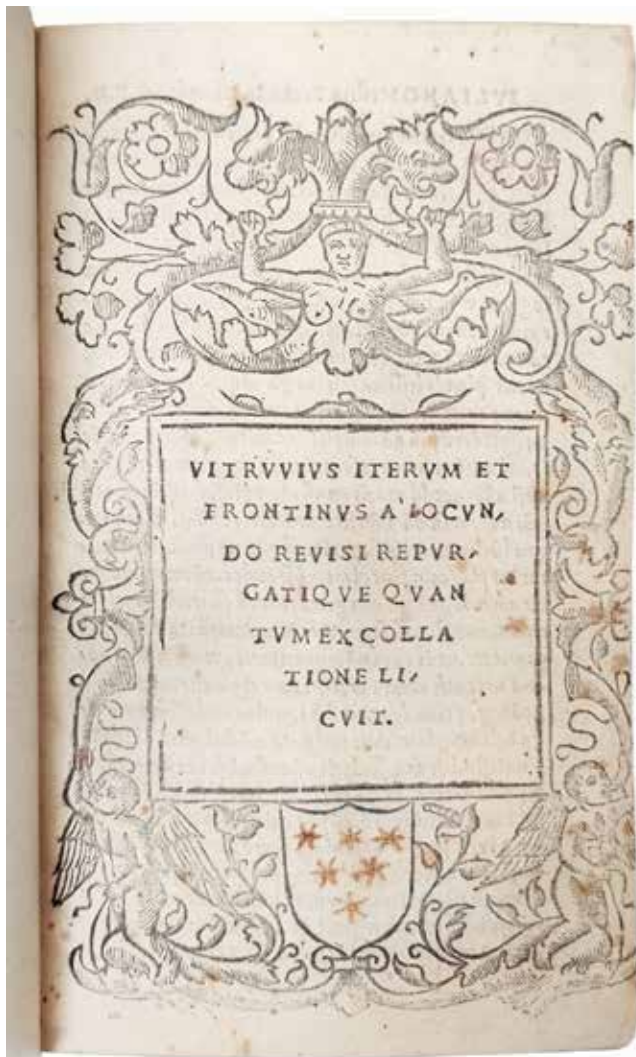
Two parts in one volume, 8vo (154x963 mm). [4], 187 leaves [i.e. 188, 144 is repeated]; 34 [i.e. 24], [24] leaves. Collation: [π]<sup>4</sup>, A-Z<sup>8</sup>, AA<sup>4</sup>; a-c<sup>8</sup>, A-C<sup>8</sup>. Title page within a woodcut grotesque border, the shield included in the lower panel of the border filled in with six stars drawn by a contemporary hand in brown ink. Woodcut Giunta's device on the verso of the last leaf. Illustrated with 140 woodcuts (one repeat), depicting ground plans, ancient buildings, columned courtyards, ornaments, instruments, machines, diagrams, including the celebrated 'human proportion' on ll. F2r and F2v. Numerous three- to six-line woodcut decorated initials. Blank spaces for capital, with guide letter. Late 19<sup>th</sup>-century or early 20<sup>th</sup>-century Burgundy morocco gilt, inside gilt dentelles, marbled endleaves, gilt edges (joints worn and weakened). Title-page border slightly trimmed on the outer margin, some light foxing and occasional browning, outer margin cut short but affecting only in one case the border of a woodcut and the printed marginalia, all in all a very good copy with several contemporary annotations in brown ink in Latin and Greek.

The first octavo edition and the second overall illustrated edition of the *De architectura decem libri* ('Ten Books on Architecture') by the Roman architect Vitruvius, edited by the Franciscan friar and philologist Giovanni Giocondo, who was active as an architect and an engineer in Naples, Paris, Venice, and Rome.

The *De architectura* was composed between 31 and 27 BC, and is the only complete treatise on architecture to have survived from Antiquity. The work circulated widely in manuscript (about eighty manuscripts are recorded), and appeared first in print in Rome in 1486/87. The first illustrated Vitruvius was published Venice in 1511, a large volume issued from the printing press of Giovanni Tacuino, and skillfully prepared by the aforementioned Fra Giocondo.

The Vitruvius' text was substantially reprinted by Filippo Giunta in 1513, in a volume in smaller and easily portable format: The Giuntina of 1513 is the first book on architecture in octavo size ever printed, and opens with Giocondo's dedicatory epistle to Cardinal Giuliano de' Medici, originally appended to the Tacuino edition. The Florentine Vitruvius is supplemented with the treatise on aqueducts (*De aquae ductu urbis Romae*) by Sextus Iulius Frontinus, which also circulated autonomously. Frontinus' work is introduced by a short address by Fra Giocondo, and here is in the issue without a separate title page. The Giuntina contains - obviously cut now in reduced size - the series of 136 woodcuts of the 1511 Venetian edition, to which are added four new subjects.

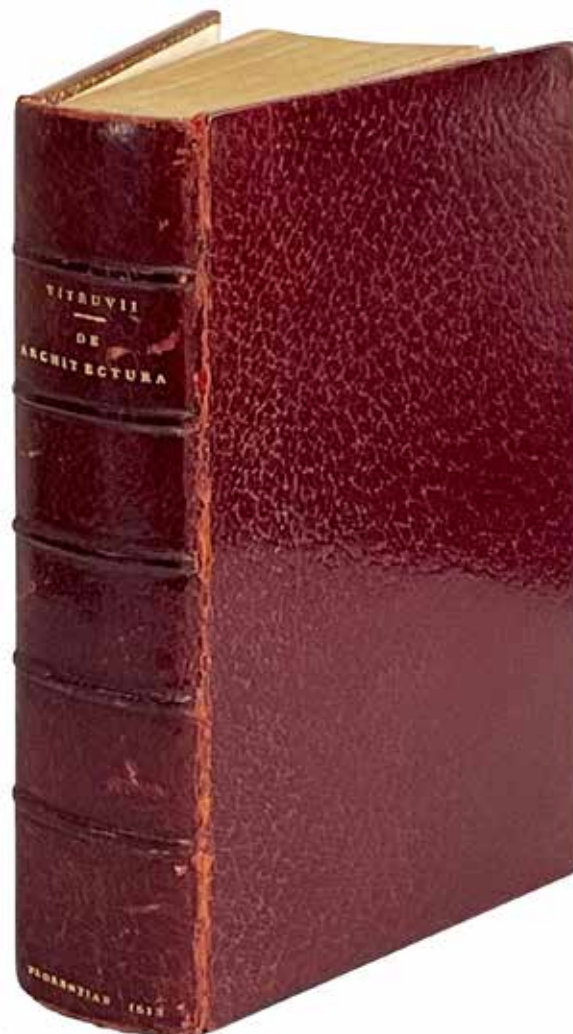
"Being an architect himself, Fra Giocondo could easily render into pictures what Vitruvius was describing. As a grammarian and architect, he did not simply copy what he found in medieval manuscripts, but Fra Giocondo even endeavored to find the appropriate terminology for architectural techniques. Published toward the end of Fra Giocondo's life, this Vitruvius edition was to become the standard Latin version. For the friar it stood at the end of a long engagement with Vitruvius, whom he approached through a variety of channels. Just as important as this textual edition was his public engagement with Vitruvius. It appears that, around 1495 in Paris, Fra Giocondo was the first person to lecture both publicly and privately on



architecture, taking Vitruvius as his basis. This would probably have been one of the first lectures on art and architecture that ever took place” (A. Dressen, *The Intellectual Education of the Italian Renaissance Artist*, Cambridge-New York, 2021).

Pettas, pp. 255-256, no. 56; Edit 16, CNCE28727; Adams, V-603; Camerini, 45; Renouard, xxxvii.45; Cicognara, 697; Sander, 7695; Fowler, 394; Berlin Katalog, 1799; L. Ciapponi, Fra Giocondo da Verona and his edition of Vitruvius, in: “Journal of the Warburg and Courtauld Institutes”, 47, 1984, pp. 72-90; P. Gros, *Fra Giocondo lecteur et interprète de Vitruve. La valeur de sa méthode et les limites de sa logique*, in: “Monuments et mémoires de la fondation Eugène Piot”, 94, 2015, pp. 201-241; P. Gros & P. N. Pagliara, eds., *Giovanni Giocondo umanista, architetto e antiquario*, Venice, 2015.

€ 5.800,00 (more pictures available [here](#))





## DEDICATION COPY

65. **VOLTA, Alessandro** (1745-1827). **Lettere del Signor Don Alessandro Volta patrizio comasco, e decurione regio professore di fisica sperimentale reggente delle pubbliche scuole di Como membro della Società di Fisica di Zurigo e dell'Accademia R. delle Scienze di Mantova sull'aria infiammabile nativa delle paludi.** Milan, Giuseppe Marelli, 1777.

8vo (201x126 mm). 147, (3) pp. Collation: a-h<sup>8</sup> i<sup>10</sup> χ<sup>1</sup>. With 14 engravings in text: title vignette, 6 headpieces illustrating experiments, and 7 text vignettes by Ant. Longonus. Woodcut decorated initials. This is one of the rare copies with an added leaf at the end (as singleton) which contains the motto: "Didicistis, nihil forte im Physicis intellectu difficilium, quam quidam proprie sit illud corporei, quod unice combustilis sit in materia combustili. Boerh. de Alim. dic. Ign. Exp. XIII." Contemporary colored cardboards with ink title on spine (faded and worn). Author's dedication on the front flyleaf: "Dono dell' chiarissimo Autore a Pietro Cernezzi oggi 17. Marzo 1777." Pietro Cernezzi, the scion of a family from Como whose nobility dating back to 1447 was confirmed in 1817, was a member of the Como city Council in 1813 (*Bollettino delle Leggi del Regno d'Italia. Parte II. N° 17 al N° 22*) and had a long correspondence with Volta. Damp stain to the lower outer corner of gatherings a-f, which progressively fades, another damp stain to the upper inner corner of gatherings a-c. A good, genuine copy in its first binding.

First edition of this important work, in which the author exposes to his friend Carlo Giuseppe Campi his research on methane gas, which had previously been confused with hydrogen. The work stimulated further experiments which subsequently led to the discovery of the composition of water.

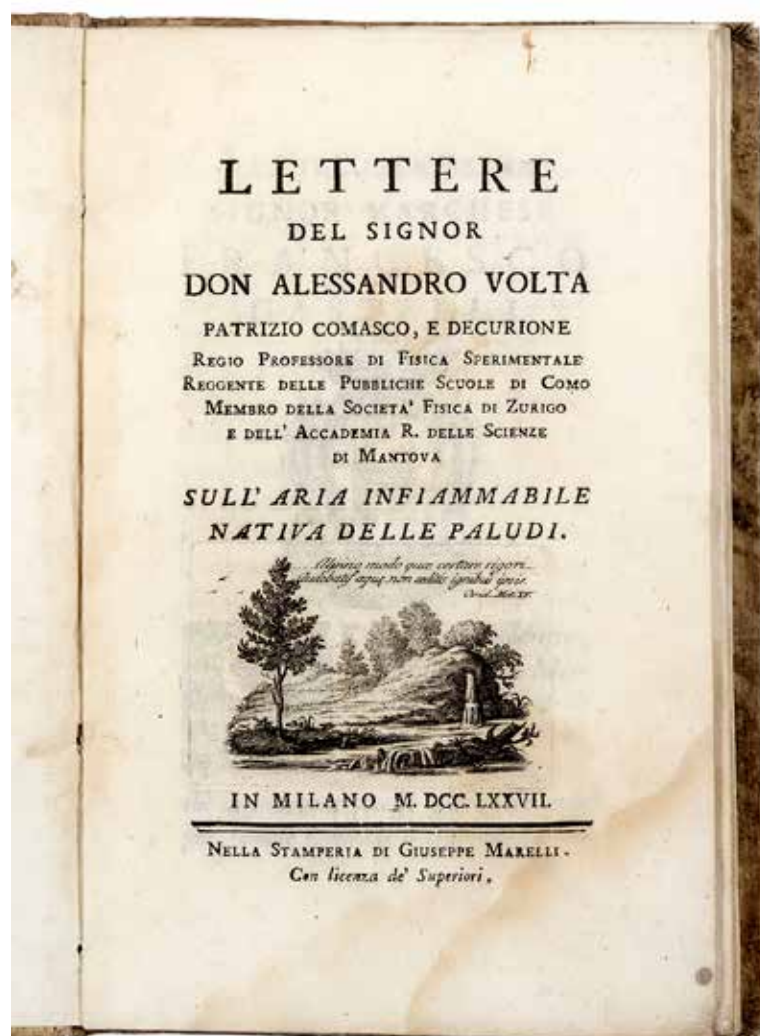
The discovery of hydrocarbons is of utmost importance in the history of chemistry. The first and most important hydrocarbon, from which all other hydrocarbons – and indeed all organic compounds – derive, is contained

in marsh gas, which was then called methane. It was in 1776 that Volta discovered marsh gas following an accidental observation made by father Campi. In seven letters, dated from Como between November 1776 and January 1777, Volta describes the new gas and the locations in which he found it.

"The discovery of marsh gas [...] is described by Volta [...] He distinguished it from the inflammable air from metals (hydrogen) by its azure-blue flame and slower combustion, and by its requiring 10-12 vols. of air for detonation. A much larger electric spark was necessary to ignite marsh gas than to ignite hydrogen. Volta, who invented the electric pistol, thought detonating gas could be used as a propellant" (Partington, *History of Chemistry*, III, p. 814).

Duveen, p. 606; Poggendorff II, 1231. DSB XV, pp. 74-76. Riccardi, *Sulle opere di Alessandro Volta*, p. 22 (11): "Raro libretto". Scolari, *Alessandro Volta*, p. 79 (40). Polvani, *Alessandro Volta*, pp. 155-166; Honeyman, 3072.

€ 4.800,00 (more pictures available [here](#))



## BOUND FOR THE MARTINENGO FAMILY

66. [ZAMBONI, Baldassarre Camillo (1723-1797)]. **La libreria di S.E. il N.U. Signor Leopardo Martinengo patrizio veneziano Conte di Barco, Condomino di Villanuova, Feudatario di Pavone, e Signor di Clanesso, cogli uomini illustri della chiarissima famiglia Martinengo umiliata al medesimo cavaliere dalla spettabile comunità di Calvisano.** Brescia, Pietro Vescovi, 1778.

4to (270x198 mm). [12], 138, [2] pp. Collation: \*<sup>6</sup> A-Q<sup>4</sup> R<sup>6</sup>. Engraved coat-of-arms of the Martinengo family and engraved initial on l. \*2r. On the final blank leaf R6r is pasted a leaflet with the *errata*. Contemporary mottled calf, richly gilt spine with morocco lettering piece, panels with four gilt corner-pieces and the Martinengo coat-of-arms gilt in the center within a gilt frame, marbled endleaves, gilt edges, pink silk bookmark (slightly rubbed). A very good, bright copy.

First edition of this interesting historical-bibliographical work, which not only provides an exhaustive catalog of the library of the Martinengo family and a brief biography of its most illustrious members, but also contains an account of the manner in which Zamboni organized the library, an account that in itself represents a true essay in librarianship. The Martinengo library, begun in the mid-seventeenth century by Count Francesco Leopardo II, was donated in the late nineteenth century to the Biblioteca Queriniana in Brescia.

Baldassarre Camillo Zamboni, at that time highly esteemed in Brescia for his versatile culture, was the author of many erudite works. He became a priest in 1742 and graduated in theology in Brera in 1746. In 1749, at the behest of Cardinal Angelo Maria Querini, he was appointed professor of theology at the seminary of Brescia. Between 1765 and 1766 he was librarian to Procurator Tommaso Querini in Venice. Shortly after his return to Brescia in 1767, he was entrusted with the reorganization and cataloging of the Martinengo Library, a task he carried out with great care and classificatory accuracy. Zamboni reorganized the material into eight classes

(theology, natural philosophy, mathematics, moral philosophy, politics, literature, history, and erudition) and several groups of subclasses within which he wisely distributed the heterogeneous holdings of the collection (cf. A. Cotti, *Camillo Baldassarre Zamboni ordinatore della Biblioteca Martinengo*, in: "Viaggi di testi e di libri. Libri e lettori a Brescia tra Medioevo e età moderna", V. Grohovaz, ed., Udine, 2011, pp. 147-170).

"In short, this was the catalogue of what could finally be called not only a real library, but above all a well-ordered one. It was a vast collection: the count of the publications tells us that in the 18<sup>th</sup> century the Martinengo family owned about 3,000 editions, a large number of which, according to Zamboni's precise indications, were precious and rare. A clear predominance was given to the type of books counted under the class of history, which alone accounted for 30% of the entire collection; a predominance that was certainly not accidental for a rich, powerful and very old family, firmly rooted in the city fabric, and which had given and continued to give to the city condottieri, politicians, men of letters and missed mystical saints" (Cotti, *op. cit.*, p. 170).

Catalogo unico, IT\ICCU\TO0E\061418; Melzi, II, p. 127; Cicognara, 4667; Ottino-Fumagalli, 4145; Bonamici, p. 207; Cicogna, 3315.

€ 2.200,00 (more pictures available [here](#))

