

Translatio miraculosa ecclesie beate
Marie virginis de Loreto.



List 2-2014

SAMMELBAND OF FOUR WORKS BY BERNARDINO BALDI,
INCLUDING A TREATISE ON THE UTILITY OF ARTS AND SCIENCES

1) **BALDINI, Bernardino** (1515-ca. 1600). *Lusus ad m. Antonium Baldinum fratris filium*. Milano [Giacomo Piccaglia & Pacifico da Ponte, 1586. 4to. 114, (2) pp. With the printer's device on the title page.

(bound with:)

ARISTOTELES. *Oeconomica... a Bernardino Baldino versibus fideliter et Latine expressa*. Milano, Giacomo Maria Meda, 1578. 4to. (4), 31, (1 blank) pp.

(and:)

BALDINI, Bernardino (1515-ca. 1600). *Liber de fabulosis deis antiquarum gentium*. Milano, Paolo Gottardo & Pacifico da Ponte, [about 1578]. 4to. (14) leaves. With the printer's device on the title page.

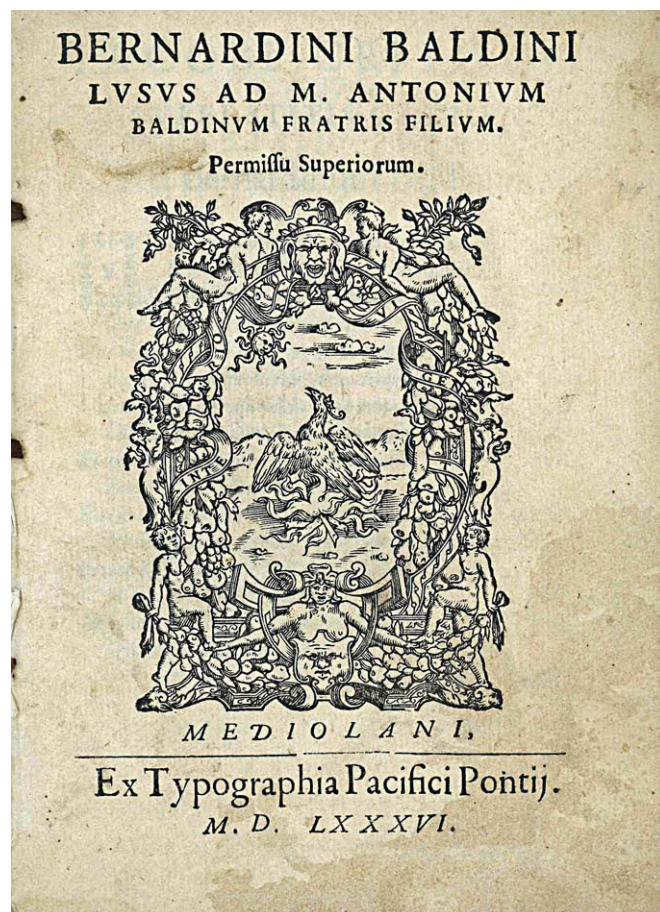
(and:)

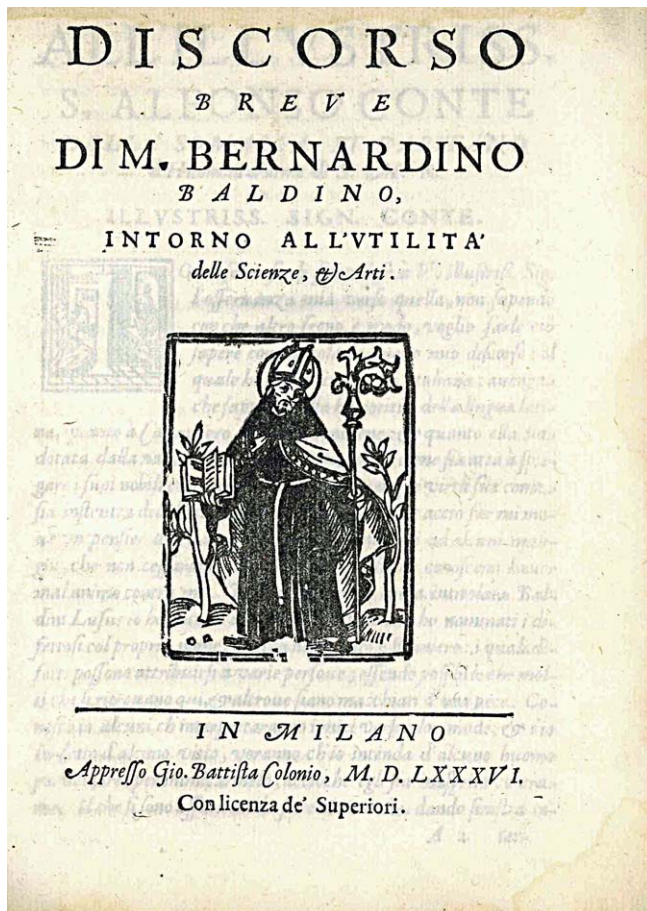
- - -. *Discorso breve... intorno all'utilità delle Scienze & Arti*. Milano, Giovanni Battista Colonio, 1586. 4to, [8] leaves. With a woodcut vignette on the title-page.

Contemporary limp vellum with manuscript title on spine and lower edge (ties missing), title-page of the first work a bit soiled, a light dampstain on the margin of a few leaves, tiny wormhole in the blank margin of the last 7 leaves not affecting the text, otherwise a fine copy.

A RARE COLLECTION of writings by the Italian scholar, poet and physician Bernardino Baldini. He was born at Intra or Suna on the Lago Maggiore (Lombardy). He studied philosophy, medicine and mathematics at Bologna and Pavia. Then he first taught mathematics at Milan and later medicine at Pavia. He was a friend of many outstanding men of his time, among them Carlo Borromeo, and became a member of the Accademia degli Accesi. He left several volume of Latin and Italian verses, wrote on the battle of Lepanto, on astronomy and navigation, on the plague, and composed some verse translation of Aristotle (cf. G. Pagani, *Bernardino Baldini*, Intra, 1972, passim).

(I:) **FIRST EDITION** of this Latin verse collection dedicated to Baldini's nephew Antonio (cf. D. Sacré, *Zum 'Concilium Deorum' und zu einigen anderen Gedichten des Bernardinus Baldinus*, in: "Wolfenbütteler Renaissance Mitteilungen", 17/3, 1993, pp. 125-132; and A. Quondam, *Petrarca in Barocco. Cantieri petrarcheschi: due seminari romani*, Roma, 2005, p. 255). The verses are addressed to his friends and some prominent men of his time as Torquato Tasso, whose verses he highly praises (p. 108), and the painter and art theorist Giovan Paolo Lomazzo (cf.





S. Albanico, *Profilo delle Accademie letterarie milanesi nel Cinquecento*, in: “Rabisch. Il grottesco nell’arte del Cinquecento. L’Accademia della Val di Blenio, Lomazzo e l’ambiente milanese”, Milano, 1998, pp. 106-107).

The collection also contains a poem by James Crichton, known as ‘the Admirable’ (1560–1585), a Scottish polymath noted for his extraordinary accomplishments in languages, the arts, and sciences, who sojourned in Milan in 1584/85 (R. Severi, *Rinascimenti: Shakespeare & Anglo-Italian Relations*, Bologna, 2009, p. 203).

Edit 16, CNCE 3997; Index Aureliensis, 111.892, G. Mazzuchelli, *Scrittori d’Italia*, (Brescia, 1758), p. 105, no. XIV; T. Vallauri, *Storia della poesia in Piemonte*, Torino, 1841, I, p. 250, no. 9.

(II:) **FIRST EDITION** of this verse translation of Aristotle’s *Oeconomica* (‘Household Management’), attributed by modern scholars to one of his students. The first book is influenced by the similarly named *Oeconomicus* of Xenophon, a Socratic dialogue concerning how to be a good gentleman farmer. The second book contains anecdotes and is a theoretical exploration of economic types (Royal, Provincial, Political and Private), which includes an examination of their methods for generating revenue. The second book also contains a number of examples supplementing the theoretical discussion. The third book is only known from Latin versions and deals with the relationship between husband and wife (cf. *Studi Secenteschi*, 34, 1993, p. 194).

Edit 16, CNCE 3994; Ch. H. Lohr, *Latin Renaissance Aristotle Commentaries*, (Firenze, 1988), II, p. 30, no. 2, G. Mazzuchelli, *op. cit.*, p. 105, no. 11; T. Vallauri, *op. cit.*, p. 250, no. 8.

(III:) **FIRST EDITION** of this verse tract on ancient deities (G.P. Lomazzo, *Scritti sulle arti*, R.P. Ciardi, ed., Firenze, 1973, I, p. XVIII).

Edit 16, CNCE 3985; G. Mazzuchelli, *op. cit.*, p. 105, XV; T. Vallauri, *op. cit.*, p. 250, no. 10.

(IV:) **FIRST EDITION** of this treatise on the utility of arts and sciences (cf. S. Albanico, *Il ru-*

ginoso stile: poeti e poesia volgare a Milano nella prima metà del ‘500, Milano 1990, p. 294; and P. Metrocola, *L’idea del tragico: teoria della tragedia nel Cinquecento*, Socaria Mannelli, 1998, p. 161).

Edit 16, CNCE 3996; Index Aureliensis, 111.892; Mazzuchelli, *op. cit.*, p. 105, no. XIII.

€ 2.200,00

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

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

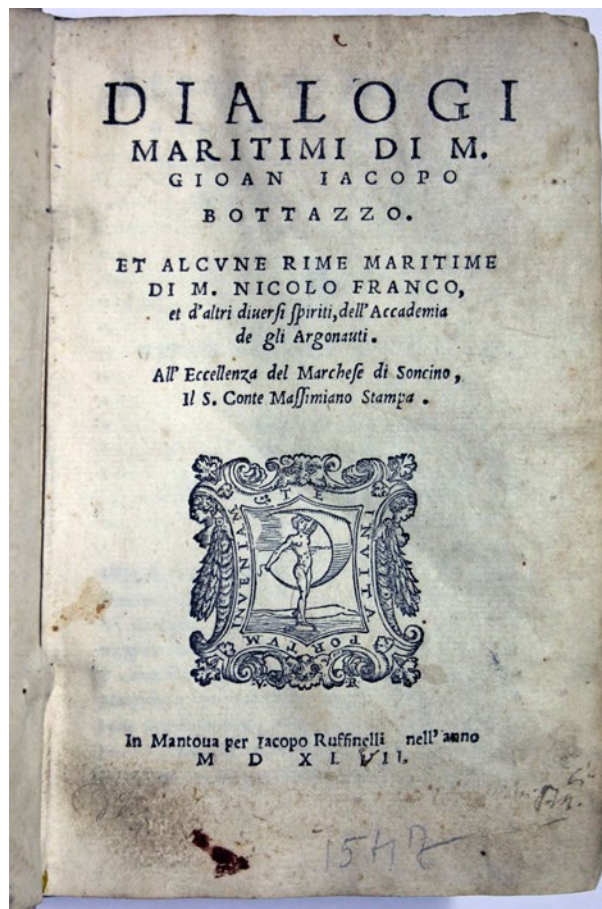
FIRST EDITION of these dialogues on matters relating to navigation dedicated by the author to Massimiano Stampa Marchese di Soncino. Little is known about Bottazzo's life. He gives, however, some information about his earlier years and travels in the third of the dialogues. He was together with Niccolò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

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

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

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

€ 1.200,00



COLLÈGE DE BOURGOGNE

3) **BOURCERET, Laurent** (d. 1629). *De academia oratio, in regio Burgundorum collegio habita, anno domini 1584 pridie kal. Octobris*. Paris, Jean Hulpeau, 1584. 8vo. (24) pp. Boards, some light browning and spots, a good copy with the entry of ownership of Claude Feydeau (1560-ca.1650), head of the Convent of the Visitation of Moulins, dated 1588.

(together with:)

--.--. *Quinque et viginti orationes in theologorum eautognostorum paranymphatu, anno 1584 habita*. Paris, Jean Hulpeau, 1584. 8vo. (4), 121, (2) leaves. Boards, some light dampstains throughout, some light browning, but a fine copy with the entry of ownership of Claude Feydeau (1560-ca.1650), head of the Convent of the Visitation of Moulins, dated 1586.

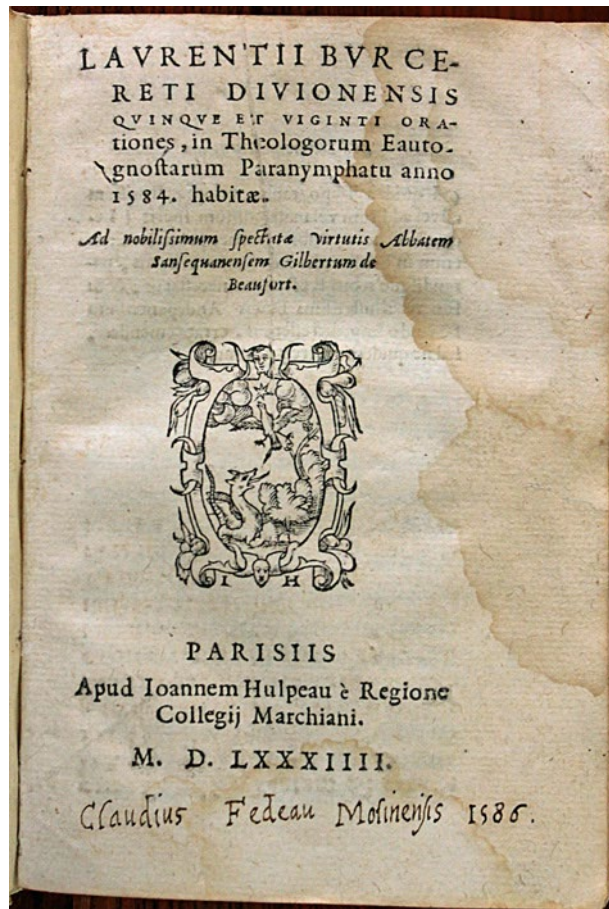
(I:) **FIRST EDITION** of this speech on the University of Paris held in the Collège de Bourgogne. The orator briefly sketches its history and eulogizes its present status and famous teachers.

Index Aureliensis, 127.824.

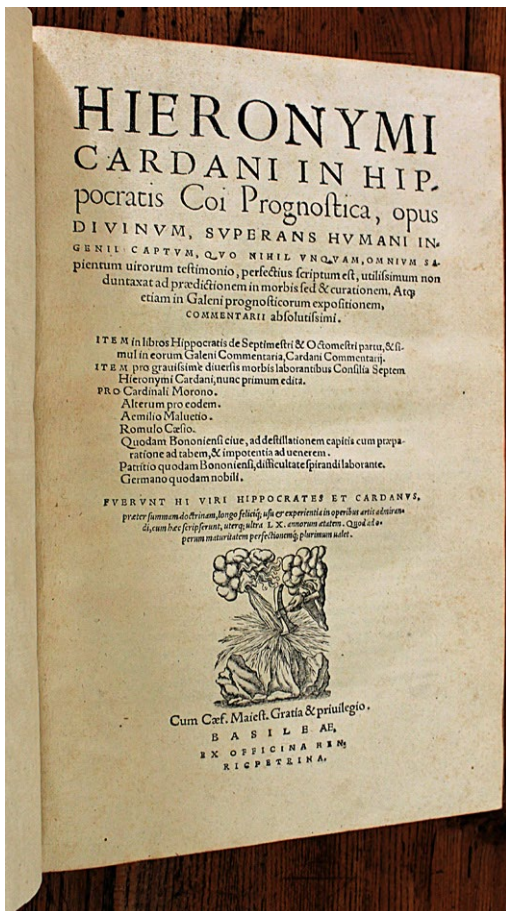
(II:) **FIRST EDITION** of a collection of speeches by the rector of the University of Paris, in which he presents and celebrates the newly graduated doctors in theology of the year 1584. For longer orations deals with the fundamental and necessary requirements for self-knowledge and other orations eulogize various Parisian religious orders.

Laurent Bourceret, a native of Dijon, taught successively at the Collège de Bourgogne, at the Collège de Navarre, and at the Collège de la Marche. In 1584 he became dean of the University of Paris (cf. Ch.F.Th. Muteau & J. Garnier, *Galerie bourguignonne*, Dijon, 1858-1850, pp. 112-113). Index Aureliensis, 127.825.

€ 380,00



4) **CARDANO, Girolamo** (1501-1576). *Hieronymi Cardani In Hippocratis Coi Prognostica, opus divinum, superans humani ingenii captum, quo nihil unquam, omnium sapientum virorum testimonio, perfectius scriptum est, utilissimum non duntaxat ad praedictionem in morbis sed et curationem. Atq[ue] etiam in Galeni prognosticorum expositionem, Commentarii absolutissimi. Item in libros Hippocratis de Septimestri et Octomestri partu, et simul in eorum Galeni Commentaria, Cardani Commentarij. Item pro grauissimè diuersis morbis laborantibus Consilia septem Hieronymi Cardani, nunc primum edita. Pro Cardinali Morono. Alterum pro eodem. Aemilio Maluetio. Romulo Caesio. Quodam Bononiensi cive, ad destillationem capitis cum praeparatione ad tabem, et impotentia ad venerem. Patritio quodam Bononiensi, difficultate spirandi laborante. Germano quodam nobili.* Basel, Ex Officina Henricpetrina, 1568.

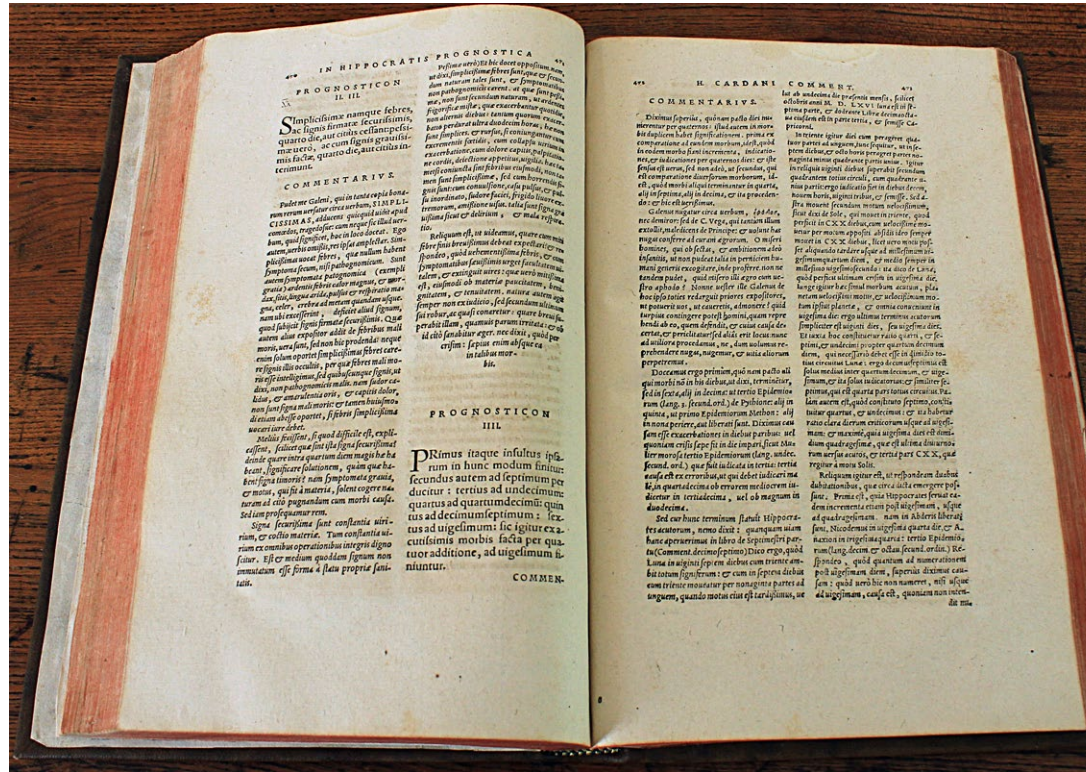


Folio; modern full calf, spine with five raised bands, red edges; (32), 7, (1 blank) pp., 7-10 col., 11-19 pp., 20-813 (i.e. 715) col., (1) p. Printer's device on title-page and at the end. With some small woodcut figures in the text. Light marginal dampstains, small wormhole in the lower outer corner of a group of leaves not affecting the text, ink stains on pp. 45-52 mainly on the margins, otherwise a very good wide-margined copy profusely annotated by an ancient hand.

FIRST EDITION, dedicated to the members of Senate of Bologna, of this important Cardano's commentary on Hippocrates' *Prognostica* and *De septimestri partu*. Although mentioned in the title-page, in the volume are not present neither the text of nor the commentary on the *De octimestri partu*.

“Cardano's Hippocratic enterprise thus forms part of a broader Renaissance Hippocratism... But, as usual, his approach was both personal and idiosyncratic. Hippocrates was for him at once a key figure in his planned renovation, mastery, and integration of natural knowledge and a vehicle for the justification of his own medical practice. He tried to do for the Hippocratic corpus what he believed he had done for Ptolemy's *Tetrabiblos*: for the true ancient medicine as for the true ancient astrology, he would clear away misinterpretations and explain and reestablish the authentic rules of the discipline. The result was a body of Hippocratic commentary that – in length and in the importance he attached to it – constituted one of his principal scientific enterprises, in or out of medicine” (N. G. Siraisi, *The Clock and the Mirror. Girolamo Cardano and Renaissance Medicine*, Princeton, 1997, p. 121).

In the *Prognostica* Cardano sees an exceptional source of diagnostic and therapeutic material to be applied to individual clinical cases. This short narratives constitute a set of examples and experiences appended to the general work and are put together in a way that is genuinely autobiographical, like for instance in the case of cardinal Giovanni Girolamo Morone, protector of the author since 1546, his patient and probable confessor.



“In the narrative of Pellegrini’s illness [Giambattista Pellegrini, Bolognese physician], he combined autobiography, case history, and self-advertisement - as a diagnostician and anatomist if not as a therapist - with a carefully observed and vividly recounted story of the fatal illness of a patient, and, for once, this physician’s story also incorporates recognizable echoes of the patient’s own account of his sensations... He told the story to illustrate the usefulness of autopsy” (Siraisi, *op. cit.*, p. 211).

Adams, C-683; Index Aureliensis, 132.102; BMSTC of German Books, p. 406; Durling, 853; Wellcome, 1308; B. Bruni Celli, *Bibliografia Hipocratica*, Caracas, 1984, pp. 83-84, no. 664.

€ 1.500,00

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

8vo; (14) leaves (the last is a blank). With the printer's mark on the title-page. Boards, some light browning, but a fine copy.

VERY RARE FIRST EDITION of this speech (dedicated to Charles de Bourbon, Cardinal of Lorraine) held in the Collège Royale in January 1567 in which the author defends his teaching against Pierre de la Ramée, then dean of the faculty. Their animosity date back to 1554, when Charpentier had published his attack on Pierre de la Ramée's dialectic and even accused him of undermining the foundations of philosophy and religion. The matter was brought before the Parliament of Paris, and finally before Francis I. By him it was referred to a commission of five, who

found Ramus guilty of having 'acted rashly, arrogantly and impudently', and interdicted his lectures. New animosity arose, (Ramus has just become dean of faculty), when by an obscure manoeuvre led to the appointment of Dampestre Cosel, a Sicilian mathematician, incapable of expressing himself either in Latin or French. He got no further than his first lesson and then managed to hand over his position to Charpentier, then a protégé of Charles de Bourbon, Cardinal of Lorraine. In Pierre de la Ramée's eyes Charpentier was almost as incompetent for claiming the title of philosopher and abhorring the teaching of simple arithmetic, geometry and technical astronomy, whereas Pierre de la Ramée claimed that pupils must begin with counting and measuring not with 'belles abstractions'. Charpentier also refused to undergo an examination, as was requested by the Ordonnance that Pierre de la Ramée had obtained from Charles IX. A legal procedure ended in an appeasing Arrêt of the Parliament, which "obliged Charpentier to acquire the knowledge he lacked: to do this, it added, required no great effort on his part, for mathematics mainly required an ability to draw. With this in hand, Charpentier was to start his teaching within three months, 'reading Aristotle's De Coelo, Proclus' book of Sphere, or else Euclid's Elements and Sacrobosco': given the limited demands of the audience, a reader who could cope with the rudiments was considered good enough" (I. Pantin, *Teaching Mathematics and Astronomy in France: The 'Collège Royal' (1550-1650)*, in: "Science and Education", 15/2-4, 2006, p. 193).

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

Jacques Charpentier was born in Clermont-en-Beauvoisis (Oise). He became master of arts and doctor of medicine in Paris and was known as an Aristotelian with a great admiration to Plato, and a thorough knowledge of Hippocrates and Galen. He seems to have spent his entire career in Paris teaching philosophy rather than medicine. The last eight years he was regius professor of mathematics and also had been elected rector of the university, whereas Pierre de la Ramée had not. There has always been some suspicion that Ra-

IA. CARPENTARII, REGII PROFESSORIS, ORATIO.

Quam in auditorio Regio, cum interpretationem Sphaerae et Logici Organi aggredetur, de sua professione habuit, contra quorundam calumnias.

4. non. Ianuar. Anno 1567.

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



PARISIIS.

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

1567.

mus death late in the St. Bartholomew's massacre had more to do with Charpentier than with Catholic/Protestant hatreds (cf. S. Matton, *Le face à face Charpentier-La Ramée. À propos d'Aristote*, in: "Revue des Sciences philosophiques et théologiques", 70/1, 1986, pp. 67-86).

Index Aureliensis, 135.742.

€ 650,00

6) **DA MONTE, Conte** (ca. 1520-1587). *Defensio librorum suorum De Morbis adversus Thomam Erastum*. Venezia, Francesco Ziletti, 1584.

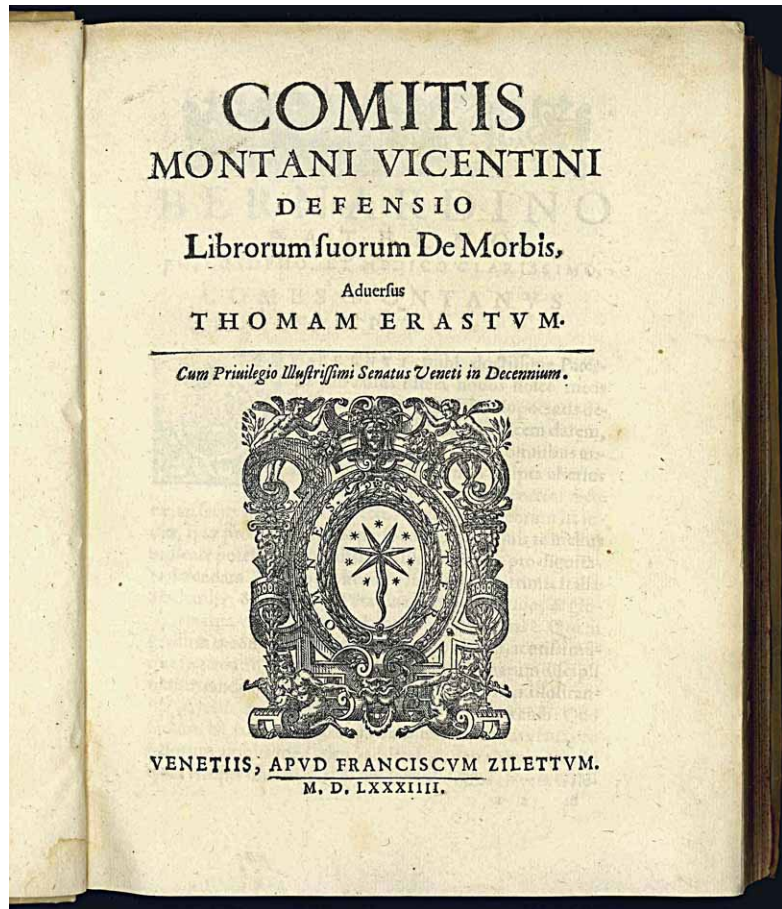
4to. (4), 164 (i.e. 162), (2, of which the last is a blank) leaves. With a large printer's device on the title-page. 17th century vellum over boards, marbled edges, small portion of the front panel skillfully repaired, a fine copy.

FIRST EDITION of this important Galenic polemic between the Italian physician Conte da Monte and the Swiss Thomas Erastus (1524-1583).

The latter studied arts and theology at Basel. After surviving the plague in 1544, he moved to Bologna as student of philosophy and medicine. In 1553 he became physician to the count of Henneberg, Saxe-Meiningen, and in 1558 held the same post with the elector-palatine, Otto-Henry, Elector Palatine, being at the same time professor of medicine at Heidelberg. His patron's successor, Frederick, made him (1559)

a privy councilor and member of the church consistory. Because of his Calvinist leanings he was forced to leave Heidelberg when Lutheranism was again reinstated there. He found a new home in Basel, where he was appointed professor of medicine (1580) and ethics (1582). Erastus is also remembered for his rejection of Paracelsus (cf. Ch. Gunned, *Thomas Erastus and his Circle of Anti-Paracelsians*, in: "Analecta Paracelsica", J. Telle, ed., Stuttgart, 1994, pp. 127-148).

Erastus composed "two weighty tomes which have received practically no modern scholarly attention. The first was a critique of the of the Italian physician Conte da Monte's five-volume interpretation of Galen's conception of disease. In his dedication of the work to the famed diplomat Lazarus von Schwendi, Erastus explains that Da Monte had taken it upon himself to assess the contributions of the great physicians of the century. Since Da Monte reckoned Erastus among these, he was naturally intrigued by the work. On finding many grievous errors in the book Erastus decided to wrote a response. Da Monte alleged that German physicians had departed from Galen's concept of disease. Erastus in turn defended the German physicians and alleged that Da Monte accepted Galen's views too uncritically. Da Monte in turn answered Erastus' critique [in *Defensio librorum suorum*], continuing his assault on Erastus and the other 'new physicians' such as Jean Fernel and Girolamo Argenterio" (Ch. D. Gunnoe, *Thomas Erastus and the Palatinate: a Renaissance physician in the Second Reformation*, Leiden, 2011, p. 383). Erastus could not see da Monte's answer since he died a few months before the latter's work was published (for this controversy see also P.H. Niebyl, in: "Bulletin of the History of Medicine", 45, 1971, pp. 115-137).



Conte da Monte was born at Mason near Vicenza. His original family name was Pigatti, but after he obtained his degree in medicine (March, 1544), he adopted the family name of his mother, a noble woman from Berganze (Vicenza). He studied medicine at Padua under Giovanni Battista da Monte, Marcantonio Genoa, Oddo Oddi, Girolamo Stefanello, Paolo Grassi, Giulio Corradini, and Francesco Frigimelica. Immediately after his graduation he practiced medicine at Vicenza and became one of the most authoritative physicians of that town. In 1551 he returned to Padova to replace Bassiano Lando in the chair of theoretical medicine. Around 1554 he abandoned the academic career and became one of the first promoters of the Collegio Medico of Vicenza, which, however, became active only in 1561. As many learned physicians of the time Da Monte was also a respectable man of letters. He wrote a biblical tragedy, *Antigono*, which was staged in 1565 by the Compagnia della Calza degli Accessi in the wooden theater built by Palladio for that company. His most important work was *De morbis ex Galeni sententia libri quinque* (1580), in which he defended the physiologic and pathologic theories of Galen against those of Jean Fernel and Giovanni Argenterio. Although a conservative Galenist, Da Monte was a great admirer of Paracelsus, especially of his therapeutic and pharmacological innovations. His polemic with Erastus increased his reputation all over Europe. In 1584 he was elected a member of the prestigious Accademia degli Olimpici (cf. T. Pesenti, *La cultura scientifica, medici, matematici, naturalisti*, in “Storia di Vicenza II: Vicenza nell’età della Repubblica Veneta, 1401-1797”, A. Broglio, ed., Vicenza, 1993, pp. 256-259).

Edit 16, CNCE 15921.

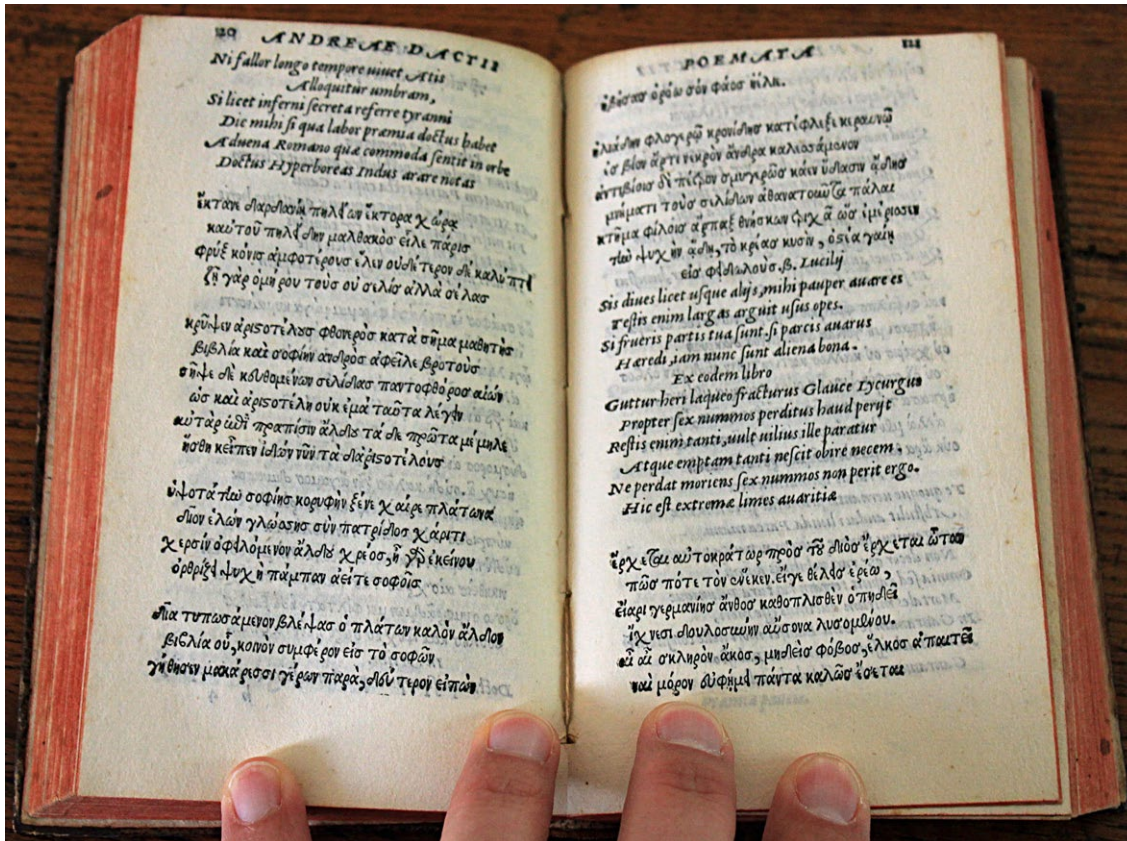
€ 1.500,00

7) **DAZZI, Andrea** (1473-1548). *Andreae Dactii Patricii et Academici Florentini Poemata*. Firenze, Lorenzo Torrentino, 1549.

8vo; 320 pp. 18th century calf, gilt back, red edges, some light dampstains and browning, short tear in the last leaf without damaging the text, otherwise a fine copy.

RARE FIRST EDITION published by the author's son Giovanni Dazzi and dedicated to Cosimo de' Medici. This is followed by a dedication by Andrea Dazzi to Pietro Soderini. This collection of poems (some of them also in Greek), mostly epigrams and elegies, not only gives important biographical details on the life of the author, but also shows his friendship with many important figures in Florentine life. Among them: Naldo Naldi, Pietro Crinito, Giovanni Rucellai, Alessio Lapaccini, Jacopo Nardi, Luca Albizzi, Niccolò Ridolfi, Lelio Torelli, Angelo Poliziano, and Michele Marullo Tarcaniota (cf. G. Bottigioni, *La lirica latina in Firenze nella seconda metà del secolo XV*, Pisa, 1913, pp. 136-144).

“Parmi ces poésies il y en a de fort libres... La plupart sont dans le genre de Catulle et de Martial... Cela n'a point empêché ce recueil d'être réimprimé à Paris, en 1554, avec un privilège du roi” (J. Gay, *Bibliographie des ouvrages relatifs à l'amour, aux femmes, au mariage...*, Paris, 1894, I, p. 782).



Andrea Dazzi, a native of Florence, attended the faculty of poetic and rhetoric at the ‘Studio’ there, and had as teachers Angelo Poliziano, Cristoforo Landino and Marcello Virgilio Adriani. Still very young he composed a heroic-comic poem, *Aeluromyomachia*, which is printed at the end of the present volume. Later he studied Greek with Ugolino Verino. In 1502 he was offered the position of lecturer of Greek at the ‘Studio’ and later he taught poetic and rhetoric at the University of Pisa. Among his students were Pietro Vettori, Bartolomeo Cavalcanti and Paolo Mini. Around 1520 a serious eye complaint, which caused his blindness, obliged him to give up public teaching. He retired to his villa near Fiesole, where he composed most of his verses. Notwithstanding he occupied some minor public charges and became one of the first members of the *Accademia Fiorentina*, when it was re-founded in January 1541. He himself held some lectures and became ‘censore’ of the academy (cf. W. Rudiger, *Andreas Dactius aus Florenz*, Halle, 1897, passim).



Index Aureliensis, 150.688; Adams, D-164, D. Moreni, *Annali della tipografia fiorentina di Lorenzo Torrentino*, (Firenze, 1819), no. XXVI, pp. 78-79 (“raro libro”).

€ 900,00

8) **EITZING, Michael von** (d. 1598). *Thesaurus principum hac atate in Europam viventium: quo progenitores eorum, tam Paterni quàm Materni, simul ac fratres & sorores, indè ab origine reconduntur, usque ad annum à Christo nato 1590. Libellus historiarum studiosis non minus utilis, quàm cognitu necessarius.* Köln, Gottfried von Kempen, 1590. 8vo. (8) leaves, 223 pp. With the printer's device on the title-page.

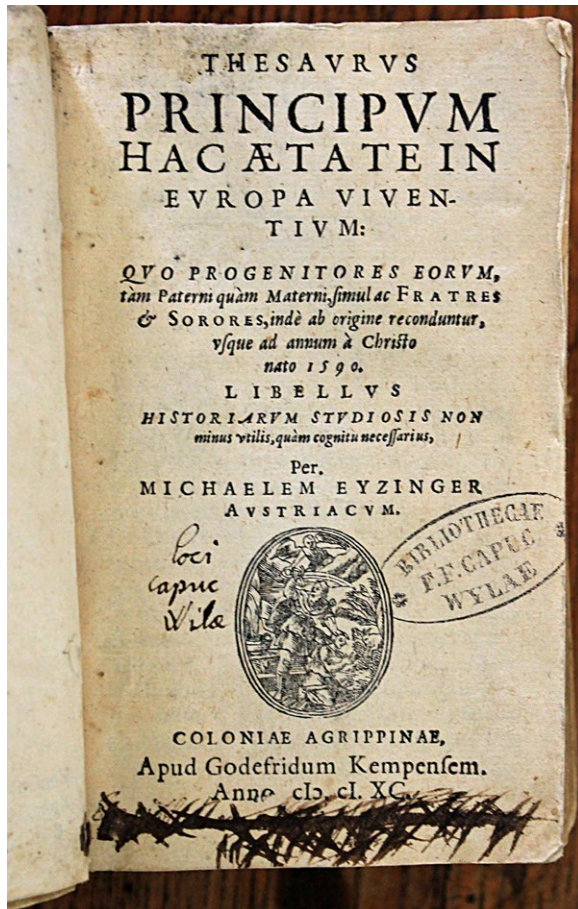
(bound with:)

NEANDER, Michael (1525-1595). *Chronicon, sive synopsis historiarum, quæ res gestas præcipuarum in orbe gentium à rebus humanis conditis ad hanc usque nostram atatem certa expositionis imperiorum, gentium, rerum variarum & maximè insignium: annorum item & tempoarum serie annotatas & expositas continet. Excerptas et collectas in schola Ilfeldensi... recognita & denuò locupletata...* Leipzig, Abraham Lemberg, 1590. 8vo. (13) leaves, 593, (3) pp. (1 blank leaf). With the printer's device at the end.



Contemporary limp vellum, ties gone, old entries of ownership on the title-page (one inked out), two small stamps, some light browning and dampstains, otherwise a fine genuine copy.

(I:) **FIRST EDITION** of this tract, in which is illustrated for the first time a new functional theory of numeration of ancestors by providing genealogies of thirty-four sovereign houses of Europe. The *ancestor table* (Ahnentafel) is a genealogical numbering system for listing a person's direct ancestors in a fixed sequence of ascent. The subject (proband) of the Ahnentafel is listed as the first, the subject's father as the second and the mother as the third, the paternal grandparents as fourth and fifth and the maternal grandparents as sixth and seventh, and so on, back through the generations. Apart from the first, who can be male or female, all even-numbered persons are male, and all odd-numbered persons are female. In this schema, the number of any person's father is double the person's number, and a person's mother is double the person's number plus one. Using this knowledge of numeration, one can derive some basic information about individuals who are listed without additional research. This construct displays a person's genealogy compactly, without the need for a diagram such as a family tree. It is particularly useful in situations where one may be restricted to presenting a genealogy in plain text. In effect, an Ahnentafel is a method for storing a binary tree in an array by listing the nodes (individuals) in level-order (in generation order). Eitzinger's method was later used by Jerònimo de Sosa, in his work *Noticia de la gran casa de los marqueses de Villafranca* in 1676, and was popularized by Stephan Kekulé von Stradonitz in his *Ahnentafel-Atlas* of 1898 (cf. C.W. McDonald, *An An-*



cestral Lines Pairing System: Uniquely Numbering Each Ancestral Line, Generation, Pairing and Sibling, Potomac, MA, 2011, pp. 19-20).

Michael Baron of Eitzing was born around 1530 in Obereitzing (Upper Austria). He studied law and mathematics at Vienna and Louvain, was an assiduous traveller and was sent by Emperor Ferdinand I to the Council of Trent (1563). He also became councillor and treasurer to Maximilian II and Rudolph II. In 1581 he settled in Cologne as an author of mostly historical works, e.g. *Leo Belgicus* (1583), in which he described the wars in the Netherlands from 1559 on. From 1583 to 1599 appeared in periodical form his *Relatio historica*, which was later considered the forerunner of the modern newspaper (cf. K.H. Salzmann, *Michael Freiherr von Aitzing*, in: "Neue Deutsche Biographie", 1, Berlin, 1953, pp. 119-120).

VD 16, E-4820; Index Aureliensis, 167.087.

(II:): **SECOND EDITION** (first: 1586). It contains Neander's manual of universal history *Synopsis historiarum; Applicatio singulorum ad ea, quae in Daniele propheta de imperiorum mutatione... scripta sunt; Partium orbis terrae veteris et recentis succincta enumeratio* (with a long chapter on America, see H. Stevens, *Bibliotheca geographica et historica*, New York, 1872, p. 224, no. 1927); followed by *Historiola ecclesiae sive populi Dei* (a short history of the Jews in antiquity), and *Historia et narratio plane stupenda ... de Pseudo Martino Gallo*, about Martin Guerre, a French peasant, who was at the center of a famous case of imposture. Several years after the man had left his wife, child, and village, a man claiming to be Guerre arrived. He lived with Guerre's wife and son for three years. The false Martin Guerre was tried, discovered to be a man named Arnaud du Tilh and executed. The real Martin Guerre had returned during the trial. The case continues to be studied and dramatized to this day (cf. N. Zemon Davis, *The Return of Martin Guerre*, Cambridge, MA, 1983, passim).

Michael Neander (1525-1595) is generally held as one of the greatest Protestant practical pedagogues of the sixteenth century and his textbooks are milestones in the history of primary education. Philip Melanchthon attested that the elementary school at Ilfeld was the best in the country. Neander was born at Sorau in the old Prussian province of Brandenburg, not far away from Frankfurt a.O. His father was a wealthy merchant, who intended him to continue his business. At the age of 18 he entered the Wittenberg University, where he listened with great enthusiasm to the lectures of Martin Luther, which became a close friend. In 1547, with a recommendation of Melanchthon and Justus Jonas, he obtained a position at the school of Nordhausen and changed in 1550 to the school of the monastery of Ilfeld, the abbot of which, Thomas Stange, had converted to the Reformed faith and established an elementary school there. In the forty-five years that Neander acted there first as a teacher, and later as rector, the renown of the school increased from year to year. Lorenz Rhodomann, Neander's most famous pupil, said to his credit, that from his school at Ilfeld came out more Greeks than once heroes from the Trojan horse (cf. H. Heineck, *Aus dem Leben Michael Neanders*, Nordhausen, 1925, passim; and M. Klemm, *Michael Neander und seine Stellung im Unterrichtswesen des 16. Jahrhunderts*, Grossenhain, 1884, passim).

VD 16, N-359; J.E. Alden & D.Ch. Landis, eds., *European Americana: a chronological guide to works printed in Europe relating to the Americas, 1493-1776*, I, (New York, 1980), p. 206; C. Brosserder, *Im Bann der Sterne: Caspar Peucer, Philipp Melanchthon und andere Wittenberger Astrologen*, (Berlin, 2004), p. 367.

€ 1.100,00

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

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

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

The first part *Roma* is a guide of Rome, and also contains a detailed description of the ancient monuments. The work is dedicated to the young nobleman Wolfgang von Werthern, who Fabricius had accompanied to a travel through Italy and a longer stay in Rome (1539-1543). In the preface Fabricius points to the ancient sources he used (of which he gives a detailed list later on) and acknowledges his indebtedness to

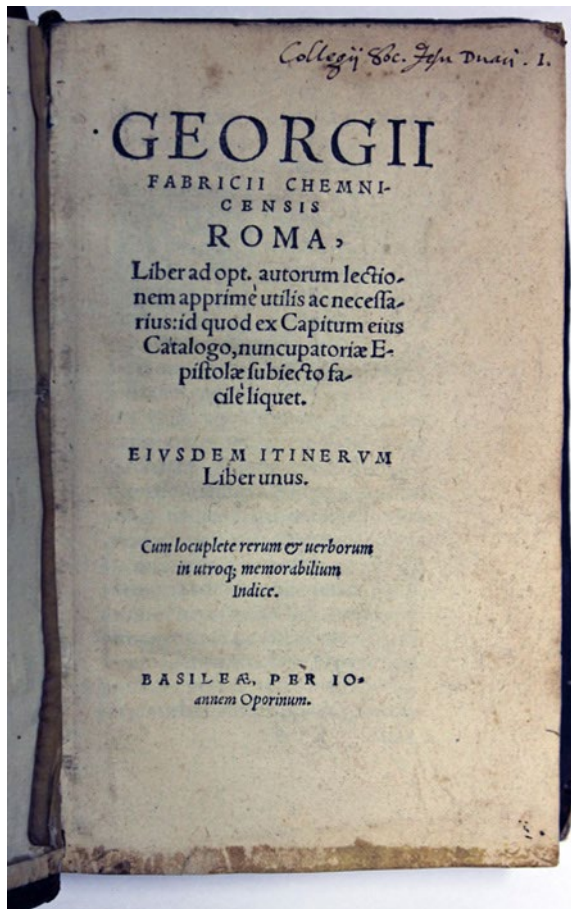
his friend Bartolomeo Marliani, author of *Antiquae Romae topographia* (1534). *Roma* represents a key moment in the history of classical epigraphy: for the first time in print a humanist explicitly demonstrated the value of such archaeological remains for the discipline of law, and implicitly accorded texts written on stone the same status of those recorded in manuscripts (cf. W. Stenhouse, *Georg Fabricius and inscriptions as a source of law*, in: "Renaissance Studies", 17/1, 2003, pp. 96-107).

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

Georg Fabricius, a native of Chemnitz, studied at Leipzig. He became a teacher, spent some time in Strasbourg with the famous educator Johannes Sturm, and eventually became dean of the school of St. Afra in Meissen and also taught at the Wittenberg University. In 1570 he was crowned *poeta laureatus* by Emperor Maximilian II (cf. W. Baumgarten-Crusius, *De Georgii Fabricii vitae et scriptis*, Meissen, 1839, passim).

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

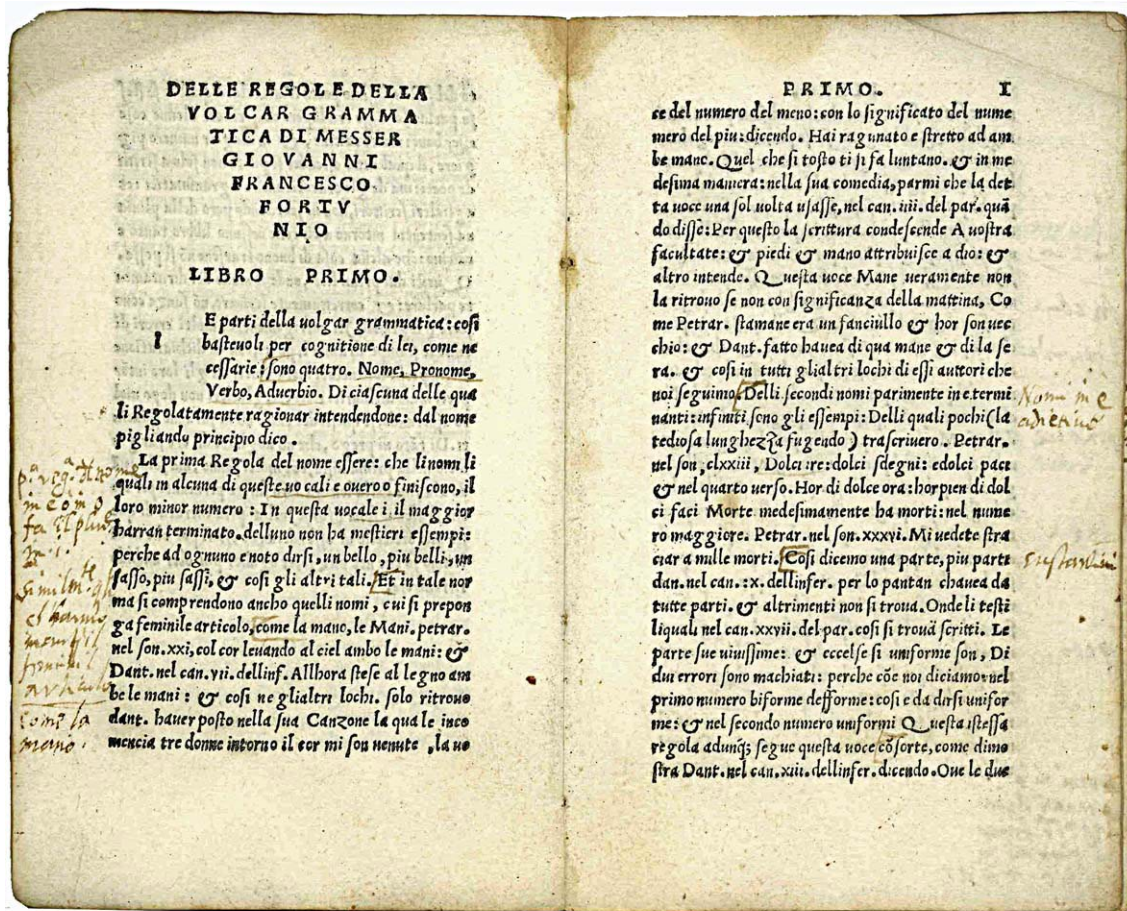
€ 800,00



10) [FORTUNIO, Giovanni Francesco (ca. 1465-1517)]. *Recole [sic] grammaticali della volgar lingua*. [Milano], ex officina Minutiana [Alessandro Minuziano], 1517 pridie sancti Lucae [October 17].

8vo. (6), L leaves (leaf A² is a blank.). Original wrappers (larger stain on the back panel), old entries of ownership on the title-page, a wormhole in the blank margin of the first 4 leaves, repaired tear on the last leaf with no loss of text, light waterstain in the upper margin of a few leaves, but all in all a very good, unsophisticated and genuine copy, annotated throughout by a contemporary hand.

SECOND PRINTING (there is extant a variant with the colophon reading: “Franciscus Calvus [Francesco Minizio Calvo] ex officina Minutiana [Alessandro Minuziano] redemit, 1517 pridie sancti Lucae”. This first printed Italian grammar greatly contributed to the establishment of the Tuscan dialect as the standard vernacular.



The first edition was printed, probably at the author's expenses at Ancona by Bernardino Guerralda in September 1516. Fortunio's grammar enjoyed great popularity and was reprinted twenty times during the next four decades (cf. B. Richardson, *La fortuna delle 'Regole'*, in: “Fortunio, Gian Francesco, *Regole grammaticali della volgar lingua*”, Roma, 2001, pp. LXII-LXXIII). He based his grammatical rules on the writing of the three great poets of the *Trecento*, Dante, Boccaccio and Petrarch, all Florentines writing in the Tuscan dialect. Fortunio's grammar complemented the work of Pietro Bembo, the most influential of the 16th-century proponents of the superiority of the Tuscan vernacular, whose 1525 *Prose della volgar lingua* set forth these principles through a detailed analysis of the language of the fourteenth-century poets (cf. A. Quondam, *Nascita della grammatica*, in: “Quaderni storici”, XIII, 1978, pp. 568-580; and M.B. Marchiò, *Le ragioni della grammatica: Pietro Bembo e Giovanni Francesco Fortunio nel primo Cinquecento italiano*, Cologna Monzese, 2012, passim).

“Il Fortunio è in una posizione di transizione, a mezzo fra la vecchia filologia tardo-quattrocentesca e quella nuova che fa capo al Bembo. Infatti non solo le *Regole* sono conteste di *castigationes*, ma nello stesso suo pubblico il Fortunio pensa

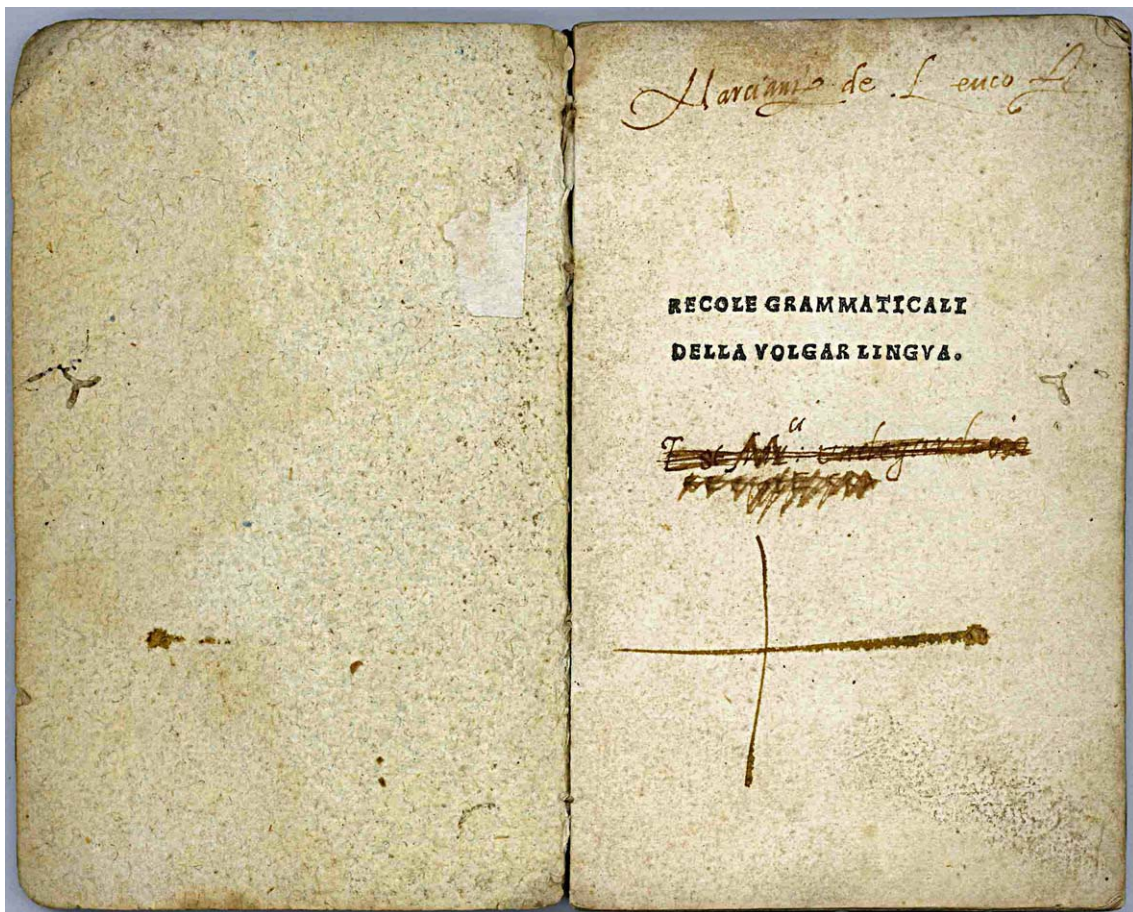
di trovare altrettanti appassionati di questo tipo di filologia, come risulta chiaramente da un passo del II libro: 'Io credo, lettori miei, che non vi fia grave in questo libro della orthographia, più che vi sia stato quello della grammatica, sotto le occorrenti voci legger alcuna nuova dichiarazione col svelamento di molti sensi anchor coperti delli poeti nostri' (1516, l. 25v). Dunque, mediante la critica ai commentatori che l'hanno preceduto, il Fortunio potrà basarsi sulle regole grammaticali appena codificate per spiegare diversamente i testi. Censure contro il Landino, contro il Filelfo e Antonio da Tempo, ma soprattutto contro le alpine di Petrarca e Dante, mai citate direttamente, ma cui allude con estrema chiarezza (il Dionisotti ha rilevato dieci censure al Dante alidino e undici al Petrarca). In questo modo il Fortunio giunge alla filologia partendo dalle regole. E la grammatica piega quasi sempre la filologia, per cui di fronte a un'apparente trasgressione delle regole il Fortunio può chiamare in causa come responsabili o copisti e tipografi, o commentatori, o la non regolarità degli stessi scrittori, quando qualcuno di loro sia 'alquanto licentioso trasgressore' della grammatica (è questo il primo passo, ancora non accompagnato da una censura di gusto, verso l'esclusione di Dante come autore esemplare, ratificata poi dalle *Prose* del Bembo). C'è la chiara coscienza, nel Fortunio, che una grammatica si deve basare sulla

norma e non sull'uso raro" (G. Pistilli, *Giovanni Francesco Fortunio*, in: "Dizionario biografico degli italiani", Roma, 1997, 46, pp.257-260).

Giovanni Francesco Fortunio was born in Pordenone (Friuli) around 1465. As a jurist he was well established in the Friulan humanist circles, to which belonged such figures as Jacopo Caviceo, Giovanni Stefano Emiliano called Cimbriaco, and Marcantonio Sabellico. Towards the end of the century he settled in Trieste and hold several civil offices in the city. Probably because of the imperial hostilities against Venice he moved to Ancona, where he was named governor in 1516. He died a few months after the publication of the *Regole*, on January 12, 1517 (cf. A Benedetti, *Giovanni Francesco Fortunio umanista e primo grammatico della lingua italiana*, in: "Il Noncello", 27, 1966; pp. 83-120; and J. Haig Gasser, *Piero Valeriano, On the Ill Fortune of Learned Men: A Renaissance Humanist and His World*, Ann Arbor, MI, 1999, pp. 291-292).

Edit 16, CNCE 19569.

€ 1.700,00

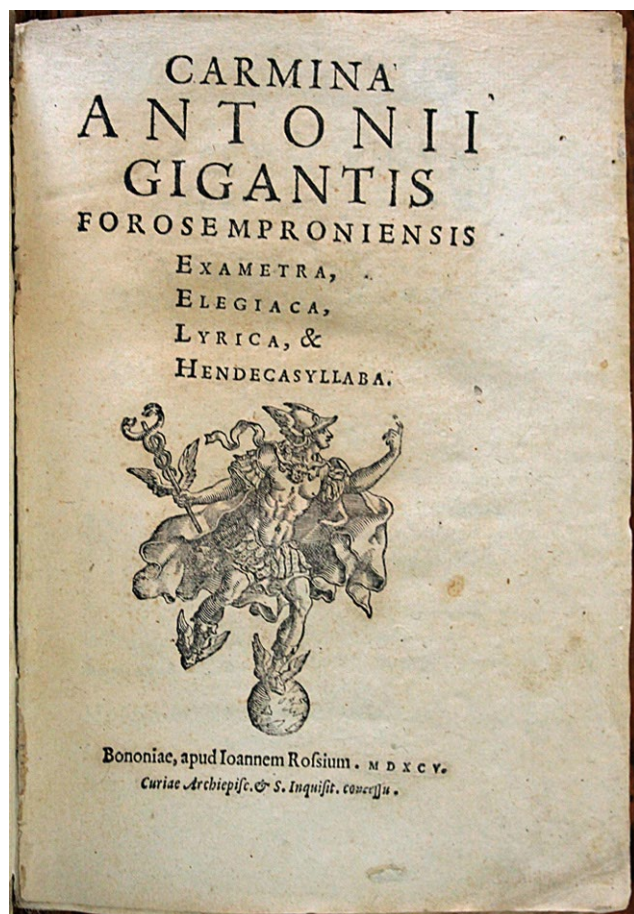


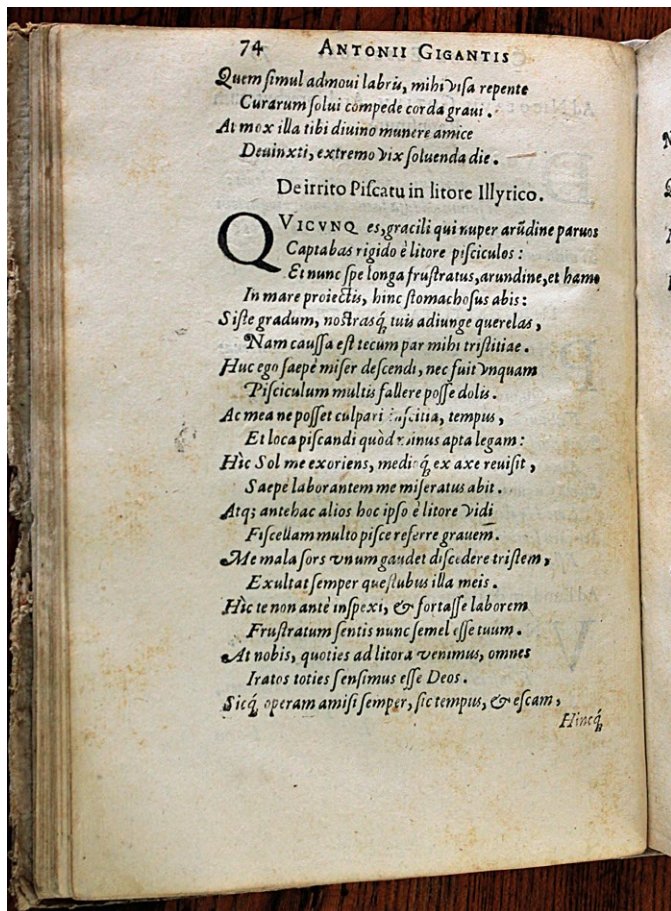
11) **GIGANTI, Antonio** (1535-1598). *Carmina Antonii Gigantis Forosempronienensis Exametra, Elegiaca, Lyrica, et Hendecasyllaba*. Bologna, Giovanni Rossi, 1595.

4to. (8), 250 pp, 1 blank leaf. With the printer's device on the title-page. Contemporary boards (rebacked), some light browning, but a fine copy. **RARE FIRST EDITION** of the of the collected neo-Latin poetry of Antonio Giganti, a native from Fossombrone (Marche). He studied under the guide of his paternal uncle Girolamo and with Lodovico Panezio da Fano. In 1550 he became secretary to Lodovico Beccadelli, archbishop of Ragusa, whom he accompanied first to Ragusa in Dalmatia (1555-1560), then to Trento and to Prato. During his stay at Ragusa he became interested in natural history started to collect curiosities. His collection grew to a veritable museum, comparable to that of the great naturalist Ulisse Aldrovandi (cf. G. Fragnito, *Compositio memoriae: il museo di Antonio Giganti*, in: "In museo e in villa. Saggi sul Rinascimento perduto", Venezia, 1988, pp. 159-214). At that time he also wrote one of his first compositions, a poem on fishing at the Dalmatian coasts, *De irrito piscatu in litore Illyrico* (pp. 74-75). He became a member of the Accademia Fiorentina and after Beccadelli's death entered the services of Cardinal Gabriele Paleotti, in whose residence at Bologna he lived until 1597. During this time he became a friend of Aldrovandi, who compiled a catalogue of Giganti's collection.

His collection of neo-Latin poetry also contains several long poems celebrating specific villas, as well as benefits of villa life more generally. Giganti dedicated several of these poems to some of the most powerful figures in the Bolognese ecclesiastical circles of the late Cinquecento. While Giganti's villa poetry owes a great deal to the classical models such as Horace and Pliny, it also contains some unmistakably contemporary ingredients. His descriptions of architecture and landscape are at once infused with new religious messages and filled with scientific references to different species of birds and fish. These poems not only reflect Giganti's own interests, but also encapsulate the intertwining of scientific and religious thought in Gabriele Paleotti's circle.

The volume furthermore contains an elegy in memory of Girolamo Manuzio, son of Paolo, who died a child in Ragusa, a poem on the museum of Aldrovandi, various short *carmina elegiaca in effigiem* to Reginald Pole, Gaspare Contarini, Pietro Bembo, Giovanni Morone, Carlo Borromeo, Aldo Manuzio, Trifone Gabriele, Girolamo Mercuriale and many others, as well as a *carmen lyricum* dedicated to Laura Battiferri and an *epithalamium* celebrating the wedding of Francesco Maria della Rovere with Lucrezia d'Este (cf. *Dizionario Biografico degli Italiani*, LIV, pp. 661-663).





The volume contains also a Latin translation of a sonnet by Michelangelo (cf. M. Buonrotti, *Rime*, C. Guasti, ed., Firenze, 1863, p. lxxxii).

Edit 16, CNCE 20970.

€ 900,00

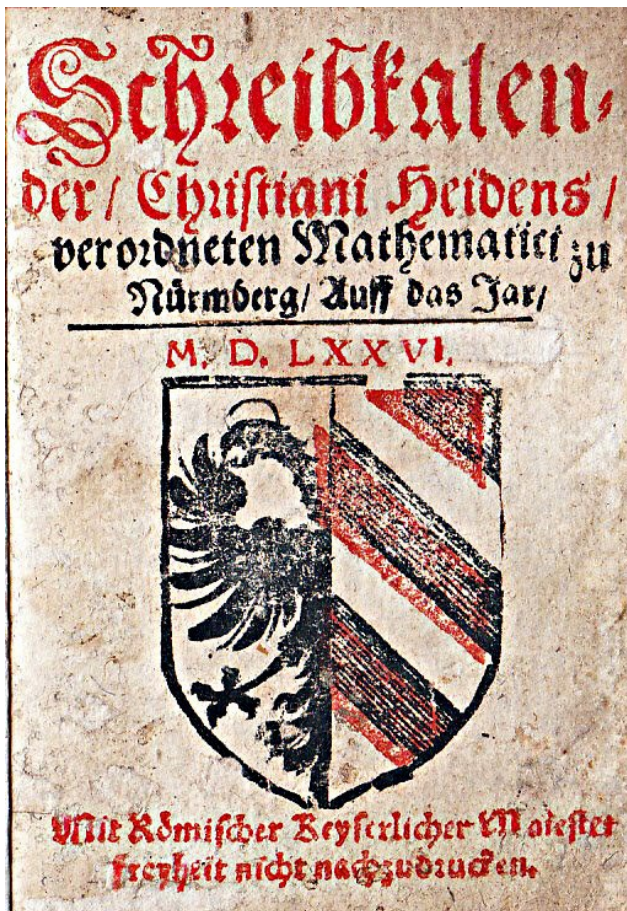
12) **HEYDEN, Christian** (1526-1576). *Schreibkalender... Auff das Jar M.D.LXXVI*. Nürnberg, Nikolaus Knorr, (1575).

16mo. (32) leaves. Printed in red and black, title with the woodcut arms of Nuremberg, 12 woodcuts vignettes with the signs of the zodiac and the labors of the months, and a full-page woodcut of the blood-letting man. Bound in an old vellum Hebrew manuscript leaf, red edges, title-page reinforced and with the left margin repaired, small hole expertly repaired touching a small part of the date (completed in ink), nearly all leaves with small marginal repairs seldom minimally affecting a letter or a word, all in all a very good copy of such an ephemeral work.

APPARENTLY ONLY SURVIVING COPY of this pocket edition of a *Schreibkalender*, a calendar form which became increasingly popular after 1550 especially in German-speaking regions. Nearly every printing establishment issued calendars mostly intended for local consumption. Some larger printing centers like Nuremberg, Leipzig, Antwerp and London, exported their calendars across Europe. By the end of the sixteenth century, as the *Schreibkalender* format became predominant, between 50 and 100 calendrial editions might be produced each year, of which, however, only a very small number survived (cf. H. Tersch, *Schreibkalender und Schreibkultur. Zur Rezeptionsgeschichte eines frühen Massenmediums*, Graz-Feldkirch, 2008, passim).

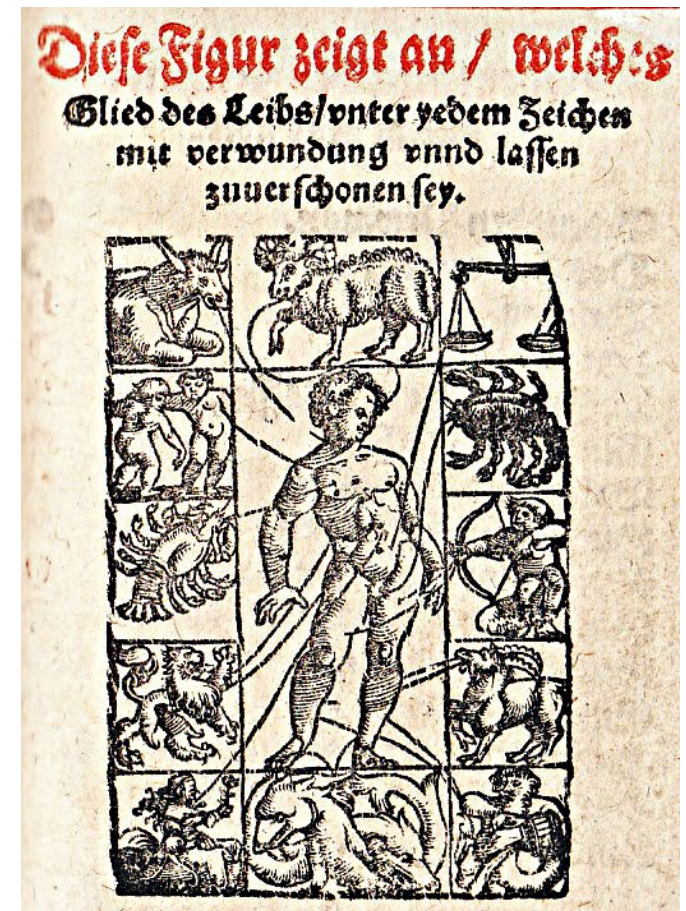
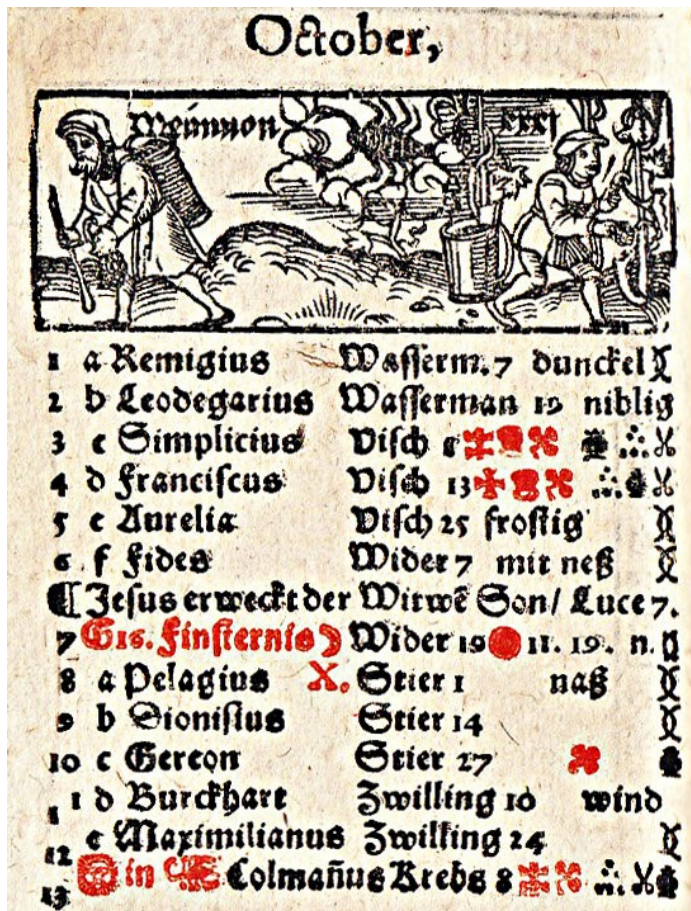
Unlike the earlier calendrial formats that treated the year or month as their organizing unit, the *Schreibkalender* provide daily entries, one month per page on the verso sides, with the facing recto sides left blank except the numbering of the days of the month, so that the user could enter their own daily notes. Our calendar opens (leaf 2r) with some general astronomical aspects of the year and on the verso starts the calendar proper with a woodcut with the occupation of the month and the sign of the zodiac and then for each day the saint's name, the longitude of the midday moon, planetary aspects to the moon, terse weather prediction and marks signifying astrological advice for the day. The facing leaf begins with a quatrain in which are given advises for the month (e.g.: "Im Jenner ist artzney nicht gut / Am Daumen laß sonst behalt dein blut / Brauch warme speiß und warme bad / Gut würtz und wein dir auch nit schad.") and the space left for own notes. At the end of the twelve months is a list of the eclipses of year and their significance for mankind, which is followed by a alphabetical list of the principal market places in German speaking regions. This is followed by table giving monthly advice for all kind of activities (e.g. travelling, building, buying a dress, marrying, having a haircut, etc.). At the end are short instructions regarding bloodletting and cupping with on the opposite leaf a full-page woodcut of a bloodletting man. On the last leaf are explained the symbols used in the calendar.

Christian Heyden was born in Nuremberg. His father was dean of the local St. Sebald school and well-known music theoretician (*Musicae libri duo*, 1537). He studied at Leipzig and



Wittenberg and then taught at his father's school in Nuremberg. In 1556 he became rector of the Egidien-gymnasium and in 1564 professor of mathematics. This position requested also the annual publication of calendars, consequently he became the first official calendar maker of the city. However, he was more interested in the construction of instruments and globes. In 1570 he was released from his duties in order to work on large planetary clock ordered by Emperor Maximilian II. In 1576 he was invited to the court of Vienna, but died before he could undertake the travel. The present calendar is probably his last published work (cf. K. Matthäus, *Zur Geschichte des Nürnberger Kalenderwesens*, in: "Archiv für Geschichte des Buchwesens", 9, 1969, cols. 1038-1044; and Id., *Die offiziellen Nürnberger Kalenderschreiber*, in: "Astronomie in Nürnberg", G. Volschmidt, ed., Hamburg, 2010, p. 191).

This edition in sedecimo size is apparently unrecorded. Only one in octavo (uncomplete?) survived and is preserved in the German National Museum, Nuremberg (signature: NW 2404). € 2.800,00



IN MEMORY OF GIULIANO GOSELINI – WITH A SONNET BY ISABELLA ANDREINI

13) **ICHINO, Bartolomeo, ed.** (fl. 2nd half of the 16th cent.). *Mausoleo di poesie volgari, et latine, in morte del sig. Giuliano Gosellini. Fabricato da diversi Poeti de' nostri tempi.* Milano, Paolo Gottardo Da Ponte, (1589).

8vo. (16), 237, (3) pp. (leaves +8 and p8 are blank). With the printer's device on the title-page. Contemporary limp vellum, manuscript title on spine (back panel with small stains and a tiny worm track, lacking ties), small light dampstain in the upper outer corner of several leaves, tiny wormhole in the last four leaves affecting only a few letters, otherwise a very good, genuine copy.

FIRST EDITION (there are extant three different states of the title-page: this is issue A) of this 'tombeau littéraire' in memory of Giuliano Gosellini, privy councilor at various Italian courts, historian and poet. The poems were collected by Gosellini's biographer Francesco Melchiori and edited by Bartolomeo Ichino, who in 1592 also published a collection of Gosellini's letters (cf. L. Giachino, *Lacrime scritte, in cui Giuliano ricombe'. Il 'Mausoleo' per Giuliano Gosellini*, in: "Al carbon vivo del desio di gloria'. Retorica e poesie celebrative nel Cinquecento", Alessandria, 2008, pp. 73-114).

Among the contributors are Orazio Ariosto, Filippo Binaschi, Gherardo Borgognoni, Guido Casoni, Angelo Grillo, and Benedetto Guidi. The collection also contains an early sonnet by the actress and poetess Isabella Andreini (cf. C. Cedrati, *Isabella Andreini: la vicenda editoriale delle 'Rime'*, in: "Annali della Facoltà di Lettere e Filosofia dell'Università degli Studi di Milano", LX/2, 2007, pp. 118, 122).

The little we know about the early years and the education of Giuliano Gosellini (or Gosellini) is told by his friend, the poet Francesco Melchiori in the *Sommario della vita del signor Giuliano Gosellini*, which the latter had published at Venice in 1588, soon after his friend's death, together with the fifth edition of Gosellini's *Rime*. Born in Rome in 1525, at the age of two Gosellini moved to Nizza Monferrato, his father's hometown. At fourteen he came back to Rome and was welcomed in the family of the cardinal Guido Ascanio Sforza di Santa Fiora, nephew of pope Paul III. In 1542 he is found as chancellor at the service of the prince of Molfetta and viceroy of Sicily, Ferrante Gonzaga. In 1546 Gonzaga was elected general governor of the Duchy of Milan and Gosellini



followed him as secretary and from 1550 on he was appointed as secretary of the Secret Chancellery. In Milan he made the acquaintance of other *literati* connected to that court like Leone Leoni, Luca Contile and Girolamo Muzio, and became a member of the local Accademia dei Fenici. When Gonzaga was removed from the government of Milan in 1554, Goselini could keep his office in the chancellery thanks to his reputation as a poet and his good relationships with Gonzaga's two main opponents, Diego de Vargas and Antoine Perrenot de Granvelle, Bishop of Arras. But he was at the same time also able to remain in good terms with Gonzaga and his family (the sons Cesare and Ferrante, and the grandson Ferrante II) for the rest of his life. Between 1556 and 1557 Goselini visited Philipp II's court in Brussels to consolidate his position in Milan, but in 1558 he lost his office. Through the intervention of Cesare Gonzaga, he was soon after rehabilitated and won the favour of the new governor, Don Gonzalo Fernández de Córdoba, who in 1560 wanted him at his side during a long sojourn at the Spanish court. In August 1567 Goselini was involved in an dubious plot and imprisoned by order of governor Gabriel de la Cueva, Duke of Alburquerque. With the help of Cesare Gonzaga and Emanuele Filiberto, Duke of Savoy, in June 1568 he was finally released and acquitted of all accusation. In 1572 he published the first edition of his successful *Rime*, followed a year later by a volume with a commentary to them (*Dichiaratione di alcuni componimenti del S. Giuliano Gosellini*). In 1574 he issued his main historical work, *Vita del principe don Ferrante Gonzaga*, a tribute to his patron and benefactor. Goselini died in Milan in February 1587 (cf. F. Pagella, *Un poligrafo alessandrino del Cinquecento: Giuliano Gosellini*, in: "Rivista di storia, arte, archeologia per la provincia di Alessandria", XXXII, 1923, pp. 3-39).

Edit 16, CNCE 24457.

€ 1.300,00

PRAISED BY MONTAIGNE

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

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

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

"Eccovi adunque come pensiamo di proceder nel nostro discorso, cioè che tre di noi, l'uno dopo l'altro proponerà qualche sentenza, o detto memorabile, in lode della cosa virtuosa, o biasimo della vitiosa, che havremo rissoluto di trattare; e il quarto farà l'intiero discorso della materia; Il qual finito comincerà la prima propositione del secondo trattato, et due altri lo seguiranno del medesimo, dappoi l'ultimo farà il secondo, et intiero discorso della mattina. Di modo, che dopoi disnare farà quello, che darà materia di entrare in ragionamento, poi due altri lo continueranno, et l'uno di quelli, che havrà solamente proposto la mattina, discorrerà successivamente, poi dando a' suoi compagni nuovo soggetto, colui, che non havrà ancora discorso, lo tratterà, ponendo fine alla giornata. Et così seguiranno tutti quattro il medesimo ordine per ciascun giorno..." (p. 6).

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

Edit 16, CNCE 35518.



€ 600,00

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

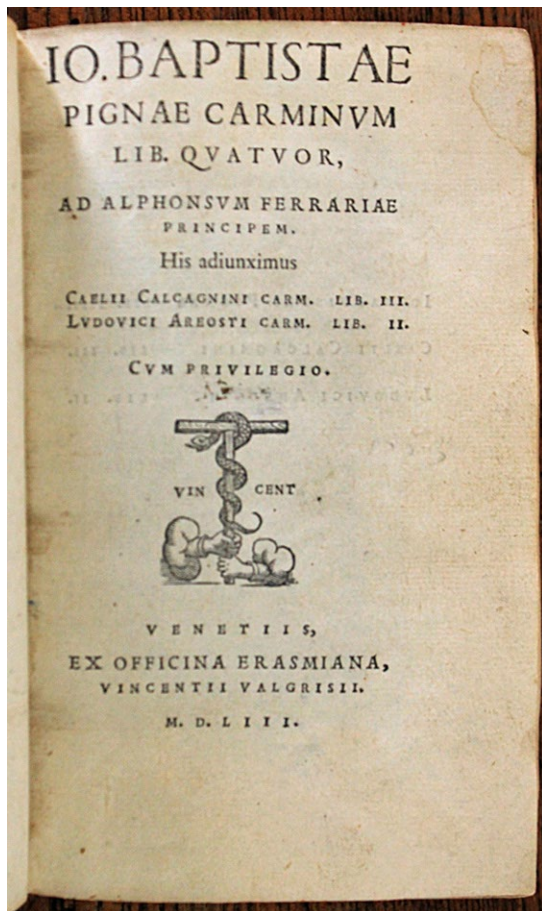
8vo. 312, (16) pp. With the printer's device on the title-page. 17th century calf (rebacked), marbled edges, a very fine copy.

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

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

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

"La personalità letteraria del Calcagnini è tipicamente quella di un intellettuale di stampo umanistico... Perciò forse l'opera sua più rappresentativa è costituita dai *Carmina*... ove la curiosità del letterato, le velleità satiriche o moraleggianti, le ambizioni didascaliche, la serietà connessa ad un messaggio ecumenico e la licenza concessa ad una scrittura cortigiana si fondono in una varietà, ancora scarsamente sondata, di metri e di stile, e lasciano scoprire delle precise matrici culturali. Ciò che appare soprattutto notevole in questa esperienza lirica, parallela a quella, in latino e in volgare, dell'Ariosto, è la rimozione



di ogni schema petrarchistico e l'accoglienza, invece, di motivi 'volgari' cui aveva fatto ricorso la letteratura di ispirazione riformistica sulla fine del Quattrocento... Una parte considerevole, forse la più appariscente, dei Carmina è occupata dagli elogi o dalle commemorazioni di amici mediocri (B. Lampridio, C. Rodigino, L.G. Giraldi) o famosi: Ariosto... e Raffaello, significativamente lodato, più che come artista, come studioso dell'antica topografia romana... ” (*Dizionario biografico degli Italiani*, XVI, pp. 496-497; for the poems concerning Raphael see J. Shearman, *Raphael in Early Modern Sources*, New Haven, CT, 2003, I, pp. 548, 647).

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

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

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

€ 900,00

16) **PONTANO, Giovanni Gioviano** (ca. 1426-1503). *Pontani Opera. Vrania, sive de Stellis libri quinque. Meteororum liber unus. De Hortis hesperidum libri duo. Lepidina sive postorales pompeae septem. Item Meliseus Maeon Acon. Hendecasyllaborum libri duo. Tumulorum liber unus. Neniae duodecim. Epigrammata duodecim. Quae vero in toto opere habeantur in indice, qui in calce est, licet videre.* Venezia, Aldo Manuzio & Andrea Torresano, 1513.

(bound with:)

-.-.-. *Amorum libri II* [and other works]. No pl., no pr., no d. [Aldine counterfeit: Venice?, not before December 30, 1522].

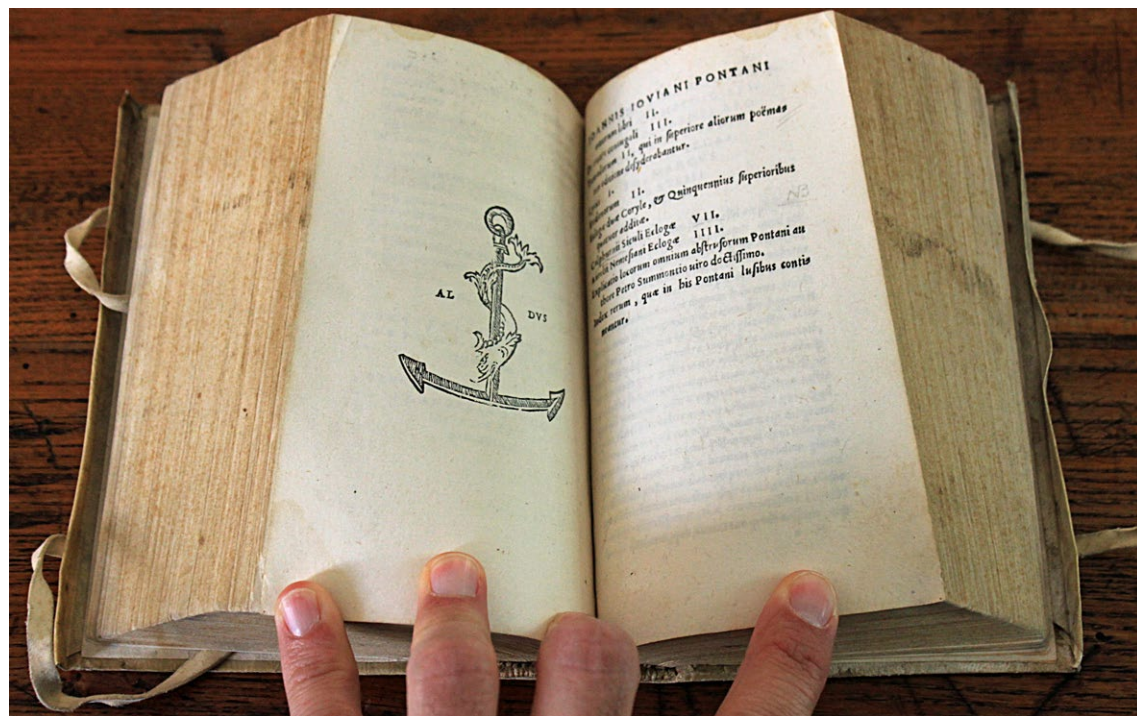
Two works in one volume, 8vo; old stiff vellum, spine with gilt title on later morocco label, later endpapers; I): 255, (1) ll. Printer's device on title-page. Ownership entry 'Carmeli Leontini'. II): 171 ll. of 172 (lacking the last blank), numbered (1), 2-88, 97-141, (142), 143, (144 blank), 145-164, (165 blank), 166-170, (171). First title-page a bit soiled, otherwise a nice, fresh copy.

(I:) **SECOND ALDINE EDITION**, corrected and augmented with five epigrams and eighteen poems (inserted after l. 234 and divided into two sections, *Iambici* and *De laudibus divinis*), compared to the 1505 edition. Curiously the misprint "postorales" on title-page was not corrected in the new edition. The second part of the poetic works and the three volumes of prose writings by Pontano were edited by Andrea Torresano in 1518-'19.

Edit 16, CNCE37456; *Books included in the Ahmanson-Murphy Aldine Collection at UCLA*, Los Angeles, 1995, p. 31; Adams, P-1858; A.A. Renouard, *Annales de l'imprimerie des Aldes*, Paris, 1834, p. 63, no. 7; Houzeau-Lancaster, 2334.

(II:) **RARE COUNTERFEIT**, probably printed in Venice, of the 1518 Aldine edition of Pontano's *Amorum libri II*. There are two different issues of it extant: the first issue reproduces the original dedication by Francesco Asolano to Antonio Mocenigo; the second issue (it is the case of the present copy) bears a letter by Marcus Absternius to Tommaso Campeggi, bishop of Feltre and apostolic legate to Venice. Since Campeggi was elected legate on December 30, 1522, the edition must have been printed shortly after.

BMSTC of Italian Books, p. 533.



€ 1.800,00

A "WHO IS WHO" OF THE EUROPEAN SCHOLARLY WORLD OF THE SECOND HALF OF THE 16TH CENTURY
 "VATUM EST PRINCEPS" (QUEEN ELISABETH I. OF ENGLAND)

17) SCHEDE, PAUL MELISSUS (1539-1602). *Schediasmata poetica. Secundo edita multo auctiora*. Paris, Arnold Sittard, 1586.

3 parts in one volume, 8vo. (8) leaves, 562 pp., (7) leaves (index, the last is a blank); 157, (2) pp.; 325, (11) pp. Woodcut arms on each title-page. Contemporary vellum over boards (a bit loose), brown morocco label with gilt lettering on the spine, a very attractive, genuine copy
RARE (GREATLY ENLARGED) SECOND EDITION. Schede had published at Frankfurt a.M. *Schediasmata poetica* in 1574 and *Schediasmata reliquia* in 1575. This two collections reveal him as one of the foremost neo-Latin poets of his time, with innumerable friendships and relations with the most renowned poets, humanist and patrons all over Europe.

Soon after his return from a diplomatic mission from Vienna in 1576, he writes to Joachim Camerarius the Younger that he has plans for a new edition of his verses. During his stay in Italy (1578) he opens to Pietro Vettori that Marc-Antoine Muret was sounding the possibility to have them printed by Aldo Manuzio (to whom are dedicated some poems in vol. I, p. 35, and III, pp. 20, 232, 307). Leaving Germany in 1584 Schede travelled to Paris, where he remained for more than one year renewing the friendship with poets and scholars, which he had established during his first visit there in 1567. In Paris he assembled most of his poems, including many not published in previous collections and had them printed there in three bulky volumes. All the three are dedicated to Queen Elisabeth. Schede's admiration for Elisabeth apparently began as early as 1555, for in the prefatory letter dated Paris, August 1585 he writes: "... per triginta totos annos ipsos (cur enim quod verum est infitier?) tam animum quam desiderium meum ita obstrictum mancipatumque tenuit,... immo contra in dies magis ac magis utrumque amore tui proprius videndae incredibiliter incendi animarique senserim" (leaf aii verso). In Philip Sidney, Daniel Rogers and George Gilpin he found intermediaries between the Queen and himself, for he had come to know the three Englishmen well. When he moved out for England in winter 1585 presenting personally his poems to the Queen, he was enthusiastically received. Elisabeth offered him gracious hospitality, listened as he sang his poems, and finally urged him to remain in England (cf. J.E. Philipps, *Elisabeth I as a Latin Poet: an Epigram on Paul Melissus*, in: "Renaissance News", XVI/4, 1963, pp. 289-298).

In the collection Schede also included poems to Sir Philip Sidney that record his admiration and affection for the patron and inspiration for the new, humanistically inspired poetic style that was to transform English poetry in the 1580s. Melissus' presence at the English Court and his friendship with other noblemen as Daniel Rogers, George Gilpin, Robert Dudley and Francis Walsingham, moreover testifies to the degree to which humanistic Latin culture drew together Protestant cultural communities dispersed throughout



ELISABETHAE
 ANGLORVM REGINÆ

MELISSVS S. D.



MNIBVS meis libellis, ELISABETHA Regina præstantissima; idem est animus, idem ardor. Ad te nempe ire volunt: immo jam ivcrunt Oceano superato, Maieftate tuâ nihil deterriti. Utinam & mihi istuc ire breviliceat, vulumque tuum desideratissimū tandem aliquando coram intueri: illud mehercule in summâ parte felicitatis ponendum existimarem. Oculorum siquidem tuorum radij splendidissimi, in hos oculos placidè immiffi, ita mētē mineivamque meam illustrarent, ut planè renatus quasi, aliusque a me ipso apparerem. deinde linguæ tuæ supra quàm dici possit mirabilis facundia etiam me Mercuriumque meum redderet aliquanto facundiorē. præterea ex ornatu mundoque tuo Regio politius quiddam atque ornatius Musis meis accederet, quo illę cultiores acceptioresq; evaderent. Gratia denique tuæ mellitissimæ & favoris suavissimi aperta significatio instingueret novas Apollini meo ad carmina pangerida vires. quo-
 Aaaa ij

Britain and continental Europe (cf. J.A. van Dorsten, *Poets, Patrons, and Professors. Sir Philip Sidney, Daniel Rogers, and the Leiden Humanists*, Oxford, 1962, passim). All the sixty-one of Schede's compositions concerning Queen Elisabeth and her entourage contained in the *Schediasmata* of 1586 have been published, commented and translated in 2011 under the auspices of The Shakespeare Institute of the University of Birmingham (<http://www.philological.bham.ac.uk/schede>).

Schede also was as one of the first great admirer of Ronsard (to whom he had sent his poems for a critic and of whom he translated several poems into Latin) and the Pléiade in Germany. In the present collection his admiration for French culture is present in nearly every page and is rewarded with laudatory verses at the beginning of the first volume by Jean Dorat, Jacques-Auguste de Thou, Jean-Antoine de Baïf, Jean Passerat, Florent Chrétien and the printers Frédéric Morel and Jérôme Cavellat, the father-in-law of Arnold Sittard, the printer of this collection (cf. P. de Nolhac, *Un poète Rhénan ami de la Pléiade, Paul Melissus*, Paris, 1923, passim; and A. Nilgeas, *Imitation als Dialog. Die europäische Rezeption Ronsards in Renaissance und Frühbarock*, in: "Germanisch-Romanische Monatsschrift. Beiheft 7", Heidelberg, 1988, p. 79).

Several poems are dedicated to the German humanist, Neo-Latin poetess and musician Johanna von Pallant (Anna Pallantia, ca. 1550-1599), and are important as of the few sources on her life. Apparently Schede heard her singing in the house of Karel van Utenhove at Cologne a composition by Pierre de Ronsard (cf. P. de Nolhac, *Ronsard et l'humaniste Melissus*, in: "Revue Musicale", 2, 1921, pp. 24–26). He met her again in the house of the scholar-printer Henri Estienne in Paris playing and singing lyrics of Orlandus de Lassus to the accompaniment of a lute. The episode indicates that Johanna was welcomed in the most advanced and cultivated circles of Paris, since Estienne's house was a sort of intellectual's salon and de Lassus' music distinctly avant-garde (J. Stevenson, *Women Latin Poets: Language, Gender, and Authority, from Antiquity to the Eighteenth Century*, Oxford, 2005, p. 245).

Schede is also considered the first real follower of Petrarca in Germany. "Von Petrarca im 16th Jahrhundert soll die Rede sein, als die moderne deutsche Lyrik noch lateinisch war. Der Franke Paul Schede, bzw. Melissus war damals wohl der originellste und fruchtbarste Petrarkist" (E. Schäfer, *Paul Melissus - der erste deutsche Petrarkist*, in: "Petrarca in Deutschland: seine Wirkung in Literatur, Kunst und Musik", A. Aurnhammer, ed., Tübingen, 2006, p. 91).

Paul Schede was born in Mellrichstadt, Franconia. He studied at Würzburg, Erfurt, Zwickau and Jena. He then became Kantor at Königsberg, was crowned 'poeta laureatus' in 1561 at Vienna by Emperor Maximilian, raised to the rank of hereditary nobleman in 1564 and given the title 'Comes Palatinus, Eques Auratus & Civis Romanus' during his stay in Italy in 1579. Meanwhile he participated to the Reichstag at Augsburg, where he became acquainted with Orlando di Lasso and later with Tycho Brahe. In 1567 he went to Paris, where he came to know Ronsard, Dorat and other members of the Pléiade. He had to flee during the persecution of the Huguenots. To his way to Geneva, where he met Henri Estienne and Théodore de Bèze, he got to know at Besançon Claude Goudimel, the renowned French composer. In 1585 and 1586 he travelled in Germany, Italy, France



and England. After his return to Germany he accept the appointment as librarian to the Palatina at Heidelberg and remained in that position until his death. Among Schede's other works is a collection of poems *Cantionum musicarum* (1566) that he himself set to music and a metrical translation of the Psalms (1572) set into music by his friend Goudimel (E. Schäfer, *Paul Melissus Schede: Leben in Versen*, in: "Humanismus im deutschen Südwesten", P.G. Schmidt, ed., Sigmaringen, 1993, pp. 239-269; and L. Piepho, *Paulus Melissus and Jacobus Falckenburgius: Two German Protestant Humanists at the Court of Queen Elizabeth*, in: "Sixteenth Century Journal", 38/1, 2007, pp. 97-110).

Adams, S-630; J.L. Flood, *Poets Laureate in the Holy Roman Empire. A Bio-Bibliographical Handbook*, (Berlin & New York, 2006), I, p. 1825; Th. Haye, ed., *Humanismus im Norden: frühzeitliche Rezeption antiker Kultur und Literatur an Nord- und Ostsee*, (Amsterdam, 2000), p. 21, no. 55; P. de Nolhac, *op.cit.*, pp. 3-5, 81-82.

€ 2.800,00

THE HOLY HOUSE OF LORETO

18) [TOLOMEI, Pietro di Giorgio called Teramano (d. 1473)]. *Translatio miraculosa ecclesiae beate / Marie virginis de Loreto.* (Roma, Eucharius Silber, ca. 1500).

Small 8vo. (4) leaves. Gothic type. 23 li-nes. Title-page with a full-page woodcut. Bound in an old antiphonary vellum leaf, a perfect copy.

VERY RARE EDITION of the 'Translatio', a text composed around 1470 by Pietro di Giorgio Tolomei, called Teramano, who was governor and administrator of the cathedral church of the Holy House of Loreto. The text written in Latin on a vellum leaf was affixed on the church's door and in it for the first time the Holy House was identified with the house in which the Virgin had been born and brought up at Nazareth, in which Mary had received the Annunciation, and had lived during the childhood of Jesus. Furthermore in the text is reported that after the latter's Ascension, the house was converted into a church by the apostles. In 336 the empress Helena made a pilgrimage to Nazareth and caused

a basilica to be erected over it, in which worship continued until the fall of the kingdom of Jerusalem. Threatened with destruction by the Turks, the church was miraculously transferred to what is now Loreto after the last Christian stronghold in the Holy Land, Acre, fell to the Saracens in 1291. Flights of angels carried Mary's humble dwelling first to a hill near Fiume, now Rijeka, in Croatia, then, in 1294, across the Adriatic to a laurel forest near Recanati and eventually to the hill that is the site of the present shrine. The town that sprang up around the Holy House was known first as Villa Santa Maria and later as Loreto. Although many popes have upheld the legend in bulls and other pronouncements, Roman Catholic churchmen began voicing doubts in the 19th century. These critics pointed out, among other things, that no hint can be found in records of the miraculous disappearance of any building in Nazareth in the 13th century. Supporters of the legend contended that the stones of the Holy House are unlike any to be found in the Marche region, but are similar to those quarried in Palestine. In 1507 the Church finally approved of Loreto as a place of pilgrimage, though works on the church had begun in 1468. It was Pope Julius II who decided to pull out all the stops and give the primitive cottage a fit setting. The result is a showcase of work by many of the most celebrated names of late Renaissance Italy and gives even the unbeliever good reason to come here. Started on gothic lines, later architects including Bramante and Sansovino gave the church a thorough late Renaissance treatment. Inside, under the dome, is the great marble facing that protects the Holy House, carried out in the 16th century to Bramante's designs by the celebrated medal-designer Gian Cristoforo Romano, Andrea Sansovino, and Antonio da Sangallo the Younger. The pilgrimage resort soon would become the foremost shrine of the Virgin Mary in Christendom. For centuries popes and royalty, writers such as Montaigne, philosophers such as Descartes and millions of other pilgrims were



to visit the sanctuary. Mozart would play the organ in its church (cf. M. Sensi, *Il pellegrinaggio votivo lauretano*, in: "Studia Picena", 69, 1994, pp. 205-237).

Tolomei's text became an early modern bestseller, appearing in over 30 editions (including Italian, German and French translations) over the next fifty years, while the cult of Loreto grew into an international phenomenon that quickly fell under papal control. The cult of the Holy House illustrates a late medieval fascination with relics redeemed from Islamic captivity - refugee relics like the head of St. Andrew, the Holy Lance, and countless fragments of the True Cross. But the interest in the House was neither entirely spontaneous nor entirely popular in its orientation. Successive popes from Sixtus IV to his nephew Julius II moved to appropriate and exploit the cult for their broader domestic and foreign agendas, aimed at maintaining control over the northern papal states and launching a new crusade against the Turks. The popes deployed the Holy House in these political campaigns through a variety of media including bulls, briefs, indulgences, orations, ecclesiastical foundations, liturgies, urban theater, and the new technology of the printing press. As the Holy House wandered through the air, over the sea, down to Rome, and into print, it served as a focal point for religious devotion and ethnic anxiety, papal grandiosity and authorial display (cf. F. Grimaldi, *La Historia della Chiesa di Santa Maria de Loreto*, Loreto, 1993, pp. 69-141; R.R.A. MacDonald, ed., *The Holy House at Loreto: A Critical Study of Documents and Traditions*, New York, 1913, passim; and see also F.Th. Noonan, *The Road to Jerusalem: Pilgrimage and Travel in the Age of Discovery*, Philadelphia, 2007, pp. 115-118).

The fortune of Tolomei's *Translatio* begun toward the end of fifteenth century. The various editions "hanno infatti già il frontispizio, che in quasi tutte precede il testo, con una silografia raffigurante la Madonna o la traslazione della cappella lauretana, a volte a piena pagina, a volte sotto il titolo. Sono queste appunto la caratteristiche del libro devozionale, in prevalenza di carattere popolare, che incomincia a distinguersi dal manoscritto. La silografia che decorava la fronte del libro serviva anche a dare un'idea del suo contenuto ed attirare l'interesse del pubblico. La maggior parte di queste edizioni furono edite a Roma dai tipografi Giovanni Besicken, Stefano Planck, Marcello Silber e Antonio Blado. La *Translatio* fu stampata in caratteri gotici, presumibilmente per i pellegrini che affluivano dall'estero, e in romani per quelli italiani. Le edizioni non recano le note tipografiche, ma a volte è stato possibile individuare il tipografo mediante l'analisi e il confronto con altri stampati contemporaneamente firmati o per mezzo di repertori bibliografici... La relazione fu edita soprattutto a Roma perché forse era la città dove veniva maggiormente richiesta. Infatti nel '500 Loreto era, dopo Roma, una delle mete o tappe d'obbligo di tutti coloro che si accingevano a un viaggio. È naturale perciò supporre che i pellegrini e i viaggiatori giunti a Roma, prima di riprendere la loro marcia alla volta di Loreto acquistassero anche il piccolo libro che narrava la storia del santuario per conoscere le notizie e rendere più fruttuosa la loro visita" (F. Grimaldi, *Il libro lauretano. Edizioni e illustrazioni, 1489-1599*, Macerata, 1973, pp. 15-16).

Analyzing the iconology of the various editions of the *Translatio*, Grimaldi (*op.cit.*, pp. 31-58), classifies the title-woodcuts into two groups: one with the Virgin alone, the other in which the Virgin is shown with the chapel. Apparently the here extant woodcut was used only in the present edition (see the detailed description in Grimaldi, *op. cit.*, pp. 53-54).

According to the *Gesamtkatalog der Wiegendrucke* (M 17565), three copies are recorded: Cambridge, Copenhagen (incomplete), and Zürich; British Library, *Incunabula Short Title Catalogue*, it00426500; F. Grimaldi, *op. cit.*, pp. 69-70, no. 9, fig. 7 (adds two more copies : Paris and

Rome); D. Reichling, *Supplementum...*, (München, 1914), no. 198; M. Sander, *Le Livre à figures italien depuis 1467 jusqu'à 1530*, (Milano, 1942), no. 4292 and plate no. 762.

€ 4.300,00

THE NEW PINDAR

19) **VALERIANO, Giovanni Pierio** (Giovanni Pietro Dalle Fosse, 1477-1558). *Hexametri Odae et Epigrammata*. Venezia, Gabriele Giolito de' Ferrari e Fratelli, 1550. 8vo. 136 leaves. With the printer's device on the title-page and at the end.

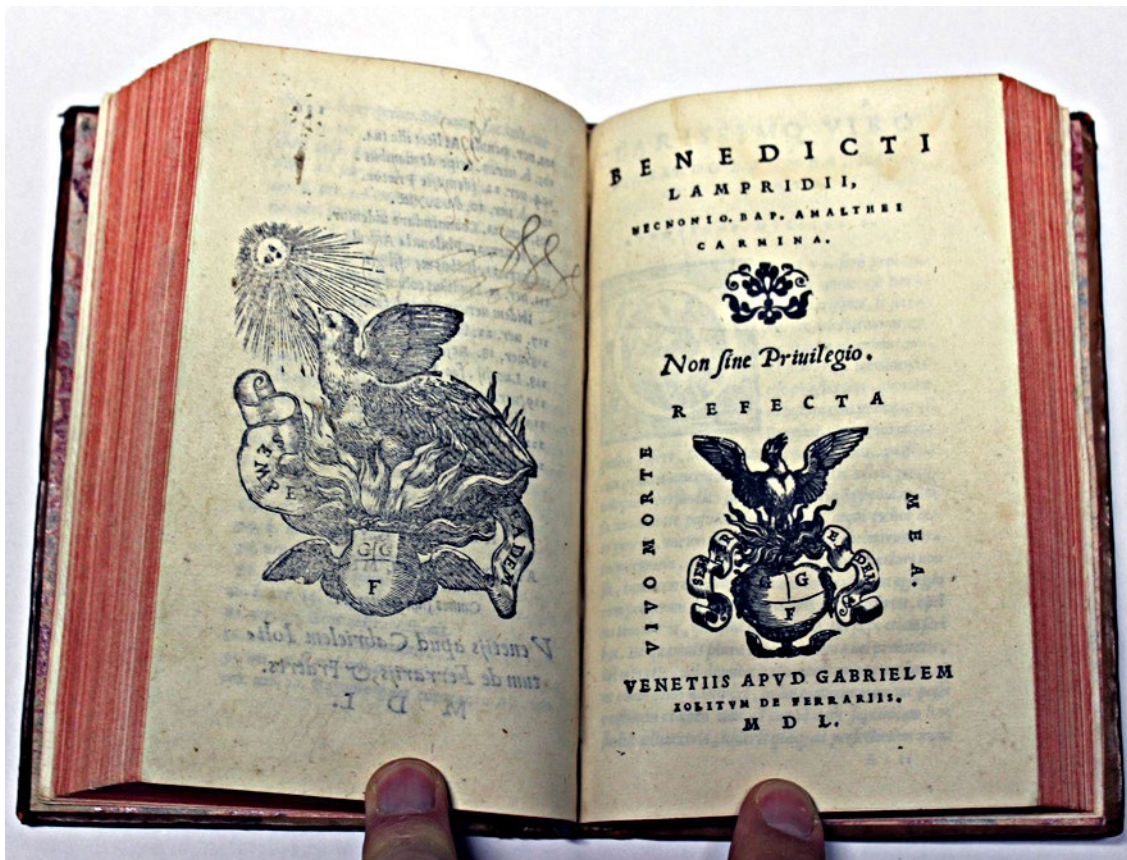
(bound with:)

LAMPRIDIO, Benedetto (d. 1540) - **AMALTEO, Giovanni Battista** (1525-1573). *Carmina*. Venezia, Gabriele Giolito de' Ferrari e Fratelli, 1550. 8vo. 84 leaves. With the printer's device on the title-page.

18th century calf, gilt back with five raised bands (lower corner of front panel a bit stained), red edges, marbled endpapers, some light dampstains and spots, but an attractive copy.

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

The volume opens with a long georgic poem *De milacis cultura*, dedicated to Alessandro de' Medici, which deals with the cultivation of the Indian Smilax plant. In numerous verses are commemorated his friends and colleagues from Venice, Rome and Padua: first of all various members of the Medici family; his teacher in Belluno Giosippo Faustino; Pietro Corsi, Latin poet and member of the Roman Academy, Pietro Mellini, Roman aristocrat and generous host and patron to his fellow humanists, the Venetian humanist Ermolao Barbaro, Andrea Marone, poet, who had composed verses for the *Hypnerotomachia Polifili*; his patron Andrea Gritti, the Veronese humanist Dante il Terzo Alighieri, a descendant of the great Dante; the scholar Alberto Pio, lord of Carpi; his early patron Giovanni Francesco della Rovere and his relative Giovanni Battista; Cardinal Bernardo Dovizi da Bibiena; the Venetian humanist Marcantonio Sabellico; Cardinal Girola-



mo Aleandro; the poets Girolamo Bologni and Aurelio Augurelli; the scholar Theodorus Gaza; Agosto Valdo, professor of Greek in Rome; the humanist Blosio Palladio, the Venetian aristocrat Girolamo Donà, to whom Valeriano had dedicated his first collection of verses; the soldier and poet Michele Marullo; the anatomist Gabriele Zerbi, who was killed by the Turks; the scholar Aulo Giano Parrisio; Giovanni Calfurnio, humanist and professor at the University of Padua, who suffered a stroke and lived on for a short time, paralysed and speechless; and several others (cf. J. Haig Gaisser, *Piero Valeriano on the Ill Fortune of Learned Men. A Renaissance Humanist and His World*, Ann Arbor, MN, 1999, pp. 261-330; and P. Pellegrini, *Pierio Valeriano e la tipografia del Cinquecento*, Udine, 2002, pp. 85-91).

Pierio Valeriano (Giovanni Pietro Dalle Fosse), a native of Belluno, was the nephew of Urbano, author of an important Greek grammar. It was his uncle who brought him to Venice, where Urbano introduced him into the circle of Aldus Manutius and where he studied under such famous men as Valla, Lascaris and Sabellico. Around 1500 he made his way to Padua to study under the famous philosopher Leonico Tomeo, but also spent plenty of time in Venice. Here he corrected texts for Aldus and edited both Lactantius and Lorenzo Valla's translation of the Iliad

for the printer Tacuino. We know from the poem *In sodales* (see *Praeludia*, 1509) that at least five of Aldus' closest associates (Paolo da Canal, Andrea Navagero, Trifon Bisanti, Andrea Marone, Girolamo Borgia) belonged to some kind of poetic sodality in Padua during these years. In 1506 he left Padua 'by the force of necessity' as he explains in his parting letter to his patron Andrea Gritti, and took up residence in the little village of Olivé near Verona, where he lived for the next three years, presumably as a tutor. When the troops of the League of Cambrai invaded the Venetian territory in 1509, Valeriano had to leave Padua, briefly returned to Belluno, but found it was laid waste by the imperial troops. At the eve of his departure for Rome he published in August 1509 his first book of poetry, the *Praeludia*. In Rome he became a favourite of Pope Leo X, who entrusted to him the education of his nephews Ippolito and Alessandro de' Medici. In his later life he retired to Padua, where he devoted himself completely to his studies. His most important work was *Hieroglyphica* (1556), the great summation of hieroglyphic material in the Renaissance (cf. G. Bustico, *Due umanisti veneti: Urbano Bolzanio e Piero Valeriani*, in: "Civiltà moderna", 4, 1932, pp. 86-103).

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

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

Benedetto Lampridio, born sometime before 1500, was educated by Marcus Masurus in Padua



and probably came to Rome at the accession of Pope Leo X in 1513. He was one of the teachers at the Collegio dei Greci, the school that Leo sponsored on the Quirinal in Angelo Colocci's villa and for which Leo at Pietro Bembo's behest brought to Rome both Musurus, Lampridio's old teacher, and Joannes Lascaris, the celebrated Greek scholar, to whom a long poem is dedicated. He was involved in Leo's project for the development of a printing press in Rome that might rival Aldus' at Venice. The first book to come from the new press in 1515 was a copy of Pindar's odes, for which Lampridio wrote a commendatory epigram in Greek. In 1521 he left Rome to teach Greek at Padua, where he counted Michel de l'Hospital among his pupils and perhaps through him had some influence on the Pléiade. In 1536 he became tutor to Francesco, son of Federico Gonzaga duke of Mantua and also the son of Pietro Bembo was among his pupils. His odes are of interest to us both as Pindaric imitations and as cultural and historical documents, addressed mostly to actual living persons, that tell us about the literary world in Rome, taking us from about 1513, the beginning of Leo's golden age, to the accession of Adrian VI and Clement VII, to the sack of Rome in 1527, and finally to the reconstruction of Rome with Paul III. The longest and most elaborate ode is that on Pietro Mellini's villa and is most representative for his

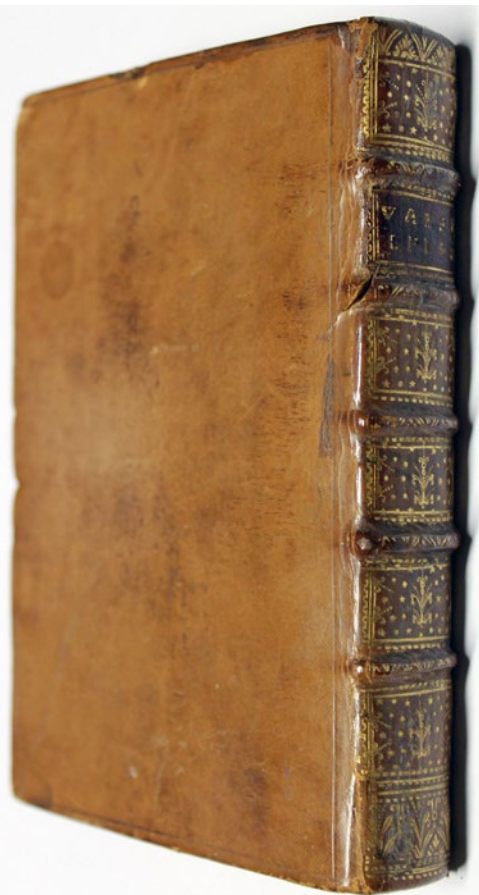
evocation of the poetic sodalities at Rome in his time (cf. S.P. Revard, *Lampridio and the Poetic Sodalities in Rome in the 1510s and 1520s*, in: "Acta Conventus Neo-Latini Bariensis, Bari, 1994", Tempe AZ, 1998, pp. 499-507). Although widely circulated during his lifetime, Lampridio's poems were not printed until 1550, in the present edition, ten years after his death.

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

At the end of the volume are printed for the first time some verses by Giovanni Battista Amalteo (1525-1573). He studied at Padua, where he made the acquaintance of Pietro Aretino, Sperone Speroni, Paolo Manuzio, Girolamo Fracastoro and others. After some diplomatic appointments and a long travel through Europe, he became secretary to the Republic of Ragusa, but soon moved to Rome, where he first entered the services of Carlo Borromeo and later was appointed private chamberlain to pope Pius V. These verses were published without the approbation of their author and are the only ones in Latin published during his lifetime, only a short poem in Italian dedicated to Marcantonio Colonna and the victory at Lepanto was issued shortly before he died (cf. L. Berra, *Un umanista del Cinquecento al servizio degli uomini della controriforma*, in: "L'Arcadia", I, 1917, pp. 20-48).

In the present copy the dedication by Lodovico Dolce is the one written in Latin to Bernardo Zane. There is extant a variant issue with a dedication in Italian to Collatino da Collalto (cf. S. Bongi, *op. cit.*, p. 288).

Edit 16, CNCE 45474; S. Bongi, *op. cit.*, I, 288-289.



€ 900,00

20) **VALERINI, Flaminio** (fl. end of the 16th cent.). *Raunanza de' fiumi, overo Dell'ambasciaria de' signori veronesi al Ser.mo Marin Grimani prencipe di Venetia. Componimento heroico... tradotto in versi sciolti italiani per Giacop'Antonio Bianchino*. Verona, Girolamo Discepolo, 1596.

4to. (12) leaves. Title-page and text within a woodcut border. Large printer's device on the title-page. Modern boards, slightly browned, but a fine copy.

RARE FIRST EDITION dedicated by the translator Giacomo Antonio Bianchini to Nicolò Brognonico (Verona, December 1, 1595). The original Latin poem, *Fluviorum conventus*, already printed by Discepolo in the previous year, is found on the last 4 leaves of the volume after the Italian blank verse version.

Little is known about Flaminio Valerini, a Veronese poet of whom are known several occasional verses, mostly addressed to local noblemen. He probably also had good ties to several Venetian rulers as Leonardo Mocenigo and Marino Grimani (cf. S. Maffei, *Verona illustrata*, Milano, 1825, III/2, p. 428).

Edit 16, CNCE 33542 (only 2 copies in Verona); L. Carpanè & M. Menato, *Annali della tipografia Veronese del Cinquecento*, (Baden-Baden, 1989), p. 527, no. 611.

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