

List 4-2014

1) **ACCADEMIA DEGLI INTRONATI** (founded ca. 1525). *Comedia del sacrificio de gli Intronati celebrato ne i giuochi d'un carnevale in Siena*. Venezia, Giovanni Padovano, [before 1553].

8vo. 64 leaves (the last is a blank). With the printer's device on the title-page. Early 20th century calf, small old stamp on leaf H6r, a few light marginal stains, but a very good copy.

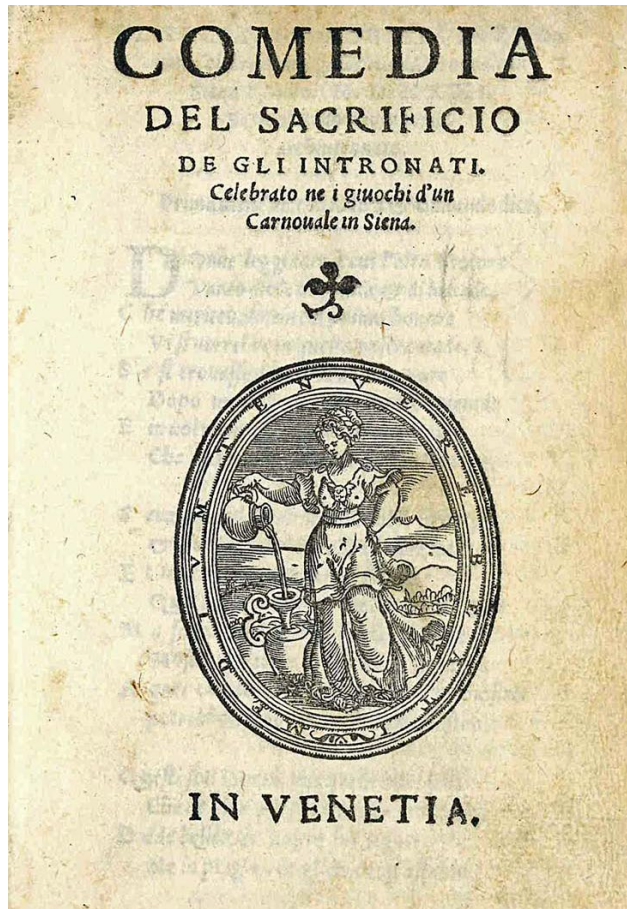
RARE EDITION OF THIS COLLECTION OF TEXTS produced within the Accademia degli Intronati of Siena: *El sacrificio de gli Intronati celebrato nei giuochi del Carnevale in Siena l'anno 1531*, followed by the comedy *Gl'ingannati* ('The Deceived Ones') and the *Canzon nella morte d'una civetta*. The present edition must have been printed before 1553, the year of Padovano's death.

Il Sacrificio is a verse celebration of an academic festivity performed during the Carnival of 1531, in which the academicians reduced to ashes the dearest souvenirs obtained from their ladylove, thus renouncing the services of Venus and instead entirely dedicating themselves to study and philosophy (a list of the participants is given by P. Zimmerman, *A Sixteenth Century List of the Intronati*, in: "Bullettino senese di storia patria", LXXII, 1965, pp. 91-95; and G.W. McClure, *Parlour Games and the Public Life of Women in Renaissance Italy*, Toronto, 2013, pp. 34-35).

The *Canzone nella morte di una civetta*, printed at the end, is a parody of a poem written by Pietro Bembo in occasion of the death of his brother and of the whole Petrarchan lyrical production of the first half of the 16th century.

However, the main piece of the collection is the play *Gl'Ingannati*, one of the most widely diffused Italian comedies of the 16th century and the ultimate source of the main plot in Shakespeare's *Twelfth Night* (cf. J. Schiffer, *Twelfth Night: New Critical Essays*, London, 2011, pp. 7-8; and G. Melchiori, *Shakespeare. Genesi e struttura delle opere*, Bari, 1994, pp. 365-367). At least 22 editions of *Gl'Ingannati* are recorded for the sixteenth century, the first being printed at Venice in 1537. The present edition was also used by Sanesi for his critical edition "specialmente per le parti spagnuole" (cf. I. Sanesi, *Commedie del Cinquecento*, Bari, 1912, I, p. 410; see also V. de Chaska, *Early Editions of 'Gl'Ingannati': the Problem of Overlapping Dates*, in: "Modern Philology", 50/2, 1952, pp. 79-87).

Gl'Ingannati had its first public performance in the Great Hall of the Council in the Palazzo Pubblico in Siena at the end of the Carnival in 1531. The occasion of the event is outlined in the 'Prologo'; it was intended as a remedy for the 'offence' given to ladies of Siena in the *Sacrificio degli Intronati* a month earlier. Although the play is presented as a collective work of the Intronati,



Lodovico Castelvetro and Giovanni Maria Molza (in conjunction with Claudio Tolomei) have been proposed as authors (cf. G. Aquilecchia, *Per l'attribuzione della commedia 'Gli ingannati'*, in: "Giornale storico della letteratura Italiana, 154, 1977, pp. 368-379). Furthermore *Gl'Ingannati* is the first Italian comedy to introduce the female page disguise that would enjoy such success in later European comedy (cf. A. Coller, *The Sieneese Accademia degli Intronati and its Female Interlocutors*, in: "The Italianist", 26/2, 2006, pp. 223-246)

The Accademia degli Intronati, a patrician literary society, was founded in the wake of the Sack of Rome. The model for the society was the lay religious confraternity of the Late Middle Ages: there were elected office bearers, due, rules and regulations, and disciplinary measures. But the Intronati dedicated themselves not to hymn-singing and self-discipline, but to the pursuit of letters, both vernacular and classical, reading, disputations, composition, interpretation and writing. Their mottoes were: Deum colere - Studere - Gaudere - Neminem lædere - Nemini credere - De mundo non curare (L. Petracchi Costantini, *L'Accademia degli Intronati di Siena e una sua commedia*, Siena, 1928, pp. 7-62; and Accademia degli Intronati, *Gl'Ingannati*, M. Pieri, ed., Corazzano, 2009, passim).

Edit 16, CNCE45; Adams, S-1086.

€ 850,00

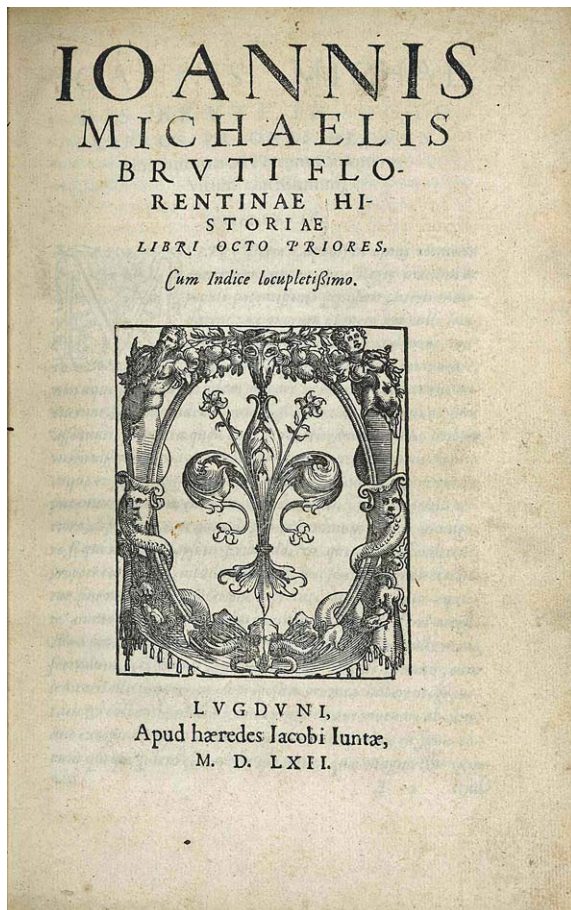
2) **BRUTO, Gian Michele** (ca. 1517-1594). *Florentinae historiae libri octo priores, cum indice locupletissimo*. Lyon, (Jacques Faure) for the Heirs of Jacques Giunta, 1562.

4to. (32), 463, (33) pp. With the printer's device on the title-page. 19th century English brown calf, with black and gilt fillets on spine and panels, gilt edges, gilt coat-of arms of the Duke of Devonshire on the panels, a light dampstains on a few leaves, some mild browning, but a very good copy from the Chatsworth library.

FIRST EDITION. This important republican history of Florence starting with a synthesis of the theory of the 'Comune' and the advent to power of the Medici, ends with the death of Lorenzo the Magnificent (1492), for whom the author showed great admiration. Written during Bruto's

exile in Lyon, the work, in which, among others, Cosimo de' Medici is depicted as an ambitious and unscrupulous despot, and tyrannicide is glorified in the name of liberty, was heavily boycotted by the Medici family, who also intervened with the Inquisition, which condemned Bruto as a heretic in 1565. An Italian translation by Fedrico Alberti of the preface of the *Florentinae historiae*, was equally published at Lyon under the title *Le difese de' Fiorentini contra le false calunnie del Giovio* (1566). An Italian translation was published only in 1764 (cf. P. Pastori, *La 'leggenda laurenziana'. Momenti di un mito politico fra XVI e XIX secolo*, in: "Lorenzo dopo Lorenzo. La fortuna storica di Lorenzo il Magnifico", P. Pirollo, ed., Firenze, 1992, pp. 157-158, no. 3, 17).

"Preparando le sue *Historiae Florentinae*, opera variamente giudicata tanto che alcuni critici (tra i quali Mazzucchelli e Foscarini), ritennero che Bruto fosse stato spinto a scriverla da quel nutrito gruppo di mercanti fiorentini residenti a Lione che si professavano dichiaratamente antimedicci. In realtà nella *Praefatio* Bruto dichiarava di non essere né fiorentino, né toscano e di non provare del resto alcun risentimento personale contro la famiglia dei Medici o contro Paolo Giovio, il celebre storico autore *De Historiarum sui temporis ab anno 1494 ad annum 1547 libri XLV*, ma di aver voluto intenzionalmente difendere i Fiorentini dalle calunnie che l'opera del Giovio disseminava abbondantemente perché 'non ea est modo Florentinorum querela... ac insigne magis in illos odium conspicitur, studium minime dissimulatum in Medices, in Clementem maxime family principem, quem dignitatiset fortunarum auctorem habet'. Da uomo libero, Bruto dedicava la sua opera a Pier Capponi, simbolo delle rivendicazioni libertarie della città fiorentina, e concludeva affermando che si era dedicato a tale fatica letteraria nella speranza 'ut certam mihi et solidam laudem, fide mea ad errorem vindicanda diligentia et studio, ingenii nonnullam genere scribendi compararem'. Il pensiero politico di Bruto si rende apertamente esplicito nelle *Historiae Florentinae*: l'opera inizia con una sintesi degli eventi



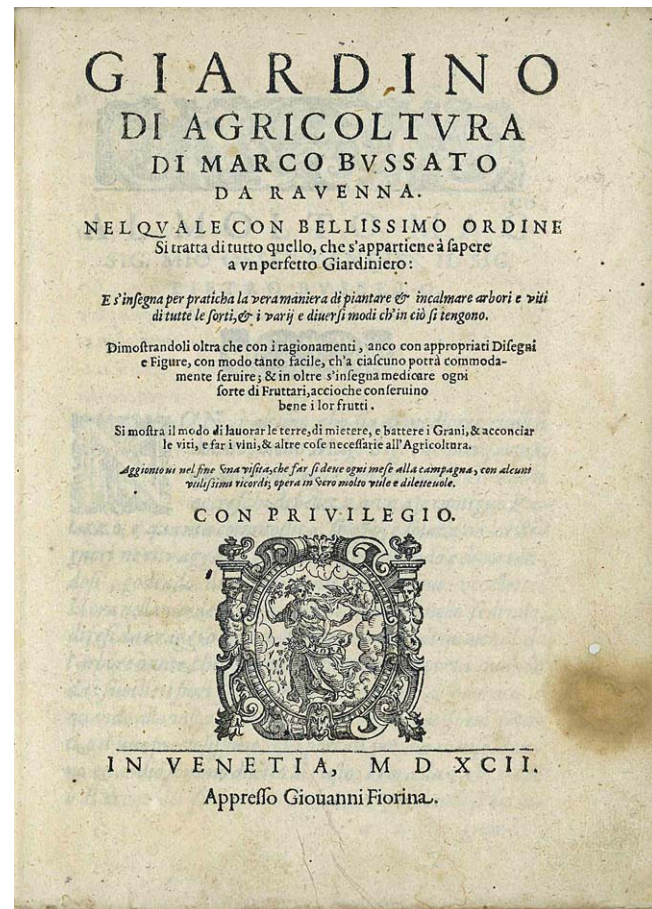
storici fondamentali iniziando dalla costituzione del Comune, cui segue l'ascesa dei Medici e si conclude con la morte di Lorenzo il Magnifico. Il problema che più appassiona Bruto è il tramonto delle libertà repubblicane ed il progressivo elevarsi dell'autorità di un solo privato al di sopra delle magistrature del Comune. Nel *Proemium* Bruto attacca violentemente Clemente VII, colpevole di aver sacrificato la patria al suo particolare risentimento e agli interessi private della sua famiglia. La sua concezione politica è chiaramente definita come governo del popolo "grasso": la perdita della libertà è dunque provocata dalla alleanza dei demagoghi, cioè dei Medici, con la plebe. Nonostante tali premesse antimedicee, Bruto ammira in Lorenzo de' Medici il difensore dell'equilibrio italiano, apprezzandone la scelta politica a favore di Alfonso d'Aragona contro le mire di Innocenzo VIII. Se dunque il veneziano si esprime in termini aspri e talvolta polemici nei confronti della famiglia Medici, la sua acredine è in realtà volta a rendere manifesti meccanismi di potere tali che avevano consentito di costruire un'efficace apparato di governo il cui massimo vertice si era concretizzato nella 'ratio politica' di Lorenzo; tuttavia tale sistema, modificatesi radicalmente le condizioni storiche e sociali in cui quel dominio si esercitava, aveva in realtà provocato in seguito danni irreparabili all'intera penisola italiana. Alcune riflessioni assai articolate e profonde riscattano la figura di Lorenzo de' Medici: secondo Bruto, il quale condivideva sostanzialmente il giudizio di Machiavelli e Guicciardini, egli si era dimostrato un sagace statista consapevole di quali fossero i canali privilegiati per esercitare un dominio esclusivo e personalistico su Firenze, tacitando qualsiasi forma di opposizione" (A. Cagnolati, *Giovanni Michele Bruto e l'educazione femminile*, in: "Annali dell'Università di Ferrara", Sezione III, Filosofia, Discussion Papers 64, 2001, pp. 13-14).

Giovanni Michele Bruto was born to a wealthy Venetian family. He had studied in Padua with the noted rhetorician Lazzaro Buonamici, and had become deacon on the Order of Regular Canons. Around 1551 he lived with the Benedictines of Maguzzano sul Garda, joining the circle of humanists surrounding Cardinal Reginald Pole. Shortly thereafter accusations of heresy forced Bruto to leave Italy. He settled for a time in Antwerp, where his educational treatise *La istituzione di una fanciulla nata nobilmente* appeared in 1555. In 1556 he went to Madrid as secretary of a Venetian delegation, then to England and Lyons, returning to Venice in 1558 over Genoa and Massa. Here he had to learn, that the printer Paolo Manuzio, who in the meantime was chosen as official printer of the Pope and of the decrees of the Council of Trent, had censured the names of authors suspected of heresy, among whom figured also Bruto. He then decided to settle at Lyons and to resume his literary activities. Here he met numerous Florentine exiles and stated to write his history of Florence. Shortly before the Massacre of Sr. Bartholomew (August 23, 1572) Bruto moved to Basle, where he accepted an invitation from István Bàthory, Voivode of Transylvania (later King of Poland) to become official court historiographer. Over Vienna he arrived in Transylvania in 1574 and started to work at his anti-Hapsburg history of Hungary. In 1583 a selection of his correspondence was published at Cracow. With the advent of Bàthory on the throne of Poland, the catholic counter-offensive became more and more pressing. Bruto after his reconversion in April 1585, completely changed his religious and political views, became a zealous catholic and supporter of the Hapsburg. He died on the way to Alba Julia in Transylvania in 1592, where he wanted to revise, before printing, his history of Hungary (cf. M. Battistini, *Jean Michel Bruto, humaniste, historiographe, pédagogue au XVI^e siècle*, in: "De Gulden Passer", XXXII, 1954, pp.29-156; and G. Caccamo, *Giovanni Michele Bruto*, in: "Dizionario Biografico degli Italiani", Roma, 1972, p. 733).

3) BUSSATO (or BUSSATTI), Marco (fl. 2nd half of the 16th cent.). *Giardino di agricoltura di... Nel quale con bellissimo ordine si tratta di tutto quello, che s'appartiene a sapere a un perfetto Giardiniero: ... Aggiuntovi nel fine una visita, che far si deve ogni mese alla campagna, con alcuni utilissimi ricordi.* Venezia, [Domenico Nicolini] for Giovanni Fiorina, 1592.

4to. (4), 53, (3) leaves (the last is a blank). With the printer's device on the title-page and 20 woodcuts (one is repeated twice), furthermore are added 12 woodcuts at the end of the volume showing the occupations of the months. Modern half-vellum, some light browning on a few leaves, small stain on the margin of the title-page, but a very fine copy.

FIRST EDITION dedicated by Giovanni Farina to Pietro Busello (Venezia, October 20, 1591). The text on grafting, *Prattica historiata dell'instare gl'albori*, printed in 1578 was revised and included in this larger volume. The following 1593 edition has 14 more chapters. Ten of the larger blocks, showing methods of grafting trees, are free copies of the illustrations designed for Cesare Cavazza's Ravenna, 1578 edition of Bussato's *Prattica*. All of the here extant Fiorina blocks reappear in the 1593 edition. Sebastiano Combi's Venice edition of 1612 is also illustrated with Fiorina blocks.

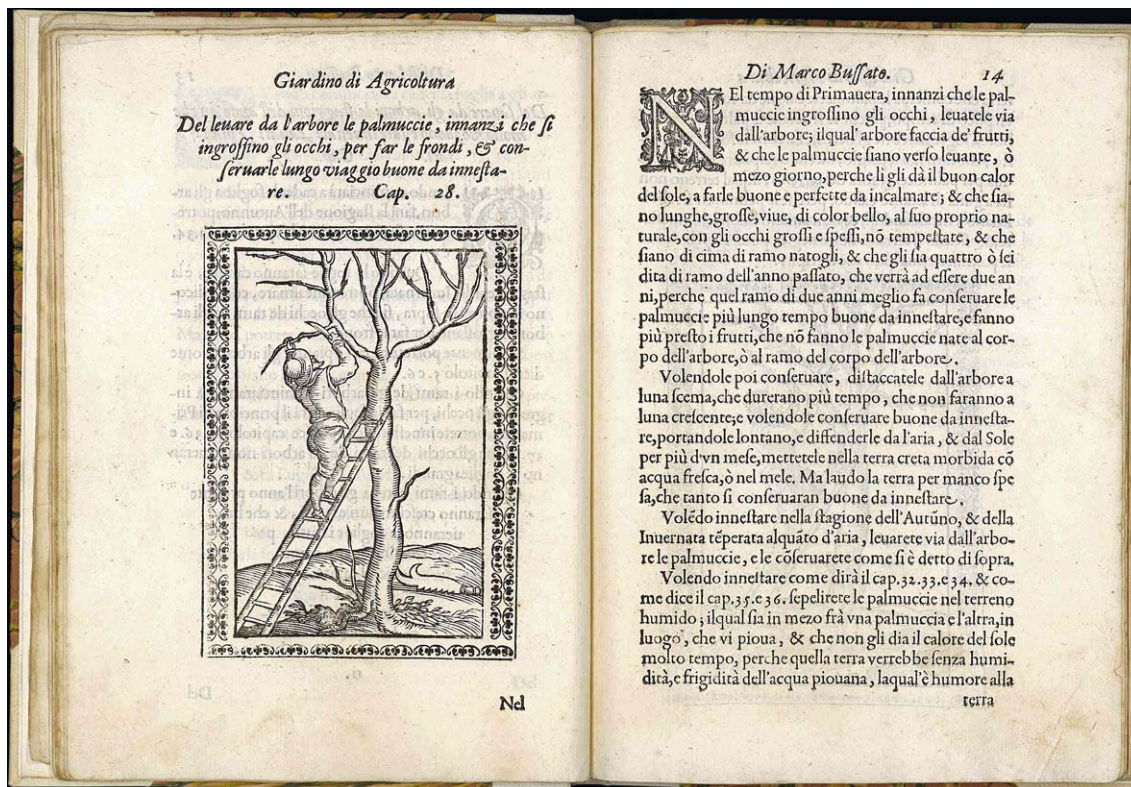


Marco Bussato's family originally came from Ferrara, but he was apparently born in Ravenna. He became an orphan in his early youth and earned a living by crafting trees. Encouraged by some friends he published in 1578 a treatise on this subject: *Prattica historiata dell'instare gli arbori*. In 1583, shortly after the introduction of the Gregorian calendar, he produced a tract on lunar phases, a subject of great importance and utility for the agriculture of that time. In 1592 appeared a greatly reworked edition of the *Prattica* with a long preface by Bussato, chapters on plow and saw, the preparation of fertilizers, and a comprehensive appendix on the labors of the months. Added were also over thirty illustrative woodcuts, making of the volume the first 'illustrated' Italian manual on agriculture (cf. A. Bignardi, *Marco Bussato e l'agricoltura ravennate nel tardo Rinascimento*, in: *Annali dell'Accademia nazionale di agricoltura*, s. 3, LXXVII/4, 1965, pp. 59-98; see also I. Giorgetta, *Hortus librorum. Liber Hortorum*, Milano 2010, pp. 139-145).

"Di altro genere, e certamente non meno interessante, anche perché è uno dei primi manuali 'illustrati' dedicati espressamente alla pratica agricola, è il *Giardino di agricoltura* del ravennate Marco Bussato. Pubblicata nel 1592 a Venezia e successivamente ristampata più volte, l'opera entrò ben presto nella pratica agronomica dell'Italia settentrionale; le ragioni di questa fortuna vanno ricercate soprattutto nella sobrietà delle spiegazioni, del tutto prive di riferimenti ai testi classici ma dettate essenzialmente dalla pratica 'sul campo'. Gli intenti dell'autore - già

noto agli addetti ai lavori per aver pubblicato, nel 1578 a Ravenna presso Cesare Cavazza, la *Prattica historiata dell'innestare gli arbori* - non sono tanto di dilettere l'animo attraverso la lettura, quanto di insegnare il modo migliore per coltivare le piante. A questo proposito è interessante leggere il proemio all'opera: 'Essendomi io delectato molto dell'Agricoltura, et in particolare hauendo lungo tempo atteso con somma diligenza alla professione d'innestar, o vogliamo dire incalmare (per esser inteso da tutti) così gli arbori fruttiferi d'ogni sorte, come anche le viti, ho per la lunga pruova e per le molte esperienze imparato assai bellissimi secreti di questa arte; li quali conoscendo io, che saranno di qualche utilità al mondo, e che saranno non poco grati a quelli, che si dilettono, ch'i lor giardini, bruoli, vigne, horti e possessioni, siano forniti et adornati di varie et diverse sorti d'arbori e viti innestati o incalmati, non gli ho voluti tener nascosti, né far ch'insieme con me restino alla mia morte sepolti; anzi m'è piaciuto che si diuolghino e si diano alla stampa, a fine che ciascuno se ne possa commodamente servire, secondo che si servono di diversi altri libri, che trattano di questa professione dell'Agricoltura, tanto necessaria et utile alla generatione humana. Li mando pertanto in luce, pregando il benigno lettore, che non trouando in essi quel bel stile che si richiederia, m'habbi per escusato, perché non è mia professione d'esser bel dicitor; né meno a questo ho atteso, ma sommi solamente curato d'esplicare col mio familiare modo di parlare quei secreti, che l'esperienza di molto tempo m'ha assicurati esser veri. E ciascuno sia sicuro, ch'osseruando quanto io in questa mia operetta li mostro, non sarà privo del desiato frutto della sua industria, anzi lieto goderà di quanto egli delli suoi arbori e viti desidera'. L'opera si compone di due parti autonome. Nella prima

vengono date tutte le istruzioni necessarie per la preparazione dei terreni, la semina, il trapianto, la potatura, la scelta delle diverse qualità delle piante e così via. Nella seconda parte si espone, in maniera sintetica ma precisa, le operazioni da compiere in campagna di mese in mese. Secondo una tradizione ormai consolidata, anche in quest'opera viene lasciato ampio spazio per ciò che riguarda la coltivazione delle viti. Ben sei capitoli sono dedicati a questo tema e spesso corredati da xilografie esplicative. Indicazioni sulla coltivazione delle viti e sulla vendemmia si trovano, naturalmente, all'interno della sezione dedicata ai lavori da svolgere nel periodo estivo-autunnale. In particolare ad agosto 'si spampano le viti, ligando i sarmenti un poco lontano l'un dall'altro, accioche il calore del sole signoreggi ben l'uva per farla maturare, che la faccia buon vino. Si fa scandaglio dell'uva, quanta gli ne può essere, et si fa l'agresta. Si mettono in ordine tutti gli stromenti, che fa bisogno della vendemmia. Alla fine di questo mese, se l'uva sarà matura si comincia avendemiare'; a settembre 'si finisce di vendemiare et si coglie il guado [...] si netano le vite fertili'; ad





ottobre, infine, ‘si dà principio a podare le vite [...] si piantano vite in luoco asciutto et si cuoprono per il freddo del verno’. Da segnalare, infine, la netta distinzione tra viti ed altri alberi da frutto; Bussato chiama questi ultimi genericamente arbori e li considera globalmente, a differenza delle viti che invece godono di un’attenzione tutta particolare” (E. Ferraglio, *Il vino nella tradizione agronomica rinascimentale*, in: “La civiltà del vino. Fonti, temi e produzioni vitivinicole dal Medioevo al Novecento. Atti del convegno Monticelli Brusati, Antica Fratta, 5-6 ottobre 2001”, G. Archetti, ed., Brescia, 2003, pp. 736-737).

Edit 16, CNCE7993; *Index Aureliensis*, 128.271; Universal STC, 817291; R. Guidici, *Fonti per la storia dell’agricoltura italiana dalla fine XV alla metà del XVIII secolo: saggio bibliografico*, (Milano, 1995), p. 36, no. 284; H.F. Janson, *Pomona’s Harvest: An Illustrated Chronicle of Antiquarian Fruit Literature*, (Portland, OR, 1996), pp. 58-61; R. Mortimer, *Harvard College Library. Italian 16th Century Books*, (Cambridge, 1974), I, pp. 132-133, no. 95; D.E. Rhodes, *Silent Printers. Anonymous printing at Venice in the sixteenth century*, (London, 1995), p. 38. € 4.200,00

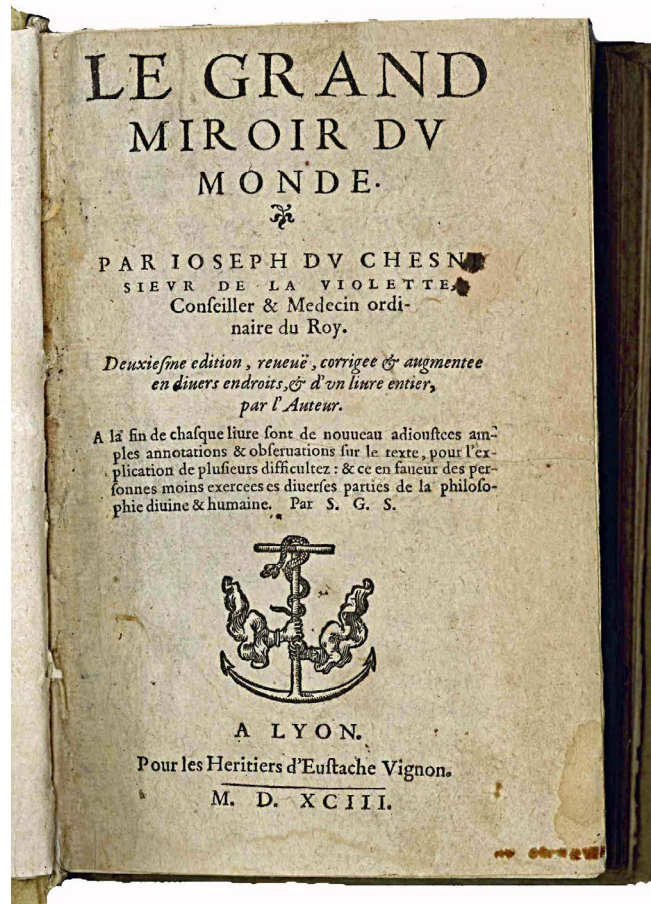
4) **DUCHESNE, Joseph, Sieur de la Violette** (1544-1609). *Le Grand Miroir du monde... Deuxième édition, revue, corrigée & augmentée en divers endroits, & d'un livre entier, par l'Auteur; à la fin de chaque livre sont de nouveau adjoustées amplex annotations et observations sur le texte... par S[imon].G[Goulart].S[enlisien]*. Lyon [Genève], Heirs of Eustache Vignon, 1593.

8vo. (24), 654 pp. (lacking the last blank leaf). With the printer's device on the title-page. Old vellum, manuscript title on the spine, small repair to the inner margin of title-page and the outer margin of leaf 6, some insignificant wormholes on a few leaves that only in a few cases slightly touch the text, some occasional light dampstains, margins cut a bit short, but all in all a very good copy (especially considering the poor quality of the paper).

FIRST EDITION AUGMENTED with a sixth book and the commentary by Simon Goulart. This metaphysical chemical cosmology is a poetical account of the universe that began with God and the creation and proceeded to describe the three worlds: intellectual, celestial and elementary. In his ambitious project Duchesne discusses the heavens, the stars, the angels, and the oceans, as well as the theory of sympathetic action. In the newly added sixth book, he promised in the preface another four books, which, however, he did not realize. The last of these would describe man and microcosm (cf. D. Kahn, *L'interprétation alchimique de la Genèse chez Joseph Du Chesne dans le contexte de ses doctrines alchimiques et cosmologiques*, in: "Scientiae et artes: Die Vermittlung alten und neuen Wissens in Literatur, Kunst und Musik", B. Mahlmann-Bauer, ed., Wiesbaden, 2004, pp. 641-692)

The poem is dedicated to Henry of Navarre, and the dedicatory epistle expresses confidence that the poem will be well received, citing the warm welcome accorded to the poet by Navarre upon his last visit to Gascony as evidence that Navarre will also welcome his poem. This is an indication of Duchesne's attempt to gain a post with Navarre; he was successful in this attempt and thus able to describe himself in the 1593 edition of his poem as 'Adviser and Physician to the King'.

"In short, natural-philosophical poetry in the style of Du Bartas was one of those Renaissance discourses in which similarity was a central epistemological category, and the similarity between the natural and the societal or political was an important one. Indeed, while the representation of the natural world is justified for these poets by its status as an image of its Creator (as Du Bartas says explicitly and Duchesne's title suggests), it seems also to be validated by its ability to provide lessons for human society. The *Grand Miroir* was first published in 1587. Then,

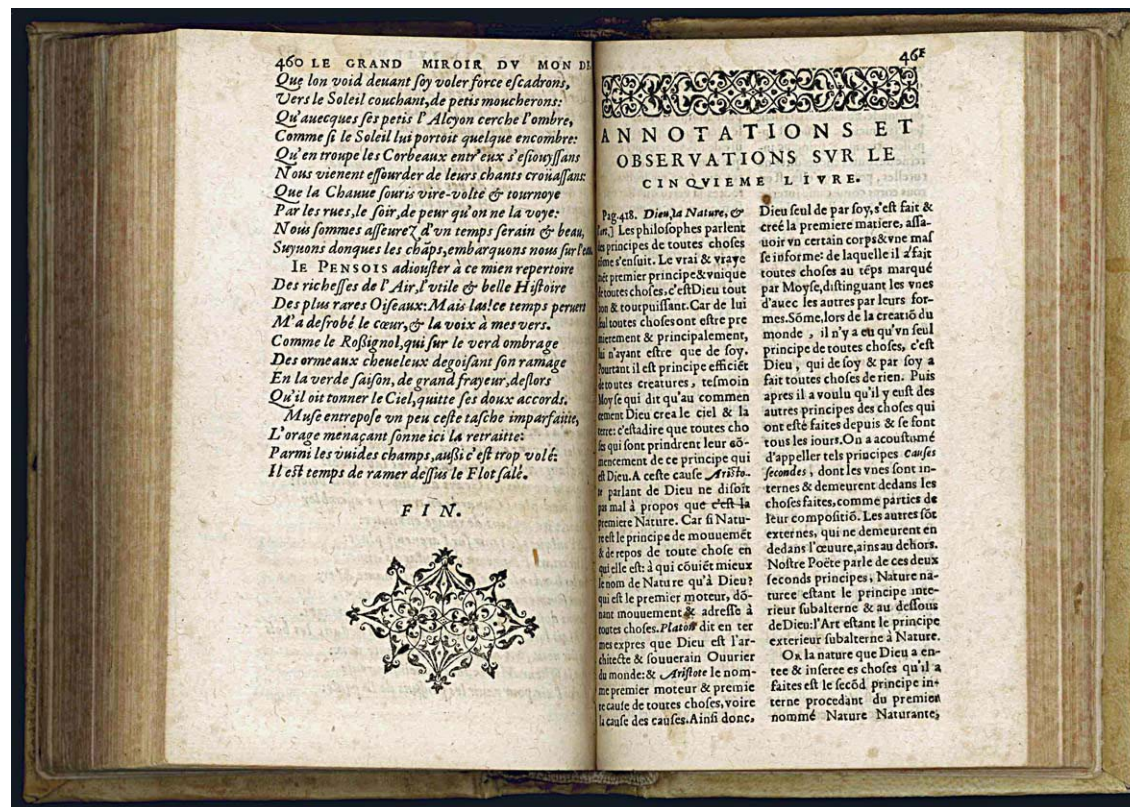


in 1593, when controversy concerning monarchy and Navarre had become extremely acute, an enlarged edition was published which made even greater use of commonplace analogies to form arguments about kingship. I would argue that the 1593 edition, in common with some apocalyptic poetry, bears witness to an increasing politicization of the genre popularized by Du Bartas; it also allows us to trace the representation of kingship - by a Huguenot in the service of Navarre - over the years during which the League most radically challenged royal authority while Navarre fought to conquer what, after 1589, he considered his own kingdom (K. Banks, *Royal Authority and Commonplace Similitudes in French Natural-philosophical Poetry: Duchesne's 'Grand Miroir du Monde' and Du Bartas's 'Septmaine'*, in: "Commonplace Culture in Western Europe in Early Modern Period. I: Reformation and Counter-Reformation and Revolt", Louvain, 2011, p. 135).

At p. 294 Du Chesne mentions Nicolaus Copernicus: "Fermes tes fondamens, Copernique, je voy,/ Mais ie suy le chemin plus batu, quant à moy".

Joseph Duchesne, born in Armagnac, was the son of a physician. He studied first at Montpellier. He married a granddaughter of the humanist Guillaume Budé and, because of persecution of the French Protestants, spent many years away from his homeland. Duchesne received his medical degree at Basel in 1573 and for some time was settled at Kassel, the capital of the grand duchy of Hesse. At this time and later the grand dukes were noted for their patronage of the new Paracelsian-Hermetic medicine. Later Duchesne moved to Geneva where he was received as a citizen in 1584. After election to the Council of Two Hundred (1587), he was sent on several diplomatic missions. In 1592 he helped determine the peace terms which the Republic of Geneva made with its neighbors.

The following year Duchesne returned to Paris, where he was appointed physician in ordinary to King Henry IV. In 1601 Nicolas Brûlart de Sillery gave him a mission as envoy to the Swiss cantons. In 1604 he went to the court of Maurice of Hesse-Cassel, where he gave scientific demonstrations in a laboratory set up for him. Later he returned to Paris, where he died in 1609. Duchesne was not only a figure of some importance in science and medicine but also in French literature. His *La morocosmie* (1583, 1601) and *Poesies chrestiennes* (1594) have been commented on favorably by literary historians. In addition, he ventured into tragicomedy with *L'ombre de Garnier Stauffacher* (1583), a work which took as its theme the alliance between Zurich, Berne, and Geneva (cf. P. Lordez, *Jospeh du Chesne, sieur de la Violette, médecin du roi Henri IV,*



chimiste, diplomate et poète, in: “Revue d’histoire de la pharmacie”, 35/17, 1947, pp. 154-158; and A.G. Debus, *Jacques Duchesne*, in: “Dictionary of Scientific Biography”, 4, 1971, pp. 208-210).

Simon Goulart was born at Senlis in northern France. He first studied law in Paris, then adopted the Reformed faith and became pastor at Geneva in 1566. He was called to Antwerp, to Orange, to Montpellier and to Nîmes as minister, and to Lausanne as professor; but later definitively settled at Geneva. In 1595 he preached aggressively against Gabrielle d’Estrées, the favorite of Henry IV of France. He was put in prison by order of the Council of Geneva; after eight days he was released, although the French ambassador had demanded a more severe punishment. After the death of Théodore de Bèze he was named by the Geneva City Council president of the ‘Vénérable Compagnie des Pasteurs’. He wrote a number of books on history and theology and also was a skilled poet. He made additions to Jean Crespin’s *Histoire des Martyrs* (Geneva, 1608); he wrote also *Recueil contenant les choses les plus mémorables advenues sous la Ligue* (1590–99), and *Recueil des choses mémorables sous le règne de Henri IV* (1598) (cf. L.C. Jones, *Simon Goulart, 1543-1628, étude biographique et bibliographique*, Genève & Paris, 1917, passim). For his commentary on the *Le Grand Miroir du monde* see I. Pantin, *Simon Goulart et Joseph Du Chesne. Les enjeux du commentaire*, in: “*Simon Goulart. Un pasteur aux intérêts vastes comme le monde*”, O. Pot, éd., (Genève, 2013), pp. 187-204.

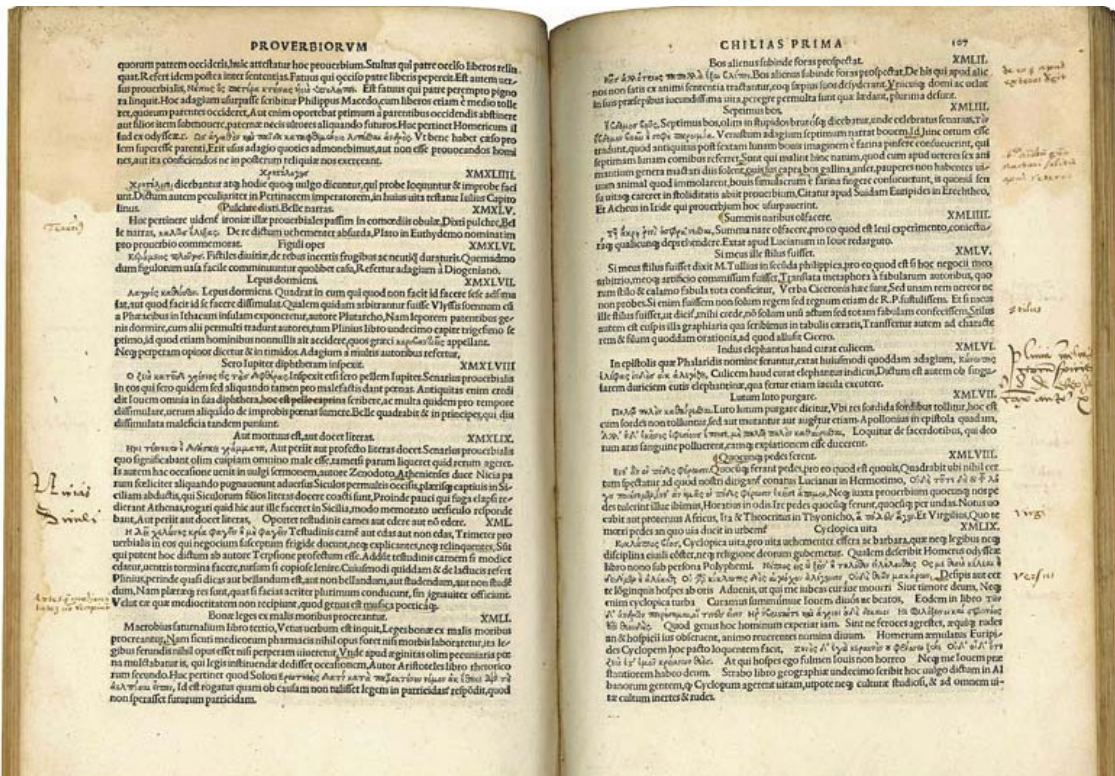
Adams C-1014; *Index Aureliensis*, 156.789; GLN-3613; L.C. Jones, *Simon Goulart, 1543-1628, étude biographique et bibliographique*, (Genève & Paris, 1917), pp. 614-6125, no. 41; D. Kahn, *Alchimie et Paracelsisme en France à la fin de la Renaissance, 1567-1625*, (Paris, 2007), p. 636; A.M. Schmidt, *La poésie scientifique en France au XVIe siècle*, (Paris, 1938), pp. 294-303. € 1.800,00

5) ERASMUS, Desiderius (ca. 1466-1536). ...Adagiorum Chiliades Tres, Ac Centuriae fere totidem... Praeponitur... duplex index ... (Tübingen, Thomas Anshelm at the expenses of Ludwig Hornken, March 1514).

Folio; contemporary vellum (small portion of the spine and of the front cover skillfully repaired); (26), 249, (1 blank) leaves. Contemporary entries of ownership on the title-page. Some light marginal dampstains, wormhole in the inner upper margin of a small group of leaves not affecting the text, but all in all a very good, genuine and wide-margined copy, annotated throughout by a contemporary hand.

RARE EDITION. The title-page reproduces the prefatory letter that Aldus Manutius wrote to the scholars for his 1508 edition of the Adagia. Also the anvil shape of the title-page is taken from that edition (cf. A. Vanautgaerde, Érasme typographe, Genève, 2012, p. 111). After the alphabetical index of the proverbs is a poem by Germain de Brie. After that are the indexes of the places and of the proverbs by topics. The dedication is addressed by Erasmus to William Blount Lord of Montjoy (cf. Allen, ep. 211).

This edition testifies of the great success of the Aldine edition of the Adagia beyond the Alps. Although Froben first pirate edition of the work had already appeared the previous year, in 1514 the edition printed in Venice still expressed the last will of the author on the work and was at the same time revolutionary from a typographical point of view. The present edition attests the great impact that the 1508 edition had on the market and how greatly contributed to the diffusion of Erasmus' work.



VD 16, E-1932; F. vander Haeghen, Bibliotheca erasmiana, Nieuwkoop, 1961, p. 1; Index Aureliensis, 161.435; I. Bezzel, Erasmusdrucke des 16. Jahrhunderts in Bayerischen Bibliotheken, Stuttgart, 1979, 70. € 1.800,00

6) FRACHETTA, Girolamo (1560-1620). *La spositione... sopra la canzone di Guido Cavalcanti. Donna mi prega etc.* Venezia, [Giovanni & Giovanni Paolo] Giolito de' Ferrari, 1585.

4to. (8), 96, (16) pp. (the last leaf is a blank). With the printer's device on the title-page. 18th century overlapping vellum over boards, manuscripts title on spine, marbled edges, title-page and second leaf slightly stained, otherwise a nice copy from the library of the abbot Carlo Talenti. **FIRST EDITION**, dedicated to Scipione Gonzaga (Rome, March 15, 1585).

“Girolamo Frachetta, at the beginning of his commentary, says that the canzone of Cavalcanti has been ‘ricordata e havuta in pregio dal Pico e dal Ficino’, and that ‘Egidio Romano e Dino del bel corbo, e alcun’altro ne’ tempi adietro, e a’ di nostri Giacomo Mini, Plinio Tomacelli, e Polo del Rosso, si sono affaticati intorno a questa medesima cosa’... In deciding what kind of love is the subject of the poem Frachetta rejects the opinion of Marsilio Ficino that Cavalcanti is speaking of two kinds, ‘Amor celeste’ and ‘Amor vulgare’. He says that Guido is speaking only of one kind, the ‘Amor vulgare’, which is a compound of sensual and rational love, of voluntary inclination a sensual desire: Frachetta would prefer to call it ‘amore humano’... ”(J.E. Shaw, *Guido Cavalcanti's Theory of Love. The 'Canzone d'Amore' and Other Related Problems*, Toronto, 1949, p. 171).

“Girolamo Frachetta attacks directly the problem of the difference between poetry and prosody in *Spositione sopra la canzone di Guido Cavalcanti* (1585). In spite of its title, the ‘exposition’ is of greater interest as a theoretical than as a practical document; for the sections referring directly to Cavalcanti’s poem are, like so many similar works of the century, concerned exclusively with the philosophical content and with detailed speculations on the meaning. Frachetta’s thesis is that Cavalcanti’s canzone should not be rated as a poem at all, and the demonstration of this thesis leads him into various theoretical questions. He finds it necessary to distinguish, first, between poetry and prosody, and he does so on the basis of their ‘materia’: the matter of poetry is made up of things which can happen; sometimes of things which have happened; whereas the matter of prosody is syllables, vowels, and consonants, combined to make verse. Verse is the form of the work as viewed prosodically and constitutes its internal end; its external end is pleasure... Cavalcanti’s canzone is not a poem because its subject matter is too obscure, and if Frachetta has undertaken to explain it, it is not because he wished to expound a poem, but merely to shed light upon an obscure work” (B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago, 1961, I, pp. 214-215).



Girolamo Frachetta was born in Rovigo in 1558, where he studied humanities with Antonio Riccoboni. He continued his studies at the University of Padua under Francesco Piccolomini. After graduating in law, he entered the service of Cardinal Luigi d'Este in Rome from 1582 to 1586. Here he also was employed by Cardinal Scipione Gonzaga and the Duke of Sessa, the Spanish Ambassador at the pontifical court. In 1604 he was forced to leave Rome for problems with the pontifical court and to take refuge in Naples, where he became a protégé of the Viceroy, the Count of Benavente. In Naples, during the period 1611 to 1617, he was an agent to Francesco Maria II della Rovere and died at Urbino in 1619. Apart from his important political production, *Il prencipe* (1597) and *Della ragione di stato* (1623), in which he discusses issues of morality and civic responsibility, e.g. he proposed taxation of the nobility, believing it contributed to social order and tranquility, and, following many of his contemporaries, thought that political problems should be dealt with pragmatically, not dogmatically, he also wrote some other remarkable literary works: *Dialogo del furore poetico* (Padua, 1581) and *Breve spositione di tutta l'opera di Lucretio* (Venice, 1589) (cf. A.E. Baldini, *Girolamo Frachetta: vicissitudini e percorsi culturali di una pensatore politico nell'Italia della Controriforma*, in: "Annali di storia moderna e contemporanea", 2, 1996, pp. 241-264).

Edit 16, CNCE19621; S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, (Roma, 1895), II, p. 399; R. Kelso, *Doctrine for the Lady of the Renaissance*, (Urbana, IL, 1978), p. 366, no. 367.

€ 750,00

7) **GIOVIO, Paolo** (1483-1552). *Ragionamento... sopra i motti, et disegni d'arme, et d'amore, che comunemente chiamano imprese. Con un Discorso di Girolamo Ruscelli, intorno allo stesso soggetto.* Venezia, Giordano Ziletti, 1556.

8vo; (16), 236 (i.e. 232) pp. With the printer's device on the title-page. 17th century half vellum with a manuscript title on the spine and lower edge, title-page lightly soiled, otherwise a very good copy.

FIRST RUSCELLI EDITION of Giovio's important treatise (the first of its kind) on the theory of 'imprese'. This form of personalized emblem date from the middle of the 15th century in the 'revers de médailles' of Pisanello. The 'impresa' was essentially in the same format as the common emblem, but it lacked a subscription and had various peculiar rules of construction. It consisted of a motto and a picture in mutual dependence, neither of which can function meaningfully without the other (cf. D. Drysdall, *The Emblem according to the Italian 'Impresa' Theorists*, in: "The Emblem in Renaissance and Baroque Europe. Tradition and Variety", A. Adams & A.J. Harper, eds., Leiden, 1992, pp. 22-32).

Giovio's treatise first appeared a year earlier at Rome under the title *Dialogo dell'imprese militari et amorose* in a very small edition. "Bisognerà anche ricordare che la suddetta edizione ebbe solo una circolazione limitatissima, presto esaurita e introvabile, mentre gran parte dei lettori contemporanei si servirono dell'edizione procurata da Girolamo Ruscelli per l'editore Ziletti e più volte ristampata a partire dal 1556... A questo punto val forse la pena di riferire un curioso particolare, finora, credo, non osservato e non inutile per contribuire a mettere in chiaro la situazione editoriale, abbastanza intricata, del *Dialogo*... Ruscelli, oltre a darci notizie precise sulla tiratura dell'edizione romana, dichiara dunque di aver fondato la sua ristampa su un manoscritto di buona lezione e completo (da osservare l'insistenza sull'incompletezza dell'edizione romana, come a convincere il lettore della genuinità delle addizioni che troverà nella nuova stampa, di certo, invece, frutto di interpolazioni dello stesso Ruscelli) ricevuto da Padova da Giovan Antonio Calco (il dedicatario a cui si rivolge)" (G. Arbizzoni, *Un nodo di parole e di cose. Storia e fortuna delle imprese*, Roma, 2002, pp. 13-14; and D. Caldwell, *The Sixteenth Century Italian 'Impresa', in Theory and Practice*, Brooklyn, NY, 2004, pp. 22-38).

Added is the first edition of Ruscelli's own work on the same subject, which strongly contributed to develop the theoretical debate on the impresa, which after Giovio's death, and in particular between the second half of the sixteenth century and the first half of the seventeenth, was to result in the publication of a great number of treatises, many of which illustrated (G. Arbizzoni, *Le imprese illustri. Il genere e la sua storia*, in: "Girolamo Ruscelli. Dall'accademia alla corte alla tipografia", Atti



del Convegno internazionale di studi, Viterbo, 6-8 ottobre 2011, Roma, 2012, pp. 331-360; A. Basso, *Incisione calcografica e libro a stampa nella seconda metà del '500*: “ ‘Le imprese illustri’ di Girolamo Ruscelli e la produzione libraria di Francesco de’ Franceschi”, Diss., Udine, 1997; D. Caldwell, *op. cit.*, pp. 57-58, and G. Arbizzoni, *Giovio e i suoi editori: i primi trattati sulle imprese*, in: “ ‘Un nodo di parole e di cose’. Storia e fortuna delle ‘imprese’ ”, Roma, 2002, pp. 11-36)

Paolo Giovio was born in Como. Because of his father’s early death Paolo was brought up by his brother, Benedetto, himself a writer of distinction, of whom he speaks with admiration and affectionate gratitude. He took his degree in medicine at Pavia and at first yielded to his brother’s kindly insistence that he should justify the expense of his training by practicing that profession, although he was already secretly bent on a literary career. Benedetto’s historical works on Como and the Swiss had excited his rivalry and such scholars as Pomponazzi, whom he heard at Padua, and Lodovico Celio and Giasone Maino at Pavia and Milan had increased his enthusiasm for letters. When, therefore, an outbreak of the plague drove him to Rome (probably about 1516) and he found himself free to follow his inclination, and he devoted himself to the writing of history. His ready tongue and pen quickly won the favor of Leo X, who thought (or at least said) that his History of His Own Times was second only to Livy. Leo gave him the rank of cavaliere with a pension. Hadrian VI made him canon of the cathedral of Como, remarking that it was a point in his favor that he was no poet. All the Medici were his friends, “by far the surest and strongest safeguards of my life and studies”. He was the constant companion of Clement VII with rooms in the Vatican and when that unhappy pontiff fled for his life during the sack of Rome, it was Giovio who flung his own purple cloak over the Pope’s too conspicuous white robes. His devotion was rewarded the next year by the bishopric of Nocera. Later, in 1530, we find him accompanying Cardinal Ippolito to Bologna for the coronation of Charles V and in 1533 to Marseilles for the marriage of Catherine dei Medici. The Roman Academy had welcomed him with enthusiasm and scholars had honored him with the dedications of their works. Until the fall of Rome his fortunes had prospered. In that catastrophe he lost many of his possessions including some of his manuscripts and retired for a time to the island of Ischia to bewail his calamities. His reputation, too, had begun to wane. The acclaim with which his writings had been received was gradually tempered by the suspicion that his talents were at the service of the highest bidder. Some of the talk was probably, as he would have us believe, the result of ignorance and envy, but his extravagant eulogy of the infamous Alessandro dei Medici and his careless frankness as to his own attitude toward the subjects of his biographies certainly support the charges. Still he continued to find supporters. For twenty years he enjoyed the favor of Pompeo Colonna and among others to whom he owed benefits and encouragement were the Marquis of Pescara and his wife, Vittoria Colonna, Ippolito d’Este, Isabella d’Este, the Marquis del Vasto, Giberti, and Ottavio Farnese. With the accession of Paul III, however, he fell out of favor at the Vatican. Unsuccessful in his efforts to induce the Pope to make him Bishop of Como and disappointed in his hopes of a cardinal’s hat, he finally retired to Como and then to Florence, where he died December 11, 1552. He was buried in San Lorenzo and his statue still guards the stairs that lead to the Laurentian library. Probably the occupation that gave Giovio most pleasure in his later years was the building and furnishing of the villa on Lake Como, where he collected the portraits of famous men, princes, soldiers, prelates, and scholars. Some of the portraits were originals, some were copied from statues, busts, or paintings. They are now scattered and only a few remain in the possession of his family. The copies made by order of Cosimo I may be seen in the Uffizi. Though Giovio left instructions in his will that not so much as a nail should be removed, Boldoni in his *Larius* (1617) laments the almost complete ruin of the villa. Whatever may be thought of his sincerity, as a writer Giovio commands our interest. If he is far from being Livy’s equal, but he

shares with his greater countryman the “pictured page”. His work and letters are full of vivid descriptions, many of them those of an eyewitness, e.g. the horrors of the sack of Rome, the passionate scenes on the election of Hadrian VI, the plundering of his native Como by the troops of Pescara (cf. T.C. Price Zimmermann, *Paolo Giovio*, Princeton, 1995, passim; B. Agosti, *Paolo Giovio. Uno storico lombardo nella cultura artistica del Cinquecento*, Firenze, 2008, passim).

Girolamo Ruscelli, of humble origins, was born in Viterbo and became one of the leading editors of the Cinquecento. He was first active in Rome, where he founded the Accademia dello Sdegno together with Tommaso Spica and Giovanni Andrea dell’Anguillara. He later settled in Venice working for such publishers as Sessa and Valgrisi. He was a friend of Bernardo and Torquato Tasso, Lodovico Dolce and Pietro Aretino. The last two were to become his rivals in several bitter controversies. He edited the works of Boccaccio, Petrarch and Ariosto and translated Ptolemaeus’ treatise on geography. While in Venice he had contact with other academies (della Fratta, dei Dubbiosi, della Veniera and della Fama), and was interested in issues such as the systematization of the Italian language (cf. P. Procaccioli, ‘*Costui chi e’ si sia*’. *Appunti per la biografia, il profilo professionale, la fortuna di Girolamo Ruscelli*, in : “Girolamo Ruscelli. Dall’Accademia alla corte alla tipografia”, Atti del Convegno internazionale di studi, Viterbo, 6-8 ottobre 2011, Roma, 2012, pp.13-76; and C. Di Filippo Bareggi, *Il mestiere di scrivere : lavoro intellettuale e mercato librario a Venezia nel Cinquecento*, Roma, 1988, pp. 78-80 and 296-301).

Edit 16, CNCE21204; Adams, G-674; L. Bolzoni, ed., ‘*Con parola brieve e con figura*’. *Libri antichi di imprese e emblemi*, (Lucca, 2004), p. 39; *Mundus Symbolicus I. Emblembücher aus der Sammlung Wolfgang J. Müller in der Universitätsbibliothek Kiel*, I. Höpel & U. Kuder, eds., (Kiel, 2004), p. 25. € 950,00

8) **LANDI, Costanzo** (1521-1564). *Lettera... sopra una impresa d'un pino, con i motti postovi, & con la dechiaratione di tutta la natura del Pino*. Milano, [Valerio & Girolamo Meda] for Giovanni Antonio degli Antoni, 1560.

8vo. (24) leaves. With a woodcut emblem of a pine tree on the title-page. Early 20th century calf, entry of ownership on the title-page dated 1658, a fine copy.

FIRST EDITION, dedicated to Count Guido Sangiorgio (May 4, 1558). Interpreting an impresa concerning a pine tree with cones, Landi declares that he had read the treatises of Giovio, Ruscelli, Comenichi and Simeoni and holds that the five rules established by Giovio for the designation of an impresa are certainly sufficient and then develops his own theories on the subject.

“Schon der Titel stellt die Frage, der die bisherigen Traktate aus dem Weg gingen. Was bedeutet hier Natur, aus der noch offenbar ein beträchtlicher Teil des für die Pictura zu verwendenden Materials genommen wird? Der Brief verspricht überdies Auskunft über ‘tutta la Natura del Pino’ zu geben. Mit der oft nicht genug zu wiederholenden Einschränkung, dass es sich nicht um philosophische Traktate handelt und deshalb keine philosophische Erörterung des Naturbegriffs verlangt werden kann, muss geprüft werden, ob Natur hier einen gedeuteten Weltzusammenhang meint, so wie er beispielsweise im Physiologus begegnet, und ob dessen Trennung in einem naturkundlichen Bericht und eine teleologische Deutung nachgeahmt wird” (D. Sulzer, *Traktate zur Emblemantik. Studien zu einer Geschichte der Emblemtheorie*, St. Ingbert, 1992, p. 138).

Costanzo Landi, scion of a noble family from Piacenza, had his first education in the humanities from Benedetto Labadini. He continued his studies at the University of Bologna, where he became a disciple and friend of Andrea Alciati. In 1546 he published a first collection of Latin verses, *Lusus puerilium libellus*. During his stay in Rome he became interested in numismatics. Until 1548 he is again in Pavia with Alciati and published some juridical tracts. In 1549 appeared his second collection of Latin verses, *Carmina*. During this time he had contacts with Alberto Lollio, Lilio Gregorio Giraldi, Giovanni Battista Giraldi Cinzio, Camillo Gambara, Girolamo Vida and Bernardo Tasso. In 1551-1552 he is found at Padua, possibly studying medicine (a treatise on hygiene and dietetics, was printed at Lyons in 1557, cf. W. Artelt, *Costanzo Landi und seine ‘Methodus de bona valetudine tuendi’*, in: “Sudhoffs Archiv für Geschichte der Medizin”, 25, 1932, pp. 316-329). He spent the rest of his life in Pavia and Piacenza occupied with philosophical and numismatic studies (V. Osimo, *Costanzo Landi gentiluomo e letterato piacentino del secolo XVI*, Venezia, 1900, passim).



Edit 16, CNCE29200; Universal STC, 837237; J. Landwehr, *French, Italian, Spanish, and Portuguese Books of Devices and Emblems, 1534-1827*, (Utrecht, 1976), p, 119, no. 441; M. Praz, *Studies in Seventeenth Century Imagery*, (Roma, 1975),p. 394. € 950,00

9) [LEONI, Giovanni Battista (1542?-1613?)]. *Roselmina favola tragisatiricomica, di Lauro Settizonio, da Castel Sambucco. Recitata in Venetia, l'anno MDXCV, da gli Academici Pazzi Amorosi.* Venezia, Giovanni Battista Ciotti, 1595.

4to. (8), 126, (2 blank). With the engraved printer's device on the title-page. Contemporary limp vellum, lightly soiled, on the front fly-leaf entries of ownership of Giovanni Battista Hortensius and Philippus de Gentiliolis Novocomensis, a light dampstain in the first leaves, but a very good copy.

FIRST EDITION of this prose comedy in five acts. The printer Ciotti in the same year also produced an edition in-octavo. The work is dedicated to one Girolamo Hotto, about whom nothing is known apart that another dedication letter is addressed to him by Niccolò Manassi in Tasso's *Aminta*, (Venice, 1590). *Roselmina*, a comedy located in Ireland, was staged by the Accademici Pazzi Amorosi, a little known Venetian academy, whose members apparently staged some plays. It was reprinted five times until the end of the century.

Giovanni Battista Leoni, was probably born in Padua, but was mainly active in Venice as playwright, poet historian and diplomatist. He was also one of the founders and first president of the reborn Accademia Veneziana (cf. M. Zorzi, *La Libreria di San Marco. Libri, lettori, società nella Venezia dei Dogi*, Milano, 1987, pp. 143, 180-181). Under the pseudonym Lauro Settizonio he also published another play, *La falsa riputazione della fortuna* (1597). In defence of the policy of the Venetian republic he wrote *Considerationi sopra l'Istoria d'Italia di messer Francesco Guicciardini* (1583) in six books. He also left two volumes of madrigals (1594, 1596) with fifty compositions each. His correspondence, *Lettere familiari* was first published in 1592, an augmented edition appeared in 1593 and again with an addition of a third part in 1596. His diplomatic missions for several patrons brought him to Austria, Germany, Slovakia, Poland, Malta, Rome, Naples, and Paris (cf. M. Fassina, ed., *Corrispondenze diplomatiche veneziane da Napoli. Relazioni*, Roma, 1992, pp. 45-48).

The work is also of gastronomic interest: at p. 28 the innkeeper Zizzalardone gives his recipe for partridge meatballs and stuffed ducks (cf. A. Alberati, M. Canzian, T. Plebati, M. Brusegan, eds., *Arte della cucina e alimentazione nelle opere a stampa della Biblioteca Nazionale Marciana dal XV al XIX secolo*, Roma, 1987, p. 144).

Edit 16, CNCE63927; Universal STC, 837992; L.G. Clubb, *Italian plays (1500-1700) in the Folger Library*, (Firenze, 1968), no. 545; D.E. Rhodes, *Giovanni Battista Leoni diplomatico e poligrafo*, (Manziana, 2013), p. 59, no. 24. € 950,00



10) MAINOLDI GALLARATI, **Giacomo** (d. 1612). *De titulis Philippi Austrij regis catholici liber. Atque in ipsas titulorum successiones tabulae. Index capitum.* Bologna, Pellegrino Bonardo, 1573.

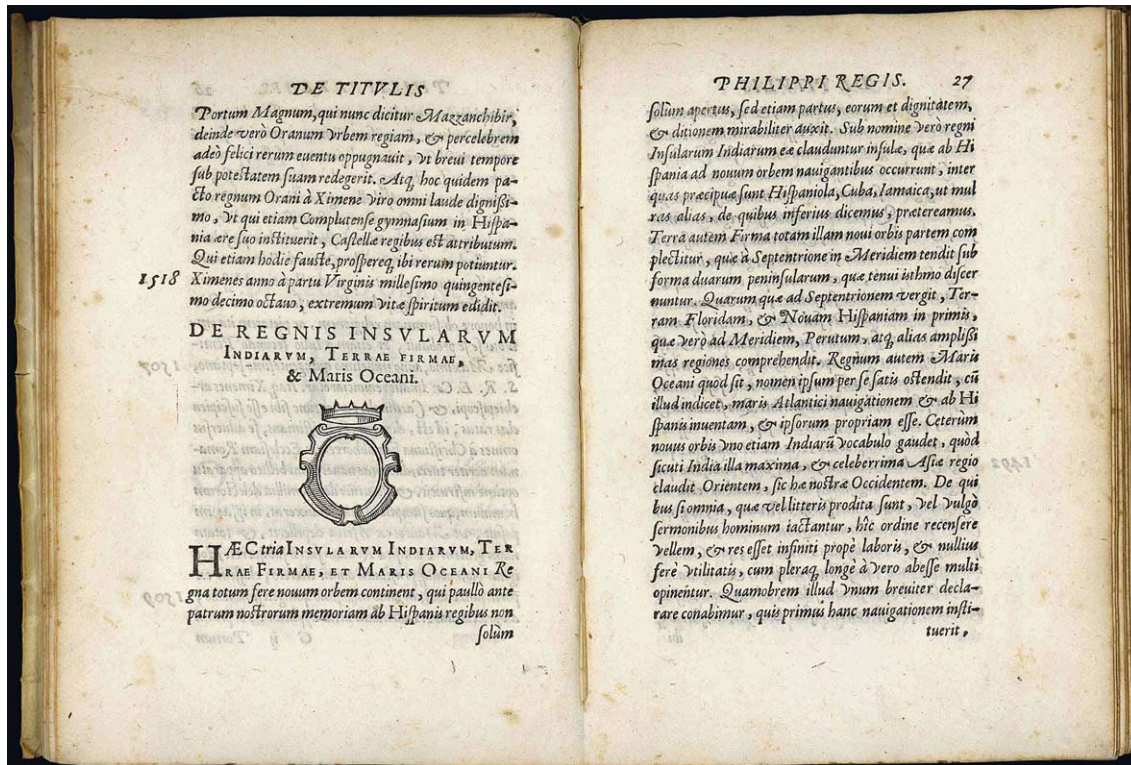
4to. 120, (4) leaves. With the printer's device on the title-page and the woodcut coats-of-arms of Philipp II for each one of his many titles. Contemporary limp vellum, manuscript title on the lower edge, very small portion of the back missing, but a genuine and fresh copy.

FIRST EDITION. "Giacomo Mainoldi Gallarati, a member of a patrician family of Cremona, had a distinguished career as a jurist and office-holder in the Milanese dominion of Philip II, and at the end of his life was president of the senate of Milan. He was the author of *De titulis Philippi Austrii liber*, a survey of the medieval history of the imperial title and the modern domains of his sovereign. It was published in 1573 in Bologna, where Mainoldi was a student and where he resided in the home of Carlo Sigonio... Sigonio mentions both father [Giovanni Battista] and son amongst those to whom thanks were due for the assistance in the preparation of *De regno Italiae* (1576). *De titulis Philippi Austrii* bears a certain resemblance in both the nature of contents and their organization to the anonymous *Historiae tractatus* composed circa 1570 by a student and boarder of Sigonio, the identification of whom with Giacomo Mainoldi Gallarati is here offered as a possibility" (W. McCuaig, *Carlo Sigonio: the Changing World of the Late Renaissance*, Princeton, NJ, 1989, p. 69; see also G.C. Ruginelli, *Tractatus de senatoribus*, Milano, 1697, pp. 37-38).

At leaf 84 begins the chronological table with the succession of all the titles associated to the crown of Spain up to Philipp II. Leaves 26v-37v are dedicated to the discovery and conquest of the overseas territories (Peru, Nicaragua, Panama, Moluccas Islands, etc.) carried on by Columbus, Pizarro, Cortés, and Magellan from 1492 to 1541.

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Edit 16, CNCE26061; Universal STC, 839686. € 1.000,00



11) PALAZZI, Giovanni Andrea (d. 1573). *I discorsi... sopra l'imprese: recitati nell'Accademia d'Urbino: con la Tavola delle cose più notabili, che in loro si contengono*. Bologna, Alessandro Benacci, 1575.

8vo. (20), 206, (18) pp. With the printer's device on the title-page. Old half vellum, the first leaves lightly soiled, some mild browning, but a good copy.

RARE FIRST EDITION of Palazzi's disquisitions on 'imprese' posthumously published by his brother-in-law, Pietro Viti da Fano. The work consists of four lectures delivered over a period of four days probably toward the end of 1569 and the beginning of 1570 in the Accademia degli Assorditi of Urbino. The work is greatly indebted to Luca Contile's *Ragionamento sopra la proprietà delle imprese* (Pavia, 1574). In his first *Discorso*

Palazzi says that he was asked by the academy to speak on 'imprese' and also provides an explanation of the 'impresa' of the Assorditi. In the second *Discorso* he makes an accurate distinction between livery, 'impresa' and emblem and deals with other kinds of symbolic image, such as ciphers and coat-of-arms (cf. S. Maffei, *Giovio's 'Dialogo delle imprese militari e amoroze' and the Museum*, in: "The Italian Emblem: a Collections of Essays", D. Mansueto & E.L. Calogero, eds., Glasgow, 2007, p. 36). In the third *Discorso* he presents his definition of the 'impresa' and deplores the blunting of it in recent times (cf. S. Volterrani, *All' 'Hostaria del mal tempo', il realismo emblematico di Padre Antonio Mirandola*, in: "The Italian Emblem: a Collections of Essays", D. Mansueto & E.L. Calogero, eds., Glasgow, 2007, pp. 192-193). The final lecture deals mainly with the 'corpi' of 'imprese': where to find them, which ones are suitable, and so forth (cf. D. Caldwell, *The Sixteenth Century Italian 'Impresa' in Theory and Practice*, Brooklyn, NY, 2004, pp. 166-168).

I Discorsi "ebbero ad ogni modo una notevole fortuna in tutta Europa: il teorico secentesco Giovanni Ferro si spinse a dire che in essi si trova la migliore definizione di impresa formulata dopo quella di Giovio... e in simili termini si espresse a fine Seicento anche il gesuita Menestrier" (L. Bolzoni, ed., *Con parola brieve e con figura. Libri antichi di imprese e emblemi*, Lucca, 2004, p. 43, no. 20).

"Le ampie digressioni e il ricco corredo esemplificativo solo raramente indulgono a illustrare imprese principe-sche o, comunque, di personaggi di altissimo rango e di illustre notorietà (come erano state le imprese selezionate da Giovio e da Ruscelli), quanto quelle di più modesti letterati o piccoli nobili di provincia, soprattutto fanesi, costruendo così un sintomatico quadro omogeneo di una cultura provinciale, animata dal comune interesse per le imprese, divenuto fertile terreno di prova e, anche, di competizione e di affermazione pubblica. Oltre a quelli del cognato, Pietro Viti, probabilmente il più direttamente coinvolto nel dare assetto definitivo ai *Discorsi*, di Guido Nolfi, di Giulio



Cesare Bambini, di Ippolito Peruzzini i nomi più ricorrenti sono quelli di Cesare Simonetti, e soprattutto, di Francesco Lanci attraverso i quali anche si mostra lo stretto contatto di questo gruppo fanese con letterati e accademie bolognesi, Muzio Manfredi, ad esempio, e l'Accademia dei Confusi" (G. Arbizzoni, *Produzione e consumo delle imprese: i 'Discorsi' di Giovanni Andrea Palazzi*, in: " 'Un nodo di parole e di cose'. Storia e fortuna delle 'imprese' ", Roma, 2002, pp. 71-72).

Giovanni Andrea Palazzi obtained his first education at Fano and later taught humanities at Gubbio, Imola and Urbino, where he was tutor to Lavinia della Rovere, daughter of Guidobaldo II. He wrote a eulogy of the humanists of Imola (1573). Some of his verses are found in the anthology *Per donne romane rime di diversi* edited by Muzio Manfredi (Bologna, 1575). Probably he was one of the founders of the Accademia degli Assorditi of Urbino (cf. G. Arbizzoni, *Note su Giovanni Andrea Palazzi e i 'Discorsi sopra le imprese'*, in: "Res publica litterarum", VI, 1983, pp. 9-18).

Edit 16, CNCE32444; Adams, P-76; Universal STC, 846131; M. Praz, *Studies in Seventeenth Century Imagery*, (Roma, 1975), p. 443; G. Savarese & A. Gareffi, *La letteratura delle immagini nel Cinquecento*, (Roma, 1980), pp. 240-248. € 1.400,00

12) **PENDAGLIA, Bartolomeo** (1513-1563). *Quattro canti... Ne' quali si contiene brevemente la genealogia di tutti gli Huomini degni, & honorati, della nobil casata sua... Novamente corretto et ristampato con la giunta d'una Giostra di molte stanze. Et la tavola della maggior parte de nomi che nell'opera si contiene.* Ferrara, Valente Panizza, 1563.

4to. (2), 49, (13) pp. (the last leaf is a blank). Title-page within a typographical border and the woodcut arms of Duke Alfonso II d'Este; at p. 4 full-page genealogical woodcut tree of the Pendaglia family (partly colored by a contemporary hand). Old half calf, bookplate of the Pasini family with their coloured coat-of-arms pasted on the front endpaper, a fine copy.

FIRST EDITION in which the author celebrates poetically the origin and doings of his noble family now in extinction. A large part of the work is dedicated to the description of wedding festivities of his more renowned ancestor (of the same name, d. 1462), who married in 1452 Margherita Costabili. He was a very wealthy Ferrarese patrician and administrator to Borso d'Este. To the wedding was also present Emperor Frederick III, who raised Pendaglia to knighthood at that occasion (cf. S.K. Scher, *The Currency of Fame: Portrait Medals of the Renaissance*, New York, 1994, p. 95).



Edit 16, CNCE2833 (3 copies only); Universal STC, 847423; G. Antonelli, *Saggio di una bibliografia ferrarese*, (Ferrara, 1851), p. 46. € 1.300,00

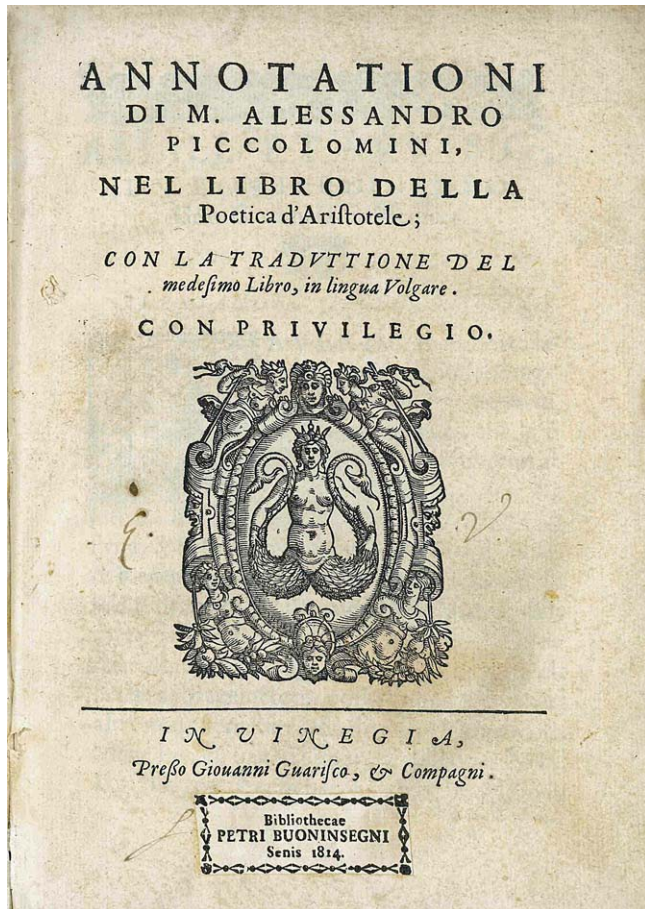
13) **PICCOLOMINI, Alessandro** (1508-1578). *Annotationi...*, nel libro della *Poetica d'Aristotele*; con la traduzione del medesimo libro, in lingua volgare. Venezia, Giovanni Varisco & Compagni, (1575).

4to. (24), 422, (2) pp. With the printer's device on the title-page. Contemporary limp vellum, later gilt title-label on the spine, a light marginal dampstain on a few leaves, some light browning, but a nice copy from the library of Pietro Buoninsegni (Siena, 1814).

FIRST COLLECTIVE EDITION (the translation had already been published at Siena in 1572, originally dedicated to Cardinal Ferdinando de' Medici). The *Annotationi* were already completed in 1571, but owing to difficulties Piccolomini encountered with his Siennese publisher, did not appear until four years after its composition (see *Ai lettori*, dated October 21, 1571).

The engagement with Aristotle's newly rediscovered 'Poetics' is fundamental to the beginnings of modern literary theory in 16th century Italy (cf. A. Conte, *La rinascita della Poetica nel Cinquecento Italiano*, in: "La poetica di Aristotele e la sua storia: atti della giornata internazionale di studio organizzata dal Seminario di Greco in memoria di Viviana Cessi, Pavia, 22 febbraio 2002", D. Lanza, ed., Pisa, 2002, pp. 55-56; and B. Kappl, *Die Poetik des Aristoteles in der Dichtungstheorie des Cinquecento*, Berlin & New York, 2001, pp. 99-111).

"This work, which Tasso and Twining [*Aristotle's Treatise on Poetry*, London, 1812, II, p. XXVI] were willing to place on the same level, if not a higher one, with the treatises of Segni, Minturno, Scaliger, Vettori, and Castelvetro, in reality was studied extensively in the sixteenth and seventeenth centuries. As a source it was used not only by commentators in Italy, but also by those of France England and Spain, who, however, often neglected to acknowledge their borrowings... Thus Piccolomini sought to counteract the effect of Castelvetro's notes with what he thought was a stricter adherence to the true Aristotelian sense. These, of course, are only some of the motives that compelled Piccolomini to write and it would be unwarranted to claim that his treatise was intended merely as a rejoinder to Castelvetro. His was simply a long repressed contribution which, to be more timely, had to comprise a refutation of the Modenese critic's theories with which he sharply disagreed... Poetry, according to the *Annotationi*, is a superior function of the practical intellect. It is an art with a pre-eminently utilitarian purpose. Since all the arts are useful, it is inconceivable that poetry, the most noble of them all, has only delight as its end. Robortello and Castelvetro argued that poetry aims exclusively at producing pleasure, but such an end would make it less noble. Piccolomini favors instead the *docere delectando* theory with pleasure as a secondary and subordinate end... In most commentaries of the Cinquecento the



didactic function of poetry went hand in hand with the prerequisite of encyclopedic knowledge on the part of the poet. The audience that was to be the recipient of such knowledge was not the ignorant populace, for whom the sugar-coated pill would have been logically intended. Instead, most critics, by considering poetry an aristocratic art achieved by endless toil and not facile improvisation, have in mind the privileged, educated class as the proper audience. Piccolomini is one of the few to reject both of these ideas. First of all, he denies that the poet must possess a thorough knowledge of all sciences; it is sufficient that he be versed in the commonly known phenomena and facts of life which are part of every civilized people. Furthermore, scientific material as such has no place in poetry, not so much because it cannot be understood by most listeners or readers, but rather because imitation in such matters is not legitimate nor possible. Thus Homer and Virgil deserve greater praise than Lucan and Dante because they avoided the introduction of abstruse facts of science in their works” (F.C. Cerreta, *Alessandro Piccolomini's Commentary on the Poetics of Aristotle*, in: “Studies in the Renaissance”, 4, 1957, pp. 140, 143-145; see also A. Cotugno, *Piccolomini e Castelvetro traduttori della 'Poetica' (con un contributo sulle modalità dell'esegesi aristotelica cinquecentesca)*, in: “Studi di lessicografia italiana”, 23, 2006, pp. 113-219).

It is remarkable that the last book the French poet Pierre de Ronsard bought for his library was Piccolomini's *Annotationi* of 1575. The work is today preserved in the Bibliothèque Mazarine in Paris (cf. J. Labaste, *Un nouveau livre de la bibliothèque de Ronsard*, in: “Bibliothèque d'Humanisme et Renaissance”, 47, 1985, pp. 613-618).

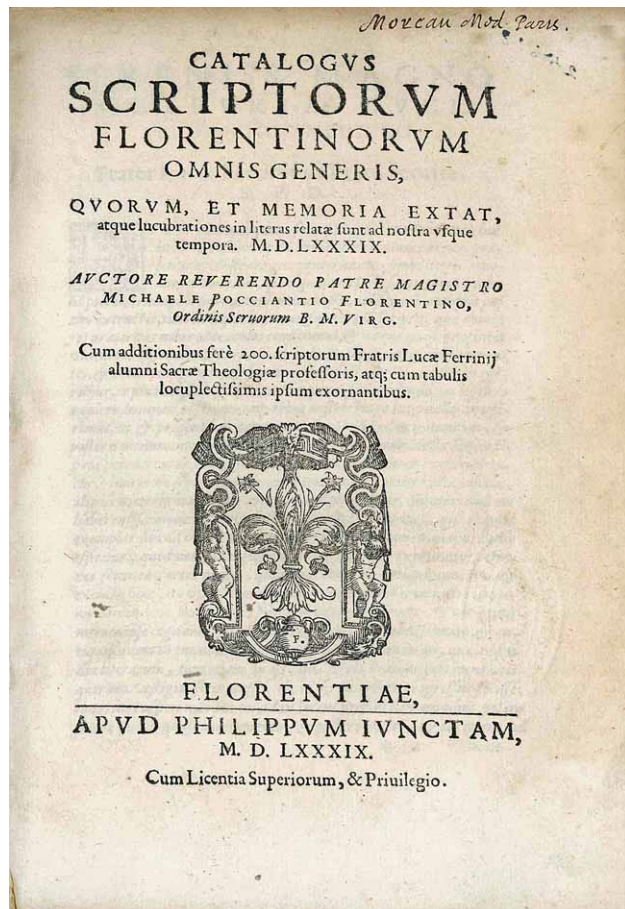
Not much is known about Alessandro Piccolomini's early education. He was born into a noble family of Siena and it may be safe to assume that he attended the local university. Around 1528 he became a member of the Accademia degli Intronati and his early literary efforts mainly consisted in translations of the classics into Italian. In 1531 he wrote *L'Amor costante*, an entertaining comedy of romantic conjugal love enlivened by the brilliant caricature of a Petrarchan poet. About 1538 he wrote two completely antithetical works, *Orazione in lode delle donne*, a long speech in praise of women, and *Dialogo della bella creanza delle donne*, also called *La Raffaella*, a highly ironical dialogue, in which a bawd tries to persuade a young bored housewife to accept a lover's attention. Piccolomini continued his studies at Padua, and under the influence of Sperone Speroni became deeply interested in the use of Tuscan as a medium for scientific and philosophic thought. During this period he published the educational treatise *Institutione di tutta la vita dell'uomo* (1542), and several scientific works, among them *La sfera del mondo e le stelle fisse* (1540). In 1545 he appears to have briefly taught moral philosophy at Siena University, but soon left for Rome to escape from the rapidly deteriorating political situation in his native city. Having lost his financial independency, he was forced to become a secretary in the household of Francisco de Mendoza, Cardinal of Coria. In Rome he published his *Cento sonetti* (1549), which were later to influence Joachim du Bellay. In 1553 he passed to the service of Giacomo Cocco, Archbishop of Corfu, and two years later was ordained. In 1557 he published *Della grandezza della terra e dell'acqua*. This was his greatest contribution to science, then in it he succeeded in establishing the relative measurements with a surprising degree of mathematical accuracy. In 1558 he was able to return to Siena. The Accademia degli Intronati was reopened, and he was appointed its leader. In 1574 he became coadjutor of Siena and Archbishop of Patras, and also obtained a doctorate in theology. He was by now a famous man whose judgment on scientific and literary questions were highly valued (eg. Torquato Tasso consulted him about poetic theory and in 1578 he was requested by Francesco de' Medici to send his proposal for the reform of the Julian calendar to Pope Gregory XIII). He died in 1579 and lies buried in Siena Cathedral (cf. F. Cerreta, *Alessandro Piccolomini, letterato e filosofo senese del Cinquecento*, Siena, 1960, passim; and M. Rossi, *Le opere letterarie di Alessandro Piccolomini*, in: “Bolletino Senese di Storia Patria”, III, 1910, pp. 289-328, IV, 1911, pp. 3-43).

Edit 16, CNCE40414; Adams, P-1104; Universal STC, 848279; O.J. Schrier, *The Poetics of Aristotle and the Tractatus Coislinianus: A Bibliography from 900 to 1996*, (Leiden, 1998), p. 26; L. Tarán & D. Gutas, eds., *Aristotle Poetics: Editio Maior of the Greek Text with Historical Introductions and Philological Commentaries*, (Leiden, 2012), p. 58; B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, (Chicago, 1961), I, pp. 543-553. € 800,00

14) **POCCIANI, Michele** (1536-1576). *Catalogus scriptorum Florentinorum omnis generis, quorum, et memoria extat, atque lucubrationes in literas relatae sunt ad nostra usque tempora. MDLXXXIX. Auctore reverendo patre magistro Michaele Pocciantio Florentino, Ordinis servorum B.M. Virg. Cum additionibus fere 200 scriptorum fratris Lucae Ferrinij alumni sacrae theologiae professoris, atque cum tabulis locuplectissimis ipsum exornantibus.* Firenze, Filippo Giunta, 1589.

(bound with:)

[**MONTI, Zaccaria** (fl. 16th-17th cent.)]. *Vita Kyriaci Strozae auctior.* Paris, Ex Officina Plantiniana apud Hadrianum Perier, 1604.



Two works in one volume, 4to; contemporary flexible vellum, ink title on spine (ties missing); (4), 172, (12) pp. Giunti's device on the title-page + 7, (1 blank) pp. Plantin's device on the title-page. Old manuscript entry on the title "Moreau Mod. Paris". Blindstamp of the Theological Institute of Connecticut (now defunct) on the first three and the last three leaves. A very fine, tall copy.

Between the two printed texts are bound, in this copy, two leaves bearing manuscript notes. At p. 104, next to the entry Kyriacus Strozza, is a manuscript note which comprises some corrections and emendations to the printed text and also refers us to a more correct manuscript entry added at the end: "Quemadmodum hoc K. Strozae elogium emendandum sit, vide in calce libri". At p. 106, there is a similar note next to the entry Laurentia Strozia (sic).

The owner of this copy is probably identifiable in Zaccaria Monti (the author of the printed pamphlet on Ciriaco Strozzi's life bound at the end of the volume), who was clearly interested in the Strozzi family, since Ciriaco was his uncle. In particular, ms. leaf 1 r/v deals with Ciriaco: "Hoc elogium reponendum est pag. 104 in littera K. Kyriacus Strozza Patritius florentinus, Zachariae filius, Graecarum litterarum cultor exactissimus ac omni disciplinarum genere instructissimus, Aristotelicae philosophiae defensor acerrimus" ... The author of the note recalls that Ciriaco wrote in Greek the missing ninth and tenth book of Aristotle's *Politics*, and had them published in Florence together with a Latin translation (Giunta, 1562). Then he adds that Strozzi's biography by Monti had been printed in the edition of *Aristotelis Stagiritae Opera* appeared at Lyon in 1581, which also contains the two books supplied by Strozzi.

Ms. leaf 2 r/v is devoted to Ciriaco's learned sister, the Dominican nun Lorenza Strozzi (d. 1591): "Hoc elogium reponendum est pag. 105 in litterar L. Laurentia Strozia, Kyriaci Strozae,

summi peripatetici soror,... scripsit in singula totius anni solemnia hymnos...” The writer then goes on to mention how she was admired by contemporaries in France and Germany (e.g. Jacques de Thou), and states that these hymns were set to music and published in Paris by Zaccaria Monti (actually the edition was issued in 1601 by D. Binet: *Venerabilis Laurentiae Stroziae,... In singula totius anni solennia hymni*, see OCLC, 459114014). On the same page are verses in praise of Lorenza by two German poets, Laurentius Frisaeus and Sebastianus Hornmold (the epitaph by Hornmold, dated 1608, is also given in Italian translation on the following page).

There is a strong similarity between the manuscript note on Ciriaco and the text printed by Plantin, but they are by no means identical.

I.) FIRST EDITION, published posthumously by one of the author’s pupils, Luca Ferrini, of the first bio-bibliography of Florentine authors (which remained the only one until 1722, when Negri’s *Istoria de’ fiorentini scrittori* first appeared), also considered as one of the first local bibliographies, i.e. one devoted to a single town and its territory.

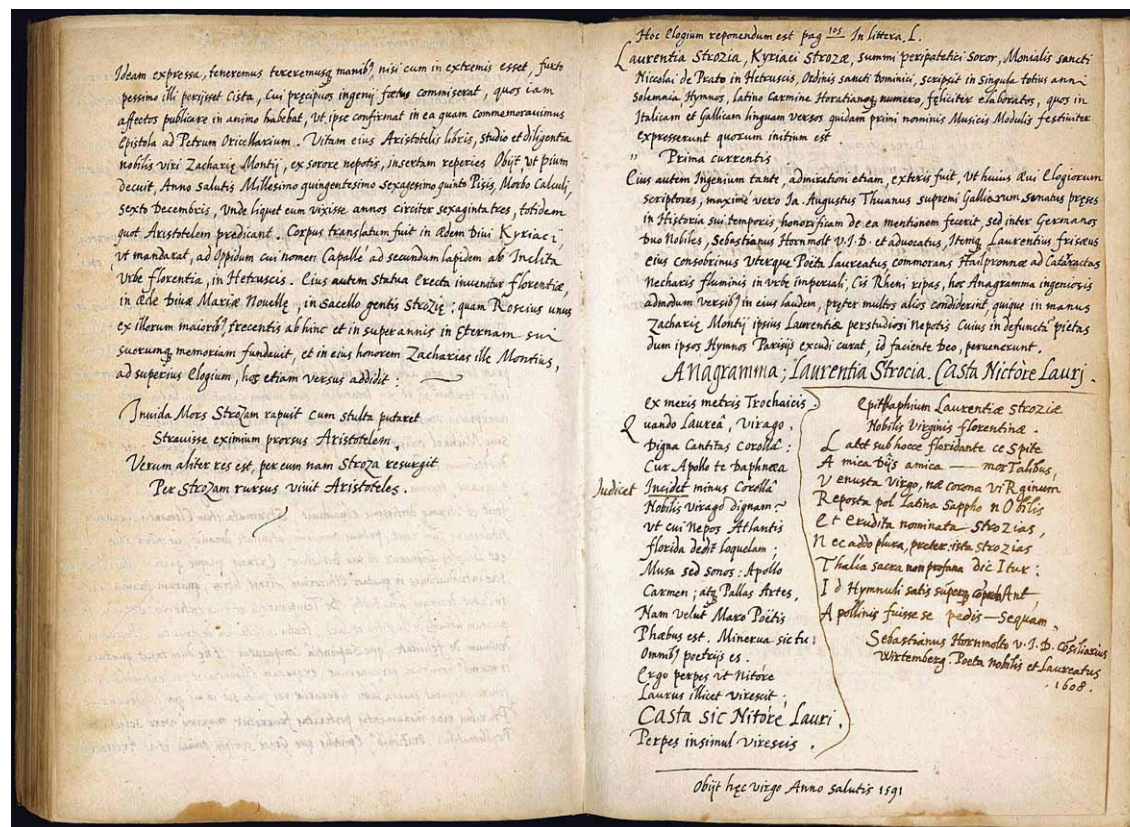
Poccianti’s *Catalogus* was preceded only by B. Scardeoni’s *De antiquitate urbis Patavii et claris civibus patavinis*, whose first edition was printed at Venice in 1558 (a second appeared in Basel in 1560). Such local bio-bibliographies soon became quite popular in Italy from the end of the 16th century to the late 19th century. (cf. L. Balsamo, *Bibliography. History of a Tradition*, Berkeley, 1990, p. 75f.).

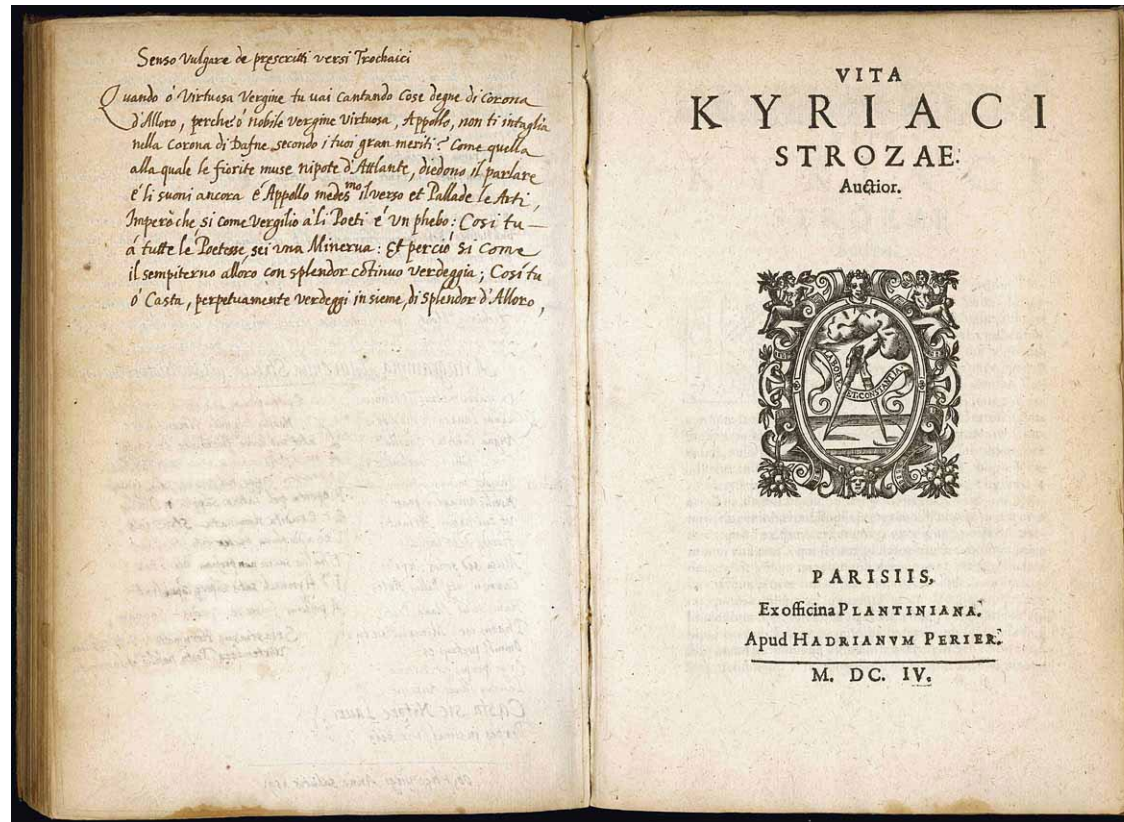
The *Catalogus* describes the works of about 600 authors arranged in alphabetical order, followed by a classification of them as theologians (incl. philosophers), doctors, lawyers, poets, etc.

Born in Florence in 1536, at the age of 7 Michele Poccianti entered the Servi di Maria in his hometown. After graduating in 1565, he was regent of the Florentine Studio for two years (1565-1566), prior of the local cloister (1572-1574), and professor of philosophy and theology. In 1567 he published the *Chronicon rerum totius sacri Ordinis Servorum beatae Mariae Virginis* and, two years later, the *Constitutiones fratrum Ordinis Servorum beatae Mariae*. He died in Florence in 1576 (cf. A. Dal Pino, *I frati Servi di S. Maria*, Louvain, 1972, I, pp. 95-109).

Ottino-Fumagalli, 662; Besterman, coll. 1411-1412; Negri, pp. 415-416; Moreni, p. 201; Breslauer & Folter, no. 31; Adams, P-1677; Edit 16, CNCE28808; Camerini, no. 157.

II.) FIRST SEPARATED EDITION (first appeared in *Aristotelis Stagiritae Opera*, Lyon, Estienne Michel, 1581) of this





biography of the Greek scholar Ciriaco Strozzi (1504-1565), who taught in Florence, Bologna, and Pisa. The title page mentions no author, but on p. 7 he reveals himself as Ciriaco's nephew Zaccaria Monti. This is an extremely rare pamphlet issued from Plantin's Paris press, of which apparently only 4 copies are known.

Catalogo unico, IT\ICCU\CFIE\041386; OCLC, 460885177.

€ 6.800,00

15) **PROVISIONE** *reformata sopra le pompe, et vestire cosi delle donne, come de gli huomini, apparati di doti, & de banchetti, publicata alli 7. & reiterata alli 8. di febraro. 1574. Con una nuova gionta publicata alli 17. del suddetto mese, & anno.* Bologna, Alessandro Benacci, [1574].

In 4to; unbound; (4) leaves. On the title-page woodcut arms of Gregory XIII, the city of Bologna and the governor Lattanzio Lattanzi. At the end the edict is signed by Lattanzi and by Giovanni Armi. A nice, uncut copy.

FIRST EDITION with a “nuova Gionta” (relating to foreign women living in Bologna, married either to natives or to foreigners, who have to comply to the new regulation), of this sumptuary laws regulating dress and ornaments of the inhabitants of Bologna, in fact a revision of the laws promulgated in 1572 (cf. P. Goretti, *La regolamentazione delle apparenze: vesti e ornamenti nella legislazione suntuaria Bolognese del XVI secolo*, in: “Schede umanistiche”, 1996, no. 2, pp. 128-129).

The dress code of women attracts particular attention, skirts are meant to be neither too long, nor too short, jewellery is to be worn in moderation. A single-strand pearl necklace is acceptable, unless it is too long - and variations apply depending on whether a woman is married or not. Special exceptions are made for weddings, but even then the social order needs to be upheld, and women have to be dressed according to rank and status. Contravention of the detailed rules leads to fines, which increase for repeat offenders at nuptial feasts, at banquets for public and private parties, and indeed at any meal of meat no more than one course of roast and one of boiled meat may be provided. Banned from all banquets shall be trout from any place whatsoever, sturgeon, fish from the lake, pasties, confections and all other things made of sugar. Oysters may be served only at private meals for twenty persons or less, and not at larger banquets or feasts; collations must be provided in the rooms, on the tables, and not otherwise, they must consist of modest confections, of the ordinary products of pastry cooks, and of simple fruits of any kind, according to the time of the year (cf. M.G. Muzzarelli, *Guardaroba medievale: vesti e società dal XIII al XVI secolo*, Bologna 1999, pp. 268-85 and 306-49; and F. Battistini, *L'industria della seta in Italia nell'eta moderna*, Bologna, 2003, pp. 176-184).



M.G. Muzzarelli, ed., *Le legislazioni suntuarie secoli XIII-XVI. Emilia Romagna*, Roma, 2002, p. 38; Z. Zanardi, *Bononia manifesta*, (Firenze, 1996), p. 128, no. 849; Edit 16, CNCE64708 (1 copy in Rome); USTC, 815694 (3 more copies at the State Archive of Bologna). € 850,00

16) SACROBOSCO, **Johannes de** (d. 1244 or 1256). *Sphaera mundi cum tribus Commentis nuper editis v3 Cicchi Esculani, Francisci Capuani de Manfredonia, Jacobi Fabri Stapulensis*. (followed by:) **PEURBACH, Georg von** (1423-1461). *Theoricae novae planetarum cum commento* (by Francesco Capuano). (Venezia, Simone Bevilacqua, October 23, 1499).

Folio; early 18th century binding made out of different pieces of vellum as a patchwork (some are taken from a rubricated manuscript), ink title on spine, marbled edges (small portion of the spine skillfully repaired); (150) leaves, a-c⁶, d⁸, e-z⁶, &⁶, 9⁴. Text printed in one and two columns. With the famous block depicting the armillary sphere printed twice, Bevilacqua's device, and numerous woodcut diagrams in the text. The commentary surrounds or follows the text and is printed in smaller types. The endpapers are covered with handwritten notes and geometrical diagrams.

On the title-page are present two later ownership's entries: "Ad uso di Fra Pietro da Casalena Min. Rif." and "J. Antonii abbatis apuli". Inner margin of the first and last leaves anciently reinforced (the title-page also in the lower margin), some light dampstain at the beginning and at the end of the volume, upper margin cut a bit short, but all in all a very good, genuine copy.

FIRST EDITION (there exists a probable variant issue of this edition, described in GW, M14633, with 146 leaves) of Sacrobosco's *Sphaera mundi* with the commentary by Francesco Capuano da Manfredonia and second edition of the latter's commentary to Peurbach's *Theoricae novae planetarum*, which had already been printed by Bevilacqua in 1495.

The edition also includes the commentaries by Cecco d'Ascoli and Jacques Le Fèvre d'Étapes, already appeared respectively in 1485 (Basel) and 1494 (Paris). Previous editions of Cecco's commentary (Houzeau-Lancaster - no. 1725 – also quotes a Venice 1495 edition) are however extremely rare and apparently lost. The present one is thus the first obtainable edition of that commentary, famous for its astrological, magical, and necromantic contents (cf. C. Lozzi, *Cecco d'Ascoli. Saggio critico e bibliografico*, in: "Studi stabiliani", M. Albertazzi, ed., Trento, 2002, p. 27).

"Sacrobosco's *Sphaera*, written in Paris around 1220, enjoyed a long popularity as the leading introduction to spherical astronomy. First printed in 1472, it went through at least a score of editions in the fifteenth century and something over 100 in the sixteenth..." (O. Gingerich, *Sacrobosco as a Textbook*, in: "Journal of History of Astronomy", 19, no. 4, Nov. 1988, p. 269).



Peuerbach's *Theoricae novae planetarum* became a fundamental text on astronomy for generations of students. Peuerbach's renowned work on the theory of planets - actually a lecture script by his student Johannes Regiomontanus (1436-1476) - was written in 1460, one year before his death. The *Theoricae novae planetarum* are based on the familiar teachings of Ptolemy, Al-Battani, Al-Farghani and caliph Al-Mammun's astronomer, whose name is unknown. The word "novae" in the title is not meant to refer to a completely new theory but only to emphasize that this work is a compilation of the latest contemporary scientific knowledge. Peuerbach's work gradually replaced leading textbooks of the time such as the *Sphaera* by Johannes de Sacrobosco. By the middle of the 17th century the *Theoricae novae* was printed no less than 56 times, which made it to one of the most significant scientific books in the Renaissance. Even Kepler and Copernicus founded their theories on this work (cf. E.J. Aiton, *Peurbach's 'Theoricae Novae Planetarum'. A Translation with Commentary*, in: "Osiris", 2nd. series, 3, 1987, pp. 5-44).

Francesco Capuano was born in Manfredonia in the first half of the 15th century. Little is known about his life and education. Since 1495 he taught astronomy and physics at the Studio of Padua. In that period he also published his commentaries to the two above mentioned astronomical texts. Later he entered the Order of the Canons Regular of the Lateran and devoted himself to promote the teaching of mathematics and astronomy. He spent the last years of his life in Naples.

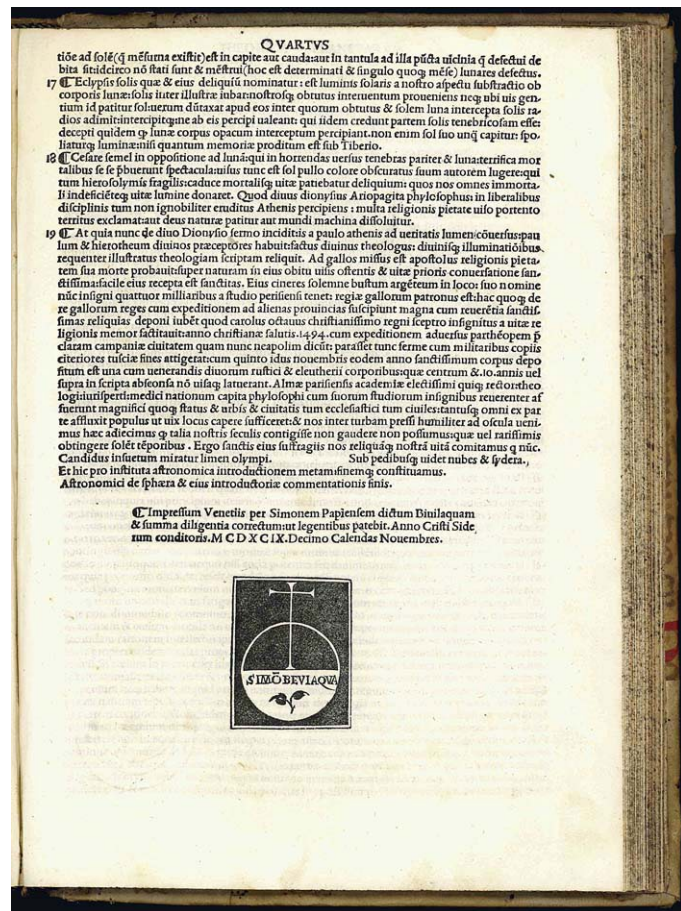
His commentary to Peuerbach's *Theoricae Novae Planetarum* was preceded only by that of Adalbert of Brudzewo, written around 1482 and printed in Milan in 1495. After the preface dedicated to the definition of astronomy as a science and its relation to mathematics (concluding that astronomy - he uses both *astronomia* and *astrologia* - belongs to physics - natural philosophy - rather than mathematics), the first book deals with the geometrical and astronomical characteristics of the sphere; the second with the Zodiac and the climatic zones of the Earth; the third studies the changing of the seasons in relation to the Zodiac and the duration of night and day in the different periods of the year; the fourth and final book deals with the Sun and the Moon and their eclipses.

The second commentary, that on Sacrobosco's *Sphaera mundi*, is dedicated to the questor of Padua, Lorenzo Donato, and integrates that text with astronomical information taken from the works of Ptolemy, Al-Battani, Al-Farghani, and Thebit. In particular, Capuano's notes analyze the motion, the magnitude, the relative position, and other astronomical properties of each celestial body, and describe the so-called *passiones* of the planets (i.e. their movements with respect to the zodiac) and the three movements of the eighth sphere.

Capuano's commentaries were reprinted several times during the first half of the 16th century, not only in Italy, but also in France. In the later editions they are sometimes printed under the name Giovanni Battista that he assumed after taking the vows. A revised version of the commentary on the *Sphere* (with a new preface) appeared in 1508 (cf. G. Gliozzi, *Capuano Francesco*, in: "Dizionario Biografico degli Italiani", XIX, 1976, pp. 255-257).



“Francesco (later Giambattista) Capuano da Manfredonia (fl. 1494-1505), a master at Padua ca. 1494-1495 left commentaries on Georg Peuerbach’s *Theoricae novae planetarum* (Venice, 1495, 1499, etc.; Paris, 1515) and on Johannes de Sacrobosco’s *Sphaera* (Venice, 1499 et alibi). Evidently begun as university lectures, these works first appeared contemporaneously with Copernicus’s studies in Bologna (1496-1500), were available when both men probably overlapped in Padua (1501-1503), and were reprinted in various editions during his lifetime, the last ones in 1531 [...] Capuano’s *Expositio* of the *Sphere* is considerably more significant, both on its own terms and in relation to Copernicus, than the modest earlier scholarship on him has realized. It reveals a late-fifteenth-century university master grappling with the motions of the Earth and their physical consequences, freely mingling natural philosophical arguments with the astronomical material he was teaching. While commenting on Sacrobosco’s elementary text of the mathematics curriculum, Capuano also brings together salient arguments from the *Physics* and *De caelo* commentaries of the previous century, including the possibility of mixed circular motions and of combined rectilinear and circular motions. When Capuano examines hypothetically the arguments for the motions of the Earth, he of course discusses its rotation, a familiar hypothesis in fourteenth-century natural philosophy. Surprisingly, he also attempts to refute a hypothetical two-fold motion of the Earth. Although Capuano defends the Earth’s immobility, his commentary significantly enriches our understanding of academic discussions of astronomy at the time of Copernicus. Two decades ago, I noted several formal resemblances between Capuano’s themes and arguments and those of Copernicus in book I of *De revolutionibus*, and I found more when I returned to Capuano for another project several years ago. The number, quality, and specificity of these resonances suggest the hypothesis that Capuano’s commentary on the *Sphere* may have served as a sparring partner for Copernicus, who is notoriously silent about his debts to contemporaries. These intriguing echoes are probably not coincidental, for this text is certainly connected to Copernicus’s circle, and probably to Copernicus himself [...] First, Copernicus very likely knew about Capuano through the controversy with Alessandro Achillini. His studies in Bologna (1496-1500) overlapped with Achillini’s tenure and publication of *De orbibus* (1498). Second, if Copernicus did not know about Capuano through Achillini in Bologna, he is likely to have heard about his commentaries (the commentary on Peuerbach competed with that of Brudzewo, who was probably Copernicus’s teacher in Cracow). Third, Copernicus and Capuano easily could have met: Copernicus’s years in Padua (1501-03) are bracketed by the years in which Capuano was publishing in the Veneto and presumably teaching his fellow canons there. Not least, Capuano’s *Expositio* of the *Sphere* was known in Copernicus’s circle. The Stockholm, Royal Library, copy of the 1518 Venice Giunta astronomical compendium containing Capuano’s two works is inscribed to ‘Ioachimo Rhoetico.’ With studies in Cracow, Bologna, and Padua, Copernicus paid his dues as a university man. It should not be surprising if the resources on which he drew to refute the arguments against the motions of the Earth



included the academic commentaries, disputations, and controversies of his day. Indeed Copernicus tells us that he searched for anyone who held beliefs about the motions of the spheres other than the ones ‘that they who taught astronomy (*mathemata*) in the schools posited’ (f. iiijr). When drawing up his list of beliefs, he could not have done much better than to start with the collection of astronomical and physical arguments that Capuano tried to refute” (M.H. Shank, *Setting up Copernicus? Astronomy and Natural Philosophy in Giambattista Capuano da Manfredonia’s ‘Expositio’ on the ‘Sphere’,* in: “Early Science and Medicine”, 14, 2009, pp. 292-293, 314-315).

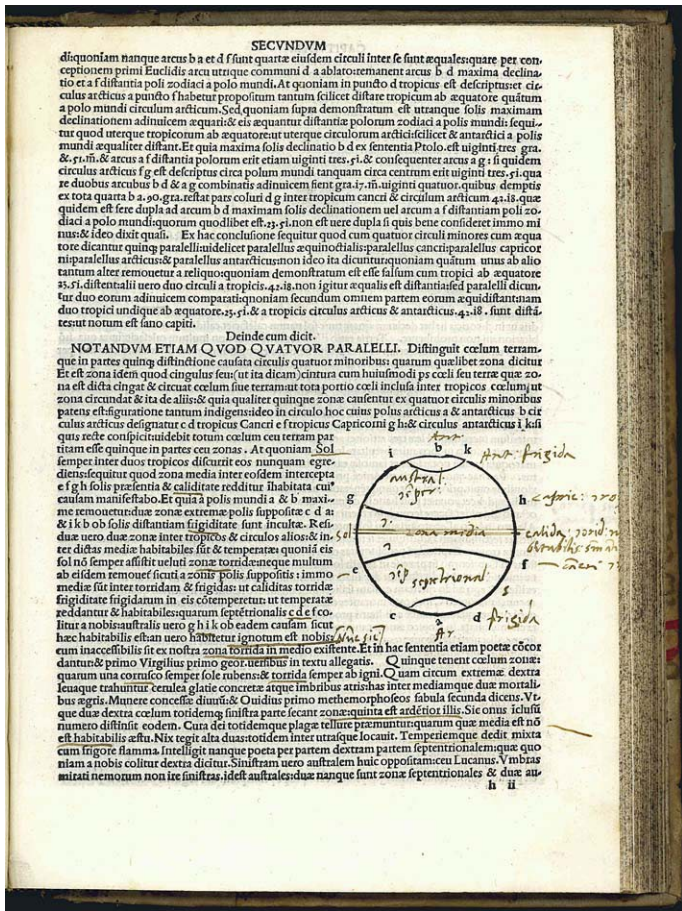
Born in Ancarano, near Ascoli, Francesco Stabili, better known as Cecco d’Ascoli (ca. 1269-1327) is one of the most famous Italian encyclopedist, physician and poet of his time. Between 1322 and 1324 he taught astrology at the University of Bologna. In 1324 he was dismissed and condemned for heresy by the inquisitor Lamberto da Cingoli. In 1326 he joined the court of Count Charles of Calabria as doctor and astrologer and, in 1327, he followed him to Florence. Investigated again by the Inquisition, he was burned at the stake on September 1327. His most famous work is *L’Acerba*, a didactic, encyclopedical, and astrological poem, written between 1324 and 1327 and left unfinished, which despite the condemnation was widely diffused and printed many times after the *editio princeps* of 1476.

“The commentary devoted to Sacrobosco’s *Sphaera* was composed by Cecco before 1324 while he was professor of astrology at the University of Bologna, and left unfinished. Its content reproduces the lessons given by Cecco and the curriculum of lectures on astronomy established by the University of Bologna for the first year of studies, the bulk of which was represented by Sacrobosco’s *Sphaera*. The commentary attracted the attention of the Inquisition and contributed to Cecco’s condemnation in 1324 and 1327. Compared to other commentaries on Sacrobosco’s work, which focuses exclusively on astronomy, Cecco’s explanation is characterized by the interest in astrology, magic, and diabolic necromancy. Also particularly important in Cecco’s view is the interpretation of history according to the principle of astrology. In his commentary, Cecco showed a wide scientific culture. Some of his astrological, hermetic, and necromantic sources do not seem to have survived, and are also unknown to the author of one of the most complete lists of astrological and magical works, the *Speculum astronomiae*, formerly attributed to Albertus Magnus” (I. Ventura, *Cecco d’Ascoli*, in: “Medieval Science, Technology, and Medicine”, Th. Glick, S.J. Livesey & F. Wallis, eds., New York-Abingdon, 2005, pp. 122-124; see also L. Thorndike, *The “Sphere” of Sacrobosco and its Commentators*, Chicago, 1949, pp. 343-411; L. Thorndike, *A History of Magic and Experimental Science*, New York, 1923, II, pp. 948-968).

Jacques Lefèvre d’Etaples had already been ordained priest when he entered the University of Paris for higher education. In 1486 and 1492 he travelled in Italy, studying in Florence, Rome and Venice, making himself familiar with the writings of Aristotle, though greatly influ-

SECUNDVS
Tabula longitudinis & latitudinis ciuitatum ab occidente.

Nomina	Longitudo		Nomina	Latitudo	
	Gr. Min.	Gr. Min.		Gr. Min.	Gr. Min.
Ex hispania que & iberia			Ex italia		
Hieron. pmonitōriū	2 30	38 15	Liguriacitas	30 0	42 30
Anassifunius	4 20	37 30	Mediolanumciuitas	10 30	44 20
Fenis fluius	5 20	37 0	Ticinumciuitas	10 30	44 0
Minteltoportus	5 30	36 30	Parmaciuitas	32 10	43 30
Calpemon	7 30	36 15	Reginencitas	33 30	43 30
Iuliacitas	8 30	36 0	Nucerinacitas	33 0	43 20
Cordubaciuitas	9 20	35 30	Felcinacitas	33 30	43 30
Cardemū pmonitōriū	11 20	35 0	Florentiacitas	33 30	43 0
Nelasfluius	12 0	34 30	Pifaucitas	33 30	42 30
Carago nouacitas	13 0	34 0	Aretiacitas	34 20	42 30
Pallantiassfluius	13 0	33 30	Senaciuitas	34 20	42 20
Iberisfluius	15 30	33 20	Fauntiacitas	34 10	42 30
Tarracociuitas	16 20	33 0	Arminumciuitas	35 10	42 30
Barcinociuitas	17 15	32 30	Romacitas	35 30	42 30
Ex galia			Tiberisfluius	36 30	42 30
Carunnafluius	18 20	32 0	Tiburacitas	36 30	42 30
Neodumciuitas	19 0	31 30	Prenesincitas	37 20	42 30
Neomagnusciuitas	20 0	31 0	Athracitas	37 0	42 30
Rotomagnusciuitas	21 30	31 0	Prienerumciuitas	37 30	42 30
Sequanisfluius	23 0	30 30	Cumecitas	39 10	42 30
Lugdunumciuitas	24 15	30 0	Capracitas	39 30	42 30
Leucocreasquam pa-	24 30	29 30	Pirtheusciuitas	39 30	42 0
riusum esse putant	24 30	29 30	Parthenopeciuitas	40 0	42 0
Mofisfluius	25 30	29 30	Pertillacitas	40 30	42 30
Forsuliumciuitas	27 20	29 30	Tarentumciuitas	41 30	39 30
Varusfluius	28 20	29 0	Ardeacitas	46 30	41 20
Ex germania			Ex sicilia		
Anafisfluius	29 0	28 30	Pelorus pmonitōriū	31 40	38 30
Tuberincitas	30 0	28 0	Drepanumciuitas	36 30	37 0
Vimacitas	31 0	27 0	Phorantiainsula	36 0	36 20
Bronchiasciuitas	33 30	26 0	Lilibeumciuitas	37 0	36 0
Enusfluius	34 0	25 30	Ex promontorium	37 0	36 0
Biterumciuitas	34 30	25 15	Panormusciuitas	37 10	37 0
Meunumciuitas	35 30	25 30	Heracleacitas	38 10	36 20
Begeumciuitas	36 0	25 0	Syracusanus	38 30	36 0
Galiacitas	37 30	24 30	Tibussimus	39 0	36 0
Syracusanus	39 10	24 30	Orchusfluius	39 30	36 40
Cotinumciuitas	41 0	24 0	Megaracitas	39 10	36 0
Iuallum ciuitas	42 30	23 0	Pachinus pmonitōriū	40 0	36 20
Biblisacitas	43 0	23 0	Ex Sarmatia		
Neronacitas	44 30	22 30	Bonithens medium	34 0	36 10
Epiciacitas	45 30	22 0	Bonithens fluius	37 10	36 0



enced by the Platonic philosophy. Returning to the University of Paris, he became professor in the College of Cardinal Lemoine. Among his famous pupils were François Vatable, Charles de Bovelles, and Guillaume Farel. In those years he published commentaries to the works of Aristotle and the present commentary on Sacrobosco's *Sphaera*, which was reprinted several times during the first half of the 16th century (cf. G. Bedouelle, *Lefevre d'Étaple et l'intelligence des écritures*, Genève, 1976, passim).

Goff, J-419; Hain, 14125*; Sander, 6666; Essling, 263; GW, M14635; ISTC, ij00419000; Riccardi, I, coll. 238-239; Houzeau-Lancaster, 1642; Cantamessa, 6980. € 5.800,00

VERGERIO'S MOCK VERSION OF POPE JULIUS' III BULL OF THE RESUMPTION OF THE COUNCIL OF TRENT

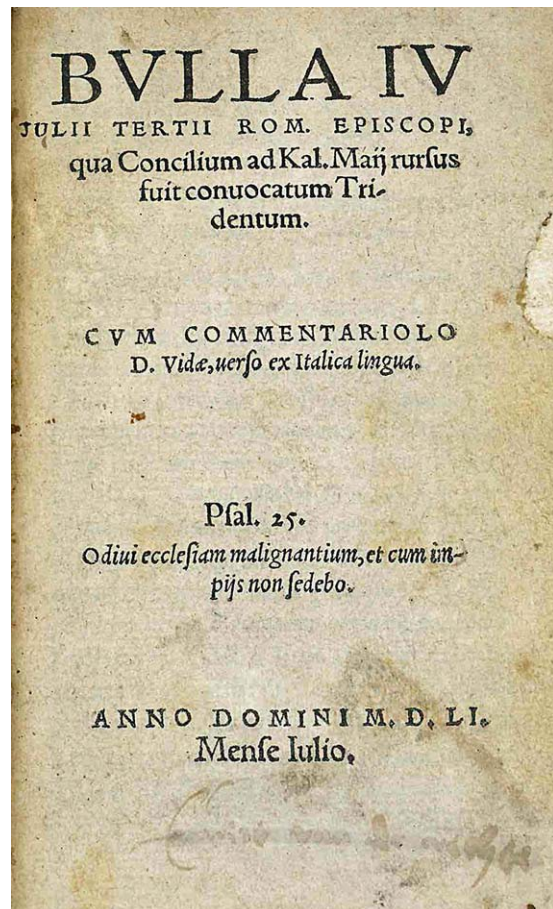
PREVIOUSLY CONDEMNED AND DESTROYED, THEN REPUBLISHED BY VERGERIO

17) [VERGERIO, Pier Paolo (1498-1565)]. *Bulla Iulii Tertii Rom. Episcopi, qua Concilium ad Kal. Maij rursus fuit convocatum Tridentum. Cum commentariolo D. Vidae, verso ex Italica lingua.* [Basel, Johann Oporinus], July 1551.

(bound with:)

[RHEGIUS, Urbanus (1489-1541)]. *Cur et quomodo Christianum Concilium debeat esse liberum. Item de coniuratione Papistarum.* Wittenberg, Josef Klug, 1537.

Two works in one volume, 8vo; 24 pp. + (16) leaves. Early 18th century French calf, gilt ornaments on spine, red edges, marbled endpapers, back repaired; several blank leaves bound in at the beginning and at the end of the volume, in which is found a long note in French at the beginning of volume, discussing the history of Rhegius' work, which was reprinted by Vergerio in 1557 (cf. Hubert, *op. cit.*, no. 119); from the library of Henricus van den Block, chaplain of the Cathedral of St. Michael and St. Gudula in Brussels with his bookplate, small blank portion of the title-page of the second work repaired, insignificant marginal dampstain in the first work, all in all a very good copy.



I:) FIRST EDITION (apparently the original Italian manuscript was lost) of Vergerio's mock version of Pope Julius' III bull of the resumption of the Council of Trent, *Bulla reductionis generalis Concilii ad civitatem Tridentinam* (November 14, 1550) (cf. *Concilium Tridentinum. Diariorum, Actorum, Epistolarum, Tractatum nova collectio*, Freiburg/Br., 1901-2001, 7/1, pp. 6-8). Vergerio's authorship is revealed at the end of the reprint made by Ulrich Morhard at Tübingen in 1553, where is stated: "Clarissimus vir D. Petrus Paulus Vergerius Commentariolum hunc italicè scripserat, ac D. Ottonellus Vida latinum fecerat. (cf. F.H. Reusch, *Der Index der Verbotenen Bücher: Ein Beitrag zur Kirchen- und Literatur-geschichte*, Bonn, 1883, pp. 180-181).

"Quando la convocazione era stata ufficializzata con la *Bulla reductionis* di Giulio III (emanata il 14 novembre 1550) Vergerio aveva tentato di convincere il maggior numero possibile di vescovi a seguire l'esempio dei vescovi francesi, disertando l'assise. Pubblicò una contraffazione parodistica della bolla di convocazione del concilio, ristampando il documento con un commento attribuito al giurista di Capodistria Ottonello Vida" (G. Caravale, *La polemica protestante contro il Tridentino*, in: "L'uomo del Concilio. Il cardinale Giovanni Morone tra Roma e Trento nell'età di Michelangelo", R. Pancheri & D. Primerano, eds., Trento, 2009, p. 53).

Pier Paolo Vergerio was born in Capodistria, a few miles south of Trieste on the Istrian peninsula, which then was subject to the republic of Venice. He was the son of a local notable and the descendant of the renowned humanist Pier Paolo Vergerio the Elder. He obtained a solid education in his hometown before enrolling at the University of Padua, where he earned a degree in civil law in 1524. He cultivated humanist pursuits in the local circles and his first work, the dialogue *De republica Veneta* (1526), in which Pietro Bembo and Niccolò Leonico Tommeo are the interlocutors, provide evidence of his literary talent. Sponsored by his brother Aurelio, Vergerio entered papal service in 1532. Clement VII immediately put him to work as a diplomat, sending him first to Venice to promote a league against the Turks and then to central Europe as nuncio to Emperor Charles V's brother, Ferdinand. Here Vergerio received his first exposure to current political and religious problems. His initial reaction to the Reformation was visceral repugnance and alarm about the imminent threat of this penetrating Italy. Early in 1535, Paul III summoned him to Rome and gave him a new mandate: to assess support in central Europe for the convocation of an ecumenical council on which the Emperor was insisting. Vergerio crisscrossed the empire, visiting numerous Catholic and some Protestant principalities and cities. Most of those on whom he called, among them Luther (encountered unexpectedly at Wittenberg in November 1535), professed enthusiasm about the proposed council. But he gradually realized that for Paul III the project was merely a political ploy. He returned rather disillusioned to Italy in 1536, but confident that he would be appropriately rewarded for his services. But his nomination in May to the bishopric of Capodistria, a see with meager revenues further eroded by a pension payable to a papal favourite, disappointed him. Seeking a protector who could get his pension lifted, he accepted hospitality from various Italian princes and prelates, visited the courts of Francis I and Marguerite d'Angoulême, and attended the Worms-Regensburg colloquy (1540-1541). During these travels he also encountered the major exponents of the 'spirituali' (e.g. Pietro Carnesecchi, Bernardino Ochino, Reginald Pole, Marcantonio Flaminio, Renée of France and Vittoria Colonna), all of whom were proponents of renewal within the church inspired by the concept of justification by faith alone through grace. In summer 1541 settled in his bishopric of Capodistria, taking the holy orders and beginning to implement his new convictions about reform. His vigorous efforts to root out abuses in the church aroused strong opposition. Soon suspicion was awakened such that on December 13, 1544, a denunciation of Vergerio was lodged with the Venetian Inquisition. Although, after due examination, Vergerio was released, Cardinal Marcello Cervini, later Pope Marcellus II, took advantage of the fact that Vergerio was not yet formally absolved to prevent his participation in the council for which he had labored so many years. He then began a publishing activity which turned more and more against the Roman Catholic Church. In connection with the painful case of Francesco Spiera (a lawyer, who had been forced to abjure and who died on December 27, 1549), Vergerio directed a sharp reply to the bishop of Padua.

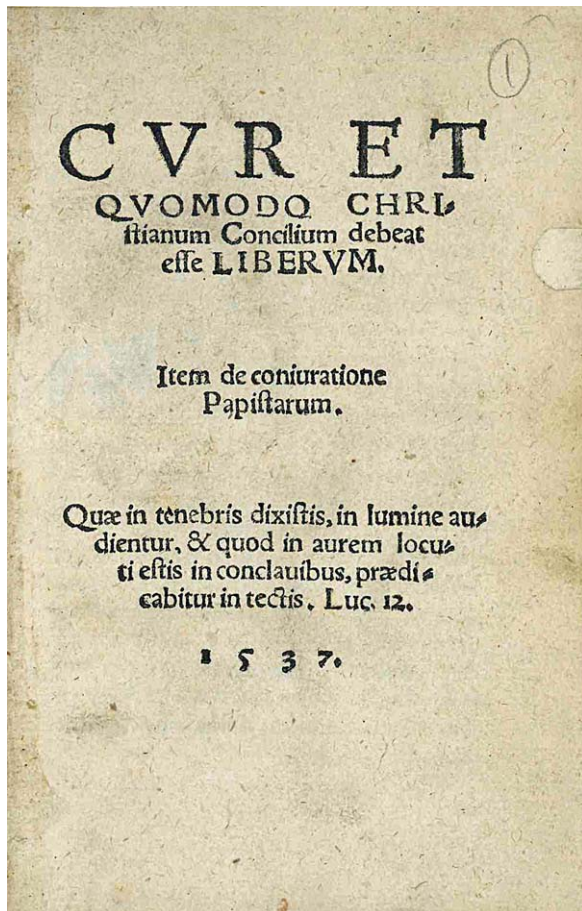
Instead of responding to a second summons by the Nuncio Giovanni Della Casa (who had initially opened the procedure against Vergerio) to appear before the tribunal in Venice, on May 1, 1549, he left Italy forever. The experiences at Spiera's sick-bed had brought Vergerio to a decision. The twelve treatises which he produced at Basel in 1550 supply information regarding his position. Meanwhile, a second trial had been conducted in Venice in absentio and was confirmed at Rome on July 3, 1549. Vergerio was convicted of heresy in 34 points, deposed from his episcopal dignity, and made subject to arrest (A. Santosuosso, *Religion 'more Veneto' and the Trial of Pier Paolo Vergerio*, in: "Peter Martyr and the Italian Reform", J.C. McLelland, ed., Waterloo, ON, 180, pp. 43-61). His 'apostasy', the first by a bishop, evoked great excitement on both sides of the Alps. At that time, however, he was in the Swiss Grisons, and became active in a brisk round of polemics. His themes were the papacy,

its origin and policy; the jubilees; saint and relic worship, and the like. Vergerio continued in the Grisons till 1553, when he heeded a call from Duke Christophe of Württemberg to write and travel on behalf of Evangelical doctrine. While he never again set foot in Italy, in 1556 he made his way to Poland, and conferred with Duke Albrecht of Prussia. He was in Poland in 1559 with the two-fold object of meeting the moves of the Nuncio Luigi Lippomano, and of working counter to Johannes a Lasco. He sought permission to take part in the religious conference at Poissy in 1560, but he was not allowed to appear at the Council of Trent as the duke's delegate. During all these years he continued his polemical authorship and worked toward the publication of his *Opera*, though only the first volume appeared (1563). He died at Tübingen (cf. R.A. Pierce, *Pier Paolo Vergerio the Propagandist*, Roma, 2003, pp. 7-12).

VD 16, K-457; Universal STC, no. 617458; F. Hubert, *Vergerios publizistische Thätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), no. 60.

II:) FIRST EDITION for a long time attributed to Luther, but more recently to Rhegius, mostly because there was found in the Bavarian State Library a copy with a contemporary remark attributing the work to Rhegius (cf. L. Geiger, in: "Zeitschrift für lutherische Theologie und Kirche", 37, 1879, pp. 361-362).

When Pope Paul III ascended the papal throne in 1534 he was faced with the pressing need for a general council. His nuncio Pier Paolo Vergerio was sent to Germany in 1535 to negotiate with the German princes about a proposed council to meet at Mantua in May 1537. He had a personal interview with Luther in Wittenberg (November 7, 1535), and took offence at his bad Latin, blunt speech, and plebeian manner. He could not decide, he said in his official report to the papal secretary (November 13, 1535), whether this German 'beast' was possessed by an evil demon or not, but he certainly was the embodiment of arrogance, malice, and unwisdom (cf. W. Friedensburg, ed., *Die Nuntiaturberichte aus Deutschland. Abt. I: 1533-1559*, Bd. 1: *Nuntiaturen des Vergerio*, Gotha, 1892, pp. 538-547). But although the Pope requested a safe-conduct for the Protestants, he describes the ending of the 'recent heresies' as the real task of the assembly. This gave the Protestants the opportunity for denouncing the project in several pamphlets as a parody of a free general Christian council. The Pope was in turn afraid that in the absence of France and England the convention might largely come under imperial direction. The Catholic princes, with the exception of the Elector-Palatine, were ready to accept the Pope's proposal, but George of Brandenburg was the only Protestant sovereign in its favour, and it was peremptorily rejected at the Diet of Schmalkald, December 21, 1535, where the fifteen princes and thirty delegates of cities present declared that they would not attend or recognize any council held in Italy, or indeed outside Germany, least of all in a city whose sovereign was brother of a cardinal; that they had a warning in the death of John Huss of their probable fate if they did attend any such meeting; and that to insure its freedom it was essential that it should not be convoked or presided over by the Pope. Thus the council was suspended without ever meeting (P.A. Sawada,



The Abortive Council of Mantua and Henry VIII's 'Sententia de Concilio' 1537, in: "Academia", 27, 1960, pp. 1-15).

The pamphlet was condemned and many copies destroyed, as Vergerio, now a convert, writes in the prefatory letter to Johannes Aurifaber to a new edition of *Cur et quomodo Christianum Concilium debeat esse liberum*, republished twenty years later, during his travel to Poland at Königsberg in 1557 (cf. J. Sembrzyki, *Die Reise des Vergerio nach Polen, 1556-1557*, Paderborn, 2012, pp. 65-66). Also Vergerio's opinion about Luther had changed, he then spoke of him as "a man of sacred memory" and "a great instrument of God", and lauded him in verses which he composed on a visit to Eisleben in 1559.

Urban Rhegius attended the University of Freiburg and like Balthasar Hubmaier went to Ingolstadt with Johann Eck. In 1517 he was crowned imperial orator and poet laureate by Emperor Maximilian, settled in Constance, became the good friend of Johannes Faber, and upon his recommendation was transferred to Augsburg in 1520. Here he soon became active in the cause of the Reformation and had to leave the city in 1521-1524. Upon his return he was a zealous and active Lutheran. He persecuted the Anabaptists without mercy and bears the principal blame for the expulsion of Hans Denck. In 1530 he was compelled by order of Charles V to leave the city. He went to Celle and there promoted the Lutheran cause until his death (cf. G. Uhlhorn, *Urbanus Rhegius, Leben und ausgewählte Schriften*, Elberfeld, 1862, passim; and D. Lamprecht, *Urbanus Rhegius: der vergessene Reformator der Lüneburger Heide: eine Erinnerung*, Hermannsburg, 1980, passim).

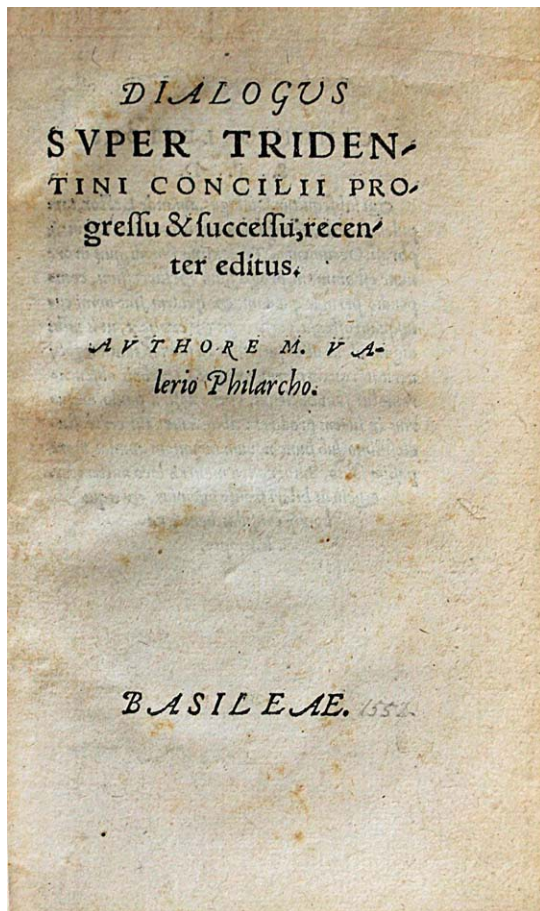
VD 16, R-1755; Universal STC, 625803; F. Hubert, *Vergerios publizistische Thätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), p. 213; H. Kind, *Die Lutherdrucke des 16. Jahrhunderts und die Lutherschriften in der Niedersächsischen Staats- und Universitätsbibliothek Göttingen*, (Göttingen, 1967), p. 77, no. 186; M. Liebmann, *Urbanus Rhegius und die Anfänge der Reformation. Beiträge zu seinem Leben, seiner Lehre und seinem Wirken bis zum Augsburger Reichstag von 1530 mit einer Bibliographie seiner Schriften*, (Münster, 1980), p. 418, no. 10.

€ 3.300,00

18) (VERGERIO, Pier Paolo) [NAUSEA, Friedrich (ca. 1496-1552)]. *Dialogus super Tridentini Concilii progressu & successu, recenter editus. Authore M. Valerio Philarcho.* Basel, Johann Oporinus, January, 1552.

8vo. 143, (1 blank) pp. 19th century red morocco, gilt filets on panels, gilt title and ornaments on spine, gilt edges, marbled end-leaves (front joint cracked and upper part of the spine a bit damaged, upper blank margin of title-page expertly repaired, otherwise an excellent copy.

FIRST EDITION of this account of the progress and the results of the Council of Trent (re-opened on May 1, 1551 with 'Sessio' XI), erroneously attributed by many bibliographers to Vergerio. Whereas under the pseudo-nym Valerius Philarchus is hiding Friedrich Nausea, bishop of Vienna (J. Beumer, *Friedrich Nausea und seine Wirksamkeit zu Frankfurt, auf den Colloquien zu Hagenau und Worms und auf dem Trienter Konzil*, in: "Zeitschrift für katholische Theologie", 94, 1972, pp. 20-45).



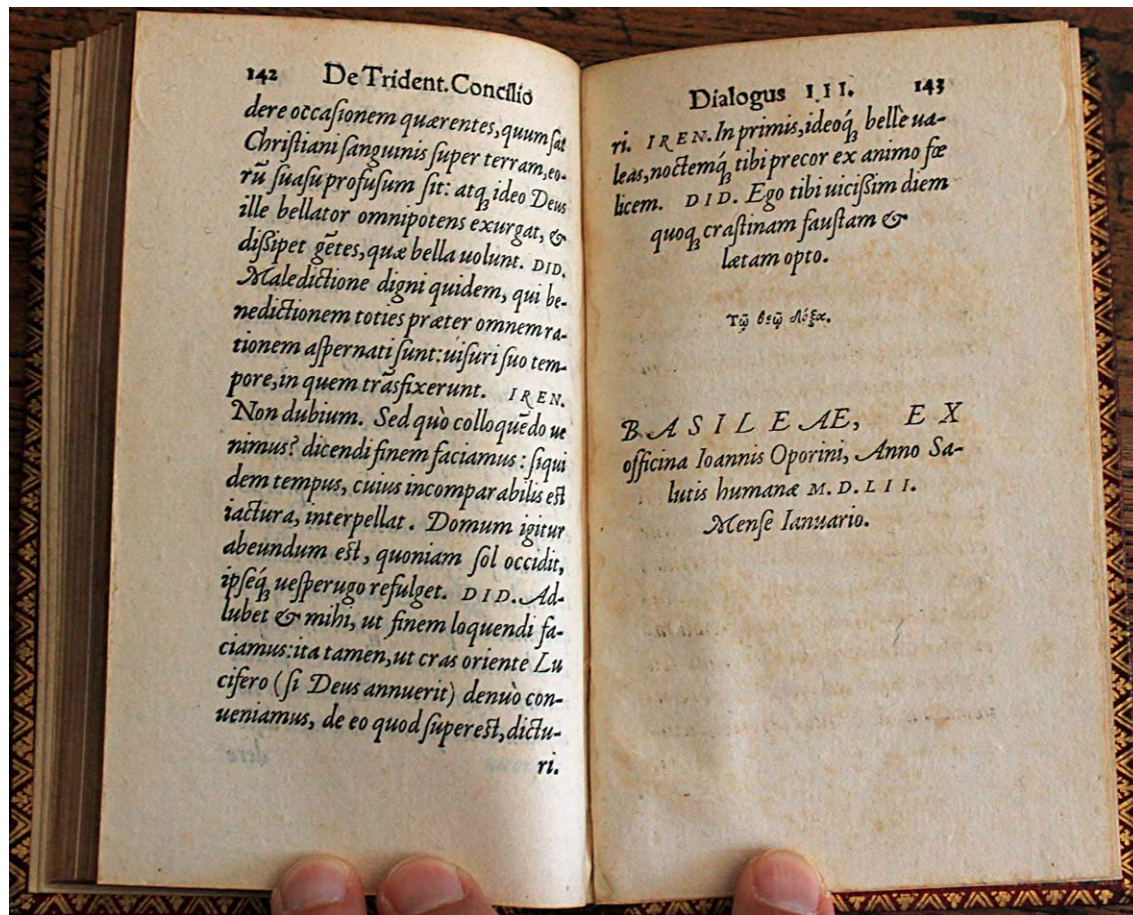
When the latter succeeded Georg Keck as provost of Waldkirch in Breisgau, he had the opportunity of renewing his relations with old friends of Erasmus such as Ludwig Baer and Beatus Rhenanus. The result of these contacts was the printing of the present work about the Council of Trent. The work is penned in form of a dialogue between Didymus and Irenaeus, two oppositional early doctors of the church. "Unter dem Pseudonym Valerius Philarchus ('Gernherrscher') erscheint 1552 bei Johannes Oporin in Basel ein Dialog über den Fortschritt und Erfolg des Konzils von Trient, in dem der Autor die wohl etwas dümmlichen Gesprächspartner, benannt nach den zwei gegensätzlichen frühchristlichen Kirchenlehrer Didymus und Irenaeus, miteinander über dieses und seine Teilnehmer (diese werden auf S. 86-88 aufgezählt, wobei sich einige - wenige - dubiosen Personen und Bistümer eingeschlichen zu haben scheinen) diskutieren lässt... Eine kurze Notiz auf der Rückseite des Titels - wohl aus der Feder des Druckers und Verlegers Oporin - führt den Leser in die Schrift, die unüblich eilig zu Neujahr statt erst zur Fastenmesse erscheint, und ihre Absichten ein: der folgende Dialog erzähle kurz und erläutere schön in der Abfolge, in vorzüglicher Zuverlässigkeit und lateinischer Sprache den Fortschritt und Erfolg der ökumenischen Synode von Trient, die jetzt in aller Munde sei, in einer gewissen Straffung und ohne Beleidigung irgendjemand, so dass er ihm wahrlich würdig geschienen habe, zum Schutz der Wahrheit in einem so wichtigen Geschäft, welche die meisten bisher mit der Finsternis der Lüge zu verdunkeln getrachtet hätten, durch seine Bemühung etwas früher ans Licht zu treten und dem Leser von ihm, der sich gewiss für ihn einsetze, um den Beginn dieses neuen Jahres herum, nach überall gewohntem Brauch als Neujahrgeschenk zuteil zu werden" (F. Hieronymus, ed., *Theophrast und Galen - Celsus und Paracelsus: Medizin, Naturphilosophie und Kirchenreform im Basler Buchdruck bis zum Dreissigjährigen Krieg*, Basel, 2005, Vol.2/III, pp. 788, no. 258).

“La macchina conciliare proseguiva intanto la sua marcia ma, tra la fine del 1551 e i primi mesi del 1552, lo scenario politico mutò nuovamente: Maurizio di Sassonia si alleò con la Francia, la missione trentina dei protestanti fallì, i francesi attaccarono Carlo V, e il concilio fu nuovamente sospeso il 28 aprile 1552. Nel gennaio 1552 si fece notare un testo di risposta al Vergerio intitolato *Dialogus super Tridentini concilio progressu et successu*. L'autore, celato dietro lo pseudonimo di Valerius Philarcus, difendeva l'operato dei vescovi a Trento dalle accuse e dalle insinuazioni del polemista protestante. Il libro, stampato a Basilea da Johann Oporinus, era un atto di difesa della politica imperiale: i due interlocutori del dialogo, Didymus e Irenaeus difendevano i progetti di riforma e di pacificazione religiosa promossi da Carlo V e non risparmiavano dure critiche alla curia romana. Vergerio capì subito che dietro a quel misterioso pseudonimo si nascondeva la penna del vescovo di Vienna, Federico Nausea, uno dei principali rappresentanti del partito imperiale a Trento. Il primo marzo 1552 scrisse di getto la sua *Risposta ad un libro del Nausea vescovo di Vienna scritto in laude del concilio tridentino*, smascherando l'identità del suo avversario. La preoccupazione maggiore di Vergerio non era tanto rispondere a tono al suo interlocutore quanto giustificare il proprio operato di fronte ai suoi fratelli di fede, spiegando, meglio di quanto

non avesse fatto sino a quel momento, le ragioni delle sue posizioni anti-imperiali: di qui la scelta, altrimenti difficilmente comprensibile, di rispondere in volgare a uno scritto latino” (G. Carnevale, *La polemica protestante contro il Tridentino*, in: “L'uomo del concilio. Il Cardinal Giovanni Morone tra Roma et Trento nell'età di Michelangelo”, P. Pancheri & D. Primerano, eds., Trento, 2009, pp. 54-55).

Vergerio countered a few months later with *Risposta ad un libro del Nausea Vescovo di Vienna scritto in Laude del Concilio di Trento*, printed at Poschiavo by Dolfino Landolfi (cf. Edit 16, CNCE 72175 and F. Hubert, *op.cit.*, no. 68, pp. 283-284, of which apparently only one copy survived in the Biblioteca Nazionale Centrale of Florence).

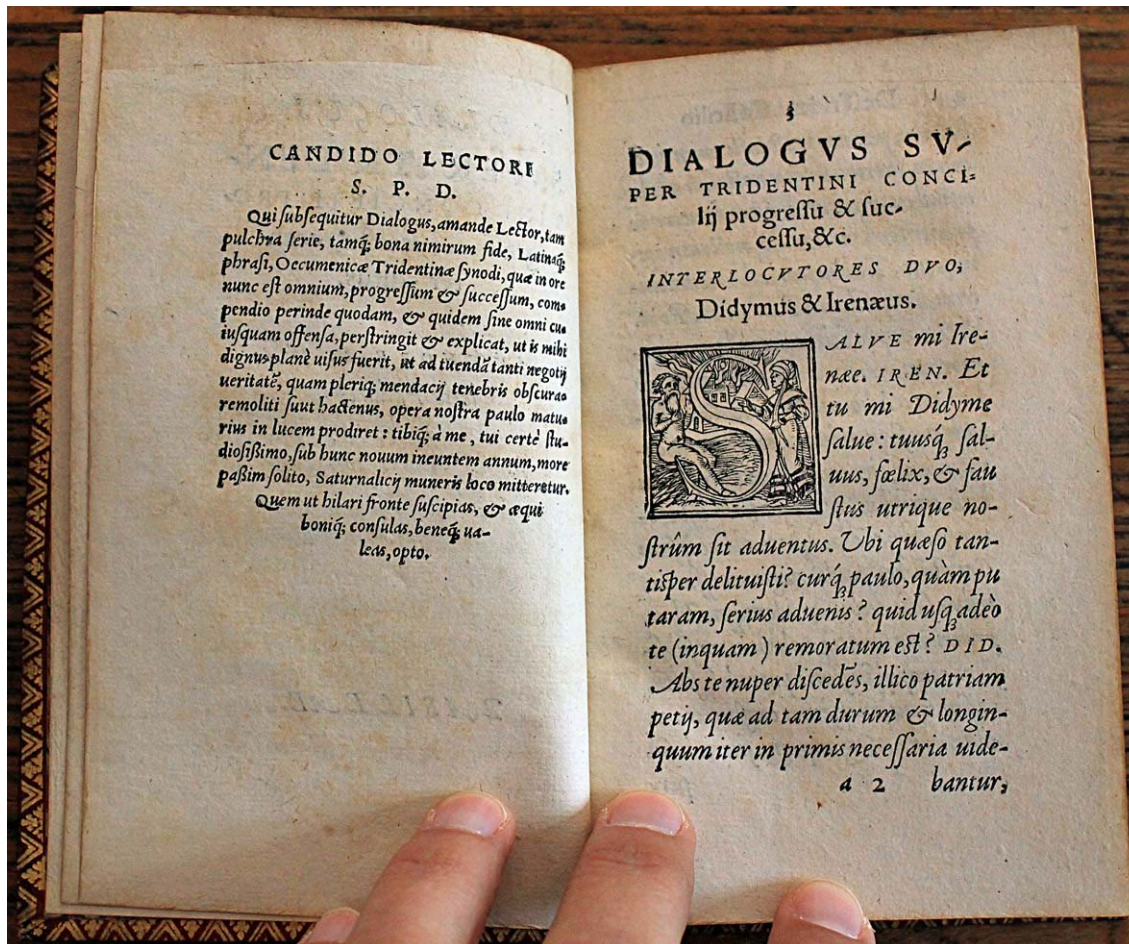
The publication of Nausea's booklet on the Council of Trent caused to the prominent printer and publisher Johann Oporin one of the most fatal episodes in his long and successful career. “Nausea schickte das Manuscript nach Basel und empfahl es in Briefen an Oporin und Amerbach. Diese berieten darüber, vermutlich haben sie auch Theologen um Rat gefragt. Man kam zur Überzeugung, dass die Pöpstlichen in dieser Schrift ihre ganze Schwäche zeigten, dass eine derart primitive Argumentation nicht nur schädlich sei, sondern sich

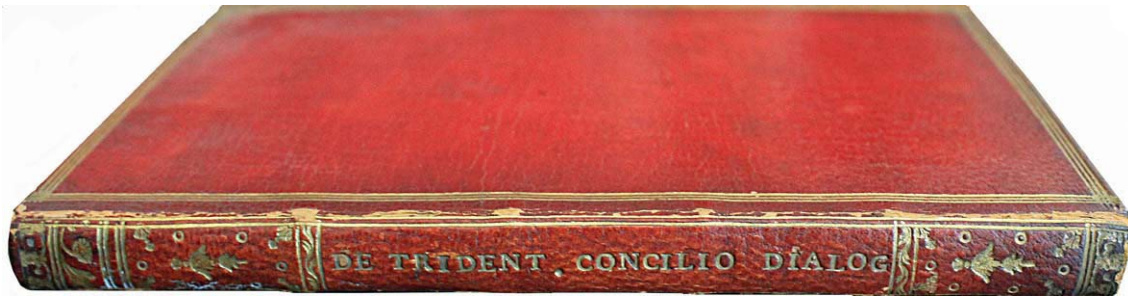


eher noch für die protestantische Sache ausnützen lasse, und das Büchlein also durchaus gedruckt werden dürfe. Für den Fall, dass sich der Rateinmischen würde, weil er den Druck papistischer Literatur in Basel nicht dulden wolle, gedachte man wohl auf die hohe Stellung des Verfassers zu verweisen, wie er als Vertreter des Kaisers gleichsam über den Parteien stehe und den zu beleidigen daher unklug sei. Oporin fühlte sich so sicher, dass er seinen Namen auf die letzte Seite setzte, der Autor erschien unter dem Pseudonym; M. Valerius Philarchus. Das Büchlein wurde in einer Auflage von sechshundert Exemplaren gedruckt und sogleich verschickt; hundert für Nausea nach Verona, den Rest nach Frankfurt. Und dann kam das Missgeschick: Im Februar starb der Bischof, damit fiel Oporins, ganze kluge Berechnung zusammen: was er verlegt hatte, war jetzt nicht mehr die Schrift eines hohen kaiserlichen Würdenträgers, sondern ein nacktes Werk römischer Publizistik. Das Unheil hing über ihm, und nicht lange so brach es los. Von Strassburg aus wurde Oporin beim Basler Rat denunziert. Er wurde verhaftet, und während er im Gefängnis sass, verhandelte man über sein Vergehen. Zweifellos war das Buch nicht ordnungsgemäss zensiert worden, schlimmer war, dass darin 'die Lutterschen, Carolstadt, Zwingli und andere Evangelischen angezogen werden, wie man formulierte. Manche waren der Meinung, es handle sich hier um

ein 'Kapitalverbrechen', das heisst wohl, der Drucker müsse als Papist betrachtet und verbrannt werden. Für Oporin setzte sich nicht nur Amerbach ein, sondern fast die ganze Basler Geistlichkeit: Myconius, Wyssenburg, Bersius, Sulzer - vielleicht bedeutete es etwas dass Borrhäus in der Liste fehlt. Die Freunde erreichten mit ihrer Verteidigung, dass Oporin nach drei Tagen wieder freigelassen wurde, unter der Verpflichtung, die verschickten Exemplare zurückzuverlangen und im Richthaus abzuliefern" (M. Steinmann, *Johannes Oporin*, Basel, 1966, pp. 85-87).

Friedrich Nausea was the son of a wagon maker and received his early education at Bamberg and probably at Nuremberg under Johannes Cochläus. In 1514 he matriculated at the University of Leipzig. With Paul of Schwartzenberg, canon of Bamberg, he pursued humanistic, juristic, and theological studies at Pavia, Padua, and later at Siena, there obtaining degrees in Law and Divinity. Cardinal Lorenzo Campeggio, Archbishop of Bologna and papal legate in Germany, employed him as secretary and as such Nausea was at the Diet of Nuremberg (1524), at the convention of Ratisbon, at the Diet of Ofen, and for a time at Rome. In 1525 he accepted the parish of St. Bartholomew at Frankfurt-on-the-Main and the





dignity of canon, but was soon obliged to leave on account of the intrigues of the Lutherans who even excited popular riots against him. He came to Aschaffenburg and (1526) to Mainz as preacher of the cathedral. He attended the Diet of Speier (1529) and was chosen counselor and preacher (1534) at the court of King Ferdinand. On 5 February, 1538, he was named coadjutor to Johann Faber, Bishop of Vienna, succeeding him in 1541. Nausea was zealously active for the reunion of the Lutherans with the Catholics, and together with other pre-

lates, asked Rome to permit the clergy to marry and the laity to use the communion cup. He also advised Cologne or Ratisbon as the place for holding the General Council. He was prevented from being present at the opening of the Council of Trent by contrary orders from the king, but met Paul III at Parma (1546). When the Council was reopened at Trent in 1551 Nausea was present, taking an active part in its deliberations, especially on the Sacraments. Only a short attendance was granted him, for he died there of a fever. His body was brought to Vienna and buried in the cathedral. In the Acts of the Council Nausea is praised for his great knowledge, his exemplary virtues, and his ecclesiastical convictions (H. Gollob, *Bischof Friedrich Nausea. Probleme der Gegenreformation, 1496-1552*, Nieuwkoop, 1967, passim; and G.P. Wolf, *Friedrich Nausea, 1496-1552, Prediger, Kontroverstheologe und Bischof*, in: "Zeitschrift für bayerische Kirchengeschichte", 61, 1992, pp. 59-101).

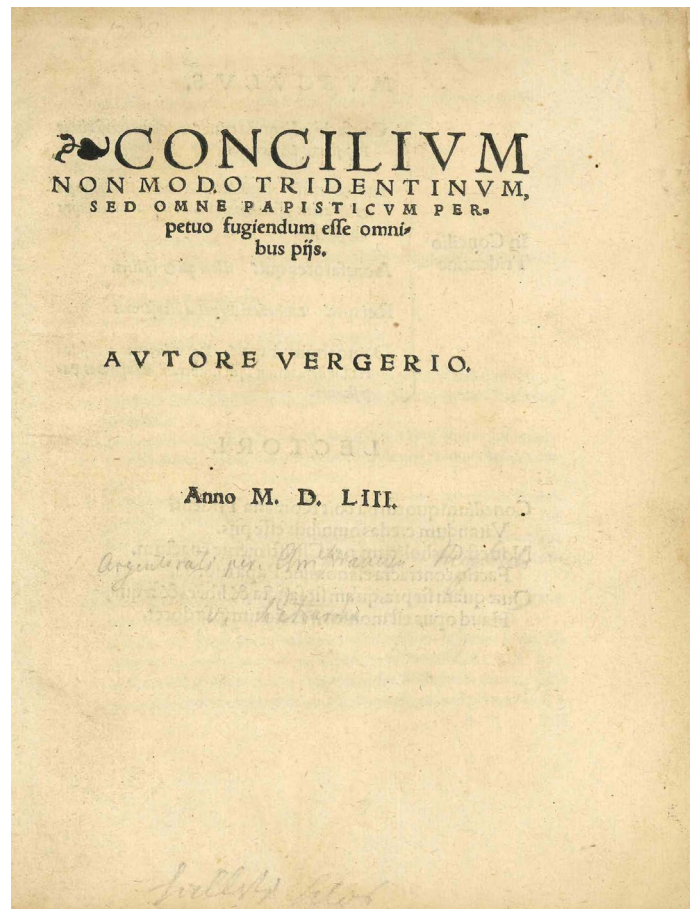
VD 16, V-661; P. Bietenholz, *Der italienische Humanismus und die Blütezeit des Buchdrucks in Basel*, (Basel 1959), p. 26; T. Freudenberger, *Die Fürstbischöfe von Würzburg und das Konzil von Trient*, (Münster, 1989), p. 194; A. Hauser, *Pietro Paolo Vergerios protestantische Zeit*, (Diss., Tübingen, 1980), p. 278, no. 75; F. Hubert, *Vergerios publizistische Tätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), p. 108.

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19) **VERGERIO, Pier Paolo** (1498-1565). *Concilium Tridentinum fugiendum esse omnibus Pijs.* [Tübingen, Ulrich Morhart d.Ä.], 1553.

4to. (24) leaves. Modern half-calf, with the bookplate of Georg Kloss (1787-1854), German physician, historian and bibliophile, whose very rich library was partly sold by Sotheby's in London in 1835, some very light browning, a fine copy.

VERY RARE SECOND AUGMENTED EDITION of Vergerio's main polemic against the Council of Trent, edited by Wolfgang Musculus with a summary on the verso of the title-page and poem addressed to the reader (see *Wolfgang Musculus, 1497-1563 und die oberdeutsche Reformation*, R. Dellperger et al., eds, Berlin, 1997, passim). The work was first printed in Bern by Matthias Apiarius in 1551 and translated in the same year by Heinrich Bullinger into German. The pamphlet was written in Latin because it was intended to reach primarily people all over Europe. In a letter to Heinrich Bullinger (August 6, 1551, see T. Schiess, ed., *Bullingers Korrespondenz mit den Graubündnern*, Basel, 1904, p. 208, no. 158) Vergerio asks his friend to help him with the diffusion of his pamphlet in Germany and England.



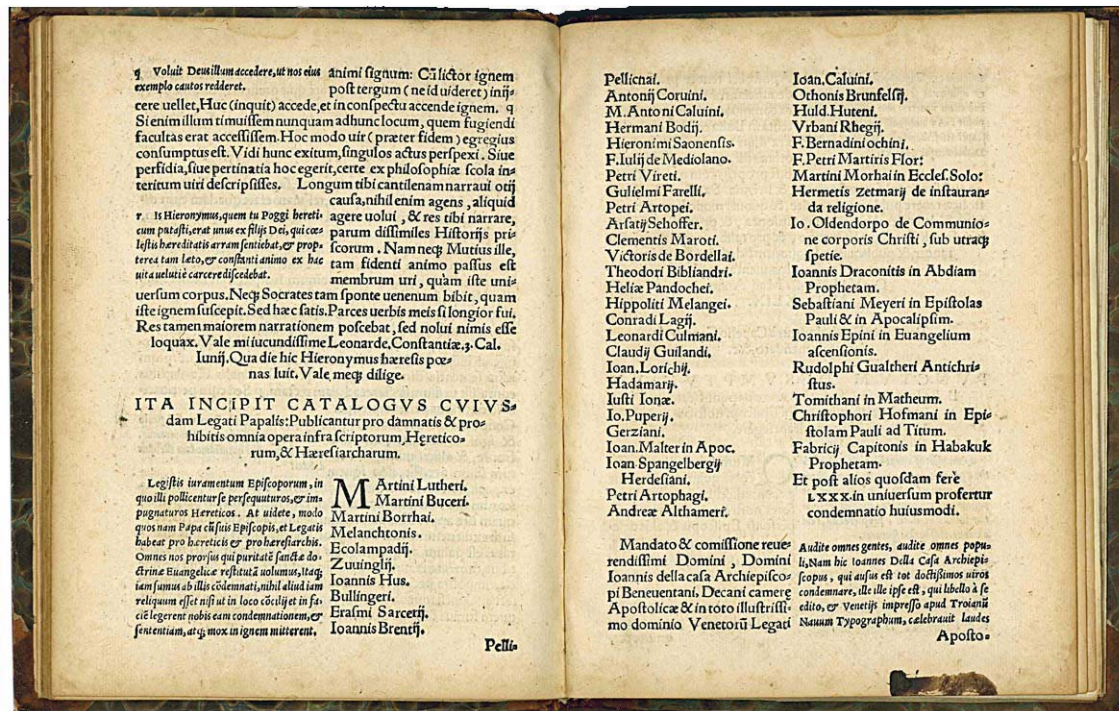
The pamphlet opens with the original text of the bull of indiction 'Cum ad tollenda religionis nostra dissidia' promulgated on November 14, 1550 by Pope Julius III summoning the council to meet at Trent on May 1, 1551 (cf. A. Postina & S. Ehses, eds., *Concilii Tridentini actorum*, Freiburg/Br., 1961, IV/1, pp. 6-8, no. 4). This bull for the re-opening of the council contained expressions that could not but be obnoxious and offensive, even to many Roman Catholics. The pontiff asserted that he possessed the sole power of convening and directing general councils; commanded, 'in the plenitude of apostolic authority', the prelates of Europe to repair forthwith to Trent; promised, unless prevented by his age and infirmities, or the pressure of public affairs, to preside in person; and denounced the vengeance of Almighty God, and of the apostles Peter and Paul, on any who should resist or disobey the decree, which was published on January 27, 1551. When presented at the German diet, then sitting at Augsburg, it produced exactly the effects that might have been anticipated. The Protestants declared that such arrogant pretensions precluded the hope of conciliation. When the council was re-opened at Trent on May 1, 1551, a flood of pamphlets filled with indignation were published. One of the most prominent and violent polemicists against the council was the Italian dissident and deposed bishop of Capodistria, Pier Paolo Vergerio, then resident at Vicosoprano, a village in the Bregaglia Valley (Grisons) as parish priest. In his notes to the

bull (printed in *italic*) he attacked and ridiculed the Council of Trent, then in session, and tried to show that it was neither general, nor free, nor Christian.

“Bullinger hatte die Propaganda gegen das Konzil schon bald nach dem Bekanntwerden der Reduktionsbulle begonnen. Seine am 28. Januar 1551 gehaltene Predigt gegen das Konzil wurde [von Vergerio] ins italienische übersetzt und erweitert in Grabünden gedruckt. Er stand in enger Verbindung mit Pier Paolo Vergerio, einst päpstlicher Nuntius in Deutschland, jetzt wegen Häresie als Bischof von Capodistria abgesetzt, protestantischer Prediger in Vicosoprano in Graubünden. Abgründiger Hass gegen den Papst und die Kurie trieb den Apostaten zu einer hemmungslosen, fieberhaften Propaganda gegen das Konzil, die von Verdächtigungen und Beschimpfungen gradezu strotzte. Schon die Reduktionsbulle hatte er in einer Flugschrift parodiert, in einer anderen höhnisch kommentiert. Den König von England glaubte er vor den Konzilplänen des Papstes warnen zu müssen, sie seien nichts als Betrug, denn der Papst wolle kein freies Konzil, sondern nur ein von ihm versklavtes; die Protestantischen Länder sollten gegen den Papst und sein Konzil ein Bündnis schliessen... Ein im Februar 1551 erschienenes Manifest an die Deutschen, das, wenn nicht von ihm verfasst, so doch von ihm inspiriert war, benutzte antideutsche Ausfälle seines alten Gegners Girolamo Muzio (gegen die ‘barbara natio tedesca’), um gegen den Besuch des Konzils aus Deutschland Stimmung zu machen: ‘Bleibt zuhause und haltet lieber ein Nationalkonzil!’ Als dann im Sommer die Beschickung des Konzils dennoch in Gang kam, reiste er über Zürich nach Basel, um mit dem französischen Gesandten Morelet zu überlegen wie man die Beschickung des Konzils durch die Schweiz hintertreiben könne. Bald darauf im August erschien dann Vergerios Hauptschrift gegen das Konzil: ‘Concilium Tridentinum fugiendum esse omnibus piis’, in der er anhand

wichtiger Konzildokumente (z.B. der Reduktionsbulle, des kaiserlichen Schreibens vom 23. März, des kaiserlichen Freigeleits und des Treueids der Bischöfe) seine früheren Verdächtigungen zusammenfasste” (H. Jedin, *Geschichte des Konzils von Trient*, Freiburg/Br., 1970, pp. 313-314).

“Quando la convocazione era stata ufficializzata con la *Bulla reductionis* di Giulio III (emanata il 14 novembre 1550), Vergerio aveva tentato di convincere il maggior numero possibile di vescovi a seguire l'esempio dei vescovi francesi, disertando l'assise. Pubblicò una contraffazione parodistica della bolla di convocazione del concilio, ristampando il documento con un commento attribuito al giurista di Capodistria Ottonello Vida. In primavera, poi, verosimilmente prima della data fissata per la prima seduta (1 maggio), diede alle stampe una raccolta di documenti in latino riguardanti la preparazione del concilio, *Concilium Tridentinum fugiendum esse omnibus piis*, pieno di testimonianze relative al trattamento riservato ai dis-



senzienti dai precedenti concili ecclesiastici, a cominciare dalla sorte capitata a Johann Hus al concilio di Costanza: un ammonimento, dunque, rivolto a chi stava per riporre il proprio destino nelle mani del papa, affidandosi fiducioso al salvacondotto imperiale. Secondo l'accordo fra Carlo V e Giulio III, infatti, questa volta, su precisa indicazione dell'imperatore, principi e città protestanti avrebbero dovuto partecipare: il Brandeburgo, il Württemberg, la Sassonia, Strasburgo avevano già designato i loro *De republica Veneta* (1526), in which Pietro Bembo and Niccolò Leonico Tommeo are the interlocutors, provide evidence of his literary talent. Sponsored by his brother Aurelio, Vergerio entered papal service in 1532. Clement VII immediately put him to work as a diplomat, sending him first to Venice to promote a league against the Turks and then to central Europe as nuncio to Emperor Charles V's brother, Ferdinand. Here Vergerio received his first exposure to current political and religious problems. His initial reaction to the Reformation was visceral repugnance and alarm about the imminent threat of this penetrating Italy. Early in 1535, Paul III summoned him to rappresentanti ottenendo il relativo salvacondotto imperiale. A loro si rivolgeva Vergerio... Vergerio in questo testo pubblicava documenti recentissimi e ancora ricoperti dal vincolo di segretezza, dei quali era giunto in possesso probabilmente attraverso qualche fonte d'informazione interna al concilio" (G. Caravale, *La polemica protestante contro il Tridentino*, in: "L'uomo del Concilio. Il cardinale Giovanni Morone tra Roma e Trento nell'età di Michelangelo", a cura di R. Pantheri e D. Primerano, Trento, 2009, pp. 53-55 e 62).

Further documents printed are two letters by Emperor Charles V, also commented by Vergerio, regarding the participation in the Council of representatives of protestant faith: both are dated Augsburg, March 23, 1551. These are followed by two excerpts from the *Liber Rituuum ecclesiasticorum* of Leo X and the *Formula iuramenti* of the bishops, Vergerio in his own remarks states that the imperial safe-conduct does not prevent those who carry it from being judged for heresy by the Roman authorities. To illustrate that he added a letter of Poggio Bracciolini to Leonardo Aretino about the terrible death of Jan Hus at the Council of Constance in 1415.

Of great importance are Vergerio remarks on Della Casa's *Index*. It was published at Venice in 1549 ('Catalogo di diverse opere, composizioni e libri li quali come heretici, sospetti, impii & scandalosi si dichiarano dannati'), and only one copy of it survived (for the intriguing history of this Index see, J.M. de Bujanda, *Index de Venise 1549 et Milan 1554*, Sherbrooke, 1987, pp. 41-50). Vergerio had republished in the same year at Poschiavo Della Casa's *Index* with his commentary in Italian (cf. A. La Monica, *Indici e contraindici: la polemica di Pier Paolo Vergerio contro la censura ecclesiastica*, in: "Quaderni d'italianistica", 29/2, 2008, pp. 17-28). In the present pamphlet Vergerio resumes his battle against Della Casa addressing to all humans (this time in Latin): 'Audite omnes gentes, audite omnes populi. Hic Ioannes Della Casa qui ausus est in sua legatione tot doctissimos viros condemnare, ille ille ispe est qui libello a se aedito et nuper impresso Venetiis, apud Troianum Navum typographum caelebravit laudes sodomiae et illam appellavit divinum opus et affirmavit se ea plurimum delectari, imo aliam venerem non conoscere. Proh pudor. An num sunt hi egregji Archiepiscopi? His scilicet iudicibus utetur Papa et Diabulus in suo Concilio' (leaf 4rv).

"Not accidentally, *De laude sodomiae* or *De laudibus sodomiae*, 'The Praise (or Defense) of Sodomy', was of Italian origin. What is more, a prominent representative of the old creed, the prelate and humanist Giovanni della Casa, was said to have authored what figured as a poetic apology of sodomitical sex. For many decades if not centuries, this 'Defense of Sodomy' marked a literary transgression of the utmost severity in Protestant polemic. By dint of a poem, Della Casa was said to have 'defended' a sexual practice that God had condemned vigorously. The scandalum was having authored and published such a piece, these writers claimed. Della Casa's imagined transgression thus served as a potent stimulus for his critics to represent sodomy through revolution against the practice and its so-called defender... What passed as *De laude sodomiae*

was a poem from a collection of verses published in Venice in 1538. The poem's title was not 'The Praise of Sodomy' as Della Casa's detractors would have it, but *Capitolo sopra il forno*, or simply *Il Forno*. *Il Forno* was a metaphor whose erotic connotations are apparent even if one does not add that the 'oven' was a well-known erotic image in Italian poetry of the time. Hiding the sexual content - anal intercourse - behind a veil of dubious pronouns and creating a masquerade of metaphorical transpositions, these verses fit easily within the tradition of erotically explicit poetry, where the sexually audacious demanded a particular aesthetic practice of veiled allusions. Here, one might conjecture, at the edge of conventionality, where sexual and linguistic transgressions intersected, lay the lure of the poets' interest in obscenity. An artistic poem like *Il capitolo sopra il forno* is far from advocating anything, let alone sodomy. This absence may be the mark of the aesthetic, but this circumspection offered no protection against polemics... The origins of the smears regarding Della Casa's 'Defense of Sodomy' can be traced with great accuracy... Pietro Paolo Vergerio, published a pamphlet...addressing him personally at the pamphlet's climatic end" (H. Puff, *Sodomy in Reformation Germany and Switzerland, 1400-1600*, Chicago, IL, 2003, pp. 158-15).

Vergerio quotes over fifty authors (mainly from Protestant regions) from Della Casa's list including Luther, Melancthon, Bucer, Oecolampadius, Zwingli, Bullinger, Brunfels, Calvin, Ochino, Hutten, Peter Martyr, Dolet, Marot, Bibliander, Farel, Viret, etc.). To further corroborate his polemic he adds two excerpts from the *Vergeriane* (1550) by his archenemy, Girolamo Muzio, against the Germanic nation (cf. Pier Paolo Vergerio, *Scritti capodistriani e del primo anno dell'esilio*. Vol.: II. *Il Catalogo de' libri* (1549), U. Rozzo ed., Trieste, 2010, pp.157-166).

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

VD 16, V-647; J.M. De Bujanda, R. Davignon & E. Stanek, eds., *Index de Rome: 1557, 1559, 1564: les premiers index romains et l'index du Concile de Trente* (Index des livres interdits, vol. 8), (Sherbrooke, 1990), p. 240; A. Hauser, *Pietro Paolo Vergerios protestantische Zeit*, (Diss., Tübingen, 1980), p. 277, no. 68/2; F. Hubert, *Vergerios publizistische Thätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), pp. 282, 63.

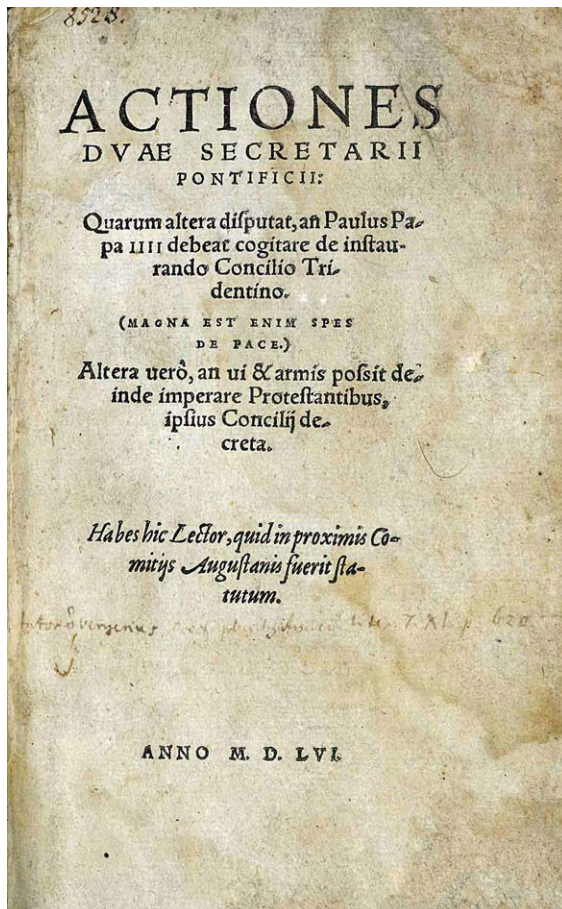
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20) **VERGERIO, Pier Paolo** (1498-1565). *Actiones duae secretarii pontificii: quarum altera disputat, an Paulus Papa IIII debeat cogitare de instaurando Concilio Tridentino. (Magna est enim spes de pace.) Altera verò, an vi & armis possit deinde imperare Protestantibus, ipsius Concilij decreta.* [Basel, Johann Oporinus], 1556.

8vo. 189 pp. 18th century vellum-backed boards, red edges, first and final leaves dampstained, last leaf with some repairs without damaging the text, but a good copy from the library of Jan Frans Van de Velde (1743-1823), Belgian bibliophile and librarian at Louvain University (cf. J. Roegiers, *Jan Frans Van de Velde*, in: "Les Seigneurs du livre. Les grands collectionneurs du XIX^e siècle à la Bibliothèque Royale de Belgique", Bruxelles, 2008, pp. 46-56).

RARE FIRST EDITION of this satire on the council policy of Pope Paul IV, considered by Vergerio one of his most important contributions to the subject (A. Hauser, *Pietro Paolo Vergerios protestantische Zeit*, Diss., Tübingen, 1980, p. 167), so relevant that he had reprinted it during his stay in Poland a year later (Königsberg, January 1557) with a dedicatory letter to Jan Lutomirski, castellan of Brzeziny (cf. L. Hein, *Piero Paolo Vergerio und sein Auftreten in Preussen und Polen-Litauen*, in: "Kyrios. Vierteljahresschrift für Kirchen- und Geistesgeschichte Osteuropas", 5, 1965, p. 165).

"Wie stark die Frage nach dem Verhältnis von Papst, Konzil und Religionsfrieden die deutsche Öffentlichkeit beschäftigte, zeigt auf protestantischer Seite die damals erschienene Schrift Vergerios 'Actiones duae secretarii pontificii'. Diese Satire auf die päpstliche Konzilspolitik gehört literarisch gesehen zum besten, was Vergerio je schrieb. Er lässt den 'Actiones' einen Sekretär Pauls IV. auftreten, der dem Papst an zwei aufeinanderfolgenden Tagen Vortrag über die Konzilsfrage und Deutschland hält. Vergerio hat das Manuskript dieser Schrift vor der Publikation von den französischen Gesandten in der Schweiz durchsehen lassen, mit denen er von Württemberg aus in ständiger Verbindung stand. Er konnte sich bei der Abfassung wohl auch auf unmittelbare Beichte aus Rom stützen. Seine dortigen Vertrauensmänner darf man am ehesten in der Umgebung des Kardinals du Bellay suchen [...] Aber die Aporie von Konzil und Religionsfrieden, die er mit sarkastischer Feder darstellte, traf zu. Mit vorwegnehmender Schärfe zeigte er die Endgültigkeit, die dem Weg des deutschen Protestantismus von dem Reichsabschied des Jahre 1548 zu jenem von 1555 innewohnte. Er zeigte, wie diese Entscheidung über den deutschen Raum hinaus jeder Wiedereröffnung des Trienter Konzils einen veränderten und reduzierten Charakter geben wird" (H. Lutz, *Christianitas afflicta. Europa, das Reich und die päpstliche Politik im Niedergang der Hegemonie Kaiser Karls V., 1552-1556*, Göttingen, 1964, pp. 469-470).



VD 16, V-634; Universal STC, 608697; J.M. De Bujanda, R. Davignon & E. Stanek, eds., *Index de Rome: 1557, 1559, 1564: les premiers index romains et l'index du Concile de Trente*, (Sherbrooke, 1990), p. 360, no. 40; A. Hauser, *op. cit.*, no. 120; F. Hubert, *Vergerios publizistische Tätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), p. 299, no. 108/2; H. Jedin, *Geschichte des Konzils von Trient*, (Freiburg/Br.,1974), vol. IV, p. 292.

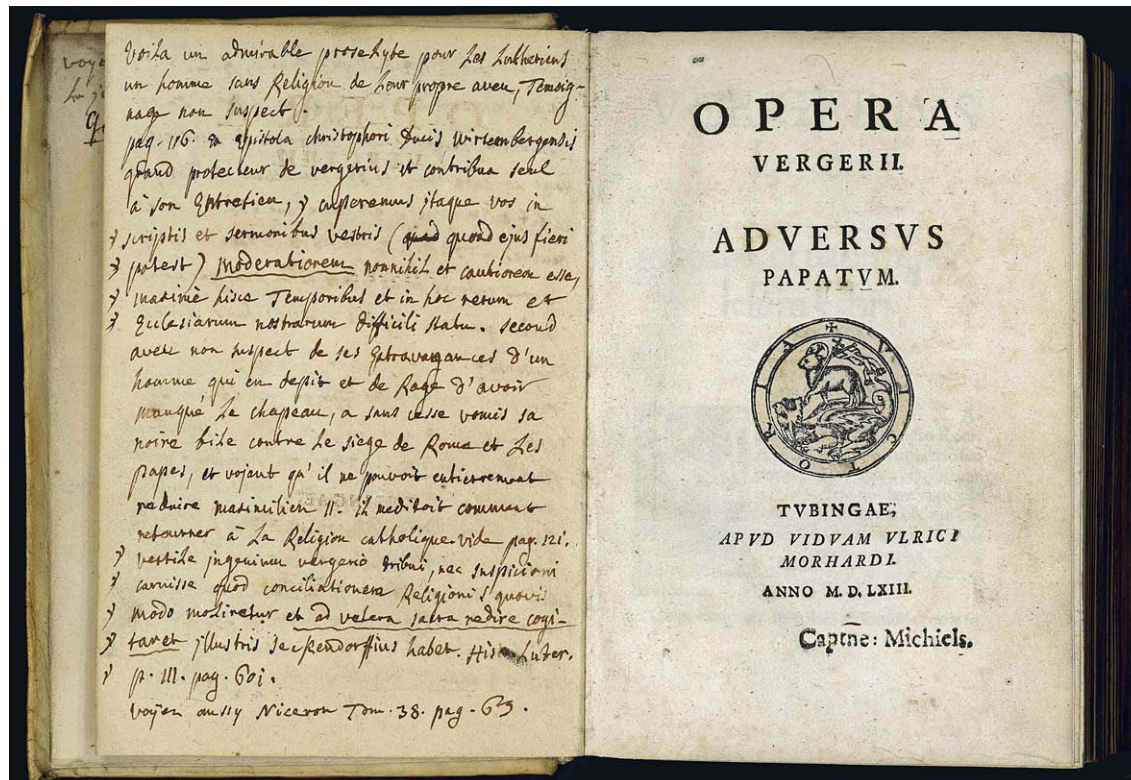
€ 3.000,00

21) VERGERIO, Pier Paolo (1498-1565). *Opera... Adversus Papatum*. Tübingen, Widow of Ulrich Morhart the Elder, 1563.

4to. (4), 401, (1) leaves. Small round emblem pasted down at the center of the title-page. Contemporary overlapping vellum, some old annotations in French on the front fly-leaf, a very fine copy from the library of Jan Frans Van de Velde (1743-1823), Belgian bibliophile and librarian at Louvain University (cf. J. Roegiers, *Jan Frans Van de Velde*, in: "Les Seigneurs du livre. Les grands collectionneurs du XIX^e siècle à la Bibliothèque Royale de Belgique", Bruxelles, 2008, pp. 46-56) and the stamp of the Belgian collector Captaine Michiels and the title-page and his signature at the end.

VERY RARE FIRST COLLECTED EDITION (with an apparently unknown variant of the title-page reading "Opera Vergerii. Adversus Papatum", whereas the title-page usually reads "Primus Tomus Operum Vergerii. Adversus Papatum").

Vergerio planned to publish a collection of his works in four volumes (see his 'Ad lectorem', dated from Tübingen, September 1, 1563), of which, however, only the first volume containing his polemical writings against papacy was printed (cf. S. Bertosa, *Il vescovo riformatore Pier Paolo Vergerio il Giovane (1498-1565)*, in: "Atti. Centro di ricerche storiche Rovigno", XLI, 2011, p. 167).



The volume contains the following writings:

I:) Secretarij Pontificij Actiones tres (leaf 1 recto). This is a slightly reworked edition of *Actiones duae secretarii pontificii* (Basel, 1556, see preceding item);

II:) Consilium de emendanda Romana Ecclesia (leaf 94 verso). This memorandum on church reform issued by Pope Paul III in 1537 and redacted by a committee of cardinals, was attributed by Vergerio to Cardinal Gian Pietro Carafa, who in the meantime became Pope Paul IV. Its text was first published by the Strassburg Lutheran humanist Johannes Sturm in 1538. Vergerio reprinted it with his critic at Strassburg in 1555 (with a false printing place and printer (F. Hubert, *op. cit.*, no. 73);

III:) Epistola ad Sereniss. Regnum Poloniae, de Colloquio instituendo (leaf 105 recto). Apparently printed here for the first time. In this open letter written from Tübingen in September 1558 Vergerio encouraged Sigismund August of Poland

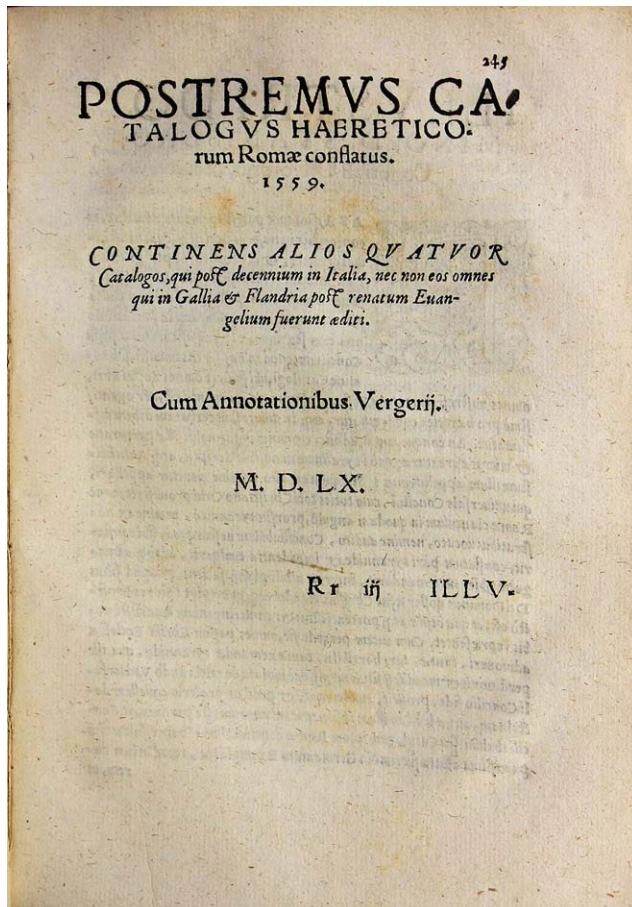
to convene a national council without any interference of the Curia and also admonished the King to be steady against the claims of the papal nuncio, thus he incurred the enmity of the Polish bishop Stanislaus Hosius (see also the next writing) (cf. L. Hein, *Italienische Protestanten und ihr Einfluss auf die Reformation in Polen während der beiden Jahrzehnte vor dem Sandomirer Konsens (1570)*, Leiden, 1974, pp. 245-246);

IV:) *Dialogi quattuor adversus Osium, nunc Legatum in Concilio Tridentino* (leaf 137 recto). First published by Ulrich Morhard at Tübingen in 1559 (cf. F. Hubert, *op. cit.*, p. 309, no. 131). The four dialogues are addressed against bishop Stanislaus Hosius, who had attacked Vergerio and Johannes Brenz in his *Verae, christianae, catholicaeque doctrinae solida propugnatio* (Köln, 1558). "...und in denen er wie Hosius mit Schmähworten nicht sparsam umgeht, verteidigt Vergerio das evangelische Kirchenverständnis. Wie Luther und Calvin hebt er hervor, dass gerade die evangelischen Christen sich mit der Alten Kirche, zu deren Bekenntnisse sie stehen, in Einklang wissen, wohin die Papstkirche, wegen mannigfacher Neuerungen als Abspaltung von der Alten Kirche und damit als Häresie anzusprechen ist" (L. Hein, *op. cit.*, p. 246);

V:) *Postremus Catalogus haereticorum Romae conflatus 1559... cum annotationibus Vergerii* (leaf 245 recto). A very important aspect of Vergerio's antipapal polemic is his dispute on indexes beginning with that of Giovanni della Casa and later with the various Roman ones. In 1559 Vergerio reprinted Pope Paul's III index of 1559 with his polemical annotations in Italian under the title *A gl'inquisitori che sono per l'Italia. Del catalogo di libri eretici stampato in Roma* (Pforzheim, Rab) and a year later a revised and augmented Latin version (also printed by Rab in Pforzheim), which is here reprinted (cf. A. La Monica, *Indici e contraindici: la polemica di Pier Paolo Vergerio contro la censura ecclesiastica*, in: "Quaderni d'italianistica", 29/2, 2008, pp. 17-28; J.M. de Bujanda, R. Davignon & E. Stanek, eds., *Index de Rome: 1557, 1559, 1564: les premiers index romains e l'index du concile de Trente*, Sherbrooke, 1990, p. 983).

Since 1549, Vergerio took the pen seven times against the indexes, giving birth - as someone has stated - to a new literary genre. The present version was preferred to all the others and considered as the most complete among Vergerio's many interventions on the subjects (U. Rozzo, *Pier Paolo Vergerio censore degli indici dei libri proibiti*, in: "Pier Paolo Vergerio il giovane, un polemista attraverso l'Europa del Cinquecento", Udine, 2000, pp. 166-169);

VI:) *De Idolo Lauretano* (leaf 301 verso). Prepended to Vergerio's critic of the veneration of the sanctuary of Loreto is the text of the 'Translatio', (leaf 311 recto) a text composed around 1470 by Pietro di Giorgio Tolomei, called Teramano, who was governor and administrator of the cathedral church of the Holy House of Loreto (here reprinted from Bindoni's edition, Venice, 1499). In Tolomei's text the Holy House is identified with the house in which the Virgin had be born and brought up at Nazareth and is followed by a report of the miraculous 'translation' of the Holy House to Loreto (cf. M. Sensi, *Il pellegrinaggio votivo lauretano*, in: "Studia Picena", 69, 1994, pp. 205-237). There follows Vergerio's critic which was first published in Italian at Tübingen in 1554



under the title *Della camera et statua della Madonna chiamata di Loreto* (cf. F. Grimaldi, *Il libro lauretano. Edizioni e illustrazioni, 1489-1599*, Macerata, 1973, pp. 108, no. 50). It was translated into Latin by Vergerio's nephew Lodovico and published also at Tübingen in the same year, and is here reprinted in the expanded version (VD 16, V-656). (cf. R.A. Pierce, *Pier Paolo Vergerio the Propagandist*, Roma, 2003, pp. 143-146, and G. Caravale, *Forbidden Prayer: Church Censorship and Devotional Literature in Renaissance Italy*, Farnham, 2013, pp. 57, 268);

VII:) *Scholia in binas Papae literas* (leaf 360 verso). Shortly before the opening of the diet of Warsaw in December 1556 Vergerio had printed by Daubmann in Königsberg (F. Hubert, *op. cit.*, no. 115), to the horror of the Catholics in Poland, two letters addressed by Pope Paul IV to King Sigismund August, in which he again expressed one of his favorite topics, i.e. that not the Protestant communities but the Roman church can be reproached with heresy. In the preface to the castellan of Crakow, Johann Tarnowski, he asks the latter to help to spread his pamphlet at the diet (cf. L. Hein, *Italienische Protestanten und ihr Einfluss auf die Reformation in Polen während der beiden Jahrzehnte vor dem Sandomirer Konsens 1570*, Leiden, 1974, pp. 235; and J. Sembrzyki, *Die Reise Vergerius nach Polen*, Königsberg, 1890, pp. 49-51);

VIII:) *Quod Papa celebrans Concilium, parcat Idolo manijs crassioribus* (leaf 392 verso). Dedicated to Nikolaus Christopher, son of Prince Nikolaus Radziwill, Grand Chacellor and Grand Hetman of Lithuania, who had studied in Strassburg and Tübingen (1563-1566). This polemic against Pope Pius IV and the Council of Trent seems to be printed here for the first time (cf. A. Hauser, *Pietro Paolo Vergerios protestantische Zeit*, Diss., Tübingen, 1980, p. 266).

VD 16, V-633; Universal STC, 686581; Adams, V-412; D. Fališevac, K. Nemeč & D. Novaković, eds., *Leksikon hrvatskih pisaca*, (Zagreb, 2000), pp. 752-753; A. Hauser, *Pietro Paolo Vergerios protestantische Zeit*, (Diss., Tübingen, 1980), p. 187; F. Hubert, *Vergerios publizistische Thätigkeit nebst einer bibliogra-phischen Übersicht*, (Göttingen, 1893), no. 170. € 3.600,00



22) VERGERIO, Pier Paolo (1498-1565). Sammelband containing 6 works.

8vo (mm. 137x90); contemporary overlapping vellum, manuscript title on pine ("PP. Vergerij varia"), ties missing, small black stain on the back panel; light abrasion on the outer margin of the first title-page with no damage to the text, some light dampstain on a few leaves, margins of some works cut a bit short, otherwise a very genuine and fresh copy from the Rev. J. Mendham/Law Society of England and Wales collection (cf. J. Mendham, *An Index of Prohibited Books, by Command of the Present Pope Gregory XVI*, London, 1811, pp. 78-79).

I:) ACTIONES DVAE SECRETARII Pauli Papae, huius nominis IIII. QVARVM ALTERA DISPVTat an Concilium Tridentinum sit instaurandum. ALTERA VERO AN VI ET armis Decreta ipsius Concilij possit Protestantibus imperare. ACCESSIT TERTIA, QVA utrunque caput complectitur, ac definit, Concilium non posse instaurari, Nec Papam tanta esse potentia, ut possit Decreta ui imperare. (Pforzheim, Georg Rab d.Ä.), 1559. 8vo; 112 leaves.

RARE ENLARGED EDITION of this satire on the council policy of Pope Paul IV, considered by Vergerio one of his most important contributions to the subject (A. Hauser, *Pietro Paolo Vergerios protestantische Zeit*, Diss., Tübingen, 1980, p. 167). First published in Basel in 1556, he considered it so relevant that he had reprinted it during his stay in Poland a year later (Königsberg, January 1557) with a dedicatory letter to Jan Lutomirski, castellan of Brzeziny (cf. L. Hein, *Piero Paolo Vergerio und sein Auftreten in Preussen und Polen-Litauen*, in: "Kyrios. Vierteljahresschrift für Kirchen- und Geistesgeschichte Osteuropas", 5, 1965, p. 165). To this new edition is added for the first time a third *Actio* against the authority of the pope.

"Wie stark die Frage nach dem Verhältnis von Papst, Konzil und Religionsfrieden die deutsche Öffentlichkeit beschäftigte, zeigt auf protestantischer Seite die damals erschienen Schrift Vergerios 'Actiones duae secretarii pontificii'. Diese Satire auf die päpstliche Konzilspolitik gehört literarisch gesehen zum besten, was Vergerio je schrieb. Er lässt den 'Actiones' einen Sekretär Pauls IV. auftreten, der dem Papst an zwei aufeinanderfolgenden Tagen Vortrag über die Konzilfrage und Deutschland hält. Vergerio hat das Manuskript dieser Schrift vor der Publikation von den französischen Gesandten in der Schweiz durchsehen lassen, mit denen er von Württemberg aus in ständiger Verbindung stand. Er konnte sich bei der Abfassung wohl auch auf unmittelbare Beichte aus Rom stützen. Seine dortigen Vertrauensmänner darf man am ehesten in der Umgebung des Kardinals du Bellay suchen [...] Aber die Aporie von Konzil und Religionsfrieden, die er mit sarkastischer Feder darstellte, traf zu. Mit vorwegnehmender Schärfe zeigte er die Endgültigkeit, die dem Weg des deutschen Protestantismus von dem Reichsabschied des Jahre 1548 zu jenem von 1555 innewohnte. Er zeigte, wie diese Entscheidung über den deutschen



Raum hinaus jeder Wiedereröffnung des Trienter Konzils einen veränderten und reduzierten Charakter geben wird” (H. Lutz, *Christianitas afflicta. Europa, das Reich und die päpstliche Politik im Niedergang der Hegemonie Kaiser Karls V., 1552-1556*, Göttingen, 1964, pp. 469-470).

VD 16, V-636; Universal STC, 608694; J.M. De Bujanda, R. Davignon & E. Stanek, eds., *Index de Rome: 1557, 1559, 1564: les premiers index romains et l'index du Concile de Trente*, (Sherbrooke, 1990), p. 360; F. Hubert, *Vergerios publizistische Thätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), p. 300, no. 108/4; H. Jedin, *Geschichte des Konzils von Trient*, (Freiburg/Br.,1974), vol. IV, p. 292;

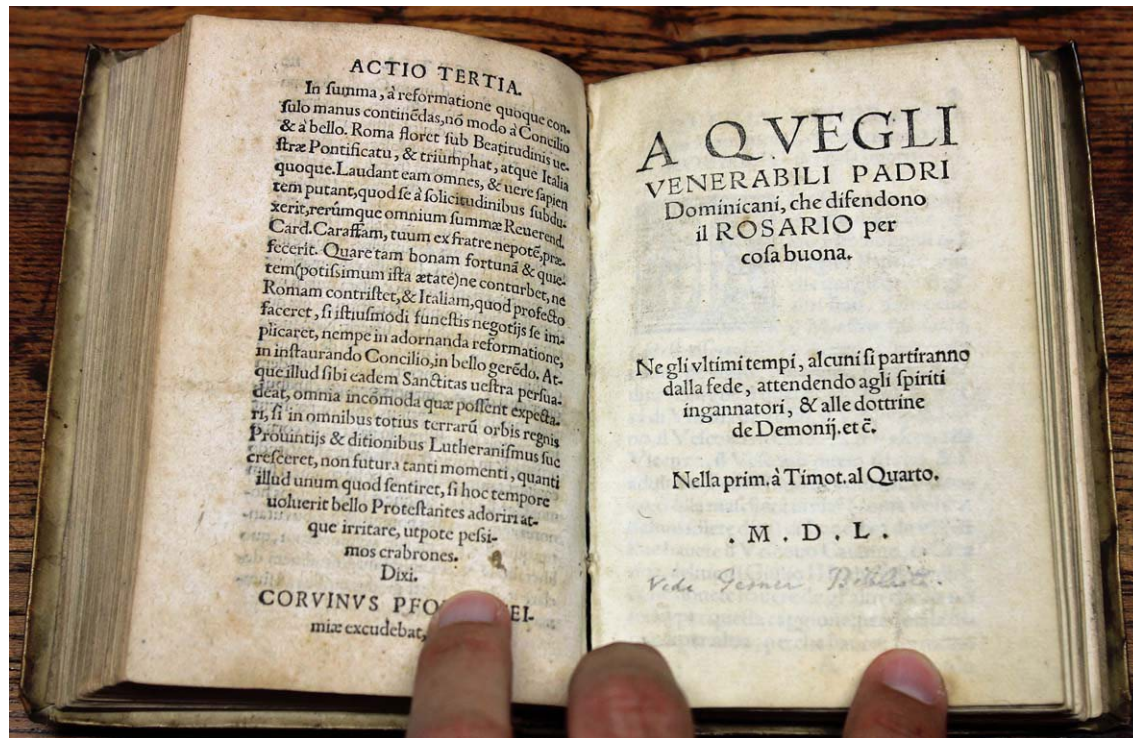
II:) *A quegli venerabili padri dominicani, che difendono il rosario per cosa buona*. [Poschiavo, Dolfino Landolfi], 1550. 8vo; 34 leaves.

EXTREMELY RARE FIRST EDITION, printed at Poschiavo by Dolfino Landolfi, of which apparently only two copies are known: one at the British Library, the other one at the Library of Chur. This small pamphlet has been somehow related to the arrest of the Sicilian heretic Giorgio Siculo, who was captured at Ferrara in September 1550, because in it Vergerio denounces Siculo as a rebel to both parts, the protestants and the papists (cf. A. Prosperi, *Ricerche sul Siculo e i suoi seguaci*, in: “Scritti in onore di Armando Saitta”, Pisa, 1969, pp. 48-54).

The text, almost an instant book, is full of references to the latest news on the religious situation in Italy, but it is mainly a denounce of the superstitions contained in a very popular text of the Dominican tradition, the *Rosario della gloriosa Vergine Maria*, which underwent many editions and adaptations. At this early stage of his propaganda campaign, Vergerio, who had just fled Italy, was not yet interested in reaching a larger audience. The booklet, printed in a small number of copies, is implicitly addressed to his *Veneti*, i.e. to that small group of supporters and

followers whom he had in the Venice territories and in Istria and who were responsible of the circulation and diffusion of his writings.

“[Pur seguendo] una prospettiva decisamente internazionale [...], Vergerio tuttavia continuò sempre a tener presente anche la situazione italiana, sia pure prendendo via via maggior distacco dai suoi protagonisti. Ne sono testimonianza alcune pagine, molto lucide, inserite nell’opuscolo *A quegli venerabili padri dominicani, che difendono il rosario per cosa buona*, ma in realtà assai poco collegate con la trattazione complessiva. Il breve scritto apparso anonimo e senza note, si può dare con buona probabilità al settembre-ottobre 1550, perché trova precise corrispondenze in una lettera che l’autore invio a Bullinger il 17 settembre. L’operetta è stata finora presa in considerazione per la denuncia che vi si legge dell’eresia di Giorgio Siculo, ‘ribelle da tutte due le parti insieme, evangelica et papistica’, tanto da far supporre che proprio ad



essa fosse dovuto in quell'anno l'arresto del visionario siciliano a Ferrara. Assai più indicativa di quanto avveniva in Italia appare tuttavia la prima accusa che Vergerio muove al benedettino per la sua *Epistola alli cittadini di Riva di Trento*: aver sostenuto 'che gli christiani debbono star pazienti et consentire agli errori et alle idolatrie, et non aprire bocca, né far parola in contrario, fino a tanto che non sia fatto il concilio'. Si trattava, più o meno, dello stesso rimprovero che il Capodistriano aveva mosso al Pole [...], commentando il *Catalogo* del Della Casa: il 'tempo opportuno' è ora identificato con la celebrazione del concilio, ma era pur sempre un invito al silenzio di fronte ai mali della cristianità, una 'bella et comoda cosa' per i vertici colpevoli della chiesa. Vergerio in effetti seppe cogliere molto presto la connessione che s'instaurò in Italia fra l'atteggiamento che Calvino aveva chiamato *nicodemismo* e le speranze conciliari, connessione non certamente limitata ad un gruppo anomalo e ristretto come quello di Giorgio Siculo. Le ultime pagine dell'opuscolo contro i Domenicani contengono un secondo riferimento alle correnti riformatrici all'interno del mondo cattolico. Molti prelati, scrive Vergerio, hanno denunciato nei loro scritti l'infelice stato della chiesa, i 'molti gravissimi viti, abusi, errori, ipocrisie et idolatrie' che essa manifesta. Ma quando si è trattato di porvi rimedio, si sono tirati indietro, per non perdere i privilegi ('i commodi et la reputatione') che il papato aveva loro garantito [...] Ma c'è ancora di più: le dotte opere che questi autori componevano erano scritte per lo più in latino; in questo modo essi potevano anche trattare della giustificazione per fede o dell'autorità pontificia, senza correre troppi rischi con le autorità romane. I difensori del papato, infatti, 'essendo il libro in lingua latina scritto, sanno che il popolo et il volgo non lo può intendere': esso diviene soltanto oggetto delle discussioni dei teologi. Con i suoi *libretti* in volgare, 'li quali da tutti, sebben son semplici er ignoranti, intendere si possono', Vergerio voleva orgogliosamente contrapporsi proprio a questo atteggiamento, non raro anche negli ambienti più avanzati della cultura ecclesiastica italiana del Cinquecento. Al di là dei suoi contenuti, l'opuscolo *A quegli venerabili padri dominicani* rappresenta una testimonianza importante sul modo di lavorare di Vergerio in questo primo anno della sua attività pubblicistica. Lo scritto principalmente vuole denunciare le leggende e le superstizioni nel *Rosario della gloriosa Vergine Maria*, un testo devoto della tradizione domenicana, molto popolare in Italia fra Quattro e Cinquecento grazie ai volgarizzamenti e alle rielaborazioni [...] La trattazione tuttavia si interrompe in più punti per dar conto delle ultime notizie di cui l'autore era venuto a conoscenza: non solo l'*Epistola* del Siculo, letta evidentemente all'ultimo momento, ma anche la ripresa dell'azione repressiva in Italia, con le esecuzioni di Ferrara e Piacenza, dell'agosto e settembre 1550. Anche a Mantova era uscito in quei mesi un 'severissimo comandamento contro gli evangelici', sottoscritto dal cardinal Gonzaga" (S. Cavazza, *Quei che vogliono Cristo senza croce. Vergerio e i prelati riformatori italiani (1549-1555)*, in: "Pier Paolo Vergerio il giovane, un polemista attraverso l'Europa del Cinquecento", Udine, 2000, pp. 120-123).

Edit 16, CNCE72103; F. Hubert, *Vergerios publizistische Thätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), no. 35; R. A. Pierce, *Pier Paolo Vergerio the propagandist*, Roma, 2003, p. 229; Universal STC, 862586;

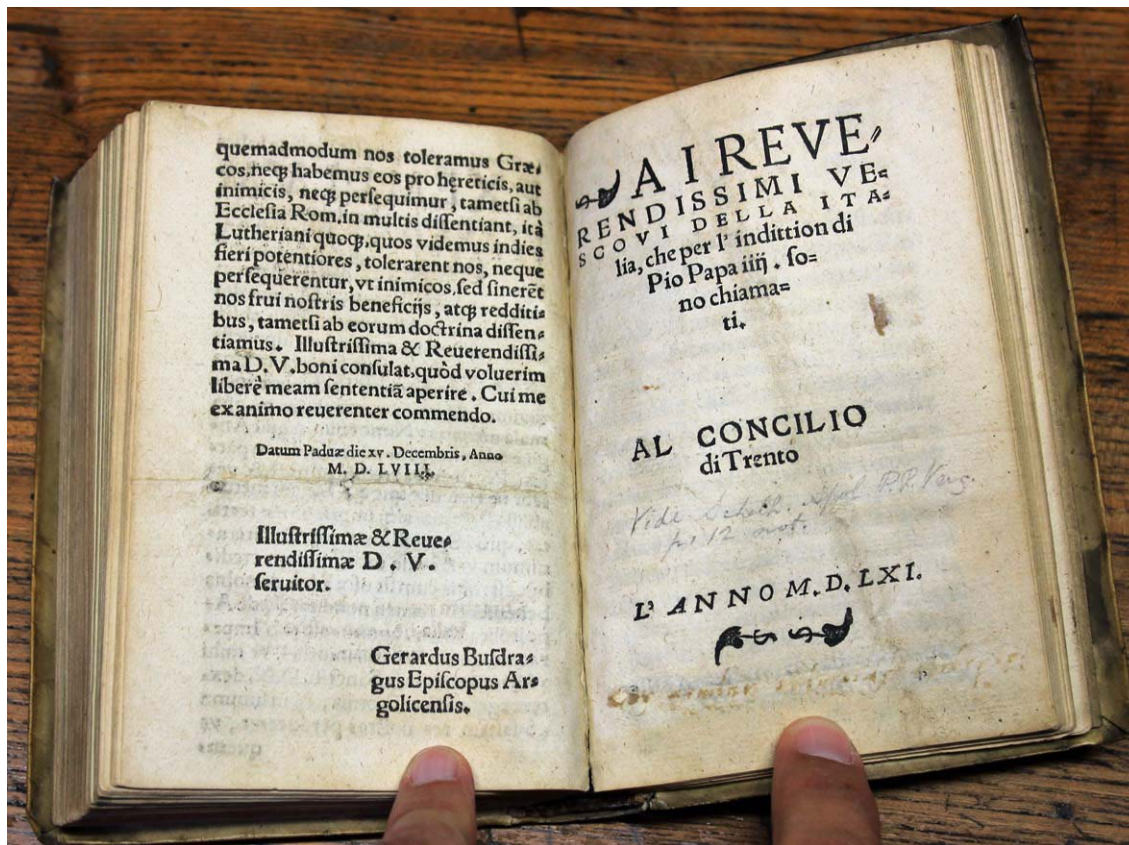
III:) *Omnibus Ecclesiae Chisti pacem optantibus, gratia et pax a Deo Padre & Domino nostro Iesu Christo*. N.pr., n.pl., n.d. [Poland, ca. 1560]. 8vo; (10) leaves.

APPARENTLY UNRECORDED anonymous religious pamphlet addressed by the author to all those who desire peace in the God's church. In the dedication to his beloved brothers, the author says that he has turned to the Churches of Germany, Suisse and Savoy in order to receive a confession of faith on the topic Christ as Mediator; still waiting for a definitive answer, since he considers Jean Calvin as the most prominent among the theologians whom he has consulted, he has decided to send them the articles of faith on this issue taken from the definitive 1559 edi-

tion of Calvin's *Institutio christianae religionis*. Finally the author states that Francesco Stancarò's doctrine is to be judged as the most dangerous and pestilent of all.

The pamphlet was probably published by a Polish theologian (Stanislaw Sarnicki?), close to the positions of Jean Calvin, around 1560. In that period Francesco Stancarò had developed a theory according to which Christ is considered mediator only in his human nature. Quite soon many Polish theologians had addressed to the Swiss Churches in order to receive some advice about this theologically radical doctrine. Calvin reacted both privately, writing letters to his Polish correspondents, and publicly, giving to press three texts, the *Dilucida explicatio sanae doctrinae de vera participatione carnis & sanguinis Christi in Sacra Coena* (Genève, 1561) and, a few years later, the *Brevis admonitio ad fratres Polonos* and the *Epistola qua fidem admonitionis apud Polonos confirmat* (Genève and Cracov, 1563) (cf. R. Peter & J.-F. Gilmont, *Bibliotheca calviniana*, Genève, 1994, II, pp. 806-813, 977-984, and 1002-1004);

IV:) *EXEMPLUM LITERARUM R.D. GERARDI BUSDRAGI IN Episcopatu Patauino Suffraganei. AD ... Franciscum Cardinalem Pisanum. In quibus agitur. Quanam ratione praeservari possit Italia, ne Lutherismo inficiatur.* [Tübingen, Heirs of Ulrich Morhart d.Ä.], (1558). 8vo; (8) leaves.



VERY RARE SATIRICAL BOOKLET written in the form of a letter addressed by Gherardo Busdraghi (1500-1563) to cardinal Francesco Pisani, bishop of Padua. The letter is signed from Padua, December 15, 1558 and contains advices to prevent the diffusion of the Lutheran doctrines in Italy. Busdraghi, a native of Lucca, helped the nuncius Giovanni della Casa in his activity against heresy, which culminated in 1548 with the fire of condemned books at Venice. In 1552 Busdraghi was elected bishop of Argos, as well as suffragan and vicar-general of Pisani (cf. L. Bertoni Argentini, *Gherardo Busdraghi*, in: "Dizionario biografico degli Italiani", XV, 1972, pp. 507-508).

VD 16, ZV-15179; F. Hubert, *Vergerios publizistische Thätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), no. 129; USTC, 655270 (2 copies).

V:) *A I Reverendissimi Vescovi Della Italia, che per l'indittion di Pio Papa iiij. sono chiamati Al Concilio di Trento.* [Tübingen, Heirs of Ulrich Morhart d.Ä.], (1561). 8vo; (12) leaves.

VERY RARE FIRST EDITION. At the opening of the last phase of the Council of Trent, Vergerio published dozen of

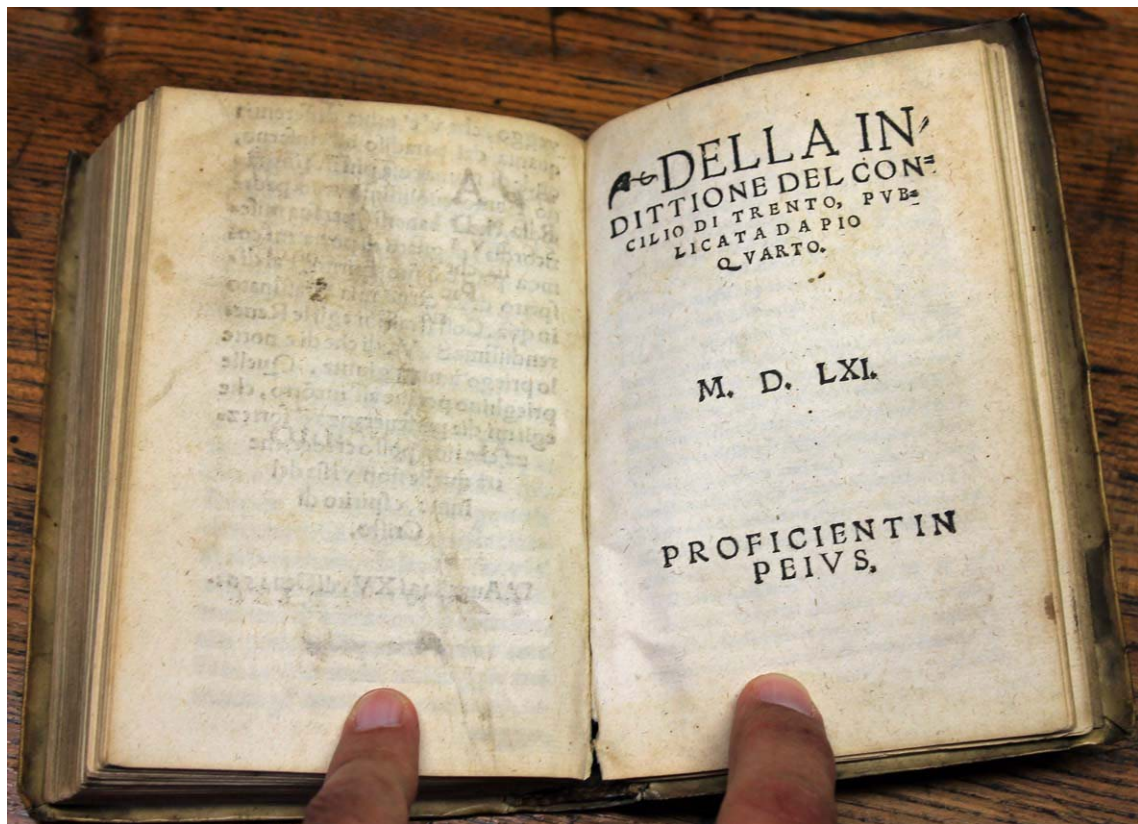
short pamphlets to send clandestinely to Italy, in which he attacked the pope and, above all, the legates who attended the sessions of the council. In particular he strongly criticized all those high prelates who after so many years still believed to reform the Church from within and continued to hide their true creed. The present text was translated into French and published together with the following item in 1561.

VD 16, ZV-15185 (3 copies); R. A. Pierce, *Pier Paolo Vergerio the propagandist*, Roma, 2003, p. 229; F. Hubert, *Vergerios publizistische Thätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), no. 144. Not listed in EDIT 16 and USTC;

VI:) *Della indittione del Concilio di Trento, publicata da Pio quarto*. [Tübingen, Ulrich Morhart], (1561). 8vo; (16, the last is a blank) leaves.

VERY RARE FIRST EDITION. “All’indomani dell’apertura dell’ultima fase conciliare (gennaio 1562-dicembre 1563), il cardinal legato Ercole Gonzaga aveva provato a imporre il principio che nessun documento potesse essere dato alle stampe mentre il concilio stesso era in corso, se non con il permesso esplicito dei legati. Nonostante questa ferma presa di posizione, invece, decreti e altri documenti ufficiali, furono stampati e spediti, per tramite degli oratori, ai rispettivi sovrani, e dunque ebbero modo di circolare ampiamente in tutta Europa. Da buon seguio di documenti curiali qual era, il Vergerio non aspettava altro che mettere le mani su quelle carte. Nonostante le sue insistenti richieste di poter assistere alle riunioni conciliari, nonostante la mediazione esercitata dal nunzio apostolico Zaccaria Delfino per l’ottenimento di un salvacon-

dotto, le porte di Trento non gli si erano dischiuse. Al polemista protestante non restava altro che impugnare l’arma che sapeva maneggiare meglio: la penna. Così, appena ebbe davanti i primi documenti conciliari riprese a spron battuto la sua martellante campagna polemica. Poche settimane dopo l’apertura Vergerio aveva già pronto un numero consistente di ‘fogli’ da inviare in Italia: fogli che, come ricordava egli stesso, si potevano ‘comodamente rinchiuder nelle lettere’, sfuggendo così al controllo inquisitoriale. Perfettamente avvezzo alle dinamiche della circolazione e del controllo librario, esperto di tecniche propagandistiche, Vergerio conosceva benissimo i pericoli che correva chi inviava copiosi libri a stampa attraverso le Alpi; soprattutto, era perfettamente consapevole che, seppure fosse riuscito ad aggirare i controlli doganali, non li avrebbe comunque potuti far circolare ‘così presto e in tanta quantità’ quanto quei venti, poi trenta, brevi opuscoli con i quali occupò la scena editoriale di quei primi anni sessanta. Con la bolla di convocazione in mano si affrettò dunque a mettere in guardia i vescovi italiani: essi non sarebbero stati altro che strumenti inermi nelle mani del papa [...] Vergerio



non si rassegnava alla realtà delle cose, soprattutto non si rassegnava all'ipocrisia con cui da Roma si continuava ad 'attendere' l'arrivo dei rappresentanti dei principi protestanti. Tra le pagine dei suoi opuscoli ce n'era per tutti: per il pontefice, per i nunzi, e naturalmente per i cardinali legati. L'aspetto che lo 'maravigliava' di più è che 'nel numero di trenta cardinali che ha sottoscritto... alla bolla della Indiction del concilio', comparivano alcune tra le 'miglior teste, et più savie' [l. A2] del mondo. I nomi di Ferrara, Carpi, Farnese, Madruccio, e Morone, scorrevano così sui suoi fogli a illustrare l'origine della sua 'maraviglia' [...] Il rancore che aveva animato gli scritti polemici dei primi anni cinquanta si era ormai stemperato, ma quegli antichi compagni di viaggio, che invece di seguire le orme della sua fuga, avevano scelto di restare e continuare la loro battaglia dall'interno, coltivando da Roma l'utopia di una riforma della Chiesa, rimanevano ancora in cima ai suoi pensieri. Erano lontani i tempi delle clamorose denunce ai danni di Giorgio Siculo e Reginald Pole, quelli in cui la foga della polemica anti-nicodemita lo aveva portato a svelare le maschere con cui molti dei suoi amici o conoscenti di un tempo coprivano gelosamente i propri residui margini di libertà. Tuttavia, di fronte al nome di Giovanni Morone, prepotentemente riproposto alla sua attenzione dall'attualità della vicenda conciliare, Vergerio non riuscì a far altro che, istintivamente, riprodurre i termini di quel meccanismo delatorio. L'unico che si prese l'incarico di rispondere alle polemiche dell'esule protestante fu anche l'unico a prendere esplicitamente le difese del cardinal legato. Ippolito Chizzola, canonico regolare lateranense, antico sodale di Celso Martinengo, accusato anch'egli in passato di eresia e sottoposto a procedimento inquisitoriale nella Roma degli anni cinquanta, era uscito indenne da quelle accuse e per riscattare l'infamia del processo si era ora cucito addosso un candido abito di controversista cattolico, di acerrimo nemico dell'eretica pravità. Fu sua la *Risposta alle bestemmie et maledicenze con-tenute in tre scritti di Paolo Vergerio contra l'Indictione del concilio pubblicata da Pio quarto*. A quella 'coda di scorpione' che Vergerio aveva voluto attaccare al nome del Morone, Chizzola replicava ricordando i 'travagli che di continuo ha sopportato in Germania per servizio della Chiesa apostolica', i servizi resi 'a difesa' dei 'cattolici di quella provincia', la 'dottrina che ha fatta predicare et insegnare nelle sue Chiesa', insomma l' 'innocentia sua' riconosciuta ufficialmente 'per bocca della stessa [santa] sede et di giustissimi giudici a ciò da lei deputati... doppo lunghe et diligentissime inquisitioni fatte di lui'. Chizzola in altre parole rispediva l'accusa al mittente, ripagando l'esule protestante della sua stessa moneta [...] La prospettiva tutta italiana di una polemica di tal sorta dovette apparire agli interlocutori protestanti di Vergerio sempre più angusta, una questione personale priva di alcuna rilevanza politica e diplomatica. I suoi inviti alle tre leghe, ai fratelli di fede della Valtellina, alla regina d'Inghilterra, le sue accalorate raccomandazioni a rispondere negativamente alla richiesta papale di invio di rappresentanze diplomatiche si accumulavano ormai stancamente sulle scrivanie di principi e sovrani di mezza Europa. Le preoccupazioni vergeriane dovettero apparire ai protagonisti dell'epoca residui di una battaglia ormai conclusa. La pace di Augusta (1555) aveva definitivamente sancito che il concilio era una questione di esclusiva pertinenza romana. L'imperatore aveva infine scelto di risolvere da sé i problemi confessionali dell'impero e, come è facilmente comprensibile, il fronte protestante aveva deciso di abbandonare ogni provocazione polemica: semplicemente, non era più affar loro" (G. Caravale, *La polemica protestante contro il Tridentino*, in: "L'uomo del Concilio. Il cardinale Giovanni Morone tra Roma e Trento nell'età di Michelangelo", R. Pancheri & D. Primerano, eds., Trento, 2009, pp. 55-57). Edit 16, CNCE72347; R. A. Pierce, *Pier Paolo Vergerio the propagandist*, Roma, 2003, p. 232; F. Hubert, *Vergerios publizistische Thätigkeit nebst einer bibliographischen Übersicht*, (Göttingen, 1893), no. 145 (2 copies); USTC, 862632.

Pier Paolo Vergerio wanted to advance reform in Italy more than any other Italian exiled reformer. The author of almost one-third of all Italian-language Protestant books published outside Italy, he was the first to fully understand the potential of printing for his propaganda and

to use the Swiss presses to introduce the reformed ideas into northern Italy. He mainly wrote in vernacular to reach a wider audience (Latin was reserved for the international readers) and from Switzerland and Germany he ran for years the clandestine book trade of Protestant books, assuming a unique position of leadership among Italian exiles. Most of Vergerio's supporters and readers resided in the Venetian territories. They helped circulating his texts that had entered clandestinely into Italy, sometimes they read them aloud in the countryside to widespread the teaching of their master to illiterate people and, above all, they formed small circles in which his writings were commentated. The meetings of these circles became the only act of worship for their participants. Since all along his exile Vergerio destined to the Italian audience mainly small texts of a few pages, which could be sent unbound as letters to avoid controls, his supporters were likely used to gather together many of his works and have them bound in single volumes. Sammelband of Vergerio's works are nevertheless extremely rare, especially in contemporary binding. This is truly a unique set (cf. R. A. Pierce, *Pier Paolo Vergerio the propagandist*, Roma, 2003, pp. 100-107 and 172-177).

P.u.R.

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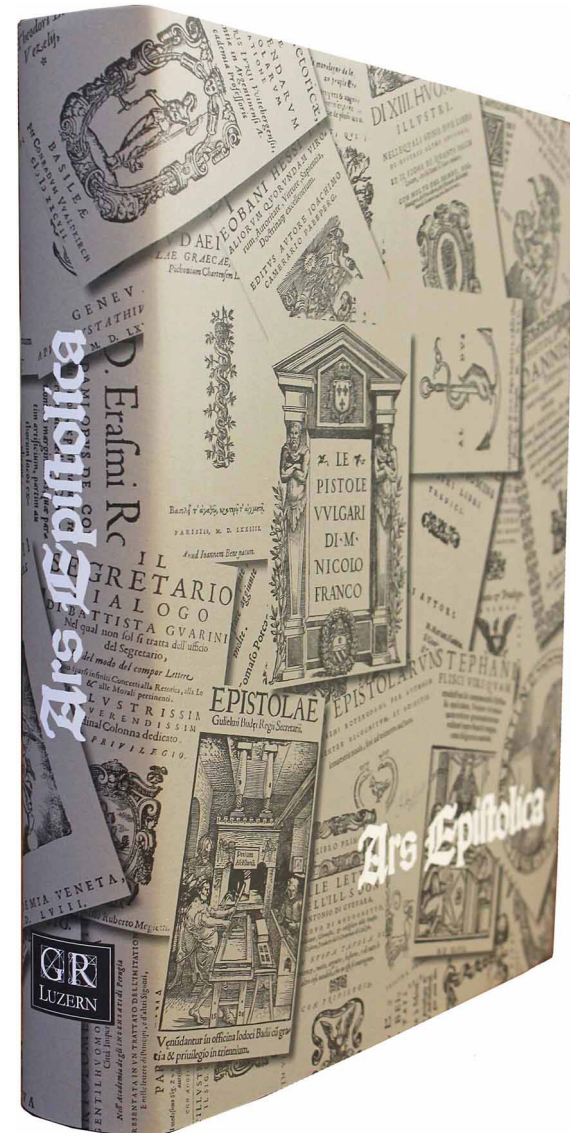
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