



# List 2-2013

## SHORT-TITLE LIST

### THE FIRST PRINTED VERNACULAR VERSION OF THE OEDIPUS STORY IN THE RENAISSANCE

1) ANGUILLARA, Giovanni Andrea dell' (ca. 1517-1572). *Edippo Tragedia*. Padova, Lorenzo Pasquato, 1565. € 800,00

### THE FIRST ANTHOLOGY OF FACETIOUS AND SATIRICAL LETTERS

2) ATANAGI, Dionigi editor (1510-1573). *De le lettere facete, et piacevoli di diversi grandi huomini, et chiari ingegni, raccolte per M. Dionigi Atanagi, libro primo, hora per la prima volta posto in luce*. Venezia, Bolognino Zaltieri, 1561 (at the end 1560). € 650,00

### THE ONLY NEO-LATIN ANTHOLOGY CONTAINING EXCLUSIVELY LOVE POETRY PRINTED IN THE SIXTEENTH CENTURY

3) BLYENBURGH, Damas van (1558-1616). *Veneres Blyenburgicae, Sive amorum hortus: in quinque areolas divisus, & fragrantissimis cxlviii celeberrimorum poetarum flosculis refertus*. Dordrecht, Isaac Caninus per David Episcopus, 1600. € 780,00

### MARITIME DIALOGUES AND POEMS - ACCADEMIA DEGLI ARGONAUTI

4) BOTTAZZO, Giovanni Iacopo (d. after 1574) - FRANCO, Niccolò (1515-1570). *Dialogi maritimi di M. Gioan Iacopo Bottazzo. Et alcune rime maritime di M. Nicolo Franco, et d'altri diversi spiriti, dell'Accademia de gli Argonauti*. Mantova, Jacopo Ruffinelli, 1547. € 1.200,00

### AFTER-DINNER DIALOGUES

5) BOUCHET, Guillaume (ca. 1513-1593). *Livre premier des sérées de Guillaume Bouchet, iuge et Consul des marchands à Poictiers. Où sous une gentille invention de banquetz, ou convis faits au soir entre Seigneurs & Dames voisins, sont contenus plusieurs & divers beaux discours, non moins utiles, que remplis d'honeste recreation*. Imprimé sur la copie faicte à Poictiers. N.p, n.pl., 1585. € 900,00

### WITH FINE SAMPLES OF HEBREW, ARMENIAN, GREEK AND ARABIC TYPES

6) CALUSO DI VALPERGA, Tommaso (1737-1815). *Didymi Taurinensis de pronunciatione Divini Nominis quatuor literarum cum auctario observationum ad hebraicam et cognatas linguas pertinentium*. Parma, G.B. Bodoni, 1799. € 350,00

### BURLESQUE POETRY – LOLLIO'S INVECTIVE AGAINST THE GAME OF TAROT

7) CAPORALI, Cesare (Perugia, 1531-1601) and others. *Rime piacevoli di C.C., del Mauro, et d'altri Auttori. Accresciute in questa sesta impressione di molte Rime gravi, et burlesche del Sig. Torquato Tasso, del sig. Annibal Caro, et di diversi nobili ingegni*. Ferrara, Benedetto Mammerello, 1592. € 650,00

### ACADEMIC SPEECH AGAINST PETRUS RAMUS

8) CHARPENTIER, Jacques (1524-1574). *Ia. Carpentarii, Regii Professoris, Oratio. Quam in auditorio Regio, cum interpretationem Sphaerae et Logici Organi aggredereetur, de sua professione habuit, contra quorundam calumnias*. 4. non. Ianuar. Anno 1567. Paris, Gilles Gourbin, 1567. € 650,00

HODEOPORICON – ARS PEREGRINANDI

9) CHYTRAEUS, Nathan (1543-1598). Variorum in Europa itinerum deliciae; seu, ex variis manuscriptis selectiora tantum inscriptionum maxime recentium monumenta. Quibus passim in Italia et Germania, Helvetia et Bohemia, Dania et Cimbria, Belgio et Gallia, Anglia et Polonia, etc. Templae, arae, scholae, bibliothecae, musea, arces, palatia, tribunalia, portae, arcus triumphales, obelisci, pyramides, nosodochia, armamentaria, propugnacula, portus, asyla, aedes, coenacula, horologia, pontes, limites, horti, villae, apiaria, thermae, fontes, monetae, statuae, tabulae, emblemata, cippi, sacella, sepulchra, etc. conspicua sunt. Praemissis in clariores urbes epigrammatibus Iulii Caes. Scaligeri. Omnia nuper collecta et hoc modo digesta a Nathane Chytraeo. Herborn, Christoph Rab, 1594. € 2.500,00

VERY RARE 16TH CENTURY BERLIN PRINTING

10) COLER, Jakob (1537-1612). Historia disputationis seu potius colloquii, inter Iacobum Colerum et Mathiam Flacium Illyricum, de peccato originis, habitae in arce Langenaw Silesiorum 12. Maij Anno 1574. Paulo ante obitum Illyrici. Berlin, Nikolaus Voltz, 1585. € 650,00

ACCADEMIA DELLA FAMA

11) CORRER, Gregorio (1409-1464). Progne tragoedia, nunc primum edita. Venezia, In Academia Veneta [Paolo Manuzio], 1558. € 1.500,00

HOW TO WRITE AND INTERPRET THE ANCIENT LATIN NUMBERING AND ITS ABBREVIATIONS

12) DE ANTIQUIS NUMERORUM NOTIS (it follows:) INTERPRETATIO numerorum quibus in ratione pecuniaria veteres utebantur. Manuscript on paper, mid 16th century. € 2.500,00

THE STANDARD MANUAL FOR COMMERCIAL CASES IN 16TH AND 17TH CENTURY EUROPE

13) DECISIONES ROTAE GENUAEE. De Mercatura et pertinentibus ad eam. Cum Indice locupletissimo (ed. Marcantonio Bellone). Genova, Antonio Roccatagliata, 1582 (at the end 1581). € 1.500,00

WITH THREE ENGRAVINGS IN THE TEXT, TWO OF WHICH HAVE MOBILE VOLVELLES

14) DE NORES, Giasone (Nicosia, 1530 - Padova, 1590). Della rhetorica di Giasone Denores libri tre, ne' quali, oltre i precetti dell'arte, si contengono Vinti Orationi tradotte de' più famosi, et illustri Philosophi, et Oratori: con gli Argomenti loro, Discorsi, Tavole, et Ruote, ove si potrà facilmente vedere l'osservatione, et l'essecutione di tutto l'artificio Oratorio: utilissimi à Predicatori, à Giudici, ad Avocati. Venezia, Paolo Megietto, 1584. € 800,00

DIETETICAL PROBLEMS

15) DIOCLES CARYSTIUS (384-322 b.C.) - MIZAUD, Antoine ed. (ca. 1510-1578). Dioclis Carystii medici, ab Hippocrate famâ et aetate fecundi, aurea ad Antigonum Regem Epistola, De morborum praesagiis, et eorumdem extemporaneis remediis. Ad haec, Arnaldi a Villanova... de salubri hortensium usu. Antonii Mizaldi Monluciani, Medici, cura et diligentia. Paris, Frédéric Morel, 1573. € 350,00

THE PROMOTER OF THE NEO-LATIN MOVEMENT IN THE NETHERLANDS

16) DOUSA, Janus (Jan van der Does, 1545-1604). Epodon ex puris iambis libri II. Antwerpen, Christophe Plantin, 1584. € 850,00

DEDICATORY LETTER BY ERASMUS TO EMPEROR CHARLES V

17) ERASMUS, Desiderius (1466-1536). Epistola nuncupatoria ad Carolum Caesarem. Exhortatio ad studium Evangelicae lectionis. Paraphrasis in Evangelium(m) Mathei... Epistola ad R.D. Matthaëum Card. Sedun. Basel, Johann Froben, March 1522. € 2.500,00

ROMAN TOPOGRAPHY AND ANTIQUITIES

18) FABRICIUS, Georg (1516-1571). Roma... Itinerum liber unus. Basel, Johannes Oporin, March 1551. € 800,00

FIRST ITALIAN EDITION OF L'ACADÉMIE FRANÇOISE

19) LA PRIMAUDAYE, Pierre de (1545-1619?). Academia francese nella quale si tratta della Institution de' costumi, et di quello, che concerne il bene, et felicemente vivere, in ogni stato, et conditione, secondo i Precetti della Dottrina, et essemi della vita de gli Antichi Savi, et huomini illustri... nuovamente trasportata dalla lingua Francese nell'Italiana per Alessandro Raverii da Cesena. Venezia, Giovanni Guerigli, 1595. € 600,00

CARNIVAL MASQUERADE

20) LE DIECI MASCHERATE DELLE BUFOLE mandate In Firenze il giorno di Carnovale L'anno 1565. Con la descrizione di tutta la pompa delle Maschere, e loro invenzioni. Firenze, appressi i Giunti, 1566. € 1.200,00

«THE EARLIEST HISTORICAL AND GEOGRAPHICAL DICTIONARY» (J. FERGUSON)

21) GUGLIELMO DA PASTRENGO (ca. 1290-1362). De originibus rerum libellus.... In quo agitur de scripturis virorum illustrium. De fundatoribus Urbium. De primis rerum nominibus. De inuentoribus rerum. De primis dignitatibus. Deque magnificis institutionibus. Expurgatus omni errore atque litura, nunc primum è tenebris eductus in lucem, in suffragium studentium à Michaelangelo Blondo, solerti rerum exploratore. Venezia, Nicolò Bascarini per Michelangelo Biondo, 1547. € 2.200,00

22) KOCH, Johannes (1603-1669). Duo tituli thalmudici Sanhedrin et Maccoth: Quorum ille agit de Synedriis, judiciis, supliciis capitalibus Ebraeorum; Hic de poena falsi testimonii, exfilio et asyilis, flagellatione: cum Excerptis ex utriusque Gemara... Amsterdam, F. Heynsius per J. Janssonius, 1629. € 250,00

ACCADEMIA DEGLI OCCULTI

23) LOLLIO, Alberto (1508-1568). Oratione del Sig. Alberto Lollo Gentil'huomo Ferrarese Academico Occulto chiamato l'Arcano in biasimo dell'otio ai Signori Academici Occulti di Brescia. [Brescia, Vincenzo Sabbio?], 1567. € 580,00

ONE OF THE FIRST MONOGRAPHS ON ITALIAN REGIONAL AGRICULTURE - TUSCANY

24) MAGAZZINI, Vitale (m. 1606). Coltivazione toscana del M.tor.p.d. Vitale Magazzini Monaco Vallombrosiano all'Ill.mo et Ecc.mo Sig.r Principe D. Lorenzo Medici. Nella quale s'insegna quanto deve farsi per coltivare perfettamente le Possessioni, per governare diligentemente una casa di Villa secondo l'uso di Toscana. Data in luce dal M.to r.p.d. Liberio Baralli da Castelfiorentino... Venezia, Evangelista Deuchino, 1625. € 900,00

WITH A SPEECH ON THE MADRIGAL

25) MASSINI, Filippo (1559-1617). Lettioni dell'Estatico Insensato, recitate da lui pubblicamente in diversi tempi nell'Academia de gli Insensati di Perugia. Nuo-

vamente poste in luce. Perugia, Pietroiacomo Petrucci, 1588. € 950,00

COMMENTARY ON THE TREATY ON SHABBAT

26) MEIRI, Menachem ben Selomoh (1249-1316). Sefer Hidushe ha-rav ha-Mei'ri al masekhet Shabat (hebraice). Livorno, Bi-defus... Ya'akov Nunes Vais and Rafa'el Meldolah (edition promoted by Avraham Yismà and 'l Sanguinetti), 1794. € 580,00

MISNAH'S SEVEN TREATISES ON WOMAN

27) MISNAYOT MESUDAR NASIM (hebraice) with the commentaries by Rasi and Yaqov ben Semuel Hagiz. Livorno, Yedidyah ben Yishak Gabbai (at Avraham Yisrael Amnon's expenses), 1654. € 650,00

WITH SOME VERSES IN LATIN AND GREEK BY THE PRINTER FÉDÉRIC MOREL

28) MONANTHEUIL, Henri de (1536-1606). Panegyricus Henrico III. Francor. Et Navar. Regi Christianiss. Invictiss. Clementiss. Dictus... In Schola Regia. Lutetiae Parisior. xvj.kal.Iun. M.D.XCIII. Paris, Fédéric Morel, 1594. € 250,00

A HISTORICAL AND GEOGRAPHICAL DESCRIPTION OF THE LOWER RHINE AND MOSELLE REGION

29) NEUENHR, Hermann von (1492-1530). De Gallia Belgica, commentariolus. Antwerpen, Christophe Plantin, 1584. € 600,00

30) NOLLET, Jean-Antoine (1700-1770). L'arte dell'esperienze... Opera che serve di continuazione e compimento alle di lui Lezioni di Fisica Sperimentale. Tomo primo [-quarto]. Venezia, Leonardo e Gian Maria Bassaglia, 1783. € 550,00

WITH A SPEECH ON COMEDY BY BERNARDINO PINO DA CAGLI

31) ODDI, Sforza degli (1540-1611)-PINO, Bernardino da Cagli (ca. 1530-1601). L'erofilomachia ovvero il duello d'amore, et d'amicitia, comedia nuova, de l'ecellentiss. dottor di leggi M. Sforza d'Oddo... Aggiuntovi in questa nuova editione un Discorso di M. Bernardino Pino, da Cagli, intorno al componimento della Comedia de' nostri tempi. Venezia, Giovanni Battista Sessa e fratelli, 1578. € 900,00

CALCAGNINI'S AND ARIOSTO'S NEO-LATIN POEMS

32) PIGNA, Giovanni Battista (1530-1575)-CALCAGNINI, Celio (1479-1541)-ARIOSTO, Ludovico (1474-1533). Io. Baptistae Pignae Carminum lib. quatuor, ad Alphonsum Ferrariae Principem. His adiunximus Caelii Calcagnini Carm. lib. III. Ludovici Areosti Carm. lib. II. Venezia, Vincenzo Valgrisi, 1553. € 900,00

ORDINANCE REGULATING ALL THE MEDICAL PROFESSIONS

33) PREMÁTICA en que se da nueva orden en el examen de los Medicos, y curijanos, y botanicarios: demas de lo que por otra esta proveydo. Madrid, Pedro Madrigal, 1593. € 650,00

PARACELSICA

34) PRISCIANUS CAESARIENIS (pseud.). Adversus Jacobum Aubertum Pseudomedicum grammatica expostulatio. Lyon, 1576. € 450,00

RAMUS' REFORM PROJECT FOR THE UNIVERSITY OF PARIS

35) RAMUS, Petrus (Pierre de La Ramée, 1515-1572). Pro philosophica Parisiensis Academiae disciplina Oratio. Paris, Mathieu David, 1551. € 1.500,00

HENRY OF BRUNSWICK AND EVA VON TROTT

36) REGENSBURG. Supplication: an Kaiserliche Maiestat, der Mordbrenner halben, Auff dem Reichstag, zu Regenspurg, Kaiserlicher Maiestat uberantwort etc. Wittenberg, Veit Creutzer, 1541. € 580,00

BIO-BIBLIOGRAPHY OF ECCLESIASTICAL WRITERS

37) ROBERTO BELLARMINO, Santo (1542-1621). De scriptoribus ecclesiasticis liber unus. Cum adiunctis indicibus undecim, et brevi chronologia ab orbe condito usque ad annum M.DC.XII. Roma, Bartolomeo Zanetti, 1613. € 550,00

GUIDE OF VENICE

38) SANSOVINO, Francesco (1521-1583). Delle cose notabili che sono in Venetia. Libri due ne quali ampiamente, e con ogni verità, si contengono Usanze antiche. Habiti et vestiti. Officii e Magistrati. Vittorie illustri. Senatori famosi. Huomini letterati. Principi e vita loro. Tutti i Patriarchi. Musici de piu forti. Fabriche e Palazzi. Scultori e loro opere. Pittori et pitture. Venezia, Domenico Farri, 1562. € 900,00

“ONE OF THE MOST EXTENSIVE, MOST THROUGHGOING, AND MOST VALUABLE PLATONIC DOCUMENTS OF THE CENTURY” (WEINBERG)

39) SEGNI, Angelo (1522-1576). Ragionamento di M. Agnolo Segni gentilhuomo fiorentino, sopra le cose pertinenti alla Poetica: dove in quattro Lezioni fatte da lui nell'Accademia Fiorentina si tratta dell'imitazione poetica, della favola, della purgazione procedente dalla poesia. Firenze, Giorgio Marescotti, 1581. € 900,00

THE CAPITULARS OF THE CAROLINGIAN KINGS

40) SIRMOND, Jacques S.J. (Riom, 1559 - Paris, 1651). Karoli Calvi et successorum aliquot Franciae regum capitula in diversis synodis ac placidis generalibus edita. Parisiis, Apud Seb. Cramoisy, 1623. € 250,00

POETICAL DESCRIPTION OF THE MARCHES

41) SPAGNOLI, Giovanni Battista (1448-1516) - CURTI, Lancino (1462-1512). Tolentinum F. Baptistae Mant. Milano, Leonardo Vegio per Alessandro Minuziano, December 8, 1509. € 1.500,00

CHARLES EMMANUEL I OF SAVOY

42) SPONTONI, Ciro (ca. 1552-1610). Nereo poema di Ciro Spontone et alcune altre sue rime. Verona, Girolamo Discepolo (for Marcantonio Palazzolo), 1588. € 900,00

PORTRAITS OF LIVING CARDINALS

43) TESTANA, Giuseppe-CLOUVET, Albert-PICART, Etienne (and other engravers). Effigies nomina et cognomina s.d.n. Alexandri Papae VII et rr. dd. s.r.e. cardinalium nunc viventium. Roma, Gio. Giacomo de Rossi, 1658. € 1.250,00

DIPLOMATIC RELATIONS AND INTERNATIONAL AFFAIRS

44) THESORO POLITICO cioè Relationi, Istruttioni, Trattati, Discorsi varii d'Amb[asciato]ri. Pertinenti alla cognitione, et intelligenza delli stati, interessi, et dipendenze de più gran Principi del Mondo. Nuovamente impresso a beneficio di chi si diletta intendere, et pertinentemente discorrere li negotij di stato. Nell'Accademia Italiana di Colonia, l'Anno 1593. At the end: Stampati in Colonia, per Alberto Coloresco stampatore dell'Accademia, l'anno 1593, il mese de Settembre. € 1.200,00

THE ACCADEMIA DELLA VIRTÙ AND THE STUDY OF VITRUVIUS

45) TOLOMEI, Claudio (1492-1555). De le lettere li. Sette. Con una breve dichiarazione in fine di tutto l'ordin de l'ortografia di questa opera. Venezia, Gabriel Giolito de' Ferrari, 1547. € 1.800,00

46) UGO DA SIENA (Ugo Benzi, 1376-1439). Expositio Hugonis Senensis super libros Tegni Galeni. Venezia, eredi di Ottaviano Scoto, 1518. € 1.350,00

NEO-LATIN POETRY

47) VALERIANO, Giovanni Pierio (Giovanni Pietro Dalle Fosse, 1477-1558). Hexametri Odae et Epigrammata. Venezia, Gabriele Giolito de' Ferrari e Fratelli, 1550. (bound with:) LAMPRIDIO, Benedetto (m. 1540)-AMALTEO, Giovanni Battista (1525-1573). Carmina. Venezia, Gabriele Giolito de' Ferrari e Fratelli, 1550. € 1.200,00

ELMINTOLOGY

48) VALLISNIERI, Antonio (1661-1730). Considerazioni, ed esperienze intorno al creduto cervello di bue impietrito, vivente ancora l'animale... (legato con:) Considerazioni, ed esperienze intorno alla generazione de' vermi ordinarj del corpo umano... Padova, Nella Stamperia del Seminario, Appresso Giovanni Manfrè, 1710. € 650,00

COLLÈGE DE BOURGOGNE

49) VISORIUS, Joannes (Jean Le Voyer, fl. 1a metà del XVI secolo). Ingeniosa, nec minus elegans ad dialectices candidatos methodus. Paris, Simon de Colines, 1534. Venduto

50) VRIEMOET, Emo Lucius (1699-1760). Arabismvs: exhibens grammaticam Arabicam novam, et monumenta quaedam Arabica, cum notis miscellaneis et glossario Arabico-Latino. In usum studiosae iuventutis. Franeker, V. Bleck, 1733. € 320,00

1) **ANGUILLARA, Giovanni Andrea dell'** (ca. 1517-1572). *Edippo Tragedia*. Padova, Lorenzo Pasquato, 1565.

4to. (4), 64 leaves (the last is a blank). With the printer's device on the title-page. Contemporary vellum, some dampstains, otherwise a fine copy printed on strong paper.

**FIRST EDITION** (some bibliographers hold the edition printed by Farri in Venice in the same year as the first, but the fact that the latter is printed in octavo and less sumptuous and elegant, lets presume that the Padova edition is the original one).

This tragedy, written in imitation of Sophocles and Seneca, was first performed at Padua in 1556 and then again in Vicenza in 1565 at the inauguration of the famous theatre built by Andrea Palladio.



“This Italian version is no traslation and hardly an adaptation; it is a new tragedy based on both Seneca and Sophocles' plays, but more than twice as long as the ancient models and greatly elaborated. Anguillara added numerous characters to the Sophoclean cast” (M.T. Herrick, *Italian Tragedy in the Renaissance*, Urbana, 1965, p. 44).

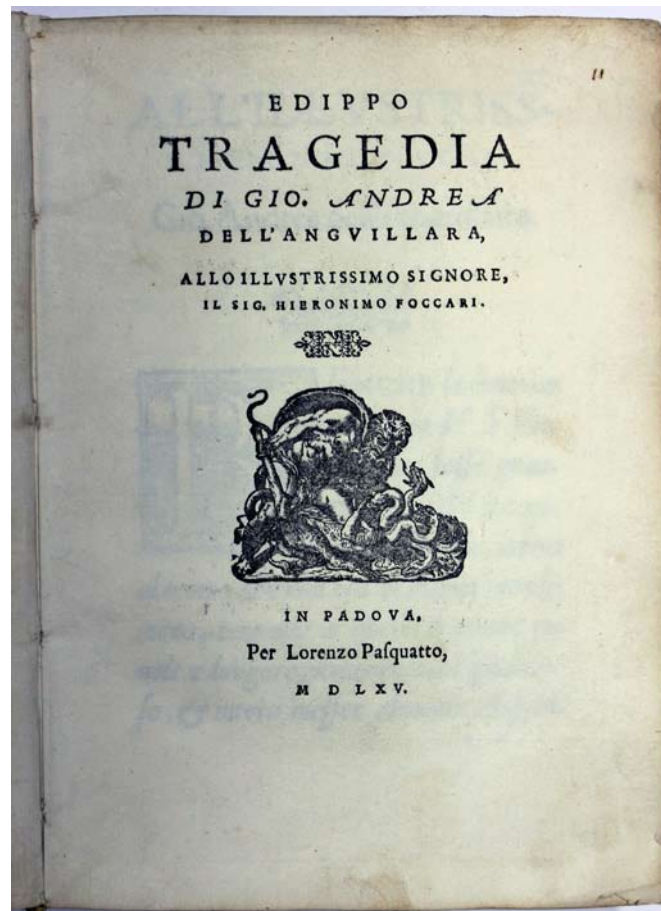
“Anguillara's *Edippo* tragedia was both the first performed and first printed vernacular version of the Oedipus story in the Renaissance. Called “among the most famous tragedies” by one of those eighteenth-century collectors of details, Crescimbeni (I. iv. 309), the *Edippo* was printed twice in 1565, once in Padua and once in Venice. It was also performed twice, first in Padua in 1556 (Pelaez 77) or 1560 (Lorini 88) on a permanent stage designed by Falconetto for the home of Alvise Cornaro (Fiocco 142; “Idea” 219) and, I believe, a second time in Vicenza in 1561 on a temporary wooden stage designed by Palladio for the Olympic Academy. Both productions were done with a splendor and pomp befitting the famous story and befitting a text that would return the story of Oedipus to the stage after more than a thousand year hiatus. While the stage history of the 1585 production of Sophocles' Oedipus for the inauguration of Palladio's Teatro Olimpico has been told repeatedly, both in its own time (Ingegneri) and after (Gallo, Puppi, Schrade), the tale of Anguillara's play is hardly known” (F. Richard, *The Two Oedipuses: Sophocles, Anguillara, and the Renaissance Treatment of Myth*, in: “MLN”, Vol. 110, no. 1, January 1995, Italian Issue, pp. 178-191).

Giovanni Andrea dell'Anguillara, a native of Sutri, was raised and educated at Rome. He studied law, but pursued a literary career. After the flop of the performance of his first comedy, *L'Anfitrione*, in Rome he entered the service of Cardinal Alessandro Farnese. In Venice he started to work on a translation of Ovid's *Metamorphoses*, of which the first three books, dedicated to Henry II, were published



in 1554 during the authors stay in Paris, where he found the protection of Catherine de Medici. After his return to Italy he tries in vain to find a situation at the Medici court in Florence. In Venice again, he begins a translation of Vergil's Aeneid, of which only the first two books were accomplished. Toward the end of his life he lived for a certain period at Rome, where he was patronized by the Cardinal of Trent, Cristoforo Madruzzo (cf. G. Lorini, Per la biografia di Giovanni Antonio dell'Anguillara, in: "Giornale storico della letteratura Italiana", CVI, 1935, pp. 81-93).

Adams, A-1156; B. Gamba, Serie dei testi di lingua, (Venezia, 1839), p. 366, no. 1198; M. Bregoli Russo, Renaissance Italian Theater, (Firenze, 1984), p. 19, no. 53. € 800,00



2) **ATANAGI, Dionigi** editor (1510-1573). *De le lettere facete, et piacevoli di diversi grandi huomini, et chiari ingegni, raccolte per M. Dionigi Atanagi, libro primo, hora per la prima volta posto in luce.* Venezia, Bolognino Zaltieri, 1561 (at the end 1560).

8vo; contemporary flexible vellum. (22), 527, (1) pp. (with errors in the pagination). Printer's device on title-page. A nice copy.

**FIRST EDITION** (first issue). There are extant copies in which the colophon at the end of the errata leaf (KK8v) is dated MDLXI. Evidently this leaf has been reset as it presents also some deletions and/or additions in the errata. The work is dedicated by Atanagi to Ranieri del Monte, count of Montebanuccio (Venice, March 22, 1561). Of the edition dated 1561 at the end there exists copies that have the title-page reset (without the printer's mark) and some other leaves changed for reasons mostly of censorship: some words (as 'bordello') or names (as Marco Antonio Flaminio or Pietro Carnesecchi) have been replaced by dots (cf. S. Longhi, Introduzione, in: "Lettere facete e piacevoli di diversi grandi huomini e chiari ingegni", Sala Bolognese, 1991, pp. V-VII). Atanagi had planned a second book, but his work on it was interrupted with his death in 1573 and then published by Francesco Turchi a few years later (*Delle lettere facete, et piacevoli di diversi grandi huomini, et chiari ingegni, scritte sopra diverse materie, raccolte per M. Francesco Turchi. Libro secondo*, Venice, 1575).



The collection contains 183 letters grouped by authors and their letters were then arranged in chronological order. Most of the letters are dated between 1507 and 1558.

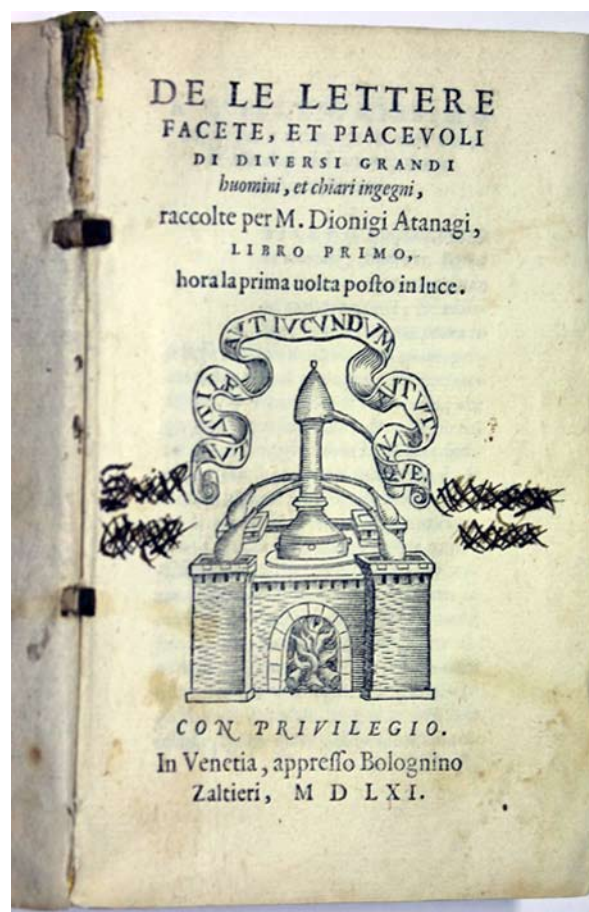
“Atanagi indique les fonctions d’un grand nombre d’épistoliers et de leurs destinataires; parmi les 32 auteurs, secrétaires et ecclésiastiques, les deux étant en rapports étroits et fréquemment unis dans la même personne, sont les plus nombreux et les plus féconds. Les principaux sont le cardinal P. Giovio avec 37 lettres, puis B. Boccarini avec 31 lettres, G.B. Sanga avec 18 lettres, F. Berni avec 13 lettres et G.F. Bini avec 12 lettres, quatre secrétaires de prélats éminents. Les destinataires les plus cités sont Atanagi lui-même à qui sont envoyées 34 lettres, G.M. Mentebuona pour 27 lettres, G.F. Bini pour 25 lettres et L. Iuvenale pour 12 lettres. Les sujets sont variés, personnels ou politiques, parfois graves. La présence d’une lettre dans ce recueil peut être justifiée par son ton facétieux ou simplement familial, par une seule expression plaisante, un jeu de mots, exceptionnellement par son sujet” (J. Basso, *Le genre épistolaire en langue italienne (1538-1662)*, Roma-Nancy, 1990, I, pp. 204-205).

The volume also contains the only sixteenth century printing of a satirical text on the Rome of Paul III by Jacopo Bonfadio (ca. 1508-1550), here entitled *Al Furfante Re della della Furfantissima Furfanteria* (pp. 323-336).

The volume ends with two long letters of Girolamo Muzio addressed to Vittoria Farnese Della Rovere, Duchess of Urbino, in which the author, «in persona del Verno contra la State», paradoxically praises the winter against summer (cf. Figorilli, op. cit., pp. 109-110).

Dionigi Atanagi was born in Cagli in the Duchy of Urbino. After receiving his early education in Perugia, he moved in 1532 to Rome, where he served as secretary to the prelate Giovanni Guidiccioni, made other influential friends, joined literary academies, and wrote poetry, some of which was published in the *Versi et regole de la nuova poesia toscana* (1539) edited by his friend Claudio Tolomei. The first fruit of his real vocation, that of editor, was the present collection *De le lettere di tredici huomini illustri* (1554). However, he spent twenty-five years in Rome striving in vain against the ill fortune, which (caused perhaps by his own faults) incessantly persecuted him. After the death of both, Guidiccioni and Tolomei he left Rome in sickness and dejection. For a certain time he found a harbor in Pesaro at the court of Urbino revising Bernardo Tasso's *Amadigi* for the press. Because of the precarious state of his health he retired temporarily to his native Cagli. In 1558 he moved to Venice, no doubt in search of better publishing opportunities than those in Rome. In Venice he found a steady employment as secretary to the short-lived *Accademia della Fama*, which was dissolved in 1561, probably in prudent anticipation of a possible investigation by the Inquisition. He spent, with short interruptions at Cagli, the remainder of his life in Venice, earning a precarious livelihood by occasionally assisting literary amateurs in the preparation of their works for the press. He died in Venice and was buried in the church of San Luca beside Lodovico Dolce (cf. *Dizionario biografico degli Italiani*, Roma, 1962, IV, pp. 503-506; and G. Meyrat, *Dionigi Atanagi e un esempio di petrarchismo nel Cinquecento*, in: "Aevum", LII, 1978, pp. 450-458).

Edit 16, CNCE 3327; Gamba, no. 1468; Index Aureliensis 109.373; Basso, I, pp. 204-205; Braida, p. 305; Quondam, p. 282; M. Flaminio, *Lettere*, A. Pastore, ed., (Roma, 1978), p. 13. € 650,00





THE ONLY NEO-LATIN ANTHOLOGY CONTAINING EXCLUSIVELY LOVE POETRY PRINTED IN THE SIXTEENTH CENTURY

3) **BLYENBURGH, Damas van** (1558-1616). *Veneres Blyenburgicae, Sive amorum hortus: in quinque areolas divisus, & fragrantissimis cxlviii celeberrimorum poetarum flosculis refertus*. Dordrecht, Isaac Caninus for David Episcopus, 1600.

8vo. (8) prel. leaves, 865 pp., (44) leaves (the last is a blank). Each of the five parts with a separate title-page with a woodcut ornament, Contemporary vellum over boards, brown morocco labels on the spine, red edges, some very light browning, an attractive copy.

**RARE FIRST EDITION** of what seem to be the only neo-Latin anthology containing exclusively love poetry printed in the sixteenth century.

Nearly one hundred and fifty authors from virtually every corner of Europe are included such as Angeriano, Bembo, Bourbon, Buchanan, Cordus, Dolet, Du Bellay, Erasmus, Flaminio, Gruyter, Manuzio, Marullus, Melissus, Poliziano, Sabinus, Scaliger and many others including the author himself. The volume is dedicated to the Dutch statesman, historian, poet and philologist, Janus Dousa.(cf. C.L. Heesakkers, *De Nederlands muze in Latjins gewaad*, Leiden, 1991, pp. 147 and 158).

Perhaps the most surprising feature in neo-Latin love poetry is its intimate and personal quality, besides which the vernacular poetry of the time often seems reserved, abstract, and impersonal. Perhaps the poets found it easier to be intimate in a language other than the one in which they had developed all the mental reticence and inhibitions formed as part of our earliest education. So e.g., Du Bellay refers to his love affair in Rome only in vague and sketchy terms in the French sonnets, *Les Regrets*, in turn in his *Amores* we discover that he wooed the young wife of an old man, that he won her with the connivance of her mother, that the husband put a stop to the affair carrying her off and locking her up, even that she shrieked out the absent poet's name while she was abducted.

Little is known about Damas van Blijenburgh. He sometime



was Master of the Mint at Dordrecht and first counsellor to Thomas Galax, governor of Virginia (cf. A. Gerlo & H.D.L. Vervliet, *Bibliographie de l'humanisme des anciens Pays-Bas*, Bruxelles, 1972, p. 252, no. 3255). Blijenburgh original plan was to publish a massive commonplace collection directed towards philosophers and students of the art of poetry, dealing first with morals (*Cento ethicus ex variis poetis*, Leiden, 1599) and love (the present work) both directed to young men; then two further volumes, which were never published, on domestic economy and politics, directed to man of middle years, and a treasury of wisdom directed to old man.

Index Aureliensis 120.032; Adams, B-2116; J.A. Gruys & L. de Wolf, *Thesaurus 1473-1800: Nederlands boekdrukkers en boekverkopers*, (Nieuwkoop, 1989), p. 63. € 780,00

4) **BOTTAZZO, Giovanni Iacopo** (d. after 1574) - **FRANCO, Niccolò** (1515-1570). *Dialogi maritimi di M. Gioan Iacopo Bottazzo. Et alcune rime maritime di M. Nicolo Franco, et d'altri diversi spiriti, dell'Accademia de gli Argonauti.* Mantova, Jacopo Ruffinelli, 1547.

8vo. 168 leaves. With the printer's device on the title-page. Contemporary vellum, a fine copy.

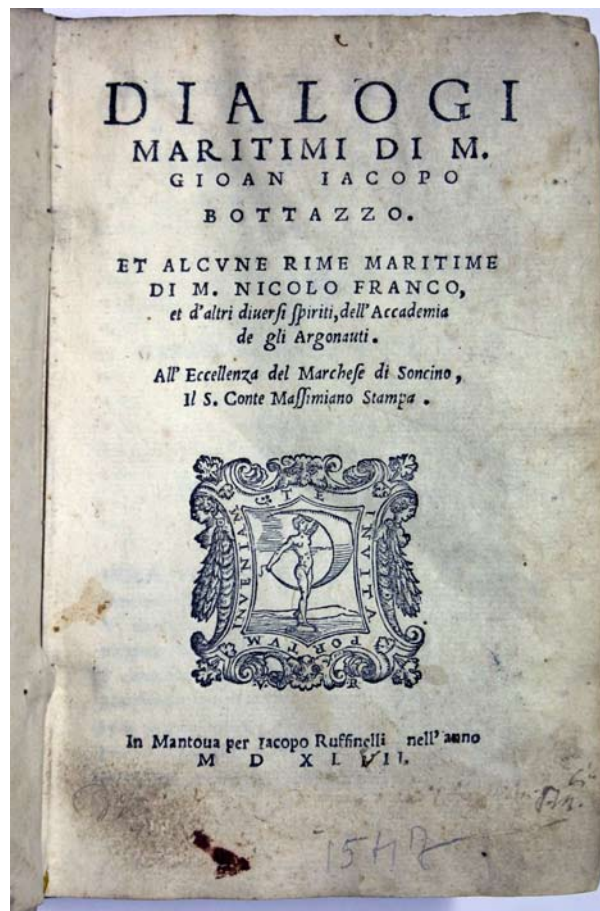
**FIRST EDITION** of these dialogues on matters relating to navigation dedicated by the author to Massimiano Stampa Marchese di Soncino. Little is known about Bottazzo's life. He gives, however, some informations about his earlier years and travels in the third of the dialogues. He was together with Nicolò Franco one of the founders of the Accademia degli Argonauti in 1540. Later he became the tutor of Isabella Gonzaga, the daughter of Federico II and Margherita Paleologo.

The three dialogues deal respectively with geography, the winds and astronomy, each being composed to being read by sailors. They contain in a concise form the knowledge then available on these topics for navigation purposes. At the end are found some verses on maritime subjects by Nicolò Franco and Giovan Francesco Arrivabene. There is also announced a dialogue on Alexander the Great, on the compass, on the magnet and on the inventors of other naval instruments to be published in a separate volume, which, however, never appeared (cfr. M. Maylender, *Storia delle Accademie d'Italia*, Bologna, 1926-'30, I, p. 333).

Nicolò Franco, born of a modest family in Benevento, was first tutored by his schoolmaster brother Vincenzo and later sought his fortune first in literary circles of the nearby Naples and later in Venice. Here he was presented to Pietro Aretino, who took him as secretary. The character of the two men were similar to a degree which precluded a lasting friendship. Whatever the reason for the break, it came swiftly and violently in the first months of 1538. Thereafter the works of both became a battleground of enmity. In August 1538 Franco was slashed in the face by one of Aretino's secretaries. When his wound had healed he resolved to leave Venice. He then lived in Casale Monferrato, Mantua, Cosenza and Rome, writing constantly, until he was tried by the inquisition for his pasquinades against Paul IV. He was hanged on the Ponte Sant'Angelo on March 10, 1570 (cf. P. Grendler, *Critics of the Italian World, 1530-1560*, Madison, WI, 1969, pp. 38-49).



Edit 16, CNCE 7315; Index Aureliensis 122.776; D.E. Rhodes, A Bibliography of Mantua, in: "La Bibliofilia", LVIII (1956) pp. 173-174. € 1.200,00





5) **BOUCHET, Guillaume** (ca. 1513-1593). *Livre premier des sérées de Guillaume Bouchet, iuge et Consul des marchands à Poictiers. Où sous une gentille invention de banquetz, ou convis faits au soir entre Seigneurs & Dames voisins, sont contenus plusieurs & divers beaux discours, non moins utiles, que remplis d'honneste recreation. Imprimé sur la copie faicte à Poictiers.* N.p, n.pl., 1585.

12mo. (32), 766 pp., 1 blank leaf. Calf, gilt fillets on the panels, richly gilt back with gilt morocco label, red edges, some light browning, but a good copy.



LIVRE PREMIER  
DES SERÉES  
DE GVILLAVME.

BOUCHET; I VGE ET  
Consul des marchands  
à Poictiers.



*Où sous vne gentille inuention de banquetz  
ou conuis faits au soir entre Seigneurs  
& Dames voisins, sont contenus plusieurs  
& diuers beaux discours, non moins vti-  
les, que remplis d'honneste recreation.*

ET NVGÆ SERIA DVCVNT.



IMPRIME SVR LA COPIE  
FAICTE A POICTIERS.

M. D. LXXXV.

**RARE EDITION**, apparently unrecorded, of the first of the three books of *Les Sérées* by Guillaume Bouchet, which was printed for the first time at Poitiers in 1584. It was followed by an octavo edition printed at Paris by Gabriel Buon in 1585 and then in the same year by two sedecimo editions without printing place with the mention „Imprimé sur la copie faicte à Poictiers” (one of which is the present edition: an edition with exactly the same collation was printed at Lyon by Jean Veyrat in 1593). The second and the third books were published at Paris respectively in 1597 and 1598 (cf. C.E. Roybet, *Notice*, in: “*Les Sérées de Guillaume Bouchet Sieur de Brocourt*”, Charleston, SC, 2009, p. XVII).

*Les Serées* is a collection of after-dinner dialogues. Bouchet appears to have composed each chapter with the help of thematically arranged commonplace books in which he recorded the fruit of his diverse readings. Hence, his eclectic writing resembles on occasion that of other French Renaissance authors such as François Rabelais or Michel de Montaigne, albeit less inspired. Each narrative in Bouchet’s repertoire bears a thematic title: “On Wine”, “On Water”, “On Women and Girls”, and so on. And each is laced with historical tidbits, note-worthy opinions, and proverbial wisdoms derived from a wide assortment of primary and secondary sources: Old and New Testament authors, Greek, Latin and Christian Classics, a host of modern French writers such as Guillaume Budé, Laurent Joubert, Jean Bodin, Bonaventure



Des Périers, François de Belleforest and Etienne Pasquier. Beyond the delicate question of textual borrowings, one of the principal difficulties critics have encountered in discussing *Les Serées* lay in their formal classification as a subgenre. Are they dialogues, nouvelles, essays, or perhaps something in between? They are best described as “sundry discussions” (“discours bigarrés”), a linguistically diverse short-form narrative practiced in the late sixteenth century by writers such as Etienne Tabourot, *Les Bigarrures*, (1572), Nicolas de Cholieres, *Les Matinees*, (1585), and Noel du Fail, *Contes et discours d’Eutrapel*, (1585). Variety is an essential ingredient in the “discours bigarrés”, and it is a fundamental feature in *Les Sérées*. Bouchet’s after-dinner conversations not only combine opinions from diverse and sometimes conflicting sources, but they are also linguistically rich and include elements of poetry, word play, hieroglyphs, quips, proverbs, fables, anecdotes, prodigious tales, chronicles, passages from scientific and medical literature, and nouvelles. Intended to satisfy a reader’s boundless curiosity, the work’s protean abundance of topics and narrative voices retains, a remarkable coherence. Each conversation has a familiar decor, and each has a similar narrative format. Transitions from one topic to the next appear deliberate and organized (cf. A. Janier, *Les Serées (1584-1597-1598) du libraire-imprimeur Guillaume Bouchet (1514-1594)*, Paris, 2006, *passim*).

Guillaume Bouchet, Sieur de Brocourt, was a prominent book dealer, printer, and writer active in late sixteenth century Poitiers. He was on friendly terms with many authors of the time, among them Jacques Du Fouilloux, of whom he published his *Vénérie*.

Although bibliographically unrecorded we were able to trace a copy in the Zentral- und Hochschulbibliothek Luzern.

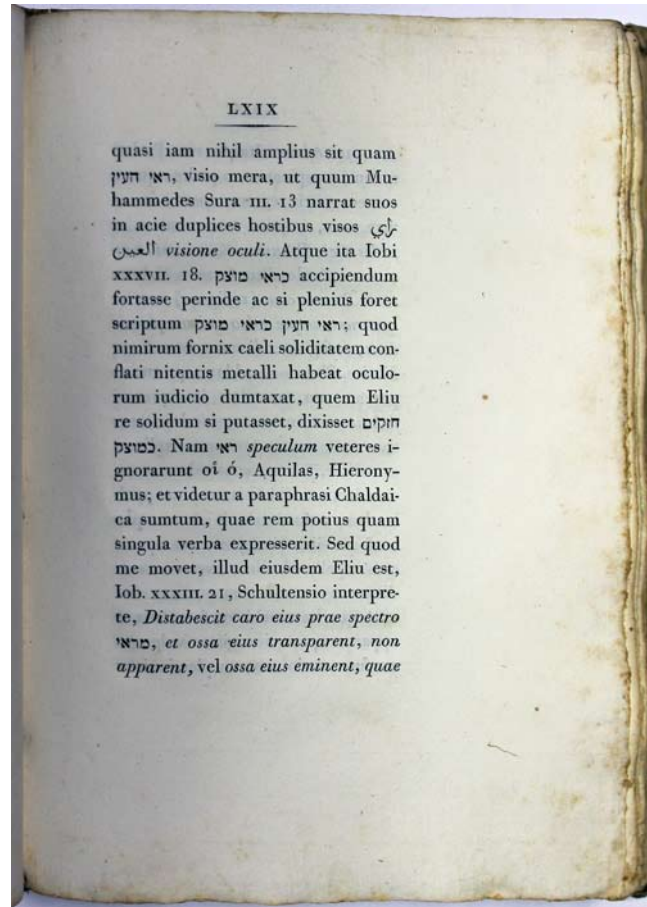
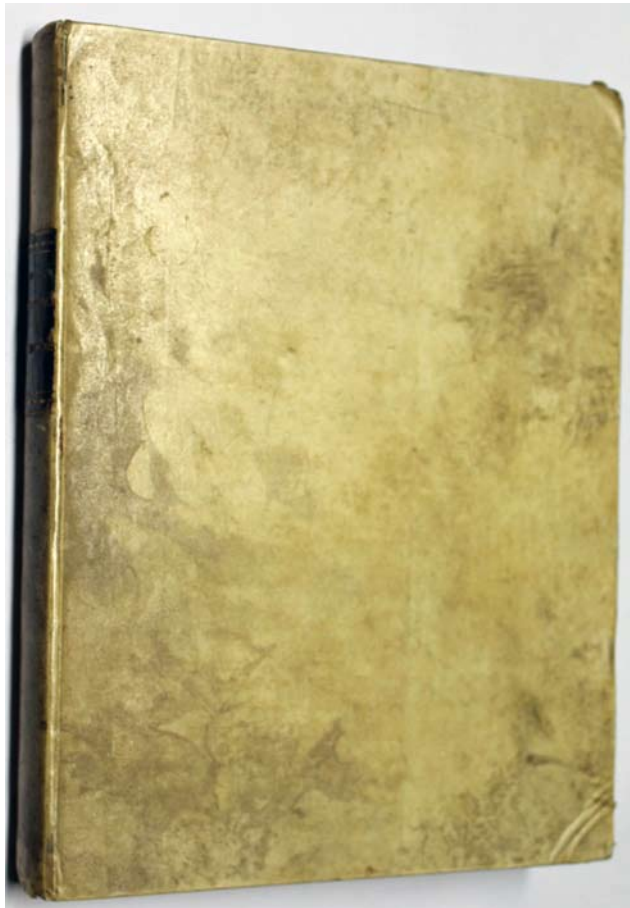
€ 900,00

WITH FINE SAMPLES OF HEBREW, ARMENIAN, GREEK AND ARABIC TYPES

6) **CALUSO DI VALPERGA, Tommaso** (1737-1815). *Didymi Taurinensis de pronunciatione Divini Nominis quatuor literarum cum auctario observationum ad hebraicam et cognatas linguas pertinentium*. Parma, G.B. Bodoni, 1799.

4to; later full vellum, gilt title on spine; (2), XCVIII pp., 1 engraved plate, (2), 213, (3) pp. Lacking the first blank leaf. Some light foxing on a few leaves, otherwise a very good uncut copy.

**FIRST EDITION** of this beautifully printed book, containing fine samples of Hebrew, Armenian, Greek and Arabic types. “Interessante per il saggio di caratteri Samaritani, Palmyreni, Armeni; caratteri arabi, ebraici e greci nel testo. ‘Agl’intelligenti di tipografia appartiene l’apprezzare il merito di questa edizione’ (De Lama)” (H.C. Brooks, *Compendiosa bibliografia di edizioni bodoniane*, Firenze, 1927, nr. 743).



It is a treatise on the true pronunciation of the sacred name of God among the Jews. “La vera pronuncia del nome di Dio presso gli Ebrei è un’antica questione. Filone, Teodoro, San Girolamo, Frobenio, Diodoro Siculo vi avevano addotto più o meno luce. Caluso vi tratta la questione a fondo. Veggasi una lettera d’Alfieri, indirizzata all’autore. L’opinione che vi pronuncia si appoggia non sull’erudizione, ma sull’eufonia che il nome deve avere” (E. De Tipaldo, *Biografia degli italiani illustri nelle scienze, lettere ed arti del secolo XVIII*, Venezia, 1868, III, p. 471).

Mathematician, scholar and orientalist born in Turin, Tommaso Caluso di Valperga, a close friend of Vittorio Alfieri, between 1783 and 1801 was secretary of the Academy of Science of Turin and director of the astronomical observatory. While he published his mathematical writings under his real name, he used

to sign his essays on oriental languages with the pseudonym of Didymus Taurinensis (cf. D.B.I., XVI, pp. 827-832).

ICCU, IT\ICCU\TO0E\010131. G. Giani, Catalogo delle autentiche edizioni bodoniane, Milano, 1948, no. 118 («edizione elegantissima»).

€ 350,00

BURLESQUE POETRY – LOLLIO'S INVECTIVE AGAINST THE GAME OF TAROT

7) **CAPORALI, Cesare** (Perugia, 1531-1601) and others. *Rime piacevoli di C.C., del Mauro, et d'altri Auttori. Accresciute in questa sesta impressione di molte Rime gravi, et burlesche del Sig. Torquato Tasso, del sig. Annibal Caro, et di diversi nobili ingegni.* Ferrara, Benedetto Mammerello, 1592.

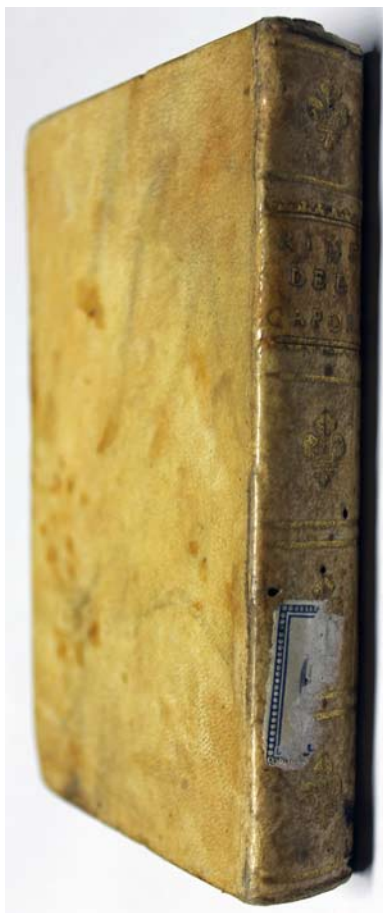
12mo; (24), 264 pp. With the printer's device on the title-page. Old vellum over boards, a fine copy.

**ENLARGED EDITION** of this very successful verse anthology, which had after its first printing (Parma, 1584) until the end of the century over a dozen reprints with various changements and additions. The volume contains, apart those of Caporali, poems by the following authors: Il Garofani, Il Sellaio, Il Mauro, Filippo Alberti, Giuliano Goselini, Aurelio Orsi, Giovanni Battista Strozzi, Sperone Speroni, Oberto Foglietta, Conte di Camerano, Il Selva, Alberto Parma, Brutto da Fano, Virginio Turamino, Francesco Coppetta, Carlo Coccapani, Ercole Varani, Cavalier de' Rossi, Giovanni Battista Guarino, Torquato Tasso, Annibal Caro, il Lasca and several poems by anonymous authors.

On page 233 begins the famous invective by Flavio Alberto Lollo against the Game of Tarot, where in rhyme he turns to his friend, indignant about having lost “three pairs of scudos”, exhorting him instead to sing its praises and to appreciate the dignity of his gaming companions, the “Podestà and Cardinal Giulio”.

Adams, C-611; Index Aureliensis 131.707.

€ 650,00



8) **CHARPENTIER, Jacques** (1524-1574). *Ia. Carpentarii, Regii Professoris, Oratio. Quam in auditorio Regio, cum interpretationem Sphaerae et Logici Organi aggredetur, de sua professione habuit, contra quorundam calumnias. 4. non. Ianuar. Anno 1567.* Paris, Gilles Gourbin, 1567.

(14) leaves (the last is a blank). With the printer's mark on the title-page. Boards, some light browning, but a fine copy.

**VERY RARE FIRST EDITION** of this speech (dedicated to Charles de Bourbon, Cardinal of Lorraine) held in the Collège Royale in January 1567 in which the author defends his teaching against Pierre de la Ramée, then dean of the faculty. Their animosity date back to

1554, when Charpentier had published his attack on Pierre de la Ramée's dialectic and even accused him of undermining the foundations of philosophy and religion. The matter was brought before the parlement of Paris, and finally before Francis I. By him it was referred to a commission of five, who found Ramus guilty of having 'acted rashly, arrogantly and impudently', and interdicted his lectures. New animosity arose, (Ramus has just become dean of faculty), when by an obscure manoeuvre led to the appointment of Dampestre Cosel, a Sicilian mathematician, incapable of expressing himself either in Latin or French. He got no further than his first lesson and then managed to hand over his position to Charpentier, then a protégé of Charles de Bourbon, Cardinal of Lorraine.

In Pierre de la Ramée's eyes Charpentier was almost as incompetent for claiming the title of philosopher and abhorring the teaching of simple arithmetic, geometry and technical astronomy, whereas Pierre de la Ramée claimed that pupils must begin with counting and measuring not with 'belles abstractions'. Charpentier also refused to undergo an examination, as was requested by the ordonnance that Pierre de la Ramée had obtained from Charles IX. A legal procedure ended in an appeasing arrêt of the Parliament, which "obliged Charpentier to acquire the knowledge he lacked: to do this, it added, required no great effort on his part, for mathematics mainly required an ability to draw. With this in hand, Charpentier was to start his teaching within three months, 'reading Aristotle's De Coelo, Proclus' book of Sphere, or else Euclid's Elements and Sacrobosco': given the limited demands of the audience, a reader who could cope with the rudiments was considered good enough" (I. Pantin, Teaching Mathematics and Astronomy in France: The 'Collège Royal' (1550–1650), in: "Science and Education", 15/2-4, 2006, p. 193).

W.J. Ong (Ramus and Talon Inventory, Cambridge, 1958, pp. 500-504) does not cite the present oration among the pamphlets Charpentier and Pierre de la Ramée exchanged between 1566 and 1567.

Jacques Charpentier was born in Clermont-en-Beauvoisis (Oise). He became master of arts and doc-

**IA. CARPEN-  
TARII, REGII PRO-  
fessoris, Oratio.**

*Quam in auditorio Regio, cum interpretationem  
Sphaerae et Logici Organi aggredetur, de sua pro-  
fessione habuit, contra quorundam calumnias.*

4. non. Ianuar. Anno 1567.

Ad Optimum Galliae Principem & Illustriss.  
Cardinalem, Carolum Borbonium.



PARISIIS.

Apud Aegidium Gorbinum ad insigne spei,  
è regione Collegij Cameracensis.

1567.

tor of medicine in Paris and was known as an Aristotelian with a great admiration to Plato, and a thorough knowledge of Hippocrates and Galen. He seems to have spent his entire career in Paris teaching philosophy rather than medicine. The last eight years he was regius professor of mathematics and also had been elected rector of the university, whereas Pierre de la Ramée had not. There has always been some suspicion that Ramus' death late in the St. Bartholomew's massacre had more to do with Charpentier than with Catholic/Protestant hatreds (cf. S. Matton, *Le face à face Charpentier-La Ramée. À propos d'Aristote*, in: "Revue des Sciences philosophiques et théologiques", 70/1, 1986, pp. 67-86).

Index Aureliensis, 135.742.

€ 650,00



9) **CHYTRAEUS, Nathan** (1543-1598). *Variorum in Europa itinerum deliciae; seu, ex variis manuscriptis selectiora tantum inscriptionum maxime recentium monumenta. Quibus passim in Italia et Germania, Helvetia et Bohemia, Dania et Cimbria, Belgio et Gallia, Anglia et Polonia, etc. Tempia, arae, scholae, bibliothecae, museia, arces, palatia, tribunalia, portae, arcus triumphales, obelisci, pyramides, nosodochia, armamentaria, propugnacula, portus, asyla, aedes, coenacula, horologia, pontes, limites, horti, villae, apiaria, thermae, fontes, monetae, statuae, tabulae, emblemata, cippi, sacella, sepulchra, etc. conspicua sunt. Praemissis in clariores urbes epigrammatibus Iulii Caes. Scaligeri. Omnia nuper collecta et hoc modo digesta a Nathane Chytraeo.* Herborn, Christoph Rab, 1594.

8vo. (20), 846 pp. (lacks the last blank leaf). With a diagram and several small woodcuts in the text. Contemporary vellum over boards, gauffered edges, some very light browning and marginal dampstains, but an excellent copy.



**FIRST EDITION** of this collection of inscriptions, mainly monumental, epigraphs, epitaphs, antique legends gathered together by Chytraeus during his travels through Germany, the Netherlands, Italy, France, England, Denmark, and Poland (1565-1567). The work is dedicated to King Christian IV of Denmark. Apart supplementary notes by Chytraeus on noteworthy places, the volume also contains some short interpolations by Joachim Camerarius the Younger (e.g. the witty catalogue of commonplaces regarding the customs of several European countries and especially of some Italian cities and their women). Other contributor's to the work are the editor Christoph Rab and Julius Caesar Scaliger, by whom are the introductory epigrams to all the places Chytraeus visited.

In Italy, among others, he describes the wall map frescoes in the Vatican (cf. F. Banfi, *The Cosmographic Loggia of the Vatican Palace*, in: "Imago Mundi", vol. 9, 1952, p. 23); several interesting inscriptions in Naples (cf. M. Letts, *Some Sixteenth-Century Travellers in Naples*, in: "The English Historical Review", nr. 33, 1918, p. 176). In Urbino he visited the court the Studiolo of Federico da Montefeltro (cf. C.H. Clough, *Art as Power in the Decoration of the Study of an Italian Renaissance Prince: The Case of Federico*, in: "Artibus et Historiae", 1995, vol. 16, nr. 31, p. 44), and in Padova the Palazzo della Ragione (cf. M. Cicuto, *Una malnota testimonianza epigrafica sugli affreschi del palazzo della ragione a Padova*, in: "Aevum", 1998, vol. 72, nr. 3, p. 686).

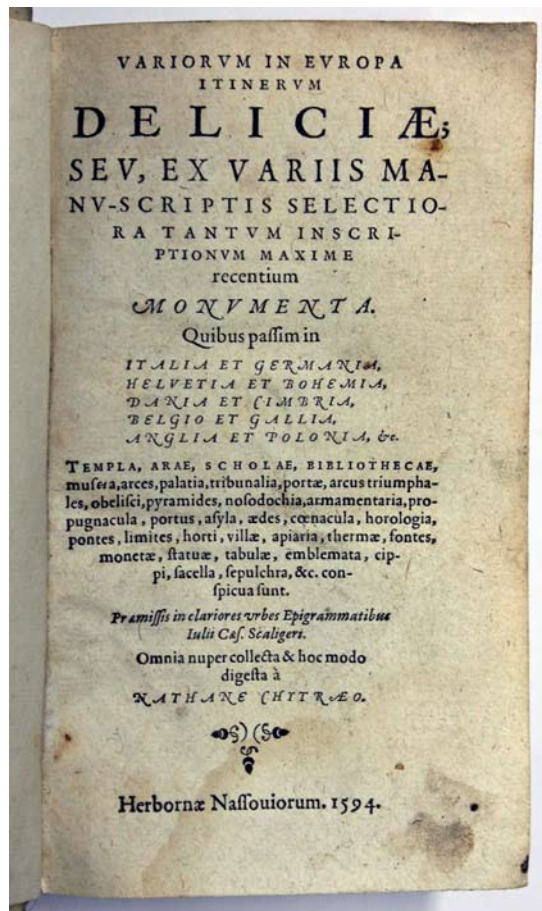
At pages 773-795 Chytraeus describes a worldmap by Sebastian Cabot (now lost). "In 1565 Chytra-

eus was in England and made a copy of a similar map which he inspected at Oxford. He includes 19 inscriptions, instead of 22 on the Paris Map, and all are in Latin. Instead of the date of 1544 in the 17th inscription, Chytraeus has inserted 1549 for the date of its composition, which is the same date given on the Clement Adams Map” (D.O. True, *Cabot Explorations in North America*, in: “*Imago Mundi*”, 1956, vol. 13, 1956, pp. 11-25 and cf. also H. Wallis, *England’s Search for the Northern Passages in the Sixteenth and Early Seventeenth Centuries*, in: “*Artic*”, 37/4, 1984, p. 459).

The sixteenth century artes peregrinandi, instructions for travellers, found their largest diffusion in Germany. “The power of such schemes to codify the landscape is most apparent, however, when they take their most rigidly Ramist form as dichotomous diagrams. In these diagrams, the mastery of culture over nature, and of rulers over citizens, is enshrined as the visual mastery of space over time, eternal laws over history. Identical versions of such one diagram were published by Nathan Chytraeus in 1594 [p. (20)] and Paul Hentzner in 1627. Both Chytraeus and Hentzner had in fact written descriptions of London based on their visits, and their paradigm is perhaps closest in shape

to the descriptions of London by the major English topographers and antiquaries. Their scheme divides the standard topics into four basic categories: 1) the city’s name, founder, and augmenters, 2) site, 3) buildings, 4) government, education, and social life. The last three of these cover the topics in the four-parts Venetian rubric as it was applied to cities (site, fabric, governed, governors), while the first repeats a feature – the city’s name and founders – found throughout the German travel guides and Ramist schemes. There is thus a striking persistence of both a basic set of topics and a basic order or arrangement. There seems to have been not only a core of features regarded as essential to a city, but also an overall conception of their relationship” (L. Manley, *Literature and Culture in Early Modern London*, Cambridge, 1995, pp. 139-140).

Nathan Chytraeus (Kochhaf) was born in Menzigen (Palatinate). After first studies in Strasbourg he matriculated in the university of Rostock, where his elder brother David also was a student. He continued his studies in Tübingen, and returned to Rostock in 1565 as professor of Latin language, but immediately undertook a 2-year academic “grand tour” of Denmark, England, the Netherlands, France and Italy before actually assuming his position. He is credited with founding the university library in Rostock in 1569 (beginning with the donation of his own copy of Plato’s works), and his likeness is carved into the façade of the building. In 1580 he also became Rector of the Gelehrtschule in Rostock. He wrote countless poems and essays in Latin. In 1568, he married Gertrud Prenger (whose father was a wealthy merchant in Rostock). They had 11 children in Rostock, 5 or 6 of whom died there as children. In 1592, after a prolonged controversy because of his Calvinist leanings, he was released, and was called to Bremen (where Calvinism was acceptable), where in 1593, he became rector and professor at the Gynmasium. Nathan died at the age of 55, 6





years after arriving in Bremen. Apart his extensive collection of neo-Latin poetry (1576-1595), he was the author of a collection of fables in German (1591), a neo-Latin drama, *Abraham* (1595), and a Low-German-Latin dictionary, which was reprinted several times (cf. T. Elsmann, a cura di, *Nathan Chytraeus, 1543-1598. Ein Humanist in Rostock und Bremen. Quellen und Studien*, Bremen, 1991, passim).

VD 16, C-2802; Sabin, 13037; J.E. Alden, *European Americana. A chronological guide to works printed in Europe relating to the Americas, 1493-1776*, (New York, 1980), 594/19. A. Händel-H. Lietz, *Bibliographie*, in: T. Elsmann, op. cit., p. 125, no. 116; W. Koch, *Inscriptenpaläographie des abendländischen Mittelalters und der früheren Neuzeit: Früh- und Hochmittelalter*, (Wien, 2007), p. 12; G. Parker Winship, *Cabot Bibliography*, (New York, 1970), pp. 20, 33; J. Stagl, *A History of Curiosity: the theory of Travel*, (London, 2006), p. 61; H. Wiegand, *Hodoeporica. Studien zur neulateinischen Reisedichtung des deutschen Kulturraums im 16. Jahrhundert*, (Baden-Baden, 1984), pp. 464-465. € 2.500,00

VERY RARE 16TH CENTURY BERLIN PRINTING

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

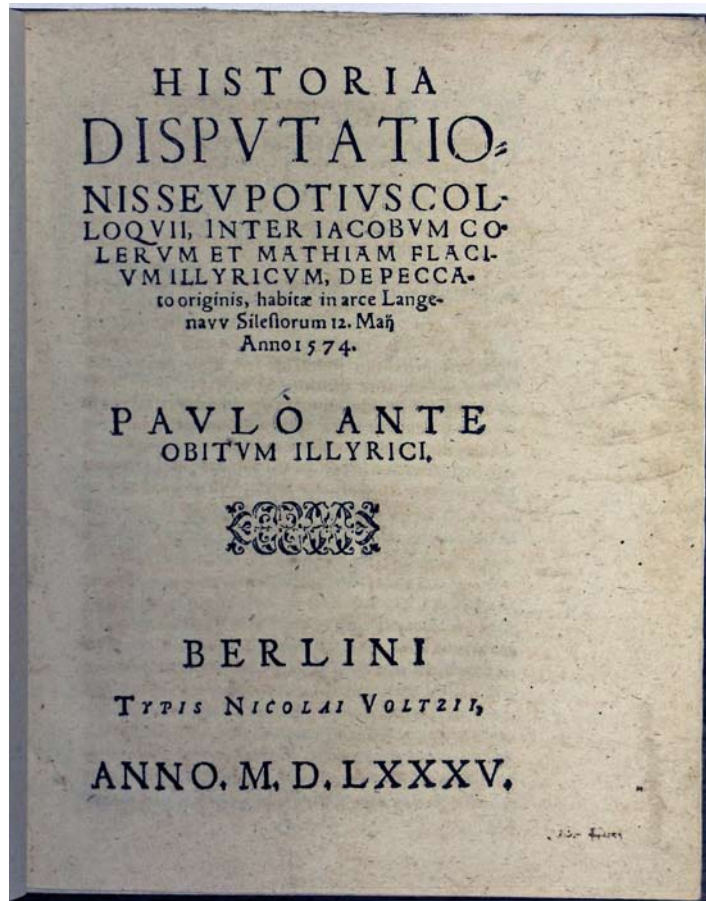
4to. (60) leaves. Boards, some light spots, but a fine copy.

**EXTREMELY RARE FIRST EDITION** of the protocols of the dispute between the two Lutheran theologians Jakob Coler and Matthias Flacius Illyricus (1520-1575) on the origin of sin held on May 4 in the castle of Lähnhaus and on May 12, 1574 in the castle of Langenau

(Silesia). The work was already unobtainable in the 18th century and a reprint was made at Stralsund in 1726. Flacius, having affirmed the natural inability of man, unwittingly fell into expressions consonant with the Manichaeic view of sin, as not an accident of human nature, but involved in its substance, since the Fall. This was the last great dispute in which the famous Lutheran reformer was involved, at a time when he had found refuge at Frankfort, where Catharina von Meerfeld, prioress of the convent of White Ladies, harboured him and his family in despite of the authorities. Flacius fell ill at the end of 1574. The city council ordered him to leave by Mayday 1575, but death released him on the 11th of March. (cf. E. Schmid, *Des Flacius Erbsünde-Streit*, in: "Zeitschrift für die historische Theologie", 19, (1849), pp. 2-78, 218-279.

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

VD 16, C-4512; K. Schottenloher, *Bibliographie zur deutschen Geschichte im Zeitalter der Glaubensspaltung*, (Stuttgart, 1956), I, p. 257, no. 6337. € 650,00



11) **CORRER, Gregorio** (1409-1464). *Progne tragoedia, nunc primum edita*. Venezia, In Academia Veneta [Paolo Manuzio], 1558.

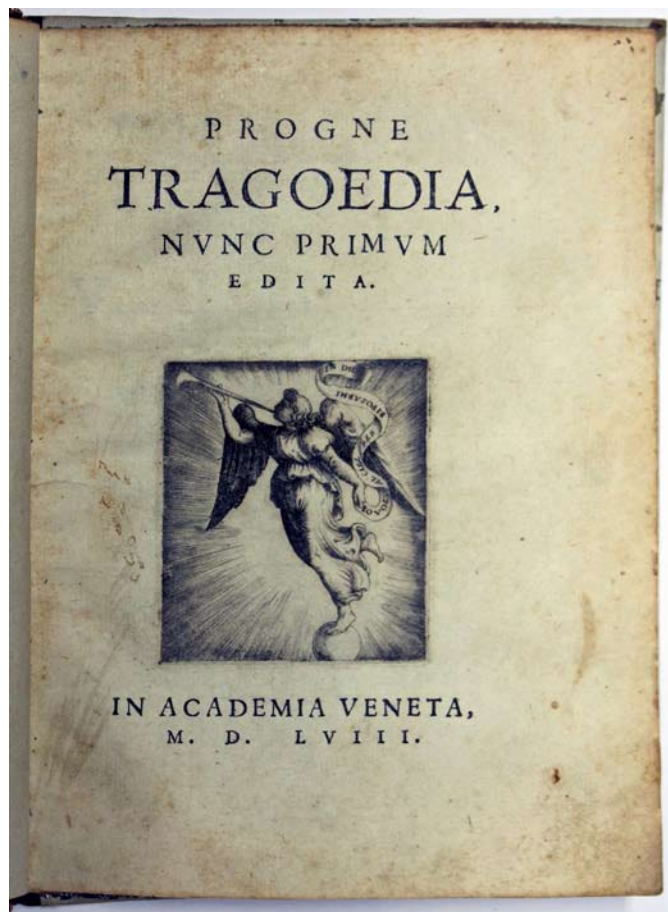
4to. (8), 27 (i.e. 23) leaves, 1 blank leaf. With the engraved printer's device on the title-page. Half-calf, marbled endpapers, title-page very lightly soiled, but a fine copy.

**VERY RARE FIRST EDITION** of this famous Latin verse tragedy, the first that can properly be called 'humanist'. It was published by Giovanni Ricci, a Venetian lawyer, professor of jurisprudence at Padua and a member of the Accademia Veneziana. He used a manuscript in his possession as he states in the dedication to Francisco Vargas, ambassador to the King of Spain in Venice. The Italian translation by Lodovico Domenichi was published under the latter's own name and Correr's authorship was only definitively established by Jacopo Morelli in 1798 (cf. *Operette*, Venezia, 1820, II, pp. 211-214). The work must have been conceived in a school library or very near one and was written, by explicit declaration of the author, at age eighteen. Correr also mentions his illustrious teacher, Vittorino da Feltre, as a recipient and a responsive reader of his work: 'quam [tragoediam] postquam edidi nihil non speravit de me Victorinus: cadebant legenti ubertim lacrimae'. Correr's elegant text brings forth his sensitivity for visual compositions. Pictures of immobilized infernal monsters, landscapes, scenes which carry a Venetian aura more than a classical one, and, in late-medieval grotesque mood, nocturnal scenes of tormented ghosts successively appear in the lengthy monologues. The deepest emotions of the tragedy do not center on the classical notion of fatal 'punishment' for the crimes, but rather stress the subjective posture of retaliation. Progne herself effectively voices the sombre delirium of implacable feminine revenge (cf. E. Battisti, *La visualizzazione della scena classica nella commedia umanistica*, in: "Rinascimento e Barocco", Torino, 1960, pp. 87-89)

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"Corraro führt mit der dramatischem Gestaltung des Progne-Themas, das von Ovids Metamorphosen entnahm, die lange Reihe der Dramatiker der Renaissance an, die in ihrer Stoffwahl auf Ovid zurückgriffen, der neben Seneca und Vergil das am meisten herangezogenen Vorbild für die Renaissancetragedie darstellt" (U. de Vries, *Die Progne des Gregorio Corraro und ihr Verhältnis zur Antike*, Heidelberg, 1987, p. 181).

"This tragedy must have been well received by many influential people. Aeneas Sylvius, it may be recalled, said in 1449 that Italy had "nothing in Latin [tragedy] today besides



Seneca, except Gregorio Corraro". Corraro took his argument from the celebrated story of Tereus, Procne, and Philomela in Ovid's *Metamorphoses*, but he knew that a play and not a narrative was demanded, so he tried to reshape the story to fit into the framework of Senecan tragedy. He imitated Senecan tragedy in general and the *Thyestes* in particular... The printed version of 1558 is not divided into acts, the choral odes do separate the play into a prologue and four episodes of varying length. The third "act", for example, is by far the longest. It is notable that the Italian condensed Ovid's matter of months and years to a matter of days. The twenty-four-hour rule was not yet in effect, of course, but Corraro made a determined if not altogether successful effort to create the illusion of a few hours passing, and the reader is almost convinced that all of the events take place within a couple of days or so... This play can hardly be ranked very high in European drama, but it settled Renaissance tragedy on the course laid by Loschi, and this was the course followed by tragedy during the next century and a half" (M.T. Herrick, *Italian Tragedy in the Renaissance*, Urbana, 1965, pp. 15-21).

Gregorio Correr, scion of a noble Venetian family, was nephew of Cardinal Antonio Correr and grand-nephew of Pope Gregory XII. His schooling with Vittorino da Feltre at Mantua inspired in him a lifelong love of classical culture. Pope Eugene IV, a relation on Correr's father's side, named him apostolic protonotary. He followed the Curia to Florence in 1434, where he was involved in the circle of humanists frequented by Leonardo Bruni. His career in the church was, however, characterized by disappointment, as he approached various positions but was denied one after another. In 1448, alienated from the papal Curia, he retired to the monastery of San Zeno in Verona, and died just after finally being elected patriarch of Venice. Correr also emerges more than ever from the shadows as Mantegna's most influential intellectual mentor and tireless promoter. When in 1443 Correr was made abbot of San Zeno at Verona, that city's primary basilica, he hastened to commission the young Paduan to paint a new high altar for its church, and set about restructuring the interior to accommodate it. Correr's other literary productions in Latin include satires influenced by Horace and Juvenal, an eclogue *Lycidas*, and a re-elaboration of Aesop.

The Accademia Veneta or Accademia della Fama was founded in 1558 by the Venetian noblemen Federico Badoer, Domenico Venier and Girolamo Molino, and was dissolved only three years later due to conflicts with the Venetian authorities. This extravagant organization was a large, ambitious, and fatally costly undertaking designed formally along the lines of the Aldine Neacademia to serve the public needs of scholarship in science, arts, and letters. Its separate departments, the Consiglio Iconomico, Consiglio Politico, Consiglio delle Scienze, and Oratorio, were intended collectively to embrace the whole of the Renaissance encyclopaedia and thereby ensure the moral and scientific education of the state. As announced in a series of three published constitutions, various suppliche, and letters, it aimed to cover the full range of disciplines, since all pertained "to the public and private interests. The academy was defunct after less than four years. Charged with the publication of the academician's literary activities was the printer Paolo Manuzio (cf. P. Pagan, *Sulla Accademia Venetiana o della Fama*, in: "Atti dell'Istituto Veneto di Scienze, Lettere ed Arti", 132, 1973/74, pp. 359-92).

Edit16, CNCE 13529; Adams, C-2690; M. Bregoli Russo, *Renaissance Italian Theater*, (Firenze, 1984), no. 183; L.G. Clubb, *Italian Plays (1500-1700) in the Folger Library*, (Florence, 1968), no. 313; A.A. Renouard, *Annales de l'imprimerie des Aldes*, Paris, 1834, p. 274, no. 14.



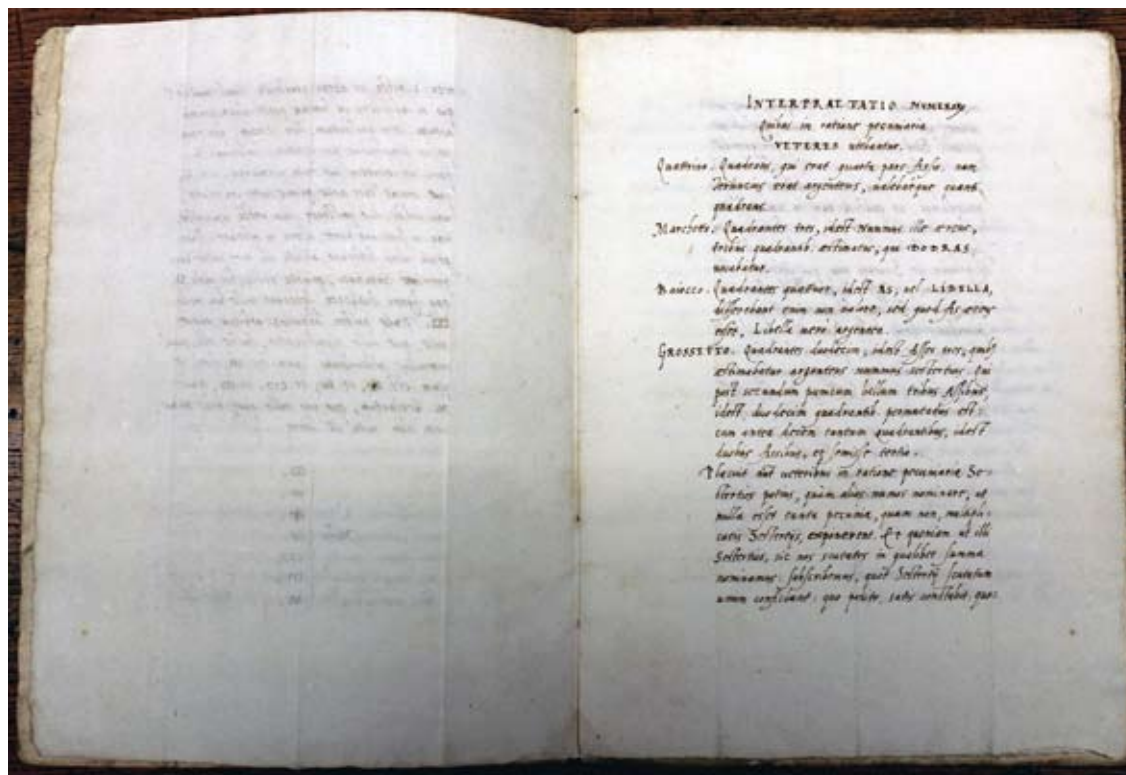
HOW TO WRITE AND INTERPRET THE ANCIENT LATIN NUMBERING AND ITS ABBREVIATIONS

12) **DE ANTIQUIS NUMERORUM NOTIS** (it follows:) **INTERPRETATIO** *numerorum quibus in ratione pecuniaria veteres utebantur.*

Manuscript on paper, mid 16th century, 6 unnumbered leaves, contemporary paperboards. In very good condition.

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

€ 2.500,00



THE STANDARD MANUAL FOR COMMERCIAL CASES IN 16TH AND 17TH CENTURY EUROPE

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

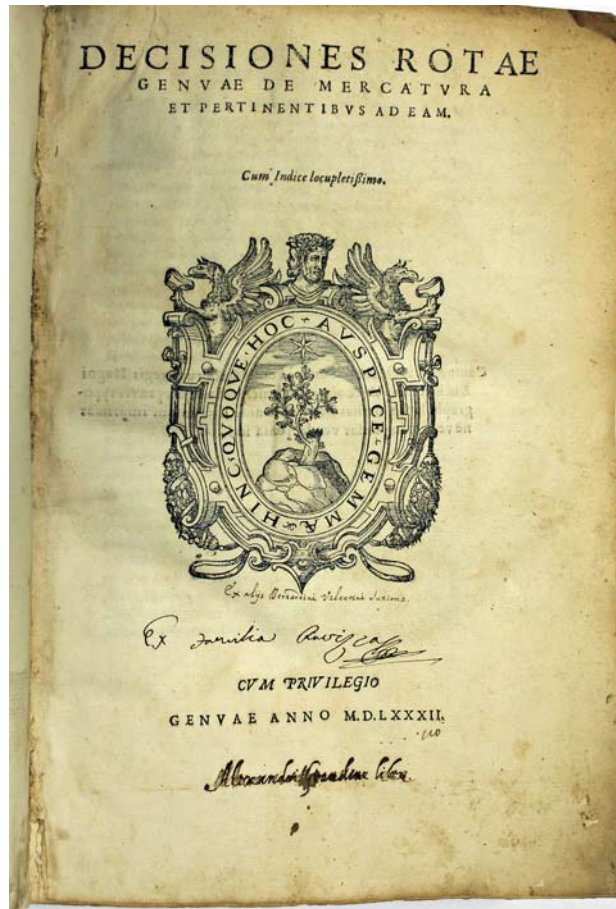
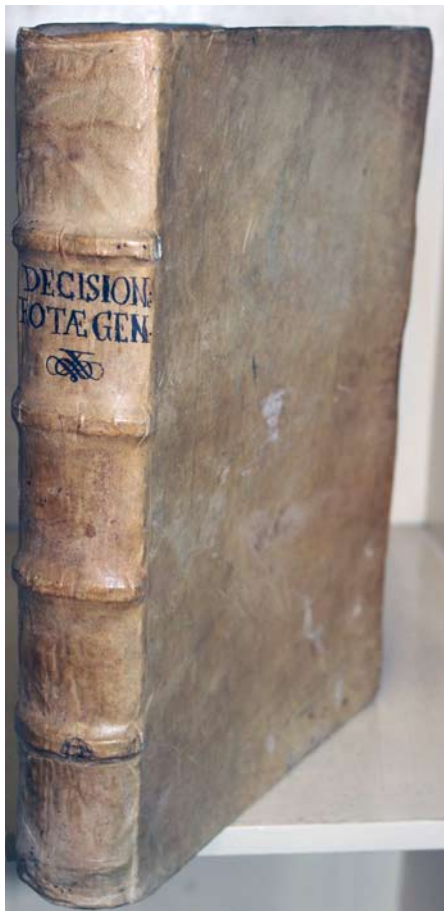
Folio. (4), 270, 54 leaves. With the printer's mark on the title-page. Old half-vellum, lightly browned, some inner marginal wormholes anciently repaired, some contemporary marginal annotations and underlining, otherwise a good copy.

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

How important this collection, dedicated to Prince Nicolò Doria, was held, is also shown from the several privileges (for ten years)

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

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



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

WITH THREE ENGRAVINGS IN THE TEXT, TWO OF WHICH HAVE MOBILE VOLVELLES

14) **DE NORES, Giasone** (Nicosia, 1530 - Padova, 1590). *Della rhetorica di Giasone Denores libri tre, ne' quali, oltra i precetti dell'arte, si contengono Vinti Orationi tradotte de' più famosi, et illustri Philosophi, et Oratori: con gli Argomenti loro, Discorsi, Tavole, et Ruote, ove si potrà facilmente vedere l'osservatione, et l'essecutione di tutto l'artificio Oratorio: utilissimi à Predicatori, à Giudici, ad Avocati.* Venezia, Paolo Megietto, 1584.

4to. (4), 264, (2) leaves. With the printer's device on the title-page and at the end, with three engravings in the text, two of which have mobile volvelles, numerous diagrams in the text. Contemporary vellum over flexible boards, some light dampstains, two quires browned, several tiny wormholes in the upper blank margin repaired, small hole in leaf 166 just touching some letters, otherwise a good genuine copy.



FIRST EDITION (first issue), dedicated to Tommaso Contarini of Denores' comprehensive manual of rhetoric, the plan of which had already been developed in his *Introduttione sopra i tre libri della Rhetorica di Aristotele* published in 1578. "Since action, elocution, and disposition contribute nothing to rhetorical proof, be it demonstrative, ethical, or pathetic, and since they have as their sole purpose to give pleasure, to add beauty, to beguile the listener, their affiliation is clearly much closer with poetics than with its sister art; in fact, they belong primarily to poetics, and their use in rhetoric is accidental. The implication is that the specific domain of poetry is the pleasurable, the amusing, the idle and that it is not concerned with more serious purposes" (B. Weinberg, *A history of literary criticism in the Italian Renaissance*, Chicago, 1961, p. 205).

"Secondo un modello già aristotelico, la società umana è vista organizzata da leggi concernenti prima il piano familiare, poi via via gli altri livelli di comunità, tutte ispirate ad un ideale di felicità che è sempre più perfezionato a mano a mano che si salgono i gradi della gerarchia. E la retorica è progressivamente finalizzata a questi diversi piani della felicità. Nel primo libro si discutono i generi delle orazioni e la tipologia dell'argomentazione; nel secondo le figure della dispositio; nel terzo l'elocutio con esempi tratti dagli autori classici. Anche al termine di questo trattato, la materia analizzata è riassunta nel motivo grafico di una ruota, al cui interno si collocano tutte le categorie precedentemente illustrate" (D.B.I., XXXVIII, p. 771).

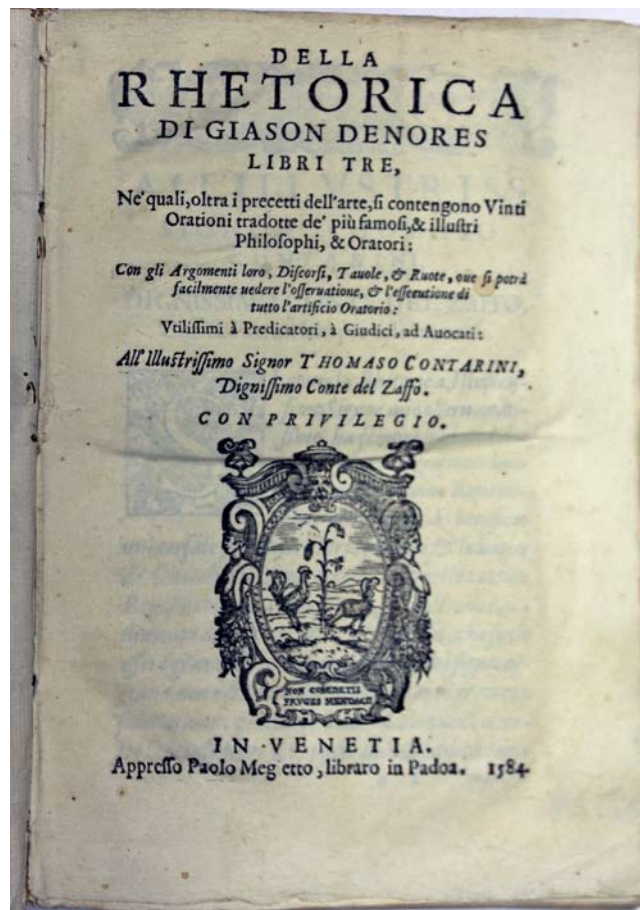
Giasone Denores was born in Nicosia (Cyprus). He studied literature at Padua under Trifone Gabriele and philosophy under Sperone Speroni. In 1553 he returned to his native island and after it



was taken by the Turks in 1570. He found refuge and support in Venice, where he was active as tutor to various noble families. In 1573 he was reader of rhetoric of the newly founded Academia de' Rinascanti and later was given the chair of moral philosophy at Padua. He was a prolific writer, published commentaries on Aristotle and was engaged in the last years of his life in a long polemic with Giovanni Battista Guarini about tragicomedy and pastoral (cf. F.E. Budd, A Minor Italian Critic of the Sixteenth Century: Jason Denores, in: "Modern Language Review", XXI, 1927, pp. 326-328).

Edit16, CNCE 16816; Adams, D-302; B. Gamba, Testi di lingua, (Venezia, 1839), no. 1348.

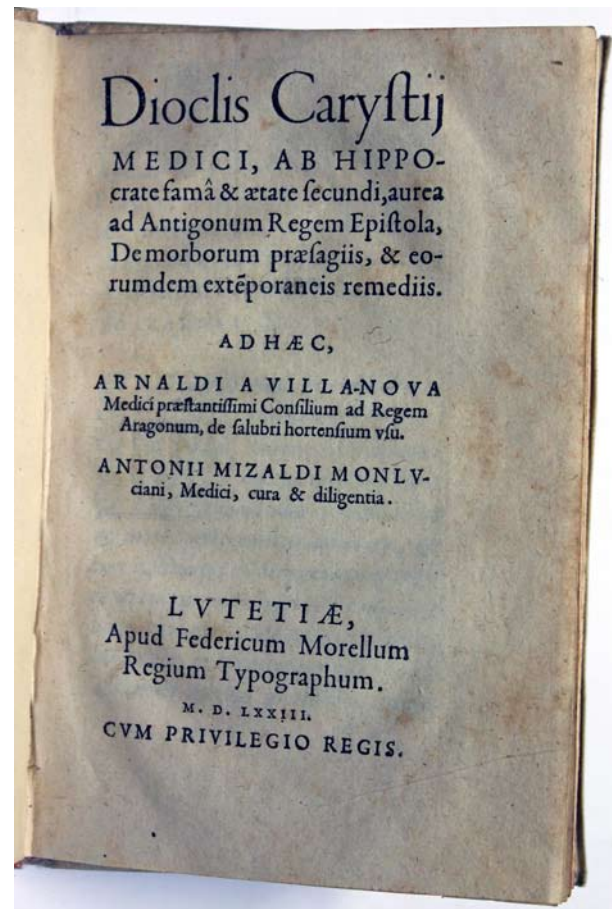
€ 800,00



15) **DIOCLES CARYSTIUS** (384-322 b.C.) - **MIZAUD, Antoine** ed. (ca. 1510-1578). *Dioclis Carystii medici, ab Hippocrate famâ et aetate fecundi, aurea ad Antigonom Regem Epistola, De morborum praesagiis, et eorumdem extemporaneis remediis. Ad haec, Arnaldi a Villanova... de salubri hortensium usu. Antonii Mizaldi Monluciani, Medici, cura et diligentia.* Paris, Frédéric Morel, 1573.

8vo. (4), 27, (1) leaves. Vellum over boards, some light browning and stains, a good copy.

**FIRST EDITION** (second issue, the first is dated 1572) of this medical miscellany edited by the French physician Antoine Mizauld (1510-1578), dealing mainly with dietetical problems. The volume opens with a Latin translation of the famous letter to King Antigone by Diocles of Carystus, called by the Athenians the ‘second Hippocrates’ and of which Pliny wrote that he came next after Hippocrates in time and reputation. Diocles was a pupil of Aristotle and his writings show a well-polished if simple style, and his language and terminology show the influence of the latter in scientific writing. His letter on hygiene addressed to King Antigone, one of the generals of Alexander the Great, written between 305 and 301 B.C., was preserved by Paul of Aegina and many edition and translations were published in the 16th century (cf. G. Sarton, *Introduction to the History of Science*, Baltimore, 1953, I, p. 121). The first Latin translation is by Alban Torer and was printed with his commentary to Alexander Trallianus (Basel, 1541). This was followed by Mizauld’s edition first printed in his *Alexikepus* (Paris, 1564).



There follows a dietetical treatise by Arnaldus of Villanova and two short treatises on the same subject by Mizauld himself: *De syrmaismo, et ratione purgandi per vomitum*, and *An caesus edendo sit salubris*, which in reality are extracts from letters 29 and 48 of Johannes Lang’s (1485-1565) *Epistolarum medicinalium miscellanea*.

Antoine Mizauld, born at Montluçon, came early in his life to Paris, where he practised medicine and became physician and counsellor to Marguerite of Valois, Queen of Navarre. He intensively studied astronomy, especially with his friend Oronce Finé and also wrote on meteorology, botany and gardening.

Adams, D-466; Durling, no. 1130.

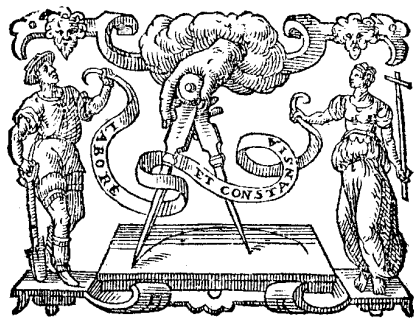
€ 350,00

16) DOUSA, Janus (Jan van der Does, 1545-1604). *Epodon ex puris iambis libri II*. Antwerpen, Christophe Plantin, 1584.

(16), 102 pp., 1 blank leaf. With the printer's device on the title-page. Old boards, small stain on the title-page, some light browning, but a fine copy.

**RARE FIRST EDITION** of this important neo-Latin verse collection, which not only reflects Dousa's political activity, but also reveals his literary interest and his relationship with other scholars. After the dedication to the German poet, Johannes Posthius, dated Leiden 1583, the author cites his models: Horatius and Catullus among the ancients and Aurelio Augurello and Julius Caesar Scaliger among the moderns. There follows an epodos also dedicated to Posthius, in which Dousa eulogizes his fellow humanists as Justus Lipsius, Bonaventura Vulcanius and Johannes Secundus; and an epodos by Vulcanius and a parodia by Carolus Rocasius.

I A N I D O V S Æ  
 A N O O R T W I I C K  
 E P O D O N  
 E X  
 P V R I S I A M B I S  
 L I B R I I I.



ANTVERPIÆ,  
 Apud Christophorum Plantinum.  
 MDLXXXIV.

The first two carmina of Book I are dedicated to the work *De incerto urinarum iudicio* by the physician Pieter van Foreest. In the third carmen Dousa mentions numerous of his fellow poets and humanists as Girolamo Vida, Marcantonio Flaminio, Pietro Bembo, Andrea Navagero, Marcus Marullus, Jacopo Sadoletto, Jacopo Sannazaro, Antoine de Baif, Michel de l'Hospital, Remy and Joachim Du Bellay, Philippe des Portes, Guillaume Budé, Adrien Turnèbe, Pierre Ronsard, and several others. The fourth composition is a gratulatio for Justus Lipsius, the fifth is addressed to Damas van Blijenburgh, the sixth to Janus Gruter, the seventh again to Lipsius, the eighth Jan van Hout, the ninth is about the portrait of Henrick Golzius by Philipp Galle, the tenth is again to Blijdenburgh, the eleventh to Janus Hesychius, the twelfth to Georgius Benedictus Harlemensis, the thirteenth again to Lipsius, the fourteenth is about the album amicorum of Dominicus Baudius, the fifteenth to Nicholas Clément, the sixteenth to Carolus Rocasius, the seventeenth to Nathan Chytraeus (in which is also mentioned the Rostock Academy and his brother David), and the eighteenth to Bonaventura Vulcanius. The epodi of Book II, which opens with a dedication to Dousa by Hadrianus Iunius, are addressed to several of Dousa's Dutch friends. At the end are found three compositions dedicated to Dousa by Dominicus Baudius, Janus Gruter and Georgius Benedictus Harlemensis (cf. Ch.L. Heesakkers & W.M.S. Reinders, *Genoeglijk bovenal zijm mij Muzen. De Leidse Neolatijnse dichter Janus Dousa*, Leiden, 1993, p. 95).

Janus Dousa, was not only the most important scholar of those entrusted with the foundation

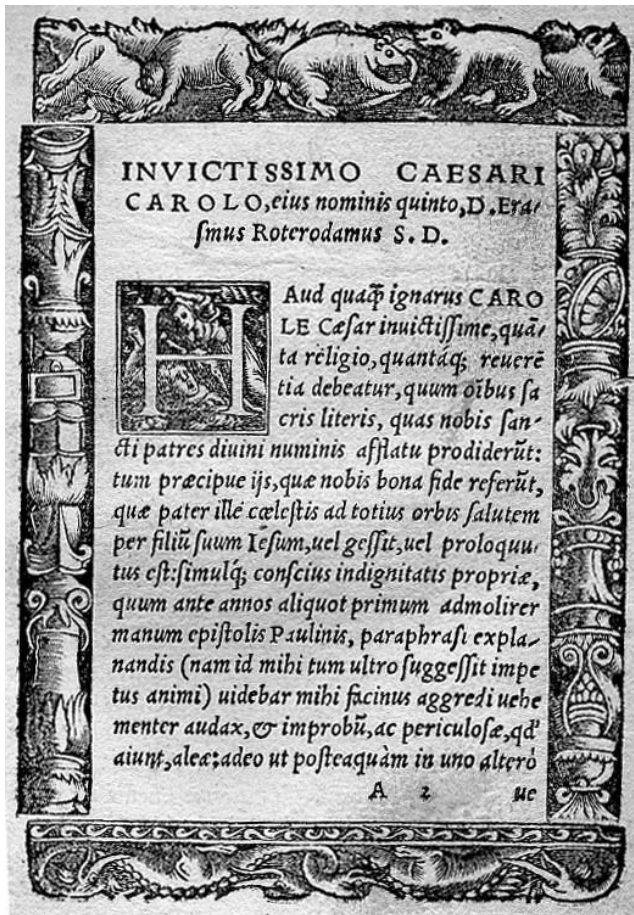
of Leiden University, and its first curator and librarian, but also the champion of its humanistic character and one of the most inspiring representatives and promoters of the neo-Latin movement in the Northern Netherlands. After an elementary classical education in Holland and a relatively short peregrination academica (Louvain, Douai and Paris), he retired in 1566 to the peace of his estate to concentrate on *bonae litterae*, writing Latin poetry and preparing philological commentaries on various Latin authors. When the political troubles in the Netherlands reached a crucial stage, Dousa decided to move from Noordwijk to Leiden, where he even became the commander of the troops defending the threatened city. The tumultuous events of this period and the founding of the university, made Dousa a well-known name in the stage of 'national' politics. In 1584 and 1585 he participated in Dutch embassies to the Queen of England. Later he became a member of the Great Council and had therefore to move from Leiden to The Hague, but he remained curator of the Leiden University until his death in 1604.

Dousa's *Epodon* is extant in two variants, the present one, and another one with Leiden as printing place. In a letter to Willem van Breugel Plantin himself wrote that the book with the Antwerp imprint were not printed in that city, but were on sale in his shop there (cf. R. Breugelmans, *Lugduni Batavorum ex officina Christophori Plantini*, in: "Quaerendo", 5/2, 1975, p. 92).

L. Voet, *The Plantin Press (1555-1589)*, (Amsterdam, 1981), II, pp. 843-844, no. 1109B; *Index Aureliensis*, 155.632; R. Breugelmans, *op. cit.*, p. 96, no. 36; G. Ellinger, *Geschichte der neulateinischen Lyrik in den Niederlanden vom Ausgang des 15. bis zum Beginn des 17. Jahrhunderts*, (Berlin & Leipzig, 1933), pp. 114-129. € 850,00

17) ERASMUS, Desiderius (1466-1536). *Epistola nuncupatoria ad Carolum Caesarem. Exhortatio ad studium Evangelicae lectionis. Paraphrasis in Evangelium Matthei... Epistola ad R.D. Matthaeum Card. Sedun.* Basel, Johann Froben, March 1522.

8vo. (204) leaves. Title leaf (partly colored), first leaf of the dedication, the beginning of the commentary and the first leaf of letter at the end, all in metalcut borders. Contemporary blindstamped pigskin, rebacked, new endpapers, marginal repair at the title-page, tear in leaf d1 repaired, some light spots and marginal dampstains, some contemporary underlining and marginal notes, otherwise a fine copy.



**FIRST EDITION.** The work opens with the famous dedicatory letter by Erasmus to emperor Charles V, dated January 13, 1522 (P.S. Allen, ed., *Opus epistolarum Des. Erasmi*, Oxford, 1906-1958, no. 1270). Erasmus had met the emperor several time before he settled at Basel in November 1521, but an intermittent exchange of letter between him and the Charles V continued. In April the emperor answered expressing thanks for the Paraphrase of Matthew and promised, “we shall favor whatever we hear is done by you for the honor of Christ and the salvation of Christians”. There follows the important long address ‘to the pious reader’ (January 14), in which Erasmus calls attention to the surprising lack of formal religious instruction among Christians. He calls for the publication of convenient summaries of Christian doctrine and suggests, that youth at the age of puberty should formally renew their baptismal vows in a public ceremony and urges all Christians to the reading and study of the Gospels.

After the New Testament was published in 1516, John Colet and other friends urged Erasmus to follow up his editorial work, a request which was answered by the production of a number of Paraphrases of the books of the New Testament. In this free and popular form Erasmus felt that he could best exhibit the thoughts of the inspired writers. All the materials at his command were skillfully worked into a scheme following the order of original scripture, while greatly expanding and beautifully interpreting it. The first paraphrases on the Epistle to the Romans, was completed towards the end of 1517. Then followed the paraphrases on the four Gospels, dedicated to the four monarchs Charles V, Francis I, Henry VIII and Ferdinand of Austria.

At the end is printed a letter by Erasmus to cardinal Matthäus Schiner (1465-1522), bishop of Sion and later of Novara, protégé of pope Julius II, diplomatist in the service of the

Hapsburg government, skilful linguist and orator, and supporter of the new learning. Between 1517 and 1521, while he was at the imperial court in Falnders, Schiner invited Erasmus to dine with him on several occasions. Erasmus had a great respect for his host, whom he called 'a man of learning and unfettered judgement'.

The title metalcut border, here used for the first time, by Jacob Faber, after a drawing by Hans Holbein. The user metalcut borders are also by Faber and were already used in earlier imprints (cf. F. Hieronymus, *Oberrheinische Buchillustration*, 2, Basel, 1984, p. 425, no. 400).

VD 16, E-2912; Adams, E-741; I. Bezzel, *Erasmusdrucke des 16. Jahrhunderts in Bayrischen Bibliotheken*, (Stuttgart, 1979), p. 288, no. 990. € 2.500,00



## ROMAN TOPOGRAPHY AND ANTIQUITIES

18) **FABRICIUS, Georg** (1516-1571). *Roma... Itinerum liber unus*. Basel, Johannes Oporin, March 1551.

8vo. 188 pp., (2 leaves, the last of which is blank), 90 pp., (15) ll. (lacking the last blank). Contemporary blind stamped full calf (rather worn, back damaged); with an old ownership inscription on title-page of the Jesuit College of Douai, some light waterstains in the last leaves, but a fine copy.

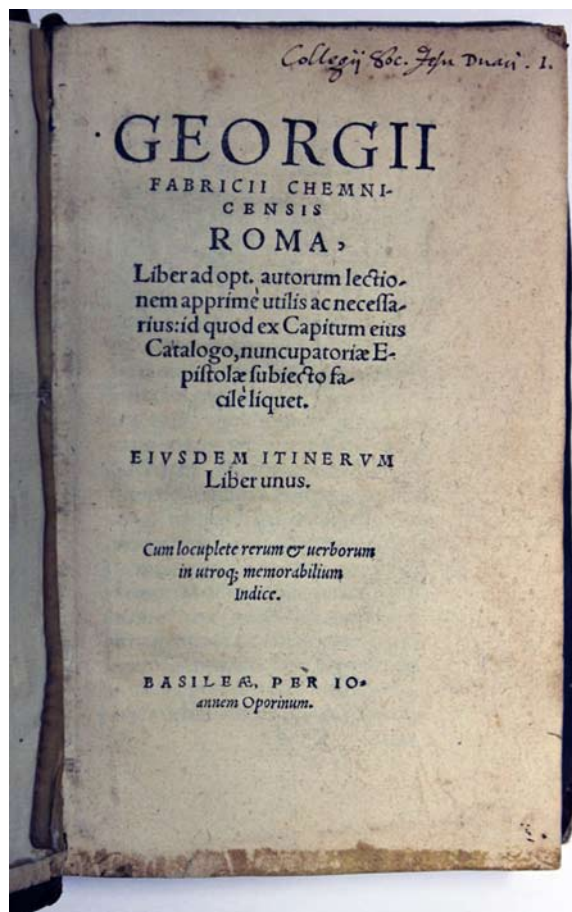
**THE COLLECTED EDITION** of Fabricius' writings on Roman topography and antiquities was first published by Oporin in 1550.

The first part *Roma* is a guide of Rome, and also contains a detailed description of the ancient monuments. The work is dedicated to the young nobleman Wolfgang von Werthern, who Fabricius had accompanied to a travel through Italy and a longer stay in

Rome (1539-1543). In the preface Fabricius points to the ancient sources he used (of which he gives a detailed list later on) and acknowledges his indebtedness to his friend Bartolomeo Marliani, author of *Antiquae Romae topographia* (1534). *Roma* represents a key moment in the history of classical epigraphy: for the first time in print a humanist explicitly demonstrated the value of such archaeological remains for the discipline of law, and implicitly accorded texts written on stone the same status of those recorded in manuscripts (cf. W. Stenhouse, *Georg Fabricius and inscriptions as a source of law*, in: "Renaissance Studies", 17/1, 2003, pp. 96-107).

The second part *Itinerum liber unus* had already been published at Leipzig in 1547. But Fabricius was evidently not satisfied with that edition: hence the many changes found in later editions (cf. H. Wiegand, *Hodieporica. Studien zur neulateinischen Reisedichtung*, Baden-Baden, 1984, pp. 80-91).

Georg Fabricius, a native of Chemnitz, studied at Leipzig. He became a teacher, spent some time in Strasbourg with the famous educator Johannes Sturm, and eventually



became dean of the school of St. Afra in Meissen and also taught at the Wittenberg University. In 1570 he was crowned poeta laureatus by Emperor Maximilian II (cf. W. Baumgarten-Crusius, *De Georgii Fabricii vitae et scriptis*, Meissen, 1839, passim).

Adams, F-96; VD 16, F-326; L. Schudt, *Le guide di Roma*, (Wien, 1930), no. 628.

€ 800,00



FIRST ITALIAN EDITION OF *L'ACADÉMIE FRANÇOISE*

19) LA PRIMAUDAYE, Pierre de (1545-1619?). *Academia francese nella quale si tratta della Institution de' costumi, et di quello, che concerne il bene, et felicemente vivere, in ogni stato, et conditione, secondo i Precetti della Dottrina, et essempli della vita de gli Antichi Savi, et huomini illustri... nuovamente trasportata dalla lingua Francese nell'Italiana per Alessandro Raverii da Cesena.* Venezia, Giovanni Guerigli, 1595.

4to. (16), 566, (2) pp. With the Medici arms on the title-page and the printer's device at the end. Contemporary limp vellum (repair at the upper part of the front wrapper), a very fine copy.



**FIRST ITALIAN EDITION** dedicated by the translator, Alessandro Raverio, to Ferdinando de' Medici. This very successful work, greatly praised by Montaigne and translated into German and English, was first printed at Paris in 1577. Written in form of a dialogue between four young man (Aser=Happyness, Amana=Truth, Aram=Sublime and Achitob=Goodness), spread over eighteen days, the work mainly deals with the way to attain human happiness. Seventy-two topics are treated including science, shame, food and drink, women, marriage, education, vices and virtues, pleasure, violence, poverty, philanthropy, seduction, domestic economy and military discipline, etc. (cf. D.T. Starnes, *The French Academy*, in: "Philosophical Quarterly", XIII, 1934, pp. 211-14).

Pierre de la Primaudaye, belonged to a noble family of Protestants from Anjou, and was councillor and chamberlain to Henry IV (cf. E. & E. Haag, *La France Protestante*, Paris, 1856, pp. 327-328).

Edit 16, CNCE 35518.

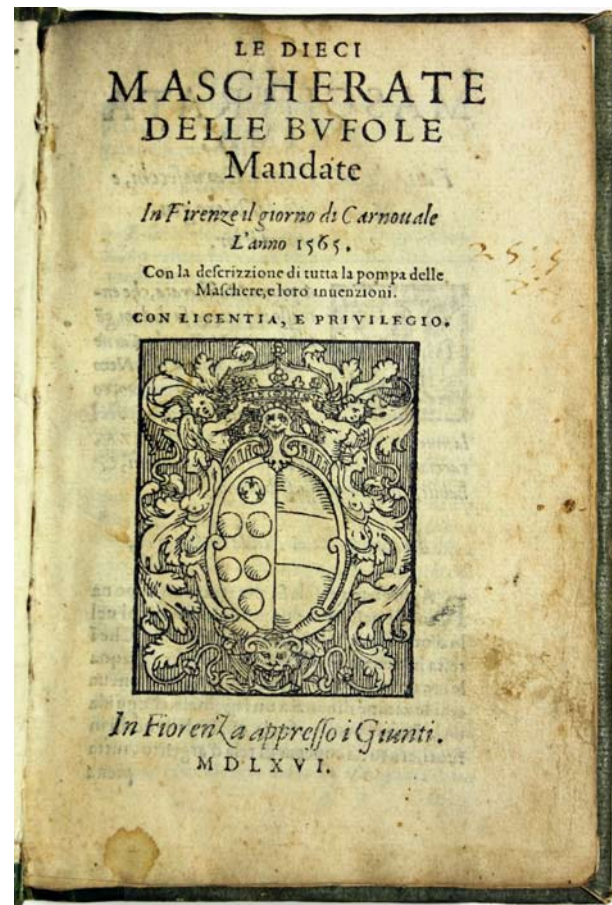
€ 600,00

## CARNIVAL MASQUERADE

20) **LE DIECI MASCHERATE DELLE BUFOLE** *mandate In Firenze il giorno di Carnovale L'anno 1565. Con la descrizione di tutta la pompa delle Maschere, e loro invenzioni.* Firenze, appressi i Giunti, 1566.

8vo. 56 (but recte 48) pp. Old half-vellum, some light browning and spots, tear in the blank margin of one leaf, but a good copy.

**FIRST EDITION** of the description of a traditional Florentine masque here realized as a part of the elaborate program of festivities for the marriage of Francesco I de' Medici and Joan of Austria. This masque, a type of entertainment involving pantomimed action based on allegory or myth and musical performance, was held in the Piazza di Santa Croce on Shrove Tuesday, 1565. Ten groups of costumes participants represented Silenus and the Bacchantes, Isis and Osiris, Virtue and Fame, Acca Larentia and the Arvalian priests, etc. The nucleus of each of these groups was a 'buffalo', also fittingly disguised and coparisoned. At the beginning is given a list of the inventors of the various scenes: Z. Carnesecchi e T. del Nero of the first 'mascherata'; Spinoli e Fornari, Genovese gentlemen of the second (from this 'mascherata' six drawings of costumes survive in Uffizi catalogued as 'circle of Vasari', cf. G. Gaeta Bertela & A. Petrioli Tofani, op. cit., nos. 5-8), V. Giraldi e N. di L. Capponi of the third; Conte di Gaiazzo and A. Bentivogli of the fourth; the marquis of Castiglione and F. dal Monte of the fifth; Don L. of Toledo of the sixth; Cardinal de' Medici of the seventh; Duca Cosimo de' Medici of the eighth; his son of the ninth; the merchants of the Spanish Nation for the last 'mascherata'. The volume closes with a Latin poem *De Miseno, et Tritone carmen ad Franciscum Medicem* by Lorenzo Giacomini.



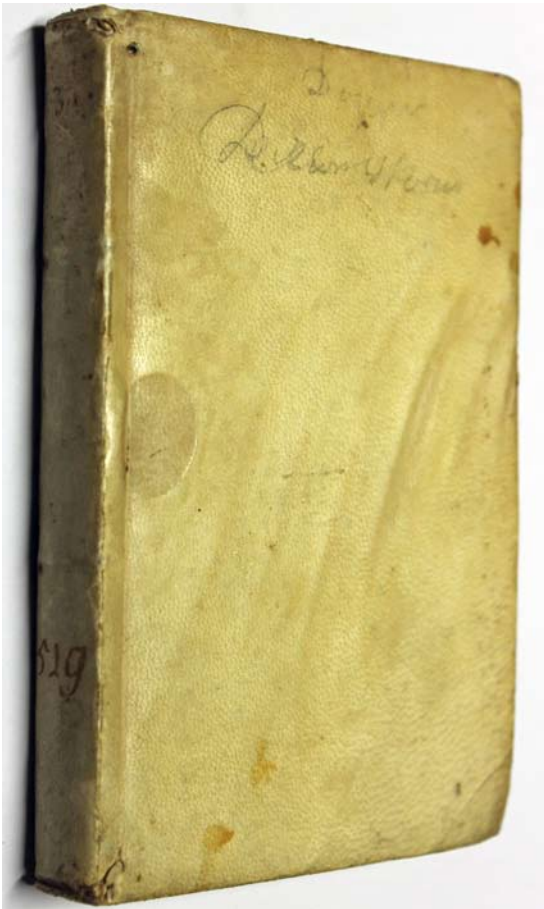
Edit 16, CNC 17126; B.M. STC of Italian Books, p. 268; L.S. Camerini, *I Giunti tipografi editori di Firenze*, (Firenze, 1979), no. 377; P. Gori, *Firenze magnifica. Le feste fiorentine attraverso i secoli*, 1926, p. 146; G. Gaeta Bertela & A. Petrioli Tofani, *Feste e apparati medicei da Cosimo I a Cosimo II. Catalogo della mostra*, (Firenze, 1969), 198; D. Moreni, *Bibliografia storico ragionata della Toscana*, (Firenze, 1805), II, p. 494 ("very rare"). € 1.200,00



“THE EARLIEST HISTORICAL AND GEOGRAPHICAL DICTIONARY” (J. FERGUSON)

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

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



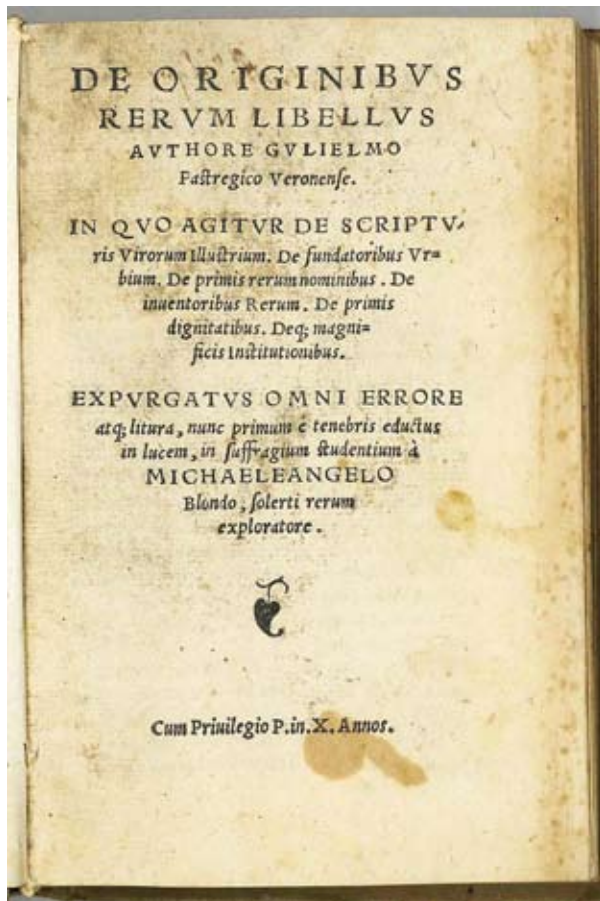
**RARE FIRST EDITION** of “the earliest historical and geographical dictionary” (J. Ferguson, *Bibliographical Notes on Histories of Inventions and Books of Secrets*, London, 1959, I.3, p. 6). The work basically falls into two parts: the first is an alphabetical bio-bibliography of past writers (pagan and Christian), the second consists of six sections cataloguing the origin of things, such as traditions, public offices, subjects of scholarly inquiries, regions of the world, inventors, the founders and origins of cities. Pastrengo often names his sources and did make a significant advance on such treatment of inventions as one finds in Vincent of Beauvais or Giovanni da San Geminiano by undertaking the re-assembly of scattered heurmatographical sources and consulting a number of classical writers on discovery (cf. B.P. Copenhaver, *The Historiography of Discovery in the Renaissance*, in: “*Journal of the Warburg and Courtauld Institutes*”, 41, 1978, pp. 209-211). Unlike other comparable works from this period, Pastrengo was less concerned with moralizing than with establishing a reliable bibliographic repertorium of known authors, what makes him valuable for an understanding of early Italian humanism. The repertorium demonstrates a genuine love of books and a desire to preserve their memory for posterity. The work is also interesting for the numerous names of Arabic astrologers appearing in it and for legal literature (cf. P. Zambelli, *Da Aristotele a Abu Ma’shar, da Richard de Fournival a Guglielmo da Pastrengo, un’opera controversa di Alberto*

Magno, in: "Physis", XV/4, 1973, pp. 375-400). The author obtained many of his informations directly from manuscripts in the famous library of the Capitolo of Verona.

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

were on the most affectionate terms with each other, and as a further proof of it Petrarch sent his son in 1352 to Guglielmo to be educated (cf. A. Avena, *Guglielmo da Pastrengo e gli inizi dell'umanesimo in Verona*, in: "Atti e memorie dell'Accademia d'agricoltura, scienze, lettere, arti e commercio di Verona", s. 4/VII, 1907, pp. 229-299; and L. Castellazzi, *Guglielmo da Pastrengo e la sua famiglia*, in: "Pastrengo. Miscellanea di scritti", P. Brugnoli, ed., Verona, 1969, pp. 129-140).

The editor, Michelangelo Biondo (1500-after 1565), was born in Venice and studied humanities and medicine with Agostino Nifo at Naples, where he also practised as a physician. From 1535 to 1545 he lived principally at Rome (with a short stay at Venice in 1542). Here he won the protection of Pope Paul III and published numerous medical works, among them a treatise on paediatrics and on syphilis; participated in the dispute over critical days between Fracastoro and the papal physician Andrea Turino, showing that he still adhered to Arabic astrology. In 1545 he definitively settled at Venice and became the editor of his own and other author's works. Although he calls himself 'bookseller and printer' and his books usually bear the address 'Ex tugurio Blondi sub Apolline', he had in fact printed them by Venetian printers as the Sabbio brothers, Comin da Trino, Bascarini, etc. (cf. G. Innamorati, *Ex tugurio Blondi*, in: "Paragone. Letteratura", XXXVI/428, 1985, pp. 10-37). On the last leaf is a list of titles Biondo has published or is about to publish all protected by a privilege by the Venetian Senate. Among his non-medical writings of that period is an important work on painting and art theory *Della nobilissima pittura et della sua arte* (1549).



Adams, P-412; Edit 16, CNCE22292; Guglielmo da Pastrengo, *De viribus illustribus et de originibus*, G. Bottari, ed., Padova, 1991, pp. XCVII-XCVIII/E; *Repertorium fontium historiae Medii Aevi*, (Roma, 1989), V, p. 314; A. Romano, Michelangelo Biondo poligrafo e stampatore, in: “Officine del nuovo. Sodalizi fra letterati, artisti ed editori nella cultura italiana fra Riforma e Controriforma”, H. Hendrix & P. Procaccioli, eds., (Roma, 2008), p. 240; M.B. Stillwell, *The Awakening Interest in Science during the First Century of Printing*, (New York, 1970), p. 280, no. 868a. € 2.200,00

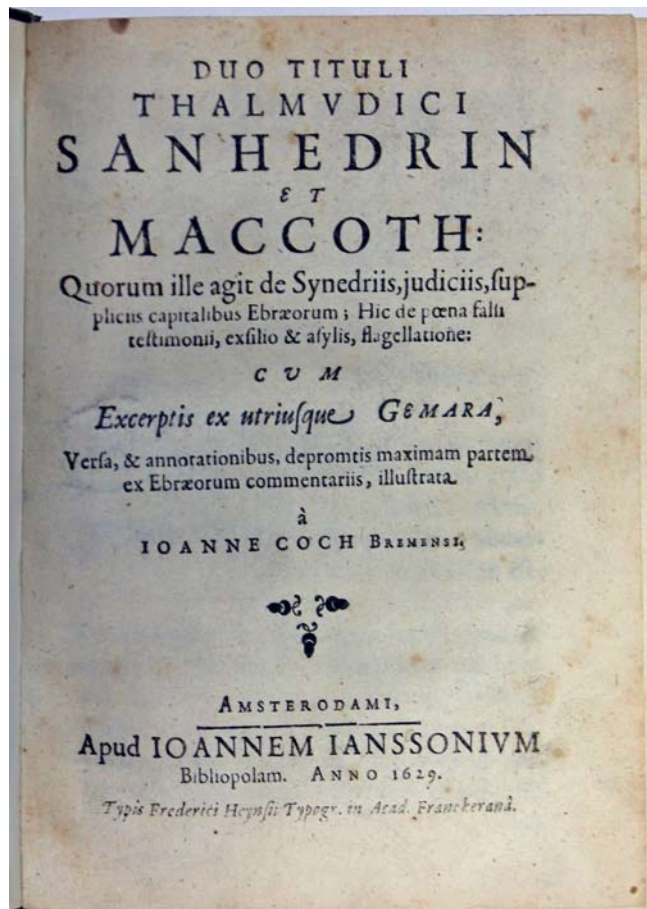


22) **KOCH, Johannes** (1603-1669). *Duo tituli thalmudici Sanhedrin et Maccoth: Quorum ille agit de Synedriis, judiciis, suppliciis capitalibus Ebraeorum; Hic de poena falsi testimonii, exfilio et asylis, flagellatione: cum Excerptis ex utriusque Gemara...* Amsterdam, F. Heynsius for J. Janssonius, 1629.

4to; 19th cent. half calf with gilt title on spine; (32), 436, (4) pp. Text printed in two columns in Hebrew and Latin. Some gatherings browned, but a good copy.

**FIRST EDITION** edited by Johannes Koch, a biblical scholar from Bremen and a professor of theology in Leiden. Koch translated and commented the two Talmud treatises talmudici Sanhedrin and Maccoth.

E. Rahir, *Catalogue d'une collection unique de volumes imprimés par les Elzevier, et divers typographes hollandais du XVIIe siècle*, Paris, 1896 (Nieuwkoop, 1965), 1836. J. Fürst, *Bibliotheca Judaica*, Leipzig, 1849, I, 181. € 250,00



ACCADEMIA DEGLI OCCULTI

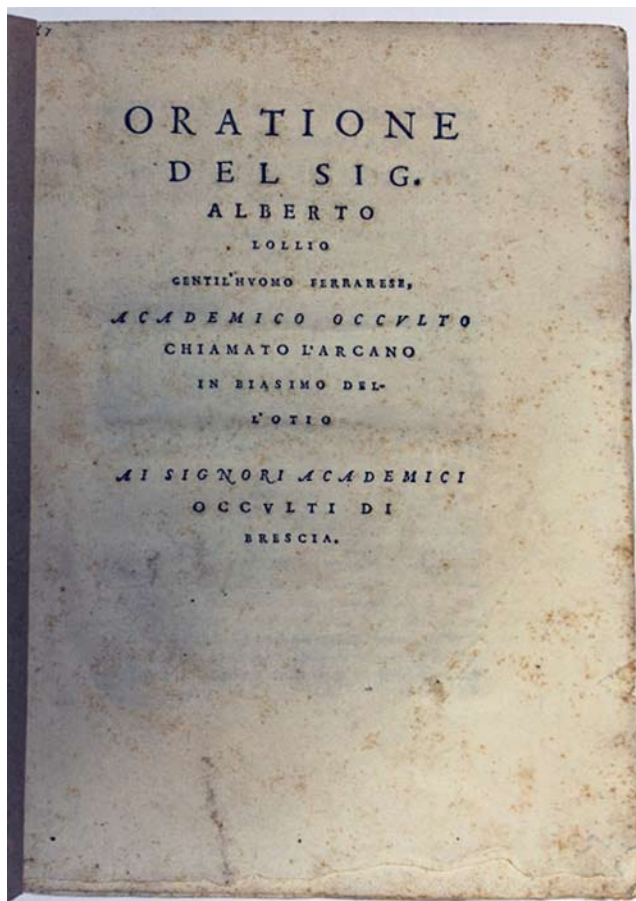
23) **LOLLIO, Alberto** (1508-1568). *Oratione del Sig. Alberto Lollo Gentil'huomo Ferrarese Academico Occulto chiamato l'Arcano in biasimo dell'otio ai Signori Academici Occulti di Brescia.* [Brescia, Vincenzo Sabbio?], 1567.

4to. (2), 16 leaves. Wrappers, some very light browning, a fine copy.

**VERY RARE FIRST EDITION** of this diatribe against idleness. The date of the publication can be deduced from the dedication by Bartolomeo Arnigio to Alfonso Cavriolo, mathematician, poet and president of the Accademia degli Occulti of Brescia. This dedication is also an important source to establish the date of the foundation of the academy, which Arnigio gives as 1563 (cfr. M. Maylender, *Storia delle accademie d'Italia*, Bologna, 1926-1930, IV, pp. 87-91). At the end of the volume are two poems by Lollo on the device of the Occulti, and one addressed to Lillio by Pietro Antonio Soncino, who had read the latter's speech in the academy.

Alberto Lollo, a native of Florence, spent nearly his whole life at the Este court in Ferrara, where he founded the Accademia degli Elevati in 1540. He left numerous orations, many of which were published in one volume in 1563. He also was the author of an important pastoral play *Aretusa* (1564) (cf. S. Bonaccini, *Tra Ariosto e Tasso. Alberto Lollo*, in: "Schifanoia" 26/27, 2004, pp. 263-270).

Edit16, CNCE 30109; B.Gamba, *Serie di testi di lingua*, (Venezia, 1839), no. 1482; G. Bologna, ed., *Le cinquecentine della Biblioteca Trivulziana, II Le edizioni lombarde*, Milano, 1966, p. 46, nr. 101; M.E. Cosenza, *Biographical and Bibliographical Dictionary of the Italian Humanists and of the World of Classical Scholarship in Italy, 1300-1800*, (Boston, 1962), III, p. 2003. € 580,00

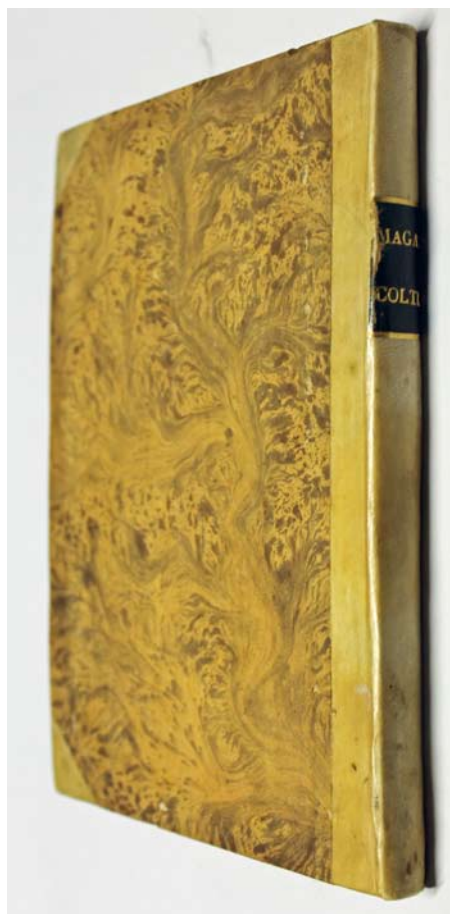




ONE OF THE FIRST MONOGRAPHS ON ITALIAN REGIONAL AGRICULTURE - TUSCANY

24) **MAGAZZINI, Vitale** (d. 1606). *Coltivazione toscana del M.tor.p.d. Vitale Magazzini Monaco Vallombrosiano all'Ill. mo et Ecc.mo Sig.r Principe D. Lorenzo Medici. Nella quale s'insegna quanto deve farsi per coltivare perfettamente le Possessioni, per governare diligentemente una casa di Villa secondo l'uso di Toscana. Data in luce dal M.to r.p.d. Liberio Baralli da Castelfiorentino...* Venezia, Evangelista Deuchino, 1625.

In 4to; 19th century half vellum, gilt title on spine; (16), 136, (16) pp. Nice engraved title-page (F. Valesio f.), bearing Medici's coat-of-arms. With a full-page woodcut illustration in the text. A nice copy.



**RARE FIRST EDITION**, published after the author's death by L. Baralli, dean of the Abbey of Vallombrosa, and by him dedicated to Lorenzo de' Medici. The work, which was reprinted several times until the 19th century, represents one of the first monographs on Italian regional agriculture and contains one of the first mention of the cultivation and consumption of potato in Europe.

“[Dall'opera] si raccoglie che le patate erano conosciute a Firenze prima del tempo in cui, secondo altri, vuolsi fossero coltivate in Italia. Furono colà trasportate dalla Spagna e dal Portogallo col mezzo dei padri Carmelitani Scalzi” (F. Re, *Dizionario ragionato*, Venezia, 1808-'09, III, pp. 88-89).

Catalogo unico, IT020782. Libreria Vinciana, nr. 1800. Gamba, 1988. S.P. Michel, *Repertoire des ouvrages imprimés en langue italienne au XVII siècle conservés dans les bibliothèques de France*, Paris, 1975, V, p. 77. M. Lastri, *Biblioteca georgica*, Firenze, 1787, p. 78. D. Moreni, *Bibliografia storico ragionata della Toscana*, Firenze, 1805, II, pp. 9-10. V. Niccoli, *Saggio storico e bibliografico dell'agricoltura italiana*, Torino, 1902, p. 97. € 900,00

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

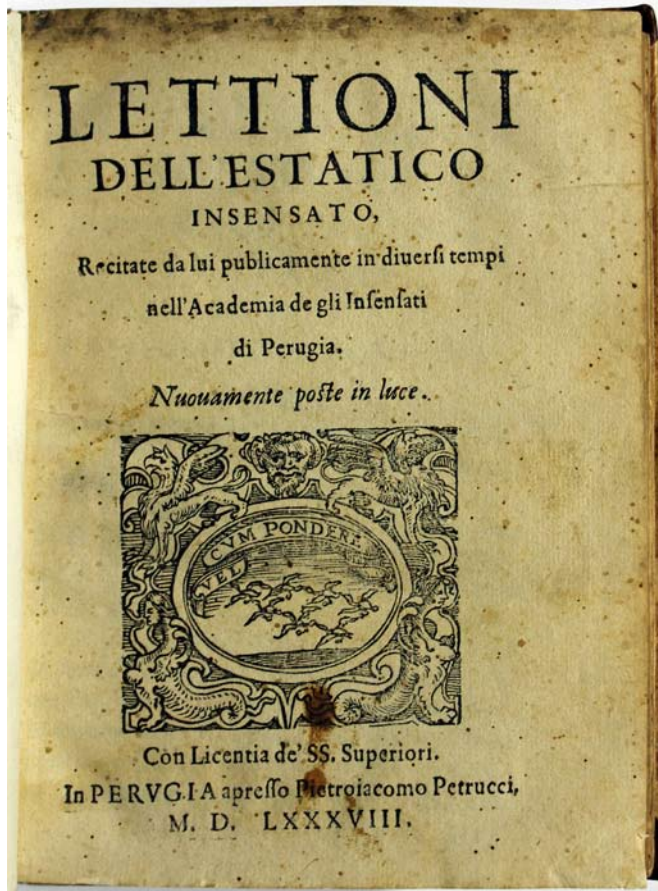
4to. Four parts in one volume. (8), 185, (3) pp. Printer's device on each title-page. 18th century half-vellum, some light browning, title lightly soiled, but a fine copy.

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

The first 'lezione', Della difesa del Petrarca intorno all'opposizioni fatteli dal Castelvetro nel suo Comento della Poetica d'Aristotele,

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

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



17, 1585 and on August 30, 1587.

The fourth 'lezione', by far the most significant, is dedicated to Antonio Caetani and was held on April 28, 1581. It is an interesting disquisition on the madrigal with the aim "to contest the assertions of Ruscelli and Minturno that the madrigal was a "regulated" poem, to deny the limitations placed upon the form by them, and to indicate how it might be thought of as belonging to the other category of "free" poems. "Regulation", for Massini, involves fixity of subject matter, of style, of metrical pattern; for the madrigal, this means exclusive use of rustic materials (as recommended by Bembo and Minturno), treated in a low style, in eleven or twelve lines rhyming in a set way. Massini contends, on the contrary, that the madrigal is free in all these respects... Since he thinks of the madrigal as admitting any subject matter, it may thus admit any one of the styles, high, middle, or low. There are, however, preferable practices all along the line. The best subjects are the light ones, "since pleasantness is without any doubt more proper and more fitting to the very agreeable nature of this composition, which however is not at all incapable of gravity... In the verse form, the poem is "free" to the extent that it does not have a fixed number of lines, that some unrhymed lines are permitted, and that "mezzi versi" may be intermingled with "versi interi". But Massini nevertheless sets up certain rules... Massini's analysis represents an attempt at liberation from the rule-of-thumb poetizing which had given substance to the late medieval and early Renaissance prosodic treatises" (Weinberg, *op. cit.*, pp. 207-208).

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

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



COMMENTARY ON THE TREATY ON SHABBAT

26) **MEIRI, Menachem ben Selomoh** (1249-1316). *Sefer Hidushe ha-rav ha-Mei'ri al masekhet Shabat* (hebraice). Livorno, Bi-defus... Ya'akov Nunes Vais e Rafa'el Meldolah (edition promoted by Avraham Yismà and 'l Sanguinetti), 1794.

Folio; contemporary marbled paperboards (recently rebacked); (2), 104 ll. With some woodcut diagrams in the text. Title-page within a woodcut border. A very good copy.

Rav Meiri, who lived in southern France, was one of the few Jewish theologian who considered Christianity and Islam as true religions. He wrote the Bet Ha'bechirah, an important commentary to the Talmud, and several novellae on many treatises. The present one is a new commentary on the Treaty on Shabbat (Saturday).

G. Sonnino, *Storia della tipografia ebraica in Livorno*, Torino, 1912, p. 46, no. 15a and p. 71, no. 155; G. Busi, *Libri ebraici a Mantova*, Fiesole, 1997, no. 387. € 580,00



MISNAH'S SEVEN TREATISES ON WOMAN

27) **MISNAYOT MESUDAR NASIM** (hebraice) with the commentaries by Rasi and Yaqov ben Semuel Hagiz. Livorno, Yedidyah ben Yishak Gabbai (at Avraham Yisrael Amnon's expenses), 1654.

8vo; contemporary full calf with blind impressions on the panels (rubbed, lacking the top of the spine); 223 ll. (complete). Medici's coat-of-arms on the title-page. Wormhole in the lower margin of the last 4 leaves not affecting the text, otherwise a good copy.

The Mishnah is the first collection of Jewish oral laws dating back to the 2nd century. It differs from the Miqra, which represents the written law, and has the same value as the Torah. It is divided into 6 Orders and includes 63 treatises.

The present volume contains the third Order, which gathers the 7 treatises related to the woman (in-laws, marriage contracts, engagements, divorce, etc.).

The complete work was published in 6 volumes at Leghorn between 1653 and 1656. The complete set is very rare: only two copies are located in Italy (Mantua and Turin).

G. Busi, *Libri ebraici a Mantova*, Fiesole, 1997, no. 411.

€ 650,00



WITH SOME VERSES IN LATIN AND GREEK BY THE PRINTER FÉDÉRIC MOREL

28) **MONANTHEUIL, Henri de** (1536-1606). *Panegyricus Henrico III. Francor. Et Navar. Regi Christianiss. Invictiss. Clementiss. Dictus... In Schola Regia. Lutetiae Parisior. xvj.kal.Iun. M.D.XCIII.* Paris, Fédéric Morel, 1594.

8vo. 45, (3) pp. With the printer's device on the title-page, the arms of Henry IV on the verso and 2 full-page allegorical woodcuts on the last leaf. Boards, some very light browning, a fine copy.

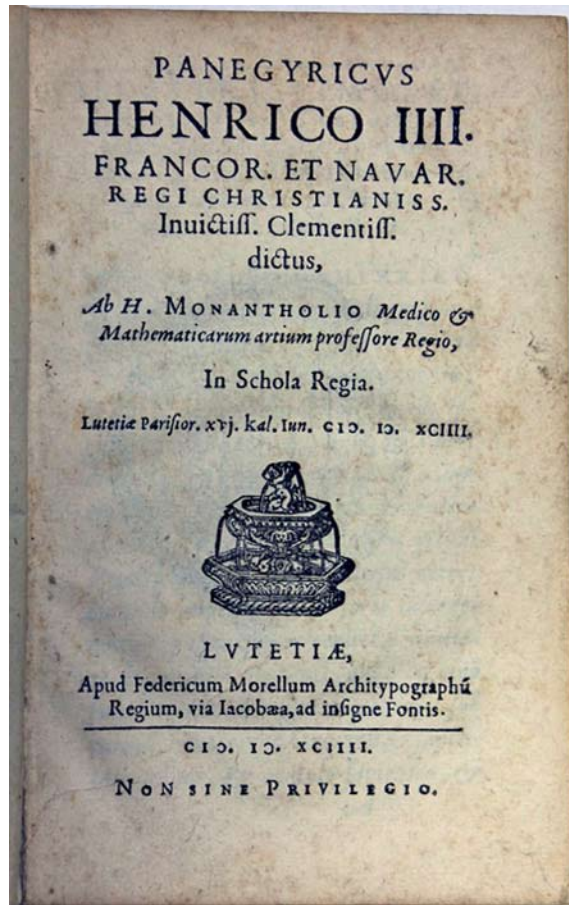
**RARE FIRST EDITION** of this speech, dedicated to Cardinal Charles de Bourbon, held on July 19, 1594 in the Collège Royal. Also during the League Monanteuil was a loyal partisan of Henri IV who was crowned king in February 1594. A month later he regained Paris and soon after the reoccupation of the capital it became possible the work of reconstruction. The Sorbonne, and the University as a whole, made their submission to the king, took the oath of allegiance, and issued a declaration recognizing Henri as the lawful sovereign of France.

At the end of the volume are printed some verses in Latin and Greek by the printer Fédéric Morel, who had become royal printer in 1581 and lecturer of Greek at the Collège Royal. He nearly ceased his activity during the League, but resumed printing after the accession of Henri IV.

Henri de Monanteuil, born at Rheims, first studied in the newly founded university of his native city and later philosophy under Petrus Ramus in the Collège de Presle at Paris. He studied also medicine and became dean of the Paris medical faculty. From 1573 to his death he taught mathematics in the Collège Royale (cf. L. Maierù, *Filologia, epistemologia e contenuti matematici in Henri de Monanteuil circa l'angolo di contatto*, in: "La matematizzazione dell'universo. Momenti di cultura matematica fra '500 e '600", ed. L. Conti, Assisi, 1992, pp. 105-130).

Bibliothèque Nationale, Paris, no. 30961541.

€ 250,00



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

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

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

H. NEUENARI  
DE GALLIA  
BELGICA,  
COMMENTARIOLVS;  
Nunc primum in lucem editus.



ANTVERPIÆ,  
Ex officina Christophori Plantini.  
M. D. LXXXIIII.

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

Erasmus had met Neuenahr in Caesarius' company when travelling through Cologne in 1515. In September 1518 Erasmus again spent some delightful days in his company, resting at the count's castle of Bedburg, west of Cologne. They clearly found each other congenial and exchanged letters until Neuenahr's death. In the spring 1519 he undertook a mission to Rome and later in the year archbishop Hermann von Wied named Neuenahr to be his plenipotentiary at the electoral conclave at Frankfurt which in June chose the Habsburg King of Spain to become emperor as Charles V. In the above address to the newly elected emperor Neuenahr assured him that Germans were joyful over the outcome, especially those Germans who had pursued humanistic studies under the patronage of his grandfather Maximilian and who had been grieving over the loss of this patron. Some of these humanists had now

urged him to address their new ruler in their behalf. What follows is a fervent plea to the emperor to make himself a great patron of learning. He urges that ‘the most filthy barbarity of the sophists’ must be exterminated and that the recovery already begun, must be continued. Then becoming even more specific, Neuenahr warned that in order to reach this goal, the emperor must act firmly to restrain the enemies of good learning, the Theologistae, who are not many in number but who are arrogant and violent. Becoming yet more specific, the count warned that the worst thread to the welfare of Germany was the arrogant and bold Jacob van Hoogstraten. Just let the emperor inquire, he said, and he will find that all learned men in the country regarded Hoogstraten as a thread to themselves. If only the emperor will force him to be silent, then all who pursue literary studies will be forever grateful. And at the end Neuenahr assured the emperor, ‘Just give those who are deserving their due rewards, and soon you will see Athens reborn in Germany’ (cf. C.G. Nauert, Graf Hermann von Neuenahr and the Limit of Humanism in Cologne, in: “Historical Reflections”, XV, 1988).

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



30) **NOLLET, Jean-Antoine** (1700-1770). *L'arte dell'esperienze... Opera che serve di continuazione e compimento alle di lui Lezioni di Fisica Sperimentale. Tomo primo [-quarto]*. Venezia, Leonardo and Gian Maria Bassaglia, 1783.

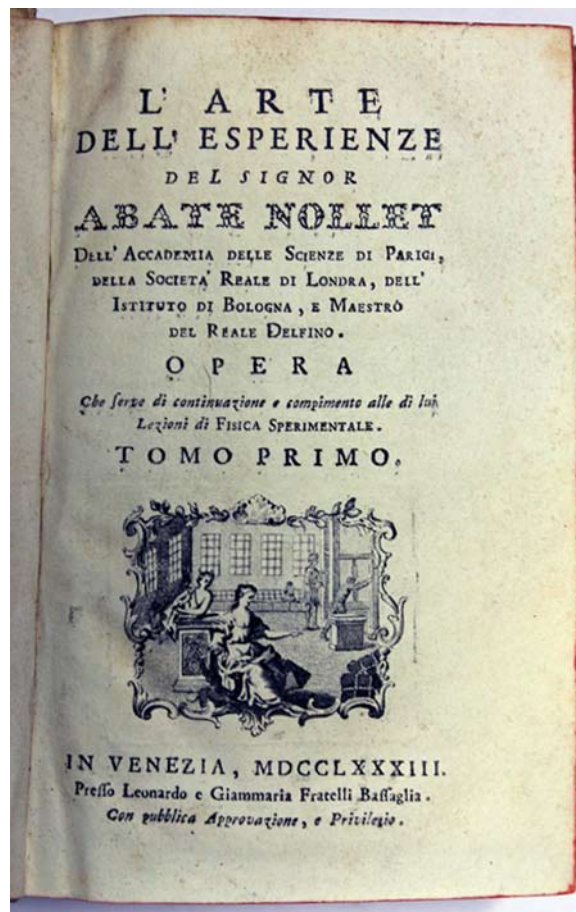
Four parts in 2 volumes, 8vo; nice contemporary full vellum, gilt title on spines, red edges; (8), 3-12, 163, (1 blank) pp. + 356 pp. + 195, (1 blank) pp. + 344 pp. With overall 56 engraved folding plates. A nice fresh copy.

**SECOND EDITION** (first: Cesena, 1780-82) of the Italian translation of this work, first published in 1770, which is the summa of 40 years of experience gained by the author in the selection and construction of physics instruments.

Jean-Antoine Nollet, member of the Royal Society, tutor of the French royal family, professor of physics at the Collège Royale di Parigi,

also wrote Programme d'un cours de physique expérimentale (Paris, 1738), Leçons de physique expérimentale (Paris, 1743), and Recherches sur les causes particulières des phénomènes électriques (Paris, 1749) (cf. D.S.B., X, pp. 145-148).

Catalogo unico, IT\CCU\TO0E\056346. € 550,00



WITH A SPEECH ON COMEDY BY BERNARDINO PINO DA CAGLI

31) **ODDI, Sforza degli** (1540-1611)-**PINO, Bernardino da Cagli** (ca. 1530-1601). *L'erofilomachia ovvero il duello d'amore, et d'amicitia, comedia nuova, de l'eccellentiss. dottor di leggi M. Sforza d'Oddo...* Aggiuntovi in questa nuova edizione un Discorso di M. Bernardino Pino, da Cagli, intorno al componimento della Comedia de' nostri tempi. Venezia, Giovanni Battista Sessa e fratelli, 1578.

12mo. (26), 89, (i.e. 88) leaves. With the printer's device on the title-page. Contemporary vellum over boards, a few tiny wormholes in the last five leaves without damaging the text, otherwise a fine copy.



**SECOND EDITION** of *L'erofilomachia* (the first was published at Perugia in 1572) and **FIRST EDITION** of *Breve considerazione intorno al componimento de la Comedia de' nostri tempi*, already written by Bernardino Pino in 1572.

*L'erofilomachia* is the first of three comedies composed by Sforza degli Oddi (the other two are *I morti vivi*, 1576 and *La prigionie d'amore*, 1590). It was first staged at Perugia and is dedicated by the editor Giulio Baldeschio to Don Pietro Orsini "Oddi's first play... owes much to the Eunuch of Terence, but it carries the serious matter far beyond the range of Roman comedy. The main action is a contest in self-sacrifice between two young men who both love the same girl. One of them resigns his sweetheart to his friend, but the friend, upon learning that the girl has long loved the first man, retaliates by giving up his claim. The secondary action, which is rather skilfully joined to the main one, involves a remarkable courtesan who loves the second young man and is herself besieged by a braggart captain and a foolish old schoolmaster, who in turn is betrothed to the heroine by the girl's father... The *Erofilomachia* for all its pathos and sentimentality is nevertheless a comedy, and the reader never has any doubt of its cheerful outcome. Moreover, the author devoted considerable space to the antics of comic servants, the vainglory of the braggart captain, and the pedantic foolishness of the schoolmaster. The soldier and the pedant are put through the usual paces of broad comedy, including well-deserved beatings" (M.T. Herrick, *Italian Comedy in the Renaissance*, Urbana & London, 1966, pp. 187-188).

"The Discorso of Bernardino Pino da Cagli, in the midst of a discussion which is essentially Horatian in its sources and theory, calls upon Aristotle for enlightenment on two matters, the distinction between tragedy and comedy and the limitation of the comic subject. For Bernardo Pino, the basic difference between the two dramatic genres lies in the social status of their subjects... Since it is an imitation of life, says



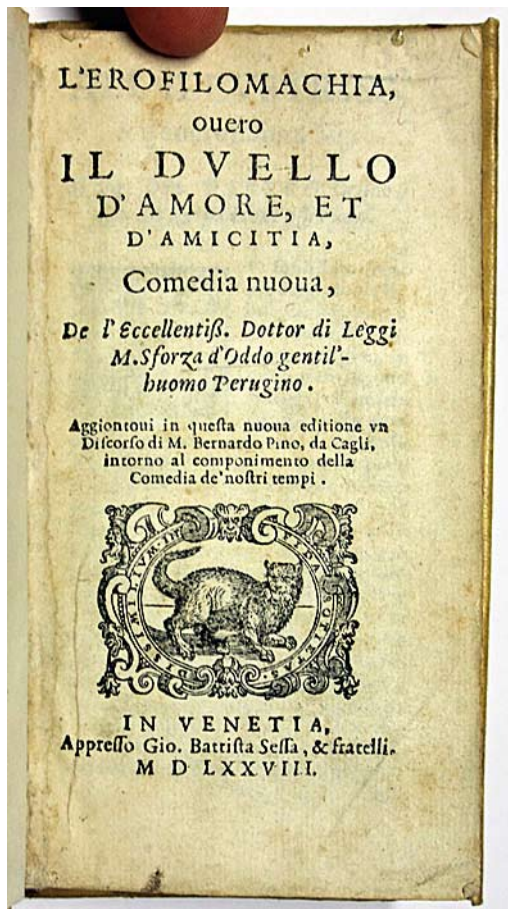
Pino, comedy will change as life changes, but only with respect to its materials. That is, new times will present to the comic poet new mores and new actions as his subjects. But the form will at all times remain the same... Its immutable rules for form are found, it would seem, almost entirely in Horace: rules for the handling of the chorus, rules for diction, rules for decorum. The latter are really of two kinds, since they involve the proper 'circumstances' for any given action and the proper behaviour for any given person. In both, the spectator must have the impression of seeing nature herself represented; and the principal wisdom of the poet will consist in his knowledge of decorum and 'circumstances'" (B. Weinberg, *History of literary criticism in the Italian Renaissance*, Chicago, 1961, I, pp. 581 e 204).

"Bernardino Pino vide nell' Erofilomachia di Sforza Oddi la "forma e modello" per chi volesse scrivere una buona commedia, e nello stesso anno della pubblicazione dell'Erofilomachia, scrisse un trattato dal titolo *Breve considerazione...*, nel quale non solo loda l'opera dell'Oddi, ma enumera i vari aspetti necessari per comporre una commedia edificante... Entrambi i commediografi assunsero nel loro teatro una materia seria, patetica e sentimentale, al polo opposto rispetto a quella allegra, festosa ed erotica comune al teatro comico

della prima metà del secolo sedicesimo. I due drammaturghi utilizzarono nelle loro commedie il decoro ed esempi di vita per insegnare, tramite lo spettacolo, come vivere civilmente e cristianamente. La loro innovazione consiste nel dare alla commedia una comicità più nobile, ispirata al sentimento, al patetico e al meraviglioso... I protagonisti delle loro commedie sono gentiluomini e cittadini privati, i quali, sebbene appartengano ad una classe sociale inferiore a quella dei protagonisti del genere tragico, propongono una moralità non inferiore a quegli illustri personaggi. La materia che tratteranno non sarà l'amorazzo, le astuzie e gli inganni che appaiono sul palcoscenico del pieno Rinascimento, bensì l'affermazione degli affetti e la moralità dei sentimenti da cui partoriranno esempi di casti amori, di onorati costumi e di gare di generosità" (F. Mansi, *Il genere comico nella Controriforma: tra Bernardino Pino e Sforza Oddi*, Ann Arbor, 1992, pp. 2-3).

Sforza degli Oddi, poet, dramatist and lawyer from Perugia, obtained around 1569 the chair of law at the university of his native city. In 1583 he became first lecturer in law at Macerata, where he stayed until 1588. Subsequently he moved to Pisa, Pavia and Padua always teaching civil law. In 1600 he was called to Parma by Ranuccio Farnese as councillor and lecturer, a position he held until his death in 1611 (cf. F. Mansi, *op. cit.*, p. 80).

Bernardino Pino, a native of Cagli in the Duchy of Pesaro from an ancient family of Osimo, studied at Rome and took the orders. In 1557 he was named canon and rector of the church at Castel Buccione near Urbino and then was called as warden of the cathedral of Cagli, where he remained until his death. He was constantly in contact with the court of Urbino in quality of secretary and ambassador to Guidobaldo della Rovere, who also raised him to the rank of a noble. He was a friend of Bernardo and Torquato Tasso and the author of six influential plays. With the staging of one of his



works was inaugurated the first theatre at Cagli in the Palazzo Comunale (cf. G.M. Brancuti, Bernardino Pino, commediografo cagliese del secolo XVI, Cagli, 1897, passim).

Edit 16, CNCE 52663; L.G. Clubb, Italian Plays (1500-1700) in the Folger Library, (Florence, 1968), no. 637.

€ 900,00

32) **PIGNA, Giovanni Battista** (1530-1575)-**CALCAGNINI, Celio** (1479-1541)-**ARIOSTO, Ludovico** (1474-1533). *Io. Baptistae Pignae Carminum lib. quatuor, ad Alphonsum Ferrariae Principem. His adiunximus Caelii Calcagnini Carm. lib. III. Ludovici Areosti Carm. lib. II.* Venezia, Vincenzo Valgrisi, 1553.

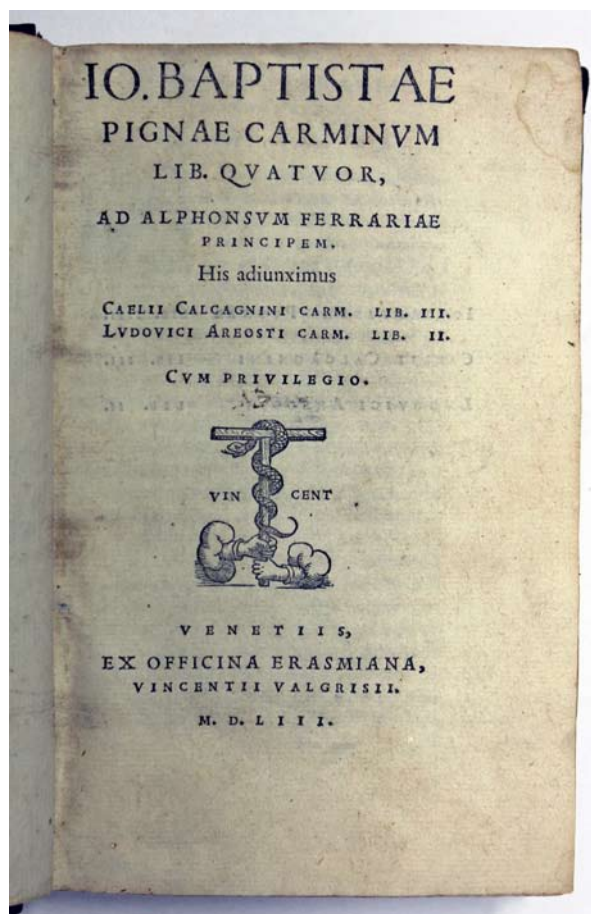
8vo. 312, (16) pp. With the printer's device on the title-page. XVII century calf (rebacked), marbled edges, a very fine copy.

**RARE FIRST EDITION** of Pigna's first publication his collection of neo-Latin verses, to which he added a choice of carmina by Celio Calcagnini and Ludovico Ariosto.

Giovanni Battista Pigna was born at Ferrara, where he made his early studies under Lilio Gregorio Giraldi and Battista Guarini. At the age of twenty he became a teacher at the 'Studio' of Ferrara and later secretary, chancellor and historiographer to Alfonso II d'Este. He was the author of *Il duello* (1554), a treatise on honour and the qualities of a gentleman, *I Romanzi* (1554), a defence of the poetics of Ariosto, a history of the house of Este (1570), and an important treatise on stagecraft, *Il Principe* (1561), dedicated to duke Emanuele Filiberto of Savoy, but originally written for Alfonso d'Este, when he still was a young prince (cf. R. Baldi, *Giovan Battista Pigna: uno scrittore politico del Cinquecento*, Genova, 1983, passim).

Celio Calcagnini, poet, philosopher and scientist from Ferrara, was involved in an imperial and in a papal war, in an imperial election, in the controversy stirred up by Luther, in the divorce question precipitated by Henry VIII, all as a diplomat in the service of the house of Este. He fanned into flame the conflict over the imitation of Cicero and took an interest in Egyptian hieroglyphics. Independently of Copernicus he contributed to the creation of an attitude for mind favourable to a new conception of the solar system for which Copernicus was to become famous. He was personally acquainted with the painter Raphael, with the historian Paolo Giovio, with the physician Giovanni Manardi, the scholar and geographer Jacob Ziegler, the poet Ludovico Ariosto and Erasmus. In his home-town of Ferrara he enjoyed a place of honour as university professor and as apostolic protonotary. He was considered by his contemporaries to be one of the most learned men of Italy (cf. Q. Breen, *Celio Calcagnini, 1479-1541*, in: "Church History", vol. 21/3, 1952, pp. 225-238).

"La personalità letteraria del Calcagnini è tipicamente quella di un intellettuale di stampo umanistico... Perciò forse l'opera sua più rappresentativa è costituita dai Carmina... ove la





curiosità del letterato, le velleità satiriche o moraleggianti, le ambizioni didascaliche, la serietà connessa ad un messaggio ecumenico e la licenza concessa ad una scrittura cortigiana si fondono in una varietà, ancora scarsamente sondata, di metri e di stile, e lasciano scoprire delle precise matrici culturali. Ciò che appare soprattutto notevole in questa esperienza lirica, parallela a quella, in latino e in volgare, dell'Ariosto, è la rimozione di ogni schema petrarchistico e l'accoglienza, invece, di motivi 'vulgari' cui aveva fatto ricorso la letteratura di ispirazione riformistica sulla fine del Quattrocento... Una parte considerevole, forse la più appariscente, dei Carmina è occupata dagli elogi o dalle commemorazioni di amici mediocri (B. Lampridio, C. Rodigino, L.G. Giraldi) o famosi: Ariosto... e Raffaello, significativamente lodato, più che come artista, come studioso dell'antica topografia romana..." (D.B.I., XVI, pp. 496-497; and for the poems concerning Raphael see J. Shearman, Raphael in Early Modern Sources, New Haven, CT, 2003, I, pp. 548, 647).

"It has been well over a century since Carducci crafted his magisterial essay on these approximately seventy-five poems, *La gioventù di Ludovico Ariosto e la poesia latina a Ferrara* [1881]. Although there is no indication that Ariosto intended these poems to be published as a volume, Pigna assembled them into a collection that he brought to light in 1553. The 'Carmina' reveal a wide-ranging awareness of the Latin lyric tradition, with imitations of Horace, Catullus, Tibullus and Ovid, among others, and even, for some epigrams, the clear influence of the Greek poets of the Anthology, known perhaps in Latin translations. The most interesting aspect of the collected Latin lyrics is arguably the collocation of subsequent versions of a given poem. We can observe the author's attempt at perfecting the Latinity, for example, 'Ad Philinoëm' (poem 2), and numerous epitaphs (14, 16), including his own (58). We see him experimenting with classical meters, diction, and style, aspects of which reappear in his Italian Rime and in his narrative poetry" (D. Looney, Ariosto and the Classics in Ferrara, in: "Ariosto Today", D. Beecher, M. Ciavolella & R Fedi, eds., Toronto, 2003, pp. 24-25). Among Ariosto's verses is also his moving epitaph to his friend Raphael (cf. J. Shearman, op.cit., I, pp. 639-640).

"...il Pigna nella dedicatoria al principe Alfonso, confessa d'aver avuto i materiali per questa edizione da Virginio Ariosto, il quale lo lasciò libero di scegliere a suo piacimento "il meglio de' versi latini"... I componimenti, scelti e pubblicati dal Pigna, sono 53: 9 nel libro primo, e 44 nel libro secondo" (G. Agnelli-G Ravegnani, *Annali delle edizioni ariostee*, Bologna, 1933, II, p. 139). The collection also contains the epithalamium for the marriage of Lucrezia Borgia with Alfonso I d'Este (cf. F. Gregorovius, *Lucrezia Borgia*, New York, 1905, pp. 246-247).

Adams, P-1200; Edit 16, CNCE 37517.

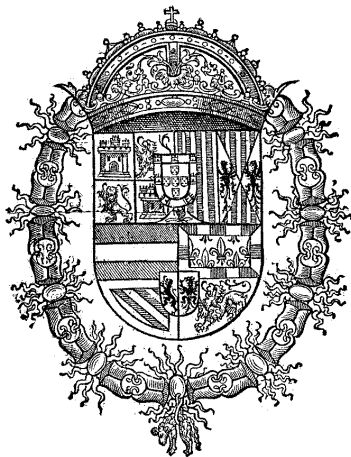
€ 900,00

33) **PREMATICA** *en que se da nueva orden en el examen de los Medicos, y curijanos, y botanicarios: demas de lo que por otra esta proveydo.* Madrid, Pedro Madrigal, 1593.

Folio. (4) leaves. With the Spanish royal arms on the title-page. Boards, some light browning, traces of folding in the middle, small paper faults in the folding in the last leaf, with loss of a few letters, otherwise a good copy.

**VERY RARE ORIGINAL EDITION** of this ordinance regulating all the professions connected to the art of healing. This is a confirmation and reiteration of the regulations issued at Alcala in 1588. It is especially concerned with the Protomedicate, a Royal Medical Court devoted to preserve higher academic proficiency and moral standarts in the medical professions.

P R E M A T I C A E N  
que se da nueva orden en el exame  
de los Medicos, y cirujanos, y boti-  
carios: demas de lo que por otra  
esta proueydo.



It was first conceived by the law-oriented monarch Alphonse X, the Wise, and officially and fully applied in the Iberian Peninsula and its American Colonies through the present ordinance. The post of Protophysician was established to oversee the health professions in place that were not under the authority of the Colleges of Medicine. Physicians, surgeons and apothecaries were required to prove their knowledge and manual skills in the presence of the Protophysician and three examiners appointed by the King. Surgery candidates, for instance, had to accomplish a four years practice under the supervision of an experienced surgeon. Whereas in England, France or Italy medical teaching was delivered through scientific Academies, Royal Colleges and Universitis, in Spain it was almost exclusively performed by the Protomedicate. Thus Protomedicate was a inique, peculiar institution developed in Spanish speaking lands. (cf. A. Fernandes, *El control de las profesiones sanitarias en Argon: el Protomedicato y los Colegios*, in: "Dynamis", 16, 1996, pp. 173-186).

F. Gil Ayuso, *Noticia bibliográfica de textos y disposiciones legales de los Reinos de Castilla impresos en los siglos XVI y XVII*, (Madrid, 1935), no. 463; A. Palau, *Manual del librero hispanoamericano*, (Barcelona, 1948-1987), no. 235247; C. Perez Pastor, *Bibliografia Madrileña*, (Madrid, 1891-1907), no. 419. € 650,00

En Madrid, por Pedro Madrigal:

Año M. D. X C I I I.

*Vendese en casa de la binda de Blas de Robles, y de Francisco de Robles su hijo, librero del Rey nuestro señor.*

34) **PRISCIANUS CAESARIENIS** (pseud.). *Adversus Jacobum Aubertum Pseudomedicum grammatica expositulatio*. Lyon, 1576.

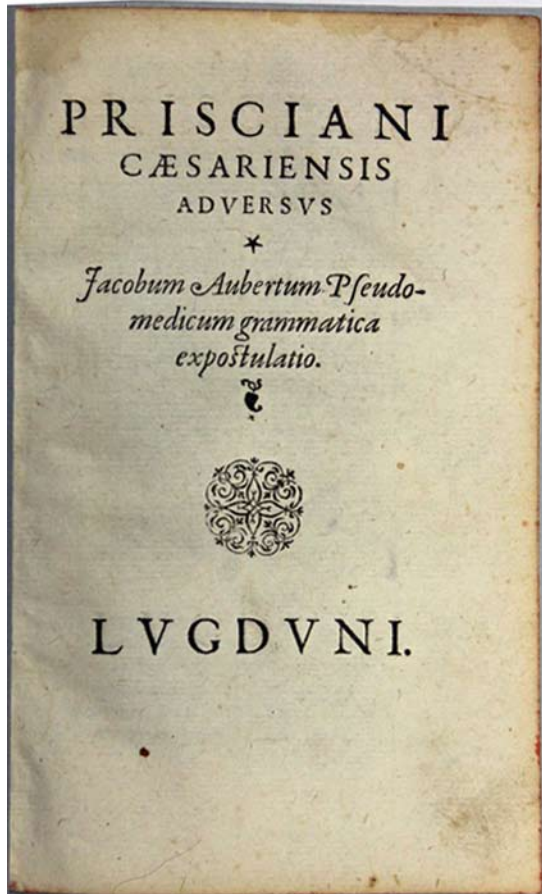
8vo. 14 pp., 1 blank leaf. With a typographical ornament on the title-page. Modern wrappers, a fine copy.

**FIRST EDITION.** In 1575 the French physician Jacques Aubert (d. 1586) published a work against Paracelsus and the alchemists *De metallorum ortu et causis*. A criticism of this was written by Joseph Duchesne (d. 1609), a physician and partisan of Paracelsus, who at that time practised at Geneva. To this Aubert replied with *Duae apologeticae responsiones ad Josephum Quercetanus* in 1576. The anonymous author, who hides himself behind the name of the celebrated Latin grammarian Priscianus Caesariensis, ridicules not only Aubert's scientific knowledge but also his poor Latin, citing numerous passages from Aubert's pamphlet.

The work contains furthermore four mocking sonnets in French, e.g.: "A maistre Iaques. Gros animal metamorphorisé,/ D'une pecore en homme deguisé,/ Qui veut le bruit d'un Aristote avoir,/ Indigne à toy, (car d'estre de sçavoir/ nâs le renom, veu que ta lourde teste/ n'enfante rien qui ne sente la beste,)..." "

Bibliothèque Nationale, Paris (no. 31152601).

€ 450,00



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


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

**VERY RARE FIRST EDITION.** In his master's thesis at the Collège de Navarre in 1536, Ramus vehemently attacked Aristotle's logic as basically misleading. His views were then published in *Dialecticae partitiones* and *Aristotelicae animadversiones* (1543). His definition of philosophy was perceived as a radical challenge by the professional logicians and theologians at the University of Paris. Led by rector Pierre Galland, the university moved against the intruder on several fronts in a campaign designed to silence him.

“ ‘Who can oppose Aristotle without declaring war against our forefathers’ explained Galland, weighing the full implications of Ramus’ approach. It is ‘an open declaration of war against the most religious pontiffs, the most venerable emperors, the most esteemed kings’. If every man can reason for himself, what is there in this world that cannot be re-examined from scratch? The prerogatives of popes, emperors and kings derive their legitimacy all from sanction of the theology faculty, which in turn, founded its authority on Aristotle and Scripture. So Ramus’ position did appear more seditious than Luther’s, since Luther did not question the authority of Moses and Ramus challenged the authority of Aristotle. A formal debate was arranged to examine the validity of Ramus’ charges. Ramus’ views were declared false and pernicious. In 1544 an edict by King Francis I followed. Ramus’ books were suppressed and he was forbidden to teach philosophy. Nevertheless, in 1545 Ramus was appointed president of the Collège de Presles, and in 1547, through the intercession of Ramus’ old and long cultivated school fellow, Charles de Guise, Cardinal of Lorraine, Henry II revoked the ban. The central event of his rise to fame certainly was Ramus’ appointment as regius professor of eloquence and philosophy in 1551. In the present oration Ramus not only pleads for philosophy but also for himself. He describes his revolutionary courses of studies at the Collège de Presles and maintains that they are in accord with the University’s statutes. The close of this plea is perhaps Ramus’ most touching piece of writing, quite personal and eloquent, and an important source for his biography. In 1562 Ramus converted to Protestantism, and in 1568 he fled France. He sought a teaching position in European universities and studied Protestant theology in Basel. In 1571 Ramus, critical of the actions of the Synod of the Reformed Church of France held at La Rochelle, tried to persuade Bullinger to reject them. In may 1572


**P E T R I R A M I**  
**V E R O M A N D V I**  
*Pro philosophica Parisiensis Academiae disciplina*  
*Oratio,*  
 A D  
**C A R O L V M L O T H A R I N G V M**  
**C A R D I N A L E M .**



**P A R I S I I S ,**  
 *Ex typographia Matthæi Davidis, via amygdalina, ad Veritatis insigne.*  
**I 5 5 I .**



the synod met at Nîmes, where is rejected Ramus' advocacy of a congregationalist form of church government. Shortly thereafter Ramus was a victim of the Saint Bartholomew's Day Massacre of August 23, 1572" (G. Huppert, Peter Ramus the Humanist as 'Philosophe', in: "Modern language Quarterly", LI, 1990, pp. 208-223).

Adams, R-113; W.J. Ong, Ramus and Talon Inventory, (Cambridge, MA, 1958), p. 156, no. 198.

€ 1.500,00

HENRY OF BRUNSWICK AND EVA VON TROTT

36) **REGENSBURG**. *Supplication: an Kaiserliche Maiestat, der Mordbrenner halben, Auff dem Reichstag, zu Regenspurg, Kaiserlicher Maiestat uberantwort etc.* Wittenberg, Veit Creutzer, 1541.

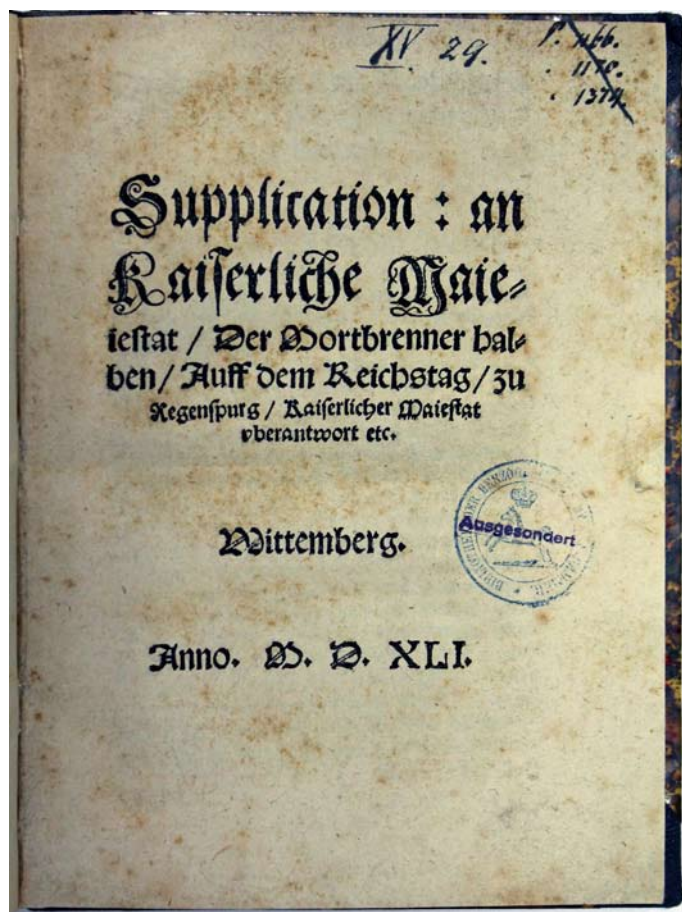
4to; later cardboards; (53) ll. Lacking the last blank leaf. Some browning and foxing, small stamp on the title-page, otherwise a good copy.

**FIRST EDITION** of several petitions addressed to emperor Charles V to be produced to him at the Diet of Ratisbon, which opened on April 5, 1541. In the first part are exposed the cases of numerous murderers and incendiaries with their names and charges. The remaining of the volume deals with several complaints concerning Henry the Younger duke of Brunswick (1479-1568, Luther's "böser Heinz", and considered in his time the 'greatest papist in all Germany').

For a dynastic quarrel Henry had held for twelve years his brother William as a prisoner and only released him after having him extorted a disadvantageous contract (the text of which is printed in the present volume). Furthermore Henry's cruelty toward his wife was then a great scandal, which, however, was even surpassed by that of his affair with a maid of honor of his wife, Eva von Trott. To conceal their relationship the duke officially dismissed Eva from court. On the way back to her home she suddenly died from a plague-like disease and was hastily buried. But what was solemnly interred, was only a wooden puppet. Whereas the duke hid her in his castle of Stauffenburg, where he visited her during his frequent hunting parties. From this liaison were born seven children. But when the affair was publicly disclosed at the Diet of Ratisbon, Henry brought his mistress and their children to several other castles and later to Hildesheim (cf. H. v. Strombeck, *Eva von Trott, des Herzogs Heinrich des jüngereren von Braunschweig-Wolfenbüttel Geliebte, und ihre Nachkommenschaft*, in: "Zeitschrift des Harz-Vereins für Geschichte und Alterthumskunde", 2/III, 1869, pp. 11-57).

VD 16, E-4651.

€ 580,00



37) **ROBERTO BELLARMINO, Saint** (1542-1621). *De scriptoribus ecclesiasticis liber unus. Cum adiunctis indicibus undecim, et brevi chronologia ab orbe condito usque ad annum M.DC.XII.* Roma, Bartolomeo Zanetti, 1613.

4to; contemporary flexible vellum, manuscript title along the spine; (12), 258, (14), 37, (2), (1 blank) pp. Jesuits' coat-of-arms on the title-page and printer's device at the end. Some browning and foxing, but still a good genuine copy.

**FIRST EDITION** of this celebrated bio-bibliographical work on ecclesiastical writers, which underwent many editions until the end of the century, surpassing by far the success of Possevino's *Apparatus sacer*, no more reprinted after the second Cologne edition. Bellarmino's *De scriptoribus ecclesiasticis* was published 4 times in Paris (between 1617 and 1658), 3 times in Lyons (since 1613), 2 times at Cologne (1657 and 1684), and once at Louvain in 1678 (cf. L. Balsamo, *La bibliografia. Storia di una tradizione*, Firenze, 1992, p. 54).



Catalogo unico, IT\ICCU\TO0E\003366. De Backer-Sommervogel, I, 1266. Libreria Vinciana, 3598.  
Bestermann, col. 4023. € 550,00

38) **SANSOVINO, Francesco** (1521-1583). *Delle cose notabili che sono in Venetia. Libri due ne quali ampiamente, e con ogni verità, si contengono Usanze antiche. Habiti et vestiti. Officii e Magistrati. Vittorie illustri. Senatori famosi. Huomini letterati. Principi e vita loro. Tutti i Patriarchi. Musici de piu forti. Fabriche e Palazzi. Scultori e loro opere. Pittori et pitture.* Venezia, Domenico Farri, 1562.

8vo. (8), 79 leaves, one blank leaf. Boards, two library stamps on the title-page, some light browning and spots, tiny wormhole in the extreme lower margin of the whole volume, but a fine copy.

D E L L E  
**COSE NOTABILI**  
C H E S O N O I N  
V E N E T I A .

L I B R I D V E ,

*Ne quali ampiamente, e con ogni verità,  
si contengono*

Vſanze antiche. Habiti & ueſtiti. Officii e Magiſtrati. Vittorie illuſtri. Senatori famoſi. Huomini letterati.	Principi e uita loro. Tutti i Patriarchi. Muſici di piu forti. Fabriche e Palazzi. Scultori e loro opere. Pittori & pitture.
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*Con la ſua tauola da trouar le materie, e le  
hiſtorie con ogni commodità.*



I N V E N E T I A

*Per Domenico de' Farri.  
M D LXII.*

**ORIGINAL EDITION**, second issue, the first was printed a year earlier by Comin da Trino. This issue is identical to the first except for the omission of Sansovino's name at the end of the dedication to A. Tornimbene, dated September 17, 1561. Farri probably printed this issue on behalf of Comin da Trino. The earlier edition with the title *Tutte le cose notabili e belle che sono in Venetia* and with the pseudonym Anselmo Guisconti, often considered to be the first, is in effect only a draft of twelve leaves of the 1561 edition (cf. E. Bonora, *Ricerche su Francesco Sansovino imprenditore libraio e letterato*, Venezia, 1994, p. 187).

Sansovino's work, written in form of a dialogue between a Venetian and a foreigner, is "a historical chronicle of the city with information on contemporary life. In addition to the history of Venice, one could find in it population statistics, its daily consumption of flour, a brief analysis of the function of the chief courts, brief résumés of all doges, and location of the prostitutes (who were all foreigners according to Sansovino) with the information that they were fined twenty 'soldi' if a patron became diseased... Sansovino's historical guides were a storehouse of the practical information that merchants and statesmen, as well as casual tourists, would appreciate... Suffused with the author's love of the city, the book was accurate enough, and the topography of Venice has changed so little, that a twentieth-century tourist could still use it" (P.F. Grendler, *Francesco Sansovino and Italian Popular History, 1560-1600*, in: "Studies in the Renaissance", 1969, XVI, p. 167).

"Diffatti vengono qui menzionati non già uomini di lettere che fanno parte della classe dirigente, ma gli intellettuali forestieri che la Serenissima aveva attirato e accolto, delineando così un circolo di frequentazione di provenienza prevalentemente Toscana, dove trovano posto autori



sui quali di lì a poco sarebbero calati il silenzio e la condanna della cultura controriformistica, tra i quali l'Aretino, il Coccio, il Doni, e addirittura un personaggio come il Brucioli, che nel '55 era già marcato dai processi per eresia... [più tardi] questa galleria di ritratti verrà inevitabilmente modificata: l'oblio del grande Aretino e l'inclusione massiccia di membri del patriziato, che 'guidano direttamente la nave di questo stato', fanno pensare non solo agli effetti dell'Indice Paolino, ma alla maturazione di una vicenda personale che giungerà sino alla redazione di *Venetia città nobilissima* (1581)" (E. Bonora, op.cit., p. 188).

Francesco Sansovino was born at Rome to the sculptor Jacopo Tatti (Sansovino). In the aftermath of the Sack of Rome father and son left Rome for Venice. After a youthful study of letters including Greek, Francesco obeyed his father and studied law in Padua, Florence and Bologna. Unhappy with law he quarelled with his father and began to write poetry and imaginative vernacular literature in the 1540's. In 1550 Jacopo, still desirous that his son should travel the road to wealth and position, arranged for an appointment at the papal court. But Francesco disliked courtly intrigue and after a brief period returned to Venice. In 1553 he married a Venetian girl of good but non-noble family and settled down to a tranquil life of study and writing. In his career Sansovino wrote, translated, or edited about eighty volumes. He worked on his own initiative and lived on the income of his books (cf. G. Pusinich, *Un poligrafo veneziano del Cinquecento*, in: "Pagine Istriane", VIII, 1910, pp. 121-130, 145-151).

Edit 16, CNCE 36442; L. Bolzoni, *La stanza della memoria. Modelli letterari e iconografici nell'età della stampa*, (Torino, 1995), pp. 230-233; G. Melzi, *Dizionario di opere anonime e pseudonime di scrittori italiani*, (Milano, 1848), I, pp. 260-261; E.A. Cicogna, *Iscrizioni Veneziane*, (Venezia, 1853), IV, pp. 70-71. € 900,00

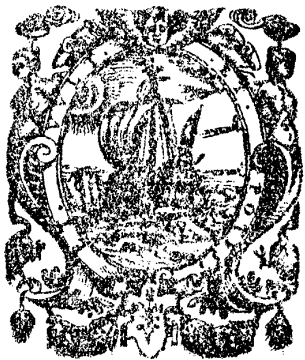
“ONE OF THE MOST EXTENSIVE, MOST THROUGHGOING, AND MOST VALUABLE PLATONIC DOCUMENTS OF THE CENTURY” (WEINBERG) 39) **SEGNI, Angelo** (1522-1576). *Ragionamento di M. Agnolo Segni gentilhuomo fiorentino, sopra le cose pertinenti alla Poetica: dove in quattro Lezioni fatte da lui nell'Accademia Fiorentina si tratta dell'imitazione poetica, della favola, della purgazione procedente dalla poesia*. Firenze, Giorgio Marescotti, 1581.

8vo. (8), 70 pp., 1 blank leaf. With the printer's device on the title-page and headpiece with a view of Florence on the first leaf of the dedication. Boards, some light dampstains, but a fine copy.

R A G I O N A M E N T O  
DI M. AGNOLO SEGNI  
*Gentilhuomo Fiorentino,*

Sopra le cose pertinenti alla  
P O E T I C A :

*Dove in quattro Lezioni lette da lui nell'Accademia  
Fiorentina si tratta dell'imitazione poetica,  
della Favola, della Purgazione pro-  
cedente dalla poesia.*



IN FIORENZA,  
*Nella Stamperia di Giorgio Marescotti.*  
Con licenza de' Superiori.  
MDLXXXI.  
Di Lelio Taffi dalla  
Rocca Contrada.

**FIRST EDITION** of these lectures held at the Accademia Fiorentina in 1573. They were revised by the author in 1576 and dedicated to Giulio Sale (October 20, 1576). Originally the lectures were six, but Segni preferred to reduce them to four for the printed version. The original text of the six lessons is preserved in the Biblioteca Laurenziana (MS Ashb. 531) (cf. B. Weinberg, *Nuove attribuzioni di manoscritti di critica letteraria del Cinquecento*, in: “Rinascimento”, III, 1952, pp. 247-249).

“In keeping with the traditions of the Accademia, Segni must limited himself to a discussion of Petrarch, and he chooses to speak of the canzone (no. CXXVII) beginning ‘In quella parte dove Amor mi sprona’. But only a few paragraphs of the lengthy Lezioni are devoted to the poem; the rest is an essay on imitation, on Platonic principles, meant to serve as prolegomena to the analysis of Petrarch. In itself, the essay is one of the most extensive, most throughgoing, and most valuable Platonic documents of the century. Seen in its narrowest sense, Segni’s group of lectures may be taken as an attempt to justify lyric poetry as a proper genre and Petrarch as a poet. But in its broadest sense, this justification requires a complete theory of poetry, of imitation, and of all literary genres, and it is to that theory that Segni addresses himself. The first lezione establishes a general Platonic system, involving the need for the search, in any field of knowledge, for the “highest good”, discovering that in most disciplines it is found in the intellect but that in poetry it is found in the divine furor, asserting that the genus of poetry is imitation. The second lezione defines imitation, establishes its relationship to false discourse (‘orazione falsa’) and to fable (‘favola’), and inquires into the objects of such an imitative fable. The third studies the kinds of imitation, both without and within poetry, and explains in what sense Plato found imitation bad and why he banished the poets from the Republic. The fourth investigates the instruments of imitation, including the necessary instrument of verse, and arrives at preliminary definitions of poetry, poetics, and poem. In the fifth, seeking to discover the ends of poetry, Segni examines the various kinds of arts (with respect to their ends), the faculties to which they are addressed, and

the various ends which might be assigned to poetry. Finally, in the sixth, he reaches the discussion of Petrarch; but since this immediately involves him in an elementary theory of the lyric, little if anything is said about the poem in question” (B. Weinberg, *A History of literary Criticism in the Italian Renaissance*, Chicago, 1961, I, p. 300).

Little is known about Angelo Segni, men of letters from Florence and a member of the Accademia Fiorentina. Apparently he also some lectures on Dante’s *Paradiso* (cf. B. Croce, *Poeti e scrittori del pieno e tardo rinascimento*, Bari, 1958, p. 112).

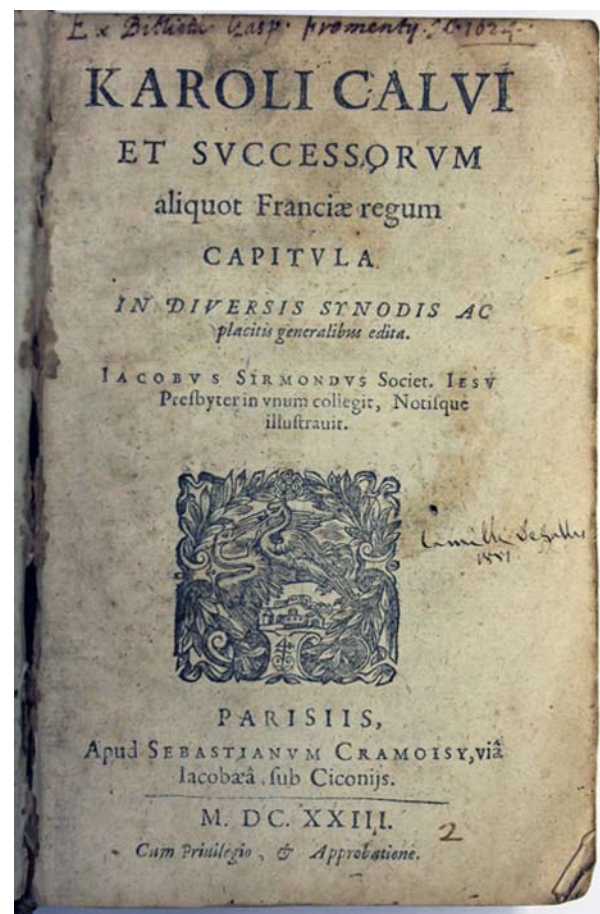
Edit 16, CNCE 28985; B. Weinberg, *op. cit.*, II, p. 1149; G. Guarducci, *Annali dei Marescotti tipografi editori di Firenze (1563-1613)*, Firenze, 2001, no. 150. € 900,00

THE CAPITULARS OF THE CAROLINGIAN KINGS

40) **SIRMOND, Jacques S.J.** (Riom, 1559 - Paris, 1651). *Karoli Calvi et successorum aliquot Franciæ regum capitula in diversis synodis ac placidis generalibus edita.* Parisiis, Apud Seb. Cramoisy, 1623.

8vo; contemporary full calf (extremely worn and rubbed); (16), 511, (1 blank), (24), 139, (5) pp. Some foxing and browning but still a good copy. From the library of a certain Gasp. Froment (1624).

Sirmond, a friend of Bellarmino, lived for a while in Rome, before Louis XIII called him to Paris as a confessor. With the present work he carried on the task undertaken before him by Du Tillet and Pierre Pithou, who had published and commented the capitulars of the first Carolingian kings. Sirmond started his edition where Pithou had stopped, i.e. Charles the Bald, continuing with Louis the Stammerer, Carloman II, and Charles III the Simple. At the end of the volume, after the indexes, are Sirmond's notes.



Catalogo unico, IT\CCU\RMLE\015710.

€ 250,00



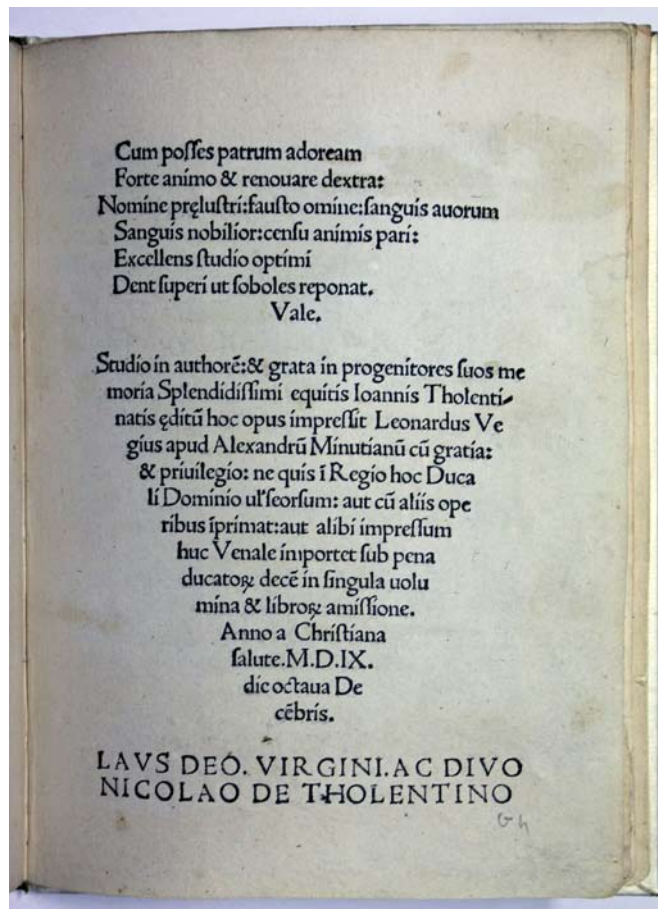
41) **SPAGNOLI, Giovanni Battista** (1448-1516) - **CURTI, Lancino** (1462-1512). *Tolentinum F. Baptistae Mant.* Milano, Leonardo Vegio per Alessandro Minuziano, December 8, 1509.

4to. (54) leaves (the last is a blank). Vellum, a few repairs at the blank lower margin at the beginning, small stamps on the lower blank margins of a few leaves at the end, but a fine copy.

**EXTREMELY RARE FIRST EDITION** of what is probably the first poetical description of the Picenum, a region situated between the Apennines and the Adriatic in the Marche (including town as Ancona, Recanati, Pesaro, Fermo, Macerata and Tolentino). It not only discloses its mythological origins, but also hints to contemporary events, and is dedicated to Giovanni da Tolentino.

On the verso of the title-page is printed a laudatory poem addressed to Spagnoli by Jacopo Antiquari (1444-1512), priest, poet and secretary to Galeazzo Sforza. In the present copy is also extant the often lacking leaf containing the errata and a letter by the editor Alessandro Minuziano to Giovanni da Tolentino, in which he praises the faultlessly printed *Tolentinum* coming from the press of his brother-in-law Leonardo Vegio.

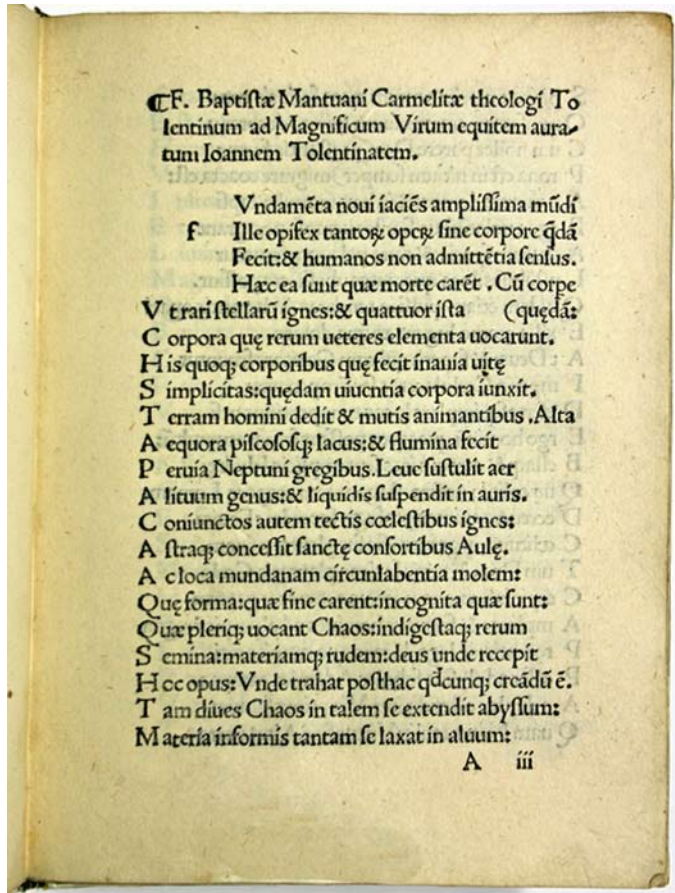
Giovanni Battista Spagnoli was the eldest son of Pedro Spagnoli a Spanish nobleman at the court of Mantua. He studied grammar under Gregorio Tifernate, and philosophy at Pavia under Paolo Bagelardi. The bad example of his schoolfellows led him into irregularities. He fell into hands of usurers and, returning home, was turned out of his father's house owing to some calumny. He went to Venice and later on to Ferrara where he carried out his resolution of entering the Carmelite convent which belonged then to the flourishing Reform of Mantua. Spagnoli pursued his studies at Ferrara and Bologna where he was ordained priest, receiving his degrees, and delivered lectures in philosophy and divinity. The Duke of Mantua entrusted him with the education of his children, and the connection with the ducal family resulted in a number of poetical works, the *Trophaeum Gonzagae* and the *Fortuna Gonzagae*, on various misfortunes of the young duke; *Contra amorem* containing good advice to Sigismondo Gonzaga, and other poem's celebrating the latter's elevation to dignities, even to the Roman purple. Six times Spagnoli was nominated vicar general of his congregation, and, in 1513, general of the whole order. He held the office until his death. A most eminent representative of Christian humanism in Italy he was beatified in 1890, his feast being assigned to March 23. Spagnoli was one of the most prolific Renaissance poets



and excelled in almost every form of Latin verse. Virgil, however, was his favourite model what is attested by numerous eclogues he composed (cf. W. Zabughin, *Un beato poeta*, Roma, 1918, passim).

At the end is a long laudatory poem by Lancino Curti, also addressed to Giovanni da Tolentino, in which he greatly praises the poetical talents and the work of Spagnoli. Curti a native of Milan studied Latin and Greek under Giorgio Merula. He spent all his life in Milan as a scholar and poet, cultivating friendship with humanists and other poets mostly all remembered in his *Epigrammaton*. He was never married, but wrote a wealth of epigrams to his love, Lucina Monichina. Curti was buried in the cloister of the monastery of San Marco. His sepulchral monument is still preserved in the Castello Sforzesco and the city of Milan honoured Curti with a statue, which can be seen in the Archaeological Museum (cf. F. Malaguzzi Valeri, *La corte di Lodovico il Moro*, Milano 1913-1923, IV, pp. 154-157).

Edit 16, CNCE 41119; Index Aureliensis 112.478; E. Coccia, *Le edizioni delle opere del Mantovano*, (Roma, 1960), no. 136; Biblioteca Nazionale Braidense, *Le edizioni del secolo XVI. II. Edizioni milanesi*, (Milano, 1984), p. 136, no. 1392; G. Bologna, ed., *Le Cinquecentine della Biblioteca Trivulziana, I. Le edizioni milanesi*, (Milano, 1965), p. 161, no. 444; E. Sandal, *Editori e tipografi a Milano nel Cinquecento*, (Baden-Baden, 1979), II, p. 35, no. 195. € 1.500,00



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

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

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

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

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

N E R E O  
P O E M A D I C I R O  
S P O N T O N E  
E T A L C V N E A L T R E  
S V E R I M E.



I N V E R O N A,  
Appresso Girolamo Discepolo.  
M D L X X V I I I.

Ad infantia di Marc'Antonio Palazzolo.

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



PORTRAITS OF LIVING CARDINALS

43) **TESTANA, Giuseppe - CLOUVET, Albert - PICART, Etienne** (and other engravers). *Effigies nomina et cognomina s.d.n. Alexandri Papae VII et rr. dd. s.r.e. cardinalium nunc viventium*. Roma, Gio. Giacomo de Rossi, 1658.

Folio (cm 31); contemporary flexible vellum (skillfully restored); title-page, dedication leaf, portrait of the pope and 65 portraits of living cardinals, engraved by many different engravers of the time and printed by the famous printing house of Giovanni Giacomo de Rossi. Light dumpstain in the lower inner corner 7 leaves, otherwise a very good copy.

Each copy of this series presents a different number of portraits, which were probably sold also individually.

€ 1.250,00



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

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



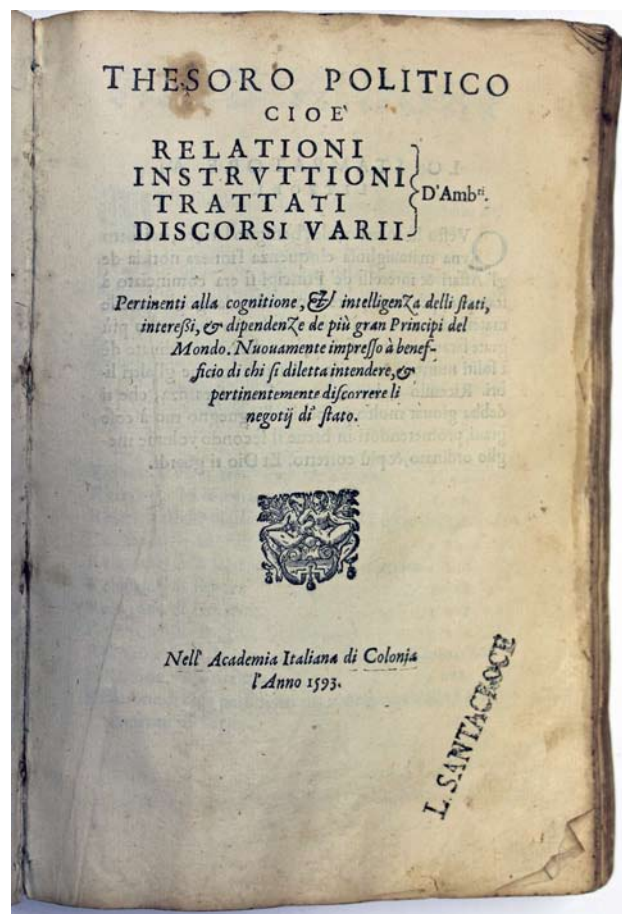
**RARE THIRD REVISED EDITION.** This collection of different political writings containing a small treatise on the perfect prince and the best way to rule a state, ambassadors' reports, instructions to cardinals and papal nuncios, discourses on who is most likely to become the king of Poland, the way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

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

The publication of the whole volume has been attributed to Giovanni Maria Manelli, informer to the Duke of Nevers and secretary to Pierre de Gondi, bishop of Paris. But he was probably only the author of *Relatione delle divisioni di Francia* (cf. S. Testa, *Did Giovanni Maria Manelli publish the 'Thesoro politico' (1589)?*, in: "Renaissance Studies", 19/3, 2005, p. 380-393). The *Relatione di Napoli* has been written by Giovan Battista Leoni, secretari to Alvise Landi, secretary to the Republic of Venice at Naples; and the *Relatione dell'eccellentissimo Don Filippo Pernistein imperiale ambasciatore della*

Maiestà Cesarea al Gran Principe di Moscovia, l'anno 1579 by Johann Cobenzl von Proseggk, imperial ambassador at the Russian court in 1576.

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



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



45) **TOLOMEI, Claudio** (1492-1555). *De le lettere li. Sette. Con una breve dichiarazione in fine di tutto l'ordin de l'ortografia di questa opera.* Venezia, Gabriel Giolito de' Ferrari, 1547.

4to. 234, (i.e. 232), (6) leaves. With the printer's device on the title-page and at the end, a small map in the text. 18th cent. full calf.

**FIRST EDITION.** The text of the work is set in italic letters conform to Tolomei's theories of phonetic spelling, which was abandoned in subsequent edition. Many of the letters included in the collection are addressed to famous men of the time, among them Annibal Caro, Bernardino Ochino, Luigi Alamanni, Paolo Manuzio, Pietro Aretino, Vannuccio Biringuccio, Angelo Firenzuola, Francesco Guicciardini and Lodovico Domenichi.



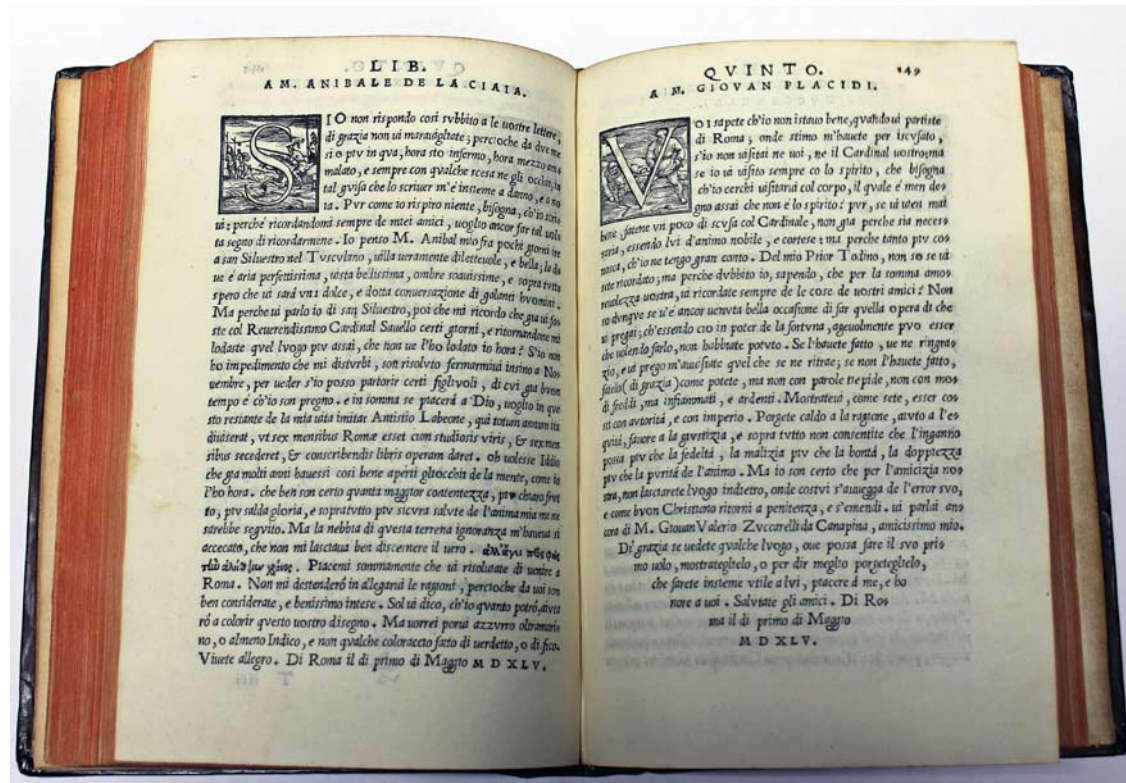
In a very interesting letter to Count Agostino de' Landi, dated November 14, 1542, Tolomei outlines the activity and goals of the Roman Accademia della Virtù, originally established to implement the transposing of literary forms, grammar and vocabulary from classical Latin to modern Italian. After 1539 the academy, then composed of grammarians, philologists, antiquarians and archaeologists, turned to the study of Vitruvius' treatise on architecture. According to Tolomei's letter, the academy had formulated an eight-point program: 1) a Latin commentary on the difficult passages of Vitruvius, 2) a new critical edition of Vitruvius, 3) a Latin lexicon of terms used in Vitruvius, 4) a Greek lexicon of terms used in Vitruvius, 5) an edition of Vitruvius rewritten in good Latin style, 6) a translation of Vitruvius' text into Tuscan with a lexicon of Tuscan terms, 7) a collection of the principles and examples taken from Vitruvius, 8) the study of the ancient buildings of Rome, and of its sculpture, medals, works of hydraulic and military engineering. Despite the removal of this group from active participation in architecture, it may have had considerable impact on the establishing of the selective methodology and the intellectual rigor of later architectural theoreticians. Among its members were Guillaume Philandrier, and for a short period Vignola, Palladio De l'Orme, Barbaro and Rusconi, all may have visited the Accademia or have had contact with its members (cf. D. Wiebenson, ed., *Architectural Theory and Practice from Alberti to Ledoux*, Chicago, 1982, I-13).

Another interesting letter is that addressed to Gabriel Cesano, dated June 20, 1544, in which Tolomei describes his project of a large city on the Monte Argentario promontory. This project was re-examined several times until the end of the 19th century (cf. L. Sbaragli, *Claudio Tolomei, umanista Senese del Cinquecento*, Siena, 1939, pp. 77-79).

In the letter to Appollonio Filarete are mentioned the drawings by Perin del Varga and Michelangelo

for the 'Cassetta Farnese' (Steinmann & Wittkower, Michelangelo-Bibliographie, Leipzig, 1927, no. 1932).

Adams, T-784; S. Bongi, Annali di Gabriel Giolito de' Ferrari da Trino di Monferrato stampatore in Venezia, (Rome, 1890-1897), I, pp. 201,203. € 1.800,00



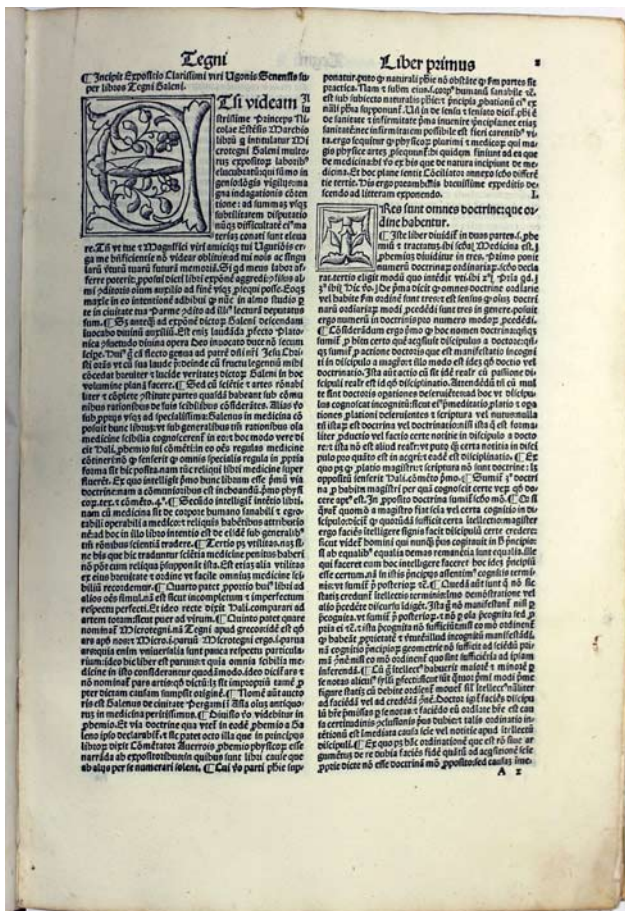


46) UGO DA SIENA (Ugo Benzi, 1376-1439). *Expositio Hugonis Senensis super libros Tegni Galeni*. Venezia, heirs of Ottaviano Scoto, 1518.

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

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

“Tegni” here means “techne”, i.e. *Techne iatriké* or *Ars medica*. Benzi taught at the University of Bologna, promoting the study of Averroè and Albertus Magnus.

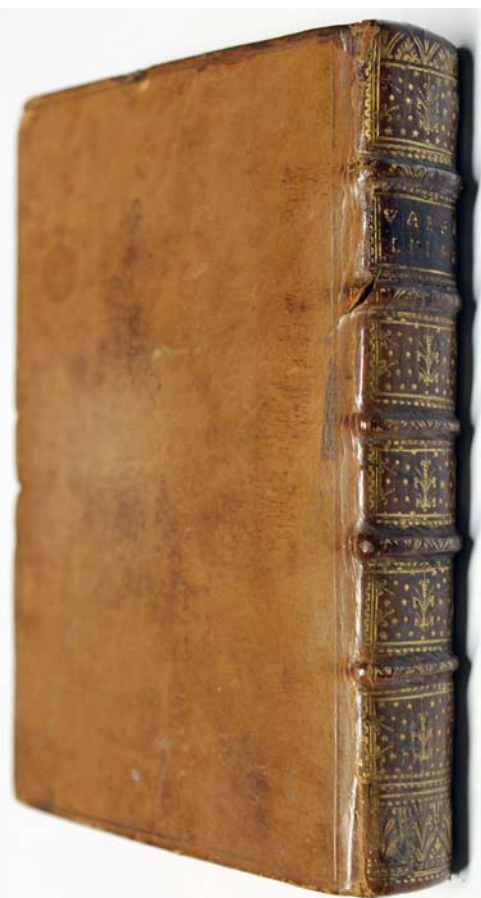


BMSTCItalian, p. 286. Edit16, CNCE5373.

€ 1.350,00

47) **VALERIANO, Giovanni Pierio** (Giovanni Pietro Dalle Fosse, 1477-1558). *Hexametri Odae et Epigrammata*. Venezia, Gabriele Giolito de' Ferrari e Fratelli, 1550. (bound with:) **LAMPRIDIO, Benedetto** (d. 1540)-**AMALTEO, Giovanni Battista** (1525-1573). *Carmina*. Venezia, Gabriele Giolito de' Ferrari e Fratelli, 1550.

Two works in one volume, 8vo; 136 leaves + 84 leaves. With the printer's device on the title-pages. 18th century calf, gilt back with five raised bands (lower corner of front panel a bit stained), red edges, marbled endpapers, some light dampstains and spots, but an attractive copy.



(I) **FIRST EDITION** of the most comprehensive collection of neo-Latin verses published during the author's life-time. It is dedicated to Caterina de' Medici ('Serenissima Gallorum Regina') and each section is accompanied by a short introduction by the printer Gabriele Giolito, who in one of them (leaf 33v) confirms the personal intervention of the author in editing the collection: 'Quae quidem opuscula Pierius iuvenis admodum ediderat, mox diligentius recognoverat, putavi ea non abiicienda atque, ita ut recognita erant, aliis adiungi iussi'.

The volume opens with a long georgic poem *De milacis cultura*, dedicated to Alessandro de' Medici, which deals with the cultivation of the Indian Smilax plant. In numerous verses are commemorated his friends and colleagues from Venice, Rome and Padua: first of all various members of the Medici family; his teacher in Belluno Giosippo Faustino; Pietro Corsi, Latin poet and member of the Roman Academy, Pietro Mellini, Roman aristocrat and generous host and patron to his fellow humanists, the Venetian humanist Ermolao Barbaro, Andrea Marone, poet, who had composed verses for the *Hypnerotomachia Polifili*; his patron Andrea Gritti, the Veronese humanist Dante il Terzo Alighieri, a descendant of the great Dante; the scholar Alberto Pio, lord of Carpi; his early patron Giovanni Francesco della Rovere and his relative Giovanni Battista; Cardinal Bernardo Dovizi da Bibiena; the Venetian humanist Marcantonio Sabellico; Cardinal Girolamo Aleandro; the poets Girolamo Bologni and Aurelio Augurelli; the scholar Theodorus Gaza; Agosto Valdo, professor of Greek in Rome; the humanist Blosio Palladio, the Venetian aristocrat Girolamo Donà, to whom Valeriano had dedicated his first collection of verses; the soldier and poet Michele Marullo; the anatomist Gabriele Zerbi, who was killed by the Turks; the scholar Aulo Giano Parrisio; Giovanni Calfurnio, humanist and professor at the University of Padua, who suffered a stroke and lived on for a short time, paralysed and speechless; and several others (cf. J. Haig Gaiser, *Piero Valeriano on the Ill Fortune of Learned Men. A Renaissance*



Humanist and His World, Ann Arbor, MN, 1999), pp. 261-330 and P. Pellegrini, Pierio Valeriano e la tipografia del Cinquecento, Udine, 2002, pp. 85-91).

Pierio Valeriano (Giovanni Pietro Dalle Fosse), a native of Belluno, was the nephew of Urbano, author of an important Greek grammar. It was his uncle who brought him to Venice, where Urbano introduced him into the circle of Aldus Manutius and where he studied under such famous men as Valla, Lascaris and Sabellico. Around 1500 he made his way to Padua to study under the famous philosopher Leonico Tomeo, but also spent plenty of time in Venice. Here he corrected texts for Aldus and edited both Lactantius and Lorenzo Valla's translation of the Iliad for the printer Tacuino. We know from the poem *In sodales* (see *Praeludia*, 1509) that at least five of Aldus' closest associates (Paolo da Canal, Andrea Navagero, Trifon Bisanti, Andrea Marone, Girolamo Borgia) belonged to some kind of poetic sodality in Padua during these years. In 1506 he left Padua 'by the force of necessity' as he explains in his parting letter to his patron Andrea Gritti, and took up residence in the little village of Olivé near Verona, where he lived for the next three years, presumably as a tutor. When the troops of the League of Cambrai invaded the Venetian territory in 1509, Valeriano had to leave Padua, briefly returned to Belluno, but found it was laid waste by the imperial troops. On the eve of his departure for Rome he published in August 1509 his first book of poetry, the *Praeludia*. In Rome he became a favourite of Pope Leo X, who entrusted to him the education of his nephews Ippolito and Alessandro de' Medici. In his later life he retired to Padua, where he devoted himself completely to his studies. His most important work was *Hieroglyphica* (1556), the great summation of hieroglyphic material in the Renaissance (cf. G. Bustico, *Due umanisti veneti: Urbano Bolzanio e Piero Valeriani*, in: "Civiltà moderna", 4, 1932, pp. 86-103).

Edit 16, CNCE 27007; S. Bongi, *Annali di Gabriel Giolito de' Ferrari da Trino, stampatore a Venezia*, (Roma, 1890-1897), II, 301-302; A. Buzzati, *Bibliografia bellunese*, (Venezia, 1890), p. 12, no. 16; P. Pellegrini, *op.cit.*, pp. 156-157, no. XXIV.

(II) **FIRST EDITION.** Hailed by his contemporaries at his death as the new Pindar, Lampridio is of first importance as an experimenter in Latin versification and is usually remembered as the first Italian poet who attempted to imitate Pindar's strophic verse in Latin and to achieve what Horace himself hoped for, but despaired of accomplishing true Pindaric imitation (cf. C. Maddison, *Apollo and the Nine: A History of the Ode*, Baltimore, MD, 1960, pp. 105-109).

Benedetto Lampridio, born sometime before 1500, was educated by Marcus Masurus in Padua and probably came to Rome at the accession of Pope Leo X in 1513. He was one of the teachers at the Collegio dei Greci, the school that Leo sponsored on the Quirinal in



Angelo Colocci's villa and for which Leo at Pietro Bembo's behest brought to Rome both Musurus, Lampridio's old teacher, and Joannes Lascaris, the celebrated Greek scholar, to whom a long poem is dedicated. He was involved in Leo's project for the development of a printing press in Rome that might rival Aldus' at Venice. The first book to come from the new press in 1515 was a copy of Pindar's odes, for which Lampridio wrote a commendatory epigram in Greek. In 1521 he left Rome to teach Greek at Padua, where he counted Michel de l'Hospital among his pupils and perhaps through him had some influence on the Pléiade. In 1536 he became tutor to Francesco, son of Federico Gonzaga duke of Mantua and also the son of Pietro Bembo was among his pupils. His odes are of interest to us both as Pindaric imitations and as cultural and historical documents, addressed mostly to actual living persons, that tell us about the literary world in Rome, taking us from about 1513, the beginning of Leo's golden age, to the accession of Adrian VI and Clement VII, to the sack of Rome in 1527, and finally to the reconstruction of Rome with Paul III. The longest and most elaborate ode is that on Pietro Mellini's villa and is most representative for his evocation of the poetic sodalities at Rome in his time (cf. S.P. Revard, *Lampridio and the Poetic Sodalities in Rome in the 1510a and 1520s*, in: "Acta Conventus Neo-Latini Bariensis, Bari, 1994", Tempe AZ, 1998, pp. 499-507). Although widely circulated during his lifetime, Lampridio's poems were not printed until 1550, in the present edition, ten years after his death.

Pierio Valeriano refers to Lampridio both in his prose and poetry and addressed a witty epigram to the philosophic sodality of poets in Padua, in which he names Lampridio among the eight Muses and asks that he himself be admitted as a ninth (Hexamentri, 1550, leaf 126v).

At the end of the volume are printed for the first time some verses by Giovanni Battista Amalteo (1525-1573). He studied at Padua, where he made the acquaintance of Pietro Aretino, Sperone Speroni, Paolo Manuzio, Girolamo Fracastoro and others. After some diplomatic appointments and a long travel through Europe, he became secretary to the Republic of Ragusa, but soon moved to Rome, where he first entered the services of Carlo Borromeo and later was appointed private chamberlain to pope Pius V. These verses were published without the approbation of their author and are the only ones in Latin published during his lifetime, only a short poem in Italian dedicated to Marcantonio Colonna and the victory at Lepanto was issued shortly before



he died (cf. L. Berra, *Un umanista del Cinquecento al servizio degli uomini della controriforma*, in: "L'Arcadia", I, 1917, pp. 20-48).  
In the present copy the dedication by Lodovico Dolce is the one written in Latin to Bernardo Zane. There is extant a variant issue with a dedication in Italian to Collatino da Collalto (cf. S. Bongi, *op. cit.*, p. 288).

Edit 16, CNCE 45474; S. Bongi, *Annali di Gabriel Giolito de' Ferrari da Trino, stampatore a Venezia, (Roma, 1890-1897)*, I, 288-289.  
€ 1.200,00



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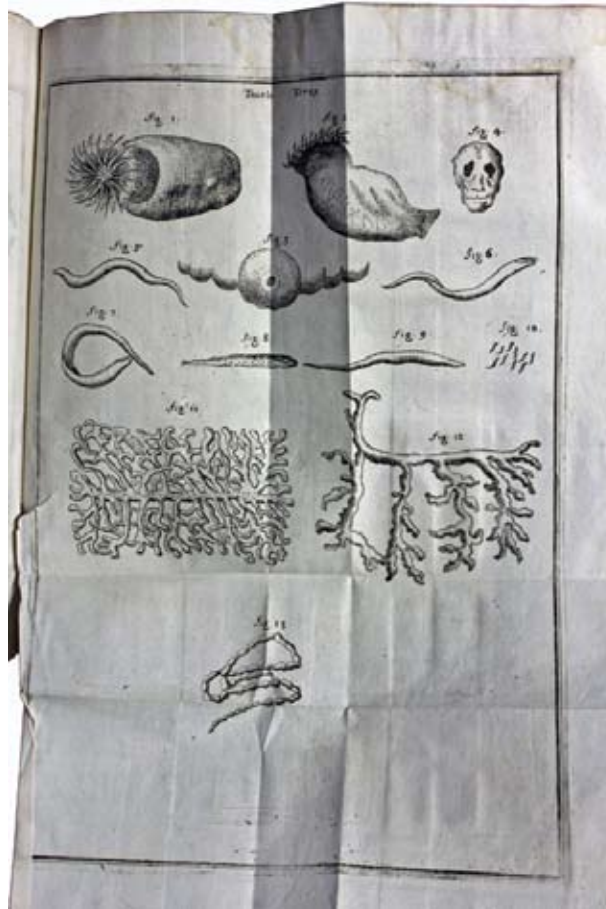
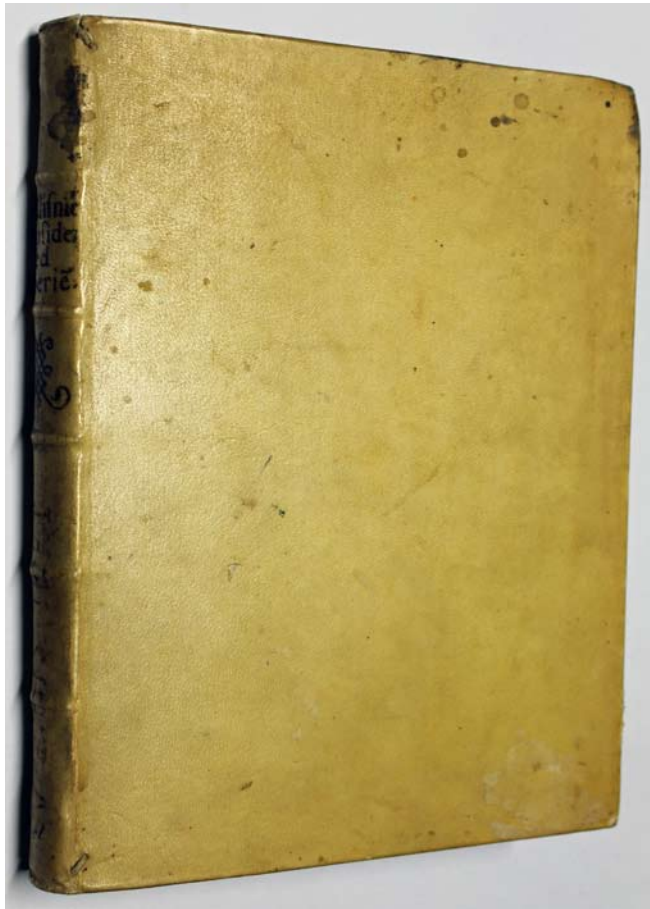
48) **VALLISNIERI, Antonio** (1661-1730). *Considerazioni, ed esperienze intorno al creduto cervello di bue impietrato, vivente ancora l'animale...* (bound with:) *Considerazioni, ed esperienze intorno alla generazione de' vermi ordinarj del corpo umano...* Padova, Nella Stamperia del Seminario, Appresso Giovanni Manfrè, 1710.

Two works in one volume, 4to; contemporary stiff vellum; (16), 51, (1 blank) pp. with 10 folding plates + (12), 160 pp. with 4 folding plates. A fine copy.

**FIRST EDITION** of both works. The first work proves that the “petrified” brain was just a rare form of bony tumor. With the second work the author brought fundamental contribution to elmintology and entomology showing once for all the groundlessness of the theories on spontaneous generation, so contributing to the future success of the ideas supporting the microbic etiology of infective diseases.

Vallisnieri, a pupil in Bologna of the great Malpighi and a continuator of Redi's work, taught medicine in Padua.

Sabia, op. cit., nn. 77-78. Libreria Vinciana, 1769. € 650,00



49) **VISORIUS, Joannes** (Jean Le Voyer, fl. 1st half of the 16th cent.). *Ingeniosa, nec minus elegans ad dialectices candidatos methodus*. Paris, Simon de Colines, 1534.

8vo. 31, (1) leaves. With the printer's device on the title-page. Old vellum over boards, some light browning and stains, a fine copy.

**VERY RARE FIRST EDITION** of this very successful and important school manual of rhetoric, based on Rudolph Agricola's *De inventione dialectica* (1479), on of the most innovative Renaissance works on the use of language. Visorius includes details from it in his work under definition, etymology, genus, similitude, opposite, adjunct, cause, effect, and comparison, as well as repeating Agricola's definition of topic (cf. P. Mack, *Renaissance Argument: Valla and Agricola in the Traditions of Rhetoric and Dialectic*, Leiden, 1993, pp. 289-291).

Visorius was born at Le Mans and became one of the most important opponents of scholastic Aristotelism after Lefèvre d'Étaples and before Ramus. He taught at Paris in the Collège de Bourgogne. In his commentary on Cicero's *Ad C. Trebatium Topica*, (Paris, 1538) he gives interesting details on the Parisian educational systems of his time.

F. Buisson, *Répertoire des ouvrages pédagogiques du XVIe siècle*, (Paris, 1886), p. 671; L.D. Green & J.J. Murphy, *Renaissance Rethoric Short Title Catalogue, 1460-1700*, (Aldershot, 2006), p. 447; G. Huisman, *Rudolph Agricola. A Bibliography*, (Nieuwkoop, 1985), no. 23; P. Renouard, *Bibliographie des éditions de Simon de Colines, 1520-1546*, (Paris, 1894), pp. 237-238. Sold

IOANNIS VISORII  
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SA, NEC MINVS ELEGANS  
AD DIALECTICES  
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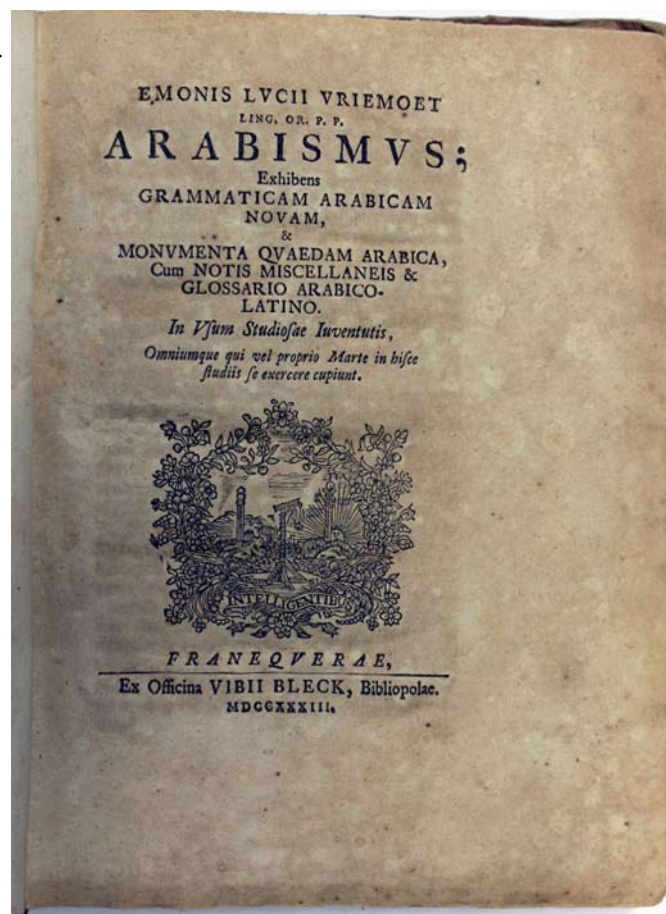
PARISIIS  
Apud Simonem Colinzum.  
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50) **VRIEMOET, Emo Lucius** (1699-1760). *Arabismvs: exhibens grammaticam Arabicam novam, et monumenta quaedam Arabica, cum notis miscellaneis et glossario Arabico-Latino. In usum studiosae iuventutis*. Franeker, V. Bleck, 1733.

4to; contemporary half calf; (8), (1)-88, 81\*-83\*, (5), (89)-196, (4), 56 pp. Engraved vignette on title-page. From the Library of Valperga di Masino e di Caluso. An uniformly browned, but uncut and genuine copy.

**FIRST EDITION** of this Arabic grammar *ad methodum grammaticae Hebraeae Altingianae delineata*, which also contains some examples taken from Arabic texts (*Specimina Arabica*) and a small Arabic-Latin glossary.

The author was professor of Oriental languages and Hebrew at the University of Franeker (founded in 1585, one of the oldest in the Netherlands).



OCLC, 57645897. C .F. Schnurrer, *Bibliotheca Arabica*, Halle, 1811 (Amsterdam, 1968), 101. € 320,00



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