



List 1-2013

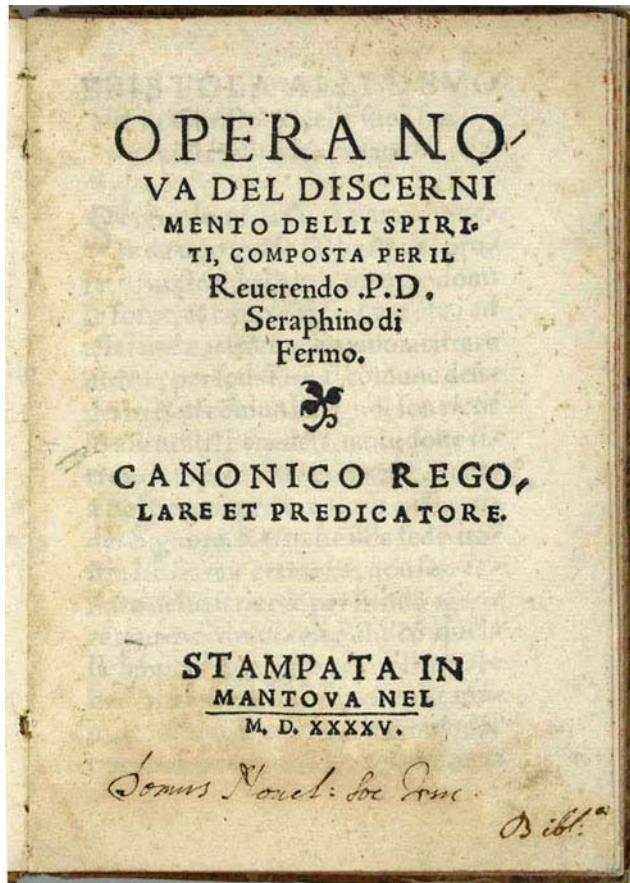
1. [ACETI DE' PORTI], **Serafino** (1496-1540). *Opera nova del discernimento delli spiriti...* Mantova, [Venturino Ruffinelli?], 1545.

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

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

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

Aceti was a prolific author. Among his many religious writings, mostly directed to contrast the expansion of Lutheranism in Italy, we quote the *Trattato della discretione*, the *Della Diffidentia et Confidentia*, the *Vita di due beatissime donne, Margarita et Gentile*, the *Trattato utilissimo et necessario della mental oratione*, the *Trattato per la vita christiana utilissimo, della cognitione et vittoria di se stesso*, the *Modo brevissimo di confessarsi*, the *Problemi sull'oratione*, the *Breve dichiarazione sopra l'Apocalisse di Gioanni*, the *Specchio interiore*, and the *Apologia di fra' Battista da Crema* (the *Apology of Fra' Battista da Crema*, Aceti's spiritual master). The majority of Aceti's works, which were separately reprinted several times, were gathered and published posthumously at Venice in 1548. He also gained European fame thank to the Latin translation of his opera omnia, which was printed for the first time in



Piacenza in 1570, then reissued at Antwerp in 1580, under the title *Seraphini Firmani opuscula ex italico idiomate in Latinum nunc primum versa Gasp. Placentino interprete* (cf. G. Feyles, *Serafino da Fermo canonico regolare lateranense (1496-1540). La vita, le opere, la dottrina spirituale*, Turin, 1942, passim; see also D. Bornstein, ed., *Women and Religion in Medieval and Renaissance Italy*, Chicago, 1996, p. 271).

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

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

Folio; 18th century vellum over boards, gilt title on spine, marbled edges (in mint condition); (4), I-VII, 9-469, (28) ll. The blank leaves A8 and IIII6 are missing. Alberti's engraved portrait facing the first page of text. Printer's device on the title-page. Poems by Giovanni Philoteo Achillini, Andrea Alciati, Lilio Gregorio Giraldi, Sebastiano Corradi and many others can be read at title-page's verso and on the preliminary leaves. Title and first pages slightly browned in the inner margin, l. 219 with an old repair without loss, waterstain at the beginning and in the middle of the volume, inner margin of the last leaf reinforced, a little hole repaired in the same leaf with the loss of a few letters, altogether a very good, genuine, well bound copy.

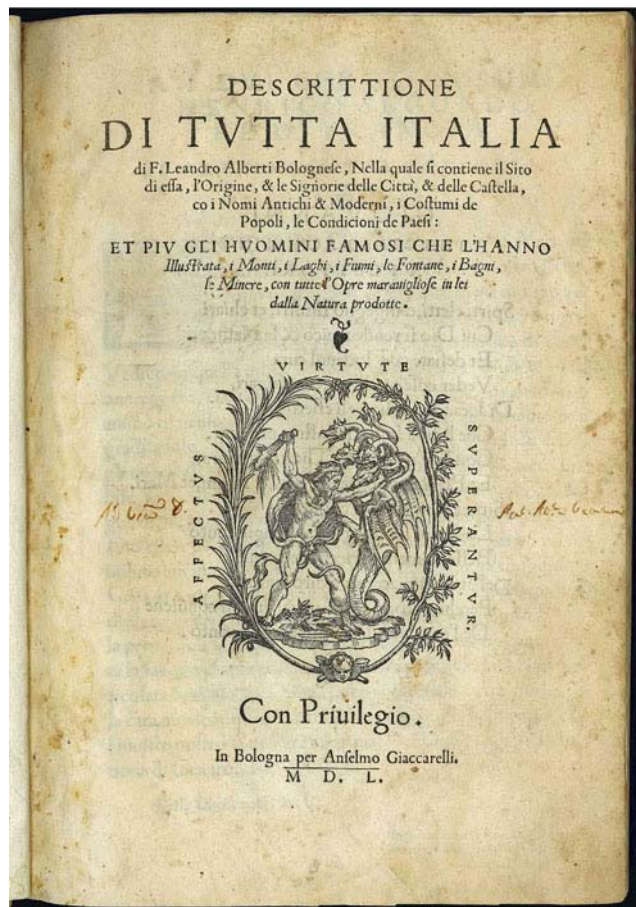
FIRST EDITION, dedicated to Henry II of France and Caterina de' Medici (Bologna, January 19, 1550), of this important historical, artistic and geographical guide of Italy, which in spite of its huge size became a true bestseller, read and looked up until the late 18th century by many foreign travellers intending to face the Grand Tour.

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

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

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

He not only exploited Biondo's work, but consulted also his remarkable library and re-



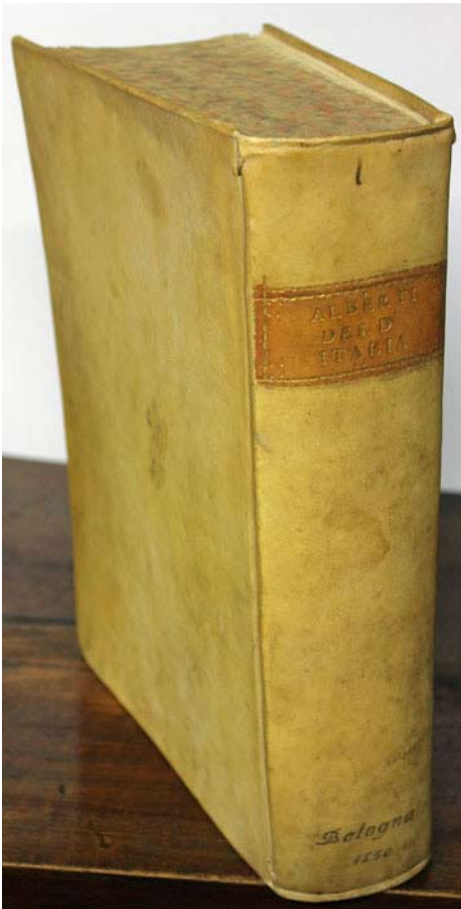
quested information from all major Italian scholars of the time who in turn answered enthusiastically; among his correspondents stand out the names of Paolo Giovio and Andrea Alciati. Therefore Alberti was not a simple compiler, but he was able to sift his sources and emend the ancients, whereas they were susceptible to be corrected by the contemporaries or by a direct observation.

Leandro Alberti, born in Bologna, entered the Dominican order in 1493 in the convent of San Giacomo Apostolo at Forlì. Two years later he attended philosophy and theology in the convent of San Domenico at Bologna under the guidance of G. Garzoni and S. Mazzolini da Prierio. Around 1505 he devoted himself to preaching, traveling all across Italy. For a period, toward 1515, he was among the suite of cardinal Tommaso de Vio (Caietanus), Grand Master of the Dominican Order. Back to Bologna in 1516, he wrote the *De viris illustribus Ordinis Praedicatorum*, printed the following year.

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

In the following years he lived in Bologna, where on the occasion of the third centenary of the translation of Saint Dominic's body he commissioned two works of art for the Saint's Arca and wrote a pamphlet on his death. In 1536 he became Vicar of the Convent of Santa Sabina in Rome and later Inquisitor. In 1541-42 the first part of his *Historie di Bologna* was published, while the other parts appeared only after his death. Alberti died in Bologna in 1552 (cf. G. Petrella, *L'officina del geografo: la "Descrittione di tutta Italia" di Leandro Alberti e gli studi geografico-antiquari tra Quattro e Cinquecento*, Milano, 2004, passim).

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



3. **ALTHEER, Johannes** (fl. 18th-19th cent.). *Catalogus librorum omnis ordinis latina, aliisque doctoribus linguis conscriptorum. Prostant venales Trajecti ad Rhenum in bibliopolio J. Altheer. 1823. Prix un [sic] Florin de Hollande. [Utrecht], 1823.*

Small 8vo; original cardboards, label on spine with manuscript title, green edges; 272 pp. A nice copy.

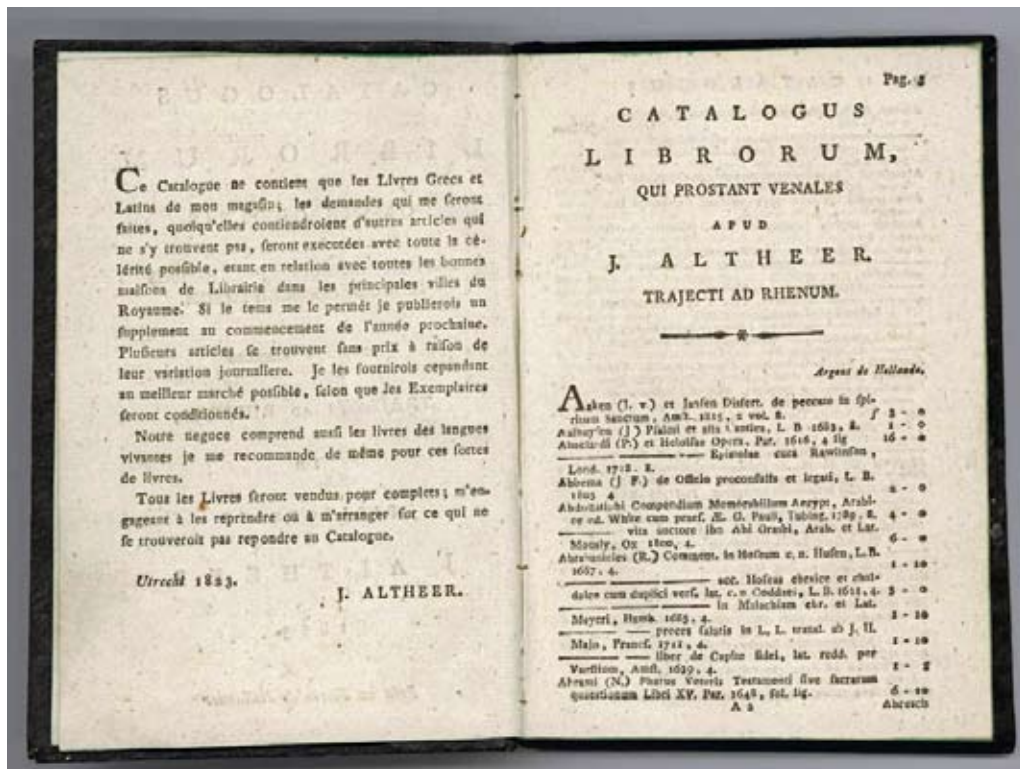
VERY RARE printed catalogue of the antiquarian bookseller from Utrecht Johannes Altheer, who prefaces it with those words: “Ce Catalogue ne contient que les Livres Grecs et Latins de mon magasin; les demandes qui me seront faites, quoiqu’elles contiendroient d’autres articles qui ne s’y trouvent pas, seront exécutées avec toute la célérité possible, étant en relation avec toutes les bonnes maisons de Librairie dans les principales villes du Royaume. Si le tems [sic] me le permet je publierois un supplement au commencement de l’année prochaine. Plusieurs articles se trouvent sans prix à raison de leur variation journalière. Je les fournirois cependant au meilleur marché possible, selon que les Exemplaires seront conditionnés. Notre negoce comprend aussi les livres des langues vivantes je me recommande de meme pour ce

sortes de livres. Tous les livres seront vendus pour complets; m’engageant à les reprendre ou à m’arranger sur ce qui ne se trouveroit pas repondre au Catalogue. Utrecht, 1823”.

Altheer started his business as a bookseller and a printer at the end of the 18th century in partnership with Bartholomeus Wild. Their catalogues listing both antiquarian and newly printed books are yet testified in those year (cf. S. Bergamo – M. Callegari, *Libri in vendita: cataloghi librari nelle biblioteche padovane, 1647-1850*, Milano, 2009, p. 177, quoting a 1794 catalogue). Altheer continued bookselling and printing for many years and was later appointed typographer to the Utrecht’s Academy.

This catalogue lists over 8000 items in Latin and Greek from the 15th to the 19th century. Prices in Dutch florins are present in most cases. Description of each work includes: author, title, place and date of printing, format and illustration when present.

€ 500,00



4. AN ANTHOLOGY OF ITALIAN BURLESQUE POETRY OF THE '500. An extraordinary Sammelband containing four rare editions of the most outstanding representatives of burlesque poetry. The first three works, all printed in 1538, are extant in second edition and form a kind of trilogy. The fourth work, printed a year later, is here in first edition.

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

A special form of the comic in literature is the burlesque verse, consisting broadly in an imitation of 'high' poetry with the object of exciting laughter, by distortion or exaggeration, by turning for example, the highly rhetorical into bombast, the pathetic into mock-sentimental, and especially by a ludicrous contrast between the subject and the style. The Homeric epic *Batrachomachia*, or *Battle of the Frogs and Mice*, is the earliest example in classical literature. In Italian literature the burlesque verse was born and took its first steps among a fairly numerous series of poets living in Tuscany during the late thirteenth to early fourteenth century. Although varying in individual style, tone, and subject matter, they certainly form a distinctive group or genre when compared to their contemporaries, who were involved in serious, sublime verse. It found its first peak in the work of Domenico di Giovanni (1404–1448), known as "il Burchiello" (little bark), a Florentine barber whose shop on the Via Calimala became a meeting place for the city's wits and literati during the 1420s and 1430s. This barber poet was esteemed by other poets and patrons alike, so much so that he spawned a group of young followers known as "burchielleschi". But the culminating figure of the burlesque tradition in Italian literature became Francesco Berni, who left behind him a considerable school of followers, the 'Bernesque' poets, also outside of Italy (cf. A. Reynolds, *Francesco Berni: Satire and Criticism in the Italian Sixteenth Century*, in: "Italian Quarterly" 34/94, 1983, pp. 5-15; the same, *Francesco Berni: A Survey of Reception over Three Centuries*, in: "Altro Polo: Italian Studies in Memory of Frederick May", Sidney, 1996, pp. 83-107; and D. Romei, *Burleschi*, in: "Cinquecento, La cultura non ortodossa nell'Italia del secolo XVI: letteratura, arte, religione", www.nuovorinascimento.org, 2006, pp. 1-47).

"Al pari di certo petrarchismo, anche la produzione burlesca conosce, inizialmente, una discreta diffusione, grazie alle miscellanee, nella fattispecie grazie a quelle approntate dalla stamperia veneziana di Curzio Troiano Navò. La loro prima antologia risale al 1537 e, come recita il frontespizio, essa si riproponeva di accogliere le rime del poeta Francesco Berni, dell'amico Giovanni Mauro, di monsignor Giovanni Della Casa e di Giovan Francesco Bini. Di ciascun componimento, però, non veniva indicato l'autore, mentre, sempre nel frontespizio, i testi erano genericamente definiti, per via del genere metrico usato, capitoli. Il loro successo editoriale dovette essere notevole, visto che, appena un anno dopo, nel 1538, la stessa antologia rivedeva la luce, sia pur con qualche ritocco. Lo stampatore, infatti, indicò il nome dell'autore di ciascun testo e separò materialmente la raccolta in tre sezioni, ciascuna provvista del suo frontespizio e dedicata, rispettivamente, alle opere di Francesco Berni, di Giovanni Mauro nonché a quelle di un piccolo gruppo di autori composto da Giovanni della Casa e Giovan Francesco Bini, a cui si aggiungevano un componimento anonimo ed uno del pittore Bronzino. Con l'augurio "state sani pur attendendo cose belle", rivolto ai lettori e posto a conclusione della lettera introduttiva, Curzio segnalava cautamente un possibile seguito editoriale della raccolta, che di fatto arrivò appena un anno più tardi, nel 1539. Qui la novità più rilevante, oltre all'introduzione di

opere inedite del Berni, è costituita dall'ampliamento della rosa di poeti burleschi fino ad allora noti e quasi tutti residenti a Venezia. Nella Repubblica della Serenissima, i nomi di questi autori, Ludovico Dolce, Benedetto Varchi, Sansedonio e Francesco Maria Molza, erano tanto conosciuti da far pensare che la miscellanea fosse in verità una risposta, tutta veneziana, ai componimenti delle antologie precedenti, le quali raccoglievano testi scritti a Roma tra la fine degli anni '20 e l'inizio degli anni '30... In generale, il successo arriso alle varie raccolte Navò fu notevole, tanto che si contano almeno tre reimpressioni (1540, 1542 e 1545)" (I. Siddi, *Una letteratura 'Da huomini nobili, et da signori'. Le miscellanee burlesche dei Giunti e dei Navò nel Cinquecento*, in. "Idee di letteratura", a cura di D. Caocci e M. Guglielmi, Roma, 2010, pp. 154-156).

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

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

SECOND EDITION. For a time everybody wrote capitoli (prelates, artists, scholars, poets). The most notable exponent of the art was perhaps Francesco Berni (1497-1536), who has given his name to the spirit embodied in this class of literature. Berni is one of the most curious figures of the time, and in some respects typical of the forces at work during the later Renaissance, which, combined with the political conditions, were to bring about the change noticeable after the middle of the century. For the Petrarchians he had little respect. Unlike his contemporary Molza, who could turn out with equal facility an amatory sonnet and an indecent capitolo, Berni as a rule avoided any display of sentiment, whether real or fictitious. Even when he is serious the reader is never certain that he will not at any moment fly off into a tissue of whimsicalities. His capitolo "In Praise of Aristotle", containing much sane and sensible eulogy of the philosopher, is addressed to a cardinal's French cook, and ends with burlesque regrets that Aristotle had not left a treatise on "roast and boiled, lean and fat". Yet Berni was more than a flippant cynic. His sincere attachment to such men as Gian Matteo Giberti, the reforming Bishop of Verona, to whom he for a time acted as secretary, or the grave and pious Pietro Carnesecchi, shows that he could appreciate goodness; while the scathing sonnet, couched in a tone of unwonted ferocity, which he hurled at Pietro Aretino, at a time when that infamous personage was in high favor with powerful princes, proves that in the matter of cynicism he was prepared to draw a line. His words on Michelangelo, already quoted (which, curiously enough, he uses also of Aristotle), are evidence that he could respect seriousness in others; and he had a vein of it in himself. For the work by which he is perhaps, or for long was, best known, the rifacimento, or recasting, of Boiardo's Orlando Innamorato into a style more congenial to the fastidious taste of the Cinquecento, he wrote (about 1530) some stanzas, couched, in spite of a few outbreaks of his usual mirthfulness, in what seems a tone of genuine piety. Though we cannot, with Vergerio, regard the lines as evidence of anything in the nature of "conversion" on Berni's part, or, in spite of the phrase "Lutheran means good Christian", of any definite adhesion to Protestant views, they show that he had moods in which he regretted the lack of practical religion in Italy, and hoped for better things (cf. S. Longhi,

Lusus. Il capitolo burlesco nel Cinquecento, Padova, 1983, passim; and the same, *Le rime di Francesco Berni. Cronologia e strutture del linguaggio burlesco*, in: “Studi di filologia italiana“ 34, 1976, pp. 249-299).

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

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

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

Edit 16, CNCE5535; Index Aureliensis 117.692; D. Romei, op. cit., p. 2, TR38.

(bound with:)

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

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

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

Giovanni della Casa, born into a rich Florentine family, spent his formative years in Bologna where he studied law and especially literature, becoming part of a literary circle that included Pietro Bembo and Lodovico Beccadelli, with whom he went to Padua in order to complete his humanistic education by learning Greek. After 1532 Della Casa settled in Rome and began an ecclesiastical and diplomatic

career under the protection of Cardinal Alessandro Farnese (later Pope Paul III). He became clerk to the Apostolic Chamber, papal emissary to Florence, archbishop of Benevento and papal nuncio to Venice (in this charge he was responsible for the compilation of the Index of 1549). After the accession of Julius III to the papacy in 1551, Della Casa retired to Venice and occupied himself with his writing. He was recalled to Rome in 1555 by Pope Paul IV, who made him secretary of state to the Vatican, but he failed to obtain a desired cardinalship before his death a year later. His most successful work was the famous *Galateo* (1558), a treatise on manners (cf. A. Santosuosso, *Vita di Giovanni Della Casa*, Roma, 1979, passim).

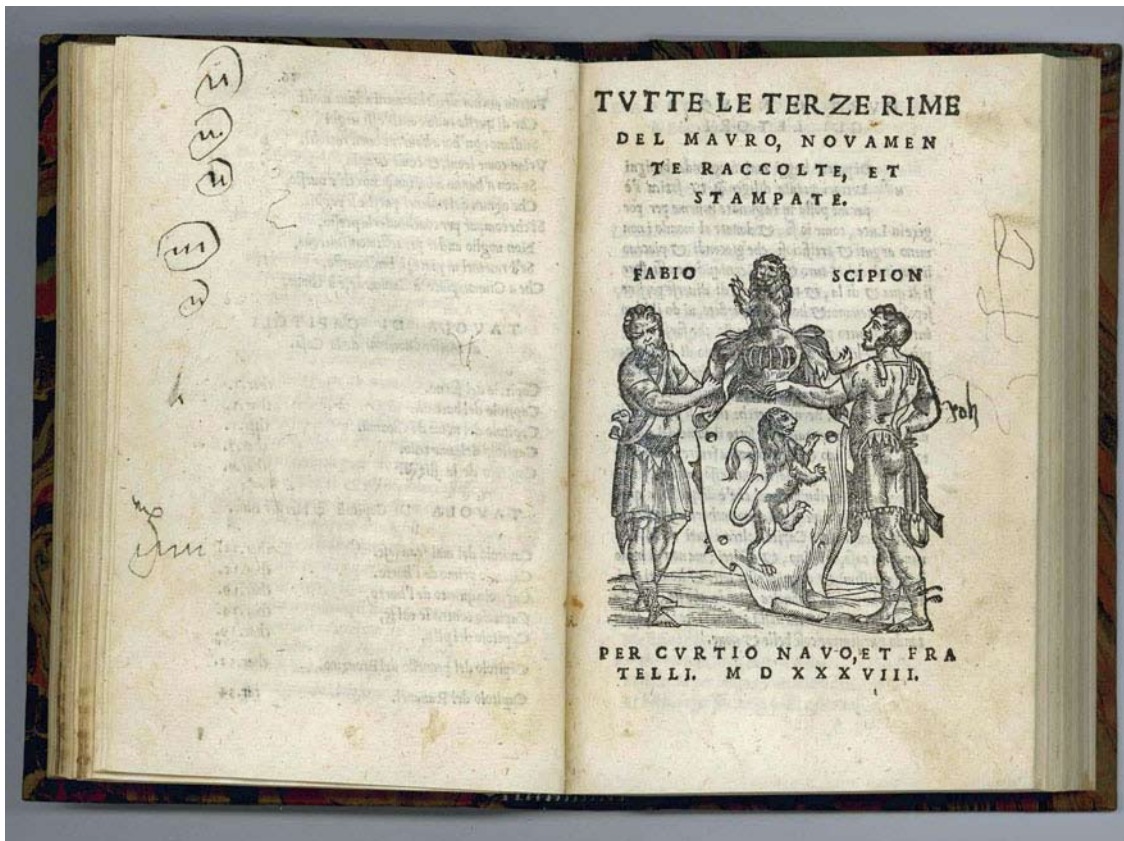
Giovanni Francesco Bini, a native of Florence, was assistant to Jacopo Sadoletto in the Segreteria dei Brevi, and later became his successor in that position. He also was canon of Santa Maria Maggiore. Like his fellow accademician Berni, he was a member in the Roman Accademia dei Vignaiuoli (cf. G. Ballistreri, *Bini, Giovanni Francesco*, in:



“Dizionario biografico degli italiani”, 10, Roma, 1968, pp. 510-13). Among the seven ‘capitoli’ in the volume the most famous is certainly *Del mal francese* (cf. D. Zanrè, *French Diseases and Italian Responses: Representations of the ‘mal francese’ in the Literature of Cinquecento Tuscany*, in: “Sins of the Flesh. Responding to Sexual Disease in Early Modern Europe”, K.P. Siena, ed., Toronto, 2005, p. 188). Edit 16, CNCE16460; A. Santosuosso, *The bibliography of Giovanni della Casa*, Firenze, 1979, p. 30, no. 2; Brunet, I, col. 799-800; A. Alberati, M. Canzian, T. Plebati, & M. Brusegan, eds., *Arte della cucina e alimentazione nelle opere a stampa della Biblioteca Nazionale Marciana dal XV al XIX secolo*, Roma, 1987, p. 88, nr. 536.

(and:)

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



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

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

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

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

d) **MOLZA, Francesco Maria** (1489-1544) - **VARCHI, Benedetto** (1503-1565) - **DOLCE, Lodovico** (1508-1568).
Terze rime del Molza, del Varchi, del Dolce et d'altri. [Venezia], Curzio Troiano Navò & fratelli, 1539.
(80) leaves. Large printer's device (a beheaded gryphon beneath a rampant lion holding a band with the motto 'Invidia fortitudine superatur'), crudely colored with brown ink, some sparsely very light dampstains, a fine copy.

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

Camillo Besalio, Daniele Buonriccio, the painter Agnolo Bronzino, Bartolomeo Carli Piccolomini, Francesco Coccio, B. Como, Mario Confuso, Giacomo Gigli, cardinal Domenico Grimani, Francesco di Lodovici, M. Guarnucci, Giovanni Martini, Luca Martino, Camillo Plauto, Trifone Benzi (cf. I. Siddi, *op. cit.*, p. 155)

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

€ 3.500,00



5. **BORGHI, Bartolomeo** (1750-1821). *Atlante generale dell'Ab. Bartolomeo Borghi corredato di prospetti istorici-politici-civili-naturali di ciascheduno Stato pubblicato a spese di Rosa Parigi e del cav.re Giulio Cesare Bertolini*. Firenze, Aristide Parigi e Comp. (nella Stamperia Granducale), 1819.

Oblong folio (cm 35,5x47,5); recent half calf, gilt title on spine; engraved portrait of the author (G. Canacci inc.), engraved title-page, (36: index, and geographical and political prospects) ll. and 124 maps (including the Sistema planetario and the Carta sferica), of which 118 on a single sheet and 6 multi-sheet (printed on overall 22 sheets: Russia, Northern and Southern Germany, Turkey, United States and Brazil). The maps, dated between 1816 and 1819 and engraved by A. Costa, Studio Giarre, and G. Poggiali, are all with original outline colour. Each of the 36 sections starts with a printed page containing the Prospetto istorico-politico-civile-naturale..., which explains the geo-political situation of the region. Some maps a bit browned, but a fine copy.



RARE FIRST EDITION. Designed and drawn in Florence during the years of exile after 1814, the *Atlante generale*, real pride of the Italian geographical science of the time, is the last and most significant effort of Bartolomeo Borghi, a leading mathematician and cartographer of the period.

One of the most important aspects of the atlas is that it incorporated the new geopolitical contours of Europe decided upon at the Congress of Vienna held at the end of the Napoleonic Wars between November, 1814 and June, 1815. Accordingly, the 12 maps of Italy and its various parts likewise reflect the new political order. Held and chaired by the Austrian statesman, C. W. von Metternich, the Congress sought to re-draw the map of Europe after the defeat of Napoleonic France in the previous year.

The atlas also gives close attention to the mapping of North America and is quite up-to-date in this regard. In addition to a single-sheet map of North America, there is also a much more detailed four-sheet depiction of the United States. One of the sheets has surprisingly good detail for the West, incorporating quite fully Lewis and Clark information. Another of the sheets has a well-detailed inset of the Northwest.

Born in Monte del Lago, Bartolomeo Borghi completed his first studies at the seminary of Arezzo. In 1774 he was ordained priest in Perugia. First chaplain at Monte del Lago until 1780, he then was rector of the parish church of Magione until 1787. From January 1787

he served as dean of the church of S. Andrea di Sorbello in the bishopric of Città di Castello. In 1809, after the establishment of the Napoleonic government, he abandoned his parish without the permission of his superiors, and received various posts as a surveyor. When, in 1814, the territory of the bishopric was regained by the Church, Borghi was arrested, taken to Rome, and finally sentenced to seven years in prison. The sentence was later commuted to perpetual exile through the intercession of the Grand Duke of Tuscany. Borghi settled then in Florence, where he remained until his death which happened on May 1821.

Already sought after as a cartographer before his arrival in Florence (among other things, he contributed to the Atlas published by Carlo Pazzini in Siena), he received by the Grand Duke Pietro Leopoldo many positions of scientific and economic interest, including the map of Cortona's cadastre, the map of the county near Castiglione and a project for the use of water as a motive power for irrigation in Val di Chiana (cf. G. Danzetta Alfani, *Vita di Bartolomeo Borghi e notizie sul Lago Trasimeno e suo circondario*, Perugia 1882, passim).

Catalogo unico, IT\ICCU\TO0E\146732 (2 copies at Lucca and Turin); J.A. Wolter-R.E. Grim, *Images of the world: the atlas through history*, Washington, 1997, pp. 275-276. € 8.500,00



6. [CASTELVETRO, Lodovico (1505-1571) - GIUNTINI, Francesco (1523-1590)]. *Lettera del Dubioso Academico, al molto magnifico m. Francesco Giuntini fiorentino*. N.pl.n.pr.n.d. [Lyon, Filippo Tinghi, between 1567 and 1571].

8vo; nineteenth century half-calf with gilt title on the front panel; 32 pp. With the printer's device showing a woman rescuing a castaway with the sinking ship in the background and the Greek motto 'Tē aretē kai nauagēsamenō yperballein exesti'. Entry of ownership on the title-page, small repair at the outer corner of the title-page, some very light browning, but a very good copy.

VERY RARE ORIGINAL EDITION of Castelvetro's critic to the *Decamerone* printed at Lyon by Guillaume Rouillé in 1555 edited by Francesco Giuntini and Lucantonio Ridolfi. In a letter from Jacopo Corbinelli to Gian Vincenzo Pinelli, not only Castelvetro's authorship is confirmed but also that the Lettera was printed at Lyon and that Giuntini was instrumental in its publication. In fact the work not only contains the Lettera proper, but from p. 23 onwards also Giuntini's answer and furthermore four sonnets by Boccaccio and one by Alfonso Cambi Importuni. Castelvetro mentions another text by Ridolfi (*Ragionamento avuto a Lione da Claudio de Herberé... e da Alessandro degli Uberti*) printed at Lyon in 1557, also concerning the *Decamerone*. "Ces allusions valurent à Ridolfi quelques médisances de la part d'autres exilés florentins, dont Ludovico Castelvetro dans une lettre à Francesco Giuntini. Mais l'intérêt du dialogue réside dans ce qu'il nous apprend sur la fortune en France de Boccace, ainsé que dans les multiples allusions dans le text à la Divina Commedia" (R. Cooper, *Le cercle de Lucanotnio Ridolfi*, in: "L'émergence littéraire des femmes à Lyon à la Renaissance (1520-1560)", Saint-Étienne, 2008, p. 43).

"It is perfectly possible that the printing of the Lettera del Dubioso... was an advertising scheme organized by Roville in cooperation with his business associate, Jean Martin, in order to promote the sale of the unsold copies of the *Ragionamento* [by Ridolfi]" (R.C. Melzi, *Giuntini's Correspondence with 'Il Dubioso Accademico' and Observations on Editorial Principles of the Renaissance in Italy and France*, in: "The Library Chronicle", 45, 1981, p. 36).

Regarding the dating of the printing it seem reasonable to set it between 1567 (because of an allusion to a text by Giuntini printed in that year) and 1571, according a statement in the above mentioned letter by Corbinelli (cf. V. Grohovaz, *Eresia, editoria e culto delle tre corone fiorentine a Lione nel secondo Cinquecento*. *La Lettera del Dubioso Academico al molto magnifico m. Francesco Giuntini fiorentino*, in: "Aevum", 71, 1997, no. 3, pp. 741-753).

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Lodovico Castelvetro, born in 1505 in Modena, Italy, expressed an early passion for the study of humanistic letters. He pursued a course of study at the Universities of Bologna, Ferrara, Padua, and Siena. Bowing to his father's wishes, Castelvetro earned a doctorate of law at Siena before moving to Rome, where his family hoped that his maternal uncle, Giovanni Maria della Porta, would be able to use his political connections to advance his nephew's career. Finding life in Rome unbearable, around the time of its sack in 1527 by the imperial forces of Charles V, Castelvetro returned to Modena, where he found intellectual satisfaction in the company of the humanists allied with Giovanni Grilenzono's circle of friends. Castelvetro and Grilenzono studied ancient languages while also practicing vernacular languages. Under Castelvetro's leadership, humanist scholarship flourished in Modena, with Castelvetro's contemporaries referring to him as "another Socrates." Castelvetro's association with the allegedly heretical Academy of Modena culminated in what may have been an unfounded accusation to the Sacred Inquisition of Rome. His criticism of Annibal Caro's poetic sequence written in praise of the Farnese family and the royal house of France initiated Caro's systematic persecution of Castelvetro, a literary quarrel that further defamed Castelvetro's character in the eyes of his contemporaries. Castelvetro found himself in the position of having to travel to Rome in 1560 to refute the accusation. Threatened with torture, Castelvetro fled Italy, was excommunicated, and remained living in exile for the next ten years of his life. After leaving Rome, Castelvetro found temporary refuge in Ferrara, Chiavenna, Lyons, Geneva, and, finally, Vienna, where Emperor Maximilian II's patronage provided the opportunity for Castelvetro to publish his most significant literary contribution: his commentary on Aristotle's *Poetics* (1570). In his dedicatory epistle to Emperor Maximilian II, Castelvetro avowed his intent to complete Aristotle's unpolished treatise in order to prescribe rules for writing dramas. In it he also emphasized realism in drama, clarified the distinction between rhetoric and poetry, and defended poetry as a means of pleasure alone as opposed to the earlier opinion that poetry should instruct as well as delight. Another critical notion that Castelvetro took issue with was the Platonic concept that poets are possessed with a divine sort of madness. Castelvetro asserted that this was a myth perpetuated by the ignorant masses and by poets themselves. Additional commentaries on Petrarch's *Rime*, published in 1582, and on the first twenty-nine cantos of Dante's *Inferno*, among other textual corrections and considerations of the development of the Italian language, comprise the remainder of Castelvetro's critical endeavours. While still in exile, Castelvetro died on February 21, 1571 (cfr. D. Cantimori, *Eretici italiani del Cinquecento*, Firenze, 1939, pp. 553-556; and *Dizionario Biografico degli Italiani*, XXII, 1979, by V. Marchetti and G. Patrizi).

Little is known about the life of Francesco Giuntini. Born in Florence, he entered the Carmelitan order in 1551 and obtained a degree in theology from the university of Pisa. In 1554 he was named provincial of his order. For some heretical views he was arrested and tortured, but managed to escape to France. In 1561 he reached Lyon, where he stayed for the rest of his life. He became editor to the printers Rouillé and Giunta, and acquired international defame as a competent astrologer. He became chaplain to the youngest son of Catherine de' Medici, François d'Alençon, duke of Anjou. His main work, *Speculum astrologiae* (Lyon, 1573), was a comprehensible treatise defending 'good astrology' and it contains furthermore an edition of Ptolemy's *Tetrabiblos* and numerous horoscopes of famous men. He died in 1590, according to some rumours slain by a bookshelf in his library (cf. G. Bacchi, *Frate Pacifico Giuntini*, in: "Rivista Storica Carmelitana", 2, 1930, pp. 94-103; and F. Savorgnan di Brazzà, *Gli scienziati italiani in Francia*, Roma, 1941, pp. 15-17; and G. Albassio, *Bio-*

bibliografia di Francesco Giuntini (1522-1590), in: "Schema. Rivista trimestrale di ricerca e documentazione dell'astrologia classica", 1, 1986, pp. 151-161).

Edit 16, CNCE72032 (3 copies listed); BMSTC of Italian Books, p. 227; Index Aureliensis, p. 107; G. Traversari, *Bibliografia Boccacesca*, Città di Castello, 1907, p. 6, no. 33. € 1.200,00

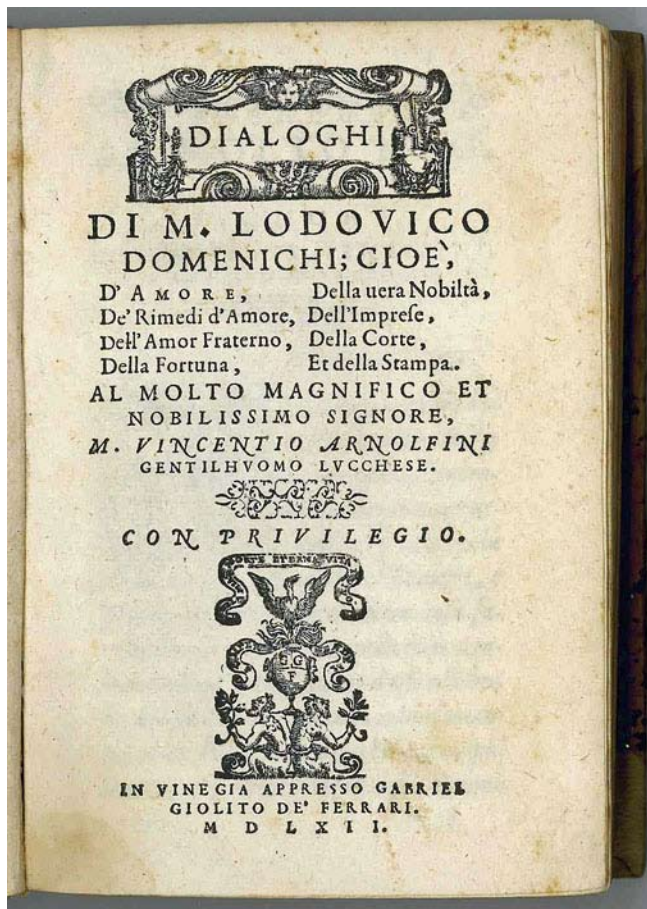
7. **DOMENICHI, Lodovico** (1515-1564). *Dialoghi di M. Lodovico Domenichi; cioè, d'amore, della vera nobiltà, de' rimedi d'amore, dell'impresie, dell'amor fraterno, della corte, della fortuna, et della stampa...* Venezia, Gabriel Giolito de' Ferrari, 1562.

8vo; early 19th century half vellum, manuscript title on spine and lower edge; (36), 399, (1) pp. Printer's device on the title-page and at the end. A very good copy.

FIRST EDITION of this collection of partly philosophical, partly facetious dialogues. The first four, which deal with the many aspects of love, are plagiarism of different works, among them the dialogue *De vera nobilitate* by Bartolomeo Sacchi called Platina, Ovid's *Remedia amoris*, and Plutarch's *De fraterno amore*. The dialogue of fortune and the life of a courtier are modelled on Ulrich von Hutten's dialogues *Fortuna* and *Misaulus* (cf. R. Gigliucci, *Il dialogo Della fortuna di Lodovico Domenichi e Ulrich von Hutten*, in: "Furto e plagio nella letteratura del classicismo", Roma, 1998, pp. 263-268).

The most original dialogues of the collection are that on devices (a sort of continuation of Giovio's treatise) and, above all, that on the art of printing, which was partly included, without the author's consent, in Doni's *Marmi* published by Marcolini in 1552. Recently the authorship of the dialogue has been reestablished and given to Domenichi. The latter's reaction can be seen in the very destructive judgement pronounced by him upon Doni's whole literary production (p. 390) (cf. G. Masi, *Postilla sull'«affaire» Doni-Nesi. La questione del «Dialogo della stampa»*, in: "Studi italiani", II, 1990, pp. 41-54; and A. Sorella, *Riedizioni, varianti ed attacchi personali*, in: "«Una soma di libri». L'edizione delle opere di Anton Francesco Doni", G. Masi, ed., Firenze, 2008, pp. 37-58).

In the dialogue Domenichi exalts the Venetian typographers, Aldus ahead (also mentioning his relation with Erasmus); discusses the duties of an editor and a translator, the benefit and prejudice of the advent of printing, and the importance of using nice types ("il bel carattere, fa leggere volentieri"); and criticizes the increasing crowd of useless books published every day ("ogni pedante fa stampare una leggenda, rappezzata e rubacchiata ... e se ne va altiero per due fogliuzzi"). Among the Italian printers Torrentino, Giunta and, of course, Giolito are praised (Domenichi had worked for all of the them); among the foreigners, the



Estiennes, Froben, Gryphius and Rouillé.

Lodovico Domenichi, a native of Piacenza, studied law at Padua and Pavia, where at the time humanists like Celio Curione and Andrea Alciati were teachers. He became a friend of Aretino and Anton Francesco Doni (these friendships later turned to open hostility). In 1544 Domenichi started his assiduous career as a translator and editor, first for Giolito in Venice and then for Bernardo Giunti and Lorenzo Torrentino in Florence. He was involved in the clandestine printing of some heretical books and condemned to life imprisonment in the fortress of Pisa (1552). This sentence was changed into a year of banishment from Florence through the intervention of Renée de France, Duchess of Ferrara. After his return to Florence he continued to work for Torrentino and became official historiographer to the Medici court (cf. A. D'Alessandro, *Prime ricerche su Lodovico Domenichi*, in "Le corti Farnesiane di Parma e Piacenza, 1545-1622", II, 1978, pp. 171-200; and G. Fiori, *Novità biografiche su tre letterati piacentini del Cinquecento: Lodovico Domenichi, Luigi Cassoli, Girolamo Paraboschi*, in: "Bollettino Storico Piacentino", XCVII, 2002, pp. 73-111).

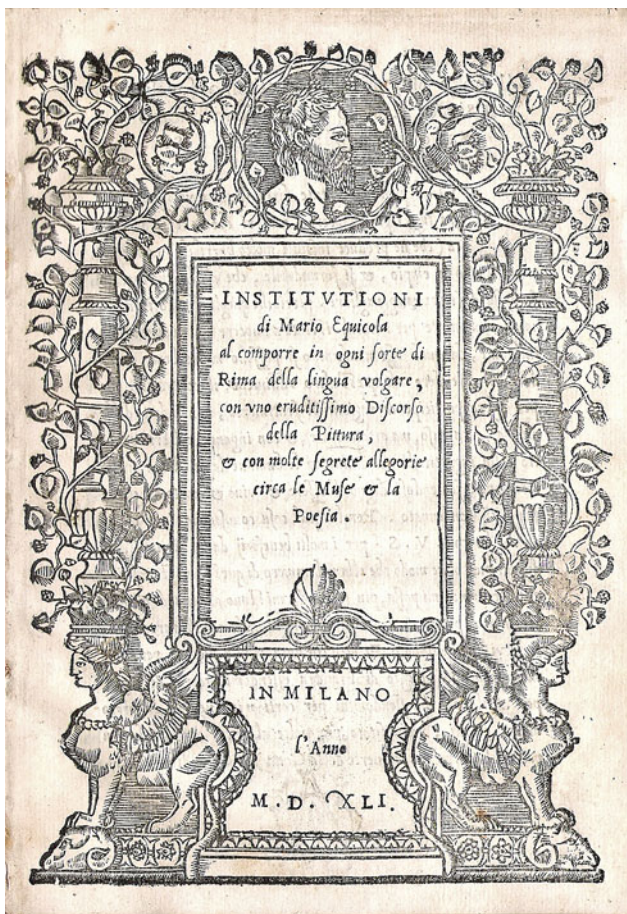
Edit 16, CNCE17560; Adams, D-779; Bongi, II, pp. 165-167.

€ 950,00



8. **EQUICOLA, Mario** (ca. 1470-1525). *Institutioni... al comporre in ogni sorte di Rima della lingua volgare, con uno eruditissimo Discorso della Pittura, & con molte segrete allegorie circa le Muse & la Poesia*. Milano, [Francesco Minizio Calvo], 1541.

4to. (25) leaves (lacking the last blank). Title within a large ornamental border. Old vellum, a very light dampstain in the blank lower margins, otherwise a very fine copy from the libraries of Giuseppe Martini (with his pencil notes on the inner front cover and free endpaper) and of Sergio Colombi (with his bookplate).



VERY RARE FIRST EDITION. Themes dear to Renaissance artists, such as the theory of color and the theory of proportion were already discussed in *Libro de natura de amore* (1525). However, Equicola did not grant figurative art a more illustrious place than that usually assigned to it by contemporary men of letters - a place well below that of literature. The *Istitutioni* makes this clear. But the fact that the work is also presented as ‘an erudite discourse on painting’ at the frontispiece suggests the increasing status of that art among educated readers. Written between 1508 and 1518, the *Istitutioni* open with a dedicatory letter (dated from Milan, April 1st, 1541) by Marco Sabino to Uberto Strozzi (a nephew of Baldassare Castiglione), to whom Equicola had presented the manuscript of the work.

“Such a state of affairs did not prevent Equicola from theorizing about the role of intellectuals in court society. A work in which he did this, the *Istitutioni*, appeared posthumously in 1541, but was completed by 1518. It is Equicola’s most serious attempt at demonstrating the importance, if not the superiority, of intellectual endeavor over other activities. Poetry become a metaphor for intellectual achievement, since in Equicola’s view it is the equivalent of philosophy and hence of knowledge. Equicola’s readings of the classics probably influenced him in this choice of the poet as the intellectual par excellence... The text of the *Institutioni* focuses, in its first part, on the relationship between ruler and poet... Equicola intends to demonstrate that the ruler cannot do without the services of the poet” (S. Kolsky, *The Good Servant: Mario Equicola. Court and Courtier in Early Sixteenth-Century Italy*, in: “The Italianist”, 6, 1986, pp. 41-42).

“[Equicola] inaugura un contesto polemico con autori moderni e contemporanei dall’Alberti al Leonardo, nel paragone, tipicamente cortigiano, tra pittura e poesia. Per un sapiente

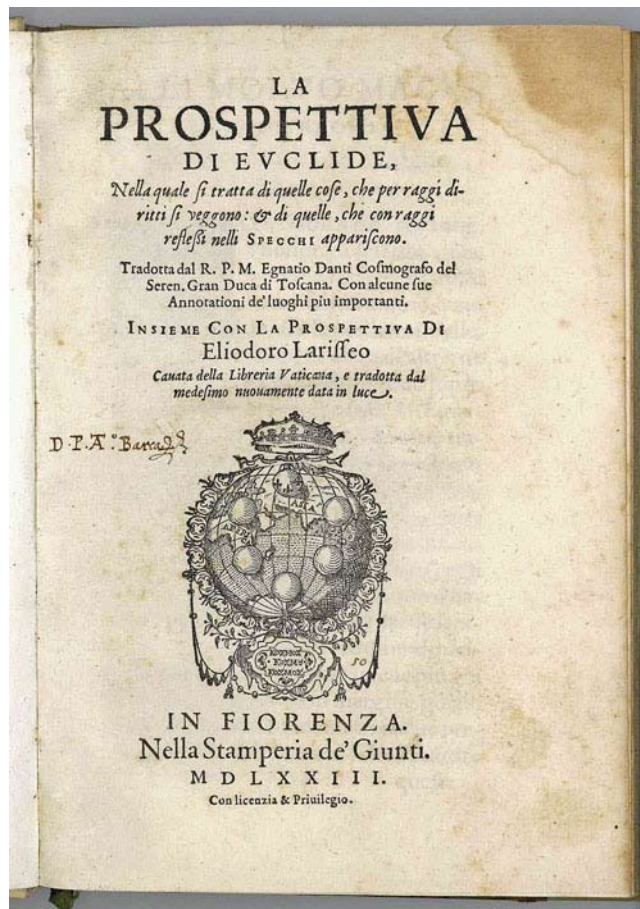
calcolo retorico, l'Equicola comincia con l'ammettere un dato scontato: 'La pittura chi sommamente non lauda è illaudabile, per esser arte della natura imitatrice e che essa natura quasi in tutto ripresenta' (fo. B4r). Poi accetta le tesi, incontestabili, della gloria che la pittura può dare, delle prerogative dell'occhio e della maggior comunicabilità rispetto alle 'lettere'. Quindi riconosce l'affinità: 'Ha quest'arte con la poetica affinità grande, donde nacque quel d'Orazio: A pittori ed a' poeti è data ugual potestà. Ma subito chiarisce: 'La qual sentenza, per non esser al modo che Orazio la disse intesa dagli ingnoranti precipita gran moltitudine di pittori in varii errori' (fo. B4v)... Per contro-battere e smentire opinioni pericolose di teorici della pittura insiste, di rincalzo: 'È la pittura opera e fatica più del corpo che dell'animo, dagli idioti esercitata il più delle volte, d'una delle quattro matematiche discipline contenta, d'altra cognizione non ha mestiere, se non al natural farsi simile con colori diversamente proprii, con lineamenti, ombre e prospettive' (fo. B4v)... Dal tardo Ottocento ad oggi autorevoli studiosi, dal Carducci a Silvio d'Arco Avalle a Domenico de Rebertis hanno sviscerato l'importanza delle Istituzioni per i rapporti con la tradizione manoscritta dei poeti del Due e Trecento e per la tecnica della citazione, assai mutata rispetto al *De natura d'amore*, dove l'interesse dell'Equicola va al contenuto, non alle forme sicché la citazione decade a parafrasi prosastica, con tutti gli adattamenti richiesti da un esame che coinvolge, in breve tratto, un foltissimo gruppo di componimenti" (M.L. Doglio, *Le 'Istituzioni' di Mario Equicola: dall'Institutio Principis' alla formazione del segretario*, in: "Giornale storico della letteratura italiana", 159/508, 1982, pp. 527-530, 534).

Mario Equicola was born at Alvito and moved to Naples while still a boy. There he entered the Accademia Pontaniana as young man and was in the service of the Cantelmo family of Sora. He later moved on to Florence, where he studied under Marsilio Ficino and adopted his teacher's neoplatonism, and then to Mantua, to the court of Isabella and Federico d'Este. In 1511 Equicola wrote to Isabella that he was continuing a stay in Ferrara at the court of Duke Alfonso, her brother, in order to prepare in writing six fabule (fables) or istorie (histories) to be painted for the decoration of one of the duke's rooms, the camerino d'alabastro (alabaster chamber). These paintings, among them *The Feast of the Gods* and *Bacchus and Ariadne*, were executed by Giovanni Bellini and Titian. Equicola expressed an interest in contemporary vernacular poetry. He was one of the first scholars to bring attention to the innovations of the troubadours and traced the origins of vernacular poetry to them. He also was one of the first scholars to praise women as exceeding men in their excellence in his little treatise *De mulieribus* (About Women). In 1517 he accompanied his patroness on a pilgrimage to Saint-Maxim-la-Sainte-Baume, which took them through Provence, where he availed himself of the archives of Aix. Equicola's account of the trip was printed around 1520. His chronicle of Mantua appeared in 1521. His most famous work, written in Latin between 1494 and 1496, but not published until 1525 at Venice and then in Italian, the *Libro de natura de amore*, deals with the metaphysics of love and the nature of poetic courtly love (cf. S. Kolsky, *Appunti sulla biografia di Mario Equicola*, in: "Critica Letteraria", 103, 1999, pp. 211-224; and S.C. Vial, *Mario Equicola in the Opinion of His Contemporaries*, in: "Italica", 34/4, 1957, pp. 202-221).

Edit 16, CNCE18191; Adams, E-307; P. Barocchi, *Scritti d'arte del cinquecento*, (Milano & Napoli, 1971-77), I, pp. 259-60, 1088, II, pp. 1613-27, 2153-8; A. Blunt, *Artistic Theory in Italy, 1450-1600*, (Oxford, 1959), pp. 50, 52 and 82; R. Drusi, *La lingua 'cortigiana romana': note su un aspetto della questione cinquecentesca della lingua*, (Venezia, 1995), p. 69; J. von Schlosser, *Die Kunstliteratur*, (Firenze, 1964), p. 233. € 2.900,00

9. **EUCLID** (fl. IV-III cent. b.C.) - **HELIODORUS OF LARISSA** (fl. II cent.) - **DANTI, Egnazio** (1537-1586). *La prospettiva di Euclide, nella quale si tratta di quelle cose, che per raggi diritti si veggono, et di quelle, che con raggi riflessi nelli specchi appariscono. Tradotta dal R.P.M. Egnatio Danti cosmografo del Seren. Gran Duca di Toscana. Con alcune sue annotationi de' luoghi più importanti. Insieme con la Prospettiva di Eliodoro Larisseo cavata della Libreria Vaticana, e tradotta dal medesimo nuovamente data in luce.* Firenze, Heirs of Bernardo Giunta, 1573.

4to. Three parts in one volume. 19th century half vellum, marbled panels, richly gilt back, gauffered edges; pp. (8), 110, (36). Lacks the last blank leaf. Medici's woodcut arms on the first title-page over a globe, numerous diagrams in the text. Light spot on the outer upper corner of the first 15 leaves, marginal repair at leaf O4 (a blank with only a typographical ornament), some light marginal staining, but an excellent copy with wide margins.



FIRST ITALIAN EDITIONS of the treatises on optic by Euclid and Heliodorus of Larissa and **EDITIO PRINCEPS** of the original Greek of the latter's *Capita Opticorum*, whereas Euclid's original Greek text of *Optica et catoptrica* had already been published at Paris in 1557 by Jean de la Pène, whose Latin translation was used by Danti for his Italian version (cf. R. Todd, *Damianus (Heliodorus Larrissaeus)*, in "Catalogus translationum et commentariorum", V. Brown, ed., Washington, DC, 2003, 8, pp. 5-6).

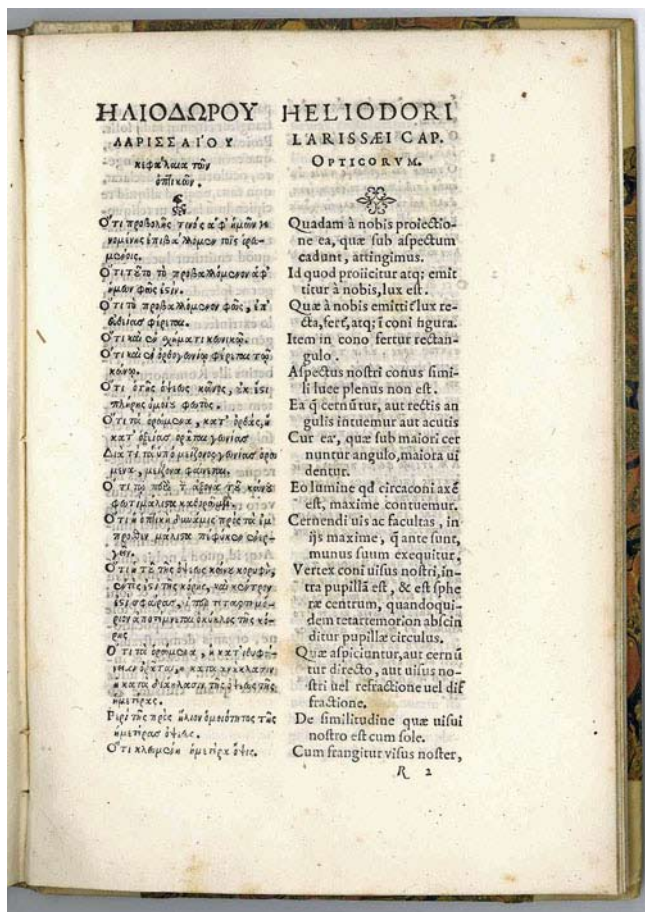
The volume opens with a dedication by Filippo and Jacopo Giunta to the Accademici del Disegno of Perugia, to whom is also addressed Danti's *Delle lodi della prospettiva*. The second part is dedicated by Danti to cardinal Charles of Lorraine. On pp. 51 and 82-83 is described the camera obscura and explained how to reverse the image in a camera obscura with the aid of a mirror (cf. T. Frangenberg, *Egnazio Danti's Optics. Cinquecento Aristotelism and the Medieval Tradition*, in: "Nuncius", 3/1, 1988, pp. 3-38).

"In his *Delle lodi della prospettiva*, Danti is lamenting a severe decline in interest in this discipline 'among men of science'. According to the Medicean cosmographer, the situation was so critical that, in order to learn the principles of 'prospettiva' (i.e., optics), 'we may no longer go the Philosopher's schools to learn it, since it has been banished from them, but the little which remains to us is limited to some practical aspects learned from the mechanical artificers'. After the great Medieval season of optical studies conducted by philosophers from

the Universities of Oxford and Paris the science of vision returned, in effect, to occupy the minds of scientists only at the beginning of the 17th century, with the work of Kepler and the dissemination of Galileo's telescope. In the intermediate period, geometric optics progressed mainly through its practical applications, especially through "that part of perspective which pertains to painting", termed 'prospectiva pingendi' by Piero della Francesca, and through the spread of methods and instruments for measuring by sight. The 'mechanical artificers' mentioned by Danti were architects, painters or surveyors whose mathematical training derived from the practical teaching of Euclidean geometry systematically begun in the abacus schools of the 14th century and later disseminated through artists' workshops and academic institutions of the 16th century" (F. Camerota, *Teaching Euclid in a Practical Context: Linear Perspective and Practical Geometry*, in: "Science & Education", 15, 2006, p. 323).

Egnatio Danti was given the name Pellegrino Danti when he was baptised on 29 April 1536 and only took on the name Egnatio (often written Ignazio) when he entered the Dominican Order in 1555. The situation, however, is slightly more complicated than that for his

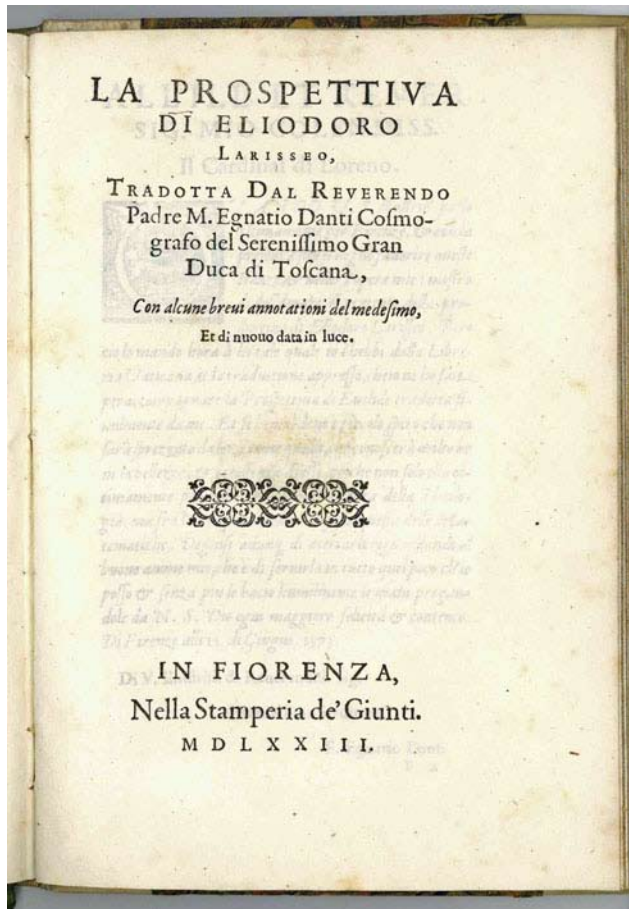
grandfather was called Pier Vincenzo Rainaldi. As mentioned below, Pier Vincenzo Rainaldi was an outstanding scholar and his friends gave him the nickname Dante (or Danti) after the brilliant author of the Divine Comedy. Egnatio was born into a family of artists and scholars with mathematical talents. Egnatio's brother Vincenzo, who was six years older, became famous as a sculptor who was strongly influenced by Michelangelo. At the age of 18, in 1555, Egnatio Danti entered the Dominican Order having already attended courses at the University of Perugia. As a Dominican he continued to study philosophy and theology but he became increasingly interested in the study of mathematics, astronomy, and cartography. In 1562 he was asked by Cosimo I de' Medici to prepare maps and a huge terrestrial globe which is still preserved. Since Danti's brother Vincenzo was a sculptor at Cosimo's court, it is likely that it was this family connection which secured Danti this assignment. The maps were hung on the walls in the Palazzo Vecchio in Florence. In 1566 Pope Pius V requested that Danti use his architect's skills to design Santa Croce, the church of the Dominican monastery at Bosco Marengo near Alessandria. When Cosimo became first grand duke of Tuscany in 1569, he appointed Danti to be professor of mathematics at Pisa. In 1571 he made a request of the Dominican Order that Danti be allowed to live in the convent of the Santa Maria Novella in Florence. The reason for this request was that Cosimo wanted his sons Francesco and Ferdinando, and the sons of other important families, to be given a good mathematical education. Francesco, Cosimo's eldest son, was 30 years old at the time and certainly did not appreciate the mathematical lessons Danti gave at the Medici Palace. When Cosimo died in April 1574, Francesco became the second grand duke of Tuscany. Soon he decided to rid himself of his



former mathematics teacher and in 1575 Danti was told he had twenty-four hours to leave Tuscany. Danti had been working on a major project at the time of Cosimo's death, being he was in charge of the construction of canals to join Florence to both the Mediterranean Sea and the Adriatic Sea. When Danti was forced to leave Florence this project, which was still at the planning stage, was abandoned. In 1574, using his various instruments, Danti detected the 11 day error in the calendar when he calculated the vernal equinox to have fallen on 11 March rather than on 22 March as it should for the calendar to be in step with the seasons. From that time on Danti became a leading figure in pressing for calendar reform and although his name is not associated with the final decisions on the Gregorian calendar, he was one of the most important people to bring it about. After leaving Tuscany, Danti moved to Bologna in 1575, where Senate of appointed him Professor of Mathematics at the university. From 1577 Danti accepted a commission from Ghisilieri, the Governor of his native city of Perugia, to map the area around Perugia but this only took him away from Bologna for short periods and during this period he continued with his duties at the University of Bologna. While he lived in Bologna, Danti continued his interest in astronomical instruments and he built a gnomon

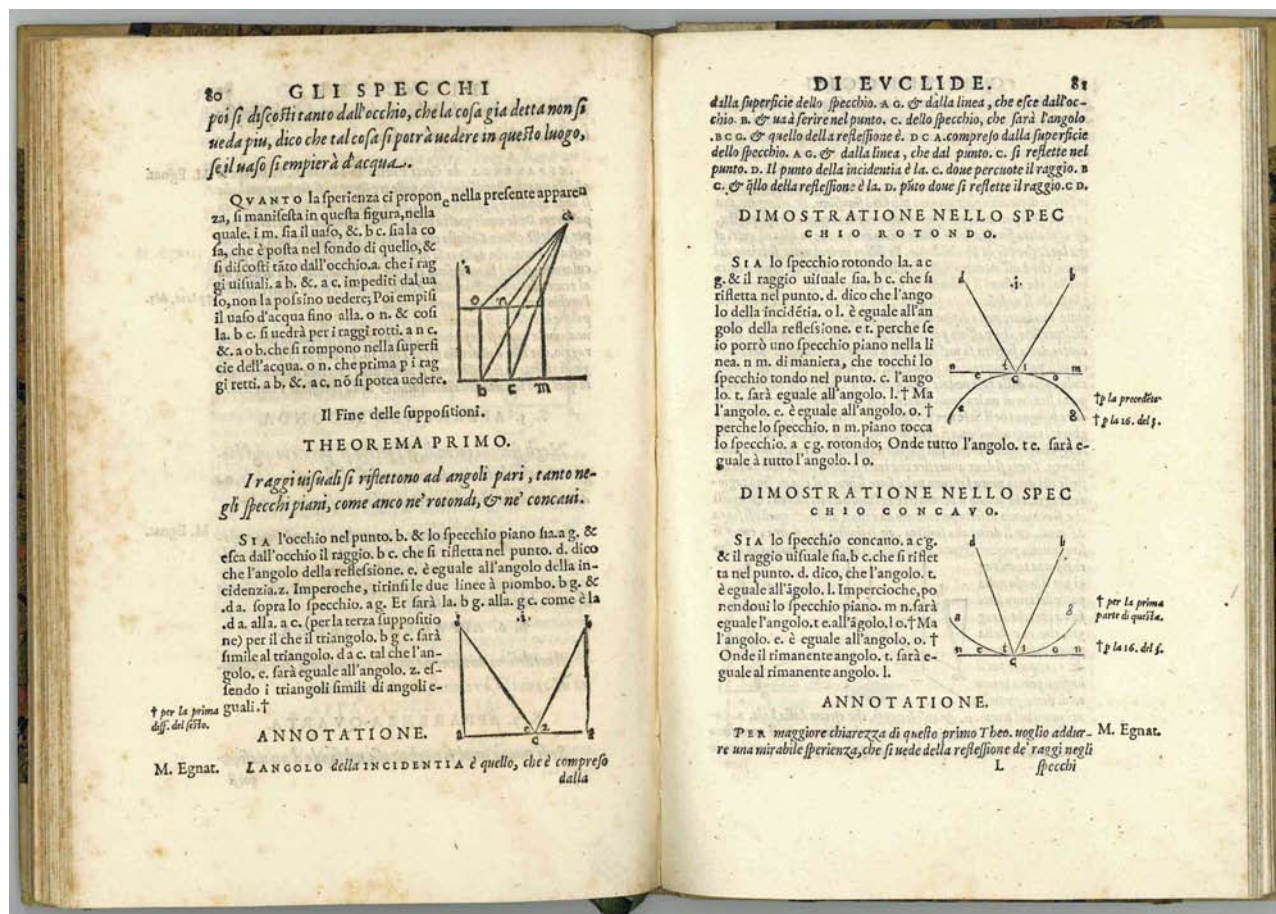
at the cathedral. After completing his mapping of the Perugia area, he accepted a commission from Pope Gregory XIII to map the Papal states. In 1580 Gregory XIII appointed Danti as Papal Cosmographer and Mathematician and so he went to Rome where he also served on the commission to reform the calendar. He undertook a range of other tasks in Rome including being in charge of the painters working on the Vatican. He ended his career back in the church being appointed Bishop of Alatri in Campagna in 1583. But another task he undertook just before his death was to travel to Rome, at the request of Pope Sixtus, to assist the architect Domenico Fontana, who had become architect to the papacy when Sixtus was elected, in moving the Egyptian obelisk from its place in the circus of the Vatican. The obelisk had been brought to Rome in the 1st century AD and Danti and Fontana erected it in 1586 where it now stands in the centre of St Peter's Square in the Vatican. After his return from this trip to Rome, Danti contracted pneumonia from which he died.

His *Trattato dell'uso e della fabbrica dell'astrolabio* (1569) was the first book to be published in Italy on the astrolabe and also contains the earliest known picture of woman using a scientific instrument. In *Le scienze matematiche ridotte in tavole* (1577) Danti produced a compendium of mathematical knowledge including a summary of the fifteen books (now all lost except the first) by his brother Vincenzo. Danti's description of a machine he made to measure the wind appears in *Anemographia* (1578). One of Danti's most interesting publications was *Le due regole della prospettiva pratica di m. Iacomo Barozzi da Vignola* (1583) which is his commentary on Vignola's perspective rules. His last publications was *Trattato del radio latino* (1586), in which is described his surveying instrument (cf. I. Del Badia, *Egnazio Danti*



cosmografo e matematico e le sue opere in Firenze, Firenze, 1881; and *Dizionario Biografico degli Italiani*, XXXII, 1986, by F.P. Fiore; and *D.S.B.*, III, pp. 558-559, by M.L. Righini-Bonelli).

Edit 16, CNCE18359; Adams, E-1021; L.S. Camerini, *I Giunti tipografi editori di Firenze (1571-1625)*, II, Firenze, 1979, pp. 46-47, no. 20; S.F.W. Hoffmann, *Bibliographisches Lexicon der gesammten Literatur der Griechen*, Leipzig, 1839, II, p. 55 and p. 202; P. Riccardi, *Biblioteca matematica italiana*, Milano, 1952, I, 1st part, col. 391, no. 4; L. Vagnetti, *De naturali et artificiali perspectiva – bibliografia ragionata delle fonti teoriche e delle ricerche di storia della prospettiva*, Firenze, 1979, p. 144 and 152. € 3.500,00



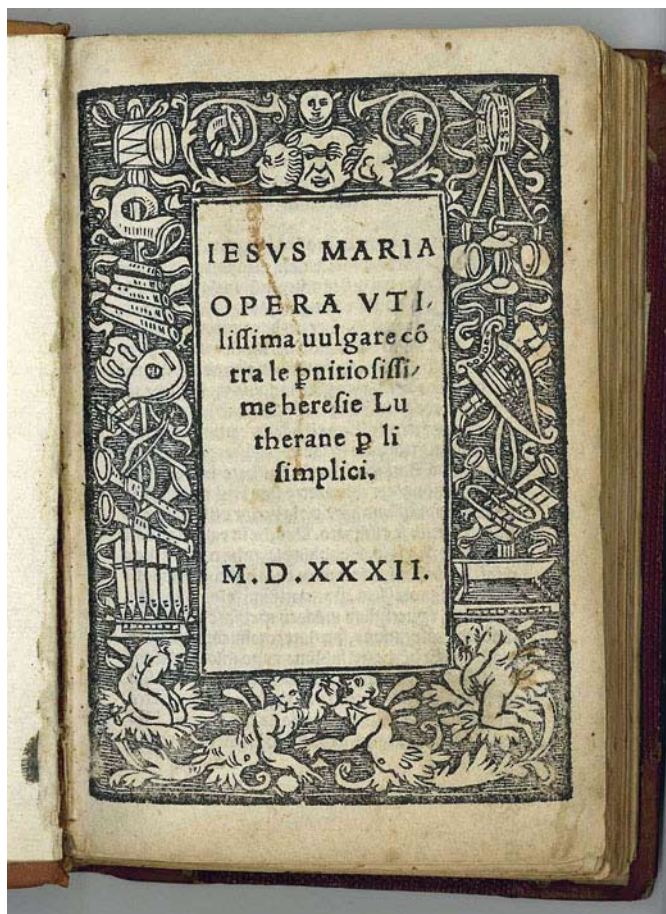
10. [GIOVANNI DA FANO (1469-1539)]. *Opera utilissima vulgare contra le perniciosissime heresie lutherane per li simplici*. (Bologna, Giovanni Battista Faelli, September) 1532.

8vo; early nineteenth century half-calf, gilt lettering on spine; (4), 104 leaves (with errors in the numbering). Title within a woodcut border, whose drawing has been recently attributed to Amico Aspertini (cf. A. Emiliani – D. Scaglietti Kelescian, eds., *Amico Aspertini, 1474-1552, artista bizzarro nell'età di Dürer e Raffaello*, Milan, 2008, no. 147, pp. 328-330, by S. Urbini). Small marginal repair at the title-page, but a very good copy.

RARE FIRST EDITION. With this polemical writing starts the fight against Lutheran propaganda among the people in Italy, as well as

the demonisation of the Reformer, who is called ‘inimico di messer Jesu Christo et de la verità, iniquissimo Antichristo, virulenta et infernale bestia, rabido cane’ (cf. F. Lauchert, *Die italienischen literarischen Gegner Luthers*, Freiburg i.B., 1912, pp. 328-331: “ausserordentlich selten”; and S. Cavazza, *Luthero fidelissimo inimico de messer Jesu Christo*. *La polemica contro Lutero nella letteratura religiosa in volgare*, in: “Lutero in Italia. Studi storici nel V centenario della sua nascita”, Casale Monferrato, 1983, pp. 69-75 e 78-81). In Giovanni da Fano’s polemic Erasmus is clearly associated with Luther (cf. S. Seidel Menchi, *Erasmus als Ketzer und die Inquisition im Italien des 16. Jahrhunderts*, Leiden, 1992, p. 62).

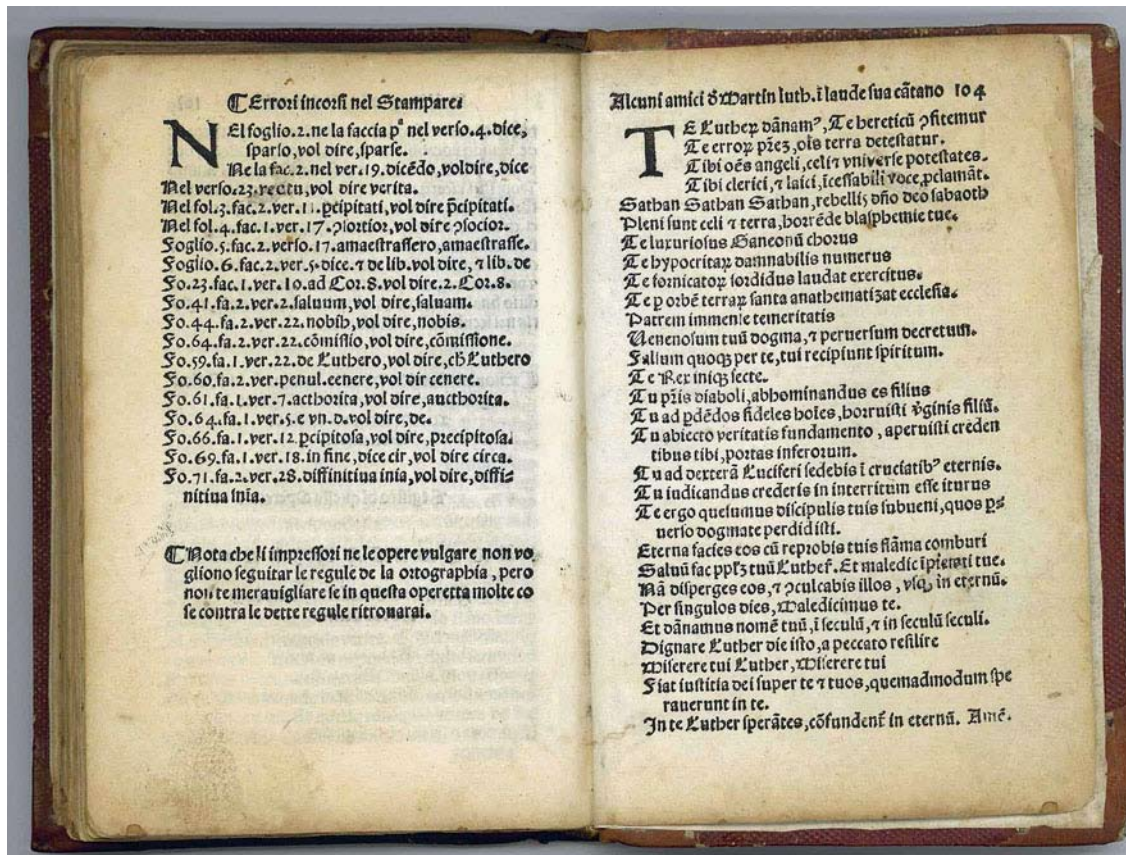
“Nel settembre 1532 apparve a Bologna, presso G.B. Faelli, l’Opera utilissima vulgare contro le perniciosissime heresie lutherane per li simplici, che all’interno reca il titolo leggermente modificato Opera... chiamata incendio de zizanie lutherane, con il quale viene in genere ricordata. Dubbia appare l’esistenza di altre edizioni dell’opera menzionate in diversi repertori (Roma 1535; Anversa 1538, 1589). L’Incendio de zizanie lutherane, dedicato a Paolo Pisotti, ministro generale degli osservanti, è uno dei primi testi antiluterani in volgare e fu composto con il preciso intento di rivolgersi a un pubblico non letterato, dando più chiara notizia dell’insegnamento cattolico, per confutare quindi le tesi di Lutero. Nella trattazione, Giovanni ricorre esplicitamente a tre precedenti scritti antiluterani, che avevano avuto grande ripercussione nella controversistica antiprottestante della prima ora: l’*Enchiridion locorum communium adversus Lutheranos* di J. Eck (1525), ristampato più volte anche in Italia, l’*Excusatio disputationis contra Martinum ad universas ecclesias* di



A. Catarino Politi (1521) e l' *Assertionis Lutheranae confutatio* di J. Fisher. È possibile che Giovanni conoscesse anche le opere antiluterane *Clypeus status papalis* (1523) e *In Lutheranas haereses clypeus catholicae Ecclesiae* (1524) del suo confratello marchigiano Tommaso Illirico. L' *Incendio de zizanie lutherane*, diviso in dodici capitoli, segue lo schema controversistico tradizionale di tesi (esposizione della dottrina cattolica: il "buono seme"), antitesi (esposizione della dottrina ereticale: la 'zizania de falsità') e infine confutazione dei capisaldi luterani (il 'fuoco de verità'). Gli argomenti trattati comprendono l'autorità scritturale, l'autorità della Chiesa, il primato papale, la fede e le opere pie, la confessione auricolare, l'eucaristia, le indulgenze, il purgatorio, la venerazione delle immagini sacre, i voti monastici, il celibato, il digiuno e l'astinenza. Il discorso argomentativo dell' *Incendio* è intercalato da infervorate invettive contro Lutero, apostrofato come Anticristo posseduto dal demonio, 'bestia infernale' e 'rabido cane' (c. 20) e contro i suoi seguaci, 'lupi in veste di pecore', che dovrebbero essere lapidati o bruciati (cc. 17r-18v). Malgrado il tono molto acceso, Giovanni riporta fedelmente pagine intere tratte dalle opere di Lutero, che egli riprende indirettamente attraverso gli scritti antiluterani sopra menzionati. Egli può così citare parti del *De captivitate Babylonica* e dell' *Assertio omnium articulorum M. Lutheri*. L' *Incendio* rappresenta il singolare tentativo di combinare controversistica

dottrinale e pamphlettistica. Giovanni si chiede se il metodo da lui adottato non contribuisca a diffondere l'eresia piuttosto che a combatterla - anticipando con ciò successive preoccupazioni della Chiesa cattolica in casi analoghi -, ma ribadisce infine l'idoneità del proprio procedimento" (D. Von Wille, *Giovanni da Fano*, in: "Dizionario Biografico degli Italiani", LVI, 2001, pp. 17-22; see also O. a Veghel, *Jean de Fano*, in: "Dictionnaire de spiritualité", VIII, Paris, 1974, pp. 506-9).

Giovanni was a member of the noble family of the Pili of Fano, where he was born in 1496. In 1485 he entered the Franciscan order, and soon distinguished himself as a skilled preacher. In 1518 he was elected Minister Provincial of his order. He strongly opposed the reformation of the order and wrote the Dialogo della salute tra el frate stimolato et el frate ragionabile, circa la regula de li frati minori (Ancona, 1527). His preaching was so successful that he obtained the permission to preach in all the provinces of the order in Italy. In 1534 he asked to be admitted in the Capuchin order. During this time he wrote his most important devo-



tional work *Operetta devotissima chiamata Arte de la unione con Dio* (Brescia, 1536). He held several important positions in the Capuchin order and died while he pronounced the Lenten sermon in 1539 (cf. B. da Lapedona, *P. Giovanni Pili da Fano cappuccino (1469-1539). Studio biografico*, in: “L’Italia francescana”, XXXVII, 1962 e XXXIX, 1964).

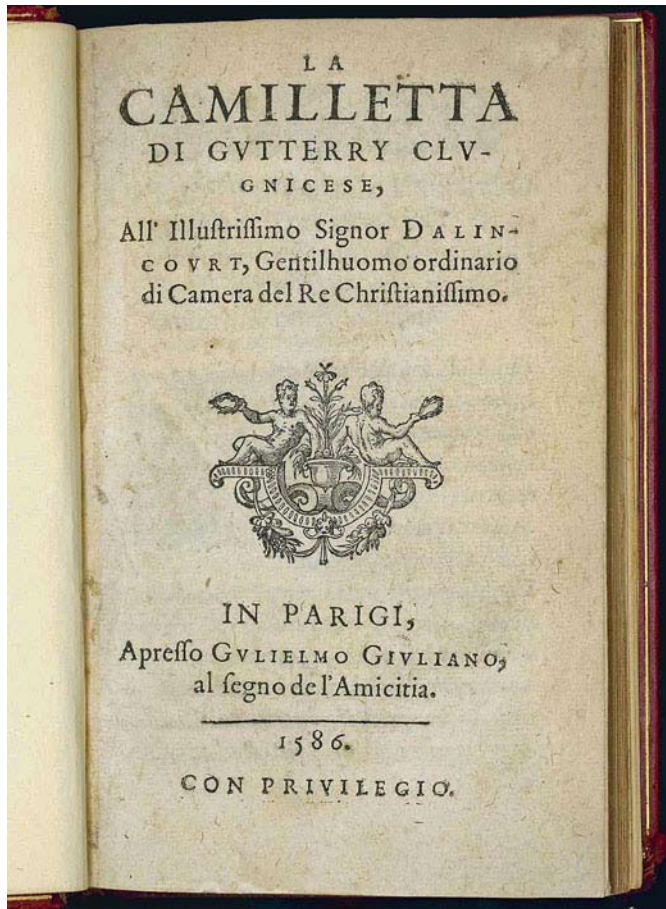
Edit 16, CNCE21073; G. Caravale, *Forbidden Prayer: Church Censorship and Devotional Literature in Renaissance Italy*, Farnham, 2011, p. 121. € 1.500,00

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

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

RARE FIRST EDITION. Dedicated to Charles d'Alincourt (Paris, July 15, 1586), the scion of a powerful French family and a fellow student of the author in Padua, this short novel recalls Gutterry's university years and, although there is no clear indication about where the scene takes place (a pleasant countryside outside an important city), it seems clear that it is Padua, where he studied law from 1583 onward.

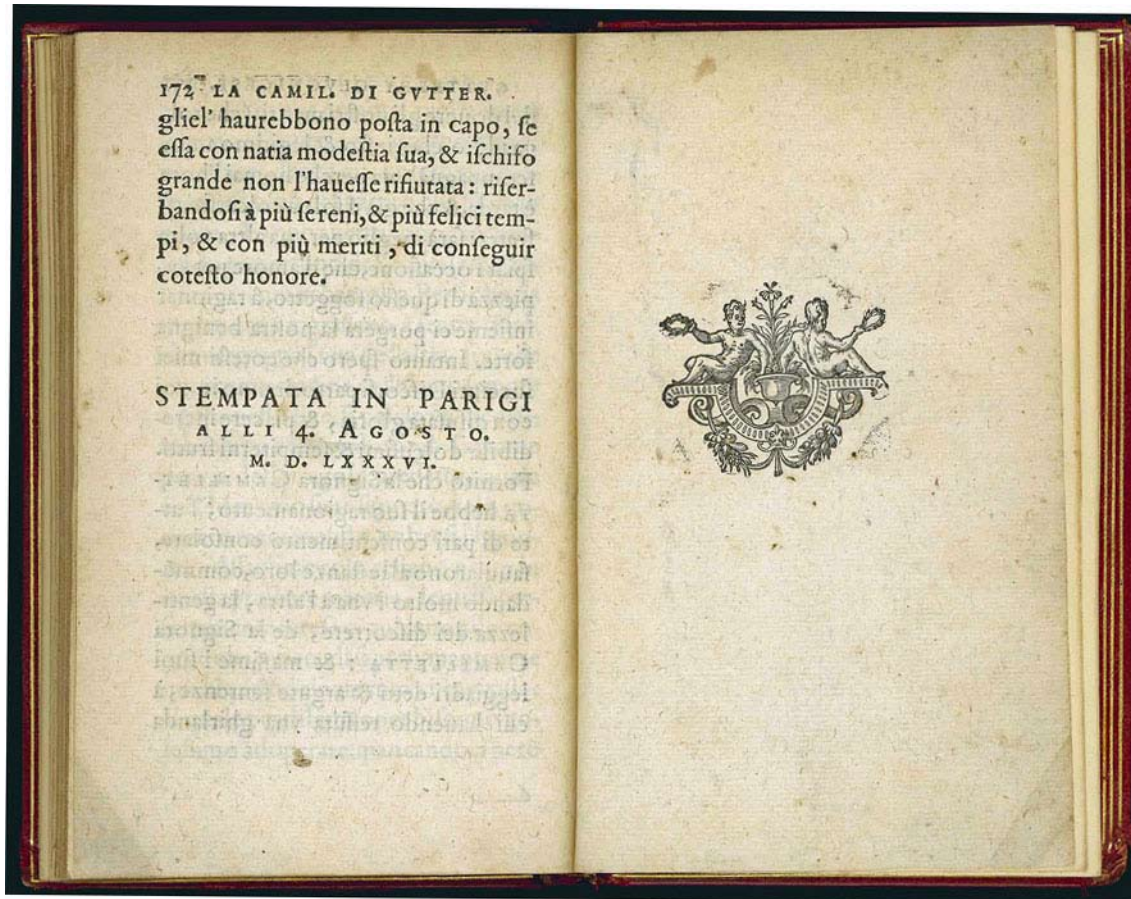
“Egli [Gutterry] ha scritto la sua opera di fantasia e di realtà, *La Camilletta*, tenendo conto delle suggestioni culturali, persino di quelle paesaggistiche, incontrate e sicuramente amate durante il soggiorno nella città di Sperone Speroni e le scorribande nel territorio della Serenissima Repubblica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



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

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

The protagonist of this joyful tale, whose freshness emanates from the youth both of the author and of the characters in the story, is Camilletta who, along with three female friends, discusses with aware competence of the qualities of the perfect lover, not forgetting the most "physical" aspects of the matter. She finds the ideal lover in a middle-aged man, between 25 and 30 years old, in order to thereby prevent the inconstancy of "teneri sbarbatelli" (young greenhorns) and the boredom of the old men, who force women "tutto dì a piatire sopra i cimiteri" (all day to beg in the cemeteries), and, even if they could "aguzzare l'appetito" (whet the female appetite), in the end they would not be able to "satiarlo e ne rimetton la cura al vicino" (to satisfy it and they would ask for help from their neighbour). The lover besides should not be too beautiful, "che il poco bruto, pur che non sia spiacevole, havendo non so che gratia che a quella parte di bellezza supplisca, debba essere più del bello da noi gradito" (because the ugly, when not unpleasant, compensates this lack of beauty with some



kind of grace and therefore should be more welcome to us); on the contrary the beautiful lover, “come sposa, sapendo ch’egli è persona che dev’esser tenuta cara, insuperbisce de si, ch’egli crede che tutte quante dobbiamo haver gratia d’amarlo” (like a bride, knowing that he is a person who is to be cherished, believes that all of us must love him). Moving on to more “practical” issues, Ardelia, intervening at her turn, stresses that “codesto mio amante, oltre a l’esser gentiluomo secreto, sollecito, discreto e avenente, non si sdegnasse... d’aggiungr alle molte sue virtù quella dell’hortolano” (my lover, besides the fact that he must be a secretive, prompt, discreet and good-looking gentleman, should not disdain to also have the virtue of the ortolan). There are then many references to the poor husbands and suggestions on how to fool them, getting away with it.

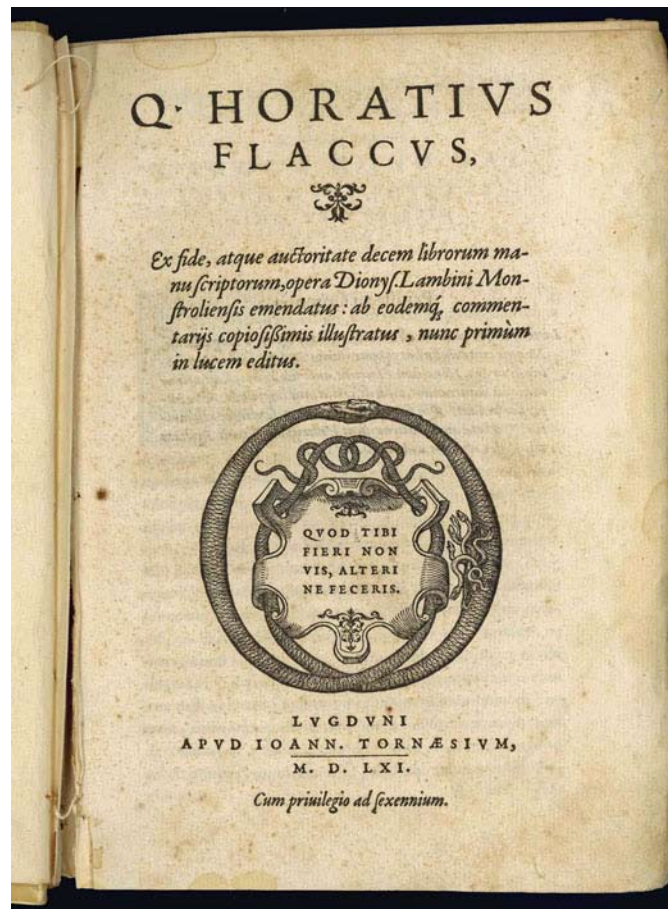
Born at Cluny presumably around 1550, Gabriel de Guttery studied law in Padua. From the registers of the university it is apparent that in 1583 he was elected councilor for the Nation of Burgundy. In his college years he met Charles d’Alincourt, the dedicatee of this work, who back in France wanted his friend at his side. Besides the *Camilletta*, his first work, Guttery also wrote the erotic novel *La Priapea* (Paris, 1586), based on Aretino’s *Ragionamenti*, an *Orazione funebre intorno alla morte dell’eccellentissimo duca di Gioiosa, Amiraglio di Francia, e Governatore di Normandia* (Paris, 1587), and translated into the French the *Histoire et vie de Marie Stuart*, which was published at Paris in 1589 with a dedication to Alincourt’s mother. After that year we lose any track of him (cf. É. Picot, *Les français italianisants au XVI^e siècle*, Paris, 1907, II, pp. 259-267).

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

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

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

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



FIRST LAMBIN EDITION OF HORACE, a milestone in the history of that text and of classical philology in general. It was the best edition for a long time, at least until Richard

Bentley, due to Lambin's copious commentary and consultation of important manuscripts.

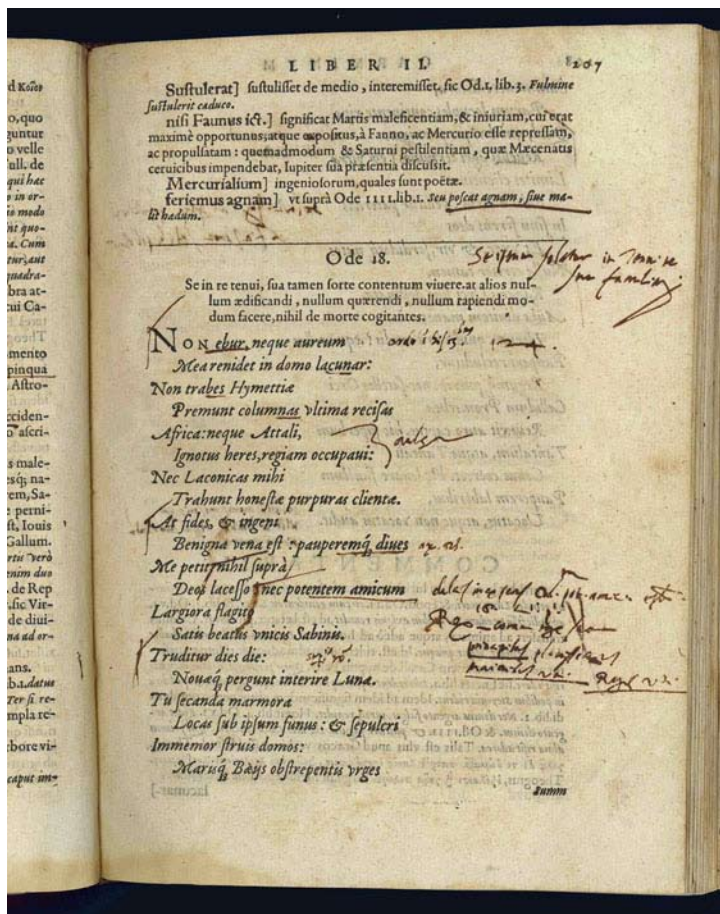
“Denys Lambin... won a wide reputation by his great editions of Latin authors. The first of these was his Horace (1561). He had gathered illustrations of his author from every source; and he had collated ten MSS, mainly in Italy. The text was much improved, while the notes were enriched by the quotation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

“The readers he has foremost in mind are not schoolboys so much as his professional colleagues. The judicious reading of the text of Horace is the business of Lambin in his general comments as well as in his discussion of manuscript variants. He elucidates Horace's pronouncements on poetry by very exact, very cogent paraphrase which makes fine distinctions of meaning” (*The Cambridge History of Literary Criticism*, III, p. 76).

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

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

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



“THE MOST UNIQUE – AND PROBLEMATIC – CASE OF FEMALE IMPERSONIFICATION” (M.K. RAY)

13. [LANDO, Ortensio (ca. 1512-1556)]. *Lettere di molte valorose donne, nelle quali chiaramente appare non esser ne di eloquentia ne di dottrina alli huomini inferiori*. Venezia, Gabriel Giolito de' Ferrari, 1548 (in fine: 1549).

8vo; 19th century half vellum over boards, manuscript title on spine; 161, (3, the last is a blank) ll. Printer's device on the title-page and at the end. Although the running title says “Libro primo”, a second book was never published. A nice copy.

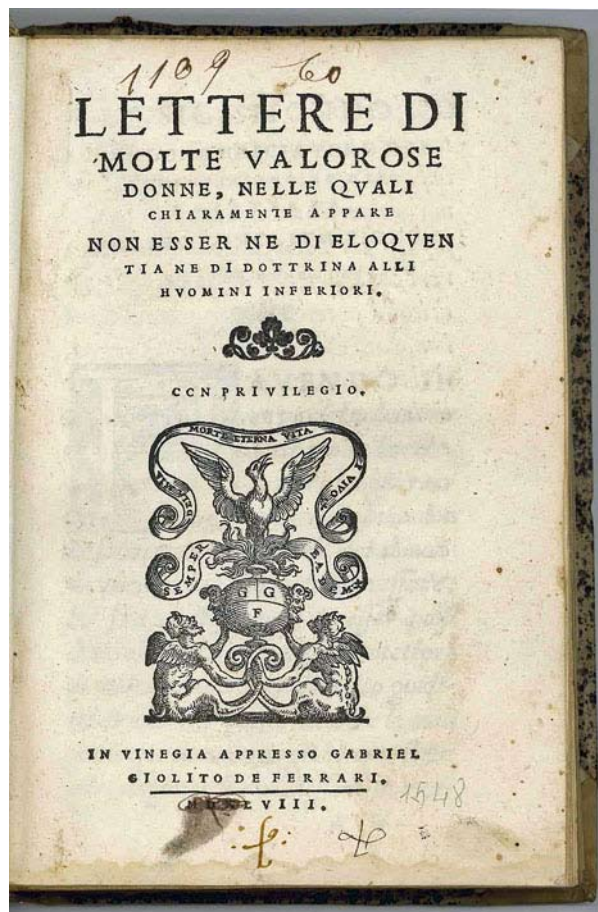
FIRST EDITION, first issue. The volume opens with an anonymous dedication to Sigismondo Rovello, English ambassador to Venice (dated Venice, October 23). Lando's name appears only in the final advice to the reader by Bartolomeus Pestalossa Rhetus (l. X1v).

“Perhaps the most unique – and problematic – case of female impersonification among sixteenth century letterbooks is the *Lettere di molte valorose donne, nelle quali chiaramente appare non esser ne di eloquentia ne di dottrina alli huomini inferiori*, an anthology of women's letters published anonymously by Ortensio Lando in 1548. The first book of ‘women's’ letters (either genuine or male-authored) to follow in the wake of Aretino's ground-breaking epistolario, the *Valorose donne* were also the only anthology of the period to consist entirely of letters exchanged between women. Comprising 253 letters on subjects from marriage and children to literature and religion, the *Valorose donne* are unconventional in another sense as well, for they constitute a particularly flamboyant case of epistolary ventriloquism in which Lando, a lover of masquerade and paradox, disguises himself in the supposed letters of 181 different women. Varyingly polemic, reproving, instructive, playful, and even comic, the *Valorose donne* are a seemingly unrelated melange of epistles threaded with citations from classical and modern authorities, on a range of subjects from the serious to the absurd. The majority of letters bear the names of women who really existed, but some women are almost certainly invented by Lando, creating juxtaposition of real and imagined epistolary characters that adds to the anthology's illusionary, deceptive structure. Dates, as well as references to specific places or events, are vague, and most of the letters appear to exist more for the sake of making a point than as part of any actual epistolary exchange, a facet intensified by the apparent lack of an internal logic to the letters. No one thematic thread recurs with enough frequency to offer an immediate key for interpretation or a unifying framework for the anthology. Rather, it is difficult to discern a dominant point of view, for, in typical Landanian fashion, one letter's argument is contested by another's. The complicated issue of authorship raised by the extensive impersonification, along with the seemingly unorganized and often contradictory content of the letters themselves, render the *Valorose donne* a text that defies easy categorization or analysis” (M.K. Ray, *Female Impersonification: Ortensio Lando's 'Lettere di molte valorose donne'*, in: “Writing Gender in Women's Letter Collections of the Italian Renaissance”, Toronto, 2009, pp. 45-46).

“Le donne valorose entrano nella storia della letteratura attraverso un'impostura e con quella ‘canina eloquenza’ che l'autore, Ortensio Lando, attribuiva burlescamente alla propria scrittura... Primo vistoso segnale del gioco letterario è il nome di una delle destinatarie: Clara Burla. L'autore stesso avverte della simulazione: non veste i panni del segretario o del ghost-writer... Se ogni discussione sull'antologia giolitiniana deve inevitabilmente affrontare il problema della paternità landiana dell'opera, uno dei tanti nodi da chiarire rimane quello

delle relazioni dell'autore con alcune donne che qui compaiono nel ruolo di epistolografe e che sembrano avere, come Isabella Sforza, una quotidiana familiarità con la lettura e la discussione religiosa. Con quali criteri è redatta la lunga lista di mittenti e destinatarie? Vi compaiono due agostiniane, un'ebrea, la clarissa Lucrezia Borgia; mogli di facoltosi mercanti, di giureconsulti e diplomatici; donne note nelle corti e nelle accademie; parenti di alti dignitari ecclesiastici come il principe-vescovo di Trento; élite colta e filo-riformata di Lucca e Modena, aristocrazia bresciana come i Martinengo e gli Averoldi nelle cui biblioteche figurano le opere di Erasmo; aristocrazia di Mantova come i Valenti, di Ferrara come i Tassoni e i Giglioli; famiglie legate agli Sforza come i Bigli di Milano, i Giordani di Pesaro e i Valentini di Modena, antica nobiltà feudale del Regno come Isabella Villamarini di cui si conserva un'importante carteggio; feudalità nuova come i conti di Montelabate; casate politicamente influenti come i Rangone, mogli e madri di committenti come Francesca Trivulzio e Maddalena Alberti; corrispondenti di Pietro Aretino,...; Sibilla Seva Tolomei già nota al pubblico dalla princeps giolitina delle *Lettere* di Claudio Tolomei (1547), Isabella Bresegna che pochi anni più tardi avrebbe scelto l'esilio per sfuggire all'Inquisizione e che qui figura come

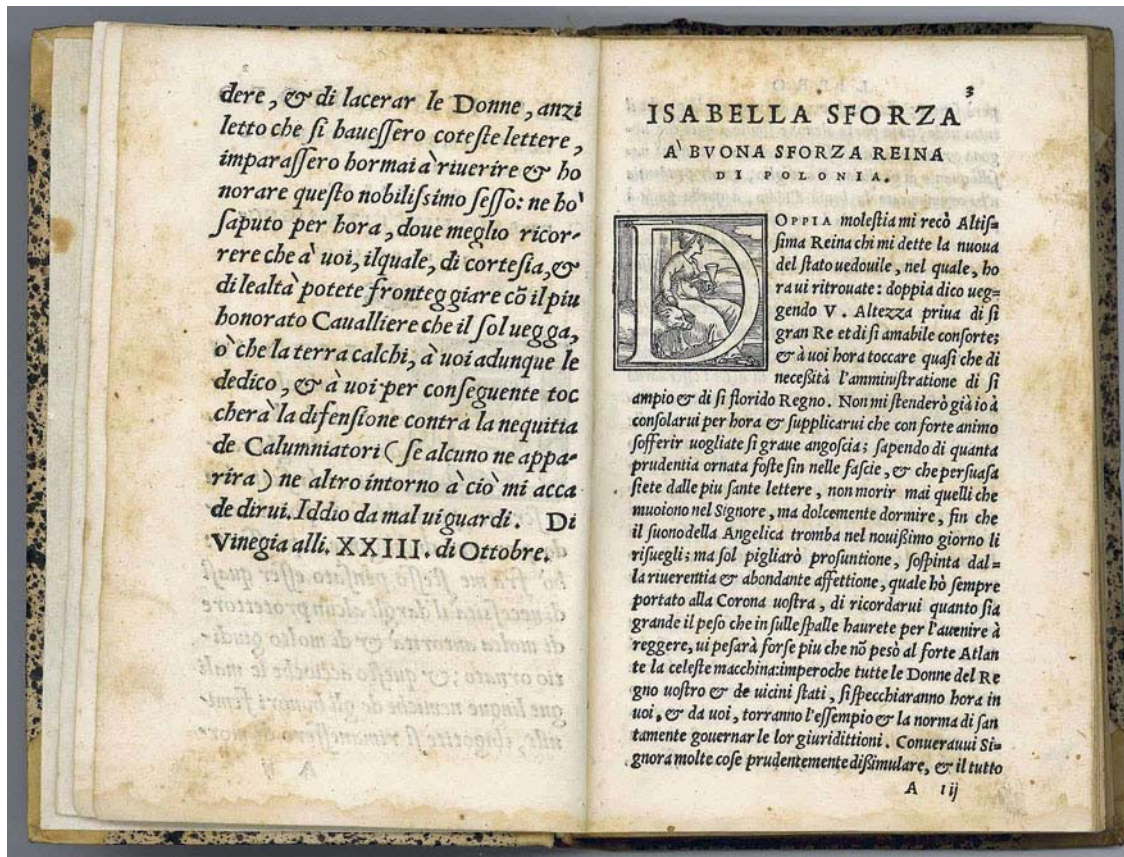
destinataria di un'esortazione a perseverare nella fede. Come si passa dal maschile singolare al plurale femminile?... Proprio in apertura della raccolta, nella consolatoria di Isabella Sforza per la vedova del re Sigismondo di Polonia, Bona Sforza, appare tra le virtù di una sovrana un consiglio nicodemitico che è una possibile chiave di lettura per l'intero epistolario: 'molte cose prudentemente dissimulare, e il tutto però sapere' (c. 3r-v)... Sembra emergere abbastanza chiaramente che Lando vuole rappresentare diverse voci non solo del dibattito religioso ma anche del dissenso femminile, voci diverse per cultura e storia: rappresentanti del cenacolo valdesiano di Napoli come Giulia Gonzaga che scrive dal convento di San Francesco, donne poi indietreggiate davanti alla repressione come Lucrezia Gonzaga che abiurerà nel 1568, Isabella Villamarini che per timore del viceré di Napoli don Pietro di Toledo chiedeva la distruzione delle carte del processo per eresia del 1546; altre che scelgono l'esilio come Isabella Bresegna, ma anche la figlia di uno dei suoi protettori, la nobile modenese Lucrezia Pico Rangone pubblicamente accusata di leggere il Sommario delle Sacre Scritture, un libro diffuso in Italia proprio da agostiniani lombardi, ex-confratelli di Lando... Sarebbe ingenuo dedurre dalla sola fonte letteraria un attivo coinvolgimento di queste donne nel movimento filo-eterodosso, solo perché qui "letterariamente" accomunate. Tuttavia, la nomenclatura che rinvia ai circoli del dissenso è troppo puntuale e quasi ossessiva per essere sottovalutata. I pochi sondaggi di cui qui si rende conto sono capaci di dare una fisionomia all'antologia, che sembra saldamente ancorata al piano della storia, da sembrare quasi un instant-book. l'autore mette qui a stampa una ragnatela di rapporti di solidarietà, una sua 'militia christiana' (c. 102v) non sconfitta, che forse sosteneva i dissidenti. Non solo vuole assicurarsi un uditorio femminile, ma probabilmente anche consolidare i rapporti con



chi condivideva qualche simpatia per la Riforma, cercare nuovi consensi presso alcune donne degli ambienti patrizi, garantite dal loro ceto sociale, per torvare appoggi o comunque evitare le persecuzioni” (F. Daenens, *Donne valorose, eretiche, finte sante. Note sull’antologia giolitina del 1548*, in: “Per lettera. La scrittura epistolare femminile tra archivio e tipografia, secoli XV-XVII”, G. Zarri, ed., Roma, 1999, pp. 181-183, 192 e 203; see also M.K. Ray, *Un’officina di lettere: le ‘Lettere di molte valorose donne’ e la fonte della ‘dottrina femminile’*, in: “Esperienze letterarie”, XXVI, 2001, 3, pp. 69-91; and S. Pezzini, *Dissimulazione e paradosso nelle ‘Lettere di molte valorose donne’ (1548) a cura di Ortensio Lando*, in: “Italianistica”, XXXI, 2002, 1, pp. 67-83).

Born in Milan, Ortensio Lando studied there under Alessandro Minuziano, Celio Rhodogino and Bernardino Negro. He continued his studies at the University of Bologna and obtained a degree in medicine. For five years (1527 to 1531) he retired in various Augustinian convents of Padua, Genoa, Siena, Naples and Bologna studying various humanistic disciplines, among them Greek. In these years he became acquainted with the works of Erasmus and kept friends with various scholars with Evangelical inclinations as Giulio Camillo Delminio and Achille Bocchi. After a short stop in Rome he preferred to leave Italy and settled at Lyon, where he worked as editor in the printing

house of Sébastien Gryphe. Here he also met Etienne Dolet and published his first work *Cicero relagatus et Cicero revocatus* (1534). Then began his wandering live and in the next twelve years he is found in Basel, where he published *Erasmii funus* (1540) and attracted the anger of the city’s Reformed church. He visited France and was received at the court of King Francis I. He reappeared at Lyon in 1543, where he had printed his first Italian and most successful book *Paradossi* (1543). He then visited Germany, and claims also to have seen Antwerp and England. At Augsburg he was welcomed by the wealthy merchant Johann Jakob Fugger. In 1545 he is found in Pienza, where he was received by Lodovico Domenichi and Anton Francesco Doni in the Accademia degli Ortolani. Then followed a decade of relative peace in which Lando’s life became stabilized on Venetian territory. He was present at the opening of the Council of Trent and found a patron in bishop Cristoforo Madruzzo. In Venice he worked for various printers, mainly for Giolito and often met Pietro Aretino, with whom he had already a correspondence since several years.



In 1548 he translated Thomas More's *Utopia*, wrote *Commentario delle più notabili mostruose cose d'Italia* and published *Lettere di molte valorose donne*, the first collection of letters by women. He was also very active in the coming years and published numerous works, in which he criticized the traditional scholarship and learning and in which he showed close sympathy with the Evangelical movement. In fact all his writings appeared first in the Venetian indices and also in the *Index Romanus*. Lando's genius is essentially humorous and paradoxical. His faculty for seeing the other side of things, and his readiness to challenge the most settled convictions of mankind, were accompanied by an equal readiness to refute his own conclusions. Thus the advocate of intellectual topsy-turvy was also the defender of the conventional. In reality, Lando with all his dialectical skill and wealth of illustration, is an inveterate joker, and it could be said that in his most elaborate disquisitions he is, with however grave a face, only laughing in his sleeve (cf. S. Seidel Menchi, *Chi fu Ortensio Lando?*, in: "Rivista Storica Italiana", 106/3, 1994, pp. 501-564).

"Ortensio Lando treated the important issues and esteemed authorities of learning with a studied nihilism which mocked the whole structure. He defended first one side and then the other of sixteenth-century debates, leaving the impression with his readers that neither opinion was worth commitment. He criticized through ironic paradoxes... If Niccolò Franco was humorous, Lando was bitter and he named his targets more often" (P. Grendler, *The Rejection of Learning in Mid-Cinquecento Italy*, in: "Studies in the Renaissance", New York, XIII, 1966, p. 239).

G. Melzi, *Dizionario di opere anonime e pseudonime*, Milano, 1852, II, p.115; Edit 16, CNCE26078; Adams, L-562; S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, Roma 1890, I, pp. 213-214; A. Quondam, *Le "carte messaggere". Retorica e modelli di comunicazione epistolare per un indice dei libri di lettere del Cinquecento*, Roma, 1981, p. 280; J. Basso, *Le genre épistolaire en langue italienne (1538-1662). Répertoire chronologique et analytique*, Roma, 1990, I, pp. 139-140. € 2.500,00

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

4to. (16), 710, (2: errata) pp. With the large printer's 'maraudeur' device on the title-page (a man climbing on a tree within a rich frame with putti and two female figures, probably vestals). Early 17th century vellum over boards, morocco label with gilt title on spine, marbled edges. Slightly waterstained (especially at the beginning of the volume) and browned in places, but a fine, genuine copy.

RARE FIRST EDITION. According to GLN 15-16 (*Bibliographie de la production imprimée des 15e et 16e siècles des villes de Genève, Lausanne et Neuchâtel*) there are extant at least ten imprints with the date 1587. They can be grouped into two major groups according their

size and pagination. A first group with 710 pages in-quarto and in octavo and a second group with 847 pages in-octavo only. Of both groups there exists an early (first?) issue with an errata leaf, and a second issue without errata. The first group presents several variants of the title-page and preliminary matter, three in-quarto (one with the printing place Basel, one with Genève, and one without printing place) and two in-octavo (one without printing place and one with Basel); of the second group three variants are known (one with the printing place Genève, and two with Basel - one with the printer's 'maraudeur' device and one with a typographical ornament). There exist two issues with 776 pages in-8vo and 1012 pages in 16mo respectively, which seem to be printed later in that year (maybe pirated editions) (cf. M. de Pooter, *Materials for an edition of 'The Politicke and Militarie Discourses' of the Lord de La Noue*, Thesis, Montreal, 1974, pp. 68-77).

The present copy, with 710 pp., the 'maraudeur' device on the title-page and the errata leaf at the end, is the true first edition. The reason why certain copies have Basle and others Genève (the correct address) as printing place is not known: but may be for political reasons the various variants were only for sale in certain countries, because La Noue was a Huguenot.

La Noue wrote the *Discours politiques* mainly during his imprisonment (1580-1585) in the Limburg castle in the Netherlands. Unable to stay in France after his release because of the law of 1585 against Protestants, requiring all to abjure or leave the country, La Noue went to Geneva, apparently with the approval of Henry III. His task was to defend the city against an expected attack by the duke of Savoy. In Geneva he met Philippe de Canaye, sieur du Fresne. In the latter's dedicatory letter to the King of Navarre, dated at Lausanne, April 1, 1587, du Fresne



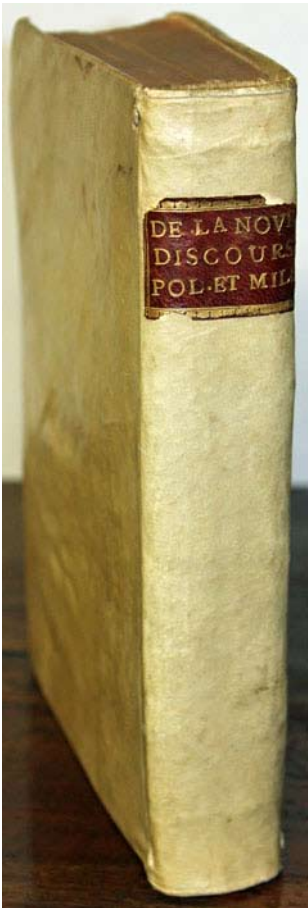
tells how he came to publish the *Discours politiques*. One day his attention was drawn to a pile of papers, thrown in disorder into a corner, dismissed by La Noue as scribblings with which he had occupied his time in prison, written only for himself and not polished for public perusal. When du Fresne had begged the entire book, piecemeal, he tried to persuade La Noue to publish it. Failing to get his consent, he published it himself without La Noue's knowledge. The work became an instant success and his importance among his contemporaries is proved by the fact that it was at once presented by Walsingham to the queen, that it was translated into English within a year of its publication, and that this was closely followed by a German translation and a Dutch adaptation.

The first four discourses give a heart-rending picture of France, torn asunder by civil strife. The fifth and sixth discuss the education of a prince, while seven through twelve criticize French nobility. Thirteen through nineteen are devoted to a description of the Spanish armies and La Noue's own suggestion for improving the French military forces. In twenty through twenty-two, he pleads for Christian unity against the Turk. In the twenty-third he speaks of the 'pierre philosophale', which he believes to be spiritual and not material. Twenty-four and twenty-five are his religious meditations, and twenty-six describes the French Wars of Religion (cf. G. de Piaggi, *Les discours moraux, politiques et militaires de François de La Noue*, in: "Annales de la Faculté des Lettres et Sciences Humaines d'Aix", XLIV, 1968, pp. 183-236).

"Le lecteur des Discours découvre avec plaisir non pas les réminiscences décousues d'un vieux guerrier hargneux mais un témoignage équitable qui impressionne par sa franchise et sa bonne foi, qualités rarissimes à l'époque des guerres de religion. L'on comprend facilement pourquoi Montaigne a pu s'émerveiller de 'la constante bonté, douceur de meurs et facilité consciencieuse de Monsieur de la Nouë, en un telle injustice de parts armées, vrai eschole de trahison, d'inhumanité et de brigandage, où toujours il s'est nourri, grand homme de guerre et très-experimenté'" (W.H. Huseman, *La personnalité littéraire de François de La Noue, 1531-1591*, Paris, 1986, p. 8).

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

François de La Noue was born into an old Breton noble family. He began his military career in Italy before 1558. Returning to France, he embraced Calvinism and became a key Huguenot leader in the religious wars after 1562. An able soldier, La Noue seized Orléans in 1567 with just fifteen horse-men and led the Calvinist rear guard at the battle of Jarnac (March 1569). He was captured at Moncontour seven months later, but soon released. La Noue lost his left arm while besieging Fontenay-le-Comte (1570). The limb subsequently was replaced by an iron hook, hence his nickname 'Bras de Fer' (iron arms). After the peace of 1570 he fought in the Spanish Netherlands until recalled to France following the Saint Bartholomew's Day massacre on August 24, 1572. At that time he agreed reluctantly to bring Calvinist La Rochelle to an accommodation with Charles IX, only to lead the Huguenots in a new rebellion in 1573. With peace restored in 1577, La Noue returned to Flanders, where he was captured in 1580.



While incarcerated he wrote his *Discours politiques*. He was released in 1585 and rallied to Henry IV in 1589. He distinguished himself in the battles at Senlis (1589), Arques (1589), and Ivry (1590). La Noue died on August 4, 1591 from wounds received at the siege of Lamballe (cf. W.H. Huseman, 'Bayard Huguenot' ou 'le plus ingrat gentilhomme que iamais naquist en France'? *Un réexamen de la carrière de François de La Noue*, in: "Bulletin de la Société de l'histoire du protestantisme français", 130, 1984, pp. 137-173; and H. Hauser, *François de la Noue, 1531-1591*, Paris, 1892, passim).

VD 16, L-428; GLN 15-16, no. 3254; Eug. Haag-Em. Haag, *La France protestante*, Paris, 1856, VI, p. 292.

€ 4.500,00

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

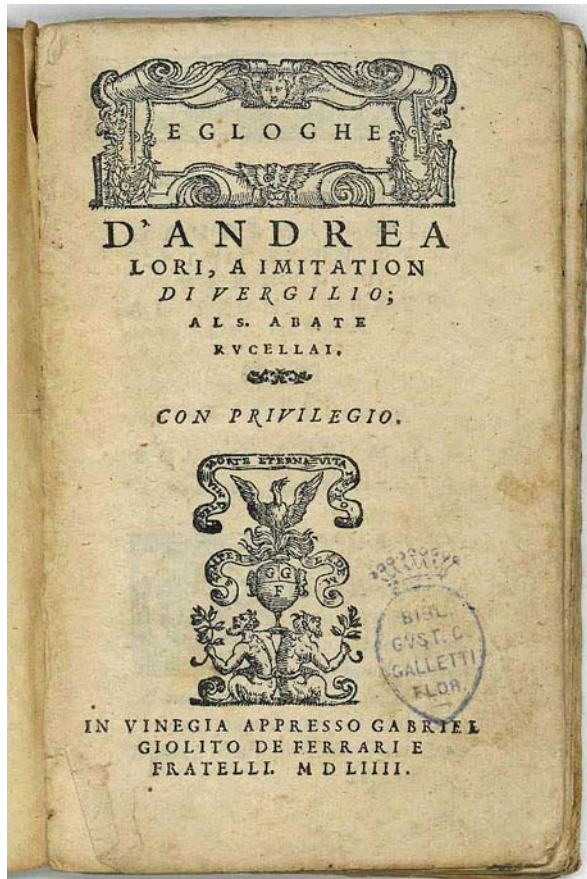
12mo; later cardboards with inked title on front side (spine strengthened); 49, (1) ll. Printer's device on the title-page and the end. Some marks of use, margin somewhat narrow, but altogether a good copy from the library Galletti-Landau.

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

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

Lori was born in Florence around 1520. About his life very little is known. But the facts which led to his death sentence issued against him on June 16, 1579, for a crime committed by him together with the well known Venetian writer and publisher Celio Malespini are well documented. Actually they put up a fraud against the Florentine merchant Neri Guardi (who was beheaded in Rome in 1578) and the banker Ruberto di Filippo de' Ricci, making counterfeit coupons and falsifying bets. After their arrest, during the trial it also came out that Lori, in May 1578, had broken into the shop of Bartolommeo di Nicolò Balsimelli da Settignano, stonecutter of S. Maria Maggiore, stealing precious stones and alabasters of various colours. Lori was hanged in Florence on July 4, 1579. Malespini, the same who in 1580 will publish a pirate edition of the *Gerusalemme Liberata*, successfully avoided the sentence, escaping from town. After the death sentence had been pronounced, a false rumour spread that Lori had the life spared. In those days his friend Grazzini (called il Lasca) wrote some octaves in defence of Lori under the title *Scusatione per messer Andrea Lori*.

Lori had close relationships with many scholars of the time such as Giovambattista Gelli, Benedetto Varchi, Tommaso Porcacchi, Ludovico Dolce and, especially, Ludovico Domenichi, who repeatedly republished his translation of the *Bucolicae* together with Vergil's other works



(*L'opere di Vergilio*, Venezia, Farri, 1552). Several poems by Lori appeared in various contemporary lyrical anthologies. He also staged and edited the play *Flora* by L. Alamanni, writing the *Intermezzi* (Florence, L. Torrentino, 1556). Two years before he had promoted the posthumous printing of two plays by Lorenzo Comparini, *Il Pellegrino, et il Ladro* (Venice, G. Giolito, 1554) (cf. *Dizionario Biografico degli Italiani*, LXVI, 2007, by F. Pignatti).

Edit 16, CNCE27087; Adams, L-1500; S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, Roma 1890, I, pp. 422-425; C. Kallendorf, *A Bibliography of Renaissance Italian Translations of Vergil*, (Firenze, 1954), p. 54; G. Mambelli, *Annali delle edizioni virgiliane*, (Firenze, 1954), p. 228, no. 999; A. Nuovo & Ch. Coppens, *I Giolito e la stampa nell'Italia del XVI secolo*, (Genève, 2005), p. 496, no. 36; F.L.A. Schweiger, *Handbuch der classischen Bibliographie*, (Leipzig, 1834), II.2, p. 1228. € 650,00

16th century love poetry

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

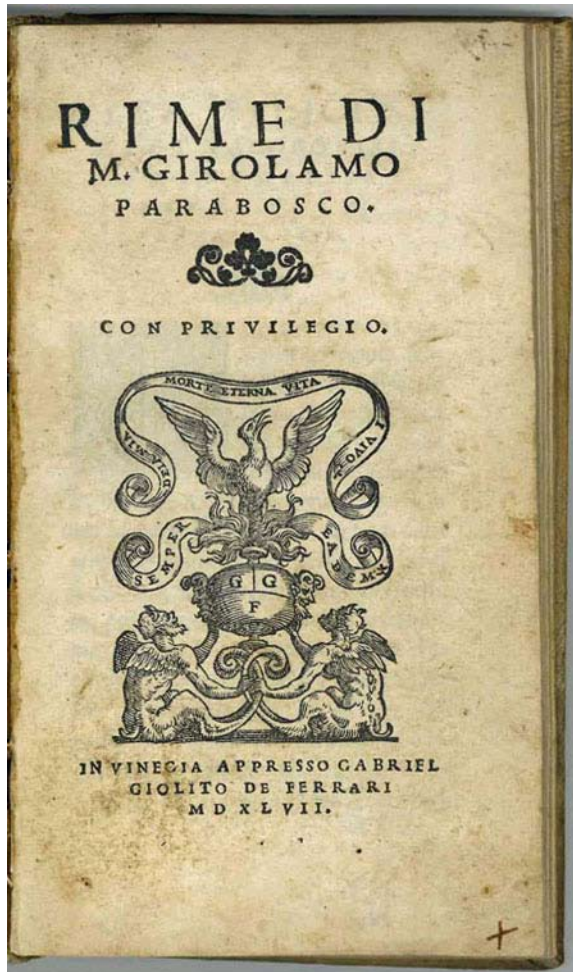
12mo; later vellum over boards, manuscript title on spine; 65, (5), (2 blank) ll. Printer's device on the title-page and at the end. Title-page a bit soiled, some light foxing, but a very good, genuine copy.

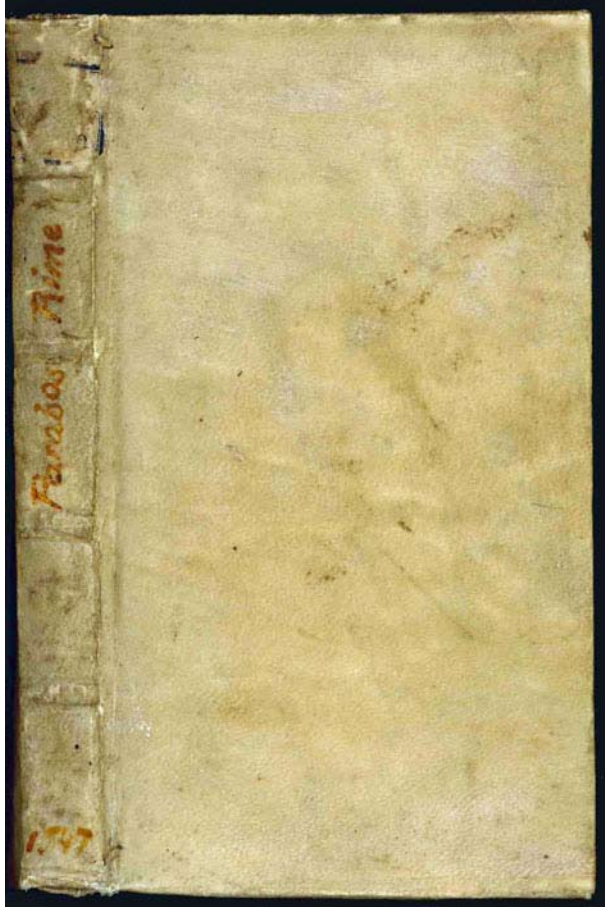
PARTLY ORIGINAL EDITION. Parabosco published the first part of his verses in 1546 with a dedication to Eleonora de' Medici. The following year he reissued a selection of those poems, adding some new compositions, and decided to have them published with a new dedication to Anna d'Este.

“Nel 1546 aveva il Parabosco pubblicata la Prima parte delle rime in Venezia, presso Tommaso Botietta in 8vo, dirigendola ad Eleonora de' Medici duchessa di Firenze. In questa nuova pubblicazione del 1547 l'autore riprodusse una parte delle medesime composizioni, insieme con altre inedite e, considerandola come libro nuovo, la dedicò ad Anna da Este principessa di Ferrara, in lode della quale sono i primi sonetti che vi si leggono. Ma il Parabosco, come altri contemporanei, fu solito valersi delle cose proprie in più modi, e farne cucina con più salse. Le ottave in lode di Venezia, che sono stampate in questo libretto (p. 19), furono da lui ristampate l'anno 1548 nel Tempio della Fama; e così ne trasse trentadue ballate o madrigali (salvo errore nel contarli), per aggiungerli con altri nel Primo libro de' madrigali stampato nel 1551; e forse si trovano nei suoi rarissimi e quasi ignoti libri di Madrigali colla musica. La Seconda parte delle rime, dove stanno otto capitoli burleschi, uscì poi in luce nel 1555 a Venezia, presso Francesco e Pietro Rocca fratelli; ed in questa sono ripetuti tre sonetti della edizione giolitina” (S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, Roma, 1890, I, p. 147).

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

Little is known of Girolamo Parabosco's early education, but he had his first instruction from his father Vincenzo, who was an organist at the cathedral of Brescia. According to Zarlino (*Sopplementi musicali*, 1588, p. 326), in 1541 he became a pupil of Adrian Willaert (who was eulogized in his comedy *La Notte*). He made several trips to Florence, Urbino, Ferrara, Piacenza, Brescia, Padua and Verona. Returning to Venice, he was appointed in 1551 first organist at St.





Mark's, retaining this post until his death. He was active in literary and musical academies in Venice and knew Anton Francesco Doni, Andrea Calmo, Pietro Aretino and Titian. Parabosco was not only a talented dramatist (he published eight comedies between 1546 and 1556), but also a skilled poet (*Madrigali*, 1546; *Il Tempio della Fama*, 1548) and a writer of 'novelle' (*I Diporti*, ca. 1550). Almost all his music production is now lost (cf. F. Bussi, *Umanità ed arte di Girolamo Parabosco. Madrigalista, organista e poligrafo*, Piacenza, 1961, pp. 7-44).

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

17. **PASQUALI, Giambattista** (1702-1784). *Catalogus librorum aliquot, qui venales prostant Venetiis apud Jo. Baptistam Pasquali hoc anno 1752.* [Venezia, 1752].

Small 8vo; original wrappers; 94, (2 blank) pp. No copy in ICCU; OCLC, 464765449 (BNF). The prices are not indicated.
(we offer together:)

PASQUALI, Pietro (d. after 1806). *Catalogus recentior librorum omnium, quorum vel unicum, vel pauca tantum exemplaria, vel propriis typis editos, vel aliunde, prostant venales apud Petrum Pasquali Jo. Baptistae Filium. Continens etiam libros tum Latinos, tum Italicos partim veteres ac rariores, partim etiam recentiores et esimios, qui in variis Europae Regionibus editi sunt.* Venezia, 1795.

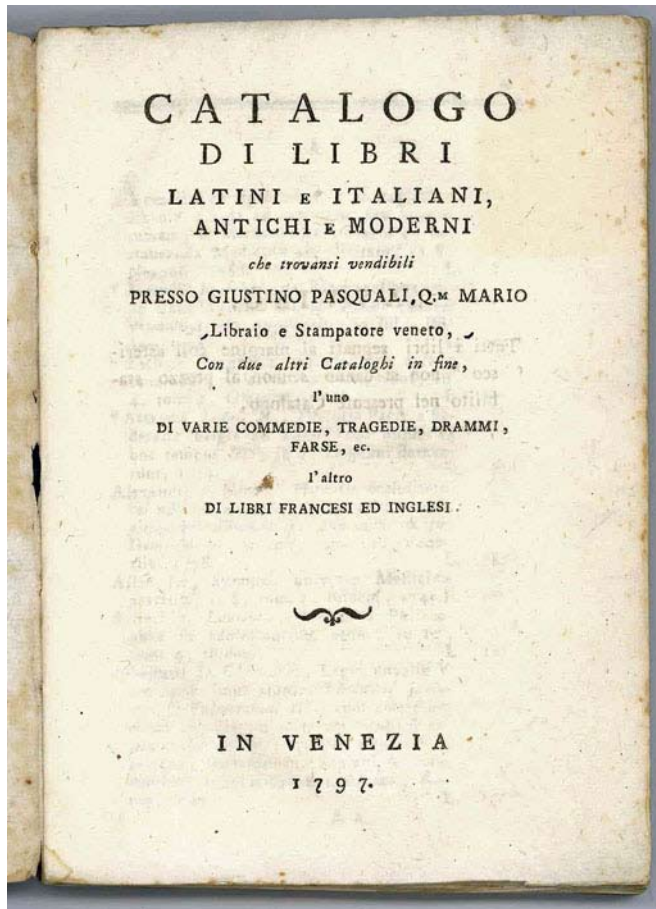
12mo; original printed cardboards (lacking spine); (4: errata), 228 pp. With the printer's device on the front cover. No copy in ICCU; OCLC, 15559389. With printed prices.
(we offer together:)

PASQUALI, Giustino (d. after 1806). *Catalogo di libri latini e italiani, antichi e moderni che trovansi vendibili presso Giustino Pasquali, Q.m Mario Libraio e Stampatore veneto, con due altri Cataloghi in fine, l'uno di varie commedie, tragedie, drammi, farse, ec. l'altro di libri francesi ed inglesi.* Venezia, 1797.

8vo; contemporary cardboards (spine damaged); 160 pp. At the end are 4 appendices of comedies, tragedies, plays, etc, of French and English editions, and of Libri rubro-nigri, i.e. the expensive liturgical books printed in red and black. ICCU, IT\ICCU\NAPE\030169 (1 copy in Naples); OCLC, 45262263. With printed prices.

According to a quick survey, ICCU apparently lists only 3 *Catalogi librorum aliquot* by Giambattista Pasquali, dated 1738, 1739, and 1755 respectively, and only a 1801 edition of *Catalogus recentior librorum omnium* by Pietro Pasquali.

Together with Albrizzi, Bettinelli, Zatta, Pezzana, and Baglioni, Giovanni Battista Pasquali was one of the major printers of the 18th century Venice. He began his activity around 1720 as a worker for the printer Giacomo Valvasense. In 1732 he was registered in the art of printing. A scholar himself, who published his own essays as well as finely printed editions



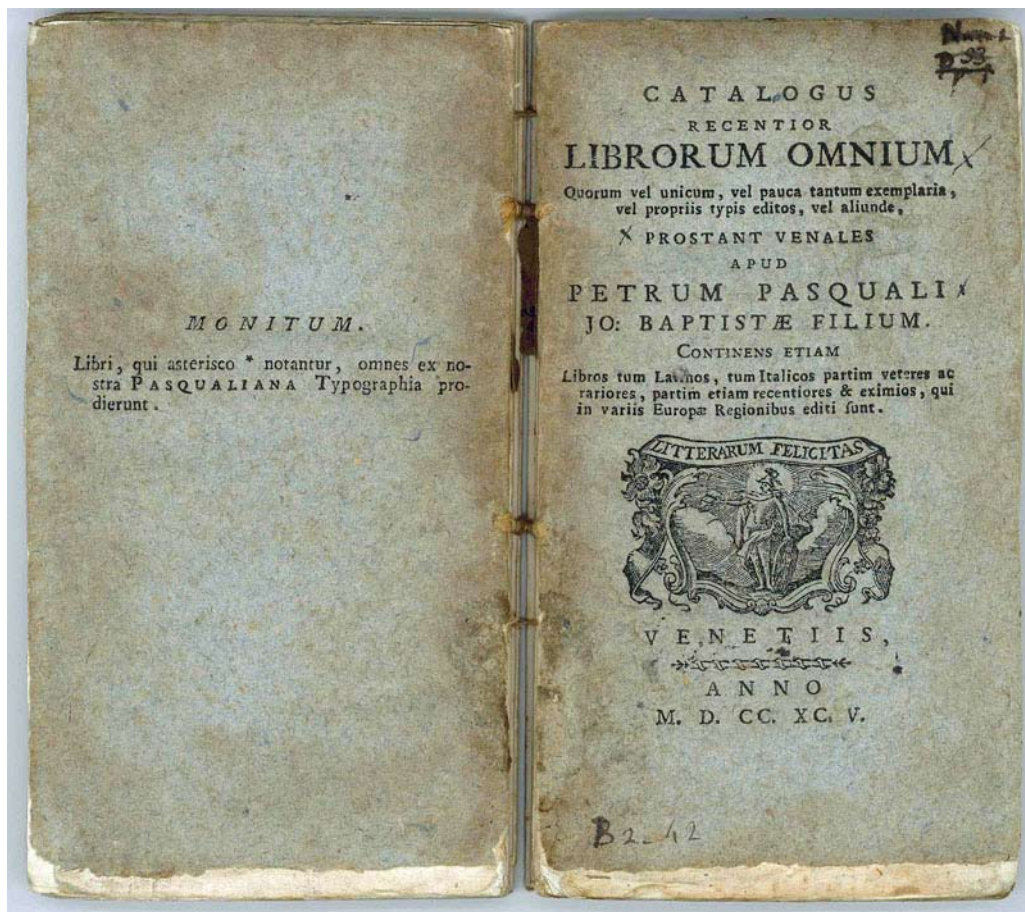
for a scholarly readership, he was supported by the British consul Joseph Smith (1682-1770), a patron and collector, the catalogue of whose library (*Bibliotheca Smithiana*) he published in 1555, signing the Latin preface to the work. Smith sponsored Pasquali and made with him a partnership that lasted from 1734 until 1760; in those years their company 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).

Pasquali's son, Pietro, took over the father's firm without achieving the same results, while Giustino, the son of a certain Mario, does not seem to belong to Giambattista's family.

“Nel corso del Settecento tale abitudine [di compilare cataloghi stampati] si diffuse e non restò limitata ai soli grandi editori. Anche piccolissimi stampatori o librai con assortimenti irrisori presero la consuetudine di redigere periodicamente l'inventario dei titoli di propria edizione e degli assortimenti disponibili. Non senza difficoltà è possibile definire le caratteristiche di tali pubblicazioni. Ritenuti di esclusiva utilità contingente, solitamente non erano reputati degni d'interesse dai bibliotecari pubblici che raramente si sono curati di

conservarli e schedarli... Negli elenchi commerciali degli editori maggiori trovano posto non solo le opere stampate o fatte stampare da chi redigeva la lista, ma l'intero assortimento librario del negozio. Anzi in tale ambito notevole spazio trovano i libri rari e antichi, mescolati sempre alle edizioni contemporanee. È impossibile stabilire la frequenza con cui uscivano... All'elencazione dei libri erano premesse le condizioni di vendita, gli sconti, l'entità delle spese di trasporto. Nel caso dei grandi librai e stampatori tali indicazioni erano spesso espresse in italiano, francese e latino. Talvolta le liste dei libri erano distinte per lingue” (M. Infelise, *L'editoria veneziana nel '700*, Milano, 1999, pp. 238-239).

€ 1.500,00



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

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

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

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

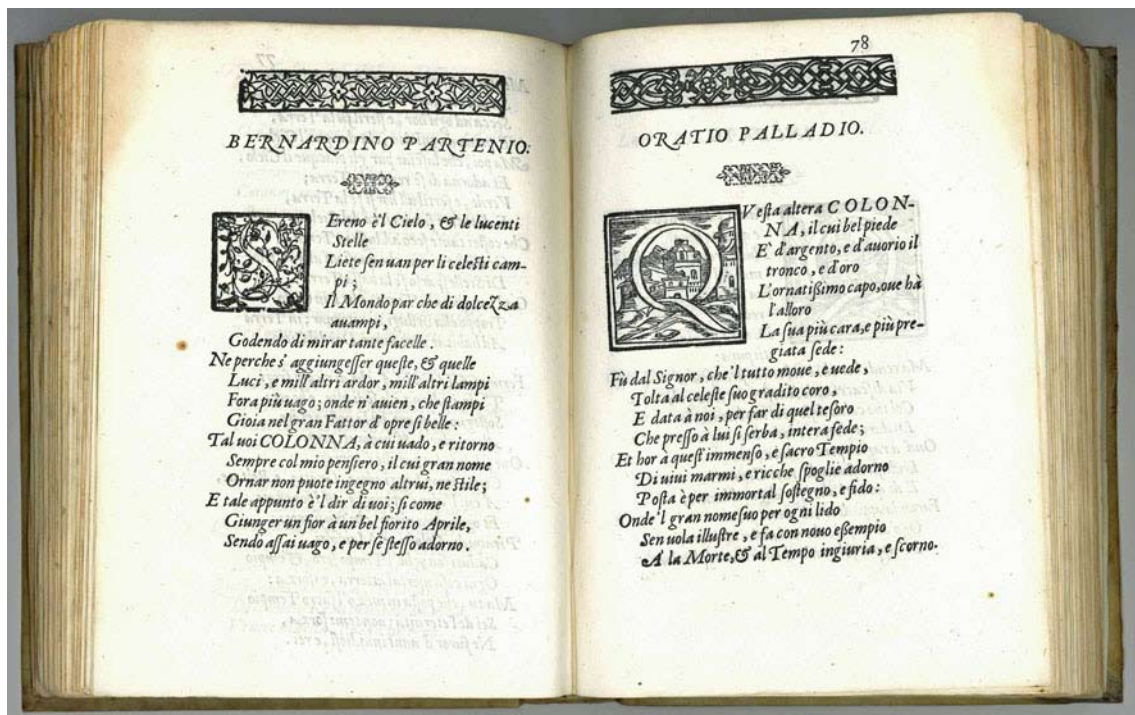
Fourteen years earlier a similar anthology was edited by Girolamo Ruscelli to celebrate her mother, Giovanna d'Aragona. Here again the most eminent poets of the time contributed to the volume, among them Angelo di Costanzo, Giovan Battista Guarini, Celio Magno, Antonio Quarenghi, Bernardino Tomitano, Mario Verdizotti, Danese Cataneo, Isotta Brembati Grumelli, Tiberio Deciano, Bernardino Partenio, Celia Romana, Antonio Anselmi, Alberto Lollo, Cornelio Frangipane, Diomede Borghesi, Dionigi Atanagi, Domenico Venier, Erasmo Valvassone, Emilia Brembati Solzi, Ferrante Carafa, Giovanni Battista Pigna, Laura Battiferri, Ludovico Dolce, Lorenzo Selva, Olimpia Malipiero, Orazio Toscanella, Pietro Nelli, Francesco Robortello, Mario Nizolio, Pietro Angelo Bargeo, Paolo Manuzio, Pietro Bizzarri and Scipione Gonzaga.

"Il Tempio a Geronima Colonna si articola in tre sezioni, che comportano una



trippla numerazione del volume. La prima, e più ampia, è la sezione italiana con 90 autori (di tre dei quali, definiti “incerti”, non è dato il nome) e 169 testi; la seconda è la sezione latina con 60 autori e 99 testi; la terza, infine, è la sezione greca con 5 autori (il più produttivo dei quali “incerto”) e 9 testi. Poiché 12 autori partecipano contemporaneamente a due sezioni, il Tempio è composto da un totale di 277 componimenti opera di 143 autori diversi. Molto probabilmente a dare nel 1566 al giovane Sammarco l’idea di costruire una siffatta raccolta di poesie in onore di Geronima Colonna fu l’uscita, giusto l’anno precedente, di quella che veniva presentata nel frontespizio come una nuova edizione del *Tempio alla divina signora donna Giovanna d’Aragona*... Quello a Giovanna d’Aragona continuava ad essere l’unico ‘Tempio’ letterario esistente quando nel 1566 Sammarco iniziò a raccogliere i testi per la sua raccolta. Su di esso il giovane Napoletano plasmò la propria antologia coniugando una fedeltà al modello mai più raggiunta dai *Templi* successivi alla consapevolezza che la struttura ruscelliana necessitava di alcuni ritocchi. Innanzitutto la mole del volume fu notevolmente ridotta. Frutto certamente della situazione contingente in cui la raccolta nacque (Padova e lo Studium, curatore uno studente di legge giovane seppur intraprendente), la maggior agilità della raccolta ebbe forse origine anche dall’infelice esito commerciale del modello... Finì in tal modo per essere eliminata la quarta sezione che, destinata nella prima emissione [1554] ai testi in lingua spagnola e nella seconda [1565] ai testi nelle “principali lingue del mondo” (spagnolo, francese, tedesco e fiammingo), aveva rappresentato una delle novità del *Tempio a Giovanna d’Aragona*. Rimase, seppur molto scarna, la sezione greca; interessante elemento di adesione al modello, data la sua assenza in tutte le sillogi encomiastiche della

seconda metà del secolo precedenti il *Tempio a Giovanna d’Aragona*, escluso appunto il suo archetipo. Tutto questo non significa che il Sammarco non nutrisse delle ambizioni circa la sua raccolta: gli autori provenivano da ogni parte d’Italia e la nobildonna celebrata... era... una delle donne più celebri e celebrate della penisola. Lo stesso apparato decorativo, l’impaginazione e il carattere di stampa erano di tale raffinatezza da far risultare il volume più vicino come impostazione alle contemporanee ed elegantissime raccolte accademiche che alle precedenti antologie, anche encomiastiche... [Rispetto al modello del Ruscelli] il Sammarco costruisce una raccolta molto più ‘ordinata’, certo aiutato anche dalle minori dimensioni del volume: a ciascun autore è dedicata in ognuna delle sezioni a cui partecipa una sola micro-sezione, gli incerti sono quattro in tutto. Anche la disposizione rivela una certa cura: l’apertura è riservata, come nel *Tempio* ruscelliano, a Ferrante Carafa che, scri-



vendo in onore di Geronima ben 13 sonetti (contro i 4 composti per Giovanna), si presenta come l'autore in assoluto più prolifico della raccolta; seguono Celio Magno, Battista Guarini e due donne, celebri poetesse, appartenenti alla stessa famiglia: Emilia ed Isotta Brembati. Il mélange tra “principianti” ed “intendenti” è sapiente, la chiusura della sezione italiana è affidata a Laura Battiferri, quella della sezione latina, aperta da Bartolomeo Panciatichi, è di Bernardino Tomitano... La meno curata (anche da un punto di vista grafico) e che, posta dopo l'epigramma del Tomitano e con una numerazione, inconsueta per il *Tempio*, a pagine, ha tutta l'aria di essere un'aggiunta, è quella greca; a dimostrazione, forse, la inevitabile difficoltà per raccolte come questa di raggiungere un perfetto equilibrio” (M. Bianco, *Il 'Tempio' a Geronima Colonna d'Aragona ovvero la conferma di un archetipo*, in: “ ‘I più vaghi e i più soavi fiori’. Studi sulle antologie di lirica del Cinquecento”, a cura di M. Bianco ed E. Strada, Alessandria, 2001, pp. 158-159, 164-165 e 167).

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

Edit 16, CNCE 33001; S. Albonico, *Ordine e numero: studi sul libro di poesia e le raccolte poetiche del Cinquecento*, Alessandria, 2006, p. 244; L. Giachino, *'Al carbon vivo del desio di gloria': retorica e poesia celebrativa nel Cinquecento*, Alessandria, 2008, p. XII; R. Lauro, *Padova: bibliografia storico letteraria 1472-1900*, Padova, 2007, p. 496, nr. 4083; D. Robin, *Publishing Women. Salons, the Presses, and the Counter-Reformation in Sixteenth-Century Italy*, Chicago-London, 2007, p. 55 (with reproduction of the title-page). € 1.900,00

19. **SCARLATTINI, Ottavio** (1623-1699). *L'huomo, e sue parti figurato, e simbolico, anatomico, rationale, morale, mistico, politico, e legale, raccolto, e spiegato con figure, simboli... Opera utile a' predicatori, oratori... in due libri distinta. Studiosi trattenimenti della penna di don Ottavio Scarlatini... con additioni, e tavole copiosissime...* Bologna, Giacomo Monti, 1684.

Two parts in one volume, folio; contemporary vellum over boards, morocco label with gilt title on spine, marbled edges; (16), 464, 328 pp. including an allegorical engraved frontispiece (which bears the title *Dell'huomo figurato e simbolico* and in the upper part shows the coat-of-arms of the dedicatee, the cardinal Girolamo Boncompagni; see G. Boffito, *Frontespizi incisi nel libro italiano del Seicento*, Firenze, 1922, nr. 71), a title-page printed in red and black, a portrait of the author and 41 large engraved emblems in the text (Domenico Maria Bonavera inc.). The second part opens with a half-title which bears the title *Dell'huomo indiviso, e nel suo tutto considerato...* Slightly waterstained and browned, more heavily in places, but still a very good, genuine copy in its original binding.



RARE FIRST EDITION (second issue identical to the first of 1683) of one of the most interesting of all encyclopaedias of emblematic knowledge. The work was also translated into Latin (*Homo et ejus partes figuratus & symbolicus...*) and printed in Augsburg in 1695.

“Così anche gli studi anatomici, che nel Cinquecento e Seicento ricevettero forte incremento, mutando radicalmente le conoscenze sul funzionamento del corpo umano, entrano nelle prediche. Non solo il Glielmo ci parla dell’anatomia dell’orecchio, ma a fine secolo un tentativo inusuale viene compiuto dal canonico regolare Ottavio Scarlattini con la pubblicazione de *L’huomo, e sue parti figurato, e simbolico, anatomico, rationale, morale, mistico, politico, e legale*. L’opera è indirizzata anche ai predicatori ed è organizzata in capitoli, uno su ogni organo, di cui vengono date le informazioni corrispondendo al criterio dell’ “emblematic world review”. Lo Scarlattini si fonda sulla *Historia anatomica humani corporis* del De Laurens, un testo non troppo aggiornato, che gli consente però una lettura dell’anatomia senza preconcetti” (E. Ardissino, *La retorica ‘ingegnosa. ‘Secreti della natura’, novità scientifiche e predicazione nell’Italia barocca*, in: “Libri, biblioteche e cultura nell’Italia del Cinque e Seicento”, E. Barbieri - D. Zardin, eds., Milano, 2002, p. 276).

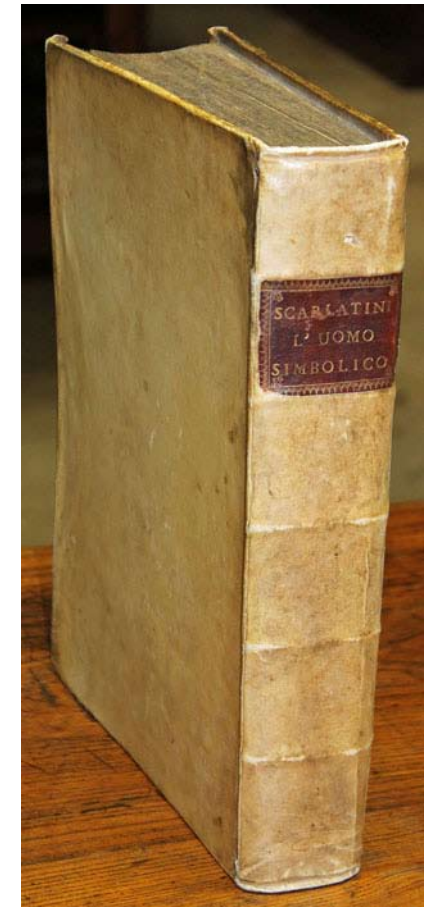
This is the only iconological work to deal exclusively with the parts of the body. Each chapter contains a section of anatomical and medical descriptions, followed by sections on the emblematic, hieroglyphical, numismatic, paremiological, mythological, magical, astrological and ‘moral-mystical’ meanings of the part described.

“Opera prevalentemente di anatomia. Le nozioni relative sono però accompagnate da notazioni d’altra natura, quali quelle relative ai prodigi, ai simulacri, agli emblemi, ai riti, ai simboli e così via. L’opera entusiasmò Caillet (ma non altrettanto me!); merita comunque qui la descrizione per le parti afferenti il trattamento delle malattie con erbe medicinali e il riferimento ai rapporti tra i dati astrologici (Segni zodiacali e Pianeti) e gli organi del corpo umano, secondo la tradizione” (L. Cantamessa, *Astrologia ins and outs. Opere a stampa, 1468-1930*, Milano, 2011, III, pp. 2435-2436).

Born in Bologna in 1623, Ottavio Scarlattini entered the Canons Regular of the Lateran Congregation in 1639. In 1667 he was appointed archpriest of the Church of Castel San Pietro near Bologna. A member of many local academies (Innominati, Gelati and Inabili), apparently in 1699 he hanged himself as a consequence of a sum of money stolen by his chaplain or as a result of harassment made to him by the cardinal archbishop (cf. G. Sabattini, *Bio-bibliografia chiromantica*, Reggio Emilia, 1946, p. 87).



A. Caillet, *Manuel bibliographique des sciences psychiques ou occultes*, Paris, 1912, III, 9948 (“Savant ouvrage illustré de magnifiques figures gravées sur cuivre, et où l’homme est approfondi dans sa double nature, externe et interne, c’est-à-dire spirituelle et matérielle... C’est un ouvrage unique en son genre”); Catalogo unico, IT\CCU\RMLE\010812; M. Praz, *Studies in 17th Century Imagery*, Roma, 1975, p. 490; P. Krivatsy, *A Catalogue of Seventeenth Century Printed Books in the National Library of Medicine*, Bethesda, 1989, no. 10305; *Biblioteca magica dalle opera a stampa della Biblioteca Casanatense di Roma (sec. XV-XVIII)*, Firenze, 1985, no. 1096; Sabattini, *op. cit.*, no. 492; Libreria Vinciana, no. 2255; S.P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVII^e siècle conservés dans les bibliothèques de France*, Paris, 1980, VII, p. 103; W.



20. **TELUCCINI, Mario** (fl. 2nd half of th 16th century). *Le pazzie amorose di Rodomonte secondo, composte per Mario Teluccini, soprannominato il Bernia*. Parma, Seth Viotti, 1568.

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

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

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

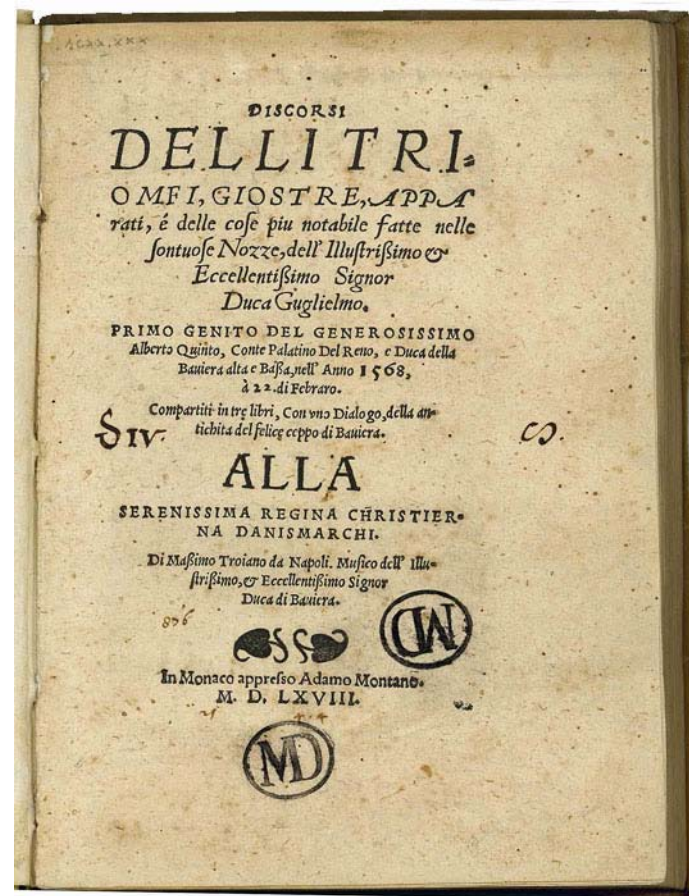
Mario Telluccini, a native of Popiglio (Pistoia), called il Bernia, was active as a bookseller in Rome and an extempore poet active in various Italian courts (e.g. Ferrara around 1543). He also wrote other chivalric epics: *Paride e Vienna* (Genova, 1571), *Artemidoro* (Venezia, 1566) and *Erasto* (Pesaro,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

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



21. **TROIANO, Massimo** (d. after 1570). *Discorsi delli triomfi, giostre, apparati, é delle cose piu notabile fatte nelle sontuose Nozze, dell' Illustrissimo et Eccellentissimo Signor Duca Guglielmo. Primo Genito del Generosissimo Alberto Quinto, Conte Palatino del Reno, e Duca della Baviera Alta e Bassa, nell'anno 1568, à 22. di Febraro. Compartiti in tre libri, con uno Dialogo, della antichita del felice ceppo di Baviera...* München, Adam Berg, 1568.

4to; contemporary limp vellum, manuscript title on the spine, traces of ties; (8), 191 [i.e. 181], (11) pp. (omitted in the pagination are pp. 41-50). Typographical ornament on the title-page and large woodcut coat of arms of the Dukes of Bavaria on the recto of the last leaf. Two small stamps on the title-page, some very light spots, but an attractive and genuine copy.



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

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

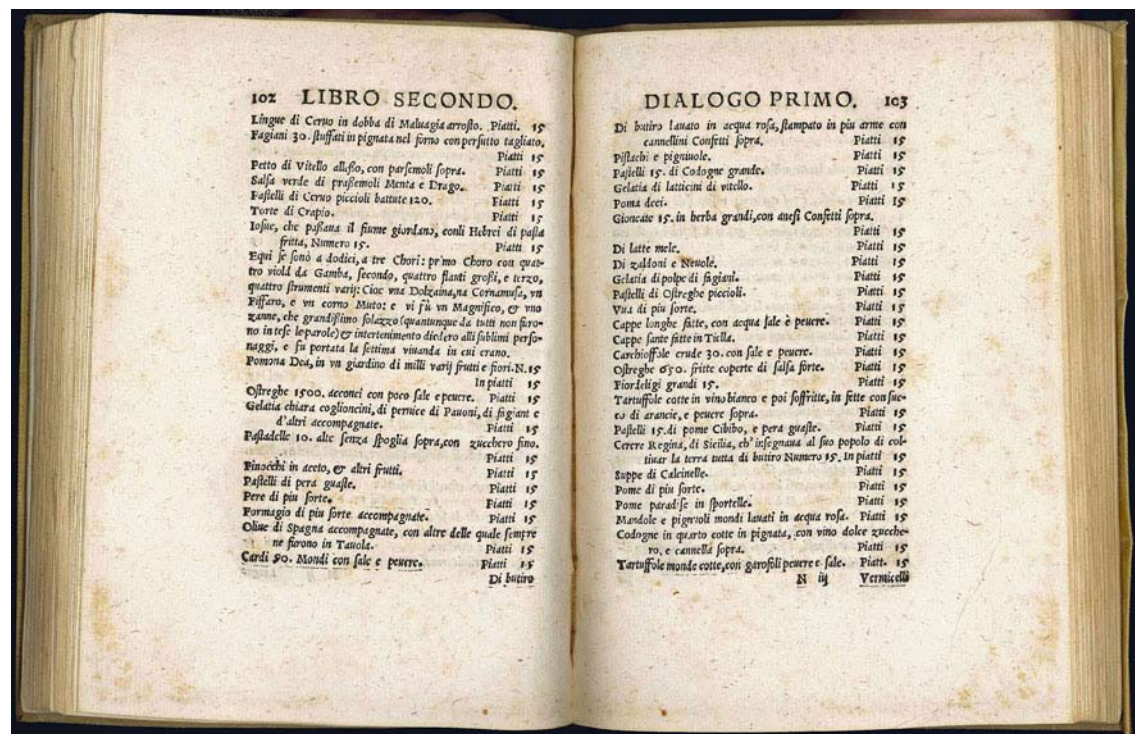
The work is dedicated by Traiano to Christina of Denmark, mother of Renée of Lorraine, who was married by proxy to Francesco II Sforza, Duke of Milan, who died in 1535 leaving her widowed when she was fourteen. In 1541, Christina married Francis, Duke of Bar, who succeeded his father as Duke of Lorraine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

"Massimo Troiano, an Italian singer in Orlando di Lasso's Munich Kantorei, details the wedding feast and the evening's musical entertainment (indeed, practically

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

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

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



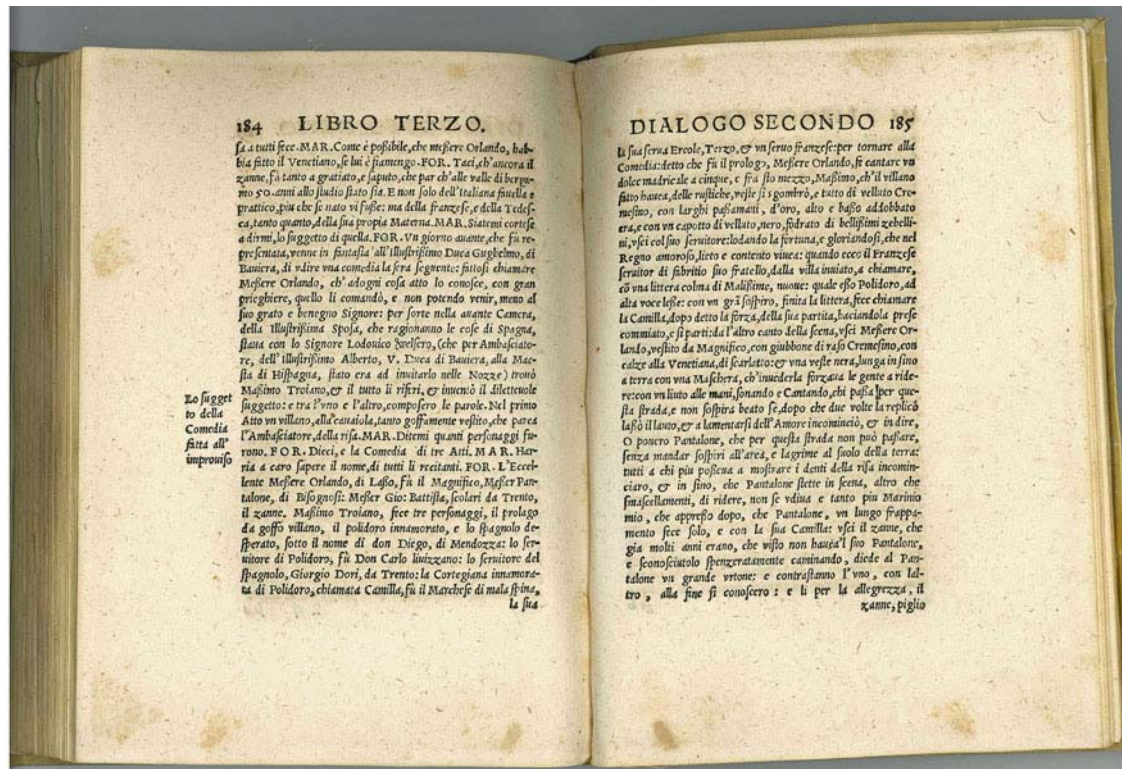
“Orlando di Lasso, who during his youthful stay in Italy had spent some time in Naples in 1549-50 and taken part in the activities of the Accademia dei Sereni, played the part of the ‘magnificent Messer Pantaleone di Bisognosi... with a long jacket of crimson satin, Venetian-style scarlet hose and a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

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

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

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





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La a tutti fece. MAR. Come è possibile, che messere Orlando, habbia fatto il Venetiano, se lui è fiamingo. FOR. Taci, ch' ancora il xanne, fa tanto a gratiato, e saputo, che par ch' alle valle di Ibrapmo s'ò omi allo iudicio stato sia. E non solo dell' italiana finella e pratico, poi che se nato vi fosse, ma della franzese, e della Tedesca, tanto quanto della sua propria Materna. MAR. Siatemi cortese a dirmi, lo soggetto di quella. FOR. Vn giorno auante, che fu re-
 gre. scinata, venne in fantasia all' Illustrissimo Duca Guglielmo, di Bawiera, di udire vna comedia la sera seguente: fuitosi chiamare Messere Orlando, ch' alogni cosa atto lo conosce, con gran prieghiere, quello li comandò, e non potendo venir, meno al suo grato e benigno Signore: per sorte nella auante Camera, della Illustrissima Spolsa, che ragionano le cose di Spagna, stana con lo Signore Lodouico Duelfero, (che per Ambasciatore, dell' Illustrissimo Alberto, V. Duca di Bawiera, alla Maestà di Bisogna, stato era ad imitarlo nelle Nozze) trovò Massimo Troiano, et il tanto il riferì, et imenò il dilettabile soggetto: e tra l'vno e l'altro, composero le parole. Nel primo Atto vn villano, alla caualca, tanto goffamente vestito, che parca l' Ambasciatore, della sua. MAR. Ditemi quanti personaggi furono. FOR. Dieci, e la Comedia di tre Atti. M. A. R. Harria a caro sapere il nome di tutti li recitanti. FOR. L' Eccellente Messere Orlando, di Lago, fu il Magnifico, Messer Pantalone, di Bisognosi: Messer Gio: Battista, scolaro di Trento, il xanne. Massimo Troiano, fece tre personaggi, il prologo da goffo villano, il Polidoro innamorato, e lo spagnolo disperato, sotto il nome di don Diego, di Mendocza: lo seruitore di Polidoro, fu Don Carlo Luixano: lo seruitore del spagnolo, Giorgio Dori, da Trento: la Cortegiana innamorata di Polidoro, chiamata Camilla, fu il Marchese di mala spina,
 la sua

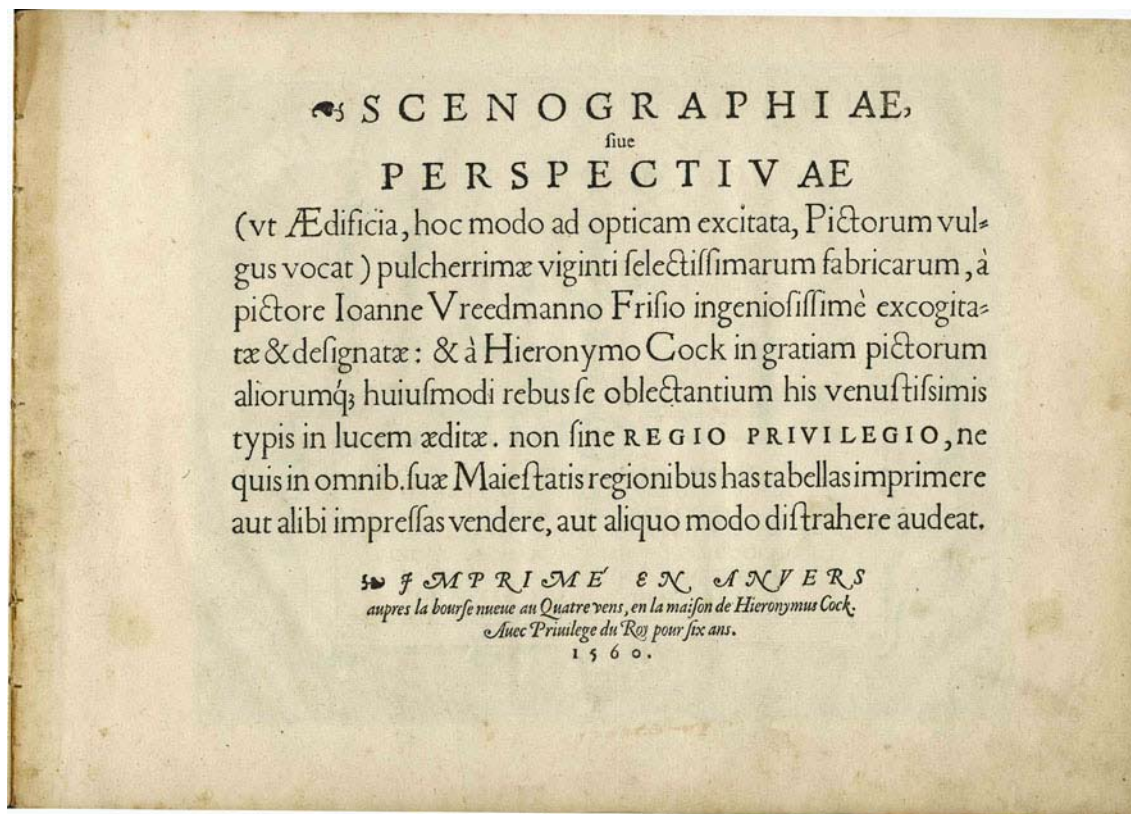
Lo soggetto della Comedia fatta all' improvviso

DIALOGO SECONDO 185

La sua scena Ercole, Terzo, et vn seruo franzese: per tornare alla Comedia: detto che fu il prologo, Messere Orlando, si cantare va dolce matricale a cinque, e fra sio mezzo, Massimo, ch' il villano fatto hauea, delle rustiche, veffe si s'gomirò, e tutto di velluto Cre-
 mesino, con larghi pagiamati, d'oro, alco e basso addobbato era, e con vn capotto di velluto, nero, fodrato di bellissimi zebellini, v'fci col suo seruitore: lodando la fortuna, e gloriososi, che nel Regno amoroso, lieto e contento viuca: quando ecco il Franzese seruitor di fibritto suo fratello, dalla villa inuiato, a chiamare, cò vna lettera colma di Malissimo, nuone: quade esso Polidoro, ad alta voce lesse: con vn grà sospiro, finita la lettera, fece chiamare la Camilla, dopo detto la forza, della sua partita, bacandola prese commiato, e si partì: da l'altro canto della scena, v'fci Messere Orlando, vestito da Magnifico, con giubbone di vajo Cremesino, con calze alla Venetiana, di scarlatto: et vna veste nera, lunga in sino a terra con vna Maistora, ch' inuolera la forza: la gente a rivedere: con vn liuto alle mani, sonando e cantando chi passa per questa strada, e non sospira beato se, dopo che due volte la replicò lassò il lauro, et a lamentarsi dell' Amore incominciò, et in dire, O povero Pantalone, che per questa strada non puoi passare, senza mandar sospirare all' arca, e laggiù al suolo della terra: tutti a chi più postena a mostrare i denti della risa incominciaro, et in sino, che Pantalone fette in scena, altro che smascelamenti, di ridere, non se vedea, e tanto più Marinio mio, che appreso dopo, che Pantalone, vn lungo freppimento fece solo, e con la sua Camilla: v'fci il xanne, che già molti anni erano, che v'fci non hauea'l suo Pantalone, e s'consigliato sprezzeramente camminando, diede al Pantalone vn grande urtone: e contrastando l'vno, con l'altro, alla fine si conosfero: e li per la allegrezza, il
 xanne, piglio

22. **VREDEMAN DE VRIES, Hans** (1526-1609). *Scenographiae, sive Perspectivae (ut Aedificia, hoc modo ad opticam excitata, Pictorum vulgus vocat) pulcherrimae viginti selectissimarum fabricarum, à pictore Ioanne Vreedmanno Frisio ingeniosissimè excogitatae & designatae: & à Hieronymo Cock in gratiam pictorum aliorumque huiusmodi rebus se oblectantium his venutissimis typis in lucem aeditae...* Imprimé en Anvers auprès la bourse neuve aux Quatre Vens, en la maison de Hieronymus Cock, Avec Privilège du Roy pour six ans. 1560.

Oblong folio (mm. 255x360); early 19th century marbled boards (skillfully rebacked); title-page, engraved dedication and 20 full-page plates (mm. 207x257) etched by the brothers Jan and Lucas van Doetecum for the printer Hieronymus Cock after the drawings by Hans Vredeman de Vries. All the views are signed by Cock and Vredeman, while the dedication is by an unknown engraver. The watermark, a glove/hand with the fingers tight and the thumb wide open, was very widespread in Northern France, the Netherlands, Belgium, Luxembourg and Northern Germany between 1526 and the end of the century (cf. C.M. Briquet, *Les filigranes*, Leipzig, 1923, i.e. New York, 1985, III, p. 573). The present one, in particular, is very similar in size and design to Piccard (www.piccard-online.de), no. 155913 (Maastricht, 1563). The title-page is printed on a different paper. Light marginal dampstains not affecting the plates, inner margin of the leaves anciently reinforced, otherwise a very good, genuine copy.



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RARE FIRST EDITION, dedicated to Antoine Perrenot de Granvelle, cardinal of Mechelen, bibliophile, antiquarian and art collector, of the first perspectival and architectural views by Hans Vredeman de Vries, the most prolific Dutch print designer of the sixteenth century, whose name has been often associated, in modern times, with Giorgio De Chirico.

In the 1550s, while still living in Mechelen, Vredeman started designing perspectival views of streets, courtyards, and interiors for painters and tapestry makers. The original

drawings are now preserved in Vienna, Paris and Berlin. They were published as pattern books by Hieronymus Cock in two different series, issued in 1560 and 1562, respectively.

Hieronymus Cock, one of the most innovative printmakers in North Europe, was a former painter, who visited Italy in 1549 and 1550. Following the commercial example of specialized editors such as Antonio Salamanca and Antoine Lafrery, he started printing and selling prints with a large success. He collaborated with the typographer Christoffel Plantin and among the artists who worked for him, beside Vredeman, were also Pieter Bruegel, Cornelis Floris and Lambert Lombard.

Cock used to employ two skillful engravers, the brothers Jan and Lucas van Doetecam, who became very sought-after at the time because they developed a new technique of engraving, that mixed the trace of the needle with that of the burin. Their etching evoked the effect of quick drawing: for example, on the surviving early impressions of Vredeman's *Scenographiae* plate 1, a thin contour of acid residue was left visible in the right-hand sky where the plate was bitten with acid.

Between 1557 and 1565, Cock exclusively published more than 200 of Vredeman's individual inventions. Vredeman turned out to be the perfect artist for Cock's house, whose shop, at the sign of the Quatre Vents, is depicted in the first plate of the present series. The motto engraved below in the same print, plays on the name of Cock's wife, Volcken, who was also employed in the firm. The shop is conceived by Vredeman as a two-story building at the beginning of a street with Flemish features but ultimately ideal.

It is also important to point out that Cock's publication (including Vredeman's etching suites) were not always sold in sets; the ornament prints were often more affordably offered apiece.

"In a series of prints from 1560 Vredeman's perspective became its own theme. In the 20 etchings published by Cock, narrow basilicas and whimsical loggia level themselves at the viewer. the vanishing points are off-center; the architecture, encrusted with queer forms, repudiates any claims to clarity in order to foreground the partiality of a singles viewpoint.. In one sheet [plate no. 16], devilish caryatids scowl atop a raised platform above a garden courtyard, supporting three vaults beneath an elaborate dwelling seen from below. The print's frame allows only an oblique view of the structure and a squat topiary at the far right. Very few specifics about the setting are provided that would help



build the structure depicted. It is the perspective itself, tunneling into the page..., that provides the drama. Unlike Cock's Roman ruins..., Vredeman's etchings describe an architecture hardly decaying and mottled, but freshly completed. The flinty outcrops and bushy sprigs of Cock's sheets are replaced by smooth floors and trapezoidal marquetry receding quickly into the background. Vredeman promotes 'antique' architecture (the orders and rustication of the structures are clearly described) as a new vehicle for displays of perspectival expertise. Perspective, for Vredeman, becomes the component of a pattern book, an attenuated species of ornament... In 1560s, Vredeman's prints did not form part of an architectural or perspectival tract intending to aid technique (that task would wait until 1577 and 1604, respectively), not did they evoke some wistful piecemeal antiquity: they were patterns. It was their seriality that remained vital: the *Scenographiae* sheets exploded the single viewpoint of perspective, relentlessly repeating it a plurality, page after page. As prints, objects of private contemplation, the etchings willfully diffused their origins in the Vitruvius translation... The drama of Vredeman's early sheets... subsists in their imaginative deferral, across translations, of a single pictorial source... Vredeman's prints represent ends in themselves, functioning not simply as models for further works, but willful statements of an expressive encounter with past theory and past traditions. These were traditions recoupable only in versions – Italian as well as ostensibly Dutch. Vredeman's 'architectural' designs, perhaps, thus abet the



paradoxical project of a printmaking medium newly professionalized in early modern Europe, wherein authorship is certified by the very act of being diffused, among new hands and eyes. Few sites were to be as nurturing of such maneuvers as Antwerp... Vredeman's images appeared at a time when these civic improvements, in the wake of the new town hall, were being intensively debated, and when the "public" spaces of the city were becoming sites of what now look like official restriction and policing. Particularly through their sharp perspective, Vredeman's prints echo many constructive methods deployed in Antwerp streets in the second half of the century. Their emptiness also foretells specific dictates; a civic injunction of 1567, for example, mandated that Antwerp houses burned in riots the previous year should be rebuilt in brick with uniform facades, and, whenever possible, avenues laid without undue curves... Vredeman's cities could indeed model these proposals, but their tiny size, ornamental character, and self-ascribed status as pattern prints make their connection to architectural

occurrences circumspect. Purchased by the same propertied amateurs like Gramaye, who benefited from the freer movement of goods the new Antwerp streets permitted, Vredeman's prints more likely pictured the idea of city space as quilt of possessable patches, a new form of transferable good. the cities in the prints are 'neutral' – sites akin to the speculators purview, which, as patterns, are useful insofar as they could be made into something else. Unstamped by any specific, lived, or historical traits, Vredeman's little worlds show scenes a merchant elite would recognize, wherein a real-estate parcel – like a print – awaits valuation by and for use and exchange" (Ch.P. Heuer, *The City rehearsed: object, architecture, and print in the world of Hans Vredeman de Vries*, London-New York, 2009, pp. 51, 56 and 71-72).

"All of the twenty-six intarsia city views [in the Sacristy of the Certosa di San Martino in Naples] are modeled directly on designs of Jan Vredeman de Vries's early work *Scenographiae sive Perspectivae*... Moving from the Catholic world of the Spanish Low Countries to sympathize with the Dutch rebels, Vredeman de Vries might not be expected to be found in Spanish Naples in the late sixteenth century. While San Martino's Netherlandish intarsia artists may have imported their Vredeman de Vries with them, more than likely they could have found his engravings already in Naples in the library brought there by Cardinal Granvelle, Antoine Perrenot, the Spanish viceroy to Naples (1571-75), to whom the *Scenographiae* had been originally dedicated when he was chief counselor (1559-64) to Margaret of Parma,

regent of the Low Countries (1559-67). Like the Stimmer biblical models, the Vredeman de Vries perspectival models were copied exactly, with minor alterations in details" (J.A. Marino, *Becoming Neapolitan. Citizen Culture in Baroque Naples*, Baltimore, 2011, pp. 146-147).

Hans Vredeman de Vries was probably born in Leeuwarden in Friesland around 1526. There he made his apprenticeship to a mediocre local glass painter. After his father's death in 1540, he moved south to Mechelen, then he spent some years in Kampen. In 1548 and 1549 he collaborated in designing the festival decorations for the entrance at Antwerp of Charles V and Philip II. By 1550 he worked as a oil painter in Kollum, then in 1552 moved again to Mechelen, where around 1555 started producing drawings for ornaments prints for the Antwerp publishing house Gerard de Jode. Around 1562, when he was already working since many years for the printer Hieronymus Cock, he settled in Antwerp, where he made the acquaintance of Abraham Ortelius and worked together with Pieter Bruegel, another

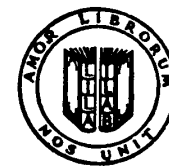


artist who had his drawing suites published by Cock. In this period he affiliated with a spiritualist sect called Family of Love. This involvement may be the reason of his fleeing from Antwerp in 1570, heading first to Aachen, then to Liège. But as early as 1577, Vredeman was back again to Antwerp, where a Reformed government had been installed. This was the most productive period of his career as an architect and a print designer: he was charged with the construction of the southern city walls and with the project of William of Orange's palace. In 1581 he produced the drawings depicting the festival apparatuses erected in town for the arrival of François d'Anjou, both of the king of France. The drawings were engraved for the volume *La joyeuse et magnifique entrée de Monsigneur Francoys*, published by Plantin in 1582. In 1586, after the Habsburg forces returned to power in Antwerp, he left the city. He then started wandering throughout Europe, traveling from Hamburg to Wolfenbüttel, from Franckfurt to Danzig, until in 1596 he was invited to Rudolf II' court at Prague. In 1601 he settled in Amsterdam. In 1604 he applied in vain for the a chair at the newly founded University of Leiden. In 1605 he moved again to Hamburg, where he died in 1609. Among his numerous publications, stand out the *Architectura* (Antwerp, 1577) and, above all, his most influential treatise, the *Perspective*, written during the exile years and printed at Leiden and The Hague in 1604 and 1605. Beside his son Paul, who followed the paternal path, Vredeman had a huge influence on such figures as Hendrik Hondius and Samuel Marolois (cf. H. Borggreffe, *Hans Vredeman de Vries (1526-1609)*, in: "Hans Vredeman de Vries und die Renaissance im Norden", H. Borggreffe & al., eds, München, 2002, pp. 15-38).

L. Vagnetti, *De naturali et artificiali perspectiva – bibliografia ragionata delle fonti teoriche e delle ricerche di storia della prospettiva*, Firenze, 1979, p. 331; Borggreffe, op. cit., p. 204, no. 30; H. Mielke, *Hans Vredeman de Vries. Verzeichnis der Stichwerke und Beschreibung seines Stiles sowie Beiträge zum Werk Gerard Groennings*, Diss., Berlin, 1967, pp. 19-20; P. Fuhring, *Vredeman De Vries, I, 1555-1571*, in: "Holstein's Dutch and Flemish Etchings, Engravings and Woodcuts", vol. 47, Rotterdam, 1997, nos. 30-50. € 8.900,00



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