

LIST DECEMBER 2016 - GASTRONOMY

IN PRAISE OF THE PORK

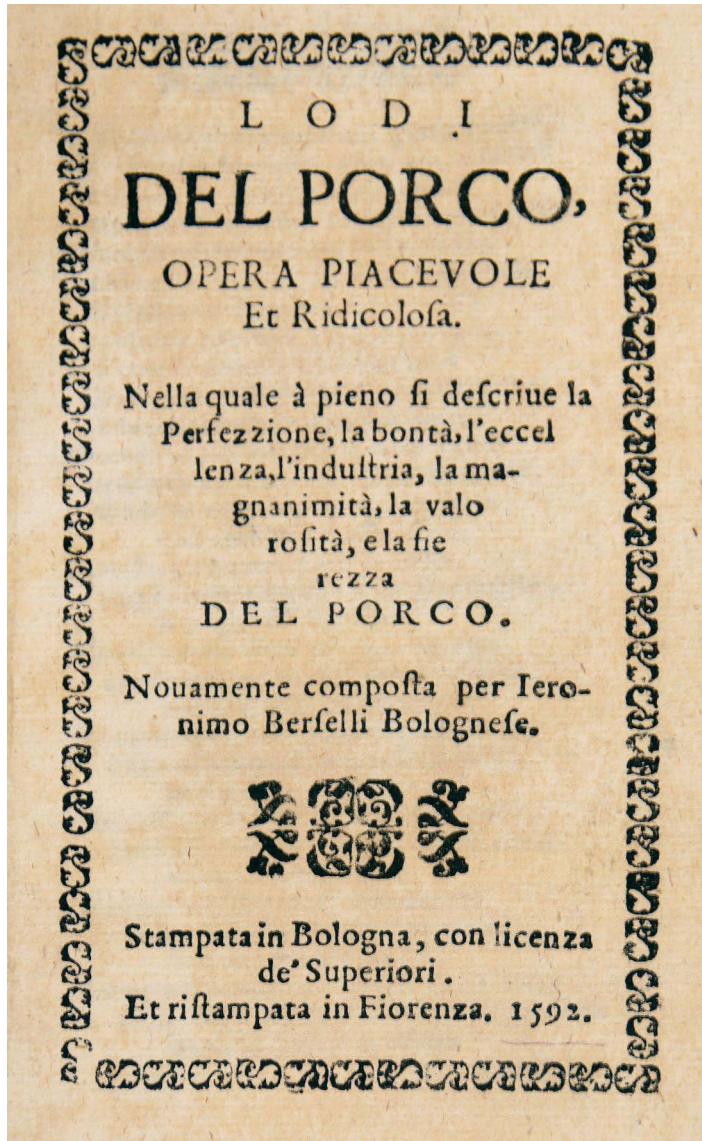
1. **BERSELLI, Geronimo** (fl. end of the 16th cent.). **Lodi del porco, opera piacevole e ridicolosa. Nella quale à pieno si describe la perfezzione, la bontà, l'eccellenza, l'industria, la magnanimità, la valorosità, e la fierrezza del porco.** Nuovamente composta per Ieronimo Berselli bolognese. Florence, 1592.

8vo; recent half morocco, gilt title on spine; (4) leaves. Title-page within typographical border. A fine copy.

ONLY KNOWN COPY of the second edition of this ludic poem in praise of the pork. An earlier (supposed first?) edition (Bologna, Bonardi, 1590) is quoted by M. Paleari Henssler (*Bibliografia latino-italiana di gastronomia*, Milan, 1984, p. 87), but no copy of it is traceable. The work was then reprinted in Perugia by the heirs of Andrea Bresciano, not before 1594 (Edit 16, CNCE69990, lists one copy in Arezzo, Biblioteca dell'Accademia Petrarca).

R. Westbury, *Handlist of Italian Cookery Books*, Florence, 1963, p. 30 (the present copy?); P. Camporesi, *Alimentazione, folklore, società*, Parma, 1980, p. 170.

\$ 3,200.-



2. **CERVIO, Vincenzo** (fl. end of the 16th cent.)-**FUSORITTO, Reale** (fl. end of the 16th cent.). **Il Trinciante di M. Vincenzo Cervio**, ampliato et a perfettione ridotto dal cavalier Reale Fusoritto da Narni, già trinciante dell'illustrissimo, et reverendissimo signor Cardinal Farnese, et al presente dell'illustriss. signor Cardinal Mont'alto. Con diverse aggiunte fatte dal cavalier Reale, et dall'istesso in questa ultima impressione, aggiuntovi nel fine un breve dialogo detto il Mastro di casa, per governo d'una casa di qual si voglia Principe con li offitiali necessari, utile et giovevole a ogni cortigiano. Rome, Tipografia Gabiana for Giulio Burchioni, 1593.



Three parts in one volume, 4to (210x152 mm); recased in 17th-century stiff vellum; (8), 162, (2) pp. and 2 woodcut folding plates. With also 4 full-page woodcut illustrations in the text. Pages 139/140 are blank. Printer's device on the title-page and at the end. Old ownership's inscription and shelf-mark on the front flyleaf. A few leaves heavily browned, repair to the lower corner of the title-page of part 2 with loss of part of the printing date (supplied by hand), repair to inner and outer margin of pp. 95/96 not affecting the text, frame of p. 11 slightly trimmed, all in all a decent copy from the Landau library (its bookplate on the front pastedown).

FIRST EDITION, edited by R. Fusoritto and by him dedicated to Cardinal Montalto, of the definitive and most complete version of Cervio's important work, considered as the first book solely devoted to carving and the art of serving.

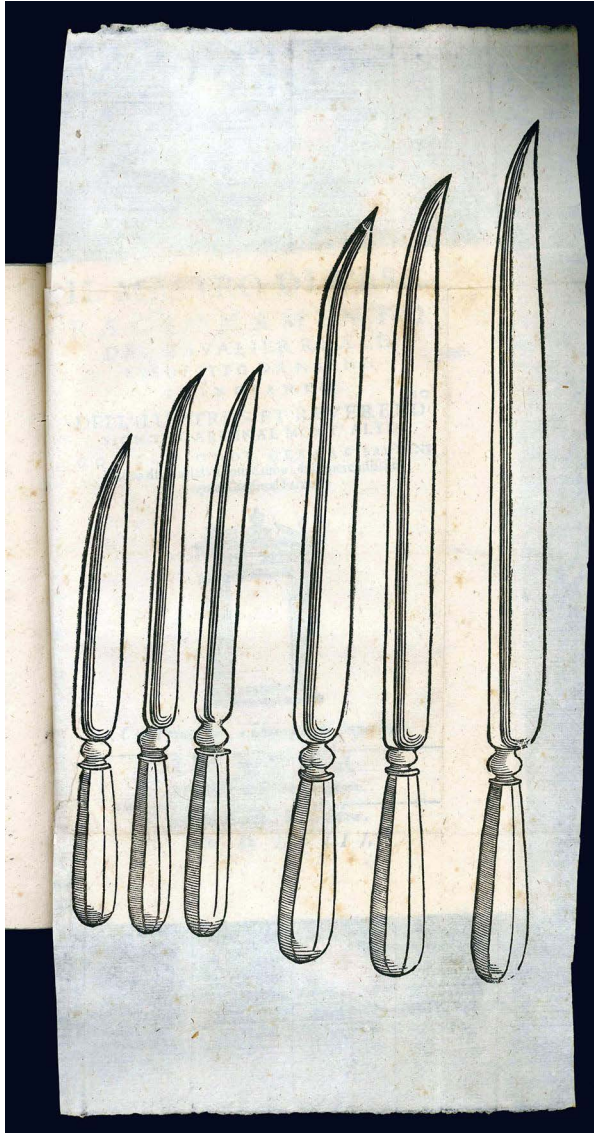
The first edition of Cervio's *Trinciante* had appeared in Venice in 1581 without the *Aggiunta* by Fusoritto (first added in the second Venice edition of 1593) and the *Mastro di casa* by Fusoritto as well, which was first published in the present edition. The Rome 1593 edition is thus to be considered as the most complete and correct, and was used as a model for all subsequent editions. The *Trinciante*, together with its appendices, was later issued several times together with Bartolomeo Scappi's *Opera* (Venice, 1605, 1610, 1622, 1643).

The *Aggiunta fatta al trinciante del Cervio da cavalier Reale Fusoritto da Narni*, dedicated to Cardinal Montalto, opens with a separate title-page at p. 83. *Il mastro di casa ragionamento del cavalier Reale Fusoritto da Narni... con il signor Cesare Pandini Mastro di casa dell'illustrissimo, et reverendissimo signor Cardinal Farnese*, dedicated to Ottaviano Orsini, the butler of cardinal Montalto, begins with a section title-page at p. 141. It is written in the form of a dialogue between the author, R. Fusoritto, and a certain Cesare Pandini, which probably was the real name of Fusoritto himself.

Almost nothing is known about Vincenzo Cervio's life. As stated in the dedication of his treatise, which was probably printed after his death, he was at the service in Rome, mainly as a carver, of Cardinal Alessandro Farnese, famous at the time for the splendor of the banquets he loved to organize at his palace. From the dedication it can be also presumed that Cervio was of humble origins, had served in his youth at the court of Duke Guidobaldo II of Urbino, and had later followed Cardinal Farnese in his travels in Italy (Venice, Bologna, Naples) and, outside of Italy, in France, Germany and the Netherlands.

Reale Fusoritto, probably born Cesare Pandini, was a pupil of Cervio and his successor as a carver at the court of Cardinal Alessandro Farnese. Later he entered the service of Alessandro Peretti, Cardinal of Montalto.

In the scenario of the Italian sixteenth-century princely banquet, deeply influenced by the Spanish culture (cf. C. Benporat, *L'arte del trinciante*, in: "Apunti di gastronomia", 3, October 1990, pp. 5-30), a prominent figure of the table, next to those of the 'scalco' and the cupbearer, was the carver. But, unlike the other two, forced to follow the timing of their service and for this to move away from the table, the carver always remained close to the table and the banqueters. For his proximity to the guests and the theatricality of his gestures (the cutting in the air of the dishes, the plating and the tasting of the sauces), the carver played a special role in the banquet and enjoyed certain privileges, including that of eating the food left over by the lords. He was essentially the epicenter of a convivial ritual and, as such, with every gesture expressed competence and theatricality. Cervio in his treatise describes all this, from the choice of the materials (forks, knives, etc.) to the posture, from the different cut for each dish (birds, quadrupeds, fishes, eggs, fruits and vegetables) to the art of plating.



In his "Addition" Fusoritto mentions an innovation concerning the structure of forks and knives, namely the introduction of bone or ivory handles (whereas in Cervio's days they were forged into a single piece of iron), and introduces new cuts for pears, apples, thistles, artichokes, and shrimps. But the largest and most interesting part of the addition is the one that describes the banquets personally attended by Fusoritto in his career.

In the *Mastro di casa* Fusoritto turns his attention to a new figure, that of the butler who, assisted by the master of the house, becomes in his vision the new centerpiece of the banquet. Fusoritto establishes thus a hierarchical order, in which the carver, the 'scalco' and the cupbearer are all subordinate to the butler and are paid accordingly to their role (cf. E. Faccioli, *Introduzione*, in: V. Cervio, "Il Trinciante", Florence, 1979, pp. 7-22).



Edit 16, CNCE10908; OCLC, 54217193; E. Faccioli, *Nota bibliografica*, in: "Op. cit.", p. 24; R. Westbury, *Handlist of Italian Cookery Books*, Florence, 1963, p. 46.

\$ 4,800.-

THE ART OF NEAPOLITAN PASTRY

WITH A LARGE FOLDING PLATE SHOWING A BANQUET

3. **CORRADO, Vincenzo** (1734-1836). **Il Credenziere di buon gusto opera meccanica dell'Oritano V.C.** Naples, Nella Stamperia Raimondiana, 1778.

(bound with:)

IDEM. **Del Cibo Pitagorico ovvero erbaceo per uso de' Nobili, e de' Letterati...** Naples, Nella Stamperia dei Fratelli Raimondi, 1781.

(bound with:)

IDEM. **Il Moltiplico e governo degli Animali domestici per uso di cibo...** Naples, Nella Stamperia Raimondiana, 1784.

Three works in one volume, 4to (233x181 mm); contemporary stiff vellum, spine with gilt title on morocco label (small repair to upper spine); author's engraved portrait as a frontispiece (G. Aloja inc.), (20), 62 pp. (lacking the last blank leaf) and a large folding plate (230x400 mm) engraved by G. Aloja after G. Giannini; (8), 47, (1 blank) pp.; XVI, 42, (2 blank) pp. Title-pages within a woodcut border with at the center the printer's device, except in the title-page of work 3 which has an engraved vignette instead. The author's portrait was also issued with *Del Cibo*

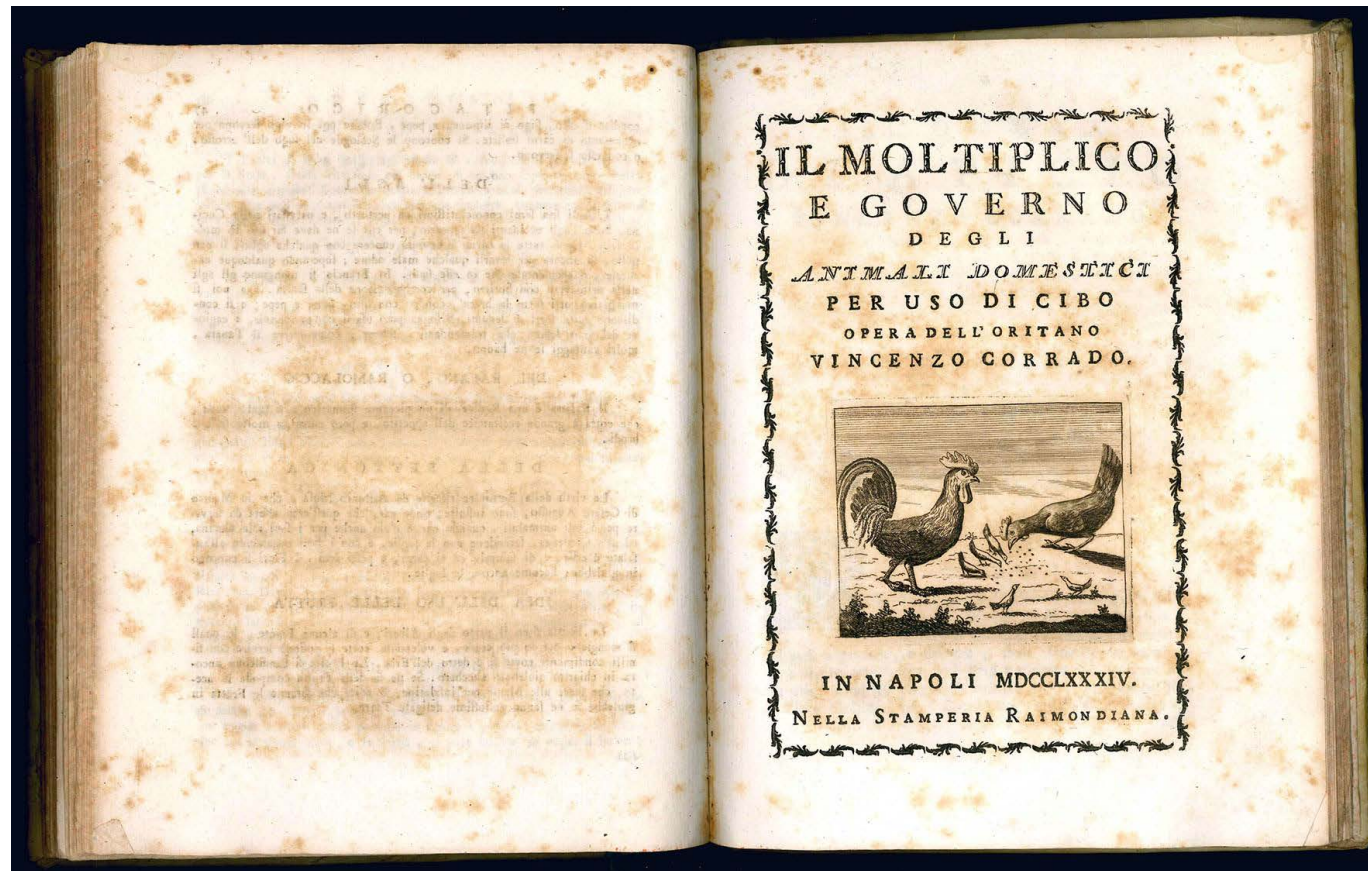


life and writings. The book mainly deals with the breeding and upbringing of the following farm animals: chickens, pigeons, peacocks, ducks, geese, pheasants, cattle, sheep, pigs, rabbits, and bees.

As the anonymous “Confetturiere piemontese” (Turin, 1790), Corrado adopts many technical words from the French gastronomic lexicon but remains faithful to the traditional Italian cuisine, trying to assimilate the foreign recipes into the local culinary tradition (cf. E. Faccioli, ed., *Arte della cucina*, Milan, 1966, II, pp. 273-290).

Corrado also published a general treatise on cooking called *Il cuoco galante* (Naples, 1778), as well as books on citrus fruits, herbs and flowers (*Fisiologia degli agrumi, dell'erbe aromatiche e de' fiori*, Naples, 1787), silkworms (*Norma di educazione e governo per bachi da seta*, Naples, 1789), local products from the Kingdom of Naples (*Notiziario delle produzioni particolari del Regno di Napoli*, Naples, 1792), chocolate and coffee (*La manovra della cioccolata e del caffè*, Naples, 1794), potatoes (*Trattato delle patate per uso di cibo e lettera*, Naples, 1798), agriculture and sheep-farming (*Scuola di generale agricoltura, e pastorizia adattata alle varie provincie del Regno di Napoli*, Naples, 1804), recipes for banquets (*I pranzi giornalieri variati, ed imbanditi*, Naples, 1809), and education (*Norma di educazione fisica, morale, e scientifica per la nobile gioventù*, Naples, 1814). All Corrado's books were very successful, but

Il cuoco galante and *Il Credenziere di buon gusto*, in particular, enjoyed a wide circulation and were reprinted several times until nowadays.



V. Corrado, *Tre opere di gastronomia, con un profilo bio-bibliografico dell'autore di Luigi Sada*, Bari, 1976 (facsimile reprint of *Del cibo pitagorico* 1781, *Il moltiplico e governo degli animali domestici per uso di cibo* 1784, and *Il credenziere di buon gusto* 1789); V. Corrado, *Il credenziere di buon gusto*, C. Benporat, ed., Sala Bolognese, 1991 (facsimile edition); V. Corrado, *Del cibo pitagorico ovvero erbaceo*, T. Gregory, ed., Rome, 2001; V. Corrado, *Del cibo pitagorico*, L. Mancusi Sorrentino, ed., Naples, 2014; V. Corrado, *La cucina del sole: l'arte della pasticceria napoletana del 1700 da il Credenziere di buon gusto di F. Vincenzo Corrado*, L. Gentile, ed., Monopoli, 2015; Westbury, pp. 56-59.

\$ 3,800.-

THE FEAST OF THE “PORCHETTA”

4. **CROCE, Giulio Cesare** (1550-1609). **La vera historia della piacevoliss. festa della porchetta, che si fa ogn'anno in Bologna il giorno di S. Bartolomeo. Di Giulio Cesare dalla Croce. Agl'Illustrissimi Signori Confaloniero, et Anziani della città di Bologna.** Bologna, Heirs of Giovanni Rossi, 1599.

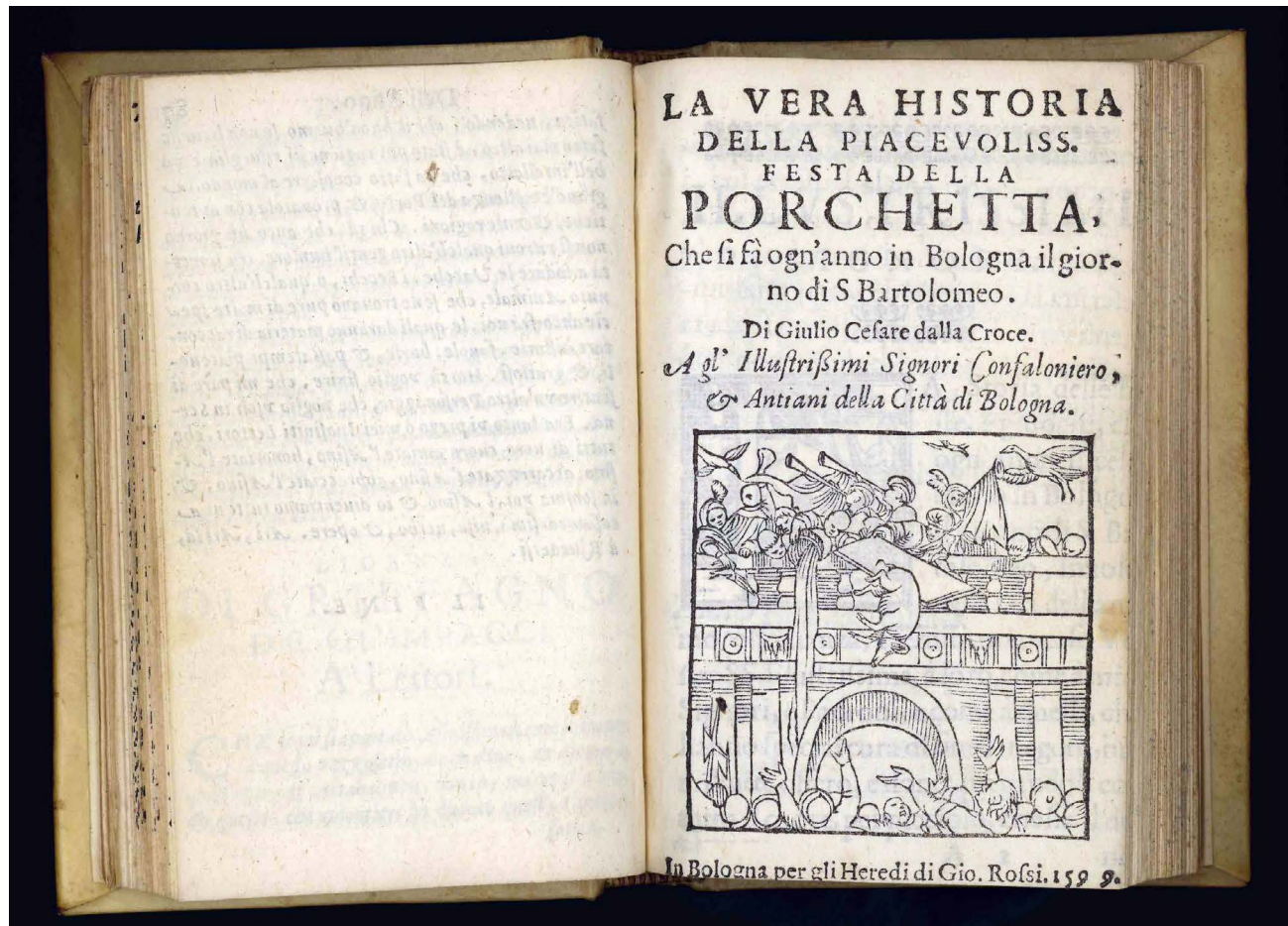
8vo, 44, (4 blank) pp. Woodcut vignette on the title-page showing the annual launch of the roast pig from the balcony of the podesta palace to the people below.

RARE FIRST EDITION of this poem in 119 ottave, which describes the feast of the “porchetta” (roast pork) celebrated every year in

Bologna. Since the late 13th century the festival commemorated a famous episode of the town's history occurred in 1281. Every year, on August 24, the day of St. Bartholomew, a porchetta, a gift from the papal legate, was thrown to the people from the balcony of the Palazzo del Podesta in Piazza Maggiore. Then followed horse and chariot races, while street musicians and “cantastorie” entertained the illiterate crowd. The feast lasted until 1796, when it was abolished by the French occupation troops. Croce had already composed a poem on that subject in 1584 (cf. *L'eccellenza e trionfo del porco e altre opere in prosa di Giulio Cesare Croce*, M. Rouch, F. Bacchelli & F. Foresti, eds., Bologna, 2006, p. 57).

Giulio Cesare Croce was a self-taught poet and novelist. He represents an unique figure in the history of Italian literature for his ability to mediate between oral and written culture, between learned and folk tradition.

Born in San Giovanni in Persiceto (Bologna) in 1550 from a family of blacksmiths, he made irregular studies, enjoying the protection

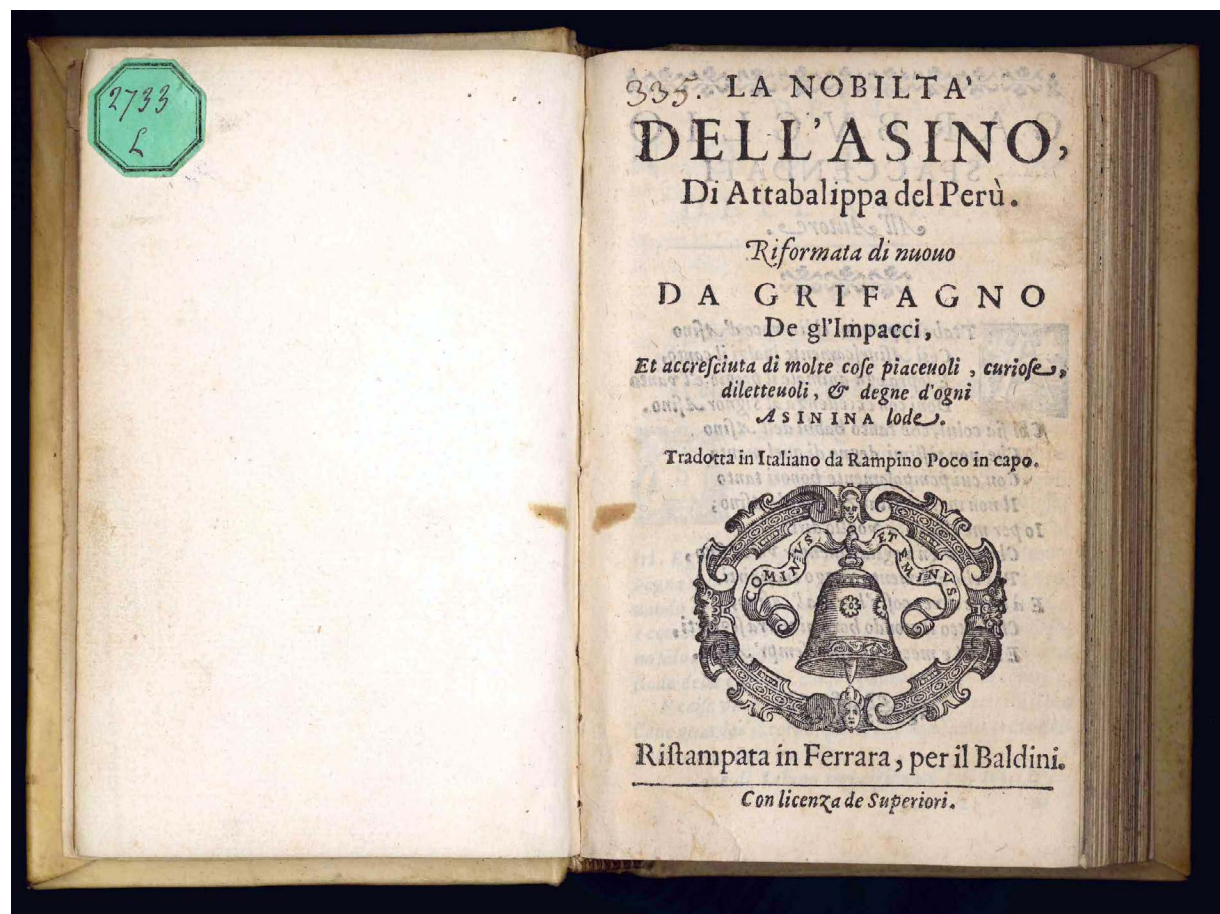


of the Fantuzzi family of Medicina. He definitively left his family business in 1575, when he decided to devote himself entirely to storytelling, wandering from market to market and from palace to palace, always poor despite the popular success. He died in Bologna in 1609.

More than four hundred works are attributed to Croce, some of which remained unpublished, while others were published in modest cheap booklets. Written either in Italian or in Bolognese dialect, his texts mainly describe the savory world of the poor and contain jokes, weird cases, witticisms, proverbs, tragicomic reports on festivities and public calamities. Croce's masterpieces were the novels *Bertoldo* and *Bertoldino*, true milestones in the history of world literature.

Edit 16, CNCE14420; M. Rouch, *Storie di vita popolare nelle canzoni di piazza di G.C. Croce. Fame fatica e mascherate nel '500: opere poetiche in italiano di Giulio Cesare Croce*, Bologna, 1982, p. 222; P. Bellettini et al., eds., *Una città in piazza. Comunicazione e vita quotidiana a Bologna tra Cinque e Seicento*, Bologna, 2000, p. 238, no. 185; *Le stagioni di un cantabanco. Vita quotidiana a Bologna nelle opere di Giulio Cesare Croce*, Bologna, 2009, pp. 328-329, no. 91.

(bound with:)



[**BANCHIERI, Adriano** (1568-1634)]. **La nobiltà dell'asino, di Attabalippa dal Perù. Riformata di nuovo da Grifagno de gli Impacci, et accresciuta di molte cose piacevoli, curiose, diletteuoli, et degne d'ogni asinina lode. Tradotta in Italiano da Rampino Poco in capo.** Ferrara, [Vittorio] Baldini, n.d. [after 1599].

8vo, 87, (1 blank) pp. Printer's device on the title-page.

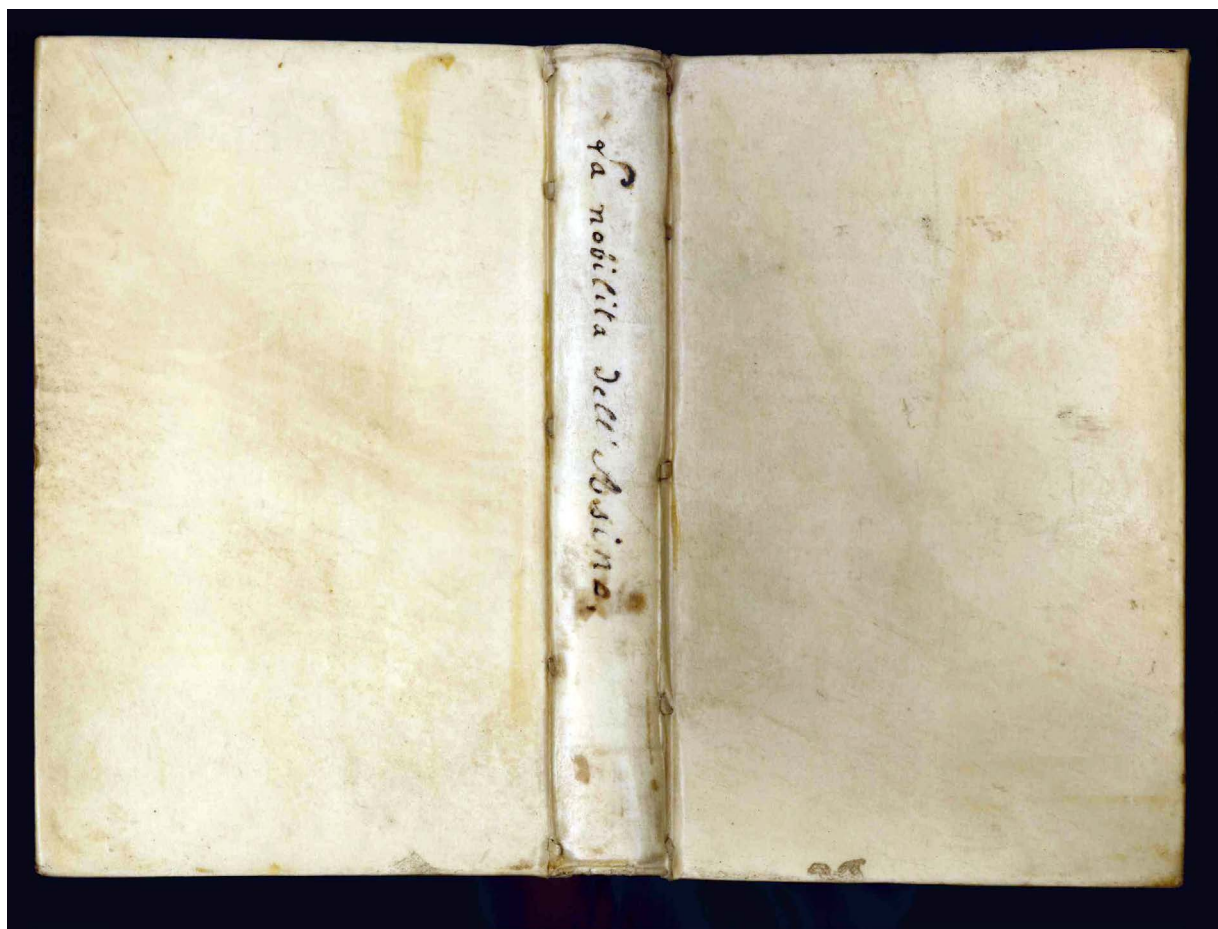
APPARENTLY UNKNOWN EDITION of this famous work, first published in Venice in 1592, which was then reprinted several times and translated into different languages. The present edition is a reprint of the first revised edition of the work, appeared in Venice in 1599.

Banchieri's 'Eulogy of the Donkey' is part of the long literary tradition of paradoxical eulogies, consolidated during the 16th century, of which the author was well aware: at the beginning of the work there is a list of the main authors who had written on that topics. Although other animals, like the horse, the elephant, the monkey, the lion or the dog, can compete with the donkey, certainly belongs to the latter, according to Banchieri, the palm of the finest living animal in nature. The *Nobiltà dell'asino* however differs from the previous similar texts because in it the paradoxical praise loses any philosophical and religious meaning and any attack to academic and ecclesiastical authority, to become only a literary exercise, close to the praise of the pork, a new genre which was experiencing a great flourishing towards the end of the century (cf. M.C. Figorilli, *Meglio ignorante che dotto. L'elogio paradossale in prosa nel Cinquecento*, Naples, 2008, pp. 68-74; and C. Zotti, *Le Sourire du moine: Adriano Banchieri da Bologna; Musicien, homme de lettres, pédagogue, équilibriste sur le fil des querelles du Seicento*, Nice, 2008).

Adriano Banchieri, born in Bologna, was an eclectic figure: composer, music theorist, organist, playwright, and poet. In 1587 he became a monk of the Benedictine order, taking his vows in 1590, and changing his name from Tommaso to Adriano. He was organist in Bologna,

Imola and Gubbio. Around him, in Bologna, gathered a group of music lovers which in 1615 officially became the Accademia dei Floridi (today Accademia Filarmonica). As a musician he was interested in converting the madrigal to dramatic purposes. Banchieri disapproved of the new monody with all its revolutionary harmonic tendencies, about which he expressed himself in his *Moderna Practica Musicale* (1613). In a series of editions issued from 1605 and reprinted many times until 1638, Banchieri published a series of organ works entitled the *Organo suonarino*. He died in Bologna in 1634. As a poet and a playwright, he wrote many texts in Italian and Bolognese dialect under the pseudonym of Camillo Scaligeri della Fratta. He also wrote the Novella di Casaseno, a continuation of Giulio Cesare Croce's *Bertoldo* and *Bertoldino* (cf. O. Mischiati, *Adriano Banchieri (1568-1634). Profilo biografico e bibliografia delle opere*, in: "Annuario 1965-1970 del Conservatorio di musica 'G.B. Martini' di Bologna", Ivi, 1971, pp. 37-201).

(bound with:)



DALLA TORRE, Poncino (fl. end of the 16th cent.). **Le piacevoli et ridicolose facetie di M. Poncino dalla Torre cremonese. Di nuovo ristampate con l'aggiunta d'alcun'altre, che nella prima impressione mancavano.** Venice, Giovanni Battista Bonfadino, 1611.

8vo, 71 leaves. Lacking the last blank leaf. Woodcut illustration on the title-page.

SIXTH OR SEVEN EDITION (a reprint of Bonfadino 1609 edition) of this popular collection of comic tales and witticisms first printed in Cremona in 1581 and then in an enlarged edition in 1585.

The tales are all set in Cremona and have the author as main character. With his humour, eloquence and wit, Poncino is able to turn all situations in his favour and to mock all the people who by venture meet him in their way. All the 40 (then augmented to 47) stories have a happy ending and the jests are never bad. Being a notary, Poncino enjoyed a legal status that allowed him to target not only peasants and Jews, but also women, physicians, attorneys and even the mayor. This text is a valuable record of the customs, traditions and everyday life in a northern Italy's 16th-century town (cf. *Dizionario biografico degli Italiani*, XXXII, p. 48).

Very few is known about the life of Poncino della Torre, a notary active in Cremona, his hometown (cf. F. Arisi, *Cremona literata*, Parma, 1711, II, p. 166).

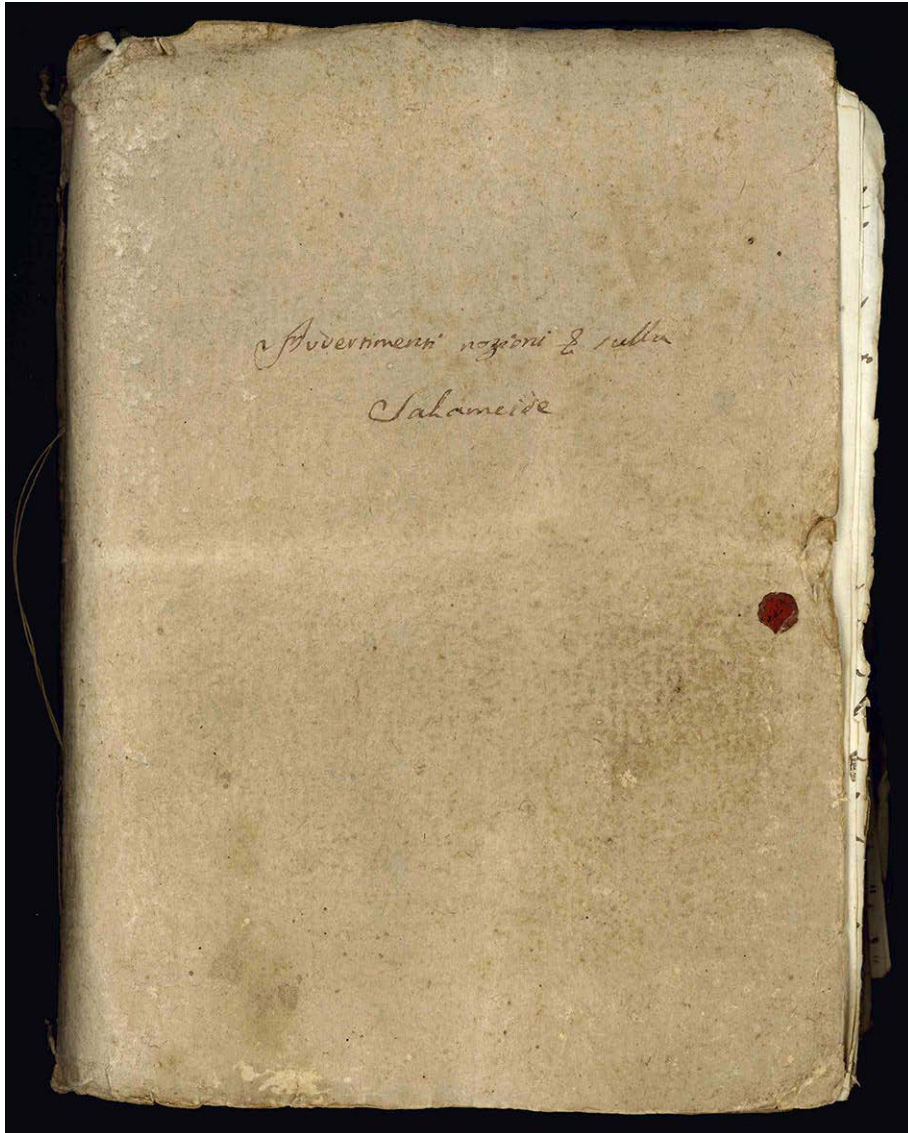
B. Gamba, *Delle novelle italiane in prosa bibliografia*, Florence, 1835, no. 109.

Three works in one volume, 8vo (135 mm). Later stiff vellum with manuscript title on spine. Margins cut short with loss of portion of letters in the outer margin of several leaves in Banchieri's work and of the dedication leaf in Croce's *Vera historia*. Otherwise a very good copy.

\$ 7,500.-

5. **FRIZZI, Antonio** (1736-1800). **Advices and notes on the “Salameide”**. [Ferrara, 2nd half of the 18th century].

Autograph manuscript on paper, 4to (220x160 mm). Contemporary boards with ink title on front panel. Collation: 2 loose sheets (one written recto/verso, the other on recto only), containing two different drafts of the “Notice to the reader”; 1 bifolium, containing a draft of the “Preface to the Salameide” which was not used for the printed edition, accompanied by bibliographical notes; 6 loose quires of 20 leaves each, i.e. 120 unnumbered leaves written in an elegant and clear writing; 12 quires with a variable number of leaves (between 6 and 10, mainly loose) and an indeterminable number of inserted sheets, half sheets and paper strips of different sizes, all covered with a dense, minute and, at times, almost illegible writing. Condition is generally very good.



This exceptional manuscript, containing the commentary and notes to the poem *La Salameide*, is hard to describe and define. It can though be divided into two main parts. The first part, written in an elegant and neat writing, seems to be the final draft of the work, whereas the second part represents the rather tumultuous work of collection and selection operated by Frizzi within his huge erudition. The second part can thus be considered as containing the material which usually does not survive in the final draft and from where the author drew the notes that were included in the first part.

However, even the notes passed in the first part of the manuscript, containing the supposed definitive version, were fully accepted in the printed edition of the work, *La Salameide poemetto giocoso con le note* (Venice, Guglielmo Zerletti, 1772, see next entry in this catalogue). It is presumable that, as often happened, it was the printer who asked the author for substantial cuts in the notes because otherwise the volume would have been too bulky and too expensive.

The *Salameide* is one of the most successful short poems of the Italian gastronomic literature. In four Cantos the author praises all the products provided by the pork, such as ham, salamis, and sausages of various sorts (cotechino, zampone, salama da sugo, cappello da prete, and so on). The ac-

companying erudite and witty notes give practical and historical details on the issues mentioned in the poem.

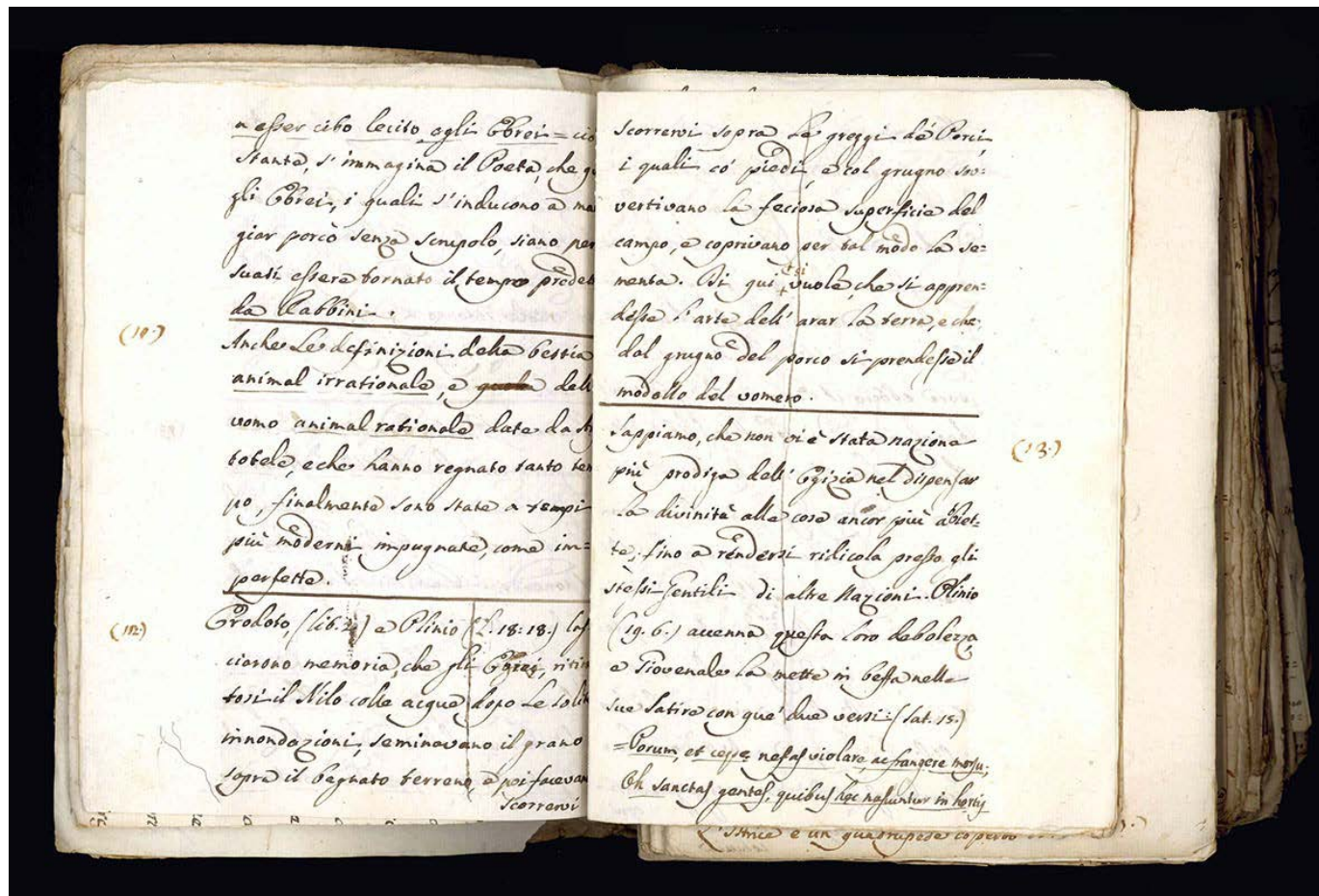
The present manuscript is an extraordinary document that allows us to have a close look at the work in progress of a 18th-century scholar and poet.

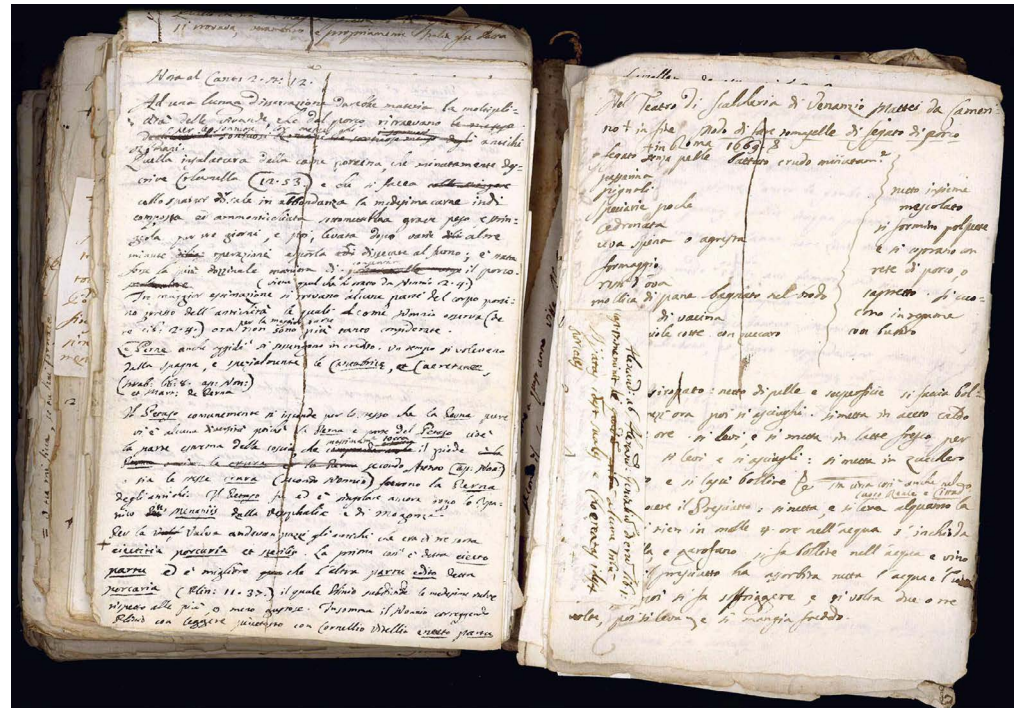
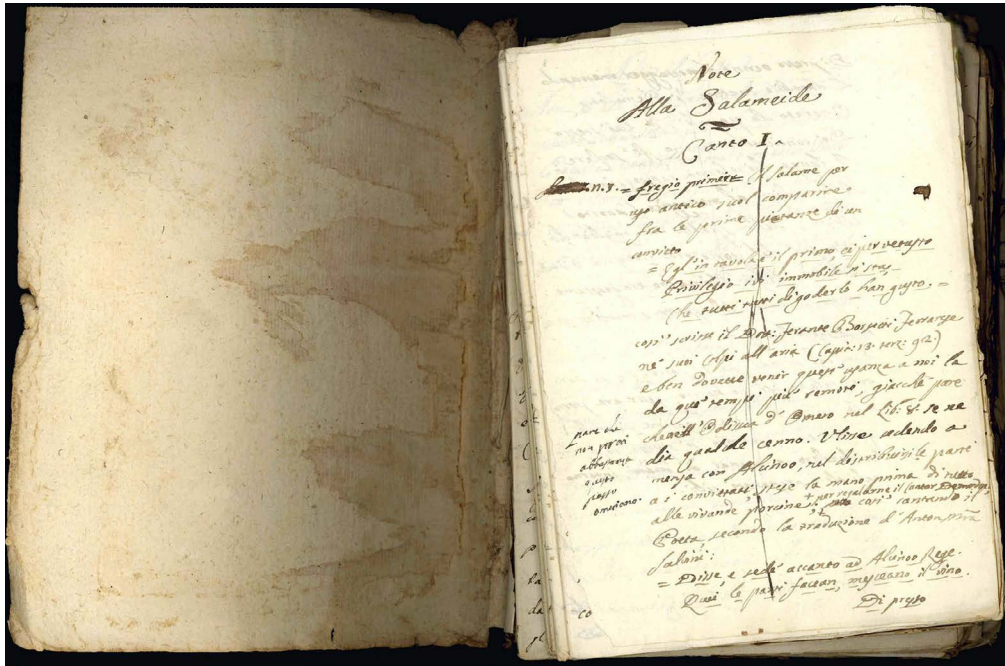
“Fra i poemi Apiciani in genere giocosi è questo uno dei più leggiadri e faceti che si abbia la lingua nostra; la bizzarra invenzione di esso, l’elegante ed evidente modo di raccontare e descrivere, la forbitezza e proprietà della dizione, il fino lepore dovunque sparso, e la peregrina erudizione onde è infiorato, e che più opportunamente per via di note si manifesta, ne rendono la lettura piacevole oltre modo, come quella di presso che tutte le altre poesie bernesche dell’autore, per le quali aveva non comune facilità e genio” (A. Lombardi, *Storia della letteratura italiana nel secolo XVIII*, Modena, 1829, p. 345; see also G. Morazzoni, *Il libro illustrato veneziano del Settecento*, Milan, 1943, p. 232 and O. Bagnasco, ed., *Catalogo del fondo italiano e latino delle opere di gastronomia sec. XIV-XIX*, Sorengo, 1994, no. 852).

Antonio Frizzi, a close friend of Girolamo Tiraboschi, wrote an important work on his native town, Ferrara (*Memorie per la storia di Ferr-*

ara, in 5 volumes), a place that, together with other Emilia’s towns (Modena, Parma, and Bologna), is still renowned for the production of the best pork foodstuff in the world (cf. E. De Tipaldo, *Biografia degli Italiani illustri*, Venice, 1868, vol. IV, pp. 419-420).

\$ 15,000.-





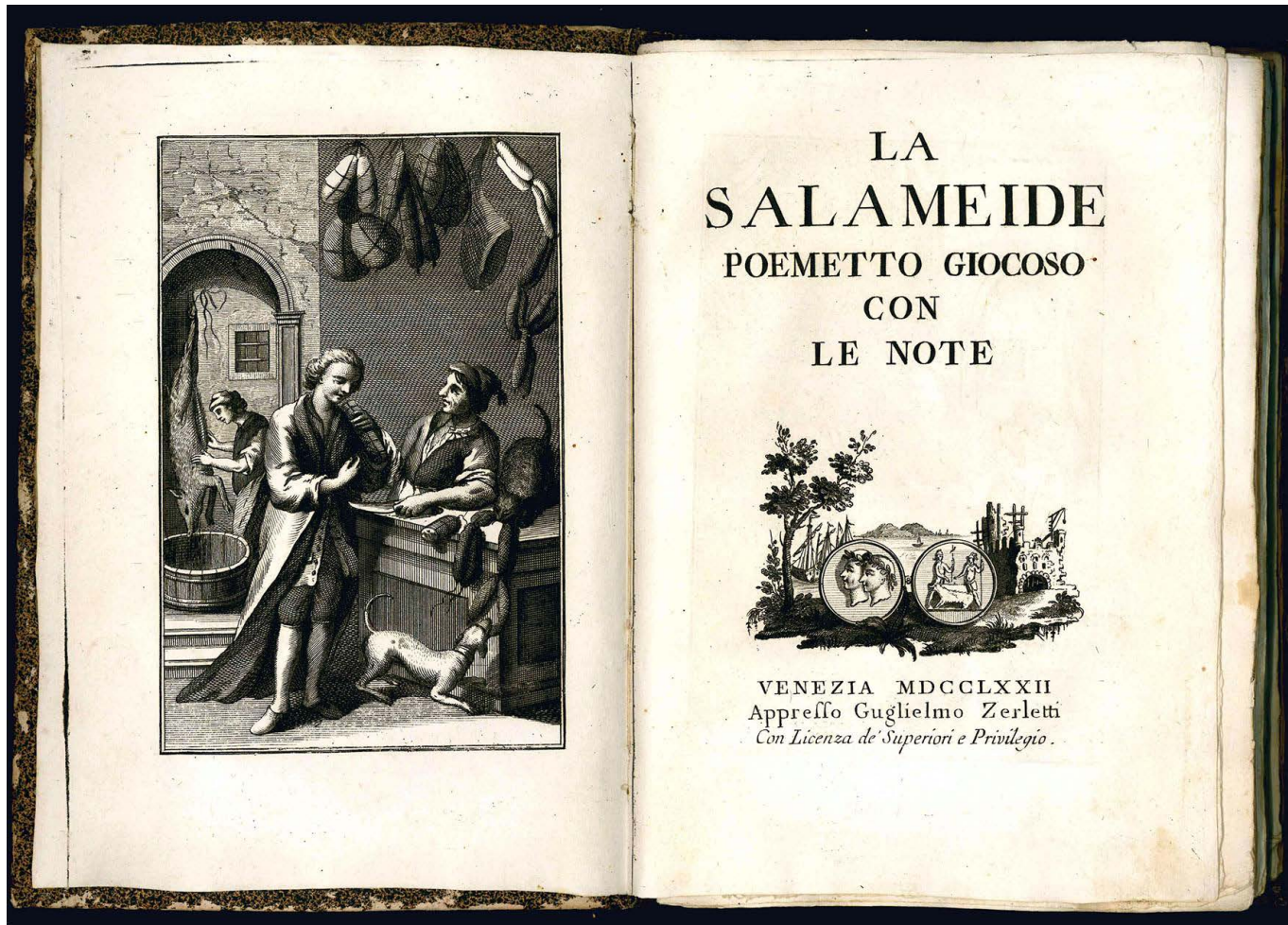
6. **FRIZZI, Antonio** (1736-1800). **La Salameide poemetto giocoso con le note.** Venice, Guglielmo Zerletti, 1772.

Large 8vo (222x158 mm); contemporary marbled boards; engraved frontispiece, (10, including the engraved title), CXXXV, (3) pp. Engraved headpiece at the beginning of the first Canto. Slightly loose, but a very good, unsophisticated copy.

FIRST EDITION of one of the most successful short poems of the Italian gastronomic literature. In four Cantos the author praises all the products provided by the pork, such as ham, salamis, and sausages of various sorts (cotechino, zampone, salama da sugo, cappello da prete, and so on). The accompanying erudite and witty notes give practical and historical details on the issues mentioned in the poem.

“Fra i poemi Apiciani in genere giocosi è questo uno dei più leggiadri e facili che si abbia la lingua nostra; la bizzarra invenzione di esso, l’elegante ed evidente modo di raccontare e descrivere, la forbitezza e proprietà della dizione, il fino lepore dovunque sparso, e la peregrina erudizione onde è infiorato, e che più opportunamente per via di note si manifesta, ne rendono la lettura piacevole oltre modo, come quella di presso che tutte le altre poesie bernesche dell’autore, per le quali aveva non comune facilità e genio” (A. Lombardi, *Storia della letteratura italiana nel secolo XVIII*, Modena, 1829, p. 345).

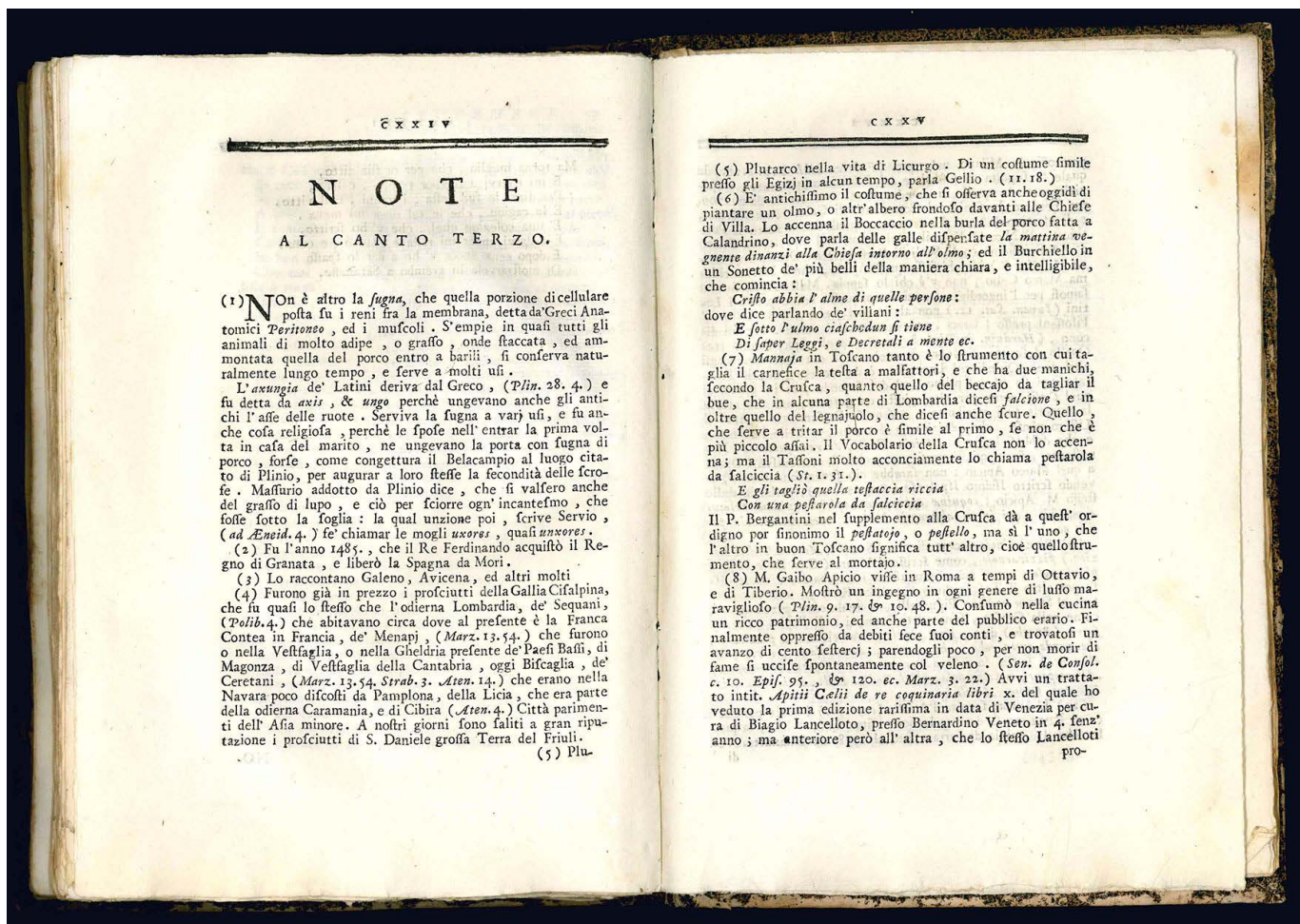
Antonio Frizzi, a close friend of Girolamo Tiraboschi, wrote an important work on his native town, Ferrara (*Memorie per la storia di Ferrara*, in 5 volumes), a place that, together with other Emilia’s towns (Modena, Parma, and Bologna), is still renowned



for the production of the best pork foodstuff in the world (cf. E. De Tipaldo, *Biografia degli Italiani illustri*, Venice, 1868, vol. IV, pp. 419-420).

G. Morazzoni, *Il libro illustrato veneziano del Settecento*, Milan, 1943, p. 232; O. Bagnasco, ed., *Catalogo del fondo italiano e latino delle opere di gastronomia sec. XIV-XIX*, Sorengo, 1994, no. 852; Simon, 1342; Westbury, p. 197.

\$ 1,200.-



WITH AN ARTICLE ON CAVIAR AND BOTARGA

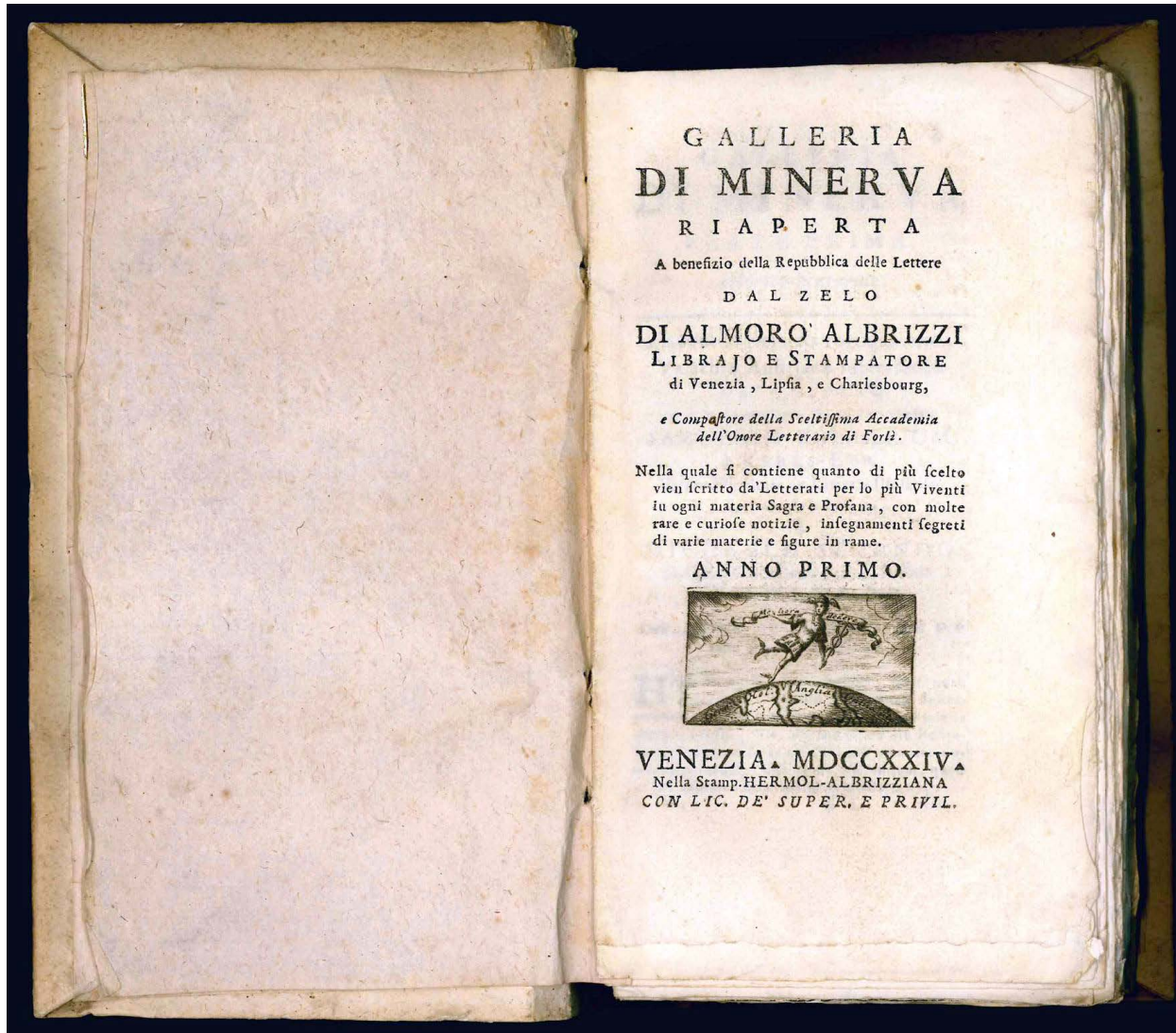
7. **GALLERIA DI MINERVA** riaperta a beneficio della Repubblica delle Lettere dal zelo di Almorò Albrizzi librajo e stampatore di Venezia, Lipsia, e Charlesbourg, e compastore della sceltissima Accademia dell'Onore letterario di Forlì. Nella quale si contiene quanto di più scelto vien scritto da' Letterati per lo più viventi in ogni materia sagra e profana, con molte rare e curiose notizie, insegnamenti segreti di varie materie e figure in rame. ANNO PRIMO.

Venice, Nella stamperia Hermol-Albrizziana, 1724.

12mo (170x93 mm); original grey boards with lettered title on spine; 24, 12, 20, 72, 68, 12, 20 pp. With an engraved vignette on the title-page and several small engravings of ancient coins. Small flaw in a leaf with minimal loss of text, otherwise a fine, uncut copy.

RARE ORIGINAL EDITION of the first issue of this scientific and literary journal entitled "Galleria di Minerva riaperta", the sequel of the more celebrated "Galleria di Minerva", published in 7 volumes between 1696 and 1717 by Girolamo Albrizzi. A second and final issue appeared a year later in 1725 (cf. M. Infelise, *Editoria veneziana nel '700*, Milan, 1989, p. 41; see also M. Berengo, *Giornali veneziani del Settecento*, Milan, 1962, p. XV).

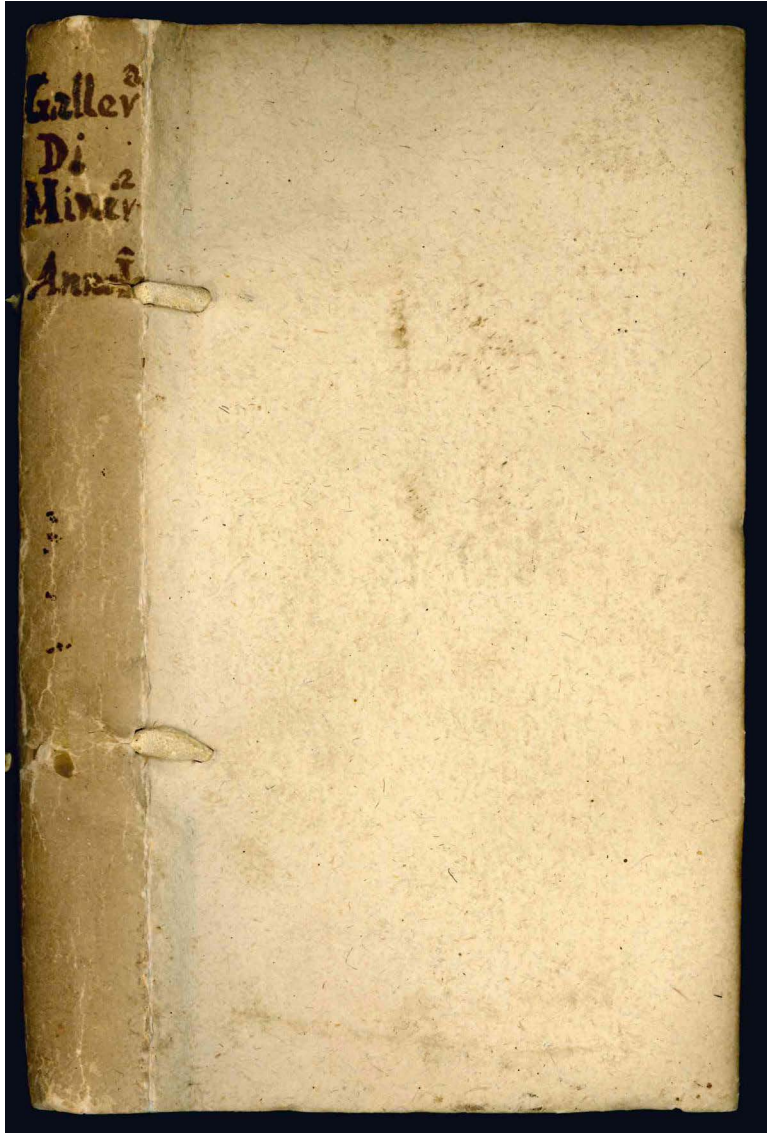
The *Galleria di Minerva* collects the acts of the "Società Albrizziana", founded by Almorò Albrizzi, Girolamo's son, in 1724. The first section is dedicated to natural history. The second section contains a letter, addressed by Giuseppe Lanzoni to Antonio Astori, about caviar and botarga, which according to the author were already in use among the ancients. Then follow sections on ancient coins, literature and poetry.



Almorò (Ermolao) Albrizzi was born in Venice in 1695 into a family of typographers and editors. He travelled a lot before taking over and expand his father's business. The "Accademia" or "Società Albrizziana" was for many years an important cultural reference point in Venice (in 1744 the academy was moved to Rome, where it remained open until 1749) (cf. M. Maylender, *Storia delle Accademie d'Italia*, Bologna, 1926, I, pp. 111-125). Albrizzi brilliantly combined literary skills, erudition and entrepreneurial capacities. Numerous are his publications, among which many were periodicals (cf. G. Cinelli-Calvoli, *Biblioteca volante*, Venice, 1734, I, pp. 22-25). He died in Forlì in 1764 (cf. I. Parenzo, *Almorò Albrizzi e la Società letteraria universale Albrizziana*, in: "Rivista letteraria", VII, Udine, 1935, no. 5, pp. 20-28).

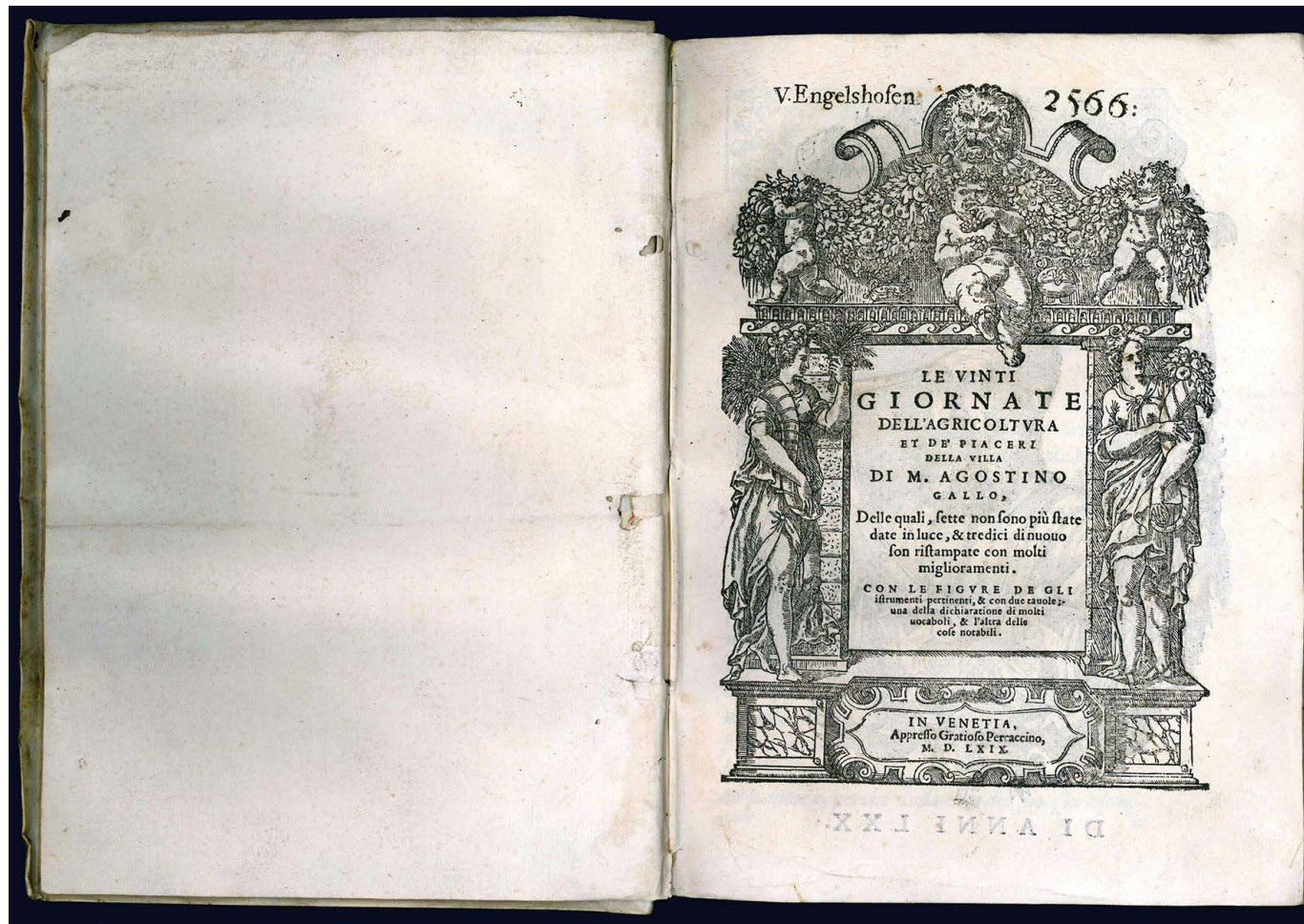
Catalogo delle pubblicazioni periodiche esistenti in varie biblioteche di Roma e Firenze..., Rome, 1955, p. 181.

\$ 750.00



8. **GALLO, Agostino** (1499-1570). **Le venti giornate dell'agricoltura et de' piaceri della villa di M. Agostino Gallo, delle quali, sette non sono più state date in luce, et tredici di nuovo son ristampate con molti miglioramenti.** Venice, Grazioso Percaccino, 1569.

4to (218x158 mm); contemporary flexible vellum (lacking ties); (24), 447, (1) pp. Title-page within ornamental woodcut border, woodcut portrait of the author at title-page verso, and 19 full-page woodcut illustrations in the text. Printer's device at last leaf verso. Bookplate of Count Thun-Hohenstein Tetschen on front flyleaf. A very fine copy with wide margins and in its original binding.



RARE ORIGINAL EDITION of the definitive version of one of the most important Renaissance treatises on agriculture. First appeared in Brescia in 1564 under the title *Le dieci giornate* ("The ten days"), comprising only ten books, it was reprinted in Venice by N. Bevilacqua in 1566 in an edition augmented to thirteen books. In 1569 Percaccino published separately books 14 to 20, before issuing the complete text in twenty books (or days) in the same year.

The work is written in the form of a dialogue between two gentlemen from Brescia, Giovan Battista Avogadro, the owner of an estate in Borgo Poncarale (as the author), and Vincenzo Maggio, his guest. In book 11, dedicated to breeding and dairy farming, is introduced the character of Scaltrito, an expert 'Malghese' who buys hay for Avogadro. The 'Malghesi' were herdsmen of cattle, sheep and goats, who in summer time used to bring their herds up to the mountain pastures in the Alps. The detailed description

that Scaltrito gives of the manufacture of matured cheese (a real compendium of dairy technique) corresponds precisely to the methods used today to make Parmesan cheese.

Agostino Gallo, undoubtedly the most important Italian agronomist of the sixteenth century, was born in Cadignano. His treaty mainly focuses on the agricultural region that he knew best, i.e. the plain of Brescia. He writes about the citrus and olive trees of the Riviera del Garda, as well as the local wines, to which are dedicated books 3 and 4 (cf. B. Scaglia, *Presentazione*, in: A. Gallo, "Le venti giornate dell'agricoltura e de' piaceri della villa", Brescia, 2003).

The kind of agriculture that emerges from the *Giornate* is an intensive one. It is an agriculture which is transforming its tools and techniques to increase the production in order to meet the needs of a growing and more urbanized society (cf. A. Saltini, *Storia delle scienze agrarie*, Bologna, 1979, pp. 71-86).



Edit 16, CNCE20249; Mortimer, I, 205 (1572 edition); V. Peroni, *Biblioteca Bresciana*, Brescia, 1818-'23, II, pp. 88-90; R. Westbury, *Handlist of Italian Cookery Books*, Florence, 1963, p. 110; V. Niccoli, *Saggio storico e bibliografico dell'agricoltura italiana*, Turin, 1902, p. 45; P.A. Saccardo, *La Botanica in Italia. Materiali per la storia di questa scienza*, Venice, 1895, II, p. 52.

\$ 3,800.-

IN PRAISE OF THE SAUSAGE

9. [GRAZZINI, Antonfrancesco (1504-1584)]. *Lezione di Maestro Niccodemo dalla Pietra al Migliaio sopra il Capitolo della Salsiccia del Lasca*. Florence, Domenico & Francesco Manzani, 1589.

8vo (157x108 mm); later stiff vellum, ink title on spine; 60, (4) pp. Printer's device on the title-page and at last leaf verso. Faded ownership's inscription on the title-page no more readable. Slightly browned and foxed throughout, more strongly on pp. 17-34, marginal stains in the last leaves, but all in all a good, genuine copy.

LEZIONE
DI MAESTRO
NICCODEMO

DALLA PIETRA AL MIGLIAIO.

*Sopra il Capitolo della Salsiccia
del LASCA.*

All'Arciconfolo della CRVSCA.

CON PRIVILEGIO.

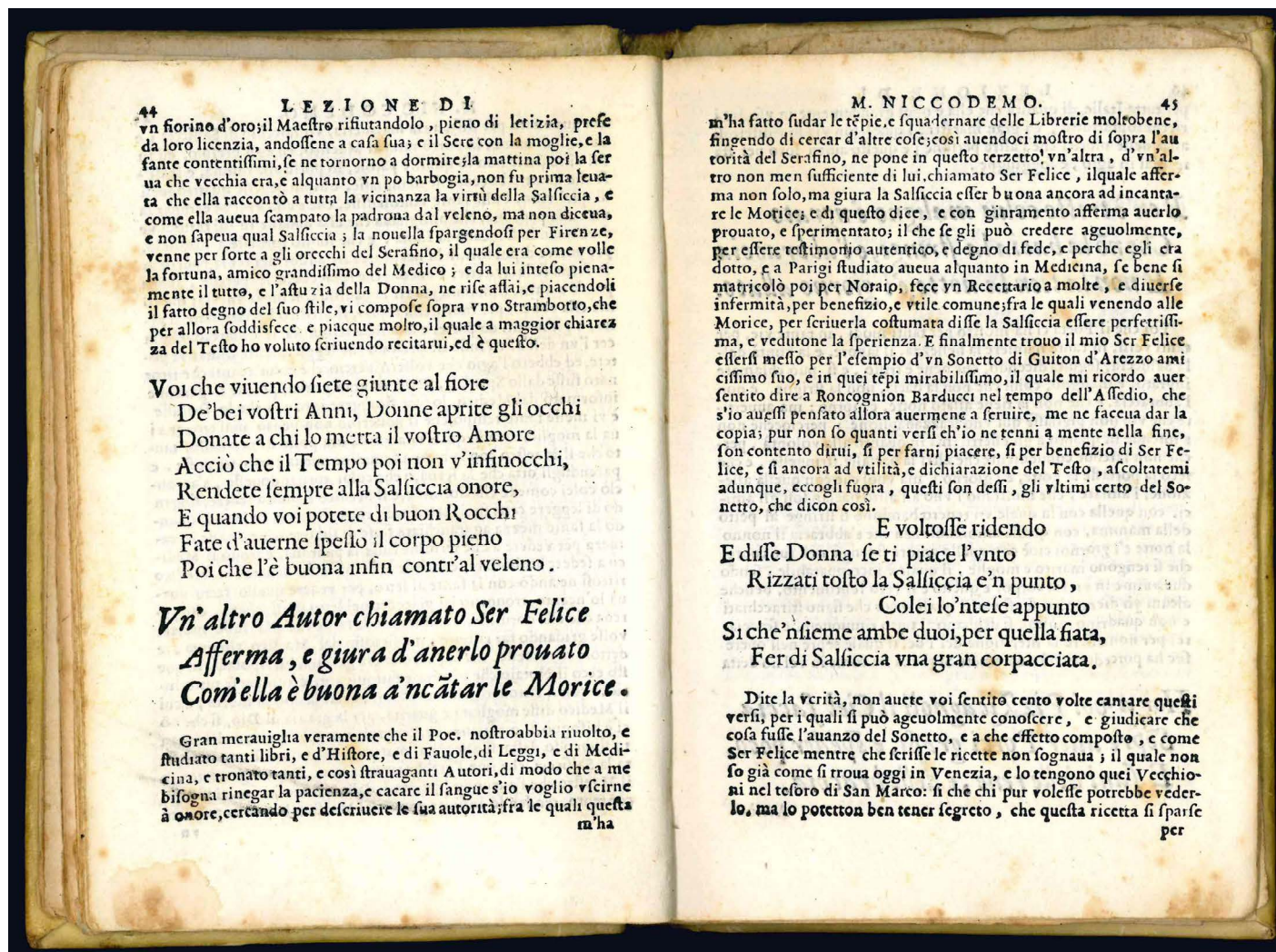


IN FIRENZE,
Per Domenico Manzani, MDLXXXIX.
Con permiffione de' Superiori.

VERY RARE FIRST EDITION, dedicated by Domenico Manzani to the Archconsul of the Accademia della Crusca, Pier Francesco Cambi, of this gastronomic burlesque work in praise of the pork and sausage. The text comprises the verses of the *Capitolo sopra la salsiccia* and an extensive commentary on it. Grazzini celebrates many different kinds of food, but comes to the conclusion that the pork meat is the finest of all and that sausage is the most delicious part of the pork, preferable to any other. He gives then the recipe for the sausage “alla fiorentina” (in Florentine style), according to him absolutely the best, and reports several entertaining stories related to the sausage, with comic and sometimes erotic effects. Finally Grazzini describes how to prepare the “pan’unto” (fried bread), which he considers superior to the trebbiano soup and to caviar (cf. A. Grazzini, *Comento di Mastro Nicodemo dalla Pietra al Migliaio sopra il Capitolo della salsiccia*, D. Romei, M. Plaisance & F. Pignatti, eds., Manziana, 2005, passim).

A.F. Grazzini was born in Florence in 1504. He started his literary career in the 1530s, when this work was composed. In 1540 in the house of Giovanni Mazzuoli, called Stradino, took place the first meeting of the Accademia degli Umidi, which wanted to revive the Florentine tradition of burlesque poetry. In the following years, however, with the admittance of erudite scholars like Cosimo Bartoli, Benedetto Varchi and Pierfrancesco Giambullari, the Academy was transformed into an official literary academy, the Accademia Fiorentina, in which every member was obliged to hold an academic speech on a specific subject. Therefore, in 1547 Grazzini, who had refused to comply to this new rule, was expelled from the academy to be readmitted again only two years later, in 1549. Grazzini, however, never gave up to his program of editing texts belonging to the Tuscan popular tradition. He published the *Primo libro delle opere burlesche di M. Francesco Berni* in 1548 and the collection *Tutti i trionfi, carri, mascherate o canti carnascialeschi andati per Firenze dal tempo del magnifico Lorenzo il vecchio* in 1559.

In the last period of his life Grazzini animated a new literary circle that gathered at the Giunti bookstore and which in a few years would give birth to the famous Accademia della Crusca. In the new academy he maintained the pseudonym of Lasca and was able to keep alive the ludic and popular tradition that had previously been of the Umidi. Even after the admittance of Leonardo Salviati and the official birth in 1583 of the Accademia della Crusca, Lasca remained in his place and, while the erudite members like Salviati and De' Rossi were already working on the Dante edition that would appear in 1595, in 1583 the Academy printed the *Cicalamento sopra il sonetto Passere e beccafichi magri arrosto* by G.M. Cecchi, in 1584 *Il Lasca dialogo* by Salviati and, in 1589, the posthumous present *Lezione* by Grazzini (cf. D. Romei, *Poesia satirica e giocosa nell'ultimo trentennio del Cinquecento*, in: "Nuovo Rinascimento",



44
LEZIONE DI
vn fiorino d'oro; il Maestro rifiutandolo, pieno di letizia, prese da loro licenzia, andossene a casa sua; e il Ser con la moglie, e la fante contentissimi, se ne tornorno a dormire; la mattina poi la serua che vecchia era, e alquanto vn po barbogia, non fu prima leuata che ella raccontò a tutta la vicinanza la virtù della Salsiccia, e come ella auca scampato la padroua dal veleno, ma non diceua, e non sapeua qual Salsiccia; la nouella spargendosi per Firenze, venne per sorte a gli orecchi del Serafino, il quale era come volle la fortuna, amico grandissimo del Medico; e da lui inteso pienamente il tutto, e l'astuzia della Donna, ne risse affai, e piacendoli il fatto degno del suo stile, vi compose sopra vno Strambotto, che per allora soddisfecce e piacque molto, il quale a maggior chiarezza del Testo ho voluto scriuendo recitarui, ed è questo.

Voi che viuendo siete giunte al fiore
De'bei vostri Anni, Donne aprite gli occhi
Donate a chi lo merita il vostro Amore
Accio che il Tempo poi non v'infinochi,
Rendete sempre alla Salsiccia onore,
E quando voi potete di buon Rocchi
Fate d'auerne spesso il corpo pieno
Poi che l'è buona infra contr'al veleno.

Vn'altro Autor chiamato Ser Felice
Afferma, e giura d'auerlo prouato
Com'ella è buona a'ncatar le Morice.

Gran merauiglia veramente che il Poe. nostro abbia riuolto, e studiato tanti libri, e d'Histore, e di Fauole, di Leggi, e di Medicina, e tronato tanti, e così strauaganti Autori, di modo che a me bisogna ringar la pazienza, e cacare il sangue s'io voglio vscirne à onore, cercando per descriuere le sua autorità; fra le quali questa m'ha

M. NICCODEMO. 45
m'ha fatto sudar le tēpic, e squaternare delle Librerie moltobene, fingendo di cercar d'altre cose; così auendoci mostro di sopra l'autorità del Serafino, ne pone in questo terzetto vn'altra, d'vn'altro non men sufficiente di lui, chiamato Ser Felice, il quale afferma non solo, ma giura la Salsiccia esser buona ancora ad incantare le Morice; e di questo dice, e con giuramento afferma auerlo prouato, e sperimentato; il che se gli può credere ageuolmente, per essere testimonio autentico, e degno di fede, e perche egli era dotto, e a Parigi studiato auca alquanto in Medicina, se bene si matricolò poi per Norap, fece vn Receptario a molte, e diuerse infermità, per beneficio, e vtile comune; fra le quali venendo alle Morice, per scriuerla costumata disse la Salsiccia essere perfettissima, e vedutone la speranza. E finalmente trouo il mio Ser Felice essersi messo per l'esempio d'vn Sonetto di Guion d'Arezzo amicissimo suo, e in quei tēpi mirabilissimo, il quale mi ricordo auer sentito dire a Roncognion Barducci nel tempo dell'Assedio, che s'io auessi pensato allora auermene a seruire, me ne faceua dar la copia; pur non so quanti versi ch'io ne tenni a mente nella fine, son contento dirui, si per farni piacere, si per beneficio di Ser Felice, e si ancora ad vtilità, e dichiarazione del Testo, ascoltatemi adunque, eccogli fuora, questi son dessi, gli vltimi certo del Sonetto, che dicono così.

E voltosse ridendo
E disse Donna se ti piace l'vnto
Rizzati tosto la Salsiccia e'n punto,
Colei lo'ntese appunto
Si che n'sieme ambe duoi, per quella fiata,
Fer di Salsiccia vna gran corpacciata.

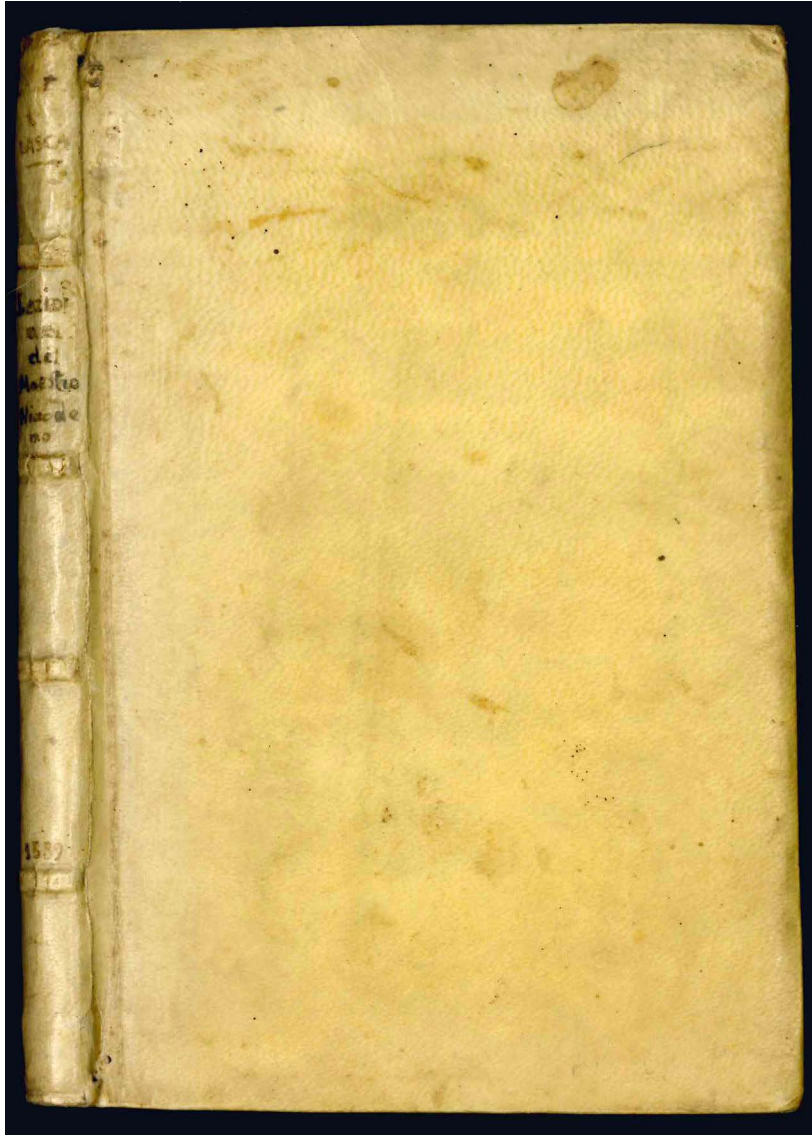
Dite la verità, non aucte voi sentito cento volte cantare questi versi, per i quali si può ageuolmente conoscere, e giudicare che cosa fusse l'auanzo del Sonetto, e a che effetto composto, e come Ser Felice mentre che scrisse le ricette non sognaua; il quale non so già come si troua oggi in Venezia, e lo tengono quei Vecchioni nel tesoro di San Marco: si che chi pur volesse potrebbe vederlo, ma lo potetton ben tener segreto, che questa ricetta si sparse per

URL:<http://www.nuovorinascimento.org/n-rinasc/saggi/rtf/romei/cinquec.rtf>, 1998, pp. 9-10).

Grazzini is also the author of several comic dramas and the famous *Cene*, a collection of tales that remained unpublished until the 18th century (cf. C. Spalanca, *Anton Francesco Grazzini e la cultura del suo tempo*, Palermo, 1981, passim).

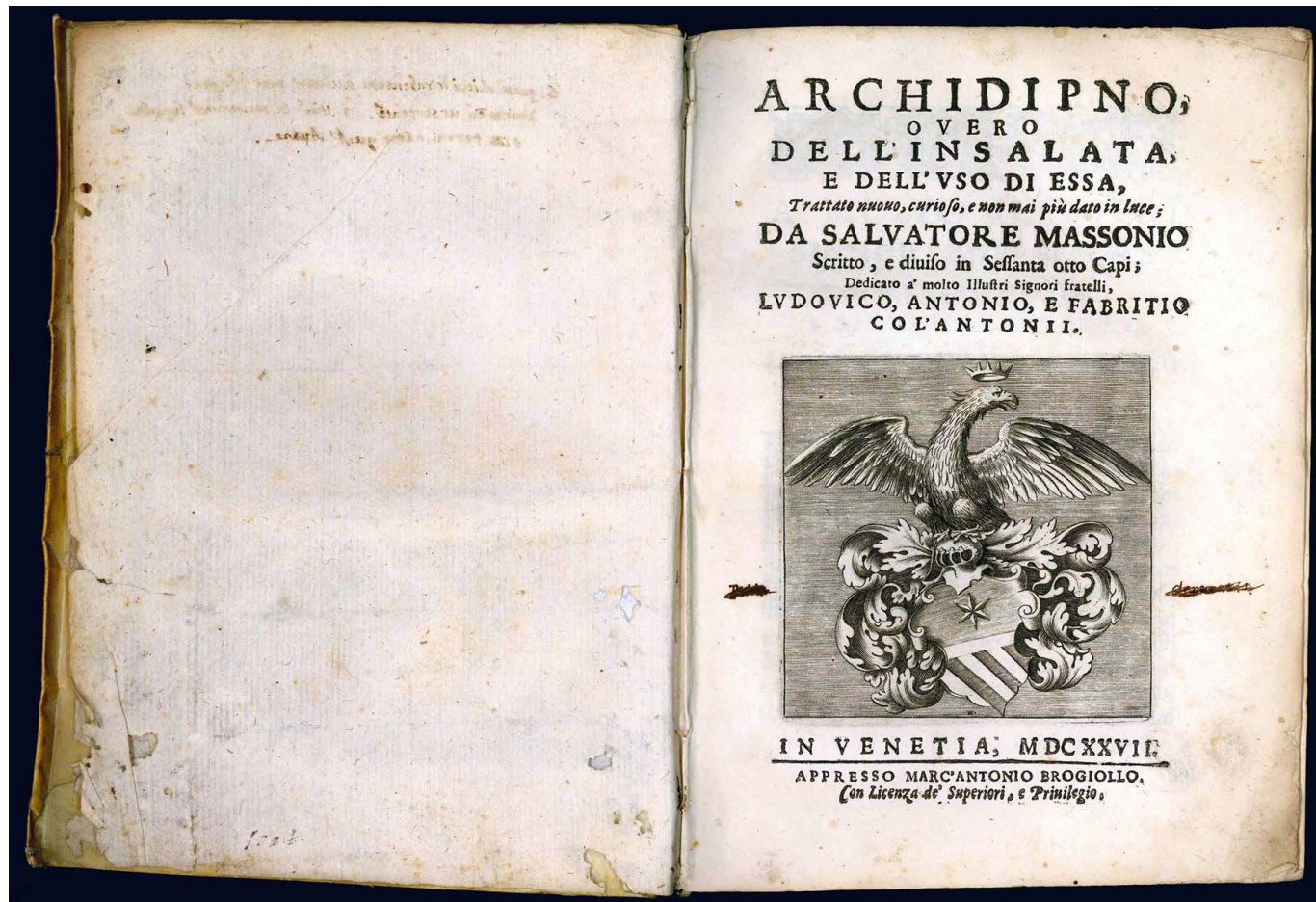
Edit 16, CNCE21687; BMSTC Italian, p. 370; D.B.I., LIX, p. 34.

\$ 3,200.-



10. **MASSONIO, Salvatore** (1559-1629). **Archidipno, ovvero dell'insalata, e dell'uso di essa. Trattato nuovo, curioso, e non mai più dato in luce.** Venice, Marco Antonio Brogiollo, 1627.

4to (200x142 mm); contemporary flexible vellum, ink title along spine; (16), 426 [recte 436], (4, of which the last 2 are blank) pp. Coat-of-arms of Colantoni family engraved on the title-page. On the front flyleaf a contemporary note says: "Si quem alicui detrahentem audieris, procul fugiens / dimitte eu[m], ut serpente[m]. Dr. Hier.^s de murmutat.^e fugienda / e cosi terrai a core quest'Autore". Ownership's inscription on the title-page inked out. Contemporary underlining and annotations in the margin. Some foxing and browning, but a very fresh and genuine copy in its first binding.



FIRST EDITION of the first monograph on salad. In sixty-eight chapters it deals with all kinds of salads and many vegetables, discussing a great number of recipes and dressings. The book is also a mine of medical, botanical and historical information, as well as anecdotes and detailed news on the eating habits of the nobles of the time.

The work is accompanied by an index of ancient and modern sources: A. Petronio, A. Mizauld, Avicenna, Aristotle, G. Cardano, Galen, G. Mercurial, Homer, Plutarch, Hippocrates, M.A. Brasavola, Pliny, Apicius, etc. The sixty-eight chapters are grouped into sections that follow a precise 'Aristotelian' logic order: definition, composition and purpose of the main subject of the book (chaps. 1-4); condiments (chaps. 5-14); salad ingredients (chaps. 15-62), divided into roots and bulbs (chaps. 16-25), sprouts (chaps. 26-29), leaves (chaps. 30-53), beans (chaps. 54-55), flowers (chaps. 56-57), fruits (chaps. 58-60),

and mixed salads (chaps. 61-62); dietary suggestions of various kinds related to salad and vegetables (chaps. 63-68).

Each entry repeats the logical structure of the treaty and includes for each ingredient definition, organoleptic characteristics, geographical distribution, different local names, methods of cultivation, varieties, different uses in the salad, medical and dietary benefits. In particular, it specifies whether an ingredient can be defined 'hot' or 'cold' according to the Hippocratic criteria, whether it is digestible or not, increase or moderate the effects of wine, stimulate the appetite, diuresis and sexual libido. The selection of the ingredients discussed is mainly made on

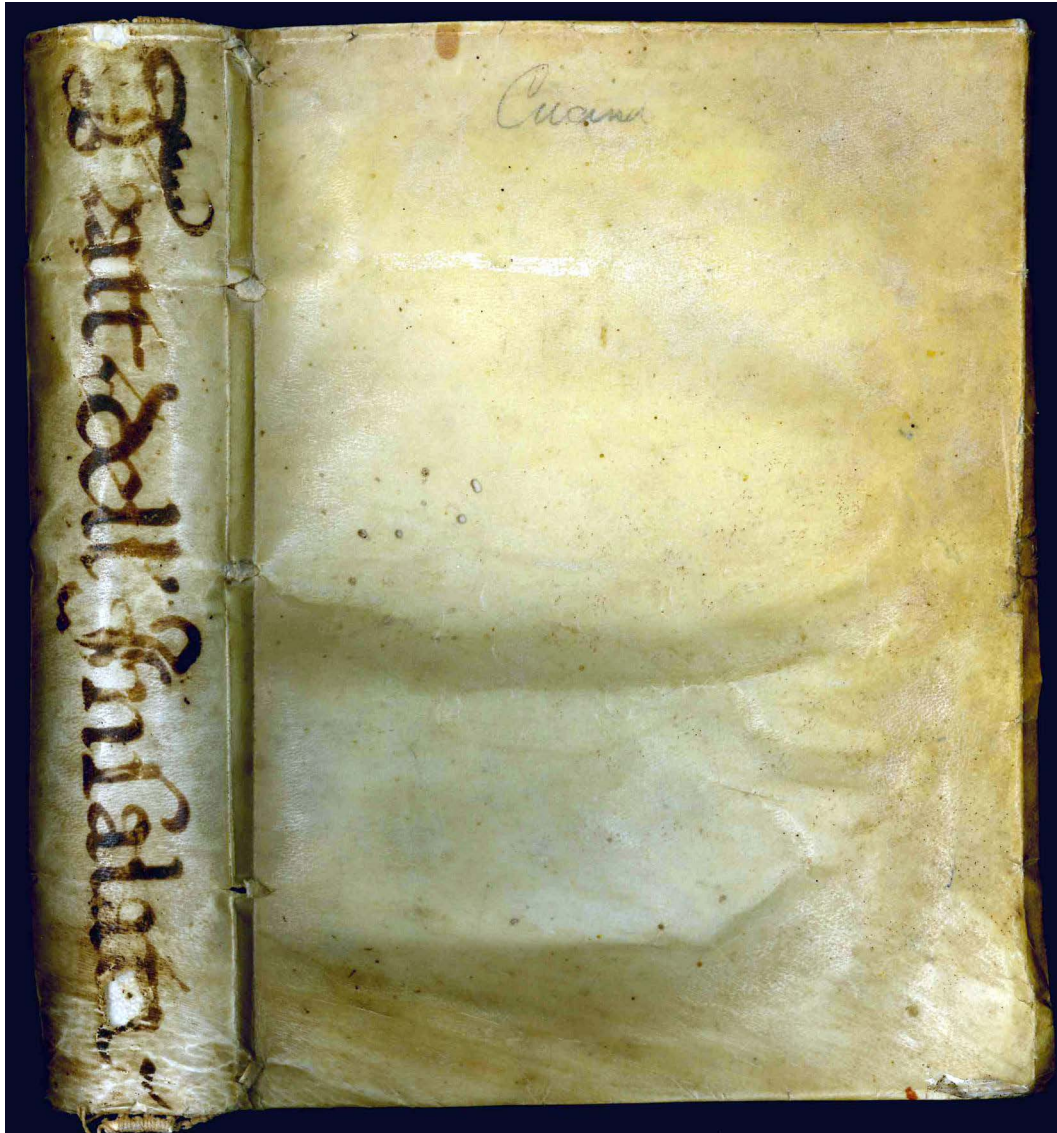
the basis of their notoriety and accessibility: Massonio deliberately avoids treating rare, little known or indigestible vegetables.

The author remarks that salad is different from other foods as it is a composite and not a simple aliment, and its aim is not that of satiating rather that of stimulating the appetite; by this virtue salad can be considered as a specific food to human beings only (chap. 1).

The condiments treated by the author include traditional ones, such as vinegar (chap. 6), oil (chap. 7), and salt (chap. 8): essential elements from which salad (in Latin, 'acetarium') derives its original name (chap. 9). But Massonio also quotes lesser-known and less used condiments, like 'garum', the famous sauce in use among the ancient Romans made of macerated fish guts, compared by the author to caviar (chap. 10); 'sapa' or cooked must (chap. 11); pepper, the "most noble", but involving several side effects (chap. 12); lemon and orange juice (chap. 13); and finally garlic with its remarkable healthy effects, except for the breath (chap. 14).

Among the roots, Massonio lists carrot and parsnip, which he recommends cooked (chap. 16), red beet (chap. 17), buttercup (chap. 18), turnip (chap. 21), and onion (chap. 22), just to mention a few. After this series, Massonio discusses the bulbs and roots (chap. 23), like the truffle (chap. 24) and the horseradish (chap. 25). As for the shoots (chap. 26), he examines the hops (chap. 27), the asparagus (chap. 28), and the fennel (chap. 29).

The largest section of the treaty is obviously the one devoted to the "leaves" (chap. 30), the main ingredient of salads. Pri-



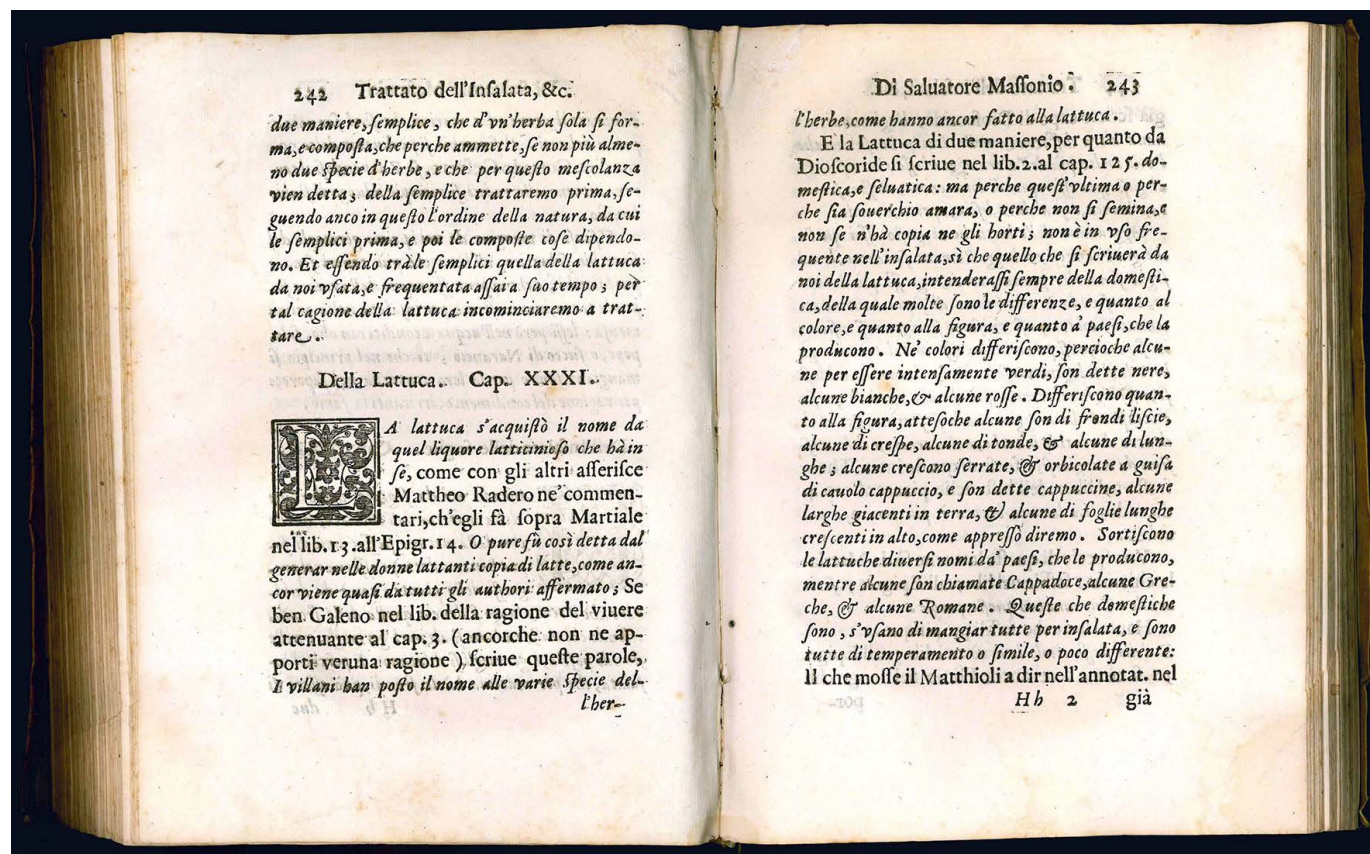
ority is quite understandably given to lettuce (Chap. 31), both raw and boiled; then Massonio deals with endive and chicory (chap. 32), arugula (chap. 33), valerian (chap. 34), nasturtium (chap. 35), borage (chap. 36), sorrel (chap. 37), lemon balm (chap. 38), watercress (chap. 39), chervil (chap. 42), burnet (chap. 43), tarragon (chap. 44), star grass (chap. 45), calendula (chap. 46), basil (chap. 49), beans (chap. 50), cabbage (chap. 53), just to mention a few. After that are discussed beans and peas (chaps. 54-55), saffron (chap. 56), rosemary (chap. 57), pumpkins (chap. 58), capers (chap. 59), and cucumbers (chap. 60). A separate section is devoted to mixed salads, the so-called ‘misticanze’.

The last part of the book gives dietary suggestions. Massonio recommends “not having salad at the end of the dinner” (chap. 63); it should rather be eaten as an appetizer and the food should be taken immediately afterwards, without waiting (chap. 66). Nor is it appropriate to drink wine or water after eating salad, as it undermines its positive effects. The author then strongly advises against drinking wine after eating: a habit that prevents a good digestion. Massonio concludes that even salad is not always salutary and its use should be evaluated according to temperament, health and age (chap. 65). The final chapter contains “useful warnings” on salad (chap. 68) (cf. S. Ferrero, *Introduzione*, in: “Archidipno, ovvero dell’insalata e dell’uso di essa di Salvatore Massonio”, M. Paleari Henssler & C.S. Ferrero, eds., Milan, 1990, pp. I-XXX).

Massonio was a poet, a historian and a physician. He published dramas and poems as well as a history of L’Aquila, his hometown (*Dialogo dell’origine della città dell’Aquila*, L’Aquila, 1594). He was a member of the Accademia dei Velati of L’Aquila with the name of ‘Avviluppato’.

Catalogo unico, IT\ICCU\UFIE\000648; C. Benporat, *Cucina e convivialità italiana del Cinquecento*, Florence, 2007, p. 240; K. Bitting, *Gastronomic bibliography*, San Francisco, 1939, p. 315; B.IN.G., no. 1266; W.R. Cagle, *A matter of taste*, New York, 1990, 1160; P. Krivatsy, *A Catalogue of Seventeenth Century Printed Books in the National Library of Medicine*, Bethesda, 1989, no. 7547; A.L. Simon, *Bibliotheca gastronomica*, London, 1953, no. 1023; G. Vicaire, *Bibliographie gastronomique*, Paris, 1890, col. 577; Wellcome Library, no. 4118; R. Westbury, *Handlist of Italian Cookery Books*, Florence, 1963, p. 146.

\$ 4,800.-



11. [NARDI, Luigi (1777-1837)]. **Porcus troianus o sia la porchetta. Cicalata ne le nozze di messer Carlo Ridolfi veronese con madonna Rosa Spina riminese.** [Bologna], Nobili, 1821.

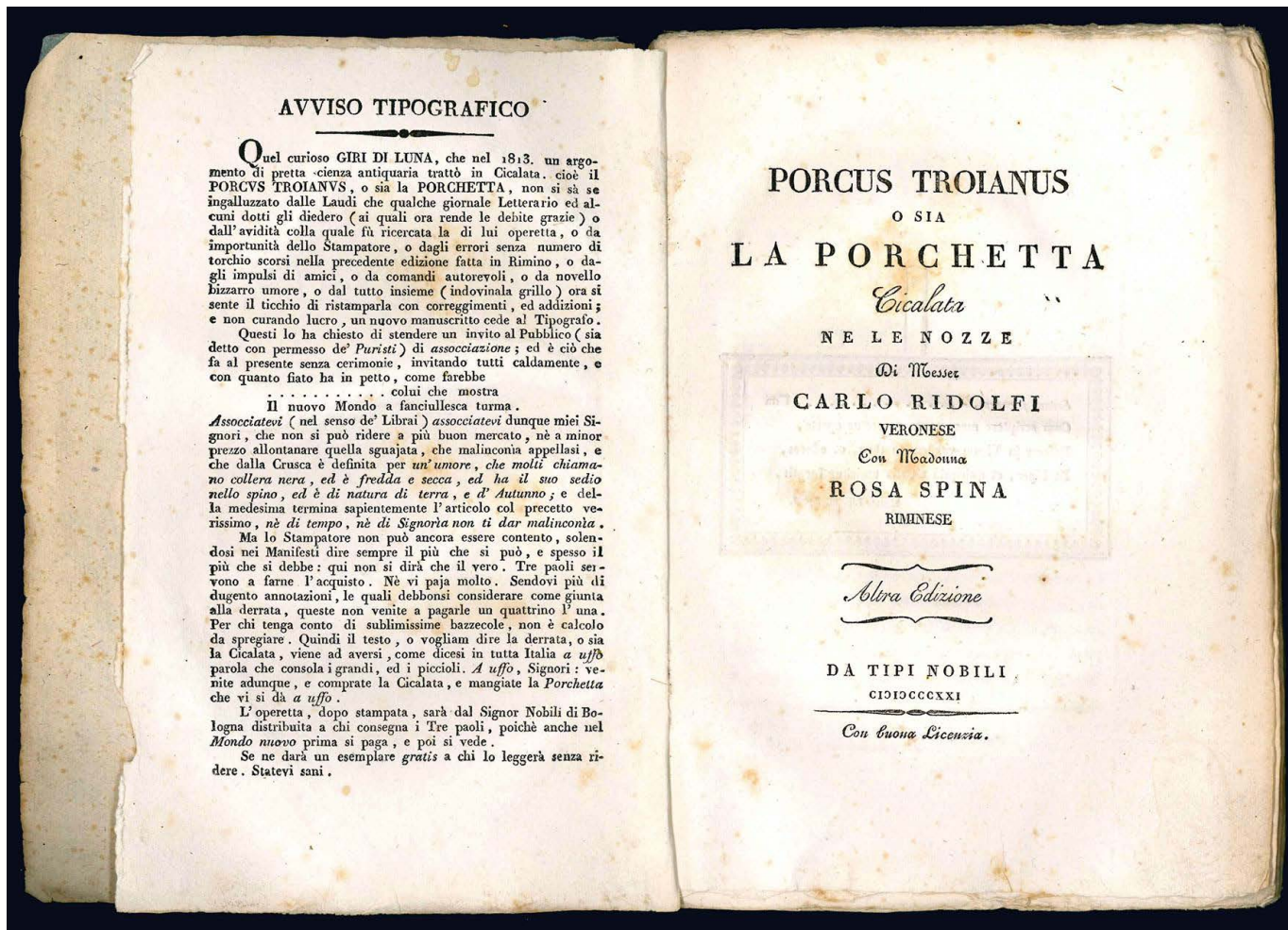
8vo (209x144 mm); contemporary wrappers (small losses to the spine); (2), XVI, 134, (2 blank) pp. A nice copy. Uncut.

SECOND AUGMENTED EDITION. Before the title-page is a Notice (not described in ICCU) which mentions the first edition printed in Rimini in 1813. The name of the author is given only under the form of an anagram, Giri di Luna, in the dedication at p. III.

This work by the canon from Savignano Luigi Nardi, though written as a “cicalata” (entertaining ludic poem) for the marriage of Carlo Ridolfi from Verona to Madonna Rosa Spina from Rimini, represents a real treatise on the history and art of making the porchetta (roast pork). According to Nardi, the only true porchetta is that traditionally made in Romagna, the author’s region, which has nothing to do with that produced in Naples or Bologna.

Nardi then refers that in the ancient Rome cuisine with “porcus troianus” was meant a pork stuffed with various meats, which once on the table was opened, often in a spectacular way, to release the precious content, as in the famous Homeric episode of the Trojan horse (cf. L. Bartolotti, *La porchetta, sapori di storia e di tradizione*, in: “Porcus troianus: la storia della porchetta in un trattato dell’Ottocento”, facsimile reprint of the present edition, Rimini, 2006).

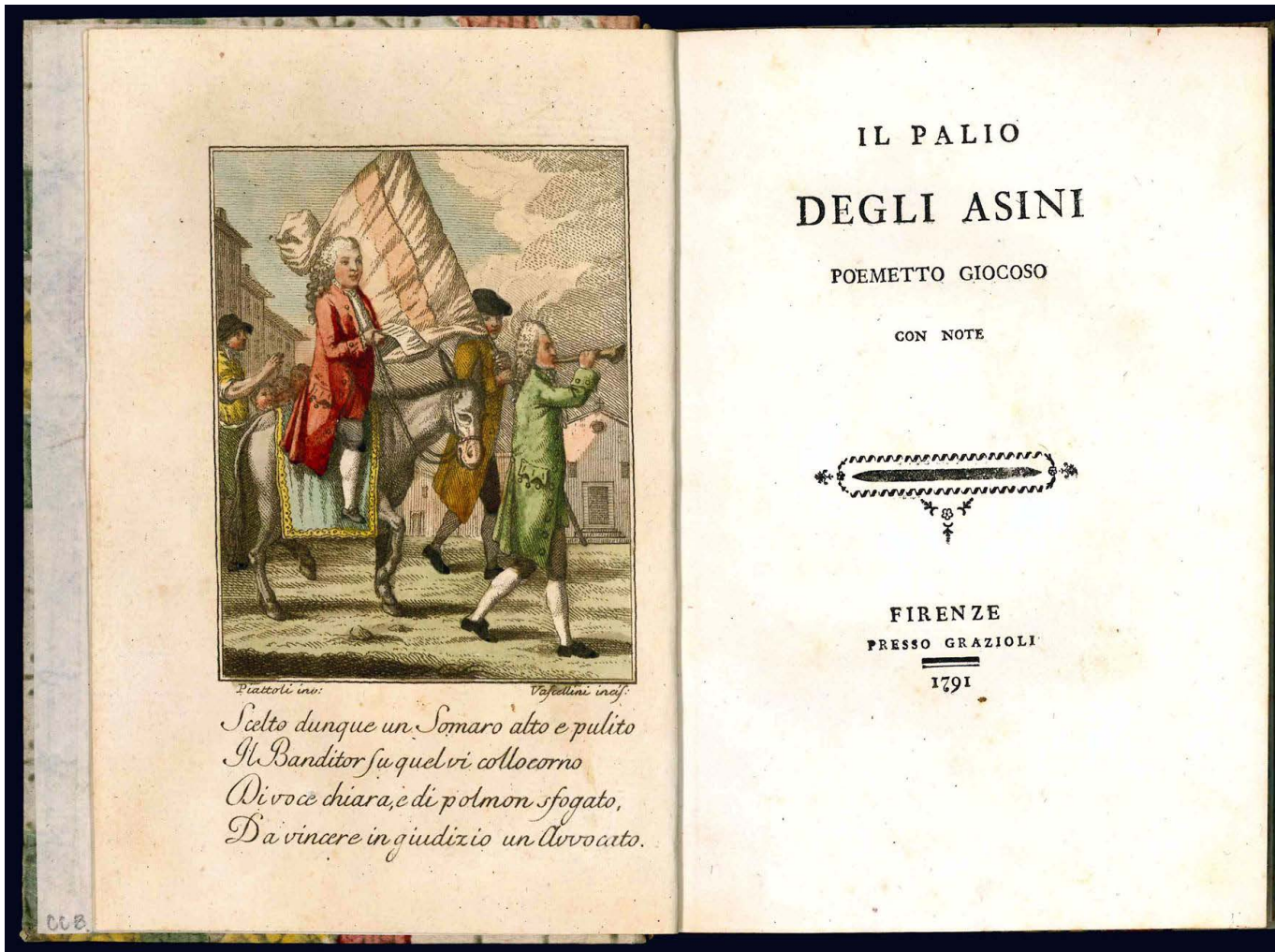
Catalogo unico, IT\ICCU\SBLE\006492; B.I.N.G., 1338; Westbury, p. 158. \$ 780.-



THE DONKEY RACE

12. [RASTRELLI, Modesto (fl. 2nd half of the 18th cent.)]. **Il palio degli asini poemetto giocoso con note.** Florence, Jacopo Grazioli, 1791.

8vo (174x120 mm); modern boards covered with colored paper, marbled edges; hand-colored frontispiece engraved by Vascellini after Piattoli, 99, (1 blank) pp. Bookplate of Giannalisa Feltrinelli. A fine copy.



FIRST EDITION of this successful comic poem in 68 ottave, accompanied by the erudite note of the author.

With a donkey race the Florentines celebrated every year the victory obtained in 1537 by Cosimo I over the enemy party of the republicans, who made their entrance into the city as prisoners riding donkeys.

Rastrelli is the author of several works, like the tragedy *Bianca Cappello* (1792), *Fasti e memorie di Giuseppe II* (1789-90), *Illustrazione istorica del Palazzo della Signoria* (1792), *Fatti attenenti all'Inquisizione e sua istoria generale e particolare di Toscana* (1783), *Vita del padre Girolamo Savonarola* (1781), *Storia d'Alessandro de' Medici primo duca di Firenze* (1781), and *Storia de' riti funebri e delle sepolture antiche, e moderne ed osservazioni su nuovi campi santi* (1784).

Catalogo unico, IT\ICCU\TO0E\015621; G. Pitré, *Bibliografia delle tradizioni popolari d'Italia*, Turin, 1894, no. 5190.

\$ 480.-

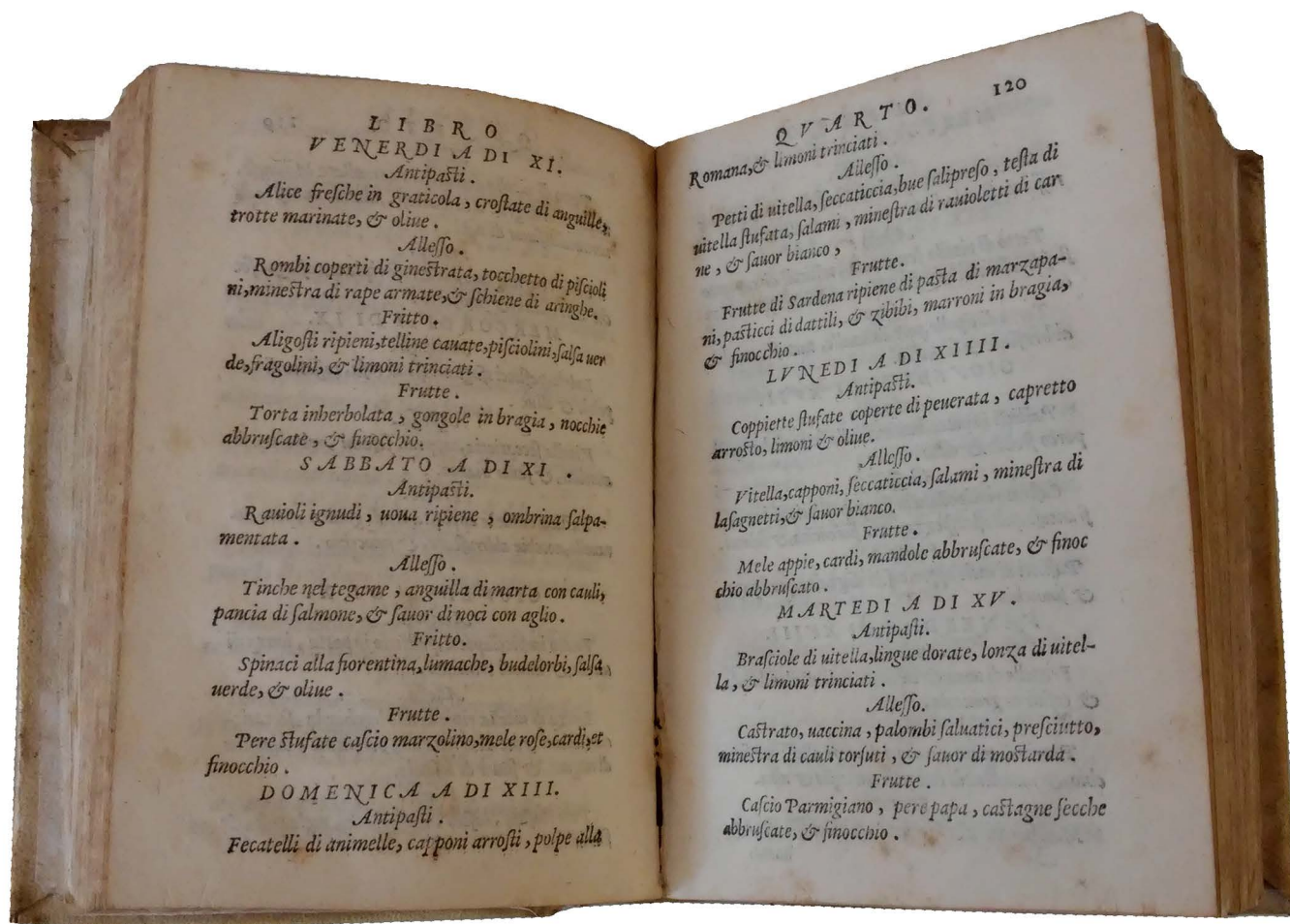
13. **ROMOLI, Domenico** (fl. mid 16th cent.). **La singolare dottrina... dell'ufficio dello Scalco, de i condimenti di tutte le vivande... Nel fine un breve trattato del reggimento della sanità.** Venice, Tramezzino, 1560.

8vo (145x97 mm); early 17th-century vellum over boards, ink title on spine; (16), 376 ll. Ownership inscription by a certain P. Franco Sani on the title-page. Quire Q a bit browned, old repair to tear at l. 129 with no loss of text, all in all a very good copy from the Galletti/Landau library.

FIRST EDITION (the issue with the typographical data at the end and the name “Panonto” instead of “Panunto” on the title-page) of one of the most important and rarest Renaissance cook books.

Divided into 13 books, *La singolare dottrina* deals with the figure of the ‘scalco’, his role before and during the banquet and that of his employees and waiters. It then describes the most appropriate dishes for every season and month of the year, giving practical advices on how to cook and serve all kinds of foods: meat (including venison and poor cuts as head, foot, neck, tongue, and tripe), fish, eggs, soups, pies, desserts, sauces, dairy products, vegetables, and fruits. It also explains how to use spices and how to best choose the meat according to its quality and its effects on human health. As for the beverages, Romoli gives special relevance to wine. Finally he gives advices on diet and health, including physical exercise (cf. E. Faccioli, ed., *Arte della cucina*, Milan, 1966, I, pp. 345-346).

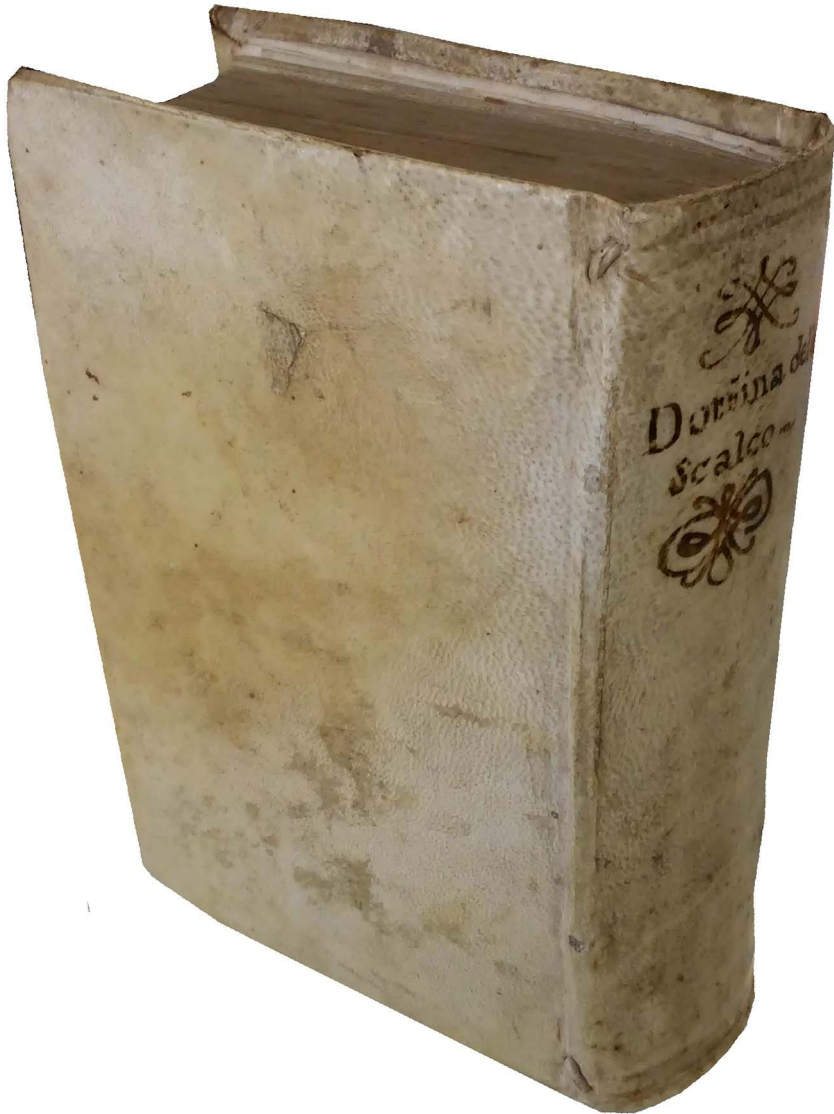
Little is known about Romoli, called Panunto (‘Fried Bread’). Born in Florence, he was not only a cook, but also a “scalco”, a figure that in Renaissance Italy was in charge



of the whole organization of the banquet. He served many lords and prelates, especially in Rome, becoming one of the most renowned chefs of his time.

R. Westbury, *Handlist of Italian Cookery Books*, Florence, 1963, p. 190; G. Vicaire, *Bibliographie gastronomique*, Paris, 1890, pp. 747-748; A. Simon, *Bibliotheca Bacchica*, London, 1932, II, 565; A. Simon, *Bibliotheca gastronomica*, London, 1953, no. 1307; K. Bitting, *Gastronomic Bibliography*, Milan, 1981, pp. 403-405.

\$ 18,000.-



14. **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 of Bibliotheca Tilliana. Slightly browned, but a very good, fresh copy.

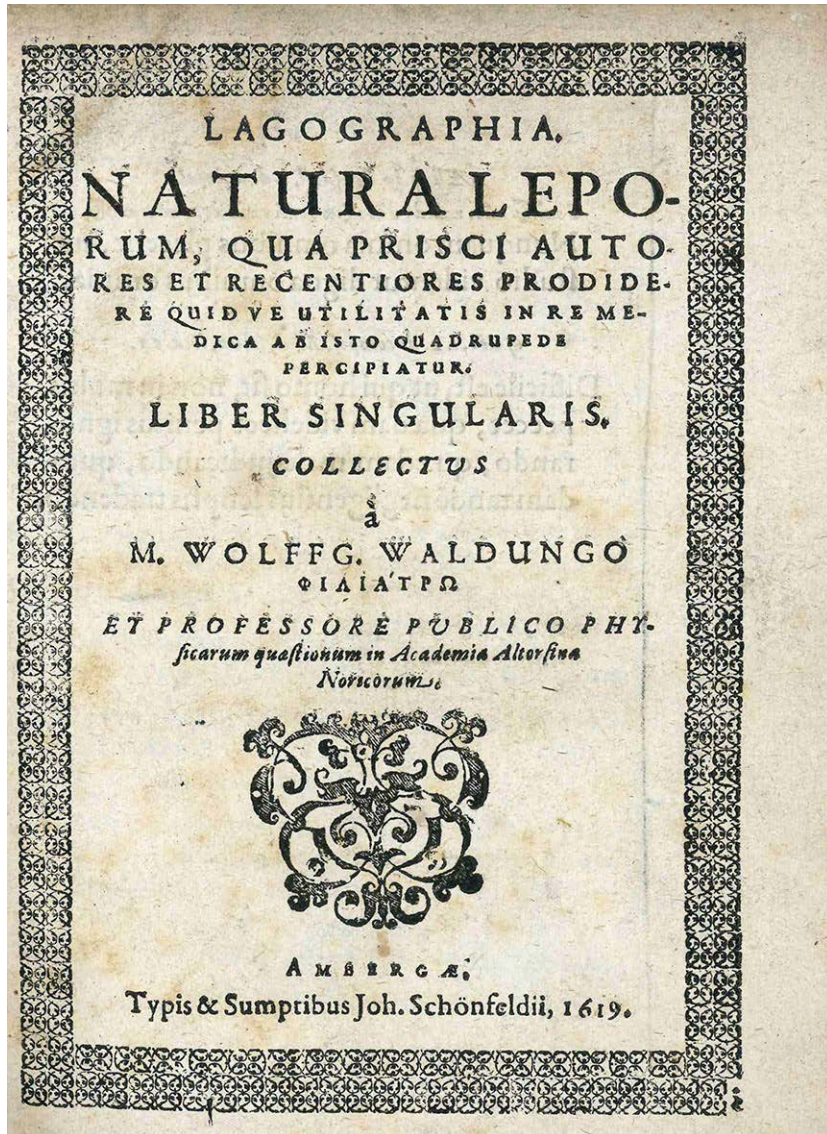
FIRST EDITION of this comprehensive monograph on the hare, studied from a zoological, medical, historical, gastronomic, cynegetic, and literary perspective. “A quaint and amusing book on the hare in 57 chapters, of which chapter 37 (*Ventio & Captura*) and 38 (*Fuga & Cursus*) deal with hare hunting;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

The book is also of gastronomic interest, as it includes chapters on hare meat quality (*Caro leporis cibus qualis*, pp. 35-38), its aphrodisiac virtues (*An cibus eroticus & amatorius*, pp. 38-39), and on Jews avoiding the hare meat (*Judaei abstinent a lepore*, pp. 39-40). There is also a chapter on how to best feed hares (*Ruminatio*, pp. 46-48) illustrated with a woodcut.

Waldung was professor of medicine at Altdorf from 1592.

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

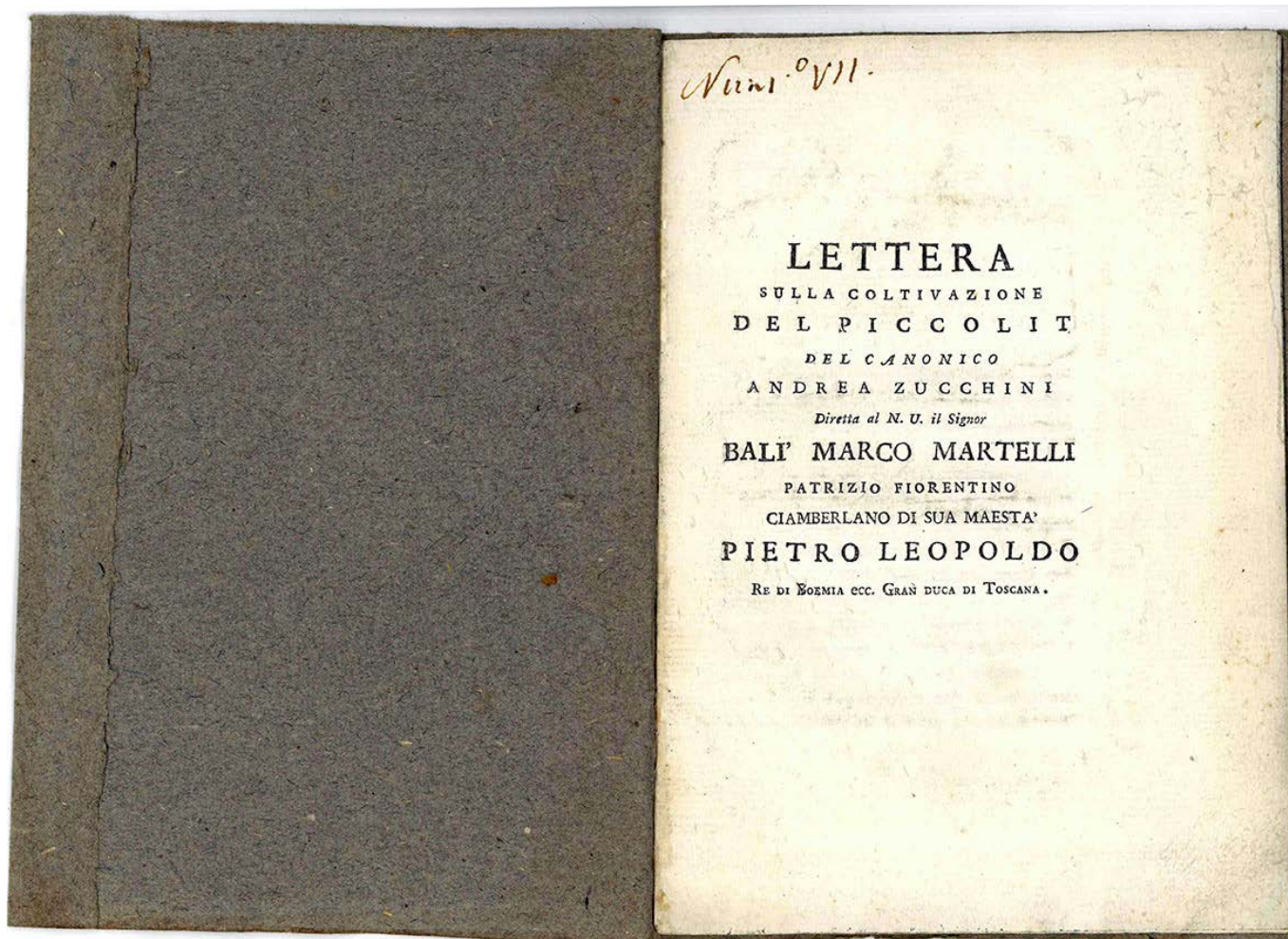
\$ 1,500.-



SWEET WINE PRODUCTION IN NORTH EAST ITALY

15. **ZUCCHINI, Andrea** (fl. end of 18th cent.). **Lettera sulla coltivazione del Piccolit... diretta al N.U. il signor bali Marco Martelli patrizio fiorentino ciamberlano di sua maesta' Pietro Leopoldo...** N.pl., n.pr., n.d. (at the end: Paese, 9 April 1790).

8vo (218x151 mm); modern wrappers, marbled edges; pp. 15, (1 blank). A nice copy.



VERY RARE ORIGINAL EDITION.

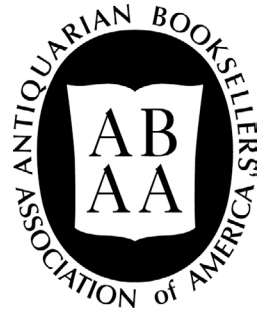
It is a letter addressed by the canon Andrea Zucchini, on his way to Dalmatia, to his Tuscan friend Marco Martelli. Zucchini mentions the count Fabio Asquini of Udine as the first grower and producer of Picolit, a sweet wine produced in Friuli and very much appreciated also today. Then he refers that he was in Paese, not far from Feltre (Trevi-so) in the area where prosecco is now produced, where his guest, the count Girolamo Manfrin, had dedicated himself to the production of Picolit in that territory. Zucchini finally describes in detail the growing and vinification techniques practiced by Manfrin and invites Martelli to try the production of Picolit in Tuscany. Zucchini, a Tuscan himself and a member of the Accademia dei Georgofili, is the author of many treatises on agriculture, including one on tobacco.

G. Molon, *Ampelografia*, Milan, 1906, p. 264; Catalogo unico, IT\ICCU\VIAE\003763 and IT\ICCU\SBL\0406125.

\$ 1,900.-



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