

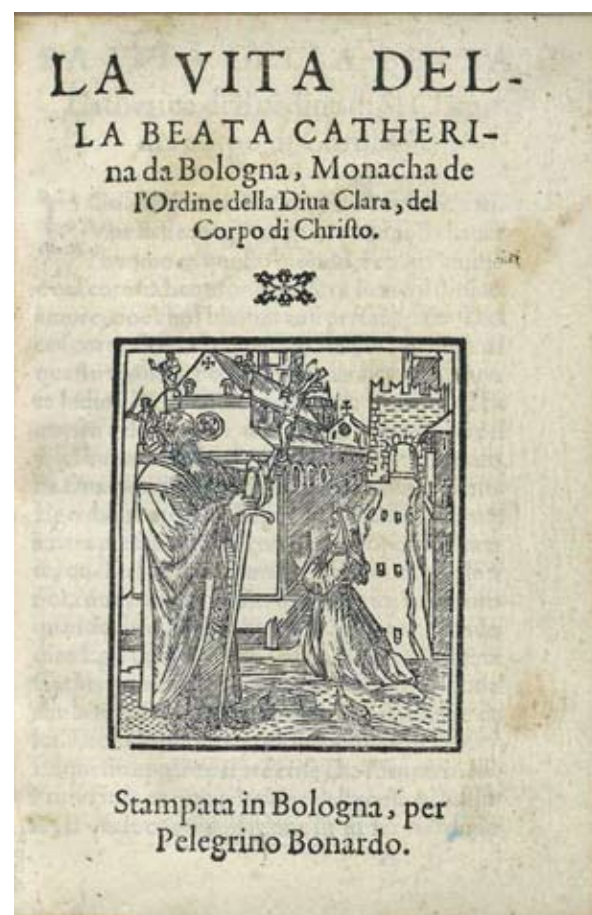


List 4-2013

SANTA CATERINA DA BOLOGNA

1) **ARIENTI, Giovanni Sabadino degli** (ca. 1445-1510) - **PALEOTTI, Dionisio** (fl. 1489-1526). *La vita della Beata Caterina da Bologna, Monacha de l'Ordine della Diva Clara, del Corpo di Christo*. Bologna, Pellegrino Bonardo, [not before 1550].

8vo; early 20th century vellum, gilt Prince of Essling's coat-of-arms on panels, gilt edges (part of the label on spine is missing); (40) ll. On the title-page woodcut image depicting St. Catherine kneeling in front of St. Paul; on last leaf verso another woodcut showing the Crucifixion. A nice copy from the library of the celebrated collector and scholar Victor, Prince d'Essling (1838-1909), and from the library of Alex Jonsson (with his pastedown on the front end-leaf and with a purchase note dated 1948).



RARE EDITION (one of two issues, see *Catalogo unico*, IT\ICCU\BVEE\005907) of this enlarged adaptation by Dionisio Paleotti, a Franciscan priest from Bologna, of the agiography of St. Catherine from Bologna written by Sabatino degli Arienti, whose text first appeared in print in 1490 as a part of the work *Gynevera de le clare donne*. Paleotti changed the introductory part and added 4 chapters at the end related to the Saint's miracles. He printed his version anonymously for the first time in Bologna in 1502 (cf. E. Graziosi, *Scrivere in convento...*, in: "Donna, disciplina, creanza cristiana dal XV al XVII secolo", G. Zarri, ed., Roma, 1996, p. 304).

At the end of the volume are laudatory verses and other texts by Pietro Azzoguidi, Tommaso Migliori, and Tommaso Beccadelli.

Caterina Vigri (or Nigri), better known as Caterina da Bologna, was born in Bologna in 1413. She spent the first years in his native town, then moved to Ferrara, where she studied Latin and learned to illuminate books and to play viola. In Ferrara she also entered the ducal court and became maid of honour of Niccolò III's daughter, Margherita. Around 1426, when Margherita got married, Caterina left the court and joined a group of devoted women, which had been founded in 1406. In 1431, after the dispersion of the group, Caterina together with some other sisters founded a monastery of Clarisse, where she remained for the next 25 years. Around 1456, as part of the creation of new monastic institutions, Caterina was invited to Bologna to found a new monastery, later called Corpus Domini, of which she became abbess. She spent the last years of his life, teaching and living in her monastery, until she died in March 1463. Caterina soon became an object of worship and his cult grew over time until the final canonization in 1712 (cf. *Dizionario biografico degli Italiani*, XII, 1979, S. Spanò; and



Caterina Vigri, la Santa e la Città, Atti del Convegno, Bologna, 13-15 novembre 2002, C. Leonardi, ed., Florence, 2004, passim).

Her major work, *Le sette armi spirituali*, enjoyed a large diffusion, both in manuscripts and in prints after the first edition of 1475, thanks to the initiative of the sisters of the monastery of Corpus Domini in Bologna, the same sisters who promoted her teaching and worship. The first biography of the Saint, *Lo specchio di illuminazione*, was in fact written by sister Illuminata Bembi in 1469. On this biography is mainly based that written by Arienti/Paleotti.

Notary from Bologna at the service of the Bentivoglio, Este, and Gonzaga families, Giovanni Sabatino degli Arienti is mainly renowned for the collection of 61 novels, *Le Porrettane*, that he published in Bologna in 1483 (cf. S.B. Chandler, *Appunti su Giovanni Sabatino degli Arienti*, in: "Giornale Storico della Letteratura Italiana", CXXX, 1953, pp. 346-50; and J. Carolyn, *Giovanni Sabatino Degli Arienti. A literary career*, Florence, 1996, passim).

The printer Pellegrino Bonardi was active in Bologna only after around 1553 (cf. *D.B.I.*, XI, p. 571). The present edition therefore could not have been printed around 1540 as stated by Sander (see below).

Edit 16, CNCE 2528; Melzi, III, p. 238; M. Sander, *Le livre à figures italien depuis 1467 jusqu'à 1530*, Milan, 1942, no. 1814; A. Serra-Zanetti, *L'arte della stampa in Bologna nel primo ventennio del Cinquecento*, Bologna, 1959, pp. 181-182. € 1.200,00

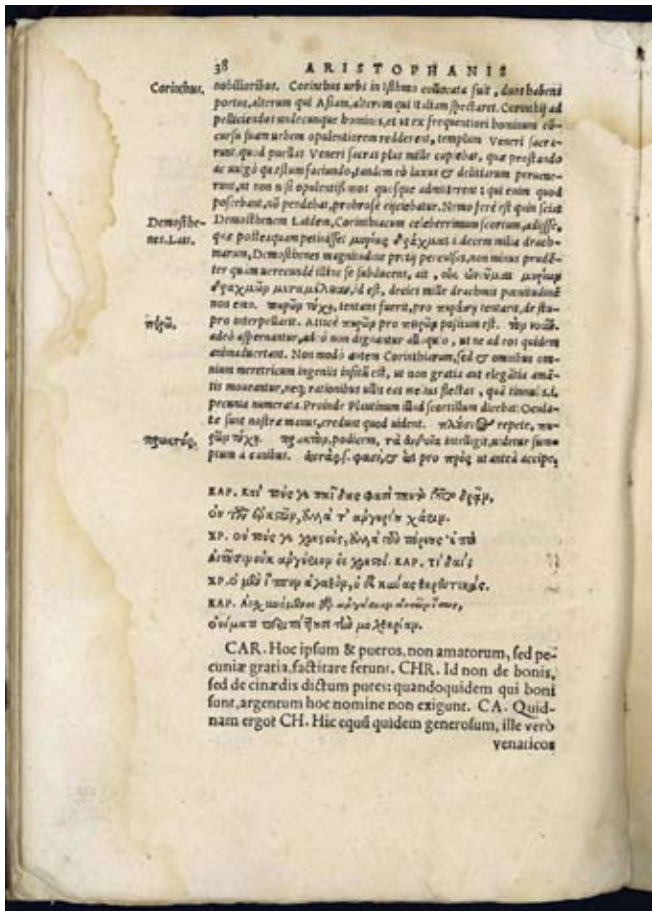
2) **ARISTOPHANES** (ca. 450-385 b.C.)-**GIRARD, Charles** ed. (fl. mid 16th cent.). *Aristophanous komoidogion aristou Ploutos. Aristophanis poëtae comici Plutus, iam nunc per Carolum Girardum Bituricum & latinus factus, & commentarijs insuper sanè quàm utiliss. recens illustratus. Editio prima.* Paris, (Mathurin Du Puys for) Chrestien Wechel, 1549.

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

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

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

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



3) [BERTHOLDUS (Huenlen, Berthold, fl. around 1300)]. *Horologium devotionis circa vitam Christi*. [Basel, Johann Amerbach, 1489].

(66) leaves (including one blank). a-g⁸, h¹⁰. Gothic types, 30 line. With 36 colored woodcuts.

(bound with:)

[THOMAS OF AQUIN (1225-1274)]. [De septem peccatis mortalibus] *Nonuum insigneq[ue] opusculu[m] pro Christi verbu[m] eva[n]geliza[n]tibus. Ubi plures et copiosi: et aurei sermones co[n]tinentt[ur]: de septe[m] peccatis mortalibus*. (At the end:) Basel, Michael Furter, March 28, 1514.

(36) leaves (including one blank). A- H⁴, I⁴. Text printed in two columns. Contains also *Regulae quaedam peritiles, quae ad omnes religiosos pertinent*, and also by Thomas Aquinas, *Tabula super totius quadragesimae evangelis et epistolis*.

(bound with:)

JOHN CHRYSOSTOM (ca. 344-407). *Libellus cui est titulus Neminem posse ledi nisi a semetipso. In quo sacre scripture auctoritate rationibusq[ue] evidentibus sequentia probat*. [Basel, Adam Petri], August 1, 1509.

(24) leaves. a-c⁸. With a colored full-page woodcut on the verso of the title-page attributed to Hans Baldung Grien.

Three works in one volume, 8vo; contemporary richly blind-stamped pigskin over wooden boards, spine with three raised bands and manuscript title libel, clasps, several old entries of ownership and marginal annotations, small stamp on the title-page of the first work, two tiny wormholes piercing the whole volume, repair at the corner of the last blank leaf of the second work, a very attractive, genuine copy.

(I) **FIRST BASEL EDITION.** The original German version of this devotional tract (*Das andächtig Zeitglöcklein*), in form of a dialogue with Jesus, was first printed at Basel also by Amerbach in 1492 (followed by other four printings until the end of the century). The work was also translated by Bertholdus into Latin for educated readers. This version was first printed at Cologne around 1488 (cf. Th. Noll, *Zu Begriff, Gestalt und Funktion des Andachtbildes im späten Mittelalter*, in: "Zeitschrift für Kunstgeschichte", 67/3, 2004, pp. 305-



307). The present is the fourth printing of the Latin text (cf. B.C. Halporn, *The Correspondence of Johann Amerbach. Early Printing in its Social Context*, Ann Arbor, 2000, p. 310).

The woodcuts illustrating the life of Christ are by the ‘Meister der Bereitung’, the ‘Meister of Moses and David’, and by the ‘Meister des Heintz Narr’, who is known to have collaborated to the illustrations of Brant’s *Narrenschiff* (cf. F. Hieronymus, *Oberrheinische Buchillustration*, I, Basel, 1984, no. 44).

“The author’s name is given on a²... The reason of the title is given below, which is that of the Life of Christ is, like the natural day, divided into 24 hours, a summary of the main events in the Life being given on a²v-3. Thus, the 1st hour is the Annunciation and so on to the 24th hour, which is the Day of Judgment... Contains 36 remarkable woodcuts of early appearance, mostly in outline and with double-line borders forming solid black squares at the angles” (H.W. Davies, *Catalogue of Early German Books in the Library of C. Fairfax Murray*, London, 1962, I, pp. 95-96, no. 60).

The series of woodcuts for the *Horologium* greatly contributed to Dürer’s conception of his *Small Passion* (cf. A. Hass, *Two Devotional Manuals by Albrecht Dürer: The ‘Small Passion’ and the ‘Engraved Passion’*. *Iconography, Context and Spirituality*, in: “*Zeitschrift für Kunstgeschichte*”, 63/2, 2000, pp. 173-175).

A brother Bertholdus is recorded as prior of the Dominican cloister of Freiburg i.Br., who was also lecturer in theology. Apart the *Horologium* usually is also attribute to him the *Summa Johannis deutsch*, one of the oldest German manuals of canon law (cf. W. Stammeler, ed., *Die deutsche Literatur des Mittelalters. Verfasserlexikon*, Berlin, 1978, I, p. 802).

GKW, 4175; HC, 2993; BMC, III, 753; Goff, B-506; P.L. Van der Haegen, *Basler Wiegendrucke*, Basel, 1998, pp. 127-129, 16/no. 46; Schramm XXI 617, 620, 632 and 679-709, Schreiber, no. 3442.

(II) **THIS COLLECTION** of religious texts contains seven sermons of the Deadly Sins, usually attributed to the English Dominican Robert Holkot (ca. 1290-1349), a set of rules for monks, which are followed by a table of readings for Lent from the Gospels and Epistles, which is stated to have been



drawn up by Thomas of Aquin. Similar collection were printed at Paris and Venice in the early decades of the sixteenth century. VD 16, R-642, S-5890, and T-1024; I. Stockmeyer & B. Reber, *Beiträge zur Basler Buchdruckergeschichte*, Basel, 1840, p. 84, no. 46.

(III) **FIRST SEPARATE EDITION.** In this anonymous printing, entitled *Treatise To Prove That No One Can Harm The Man Who Does Not Injure Himself*, John Chrysostom tries to prove that nothing can really injure a man except sin.

The printing has been attribute to the Basel printer Adam Petri and the large woodcut, depicting Christ in Gethsemane with three disciples sleeping in the foreground, to Hans Baldung Grien (ca. 1484-1545), considered the most gifted student of Albrecht Dürer (cf. F. Hieronymus, *Basler Buchillustration 1500-1545*, Basel, 1983, p. 68, no. 81).

VD 16, J-438; U. Dill, *Johannes Chrysostomos im Basler Buchdruck des 16. Jahrhunderts*, in: “Chrysostomosbilder in 1600 Jahren. Facetten der Wirkungsgeschichte eines Kirchenvaters”, M. Wallraff & R. Brändle, eds., Berlin & New York, 2008, p. 260, no. 3.

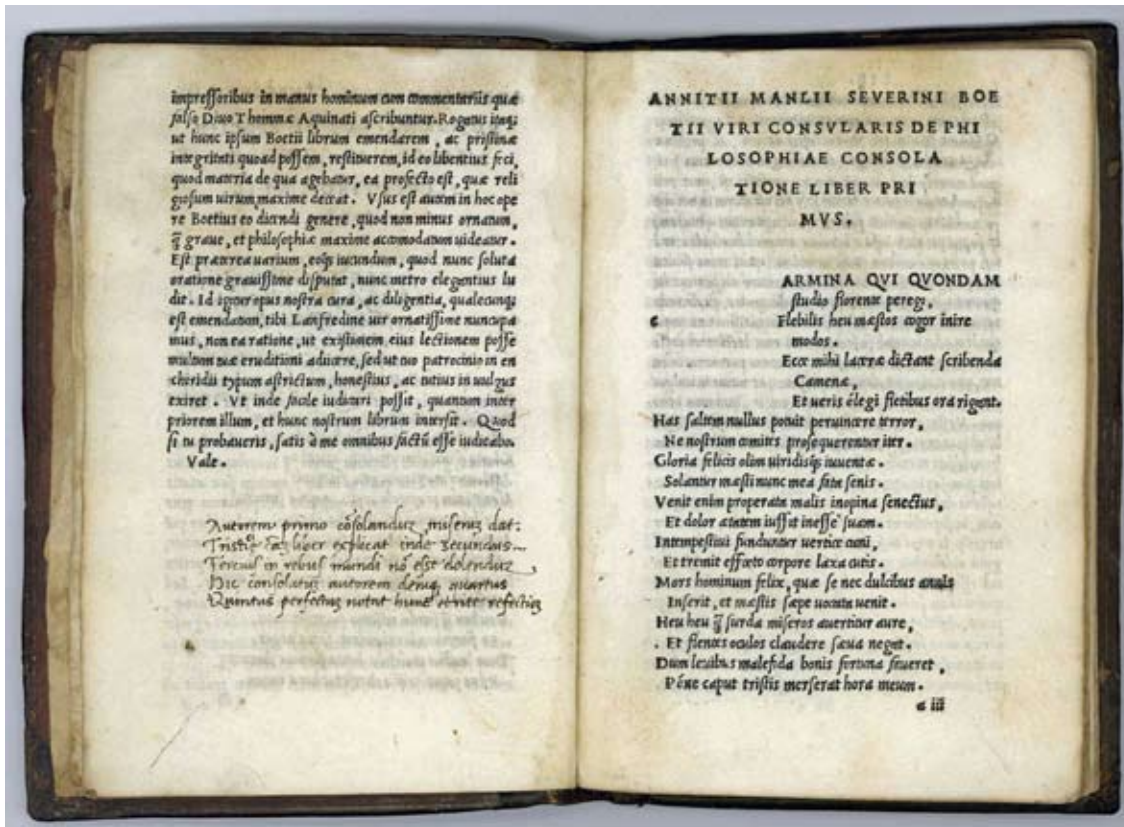
€ 15.000,00

FIRST POCKET BOETHIUS

4) **BOETHIUS, Anicius Manlius Torquatus Severinus** (ca. 480-ca.524). *Boethius De philosophiae consolatione*. At the end: Firenze, Filippo Giunta, December 1507.

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

FIRST 8VO EDITION of this philosophical classic of late antiquity, which enjoyed continued success though the Middle Ages and the Renaissance. The present edition is edited by Niccolò Cresci, Cistercian monk who occasionally collaborated with Filippo Giunta il Vecchio. The dedication is addressed by Cresci to Antonio Lanfredini.



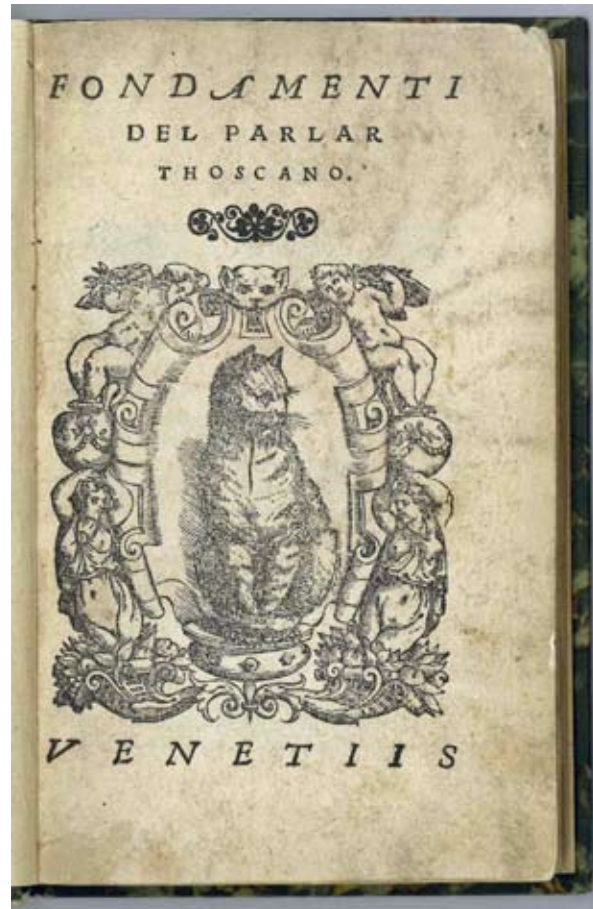
Edit 16, CNCE 6542; D. Decia, R. Defiol & L.S. Camerini, eds., *I Giunti tipografi editori di Firenze 1497-1570*, p. 72, no. 20; F.L.A. Schweiger, *Bibliographisches Lexicon der Römer*, Leipzig, 1834, I, p. 31 (“Der Text ist verbessert”).

€ 1.600,00

5) [CORSO, Rinaldo (1525-1582)]. *Fondamenti del parlar thoscano*. Venezia, (Comin da Trino di Monferrato for [Melchiorre Sessa the Elder], 1549).

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

FIRST EDITION of this important Italian grammar. The *Fondamenti del parlar thoscano*, also known under the title of *Grammatica*, “conobbero grande fortuna, attestata da cinque ristampe nel corso del secolo, grazie all’agilità espositiva e ad una rigorosa e puntuale coerenza: il ‘certo suo nuovo modo’ che il Sansovino apprezzò. Pur rifacendosi largamente al Bembo e al Fortunio e alla stessa grammatica latina, il Corso, in una scrupolosa ricerca della regolarità, attribuisce alle categorie grammaticali una funzione logica e un valore espressivo, giungendo per questa via ad alcune osservazioni originali nella storia della nostra grammatica, come quelle sulle figure che si discostano appunto dallo stile comune, dalla regolarità tipica, ma il cui uso è concesso per ‘gratia et ornamento della scrittura’. Inoltre il Corso è uno dei pochi, insieme con il Dolce e con il Ruscelli, a soffermarsi sulla analisi logica della proposizione e del periodo” (*Dizionario Biografico degli Italiani*, XXIX, 1983, a cura di G. Romei; see also H. Sanson, *Women and Vernacular Grammars in Sixteenth-Century Italy: The Case of Iparca and Rinaldo Corso’s ‘Fondamenti del parlar Toscano’ (1549)*, in: “Letteratura Italiana Antica”, 6, 2005, pp. 391-431). The work was reprinted in 1550 and in 1564 and includes in Sansovino’s anthology *Osservazioni sulla lingua volgare* (1562).



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

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

quaestiones, 1535). She probably is the Hiparcha to which the present work is dedicated.

After Veronica Gambarà's death, Corso founded an academy by himself, the *Accademia dei Filogariti*. In 1554 he was named first Judge and Prior of the Board of Notaries in Correggio. From 1554 to 1557 he lived first in Venice and then in Urbino. Back in Correggio in 1557, he was accused of siding with the Pope in the war between France and Spain. After the destruction of his properties, Rinaldo left Correggio and moved to Naples, started work for cardinal Girolamo da Coreggio, and followed him to Rome. After the mysterious murder of his wife in 1567 he became a priest, first Nuncio in Policastro and then Inquisitor in Malta and Cyprus. On August 7, 1579 he became Bishop of Strongoli. He died in 1582 at the age of 57. He published many works such as *Delle private rappacificazioni* (1555), *Il dialogo sul ballo* (1555), *Gli onori della casa di Correggio* (1566), and *Vita di Giberto terzo di Correggio detto il Difensore, colla vita di Veronica Gambarà* (1566) (cf. R. Finzi, *Un correggese del Rinascimento: Rinaldo Corso, 1525-1582*, Modena 1959, passim; and A. Nesi, *Rinaldo Corso*, in: "Corpus représentatif des grammaires et des traditions linguistiques", B. Colombat & E. Lazcano, eds. Paris, 1998, I, pp. 334-5).

Edit 16, CNCE13559; Adams, C-2699; Gamba, 1337; C. Trabalza, *Storia della grammatica italiana*, Milan, 1908, pp. 125-127; C. Vitali, *Grammatiche stampate nei secoli 15. e 16. e loro più preziose edizioni*, Sassari, 1976; A. Piovesan, *Rinaldo Corso e i „Fondamenti del parlar thoscano“*, Diss., Padua, 1960; H. Sanson, *Donne, precettistica e lingua nell'Italia del Cinquecento: un contributo alla storia del pensiero linguistico*, Florence, 2007, p. 202.

€ 950,00

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

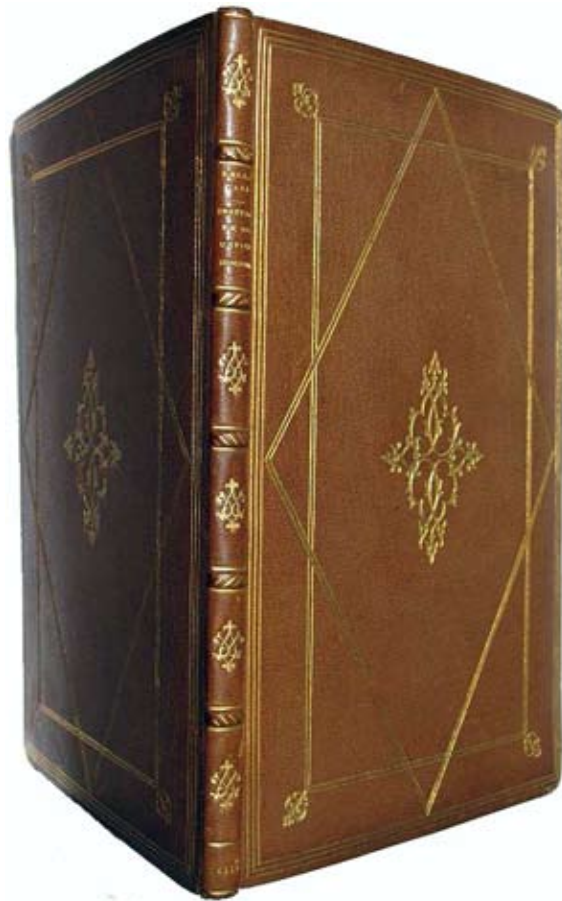
8vo. 22, (2 blank) ll. With the printer's device on the title-page and on the verso of the last printed leaf. Modern morocco, gilt panels, back and edges, a very attractive copy.

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

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

Della Casa was a steady student of Cicero, whose *De officiis*, that crucial text for the tradition of curiality, he adapted in part of his *De officiis inter tenuiores et potentiores amicos*, a treatment of friendship between the powerful and their dependents, hence close to the principal concerns of court life. The Aristotelian/Ciceronian/Horatian notion of virtue as *medietas* or *mediocritas*, middle point between extremes, which is encountered as a key ingredient of medieval courtesy under the rubrics of Latin *moderamen*, French *mesure*, and German *mâze*, returns as the supreme ideal in the *Trattato*. One achieves this *certo mezzo o certa misura* (middle point or measure), which is *convenevole*, "decorous," when one manages to please and captivate the powerful. Chapter 7 gives an interesting *aperçu* on the role of the addressee with clear understanding of the communicative relationship between speaker and audience: "conoscere chi noi siamo e con cui parliamo" is proposed as the key to *amicizia* or (with a Greek term) *filía* (cf. A.M. Hespanha, *La gracia del derecho. Economia de la cultura en la edad moderna*, Madrid, 1993, pp. 151-202).

"Invero, se vale, a riconoscere l'archetipo raffinato di siffatta posizione intellettuale, già il *Trattato degli uffici comuni tra gli amici superiori e inferiori* si presentava come analisi attenta di quel



rapporto di subordinazione che nelle sue differenti articolazioni significava il viver a corte e nella famiglia del principe. Ristretto che fosse il campionario delle possibili funzioni cortigiane alla definizione del rapporto tra inferiore e superiore, il Casa rivestiva con l'immagine dell'amicizia i poli di una semplificata gerarchia sociale, e presentava la sua dottrina come proposta più corretta per comprendere le forme della gestione del potere nel luogo pubblico e sociale eminente, cioè nella corte e dentro la famiglia” (P. Pissavino, *Il 'De officiis' del Della Casa e alcuni raffronti metodologici*, in: “*Famiglia' del Principe e famiglia aristocratica*”, C. Mozzarelli, ed., Rome, 1988, p. 54).

Giovanni della Casa was born in Mugello, near Florence, to a distinguished Florentine family. He studied law at Bologna, his native Florence, and Padua, under the guidance of such distinguished men of letters as Ubaldino Bandinelli and Lodovico Beccadelli. An important year in Della Casa's life was 1526, which he spent at the villa of his family in Tuscany, reading and translating the Latin classics and, especially, the works of Cicero. In 1531 he moved to Rome and like many well-to-do intellectuals of his generation, he spent an aimless and dissolute life in that city. His antifeminist treatise *An uxor sit ducenda* (“On Taking a Wife”), written probably in 1537, marks a transition from his reckless

youth and counseled by Alessandro Farnese, Della Casa eventually followed his friend Pietro Bembo in pursuing a prestigious career in the Church. He became clerk of the Apostolic Chamber in 1538, dean of the same chamber in 1543, and was given the archbishopric of Benevento in 1544 and in the same year Pope Paul III nominated him Papal nuncio to Venice. It was in a palace on the Grand Canal that he encountered the poets, artists, and nobility of Venice. This position was particularly delicate since the Republic, the most influential Italian state, maintained a forceful position of independence from the Church in state affairs, including the enforcement of religious orthodoxy. But in 1547 the Republic relented its opposition because of the growing conviction that religious orthodoxy was essential to the internal security of the state. It is no surprise that Della Casa was finally able to establish the Roman Inquisition in Venice and to make inroads toward the establishment of the Index of Prohibited Books (1549). Eventually, however, the Republic prevented the Index's implementation, mainly because it might damage the commercial success of the Venetian presses. With the death of his protector Farnese and the election of Pope Giulio III, Della Casa left Rome and, disappointed at not having been elevated to Cardinal, retired to a reflective life of writing and reading. It is during this period – sometime between 1551 and 1555 – that he conceived and drafted his famous *Galateo*, in the Abbey of Nervesa near Treviso. This work was to become the most celebrated etiquette book in European history. He died in 1556, probably in the Farnese palace in Rome, and is buried in the Church of Sant'Andrea in Rome. Della Casa is also remarkable as the leader of a reaction in lyric poetry against the universal imitation of Petrarch, and as the originator of a style, which, if less soft and elegant, was more nervous and majestic than that which it replaced. Toward the end of his life, however, he followed the model of Petrarch, composing some of the most intense lyrics of the

TRATTATO DE GLI
OFFICI COMMUNI TRA
GLI AMICI SUPERIORI

ET INFERIORI; SCRITTO
da Messer Giovanni della casa
in lingua latina & dopo
in uolgare tradotto.



IN MILANO
Appresso à Giouanni Antonio de gli Antonij.
M D LIX.

sixteenth century. Published after the death of the poet in 1558, his *Rime* would have a great success in literary circles of the time. His use of enjambment, a technique by which the eleven syllable line continues through to the next line, gave his verse a new musicality and power (cf. A. Santosuosso, *Vita di Giovanni della Casa*, Rome, 1979, passim).

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

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

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

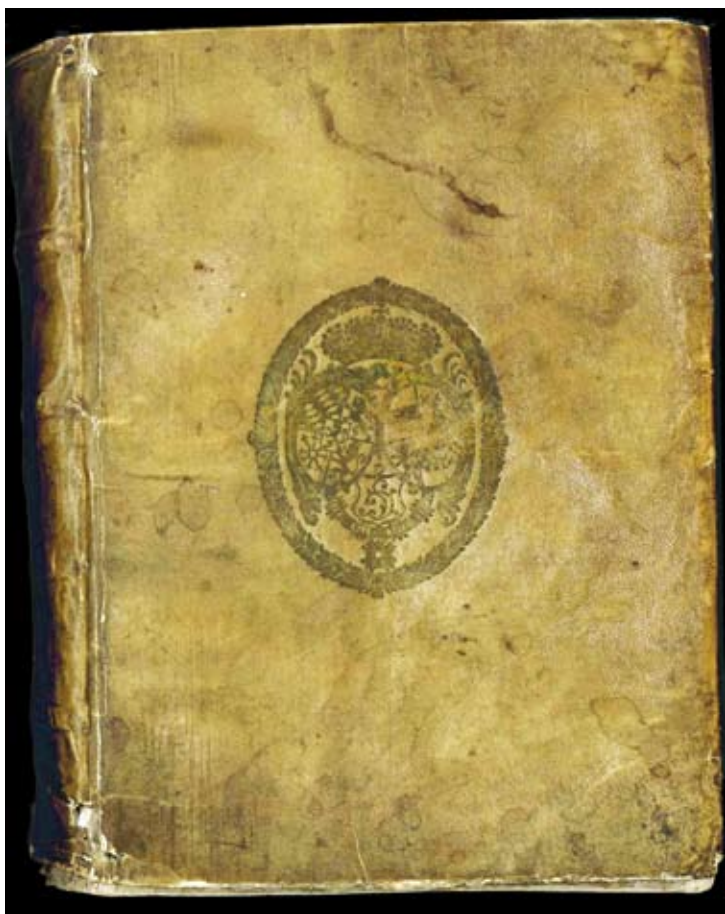
Four parts in one volume, 4to; contemporary flexible vellum, on the panels blind-stamped coat-of-arms of the sixth son of King George III of England, manuscript title on spine and bottom edge (a bit soiled and crumpled, minor loss at the bottom of the spine); 167, (1) pp. + 119, (1) pp. + 166, (2) pp. + 93, (3) pp. Printer's devices on the title-pages and on the verso of the last leaf of every section. Printed with two different Italic types. With 44 woodcut illustrations in the text, including the portraits of Doni, Marcolini, Gelli, and Petrarca. At. 81 of the fourth part is a reproduction of the title-page of another Doni's work, the *Inferni*, of which it is also announced the forthcoming publication and it is described

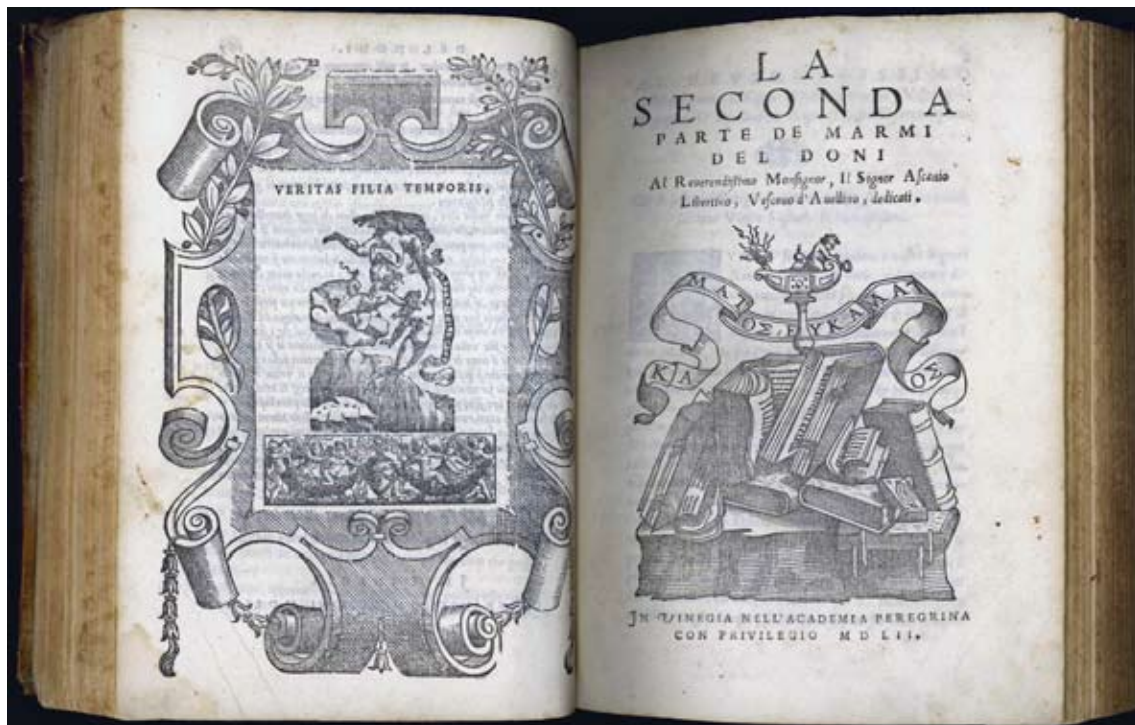
the content; this is probably the first case in the history of printing in which to promote the imminent publication of a new work, its soon-to-be-released title-page is reproduced within another published work. Wormtrack skillfully repaired in the blank margin of the first leaves, first title-page a bit soiled, otherwise a nice genuine copy from the library of the prince August Frederick, duke of Sussex (1773-1843).

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

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

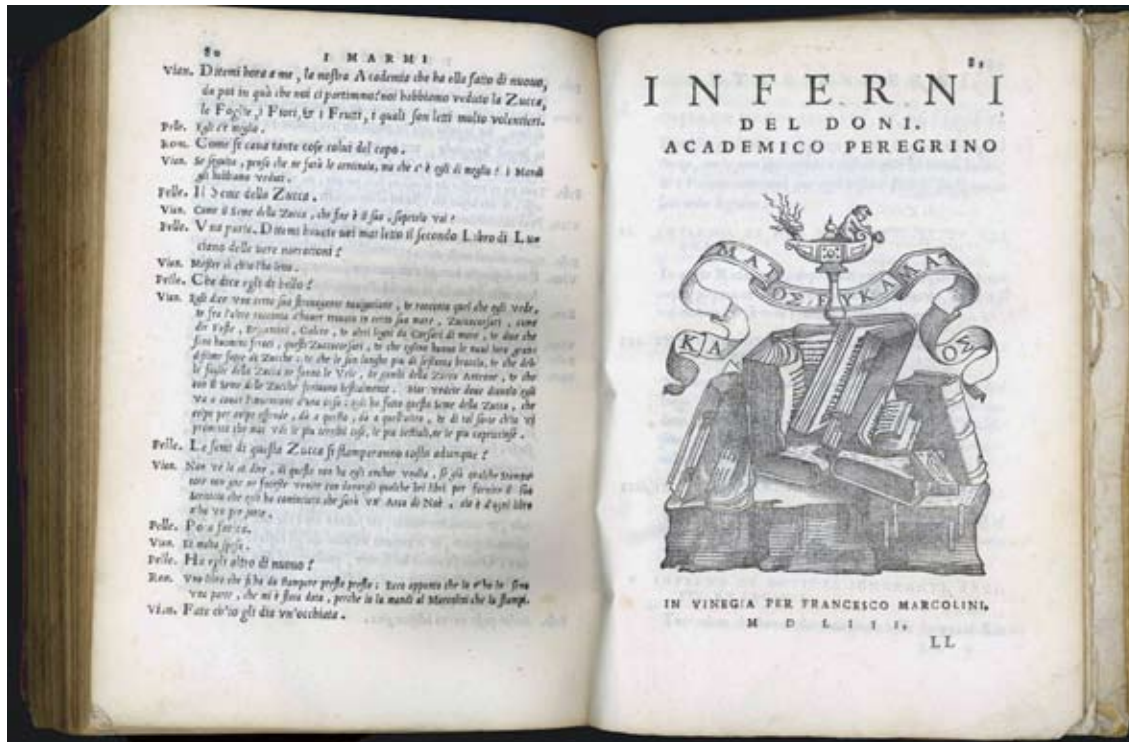
“Anche dentro i parametri doniani i *Marmi* costituiscono una punta estrema di





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

sia riuscito appieno anche in questo calcolo, perché la sua immagine di scrittore bizzarro si conserva senza scalfiture... I *Marmi* sono costellati di riferimenti a libri, i cui titoli sono citati spesso con approssimazione (ad esempio 'La bottega del Tessitore' per l'*Officina* di Ravisio Testore) forse voluta per creare un tono trasandato e antipedantesco; sono farciti di citazioni di cui a volte è difficile vederne con precisione i contorni o addirittura indovinarne la lingua originale, rendendo talvolta molto difficile distinguere fra le voci autoriali e le citazioni: il tutto fa parte della scanzonata 'scapigliatura' di Doni il quale, a nostro maggiore sconcerto, cita con precisione, lasciando intravedere che anche in questa maniera domina il capriccio... Quasi certamente la base dei *Marmi* è costituita da un mosaico di testi prelevati nella maggior parte da vari autori di cui normalmente si tace l'identità; per giunta i testi sono spesso tagliati e ricuciti in modo tale che anche il più smaliziato *Quellenforscher* avrebbe difficoltà ad identificarli. Se liberassimo questa base dalle superfetizioni e glosse doniane, avremmo una di quelle raccolte miscellanee o 'selve' che furono popolarissime nel Cinquecento; ma Doni la usa come una sinopia alla quale sovrappone o intreccia commenti di dialoganti, digressioni che talvolta incorporano altre fonti, parentesi di umore a sfondo realistico, novelle, considerazioni di polemica letteraria, frecciate personali, e una serie di vari altri elementi che occultano e alterano il mosaico di fondo, rendendo difficile riconoscere i testi primari per via di una frammentazione continua e per la farcitura di elementi che dissuonano e producono mescolanze di linguaggi lontane dai criteri di *decorum*, e per via di altre tecniche che alimentano l'impressione di bizzarria e caoticità lunatica a tutto scapito di un'orditura lineare e robusta... Il criterio della



dispositio sconnessa si applica perfettamente ai *Marmi*, i quali da questo punto di vista sono una selva, cioè una raccolta di materiali privi di nessi fra loro. E sono materiali esteticamente fruibili perché sono per lo meno curiosi: curiose sono le storie e le favole, curiosi sono i soggetti del cibo, della chiromanzia, dei sogni, curiosi la vita di Arnaut Daniel e vari altri materiali ai quali se ne mescolano altri che potrebbero sembrare uggiosi, come i precetti ‘utili all’uomo’ o alcune discussioni sull’onore. Ma per poter parlare di una ‘selva’ affine a quella di [Pedro] Mexía bisogna postulare che i *Marmi*, come la *Silva [de varia lección]* (1540), siano ricavati tutti o almeno in gran parte da libri altrui, che siano frutto di una vera ‘lectio’ o scelta attuata su opere varie. Questo... è un punto cruciale, e fino a quando non si farà un lavoro sistematico sulle fonti sarà imprudente affermare senza ombra di dubbio che i *Marmi* siano una ‘selva’ nel senso indicato... Ai materiali di base Doni sovrappose ciò che è tipico del suo umore – bizzarria, riboboli, sbandate fuori tema, note dissacranti e antifrastiche, curiosità,

capricci e costanti scadute tonali – e lo espresse attraverso le molte voci dei personaggi che frequentano i dialoghi dei *Marmi*. La combinazione creò quella dissonanza... che mortifica l’erudizione, che invalida il sapere, che abbraccia un Seneca ma lo respinge poi come soporifero, che propone norme dietetiche a crapuloni e beoni, che sciorina informazioni cabalistiche ad allocchi. Era questo il modo con cui Doni viveva un atteggiamento culturale dei suoi tempi o almeno di quel gruppo d’avanguardia che fra gli anni ’40 e ’60 voltò le spalle all’Umanesimo e prese a parodiare l’erudizione...” (P. Cherchi, *La “selva” dei ‘Marmi’ doniani*, in: “Esperienze Letterarie”, XXVI, 2001, pp. 3-6, 9 e 35-36).

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



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

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

Anton Francesco Doni was born in Florence, the son of a scissors-maker and second hand dealer. The first reliable in-

formation is that after 1535 he joined the religious order of the Servi di Maria in the Florentine convent of the Santissima Annunziata, taking the name of brother Valerio. During his years there Doni became friend of the sculptor Giovannangelo Montorsoli, a disciple of Michelangelo. In 1540 they both left Florence and the convent and moved to Genoa; the following year Doni transferred to Alessandria, where he stayed with Antonio Trotti and Isabella Guasco. In 1542 he spent shorter periods in Pavia and Milan, and then moved to Piacenza to begin studying law. Very soon, however, he gave up juridical studies and followed his inclination for literature. In Piacenza Doni joined the Accademia degli Ortolani, a group of intellectuals with whom he shared a very polemical, anti-classical attitude. Among its most prominent members were Giuseppe Betussi, Girolamo Parabosco, and Lodovico Domenichi.

To Domenichi in particular Doni was bound by a very close friendship, following him to Venice, where he was introduced to Pietro Aretino and where he published the first book of his *Lettere* as well as the *Dialogo della Musica* (1544). Soon afterwards Doni travelled back to Florence, where he began to take part in the meetings of the Accademia degli Umidi. In 1546 he became secretary of the Accademia Fiorentina and, with the aid of Cosimo I de’ Medici, duke of Florence, tried to establish a printing house of his own. The business turned out to be disastrous, however, and lasted only from 1546 to 1548. In this period Doni published approximately twenty texts closely connected with the

activities of the Accademia Fiorentina, among which should be mentioned *Gli spiriti folletti* (1546) and the *Prose antiche di Dante, Petrarca e Boccaccio* (1547). In 1548, after the failure of his printing house, Doni broke off his relations with the Florentine milieu leaving Florence once and for all and, after a violent quarrel whose reasons remain obscure, ending his personal relationship with Domenichi.

Back in Venice, Doni edited the first Italian version of Thomas More's *Utopia*, translated by Ortensio Lando (1548). In 1549 his eldest son, Silvio, was born from an extramarital relationship with Lena Gabbia; to him Doni dedicated the *Epistole di Seneca ridotte nella lingua toscana*, issued in the same year. This is the first example of Doni's penchant for plagiarism, since what he actually did was to publish under this title his own adaptation of Sebastiano Manilio's translation of Seneca's *Moral Epistles* (1494).

Meanwhile, he had begun a close collaboration with the printer Gabriele Giolito with the publication of the *Disegno* (1549), a book concerned with the primacy of figurative art. In 1550 Giolito published three further volumes by Doni: *Fortuna di Cesare, Prima Libreria*, and *Medaglie*.

In his writings from 1549 onwards Doni often mentions the Accademia Pellegrina. However, this is neither the name of an existing institution (as it was believed until recently), nor the designation of a project for the creation of a new community of intellectuals; Doni's Accademia Pellegrina is simply a literary fiction and an important element of the setting of his works. Ercole Bentivoglio, Titian, Francesco Sansovino, Lodovico Dolce, Pietro Aretino, Francesco Marcolini, and other alleged members of the Accademia often appear as characters in, or even co-authors of, Doni's output.

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

In 1555 Doni suddenly left Venice and went to Urbino, where he wanted to obtain the patronage of Duke Guido-baldo II della Rovere with the aid of Pietro Aretino. Aretino, however, refused, and to take revenge for what he considered a betrayal, in 1556 Doni wrote a very aggressive book, the *Terremoto (Earthquake)*, in which he predicted that his former friend would die before the end of the year – exactly as happened. In 1556 he also published *Le Ville*, a work devoted



to the features of country houses.

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

In 1564, *Le Pitture* was published in Padua by the printer Grazioso Percaccino. This work collects the *invenzioni*, or allegorical descriptions of love, fortune, time, sleep, and death, which Doni had created to adorn the projected monument dedicated to Petrarch. In 1567 Doni and his son Silvio moved to Monselice, near Padua. In the same year he composed the *Lumiera*, a short poem that takes up themes from the main works of the 1550s. The following year, Giorgio de' Cavalli printed an updated edition of the *Mondi* in Venice, the last before Doni's death. Doni's works enjoyed great success throughout Europe and were soon translated into other major European languages: Spanish (*Zucca en español*, 1552), English (*The Moral Philosophy of Doni*, 1570), and French (*Les Mondes célestes, terrestres et infernaux*, 1578, 1580, 1583).

In July 1574 Doni returned to Venice, where he offered Henry III of Valois the precious manuscript of a poem in ottava rima, the *Guerra di Cipro*. This is the last known fact of Doni's life. He died soon after, in September 1574 – still in Venice, according to some sources, or back in Monselice, according to other (cf. P. Pelizzari, *Nota biografica*, in: “Doni, *I Mondi e gli Inferni*, (Torino, 1994), pp. LXIX-LXXXIV).

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

THE FIRST ITALIAN-FRENCH (FRENCH-ITALIAN) DICTIONARY

8) **FENICE, Jean Antoine** (fl. 2nd half of the 16th cent.). *Dictionnaire François & Italien, profitable et necessaire à ceux qui prenent plaisir en ces deux langues. Recueilli par... À la commune utilité de ceux qui se delectent l'une & l'autre langue.* Morges, [Jean Le Preux], et se vend à Paris chez Nicolas Nivelles, 1584.

8vo. (302) leaves, (lacking the last two blank leaves). Typographical ornament on the title-page. Contemporary limp vellum, new endpapers, some light browning and spots, last leaf with some marginal repairs, but a good genuine copy.

VERY RARE FIRST EDITION of what is generally considered the first Italian-French (French-Italian) dictionary (cf. N. Minerva, *La lexicographie franco-italienne est-elle née en 1584?*, in: “Lexicographie et lexicologie historiques du français. Bilan et perspectives”, M. Colombo & M. Barsi, eds., Monza, 2008, pp. 93-110).

Fenice dedicated the volume to Matthieu Le Noir, treasurer to King Henry III of France (Paris, June 10, 1584). The work was printed by the Huguenot typographer Jean Le Preux, originary from Paris, who took refuge in Lausanne and was active there from 1571 to 1572, afterwards in Morges (1581-1584) and Geneva (1585-1600) (cf. A. Bernus, *L'imprimerie à Lausanne et à Morges jusqu'à la fin du XVI^e siècle*, Lausanne, 1894, pp. 20-31).

The work was shared with two Parisian booksellers Nicolas Nivelles and Jacques du Puys. There is also extant a variant of the same year sold by the Genevan booksellers François Forrest and Jean Chiquelle. A second issue was published at Morges in 1585 and a version revised by Pierre Canal in 1598 (cf. M. Colombo Tinelli, *Le 'Dictionnaire' de Jean Antoine Fenice ou le charme discret des débuts en lexicographie bilingue*, in “Quaderni del CIRSIL”, 5, 2006, pp. 9-24).

“Infatti è nel 1584, quando alla corte di Caterina dei Medici ancora prosperava quella che chiamavano la ‘petite Italie’, che venne pubblicato... il *Dictionnaire François & Italien* di Jean Antoine Fenice... È fuori dubbio che nella raccolta delle voci Fenice si sia giovato di dizionari precedenti; ma questi erano, nella loro maggioranza, per quanto plurilingui, sostanzialmente dei vocabolari latini, cui venivano affiancate voci di varie lingue europee, al fine di facilitare lo studio ai latinisti delle diverse nazionalità. Il dizionario di Fenice, invece, ha semplicemente e specificamente lo scopo di presentare il lessico italiano ai Francesi in un momento di grande interesse per la nostra lingua. È uno dei primi dizionari a dare al francese e all'italiano un'ampia rappresentanza delle loro componenti vive, mentre i dizionari latini contenevano solitamente in prevalenza voci culturali” (M. Mormile, *Storia dei dizionari bilingui italo-francesi. La lessicografia italo-francese dalle origini al 1900 con un repertorio bibliografico di tutte le opere lessicografiche italiano-francese e francese-italiano pubblicate*, Fasano, 1993, pp. 22-23).



9) **GONZAGA, Curzio** (1536-1599) - **CAMPIGLIA, Maddalena** ed. (d. 1595). *Il Fidamante. Poema eroico dell'Illustriss.^{mo} Sig.^{or} Curtio Gonzaga, ricorretto da lui, et di nuovo ristampato, aggiuntivi gli argomenti dell'Illustre, & virtuosiss. Signora Maddalena Campiglia, & con le Moralità d'incerto Autore.* Venezia, all'insegna del Leone [Heirs of Curzio Troiano Navò], 1591.

4to; 18th century vellum over boards, blind-stamped center-piece on both panels, marbled edges, spine with gilt title on a morocco label, green silk bookmark (front joint skillfully repaired); (4), 235, (1) leaves. Title within an elaborate woodcut border with the author's portrait at the center and his emblem (an eagle flying towards the constellation of the Ursa Minor with the motto "E sole altro non haggio") at the top (the title border is the same as used in the first edition of the poem, published in Mantua by Giacomo Ruffinelli in 1582, with two differences: in the first edition the emblem is at the place of the portrait, while in the upper oval are the Gonzaga's coat-of-arms). Printer's device at the end of the volume. Woodcut capital letters at the beginning of each *Canto*. The *Argomenti* are set within an ornamental woodcut frame. Very light marginal dampstain in the lower outer corner of the whole volume, otherwise a nice copy.



SECOND EDITION of *Il Fidamante*, but the **FIRST** edited by Maddalena Campiglia, who added brief verse summaries (*Argomenti*) of her own at the beginning of each *Canto*. This is one of the very first books in which a woman played a leading editorial role. For Curzio Gonzaga, her friend and relative by marriage, Campiglia also wrote the dedicatory letter to his comedy *Gl'inganni* (1592) (cf. V. Cox, *Women's writing in Italy, 1400-1650*, Baltimore, 2008, pp. 153-154).

In the undated dedication addressed by Antonio Amici to the duke of Sora, Giacomo Buoncompagni, is stated that at that time Curzio Gonzaga was still working on his poem and, although he had already made significant corrections to the text of the first edition, he was not yet completely pleased with the results. In order to offer to the public the new corrected version of the poem, Amici contacted Maddalena Campiglia, who was the keeper of all Gonzaga's manuscripts. She agreed to edit the publication and contributed with her *Argomenti*. While the poem was already under the press in Venice, Gonzaga was brought to that town by some personal affairs and, although at first reluctant, he finally accepted to supervise the printing process.

Il Fidamante, an heroic poem in 36 *Canti* in *ottava rima*, was written around 1575, but published only in 1582. Gonzaga continued to work on it also after its second printing (cf. A.M. Razzoli Roio, *Introduzione*, in: C. Gonzaga, “Il Fidamante”, E. Varini & I. Rocchi, eds, Rome, 2000).

“Il *Fido Amante*, composto dal Gonzaga tra il 1575 e il 1582, apparentemente si prefigge la celebrazione della dinastia di Mantova e delle famiglie ad essa imparentate, sui cui spicca la casa d’Austria. Ad un’attenta lettura, l’opera rivela tuttavia un più criptico messaggio rivolto alla cerchia dei Fedeli d’Amore: Gonzago, amante fedele che per amore di Vittoria supera prove iniziatiche sempre più ardue, adombra infatti la proiezione virtuale dell’autore nella sua ascesa verso una perfezione morale intesa come allegoria dell’impari lotta di un cattolico intransigente contro la parte più corrotta della Chiesa, mentre Vittoria, simbolo della Croce di Cristo e delle sue sofferenze, oltre che della Chiesa trionfante, assurge a punto di riferimento costante da cui Curzio-Gonzago trae forza e vitalità. Al di là di tale interpretazione..., l’altro messaggio affidato dal Gonzaga al suo poema [è] la rappresentazione di una corte perfetta in cui i cortigiani non solo si identificano con il signore, ma si uniformano sollecitamente al suo volere, fidando risoluti in un principe ritenuto *summa* di tutte le virtù. È dai tempi del *Cortegiano* del Castiglione

che il mondo della corte e il suo signore non ricevono un omaggio così manifesto... Nel *Fido Amante* il Gonzaga metterà a frutto le memorie di un’intera vita cantando le fortune di una dinastia al colmo della potenza, di una città e della sua magnificenza artistico-culturale, di una corte notoriamente raffinata... Mantova e i modelli della sua corte sono i protagonisti sottesi a tutto il poema. La città costituisce lo sfondo da cui partono i cavalieri e l’eroe protagonista per vivere le ambascie di una guerra segnata da prove iniziatiche e armi emblematiche non tanto per l’immagine di forza evocata, ma per il loro intrinseco valore morale” (A.M. Razzoli Roio, *Mantova e la corte dei Gonzaga nel “Fido Amante”*, in: “Cavalieri ed eroi alla corte di Mantova: il ‘Fido amante’ di Curzio Gonzaga”, Rome, 2008, pp. 65 and 69-70).

“Nonostante la straordinaria e immediata fortuna della *Gerusalemme Liberata* abbia finito per oscurare il poema di Curzio Gonzaga, quando nel 1582 esce a Mantova la prima edizione del *Fido Amante* essa viene accolta con entusiasmo non solo dalla corte mantovana di Scipione Gonzaga, esaltata nell’opera, ma anche da altri signori non coinvolti direttamente, come Ercole d’Este, e soprattutto da altri letterati quali lo Speroni e lo stesso Tasso... [L’opera] si configura come una proiezione dei gusti tematici e stilistici dell’autore, ma la contempo rispecchia quelle che erano le predilezioni letterarie del tempo: la varietà degli episodi, magistralmente concatenati tra loro, comunque rispettosi delle regole aristoteliche, la fusione di elementi epici e romanzeschi, la presenza della lotta fra bene e male, del tradizionale motivo encomiastico e di quello amoroso, la costante attenzione rivolta al carattere dei personaggi e per finire la scelta attenta di particolari artifici retorici... Nel 1591 il poema, divenuto nel frattempo *Fidamante*, viene stampato di nuovo a Venezia. Si tratta ormai di un testo ben diverso dalla *princeps*; infatti l’autore ha



inserito nuovi episodi e ne ha spostati o eliminati altri” (I. Rocchi, *Lo stile del “Fido Amante”*, in: “Cavalieri ed eroi...”, op. cit., pp. 153-154).

Curzio Gonzaga belonged to a minor branch of the Gonzaga family, that of the marquises of Palazzolo. In 1549 he undertook a military career. In 1556 he was imprisoned for one year for having insulted a certain Raffaele Ghivizzano during a dinner at the table of the duke of Mantua. A protégé of cardinal Ercole Gonzaga, from 1557 on, he was charged with many diplomatic missions. He was sent to the Farnese court during the war between the Spanish and the French army. In April 1559 he represented the duchy of Mantua at Cateau-Cambrésis and soon after he met emperor Charles V. In September of the same year, he followed cardinal Ercole Gonzaga to Rome to attend the conclave after the death of pope Paul IV.

He then decided to settle in Rome, where he had made the acquaintance of many litterati and where he had been admitted to the Accademia delle Notte Vaticane, which assembled in cardinal Carlo Borromeo’s palace. He was obliged to return to Mantua at the end of 1575. From then on he lived mainly between Mantua and Borgoforte, where he had a villa full of statues and paintings, devoting himself to the writing of his long poem *Il Fidamante*. In those years he hosted a literary circle in his villa and remained in epistolary exchange with his friends in Rome and elsewhere. In 1585 he published a collection of *Rime*.

He spent the years 1591 and 1592 in Venice. In 1595, duke Vincenzo I granted him the castle of Palazzolo in Monferrato and the title of marquis. Gonzaga, who suffered of gout, continued however to reside in Borgoforte, devoting himself to the study of theology. He died in Borgoforte in 1599 (cf. O. Grandi, *Di Curzio Gonzaga e delle sue opere*, in: “Per Cesare Bozzetti. Studi di letteratura e filologia italiana”, S. Albonico et al., eds., Milano 1996, pp. 535-546; and P. Peretti, *Curzio Gonzaga Marchese di Palazzolo*, in: “Curzio Gonzaga fedele d’amore, letterato e politico”, Atti del Convegno di Studi, Torino, 1999, A. Villata, ed., Rome, 2000, pp. 147-148).

Maddalena Campiglia, born into a wealthy family of Vicenza, studied literature and music in her youth. In 1576 she married Dionisio Colzé, from whom he separated in 1583. She then joined the Third Order of St. Dominic. Her religious feelings are expressed in her first larger work, the *Discorso intorno all’Annunciazione della Vergine* (1585). Becoming known as a writer, she made the acquaintance of Torquato Tasso, who expressed himself positively on her pastoral play *Flori* (1588), which, like the eclogue *Calisa* (1589), is dedicated to Curzio Gonzaga (cf. G. De Marco, *Maddalena Campiglia. La figura e l’opera*, Vicenza, 1988, passim).

Edit 16, CNCE 21439; A. Erdmann, *My gracious silence*, Luzern, 1999, p. 210.

€ 2.200,00

10) **MÜNSTER, Sebastian** (1488-1552). *Sei libri della cosmografia universale, ne quali secondo che n'hanno parlato i più veraci scrittori son disegnati, i siti de tutte le parti del mondo habitabile et le proprie doti: le tavole topographice delle regioni. Le naturali qualità del terreno, onde nascono tante differenze, et varietà dicose, et animate et non animate. Le nature, et le dipinture degli animali pellegrini. L'imagini, et descriptioni delle città più nobili: i principij de regni, gli accrescimenti, e tramutamenti. I costumi di tutte le genti, le leggi, la religione, i fatti. Le mutationi: le genealogie altresì de re, e de principj.* Autore Sebastiano Munstero. Basel, Heinrich Petri, March 1558.

Folio; contemporary blind-stamped pigskin, back with six open raised bands (clasps only partly preserved, rubbed and with minor damages); (12 ll., 14 double-page maps, 1237 [i.e. 1259], (1) pp. With about 930 woodcuts in the text (several repeated), including a world map on the title-page and the author's portrait on its verso, 38 double-page and 3 four-page folding city views, printer's device on the verso of the last leaf. Small stamps on the lower blank margin of the title-page, small hole (2 cm) at leaves 172 slightly affecting a woodcut, light dampstain in the upper margin of some pages in the middle of the volume, but a very attractive and genuine copy with wide margins.



VERY RARE FIRST ITALIAN EDITION of the most important and famous cosmography of the Renaissance.

“In its first intent Münster’s project was the correction of erroneous cartographical data through uniformly conducted empirical research. Yet, as he travelled, measuring and mapping over years, the idea evolved. Münster’s knowledge increased, he amassed ever-more and more varied information, and his understanding of the value of geography to man deepened. The cartographical fruits of his work became increasingly conjoined with the history of the places shown, and those places and their histories were increasingly shown in relation of the whole: the geographical and historical ‘big picture’. His work gravitationally attracted the idea of a cosmography, and through two decades of personal researches, regional collaborations and editions of the classical authorities and travelers’ accounts, he arrived in 1544 at his own *Cosmographia*” (M. McLean, *The ‘Cosmographia’ of Sebastian Münster. Describing the World in the Reformation*, St. Andrews, 2007, p. 1).

Thirty-five editions in five languages followed in the next eighty-five years. From its first edition of 1544 (in German), the work evolved and grew in text and illustrations (Münster’s wish was to in-

clude the best available maps and other high-quality illustrations) over six years to the definitive edition of 1550 (in Latin). The present Italian edition retained the same dedication to Emperor Charles V, just the date of it was changed into March 1558. It is also the last in which South America has the caption ‘Insula Atlantica quam vocant Brasilij et Americam’, later changed to ‘Nova Insula Atlantica’ (cf. H.J.W. Horch, *Bibliographische Notizen zu den Ausgaben der ‘Kosmographie’ Sebastian Münsters in italienischer Sprache*, in: “Gutenberg Jahrbuch”, 1976, pp. 237-247). In the 1572 German edition was for the first time added material that Münster had collected before his death. In 1575 appeared the French translation by François de Belleforest, and a Czech version was printed at Prague in 1554.

The *Cosmographia* is made up of six books, which treat the world in most unequal fashion: the more familiar and local places get most of the space which is available in dwindling proportions as the author moves further and further into lesser known continents and countries, since Münster had travelled at short range only and then mainly to collect literary, archival and cartographical material. Thus, following Book I (on astronomical, mathematical and physical geography), Books II and III deal at relatively great length with France, Italy, Switzerland, the Low Countries and Germany, but much less is written about northern, eastern and south-eastern Europe which is covered in Book IV. By the same token the descriptions of Africa, Asia and the Americas are brief and sketchy. However, spiced with fancy, the *Cosmographia* stands among the first of the *omnium gatherum* type of geographies that had a long vogue in the days before triangulation, the natural and social sciences, and

history as a discipline, had established in more recent times. But it did something to satisfy the curiosity of the educated public and its influence on geographical work during the sixteenth and seventeenth centuries was considerable (cf. R. Oehme, ed., *Sebastian Münster Cosmographie*, Basel 1550, Amsterdam, 1968, *passim*).

“Münster constructed America as part of a larger geographical space – an archipelago from the Canaries to the Moluccas. In so doing, he connected it to one of the pressing issues in international politics and commerce: the search for sea-routes to the Spice-Islands that enabled one to bypass and undercut the overland spice trade... Münster’s interpretation of the geography of half the globe along commercial lines indicates awareness of the interests of the many German merchants and financiers in the spice trade» (S. Davies, *America and Amerindians in Sebastian Münster’s ‘Cos-*



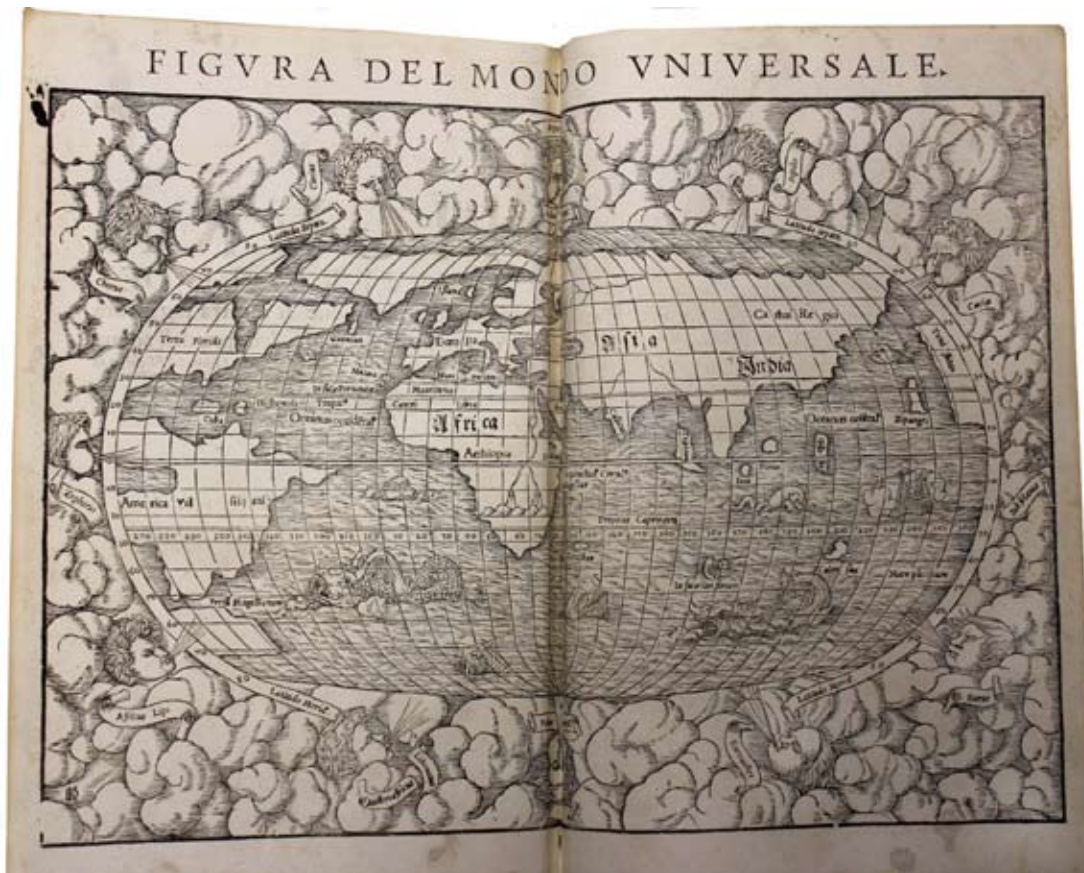
mographiae universalis libri VI' (1550), in: "Renaissance Studies", 25, nr. 3, 2011, pp. 368-369).

Münster had published in 1540 a Latin edition of Ptolemy's *Geographia universalis*, which contained 24 maps, but only 14 of them were re-engraved and used in the *Cosmographia* (cf. H.L. Ruland, *A Survey of the Double-page Maps in Thirty-Five Editions of the 'Cosmographia Universalis' 1544-1628 of Sebastian Münster and in his Editions of Ptolemy's 'Geographia' 1540-1552*, in: "Imago Mundi", 16, 1962, p. 89). For the numerous large illustrations and the smaller woodcuts in the text Münster employed some of the most skilled artists of the time such as Hans Holbein, Conrad Schnitt, David Kandel, and Hans Rudolf Manuel Deutsch.

Münster was born in Nieder-Ingelheim a small town of the Rhenish Palatinate, on the Rhine between Mainz and Bingen, the son of Andreas Münster. From 1503 to 1508 he studied arts and theology at Heidelberg, where he entered the Franciscan Order in 1505. His truly formative years were those from 1509-1518, when he pursued his studies first under the versatile humanist Konrad Pellikan and subsequently under the Swabian mathematician Johann Stöffler. From 1509 to 1514, at the monastery of St. Katherina in Rufach in the upper Alsace, and then at Pforzheim, Pellikan, who used the *Margarita philosophica* of Gregor Reisch as a text-book, was Münster's instructor in Hebrew and Greek, cosmography and mathematics, in fact in almost the whole range of studies to which his mature life was dedicated.

From 1514 or 1515, as Stöffler's pupil at Tübingen, Münster deepened and broadened his knowledge of mathematical geography and cartography; this was Stöffler's special field of interest.

The years 1518-1529 form an interlude, incompletely documented, in Münster's life. This was nevertheless a period of strenuous intellectual activity, expressed in numerous publications in hebraistics and by his earliest printed works on cosmography, geography and applied mathematics. In 1524 he was appointed to teach Hebrew at the University of Heidelberg. This appointment was ill paid, and it was evidently with no reluctance that Münster accepted an invitation to the chair of Hebrew at the university of Basel, where he moved in 1529. At Basel he was to spend the rest of his life until his death from plague in 1552. Most of Münster's earlier Hebraistic publications came from the press of Johann Froben, Erasmus's printer. He also worked as press-corrector for Adam Petri. In 1529, soon after his move to Basel, he left Franciscan Order and adhered to Lu-



theranism; and in the following year he married Adam Petri's widow, thus gaining for himself a measure of financial security and the services of the substantial printing-house of his stepson Heinrich Petri, who was to produce, sometimes in collaboration with Michael Isingrin, most of his later works. The Basel period, uneventful save for incessant study and publication, an immense correspondence (of which only 50 letters survive), and numerous journeys, saw Münster's emergence as the leading German geographer of his day. His contemporaries thought of Münster more as a Hebraist. There is no evidence that he taught geography or the mathematical sciences at Heidelberg or Basel, but he attained the peak of his reputation as a geographer with the definitive edition of the *Cosmographia* published in 1550, very near the end of his life (cf. H.K. Burmeister, *Sebastian Münster. Versuch eines biographischen Gesamtbildes*, Basel & Stuttgart, 1963, *passim*).

VD16, M-6712; J. Sabin, *Dictionary of Books Relating to America. From the Discovery to the Present Time*, New York, 1956, no. 51402; K.H. Burmeister, *Sebastian Münster. Eine Bibliographie*, Wiesbaden, 1964, p. 85, no. 99; *Sebastian Münster: Katalog zur Ausstellung aus Anlass des 500. Geburtstages am 20. Januar 1988 im Museum Altes Rathaus Ingelheim am Rhein*, K.H. Burmeister, ed., Fernwald, 1988, p. 122, no. 6.11.

€ 34.000,00

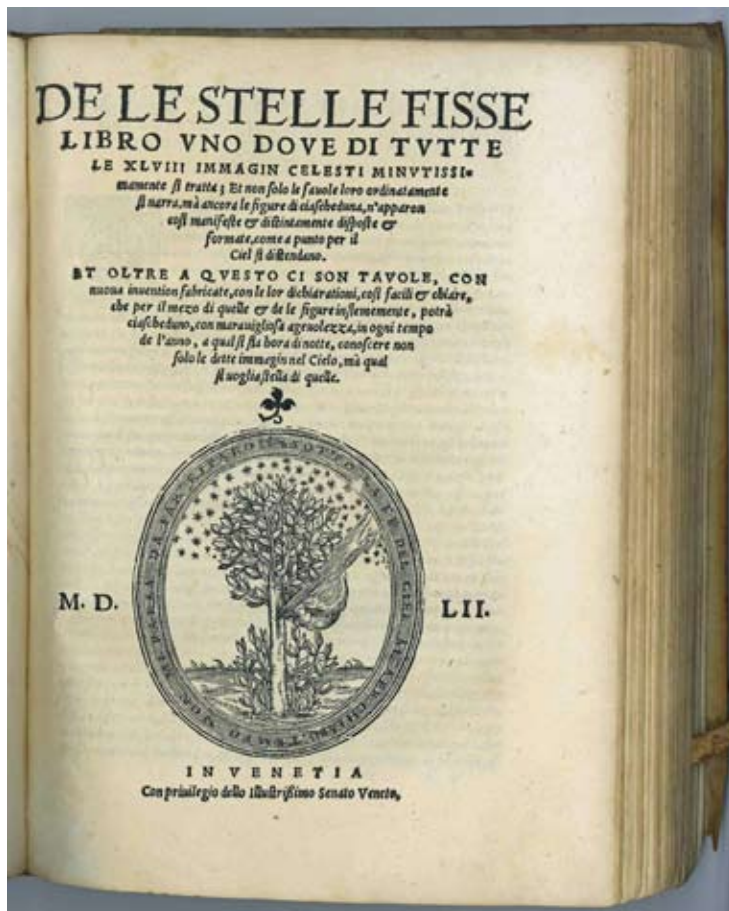
11) **PICCOLOMINI, Alessandro** (1508-1578). *Della sfera del mondo di M. Alisandro Piccolomini, divisa in libri quattro, iquali non per via di traduttione, ne a qual si voglia particolare scrittore obligati, ma parte da migliori raccogliendo, e parte di nuovo producendo, contengano in se tutto quel ch'intorno à tal materia si possa desiderare, ridotti a tanta agevolezza, et a cosi facil modo di dimostrare, che qual si voglia poco essercitato negli studij di mathematica potra agevolissimamente, et con prestezza intenderne il tutto...* [it follows:] *Dele stelle fisse, libro uno con le sue figure, e con le sue tavole, dove con maravigliosa agevolezza potra ciascheduno conoscere qualunque stella delle XLVIII imagini del cielo stellato, e le favole loro integramente, et sapere in ogni tempo del'anno, a i voglia hora di notte, in che parte del cielo si trovino, non solo le dette immagini, ma qualunque stella di quelle.* Venezia, al segno del Pozzo (at the end: Niccolò Bascarini [for Andrea Arrivabane]), 1552.

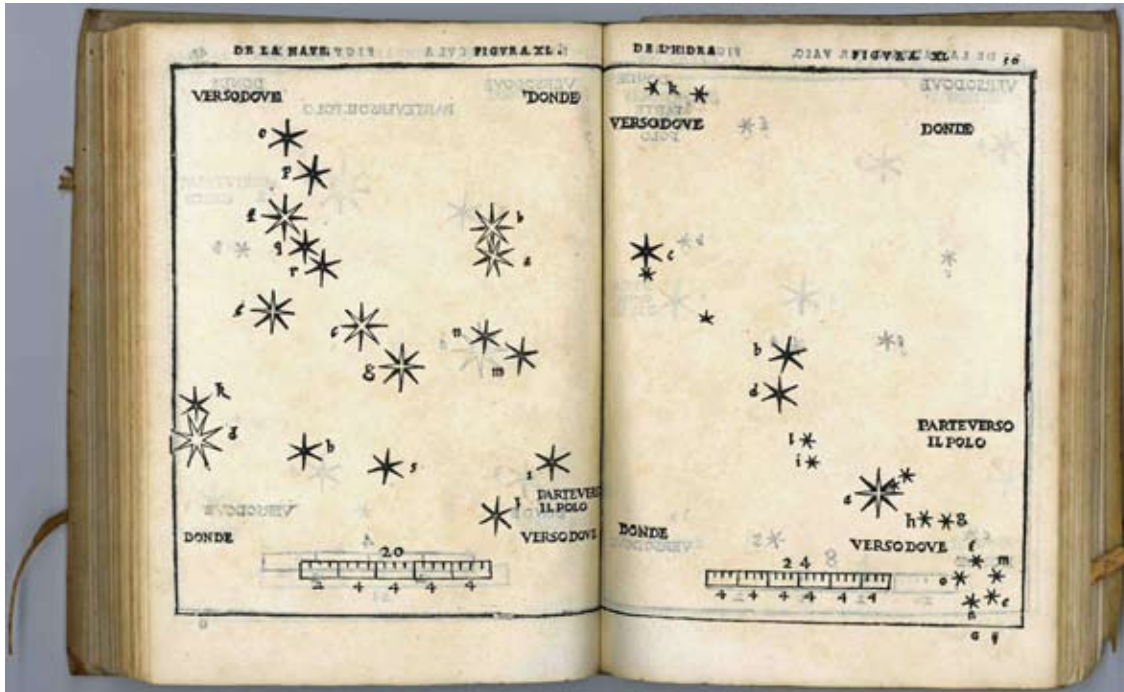
Two parts in one volume, 4to; contemporary flexible vellum (ties partially preserved); 58 ll. + 122, (4) ll. With numerous woodcuts and 48 full-page plates of constellations in the text. Editor's device on the title-pages. A very nice fresh copy.

THIRD EDITION, dedicated to the famous Siennese poetess Laudomia Forteguerri de Colombini, of this famous astronomic manual, which the author wrote while living in Padua as part of a larger program of popularization and translation of the scientific production of the ancients. This program, conceived and discussed during the meetings of the Accademia degli Infiammati, to which Piccolomini belonged, intended to make available to non-literates and women the scientific culture of the past and of the present. "Da queste opere scientifiche, in cui l'autore si rivolge principalmente ad un pubblico femminile, è possibile rilevare l'originalità della presentazione del Piccolomini, che perciò diviene il creatore d'un nuovo genere letterario ed il precorritore di Fontanelle e dell'Algarotti" (F. Cerreta, *Alessandro Piccolomini, letterato e filosofo senese del Cinquecento*, Siena, 1960, p. 39).

The work was first published in Venice by Andrea Arrivabene in 1540 and was then reprinted several times until the end of the century.

Despite this informative aim, *Della Sfera* contains many innovative scientific aspects. The book represents the first celestial atlas ever published (the maps contained





therein, depicting all the Ptolemaic constellations with the exception of the Equuleus, give the first reproduction of the sky devoid of the usual mythological figures) and introduces for the first time the system, then adopted by Johann Bayer and through him by all modern astronomers, of using the letters to mark the stars. These are furthermore represented in four different sizes according to their brightness. For orientation in the observation of the celestial vault, the plates also have a graduated scale and always indicate the position of the north pole.

Alessandro Piccolomini, scholar, astronomer, and playwright from Siena, studied in his hometown, in Padua (1538-42) under the guide of Vincenzo Maggi and Federico Delfino, and in Bologna (1542-43), where he attended the lessons of the philosopher Boccadiferro. Back to Padua, he was appointed lecturer of moral philosophy and became member of the Accademia degli Intronati. His fame is mainly related to his

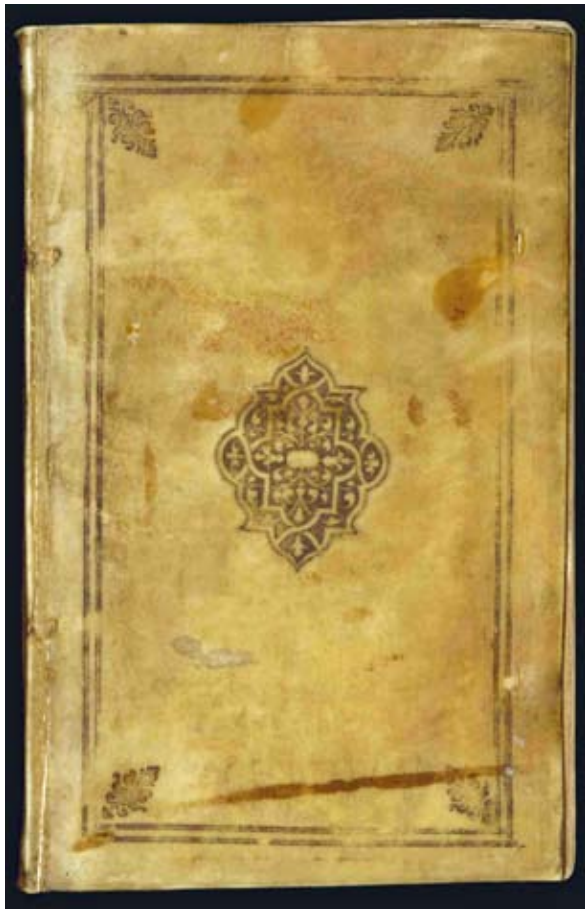
commentaries on Aristotle and to his literary production (*Cento sonetti*, 1549; *L'Alessandro*, 1553; *L'Amor costante*, 1540; *L'Hortensio*, 1574), but also the treatises *De la institutione di tutta la vita de l'homo nato nobile e in città libera* (1542) and *Dialogo de la bella creanza delle donne* (1539) enjoyed a great success (cf. M.F. Piéjus, M. Plaisance & M. Residori, eds., *Alessandro Piccolomini (1508-1579). Un siennois à la croisée des genres et des savoirs. Actes du Colloque International, Paris 23-25 septembre 2010*, Paris, 2011, passim).

Edit 16, CNCE 29527; Adams, P-1108; *Bibliotheca magica. Dalle opere a stampa della Biblioteca Casanatense di Roma (secc. XV-XVIII)*, Florence, 1985, no. 971; J.C. Houzeau-A. Lancaster, *Bibliographie générale de l'astronomie jusqu'en 1880*, London, 1960, no. 2491; P. Riccardi, *Biblioteca matematica italiana*, Milan, 1952, I, 2nd part, col. 269; Cerreta, *Op. cit.*, p. 181. € 3.200,00

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

12) **REUSNER, Nicolaus** (1545-1602). *Contrafacturbuch. Ware vnd Lebendige Bildnussen etlicher weitberhümbten unnd Hochgelehrten Männer in Teutschland. So beide die Religion auch gute Künste un(d) Sprachen, mit Lehren und schreiben an Liechstag widerumb gebracht... Sampt angehengten kurtzen Elogijs und Lobsprüchen in vier Reim gefasset...* Strassburg, Bernard Jobin, June 9, 1587.

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



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

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

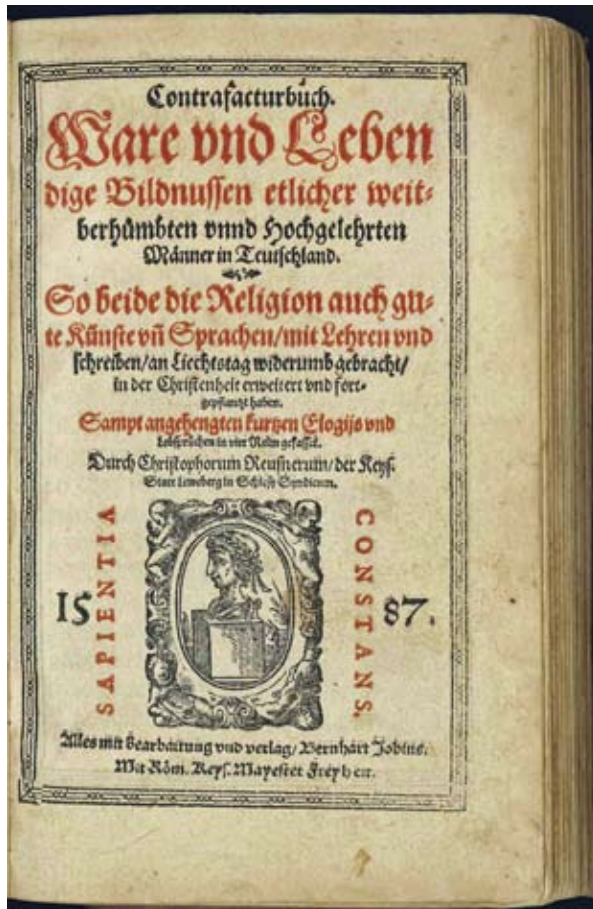
In his dedicatory letter to the treasurer of the city of Bern, Johann Anton Tillier, dated June 9, 1587, Jobin mentions his indebtedness to the portrait collection of Paolo Giovio and also hints to some models for the present portraits, mentioning especially Hans Holbein, and goes on: “Der ander aber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

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

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

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

Peter Paul Rubens described Tobias Stimmer’s woodcuts as “a special jewel of our art,” and Stimmer’s fame in fact spread primarily through prints, both those he made and those he simply designed. The son of a schoolmaster and artist, Stimmer had at least five brothers who were artists. No details are known of his apprenticeship, which he must have completed c. 1556. His early drawings show surprising self-assurance and by the early 1560s were of extremely high quality. In the mid- and late 1560s Stimmer painted several portraits, e.g. in 1564, that of the famous Zurich doctor and naturalist *Konrad Gessner*. During this period he also prepared designs for works in different media, including glass paintings and a silver cup (1567) that the Schaffhausen town senate presented to the Strasbourg mathematician Konrad Dasypodius. He also created many decorative façades for the houses of the wealthy, for example the façade of the Haus ‘Zum Ritter’ in Schaffhausen, in which he depicted himself as a proud and ambitious artist. In 1570 Stimmer settled in Strasbourg, where he met the Protestant writer Johann Fischart (1546–90) and the publisher Bernhard Jobin, with whom he collaborated as illustrator on a large number of books and pamphlets, including woodcut

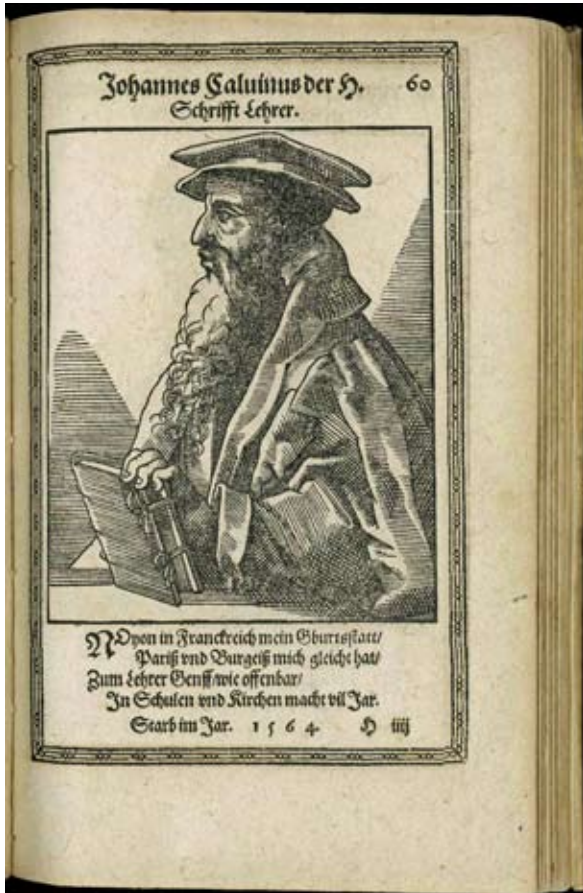


lampoons of the Pope and the Catholic Church. In about 1570–71 he was commissioned by the Basle publisher Pietro Perna (1522–82) to make drawings in Como after the famous portrait collection of Paolo Giovio. These drawings (now dispersed) served as patterns for the woodcut illustrations in Giovio's books *Elogia virorum bellica virtute illustrium* (Basle, 1575) and *Elogia veris clarorum virorum imaginibus* (Basle, 1577). He also illustrated many books printed in Basle and Strasbourg, including a new edition of the *Narrenschiff* (Basle 1574) by Sebastian Brant (1458–1521), Livy's *Von Ankunft und Ursprung des Römischen Reiches* (Strasbourg, 1574) and the *New Testament* (ca. 1576) published by Erasmus of Rotterdam and numerous picture Bibles. However, the masterpiece of this period in Strasbourg was his design for the paintings and sculptures (1571-1574) on the large astronomical clock, commissioned by Konrad Dasypodius, in the Strasbourg Cathedral, with which he was helped by his brother Josias Stimmer. Over two dozen scenes and figures decorated the clock housing, providing a superb impression of Stimmer's panel paintings, few of which have survived. The decoration of the Fürstensaal and adjoining octagonal room with an oriel in the newly built castle at Baden-Baden for Philip, Margrave of Baden-Baden, belongs to the final creative phase of Stimmer's life. In 1580 he wrote

and illustrated *Comedia: ein nürw schimpff spil von zweien Jungen Eheleuten, wie sey sich in fürfallender reiss beiderseitz verhalten*. In October 1582 he acquired guild rights in Strasbourg, but in 1583 he went back to Baden-Baden to begin work on the Margrave's gallery of ancestors, which was completed after his death by his brother Abel Stimmer. Also in 1583 his large-format woodcuts on the *Life of the Virgin* were published as illustrations for a book by Petrus Canisius (1521–97), a Jesuit writer and supporter of the Counter-Reformation, a remarkable commission for a noted Protestant artist. In January 1584 Stimmer died in Strasbourg at the age of forty-five (cf. Max Bendel, *Tobias Stimmer, Leben und Werke*, Zürich, 1940, passim).

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

Christoph Murer (1558-1614), a native from Zürich, studied art under his father Josias, a glass painter. Christoph established his reputation by painting on glass a series of historic scenes commemorating the origins of the Swiss Confederation. In 1579 he stopped in Basel and designed a series of panes for the astronomer and alchemist Leonhard Thurneysser. He first stay in Strasbourg is documented in 1583, and he lived there for much of the following twelve years, often working in collaboration with his fellow Swiss artist, Tobias Stimmer. Murer returned to Zürich in 1586 and continued his work as a glass painter and became a member of the distinguished Saffron Guild. From his





later phase are outstanding fourteen panes depicting the estates for the Rathaus in Lucerne. After his election to major of Winterthur in 1611 until his death he worked at a biblical drama *Ecclesia Edessaena Messopotamica afflicta* (cf. P. Tanner, *Daniel Lindtmayer und Christoph Murer – zwei Künstler im Einflussbereich von Tobias Stimmer*, in: “Zeitschrift für Schweizerische Archäologie und Kustgeschichte”, 42, 1985, pp. 124-128).

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

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

€ 4.600,00

“THE MIDWIFE OF SOULS”, A FORERUNNER OF ROUSSEAU

13) [RICHER, Edmond (1559-1631)]. *Obstetrix animorum hoc est brevis et expedita ratio docendi, studendi, conversandi, imitandi, iudicandi, componendi... Ad iuventutem Galliae, optimarum artium studiis deditam*. Paris, Ambroise Drouart, 1600.

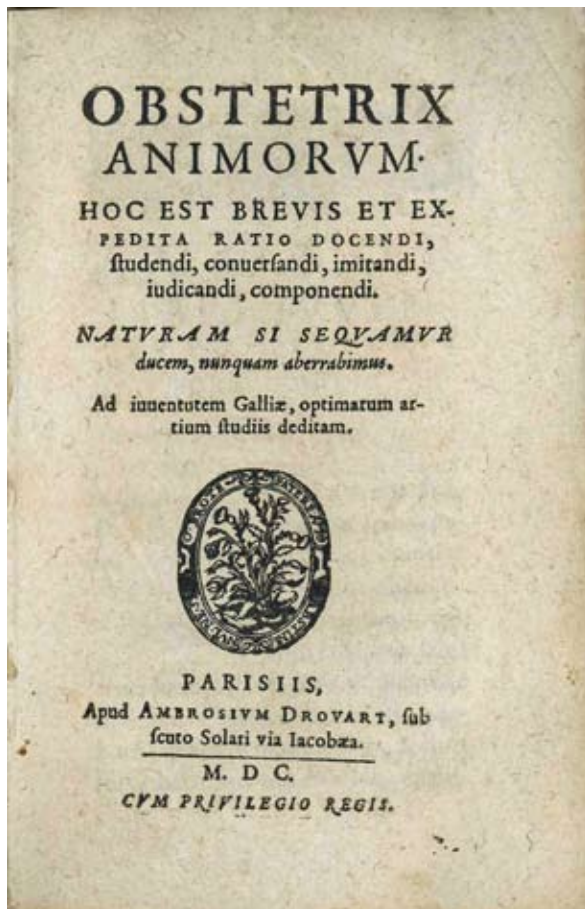
8vo; contemporary flexible vellum, manuscript title on spine (minor loss on the panels); (8), 175, (1: *corrigenda*) ll. Printer's device on title-page. The author's name appears only in the *approbatio* at l. a7v. Marginal annotations in brown ink and red pencil. Slightly browned, but a very good genuine copy.

RARE FIRST EDITION of this little known but important pedagogical treatise. It was reprinted at Amberg in 1608 and at Leipzig in 1693.

The treatise, dedicated to the youth of France, is divided into 10 chapters, which systematically deal with all aspects of pedagogy, from educational institutions (with a section *De primis fundamentis et disciplina collegiorum*) to the study of child psychology, from eloquence to grammar, from the recommended books (*Libros convenientes pueris adsignat*) to the importance of emulation and meditation, from the art of memory to the theory of translation.

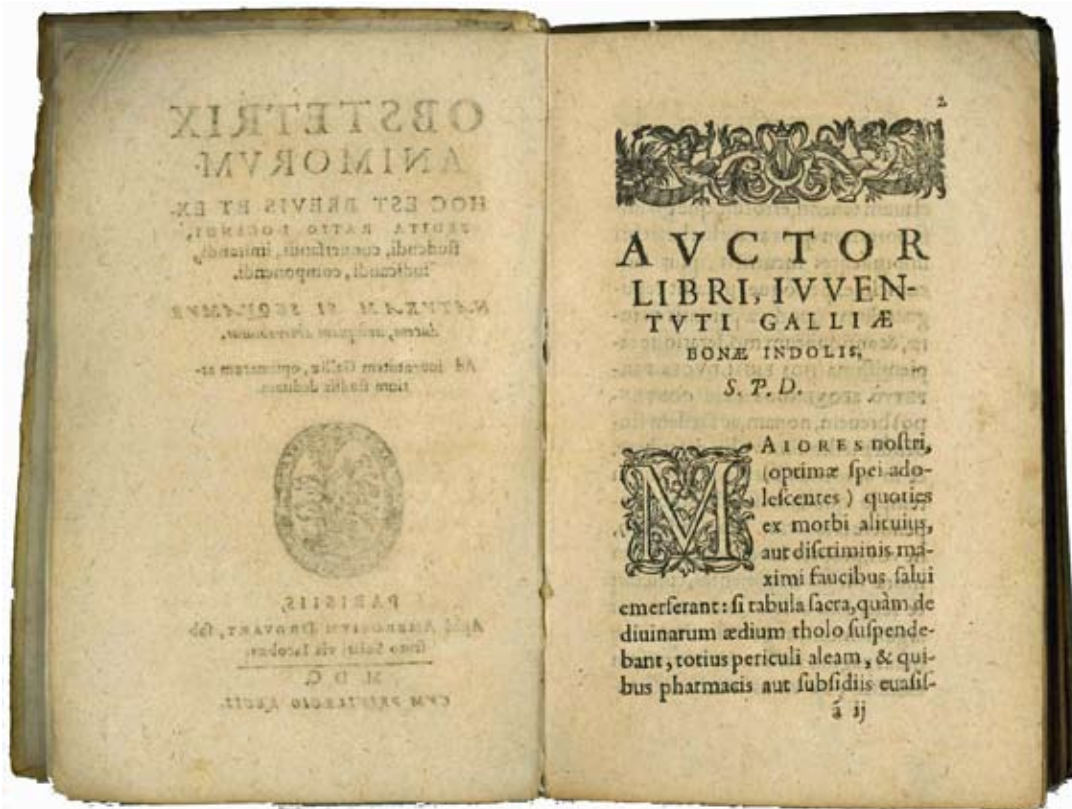
“L'oeuvre pédagogique le plus remarquable de notre Docteur est l'*Obstetrix Animorum*, fort bien écrit et bien pensée. Ici et là il évoque Turnèbe et Budé, deux lumières des Gaules, il célèbre la nation française qui l'emporte sur les autres par l'application et la curiosité. Surtout Richer demande que la discipline soit autre chose qu'un simple dressage, que l'éducation suive la nature de l'écolier et découle d'une règle intelligente: 'il faut accoutumer le enfants à ne jamais prendre la cheure [sic], à n'être quinteux, ombrageux, ny pointilleux' (*Obstetrix*, p. 47). Dans l'ensemble, Richer n'est point un théoricien de la pédagogie, mais un simple praticien qui connaît tout au plus les doctrines libérales chères à Montaigne. Son exemple montre qu'un homme indépendant de son temp échappe malaisément aux errements de l'Université médiévale” (E. Préclin, *Edmond Richer*, in: “Revue d'histoire moderne et contemporaine”, 5/29, 1930, p. 323).

“In the subtitle of *Obstetrix animorum* (1600), Edmond Richer defines his work as “the clear doctrine of instruction, study, conversation, imitation, judgment, and composition”, with a generous segment devoted to classroom uses of translation... In fact, when Richer takes up soon after the subject of translation, he embarks on what appears to be a deliberate rephrasing of his grammatical



definition of *energeia*,... “All learned men”, he begins, “propose in books and treatises on translation, that authors be translated not so much *ad verbum* as *ad sensum* and *ad mentem*, not rendered word-for-word, but express especially according to the thought”. As a result, the translation of the thought [*sententia explicatio*] “depends on emphasis, *energeia*, distinctiveness [*proprietas*], and the exact meaning of the words, that is to say, on the sense of the Grammar”. In this respect, the *energeia* referred to is located in the Grammar of the target text, those resources of expression summoned by the translator from himself. Certain languages, Richer claims, are furnished with a more accurate Grammar and greater emphasis, a case in point being that of German which “expresses more exactly and meaningfully the mind of authors and explains better the sense”. The capacity of a given translator to translate *ad sensum* and *ad mentem* is seen as a response to these latent “energies” of the target Grammar. *Energeia* is thus a force of revelation within that Grammar, translation the operative reach of such force into another grammatical superstructure inhabited, in turn, by its own *energeia*. Here, however, Richer, like Estienne before him, can not avoid the dilemma imposed by this dual placement of *energeia*. He acknowledges that there are few translators who have grasped successfully the thought and mind of authors and, consequently, few who have retained their textual *emphasis*. When once we accept the fact that *energeia*, along with its analogue, *emphasis*, refer to the grammatical identity that distinguishes languages from each other and establishes the autonomous conditions under which they

make sense, then we must also accept the reality that an energetic aggression in behalf of one will be met by an energetic resistance by another. Richer’s solution to these self-cancelling motions lies in the comparison of translation to an architectural edifice (“velut in aedificiis”). The components of any building, he continues, are selected either from necessity or pleasure of ornamentation, what we might term its structure and texture. By extension, translation too is obliged to consider both necessity and the illuminating features of ornamentation, the former in the guise of grammar and sense, the latter as “the ornaments and lights of speech”, the figures of Rhetoric. Richer is suggesting that one cannot postulate the presence of a grammatically authentic sense without postulating, at the same time, its containment and revelation in language. The structure remains immanent in its own expressive texture. This is true of the translative text no less than it is of the source. Because languages embed sense in an articulating medium, then translation must be seen to reduplicate the implantation that first gave life to the source text – it must create a new *energeia*. The focus of Richer’s interest is not only in the autonomy of the two



energeias, but on the fulfillment of the source structure in the figurative, textural forms of translation” (G.P. Norton, *The Ideology and Language of Translation in Renaissance France and Their Humanist Antecedents*, Genève, 1984, pp. 274-276).

“So ist es erklärlich, dass Richer vor allem Praktiker ist. Er hat trotz aller Gelehrsamkeit nicht die Verbindung mit der Welt verloren. Daher gibt er eingehende Ratschläge für den Umgang mit den Mitmenschen, indem er richtig hervorhebt, dass nicht nur die Lektüre, sondern auch der Verkehr erzieherisch wirkt. Anzuerkennen ist daher sein Hinweis auf die Wichtigkeit guter Vorbilder... Am meisten ist ihm aber sein ständiges Betonen der sittlichen Erziehung zugutezuhalten. Mittel der sittlichen Einwirkung sind die Erziehung zur Arbeit und Pflichterfüllung. Dass er die sittliche Erziehung höher stellt als das Beibringen von Kenntnissen hebt ihn weit hinaus über so viele Humanisten... So steht Richer einem Januskopf gleichend, an der Schwelle vom 16. zum 17. Jahrhundert. Er ist noch Humanist und als solcher dem Geist des 16. Jahrhunderts angehörig, aber auch Moderner, der hinsichtlich der naturgemässen Erziehung schon die Theorien eines Ratke, eines Comenius und in nuce eines Rousseau vorwegnimmt” (R. Koppe, *Edmund Richer als Pädagog. Eine Darstellung seines Werkes ‘Obstetrix animorum’*, in: “Jahrbuch der philosophischen Fakultät in Würzburg”, 19, 1920/21, pp. 84-86).

Edmond Richer was born in Chaource. After schooling at the College of Cardinal Lemoine, he went on to study at the Sorbonne. There he served as doctor of theology and trustee (syndic) of the Theological Faculty. In 1606 he edited Jean Gerson’s works for publication, and with them other anti-papal writings. After the condemnation by the Parlement of Paris of Cardinal Bellarmine’s treatise on the temporal power of the pope (1610), Richer developed, in his *Libellus de Ecclesiastica et Politica Potestate* (in French as *De la puissance ecclésiastique et politique*, Paris, 1611), the theory that the government of the Church should be aristocratical, not monarchical. Maria de’ Medici, then regent of France, opposed Richer and, when he had been censured by an assembly of bishops held at Sens, she had him deposed, and a new syndic elected (1612). Imprisoned, he retracted in 1629 his views, under pressure from Cardinal Richelieu. In his *Historia Conciliorum Generalium* as with other works, Richer elaborated upon and defended Gallicanism, a theory that described the limits of papal power, and provided one of the early constructs of what later evolved as the concept of ‘separation of church and state’. Richer’s explanation and defense of the theory and practice of Gallicanism was an expression of French resistance to the power and reach of the Pope during that period (cf. A. Magnaudet-Barthe, *Edmond Richer et la réforme de l’Université de Paris, 1594-1601*, in: “Position des thèses soutenues par les élèves de la promotion de 1983 par le diplôme d’archiviste paléographe. École Nationale des Chartes”, 1983, pp. 143-150).

L.W.B. Brockliss, *French Higher Education in the Seventeenth and Eighteenth Centuries*, (Oxford, 1987), p. 140; R.N. Coe, *The idea of ‘natural order’ in French education, 1600–1760*, in: “British Journal of Educational Studies”, 5/2, 1957, pp. 144-158; E. Garberson, *Libraries, memory and the space of knowledge*, in: “Journal of the History of Collections”, 18/2, (2006), pp. 115-116; W. J. Ong, *Ramus, Method, and the Decay of Dialogue: From the art of Discourse to the Art of Reason*, (Chicago, IL, 2004), p. 387; Catalogo unico, IT\ICCU\RMLE\007623; Cioranescu, 59494. € 2.200,00

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

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

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

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

Almost nothing is known about the Bolognese poet Cesare Sacchetti. He also published *Il primo et secondo canto sopra i benemeriti di monsignore vescovo di Narni* (Bologna, 1565), *I tre canti per la nova creatione del sommo pontefice papa Pio quinto Ghislieri bolognese* (Bologna, 1566), *Tre canti in lode del sommo, et Romano pontefice nostro sig. papa Sisto Quinto* (Bologna, 1586), and the *Stanze in materia della morte di Lodovico, e Hippolita amanti bolognesi* (Bologna, 1587).





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

€ 1.600,00

15) **SANNAZARO, Jacopo** (1458-1530). *Le rime di m. Giacobbo Sannazaro nobile napolitano, ristampate di nuovo con la giunta, dal suo proprio originale cavata del MDXXXII*. A the end: [Venezia], Niccolò Zoppino, August 1532.

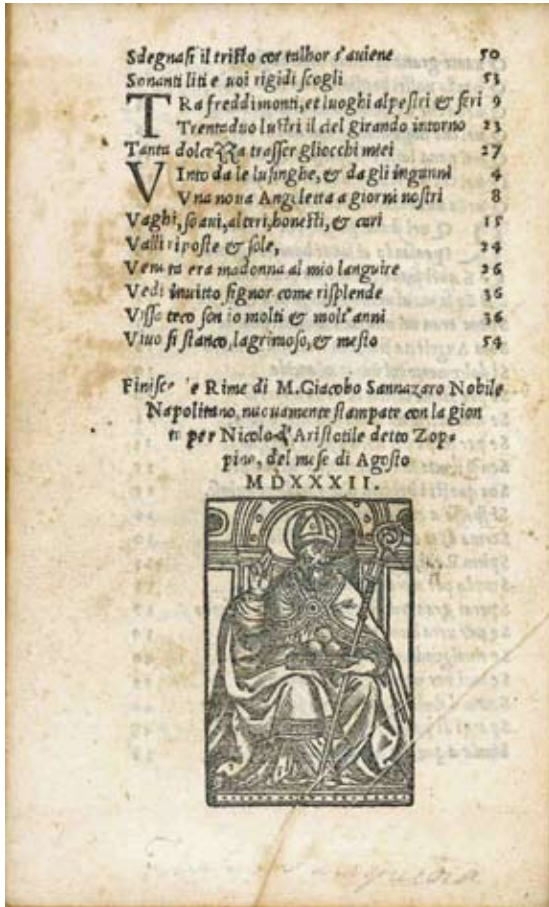
8vo; contemporary stiff vellum, gilt and red ornaments on panels and spine; 54, (2) ll. Title-page printed in red and black within an elaborated woodcut border (signed GB). Printer's device on last leaf. A nice copy.

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

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

“Il Sannazaro preparò anche due raccolte di versi. Egli lavorò probabilmente per anni, sino al 1494-95 circa, a un canzoniere organico di tipo petrarchesco, che poi abbandonò. Tramontata la corte aragonese, Sannazaro considerò finita l'epoca della poesia volgare: negli ultimi trent'anni della vita si dedicò soltanto alla produzione latina e dedicò la sua attenzione soprattutto all'Accademia Pontaniana... Le sue poesie volgari, mai pubblicate a stampa, restarono affidate manoscritte alla donna amata, di amore corrisposto, Cassandra Marchese, che ne curò l'edizione postuma, nel 1530... Costituita da due parti diverse e slegate fra loro, questa raccolta è stata impropriamente considerata dall'editore moderno come prima e seconda parte di un unico canzoniere. Nelle due parti in cui sono raggruppate le 101 composizioni, Carlo Dionisotti (*Appunti sul rime del Sannazaro*, in: “Giornale Storico della Letteratura Italiana”, CXL, 1963, pp. 161-211) ha invece identificato due diverse raccolte: nella seconda parte la raccolta abbastanza omogenea, messa insieme nel 1495-96, dedicata a Cassandra Marchese e ordinata secondo raggruppamenti tematici e costituita da 66 liriche, di cui 52 sonetti, 7 canzoni, 3 sestine e 4 madrigali, cui sono aggiunti, in fondo, portando il numero a 69, 3 ternari, l'uno dedicato alla *Passione di Cristo*, gli altri due di argomento storico-politico; nella prima parte una raccolta più eterogenea, comprendente rime giovanili di tema amoroso, rime spirituali o di tema politico o encomiastico, rime più tarde, costituita da 32 componimenti. Fuori dalle raccolte sono rimaste altre rime, oggi costituenti le cosiddette *Rime sparse*,





aderenti a moduli metrici e stilistici più chiaramente legati alla tradizione quattrocentesca e per questo rifiutati” (G. Da Pozzo, *Storia letteraria d’Italia, Il Cinquecento*, Milan, 2007, I, p. 679).

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

Ediz. 16, CNCE 41125; L. Baldacchini, *Alle origini dell’editoria in volgare: Niccolò Zoppino da Ferrara a Venezia: annali (1503-1544)*, Manziana, 2011, no. 312. € 950,00

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

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



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

“Speckle writes his treatise from a strongly national motivation as is clear from his preface. He wishes to prove that the Germans are not completely without imagination, and that their invention of printing and of a ‘grausam Geschütz’ (‘fearsome artillery’) shows them to be the ‘the greatest in the world’ in these fields. He attacks, above all, the Italian theorists for their academic disputes, declaring their rules to be outmoded and openly ridiculing their approach (‘when someone has no Latin, he cannot understand it, and so has no business to talk about it’). He demonstrates the urgency of fortification, as Dürer has done, by reference to the Turkish threat. Speckle claims to be familiar with fifty or sixty types of fortification, but restricts himself to a few only. He writes in German and avoids foreign words, ‘so that every German – such as I too have

the honour to call myself – can understand’ ” (H.-W. Kruft, *A History of Architectural Theory from Vitruvius to the Present*, London & New York, 1994, p. 115).

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



The twenty-eighth chapter of the first part of the treatise contains the essence of Speckle's thinking on town planning. He starts with a description of a regular plan with six bastions, of which he gives a perspective view and which reveals the priority he accords to defensive considerations. He then describes in great detail an ideal type of town plan with eight bastions, in which his political and social ideas are revealed. In the tradition of all military architects of the second half of the sixteenth century, he uses a strict radial pattern. Around the central square are situated the church, royal palace, town hall and staple inn. Religious, secular and economic power are concentrated in this area. The military, on the other hand, are removed to the areas around the bastions. It is interesting that Speckle expressly sets civil law above martial law. Speckle aims overall at a very ordered community: ‘mercenaries should be done away with’. Defensive considerations determine the city to the last detail (cf. K. Krüger, *Albrecht Dürer, Daniel Speckle und die Anfänge frühmoderner Städteplanung in Deutschland*, in: “Mitteilungen des Vereins für deutsche Geschichte Nürnbergs”, 67, 1980, pp. 79-97; and H. de la Croix, *Military Architecture and the Radial City Plan in Sixteenth Century Italy*, in: “The Art Bulletin”, 427/ 4, 1960, pp. 263-290).

“Later in the sixteenth century, the instruments and surveying techniques essential to the preparation of ichnographic city plans were made available to an increasingly large circle of northern artists and topographers through a number of publications. One of the most interesting of these books is Daniel Speckle's treatise on fortifications, published in 1589.

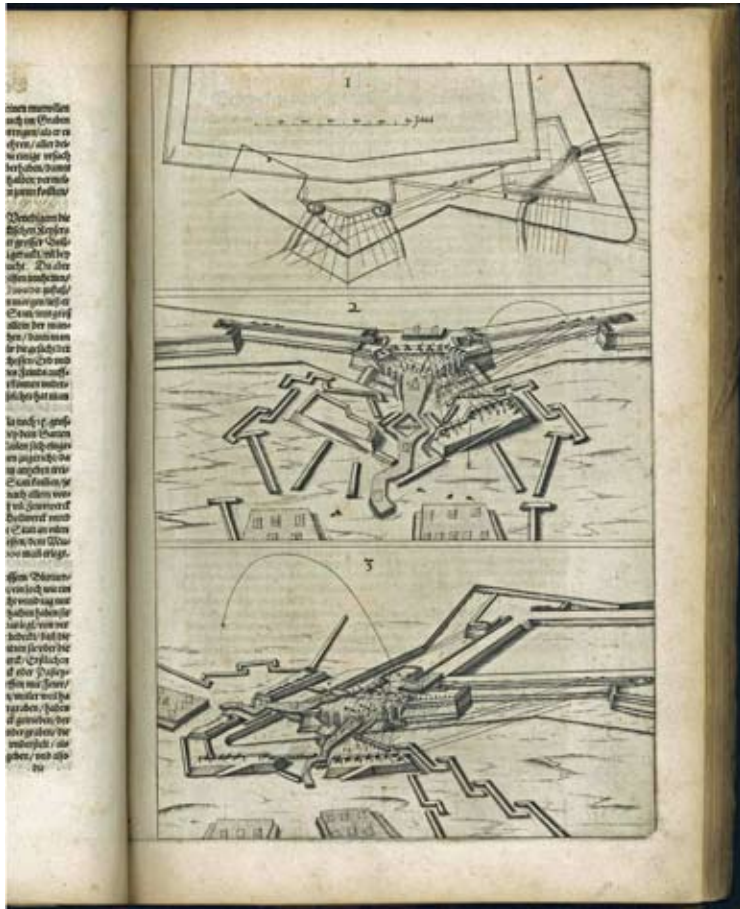
Speckle's method of surveying, which permitted a ground plan of 'any building, city or castle' to be drawn, is closely related to Hirschvogel's procedure. Unlike Hirschvogel's confusing description of his own invention, however, Speckle's chapter on surveying is a model of clarity and verbal economy. Speckle's straightforward and step-by-step exposition of surveying techniques parallels those of Tartaglia and Bartoli earlier in the century. It permitted any interested artist or architect to learn and apply them easily" (J.A. Pinto, *Origins and Development of the Ichno-graphic City Plan*, in: "Journal of the Society of Architectural Historians", 35, 1, 1976, p. 49).

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

Daniel Speckle (Specklin), a native of Strasbourg, was the son of the eminent carver Veit Rudolph Speckle. After completing his apprenticeship as a silk embroiderer, he left Strasbourg in 1552 to go on a study tour, which took him to the fortress of Komorn and Győr in Hungary. By 1555 he was in Vienna, where he first trained as a master mason and later became an architect. The influence of the chief builder in Vienna, Hermes

Schallautzer, could well have played a role in influencing Speckle's decision to concentrate in the future on the construction of fortresses. He soon achieved success in this field and was employed as head of constructions for various fortress projects. He visited Antwerp in 1560 and subsequently travelled to Denmark, Sweden, Poland, and Russia. In 1564 he returned to Strasbourg, married and worked again as a silk embroiderer. Having been involved with the construction of fortifications in Düsseldorf and Regensburg in 1567, he was once again in Hungary, this time with his patron, the Imperial general Lazarus von Schwendi, where he was instrumental in the planning of fortifications in Varaždin, Kashau, and Tokai. During this time he must also have acquired a reputation as a mapmaker, since as a result of Schwendi's connections he was commissioned in 1573 by Archduke Ferdinand to produce a map of Alsace, which he worked on until 1576. He also was engaged in producing an overall plan for fortifying the city of Ulm. To this end he drew up extensive plans and models, as well as a builder's journal, the first of its kind. There followed a journal for Colmar (1579) and a building code for Basle (1589). By now he had also produced elaborate pieces of work for the city of Strasbourg, including a large-scale wooden model of the city. On October 5, 1577 Speckle was appointed City Architect with an annual salary of 250 Guilders, 6 tuns of wine and 1000 bundles of wood. With the authorization of the city council he continued to work for other domains and towns, such as Schlettstadt, Ensisheim, Colmar, Basle, Veldens, Belfort, Cologne, Heidelberg, and Hanau. After being sent on a study trip to Antwerp, he brought back several plans of the fortifications of towns in Brabant and Holland. In September 1587 he submitted his *Architectura* to the council





of Strasbourg. Finally, the city of Heilbronn requested his advice and later sent him the ground plans of a planned fortress for his appraisal, but he was not able to air his opinions on it, as he died on October 18, 1589, aged 53 (cf. K.E. Mayer, *Die Lebensgeschichte des Strassburger Stadt- und Festungsbaumeisters Daniel Specklin*, Stuttgart, 1928, passim; and A. Fischer, *Daniel Specklin aus Strassburg, 1539-1589: Festungsbaumeister, Ingenieur und Kartograph*, Sigmaringen, 1996, passim).

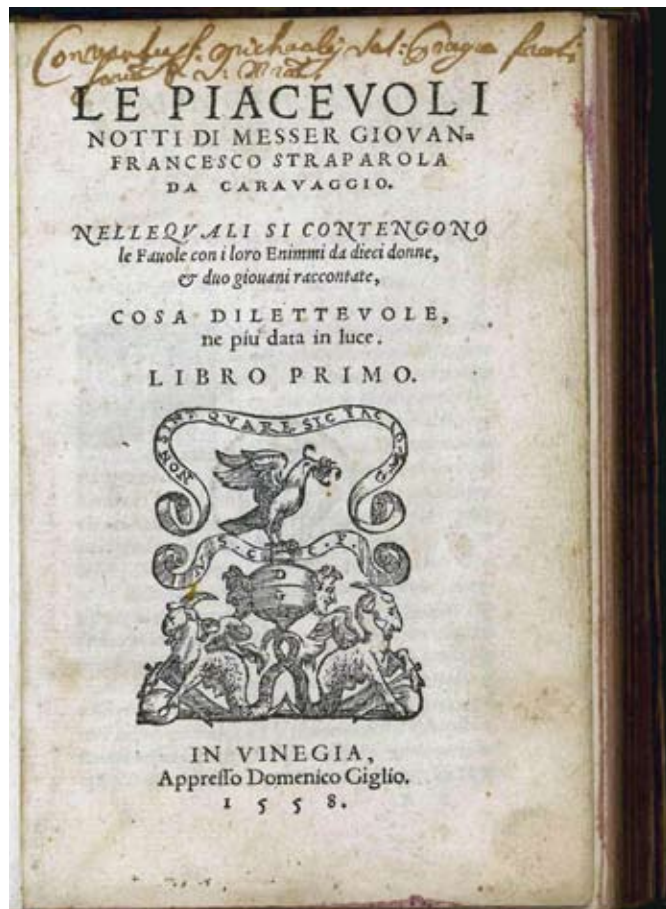
Berlin Ornament Catalogue, no. 3516; M.J.D. Cockle, *A Bibliography of English Military Books, Up to 1642 and of Contemporary Foreign Works*, (London, 1978), no. 789; A. Fara, *Il sistema e la città: architettura fortificata dell'Europa moderna dai trattati alle realizzazioni, 1464-1794*, (Genova, 1989),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

THE FIRST PRINTED FAIRY TALES COLLECTION OF THE WESTERN CIVILIZATION

A SOURCE FOR SHAKESPEARE AND MOLIÈRE

17) **STRAPAROLA, Gianfrancesco** (ca. 1480-1557). *Le piacevoli notti di messer Giovanfrancesco Straparola da Caravaggio. Nelle quali si contengono le Favole con i loro Enimmi da dieci donne, & duo giovani raccontate, cosa dilettevole ne più data in luce. Libro primo [-secondo]*. Venezia, Domenico Giglio, 1558.

Two parts in one volume, 8vo; old stiff vellum, manuscript title on spine, red edges, marbled end-leaves (a bit soiled, but very solid); 167 [i.e. 169], (1) + 145 [i.e. 154], (6, of which the last is a blank) ll. Printer's device on the title-pages and at the end. Ownership's inscription on the title-page. Small stamp at the verso of the last printed leaf. Light dumpstain in the last 10 leaves of the volume, otherwise a fine copy.



VERY RARE EDITION of this very important work, which is universally considered as the first printed fairy tales collection of the Western civilization.

The first part was printed in Venice by Comin da Trino in 1550 and reissued in 1551. The second part appeared in 1553 and was reissued by Da Trino in 1554. The two parts were reprinted again by the same printer in 1555-1557. This is the first non-Comin da Trino edition and bears the same changes of the 1555 edition: the dedications of both volumes are suppressed and the third tale of book VIII is eliminated as blasphemous and replaced with two new tales which fill the same pages of the omitted tale (cf. D. Pirovano, *Nota al testo*, in: G.F. Straparola, “Le piacevoli notti”, Rome, 2000, II, p. 806).

All the early editions are very rare. The work enjoyed a large success throughout Europe and was printed more than 20 times until the beginning of the 17th century, when Giambattista Basile published his collection of fairy tales, *Lo cunto de li cunti*. Between 1560 and 1572 it was translated into French and before the end of the century a Spanish version also appeared in print (cf. V. Smith Pozzi, *Straparola's “Le piacevoli notti”: narrative technique and ideology*, Dissertation, Ann Arbor, 1984, pp. 2-4).

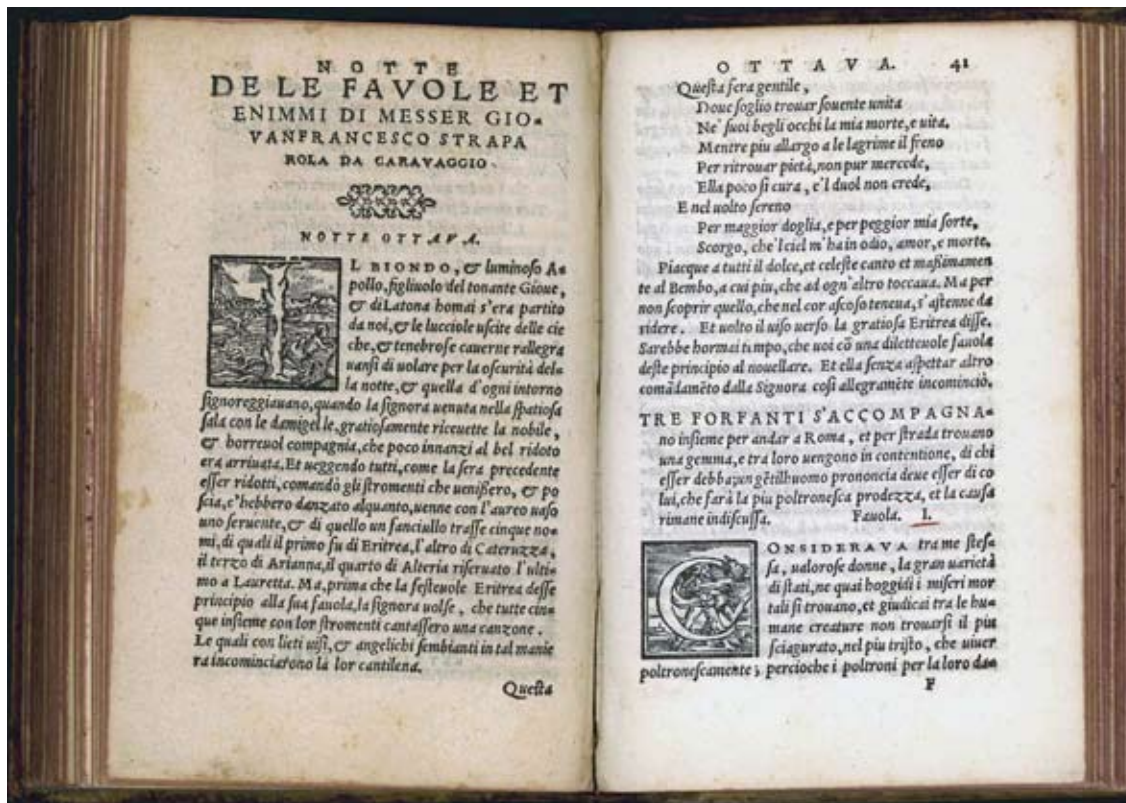
Modelled on Boccaccio's *Decameron*, *Le piacevoli notti* (The Facetious Nights) set 75 stories, drawn from many sources, within a frame. Each one is told on successive night by a party of men and women who met and remained on the island of Murano, near Venice, for 13 consecutive nights.

The two volumes contain the first known written versions of many fairy and folk-tales,

among them “Beauty and the Beast”, “Puss in Boots” (here known as Costantino Fortunato), “The Pig King”, “Biancabella and the Snake”, “Guerrino and the Savage Man” (the oldest known variant of Iron John, also known as Der Eisenhans), “Fortunio” (the earliest European appearance of a story about killing or injuring someone while attempting to shoo away a fly), etc., introducing them for the first time into European literature.

“It is undoubtedly due to Boccaccio’s example and the great interest in the *novella* that Giovan Francesco Straparola came to publish his collection in two volumes. Straparola is a fascinating figure because he was the first European writer to include fairy tales in his collection of *novelle*, and because we know next to nothing about him... The allure of his work can be attributed to several factors: his use of erotic and obscene riddles, his mastery of polite Italian used by the narrators in the frame narrative, his introduction of plain earthy language into the stories, the critical view of the power struggles in Italian society and lack of moralistic preaching, his inclusion of fourteen unusual fairy tales in his collection, and his interest in magic, unpredictable events, duplicity, and the supernatural... In the opening of the book, which sets the frame for all the *favole*, Straparola depicts how Ottaviano Maria Sforza, the bishop-elect of Lodi (most likely the real Sforza, who died in 1540), was forced to leave Milan because of political plots against him. He takes his daughter, Signora Lucretia, a widow, with him, and since her husband

had died in 1523, it can be assumed that the setting for the *Nights* is approximately sometime between 1523 and 1540. The bishop and her daughter flee first to Lodi, then to Venice, and finally settle on the island of Murano. They gather a small group of congenial people around them: ten gracious lady, two matronly women, and four educated and distinguished gentlemen. Since it is the time of Carnival, Lucretia proposes that the company take turns telling stories during the two weeks before Lent, and consequently, there are thirteen nights in which stories are told, amounting to seventy-five in all. As was generally the case in upper-class circles, a formal social ritual is followed. Each night there is a dance by the young ladies. Then Lucretia draws the names of five ladies from a vase, and those five ladies are to tell the tales that evening. But before the storytelling, one of the men must sing a song, and after the song a lady tells a tale followed by a riddle in verse. Most of the riddles are examples of the double entendre and have strong sexual connotations, especially those told by the men. The object is to discuss erotic subjects in a highly re-



finned manner. During the course of the thirteen nights, the men are invited every now and then to replace a woman and tell a tale. In addition, Lucretia herself tells two tales... The stories created by Straparola are literary fairy tales, revised oral tales, anecdotes, erotic tales, buffo tales of popular Italian life, didactic tales, fables, and tales based on writers who preceded him such as Boccaccio, Franco Sacchetti, Ser Giovanni Fiorentino, Giovanni Sercambi, and others. In the fairy tales, as well as in most of the other narratives, Straparola focuses on power and fortune. Without luck (magic, fairies, miracles), the hero cannot succeed in his mission, and without knowing how to use the power of magic or taking advantage of a fortuitous event or gift, the hero cannot succeed. Though wicked people are punished, it is clear that moral standards are set only by the people in power... If Straparola did indeed spend most of his life in Venice, it would not be by chance that the tales that he read and heard came to this port city from far and wide. Venice was a thriving and wealthy city in the sixteenth century, and Straparola would have had contact with foreigners from all over Italy, Europe, and the Orient. Or he would have had news about them. This real ‘news’ formed the basis of the *fiabe* (fairy tales) in his collection, and it is a collection that also traveled far and wide” (J. Zipes, *Cross-Cultural Connections*, in: “The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm”, New York-London, 2001, pp. 852-854).

“La critica ha sempre considerato *Le piacevoli notti* un *unicum* nel panorama novellistico rinascimentale, perché in esse si attua diffusamente la volontà e si esercita concretamente lo sforzo di dare

forma letteraria alla fiaba popolare, trasfigurandola artisticamente secondo gli schemi e i moduli tradizionali della novella decameroniana... L'intuizione delle potenzialità narrative del materiale fiabesco non consentì [tuttavia] allo Straparola di portare fino in fondo il suo progetto innovativo imponendo la fiaba come espressione letteraria alternativa, e dunque l'eruzione di questa materia, fluida e magmatica, viene subito canalizzata all'interno della tradizione decameroniana attraverso la presenza di una cornice in cui si innestano le diverse ‘favole’. Lo scrittore avverte immediatamente l'urgenza di definire le coordinate spazio-temporali dell'operazione narrativa: rimanda alla tradizione del realismo borghese l'incipit della cornice con la presenza di personaggi storici come Ottaviano Maria Sforza, vescovo di Lodi, costretto a riparare a Venezia, e di sua figlia Lucrezia Sforza Gonzaga, moglie di Giovan Francesco Gonzaga...; e inoltre, sembra storicamente plausibile l'accoglienza benevola riservata ai due illustri esuli dal mercante trevigiano Ferrier Beltramo...; e soprattutto la scelta di



un palazzo di Murano come residenza, non certamente casuale se si pensa che l'isola era il luogo preferito della nobiltà veneta che vi faceva dimora alcuni mesi all'anno... Una stessa logica presiede alla scelta dei membri della brigata che si raduna attorno a Lucrezia Sforza: alle dieci damigelle, descritte tanto convenzionalmente da risultare generiche e difficilmente individuabili, si affiancano nomi più o meno altisonanti della politica e della cultura veneziana del pieno Cinquecento, da Pietro Bembo a Bernardo Cappello, da Antonio Molino a Benedetto Trevigiano, da Giambattista Casali a Evangelista Cittadini... La debolezza dell'impianto strutturale della cornice, tanto che consentì come si è già detto facili cambiamenti da parte degli editori, è poi dovuta al fatto che manca qualsiasi indicazione sulla distribuzione delle singole narrazioni nell'ambito delle notti. Ogni notte si raccontano cinque novelle, tranne l'ultima (la XIII), in cui sono narrate tredici novelle. In questa debole impalcatura non esiste nessun criterio, tematico o strutturale... che accorpi le varie favole... In questo impianto strutturale aperto, che può facilmente sopportare forze di dilatazione o di contrazione [nelle differenti edizioni], si inseriscono forme narrative diverse, difficilmente riconducibili a un unico comune denominatore... Accanto alla fiabe di magia, che costituiscono il nucleo più compatto delle *Piacevoli notti*, esistono altri testi più vicini al tipo di novella tradizionale, vicende esemplari, novelle erotiche, racconti di beffe, ma anche in queste narrazioni si può rilevare un ibridismo di fondo: la forma della novella tradizionale il più delle volte rinnovata secondo una logica narrativa riconducibile alla fiaba di magia... Un altro consistente nucleo della raccolta è costituito da ventitré traduzioni delle *Novellae* latine di Girolamo Morlini, tutte inserite nel secondo volume delle *Piacevoli notti*... Attraverso la sua parziale traduzione, Straparola conferisce un certo successo editoriale a un testo allora di fatto semi-sconosciuto e semi-clandestino, visto che la *princeps* napoletana del 1520 ad opera del francese Sallo non ebbe seguito e ufficialmente risultò negletta... Il multiforme sistema narrativo che compone le *Piacevoli notti* è arricchito, infine, da due novelle in dialetto, la V3 in bergamasco e la V4 in pavano. La scelta di inserire questi due testi conferma il progetto vario e plurimembre dello scrittore e soprattutto la sua ricettività verso un settore letterario ben vivo e fecondo nella Venezia del suo tempo” (D. Pirovano, *Introduzione*, in: G.F. Straparola, “Le piacevoli notti”, Rome, 2000, I, pp. XV-XVII, XIX-XX, XXX, XXXII-XXXIII and XXXV).

Almost nothing is known about the life of Giovanni Francesco Straparola. Even the name Straparola, which literally means babblers, seems to be a pen name, although the author is recorded under this name also in the only surviving official document related to him. Born in Caravaggio, he probably moved to Venice around 1508 when he published his collection of poems (*Opera nuova*). He seems to have spent the rest of his life in Venice. The date of his death, set by someone around 1557, is unknown as well as that of his birth. He has been termed the progenitor of the literary form of the fairy tale in Europe. Specialists of the genre, like Charles Perrault and the Brothers Grimm, as well as playwrights like Shakespeare and Molière, borrowed many stories from Straparola (cf. W. G. Waters, *The Mysterious Giovan Francesco Straparola*, in: “The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm”, J. Zipes, ed., New York-London, 2001, pp. 869-879).

Edit 16, CNCE 58953; G. Passano, *I novellieri italiani in prosa*, Torino, 1878, p. 578; B. Gamba, *Delle novelle italiane in prosa*, Firenze, 1835, p. 162. € 3.900,00

18) **VASOLI, Venturino** (fl. mid 16th cent.). *Venturini Vasolli Fivizanensis poetae Amoenissimum musarum viridarium*. Pavia, Francesco Moscheni, 1553.

4to; contemporary limp vellum (small defects on the spine), traces of ties; 52 leaves. Woodcut with Saint Mark's lion on the title-page. Italic type. On the first two free endpapers we find five short Latin compositions of a few lines each, all dedicated to "P.D. Caesium Proleg. Bononiae Card. futur.", i.e. Pierdonato Cesi (1521-1586), who studied law at Ferrara, Perugia, and Bologna (under Andrea Alciati), was domestic prelate of Pope Paul III, in 1546 was elected administrator of the diocese of Narni, in 1547 participated in the Council of Trent, in 1556 became governor of Romagna, from 1560 to 1563 vice-legate of Bologna, in 1563 governor of Civitavecchia, in 1554 governor of Bologna, in 1570 received the red hat, and between 1580 and 1584 was appointed again legate of Bologna. At the bottom of the last composition is found the inscription "Bononiae M.D.LXIII Musis faventib.": what would prove, should the compositions really be in Vasoli's hand, that he was still alive, staying in Bologna, at that date (1563). Some very light browning, but a genuine and attractive copy in its original binding.



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

Little is known about the life of Venturino Vasoli. He was born in Fivizzano (Massa Carrara) and lectured rhetorics at the University of Pavia around 1549. He was the author of several neo-Latin verse collections, grammars and speeches, among them: *Epigrammatum sylva*, Pavia, 1540; *Opus de arte grammatica*, Pavia, 1540; *Oratio de haereditate liberis a parentibus reliquenda*, Genua, 1545; *Exercitationes poeticae*, Pavia, 1553; *Oratio de pietate*, Milan, 1559; *De libertate oratio*, Milan, 1560 (cf. E. Gerini, *Memorie storiche d'illustri scrittori e di uomini insigni dell'antica e moderna Lunigiana*, Massa, 1829, II, pp. 142-143).

Venturini vasolli, fiiuze non. poete
Carmen.
Ad P^m arq. Ill. ustris. Proleg. Bo-
nonie .p. D. Casium Cord. Futur.
Quid scriba de te: nil scriba: qd uetat: equor
Virtutu petri scribere quis poterit:
Inclyta magnanimitu uirtus te ad sidera tollit
Quis negat: es dignus tegmine purpureo.
Ad Eundem patrie Gloria.
Te uiuo, uiuet pietas iam semp in Orbe:
Te uiuo patrie gloria prisca redit.
Fama etenim, nomenq tuu p secula uiuent,
Dum stabit Tellus: du maris unda fluet.
Ad Eundem humane sapientie
Oraculum Terre stre.
Equis erit presul, q det pro carmine numos:
petrum si tollas, tota Minerua perit.
Ad Eundem undecunq Principe Excell^{mo}
O' Vos pierides diue, Chariterq benigne:
Surgite, me et tanto concoliate Viro.

Ad Eundem P. D. Casium,
Virtutu uiua imaginē, et viroz
sapientu Exemplar clariss.
Itala terra sonat, sonat ether, totus et orbis
Principe te tanto, quem genuere poli.
Iam te nos diuum sobole, iam petre fatemur:
Coeleste ingenium nouimus esse tibi.
Iam nemus, et sylue reboant te, et magn' olymp^{us}
Cestit, cui simile secula nulla dabunt.

Bononiae M. D. Lxiiij.
Musis fauentib.

Edit 16, CNCE31329; Biblioteca Nazionale Braidense, *Le edizioni del XVI secolo*, Milan, 1981, I, p. 142, no. 595; Biblioteca Trivulziana, *Le cinquecentine della Biblioteca Trivulziana*, G. Bologna, ed., Milan, 1966, II, p. 150, no. 340; A. Quondam, *Forma del vivere: l'etica del gentiluomo e i moralisti italiani*, Bologna, 2010, p. 242.

€ 1.500,00

19) **VENATORIUS, Thomas** (Gechauff, ca. 1488-1551). *Draco mysticus, sive venatio. Authore Thoma Venatorio.* [Nürnberg, Johann Petreius], September 1530.

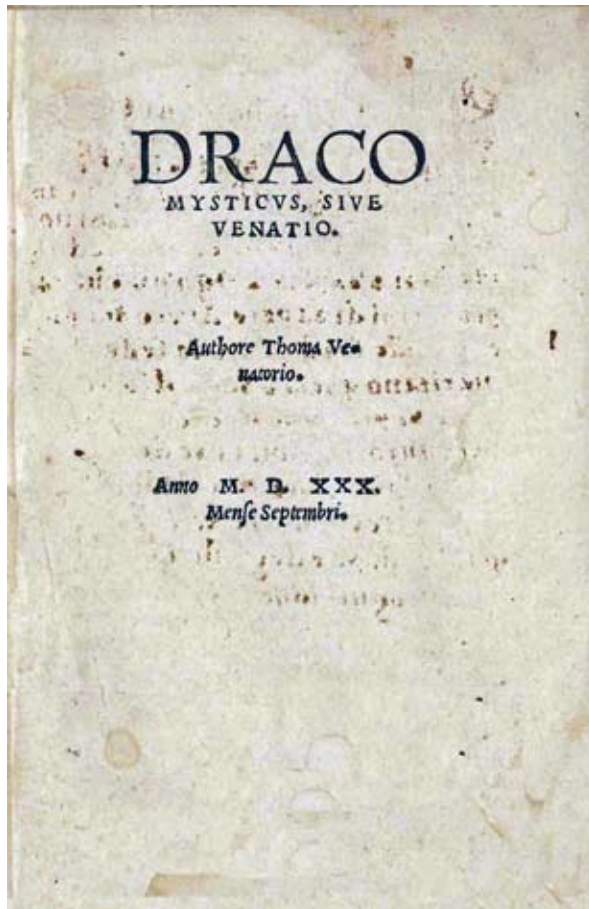
8vo; modern boards; 13, (3 blank) ll. A good copy belonged to Leo Olschki (cf. cat. *Néolatins*, 1929, no. 12443), F. de Mattia, and Gino Sabbatini (pastedowns on the front fly-leaves).

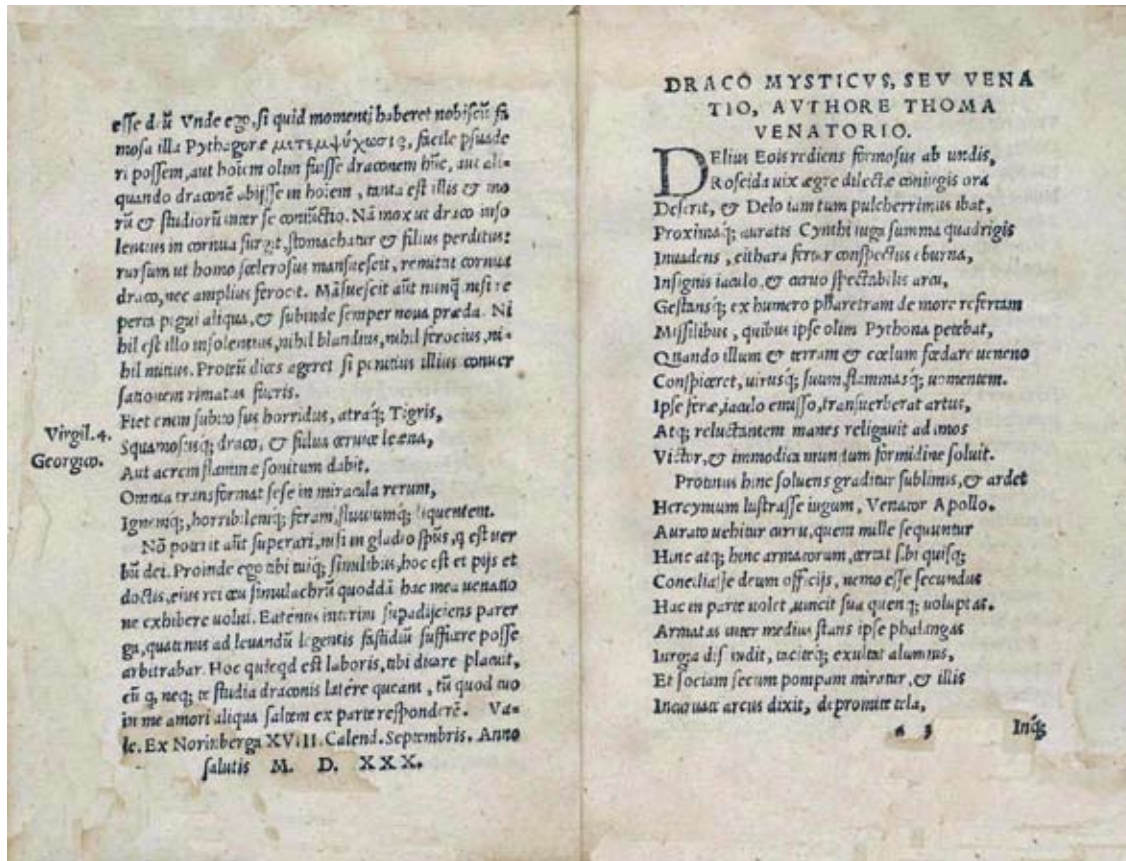
RARE FIRST EDITION of this remarkable poem in hexameters, written in a stylish Latin. In the dedication to Adam Weiss, pastor at Crelssheim (perhaps the current Crailsheim), dated Nuremberg, August 15, 1530, the author quotes John the Evangelist and Paul of Tarsus about the Dragon of the *Apocalypse*, defined as the lost child and the furious opponent of God, to the point that he dares to sit in the Temple of the Lord feigning to be God himself.

The text of the poem begins with Apollo, called *Venator* with reference to the mythological episode in which Apollo slays the female dragon-serpent, called Python, which was the guardian of the oracle at Delphi before it became the god's sanctuary. The author constructs in fact the poem around the allegory of the hunt. His own Latin name, Venatorius, clearly alludes to this activity. He takes into account one by one the major pagan gods, describing briefly their characteristics and deeds, but when Christ, presented allegorically as a hunter of pagan superstitions, comes, despite Jupiter convenes a council of the gods to counteract Christ's action, for them it is too late: the "Venatio Christiana" win in the end and "Christus consilia impiorum deorum dissipat et venatores verbi sancti ut fortiter agant, istigat".

The author then describes, with considerable expressive power, actions of hunting carried out by other Christian "venatores", such as Melanchthon, Luther ("A Marte Martinus descendit"), Georg Spalatinus, Georg Agricola, Eobanus Hessus and other wise men. But it is only when Venatorius praises Luther's warrior *virtus*, that he introduces the figure of the Beast of the Apocalypse. Luther is located in Rome near the banks of the Tiber and sees a venerable-looking old man, to whom he asks if he ever heard about a monster that is dwelling in the city for a long time. The old man replied in the affirmative, saying that he saw him spread a deadly poison in the town. Then follows a list with the names that are given to the Beast in the Scriptures, among them also the *Meretrix*, because the dragon is able to change sex. The identification of the Beast of the Apocalypse with the Church of Rome appears clear at this point, even if not explicitly expressed.

Thomas Venatorius was born around 1488 in Nürnberg and appeared to have received an hu-





manistic education in Italy. In 1520 he was ordered priest (*Frühmesser*) in Kornburg, a small market town in the bishopric of Eichstätt. In 1522 he was appointed preacher at the hospital of the Holy Ghost in Nürnberg. By this time he had already established a good reputation in humanist circles and was considered as a follower of Luther and Reuchlin. In 1523 the papal legate Francesco Chierigati requested the extradition to Rome of him and another protestant preacher, Andreas Osiander. The council of Nürnberg decided to protect both of them and asked their advice in drafting the city reform program. From 1533 to his retirement in 1547 Venatorius was the minister of the Jacobskirche and from 1534 school inspector. He died in his native town in February 1551.

Venatorius was active both as an editor and an author. After the death of his friend W. Pirckheimer, he was entrusted with his papers and in 1532 published the latter's translation of Xenophon's *Hellenica*. Venatorius most important theological work is *De virtute christiana libri tres* (Nürnberg, 1529). He was also a friend of Eobanus Hessus and Albrecht Dürer and some of his works received the praise of Martin Luther. As an editor he published, among other things, a very

important edition in Greek and Latin of Archimedes' *Opera* (Basel, 1544) (cf. Th. Kolde, *Thomas Venatorius, sein Leben und seine literarische Tätigkeit*, in: "Beiträge zur bayerischen Kirchengeschichte", XIII, 1907, pp. 97-121 and 157-195; and also P.G. Bietenholz, *Contemporaries of Erasmus*, Toronto-Buffalo-New York, 1987, III, pp. 382-383).

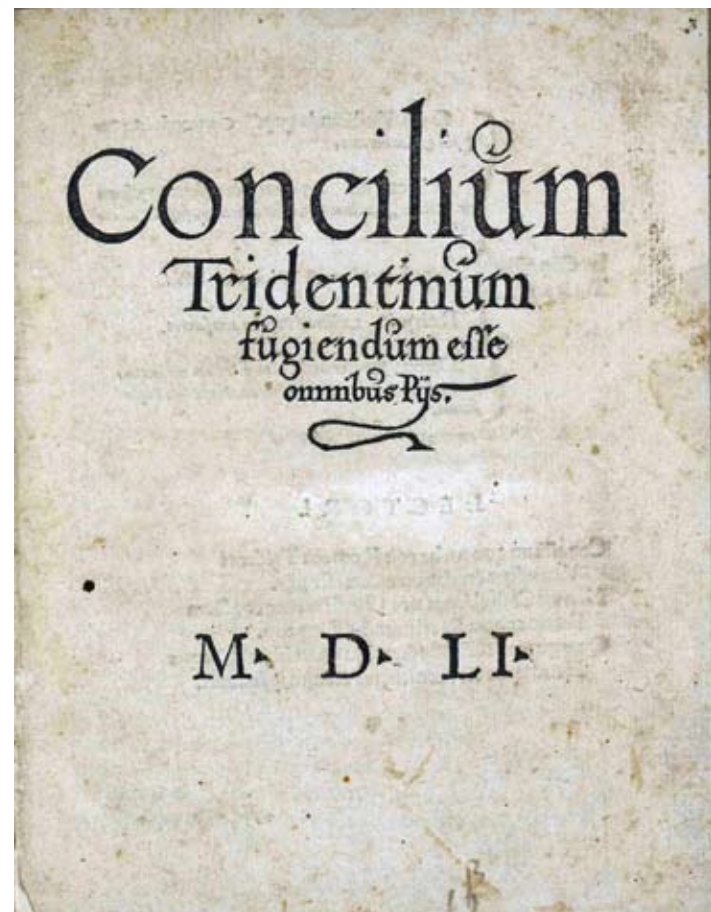
VD 16, G-611 (2 copies located in Mainz and Vienna); Knaake, III, no. 1071; Panzer, IX, 548, 279b; J.M. de Bujanda, *Index des livres interdits, IV, Index de l'Inquisition portugaise 1547, 1551, 1561, 1564, 1581*, Sherbrooke-Genève, 1995, p. 329, no. 429 (other two copies in Cambridge MA and Rome). € 1.500,00

20) [VERGERIO, Pier Paolo (1498-1565)]. *Concilium Tridentinum fugiendum esse omnibus Pijs.* [Bern, Matthias Apiarius], 1551.

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

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

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

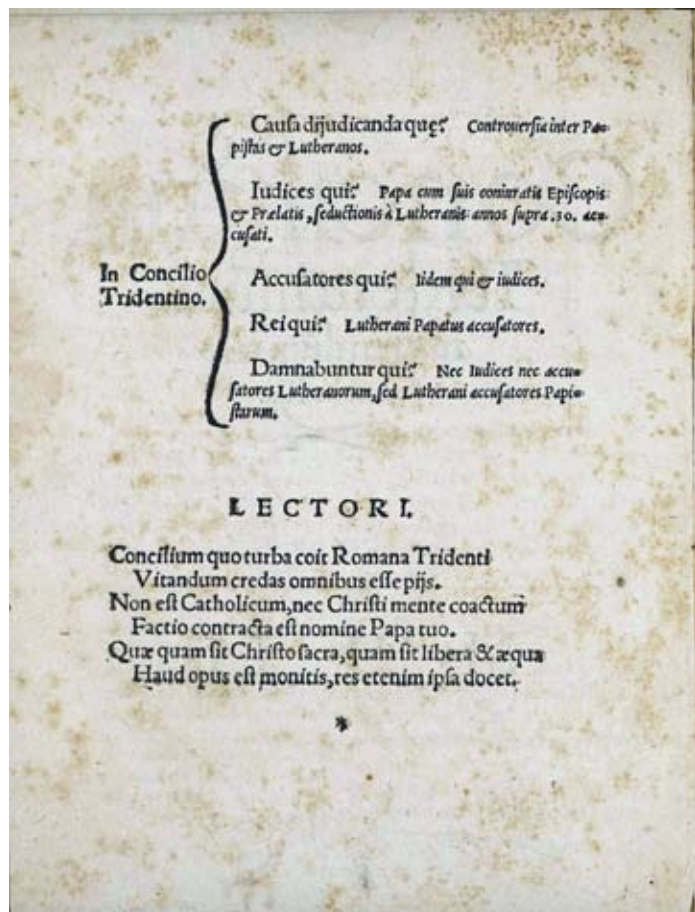


“La violenta campagna che questi [Vergerio] scatenò contro Roma e contro la seconda fase del Tridentino, traeva origine dall'intensità emotiva, religiosa con cui si era dedicato nei tre lustri precedenti alla causa conciliare e dalla profonda disillusione che ne era scaturita. Vergerio si era infatti contraddistinto tra la metà degli anni trenta e gli anni quaranta per un'instancabile attività diplomatica al servizio della prospettiva conciliare... Dopo la profonda delusione che accompagnò lo svolgimento della prima fase tridentina, e la rottura con la Santa Sede che accompagnò la sua fuga dall'Italia, Vergerio, ancora nell'estate 1549, rimaneva pieno di speranza in “un buon concilio libero e cristiano”. [Tuttavia] la mancata elezione del Pole al soglio pontificio e quella in sua vece di Giovanni Maria Del Monte (Giulio III), ma soprattutto l'accordo che questi raggiunse con l'imperatore in vista di una ripresa del concilio di Trento, gli procurarono l'ennesima delusione. La sistematica disattesa di tutte le rivendicazioni dei protestanti tedeschi non fece che confermare ai suoi occhi l'attitudine manifestata dal Del Monte durante l'attività di legato conciliare nella prima fase dell'assise... Vergerio rimaneva sempre convinto della necessità di una grande riunione di prelati e di rappresentanti di principi e Stati per risolvere i problemi della cristianità. Ma da quel momento in avanti tutta la sua polemica sarebbe stata incentrata sulla contrapposizione tra un concilio libero, quale quello che lui auspicava, e la riunione convocata nel maggio 1551 dal pontefice... Quando la convocazione era stata ufficializzata con la *Bulla reductionis* di Giulio III (emanata il 14 novembre 1550), Vergerio aveva tentato di convincere il maggior numero possibile di vescovi a seguire l'esempio dei vescovi francesi, disertando l'assise. Pub-

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

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

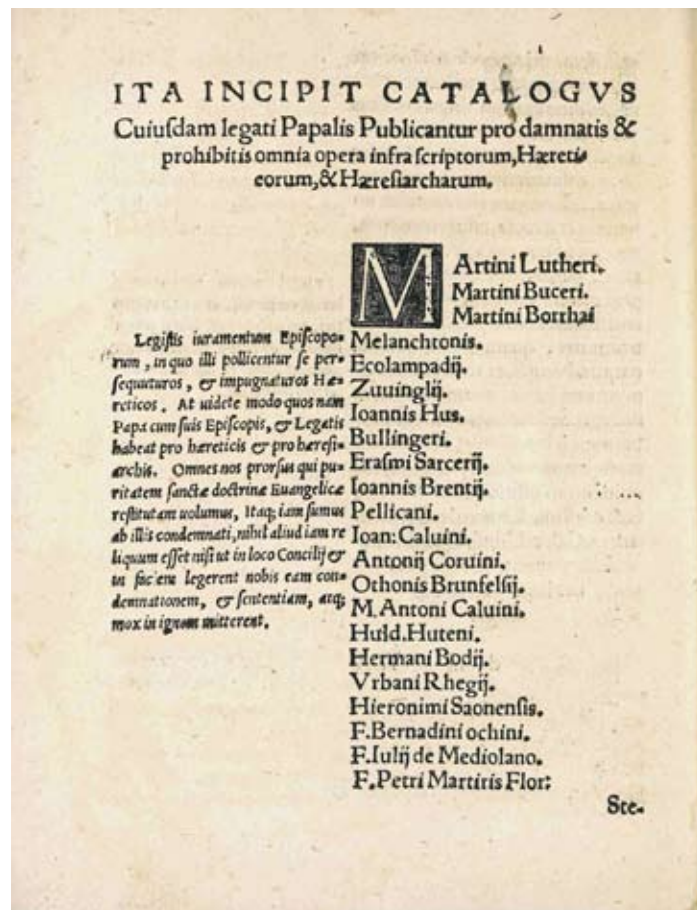
The work consists of several parts. The first contains a copy of the papal bull of convocation of the council accompanied by the commentary, printed alongside in italics, by the same Vergerio. Then are two letters of Emperor Charles V, also commented by Vergerio, regarding the participation in the Council of representatives of protestant faith: both are dated Augsburg, March 23, 1551. After two excerpts from the *Liber Rituum ecclesiasticorum* of Leo X and the *Formula iuramenti* of the bishops, Vergerio reports a text that states that the imperial safe-conduct does not prevent those who carry it from being judged for heresy by the Roman authorities. In this regard, follows a letter of Poggio Bracciolini to Leonardo Aretino about the terrible death of Jan Hus at the Council of Constance in 1415. The book



finally closes with the catalog, prepared by the papal legate Giovanni della Casa in 1549, of the heretics whose works are to be condemned and prohibited (in the list appear the names of Luther, Melanchthon, Bucer, Oecolampadius, Zwingli, Calvin, Ochino, Hutten, Peter Martyr, Dolet, Marot, Bibliander, Farel, Viret, etc.), and with two excerpts from a work by Girolamo Muzio against the Germanic nation.

Pier Paolo Vergerio was born in Capodistria, a few miles south of Trieste on the Istrian peninsula, which then was subject to the republic of Venice. Hed was the son of a local notable and the descendant of the renowned humanist Pier Paolo Vergerio the Elder. He obtained a solid education in his hometown before enrolling at the University of Padua, where he earned a degree in civil law in 1524. He cultivated humanist pursuits in the local circles and his first work, the dialogue *De republica Veneta* (1526), in which Pietro Bembo and Niccolò Leonico Tommeo are the interlocutors, provide evidence of his literary talent. Sponsored by his brother Aurelio, Vergerio entered papal service in 1532. Clement VII immediately put him to work as a diplomat, sending him first to Venice to promote a ligue against the Turks and then to central Europe as nuncio to Emperor Charles V's brother Ferdinand. Here Vergerio received his first exposure to current political and religious problems. His

initial reaction to the Reformation was visceral repugnance and alarm about the imminent threat of this penetrating Italy. Early in 1535, Paul III summoned him to Rome and gave him a new mandate: to assess support in central Europe for the convocation of an ecumenical council on which the Emperor was insisting. Vergerio crisscrossed the empire, visiting numerous Catholic and some Protestant principalities and cities. Most of those on whom he called, among them Luther (encountered unexpectedly at Wittenberg in November 1535), professed enthusiasm about the proposed council. But he gradually realized that for Paul III the project was merely a political ploy. He returned rather desillusioned to Italy in 1536, but confident that he would be appropriately rewarded for his services. But his nomination in May to the bishopric of Capodistria, a see with meager revenues further eroded by a pension payable to a papal favourite, disappointed him. Seeking a protector who could get his pension lifted, he accepted hispitality from various Italian princes and prelates, visited the courts of Francis I and Marguerite d'Angoulême, and attended the Worms-Regensburg colloquy (1540-1541). During these travels he also encountered the major exponents of the 'spiritual' (e.g. Pietro Carnesecchi, Bernardino Ochino, Reginald Pole, Marcantonio Flaminio, Renée of France and Vittoria Colonna), all of whom were proponents of renewal within the church inspired by the concept of justification by faith alone through grace. In summer 1541 settled in his bishopric of Capodistria, taking the holy orders and beginning to implement his new convictions about reform. His vigourous efforts to root out abuses in the church aroused strong opposition. Soon suspicion was awakened such that on December 13, 1544, a denunciation of Vergerio was lodged with the Venetian Inquisition. Although, after due examina-



tion, Vergerio was released, Cardinal Marcello Cervini, later Pope Marcellus II, took advantage of the fact that Vergerio was not yet formally absolved to prevent his participation in the council for which he had labored so many years. He then began a publishing activity which turned more and more against the Roman Catholic Church. In connection with the painful case of Francesco Spiera (a lawyer, who had been forced to abjure and who died on December 27, 1549), Vergerio directed a sharp reply to the bishop of Padua.

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

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



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