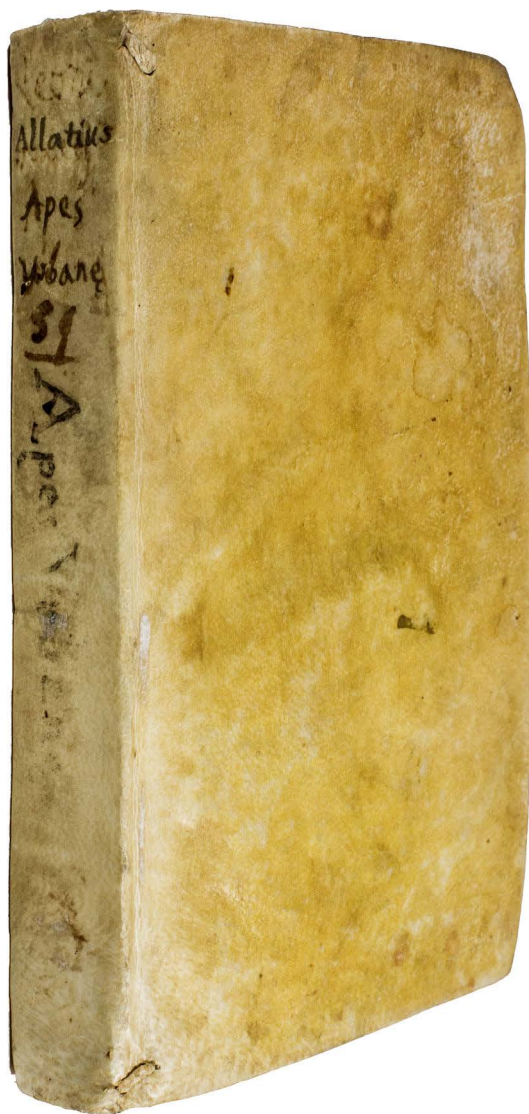




LIST DECEMBER 2016
BIBLIOGRAPHY, ART OF MEMORY, EDUCATION

1. **ALLACCI, Leone** (ca. 1586-1669). **Apes Urbanae sive de viris illustribus, qui ab anno MDCXXX per totum MDCXXXII Romae abfuerunt, ac typis aliquid euulgarunt.** Rome, Lodovico Grignani, 1633.

8vo (176x115 mm). 276 pp. Large engraved vignette with Barberini's coat-of-arms on the title-page. Contemporary vellum, ink title on spine. Slightly browned and waterstained (more strongly at the beginning), the last leaf of index with a tear in lower blank margin with no damage to the text. On the title-page is the entry "Jacobus Philippo Tomasino Roma misit Autor" attesting that the copy was donated by the author to Giacomo Filippo Tomasini (1595-1655). Later notes on the back fly-leaf and pastedown.



FIRST EDITION of the *Apes urbanae* (Pope Urban VIII's 'bees'), a "who's who" of intellectual celebrities living during the reign of Urban VIII, perhaps the first such register of contemporary intellectuals ever published.

Dedicated to the Pope's nephew Cardinal Antonio Barberini, the work contains a preface, Greek verses in honor of Urban VIII by Allacci (actually a second dedication), and several hundred entries, arranged in alphabetical order by first name as usual at the time. The entries give short biographical information about the authors and list their works (title, publisher, year of publication and format are always specified).

Maffeo Barberini, the future Urban VIII, was educated at the Collegio Romano and during his pontificate proved to be a loyal supporter of the Jesuit order, canonizing Ignatius, Francis Xavier, and vigorously supporting missionary activities. Roughly twenty members of the order are included by Allacci, from such stars as Scheiner and Grienberger to less known figures.

This is the earliest work to contain a bibliographical entry devoted to Galileo Galilei, which includes a list of works by him and others influenced by him, like Giulio Cesare Lagalla. As the preface is signed February 13, 1633, the entry could well have included the *Dialogo* (1632), but does not. The reason is quite clear. A manuscript of the Vatican Library (Vat. Lat. 7075), containing an earlier version of Allacci's work, allows us to trace the significant changes that the entry on Galileo underwent before the publication. The changes clearly reflect the ambiguous attitude of Maffeo Barberini towards Galileo, on whose celestial discoveries he had written an eulogy before distancing himself from the scientist and his heliocentrism. Allacci's report turns from an initial exaltation of Galileo in the manuscript to a mutilated and ambiguous version in which the final eulogy was cut and the list of the works left incomplete (cf. T. Cerbu & M.-P. Lerner, *La disgrâce de Galilée dans les Apes Urbanae: sur la fabrique du texte de Leone Allacci*, in: "Nuncius. Istituto e museo di storia della

scienza”, 15, 2, January 2000, pp. 589-610).

The same censorial treatment was applied to the entry devoted to Tommaso Campanella (cf. M.-P. Lerner, *Le panégyrique différé ou les aléas de la notice ‘Thomas Campanella’ des ‘Apes Urbanae’*, in: “Bruniana & Campanelliana” VII, 2, 2001, pp. 413-451).

Leo Allatius was a Greek born on the island of Chios. At the age of nine he was taken by his maternal uncle to Italy to be educated, first in Calabria and then in Rome, where he was admitted into the Greek college. A graduate of the Pontifical Greek College of St. Athanasius in Rome, he spent his career in Rome as a teacher of Greek at the Greek college, devoting himself to the study of classics and theology. He found a patron in Pope Gregory XV and later Urban VIII. He was first librarian to Cardinal Francesco Barberini, then in 1661 Pope Alexander VII appointed him custodian of the Vatican Library, a post he held until his death. A member of the Accademia degli Incogniti, he knew many

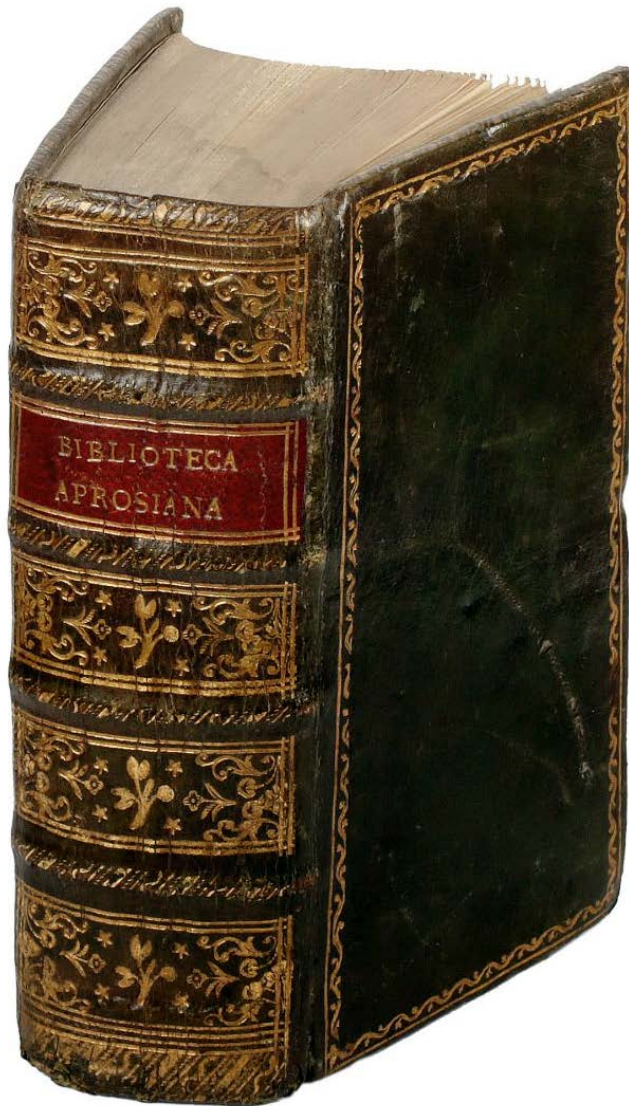
of the figures who wrote Venetian operas. His *Drammaturgia* (1666), a catalogue of Italian musical dramas produced up to that year, is still indispensable today for the early history of opera. His manuscripts (about 150 volumes) and his voluminous scholarly correspondence are held in the Biblioteca Vallcelliana. Allatius died in Rome in 1669 (D. Musti, *Leone Allacci*, in: “Dizionario Biografico degli Italiani”, Rome, 1960, s.v.).

Giacomo Filippo Tomasini graduated in Padua, his hometown, in 1619. He became a canon and in 1639 was sent to Rome as first visitor of his order, the Canons Regular of San Giorgio in Alga. In Rome he met Francesco Barberini, who asked his father Urban VIII to make Tomasini bishop of Cittanova d’Istria. Tomasini is the author of a famous Petrarch biography (*Petrarcha redivivus*, 1635) and numerous works dedicated to Padua University. The intellectual and personal relationship between Allacci and Tomasini is well attested by their correspondence and collaboration in the publication of Cardano’s *Opera* (1661) (cf. G. Vedova, *Biografia degli scrittori padovani*, Padua, 1836, II, pp. 334-345).

A. Carli & A. Favaro, *Bibliografia galileiana*, Rome, 1896, 134; Firpo, *Bibliografia degli scritti di Tommaso Campanella*, Turin, 1940, p. 4; C. Jacono, *Bibliografia di Leone Allacci (1588-1669)*, “Quaderni dell’Istituto di filologia greca della Università di Palermo”, 2, Palermo, 1962.



2.[**APROSIO, Angelico** (1607-1681)]. **La Biblioteca Aprosiana, Passatempo Autunnale di Cornelio Aspasio Antivigilmi.** (It follows:) **MINOZZI, Pier Francesco** (fl. 17th cent.). **Biblioteca Aprosiana cantata da Pier Francesco Minozzi.** Bologna, Manolesi, 1673.



Two parts in one volume, 12mo (137x69 mm). (10), 733 [i.e. 683], (1 blank) pp. Roman and Italic type. With a frontispiece engraved by Giovanni Mattia Striglioni after Domenico Piola, showing the inside of a library with, on top, the coat-of-arms of Giovanni Niccolò Cavanna, dedicatee of the work and friend of the author. The second part opens with a separate title-page on p. 667. At l. C12r half-page woodcut illustration depicting an Egyptian stele. Contemporary green morocco, panels within gilt frame, richly decorated gilt spine with four raised bands and red morocco lettering-piece, marbled endpapers. Reference notes in English by an eighteenth-century hand on the front flyleaves. A fine copy.

RARE FIRST EDITION, financed by the dedicatee Giovanni Niccolò Cavanna and edited by Lorenzo Legati, of the catalogue of the first public library of Liguria, the Aprosiana Library, named after its founder, the Augustinian Friar Angelico Apro시오, and established in 1648 at the Augustinian monastery of Ventimiglia. The library contained over ten thousand volumes (cf. L. Gavazzi, *Angelico Apro시오, la Biblioteca Aprosiana e il complesso di Sant'Agostino a Ventimiglia*, Ventimiglia, 2010).

The work consists of a list of the collection supporters - the “Fautori” -, arranged in alphabetical order by first name. For each “Fautore”, the author gives bio-bibliographical notes and describes the books donated by him to the library. In most cases the donor is also a writer or a scholar who gave to the library works of his own.

The catalogue interrupts at the letter C. The continuation (up to letter M) remained unpublished and is known only in an autograph manuscript that Apro시오 prepared for printing, which is today preserved at the University Library in Genoa. The second part of the volume contains the *Biblioteca Aprosiana cantata* by Pier Francesco Minozzi.

The name of the author is concealed behind the pseudonym of Cornelio Aspasio Antivigilmi, actually Apro시오’s anagram including also the name of his hometown, Ventimiglia.

Angelico Apro시오 entered the Augustinian order at the age of fifteen. He lived for a while in Genoa and Siena, before moving to Monte San Savino (1632-1634), where he taught

philosophy and met the lifelong friend P.F. Minozzi. From there he moved back to Genoa in 1634. From 1637 to 1648 he was in Treviso and Venice, where he made the acquaintance of G. F. Loredan and Pietro Michiel, on whose libertine book *Arte degli Amanti* he wrote a commentary. Apro시오 was also in touch with other learned scholars like L. Mancini, G. Scioppio, and L. Allacci.

In 1647 he was invited by Giuliano Spinola, whose son was a pupil of Apro시오, to go back to Genoa. In 1648 he finally found a house for his already conspicuous library in the monastery of his order in Ventimiglia. In 1653 the library was officially recognized by Pope Innocent X, who issued a ban prohibiting the sale of any of its books, and was open to the public. In the following years, Apro시오 dedicated himself to increasing the library, enlarging the monastery to host the volumes, and compiling the library catalogue.

The library was partly dispersed in 1798 upon the arrival of the French troops and with the suppression of the Augustinian order. Part of the volumes ended up in the National Library of Genoa. In his last years Apro시오 corresponded with G. Naudé, F. Redi, Gronovius, the cardinal Mazarin, and above all with Antonio Magliabechi. Apro시오 died in 1681. *La Biblioteca Aprosiana* is also the most important source about his life (A. Asor-Rosa, *Apro시오, Angelico*, in: "Dizionario Biografico degli Italiani", III, 1961, s.v.).

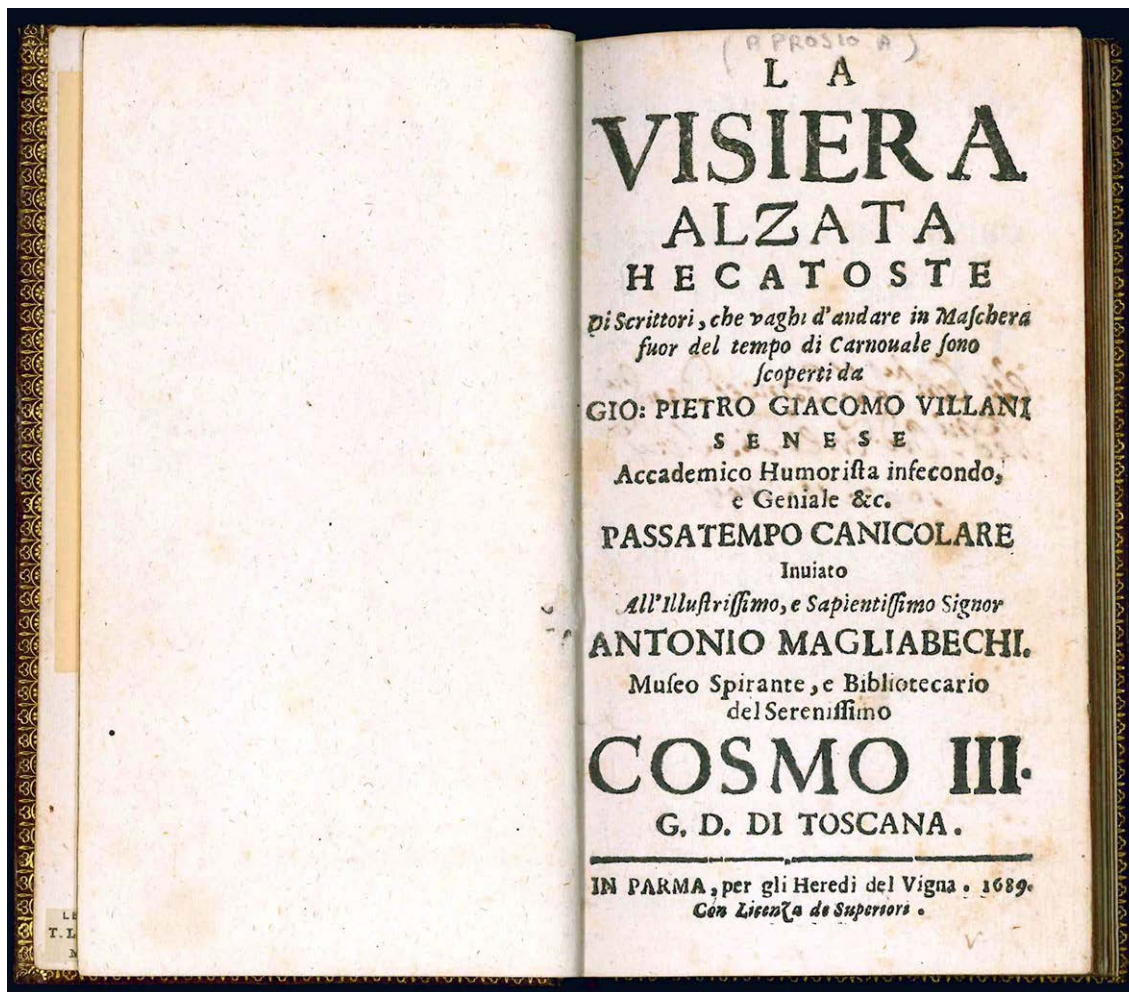
Melzi, I, p. 69; Brunet, I, 325; Peignot, 77.

\$ 1,300.-



3. [APROSIO, Angelico (1607-1681)]. **La Visiera Alzata Hecatoste di Scrittori, che vaghi d'andare in Maschera fuor del tempo di Carnovale sono scoperti da Gio. Pietro Giacomo Villani.** Parma, Vigna's Heirs, 1689.

12mo (144x80 mm). 135, (1) pages. Decorated woodcut initials and tailpieces. Twentieth-century hazel morocco with gilt title on spine, marbled endpapers, inner gilt dentelles, gilt edges (Laengner, Milan). Twentieth-century bookplate "Ex libris Turati" on the front flyleaf. Ownership's inscription at title page verso: "Est Con(vent)us SS. Cosme et Damiani Med(iola)ni Ord. Fr. Er. Dis. S. Aug[usti]ni 1696. 16. Maij". Some light foxing and browning, but a fine copy.



RARE FIRST EDITION of the first Italian dictionary of pseudonyms written by the erudite Augustinian friar Angelico Aprosio, who disguises himself under the pseudonym of Giovanni Villani to uncover 100 pseudonyms of various authors. The book was edited posthumously by Domenico Antonio Gandolfo and is dedicated to the Grand Duke of Tuscany Cosimo III and to Antonio Magliabechi, the most erudite man of his time who was also librarian to Cosimo.

The *Visiera* is a catalog, arranged alphabetically, of the unveiled pseudonyms used by various authors, which was published in a limited number of copies through the intervention of Antonio Magliabechi, who distributed them to friends and correspondents. The second part, which opens with a separate title on p. 91 (*Pentecoste d'altri scrittori, che andando in Maschera fuor del tempo di Carnevale, son scoperti...*), contains 50 additional entries.

Magliabechi never published anything in his life. In the dedication is a list of works dedicated to him as well as a choice of anagrams of his name that circulated all over Europe in the *Res publica literarum*, of which he was the prince; among them the famous "is unus bibliotheca magna" (cf. L. Balsamo, *La Bibliografia*, Florence, 1992, p. 69).

Angelico Aprosio entered the Augustinian order at the

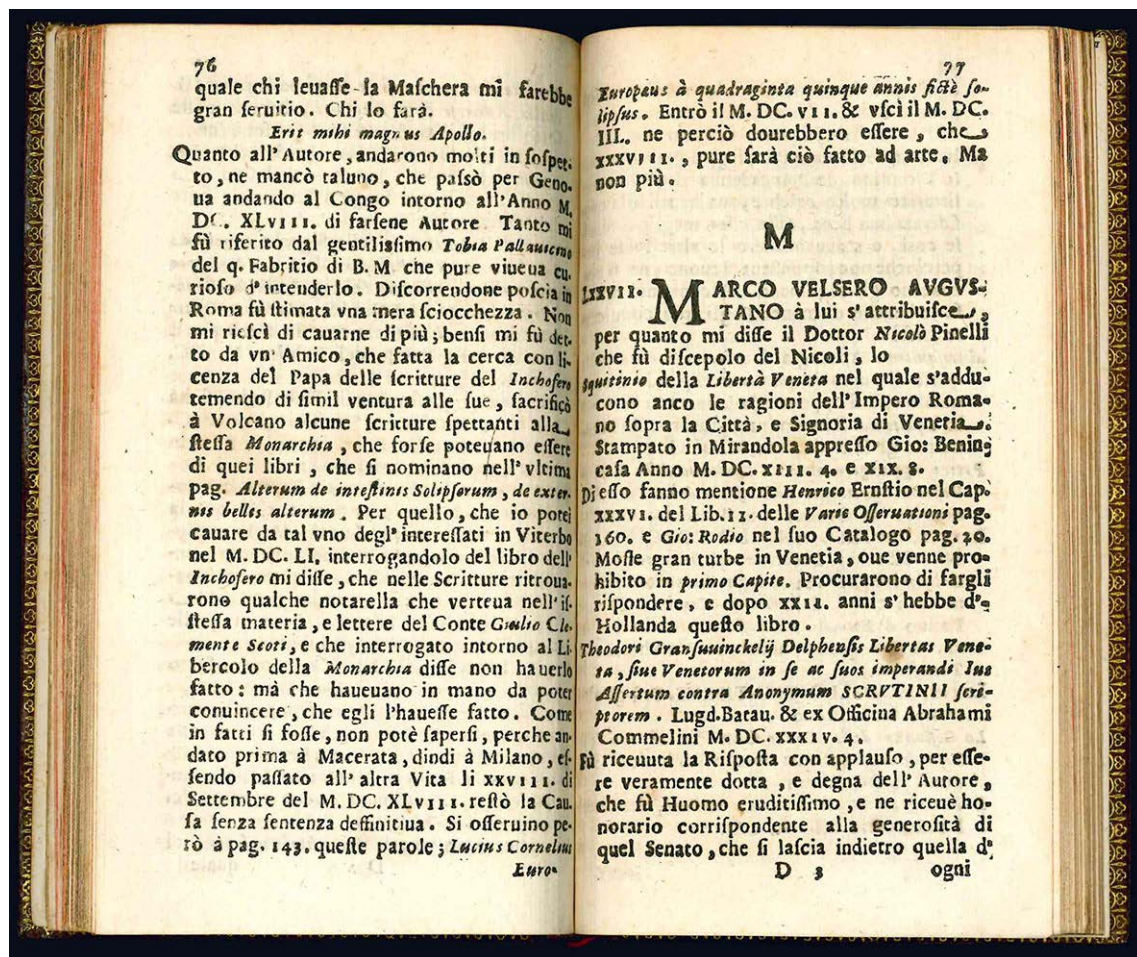
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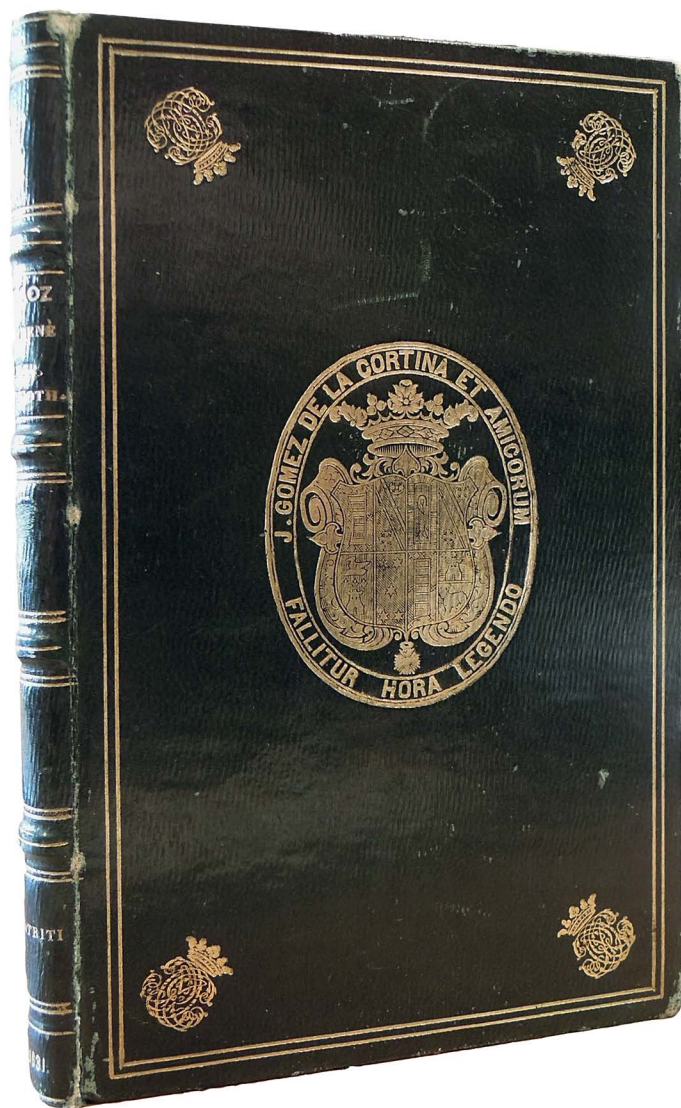
Piantanida, 3595; Melzi, III, p. 222.

\$ 950.-



FROM THE LIBRARY OF JOACHIM GOMEZ DE LA CORTINA

4. **ARAOZ, Francisco de** (fl. 1st half of the 17th cent.). **De bene disponenda bibliotheca, ad meliorem cognitionem loci & materiae, qualitatisque librorum, litteratis perutile opusculum.** Madrid, Francisco Martinez, 1631.



8vo (146x92 mm). (24), 57, (11) leaves. With an engraved frontispiece (Courbes inc.), woodcut initials, head- and tail-pieces. Text printed within a double fillet. 19th-century Spanish green morocco, sides paneled with double gilt fillet, at the center gilt coat-of-arms of the Marquis de Morante (1808-1868), surrounded in the corners by his crests, with his motto “Gomez de la Cortina et amicorum fallitur hora legendo”, spine with four raised bands and gilt-lettered title, inner gilt dentelles, endleaves in caillouté paper, gilt title. A very good copy from the library of Joachim Gomez de la Cortina. Wickan Free Public Library’s bookplate and blind stamps repeated at the beginning and at the end of the volume.

VERY RARE FIRST EDITION of one of the first books entirely devoted to library science. Written in Latin to reach a wider audience, it is addressed to learned men for a better understanding of the arrangement of a library and of the classification, content and quality of the books contained in it.

The treaty explains how to organize a library, with references to an ideal library, to the author’s personal library and to that of the more important Spanish bibliophile of the Siglo de oro, Lorenzo Ramírez de Prado. The work is divided into fifteen chapters or “predicaments”, arranged according to the topics. Five of these categories are religious: theology, Biblical studies, ecclesiastical history, religious poetry and the works of the Fathers of the Church. Ten are secular: dictionaries, books of commonplaces, rhetoric, secular history, mathematics, natural philosophy, moral philosophy, politics and law.

The present copy comes from the library of another great Spanish book collector, the Marquis Joachim Gomez de la Cortina, rector of the University of Madrid and Senator in Spain.

Cortina himself published a catalogue of his library, *Catalogus librorum Doctoris D. Joach. Gomez de la Cortina, March. De Morante, qui in aedibus suis exstant*, printed in Madrid in 1854 with a supplement appeared posthumously in 1870 (cf. P. Hummel, *La bibliotheque du Marquis de Morante: genèse d’un catalogue*, in: “Bulletin du bibliophile”, 1992). His over 100,000 volumes were sold two years later in Paris through the Delbergue-Cormont auction house

(*Catalogue illustre de la bibliothèque de feu M. le Marquis de Morante ancien recteur de l'Université de Madrid, Sénateur du Royaume d'Espagne*, Paris, 1872).

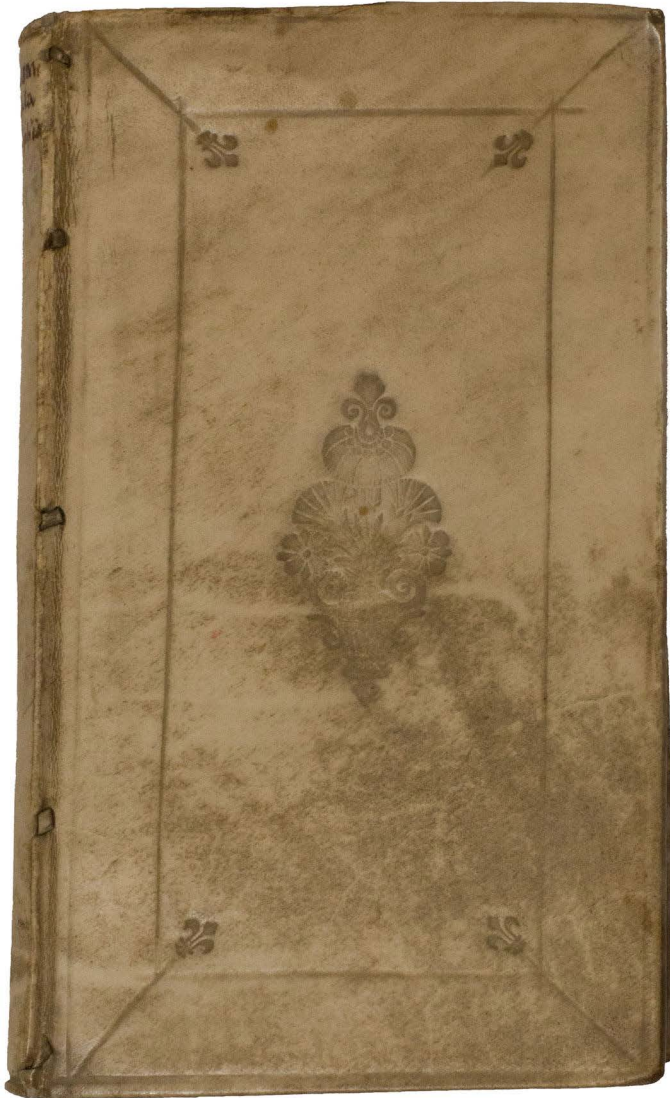
Almost nothing is known about the life of Francisco de Araoz. We know that he was Alguacil Mayor or Constable in Sevilla and had the chance of visiting the library of Lorenzo Ramírez de Prado. We have no records of a library organized following the complex system proposed by Araoz in this book (J. Solís de los Santos, *El ingenioso bibliólogo Don Francisco de Araoz (De bene disponenda bibliotheca, Matriti, 1631)*, Sevilla, 1997, passim).

OCLC, 928209128; *Iberian Books, II*, A.S. Wilkinson & A. Ulla Lorenzo, no. 21213.

\$ 3,800.-

5. **BEUGHEM, Cornelius** (1639-after 1717). **Incunabula Typographiae sive catalogus librorum.** Amsterdam, Joannem Wolters, 1688.

8vo (130x70 mm). (12), 191 pp. Lacking the last blank leaf. Woodcut printer's device on the title-page. Contemporary vellum, covers with a the center a bind-stamped arabesque framed by a single fillet border with four fleur-de-lis tools in the corners, ink title on the spine. A very good copy.



SCARCE FIRST EDITION of the first bibliography entirely devoted to incunables. The volume describes around 3000 editions organized in this way: Bibles, works listed in alphabetical order, anthologies, anonymous works, editions with uncertain date of printing, anonymous works without date of printing.

The author, the Dutch bookdealer Cornelius van Beughem, was a counselor of the city of Emmerich, his birthplace. “Having worked for J. Janssonius van Waesberge and other booksellers in Amsterdam, he started his own bookshop in Emmerich in 1680. He compiled a series of thematically and systematically arranged bibliographies of outstanding quality, among which is the first incunable bibliography, *Incunabula Typographiae* (1688)” (M.F. Suarez & H. R. Woudhuysen, eds., *The Oxford Companion to the Book*, Oxford, 2010, s.v.).

Beughem gave final consecration to the term ‘incunable’ to describe 15th-century imprints, a term which was first used in 1639 by Bernhard von Mallinckrodt.

Brunet, 31204; Breslauer & Folter, no. 85.

\$ 2,800.-

6. **BODONI, Giambattista** (1740-1813). **Catalogo di alcune edizioni bodoniane**. At the end of the introduction: Parma, Bodoni, 1793.

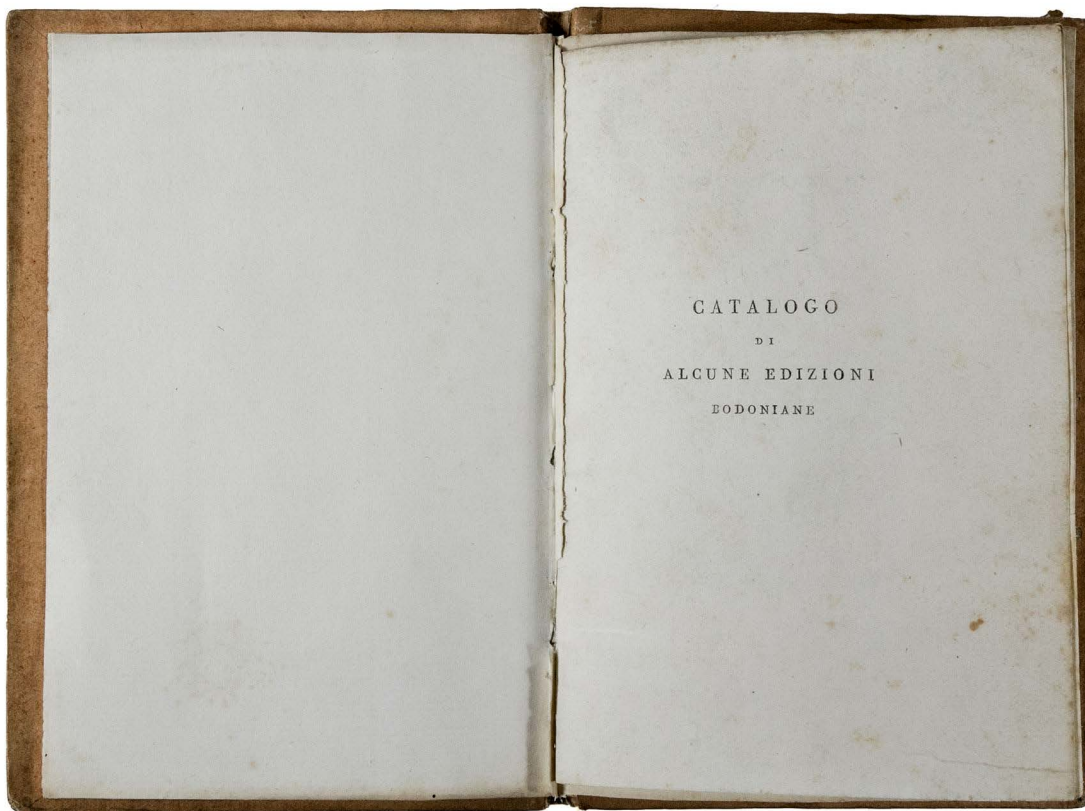
Small 8vo (147x103 mm); recased in old boards; XXIII, (1) pp. A fine copy.

VERY RARE CATALOGUE which opens with a letter by Bodoni to the collector: “io ho pensato di non poter meglio soddisfare alla erudita di lei inchiesta, che trasmettendole non solo l’elenco di tutto ciò che entro il corrente anno verrà da me riprodotto, ma altresì di quanto, ajutatemi Dio, ho divisato d’intraprendere nell’anno vegnente” (“I thought the better way to reply to your request, was to send you the list of all what I printed during the current year and, with the help of God, of what I will print next year”).

The catalogue lists 46 titles (including the different issues of each edition) published between 1791 and 1794. In a final note “a’ bibliofili” (‘to bibliophiles’), dated 15 October 1793, Bodoni announces that in 1794 he will publish four classics - Dante, Petrarch, Ariosto and Tasso - that “will end his career”; luckily, he went on printing his masterpieces until his death, which occurred 20 years later.

Giambattista Bodoni was born in Saluzzo (Piedmont) into a family of typographers and he first learned the rudiments of the profession in the modest workshop of his father. At eighteen he moved to Rome, where he began working at the Apostolic press “De propaganda fide” which was specialized in exotic alphabet publications. At the same time he followed a course of oriental languages at the Sapienza University. When father Agostino Giorgi printed the Tibetan alphabet and the Coptic-Arabic Pontifical, Bodoni was commissioned for the first time with the design and cutting of the punches.

Bodoni left Rome in 1766 with the intent to reach England, but due to a severe illness he was forced to stay in Piedmont. In 1768 he was appointed director of the Royal Press in Parma, which had been founded shortly before. In 1791 he obtained permission from the Duke of Parma to

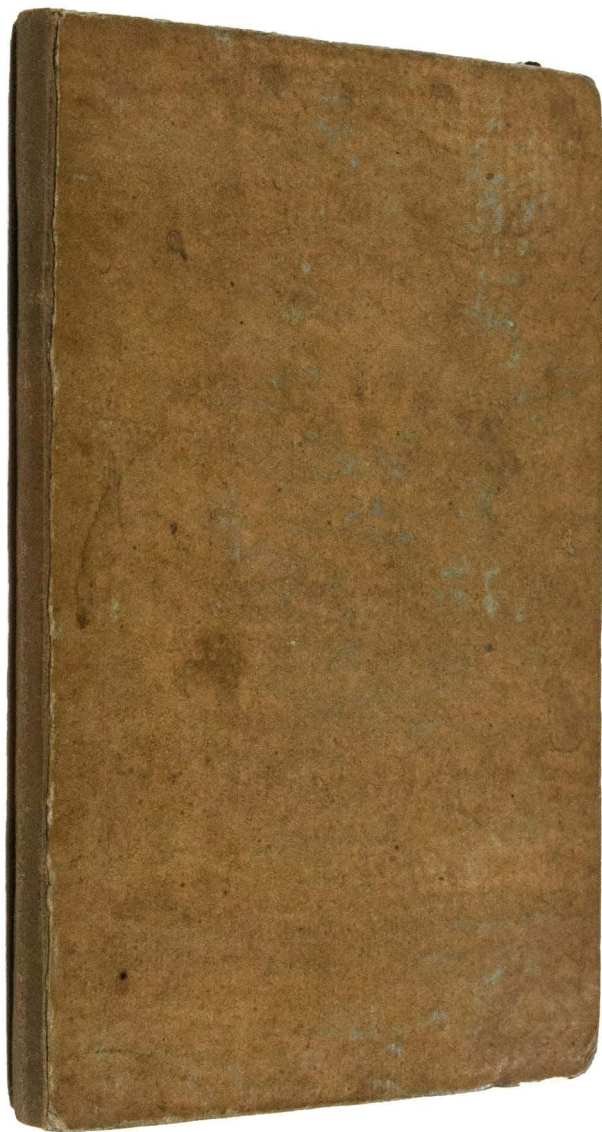


open his own atelier and run a parallel business. In 1806 he took part to the Exposition de l'Industrie Nationale in Paris. He died in Parma on November 30, 1813.

After his death, the business was run for many years by his wife Ghitta. Probably no other printer experienced in life and after death just as many material and moral recognitions as Bodoni (cf. V. Lester, *Giambattista Bodoni. His Life and His World*, Boston, 2015).

Brooks, 517.

\$ 3,200.-



7. **CANCELLIERI, Francesco** (1751-1826). **Dissertazione... intorno agli uomini dotati di gran memoria ed a quelli divenuti smemorati. Con un'Appendice delle Biblioteche degli scrittori, sopra gli eruditi precoci, la memoria artificiale, l'arte di scegliere e di notare, ed il giuoco degli scacchi.** Rome, Francesco Bourlie, 1815.

8vo (193x105 mm); contemporary vellum; XI, 168 pp. A very good, uncut copy.

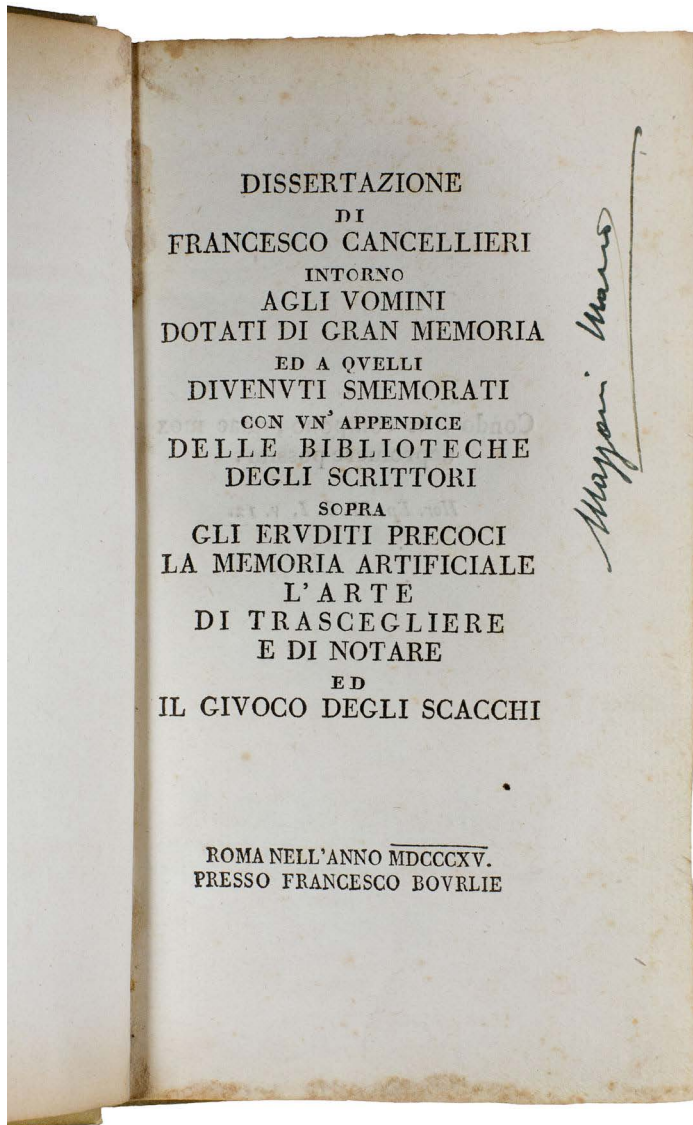
FIRST AND ONLY EDITION of this curious work by the Roman archaeologist and scholar Francesco Cancellieri, which comprises several parts. The first and by far the longest part is devoted to people, men and women, with a great memory; people able to learn by heart the entire Bible like the Italian humanist Isotta Nogarola or, in general, people who have displayed extraordinary mnemonic capacities. Among them are quoted otherwise unknown persons together with famous scholars, philosophers and historians as Onofrio Panvinio, Giovanni Pico della Mirandola, Giovanni Battista Guarino, Justus Lipsius, Justus Scaliger, Torquato Tasso, Antonio Magliabechi, Ludovico Antonio Muratori, and Apostolo Zeno, just to mention a few.

The second part deals with precocious erudite men like Ermolao Barbaro and Giacomo Leopardi, able to learn Greek without a teacher at the age of 16. After that follow two bibliographical appendices, one on artificial memory (pp. 100-133), the other on the game of chess (pp. 114-128). The last part of the book relates about people who have lost their memory because of the age or as a consequence of a disease or trauma (which in the case of Malebranche was a mean to recover it).

Francesco Cancellieri was educated by the Jesuits at the Collegio Romano, though he never took the vows. He was employed as secretary by various diplomats in Rome. After the Suppression of the Jesuits in 1773, Cancellieri managed to become librarian to Cardinal Antonelli, whose library was located in Palazzo Pamphili in Piazza Navona, a post that Cancellieri held until the latter's death in 1811. In addition to this position, Cancellieri was also Superintendent of the Propaganda printing press. Cancellieri was a very prolific writer, writing nearly three hundred books, mainly erudite and historical works (cf. A. Petrucci, *Cancellieri, Francesco*, in: "Dizionario Biografico degli Italiani", s.v.).

Chicco-Sanvito, 138; Young, p. 57.

\$ 900.-



NO COPY IN AMERICA — THE *CORTEGLIANO* ABRIDGED

8. **CLAUDIO, Scipione** (fl. 16th cent.). **Opera singularissima del Cortegiano in brevità redutta nuovamente per il nobil Scipio Claudio Aprucese.** N.pl. [Venice?], n.pr., 1539.

8vo (145x93 mm); later boards; 16 leaves (with errors in pagination). Title-page within an elaborated architectural woodcut border (outer margin slightly shaved). On the front pastedown bookplate of Count Landau. Small brown stain on the title-page, light damp stain on the lower margin of the volume. A good copy.

VERY RARE FIRST AND ONLY EDITION of this extremely short version of Castiglione's *Cortegiano*. In the dedication to the nobles from Abruzzo, the home region of the author, Claudio praises the usefulness of abridgments. Castiglione is explicitly mentioned only on p. 11. The second part of the booklet (ll. 12v-16v) opens with a new dedication to 'Mother Virtue' and contains precepts for court gentlewomen.

This curious and completely forgotten pamphlet testifies of the enormous popularity that Castiglione's work, first published only a decade earlier, enjoyed in Italy and all over Europe since the very beginning.

Almost nothing is known about the author. Around mid century he was probably active in Lyons, where he edited Mantova Benavides' *Observationum legalium libri X*.

Edit 16, CNCE15775 (4 copies: Ferentino, Trivulziana-Milan, Pesaro, Biblioteca Arcivescovile-Udine); USTC, 822858; OCLC, 247784056 (1 copy at the Universitätsbibliothek of Kiel).

\$ 900.-



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

Two works in one volume, 12mo (206x146 mm). I: 72 leaves. With the printer's device on the title-page and on leaf F12v; II: 112, (8) leaves. Scoto's device on the title-page and Marcolini's device at leaf K11v. Contemporary vellum with manuscript title on the spine, ties lacking, lightly darkened, on the front pastedown is printed the bookplate of the lawyer Francesco Bubani, two manuscript entries in the text at leaf A9v-r and a note on the back fly-leaf ("giulii de la moneta di Pisa"), the initials "MFB" are stamped on the lower blank margin of the title-page, first title a bit worn, some light dampstains, but still a genuine copy in good condition.



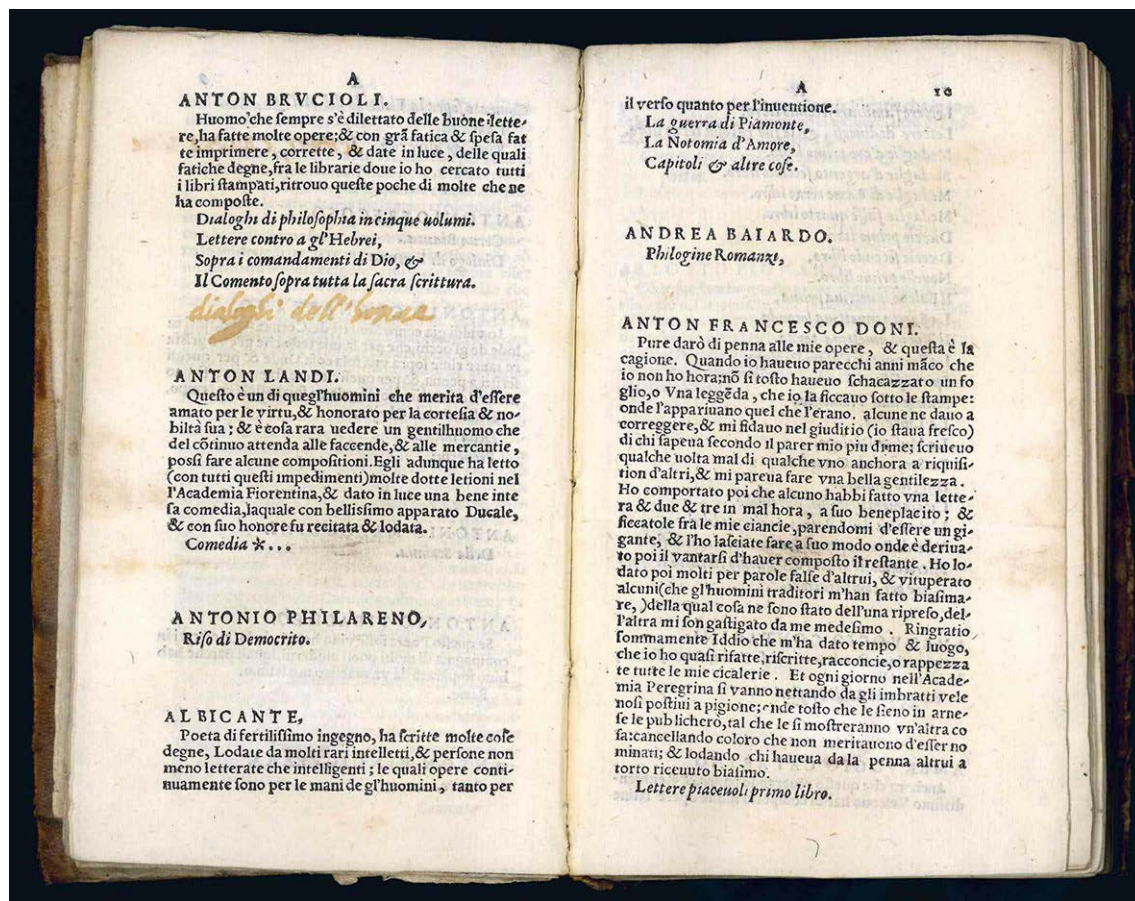
I: SECOND ENLARGED AND REVIDED EDITION printed by Giolito in the same year of the first edition. The main differences between the first and this second edition are: in the title-page 'all'altre lingue' was changed to 'dall'altre lingue'; the entries were augmented from 158 to 170 (what obliged the printer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

With the 'first' *Libreria*, Doni tried to create a catalogue of all books in Italian issued from the times of Gutenberg to his time. The work is generally credited to be the first bibliography of Italian literature and also as the first catalogue of

Italian 'books-in-print' (cf. A. Quondam, *Dal libro manoscritto all'editoria di massa*, in: "Letteratura italiana. Produzione e consume", Torino, 1983, pp. 622-631).

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

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



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

Of great interest in the *Seconda Libreria* is the description of the contemporary Italian academies (leaves 106-113).

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

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

Anton Francesco Doni was born in Florence, the son of a scissors-maker and second hand dealer. After short stays in

Genoa, Alessandria, Pavia, and Milan, in 1542 he moved to Piacenza to begin studying law. Very soon, however, he gave up juridical studies and followed his inclination for literature. In Piacenza Doni joined the Accademia degli Ortolani, a group of intellectuals with whom he shared a very polemical, anti-classical attitude. Among its most prominent members were Giuseppe Betussi, Girolamo Parabosco, and Lodovico Domenichi. To Domenichi in particular Doni was bound by a very close friendship, following him to Venice, where he was introduced to Pietro Aretino. Soon afterwards Doni travelled back to Florence, where he began to take part in the meetings of the Accademia degli Umidi. In 1546 he became secretary of the Accademia Fiorentina and, with the aid of Cosimo I de' Medici, duke of Florence, tried to establish a printing house of his own. The business turned out to be disastrous, however, and lasted only from 1546 to 1548. In this period Doni published approximately twenty texts closely connected with the activities of the Accademia Fiorentina. In 1548, after the failure of his printing house, Doni broke off his relations with the Florentine milieu leaving Florence once and for all and, after a violent quarrel whose reasons remain obscure, ending his personal relationship with Domenichi. Back in Venice, Doni edited the first Italian version of Thomas More's *Utopia*, translated by Ortensio Lando (1548). He also had begun a close collaboration with the printer Gabriele Giolito. In his writings from 1549 onwards Doni often mentions the *Accademia Pellegrina*. However, this is neither the name of an existing institution (as it was believed until recently), nor the designation of a project for the creation of a new community of intellectuals; Doni's Accademia Pellegrina is simply a literary fiction and an important element of the setting of his works. Doni's most productive period coincided with the years 1551-1553, when he was a collaborator of the printer Francesco Marcolini, who during this triennium printed many of Doni's major works: the *Seconda Libreria* (1551), the *Zucca* (1551-52), the *Moral Filosofia* (1552), the *Marmi* (1552-53), the diptych *Mondi-Inferni* (1552-53), the *Pistolotti amorosi* (1552). In 1555 Doni suddenly left Venice and went to Urbino, where he unsuccessfully tried to obtain the patronage of Duke Guidobaldo II della Rovere. Between 1557 and 1558 Doni stayed in Ancona, where he tried to open a new printing house. Between 1562 and 1563 we find him in Arquà, where he planned a monument in honour of Petrarch, which was never built. In 1567 Doni and his son Silvio moved to Monselice, near Padua. Doni's works enjoyed great success throughout Europe and were soon translated into other major European languages. In July 1574 Doni returned to Venice, where he offered Henry III of Valois the precious manuscript of a poem in ottava rima, the *Guerra di Cipro*. This is the last known fact of Doni's life. He died soon after, in September 1574 (cf. P. Pelizzari, *Nota biografica*, in: "Doni, I Mondi e gli Inferni, Turin, 1994, pp. LXIX-LXXXIV).

\$ 3,200.-

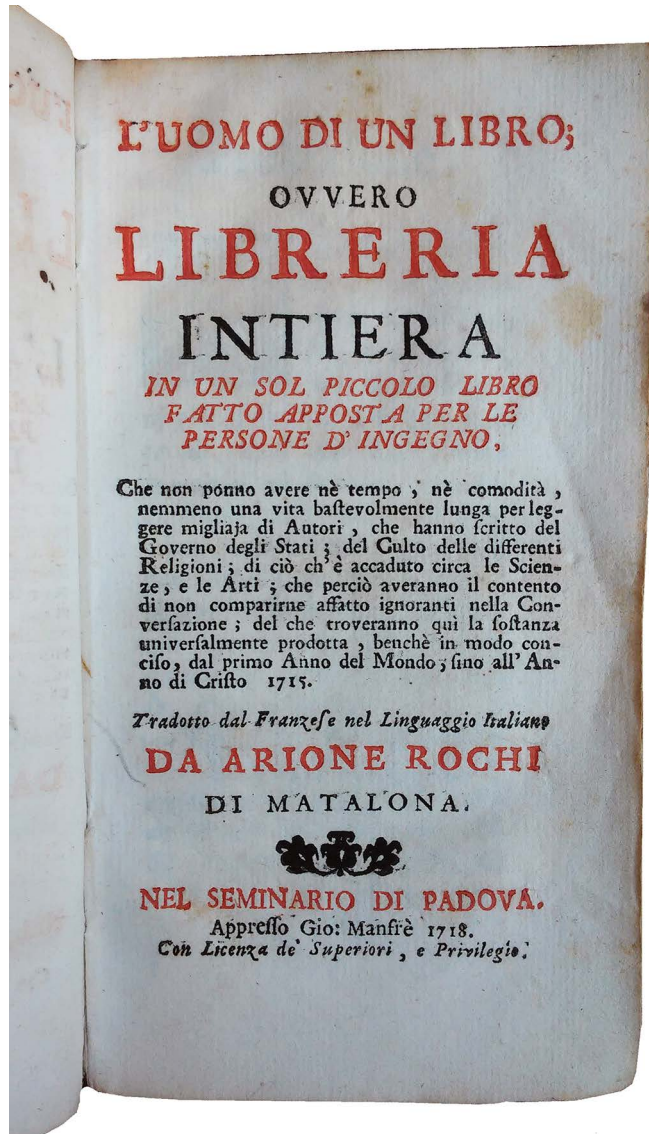
10.[**EUDES DE L'ARCHE, Noël** (fl. 1st half of the 18th cent.)]. **L'uomo di un Libro: ovvero Libreria intiera in un sol piccolo libro fatto apposta per le persone d'ingegno. Che non ponno avere né tempo, né comodità... per leggere migliaia di autori...** Tradotto dal francese nel linguaggio italiano da **Arione Rochi di Matalona**. Padua, Giovanni Manfrè, 1718.

12mo (156x85 mm); contemporary vellum, ink title on spine; (22, the first is a blank), 538, (2 blank) pp. Lacking another blank leaf in the first quire. Title-page printed in red and black. A very good, genuine copy.

FIRST EDITION IN ITALIAN, in the translation by Arione Rochi da Matalona, of this curious book which is a kind of manual of essential knowledge with numerous but vague bibliographical references. It can also be seen as a portable encyclopedia. The book covers human history from the beginning up to the year 1715. The original French edition (*L'Homme d'un Livre, ou Bibliothèque entière dans un seul petit livre*) appeared in Leiden in 1718. The name of the author is not mentioned in the French edition, while in the Italian one is given only at the end.

Barbier, *Anonymes*, II, 854; P.M. Conlon, *Le siècle des Lumières. Bibliographie chronologique*, Genève, 1993, XI, p. 264.

\$ 800.-



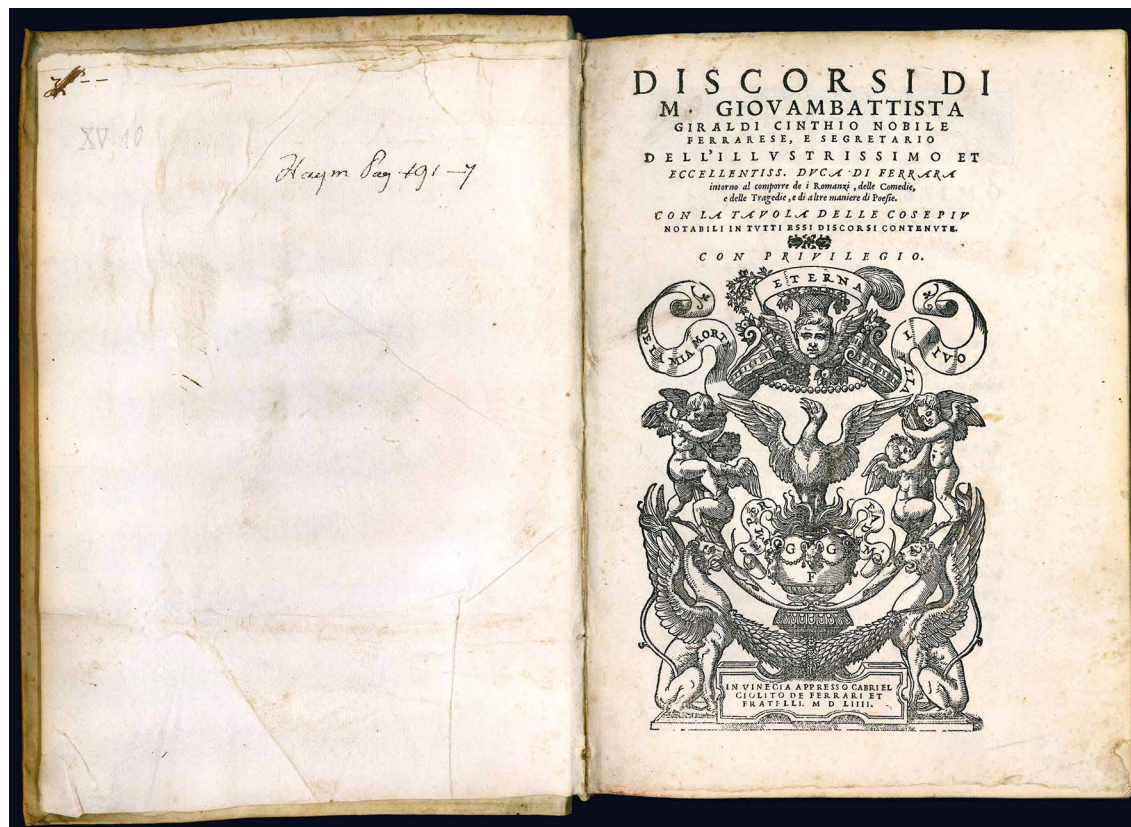
11. **GIRALDI CINTIO, Giovanni Battista** (1504-1573). **Discorsi di M. Giovambattista Giraldi Cinthio nobile ferrarese,...** intorno al comporre de i Romanzi, delle Comedie, e delle Tragedie, e di altre maniere di Poesie. Con la tavola delle cose piu notabili in tutti essi discorsi contenute. Venice, Gabriel Giolito de' Ferrari & bros., 1554.

4to (216x154 mm). (8), 287, (29) pp. With the printer's device on the title-page and at the end. On front pastedown 18th-century engraved bookplate of Felice Durando Count of Villa (1729-1791), famous for his erudition and his celebrated library. Contemporary limp vellum, colored edges, some light marginal foxing, a very nice copy.

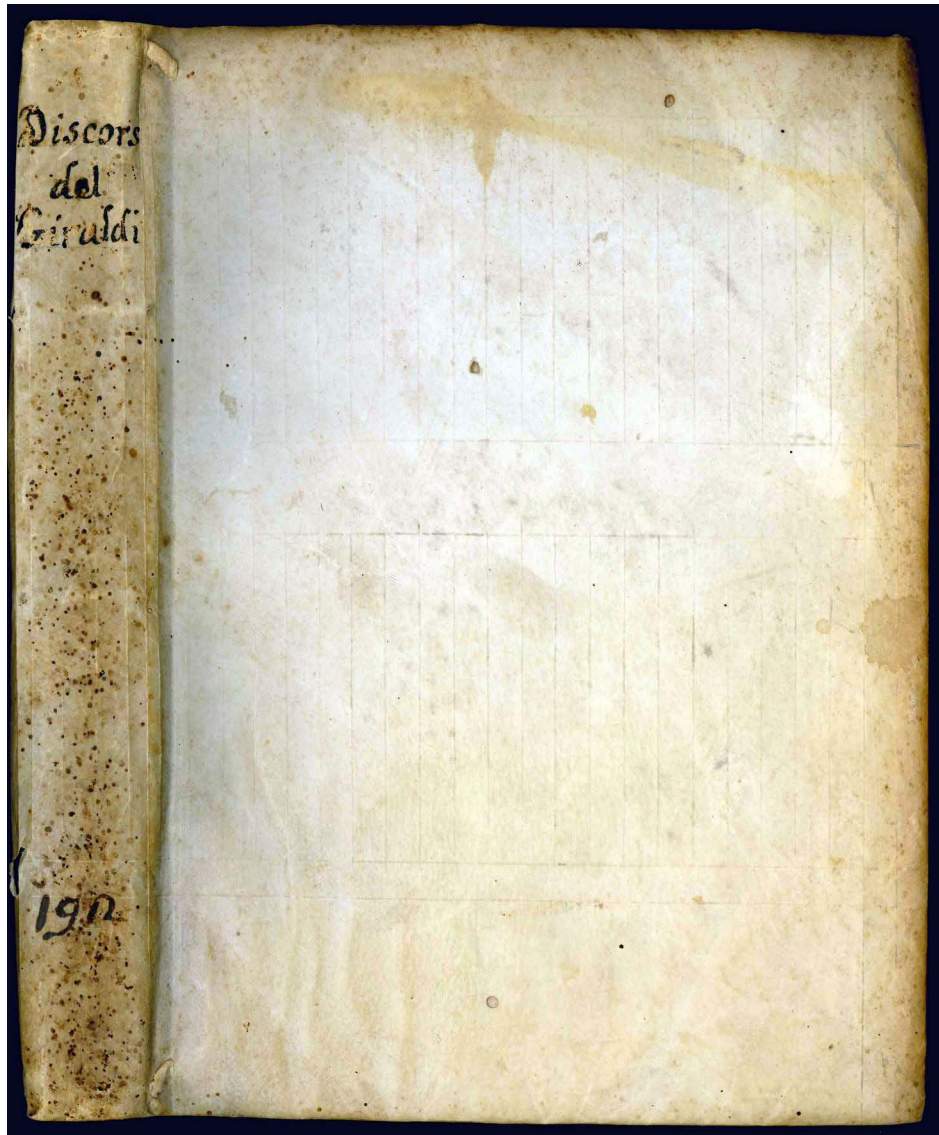
FIRST EDITION of Giraldi's most important contribution to literary criticism and his most lasting influence on dramatic theory and practice.

Almost all the main issues in Renaissance dramatic criticism are examined somewhere in his various works and prefaces. He rejected the Greek arrangement of plays into prologue, episodes, and choral odes and returned to the five acts of the Roman theatre. He reasoned that a

good play should first present the argument, direct the argument toward its end, present obstacles to its resolution, offer a means of removing the obstacles, and end with a resolution, all arranged in five acts. In contrast to only three or four speaking parts in some Greek plays, he increased the number of actors used in a play to as many as twenty. Following Seneca, he emphasized the function of the messenger, whose arrivals and reports cause the audience to experience 'all the horror and compassion which are the pith of the plot'. Consequently, he used soliloquies freely. In drama he preferred verse, rhymed or unrhymed, to prose and favoured the separation of stylistic levels between comedy and tragedy. He believed that the proper function of tragedy was both to teach and to delight as well as to induce wonder, pity, and horror. Although he used historical plots in several of his tragedies, he was willing to expand the traditional themes of Italian tragedy to non-historical and fictitious plots; the seven plays taken from his own novelle all fall into this category. While he never used the term tragicomedy, his concept of 'tragedia mista' (mixed tragedy -tragedy with a happy ending) com-



bines the goal of arousing emotions of horror and pity with the more pleasant satisfaction of seeing good characters rewarded at the end of the play for their virtue. E.g., the *Orbecche*, his most influential work, was a Senecan horror tragedy dealing with Sulmone, king of Persia, and his daughter, Orbecche. It presented both Orbecche's murder of her father and her subsequent suicide directly on the stage, a practice imitated in scores of gory scenes in the theatres of Renaissance Italy, France, and England. Thus, his dramatic practice was in this instance more influential than his theoretical preference for tragedy with a happy ending.



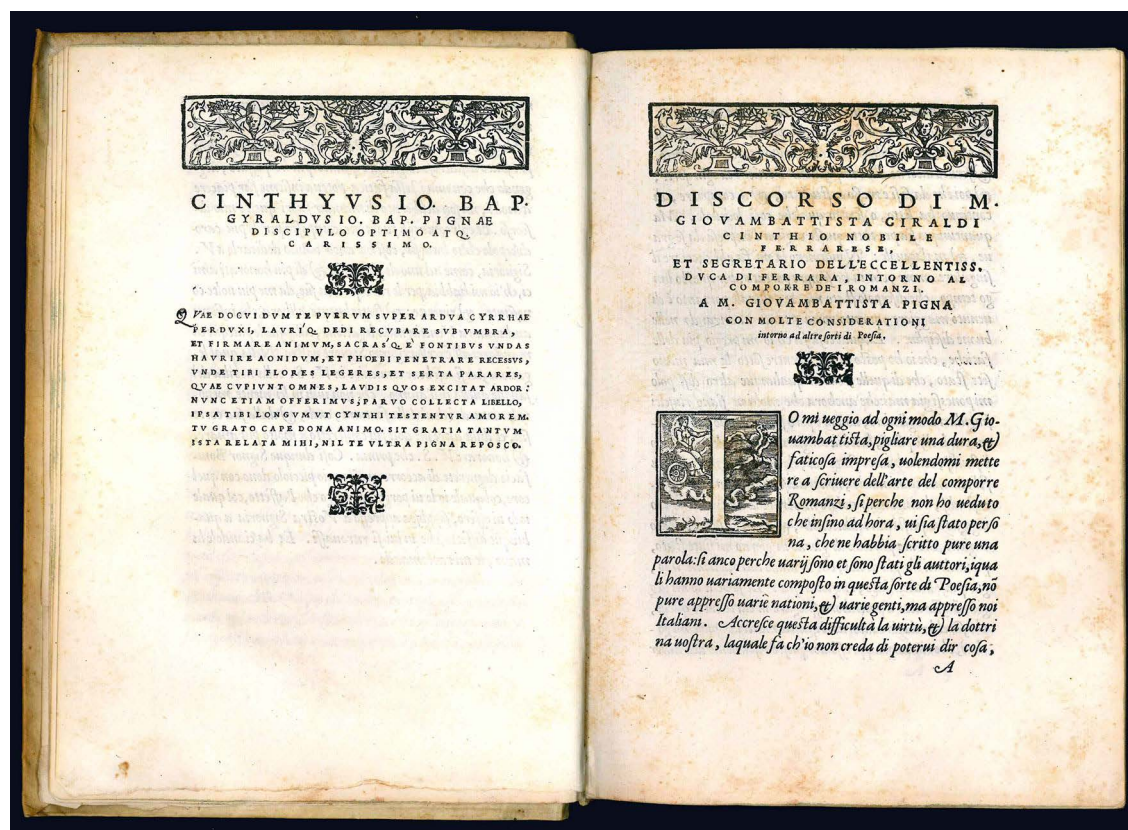
Giraldi's treatise on romances, dedicated to Giovanni Battista Pigna, reflected his belief that the classical epic was not the only proper form for narrative poetry, and it defended Ariosto's *Orlando furioso* against its detractors. In such matters, he stands on the side of progressive critics in the early literary quarrels that came to be known as the "Battle of the Books" between the ancients and the moderns. Thus, while he admits the necessity of poetic unity, he denies that it is only of the kind Aristotle observed in Homer. In effect, he defines the poem of Ariosto as evolving from a different source (the 'romanzi') than its classical antecedents, although he believed that all forms of the epic, both ancient and modern, belonged to the same genre. The grounds of his defence are twofold. In the first place Giraldi maintains that the romance is a poetic form of which Aristotle did not know, and therefore do not apply; and in the second place, Tuscan literature, differing as it does from the literature of Greece in language, in spirit, and in religious feeling, need not and indeed ought not to follow the rules of Greek literature, but rather the laws of its own development and its own traditions (cf. P. Osborn, *G.B. Giraldi Cinzio's dramatic theory and stage practice: a creative interaction*, in: "Scenery, Set, and Staging in the Italian Renaissance: Studies in the Practice of Theatre", Lewiston, NY, 1996, pp. 39-58)

Giovanni Battista Giraldi, surnamed Cinzio, was born at Ferrara and educated at the university of his native city. He became professor of natural philosophy in 1525 and, twelve years later, succeeded Celio Calcagnini on the chair of rhetoric. He also acted as private secretary to Ercole II and Alfonso II d'Este. Apart from his tragedies, he is mainly remembered for his prose work *Hecatomithi*, a collection of tales in the manner of Boccaccio and Bandello, which directly or indirectly furnished the plot for several of

Shakespeare's plays (cf. R. Bruscagli, *B.G. Giraldis: comico, satirico, tragico*, in: "Il teatro italiano del Rinascimento", Milan, 1980, pp. 261-283).

Edit 16, CNCE21262; Adams, G-701; S. Bongi, *Annali di Gabriel Giolito de' Ferrari da Trino di Monferrato, stampatore a Venezia*, Rome, 1880-1897, I, pp. 427-429; B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago, 1961, p. 1129.

\$ 1,500.-



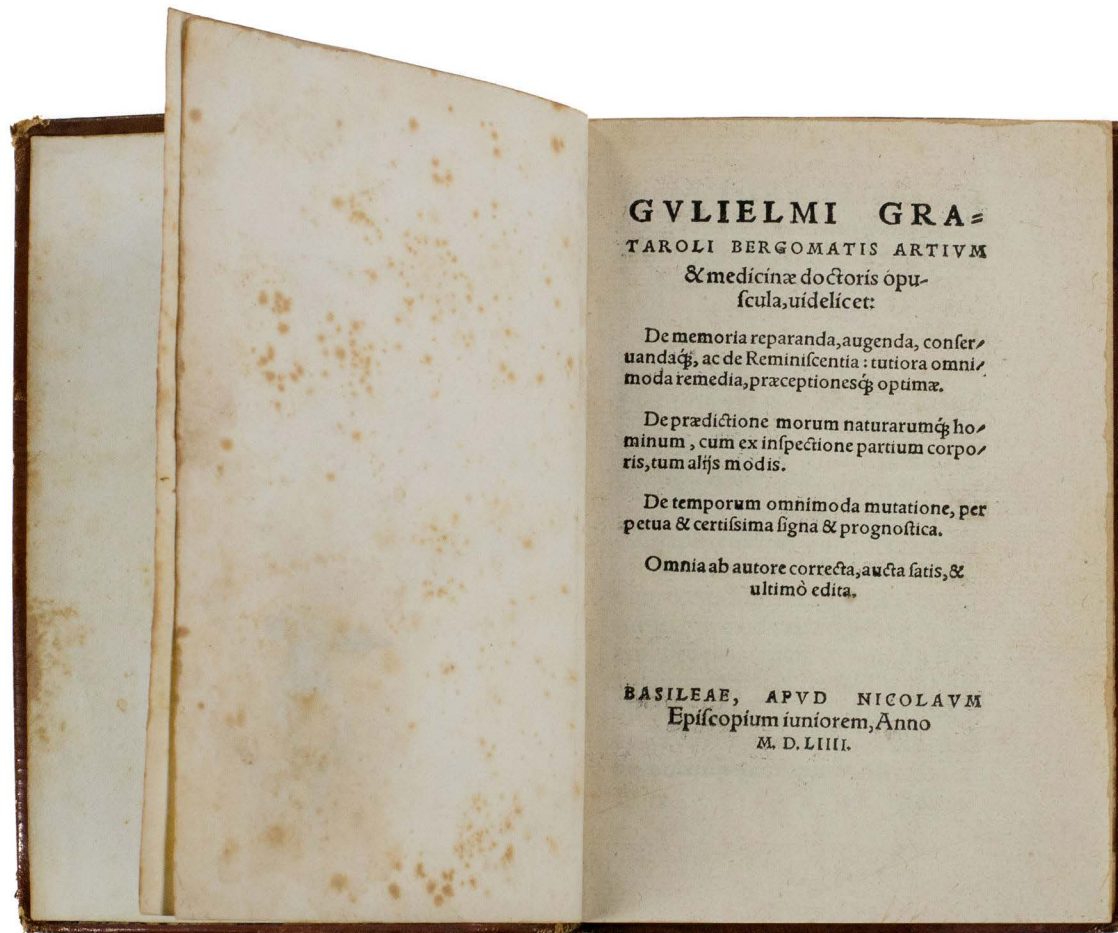
12. **GRATAROLI, Guglielmo** (1516-1568). **Opuscula, videlicet: De memoria reparanda, augenda, conservandaque, ac de Reminiscentia...** Basel, Nicolaus Episcopus, 1554.

8vo (155x106 mm); early 20th century calf, panels and spine richly gilt, marbled endpapers; 258, (6) pp. Printer's device at the end. Ownership's inscription by a certain Renato Zambrini on the front fly-leaf. A very good copy.

SECOND EDITION of the treatise on mnemotechnics by the physician Guglielmo Grataroli, first published in Zurich in 1553. The work became immensely popular and was translated into French in 1555 and English in 1563.

In the *Opuscula* Grataroli focuses on the different memory techniques used in the medieval tradition, from Averroes to Albertus Magnus and Thomas Aquinas. He deals with the preparations used by doctors to increase the memory capacity. He also refers on the opinion of Erasmus about Ficino and on the work of Andreas Vesalius about the anatomy of the brain and the location of the seat of memory. Although Grataroli was interested in magic and alchemy, in his art of memory he avoids any reference to the *ars notoria*.

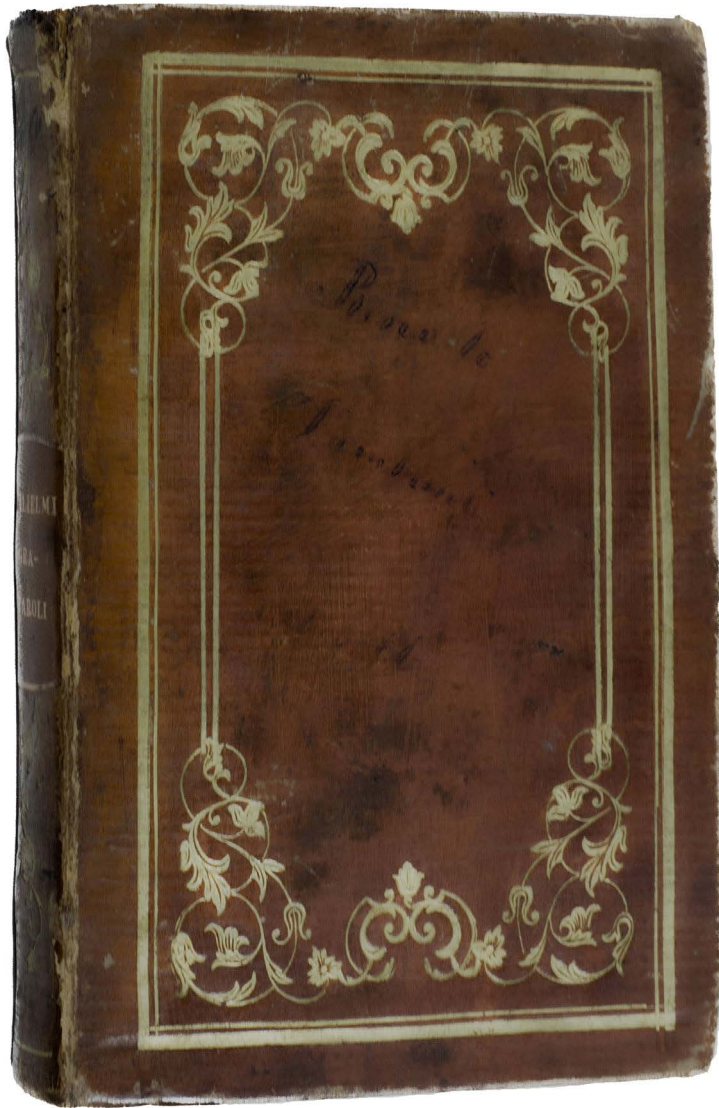
Guglielmo Grataroli was born at Bergamo. After completing his medical studies in Padua, he returned to his native city to practice medicine. In 1546 he converted to Protestantism and to avoid persecution from the local inquisition fled to Basel, where he practiced as a physician and taught at the university. In 1552 he published an unusual pamphlet in which he expressed his own religious beliefs, including a millenarian admonition to the faithful (*Confessione di fede, con una certissima et importantissima ammonitione*). He entered in contact with Calvin in Geneva and associated with printing circles in Basel and Strasbourg. He compiled an index to the Basel edition of Galen's works and produced a number of small tracts on medical topics intended to constitute a sort of self-help encyclopedia for educated laymen. But Grataroli is also



remembered as the maker of his compatriot's, Pietro Pomponazzi, international reputation in publishing the latter's works, and for introducing Girolamo Cardano to the Basel publishers (cf. I. Maclean, *Heterodoxy in Natural Philosophy and Medicine: Pietro Pomponazzi, Guglielmo Gratarolo, Girolamo Cardano*, in: "Heterodoxy in Early Modern Science and Religion", J. Brooke & I. Maclean, eds., Oxford, 2005, pp. 17-19).

P. Bietenholz, *Der italienische Humanismus und die Blütezeit des Buchdrucks in Basel*, Basel, 1959, pp. 148-149; G.B. Gallizioli, *Della vita, degli studi e degli scritti di Guglielmo Grataroli*, Bergamo, 1788, p. 65; Young, p. 138.

\$ 1,200.-



13.[**GREY, Richard** (1696-1771)]. **Memoria Technica: Or, a New Method of Artificial Memory...** London, Charles King, 1730.

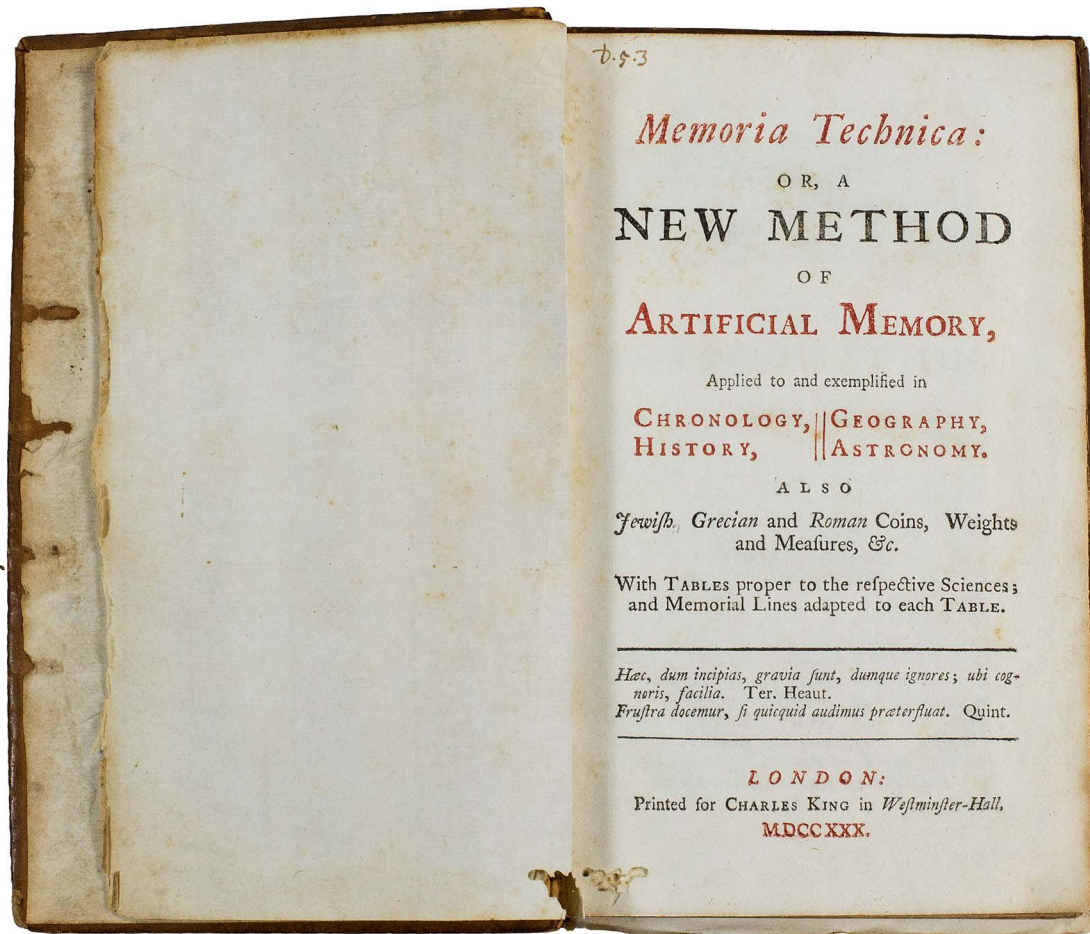
8vo (183x110 mm); contemporary English blind-tooled paneled calf (joints weakened, extremities a little rubbed, back fly-leaf detached); XVIII, (6), 119, (1 blank) pp. Title-page printed in red and black. Wormholes in the lower margin of the first fifteen leaves not affecting the text, occasionally slightly browned, otherwise a good copy.

FIRST EDITION of this English key work on artificial memory. Grey's treatise had a long lasting success, and was reprinted many times up to the mid Victorian Age.

"Grey's system consisted in changing the last syllable of names into letters which represented figures according to an arbitrary table, and in stringing together the new formations in line with a hexametric beat. The *Memoria technica* was applied to the dates and figures of chronology, geography, measures of weight and length, astronomy, &c, and though uncouth and complicated met with great favour [...] On Grey's system were founded Lowe's Mnemonics and several 'aids to memory' connected with other names" (*Dictionary of National Biography*, s.v.).

This method is particularly remarkable in that Grey attributes numerical value to consonants and vowels and, by adding a few syllables to words, he connects them with e.g. the diameter of the sun or the date of an historical event. Thus he creates what he calls *Technical Words*, bearers of both the traditional meaning of the original word and numerical information. It is even possible to incorporate fractions, and opens a way to carry out calculations with *Technical Words*.

Grey's system of substituting letters for numbers is derived from Winckelmann's *Novissima ex Parnassus de Arte Reminiscentiae* of 1648, and was developed in Feinaigle's popular numerical art of memory.



Richard Grey was born in Newcastle and studied at Oxford, graduating in 1719. In the same year he was ordained priest and became chaplain and secretary to Nathaniel Crew, bishop of Durham. Subsequently he was also appointed prebendary of St. Paul's Cathedral, London, and official and commissary of the archdeaconry of Leicester. In 1757 he became archdeacon of Bedford. He was a friend of Philip Doddridge, was well known to Samuel Johnson, who admired his learning, and was intimate with John Moore. He died in 1771.

ESTC, t124078; Wellcome, III, p. 165; Young, p. 140.

\$ 550.-



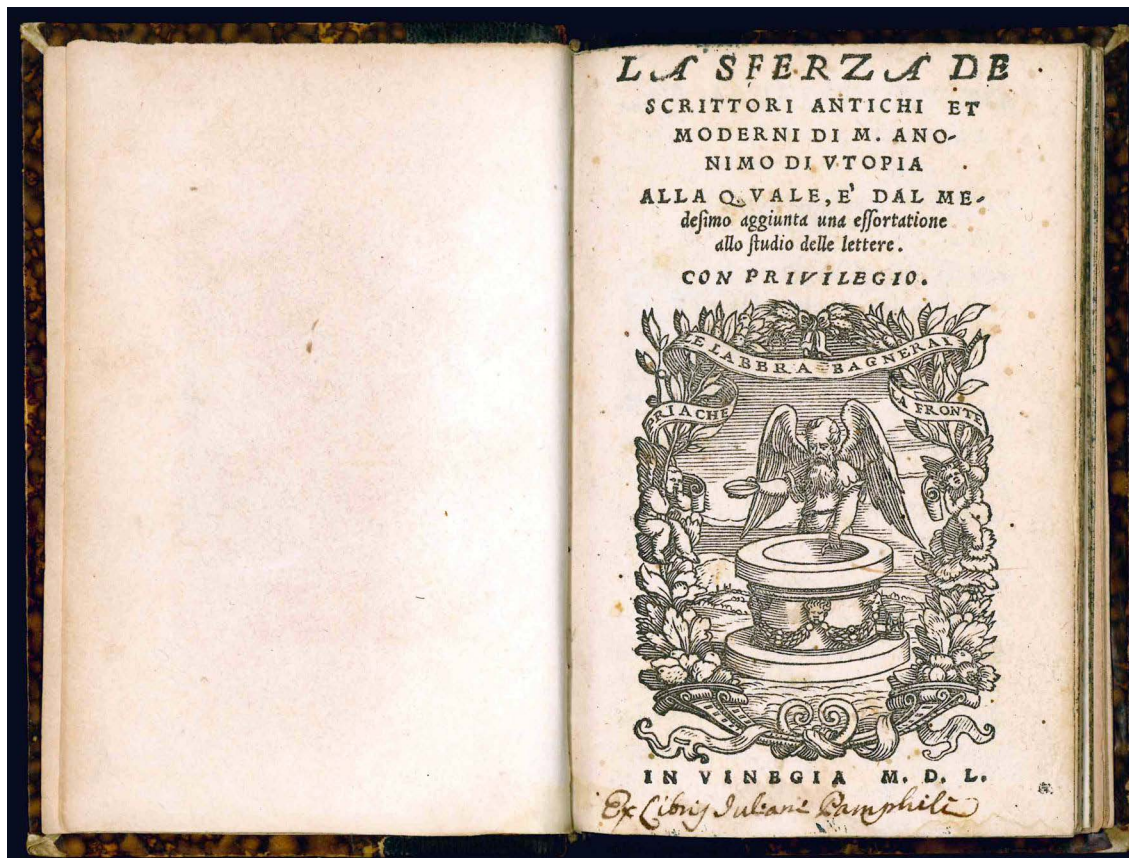
14.[**LANDO, Ortensio** (1512 ca.-1556 ca.)]. **La sferza de scrittori antichi et moderni di M. Anonimo di Utopia alla quale, è dal medesimo aggiunta una essortatione allo studio delle lettere.** Venice, [Andrea Arrivabene], 1550.

8vo (139x88 mm). (36) leaves. Italic type. Arrivabene's device on the title-page. Woodcut initials. 19th-century black half morocco, panels covered with marbled paper, gilt title on spine, marbled endpapers, sprinkled edges (Tarditi, 1890). Light water stain in the lower margin of a few leaves, upper margin cut short, but all in all a good copy. On front flyleaf bookplate of Major Bryan Palmes. On the title-page 17th-century ownership's inscription "Ex libris Juliani Pamphili".

SCARCE FIRST AND ONLY EDITION of this paradoxical booklet, quite in the style of its bizarre author, in which Ortensio Lando reflects on culture and, above all, on books. Around mid Cinquecento, the book production had put into circulation a quantity of books

unimaginable only fifty years before. Consequently many authors such as Doni, Lando and Gesner felt the need of cataloging the knowledge and making thus a survey of the cultural heritage transmitted through printed books. In doing so in a even less systematic way than Doni, Lando comes to the paradoxical conclusion that books are useless, not only the mass production of the last years but also those of the main writers of the Renaissance tradition. In the second part however (*Essortatione allo studio delle lettere*, 'Exhortation to the study of literature'), he retracts and praises the merits of the great authors.

"Lando's genius is essentially humorous and paradoxical. His faculty for seeing the other side of things, and his readiness to challenge the most settled convictions of mankind, were accompanied by an equal readiness to refute his own conclusions. Thus the advocate of intellectual topsy-turvy was also the defender of the conventional. In reality, Lando with all his dialectical skill and wealth of illustration, is an inveterate joker, and it could be said that in his most elaborate disquisitions he is, with however grave a face, only laughing in his sleeve" (W.E.A. Axon, *Ortensio Lando, a Hu-*



morist of the Renaissance, in: "Transactions R.S.L.", vol. XX, 1899, p. 37).

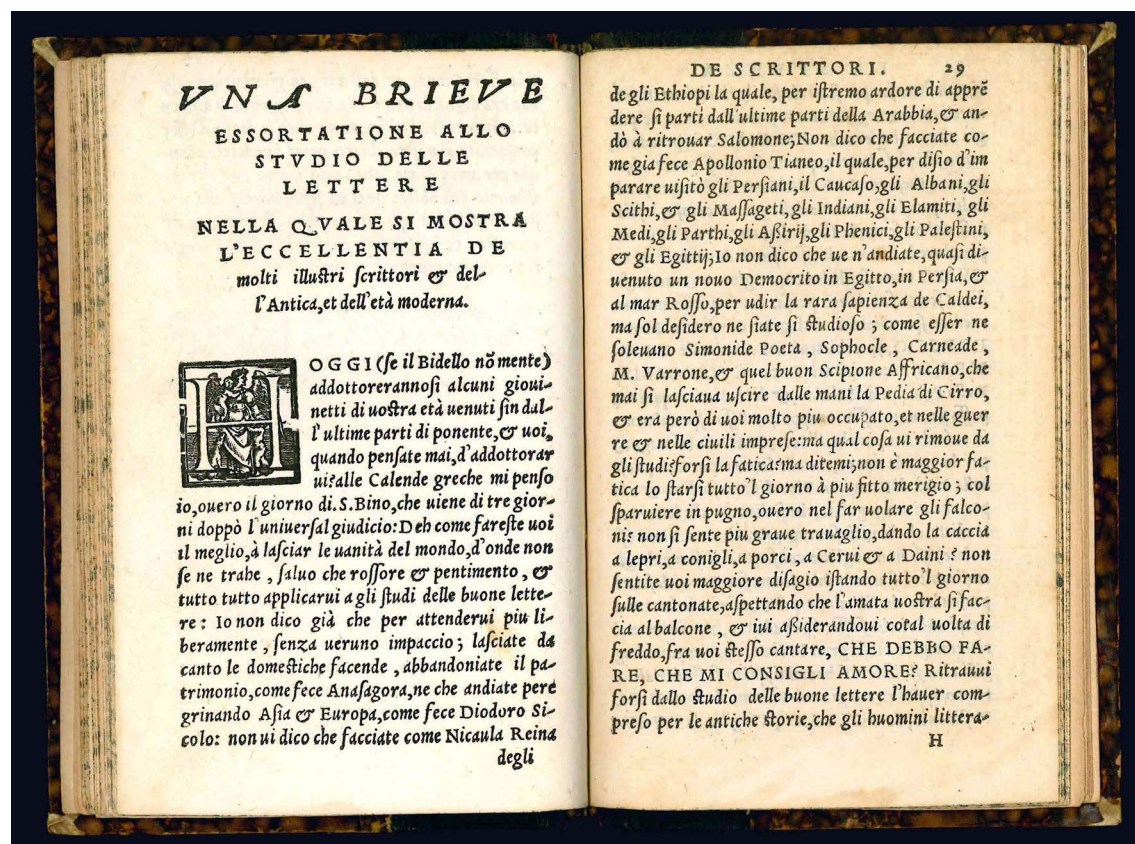
"Ortensio Lando treated the important issues and esteemed authorities of learning with a studied nihilism which mocked the whole structure. He defended first one side and then the other of sixteenth-century debates, leaving the impression with his readers that neither opinion was worth commitment. He criticized through ironic paradoxes [...] If Niccolò Franco was humorous, Lando was bitter and he named his targets more often" (P. Grendler, *The Rejection of Learning in Mid-Cinquecento Italy*, in: "Studies in the Renaissance", XIII, 1966, p. 239).

Born in Milan, Ortensio Lando studied there under Alessandro Minuziano, Celio Rhodogino, and Bernardino Negro. He continued his studies at the University of Bologna and obtained a degree in medicine. For five years (1527 to 1531) he retired in different Augustinian convents of Padua, Genoa, Siena, Naples, and Bologna, studying various humanistic disciplines, among them Greek.

In these years he became acquainted with the works of Erasmus and kept friends with various scholars with Evangelical inclinations as Giulio Camillo Delminio and Achille Bocchi. After a short stop in Rome he preferred to leave Italy and settled at Lyon, where he worked as editor in the printing house of Sébastien Gryphe. Here he also met Étienne Dolet and published his first work *Cicero relagatus et Cicero revocatus* (1534).

Then he began a wandering life and in the next twelve years he is found in Basel, where he published *Erasmi funus* (1540) and attracted the anger of the city's Reformed church. He visited France and was received at the court of King Francis I. He reappeared at Lyon in 1543, where he printed his first Italian and most successful book *Paradossi* (1543). He then visited Germany, and claims also to have seen Antwerp and England. At Augsburg he was welcomed by the wealthy merchant Johann Jakob Fugger. In 1545 he is found in Pienza, where he was received by Lodovico Domenichi and Anton Francesco Doni in the Accademia degli Ortolani. Then followed a decade of relative peace in which Lando's life became stabilized on Venetian territory. He was present at the opening of the Council of Trent and found a patron in bishop Cristoforo Madruzzo. In Venice he worked for various printers, mainly for Giolito, and often met Pietro Aretino, with whom he had already a correspondence since several years.

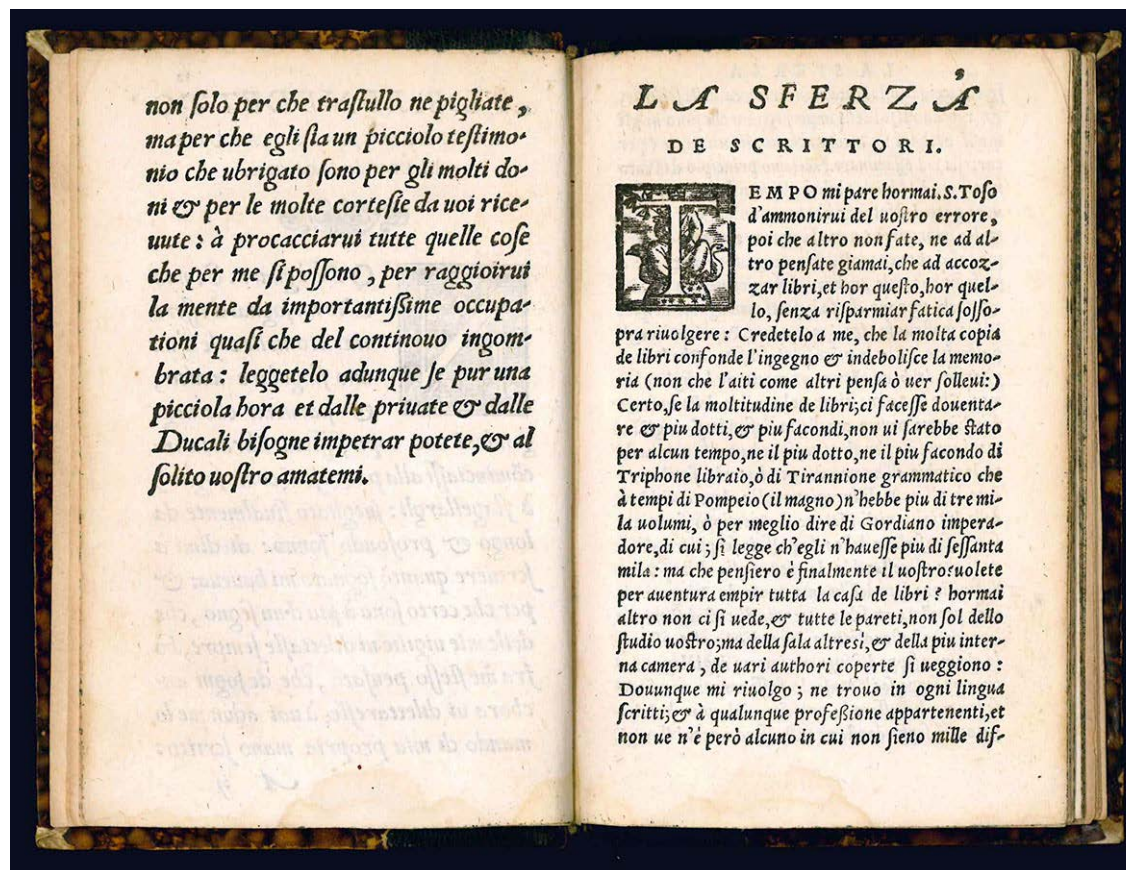
In 1548 he translated Thomas More's *Utopia*, wrote the *Commentario delle più notabili mostruose cose d'Italia*, and published



the *Lettere di molte valorose donne*, the first collection of letters by women. He was also very active in the coming years and published numerous works, in which he criticized the traditional scholarship and learning and in which he showed close sympathy with the Evangelical movement. In fact all his writings appeared first in the Venetian indices and later in the Index Romanus (cf. S. Seidel Menchi, *Chi fu Ortensio Lando?*, in: "Rivista Storica Italiana", 106/3, 1994, pp. 501-564).

Melzi, I, 62; A. Corsaro, *Bibliografia di Ortensio Lando*, p. 6; Edit 16, CNCE29509.

\$ 2,500.-

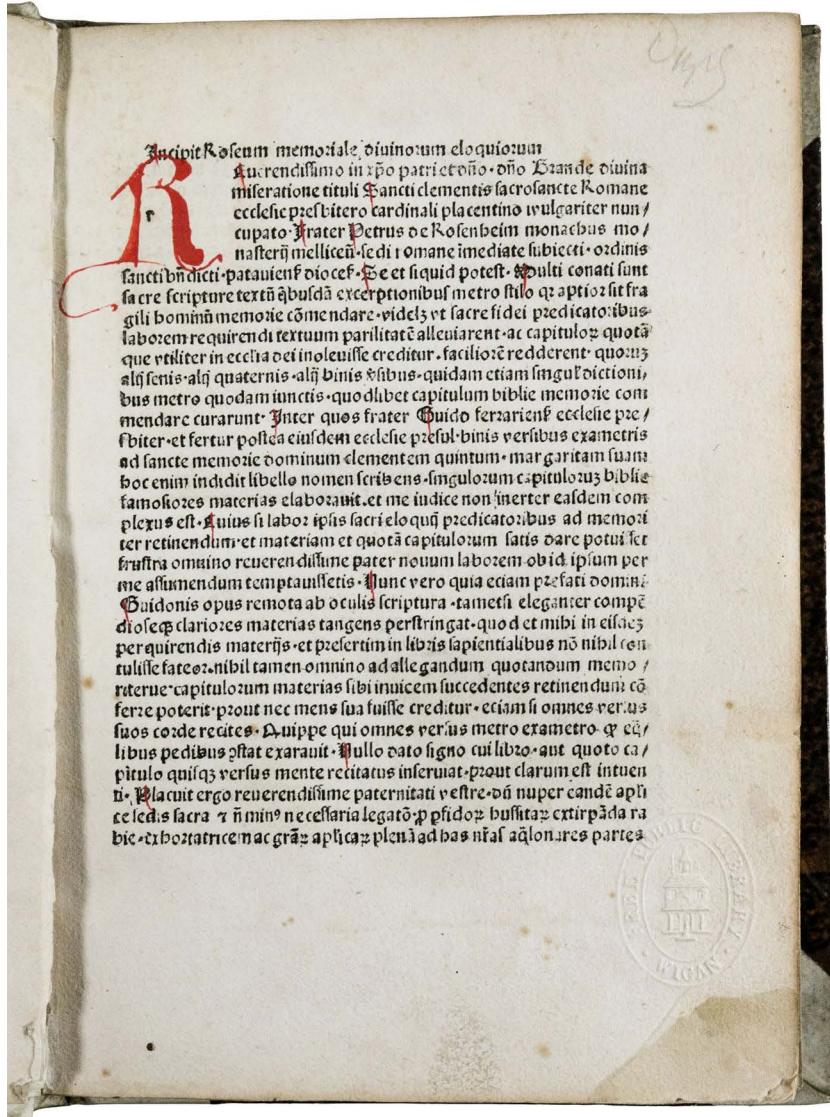


15. **PETRUS OF ROSENHAYM** (1380-1432). **Roseum memoriale divinorum eloquiorum**. [Southern Germany, probably Cologne, Ludwig von Renchen (?), 1480-1490 ca.].

4to (210x142 mm). Collation: [a-f⁸]. (48) ll. 32 lines. Entirely rubricated in red ink. Later three-quarter vellum, covers backed with marble paper, smooth spine with lettering-piece. A very good copy, ancient reastoration on the first blank leaf, pale stain at the lower corner of the first quires. Provenance: manuscript inscription on first leaf recto "Scolarium sup bibliam", probably by the typographer; bookplate of the Wican Free Public Library on the pastedown and its stamp in the outer corner of the first and last leaves; manuscript inscription attesting the purchase in 1908.

RARE FIRST EDITION of the *Roseum memoriale* composed by the German Benedictine monk Petrus of Rosenhaym, a poem of 1,194 verses in which every chapter of the Bible (excluding the Psalms) is summed up in a distich. The work is based on an extremely complex mnemotechnic method (the hexameters of each section of the summary form an acrostic of the letters of the alphabet), and was very popular in the 15th and in the first half of the 16th century. The edition is assigned by Proctor to the printer Ludwig von Renchen, active in Cologne from 1483, while ISTC gives Southern Germany between 1480-1490 and GW tentatively suggests Oberrhein, 1483.

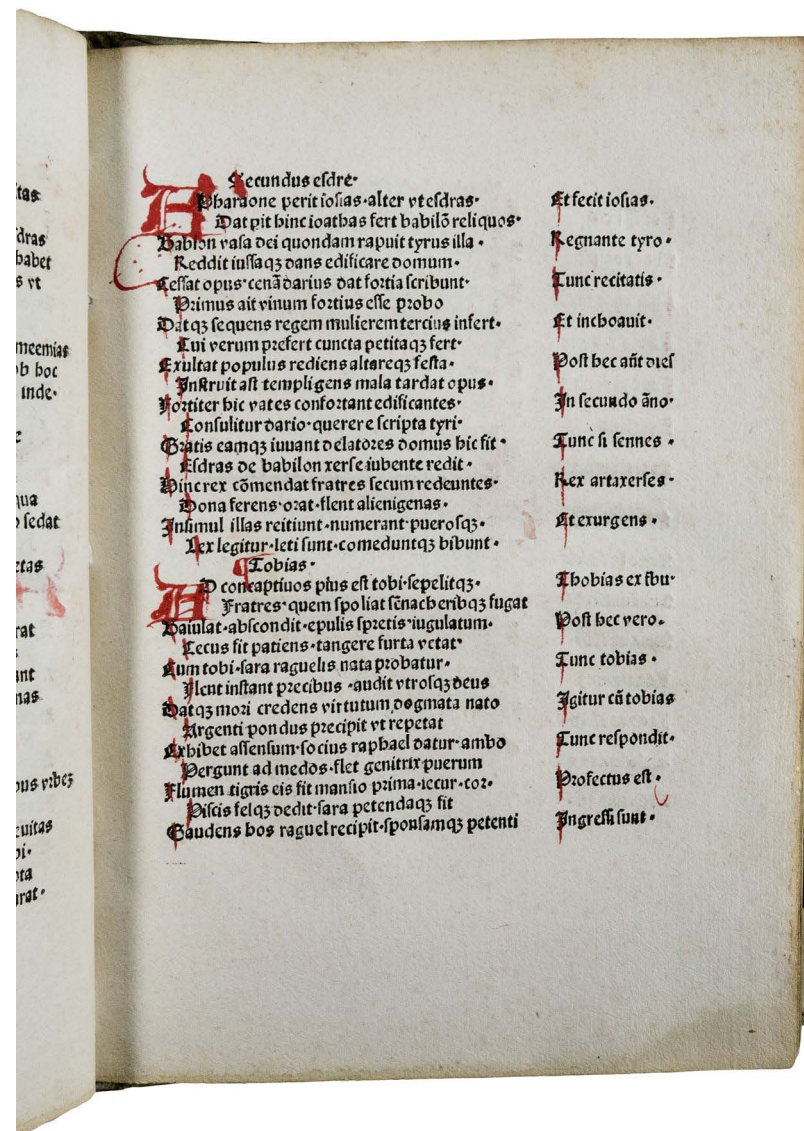
Petrus von Rosenheim studied at the University of Vienna. From then, together with his friend Nikolaus Seyringer, he moved to Subiaco where he entered the Benedictine order. In 1413 he was appointed prior to the cloister of Rocca di Mondragone near Capua. In 1416 he took part to the Council of Konstanz. There he met Nikolaus von Dinkelsbühl with whom he discussed the monastic reform of his order in Austria and Southern Germany. Between 1418 and 1423 he was prior in Melk (Low Austria). After 1423 he was appointed 'cursor biblicus' and 'magister studentium'. The *Roseum memorial* was composed between 1423 and 1426 for Cardinal Giulio Branda di Castiglione (M. Niederkorn-Bruck, *Amt, Lebramt, Charisma. Die Bedeutung von Prudentia, Discretio und Norm zur Zeit der ersten Melker*



Reform, in: "Between Creativity and Norm-Making. Tensions in the Early Modern Era", S. Müller & C. Schweiger, eds., Leiden & Boston, 2013, pp. 87-88).

Goff, R-336; IGI, 7668; Walsh, 492; Oates, 867; Pr, 1517; BMC, I, 312; GW, M32724; ISTC: Harvard, Newberry, Yale, Brown, Hunt, LC; Young, p. 278.

\$ 14,000.-



16. **PIGNA, Giovanni Battista** (1530-1575). **I romanzi di M. Giovan Battista Pigna, al S. Donno Luigi da Este vescovo di Ferrara, divisi in tre libri. Ne' quali della poesia, et della vita dell'Ariosto con nuovo modo si tratta.** Venice, Vincenzo Valgrisi, 1554.

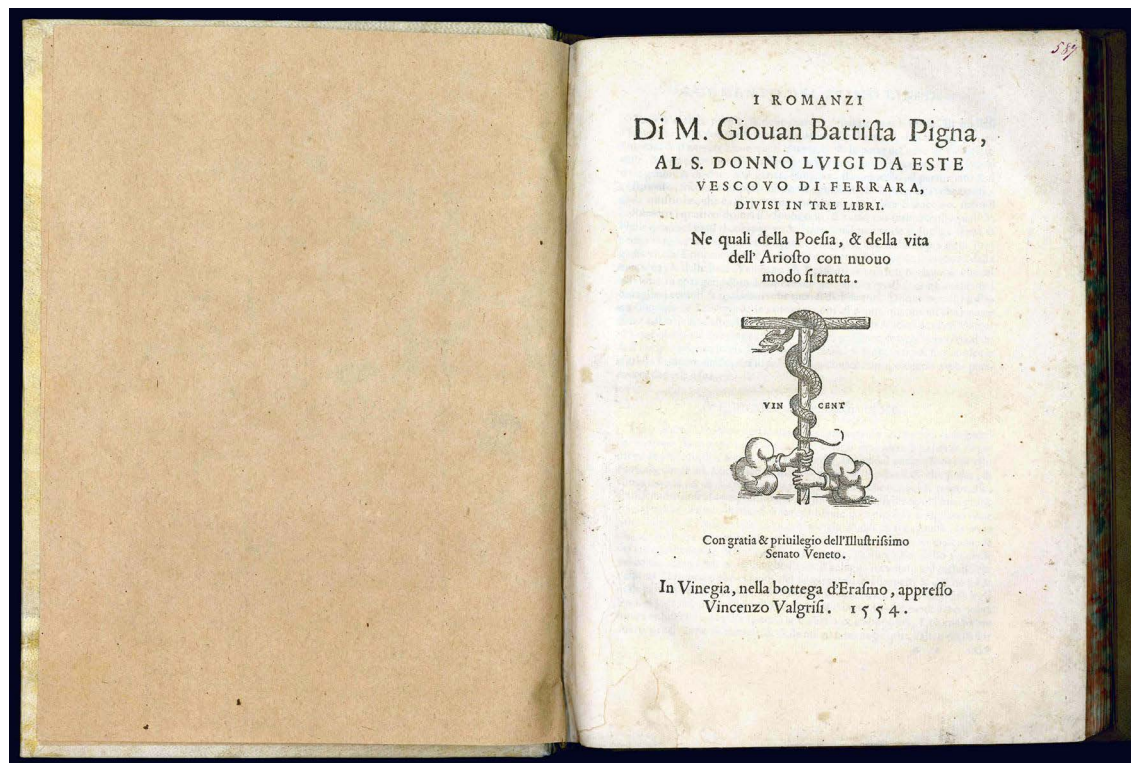
4to (218x161 mm). (4), 174 pp., 1, blank leaf, (24) pp. With the printer's device on the title-page. Modern vellum over boards, marbled edges, a fine copy.

RARE FIRST EDITION of one the first codifications of chivalric romance, which was preceded by a few months by Giovambattista Giraldi Cinzio's *Discorsi intorno al comporre de i romanzi*. Pigna accused his teacher of plagiarism. Although Giraldi was innocent of the accusations set forth by Pigna, this controversy nevertheless marked a taming point in his career. He subsequently lost his prominent position and reputation at the Ferrarese court: his university salary was frozen between the 1553-54 academic year and 1561, when he was also deprived of his position as secretary.

Only the first three books of Pigna's *I Romanzi* is concerned with romance and epic in general, and here a considerable portion of the

discussion is devoted to theories of imitation, and to language, style and register. In matter of structure (the number of protagonists and actions, the presence of episodes) Pigna shares many of Giraldi's opinions, but also adds some useful qualifications, indicative how both epic and romance at times break out of the pattern of structure normally attributed to them, and converge. So an epic, which must be structured around a single illustrious action, may still contain many other actions, while in the romance a single action or protagonist will emerge. Pigna raises too the important point may itself dictate the structure of a poem, pointing to the apparently rambling structure of Ovid's *Metamorphoses*, to which could be applied many of the criticisms made of the romances, but which is entirely appropriate to the material. Length, structure, and presence of digressions do not, therefore, in this view, constitute indicators of a particular genre (cf. J.E. Everson, *The Italian Romance Epic in the Age of Humanism*, Oxford, 2001, pp. 271-278).

"Pigna was four years old when Ariosto died in 1533,



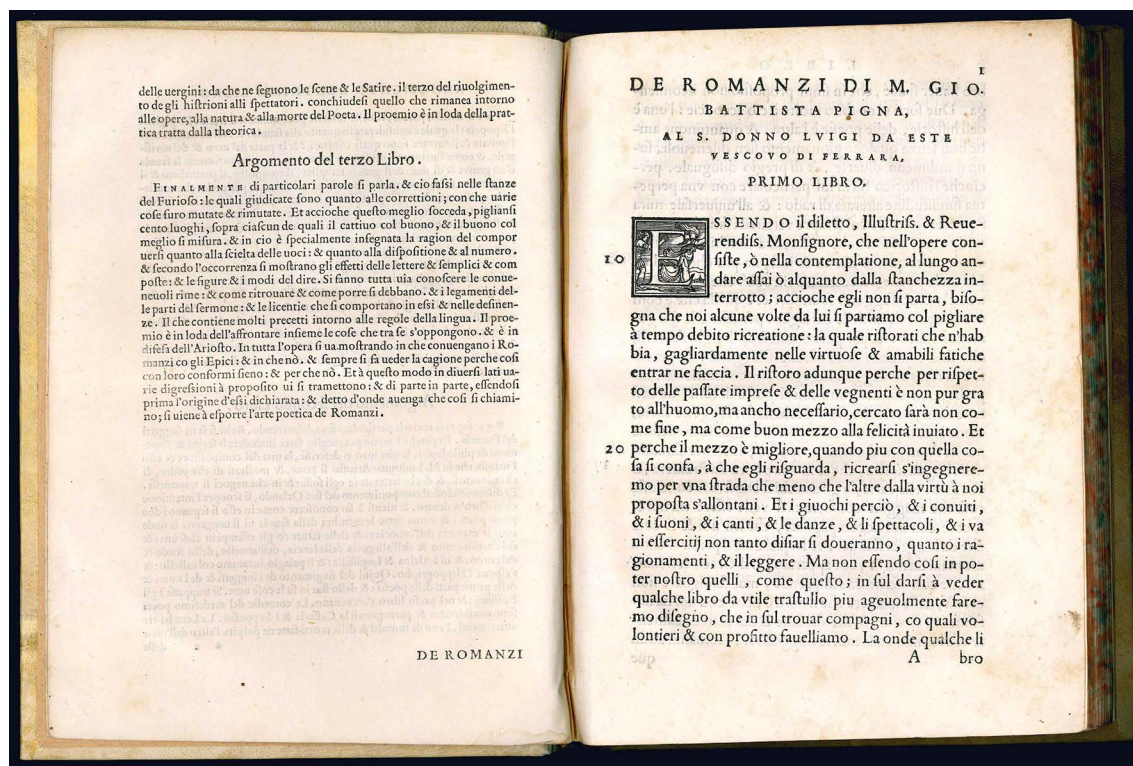
so his short biography should not be treated as a window onto the poets mind. But whether or not Ariosto reasoned as Pigna describes, the young Ferrarese humanist gives an accurate account of what Ariosto would in fact accomplish. Orlando furioso elevated a popular vernacular genre in the direction of classical epic with such success that the two traditions would be thereafter conjoined by the most talented of Ariosto's imitators" (T. Gregory, *From Many Gods to One: Divine Action in Renaissance Epic*, Chicago, 2006, p. 105).

"Sia Pigna che Giraldi condividono una grande ammirazione per l'Ariosto e considerano il romanzo, ossia il poema narrativo in versi, come un genere nuovo, tipicamente italiano e significativamente diverso dal poema epico degli antichi. Mentre l'epica celebra le gesta di un singolo uomo, il romanzo presenta una maggior varietà di personaggi, luoghi ed azioni. Questo tuttavia non implica il declassamento dei modelli epici, prodromo della querelle des anciens et des modernes, bensì un nuovo rapporto tra il sistema delle regole descritto nella Poetica di Aristotele e la pratica della scrittura: un rapporto non statico, dato una volta per sempre, come pretendevano i critici del romanzo [Minturno, Speroni, Trissino, ecc.], ma aperto e disposto a riconoscere la sostanziale novità delle opere modern" (G.B. Pigna, *I romanzi*, S. Ritrovato, ed., Bologna, 1997, p. XXXI).

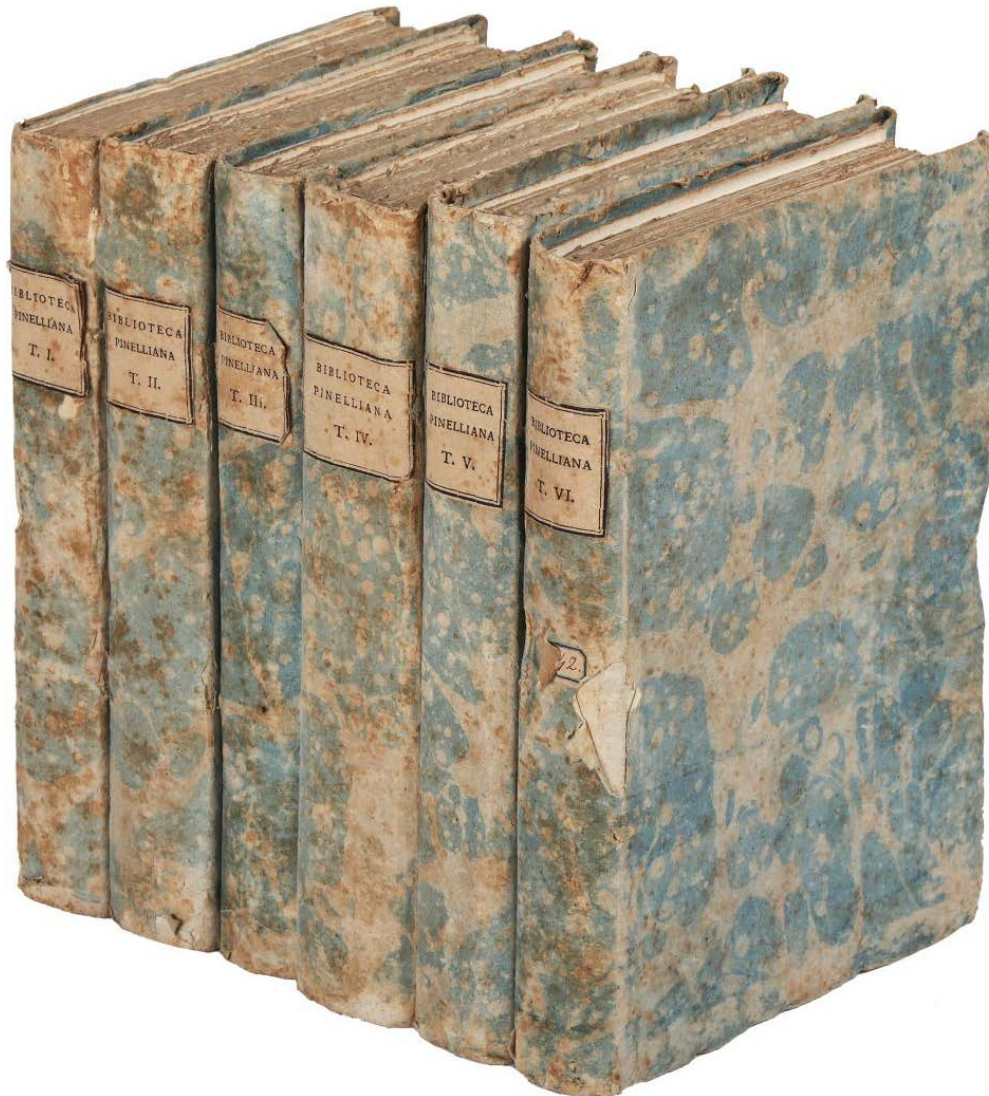
Giovanni Battista Pigna was born at Ferrara, where he made his early studies under Lilio Gregorio Giraldi and Battista Guarini. At the age of twenty he became a teacher at the 'Studio' of Ferrara and later secretary, chancellor and historiographer to Alfonso II d'Este. He was the author of *Il duello* (1554), a treatise on honour and the qualities of a gentleman, a history of the house of Este (1570), and an important treatise on stagecraft, *Il Principe* (1561), dedicated to duke Emanuele Filiberto of Savoy, but originally written for Alfonso d'Este, when he still was a young prince (cf. R. Baldi, *Giovan Battista Pigna: uno scrittore politico del Cinquecento*, Genoa, 1983, passim).

Edit 16, CNCE37633; Adams, P-1209; B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago, 1961, p. 1142.

\$ 1,200.-



17.[**PINELLI, Maffeo** (1735-1785)] **MORELLI Jacopo**, ed. (1745-1819). **Bibliotheca Maphaei Pinellii Veneti magno jam studio collecta, a Jacopo Morellio... descripta et annotationibus illustrata. Tomus primus [-sextus]**. Venice, Carlo Palese for Lorenzo Baseggio, 1787.



6 volumes, 8vo (230x156 mm). Maffeo Pinelli's portrait as a frontispiece (engraved by Francesco Bartolozzi), LIV, 377, (3 blank) pp.; V, 468 pp.; IV, 367, (1 blank) pp. and 1 folding plate (specimen of the Pinelli's papyrus); LVI, 471, (1 blank) pp.; VIII (the first is a blank), 360 pp. with V engraved plates; XVI, 365, (3 blank) pp. The last three volumes are in Italian: *La libreria già raccolta con grande studio dal signor Maffeo Pinelli veneziano, descritta e con annotazioni illustrata da don Jacopo Morelli*. Contemporary marbled cardboards with lettering-piece on spines. A beautiful uncut copy.

FIRST EDITION, privately printed and edited by Jacopo Morelli, the librarian of the Marciana Library, of the catalogue of the celebrated Maffeo Pinelli's book collection, one of the most significant in Europe. The catalogue was published with the purpose of selling the library, which was actually purchased soon after, for £6000, from Maffeo's heirs by the British bookseller James Edwards together with his partners Robson and Clarke to be sold at auction in London. The sale took place in two sessions in 1789 and 1790.

Pinelli's is one of the most important Italian private library catalogues ever published. Vols. 1-3 contains classical and oriental books (7953 titles); vols. 3-4 Italian literature, manuscripts, incunables, French, English and Spanish books, books on vellum, medals, etc. (overall 4610 items). The final volume provides the essential indexes.

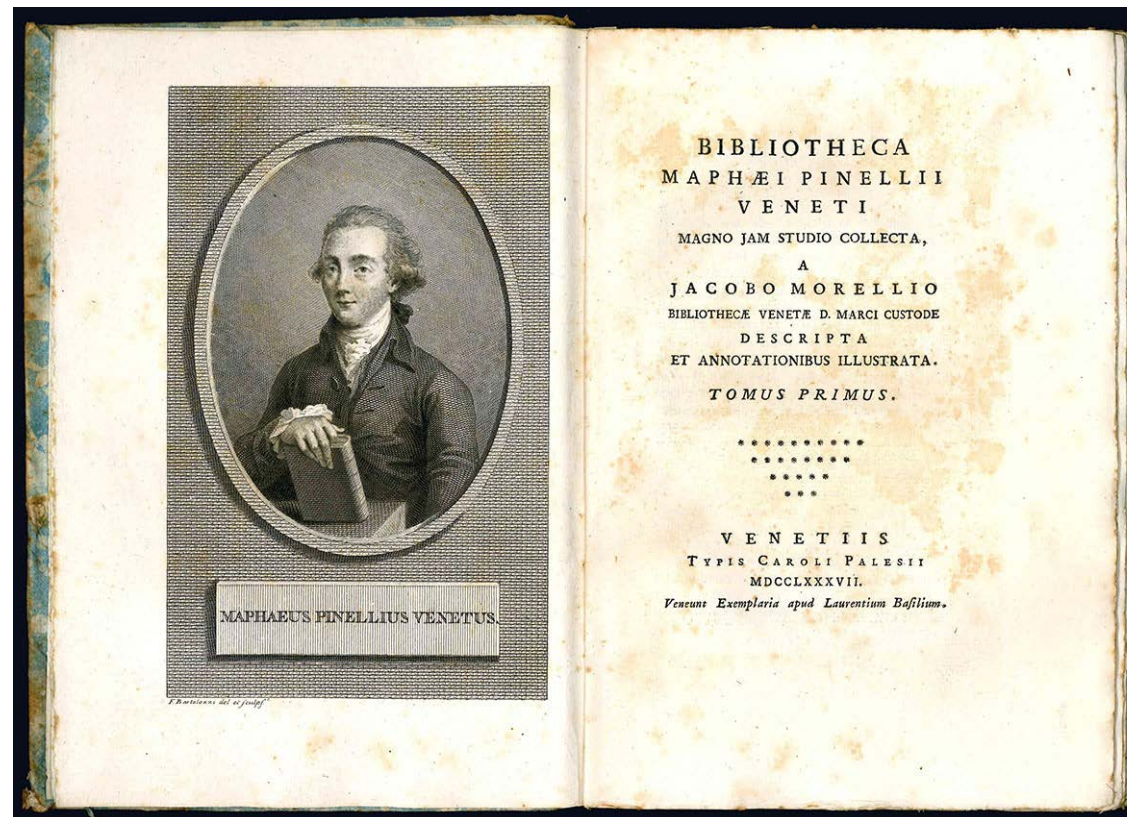
Maffeo Pinelli was born into a wealthy family, whose members for almost two centuries were the official Ducal printers to the Republic of Venice. Beside the family business, Maffeo assembled in

his life a valuable collection of coins, medals, books, prints, statues and paintings that were put up for sale after his death in 1585. In the same year, his fellow student and friend Jacopo Morelli compiled the catalogue of the paintings (*Catalogo di quadri raccolti dal fu Signor Maffeo Pinelli ed ora posti in vendita*, Venezia 1785) and, upon request of Maffeo's stepfather, Daniele Zanchi, the catalogue of the library (cf. L. Borean & S. Mason, *Il collezionismo d'arte a Venezia. Il Settecento*, a Venice, 2009, p. 289).

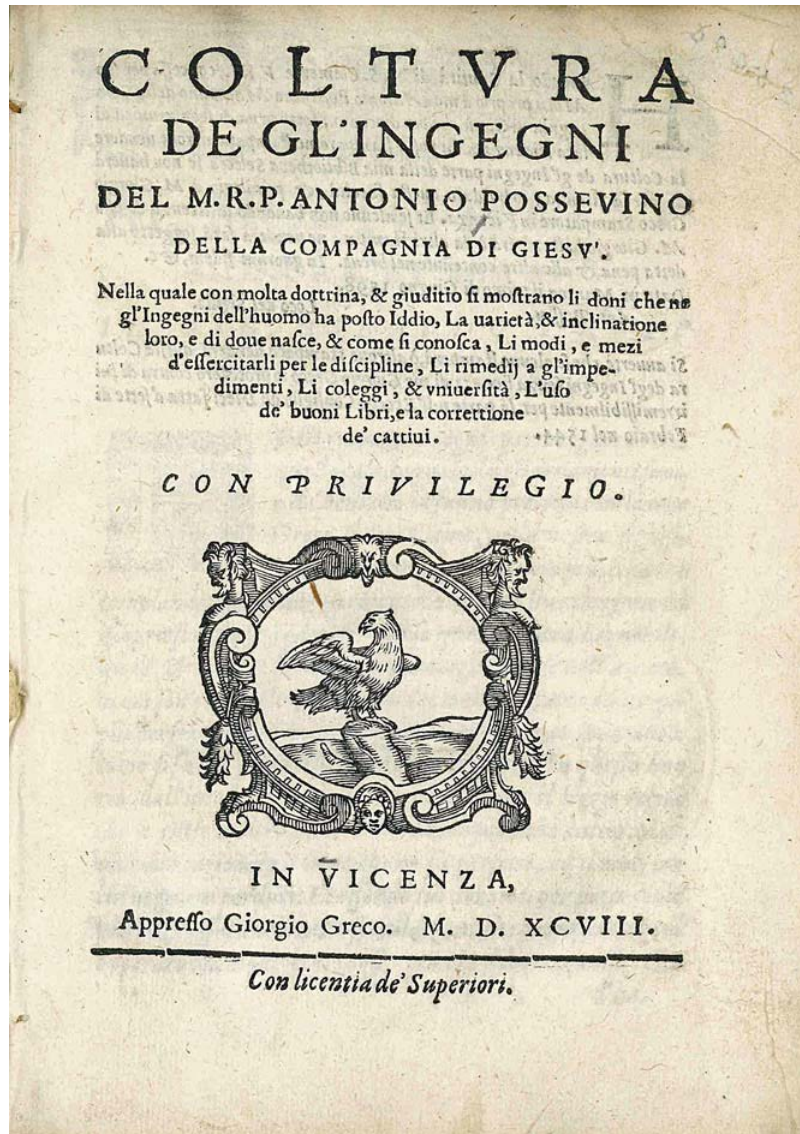
“Ce catalogue est un des meilleurs qui existent, tant par la valeur et le nombre des ouvrages curieux qui le composent, que par la manière dont il est rédigé, et par les notes savants dont l'a enrichi le célèbre M. Morelli. Maphée Pinelli, directeur de l'imprimerie ducale à Venise, avoit l'une des plus belles bibliothèques de l'Europe” (Peignot, p. 118).

Catalogo unico, IT\ICCU\TO0E\006958; Cicogna, 4380; De Ricci, p. 89.

\$ 2.600,00



18. **POSSEVINO, Antonio** (1533-1611). *Coltura de gl'ingegni del M.R.P. Antonio Possevino della Compagnia di Giesù. Nella quale con molta dottrina, et giuditio si mostrano li doni che ne gl'ingegni dell'huomo ha posto Iddio, la varietà, et inclinatione loro, e di dove nasce, et come si conosca, li modi, e mezi d'essercitarli per le discipline, li rimedij a gl'impedimenti, li colleggi, et università, l'uso de' buoni libri, e la correzione de' cattivi.* Vicenza, Giorgio Greco, 1598.



4to (207x147 mm); contemporary vellum; pp. (16), 115, (1 blank). With the printer's device on the title-page. Stamp of the Theological Society of Connecticut. Bookplate of the great scholar Luigi Balsamo. A fine copy.

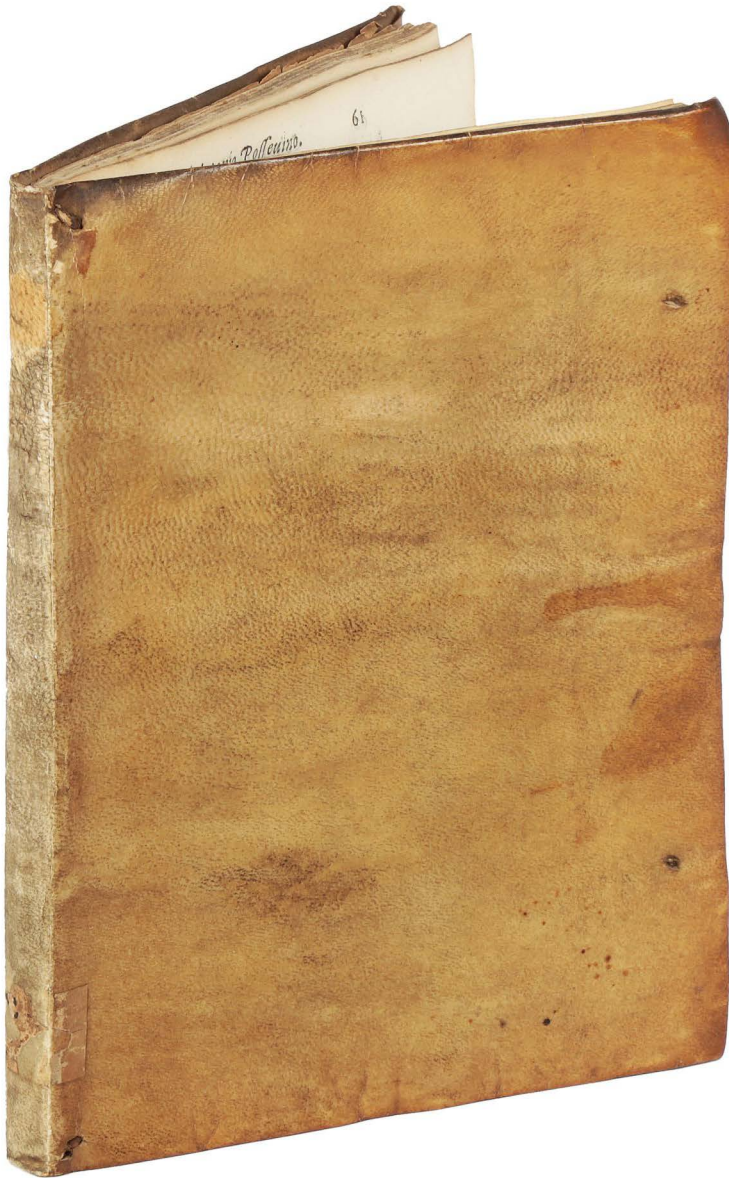
FIRST ITALIAN TRANSLATION of the first twelve chapters of the first book of Possevino's famous *Bibliotheca selecta* (1593). This part was to become the most diffused; however, a Latin edition appeared only in 1604. The translation, done by Possevino himself, is divided into fifty-six chapters each with an individual title to facilitate the reading and the finding of the various topics. Possevino had passed the manuscript to Mariano Lauretti, who published it with a dedication to Baron Oswald Trapp. In the privilege Possevino states that he ceded the licence to print the work to the typographer Giorgio Greco of Vicenza (cf. L. Balsamo, *Venezia e l'attività editoriale di Antonio Possevino (1553-1606)*, in: "La Bibliofilia", XCIII/1, Firenze, 1991, pp. 65-66, 88).

More detailed and radical than the Jesuit *Ratio studiorum*, which was more or less only a collection of official directions regulating the curriculum, Possevino in his *Coltura de gl'ingegni* ("Cultivation of the Intellectual Faculties") clearly defines the aims, means of education and the obstacle to it. The aims are wisdom and religion; the means the physical strength, the intellectual powers as well as teachers and books; the obstacle originates from sin, which greatly diminishes the intellectual powers. Differently from the ancient philosophers the ultimate purpose of life is not the acquisition of virtue, but the God of Christendom. This can be reached by proper education of the intellectual powers. Possevino therefore offers a detailed curriculum, describes several European universities, gives a vivid illustration of the teaching in the Collegio Romano, and also discusses printing, selling and the keeping of books in a library, censorship, etc. (cf. G. Fell, ed., *Pädagogische Schriften von Antonio Possevin*, Freiburg i.Br., 1901, pp. 368-391).

Of great interest are also the chapters in which Possevino points to the fact that teachers should take into consideration the individual inclination of their students to help to better develop their capacity of learning and their talents. “Zu dem umfassenden Schrifttum, das jene Bildungsauffassung in ihrer universalen Ausrichtung dokumentiert, gehört jener erste Teil der Bibliotheca Selecta, den Possevino 1598 in Vicenza in einer gesonderten Ausgabe unter dem Titel *Coltura de gl'ingegni* erscheinen liess. Es geht darin umfassend um die ‘doni che ne gl'Ingegni dell'huomo ha posto Iddio’. Diese Wissensgaben, deren Mannigfaltigkeit und deren Ausrichtungen (‘inclinationi’), werden gemäss der Widmungsadresse von Mariano Lauretti als ‘Cosmo’ ganzheitlich gefasst. Wer sich mit diesem Kosmos befasst, entdeckt dessen ganzen Reichtum, der sich als ein nobles ‘teatro’ darstellt und dem die ‘maraviglie chiuse nell'huomo’ entsprechen. Der ‘intelletto’ und der ‘ingegno’ halten diesen Reichtum zusammen. Sie sind dem Menschen deshalb eingegeben, ‘per poter contemplare, et affaticarlo nelle speculazioni, che poi ne servono all’operare con modi virtuosi’” (W. Oechslin, *Architektur als “Scienza speculativa”*, in: “Architettura è scienza. Vincenzo Scamozzi (1546-1616)”, Vicenza, 2003, p. 23ff).

Antonio Possevino was born at Mantua to a family of goldsmiths. After a humanist education he served as tutor to two Gonzaga princes, both future cardinals. He entered the Jesuits in 1559 and spent several years in France as preacher, writer and superior, mainly at Lyons and Avignon. From 1573 to 1577 he was secretary to the Jesuit general Everard Mercurian in Rome. Pope Gregory XIII sent Possevino as nuncio to Sweden, where John III was inclining toward Catholicism. After John III reconsidered, Possevino was sent to Moscow. He did help establish six papal seminaries in Poland-Lithuania, Moravia and Transylvania and provided plans to foster Catholicism in them. Having fallen into disfavour of the Habsburgs and Sixtus V, the Jesuit general Claudio Acquaviva exiled him to Padua in 1587. Possevino's last twenty-three years, spent mainly in Padua, Venice, Bologna and Ferrara, were largely devoted to writing. His most ambitious works were *Bibliotheca selecta* (1593), a kind of catholic bibliography on nearly all fields of knowledge and *Apparatus sacer* (1603), a compendium of the lives and views of more than eight thousand ancient and modern authors on ecclesiastical subjects.

Edit 16, CNCE34701; A. de Backer-Ch. Sommervogel, *Bibliothèque de la Compagnie de Jésus*, Liège, 1872, VI, col. 1078; M. Cristofari, *La tipografia vicentina nel secolo XVI*, in “Miscellanea di scritti di bibliografia ed erudizione in memoria di Luigi Ferrari”, Florence, 1952, p. 208, no. 233; H. Schüling, *Bibliographie der psychologischen Literatur des 16. Jahrhunderts*, Hildesheim, 1967, p. 219; L. Volpicelli, *Il pensiero pedagogico della Controriforma*, Florence, 1960, pp. 418-437, 602-603. \$ 1,600.-



19.[**RICHER, Edmond** (1560-1631)]. **Obstetrix animorum hoc est brevis et expedita ratio docendi, studendi, conversandi, imitandi, iudicandi, componendi... Ad iuventutem Galliae, optimarum artium studiis deditam.** Paris, Ambroise Drouart, 1600.

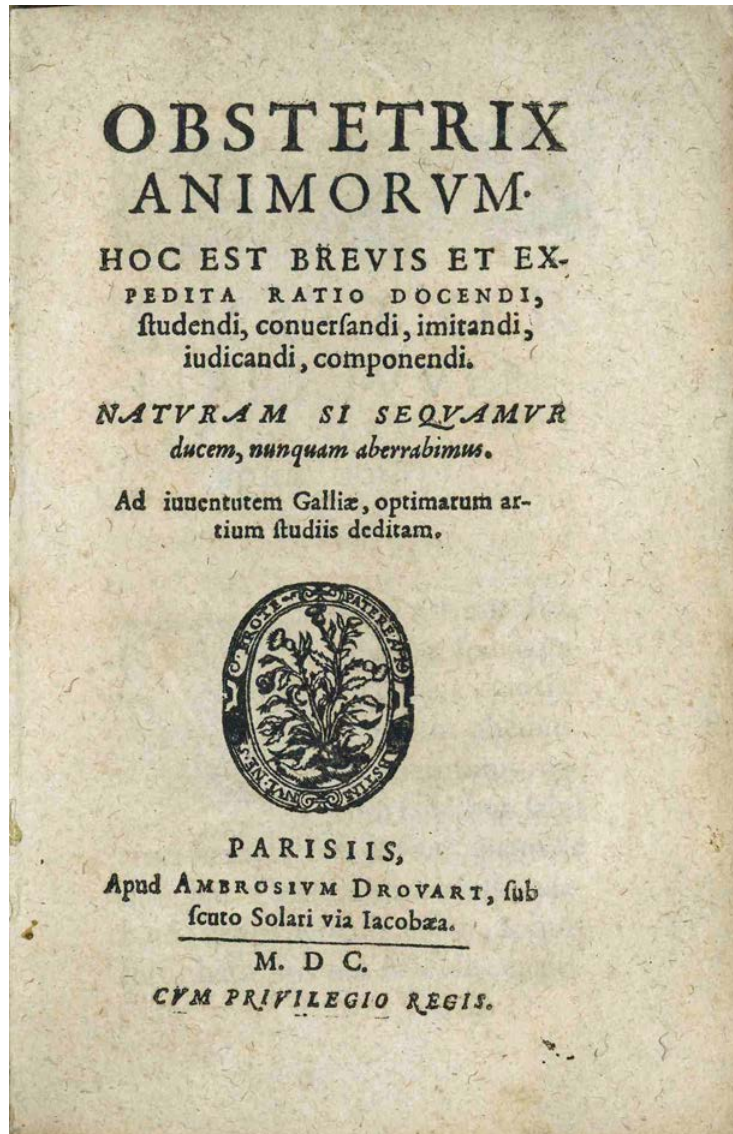
8vo (172x111 mm); contemporary flexible vellum, manuscript title on spine (minor loss on the panels); (8), 175, (1: corrigenda) leaves. Printer's device on title-page. The author's name appears only in the approbatio at l. a7v. Marginal annotations in brown ink and red pencil. Slightly browned, but a very good genuine copy.

RARE FIRST EDITION of this little known but important pedagogical treatise. It was reprinted at Amberg in 1608 and at Leipzig in 1693.

The treatise, dedicated to the youth of France, is divided into 10 chapters, which systematically deal with all aspects of pedagogy, from educational institutions (with a section *De primis fundatoribus et disciplina collegiorum*) to the study of child psychology, from eloquence to grammar, from the recommended books ('Libros convenientes pueris assignat') to the importance of emulation and meditation, from the art of memory to the theory of translation.

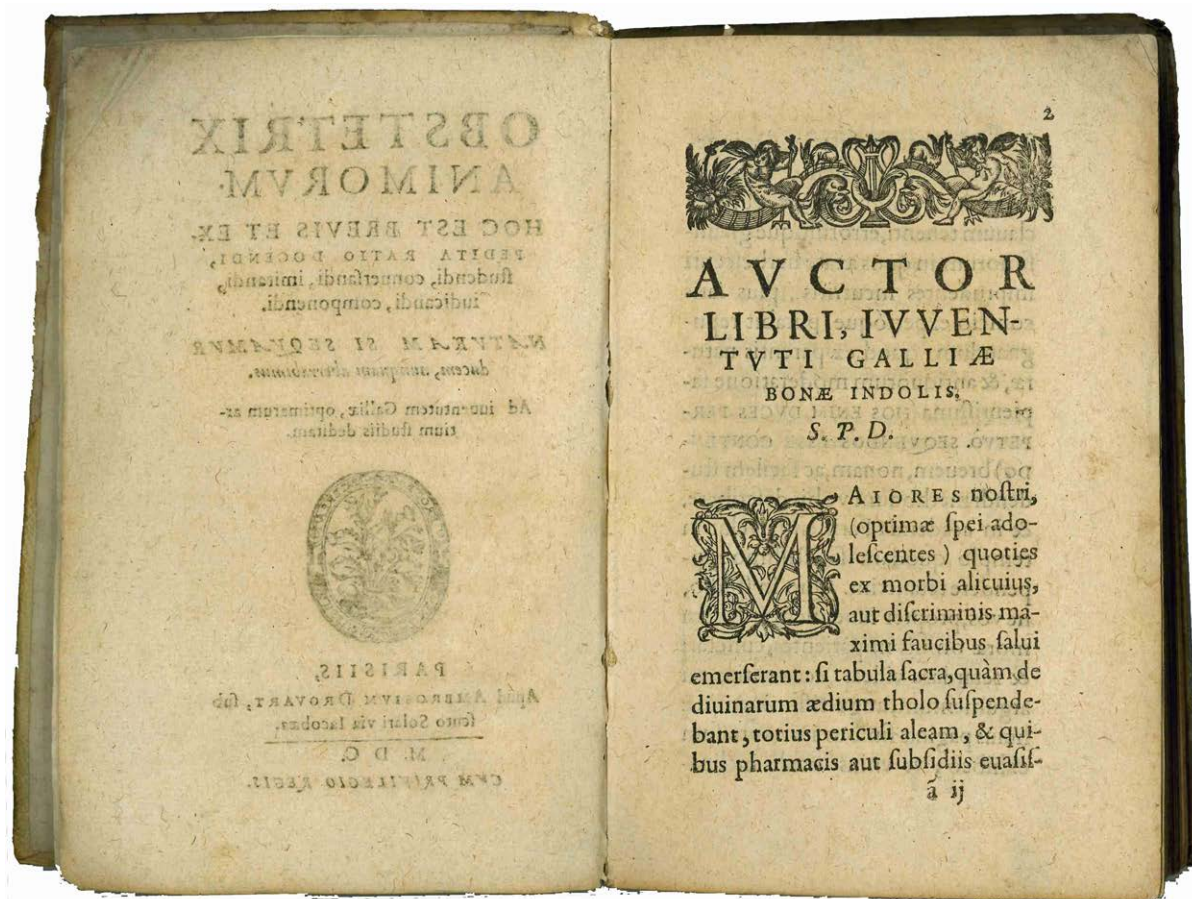
"L'oeuvre pédagogique le plus remarquable de notre Docteur est l'*Obstetrix Animorum*, fort bien écrit et bien pensée. Ici et là il évoque Turnèbe et Budé, deux lumières des Gaules, il célèbre la nation française qui l'emporte sur les autres par l'application et la curiosité. Surtout Richer demande que la discipline soit autre chose qu'un simple dressage, que l'éducation suive la nature de l'écolier et découle d'une règle intelligente: «il faut accoutumer le enfants à ne jamais prendre la cheure [sic], à n'être qu'unteux, ombrageux, ny pointilleux' (*Obstetrix*, p. 47). Dans l'ensemble, Richer n'est point un théoricien de la pédagogie, mais un simple praticien qui connaît tout au plus les doctrines libérales chères à Montaigne. Son exemple montre qu'un homme indépendant de son temp échappe malaisément aux errements de l'Université medievale" (E. Préclin, *Edmond Richer*, in: "Revue d'histoire moderne et contemporaine", 5/29, 1930, p. 323).

"In the subtitle of *Obstetrix animorum* (1600), Edmond Richer defines his work as 'the clear doctrine of instruction, study, conversation, imitation, judgment, and composition', with a generous segment devoted to classroom uses of translation... In fact, when



Richer takes up soon after the subject of translation, he embarks on what appears to be a deliberate rephrasing of his grammatical definition of *energeia*,... 'All learned men', he begins, 'propose in books and treatises on translation, that authors be translated not so much *ad verbum* as *ad sensum* and *ad mentem*, not rendered word-for-word, but express especially according to the thought'. As a result, the translation of the thought [*sententia explicatio*] 'depends on emphasis, *energeia*, distinctiveness [*propietas*], and the exact meaning of the words, that is to say, on the sense of the Grammar'. In this respect, the *energeia* referred to is located in the Grammar of the target text, those resources of expression summoned by the translator from himself. Certain languages, Richer claims, are furnished with a more accurate Grammar and greater emphasis, a case in point being that of German which 'expresses more exactly and meaningfully the mind of authors and explains better the sense'. The capacity of a given translator to translate *ad sensum* and *ad mentem* is seen as a response to these latent 'energies' of the target Grammar. *Energeia* is thus a force of revelation within that Grammar, translation the operative reach of such force into another grammatical superstructure inhabited, in turn, by its own *energeia*. Here, however, Richer, like Estienne before him, cannot avoid the dilemma imposed by this dual place-

ment of *energeia*. He acknowledges that there are few translators who have grasped successfully the thought and mind of authors and, consequently, few who have retained their textual emphasis. When once we accept the fact that *energeia*, along with its analogue, emphasis, refer to the grammatical identity that distinguishes languages from each other and establishes the autonomous conditions under which they make sense, then we must also accept the reality that an energetic aggression in behalf of one will be met by an energetic resistance by another. Richer's solution to these self-cancelling motions lies in the comparison of translation to an architectural edifice ('*velut in aedificiis*'). The components of any building, he continues, are selected either from necessity or pleasure of ornamentation, what we might term its structure and texture. By extension, translation too is obliged to consider both necessity and the illuminating features of ornamentation, the former in the guise of grammar and sense, the latter as 'the ornaments and lights of speech', the figures of Rhetoric. Richer is suggesting that one cannot postulate the presence of a grammatically authentic sense without postulating, at the same time, its contain-



ment and revelation in language. The structure remains immanent in its own expressive texture. This is true of the translative text no less than it is of the source. Because languages embed sense in an articulating medium, then translation must be seen to reduplicate the implantation that first gave life to the source text - it must create a new *energeia*. The focus of Richer's interest is not only in the autonomy of the two *energeias*, but on the fulfillment of the source structure in the figurative, textural forms of translation" (G.P. Norton, *The Ideology and Language of Translation in Renaissance France and Their Humanist Antecedents*, Genève, 1984, pp. 274-276).

"So ist es erklärlich, dass Richer vor allem Praktiker ist. Er hat trotz aller Gelehrsamkeit nicht die Verbindung mit der Welt verloren. Daher gibt er eingehende Ratschläge für den Umgang mit den Mitmenschen, indem er richtig hervorhebt, dass nicht nur die Lektüre, sondern auch der Verkehr erzieherisch wirkt. Anzuerkennen ist daher sein Hinweis auf die Wichtigkeit guter Vorbilder... Am meisten ist ihm aber sein ständiges Betonen der sittlichen Erziehung zugutezuhalten. Mittel der sittlichen Einwirkung sind die Erziehung zur Arbeit und Pflichterfüllung. Dass er die sittliche Erziehung höher stellt als das Beibringen von Kenntnissen hebt ihn weit hinaus über so viele Humanisten... So steht Richer einem Januskopf gleichend, an der Schwelle vom 16. zum 17. Jahrhundert. Er ist noch Humanist und als solcher dem Geist des 16. Jahrhunderts angehörig, aber auch Moderner, der hinsichtlich der naturgemässen Erziehung schon die Theorien eines Ratke, eines Comenius und in nuce eines Rousseau vorwegnimmt" (R. Koppe, *Edmund Richer als Pädagog. Eine Darstellung seines Werkes <Obstetrix animorum>*, in: "Jahrbuch der philosophischen Fakultät in Würzburg", 19, 1920/21, pp. 84-86).

Edmond Richer was born in Chaource. After schooling at the College of Cardinal Lemoine, he went on to study at the Sorbonne. There he served as doctor of theology and trustee (syndic) of the Theological Faculty. In 1606 he edited Jean Gerson's works for publication, and with them other anti-papal writings. After the condemnation by the Parlement of Paris of Cardinal Bellarmine's treatise on the temporal power of the pope (1610), Richer developed, in his *Libellus de Ecclesiastica et Politica Potestate* (in French as *De la puissance ecclésiastique et politique*, Paris, 1611), the theory that the government of the Church should be aristocratical, not monarchical. Maria de' Medici, then regent of France, opposed Richer and, when he had been censured by an assembly of bishops held at Sens, she had him deposed, and a new syndic elected (1612). Imprisoned, he retracted in 1629 his views, under pressure from Cardinal Richelieu. In his *Historia Conciliorum Generalium* as with other works, Richer elaborated upon and defended Gallicanism, a theory that described the limits of papal power, and provided one of the early constructs of what later evolved as the concept of 'separation of church and state'. Richer's explanation and defense of the theory and practice of Gallicanism was an expression of French resistance to the power and reach of the Pope during that period (cf. A. Magnaudet-Barthe, *Edmond Richer et la réforme de l'Université de Paris, 1594-1601*, in: "Position des thèses soutenues par les élèves de la promotion de 1983 par le diplôme d'archiviste paléographe. École Nationale des Chartes", 1983, pp. 143-150).

L.W.B. Brockliss, *French Higher Education in the Seventeenth and Eighteenth Centuries*, Oxford, 1987, p. 140; R.N. Coe, *The idea of 'natural order' in French education, 1600-1760*, in: "British Journal of Educational Studies", 5/2, 1957, pp. 144-158; E. Garberson, *Libraries, memory and the space of knowledge*, in: "Journal of the History of Collections", 18/2, (2006), pp. 115-116; W. J. Ong, *Ramus, Method, and the Decay of Dialogue: From the art of Discourse to the Art of Reason*, Chicago, IL, 2004, p. 387; Cioranescu, 59494.

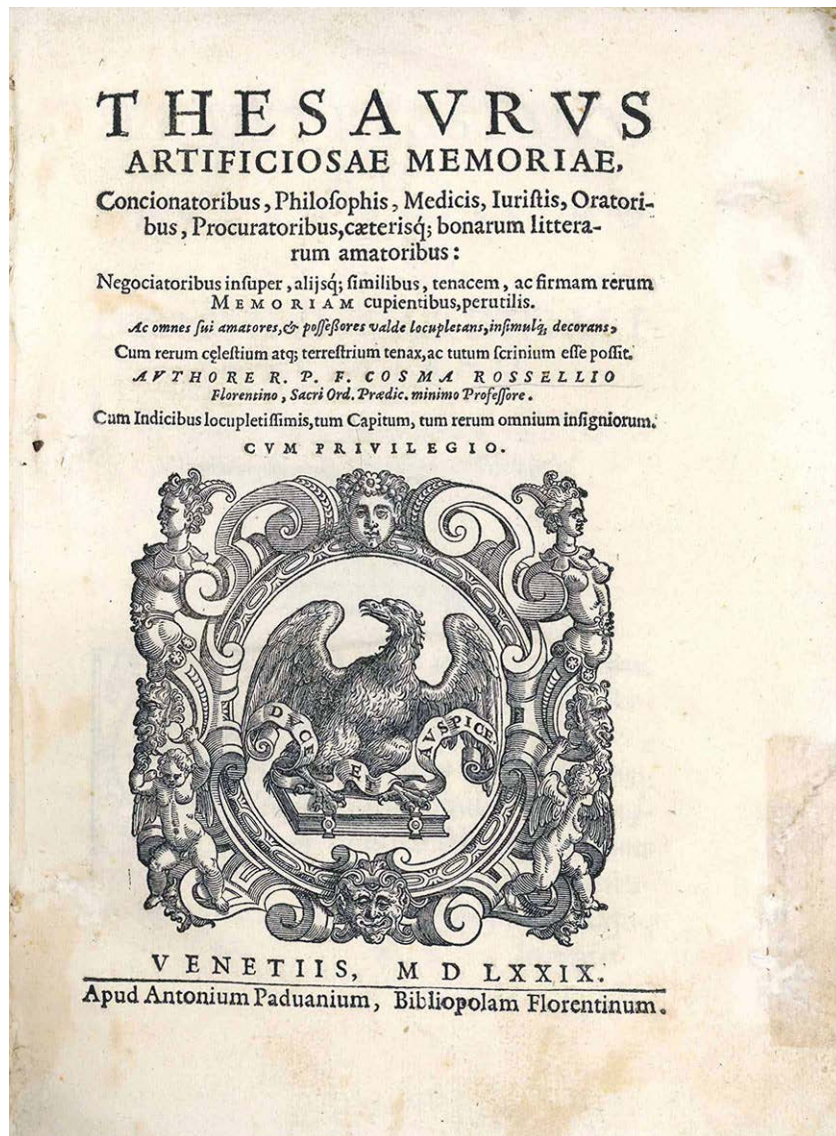
\$ 1,800.-

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

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

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

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



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

“Negli scritti del Camillo e in quelli del Rosselli l’intento enciclopedico-descrittivo, l’ambizioso progetto di una enciclopedia totale hanno finito per sovrapporsi nettamente agli originari intenti dell’arte mnemonica. Alle sommarie, stringate elencazioni dei luoghi e delle immagini presenti nei testi dei teorici quattrocenteschi si sono andate sostituendo, nel corso del Cinquecento, macchinose enciclopedie. Esse non nacquero solo dalla persistenza di temi caratteristici della cultura medievale, né trassero origine solo dalla tematica del lullismo o dal fiorire delle speculazioni sulla cabala; derivarono anche dal nuovo atteggiamento che molti assunsero nei confronti della tradizione dell’*ars reminiscendi*: descrivere

i luoghi e le immagini creando una sorta di specchio o di artificiale teatro della realtà apparve molto più importante che il teorizzare in regole precise la funzione dei luoghi e delle immagini in vista del raggiungimento di una capacità mnemonica utile ai discorsi” (P. Rossi, *Clavis universalis. Arti della memoria e logica combinatoria da Lullo a Leibniz*, Bologna, 1983, p. 21 and fl.; see also B. Keller-Dall’Asta, *Heilsplan und Gedächtnis: Zur Mnemologie des 16. Jahrhunderts in Italien*, Heidelberg, 2001, passim).

Adams, R-803; Edit 16, CNCE27839; *Bibliotheca magica. Dalle opere a stampa della Biblioteca Casanatense di Roma (secc. XV-XVIII)*, Florence, 1985, no. 1074; Durling, 3947; M.N. Young, *Bibliography of Memory*, Philadelphia-New York, 1961, p. 307.

\$ 3,500.-



21. **SCANDIANESE, Tito Giovanni Ganzarini called** (1518-1582). **La dialettica di Tito Giovanni Scandianese, divisa in tre libri; con due tavole, la prima de' trattati, et la seconda delle cose notabili.** Venice, Gabriel Giolito de' Ferrari, 1563.

4to (205x150 mm). (16), 131, (1) pp. With the printer's device on the title-page and at the end. Modern half-calf, a fine copy.

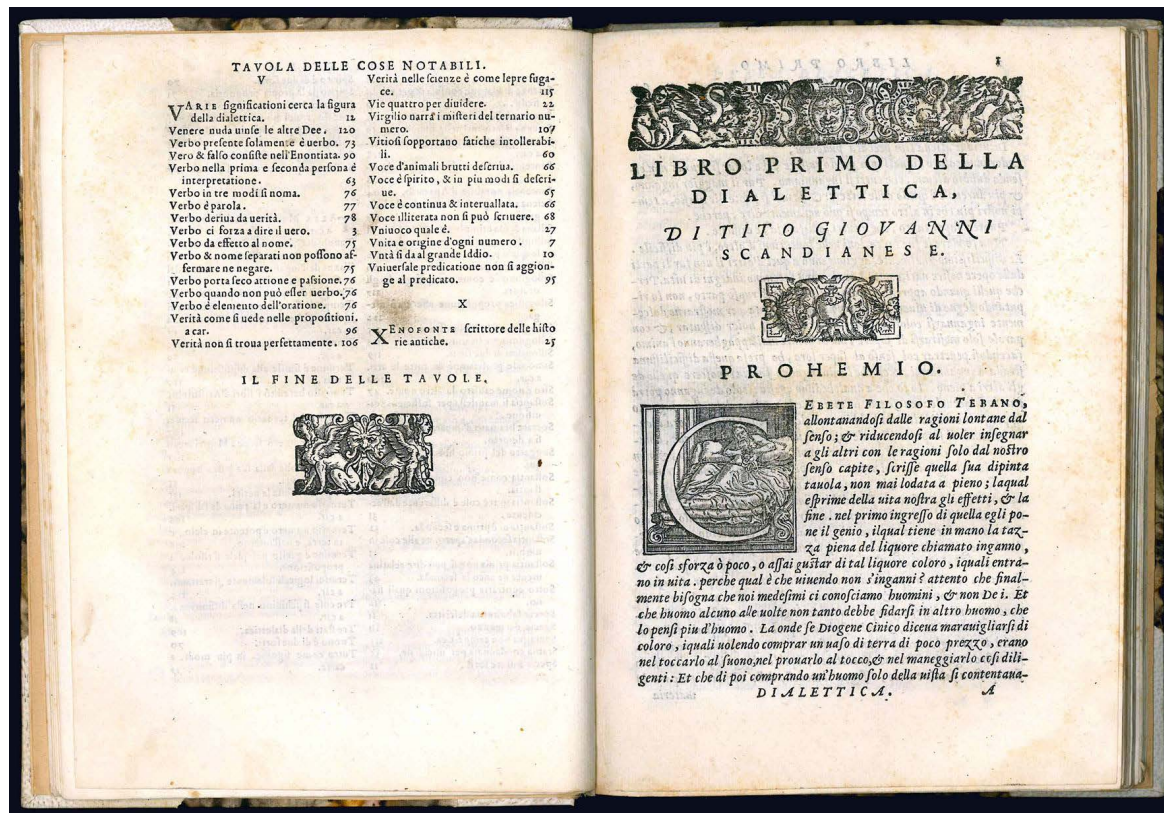
FIRST EDITION, dedicated to Camillo Fallieri, of the author's last publication. "It is interesting to note that one of the first textbooks of logic in Italian, *La dialettica* by Tito Giovanni Scandianese, is strongly influenced by Martianus Capella" (G. Nuchelmans, *Late-scholastic and Humanist Theories of the Proposition*, Amsterdam & London, 1980, p. 150).

Tito Giovanni Ganzarini, a native of Scandiano, studied at Modena, where he taught for a while classical literature. In 1550 he is found as a teacher at Carpi and later at Asolo, where he lived until 1581, when he moved to Conegliano. He is remembered as the author of a pastoral play (now lost) staged at the marriage of Guido Rangone in 1536. In 1556 he published the allegorical poem

La Fenice (in fact the phoenix had become the device of the printer Gabriel Giolito), a work on hunting, *I quattro libri della caccia* (1556). He also translated several classical authors into Italian, among them his translation of Proclus was published in 1556 (cf. G. Tiraboschi, *Biblioteca Modenese*, Modena, 1784, V, pp. 40-49).

Edit 16, CNCE26445; S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, Rome, 1895, II, pp. 178-179; A. Nuovo & Ch. Coppens, *I Giolito e la stampa*, Genève, 2005, p. 522, no. 204; W. Risse, *Bibliographia logica*, Hildesheim, 1965, p. 74.

\$ 800.-



22. **SERASSI, Pierantonio** (1701-1791). **La vita di Torquato Tasso scritta dall'Abate Pierantonio Serassi e dal medesimo dedicata all'altezza reale di Maria Beatrice d'Este**. Rome, Pagliarini, 1785.

4to (300x220 mm); early 19th century marbled boards; VIII, 614 pp. Lacking the last blank leaf. On the title-page portrait of Tasso engraved by Luigi Cunego. With three large decorative headpieces and initials by P. Vitali. Light stain on the outer margin of the title-page, some gatherings slightly browned, marginal foxing on a few leaves, but a good untrimmed copy on thick paper.

FIRST EDITION of the first significant bio-bibliography of Torquato Tasso, which was reprinted several times (a second enlarged edition appeared in Bergamo in 1790), and remained the reference work on Tasso until nowadays.

Serassi, an abbot native of Bergamo, was responsible of the edition of the "Classici italiani", a member of the Accademia degli Eccitati of Bergamo, and of the Arcadia under the name of 'Desippo Focense'. He died in Rome.

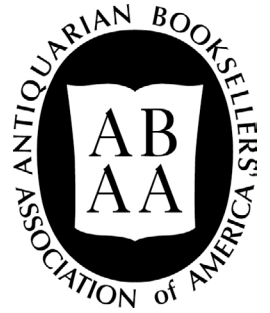
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