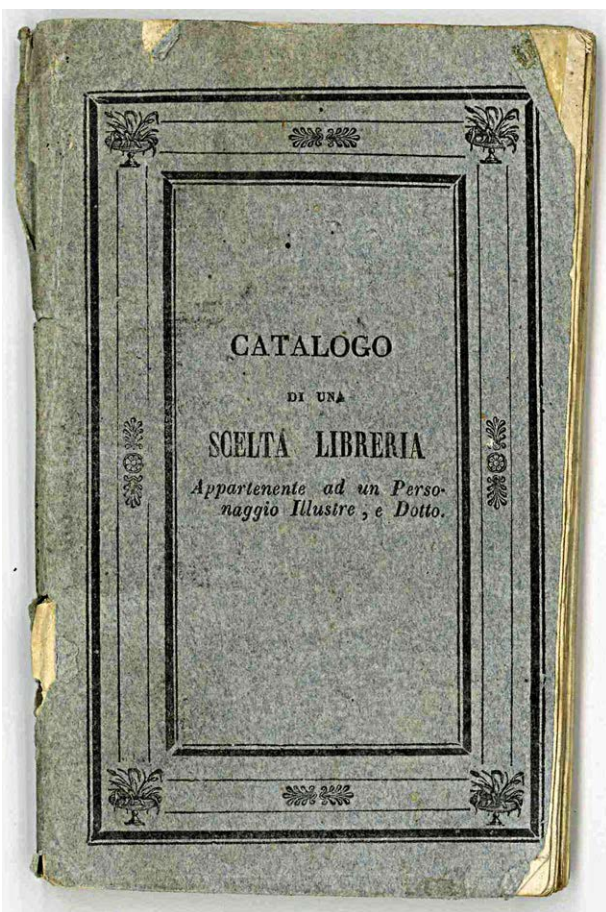




List 3-2014

1) **AGAZZI, Pietro.** *Catalogo di una scelta libreria appartenente ad un personaggio illustre e dotto contenente autori storici sacri, e profani, SS. Padri, classici greci, e latini delle migliori edizioni: opere di varia letteratura italiana, e francese: storie di città, e molti autori recenti inglesi e tedeschi. Questa si venderà per auzione pubblica nel negozio di Pietro Agazzi al Corso num. 250, incominciando venerdì 27 marzo 1846, e giorni consecutivi alle ore 22 in punto. Il catalogo si dispensa gratuitamente nel suddetto negozio, ove si ricevono le commissioni.* Roma, Tipografia Menicanti, 1846.

12mo; original printed wrappers (slightly damaged and with some tears); 110 pp. Some light foxing, but a very good, genuine copy.



Very rare book auction catalogue, comprising 1210 lots, among which curiously enough many American imprints. In the preliminary note it is stated that will be sold daily 140 lots, that the volumes can be seen also the same day of the sale and are under no circumstances returnable, and eventually that all purchases must be paid in cash.

Not in the Italian Union Catalogue.

€ 280,00

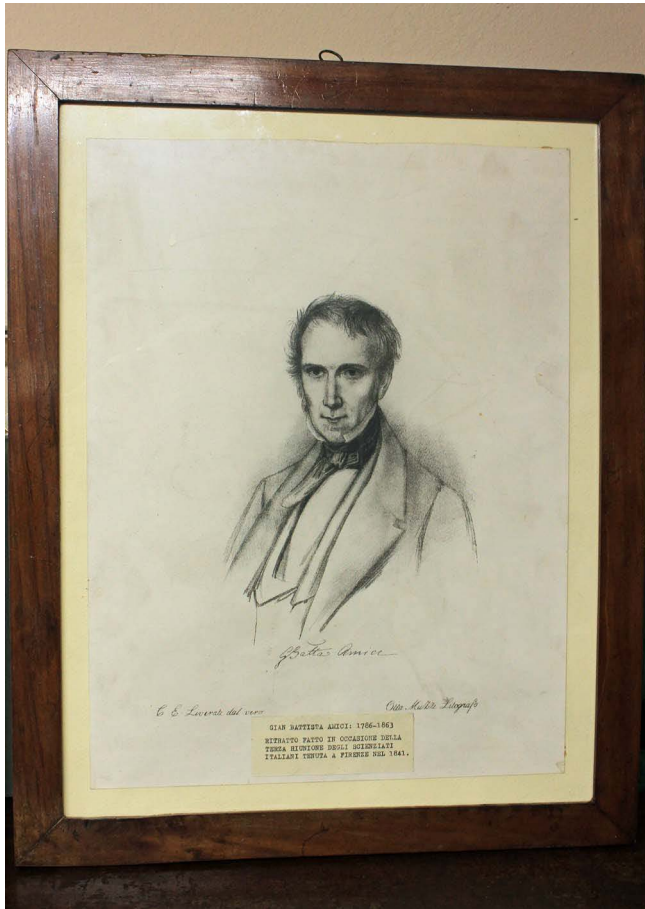
A LITHOGRAPH PORTRAIT OF G.B. AMICI AT THE AGE OF 55

2) **AMICI, Giovanni Battista** (1786-1863). Portrait made on the occasion of the third meeting of the Italian scientists, held in Florence in 1841.

Lithograph (mm 395x300) by O. Muzzi based on a drawing taken from life by C.E. Liverati. Very well preserved in a modern wooden frame.

Giovanni Battista Amici was the foremost Italian optical scientific instrument maker of the nineteenth century. He made particularly important contributions in the field of microscopic optics, including improvements to the modern compound catadioptric and achromatic microscope. His name is also associated with the construction of reflecting and refracting telescopes, terrestrial telescopes, micrometers, reflecting sectors and circles, repeating circles, a transit instrument, levels, sundials, prisms and *camera lucida*. He performed astronomical and naturalistic observations to verify the quality of his instruments, in some cases resulting in groundbreaking discoveries. In 1846 he described the entire fertilisation process for Phanerogamous plants (Angiosperms) observed in several types of Orchids (see <http://gbamici.sns.it/eng/home.html>).

€ 590,00



3) **APPERT, François Nicolas** (1749-1840). *L'art de conserver, pendant plusieurs années toutes les substances animales et végétales...* Paris, chez Patris, 1811.

8vo; contemporary boards, manuscript title on spine; 225, (1) pp. and one folding plate. An untrimmed copy.

SECOND ENLARGED EDITION containing new observations. The first edition of 1810, despite a press run of 5000 copies, went rapidly sold out. After the present edition, of which 4000 copies were printed, appeared in 1813 a third definitive edition.

This groundbreaking work describes “the first workable process for canning foods, the foundation of today’s vast canning industry. Pasteur later admitted that his process of “pasteurization” was chiefly a refinement of, and scientific explanation for, Appert’s invention” (J. Norman, *Catalogue 10. Science and Medicine*, San Francisco, 1982, no. 8).

Appert worked for many years as *officier de bouche* at the service of many wealthy family and had a pâtisserie in Rue des Lombards in Paris. Around 1795 the Directory Government offered a prize of 12000 francs to the inventor of a system for canning food which would have been used during the long military campaigns of the Napoleon army. “Appert mit au point un procédé [called after his name *appertisation*] qui consistait à dégager l’oxygène des substances en les faisant boullir au point juste de leur cuisson, et à les enfermer ensuite dans des boîtes de fer-blanc, chauffées au bain-marie, puis fermées hermétiquement” (G. Oberlé, *Les fastes de Bacchus et de Comus*, Paris, 1989, nr. 184). Since the new invention implied military-strategic consequences, Appert was not allowed to publish his new method until 1810. The work had great success and in 1811 was translated into German and English.



Vicaire, pp. 34-35.

€ 900,00

WITH MORE THAN 200 FULL- AND DOUBLE-PAGE ENGRAVED PLATES

4) **BIBLIA SACRA VULGATAE EDITIONIS CUM SELECTIS ANNOTATIONIBUS... AUTORE J.B. DUHAMEL.**
Editio secunda accuratissima. Lovanii, M. van Overbeke, 1740

(bound with:)

FIGURES DE LA BIBLE. À La Haye, chez Pierre de Hondt, 1728.

2 volumes, large folio (mm 380x240), bound in early 19th century full calf, spine with two labels bearing the gilt title and the *tomaison*, red edges (front joint skillfully restored).

The owner of these volumes has put together the Louvain *Biblia sacra* with the entire series of the Biblical engravings published under the title *Figures de la Bible*. The plates have been bound at the beginning of each episode they intend to illustrate.



The series, one of the most lavish ever realized to illustrate the Bible, comprises 2 engraved titles and 212 plates, 29 of which are on double-page. The engravings (mm. 350x220) are by many different artists like B. Picart, G. Hoet, P. de Hondt, etc. The number of plates in this very peculiar copy is the same given by Boissais & Deleplangue (p. 79), the BNF (FRBNF 42307783), and the Copac UK.

Condition report: Vol. I: the plate on p. 216 has been cut and pasted down on a larger leaf, light stain on the wide margin of the last 50 leaves, some browning; Vol. II: light stain on the title-page and first leaves, final pages of index with stronger browning and stains, in particular on pp. 504-506 which present also some marginal restorations. All in all a good copy.

€ 6.500,00

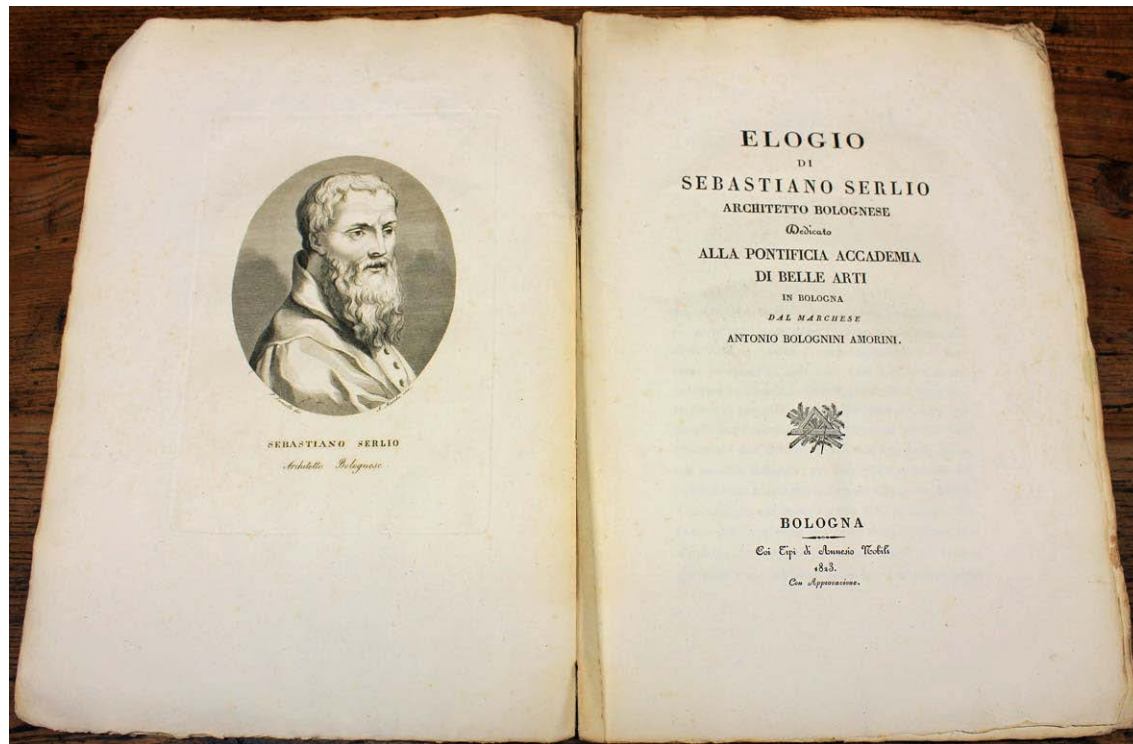
5) **BOLOGNINI AMORINI, Antonio** (1767-1845). *Elogio di Sebastiano Serlio architetto bolognese dedicato alla pontificia Accademia di Belle Arti in Bologna dal marchese Antonio Bolognini Amorini*. Bologna, Annesio Nobili, 1823.

Folio (mm 368); original wrappers (partly restored); IV, 38, (2) pp. Frontispiece with the portrait of Sebastiano Serlio, drawn by Pietro Fancelli and engraved by Antonio Marchi. On the front panel author's dedication to the count Gian Luca [Cavazzi] della Somaglia (1762-1838), who in 1814 was elected president of the city council of Milan. Some light foxing on a few leaves, but a nice, wide-margined copy.

FIRST EDITION of this bio-bibliographical essay on the great Renaissance architect Sebastiano Serlio (1475-1555). At p. 33 begins the list of Serlio's printed works.

Born at Bologna into a noble family, Antonio Bolognini Amorini studied from 1779 to 1786 at the Collegio di S. Saverio. Afterwards he travelled throughout Italy to see the art pieces in which he was particularly interested. He went back to Bologna in 1792. A friend of Leopoldo

Cicognara, during the French invasion he devoted himself to the preservation and rescue of many art works. His first published book (Bologna 1816) is the *Descrizione de' quadri restituiti a Bologna, i quali da' Francesi che occuparono l'Italia nel MDCCXCVI erano trasportati in Francia*. When the local Fine Arts Academy was re-opened, Bolognini Amorini became a member and in 1831 was appointed president. In his life he held many speeches at the Academy, published the important *Memorie della vita del pittore Dionisio Calvart* (Bologna, 1832), and wrote the biographies of many Bolognese artists like Mitelli, Panfili, Albani, Primaticcio, Reni, Domenichino, Guercino, and Carracci, then gathered in the two volumes of the *Vite dei pittori ed artefici bolognesi* (Bologna, 1841-43). He died at Bologna in 1845 (cf. A. Wandruszka, *Bolognini Amorini, Antonio*, in: "Dizionario Biografico degli Italiani", XI, 1969, s.v.).

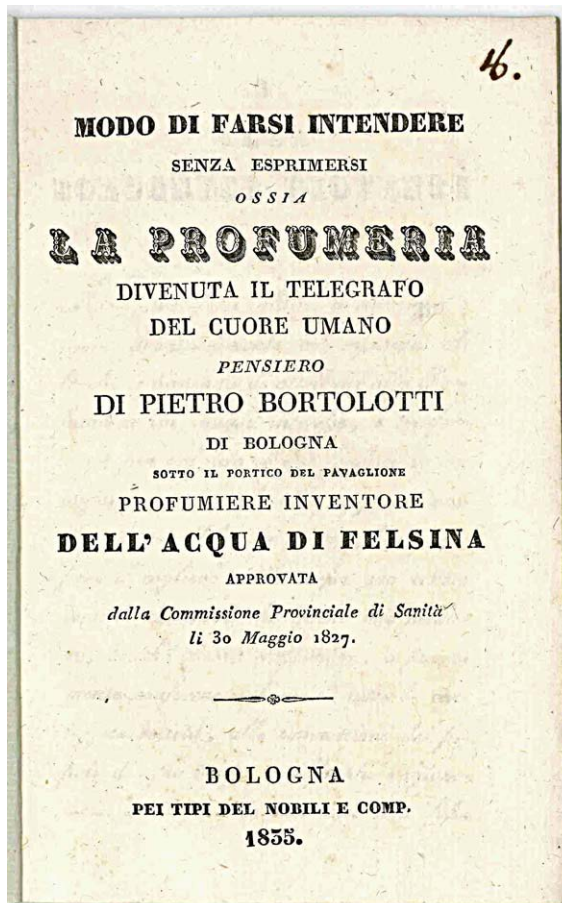


ACQUA DI FELSINA

6) **BORTOLOTTI, Pietro** (fl. 1st half of the 19th cent.). *Modo di farsi intendere senza esprimersi ossia LA PROFUMERIA divenuta il telegrafo del cuore umano. Pensiero di P.B. di Bologna sotto il portico del Pavaglione, profumiere inventore dell'acqua di Felsina.* Bologna, Nobili, 1835.

16mo; wrappers; 19, (1) pp. A nice copy.

Curious work in which the author claims the moral and symbolic importance in the society of the different scents. Bortolotti provides three Catalogues, in which to each quality or defect or movement of the soul is associated a flower with its fragrance and color: chastity: Carnation of India; Beauty: not open rose: pride, narcissus, etc.). The volume concludes with the advertising of the author's products, including a tooth powder of his own invention.

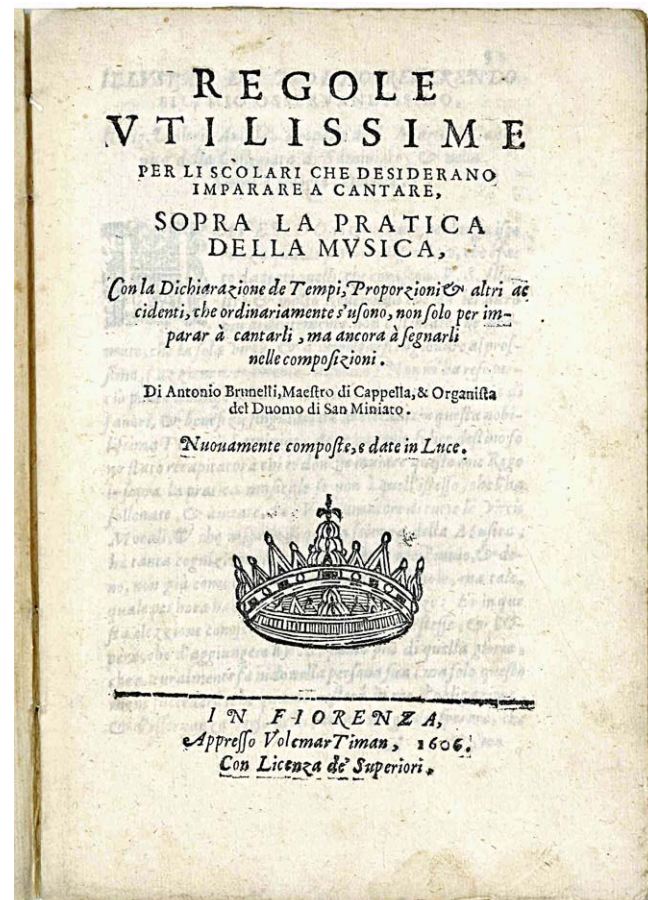


Catalogo unico, IT\ICCU\UBO\3104127 (2 copies only).

€ 240,00

7) **BRUNELLI, Antonio** (1577-1630). *Regole utilissime per li scolari che desiderano imparare a cantare, sopra la pratica della musica, con la Dichiarazione de Tempi, Proporzioni et altri accidenti, che ordinariamente s'usono, non solo per imparar a cantarli, ma ancora a segnarli nelle composizioni...* Firenze, Volcmar Timan, 1606.

4to; contemporary paperboards (small restorations); 35, (1) pp. With a typographical ornament on the title-page. A fresh and wide-margined copy preserved in paperboard box.



VERY RARE FIRST EDITION, dedicated to the canon of the collegiate church of San Miniato, Valerio Ansaldo, of this important tract on the teaching of singing, which is the result of the personal experience of the author as a musician and a teacher. This is “the work of a practicing musician and a teacher who was only secondarily a theorist” (P. Aldrich, *Rythm in Seventeenth-Century Italian Monody*, New York, 1966, p. 22).

Divided into 23 chapters, each of them accompanied by extensive musical examples, this practical manual on singing deals with the Guidonian hand, the meaning of the keys and figures, the classification of the notes, the pauses, syncope and ligatures, the rhythmic structures, and the proportions. The most important theoreticians of the 16th century, like Pietro Aaron, Nicola Vicentino, Gioseffo Zarlino and Orazio Tigrini, are all quoted. The musical examples are mainly taken from the members of the Roman polyphonic school for the sacred music (Cristobal de Morales, Felice Anerio and Pier Luigi da Palestrina), and from madrigalists like Ruggiero Giovannelli and Alessandro Striggio il Vecchio as for the profane music.

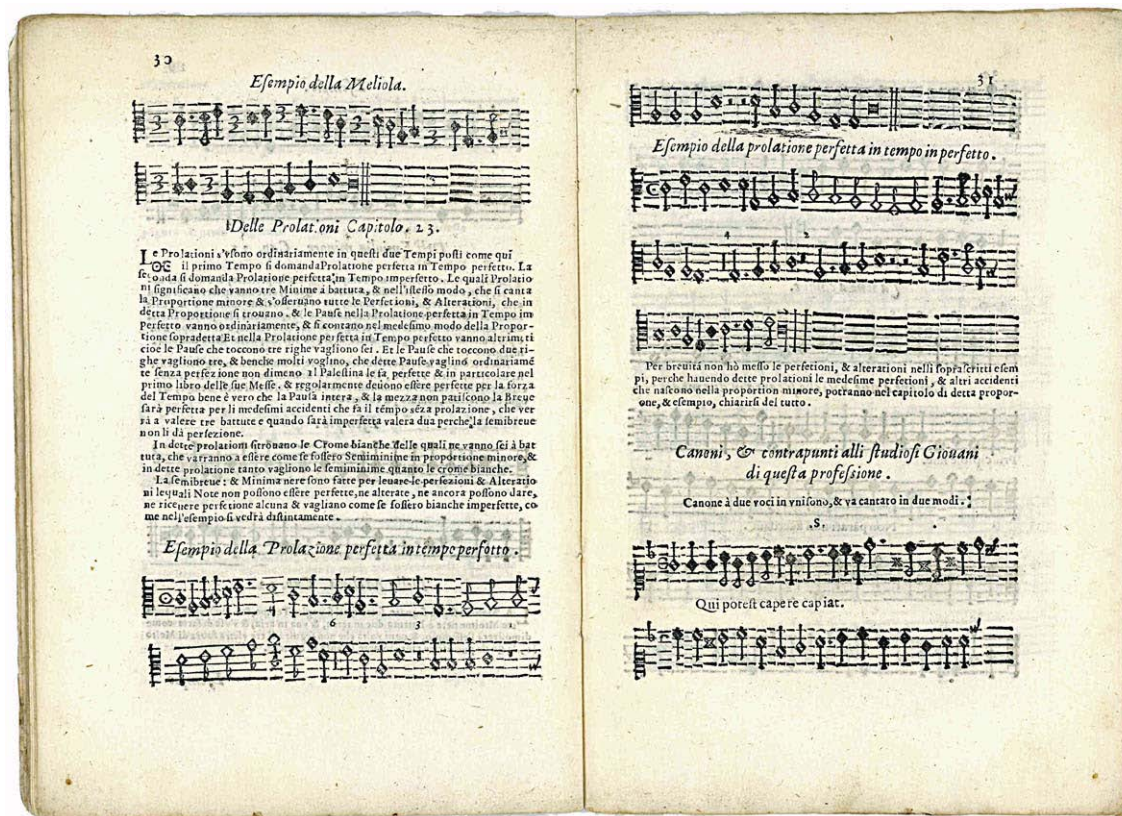
“Non opera voluminosa, rigorosamente esaustiva di tutti i molteplici aspetti della scienza musicale. bensì agile manuale divulgativo incentrato su alcune peculiarità della materia, segnatamente utili a chi voglia cimentarsi con la difficile arte del canto... [In contrapposizione all']impronta speculativa così tipica dei trattatisti del ‘500... essenziale è invece per Brunelli il ricorso ad una trattazione più asciutta e più serrata, non appesantita da troppe divagazioni di tipo nozionistico e arricchita, ove opportuno, da una discreta originalità di concetti e definizioni che l’autore non esita a proporre, come per i singolari *excursus* sulla pausa considerata/respirata e sul punto tenu- to/ribattuto e per il taglio particolarmente incisivo conferito all’analisi dei tempi e proporzioni”

(P. Gargiulo, *Le regole "pratiche" e "utilissime" nei trattati di Antonio Brunelli*, in: "Nuova Rivista Musicale Italiana", XVIII, 1984, p. 565).

Born in Santa Croce sull'Arno and not, as believed for a long time, in Bagnoregio, where his family moved after his birth, Antonio Brunelli received his first musical education from the father, who was chapel master in Orvieto. Subsequently, until around 1603, Antonio studied in Rome under Giovanni Maria Nanino. Then, from 1603 to 1607, he was appointed chapel master and organist in the cathedral of S. Miniato. In 1608 he moved to the cathedral of Prato and in 1613 to the Church of the Knights of St. Stephen in Pisa, where he remained for the rest of his life.

Brunelli's musical production, mainly composed between 1605 and 1614, includes 8 collections of secular music (of which 4 are now lost), 3 of sacred music (only one has survived), and 2 theoretical treatises (beside the present one, the *Regole et dichiarazioni* printed in Florence by Marescotti in 1610).

A follower of P.L. da Palestrina, but at the same time a friend and an admirer of Giulio Caccini and all the other protagonists of the new Florentine monody school developed at the Medici court, Brunelli composed music in both styles (cf. P. Gargiulo, *Antonio Brunelli teorico e compositore*, in: "Musiche d'ingegno. Studi per Antonio Brunelli da Santa Croce - 1577-1630", P. Gargiulo, ed., Pisa, 1999, pp. 16-26).



Apparently only one other copy is recorded at the Conservatory Library of Bologna (cf. RISM, B/VI¹, p. 184 and Gaspari, I, pp. 315-316). € 6.800,00

8) **CASTELLET, Jean Baptiste Constans de** (fl. 2nd half of the 18th cent.). *Istruzioni circa il modo di coltivare i gelsi, di allevare i bachi da seta, e di filar le sete con nuove applicazioni, e riflessioni il tutto tradotto dall'originale francese.* Torino, Ignazio Soffietti, 1778.

8vo; contemporary wrappers (rebacked); engraved frontispiece by Stagnon (representing the medal given to the author by the Languedoc province), XVI, 190, (2) pp. Wormholes on the white margin of some leaves, some foxing, but a good, uncut copy.

SECOND EDITION of the Italian translation, greatly enlarged with respect to the first Milan edition of 1766. A third edition with no additions appeared in Turin in 1788. This comprehensive treatise deals with all aspects of the silk production, from the cultivation of mulberry trees and the breeding of silkworms to the spinning.



Catalogo unico, IT\ICCU\TO0E\007851.

€ 190,00

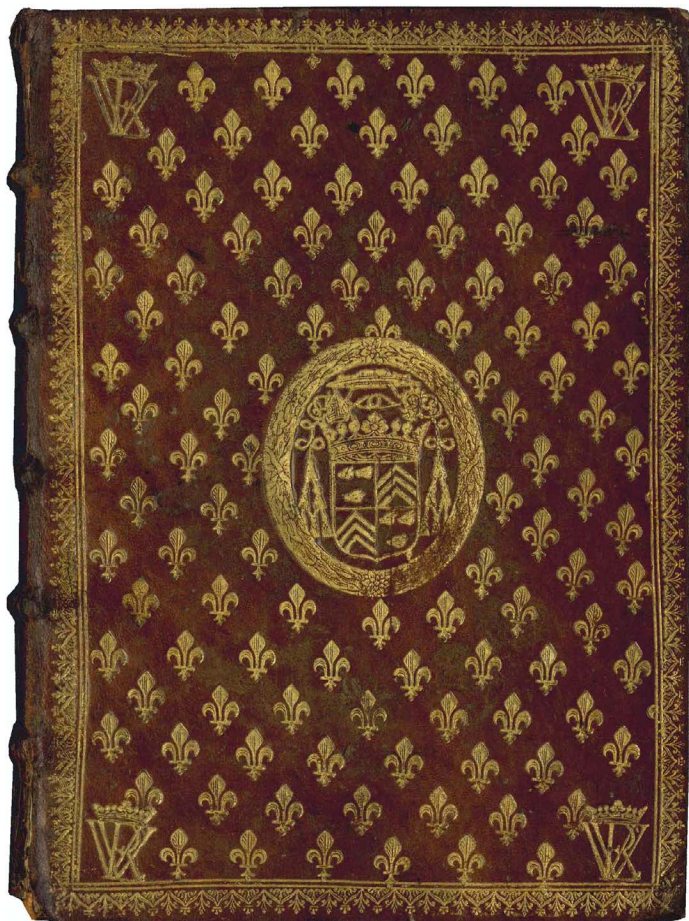
BOUND FOR WIGNEROT DE RICHELIEU

9) **CICERO, Marcus Tullius** (106-43 B.C.). *Tusculanarum quaestionum lib. V. Ad vetustis. exemplaria manuscripta, nunc summa diligentia correcti & emendati ac commentariis clariss. viroru[m] Philippi Beroaldi, & Ioachimi Camerarij: deinde Erasmi Roterodami, Pauli Manutij, & Petri Victorij variis lectionibus & annotationibus illustrati. Quibus nunc primum accessit doctissimi cuiusdam viri commentarius, cum annotationibus Leodegarij à Quercu...* Paris, Thoams Richard, 1562.

4to; 17th century French calf, spine with five raised bands and gilt title, panel within gilt frame entirely decorated with gilt *fleur-de-lys*, the initial WR in the corners (repeated also in the compartments of the spine) and, at the center, the gilt coat-of-arms of cardinal Emanuel-Joseph de Wignerot de Richelieu (1639-1665, nephew of cardinal de Richelieu and heir of his library, abbot of Marmoutiers and Saint-Ouen de Rouen, prior of Saint-Martin des Champs), marbled end-leaves, gilt edges (repair to the lower turn in and to the joint, small portion of the back panel slightly rubbed); (8), 272, (1 blank), (30), (2 blank) pp. With the printer's device on the title-page and a nice initial at l. *iir. Title-page and some gathering browned, upper margin cut short, but all in all a very good copy with some old marginal annotations in Latin and Greek.

RARE SCHOOL EDITION of the *Tusculanae Quaestiones* with the commentaries by Desiderius Erasmus, Filippo Beroaldo, Joachim Camerarius, Paolo Manuzio, Pier Vettori, and Léger Duchesne.

OCLC, 221787347; BNF, notice no. FRBNF36576684; Adams, C-1808; Olivier, Hermal & de Roton, 2315; Guignard, I-380. € 3.600,00



10) **D.D.G.F.** *All'Illustrissima Signora Contessa Marianna MARCHISIO per le sue nozze coll'Illustrissimo Signore Vincenzo BASSOLI. Lungi mentiti auguri, Lungi profano voto...* Modena, Società Tipografica, 1788.

Broadsheet (mm. 400x500). Text printed in red, black and gold. The poem, which celebrates the wedding, is printed within a ornamental frame. Some foxing and browning, part the white link margin missing, trace of folding, otherwise well preserved.

Very nice typographical achievement by the Società Tipografica, founded in Modena by Mosè Beniamino Foa, who officially provided books to the Este library and was granted by the Duke the use of an ex Jesuits' cloister. The company published all works by Girolamo Tiraboschi.

€ 140,00



11) **DEGREE** in philosophy and medicine granted to Giovanni Battista Maffiotti (or Maffiotto) from Vercelli, on March 18, 1659, by the University of Bologna.

Illuminated manuscript on parchment (mm. 233x160), consisting of 8 leaves (4 double pages), nicely bound in a richly gilt contemporary red morocco, marbled endpapers (traces of silk ties, without the wax seal). Excellent state of preservation.

On verso of the first leaf full-page coat-of-arms of the graduate's family. At l. 2r floral cartouche with the words "In Christi nomine Amen", under which is a beautiful initial (mm 70x70 approx.), which shows in bright colors and liquid gold Saint Catherine of Alexandria.



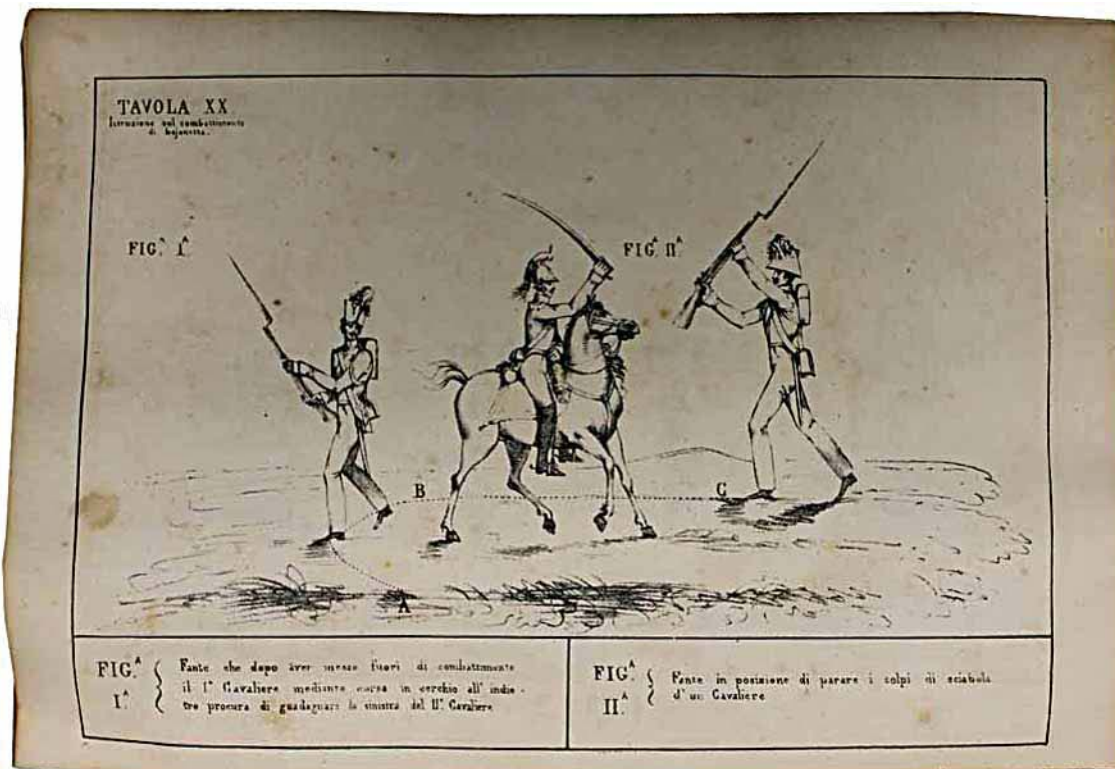
The document is written in brown ink and in gold. A big ornamental letter opens the second part of the document, in which the graduate is presented to Count Carlo Bentivoglio, Chancellor of the University, by the four professors who have examined him. Among them stands out in particular the name of the physicist Ovidio Montalbani, the author of numerous publications on natural sciences, astronomy, and history. The ceremony involved the delivery of the doctoral cap and the golden ring, symbolizing the marriage of the two disciplines mentioned above, and terminated with the academic kiss ("osculum pacis magistralis").

In the *Blasonario Subalpino* 6 we found a G.B. Maffiotti, "praeses pedemontanus". His coat-of-arms are also depicted in the Archiginnasio of Bologna, where can be still seen today (see *Imago Universitatis*, no. 4727 and no. 4752). € 2.800,00

12) **DUCHY OF MODENA.** *Atlante di ottantadue tavole che servono ai diversi regolamenti pei Reali Ducali Cacciatori Estensi.* Modena, Tipografo Lit. G. Gaddi, 1833.

4to; original printed wrappers (spine reinforced); overall 98 leaves, of which 82 are plates, with 3 half-title at the beginning of three of the four sections in which the volume is divided. The fourth part, containing plates of notated march and trumpet music, has no half-title. A nice full-margined copy.

Of particular interest are the double plate that describes in detail the mechanism of the flintlock rifle supplied to the Hunters and the many tables that show how to fight with the bayonet.



Rare. Apparently only 2 copies in the National Union Catalog (IT\ICCU\mod\0885455), both in Modena. € 750.00

13) **FIALETTI, Odoardo** (1573-ca. 1638). *Il vero modo et ordine. Per dissegñar tutte le parti. Et membra del corpo humano. Di Odoardo Fialetti pittor.* [second title:] *Tutte le parti del corpo humano diviso in più pezzi, inventato, delineato, et intagliato da Odoardo Fialetti Bolognese, Pittore.* Venezia, [Justus] Sadeler, 1608.

Oblong 4to; contemporary paperboards; 2 engraved titles, an engraved dedication and 40 engraved plates, including a plate showing a painter's atelier with pupils at work, and 2 plates signed by Jacopo Palma il Giovane. A fresh and genuine copy.



RARE ORIGINAL EDITION, dedicated to Cesare d'Este (whose coat-of-arms appears at the top of the first title-page) and Giovanni Grimani (dedication leaf), of the first manual ever published for the drawing of the human body. Fialetti's work holds a place of primary importance in the development of drawing books, since he not only created the earliest examples of the genre, but also set the model for such manuals for over a century. Outstanding is also the etching showing a painter's workshop (apparently recalling that of Tintoretto) with his students of various ages intent to draw from life, the first of its kind ever published.

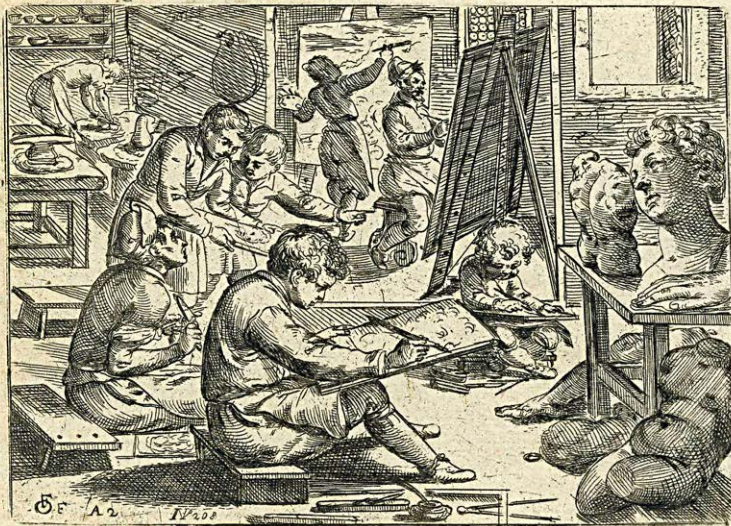
“According to Leon Battista Alberti, the art of painting is analogous to the art of writing. When one learns to write, one needs to start with the individual letters. Likewise, in learning how to paint one should begin by drawing the individual parts of the body first. The concept had a considerable impact on the training of young apprentices in the workshops for centuries. It was embodied in the drawing books which first appeared at the beginning of the seventeenth century. Since most of the drawing books were produced by professional art-

ists, they reflected to a great extent the studio practice as well as the art theory of the period. Through the study of drawing books, our knowledge concerning art education of beginners is greatly expanded, although it is not clear to what extent drawing books were used by beginning artists on the one hand, and by amateurs on the other... In conclusion, drawing books are an important source for our knowledge about the education of young artists. After their first appearance, they played an important role in the fundamental training of young artists and amateurs for more than a century. The drawing books by Fialetti, Ciamberlano, and Gatti in particular became major sources for inspiration for successive drawing books in Italy and in many European countries. It is also worth noting that the standardizing pedagogy and design, which took firm root in Italian drawing books, were derived from the Bolognese school and Agostino Carracci” (C. Amornpichetkul, *Seventeenth-Century Italian Drawing Books: Their Origin and Development*, in: “Children of Mercury. The Education of Artists in the Sixteenth and Seventeenth Centuries”, Providence, RI, 1984, pp. 109 and 118).

“Although artists had long learned to draw by copying prints and drawings, and printed models had existed since the earliest years of print-

making, series of images devoted to guiding the user through the construction of the human figure first appeared in Italy only at the beginning of the seventeenth century. Often sold by printmakers or publishers in series, the works had titles such as ‘examples for drawing’, ‘examples for helping lovers of drawing’, and ‘contours to make drawing easy’. Although these series varied in length and content, a constant characteristic was the progressive building up of the human figure, whether through a line-by-line construction of selected parts of the body, or simply through the breaking down of the face and the body into pieces. This approach has connections both to methods for teaching a related skill - handwriting - and to the practices of early academies of art, such as the Accademia degli Incamminati in Bologna and the Accademia di San Luca in Rome (A.A. Greist, *A Rediscovered Text for a Drawing Book by Odoardo Fialetti*, in: “The Burlington Magazine”, CLVI, 2014, pp. 12-14).

Agostino Carracci, who was teaching in those years at the Bologna’s Accademia degli Incamminati the importance, for a proper artistic education, of the “drawing from nature” (his series of anatomical drawings were engraved by some of his



pupils), had a deep influence on many artists of his age like Fialetti and Jacopo Palma il Giovane. The latter contributed to Fialetti's series with two plates and in 1611 published a series of anatomical drawings of his own, entitled *De excellentia et nobilitate delineationis libri duo* and engraved by Giacomo Franco (cf. V. Maugeri, *I manuali propedeutici al disegno, a Bologna e Venezia, agli inizi del Seicento*, in: "Musei ferraresi", XII, 1982, pp. 147-148).

The collation and printing history of the work is quite complicated, since it is formed by two different series. The first series entitled *Il vero modo et ordine per disegnar tutte le parti et membra del corpo humano* (Bartsch, XVII, p. 295, nos. 198-207), consisted of ten plates, to which was soon added a second series (with 36 plates), *Tutte le parti del corpo humano diviso in più pezzi* (Bartsch, XVII, p. 297, nos. 208-243). Single copies of these are extremely rare. Recently a unique copy of the two series, representing an 'intermediate' state, was discovered in the Rijksmuseum in Amsterdam (cf. A.A. Greist, *op.cit.*, pp. 14-17) with slightly changed order of the plates, but with a text by Fialetti on the verso of some plates, consisting of an 'Introduction to the Reader' with detailed instructions on how to draw the type of figure shown on the opposite page. Why this

edition apparently was actually not realized remains a mystery. Then probably the Flemish printmaker and publisher, Justus Sadeler, who had settled in Venice in 1596 (cf. Ph. Sénéchal, *Justus Sadeler Print Publisher and Art Dealer in Early Seicento Venice*, in: "Print Quarterly", 7/1, 1990, pp. 22-35) decided to publish the work in the here extant form, omitting four plates previously present in the first series and adding signatures ([*]², A-D⁸, E⁹) to the various quires (cf. L.M. Walters, *Odoardo Fialetti, 1573-ca. 1638: The Interrelation of Venetian Art and Anatomy, and his Importance in England*, Thesis, St. Andrews, 2009, II, pp. 255-257, figg. 3.11, 3.12, 3.14 and 3.15). In this form the work found its larger diffusion (cf. A.A. Greist, *Learning to draw, drawing to learn: theory and practice in Italian printed drawing books, 1600-1700*, Thesis, Ann Arbor, MI, 2011, pp. 107-115).

"Only two years after the completion of the *Scola, ovvero, Teatro*, Fialetti created his most enduring work, *Il vero modo et ordine per disegnar tutte le parti et membra del corpo humano*, published in Venice by Justus Sadeler, for Signor Don Cesare d'Este, the Duke of Modena and Reggio. As far as scholars are aware, this is the earliest drawing book of its kind to come out



of Venice. Fialetti was the only Italian etcher with whom Sadeler published work, thus attesting to *Il vero modo*'s importance in the history of the Venetian book trade. The historical significance is also attested to by its mention in many early biographies of the artist, who name it as one of his best works. Fialetti also worked with Marco Sadeler in his 1626 work depicting the costumes and arms of religious orders, *De gli habiti religioni con le Armi, e breve Description*, dedicated to Madame Giovana Luillier, French ambassador. While there are no firm links between the Carracci and Fialetti, the arrangement and development of body parts reflects the studies of Agostino Carracci, though the images and techniques used by Fialetti are not taken directly from him. The book ends with two engravings by Palma Giovane, the first of the Holy Family, and the second of Christ Preaching, both of which are labelled as "Palma fece" in the upper right and centre of the prints respectively. These two plates are not included in any of the copies in the British Museum, which adds to the confusion of the order and contents of Fialetti's original "small" drawing book. Fialetti's known collaborations with Palma Giovane date to this period, and his reasons for including Palma's work at the end of the text seem to indicate that he held the artist in high regard in terms of composition and draughtsmanship. This, however, is incongruent with Palma's own view of himself as a rather poor draughtsman. Fialetti's drawing book is intended to aid artists in the proper construction and depiction of the human face and body. There is no space devoted to costume, and only a page depicting varying expression in a series of heads which seem to be included for their varying physiognomy. Rather, Fialetti focuses his efforts on an economical style indebted to anatomical naturalism and antique sculpture (which he presumably would have studied during his visit to Rome, as well as through known casts in the Tintoretto studio)" (L.M. Walters, *op. cit.*, I, pp. 68-70).

Odoardo Fialetti, born in Bologna, was a pupil of Giovanni Battista Cremonini and after a short period in Rome he moved to Venice, where he entered Tintoretto's workshop. By 1596 he was listed as a printmaker and from 1604 to 1612 is recorded as a member of the Venetian 'Fraglia dei Pittori'. His work, although it reveals hints of the Carracci and the influence of Flemish art, remains within the tradition of Mannerism. His works for Italian churches include St. Agnes (Venice, S. Nicolò da Tolentino) and scenes from the life of Saint Dominic (Venice, SS. Giovanni e Paolo, sacristy). Four portraits of doges and a picture of the Sala del Collegio (London, Hampton Court, Royal Collection), which shows a session of the Doge's council, demonstrate Fialetti's interest in portraiture and in combining 'vedute' with elements of genre. Fialetti also was a prolific engraver, and his nearly two-hundred fifty prints unite Mannerist elegance with the straightforward realism of the Carracci. Some reproduce the works of Polidoro da Caravaggio, Tintoretto and Pordenone; but many are of his own invention. Apart his drawing book he published a series of hunting scenes (ca. 1610), landscapes, *Tritons and Nereids*, the *Sport of Love* and *Habits of Religious Orders* (1626). We know little about him as a draughtsman: no autograph drawings are known, nor can any drawings be connected to his prints or surviving paintings. This is puzzling, considering that Malvasia (*Felsina Pittrice*, Bologna, 1678, II, p. 312) writes that Fialetti was known by Venetians and foreign visitors as a versatile draughtsman and a capable drawing instructor (cf. V. Maugeri, *Odoardo Fialetti*, in: "Dizionario Biografico degli Italiani", XLVII, Roma, 1997, pp. 322-324).

Catalogo unico, IT\ICCU\PUVE\014440; A. Berningham, *Learning to draw: studies in the cultural history of a polite and useful art*, New Haven, CT & London, 2000, pp. 43-45; D. Rosand, *The Crisis of the Venetian Renaissance Tradition*, in: "L'Arte", 11/12, 1970, pp. 5-53; L.M. Walters, *op. cit.*, II, pp. 254-275, nos. 3.10-3.53 (at <http://research-repository.st-andrews.ac.uk/bitstream/10023/736/3/Laura%20M.%20Walters%20PhD%20thesis%20v2.pdf>); A. Bartsch, *Le peintre-graveur*, Vienne, 1818, XVII, pp. 295-301. € 4.900,00

14) **FORLEO, Leonardo Antonio** (fl. 1st half of the 19th cent.). *Il Colombo, ovvero L'America ritrovata. Tentativo epico del Regio Giudice di Foggia Leonardo Antonio Forleo*. Foggia, Giacomo Russo, 1834.

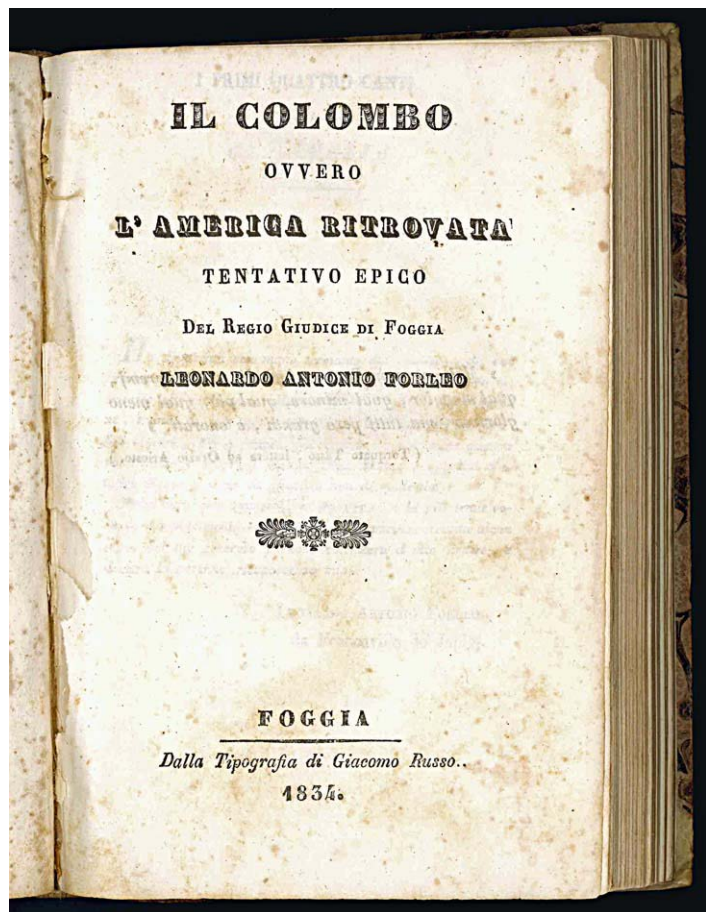
8vo; contemporary half-calf, gilt title on spine; 144 pp. Small damages at the inner margin of the title-page, some foxing, otherwise a very good copy.

FIRST EDITION. After a second edition appeared at Naples in 1835, the author added a fourth chant and republished the work at Bari in 1840. The poem, in 4 chants in ottava rima, is followed by a *Ragionamento intorno ai primi quattro canti del Colombo* and by a collection of moral sentences (*Sentenze morali sparse ne' primi IV Canti del Colombo*).

Catalogo unico, IT\ICCU\FOG\0137336.

The volume contains also the following titles:

- *Componimenti recitati nell'adunanza accademica pel defunto Francesco Lauria, preseduta dal consigliere della suprema corte di giustizia D. Antonio D'Addiego*. Napoli, Raffaele Miranda, 1830. 8vo; LXIV, (2 blank), 58, (2 blank) pp. Tear repaired at p. 9, some foxing. It contains: *Elogio storico di Domenico Tartaglia* and *Poesie di autori vari*. Catalogo unico, IT\ICCU\SBLE\007131;
- **CASTELLANO, Francesco**. *Sullo studio delle leggi di commercio. Prolusione di Francesco Castellano per l'apertura di un corso di diritto commerciale, letta nel di 29 novembre 1835*. ([Napoli], Carlo Bompard, [1835]). 8vo; 15, (1) pp. Catalogo unico, IT\ICCU\NAP\0165993;
- **[ZIGARELLI, Daniello Maria]**. *Discorso di un parroco di villaggio su l'infausta perdita di S. M. Cristina di Savoia Regina delle Due Sicilie*. Napoli, 1836. 8vo; 19, (1 blank) pp. Catalogo unico, IT\ICCU\SBL\0415476;
- **[BORRELLI, Pasquale]**. *Discours d'un cure de village sur la mort de s.m. Christine de Savoie reine des deux Siciles. Traduit de l'italien*. Naples, Librairie de Xavier Starita, 1836. 8vo; 29, (1 blank) pp. Catalogo unico, IT\ICCU\LIA\0599811;



- **MONFORTE, Gaetano Maria.** *Memoria storico-critica di ciò che avvenne di più rimarchevole nello stabilimento de' PP. Teatini nella città di Lecce.* Napoli, S. Giordano, 1831. 8vo; (6), 22 pp. Catalogo unico, IT\ICCU\SBL\0715024;
- **SULL'UTILITÀ DELLE BELLE ARTI.** *Prolusione recitata in occasione di una pubblica accademia di poesia sulla creazione dell'universo, data per gli alunni del Seminario di Ariano nel di 4 agosto 1834.* Napoli, dalla tipografia del Filiatre-Sebezio, 1834. 8vo; 16 pp. Catalogo unico, IT\ICCU\SBL\0397686;
- **LIBRI, Guglielmo** (1802-1869). *Memoria sopra la fiamma letta alla Società dei Georgofili nella seduta del di 3 dicembre 1826 da Guglielmo Libri. Estratto dall'Antologia numero LXXIII.* Firenze, Tipografia di Luigi Pezzati, 1827. 8vo; 13, (3 blank) pp. Lacking the plate mentioned in ICCU. Cut short. Catalogo unico, IT\ICCU\UBOE\024559;
- **VINELLA, Raimondo.** *Considerazioni pratiche sulla febbre biliosa remittente convertita in tifoide trattata con farmaci antiflogistici che trasse al sepolcro il dottissimo giureconsulto signor D. Filippo Gorgoni.* Napoli, dalla tipografia del Filiatre-Sebezio, 1836. 8vo; 28, (4, of which 3 are blank) pp. Catalogo unico, IT\ICCU\MOL\0236513;
- *SIMOND. Voyage en Italie et en Grèce. Paris, 1828, 2 volumi. Estratto dall'Antologia N° 103, Luglio 1829.* Review by Francesco Forti. 33, (1 blank) pp. Cut short;
- *Comentario sull'articolo 54 della Legge sulla espropriazione promulgata nel Regno delle due Sicilie a' 29 dicembre 1828.* Napoli, Giuseppe Severino, 1835. 8vo; 28 pp. Catalogo unico, IT\ICCU\BAS\0251671;
- **LALA, Francesco Saverio.** *Risposta alla critica dell'Aggiunto Sanctissimae. Lettera apologetica.* Napoli, Stamperia del Fibreno, 1836. 8vo; 14, (2 blank) pp. Catalogo unico, IT\ICCU\NAP\0227183;
- **FORLEO, Bonaventura Maria.** *Carme di Bonaventura Maria Forleo composto per la Sacra Real Maestà di Francesco Primo Re del Regno delle Due Sicilie in occasione del suo felicissimo avvenimento al trono.* Napoli, Dalla tipografia di R. Marotta e G.N. Vanspandoch, 1825. 8vo; (2 blank), 25, (1 blank) pp. Catalogo unico, IT\ICCU\BRIE\015384;
- **FORLEO, Leonardo Antonio.** *La statua del grande cantica.* Foggia, Pasquale Russo, 1835. 8vo; 24 pp. Catalogo unico, IT\ICCU\FOG\0196551;
- **FORLEO, Leonardo Antonio.** *Elogio funebre del dottor Donato M. Forleo da Francavilla de' Japigi.* Foggia, Giacomo Russo, [after 1834]. 8vo; 12 pp. On light blue paper. Catalogo unico, IT\ICCU\SBL\0715384;
- *In morte dell'avv. Giovanni Valeri. Articolo estratto dall'Antologia numero 83-84. Dicembre 1827.* 8vo; 15, (1 blank) pp.;
- **CARRILLO, Antonio.** *Elogio funebre di Maria Cristina di Savoja, regina del Regno delle Due Sicilie.* Napoli, Tipografia all'insegna del Gravina, 1836. 8vo; 26 pp. Catalogo unico, IT\ICCU\TO0\0445781.

THE VANDELLI ROUTE

15) **FRANCESCO III D'ESTE** (1698-1780). *Notificazione*. "Il Ser.mo Sig. Duca Padrone affine di rendere sempre più frequentata la nuova strada che da questa capitale conduce a Massa... permette benignamente che in avvenire si possano estrarre dalli Ducati... Formenti ed ogni altra sorta di Biade, per condurli però solamente per la nuova strada nello Stato di Massa e Carrara e non altrimenti". Modena, Soliani, 1754.

Broadsheet (mm. 420x320) bearing the large woodcut Este arms at the top. Some annotations on the lower margin, traces of folding, but a nice uncut copy.

The Vandelli road, from the name of the mathematician, cartographer and engineer who designed it, Domenico Vandelli (1691-1754), was commissioned by Francesco III in order to better link the capital of the duchy, Modena, with Massa and Carrara, at the time part of the Este domain.

€ 120,00



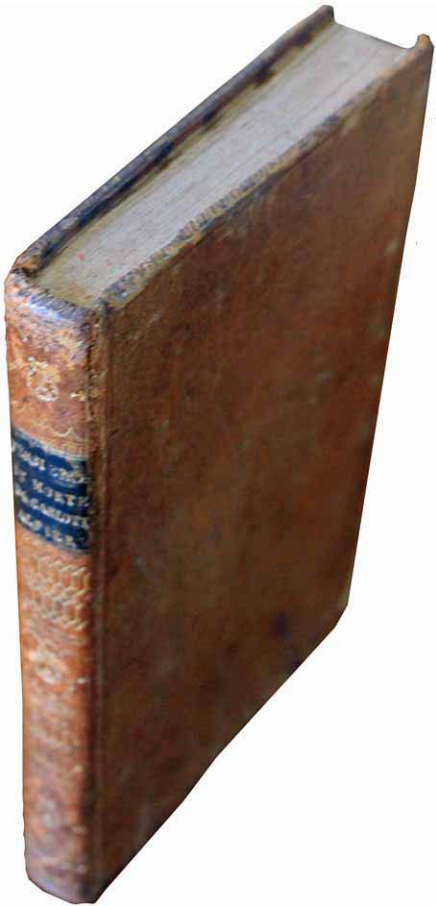
BODONI

16) **GALEANI NAPIONE, Gian Francesco** ed. (1748-1830). *In morte di Carlotta Melania Duchi Alfieri. Versi e prose*. Parma, G.B. Bodoni, 1807.

Large 8vo; contemporary calf, spine with gilt ornaments and gilt title (slightly rubbed); (4), 151, (5) pp. A nice copy.

The volume opens with a text addressed to Diodata Saluzzo, a poetess praised by Parini and dal Croce. It follows some poems by the same Saluzzo and others authors like Bettinelli, Bondi, G. Pindemonte, etc. At the end is a note about the dead Carlotta Melania written by her husband.

Carlotta Melania Alfieri, a very cultivated woman, was a close friend of Diodata Saluzzo, who promoted this publication in her memory and charged Bodoni to print it.



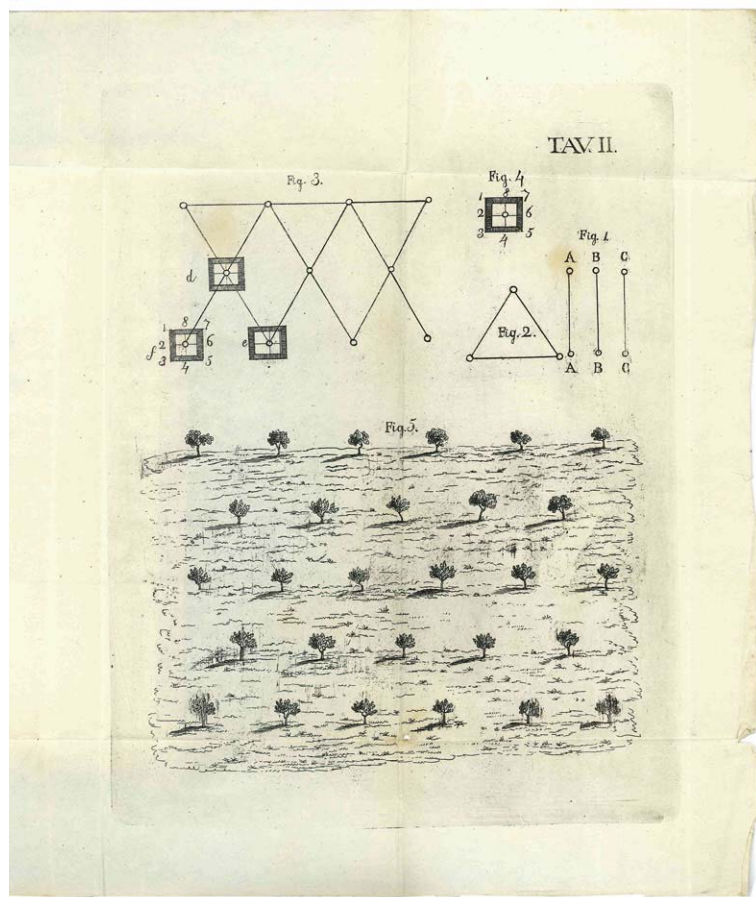
Brooks, 1028.

€ 250,00

17) **GHIOTTI, Nicola** (fl. 1st half of the 19th cent.). *Breve trattato pratico sui vivai degli ulivi. Sul modo come si formano novelle piantate a dimora, sulla loro coltura nello stato fruttifero e sul tempo e modo di cogliere le olive, di estrarne l'olio e di saperlo conservare...* Teramo, Quintino Scalpelli, 1838.

8vo; later half calf; 141, (1 blank) pp. and 3 folding engraved plates. Small stain on the title-page, otherwise a nice nearly uncut copy.

RARE FIRST AND ONLY EDITION, dedicated to the Marquis of Spaccaforo, of this practical treatise on the cultivation of olive trees and the manufacturing of olive oil, which is the result of the direct experience of the author acquired in the growing of not only of olive trees, but also of mulberries, pears, apples, elms, etc. Ghiotti addresses to the factors and farmers with the aim of avoiding the “mistakes and damages, which usually occur in the cultivation of the olive tree; precious plant” (p. 7).



The work deals with the selection and preparation of the soil, the techniques for the reproduction of the olive trees, the implantation and pruning methods, the various diseases and parasites that attack the plant, the grafts, the best way to pick the olives, to extract the oil, and to preserve it properly.

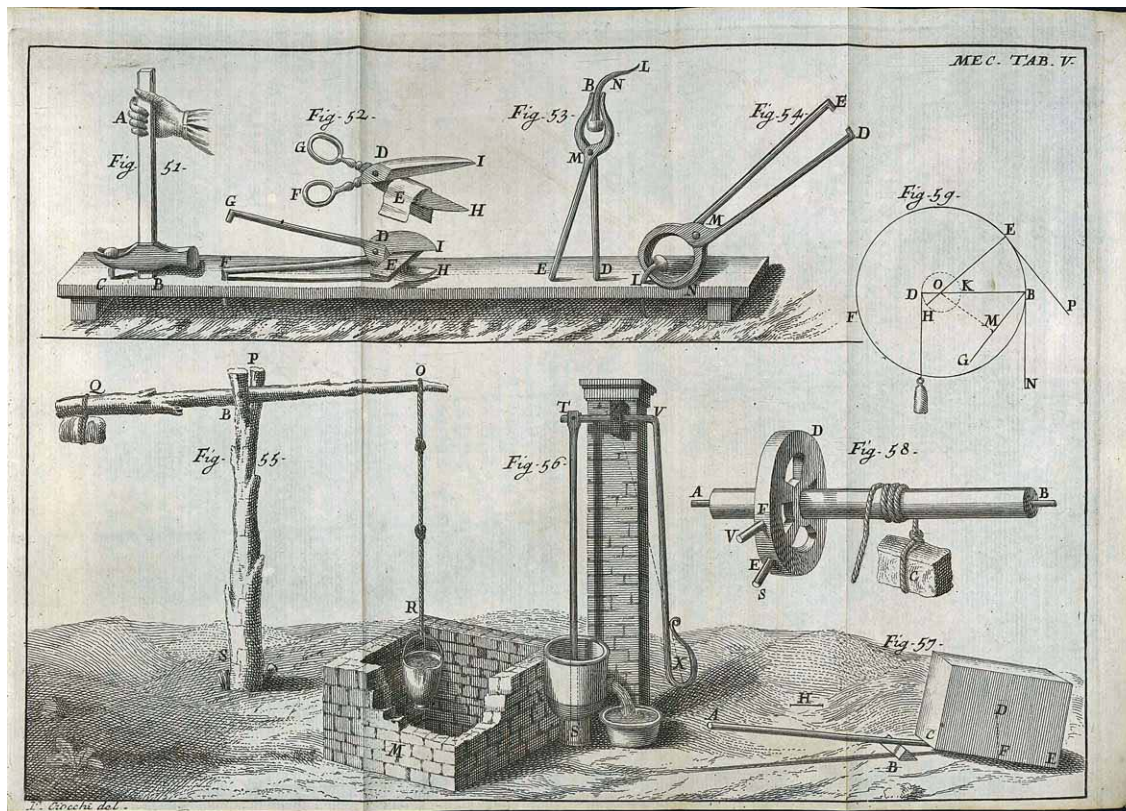
Catalogo unico, IT\ICCU\SBL\0400572. G. Fumi, *Fonti per la storia dell'agricoltura italiana (1800-1849): saggio bibliografico*, Milano, 2003, no. 3105; V. Niccoli, *Saggio storico e bibliografico dell'agricoltura italiana dalle origini al 1900*, Torino, 1902, p. 399.

€ 780,00

18) **GRANDI, Guido** (1671-1742). *Istituzioni meccaniche trattato...* Firenze, G.G. Tartini e S. Franchi, 1739.

8vo; contemporary vellum, gilt title on spine, marbled edges; VIII, 160 pp. and 20 engraved folding plates. Title-page printed in red and black. Light foxing, but a very good copy.

FIRST EDITION. G. Grandi was born in Cremona. A member of the Royal Society, he was one of the first Italian scientists who read and discussed Newton's discoveries (not accepting all of them) and was the first to introduce Leibniz' ideas on calculus to Italy. In 1700 Cosimo de' Medici appointed him to the chair of philosophy at the University of Pisa, In 1714 he was named professor of mathematics. The author of numerous scientific publications mainly on mathematics and hydraulics, Grandi visited England in 1709 (cf. G. Loria, *Storia delle matematiche*, Milano, 1950, pp. 653-657).



D.S.B., V, pp. 498-500; Riccardi, I, Ia, col. 627, nr. 451*; Sotheran, 1621; V.L. Roberts-I. Trent, *Bibliotheca mechanica*, New York, 1991, 144. € 480,00

“A SIGNIFICANT TURNING POINT OF THIS GENRE

AND A MODEL FOR OTHER DYNASTIC HISTORIES OF THE PERIOD”

19) **HERRGOTT, Marquard** (1694-1762). *Genealogia diplomatica augustae gentis Hasburgicae, qua continentur vera gentis hujus exordia, antiquitates... opera et studio R.P. Marquardi Herrgott...* Wien, Leopold Johann Kaliwoda, 1737.

Three volumes, large folio; contemporary full calf, spine with seven raised bands, gilt ornaments and gilt titles, red edges (restored in many places, but all in all well preserved); **Vol. I:** (24), LXXII, 337, (35) pp.; **Vol. II** (*Codicem probationum exhibens. Quo continentur diplomata, chartae, aliaque antiquitatis monumenta ab anno Christi 744. ad annum usque 1269*): (32), 411, (1) pp. ; **Vol. III** (*Codicis probationum diplomata, chartas, & reliqua monumenta ab anno Christi 1269. ad annum 147 ... accedunt indices locupletissimi*): 32, 414-851, 89 pp. All

volumes open with a half-title, a frontispiece and a title-page printed in red and black. The plates include: 2 engraved maps (it is the same map repeated, one with the borders outlined in colors: numbered 1), 15 double-page views (numbered 2-16), 9 plates of inscriptions, arms and seals (one folding: numbered 17-22, three are not numbered), 3 tables (of which one folding and one double-page). With also numerous engraved illustrations in the text: vignettes, coat-of-arms, inscriptions, head-pieces, initials. Light browning, tear repaired in the maps with no loss, wormholes partly repaired in some plates with small loss, otherwise a very good, genuine copy in contemporary binding.

FIRST EDITION of this monumental historical work on the Habsburg family. Commissioned to the author by Emperor Charles VI, it marks, for method and content, a turning point in the diplomatic history of the time, becoming a model for all other dynastic histories of the period.

The work is divided into two parts, the first discusses the find-



ings and conclusions of the long and articulated historical researches carried out by Herrgott, while the second provides the documents and sources used by him. Of great importance are also the illustrations, mostly engraved by Andreas and Heinrich Schmuze. The Swiss artist Johann Heinrich Meyer was instructed by Herrgott himself on how and where to draw from live the castles and the places of origin of the Habsburgs that are depicted in the splendid double-page plates.

“In many respects, historical writing in the Habsburg lands of the eighteenth century was heading in two directions. At the center a more coherent picture of the Habsburg dynasty and its territory was emerging, perhaps best reflected in the works of Marquard Herrgott, the last of a great line of Benedictine historians active in the Austrian baroque. A native of Vorderösterreich, Herrgott studied in Strasbourg, Rome, St. Gallen, and Melk before being sent off to Paris to complete his training. Initially employed as the librarian of the St. Blasien Abbey, Herrgott eventually attracted the attention of Charles VI, who commissioned him to produce a history of the imperial family. The first volume of Herrgott’s *Genealogia diplomatica augustae gentis Hasburgicae* [Diplomatic Genealogy of the Venerable Habsburg Family] (1737) marked a significant turning point of this genre and served as a model for other dynastic histories of the period. Herrgott did not place the genealogical emphasis on the ancient past. He did not engage in a search for Roman or Trojan predecessors. Instead, he carefully traced the links between the Habsburg and the Lorraine families in an effort to secure their territorial claims. Herrgott’s expertise in diplomatics was thus of critical importance and indicative of a new and more pragmatic approach to genealogy. Such concerns were widespread in the era of the Pragmatic Sanction, with the Habsburg facing a series of territorial challenges from their political rivals” (J. Rabasa, M. Sato, E. Tortarolo & D. Woolf, eds., *The Oxford History of Historical Writing, 1400-1800*, Oxford, 2012, III, pp. 320-321).

“Herrgott hat seine genealogische Darlegung in zwei auch äußerlich getrennte unterschiedliche Teile zusammengefaßt. Der erste enthält die Ergebnisse seiner Habsburgerforschung, während der zweibändige zweite Teil die urkundlichen Beweise dazu bringt. Die sechs Kapitel eigener Forschungsergebnisse beginnen mit einer Chorographie, die die althabsbur-



gischen Herrschaften, soweit sie urkundlich bezeugt waren, umfaßt. An deren Abbildungen schließen die zahlreichen Wiedergaben von Siegeln und Wappen alter, mit dem Haus Habsburg verbundener Familien an. Im zeitgeschichtlich wichtigsten Kapitel, dem zweiten, geht Herrgott die habsburgische Genealogie von Rudolf I. zurück bis Eticho I. durch; im anschließenden dann die Deszendenz Rudolfs bis Maximilian I. Die weiteren Kapitel sind den mit den Habsburgern verwandten Linien, wie der laufenburgischen und der kyburgischen, gewidmet. Der zweite Teil der *Genealogia* enthält in seinen zwei Bänden die kommentierten Textwiedergaben von 954 Urkunden und Dokumenten aus dem Zeitraum von 744 bis 1471. [...] Der Anlage nach folgt die *Genealogia* den mit Kupferstichen reich ausgestatteten barocken Ehrenwerken; für den österreichischen Raum im wesentlichen neu war die bewußte nach den neuesten Prinzipien geschulte Quellenauswahl und -kritik und die Betonung der Zuverlässigkeit der Urkunden gegenüber der chronikalischen Überlieferung. [...] Eine wichtige Rolle im Arbeitskreis [der *Genealogia*] spielten die Zeichner und Stecher. Allein der erste Foliant der *genealogia* enthält zwanzig doppelseitige Kupferstiche von Schlössern, Klöstern und Städten habsburgischer Gründung und Landkarten. Der Schweizer Graphiker Johann Heinrich Meyer bekam von Herrgott genaue Anweisung, in welcher Art und von welchen Standorten aus er die Ansichten zum Stammschloß der Habsburger nehmen sollte. Der größere Teil der Stiche der *Genealogia* stammt von Andreas und von Heinrich Schmuzer” (J.P. Ortner, *Marquard Herrgott (1694–1762). Sein Leben und Wirken als Historiker und Diplomat*, Vienna, 1972, p. 57ff.).

Marquard Herrgott was born at Freiburg in Breisgau. After studying humanities at Freiburg, Strasburg, and Paris, he entered the Benedictine Abbey of St. Blasien, taking his vows in 1715. Later he was sent to Rome to study theology. In 1721 he went to the Abbey of St. Gall to study Oriental languages and afterwards he was sent to the Abbey of Saint-Germain-des-Prés to continue his historical studies under the direction of the learned Maurist Benedictines. The first fruit of these studies was a valuable work on old monastic customs, *Vetus disciplina monastica* (Paris, 1726). In 1728 he was sent to the imperial Court of Vienna as diplomatic representative of the Estates of Breisgau, which then belonged to Austria. While at Vienna he made a thorough study of the history of the imperial house of Habsburg and, after many years of research, published the three volumes of the *Genealogia diplomatica Augusta Gentis Habsburgicae*. The continuation of this work, *Monumenta Augusta Domus Austriaca*, appeared in 4 volumes between 1750 and 1772. For his merits, in 1737, Herrgott was appointed imperial councillor and historiographer, but in 1749 he was forced to resign his office by defending the rights of the Church against those of the empire. Subsequently his abbot appointed him provost of Krozingen and governor of Staufen and Kirchhofen, which were at the time dependencies of the Abbey of St. Blasien. Herrgott died at Krozingen near Freiburg in 1762 (cf. J.P. Ortner, *op. cit.*, passim).



Catalogo unico, IT\ICCU\UBOEU\004808; Graesse, III, 260.

€ 4.200,00

20) **HEVIA, Juan de** (1570-1623). *Labyrinthus commercii terrestris, et navalis, e patrio hispano idiomate in latinum versus, in quo breviter agitur de mercatura, et negociatione terrestri, atque maritima: tractatus utilis, et fructuosus tum mercatoribus, et negociatoribus, navigantibus, ... tum justicia administrantibus, professoris juris, ...* Firenze, Pietro Antonio Brigonci, 1702.

Folio; recent paperboards; (8), 203, 164 pp. A nice, wide-margined copy.

FIRST AND ONLY LATIN EDITION of this successful treatise on commerce, which was first published at Lima in 1617 and enjoyed many reprints until mid 19th century. The first part is dedicated to the overland trade, with chapters on the exchange rate, the banks, the currencies, the weights and the measures, the taxes, the usury, the commercial frauds and the accounting books; the second part deals with the maritime trade and contains observations on the customs, the freight, the marine insurance, the shipwrecks, etc.

Juan de Hevia Bolaño, a Spanish jurist, worked at the chancelleries of Valladolid and Granada, before moving in 1588 to Lima, Peru.

Catalogo unico, IT\ICCU\MILE\005372.

€ 950,00



21) **HILL, John** (1714-1775) - **MAIOLI, Cesare** ed. (1746-1823). *Decade di alberi curiosi ed eleganti piante delle Indie orientali, e dell'America ultimamente fatte già note dal celebre sig. dottore Giovanni Hill dall'Idioma inglese, ridotta all'italiana favella, col lasciare intatta la descrizione latina, e corredata di alquante note.* Roma, Giovanni Generoso Salomoni, 1786.

4to; early 20th century green morocco; (8), 31, (1) pp. and 10 engraved plates by Giuseppe Bianchi and Cesare Maioli (probably based on the original drawings by John Hill). Light marginal foxing, but a very good copy.

FIRST EDITION IN ITALIAN of this botanical work by John Hill, the only one among his works which was translated into that language.

The edition is dedicated by the naturalist Cesare Maioli to the abbot Filippo Luigi Gigli (1756-1821), valet of pope Pius VI, author of numerous botanical publications and founder, in 1784, of the Societas Georgica Tarquiniensis, of which Maioli was a member. Maioli is also responsible

of the drawings for the plates and translated the text from English. Furthermore Maioli added a commentary of his own and a preface, in which he announces the future publication of his famous ichthyological plates (cf. A. Pasini, *Note genealogiche e biografiche intorno al naturalista forlivese P. Cesare Maioli della Congregazione dei Girolomini fondatore della Civica Biblioteca, 1746-1823, Forlì, 1924, passim*).

The original version was published at London in 1773 under the title *A Decade of curious and elegant trees and plants: drawn after specimens received from the East Indies, and America, in the year 1772*. Some of the plants are depicted here for the first time. Each plant is named in English, Italian and Latin, with descriptions of habitat and characteristics, including pharmaceutical properties. American plants include the 'Upright Lima Lilly' from Peru, the 'Venus Fly Trap' (swamps of Carolina & Pennsylvania), and the 'Yellow American Water-Lilly' (North American lakes).

"Sir John Hill (1714–1775) was one of Georgian England's



most vilified men despite having contributed prolifically to its medicine, science and literature. Born into a humble Northamptonshire family, the son of an impecunious God-faring Anglican minister, he started out as an apothecary, went on to collect natural objects for the great Whig lords and became a botanist of distinction. But his scandalous behavior prevented his election to the Royal Society and entry to all other professions for which he was qualified. Today, we can understand his actions as the result of a personality disorder; then he was understood entirely in moral terms. When he saw the dye cast he turned to journalism and publication, and strove maniacally to succeed without patronage. As a writer he was also cut down in ferocious 'paper wars'. Yet by the time he died, he had been knighted by the Swedish monarch and become a household name among scientists and writers throughout Britain and Europe. His life was a series of paradoxes without coherence, perhaps because he was above all a provocateur. In time he would also become a filter for the century in which he lived: its personalities - great and small - as well as the broad canvas of its culture, and for this reason any biography necessarily stretches beyond the man himself to those whose profiles he also illuminates" (G. Rousseau, *The Notorious Sir John Hill: The Man Destroyed by Ambition in the Era of Celebrity*, Bethlehem PA, 2012, p. IX).

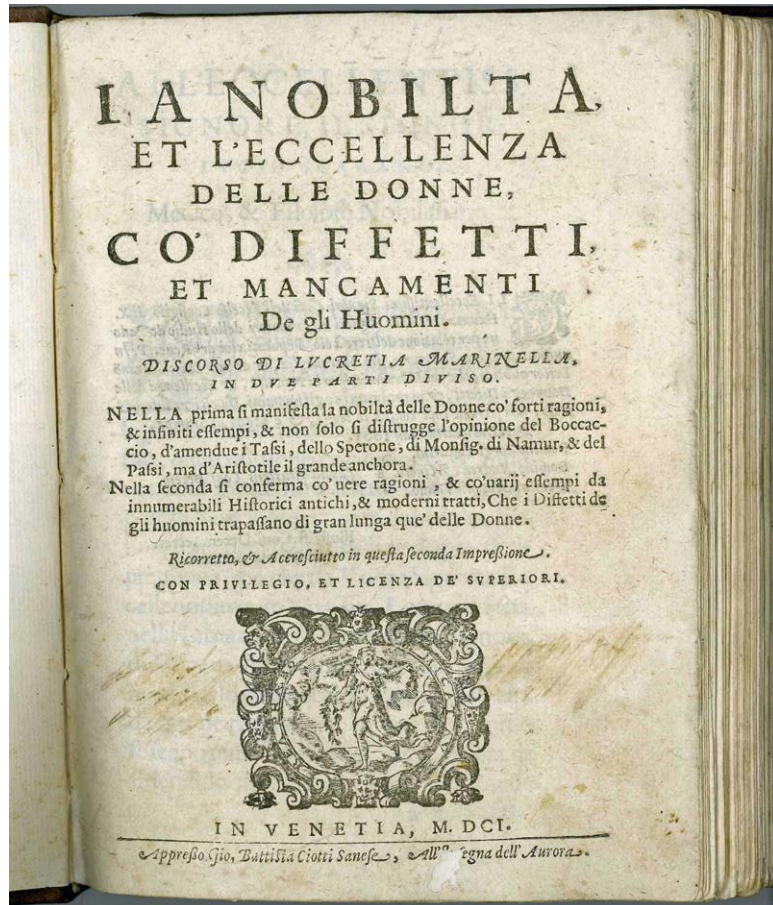
Nissen BBI 878; Pritzel 4076; Hunt, 679; Catalogo unico, IT\ICCU\SBLE\002949.

€ 900,00



22) **MARINELLI, Lucrezia** (1571-1653). *La nobiltà, et l'eccellenza delle donne, co' difetti, et mancamenti de gli huomini. Discorso di Lucretia Marinella, in due parti diviso. Nella prima si manifesta la nobiltà delle donne co' forti ragioni, & infiniti essempli,...* *Nella seconda si conferma co' vere ragioni,...* *che i difetti de gli huomini trapassano di gran lunga que' delle donne. Ricorretto, & accresciuto in questa seconda impressione.* Venezia, Giovanni Battista Ciotti, 1601.

4to; later full calf, spine with raised bands and gilt title; (8), 326, (2) pp. The second part begins at p. 135. With the printer's device on the title-page. Small repair at the bottom of the title-page with loss of a few letters, some other tiny holes, skillfully repaired, at pp. 237/238 which also slightly affect the text, minimal foxing, but all in all a very good copy.



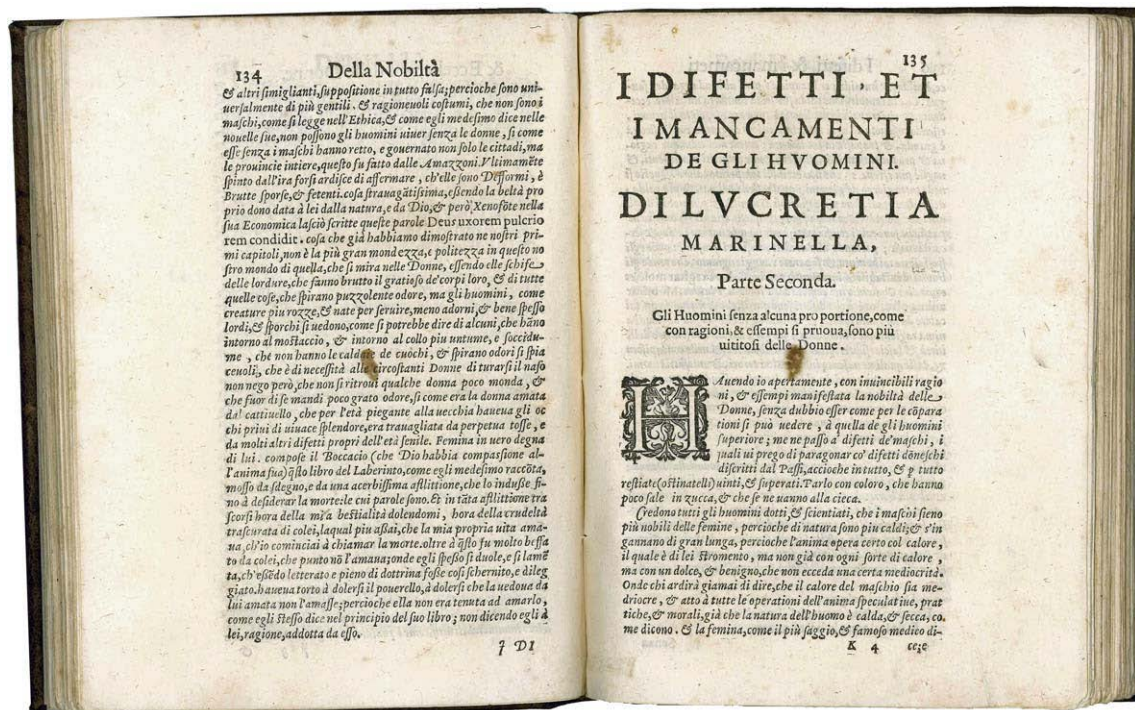
GREATLY ENLARGED SECOND EDITION. “Lucrezia Marinella’s polemic first saw the light of the day in 1600, composed at a furious rate in answer to Giuseppe Passi’s diatribe about women’s alleged defects, *Dei donneschi difetti*, published the year before in 1599. A second edition came out in 1601 with the addition of fifteen chapters; and a reprint with the same content but in a smaller format appeared in 1621. Marinella took the first part of her own title either from the Italian translation of a supposedly anonymous French tract, *Della nobiltà et eccellenza delle donne*, printed in Venice in 1549 (the original, written by Henricus Cornelius Agrippa in Latin as *De nobilitate et praecellentia foeminei sexus*, had appeared twenty years earlier, in 1529), or from an earlier praise of women based in part on Agrippa, *Della nobiltà delle donne* by Ludovico Domenichi. The second part, on the defects and vices of men, is an emphatic reversal of Passi’s title on the defects of women. In the long polemical tradition of attacks against women, and their defense, Lucrezia Marinella’s treatise occupies a unique place. It is the only formal debating treatise of its kind written by a woman; it presents a stunning range of authorities, examples, and arguments, which in sheer quantity no other woman had hitherto amassed; and it mounts a blistering attack on men for exactly the same vices Passi had dared to accuse women of. Marinella also brings to new heights the line of arguments launched by Agrippa that women are not only equal to men morally and intellectually, but in many respects excel them” (L. Panizza, *Introduction*, in: L. Marinelli, “The nobility and excellence of women, and the defects and vices of men”, A. Dunhill, ed., Chicago, 1999, pp. 2-3).

“The most impressive and original of the responses to Passi’s *Donneschi difetti* was undoubtedly Marinella’s *La nobiltà et l’eccellenza delle donne*, rightly recognized by recent critics as a landmark in the history of women’s contribution to the *querelle des femmes*... An addition to this later [second] edition of particular importance was a series of appended chapters attacking the arguments of particular misogynist thinkers, ranging from Aristotle and Boccaccio to Sperone Speroni and Torquato Tasso... The novelty of *La nobiltà et l’eccellenza delle donne* within the Italian tradition of women’s writing needs to be noted: while Giulia Bigolina and Moderata Fonte had preceded Marinella in engaging with the theoretical debate on women’s status, both had done so in a fairly localized manner and within fictional and dialogic contexts that calculatedly mitigated the force of their argument. There is no real precedent for *La Nobiltà* as a sustained, first-person exercise in female-authored feminist polemic nor one that appropriates so accurately male academic disputational modes. To see a woman engaging successfully in this kind of swaggering duel of erudition with a male combatant must have been a spectacle of remarkable novelty for contemporaries...” (V. Cox, *Women’s writing in Italy, 1400-1650*, Baltimore, 2008, p. 174).

Lucrezia Marinelli, born in Venice, was the daughter of the famous writer and physician Giovanni Marinelli, who encouraged her to study poetry, music and philosophy. She became the most versatile, prolific, and learned woman writer of her generation. Lucrezia was a ferocious polemicist and wrote lyric, narrative and epic poems, mainly published by Ciotti. She was related to the Accademia Veneziana, of which Ciotti was the official typographer, but led a reclusive life of private study. Nevertheless she married a physician and had two children. At the end of her

life she wrote another polemical pamphlet addressed to the women called *Essortatione alle donne et a gli altri se a loro saranno a grado. Parte prima* (Venezia, 1645). She died in Venice in 1653 (cf. S. Kolsky, *The literary career of Lucrezia Marinella (1571-1653)*, in: “Rituals, images, and words: varieties of cultural expression in late medieval and early modern Europe”, F.W. Kent & Ch. Zika, eds., Turnhout, 2005, pp. 325-342).

Catalogo unico, IT\ICCU\UFIE\001183; A. Erdmann, *My gracious silence*, Luzern, 1999, p. 215; Michel, V, pp. 117-118; Libreria Vinciana, no. 3452; G. Passano, *I novellieri italiani in prosa*, Torino, 1878, I, pp. 414-415. € 1.800,00



23) **MERLI, Cesare** (fl. 16th-17th cent.). *Lume notturno ovvero prattica di sogni, ove si discorre della natura, delle cagioni, & delle differenze di essi; e si mostra se à quelli sia lecito dar fede. Con tavola de' capitoli in fine.* Bologna, Bartolomeo Cochi, 1614.

8vo; later full calf, gilt title on spine; 179, (5) pp. Entry of ownership and stamp of the Collegio di Sant'Andrea dei Penitenziari in Bologna. A nice copy.

RARE FIRST EDITION (a second edition was printed many years later, in 1668, at Venice by Alessandro Zatta). The dedication to Laura d'Este, then Princess della Mirandola, is dated Bologna, June 2, 1614.



In the preface the author specifies that he intends to deal with dreams in a simple and accessible way and he quotes, as the reference work that he has mainly used, the *Ragionamenti domestici intorno alla natura de' sogni* by Paolo Grassi (1562-1622). This treatise, which Merli regrets being printed in too few copies, was published in Bologna by Bartolomeo Cochi in 1613.

Among the topics discussed by Merli are the origin of the interpretation of dreams, the nature of dreams, whether there are men who do not dream, the causes of the animals' dreams, the causes of the carnal dreams and those of the dreams of divine inspiration, the role of the evil in human dreams, how and who is responsible for interpreting dreams, some caveats to avoid unpleasant dreams, and so on.

Cesare Merli was born in Scurano, at the time part of the territory ruled by princes of Correggio. Around 1590 he was named pastor in Cavriago. Later he moved to Correggio, where he obtained the citizenship and was appointed pastor of S. Giorgio in Rio. In 1613 he moved to Mirandola and entered the service of Laura d'Este, wife of Alessandro I Pico della Mirandola (from the dedication to Laura we know that in June 1614 Merli had already left the court). He spent the last years of his life in Bologna at the service of the Marescotti family (cf. G. Tiraboschi, *Biblioteca modenese*, Modena, 1783, III, pp. 201-202).

Catalogo unico, IT\ICCU\BVEE\033024 (3 copies); Libreria Vinciana, no. 2218; Michel, V, p. 169. € 780,00

24) **SAMMELBAND** containing 38 works (mainly occasional scripts of a few leaves and extreme rarity) printed in Rome (25), Viterbo (2), Palermo (1), Perugia (2), Gand (1), Ronciglione (2), Macerata (1), Florence (1), Rimini (1) and Venice (1), between 1573 and 1627.

Sumptuous early 17th century red morocco binding (probably Roman), bearing at the center of the plates the gilt coat-of-arms of the Pignatelli family, gilt edges, silk ties partly preserved (bottom of the spine slightly damaged, small round wormhole on the spine, joints a bit scratched, but very genuine and absolutely unrestored).

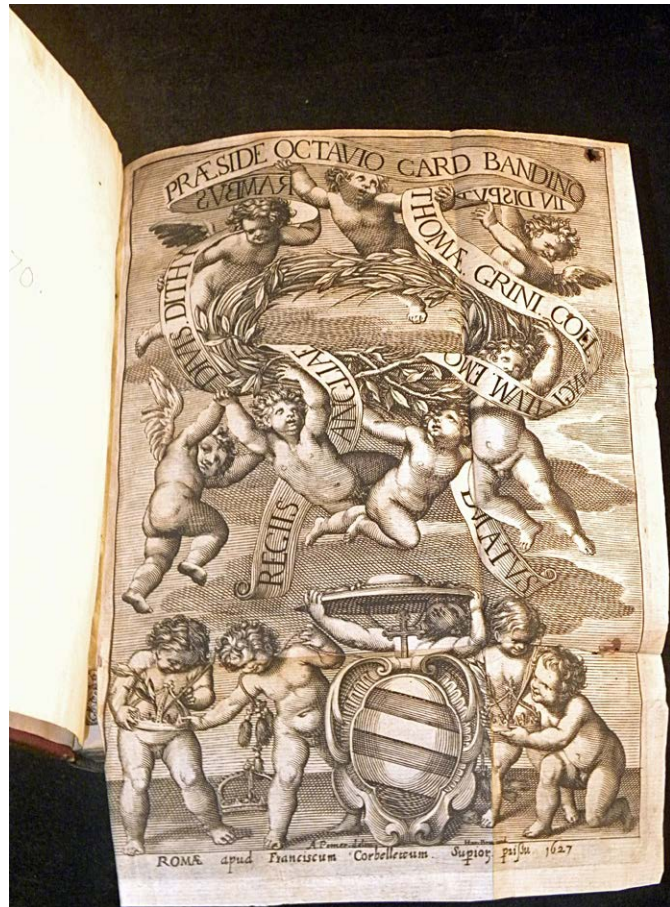


The volume (mm. 195x137) contains:

- 1) **GREEN, Thomas** (fl. 1st half of the 17th cent.). *Regiis Angliae diuis dithirambus praeside Octavio card Bandino in disput. Thomae. Grini. coll. Angl. alum. emodulatus*. Roma, Francesco Corbelletti, 1627. Folio; 15, (1 blank) pp. including an engraved title-page (here folding because it would have exceeded the margins of the volume) which bears the arms of cardinal Ottavio Bandini (Alessandro Circignagni delin.- Orazio Brunetti incid.). Text within woodcut border (slightly trimmed). Catalogo unico, IT\ICCU\BVEE\029170;
- 2) **VILLANI, Nicola** (1590-1636). *De laudibus Gregorii XV. pontificis ter maximi Nicolai Villanii carmen*. Viterbo, Pietro & Agostino Discepolo, 1621. 4to; (8) leaves. On the title-page the arms of pope Gregory XV. Small blank portion of the title-page skillfully repaired. Upper margin cut short. Catalogo unico, IT\ICCU\BVEE\043027;
- 3) **RIGBEUS, Laurentius** (fl. 1st half of the 17th cent.). *Triumphus religionis, virtutumque ancillantium illustrissimo principi Ioanni Garziae card. Millino dicatus a Laurentio Rigbeo, theses philosophicas in Collegio Anglicano sustinente*. Roma, Alessandro Zannetti, 1624. 4to; 12 leaves. Jesuits device on the title page. Text within woodcut border (slightly trimmed). Catalogo unico, IT\ICCU\BVEE\066480 (it mentions only 6 leaves);
- 4) **BAYÃO, André** (1566-1639). *Idyllium Seminarii Manlianensis in Sabinis nomine editum illustrissimo principi Francisco Ioiosae S.R.E. card. ... ipsius e Gallia Romam congratulantis adventum. Auctore R.D. Andrea Baiano theologo Lusitano...* Roma, Giacomo Ma-

scardi, 1612. 4to; 8 pp. Title-page printed in red and black with cardinal arms at the center. Catalogo unico, IT\ICCU\UM1E\011036;

- 5) **DEL CASTILLO, Diego** (fl. 1st half of the 17th cent.). *D. Ioannettino Cardinali Auriae Archiepiscopo Panormitano* [Giannettino Doria] *Don Didacus Del Castillo D.D. illustriss. Principi quo potissimum adspirante Philosophiae cursus felicissime confecit.* Palermo, Angelo Orlandi & Decio Cirillo, 1624. 4to; (8) pp. Jesuits device on the title page. Text within woodcut border (slightly trimmed). Not in ICCU;
- 6) *Odae musicis cantatoe. dum comes sertorius luschnus Vicetinus de philosophia uniuersa publice disputaret in ecclesia SS Philippi & Iacobi patrum somaschen. Vicetiae sub auspicijs...* Nicolai Delphini. Roma, Alessandro Zannetti, 1624. 4to; 13, (1) pp. Lacking the title-page. Text within woodcut border. Catalogo unico, IT\ICCU\VIAE\015866;
- 7) **HIELIUS, Levinus** (fl. 1621-1624). *Carmen nuptiale ad thalamos Io. Georgii Aldobrandini, et Hippolytae Ludovisiae Rossani principum.* Authore Leuino Hielio. Roma, Alessandro Zannetti, 1621. 4to; (8 of 12) leaves. O. Pinto, *Nuptialia*, Firenze, 1971, no. 174; Catalogo unico, IT\ICCU\BVVE\039051;



- 8) **CONTULI, Claudio** (d. 1628). *Venus vindemiatrix in nuptias illustrissimorum Iacobi de Ubaldis, & Artemisiae Corneae Claudij Contuli Perusini Academici Insensati.* Perugia, Marco Naccarini, 1619. 4to; 12 pp. Lacking pp 5-8. Title-page and text within woodcut border, title-page with engraved arms at the center. Catalogo unico, IT\ICCU\BVVE\029118;
- 9) **CENTURIONE, Diego** (fl. 16th-17th cent.). *De serenissimo principe Hispaniarum recenter nato genethliacon. D. Didaci Centurioni habita ab eodem in Collegio Romano Soc. Iesu. Ad... Antonium card. Zapatam.* Roma, Bartolomeo Bonfadino per Lorenzo Sforzini, 1605. 4to; (4) leaves. Kings of Spain's arms on the title-page. Catalogo unico, IT\ICCU\BVVE\039141;
- 10) **CONTULI, Claudio** (d. 1628). *Hymenaeus in nuptias per illustrium Cæsaris Meniconii, & Antææ de Vbaldis. Claudij Contuli Academici Insensati Perusini.* Perugia, Marco Naccarini & soci, 1614. 4to; (4) leaves. Title-page and text within woodcut border (slightly trimmed), title-page with engraved arms at the center. Pinto, *op. cit.*, no. 142; Catalogo unico, IT\ICCU\UM1E\006720;
- 11) **KERCHOVIUS, Simon** (fl. 1st half of the 17th cent.). *Elegia sacra* [dedicated to François Henri van der Burch, archbishop of Cambrai]. Gand, Johann Kerchov, 1616. 4to; (8) leaves. Text within woodcut border. Browned. OCLC, 56379924;
- 12) *In laudes Octavii Rivarolae* (excerptum of 31 pp., C-D⁸). N.pl, n.pr., n.d. Latin poems

addressed to Ottavio Rivarola, who graduated in utroque jure at the presence of Odoardo Farnese;

- 13) *Sabaudia ad modos dicta inter philosophicas disputat.^{es} serenissimo principi Mauritio card. a Sabaudia inscriptas a Io. Franc. Isnardo com. montatae in Collegio Romano Societatis Iesu.* Roma, Giacomo Mascardi, 1627. 4to; 15, (1 blank) pp. Title-page (here folding) entirely engraved by Johann Troschel upon the drawing by Alessandro Circignani. It is a Latin cantata by an unknown composer (cf. S. Franchi, *Le impressioni sceniche*, Roma, 1944, p. 533, no. 27). Text within woodcut border (slightly trimmed). Catalogo unico, IT\ICCU\BVEE\029208;
- 14) **ZACCAGNI, Giovanni Camillo** (1592-1649). *Corona di dodici stelle poetiche tessuta al valore dell'invittissimo prencipe Carlo Emanuele... da Gio. Camillo Zaccagni romano.* Roma, Giacomo Mascardi, 1624. 4to; 26 pp. Title-page with woodcut ornament and border. Catalogo unico, IT\ICCU\LIAE\003315;



15) **RUGGERI, Francesco** (fl. 1st half of the 17th cent.). *In nuptijs M. Antonij Burghesij, et Camillae Ursinae principum Sulmonis Francisci Rogerij hymenaeus.* Viterbo, Pietro & Agostino Discepolo, 1619. 4to; (12) leaves. Woodcut arms of the spouses on the title-page. Light foxing. Pinto, *op. cit.*, no. 158; Catalogo unico, IT\ICCU\UM1E\011820;

16) **ROCH, Patrick** (fl. 1st half of the 17th cent.). *Ill.mo ac Rev.mo DD Scipione Cardinali Borghesio. Hos planctus, et suspiria de fato sui Sanctissimi patru Pauli Quinti pont. Max in symbolum grati animi dedicat...* Roma, Guglielmo Facciotti, 1621. 4to; (8) pp. Not in ICCU;

17) **LEFEBVRE, Nicholas** (fl. 1st half of the 17th cent.). *In solemnes Marci Antonii Burghesii et Camillae Ursinae principum Sulmonis hymenaeus poema.* Ronciglione, Ludovico Grignani & Lorenzo Lupis, 1619. 4to; (12) leaves. Title-page and text within woodcut border (slightly trimmed). Paul V's arms at l. (2). F.M. D'Orazi, *L'arte della stampa in Ronciglione nei secoli XVII e XVIII*, Ronciglione, 1991, no. 26. Not in ICCU;

18) **DE MAGISTRIS, Ambrosius** (fl. 1st half of the 17th cent.). *Aetodracontaeum ad modos dictum dum philosophicas theses ex uniuersa philosophia illustrissimo principi Scipioni Burghesio S.R.E. cardinali inscriptas publice defendebat Ambrosius De Magistris romanus.* Roma, Giacomo Mascardi, 1616. 4to; (6) leaves. Title-page and text within woodcut border. Catalogo unico, IT\ICCU\RMLE\046760;

19) *Odae illustriss. principi Scipioni Burghesio S.R.E. card. ampliss. emodulatae. Dum Ioannes Rosaeus Collegij Scotorum alumnus de uniuersa philosophia publice disceptaret in aula Collegij Rom. Societatis Iesu* Roma, Bartolomeo Zanetti, 1613. 4to; (6) leaves. The poem, by unknown author, is dedicated by Ioannes Rosaeus to Scipione Borghese (cf. Franchi, *op. cit.*, p. 800, no. 26). Text within woodcut border. Catalogo unico, IT\ICCU\RMLE\041241;

- 20) **LAURI, Giovanni Battista** (1579-1629). *In aquam Paulam lyricum Io. Baptistae Lauri theologi Perusini ad sanctissimum D.N. Paulum V. Pont. Opt. Max.* Roma, Giacomo, Mascardi, 1612. 4to; 11, (1 blank) pp. Pope's arms on the title-page (which is slightly trimmed). Catalogo unico, IT\ICCU\BVEE\029254;
- 21) **ROCCA, Francesco** (fl. 1st half of the 17th cent.). *Prothemata Burghesiorum genio Romae in Collegio Clementio data cum Aristotelis philosophiam Paulo Quinto Pont. Max. Franciscus Rochus dicatam publice tueretur.* Roma, Bartolomeo Zanetti, [1605-1621]. 4to; 20 pp. Printed during the pontificate of pope Paul V. Title-page within engraved border with the pope's arms at the top. Catalogo unico, IT\ICCU\RMLE\035198;
- 22) **CANCELLOTTI, Cesare** (fl. 1st half of the 17th cent.). *Odae illustrissimo principi Octavio Bandino S.R.E. cardinali ampliss. emolulatae. Dum propositas ex uniuersa philosophia theses publice defendit Caesar Cancellottus Septempedanus academicus parth. In aula Collegij Macerat. Soc. Iesu.* Macerata, Giovanni Battista Bonomi, 1626. 4to; 8 pp. Printer's device on the title-page. Title-page and text within woodcut border. Catalogo unico, IT\ICCU\RMLE\041247 (different collation);
- 23) **COLANELLI, Lidano** (fl. 1st half of the 17th cent.). *De laudibus Florentiae panegyricum. Lidani Colanelli Setini e Societate Iesu in Florentino Collegio humaniorum literarum magistri. Lucae Alamannio patritio Florentino... Alexander Scarlattus I.V.D. inscribit.* Firenze, Bartolomeo Sermartelli, 1614. 4to; 29, (3) pp. Bishop's arms on the title-page, ornamental initials and head-pieces. Catalogo unico, IT\ICCU\UM1E\022330;



- 24) **LORENZO, Cesare** (d. 1621). *Chori in laudem Roberti Bellarmini S.R.E. card. ampliss. dum philosophicas theses eidem cardinali dicatas publice defendebat Ioannes Leus [John Lee] collegij Anglicani alum. in Collegio Romano societatis Iesu.* Roma, Bartolomeo Zanetti, 1608. 4to; (4, the last is a blank) leaves. All pages within ornamental border. Strong oil stain. Catalogo unico, IT\ICCU\BVEE\043340;
- 25) **KIEFFELT, Hendrik van** (ca. 1583-1635). *In nuptiis serenissimorum principum Friderici De Ruvere et Claudiae Medices. Henrici Chifelii Antverpiensis Carmen.* Roma, Alessandro Zannetti, 1621. 4to; (8) leaves. Catalogo unico, IT\ICCU\RMLE\034481;
- 26) **CONSTANTINO, Manoel** (d. 1614). *Ad illustriss.mos et reuerendiss.mos principes. et dominos atque D. meos S.R.E cardinales. Rerum sacrarum Carmen. Per Emanuelem Constantinum Funchalensem Lusitanum...* Roma, Luigi Zanetti, 1597. 4to; 12 pp. Typographical ornament on the title-page. Edit 16, CNCE15331;
- 27) **FIORELLI, Giovanni Girolamo** (fl. end of the 16th cent.). *In nuptias serenissimorum principum Ferdinandi Hetruriae magni ducis, et Christinae Caroli Lotharingiae ducis filiae.* Roma, Paolo Blado, 1589. 4to; (6) leaves. With the Medici's arms and typographical ornaments on the title-page (folding). Pinto, *op. cit.*, no. 46; Edit 16, CNCE19150;

- 28) *Medicei sex orbes magno Alexandro prae innumeris quondam optabiles ad modos musicos expositi Francisco Rossermino* [Francesco Rosselmini] *philosophiam propugnante auspicijs Caroli card. Medices*. Roma, Bartolomeo Zanetti, 1625. 4to; (6) leaves and an engraved title-page with the portraits of six members of the Medici family (folding). By an unknown author (cf. Franchi, *op. cit.*, p. 803, no. 42). Text within woodcut border (trimmed). Catalogo unico, IT\ICCU\BVEE\042893;
- 29) **CONSTANTINO, Manoel** (d. 1614). *Ad ill.mum et r.mum principem et d. atque dominum meum Petrum card. Aldobrandinum patronum colendissimum, in Iacomi Massonii Cesenaten. funus, viri in omni scientiarum genere celeberrimi. Per Emanuelem Constantinum Lusitanum et sac. theologiae doctorem olim sacri collegij clericum, et in almae Urbis gymnasio publ. profess.* Roma, Niccolò Muzi, 1598. 4to; (14) leaves. Cardinal arms on the title-page (printed in red and black). Edit 16, CNCE15332 (variant issue with 8 leaves) and CNCE15334 (4 leaves);
- 30) **CAPILUPI, Ippolito** (1511-1580)-**MANUZIO, Paolo** (1512-1574). *Ad excellentiss. Iacobum Boncompagnum Hippolyti Capilupi versus, cum epistola Pauli Manutii*. Roma, Giuseppe De Angelis, 1573. 4to; (6) leaves. Waterstained. Edit 16, CNCE9133;
- 31) **RUGGERI, Francesco** (fl. 1st half of the 17th cent.). *De laudibus Urbani Octavi Pont. opt. max. Francisci Rogerii carmina*. Roma, Alessandro Zannetti, 1623. 4to; (6) leaves. Pope's arms on the title-page. Catalogo unico, IT\ICCU\UM1E\011028;



- 32) **ANGELUCCI, Ignazio** (fl. 1st half of the 17th cent.). *Ephydriadam tusculanarum chori ad modos romanos dicti. Cum sub auspicijs illustriss. principis Petri card. Aldobrandini Petrus Cicilianus* [Pietro Ciciliano] *academicus Parthenius propositas de uniuersa philosophiaq theses defenderet in Collegio Rom. Societ. Iesu*. Roma, Bartolomeo Zanetti, 1613. 4to; (8, the last is a blank) leaves. Text within ornamental border. De Backer-Sommervogel, I, 390; Catalogo unico, IT\ICCU\UM1E\011718;
- 33) **CERRI, Antonio** (fl. end of the 16th cent.). *Ad Clementem VIII Pont. opt. max. Antonii Cerrii carmen*. Rimini, Giovanni Simbeni, 1598. 4to; (12) leaves. Edit 16, CNCE10849;
- 34) **GATTI, Alessandro** (fl. end of the 16th cent.). *Alexandri Gatti Seminarij patriarchalis Venetiarum clerici Meditationum libri duo carmine heroico conscripti quorum alter Nativitatis, alter vero Passionis Domini Mysteria complectitur*. Venezia, Lucantonio Giunta, 1587. 4to; 48 leaves. Edit 16, CNCE20499;
- 35) **HORNI, Carlo** (fl. 1st half of the 17th cent.). *De Ferdinando II. Romanorum imperatore semper Aug. Germanico, Pannonico, Bohemico, pacis, ac quietis fundatore, sextum imperij annum felicissimè subeunte. Panegyris, siue Elegia Carolo Horno Romano auctore*. Roma, Bartolomeo Zanetti, 1625. 4to; 16, (4, the last is a blank) pp. With the emperor's arms on the title-page. It contains sonnets addressed to the

author by Giovanni Battista Giob. Catalogo unico, IT\ICCU\TO0E\011422;

- 36) **BUCHAIM, Otto Friedrich von** (fl. 1st half of the 17th cent.). *Orientis occidentisq. imperium Ferdinandi II. imperatoris auspiciis coniungendum musico vaticinio praesagium in collegio Romano Societatis Iesu theologicas inter concertationes Ottonis Frider. comitis a Buchaim...* Roma, Francesco Corbelletti, 1627. Folio; 26, (2) pp. with a folding engraved frontispiece (Christian Sas and Alessandro Circignani). Lacking the last blank leaf. Text within woodcut border (trimmed). Catalogo unico, IT\ICCU\BVEE\029174;
- 37) **CESARINI DUCIS, Ferdinando** (fl. 1st half of the 17th cent.). *Gratulatio Ferdinando Casari dicta a Ferdinando Cesarini Ducis fratre in Collegio Romano Soci. Iesu.* Ronciglione, Ludovico Grignani & Lorenzo Lupis, 1619. 4to; (7) leaves. Lacking the last blank leaf. Text within woodcut border Title-page engraved by Matthäus Greuter with the portrait of Ferdinand of Habsburg. D'Orazi, *op. cit.*, p. 63, no. 23; Catalogo unico, IT\ICCU\BVEE\031137;
- 38) **GUIDICIONI, Lelio** (1570-1643). *In Tusculanam amoenitatem elegia Laelii Guidiccionii.* Roma, Eredi di Bartoloemo Zanetti, 1623. 8vo; 15, (1 blank) pp. Catalogo unico, IT\ICCU\SBLE\006985. € 7.200,00

25) [SERAO, Francesco (1702-1783)]. *Opuscoli di fisico argomento I. Descrizione dell'Elefante. II. Saggio di considerazioni anatomiche fatte su d'un Leone. III. Osservazioni sopra un fenomeno occorso nell'aprire un Cinghiale*. Napoli, Giuseppe De Bonis, 1766.

4to; contemporary marbled calf, spine with label and gilt title, colored end-leaves, red edges, silk bookmark; XII, 99, (1 blank) pp. and one folding engraved plate. With also an engraved illustration at p. 84. The leaf H4 is a blank. Some leaves in gathering M are misbound. A very fresh and genuine copy.

FIRST EDITION (the supposed edition that ICCU dates to 1746, does not exist; it is a misprint of the date on the title-page).

The physician and naturalist Francesco Serao was appointed in 1727 to the chair of medicine at the University of Naples. In his long academic career he taught also anatomy. In the *Opuscoli di fisico argomento* (1766), he gives his anatomical observations on the elephant (the skeleton he used, is still preserved in the museum of Naples), the lion and the wild boar. Important are also his studies on the tarantula (*Della tarantola o sia falangio di Puglia*, 1742). He was highly esteemed by Giambattista Morgagni and Francesco Maria Zannotti (cf. N. Maio, *Le ricerche zoologiche a Napoli dal secolo dei lumi all'unità d'Italia*, in : "Le scienze nel regno di Napoli", R. Mazzola, ed. Roma, 2009 p. 188).

Catalogo unico, IT\ICCU\NAPE\002233; Wood, p. 563. € 580,00



26) **SOLARI, Giovanni Antonio called GAMBACORTA.** The book of the Charlatan. (Italy, 1729-1748).

Collection of 22 large pen drawings, brightly colored at the time, which represent, in the manner of ex-votos, as many unfortunate cases (accidents, illnesses, injuries, etc.) occurred to men and women from different social backgrounds and conditions (from the laborer to the nobleman), which were successfully treated with the balm of Gambacorta.

Each sheet is painted on the recto with a large medical plant (aloes, aconite, mandrake, gentian, sunflower, etc.), while on the verso is portrayed the scene of the accident or the patient successfully cured by Gambacorta. At the bottom, below the scene, in big letters are written the patient's name, the year of healing and the place where he lives. In another part of the figure the patient has left a handwritten statement in which he describes his case and certifies to have been healed by the balsam of Gambacorta.



The drawings measure about 40x30 cm and are very lively and expressive. They show a great variety of scenes, mostly bad accidents such as the fall from a tree or a scaffold, the butt of a mule or a horse, a duel in the street, a reaper and a lumberjack cutting themselves, etc. Among the diseases treated by our charlatan appear hernia, headaches, deafness, worms in an infant, post-partum depression (called here “mother’s disease”), etc. All cases happened in a time span of 19 years, ranging from 1729 to 1748. The patients come from various Italian cities like Vicenza, Genoa, Florence, Ravenna, Macerata, Ancona, Perugia Loreto, Venice, Mantua, Turin, Palmanova, Modena, Bologna, L’Aquila, Verona, Milan, Rome, and Parma.

In addition to the 22 aforementioned plates, there are 2 more colored drawings, of the same size, representing the coat of arms of the Vatican State and of the Republic of Venice. This may suggest that Solari had probably obtained a license to practice and sell his balm in the territories ruled by those two authorities. From the mid-sixteenth century, Italian Protomedico tribunals, Colleges of Physicians or Health Offices required charlatans to submit their wares for inspection and, upon approval, pay a license fee in order to set up a stage from which to perform and sell them. As far as the medical magistracies were concerned, charlatans had a definable identity. They constituted a specific trade or occupation.

Many of the cases depicted are workplace accidents (the mason who fell from a scaffold, the reaper who cuts his hand, the blacksmith who is hit by the butt of a horse, etc.). That makes this album a very interesting document also for the history of occupational medicine.

The 24 sheets are preserved in a silk folder with ties dating from the first half of the nineteenth century. Inside the front cover is a contemporary label bearing the words: "Paolo Sertori, 49 Vicolo del Pozzo Roma". On the front panel are the initials "PSI". According to the size of the back of the folder, it can be assumed that the plates were originally in greater number. They were also bound, whereas now they are all loose.

Tears restored in the two plates with the coats of arms, small hole in the arms of Venice with minor loss, grease stain in the corner of the same two plates, small ink stain at the lower corner of two other plates, some light marginal waterstain, but overall the album is in very good and genuine condition, especially considering the practical nature and the delicacy of the object.

Solari is not listed in the charlatans database (cf. D. Gentilcore, *Italian Charlatans Database, 1550-1800* [computer file]. Colchester, Essex: UK Data Archive [distributor], March 2008. SN: 5800, <http://dx.doi.org/10.5255/UKDA-SN-5800-1>).

Price upon request.



five-volume repertory for preachers

27) **SORMANI, Giammaria** (fl. mid 18th cent.). *L'Ambrogiano Pastore, cioè ragionamenti e selve di cose predicabili sopra i Vangeli domenicali secondo il rito della Santa Chiesa milanese. Aggiunta alla fine la concordanza coi Vangeli del rito comune*. Milano, Pietro Francesco Malatesta & Giuseppe Mazzucchelli, 1744-1758.

Five volumes, 4to; contemporary vellum (lacking the label on vol. III). Volume IV contains the index to all volumes. A nice copy.

THIS WORK, dedicated to Card. Pozzobonelli, is rare to find complete of all five volumes. It is mainly addressed to the preachers and parsons and it can be considered a vast repertory of themes and topics to be used for preaching.



Catalogo unico, IT\ICCU\TO0E\033711.

€ 280,00

28) **TANARA, Vincenzo** (1600-1669 ca.). *L'economia del cittadino in villa di Vincenzo Tanara. Libri VII. Intitolati. Il Pane, e'l Vino. Le Viti, e l'Api. Il Cortile. L'Horto. Il Giardino. La Terra. La Luna, e'l Sole. Ove con erudita varietà si rappresenta, per mezo dell'Agricoltura, una Vita civile, e con isparmio.* Bologna, (Giacomo Monti), 1644.

4to; early 18th century vellum over boards, manuscript title on spine, marbled edges (light spot on the back panel); (8), 594, (2) pp. Large engraved vignette on the title-page (Il Coriolano f.). With also numerous woodcut illustrations in the text. Some light dampstain, inner margin of the title-page and second leaf reinforced, outer margin of the first five leaves skillfully repaired with no loss of text, small round stain at the pp. 97 and 223, portion of the blank outer corner of p. 297 missing, otherwise a good copy annotated throughout by a contemporary hand.



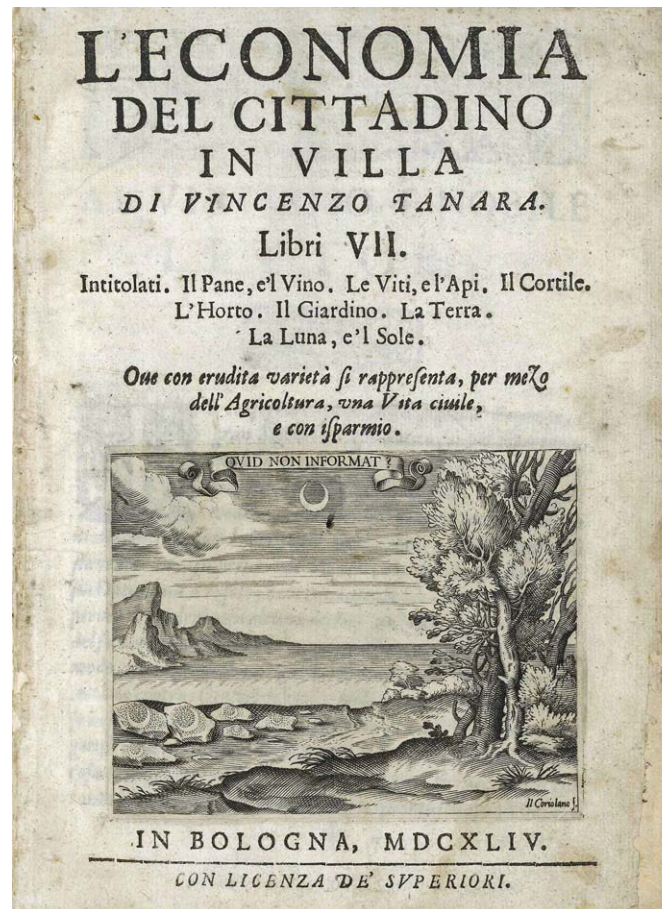
RARE FIRST EDITION of the most influential and widespread 17th century Italian book on agronomy, which underwent many reprints until the end of the 18th century.

Vincenzo Tanara was born in Bologna. Before writing of agriculture, he had been the librarian of Cardinal Francesco Sforza: the type of family management which he describes and tries to improve is therefore not that of a small landowner in the country, but that of the great patrician family or prelate who has an important public role in the papal city. The topics discussed in the work are not just agricultural issues. The patrician families of Bologna alternatively spent months in the city and at the villa. Tanara, which strongly suggests that the stay at the villa must be prolonged as long as possible for the good of the farm management and for the physical and spiritual health that ensures to the family members, offers his teachings on farm business and kitchen management with the purpose to make the stay in the country more attractive and pleasant.

The work is mainly devoted to the pleasures of good food, which for Tanara is the ultimate goal of farming. The most original part of the treatise is thus the one related to the food processing and manufacture, i.e. to the techniques and practices of preparation of meats, jams, sauces, wine and beer. Tanara describes them with a clarity that denounces a long experience and a close observation.

In the seventh book, where the author distributes the month-to-month work to be performed in the field, in the courtyard and the garden, he also assigns each month a different menu, made with the most popular products in that given season. Of the twelve menus described, all of incredible abundance, at least eight were really prepared for banquets held by Bolognese patricians in their villas during special festivals or celebrations (cf. A. Saltini, *Storia delle scienze agrarie*, Bologna, 1979, pp. 141-144).

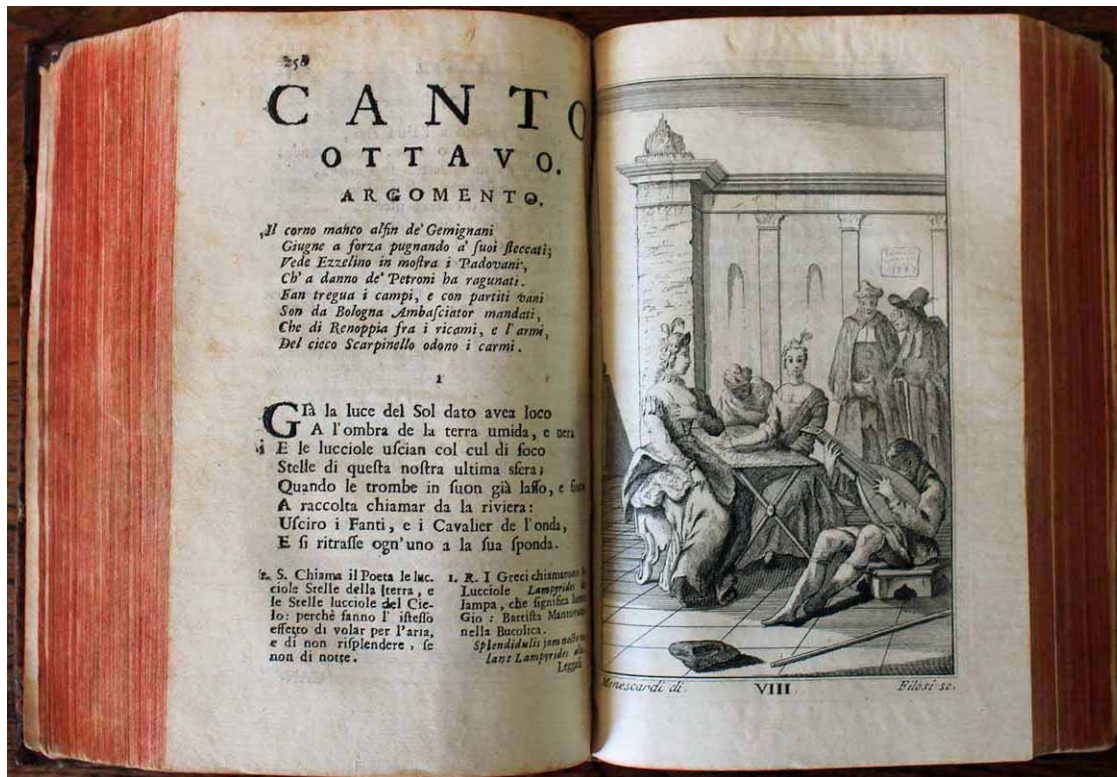
A. Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia*, Bologna, 1969, p. 507; Lord Westbury, *Handlist of Italian Cookery Books*, Firenze, 1963, p. 211; V. Niccoli, *Saggio storico e bibliografico dell'agricoltura italiana*, Torino, 1902, p. 77; Catalogo unico, IT\ICCU\MILE\000666; S.P. Michel, *Repertoire des ouvrages imprimés en langue italienne au XVII^e siècle conservés dans les bibliothèques de France*, Paris, 1984, VIII, p. 15. € 2.200,00



29) **TASSONI, Alessandro** (1565-1635). *La secchia rapita, poema eroicomico di Alessandro Tassoni, colle dichiarazioni di Gaspare Salviani romano, e le annotazioni del dottor Pellegrino Rossi modenese, rivedute, e ampliate.* Venezia, Giuseppe Bettinelli, 1747.

8vo; contemporary full calf, spine with raised bands, label and gilt title, marbled end-papers, red edges (one fly-leaf missing, wormholes repaired to the back panel); (16), LVI, 495, (1 blank) pp. with an engraved frontispiece, Tassoni's portrait, and 12 plates engraved by G. Filosi on drawings by Menescardi. Title-page printed in red and black. Pages 490-495 contain the catalogue of books available at Bettinelli's shop. Upper outer corner of the first 10 leaves and of the last 5 slightly damaged, dampstain in the upper part of the last 10/12 pages, otherwise a good copy.

THIRD BETTINELLI EDITION, a reprint of the 1739 and 1742 editions. Bettinelli editions are mainly appreciated for their satirical illustrations, which perfectly reflect the sarcastic spirit of the poem.



Catalogo unico, IT\ICCU\PUVE\007736; A. Scannapieco, *Per un catalogo dei libri di Giuseppe Bettinelli*, in: "Problemi di critica goldoniana", Ravenna, 1994, p. 122. € 560,00

30) **TELESIO, Antonio** (1482-ca. 1534). *Antonii Thylesii Cosentini Libellus de coloribus. Vbi multa leguntur praeter aliorum opinionem.* At the end: Venezia, Bernardino Vitali, June 1528.

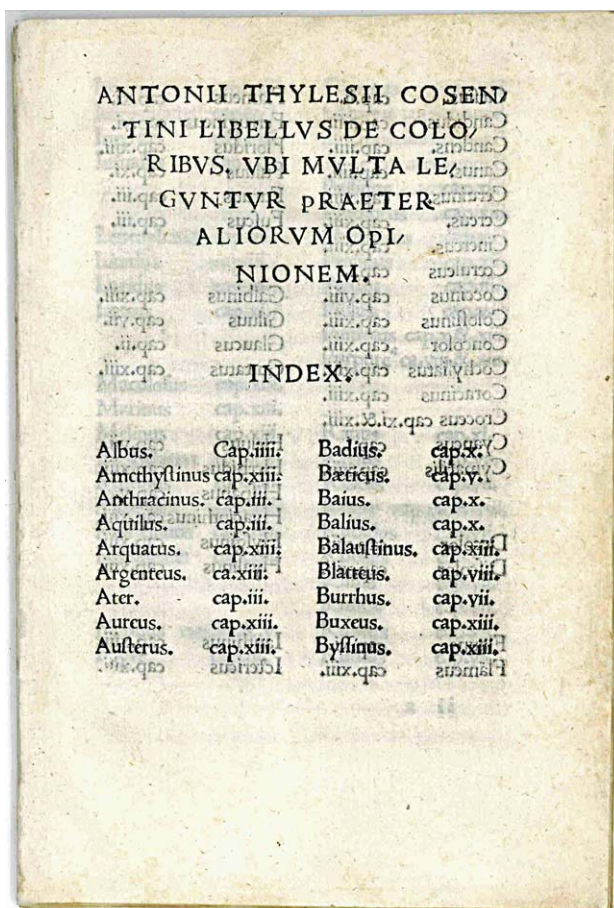
4to; old paperboards (preserved in a colored paperboard slipcase); (15) leaves. Lacking the last blank leaf. A nice copy.

RARE FIRST EDITION of the first treatise on colours ever published. It deals with colors mainly from a lexicographical point of view, but it also contains insights about the pigments used by painters and craftsmen in their workshops, as well as philosophical considerations on colours.

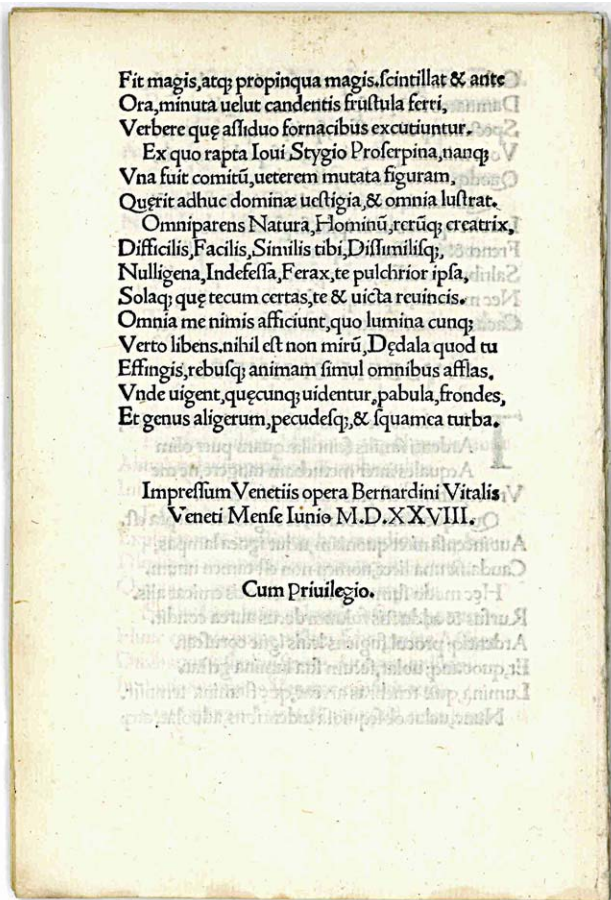
The work is divided into 13 chapters. The first 12 are devoted each to a particular color, while the final chapter contains the conclusions of the author. Telesio addresses to classical philologists and his main purpose is to define a precise nomenclature of colors to allow a correct interpretation of classical texts and to put an end to all uncertainties on the colors names.

The *De coloribus* enjoyed a great success all over Europe, where it was reprinted and plagiarized several times. Only in Paris and Basel it was reissued respectively 10 times 5 times during the 16th century. But his influence lasted until Goethe, who mentions it in his book on colors. As a matter of fact it has represented until today the starting point for all lexicographical studies on colors (cf. A. Telesio de Cosenza, *Petit traité des couleurs latines (De coloribus libellus)*, M. Indergand & Ch. Viglino, eds., Paris, 2010, passim).

“[Telesio’s] *Book on colours* represents a conscientious attempt to establish and clarify, for the benefit of the fellow writers, the application of over a hundred colour terms employed in Latin poetry and prose. In doing so, he raises intriguing questions about the precise interpretation and meaning of the colour vocabulary of the Greeks and Romans, and sheds light also on the rich and curious colour-lore of the ancient classical past... In methodically compiling the first European lexicon of colour terms, Antonio seems to be responding to the frustration expressed as late as 1525 by Mario Equicola, a pupil of Ficino, that ‘One sees how difficult it is to use the ancient vocabulary in reference to our own vernacular terms’. He further observes that ‘the meaning of colours for Italians, Spanish and French vary from place to place’. In his text of 1528, Antonio is notable in departing from the Aristotelian convention of fitting a sequence of hues within a scale from black to white. He does adopt Aristotle’s notion of colour *genus*, however, and initially establishes twelve



discrete colour categories, divided broadly into what might nowadays be described as ‘cool’ and ‘warm’ sectors. The former extends from blue and blue-grey (caesious) to black and then white, and the latter from earth brown (pullous) through ochre-red, orange-red, scarlet, rose-pink, brownish-purple and then yellow into green. Hence, in the sense of the artist’s ‘colour wheel’, the twelve categories (green) leads appropriately back to the first (cerulean or greenish-blue). Such an arrangement may be considered unique in the literature of its time, and conceivably influenced by the palette of a contemporary artist - perhaps even Titian, whom Antonio may have encountered in Venice shortly before the manuscript of his *Book on colours* was finished for publication. Many of his readers would have been astonished that so many categories of colors existed, and so many different colour terms were able to be classified in such a methodical way. Antonio himself divides colours overall into the ‘austere’ versus the ‘florid’. This segregation, adopted by Pliny the Elder, refers broadly to sculptural versus decorative coloration, or else to the natural versus the artificial... Additional subcategories of colours are set out in a substantial final chapter. Antonio is meticulous for example in untangling the vocabulary which distinguishes between features which appear, for example, ‘of matching colours’ (concolor), ‘of different colours’ (discolor), ‘of disparate colours’ (divisius), ‘of contrasting colours’ (diversius), ‘of uncertain colours’ (incertus), and ‘of changing colours’ (versicolor)... He later includes terms to describe other varieties of texture, such as foamy, speckled, spotted, scaly and glassy. Though the text does not concern itself directly with the application of colours by painters or craftsmen, a number of artists’ pigments are mentioned by name. These include the blue and green mineral chrysocolla and azurite, orange lead, white clay from Melos, and red earth from Sinop... Of over 150 colour-related terms and tinctures referred to by Antonio, at least half are Latinized from Greek originals” (R. Osborne, *Telesio and the Colour Classification*, in: A. Telesio, “On Colours 1528”, London, 2002, p. I, XIV-XVI, XIX; see also R. Osborne, *Telesio’s Dictionary of Latin Color Terms*, in: “Color Research and Application”, 27, 2002, 3, pp. 140-146).



Antonio Telesio was born in Cosenza in 1482. The great philosopher Bernardino Telesio, on whose education Antonio played a central role, was his nephew. In 1517 Antonio moved to Milan, where he taught Greek and Latin and published the *Oratio in funere Ioh. Iacobi Trivultii* (Milano, 1519). In 1523 he received in Rome the chair of eloquence that had been of Aulo Giano Parrasio. In Rome he entered the court of pope Clemens VII and made the acquaintance of Paolo Giovio, Tommaso De Vio, Gian Matteo Giberti, and Marcello Cervini. In those years the official papal printer Francesco Minizio Calvo published many of his works, like the *Poemata* (1524), the *De Coronis* (1525) and the *In Odas Horatii Flacci Auspicia ad Iuuentutem Romanam* (1527). During the Sack of Rome, he fled to Venice together with Bernardino. In Venice he started teaching Latin for the Council of Ten and published the *De coloribus libellus* and the *Imber Aureus*, considered one of the best mythological dramas of the Renaissance.

In 1529 Telesio went back to his native Calabria, but a year later he moved to Naples, where he stayed until 1533 teaching in a private school for noble and wealthy families, housed in a villa owned by the brothers Martirano. Telesio died between 1533 and 1534 (cf. A. Pagano, *Antonio Telesio*, Nicotera, 1935, passim).

Edit 16, CNCE37986; *Bernardino Telesio e l'idea di natura "iuxta propria principia"*. *Mostra bibliografica, documentaria e iconografica*, Roma, 1981
p. 34, no. 8. € 5.500,00

31) **TOALDO, Giuseppe** (1719-1797). *Dell'uso de' conduttori metallici a preservazione degli edifizii contro de' fulmini... Colla descrizione del Conduttore della Pubblica Specola di Padova. Con una lettera del Sig. Franklin.* Venezia, Antonio Zatta, 1774.

Large 4to; contemporary paperboards; XXXII pp. with an engraved frontispiece showing the Padua observatory (G. Zuliani on drawing by F. Castellani). Large allegorical vignette on the title-page, head-pieces and initials engraved by Zuliani. A very nice copy.

FIRST EDITION. "When he became involved in the lightning rod campaign, Toaldo was professor of 'Astronomy, Geography and Meteors' at the University of Padua. In the long list of objections and replies that made up his *Of the Use of Conductors: New Apology* (1774), he argued that costs could be consistently reduced if decorations were left out and, in any case, no expense could be regarded as excessively dear for the safety of the people. He advocated the necessity of lightning conductors to protect public buildings such as theatres, and reminded his readers that a

conductor would cost twenty or thirty *scudi*, which, compared to the hundreds of thousands of *scudi* required to build a theatre, was as inexpensive as it could be. Contrary to Beccaria's relatively private work on lightning conductors, Toaldo made the 'information of the people' his mission. Aware of popular resistance against lightning rods, he envisaged in the popularization of electrical science and of the numerous cases in which conductors had preserved buildings from disasters the path toward a better reception of lightning rods. Arguing that 'authority is worth nothing when it comes to physics,' his view on how to gain popular consensus was different from Landriani's insistence on authoritative examples as more effective means to forge the people's opinions. He was aware that local authorities needed to be educated just as ordinary people... Toaldo, who was a Catholic priest,... His works in favor of lightning rods were distinctively marked by the intention to spread knowledge about natural electricity and its role in meteorological events. When he was archpriest in Montegalda, a small village near Padua, Toaldo realized that multiple observations in time and space were necessary to find the 'causes'



of meteorological changes. His work on meteorology was imbued with the conviction that better knowledge of the weather would result in improvements in agriculture and medicine, and Beccaria's theory of natural electricity fit perfectly with his idea of researching the natural causes of meteorological events. With the intention to sedate popular fears about lightning rods by offering a rational understanding of the nature of lightning, in his *Meteorological Essay* (Padua, 1770) he embraced Beccaria's view of the electric fire as 'the great instrument of nature, the principle of evaporation, winds and thunderstorms, earthquakes, aurorae borealis and, above all, lightning.' Padua, just like Siena, Toaldo argued, was particularly exposed to lightning. Its towers were notoriously favorite targets for bolts of lightning; therefore conductors were highly recommended. In the course of the 1770s, when he looked after the construction of a new, well-equipped observatory for the University of Padua, Toaldo designed a lightning rod to be affixed on top of the tower. The new observatory was completed thanks to the pressures that the professors of the university exerted on the Venetian Senate. The university where Galileo once taught was in visible decline, and the new observatory, to become the most modern south of the Alps, was presented by Toaldo as the essential step toward the renovation of the university... The lightning rod on the observatory tower was the first of many others that Toaldo would design. Wealthy individuals asked him to design lightning rods for their own palaces and, given the number of people who died struck by lightning every year, the senators of the Republic became sensitive to Toaldo's appeal to public safety... For those who could not go to Padua and see with their own eyes, Toaldo's *Of the Use of Conductors: New Apology* offered a detailed description of the lightning rod on top of the observatory, together with some notions on the electric nature of lightning... The government responded sympathetically to his [Toaldo's] activity. On May 9, 1778, the Venetian Senate ordered that lightning rods should be affixed on all the powder magazines of the Republic, and eight years later, in 1786, it extended the order to all bell towers". (P. Bertucci, *Enlightening Towers Public Opinion, Local Authorities, and the Reformation of Meteorology in Eighteenth Century Italy*, in: "Transactions of the American Philosophical Society", new series, vol. 99, no. 5, "Playing with Fire: Histories of the Lightning Rod", 2009, pp. 35-39).

Catalogo unico, IT\ICCU\UBOE\005233.

€ 850,00

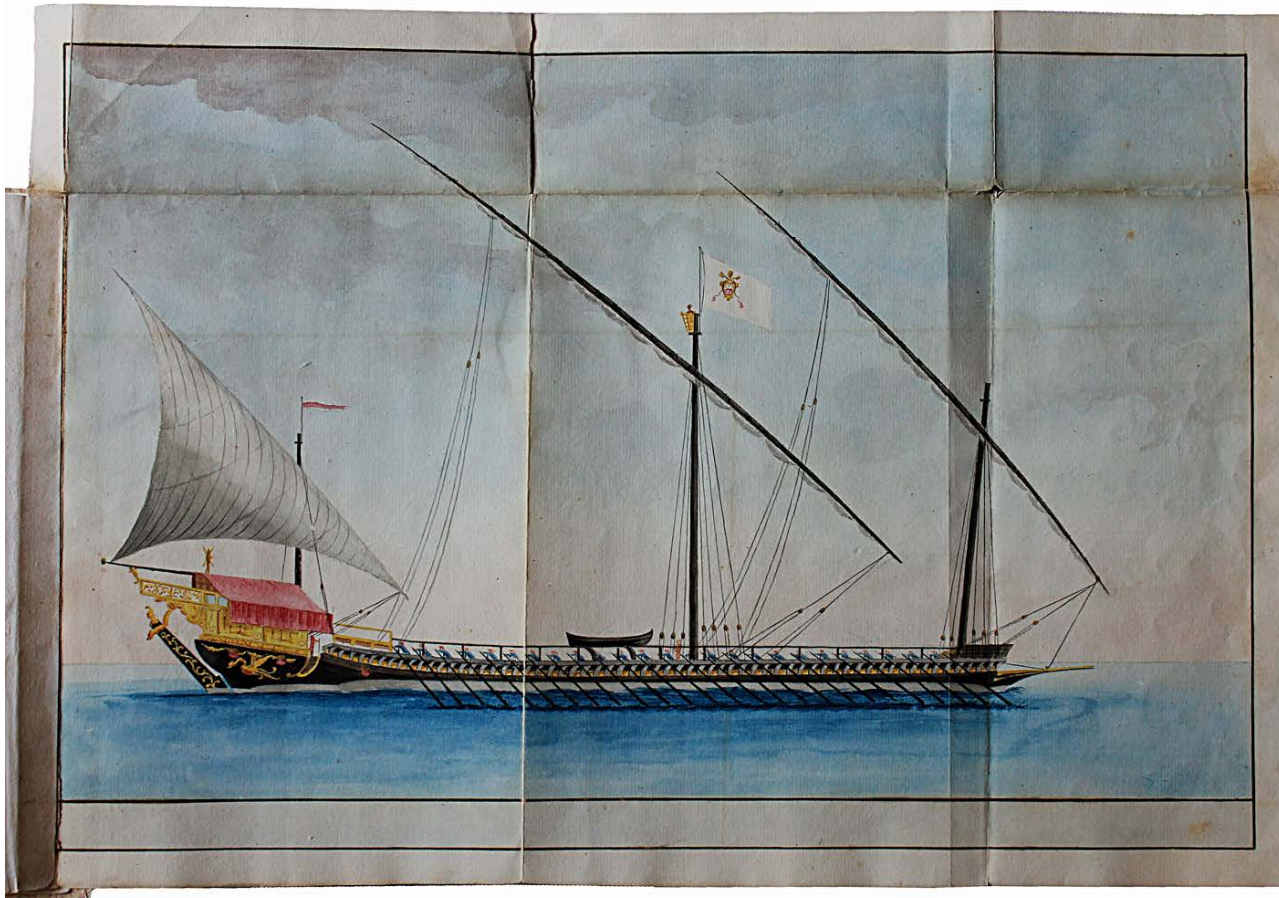
THE 16TH CENTURY WAR GALLEY "CAPITANA PONTIFICIA"

32) **TRATTATO** *concernente la manovra, e servizio e approvisionnementamento d'una Galera*. Roma, January 1, 1787.

Manuscript on paper (mm. 275x190); contemporary or a bit later paperboards; 17 unnumbered leaves (the first and the last three leaves are blank) with a folding watercolor drawing (mm 350x480) representing the 16th century war galley "Capitana Pontificia", the flagship of the Papal Navy. Elegant and clear writing in black ink by a single hand. It is not possible to clearly identify the watermark (a bird on a triple mount with the initials F and M). Two short tears to fold of the drawing, but very well preserved.

INTERESTING TECHNICAL AND HITHERTO UNPUBLISHED MANUSCRIPT, describing a vessel used by the Catholic Holy League

to break the Turks' control of the eastern Mediterranean Sea. It deals specifically with the war galley "Capitana Pontificia", the Flagship of the Pontifical Navy, which had fought in the Battle of Lepanto in 1571. Divided into 14 chapters, the short treatise gives detailed information about the construction dimensions, the materials used, the supply and management of the arms, the weaponry including cannons and gun powder, the carenage, the members of the crew (with their respective monthly salary) and the military operations as they were operated in the harbor of Civitavecchia in 1786 (as a marginal note to final leaf refers). "Capitana" was the term used to define the largest and most prestigious ship of the squadron of galleys, which carried the commander. This flagship generally had 26 rowers on each side. The unusually large cabin was its most distinctive characteristic.



€ 3.900,00

33) **VEDRIANI, Lodovico** (ca. 1601-1670). *Historia dell'antichissima città di Modona*. Modena, Bartolomeo Soliani, 1666-1667.

Two volumes, 4to; contemporary vellum over boards, spines with labels and gilt titles, marbled edges; vol. I: allegorical engraved frontispiece (F. Curti), portrait of the author engraved by L. Tinto, 542, (2) pp.; vol. II: 744 pp. and an engraved folding plate (bound between pp. 136-137, it depicts the war chariot of Modena). With also two engraved portraits in the text (at p. 200 and 235): one shows a certain woman called Antonia, who had 42 children (many of them born from multiple births), the other the noblewoman Alda Rangone, the daughter of marquis Tobia. Title-pages within an ornamental border, woodcut head-pieces and initials, woodcut inscriptions and symbols in the text. Small portion of the outer corner of a leaf torn away with the loss of a few letters in the marginal notes, corner of the folding plate repaired with no loss, title-page of the first volume a bit browned and with a light stain at the center, light dampstain on a few leaves, but all in all a very good genuine copy in its original binding.



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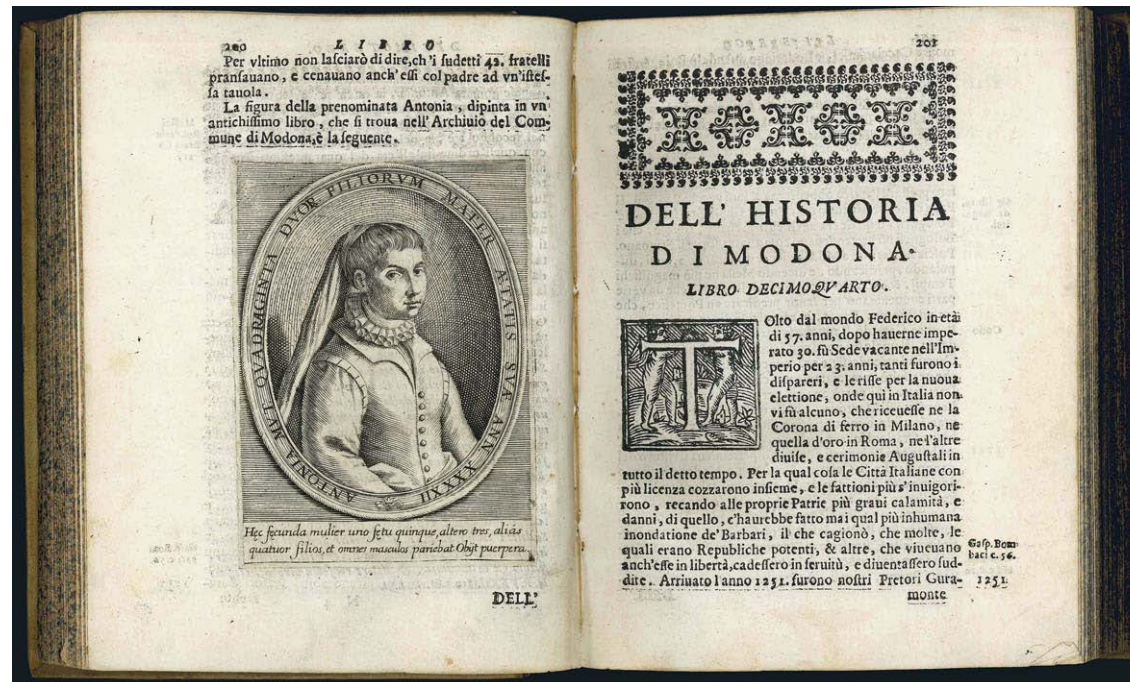
FIRST EDITION, rare to find complete with all plates, of this important history of the city of Modena. Together with the unpublished *Cronaca* by Gian Battista Spaccini, Vedriani's *Historia* is one of the major sources to reconstruct the historical events of that town.

Ludovico Vedriani, a priest of the Congregation of San Carlo, studied theology in Ferrara, where he graduated in 1640. According to a popular tradition, before attending the university he had worked for many years as a smith. After having completed the studies, he devoted himself to collect and analyze the historical sources of the history of Modena and its most

illustrious men. As a result of these researches, he published many works, still used today, like the present one (cf. G. Tiraboschi, *Biblioteca modenese*, Modena, 1784, pp. 360-362).

Michel, VIII, p. 99; Catalogo unico, IT\ICCU\VEAE\006976; Libreria Vinciana, no. 868.

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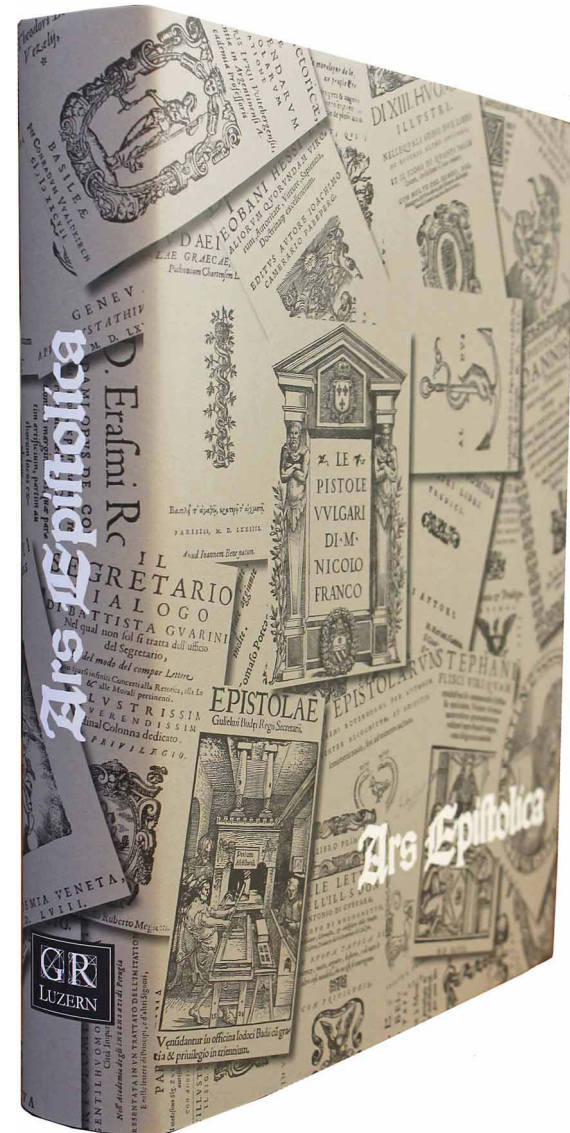
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