

List 6-2013

1) **AGRIPPA, Camillo** (d. 1595 ca.). *La virtu... Dialogo sopra la dichiarazione de la causa de' Moti, tolti da le parole scritte nel Dialogo de' Venti*. Roma, Stefano Paolini, 1598.

4to; modern paperboards; 22, (2) pp. Clemens VIII's coat-of-arms on the title-page. Light marginal foxing, title-page a bit soiled, very slightly browned, but a good copy.

RARE FIRST EDITION, dedicated to Pope Clemens VIII, of this dialogue on the nature of motion which originates everything, including the winds, a topic that the author had already partially discussed in the *Dialogo sopra la generatione de venti, baleni, tuoni, fulgori, fiumi, laghi, valli, & montagne* (Rome, 1584). But while in the latter dialogue Camillo answers the questions posed by Tiberio, in *La virtu*, beside the author, the only other interlocutor is the Virtue of Cardinal Luigi d'Este who asks Camillo about the meaning of a sentence contained in the *Dialogo dei Venti*, which states that the motion that gives rise to the winds is the same motion that creates everything. At the end of the dialogue is a small treatise on the river Po and the remedies to contain its floods.

Although born in Milan, Camillo Agrippa spent most of his life in Rome. In 1583 he published his project for the transportation of the great Vatican obelisk which is today in Piazza San Pietro. But he was also involved in important idraulic works and devoted himself to the study of many fields, including mathematics, fencing (*Trattato di scientia d'arme*, Rome, 1553), military art (*Dialogo del modo di mettere in battaglia presto et con facilità il popolo di qual si voglia luogo*, Rome, 1585), astronomy (*Modo di comporre il moto della sfera*, Rome, 1575), physics (*Dialogo sopra la generatione de' venti, baleni, tuoni*, Rome, 1584), and navigation (*Nuove inventioni sopra il modo di navigare*, Rome, 1595). He probably died in Rome around 1595 (cf. *Dizionario Biografico degli Italiani*, I, 1960, G.L. Barni).

Edit 16, CNCE 540; P. Riccardi, *Biblioteca matematica italiana*, Modena, 1870, I, col. 11, no. 6.

€ 950,00



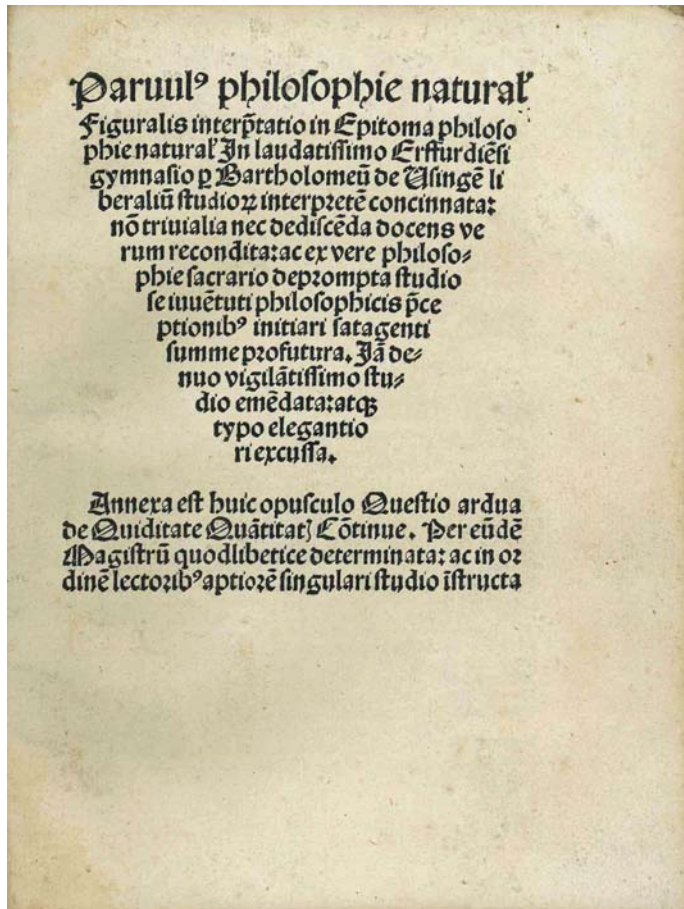
2) **ARNOLDI DE USINGEN, Bartholomaeus** (ca. 1465-1532). *Parvulus philosophiae naturalis Figuralis interpretatio in Epitoma philosophie naturalis in laudatissimo Erfurdiensi gymnasio per Barth. de Usingen liberalium studiorum concinnata... Annexa est huic opusculo Quaestio ardua de Quiditate quantitatis continue*. Basel, Jakob Wolff, December 4, 1511.

4to; later half vellum; CXL [i.e. 130], (1 blank) ll. A⁸, B-C⁶, D⁴, E-G⁸, H¹²⁻¹, I⁶, K-S⁸, T⁴. In gathering H the last leaf (H12) is not present as in all copies (cf. Adams, U-91). With a large woodcut on leaf XLVIIIv. In the final index the page numbering has been added by a contemporary hand. A nice copy.

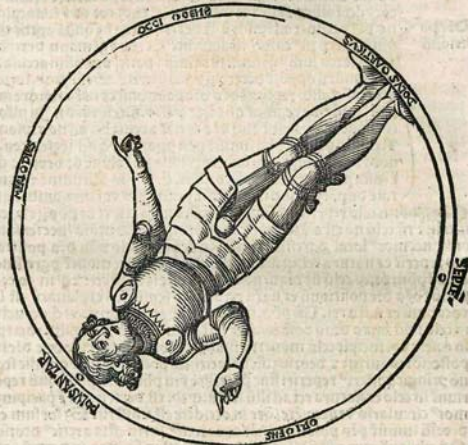
SECOND EDITION (first: Leipzig, 1499) of this compendium on natural philosophy intended to introduce students into the application of nominalistic criteria. The author of the text for which Arnoldi made his commentary was apparently not known to him. He has been identified as Peter of Dresden (Peter Gerticz), whose treatise with the same title, *Parvulus philosophiae naturalis*, was often used as teaching material in the city schools since the end of the fourteenth century. It was a concise exposition of the main contents of Aristotelian natural philosophy (cf. P. Kärkkäinen, *Psychology and the Soul in Late Medieval Erfurt*, in: "Vivarium", 47, 2009, p. 425; see also S. Lalla, *Secundum viam modernam. Ontologischer Nominalismus bei Bartholomäus von Usingen*, Würzburg, 2003, pp. 77-89).

The work contains overall 56 *Quaestiones*, each one beginning with 'Utrum', divided into two groups. At the end is furthermore printed the text of a quodlibet disputation which took place at Erfurt in 1497 and in which the leading teachers of the philosophy faculty, Jodocus Trutfetter and Bartholomaeus Arnoldi, determined the position with respect to certain questions in a programmatic manner, i.e. their explicit adherence to William Ockham's philosophy. It is here printed under the title *Questio annexa de Quiditate Quantitatis continue* (cf. S. Lalla, *op. cit.*, pp. 94-140).

Bartholomaeus Arnoldi (also called Usingen after his birthplace) began his studies at the University of Erfurt in 1484. He became a bachelor of arts in 1486 and master of arts in 1491. He taught philosophy at Erfurt for twenty-four years. In 1498, he became a member of the council of the faculty of arts and afterwards was active in several official positions. From 1501 to 1505, he was one of Luther's teachers in philosophy. During 1504 he was dean of



natura rei in celo penes tres dimensiones: q̄ sunt longitudo/ latitudo/ profunditas. Et dicitur celū esse longū a polo antarctico ad polū arcticū. Latū v̄o ab oriente in occidentē: et profundū a meridie in septentrionē. Et imaginant̄ Triantē gigantē marimū fm̄ antiquorū fabulas/ celū ne ruat sustinentē/ v̄t r̄ḡit p̄b̄o. ij. celi/ habere caput in polo antarctico/ q̄re ibi est sursum: et pedes in polo arctico/ quare ibi est deorsum: det̄ trā v̄o in orientē: et sinistra in occidentē: et facie v̄sua meridie: d̄orsū v̄o versus septentrionē/ v̄t facile conspiciat̄ in sequenti figuracione.



Hic est quartus motus in isto subiecto: de cui⁹ aptitudine est vt moueat̄: nō tamen est actu motum.

Et sic patet q̄ sicut motus est in tempore: ita et quies. Postq̄ auctores determinauit de motu: cōsequēter determinat̄ d̄ d̄ere q̄ ōm̄n̄is motus. Pro cuius definitōis intelligētia ac expōsitiōe notandū est/ q̄ quies cap̄it̄ dupliciter.

the faculty and joined the Augustinian hermits in 1512. Two years later he was promoted doctor of theology and became actively involved in the German Counter Reformation and in particular opposed the Wittenberg reformers. In 1522, he became archdeacon. He was forced to leave Erfurt during the Peasant's War in 1525 and ended up in Würzburg, where he stayed at the local Augustinian monastery. During his last years, Arnoldi followed the local bishop, Konrad von Thüngen, in visitations to the monasteries and even participated in the Diet of Augsburg in 1530, where he was appointed as a member of the commission to examine the Augsburg Confession and where he contributed to the writing of the Catholic Response. He died in Würzburg in 1532.

As a philosopher Arnoldi belonged to the via moderna school as did all his colleagues at the faculty of arts in Erfurt. They were committed to respect certain authoritative writers and to adopt some key doctrines. These authorities included, above all, Jean Buridan and William of Ockham, but also such authors as Gregory of Rimini, Peter of Ailly, and Gabriel Biel. These doctrines included, among others, the use of the principle of parsimony, a moderate nominalist view of universals, and the denial of a real distinction between the powers of the soul as well as between the entities denoted by the Aristotelian categories other than substance and quality (cf. R. Bäumer, *Bartholomäus von Usingen OESA*, in: "Katholische Theologen der Reformationszeit", E. Iserloh, ed., Münster, 1985, II, pp. 27-37; and S. Lalla, *op. cit.*, pp. 15-22).

Index Aureliensis, 108.934; VD 16, P-813; Adams, U-91; E. Kleineidam, *Universitas studii Erfordiensis. Überblick über die Geschichte der Universität Erfurt im Mittelalter, 1392-*

1521, Leipzig, 1992, p. 301; S. Lalla, *op. cit.*, p. 403; C.H. Lohr, *Latin Aristotle Commentaries (II) Renaissance Authors*, Florence, 1988, pp. 20-21.

€ 1.800,00

3) **BARBARO, Francesco** (1390-1454). *De re uxoria libelli duo*. Paris, Josse Bade, June 2, 1514.

4to. XXXIII, (1 blank) ll. With the printer's device on the title-page. Vellum, contemporary panels with blindstamped center-piece and the date 1513 (probably added later), marbled endpapers, upper margin cut a bit short, occasionally touching the running title, otherwise a fine copy ruled throughout and with the large woodcut initials colored in red, blue, green, and gold.

REISSUE OF THE FIRST EDITION (October 7, 1513), with the same collation, in which just the subscription on the bottom of the last leaf was changed. It was edited by the French juriconsult André Tiraqueau (1488-1558), then newly married to Marie Cailler, as can be read in his dedication to his father-in-law Arthur Cailler. Tiraqueau had published in 1513 *De legibus connubialibus*, in which he exhibited an alternate definition of the legal framework of marriage, based on a different perspective than that proposed by Barbaro.

The *De re uxoria* became the most influential Renaissance treatise on marriage and the legal status of woman (it was in fact reprinted numerous times and translated into English, French, German, and Italian). But it was more than simply instructions to wives on their personal and domestic obligations. Barbaro wanted to extol the family as the basis for the aristocratic polity of his native Venice. Although written for an aristocratic Florentine friend, the tract provides a fine insight into the values of the Venetian ruling class. In Book I Barbaro discusses two key topics: the nature of marriage and the choice of a wife; in Book II, the duties of a wife toward her husband, household, and children. The two principal wifely duties are seen in the management of the household and rearing of children. In these spheres Barbaro permitted considerably responsibility. Domestic cares included the training and overseeing of the servants and the provisioning and daily management of the household. But the rearing, nursing, and training of children were viewed as even more important duties.

“With his emphasis in the *De re uxoria* on the family as the basic unit of state and society, and on the duties of wives in this context, Barbaro created a new literary genre. Aided by his studies of works from Greek antiquity on similar themes, Barbaro gave the conventional treatise on family life a new twist. He was to be followed by such famous works as Leon Battista Alberti's *Della familia* and Vegio's treatise on the education of children, as well as several tracts on matrimony by humanist friends, including Guiniforte Barzizza, Poggio Bracciolini, and Giovanni Antonio Campano. But the *De re uxoria* stands as a pioneering work on the subject of love, mar-





riage, and family among the aristocratic classes of Europe in the early modern period” (B.G. Kohl & R.G. Witt., ed., *The Earthly Republic. Italian Humanists on Government and Society*, Manchester, 1978, pp. 186-187).

Francesco Barbaro, born into a long-established, wealthy Venetian noble family, was raised after his father’s premature death by his widowed mother and later in the household of his elder brother Zaccaria. The young Barbaro studied Latin literature and rhetoric under Giovanni Conversini and Gasparino Barzizza. In 1498 he followed his teacher to the University of Padua, where he received his doctorate in arts in 1412. In Padua he also met the learned Venetian Zaccaria Trevisan, who instructed him in the rudiments of Greek and provided him with a fine model of the humanist-statesman. Barbaro never forgot his debt to Trevisan, which he acknowledged several times in the *De re uxoria*. Back in Venice he came under the spell of Guarino da Verona, bringing him into his own household. During a stay in Florence he developed a close friendship with his fellow aristocrat Lorenzo de’ Medici and met other Florentine literati as Leonardo Bruni, Poggio Bracciolini, Ambrogio Traversari, etc. It was also in Florence that Barbaro conceived of composing the *De re uxoria* to celebrate the approaching marriage of Lorenzo and Ginevra Cavalcanti. Although his treatise and his literary skills were greatly praised by his teacher Guarino and other humanist friends as Poggio Bracciolini and Pier Paolo Vergerio, Barbaro did not continue his humanist writings. In 1419 he married the young Venetian noblewoman Maria Loredan and began his career as a Venetian statesman with his election to membership in the Senate at the exceptionally early age of twenty-nine (cf. P. Gothein, *Francesco Barbaro. Frühhumanismus und Staatskunst in Venedig*, Berlin, 1932, pp. 63-71).

Index Aureliensis, 112.869; Ph. Renouard, *Bibliographie des impressions et des oeuvres de Josse Badius Ascensius*, Paris, 1908, II, p. 144, no. 2; G. Müller, *Bildung und Erziehung im Humanismus der italienischen Renaissance*, Wiesbaden, 1969, pp. 165 and 186; R. Kelso, *Doctrine for the Lady of the Renaissance*, Urbana, IL, 1956, p. 333, no. 65.

€ 2.200,00

LAVINIA FONTANA

4) [BELTRAMI, Fabrizio (fl. 2nd half of the 16th cent.)]. *Alla ill.^{ma} et ecc.^{ma} sig.^{ra} la sig. Flavia Peretti Orsina. Dell'eccellenza della donna, discorso di Hercole Filogenio* [i.e. **Ercole Marescotti** (d. 1621)]. Fermo, Sertorio Monti, 1589.

8vo; 17th century paperboards with ink title on spine; (16), 271, (1) pp. On the title-page woodcut coat-of-arms of the Orsini family. Text within woodcut frame. A fine copy.

RARE FIRST EDITION of this work which is generally attributed to the Bolognese canon Ercole Marescotti, whose name is in the majority of the copies disguised under the pseudonym of Ercole Filogenio (although some copies do bear the real name on the title-page).

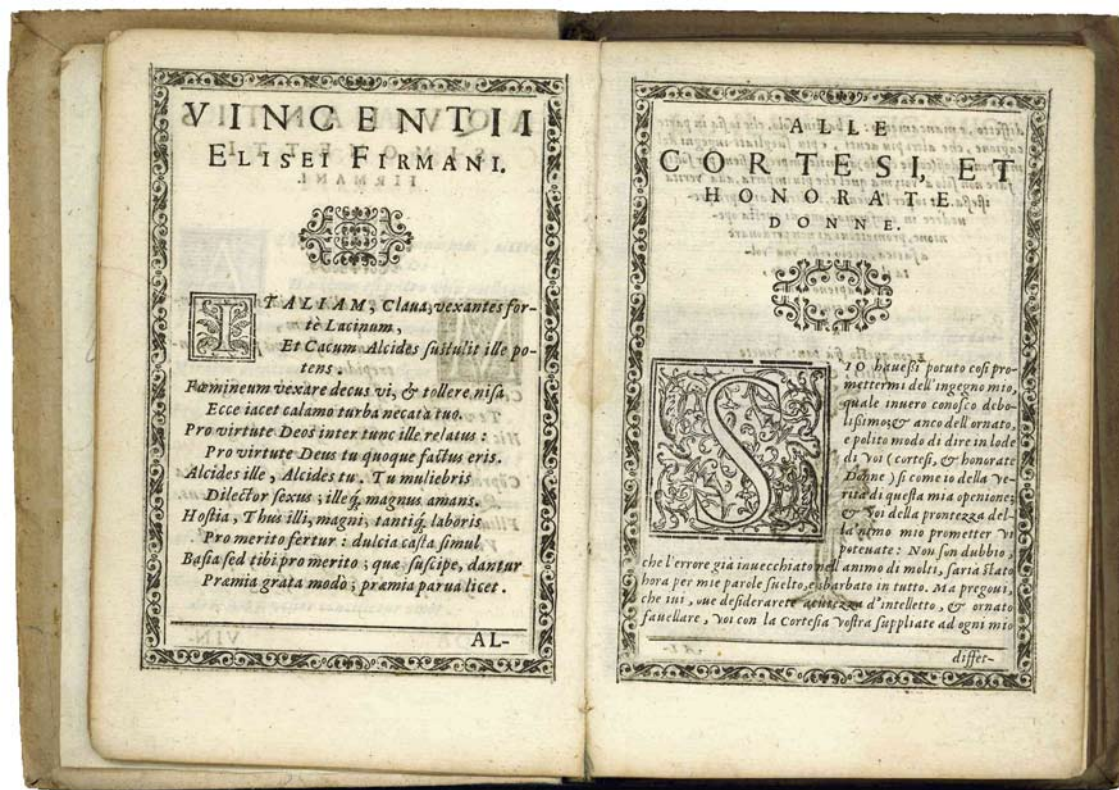
Recently the authorship of the work however has been correctly given to Fabrizio Beltrami, who in a letter to Belisario Bulgarini, dated February 25, 1594, states: “Col mezzo d’un giovane della Ciaia, il quale si ritrova in Bologna in casa dell’ec.mo s.re Spannocchi mando a V.S. il libro dell’eccellenza della donna poco eccellentemente trattata; prima perché, com’ella sa, fu opera de’ miei anni più giovenili, quando appena havevo salutato dalla porta la filosofia, senza ‘l possesso della quale si può difficilmente spiegare i suoi concetti in carta; poi fu anco donata a giovenetto professor delle leggi, il quale per mostrare che da lui fusse nato il parto, andò inserendo molte cose legali, aggiungendo e sminuendo secondo che a lui piacque, senza darmene conto nessuno se non doppo che fu stampata in Fermo...”.

Moreover in the Bulgarini’s copy of the book, the latter’s ownership inscription says: “Donò il p[re]sente libro à me Bellisario Bulgarini l’Eccell.te Sig.r Fabbrizio Beltrami Cetonese Autor vero di esso, ancorch[e] sotto altro nome sia stampato. Lode à Dio sempre” (BC, Siena, VII.I.2, l. R8v) (cf. D. Danesi, *Cento anni di libri: la biblioteca di Bellisario Bulgarini e della sua famiglia, circa 1560-1660*, Firenze, 2013, p. 73, no. 137).

The volume opens with a dedication by Marescotti to Flavia Peretti Orsini, dated Bologna, July 26, 1589, to which follow some laudatory verses by various authors. At the end (pp. 245-271) is a collection of poems, supposedly by Marescotti himself, in praise of many noble women of the time.

“A typical product of the age is Hercole Filogenio [Ercole Marescotti]’s *Dell’eccellenza delle donne*, published in Fermo in 1589. The work rehearses the by now familiar philosophical arguments for women’s dignity, scrupulously citing philosophical loci in its marginal notes, before concluding with a sequence of sonnets addressed to prominent women of the day. Modern women’s achievements in literature and art are celebrated, with Marescotti’s Bolognese compatriot,





the artist Lavinia Fontana, singled out for particular attention, and Marescotti expresses keen regret that the “superstition” and “uncouth suspicion” (“rustica suspicione”) of men, and their reluctance to allow their daughters a proper literary education, hold back other women in his home city from expressing their “brilliant intellect” (“felicissimo ingegno”) and “inestimable worth” (“inestimabil valore”). In the light of my earlier argument regarding the supposed intransigence of the Counter-Reformation church with regard to female learning, it is interesting to note that Marescotti was a priest, while the dedicatee of the text, the young Duchess of Bracciano, Flavia Peretti Orsini (1574-1606), was the grand-niece of Pope Sixtus V (Felice Peretti), one of the most zealous reforming pontiffs of the Counter-Reformation, who earlier in his career had aroused hostility in Venice for the severity with which he exercised his task as counselor of the Inquisition. Conjunctions such as this should serve in themselves as a warning against any overly sharp gender-ideological contrasts between “Renaissance” and “Counter-Reformation” culture in Italy” (V. Cox, *Women’s writing in Italy, 1400-1650*, Baltimore,

2008, p. 143).

Very few is known about the life of Fabrizio Beltrami. Born in Cetona near Siena, he became secretary to the prince of Mirandola (cf. L. De Angelis, *Biografia degli scrittori sanesi*, Siena, 1824, I, p. 79). On Ercole Marescotti see G. Fantuzzi, *Notizie degli scrittori bolognesi*, Bologna, 1786, V, p. 249.

Edit 16, CNCE 31141; G. Melzi, *Dizionario di opere anonime e pseudonime*, Milano, 1848, I, p. 413 (under Marescotti); A. Erdmann, *My gracious silence*, Luzern, 1999, p. 179 (under Marescotti).

€ 1.500,00

THE REFORMATION IN BREMEN

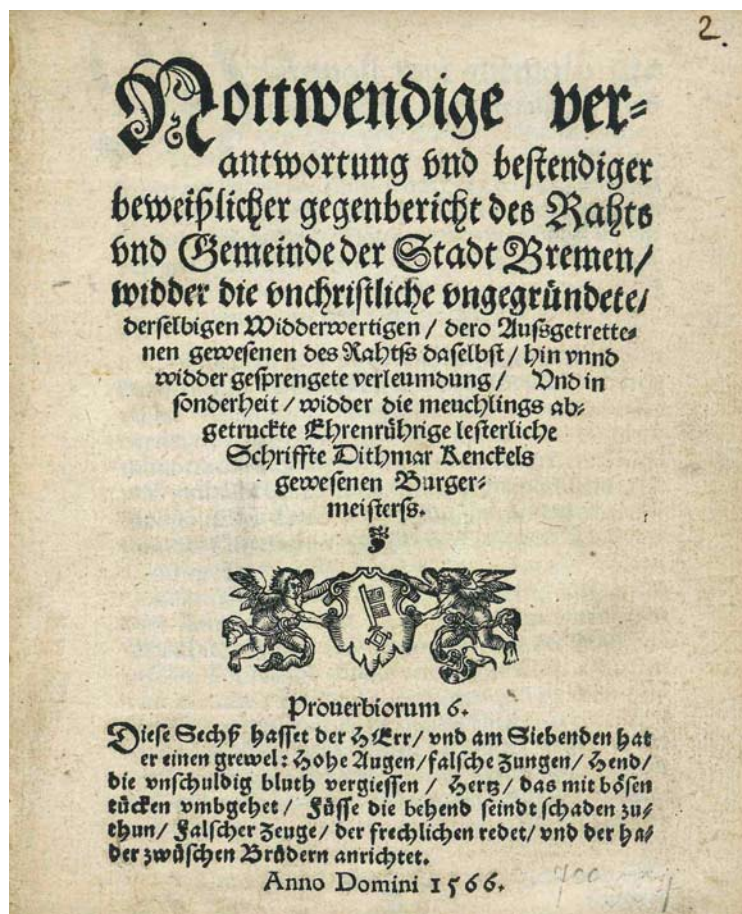
5) **BREMEN.** *Nottwendige verantwortung und bestendiger beweisslicher gegenbericht de Raths und Gemeinde der Stadt Bremen, widder die unchristliche ungegründete, derselbigen Widderwertigen, der Aussgetrettenen gewesen des Rahts daselbst, hin unnd widder geprengete verleumdung, Und in sonderheit, widder die meuchlings abgetruckte Ehrenrührige lesterliche Schrifte Dithmar Kenckels gewesen Burgermesiters.* [Bremen, Arend Wessel?], 1566.

4to. (84) ll. With the woodcut arms of the city of Bremen on the title-page. Old boards, red edges, some light browning, lower margin cut a bit close, but a fine copy.

FIRST EDITION. The Reformation was introduced into Bremen in 1522 by Heinrich von Zütphen. Archbishop Christopher of Brunswick-Wolfenbüttel (d. 1558), a brutal libertine, hated for his lusts and avarice, looked on the reforming movement as a revolt against himself. He succeeded in getting the reformer burnt; but found himself involved in a life and death struggle with the city. In 1532 Bremen joined the league of Schmalkalden, and twice endured a siege by the imperial forces.

Archbishop Christopher was succeeded by his brother George, bishop of Minden, who is reckoned as the last Roman Catholic archbishop of Bremen. His successor, Henry III (d. 1585), a son of duke Francis of Lauenburg, who had been bishop of Osnabrück and Paderborn, was a Lutheran and married. In the middle of the sixteenth century the course of the Lutheran Reformation in Bremen had been completed. But it was of short duration since the city was soon involved in the Philippist controversy.

The Philippist stock claim, repeated in treatise upon treatise, was that the work of Melancthon and Luther was a unified whole. But, because of its connection to Calvinism, arose controversies especially with the Gnesio-Lutherans. Melancthon's pupil Albert Hardenberg (d. 1574), who openly professed a Philippist and Zwinglian understanding of the Lord's Supper, became preacher at the cathedral of Bremen. The city council called the Gnesio-Lutheran Simon Musaeus (d. 1576) to fight Hardenberg's party assembled around the major of Bremen Daniel von Büren. The city council declared Hardenberg to be a heretic. This caused a popular rising against the council and Musaeus and the Lutheran councillors went into exile.



In the present volume are condensed the various stages of the struggle between the Bremen City Council and Hardenberg and his followers, and of the ubiquity and Lord's Supper polemic, especially as an answer to the pamphlet *Brevis et dilucida, ac vera narratio, de initiis et progressu controversiae Bremae* (Oberursel, 1565), published by the ex-major of Bremen Dietmar Kenckel. Thus Bremen was excluded from the Hanseatic league and the transition of Bremen to Philippism was completed. However, with the Consensus Bremenis of 1595 a Reformed confession according the Nassau-Palatinate model was introduced, but through this Reformed confessionalization Bremen differed from the typical confessional-political development of most of the other imperial German cities (cf. B. Moeller, *Die Reformation in Bremen*, in: "Jahrbuch der Wittheit zu Bremen", 17, 1973, pp. 51-73).

VD 16, B-7436; K. Schottenloher, *Bibliographie zur deutschen Geschichte im Zeitalter der Glaubensspaltung, 1517-1585*, II, Stuttgart, 1956, p. 473, no. 23963.

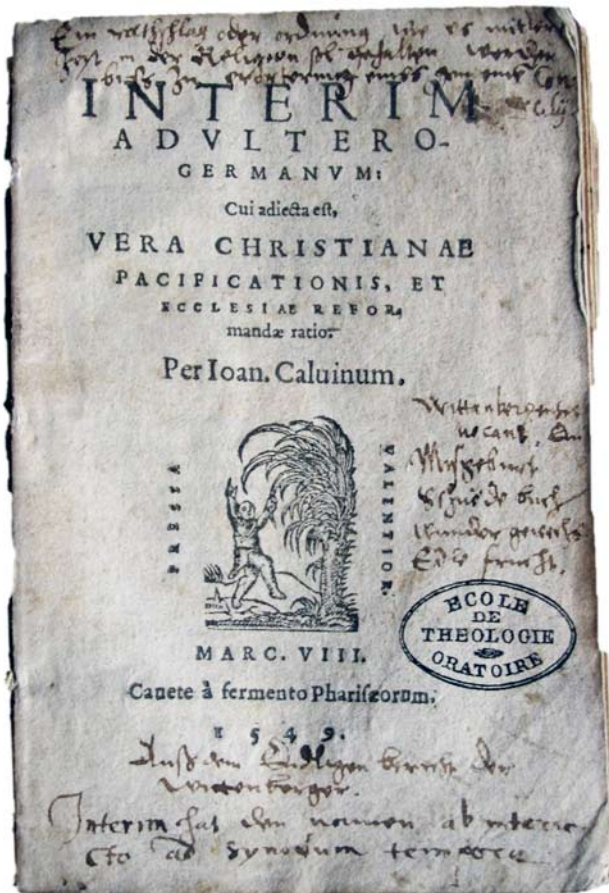
€ 650,00

6) **CALVIN, Jean** (1509-1564). *Interim adultero-germanum: Cui adiecta est, vera Christianae pacificationis, et ecclesiae reformandae ratio*. Genève, [Jean Girard], 1549.

8vo. 202, (6) pp. With the printer's device on the title-page and at the end. Contemporary binding made of an ancient manuscript leaf, some light browning and spots, contemporary manuscript notes in German and Latin on the title-page, some old underlining, small stamp on the title-page, an attractive and genuine copy.

FIRST EDITION (FIRST ISSUE) of the final major treatise that Calvin wrote against Catholic opponents. Calvin's *Interim adultero-germanum* represents one of the clearest and most comprehensive statements of what he believed to be the fundamental doctrines dividing Catholics and Protestants. The work was reprinted in the same year by Girard and at Magdeburg by Michael Lotter, and in 1550 again by Girard, as well as by Le Preux at Lausanne in 1579. In 1561 an Italian translation was published at Geneva under the title *Il vero modo de la pacificazione christiana*.

Like his criticism of the Council of Trent, the *Acta synodi tridentinae cum antidoto* (1547), Calvin wrote the *Interim adultero-germanum* in response to a specific confessional crisis. After more than two decades of empty threats, Emperor Charles V finally found the political opportunity in 1547 to wage war against the Lutheran princes who made up the Schmalkaldic League. On April 23, 1547, imperial forces won a stunning victory at Mühlberg over Johann Friedrich, the Elector of Saxony. The Emperor then imposed on the Protestants in Germany a compromise confession of faith to be used till the final decision of the General Council. It was drawn up by two Roman Catholic bishops, Julius Pflug (an Erasmian) and Michael Helling, with the aid of Johann Agricola, the chaplain of Elector Joachim II of Brandenburg. The agreement was laid before the Diet of Augsburg, and is called the Augsburg Interim. It was proclaimed, with an earnest exhortation, by the Emperor, on May 15, 1548. It comprehended the whole Roman Catholic system of doctrine and discipline, but in a mild and conciliatory form, and without an express condemnation of the Protestant views. The doctrine of justification was stated in substantial agreement with that of the Council of Trent. The seven sacraments, transubstantiation, the mass, the invocation of the saints, the authority of the pope, and all the important ceremonies, were to be retained. The only concession made to the Protestants was the use of the cup by the laity in the holy communion, and the permission for married priests to retain their wives.

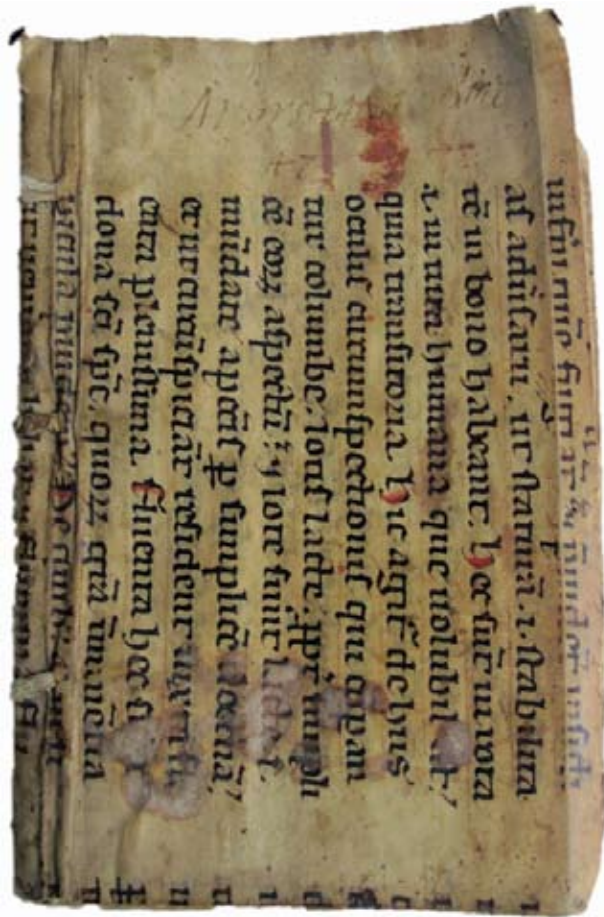


The arrangement suited the views of the Emperor, who wished to uphold the Catholic hierarchy as the basis of his power, and yet to make it possible for Protestants to be reconciled to him. It is very evident that the adoption of such a confession was a virtual surrender of the cause of the Reformation and would have ended in a triumph of the papacy.

Calvin begins his work with a quotation from Hilary in the Arian controversy: “Specious indeed is the name of peace, and fair the idea of unity; but who doubts that the only peace of the Church is that which is of Christ?” This is the keynote of his own exposition on the true method of the pacification of Christendom. In his mind, there was no room for compromise. To do so, would be to mix Christ and Baal, indeed, to settle for “half of Christ”. In order he treats justification by faith, confession of guilt and penance, the nature of the true Church, the authority of Scripture, papal primacy, the Catholic sacraments, intercession of the saints, fasting, celibacy, and ceremonies. On all these points, Calvin is clear: any doctrinal accommodation is impious, indeed sacrilegious. Certainly Christian unity and the peace of the Churches is desirable. But Protestants must reject all “terms of peace which mingle the figments of men with the pure truth of God”.

Calvin concludes his treatise by calling German Protestants to die, rather than sign the Augsburg Interim: “The time now demands that the faith which we have hitherto professed with the tongue and pen shall be sealed with our blood. For an idol is set up, not to deform the external appearance of the sanctuary, but to defile and destroy the whole sanctity of the Church, to overthrow the entire worship of God, and leave nothing in our religion unpolluted”. Clearly, Calvin was not attempting to build bridges with his Catholic opponents, but to expose the church of Rome as a false church that had fundamentally destroyed the Christian gospel (cf. A.S. Haines, *Calvin and Conciliation*, Thesis, Claremont, CA, 2010, pp. 74-77; and J.F. Gilmont, *Jean Calvin and the Printed Book*, Kirksville, MO, 2005, pp. 73, 234; see also I. Backus & P. Benedict, eds., *Calvin and his Influence, 1509-2009*, Oxford, 2011, p. 126).

“L’année suivante, le traité de Calvin contre l’Interim d’Augsbourg le fait basculer définitivement dans le camp des zwingliens. Calvin renonce à ses premières formulations théologiques sur la réalité de la présence du corps du Christ dans la cène, trouvant ainsi progressivement un point d’accord avec Bullinger. D’autre part, après la victoire militaire remporté par l’empereur Charles Quint à Mühlberg contre les princes protestants allemands le moment était favorable et même nécessaire pour un rapprochement stratégique entre Genève et Zurich. En novembre 1548, Bullinger envoie à Calvin 24 propositions sur les sacrements, reprises d’une lettre de Calvin du 26 juin 1548 et annotées par ses soins. Calvin y souscrivit et le texte fut mis en consultation auprès d’autres Églises suisses et spécialement celle de Berne, dans le but d’obtenir leur accord. Finalement, en mai 1549, Calvin et Farel retournèrent à Zurich et parvinrent en moins de trois heures à une déclaration commune avec Bullinger, désignée sous le titre de *Consensio mutua in re*



sacramentaria. Depuis le XIX^e siècle, cette déclaration porte le nom de Consensus Tigurinus ou Accord de Zurich” (E. Campi, *Jean Calvin et l'unité de l'Église*, in: “Études Théologiques et Religieuses”, 84, 2009, p. 344; see also E. Campi & R. Reich, *Consensus Tigurinus: Die Einigung zwischen Heinrich Bullinger und Johannes Calvin über das Abendmahl. Werden - Wertung – Bedeutung*, Zürich 2009, passim).

GLN, 144; Adams, C-374; Index Aureliensis, 129.813; R. Peter & J.-F. Gilmont, *Bibliotheca Calviniana. Les oeuvres de Jean Calvin publiées au XVI^e siècle*, (Genève, 1991-2000), I, 49/6.

€ 3.500,00

PRINTED BY ELISABETTA RUSCONI

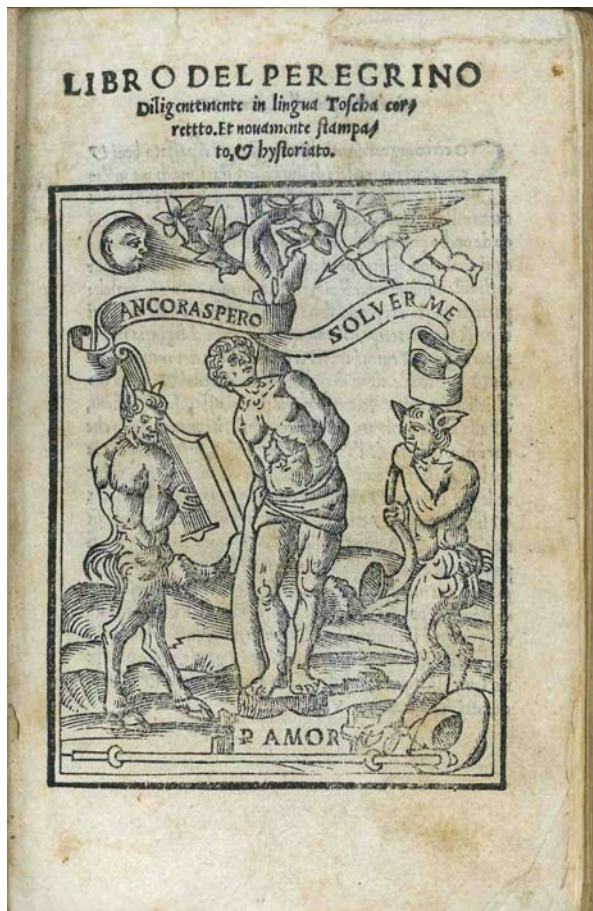
7) [CAVICEO, Jacopo (1443-1511)]. *Libro del peregrino. Diligentemente in lingua toscha corretto* [sic]. *Et nuovamente stampato et hystoriato*. In fine: Venezia, Elisabetta Rusconi for Niccolò Zoppino, February 5, 1526.

8vo; 19th century half-vellum, panel covered with marbled papers; (256) ll. Large woodcut on the title-page, text of leaf a12r within a woodcut border, and 3 small woodcut vignettes at the beginning of each of the three books. Small repair on the upper margin of the title-page, otherwise a very good copy.

RARE EDITION. After the first edition printed in Parma in 1508, the *Peregrino* became a great success as testified by the over 20 prints issued in less than half a century and by the translations into French (five versions between 1527 and 1535) and Spanish (1520).

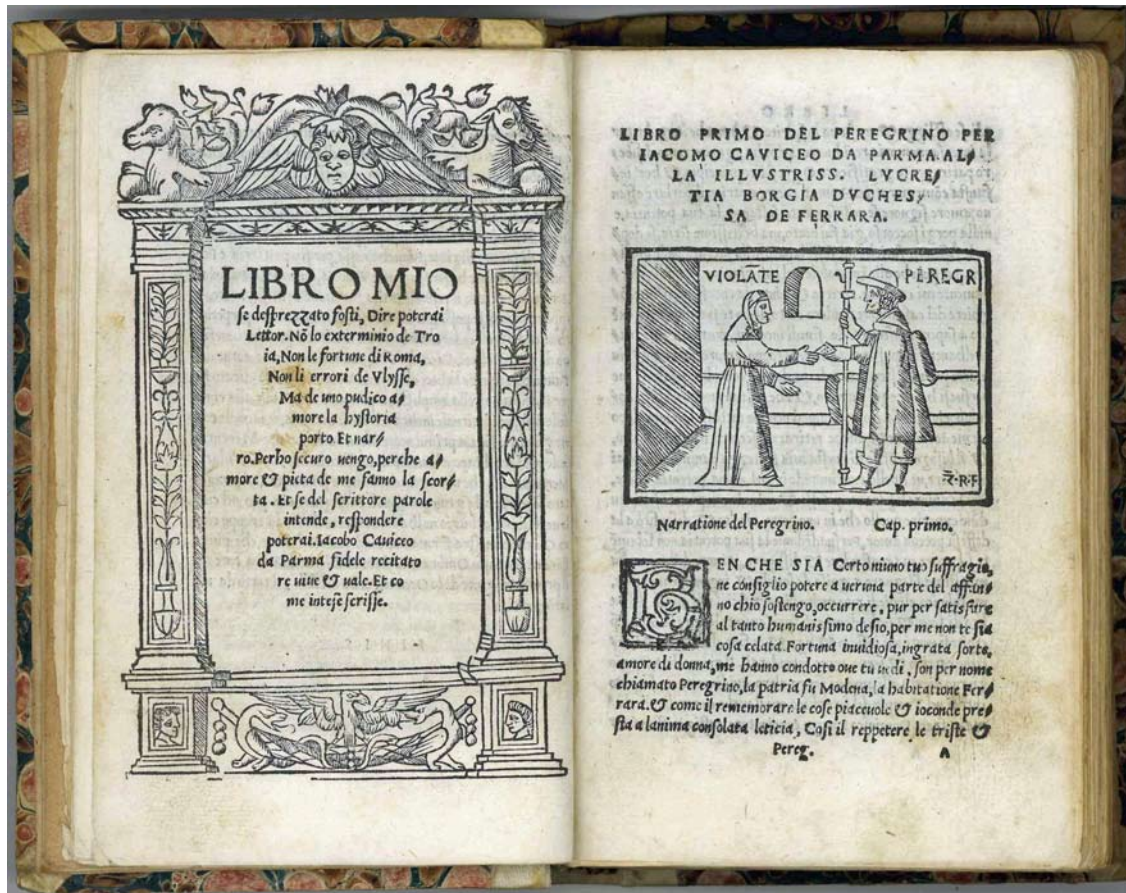
At the end of the volume is printed the life of Caviceo by Giorgio Anselmi, with a dedication to Piramo de' Pepoli. Anselmi's biography, first issued as an appendix of the *Peregrino* in the posthumous edition of Parma 1513, is still the main source on Caviceo's life.

"Giacomo Caviceo's *Libro del Peregrino* is an extraordinary work written by an extraordinary man... Caviceo introduces his romance with the appearance of Boccaccio's shade who praises the book's dedicatee, Lucrezia Borgia, in conventional terms. It is not surprising, therefore, that the *Peregrino* is full of echoes of Boccaccio's writings (in particular of the *Filocolo*) and it is imbued with the atmosphere of the Ferrarese court of Ercole I d'Este which Caviceo knew well. He also draws on other sources: he appears to have used Francesco Colonna's *Hypnerotomachia Polifili* as a model, for the *Peregrino* similarly contains a multiplicity of digressions on a diverse range of topics, all written in a Latinate prose replete with classical allusions. As the title suggests, much of the romance is concerned with travels which are, incidentally, largely based on the author's own experience. There are, for example, accounts of two voyages undertaken by the eponymous hero to the Middle East; while there, he makes yet another journey, this time in a dream, to Hades and the Elysian Fields. Some of his adventures, such as his attempted escape from bondage in Alexandria... are genuinely exciting; others merely serve as a pretext for a display of humanist erudition or for conventional consolatory, hortatory, or courtly speeches. There are for instance disquisitions on natural philosophy, on neo-platonic theories of love, and on the inferiority of the present age in comparison with the classical past, the last of these occasioned by *Peregrino*'s taking time off his wanderings to fit in some amateur archeology in Mycenae... Although it must be admitted that many of these discus-



sions can be tiresome, at least to the modern reader, a good deal of the work is comic. Indeed, the publisher of the Venice 1526 edition, Niccolò Zoppino, advertised it as an ‘opera certamente ioconda et dilettevole’. Sometimes the comedy is unsubtle, as in the episode when Peregrino steals via a sewer into what he believes to be his lady’s chamber and there has his way with her only to discover at the critical moment that he must have lost his bearings underground, entered a neighbouring house and, consequently, ended up in the wrong bed... On other occasions the humour is ironic... All these disparate elements are woven more or less successfully into the story of Peregrino, an ardent lover who, after enduring many trials for the sake of his lady, Ginevra, eventually wins her hand only to witness her death shortly after the birth of their first child. Peregrino soon follows his beloved to a premature grave. Despite its dependence on previous works, the *Peregrino* is innovative in two important respects. The first is the narrative technique employed. The entire story is recounted by the hero’s shade and is therefore in first person. Within this framework, much of the book is composed of dialogues... The second innovation is something which probably accounts for much of *Peregrino*’s appeal to contemporary Italian readers: Caviceo includes in his fictitious narrative, and alongside his imaginary protagonists, a host of famous people, some recently dead but most still leaving at the time that the book was first published. They are generally from those Italian cities which Caviceo had known personally during his long and peripatetic career” (C. Griffin, *Giacomo Caviceo’s Libro del Peregrino: the Fate of an Italian Wanderer in Spain*, in: “Book Production and Letters in the Western European Renaissance. Essays in honour of Conor Fahy”, A.L. Lepschy, J. Took, and D.E. Rhodes, eds., London, 1986”, pp. 132-134; see also L. Vignali, *Il ‘Peregrino’ di Jacopo Caviceo e il lessico del Quattrocento*, Milan, 2001, passim; and S. Cappello, *Astuzia e inganno nel “Peregrino” di Jacopo Caviceo*, in: “Les pas d’Orphée. Scritti in onore di Mario Richter”, M.E. Raffi, ed., Padua, 2005, pp. 29-42).

Elisabetta Rusconi, the widow of Giorgio Rusconi and the daughter of Paolo Baffo, inherited and ran her husband’s typography for almost 4 years from 1524 to 1527, publishing overall 9 editions. In 1527 the activity was probably sold to Pietro Ravani. Her collaboration with the Venetian typographer Niccolò Zoppino is apparently limited to this edition. After Giorgio Rusconi’s death in 1522, his two sons, Giovanni Francesco and Giovanni Antonio, took over the family busi-



ness until 1524. Among their publications there is a reprint, issued for Niccolò Zoppino in 1524, of the *Peregrino*, which Giorgio had already published for Zoppino and Vincenzo di Polo in 1520. All in all Elisabetta's edition of the *Peregrino* is the third printed by the Rusconi typography for Zoppino. Elisabetta was among the very few female printers of the time who used to sign their names in the *colophones* of the editions they published (cf. D. Parker, *Women in the book trade in Italy, 1475-1620*, in: "Renaissance quarterly", 49, 1996, no. 3, p. 525; and L. Gasperoni, *Gli annali di Giorgio Rusconi (1500-1522)*, Manziana, 2009, pp. IX-XXI).

Jacopo Caviceo (Cavizzi), born in Parma in 1443, studied law in Bologna for a while, but was forced to leave, because of his quarrelsome character, before he could end his studies. He was proclaimed *doctor utriusque iuris* only at Pordenone in 1489. From Bologna he moved back to Parma, where he chose a religious life and associated himself with the monks of the convent of SS. Annunziata, which had a very rich library. Soon after, however, a love affair with a nun and a fight obliged him to escape in order to avoid a sure sentence. He started this way his wandering life, which brought him in Verona, Venice and, for three years, in the Middle East in the period between 1460 and 1469.

Back to Parma, he went again into trouble and a disagreement with the bishop Giacomo Antonio Della Torre caused his arrest. Through the intercession of the powerful family of Rossi, he was released and from 1472 he began a brilliant ecclesiastical career. He served his patrons with the pen, with the sword, and with his diplomatic and legal skills also after 1482 when the Rossi lost their battle in Parma and, as a consequence, Caviceo had his properties confiscated and was sent into exile. During the Ferrara war, between 1482 and 1484, he was in Venice as orator of the Rossi family. After having served for a while the doge Marco Barbarigo, Caviceo followed his patron Guido Rossi in Conegliano, where his presence is attested in the years 1486-1491.

Forced to leave the Venetian territories, Caviceo moved to Pordenone, then to Rimini where he was given the general vicariate of the bishopric of Rimini, post that he held from 1492 to 1494. After Rimini he was appointed vicar general of many other dioceses in the following years: Ravenna (but he lived at the Ferrara's court), Florence (1500-1501), and Siena. He died in Montecchio on June 1511 (cf. L. Simona, *Giacomo Caviceo uomo di chiesa, d'armi e di lettere*, Bern, 1974, passim).

Caviceo's literary career begun quite late in his life. He wrote Latin dialogues, encomiastic writings, and theological works, such as the *De exilio Cupidinis*, the *Lupa* (both written in Conegliano in 1489), the *Dialogus de moribus nostrae aetatis* (which remained unpublished until 1894), a commentary on Ovid's *Epistolae Heroides*, the *Vita Petri Mariae de Rubeis* (published in Venice between 1485 and 1490), the *De bello Roboretano* (1487), the *Urbium dicta ad Maximilianum Federici tertii Caesaris filium Romanorum regem triumphantissimum* (1491, in praise of the future emperor Maximilian I), the *Libellus contra Hebreos*, the *De raptu filiae* (printed in Rome in 1494), and the *Confessionale utilissimum* (Parma, 1500).

Edit 16, CNCE 10603; A. Erdmann, *My gracious silence*, Luzern, 1999, p. 273; L. Baldacchini, *Alle origini dell'editoria in volgare: Niccolò Zoppino da Ferrara a Venezia: annali (1503-1544)*, Manziana, 2011, pp. 194-195, no. 201; M. Sander, *Le livre à figures italien*, Milan, 1942, no. 1878.

€ 1.500,00

8) **CONTILE, Luca** (1505-1574). *Comedia del Contile chiamata la Cesarea Gonzaga*. At the end: Milano, [Valerio Meda & brothers] for Francesco Marchesino, October 10, 1550.

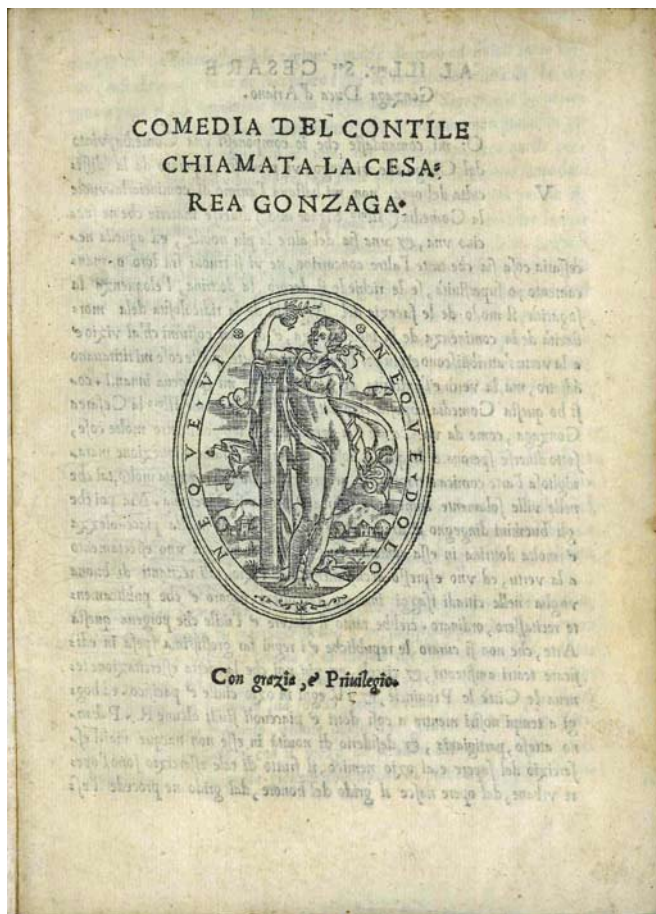
4to; early 20th century half vellum with gilt title on spine; (2), 59, (1) ll. On the title-page device of the editor Valerio Meda, at the end device of the printer Francesco Marchesino. Italic types. Some foxing, light dampstains on the margins of some leaves, otherwise a very good copy.

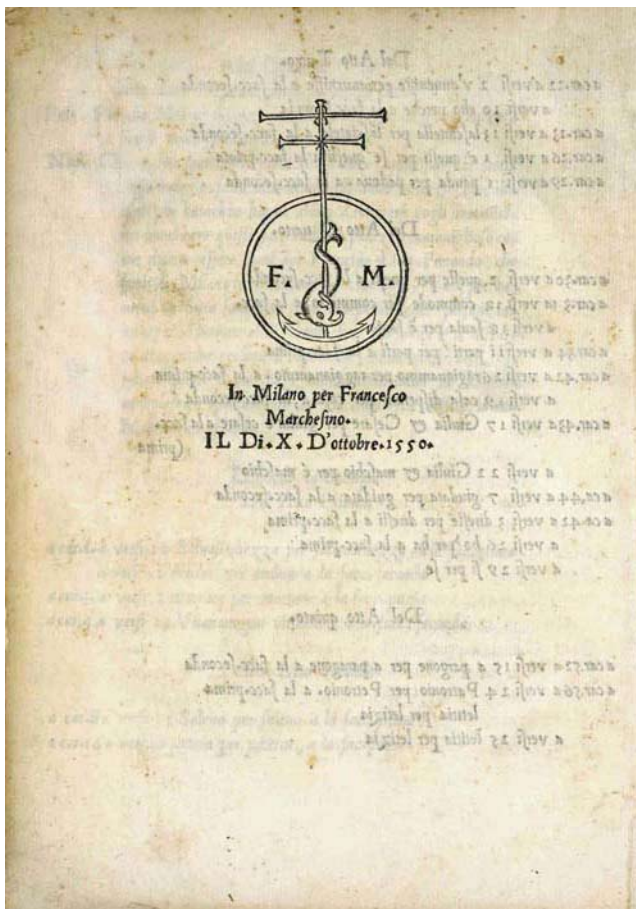
RARE FIRST EDITION, dedicated to Cesare Gonzaga, Duke of Ariano, who ordered the composition, of this prose comedy in five acts, which was first performed in Milan in 1549 on the occasion of the visit of Philip of Austria.

Contile wrote three comedies. The first, *La Trinozia*, was composed around 1542 and first printed at Rome in 1544, and then reprinted by Francesco Marchesino in Milan on November 12, 1550. The second comedy, *La Pescara*, his masterpiece, was also issued in Milano by Marchesino on September 13, 1550. Considering that the *Cesarea Gonzaga*, the third of the three, was printed in the same period by Marchesino on behalf of the brothers Meda, it is not rare to find the three dramas bound together in one volume. In the following years the brothers Meda published two eclogues by Contile, also conceived to be performed on a stage, *La Agia* (1552) and *La Nice* (1551).

“*Cesarea Gonzaga* is a conventional learned comedy, making use of an argument similar to the one in Secchi’s *Interesse*. Contile added further complications in a young man disguised as a woman to balance the heroine disguised as a boy” (M.T. Herrick, *Italian Comedy in the Renaissance*, Urbana-London, 1966, pp. 171-172).

“*La Gesarea Gonzaga* rappresentata nel 1549 a Milano, in concomitanza con *Gl’In-ganni* del Cecchi, per una festa di corte con cui Ferrante Gonzaga intendeva onorare la visita di Filippo d’Austria, [fu] pubblicata a Milano nel 1550. La trama è estremamente semplificata. Due giovani, Ottavio e Lucanio, sono affidati dal padre Petronio (la scena si finge a Bologna) all’istitutore Ruberto. Senza pensare molto agli studi entrambi si innamorano della medesima fanciulla, Giulia, figlia della vedova Sempronia, la quale si promette ad Ottavio, mentre Lucanio è amato dalla sorella di Giulia, Camilla, L’intrico sembrerebbe inestricabile quando si scopre che Ottavio è in realtà una ragazza (travestita da uomo perché potesse senza pregiudizi compiere gli studi accademici) e Giulia è un uomo (resa irriconoscibile dalla madre per scampare a certi nemici di famiglia). Lucanio non può godere che di Camilla e tutto si sistema anche nel rapporto,





semplicemente invertito, tra Ottavio e Giulia. Durante le relative agnizioni le due coppie vengono favorite dal benevolo Ruberto e ostacolate da Petronio, che tuttavia acconsente alle duplici nozze, e pensa infine di suggellare il buon esito della vicenda sposando egli stesso Sempronia” (*Dizionario biografico degli Italiani*, XXVIII, 1983, C. Mutini).

Luca Contile, born in Cetona (Val di Chiana), studied at Siena and Bologna, where he attended the lessons of Ludovico Boccadiferro. Afterwards he entered the service of cardinal Agostino Trivulzio at Rome, where he got acquainted among others with Annibal Caro, Francesco Maria Molza, and Gandolfo Porrino. In 1541 he accompanied the cardinal to Lucca for the entry of Emperor Charles V.

A year later he moved to Milan to offer his services to Alfonso d’Avalos, marquis of Vasto. At his court Contile became familiar with Pietro Aretino, Paolo Giovio, Girolamo Muzio, and Giulio Camillo. In the summer of 1545 he travelled with his patron through Germany. When Alfonso died in 1546, his widow Maria d’Aragona moved the court to Naples and Contile followed her to Ischia. But, as soon as 1548, he was again in Milan at the service of Ferrante Gonzaga and his wife Isabella di Capua. For them he undertook several missions in Poland and southern Italy.

Between 1552 and 1557 Contile served as secretary to Cristoforo Madruzzo, Cardinal of Trent. After a brief employment at Ottavio Farnese’s court, in 1558 he entered the service of Sforza Pallavicino and moved to Venice, where he met Francesco Patrizi, Girolamo Ruscelli, and Ludovico Dolce. After a short period of unemployment he finally found in 1562 a stable place in Pavia, where he spent the rest of life taking part in the literary activity of the Accademia degli Affidati under the nickname of Il Guidato. He died there in 1574.

Contile was a very versatile writer and the author of comedies (*Pescara, Cesarea, Trinozia*), eclogues (*Agia, Nice*), poems (*Rime*, 1560), devotional dialogues (*Dialoghi spirituali*, 1543), and a lavish emblem book (*Ragionamento*, 1574) (cf. Abd-el-Kader Salza, *Luca Contile. Uomo di lettere e di negozi del secolo XVI*, Rome, 2007, pp. 1-102).

Edit 16, CNCE 13176; L.G. Clubb, *Italian plays (1500-1700) in the Folger Library*, Firenze, 1968, no. 308.

€ 1.500,00

9) [CROTUS RUBEANUS, Johannes (1480-1545)]. *Oratio hec est funebris. / In laudem IOANNIS CERDONIS / Qua[m] nominauimus VADEMECUM / Quia cum emeris tunc portas tecum / Cum duabus epistolis clarorum virorum / Quas nequa[que] dices imperitorum.* N.pr., n.pl., n.d. [1518 ca.].

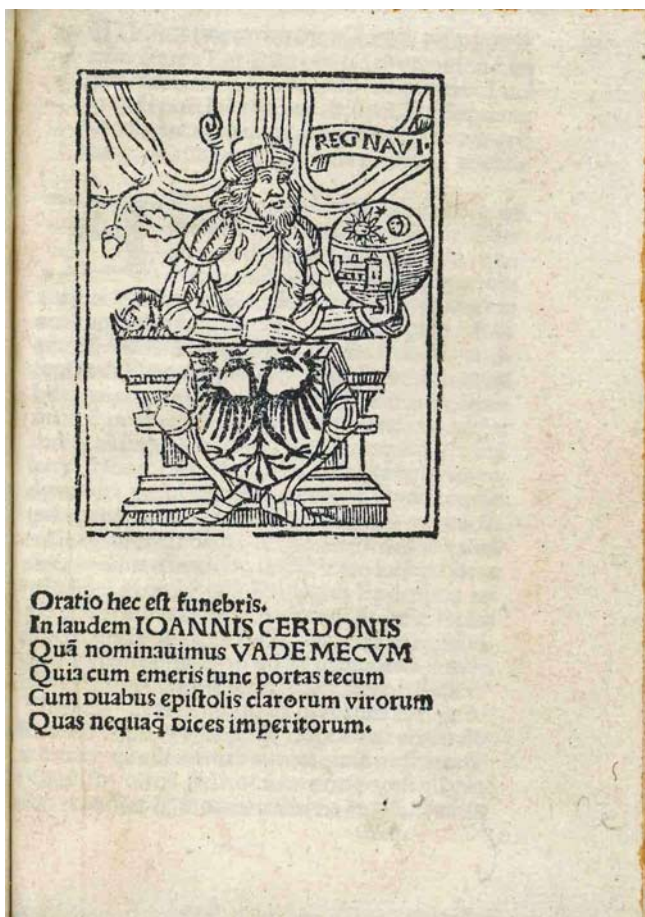
Small 8vo (mm. 122x85); blind-ruled calf in the style of Renaissance bindings with gilt corner pieces, spine with 3 raised bands; (8) ll. A-B⁴. Small woodcut at the top of the title-page showing a German ruler. Cut short, but a very good copy.

SECOND COPY known of this satirical funeral sermon addressed to one Johann Cerdo (“Shoemaker”) in the style of the *Letters of Obscure Men* (1515-1518). The apparently only other copy of this issue is recorded in the Austrian National Library in Vienna. Two other printings of this pamphlet are known, one supposedly printed at Leipzig by Wolfgang Stöckel in 1518, the other at Mainz by Johann Schöffler in the same year (with a title woodcut showing Cerdo’s funeral).

The attribution to Crotus was already hypothesized in the nineteenth century and was definitely accepted with W. Brecht’s arguments in *Die Verfasser der Epistolae Obscurorum Virorum*, Straßburg, 1904, pp. 156-167 (see also P. Merker, *Der Verfasser des Eccius Dedolatus und anderer Reformationsdialoge*, Halle, 1923, p. 208).

It is remarkable that Crotus’ pamphlet was used by François Rabelais for the “Quaestio utilissima, utrum Chimera in vacuo bombinans posit comedere secundas intentiones?” (*Pantagruel*, book I, chapter VII) (W. Schwob, *François Rabelais*, Paris, 2008, pp. 12-15).

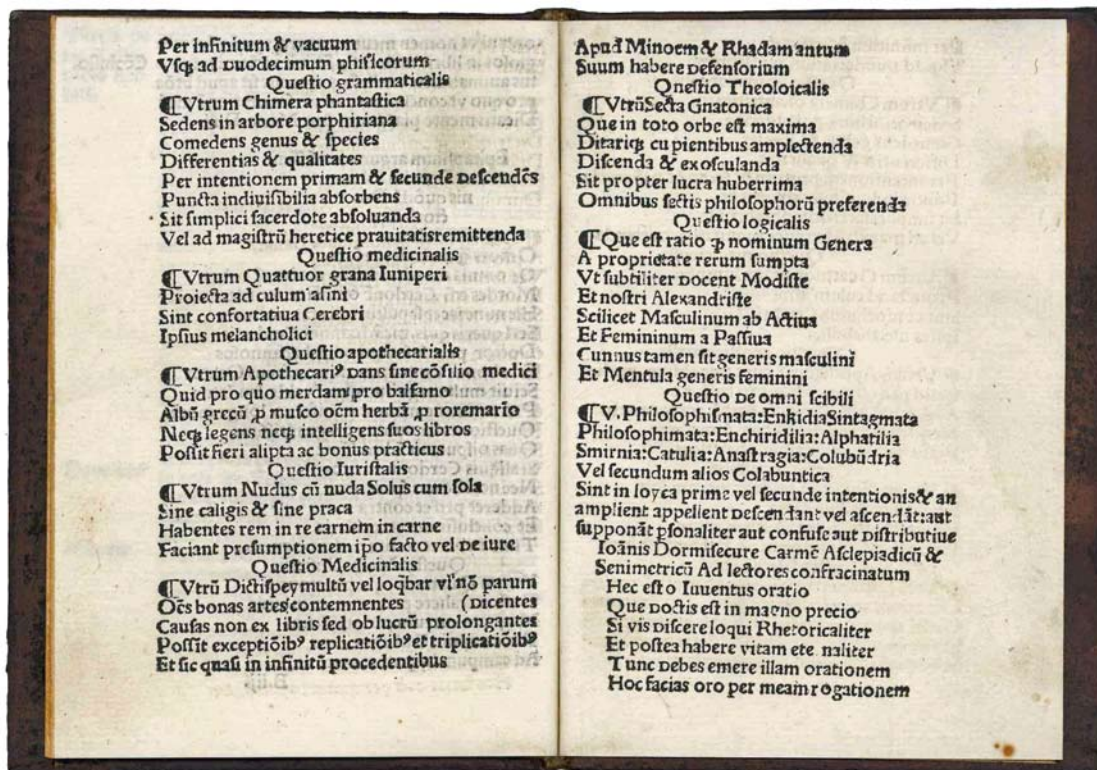
“Die *Oratio funebris* ist wie die *Epistolae obscurorum virorum* eine mimetische Satire: Angeblich aufgefunden und zum Druck gegeben von Grillus Porcarius und Ioannes Dormisecure, soll sie, zusammen mit einigen beigefügten Quaestiones des Verstorbenes, ein Vademecum für diejenigen Bilden, die sich der mal.-scholastischen Denk- und Ausdruckweise verpflichtet fühlen. Die beiden ‘Editoren’ ergehen sich in ihren Widmungsschreiben an Petrus Tardesurgerius in bewährter Dunkelmänner-Polemik gegen das humanistische Stilideal und offenbaren dabei zugleich ihre sprachliche und intellektuelle Inkompetenz. Der Nachruf auf Johannes Cerdo erweist ihn ebenmals als ‘Vir obscurus’ wie die Qualität der auf ihm zurückgeführten *Quaestiones*. Die Zuschreibung an Crotus nahm W. Brecht ([*Die Verfasser der ‘Epistolae obscurorum virorum’*, Strasbourg, 1904,] S. 158-167) auf der Basis von formalen und inhaltlichen Überein-



stimmungen mit Crotus-Texten aus den ‘Epistolae obscurorum virorum’ vor. Obwohl keine externen Bestätigungen für die Verfasserschaft des Crotus vorliegen, wurde diese in der neueren Forschung nicht mehr grundsätzlich in Frage gestellt” (W. Stammer, ed., *Deutscher Humanismus, 1480-1520, Verfasserlexikon*, Berlin & New York, 1977, I, cols. 507-508).

“Die *Oratio funebris* ist eine fingierte Grabrede auf einem Dunkelmann Magister Joh. Cerdo (‘Schuster’). Sie verspottet in der Art der *Epistolae* zunächst den Prediger selbst mit seinem makkaronischen Küchenlatein, seiner geheuchelten Bescheidenheit, Unkenntnis der Antike und Kritik an Cicero und den Klassikern in ergötzlichen Mönchsatein. Die Poeten sind überhaupt schlechten Christen, und die Poesie schadet der Seele. Dann folgt eine parodistische Predigt nach scholastischen Muster mit Ave Maria, Tripartitio und Lebenslauf des Verstorbenen, der nach kümmerlicher Jugend und eifrigem Schnurren ein tüchtiger Obscurus wird, der viele Beweise kann, alle Humanisten hasst und ein behagliches Leben führt. Das ist nun alles aus; geblieben sind nur ein paar lausige Kleider und die Bibliothek, in der sich neben den frömmsten friedlich die bedenklichsten Bücher befinden. Die Predigt schliesst mit einem zweiten Ave Maria und wird ergänzt durch ein Epitaph, das in obszönsten Versen seine geistigen Heldentaten und Probleme rühmt. Die *Oratio* wird eingeleitet durch einige Verse und zwei Dunkelmännerbriefe von köstlicher Ironie: ‘Dies ist die oratio funebris / Zum Lobe Johanis Cerdonis, / Die wir nannten Vademecum, / Weil du sie kauft und trägst dann tecum, / Mit Zweien Briefen clarorum virorum, / Die du nicht nennen wirst imperitorum!’ ‘Grillus Porcarius (Schweinhirt), guter

Kenner aller Künste, sagt dem Herrn Petrus Tardesurgerius (Langschläfer)... so viele Grüsse als Fische und Sandbäncke im Meer und Sterne am Himmel und in Köln schöne Mädchen! Er erzählt dann zunächst, er habe vor acht Tagen in einem Buchladen neue Bücher von Reuchlin und Erasmus gesehen, theologische von Reuchlin und ein anscheinend moralphilosophisches von Erasmus, denn es nenne sich *Encomium Moriae* (Lob der Torheit, was Porcarius mit Moral verwechselt!), obwohl sie doch gar nicht darin promoviert wären, usf. In zweiten Brief schreibt Johannes Dormisecure (Schlafgut) dem Petrus Langschläfer so viele Grüsse, wie Getreidekörner in der ganzen Welt sind, feuert ihn an gegen die neuen Humanisten und erzählt u.a., er hätte letzthin in der Kirche neben einem gekniet, der tat, als bete er aus einem kleinen Büchlein. ‘Ich schaute hin, konnte es aber nicht lesen, es war Griechisch. O Heilige Maria! durch dieses Griechisch wird unsre ganze Theologie in Verwirrung gebracht, und wir werden alle Ketzer...’” (H. Schaller, *Parodie und Satire der*



Renaissance und Reformation, in: “Forschungen und Fortschritte”, 33/6, p. 188).

The text of the *Oratio* is reproduced in Ulrich von Hutten, *Opera*, E. Böcking, ed., VI, Leipzig, 1864, pp. 451-460.

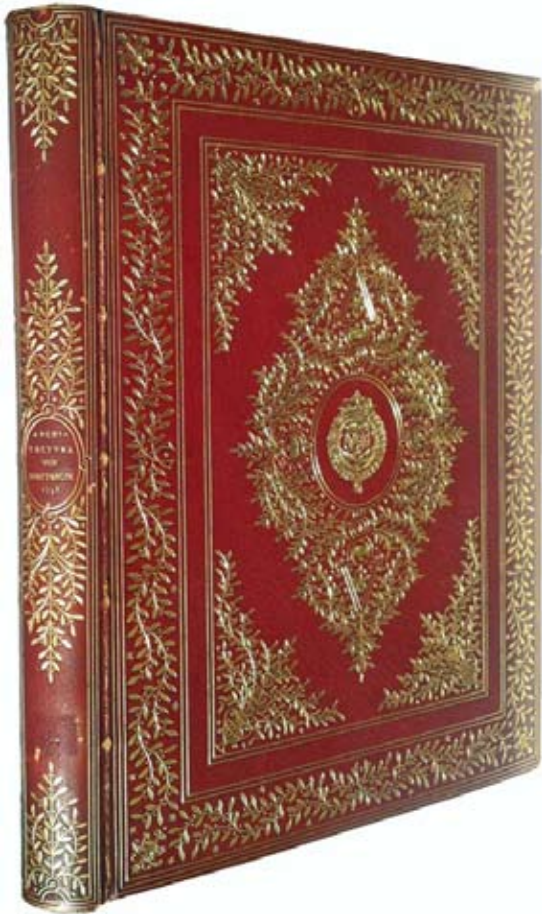
Johannes Crotus Rubeanus was born in Dornheim in Thuringia and entered the University of Erfurt in 1498. He became a leader of the young Erfurt poets and a friend of Conrad Mutianus Rufus and Ulrich von Hutten. After working as a tutor, he became director of the abbey school of Fulda (1510-1516). In 1517 he travelled to Italy and took a doctorate in theology at Bologna. On his return to Germany he was appointed rector of the University of Erfurt. When Luther passed through that city en route to the Diet of Worms (April, 1521), Crotus welcomed him to the university. In 1524 he became chancellor to Albert of Brandenburg and was instrumental in transforming Prussia into a secular Protestant duchy. In 1530 he reverted to Catholicism and entered the services of the archbishop of Mainz, and became a cathedral canon at Halle and Halberstadt. He defended his repudiation of the Reformation in an *Apologia* (1531) that prompted several Protestant responses, but he refused either to respond to attacks or to write any more books (cf. W. Stammler, *op. cit.*, I, cols. 505-510).

VD 16 lists two different editions of this work, one supposedly published in Leipzig by Wolfgang Stöckel in 1518 (ZV-11994, 8vo, ll. [8], no illustrations, 3 copies recorded at Berlin, Dresden, and Zwickau) and another one also without typographical data, but probably printed in Mainz by Peter Schöffler d.J. in the same year (O-852, 8vo, ll. [8], title-page within a woodcut border, 1 copy at the Bayerische Staatsbibliothek of München). It is not clear to which issue belongs the copy of the *Oratio funebris* preserved at the Bibliothèque Nationale de France (notice no. FRBNF33520783).

€ 2.500,00

10) **DIETTERLIN, Wendel** (ca. 1550-1599). *Architectura von Außtheilung/Symmetria und Proportion der Fünf Seulen, und aller darauß folgender Kunst Arbeit, von Fenstern, Caminen, Thürgerichten, Portalen, Bronnen und Epitaphen. Wie dieselbige auß jedweder Art der Fünff Seulen, grundt aufzureissen, zuzurichten, und ins Werck zu bringen seÿen, Allen solcher Kunst Liebhabenden, zu einem bestendugen und ring ergreifenden underricht, erfunden, in zweÿhundert Stück gebracht, Geezt, und an tag gegeben...* Nürnberg, Balthasar Caymox, 1598.

Folio. Five parts. Etched title within an architectural border, etched portrait of the author, leaves 3-209 (consisting of 4 etched part titles, 8 leaves of text – leaf 23 with a half-page etching -, and 195 full-page etchings), 1 leaf (colophon). 19th century red morocco, richly gilt panels with armorial center pieces (French royal arms), gilt back, gilt inside fillets, gilt edges, from the atelier of Léon Gruel (1841-1927) in the style of the bindings Clovis Eve made for king Henry IV of France, a few marginal repairs but an attractive copy.



FIRST COMPLETE EDITION of this milestone in the history of German etching (cf. E. Forssmann, *Dorisch, Jonisch, Korinthisch. Studien zum Gebrauch der Säulenordnungen in der Architektur des 16.-18. Jahrhunderts*, Stockholm, 1961, p. 5).

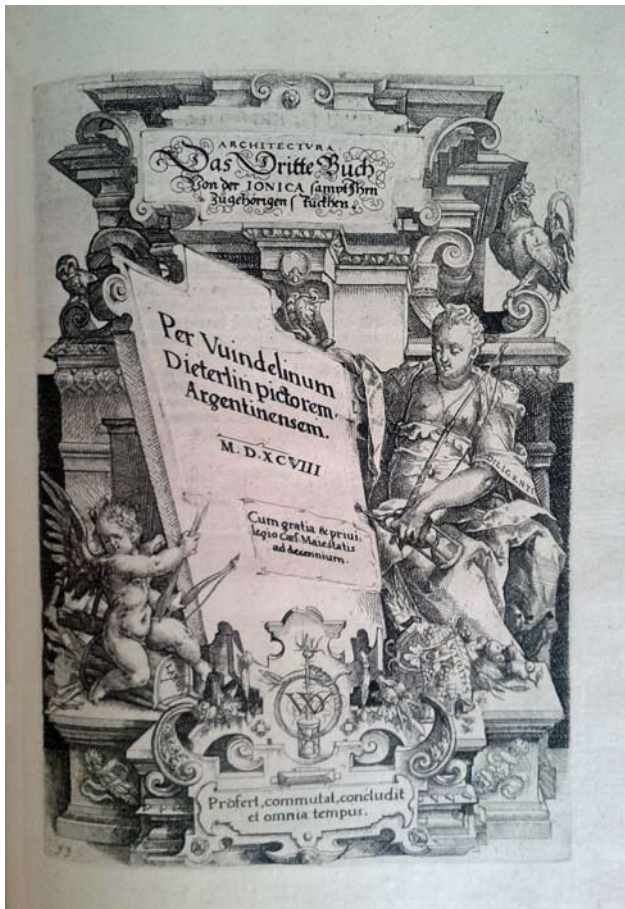
The first version of the *Architectura* came out in Stuttgart, without the editor's name, in 1593. Its title, *Das erste Buch* [The First Book], could have caused one to believe that it was the first part, devoted only to the Tuscan order, of the complete work in five books. In fact, outside of the pages of text, it comprises approximately forty engravings on the five orders of architecture. A Latin version was printed in the same years by the heirs of Bernard Jobin at Strassburg. In 1594 was published a second part entitled *Architectura von Portalen* with fifty-eight plates and in 1595 appeared of the same a version with Latin and French text. In 1598 followed the first complete edition in five parts.

This is extant in several variants: one without the mention of the printer on the title-page and with the numbering of the plates starting with 12; another with the lettering on the title-page printed in red and black, is usually found without the portrait as second leaf, which is occupied instead with a dedication to Daniel Soriau; then one in which only Balthasar Caymox is mentioned as the printer, the lettering in the title-page is engraved, the portrait is present as second leaf, and at the end is added a leaf with a colophon reading: "Gedruckt zu Nürnberg In verlegung Balthasar Caymox. Anno. M.D.XCVIII." (our copy); yet another version has again a title-page printed in red and black but with

Latin text and with also only the name Balthazar Caymox (although it is in fact polyglot, Latin and French), and kept the Latin colophon dated 1595 (cf. G.U. Grossmann, *Die verschiedenen Ausgaben der 'Architectura' des Wenzel Dietterlin*, in: "Anzeiger des Germanischen Nationalmuseums", 1997, pp. 157-173).

Ditterlin's *Architectura* "is essentially a graphic book; only a few short texts interpret the plates at the beginning of the book and introduce each of the five sections which develop the Serlian orders. For each one, Dietterlin begins by giving a diagram of the proportions, inspired by Hans Blum's method. He completes these geometric data very systematically with suggestions for the decorative elements and for each one he creates variations for the supports (columns, caryatids and terms) and entablatures, then examples of windows and dormers, chimneypieces, portals, fountains, and lastly tombs, altars and altarpieces. The treatment is extremely ornate. A painter above all, Dietterlin gave greater emphasis to the heavy proliferation of ornaments on the parts of the orders and on the architectural structures, and to the picturesque details of individuals, animals and familiar objects which give life to the buildings. The Serlian classification of the five orders, from the most rustic to the most

elegant, is the opportunity to develop multiple decorative elements, often very original: all sorts of rustication are associated with the Tuscan order, but also a winemaker (pl. 6), an elephant (pl. 18), and a stag and a unicorn (pl. 24), as images representing rustic power and the wilderness. The image of the winemaker takes on another meaning which Dietterlin borrows from Hans Blum. It is also a portrait of Noah, considered moreover the ancestor of the Etruscans, i.e. the 'Tusci' who gave rise to the 'Teutschen'. Thus the Tuscan order became the German national order. The four other orders are treated in a similar way, with a regular increase in refinement and ornamental delicacy: the Doric is warlike, the Ionic matronly, the Corinthian virginal. As for the composite, it allows for numerous combinations which bring in, among others, elements of a Gothic frame of mind, like the plant shapes of the Astwerk, interlacing of sculpted branches, very popular in the art of central Europe (pl. 196, 197, 203). In the principle of the distribution of forms according to the five orders, Dietterlin is perfectly Serlian. The architect from Bologna is also at the origin of this type of publication: the *Regole generali* (*Quarto libro*) of 1537 associate in the same way the orders as such with portals, chimneypieces and 'aedicules'. But the concern for strictness in the classification linked up with great imagination and ornamental freedom in the *Architectura* was inherited from the *Extraordinario libro* published in 1551, which moreover provides certain architectural structures. The German seems to have particularly appreciated Serlio's arch XVI, with its two pediments crowning the lateral parts, and which is the subject of several variations (pl. 68, 71, 73, 112, 154). It is difficult not to see a connection between door XXII and plate 153, and door XVIII and plate 155. The niches of the portal in plate 111 probably come from arch XIV. Another source must be mentioned which puts Dietterlin in connection with France: Jacques



Androuet du Cerceau. The presentation of the entablatures in plates 49, 50, 98 and 99 is entirely similar to that adopted by the Frenchman in his *Détails d'ordres d'architecture*. And the *Second livre d'architecture* published in Paris in 1561 especially constitutes a precedent inasmuch as, like the *Architectura*, it gives models of chimneypieces, dormers, doors and windows, fountains, wells, residences and sepulchers. Outside of the sausages added by Dietterlin, the chimneypiece in plate 21 repeats characteristic elements of a model by the Frenchman, the supports shaped like amphorae with heads and the oval designs on the mantelpiece. Other collections could have inspired the German: the idea of the pediment with the inverted sloping cornices used in plate 19 could come from a collection of 'meubles' in which du Cerceau gives two comparable models, in one of which there is a door ajar, as in Dietterlin's engraving. The *Architectura* fits perfectly into the northern European taste of the end of the 16th century. Hugues Sambin's terms and caryatids (*Œuvre de la diversité des termes*, 1572) and the zoomorphic supports by Joseph Boillot (*Nouveaux pourtraitz et figures de termes*, 1592, translated into German in 1604), are decorated just as much. In Flanders, Hans Vredeman de Vries had published his *Architectura* in Antwerp in 1577. Other similar undertakings had appeared in Germany at the same time,

in particular the *Etliche architectischer Portalen* by Veit Ecken, published in 1596 in Cologne. The heavily decorative style of the book inspired numerous Germanic authors, such as Johann Jacob Ebelmann (*Lehr- und Kunstbuch allerhant Portalen, Reisbetten, und Epitaphien*, 1600), Gabriel Kramer (*Architectura*, 1600), Rutger Kasemann (*Seilen bochg darin gieziert seilen unt termen sin*, 1616, translated into French in 1622), and Jacob Guckeisen (*Seilen Buch*, 1598). In practice, many buildings were inspired by Dietterlin's plates: in the northern Europe of the 16th century, building in the antique style boiled down to creating a portal, and the *Architectura* offered many models which can be found in Germany as well as in Denmark and in England. In Flanders and in Holland, six plates with models of the five orders and Tuscan consoles (n° 6, 11, 46, 95, 272 and 176 of the present book) were reused in the bilingual editions of Hans Blum's treatise published in Antwerp and Amsterdam starting in 1619" (Y. Pauwels, in: "Architectura. Architecture, texts et images, XVI-XVII^e siècles", Centre d'études supérieures de la Renaissance, Tours, 2012: <http://architectura.cesr.univ-tours.fr/Traite/Notice/Dietterlin1598.asp?param=en>; see also K. Skelton, *Shaping the book and the building : text and image in Dietterlin's 'Architectura'*, in: "Word & Image", 23/1, 2007, pp. 25-44).

"For Dietterlin the five orders are mainly a take-off point, or a framework, for his ungovernable imaginative flights. The weirdest and richest forms are invented, the most varied effects of light, shade and perspective are introduced; animal and plant ornaments proliferate over the basic architectural elements. Only occasional touches remind the viewer that these are meant to be, let us say, Doric or Ionic. They are decorations no artisan could ever have realized. They turn into an overwhelming, confusing and enchanting play of phantasy... The German High Baroque is





forcefully anticipated; the magic of the late Gothic style is still conjured up in several plates; some designs are derived from the late Italian Renaissance; some are purely personal phantasies. Some seems as if they were meant for stage designs, although of course they are not. A ‘Doric’ kitchen interior turns into a glutton’s nightmare; a ‘Tuscan’ stove into an elephant; and the door in the concluding plate leads to the triumph of death – the symbolic *Finis* for the work of a genius who, in the words of his dedication, considered life miserable and dreary, but art as a source of pleasure and grace” (A.K. Plazek, *Introduction*, in: “The Fantastic Engravings of Wedel Dietterlin”, New York, 1968, pp. 4-5).

“Seinen Ruhm verdankt Wendel Dietterlin im wesentlichen seiner Architectura, nicht nur ein Lehrbuch der Ornamentik, sondern ‘eine Grundordnung des Lebens’. Dieses Werk gehört zu den spannendsten Bildwerken über die Säulenordnungen in Renaissance und Barock aus Deutschland. Durch seine schöpferische Phantasie wird Dietterlin geradezu zu einem Bahnbrecher der im Entstehen begriffenen Barockbaukunst (G.U. Grossmann, *op. cit.*, p. 157).

Wendel Dietterlin was born at Pfullendorf in Württemberg on Lake Constance. His original name was Grapp and he may have been a member of a family of artists in Swabia. He spent most of his life in Strassburg, where he married Catharina Sprewer on November 12, 1570, and where he is known to have painted frescos for the Bruderhof, the Bishop’s residence, in 1575, but he is later recorded also in Hagenau in 1583 and in Oberkirch in 1589. He also worked on large projects in Stuttgart for some time, e.g. the execution of a large (57 meters long and 20 meters wide) ceiling painting in the upper hall of the Neues Lusthaus, a building constructed by Duke Ludwig of Württemberg for entertainment purposes. In addition to the ceiling, Dietterlin painted the walls of the hall. The Renaissance Lusthaus having later been rebuilt several times and almost

entirely replaced in 1845 by the new Hoftheater (which was destroyed in a fire in 1902, when some of the remains of the original building came to light). Nothing is now preserved of the paintings from the hall, but they are depicted in a 1619 etching by the Strassbourg-based painter and engraver Friedrich Brentel showing the interior of the large room. Other of his paintings are known from engravings by Matthäus Greuter and by his own grandson Bartholomäus Dietterlin. The style, with “exaggerated foreshortenings”, appears influenced by North Italian models, such as Giulio Romano’s frescos in Mantua, through German intermediaries. His only extant painting is a Resurrection of Lazarus, signed and dated 1582 or 1587; is now in the Staatliche Kunsthalle Karlsruhe. Dietterlin’s original drawings for his *Architectura* are preserved in the library of the Art Academy in Dresden (E. Forssman, *Wendel Dietterlin, Maler und Architekturtheoretiker*, in: “Architektur und Figur. Das Zusammenspiel der Künste; Festschrift für Stefan Kummer zum 60. Geburtstag”, München, 2007, pp. 202-215).

11) **FENUCCI, Lazzaro** (m. 1590). *Ragionamenti sopra alcune osservationi della lingua volgare. Di M. Lazzaro Fenucci da Sassuolo*. Bologna, Anselmo Giaccarelli, 1551.

8vo; later paperboards, red edges; 108, (4) pp. Giaccarelli's device on the title-page and at the end. A nice copy.

FIRST EDITION (issue B without the colophon beneath the printer's device on the last page) of this Italian grammar dedicated by the author to Camillo Bolognini (Sassuolo, February 15, 1551).

The author sets the dialogues reported in the book in Modena during a hot summer. Eager to take a break from his tiresome legal studies in Bologna, on the way to Sassuolo, his hometown, he decided to stop in Modena and attend a lesson held by Castelvetro on three sonnets whose

text is quoted in full. After the lecture in Modena, he headed for Sassuolo, where he spent a couple of weeks. Among the characters who intervene in the "discorsi", beside Castelvetro and the audience of young students who raise some questions, figure also Carlo Sigonio, Giovanni Grillenzoni, and Innocenzo Ringhieri, who is also the author of a sonnet in praise of Fenucci at the beginning of the volume. As models of style, Fenucci praises in particular Pietro Bembo, Ludovico Martelli, Jacopo Sannazaro, Benedetto Varchi, and also Pasquino "il licenzioso" (cf. C. Trabalza, *Storia della grammatica italiana*, Milan, 1908, pp. 122-123).

The *Ragionamenti* (which mean in this case dialogues) are a first-hand witness of the activity of the Modenese Academy, founded by Giovanni Grillenzoni in the 1530s, and of the linguistic thought of Ludovico Castelvetro, who was the soul of the academy. In a certain way Fenucci tries to reevaluate the academy after its forced shutdown for religious reasons in 1545 (cf. S. Peyronel Rambaldi, *Speranze e crisi nel Cinquecento modenese. Tensioni religiose e vita cittadina ai tempi di Giovanni Morone*, Milan, 1979, p. 234).

The group probably continued to secretly gather also after the interdiction. It is not clear if Fenucci was a permanent member of the academy or just a simple spectator. The way he presents Castelvetro, the true main character of the book, and Grillenzoni, who stands out as an institutional figure, suggests that he was somehow involved in the works of the group or at least supported the ideas expressed in it.

Once in Modena, Fenucci is brought by a friend to Castelvetro's house, where a lot of people is attending the lesson and Castelvetro himself is standing in a corner waiting for the latecomer Fulvio Rangoni, the son of Lucrezia Rangoni. During the way to the house, Fenucci is told about



the love pains of a young man from Milan, now steadily living in Modena, which allows him to introduce some topics related to love theory. Castelvetro then takes the floor and begins to speak. He is presented as a real person and there is no reasons to doubt about the authenticity of the words Fenucci puts in his mouth.

As for the date of the meeting, considering that Carlo Sigonio became tutor of Fulvio Rangoni (both are present in the dialogue) in 1548, that Filippo Valentini, another key figure of the academy who is not mentioned in the book, was in Trent in the year 1549, and eventually that Grillenzoni died on July 1551, it is highly probable that the hot summer in which Fenucci attended Castelvetro's lecture was that of 1549 (cf. A. Roncaccia, *Castelvetro protagonista dei 'Ragionamenti' di Lazzaro Fenucci*, in: "Il metodo critico di Ludovico Castelvetro", Rome, 2006, pp. 33-81).

"Fenucci, stabilendo un legame storicamente fondato e narrativamente credibile tra ambientazione e personaggi, oltre a rendere conto di una pratica reale, compie una scelta epistemologica che allarga il senso dei rilievi grammaticali di tipo normativo all'ambiente culturale che se ne fa promotore. Non solo vengono implicitamente prese le distanze (pur tra le lodi del Veneziano) dagli esiti prescrittivi promossi dalle *Prose della volgar lingua*, ma si richiama, in qualche modo superando il modello di Castiglione, alla mediazione culturale di Speroni, i cui dialoghi furono pubblicati a Venezia nel 1542" (Roncaccia, *op. cit.*, p. 57).

Lazzaro Fenucci, born in Sassuolo near Modena, studied law in Bologna and later became praetor in Mirandola and Trento. He edited and translated into Italian the statues of his hometown (*De gli statuti di Sassuolo, e di tutto il dominio dell'ill.mo sig. Hercole Pio, et suoi successori*, Sassuolo, 1562), and published at Venice in 1586 a legal tract, *Tractatus de momento temporis*. He also composed poems and letters which were included in contemporary anthologies. He died in 1590 in Sassuolo, where he spent the last years of his life (cf. G. Tiraboschi, *Biblioteca modenese*, Modena, 1782, II, pp. 261-264).

Edit 16, CNCE 18729; C. Vitali, *Grammatiche stampate nei secoli XV e XVI e loro più preziose edizioni*, Sassari, 1976, no. 118; G. Cinelli-Calvoli, *Biblioteca volante*, Venice, 1734, I, pp. 298-299.

€ 1.250,00

12) **HUGWALD, Ulrich** (1496-1571). *Udalrichi Hugvaldi Durgei adulescentis dialogus, studiorum suorum prooemium, et militiae initium*. [Basel, Adam Petri], (September 1520).

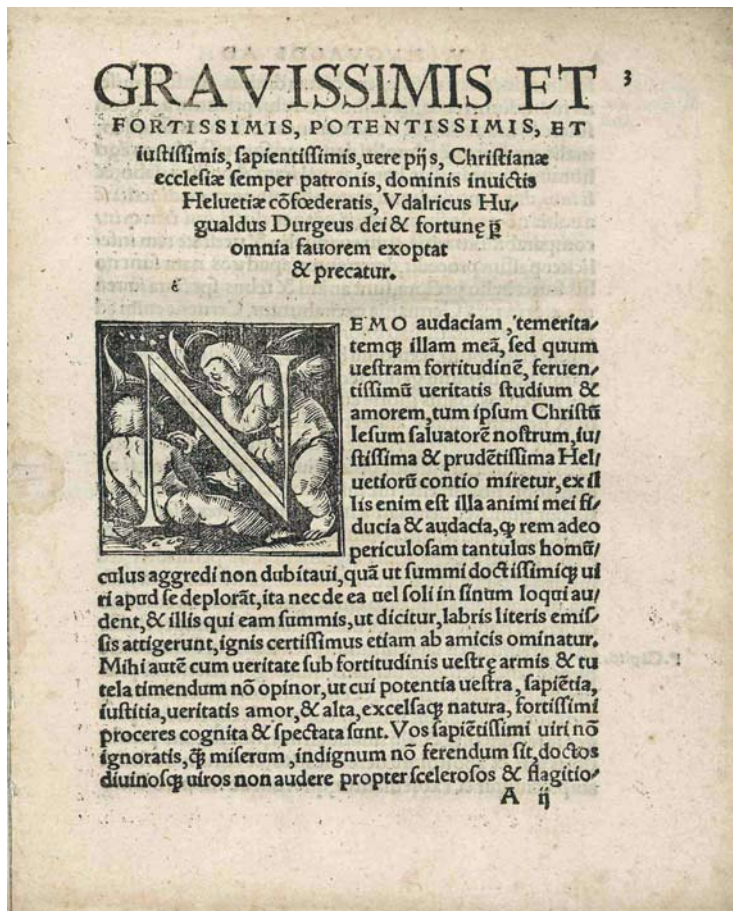
4to; modern wrappers, red edges; 78, (2 blank) pp. With a large historiated woodcut initial. The beginning of the main text on leaf C1r is set within an elaborated woodcut border. Blank bottom half of the title-page cut off and underlaid, inner margin of a few leaves reinforced, otherwise a very good copy.

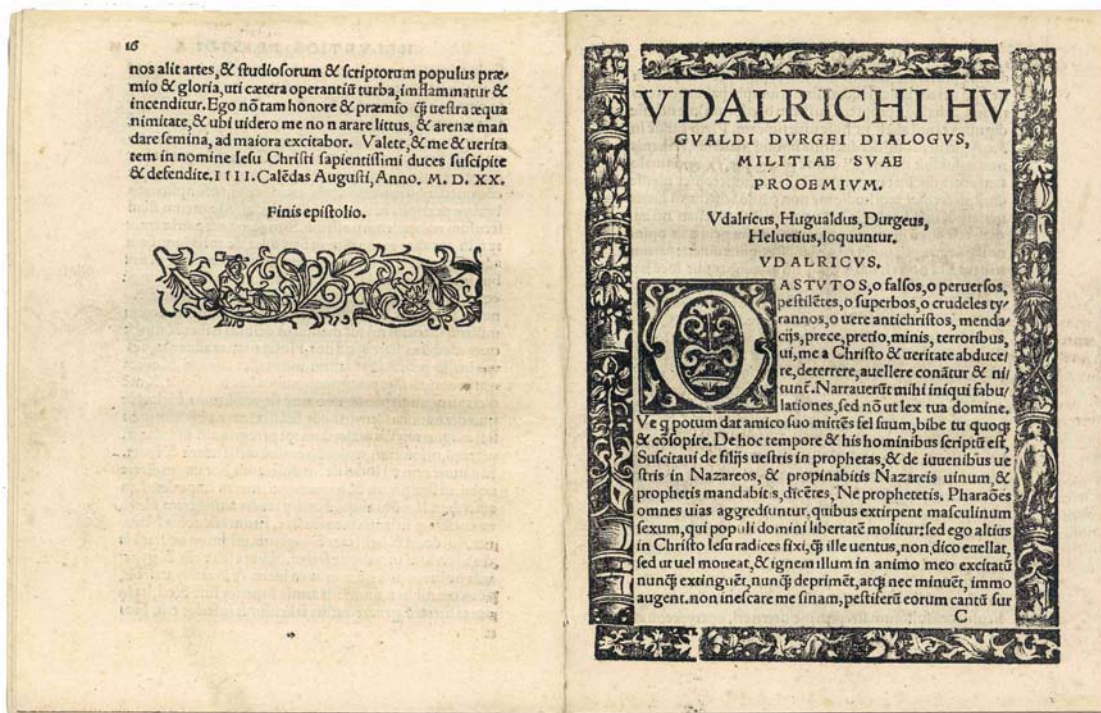
RARE FIRST EDITION of Hugwald's first publication, a sharp attack against the church of Rome in support of the German and, especially, Swiss independence from Rome, written in the form of a dialogue, whose interlocutors are Uldaricus, Hugualdus, Durgeus, and Helvetius.

The volume, opening with a long *Epistola ad Helvetios*, dated July 29, 1520, is reminiscent of Ulrich von Hutten's similar invectives and predicts the return of mankind 'to Christ, Nature and Paradise'. The pamphlet has variously been considered as a forerunner of socialist and/or communist theories. The work opens with a long soliloquy by Uldaricus, in which he complains about vitiation of the Church and its dignitaries, to which he attributes a long list of vices from idleness over gluttony to immorality. The other three join in the lament and praise the community of the peasants and the simple life.

“Es gilt, einen Gesellschaftszustand zu schaffen, in dem es weder Krieg noch Mangel noch Luxus gibt, dem jeder brüderlich mit seinem nächsten teilt. Die einzige greifbare Massregel die Hugwald vorschlägt, ist die Verwendung der Kirchengüter und Kirchenzehnten zu einer obrigkeitlich geordneten, nach Städten und Landschaften abgegrenzte Armenpflege... Eine besondere Färbung aber enthält Hugwalds Jugendwerk durch sein leidenschaftliches Eintreten für den Bauernstand... Wie Müntzer, fordert Hugwald eine durchgreifende Umgestaltung der Gesellschaft im Geiste des Urchristentums” (O. Schiff, *Thomas Müntzer und die Bauernbewegung am Oberrhein*, in: “Historische Zeitschrift”, 110, 1913, pp. 83-84).

Born in Wilen (Thurgau), Ulrich Hugwald, also called Mutz or Mutius, matriculated at the University of Basel in 1519. After working as a private tutor and corrector in the printing house of Adam Petri, he became teacher and headmaster at the Basel Latin school. He was initially an Anabaptist and in August 1525 was arrested together with





other correptionalists in the house of Michael Schürer. During this Anabaptist phase he had close contacts with Thomas Müntzer. After his arrest, he apparently returned to orthodoxy. In 1541 he graduated MA and a few months later he began teaching grammar and Aristotelian ethics at the faculty of arts, of which he was appointed dean in 1543, 1563, and 1570. Beside the many polemical pamphlets he published in the years 1520-1522, Hugwald edited at Basel in 1539 an important chronicle, *De Germanorum prima origine* (cf. O. Clemen, *Der Wiedertäufer Ulrich Hugwald*, in: "Beiträge zur Reformationsgeschichte aus Büchern und Handschriften der Zwickauer Ratschulbibliothek", 2. Heft, Berlin, 1902, pp. 45-85; see also J.G. Kreis, *Das Leben und die Schriften des Thurgauers Ulrich Hugwald, genannt Mutius*, in: "Thurgauische Beiträge zur vaterländischen Geschichte", 41, 1901, pp. 140-169 and 42, 1902, pp. 4-75; and K. Brauchli, *Turgauische Abnengalerie*, Weinfelden, 2003, pp. 136-137).

Hugwald's writings were put in the Roman Indexes of 1559 and 1564 and in the Spanish Index of 1583 (J.M. de Bujanda, *Index des livres interdits, IX, Index de Rome...*, Sherbrooke-Genève, 1994, p. 575).

VD 16, H-5859; *BMSTC German*, p. 639; F. Hieronymus, *Theophrast und Galen - Celsus und Paracelsus: Medizin, Naturphilosophie und Kirchenreform im Basler Buchdruck bis zum Dreissigjährigen Krieg, Teil 3: Medizin, Naturphilosophie... ab 1550*, (Basel, 2005), p. 60; F. Martini, *Das Bauerntum im deutschen Schrifttum von den Anfängen bis zum 16. Jahrhundert*, (Halle, 1944), p. 253.

€ 980,00

13) **IN CONNUBIUM** *felicissimum Magnifici, Nobiliss. Et Amplissimi Domini Ludovici Schwartzmaieri à Schwartzenau; S. Caes. Majest. in summo Regni Boemiae Appellationum tribunali Consilarii: et Generosae et Nobilissimaeque Virginis, Dominae Annae Mariae: Illustri Magnifici ac Strenui domini Ioannis Gvolfangii Freymonii ab Oberhausen in Muhlfelden et Herschingen: eidem Caes. Maiestatis à consiliis intimis, sacri quae Romani Imperii Procancellarij, Filiae: Sponsorum lectissimorum: omnia vota que.* Prague, Anna Schumann, 1596.

(bound with:)

CONTINUATIO *Sylvae Nuptiales Continentis Clarissimorum Poëtarum elogia. In honorem Magnifici, Nobilissimique Dni. Ludovici Schwartzmaieri á Schwartzenau... Scripta.* Prague, Anna Schumann, 1596.

Two works in one volume, 4to. (I): (44) ll. Title-page within an ornamental border, 3 large engraved coat of arms, woodcut ornaments in the text; (II) (16) ll. Title-page within an ornamental border, woodcut ornaments in the text. Modern wrappers, red edges, some very light browning, but a fine copy.

VERY RARE FIRST EDITIONS of this verse collections published in occasion of the wedding of Ludwig Schwarzmaier, count Palatine and chancellor at the Bohemian court of appeal at Prague, with Anna Maria, daughter of Johann Wolfgang Freymon, imperial chancellor in Vienna and law historian.

Among the authors (many of which are jurists and scholars living in various towns of the Holy Roman Empire) of the ca. 30 poems are Nikolaus Reusner, Johannes Langer, Johannes Link, Hieronymus Arconatus, Janus Gruter, and Paul Melissus.

Anna Schumann, took over the press of her husband Johannes in 1594 and printed until 1602. Apparently she was one of the few woman printers in Prague in the sixteenth century.

P. Vecerova, *Sumanska tiskarna (1585-1628)*, (Prague, 2002), no. 210; J. Hejnic & J. Martínek, ed., *Enchiridion renatae poesis Latinae in Bohemia et Moravia cultae*, (Prague, 1966), V, p. 85.

€ 680,00



14) **MANTOVA BENAVIDES, Marco** (1489-1582). *Zographia sive Hieroglyphica sane pulcherrima ex vivis cum naturae tum autorum fontibus hausta. Nunc primum in studiosorum gratiam edita.* Padova, Lorenzo Pasquato, 1566.

(bound with:)

HORAPOLLO (fl. 4th-5th cent.) *Orus Apollo Niliacus. De hieroglyphicis notis, a Bernardino Trebatio Vicentino Latinitate donatus.* Venezia, Giacomo [Pocatela] da Borgofranco, 1538.

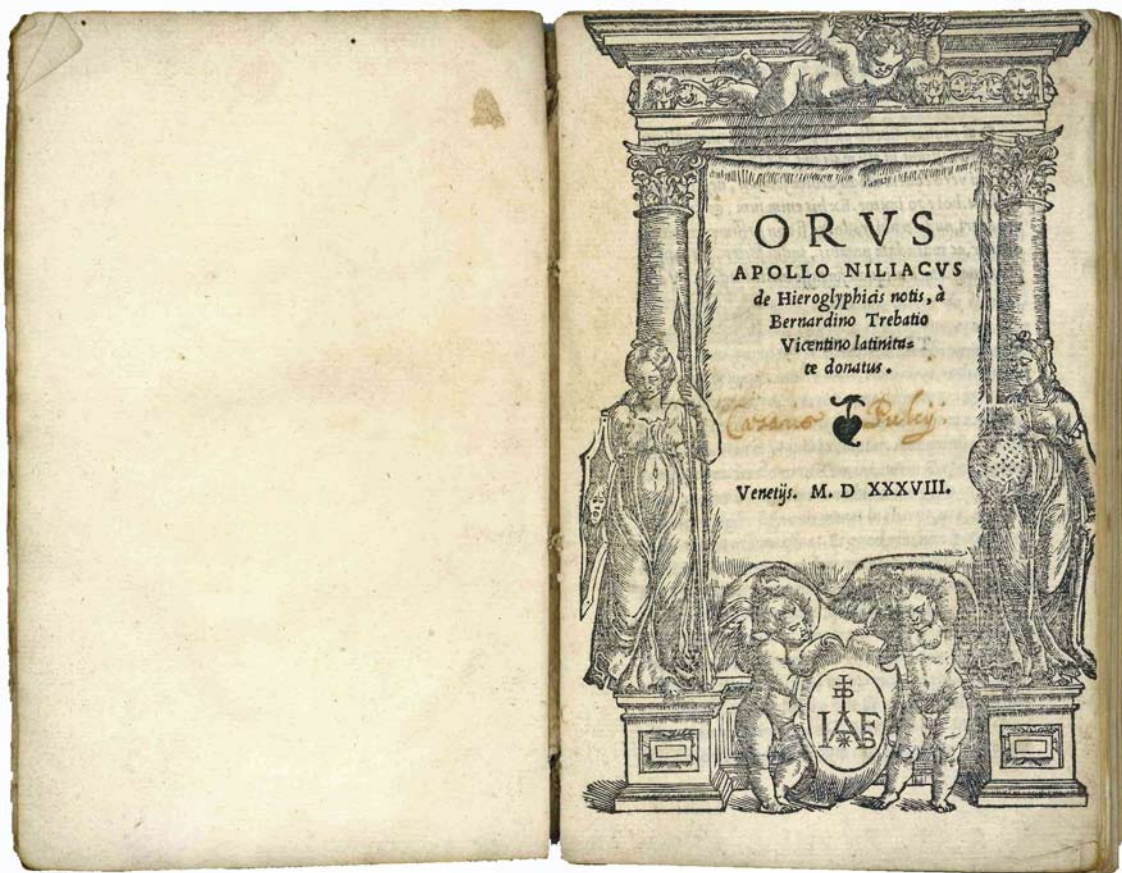
Two works in one volume, 8vo. (I:) 32, (4) ll. With a woodcut vignette on the title page.; (II:) 28, (4) ll. Title-page within a wood-cut border (slightly shaved) and the printer's device at the end. Contemporary paperboard, spine anciently reinforced, entry of ownership of Cesare Pulci on the title-page, a fine copy.



(I:) **VERY RARE FIRST EDITION**, dedicated to Sebastiano Erizzo, of this dictionary of emblematic devices and iconology intended for young students of antiquities, ancient coins, and fine arts in general. The work can be considered as one of the first in this particular subject, which became very popular in the following years, giving birth to numerous publications (cf. M. Rossi, *Un episodio della fortuna di Giulio Camillo a Padova: l' 'Anfiteatrino' di Bartolomeo Ammanni per Marco Mantova Benavides*, in: "Bollettino del Museo Civico di Padova", LXXXII, 1993, pp. 351-351).

Marco Mantova Benavides was the scion of a Spanish family emigrated to Mantua, who later settled in Padua. He studied law and obtained the chair of jurisprudence at Padua University in 1515, a position he occupied for almost seventy years. Among his illustrious students were Giovanni Angelo de' Medici (later Pope Pius IV), Cardinal Antonio Carafa, Cardinal Cristoforo Madruzzo, Pier Paolo Vergerio, and many others. He was among the founding members of two important academies: Accademia degli Infiammati and Accademia

degli Elevati. In 1545 he was knighted by Emperor Charles V, who also made him count Palatine. His stature in the Paduan cultural scene and beyond derived not only from his academic and humanistic pursuits, but also from his activities as a collector and patron of the arts as well. When the ‘Hall of the Giants’ (Sala dei Giganti) in the Carrara Palace (now part of the University of Padua) was undergoing its campaign, Benavides built himself a new house near the church of Eremitani and Pietro Bembo’s house. When it came time to decorate this palazzo around 1541, Benavides called upon the same team that had worked in the Sala dei Giganti, Domenico Cam-pagnola, Gualtieri and Stefano dell’Arzere, and Lambert Sustris as well. The main body of the house was given over to Benavides’ museum and huge library. Nor was the interior of his house Benavides’ only concern: by 1544 was set up the colossal Hercules, he had commissioned from Bartolomeo degli Ammannati, which was far larger than any previous Renaissance statue (cf. I. Favaretto, ed., *Marco Mantova Benavides: il suo museo e la cultura padovana del Cinquecento*, Atti della giornata di studio, 12 novembre 1983, nel 4. centenario della morte, 1582-1982, Padua, 1984, passim). Among his immense literary production, mainly in the field of law, emerge, however, a vast epistolary and also some noteworthy literary works of which the present one is of the few published in the vernacular (cf. G. Vedova, *Biografia degli scrittori padovani*, Padua, 1836, I, pp. 564-579).



Edit 16, CNCE 53391; J. Landwehr, *French, Italian, Spanish and Portuguese Books of Divices and Emblems, 1534-1827*, (Utrecht, 1976), no. 499; M. Praz, *Studies in Seventeenth Century Imagery*, (Rome, 1975), p. 412; R.J. Roberts & A.G. Watson, *John Dee’s Library*, (London, 1990), no. 1896.

(II:) **RARE EARLY LATIN EDITION.** The ‘editio princeps’ was printed by Aldo Manuzio in Venice in 1505. The present Latin edition translated by Bernardino Trebazio was first printed at Augsburg in 1515 with a dedication to Konrad Peutinger. This translation – as we read in the preface – is quite liberal; it omits without commentary all corrupt textual passages or those with a dubious meaning. Nevertheless, it was very popular, as attested by its many reprints: Basel 1518, Paris 1530, Basel 1534, Venice 1538, Lyon 1542 (cf. D.L. Drysdall, *A note on the relationship of the Latin and vernacular translations of Horapollo from Fasanini to Caussin*, in: “Emblemata”, 4/2, 1989, pp. 225-241).

The manuscript of the *Hieroglyphica* made its way to

Florence, from the island of Andros, in the hand of Cristoforo Buondelmonti in 1422 (today housed in the Biblioteca Laurenziana, Plut.69,27). In spite of its being confined originally to a tight circle of Florentine Humanists in the fifteenth century, its content would become enormously popular at the end of the century, with the dissemination of the new sensibility represented by Francesco Colonna's *Hypnerotomachia Poliphili* (written around 1467 and published in Venice by Aldo Manuzio, in 1499). It offered a treasure trove of new allegories that the humanists utilized either directly in their works – such as the famous *Ehrenpforte* by Albrecht Dürer – or, more commonly, by consulting the very complete and systematic compilation undertaken by Giovanni Pierio Valeriano, also entitled *Hieroglyphica* (1556).

But the major relevance of Horapollo's book consisted mainly of inaugurating a new and widely disseminated model of symbolic communication. Beginning with the previously cited *Ennead* V.8 of Plotinus, along with the commentaries of Ficino, hieroglyphic representation was understood as an immediate, total and almost divine form of knowledge, as opposed to the mediated, incomplete and temporal form appropriate to discursive language. These ideas inspired not only Ficino or Giordano Bruno, but also Erasmus, Athanasius Kircher, and even Leibniz. On the other hand, this work initiated the mode of “writing with mute signs” (Alciato) – as expressed in the preface of so many emblem books – thus contributing decisively to the evolution and popularity of the emblematic genre. In fact, in this period emblems were normally seen as the modern equivalents of sacred Egyptian signs (cf. E, Iverson, *The Myth of Egypt and its Hieroglyphs in European Tradition*, Princeton, NJ, 1993, *passim*).

Little is known about Bernardino Trebazio, a native of Vicenza. He was a student of Ludovico Ricchieri (Caelius Rhodoginus), emigrated to Germany, where among his friends were Willibald Pirckheimer and Ulrich von Hutten. He worked as editor and translator for several German printers.

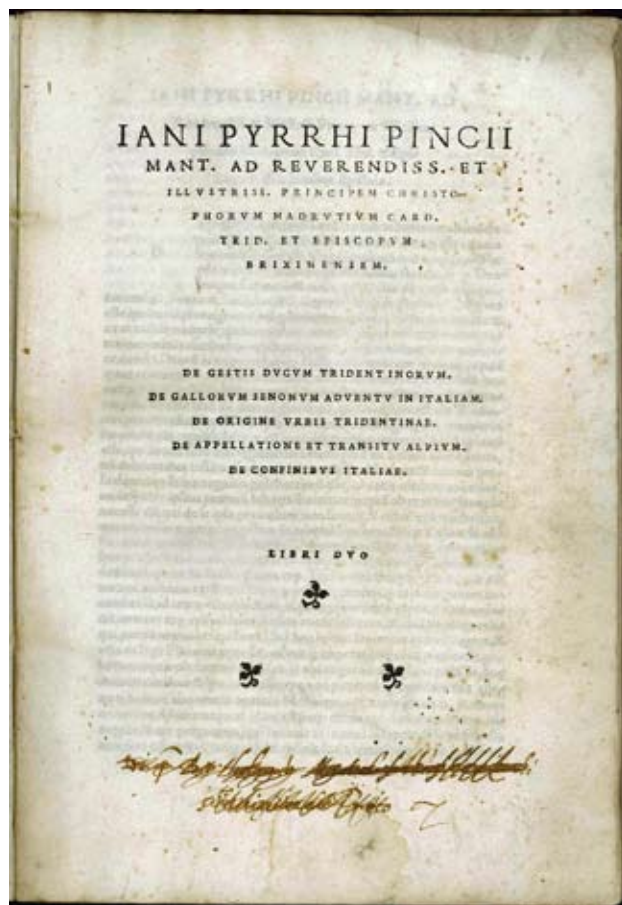
Edit 16, CNCE 22667; Adams, H-849.

€ 2.300,00

THE FIRST IMPORTANT HISTORY OF TRENT AND SURROUNDING REGIONS, INCLUDING SOUTH TYROL

15) **PINCIO, Giano Pirro** (fl. 1st half of the 16th cent.). *De gestis ducum Tridentinorum. De Gallorum Senonum aduentu in Italiam. De origine urbis Tridentinae. De appellatione et transitu Alpium. De confinibus Italiae. Libri duo* [Part 2, with separate title-page]: *De vitis pont. Trid. libri duodecim: qui plura habent in recessu quam promittant in fronte: multa insuper externarum gentium facta domesticis addita sunt ut et plenior et iucundior esset historia.* (Mantova, Venturino Ruffinelli, 1546).

Two parts in one volume, folio. 16, 104, (2 blank) ll. Contemporary limp vellum, outer corner of front panel skillfully repaired, short inscription on the first title page inked out, a genuine and attractive copy.



RARE FIRST EDITION of the first printed important chronicle of what today are the South Tyrol and Trentino regions, especially under its prince bishops Georg Neideck (1505-1514), Bernardo Cles (1514-1539), and Cristoforo Madruzzo (1539-1567). The work is dedicated to Aliprando Cles, nephew of the bishop, and was translated into Italian by Carlo Zanetti in 1648 (cf. A. Chemelli, *Trento e le sue Stampe. Il Seicento*, Trento, 1983, pp. 6-8).

In June 1511 the two principalities of Trento and Brixen had received the status of “perpetual confederate” states among Austrian possessions. The peace of 1516 with the Republic of Venice, however, reduced the principality to a discontinuous enclave between large Habsburg possessions. During the war against Venice, in 1509, the territory had been ravaged by Landsknechts returning from a failed expedition against Vicenza. This was followed by pestilences in 1510 and 1512, famines in 1512, 1519 and 1520, and an earthquake in 1521: these grievous happenings spurred the beginning of forms of resistance against Habsburg rule.

A true rebellion broke out in 1525, called Bauernkrieg or ‘peasants war’. The rebels were led by Michael Gaismayr, who had devised a complex plan of liberation of all the territories of Brixen and Trento and program of social freedom based on equalitarian principles (Landesordnung). The rebels, however, lacked of organization and were easily suppressed in 1526 by Austrian mercenaries and by the bishop Bernardo Cles, who exterminated them in the battles of the Eisack valley and Sterzing. The rebellion leaders were beheaded, hanged or mutilated, while the simple followers were released but with a ‘mark of infamy’ impressed on their brow. Any dream of further revolt ended when Gainsay was murdered in Padua in 1532. Some a thousand of Tyrolese and

Trentine rebels took shelter in Moravia, where they established ‘fraternal farms’ (Bruderhöfe). Bishop Cardinal Bernardo Cles thus is considered the true refounder of the authority of the princes of Trento.

An adviser of emperor Maximilian I and a friend of Erasmus of Rotterdam, he played an important role in the election of Emperor Charles V in 1519, and in that of his brother Ferdinand I as King of Bohemia in 1526. His personal charisma reverted the subaltern status of the Trento state between the Habsburg territories, gaining the territories of Castelbarco and Rovereto. His statute of the city, issued in 1528, remained in use until 1807. Under Cles’ rule Trento was renovated with a new urbanistic asset, and a new great church, S. Maria Maggiore: these were needed in order to host the important and influential Council of Trent (1545–63), and, after the sudden death of Cles in 1539, were completed by his successor, cardinal Cristorofò Madruzzo. Also the economy and services were greatly improved. The presence of famous intellectual and scholars during the Council, spurred the diffusion of the Renaissance in the principality (cf. V. Krampera, *I soggetti e la storia della Cronaca di Giano Pirro Pincio*, Diss., Bologna, 1984, passim; and P. Prodi, *I personaggi e le scene*, in: “Bernardo Clesio e il suo tempo”, Rome, 1987, I, pp. 14-20).

“In generale, ogni scena significativa del libro è ripensata e descritta, più che con attenzione ai fatti e alle parole reali, sulla falsariga di un testo di riferimento. Così è sotto il segno di Macrobio (e Plinio, per la descrizione delle inaudite meraviglie) l’opulenta raffinatezza del banchetto in Trento per la consacrazione del nuovo vescovo; è giocato tutto sull’identificazione fra Cneo Pompeo e Carlo d’Asburgo, trasfigurando il secondo nel ‘summus imperator’ del ciceroniano *De imperio Cn. Pompeii*, il discorso con il quale Clesio riesce a persuadere i principi elettori a favorire l’elezione di Carlo; Il discorso di Tullo Ostilio in Livio, 1, 28, dà le parole al prefetto Castellalto; Svetonio offre importanti spunti per la descrizione delle abitudini di Clesio; ma, e sorprende di più, addirittura parlano con periodi tratti dal *De coniuratione Catilinae* sallustiano i delegati dei contadini, con una forzatura che forse può parere comica e che richiede allo stesso Pincio una curiosa precisazione relativamente a coloro che componevano la missione, uomini ‘non sprovveduti grazie all’abitudine di trattare molti affari’ ” (B. Valtorta, *Nota del traduttore*, in: G.P. Pincio, “Vita di Bernardo Clesio”, Tricase, 2012, pp. III-IV).

In Pincio’s biography of Bernardo Cles (Books VI-XII) are also described in great details the festivities celebrated during his installation as bishop of Trent: “Schon am Anlass der feierlichen Inthronisation von Bernhard Cles (8. September 1514) wurden prunkvolle Fest gefeiert, die uns Giano Pirro Pincio mit überschwenglicher Ausführlichkeit beschrieben hat. Unter den Unterhaltungen, welche vor und nach dem Festessen für den Adel und die vornehmsten Bürger veranstaltet waren, erwähnt der genannte Geschichtsschreiber Gesangsvorträge, Tonspiele, Tänze, Gedichte und Reden zum Lobe des Cles, und Spiele, welche zum Spott der Landbewohner in der



Volksmundart aufgeführt wurden, und da die Festlichkeiten einige Tage fort dauerten, auch Possen und scherzhafte Wortstreite. Es ist nicht unwahrscheinlich, dass damals auch das im Jahr 1482 zu Trient gedruckte Lustspiel 'La Catinia' von Sicco Polentone aus Livico zur Aufführung kam. Unter den Hofnarren am Hofe des Fürstbischofs von Cles, welche die eingeladenen Gäste belustigten, befand sich sein Liebling, Ser Paolo, dessen in steingehauenes Bild man heute noch im Hofe des Stadthauses von Trient eingemauert sieht" (F. Demattio, *Dialect und Dialectdichtung der Italiener in Tirol*, in: "Die österreichische Monarchie in Wort und Bild", Wien, 1893, pp. 336-367).

Pincio also mentions the huge library created by Bernardo Cles: "È naturalmente a Bernardo Cles che spetta il merito di aver dotato la residenza vescovile di una nuova e più ampia biblioteca: era un'imponente 'libreria', posta nell'ala destra del secondo piano del Magno Palazzo, compiuta architettonicamente nel 1535 e celebrata da umanisti come il mantovano Giano Pirro Pincio quale coronamento della 'magnificentia' della sua corte. La raccolta, che negli intenti del principe vescovo guardava ad un futuro lontano (edificata 'ad nostrorum successorum, potius quam ad nostrum commodum'), era il frutto dei suoi personali acquisti in terra tedesca degli anni precedenti, ma soprattutto della sua vasta rete di amici umanisti, ai quali aveva richiesto a più riprese consigli sul meglio della produzione libraria disponibile sul mercato; così il 21 aprile 1533 scriveva al nunzio apostolico Girolamo Aleandro da Vienna per chiedergli un indice dei migliori autori in ogni campo del sapere. Il 5 gennaio 1534 da Praga scriveva ai controversisti Johannes Cochlaeus (1479-1552) e Johannes Eck (1486-1543) per informarli del progresso della sua 'fabrica', sollecitando ancora di essere consigliato sulle migliori opere a stampa che fosse possibile acquistare in Italia e all'estero. Analogamente faceva con Erasmo, con il quale da anni era in rapporto epistolare; e nonostante il legame cominciasse a raffreddarsi all'inizio degli anni Trenta, scriveva di aspettarsi da lui consigli preziosi e un elenco di libri 'potiores' " (A. Paris, *Dissenso religioso e libri proibiti nel principato vescovile di Trento tra fine Quattrocento e inizio Seicento*, Diss., Trent, 2011, pp. 19-20).

The *De appellatione et transitu Alpium* is a kind topography of the Tyrolian Alps and a guide to the alpine pass routes. In it we find the first written reference to the Non Valley mentioning Lake Tovel as the source of the tasty char that one can fish in the lake (I. Franceschini, *Uomini e risorse ambientali in Val di Tovel tra XVI e XIX secolo*, in: "Studi tridentini di Scienze naturali", Acta biologica, 81, 2004, Suppl. 2, p. 7-25).

Little is known about Giano Pirro Pincio. He was born in Canneto (Mantua) and was active as a teacher of Latin and rhetoric, first at Mantua and then at Trento (1509-1536), where he also became court historian to cardinal Bernardo Cles. In 1539 he was created poet laureat by emperor Charles V (cf. E. Franceschini, *Breve discorso sull'umanesimo nel Trentino*, in: "Aevum", 35/3, 1961, p. 247).

Edit 16, CNCE 29829; G. Nova, *Stampatori, librai ed editori bresciani in Italia del '500*, (Brescia, 2000), p. 90; B. Sanguanini, *Dilettando educa': attori, scene e pubblico nel mondo tridentino prima e dopo il Concilio di Trento*, (Trent, 1989), p. 229; G. Tovazzi, *Biblioteca tirolese, o sia, Memorie storiche degli scrittori della Contea del Tirolo*, R. Stenico & I. Franceschini, eds., (Trent, 2006), p. 569.

€ 4.500,00

ONE OF LUTHER'S EARLIEST OPPONENTS

16) **RADINI TEDESCHI, Tommaso** (1488-1527). *Thome Rhadini Todischi. Placentini. Ordinis Prae. Ad illustriss. & invictiss. Principes & populos Germaniæ, In Martinũ Luterũ Wittembergẽsem. Ordinis Here. Nationis gloriam violantem. Oratio elegantissima. Ciceronianã plane redolẽs eloquetiã.* Köln, Peter Quentel, November 1520.

4to; modern paperboards; (20) ll. With some marginal annotations and a long manuscript note on the verso of the last leaf. Gothic type. Small repair in the upper corner of the title-page, light dampstain in the lower margin towards the end of the volume, otherwise a nice copy.

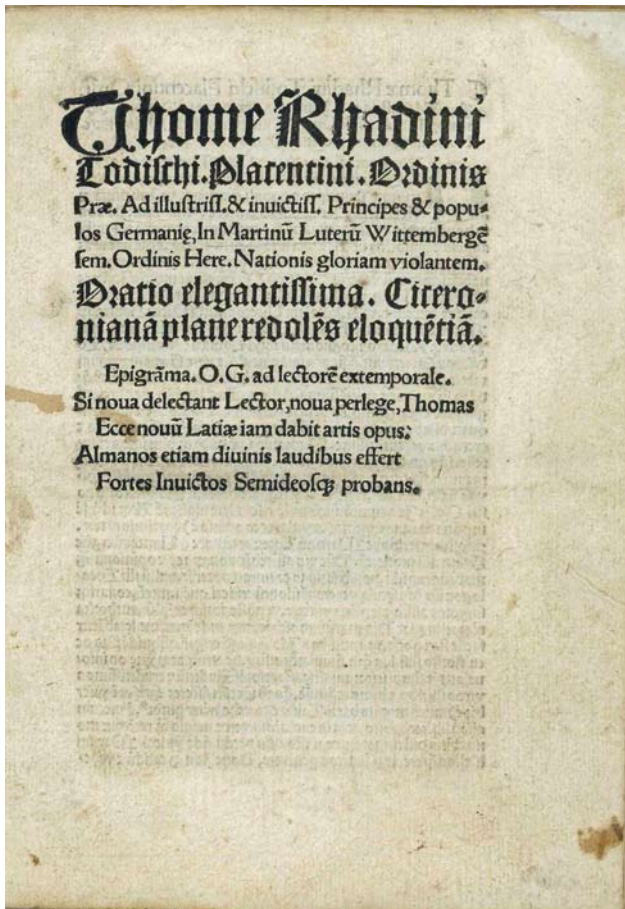
THIRD EDITION of this oration which was first printed at Rome by Giacomo Mazzocchi in August 1520 and then reprinted twice a few months later in Germany, at Leipzig by Melchior Lotter in October and at Cologne by Quentel in November. A fourth edition was issued in Rome in 1522 with a dedication to the new Pope Adrian VI.

A Dominican theologian, a canonist, a poet, and an orator, Tommaso Radini Tedeschi (the second name testifies the noble German origins of his family) was born in Piacenza in 1488. In 1515 Pope Leo X appointed him to the chair of theology in Rome. He died in 1527 probably during the Sack of Rome (cf. L. Mensi, *Dizionario biografico piacentino*, Piacenza, 1899, p. 348).

Although he had published his first works at an early age (*Calipsychia* and *Sideralis abyssus*, both printed at Milan in 1511), the fame of Radini Tedeschi is mainly related to the two orations he wrote against Luther and Melanchthon (*In Philippum Melanchthonem Luteranae hereseos defensorem oratio*, Rome, 1522). In particular the first oration is one of the very first attempts of confutation of Luther's theses. It is addressed to the princes of Germany and in the introduction the author points out with proud his German origins. Luther left the reply to Melanchthon who at Wittenberg in 1521 published the *Adversus Thomam Placentinum oratio pro Martino Lutero theologo* under the pseudonym of Didymus Faventinus (cf. F. Lauchert, *Die italienischen Gegner Luthers*, Freiburg i.B., 1912, pp. 178-199).

VD 16, R-84; H.J. Köhler, *Bibliographie der Flugschriften des 16. Jahrhunderts*, Tübingen, 1996, no. 3815.

€ 650,00



17) **RUSCELLI, Girolamo** (ca. 1500-1566). *Le imprese illustri... Aggiuntovi nuovam.te il quarto libro da Vincenzo Ruscelli da Viterbo*. Venezia, Francesco de Franceschi, 1584 (1583).

Two parts in one volume, 4to. (28), 496, 8, 82, (2 blank) pp. Engraved title-page (by Giacomo Franco) with the dedicatee's coat-of-arms on the top, additional engraved title-pages at the beginning of each part (the fourth part is dated 1583). And with 145 engraved emblems in the text (many full-page), of which two are printed on double-pages by Giacomo Franco or Girolamo Porro. Contemporary limp vellum, manuscript title on spine and lower edge, two silk ties preserved, small part of the upper margins of the two double-page engravings skillfully repaired, otherwise an attractive, genuine, and wide-margined copy.

FIRST COMPLETE EDITION (first issue). The *Imprese illustri* were first published in Venice by Francesco Rampazzetti in 1566, and re-edited in 1572 and 1580. The edition here presented, posthumously published in 1584, is accompanied with an additional book, composed by Ruscelli's nephew, Vincenzo, who dedicated it to Guglielmo Gonzaga, Duke of Mantua and Monferrato (Venice, August 20, 1583). The last 16th century edition was printed by Giacomo Franco in 1596.

Girolamo Ruscelli's first treatise on imprese had been published in 1556 with one of the many editions of Paolo Giovio's dialogue on the same subject. His *Imprese illustri*, however, strongly contributed to develop the theoretical debate on the impresa, which after Giovio's death, and in particular between the second half of the sixteenth century and the first half of the seventeenth, was to result in the publication of a great number of treatises, many of which illustrated (cf. G. Arbizzoni, *'Le imprese illustri'. Il genere e la sua storia*, in: "Girolamo Ruscelli. Dall'accademia alla corte alla tipografia. Atti del Convegno internazionale di studi, Viterbo, 6-8 ottobre 2011", Rome, 2012, pp. 331-360; and A. Basso, *Incisione calcografica e libro a stampa nella seconda metà del '500: 'Le imprese illustri' di Girolamo Ruscelli e la produzione libraria di Francesco de' Franceschi*, Diss., Udine, 1997).

"In his 1556 *Discorso*, Ruscelli claimed that he already had a second book in mind on the subject of imprese. Thus work was finally published in 1566, the year of his death. It proved highly successful, and a number of further editions emerged in the following years. As the title suggests, the book is essentially a collection of imprese worn by illustri-



ous men and women, although Ruscelli does include some theoretical observations... At the end of the theoretical section, Ruscelli says that the observations he has outlined refer only to 'that which is in the middle [of the engravings], since the surrounding frames are for ornament alone'. The fact that he is informing his readers what is that constitutes an *impresa*, suggests that Ruscelli is presupposing a certain degree of ignorance of such matters on their part. He continues, however, by suggesting that anyone who enjoys the visual arts will be very pleased by the images... Among the famous figures whose devices are discussed are Cardinal Alessandro Farnese, the Marchese di Pescara, Marc'Antonio Colonna, and Ottavio Farnese. The longest entry is dedicated to Charles V and covers thirty pages,... Each person's *impresa* is shown in an engraving, which is followed by a commentary consisting of an explanation of the device and a great deal of personal biography and family history. In addition, Ruscelli often includes verses written in honor of the individual in question, reminiscent of Giovio's *Elogia*, or Simeoni's *Sententione imprese*. Ruscelli gives forty poems for Charles V, by such notable figures as Annibale Caro, Bernardo Tasso and Girolamo Muzio. He thus creates a kaleidoscope of references, from images to poetry, from biographies of illustrious figures to philosophical theorizing" (D.

Caldwell, *The Sixteenth-Century Italian 'Impresa' in Theory and Practice*, Brooklyn, NY, 2004, pp. 57-58).

Of great interest are also the sections dedicated to women's *imprese* (apparently the very first in the sixteenth century), showing their efforts to express themselves through devices and how their efforts were interpreted by Ruscelli. "The pages of Ruscelli's treatise dedicated to women's contribution to the creation of *imprese* recall the very lively debate in sixteenth-century Italy on the position of women in society. Just before he starts his description of an *impresa* created by a woman, Ersilia Cortese Del Monte, Ruscelli explains that one of the reasons why the creation of *imprese* must be praised is that, just as men can, women of 'high value' ('alto valore') can show their lively intelligence and the nobility of their soul. He continues by saying that man are superior in gaining military glory because they possess a stronger physical constitution. They have 'tyrannized' humanistic endeavors because they possess the physical strength necessary to pursue intellectual studies and the courage to exploit their knowledge in public spaces such as 'palaces, schools and squares'. Furthermore, men are superior to women not because women are intellectually inferior, but because men's ideas and creations have been constantly exposed to the public. Ruscelli argues that in the creation of *imprese* men no longer have an advantage over women" (M. Calabritto, *Women's 'Imprese' in Girolamo Ruscelli's 'Le imprese illustri' (1566)*, in: "The Italian Emblem. A Collection of Essays", D. Mansueto & E.L. Calogero, eds., Glasgow, 2007, p. 72).

Girolamo Ruscelli, of humble origins, was born in Viterbo and became one of the



leading editors of the Cinquecento. He was first active in Rome, where he founded the Accademia dello Sdegno together with Tommaso Spica and Giovanni Andrea dell'Anguillara. He later settled in Venice working for such publishers as Sessa and Valgrisi. He was a friend of Bernardo and Torquato Tasso, Lodovico Dolce, and Pietro Aretino. The last two were to become his rivals in several bitter controversies. He edited the works of Boccaccio, Petrarch and Ariosto and translated Ptolemaeus' treatise on geography. While in Venice he had contact with other academies (della Fratta, dei Dubbiosi, della Veniera and della Fama), and was interested in issues such as the systematization of the Italian language (cf. P. Procaccioli, *Costui chi e' si sia'. Appunti per la biografia, il profilo professionale, la fortuna di Girolamo Ruscelli*, in : "op. cit.", Rome, 2012, pp. 13-76; and C. Di Filippo Bareggi, *Il mestiere di scrivere: lavoro intellettuale e mercato librario a Venezia nel Cinquecento*, Roma, 1988, pp. 78-80 and 296-301).

Edit 16, CNCE 47664; Adams, R-955; J. Landwehr, *French, Italian, Spanish and Portuguese books of devices and emblems, 1534-1827: a bibliography*, (Utrecht, 1976), p. 170, no. 650; M. Praz, *Studies in seventeenth-century imagery*, (Rome, 1964), p. 482; *Mundus Symbolicus I. Emblembücher aus der Sammlung Wolfgang J. Müller in der Universitätsbibliothek Kiel*, I. Höpel & U. Kuder, eds., (Kiel, 2004), pp. 30-36, no. 4.

€ 3.500,00

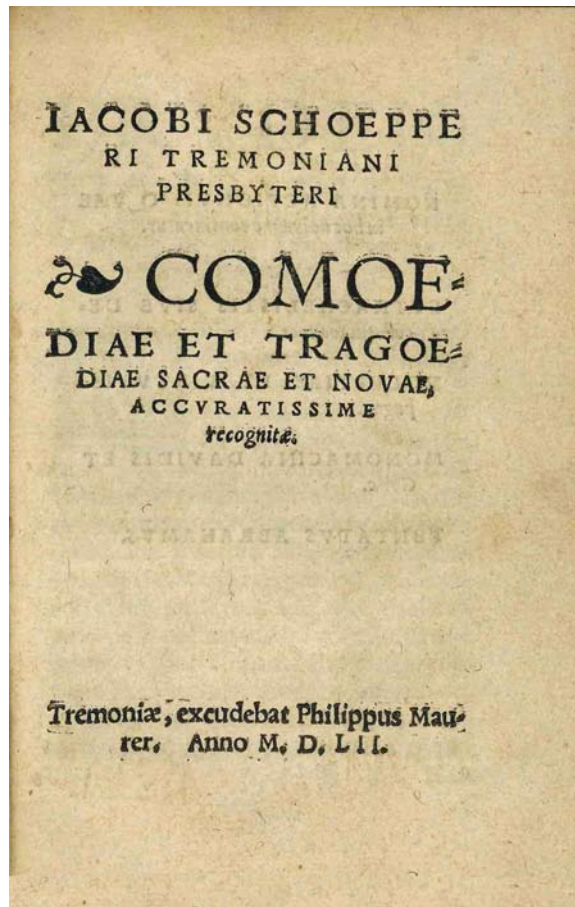
18) **SCHÖPPER, Jacob** (1512-1554). *Iacobi Schoepperi Tremoniani Presbyteri Comoediae et Tragoediae Sacrae et Novae, accuratissime recognitae*. Dortmund, Philipp Maurer, 1552.

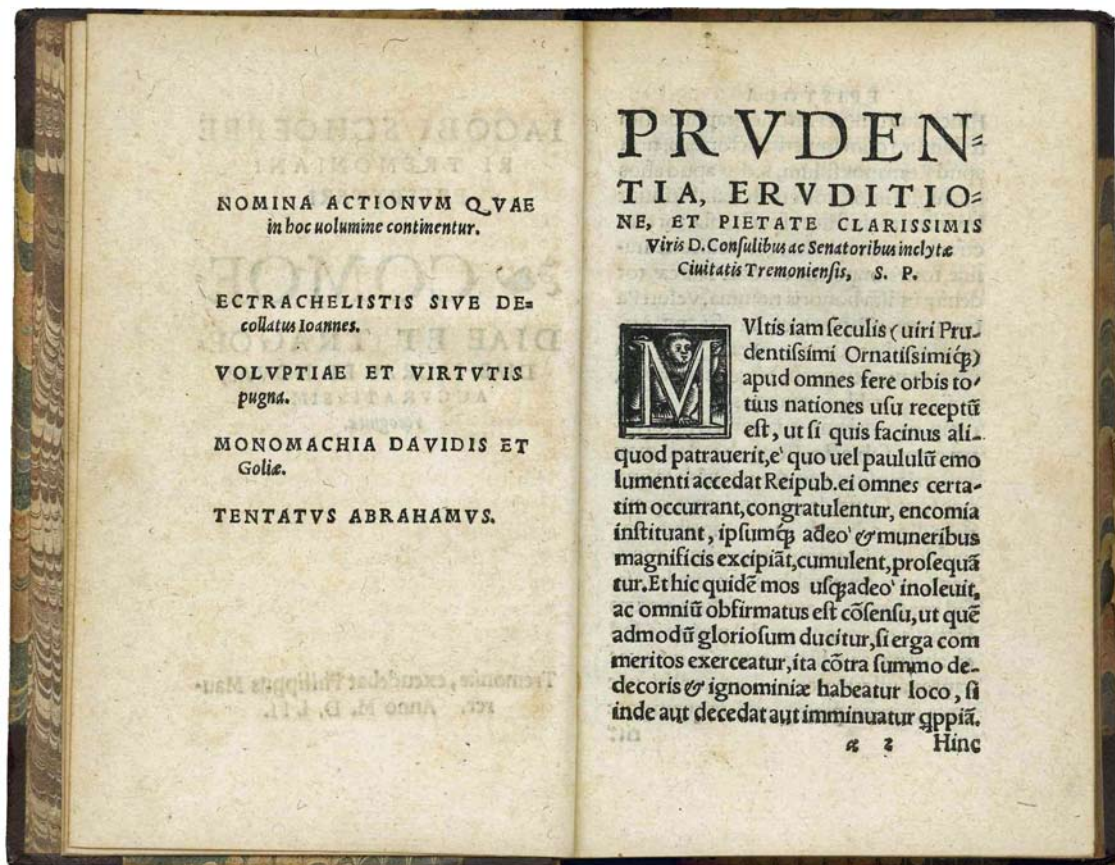
8vo; early 20th century quarter calf, gilt spine and gilt edges, marbled endpapers; (108) ll. Light dampstain at the lower margin in the middle of the volume, but a fine copy.

VERY RARE FIRST COLLECTED EDITION of Jacob Schöpfer's Biblical plays. Even though four plays are announced at the verso of the title-page, i.e. *Ectrachelistis sive Decollatus Ioannes* (1st edition: Köln, 1546), *Voluptiae et virtutis pugna* (1st edition: Köln, 1546), *Monomachia Davidis et Goliae* (1st edition: Dortmund, 1550), and *Tentatus Abrahamus* (1st edition: Dortmund, 1551), only the first two are present in the edition. The first drama is dedicated to the consuls and senators of the city of Dortmund (Ex Musaeo nostro, December 12, 1544). At the end are an epigram on this new edition addressed to the reader by a certain Georgius Cleivius and an advice to the 'pium lectorem'.

The humanism was introduced into Dortmund by a pupil of Alexander Hegius and Johannes Murmellius, Petrus Nehemius from Drolshagen, and by Urbanus Hombergensis, the first rector of the local school. After them the two major figures who continued on the same path were Johann Lambach, the founder of the Dortmund Gymnasium, and Jacob Schöpfer, who started preaching in his hometown around 1544 and in that same year celebrated the foundation of the Gymnasium Tremonianum and congratulated with the local authorities in the dedication of his first drama *Decollatus Ioannes* (written in 1544 and published in 1546). Schöpfer's sermons, held first in the Petrikerche and later in the church of S. Marien, as well as his *Institutio Christiana* were gathered and published after his death by his long-term friend Lambach (Dortmund, 1557-1561, in 4 vols.).

Schöpfer was influential not only as a preacher and catechist but also as a dramatist (the official dramatist of the local Gymnasium). He was well aware of the importance in Germany of the Latin drama production both for the learning of Latin and for the circulation of Protestant ideas, and he knew the works of the many German contemporary playwrights such as Reuchlin, Gnaphaeus, Birck, Macropedius, Papeus, Crocus, and Zovitius, whose works had mainly been published in the previous years at Cologne by Johann Gymnicus. So when he decided to publish his first two plays, he turned to Martin Gymnicus, Johann's son, in Cologne. Then, when the son of another typographer from Cologne, Melchior Soter, established his printing house in Dortmund, Schöpfer gave him for publication not only his third and fourth drama, but also his *Catechismus* and his *Synonyma* (a work





und Goliath – Luther und der Papst mag gelegentlich auch auf unserer Stück Anwendung gefunden haben, zumal sich die dogmatisch farblose Dichtung Schöpfers einer gewissen Beliebtheit in protestantischen Kreisen erfreut zu haben scheint. Nachzuweisen ist dies für das allegorische Drama *Voluptiae et virtutis pugna, comedia tragica et nova et pia*, als das zweite 1546 erschienen... Ich habe mein Gesamturteil über Jac. Schöpfer als Dramatiker noch zurückgehalten: gerade sein Erstlingsdrama, das ich mir bis zuletzt aufgespart habe, nimmt eine ganz isolierte Stellung ein, steht als dichterische Leistung entschieden über allen andern Werken: *Johannes decollatus seu Ectrachelistes* (1544 geschrieben, 1546 gedruckt)... Schöpfer hat die dramatisch wirksamen Momente aus der Geschichte des Täufers sicher herausgeföhlt und einige Szenen geradezu effectvoll gestaltet. Die Rhetorik des Predigers in der Wüste ist zugleich energischer und berechtigter, als wir es an den späteren reichlichten Moralpredigten des Verfassers gewohnt sind..." (E. Schröder, *Jacob Schöpfer von Dortmund und seine deutsche Synonymik*, Marburg, 1889, pp. 11-12, 15 and 17).

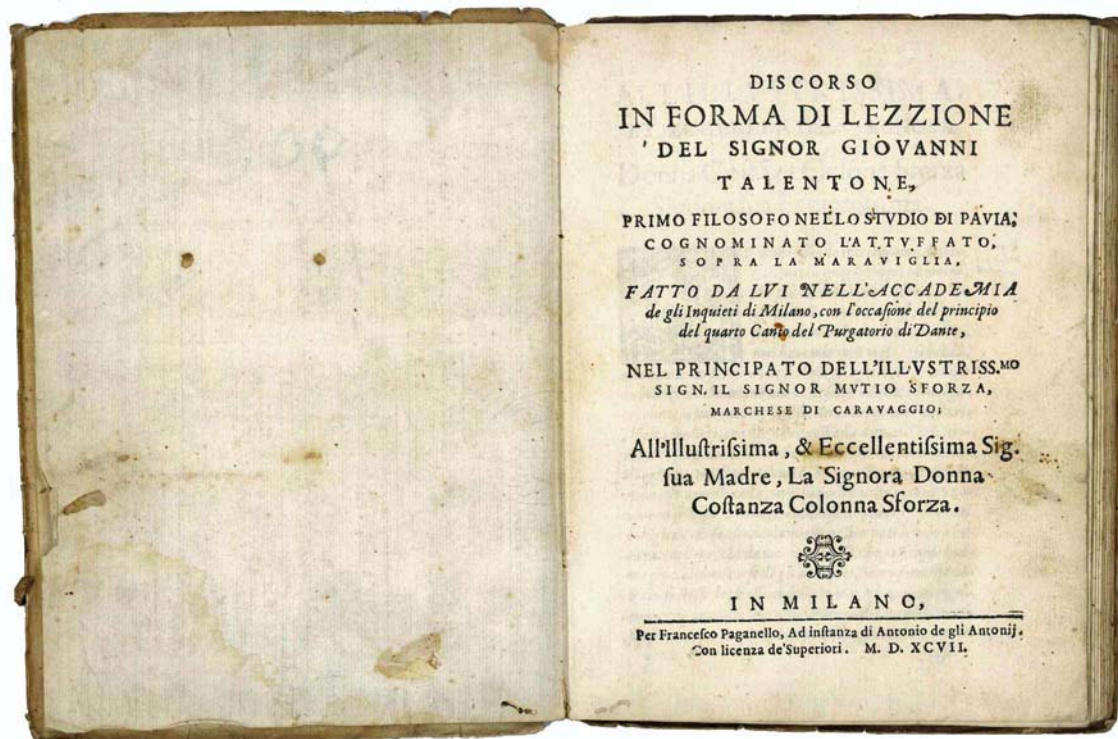
conceived for German preachers, writers, and speakers to improve their mother tongue). A few years later, Soter's typography was taken over by Philip Maurer, the publisher of the present edition. Schöpfer's two last dramas, *Euphemus* and *Ovis perdita*, were instead printed in Basel by Johann Oporin in 1553. A complete 'Gesamtausgabe' of his plays was finally issued in Cologne by Maternus Colinus in 1562. All his works, including the school plays, were put on the Index in 1590.

More influenced by Terentius than Plautus, "mit Macropedius und Sixt Birck hat Schöpfer den Brauch gemeinsam, die Acte durchgehends mit einem Chor zu schliessen, der sich meist in frommen oder moralisierenden Betrachtungen ergeht; in *Ovis perdita* übernimmt er die Deutung des 'Mysteriums', in *Monomachia Davidis et Goliae* gibt er Psalmenparaphrasen ganz wie Birck in der 'Judith' und 'Susanna', und gelegentlich treffen Schöpfer und Birck sogar in der Wahl des Psalms zusammen. Die Form dieser Chöre schliesst sich aufs engste dem Macropedius an... Die Bezeichnung der gemischten Gattung mit 'comicotragicus' (statt des üblichen *tragicomicus*), welche sich in der Widmungepistel von *Voluptiae et virtutis pugna* findet und in Prolog wiederkehrt, scheint wieder auf Birck zurückzugehen... [In *Monomachia Davidis et Goliae*] die Parallele David

19) **TALENTONI, Giovanni** (1542-1620). *Discorso in forma di lezione del signor Giovanni Talentone, primo filosofo nello Studio di Pavia, cognominato l'Attufato, sopra la Maraviglia, fatto da lui nell'Accademia de gli Inquieti di Milano, con l'occasione del principio del quarto canto del Purgatorio di Dante, nel principio dell'illustrissimo sign. il signor Mutio Sforza, marchese di Caravaggio*. Milano, Francesco Paganello for Antonio degli Antoni, 1597.

4to; contemporary paperboards (spotted and soiled and with some losses on the spine); (16), 80, (12, of which 2 are blank) pp. with a large folding table (*Breve tavola di tutte le cose principali che della maraviglia sono state da noi largamente mostrate nel discorso*). Tear skillfully repaired in the table, insignificant wormholes in the first two leaves (slightly touching part of a letter), light marginal dampstain in the last few leaves, otherwise a very good genuine copy.

FIRST EDITION dedicated by the author to Costanza Colonna Sforza (Pavia, January 2, 1597). In the preliminary leaves are poems by many authors in praise of Talentoni. Among the contemporary authors quoted in the work, as listed in the *Tavola de gli Autori*, are Antonio Benivieni, Antonio Riccoboni, Celio Calcagnini, Celso Mancini, Gasparo Contarini, Girolamo Cardano, Girolamo Fracastoro, Giulio Cesare Scaligero, Giovanni Della Casa, Leonardo Salvati, Ludovico Boccadiferro, Ludovico Castelvetro, Pier Vettori, Pietro Bembo, Torquato Tasso, and Vincenzo Maggio. End the volume a *Ringraziamento* (a thanksgiving), a brief *Giunta* (an addition), and an extensive *errata corrige*.



The speech was held by Talentoni in the Accademia degli Inquieti of Milan, founded in 1594 by Muzio Sforza Colonna, marquis of Caravaggio (cf. M. Maylender, *Storia delle accademie d'Italia*, Bologna, 1928, III, pp. 302-303).

Taking a cue from Dante's fourth Canto of Purgatory, the author extensively analyses the human feelings of amazement, astonishment, and wonder from a literary, philosophical (mainly Aristotelian), and psychological point of view. His conclusions are schematically summarized in the final table.

Born in Fivizzano, Talentoni studied medicine and

20) **VERRATI, Giovanni Maria** (ca. 1490-1563). *Disputationes adversus Lutheranos per proloquia seu pronunciata ceteris eorum articuli opposita Ioan. Maria Verrato Ferrariensi Carmelita auctore. Opus praesertim pro universali futuro Concilio recens editum omnibus Christi fidelibus praecipue vero divini verbi Concionatorib. perutile.* (Bologna, Giovanni Battista Faelli, January 22), 1538.

(bound with:)

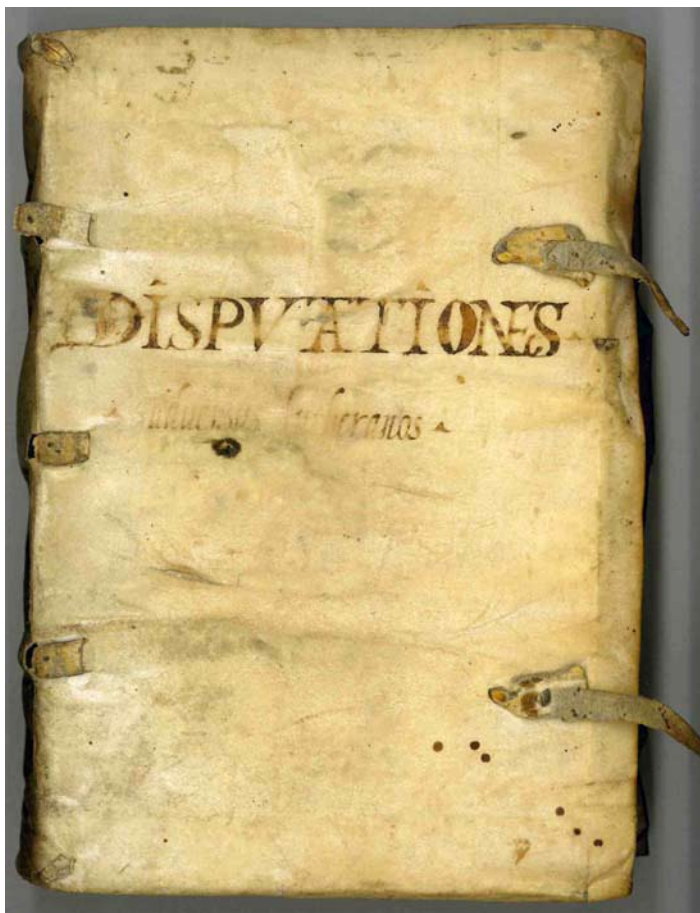
---. *Declamatio in Lutheranos, habita a Reverendo Magistro Ioanne Maria Verrato Ferrariensi Carmelita, studii regente in solennitate beatissimi Hieronymi, in aede divi Petri Civitatis Bononiae coram universo theologorum Collegio, Ad Reverendissimum, et Illustriss. Card. Campegius, Generalis Concilii legatum MDXXXVIII pridie kal. Octobris.* N.pl, n.pr., n.d. [1538?].

(bound with:)

---. *Apologia fratris Ioannis Mariae Verrati Ferrariensis Carmelitae, Ad Illustrissimum, & invictiss. Principem Herculem excellentissimum Ferrariae ducem. Opusculum valde conducibile quibuslibet sacrae scripturae studiosis, in quo, velut in limpidissimo speculo, multa divinarum literarum secreta panduntur.* (Bologna, Vincenzo Bonardo & Marcantonio Grossi, October), 1538.

Three works in one volume, 8vo; contemporary limp vellum, manuscript title on spine and front panel (remnants of ties); (4), 207, (1), (1 blank) ll. + (4) ll. with a large ornamental initial on the first leaf + 31, (1) ll. with a beautiful ornamental initial on leaf 3 and a woodcut at the end. At the bottom of the title-page of the first work is the inscription *Conventus S. Fran.^{ci} Tyferni*. On the recto of the front panel ownership's entry by a certain abbot Luigi Guiccioli. Interesting manuscript note on leaf 96v. Hole in the front end-leaves, back end-leaves torn away, otherwise a very nice, genuine copy.

RARE FIRST EDITIONS. The *Disputationes adversus Lutheranos*, Verrati's most important anti Lutheran work, contain 15 tracts, in which all the most controversial aspects are treated: justification by faith and by work, free will, sacraments (especially the Eucharist), indulgences, purgatory, primacy of Peter, etc. The work, which is dedicated to Pope Paul III





and was reprinted 4 times, was conceived in sight of a future council. From the second edition of 1544 on, the first three disputations were significantly enlarged and at the end were added the two appendices, printed for the time separately in 1538, which are here bound after the *Disputationes*, i.e. the *Apologia* and the *Declamatio in Lutheranos*.

The first text, dedicated to Duke Ercole d'Este, contains 8 conclusions and a final chapter *De pertinacia, pulchra, et utilis difficultas*, and ends with a letter to the author by Agostino Zanetti, bishop of Sebaste and vicar of cardinal Lorenzo Campeggi, dated Bologna, October 16, 1538. The *Apologia* discusses several theses judged heretical and warns about the many hidden followers of the Lutheran ideas who could be found in Bologna and other Italian towns.

The *Declamatio*, dedicated to cardinal Campeggi (who died on July 1539), is a sort of short resume of what stated by Verrati in the two previous writings and contains a call to interveve against the heretics with stronger punishments (cf. F. Lauchert, *Die italienische literarischen Gegner Luthers*,

Freiburg i.B., 1912, pp. 423-429).

Born in Ferrara around 1490, Giovanni Maria Verrati taught theology and the Holy Scriptures at Bologna and Ferrara. He held important positions within his Order, the Carmelites, and was also appointed prior in Ferrara. His writings were gathered and published all together at Venice between 1571 and 1581 (cf. P.C. de Villiers, *Bibliotheca Carmelitana*, Rome, 1927, II, p. 51; and L. Ughi, *Dizionario storico degli uomini illustri ferraresi*, Ferrara, 1804, II, p. 211).

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