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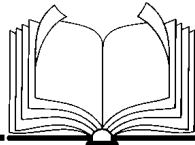
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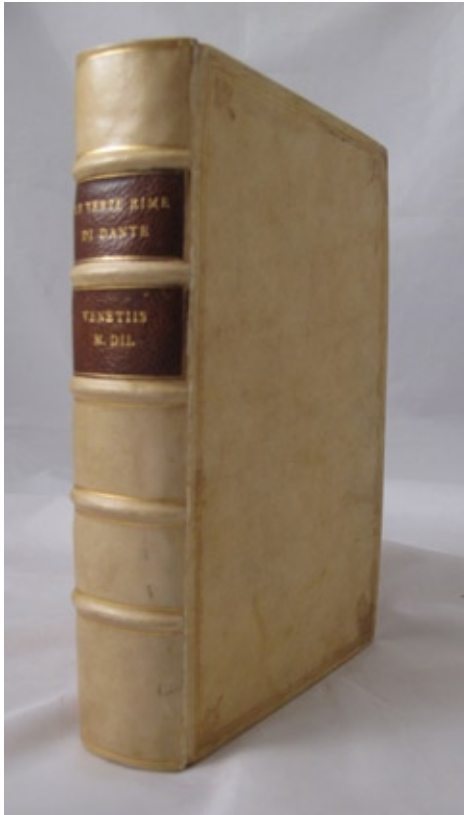


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**Dante Alighieri - La Divina Commedia - Le Terze Rime
The First Aldine Dante - The First Use of the Anchor Device
An Excellent Copy in Fine Binding - Venice - 1502**



1 [Aldine Printing] Dante Alighieri, (1265-1321). LE TERZE RIME (Lo 'Nferno E' L Purgatorio E' L Paradiso Di Dante Alaghiere) (Venice: in Aedib. Aldi. Accuratissime men. Aug MDII., (Venezia. Aldo Manuzio, 1502)) The first Aldine printing of The Divine Comedy and the Aldine "pocket book" format and the first use of the anchor device. With the famous Aldine anchor device on the final leaf. 8vo; 160mm x 95mm, in a beautiful antique binding of full polished vellum, the spine decorated with gilt ruled raised bands separating the compartments, two of the compartments with lettering labels of dark maroon morocco gilt lettered, the covers with triple gilt fillet rules at the borders, marbled endleaves, red edges. [244] leaves, and with the f.82 blank present. A very handsome and desirable copy, very nicely bound. Internally crisp and and quite bright and clean throughout, four of the leaves a bit shorter than the others, but with the same edge colour and clearly part of the text-block for a great time, last leaf with small restoration to the upper outside corner.

RARE AND IMPORTANT AND ONE OF THE GREAT BOOKS IN LITERARY AND PRINTING HISTORY. *The first Aldine printing of Dante's Divine Comedy; the first edition of Dante to appear in a more handy, portable format (all previous editions were folios); the first book to contain the famous Aldine device of the anchor and dolphin (though Renouard suggests that a portion of the edition was issued without the device). According to Brunet, this is a much sought-after edition, and copies are difficult to find in complete and desirable condition. This book for all intents and purposes inaugurated the beginning of literary publishing by Aldus by which books became available to the general public. This then is*

a book of the greatest importance.

Printed in characteristic Aldine cursive type, this is a well margined and finely impressed copy.

It was Aldus who provided the first edition of Dante to appear in a more handy, portable format (all previous editions were folios); it was the first book to contain the famous Aldine device of the anchor and dolphin (though Renouard suggests that a portion of the edition was issued without the device). According to Brunet, this is a much sought-after edition, and copies are difficult to find in complete and desirable condition.

Printed in characteristic Aldine cursive type, this is a well margined and finely impressed copy.

"Dante's theme, the greatest yet attempted in poetry, was to explain and justify the Christian cosmos through the allegory of a pilgrimage. To him comes Virgil, the symbol of philosophy, to guide him through the two lower realms of the next world, which are divided according to the classifications of the 'Ethics' of Aristotle. Hell is seen as an inverted cone with its point where lies Lucifer fixed in ice at the centre of the world, and the pilgrimage from it a climb to the foot of and then up the Purgatorial Mountain. Along the way Dante passes Popes, Kings and Emperors, poets, warriors and citizens of Florence, expiating the sins of their life on earth. On the summit is the Earthly Paradise where Beatrice meets them and Virgil departs. Dante is now led through the various spheres of heaven, and the poem ends with a vision of the Deity. The audacity of his theme, the success of its treatment, the beauty and majesty of his verse, have ensured that his poem never lost its reputation. The picture of divine justice is entirely unclouded by Dante's own political prejudices, and his language never falls short of what he describes." PMM STC Italian, p. 209; Renouard 1502, #5. \$23,500.





Appianus - The Very Rare First Giunta Printing - 1519
Delle Guerre Civili Dei Romani
The First Printing of the Classic Text into a Modern Language

2 [Appianus] Appiano Alexandrino, [Roman Civil Wars]. DELLE GUERRE CIVILI DEI ROMANI, Tradotto da Messer Alexandro Braccese Fiorentino. Nuovamente Con Somma Diligentia Impresso (Firenze: di Filippo Giunta, 1519) Rare, the first printing of Appianus translated into Italian. With the printer's woodblock on the title-page. 8vo, antique Italian calf, the boards ruled in gilt, the spine gilt tooled with central floral devices in compartments between wide flat gilt tooled bands, gilt lettered. 287 ff, (1) pp. A finely preserved copy with light wear to the binding. A wonderful and very rare survival.

VERY RARE FIRST PRINTING BY GIUNTA AND THE FIRST IN A MODERN LANGUAGE. Appian's Roman history comprises narratives of the various Roman conquests from the earliest times to the accession of Vespasian, in twenty-four books (of which nine books survive complete). Bandini II, 148; Camerini 120; Paitoni I p. 69; Tmqgq n.1054 \$7500.

Orlando Furioso - The First Folio Edition in Italian
One of the Great Cornerstones of Italian Literature

3 Ariosto, Ludovico. [Opere] Orlando furioso Di M. Lodovico Ariosto Delle Annotazioni de' Più Celebri Autori Che Sopra Esso Hanno Scritto, e di Altre Utili, e Vaghe Giunte in Questa Impressione Adornato, Come nell'Indice Seguente la Prefazione si Vede (Venice: nella Stamp. di Stefano Orlandini, 1730) 2 volumes bound in one. The first folio edition in Italian of Orlando Furioso. Titlepage in black and red, portrait of Ariosto by C. Orsolini and 51 full page and elaborate allegorical plates by Giuseppe Filosi and by Giuliano Giampicoli which are within one of three impressive engraved borders by Filosi. Large Folio, in fine full contemporary Italian vellum over stiff boards, the spine with a brown morocco label lettered and decorated in gilt. 25ll, 576pp; 2ll, 400. A superb copy, the best available, in an exceptional binding and wonderful state of preservation.



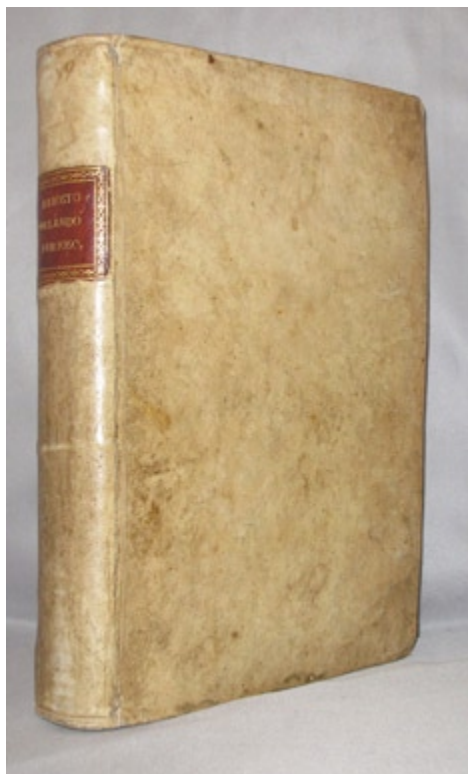
ONE OF THE FOUR CORNERSTONES OF ITALIAN LITERATURE. Ariosto's great cantos inspired by the crusades are considered his crowning achievement. Ariosto's famous epic greatly influenced Tasso, Spenser (Faerie Queene), Cervantes (Don Quixote), Voltaire (La Pucelle), and many others.

The extraordinary merits of this work cast into oblivion the numberless romantic poetry which inundated Italy during this period. This flawless work powerful, elegant and cultivated. In description and narrative he excites the reader's deepest feelings and displays a vivacity of fancy with which no other poet can vie.

The engravings for the Orlando Furioso are Filosi's first documented work. \$7850.

**With Valgrisi's Magnificent Wood Engraved Plates
Lodovico Ariosto's Monumental *Orlando Furioso*
A Great Cornerstone of Italian Literature**

A Fine Copy Bound in Period Vellum



4 Ariosto, M. Lodovico. ORLANDO FURIOSO di M. Lodovico Ariosto, tutto Ricorretto et di Nuove Figure Adornato (Venetia: Vincenzo Valgrifi, 1603) A very early printing of the complete and corrected ORLANDO FURIOSO, also with the Life of Ariosto by Battista Pigna. Letters, tables and scholarly critical works by Ruscelli and others. Magnificently illustrated with 51 full-page woodcut engravings within ornate borders, using the blocks from the first Valgrisi quarto edition of 1556 (46 in the ORLANDO, 5 additional in the appended "Cinque Canti"), also with engraved architectural titlepage, imprint set in type in a cartouche in the lower part of the border, type ornament with the title, medallion portrait of Ariosto from the Giolito portrait of 1542 from the profile by Titian, devices of Ariosto and Valgrisi's serpent device, half titles and beautifully engraved decorated large head and tail pieces and large historiated and arabesque capital initials, printed in double column, Italic. 4to, full antique Italian vellum over stiff boards, spine with terra-cotta morocco label lettered and decorated in gilt. *8, A - Z8; Aa - Vv8; ie [xvi], 654, [32]. A very handsome copy in proper period binding. The paper just likely mellowed and toned by time, very occasionally, headlines slightly shaved, first gathering cropped a bit, the vellum very well preserved, sturdy and handsome.

RARE AND EARLY ILLUSTRATED PRINTING OF ONE OF THE FOUR CORNERSTONES OF ITALIAN LITERATURE. Ariosto's great cantos inspired by the crusades are considered his crowning achievement. Though first published in 1516 Ariosto considered this edition incomplete and imperfect. He continued to

work on correcting and enlarging it throughout the remainder of his life thus the first "complete" ORLANDO FURIOSO was not produced till 1532, the year prior to the author's death by consumption.

The extraordinary merits of this work cast into oblivion the numberless romantic poetry which inundated Italy during this period. This flawless work powerful, elegant and cultivated. In description and narrative he excites the reader's deepest feelings and displays a vivacity of fancy with which no other poet can vie.

The ORLANDO blocks were cut for Valgrisi's first quarto edition of 1556 and follow Niccolo Zoppino's idea of providing one illustration to each canto but going far beyond the Zoppino blocks in skill of design and cutting. They are the first full-page illustrations for Ariosto. They were placed in the instructive tradition of the Marcolini Dante, the illustration is mentioned on the title-page and at the beginning of Ruscelli's 1556 dedication to Alfonso d'Este, Duke of Ferrara. Ruscelli explains to the reader the application of the rules of perspective to the multiple scenes in these cuts. The upper part of the block often becomes a map, offering, as Philip Hofer notes, a tour of the canto by hippogryph. Valgrisi's artist often varied from Giolito's in his choice of the principal scene for illustration and relegated the Giolito subjects to his background. Valgrisi's blocks are printed within borders with figures and grotesques. He was able to use the same blocks without borders in an octavo of 1556 for the popular market. There are two different border designs for the illustrations and two smaller cherub borders for the "argomento" to each canto.' Mortimer Italian Books.

\$4250.



**One of the Earliest Illustrated Printings of Caesar - Folio
Printed In Venice By Zani - 1511 - Contemporary Binding
With Title In Red And Black And Fine Large Woodcuts**



5 Caesar, Caius Julius. COMMENTARIA... Nunc primum a viro docto expolite: & optime recognita. Additis de novo apostillis: una cum figuris suis locis apte dispositis (Venezia: Agostino Zani, 1511) A Very Early Folio Illustrated Edition incorporating incunabular plates, of Caesar's Commentaries, a core classical text of the Roman period. Illustrated with incunabular woodcuts from plates used for the 1493 edition of Livy. The title page is printed in red and there is a very fine, large woodcut to the title leaf (92 x 120 mm) within an elaborate border printed in red and repeated on the first leaf of text, within an altogether different woodcut border printed in black. There is a woodcut of approximately the same size at f. 51; twelve smaller woodcuts (each approx. 56 x 74 mm) are placed at the beginning of each chapter. Folio (mm 314x210), contemporary Italian half goatskin over wooden boards, goatskin on the sides with blind-ruled geometric designs, a pair of scallop-shaped brass fore-edge catches on front cover, vellum half pastedowns cut from a 14th-century theological manuscript, without the clasps. A very handsome copy of this rare illustrated work.

RARE. ONE OF THE EARLIEST AND MOST BEAUTIFUL ILLUSTRATED EDITIONS AND THE IMPORTANT FIRST ITALIAN PRINTING OF AN ILLUSTRATED EDITION OF THIS GREAT CLASSICAL WORK. The title woodcut depicts a battle scene; the second large woodcut shows Lentulus seated addressing the Senate. The woodblocks depicted, were first used in Giunta's 1493 edition of Livy and

were immensely successful and consequently passed on from printer to printer.

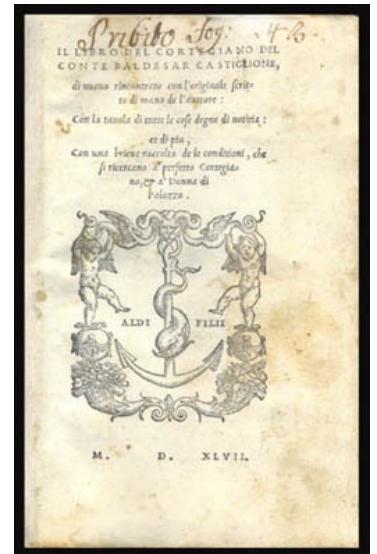
Considered very rare. A superbly illustrated edition of Cæsar, apparently the first illustrated Cæsar published in Italy. The title woodcut is strongly reminiscent of Uscello's great tryptich, "The Battle of San Romano," and the spare line of the woodcuts at the head of each chapter is perhaps inspired by Aldus' HYPNEROTOMACHIA POLIPHILI (1499). The text was edited by L. Panaetius. The Duc de Rivoli (Livres a figures Venitiens, p. 160) records a similar edition printed at the same press in 1517 but does not mention this one. A highly important book and a very desirable copy. BMC/STC Italian p. 135; Essling 1727; Sander 1503.

\$18,500.

**Baldassarre Castiglione - Il Libro del Cortegiano - 1547
One of the Greatest Books of 16th Century Italy
PMM 59 - The Renaissance Ideal - Printed by Aldus**

6 Castiglione, Conte Baldassarre. IL LIBRO DEL CORTEGIANO, di nuovo rincontrato con l'originale scritto di mano de l'autore... (Vinegia: Figlioli di Aldo (Aldus), 1547) Early Printing by Aldus. Elaborate Aldine device Impressed on the titlepage and at the end on the verso of the colophon leaf. Dedication to Michel de Selva, vescovo di Viseo. 8vo, bound in 17th century stiff vellum, red morocco lettering label gilt. ff. (5), 195, (8). A fine example with the title label with a bit of chipping and with some light loss.

RARE ALDINE EDITION OF THE CLASSIC LANDMARK IL CORTEGIANO. Castiglione's great work is one of the most famous books of the Italian Renaissance and represents the highest level of commitment to the prince and the new political and social order. The Courtier is the prototype of the courtesy book, written as conversation between members of the court. At the time of its composition Castiglione was at the court of Guidobaldo de Montefeltre and Elizabetta Gonzaga at Urbino, together with Bembo, Giuliano de' Medici, Federico Fregoso and other Renaissance luminaries; members of that court feature as speakers in the conversation.



Castiglione, after serving the Sforzas at Milan and the Gonzagas at Mantua, came to

the Court of Urbino in 1504 where de Montefeltre and his consort Elizabetta Gonzaga were the center of the most brilliant court in Italy, which counted among its members Bembo, Bibbiena, G. de' Medici and many other eminent men. This brilliant book is based on Castiglione's experience of life among these dazzling figures.

'The Courtier' depicts the ideal aristocrat, and it has remained the perfect definition of a gentleman ever since. It is an epitome of the highest moral and social ideas of the Italian Renaissance and is written in the form of a discussion between members of the court. The fundamental idea that a man should perfect himself by developing all his faculties goes back to Aristotle's ETHICS and many of the Aristotelian virtues reappear---honesty, magnanimity and good manners. The ideal man should also be proficient in arms and games, be a scholar and connoisseur of art; he should develop graceful speech and cherish a sense of honour. Relations between the prince and the courtier, forms of government, and rules for the conduct of a lady are also discussed and the book ends with the celebrated pronouncement on platonic love by Bembo.

This Renaissance ideal of the free development of individual faculties and its rules of civilized behaviour formed a new conception of personal rights and obligations in Europe. The book was translated into most European languages and between 1528 and 1616 no less than one hundred and eight editions were published. It had great influence in Spain where traces of it can be found in DON QUIXOTE and in France in Corneille's writings. But its most potent influence was probably in England. Its influence can be seen in Shakespeare, Spenser, Ben Jonson, Sir Philip Sidney, Robert Burton and Shelley. It had a great impact on the development of English drama and comedy.

The beautiful and highly important printings of the house of Aldus are exceptional and revered in their own right. This, one of the most exceptional of Italian Renaissance works published by the great Renaissance printer of Italy. (PMM 59). Renouard 139.1. UCLA IIIa, 328. Adams C-933. BMC 156. Cens. Naz. III, 2049. \$8950.

The Best Dante of All Time? *La Divina Commedia* - With the Commentary of Lombardi Luxuriously Bound - Padova - Tipografia Minerva - 1822



7 Dante, Alighieri. LA DIVINA COMMEDIA, col commento del P. Baldassarre Lombardi; ora nuovamente arricchito di molte illustrazioni edite ed inedite. [with] IL RIMARIO DELLA DIVINA COMMEDIA DI DANTE ALIGHIERI. L'Indice delle voci del Poema citate dalla Crusca e quello de' nomi proprj e delle cose notabili. [with] LA BIOGRAFIA DI DANTE ALIGHIERI. Varie illustrazioni della Divina Commedia ed il Catalogo delle edizioni. (Padova: Tipografia della Minerva, 1822) 5 volumes. First of the edition, and first with the fundamental work edited by Baldassarre Lombardi. With beautiful engraved illustrations of Inferno, the Montagna del Purgatorio, the Cieli del Paradiso and with a fine portrait of Dante. Royal, thick 8vo (264x174 mm), large and with exceedingly wide margins, luxuriously

bound in full red morocco, the covers with central panel formed at the borders by three gilt fillet lines, elaborate gilt corner pieces, the borders of the covers with triple gilt fillet lines surrounding the whole, the spines with compartments fully gilt with elaborate panel designs and fine borders enclosing central tooled decorations in gilt, two compartments with dark green morocco lettering labels gilt, t.e.g., turnovers with dense gilt roll-tooled decorations. pp. XXXIV, f. (1), plate of Inferno, pp. 747, (1, blank); ff. (2), plate with Montagna del Purgatorio, pp. 799, (1); ff. (2), plate with Cieli del Paradiso, f. (1, blank), pp. 845, (1); ff. (3), pp. 430, f. (1); pp. XII, portrait of Dante, pp. 574, ff. (2). A truly excellent copy of this very important edition with full grand margins, fine strong bindings, clean text-blocks and an especially handsome presentation overall.

EXCEEDINGLY SCARCE IN FINE BINDING AND BEAUTIFULLY PRESERVED SET OF THE FIRST EDITION of this great classic and fundamental critical work edited by Baldassarre Lombardi, quite probably the best edition of Dante

of all time, surrounded by a monumental philological and critical apparatus that collects the commentaries of the previous major scholars: Magalotti, Lami, Bottari, Torelli e Scolari. MAMBELLI, *Annali delle edizioni dantesche*, 132: «Bella e correttissima edizione, assai lodata e giudicata da molti la migliore [...]». Nel catalogo Saba (sett. 1924) un esemplare fu messo in vendita a lire 170». De Batines, p. 153. References: MAMBELLI, *Annali delle edizioni dantesche*, 132: «Bella e correttissima edizione, assai lodata e giudicata da molti la migliore [...]». Nel catalogo Saba (sett. 1924) un esemplare fu messo in vendita a lire 170». De Batines, p. 153.

\$4500.

**The Magnificent Zatta Dante - 1757-1758 - Venice
The First Complete Dante - First Edition - Rare
Luxuriously Bound in Fine Period Calf Over Boards**



8 Dante, Alighieri. LA DIVINA COM-MEDIA DI DANTE ALIGHIERI CON VARIE ANNOTAZIONI E COPIOSI RAMI ADORNATA DEDICATA ALLA SAGRA IMPERIAL MAESTA' ELISABETTA TETROWNA DAL CONTE DON C. ZAPATA DE CISNEROS. (In Venezia: Antonio Zatta, 1757-1758) 5 volumes. (4 volumes bound in 5 as preferred). First Edition and first edition of the complete works. Magnificently and profusely illustrated

in each volume with very fine full page copperplate engravings and exquisite decorations throughout, including a great profusion of finely executed large engraved head and tail -pieces. (See collation below). Also with engraved titles to each volume, the first of which is printed in red and black. 4to (285 by 205 mm), splendid and proper original bindings of Italian polished calf over marbled boards, the spines with raised bands bordered in gilt, central gilt ornamental devices within the compartments. Lettered in gilt on tan morocco lettering labels. Vol.I: half-title, frontispiece engraving, engraved title, portrait engraving of Elisabetta Petrowna, noble statement dedicatory, engraved portrait of Dante, 12 pp unnumbered, engraved portraits leaf, engraved scene with Dante, I -XLVIII; I - CCCCVIII (including Catalogo De' Signori Associati) numbered, 35 very fine copperplate engravings, as called for. Vol.II: CCCCXIII numbered pages comprising the half-title, the engraved title-page, 33 other very fine copperplate engraving + Catalogo... . Vol.III: CCCCLII - (2 ff.) -103 pages numbered, (1), engraved title-page and 33 very fine copperplate engravings. Vol.IV: engraved title-page, half-title, XII - (1) - 408 numbered pages, 4 engraved plates. Vol.V: Engraved title-page, (1) - 264; (I) - LXXXIV - (1)pages numbered, + 3 engraved illustrated plates and an engraved folding plan. Collated complete textually and with the 114 plates. A fine and fresh set in an very pleasing state of preservation, the calf bindings attractive and in excellent original state, only light evidence of age, the text-blocks crisp, clean and unpressed, the engraved plates all in fine condition, bright and clean and with strong impressions.

RARE AND IMPORTANT. THE FIRST EDITION OF THE COMPLETE WORKS OF DANTE AND THE GREAT-

EST ILLUSTRATED DANTE EVER CONCEIVED. Zatta's *Dante*, a supreme production of the press and one of the great Italian illustrated books of the 18th century, also represents the first complete offering of Dante's work. It is considered the most perfect and complete of Dante ever printed. And generally speaking, it is considered the most beautiful edition of Dante ever produced. Most copies were bound in period vellum and have suffered significantly. This copy, bound in rare period calf over boards has survived in a fine state of preservation.

"Dante's theme, the greatest yet attempted in poetry, was to explain and justify the Christian cosmos through the allegory of a pilgrimage. To him comes Virgil, the symbol of philosophy, to guide him through the two lower realms of the next world, which are divided according to the classifications of the 'Ethics' of Aristotle. Hell is seen as an inverted cone with its point where lies Lucifer fixed in ice at the centre of the world, and the pilgrimage from it a climb to the foot of and then up the Purgatorial Mountain. Along the way Dante passes Popes, Kings and Emperors, poets, warriors and citizens of Florence, expiating the sins of their life on earth. On the summit is the Earthly Paradise where Beatrice meets them and Virgil departs. Dante is now led through the various spheres of heaven, and the poem ends with a vision of the Deity. The audacity of his theme, the success of its treatment, the beauty and majesty of his verse, have ensured that his poem never lost its reputation. The picture of divine justice is entirely unclouded by Dante's own political prejudices, and his language never falls short of what he describes." PMM

Mambelli, *Annali* 65., Morazzoni p. 225.
\$18,500.



The Amoroſo Convivio of Dante Alighieri The Rare and Early Printing of 1531



9 Dante, [Alighieri]. *L' AMOROSO CONVIVIO DI DANTE*, Con la Additione, & molti Suoi Notandi, Accuratamente Reuisto & Emendato (Vinegia: Marchio Sessa, 1531) Rare and important edition, and only the fourth printing of Dante's 'Convivio'. This edition used by academics and especially by Salvini With a beautifully engraved titlepage featuring an illustrated and regal border depicting nymphs and animals amidst climbing vines, initial 7-line capital letter handsomely engraved, colophon leaf engraved. Small octavo, in an antique binding of soft vellum, probably of the 19th century, the spine with gilt decorations all over and the title and author printed in gilt. [xvi], 112 leaves A clean, fresh and well preserved copy of this scarce work, very little spotting, crisp and unpressed and unwashed.

RARE AND IMPORTANT EDITION. All 16th century editions of the work are extremely elusive. Dante's *CONVIVIO*, or *Banquet*, is an unfinished philosophical work by the great Italian poet. It was planned as a series of 14 treatises, each in the form of a prose commentary on one of Dante's own *CANZONI*. The four completed treatises, written between 1304 and 1308, draw on numerous philosophical sources but most heavily on Aristotle. It is the first work of Dante to explore certain doctrines and meditations, politics and the political society and moral man. Mambelli, 803; Gamba 419
\$6500.

Dante - The Great Sansovino Edition - 1578
A Very Unusual and Handsome Copy in Italian Vellum

10 Dante Alighieri, (1265-1321). [OPERA] CON L'ESPOSITIONI DI CHRISTOFORO LANDINO, et D' Alessandro Vellutello. Sopra la sua Comedia dell'Inferno, del Purgatorio, del Paradiso. Con tavole, argomenti, & allegorie, & riformato, riveduto, & ridotto alla sua vera lettura, per Francesco Sansovino Fiorentino (Venice: Appresso Gio. Battista, & Gio. Bernardo Sessa, fratelli, 1578) Second issuance of the first edition with a portrait of Dante. With a fine woodcut title page and 96 woodcut illustrations, including three full-page, 77 large cuts in the text, and numerous head- and tailpieces. Printer's woodcut device on the final leaf. Folio (320 x 218 mm), in a binding of handsome contemporary antique Italian vellum over boards. Original calligraphic titling on the spine panel in Renaissance style. [28 ff.], 163, [4 ff.], 164-393. A copy in a pleasing state of preservation. The text leaves are crisp quite clean, with just a few normal blemishes here and there. Some typical toning to a few of the quires as is normal with the printing of this book. Only the most occasional of the usual spotting of staining. Dante portrait outlined in pen.



RARE 1596 EDITION OF THIS HISTORIC PRINTING OF ONE OF THE GREAT BOOKS IN THE MIND OF MAN. This is the highly important edition of Dante edited by Francisco Sansovino, incorporating two commentaries: that of Christoforo Landino, which first appeared in the Florentine edition of 1481, and the noteworthy commentary of Alessandro Velutello, first published at Venice in 1544. The volume includes extensive introductory matter by all three commentators, and a running commentary that virtually overwhelms the poem itself.

The woodcuts in this edition are taken from those in Velutello's edition of 1544 and represent a departure, both iconographically and stylistically, from those in the Brescia, 1487 edition--they appear more accomplished and more confident in execution. Francesco Sansovino recovered Vellutello's commentary, never printed in Italy again until this time (except for a Lyonese reprint of 1551). This edition, printed here first in 1564, is very important because it is richly illustrated with many woodcuts taken from the edition of 1544 printed by Marcolini. The portrait of Dante on the title-page, inspired in Vasari's tradition, is very famous and this edition is in fact commonly know as 'of the big nose'. The sources of the portrait have probably to be found in two paintings by Vasari, now at the Oriel College of Oxford and at the Museum of Fine Arts in Cleveland. Harvard/Mortimer Italian 148. Koch I, 1564. Gamba 390., Mambelli 40., De Batines 1-91/2. De Batines I, pp. 91-92; STC Italian 210; Adams D, 103; Volkmann, Iconografia dantesca, pp. 72-73; Mather, Portraits of Dante, pp. 65-66; Zappella, Il ritratto, I, p. 201.

\$11,500.

Galileo Galilei - Opere del Galileo - 1808
The Complete Works Including Many Early Issuances
A Fine Set in Rare Pristine Bindings of the Period
Portrait of Galileo and Many Plates Beautifully Engraved
The Embodiment of the Galilean Revolution

11 Galilei, Galileo. OPERE DI GALILEO GALILEI. NOBILE FIORENTINO. [GIA LETTORE DELLE MATEMATICHE NELLE VNIUERSITA DI PISA, E DI PADOUA, DI POI SOPRAORDINARIO NELLO STUDIO DI PISA. PRIMARIO FILOSOFO, E MATEMATICO DEL SERENISSIMO GRAN DUCA DI TOSCANA.] (Milano: Dalla Società Tipografica de'Classici Italiani, 1808) 13 volumes. Rare first printing of the OPERE in octavo format and a superb and diligent accumulation of the older editions. With a very finely engraved frontispiece of Galileo at the beginning of Volume I, engraved folding plans, folding plate of the compass, many woodcut plates, astronomical renderings, mathematical tables and diagrams throughout. 8vo, [140mm x 220 mm., untrimmed], in



contemporary Italian bindings of fine three-quarter polished calf over marbled boards, handsomely decorated with gilt bands on the spines dark green morocco lettering labels gilt. A very fine set, large and unusually fresh, as pristine. A rare survival in such fine contemporary state, crisp and an especially clean copy throughout, the bindings especially handsome and beautifully preserved.

EXTREMELY SCARCE IN SUCH WELL PRESERVED BINDINGS OF THE PERIOD. USUALLY ENCOUNTERED IN VELLUM BINDINGS, THIS RARE EDITION OF GALILEO'S COMPLETE WORKS INCLUDING THE 'DIALOGO' preserves a record of some of the most seminal discoveries in astronomy, scientific methodology, mathematics, primary work in the study of motion, as well as the most significant support of the Copernican theory of a heliocentric planetary system--in other words, the embodiment of the "Galilean Revolution."

This issue of the OPERE, contains all of the important works in science and as well, the Letter to Madame Christina and the Cosidra-tions of Tasso. Included are the GIORNATA SESTA DEI DISCORSI E DIMOSTRAZIONI...as well as other works such as the LETTERE IN PROPOSITO DI TROVARE LE LONGITUDINI, the NOTE SOPRA IL NUNZIO SIDEREO..., the LA OPERAZIONI ASTRO-NOMICHE and a profusion of other works.

Contained in this collection are many of the most important works in the history of science and physics, works that would cost many, many thousands of dollars to collect individually. Some among these are: RISPOSTA ALLE OPPOSITIONI, Galileo's work on virtual velocity; DISCORSO AL SERENISSIMO DON COSIMO II, on floating bodies and expanding greatly on the work of Archimedes; The DIFESA, his first work of Astronomy; LE OPERAZIONI DEL COMPASSO GEOMETRICO, E MILITARE, the seminal work on the compass and it's use in scientific and military enter-prise.

In 1610 Galileo published his SIDEREUS NUNCIUS (included here), in which he described the construction of his telescope and his observations using the new instrument. His discoveries did not prove that Copernicus's heliocentric theory was correct, but they did show that geocentric philosophy of Aristotle and the geocentric system proposed by Ptolemy were incorrect, providing strong evidence for the heliocentric theory--an implausible theory which had largely been ignored for sixty years after Copernicus's death. His new support for the Copernican system reopened the controversy, and in 1615 he was officially silenced as regards the truth of astronomy. "Astronomy and the science of motion, rightly understood, says Galileo, are hand in glove. There is no need to fear that the earth's rotation will cause it to fly to pieces" (PMM). Galileo pioneered the study of motion and its mathematical analysis, a field which was taken up by Decartes and Huygens and culminated in the "massive achievements of Newton in dynamics and gravitational astronomy".

"Galileo, more than any other man, had introduced the change in our manner of thinking that broke with ancient and led on to modern science. Contributions had also been made by Copernicus, by Vesalius, by Harvey, by Tycho, and by Kepler and others. The share of Galileo, however, is overwhelming...[It] was more than an addition to knowledge. It was more even than an alteration in the conception of the structure of the universe. It was rather a change in mood as to the kind of knowledge that was to be sought. It partook of the nature of a philosophical crisis" (Singer, A HISTORY OF SCIENTIFIC IDEAS, p. 249). The influence of the new mood affected ideas regarding the mechanical world, the extension of the senses, the idea of the universe as mathematical and boundless, and indeed altered the whole world of science and religion. See for previous editions: Gamba 482; Centi 170; Riccardi I, 520-521; Carli-Favaro 431. \$3950.





**From an Italian Manuscript of the 13th Century
On Vellum - Embellished with Initials with Elaborate Scrolling**

12 Medieval Manuscript, 13th Century. AN ORIGINAL ILLUMINATED LEAF FROM A LATIN BREVIARY (BOOK OF PRAYERS) Handwritten on Vellum (Rome: Circa 1265) Writing is in dark brown ink, occasionally in red ink, embellished by numerous large initials in bold blue and red, and by extensive ornate scroll work in red, Two columns of text, in round gothic minuscule script, 34 lines per column, double-sided.. Single sheet (160 by 110mm), on very fine, smooth vellum. \$300.

**One of the Most Important Works in the History of Medicine
Morgagni's *De Sedibus...Morborum Per Anatomen* - 1761
The Rare First Edition with Pleasing Provenance - PMM 206**

13 Morgagni, Johann Baptista. DE SEDIBUS, ET CAUSIS MORBORUM PER ANATOMEN INDAGATIS LIBRI QUINQUE. Dissectiones, et Animadversiones, nunc primum editas complectuntur propemodum innumeras, medicis, chirurgis, anatomicis profuturas. Multiplex praefixus est Index rerum, & nominum accuratissimus. (Venice: Ex Typographia Remondiniana, [1761]) 2 volumes bound in one. First edition, first issue, large-paper copy and a copy with pleasing "old world" provenance. Fine woodcut head- and tailpieces, without the engraved portrait by Renard which is often lacking. Folio, 41 x 24.5 cm, full contemporary calf expertly rehinged at an early date, gilt tooled spine, red and green morocco lettering labels. xcvi, 298; 452 pp. A very good copy with wide margins, minor dampstain at the lower blank margin, most noticeable in the index and diminishing toward the end of this section, some wear to the corners of the covers. Bookplate and small title-page stamp of the Medical Society of Norwich and Norfolk. The Medical Society bookplate is pasted over the eighteenth-century bookplate of Johannes Manning, M.D., with the inscription on an early blank, "Presented by the executors of the late Dr. Manning."



THE RARE FIRST EDITION OF ONE OF THE GREATEST BOOKS IN THE HISTORY OF MEDICINE, and "a foundation of modern pathological anatomy. Vast in scope, it is one of the most fundamentally important works in the history of medicine. In it he (Morgagni) reports in precise and exhaustive detail his findings in nearly seven hundred autopsy dissections, introducing and insisting on the concept that diagnosis, prognosis, and treatment of disease must be based on an exact understanding of the pathologic changes in the anatomical structures" (Heirs to Hippocrates 501).

The work focused attention on the "seat" rather than the "nature" of the disease, which had been the principle concern of medicine since Hippocrates.

"By this great work, one of the most important in the history of medicine, Morgagni was the true founder of modern

pathological anatomy. The work was completed in Morgagni's 79th year and consists of a series of 70 letters reporting about 700 cases and necropsies. As best he could, he correlated the clinical record with the post-mortem findings. Morgagni gave the first descriptions of several pathological conditions [including descriptions of nitral stenosis and heart block (Letter III), and of angina pectoris]. He was Professor of Anatomy at Padua."

The Coat of Arms of the Manning family was used by Dr. Johannes Manning for his bookplate which is affixed to the front pastedown, and which is currently underneath the plate of the Norwich and Norfolk Medical Society. Concerning the Manning family, there is much known.

"The surname of MANNING was derived from the Old English word 'manningi' a nickname for a brave and valiant man. The name was brought to England in the wake of the Norman Conquest of 1066. Early records of the name mention MANNIG (without surname) listed as a tenant in the Domesday Book of 1086. Algarus Manning est Upsune, was recorded in 1130 in County Northumberland. Semem filius Manning, was documented in the year 1181 in County Essex. Henry Maninge was recorded in County Cambridge in the year 1273. Nicholas Mannyng, 1273 *ibid*. Johannes Manning was listed in the Yorkshire Poll Tax of 1379 and Norah Mannyng was also recorded Thomas Renshaw and Jane Mannin were married at St. George's, Hanover Square, London in the year 1757. This originally English name, which is numerous in County Cork, and County Dublin, is sometimes used as a synonym of Mannin. Ireland was one of the earliest countries to evolve a system of hereditary surnames. They came into being fairly generally in the 11th century, and indeed a few were found before the year 1000. The maritime county of Cork, in Munster, is bounded by the sea on the south-west, the south and the south-east. To the east it has land boundaries with the counties of Waterford and Tipperary, and to the north with Limerick and to the west with Kerry. Anciently the country formed part of the kingdom of Desmond. After the Anglo-Norman Invasion the whole of the present county, save the City of Cork (which had been founded by the Vikings) and its surroundings, was granted in 1177 by Henry 11 to Anglo-Norman knights who brought over their followers and established a military colony. A notable member of the name was Thomas Manning (1772-1840) the English traveller, born in Suffolk. He entered Caius College, Cambridge, to study Chinese and in 1806 went out as a doctor to Canton. In 1811, he visited Lhasa in Tibet, the first Englishman ever there. He returned to England in 1817, and then went to travel in Italy. He returned, and died in Bath. The associated arms are recorded in Sir Bernard Burkes General Armory. Ulster King of Arms in 1884. Registered at the Ulster Office."

Garrison and Morton 2276, 2734, and 2885. PMM 206. Norman Library 1547.
\$12,500.

A Beautiful and Rare 19th Century Folio Palladio With a Total of 233 Fine Copperplate Engravings The Scamozzi "Opera" of Andrea Palladio



14 Palladio, Andrea. LE FABBRICHE E I DISEGNI DI ANDREA PALLADIO E LE TERME. Nuova Ed. Italiana Foggia Sulla Vicentine di Bertotti Scamozzi Ampliata e Fornita di Note da Celestino Foppiani (Genova: G. Decamilii, 1845) Five volumes bound in three. A beautiful 19th Century edition of the monumental critical "Opera" of Palladio of Ottavio Bertotti Scamozzi, expanded with the commentary and

notes of Celestino Foppiani. With a total of 233 impressive folio copper engraved plates. Large folio, finely bound in morocco backed boards with titles and numbers on the handsomely decorated spine in gilt. 3 cc., 135; 3 cc., 88; 3 cc., 72; 3 cc., 92; xiv, 28. Engraved Plates: LII, LI, LI, LIV, XXV. A very handsome and pleasing copy of this important and beautiful book, with some expected evidence of wear and use, some typical or occasional

staining to some leaves because of use.

SCARCE AND BEAUTIFUL PRINTING of the magnificent "Scamozzi Palladio" with the commentary Ottavio Scamozzi first written between 1776 and 1785. Containing full commentary and notes on each building and the commentary and notes of architect Celestino Foppiani.

Palladio's designs and work to this day remain the central pillar of classical architecture and all architecture which followed.

'Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through this, his textbook. The book is divided into four sections: orders and elementary problems, domestic building, public building and town planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Alberti. Its characteristics are those of classicism: symmetry, order, fixed mathematical relations of the parts to each other and to the whole, logic and monumentality.

Palladio followed the rules of classical Roman architecture more closely than any other architect...In spite of the vogue for the baroque and the fact that Palladio left no immediate successors, his book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century.

As a practicing architect Palladio worked mainly in Vicenza, Venice and the Venetian countryside, especially along the Brenta River. His Villa Capra (known as La Rotonda) near Vicenza became virtually a prototype of the Palladian style, and it was widely and faithfully copied. At the end of his life he left plans for the tour de force of trompe l'oeil, the Teatro Olimpico in Vicenza, which was finished by his pupil Vincenzo Scamozzi.'

\$11,500.

The Scamozzi "Opera" of Andrea Palladio The Beautiful and Rare 18th Century Quarto Palladio With Fine and Impressive Copperplate Engravings

15 Palladio, Andrea. LE FABBRICHE E I DISEGNI DI ANDREA PALLADIO E LE TERME. Raccolti ed Illustrati da Ottavio Bertotti Scamozzi Opera Divisa in Quattro Tomi, con Tavole in Rame Rappresentanti Le Piante, I Prospetti, e Gli Spaccati (Vicenza: Giovanni Rossi, 1796-1797) 5 volumes. The first Italian edition in quarto of the monumental critical "Opera" of Palladio of Ottavio Bertotti Scamozzi, the smaller and more useful format than the original folio printing of 1776-1783. With an architectural engraved portrait of Palladio as frontis to volume one and a similar engraved portrait as frontis to the "Terme de Romani" which is volume 5, an unnumbered plate at pp 35 of volume one plus a total of 234 impressive numbered copperplate engravings on 232 plates, many of which are folding. (209 in the Opere plus 25 in the Terme, engravings 32-33 and 35-36 of vol 3 on two plates as is correct) 4to [23.5 by 18 cm], in contemporary mottled paper-covered boards backed in tan calf, the spines with gilt decorated bands creating six compartments, 4 with central gilt floral tool, the remaining two with contrasting green and tan morocco labels gilt lettered, ruled and decorated. iv, 128; iv, 76; iv, 60; iv, 80; 55 pp. A fine, very beautiful and wonderfully preserved set with only a bit of the minor mellowing or rubbing one would expect on the contemporary paper-covered boards and binding tips.



SCARCE AND BEAUTIFUL FIRST ITALIAN QUARTO PRINTING of the magnificent "Scamozzi Palladio" with the commentary Ottavio Scamozzi first written between 1776 and 1785.

Palladio's designs and work to this day remain the central pillar of classical architecture and all architecture which followed.

'Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through this, his textbook. The book is divided into four sections: orders and elementary problems, domestic building, public building and town planning and temples. Palladio's style was directly inspired by Roman classical models

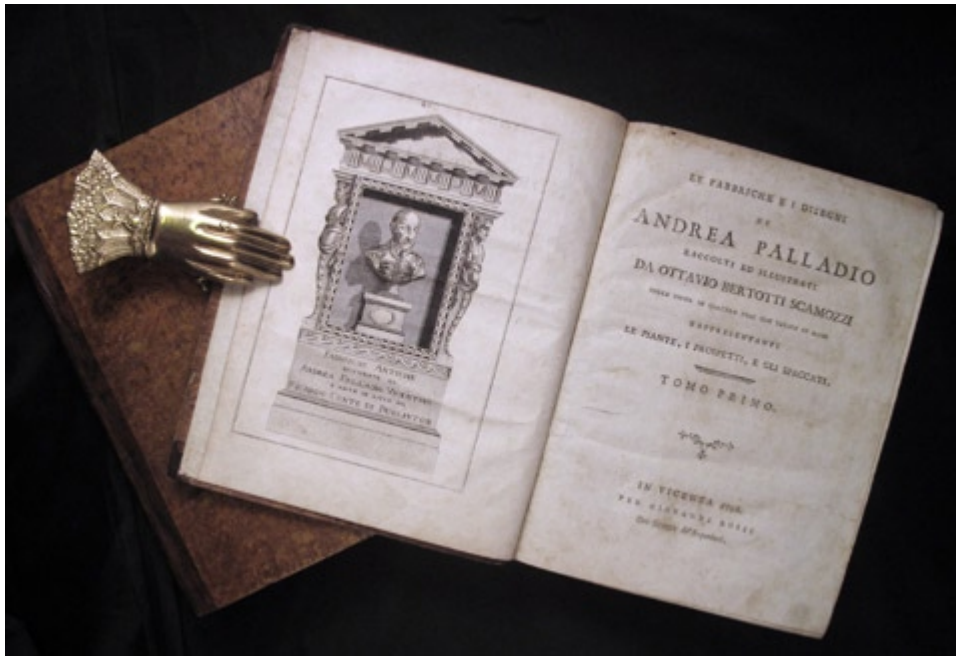
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\$7500.

**A Rare Complete Copy of the 1796 Palladio
Five Volumes in Contemporary Calf - An Excellent Copy
Replete with 236 Finely Engraved Illustrations**



16 Palladio, Andrea. LE FABBRICHE E I DISEGNI DI ANDREA PALLADIO RACCOLTI ED ILLUSTRATI DA OTTAVIO BERTOTTI SCAMOZZI Opera Divisa In Quattro Tomi Con Tavole In Rame Rappresentanti Le Piante, I Prospetti, E Gli Spaccati; (with), LE TERME DEI ROMANI DISEGNATE DA ANDREA PALLADIO E REPUBBLICATE CON LA GIUNTA DI ALCUNE OSSERVAZIONI DA OTTAVIO BERTOTTI SCAMOZZI Giusta L'Esemplare Del Lord Conte Di Burlington Impresso in Londra L'Anno 1732. (In Vicenza: Per Giovanni Rossi, 1796 and 1797) 5 volumes bound in four. First Edition by Rossi and a RARE complete copy of the Rossi

printing of the architectural works of Palladio. Profusely illustrated throughout with 236 fine engravings. Book I with engraved portrait of Palladio as the frontispiece and 52 other finely engraved plates, many of which are folding. Book II with 51 beautifully engraved plates, many of which are folding. Book III with 52 engraved plates of which a number are folding. Book IV with 54 engraved plates. The RARE Volume V with an additional engraved portrait of Palladio at the front and 25 additional engraved plates of which most are folding. Quarto, handsomely bound at the time in three-quarter antique Italian calf over marbled boards, the spines with gilt bands and contrasting sepia and dark green morocco labels, lettered and numbered and decorated in gilt. viii, 128, 52 engraved plates; iv, 76, 51 engraved plates; iv, 60, 52 engraved plates; iv, 80, 54 engraved plates; portrait + 59, 25 engraved plates pp. An unusually fine survival, complete with the RARE 5th volume and beautifully preserved. The spines and bindings in very pleasing order, the text blocks and illustrations crisp, clean and unpressed. A fresh and handsome copy gently aged.

AN UNUSUALLY FINE AND HANDSOME COPY OF THIS RARE BOOK. THE FIFTH VOLUME IS RARELY ENCOUNTERED AND SETS OF THE FOUR ARE OFTEN LACKING A VOLUME OR A NUMBER OF PLATES. THIS IS AN ESPECIALLY DESIRABLE COPY, COMPLETE IN ALL RESPECTS.

Rossi's printing of 1796-1797 is a fine and beautiful quarto edition of the master's four books on architecture with additions provided in the fifth volume. Palladio's designs and work to this day remain the central pillar of classical architecture and all architecture which followed. Such early antique editions are truly scarce and here retains its original sophistication.

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ings than through this, his textbook. The book is divided into four sections: orders and elementary problems, domestic building, public building and own planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Alberti. Its characteristics are those of classicism: symmetry, order, fixed mathematical relations of the parts to each other and to the whole, logic and monumentality.

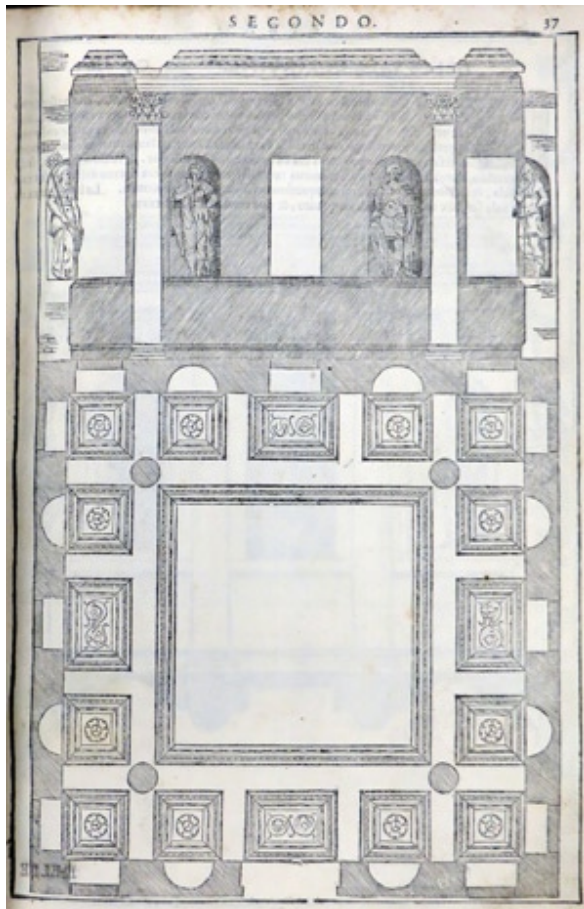
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In 1732-1733, Ware's English edition was produced with the assistance of Lord Burlington and it surpassed all earlier English editions in its faithfulness to the original. A very skilled draughtsman and engraver, Ware exactly traced and engraved the plates for his edition from Palladio's original drawings in Burlington's collection. The additional fifth volume, here provided emanates from these drawings in Lord Burlington's collection. As for the Englishman Ware (d. 1766)--he is reported "to have been originally a chimney-sweeper's boy whom an unknown patron found drawing with chalk at Whitehall. He was sketching the elevation of the banquet house upon the basement walls of the building itself, and is said to have made similar sketches of the portico at St. Martin's-in-the-Fields" (DNB). He developed into an eminently competent architect, among whose works were counted Chesterfield House, South Audley Street, of which Philip Dormer Stanhope, fourth earl of Chesterfield, took possession in 1749; he also built, for his own use, No. 6 Bloomsbury Square, which was inhabited later by Isaac D'Israeli.

Rossi's is an excellent presentation of Palladio's magnificent work. A remarkably fresh and clean survival with plates beautifully struck and this copy with fine dark images. The text in excellent order as well. Brunet IV, 321; Fowler 231 \$9500.

Andrea Palladio's Great Work on Architecture The Very Fine Folio Printing- 1581



17 Palladio, Andrea. IQUATTRO LIBRIDELL'ARCHITETTURA (Venice: Bartolomeo Carampello, 1581) Very early printing of this masterwork, only the second ever issued and from the blocks and type of the first printing. General and divisional titles within woodcut historiated architectural border, over 200 woodcut illustrations (including over 150 full page folio sized). Folio, properly bound in later antique Italian calf over marbled boards. 67, [1], 78, [2], 46, [2], 133, [3] pp. A well preserved copy with fine dark impressions of the engravings. A bit of expert refurbishment at the hinges. An unwashed, unpressed copy with normal minor mellowing as expected. Divisional title to the second book probably from another copy and with restoration to the panel signifying the title to the second book--"Il Secondo Libro Dell'Architettura".

RARE AND HIGHLY IMPORTANT PRINTING FROM THE FIRST EDITION BLOCKS. This very fine and handsome folio printing of Palladio's great work is virtually identical to the first issuance of 1570. Palladio's designs and work to this day remain the central pillar of classical architecture and all architecture which followed. Sixteenth century editions are truly scarce and retain the original sophistication and in this case, the exact replication of the prior issue.

'Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through this, his textbook. The book is divided into four sections: orders and elementary problems, domestic building, public building and own planning and temples. Palladio's style was directly inspired by Roman

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The impact of Palladio's 'Four Books' is without comparison, he is the most imitated architect of all time. Book I covers foundations and materials, the five orders, types and proportions of rooms, stairs and roofs, coverings for flooring and other areas, doors and windows. Book II covers the private home, the villa and the palace, with study of the Graeco-Roman villa and Palladio's own villas. Book III deals with public spaces, such as roads, bridges and the ancient basilica—and additionally the architect's contemporary projects. Finally, Book IV focuses on the ancient Roman temples and ends with a discussion of the work of Bramante.

"Palladio was one of the five great protagonists of the Italian Renaissance, along with Alberti, Serlio, Vignola and Scamozzi. While his works had considerable effect throughout Europe, it was in England that he was especially influential, and from England to this country [United States] in the works of Thomas Jefferson" – Fowler 212 Fowler 213.

\$10,500.

Dell'Architettura Rusconi's Great Work on Architecture Printed in Venice - 1660 - Folio

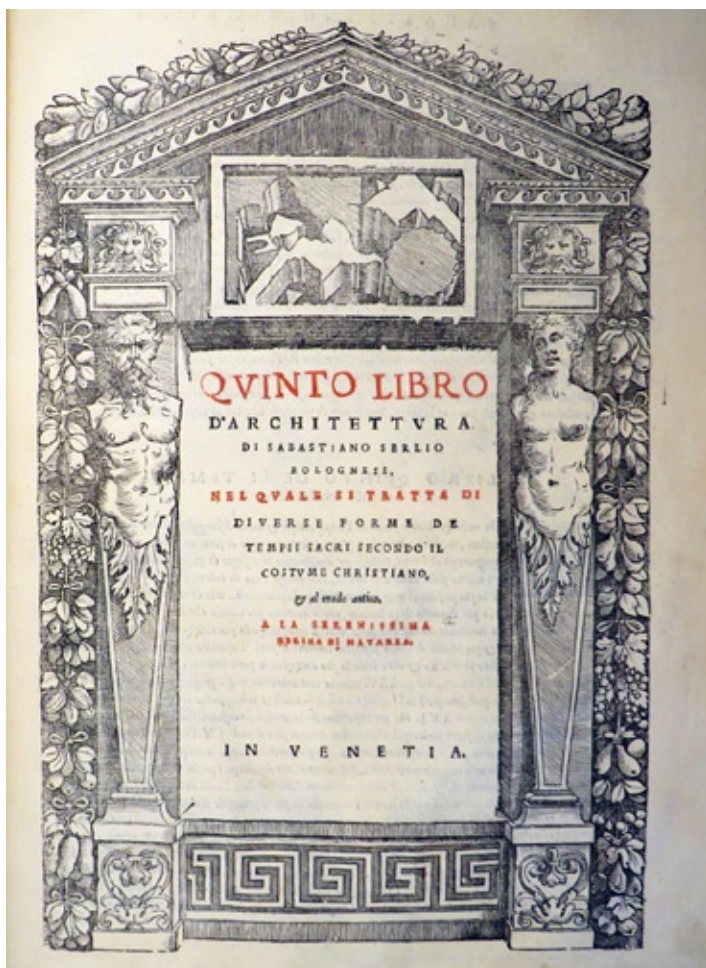
18 Rusconi, Giovan Antonio. *DELL'ARCHITETTURA*. Nouamente ristampata. & accresciuta della pratica del fabricar gl'Orologi Solari, LIBRI DIECI, Dedicata All'Altezz Sereniss. Di Sofia Duchessa di Brasuic, e Luneburgh. Con centosessana, epiù figure dal Modesimo, secondo i Precetti di Vitruuio dissegnate, Nelle quali con deligente artificio si scorgono rappresentati Edificii, Fabriche Rozze, Ciuili, e Magnifiche, Tempii, Fortificationi, Mura, Machine, Istromenti Alberi, Piante, & altre cose toccate da Vitruuio ne'suoi Libri, Con le dichiarotioni di esse vhiare, breui, e necessarie per colore, i quali d'Architettura s'intendono, e ne prendono gusti, e diletto. Con Due Indici Copiosissimi, Vno delle cose notabili, & l'altro delle Figure. (Venice: Appresso il Nicolini, 1660) The first seventeenth century edition and only the second issue of Rusconi's great work on architecture. Illustrated throughout with very fine architectural engravings, very finely engraved head and tail pieces and fine elaborately decorated capital letters. Folio, very finely bound in an Italian binding of the period of half morocco and paper over boards. Spine decorated with gilt tools and two dark green morocco lettering labels gilt. [i-xii], 1-148 including woodcut illustrations. A very fine, crisp and extremely handsome copy.



RARE. Rusconi's superb work on the classical elements of architecture is one of the finest examples of the great Italian works on architecture. The illustrations follow those of the earlier issue, though pages 144-147 contain an article, with woodcut illustrations, on sundials which is not found in the first edition. The woodcut ornamental border of the title page is the same as that in Vitruvius, Venice, 1584 and Alberti, Venice, 1568. Berlin Catalog 2603; Cicognara 641

\$3500.

**The Five Books of Serlio - *Il Libro D'Architettura*
Printed In Venice By Sabbio And Sessa - 1551
By One of the Greatest of All Renaissance Architects**



19 Serlio, Sabastiano. IL PRIMO LIBRO D' ARCHITETTURA, DI M. SABASTIANO SERLIO BOLOGNESE [with:] IL SECONDO LIBRO DI PERSPETTIVA [with:] IL TERZO LIBRO...NEL QUAL SI FIGURANO, E DESCRIVONO LE ANTIQUITÀ DI ROMA... [with:] REGOLE GENERALI DI ARCHITETTURA... LIBRO QUARTO DI ARCHITETTURA... [with:] QUINTO LIBRO... (Venice: Cornelio de Nicolini de Sabbio & Marchio Sessa [and] Pietro de Nicolini de Sabbio & Melchione Sessa, 1551) Five books bound into one volume. First editions of a number of these works. Of the first two books, it was long presumed that these undated printings preceded the Paris printing of 1545, but it is now considered that the Paris printings did in fact precede the Venetian issues of the first two texts. Illustrated throughout with magnificent architectural woodcuts throughout, and with woodcut initials. Scene designs are included in the second book. The earliest printings of scene designs are included in Book II. Folio, in fine antique Italian vellum over stiff boards with yapp edges, the spine lettered in manuscript. 16ff; 32ff; 156pp; 76ff; 18ff. pp. A beautiful and well preserved copy, the paper crisp and clean with only very minor occasional toning or spotting.

A HIGHLY IMPORTANT COLLECTION. RARE AND IMPORTANT FIRST EDITIONS. A beautiful ensemble of the first five books of Serlio, ONE OF THE GREATEST RENAISSANCE ARCHITECTS AND ARTISTS. These are the five books published during Serlio's lifetime.

Books I and II are Serlio's treatises on Geometry and Perspective, including theatrical scenery and are thus "the first published account of modern theatrical practice." (Hewitt, The Renaissance Stage, p. 21.) Book III is on the Roman Antiquities and IV is on the five styles or orders of buildings. Book V represents Serlio's designs and treatise on temples and churches. Serlio's 1537 model of the church façade crystallized a format that lasted into the 18th century.

Serlio's volumes were highly influential in France, the Netherlands, and England, as a conveyor of the Italian Renaissance style, and quickly became available in a variety of languages. His plans and elevations of many Roman buildings provided useful repertory of classical images and were often reprinted. Serlio's intentions were always practical, he wanted to create a handbook for architects, a place to find solutions and inspirations. These 5 books are the complete number published in Serlio's lifetime. Fowler 304-311-319-322. \$27,500.

**A Magnificent Italian Classic - Antonio Groppo's Printing
Torquato Tasso - *Il Goffredo...Gerusalemme Liberata*
Exquisitely Illustrated With Over 100 Very Fine Engravings**

20 Tasso, Torquato. IL GOFFREDO, OVVERO GERUSALEMME LIBERATA DI TORQUATO TASSO. Nuova Edizione Arricchita Di Figure in Rame, Ed'annotazioni Colla Vita Dell'Autore. (Venezia: Antonio Groppo, 1760-61) 2 volumes. First Groppo Edition. Superbly illustrated with very fine engravings throughout including a very finely engraved full-page frontispiece by Novelli, a beautifully engraved title page in red and black, with finely engraved vignettes and head and tail pieces throughout, a very fine full page engraving of the author by Agostino Caracci, and with 20 very beautifully executed full page engravings by J. Leonardus from the designs of Bernardo Castello from 1617. The "Argomentos" all with elaborate engraved and intricate borders, the first



large multi-line initial of each canto finely historiated with engraved figures, and additionally, 94 fine and large engravings are included within the text after designs by Novelli and executed for the edition by Leonardus. 4to, in fine full antique vellum over stiff boards with yap edges and marbled endpapers, the spines with a brick-red morocco title labels gilt lettered and decorated and a smaller brown morocco volume labels also gilt decorated and lettered. An Oates Family copy with engraved armorial plates of William Edward, Edward and Robert Washington Oates, founders of the Oates Museum and the Oates Collection at University of Southampton. (2), XXX, 364; XII, 360. A wonderful set

in exemplary condition, extremely fresh and clean, the paper unpressed and the impression is bold, dark and fine.

A RARE, IMPORTANT AND VERY BEAUTIFUL EDITION OF THIS CLASSIC OF ITALIAN LITERATURE. The edition has long been considered one of the richest and most magnificent of the many editions of Tasso printed over the centuries.

Poet, prose writer and literary theorist, Tasso was successor to and deviator from the tradition of Boiardo and Ariosto, he gave to the court of Ferrara the third of the great ottava rima epic romances celebrating the Este ancestry, *Gerusalemme Liberata*, and the purest example of Renaissance pastoral drama, *Aminta*. Even before its end, his life became a legend of poetic madness and wandering. Born in Sorrento, he shared the political exile of his father, Bernardo, and began his literary studies and his long experience of Italian courts in Urbino. He attended the universities of Padua and of Bologna, at 18 published *Rinaldo*, a chivalric poem in 12 cantos, and in 1565 took service with Cardinal Luigi d'Este.

Although he completed the *Liberata* in 1575, Tasso was never to be satisfied with it in relation to neo-Aristotelian canons of epic poetry or to Counter-Reformation religious orthodoxy, and restlessly he consulted scholars on one score and ecclesiastical inquisitors on the other. In 1577 he was imprisoned for a paranoid display of violence in the presence of Lucrezia d'Este. He escaped to the south but, following another outburst on his return to Ferrara in 1579, was shut up in the hospital of S. Anna, to remain there until 1586. The *Liberata* was finally published in 1581, but Tasso continued to regard the poem as unfinished while it circulated in several editions from that year on. Released from S. Anna, he went to Mantua under the protection of Duke Vincenzo Gonzaga, and thence into a ceaseless vagabondage that took him to Genoa, Rome, Naples and Florence. He received hospitality from religious orders and academies, from the Medici, from the marquis Giambattista Manso, and from Pope Clement VIII and his nephew, to whom Tasso dedicated the only authorized version of his epic, much reworked and retitled. *Raccolta Tassiana*, 270: "Questa edizione merita di essere annoverata tra le più belle ed ornate che si abbiano della *Gerusalemme*". *Morazzioni*, p. 228. *Gamba*, 948, p. 285. *Serassi II*, 406.

\$6950.

**First Edition Of This Highly Important Work On Architecture
By The Great Renaissance Architect and Theorist - Vignola
Published in Rome in 1562 - With 32 Finely Engraved Plates**

21 Vignola, Iacomo Barozzio da. *REGOLA DELLI CINQUE ORDINI D'ARCHITETTURA* (Roma: for the author, 1562) Very Rare First Edition and a copy with good provenance. Richly engraved architectural title with the bust of Vignola after Federico Zuccaro, engraved dedication to Cardinal Farnese and the engraving to Pius IV. Folio (mm 405 x 272 mm), later patterned boards and cloth spine, printed paper label. 32 plates on 32 pages. Plate I without numeration and plate II with numeration, Plate III with the parts of the column delineated. (See Fowler for a review of the states of the engravings) A very good copy, a few plates with marginal reinforcement,

some foxing or old evidence of staining as would be expected and is typical. This is a desirable copy of an important and very rare work.

RARE FIRST EDITION OF THIS GREAT CLASSIC ON THE ORDERS OF ARCHITECTURE. By the famous Italian architect Giacomo Barozzi da Vignola (1507-1573), published eleven years prior to the author's death. Vignola, with Palladio and Giulio Romano, was the leader of the Mannerist movement in architecture during the late Renaissance in Italy. First published in 1562, this great work--REGOLA DELLA CINQUE ORDINI D'ARCHITETTURA has long been a standard text.

This great work, and highly elusive first edition is a noted rarity. It is one of the three or four most influential treatises on architecture ever written, and alone insures Vignola's high stature in architectural history along with his contemporaries, Andrea Palladio and Michelangelo. It is a straight-forward guide to design, very popular from the day it was first printed through the early twentieth century when an American edition was published by W.R. Ware (1902-1906).

"Vignola presented— without theoretical obscurities— practical applications that could be understood by a prospective patron. He made a first trip to Rome in 1536 to make measured drawings of Roman temples, with a thought to publish an illustrated Vitruvius. In 1541 he was summoned to Fontainebleau by Francis I. Here he probably met his fellow Bolognese, the architect Sebastiano Serlio. From 1564 Vignola carried on Michelangelo's work at St Peter's Basilica, and constructed the two subordinate domes according to Michelangelo's plans.

This copy, with good provenance, belonged to Th. M. Cleland, the noted American designer and artist.

Fowler 351; Lukomski, p. 85
\$22,500.



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