

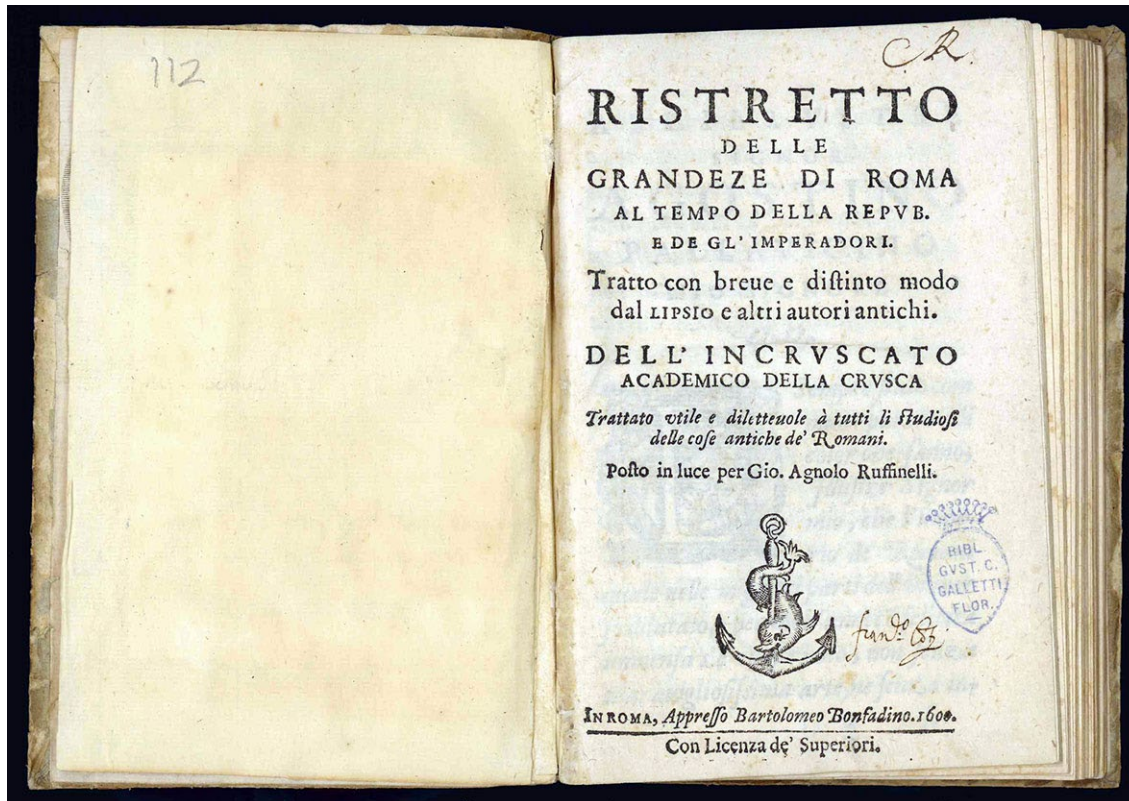
LIST 3-2016

1) [**BARDI, Giovanni** (1534-1612)]. **Ristretto delle grandezze di Roma al tempo della Repub. e de gl'Imperadori. Tratto con breve e distinto modo dal Lipsio e altri autori antichi. Dell'Incruscato Academico della Crusca. Trattato utile e dilettevole a tutti li studiosi delle cose antiche de' Romani. Posto in luce per Gio. Agnolo Ruffinelli.** Roma, Bartolomeo Bonfadino [for Giovanni Angelo Ruffinelli], 1600.

8vo (155x98 mm); later cardboards; (16), 124, (2) pp. Lacking the last blank leaf. On the front pastedown and flyleaf engraved bookplates of Francesco Ricciardi de Vernaccia, Baron Landau, and G. Lizzani. On the title-page stamp of the Galletti Library, manuscript ownership's inscription ("Fran.^{co} Casti") at the bottom and manuscript initials "CR" on top. Ruffinelli's device on the title-page. Some foxing and browning, but a good copy.

FIRST AND ONLY EDITION of this guide of ancient Rome, mainly based on Iustus Lipsius. The book was edited by Giovanni Angelo Ruffinelli and by him dedicated to Agostino Pallavicino. Ruffinelli, who commissioned his editions to the main Roman typographers of the time, used as device the Aldine anchor and dolphin without the motto (cf. *Il libro italiano del Cinquecento: produzione e commercio*. Catalogo della mostra Biblioteca Nazionale Centrale, Roma 20 ottobre - 16 dicembre 1989, Rome, 1989, p. 119).

Giovanni Maria Bardi, Count of Vernio, here disguised under the name of 'Incruscato', as he was called in the Accademia della Crusca, was born into a noble and rich family. He undertook the military career, participating to the war of Siena (1553-54), the defense of Malta against the Turks (1565) and the expedition against the Turks in Hungary (1594). In 1592 he was summoned to Rome by Pope Clement VIII (1592) and appointed lieutenant general of the papal guard. Bardi took actively part in the cultural life of Florence, entering the Accademia della Crusca in 1585 and, above all, dedicating himself to the cause of music renewal.



He criticized the polyphonic style then firmly established and, together with his friends of the “Florentine Camerata” (the so-called “Camerata de’ Bardi”), he promoted the new art of monody. A musician himself, he composed music for many events of the Medici court and also some *intermezzi*. He also published a famous book on Florentine football (*Discorso sopra il ginoco del calcio fiorentino*, 1580) (cf. R. Cantagalli & L. Pannella, *Bardi, Giovanni Maria, dei conti di Vernio*, in: “Dizionario Biografico degli Italiani”, VI, 1964, s.v.).

Edit 16, CNCE4185; USTC, 812289; Le cinquecentine della Biblioteca dell’Accademia della Crusca, CIT.A.6.18.

€ 480,00



2) [**BARGAGLI, Scipione** (1540-1612)-**MARTINI, Fortunio** (fl. 2nd half of the 16th cent.) and others]. **Rolo, overo Cento imprese de gl'illustri Sig.ri Huomini d'arme Sanesi, militanti sotto'l Reale, e felicissimo Stendardo del serenissimo Ferdinando de' Medici, Gran Duca III. di Toscana MDXCI. XXIII. di Giugno.** Bologna, Giovanni Rossi, 1591.

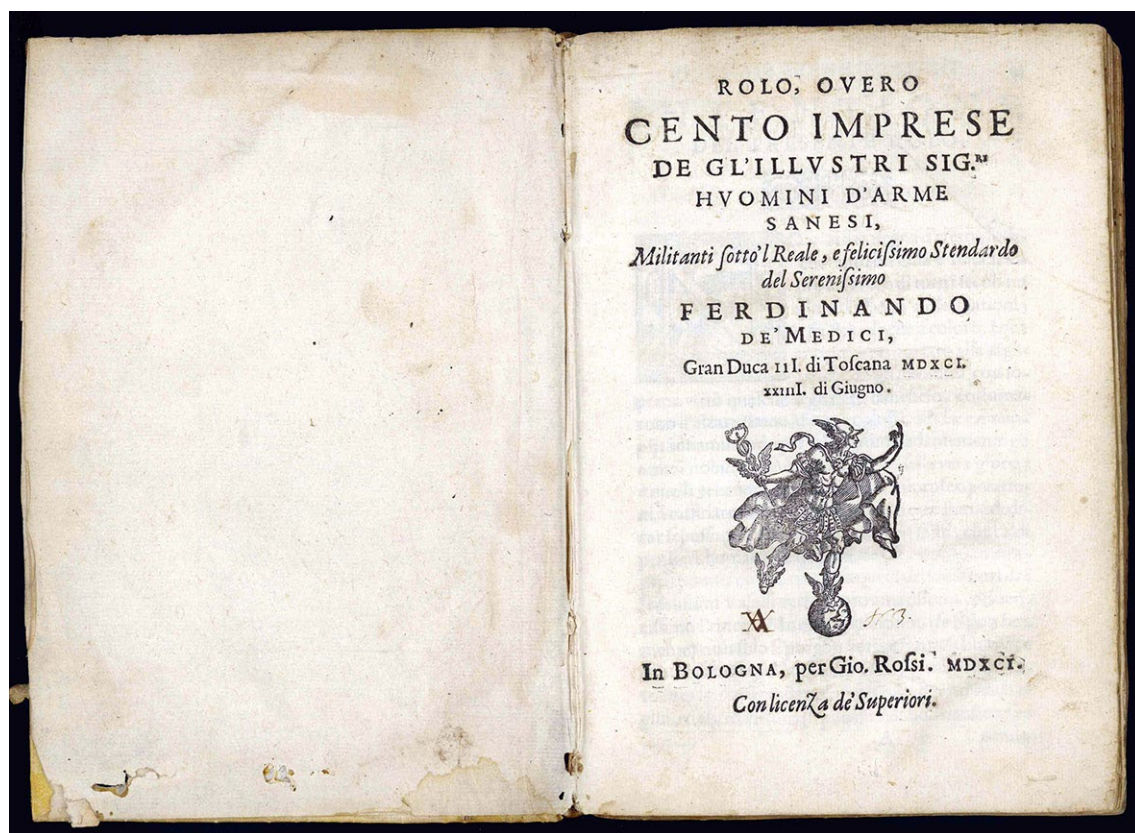
4to (205x141 mm); contemporary flexible vellum, ink title on spine (ties missing); 96, (8) pp. The last leaf recto contains the *errata*. Printer's device on the title-page. Decorated initials, head and tailpieces. On the title-page manuscript initials "AV" interlaced, followed by "H3.", probably a shelf mark. Small wormholes in the lower margin of the first five leaves not affecting the text, light damp stain in the upper margin of a few leaves at the center of the volume, old repair on pp. 29/30 with no loss, some light browning, but all in all a very good, genuine copy.

FIRST EDITION. On June 24, 1591, the Grand Duke of Tuscany Ferdinando III de' Medici renewed and expanded the privileges of the Siena

Company of the Hundred Knights, called "Uomini d'Arme" (Men at Arms), founded after the conquest of Siena in 1555 by the Florentine army of Cosimo I de' Medici. On that occasion Ferdinando named Vincenzo Vitelli as lieutenant of the Company and Germanico Ercolani as its standard-bearer.

This publication, variably attributed to Fortunio Martini or, more likely, to Scipione Bargagli (who is mentioned in the preface as the author of the treatise *Dell'Imprese*), lists the name and describes the emblem of every knight, starting with the Grand Duke. To provide every member of the Company with an original emblem (that is an elaborate combination of a motto and an allegorical picture that expresses concisely the best virtues of the emblem-bearer), the most renowned Siena authors were called upon to invent them (the emblems had to be new and not copied from someone else) and to present them to the knights for approbation.

Most of the emblems are signed by Scipione Bargagli, by far the most prolific author in the book. The other emblem-designer (all of them linked to the famous Accademia degli Intronati) are: Belisario Bulgarini, Fortunio Martini, Al-



cibiade Lucarini, Arturo Pannocchieschi D'Elci, Alessandro and Curzio Borghesi, Francesco Accarigi, Francesco Piccolomini Mandòli, Muzio Placidi, Fortunio Cinughi, Ascanio Piccolomini, Girolamo Alberti, Giacomo Guidini, Francesco Mandòli, Girolamo Tantucci, Pomponio Tolomei, Turno Pinocci, Clearco Bulgarini, Pandolfo Savini, Ersilio Brogioni, Alessandro del Taia, Giugurta Tommasi, Ottavio Spannocchi, Girolamo Tantucci, and Signor Figliucci. Seven knights (Bartolomeo de' Vecchi, Bulgarino Bulgarini, Girolamo Salvetti, Erminio Spannocchi, Quintilio Tolomei, Ascanio della Ciaia, and Lorenzo Aveduti) designed themselves their emblem.

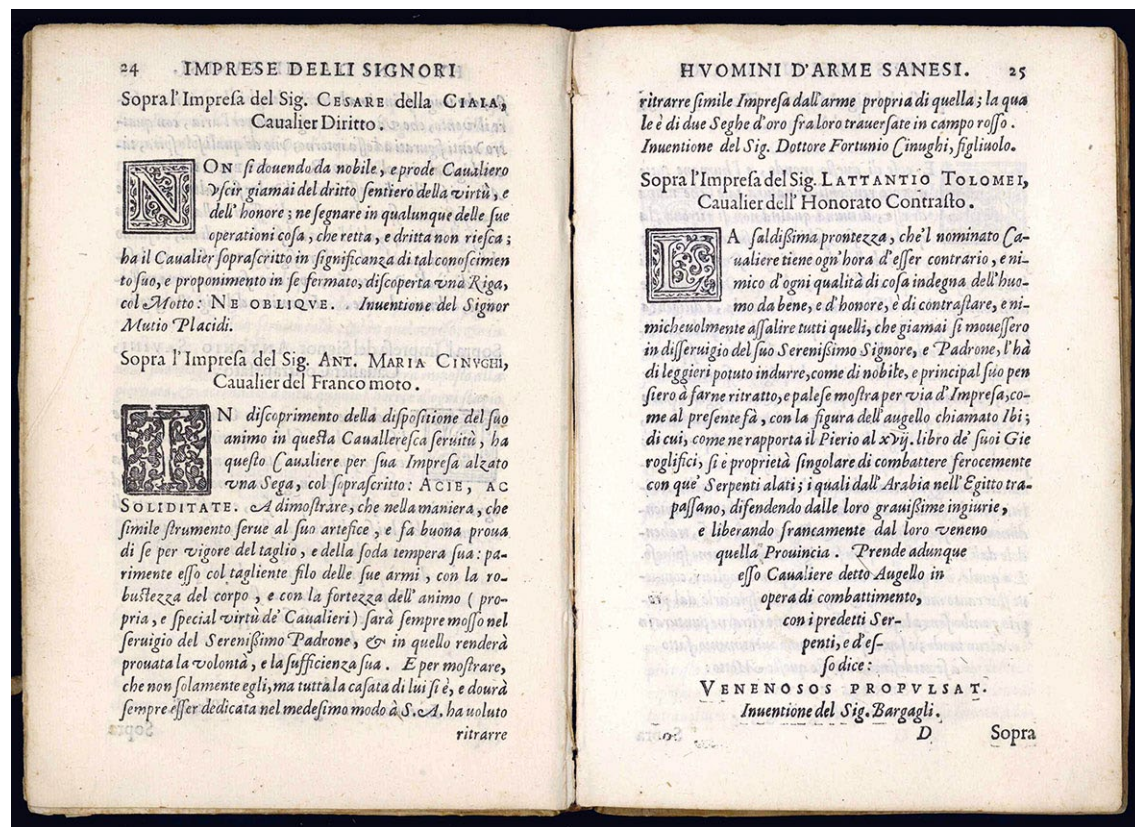
Ferdinando's emblem, also visible in his medals and at the base of his equestrian statue in Piazza SS. Annunziata in Florence, is that of the King of Bees with the motto "Maiestate tantum".

Scipione Bargagli was the brother of Girolamo Bargagli, the author of the famous *Dialogo de' giuochi* (Siena, 1572). After having studied philosophy at the Jesuit College of Siena, his hometown, he became a member of the Accademia degli Intronati under the name of "Schietto" and was in great demand as an orator. He gave a speech at the wedding of Francesco de' Medici with Joan of Austria; at the funeral of the humanist Alessandro Piccolomini; an oration in praise of academies; etc. He was at the center of Siena cultural life in the last decades of the 16th century and published an important treatise on devices *Dell'Imprese* (1578-1594) and the dialogue *I Trattenimenti* (1587). Later he also became a

member of the Accademia Veneziana and was knighted by Emperor Rudolph II, who made him also Count Palatine (cf. N. Borsellino, *Bargagli, Scipione*, in: "Dizionario Biografico degli Italiani", VI, 1964, s.v.).

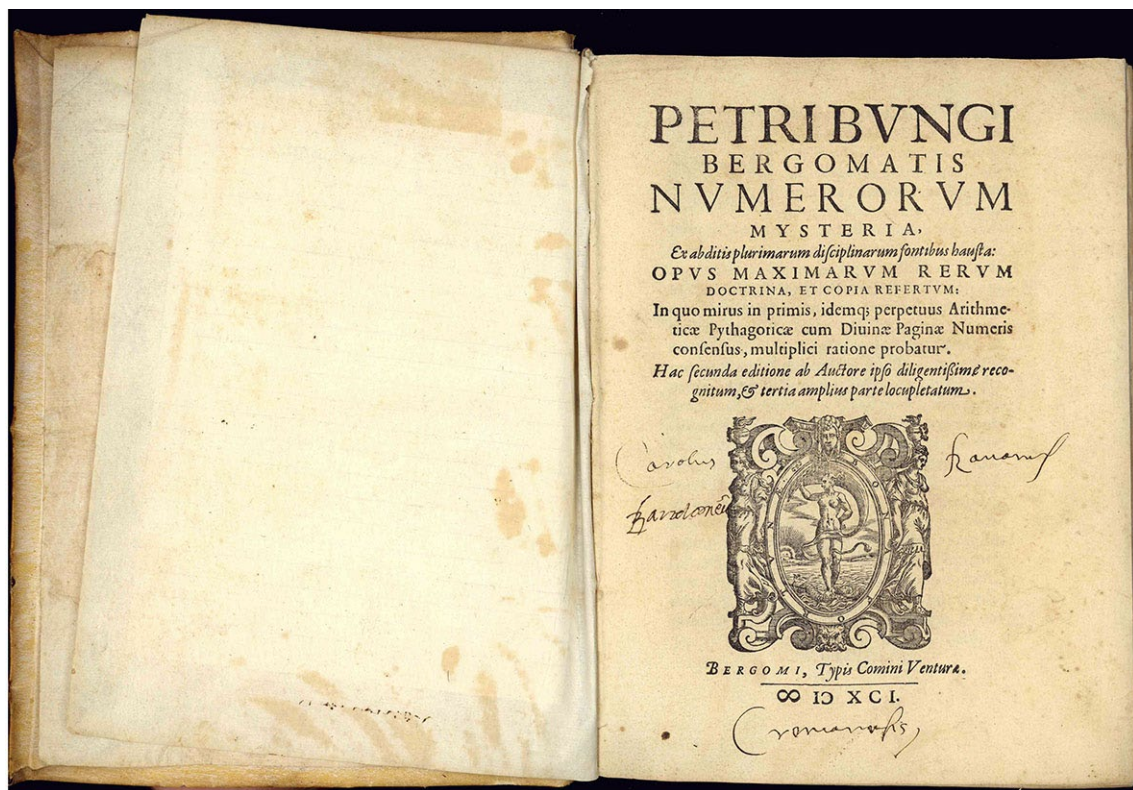
Edit 16, CNCE29396; USTC, 806697; Melzi, *Dizionario di opere anonime e pseudonime di scrittori italiani*, II, p. 473; Moreni, *Bibliografia storico-ragionata della Toscana*, II, p. 48; Ugurgieri, *Pompe sanesi*, I, p. 589; Praz, *Studies in Seventeenth-Century Imagery*, p. 267; . Landwehr, *Romanic Emblem Books*, no. 143.

€ 980,00



3) **BONGO, Pietro** (d. 1601). **Numerorum mysteria, ex abditis plurimarum disciplinarum fontibus hausta: ... In quo mirus in primis, idemque perpetuus arithmeticae Pythagoricae cum divinae paginae numeris consensus, multiplici ratione probatori. Hac secunda editio ab auctore ipso diligentissime recognitum, & tertia amplius parte locupletatum** (bound with:) **Appendix ad ea quae de numerorum mysteriis egit.** Bergamo, Comino Ventura, 1591-1599.

Two parts in one volume, 4to (224x182 mm); contemporary overlapping vellum, ink title on spine; (108), 676 [i.e. 678], (2); (120), (8), 77, (3 blank) pp. Pp. 614-615 repeated in numbering. Collation: a⁸[+]4b⁶c^{8*}-***8***4A¹⁰B-Ss⁸Tt¹⁰; a-g⁸h⁴[π]⁴A-K⁴. Leaf K4 is a blank. Printer's device on the title-pages. Roman, italic, Greek and Hebrew types. With numerous diagrams and tables in the text and the author's full-page engraved coat-of-arms within an elaborate architectural frame on l. [+]1r. On the first title-page ownership's inscriptions "Carolus Bartholomaeus Ravanus Cremonensis". A superb, crispy and wide-margined copy. This copy presents the text of the 1591 edition with the addition of the new preliminary leaves that were printed in 1599 when the book was reissued by Ventura and of the final appendix and index that were first published in 1599.



BEST EDITION. For the vast number of authors quoted (over 400: among them theologians, historians, rhetoricians, poets, mathematician, astronomer, music theorists, physicians and kabbalists) and for the large historical period taken into consideration by the author for his sources (from the antiquity to the Renaissance through the Middle Ages), Bongo's *Numerorum mysteria*, a true encyclopedia of numerology, represents a key hermeneutical instrument to understand the symbolical meaning of the numerical structure that lies behind many musical, literary and visual works of art of the Renaissance and Baroque period.

In his long preface Bongo praises numbers as the foundation of all things and what distinguishes in first place the human being from the animals. Bongo considers Pythagoras and Plato as the true founders of the science of numbers, even though they are part of a long tradition going back to

Moses, Hermes and the Hebrew and Egyptian cultures.

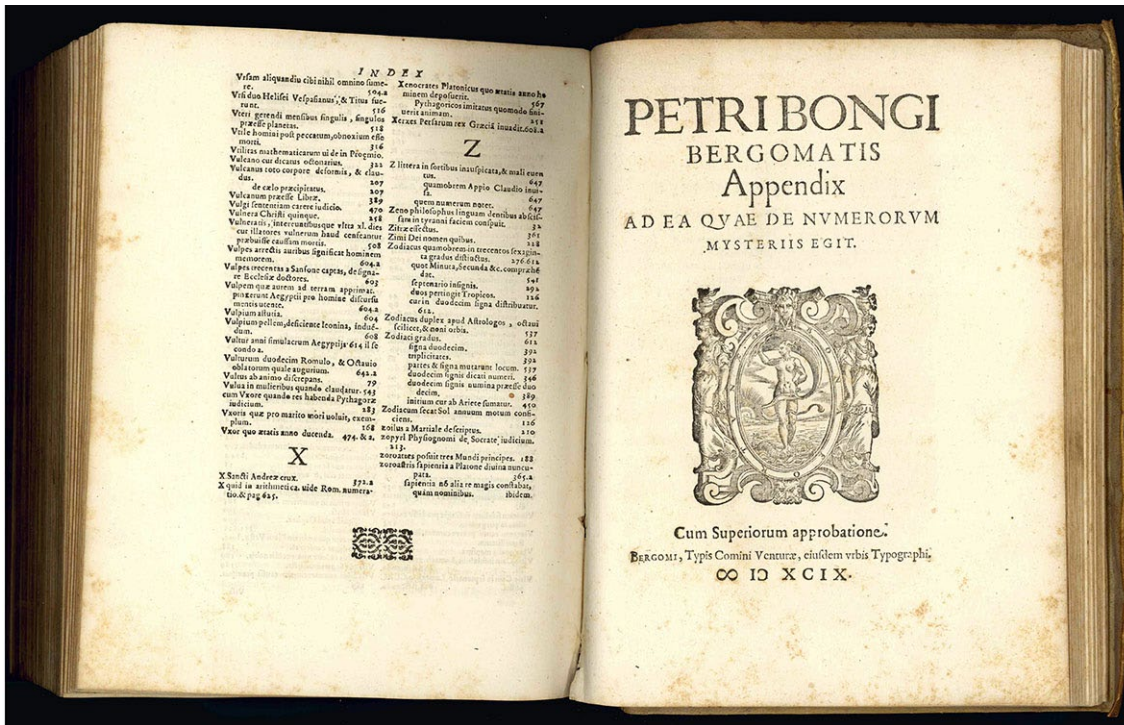
Bongo then highlights the importance of the *scientia numerorum* for the understanding of the Bible. He sees the numerological tradition that starts with Moses and arrives to Nicolaus Cusanus and Marsilio Ficino through the Egyptian and Greek philosophers, as an *unicum* without which it would not be possible to understand the Holy Scriptures. Numbers in their symbolical and allegorical meaning are thus indispensable means for preachers as well as for philosophers and theologians, but they also represents the mysterious seal of artistic creation and the principle of esthetical beauty. According to Bongo, numbers are at the basis of the divine order of the world, explain the symbolic *vox* of the Bible and testify the unity of all things; numbers are symbols through which we can understand the mystery of the God's word and the book of nature.

Bongo's *thesaurus* offers thus an useful access to a Weltanschauung, so different from ours, in which painters conceived fresco cycles according to a numeric-symbolical program, architects hid allegorical numbers in the proportions of the cathedrals they built, musicians composed following secret numerical harmonies, poets respected a strict numerical structure in their works, theologians interpreted the Holy Scriptures with the aid of the symbolical meaning of numbers.

The work devotes a chapter to every number, starting from one and ending with one billion (*De millenarii cubo*), with though several omissions, the reasons for which are hard to understand (cf. L. Thorndike, *A History of Magic and Experimental Science*, New York, 1941, VI, pp. 458-459). Eventually are two chapters on *De maioribus numeris* and *De multitudine* (cf. U. Ernst, *Einleitung*, in: P. Bongo, "Numerorum mysteria", Hildesheim, 1983, pp. 1-34; see also G. Piccinini, *L'opera di Pietro Bongo sulla simbologia dei numeri*, in: "Archivio storico bergamasco", 1984, IV.1, pp. 105-111).

That many works of Renaissance literature are organized numerologically, that is to say architecturally, has become a universally accepted fact. The importance of Bongo's encyclopedia for literary studies has been recently examined by M.-S. Røstvig (*Pietro Bongo and Pierre de la Primaudaye*, in: "Configurations: a Topomorphical Approach to Renaissance Poetry", Oslo-Copenhagen-Stockholm, 1994).

Pietro Bongo was born in the first half of the 16th century into a noble family of Bergamo. After a solid classical education that brought him to learn all three sacred languages (Hebrew, Greek and Latin) and to study the kabbalah, he became a protégé of the bishops of Bergamo Luigi Lippomano and Federico Corner. He then undertook the ecclesiastical career and was elected canon and cantor to San Alessandro

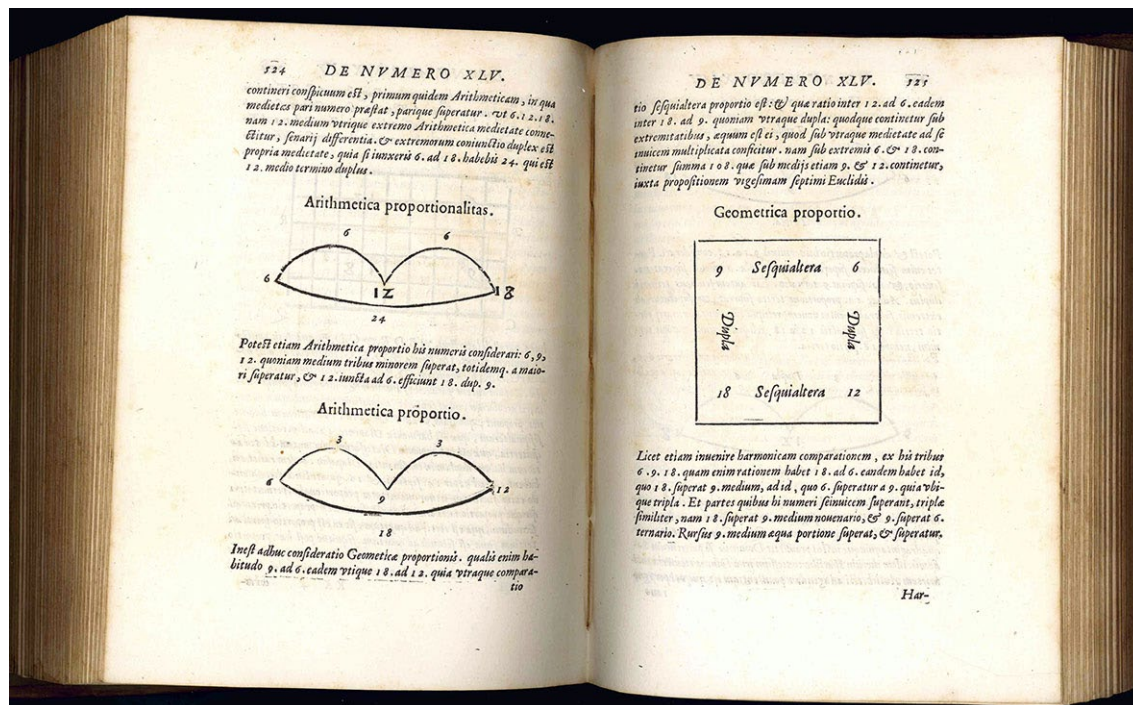


Cathedral in Bergamo. This position gave him the financial stability that allowed him to devote himself completely to his research in numerology. As the texts in the preliminary leaves of this edition testify, Bongo was in good terms with Cardinal Ludovico Madruzzo, to whom the book is dedicated (in the 1599 issue was also added the Madruzzo's coat-of-arms at the verso of the *imprimatur* leaf - dated 1591), with Cardinal Gian Girolamo Albani, with the poet and emblem writer Camillo Camilli, with the writer Publio Fontana who was interested in number symbolism, and with the mathematician from Bergamo Giuseppe Unicornio.

Between 1584 and 1585 Bongo published what can be considered as the germ cell of the present book, the *De mystica quaternarii numeri significatione*, a treatise on the mystic significance of number four that was soon after followed by the *Mysticae numerorum significationis pars altera*. The two parts were issued together by Ventura under the title *Mysticae numerorum significationis liber in duas divisus partes*. The much enlarged 1591 edition is the first to carry the title *Numerorum mysteria* and was followed by another expanded edition in 1599, the last edited by the author, which is actually a reissue of the 1591 edition with the first leaves reset and the addition of the final appendix and the index. The work was then reprinted several times during the 17th century, enjoying a large diffusion also outside Italy, as testified by two Paris editions (1617 and 1618) and a Basel edition (1618).

Edit 16, CNCE6989; G. Savoldelli, *Comino Ventura: annali tipografici dello stampatore a Bergamo dal 1578 al 1616*, Florence, 2011, no. 253; Smith, *Rara arithmetica*, pp. 380-384. Riccardi, I, 202; H.-P. Neumann, *Kompilationen der pythagoreischen Zahlenlehre: Pietro Bongo und Jan de Meurs*, in: "Monaden im Diskurs Monas, Monaden, Monadologien (1600 bis 1770)", Stuttgart, 2013, pp. 32-33.

€ 3.600,00

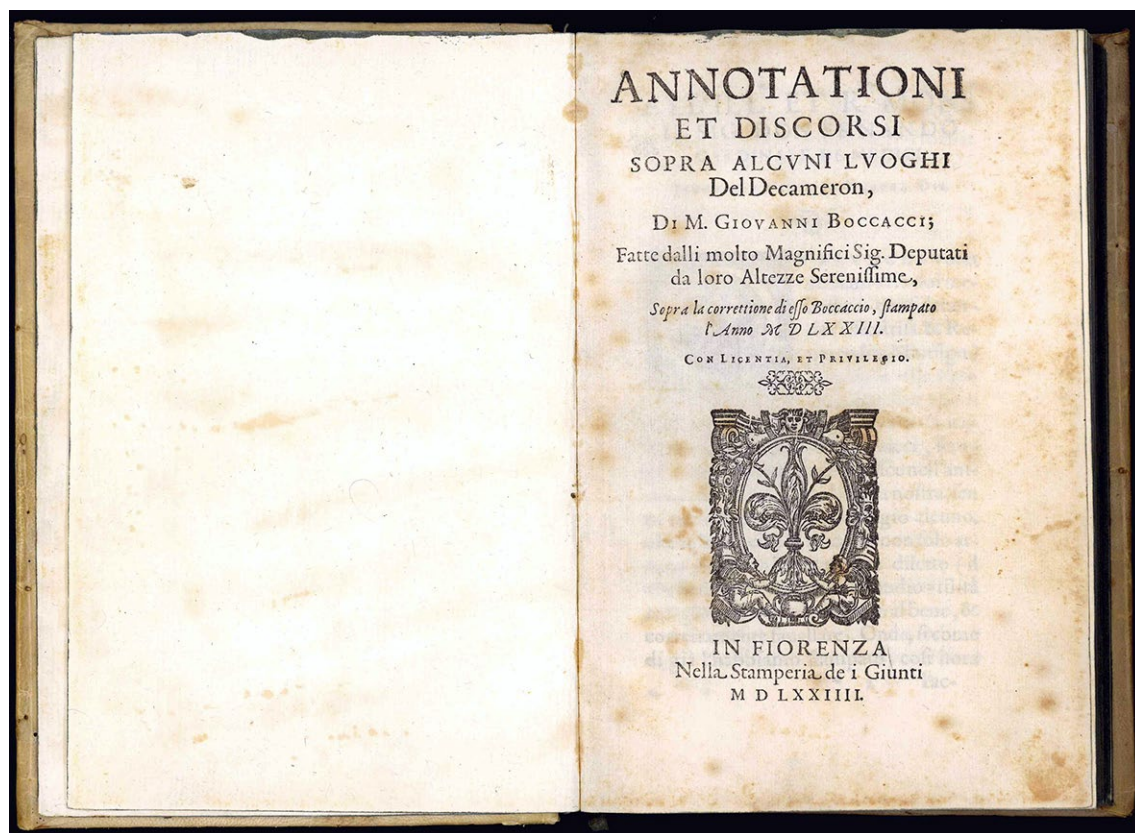


BOCCACCIO'S *DECAMERON* AND THE 'DEPUTATI'

4) [**BORGHINI, Vincenzo**, ed. (1515-1580)]. **Annotationi et discorsi sopra alcuni luoghi del Decameron, di m. Giovanni Boccacci; fatte dalli molto magnifici sig. deputati da loro altezze serenissime, sopra la correzione di esso Boccaccio, stampato l'anno MDLXXIII.** Firenze, Giunti, 1574 (at the end: Stamperia di Filippo, e Iacopo Giunti, e' fratelli, 1573).

4to. (20) leaves, 142 pp., (9) leaves. With the printer's device on the title-page and at the end, and a woodcut portrait of Boccaccio and Fiammetta. 17th-century vellum over boards, manuscript title on the spine, blue edges, marbled endpapers, some light marginal foxing, but a genuine and wide-margined copy.

FIRST EDITION (issue with the date 1574 on the title-page and the leaves Aa2-Aa3 partially reset -see W.A. Pettas, *The Giunti of Florence*, New Castle, DE, 2013, pp. 545-546, no. 504).



The *Decameron* appeared for the first time in the Index created by Paul IV in 1559, what unconditionally blocked any subsequent publication and circulation (cf. J.M. de Bujanda, et. al. ed., *Index de Rome: 1557, 1559, 1564: les premiers index romains et l'index du Concile de Trente*, Sherbrooke, 1990, p. 384, no. 91). After Paul's IV death the more moderate pope Pius IV issued after the closing of the Council of Trent a new Index (1564), which conceded, probably under pressure from scholars, printers and book-dealers, that the *Decameron* could be produced and circulated after undergoing an official expurgation. This concession was an incredible opportunity both culturally and economically. In an attempt to reclaim both the text and the profits from its production, the dukes of Tuscany used their influence to secure the work for Florence. The result of this lobbying is the first censored edition of the *Decameron* published in 1573 by a group of Florentine scholars ('Deputati'), such as Vincenzo Borghini, Antonio Benivieni, Francesco Cattani da Diacetto, Lodovico Martelli, Baccio Valori, Agnolo Guicciardini, Jacopo Pitti, Bastiano Antinori and Baccio Baldini, headed by Vincenzo Borghini.

The work of the ‘Deputati’ was justified in the present outstanding series of notes and commentaries. Dedicated by the printers Filippo and Jacopo Giunti to Cardinal Fernando de’ Medici, it proved to be of lasting value and was still reprinted in 1804 (cf. C. Tapelli & M. Pozzi, *L’edizione del ‘Decameron’ del 1573: lettere e documenti sulla rassettatura*, in: “Giornale storico della letteratura italiana”, 165, 1988, pp. 54-84, 196-227, 366-398, 511-544; and G. Chiecchi, *Le ‘Annotationi et Discorsi’ sul Decameron del 1573 dei deputati fiorentini*, Rome, 2001, passim).

Although the ‘Deputati’ had worked in constant agreement with the Vatican and with the Congregation of the Index, Fra Paolo Costabili, Master of the Sacred Palace, forbade the Giunti the sale of the expurgated *Decameron*. This led them to seek to recoup their losses with a second revised version in 1582 edited by Leonardo Salviati. This edition was reprinted about a dozen times in the next fifty years, but the *Decameron* officially remained prohibited until the Second Vatican Council (1962-1965).

In the present volume is also printed an Italian version Boccaccio’s last will of August 28 1374. His own natural children had all died before him. So he left his library to his father confessor, the Augustinian Monk Martino da Signa, and after his decease to the convent of Santo Spirito in Florence, with the recommendation to let everybody use and copy the books if they were needed. His small property he bequeathed to his brother Jacopo. When Montaigne visited Florence in 1581, he saw the Testament in the archives of the Giunti, and he describes in touching

words the deep impression that the document made on him (cf. M. Papio, *An Intimate Self-Portrait. Testamentum*, in: “Boccaccio: A Critical Guide to the Complete Works”, V. Kirkham & al., eds., Chicago, 2013, pp. 341-351).

Vincenzo Borghini was a Florentine scholar and essayist of many talents. He was ordained a Benedictine priest in 1540, and became Prior of the Foundlings Hospital in Florence, and simultaneously one of the most influential and faithful courtiers of Cosimo and later of Francesco de’ Medici. He was described as the first modern literary critic, notably for his awareness of individual poetic creativity and the need to judge literary works as individual creations. And also was regarded as the first modern textual critic, using his method and ideas for his own ‘new philology’ and for his national edition of the *Divina Commedia*. An éminence grise fiercely protective of Florence’s intellectual and artistic heritage, he was the inspiration behind the foundation of the Accademia della Crusca (1583, J.R. Woodhouse, *Borghini and the Foundation of the Accademia della Crusca*, in: “Italian Academies of the



Sixteenth Century”, D. S. Chambers & F. Quiviger, eds., London, 1995, pp. 165-174).

The fundamental work he did on the *Annotazioni* would later form the basis for the work of Salviati and for the first Vocabolario della Crusca of 1611. A great collaborator with contemporary artists, he proposed designs for many artistic enterprises, including themes for the decoration of the Palazzo Vecchio in Florence, especially the Vasari designs in the Sala dei Cinquecento. After 1572 he acted as the grand ducal lieutenant in Florence’s Accademia delle Arti del Disegno, commissioning and paying artists such as Benvenuto Cellini and Vincenzo Danti. Borghini’s vast output remains largely unpublished, not least because of his unsystematic method of jotting down sporadic notes, and the difficulty of some of his handwriting, though two large volumes of historical *Discorsi* (1584–5) were published after his death, containing essays and studies on the history of Tuscany, Tuscan bishoprics, numismatics, Florentine archaeology and architecture, Tuscany’s Roman inheritance, and many other topics. His important correspondence with some of the most notable literary figures of the time, published as *Prose fiorentine* (1745), marks him out as one of the most significant of cultural advisers, on subjects ranging from Roman archaeological remains to linguistic theory.

Borghini’s fame reached a new height in the 19th century, and selections from his manuscripts were published sporadically, notably *La Ruscelleide* (1898), a satirical polemic against the linguistic ineptitude of Girolamo Ruscelli, and the brief autobiographical notes *Ricordi intorno alla sua vita* (1909). Most recently some two thousand of his letters were discovered in the Florentine foundlings’ hospital (cf. *Fra lo ‘Spedale’ e il Principe. Vincenzio Borghini, filologia e invenzione nella Firenze di Cosimo I*. Atti del Convegno, Firenze, 21-22 marzo 2002, G. Bertoli & R. Drusi, eds., Padua, 2005, passim).

Edit 16, CNCE1950; Adams B-2167; Index Aureliensis, 120.385; Gamba, no. 41.

€ 950,00

SAINT CECILIA

5) **CASTELLETTI, Sebastiano** (fl. 2nd half of the 16th cent.). *La trionfatrice Cecilia vergine, e martire romana... Con gli argomenti del P.F. Raffaello delle Colombe*. Firenze, Filippo Giunti, 1594.

4to. (8), 72, (8) pp. (the last leaf is a blank). With Giunta's woodcut device on the title-page and at the end. Boards, some light marginal foxing, small stamp of the Galletti library on the title-page, a very good copy with wide margins.



FIRST EDITION (a second edition, corrected and augmented by the author, appeared in Rome in 1598, which was reprinted by the Stamperia Vaticana in 1724). This heroic poem by the Dominican Sebastiano Castelletti was edited by Davide de' Casoli, who dedicated it to Faustina Orsini (Florence, December 13, 1594) (cf. M. Cicala, *Lettura intertestuale del Castelletti lirico*, Napoli, 1994), p. 126).

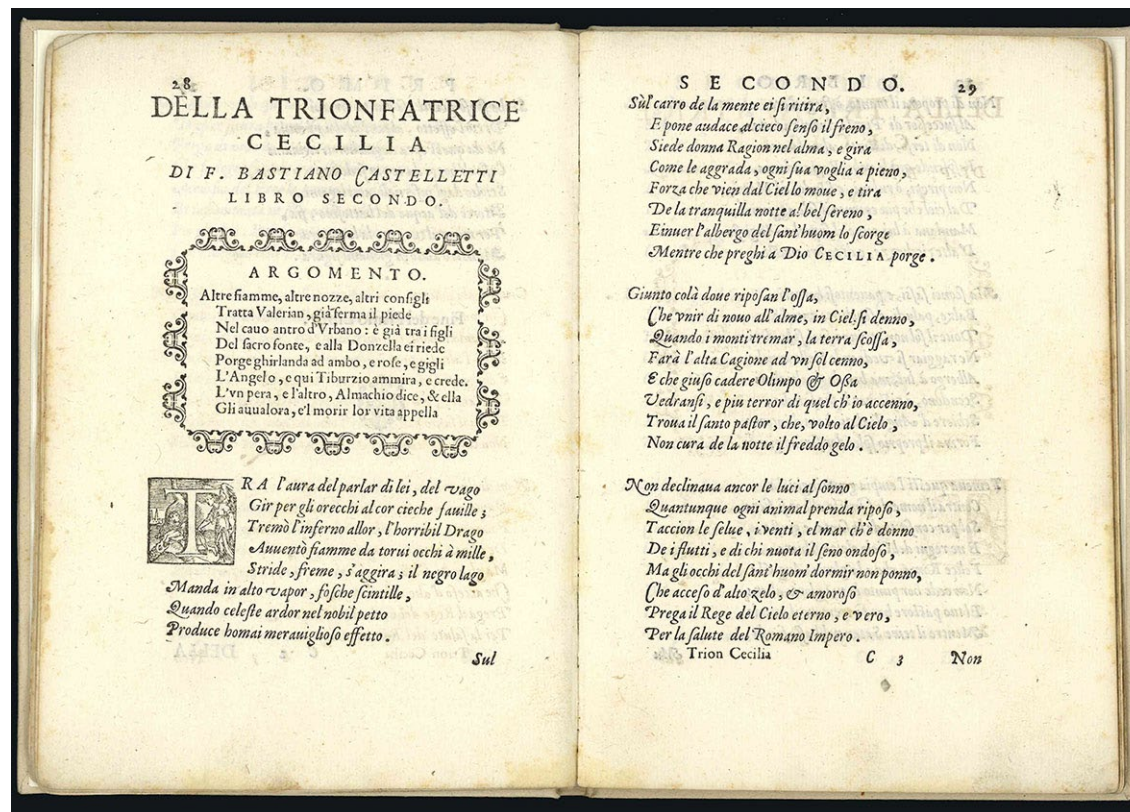
Within the preliminary leaves is an encomiastic sonnet by Torquato Tasso: "Cigno gentil, che tra le schiere ardenti" (T. Tasso, *Opere*, B. Maier, ed., Milano, 1964, II, p. 329). The commentary to Castelletti's poems was written by Raffaello delle Colombe, Aristotelian philosopher and an antagonist of Galileo (cf. L. Guerrini, *Raffaello delle Colombe et les origines de la polémique anti-galiléenne à Florence, 1610-1615*, in: "Il processo a Galileo Galilei e la questione galileiana", G.M. Bravo & V. Ferrone, eds., Firenze, 2010, pp. 186-195).

Saint Cecilia, virgin and martyr, was a young Roman lady of noble birth, who, being educated in the Christian faith, vowed to lead a celibate life and to devote herself to the service of religion. She was, however, compelled by her parents to marry Valerianus, a young Roman noble and a Pagan, with whom she prevailed so much as not only to induce him to respect her vow, but, with his brother, to embrace the Christian faith. Seized and brought before the Pagan authorities, and refusing to abjure their faith, they were condemned to death, the brothers being decapitated, and the virgin-wife placed in a dry bath with fire beneath, which failing to terminate her existence as rapidly as her persecutors desired, they sent an executioner to dispatch her by severing her head from her body. These events occurred at Rome about 229, under Alexander Severus. Her house at Rome, where she was put to death, was converted into a church, or a church was built over it, to which in 821 her remains, with those of her husband and brother and other martyrs were translated. This church was repaired and sumptuously embellished in 1599,

and a monument of the saint erected. St. Cecilia has long been regarded as the tutelary saint of music and musicians.

“Der anspruchsvolle Rahmen, der so dem Unternehmen vorgegeben ist, wird zusätzlich unterstrichen durch das Widmungssonett, das kein geringerer als Torquato Tasso kurz vor seinem Tode an den Verfasser, Fra Bastiano Castelletti, adressiert hat. Der Dichterstür legitimiert damit gewissermassen die neuartige, auch von ihm vorangetriebene Verbindung der unterschiedlichen Qualitäten des Autors und die Erhabenheit des Lobes der Heiligen hinaus auch die Kunst selbst, die Musik, die hier zum Klingen gebracht wird... Castelletti's Werk bietet mit dieser Textorganisation ein aufschlussreiches Beispiel für die Anverwandlung eines religiösen Stoffes an zeitgenössische Formen und Argumentationsmuster, die in den Texten des ‘teatro sacro’ ihre Entsprechung und Weiterführung finden. Dazu zählt auch, als weitere Kombination mit dem entsprechenden Werk Petrarca's, die Idee des Triumphes, wie sie im Titel programmatisch erscheint” (K. Ley, ed., *Caecilia-Tosca-Carmen. Brüche und Kontinuität im Verhältnis von Musik und Welterleben*, Tübingen, 2006, pp. 36-37).

“[Felice] Passero's attentiveness to reader's demand for ‘delight’ is matched by other religious narrative poets of the period: the index of Castelletti's *La trionfatrice Cecilia* (1594) for example, flags such poetic pleasures as a ‘beautifully described steed’, as well as descriptions of dawn and of night adorned with ‘most beautiful metaphors’ (V. Cox, *The Prodigious Muse: Women's Writing in Counter-Reformation Italy*, Baltimore, MD, 2011, p. 40).



Edit 16, CNCE10018; USTC, no. 819431; D. Decia & L.S. Camerini, eds., *I Giunti tipografi editori a Firenze*, Florence, 1978, no. 219; H. Vaganay, *Essai de bibliographie des sonnets relatifs aux saints*, in: “*Analecta Bollandiana*”, 19, 1900, p. 387; G. Zarri, ed., *Donna, disciplina, creanza cristiana. Studi e testi a stampa*, Rome, 1996, p. 480, no. 640.

€ 750,00

THE START OF THE CATHOLIC REFORM MOVEMENT

ERASMUS CENSORED

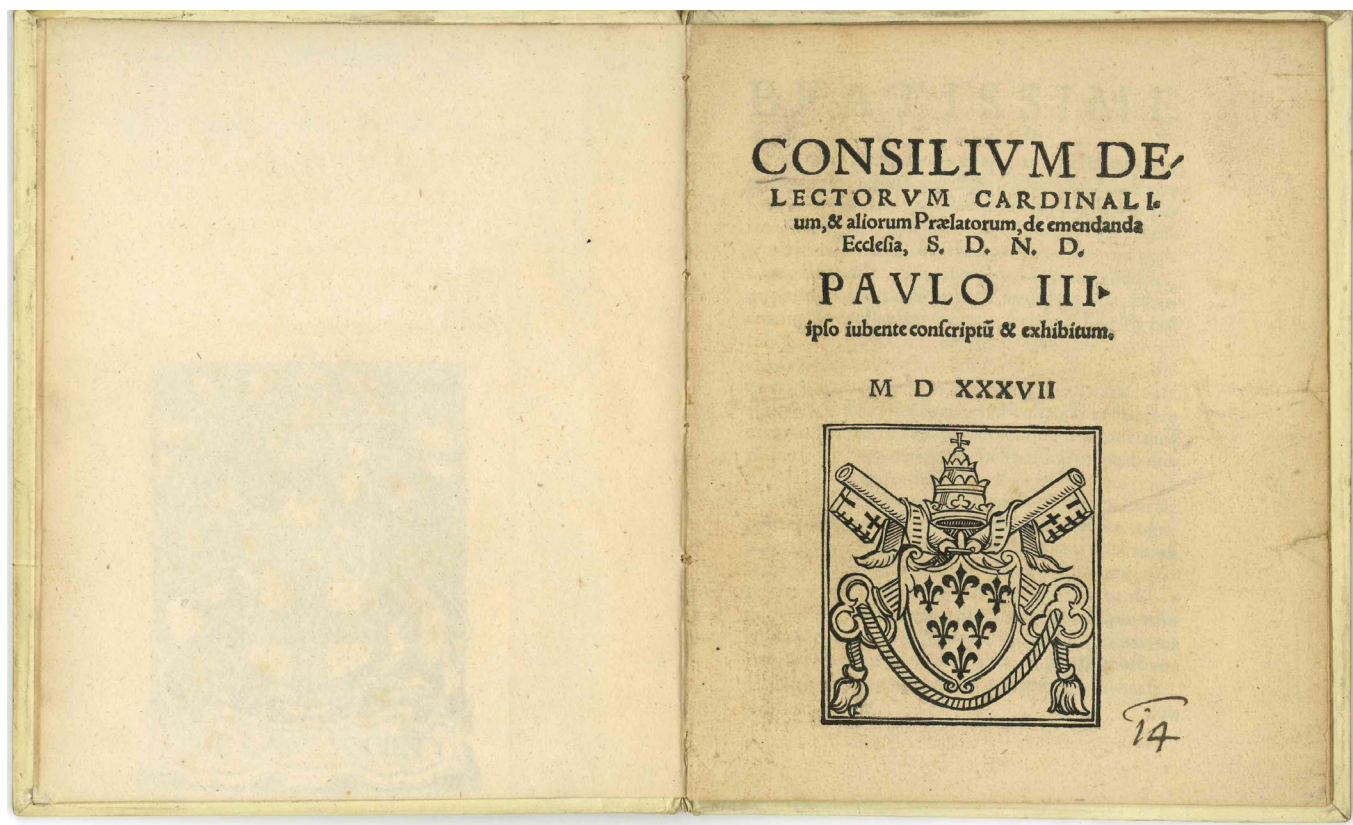
LATER PUT ON THE INDEX

6) **CONSILIVM DELECTORVM CARDINALIVM, & aliorum praelatorum, de emendanda Ecclesia. S.D.N.D. Paulo III ipso iubente conscriptum & exhibitum. 1537.** [Nürnberg, Heinrich Petreius], (At the end:) Imprimebatur anno 1538.

4to. (10) leaves (a⁴b⁶). With the woodcut coat-of-arms of Pope Paul III on the title-page. Later boards, bookplate of the Law Society on the front pastedown, slightly browned but a very nice copy.

AMONG the seven Latin editions printed in 1538 cited in V. Schweitzer, ed., *Concilii Tridentini Tractatum, Pars Prior*, (Freiburg/Br., 1930),

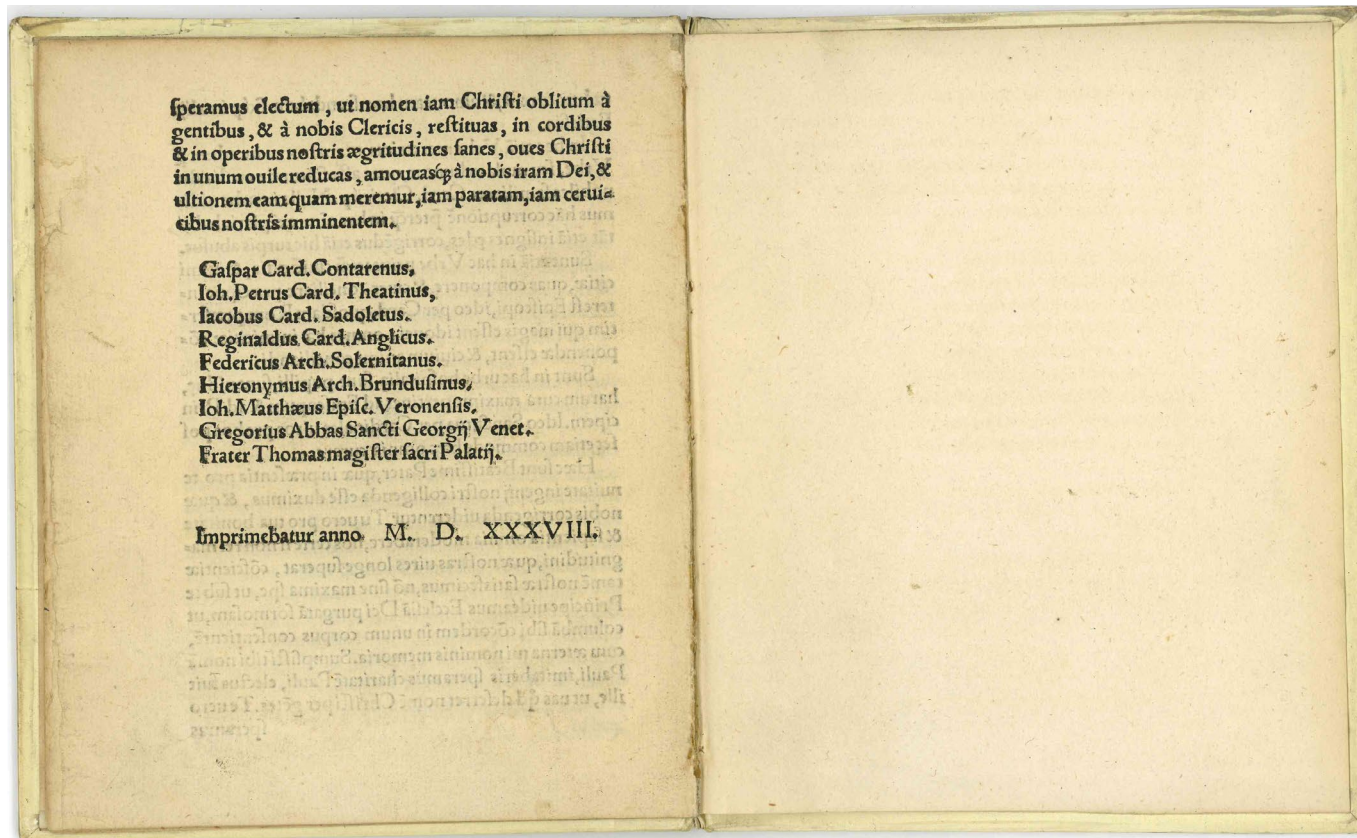
pp. 131-132, the present one is not recorded, whereas an edition supposedly printed at Cesena seems to be a ghost. The work was first printed by Blado in Rome at the beginning of the year 1538 and immediately reprinted by Gottardo da Ponte in Milan. Then it was variously reprinted north of the Alps (possibly through Cardinal Nikolaus von Schönberg). Probably first at Nuremberg by Heirich Petreius (our copy), whose edition is textual the most accurate and typographically the most appealing (and the only bearing the date 1537 on the title-page). It was followed by reprints from Cologne (Melchior von Neuss), Strasbourg (Mylius, edited by Johann Sturm), Antwerp (Stelsius) and Leipzig (Wolrab, edited by Johannes Cochlaeus). Petreius probably also published the first German translation (cf. VD16, C-4930, using the identical woodcut



coat of arms as in our edition). This translation was reprinted in Augsburg (Ulhart). A further translation by Martin Luther with the latter's preface and commentary was issued at Leipzig (Lufft), in which he is mocking the *Consilium* as a mere piece of flattery of the anti-Christian pope by cardinals who do not themselves recognize their own complicity in the evils about which they so superficially write in their 'reforming' treatise'. The reformer and educator from Strassburg, Johannes Sturm approached the *Consilium* more seriously, applauding the effort made by the Catholic Church to abolish some of its most pressing abuses, but showing great concern whether the church could revitalize itself without giving greater importance to the Gospel. The German anti-Protestant polemicist, Johannes Cochlaeus defended the report in his *Aequitatis discussio super consilio delectorum cardinalium* in the same year. It was again issued at Tübingen in 1555 with a pungent introduction by the Italian reformer Pier Paolo Vergerio.

This report on the abuses in the Catholic Church is considered one of the most important documents in its history (cf. J.C. Olin, *Catholic Reform from Cardinal Ximenes to the Council of Trent, 1495-1563*, NY, 1990, p. 20). It was requested by Pope Paul III (Alessandro Farnese, 1468-1549), who convoked for this task in July 1536 a commission presided by Cardinal Gasparo Contarini (1483-1542). The commission sat for nearly four months and on March 9, 1537 formally presented its report, which was read by Cardinal Contarini in presence of the Pope.

Apart from Contarini the document was signed by eight other members of the commission: Gian Pietro Carafa (the later Pope Paul IV); Cardinal Jacopo Sadoletto, bishop of Carpentras; Reginald Pole, Cardinal of England; Federico Fregoso, archbishop of Salerno; Girolamo Aleandro, archbishop of Brindisi and papal nuncio; Gian Matteo Giberti, bishop of Verona; Gregorio Cortese, abbot of San Giorgio in Venice and Tommaso Badia, Master of the Sacred Palace and papal theologian. The report is a surprisingly frank and incisive attack on the venality and other abuses associated with the curial system. Paul III accepted the recommendations but did not commit himself to any immediate changes (cf. A. Aubert, *Il 'Consilium de*



emendanda ecclesia'. Riforma della chiesa e propaganda religiosa nel Cinquecento, Roma, 2008, passim; K.R. Bartlett & M. McGlynn, eds., *The Renaissance and Reformation in Northern Europe*, Toronto, 2014, pp. 214-220; W.V. Hudon, *The 'Consilium de emendanda ecclesia and the 1555 Reform Bull of Pope Julius III: Dead Letters or Building Blocks?'*, in: "Reform and Renewal in the Middle Ages and the Renaissance", T. M. Izbicki & C. M. Bellitto, eds., Leiden, 1999, pp. 240-258); H. Jedin, *A History of the Council of Trent*, St. Louis, MO, 1957, I, pp. 423-427; B. Schmidt, *Die Konzilien und der Papst*, Freiburg/Br., 2013, p. 176-177).

"The *Consilium*... proclaims the need to reform the entire clergy from the highest levels down to that of the simple cleric. It states that the cardinals should reside in Rome, taking part of the government of the church and receiving equal incomes, and should not accept additional benefices, especially bishoprics, which are incompatible with their residence in Rome. Bishops should reside in their dioceses so as to be able to supervise them and to give good example to the clergy, who in turn must fulfill their own pastoral functions. The thorny problem of individuals and ecclesiastical corporations exempt from episcopal jurisdiction must be resolved, since such exemptions contribute to institutional disorder. The memorial closes with recommendations for improving the government and morals of Rome, and for removing public scandals" (E.G. Gleason, *Gasparo Contarini. Venice, Rome and Reform*, Berkeley, CA, 1993, p. 148).

The main reason because the *Consilium* was put in 1557 on the Roman Index of Paul IV (who curiously was one of the signatories of the *Consilium* as Cardinal Giovanni Pietro Carafa) probably was its wide circulation in Protestant areas and also its use as anti-Catholic propaganda (cf. J.M. de Bujanda, et. al. ed., *Index de Rome: 1557, 1559, 1564: les premiers index romains et l'index du Concile de Trente*, Sherbrooke, 1990, p. 586-587, no. 670 and also F.H. Reusch, *Der Index der verbotenen Bücher*, Bonn, 1883-1885, I, pp. 396-399).

The *Consilium* also demanded the control over the press and expressly wanted to see banned from the schoolrooms Erasmus' *Colloquia familiaria*, "quae rudes animos informant ad impietatem" ("in which there is much to educate unformed minds to ungodly things", leaf b^{5v}) (cf. S. Seidel Menchi, *Erasmus als Ketzer: Reformation und Inquisition im Italien des 16. Jahrhunderts*, Leiden, 1992, pp. 166-167).

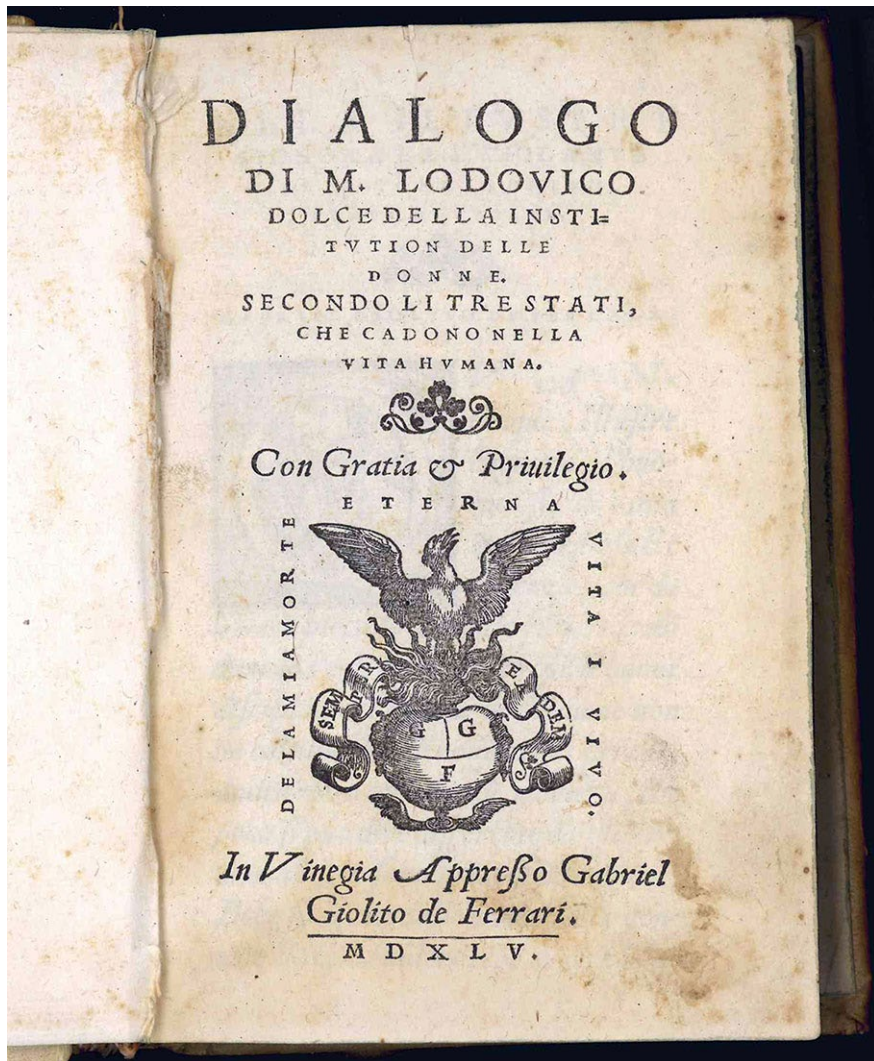
VD16, C-4922; USTC, no. 624958, H.J. Köhler, ed., *Die Flugschriften des späteren 16. Jahrhunderts*, Leiden, 1990-1998, no. 509; G. Kuhaupt, *Veröffentlichte Kirchenpolitik: Kirche im publizistischen Streit zur Zeit der Religionsgespräche, 1538-1541*, Göttingen, 1999, p.122.

€ 1.900,00

7) **DOLCE, Lodovico** (1508-1568). **Dialogo... della institution delle donne. Secondo li tre stati, che cadono nella vita humana.** Venezia, Gabriel Giolito de' Ferrari, 1545.

(bound with:)

ID. **I quattro libri delle osservationi... Di nuovo da lui medesimo ricoretti, et ampliati, con le apostille. Sesta edizione.** Venezia, Gabriel Giolito de' Ferrari, 1560.



Two works in one volume 8vo; 80 leaves + 240 pp. With the printer's device on the title-pages. 17th-century vellum over boards, manuscript title on the spine, blue edges, entry of ownership on the title-page of the second work: 'Degli Sampericoli', which had been thoroughly annotated by a contemporary hand (these annotations contain corrections and remarks on the Italian language and are slightly shaved), first title-page a bit stained, some foxing, but a very good, genuine copy.

I:) **RARE FIRST EDITION** of this treatise of conduct for women, which aimed to define the nature of women, their role in society and their behavior in everyday life. It adopts the tripartite division used since the Middle Ages by preachers in their sermons ad status: unmarried girls, married women and widows (cf. H. Sanson, *Introduction*, in: "Lodovico Dolce, Dialogo della institutione delle donne", Cambridge, 2015, pp. 1-68).

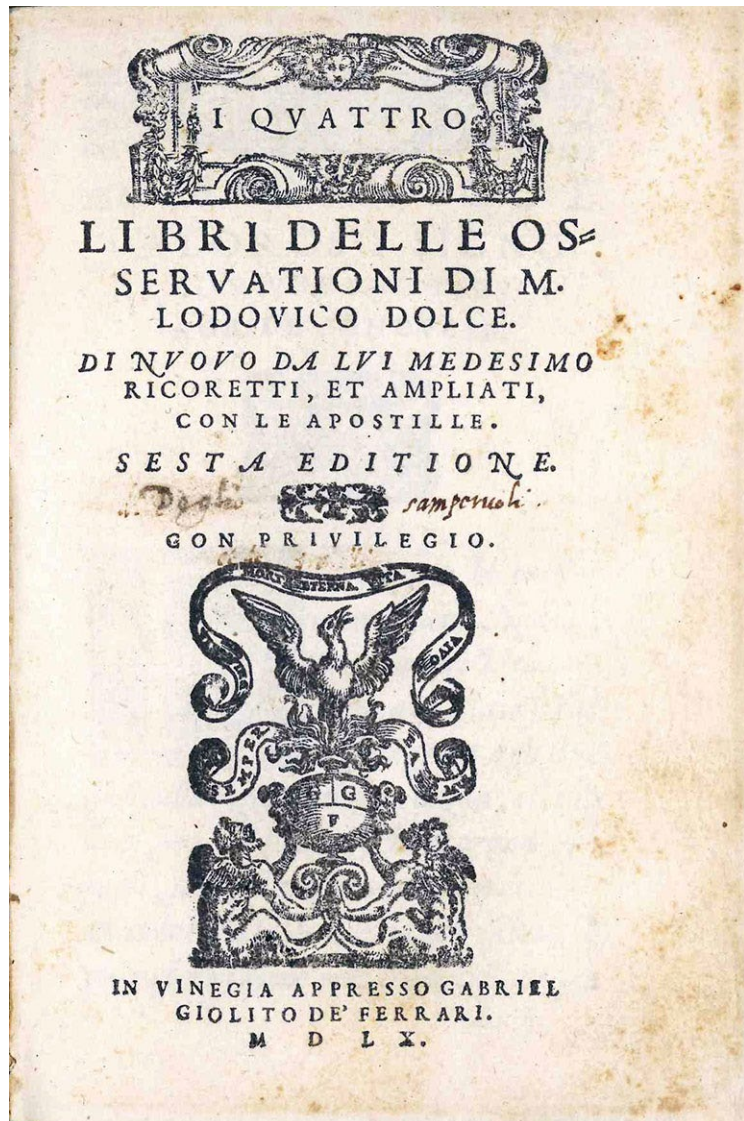
"In 1545, Giolito published the *Dialogo della institutione delle donne*, by the *poligrafo* Lodovico Dolce, a close collaborator; it was republished in 1547, 1553, and 1560. Actually, it was a close adaptation of the Spanish humanist Juan Luis Vives's well-known *De institutione feminae Christianae* (1524), one of the first works exclusively treating women's education and proper conduct. Vives's treatise quickly became very popular throughout Europe, being translated into English, Dutch, French, German, and Italian (an original Italian translation by Pietro Lauro was published by Vincenzo Valgrisi in 1546). Although not directly dealing with the woman question, Vives rebutted the broadly held view that

women were unable to engage in letters, but still drew a sharp division between women's and men's educational needs, stressing that women's education aims at the safekeeping of their chastity and not a public life. Following most of Vives's arguments and structure (three parts treating virginity, married life and widowhood respectively, Dolce transformed the treatise into a popular Italian genre of dialogue (between two fictional characters, Flaminio and Dorothea) and enriched it with specific Italian references and current events, such as a debate on marriage which is supposed to have taken place in Pietro Aretino's house among Aretino, Fortunio Spira, Paolo Stresio, and the author. However, the most interesting

difference between Vives and Dolce is found in their views on the appropriate reading for the young woman. Vives's strong rejection of vernacular literature as immoral and lascivious could not have been adopted by Dolce, - who approves non-lascivious vernacular literature, especially Petrarch and Dante. Dolce's main concern as a *poligrafo* and collaborator of Giolito was to maximize the demand for vernacular literature by both men and women. It is probably within this context that Dolce omitted the term 'Christian' from the title in order to have greater latitude for initiative" (A. Dialetti, *The Debate about Women in Sixteenth Century Italy*, in: "Renaissance and Reformation", XXVIII/4, 2004, pp. 11-12).

"Nell'assumere gran parte del materiale dall'opera latina del Vives, Lodovico Dolce innova anzitutto l'aspetto formale, sostituendo alla forma non dialogica e grezzamente espositiva una forma dialogica mimetica vivace e scorrevole. Nella 'summa' pedante ed erudita, sovraccarica di materiali farraginosi ed aridi qual è il *De institutione* del Vives, l'intervento dolciano non si esaurisce nella pedissequa ripetizione. Egli seleziona sfron- dando il testo dalle eccedenze, sintetizzando le parti prolisse e soprattutto integrando ed aggiornando il repertorio degli *exempla*. Un intervento intelligente, capace di ricreare il testo conferendogli una struttura agile, di più facile lettura e colmando gli spazi lasciati scoperti dal Vives" (A. Chemello, *L'Instituzione delle Donne' di Lodovico Dolce ossia l'insegnar virtù et honesti costumi alla donna*, in: "Trattati scientifici nel Veneto fra il XV e il XVI secolo", Venezia, 1985, pp. 103-134).

Edit 16, CNCE 17330; USTC, no. 827061; S. Bongi, *Annali di Gabriele Giolito de' Ferrari da Trino di Monferrato stampatore in Venezia*, Rome, 1890-1895, I, pp. 100-102, R. Kelso, *Doctrine for the Lady of the Renaissance*, Urbana, 1956, no. 295; G. Passano, *I novellieri italiani in prosa*, Turin, 1878, I, p. 243; H. Sanson, *op.cit.*, pp. 69-70.



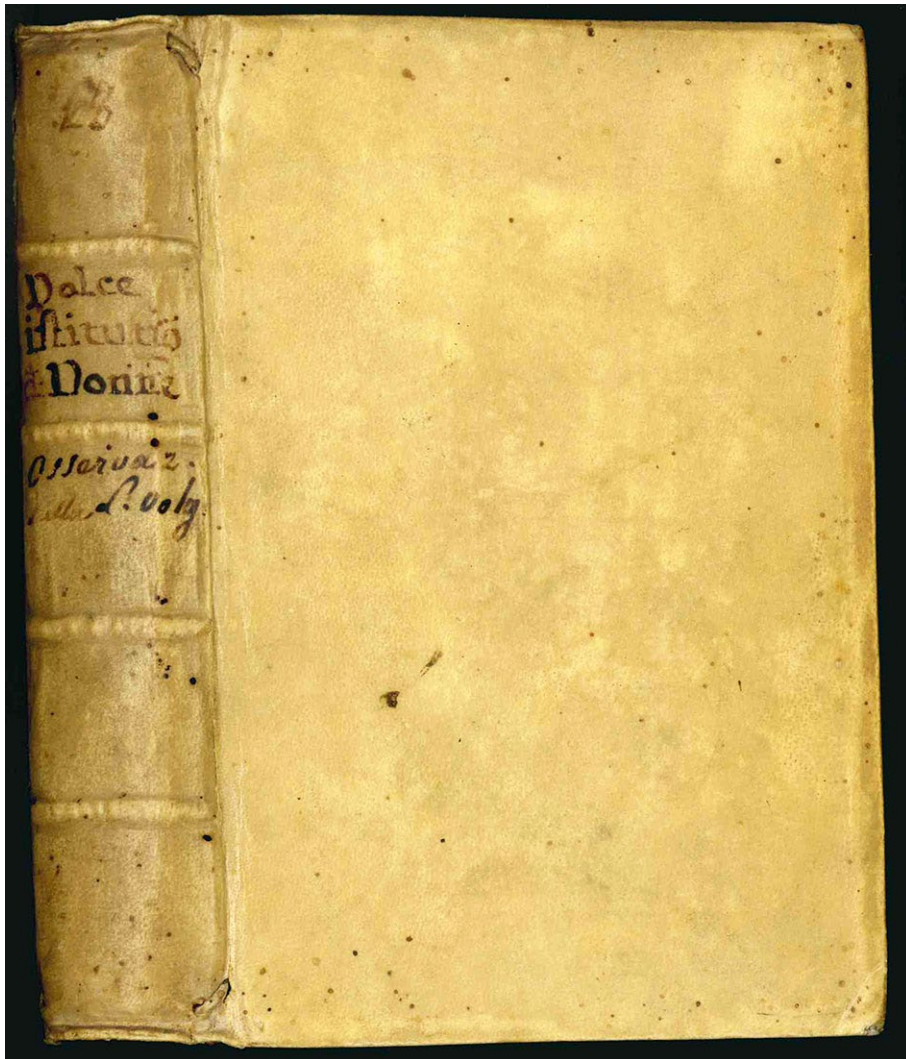
II:) **“SIXTH EDITION”** (but in fact the fifth). Dolce’s grammar of the vernacular was first published in 1550 as *Osservazioni nella volgar lingua* and then reprinted in 1552, 1556, 1558, 1560. Dolce aligned himself with the tradition established by grammarians of Northern Italy, beginning with Gian Giorgio Trissino and Rinaldo Corso. His goal was not to establish an abstract work but rather, through the description of the expressive value of specific form in context, to arrive at a series of grammatical notions. Dolce also accepted the current opinion to use as the standard the Tuscan used by the great authors of the fourteenth century. However, Dolce recognized that the languages live and grow and adapt themselves to contemporary circumstances. He therefore accepted as inevitable that Italian would be continually modified by the innovations

of the men of letters from every region of the peninsula (cf. D. Pastrina, *La grammatica di Lodovico Dolce*, in: “Sondaggi sulla riscrittura del Cinquecento”, P. Cherchi, ed., Ravenna, 1998, pp. 63-73).

Lodovico Dolce, a native of Venice, belonged to a family of honorable tradition but decadent fortune. He received a good education, and early undertook the task of maintaining himself by the pen. He offers a good example of a new profession made possible by the invention of printing, that of the ‘polygraph’ (*poligrafo*), in other words, the man of letters who made a living by working for a publisher, editing, translating and plagiarizing the works of others as well as producing some of his own. Thus Dolce for over thirty years worked as corrector and editor for the Giolito press. Translations from the Greek and Latin epics, satires, histories, plays (*Il Ragazzo*, 1541; *Il Capitano*, 1545; *Il Marito*, 1560; *Il Ruffiano*, 1560) and treatises on language (*Osservazioni sulla lingua volgare*, 1550) and art (*Dialogo della Pittura*, 1557) followed each other in rapid succession. But he is today mainly remembered as the author of *Marianna* (1565), a tragedy from the life of Herod (cf. R.H. Terpening, *Lodovico Dolce. Renaissance Man of Letters*, Toronto, 1997, pp. 2-24).

Edit 16, CNCE17365; USTC, no. 827098; Bongi, *op. cit.*, II, p. 89 (exact reprint of the 1558 edition).

€ 1.600,00



8) **DONI, Anton Francesco** (1513-1574). *La libreria... Nella quale sono scritti tutti gl'autori vulgari con cento discorsi sopra quelli. Tutte le traduttioni fatte dall'altre lingue, nella nostra & una tavola generalmente come si costuma fra librari. Di novo ristampata, corretta, & molte cose aggiunte che mancavano.* Venezia, Gabriel Giolito de' Ferrari, 1550. (bound with:) **ID.** *La seconda libreria...Al s. Ferrante Caraffa.* Venezia, [Gualtiero Scoto], 1551 (*Colophon:*) Venezia, Francesco Marcolini, June 1551.

Two works in one volume, 12mo (206x146 mm). I: 72 leaves. With the printer's device on the title-page and on leaf F12v; II: 112, (8) leaves. Scoto's device on the title-page and Marcolini's device at leaf K11^v. Contemporary vellum with manuscript title on the spine, ties lacking, lightly darkened, on the front pastedown is printed the bookplate of the lawyer Francesco Bubani, two manuscript entries in the text at leaf A9v-r and

a note on the back fly-leaf ("giulii de la moneta di Pisa"), the initials "MFB" are stamped on the lower blank margin of the title-page, first title a bit worn, some light dampstains, but still a genuine copy in good condition.



I:) **SECOND ENLARGED AND REVIDED EDITION** printed by Giolito in the same year of the first edition. The main differences between the first and this second edition are: in the title-page 'all'altre lingue' was changed to 'dall'altre lingue'; the entries were augmented from 158 to 170 (what obliged the printer to add several more lines in a page to maintain the same collation); the name of Ludovico Domenichi was suppressed in the catalogue of the authors; at the end of a notice (l. 43v of the first edition, l. 44 of the second) is added a short note clearly addressed against Domenichi, even though his name is not explicitly mentioned; the last two leaves, blank in the first edition, contain in the second Doni's so-called 'Saying of the Mule' ('La diceria della Mula'), already printed in his *Lettere* of 1547.

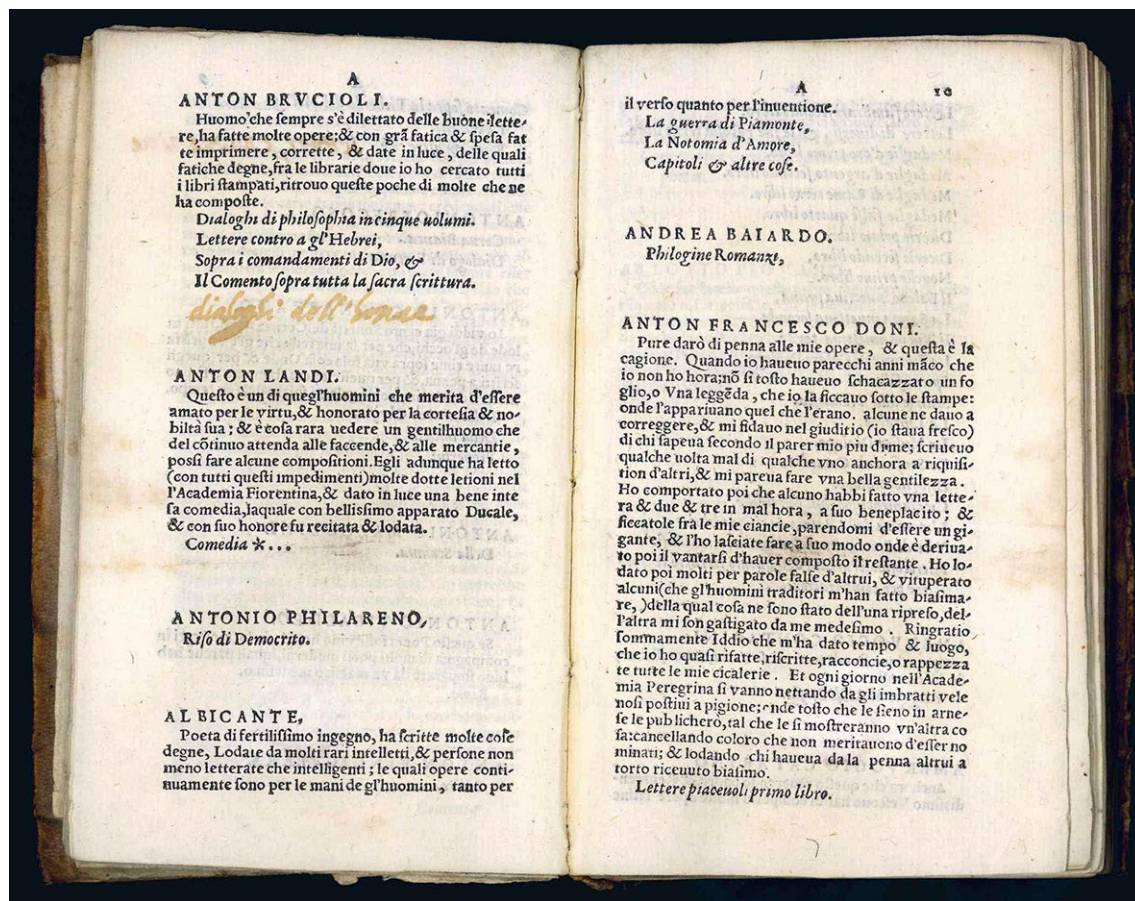
With the 'first' *Libreria*, Doni tried to create a catalogue of all books in Italian issued from the times of Gutenberg to

his time. The work is generally credited to be the first bibliography of Italian literature and also as the first catalogue of Italian 'books-in-print' (cf. A. Quondam, *Dal libro manoscritto all'editoria di massa*, in: "Letteratura italiana. Produzione e consume", Torino, 1983, pp. 622-631).

Very important is also the sixth section of the *Libreria*, entirely devoted to music. Doni was thus among the first to publish a list with printed music. The section opens with a dedicatory letter to the Franco-Flemish composer and organist, whom Doni asks to obtain from some French musician a list of music printed in France (cf. J. Haar, *The 'Libreria' of Antonfrancesco Doni*, in: "Musica Disciplina", 24, 1970, pp. 101-123).

Edit 16, CNCE17683; USTC, no. 827609; S. Bongi, *Annali di Gabriel Giolito de' Ferrari da Trino di Monferrato stampatore in Venezia*, Rome, 1890-1895, I, pp.297-298; G. Castellani, *op. cit.*, pp. 335-337; C. Ricottini Marsili-Libelli, *Anton Francesco Doni, scrittore e stampatore*, Florence, 1960, no. 22.

II:) **FIRST EDITION.** In the *Seconda Libreria* Doni lists Italian manuscripts that he has personally examined (cf. P. Pellizzari, *La novella come cornice: la 'Seconda libreria' del Doni*, in: "In Verbis", I/2, 2011; pp. 101-122 and J. Bradbury, *Anton Francesco Doni and his 'Librerie': Bibliographical Friend or Fiend?*, in: "Forum for Modern Language Studies", 45, 2009, 90-107).



Of great interest in the *Seconda Libreria* is the description of the contemporary Italian academies (leaves 106-113). Another interesting issue is his 'fedele' version of Machiavelli's novella *Belfagor Arcidivolo*, also known under the title and *Il demonio che prese moglie*, of which he pretended to have had 'l'originale in mano' (cf. B. Moriconi, *Le metamorfosi di un arcidivolo. Evoluzione e trasformazione del personaggio di Belfagor da Machiavelli a oggi*, Diss., Rome, 2012, pp. 58-59).

Anton Francesco Doni was born in Florence, the son of a scissors-maker and second hand dealer. After short stays in Genoa, Alessandria, Pavia, and Milan, in 1542 he moved to Piacenza to begin studying law. Very soon, however, he gave up juridical studies and followed his inclination for literature.

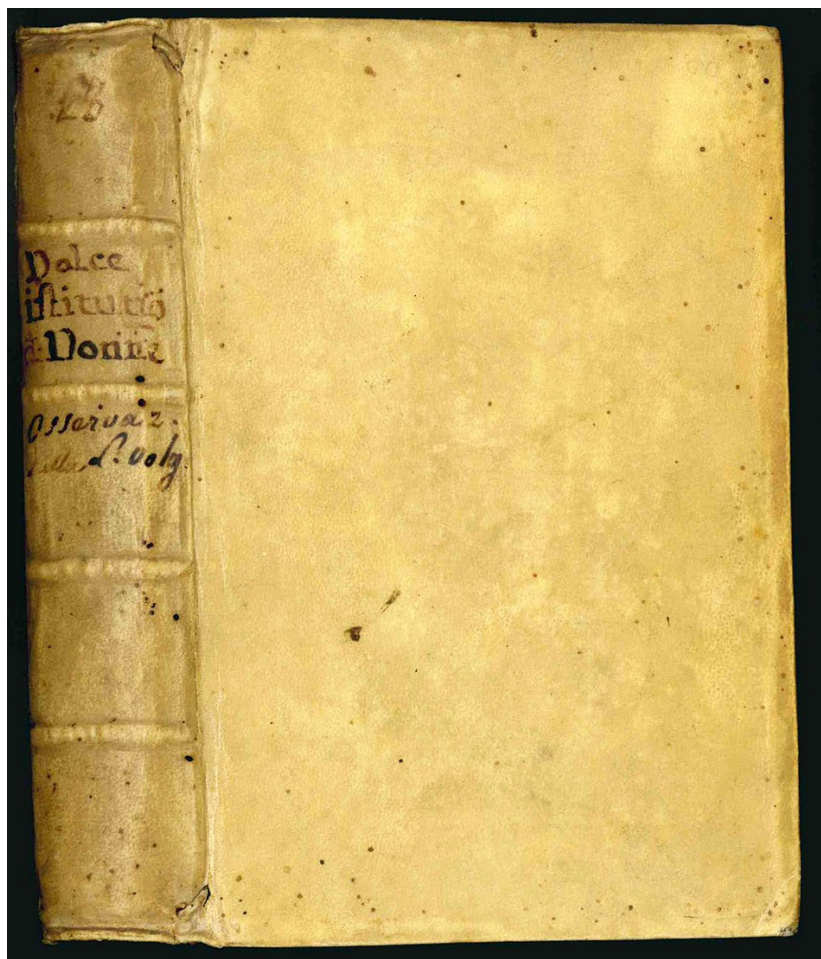
In Piacenza Doni joined the Accademia degli Ortolani, a group of intellectuals with whom he shared a very polemical, anti-classical attitude. Among its most prominent members were Giuseppe Betussi, Girolamo Parabosco, and Lodovico

Domenichi. To Domenichi in particular Doni was bound by a very close friendship, following him to Venice, where he was introduced to Pietro Aretino. Soon afterwards Doni travelled back to Florence, where he began to take part in the meetings of the Accademia degli Umidi. In 1546 he became secretary of the Accademia Fiorentina and, with the aid of Cosimo I de' Medici, duke of Florence, tried to establish a printing house of his own. The business turned out to be disastrous, however, and lasted only from 1546 to 1548. In this period Doni published approximately twenty texts closely connected with the activities of the Accademia Fiorentina. In 1548, after the failure of his printing house, Doni broke off his relations with the Florentine milieu leaving Florence once and for all and, after a violent quarrel whose reasons remain obscure, ending his personal relationship with Domenichi. Back in Venice, Doni edited the first Italian version of Thomas More's *Utopia*, translated by Ortensio Lando (1548). He also had begun a close collaboration with the printer Gabriele Giolito. In his writings from 1549 onwards Doni often mentions the *Accademia Pellegrina*. However, this is neither the name of an existing institution (as it was believed until recently), nor the designation of a

project for the creation of a new community of intellectuals; Doni's Accademia Pellegrina is simply a literary fiction and an important element of the setting of his works. Doni's most productive period coincided with the years 1551-1553, when he was a collaborator of the printer Francesco Marcolini, who during this triennium printed many of Doni's major works: the *Seconda Libreria* (1551), the *Zucca* (1551-52), the *Moral Filosofia* (1552), the *Marmi* (1552-53), the diptych *Mondi-Inferni* (1552-53), the *Pistolotti amorosi* (1552). In 1555 Doni suddenly left Venice and went to Urbino, where he unsuccessfully tried to obtain the patronage of Duke Guidobaldo II della Rovere. Between 1557 and 1558 Doni stayed in Ancona, where he tried to open a new printing house. Between 1562 and 1563 we find him in Arquà, where he planned a monument in honour of Petrarch, which was never built. In 1567 Doni and his son Silvio moved to Monselice, near Padua. Doni's works enjoyed great success throughout Europe and were soon translated into other major European languages. In July 1574 Doni returned to Venice, where he offered Henry III of Valois the precious manuscript of a poem in ottava rima, the *Guerra di Cipro*. This is the last known fact of Doni's life. He died soon after, in September 1574 (cf. P. Pelizzari, *Nota biografica*, in: Doni, "I Mondi e gli Inferni", Turin, 1994, pp. LXIX-LXXXIV).

Edit 16, CNCE 17686; USTC, no. 827616; S. Casali, *Gli annali della tipografia veneziana di Francesco Marcolini*, Forlì, 1861), pp. 191-202, no. 83; G. Castellani, *op.cit.*, pp. 337-340; C. Ricottini Marsili-Libelli, *op. cit.*, no. 32.

€ 3.600,00



DOWRY REGULATION IN 16TH-CENTURY TUSCANY AND PERUGIA

9) **GRAND DUCHY OF TUSCANY.** Legge in favore delle doti delle donne. A dì 12 d'agosto 1550. Firenze, Giorgio Marescotti, [1578?].

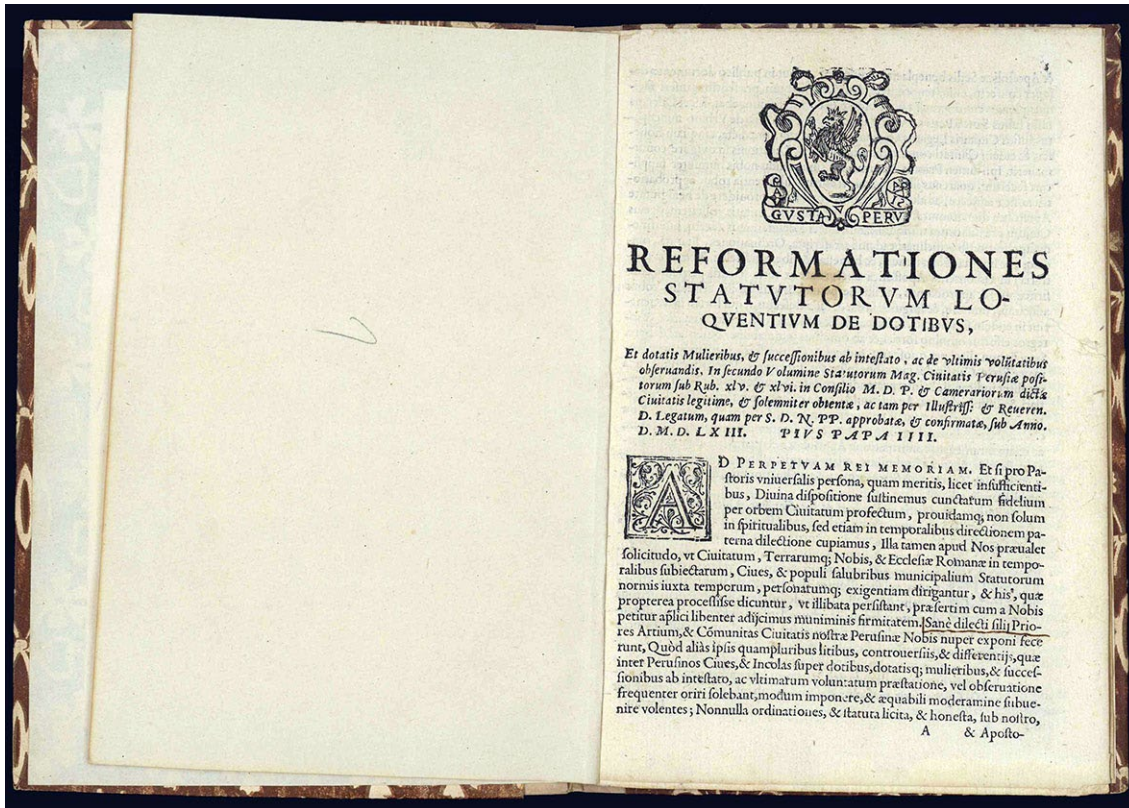
4to (mm 200x140); later cardboard; (2) leaves. Medici's arms on the title-page. A very good copy.

One of the two issues of this law regulating the women's dowry in the Grand Duchy of Tuscany (cf. G. Bertoli, *Leggi e bandi del periodo mediceo posseduti dalla Biblioteca Nazionale Centrale di Firenze. I. 1534-1600*, Florence, 1992, no. 62.2).

Edit 16, CNCE59733.

(offered with:)

PERUGIA. Reformationes statutorum loquentium de dotibus, et dotatis mulieribus, & successione ab intestato, ac de ultimis voluntatibus observandis, in secundo volumine statutorum mag. civitatis Perusiae positorum sub rub XLV et XLVI. *Colophon:* Perugia, Pietro Giacomo Petrucci, July 2, 1576.



4to (mm 220x144); modern cardboard; (4) leaves. Perugia's arms on the title-page. Slightly browned, small tear on the margin of the first leaf with no loss.

Reissue of the dowry reformation for the town of Perugia promulgated by Pope Pius IV in 1563.

Apparently unrecorded issue different from the two described in Edit 16 (CNCE34309 and CNCE71429).

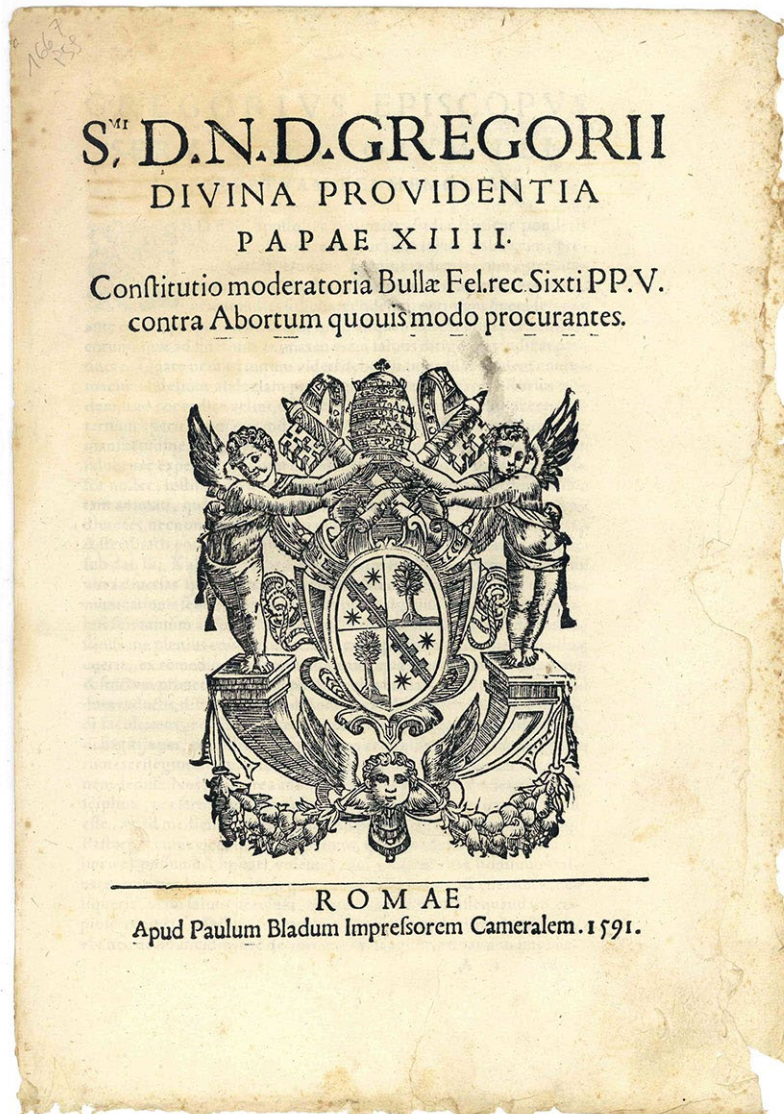
€ 680,00

10) **GREGORY XIV** (1502-1585). **S.mi D.N.D. Gregorii divina providentia papae XIII Constitutio moderatoria bullae fel. rec. Sixti pp. V contra abortum quovis modo procurantes.** Roma, Paolo Blado, 1591.

Folio (323 x 228 mm). (2) leaves. Large woodcut papal coat-of-arms on the title-page. Unbound, some marginal foxing, but a good, uncut copy.

ORIGINAL EDITION (one of four variant issues). The bull was issued on May 31, 1591 and immediately reprinted at Florence and Madrid.

In 1140, Gratian compiled the first collection of canon law that was accepted as authoritative within the church. Gratian's code included the canon *Aliquando*, which concluded that abortion was homicide only when the fetus was formed. If the fetus was not yet a formed human being, abortion was not homicide (cf. J.T. Noonan, ed., *The Morality of Abortion: Legal and Historical Perspectives*, Cambridge, MA, 1970, p.20). In 1588 Sixtus V issued a bull *Against those who Procure Abortion* (October 29), often referred to by its opening word *Effraenatam* ('Without Restraint'). As an official piece of papal legislation, Sixtus's bull was unprecedented, also because it was one of the first teachings issued 'motu proprio', i.e. without the advice of the rest of the Church. As God's vicar on earth, Sixtus sought to bring justice to those 'murderers' who had no fear 'to kill most cruelly immature foetuses within the maternal viscera'. Sixtus believed abortion to be a common and socially accepted practice. He sought to 'eradicate' it by unequivocally deeming all procured abortion homicide and its procurer and any accomplice murderers, as defined by canon and criminal law. In the bull, Sixtus disregarded considerations of formation and animation; his proclamations concerned both the animate and inanimate, the formed and the unformed unborn. From the moment the bull was issued, these distinctions in the unborn became inconsequential: all abortion was made actual homicide. As a papal bull, *Effraenatam* was both a theological statement as well as canon and criminal law. It was not meant to analyze ambiguities and the mysteries of generation, but rather to set out doctrine and procedures that were to be unquestionably followed (cf. A. Stensvold, *A History of Pregnancy in Christianity: From Original Sin to Contemporary Abor-*



tion Debates, New York, 2015, pp. 69-70).

Effraenatam is also useful for providing an idea of what types of abortifacients were used at this point in time. The document lists 'blows, poisons, medicines, potions, weights, burdens, work and labor imposed on a pregnant woman, and even other unknown and extremely researched means' as methods of procuring abortions that were apparently in practice. Additionally, it is apparent that contraceptives and sterilization procedures were also in use, as the document condemns the use, design, or recommendation of medicines and potions intended to prevent conception, to which Pope Sixtus V assigned the same punishments as for abortions. Almost immediately upon assuming the papacy, his successor, Pope Gregory XIV, with the present constitution (*Sedes apostolica*), revoked the decisions of *Effraenatam* and reinstated the original punishment of excommunication for procured abortion only after the animation or ensoulment of the fetus. Additionally, he rescinded the legal classification of abortion as homicide (presumably because of the overwhelming number of cases the decision generated). Only in 1869, however, Pope Pius IX restored the gravity of excommunication as punishment for any procured abortion, once again dropping the distinction between the animated and unanimated fetus in his publication *Apostolicae Sedis Moderationi*. The Roman Catholic Church's modern position on abortion also acknowledges no variation in the value of life in the womb from the moment of conception onwards, and thus views a procured abortion at any stage in pregnancy as a serious sin meriting immediate excommunication (cf. J. Cristopoulos, *Abortion in Late-Renaissance Italy*, Diss., Toronto, 2013, pp. 70-74).

Edit 16, CNCE 77453; USTC, no. 765033.

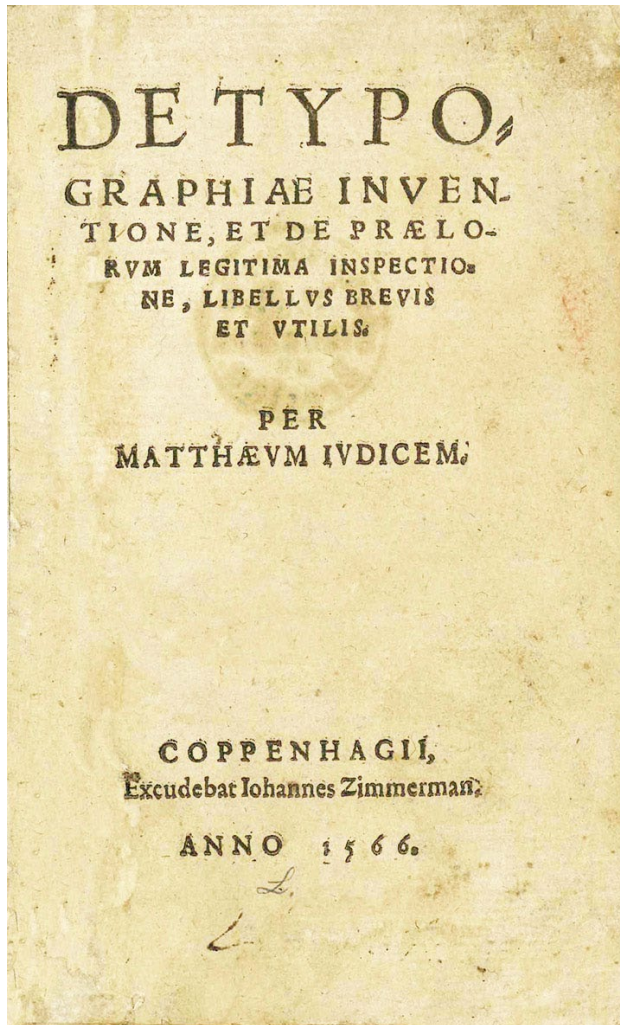
€ 1.100,00

11) **JUDEX, Matthaeus** (Matthäus Richter, 1528-1564). **De typographiae inventione, et de praelorum legitima inspectione, libellus brevis et utilis.** København, Johannes Zimmermann, 1566.

8vo. 86 pp., 1 blank leaf. Old cardboards. Slightly, uniformly browned, small restorations to title-page.

VERY RARE FIRST EDITION of *On the Invention of Printing and On the Legitimate Oversight of the Press*, which is generally considered the earliest monograph on the history of book printing (cf. E.C. Bigmore & C.W.H. Wyman, *A Bibliography of Printing*, Cambridge, 2014, II, p. 258).

“While in Wismar, Judex assembled materials which the theologians of Jena had used to protest the imposition of ducal censorship upon their writings... Judex dedicated his volume to counselors at Weimar who had supported him and his colleagues against the majority of the courtiers who were serving John Frederick. The preface noted that printing was a great gift of God which had proved to be an effective means of restoring the gospel and destroying the kingdom of the papal Antichrist ‘through the messenger and man of God, Dr. Martin Luther’. Judex then implored all pious and scholarly theologians, as those who were not only guardians of proper teaching but also of the liberty of the church, to open their eyes and see that ‘not just the papists but also the courts, or as they are called chancelleries, councils, evil sanhedrins, or consistories, as they are called in the church of the Lutherans by common parlance, are established under the pretext of overseeing the books which are produced, in order that they might cheat the church out of its rights and liberty and power to make its own judgements’. Judex protested that proper oversight of the press would encounter no objection from him but that he was bound to oppose the new servitude which handed decisions regarding the teaching of the church to courtiers who lacked the gift of discerning the Holy Spirit and who rejected God’s Word as the norm for their judgements. Judex devoted some twenty pages of his eighty-six page volume to an analysis of printing, structured according to Aristotelian causes and beginning with terms and definitions. He stated that the craft of printing was invented ‘by industrious men in Germany through a unique gift of God’ which God had granted ‘for the propagation of the truth of the gospel, the refutation of ever-increasing errors, and the edification of the church’. The remote efficient cause of printing was God, according to Judex’s analysis. Its proximate efficient cause was comprised of the inventors Johann Faustus, his friend Peter Schöffer, and Johann Gutenberg. The final cause, or purpose, of printing included the promotion of scholarship; the expeditious publication of

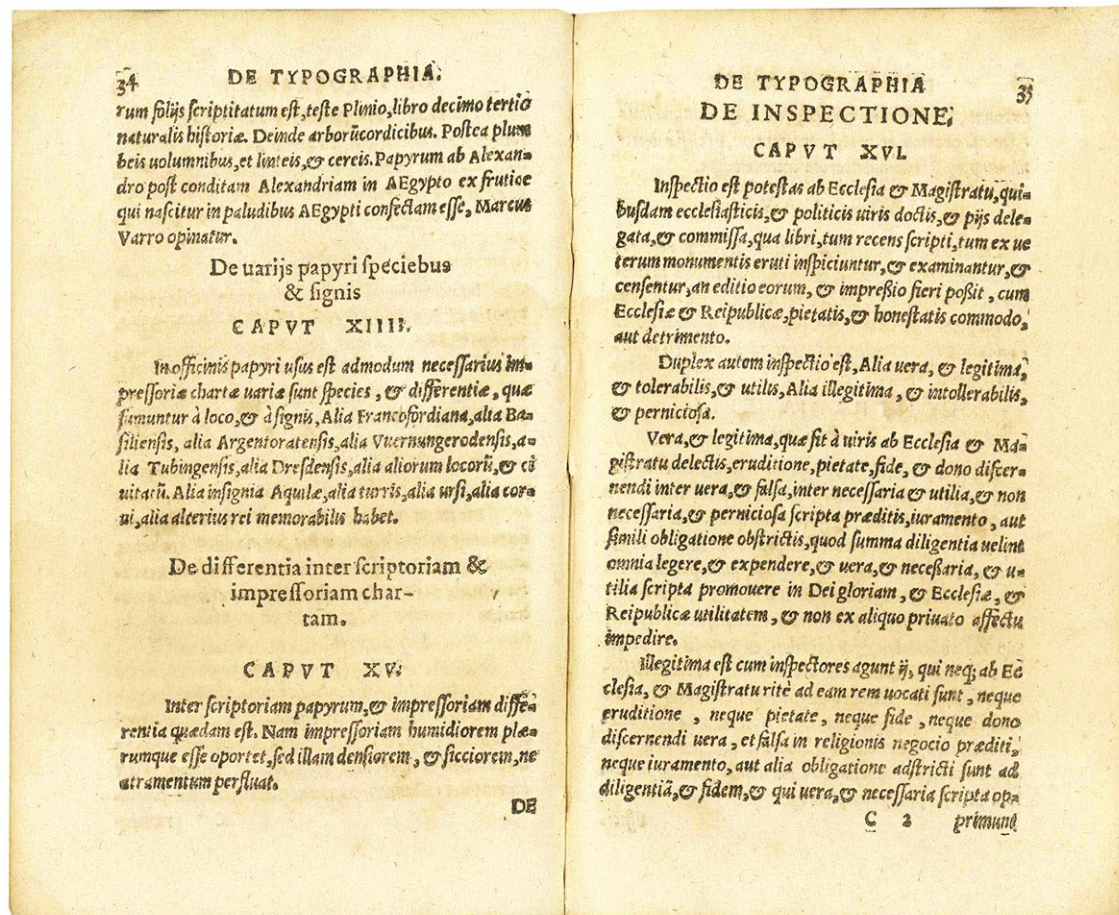


the works and of more recent authors at a reasonable price; the cultivation of the arts, jurisprudence, and medicine; and above all, the propagation of the pure teaching of the gospel against the corruptions of the Antichrist, the refutation of all errors and pagan superstitions, and the development of an abundant indwelling of God's Word. In Judex's opinion, the result of this invention was to be the flourishing of printing and the production of books in theology, law, medicine, the liberal arts, history, and also books for relaxation" (R. Kolb, *Matthaeus Judex's Condemnation of Princely Censorship of Theologians' Publications*, in: "Church History", 50/4, 1981, p. 405-406 – see also H. Horstbøll, *Menigmands medie: det folkelige bogtryk I Danmark, 1500-1580: en kulturhistorisk undersøgelse*, København, 1999, pp. 119-121).

"A year after the conclusion of the Council of Trent, Matthäus Richter pondered the question of why during 5412 years of Judeo-Christian history no one had thought of incising or casting in metal the letters of the alphabet in order to print or stamp them on some sort of surface. Certainly, he mused, printing must be a divine gift, but why was this gift given to mankind with such a delay? Richter observed that after its invention in Germany, typography had favored the rebirth of scholarship, the arts, and letters. This was the beginning of a chain reaction: as

books became more numerous and less expensive they would be demanded by an increasing readership, a readership more and more inflamed by the discovery of God's true words. And because these new readers would in turn translate the principles of the new faith into their respective languages, thanks once again to printing, this vernacularized doctrine would be further disseminated, reaching a yet greater public. Thus, continued Richter, when Martin Luther wanted to denounce the antichrist in a single pamphlet, his arrow had only just been loosed from the bow when, instantly taken up by printing as by a superhuman war machine, his words were multiplied and spread far and wide. The result was an inexorable hailstorm that hit the tares wherever it fell, striking at the errors and idolatry of the papists. Richter concluded that typography was a divine gift, like the mastery of languages bestowed upon the apostles, that was only revealed to men at the time that God had chosen for unmasking the antichrist" (M. Carpo, *Architecture in the Age of Printing. Orality, Writing, Typography, and Printed Images in the History of Architectural Theory*, Cambridge, MA, 2001, pp. 85-85).

"This book is the last one known to have been printed by Hans Zimmermann. Since no publications are known as

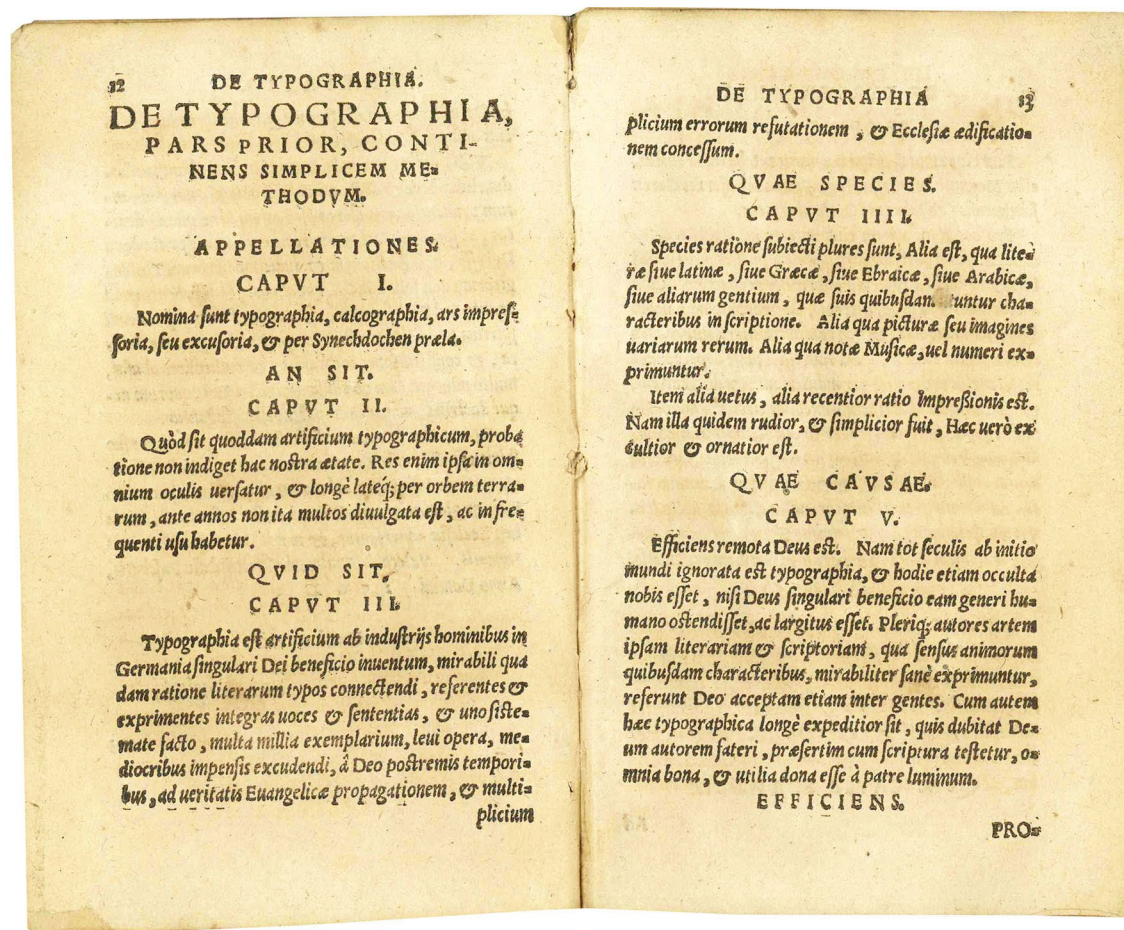


coming from his printing-office in 1565, and since Richter's book is printed with entire different types than those known from Zimmermann's earlier production, one may venture to guess that Zimmermann had travelled in Germany in 1564-65 and picked up the manuscript there. Most of the copies must have been sold outside of Denmark; anyhow, of the twenty copies known only three are in Copenhagen, all in the Royal Library" (V. Rosenkilde, & C.J. Ballhausen, C. J., *Thesaurus librorum Danicorum 15th and 16th century*, Copenhagen, 1987, no. 200). But it was also guessed that it might be a spurious printer's address because of Judex's earlier experiences with unauthorized printing.

The English historian and martyrologist, John Foxe gave an interesting account of the invention of printing. It is one of the most famous and often-quoted sections of his *Acts and Monuments* (1570 edition). He drew the material for his account mainly Judex's *De typographiae inventione* (cf. J.F. Gilmont & K. Maag, eds., *The Reformation and the Book*, Aldershot, 1998, p. 2).

Matthaeus Judex (Richter), a German theologian, and one of the principal writers of the *Centuries of Magdeburg*, was born at Dippoldiswalde, in Saxony. He was educated at Wittenberg University, where he took his master's degree in October 1549. In that period Luther's followers

split into two feuding camps: the Philippists, followers of Melancthon, who generally took a more conservative stand, and the Gnesio-Lutherans, who supported more radical interpretations of Luther's heritage. Here he became friends with Matthias Flacius Illyricus and Johann Wigand. Shortly after he became minister of the church of St. Ulric, at Magdeburg, and left this position in 1559 to become professor of divinity at the University at Jena. Only eighteen months later he was ousted from the chair by order of the duke of Saxony, on account of his opposition to the Philippists, who were in great favor at court. As a cause for his removal the authorities assigned the publication without a license of *De fuga Papatus*. He then returned to Magdeburg, where he finished volume 6 of the *Centuries*. But, like the other authors of the *Centuries*, had to endure persecution again. He was finally obliged to quit Magdeburg in 1561. When Wigand was appointed superintendent in Wismar, Judex accompanied him there, writing volumes 7 to 9 of the *Centuries* and hoping in vain for a pastorate. His most successful work was his catechism, *Das kleine Corpus Doctrinae* (1565), which became a school book in Westphalia and was translated into Latin, Greek, Hebrew, Low German, Dutch, Estonian, Swedish and Finnish. The



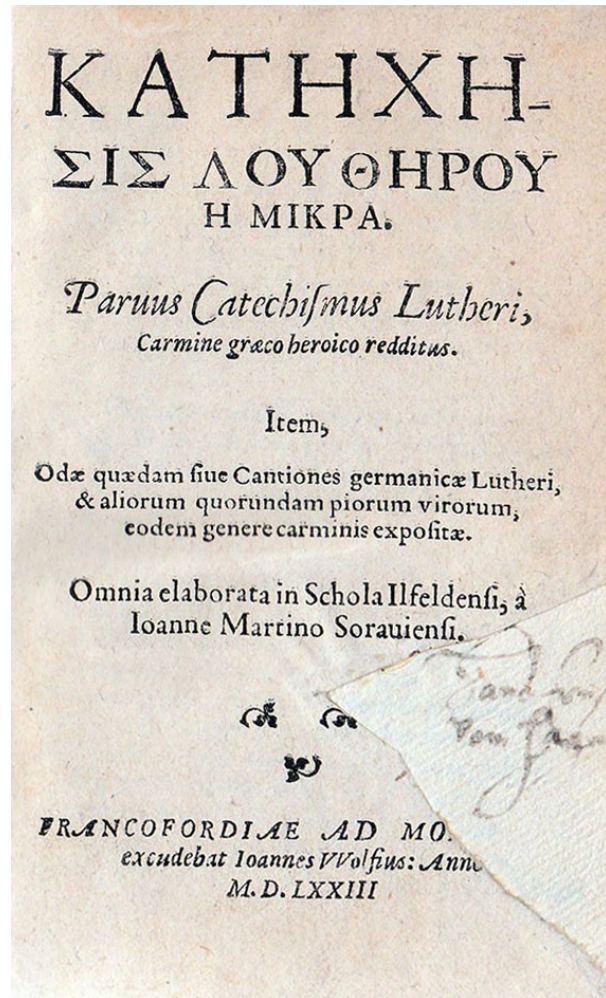
writing of Judex were banned with a first-class interdiction in the Tridentine Index of 1564 (cf. H. Junghans, *Matthias Judex*, in: “Neue Deutsche Biographie”, 10, 1974, p. 639).

USTC, 303276; Ch. Appel, *Laesning og bogmarked i 1600-tallets Danmark*, Copenhagen, 2001, p. 402; E. Dal, *Die Wolfenbütteler Danica*, in: “Wolfenbütteler Beiträge”, 8, 1988, pp. 59-60 (with reproduction of the title-page); L. Nielsen, *Dansk Bibliografi*, 1919-1935, no. 989.

€ 4.500,00

12) **LUTHER, Martin** (1483-1546). ΚΑΤΗΧΗΣΙΣ ΛΟΥΘΗΡΟΥ Η ΜΙΚΡΑ. *Parvus Catechismus Lutheri, carmine graeco heroico redditus. Item Odae quaedam sive Cantiones germanicae Luthri, & aliorum quorandorum piorum virorum, eodem genere carminis expositae. Omnia elaborata in Schola Ilfendensi, à Ioanne Martino Sorauiensis.* Frankfurt a.M., Johann Wolff, 1573.

8vo. (80) leaves. Boards, some very light browning, lower part of the outer margin anciently cut out (with loss of a few letters) and restored with a bit different paper with an old entry of ownership, some printed marginal notes touched by the binder's knife, but a good copy.



VERY RARE FIRST EDITION of this schoolbook edition of Luther's Small Catechism and other didactic writings for teaching Greek in the monastery school of Ilfeld (cf. M. Mertz, *Das Schulwesen der deutschen Reformation im 16. Jahrhundert*, Heidelberg, 1902, p. 200; and J.M. Reu, ed., *Quellen zur Geschichte des kirchlichen Unterrichtes in der evangelischen Kirche Deutschlands zwischen 1530 und 1600*, Gütersloh, 1909-1935, I/2, pp. 214-246).

Luther's Small catechism, originally published in German in 1529, was intended for the head of a household for the instruction of the members of his family and the domestics. It was translated into Latin and published in the same year under the title *Enchiridion piarum precatationum*. In this form it found its way into the schoolroom. The first Greek translation was made by Johann Mylius and Michael Neander (Basel, 1556), followed by that of Hiob Magdeburg in 1560. The present version is verisimilarly based on that of Neander, who was also a teacher at Ilfeld (cf. Th. Brüggemann & O. Brunken, *Handbuch zur Kinder- und Jugendliteratur. Vom Beginn des Buchdrucks bis 1570*, Stuttgart, 1987, cols. 231-233).

The convent school of Ilfeld was founded in 1546 by its last abbot, Thomas Stange, who had converted to Protestantism. In 1550 Michael Neander (1525-1595) became rector of the school, which was to become one of the most renowned elementary school in Germany. The editor of the volume Johann Martin is mentioned as a pupil of Neander by H. Kühwein, *Mitteilungen zur Geschichte des Klosters und der Klosterschule Ilfeld*, in: "Jahrebericht über die königliche Klosterschule zu Ilfeld von Ostern 1885 bis Ostern 1886, Nordhausen, 1886, p. 10. He later probably became a teacher there. The Latin verse dedication by Martin, which opens the volume, is addressed to

Heinrich von der Asseburg and Andreas von Meiendorf, both literate noblemen from Lower Saxony. By the latter is also the laudatory elegy addressed to his teacher Neander. There follows a long obituary poem on Martin Luther in Greek verses by Lorenz Rhodomann (1546-1606), who has entered the Ilfeld school in 1562 and who became one of Neander's favourite pupil. The introduction to Luther's Small Catechism and its text (all in Greek), perhaps the most influential work produced by any Reformer, is also by Rhodomann. The bulk of the volume is formed by explications of Church songs by Luther and other writers concerning the catechism and the main teachings of Christian doctrine (e.g. "Mensch willst du leben seeliglich"; "Wir glauben alle an einen Gott"; "Christ unser Herr zum Jordan kam"; "Mein Zung erklingt und tröstlich singt", etc.). Also this part by Johann Martin is printed in Greek heroic verses.

VD 16, L-5258; USTC 669657.

€ 1.200,00

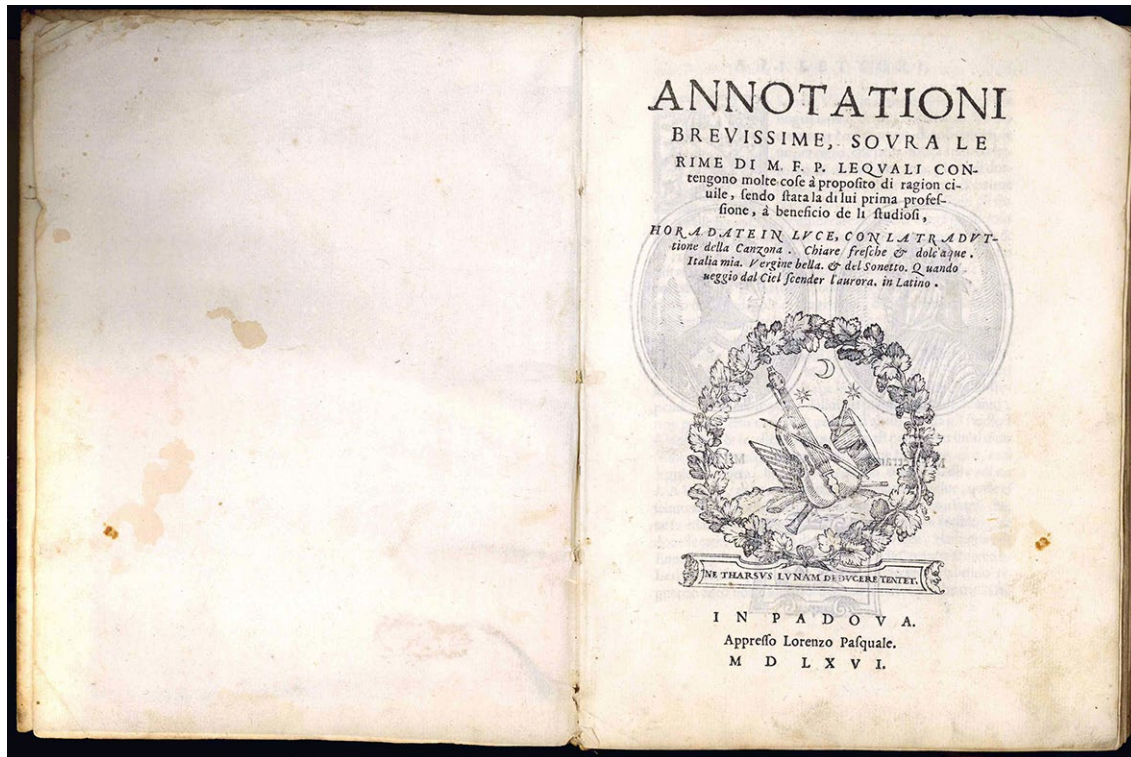
13) [**MANTOVA BENAVIDES, Marco** (1489-1582)]. *Annotationi brevisime sopra le rime di m. F.P. le quali contengono molte cose a proposito di ragion civile, sendo stata la di lui prima professione, a beneficio de li studiosi, hora date in luce, con la traduttione della canzona. Chiare fresche et dolci aque. Italia mia. Vergine bella. Et del sonetto. Quando veggio dal ciel scender l'aurora. In Latino.* Padova, Lorenzo Pasquato, 1566.

4to. (4), 171, (1 blank) leaves. With the printer's device on the title-page and woodcut portraits of Petrarca and Laura on the verso. Contemporary limp vellum with manuscript title on the spine (ties gone, lower portion of the spine repaired, some light browning, but a fine, genuine copy).

RARE FIRST EDITION this important commentary on Petrarch's *Canzoniere*, already attributed to Mantova Benavides by Nicola Francesco Haym (*Biblioteca italiana ossia notizie de' libri rari italiani*, Milan, 1771, p. 441, no. 12; see also G. Melzi, *Dizionario di opere anonime e pseudonime di scrittori italiani*, I, p. 60.).

"The appearance of his *Annotationi brevissime* on Petrarch's Rime... suggests a spurt of activity in leisure time pursuits following his

semi-retirement in 1564. Yet even though he is no longer teaching full-time, Mantova connects with Petrarch collegially, a somewhat ironic relationship given the latter's avowed hatred of the subject his father had forced him to study in a misspent youth at the universities of Bologna and Montpellier... A pedagogical intent organizes Mantova's annotations into two books. First comes the commentary, attached to select lines and poems. The second part is a mini-dictionary of rhetoric... Examples drawn from the poet's verse illustrate classical figures of speech, Latin terms alphabetically ordered... this volume reveals how readers took possession of the great sonneteer, dissecting his lyric corpus to serve their own purposes. Mantova customizes Petrarch, alighting on passages with legal implications and providing a gloss. To this specialized apparatus he appends a refresher course on rhetoric, mastery of which was essential to any skilled forensic author. The content of those pithy sayings that the



professor abstracts from the poet's story could well stand as a personal credo, illustrating stylistically his endless fondness for apophthegmatic diction" (V. Kirkham, *Literary Pastimes of a Paduan Jurist*, in: "Accessus ad Auctores". Studies in Honor of Christopher Kleinhenz", A. Alfie & A. Dini, eds., Tempe, AZ, 2011, pp. 479-480)

"Nelle *Annotazioni brevissime*, pubblicate nel 1566 in lingua mescidata di volgare e latino trapassanti senza ragione né regola dall'uno all'altro, il canzoniere petrarchesco è riconsiderato in una nuova veste: non più collezione di rime amorosette e lascive, né giardino di fiori spirituali, ma repertorio 'pieno et abondevole di luoghi latini, della Scrittura Sacra, di Dialectica, d'Astrologia, di Philosophia, di Grammatica, di figure, d'argomenti...' Il Mantova, in questo modo, crede di rispondere bastantemente all'invito del Bembo per una lettura delle rime organica e orientata da un vigilante senso storico-linguistico, portando a conseguenze paradossali un'interpretazione del canzoniere quale degno Poema di Autore più tosto latino che Toscano: ipotesi non nuova del tutto ma nel commento del Mantova sostanziata di alcuni originali e curiosi presupposti. Nel parlare delle Rime come di un poema, o romanzo, i commentatori cinquecenteschi evidenziavano soprattutto la vera o presunta consistenza narrativa della vicenda d'amore e di pentimento che vi è allusa. Il Mantova, invece, non fa alcun cenno di questa possibilità: il canzoniere è poema in primo luogo in quanto opera ornata e di elevato stile, cioè per mera qualificazione retorica...; in secondo luogo perché vi si esprime una costante che sarebbe, a quanto pare, una più o meno celata sapienza giuridica... Che quella ragion civile [cui si allude già nel titolo] sia una guida

occasionalmente appropriata alla spiegazione delle Rime è, in sé, una pretesa non priva di interesse nella sua strampalatezza, stante la tesi che gli interrotti studi legali del Petrarca abbiano lasciato una traccia nella sua opera poetica" (M. Pastore Stocchi, *Marco Mantova Benavides e i Trecentisti maggiori*, in: "Marco Mantova Benavides: il suo museo e la cultura padovana del Cinquecento. Atti della giornata di studio, 12 novembre 1983, nel 4. centenario della morte (1582-1982)", I. Favaretto, ed., Padua, 1984, pp. 262-263; see also M. Guglielminetti, *Petrarca 1566. Le 'Annotazioni' di Marco Mantova Benavides*, in: "Revue des Études Italiennes", 29, 1983, pp. 170-179).

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



others. He was among the founding members of two important academies: Accademia degli Infiammati and Accademia degli Elevati. In 1545 he was knighted by Emperor Charles V, who also made him count Palatine. His stature in the Paduan cultural scene and beyond derived not only from his academic and humanistic pursuits, but also from his activities as a collector and patron of the arts as well. When the 'Hall of the Giants' (Sala dei Giganti) in the Carrara Palace (now part of the University of Padua) was undergoing its campaign, Benavides built himself a new house near the church of Eremitani and Pietro Bembo's house. When it came time to decorate this palazzo around 1541, Benavides called upon the same team that had worked in the Sala dei Giganti, Domenico Campagnola, Gualtieri and Stefano dell'Arzere, and Lambert Sustris as well. The main body of the house was given over to Benavides' museum and huge library. Nor was the interior of his house Benavides' only concern: by 1544 was set up the colossal Hercules, he had commissioned from Bartolomeo degli Ammannati, which was far larger than any previous Renaissance statue (cf. I. Favaretto, ed., *Marco Mantova Benavides: il suo museo e la cultura padovana del Cinquecento*, Atti della giornata di studio, 12 novembre 1983, nel 4. centenario della morte, 1582-198, Padua, 1984, passim).

Among his immense literary production, mainly in the field of law, emerge, however, a vast epistolary and also some noteworthy literary works of which the present one is of the few published in the vernacular (cf. G. Vedova, *Biografia degli scrittori padovani*, Padua, 1836, I, pp. 564-579).

Edit16, CNCE 32984; USTC, no. 840248; M. Bianco, M. Mantova Benavides, *Annotationi brevissime sopra le rime di M. F. Petrarca, Padova, Pasquale, 1566*, in: "Petrarca e il suo tempo. Catalogo della Mostra di Padova (8 maggio-31 luglio 2004)", G. Mantovani, ed., Genève-Milan, 2006, pp. 534-535, no. IX/23; K. Ley, Ch. Mundt-Espin & Ch. Krauss, *Die Drucke von Petrarca's 'Rime', 1470-2000*, Hildesheim, 2002, pp. 259-260, no. 268; B. Saraceni Fantini, *Prime indagini sulla stampa padovana del Cinquecento*, in: "Miscellanea di scritti di bibliografia ed erudizione in memoria di Luigi Ferrari", Florence, 1952, p. 447, no. 210; L. Suttina, *Bibliografia delle opere a stampa intorno a Francesco Petrarca, 1485-1904*, Trieste, 1908, no. 205.

€ 1.400,00

ERASMUS DEFENDED-THE DISCOVERY OF THE BLANDINIAN MANUSCRIPTS

14) **NANNIUS, Petrus** (Pieter Nanninck, 1496-1557). Συμμίκτον sive **Miscellaneorum decas una**. Louvain, Servatius Sassen, June 1548.

8vo; late 17th-century half vellum, spine with gilt title on label, marbled edges; 263, (1) pp. Printer's device on the title-page. Light damp stain in the lower margin at the center of the volume, but all in all a good copy.



RARE FIRST EDITION of this collection of philological essays by this important Belgian humanist, mostly issued from his lectures at the Collegium Trilingue at Louvain. “Sans être volumineux, ce recueil est l’un de ceux qui ont le plus contribué à établir la renommée philologique de son auteur; il donne en effet, une idée générale de sa sagacité, de la moderation de son caractère et de l’étendue de son erudition” (A. Polet, *Une gloire de l’humanisme belge Petrus Nannius*, Louvain, 1936, p. 144). The work opens with a dedicatory letter to the English statesman William Paget, dated Louvain, June 1, 1548 (cf. Oxford Bibliographical Society, *Proceedings & Papers*, 1927, I, p. 210).

The ten books of the volume deal respectively with the interpretation of Terence (Books I & II); commentary on Horace (Book III: it also contains an account of Nannius’ discovery of four ancient manuscripts of Horace in the library of the Benedictine monastery of St. Peter’s Abbey, Ghent, or ‘Mont Blandin’. These were the so-called ‘Blandinian manuscripts’, which were destroyed in a fire at the monastery in 1566); interpretation of some passages from the *Satires* and the *Epistles* of Horace (IV); commentary to some passages of Livy (Book V), commentaries on some passages of Virgil’s *Bucolica* and *Aeneid* (VI & VII), defense of Erasmus against Robortello (Book VIII, see below); commentaries on some passage of Cicero (Book IX) and various commentaries on geology, etymology, comparative grammar, ancient astronomy, history, and Roman law (Book X) (cf. L. Laureys, *Petrus Nannius als Philologe und Literaturkritiker im Lichte seines Kommentar’s zur ‘Ars Poetica’ des Horaz*, in: “Transformations of the Classics via Early Modern Commentaries”, A.E. Enkel, ed., Leiden, 204, pp. 91-110).

The Italian humanist Francesco Robortello, nicknamed *Canis grammaticus* (‘the grammatical dog’) for his confrontational and demanding manner, criticized in *Variorum locorum annotationes* (1543) some of Erasmus’ paraphrases of Diogenes Laertius in the latter’s *Apophthegmata*. “The shortcomings of Robortello’s *Annotationes* were noticed by Petrus Nannius, who devoted chapter VIII of his *Miscellanea* (1548) to the defense of Erasmus *Apophthegmata*. The first part of this chap-

ter consist of a detailed discussion and, if possible, refutation of Robortello's notes. Contrary to Robortello, the Leuven professor shows a clear understanding of Erasmus' intention and method, without being blind to the errors he came across. He does not deny that the Italian critic was sometimes right, but disapproves of the *acerbitas* of his tone. Nannius quotes Robortello's annotations almost in full before discussing them. Sometimes he proves that Erasmus' interpretation was right. In other cases he tries to explain why Erasmus rendered the apophthegm as he did, or at least to mitigate the criticism. The second part of the chapter VIII, where Nannius corrects Erasmus' interpretation of nineteen other apophthegms, departs from the same benevolent attitude" (T.L. Ter Meer, *Introduction*, in: "Opera Omnia Desiderii Erasmi Roterdami. Ordinis Quarti. Tomus Quartus: Apophthegmata", Leiden 2010, p. 21).

Petrus Nannius (Pieter Nanninck) was born in Alkmaar, where the first seeds for his later success was planted by Alardus of Amsterdam, who taught him Latin at the then famous local Latin School. His other teachers there were Bartholomew of Cologne, Rutger Rescius and Johannes Murmelius. In November 1518 he started his studies at the University of Louvain, where he probably met Erasmus. After his graduation he taught for a year at the Latin school of his native town and in 1521 was appointed rector of the Latin school of Gouda. During this time was published his comedy *Victus* (1522). When Erasmus died in 1536, Nannius contributed to the collection of epitaphs edited by Rutger Rescius (Louvain, 1537). And when his friend Conrad Goclenius died in January 1539, Nannius became his successor as Latin teacher at the Collegium Trilingue in Louvain, a position he held until his death. The great fame he acquired in this period is due to his commentaries on the writings of Horace, Cicero, Virgil and Lucretius. His correspondence gives a good impression of his international network of friends, scholars and politicians, including Nicolas Olah, later prelate of Hungary, Nicolas and Antoine Perrenot de Granvelle, Giacomo Fieschi, bishop of Savona, Stephen Gardiner, bishop of Winchester, the Portuguese humanists Damião de Goes and Achilles Statius, the English diplomat Nicholas Wotton, Edmond Bonner, bishop of London, the English humanist Roger Asham, Henri Estienne and many others (cf. A. Polet, *op. cit.*, pp. 3-28; see also H. de Vocht, *History of the Foundation and Rise of the Collegium Trilingue Lovaniense, 1517-1550*, Louvain, 1955, IV, pp. 460-461).

Adams, N-19; E.Cockx-Inedestege, *Belgica Typographica 1541-1600*, Nieuwkoop, 1968-1994, no. 2189; USTC, no. 403083.

€ 1.300,00



THE MOST IMPORTANT DRAMA OF PROTESTANTISM

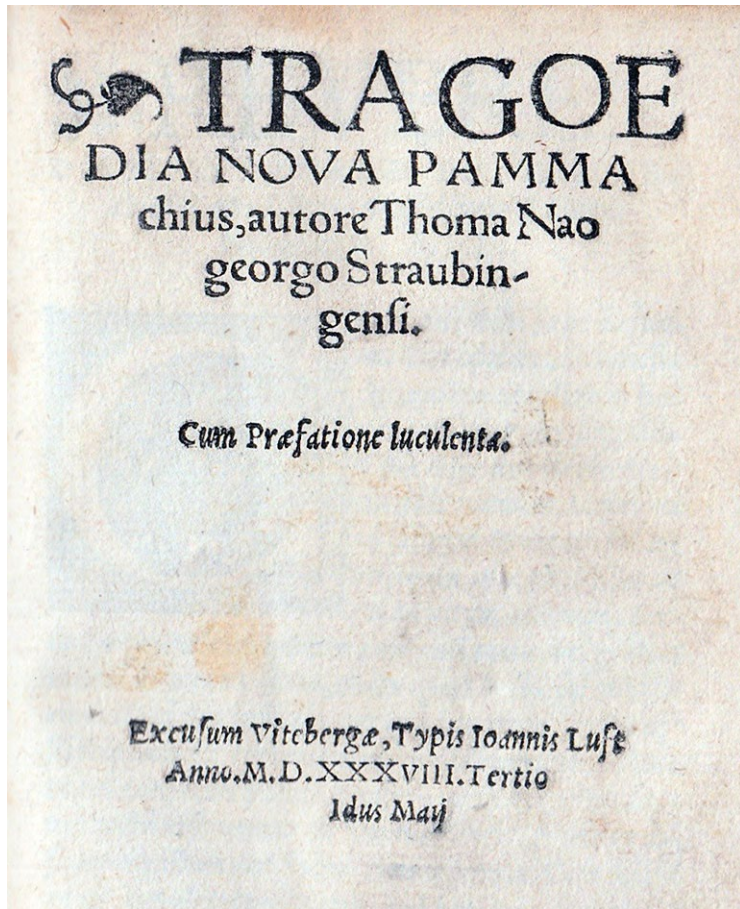
15) **NAOGEORGIUS, Thomas** (Kirchmeyer, 1511-1563). **Tragoedia nova Pammachius. Cum Praefatione luculenta.** Wittenberg, Hans Lufft, May 13, 1538.

8vo. (84) leaves (including three blank leaves: A6, A7, L8). Boards, some very light browning and a few light marginal spots, but an attractive copy.

VERY RARE FIRST EDITION of this drama, which is generally regarded as the most important play published in 16th century Germany. The title would read something like “A New Tragedy of the Opponent of All”, i.e. the Papacy. The work is a forceful piece of historical verse,

depicting the conflict between Protestantism and the Papacy. There is virtually no plot, but an abundance of intense disputation with a noteworthy open ending: the fifth act, according to the playwright, would be written by history itself. In line with Luther’s teaching, the Papacy is treated as the Antichrist, its catalogue of sins, being presented in the “Twelve Articles of the Christian Faith”. This allows the protestant author to enumerate the chief aspects of the Catholic Church that in Protestant view constitutes the main crimes of the Papacy. The literary technique used was to present the disputed views of opponent using the latter’s own, albeit distorted, monologue account (cf. W.F. Michael, *Das deutsche Drama der Reformationszeit*, Bern, 1984, pp. 81-84; see also K. Aichele, *Das Antichristdrama des Mittelalters, der Reformation und Gegenreformation*, The Hague, 1974, pp. 62-66; and M. Berthold, *The History of World Theater from the Beginnings to the Baroque*, New York, 1991, pp. 377-378).

“The first of his six plays was published in Wittenberg, the very centre of the Lutheran Reformation, by Hans Lufft, who four years before had published the first full edition of Luther’s translation of the Bible. It is the powerful and hard-hitting *Tragoedia nova Pammachius* (“The Warmonger”). It is dedicated to Thomas Cranmer, Archbishop of Canterbury (1489-1556), in the same year in which a delegation from the German Lutherans led by Friedrich Myconius (1490-1546) came to England to bring about a rapprochement between the English and German Reformers... In the dedication do Cranmer, Naogeorg says that he has written the play to convey a picture of papal tyranny to young people and that he is dedicating it to Cranmer to show him how much Cranmer’s efforts to reform the Church and remove abuses are admired abroad. Naogeorg follows



this with a verse epistle to Luther himself, in which he justifies dealing with contemporary events in the play (unlike the ancients) even though he knows it will attract opprobrium... Like all of Naogeorg's plays, *Pammachius* is about the struggle between good and evil. Pure good is represented by Christ and his disciples Peter and Paul and by Truth with her chatty maid Parrhesia (Free Speech). Pure evil is represented by Satan and his four attendant devils and his amoral and comic servant Dromo. Between these two forces stand the human characters. On the side of the evil are Pammachius, the bishop of Rome, with his wily henchman Porphyrius the sophist. They have no scruples about becoming accomplices of Satan in order to achieve their own ends, which are wealth and world domination. To achieve this, they have to overcome the emperor Julianus, who is well-meaning but weak, and his wise but powerless chancellor Nestor. The play takes us from early Christian Rome to sixteenth-century Germany" (H. Watanabe-O'Kelly, *The Renaissance Meets the Reformation: The Dramatist Thomas Naogeorg, 1508-1563*, in: "The Reinvention of Theatre in Sixteenth-Century Europe. Traditions, Text and Performance", T.F. Earle & C. Fouto, eds., London, 2015, pp. 320-321; see also P. Whitfield White, *The 'Pammachius' Affair at Christ College*, Cambridge, 1545, in: "Interludes and Early Modern Society: Studies in Gender, Power and Theatricality", P. Happé & W.N.M Hüsken, eds., Amsterdam & New York, 2007, pp. 261-290).

"It is a nova tragoedia insofar as it uses patterns of earlier Humanist tragedies, but it poses a new relationship between fiction and reality: 'res ficta est, ita tamen, ut adsit veritas' (the matter is fictitious, but in such a way there is still some truth in it) (B3v), Naogeorg explains in the prologue. The history of the Church, the Antichrist and the Reformation are also new topics for a tragedy; the militant use of Neo-Latin Drama in the confessional discussion is also new" (C. Dietl, *Neo-Latin Humanist and Protestant Drama in Germany*, in: "Neo-Latin Drama and Theatre in Early Modern Europe", J. Bloemendal & H.B. Norland, eds., Leiden, 2013, pp. 151-153).

"Als am 13. Mai 1538 bei Luthers Drucker Hans Lufft in Wittenberg die Tragoedia nova Pammachius eines gewissen Thomas Naogeorg die Presse verliess, dürfte wohl kaum jemand geahnt haben, dass hier ein bedeutendes Erstlingswerk eines der besten Schriftsteller des 16. Jahrhunderts seinen ebenso erfolgreichen wie ärgerlichen Weltlauf antrat" (H.-G. Roloff, *Heilgeschichte, Weltgeschichte und aktuelle Polemik: Thomas Naogeorgs 'Tragoedia nova Pammachius'*, in: "Chloe. Beihefte zu Daphnis", 35, 2003, p. 339).

Although some of Naogeorg's writings appeared in earlier Indices, *Pammachius*, seems first be mentioned in the Venetian Index of 1549, and in the same year in Pier Paolo Vergerio's critic of that index (*Il Catalogo*) as 'tragedia d'un altra sorte'. Then expressly in the Roman Index of 1559: "Thomas Naogeorgus scripsit comediam heresim redolentem soli fidei, scribit salute hominum, tacite mordet Romanam ecclesiam vocans regnum satanicum" (cf. J.M. de Bujanda, et. al. ed., *Index de Rome: 1557, 1559, 1564: les premiers index romains et l'index du Concile de Trente*, Sherbrooke, 1990, p. 689, no. 947).

Thomas Naogeorg was born at Straubingen (Bavaria). He studied at Tübingen, joined the Dominican order, and in 1536 took the pastorate of Sulza in Thüringen. He was a strong Lutheran at first, as is seen in *Pammachius*, but latter quarreled with Luther and Melanchthon over the doctrine of election. In 1544 he became an adviser to Johan Friedrich, Elector of Saxony. When an inquiry opened in 1544 about his alleged heresy, he moved around and by 1549 was in Switzerland. In Basel, with a grant by Johann Jacob Fugger, he studied law and made friends with the jurist Bonifacius Amerbach and the printer Johannes Oporin. He returned to Germany in 1551, first as hospital preacher, but was again forced to move around because of various disputes. In 1561 he became super-intendent in Esslingen, but his support for witch trials led him to

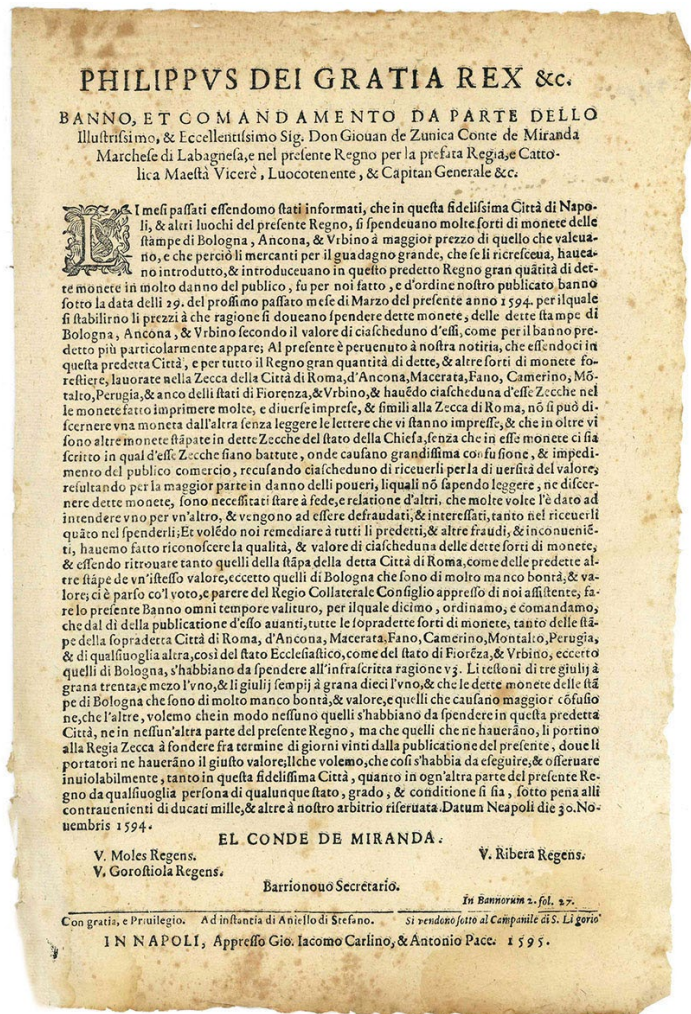
confrontation with the council and to his dismissal. He died during his pastorate in Wiesloch in Calvinistic Palatinate. He wrote *Agricultura sacra* (1550, *The Boke of Spiritual Husbandry*), a theological interpretation of Virgil's *Georgics*, afterwards popular in England. But his neo-Latin dramas made him "...der originellste und kraftvollste Dramatiker des ganzen 16. Jahrhunderts" (F. Raedle, *Konfessionalisierung im lateinischen Drama der Frühen Neuzeit*, in: "Braunschweigische Wissenschaftliche Gesellschaft, Jahrbuch 2009", Braunschweig 2010, p. 217). His criticism of the papacy was expressed with particular effectiveness in a large number of popular and often tendentious works. However, his strong and bad-tempered criticism often also provoked considerable antagonism on Protestant side (cf. F.G. Sieveke, *Thomas Naogeorg*, in: "Deutsche Dichter der frühen Neuzeit, 1450-1600. Ihr Leben und Werke", S. Füssel, ed., Berlin 1993, pp. 477-493).

VD 16, K-1005; USTC, no. 699275; J. Bolte & E. Schmidt, *Thomas Naogeorg, Pammachius. Lateinische Literaturdenkmäler des XV. und XVI. Jahrhunderts*, Berlin, 1891, p. VI; Thomas Naogeorg, *Sämtliche Werke*, H.G. Roloff, ed., Berlin, 1975, I, pp. 594.

€ 6.800,00

16) (NAPLES, KINGDOM OF - ORDINANCES)

I:) **PHILIPPUS Dei gratia rex &c. Banno, et comandamento da parte dell'illustrissimo, & eccellentissimo sig. don Giovan de Zunica conte de Miranda mar-chese di Labagnesa,...** [regulating the circulation of foreign coins issued on November 30, 1594]. Giovanni Giacomo Carlino & Antonio Pace for Aniello De Stefano, 1595.



Broadside (315 x 210 mm), some light dampstains.

ORIGINAL EDITION of this ordinance regulating the foreign currency in the Kingdom of Naples issued by viceroy Juan Zuniga Count of Miranda on September 30, 1594. It was supposed to hinder speculation on exchange rates and to arrest the decline in value of the Neapolitan currency.

Edit 16, CNCE74990 (one copy: Biblioteca provinciale Tommaso Stigliani, Matera). - And:

II:) **PHILIPPUS Dei gratia rex &c.** [ordinance concerning the restriction of luxury consumption, issued on April 30, 1596]. Napoli, Giovanni Giacomo Carlino & Antonio Pace for Aniello De Stefano, [1596].

Broadside (310 x 210 mm). 2 leaves. With the large woodcut arms of Philipp II of Spain on the recto of the first leaf. Light marginal dampstain.

The first modern sumptuary laws issued in the Kingdom of Naples date from 1559 and were revised several times. The laws concern not only dress and jewelry, but also home furnishings, coaches and horses (cf. S. Scognamiglio, *Il colore della statualità: leggi sumtuarie, codici estetici e modelli culturali delle 'élites' nella Napoli della prima età moderna*, in: "California Italian Studies", 3/1, 2012, p. 18).

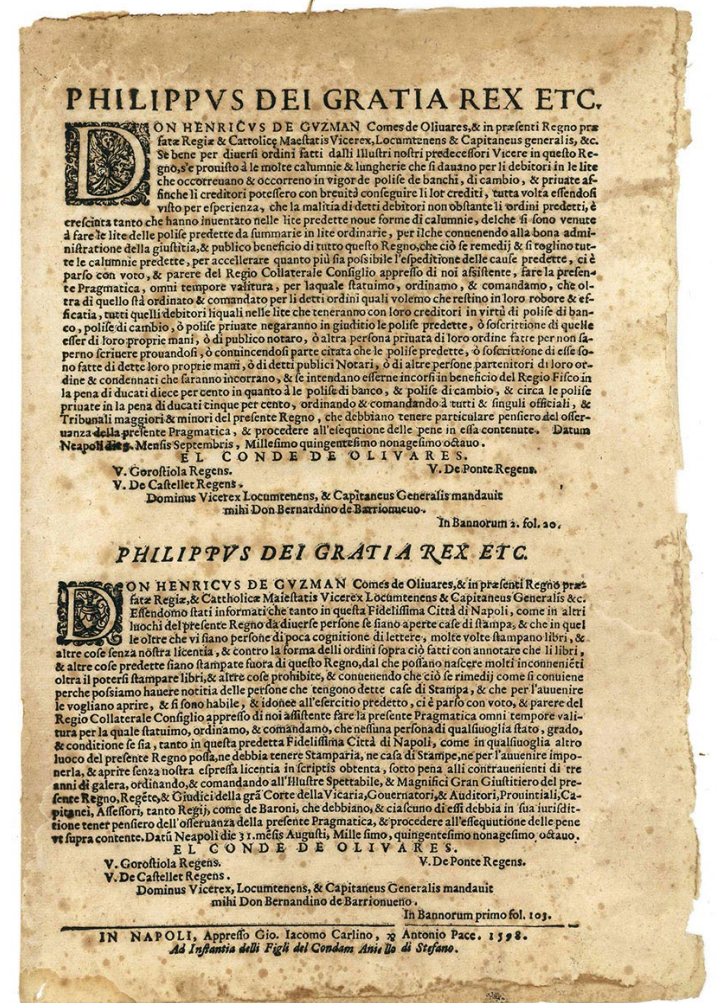
Not in Edit 16; F. Mutinelli, ed., *Storia arcana ed aneddotta d'Italia, raccontata dai Veneti ambasciatori*, Venice, 1855, I, pp. 184-187. - And:

III:) **PHILIPPUS Dei gratia rex &c.** [ordinance concerning bank notes and bills of exchange (September 9, 1598) and regulations for control of printing (August 31, 1598)]. Napoli, Giovanni Giacomo Carlino & Antonio Pace for the sons of Aniello De Stefano, 1598.

Broadside (315 x 210 mm). Some light dampstains.

These two ordinances were issued by the viceroy of Naples, En-rique de Guzman, Count of Olivares. The second order (issued on August 31, 1598) forbids the establishment of a printing press without a license to prevent the publication of incorrect and prohibited books (cf. L. Giustiniani, *Saggio storico-politico sulla tipografia del Regno di Napoli*, Naples, 1793, p. 113; see also P. Lopez, *Inquisizione, stampa e censura nel Regno di Napoli tra '500 e '600*, Naples, 1974, p. 165; and A. Lerra, *Il libro e la piazza: le storie locali dei Regni di Napoli e Sicilia in età moderna*, Manduria, 2004, p. 253).
Not in Edit 16.

€ 850,00



17) **PEROTTO, Niccolò** (ca. 1430-1480). **Cornucopiae, siue linguae latinae commentarij diligentissime recogniti: atque ex archetypo emendati.** *Colophon* (l. K8r): Venice, heirs of Aldus Manutius the Elder & Andrea Torresano, May 1517. *Colophon* (l. Y7v): Venice, heirs of Aldus Manutius the Elder & Andrea Torresano, November 1513.

Folio (294x205 mm); early 18th-century vellum over boards, spine with lettered-piece, red edges; (80, of which the last is a blank) ll., 1436 cols., (1) l. Printer's device on the title-page and at l. K8v and Y8v. Some quires a bit browned and stained, inner margin of gatherings a and b stonger stained, round wormhole that starts at leaf N6 and goes up to the end of the volume (it becomes a 20mm-long track in quires O and P) affecting the text, upper margin short, but all in all a good, nicely bound copy. At the end of the volume are bound 6 leaves that provide an index to the volume in a 18th-century hand. Also bound at the end before the flyleaf is a 14th-century manuscript leaf on vellum containing Justinian's *Pandects*.

THIRD ALDINE EDITION, a reissue of the 1513 edition. Perottus' *Cornucopiae* was first published by Paganino in 1489. The work was revised and expanded by Perotto's son Pyrrhus. Aldus printed the text in 1499 and 1513, his heirs in 1517 and 1527.

Written as a commentary on book I of Martial, it became a standard work of reference on the Latin language and "a massive encyclopedia of the classical world. Every verse, indeed every word of Martial's text was a hook on which Perotti hung a densely woven tissue of linguistic, historical and cultural knowledge" (B. Ogilvie, *The Science of Describing: Natural History in Renaissance Europe*, Chicago, 2006, p. 118).

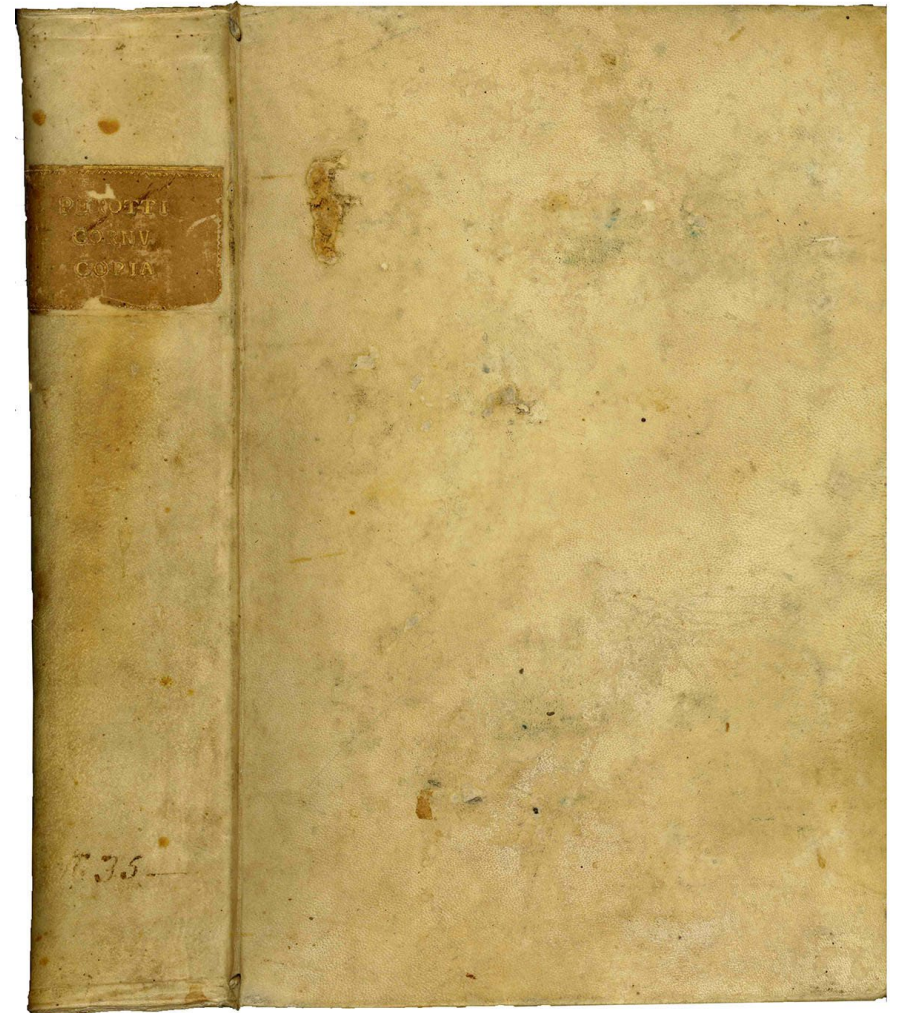
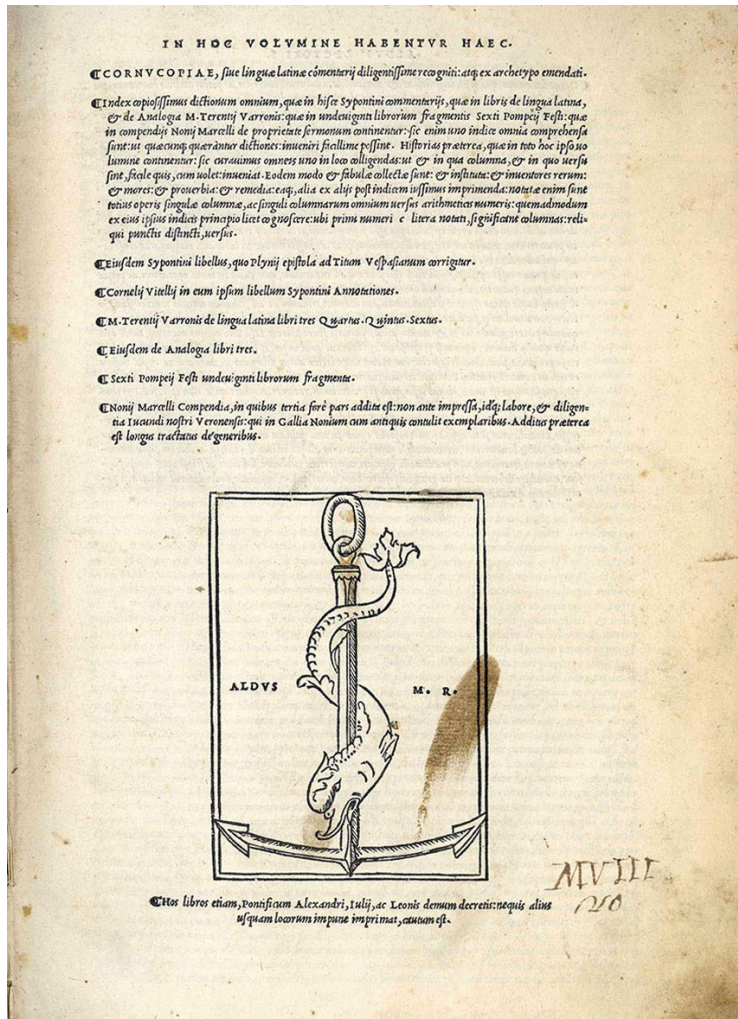
Born in Sassoferrato (Marche), Perotti studied with Vittorino da Feltre in Mantua in 1443, then in Ferrara with Guarino. For a period he was at the service of the Englishman William Grey, later Lord High Treasurer, who was travelling in Italy and was a student of Guarino. In 1447 he became secretary of Cardinal Basilius Bessarion. From 1451 to 1453 he taught rhetoric and poetry at the University of Bologna. In 1452 he was made Poet Laureate in Bologna by the Emperor Frederick III. In 1455 he became secretary to Pope Callixtus III. In 1456 he was ordained and from 1458



he was Archbishop of Siponto. He also travelled on diplomatic missions to Naples and Germany. He wrote a Latin school grammar, *Rudimenta Grammatices* (printed by Pannartz and Sweynheim in 1473), one of the earliest and most popular Renaissance Latin grammars, which became a bestseller of its day, with 117 printings. Perotti was also involved in Lorenzo Valla's dispute with Poggio Bracciolini and in 1453 he sent an assassin to murder Poggio, then Chancellor of Florence. When the attempt failed and the Florentine government protested, he was forced by Bessarion, his employer, to write an apology to Poggio. Together with the Florentine bookseller Vespasiano da Bisticci, he collected books for the Papal library. He died in Sassoferrato in 1480 (cf. A. Grafton, *Niccolò Perotti*, in: "Contemporaries of Erasmus", P.G. Bietenholz, ed., Toronto, 2003, III, p. 68).

Edit 16, CNCE37579;
Adams, P-721; Re-
nouard, 81.10.

€ 2.800,00



18) **PROCLUS** (412-487 A.D.)-**HONTER, Johannes** (1498-1549). *De sphæra liber I. CLEOMEDIS de mundo, sive circularis inspectionis meteorum Libri II. ARATI SOLENSIS Phænomena, sive Apparentia. DIONYSII AFRI Descriptio Orbis habitabilis. Omnia Græcè et Latinè ita coniuncta, ut conferri ab utriusq(ue) linguæ studiosis possint. Adiectis Doctorum virorum annotationibus. Una` cum IO. HONTERI CORONENSIS De Cosmographiæ rudimentis duplici editione, ligata scilicet et soluta.* Basel, Heinrich Petri, 1561.



8vo; contemporary blind-stamped calf, dated 1561, two clasps, top and bottom of spine lightly damaged, small portion of the front hinge skillfully repaired; (16) ll., 79 pp., 301-985, (1) pp., (1 l.). The Proclus has 14 large woodcuts, including one showing Proclus teaching, an armillary sphere and several astronomical diagrams, and the text in Greek and Latin printed in two columns, as well as the following Cleomedes, Aratus and Dionysius which show the Greek and Latin text on facing pages; the Honter has 12 double-page, 12 full-page maps, and one diagram. Small stamps on the inner front panel and on the title-page, contemporary entry of ownership on the inner front panel (“Georgius ego cognomine Gebel. Si reperis libru(m) reddito mihi. Anno 63”) and on the title page (“Georgius Gebelius Rothenburgensis mutuo dedit humiliter Laurentio Erleri Anno 1563”); also with a note on p. 541, probably by the same hand: “Iste liber finitus est septimo die octobris a D.M. Schreckenfuch-sio Anno salutis nostrae 1561”. Some light dampstains at the end of the volume, but a very attractive and genuine copy.

THIS COLLECTION of treatises on geography, astronomy and cosmography by eminent Greek scientists, astronomers and mathematicians includes pseudo-Proclus, *On the sphere*, Cleomedes, *On the world or circular motions of heavenly bodies*, Aratus, *Phenomena* (on constellations and weather signs), and Dionysius Periegetes, *Descriptive Account of the Habitable World*. It was first printed by Petri in 1547 and edited by his son-in-law, Marcus Hopper (d. 1564), professor of Greek, with a dedication to the eight-year old son of the major of Basel Adelberg Meyer.

For the present edition Hopper wrote a new dedication to the sons of Heinrich Petri: Adam, Sebastian, Sixtus, Heinrich, and Johann. Furthermore he added a short biography of Proclus and the commentary to the same by Erasmus Oswald Schreckenfuchs (1511-1579), professor of mathematics, rhetoric and Hebrew first at Tübingen, then at Freiburg i.Br. But the most important addition was Honter's *De cosmographiae rudimentis* in both versions, verse and prose.

The prose version was first printed in Cracow by Matthias Schaffenberg in 1530 under the title *Rudimentorum cosmographiae libri duo* with two maps: a simple diagram of the a hemisphere and a tiny world map based on that of Peter Apian of 1520. Honter then transformed the original prose version into Latin hexameters and published it in 1541 with the title *Rudimenta Cosmographica*, a pedagogical tactic to make it more readily memorized by students. He circulated copies of this small edition, without maps, to his friends in the universities. The work was then reprinted in 1542 with the addition of a group of maps, constituting, in effect, a small world atlas. The text consists of four parts: the first three deal with astronomy, Europe, Asia, and Africa, and the fourth consists of a rudimentary dictionary of scientific and technical terminology. Honter enumerates in it first the parts of the human body and the diseases that plague it. Then he enumerates a host of other natural and man-made things, including animals, plants, fruits, towns, occupations, kinship terms, tools, buildings, the parts of a ship, clothing, etc. The *Rudimenta* was so successful that no less than 39 editions of it were printed in Braşov, Zürich, Antwerp, Basel, Rostock, Prague, and Cologne. The book was last reprinted in 1602, but sections of it have been included in other books up to 1692. It was in this form that Honter's work taught several generations all over Europe their geographical ABC's and the little atlas accompanying it was the first widely circulated collection of maps and the first European-wide manual.

"Honter's earlier world map has been replaced [in the present edition] by an updated version, also on a cordiform projection. The Americas have been completely redrawn and around the border are stars, clouds and windheads" (R.W. Shirley, *Maps in the atlases of The British Library: a descriptive catalogue, ca. AC 850-1800*, London, 2004, I, p. 571).



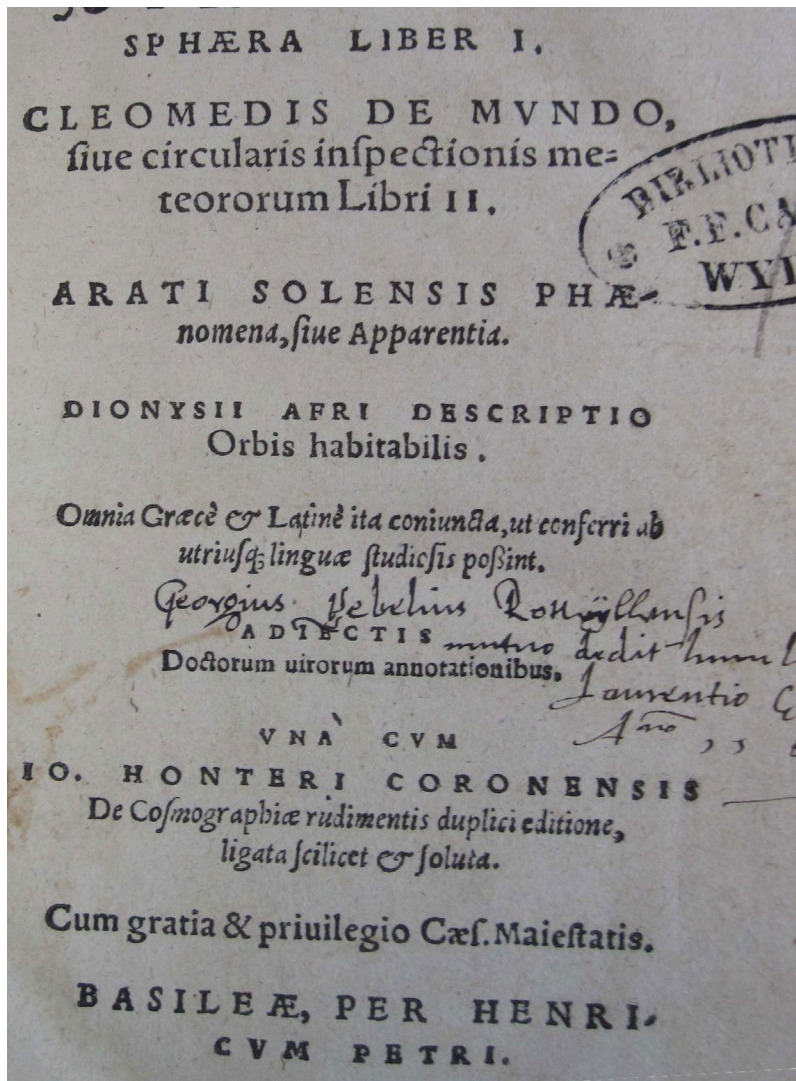
“Im Stil unterscheiden sich die doppelseitigen Länder und Kontinentenkarten mit der einseitigen Sizilienkarte zusammen, die den Karten der Kronstädter und Zürcher Drucke entsprechen, aber nicht nur karthographisch von diesen, sondern auch künstlerisch von den elf übrigen einseitigen Inselkarten, die in Kronstadt und Zürich keine Vorlage hatten: sind bei jedem nur gerade die grösseren Meeresflächen im Palästina und Indien belebt, wobei auch hier durchaus nichts von einem Horror vacui zu spüren ist, so wimmelt es auf den Inselkarten (mit Ausnahme eben Siziliens) von den in den Meeren der Landkarten des 16. Jahrhunderts besonders seit Hans Holbein und Conrad Schnitt schwimmenden Fischen, Tritonen und Schiffen aller Art, wobei allerdings auch hier nicht ein Horror vacui treibend gewesen sein dürfte, sondern die Phantasie und

die Kenntnis früherer Karten der Zeit, denn von einem Vakuum wäre oft schon ohne alle diese Wesen kaum zu reden, vielmehr ist auch jedes kleinste Plätzchen Meeres- und z.T. auch Landfläche bis zum letzten zur lustigen oder grauslichen Belebung genützt. Ausserdem zeigen aber auch die Karten, die in Kronstadt schon Vorbilder hatten, nicht nur andere Berg- und Ortsschemata, sondern auch zahlreiche zusätzliche Orte mit Namen. Umgekehrt sind einige Meere der Doppelseitigen Karten, die in Kronstadt und Zürich zaghaft und spärlich belebt waren, in Basel unbewohnt und unbefahren geblieben. Ein weiterer Unterschied, der wie die zusätzlichen Orte nicht auf einen Künstler, sondern auf einen Geographen als Bearbeiter zurückgehen muss, liegt darin, dass in Basel, was in Kronstadt und Zürich nur bei der Weltkarte der Fall war, bei allen Karten am Rahmen die Breiten und Längen angegeben sind” (F. Hieronymus, 1488 *Petri-Schwabe 1988: Eine traditionsreiche Basler Offizin im Spiegel ihrer frühen Drucken*, Basel, 1997, pp. 814-815).

The volume contains double-page maps of Spain, France, Germany, Italy, Greece, Palestine, India, Southeast Asia, South Africa, Northeast Africa and Egypt, as well as full-page maps of Ireland Majorca, Great Britain, Zealand, Sicily, Euboea, Java, Ceylon, Madeira, Malta, and Cuba (cf. R.W. Karrow, Jr., *Mapmakers of the Sixteenth Century and Their Maps*, Chicago, 1993, pp. 302-315).

Some of the maps in the Basel edition are attributed to the woodcutter Hiob Magdeburg (cf. H. Meschendorf, *Neues aus der Honterus-Forschung*, in: “Zeitschrift für Siebenbürgische Landeskunde”, 13, 1990, pp. 175-191).

“In Basel, wo Honter selbst lebte und wo schon die erste Fassung seiner Kosmographie veröffentlicht wurde, erschien im Jahr 1561 ein Band, der mehrere geographische Werke enthält. Das erste davon ist die Arbeit von Proclus *De Sphæra*. Auf Seiten 845-940 befindet sich der Text mit 12 Karten der zweiten Fassung - also in vier



Teilen - ohne weitere Holzschnitte. Anschliessend daran auf den Seiten 941-985 wurde auch die erste Fassung - also zwei Teile ohne Karten mit einem Holzschnitt über die Erdkugel - von Heinrich Petri gedruckt. Die ganze Sammlung wurde im Jahr 1585 - also nach dem Tod des berühmten Typographen, aber unter seinem Namen - nochmals publiziert" (G. Borsa, *Die Ausgaben der 'Cosmographia' von Johannes Honter*, in: "Essays in Honour of Victor Scholderer", Mainz, 1970, p. 97).

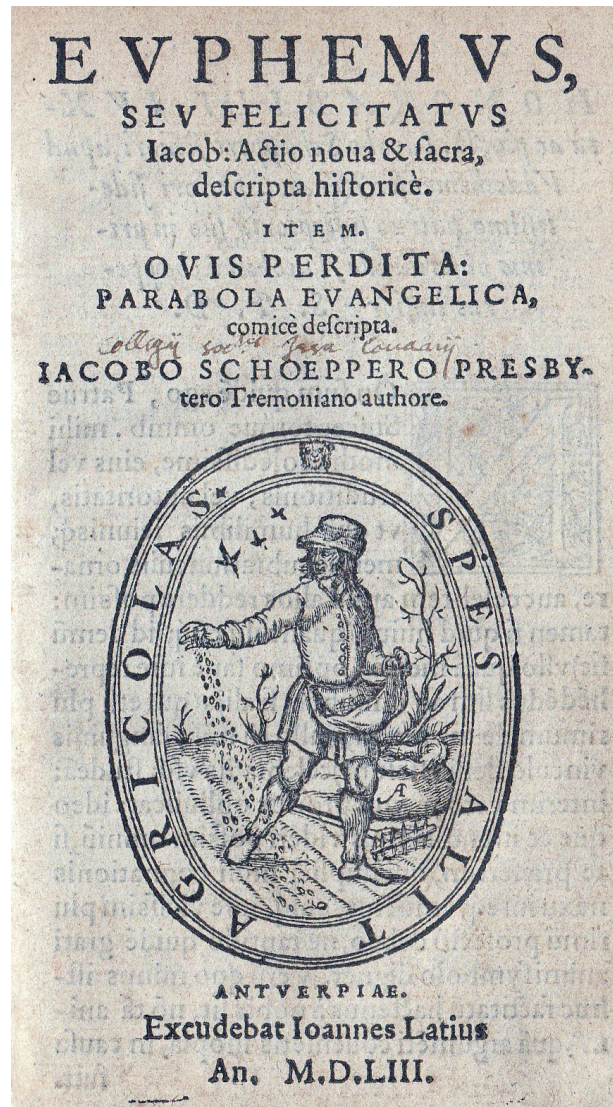
Johannes Honter was born in Kronstadt (now Braşov, Romania). Nothing is known about his youth, but the family (his father was a tanner) was apparently prosperous, and Johannes received his primary and secondary education in his home town, probably from the Dominicans. At the age of seventeen he enrolled at the university of Vienna and received his bachelor's degree two years later. Vienna then counted among its faculty such humanists as Joachim Vadian, Johann Cremers, Johannes Cuspinianus, Johannes Stabius, and Georg Tanstetter. All these men were concerned to some degree with geography, cosmography, or cartography, and they helped to form the mathematical and scientific outlook of Honter, and his fellow students (among them Peter Apian). He probably devoted some time to the study of law and medicine as well and received his master's degree in 1525. As the Ottomans approached Vienna in 1529, Honter moved first to Regensburg, where he spent two weeks with the historian and cartographer Johannes Aventinus. A year later he visited the home of his old fellow Peter Apian in Ingolstadt. In 1530, he registered at the Kraków's Jagiellonian University and seems to also have taught in an academy for young Polish noblemen. It was in Kraków that he published his first books, a Latin grammar and cosmography manual, *Rudimentorum cosmographiae libri duo*. On the way to Basel he stopped in Nuremberg, where he made the acquaintance of Sebald Heyden, one of the most important educators of the age and perfected his skills as a woodcutter perhaps under the tutelage of Hans Sebald Beham or Michael Ostendorfer. Between 1532 and 1533 he lived in Basel, where he found work as editor and proofreader in the printing shop of Johannes Bebel. He came in contact with the Reformer Johannes Oecolampadius and with the scholars Simon Grynaeus and Sebastian Münster. In that period he often traveled to his native Transylvania, gathering information that was to serve in his design of a map of Transylvania, commonly known as Siebenbürgen, one that he engraved and printed in Basel, and the very first one of the region to be printed. He returned to Braşov in January 1533, was made city councilor and in 1535 privy councilor. During his stay in the Holy Roman Empire, Honter had encountered Protestant ideas, and he worked hard to introduce Lutheranism to his fatherland. He founded a new Latin school (functioning to this day as the 'Johannes Honterus School'), set up a printing press (1539), printed a large number of books, mostly to spread humanism and the achievement of Reformation. But most of his production were schoolbooks. In 1544 Honter was elected pastor of the evangelical community in Kronstadt. He died from a severe head injury at the age of fifty (cf. G. Nussbächer, *Johannes Honterus. Sein Leben und Werk*, Bukarest, 1978, passim).

VD 16, P-4979, A-3196, C-4116, D-1984, H-4774; Adams, P-2134; J.E. Alden & D.C. Landis, *European Americana: a chronological guide to works printed in Europe relating to the Americas, 1493 - 1776*, New York, 1980, vol. 1, p. 561, no. 41; G. Engelmann, *Johannes Honter als Geograph*, Wien, 1982, p. 58, no. 180 and p. 81, no. 273; J. Hamel, *Bibliographie der astronomischen Drucke bis 1700*, Berlin, 2011, p. 354; F. Hieronymus, *op.cit.*, pp. 812-816, no. 257; G. Nussbächer, *Die Basler-Ausgaben der Werke von Johannes Honterus. Bibliographie*, in: "Beiträge zur Honterus-Forschung, 1989-2004", Kronstadt, 2005, pp. 176-177.

RENAISSANCE DRAMAS

19) **SCHÖPPER, Jacob** (1512-1554). **Euphemus, seu Felicitatus Jacob: Actio nova & sacra, descripta historicè. Item. Ovis perdita: Parabola evangelica, comicè descripta.** Antwerp, Hans de Laet, 1553.

Small 8vo. 2 parts. 55 pp.; 55 [i.e. 56 pp. (with errors in the pagination)]. With the printer's device on the titles both the parts. 19th-century brown quarter morocco (Birdsall & Son, Northampton), rebaked preserving the original gilt lettered spine, gilt upper edge, marbled endpapers, some light browning and marginal damp stains, contemporary entry of ownership of the Jesuit college of Louvain, otherwise a fine copy.



FIRST EDITION of Schöpfer's last two dramatic works. Earlier scholars as Junghans and Schröder (who had only seen the collective edition of 1562 – see below) hold the undated (equally rare) edition printed by Oporin in Basel as the first. But the fact that all works by Schöpfer were printed in the Lower Rhine region (Cologne, Dortmund, Antwerp) and that several editions of Schöpfer's *Catechismus brevis* had been printed at Antwerp, as well Hans de Laet had printed Schöpfer's *Monarchia Davidis* in 1551 leads to the conclusion that the two plays were first printed in Antwerp. A second fact that corroborates this conclusion is that the Antwerp edition has a separate pagination for the two plays as well as two title-pages, whereas the Oporin edition has a continuous pagination. From the dates of the dedications can be deduced that *Ovis* was printed first and *Euphemus* five days later with a title-page announcing both works.

Schöpfer's last dramas all discuss the question of grace and forgiveness of sins: central aspects of the discussion with Protestantism. They were performed by his 'discipuli domestici', the pupils of his private school. *Euphemus*, dedicated to his uncle Jacob Schöpfer the Elder, who was pastor in Uddesheim, deals with the prodigal son theme. The dedication is dated March 1, 1533 (cf. C. Dietl, *Neo-Latin Humanist and Protestant Drama in Germany*, in: "Neo-Latin Drama and Theatre in Early Modern Europe", J. Bloemendal & H.B. Norland, eds., Leiden, 2013, p. 161; see also E. Schmidt, *Die Bühnenverhältnisse des deutschen Schuldramas und seiner volkstümlichen Ableger im 16. Jahrhundert*, Berlin, 1903, p. 156). *Ovis perdita* was based on the play with the same title by published at Antwerp in 1539 by Jacob Zovitius (1512-ca. 1547). It uses the lost sheep theme, but Schöpfer was reluctant to bring Christ on the stage and substituted him with Phylacter, a shepherd. The work is dedicated to Hermann Stackum, canon of St. Gereon of Cologne and pastor in Dortmund (February 24, 1553) (cf. S.A. Vosters, *Jacob Zovitius, Christen-Humanist en Rector van de Latijnse*

School te Breda, in: “De Oranjeboom”, 38, 1985, pp. 173-175).

More influenced by Terentius than Plautus, “mit Macropedius und Sixt Birck hat Schöpffer den Brauch gemeinsam, die Acte durchgehends mit einem Chor zu schliessen, der sich meist in frommen oder moralisierenden Betrachtungen ergeht; in *Ovis perdita* übernimmt er die Deutung des ‘Mysteriums’... Die Bezeichnung der gemischten Gattung mit ‘*comicotragicus*’ (statt des üblichen *tragicomicus*), welche sich in der Widmungsepistel von *Voluptiae et virtutis pugna* findet und in Prolog wiederkehrt, scheint wieder auf Birck zurückzugehen... [In *Monomachia Davidis et Goliae*] die Parallele David und Goliath – Luther und der Papst mag gelegentlich auch auf unserer Stück Anwendung gefunden haben, zumal sich die dogmatisch Schöpfers einer gewissen Beliebtheit in protestantischen Kreisen erfreut zu haben scheint. Nachzuweisen ist dies für das allegorische Drama *Voluptiae et virtutis pugna, comedia tragica et nova et pia*, als das zweite 1546 erschienen... Ich habe mein Gesamturteil über Jac. Schöpffer als Dramatiker noch zurückgehalten: gerade sein Erstlingsdrama, das ich mir bis zuletzt aufgespart habe, nimmt eine ganz isolierte Stellung ein, steht als dichterische Leistung entschieden über allen andern Werken: *Johannes decollatus seu Ectrachelistes* (1544 geschrieben, 1546 gedruckt)... Schöpffer hat die dramatisch wirksamen Momente aus der Geschichte des Täufers sicher herausgeföhlt und einige Szenen geradezu effectvoll gestaltet. Die Rhetorik des Predigers in der Wüste ist zugleich energischer und berechtigter, als wir es an den späteren reichlichen Moralpredigten des Verfassers gewohnt sind...” (E. Schröder, *Jacob Schöpffer von Dortmund und seine deutsche Synonymik*, Marburg, 1889, pp. 11-12, 15 and 17; see also W.F. Michael, *Ein Forschungsbericht: Das deutsche Drama der Reformationszeit*, Bern & New York, 1984, passim).

Humanism was introduced into Dortmund by a pupil of Alexander Hegius and Johannes Murmellius, Petrus Nehemius from Drolshagen, and by Urbanus Hombergensis, the first rector of the local school. After them the two major figures who continued on the same path were Johann Lambach, the founder of the Gymnasium Tremonianum, and Jacob Schöpffer, who started preaching in his home town around 1544 and in that same year celebrated the foundation of the Gymnasium Tremonianum and congratulated with the local authorities in the dedication of his first drama *Decollatus Ioannes* (written in 1544 and published in 1546). Schöpffer’s sermons, held first in the Petrikirche and later in the church of S. Marien, as well as his *Institutio Christiana* were gathered and published after his death by his long-term friend Lambach (Dortmund, 1557-1561, in 4 volumes.). Schöpffer was influential not only as a preacher and catechist but also as a dramatist (the official dramatist of the local Gymnasium). He was well aware of the importance in Germany of the Latin drama production both for the learning of Latin and for the circulation of Protestant ideas, and he knew the works of the many German contemporary playwrights such as Reuchlin,



Gnaphaeus, Birck, Macropedius, Papeus, Crocus, and Zovitius, whose works had mainly been published in the previous years at Cologne by Johann Gymnicus. So when he decided to publish his first two plays, he turned to Martin Gymnicus, Johann's son, in Cologne. Then, when the son of another typographer from Cologne, Melchior Soter, established his printing house in Dortmund, Schöpffer gave him for publication not only his third and fourth drama, but also his *Catechismus* and his *Synonyma* (a work conceived for German preachers, writers, and speakers to improve their mother tongue). A few years later, Soter's typography was taken over by Philip Maurer, the publisher of the first collective edition (1552). A 'Gesamtausgabe' of his plays was finally issued in Cologne by Maternus Colinus in 1562 (cf. H.A. Junghans, *Johann Schöpffer als theologischer und dramatischer Schriftsteller*, in: "A. Döring, *Johann Lambach und das Gymnasium zu Dortmund. Von 1543–1582*", Berlin, 1875, pp. 85-99, and especially on p. 98). All his works, including the school plays, were put on the Index in 1559 (cf. J.M. de Bujanda, ed., *Thesaurus de la littérature interdite au XVIe siècle: auters, ouvrages, éditions*, Sherbrooke, 1996, p. 357).

Universal STC, no. 400896; E. Cockx-Inedestege, *Belgica Typographica 1541-1600*, Nieuwkoop, 1968-1994, no. 4291; U. Olschwski, *Erneuerung der Kirche durch Bildung und Belehrung des Volkes: Der Beitrag des Dortmunder Humanisten Jacob Schöpffer zur Formung der Frömmigkeit in der frühen Neuzeit*, Münster, 1999, p. 56; A. Pettegree & M. Walsby, eds., *Netherlandish Books. Books Published in the Low Countries and Dutch Books Printed Abroad before 1601*, Leiden, 2011, no. 27569.

€ 2.200,00

20) **STYMMELIUS, Christoph** (Stummel, 1525-1588). **Studentes, comoedia de vita studiosorum. Nunc primum in lucem edita...** Addita est Praefatio Iodoci Willichij & epilogus à M. Christophoro Cornero. Eiusdem Carmen de iudicio Paridis. Köln, Peter, Horst, 1569.



8vo. (48) leaves. With the printer's device on the title-page. Boards, some very light browning, but a fine, nearly uncut copy.

VERY RARE EDITION of Stymmeliuſ' morality play on the university life. It became a great success right from its first appearance in 1549 and was reprinted twenty-one times until the end of the century (cf. G. Voss, *Christoph Stummel: "Studentes, comoedia de vita studiosorum"*, in: "Jahresbericht über das Königliche Kaiser-Wilhelms-Gymnasium zu Aachen für das Schuljahr 1898/99", Aachen, 1899, p. 1-12). At the end of the volume is printed a long poem by Stymmeliuſ Iudicium Paridis.

In his comedy Stymmeliuſ introduces three young students on the stage: the assiduous Philomates, and two of his idle fellows, Acolastus and Acrates, who are going to spend their time and money with girls and gambling. Though the plot is not really original and Stymmeliuſ sporadically borrowed from Gulielmus Gnaphaeuſ' *Acolastus* (1526), nevertheless Stymmeliuſ' comedy is very important for giving a vivid and faithful picture of the students' life in a German university of the sixteenth century, and furthermore expressing the educational intention of its author (cf. K.G. Konrad, *Die deutsche Studentenschaft in ihrem Verhältnis zu Bühne und Drama*, Berlin, 1912, pp. 74-77; see also W.F. Michael, *Das deutsche Drama der Reformationszeit*, Bern, 1984, pp. 104-106; and C. Dietl, *Neo-Latin Humanist and Protestant Drama in Germany*, in: "Neo-Latin Drama and Theatre in Early Modern Europe", J. Bloemendal & H.B. Norland, eds., Leiden, 2013, pp. 155-157).

"Stummel - who had studied dramatic technique with his professor, the Terence commentator Jodocus Willich - had both a gift for astute observation and enough good sense to realize that success on the school stage required proof of sound moral application. Stummel's *Studentes* was performed twice at Wittenberg. Among the guests of honor was Melancthon, who bestowed upon it the attribute 'elegantissima', praise that referred both to the Latin dialogues fashioned after Terence and Plautus and to the proof that the young author obviously was well-

read” (M. Berthold, *The History of World Theater from the Beginnings to the Baroque*, New York, 1991, p. 376).

“Im Jahre 1549 hatte der neunzehnjährige Student Christoph Stymmel aus Frankfurt a/Oder... das lateinische Schauspiel ‘Studentes’ geschrieben. In der Parabel vom verlorenen Sohn knüpft er das Schicksal verschieden gearteter Studenten. Es sind der fleissige Philamathes und seine Jugendfreunde Acolatus und Acratus. Der eine der beiden vergeudet alles mit Weibern, der andere ist ein Spieler. Natürlich siegt in Philamathes die Tugend. Acolatus muss das Mädchen heiraten, das er entehrt hat. Acratus bestiehlt seinen Vater, um seine Spielschulden zu bezahlen. Über eine der üblichen Sauf- und Raufszenen berichte in diesen ‘Studentes’ ein Student: ‘Bis ein Uhr früh haben wir gestern Abend getrunken und waren so berauscht, dass wir kaum noch stehen konnten, ja zur Erde selbst wie taumelnd stürzten, Fallsüchtigen ähnlich. Als wir des Trinkens satt geworden, ging es auf den Markt. Zuerst kam uns entgegen ein ungeheurer Gnotenschwarm, der mit gezückten Schwertern auf uns sich stürzte. Da schlugen wir mit mutigem Sinn, dass sie besiegt uns endlich den Rücken zeigten, viele auch so schwer verwundet, dass kaum noch Lebenshoffnung übrig ist. Bald durch den Lärm gerufen, stürzte sich auf uns der Wache Schar, in Waffen blitzend. Auch diese wurde in die Flucht gejagt. Traun, vor Lachen wäre ich fast gestorben, als die, denen noch das Heil der Stadt vertraut ist, so schändlich flohen’. Stymmels Stück fand über-grossen Beifall. Melanchthon liess es ‘zum grossen Gefallen der Gelarten’ zweimal in Wittenberg auf-führen. Dieses Ansehen erbt sich fort, so dass es nachweisbar noch in 21 Ausgaben vorhanden ist” (M. Bauer, *Sittengeschichte des deutschen Studententums*, Dresden, 1926, p. 140-141).

“Stymmel richtet das Stück in seinem an die Konsuln und Senatoren der Stadt Frankfurt adressierten Dedikationsbrief an die Väter und Söhne, Die Kinder sollen durch das Schicksal des Acolatus und des Acrates von den Verführungen der Freizügigkeit des Studentenlebens gewarnt werden. Den Vätern will Stymmel an negative Beispiel der ‘patres’ in seinem Drama vorführen, dass sie sich ihren studierenden Kinder gegenüber weder zu grosszügig noch zu sparsam zeigen sollen” (Th.Brüggemann & O. Brunken, *Handbuch zur Kinder- und Jugendliteratur. Vom Beginn des Buchdrucks bis 1570*, Stuttgart, 1987, col. 511-512).

VD 16, S-9848 (two copies); USTC, no. 694784 (two copies); P. Bahlmann, *Die lateinischen Dramen von Wimpelings ‘Stylpho’: bis zur Mitte des sechzehnten Jahrhunderts, 140-1550*, Münster, 1893, p. 99, 1/I; L. Bradner, *A Check-list of Original Neo-Latin Dramas by Continental Writers Printed Before 1650*, in: “Publications of the Modern Language Association”, 58/3, 1943, p. 628; Th. Brüggemann & O. Brunken, *op. cit.*, col. 1200; F.R. Lachmann, *Die ‘Studentes’ des Christophorus Stymmelius und ihre Bühne*, Leipzig, 1926, p. 55.

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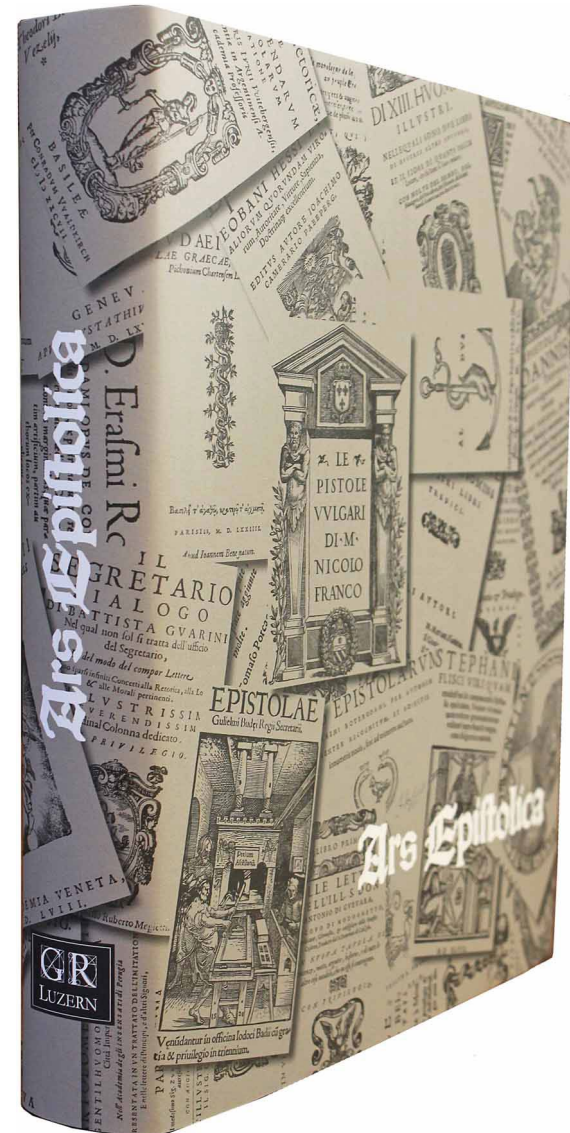
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