



List 2-2016

RIME
DI
M. GIROLAMO MOLINO
Nonamente venute in luce.
Con Priuilegij per anni xxv.



IN VENETIA, M D LXXIII.

RAGIONAMENTI
DELLA LINGVA TOSCANA,
Dove si parla del perfetto Oratore, &
Poesia volgari, Dell' eccellente Me-
taphisica & Philosophico Bernardino
Tomitano, diuisi in tre libri.
NEL PRIMO SI PROROVA LA PHILO-
sophia offer nacciffura, alla accuffa, mento
della Rhetorica & Poetica.
NEL SECONDO SI RAGIONA
de i precetti dell' Oratore.
ET NEL TERZO, DELLE LEGGI AP-
partenenti al Poeta, & al bene formare,
finella profa, come nel margino.



COMITE FORTVNA.

Co' il priuilegio del J. Gio: Domenico Paolo III.
et dell' Illustriffimo Senato Veneto per anni X.

DI MESSER
PIERLUIGI TARINTI
A SVO FRATELLO.



IN VENETIA, PER G.
MELCHIOR S...

VALERIANVS BELVVS
PRO SACERDOTIVM BARBIS
CLARISS. CARD. HIPPOLVS
TVM MEDICEN.

...Amplius, ut sponte nominat, hanc po-
...conijciat legem. Alex. dicitur in
...antem, antea etate per annos
...deputat autem interu-
...deponere



In Academia Lugdunensi.
M. D. LXXXIII.

LEGATIONE
DELL' APPARATO
PER SILLVSTRISS.
SIG. CARD.
COLONNA,
LEGATO APOSTOLICO
DELLA MARCA
in Macerata.



VRAIS POUVRAITS
DES HOMMES ILLVSTRES EN
PLETE ET DOCTRINE, D'YTRA
pour remettre sur la vraie Religion en divers pays
de la Chrestienté. Avec les Descrptions de divers pays
vie & de leurs faits plus memorables.
PLVS, QUARANTEQVATRE
Estatimes Chrestiens.
Traduits des latin de Theobald de Besse.



GENEVE,
AN DE LAON
D. LXXXI.

DE LA FRICA
IN OTTAVARCA
I TESTO LATINO,
adattata da M. Fabio Mercurit
buono Seneg.
TRE VALOROSI
del S. Marefiale Sirovici,
di bellezze singolare,
PRIVILEGIO.



FESTE D'AGONE, ET DE TESTACIO,
FATTE PER CARNEVALE, IN RO-
ma: Nel M. D. XLV. sotto Paulo. III. Pont. Max.
Per opinione vniuersale, e de ordine, e de significato, e de rico-
dozza, e de gratia, piu belle che sia state mai piu fa-
te. Preso prompto che natura amata, d'ogni tempo,
in tutto il Mondo, non si fa piu bella
festa, che quella d' Agone.



In Roma in Campo di Fiore.

Lettera
I BASTIANO
D. ROSSI
Cognominato lo Indefigo, Accademico
della Cracca.

A Flaminio Mammielli nobili Fiorentino:
NELLA QUALE SI RAGIONA
del Dialogo dell'epica
di Torgato Camillo Pedeser della Cracca:
di Metter Camillo Pedeser della Cracca:
e delle famiglie i seculi honora-
della Cracca di Firenze.



DE BIEN GOV...
maintenir en bonne pa...
me ou autre Princ...
DIVISEZ EN TROIS
Parties: A fauoir, du Conseil, de la Ro...
Nicolas Machiuel Flo...
& Tres-illustre Prince...
de Alencor, fils &
de Roy.

DEL SVAVS
A D. LAVINIA SVAVS FIGLIA
della maniera del governarsiella in corte
andando per Dama



ALLA SERENISSIMA INFANTE
D. CATERINA, DVCHessa
DI SAVOIA.

IN TV...

...me fugit...
...bererin...
...tem fecerit...
...spondere...
...de studis...
...rim...
...line ad...
...miam...
...sam...
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...apud...
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sopra la Rifor...
Confessione...
ca, & Dic...
aggi...
vtilissimi Trerati...
sone Relis



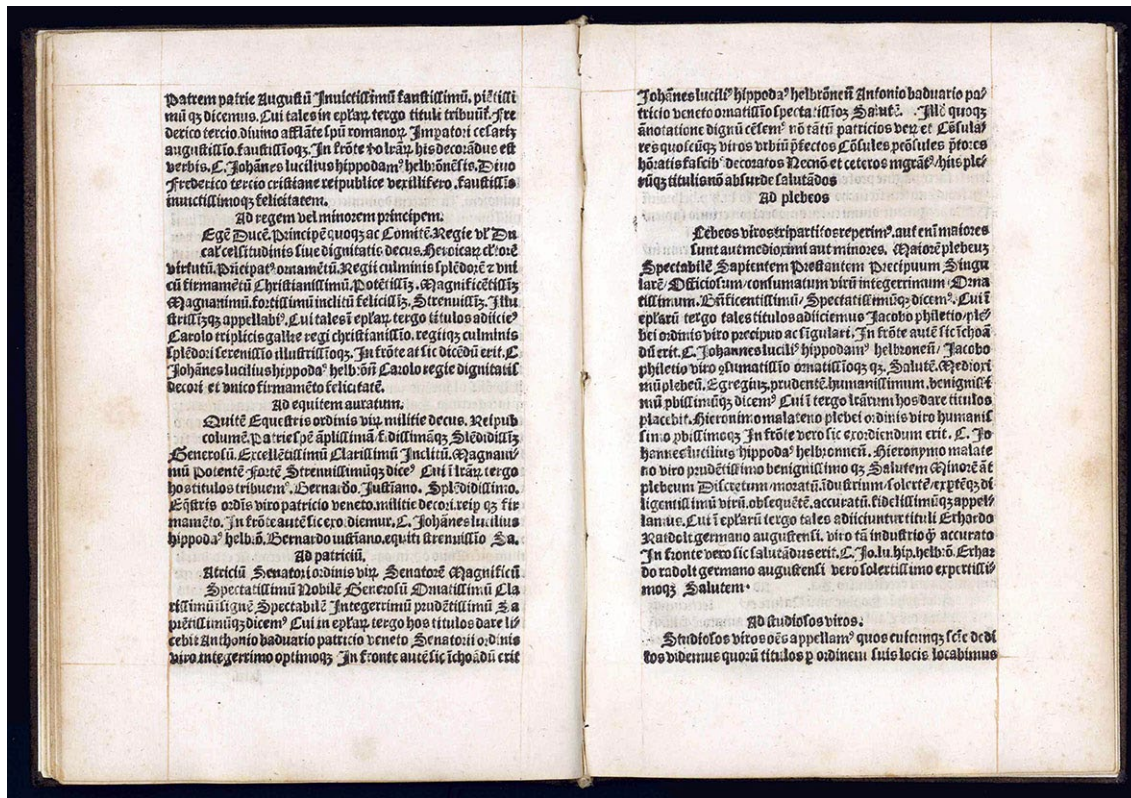
1) **PUBLICICIUS, Jacobus** (fl. 2nd half of the 15th cent.). **Ars conficiendi epistolas**. [Paris, Antoine Caillaut, ca. 1491-1492].

4to; (14) ll. Signature: a⁸ b⁶. 34 lines. Gothic types. Modern blind-tooled calf. A very good copy. *Incipit*: “Ars Tulliano more epistola[n]di Jacobi p. [Publicii] ad illustrissimum principem Tara[n]tinu[m] hispaniae Ducem Incipit feliciter”.

VERY RARE PARIS SCHOOL EDITION of this very successful text, the “Art of writing letters” by Jacobo Publicio. Written around 1567, it was first published in Venice in 1482 as part of Publicio’s *Artis oratoriae epitome*, which also included his famous *Ars memorativa*, the first manual on mnemotechnics ever published (first separate edition: Toulouse, 1475 ca.). Jacobus’ rhetorical treatise became very well known in the last two decades of the 15th century. The three parts were often reprinted either together or separately. The first separate edition of the *Ars conficiendi epistolas* was issued in Deventer in 1488. The present is probably the fifth edition after three Deventer editions and one published in Leipzig. An earlier edition, issued under the title *Epistolarum institutiones. Litterarum indices et inscriptions*, ascribed by BMC to Toulouse, Henricus Turner, 1476 ca., is apparently an earlier draft of the “Ars epistolandi” and the “Suprascriptiones epistolarum” (cf. J. Durán Barceló, *El Oratoriae Artis epitoma de Jacobo Publicio “Hispano”*, in: “Humanismo y pervivencia del mundo clásico: Homenaje al profesor Luis Gil”, J.M. Maestre Maestre, L.Ch. Brea & J. Pascual Barea, eds., Madrid, 1997, pp. 753-760).

Conceived as a commentary to Cicero’s *Epistola ad Curionem* (fam. 2.4), Publicio’s *Ars conficiendi epistolas* “respecta también la estructura tripartite y las correspondencias estilísticas de la clasificación ciceroniana, ... Para Publicio, los tres *genera* epistolares son: *genus doctrinae*, *genus iocosum* y *genus grave*... El ‘género de doctrina’, que sustituye al ‘informativo’ ciceroniano, se propone como finalidad la *utilitas*, y posee tres especies: *eruditio*, *ars* y *disciplina*. El *genus iocosum* trata de asuntos ‘domésticos y familiares’, y lo hace determinando por la carta *lepos*, *dicacitas*, *sales*, *venustas*, *facetiae*, *urbanitas* y *lipptomia* (sic). El tercero género, el *genus grave*, se acomoda a contenidos más serios y trascendentes, como la religión o la política, su objetivo es la *honoris dignitas*, y debe evitar todos los recursos que proporcionan la ‘delectación’ propia del segundo *genus*” (P. Martín Baños, *El arte epistolar en el Renacimiento europeo 1400-1600*, Bilbao, 2005, pp. 510-511).

Almost nothing is known about the life of Jacobo Publicio, a Spanish itinerant professor who used to identify himself as “of Florence”. Also called ‘Rufus’, he was a physician by profession, a fact that helps to explain his particular interest in the medical aspects of memory training. He participated actively in humanist circles in Germany and Burgundy and taught in many

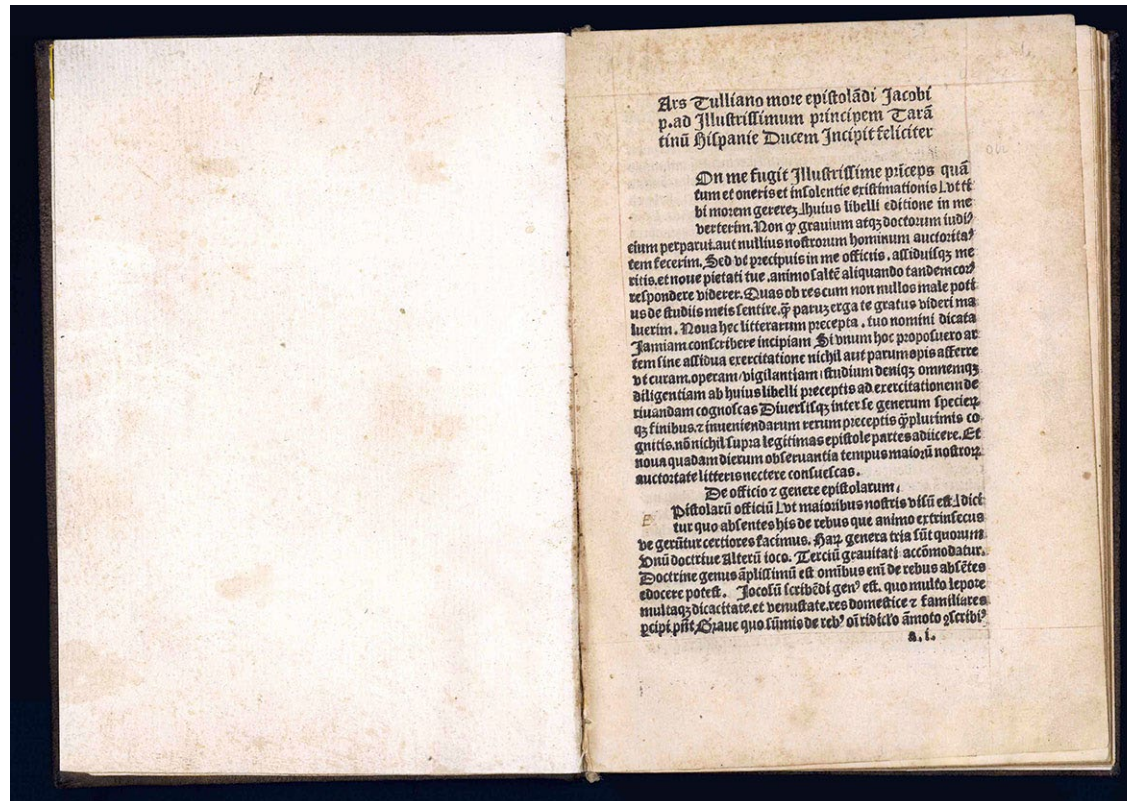


different universities including Brabant, Leipzig, and Cologne, before settling in 1464 in Louvain, where he was appointed to the chair of rhetoric. He used to call himself “poeta laureates” (cf. M Carruthers & H. Bayerle, *Jacobus Publicius, ‘The Art of Memory’*, in: “The Medieval Craft of Memory”, Philadelphia PA, 2002, pp. 226-227).

According to ISTC (ip01091000), 7 copies are known worldwide, only 1 in America (London, British Library; Aberdeen, UL; Cambridge, UL; Paris, BN and Mazarine; Philadelphia PA, Univ. of Pennsylvania, Van Pelt Library; Copenhagen, RL).

Copinger, 4983 (ascribes to Guy Marchant); Goff, P-1091 (dates about 1493); GW, M36425.

€ 5.000,00



2) [**VALERIANO, Pierio** (1477-1560)]. **Pro sacerdotum barbis**. Roma, Francesco Minizio Calvo, 1531.

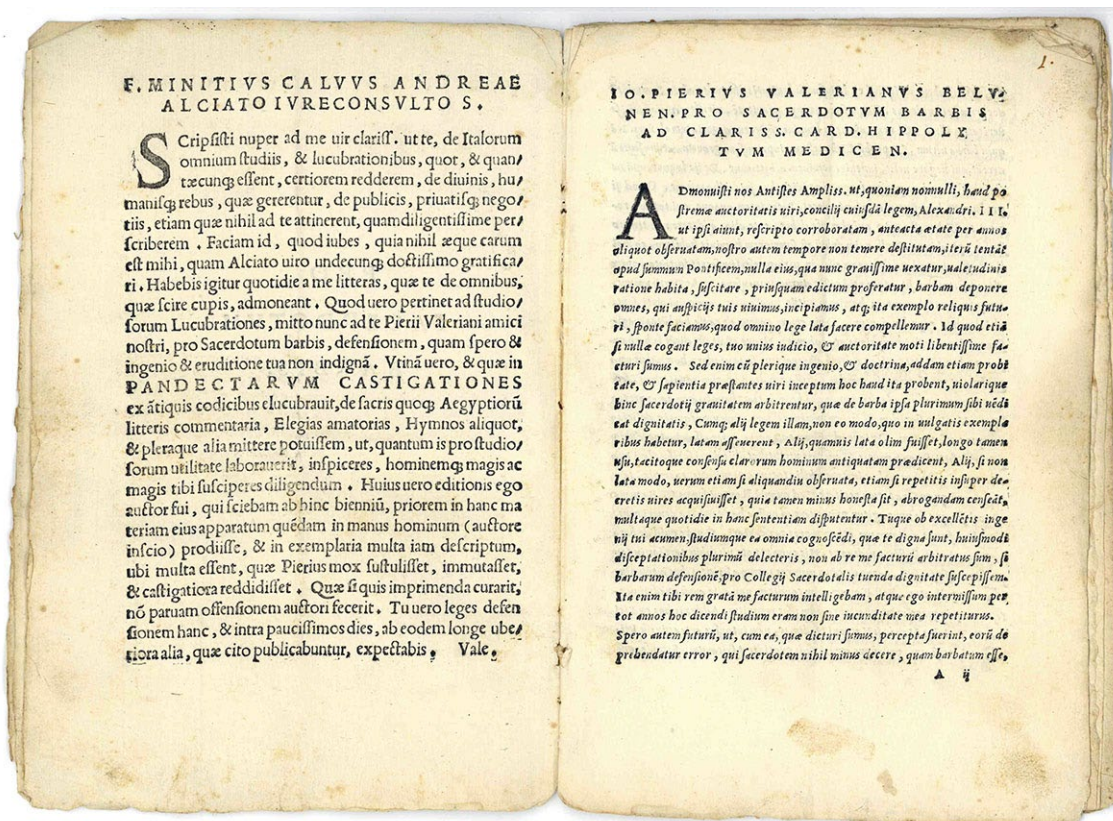
4to. (16) leaves. Old boards, on the first front fly-leaf ownership entry by the famous Ferrarese humanist Lilio Gregorio Giraldi (1479-1552); on the same page his initials 'LGG' and a short list of Greek works by the same hand, some light marginal foxing and stains, but a very good copy.

RARE FIRST EDITION, one of the three issued by Calvo in the same year. Our copy belongs to edition B, having the title-page without woodcut border and the text printed in italic types (edition A has the title in capital letters within a woodcut frame and the text in Roman types; edition C has a different title, *Defensio pro sacerdotum barbis*, written in Gothic types within a woodcut frame different from that of variant A).

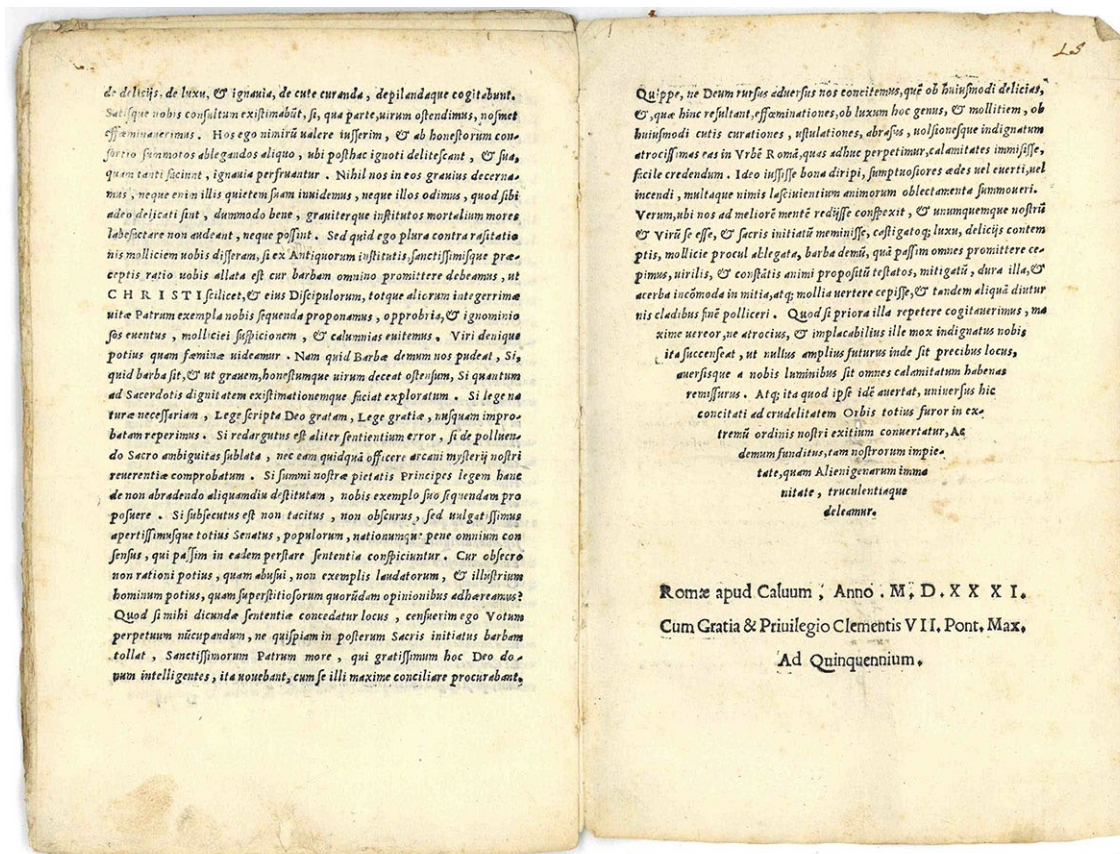
The work was soon reprinted in France (Paris, 1531, 1533, 1558; Strasbourg, 1534) and translated into English (London, 1533). It was also reprinted several times during the 17th century either alone or as an appendix to Valerianos's *Hieroglyphica*. The book contains a dedication by the printer Calvo to Andrea Alciati and one by Valeriano to Cardinal Ippolito de' Medici.

"In the dedicatory letter to Cardinal Ippolito de' Medici, Valeriano indicates the occasion of his writing. He speaks of certain unnamed powerful figures (nonnulli haud postremae auctoritatis viri) who have

assailed the ailing pope with criticism of the clerical wearing of beards, a position that they claim was taken by the Council of Carthage and subsequently renewed by Pope Alexander III. In response to the criticisms, Valeriano deploys humanist critical skills to construct historical and philological arguments to support his point. Yet if the methods employed show continuity with earlier Roman humanism, the tract's elegiac tone and pessimistic predictions about Rome's future attest to a new, more sober perspective. Like earlier humanist writings, the tract draws upon sources from antiquity as well as upon precedents in Christian history. Valeriano marshals classical Roman and Greek authors, ancient Egyptian lore, Mosaic law, and ancient Hebrew practice, to justify and dignify the wearing of breads. Alongside this evidence, he cites numerous barbate figures in the Christian tradition, such as John the Baptist, Christ Himself (at least as portrayed in art), the apostle James, St. Jerome, and most recently Popes Julius II and Clement VII... Tellingly, the *Pro sacerdotum barbis* locates the causes of Rome's sufferings in the 'feminine' delicacies of the Roman clergy, which had provoked the wrath of God and threatened to do so again. Because of the excesses, God 'commanded that our goods be taken from us, that our rather sumptuous houses be

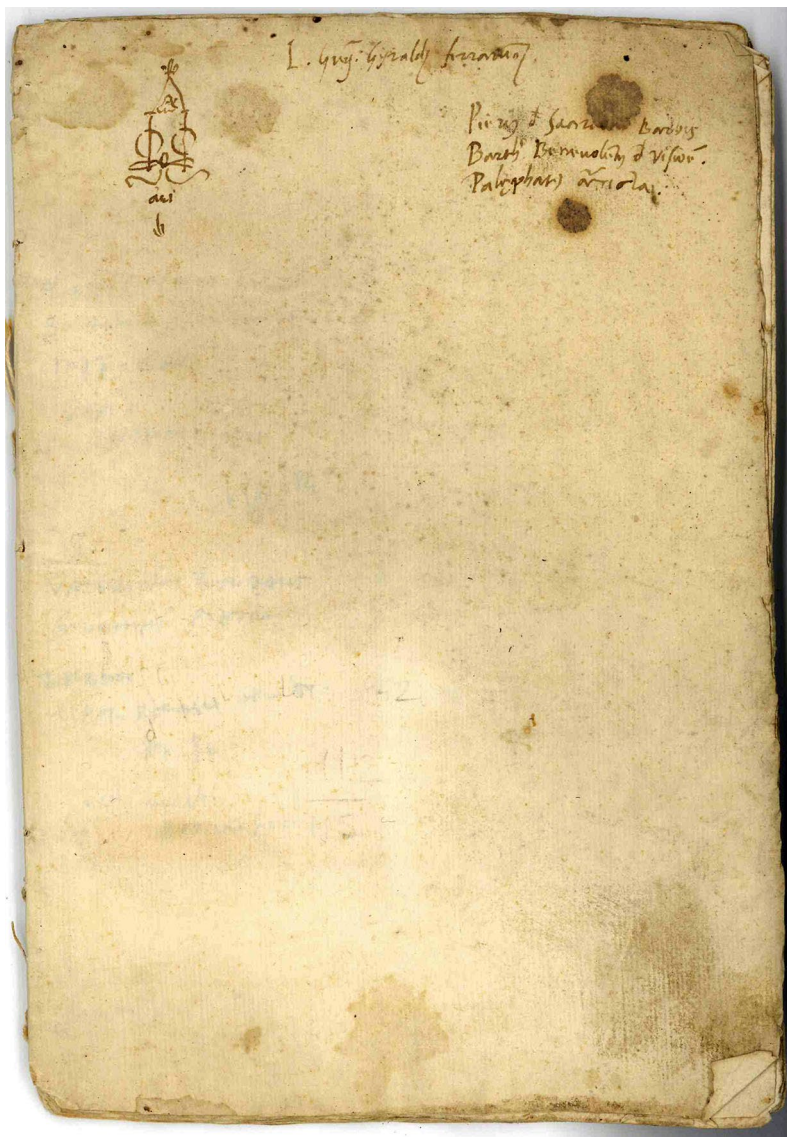


either brought down or burned, and that the many delights of our too-wanton minds be plucked away from us'. The waring of beards, then signifies the effort to reform the 'effeminacy' into which the clergy had slipped. But should reform not follow, and should Rome slice back into corruption, then God will become ever so much angrier, withdrawing His grace from the clergy, so that the rage of the entire world will turn against them. As a consequence, 'both on account of our impiety and on account of the savageness and ferocity of foreigners, we shall be utterly annihilated'. If the Roman clerics have brought God's punishment upon themselves, Valeriano does not wish to absolve foreign political powers from responsibility: 'We have been deserted by so many princes of the Christian name, with whose counsel and authorization the Romans have been captured, despoiled of their goods, and worn out by intolerable tributes'. While this passage refers transparently to Charles V and his troops, Valeriano claims that the entire world is eagerly opening its jaws to devour the remnants of Italy. To the north, in Germany, the people have fallen away from the traditional faith, casting out priests and profaning churches. To the east, Europe has been besieged and Italy threatened (i.e., by Turkish expansion). To the south, the Moors and Numidians menace Italian ships with daily incursions and piracy. And to the west, fighting amongst Christians has led to lakes of bloodshed. God must pacify this turmoil, or restore to his former health Pope Clement, 'in whom is every hope of this concord'. Thus divine intervention, whether direct or through the agency of the ailing pontiff, stands as the only hope for Roman survival, let alone recovery. Taken as a whole, the *Pro sacerdotum barbīs* reflects upon the ideological incoherence of



crucial humanism in the aftermath of the Sack of Rome. In early 1529, before Pope Clement had embarked upon an alliance with Charles V, the future of Rome appeared bleak. Over the next decade, however, as Valeriano moved permanently to Belluno and reestablished his career there, he reformed the image of Rome. In the *De litteratorum infelicitate*, probably written in large part over the course of the 1530s, his return to the Eternal City in 1529 provided a setting for rewriting his own relationship to the crucial culture that he had subsequently chosen to leave behind, as well as for reconceiving the place of Renaissance Rome in the history of the republic of letters” (K. Gouwens, *Remembering the Renaissance. Humanist Narrative of the Sack of Rome*, Leiden, 1998, pp. 149-152; see also P. Pellegrini, *Pierio Valeriano e la tipografia del Cinquecento. Nascita, storia e bibliografia delle opere di un umanista*, Udine, 2002, pp. 149-152).

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



Lactantius and Lorenzo Valla's translation of the *Iliad* for the printer Tacuino. We know from the poem *In sodales* that at least five of Aldus' closest associates (Paolo da Canal, Andrea Navagero, Trifon Bisanti, Andrea Marone, Girolamo Borgia) belonged to some kind of poetic sodality in Padua during these years. In 1506 he left Padua 'by the force of necessity' as he explains in his parting letter to his patron Andrea Gritti, and took up residence in the little village of Olivé near Verona, where he lived for the next three years, presumably as a tutor. When the troops of the League of Cambrai invaded the Venetian territory in 1509, Valeriano had to leave Padua, briefly returned to Belluno, but found it was laid waste by the imperial troops. At the eve of his departure for Rome he published in August 1509 his first book of poetry, the *Praeludia*. In Rome he became a favourite of Pope Leo X, who entrusted to him the education of his nephews Ippolito and Alessandro de' Medici. In his later life he retired to Padua, where he devoted himself completely to his studies. His most important work was *Hieroglyphica* (1556), the great summation of hieroglyphic material in the Renaissance (cfr. G. Fiocco, *Il ritratto storico di Pierio Valeriano*, in: "Archivio storico di Belluno, Feltre e Cadore", XXXIII, 1972, pp. 1-6).

Edit 16, CNCE 54620; Universal STC, no. 861713; C. F. Barberi, *Le edizioni di Francesco Minizio Calvo*, in: "Miscellanea di scritti di bibliografia ed erudizione in memoria di Luigi Ferrari", Florence, 1952, p. 94, no. 118.

€ 2.500,00

3) **ROME-CARNIVAL.** Feste d'Agone, et de Testaccio, fatte per carnevale, in Roma: Nel 1545 sotto Paulo III. Pont. Max. Per opinione uniuersale, e de ordine, e de significato, e de ricchezza, e de gratia, più belle, che sia state mai piu fatte. Presupponendo, che naturalmente, d'ogni tempo, in tutto il mondo, non se fa più bella festa, che quella d'Agone. In Roma in Campo di Fiore, n.pr. [Antonio Blado?]. (Al colophon:) Alli XXI di Febraro M.D.XLV. (1545).

4to (211x145 mm); 19th-century half calf; (8) leaves. On the title-page the coat-of-arms of Pope Paul III Farnese within a laurel wreath, the emblem of the city of Rome and the coat-of-arms of Cardinal Jean Du Bellay (1492-1560). On last leaf recto large woodcut vignette with the personification of Rome and the river Tiber and, below, the arms of Paul III. Italic types. A very good, untrimmed copy.

ORIGINAL EDITION of this account of the 1545 carnival festivals of Agone and Testaccio, one of the many published that year to report on the event.

The festivals of Agone (today Piazza Navona) and Testaccio (Monte Testaccio) had a long tradition dating back to the 12th century. The celebrations took place during the carnival period preceding the Lent and involved horse and chariot races, and a tauromachy. Over the years the festivals underwent many changes. During the papacy of Pope III Farnese they were brought again into favour and were used as an instrument for the celebration of the Farnese's power. In 1534, 1539 and 1545 (the last year in which the festivals were held at Testaccio for more than two and a half century), the feasts were particularly magnificent and were recorded in short printed accounts, mainly issued by Antonio Blado.

In 1545 the festivals were held on Thursday 12 and Monday 16 (instead of Sunday 15; the delay was caused by bad weather) February 1545. The procession of the chariots for the Agone feast moved from the Campidoglio and reached Piazza Navona at the presence of Margaret of Parma, illegitimate daughter of Charles V and since 1538 wife of Ottavio Farnese, the grandson of the Pope. The bullfighting took place four days later in Testaccio, the traditional place devoted to this special kind of carnival palio. The list of contents on the title-page verso lists the fourteen different floats (one for each district –'rione'– and one for the Pope) and prescribes one of three themes each of them should proclaim - the newly-made peace between Christian princes, military expeditions against infidels and the persecution of heretics. The 'rione' of Colonna managed to combine the latter two the-

FESTE D'AGONE, ET DE TESTACCIO, FATTE PER CARNEVALE, IN ROMA: Nel M. D. XLV. sotto Paulo. III. Pont. Max. Per opinione uniuersale, e de ordine, e de significato, e de ricchezza, e de gratia, più belle che sia state mai piu fatte. Presupponendo, che naturalmente, d'ogni tempo, in tutto il mondo, non se fa più bella festa, che quella d'Agone.



In Roma in Campo di Fiore.

mes with their float representing the Americas. The floats and the other entertainments are minutely described and the work ends with the prize given to the winner on Ash Wednesday 1545. Before that of the Pope which was the last in the procession, paraded the chariots of the Roman noblemen: among them, the Cardinal Alessandro Farnese, the Cardinal of Santa Fiora, who was the son of Costanza Farnese and Bosio II Sforza, and Ottavio Farnese, Duke of Camerino, accompanied by the Duke of Melfi, the Duke of Santa Fiora, and Andrea Angelo Flavio Comneno, Prince of Macedonia (cf. R. Guarino, *Carnevale e festa civica nei ludi di Testaccio*, in: “Roma moderna e contemporanea”, XX, 2, 2014, pp. 475-497).

The presence of Cardinal Du Bellay’s coat-of-arms on the title-page can have a political meaning to counterbalance Charles V’s recent successes against the Turks celebrated during the festivals. But it can also be explained by the Cardinal’s direct involvement in the publication.

This extremely rare edition is known in only two copies, one in Italy at the Biblioteca Augusta in Perugia and one at the Bibliothèque Nationale in Paris. A variant issue with 6 leaves and the sole emblem of the city of Rome on the title-page is preserved at the Marciana Library in Venice (cf. Edit 16, CNCE50537 and USTC, 803133).

Other accounts of this event were published in the same year. One, written by Girolamo Giglio and published under the title *Gli grandi trionfi, feste, pompe et livree fatte dalli signor romani per la festa d’Agone e di Testaccio; co il significato de li carri e imprese che vi erano*, is known in two editions, one issued by Girolama Cartolari and the other probably by Antonio Blado. Another edition, appeared under the title *Il vero progresso della festa d’Agone, et di Testaccio, celebrata dalli S.*

Romani, nel giovedì, et lunedì di carnevale, dell’anno 1545, was probably published by Antonio Blado. All these editions are extremely rare and apparently no copy of them is preserved in any American library.

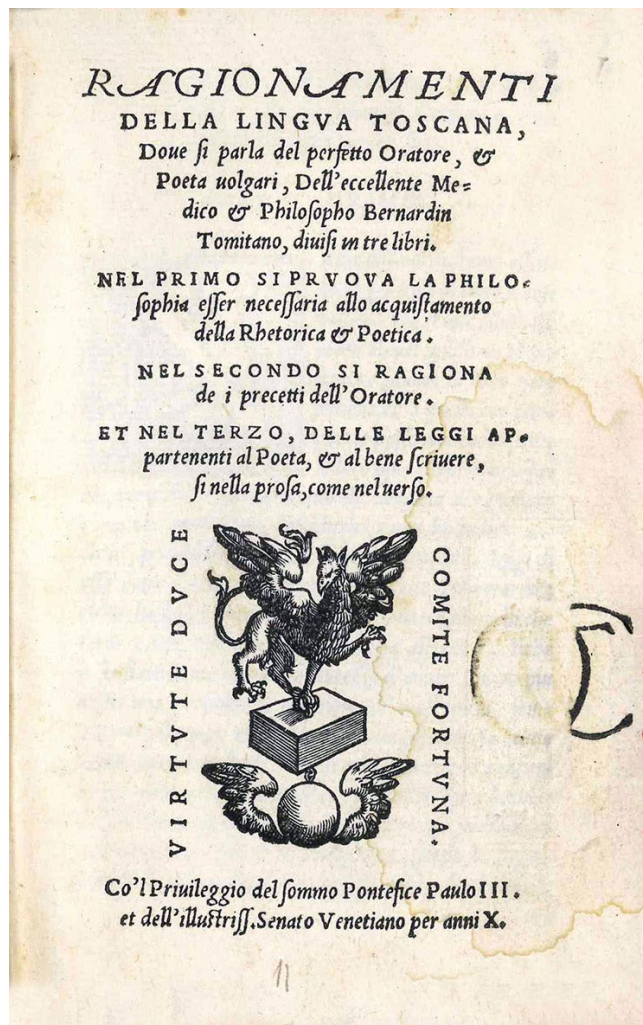
Of the 1545 event were also taken several pictorial representations (a miniature, a painting and some engravings), which testify the long-lasting echo of those festivals over the following years.

Edit 16, CNCE77041; Universal STC, 764657.

€ 4.800,00



4) **TOMITANO, Bernardino** (1517-1576). **Ragionamenti della lingua toscana, dove si parla del perfetto oratore, et poeta volgari, dell'eccellente medico et philosopho Bernardin Tomitano, divisi in tre libri. Nel primo si pruova la philosophia esser necessaria allo acquistamento della rhetorica et poetica. Nel secondo si ragiona de i precetti dell'oratore. Et nel terzo, delle leggi appartenenti al poeta, et al bene scrivere, si nella prosa, come nel verso.** At the end: Venezia, Giovanni Farri & fratelli, 1545.



8vo (mm 150x95); early 19th-century half calf, gilt spine with red label and gilt title, red edges; 439, (5) pp. Printer's device on the title-page. Light stains in the first leaves, gathering dd at the end a bit browned, wormhole in the outer margin of a few leaves not affecting the text, otherwise a very good copy.

FIRST EDITION. Bernardino Tomitano was a 24-year old philosopher when in 1543 he attended the ceremony during which his teacher, the famous scholar Sperone Speroni, was crowned prince of the Accademia degli Infiammati of Padua. In the two days following this event, scholars, academics and poetry connoisseurs met at Speroni's house to discuss about literature and the Italian language. Four years later, in 1545, Tomitano will report in detail on those literary conversations on poetics and rhetorics in his *Ragionamenti della lingua Toscana* (cf. M.T. Girardi, *Il sapere e le lettere in Bernardino Tomitano*, Milan, 1995, pp. 3-5).

"The *Ragionamenti della lingua toscana* of Bernardino Tomitano (1545) represents the first nearly complete "art of poetry" in the present series of Platonic treatises; it also represents the most eclectic and in a sense the most typical studied thus far. If one were to read the three books of the *Ragionamenti* in reverse order, one would find in the third all the detailed treatment of the more particular aspects of the art, a treatment resting largely on Horace's *Ars poetica* and on the rhetoricians but deriving certain essential ideas from Aristotle. The second book deals largely with oratory, but even here the application of oratorical principles to poetry is constantly traced and all the examples are taken from poets; once again, the classical rhetoricians provide the distinctions and the rules. But in the first book, where Tomitano wishes to lay the philosophical foundations for all the art of writing, his source his Plato. And it is Plato appealed to on a much broader basis than was done by most of Tomitano's contemporaries. For rather than begin with one of the favorite *dicta*..., he takes as his starting point Plato's general concept of Ideas. Like the painter, the poet and the orator attempt to represent in the medium of the arts some perfect concept or Idea... If the poet is to succeed as a poet, he must therefore be something of a philosopher so that he may know the truths which he is going to imitate. The relationship of poetry to philosophy is indeed a complicated one. The business of philosophy is the discovery of truth; the

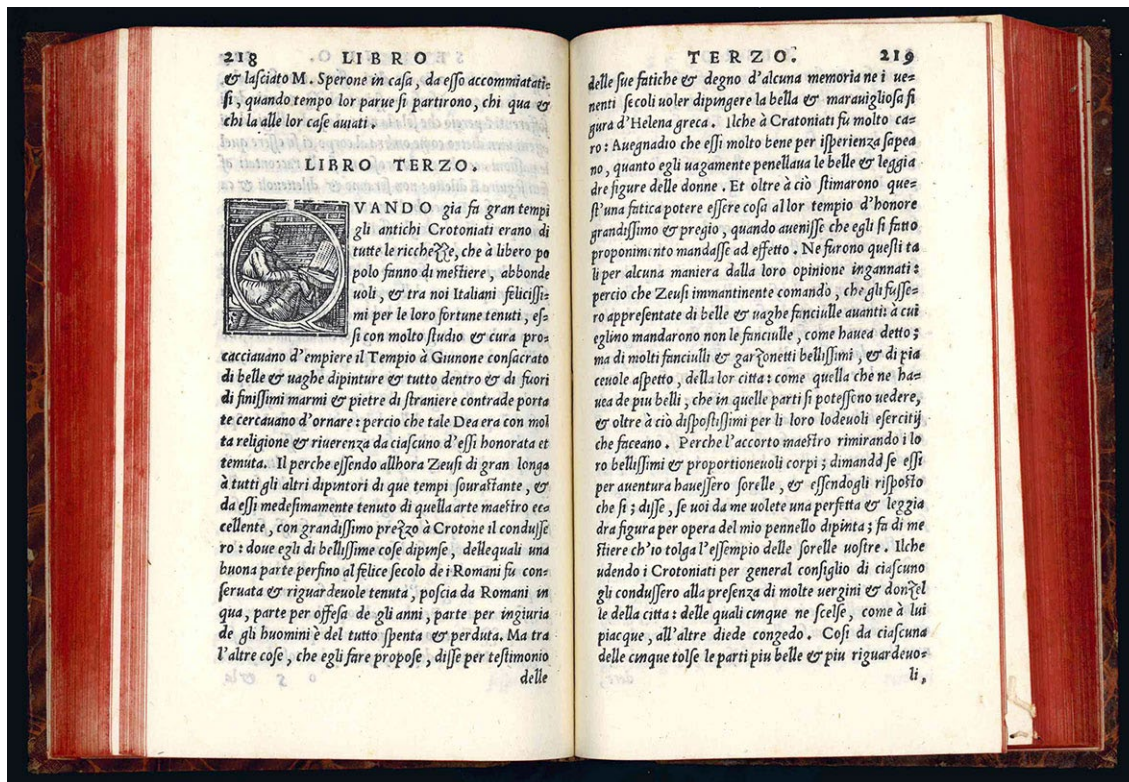
business of poetry is the imitation of truth through the medium of fictions. But poetry does not imitate all truth, nor does it serve its ultimate ends in every part of its imitation. Of its two ends, pleasure and utility, it is the latter which involves philosophy. For the utility is both moral and intellectual in character, and it is found in moral and intellectual precepts scattered throughout the work” (B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago, 1961, pp. 264-265).

“[I] *Ragionamenti della lingua toscana* di Tomitano, [furono] pubblicati nel 1545 a Venezia. I *Ragionamenti* furono ristampati l’anno successivo, sostanzialmente immutati se si eccettua l’aggiunta di una cinquantina di pagine contenenti un confronto tra la retorica di Aristotele e quella di Cicerone. L’opera, come si dirà, sarà poi rimaneggiata molti anni dopo e pubblicata con il titolo di *Quattro libri della lingua thoscana*. Si tratta in sostanza di un trattato in forma dialogica dove si riferiscono i discorsi degli accademici Infiammati su questioni di poetica, retorica e lingua in occasione dell’elezione di Speroni. Stando ai *Ragionamenti*, il nuovo principe impresse all’accademia un indirizzo piú marcatamente umanistico: abolì le lezioni su diritto e teologia, lasciando in vita solo quelle di filosofia, e focalizzò gli studi sulla poesia in volgare, bandendo l’esegesi di testi classici” (M. Colombo, *Bernardino Tomitano e i ‘Quattro libri della lingua thoscana’*, in: “Momenti del Petrarchismo veneto: cultura volgare e cultura classica tra Feltre e Belluno nei secoli XV-XVI, Atti del convegno di studi, Belluno-Feltre, 15-16 ottobre 2004”, P. Pellegrini, ed., Rome, 2005, p. 114; see also A. Daniele, *Bernardino Tomitano: dai ‘Ragionamenti’, 1545-1546 ai ‘Quattro libri della lingua thoscana’*, in: “Museum Patavinum”, 1/1, 1983, pp. 67-85).

Tomitano’s treatise is also important for the history of music, since he tried hard to forge a link between language and sound, what possibly led to an emergent consciousness of rhetorical issues in music among Venetian musicians of the time (cf. M. Feldman, *City Culture and the Madrigal at Venice*, Berkeley, CA, 1995, pp. 157-158).

Bernardino Tomitano studied philosophy and medicine at the University of Padua, his hometown. In 1539 he was appointed as reader of Aristotle’s *Organon* at the university. From then on until 1563 he always taught, but never achieved to become ordinary professor. He was a member of the Accademia degli Infiammati (cf. A. Daniele, *Sperone Speroni, Bernardino Tomitano e l’Accademia degli Infiammati di Padova*, in: “Filologia veneta”, 1989, pp. 1-53) and was in close relationship with Sperone Speroni, Pietro Bembo, Jacopo Sadoletto, Paolo Giovio, Bernardo Navagero, Girolamo Fracastoro and Aldo Manuzio, with whom he shared the same view on poetics and rhetorics. He also wrote on mathematics and cosmography. In 1563 he left Padua and moved to Venice, where he worked as doctor and published the treatise *De morbo gallico* (cf. M.R. Davi, *Bernardino Tomitano filosofo, medico, letterato, 1517-1576, profilo biografico e critico*, Trieste, 1995, passim).

Universal STC 859345; Edit 16, CNCE39253; Weinberg, *op. cit.*, p. 1154. € 950,00



5) **DELLA BARBA, Simone** (fl. mid 16th cent.). **Nuova spositione del sonetto che comincia In nobil sangue vita humile, e queta ne la quale si dichiara qual sia stata la vera nobiltà di madonna Laura.** Firenze, [Lorenzo Torrentino], 1554.

8vo. 44, (4 blank) pp. With the Medici's coat-of-arms on the title-page. Boards, some old underlining and annotations in the margin (partly faded or washed out), a very good untrimmed copy.

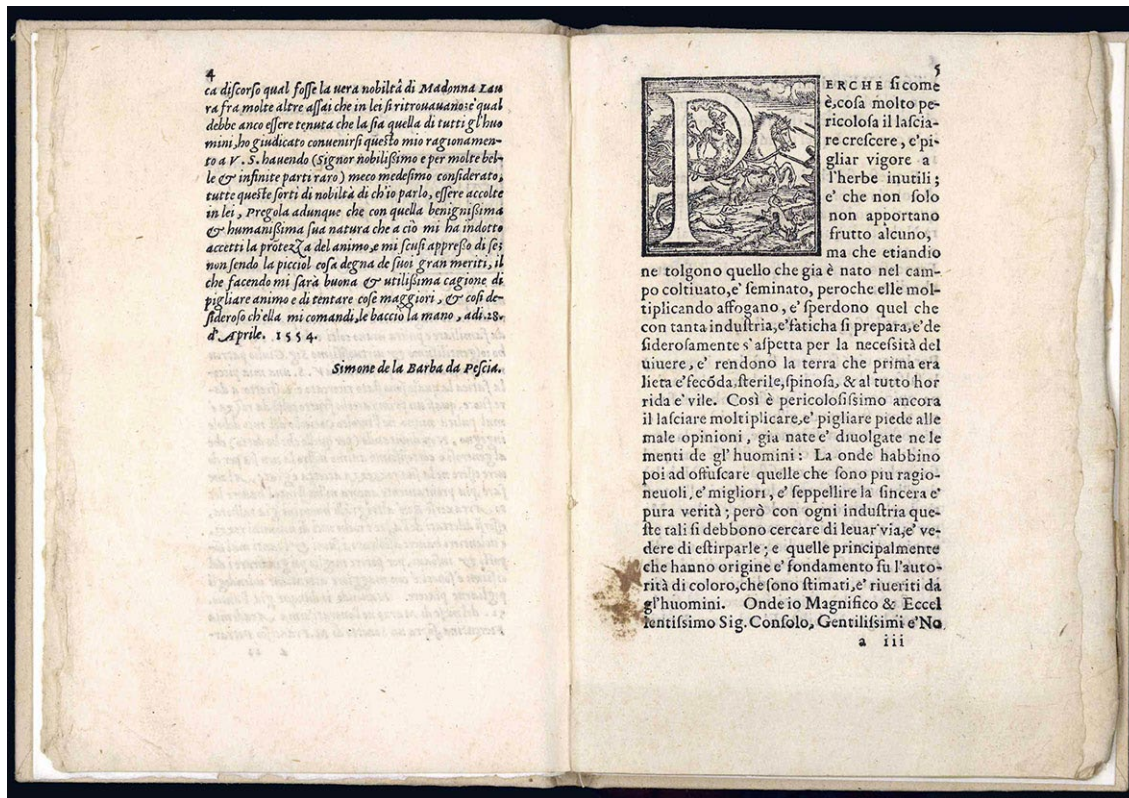
FIRST EDITION of this exposition of a sonnet by Petrarch, in which Della Barba tries to show the real nobility of Laura by means of Platonic ideas. The work is dedicated to Giulio de' Medici.

“Ein wenig bekannter Petrarca-Exeget ist der Jurist und Cicero-Übersetzer Simone Della Barba da Pescia. Der Abdruck seiner 1554 ebenfalls vor der Accademia Fiorentina vorgetragenen Rede zur Frage der ‘nobiltà di Madonna Laura’ am Beispiel des Sonettes Nr. 215: *In nobil sangue vita humile et queta* rechtfertigt sich vor allem durch die dort vorgetragene Erkenntnis, dass Petrarca nicht nur der Philosophie Platos, sondern im gleichen Maße auch der des Aristoteles verpflichtet ist” (B. Huss, et al., eds., *Lezioni sul Petrarca: die ‘Rerum vulgarium fragmenta’ in Akademievorträgen des 16. Jahrhunderts*, Münster, 2004, p. 20 and more detailed on pp. 121-126).

Simone Della Barba, a native of Pescia, was a member of the Accademia Fiorentina, to which he was introduced by his more famous brother, Pompeo, physician to Pope Pius IV and men of letters. Simone also translated Cicero's *Topics* (1556) (cf. G. Ansaldo, *Cenni biografici dei personaggi illustri della città di Pescia e suoi dintorni*, Pescia, 1872, pp. 289-295).

Edit 16, CNCE 16458; Universal STC, no. 826228; L. Collarile, *Nel libro di Laura: Petrarca's Liebesgedichte in der Renaissance*, Basel, 2004, p. 110; R. Kelso, *Doctrine of the Lady in the Renaissance*, Urbana, IL, 1959, p. 399, no. 648; D. Moreni, *Annali della tipografia fiorentina di Lorenzo Torrentino impressore ducale*, Florence, 1819, pp. 239-240.

€ 500,00



THE DUTIES OF AN EDITOR

WITH VERSES BY VITTORIA COLONNA AND VERONICA GAMBARA

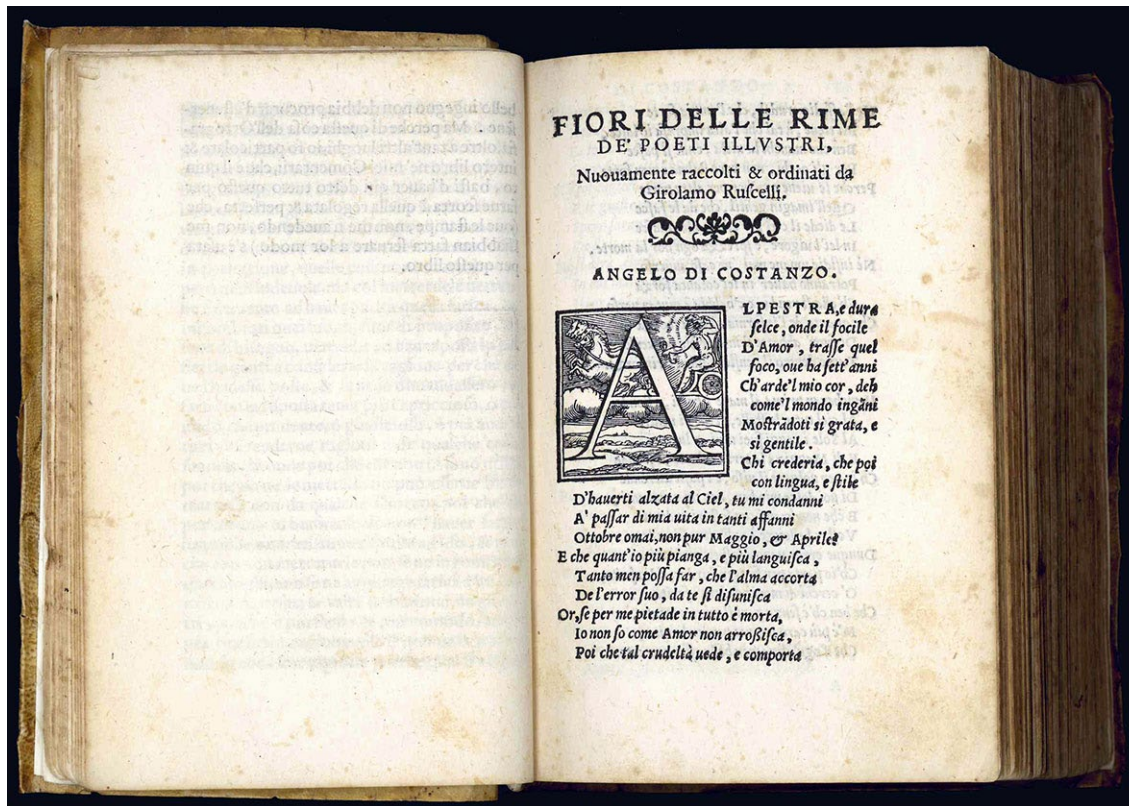
6) **RUSCELLI, Girolamo**, ed. (ca. 1500-1566). **I fiori delle rime de' poeti illustri,...** Con alcune annotationi del medesimo, sopra i luoghi, che le ricercano per l'intendimento delle sentenze, o per le regole & precetti della lingua, & dell'ornamento. Venezia, Giovanni Battista & Melchiorre Sessa, 1558.

8vo. (24), 608 [i.e. 624], (56) pp. With the printer's device on the title-page. Contemporary limp vellum with manuscript title on the spine, lacking ties, new endpapers, a fine copy with the book plate of Franz Pollak Parnau.

FIRST EDITION (issue B with the title-page and the first two gatherings reset). This important verse anthology is usually considered volume eight in the fifteen volumes series published by various Venetian printers between 1545 and 1560. It was reprinted in 1569, 1579 and 1586 (cf. L. G. Clubb & W. G. Clubb, *Building a Lyric Canon: Gabriel Giolito and the Rival Anthologists, 1545-1590*, in: "Italica" 68/3, 1991, p. 338).

Ruscelli's *Fiori* was different in kind from the earlier Giolito anthologies: it was a selective and retrospective anthology, consisting mostly of poems

published in previous anthologies that were held out to be the cream of the crop. It also marked something of a change in poetic taste, for the *Fiori* abounds in contemporary Neapolitan poets, such as Rota, Tansillo, Caraffa, and Di Costanzo; these poets revived the earlier flamboyant style (condemned by Bembo) made popular by Tebaldeo, Chariteo, Serafino, and, of course, Sannazaro, the latter of whom is mentioned, it will be remembered, by Ruscelli (and Cinzio) as an appropriate lyric model. In an act of mutual self-promotion, Ruscelli refers explicitly in his treatise to his anthology as a work full of potential models, just as he had done in that volume's preface. Ruscelli's theoretical and editorial work are thus complementary: both bear witness to an exploding canon of approved authors who can serve as models for imitation. The volume is dedicated to Aureoliano Porcelaga, scion of an ancient family from Brescia and contains 847 composition by 39 authors: Luigi Alamanni (11), Giovanni Battista Amalteo (10), Pietro Barignano (12), Pietro Bembo (38), Giovan [sic] Antonio Benalio (3), Giacomo Bonfadio (4), Giovanni Battista Brembati (3), Giulio Camillo (9), Bernardo Cappello (10), Giulio Cesare Caracciolo (11), Annibal Caro (23), Ferrante Carafa (21), Vittoria Colonna (32), Luca Contile (6), Angelo di Costanzo (63), Lodovi-

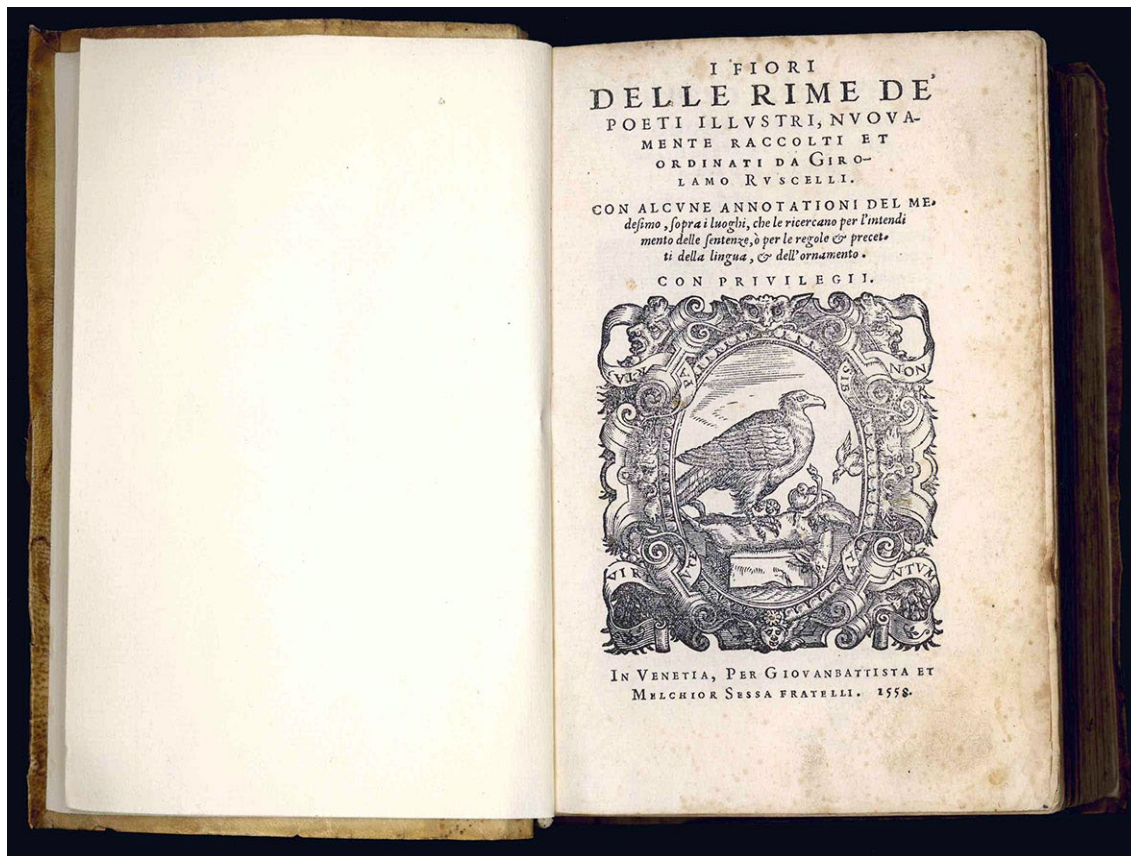


co Domenichi (18), Sebastiano Erizzo (10), Remigio Fiorentino (17), Veronica Gambarà (12), Giovanni Battista Giraldu (7), Giovanni Guidiccioni (77), Giuseppe Leggiadro [Gallani] (10), Lodovico Martelli (17), Vincenzo Martelli (19), Giacomo Mocenigo (7), Francesco Maria Molza (116), Giovanni Mozzarello [Muzzarelli], Girolamo Muzio (19), Antonio Francesco Rainieri (45), Berardino Rota (24), le *cavaliere* Salvago (12), Jacopo Sannazaro (32), Luigi Tansillo (43), Bernardo Tasso (11), Claudio Tolomei (9), Bernardo Tomitano (12), Giovanni Andrea Ugoni (22), Benedetto Varchi (7), Domenico Venier (28) (cf. P. Zaja, *Intorno alle antologie. Testi e paratesti in alcune raccolte di lirica cinquecentesca*, in: “I più vaghi e più soavi fiori. Studi sulle antologie di lirica del Cinquecento”, M. Bianca & E. Strada, eds., Alessandria, 2001, p. 113-145).

Ruscelli also sees in his anthology a kind of manual for the student of poetry and a model book for poets: “Nasce da queste istanze, insieme di natura critica e commerciale, la raccolta dei *Fiori* che, per essere meglio compresa, deve essere letta in stretta relazione con la composizione e pubblicazione del trattato *Del modo di comporre*, due volumi per i quali, forse non a caso, gli stampatori Giovan Battista e Melchiorre Sessa rivolgono nello stesso giorno la supplica per il privilegio di stampa al Senato veneziano. Le due opere, almeno nelle intenzioni, nascono infatti come un vero e proprio sistema teorico e pratico rivolto a chi intende studiare e praticare il genere lirico, alla cui base sta una precisa presa di posizione militante rispetto alla tradizione e alle esperienze più recenti. Nei materiali paratestuali dei *Fiori* come nel trattato Ruscelli si dichiara infatti aperto sostenitore della piena legittimità della modernità

letteraria” (Franco Tomasi, *Distinguere i ‘dotti da gl’indotti’: Ruscelli e le antologie di rime*, in: “Girolamo Ruscelli dall’Accademia alla corte, alla tipografia. Atti del Convegno internazionale di studi, Viterbo, 6-8 ottobre, 2011”, P. Marini & P. Procaccioli, eds., Manziana, 2012, p.583).

The volume furthermore offers a valuable insight into editorial practice of the time and Ruscelli’s opinions regarding the duties of an editor: “La qual cosa [selezionare solo i testi migliori] se con la stessa necessità, o con lo stesso rischio di perdita, e di molta spesa, si facesse in questi nostri tempi, si vedrebbero sicuramente più chiari i nomi de gli scrittori che vanno in pubblico. La ove perché con maggior commodità, e con forse minore spesa i librari nostri fanno oggi mille libri, che non ne facevano uno solo o pochi più con la penna quegli altri, si vede moltiplicar tanto la copia de’ libri, che già buon prezzo cominciano gli studiosi a desiderare, e ancora sperare di veder ordinato da i Principi e dalle Republiche quello che quel gran Filosofo accennò come per necessario ancor fino a’ suoi tempi, cioè che si come oggi santamente si tiene inquisizione a non lasciar uscir libro che sia contro la santissima religione, né contra i Principi, a chi doppo Iddio s’ha da avere la prima riverenza, così ancora si tenesse inquisizione per non lasciar uscir libri che corrompessero o tenessero dannosamente impediti gli studij di coloro che vi spendono denari in averli, e tempo in



leggerli per giovare in quelle professioni, di che essi si portan titolo. E per certo se in alcuna professione fosse giovevole una così fatta cura, in questa de' componimenti volgari sarebbe da ogni parte utilissima, poi che per le già dette cagioni se n'è veduto fin qui crescer tanto il numero, e con tanta confusione, che i dotti ne siano fastiditi, e quasi sdegnino il volerli leggere. Perciò che gli veggono così confusi, molti freddissimi di niun valore, senza soggetto, senza modo, senza osservation di lingua, senz'alcun ornamenti mescolati fra pochi buoni, e quegli ancora incoretissimi, o attribuiti falsamente molti ad autori di cui non sono. Nel che non è da dare in molta parte la colpa a i librai, Né a coloro che si sono venuti mettendo insieme. Perciò che le incorrezioni de' nomi scambiati sono in gran parte di coloro, che che così gli hanno dati scritti. E lo scegliere i buoni da i non buoni, oltre che non è opera così da ognuno, non è stato poi libero ne' librari, per esser venuti dando loro molti componimenti per buoni, lodati da chi n'avea poco giudizio, o con prieghi di farli uscire comunque fossero. Ma ben si vede già, che essi medesimi sono ormai divenuti accorti, o più tosto esperti e spaventati in modo che par ancora le rime buone e perfette essi fuggano di volersi torre a fare stampare a loro spese" (leaf *4r-v).

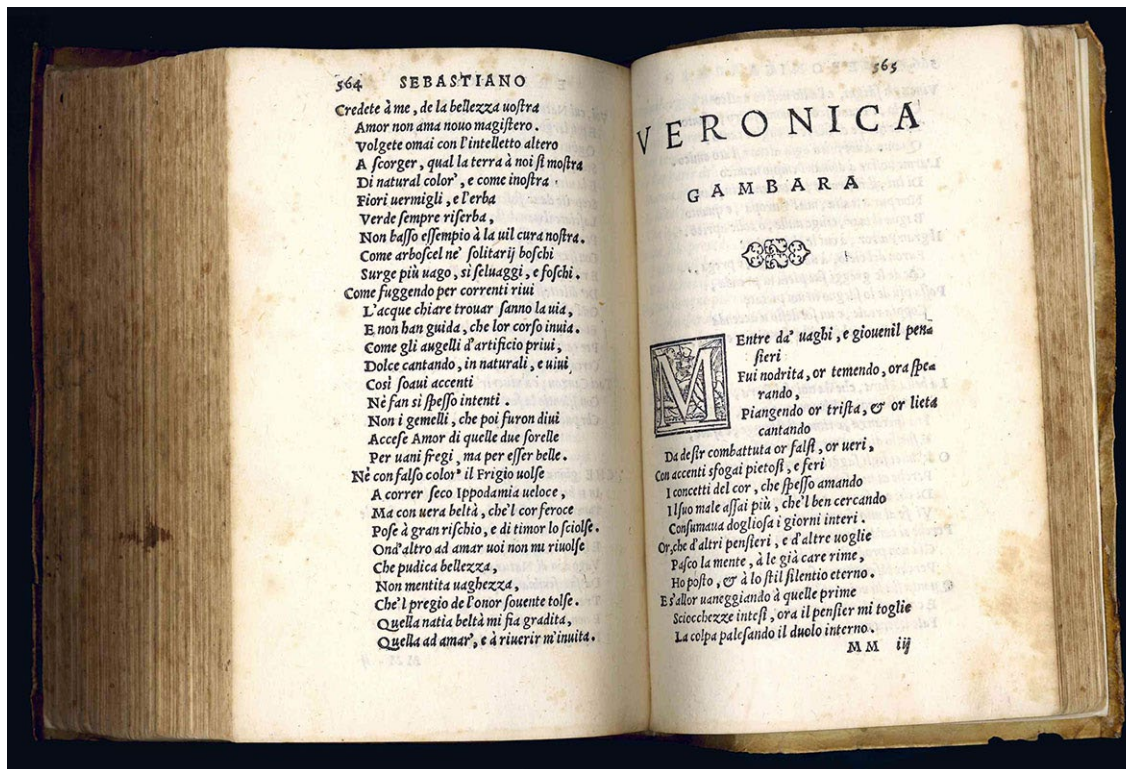
It is interesting to note that of the 39 authors found in the anthology are included the two major Renaissance poetesses: Vittoria Colonna and Veronica Gambara (cf. D. Robin, *Publishing Women, Salons, the Presses, and the Counter-Reformation in Sixteenth Century Italy*, Chicago, IL, 2007, pp. 236-237).

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 be-

come 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*, Rome, 1988, 78-80 ; 296-301).

Edit 16, CNCE29864; Adams, R-950; Universal STC, no. 853890.

€ 2.400,00



EXTREMELY RARE 16TH-CENTURY SATIRE

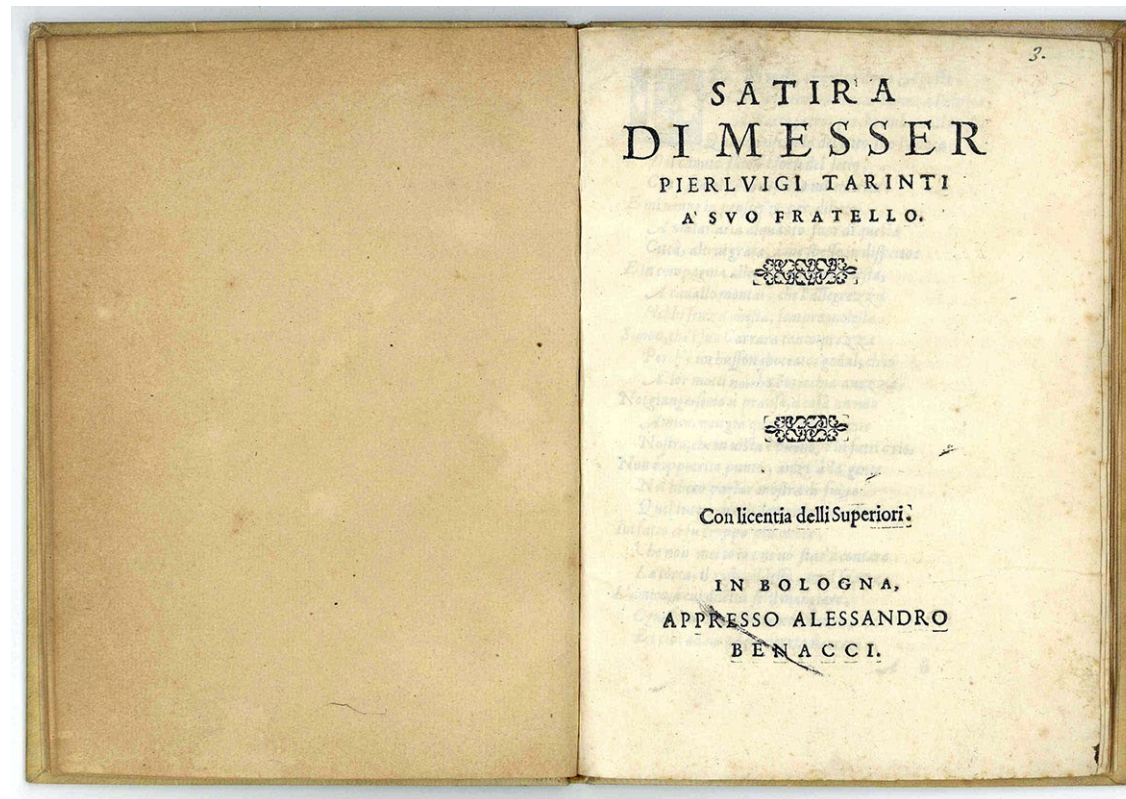
7) **TARINTI, Pierluigi** (fl. 2nd half of the 16th cent.). **Satira di messer Pierluigi Tarinti a suo fratello**. Bologna, Alessandro Benacci, [between 1558 and 1591].

4to (mm 192x135); later vellum; (4) ll. A very good copy.

FIRST AND ONLY EDITION, extremely rare (the publishing date is inferred from the activity dates of the typographer). In the poem, which is addressed by the author to his brother, Tarinti narrates his horseback leisure trip from his town (probably Bologna) to Scandiano through Modena in a September day. He mentions the food he had and the people he met (especially the beautiful wife of the hotel keeper who host him near the river Secchia). In Modena he stayed at the house of the noble Boschetti family.

Edit 16, CNCE73131 (only one copy in Bologna); Universal STC, no. 858090.

€ 600,00



REFORM OF THE NUNS

8) (**TRENT, COUNCIL OF**). Decreto del Sacro Concilio Tridentino sopra la Riforma delle Monache, insieme con le Constitutioni de esse monache per la città, et diocesi di Verona. Con aggiunta anche di alcuni utilissimi trattati pertinenti a persone religiose. [Padova, Grazioso Percacino or Venezia, Bolognino Zaltieri], 1565.

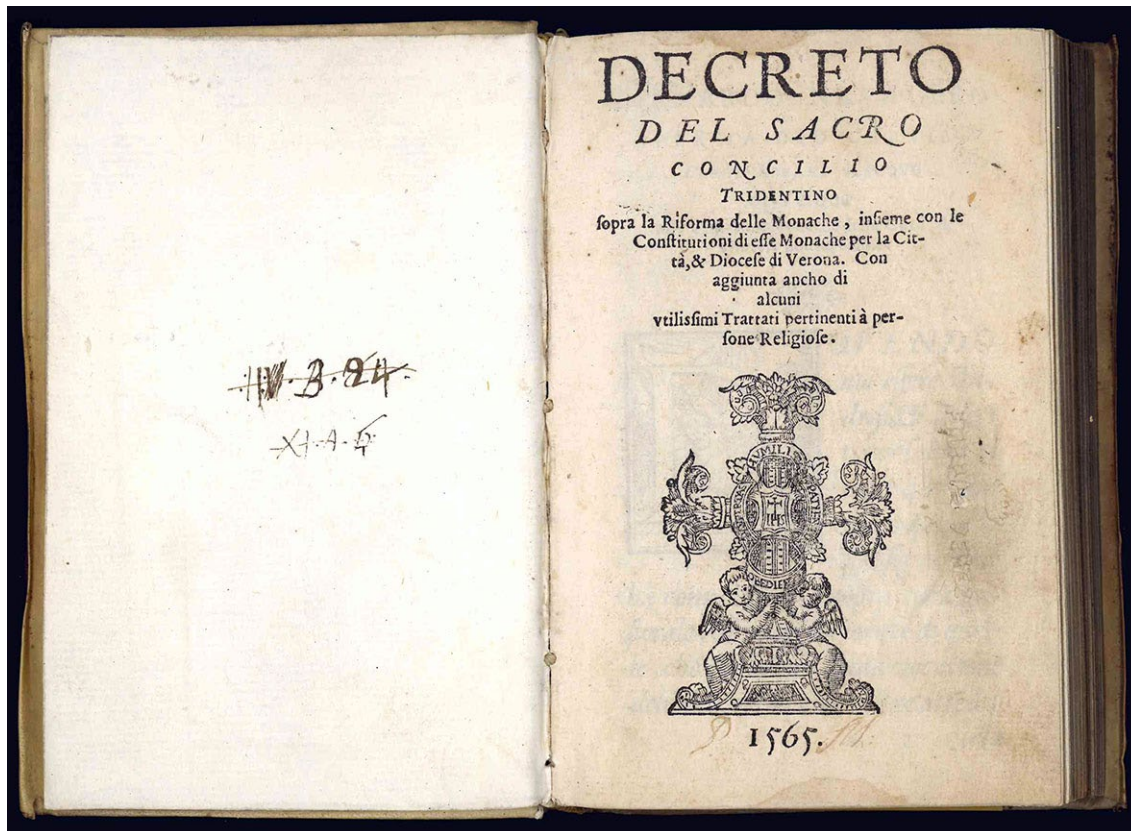
8vo. (8), 152 leaves (leaf *8 is a blank). On the title-page a woodcut device attributed to Bolognino Zaltieri. 17th-century vellum over boards, manuscript title on the spine, light blue tinted edges, blind-stamped inscription erased from the title-page, slightly browned, tiny wormholes on the lower margin of a few gatherings, only on four pages slightly touching the text, but all in all a very good copy.

FIRST EDITION of this work concerning the Council of Trent's discussion on nuns, their orders, their work, the abbesses, their habits, punishments for those who do not follow the rules, the vow of chastity, cloisters, etc. The decrees (*Decretum de regularibus et monialibus*) concerning the reform of the nunneries were issued during the council's last session, on December 3-4, 1563. In it was renewed the decree, Periculoso, of Boniface VIII, 250 years after its

promulgation, adding sanctions in form of excommunication for violators and extending enclosure to all female religious, what dramatically altered the position of women within the Church. The practical consequence of the rulings of the Council of Trent and Pius V was a restriction of the vocational choices available to religious women. After Trent, women interested in spiritual pursuits had only two avenues permitted to them: life within marriage or a religious life in a convent (cf. R. Creytens, *La riforma dei monasteri femminili dopo i Decreti Tridentini*, in: "Il Concilio di Trento e la riforma tridentina. Atti del convegno storico internazionale, Trento, 2-6 settembre, 1963", Rome, 1965, pp. 45-84).

The volume was published by Bernardo Navagero (1507-1565), bishop at Verona, on the occasion of a diocesan synod. In the work are not only published the decrees of the Council of Trent but also Navagero's directions for the diocese of Verona and several moral treatises addressed to women (cf. G. Ederle, *Dizionario cronologico biobibliografico dei vescovi di Verona*, Verona, 1965, p. 77).

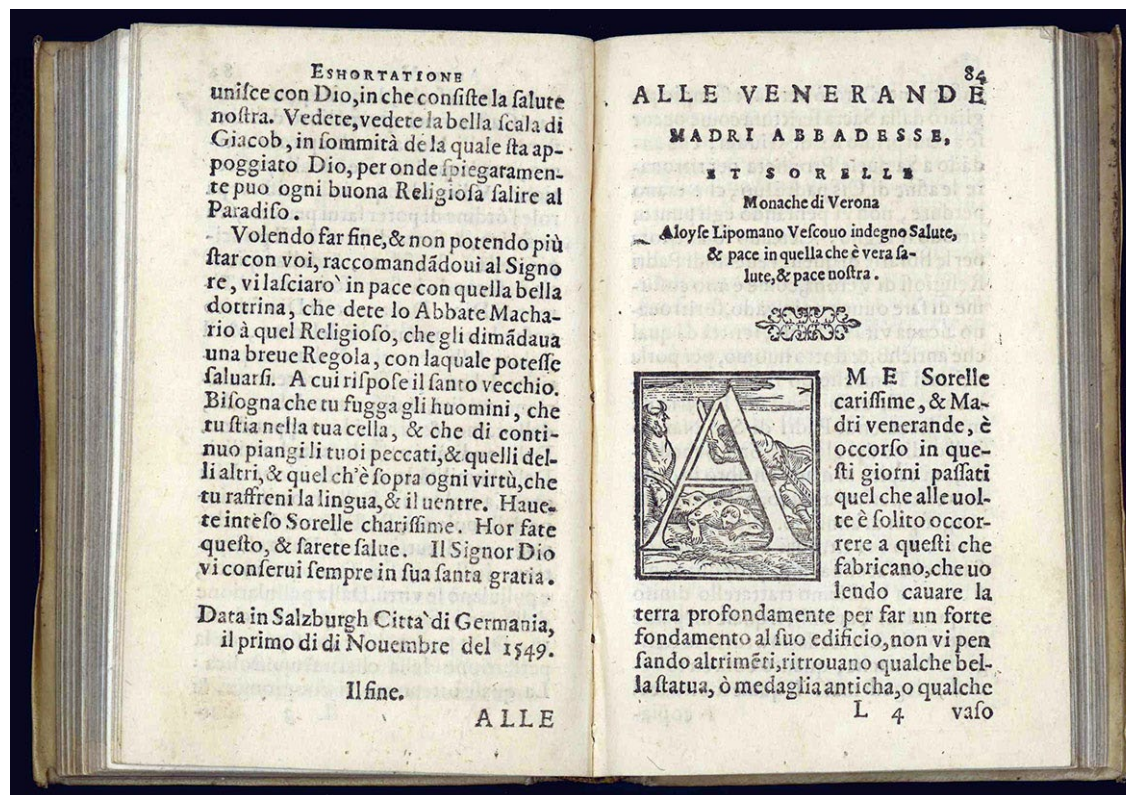
Bernardo Navagero, scion of a patrician family of Venice, studied philosophy in Padua and Venice under Antonio Genova and Vincenzo Madio. He became a member of the Collegio dei Dieci Savi (responsible for the financial matters of the republic).



He married Istriana Lando, granddaughter of Venetian Doge Pietro Lando, and had two children. His wife died young in childbed and Navagero never remarried. He has been Venetian resident ambassador at the courts of Emperor Charles V (1543–46), Suleiman the Magnificent (1550–52) and Pope Paul IV (1555–58), and member of the Council of Ten (1552). On 26 February 1561 he was named cardinal by pope Pius IV, and became bishop of Verona from 1562 until his death. In 1563 he was legatus a latere at the council of Trent. He died in Verona on 13 April 1565, and was buried near the choir of the city cathedral. His episcopate was transferred to his nephew Agostino Valier, who among others, published *Instruzione delle donne maritate* (1575), a book for wives, in the form of a letter to his married sister (cf. D. Santarelli, *La riforma della Chiesa di Paolo IV nello specchio delle lettere dell'ambasciatore veneziano Bernardo Navagero*, in: "Annali dell'Istituto italiano per gli studi storici", XX, 2003-04, pp. 81-104).

Edit 16, CNCE 33762; Univeral STC, no. 862956; L. Borrelli, *La collezione delle cinquecentine relative al Concilio ecumenico tridentino della Biblioteca comunale di Trento*, Bologna, 1982, no. 41; G. Zarri, *Donna, disciplina, creanza cristiana dal XV al XVII secolo. Studi e testi a stampa*, Rome, 1996, p. 517, no. 994.

€ 1.400,00



9) **PETRARCA, Francesco** (1304-1374)-**MARRETTI, Fabio** tr. (fl. 2^a metà del XVI sec.). **L’Africa del Petrarca in ottava rima insieme col testo latino, fedelissimamente tradotta da M. Fabio Marretti gentiluomo senese.** Venezia, Domenico Farri, 1570.

4to; contemporary flexible vellum, ink title on spine; 103, (1 blank) pp. Printer’s device on the title-page. A very good copy.

RARE FIRST EDITION, dedicated to Aloisa Ridolfi del Nero, of this Italian version in ottava rima, by the Sienese scholar Fabio Marretti, of the first three books of Petrarch’s *Africa*.

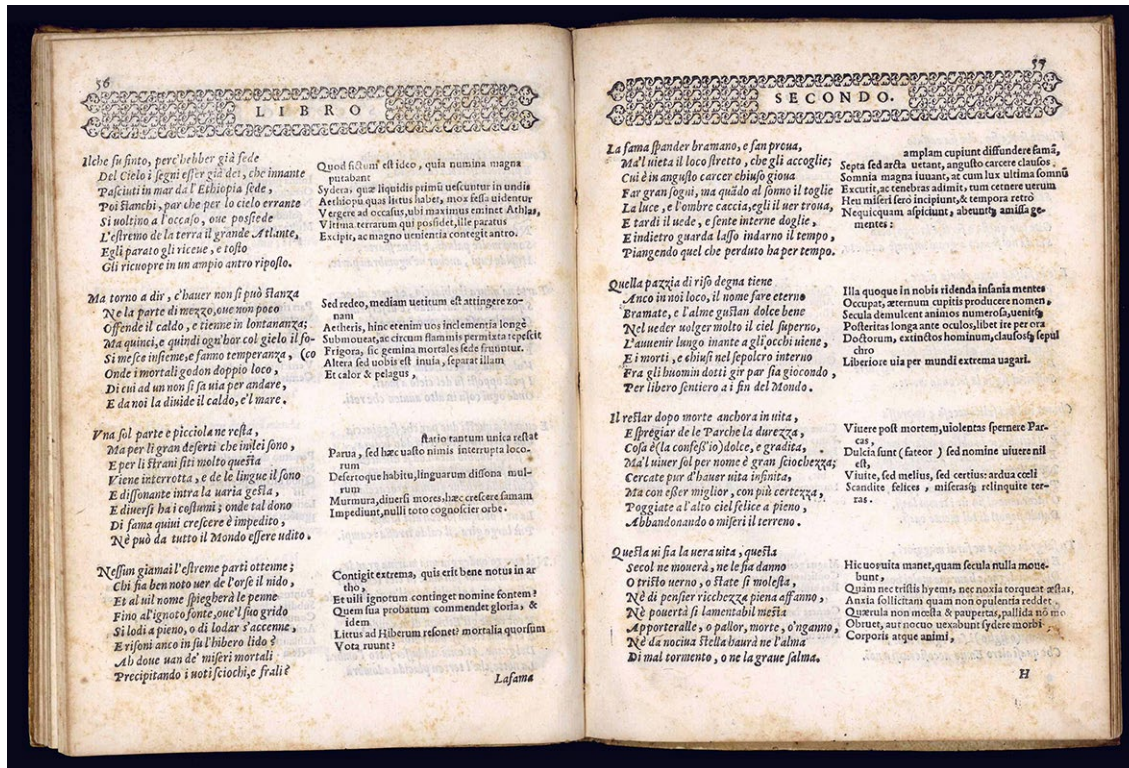
The edition opens with a preface addressed to Tomaso Del Nero, the dedicatee’s husband. In it Marretti praises Petrarch in contrast to Dante and his followers, recalling thus the dispute on Dante’s *Comedy* which had in Siena its center and involved other Sienese scholars such as B. Bulgarini and J. Mazzoni (cf. M. Gazzotti, *La prima traduzione cinquecentesca dell’Africa (libri I-III)*, in: “Il Fondo Petrarcesco della Biblioteca Trivulziana. Manoscritti ed edizioni a stampa (sec. XIV-XX)”, G. Petrella, ed., Milan, 2006, pp. 163-165, nr. 31).

Born in Siena around 1536 into a noble family, Fabio Marretti studied Greek and Latin literature. He became a member of the local Accademia degli Intronati and, as other members of his family, he took part to the town’s political life. In 1568 he published in Florence his Italian translation of the first

three books of Ovidius’s *Metamorphoses*; the complete version was printed in Venice two years later. Marretti also published twelve poems in the collection *Primo volume della scelta di stanze di diversi autori toscani* edited by Agostino Ferentilli (Venice, 1571). The place and date of his death are unknown (cf. F. Ciri, *Marretti, Fabio*, in: “Dizionario biografico degli Italiani”, LXX, 2008).

Cornell university Library, *Catalogue of the Petrarch collection*, p. 7; Edit 16, CNCE38001.

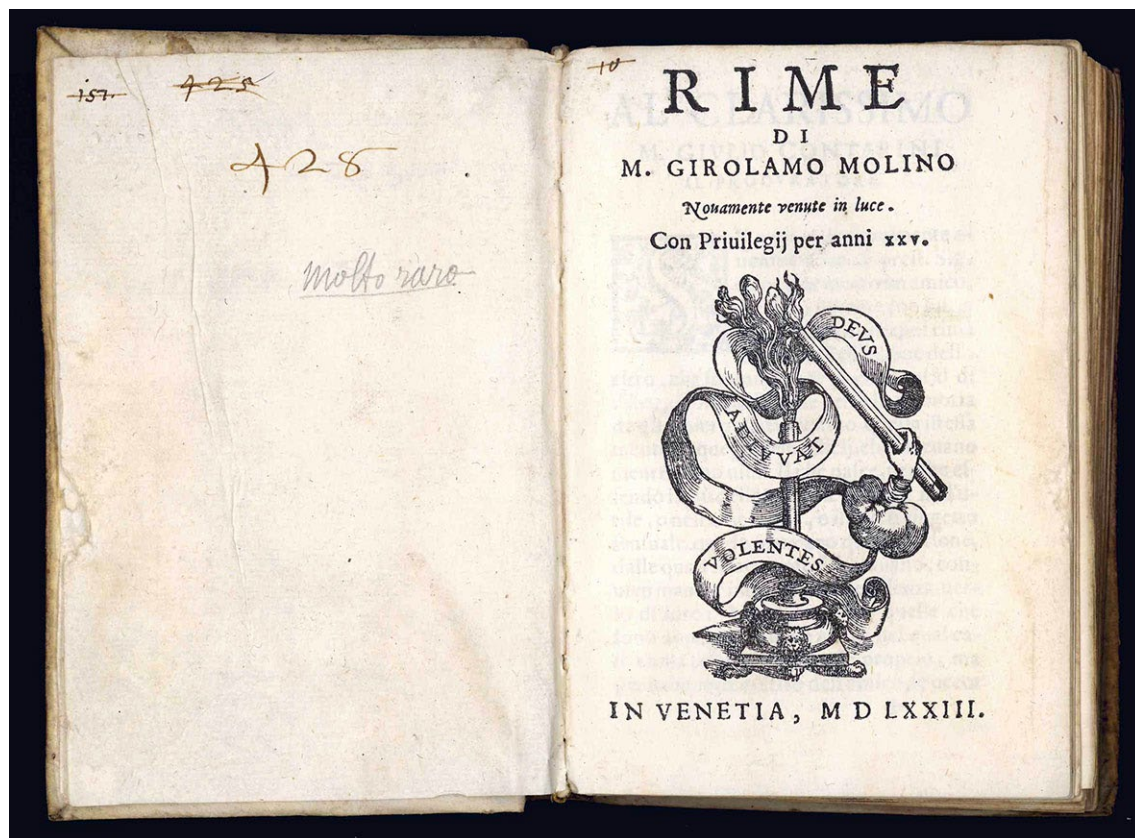
€ 900,00



10) **MOLIN, Girolamo** (1500-1569). **Rime... Novamente venute in luce. Con Privilegij per anni XXV.** Venezia, [Comin da Tri-
no?], 1573.

8vo. (15, lacking the first blank leaf), 121 [i.e.126, leaves 54, 63, 64, 107 and 108 repeated in numbering], (6) leaves. With a woodcut device on the title-page and at the end. Contemporary vellum, spine covered with red paper with label and manuscript title, lightly rubbed and worn, but a good genuine copy.

FIRST EDITION (variant issue in which the blank leaf Q7 is replaced by a bifolium containing a sonnet by Domenico Venier and the errata). The volume is dedicated by Celio Magno to Giulio Contarini (Zara, October 20, 1572) and also contains a life of Molino written by the painter Giovanni Mario Verdizotti, a pupil of Titian. This verse collection represents a kind of *summa* of the Venetian neo-Petrarchism and has printed at the end a 'tombeau poétique' in Molino's memory, including verses by Lauro Badoer, Girolamo Fioretti, Federico Frangipane, Giorgio Gradenigo, Pietro Gradenigo, Nicolò Macheropio, Celio Magno, Domenico Vernier and some anonymous authors (cf. E. Taddeo, *Il manierismo letterario e i lirici veneziani del tardo Cinquecento*, Rome, 1974, pp. 73-91).

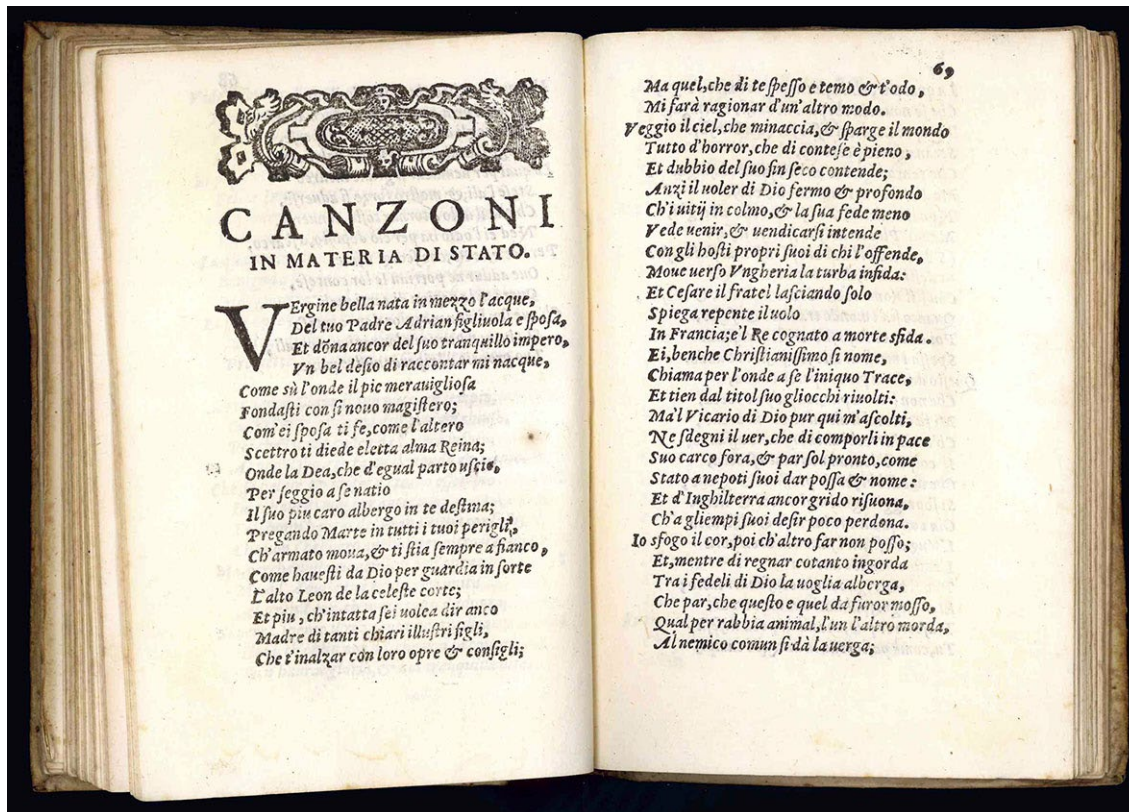


“Nel 1569 muore Girolamo Molino. Gli amici, Domenico Venier in primo luogo, promuovono la pubblicazione delle sue rime; Celio Magno le dedica a Giulio Contarini. Il compito di scrivere la vita dell'autore è affidata al Verdizotti. Anche in questo caso egli coglie l'occasione per dare al libro un particolare sapore. Si celebra la collaborazione fra grandi personaggi di generazioni diverse: si ricorda l'amicizia del giovane Molino con i vecchi maestri, il Bembo, Triphon Gabriele, il Trissino, e con personaggi illustri, con cui minore era lo stacco generazionale, come Domenico Venier, il Navagero, Daniele Barbaro, Bernardo Cappello, Luigi Cornaro, lo Speroni, Bernardo Tasso, Giulio Camillo. Il Verdizotti ricorda anche che l'amore per la poesia volgare conviveva nel Molin con l'interesse per la pittura, la scultura, la musica, e che anche conosceva la lingua ebraica, oltre al greco e al latino. Interessante è anche il ritratto morale del personaggio, non si sposa per non turbare l'otium degli studi letterari, ma non è certo insensibile al fascino delle belle donne; accetta raramente incarichi pubblici, ma si indigna per il cattivo uso che altri ne fanno: si arrabbiava, scrive il Verdizotti, contro coloro che 'carichi di ricchezza e ornati di grande autorità, non facessero molte cose degne di loro, come si può tener per certo ch'egli fatto haverebbe'. La vita del Molin scritta dal Verdizotti tende dunque a tramutarsi nella celebrazione

di un ambiente, nella appassionata rievocazione di un momento magico della vita culturale veneziana” (L. Bolzoni, *La stanza della memoria. Modelli letterari e iconografici nell'età della stampa*, Turin, 1995, p. 36).

“Since musical activity in Venier’s salon functioned as a pastime rather than a central activity, and since the academy kept no formal records of its meetings, concrete evidence of links between musicians and men of letters is scarce... Among literati the most intriguing link may be found in the figure of Molino, Venier’s aristocratic poet friend and acquaintance of Parabosco. Molino’s stature in Venetian society was considerable, despite family battles that cost him an extended period of poverty and travail. A bust sculpted by Alessandro Vittoria for the tiny Cappella Molin in Santa Maria del Giglio - where a great number of reliquaries owned by the family are still preserved - portrays Molino as the embodiment of gerontocratic wisdom. In 1573 his posthumous biographer, Giovan Mario Verdizzotti, wrote that of all the arts Molino had delighted in understanding music most of all. The remark is supported by earlier evidence. Several composers based in Venice and the Veneto - Jean Gero, Francesco Portinaro, and Antonio Molino (no relation) - set Molino’s seemingly little-accessible verse to music before its publication in 1573, four years after the poet’s death... Molino himself may have performed solo song, as Stampa seems to hint in a sonnet dedicated to him with the words ‘Qui convien sol la tua cetra, e ‘l tuo canto, / Chiaro Signor’ (Here only your lyre is fitting, and your song, / eminent sir). In Petrarchan poetry the idea of singing, and singing to the lyre, is of course a metaphorical adaptation of classical convention to mean simply poetizing, without intent to evoke real singing and playing. But Stampa’s poems make unusual and pointed separations between the acts of

“scrivere” and “cantare” that suggest she meant real singing here. Other contemporaries specifically point up Molino’s knowledge of theoretical and practical aspects of music. In 1541, Giovanni del Lago dedicated his extensive collection of musical correspondence to Molino, whom he declared held ‘the first degree in the art of music’ (nell arte di Musica tiene il primo grado). Further, he claimed, ‘Your Lordship... merits... the dedication of the present epistles, in which are contained various questions about music... And certainly one sees that few today are found (like you) learned... in such a science, but yet adorned with kindness and good morals’. Del Lago’s correspondence, was theoretically oriented in church polyphony. One of its most striking aspects is its recognition of connections between music and language that parallel those embodied in the new Venetian madrigal style. Del Lago insisted that vernacular poetry be complemented with suitable musical effects and verbal syntax with musical phrasing. In discussing these relationships he developed musically the Ciceronian ideals of propriety and *varietas*. His dedication to Molino therefore presents a fascinating bridge between patronage in Venier’s circle and developments in Venetian music. Yet taken in sum these sources show Molino’s musical patronage embracing two different traditions, each quite distinct: one, the arioso tradition of

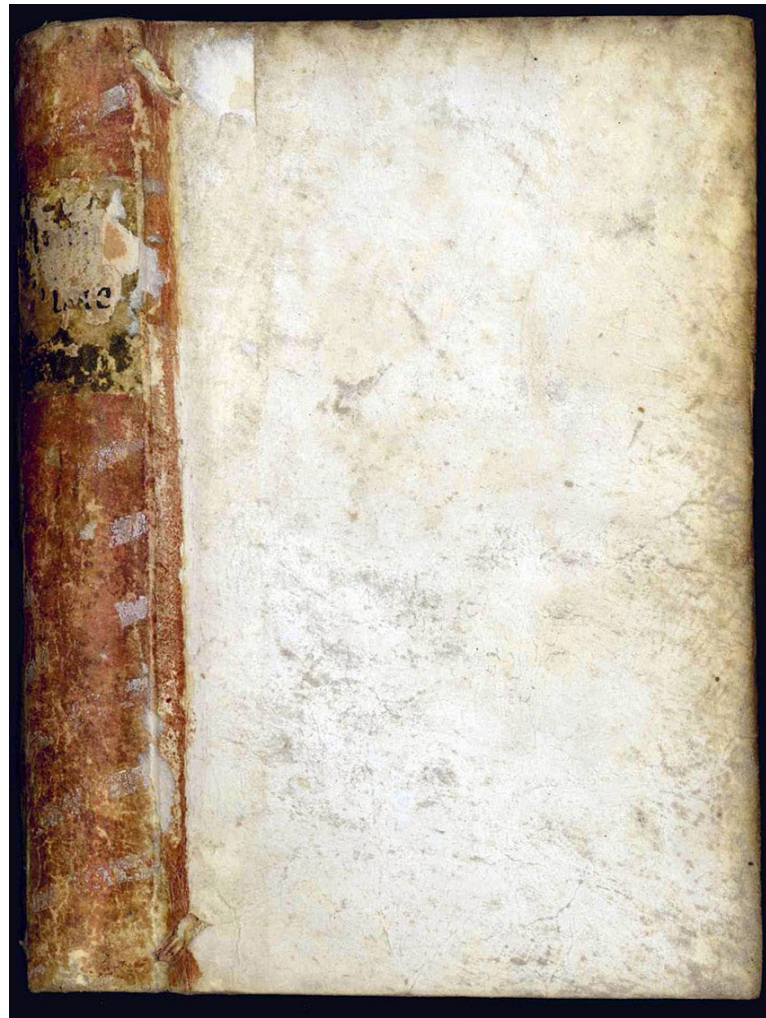


improvisers and frottolists; the other, the learned tradition of church polyphonists. Molino's connection with both practices reinforces the impression that Venetian literati prized each of them" (M. Feldman, *City culture and the madrigal at Venice*, Berkeley, CA, 1995, pp. 113-116; see also E. Greggio, *Girolamo da Molino*, in: "Ateneo Veneto", ser. 18, vol. 2, 1894, pp. 188-202 and 255-323).

The printing of the volume has been attributed to Comino da Trino, active in Venice from 1539 to 1573, and probably his last printed work (cf. E. Vaccaro, *Le marche dei tipografi ed editori italiani del XVI secolo nella Biblioteca Angelica di Roma*, Florence, 1983, p. 254).

Edit 16, CNCE 48399; Universal STC, no. 843040; I. Pantani, *Biblia. Biblioteca del libro italiano antico. La biblioteca volgare. Vol. 1: Libri di poesia*, Milan, 1996, no. 2974; H. Vaganay, *Le sonnet en Italie et en France au XVI^e siècle*, Lyon, 1902, I, p. XXX, no. 7.

€ 1.400,00

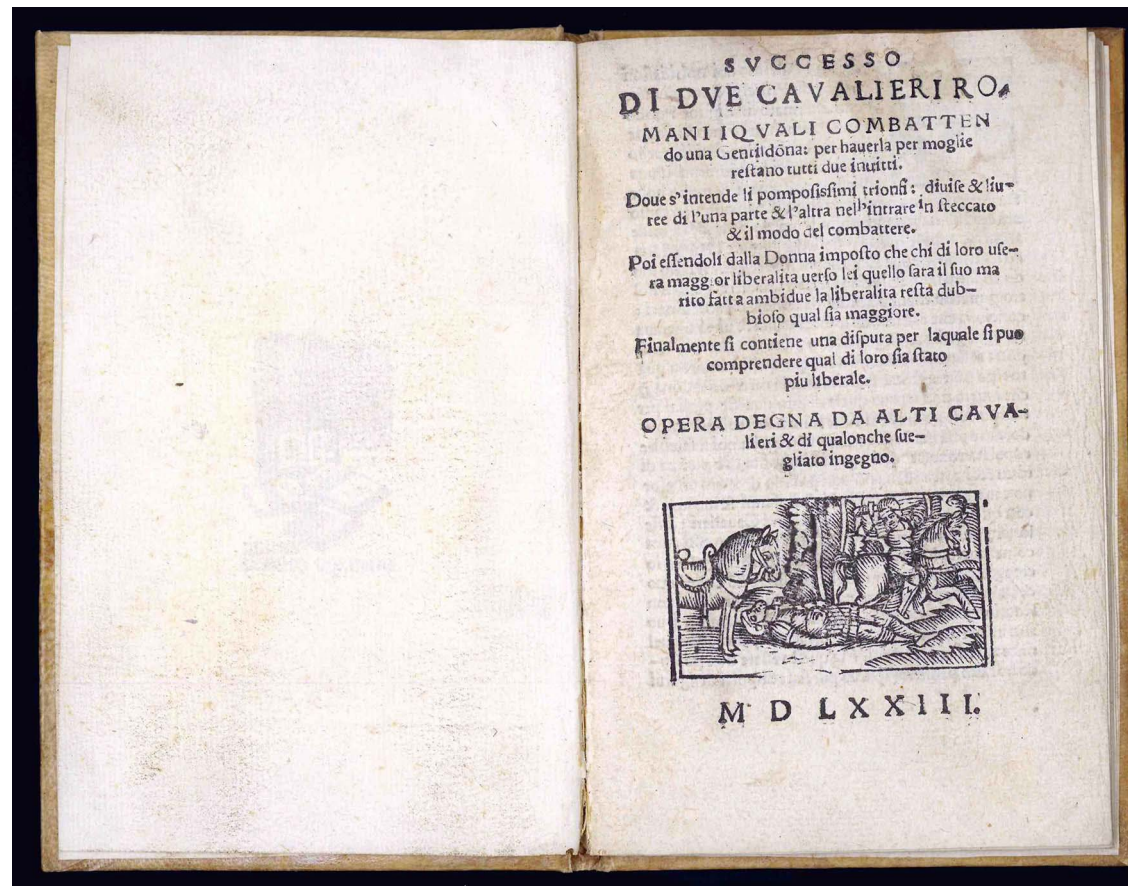


11) **SUCCESSO** di due cavalieri romani i quali combattendo una gentildonna: per haverla per moglie restano tuti due invitati... pera degna da alti cavalieri et di qualonche svegliato ingegno. N.pl., n.pr., 1573.

8vo (153 mm); modern vellum; (8) leaves with a woodcut vignette on the title-page. Old repair in the upper margin not affecting the text.

APPARENTLY UNKNOWN EDITION of this chivalry short story whose main characters are two members of the Orsini and Colonna families who fight for a noble woman.

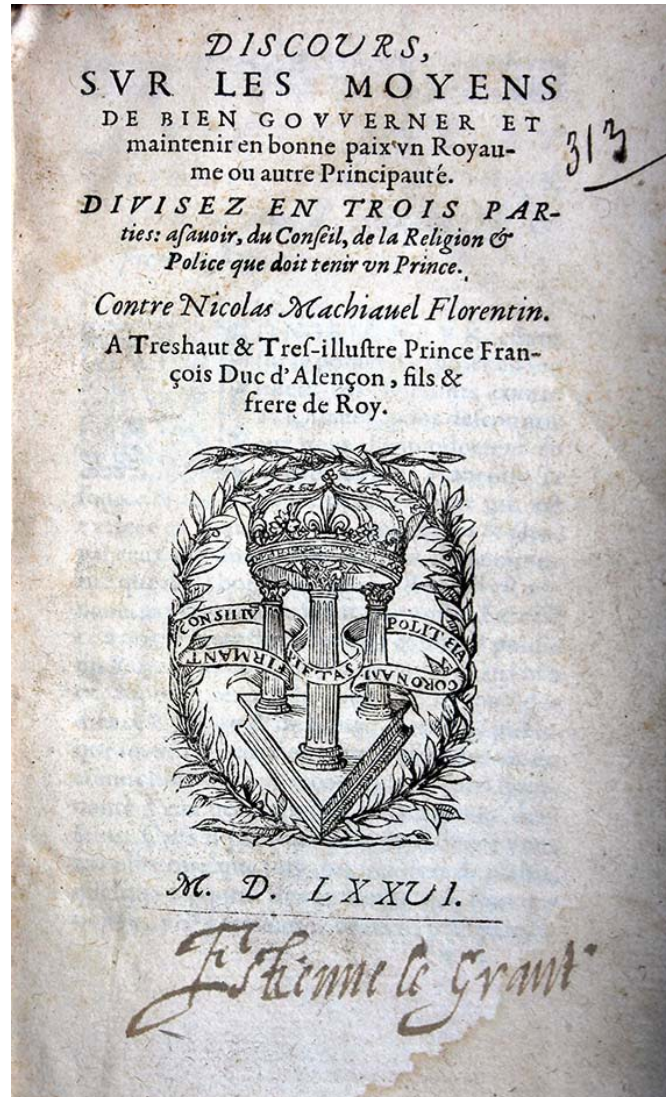
€ 1.500,00



THE FIRST “ANTI-MACHIAVEL”

12) [**GENTILLET, Innocent** (1535-1595)]. **Discours sur les moyens de bien gouverner et maintenir en bonne paix un Royaume ou autre Principauté. Divisez en trois parties: à savoir, du Conseil, de la Religion & Police que doit tenir un Prince. Contre Nicolas Machiavel Florentin.** [Geneva, Jacob Stoer], 1576.

8vo. (16), 639 (i.e. 637), (19) pp. With a woodcut device on the title and on the last leaf. 18th-century calf, richly gilt spine with gilt lettering on red morocco label, red edges, marbled end-leaves, old entry of ownership on the title page, a few old marginal annotations, some very light damp-stains, a very fine copy.



FIRST EDITION of the most significant French contribution to political theory before Bodin’s *République*, dedicated to the Duke of Alençon, who joined the Huguenots in September 1575. If Gentillet is today a more or less forgotten man, if his main work lies in oblivion, superseded by the eighteenth century Anti-Machiavel of that arch Machiavellian, Frederick of Prussia, it is nonetheless true that Gentillet in his own time and into the next century was one of the most influential personalities in the anti-Machiavellian polemic. This is testified by the fact that his *Discours* was reprinted repeatedly until the middle of the seventeenth century (cf. S. Anglo, *Machiavelli: The First Century Studies in Enthusiasm, Hostility, and Irrelevance*, Oxford, 2005, pp. 271-324).

“A convincing re-assessment of the historical relevance of the book cannot be achieved without replacing it in the context of the political and religious situation in France at the time when it was written, and of the attitude, concerns, and aspirations of the church of Geneva, that authorized its printing and in all probability greatly contributed to its wide circulation... To realize that the most specific and profound reason for his anti-Machiavellism is in direct relation to the distance that separates him from the monarchomachs, and precisely in his attempt to find a different justification – one not involving the rejection of the *lex regia*, the law establishing the absolute power of kings - for the rebellion against the court, overrun by foreigners and infected by Machiavellism” (I. Gentillet, *Discours contre Machiavel. A New Edition*, A. D’Andrea & P.D, Stewart, eds, Florence, 1974, pp. XIII).

Machiavelli had offered the ruler a set of ‘maxims’ by which to rule. He had arrived at these ‘maxims’ after years of political observation and had taken pains to present historical evidence to support his theories. His method had been to illustrate political reality, to derive a standard of political conduct based on what was, rather than on what should be. Gentillet could not, therefore, refute facts and historical evidence with pious platitudes. He must try to counter the arguments of Machiavelli with more convincing facts.

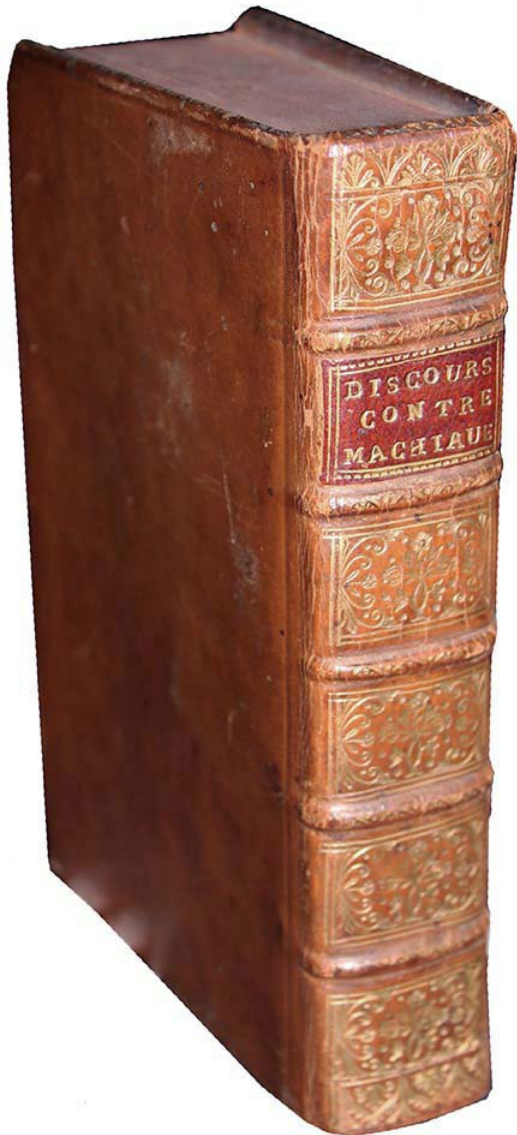
For this reason, he opened his preface with a general discussion on the means by which man comes to knowledge of things. Then looking at Machiavelli’s theories he tries to prove that he was

either ignorant of the things which he was discussing or that he had perversely twisted historical evidence to suit his wicked purpose. Gentillet never quite made up his mind on which line to take. He presents Machiavelli both as lacking in judgment and as a clever falsifier. It was enough to say that his political experience had been limited to the affairs of a tiny Italian republic. How could one compare Florence with the great kingdom of France? Since Machiavelli had presented his theories in the form of 'maxims', Gentillet proposed to draw from the Discorsi and especially from *Il Principe* a group of 'maxims' which he would then set to refute. He found fifty such 'maxims'. Taking care to give his sources, Gentillet began his rebuttal, questioning the historical interpretations, challenging the assumptions of Machiavelli, and offering what he considered to be a crushing array of counter-evidence drawn from biblical sources, Roman and French history, the technique being that of a debate (cf. V. Kahn, *Reading Machiavelli: Innocent Gentillet's Discours on Method*, in: "Political Theory", 22/4, 1994, pp. 539-560).

"Journal of the History of Gentillet may have been an idealist in comparison to his enemy Machiavelli, but he always demonstrated that his arguments on the working of government were based on long observation of the working of the law and the constitution. For him law was a professional reality. His conviction is admirable, and his intuition of the things to come, although sometimes imperfectly understood, intriguing. The Discours is therefore an important document revealing the hesitations and contradictions not only of its author but also of French society prior to the 'grand siècle' (cf. C.E. Rathé, *Innocent Gentillet and the first 'Anti-Machiavel'*, in: "Bibliothèque d'Humanisme et Renaissance, XXVII, Genève, 1965, pp. 188-225).

The emblem which decorates the title-page is significant. It is, in fact, a symbolic presentation of the main thesis of the work. It shows a crown supported by three columns and the motto: 'Consilia, pietas, politia fermant coronam'. The work itself is divided into three sections of unequal length entitled Conseil, Religion and Police. The argument, presented by Gentillet is that sovereignty vested in the Crown, rests upon three supports: council, religion and what he calls 'police' (i.e. the working policy of the government).

Innocent Gentillet was born at Vienne in the Dauphiné into a family that was early won over to the Reform. He seems to have been for some time after the year 1547 a page at the court of Henry II. He then spent some time in the military before taking up studies, first in theology and later in law. He became a respected and influential personality in the affairs of the Dauphiné. He was found among those refusing to take an oath required by the Edict of Pacification in March 1568. He escaped the Massacre of St. Bartholomew (1572) by emigration to Geneva. After the 'Paix de Monsieur' he became member of the Parlement of Grenoble and later president of the court established by the Duke of Die. He was made president of the Parlement of Grenoble, but took again refuge in Geneva after the Edict of Reunion in 1585. He wrote a work with suggestions for practical reform in administration, *Briève remonstrance à la noblesse de France* (1576), a defense of the Huguenots, *Apologie ou defence pour le chrestiens de France* (1578) and a denunciation of the Council of Trent, *Le Bureau du Concile de Trente* (1586) (cf. H.J. Schäfer, *Innocent Gentillet, sein Leben und besonders sein 'Anti-Machiavel', ein Beitrag zur Publizistik der Bartholomäusnacht*, Diss., Bonn, 1929, passim).



Two variants of the title page of the first edition are extant: ours is GLN 2587. The work was first attributed to the press of François Estienne, what soon was realized to be impossible, because he was then absent from Geneva. The attribution to Jacob Stoer (H.-J. Bremme, *Buchdrucker und Buchhändler zur Zeit der Glaubenskämpfe: Studien zur Genfer Druckgeschichte 1565-1580*, Genève, 1969, p. 66) had been confirmed by examination of the latter's types.

Adams, G-439; Universal STC, no. 1419; I. Gentillet, *Discours contre Machiavel. A New Edition*, A. D'Andrea & P.D. Stewart, eds, Florence, 1974, pp. XIX-XXII; H.U. Scupin & U. Scheuner, ed., *Althusius-Bibliographie. Bibliographie zur politischen Ideengeschichte des 16. bis 18. Jahrhunderts*, Berlin, 1973, I, no. 2953.

€ 2.400,00

13) **OPERA NUOVA** dove si contiene la caccia amorosa, et una bellissima battaglia. Aggiuntovi molte villanelle alla Napoletana. In Siena, [1579 ca.].

8vo (137x91 mm); recent marbled wrappers; (8) pp. With a woodcut ornament and a woodcut vignette on the title-page showing a battle scene. A very good copy.

THE BOOKLET collects a *Caccia d'amore* ('Pursuit of Love') and four rustic poems (two "villanelle" and two "villanelle alla napoletana").

This edition is apparently unknown. A similar edition, dated Siena, 1579 and augmented by a riddle ("enigma molto artificioso da indovinare"), is known in only one copy preserved at the Alessandrina Library in Rome (cf. Edit 16, 68306 and USTC, 801321).

€ 1.600,00



SIENA 16TH CENTURY IMPRINT

14) **SCONGIURATIONE AMOROSA** d'un giovane innamorato il qual vedendo che la sua dama non gli voleva bene, piacevolmente la minaccia, e prega ad amarlo. [Siena, 1580].

8vo (137x91 mm); recent marbled boards; (8) pp. Large woodcut vignette on the title-page showing a female figure with six breasts, a temple on the head, a merman in the left hand and a wild beast in the right. A very good copy.

APPARENTLY UNKNOWN. USTC (805617) and EDIT 16 (67139) describe a variant issue of this edition, known in only one copy at the Biblioteca Alessandrina of Rome, which is dated Siena 1580 and has a different fingerprint.

€ 1.500,00



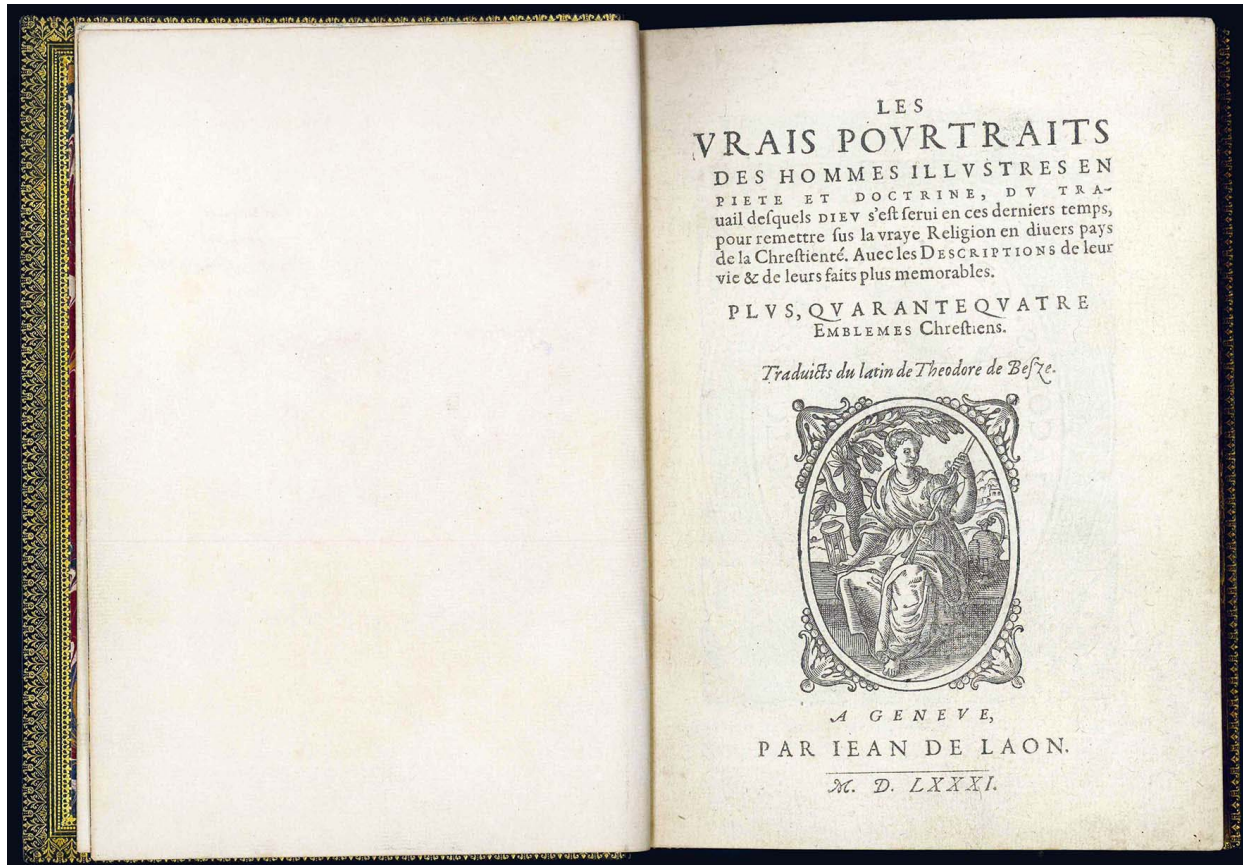
15) **BÈZE, Théodore de** (1519-1605). **Les vrais pourtraits des hommes illustres en pieté et doctrine, du travail desquels Dieu s'est servi en ces derniers temps, pour remettre sus la vraye religion en divers pays de la Chestienté. Avec les descriptions de leur vie et de leurs faits plus memorables Plus, quaratequatre emblems chrestiens. Traduits du latin de Théodore de Bèze.** Genève, Jean de Laon, 1581.

4to (201x145 mm); late 19th-century green morocco, gilt inside dentelles, gilt edges (Niedrée); (8), 284, (4) pp. With 49 full-page woodcut portraits and XLIII woodcut emblems. Section titles, portraits and emblems within ornamental borders. With pastedown and note (1918) by Theo Koerper. A very good copy.

RARE FIRST FRENCH EDITION containing 12 additional portraits compared to the first Latin edition printed by de Laon in the same year (*Icones, id est verae imagines virorum doctrina simul et pietate illustrium*). The text was translated into French by Simon Goulard (1543-1628), pastor in St. Jervais, presbyter, and Bèze's successor as moderator in the Venerable Company of the Pastors.

The work is dedicated to the young King James VI of Scotland, in whom Bèze celebrates the chief of a new protestant nation. In the dedication Bèze mentions his friends G. Buchanan and P. Young, who were James' tutors, and other English and Scottish figures who had moved to Geneva, like Ch. Goodmann, J. Knox, H. Scrimger, and A. Melville. Finally he explains that his work was conceived as a complement of Jean Crespin's *Histoire des martyrs* (1554).

The *Icones* (or *Vrais pourtraits*) is an extremely innovative work, which can be read both as a protestant martyrologium and an emblem books, but it is much more than that. The first part, containing the portraits of martyrs and other personalities, is divided into eleven geographical areas and, within each area, the names are arranged in alphabetical order. The structure works like a memory theater that helps to memorize the exemplar lives of the characters described. The choice is very personal insofar it includes catholic names as Francis I and Erasmus and even heretical personalities such as Michel de l'Hôpital. Also the exclusion of the Fathers of the



Church is quite striking. The second part is a collection of emblems relating to Protestantism.

“This is a work in which word and image interrelate in what are innovative ways... In *Icones*, both the first part of the book (that properly constitutes the *Icones* itself) and the (appended or, as I argue, commenting and concluding) collection of emblems, demonstrate the characteristics of what I have called extrusion: the self-designation of one or more elements, and the singling-out, by one part of the text, of another section. Rather than work to create a smooth surface in which word and image can slide together to form a hieroglyph, then, *Icones* acts in two ways. First, it is at times a text that competes with itself: word and image struggle within it for primacy and do not always act in lockstep to produce meaning. The competition mirrors the relationship between Bèze’s words and the words of the martyrs. Secondly, parts of the text create a mirror-effect, reflecting in their structure certain portions of the earlier text. The concluding emblems can indeed be seen as metatext... The speaking body will not be recuperated, as in Crespin, by the compilation of textual fragments. Rather than quote or memorialize through citation, Bèze hopes to create a dynamic verbal and visual theater through the emblematic body. The words of the martyrs will speak through the interpretation and careful reading of Bèze tripartite text... The Jesuits accused Bèze of himself practicing the very idolatry he condemns. Yet Bèze does not conceive of his *Icones* as idols... De Bèze includes woodcuts combined with tales of the martyrs to cause word and image to conjoin to produce a presence with whom he may converse” (C. Randall Coats, *Memorizing the Martyr: Word, Image, and the Emblematic Body in Théodore de Bèze’s Icones*, in: “(Em)bodying the Word. Textual Resurrections in the Martyrological Narratives of Foxe, Crespin, de Bèze and d’Aubigné”, New York, 1992, pp. 85-115).

Théodore de Bèze was born in Vézelay in Burgundy. His formal education began in 1528, when he, scarcely nine years old, was sent to Orléans to study under the German scholar Melchior Volmar (1497-1561). Under his tutelage Bèze was introduced to Latin, Greek, and other subjects proper to a humanistic education, including law. More importantly, Volmar taught Bèze to read the Scriptures from a new perspective, and to look on certain Catholic doctrines and institutions with a critical eye.

When in 1530 Margaret of Angoulême, sister of François I, invited Volmar to join her court at Bourges, Bèze followed him. Here, in the house of his teacher, Bèze first met Jean Calvin, with whose life he would later eventually be inextricably bound.

After the *Affair of the Placards* on October 18, 1534, which turned the tide of public opinion against Protestantism, Bèze’s life dramatically changed. Volmar returned to Germany and Bèze was sent by his father to study law in Orléans. He obtained his license in law in 1539, at which time he departed for Paris where life and career were already being prepared for him.

Almost immediately after the publication of the *Poemata* (1548), a severe illness struck Bèze down. Scarcely had he gained the strength to walk again when he fled Paris and made his way to Geneva, where he arrived in late October, 1548. He was received by Calvin, who had met him already in Volmar’s house.

At this time Bèze was involved in the controversy following the burning of Michael Servetus at Geneva on October 27, 1553. In defence of Calvin and the Genevan magistrates, Bèze published in 1554 the work *De haereticis a civili magistratu puniendis*.

In 1558 Bèze was given the chair of Greek in the newly established academy of Geneva, and after Calvin’s death also that of theology. He was also obliged to preach. He completed the revision of Pierre Olivetan’s translation of the New Testament, begun some years before.

More important than his polemical activities was Beza’s statement of his own confession. It was originally prepared for his father in justification of his actions and published in revised form to promote Evangelical knowledge among Beza’s countrymen. It was printed in Latin in 1560 with a dedication to his teacher Volmar.

The death of Calvin occurred on May 27, 1564. As a matter of course Bèze became his successor. Until 1580 Bèze was not only *modérateur de la compagnie des pasteurs*, but also the real soul of the great institution of learning at Geneva which Calvin had founded in 1559, consisting of a gymnasium

and an academy. As long as he lived, Bèze was interested in higher education. As Calvin's successor, Bèze was very successful, not only in carrying on his work but also in giving peace to the Church at Geneva. After the St. Bartholomew's Day Massacre (1572), he used his influence to give to the refugees a hospitable reception at Geneva.

In 1574 he wrote his *De jure magistratuum*, in which he emphatically protested against tyranny in religious matters, and affirmed that it is legitimate for a people to oppose an unworthy magistracy in a practical manner and if necessary to use weapons and depose them. In the following years he participated to all the important synods and colloquies, but then his activity was confined more and more to the affairs of his home. He was active in teaching until January 1597. He died in Geneva in 1605. (cf. A. Dufour, *Théodore de Bèze, poète et théologien*, Genève, 2006, passim; and *Théodore de Bèze (1519-1605), Actes du Colloque de Genève, Septembre 2005, publiés par l'Institut d'histoire de la Réformation, Travaux d'Humanisme et Renaissance, no. CDXXIV*, I. Backus, ed., Genève, 2007, passim).

F. Gardy & A. Dufour, *Bibliographie des oeuvres théologiques, littéraires, historiques et juridiques de Théodore de Bèze*, Genève, 1960, 340; *Index Aureliensis*, 118.752; Adams, B-921; P. Chaix, A. Dufour & G. Moeckli, *Les livres imprimés à Genève de 1550 à 1600*, Genève, 1966, p. 100; T. de Bèze, *Les vrais portraits des homes illustres*, A. Dufour, ed., Genève, 1986, passim.

€ 3.900,00



16) [**FERRO, Marcello** (fl. mid 16th cent.)]. **Narratione dell'apparato per l'illustriss. sig. card. Colonna, legato apostolico della Marca in Macerata.** Macerata, Sebastiano Martellini, 1581.

4to. (10) leaves. Title-page printed in red and black with the woodcut coat-of-arms of Cardinal Antonio Colonna. Boards, sober margins, but a good copy.



ORIGINAL EDITION of the description of the festivities held in Macerata at the entry of newly elected governor of the Marche, Cardinal Marcantonio Colonna (1523-1597). The author reports in detail about the events and the decorations organized for the occasion (cf. R. Paci, ed., *Scritti storici in memoria di Enzo Piscitelli*, Rome, 1982, p. 229; and P. Cartechini, ed., *La Marca e le sue istituzioni al tempo di Sisto V*, Rome, 1991, p. 368).

Marco Antonio was born in Rome in, the son of the Roman nobles Camillo and Vittoria Colonna. He was the grandnephew of Cardinal Pompeo Colonna and studied philosophy and theology under Felice Peretti (who later became Pope Sixtus V). In 1560 he was elected to be Archbishop of Taranto and was active in the Council of Trent during 1562-63. Pope Pius IV made him a cardinal priest in the consistory of March 12, 1565. He received the red hat and the titular church of Santi Apostoli on May 15, 1565. He participated in the papal conclave of 1565-66 that elected Pope Pius V. On 13 October 1568 he was transferred to the metropolitan see of Salerno. In 1572 he participated in the papal conclave that elected Pope Gregory XIII. He resigned the government of the Archdiocese of Salerno sometime before 25 June 1574. During the Jubilee of 1575, he opened the holy door of the Archbasilica of St. John Lateran. He was the Camerlengo of the Sacred College of Cardinals from 8 January 1579 to 8 January 1580. On 5 December 1580 he opted for the titular church of San Pietro in Vincoli. He was named papal legate in the Marche on October, 25, 1581. He participated in the papal conclave of 1585 that elected Pope Sixtus V. On October 13, 1586 he opted for the titular church of San Lorenzo in Lucina and became cardinal protopriest. Under Pope Sixtus V, he was a prefect of the Sacred Congregation of the Index. On May 11, 1587 he opted for the order of cardinal bishops, taking the suburbicarian see of Palestrina. He was named papal legate to the Campagne and Maritime Province on May 13, 1587. He was a participant in the first papal conclave of 1590 that elected Pope Urban VII; the second papal conclave of 1590 that elected Pope Gregory XIV; the papal conclave of 1591 that elected Pope Innocent IX; and the papal conclave of 1592 that elected Pope Clement VIII. He also was the Librarian of the Vatican Library from 1591 to 1597. He died in Zagarolo on March 13, 1597 and was buried in the Franciscan church there (cf. G. Crisci, *Il cammino della Chiesa salernitana*. Napoli & Roma 1976, I, pp. 585-

598; and C. Weber, *Legati e governatori dello Stato Pontificio: 1550-1809*, Rome, 1994, pp. 181, 286 and 588-589).

Nearly nothing is known of Marcello Ferro, a man of letters from Macerata, who was also the author of a pastoral play, *Chlori*, first printed at Venice in 1590 and reprinted in 1598. He also was a member of the Accademia dei Catenati of Macerata founded in 1574 (cf. M. Maylander, *Storia delle Accademie in Italia*, Bologna, 1930, III, pp. 508-521).

Edit 16, CNCE 18882; Universal STC, no. 829357; F. Grimaldi, *Sebastiano Martellini tipografo maceratese*, in: "Studi Maceratesi", 22, 1989, p. 414.

€ 1.200,00

THE FIRST ELZVIER EDITION

17) **DRUSIUS, Johannes** (Johannes van den Driesche, 1550-1616). **Ebraicarum Quaestionum, sive, Quaestionum ac Respon- sionum libri duo, videlicet secundus ac tertius.** [Leiden], In Academia Lugdunensi, 1583. (*Colophon:*) Lugduni Batavorum, apud Ludovicum Elsevirium, è regione scholae novae. (bound with:) **ID. Quaestionum ac responsonum liber. In quo varia scripturae loca explicantur aut emendantur. Indices tres.** [Leiden], in Academia Lugdunensi, 1583.

Two works in one volume, 8vo (158x102 mm); contemporary vellum, inked title on spine (front panel restored towards the edge, ties missing); 126, (2); 72 pp. Printer's device on title-pages. In the first work woodcut coat-of-arms of the city of Leiden on l. A8 verso. Contemporary manuscript note on l. F7 of the first work. Wormhole in the outer margin, partially restored, which only occasionally affects the text. Some browning, but a very good, genuine copy.

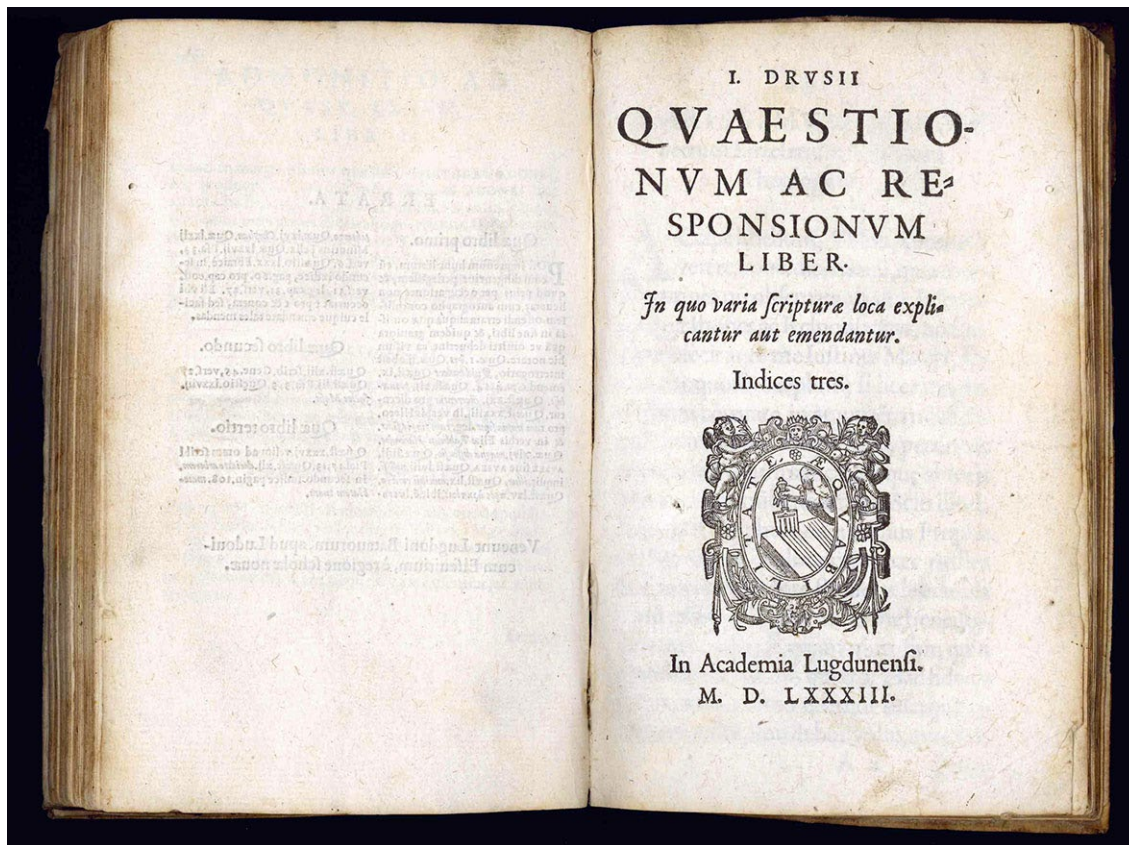
FIRST EDITION (a second was issued at Franeker by A. Radaeus in 1599) of this exegetical and philological work by the Flemish Orientalist and Hebraist Johannes Drusius, which represents the first book printed by Louis (Lodewijk) Elzevir (1546 ca-1617), the founder of the famous Elzevier dynasty of

publishers, printers and booksellers active until 1791. Throughout the seventeenth century the Elzevier house represented the most important publishing house in Europe. Born in Leiden, Louis began his career as a bookbinder at the workshop of Christophe Plantin in Antwerp. In 1580 he settled in Leiden to serve the new university as a bookbinder and a bookseller. Three years later he published his first book using the presses of Jan Pacts Jacobszoon.

The volume contains the rare *errata* and *colophon* leaf, which according to Pieters was added much later, probably after May 1, 1587, as attested by the mention in the *colophon* of the New School ("e regione Scholae novae"), the place that Elzevier started building within the Academy after that date. The second book issued by Elzevier appeared only in 1592, 9 years after the first.

The first years in Leiden were difficult for Louis. He became university beadle in 1586 and a citizen of Leiden in 1594. About the same time he took in his son Matthias as a partner. He travelled a lot and had offices in Holland, London, Paris, Frankfurt and Venice. Curiously enough, he bought his first printing press only in 1617 just before his death. All in all Louis published about 150 works (cf. D.W. Davies, *The World of the Elzeviers 1580-1712*, The Hague, 1954, chap. 1 and 2).

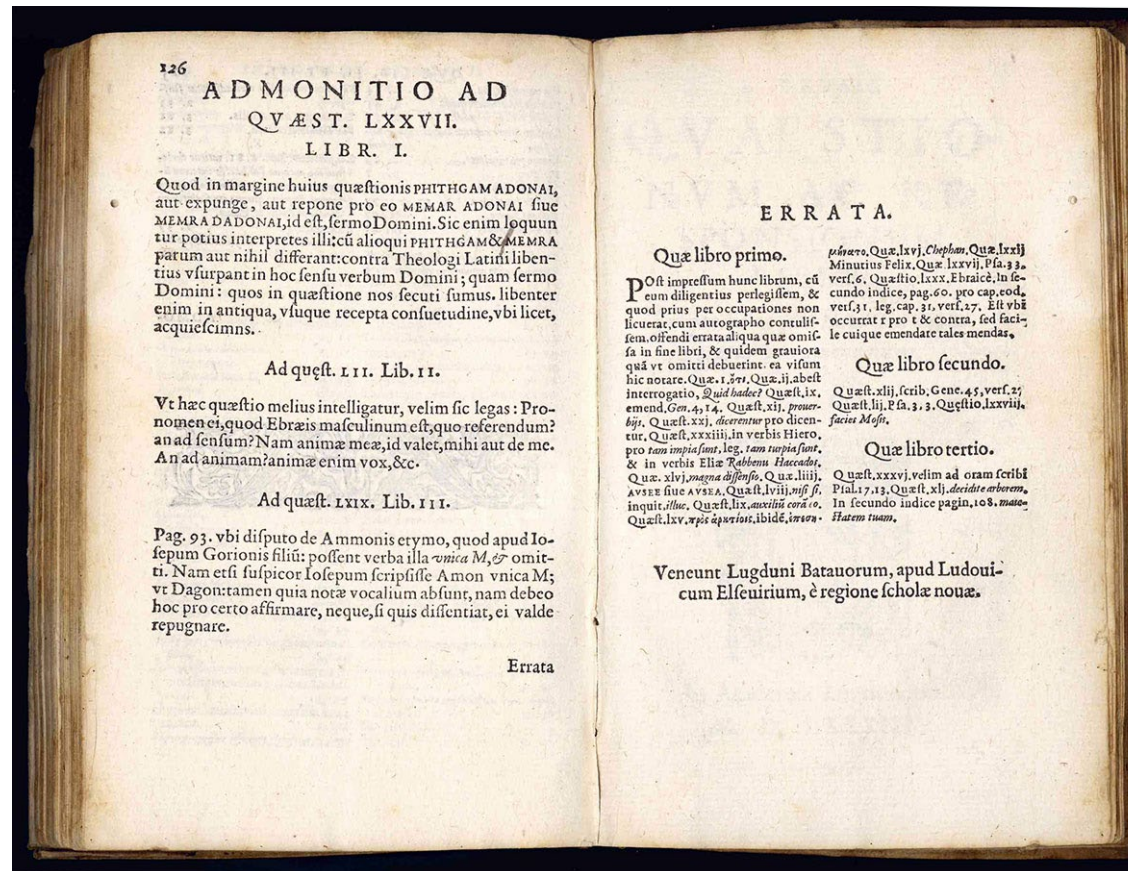
Johannes van den Driesche, better known as Johannes



Drusius, was born at Oudenarde, in Flanders. He studied Greek and Latin at Ghent, and philosophy at Leuven. In 1567 he joined his father who on religious grounds had been forced to flee to England. In Cambridge he found a teacher of Hebrew in Antoine Rodolphe Chevallier. In 1572 Drusius became professor of Oriental languages at Oxford. Upon the pacification of Ghent in 1576, he returned to his own country and, in the following year, was appointed professor of Oriental languages at the University of Leiden. In 1585 he moved to Friesland, becoming professor of Hebrew at the University of Franeker, an office that he held till his death. Thank to the reputation acquired as a professor, his class was frequented by students coming from all the Protestant countries in Europe. Drusius was also learned in Hebrew and in Jewish antiquities, and in 1600 he was officially charged to write a commentary on the difficult passages in the Old Testament. He wrote over seventy works, fifty of which were printed during his lifetime (cf. S.G. Burnett, *Christian Hebraism in the Reformation Era (1500–1660). Authors, Books, and the Transmission of Jewish Learning*, Leiden, 2012, passim).

Ch. Pieters, *Annales de l'imprimerie Elsvirienne, Ghent, 1858*, pp. 31-32, no. 1; A. Pettegree & M. Walsby, eds., *Netherlandish Books*, Leiden-Boston, 2011, nos. 10350-10351.

€ 2.900,00



18) **DE ROSSI, Bastiano** (1556-after 1626). **Lettera... A Flamminio Mannelli nobil fiorentino: nella quale si ragiona di Torquato Tasso, del dialogo dell'epica poesia di messer Cammillo Pellegrino, della risposta fattagli dagli accademici della Crusca: e delle famiglie, e degli huomini della città di Firenze.** Firenze, A stanza degli Accademici della Crusca, 1585.

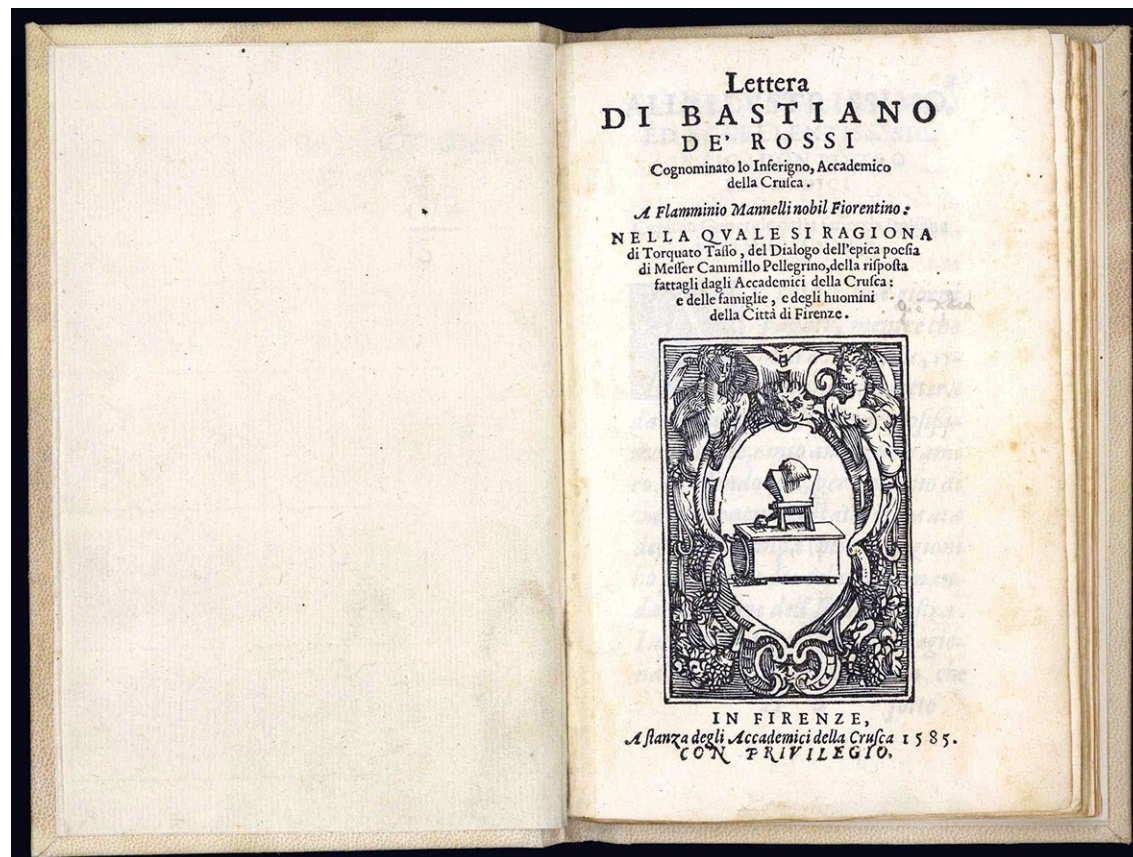
8vo. 72 pp. With the woodcut emblem of the Accademia della Crusca on the title-page. Modern vellum, a very good copy.

FIRST EDITION. The 'greatest polemic of the sixteenth century' as it had been called, was sparked off by the publication, in 1584, of a dialogue by Camillo Pellegrino of Capua entitled *Il Carafa ovvero dell'epica poesia*, which claimed to prove the immeasurable superiority, on the grounds of more faithful adherence to Aristotelian precepts of Tasso's *Gerusalemme Liberata* over the *Orlando Furioso* of Ariosto. In 1585 the fledgling Accademia della Crusca produced a reply to Pellegrino (written in fact by one of its founding members, Leonardo Salviati) in favor of Ariosto. The polemic lasted until the first decades of the seventeenth century and involved Tasso himself, who responded with an *Apologia* (July, 1585) and later with the treatise *Discorsi dell'arte poetica* (1587),

revised and enlarged as *Discorsi del poema eroico* (1594) (cf. B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago, IL, 1961, II pp. 954-1073; and M. Plaisance, *I dibattiti intorno ai poemi dell'Ariosto e del Tasso nelle Accademie Fiorentine, 1882-1586*, in: "L'arme e gli amori. Ariosto, Tasso e Guarini in Late Renaissance Florence. Acts of an International Conference, Florence, Villa I Tatti, June 27-29, 2001", M. Rossi & F. Gioffredi Superbi, eds., Florence, 2004, pp. 119-134).

"In 1585 Bastiano de' Rossi, the Inferigno Accademico dell' Crusca, and secretary of the Academy, published his *Lettera...*, dedicated to Don Pietro de' Medici. In this work the Crusca's criticism of the *Liberata* (criticism which Mannelli had alleged to have roused indignation in many people, especially in Rome) are justified as reprisals for Tasso's slighting references to the Medici in his *Dialogo del piacere onesto*, published shortly before, in which Vincenzo Martelli, the Florentine exile, is made to repeat the anti-Medicean sentiments already expressed in his letters published in 1653" (P.M. Brown, *The Historical Significance of the Polemics over Tasso's 'Gerusalemme Liberata'*, in: "Studi Secenteschi", XI, 1970, p. 5).

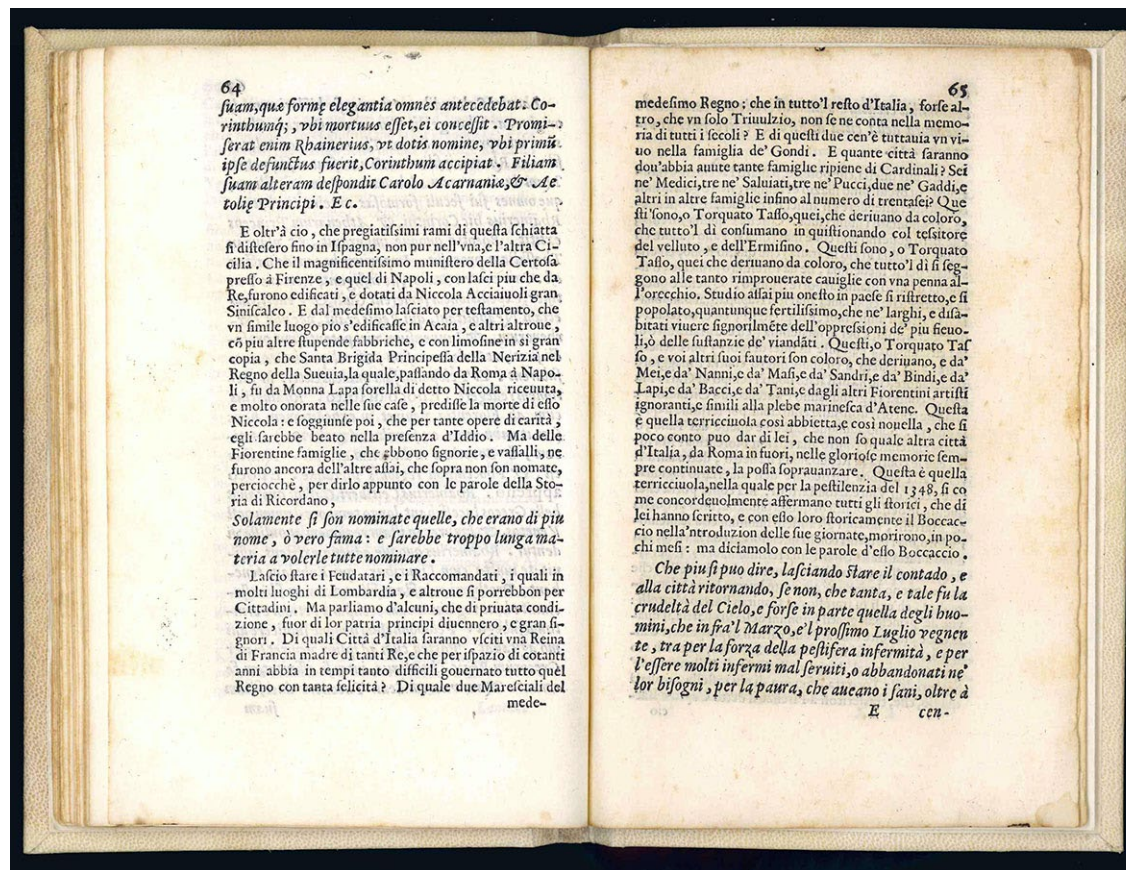
Bastiano de' Rossi was one of the founders of the Accademia della Crusca and its first secretary. He was involved in the



polemic against Torquato Tasso and collaborated to the Dante edition published by the Crusca (1595) and to the first two editions of the vocabulary of the Crusca. He also was the Italian teacher to Duke Ludwig of Anhalt-Köthen, who became the first German member of the Accademia della Crusca. De Rossi also wrote the account of the wedding (1585) of Grand Duke Francesco de' Medici's half-sister Virginia and Cesare d'Este (cf. C. Molinari, *Delle nozze medicee e dei loro cronisti*, in: "Quaderni di teatro", II/7, 1980, pp. 29-30).

Edit 16, CNCE 46906; Universal STC, no. 825749; B. Gamba, *Serie dei testi di lingua italiana*, (Venezia, 1828), p. 328, no. 1369.

€ 550,00



PUBLISHED BY A 12-YEAR OLD GIRL

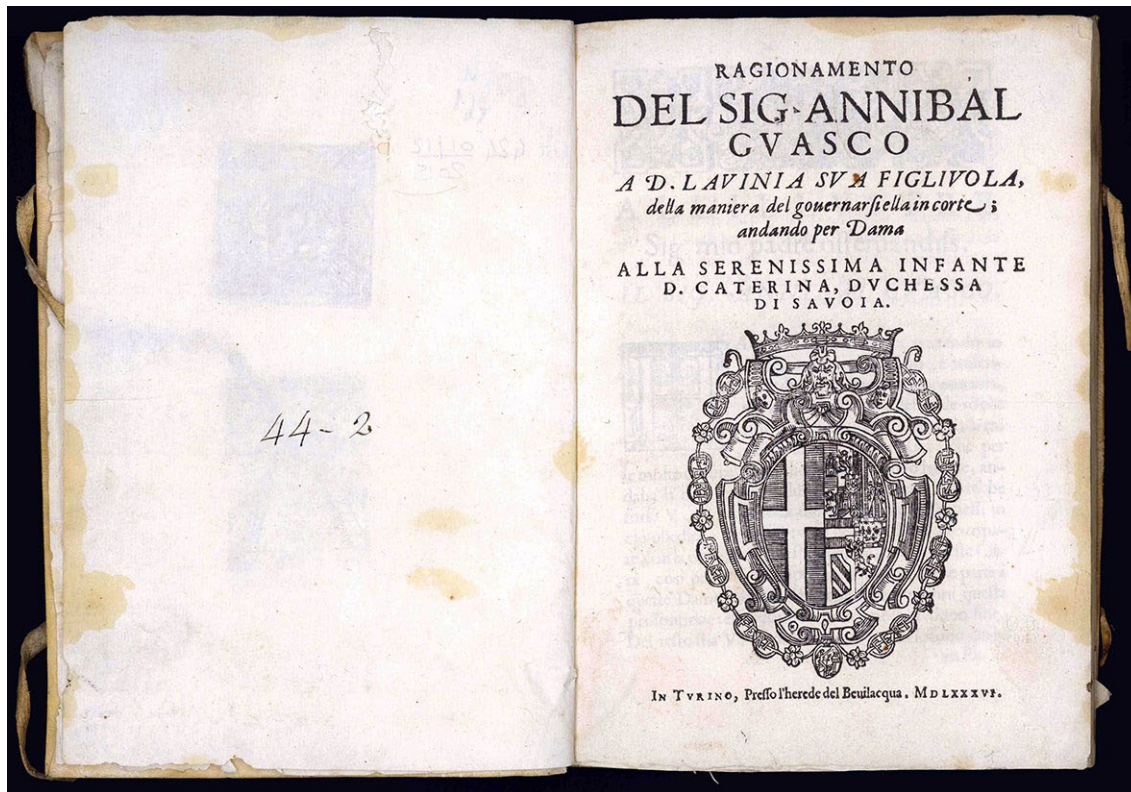
19) **GUASCO, Annibale** (1540-1619). **Ragionamento del Sig. Annibal Guasco a D. Lavinia sua figliuola, della maniera del governarsi ella in corte; andando per dama alla serenissima infante D. Caterina, Duchessa di Savoia.** Turin, Niccolò Bevilacqua's heirs, 1586.

4to (206x144 mm); contemporary flexible vellum with ties, ink title on spine; 40 leaves. Savoia's coat-of-arms on the title-page. From the Biblioteca del Duque de Medinaceli y Santisteban and, more recently, from the library Bordoli of Como. Wormholes in the lower margin of half volume with no damage to the text, otherwise a fine copy, extremely fresh and genuine, with a quire still uncut.

FIRST EDITION of this long letter (almost a treaty), full of paternal love and practical advices, addressed by Guasco to his 12-year old daughter Lavinia, who was about to leave her parents' house for the Savoy's court. The volume opens with a dedication by Lavinia to her father (dated March 15, 1586, when she was already in Turin), in which the girls states that she had preferred to have her long father's letter printed, instead of copying it by hand, because she was already so busy at the court that she had not time to make a copy of it and, besides, Turin had plenty of typographers at hand ("la commodità delle stampe, che sono in questa Città", l. A2r).

Among the reading suggestions presented by Guasco to his daughter in order to achieve a good "conversation", are the *Galateo*, the *Cortegiano* in the expurgated version published in 1584 and Stefano Guazzo's *Civil conversazione* (cf. B. Ferrero, *Il "Ragionamento" di Annibale Guasco*, in: "Stefano Guazzo e Casale tra Cinque e Seicento", D. Ferrari, ed., Rome, 1997, pp. 357-374).

"Guasco's letter to his daughter Lavinia on her going to the court of Savoy instructs her patiently and lovingly in what she may expect to find there, and how she must conduct herself to win and keep the favour of her lady, whose well-regulated house and care for liberal studies have persuaded him to entrust her further instruction and training to that court. The youth of Lavinia - she was only about twelve and going into service at an age less mature than usual, as her father remarks - draws explicit instruction, and allows us to see more distinctly what life at court meant to the attendants on the lady, much the same thing, one can assume, as to the courtiers attending the lord. The central fact of life at court is the will of the rulers. Lavinia is advised, in terms reminiscent of advice to the girl about to marry, to learn subdue her will and her every wish to her lady's until she has no other. To serve and please



she will have to do not only what she knows is wanted but what she can guess, and not only by external acts but with inward love and devotion... To avoid arousing the envy and hate so common in courts, certain particular precautions are pressed on the young Lavinia. Above all she must avoid quarreling with her companions, a shameful thing which spreads abroad in the court... The way not to come to such disorders is to study the nature of the people at court and the means of accommodating herself to them, together with avoiding occasions which could involve her in disputes... Lavinia's father was deeply interested in her studies, and has a good deal to say on how she can manage at court to continue them. The subject weighs heavily on his heart, he says, because they have spent so much time and toil on them, and she has won so much and promises so much more, that it would be a great shame, even impiety, not to value them as she ought, and he goes over the reasons that should weigh with her. In these studies lies the way to achieve virtue, which in this world brings the greatest happiness... Guasco's fatherly interest extends also to matters of health, dress, and care of her belongings... Health is most important for her to preserve... Cleanliness is very important, in great part the point of difference between men and beasts, and for that all the more esteemed by a gentlewoman well born and a lady of such a palace as that of the Infanta's. It pertains to person and adornments. The hair, hand, and teeth are especially important, for here appears the beauty of a woman" (R. Kelso, *Doctrine for the Lady of the Renaissance*, Urbana, 1956, pp. 222, 226-227 and 229).

Annibale Guasco, born in Alessandria, studied law in Pavia, where he spent a few years also between 1578 and 1585. After the political reformation of 1589 he was finally able to take part into the political life of his hometown. He was mainly charged with diplomatic embassies to Milan and Genoa and to deal with the Spanish authorities based in Milan. He was a member of the Accademia degli Illustrati of the nearby Casale Monferrato and of the Accademia degli Inquieti of Milan, and a cofounder of the Accademia degli Immobili of Alessandria. He wrote several literary texts, poems and also sacred works printed either alone or in collective anthologies. Between 1601 and 1618 he published three volumes of his letters. Guasco died in Alessandria in 1619 (cf. G.G. Greco, *Guasco, Annibale Giuseppe*, in: "D.B.I.", LX, 2003, s.v.).

Edit 16, CNCE22036; A. Guasco, *Ragionamento*, H. Sanson, ed., in: "Letteratura italiana antica", 11, 2010, pp. 61-140; A. Guasco, *Discourse to Lady Lavinia*, P. Osborn, ed., Chicago, 2003; Kelso, *op. cit.*, no. 418; A. Erdmann, *My gracious silence*, Luzern, 1999, no. 34.

€ 2.500,00



20) **VITA ET MORTE** dell'huomo picinin. **Con l'alfabetto disponido.** N.pl., n.pr., n.d. [Veneto, end of the 16th century].

8vo (138x94 mm); recent marbled boards; (8) pp. With a woodcut ornament and a woodcut vignette on the title-page. Margins cut short, but a good copy.

A DELIGHTFUL SHORT POEM on the tragicomic life of a tiny man, who is “in command of those who drink wine” and is taken in the arms of the women whom he goes with. Each stanza ends with the refrain “Tantarelo picinin” (“So small he is”). At the end is another poem in which every distich begins with a letter of the alphabet (*Alfabetto disponido*).

In the only other known copy of this work, preserved at the Biblioteca Universitaria of Bologna, the first poem is attributed to Giulio Cesare Croce, but M. Rouch firmly rejects this attribution (cf. *Bibliografia delle opere di Giulio Cesare Croce*, in: “Strada Maestra, Quaderni della Biblioteca comunale ‘Giulio Cesare Croce’ di San Giovanni in Persiceto”, 17, 1984, pp. 229-272).

Universal STC, no. 763922; EDIT 16, CNCE75897.

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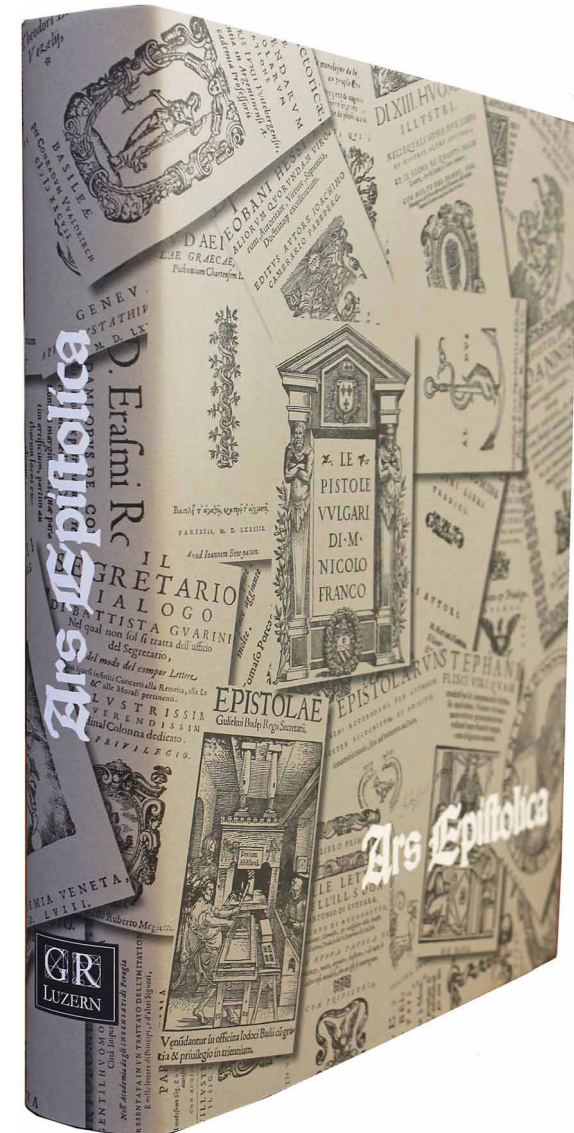
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