

THE FIFTH BOOK OF THE CYCLE IN FIRST ITALIAN EDITION

1) **AMADÍS DE GAULA. Le prodezze di Splandiano, che seguono à i quattro libri di Amadis di Gaula suo padre. Tradotte dalla spagnuola nella nostra lingua.** *Colophon:* Venice, Michele Tramezzino, n.d. [not before 1557].

8vo (151x104 mm); contemporary stiff vellum with overlapping edges, panels with blind-tooled corner- and center-pieces within two double frames, ink title on spine and front panel (lacking ties); (12), 270, (2) leaves. The last leaf is a blank. Printer's device on the title-page and at the end. Historiated initial on l. 1. A very good copy.

RARE FIRST EDITION, dedicated by Michele Tramezzino to Ercole Bevilacqua, of the fifth book of Amadís de Gaula's cycle in Italian, the first devoted to Amadís's son Esplandián (Splandiano).

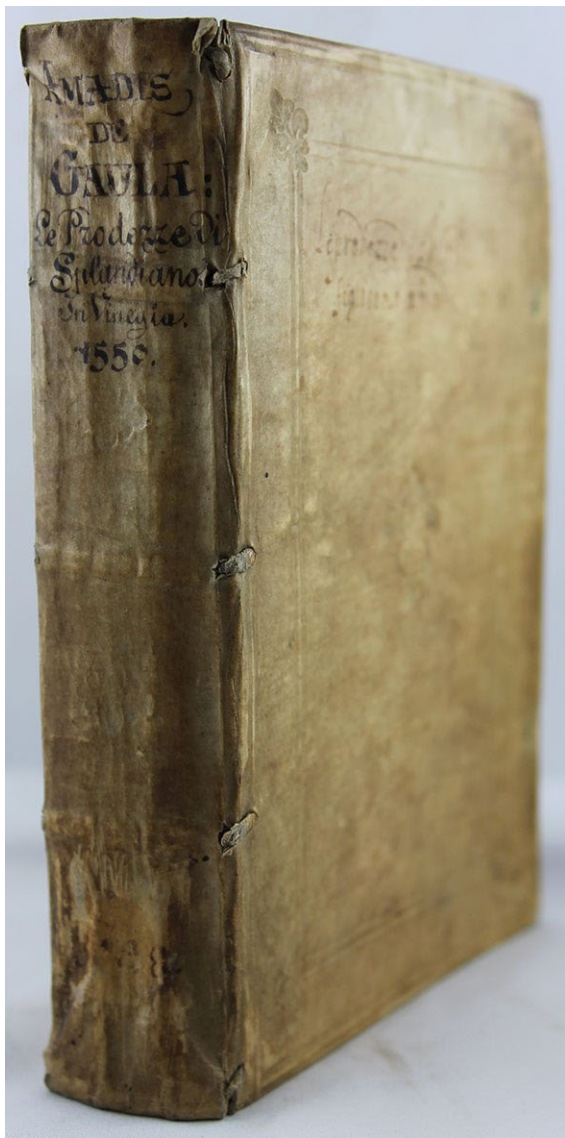


The fifth book (*Las sergas de Esplandián*), first published in its original Spanish in 1510, was written by Garci Rodríguez de Montalvo, the author also of the first 4 books of Amadís de Gaula, first appeared in 1508. But the paternity of the cycle is disputed and Garci Rodríguez de Montalvo must probably be considered only as the author of the version that circulated in print during the 16th century.

The Italian translation is usually attributed to Mambrino Roseo (d. 1584), an historian and a scholar from Fabriano, who translated for Tramezzino and other printers numerous chivalry novels and several other works from Spanish of such authors as Pedro Mexía, Antonio de Guevara, and Gabriel de Herrera.

The cycle of Amadís de Gaula in Italian consists of twenty-one novels that were published in the fervent Venetian publishing milieu of the second half of the 16th-century, enjoying a great popularity as testified by the many reprints. The Italian prose version of the Amadís cycle deeply influenced the development of the Italian novel in prose and in ottave, but also inspired the creation of literary works of highest ambitions like the *Amadigi* by Bernardo Tasso.

The privilege on l. A3v, granted by the Venetian Senate, is dated April 14, 1557, so this edition must have been printed soon after. Some copies have the same privilege with the date 1547, which is quite presumably a misprint. Tinto, following Vaganay (see below), dates the book to 1547 and, even though the copy he describes is lacking the title-page, in the title he transcribes in full the Pope granting the privilege is Paul III instead of his successor Julius III. Apparently all other recorded copies have Julius III on the title-page. In the copy of the Bayerische Staatsbibliothek, in which the privilege on l. A3v is dated 1547, the name Julius appears both on the title-page and on l. A2r, where the text of the Papal privilege (undated) begins. Considering that the pontificate of Julius III lasted from 1550 to 1555, it is thus presumable that the correct date of the Venetian privilege is 1557.



Edit 16, CNCE1401; A. Cutolo, *I romanzi cavallereschi in prosa e in rima del fondo Castiglioni presso la Biblioteca Braidense di Milano*, Milan, 1944, p. 48; A. Tinto, *Annali tipografici dei Tramezzini*, Venice-Rome, 1968, p. 25, no. 60; H. Vaganay, *Les Romans de chevalerie italiens d'inspiration espagnole*, in: "La Bibliofilia", IX, 1907, pp. 22-24; G. Ferrario, *Storia dei romanzi di cavalleria*, Milan, 1829, IV, p. 244.

\$ 1,900.-

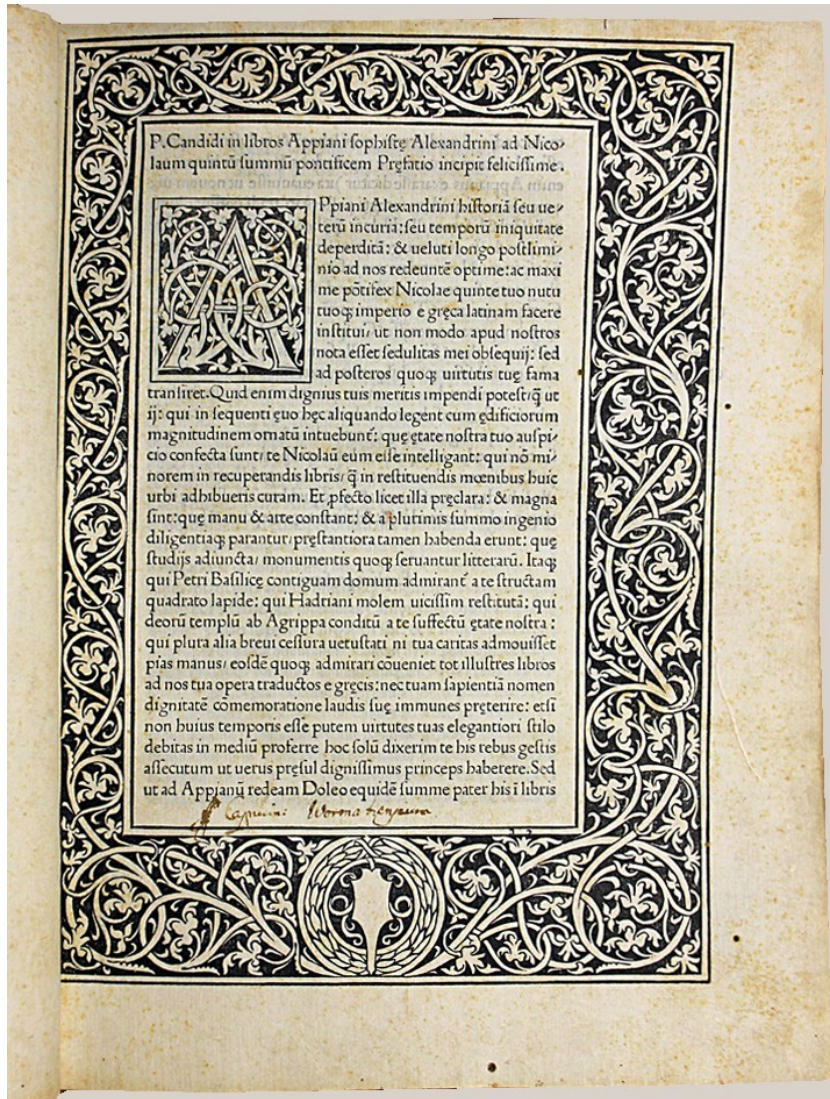
2) **APPIANUS ALEXANDRINUS** (fl. 2nd cent.)-**DECEMBRIO, Pier Candido** tr. (1399-1477). [**Historia romana**] [pars prima]. *Colophon*: Venice, Erhart Ratdolt, Bernhard Maler & Peter Löslein, 1477.

Large 4to (281x210 mm); 18th-century red morocco gilt, panels with double fillet frame containing a large floral border, spine in compartments

with six raised bands, profusely gilt and with title and date (Ven. 1474), inside gilt dentelles, coloured endpapers, ink title on front edge; 132 unnumbered leaves (the first is a blank). Collation: a-i¹⁰ k-n⁸ o¹⁰. Roman type, 32-33 lines. The opening leaf A2 shows a beautiful woodcut border on black ground surrounding the printed text: according to A.M. Hind (*An Introduction to a History of Woodcut*, New York, 1963, II, p. 458 and f.), this is the first example of such a decoration. There are also six large decorated initials still on a black ground. Few contemporary manuscript marginalia, note on the edition by the same hand on the front fly-leaf. On the title-page ownership's inscription 'f Capucin: Wormatiensium'. Some very small round wormholes in the first and last leaves, light marginal foxing, all in all a very fresh and wide-margined copy.

EDITIO PRINCEPS of Roman history by the Alexandrian historian Appianus in the Latin translation of Pier Candido Decembrio, a leading humanist born in Pavia, who also translated, by Appianus, the *De bellis civilibus Romanorum*, printed equally by Ratdolt in the 1477; the two works can be found bound together or separated. The *De bellis civilibus Romanorum* translated by Decembrio had already been published by Vindelinius de Spira in 1472.

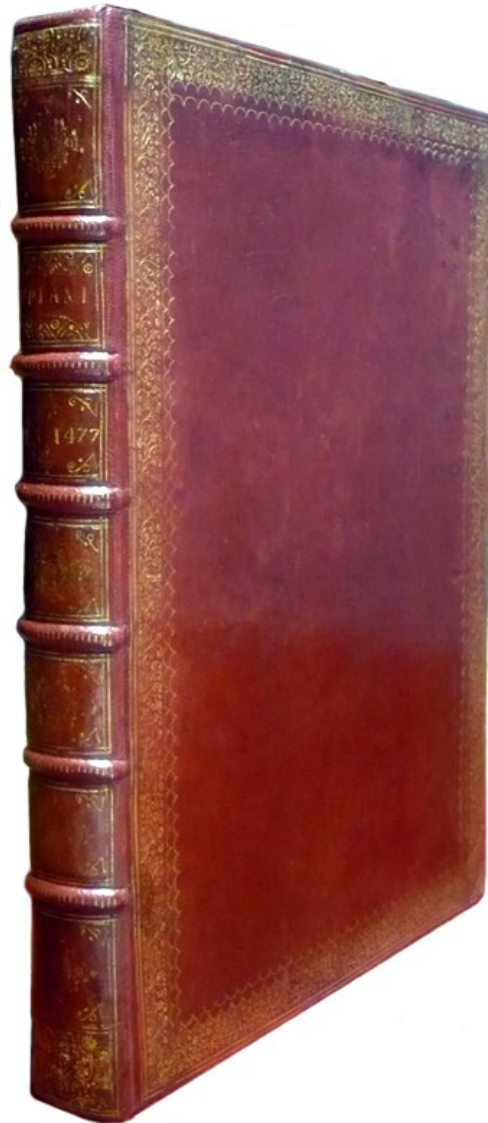
The son of the humanist Uberto Decembrio and the brother of Angelo Camillo Decembrio (the author of the *Politia literaria*), Pier Candido studied in Florence under the Greek scholar Manuel Chrysoloras. In 1419 he became secretary to Filippo Maria Visconti, Duke of Milan, keeping this post for almost thirty years also after the duke's death. When the Sforza came to power in the city, Decembrio lost his position and moved to Rome, where he found work in the chancery of Pope Nicholas V. After the accession of Pope Callixtus III, he lost his position and entered the service of Alfonso d'Aragona in Naples. After the latter's death in 1458 he returned to Rome as secretary to Pius II and then to Milan



in 1460. In 1466 he was granted a pension by the Duke of Ferrara. He died in Milan in 1477 (cf. P. Viti, *Decembrio, Pier Candido*, in: "Dizionario Biografico degli Italiani", XXXIII, Rome, 1987, s.v.).

Hain, 1307; Essling, 221; Sander, 482; Goff, A-928; BMC, V, p. 244; S.F.W. Hoffmann, *Bibliographisches Lexicon der gesammten Literatur der Griechen*, Leipzig, 1838, I, pp. 215-216.

\$ 9,000.-



APPARENTLY NO COPY IN AMERICA

3) **ATILA** flagellum Dei vulgar. *Colophon*: Venice, Melchiorre Sessa & Piero Ravani, November 17, 1521.

8vo (146x98 mm); green jansenist morocco, lettered and dated spine, inside gilt dentelles, marbled endleaves, gilt edges (Thomson); (40, of which the last 2 are blank) leaves. Title-page within woodcut border with Sessa's device at the center. Giuseppe Martini's collation note in pencil on the front flyleaf. Slightly browned, but a very good copy from the libraries of Charles Miller Layton and Giannalisa Feltrinelli.



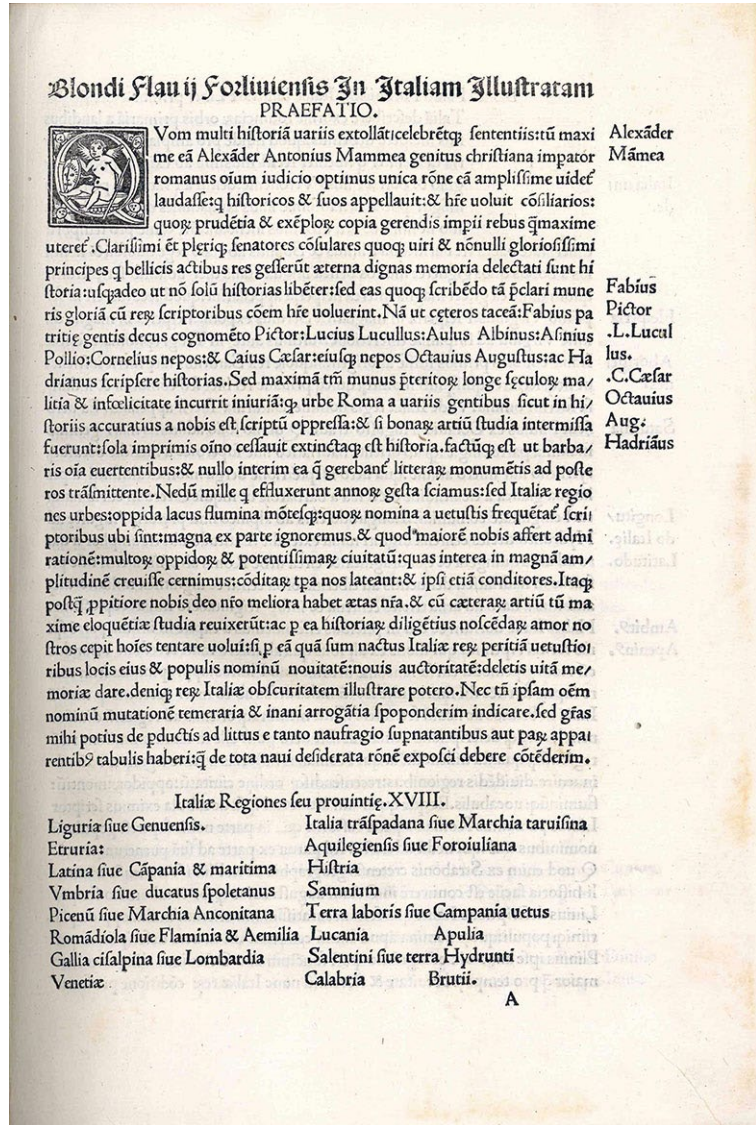
VERY RARE EDITION. The extensive French-Italian chivalry poem on the legend of Attila by the Bolognese notary Niccolò da Casola, composed around 1358 and left unfinished, has survived in only two manuscripts preserved at the Biblioteca Estense of Modena. The author made use of ancient chronicles and oral sources collected by him especially in Istria and Friuli, where the legend of the Hun king had remained particularly strong. The figure of Attila, who was king of the Huns between 434 and 453, has deeply inspired popular imagination as well as literature, becoming in the tradition the embodiment par excellence of cruelty. According to the legend, he was born from the union of Princess Clara, the daughter of the King of Hungary Obsdrubal, with a greyhound of demonic nature.

The poem of Niccolò da Casola was printed in an abridged prose version at Venice in 1472 and was so successful that it was reprinted 13 times until the end of the sixteenth century. Many editions also appeared in the 17th century. The philologist Giovanni Maria Barbieri (1519-1574) was commissioned by Duke Alfonso II to make a prose compilation of this text, which was published in Ferrara in 1568 under the title *La guerra d'Attila* ('The War of Attila') (cf. S. Blason Scarel, ed., *Attila e gli Unni: mostra itinerante*, Rome, 1995, pp. 105 and 132-133).

Edit 16, CNCE3360; P. Fanfani, *Storia di Attila "Flagellum Dei"*, *antico romanzo di cavalleria*, Florence, 1862 (which used the present edition as a reference for the text); Sander, *Addenda*, 34.

\$ 3,200.-

4) **BIONDO, Flavio** (1392-1463). **De Roma instaurata libri tres ad Eugenium IV pontificem maximum... De Italia illustrata opus tum propter historiarum cognitionem: tum propter locorum descriptionem valde necessarium... De gestis Venetorum ad Franciscum Foscari serenissimum ducem... Colophon:** Venice, Bernardino Vitali, February 29, 1503.



Two parts in one volume, folio (380x210 mm); contemporary blind-ruled half calf over wooden boards, two of the four clasps preserved, ink title on back panel, red edges (worn and rubbed, top and bottom of the spine damaged, small round wormholes); (138) leaves. Signatures: a-e⁶ f-g⁴ h-i⁶ A-D⁶ E-F⁴ G-M⁶ N-O⁴ P-Q⁶. Leaf Q6 is a blank. Printer's device at the end. Small round wormholes going through almost the whole volume, slightly affecting the text, light damp stain in the upper corner of a few leaves, otherwise a very good, genuine and crispy copy.

FIRST 16TH-CENTURY EDITION of this collection of three Flavio Biondo's works. The volume includes Biondo's masterpiece, the *Italia illustrata*, which was first printed in 1474 at the Roman presses of Giovanni Filippo de Lignamine, as well as his work devoted to Rome, the *Roma instaurata*, that had first appeared at Rome in 1471. The first collective edition of the two texts was issued in Verona by Boninus de Boninis in 1481-82. On that occasion it was printed for the first time the short work *De origine et gestis Venetorum*, since then usually added as an appendix to the *Roma instaurata*, as in the present edition.

The *Italia illustrata* was composed at the request of Alfonso d'Aragona between 1448 and 1451. The text was edited by the author's son Gaspare Biondo. Italy is divided into eighteen regions, for any of which are indicated the borders, the main cities are described, the most significant historical events are narrated and the most famous men in the field of literature, arts and politics are praised. The part concerning Rome is relatively neglected, because the author devotes to that subject his *Roma instaurata*. In addition to geographical, historical and archaeological information, Biondo also provides interesting topical news, in particular on the humanistic world, of which he was a leading figure.

The *Italia illustrata* aspires to be at the same time a travel guide to the most notable places of the peninsula (with their works of art, monuments, holy sites, natural beauties,

etc.) and a historical handbook, which constantly compares contemporary Italy to ancient Roman and medieval Italy. The work was a great success and was frequently reprinted and translated into Italian by Lucio Fauno (Venice, 1542) (cf. C.J. Castner, *Biondo Flavio's Italia illustrata: Text, Translation, and Commentary*, Binghamton N.Y., 2005-2010; see also G. Granata, *La vicenda editoriale dell'Italia illustrata di Flavio Biondo*, Pisa, 1997).

The *Roma instaurata* is an archeological and historical guide to ancient and medieval Rome which, though with numerous digressions, mainly follows a topographical order, reviewing the doors, the hills, the baths and the regions of the Carinae, Suburra, Tabernola and Via Sacra; then it proceeds by institutions (religion, government, and public spectacles); finally it describes individual ruins and monuments (cf. A. Brizzolara, *La 'Roma instaurata' di Flavio Biondo: alle origini del metodo archeologico*, in: "Atti dell'Accademia delle Scienze dell'Istituto di Bologna", 76, 1979-1980, pp. 31-35; see also E. McCahill, *Reviving the Eternal City: Rome and the Papal Court, 1420-1447*, Cambridge-London, 2013, ad indicem).

The *De origine et gestis Venetorum* is a short history of Venice that Biondo mainly wrote to urge the crusade.

A native of Forlì, Flavio Biondo studied in Piacenza, at the time the university of reference in the Duchy of Milan. In those years he made the acquaintance of many Milanese humanists, becoming particularly close to P.C. Decembrio. In 1420 in Verona he met Guarino Veronese, by whom he was introduced to the study of Cicero. In 1423 he was forced to leave his hometown for political reasons and moved to Vicenza, becoming the secretary of the podestà of Treviso. In 1425 he was allowed to return to Forlì, where he entered the service of governor D. Capranica. Towards the end of 1432 Biondo was called to Rome and appointed first notary to the Apostolic Chamber, then in 1434 Papal secretary. Among the most trusted collaborators of Eugene IV, he played a significant role in the organization of the Council of Ferrara-Florence (1438-45). While in Florence, stimulated by the local humanist circles dominated by the figure of Leonardo Bruni, Biondo began writing an ambitious historical work, the *Historiarum ab inclinatione romani imperii decades* (Venice, Scotus, 1483), which he completed only in 1453. In 1448, he lost the favour of Pope Nicholas V and decided to retire to his estate in Romagna. In 1453 he was rehabilitated and called back to Rome, but he was no longer able to reach again the high positions he had in the past. In those years he composed his last work, the *Roma triumphans*, on the public and private life of ancient Rome, and devoted himself to revise and update his earlier works. He died in Rome on June 4, 1463 (cf. A. Mazzocco & M. Laureys, *A New Sense of the Past: The Scholarship of Biondo Flavio, 1392-1463*, Leuven, 2016).

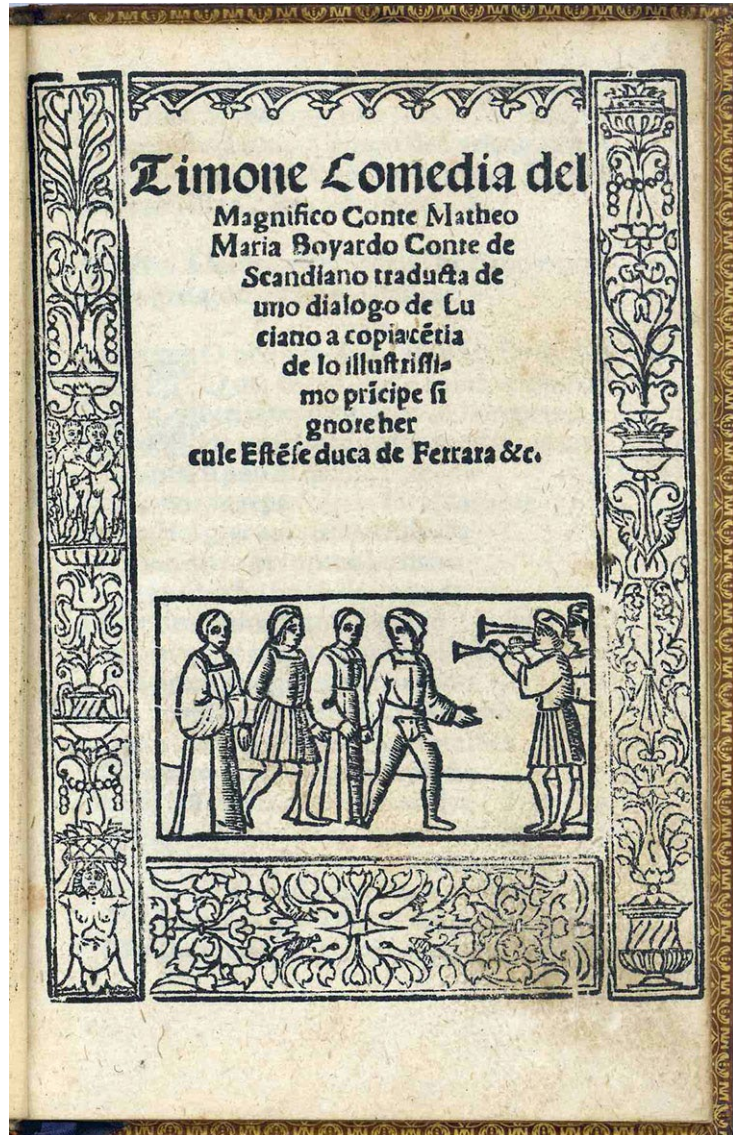
Edit 16, CNCE6089; USTC, 814547.

\$ 1,400.-



LUCIAN IN COMEDY

5) **BOIARDO, Matteo Maria** (ca. 1441-1494). **Timone comedia del magnifico conte Matheo Maria Boyardo conte de Scandiano traducta de uno dialogo de Luciano a compiacentia de lo illustrissimo principe signore Hercule Estense duca de Ferrara &c.** *Colophon* (l. I2r): Venice, Giovanni Tacuino, September 20, 1517.



8vo (148x93 mm); 19th-century calf, panels within triple gilt fillets and with four corner-pieces, flat spine with gilt decorations and gilt title and date (the name of the author has been wrongly misprinted 'Bayardo'), marbled endleaves, gilt edges; (40) leaves. Signatures: A-K⁴. Title-page within woodcut border with woodcut vignette at the center. Small initials on black ground. Pencil note on the back flyleaf: "R.K.-96.00 frc.". A very good copy only slightly browned.

RARE EARLY EDITION (the fifth overall after the *princeps* appeared in Scandiano in 1500) of this important comedy, which represents one of the very first Renaissance dramas not exclusively inspired by the tradition of Plautus and Terence.

The *Timone* shows influences from the Latin comedy, which Boiardo seems to master in its most hidden ravines, but for four of its five acts is directly inspired by the homonymous dialogue by Lucian. The final act markedly departs from the Greek text, bringing the plot to a conclusion that more suited the philosophical and ethical ideals of Boiardo.

Boiardo did not know ancient Greek. He used as a basis for his work the Italian translation attributed to the physician and humanist Niccolò Leonicensi, also active at the Este court of Ferrara. Leonicensi's version was commissioned by the Duke Ercole I and is preserved, together with other texts, in a manuscript of the Vatican Library (Vaticano Chigiano L.VI.215).

The whole adaptation is much more than a rewriting. Also in the first four acts, which more closely follow Lucian's dialogue, there is an number of innovative interventions, primarily with the aim of redesigning the text in a dramatic form, such as the insertion of the prologue and the argument (a typical feature of Plautus' and Terence's comedy), and the large monologue that Fame delivers at the opening of the fourth act. Significant are also the numerous small variations, induced mainly by the needs of the vernacular versification, which contribute to give the text of Boiardo its own physiogno-

my and its peculiar and characteristic voice (cf. M.M. Boiardo, *Timone*, M. Acocella, ed., Scandiano, 2009).

Born around 1441 in Scandiano near Reggio Emilia, in his family feud, from Giovanni Boiardo and Lucia Strozzi, the sister of the humanist Tito Vespasiano, Matteo Maria Boiardo spent his youth at the court of Ferrara, where he grew up cultivating classical literature, poetry and the arts. The death in quick succession of his father, his grandfather and his paternal uncle forced him, at only nineteen, to take care of the management of the feud.

Cherished by the Este Duke, Boiardo was given various positions of representation. His passionate love for the young lady Antonia Caprara inspired the verses of his 'canzoniere' (1469-76), the *Amorum libri*, divided into three books each consisting of fifty sonnets and ten poems of

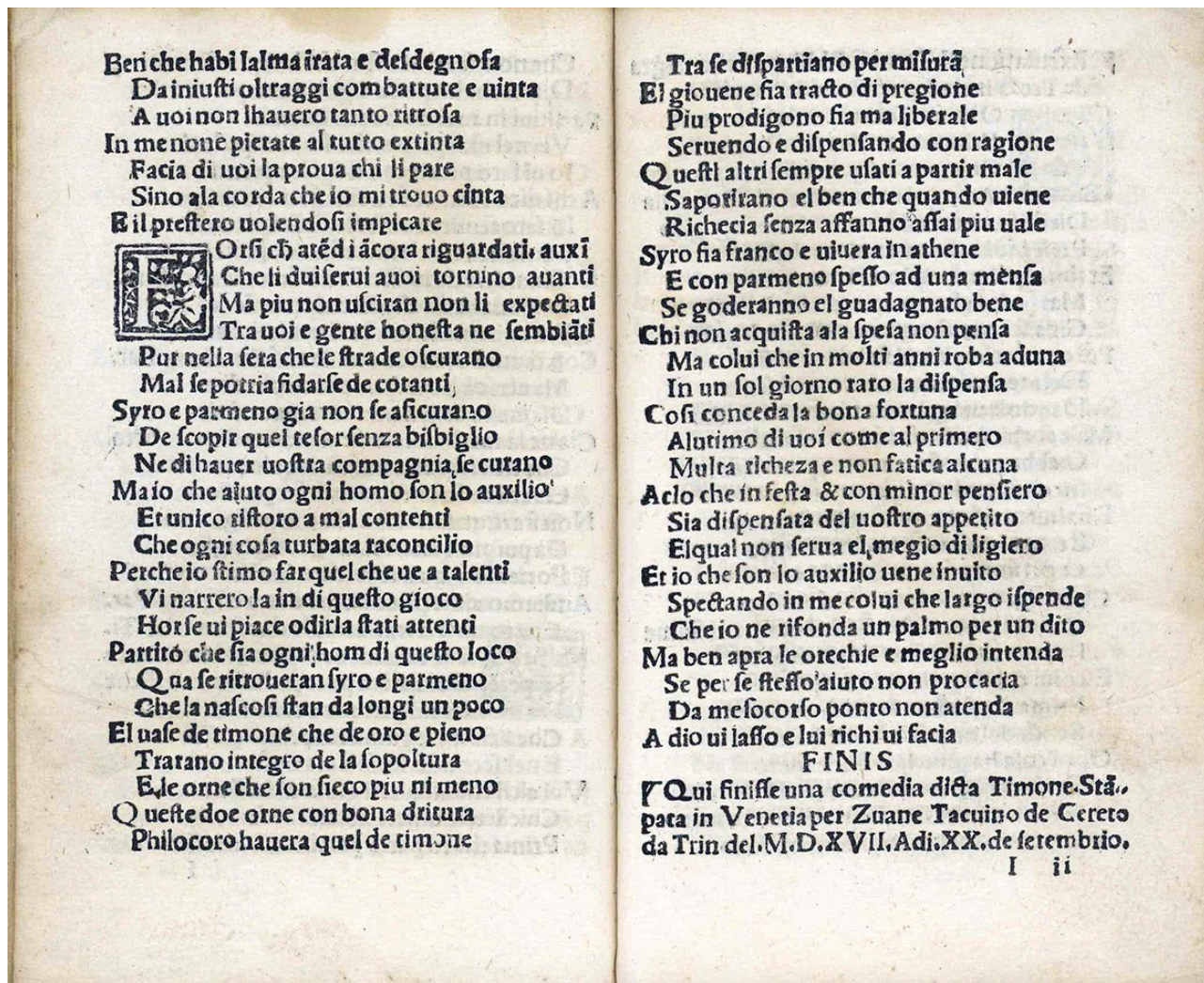
different metres, clearly inspired by Petrarch (first edition: Reggio Emilia, Francesco Mazali, 1499).

In 1476, Boiardo escaped an attempted poisoning and decided to permanently move to Ferrara, where he lived as a salaried member of Hercules I's court. In 1480, a year after the marriage with a noblewoman of Novellara, Boiardo was appointed governor of Modena. Seven years later he passed to the governorship of Reggio Emilia, where he died on December 19, 1494.

His fame is primarily linked to the famous chivalric poem *Orlando innamorato*, begun around 1476 and left unfinished at the ninth canto of book 3.

Very rare. No copy of any of the earliest editions appeared on the market since 1960. Edit 16, CNCE6598; USTC, 815124; Sander, 1133; Essling, 1406; J.A. Molinaro, *Matteo Maria Boiardo: A Bibliography of Works and Criticism from 1487-1980*, Canada, 1984, p. 46.

\$ 5,600.-

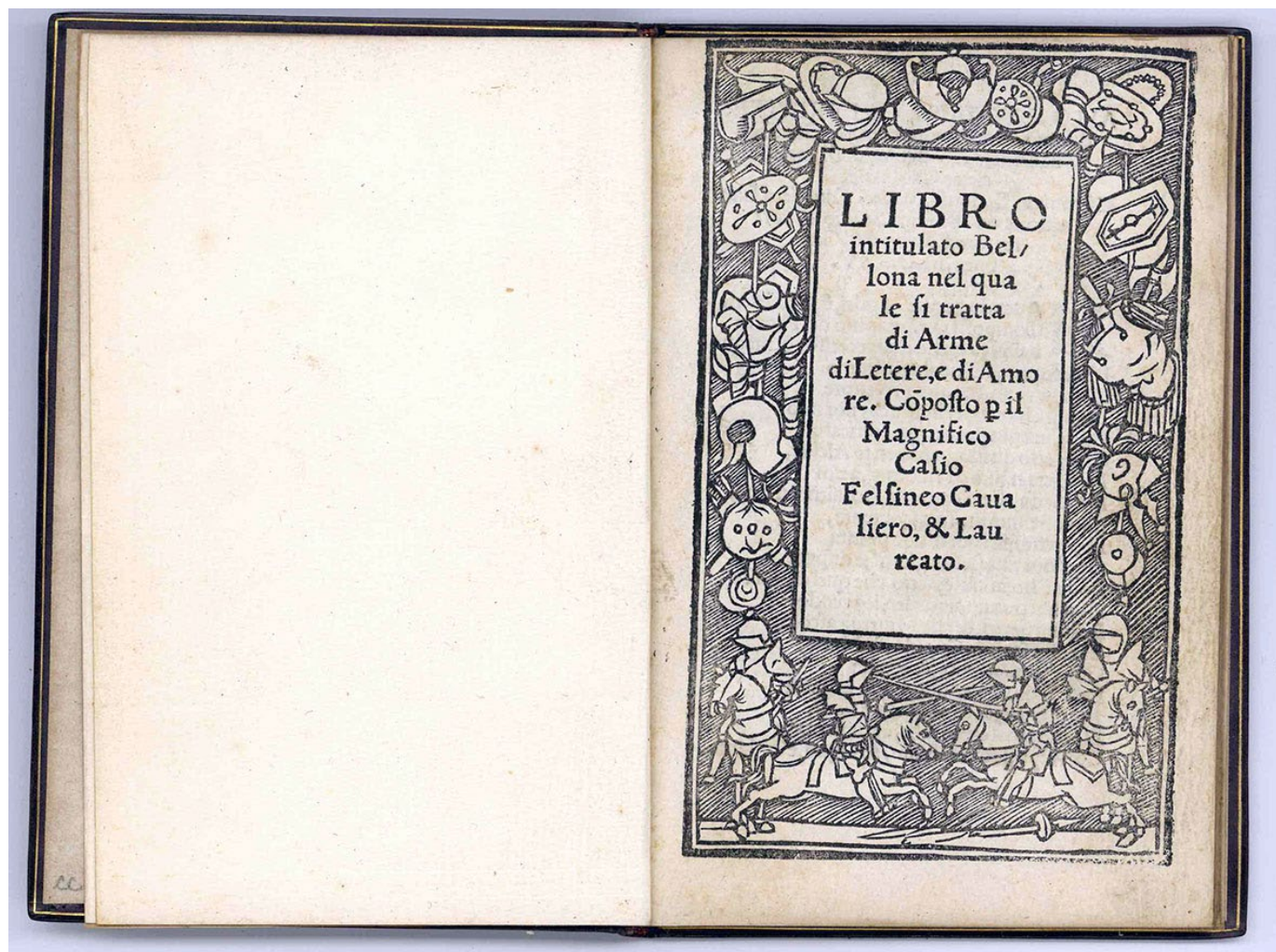


THE ENTRY IN BOLOGNA OF THE PAPAL LEGATE INNOCENZO CIBO

6) **CASIO DE' MEDICI, Girolamo** (Pandolfi Girolamo, 1464-1533). **Libro intitolato Bellona nel quale si tratta di arme, di letere, e di amore. Composto per il magnifico Casio Felsineo cavaliere, et laureato.** *Colophon*: Bologna, Cinzio Achilini, [between August and November 1525].

8vo (152x98 mm); modern purple calf, spine with five raised bands and gilt title, panels within gilt fillet, gilt edges; (28) leaves. Woodcut title border showing two jousting knights, two other mounted knights and war trophies. Woodcut coat-of-arms of Pope Clement VII on last leaf

verso. A very good copy from the library of Giannalisa Feltrinelli.



RARE FIRST EDITION. The date of printing can be presumed from the dedication to Cardinal Ercole Gonzaga (dated 1525) and from the historical facts referred in the text. The present is the issue with the *colophon*; some copies have the same fingerprint and the same woodcut at the end but bear no *colophon*.

The *Bellona* is a poem in 183 ottave in which are described the festivals for the entry in Bologna of the papal legate, the Cardinal and Bishop Innocenzo Cibo, a nephew of Lorenzo de' Medici. Cibo had been appointed in 1523, but took possession of Bologna only two years later. He arrived on August 4, 1525, about six months after the battle of Pavia, in which the King of France Francis I was defeated and captured. Cibo, who supported the French party, provided the defense of Bologna from the possible attack of the Emperor's army and replaced the vice-legate Altobello Averoldi with

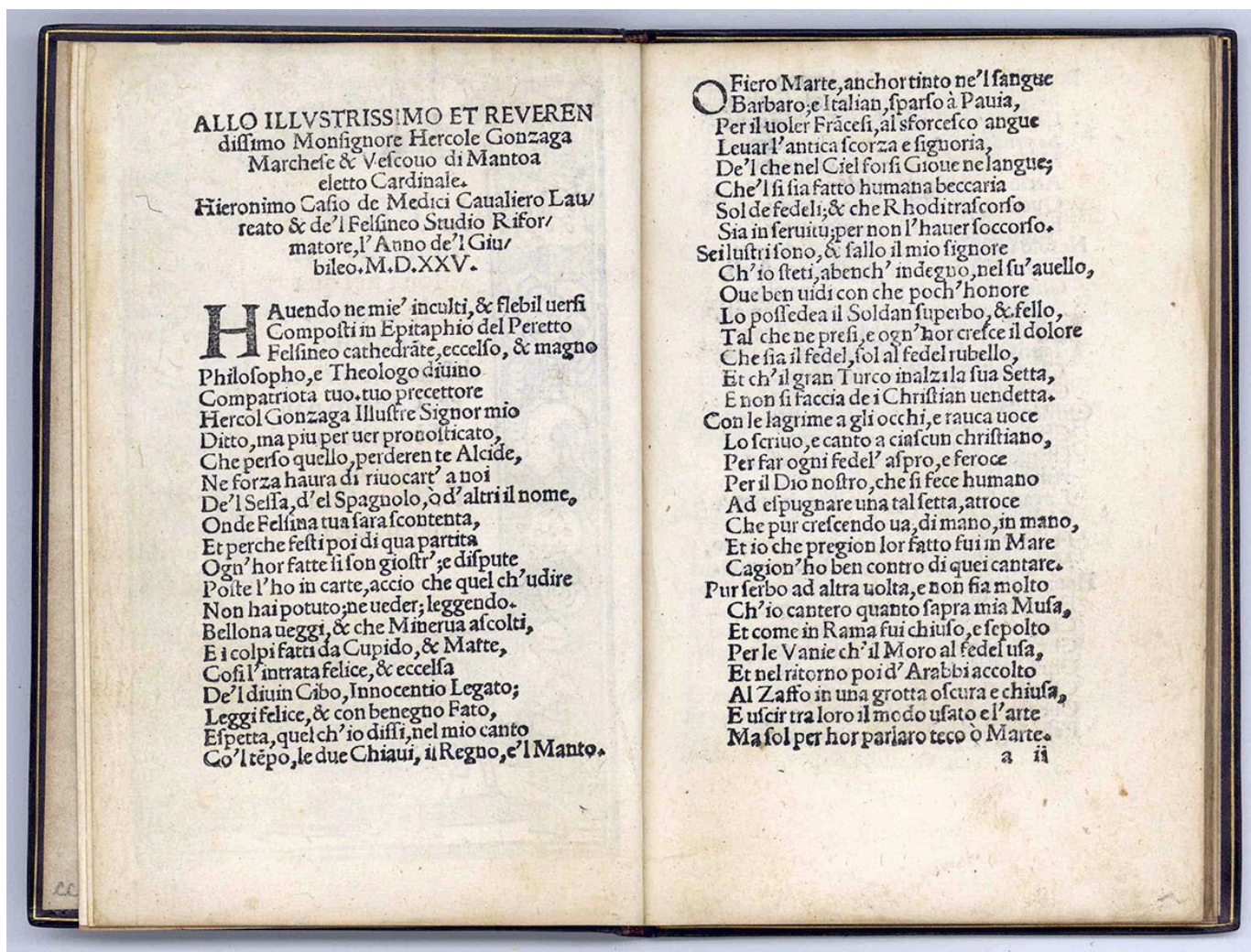
Goro Gheri, Bishop of Fano. Cibo remained in Bologna until November, then he went back to Rome.

Casio's relation, addressed to Ercole Gonzaga, is extremely detailed and lists, by name and surname, all the people who took part in the festivities. He also describes the eight triumphal arches set up on the occasion along Strada Maggiore; to that placed at the "canton del Casio", near the poet's house, Casio had hung pieces of paper containing verses dedicated to the legate and had thrown others from the window of his house as Cibo passed during the procession.

Girolamo Pandolfi was born in Bologna into a family originally coming from Castel di Casio in the hills surrounding Bologna. His father initiated him to the merchant career. In 1497 during a pilgrimage to the Holy Land he was captured by the Turks and then released thanks to the

Venetian diplomacy. In 1501 he was granted by Giuliano de' Medici, Duke of Nemours, the privilege of adding the surname de' Medici to his family name. He spent most of his life between Bologna and Rome as a diplomat at the service of the Medici family. He was a protégé both of Pope Leo X and Clement VII, who in 1523 granted him the title of knight and laureate poet. This attracted upon him the envy of other poets, in particular Pietro Aretino, Paolo Giovio, Agnolo Firenzuola, and Francesco Berni, who wrote harsh verses against him (cf. A. Reynolds, *Renaissance Humanism at the Court of Clement VII: Francesco Berni's "Dialogue Against Poets" in Context*, New York-London, 1997, ad indicem).

In 1528 he took part in the reform of the Bologna statutes. As a merchant, he played a key role in the trade of works of art, especially between Florence and the courts of northern Italy. He had himself and his family portrayed on several occasions by important artists, in particular Giovanni Antonio Boltraffio (cf. E. Berselli, *Un committente*



ALLO ILLVSTRISSIMO ET REVEREN
dissimo Monsignore Hercole Gonzaga
Marchese & Vescouo di Mantoa
eletto Cardinale.

Hieronimo Casio de Medici Cavaliero Lau
reato & de'l Felsineo Studio Rifor
matore, l' Anno de' l' Giu
bileo, M. D. XXV.

HAuendo ne mie' inculti, & flebil uerfi
Composti in Epitaphio del Peretto
Felsineo cathedrate, eccelso, & magno
Philosopho, e Theologo diuino
Compatriota tuo, tuo precettore
Hercol Gonzaga Illustre Signor mio
Ditto, ma piu per uer pronosticato,
Che perso quello, perderen te Alcide,
Ne forza haura di riuocar' a noi
De' l' Sella, d' el Spagnolo, o d' altri il nome,
Onde Felsina tua fara scontenta,
Et perche festi poi di qua partita
Ogn' hor fatte li son giostr' e dispute
Poite l' ho in carte, accio che quel ch' udire
Non hai potuto, ne ueder, leggendo.
Bellona ueggi, & che Minerua ascolti,
E i colpi fatti da Cupido, & Matte,
Cosil' intrata felice, & eccelsa
De' l' diuin Cibo, Innocentio Legato;
Leggi felice, & con benegno Fato,
Esperta, quel ch' io dissi, nel mio canto
Co' l' te po, le due Chiaui, il Regno, e' l' Mantoa.

OFiero Marte, anchor tinto ne'l sangue
Barbaro, e Italian, sparso a Pauia,
Per il uoler Fracesi, al sforcefco angue
Leuar l' antica scorza e signoria,
De' l' che nel Ciel forsi Gioue nel langue;
Che' l' si sia fatto humana beccaria
Sol de fedeli, & che Rhoditraforso
Sia in feruitu, per non l' hauer foccorso.
Sei lustri sono, & fallo il mio signore
Ch' io steti, abench' indegno, nel su' auello,
Oue ben uidi con che poch' honore
Lo possedeua il Soldan superbo, & fello,
Tal che ne presi, e ogn' hor cresce il dolore
Che sia il fedel, sol al fedel rubello,
Et ch' il gran Turco inalzi la sua Setta,
E non si faccia de i Christian uendetta.
Con le lagrime a gli occhi, e rauca uoce
Lo seruiuo, e canto a ciascun christiano,
Per far ogni fedel' aspro, e feroce
Per il Dio nostro, che si fece humano
Ad espugnare una tal setta, atroce
Che pur crescendo ua, di mano, in mano,
Et io che pregion lor fatto fui in Mare
Cagion' ho ben contro di quei cantare.
Pur serbo ad altra uolta, e non fia molto
Ch' io cantero quanto sapra mia Musa,
Et come in Rama fui chiuso, e sepolto
Per le Vanie ch' il Moro al fedel usa,
Et nel ritorno poi d' Arabbi accolto
Al Zaffo in una grotta oscura e chiusa,
E uscir tra loro il modo usato e l' arte
Ma sol per hor parlaro te co' Marte.

e un pittore alle soglie del Cinquecento: Girolamo Casio e Giovanni Antonio Boltraffio, in "Schede umanistiche", XI, 1997, 2, pp. 123-143). His poems were gathered in a collection entitled *Libro intitolato Cronica* (ca. 1527) (cf. F. Cavicchi, *Girolamo Casio*, in: "Giornale storico della letteratura italiana", LXVI, 1915, pp. 1-51, 356-405; and L. Quaquarelli, *Pandolfi, Girolamo*, in: "Dizionario Biografico degli Italiani", LXXX, 2014, s.v.).

Edit 16, CNCE9833; BMSTC Italian, p. 153. Sander, no. 1757.

\$ 4,300.-



ALDINE COUNTERFEIT

7) **CATULLUS, Gaius Valerius** (ca. 84-54 BC)-**TIBULLUS, Albius** (48-19 BC)-**PROPERTIUS, Sextus** (47-16 BC). **Catullus. Tibullus. Propertius** [sic]. N.pl., n.pr., n.d. [Lyons, Balthazar I de Gabiano, 1502 ca.].

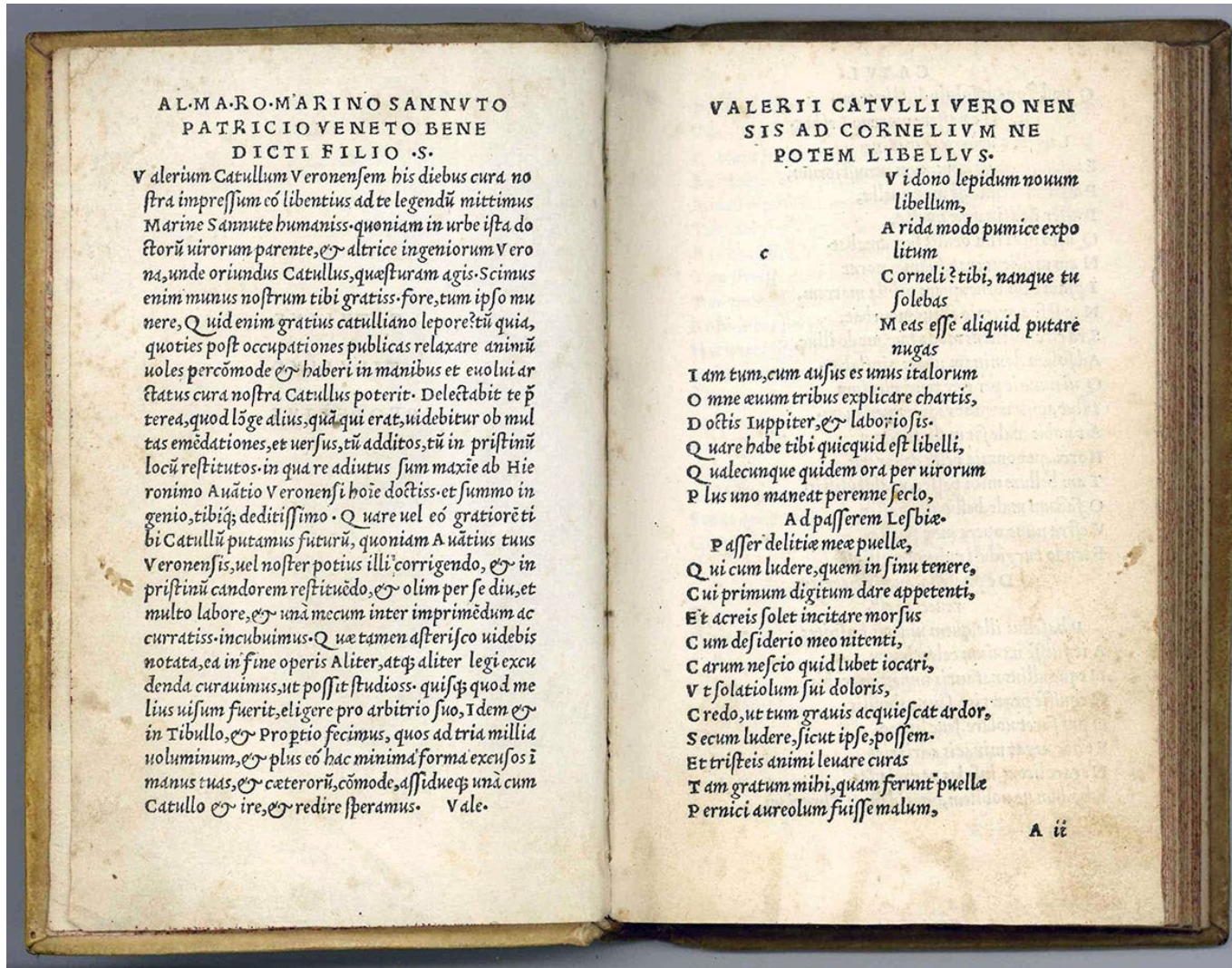
8vo (145x90 mm); 18th-century stiff vellum, lettered-piece on spine, marbled edges and pastedowns; (152) leaves. Collation: A-E⁸ F⁴, 2A-2D⁸ 2E⁴, G-P⁸. Leaves F2v, F3-F4, 2E4, P6v, P7 and P8r are blank. Italic type. Capital spaces with guide letters. The title is repeated on last leaf

verso with the misprint 'Propetius' of the title-page corrected in 'Propertius'. Ownership's entry on the front fly-leaf ('Sarzi') followed by a shelf-mark written in pencil. A few marginal annotations by an old hand (partly shaved). A very good copy printed on quality paper.

VERY RARE COUNTERFEIT of the Aldine edition printed in 1502. The edition is generally attributed to the Lyons printer Balthazar de Gabiano. The pirated edition omits the *colophon* and the dedication to Marin Sanudo on ll. F2v F3-F4, which are instead left blank. Another difference is in the collation of the Propertius part. Besides that, the Lyon edition has been "servilely" copied from the Aldine. Even the misprint 'Propetius' present on the title-page of some copies of Aldus' edition has been blindly repeated.

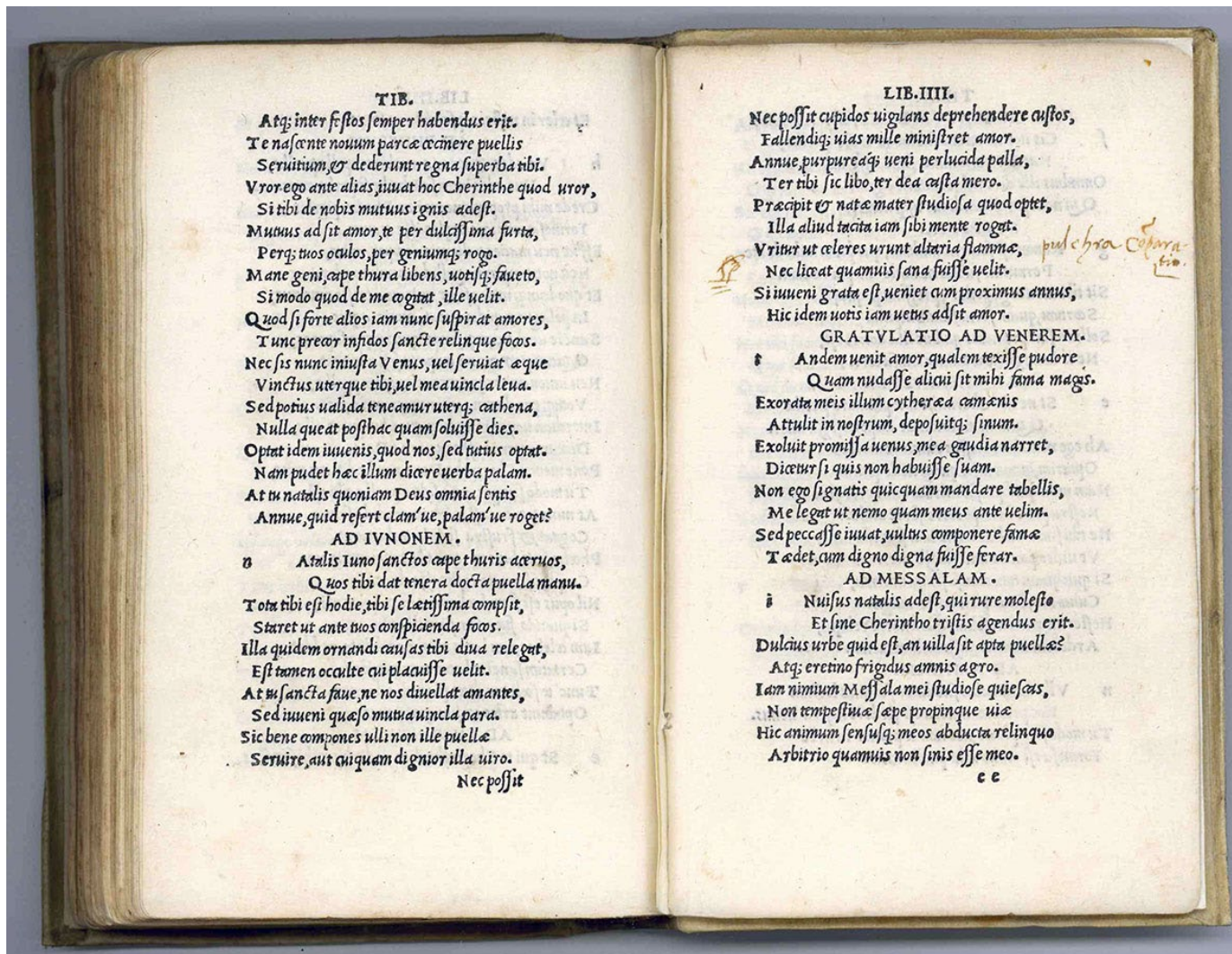
Baudrier, VII, pp. 10-11; Renouard, p. 307, no. 7; USTC, 130215; Index Aureliensis, 134.438; Ahmanson-Murphy, no. 1106.

\$ 2,200.-



8) **CATULLUS, Gaius Valerius** (ca. 84-54 BC)-**PROPERTIUS, Sextus** (47-16 BC)-**TIBULLUS, Albius** (48-19 BC). **Ca-**tullus. **Propertius.** **Tibullus.** *Colophon:* Florentiae, impressi opera et impensa Philippi bibliopolae Giuntae f. Florentini, 1503 Nonis Augustas.

8vo (158x98 mm); 20th-century vellum, ink title ('Propertius') on the upper edge; (154) leaves. Collation: a⁴ b-e⁸ f¹⁰ A-I⁸ aa-dd⁸ ee⁴. Leaves a4 and



I8 are blank. Italic type. Capital spaces with guide letters. Issue with the spelling error 'Augustus' corrected in the *colophon*. Marginal notes and *maniculæ* on a few leaves. Contemporary ownership's entry on the title-page: "Petrus Vitrus". On the second front flyleaf recto a contemporary hand wrote down a four-line poem (*Abstemiis ad librum*, Carmina 1, 95) by the poet from San Daniele del Friuli Johannes Petrus Abstemiis (1505-1567). Small hole at the center of the first three leaves carefully repaired with loss of some letters, worm hole in the last leaves slightly affecting the text. Otherwise a very good copy.

VERY RARE FIRST 8vo EDITION printed by Filippo Giunta with the italic type copied from that of Aldus. The whole book can be considered as a copy of the Aldine edition issued in 1502 and already pirated by B. Trot at Lyons in the same year. The editor, Benedictus Philologus Florentinus (Benedetto Riccardini, a close collaborator of Filippo Giunta from the beginning of his activity – 1497 – up to 1506), added

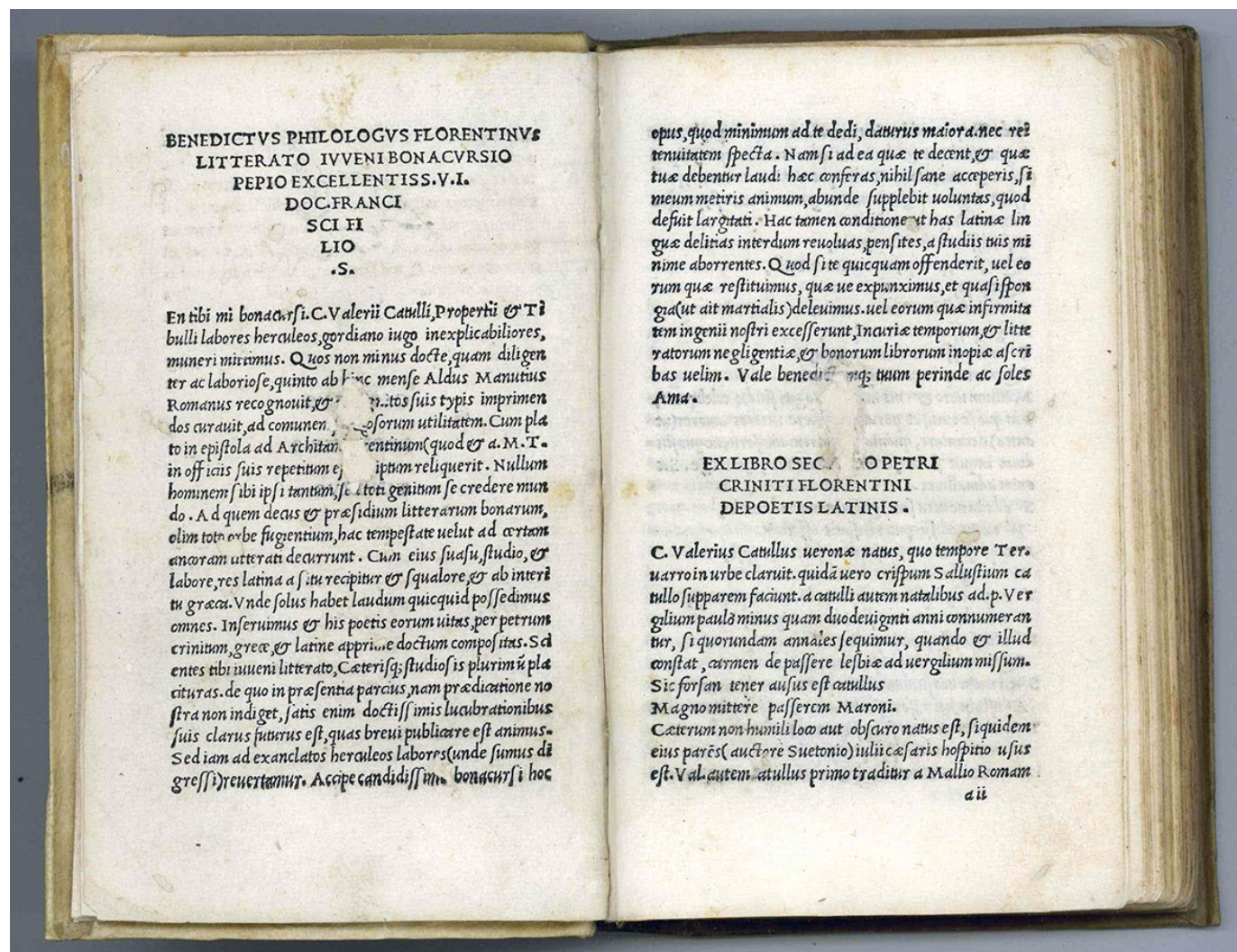
only the biographies of the three poets taken from P. Crinitus' *De Poetis Latinis*.

In the dedication to Bonaccursio Pepi, Riccardini explicitly quotes Aldus's edition (also mentioned in the *colophon*) and praises it for its correctness. The Giuntine is the rarest of all early editions of Catullus. A counterfeit of this edition was issued in Lyons by Gabbiano about 1505.

The *Catullus* was the first of a long-running and popular series of octavo classics printed by Giunta in italic type in competition with the small-format volumes of Aldus. This is also the first book actually printed and subscribed by Filippo Giunta: the previous three editions were printed by Bartolomeo de' Libri at his expenses.

"The format of these new Giunti titles also mimicked that of the Aldines: they were in the small octavo format which Aldo had employed

in combination with his italic type for texts of the classical authors. This format, which Manuzio describes in his August 1501 edition of Juvenal as 'more convenient for holding in the hands', also somewhat reduced the cost of producing texts which had formerly been printed primarily in folio and quarto formats with roman typefaces. The Giunti press employed another feature of the first Aldine editions: that of the preface to almost all of their editions (although during Filippo's life most of these were written by his editors). While one cannot speak of these new Giunti titles as true 'piracies' of Aldine editions since they were signed by the Giunti, the frequency with which the Florentine firm copied his texts over the next two decades, and the similarity of the formats and typefaces, appear to modern eye to be at least aggressively – if not unfairly – competitive. Manuzio, in his 1502 petition for protective legislation, acknowledged that it would be binding only 'in tutto il dominio veneto' (in the entire Venetian state). And although the motive for



BENEDICTVS PHILOLOGVS FLORENTINVS
LITTERATO IUVENI BONACCURSIO
PEPIO EXCELENTISS. V. I.
DOC. FRANCI
SCI HI
LIO
.S.

En tibi mi bonaccursio. C. Valerii Catulli, Propertii & Tibulli labores herculeos, gordiano iugo inexplicabiliores, muneri mirimus. Quos non minus docte, quam diligenter ac laboriose, quinto ab hinc mense Aldus Manutius Romanus recognouit & in suis typis imprimendos curavit, ad comendationem & utilitatem. Cum platon in epistola ad Architanum, in officis suis repetitum e hominem sibi ipsi tantum, se a totum genitum se credere munda. Ad quem deus & praesidium litterarum bonarum, olim toto orbe fugientium, hac tempestate uelut ad certam ancoram uterati decurrunt. Cum eius suavis, studio, & labore, res latina a situ recipitur & squalore, & ab interitu graeci. Unde solus habet laudum quicquid possedimus omnes. Inferimus & his poetis eorum uitas, per petrum crinitum, graeci & latine approprie doctum compositas. Scientes tibi iuueni litterato, ceterisq; studiosis plurimum placituras, de quo in praesentia parca, nam praedicatione nostra non indiget, satis enim doctissimis lucubrationibus suis clarus futurus est, quas breui publicare est animus. Sed iam ad exanclatos herculeos labores (unde sumus digressi) reuertamur. Accipe candidissim. bonaccursio hoc

opus, quod minimum ad te dedi, daturus maior a nec reuinitatem specta. Nam si ad ea quae te decent, & quae tuae debentur laudi, haec conseras, nihil sane acciperis, si meum metris animum, abunde supplebit uoluntas, quod desuit largitati. Hac tamen condicione ut has latinae linguae delicias interdum reuoluas, pensites, a studiis tuis minime abhorrentes. Quod si te quicquam offenderit, uel eorum quae restituumus, quae ue expunximus, et quasi spongia (ut ait martialis) deleuimus, uel eorum quae infirmitatem ingenii nostri excefferunt, in curia temporum, & litteratorum negligentia, & bonorum librorum inopia ascribas uelim. Vale benedictio, tuum perinde ac soles ama.

EX LIBRO SECUNDO PETRI
CRINITI FLORENTINI
DE POETIS LATINIS.

C. Valerius Catullus ueronae natus, quo tempore Terentio in urbe claruit, quida uero crispius Sallustium cautillo supparem faciunt. a catulli autem natalibus ad. p. Vergilium paulo minus quam duo de uiginti anni connumerantur, si quorundam amales sequimur, quando & illud constat, carmen de passere lesbica ad uergilium missum. Sic forsan tener ausus est catullus
Magno mittere passercem Maroni.
Ceterum non humili loco aut obsuro natus est, si quidem eius pares (auctore Suetonio) iulii caesaris hospinio usus est. Val. autem. atullus primo traditur a Mallio Romano
a ii

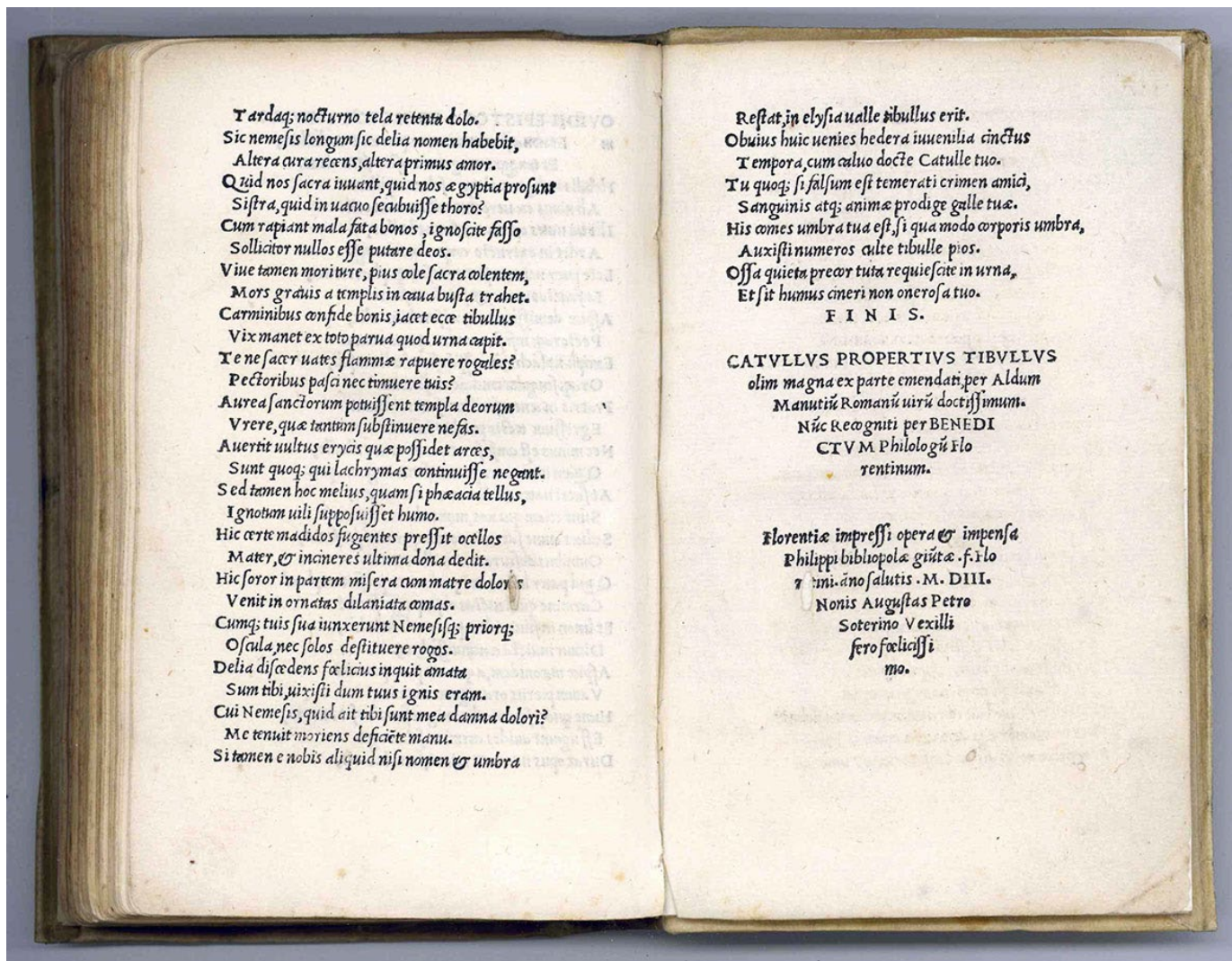
seeking privileges was said to be to protect the honor of Aldo and the state, the real threat was an economic one: Aldo's expensive editions could be copied by Filippo, or others, and sold for less in foreign markets and even brought into Venice for sale" (W. Pettas, *The Giunta of Florence. A Renaissance Printing and Publishing Family*, New Castle DE, 2013, p. 16).

Aldus fought for a long time against his Florentine imitator. Eventually, on November 28, 1513 the new elected Pope Leo X granted him a privilege (signed by Pietro Bembo, at the time, papal secretary) to print Greek and Latin authors in italics (Aldus had already obtained a similar privilege years before by the Republic of Venice). But Francesco Vettori, the Florentine ambassador to the Holy Seat, reported to the Pope, who

was a Medici, the complaints of the Giunta, and the following year Leo X gave satisfaction to the applicants, granting to Filippo Giunta and his heirs a ten-year privilege. Reassured by the Papal privilege and by Aldus' death in 1515, Giunta intensified his activity and started again publishing Greek texts (cf. C. Dionisotti, *Stampe giuntine*, in: "Id., *Machiavellerie*", Turin, 1980, pp. 177-192; see also L. Perini, *Firenze e la Toscana*, in: "La stampa in Italia nel Cinquecento. Atti del Convegno, ... 1989", M. Santoro, ed., Rome, 1992, pp. 432-435).

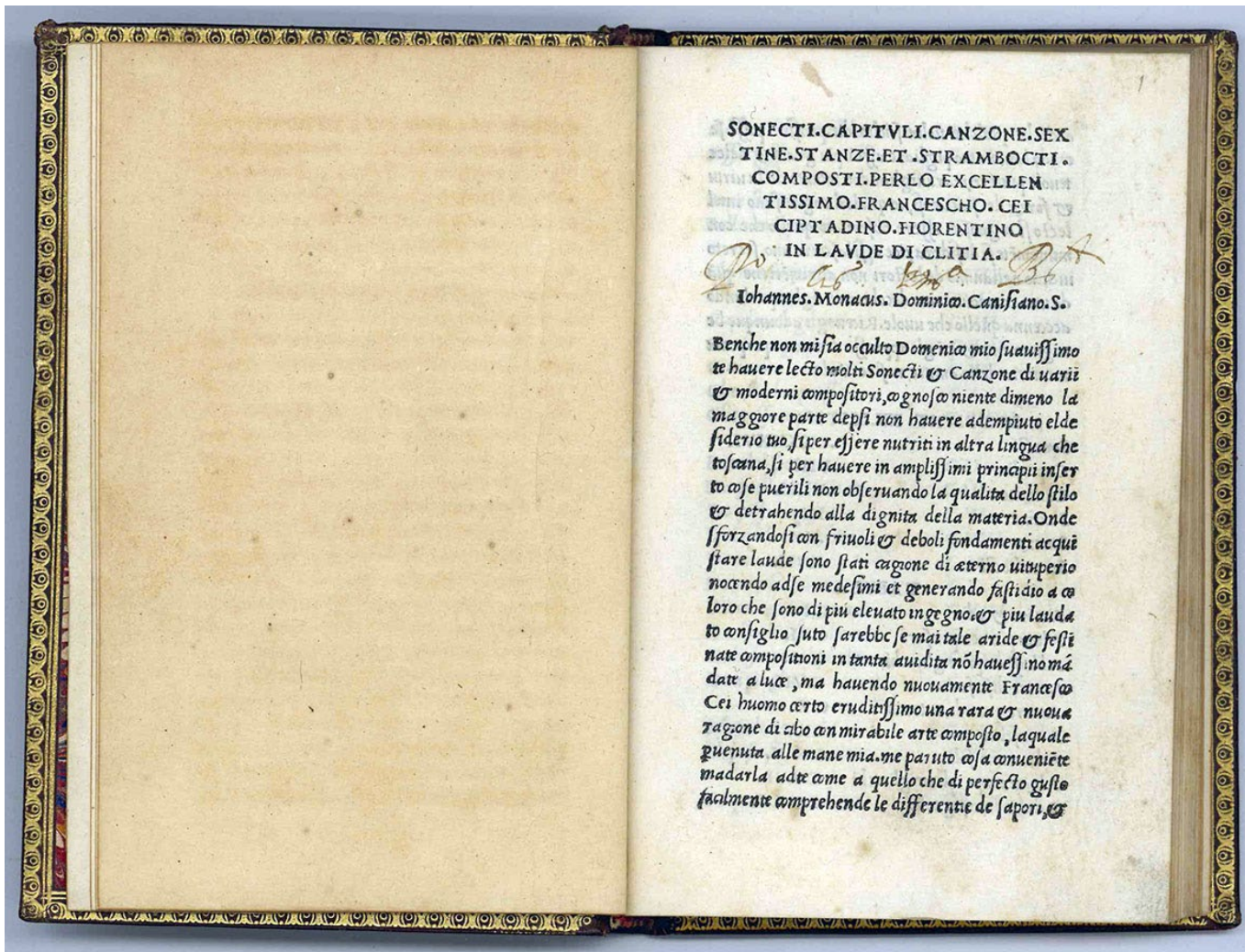
Edit 16, CNCE10357; USTC, 821185; Renouard, p. XXXIV, no. 4; Decia-Delfiol, no. 4; Pettas, pp. 16-17 and no. 4; Balsamo-Tinto, *Origini del corsivo*, pp. 49-50.

\$ 3,500.-



9) **CEI, Francesco** (1471-1505). **Sonecti, capituli, canzone, sextine, stanze, et strambocti composti per lo excellentissimo Francescho Cei cittadino fiorentino in laude di Clitia.** *Colophon:* Florence, Filippo Giunta, 1503.

8vo (146x90 mm); late 19th-century calf, panels with blind-tooled decorations within a gilt double frame, spine in four compartments with gilt ornaments and gilt title, inside gilt dentelles, marbled endleaves, gilt edges; (62) leaves. Signatures: [¶]⁴ a-g⁸ h2. 29 lines. Shelfmark and bookplate Baron Horace de Landau on front pastedown. Abbreviated ownership's entry on title-page and last leaf verso. Insignificant marginal foxing on a few leaves. A fine copy.



EXTREMELY RARE FIRST EDITION of the poem collection by the Florentine poet-improvisator Francesco Cei, who was very much appreciated by his fellow citizens, as testified by the nine reprints of his work issued between 1503 and 1520.

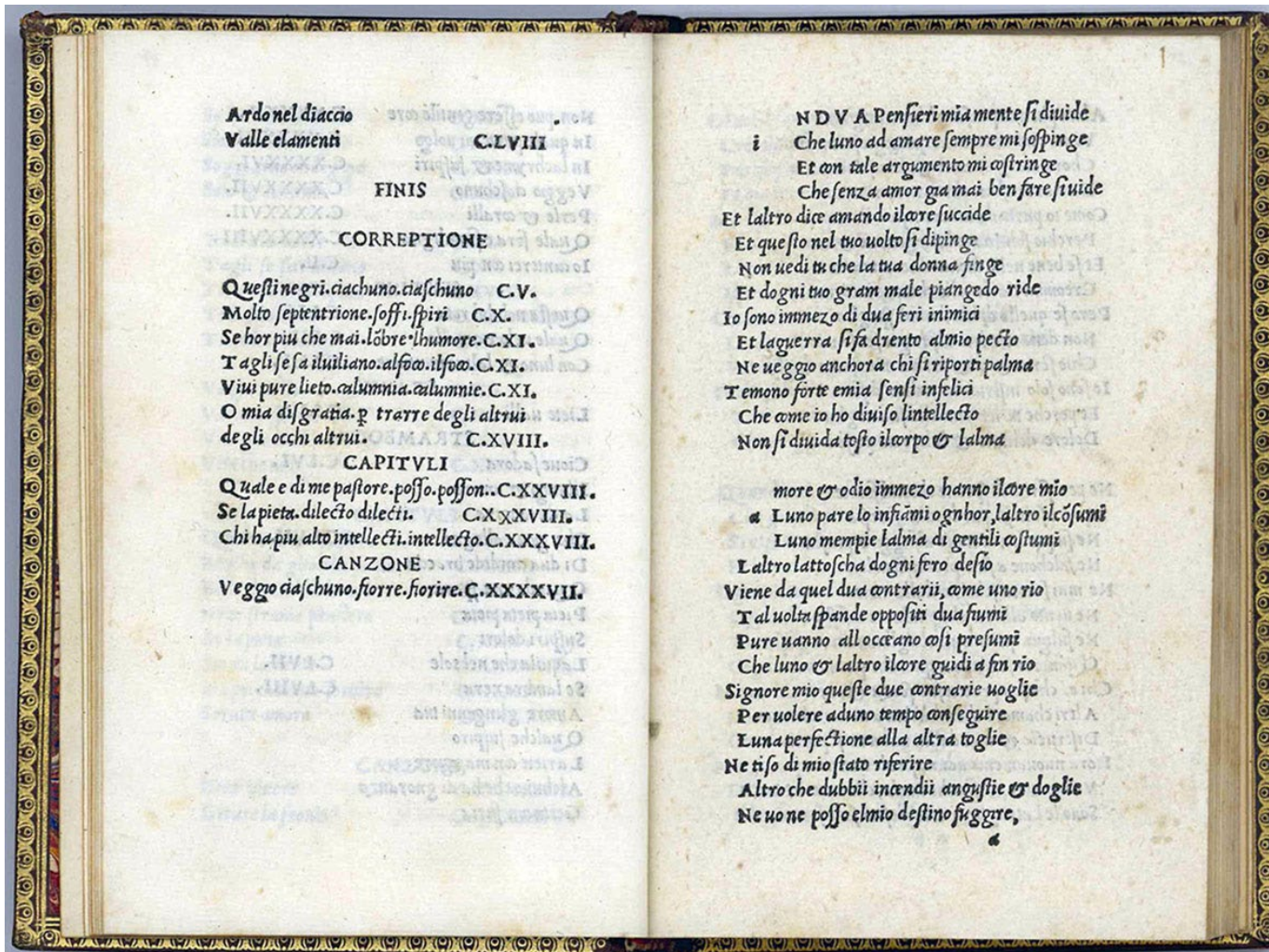
“Filippo [Giunta]’s first edition in the vernacular, like the new Aldines, was an octavo in italic typeface, and was a first edition, a collection of verse by Francesco Cei, *Sonecti, capituli, canzone, sextine, stanze, et strambocti*, published in 1503. In the *colophon* Filippo styles himself simply as a stationer (*‘cartolaio’*). Nothing is known of the author of the preface, Iohannes monachus. The dedicatee, Dominico Canisiano, or Canigiano (1486-1548) is identified by Jean Balsamo [*De Dante à Chiabrera; poètes italiens de la Renaissance dans la bibliothèque de la Fondation Barbier-Mueller: catalogue*, Geneva, 2007, I, p. 230] as the treasurer of Cardinal Giovanni de’ Medici” (W.A. Pettas, *The Giunti of Florence*, New Castle DE, 2013, p. 17).

Little is known also about Cei. A lyre player, in the years between the entry into Florence of Charles VIII King of France (1494) and the death of Savonarola (1498), he laid his verve as an improviser in the service of the opponents of the preaching friar, the so-called 'Angry'. It seems that some of Cei's poems against Savonarola or the Church in general were sung by children walking along the city streets or posted as posters on the walls. For this reason, in 1597, Cei was condemned and banished from the town. He somehow managed to avoid condemnation at least until 1501. In that year he probably moved to Rome, where he spent the last four years of his life.

Cei's poetry celebrates the love, begun in 1494 and lasted seven years, for a woman called Clizia. Under this pseudonym it actually concealed Cassandra di Bartolomeo Bartolini Salimbeni, who in 1500 was married to the wealthy merchant Carlo di Leonardo Ginori.

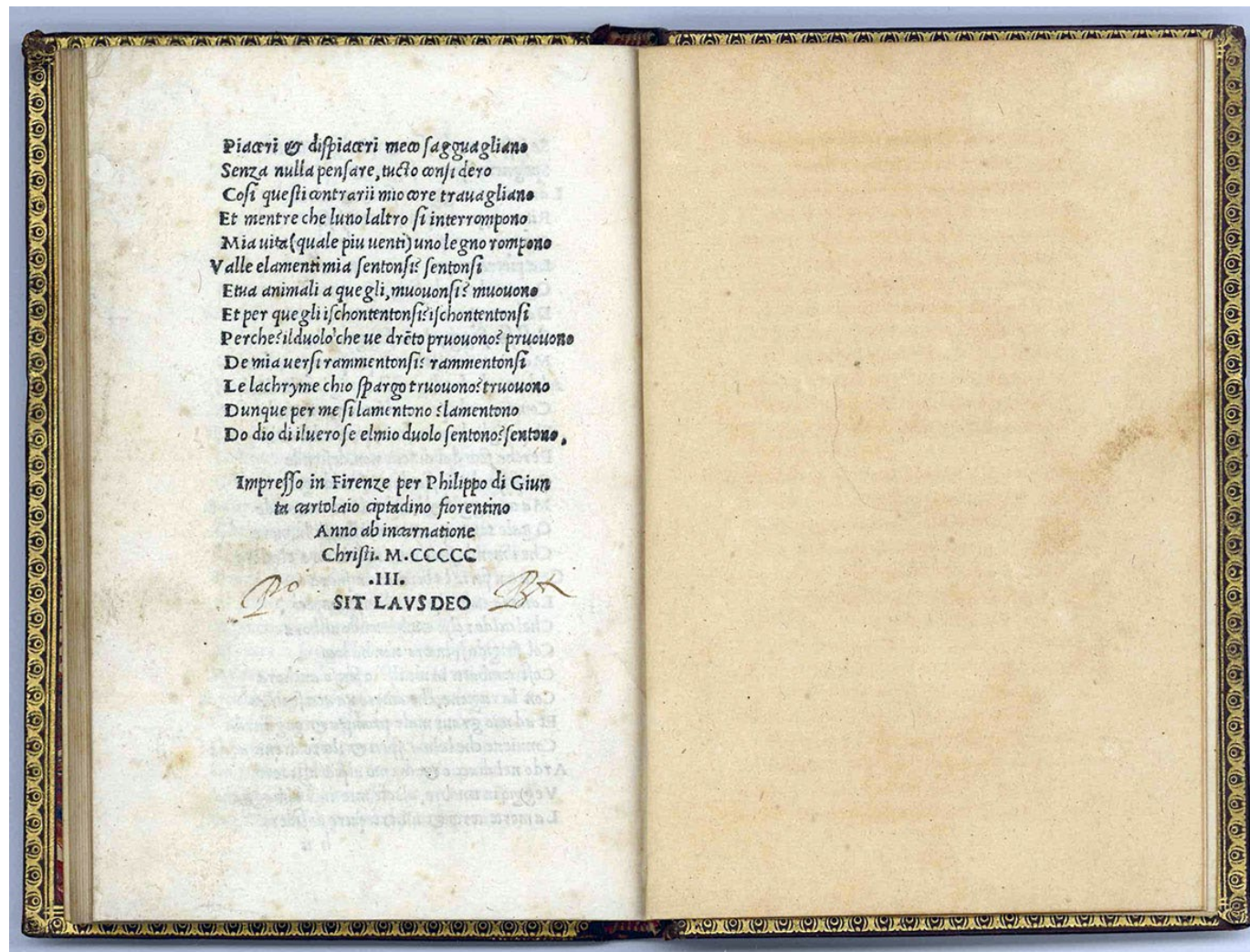
The collection includes all the most popular poetic forms of the Italian poetry of the time: sonnets (96), capitoli (8), canzoni (9), sestine (3), stanze (20), strambotti (17). Cei's poetry is close to that of Cariteo, Tebaldeo, and Serafino Aquilano, but probably the most appropriate comparison is with Pulci's, especially for the attempt to reach a balanced combination of learned and popular language. Often realistic and rich in surprise effects like puns, metaphors, parallels, Cei's poetry comes from the streets of Florence, where he used to perform playing the lyre (cf. G. Volpi, *Di Francesco Cei poeta fiorentino dell'ultimo Quattrocento*, in: "Note di varia erudizione e critica letteraria", Florence, 1904, pp. 56-72; see also F. Cei, *Canzoniere*, M. Ceci, ed., Rome, 1994).

Edit 16, CNCE10684; A.A. Renouard, *Notice sur la famille des Junte, et liste sommaire de leurs éditions jusqu'en 1550*, in: "Annales de l'Imprimerie des Alde", Paris, 1834, p. XXXIV,



no. 7; Gamba, 1080; D. Decia, R. Delfiol & L.S. Camerini, *I Giunti tipografi editori di Firenze (1497-1570). Parte prima*, Florence, 1978, p. 67, no. 7; W.A. Pettas, *op. cit.*, no. 5; Catalogue Landau, II, 288.

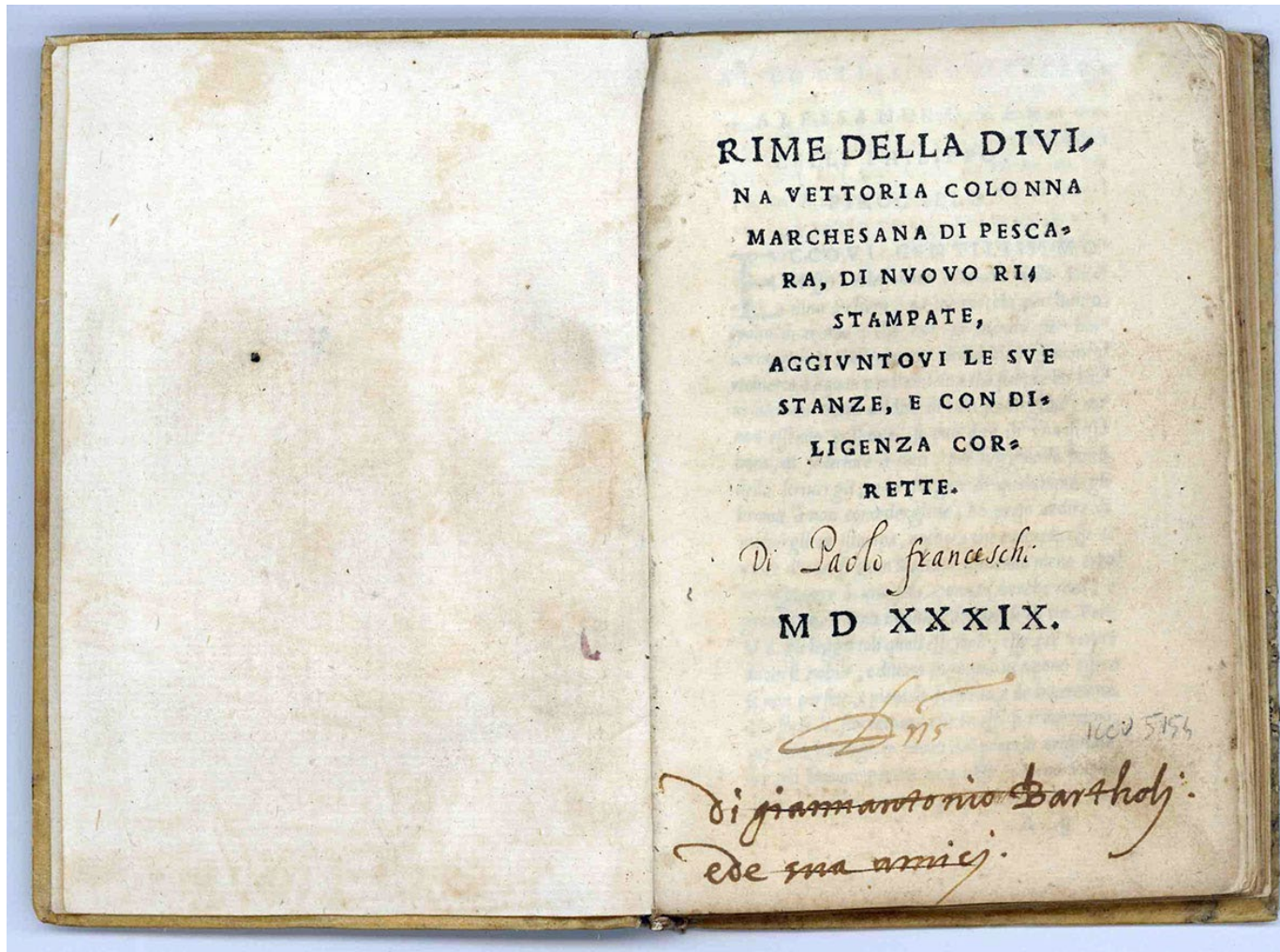
\$ 9,500.-



THE "DIVINE" POETESS

10) **COLONNA, Vittoria** (1490-1547)-**GAMBARA, Veronica** (1485-1550). **Rime della Divina Vettoria Colonna Marchesana di Pescara, di nuovo ristampate, aggiuntovi le sue stanze, e con diligenza corrette. MDXXXIX.** N.pl., n.pr., 1539.

8vo (141x95 mm); later stiff vellum, ink title on spine; (47), (1 blank) ll. Italic type. Ownership's entries on the title-page: "di Paolo franceschi" and "di giannantonio Bartholi. Ede sua amicj". A very good copy.



RARE SECOND EDITION, edited by Filippo Pirogallo and by him dedicated to Alessandro Vercelli.

The edition contains the same poems as the first 1538 Parma edition (overall 145 poems including 9 by other authors), with the addition of the stanze *Quando miro la terra ornata e bella* by Veronica Gambara, here called *Stanze aggiunte* and wrongly attributed to Vittoria Colonna (cf. V. Colonna, *Rime*, A. Bullock, ed., Bari, 1982, p. 259).

In 1539 Colonna's rhymes were also printed in Florence by Zoppino and twice in Venice (by Salvioni and allegedly by Zoppino or Troiano). These editions are easily distinguishable from the present because they bear either a trefoil or a woodcut border on the title-page. According to Bullock (*op. cit.*), they are slightly later since they all amend in the dedication leaf the dot wrongly placed between the dedicatee's first and last name.

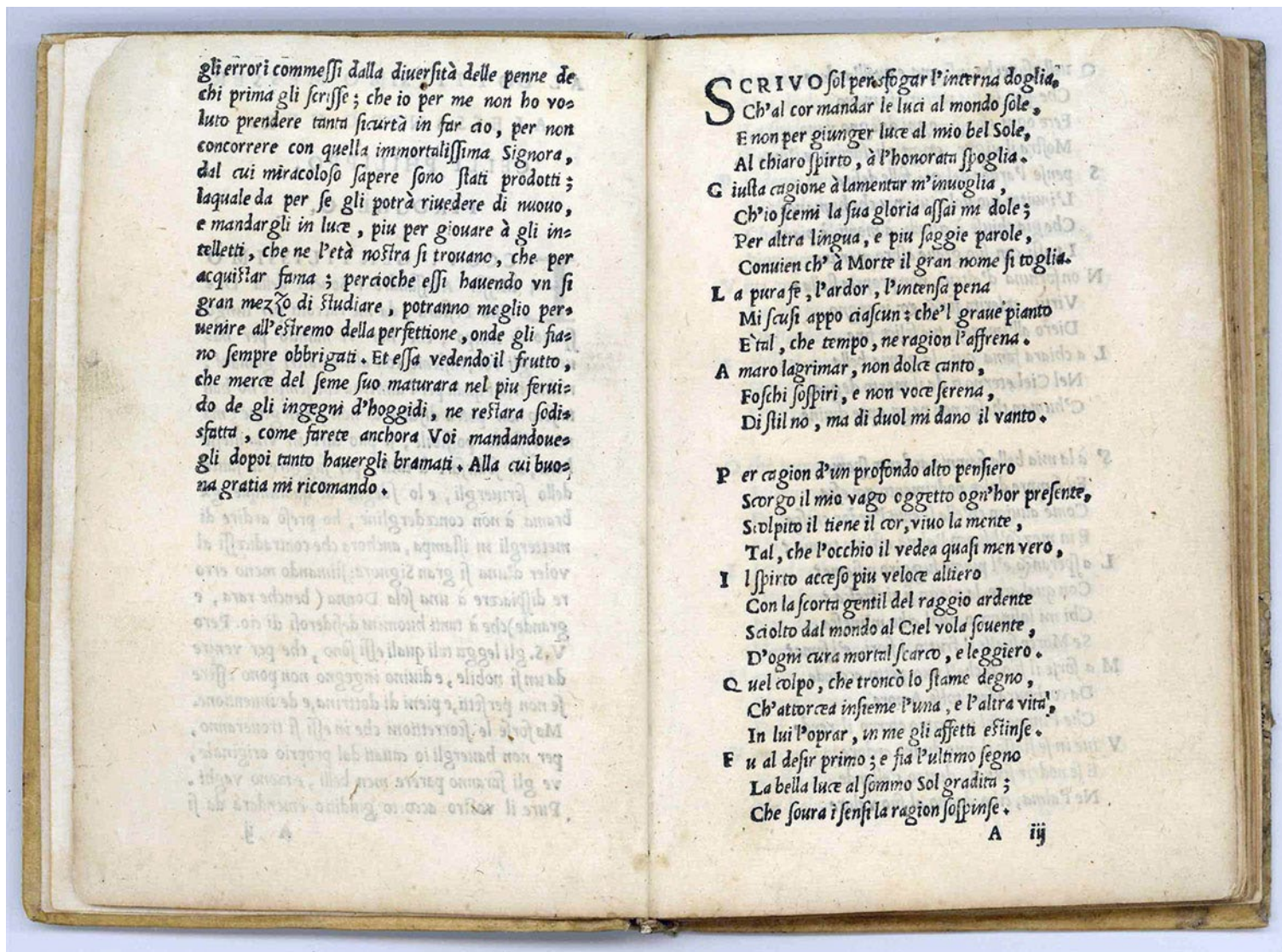
The poetic production of Vittoria Colonna comprises two main features: one profane, which consists of Petrarchan po-

ems celebrating the love for her husband, the Marquis of Pescara Francesco D'Avalos, whom she married in 1509 and who died in battle in 1525; and one sacred, in which the personal pain for the loss of her husband is transfigured and becomes more and more universal up to a point in which it coincides with the pain of Christ on the cross. If in the first editions of the *Rime* the spiritual feature occupies only a small part of the collection, it gradually increases over the years reaching its summit in the 1546 and 1548 Valgrisi editions, which are both entitled *Rime spirituali*.

“Although Colonna literary activity spanned over twenty years, her lyrics are clearly marked by a uniform maturity of style. She achieved

a highly successful balance between, on the one hand, “correct” poetic language (in which she imitated Petrarch rigorously) and content (unblemished devotion to the memory of her husband); and on the other hand a perfect harmony between stylistic tension (always in search of a “high” linguistic register both in vocabulary and syntax) and an exploration of feelings (from the mourning of her husband to divine love and the contemplation of Christ), which excludes any trace of light-heartedness or lover’s playfulness” (L. Panizza & S. Wood, eds., *A History of Women’s Writing in Italy*, Cambridge, 2000, p. 38).

Vittoria Colonna was the most famous Italian poetess of his day. It was the only artist, with the only exception of Michelangelo (on whom she had a great human and literary influence), to receive in her time the attribute of “Divine”. Her court soon became



a circle of reformed ideas. Despite the highly intimate nature of her poetry, in it are clearly visible the religious ideas of such reformed thinkers as Juan de Valdes, Bernardino Ochino, and Reginald Pole (cf. M. Bandini Buti, *Poetesse e scrittrici*, Rome, 1941, I, pp. 164-171; see also F.A. Basanese, *Vittoria Colonna*, in: "Italian Women Writers: A Bio-bibliographical Sourcebook", Westport CT, 1994, pp. 85-94).

The added stanze by Veronica Gambara, here wrongly attributed to Colonna, had already been printed twice, in one case with correct attribution (cf. V. Gambara, *Rime*, A. Bullock, ed., Florence, 1995, p. 38).

"The poet Veronica Gambara was a contemporary on the literary scene and the same age as Vittoria Colonna. Despite her role, together with Colonna and Gaspara Stampa, as protagonist in the small group traditionally labelled as the standard bearers of female Petrarchism, she has not achieved the same recognition, and has always remained a somewhat distant figure. Of the same aristocratic rank as Colonna, Gambara became Lady of Correggio in 1508 when she married Count Giberto X. She, too, was widowed quite young, in 1518, but in contrast to Vittoria, Veronica continued to be involved in the responsibilities of family and property. This fact helps to highlight the difference in their lives and their poetic choices. Gambara's verse, for example, seldom betrays a tendency to spiritual reflection. Neither before nor after her husband's death does she show herself drawn to a religious or mystical life. In fact if one compares her with Colonna, it is perhaps in this tension between her literary activity and her active life in the world that we can occasionally glimpse the frustration and dissatisfaction which cloud Veronica's polished image. Since we found in her verses serious, measured emotions which adhere to a pessimistic, Petrarchan understanding of the temporality of all things, it could be maintained that Veronica, and not Vittoria, deserves to be acclaimed as the role model, for her ability to control a language which was easily imitable, and more neutral than Colonna's own intensely expressive tone" (G. Rabitti, *Lyric poetry, 1500-1600*, in: "A History of Women's Writing in Italy", L. Panizza & S. Wood, eds., Cambridge, p. 40).

Catalogo unico, IT\ICCU\UBOE\103982; BMSTC Italian, p. 191; A. Erdmann, *My gracious silence*, Luzern, 1999, p. 211.

\$ 4,250.-

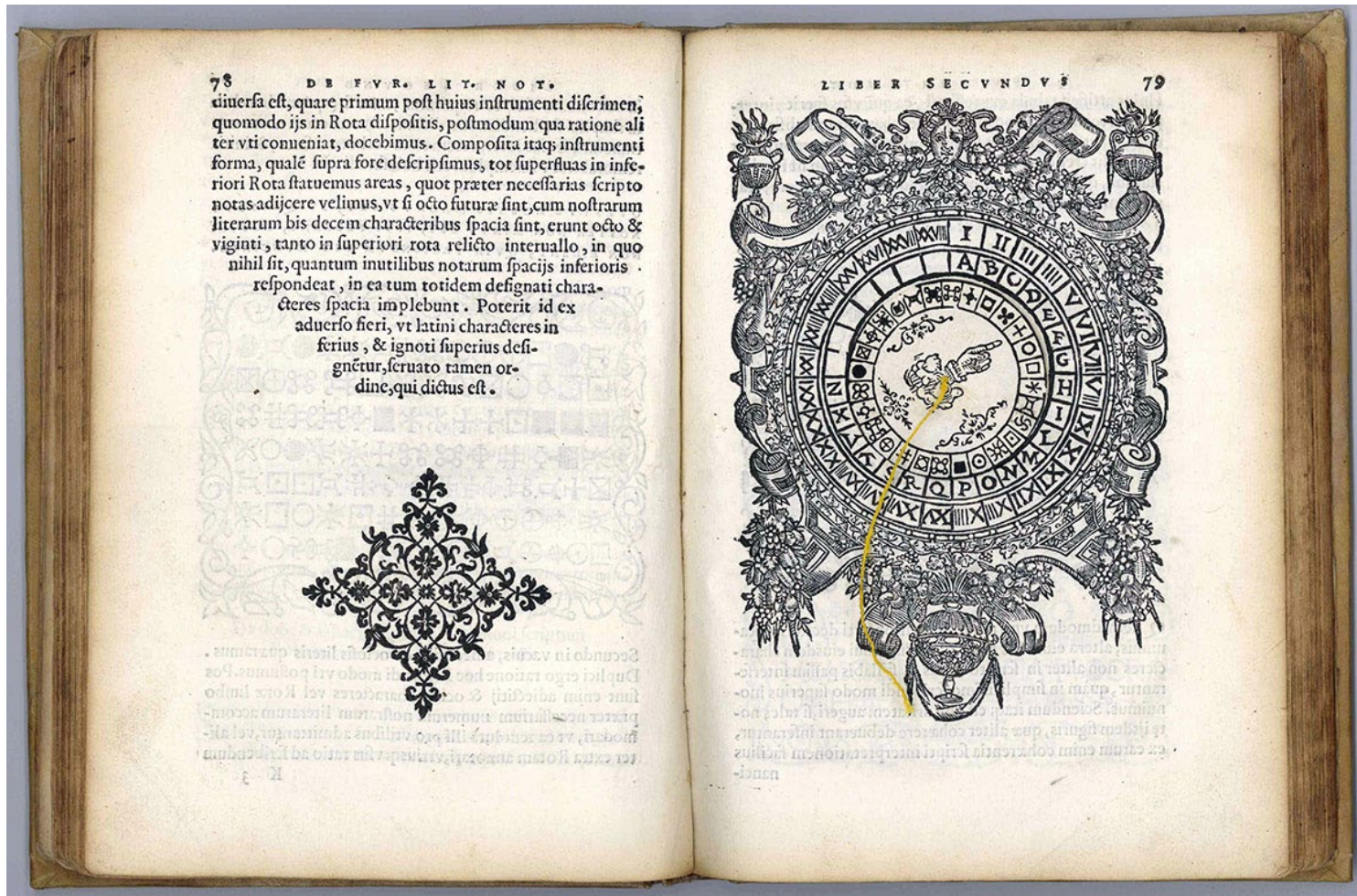


“THE OUTSTANDING CRYPTOGRAPHER OF THE RENAISSANCE” (C.J. MENDELSON)

11) **DELLA PORTA, Giovan Battista** (ca. 1535-1615). **De furtivis literarum notis, vulgo de ziferis libri IIII. Ioan. Baptista Porta Neapolitano autore.** Naples, Giovanni Maria Scoto, 1563.

4to (205x146 mm); recent stiff vellum, label with gilt title on spine; (20), 228 pp. Woodcut arms of Philipp II of Spain on the title-page. Three full-page woodcuts (pp. 73, 79 and 83), each consisting of a dial of letters and numerals in an elaborate border with a circular volvelle piece attached with a yellow or green thread at the center. Twenty pieces of woodcut cipher messages, some with ornamental borders cut on the block

(seven of these are repetitions). Some light marginal damp stains, slightly browned throughout, but all in all a good copy.



RARE FIRST EDITION, dedicated to Juan de Soto, secretary to Philipp II of Spain, of this encyclopedic work on cryptography. Along with J. Trithemius and B. de Vigenère, Porta is generally regarded as one of the founders of modern cryptography.

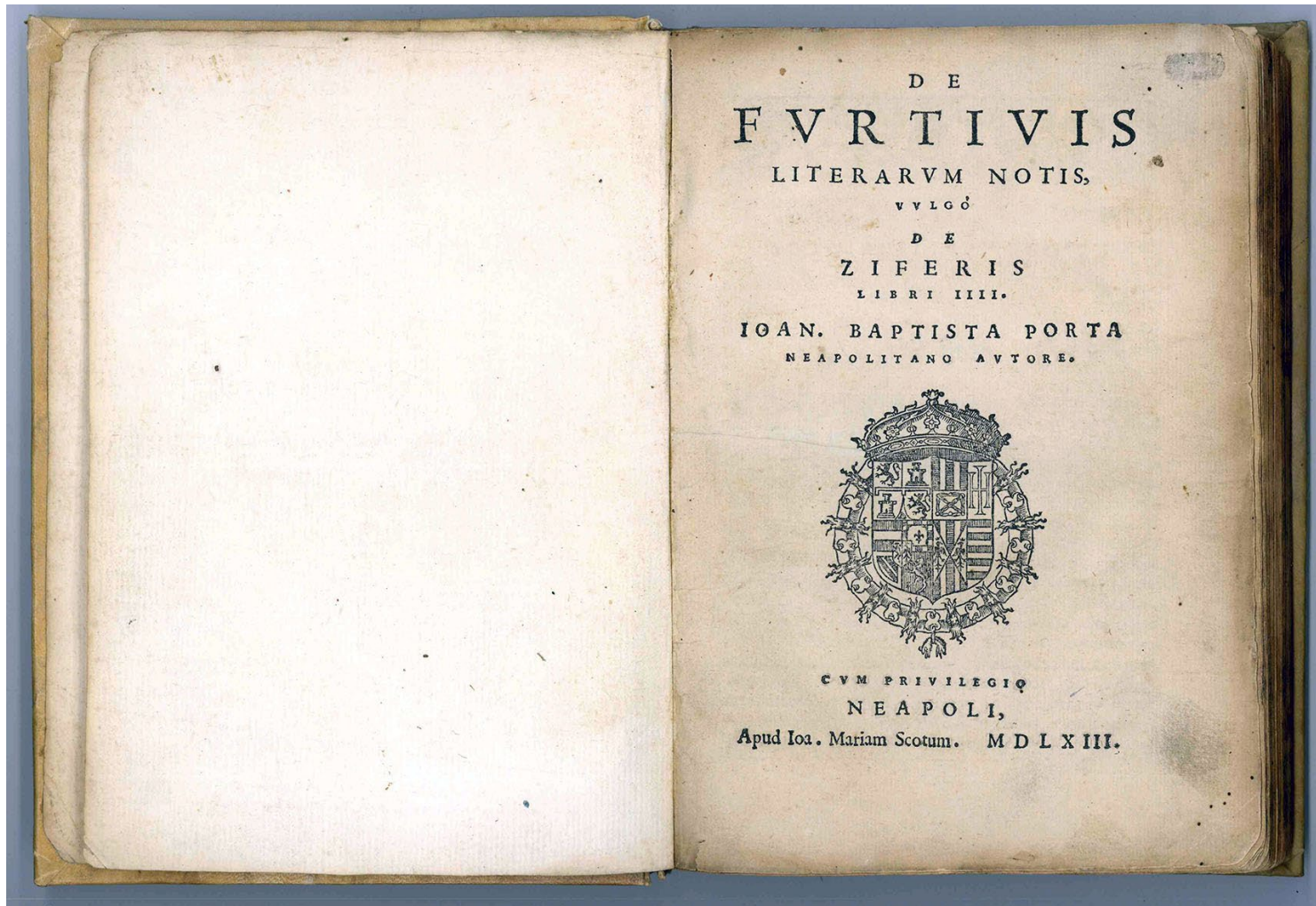
In 1591 John Wolf published in London a page-for-page reprint of this edition with the woodcuts copied. The original woodcuts were reused for the second enlarged edition, issued in Naples in 1602.

The term ‘zifera’ derives from the Arabic ‘sifr’, which means zero. The term ‘furtivus’ can be rendered with: furtive, secret, occult. Della Porta’s work was of

great importance in political, military and commercial activities. The necessity to communicate impending changes in political alignments induced princes and lords to use encrypted writing practices. The exchange of documents and military warnings had to take place in the greatest secrecy, so that the opposing parties could not decipher an intercepted text containing precious details about attack or defense strategies (cf. G.B. Della Porta, *Le zifere o della scrittura segreta*, R. Lucariello, ed., Naples, 1996, pp. 9-12).

“*De furtivis literarum notis* is an extraordinary book. Even today, four centuries later, it retains the freshness and charm – and remarkably – its ability to instruct. Its great quality is its perspective: Porta saw cryptology in the round. Its four books, dealing respectively with ancient ciphers, modern ciphers, cryptanalysis, and a list of linguistic peculiarities that will help in solution, encompassed the cryptologic knowledge of the

time. He rehearsed the standard ciphers of his forefathers, but he did not hesitate to criticize... Among the ‘modern’ systems – many of which are probably Porta’s own – appeared the first digraphic cipher in cryptology, in which two letters were represented by a single symbol. He classified systems into three kinds: the changing of a letter’s order (transposition), of a letter’s form (substitution by symbol), and of a letter’s value (substitution by a letter of another alphabet). This was one of the earliest, if crude, instances of the now standard division of ciphers into transposition and substitution... The books includes a set of movable cipher disks, and at one point Porta explained how they may be converted to a square table. His grasping of this relationship illuminates more clearly than anything else his thorough comprehension of the sub-



D E
F V R T I V I S
L I T E R A R V M N O T I S,
V V L G O
D E
Z I F E R I S
L I B R I I I I I.
I O A N . B A P T I S T A P O R T A
N E A P O L I T A N O A V T O R E .

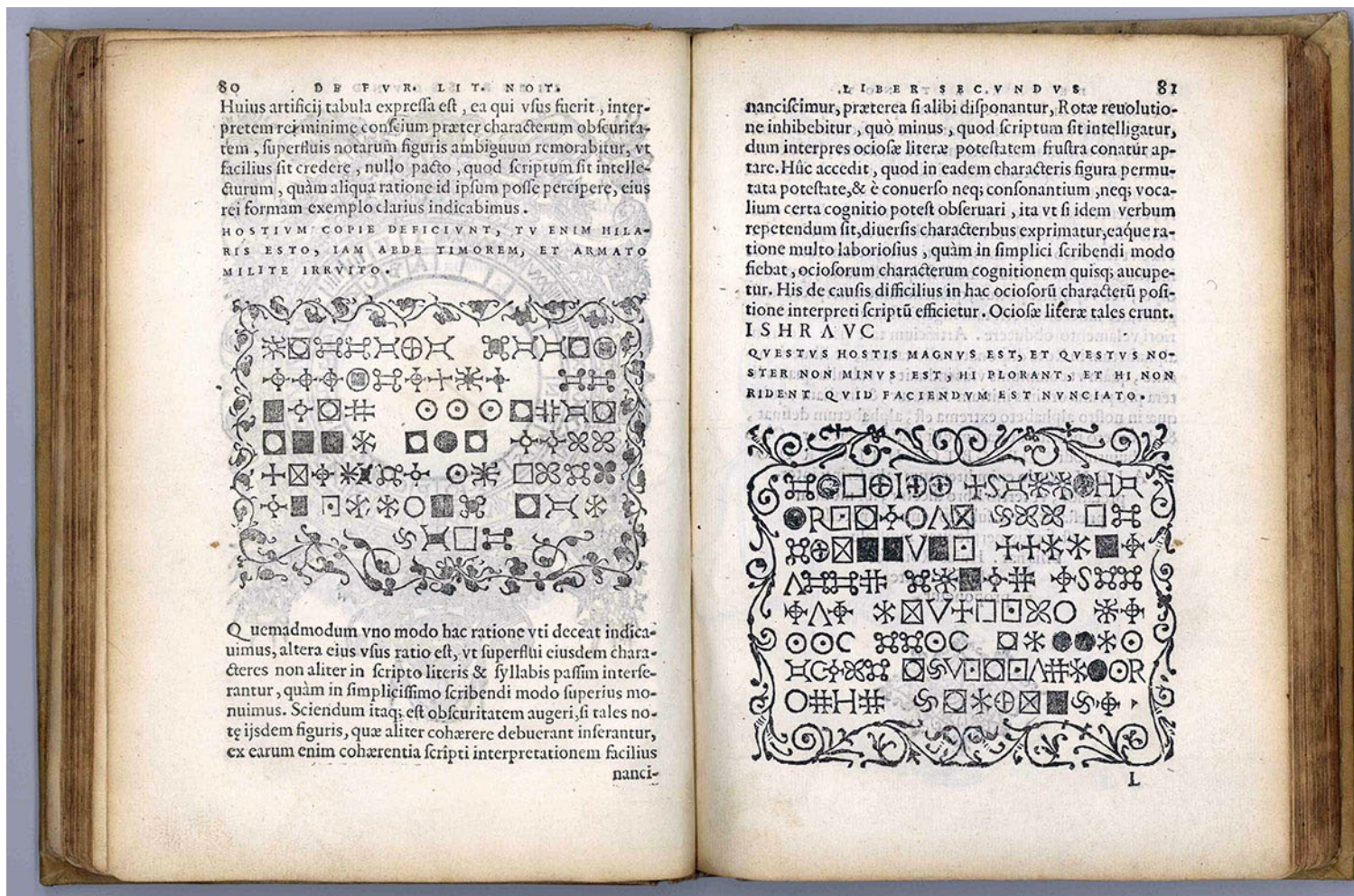


C V M P R I V I L E G I O
N E A P O L I ,
A p u d I o a . M a r i a m S c o t u m . M D L X I I I .

ject... Perhaps the full measure of Porta's remarkable abilities may best be taken by his brash tackling of the toughest problem of Renaissance cryptology – the solution of polyalphabetic ciphers. Despite the high esteem in which these ciphers were then universally held, Porta refused to admit their invincibility and thought out some methods of attack. These are rather artificial, but their importance lies not in their intrinsic value, which is low, but in the bold attitude that engendered them – the only attitude that leads to any success in cryptanalysis... Porta's overall rank in cryptology of his day was well stated by Dr. Charles J. Mendelsohn, who delved more deeply in this period than any other scholar: 'He was, in my opinion, the outstanding cryptographer of the Renaissance. Some unknown who worked in a hidden room behind closed doors may possibly have surpassed him in general grasp of the subject, but among those whose work can be studied he towers like a giant' ” (D. Kahn, *The Codebreakers. The Story of Secret Writing*, New York, 1996, pp. 138-143).

Giambattista della Porta, born at Vico Equense, was educated at home where discussions on scientific topics frequently took place. He also travelled widely in Italy, France and Spain. He never needed to earn a living as the wealth of the family seems to have been sufficient to allow Della Porta to devote himself to study. In 1579 Della Porta moved to Rome and entered the service of cardinal Luigi d'Este. He also lived in Venice while working for the cardinal.

He was a versatile polymath with interests and skills in many different areas. Best known for *Magiae Naturalis*, which dealt with alchemy, magic, and natural philosophy, and for *De humana physiognomonia libri IIII*, Della Porta also wrote several comedies, a treatise on refraction *De refractione* (later he



80 DE FVRO LIT. NOIT.
 Huius artificij tabula expressa est, ea qui vsus fuerit, interpretem rei minime confesum præter characterum obscuritatem, superfluis notarum figuris ambiguum remorabitur, vt facilius sit credere, nullo pacto, quod scriptum sit intellecturum, quam aliqua ratione id ipsum posse percipere, eius rei formam exemplo clarius indicabimus.
 HOSTIVM COPIE DEFICIUNT, TV ENIM HILARIS ESTO, IAM ABDE TIMOREM, ET ARMATO MILITE IRRVITO.
 Quemadmodum vno modo hac ratione vti deceat indicauimus, altera eius vsus ratio est, vt superflui eiusdem characteres non aliter in scripto literis & syllabis passim interferantur, quam in simplicissimo scribendi modo superius monuimus. Sciendum itaq; est obscuritatem augeri, si tales notæ iisdem figuris, quæ aliter coherere debuerant inferantur, ex earum enim coherentia scripti interpretationem facilius nanci-

81 LIBERT SECVNDVS
 nanciscimur, præterea si alibi disponantur, Rotæ reuolutione inhihibetur, quò minus, quod scriptum sit intelligatur, dum interpres ociosæ literæ potestatem frustra conatur aptare. Huc accedit, quod in eadem characteris figura permutata potestate, & è conuerso neq; consonantium, neq; vocalium certa cognitio potest obseruari, ita vt si idem verbum repetendum sit, diuersis characteribus exprimat, eaque ratione multo laboriosius, quam in simplici scribendi modo fiebat, ociosorum characterum cognitionem quisq; accipetur. His de causis difficilius in hac ociosorum characterum positione interpreti scriptum efficitur. Ociosæ literæ tales erunt.
 I S H R A V C
 QVESTVS HOSTIS MAGNVS EST, ET QVESTVS NONSTER NON MINVS EST, HI FLORANT, ET HI NON RIDENT. QVID FACIENDVM EST NVNCIATO.
 I

claimed to be the inventor of the telescope), and other works on mathematic, mechanic, agriculture and natural science.

Della Porta founded the Accademia dei Segreti, dedicated to discussing and studying nature, which is considered one of the first modern scientific societies. He is also considered the inventor of the camera obscura. This Academy was closed down by the Inquisition about 1578. In 1585 Della Porta joined the Jesuit Order but this move did not prevent the Inquisition from banning his works between 1594 and 1598 (cf. P. Piccari, *Giovan Battista Della Porta il filosofo, il retore, lo scienziato*, Milan, 2007, pp. 15-45; see also D.S.B., XI, pp. 95-98).

Edit 16, CNCE16521; Adams, P-1924; P. Manzi, *La tipografia napoletana nel '500. Annali di... Giovanni Maria Scotto...*, Florence, 1973, p. 188 and pl. 21-22; Mortimer-Italian, no. 397.

\$ 6,000.-

RENAISSANCE POETRY IN FIRST EDITION

12) **FIRENZUOLA, Agnolo** (1493-1543). *Le rime di M. Agnolo Firenzuola fiorentino*. Florence, 1549 (*Colophon*: Florence, Bernardo Giunta, 1549).

8vo (150x90 mm); late 17th-century or early 18th-century Italian morocco, panels within a triple gilt fillet, richly gilt flat spine with gilt title, marbled endleaves, inside gilt dentelles, gilt edges (small repair to spine and back panel, corners and hinges a bit worn); 135, (1) ll. Printer's device on the title-page and at the last leaf recto. Minor scattered foxing, but a very good copy.

FIRST EDITION, published posthumously by Lorenzo Scala and by him dedicated to Francesco Miniati, of this fortunate collection of poetry.

The poems are addressed to Selvaggia (from the Prato family of the Buonamici, the woman loved by the poet), Annibal Caro, Camillo Tonti, Dada Buonvisa, to the women from Prato, Filippo Ciconini (in death of Bartolomeo Gerardacci), Vincenzo Visconti, Giovanfrancesco Buonamici, Domenico Perini, Verdespina, Santi Quattro, Clemenza Buonamici, Lucrezia Tornabuoni, Martinozzo, Inghirano, Pandolfo Pucci, Giovanni Lanciolina, Giovanbattista del Milanese, Leo Villani (a bricklayer), Guido Antonio Adimari, Lasca, and Gualterotto de Bardi. The volume contains also imitation poems from Horace, two elegies, a canzone in praise of the sausage, a song in praise of the holy wood, a chapter in praise of thirst, and one in the death of an owl.

At p. 60 it opens with a separate title-page the section *Lagrima di Messer Agnolo Firenzuola nella violenta morte d'un giovane nobile napoletano*, dedicated to the noblewoman from Prato Clemenza Roca. At p. 88 begins *Il Sacrificio pastorale* (cf. D. Maestri, *Le rime di Agnolo Firenzuola: proposta di un ordinamento del testo e valutazione critica*, in: "Italianistica", III, 1974, pp. 78-96).

Agnolo Firenzuola, a native of Florence, following in the footsteps of his father, a notary, studied law at Siena and Perugia, where he met Claudio Tolomei and Pietro Aretino. Upon graduation, he took the holy habit at Vallombrosa and in 1518 moved to Rome, where he became the procurator of the order at the Curia. In Rome, he formed a literary circle with his Sienna and Arezzo friends and made the acquaintance of P. Bembo, A. Caro and G. Della Casa. In 1526 he was dispensed from his vows and contracted syphilis, a disease that plagued him for a long time. The main reason why he decided to give up the habit was the meeting with a cultivated Roman noblewoman, wife of a lawyer, whom Firenzuola praises in many

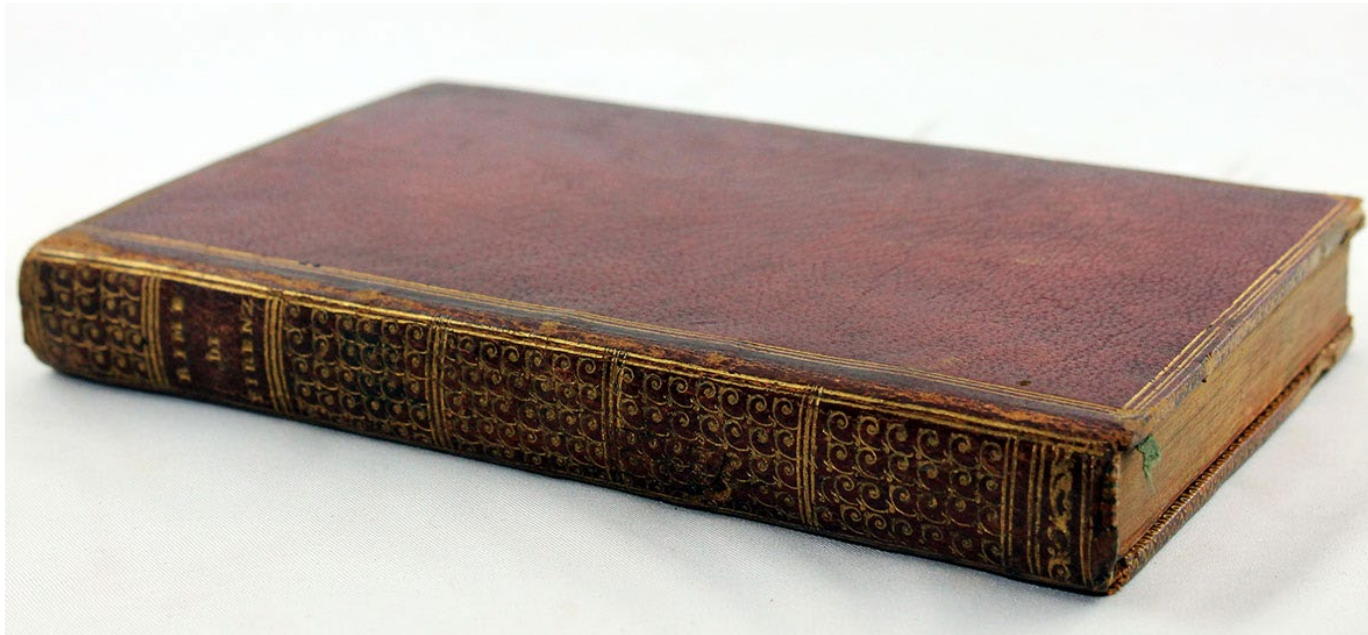


of his works under the pseudonym of Constanza Amaretta. In 1538 he moved to Prato, where he founded the Accademia dell'Addiaccio and embraced again the monastic life, becoming abbot of the Monastery of San Salvatore. In the last years he went through a legal dispute with his sister over their father's legacy and various quarrels with local families. Firenzuola died in absolute solitude at Prato on June 27, 1543.

All his works, except the *Discacciamento de le lettere inutilmente aggiunte ne la lingua toscana* ('Expulsion of the letters unnecessarily added to the Tuscan language') published at Rome in 1524, were posthumously edited by his brother Girolamo, who entrusted L. Scala and L. Domenichi with the publication of Agnolo's papers: the *Prose* appeared in 1548; the comedies *I Lucidi* and *Trinunzia* in 1549; and the *Asino d'oro* ('Golden Ass'), an adaptation from Apuleius' masterpiece, in 1550 (cf. F. Pignatti, *Firenzuola, Agnolo*, in: "Dizionario biografico degli Italiani", XLVIII, 1997, s.v.).

Edit 16, CNCE19198; B. Gamba, *Delle novelle italiane in prosa*, Florence, 1835, no. 456; BMSTC Italian, p. 254; Adams, F-503; L.S. Camerini, *I Giunti tipografi editori di Firenze*, Florence, 1979, no. 263.

\$ 2,100.-



13) **FLITTNER, Johann** (fl. 1st half of the 17th cent.). **Nebulo Nebulonum; hoc est, Iocoseria Modernae Nequitiae Censura; qua Hominum Sceleratorum fraudes, Doli ac versutiae aeri aëriq[ue] exponuntur publice: Carmine Iambico Dimetro adornata a Joanne Flitnero, Franco, Poëta Laureato.** Frankfurt a.M., Jakob de Zetter, 1620.

8vo (156x98 mm); contemporary blind-ruled vellum over boards, ink title on spine; (8), 164, (4, of which the last 3 are blank) pp. Engraved title-page (outer margin slightly trimmed) and 33 satirical engraved illustrations. Slightly browned, wormholes in the inner margin not affecting the text, all in all a very good, genuine copy. On the front fly-leaf contemporary dedication note by a “Petr. Much.” to a certain “Doctor Fredericus”.



FIRST EDITION, dedicated to the brothers Joannes Jacobus, Dominicus and Joannes Porsch, of the free Latin adaptation by Johann Flittner of Thomas Murner's (1475-1537) *Schelmen Zunft*, a collection of satirical poems first published in 1512 and inspired by Brant's famous *Narrenschiff*. Other editions of *Nebulo Nebulonum* were published in 1634, 1636, 1644 and 1663. A Dutch translation appeared in Leeuwarden in 1634 and 1645.

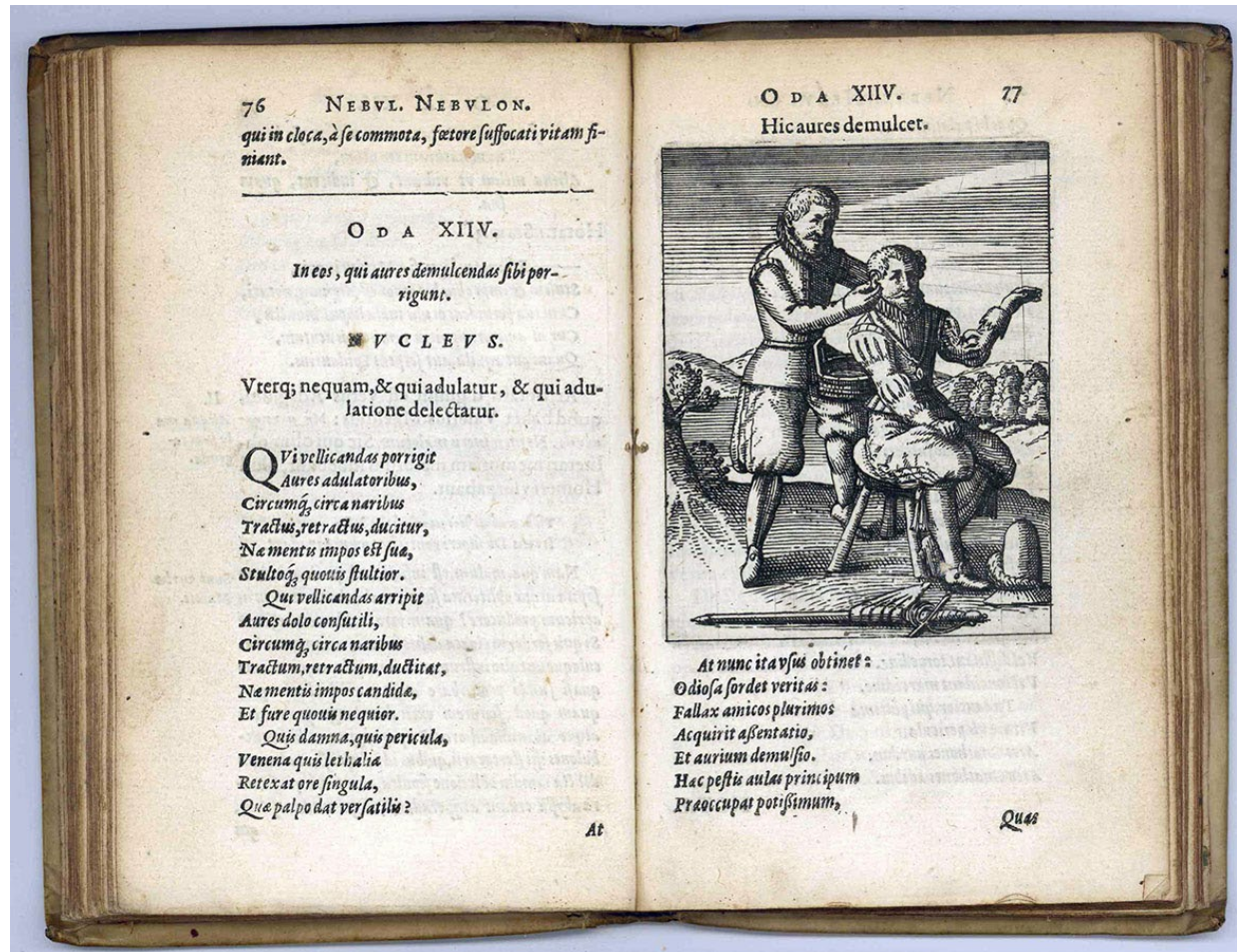
The work is at the same time a curious emblem book, which makes fun of the customs of Flittner's time and censors the corrupt manners of his contemporary fellows, sparing no social class. If the clergy is the most heavily and frequently attacked, all professions are taken into account, especially those who use words to deceive and seduce other people like jurists, councillors, clerics, and preachers. The volume contains 33 poems, each illustrated by an allegorical engraving and accompanied by two mottoes, one for the poem and one for the plate, and by an explanation in prose.

The lively illustrations, very likely designed by the publisher Johann de Zetter, show the daily life of

the time, depicting costumes, interior of homes, and indoor and outdoor activities.

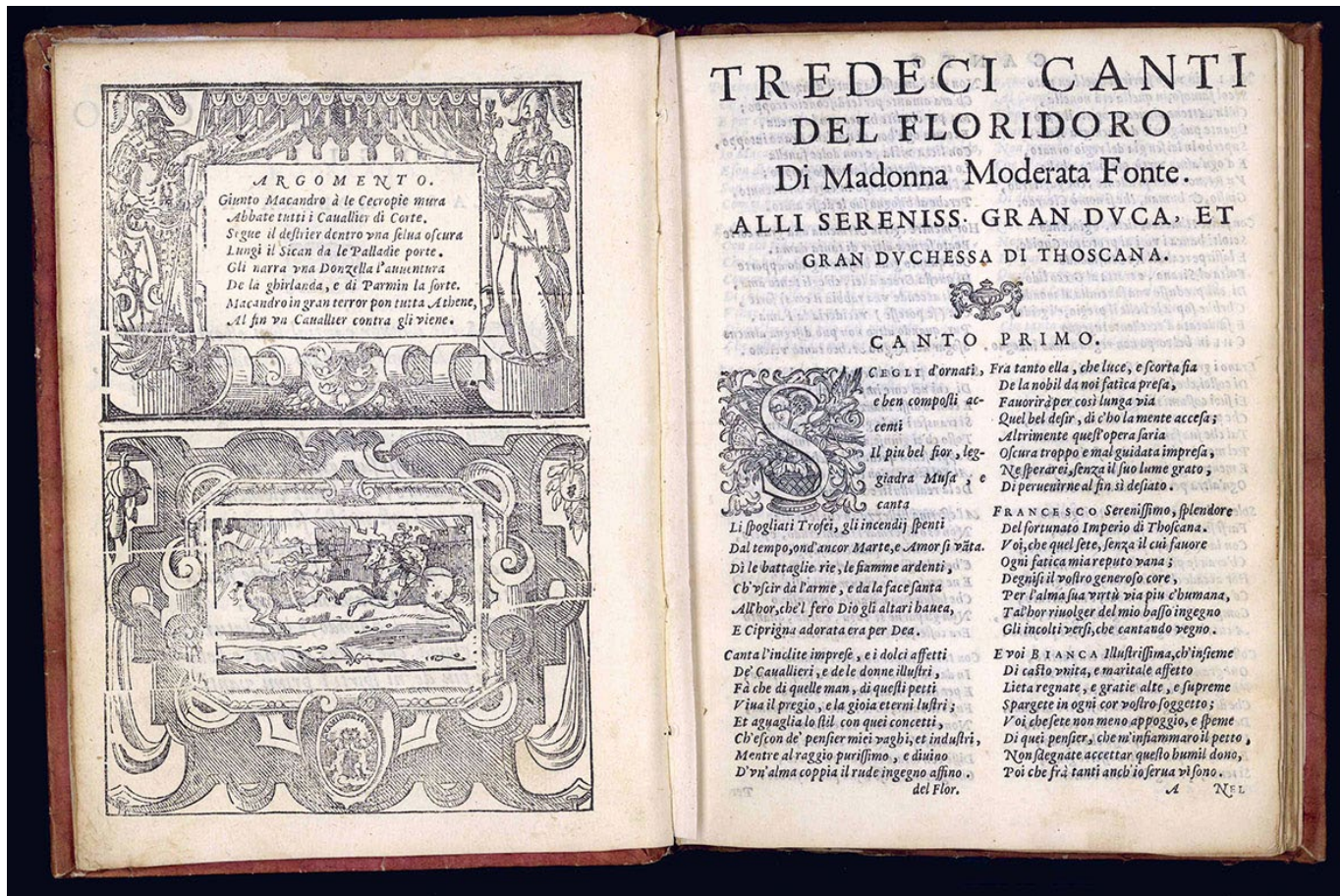
VD17, 1:029198C; OCLC, 25769668; J. Landwehr, *German Emblem Books 1531-1888. A Bibliography*, Utrecht, 1972, no. 283; M. Praz, *Studies in 17th century imagery*, Rome, 1975, p. 337; Wellcome I, 4490; H. Hayn & A.N. Gotendorf, *Bibliotheca Germanorum Erotica*, Munich, 1913, V, 248.

\$ 3,200.-



14) **FORTE, Moderata** (Modesta Dal Pozzo Zorzi, 1555-1592). **Tredici canti del Floridoro**. Venice, [Heris of Francesco Rampazetti], 1581.

4to (203x148 mm); 18th-century cardboards, lettered title on spine; (4), 62 leaves. Text printed in two columns. Title-page within an ornamental border and with the printer's device at the center, decorated initials, 13 full-page illustrations made by two parts, the upper one bearing the printed 'Argomento' for each book within a woodcut border, the bottom one with a small vignette surrounded by a cartouche featuring an emblem with two putti and the motto "et animo et corpori". Title-page and last leaf soiled, damp stain in the margin of a few leaves, round wormhole on the lower margin at the center of the volume with no loss of text, worm track in the last three leaves skillfully repaired which slightly affects the text, ancient repair to gutter of l. 45 with partial loss of a letter, otherwise a good, genuine copy.



FIRST EDITION (issue with the printer's device on the title-page and the *colophon* at last leaf recto) of Forte's first published work and the first epic poem written by a woman (since the attribution to Tullia d'Aragona of *Il Meschino* has been seriously questioned). It saw the light in the same year as Toquarto Tasso's *Gerusalemme liberata*.

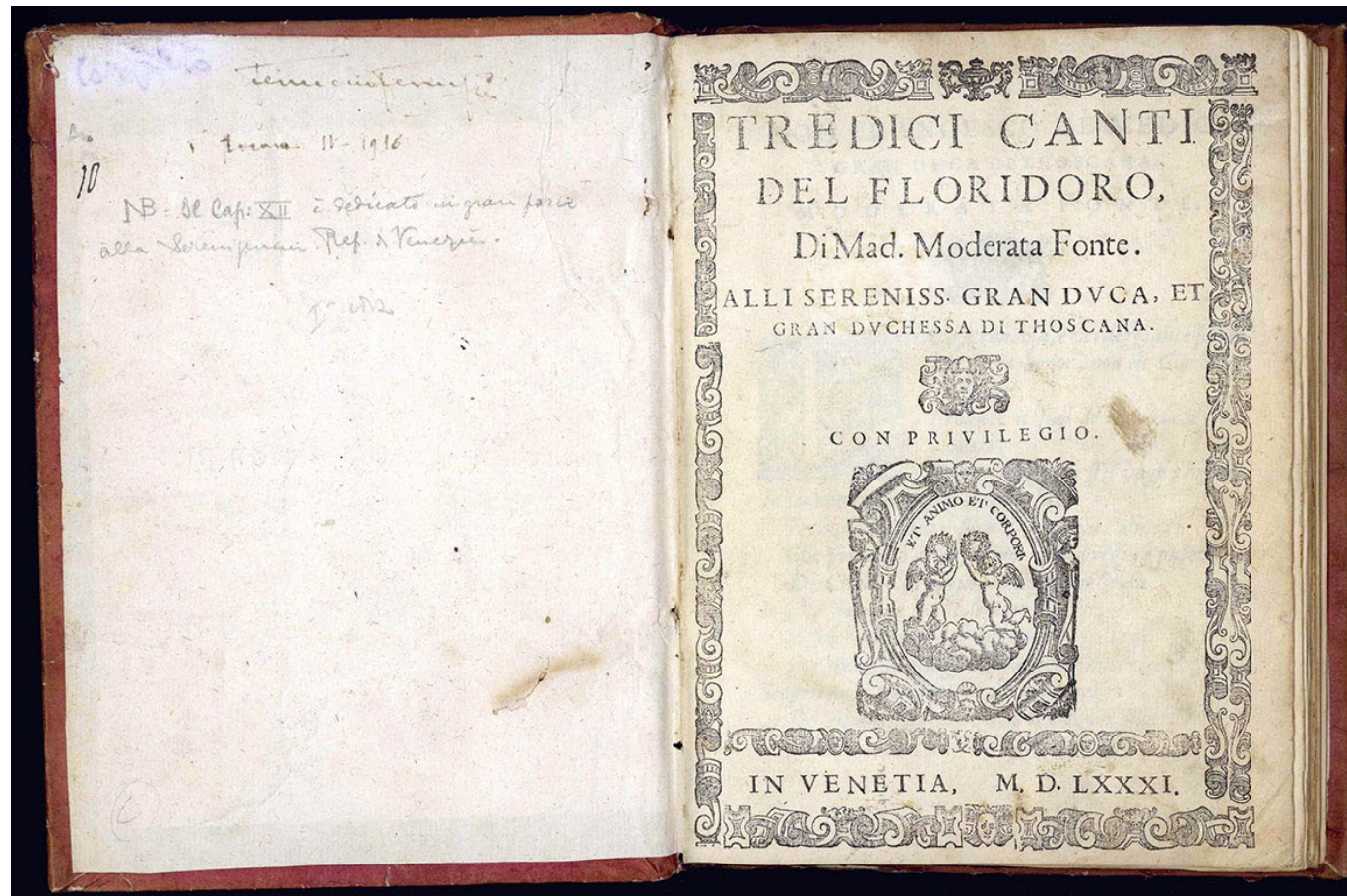
The work was published under the pseudonym 'Moderata Forte' ('Moderate Fountain'): a witty literary transcription of the author's rather less euphonious real name, which means 'Modest Well'. This use of a pseudonym was uncommon among women writers in sixteenth-century Italy, and may reflect the particular situation of republican Venice, where 'respectable', upper-class women played a less salient role in cultural life than they did in other environments.

The work opens with dedicatory let-

ter by Moderata Fonte to Francesco de' Medici, Gran Duke of Tuscany, and to his wife Bianca Cappello. In it she states that she was encouraged by other poets to send the first thirteen cantos of *Floridoro* to press before the romance was completed, and that if the poem pleased the grand duke, she would continue the work, which she had already plotted out and which would be more than fifty cantos. Fonte never completed the *Floridoro*, and the only cantos in existence are the originally published thirteen. Whether the duke did not show Fonte the interest that she had anticipated or whether she lacked the time or the inclination to complete the romance remains unknown.

Set in a fanciful ancient Greece, heavily inflected with chivalric values, the *Floridoro* recounts the adventures of the young prince Floridoro and his future bride Celsidora, putative ancestors of the Medici dynasty. A sub-plot concerns the adventures of the female knight Risamante, modeled on archetypes in Lodovico Ariosto's vastly popular *Orlando Furioso*, whose influence is apparent more generally in the *Floridoro*'s structure and style. Floridoro appears only in the fifth canto, and although he is courageous and adventurous, his tender age (he is sixteen) and his impudent and immature behavior make him the mockery of a true knight. The characterization of Floridoro is in keeping with Fonte's portrayal of

men. They are generally represented as failing to defend women, incapable of achieving their ambitious goals, and at times, even as attackers of defenseless damsels. Although its title character is a man, Fonte's narrative focuses on women and the challenges patriarchy presents to them, highlighted by Fonte with references to her own era. The main female character, a knight called Risamante, is on a quest to regain her stolen kingdom, a plot device that permits Fonte to extemporize about Renaissance female inheritance practices, which may reflect the author's own experience. Risamante also champions female skill at arms, and allows the author to explore her ability to describe battles that as a woman she likely did not witness or experience. Fonte's epic world is one in which women are people rather than prizes and people with skills that, as she is at pains to point out, would be equal to if not surpassing those of men if women were given the

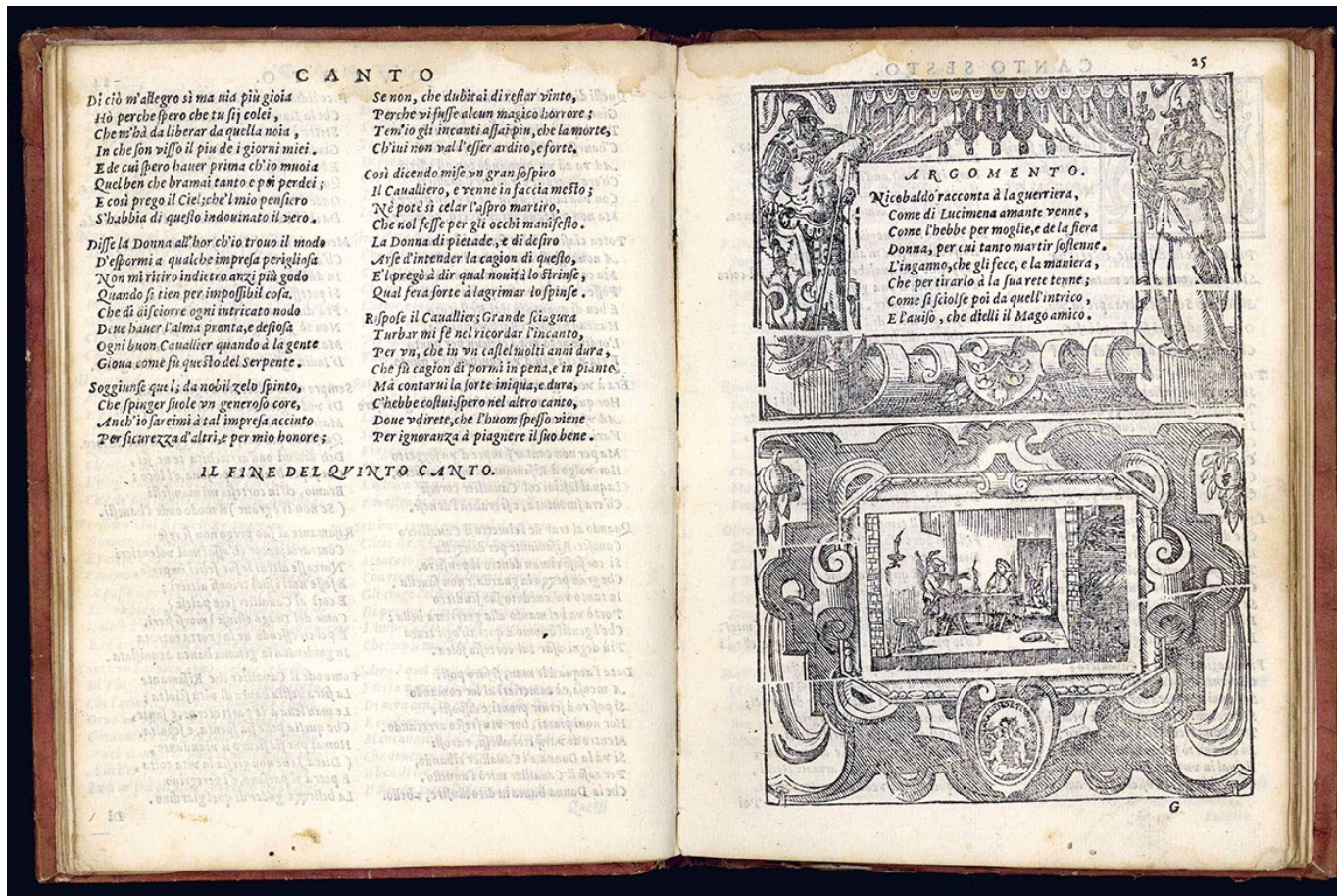


same opportunities as men, since the genders are in many ways comparable. Fonte's epic is most compelling and perhaps most successful as a piece of feminist literature when she places herself in the narrative, and where her own efforts as an author contribute to her defense of women. In one such instance, in the hall of great Venetian poets, she situates herself, albeit in the shadows, "quite ashamed that she, too bold, aspired to the way which leads to heaven, having as low and dull a mind as her design was clear and sublime" (p. 36). Elsewhere, she shows herself adept at tackling genres generally reserved for male authors. Not only does Fonte take on the courtly epic but also her description of Venice's history amounts to the first history of that city authored by a woman (pp. 335-36) (cf. S. Kolsky, *Moderata Fonte's 'Tredici Canti del Floridoro': Women in a Man's Genre*, in: "Rivista di Studi Italiani", 17, 1999, pp. 165-84; see also V. Finucci, *La scrittura epico-cavalleresca al femminile: Moderata Fonte e Tredici canti del Floridoro*, in: "Annali d'italianistica", 12, 1994, pp. 203-231).

The main source for Fonte's life is the biography written by her uncle by marriage and one-time guardian, Giovanni Niccolò Doglioni (1548-1629), which circulated in manuscript following her death and was published in preface to *Il merito delle donne* in 1600. Modesta Pozzo

was born in Venice, to Girolamo Pozzo a lawyer, and Marietta dal Moro. Modesta was orphaned within a year of her birth, and was brought up, alongside her elder brother Leonardo, in the household of her maternal grandmother Cecilia di Mazzi and of Cecilia's second husband, Prospero Saraceni, a lawyer. She received an elementary education at the convent of Santa Marta, where Doglioni recounts that she amazed visitors with her intellectual precocity and charm. On returning to her grandmother's house at the age of nine, she continued her education informally under the guidance of Saraceni, who allowed her the run of his library.

The next turning point in Fonte's life occurred in her early twenties, when she went to live with her childhood companion, Saracena Saraceni, the daughter of Prospero and Cecilia, following Saracena's marriage to Doglioni, some time after 1576. Doglioni was well connected in Venetian lit-



erary circles and clearly encouraged his protégée's literary ambitions, although some of the works she published at time may have been begun some time earlier (Doglioni tells us in the *Vita* that Modesta had been eagerly writing since childhood). Fonte published two other works before her marriage, besides the Floridoro: a dramatic dialogue entitled *Le feste* ("Celebrations") and a narrative poem, *La passione di Christo* ("The Passion of Christ"), both published by the press of Domenico and Giovanni Battista Guerra in 1582.

Doglioni records in his *Vita* that "she wrote several rappresentazioni performed before successive Most Serene Doges of Venice, which have been published, though mainly anonymously". The degree of public prominence Fonte had achieved as a poet in Venice by the time of her marriage in 1583 is well illustrated by her appearance in a collectively-authored volume of verse published in Venice in that year in praise of the King of Poland, Stephen (Istvan) Bathory (1533-85), edited by a physician and letterato from Belluno, Ippolito Zucconello.

In 1583 she was married, to a lawyer and government employee, Filippo Zorzi (1558-98). Fonte and her husband allowed for a more equal relationship between the spouses than was generally the case in this period. The final years of Fonte's life were probably largely occupied with *Il merito delle donne*, whose second book Doglioni poignantly tells us she completed the day before her death. *Il merito delle donne* ("The Worth of Women") was published in Venice eight years after Fonte's death, in 1600. It was the first important feminist work published in Italy (cf. P. Malpezzi Price, *Moderata Fonte: Women and Life in Sixteenth-Century Venice*, Madison, NJ, 2003, passim).

Edit 16, CNCE15890; P.L. Ferri, *Biblioteca femminile italiana*, Padua, 1842, p. 292; Moderata Fonte, *Floridoro: a chivalric romance*, V. Finucci & J. Kinsack, eds., Chicago, 2006, pp. 1-34; A. Erdmann, *My gracious silence*, Lucerne, 1999, no. 108.

\$ 5,000.-

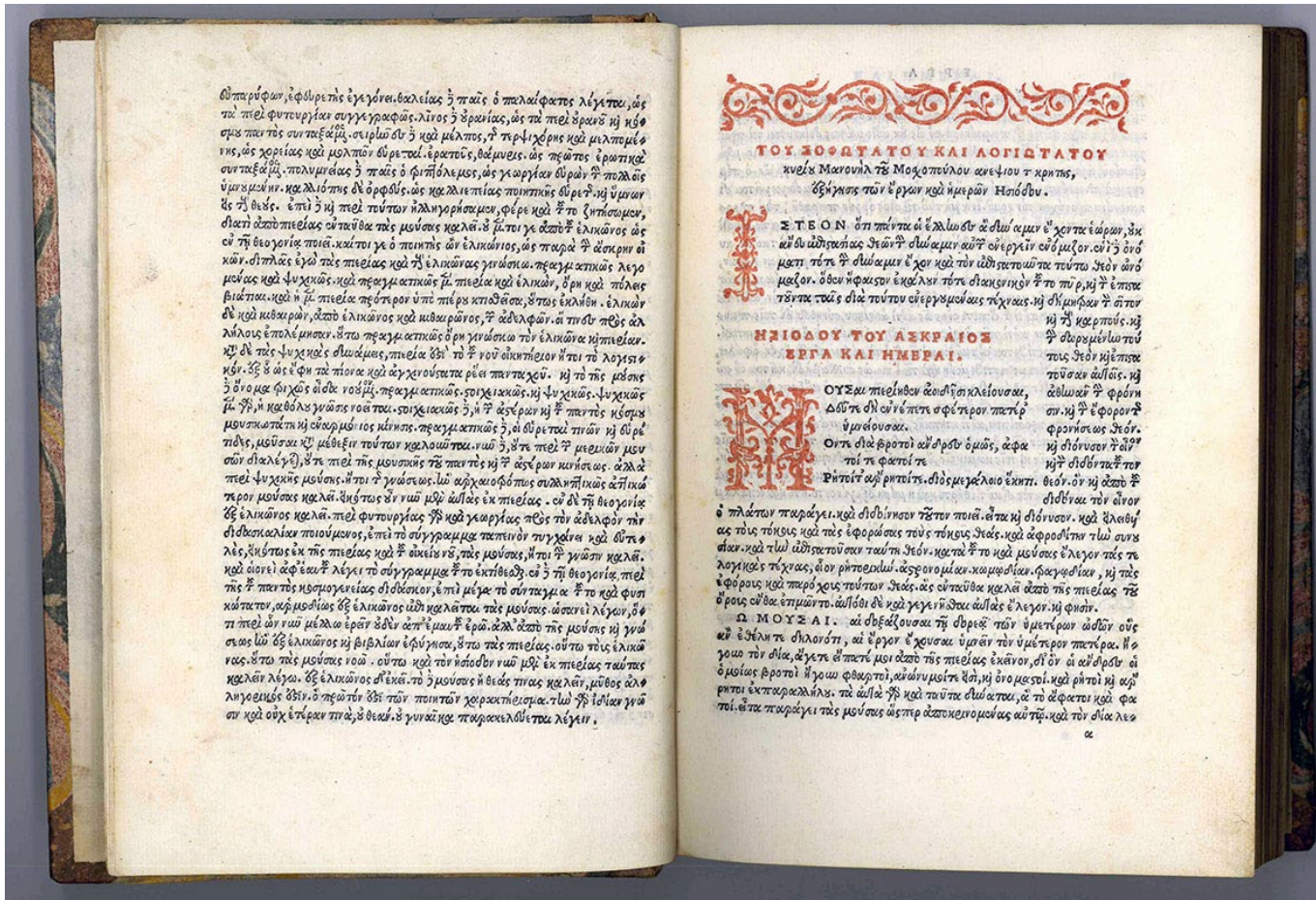
15) **HESIODUS** (fl. 8th-7th cent. BC)-**TRINCAVELLI, Vittore** ed. (1496-1568). [graece et latine] **Hesiodi Asdraei Opera et dies. Theogonia. Scutum Herculis. Omnia vero cum multis optimisque expositionibus.** *Colophon:* Venice, Bartolomeo Zanetti for Giovanni Francesco Trincavelli, June 1537.

4to (207x147 mm); 19th-century half calf, spine with five raised bands and lettered piece, panels covered with marbled paper; (4), LXXXVIII [i.e. CLXXXVIII] leaves. On the title-page device of Bartolomeo Zanetti, on l. CXII full-page woodcut depicting farm implements and agricultural tools, and with two diagrams in the text. Headpiece and initial on black ground on l. (2)r, headpiece, initials and titles printed in red on l. 1, in Byzantine style (all previously used by the Venetian printers Nikolaos Vlastos and Zacharias Kallierges, 1499-1500). Ownership's inscription on the title-page 'Gerardi Cerfolii'. A few contemporary marginal annotations in Greek. Some very light foxing and browning on the first and last leaves. A very good, crispy copy.

EDITIO PRINCEPS of Hesiodus's complete works, containing also in first edition the *Scholia* by the grammarian Ioannes Tzetze (written around 1135-1140) and the *Allegoriae in Theogoniam* by Ioannes Galenos Diakonos (9th-10th cent.).

The volume also includes the commentaries to the *Opera et dies* by Proklos, Ioannes Protospatarius, and Manuel Moschopoulos (12th-13th cent.). The text was edited by the physician Vittore Trincavelli, who dedicated the edition to Pietro Vettori (cf. M. Sicherl, *Die griechischen Erstaussgaben des Vittore Trincavelli*, Paderborn, 1993, pp. 68-73).

Trincavelli, born in Venice into a family coming originally from Tuscany, stu-



died medicine and philosophy at Padua and Bologna. In 1551 he was appointed professor of medicine in Padua. As a physician, he also distinguished himself on the field during an epidemic which struck the island of Murano. As a Greek scholar, he collaborated with Bartolomeo Zanetti editing the text of at least nine Greek *editiones principes*.

The present edition was considered as the most correct for a long time and was taken as a model for many subsequent editions (cf. Dibdin, *Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Latin Classics*, London, 1927, II, p. 31).

The *Works and Days* was first printed in 1480 in Milan by Bonus Accursius together with Theocritus' works. The *Theogony* and the *Schield of Heracles* first appeared in the Aldine Theocritus of 1495/96.

For Tzetzē's *Scholia* and Diakonos' *Allegoriae* Trincavelli used manily a manuscript preserved in the Library of San Marco in Venice (Marc. gr. 464), copied by Demetrios Triklinios. For the commentaries by Protospatharios and Moschopoulos he employed a codex written by Georgios Tribizias (Marc. gr. 480), while the *Scholia* to *Theogony* are based on a later manuscript once belonging to the Dominican monastery of St. John and Paul (Marc. Gr. IX.6).



Edit 16, CNCE23056; Adams, H-470; R. Mortimer, *Italian 16th Century Books in the Harvard College Library*, Cambridge MA, 1974, no. 233; M. Sander, *Le livre à figure italien depuis 1467 jusqu'à 1530*, Milan, 1942, no. 3380; A.L. Simon, *Bibliotheca bacchica*, London, 1927, II, no. 345; S.F.W. Hoffmann, *Bibliographisches Lexicon der gesammten Literatur der Griechen*, Leipzig, 1839, II, p. 248; *Miriobiblon*, II.1, *Scriptores Graeci A-H*, no. 159.

\$ 3,000.-

IN GREEN MOROCCO BY NIEDRÉE

16) **LUCANUS, Marcus Anneus** (39-65). **Lucanus** [Pharsalia]. *Colophon*: Venice, heirs of Aldus Manutius and Andrea Torresano, July 1515.

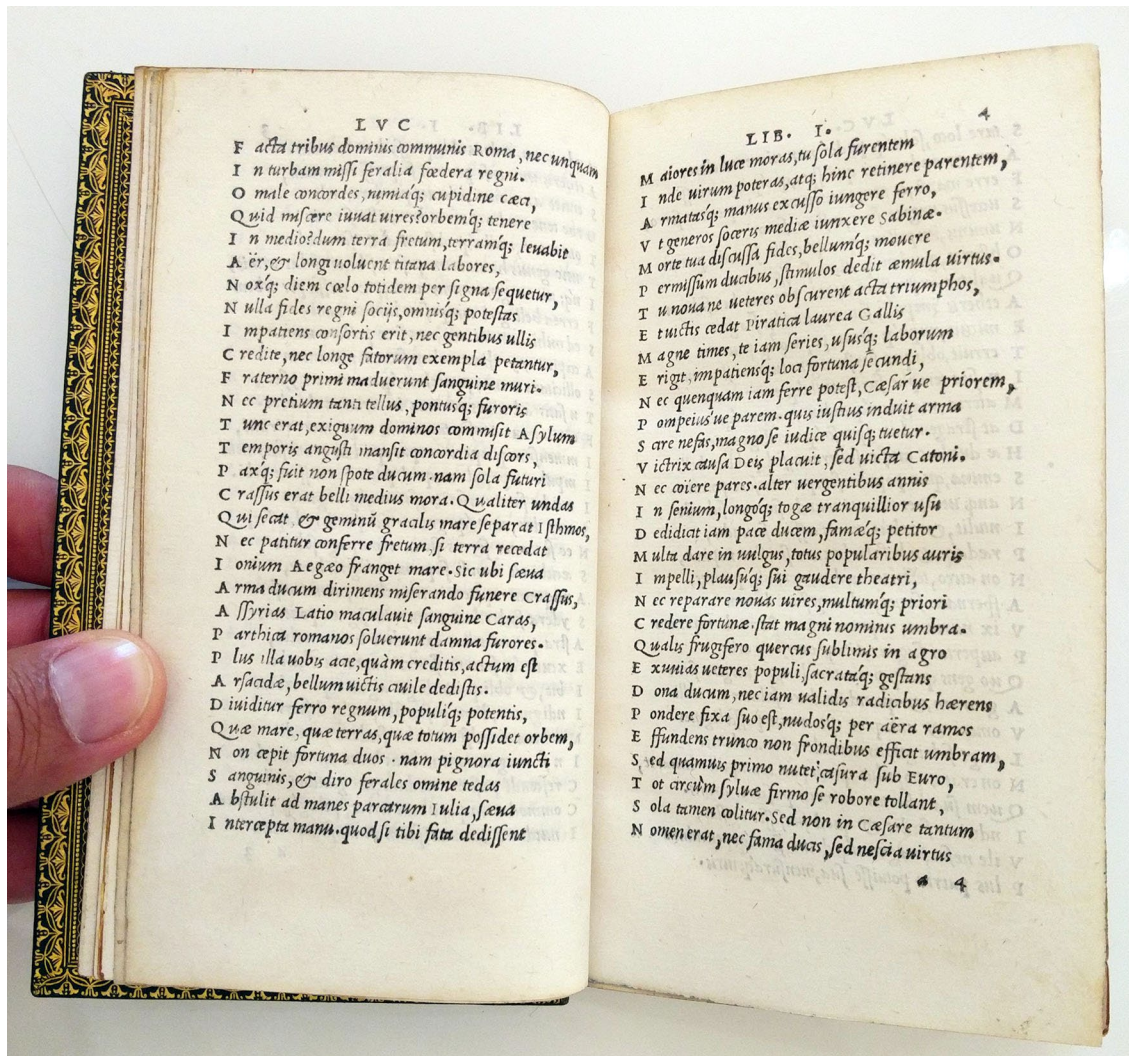
8vo (155x87 mm); 19th-century green morocco, panels within a gilt triple fillet, richly decorated and lettered spine with five raised bands, inside gilt dentelles, marbled endleaves, gilt edges (Niedrée); 137, (3) leaves. Aldine device on last leaf verso. Light marginal damp stain on a few leaves.

A fine copy with good margins.

SECOND ALDUS EDITION, a reissue of that of 1502. The text is based on the 1493 Venice edition by Simone Bevilacqua, improved through the comparison with a manuscript owned by Antonio Mauriceno.

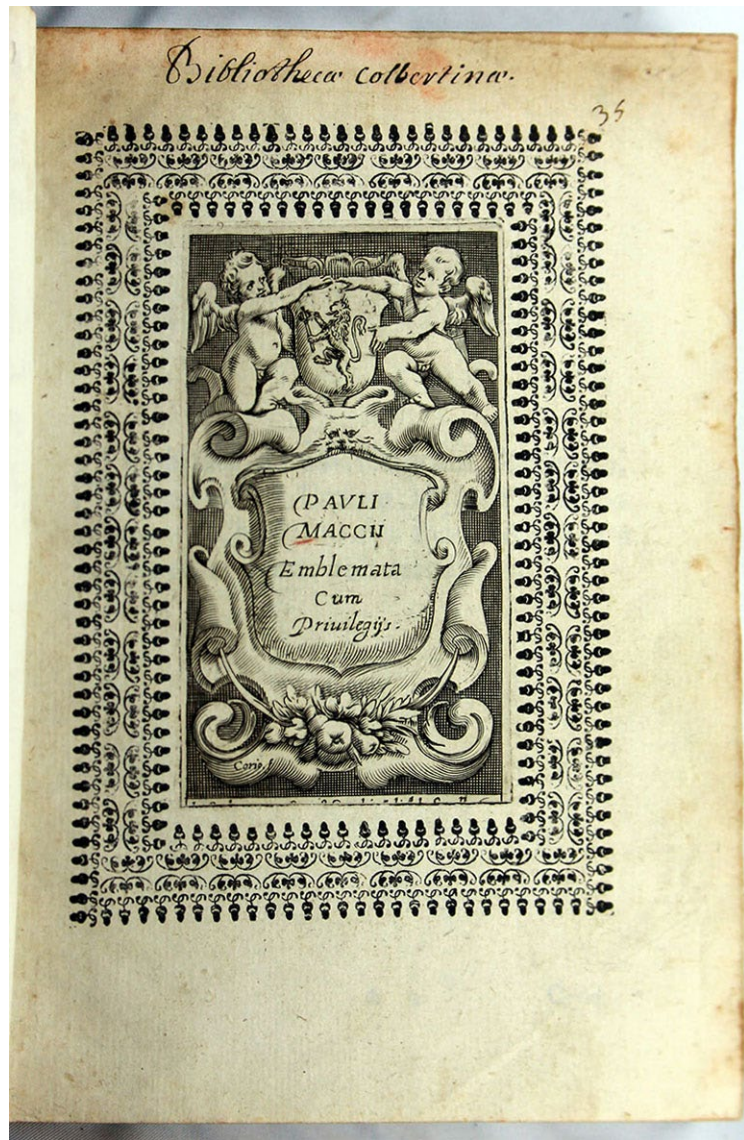
Edit16, CNCE37522; Adams, L-1564; A.A. Renouard, *Annales de l'imprimerie des Aldes*, Paris, 1834, p. 72.6; F.L.A. Schweiger, *Bibliographisches Lexicon der Römer*, Amsterdam, 1962, I, p. 561; Ahmanson-Murphy, no. 135.

\$ 1,650.-



17) **MACCIO, Paolo** (1576-1638). **Emblemata**. *Colophon*: Bologna, Clemente Ferroni, April 1628.

4to (203x140 mm); 18th-century full calf, panels within a triple fillet in gilt, spine with five raised bands and gilt title on morocco label, marbled endleaves, gilt edges (joints and top of the spine partially restored); 331, (5) pp. With frontispiece, portrait of the Madonna di San Luca and 81 full-page emblems, all engraved by Giovanni Battista Coriolano (1595-1649), Oliviero Gatti (1598-1646) and Agostino Parisini (fl. 1625-1636) after drawings by Florio Macchi and Giovanni Battista Coriolano. Provenance: Jean-Baptiste Colbert (1619-1683), minister of finances of France under King Louis XIV, also renowned for his celebrated library which was sold at Paris in 1728 (his ownership's inscription on the title-page); Richard Heber (1773-1833), English book-collector and founder of the Roxburghe Club of bibliophiles, whose library of 105,000 volumes was sold by auction at London in 1835 (his stamp on the front flyleaf); Beckford Library (pencil note on the front flyleaf, dated Dec. 20, 1882). Small repair to the lower margin of pp. 121/122 not affecting the text, otherwise a very good, fresh copy.



FIRST EDITION of this lively and richly illustrated emblem book, which often offers an interesting iconography on contemporary life in Bologna.

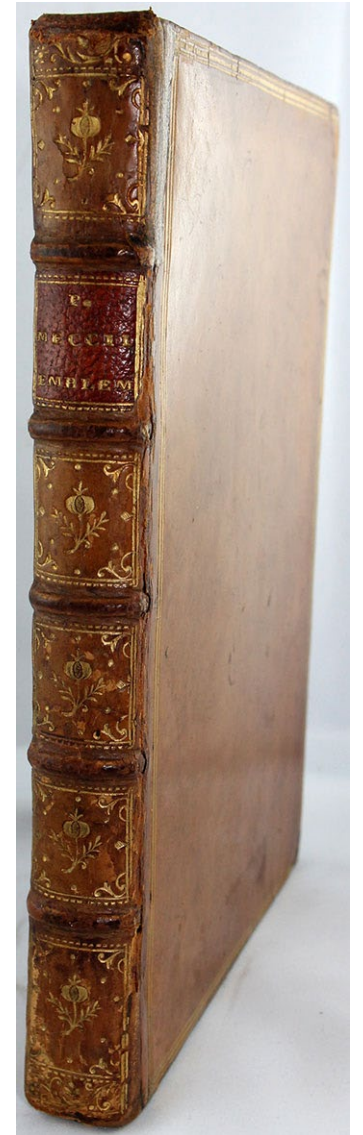
Giovanni Battista Coriolano and Oliviero Gatti, pupils of G.L. Valesio, are responsible for the majority of the illustrations. The engraved title and 26 of the emblems were engraved by Coriolano. The dedicatory plate and 52 of the emblems are the work of Gatti. The remaining plates were engraved by Agostino Parisini after Florio Macchio, a pupil of Lodovico Carracci.

Paolo Macchio (o Macchi o Mazzi), born in Modena, studied in Bologna, where he was later appointed professor in the local university. He published several orations and occasional texts related to academic life (cf. G. Tiraboschi, *Biblioteca modenese*, Modena, 1783-'86, III, pp. 103-104 AND VI, p. 131; see also S. Mazzetti, *Repertorio di tutti i professori dell'Università e dell'Istituto delle Scienze di Bologna*, Bologna, 1848, p. 207).

J. Landwehr, *Romanic emblem books*, Utrecht, 1976, no. 496; Catalogo unico, IT\ICCU\VEAE\002254; M. Praz, *Studies in seventeenth-century Imagery*, Rome, 1975, p. 409;

Cicognara, no. 1913; A. Sorbelli, *Storia della stampa in Bologna*, Bologna, 1929, p. 140; L. Frati, *Opere della bibliografia bolognese*, Bologna, 1888-1889, no. 7447; L. Bolzoni & B. Allegranti, *Con parola brieve e con figura: libri antichi di imprese e emblemi*, Lucca, 2004, p. 48.

\$ 5,300.-



18) **MONTAIGNE, Michel Eyquem de** (1533-1592)-**NASELLI, Girolamo** (ca. 1535-1609). **Discorsi morali, politici, et militari; del molto illustre sig. Michiel di Montagna cavaliere dell'Ordine del re christianissimo; gentil'huomo ordinario della sua Camera, primo magistrato & governatore di Bordeos. Tradotti dal sig. Girolamo Naselli dalla lingua francese nell'italiana. Con un discorso se il forastiero si deve admettere alla administratione della republica.** Ferrara, Benedetto Mamarello, 1590.

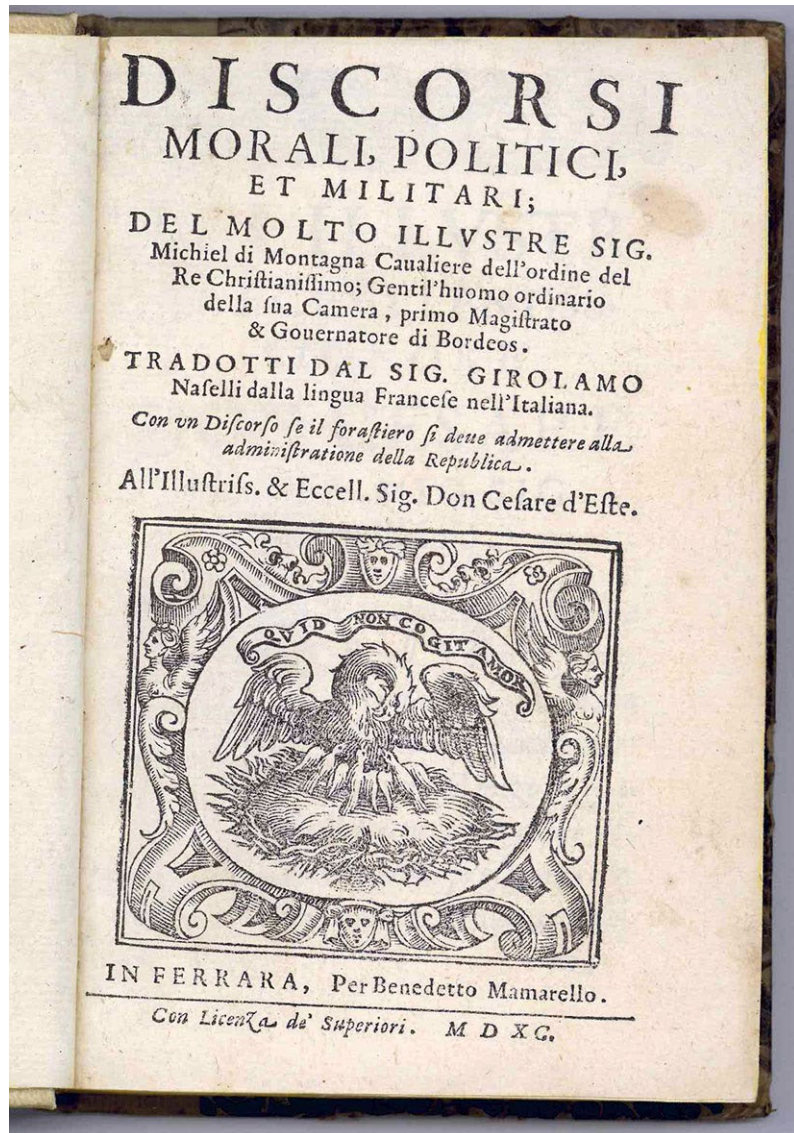
8vo (144x95 mm); early 18th-century half vellum, gilt title on morocco label on spine, yellow edges; (4), 170, (2) ll. With the printer's device on the title-page. Giovanni Vacchelli Casoni's bookplate. At the end ownership's entry by Gustavo Zuiardi. Light damp stains in the last leaves, a few gatherings slightly browned, but a very good copy.

RARE FIRST EDITION, dedicated by the translator Girolamo Naselli to Don Cesare d'Este (Ferrara, November 24, 1590), of the first Italian translation of Montaigne's *Essais*. Though partial and expurgated, it represents the first translation into any foreign language of Montaigne's masterpiece. The first complete Italian translation by Girolamo Canini was published only in 1633 by Marco Ginammi.

Naselli was a courtier at the Ferrara court and since 1557 an agent of the ducal chancellery. For his translation, he probably used a copy of the second edition of the *Essais*, that issued in two books at Bordeaux by Millanges in 1582. Naselli found the volume presumably during a mission in France, between March and May 1589, at a very critical stage in the relationships between the king and the Ligue. On that occasion he brought back with him to Ferrara several works on the political situation of France, some of which he judged worthy of being translated into Italian for the dignitaries of the Este court.

Naselli translated 44 of the 84 chapters that form the first two books. He does not seem to know the third book, first appeared in 1588. He arranged the chapters in a different order as the original, favoring those related to political and moral issues.

The *Discorsi morali, politici et militari* was printed by Benedetto Mammarelli, who in 1589 took over the printing house from his brother Domenico and in a very short



time became a serious rival for Vittorio Baldini, the most important Ferrarese typographer of the time. Thanks to the collaboration with Girolamo Naselli, in 1590 he also published an Italian translation of the treatise *De la naissance, durée et cheute des Estats* by René de Lucinge.

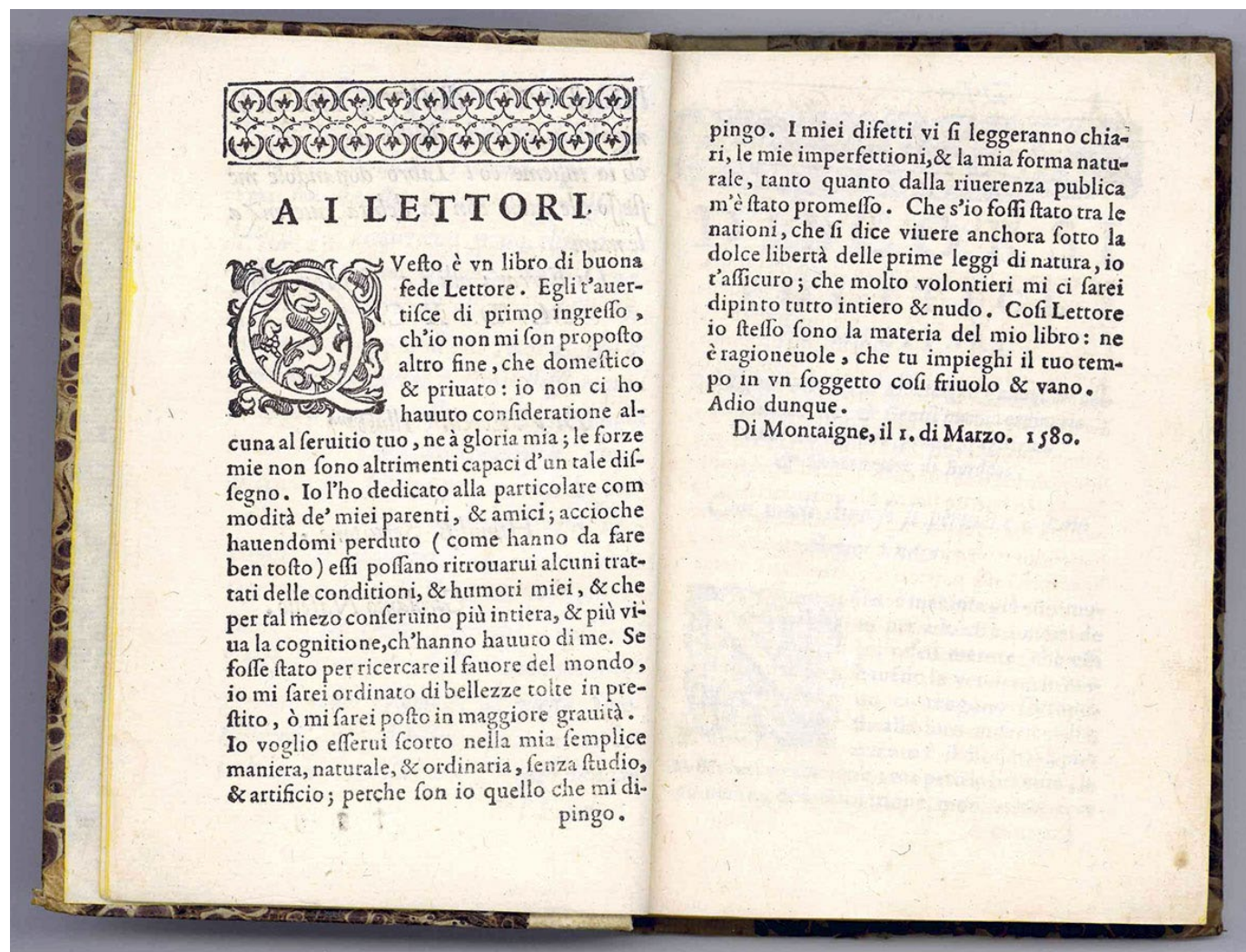
As Montaigne himself refers in his *Journal des voyages*, upon his arrival in Rome on November 1580, his copy of the *Essais*, freshly released from the press, was confiscated and examined by a Papal commission, which in the end decided not to condemn the book but provided Montaigne with a list of censored passages that should have been removed in a new edition of the work. It is not clear whether Naselli followed for his edition the instructions given to Montaigne by the censors or the choice of the expurgated and omitted parts of text was entirely his.

At the end is added the anonymous essay *Questione se il forestiere deve esser adpresso al governo della Republica, ò nò* ("Question whether a foreigner should be admitted to the government of the Republic"), allegedly written by Naselli himself.

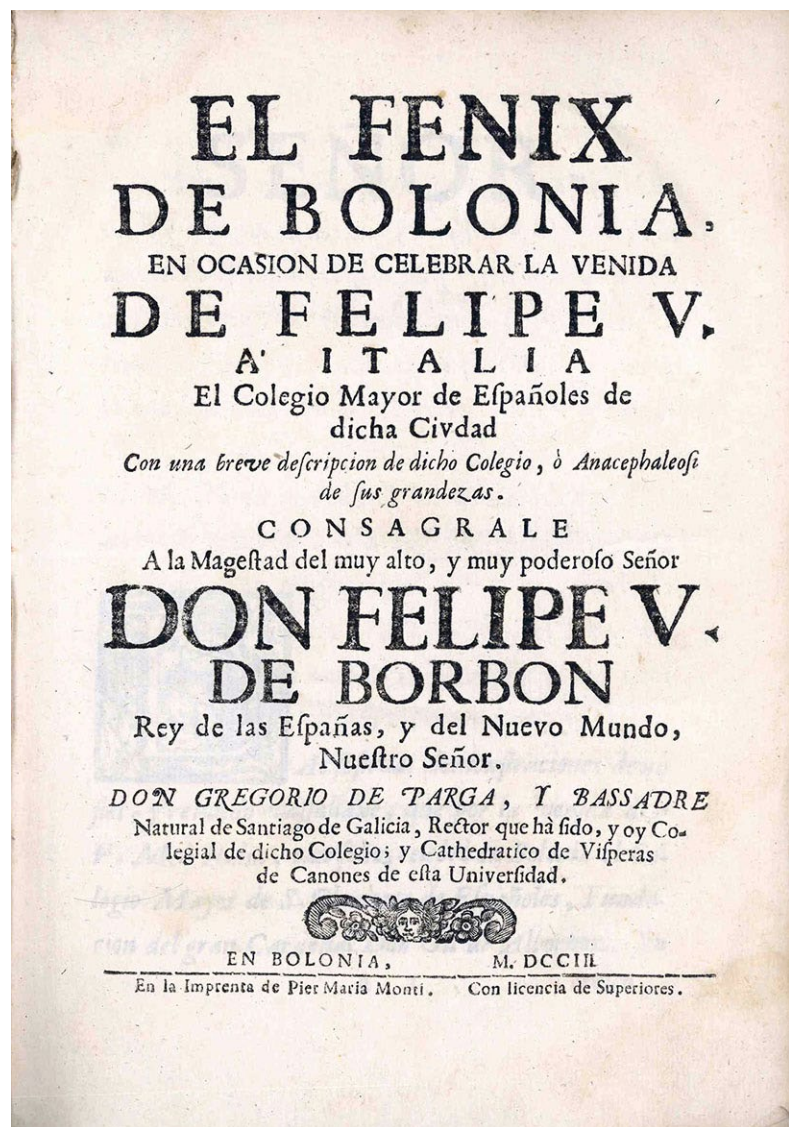
Despite Naselli's attempt to conform Montaigne's *Essais* to the dictate of the Roman Church, when in 1676 Montaigne was definitely condemned by the Inquisition and his work put in the Index, his 1590 edition was included in the condemnation (cf. M. Palumbo, *Introduzione*, in: "M. de Montaigne, *Discorsi morali, politici et military*", E. Canone & M. Palumbo, eds., Naples, 2009).

Edit 16, CNCE 35895; J. Balsamo, *Naselli, Girolamo*, in: "Dictionnaire de Michel de Montaigne", P. Desan, ed., Paris, 2004, pp. 809-810; P. Desan, *Traductions des 'Essais'*, in: "Dictionnaire de Michel de Montaigne", P. Desan, ed., Paris, 2004, p. 1152.

\$ 6,000.-



19) **PARGA Y BASSADRE, Gregorio de** (fl. end of 17th cent.-beginning of 18th cent.). **El fenix de Bolonia, en ocasion de celebrar la venida de Felipe V a' Italia el Colegio Mayor de Espanoles de dicha Ciudad con una breve descripcion de dicho Colegio, o Anacephaleosi de sus grandezas.** Bologna, Pietro Maria Monti, 1703.



Two parts in one volume, 4to (224x159 mm); contemporary stiff vellum, ink title on spine (some light foxing, cut repaired on the back panel); (16), 64 pp. + pp. (8), 95, (1 blank) pp. With the horseback portrait of Cardinal Gil Álvarez de Albornoz engraved by Francesco Curti (placed between p. 22 and p. 23) and a large folding plate (530x355 mm) engraved by Ludovico Mattioli after Marco Antonio Chiarini, depicting the pyrotechnic display built for the festivities by Giuseppe Maria Pellegrini (the plate is dated July 23, 1702). At l. aa3v is the full-page woodcut device of the 16th-century typographer Anselmo Giaccarello. At p. 66 of the second part is a full-page woodcut allegorical figure of the city of Bologna, taken from Malvasia's *Felsina pittrice*. The second part contains the text in Italian and opens with its own title-page: *Fenice di Bologna in occasione di celebrare l'arrivo di Filippo V in Italia il Collegio Maggiore di S. Clemente de Spagnuoli di detta città aggiuntovi una breve descrizione di detto Collegio overo Anacephaleosi dille sue grandezze*. Light damp stain in the lower outer corner of the volume, some marginal foxing, but a very good, genuine copy.

FIRST EDITION of this relation, written in Spanish and Italian, on the entry and visit to Bologna of the King of Spain Philipp V (1683-1746) in 1702.

Parga y Bassadre, collegial between 1697 and 1705 and subsequently teacher in the Colegio Mayor de Españoles of Bologna, praises the king comparing him to the mythological phoenix (“En *El Fénix de Bolonia*, un trabajo laudatorio compuesto en 1702 con motivo de la visita de Felipe V al ‘Colegio Mayor de Españoles’ de esa ciudad, el monarca era presentado abiertamente como *Fénix* de quien cabía esperar el ‘desempeño’ de la monarquía”, A. Mestre & P. Fernández Albaladejo, *Fénix de España: modernidad y cultura propia en la España del Siglo XVIII*, Madrid, 2006, p. 11), discusses the Spanish influence in Bologna, describes the festivities and the famous Spanish College, which is still existing today.

The College was built between 1365 and 1367 thanks to the legacy of Gil Álvarez de Albornoz (1310-1367). A model for the later colleges of the University of Salamanca and other Spanish universities, the Colegio Mayor had among its students Antonio de Nebrija, Ignatius of Loyola, Pedro de Arbués, and Miguel Cervantes. In 1530 it hosted the Emperor Charles V on the occasion of his coronation.

“Obedecen así mismo a la finalidad de acrecentar prestigio y acaparar favores las relaciones de fiestas y las celebrativas oraciones de grandes sucesos eclesiásticos o de la corona; centro unívoco de las actividades literarias de este período. Mas no quisiera provocaros tedio, razón por la cual confío a una larga nota la lista de las principales de estas obras, tan ricas de maña y encubierta adulación, como en general pobres de méritos poéticos. No obstante, algunas de ellas se imprimieron en elegantes, rebuscades ediciones. Sirva para la muestra la obra de Gregorio de Parga y Bassadre, colegial del 1697 al 1705, que en 1702 corrió con la edición en español e italiano de una obra denominada *El Fénix de Bolonia* en la que ofrecía, con palabras del autor, ‘una viva comparación de mi Colegio al Ave Fénix en atención a la semejanza de las excelencias que a aquél le ilustran y a éste le adornan’” (R. Frolidi, *El Colegio de España de Bolonia y la literatura española*, in: “AIH”, Actas VII, 1980, pp. 141-143 and note 51).

Catalogo unico, IT\ICCU\UBOE\031814; Palau y Dulcet, nos. 213005-6 (who mentions copies bearing the date 1702 on the first title-page); D.G. Cueto, *Seicento boloñés y Siglo de Oro español: el arte, la época, los protagonistas*, Madrid, 2006, p. 471.

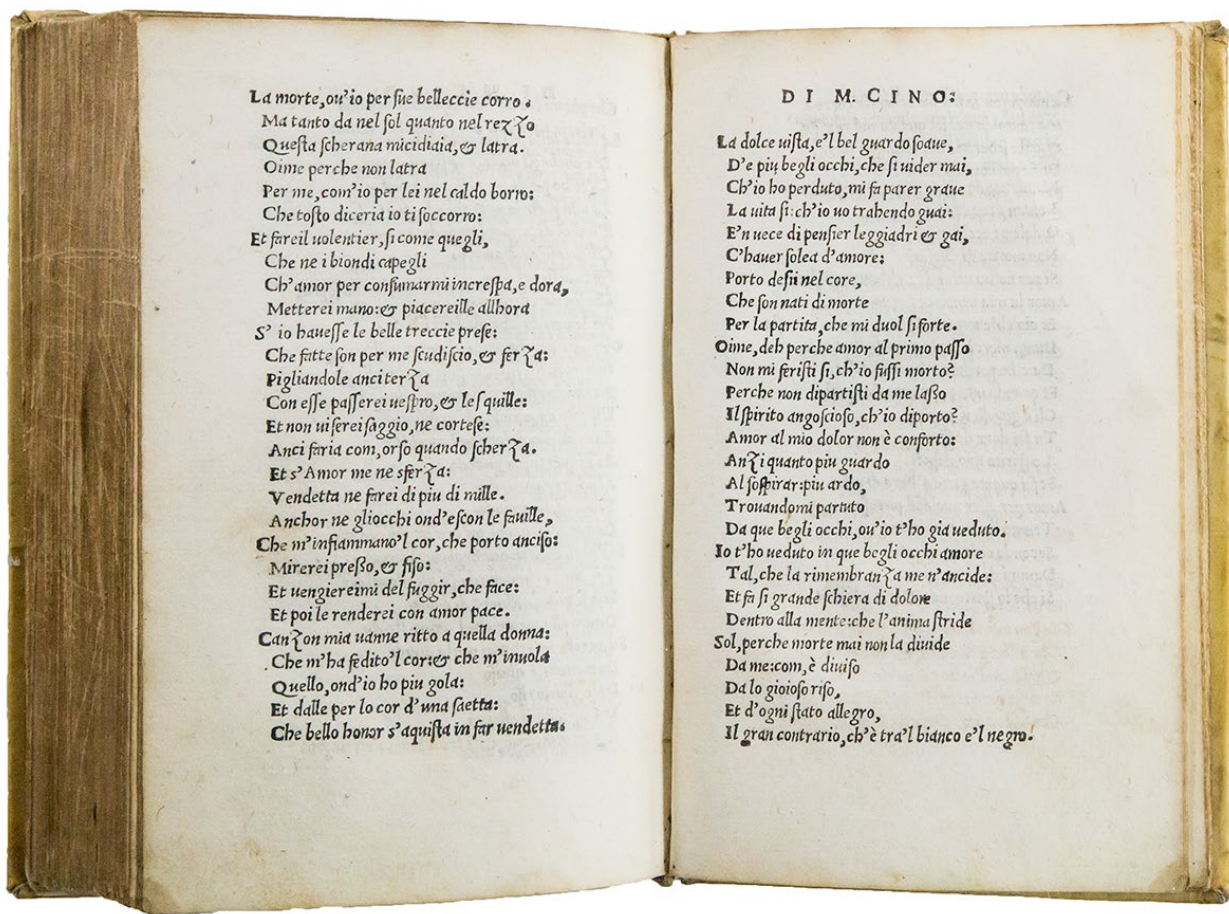
\$ 4,250.-



20) **PETRARCA, Francesco** (1304-1374). **Il Petrarca**. Title-page verso: **Sonetti et Canzoni di Messer Francesco Petrarca in vita [-morte, from l. n7v] di Madonna Laura**. On l. s8v: **Triumpho di Messer Francesco Petrarca**. N.pr., n.pl., n.d. [Venice, Gregorio de Gregori, 1522 ca.?].

8vo (153x95 mm); early 19th-century stiff vellum with decorations in gilt on the panels, spine richly gilt with gilt-lettered title, gilt edges; 183, (25) leaves. Collation: a-z⁸ A-C⁸. Blank the leaves s6v, s7r-v (numbered 143), s8r (numbered 144), x1v, x8v, y3v, z1v, z8r-v, B8r-v, C8r-v. On l. C7v is the manuscript note 'firmi a Caravaggio'. On l. z1v is a handwritten ottava rima poem ('Versi ottonari') by a later hand. After Aldus' note to the reader, on l. A1r, begins the *Capitolo di M.F.P.* followed by other poems. Wormhole repaired on the first 12 leaves, which slightly affects the text

in a few cases, title-page soiled and restored in the outer margin, but all in all a very good copy.



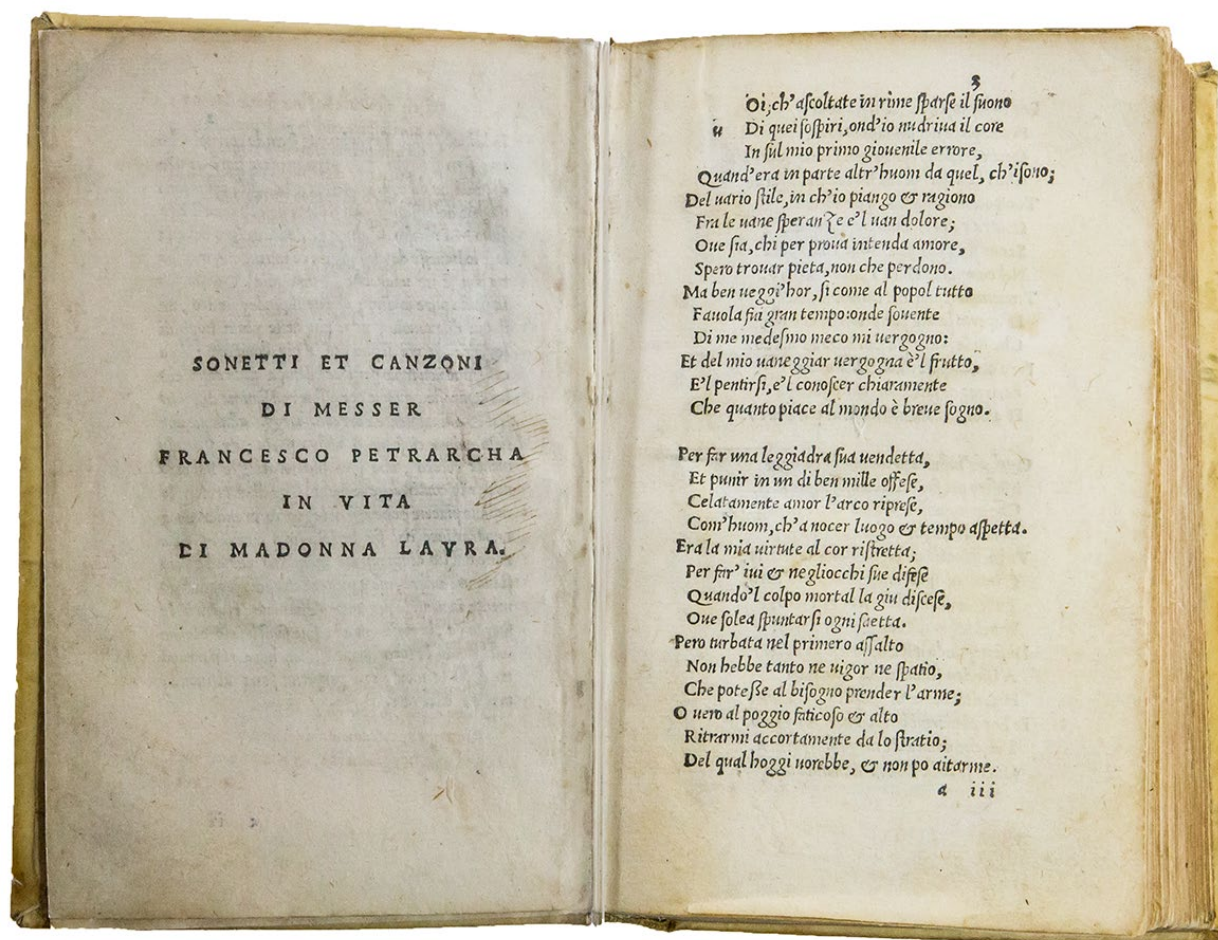
VERY RARE COUNTERFEIT, probably printed in Venice by Gregorio de Gregori, of Aldus's 1521 Petrarch edition, which is recognizable because it does not bear the *colophon* and the printer's device at the end (the last leaf is a blank) and the printed text, though almost identical to the original (the fingerprint is the same), is a few millimeters taller (the interlinear space is slightly wider).

Compared to the first counterfeits appeared in Lyons at the beginning of the century and a few years later while Aldus was still alive (I am referring in particular to the 1502 and 1508 counterfeit editions of Aldus' first Petrarch), the difference is striking. As Aldus already put it in a famous complaint addressed to the Lyonnaise typographers, those editions were easily recognizable for the poor quality of the paper, the mistakes they contained, and the imperfections of the typeface. This is not the case of the present edition whose perfection in imitating the original is quite stunning.

From 1520 Gregorio de Gregori converted to vernacular almost its entire production, started reprinting many popular titles that had already appeared from the presses of other typographers, and contributed decisively to the spread of the new type of "pocket book" modeled on Aldus' enchiridion; some of his editions of Petrarch and Cicero were indeed considered counterfeit editions of Manutius. In addition to Italian classics, to translations of Greek and Latin works and to devotional texts, Gregori issued the first Italian editions of several works by Erasmus (on the relationship between Aldus and Gregorio de Gregori, see M. Lowry, *The World of Aldus Manutius. Business and Scholarship in Renaissance Venice*, Oxford, 1979, pp. 111, 126, 128 and fl., and 161).

Extremely rare, only 3 copies in Italy according to the Italian Union Catalogue (cf. Edit 16, CNCE66716 and ICCU, IT\ICCU\PUVE\016933); Renouard, pp. 321-322; Hortis, 404; Ley, 89.

\$ 8,200.-



BOUND BY MASSON-DEBONELLE

21) **PRIAPEIA. Diversorum veterum poetarum in Priapum lusus.** *Colophon:* Venice, heirs of Aldus Manutius, December 1517.

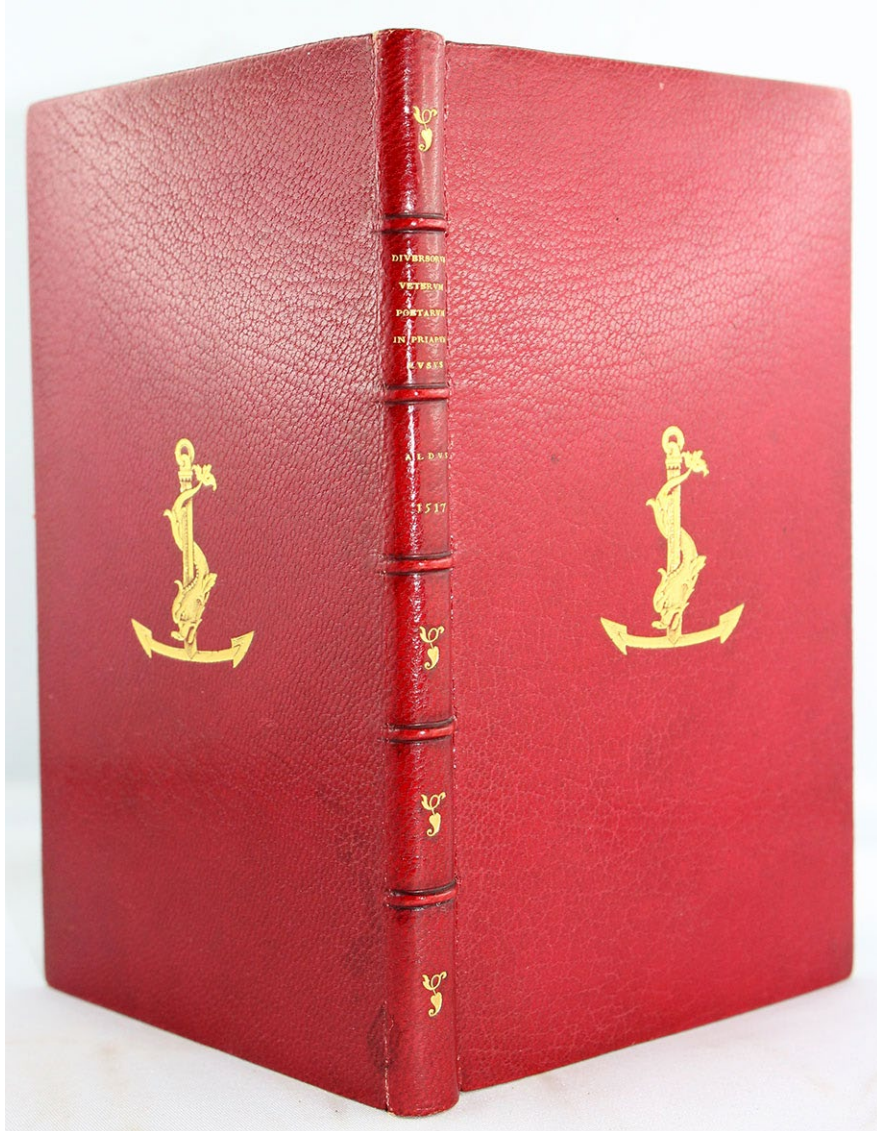
Aldine 8vo (157x90 mm); red morocco by Masson-Debonelle, gilt Aldine device on panels, spine with five raised bands and gilt title, inside gilt dentelles, marbled endleaves, gilt edges; 90 leaves. Aldine device on title-page and final verso. Italic type. Initial spaces with guide-letter. Bookplate Edwin Holden. A perfect copy.

FIRST SEPARATE EDITION. Aldus first included this collection of texts in his 1505 Virgil, basing the edition on a manuscript owned by Pietro Bembo. The present edition corrects the 1505 imprint. Another Aldine edition of the *Priapeia* appeared in 1534.

The *Priapeia* is a collection of obscene poems written in praise of the god Priapus and his phallus as well as epigrams transcribed from statues and other images representing him. The verses, discovered in the 14th century, were believed as the work of Virgil and their first appearances in print were in editions of his writings.

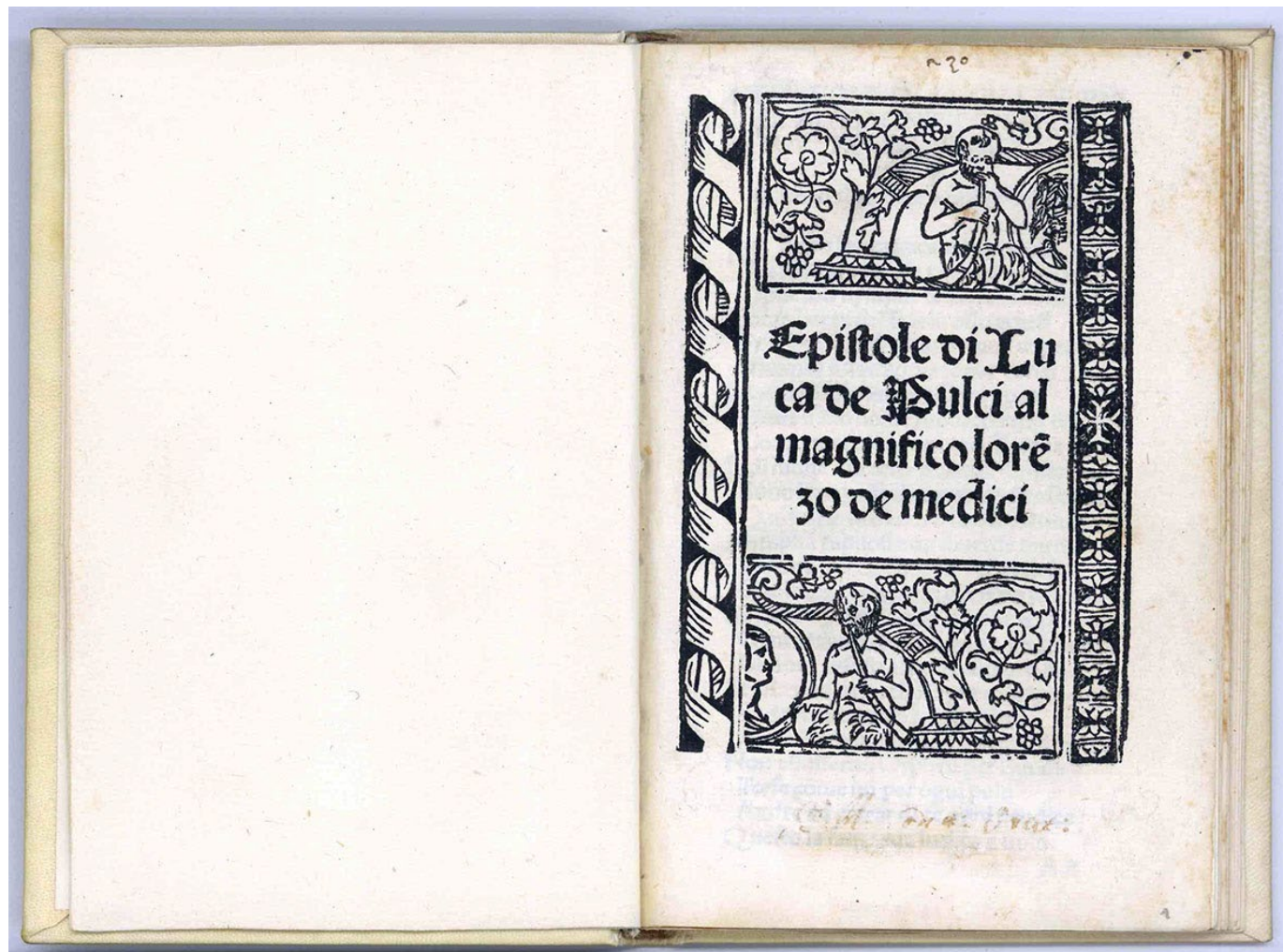
Adams, P-2084; Ahmanson-Murphy, 162; Renouard, 81:12.

\$ 3,900.-



22) **PULCI, Luca** (1431-1470). **Epistole di Luca de Pulci al magnifico Lorenzo de Medici**. *Colophon*: Venice, Manfredo Bonelli, October 21, 1505.

8vo (147x97 mm); modern stiff vellum, flat spine with gilt ornaments, panels with gilt title and date and at the center the emblem Torre del Palasciano in gilt (Gozzi, Modena, 1970); (40) ll. Title-page within a woodcut border made of four different blocks (already used for a 1491 edition of Aesop). Bookplate Aldofo Tura. Ownership's inscription on the title-page faded and partially erased: "Ex lib. [...] Grat.". Some marginal foxing. A nice copy.



FIRST 16TH-CENTURY EDITION (the seventh overall after the first issued in Florence by Antonio di Bartolommeo Miscomini on February 1481). During the century the work was reprinted seven more times.

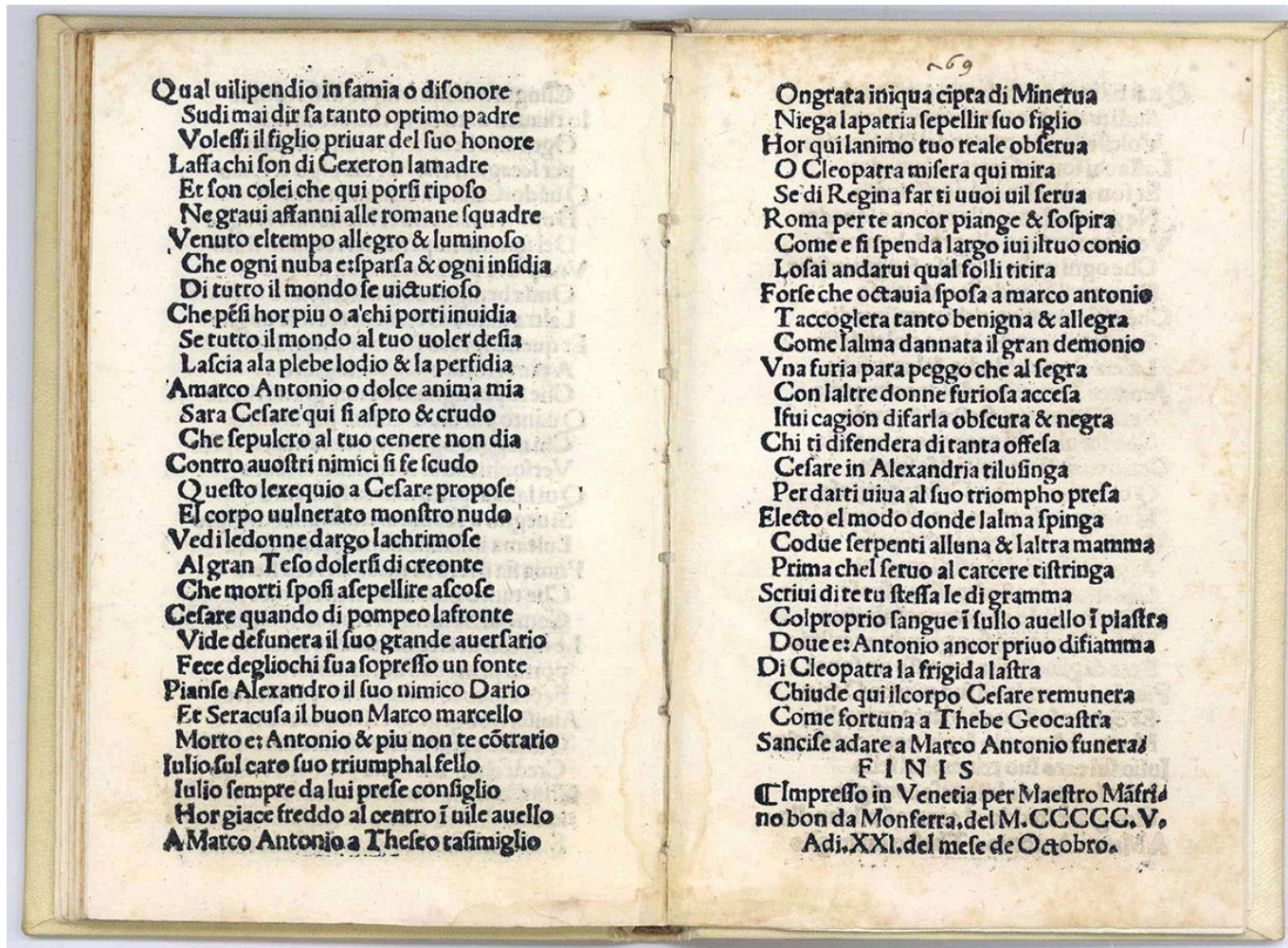
The collection, dedicated to Lorenzo de' Medici, contains 18 letters in *terzine* freely inspired by Ovid's *Heroides*. But that of Pulci is not a translation or an adaptation of the Latin text, it is a completely new work in which also male characters are introduced and which does not aspire to have the thematic and historical uniformity of the original. The first letter is addressed by Lucrezia Donati to Lorenzo de' Medici (cf. S. Carrai, *Imitazione e reminiscenze ovidiane nelle 'Pistole' del Pulci*, in: "Le muse dei Pulci: studi su Luca e Luigi Pulci", Naples, 1985, pp. 25-34).

Pulci's *Epistole* (or *Pistole*) were extremely popular in the 15th and 16th century. In the list of books quoted in the Codex Atlanticus, Leonardo mentions Pulci's work,

which was evidently one of his readings (cf. E. Solmi, *Le fonti dei manoscritti di Leonardo da Vinci. Contributi*, in: "Giornale Storico della Letteratura Italiana", suppl. 10-11, 1908, pp. 219 and 254).

Pulci's *Epistole* was a typical product of the Medici literary circles, the same that produced Burchiello's sonnets and Luigi Pulci's (Luca's brother) *Morgante*: i.e. the produce of an educated literature nurtured by tavern and street conversation, improvisation, popular tales, jests, epic poems and cantari.

Luca and Luigi were scions of the noble and ancient Pulci family, Guelph in tradition and supposedly French in origin. Luca, Luigi's elder brother, went to Rome to work in a bank, but fortune eluded him and he died in prison at the age of thirty-nine. He also wrote the poems *Driadè d'Amore* and *Ciriffo Calvanèo*.



No copy in America of this edition. Edit 16, CNCE69334 (one copy at the Vatican Library); Essling, 1499 (mentioning our copy); Sander, 6007.

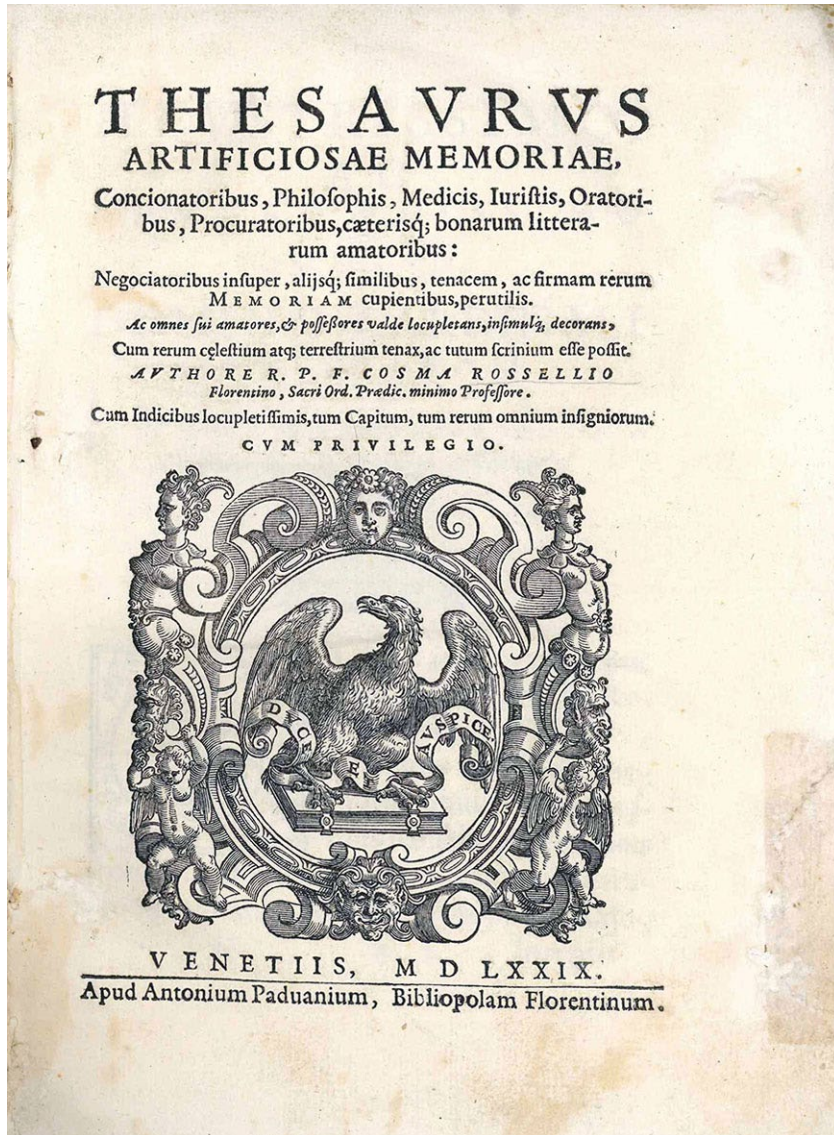
\$ 4,500.-

23) **ROSSELLI, Cosimo** (d. 1578). **Thesaurus artificiosae memoriae, concionatoribus, philosophis, medicis, iuristis, oratoribus, procuratoribus, caeterisque bonarum litterarum amatoribus: negotiatoribus insuper, aliisque similibus, tenacem, ac firmam rerum memoriam cupientibus, perutilis. Ac omnes sui amatores, et possessores valde locupletans insimulque decorans, cum rerum caelestium atque terrestrium tenax, ac tutum scrinium esse possit. Authore R.P.F. Cosma Rossellio Florentino Sacri Ord. Praedic. Minimo Professore Cum indicibus locupletissimis, tum capitum, tum rerum omnium insigniorum.** Venice, Antonio Padovani, 1579.

4to (217x162 mm); contemporary flexible vellum with manuscript title along the spine (ties lacking); (16), 145, (1) leaves. With 3 woodcut plates (one folding) and 25 woodcut illustrations, partly full-page. Printer's device on the title-page. Contemporary annotations in the margin. Old repair to title-page's outer margin and to flyleaves' gutter, small worm track on the first and last leaves not affecting the text, a few gathering browned, but all in all a very good, wide-margined, and genuine copy.

FIRST EDITION, published posthumously by the author's brother Damiano, of this classic work on mnemotechnics and cryptography, which contains the first appearance in print of the finger alphabet.

“Rosselli gives instruction on how to position the fingers in order to make the individual letters... The finger alphabet has obvious advantages, such as allowing one to construct a list of persons, things, or ideas to be remembered by actually making and repeating the letters on the hand in a familiar order. Once learned this system is a readily available reminder valuable in preaching sermons and allied activities... Rosselli's finger alphabet... not only continues the mnemonic tradition but also suggests further development of the fingers and the hand as an instrument of visual communication, allied with, but effective as a substitute for oral and written language” (C. Richter Sherman, *Writing on Hands. Memory and Knowledge in Early Modern Europe*, Carlisle Pa-Washington DC, 2000, p. 186).



Following Johann Romberch and the Scholastic tradition, the Dominican Cosimo Rosselli gives great prominence to the “Dantesque type”, employing the places of Hell as a mnemonic device. “Rossellius devides Hell into eleven places, as illustrated in his diagram of Hell as a memory place system... Rossellius also envisages the constellations as memory place systems, of course mentioning Metrodorus of Scepsis in connection with the zodiacal place system. A feature of Rossellius’ book are the mnemonic verses given to help memorize orders of places, whether orders of places in Hell, or the order of signs in the zodiac. The verses are by a fellow Dominican who is also an Inquisitor. These ‘carmina’ by an Inquisitor give an impressive air of great orthodoxy to the artificial memory. Rossellius describes the making of ‘real’ places in abbeys, churches and the like. And discusses human images as places on which subsidiary images are to be remembered” (F.A Yates, *The Art of Memory*, Chicago, 2000, p. 122).

“Negli scritti del Camillo e in quelli del Rosselli l’intento enciclopedico-descrittivo, l’ambizioso progetto di una enciclopedia totale hanno

finito per sovrapporsi nettamente agli originari intenti dell’arte mnemonica. Alle sommarie, stringate elencazioni dei luoghi e delle immagini presenti nei testi dei teorici quattrocenteschi si sono andate sostituendo, nel corso del Cinquecento, macchinose enciclopedie. Esse non nacquero solo dalla persistenza di temi caratteristici della cultura medievale, né trassero origine solo dalla tematica del lullismo o dal fiorire delle speculazioni sulla cabala; derivarono anche dal nuovo atteggiamento che molti assunsero nei confronti della tradizione dell’*ars reminiscendi*: descrivere i luoghi e le immagini creando una sorta di specchio o di artificiale teatro della realtà apparve molto più importante che il teorizzare in regole precise la funzione dei luoghi e delle immagini



24) **WALDUNG, Wolfgang** (1555-1621). *Lagographia. Natura leporum, qua prisci autores et recentiores prodidere quidve utilitatis in re medica ab isto quadrupede percipiatur. Liber singularis.* Amberg, Johann Schönfeld, 1619.

4to (189x135 mm); contemporary full calf (worn and rubbed, front hinge and top of the spine repaired); 82 [i.e. 91], (5) pp. Numerous errors in pagination. With 8 woodcut illustrations in the text, depicting the hare, while jumping or grazing, and its anatomy. From the libraries of Alfred Barmore Maclay and Dodgson Hamilton Madden. Bookplate 'Bibliotheca Tilliana'. Slightly browned, but a very good, fresh copy.

FIRST EDITION of this comprehensive monograph on the hare, studied from a zoological, medical, historical, gastronomic, cynegetic, and literary perspective. "A quaint and amusing book on the hare in 57 chapters, of which chapter 37 (*Venatio & Captura*) and 38 (*Fuga & Cursus*) deal with hare hunting; Chapter 50 contains a treatise on the horned hare" (Schwerdt, II, 288).

Waldung was professor of medicine at Altdorf from 1592.

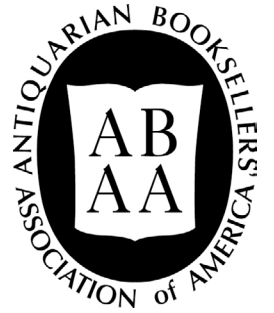
OCLC, 14304468; Ceresoli, 553; Krivatsy, 12578.

\$ 1,650.-





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