

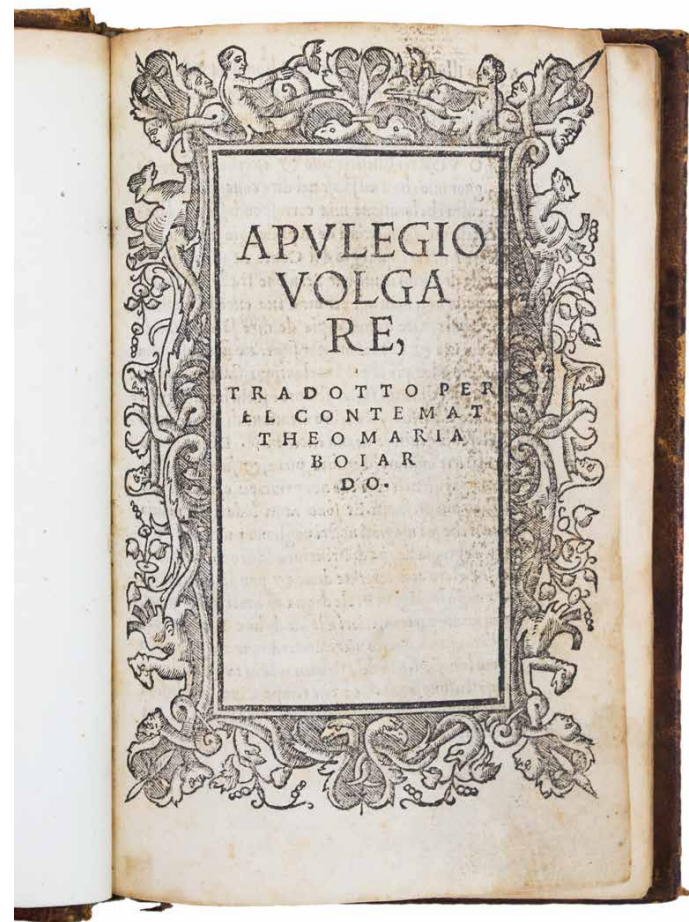


LIST JANUARY 2017  
*SIXTEENTH-CENTURY BOOKS*

ILLUSTRATED WITH 32 WOODCUT VIGNETTES ATTRIBUTED TO BENEDETTO BORDON

1. **APULEIUS, Lucius** (ca. 124-after 170)-**BOIARDO, Matteo Maria** (c. 1441-1494). **Apulegio volgare, tradotto per el Conte Mattheo Maria Boiardo**. *Colophon*: Venice, Niccolò Zoppino & Vincenzo di Paolo, September 10, 1518.

8vo (152x100 mm); early 20<sup>th</sup>-century red roan, panels with blind-stamped diamond-shaped centerpiece within an elaborated gilt frame and two blind-ruled fillets, lettered and dated spine with four raised bands, marbled endleaves (somewhat faded); (103) leaves. Signatures: A-N<sup>8</sup>. Lacking the last blank leaf. Title-page within woodcut border. Printer's device on l. N7v. Large initial on l. A2v. With 32 woodcut vignettes in text attributed on stylistic evidence to Benedetto Bordon (c. 1455-1530) and his workshop (cf. L. Armstrong, *Woodcuts in Classical Texts Printed in Venice, 1490-1520, and the Role of Benedetto Bordon as Designer*, in: "Seven Perspectives on Woodcut. Presentation from A Heavenly Craft. Symposium and Exhibition", D. De Simone, ed., Washington D.C., 2008, pp. 55-58). **Provenance**: Bookplate of Jean Furstenberg on front pastedown; pencil note on the back flyleaf by the bookseller Martin Breslauer (cf. Cat. 106, no. 29 \$ 1,850); Otto Schäfer (*The Collection of Otto Schäfer, Part I: Italian Books*, Sotheby's, December 8, 1994, lot 13 \$ 6,900). Title-page a bit soiled, some browning and foxing, but a very good copy.



**VERY RARE FIRST EDITION** of Matteo Maria Boiardo's Italian translation of Apuleius' *Golden Ass*.

Boiardo's translation had a limited manuscript circulation during the author's lifetime and before it was first printed in 1518. A second enlarged Zoppino edition was issued in 1519 with the addition of new vignettes. An alleged 1516 edition, quoted by some bibliographies, is a ghost. The work was then reprinted several times until 1549, when a new translation by Agnolo Firenzuola appeared on the market.

Boiardo used for his translation a copy of Apuleius' *editio princeps* (1469) that had been annotated by an anonymous humanist who had also added in the margin many significant textual variants. The translation must have been begun after 1469, excluding thus the possibility, backed by some scholars, that it had been begun by the poet's grandfather, Feltrino Boiardo (d. 1456) (cf. E. Fumagalli, *Matteo Maria Boiardo volgarizzatore dell' "Asino d'oro"*. *Contributo alla studio della fortuna di Apuleio nell'Umanesimo*, Padua, 1988, pp. 15-28).

"Boiardo completed his translation by 1479, but Ercole d'Este drastically limited its circulation. He jealously guarded all his books, but he seems to take special delight in Apuleius' novel, which he claimed to consult every day. His precautions were successful.

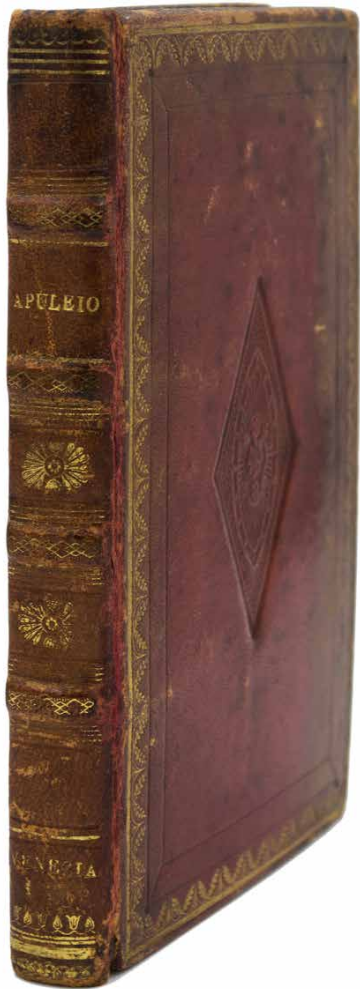


*Apolegio volgare* was published only in 1518, long after the deaths of both Ercole and Boiardo, and only two manuscripts are extant. In the 1490s, while Ercole and his family still had what we might term ‘exclusive rights’ to it, *Apolegio volgare* inspired at least three important treatments of Psyche associated with the Este: a long poem entitled *Fabula Psiches et Cupidinis* by Niccolò da Correggio, a fresco cycle in one of Ercole’s palaces, and a comedy by Galeotto del Carretto *Nozze de Psyche e Cupidine*” (J. Haig Gaisser, *The Fortunes of Apuleius and the Golden Ass: A Study in Transmission and Reception*, Princeton NJ-Oxford, 2008, p. 185).

For a long time critics have put Boiardo translator in second place far behind Boiardo poet. The language used in the ‘volgarizzamento’ with its frequent Latinisms was considered approximate, while the frequent simplifications of the Latin text were believed due to the author’s carelessness or poor reading comprehension. Actually the Latinisms are often dictated by the lexical narrowness which a non-Tuscan author, such as Boiardo, had to face at the end of the 15<sup>th</sup> century, if he wanted to avoid dialect terms. As for the so-called simplifications, they are often motivated by precise stylistic choices. As a matter of fact, Boiardo devoted great care and attention to this aspect of his literary output (cf. L. Mondin, *Note all’ “Apulegio volgare” di Matteo Maria Boiardo*, in: “Lexis”, 1989, IV, pp. 77-105).

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

Cherished by the Este Duke, Boiardo was given various positions of representation. His passionate love for the young lady Antonia Caprara inspired the verses of his ‘canzoniere’ (1469-76), the *Amorum libri*, divided into three books each consisting of fifty sonnets and ten poems of different metres, clearly inspired by Petrarch (first edition: Reggio Emilia, Francesco Mazali, 1499).

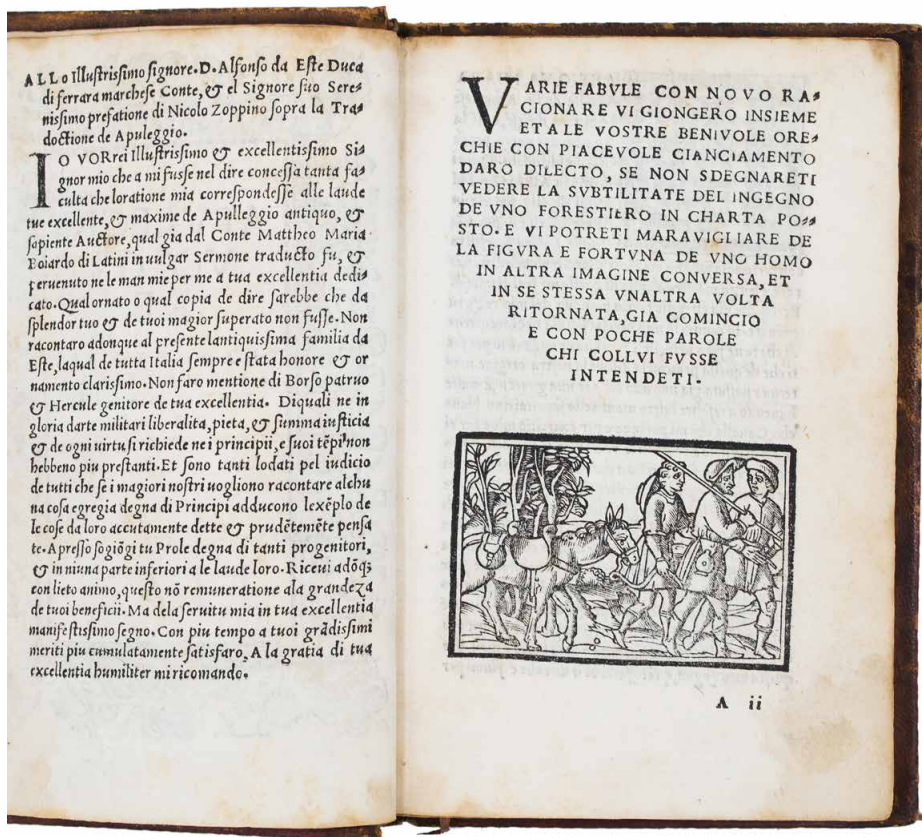


In 1476, Boiardo escaped an attempted poisoning and decided to permanently move to Ferrara, where he lived as a salaried member of Hercules I's court. In 1480, a year after the marriage with a noblewoman of Novellara, Boiardo was appointed governor of Modena. Seven years later he passed to the governorship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

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

Edit 16, CNCE2227; M. Sander, *Le livre à figures italien*, Milan, 1942, no. 487; R. Mortimer, *Italian 16<sup>th</sup>-Century Books in the Harvard College Library*, Cambridge MA, 1974, I, no. 24; F. Federici, *Degli scrittori latini e delle italiane versioni delle loro opere*, Padua, 1860, p. 141; F.L.A. Schweiger, *Bibliographisches Lexicon der gesamten Literatur der Römer*, Amsterdam, 1962, I, p. 14; M. Palumbo, *Benedetto Bordon, a Life in the World of Books*, New York, 2015, no. 16 (second Zoppino edition); J.A. Molinaro, *Matteo Maria Boiardo: A Bibliography of Works and Criticism from 1487-1980*, Canada, 1984, p. 51.

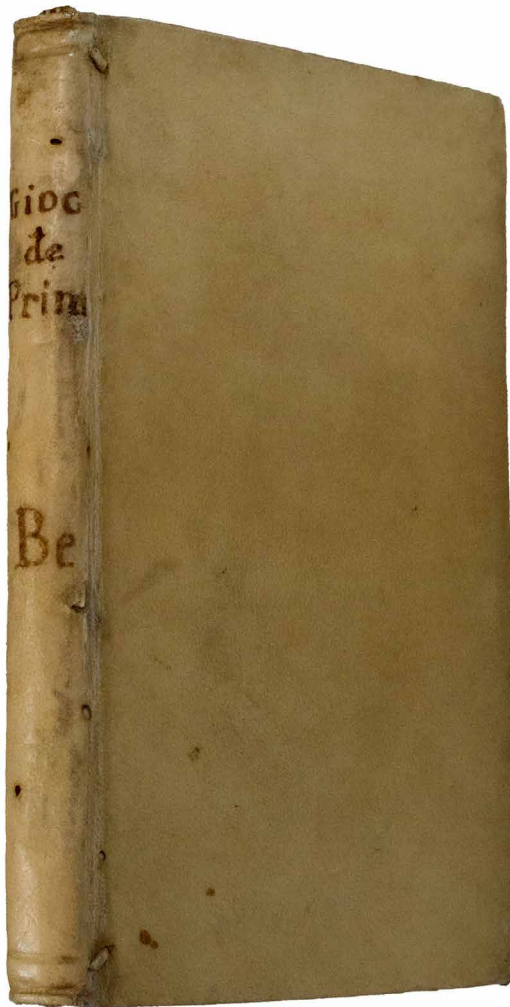
\$ 12,800.-





2. [BERNI, Francesco (1497-1535)]. **Capitolo del gioco della primiera col commento di messer Pietropaulo da San Chirico.** [N.pl., n.pr., n.d., after August 1526].

8vo (137x91 mm). Collation: A-K<sup>4</sup>. 40 unnumbered leaves. On l. B1r woodcut initial with a small portrait. 18<sup>th</sup>-century vellum over boards, manuscript title on spine, red edges. Ownership's inscription erased on the title-page which eroded the paper, some foxing, lower margin of the title-page a bit short, but all in all a good copy. On the title-page there is an old stamp with the coat-of-arms of a noble family and a 17<sup>th</sup>-century hand has added the note: "Proibito" ('Prohibited'). On l. A2r another note by the same hand: "a Fiesola; cioè il Berni". On the front pastedown 20<sup>th</sup>-century bookplate 'Stuart R. Kaplan'.



**RARE SECOND EDITION** (first Rome, Calvo, 1526) of this commented poem by Francesco Berni on the card game called "primiera", a forerunner of poker. The postquem date of this undated edition can be presumed from the dedication to the author's friend Borgianni Baronci da Narni, dated Rome, August 27, 1526.

The *Capitolo del Gioco della Primiera* is part of a long literary tradition on card games which includes the verses on tarots by Boiardo, the invective against tarots by Alberto Lollio as well as the verses on cards by such authors as Federico Fregoso, Gasparo Pallavicino, and Pietro Aretino.

Berni, disguising himself under the pseudonym of Pietropaulo de San Chirico, praises the "primiera" game and makes of it a metaphor of courtly life. On the contrary he ridicules the tarot player, according to him distracted by the too many pictures and cards at stake in that game (E. Chiorboli, *La vita e l'arte del Berni*, in: F. Berni, "Poesie e prose", E. Chiorboli, ed., Geneva-Florence, 1934).

In a passage of the *Capitolo del Gioco della Primiera*, Berni explains with astonishing clarity his poetics of amplification and hyperbole: "intenzione dell'autore è esaggerare e amplificar la cosa quasi per lo impossibile: et è questa una figura che i latini chiamano iperbole, la quale i nostri poeti hanno spessissime volte usurpata, sì come il Petrarca, quando dice: 'tutto il ben degli amanti insieme accolto' e Dante, e molti altri; et è bellissima cosa in una opera e grande ornamento della poesia. [...] qualche volta sia lecito non solo con iperboli passare il segno della cerità, ma con piacevolzze e motti che abbin qualche sapore adescare le orecchie delli lettori e bene spesso uscir di proposito con digressioni impertinenti" (cf. S. Stolf, *Francesco Berni, poète de la dérision*, in: "Filigrana", VII, 2002-2003, pp. 59-90; S. Longhi, *Le rime di Francesco Berni. Cronologia e strutture del linguaggio burlesco*, in: "Studi di filologia italiana", XXXIV, 1976, pp. 249-299).

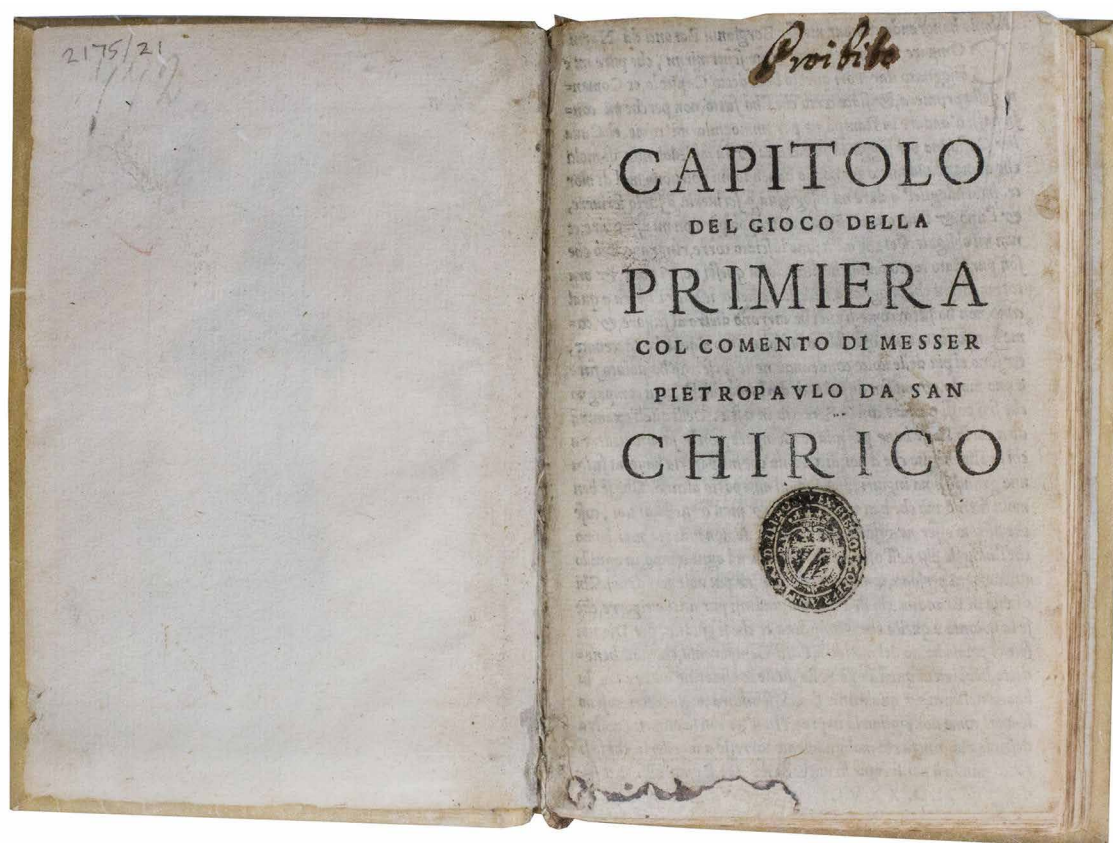
Francesco Berni was born in Lamporecchio, Tuscany, into a noble yet poor family. At the age of twenty, better luck awaited him in Rome, where Cardinal Bibbiena, his relative the Cardinal's nephew Angelo Dovizi, and Giovanni Mattia Giberti, Bishop of Verona and Datary to Pope Leo X, successively employed him. In the datary, however, he had found a hard taskmaster, who kept him at his correspondence all day long and would not countenance the buffooneries in which the young clerk took huge delight. So, in 1531 we find Berni at Padua in rapturous freedom, gaily bent on bandying insults with the notorious Pietro Aretino. Still, the autumn of the same year saw him back at his desk in the episcopal residence of Verona, penning letters with a reluctant hand. Not until 1533, when Cardinal Ippolito de' Medici, who had engaged him the year before, made him a canon of the Florentine cathedral, did he find a position that pleased him. But that long dreamed of life, with its unbridled frolic and happy idleness, was not to last, for, becoming involved in the feud then raging between Ippolito and Alessandro de' Medici, he fell victim to poison under very mysterious circumstances two years afterwards.

Only a few of Berni's works were published during his lifetime. After his death, however, many of his compositions were published, often together with those of his imitators. The lay magistracy dedicated to suppressing blasphemy, the 'Esecutori contro la Bestemmia' (a sub-

mission of the Council of Ten, created in 1537) confiscated in 1546 all of Berni's works printed by Curzio Navò and his whole oeuvre was put on the Roman Index in 1559 (cf. J.M. de Bujanda & al., eds., *Index de Rome: 1557, 1559, 1564. Les premiers index romains et l'index du Concile de Trente*, Sherbrooke, 1990, p. 272). Berni's most extensive work, the refashioning of Matteo Maria Boiardo's chivalric poem, *L'Orlando innamorato*, was published at Milan seven years after his death (cf. G. Giampieri, *Francesco Berni*, Fucecchio, 1997).

Edit 16, CNCE 5528 (3 copies in Italy); USTC, 814127.

\$ 1,400.-





THE ONLY AVAILABLE COPY OF THE EARLIEST COMPLETE SEQUENCE IN SIX BOOKS OF THE *ORLANDO INNAMORATO* BY MATTEO MARIA BOIARDO AND NICOLÒ DEGLI AGOSTINI

3. **BOIARDO, Matteo Maria** (c. 1441-1494). **Libri tre de Orlando innamorato del Conte de Scandiano Mattheo Maria Boiardo tratti fidelmente dal suo eme[n]datissimo exe[m]plare. Con li apostille historiato. Novamente stampato.** *Colophon*: Venice, Nicolò Zoppino and Vincenzo di Paolo, 21 March 1521.

(bound with:)

**DEGLI AGOSTINI, Nicolò** (fl. 1<sup>st</sup> quarter of the 16<sup>th</sup> cent.). **Incomincia il quarto libro de lo innamorame[n]to de Orlando nel quale se co[n]tiene diverse bataglie come in quel legendo intenderete composto per Nicolò di Augustini.** *Colophon*: Venice, Nicolò Zoppino and Vincenzo di Paolo, 8 May 1521.

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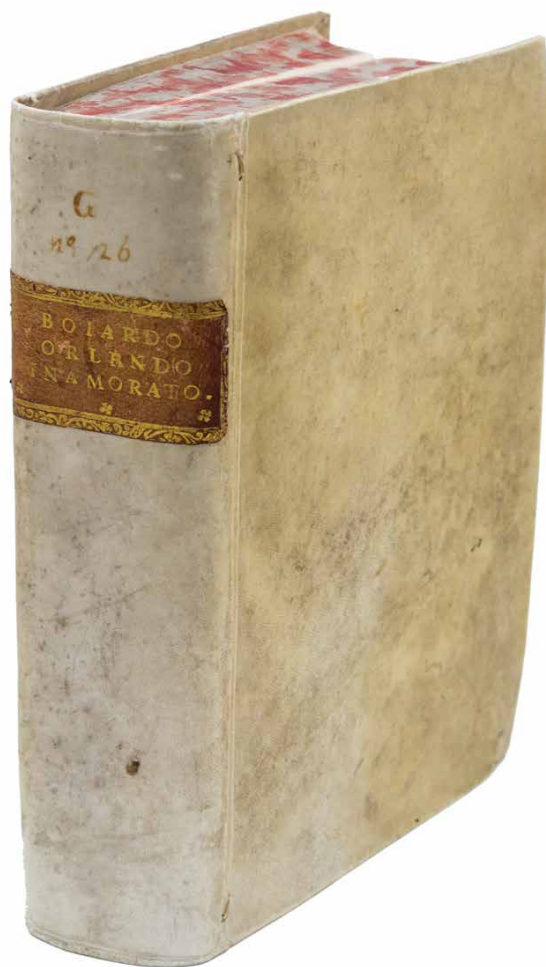
**ID.** **Il Quinto libro dello innamoramento di Orlando novamente stampato et diligentemente corretto.** *Colophon*: Venice, Nicolò Zoppino and Vincenzo di Paolo, 27 March 1526.

(bound with:)

**ID.** **Ultimo et fine de tutti li libri de orlando innamorato cosa nova et mai piu non stampata: con gratia et privilegio.** *Colophon*: Venice, Nicolò Zoppino and Vincenzo di Paolo, 10 December 1524.

Four works in one volume, 4to (205×148 mm).

**I:** Collation: A-Z<sup>8</sup>, &<sup>8</sup>, [cum]<sup>8</sup>, [rum]<sup>8</sup>, AA<sup>8</sup>, BB<sup>10</sup>. [226] ll. Title-page printed in red and in black. Woodcut printer's device and *colophon* on l. BB10r. Four full-page woodcuts. The one on the title-page shows the paladin Orlando on horseback who has overthrown an opponent. On a hill a rather plain Angelica looks on, while, in a clear reference to the work's title, Cupid with an arrow on his bow flutters above. In a chivalric Renaissance iconography dominated by the *Morgante* and later by the *Orlando Furioso*, this is one of the few images specifically executed for the *Orlando Innamorato*. The block is signed 'IO.B.P.', the initials of a artist and woodcutter who worked occasionally for Zoppino and whose identity has been the object of many suggestions, such as Giovanni Battista da Porto or Giovanni Battista Palumba; but the debate has remained unresolved. In the construction of the scene a debt is apparent to an engraving by Marcantonio Raimondi showing Horatius Cocles



on horseback trampling a fallen soldier (Delaborde, 1887, no. 183). The other three woodcuts are anticipated from the Zoppino edition of the *Successi bellici* compiled by Nicolò degli Agostini, which appeared on 1 August 1521. The first woodcut at A2v, signed 'I.B.P.' (but obviously the same artist), here illustrates the first book of the *Orlando Innamorato*, with a caption printed in red, while in the *Successi bellici* it depicts "la rotta de Maragniano", including cannon, anachronistic in the age of Charlemagne. The other two woodcuts are signed 'z.a.', for Zuan Andrea, whose initials appear in numerous woodcuts employed in Zoppino editions, making him an important collaborator of this interesting and remarkable Renaissance Venetian publisher. Again various proposals have been made about the identity of this artist, but none have proved convincing. The woodcut at N3v, marking the beginning of the second book of the *Orlando Innamorato*, also illustrates the "fatto darmi de Ravenna" in the *Successi bellici*, while that at [cum]8r, marking the beginning of the third book, in the other works shows the "fatto darmi de Vicenza". All these woodcuts are reused in the 1528 and 1532 reprints of Boiardo's poem.

**II:** Collation: AAA<sup>8</sup>, AA-DD<sup>8</sup>, EE<sup>6</sup>. [46] ll. The final blank leaf is present. Woodcut printer's device and *colophon* on l. EE5v. Woodcut decorated capital letter on black ground on l. AAA1r.

**III:** Collation: A-K<sup>8</sup>, L<sup>6</sup>. [86] ll. The final blank leaf is present. Woodcut printer's device and *colophon* on l. L5r. The title-page is illustrated by a

large woodcut depicting the Roman hero, Marcus Curtius, fully equipped with armour and sword, in the act of leaping into the abyss. The woodcut is again signed by Zoan Andrea and was previously used in the 1521 Zoppino edition of the same fifth book. The image, again inspired by an engraving by Marcantonio Raimondi (Delaborde, 1887, no. 184; Essling), presents something of a puzzle, since it is not known to be used elsewhere in Zoppino's catalogue, and it is possible therefore that the publisher was planning an edition of Livy, source of the Marcus Curtius legend, which did not go ahead and so the woodcut was re-employed to illustrate a chivalric text with which it has nothing in common.

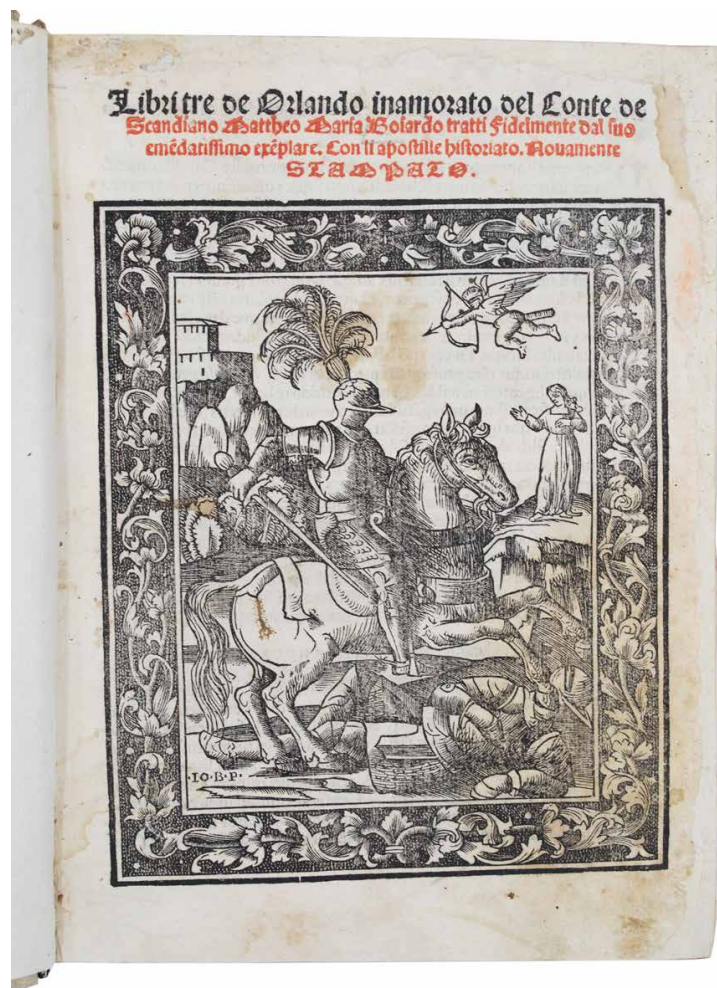
**IV:** Collation: A-K<sup>4</sup>. [40] ll. The final blank leaf is present. The title-page is illustrated with another full-page woodcut signed by Zoan Andrea, this time showing a mounted rider accompanied by his standard bearer on foot. Once more the attention by the artist to the Roman style of dress suggests that the image was planned for an edition of Livy that did not go ahead. This probability is reinforced by the





fact that Zoan Andrea again is inspired by a famous engraving of “Scipio Africa” by Marcantonio Raimondi (Delaborde, 1887, no. 185; Es-sling). The five small woodcut illustrations in text are part of the standard chivalric iconography, depicting a banquet (D2v), a different banquet (E4r, repeated at l. H2r), a ship landing (G1r), and a group of warriors (I2v). A contemporary hand has added annotations to all the vignettes but the first: ‘cons mii’ (E4r), ‘vita della nina mia’ (G1r), ‘speranza mea’ (H2r), ‘ai me son morto’ (I2v).

Eighteenth-century Italian parchment over boards, smooth spine with gilt title on hazel morocco lettering-piece, speckled edges. Manuscripts shelf marks on spine (‘G n° 26’) and back pastedown (‘F. IX. 13.’). Ancient repairs in the outer margin of the first gathering, covering some letters of the marginalia, light stains on few leaves, small hole on the last two leaves with loss of a few letters on l. K3. An exceptionally well preserved and fresh copy considering the heavy wear and tear that chivalric texts were subjected to through intense reading. **Provenance:** Dor-othium Auction, Vienna, 22 November 1983; René Clemencic, Vienna, music composer and conductor.

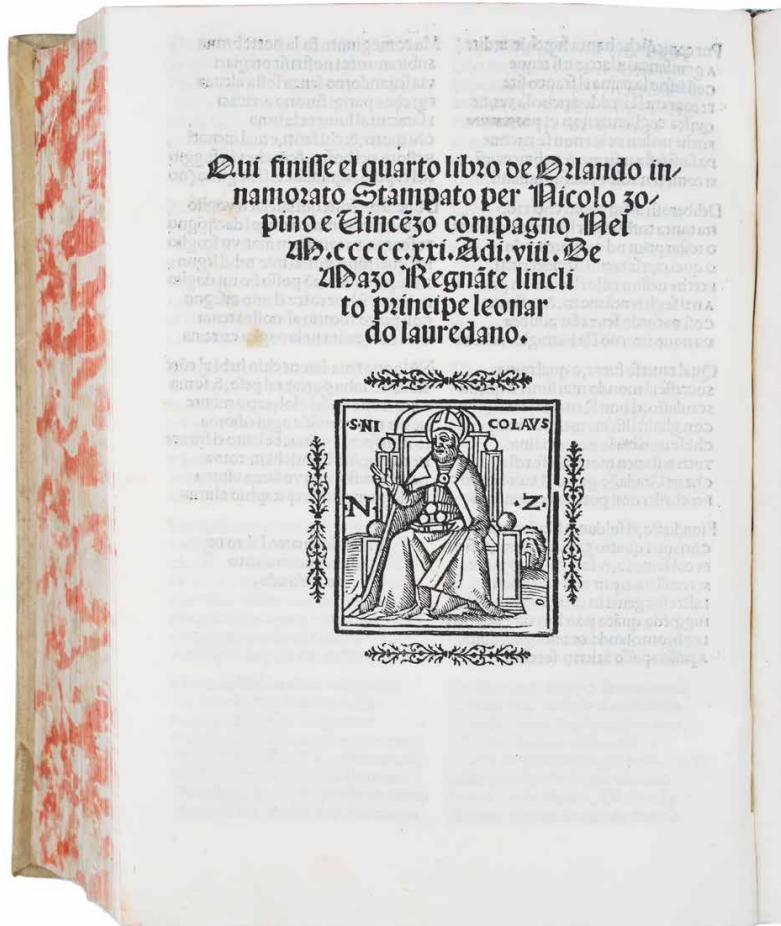


**THE ONLY AVAILABLE COPY** of the complete *Orlando Innamorato* published by Nicolò Zoppino, in which the three books by Boiardo are continued and completed by books four, five and six by Nicolò Degli Agostini. Although the most famous completion of Boiardo’s story is the *Orlando Furioso* by Ludovico Ariosto, the unfinished tale was continued by other writers, who ended it in a different way and whose versions were published together with the three books by Boiardo up to the end of the Seventeenth century.

The first three books by Boiardo are in the first edition published in Venice by Nicolò Zoppino. Although there had been several previous Sixteenth-century editions - in Venice by Rusconi in 1506, 1511, and 1513; in Milan by Vegio in 1513, by Scinzenzeler in 1517 (the first issue is lost, but it is known from a reissue in 1539), and by Gorgonzola in 1518 -, as well as the probability that there were other lost editions, Zoppino took the text from the 1495 edition, the first in three books, published at Scandiano by Pellegrino de’ Pasquali on behalf of Boiardo’s widow, Taddea Gonzaga. Although the print-run of the Scandiano edition was 1,250 copies, none survived beyond the end of the Eighteenth century. In 1521 Zoppino reprinted the dedication by local schoolmaster, Antonio Caraffa to Boiardo’s son, Camillo Boiardo, dated 18 May 1495, and included a Latin *carmen* by Caraffa, together with a sonnet by Antonio Cammelli omitted from the Rusconi editions of the poem.

The Zoppino edition is therefore an important source for the text of Boiardo’s poem, since it derives directly from the lost Scandiano edition, together with the first 1506 Rusconi edition and the so-called Trivulziana manuscript. Boiardo scholars, in particular

for the 1998 edition of the poem by Cristina Montagnani and Antonia Tissoni Benvenuti, have been hampered in this respect by the unavailability of the two known copies of the 1521 editions (see below) and have had to make do with the 1528 reprint. Comparison with this last shows the Po valley *koine* of Boiardo being modified in an ongoing process of linguistic correction, so the recovery of the earlier edition is a matter of some importance, as well as an intriguing example of how an enterprising publisher such as Zoppino operated on the language of chivalric texts. Fascinatingly, the 1521 edition also includes marginal “apostille” in italic type (as they are described on the title-page), identifying episodes and characters, in a scheme that will become commonplace in future editions of the *Orlando Furioso*. For some reason these seem to have not been judged a success and they were omitted from the Zoppino reprints of 1528 and 1532, but they are of importance for our understanding of Renaissance reading strategies. **Bibliography:** Prince d’Essling, *Les livres à figure vénitiens*, Florence-Paris, 1908, III, p. 126, no. 1524; M. Sander, *Le livre à figures italien*, Milan, 1942, no. 1112; Index Aureliensis, 121.244; Neil Harris, *Bibliografia dell’ “Orlando Innamorato”*, Modena, 1988-91, vol. I, pp. 68-72, no. 16a, II, pp. 87-92; Lorenzo Baldacchini, *Alle origini dell’editoria volgare: Nicolò Zoppino da Ferrara a Venezia. Annali (1503-1544)*, Manziana, 2011, pp. 129-130, no. 104; Edit 16, CNCE75480.



Zoppino followed earlier Venetian publisher, Giorgio de’ Rusconi, in issuing the three books by Nicolò Degli Agostini as separate units, which were subsequently bound up together with Boiardo in miscellanies such as the present one. This publishing strategy ensures that almost every copy has a different mix and the one presented here is quite unique.

The fourth book was first published in Venice in 1505 in a lost edition. The present is the earliest edition by Zoppino and is known in only one other copy. **Bibliography:** Harris, I, p. 73, no. 16b; Baldacchini, p. 130, no. 105; Edit 16, CNCE75483.

The fifth book was first published in Venice by Rusconi in 1514 and was reprinted by Zoppino in 1521, both known in single copies, so others may have been lost. The present is his second edition, known today in three other copies. **Bibliography:** Essling, III, p. 129, no. 1529; Sander, no. 1117; Index Aureliensis, 121.248; Harris, I, p. 79, no. 16g; Baldacchini, pp. 195-196, no. 203; Edit 16, CNCE454.

There is reasonable evidence that Agostini’s sixth book was first published by Zoppino in 1521. On 15 May 1520 the publisher obtained from the Venetian Senate a privilege for several titles, including “il sexto et ultimo libro de lo Innamoramento di orlando”, while the edition of the fifth book published on 22 June 1521 has an advertisement underneath the colophon stating: “Lettori se hauete piacere di vedere



ultimo, e fine de tutti li libri de Orlando composto per il medesimo Autore nouamente lhabiamo stampato". All the copies have however been lost, so the present, which survives in one other copy, is the first extant edition. **Bibliography:** Essling, III, p. 127, no. 1526; Sander, no. 1114; Index Aureliensis, 121.245; Harris, I, pp. 76-77, no. 16e; Baldacchini, pp. 166-167, no. 160; Edit 16, CNCE451.

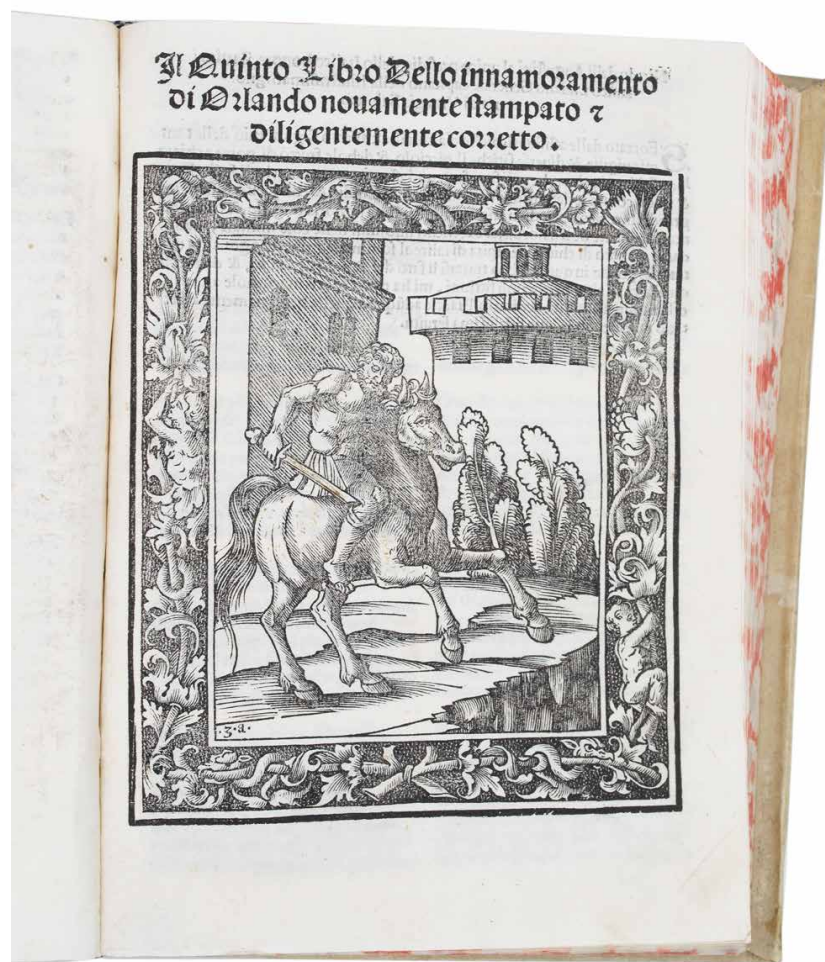
The history of the bibliography of the first Boiardo and Agostini editions published by Nicolò Zoppino has long been dominated by what for a long time was believed to be the only surviving copy of the 1521 edition, found by Milan bookseller, Paolo Antonio Tosi, in the Archinto Library in Milan in the middle of the Nineteenth century. It was subsequently purchased in Paris by Girolamo Duca d'Adda, who issued posthumously the *Note bibliografiche* of the great bibliographer of the Italian chivalric romance, Marquis Gaetano Melzi (1783-1851), of which a substantial portion was dedicated to this one item (Milan, 1863, pp. 47-54). Following the sale of D'Adda's library, it found its way to

England and the collection of Charles Fairfax Murray and was described in the sale that broke up the same (cf. H.W. Davis, *Catalogo dei libri posseduti da Charles Fairfax Murray proveniente dalla biblioteca del Marchese d'Adda, parte terza*, London, 1902, n. 692). After this date it dropped out of sight and, despite extensive searches, it was not seen by Neil Harris for his bibliography of the *Orlando Innamorato* published in 1988-91; it is clear, however, that for a long time it was in the Ferrara collection of Renzo Bonfiglioli (1904-63) and later was acquired, together with numerous other Zoppino editions, by the Beinecke Library at Yale University, where it was catalogued online only comparatively recently. This copy contains the first five books in the Zoppino 1521 editions, but lacks the sixth book.

The earliest bibliographical record of the present copy was when it was sold for 5,000 schellings at the Dorotheum Auction House in Vienna, on 22 November 1983. Its existence was noted by Harris (I, p. 72), but the auction house record was unclear about the composition of the books by Nicolò Degli Agostini and the identity of the purchaser was not known. It is now known to have been the music composer and conductor, René Clemencic. Its reappearance on the market is therefore an event of exceptional importance.

The present description was revised and corrected by Prof. Neil Harris and Anna Carocci of Udine University. A special thank to them for their precious clarifications and additions.

\$ 30,000.-



PRINTED ON VELLUM WITH ILLUMINATED WOODCUTS

4. **BOOK OF HOURS, USE OF ROME.** Heures a lusaige de Rome tout au long sans riens requerir nouvellement imprimees a Paris pour Germain Hardouyn demourant entre les deux portes du palays a lenseigne Sainte Marguerite. Paris, Germain Hardouyn, [1516].

16mo (107x68 mm); handsome early 18<sup>th</sup>-century French brown morocco à la dentelle, spine with four small raised bands, compartments richly gilt-tooled, marbled endpapers in comb pattern, housed in modern black morocco case; (96) leaves. Collation: A-M<sup>8</sup>. Gothic type, text in Latin, title and colophon in French (*Les presentes heures a lusaige de Rome tout au long sans riens requerir ont este nouvellement imprimees a Paris pour Germain Hardouyn libraire demourant audit lieu entre les deux portes du Palays a lenseigne sainte Marguerite*). With 15 large hand-painted woodcuts (ll. A1r, B2r, B5r, C7v, d5r, E3r, E4r, E5r, E8r, F3r, F6r, G1r, G5v, i1r, K2v), three-line initials in gold, on grounds of blue and dark pink, numerous one and two-line initials in gold on alternating dark pink and blue ground, rubricated in dark pink and blue. Overall an excellent copy, browned and stained in places, quire 'd' slightly loose, some illuminated initials slightly discolored.



**AN EXCESSIVELY RARE EARLY FRENCH EDITION** of the book of hours, printed on vellum and datable, from the almanac printed at the beginning, to 1516. The volume was issued from the press of the leading Parisian publisher and illuminator Germain Hardouyn, active from ca. 1500/1505 to 1539/1541.

Between the end of the fifteenth century and the early sixteenth century Paris was the principal center of production and trade for printed Books of Hours, which from a textual point of view followed the manuscript examples. Germain Hardouyn, together with his brother Gilles, printed almost exclusively Books of Hours, producing at least two or three editions per year (J. Guignard, *Livres d'Heures de Germain Hardouyn à la Bibliothèque Nationale*, Les trésors des bibliothèques de France, VII, 1942, pp. 30-42).

For special clients Hardouyn produced handsome presentation copies of the *Heures*, printed on vellum and decorated with illuminations, like the copy offered here. It closely resembles an illuminated manuscript: it is printed on vellum in gothic type, with colophon but no title-page, illustrated with illuminated woodcuts, and decorated with numerous hand painted initials and line endings. He continued to produce



illuminated copies of Hours even after other Parisian publishers had abandoned this production.

In the present copy the first miniature shows St. Cecilia playing a lute, a feature which suggests that this precious copy on vellum was not a standardized one, but rather individually designed. Patrons could in fact request the inclusion of favorite or local saints, and this was particularly the case in books commissioned by distinguished women.

**Text:** The edition includes all standard textual elements of Hours. It opens with the almanac, for the years 1516-1537; the other sections follow: extracts from the gospels, the Passion according to John, office of the virgin, Seven Penitential Psalms, Litanies, offices of the Dead, supplemented with short offices and Suffrages.

**Illumination:** The text is accompanied by fifteen handsome illuminated woodcuts at the beginning of sections, and mostly depicting scenes from the life of the virgin Mary, derived in all likelihood from images previously used in other manuscripts or printed Books of Hours. The illumination was probably executed in Hardouyn's workshop. The leaves containing illuminated woodcuts are framed in gold-painted architectural borders 'à l'antique', sketched in red on a gold yellow ground, and decorated with Hardouyn's characteristic dangling cords and tassels. The woodcuts are colored in the new quicker style with the lines of the cut largely obscured by paint, and only in a few areas do the underlying designs show through.



fol. A1r: St. Cecilia

fol. B2r: John the evangelist writing

fol. B5r: Christ carrying the cross

fol. c7v: Annunciation

fol. D5r: visitation

fol. e3r: Christ carrying the cross (in a different version)

fol. e4r: Marriage of the virgin

e5r: Nativity

e8r: Annunciation to the Shepherds

F3r: Adoration of the Magi

F6r: Presentation in the Temple

g1r: Flight into Egypt

g5v: coronation of the virgin

I1r: King David

K2v: Job on the Dungheap

H. Bohatta, *Bibliographie der Livres d'heures des XV. und XVI. Jahrhunderts*, Vienna, 1909, p. 34, no. 912.

\$ 13,500.-

5. CALENDAR. Questo sie el kale[n]dario con la Tavola dela Luna [...] e dela Pasqua e Lauro numero co[n] li quattro te[m]pori. Venice, Bernardino de Vitali, 1503.

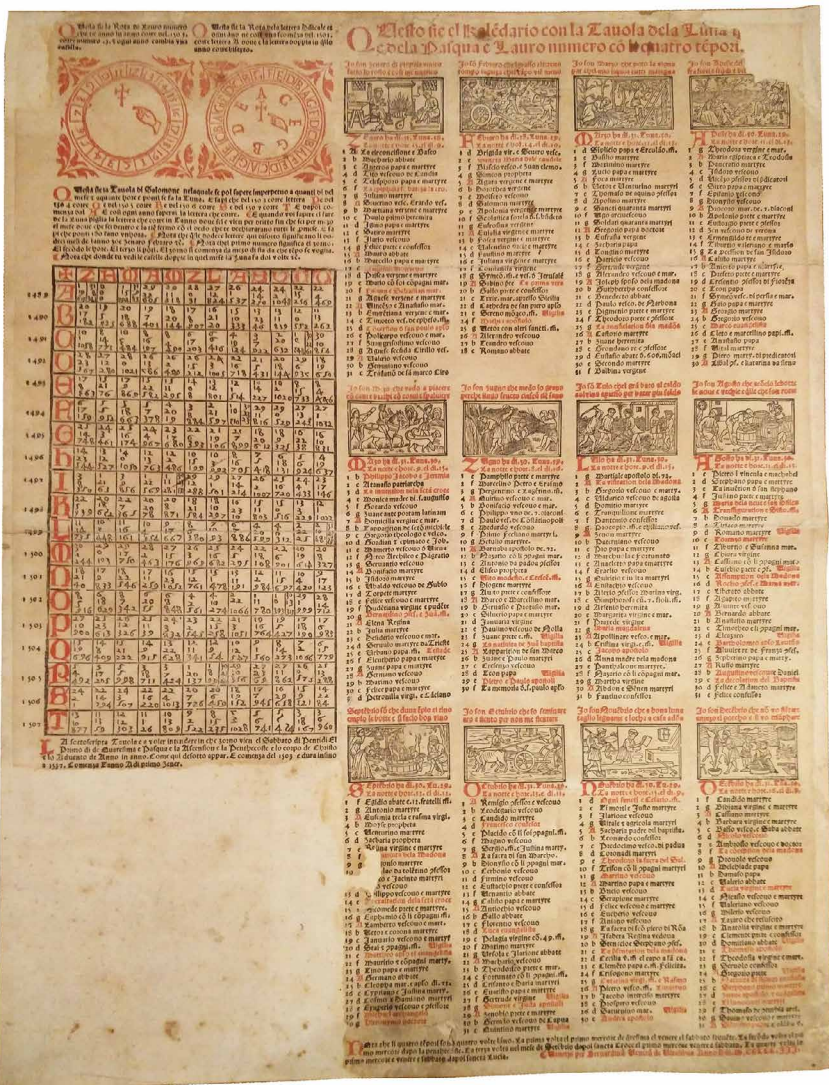
Broadsheet (405x315 mm). Printed in red and black. With 12 small woodcut vignettes (one for every month of the year), a larger woodcut printed in red showing the "Rota de Lauro numero" ("Wheel of Lauro numero"), and a large table "Tavola di Salomone" ("Table of Solomon"). A further table to calculate the movable festivities every year from 1503 to 1537 is lost (the missing portion in lower left corner measures 118x123 mm). The upper corners of the sheet are also defective with loss of a portion of the title and one figure (month of April). Another loss is in the text of the month of September. Other small repairs throughout with no loss. All in all an exceptional survival.

Calendars of such an early period are extremely rare. Only a very few of them have survived and in most cases because they were somehow reused.

Of this particular calendar another copy is known, now at the Fondazione Giorgio Cini in Venice. This other copy is also partly defective and it is printed on one side of a sheet that, on the other side, contains a very rare illustrated broadsheet proclaiming an alliance against the Turks.

The Cini copy is described in Essling (see below): "Acquis à la vente Tessier, il y a quelques années, cette pièce - intitulée dans le catalogue de la vente 'Calendario lunario; Venezia, Bern. Vitali, 1501' - eût été singulièrement précieuse, même si elle n'avait consisté qu'en un calendrier sur feuille volante de grand format (40x31 cm.), endommagée à peine dans les marges supérieure et inférieure, avec une légère perte de texte. Mais le plus simple examen suffit à montrer que le calendrier n'est là qu'un accessoire, assez utile seulement pour la vente du placard dans le public; tout l'intérêt réside dans la proclamation de l'alliance contre les Turcs, qui occupe l'autre face du papier".

It is also described in Zorzi (see below), where it is pointed out that the upper and the lower margins have been restored and retouched, probably before the Tessier sale. It seems thus plausible that the Cini calendar is not dated 1501 as stated by Essling (or 1502 as suggested in Zorzi), but 1503 as the one we offer





here. The two copies are not only absolutely identical, but also in the Cini copy the “Tavola di Salomone” and the table to calculate the movable festivities have 1503 (not 1501) as reference and starting date respectively.

So, if the Cini copy could presumably have survived by the presence of the other text printed on verso, our copy seems to be even more an extraordinary survival.

Prince d’Essling, *Les livres à figure vénitiens*, Florence-Paris, 1908, partie 1<sup>ère</sup>, tome II, pp. 115-117; M. Zorzi, ed., *La Vita nei libri. Edizioni illustrate a stampa del Quattro e Cinquecento dalla Fondazione Giorgio Cini*, Mariano del Friuli, 2003, pp. 47-48 and 274.

\$ 6,800.-

**Seperbio che dona xpo el rino**  
 La notte e bove. El di. 12.  
 1 f. Espirito ba di. 10. Ea. 19.  
 2 f. Espirito abate. C. 15. fr. uell. m.  
 3 f. Antonio martire  
 4 f. Eufemia tecla e calina virgi.  
 5 f. Dorothea prophet.  
 6 f. Eleonora mar tyre  
 7 f. Sacharia prophet.  
 8 f. Regina virgine e martire  
 9 f. Anica dela Madonna  
 10 f. Iulio martire  
 11 f. Iulio martire  
 12 f. Iulio martire  
 13 f. Iulio martire  
 14 f. Iulio martire  
 15 f. Iulio martire  
 16 f. Iulio martire  
 17 f. Iulio martire  
 18 f. Iulio martire  
 19 f. Iulio martire  
 20 f. Iulio martire  
 21 f. Iulio martire  
 22 f. Iulio martire  
 23 f. Iulio martire  
 24 f. Iulio martire  
 25 f. Iulio martire  
 26 f. Iulio martire  
 27 f. Iulio martire  
 28 f. Iulio martire  
 29 f. Iulio martire  
 30 f. Iulio martire  
 31 f. Iulio martire

**Jo son d'cubio che lo seminare**  
 La notte e bove. El di. 12.  
 1 f. Remigio pefso e vescovo  
 2 f. Xodosario vescovo  
 3 f. Candido martire  
 4 f. Francesco confesso  
 5 f. Placido co' il sopagni. m.  
 6 f. Leonardo vescovo  
 7 f. Sergio. m. e Julina mart.  
 8 f. La cara di san Dario. o.  
 9 f. Dionysio co' il ppagni mar.  
 10 f. Leonio vescovo  
 11 f. Firmino vescovo  
 12 f. Eufacio prete e confesso  
 13 f. Eucantio abate  
 14 f. Calisto papa e martire  
 15 f. Giulio vescovo  
 16 f. Giulio vescovo  
 17 f. Giuliano vescovo  
 18 f. La cara di sco Piero di R. Sa.  
 19 f. Sabera Regina vedova  
 20 f. Sten. cio Stephano pef.  
 21 f. Ursola e Mariane abbate  
 22 f. Cecilia v. m. el tempo a si ca.  
 23 f. Clemente papa e. m. felicit.  
 24 f. Eriogono martire  
 25 f. Catarina virgi. m. e Ralmo  
 26 f. Pietro vesc. m. y. uinarno  
 27 f. Iacobo interco martire  
 28 f. Prospero vescovo  
 29 f. Senobio prete e martire  
 30 f. Bernio vescovo de Capua  
 31 f. Quintino martire. Vigilia

**Jo son d'zoubilo che a bona luna**  
 La notte e bove. El di. 12.  
 1 d. Ani sancti e scario. m.  
 2 e. El morti e Juho martire  
 3 f. Martone vescovo  
 4 b. Barbara virgine e martire  
 5 c. Basio vesc. e Boba abbate  
 6 d. Nicolò vescovo  
 7 e. Zamballo vescovo e bocto  
 8 f. Antonada martire  
 9 g. Teodono la sacra del Sal.  
 10 h. Trifon co' il ppagni martiri  
 11 g. Zerbino vescovo  
 12 e. Zerbino vescovo  
 13 d. Damaso papa  
 14 e. Valerio abate  
 15 d. Zuzia virgine e martire  
 16 e. Serapione martire  
 17 f. Felice vescovo e martire  
 18 g. Eucherio vescovo  
 19 h. Valeriano vescovo  
 20 e. Valeriano vescovo e martire  
 21 f. Valeriano vescovo  
 22 g. Valeriano vescovo  
 23 h. Valeriano vescovo  
 24 e. Valeriano vescovo  
 25 f. Valeriano vescovo  
 26 g. Valeriano vescovo  
 27 h. Valeriano vescovo  
 28 e. Valeriano vescovo  
 29 f. Valeriano vescovo  
 30 g. Valeriano vescovo  
 31 h. Valeriano vescovo

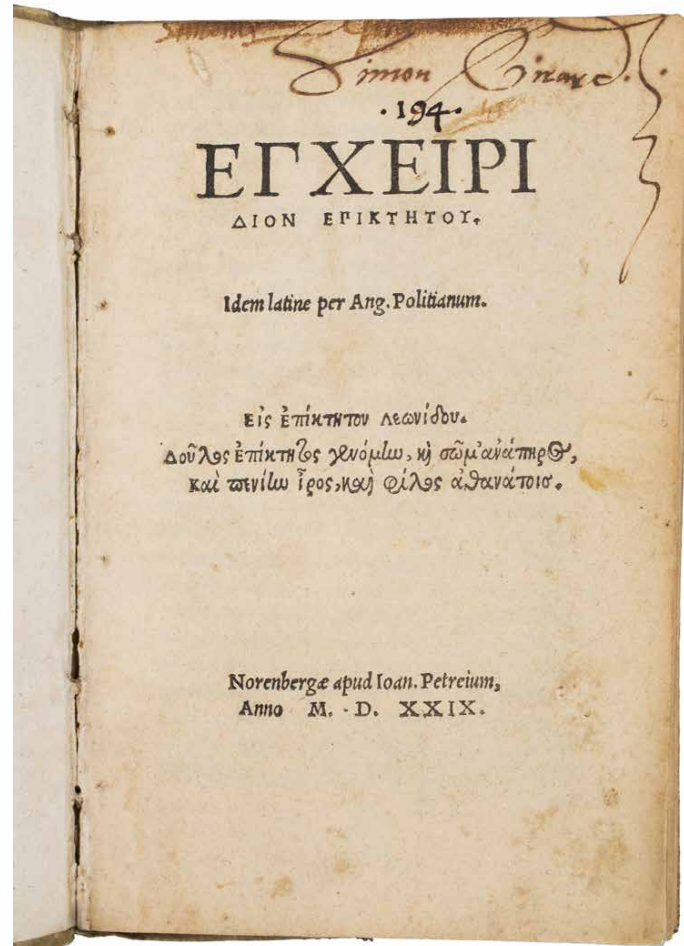
**Jo son d'zoubilo che vo a fare amajo el porco e si vo ciampare**  
 La notte e bove. El di. 12.  
 1 f. Candido martire  
 2 g. Bibiana virgine e martire  
 3 h. Eustachio martire  
 4 b. Barbara virgine e martire  
 5 c. Basio vesc. e Boba abbate  
 6 d. Nicolò vescovo  
 7 e. Zamballo vescovo e bocto  
 8 f. Antonada martire  
 9 g. Teodono la sacra del Sal.  
 10 h. Trifon co' il ppagni martiri  
 11 g. Zerbino vescovo  
 12 e. Zerbino vescovo  
 13 d. Damaso papa  
 14 e. Valerio abate  
 15 d. Zuzia virgine e martire  
 16 e. Serapione martire  
 17 f. Felice vescovo e martire  
 18 g. Eucherio vescovo  
 19 h. Valeriano vescovo  
 20 e. Valeriano vescovo e martire  
 21 f. Valeriano vescovo  
 22 g. Valeriano vescovo  
 23 h. Valeriano vescovo  
 24 e. Valeriano vescovo  
 25 f. Valeriano vescovo  
 26 g. Valeriano vescovo  
 27 h. Valeriano vescovo  
 28 e. Valeriano vescovo  
 29 f. Valeriano vescovo  
 30 g. Valeriano vescovo  
 31 h. Valeriano vescovo

**TAVOLA DI SALOMONE**  
 Diebus Longi Federico  
 In questa tavola si vedono i giorni dell'anno...  
 1. Zaccaria vescovo  
 2. Gregorio vescovo  
 3. Gregorio vescovo  
 4. Gregorio vescovo  
 5. Gregorio vescovo  
 6. Gregorio vescovo  
 7. Gregorio vescovo  
 8. Gregorio vescovo  
 9. Gregorio vescovo  
 10. Gregorio vescovo  
 11. Gregorio vescovo  
 12. Gregorio vescovo  
 13. Gregorio vescovo  
 14. Gregorio vescovo  
 15. Gregorio vescovo  
 16. Gregorio vescovo  
 17. Gregorio vescovo  
 18. Gregorio vescovo  
 19. Gregorio vescovo  
 20. Gregorio vescovo  
 21. Gregorio vescovo  
 22. Gregorio vescovo  
 23. Gregorio vescovo  
 24. Gregorio vescovo  
 25. Gregorio vescovo  
 26. Gregorio vescovo  
 27. Gregorio vescovo  
 28. Gregorio vescovo  
 29. Gregorio vescovo  
 30. Gregorio vescovo  
 31. Gregorio vescovo

**Jo son d'zoubilo che vo a fare amajo el porco e si vo ciampare**  
 La notte e bove. El di. 12.  
 1 f. Candido martire  
 2 g. Bibiana virgine e martire  
 3 h. Eustachio martire  
 4 b. Barbara virgine e martire  
 5 c. Basio vesc. e Boba abbate  
 6 d. Nicolò vescovo  
 7 e. Zamballo vescovo e bocto  
 8 f. Antonada martire  
 9 g. Teodono la sacra del Sal.  
 10 h. Trifon co' il ppagni martiri  
 11 g. Zerbino vescovo  
 12 e. Zerbino vescovo  
 13 d. Damaso papa  
 14 e. Valerio abate  
 15 d. Zuzia virgine e martire  
 16 e. Serapione martire  
 17 f. Felice vescovo e martire  
 18 g. Eucherio vescovo  
 19 h. Valeriano vescovo  
 20 e. Valeriano vescovo e martire  
 21 f. Valeriano vescovo  
 22 g. Valeriano vescovo  
 23 h. Valeriano vescovo  
 24 e. Valeriano vescovo  
 25 f. Valeriano vescovo  
 26 g. Valeriano vescovo  
 27 h. Valeriano vescovo  
 28 e. Valeriano vescovo  
 29 f. Valeriano vescovo  
 30 g. Valeriano vescovo  
 31 h. Valeriano vescovo

6. **EPICTETUS** (ca. 55-135 AD)-**HALOANDER, Georg** editor (Meltzer, 1501-1531). *ΕΓΧΕΙΡΙΔΙΟΝ... Idem latine per Ang. Politianum*. Nürnberg, Johann Petreius, 1529.

8vo (155x104 mm); slightly later flexible vellum, inked title on spine and front panel; (40) leaves. Signatures: A-E<sup>8</sup>. E8 is a blank. On the front flyleaf contemporary ownership's inscription: "Sum Georgi Mulleri Prof."; below a later note: "V. Chappuis 1839 editio paucissimis visa...". On the title-page contemporary ownership's entry by Simon Girard, who studied at the Geneva Academy and later became professor of Greek and Hebrew at Lausanne (cf. G. Lewis, *The Geneva Academy*, in: "Calvinism in Europe 1540-1620", A. Pettegree, A. Duke, & G. Lewis, eds, Cambridge, 1994, p. 50). Uniformly slightly browned. A very good copy.



**EXTREMELY RARE EDITIO PRINCEPS** of the complete text of Epictetus' *Enchiridion*. A year before, in 1528, Antonio Nicolini da Sabbio had issued a partial and incorrect edition accompanied by the commentary of Simplicius (cf. I. Hadot, *La tradition manuscrite du Commentaire de Simplicius sur le 'Manuel' d'Epictète*, in: "Revue d'histoire des texts", 8, 1978, pp. 7-45).

The present edition, edited by Georg Haloander on the basis of a complete and reliable manuscript of the work, became the reference edition until 1798, when Johannes Schweighäuser issued his critical edition (cf. G. Boter, *The Encheiridion of Epictetus and Its Three Christian Adaptations*, Leiden, 1999, pp. 48-51).

The text was first translated into Latin by Niccolò Perotti in 1450. Angelo Poliziano's version was completed in 1479 and first printed in 1497. In the present edition Poliziano's translation, partly revised by Haloander, is printed after the original Greek text (cf. G. Boter, *The Greek Sources of the Translations by Perotti and Politian of Epictetus' 'Encheiridion'*, in: "Revue d'histoire des texts", 23, 1993, pp. 159-188).



Epictetus' *Enchiridion*, a short manual of Stoic moral advice compiled by Arrian, a 2<sup>nd</sup>-century disciple of Epictetus, had a huge influence on Marcus Aurelius, Neo-Platonists and early Christians, becoming a widespread spiritual guide throughout the Middle Ages and the Renaissance.

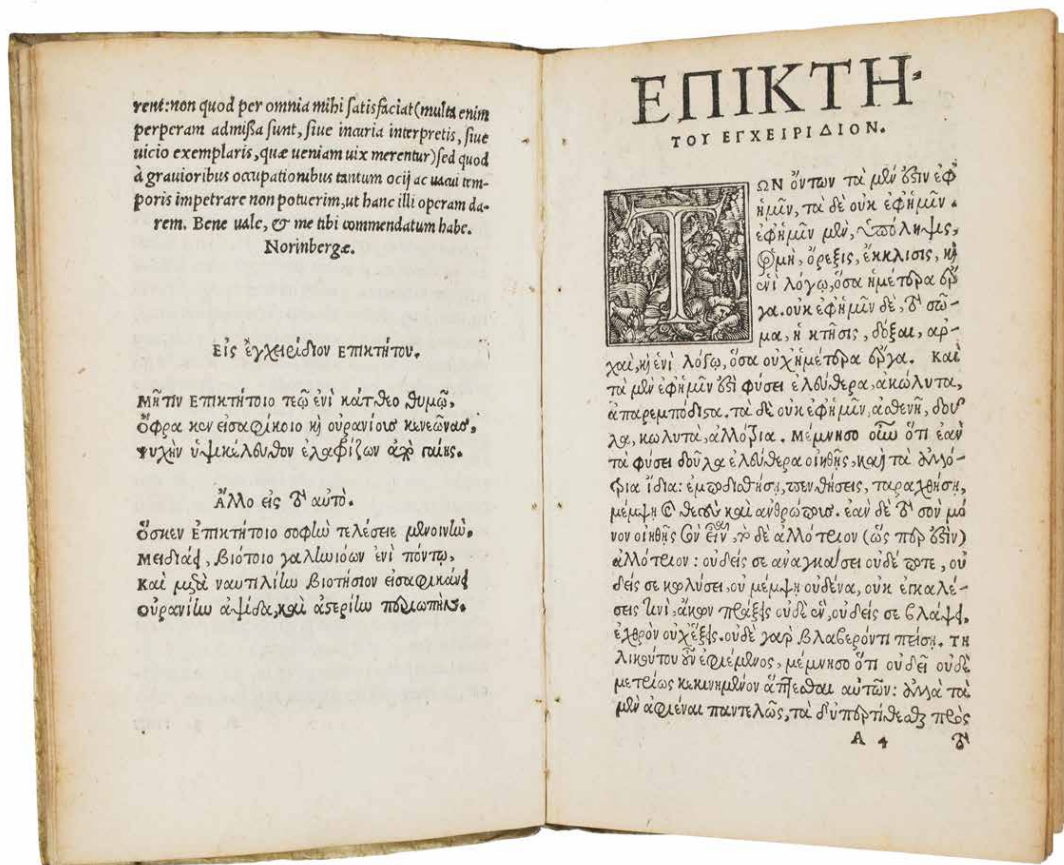
Epictetus was among the first thinkers to insist on moral activism, i.e. on a strict and daily effort of personal improvement and intimate survey of the self. The purpose of this survey is to reach a clear and lucid judgment of one's own actions, having accepted as a precondition our absolute responsibility of each gesture we make. The freedom of choice, the right to refuse, and the power to use in countless different ways the impressions received from outside are of central importance in Epictetus' philosophy. Each man has the right to shape his/her own character and personality (*proposon*) which form his/her uniqueness, but also has a great obligation towards the rest of humanity.

Georg Haloander, the son of a draper from Zwickau, studied at the University of Leipzig, graduating in 1522. Between 1525 and 1527 he lived in Italy deepening his knowledge in law thanks to the financial support of the canon Julius Pflug (later bishop of Naumburg). In

1527 Haloander met in Venice Giambattista Egnazio, who introduced him to Willibald Pirckheimer. Haloander visited later Nuremberg, where Pirckheimer was able to persuade the city council to finance Haloander's edition of the *Corpus iuris civilis*. While in Nuremberg, Haloander published also the present edition with a dedication to Julius Pflug. In 1531 Haloander visited again Italy, sojourning in Ferrara and Bologna. He accidentally died in Venice after a food poisoning, surrounded by the love of the many German scholars living in town (cf. G. Kisch, *Gestalten und Probleme aus Humanismus und Jurisprudenz*, Berlin, 1969, pp. 226-228).

VD 16, E-1606; Th.F. Dibdin, *An Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Latin Classics*, London, 1827, I, p. 512 ("of the very first rarity"); S.F.W. Hoffmann, *Bibliographisches Lexicon der gesammten Literatur der Griechen*, Leipzig, 1839, II, p. 12; W.A. Oldfather, *Contributions toward a Bibliography of Epictetus*, Urbana IL, 1952, p. 27, no. 249.

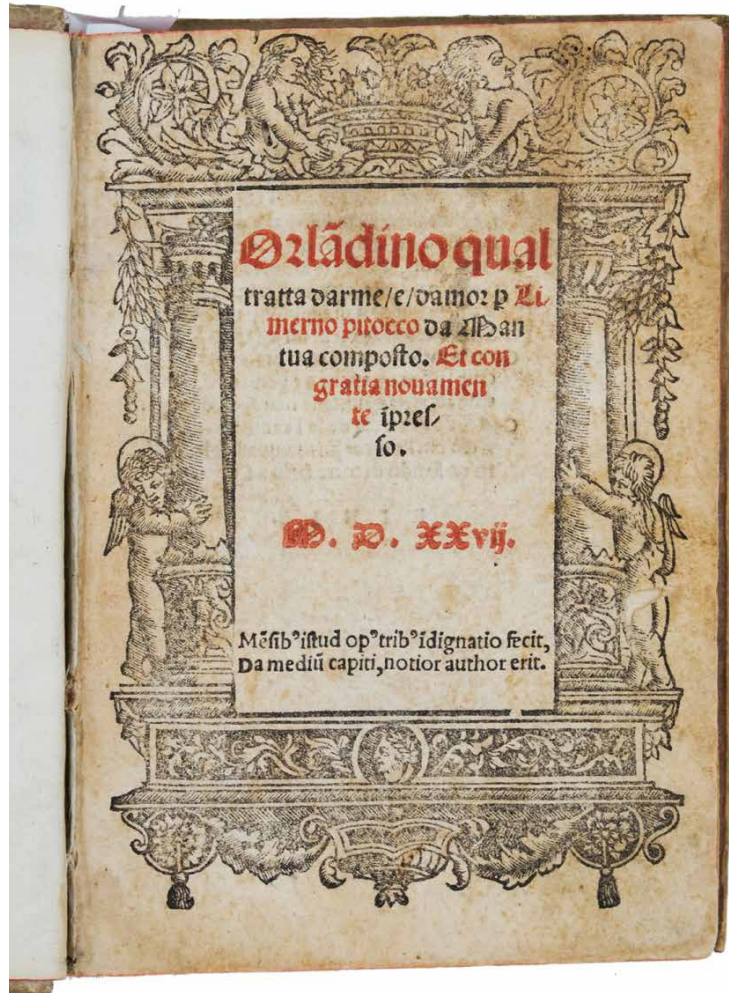
\$ 5,800.-



NO COPY IN AMERICA - THE LAST BOOK PRINTED BY SONCINO IN ITALY

7. [FOLENGO, Teofilo (1491-1544)]. **Orlandino qual tratta darne e damor per Limerno Pitocco da Mantua composto. Et con gratia novamente impress. 1527.** *Colophon:* Rimini, Girolamo Soncino, 1527.

8vo (155x111 mm). LXVI leaves. Collation: A-P<sup>4</sup> Q<sup>6</sup>. Title-page printed in red and black within an elaborated woodcut frame. Half-page woodcut vignette on l. II (showing Berta and Milone), the same used in the 1526 editions of De Gregori and Da Sabbio with some retouching. On the front pastedown bookplate of the booksellers from Barcelona “La Anticuaria Libreria de Llordachs Hermanos”. 19<sup>th</sup>-century stiff vellum, red edges. Title-page soiled, some foxing and browning, ink and damp stains on a few leaves, tear on l. XIX with no loss, round worm hole in the outer margin of the first thirty leaves not affecting the text, pin worm hole in the first twenty leaves that slightly affects the title-page border, the frame of the woodcut on the following page and a few letters. All in all a good copy. On last leaf recto ownership’s entry by a certain Eliezer bar Silomo Debauzo (?); at the verso two notes in Hebrew.



**THE PRESENT** is the last edition printed by Soncino in Italy before moving to Constantinople. It is the third of eight editions of *Orlandino* published in the 16<sup>th</sup> century. The first edition of the poem was printed in Venice on July 1526 for the bookseller Niccolò Garanta by Gregorio de Gregori, followed a few months later by another edition, also issued for Niccolò Garanta, by the da Sabbio brothers, which also includes a reprint of Folengo’s *Chaos*.

*Orlandino* is a poem in octaves, which narrates the early years of Orlando, fitting into the semi-popular tradition of the ‘cantari’ dedicated to the childhood of the hero. The poem is basically divided into two sections: the background (Berta and Milone, Orlando’s parents, falling in love) occupies six books, while the hero’s deeds are narrated in the seventh and final canto. Soncino’s edition omits a few stanzas of the seventh canto and the entire eighth canto, which contains an anti-clerical tale on the fake abbot Griffarosto.

*Orlandino* is a harsh satirical work written in a hurry under a mood of indignation, not a long-meditated book such as the *Baldus*; a book in which the characters profess religious views tinged with Protestantism, reject papal authority, deride the sacrament of confession, and thunder against the sale of indulgences. It is a book apparently com-

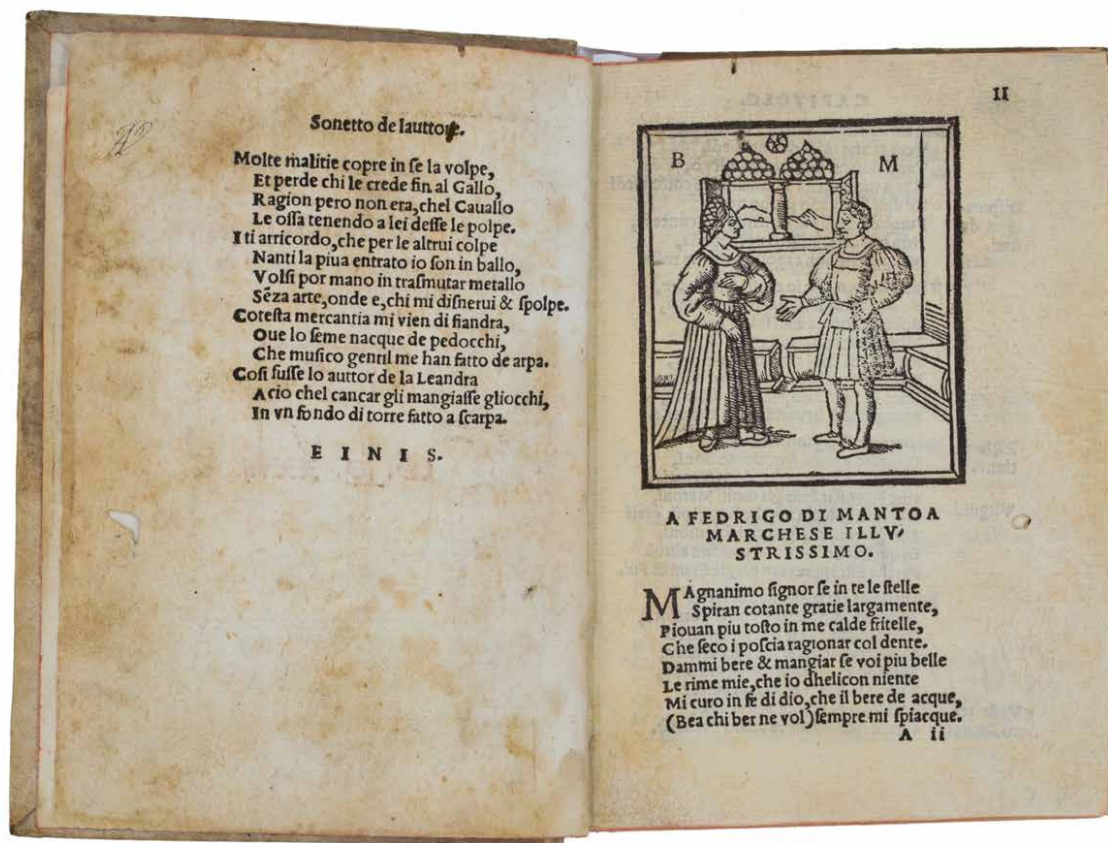


posed in three months (“mensibus tribus indignatio istud opus fecit”, as stated in the preliminary verses) and dominated by a bitter spirit, which often overwhelms the comic skills of the author (cf. T. Folengo, *Orlandino*, M. Chiesa, ed., Palermo, 1991).

Teofilo Folengo, born Girolamo, was a native of Mantua. He entered the Benedictine order in 1509. In 1525 he was dispensed from his vows and, along with one of his brothers, led a wandering life, before deciding to return to the church. He was re-admitted to the order around 1534, after four years of penance in which he lived as a hermit.

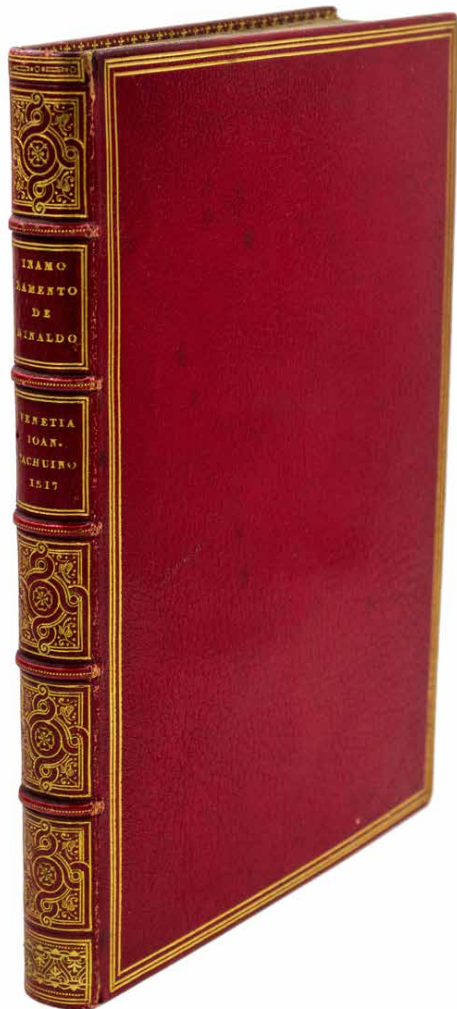
In 1526 Folengo published in Venice two profane works, the *Orlandino* and the *Chaos of Triperuno*. In 1533 he wrote the religious poem, *L'umanità del figlio di Dio*, with the intention to redeem his past secular publications. In 1538 he was sent to Sicily near Palermo, together with many other monks from Mantua, eg Benedetto da Mantova, who between 1537 and 1539 composed the famous *Beneficio di Cristo*. Folengo wrote also a sacred representation, the *Atto della Pinta*, which was repeatedly staged. In 1542 he returned to the Veneto region. He died on December 9, 1544.

His masterpiece remains however the poem *Baldus* published together with other works in macaronic Latin under the title *Opus Merlini Cocaii Poetae Mantuani Macaronicorum* (first edition Venice 1517, best edition Toscolano 1521) (cf. *Teofilo Folengo nel quinto centenario della nascita, Atti del Convegno*, 1991, Florence, 1993).



USTC, 830143; Edit 16, CNCE42923 (1 copy at the Biblioteca nazionale Marciana in Venice); OCLC, 249563354 (1 copy at the Staatsbibliothek zu Berlin); M. Sander, *Le livre à figures italien*, Milan, 1942, I, no. 2834; *Catalogue des livres composant la Bibliothèque de M. Giuseppe Cavaliere à Ferrara*, Florence, 1908, no. 765; G. Melzi & P.A. Tosi, *Bibliografia dei romanzi di cavalleria in versi e in prosa italiani*, Milan, 1865, p. 192; G. Manzoni, *Annali tipografici dei Soncino*, Bologna, 1886, III, pp. 125-127, no. 134 (Manzoni says he was never able to see a copy of this book); A. Nuovo, *La parte volgare del catalogo di Gershom Soncino*, in: “L’attività editoriale di Gershom Soncino, 1502-1527. Atti del convegno (Soncino, 17 settembre 1995)”, G. Tamani, ed., Soncino, 1997, pp. 73 and 92-93; E. Sandal, *Indice cronologico delle edizioni latine e volgari di Girolamo Soncino (1502-1527)*, in: “Op. cit.”, p. 151, no. 110.

8. [FORTI, Girolamo (d. 1489)]. **Inamoramento de Rinaldo de monte Albano et diverse ferocissime battaglie leq[ua] le fece lardito et francho Paladino et come occise Ma[m]brino di Levante et moltissimi forti pagani et Quanti paesi diversi conquisto et dele sue Venture et fortune tratando et come piu fiate Combate co[n] Orlando et Carlo et li altri paladini per lingua[n]ni de Gaino come hebbe Guidon salvagio et co[m]e nacque et co[m]e trovo Baiardo et poi ultimame[n]te morto et li Miracoli che fece et fa el suo Santo corpo in la Cita de Colonia De Alemania.** *Colophon:* Venice, Giovanni Tacuino, 8 August 1517.



4to (214x158 mm). (180) leaves. Collation: a-y<sup>8</sup>z<sup>4</sup>. Z4 is a blank. On the title-page large round woodcut portrait of Rinaldo on horseback. With also numerous woodcut vignettes in the text, some on black ground. Text printed in two columns. Nineteenth-century red morocco gilt, spine with five raised bands and gilt title, gilt inside dentelles, gilt edges, marbled endpapers (Trautz-Bauzonnet). **Provenance:** Charles Farfaix Murray, Giuseppe Martini, Leo Olschki (Rome, 15 April 1927), S.F. Brunschwig (Cat. Genève, 28-30 March 1955, no. 259), and Pierre Berès. Title-page and a few leaves only slightly browned, loss of paper in the lower blank margin of l. N4 not affecting the text, otherwise a nice, well-margined copy.

**VERY RARE EDITION** of the Italian rhymed version, attributed to Girolamo Forti, of the Saint Reinoldus legend, part of the Quatre fils Aymon.

The story of Renaud de Montauban was first written in Alexandrine verse in the thirteenth century. From that many versions were then developed. In Italy the story of Rinaldo first appeared in the fourteenth century, both in prose and in verse. It was printed many times: Naples, c. 1475; Venice, 1494; Milan, 1501; Turin, 1503; Milan, 1510; Venice, M. Sessa, 1515. All these editions are of great rarity and mostly known in only one copy.

The present edition is based on that of Sessa, from which also derives the woodcut on the title-page and those in text (with some additions). We were able to trace only one other copy of this edition, at Yale, missing two leaves. The Yale copy comes from the Essling and Bonfiglioli collections. The copy quoted by Melzi & Tosi (see below), bound with Pietro Durante's *Leandra* (Venice, Bindoni, 1517) and offered in Catalogue 19 (no. 2532, fr. 300) of the Paris bookseller Tross, has since then disappeared.

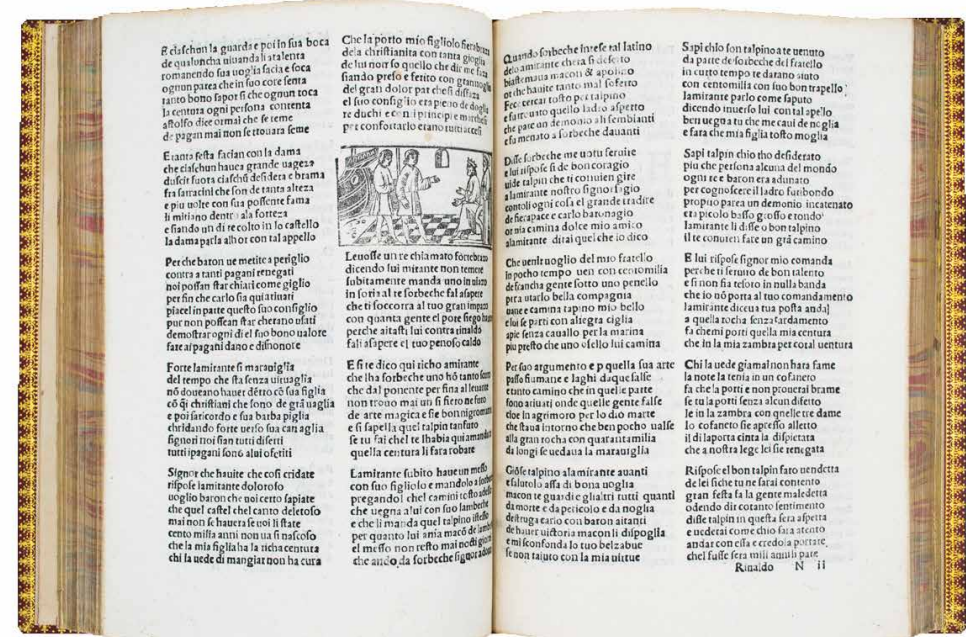
The story of Rinaldo can be also found in Pulci's *Morgante*, in the poems by Boiardo and Ariosto, in Forteguerra's *Ricciardetto*, and in Tasso's *Rinaldo*. It narrates the deeds of the four children of Aimon of Dordogne. These were knighted by Charlemagne, but after that Rinaldo killed in a duel the grandson of



Charlemagne, Bertolai, they were forced to flee in order to escape the emperor's vengeance. After various episodes of wars and reconciliations with Charlemagne, Rinaldo continued, with the help of his wondrous horse Bayard and of the magician Malagigi, his adventures in the Holy Land, dying finally in Cologne. Rinaldo was not just a knight, but also a saint, and his legend pleased the public of the squares as well as that of the courts (cf. M. Praloran, *Cantari di Rinaldo*, in: "Il poema in ottava. Storia linguistica italiana", Rome, 2003, pp. 33-45).

OCLC, 80153062; M. Sander, *Le livre à figures italien*, Milan, 1942, III, no. 6496; G. Melzi & P.A. Tosi, *Bibliografia dei romanzi di cavalleria in versi e in prosa italiani*, Milan, 1865, p. 256; Prince d'Essling, *Les livres à figure vénitiens*, Florence-Paris, 1908, no. 1859.

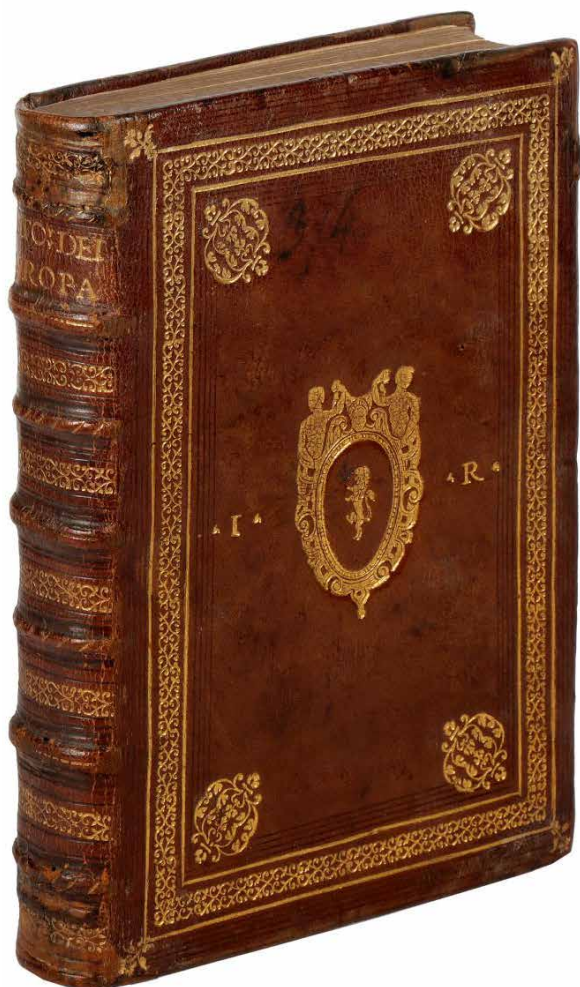
\$ 15,000.-



9. **GIAMBULLARI, Pier Francesco** (1495-1555). **Historia dell'Europa di M. Pierfrancesco Giambullari gentil'huomo et accademico fiorentino, nella quale ordinatamente si trattano le cose successe in questa parte del mondo dall'anno DCCC fino al 913 di nostra salute. Nuovamente posta in luce con la tavola delle cose notabili, & con le postille in margine.** Venice, Francesco de Franceschi, 1566.

(bound with:)

**GUICCIARDINI, Lodovico** (1521-1589). **Commentarii di Lodovico Guicciardini delle cose più memorabili seguite in Europa: specialmente in questi Paesi Bassi, dalla Pace di Cambrai, del MDXXIX, insino a tutto l'anno MDLX. Libri tre.** Venice, Domenico Farri, 1566.



Two works in one volume, 4to (208x142 mm). I: [16], 166 leaves. With errors in numbering. Signatures: \*\_\*\*\*\*<sup>4</sup> A-Ss<sup>4</sup> Tt<sup>2</sup>. Woodcut initials and headpieces. Author's portrait on title-page verso. Printer's device on the title-page. Italic type. Title-page a bit soiled and stained, old restoration to the outer margin of the title-page slightly affecting the border of the portrait on verso, lower corner of l. Aa3 restored with no damage to the text, some light browning. A very good copy. On the title-page stamp "Ex. Bibl. Ios. Ren. Card. Imperialis" and ownership's inscription "De Pigis". II: [24], 156, [4] pp. Signatures: a<sup>8</sup> b<sup>4</sup> A-K<sup>8</sup>. Fols. b4 and K8 are blank. Woodcut printer's device on the title-page and at the end. Historiated initials. Printed in italics. Some light browning. A very good copy.

Contemporary Roman binding made for Jeronímo Ruiz by the so-called "Ruiz Binder": light brown morocco over boards, panels within a blind-ruled fillets and a richly decorated gilt frame with at the center the Ruiz's coat-of-arms (a rampant lion holding a fleur-de-lis) in gilt surrounded by a decorated oval cartouche and on the sides the initials 'I. .R.'; spine with three double raised bands alternated to three simple bands, decorations and title in gilt; gilt gauffed edges (top and bottom of the spine worn, lower portion of the back panel stained and rubbed). On the front pastedown purchase note "F 30".

**AN EXCEPTIONAL COPY**, gathering two important histories of Europe, bound around 1570 for Jeronímo Ruiz, a member of a distinguished Valencia family living in Rome. His uncle Felipe (d. 1582) was secretary of the Papal Dataria. Hobson (see below) records twenty-four volumes bearing Ruiz's arms, all bound by the same Roman binder known as the "Ruiz Binder". "Jeronimo had a taste for history and owned works by Lucius Florus, Dio Cassius, Sallust, Thucydides and



Polybius, as well as Bembo's history of Venice, Olaus Magnus's of Scandinavia, Giambullari's of Europe, and both Cieza de Leon's and Zarate's of Peru [...] But he was no scholar. All the books are in Italian [...]" (A. Hobson & P. Culot, p. 49).

The present binding is one of the twenty-four recorded in Hobson's census. The volume later entered the rich library of cardinal Giuseppe Renato Imperiali, sold in Rome in 1711 (see the sale catalogue, Rome, 1711, p. 554), before coming into the possession of the late Count Orazio Saminietelli, who lived in Perignano near Pisa.

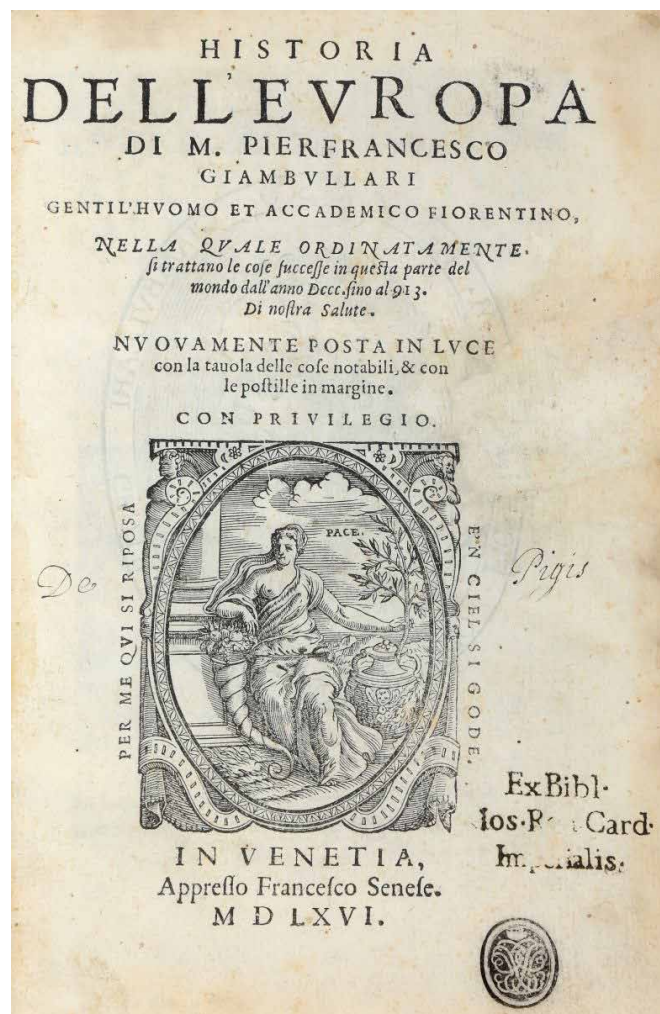
For the bindings made for Jerónimo Ruiz, the "Ruiz Binder" used the same tools already used by Maestro Luigi, a binder active in Rome between 1536 and 1565. Hobson suggests that the "Ruiz Binder" may be his successor.

I. **FIRST EDITION** (the most common issue without the woodcut border on the title-page), published posthumously by Cosimo Bartoli, who also signed the dedication to Cosimo I de' Medici and added at the end the oration he publicly read at the funeral of his life-long friend. The oration is very important for it provides the bulk of relevant biographical information on Giambullari.

This history of Europe, left unfinished for the author's death, is considered as the first general history written in Italian. In the author's intentions, it should have covered the period 887-1200, but remained unfinished at the year 947 (not 913 as stated on the title-page). Divided into seven books, it draws on over seventy historical and geographical sources from the Middle Ages and the Renaissance, but relies mainly on the 10<sup>th</sup>-century Italian historian Liutprand.

"Despite the limitations of Giambullari's history, limitations due in large part to its literary, humanistic approach, it is a remarkable work in many ways, not least in its ambitious scope, dealing as it does with events in Western and Eastern Europe and in Eastern Mediterranean in a period of relative obscurity. Dionisotti claimed it as 'the first work in any modern language bearing the title *History of Europe*', and Bartoli seems to have been conscious of the novelty, praising his friend for having filled a gap in contemporary historical writing and, at the same time, for having made a vernacular synthesis of the Latin works of obscure and sometimes relatively inaccessible authors. Despite his expectation of a good reception for the *Historia* from his contemporaries, the work was in fact to have its most enthusiastic readership four centuries later, if the nineteen editions and reprints that appeared between 1818 and 1910 are anything to go by" (J. Bryce, *Cosimo Bartoli*, Geneva, 1983, pp. 235-236).

Pier Francesco Giambullari received an excellent humanistic education that included instruction in Hebrew and Greek as well as in Latin. At the age of sixteen he became the secretary of Alfonsina Orsini, widow of Piero de' Medici. While very young he took the holy orders, which made it possible for him later to be given a valued ecclesiastical post at San Lorenzo, the Medici family church. By 1539, despite a lack of published literary accomplishments,



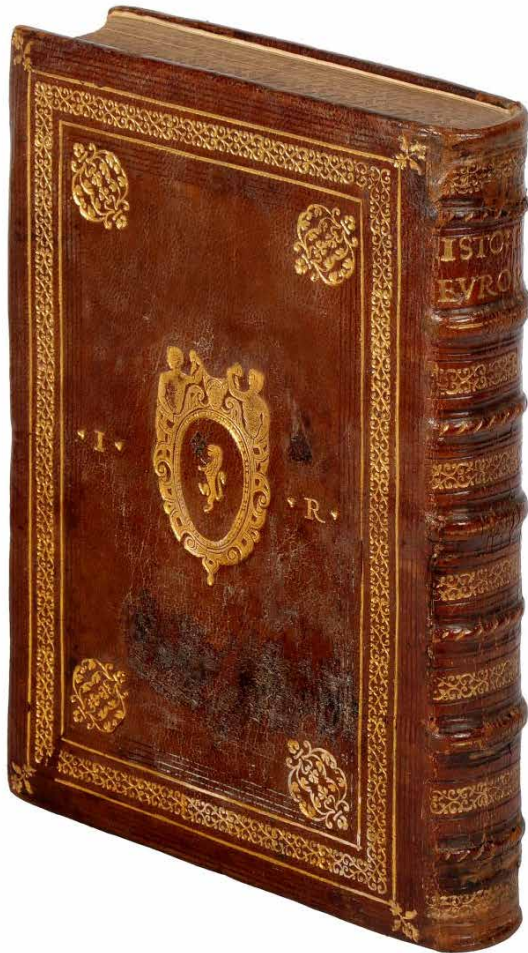
he was already well known and appreciated in the Florentine scholarly and literary world. In 1540 he became an early member of the Accademia degli Umidi and in the next year a founding member of the Accademia Fiorentina. The academy published in 1547 a volume of public lectures on Dante, of which two are by Giambullari. In 1551, under the Academy's auspices, he published a sort of Tuscan grammar, *Della lingua che si parla e si scrive in Firenze*, together with *Ragionamento sopra la difficoltà di metter in regole la nostra lingua*, which earned him the title of 'Reformer of the Language' (F. Pignatti, *Giambullari, Pierfrancesco*, in: "Dizionario Biografico degli Italiani", LIV, 2000, s.v.).

II. **THIRD EDITION.** The work was originally published in 1565 at Antwerp by W. Verwilt and, simultaneously, by N. Bevilacqua in Venice. The following year, it was reprinted in Venice by D. Farri, while in Antwerp Verwilt issued a Latin and a German edition.

Even though the title focuses on the Netherlands and, in fact, the work was conceived as a historical support to the *Descrittione dei Paesi Bassi*, the major work on which Guicciardini was working in those years, the original plan of the *Commentarii* widened to touch all the other provinces of Europe. The work is divided into three books: the first covers the years 1529-44, from the Peace of Cambrai to that of Crépy; the second goes up to the abdication of Charles V (1555) and the third to the year 1560. In particular, with regard to Italian affairs, Lodovico draws mainly on his uncle Francesco Guicciardini's *Historia d'Italia*, especially from the last four books.

Born in Florence in 1521, Guicciardini moved to Antwerp in 1541 to work in the silk trade for the Compagnia dei Guicciardini. After the company's bankruptcy, he dedicated himself to humanistic studies and made the acquaintance of C. Plantin, A. Ortelius, and G. Mercator. Over the years he was able to acquire a high status in the Netherlands, but due to bad investments he would die in 1589 in Antwerp in extreme poverty. His major work is the *Descrittione dei Paesi Bassi*, first printed in 1567 (cf. D. Aristodemo, *La figura e l'opera di Lodovico Guicciardini: prospettive di ricerca*, in: "Lodovico Guicciardini (1521-1589). Actes du Colloque international, Bruxelles... 1990", P. Jodogne, ed., Leuven, 1991, pp. 19-36).

**Binding:** A. Hobson, *Apollo and Pegasus*, Amsterdam, 1975, no. 19; A. Hobson & P. Culot, *Italian and French 16<sup>th</sup>-Century Bookbindings. La reliure en Italie et en France au XVI<sup>e</sup> siècle*, Bruxelles, 1991, no. 17; **Giambullari:** Edit 16, CNCE20914; B. Gamba, *Serie dei testi di lingua*, Venice, 1839, no. 517; L. Razzolini & A. Bacchi della Lega, *Bibliografia dei testi di lingua a stampa citati dagli Accademici della Crusca*, Bologna, 1890, no. 165; M. Parenti, *Prime edizioni italiane*, Milan, 1948, p. 259; **Guicciardini:** Edit 16, CNCE22315; H.M. Adams, *Catalogue of Books printed on the Continent of Europe, 1501-1600 in Cambridge Libraries*, Cambridge, 1967, G-1534; A.-M. van Passen, *Lodovico Guicciardini, L'hore di recreatione. Bibliografia delle edizioni*, in: "La Bibliofilia", XCII, 1990, p. 145.



\$ 16,000.-



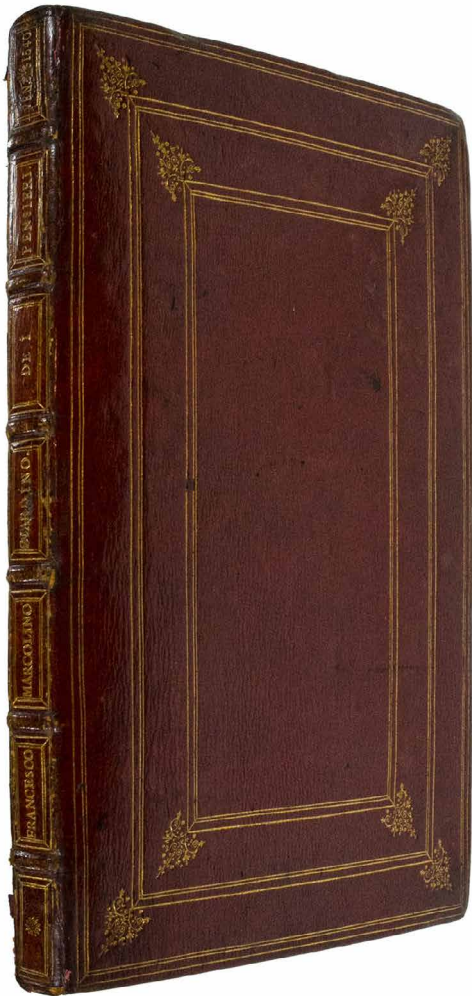
10. **MARCOLINI, Francesco** (1500-1559). **Le Sorti. Intitolate Giardino dei pensieri.** Venezia, Francesco Marcolini, 1540.

Folio (305x205 mm). 206 [i.e. 207], (1) pp. Collation: A-CC<sup>4</sup>. Up to l. O2r pages have a double numbering in Roman and Arabic numbers; from l. O2v on, the verso of the leaf and the recto of the following leaf bear the same page number. On the title-page is a large woodcut signed by the artist Giuseppe Porta (ca. 1520–ca. 1575), who later took on the name Salviati in honor of his teacher, the painter Francesco Salviati. The illustration shows a group of men and women while conversing and playing with Marcolini's book in a garden, which probably alludes to Marcolini's famous garden, known at the time as the "Garden of Thoughts". However, the composition is not original to Porta, it was copied from a design by Francesco Salviati engraved by Marco Dente, a student of Marcantonio Raimondi. By changing an image of stars and planets with Marcolini's book opened to show two pages, and by adding a deck of playing cards, the image shifted from a reunion of scientists to a gathering of fortune-telling players. The three women are probably intended as the three Parcae or Fates, as they seem quite appropriate to the opening of a publication entitled *Le Sorti* ("The Fates"). On title-page verso is the author's portrait (attributed to Titian) within an architectural border (the same used by Marcolini in Serlio's and Aretino's editions published a few years earlier). On pp. VI-VII is the list of the questions that can be asked to the book (divided into questions for men only, questions for women only and questions for both genders) with reference to the relative tables. The first part of the book contains 50 allegorical woodcuts, printed in the upper part of each leaf recto, which depict vices and virtues. They are surrounded by playing cards, which on verso are arranged to form a cross. The second part of the book has in the upper left corner of each leaf verso a woodcut showing an ancient philosopher (in total 50), surrounded by other cards and answers. On last leaf verso is Marcolini's device within an elaborate cartouche. A beautiful copy bound in early 17<sup>th</sup>-century full morocco, panels with gilt decoration 'à la Du Seuil', spine with six raised bands and gilt title along the compartments.

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**FIRST EDITION** of one of the most famous and lavishly illustrated 16<sup>th</sup>-century fortune-telling books. Inspired by those of Lorenzo Spirito and Sigismondo Fanti, it is dedicated to Ercole I d'Este, Duke of Ferrara. Compared to them, however, Marcolini conceived a double page structure with an intricate system of catchwords explained to the player at the opening of the volume. In order to play, the players needed the book and a deck of cards. The volume contains an endless repertory of symbols and figurative models.

*Le Sorti* was printed in different stages: the frame was probably printed first, then the woodcut illustrations and eventually the text (partly written in *terza rima* by Ludovico Dolce), as it was common in



music books (Marcolini had done his apprenticeship with Petrucci, the famous printer of music books, and published during his career several music books).

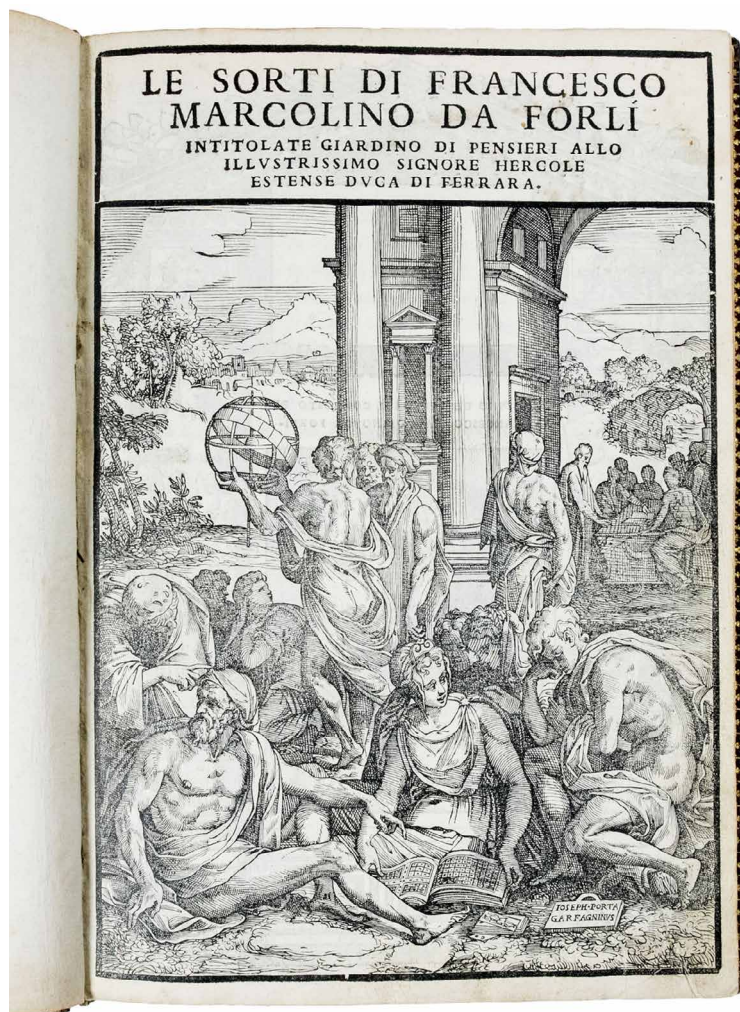
A second edition, with a different arrangement of the figures and a simpler system of consultation and play, was issued by Marcolini in 1550.

Francesco Marcolini was born around 1500 in Forlì. He probably moved to Venice around 1527, opening at first only a bookshop. His first books as an editor were three editions by Pietro Aretino, which were printed for Marcolini by Giovanni Antonio Nicolini da Sabbio. Soon after he opened his own typography, which in 1536 was located in Castello. Marcolini kept publishing books uninterruptedly until 1545, when he moved with his wife to Cyprus. Back to Venice in 1548, he resumed his printing activity only in 1550.

If Aretino was the most representative among its authors until 1545, Marcolini was able to create around his figure and his workshop a group of outstanding editors, translators and commentators, such as Francesco Alunno, Niccolò Franco, Francesco Coccio, Antonio Mezzabarba, Alessandro Citolini, and Anton Francesco Doni, who was probably the cause of the rupture in the relationship between Aretino and Marcolini, and became the latter's new reference author after 1550.

Marcolini was then appointed as secretary and official typographer of the Accademia dei Pellegrini, founded by Doni. He probably died around 1559. In his career he published about 130 editions with an annual production varying from 2 to 10 titles. His catalogue comprises 52 authors, mainly contemporary Italian writers. Marcolini's editions were particularly appreciated for the quality of their types and for the variety and beauty of the woodcut illustrations (cf. A. Quondam, *Nel giardino del Marcolini: un editore veneziano tra Aretino e Doni*, in: "Giornale storico della letteratura italiana", CLVII, 1980, pp. 75-116; see also P. Veneziani, *Marcolini, Francesco*, in: "Dizionario Biografico degli Italiani, LXIX, 2007, s.v.).

S. Casali, *Gli annali della tipografia veneziana di Francesco Marcolini*, Bologna, 1953, 54; Prince d'Essling, *Les livres à figure vénitiens*, Florence-Paris, 1908, 670; M. Sander, *Le livre à figures italien*, Milan, 1942, no. 4231; R. Mortimer, *Italian 16<sup>th</sup>-Century Books in the Harvard College Library*, Cambridge MA, 1974, no. 279; *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara*, Pisa, 1821, no. 1701; L. Nardin, *Carte da gioco e letteratura fra Quattrocento e Ottocento*, Lucca, 1997, pp. 35-37; E. Casali, *Libri di ventura e divinazione nel Cinquecento*, in: "Un giardino per le arti: Francesco Marcolino da Forlì, la vita, l'opera, il catalogo, Atti del Convegno internazionale di studi Forlì, 11-13 ottobre 2007", P. Procaccioli, P. Temeroli & V. Tesei, eds., Bologna, 2009, p. 315f.





“PRINCEPS NON EST LEGIBUS SOLUTUS”

11. **MARIANA, Juan de** (1535-1624). **De Rege et Regis Institutione Libri III.** Toledo, Pedro Rodriguez, 1599 (bound with:) **ID. De ponderibus et mensuris.** Toledo, Tomas Guzman, 1599.

Two works in one volume, 4to (204x144 mm). **I:** (8), 446, (10) pp. Collation: §<sup>4</sup> A-Ee<sup>8</sup> Ff<sup>4</sup>. Woodcut coat-of-arms of King Philip III, the dedicatee of the work, on the title-page. Historiated woodcut initials and tailpieces. **II:** (8), 192 pp. Collation: §<sup>4</sup> A-Aa<sup>4</sup>. Large woodcut Jesuit emblem on the title-page. Text within woodcut frame. Historiated woodcut initials and tailpieces. Eighteenth-century stiff vellum, spine with five raised bands and three morocco labels bearing the title of the two works and the printing place and date, all in gilt, green silk bookmark. On the title-page contemporary ownership's entry: "Assistentiae Hispaniae, et Canariae P. substituti", referring to the assistant Jesuit for the Hispanic district. Long later bibliographical manuscript note in Italian on the front flyleaf. On the front pastedown engraved bookplate of the Law Society of England and Wales. Some light browning and foxing, but a very good, genuine copy.



**I. RARE FIRST EDITION**, the only uncensored, of this celebrated treatise, one of the most important publications in the history of political thought of the period. The book was commissioned by the Archbishop of Toledo, Juan García de Loaysa, for the education of his pupil, the young king Philip III.

Mariana admits that the king is above his subjects, but specifies that he is not above the secular laws (“princeps non est legibus solutus”) and the natural and divine law. The king’s power is legitimated by his community. When he goes beyond the limits of his power, then he becomes a tyrant. Mariana distinguishes between the tyrant usurper who comes to power by force and the legitimate prince who becomes a tyrant by vice and cruelty. When this second case occurs, if all attempts to advice him and make him aware of his bad behavior fail, the only acceptable solution is to kill him. Mariana considers thus legitimate the assassination of the tyrant (tyrannicide), not that of the king (regicide).

In doing so Mariana follows in the footsteps of other writers of his time, in particular he draws ideas from Erasmus’s *Institutio principis christiani* and Bodin’s *Les six livres de la république*. What probably caused so much fuss about *De rege*, is the frankness and boldness with which the author expresses his point of view. On p. 69 Mariana expressly praises for his courage Jacques Clément, the 24-year-old monk who stabbed to death Henry III of France, a king who had turned into a cruel tyrant. This praise caused a sensation all over Europe and attracted fierce criticism. The author was forced to cut it already in the second 1605 edition of his work.

But the denigration of Mariana reached its highest peak after the assassination, on 14 May 1610, of Henri IV of France. Between June 8 and 27, the Theology Faculty of the Sorbonne and the Paris Parlia-

ment condemned the *De rege* and ordered to confiscate and burn all copies of the work. The book and its author were judged morally responsible for the murder. The Jesuits took distance from Mariana's thought, but with their most important representative in France at the time, Pierre Coton, they discharge him of any responsibility.

The most fierce attack against Mariana was the publication in 1610 in Paris of *L'antimariana ou refutation des propositions de Mariana*, a work appeared anonymous but attributed to Michel Rousell, in which all Mariana's ideas are purposefully misrepresented and distorted. As a result, Mariana's thought and the doctrine of tyrannicide were officially banned for almost two centuries in France, Spain and other catholic countries.

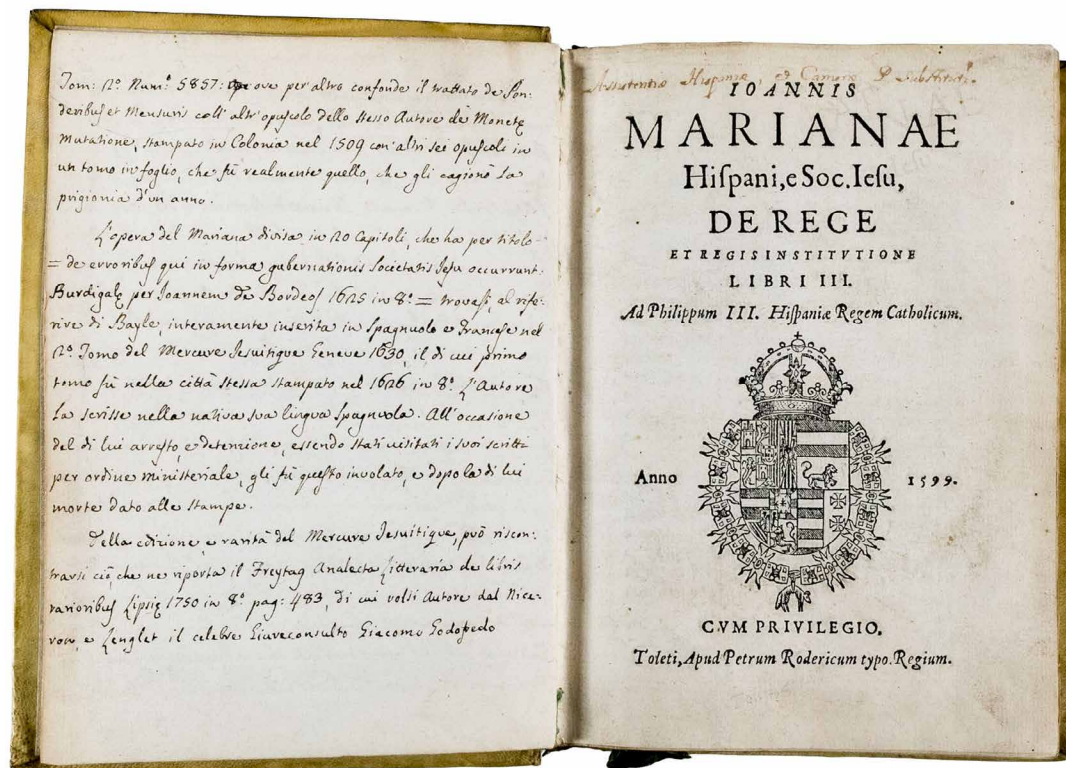
Intended as a practical guide for a ruler, the *De Rege* also "discusses practical questions of administration, such as taxation, poor relief, and military policy; and gives sound advice as to how a ruler may retain the good will of his subjects. The general tone of the book is distinctly Machiavellian" (R.G. Gettelle, *History of Political Thought*, New York, 1924).

Juan de Mariana (1535-1624), a native of Talavera, became a Jesuit in 1554. He taught theology in Rome, Sicily and Paris before retiring to Toledo in 1574. He is considered as the foremost Spanish scholar and historian of the Counter-Reformation. Between 1592 and 1605 he published an important history of Spain, *Historia de rebus Hispaniae* (cf. H. Ernst Braun, *Juan de Mariana and early modern Spanish political thought*, Aldershot, 2007; J. Mejias-Lopez, *Juan de Mariana, 1535-1624: un pensador contra su tiempo*, Almud, 2007; F. Centenera Sacnhez-Seco, *El tiranicidio en los escritos de Juan de Mariana*, Madrid, 2009; and M. Turchetti, *Tirannide e resistenza nel pensiero di Juan de Mariana de la Reina (1535-1624)*, in: "Silete theologi in munere alieno. Alberico Gentili e la Seconda Scolastica. Atti del convegno", M. Ferronato & L. Bianchin, eds., Padua, 2011, pp. 333-347).

II. **FIRST EDITION.** *De ponderibus et mensuris* explains the comparative value of Roman, Greek, Hebraic and Spanish weights and measures with those of Toledo, and includes twenty-two tables.

I: A. Palau y Dulcet, *Manual del librero hispanoamericano*, Oxford-Barcelona, 1954-55, VIII, no. 151713; J.Ch. Brunet, *Manuel du libraire*, Paris, 1862, III, 1422; H.M. Adams, *Catalogue of Books printed on the Continent of Europe, 1501-1600 in Cambridge Libraries*, Cambridge, 1967, M-580b; A. De Backer & C. Sommervogel, *Bibliothèque de la Compagnie de Jésus*, Paris, 1894, V, col. 557, no. 3; C. Pérez Pastor, *La imprenta en Toledo*, Madrid, 1887, no. 437; II: Pérez Pastor, no. 436; De Backer & Sommervogel, V, col. 560, no. 4; Adams, M-580a; Palau, no. 151724.

I: A. Palau y Dulcet, *Manual del librero hispanoamericano*, Oxford-Barcelona, 1954-55, VIII, no. 151713; J.Ch. Brunet, *Manuel du libraire*, Paris, 1862, III, 1422; H.M. Adams, *Catalogue of Books printed on the Continent of Europe, 1501-1600 in Cambridge Libraries*, Cambridge, 1967, M-580b; A. De Backer & C. Sommervogel, *Bibliothèque de la Compagnie de Jésus*, Paris, 1894, V, col. 557, no. 3; C. Pérez Pastor, *La imprenta en Toledo*, Madrid, 1887, no. 437; II: Pérez Pastor, no. 436; De Backer & Sommervogel, V, col. 560, no. 4; Adams, M-580a; Palau, no. 151724.

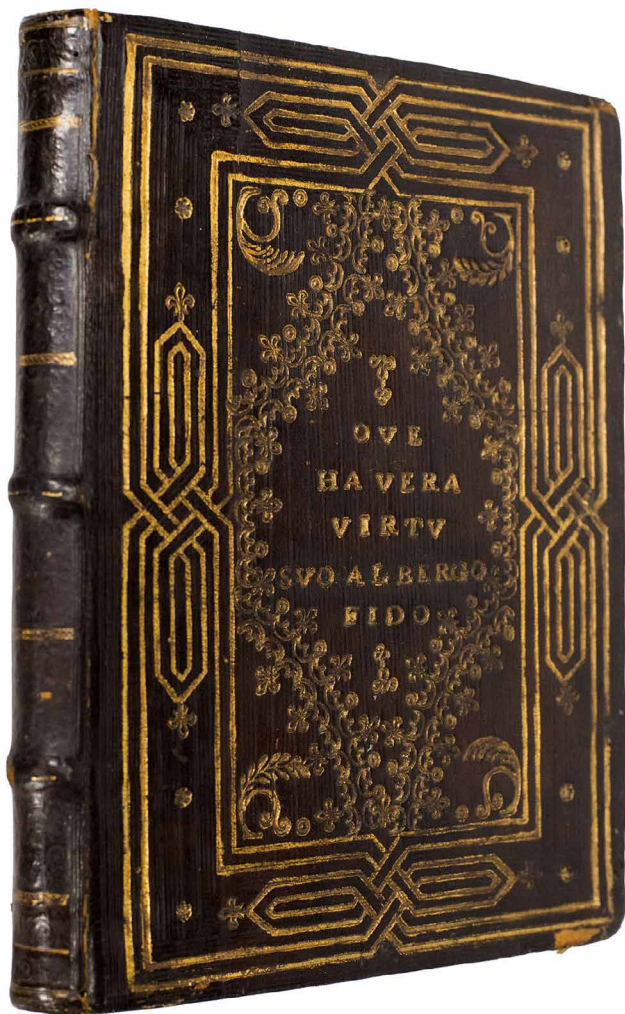


\$ 5,500.-



12. **MARMITTA, Giacomo** (1504-1561). **Rime**. Parma, Seth Viotti, 1564.

4to (206x152 mm). Collation: A<sup>4</sup>, A-2C<sup>4</sup>. (8), 198, (10) pp. Woodcut printer's device on the title-page, representing a unicorn, surrounded by a grotesque border (Z810). Decorated woodcut initials throughout the text. Very interesting and unusual binding (probably from Parma) in contemporary brown calf decorated with gilt frames in Venetian style; at the centre of the panels, surrounded by floral tools, the gilt-tooled motto 'Ove ha vera virtu suo albergo fido' (front cover), 'ben che basso et humil venir m'affido' (back cover); gilt edges (endleaves renewed in the late 19<sup>th</sup> century at about the time the book was offered by Quaritch – see Cat. 166 *Examples of the Art of Book-binding bearing marks...*, 1897, p. 78, no. 397: “it should be a Parmesan binding with a motto”). On the front pastedown bookplate 'Leo Samuel Olschki'. A very nice copy.



**FIRST AND ONLY EDITION**, published after the author's death, of the poem collection by Giacomo Marmitta. The edition is dedicated by the printer to the Duke of Parma and Piacenza, and by Marmitta's adopted son to the Cardinal Ricci of Montepulciano, the poet's life-long patron. The preliminary leaves contain also two sonnets written by Andrea Casalio in memory of the author. The rhymes, described by the printer as “dotte e leggiadre” (“learned and graceful”), range from the love topics of Marmitta's early life to the religious topics with which he was more concerned after his meeting with Filippo Neri.

Marmitta's *Rime* “rappresentano uno dei raggiungimenti più sicuri del bembismo maturo, per la notevole capacità di rivitalizzare i *topoi* più consunti in una assidua, tenace, preziosa ricostruzione in filigrana di un discorso amoroso perpetuamente inquieto, in un'assillante meditazione sugli affetti (con *pointes* esplicitamente autobiografiche) notomizzati con sfumature e intagli densi, in un classicismo superbo della propria salda presa sulla materia” (*Storia letteraria d'Italia. Il Cinquecento*, G. da Pozzo, ed., Milan, 2006, pp. 983-84).

Giacomo Marmitta was born in Parma in 1504. At the age of twenty he moved to Venice, where he met P. Bembo, P. Aretino, B. Cappello, and L. Dolce. After spending some time at the service of the Patriarch of Aquileia Marino Grimani, in 1538 he was appointed secretary to the future cardinal Giovanni Ricci da Montepulciano. In Venice he also became a member of the Accademia della Fama, founded by Federico Badoer, and a close friend of Giovanni Della Casa.

In 1544 Ricci was sent as apostolic nuncio to Portugal. Marmitta followed his patron and reached Lisbon on January 1546. He describes the fatigues of the journey in two sonnets. He

came back to Rome after Paul III's death in 1549. Two years later Ricci was appointed cardinal by the new Pope Julius III.

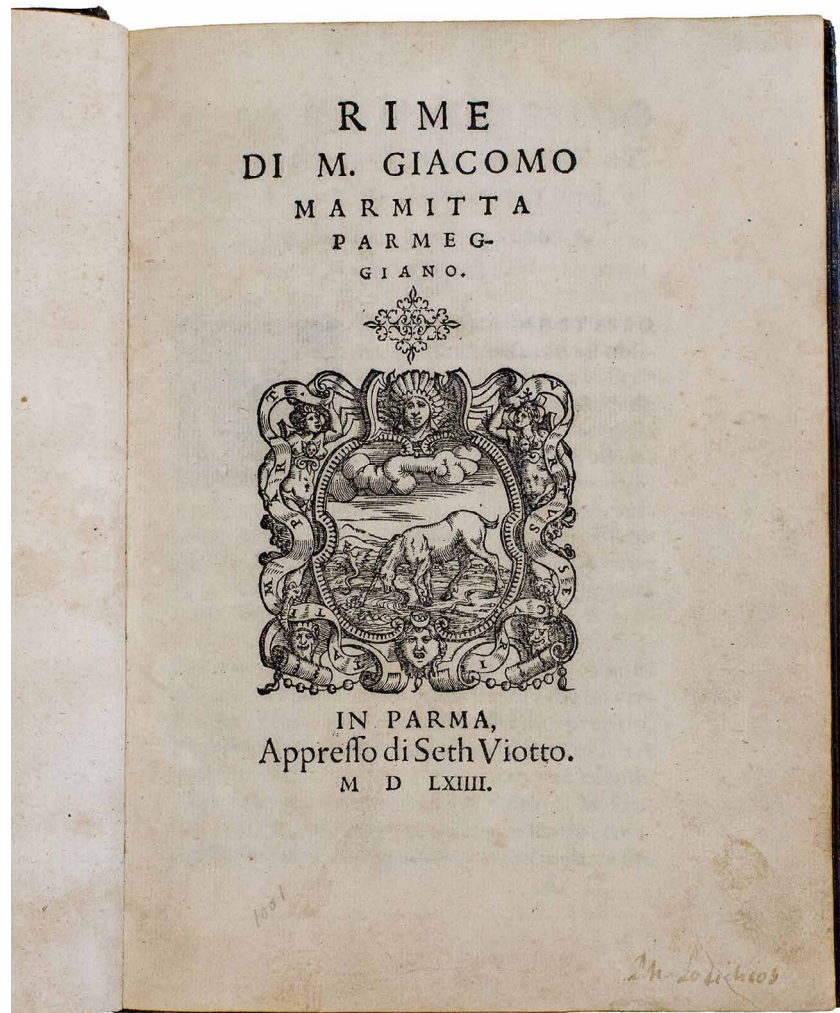
Very important in Marmitta's life was the meeting in 1556 with Filippo Neri, who led him towards a more retired life. His poetry turned in this period from secular to spiritual. In his last years Marmitta was afflicted by a disease that brought him to death on December 1561 in Rome, assisted until the end by Filippo Neri (cf. P. Cosentino, *Marmitta, Giacomo*, in: "Dizionario Biografico degli Italiani", LXX, 2008, s.v.).

Marmitta never published his poems probably because of his late conversion. A few rhymes had appeared before his death in collective anthologies edited by Giolito, Giaccarello, Pietrasanta, and other printers. It was only after his death that Dionigi Atanagi included fifteen of his sonnets in *De le rime di diversi eccellentissimi autori thoscani* (Venice, 1565), and his adopted son, Ludovico Spaggi, gathered in a manuscript all

his poetical production (Ms. Parmense 864). The printed edition is based on this manuscript and is divided into two parts: the first contains 186 poems (among which 177 are sonnets), while the second part includes 96 compositions, of which 94 are sonnets. At the end is an appendix (pp. 188-198) with sonnets by others in response to the author. Among the dedicatee of Marmitta's poems are Pope Paul III, D. Atanagi, P. Barbato, P. Bembo, B. Cappello, Stefano and Vittoria Colonna, G.F. Commendone, G. Cenci, G. Della Casa, L. Dolce, F.M. Molza, and Benedetto Varchi (cf. B. Basile, *Petrarchismo e manierismo nei lirici parmensi del Cinquecento*, in: "Le corti farnesiane di Parma e Piacenza (1545-1622)", II, A. Quondam, ed., Rome, 1978, pp. 102-106; see also J. Balsamo & F. Tomasi, eds., *De Dante à Chiabrera. Poètes italiens de la Renaissance dans la Bibliothèque de la Fondation Barbier-Mueller*, I, Genève, 2007, pp. 472 f.).

H.M. Adams, *Catalogue of Books printed on the Continent of Europe, 1501-1600 in Cambridge Libraries*, Cambridge, 1967, M-623; B. Gamba, *Serie dei testi di lingua*, Venice, 1839, no. 1509; L. S. Olschki, *Le livre en Italie à travers les siècles*, Florence, 1914, no. 121.

\$ 5,500.-





ONE OF THE VERY FIRST ITALIAN CLERGYMEN TO FLEE FROM THE COUNTRY AND JOIN THE REFORMATION

13. **NEGRI, Francesco** (1500-1563). **Rhetia, Sive de situ & moribus Rhetorum**. Basel, Johann Oporin, (January), 1547.

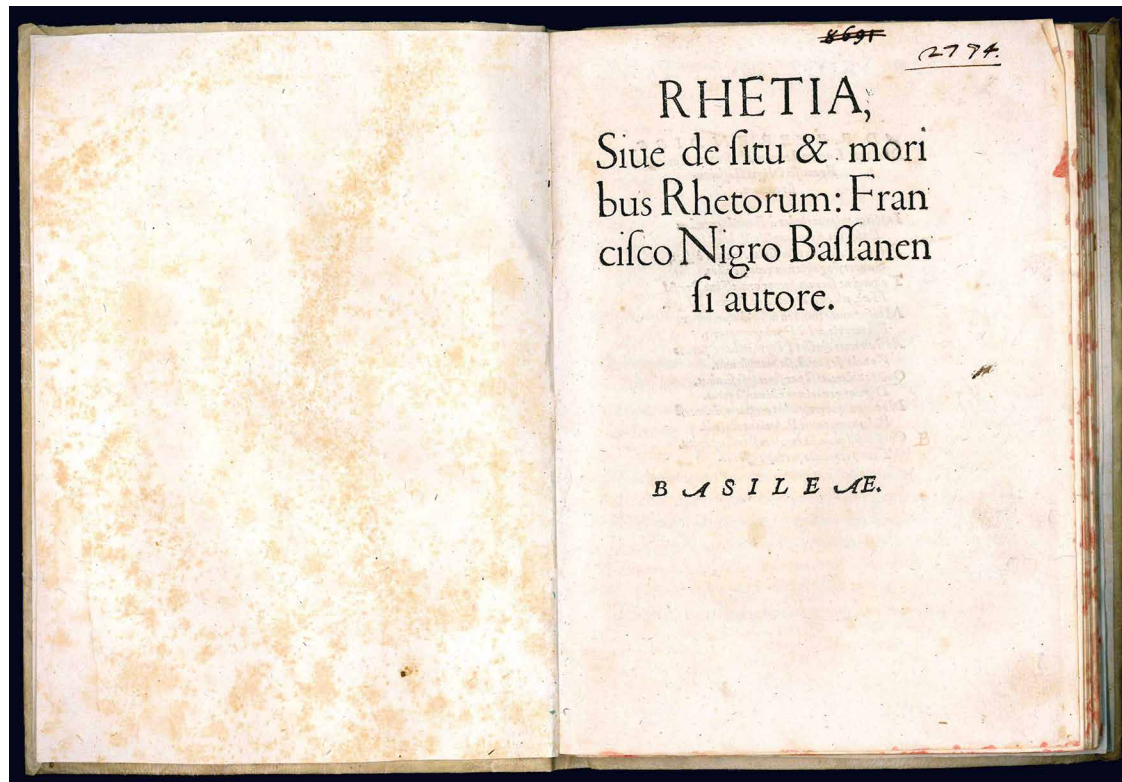
4to. (32) leaves (the last is a blank). Modern limp vellum, a very good copy.

**FIRST EDITION** of this chorographic humanist poem, dedicated to the bishop of in 1027 hexameters chanting the Grisons ('Graubünden') and its inhabitants. Grisons is the largest and easternmost canton of Switzerland. The name 'Graubünden' translates as the 'Grey Leagues' referring to the canton's origin in three local alliances, the League of God's House, the Grey League, and the League of the Ten Jurisdictions.

The work, dedicated to the bishop of Chur, Lucius Iter, begins with a historic-geographical introduction and deals in the second part with the inhabitants of the country, their political organization, their character, their customs, and the principal occupations: cattle-breeding and dairy farming, which are treated in detail. At the end of the volume are printed *Sylvula*, a choice of his juvenile poems and some other poems mainly dedicated to his Swiss friends, especially those of the church of Zürich (Johannes Fries, Rudolph Gwalter, Johannes Wolf) (cf. T. Schiess, *Rhetia. Eine Dichtung aus dem sechzehnten Jahrhundert von Franciscus Niger aus Bassano*, Chur, 1897, passim).

"Throughout the fifteenth and into the sixteenth centuries, Rhaetians drew upon their experience of communal life to construct the system of alliances that culminated in the Bundesbrief of 1524. After 1524, communal values and practices continued to provide organizational models for the institutions and political culture of the Freestate. Public assembly, majority decision, and publicly controlled division of benefits and resources were characteristic practices that deeply influenced both the form of the Freestate and the political ideas of its inhabitants... The humanist poet Franciscus Niger captured this system in his poem 'Rhetia'. Along with the conviction that public resources should be distributed among an association's members, Niger also vividly conveyed the distrust of established authorities that characterized communal politics" (R.C. Head, *Early modern democracy in the Grisons: social order and political language in a Swiss mountain canton, 1470-1620*, Cambridge, 2002, pp. 73-74).

"Ein weiteres Werk jenes literarisch fruchtbaren Jahrzehnts, die 1547 ebenfalls bei Oporin verlegte *Rhetia* des

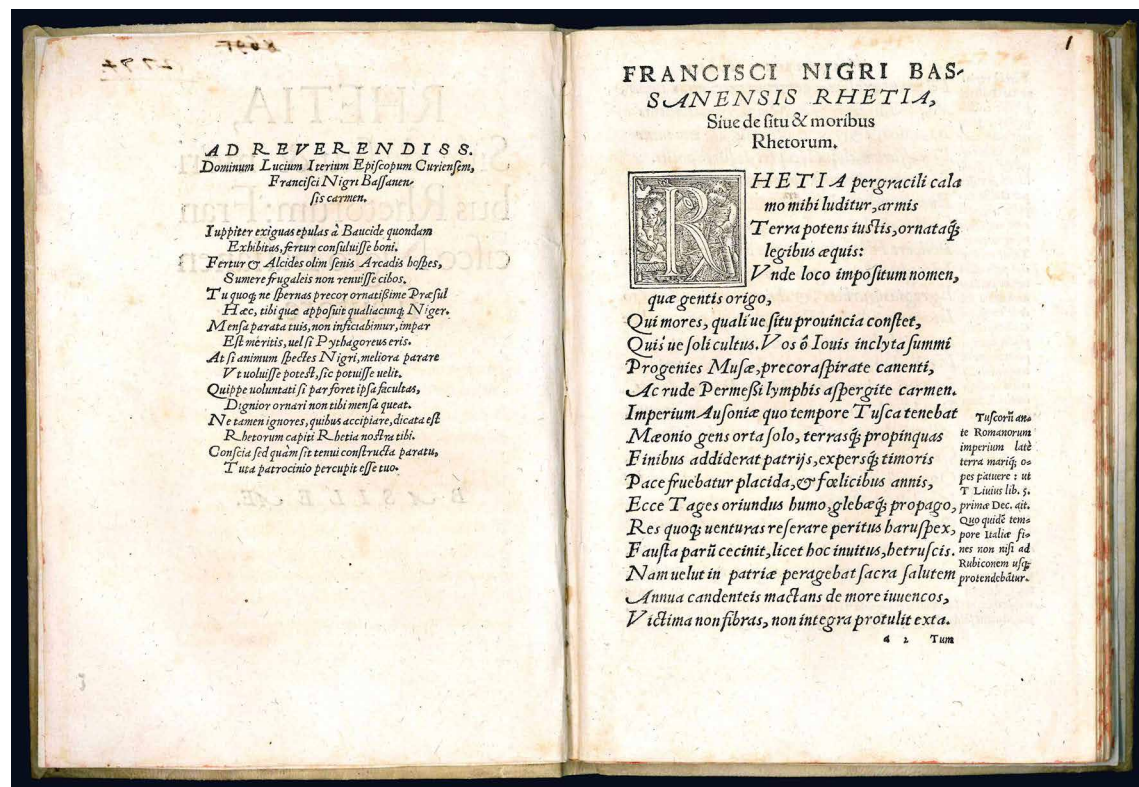


Franciscus Niger, räumt dem Steinbock eine hervorragende Position ein... Diese Rhetia singt das Lob von Land und Leuten: Die Bündner sind tapfer und kampfesmutig im Krieg; arbeitsam und genügsam im Frieden; rechtlich, gesittet und fromm in ihrem Wandel. Bei sportlich-spielerischen Betätigungen und bei der Jagd sind sie geschickt und ausdauernd. Sie Jagen Raubwild wie Wölfe und Bären, aber auch Nutzwild wie Gämsen. ‘Deiner jedoch, o Steinbock, Freund des Pan,/ Verschont man hier, weil du des Volkes Waffen/Und seine stattlichen Abzeichen schmückst’ [They spare the Capricorn in hunting, because it is the armorial bearing of the country]” (F. Hitz, *Steinbock und Murmeltier in Graubünden. Repräsentationen und Nutzungen vom Hochmittelalter bis in die Frühneuzeit*, in: “L’homme et l’animal sauvage – Mensch und Wildtiere”, R. Furter & al. eds., Zürich, 2010, pp. 100- 101).

“Nello stesso 1547 viene pubblicato a Basilea da Oporinus la ‘Rezia o del paese e dei costumi dei Reti’, un poema pastorale in latino dove Francesco Negri esprime invece la propria vena poetica umanistica in versi eruditi di gusto classic. Il poema canta il paesaggio e il clima della regione dei Grigioni, loda l’organizzazione politica degli abitanti e la loro liberalità. All’elogio della propria terra di accoglienza, Negri unisce l’apprezzamento intellettuale per gli ambienti teologici di Zurigo, menzionando nei propri versi amici e corrispondenti. La lode del paese dei reti esprime soprattutto le speranze religiose dell’ambiente dei rifugiati italiani a cui Negri appartiene. La Chiesa di Chiavenna è infatti divenuta in quegli anni un luogo di rifugio o di passaggio per altri dissident in fuga della penisola” (D. Solfaroli Camillocci, *Francesco Negri*, in: “Fratelli d’Italia. Riformatori italiani del Cinquecento”, M. Biagioni, M. Duni & L. Felici, eds., Turin, 2011, p. 90).

Riformatori italiani del Cinquecento”, M. Biagioni, M. Duni & L. Felici, eds., Turin, 2011, p. 90).

Francesco Negri was born in an aristocratic family of Bassano. Gifted with an active and penetrating mind, he became an excellent student. In 1517 he entered, with the name of ‘Fra Simeone’, the monastery of San Benedetto in Polirone. Later he resided in two other centers of the Benedictine Congregation (Santa Giustina in Padua and San Giorgio Maggiore in Venice). The Benedictine centers were culturally advanced in the sixteenth century, but also permeable to religious innovations from beyond the Alps. In 1525 Negri went to Germany and joined the Reformation, as one of the very first clergymen from Italy. He went first to Augsburg, where at the Diet he met the Swiss Reformer Huldrych Zwingli. After 1529, he moved to Strasbourg, where he married Cunegonda Fessi and was employed as a weaver. However, he did not neglect humanistic studies. While staying in Strasbourg he translated it into Latin the *Commentario delle cose de’ Turchi* by Paolo Giovio and started to translate the



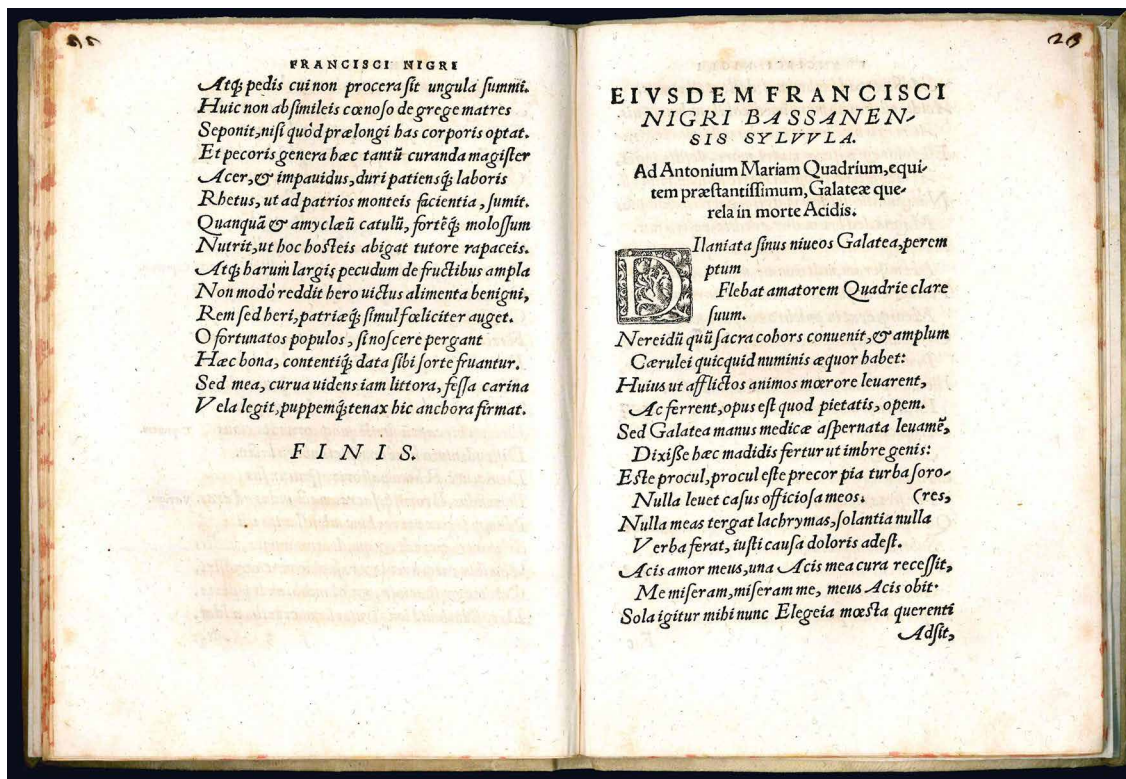


Discourses on Livy by Machiavelli. A bit later he interrupted all his other works to devote himself to his main work, *The Tragedy of Free Will*. After a short stay in Italy (1530), he returned to Strasbourg, and then moved to Chiavenna in the Grisons in 1538. At Chiavenna he opened a school and wrote several remarkable works: a Latin grammar, an epitome of the *Metamorphoses* of Ovid, and the present poem and finished his tragedy, singular dramatic allegory upon one of the most disputed questions between the Catholics and the Reformers, the denouement of which is the triumph of Justifying Grace over king Free-Will, who is beheaded, whereas the pope is recognized as Antichrist (cf. G. Zonta, *Francesco Negri l'eretico e la sua tragedia 'Il libero arbitrio'*, in: "Giornale storico della letteratura italiana", LXVII, 1916, pp. 265-324).

He later found himself in trouble with the Swiss Protestants during the doctrinaire clash between Camillo Renato and Agostino Mainardi (Negri took up for the first), and for contacts with Pier Paolo Vergerio, his friend of whom Negri translated some works. In his last years Negri departed from the theological platform of his old teachers, Luther and Zwingli, and embraced Socinianism. Like many others Italian exiles, he then consequently moved in 1562 to Pinczów (Poland), together with his son Giorgio. Here he died of plague the following year, before he could return to Chiavenna to rejoin his wife and two other children (cf. L. Ragazzini, *Francesco Negri*, in: "Bibliotheca Dissidentium", A. Ségueney, ed., Baden-Baden, 2006, pp. 71-77; see also V. Vozza, *Francesco Negri da Bassano. Aggiornamenti bio-bibliografici e nuovi percorsi di ricerca sul monaco benedettino passato alla Riforma*, in: "Protestantesimo", 71/IV, 2016, pp. 359-383).

VD 16, N-465; Universal STC, no. 691073; Cornell University Library, *Catalogue of the Rheto-Romanic Collection Presented to the Library by Willand Fiske*, Ithaca NY, 1894, p. 30.

\$ 1,600.-



FRANCISCI NIGRI  
*Atq; pedis cui non proceras sit ungula sumit.  
 Huic non ab similibus cœnoſo de grege matres  
 Seponit, niſi quod prælongi has corporis optat.  
 Et pecoris genera hæc tantū curanda magiſter  
 Acer, & impavidus, auri patiensq; laboris  
 Rhetus, ut ad patrios montes facientia, ſumit.  
 Quanquã & anyclæū catulū, fortiq; moloſſum  
 Nutrit, ut hoc hoſteis abigat tutore rapaccis.  
 Atq; harum largis pecudum de fructibus ampla  
 Non modò reddit hero uictus alimenta benigni,  
 Rem ſed veri, patriæq; ſimul feliciter auget.  
 O fortunatos populos, ſinoſcere pergant  
 Hæc bona, contentiq; data ſibi ſorte fruantur.  
 Sed mea, curua uidens iam littora, feſſa carina  
 Vela legit, puppẽq; tenax hic anchora ſeruat.*

F I N I S.

EIVSDEM FRANCISCI  
 NIGRI BASSANEN-  
 SIS SYLVVLA.

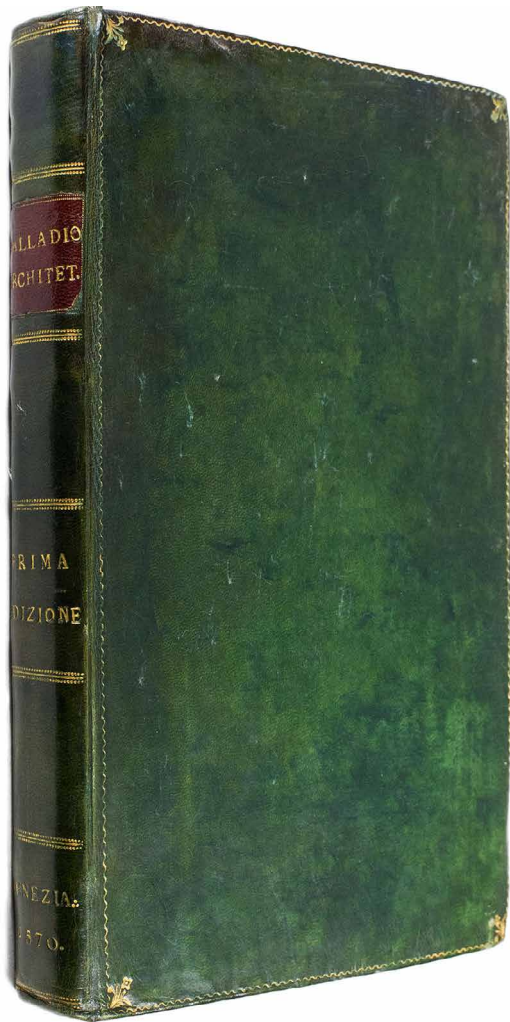
Ad Antonium Mariam Quadrium, equi-  
 tem præſtantiffimum, Galatææ que-  
 rela in morte Acidis.

**D**ilaniata ſinus niueos Galatæa, perem-  
 ptum  
 Flebat amatorem Quadric clare  
 ſuum.  
 Nereidū quū ſacra cohors conuenit, & amplum  
 Cærulei quicquid numinis æquor habet:  
 Huius ut afflictoſ animos mœore leuarent,  
 Ac ferrent, opus eſt quod pietatis, opem.  
 Sed Galatæa manus medicæ aſpernata leuamẽ,  
 Dixiſſe hæc madidis fertur ut imbre genis:  
 Eſte procul, procul eſte precor pia turba ſoro-  
 Nulla leuet caſus officioſa meos. *(res,*  
 Nulla meas tergat lachrymas, ſolantia nulla  
 Verba ferat, iuſti cauſa doloris adeſt.  
 Acis amor meus, una Acis mea cura receſſit,  
 Me miſeram, miſeram me, meus Acis obit.  
 Sola igitur mihi nunc Elegia mæſta querentis  
 Adſit.

FIRST EDITION

**14. PALLADIO, Andrea** (1508-1580). **I quattro libri dell'architettura di Andrea Palladio. Ne' quali, dopo un breve trattato de' cinque ordini, & di quelli avertimenti, che sono piu necessarij nell fabricare; si tratta delle case private, delle vie, de i ponti, delle piazze, de i xisti, et de' tempij.** Venice, Domenico de' Franceschi, 1570.

Four parts in one volume, folio (290x195 mm); 67, (1), 66 (i.e. 78, 2), 46, (2), 128, (8) pp. Title and three section titles each within woodcut architectural border, 221 woodcut illustrations in text, many of which full- or double-page, by Giovanni and Cristoforo Chrieger, Cristoforo Coriolano and others, after Andrea Palladio. Early 19<sup>th</sup>-century calf, spine with red morocco lettering piece and gilt ornaments, panels within gilt frame with gilt corner-pieces. A fine, clean copy.



**FIRST EDITION** of one of the most influential books on architecture ever published. “Palladio’s lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook. This 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” (J. Carter & P.H. Muir, eds., *Printing and the Mind of Men*, London, London & New York, 1967, no. 92).

The treatise was reprinted and translated many times over the following centuries. The first book was first published in English in 1663 (London, Godfrey Richards). The first complete English language edition was published in London by the Italian-born architect Giacomo Leoni in 1716-1720.

Palladio founded an architectural style, which takes its name from him. “The Four Books of Architecture” contains Palladio’s own designs celebrating the purity and simplicity of classical architecture. Some of these ideas had gotten no further than the drawing board while others, for example villa plans, had been successfully built. The book’s clarity inspired numerous patrons and other architects. Palladian architecture grew in popularity across Europe and, by the end of the 18<sup>th</sup> century, had extended as far as North America. Thomas Jefferson was a great admirer of Palladio and once referred to the book as “the Bible”. “The Four Books” was used to inform his own work as the architect of Monticello and the University of Virginia, and also architect William Buckland’s at the 1774 Hammond-Harwood House in Annapolis, Maryland.

Palladio drew inspiration from surviving Roman buildings, Roman authors (especially Vitruvius) and Italian Renaissance architects. However, “The Four Books of Architecture” provided systematic rules and plans for buildings, which were creative and unique. Palladio’s villa style is based on details applied to a structural system built of bricks. He offers two types of general rules in the corpus: design rules (those based on appearance) and construction rules (those based on the logic of villa construction)



(cf. R. Tavernor, *Introduction*, in: A. Palladio, “The Four Books on Architecture”, Cambridge MA-London, 2002, pp. VII-XX).

Andrea di Pietro della Gondola was born in Padua in 1508. At thirteen he started an apprenticeship as a stonemason in his hometown. In 1524 he decided to leave and moved to Vicenza, where for fourteen years he worked as an apprentice with the stonemasons Giovanni da Pedemuro and Girolamo Pittoni.

At around thirty, Andrea had the great fortune of meeting the great humanist Giorgio Trissino, while he was engaged in the renovation works of Trissino’s Villa Cricoli.

A passionate of architecture, Trissino saw in the young stonemason a possible assistant and decided to take him under his protection and to provide him with an adequate education. Palladio, as Trissino renamed Andrea, studied then architecture, engineering, ancient topography and military technique.

In 1538 Palladio followed his patron to Padua, where they stayed for three years. In 1541 he visited Rome for the first time. To the eternal city, where he would return also in 1547 and 1554, he dedicated his first book, a small pocket guide entitled *The antiquities of Rome* (Venice, 1554).

In 1555, thanks to the friendship of Trissino, Palladio was admitted to the newly established Accademia Olimpica, for which he later

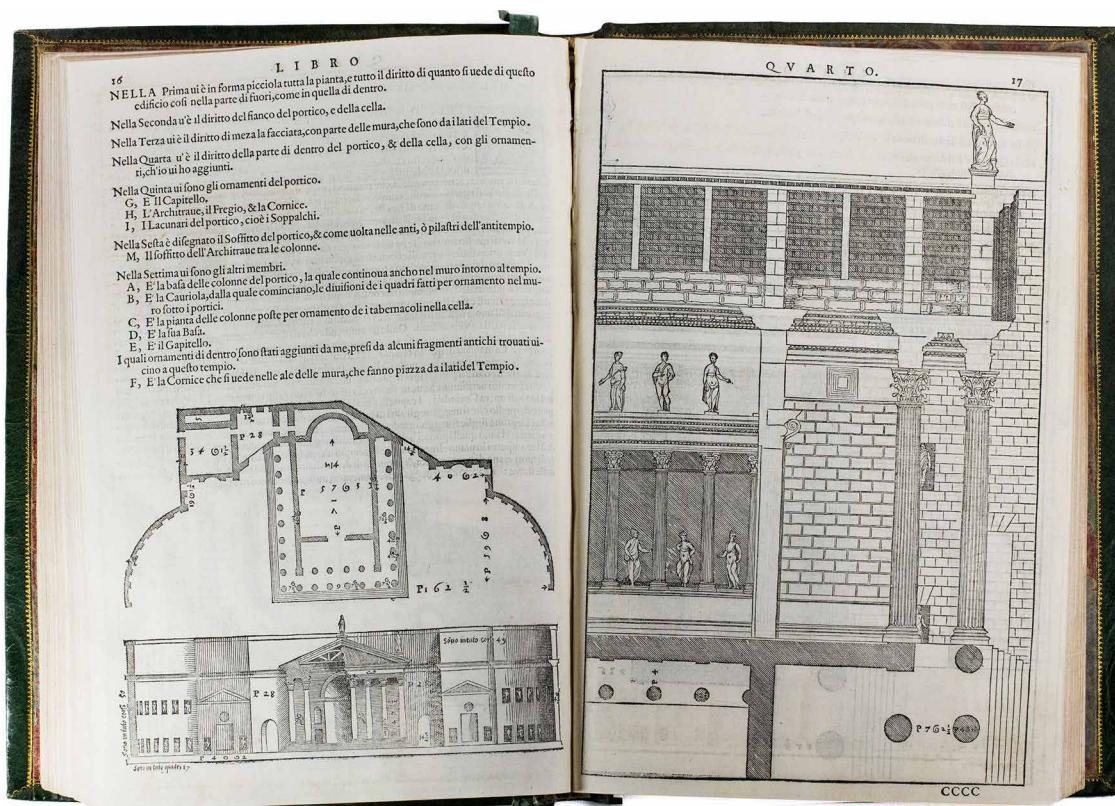
realized the project of the theater. During these years he met Daniele Barbaro, the author of an important book on perspective and a commentary on Vitruvius, and Silvio Belli, with whom Palladio discussed at length the numerical rules of proportion.

In 1570 he decided to move with his family to Venice, taking profit of the death of his rival Jacopo Sansovino. Palladio had finally glimpsed the possibility of important commissions, which promptly arrived.

As a result of his antiquarian passion for military technology, Palladio published an illustrated edition of C. Julius Caesar’s works (Venice, 1575). He died in 1580, probably at Villa Maser (cf. J.S. Ackerman, *Palladio*, Harmondsworth, 1966).

*Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin*, Berlin, 1939, no. 2592; *Catalogo ragionato dei libri d’arte e d’antichità posseduti dal Conte Cicognara*, Pisa, 1821 no. 594; L.H. Fowler, *The Fowler Architectural Collection of the Johns Hopkins University*, Baltimore, 1961, 212; R. Mortimer, *Italian 16<sup>th</sup>-Century Books in the Harvard College Library*, Cambridge MA, 1974, no. 352.

\$ 45,000.-



15. **PARABOSCO, Girolamo** (ca. 1524-1557). **Rime**. Venice, Gabriel Giolito de' Ferrari, 1547.

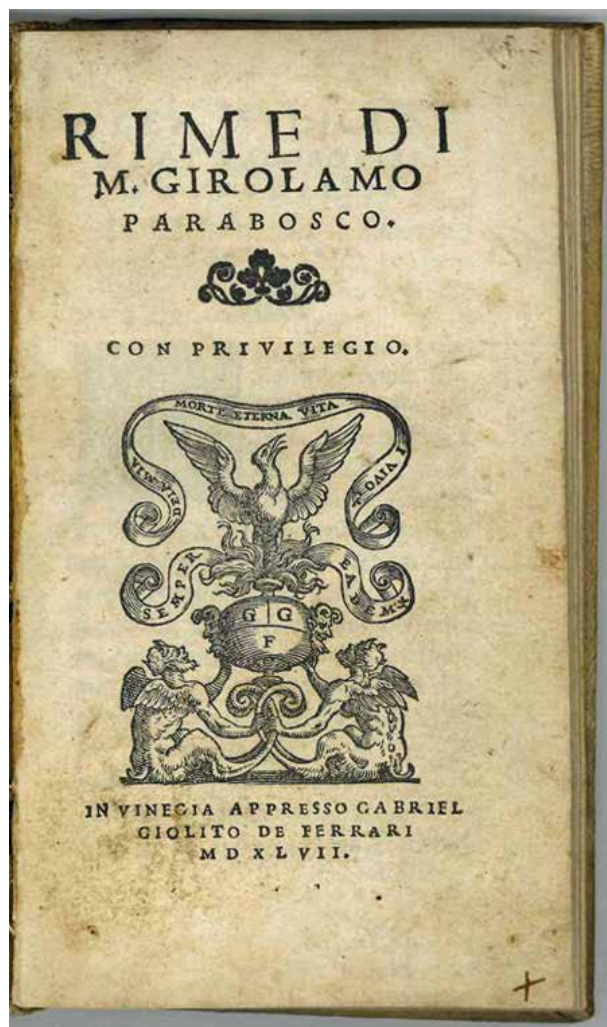
12mo (136x76 mm). 65, (5), (2 blank) leaves. Printer's device on the title-page and at the end. Later vellum over boards, manuscript title on spine, title-page a bit soiled, some light foxing, but a very good, genuine copy.

**PARTLY ORIGINAL EDITION.** Parabosco published the first part of his verses in 1546 with a dedication to Eleonora de' Medici. The following year he reissued a selection of those poems, adding several new compositions, and decided to have them published with a new dedication to Anna d'Este.

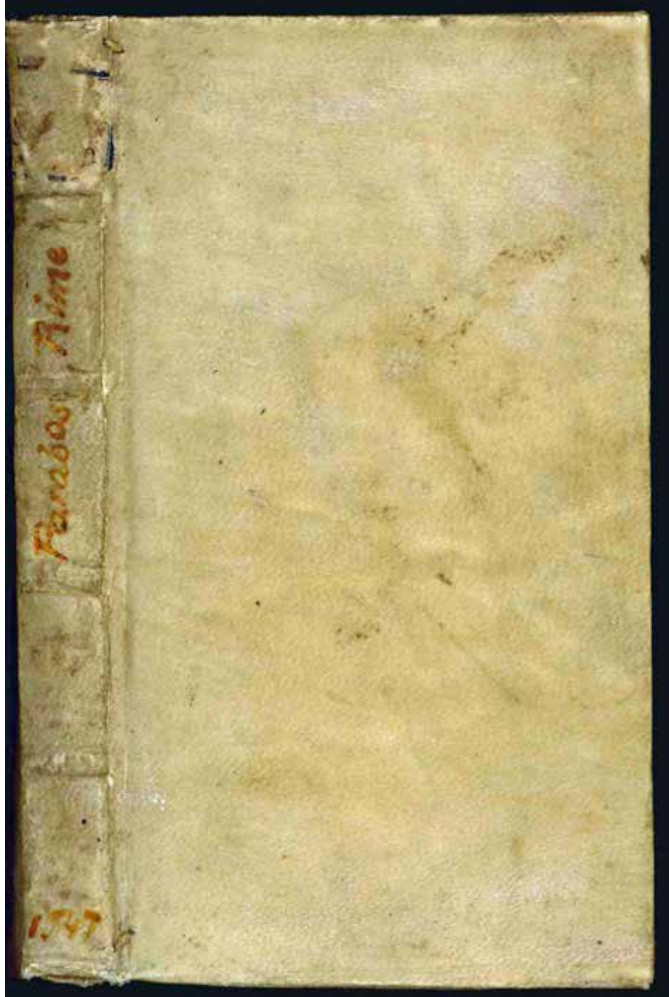
“Nel 1546 aveva il Parabosco pubblicata la Prima parte delle rime in Venezia, presso Tommaso Botietta in 8vo, dirigendola ad Eleonora de' Medici duchessa di Firenze. In questa nuova pubblicazione del 1547 l'autore riprodusse una parte delle medesime composizioni, insieme con altre inedite e, considerandola come libro nuovo, la dedicò ad Anna da Este principessa di Ferrara, in lode della quale sono i primi sonetti che vi si leggono. Ma il Parabosco, come altri contemporanei, fu solito valersi delle cose proprie in più modi, e farne cucina con più salse. Le ottave in lode di Venezia, che sono stampate in questo libretto (p. 19), furono da lui ristampate l'anno 1548 nel Tempio della Fama; e così ne trasse trentadue ballate o madrigali (salvo errore nel contarli), per ag- giungerli con altri nel Primo libro de' madrigali stampato nel 1551; e forse si trovano nei suoi rarissimi e quasi ignoti libri di Madrigali colla musica. La Seconda parte delle rime, dove stanno otto capitoli burleschi, uscì poi in luce nel 1555 a Venezia, presso Francesco e Pietro Rocca fratelli; ed in questa sono ripetuti tre sonetti della edizione giolitina” (S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, Rome, 1890, I, p. 147).

Parabosco's *Rime* contains mainly sonnets and canzoni on such love topics as the beloved's beauty, jealousy, unrequited love, etc. But they also contain five pastoral letters (*Selve*) in blank verse and a dialogued *Egloga* which has as interlocutors Elicone and Bargeo (cf. F. Bussi, *Umanità ed arte di Girolamo Parabosco. Madrigalista, organista e poligrafo*, Piacenza, 1961, pp. 82-87).

Little is known of Girolamo Parabosco's early education, but he had his first instruction from his father Vincenzo, who was an organist at the cathedral of Brescia. According to Zarlino (*Sopplementi musicali*, 1588, p. 326), in 1541 he became a pupil of Adrian Willaert (whom he eulogizes in his comedy *La Notte*). He made several trips to Florence, Urbino, Ferrara, Piacenza, Brescia, Padua and Verona. Returning to Venice, he was appointed in 1551 first organist at St. Mark's, retaining this post until his death. He was active in literary and musical academies in Venice and







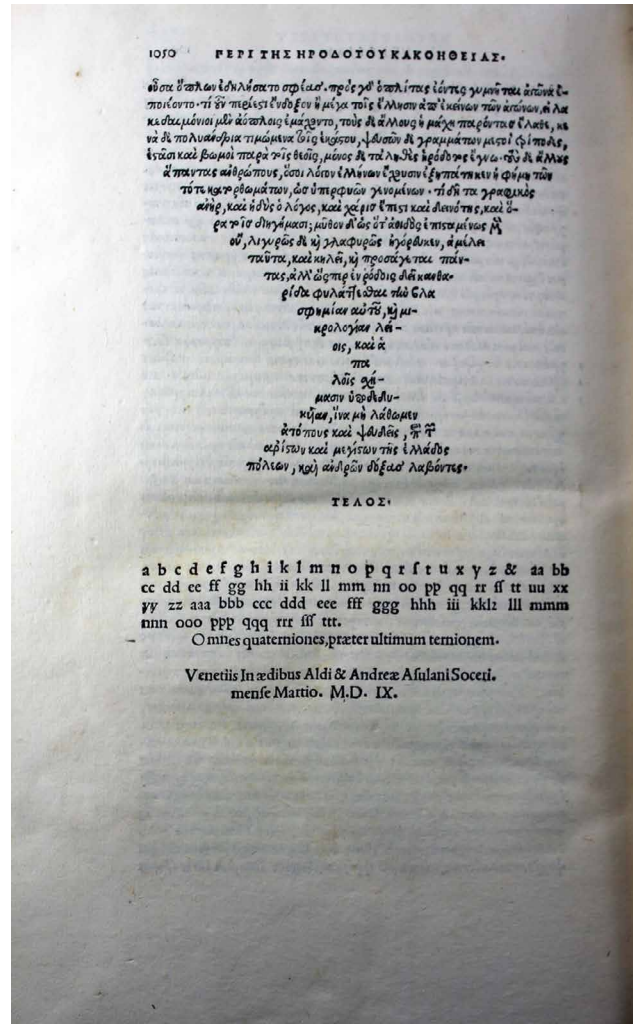
knew Anton Francesco Doni, Andrea Calmo, Pietro Aretino, and Titian. Parabosco was not only a talented dramatist (he published eight comedies between 1546 and 1556), but also a skilled poet (*Madrigali*, 1546; *Il Tempio della Fama*, 1548) and a writer of 'novelle' (*I Diporti*, ca. 1550). Almost all of his music production is now lost (cf. F. Bussi, *op. cit.*, pp. 7-44).

Edit 16, CNCE26060; G. Bianchini, *Girolamo Parabosco, scrittore e organista del secolo XVI*, Venice, 1899, p. 262.

\$ 950.-

**16. PLUTARCHUS** (ca. 46-120). **Plutarchi Opuscula. LXXXII. Index Moraliū omnium, & eorum quae in ipsis tractantur, habetur hoc quaternione. Numeros autem Arithmeticus remittit lectorem ad semipaginam, ubi tractantur singula.** Venice, Aldo Manuzio & Andrea Torresano, March 1509.

Folio (277x170 mm). Collation: +<sup>8</sup> a-z<sup>8</sup> &<sup>8</sup> aa-zz<sup>8</sup> aaa-sss<sup>8</sup> ttt<sup>6</sup>. (16), 1050, (2) pp. Errors in pagination. Roman and Greek types. Printer's device on the title-page (Fletcher f2) and last leaf verso (Fletcher f1). Seventeenth-century mottled calf, spine with raised bands and gilt ornaments and title, speckled edges. Engraved bookplate on the front pastedown ("Il Principe di Monteroduni Pignatelli"), ownership's inscription on the title page ("Biblioth. Collegij S. Mariae Coronatae") with below the stamp of Monteroduni Pignatelli. An incredibly fresh and wide-margined copy.



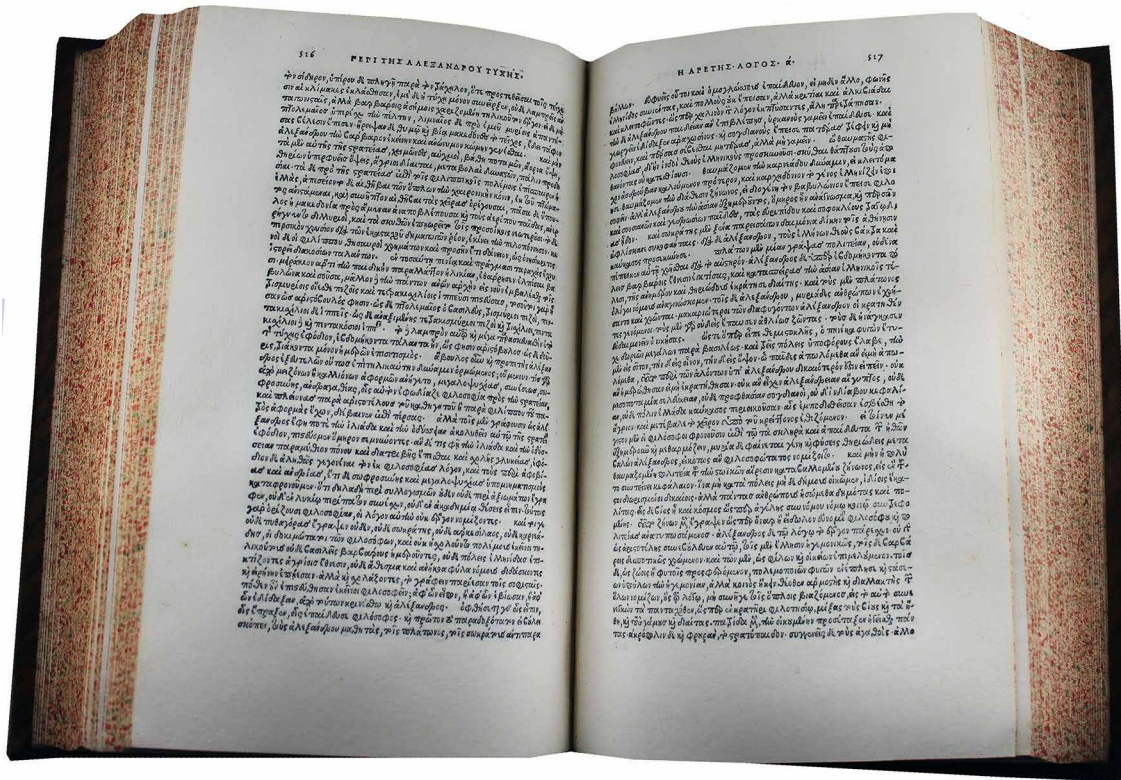
**EDITIO PRINCEPS** of Plutarchus' *Moralia*, one of the most ambitious editions Aldus ever printed. The printing required a long preparation for the dimension of the volume and, before that, the search for the best manuscripts was also very difficult. The preparatory works began in 1506, as testified in a letter of Giovanni Cuno.

The edition contains ninety-two tracts and was edited by Demetrios Dukas (ca. 1480-1527). The first quire (curiously not included in the register at l. +5v) contains the title-page, the dedication letter, the index of the treatises, a poem in praise of Aldus by Girolamo Aleandro (1480-1542, one of the collaborators to the edition), and a letter in Greek addressed by Dukas to scholars.

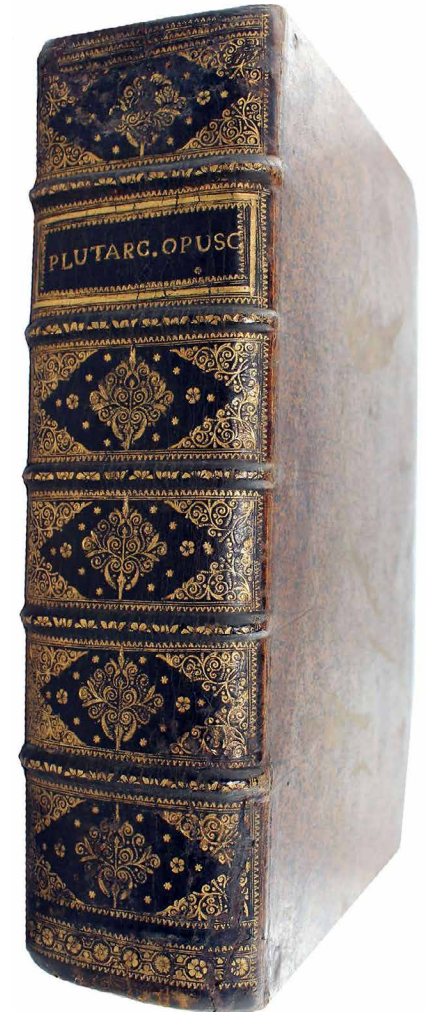
The volume is dedicated by Aldus to Jacopo Antiquario, who had hosted Aldus in his Milan house in 1506. The text is mainly based on a manuscript today at the Biblioteca Ambrosiana (cod. C.195.inf.), which bears marginal annotations in the hand of Dukas.

The printing began in September 1508, soon after the edition of Erasmus' *Adagia* was completed. Even though Erasmus was still living in Andrea Torresano's house at that time, there is no evidence that he took part in the revision of the text. Erasmus criticized the choice of the manuscript, but he nevertheless used the Aldine edition for his translation of *Moralia*. "Aldus often made use of inferior manuscripts... Erasmus' judgment of the Aldine *editio princeps* of Plutarch's *Moralia* was unfavourable too. When mentioning his translations of treatises from the *Moralia* in his letter to Botzheim (1523) he remarks: "There was this one inconvenience, that Aldus printed Plutarch's work from a copy which was corrupt in many places, nor was there any supplied of ancient copies within my reach'. He expresses the same criticism in a note on





Apophth. [331] added to the errata of the 1535 edition, [...]: ‘As a matter of fact, I added this apophthegm on the basis of Plutarch’s collected works in Greek, as it is not found in Filelfo’s translation, nor in Regio’s. I suppose it has been inserted at random into a manuscript of Plutarch [...] Aldus printed Plutarch’s *Moralia* using a copy that has been insufficiently corrected, and therefore Janus Lascaris proposed that the edition would be put off until they came upon a better copy, but his advice fell on deaf ears’. Not surprisingly scholars have noted variant readings and conjectures in the margins of their copy of the Aldine *Moralia*, among them Janus Lascaris, Niccolò Leonico Tomeo (1456-1531), Scipione Fortiguerra called Carteromachus (1466-1515)”



(Erasmus, *Apophthegmatum libri I-IV*, ed. T. Meer, p. 12). Erasmus’ own annotated copy of the Aldine Plutarchus is now preserved at the library of Franeker.

H.M. Adams, *Catalogue of Books printed on the Continent of Europe, 1501-1600 in Cambridge Libraries*, Cambridge, 1967, P-634; A.A. Renouard, *Annales de l'imprimerie des Aldes*, Paris, 1834, pp. 55-56, no. 1; *The Aldine Press: Catalogue of the Abmanson-Murphy Collection of Books by or Relating to the Press in the Library of the University of California*, Los Angeles, Los Angeles, 2001, 84; C. Dionisotti & G. Orlandi, eds., *Aldo Manuzio editore: dediche, prefazioni, note ai testi*, Milan, 1975, I, p. LXVI; É. Legrand, *Bibliographie hellénique*, Paris, 1885, I, no. 33; S.F.W. Hoffmann, *Bibliographisches Lexicon der gesamten Literatur der Griechen*, Leipzig, 1845, III, 182.

\$ 15,000



WITH HONTER'S WORLD ATLAS

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



8vo (161x104 mm). (32), 79, 301-985, (3) pp. Collation:  $\alpha$ - $\beta^8$  a-e<sup>8</sup> A-2O<sup>8</sup> 2P-2Z<sup>2</sup>, <sup>2</sup>2A-2C<sup>2</sup> <sup>2</sup>2D-2F<sup>8</sup>. The Proclus has 14 large woodcuts including one showing Proclus while teaching, an armillary sphere, and several astronomical diagrams. Text in Greek and Latin printed in two columns, while the following Cleomedes, the Aratus and the Dionysius have printed Greek and Latin text on facing pages. The Honter has 12 double-page and 12 full-page maps and one diagram. Contemporary blind-stamped calf, dated 1561, two clasps, top and bottom of spine lightly damaged, front hinge cracked at the bottom with small portion of the leather abraded, small stamps on the inner front panel and title-page, contemporary entry of ownership on the inner front panel reading: “Georgius ego cognomine Gebel. Si reperis libru(m) reddito mihi. Anno 63” and on the title page: “Georgius Gebelius Rothenburgensis mutuo dedit humiliter Laurentio Erleri Anno 1563” and with a note on p. 541, probably by the same hand: “Iste liber finitus est septimo die octobris a D.M. Schreckenfuchsio Anno salutis nostrae 1561”; some light damp stains at the end of the volume, but a very attractive and genuine copy.

**THIS COLLECTION** of treatises on geography, astronomy and cosmography by eminent Greek scientists, astronomers and mathematicians includes pseudo-Proclus’ *On the sphere*, Cleomedes’ *On the world or circular motions of heavenly bodies*, Aratus’ *Phænomena* (on constellations and weather signs), and Dionysius Periegetes’ *Descriptive Account of the Habitable World*.

It was first printed by Petri in 1547 and edited by his son-in-law, Marcus Hopper (d. 1564), professor of Greek, with a dedication to the eight-year old son of the major of Basel Adelberg Meyer. For the present edition Hopper wrote a new dedication to the sons of Heinrich Petri: Adam, Sebastian, Sixtus, Heinrich, and Johann. Furthermore he added a short biography of Proclus and the commentary to the same by Erasmus Oswald Schreckenfuchs (1511-1579), professor of mathematics, rhetoric and Hebrew first at Tübingen and then at Freiburg i. Br.



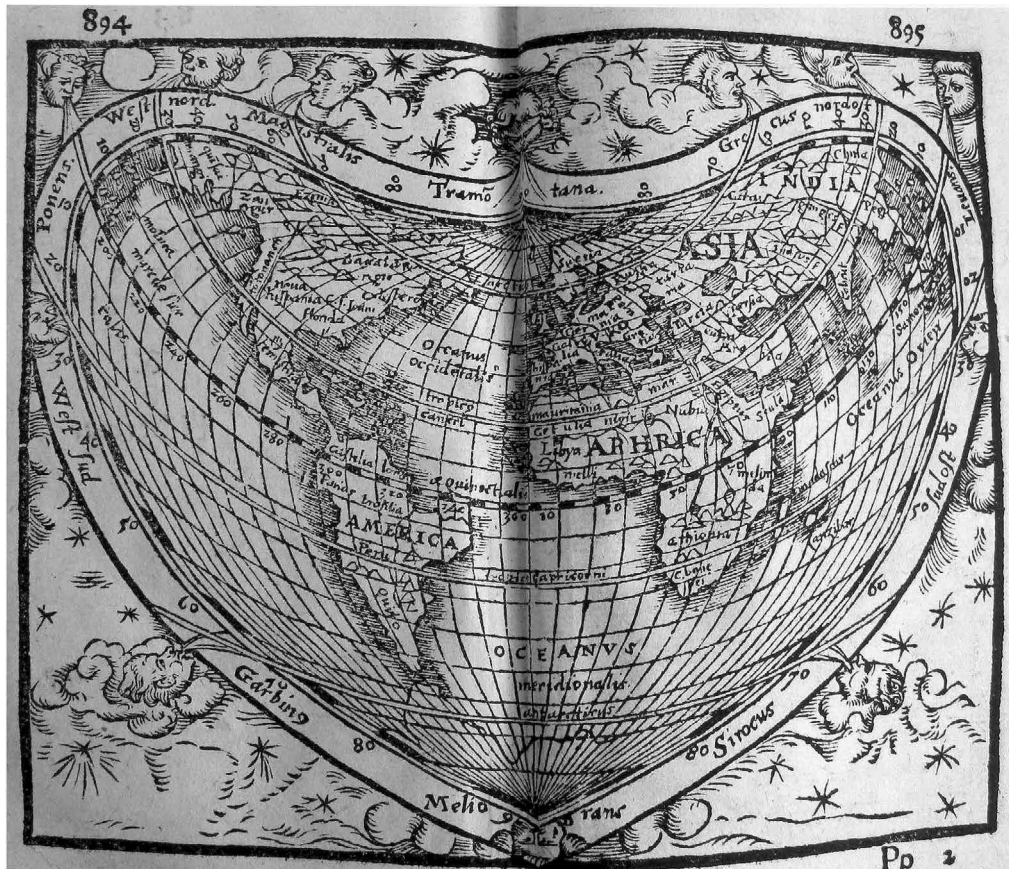
But the most important addition was Honter's *De cosmographiae rudimentis*, in both versions, verse and prose. The prose version was first printed in Cracow by Matthias Schaffenberg in 1530 under the title *Rudimentorum cosmographiae libri duo* with two maps: a simple diagram of the a hemisphere and a tiny world map based on that of Peter Apian of 1520. Honter then transformed the original prose version into Latin hexameters and published it in 1541 with the title *Rudimenta Cosmographica*, a pedagogical tactic to make it more readily memorized by students. He circulated copies of this small edition, without maps, to his friends in the universities. The work was then reprinted in 1542 with the addition of a group of maps, constituting, in effect, a small world atlas.

The text consists of four parts: the first three deal with astronomy, Europe, Asia, and Africa, and the fourth consists of a rudimentary dictionary of scientific and technical terminology. Honter enumerates in it first the parts of the human body and the diseases that plague it. Then he enumerates a host of other natural and man-made things, including animals, plants, fruits, towns, occupations, kinship terms, tools, buildings, the parts of a ship, clothing, etc.

The *Rudimenta* was so successful that no less than 39 editions of it were printed in Brasov, Zurich, Antwerp, Basel, Rostock, Prague, and Cologne. The book was last reprinted in 1602, but sections of it have been included in other books up to 1692. It was in this form that Honter's work taught several generations all over Europe their geographical ABC's and the little atlas accompanying it was the first widely circulated collection of maps and the first European-wide manual.

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

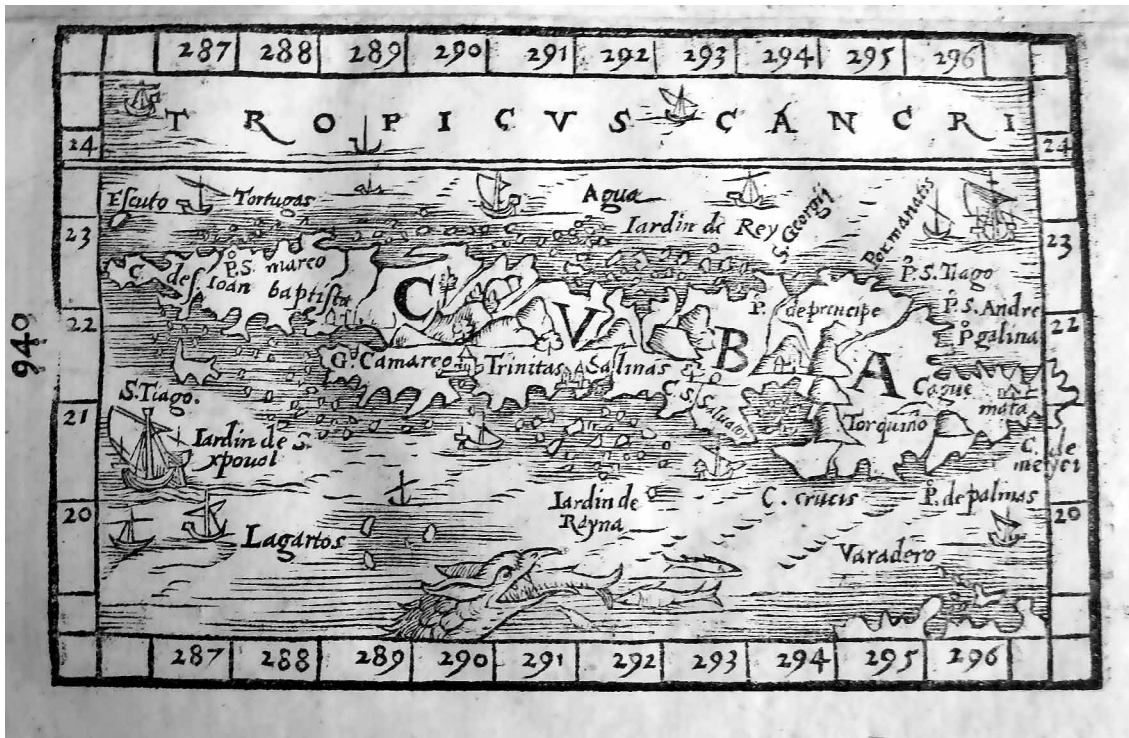
The volume contains double-page maps of Spain, France, Germany, Italy, Greece, Palestine, India, Southeast Asia, South Africa, Northeast Africa and Egypt as well as full-page maps of Ireland Majorca, Great Britain, Zealand, Sicily, Euboea, Java, Ceylon, Madeira, Malta, and Cuba (cf. R.W. Karrow, Jr., *Mapmakers of the Sixteenth Century and Their Maps*, Chicago, 1993, pp. 302-315). Some of the maps in the Basel edition are attributed to the woodcutter Hiob Magdeburg (cf. H. Meschendorf, *Neues aus der Honterus-Forschung*, in: "Zeitschrift für Siebenbürgische Landeskunde", 13, 1990, pp. 175-191).



“In Basel, wo Honter selbst lebte und wo schon die erste Fassung seiner Kosmographie veröffentlicht wurde, erschien im Jahr 1561 ein Band, der mehrere geographische Werke enthält. Das erste davon ist die Arbeit von Proclus De Sphera. Auf Seiten 845-940 befindet sich der Text mit 12 Karten der zweiten Fassung - also in vier Teilen - ohne weitere Holzschnitte. Anschliessend daran auf den Seiten 941-985 wurde auch die erste Fassung - also zwei Teile ohne Karten mit einem Holzschnitt über die Erdkugel - von Heinrich Petri gedruckt. Die ganze Sammlung wurde im Jahr 1585 - also nach dem Tod des berühmten Typographen, aber unter seinem Namen - nochmals publiziert” (G. Borsa, *Die Ausgaben der ‘Cosmographia’ von Johannes Honter*, in: “Essays in Honour of Victor Scholderer”, Mainz, 1970, p. 97.

Johannes Honter was born in Kronstadt (now Brasov, Romania in the foothills of the Transylvanian Alps). At the age of seventeen he enrolled at the university of Vienna and received his bachelor’s degree two years later. Vienna then counted among its faculty such humanists as Joachim Vadian, Johann Cremers, Johannes Cuspinianus, Johannes Stabius, and Georg Tanstetter. All of these men were concerned to some degree with geography, cosmography, or cartography, and they helped to form the mathematical and scientific outlook of Honter, and his fellow students (among them Peter Apian). He probably devoted some time to the study of law and medicine as well and received his master’s degree in 1525. As the Ottomans approached Vienna in 1529 Honter moved first to Regensburg in Bavaria, where he spent two weeks with the historian and cartographer Johannes Aventinus. A year later he visited the home of his old student fellow Peter Apian in Ingolstadt. In 1530, he registered at the Krakow’s Jagiellonian University in Poland. It was in Krakow that he published his first books, a Latin grammar and a cosmography manual,

*Rudimentorum cosmographiae libri duo*. On the way to Basel he stopped in Nuremberg, where he made the acquaintance of Sebald Heyden, one of the most important educators of the age and perfected his skills as a woodcutter perhaps under the tutelage of Hans Sebald Beham or Michael Ostendorfer. Between 1532 and 1533 he lived in Basel, where he found work as editor and proofreader in the printing shop of Johannes Bebel. He came in contact with the Reformer Johannes Oecolampadius, and with scholars as Simon Grynaeus and Sebastian Münster. He continued to practice wood engraving, notably designing two celestial maps to illustrate Ptolemy’s *Almagest* (1532). He returned to Brasov in January 1533, was made city councilor and in 1535 privy councilor. During his stay in the Holy Roman Empire, Honter had encountered Protestant ideas, and he worked hard to introduce Lutheranism to his fatherland. He founded a new Latin school (functioning to this day as the ‘Johannes Honterus School’), set up a printing press (1539), printed a large num-





ber of books, mostly to spread humanism and the achievements of Reformation. But most of his production was schoolbooks, small handsome volumes reminiscent of the works of Aldus Manutius, with the same emphasis on classical authors. In 1544 Honter was elected pastor of the evangelical community in Kronstadt. He lived to see the establishment of a paper mill in 1546, which supplied all the paper for his press and also oversaw the construction of a new and imposing building to house the school and a library, completed in 1547. He died from a severe head injury at the age of fifty (cf. G. Nussbächer, *Johannes Honterus: Sein Leben und Werk*, Bukarest, 1978, passim).

VD 16, P-4979, A-3196, C-4116, D-1984, H-4774; H.M. Adams, *Catalogue of Books printed on the Continent of Europe, 1501-1600 in Cambridge Libraries*, Cambridge, 1967, P-2134; J.E. Alden & D.C. Landis, *European Americana: a chronological guide to works printed in Europe relating to the Americas, 1493-1776*, New York, 1980, I, p. 561, no. 41; G. Engelmann, *Johannes Honter als Geograph*, Wien, 1982, p. 58, no. 180 and p. 81, no. 273; J. Hamel, *Bibliographie der astronomischen Drucke bis 1700*, Berlin, 2011, p. 354; F. Hieronymus, *1488 Petri-Schwabe 1988: Eine traditionsreiche Basler Offizin im Spiegel ihrer frühen Drucken*, Basel, 1997, pp. 812-816, no. 257; G. Nussbächer, *Die Basler-Ausgaben der Werke von Johannes Honterus. Bibliographie*, in: "Beiträge zur Honterus-Forschung, 1989-2004", Kronstadt, 2005, pp. 176-177.

\$ 7,800.-

## JUDITH AND HOLOFERNES STAGED

18. **SACCHETTI, Cesare** (fl. 2<sup>nd</sup> half of the 16<sup>th</sup> century). *La gloriosa e trionfante vittoria donata dal grande Iddio al popolo Hebreo per mezzo di Giudith sua fedelissima serva. Ridotta in comedia*. Florence, [Giunta?], 1565.

4to (194x137 mm). (34) leaves. Signatures: A-H<sup>4</sup> I<sup>2</sup>. Large woodcut vignette on the title-page depicting the beheading of Holofernes by Judith. Text printed in two columns. Modern vellum over boards, marginal repairs to title-page slightly affecting the text, marginal repair on l. B1 with no loss, tear repaired on leaf B2 (the minimal loss of text has been supplied by hand), title-page a bit soiled, all in all a decent copy considering the bad quality of paper.



**RARE SECOND EDITION.** The work was first published in Bologna in 1564 by Alessandro Benacci, together with the *Rappresentazione di santo Christoforo martire* by the same author. The two works were later included in *Il terzo libro di feste, rappresentazioni, et comedie spirituali di diversi santi e sante, del Testamento Vecchio, et Nuovo, composte da diversi autori* (Florence, 1578), a collection issued by Giunta of thirty-one different texts, everyone bearing its own title-page and its own pagination (cf. A. Cioni, *Bibliografia delle sacre rappresentazioni*, Firenze, 1961, p. 28).

It is a sacred representation in five acts in prose, in which the biblical story of Judith and Holofernes is told in a bizarre manner with the introduction of strange and imaginary characters, as the villain Frusto, who speaks in the dialect of Bologna, the parasite Formidabile, the blind Bacolo, the knaves Trinca and Tronco, the two crazy Pliny and Livy, the eunuch Vagho, the doctor Servius, the barber Ottone, etc. The volume concludes with fourteen scathing *terzine* of *L'Autore a i finti amici* ("The Author to the fake friends") (cf. F. Capozzi, *The Evolution and Transformation of the Judith and Holofernes Theme in Italian Drama and Art Before 1627*, Madison WI, 1975, p. 127).

"Alle esigenze contro-riformistiche si piega docilmente, pur mantenendo ancora lo stile mescolato della sacra rappresentazione, *La gloriosa e trionfante vittoria donata dal Grande Iddio al popolo Hebreo per mezzo di Giudith sua fedelissima serva Ridotta in comedia* di Cesare Sacchetti, pubblicato nel 1575 a Firenze e di chiara destinazione locale. Oltre a una polemica allusiva a questioni interne al gruppo di riferimento esplicitato nella dedica *L'autore ai finti amici*, la matrice fiorentina è evidente nel linguaggio dei personaggi caricaturali oltre che nelle esplicite allusioni al *Morgante* del Pulci. Alcuni elementi paiono inoltre collegare l'opera all'ambiente scolastico e quindi a una microsocietà legata a rapporti



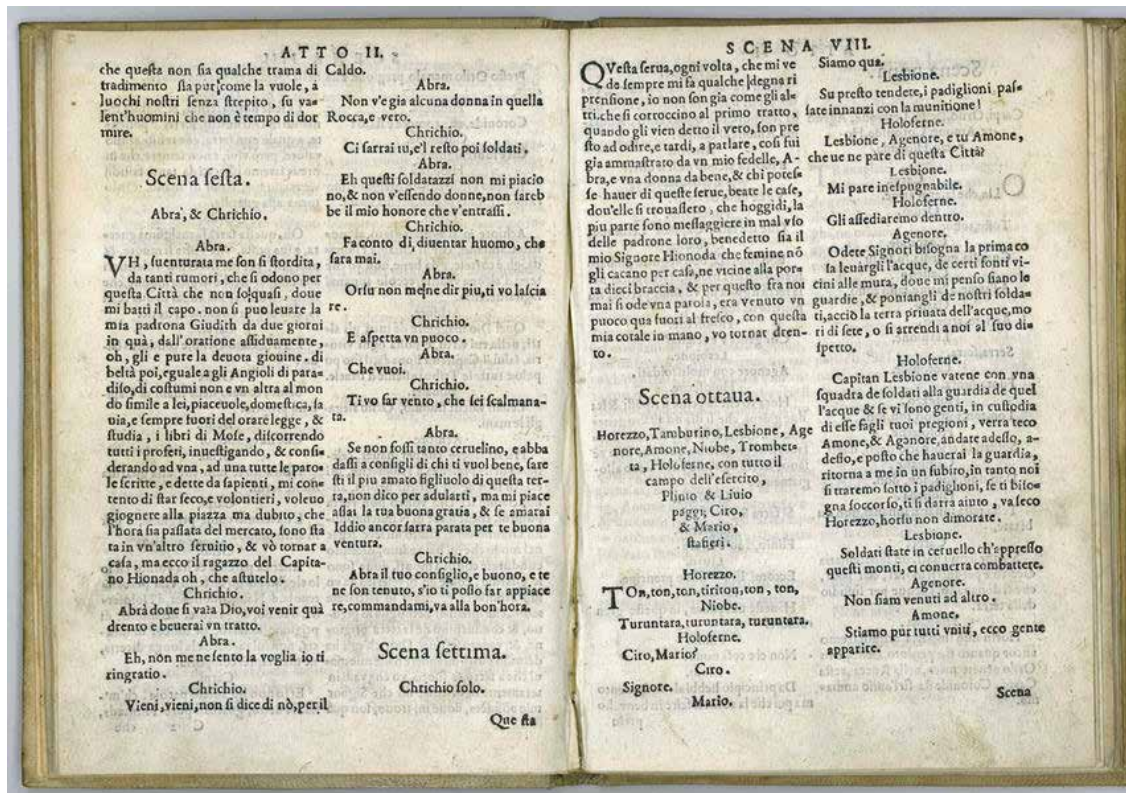
di confraternita. La storia principale è contornata da scene e personaggi marginali che consentono al testo una carica eversiva e di critica sociale difficilmente affidabile al tema biblico e certo più vicina all'ambiente fiorentino contemporaneo. Come consueto, nel particolare trattamento post-riformistico (si vedano i precetti della spettacolarità gesuitica romana) numerosi sono gli inserti musicali. L'attenzione alle psicologie (in particolare quella dei due protagonisti ma non meno quella di molti dei personaggi di contorno, primo tra tutti Vagao, l'eunuco di Oloferne che mette in guardia il giovane soldato dalle trappole d'amore) pare rispondere, insieme, alla nuova sensibilità degli 'affetti' e a uno scopo didattico che potrebbe anche apparentare l'opera alla diffusa pratica conventuale" (S. Mamore, *Storia di Judith da Betulia a Firenze*, see [www.drammarturgia.it](http://www.drammarturgia.it)).

Almost nothing is known about the Bolognese poet Cesare Sacchetti. He also published *Il primo et secondo canto sopra i benemeriti di monsignore vescovo di Narni* (Bologna, 1565), *I tre canti per la nova creatione del sommo pontefice papa Pio quinto Ghiselieri bolognese* (Bologna, 1566), *Tre canti in lode del sommo, et Romano pontefice nostro sig. papa Sisto Quinto* (Bologna, 1586), and the *Stanze in materia della morte di Lodovico, e Hippolita amanti bolognesi* (Bologna, 1587).

Edit 16, CNCE 53313; Universal STC, no. 854067; P. Bernardini & E. Bianco, *Judith in Italian Literature: a Comprehensive Bibliography, 1554-1948*,

in: "The Sword of Judith Project", New York, 2009, p. 2; L.S. Camerini, *I Giunti tipografi editori di Firenze 1571-1625*, Florence, 1979, no. 83, p. 68; Cioni, *op. cit.*, p. 314 (1576 issue); C. Colomb de Batines, *Bibliografia delle antiche rappresentazioni sacre e profane stampate nei secoli XV e XVI*, Florence, 1852, p. 64, no. LXXX; M. Sander, *Le livre à figures italien depuis 1467 jusqu'a 1530*, Milan, 1942, no. 6285.

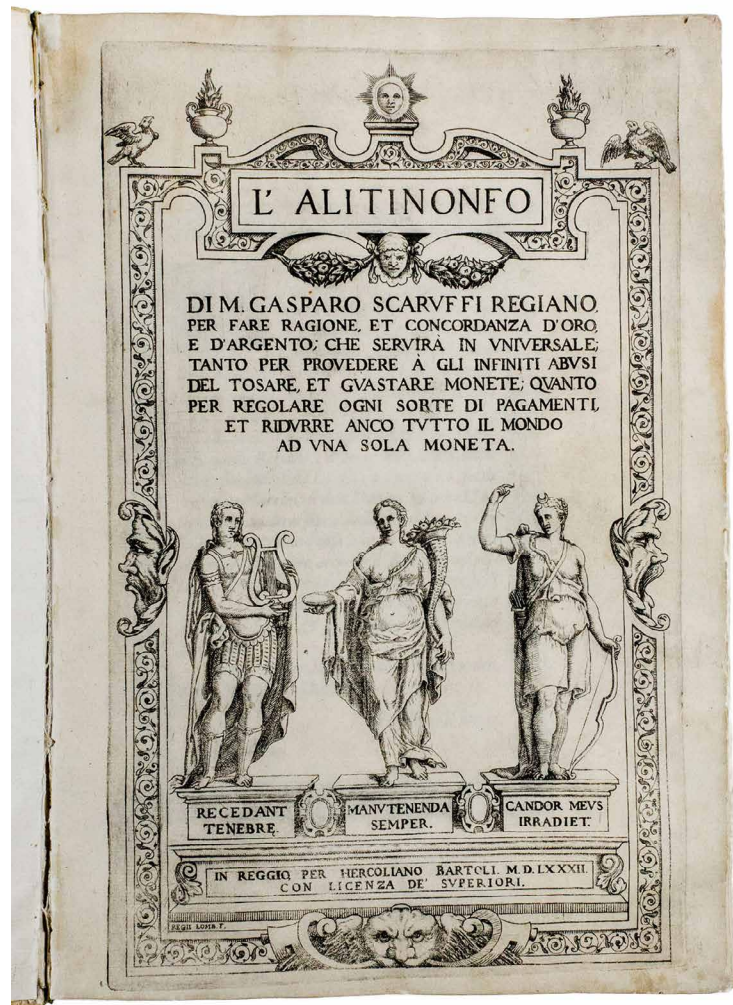
\$ 1,200.-



19. **SCARUFFI, Gasparo** (1519-1584). *L'Alitinonfo...*, per fare ragione, et concordanza d'oro, e d'argento; che servirà in universale; tanto per provvedere a gli infiniti abusi del tosare, et guastare monete; quanto per regolare ogni sorte di pagamenti, et ridurre anco tutto il mondo ad una sola moneta. Reggio Emilia, Ercoliano Bartoli, 1582.

(bound with:)

[**BISI, Prospero** (fl. end of the 16<sup>th</sup> cent.)]. *Breve instruttione sopra il discorso fatto dal Mag. M. Gasparo Scaruffi.* Reggio Emilia, Ercoliano Bartoli, 1582.



Two works in one volume, folio (301x208 mm). **I:** (6, of which the last is a blank), 60, (6, of which the last is a blank) leaves. Collation: [ast]<sup>6</sup> A-B<sup>6</sup> [chi]<sup>2</sup> C<sup>4</sup>(C<sup>2</sup>+ [chi]<sup>2</sup>) D-L<sup>6</sup>. With an allegorical title-page beautifully engraved by the jeweler Giulio Taccoli, numerous tables showing different currency rates (two of them printed on double-page), and four woodcuts depicting a gold and a silver coin (l. D1r-v). Also with several historiated initials and other typographical ornaments (borders, head- and tail-pieces). **II:** 10 ll. Collation: A<sup>6</sup> B<sup>4</sup>. Woodcut vignette on the title-page. Contemporary limp vellum, traces of manuscript title on spine. A fine, unsophisticated copy with wide margins.

**FIRST AND ONLY EDITION**, dedicated to Alfonso Tassoni, secret councilor of Duke Alfonso II, of the most advanced 16<sup>th</sup>-century treatise on money and coinage, containing the earliest proposal and theorization of a single currency of universal extent.

Around mid sixteenth century, an exceptional increase in prices hit all European countries. Between 1550 and 1570 the price of corn raised in Italy by three times with respect to silver, causing great instability and profound economic and social changes. At the same time, there was a flowering of pioneering writings on monetary policy, which laid the foundation of political economy, a new science that would reach full maturity only two centuries later.

As a result of the experience gained on the field, Scaruffi published the *Alitinonfo* (or 'True Light'), in which he describes the currency as a mean of exchange and a public good, as well as a measurement tool of value. In order to make currency more efficient, Scaruffi aims to reach consensus at an international level on a regulation that would put an end to the many coinage differences existing from country to country, by establishing



a uniform system in which each coin would bear clear indication of its real value in terms of weight and amount of precious metal contained therein.

Scaruffi was the first to see and clearly explain the need for a stable and uniform monetary system, based on precious metal. His idea of unifying the international monetary system, however, didn't bring any result. He also had the merit to bring to the attention of political authorities the issue of currency and economic exchanges that take place through it, arguing that the state cannot refrain from regulating the commercial activities of his subjects (cf. A. Santini, *L'unione monetaria nel Rinascimento. L'Alitinofo di Gasparo Scaruffi per il duca d'Este*, Ferrara, 1999).

From a Scaruffi's letter dated January 1582, we know that 512 copies of the *Alitinofo* were issued, of which 400 were donated by the author to important figures of the time and the remaining 112 were left as by contract to the printer (cf. M. Alfieri, *L'opera di Gasparo Scaruffi: "L'Alitinofo"*, in: "Gasparo Scaruffi. La vita e l'opera. Atti del Convegno di studi, 14 novembre 1984", Reggio Emilia, 1985, pp. 47-55).

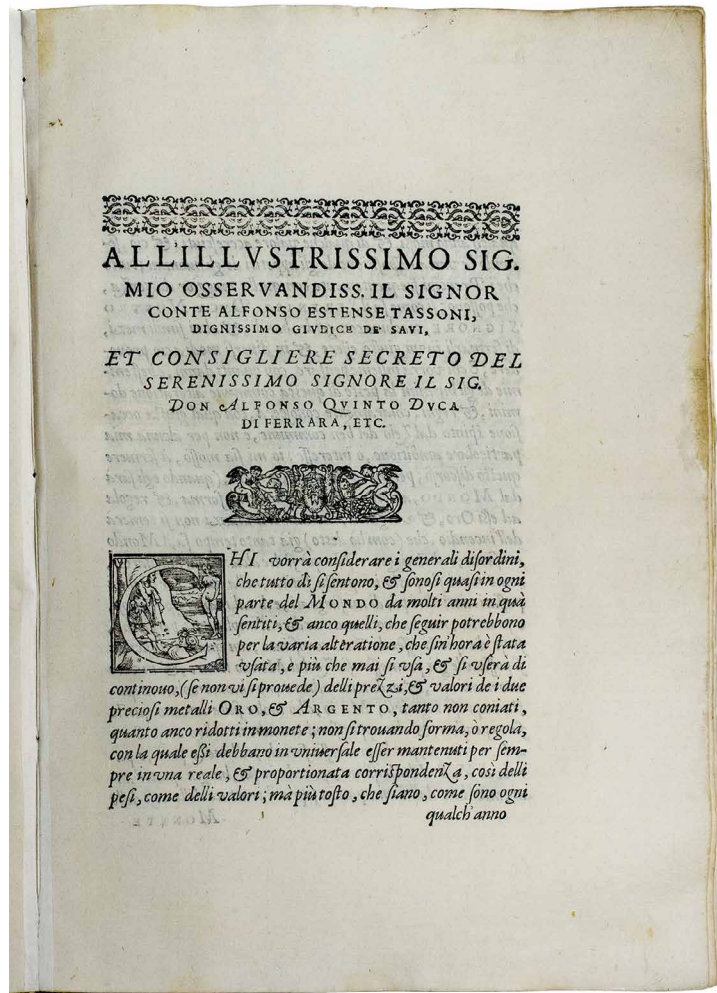
Gaspare Scaruffi, a native of Reggio Emilia, was a merchant and a banker. In 1544, for a few months, he gained experience in the currency exchange market of Piacenza. From 1547 he worked as an assayer and a contractor in the mint of his native city, for which he also covered other public offices (city councilor in 1560 and treasurer in 1564).

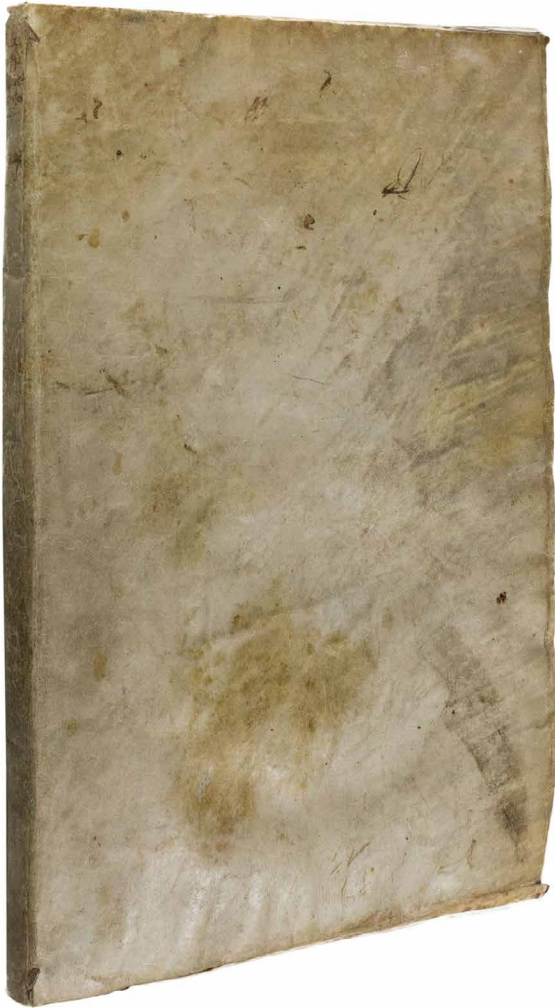
In 1550 he was sent to Mantua and Parma to support the currency of Reggio Emilia (the 'scudo'), which had been depreciated in the territories of the Gonzagas and Farneses. In 1552 he directed for a short time the mint of Reggio Emilia and in 1564 he was elected treasurer of the same town. In 1566 he stayed for a few months in prison due to insolvency problems of his bank, which were later solved in accordance with the Ducal Chamber.

In 1568 he proposed to Ottavio Farnese, in exchange for a generous compensation, a reform of the monetary system in the Duchy of Parma and Piacenza, which probably contained ideas then exposed in the *Alitinofo*, whose composition dates back to 1574-9.

In 1573, 1575, and again in 1580 he was sent on an embassy to Ferrara to discuss monetary issues with Duke Alfonso II. In 1582 he was elected as one of the controllers of the Reggio mint. He died in Reggio in 1584 (cf. V.N. Flace, *La vita di Gaspare Scaruffi*, in: "Op. cit.", pp. 11-14).

The second work, dedicated to Alfonso Tassoni and signed at the end with the pseudonym "Il Prospero" (Reggio Emilia, April 17, 1581), is attributed to the notary from Reggio Emilia Prospero Bisi, also known as Bartolomeo Prosperi. It is usually bound together with Scaruffi's treatise. "The *Alitinofo* was most likely compiled by Scaruffi from





earlier opinions prepared for his various missions. It is also alleged that the editing of the work enjoyed the support of the notary Prospero Bisi (appearing with the pen name of Prospero and Pratisuoli in related texts) and of the jurist Pier Giovanni Ancarani” (M. Palumbo & E. Sidoli, *Books that made Europe: Economic Governance and Democracy from 15<sup>th</sup> to 20<sup>th</sup> Century*, Brussels, 2016, p. 68).

**Scaruffi:** Edit 16, CNCE30803; M. Canney & D. Knott, eds., *Catalogue of the Goldsmiths’ library of economic literature*, Cambridge, 1970, I, no. 222; *The Kress library of business and economics catalogue*, New York, 1964, no. 151; D. Franceschi Spinazzola, *Catalogo della biblioteca di Luigi Einaudi*, Turin, 1981, II, p. 763; L. Cossa, *Saggi bibliografici di economia politica*, Bologna, 1963, p. 29, no. 21; **Bisi:** Edit 16, CNCE6163; G. Melzi, *Dizionario di opere anonime o pseudonime di scrittori italiani*, Milan, 1848, I, p. 149; *Kress library*, no. 150; Franceschi Spinazzola, II, p. 673; *Goldsmiths’ library*, no. 221; Cossa, p. 29, no. 22.

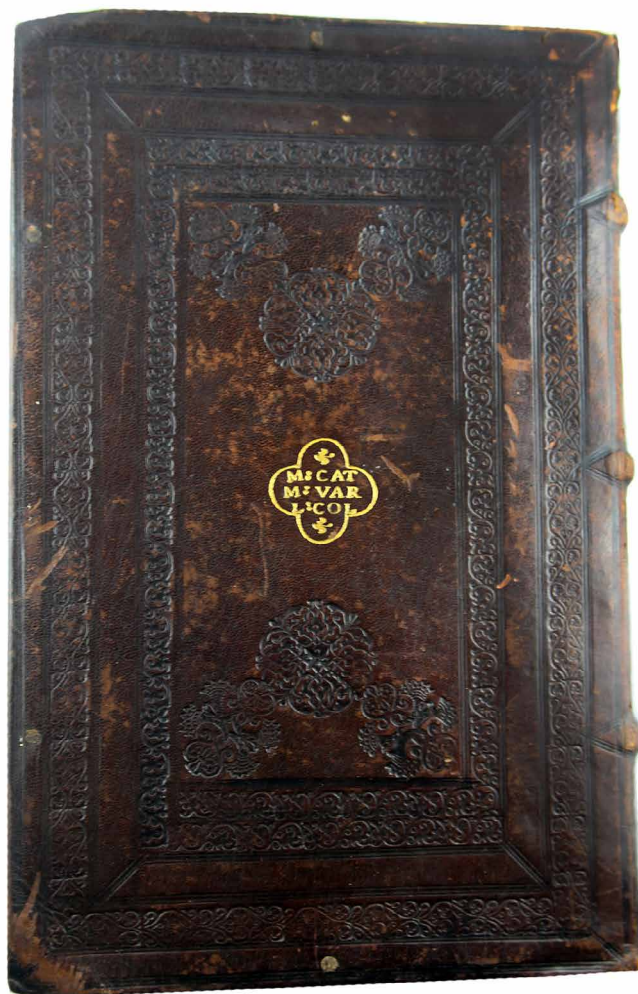
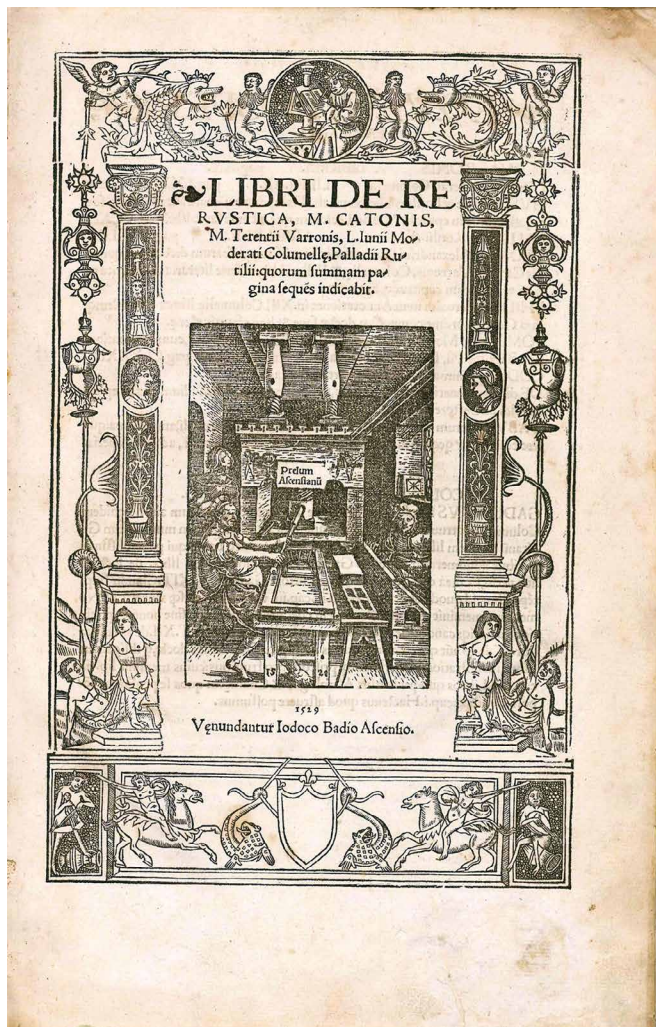
\$ 35,000.-



IN A NICE CONTEMPORARY BINDING

20. **SCRIPTORES REI RUSTICAE.** Libri de re rustica, M. Catonis, M. Terentii Varronis, L. Iunii Moderati Columelle, Palladii Rutilii: quorum summam pagina sequens indicabit. [Paris], Josse Bade, (30 April) 1529.

Folio (333x214 mm). (20), 311, (10) leaves. Collation: Aa<sup>6</sup> A<sup>8</sup> B<sup>6</sup> a-t<sup>8</sup> v<sup>6</sup> x<sup>8</sup>. Title-page within woodcut architectural border with at the center the large Badius' device. Decorated initials on black ground. Also with several woodcut illustrations and diagrams in text. Contemporary full calf, spine with three raised bands and four compartments decorated with intertwining lines tooled in black to form diamond shapes, panels framed by a double blind-tooled floral frame with elaborated blind-tooled patterns and at center the gilt-lettered title within a quatrefoil-shaped border (minor scrapes, lacking ties and front flyleaf). Small holes in inner margin of the front pastedown and first leaf not affecting the text, some staining and browning, but a very good, genuine copy with wide margins.



by a double blind-tooled floral frame with elaborated blind-tooled patterns and at center the gilt-lettered title within a quatrefoil-shaped border (minor scrapes, lacking ties and front flyleaf). Small holes in inner margin of the front pastedown and first leaf not affecting the text, some staining and browning, but a very good, genuine copy with wide margins.

**FIRST BADIUS EDITION** of this classical collection of texts on agriculture by the major Roman writers on the subject, known as 'Scriptores rei rusticae', i.e. Lucius Columella (4-70 AD), Marcus Porcius Cato the Elder (234-149 BC), Marcus Terentius Varro (116-27 BC), and Rutilius Palladius (4<sup>th</sup>-5<sup>th</sup> century AD).

In particular the volume contains: the *Enarrationes vocum prisicarum in libris De re rustica* by Giorgio Merula; the *Enarrationes in XII Columellae libros* by Filippo Beroaldo; Cato's *De re rustica*; Varro's *De re rustica*; Columella's *De re rustica*; Pomponio Leto commentary on Columella;



Columella's *Liber de arboribus*; Palladius' *De re rustica*; Palladius' *De insitione*.

The collection, first printed by Jenson in 1472, became the reference work on agriculture until the end of the sixteenth century, since it deals with all aspects necessary for the conduct of a farm: plants, animals, wine, mustard, cheese, olives, fruit, etc.

F.L.A. Schweiger, *Bibliographisches Lexicon der Römer*, Amsterdam, 1962, II, p. 1306; Ph. Renouard, *Bibliographie des impressions et des oeuvres de Josse Badius Ascensius*, Paris, 1908, II, pp. 263-264.

\$ 8,500.-



WITH ILLUMINATED INITIAL AND COAT-OF-ARMS - IN CONTEMPORARY BLIND-STAMPED CALF

21. **SENECA, Lucius Annaeus** (ca. 4 BC-65 AD). **Senecae Tragoediae**. *Colophon*: Florence, Filippo Giunta, July 1513.  
(bound with:)

**EURIPIDES** (480-406 BC)-**ERASMUS, Desiderius** (1466-1536). **Hecuba et Iphigenia in Aulide Euripidis tragoediae in Latinum tralatae** [sic] **Erasmio Roterodamo interprete. Eiusdem Ode de laudibus Britanniae, regisque Henrici septimi, ac regione liberorum eius. Eiusdem Ode de senectutis incommodis**. *Colophon*: Florence, Heirs of Filippo Giunta, December 1518.



Two works in one volume, 8vo (165x103 mm). I: (8), 215, (1) leaves. Collation: a-z<sup>8</sup> &<sup>8</sup> A-D<sup>8</sup>. Leaves D7v and D8 are blank. Leaf a2 (opening of the preface) is decorated with a large initial in gold and blue, a floral frame surrounding the text in blue, red, green and gold, and at the bottom, within a circular frame, unidentified coat-of-arms (presumably Florentine) featuring two red lions or leopards on gold ground separated by an oblique red band; II: (80) ll. Collation: [¶] a-i<sup>8</sup>. Leaves [¶]6v-[¶]8r are blank. Giunta's device at final verso. Contemporary blind-stamped full calf, spine with two raised bands, panels divided by a thick frame into two square compartments decorated with a circular pattern at the center and four geometric motifs at the corners (front cover's corners and top and bottom of spine skillfully repaired, traces of metal ornament pieces and ties). Small round hole in the first four leaves and on the last leaf slightly affecting the text, some staining and soiling, but all in all a very good, genuine copy with wide margins.

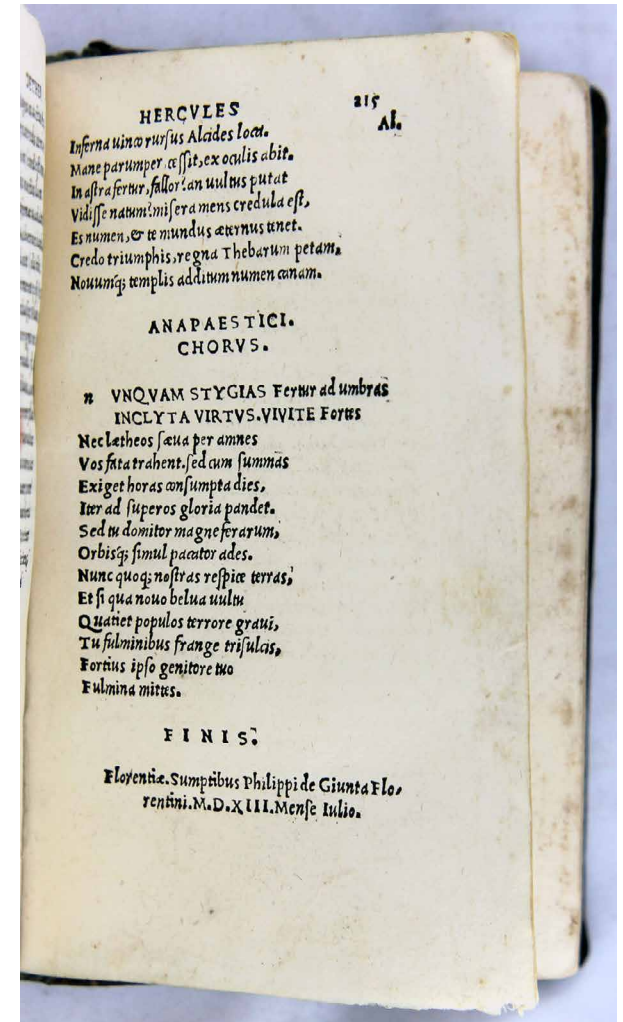
I. **SECOND GIUNTA EDITION**, a reprint of the 1506 edition, from which are also taken the preface addressed by Benedetto Riccardini to Domenico Benivieni, the two prefatory texts *De tragoedia* et *De partibus tragoediae* by Riccardini, and an excerpt on Seneca from Crinito's *De poetis latinis*. It contains the tragedies: *Hercules Furens*, *Thyestes*, *Thebais*, *Hippolytus*, *Oedipus*, *Troas*, *Medea*, *Agamemnon*, *Octavia*, and *Hercules Oetheus*. The 1506 Seneca was the last work Riccardini edited for Filippo Giunta.

II. **REPRINT OF THE 1507 ALDINE EDITION**, the first result of the collaboration between Erasmus and Aldus. At the title-page verso is the preface addressed by the editor Antonius Varchiensis (Antonio Francini) to the reader, to which follows the original dedication by Erasmus to William Warham, Archbishop of Canterbury. It contains the plays *Hecuba* and *Iphigenia* in the Latin translation by Erasmus. *Iphigenia* is preceded by a preface addressed by Erasmus to William Warham. At the end an ode to Warham and the ode *De senectutis incommodis*, both by Erasmus.

“The most productive of the Giunti editors in the first half of the sixteenth century proved to be Antonio Francini, who had begun to edit for Filippo (or possibly Bernardo) in March, 1516... Francini’s first editorial work for Bernardo after Filippo’s death was the 1518 edition of the *Historiae* of Herodian, in the Latin translation by Poliziano. In the same year he edited Bernardo’s printing of the 1507 Aldine edition of Euripides’ *Hecuba* and *Iphigenia in Aulide*. This work contains both the original preface of Erasmus and a new preface by Francini. Presumably this would have been a legal reprint, for Manuzio’s ten-year privilege had ended” (W.A. Pettas, *The Giunti of Florence*, New Castle DE, 2013, p. 34).

Edit 16, CNCE28726 and CNCE18375; Pettas, *op. cit.*, nos. 53 and 122; D. Decia, R. Delfiol & L.S. Camerini, *I Giunti tipografi editori di Firenze*, Florence, 1978, nos. 42 and 111; A.A. Renouard, *Annales de l’imprimerie des Aldes*, Paris, 1834, p. XXXVII, no. 42 and p. XLIII, no. 6.

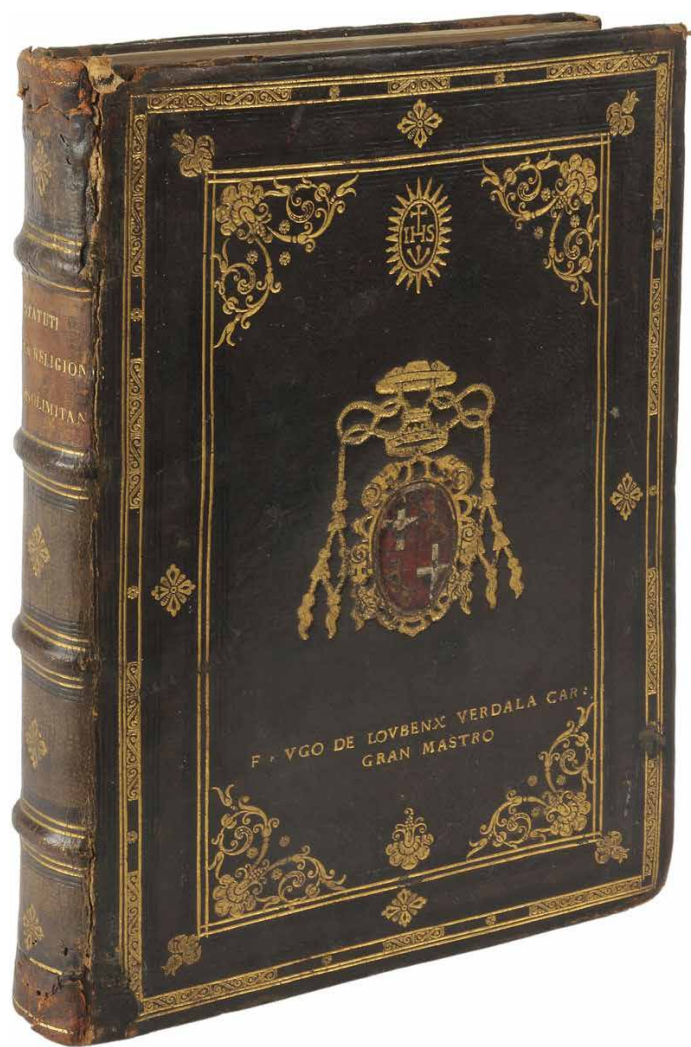
\$ 15,000.-





IN A MAGNIFICENT CONTEMPORARY COLORED BINDING MADE BY FRANCESCO SORESINI FOR HUGUES LOUBENS DE VERDALLE,  
GRAND MASTER OF THE ORDER

**22. SOVEREIGN MILITARY ORDER OF MALTA.** *Gli Statuti della Sacra Religione di S. Giovanni Gierosolomitano. Tradotti di Latino in Volgare di Iacomo Bosio Agente della medesima religione nella Corte di Roma. Aggiuntovi li Privilegij dell'istessa Religione...* Rome, Giacomo Tornieri (*Colophon*: Giacomo Ruffinello), 1589.



Two parts in one volume (247x170 mm). (20), 280, (76) pp.; 92 (of 96, lacking the leaves M3 and M4, not present also in other recorded copies), (24) pp. Leaves Nn4 and h6 are blank. Every part opens with its own title-page, bearing the coat-of-arms of the Grand Master of the Order of Knights of the Hospital of Saint John of Jerusalem, Hugues Loubens de Verdalle (1531-1595). Woodcut decorated initials, head- and tail-pieces. The two leaves containing the privilege of the Grand Master (dated 20 November 1588) are within a woodcut border (ll. \*5r-\*6v). A very good, fresh copy, only occasionally foxed. Magnificent contemporary binding in brown morocco made by Francesco Soresini; panels within blind-ruled and gilt fillets decorated with small gilt ornaments, four larger corner-pieces, and on top the symbol 'IHS', all in gilt; at the center of the front panel gilt and painted coat-of-arms of the Grand Master Hugues Loubens de Verdalle, with below the inscription in gilt "F. VGO DE LOVBENX VERDALA CAR: GRAN MAESTRO"; on the back panel coat-of-arms of the Order of St. John of Jerusalem painted within an oval gilt frame, with below the inscription in gilt "DEL CAVAL. F. FRAN. HIER. BERTIO", referring to the Knight Francesco Girolamo Berti (or Bertio); spine with four raised bands, gilt decorations and lettering-piece; gilt edges (lacking the ties, joints weakened but still solid, top and bottom of the spine and corners worn and partly damaged). On the first title-page ownership's inscription "Di Fra Fabritio Bertio Baglio di Pavia 1595".

**THE RAREST ISSUE** of the Statutes of the Order of Saint John of Jerusalem, printed in 1589, here presented in an exceptional copy magnificently bound for the dedicatee and the sponsor of the edition, the cardinal Hugues Loubens de Verdalle, Grand Master of the Order between 1581 and 1595.

The Statutes were translated from Latin into Italian by Giacomo Bosio, the representative of the Knights at the Roman Curia. The Italian version was examined and approved by a commission in Malta, and was given the same legal status as the original Latin text. The

Grand Master settled therefore that the costs of publication had to be sustained by the Order and copies distributed among its members.

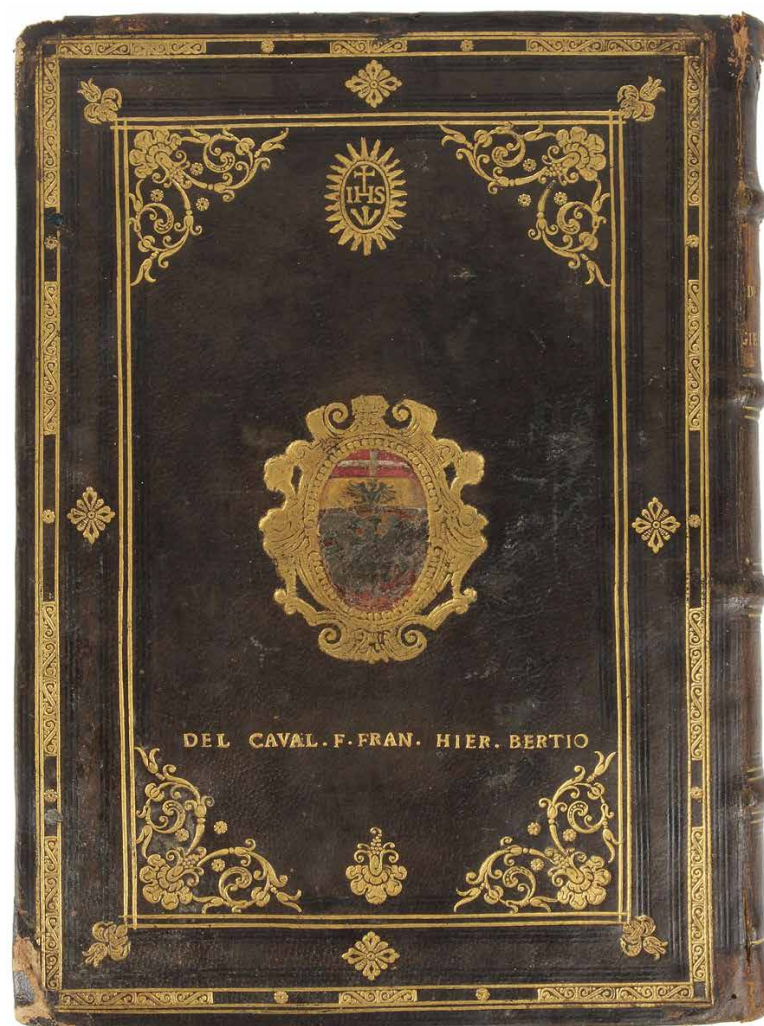
The present binding was made in the workshop of Francesco Soresini, appointed Papal binder in 1575 and founder of a celebrated dynasty of binders (Francesco, Prospero, and Baldassarre were his heirs). Soresini had among his clients popes, cardinals, generals of religious orders, and members of the most distinguished Roman families.

The present binding was presumably bound for the Grand Master Hugues Loubens de Verdalle (as testified by his coat-of-arms and name on the front panel) and given by him as a gift to Francesco Girolamo Berti (his name written in gilt on the back panel), who had entered the Order on September 20, 1567. The volume then passed down from Francesco Girolamo to his brother Fabrizio Berti, appointed knight on

July 4, 1575 and subsequently become Balio of Pavia, his hometown (his ownership's inscription on the title-page).

F. de Hellwald, *Bibliographie méthodique de l'Ordre Souverain de St. Jean de Jérusalem*, Rome, 1885, p. 28; G. Vianini Tolomei, *Legatura Romana Barocca 1565-1700*, Rome, 1991, pl. VII.

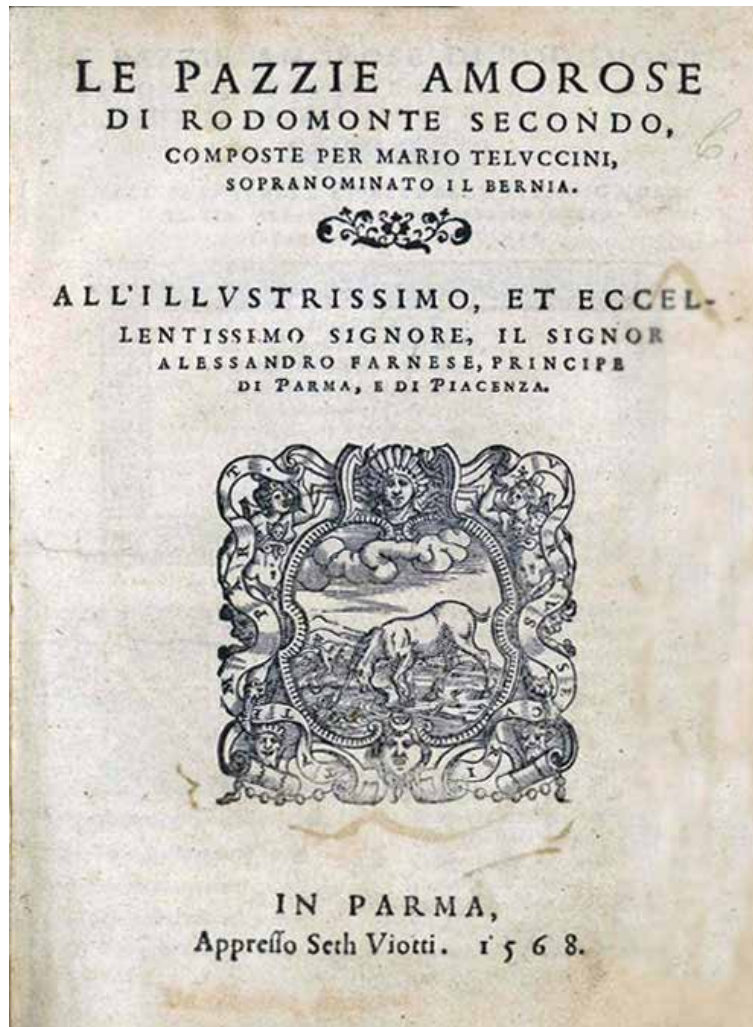
\$ 18,500.-





23. **TELUCCINI, Mario** (fl. end of the 16<sup>th</sup> cent.). **Le pazzie amoroze di Rodomonte secondo, composte per Mario Teluccini, soprannominato il Bernia.** Parma, Seth Viotti, 1568.

4to (200x150 mm). 218, (2) pp. Collation: A-N<sup>8</sup> O<sup>6</sup>. Printer's device on the title-page (unicorn watering), large, almost full-page, woodcut device at the end showing a unicorn fighting three snakes. Historiated woodcut initials. The *Argomenti*, at the beginning of every Canto, are set in a rich woodcut frame. Eighteenth-century vellum over boards, red morocco label with gilt title on spine, blue edges, marbled endpapers. Title-page slightly waterstained, otherwise a very good copy.



**FIRST EDITION**, dedicated to Alessandro Farnese, duke of Parma and Piacenza, of a twenty-cantos poem singing the love of Rodomonte di Sarza for the beautiful Lucefiamma, daughter of Meandro, wealthy lord of a castle on the Genoese Riviera.

This work belongs to the group of poems inspired by the *Orlando Furioso* in which, however, the characters are not the same as in Ariosto's poem, but rather their descendants. In the *Pazzie amoroze*, the protagonist, a grandson of Ariosto's Rodomonte, is a wicked character, who is contrasted by Fidelcaro, a positive hero, who in the end kills him (cf. G. Fumagalli, *La fortuna dell'Orlando Furioso nel XVI secolo*, Ferrara, 1912, p. 160).

Mario Teluccini, a native of Popiglio (Pistoia), called il Bernia, was active as a bookseller in Rome and an extempore poet in various Italian courts (e.g. Ferrara around 1543). He also wrote other chivalric epics: *Paride e Vienna* (Genoa, 1571), *Artemidoro* (Venice, 1566), and *Erasto* (Pesaro, 1566) (cf. G. Bertoni, *Il Cieco di Ferrara e altri improvvisatori alla corte d'Este*, in: "Il Giornale Storico della Letteratura Italiana", 1929, XCIV, p. 277).

Edit 16, CNCE39098; A. Cutolo, *I romanzi cavallereschi in prosa e in rima del fondo Castiglioni presso la Biblioteca Braidense di Milano*, Milan, 1944, 125; M. Beer, *Romanzi di cavalleria: il Furioso' e il romanzo italiano del primo Cinquecento*, Rome, 1987, p. 383; G. Melzi-P.A. Tosi, *Bibliografia dei romanzi di cavalleria in versi e in prosa italiani*, Milan, 1865, p. 283.

\$ 1,600.-

PRAISE OF FOLLY

24. **TRE BELLISSIMI CAPITOLI IN LODE DELLA PAZZIA**, con alcune stanze Amoroſe di nouo ſtampate. Ven-  
ice, n.pr., 1543.

8vo (147x96 mm). (16) ll. Collation: A-B<sup>8</sup>. The last leaf is a blank. Modern wrappers. Light marginal stains, a few holes in the last blank leaf.

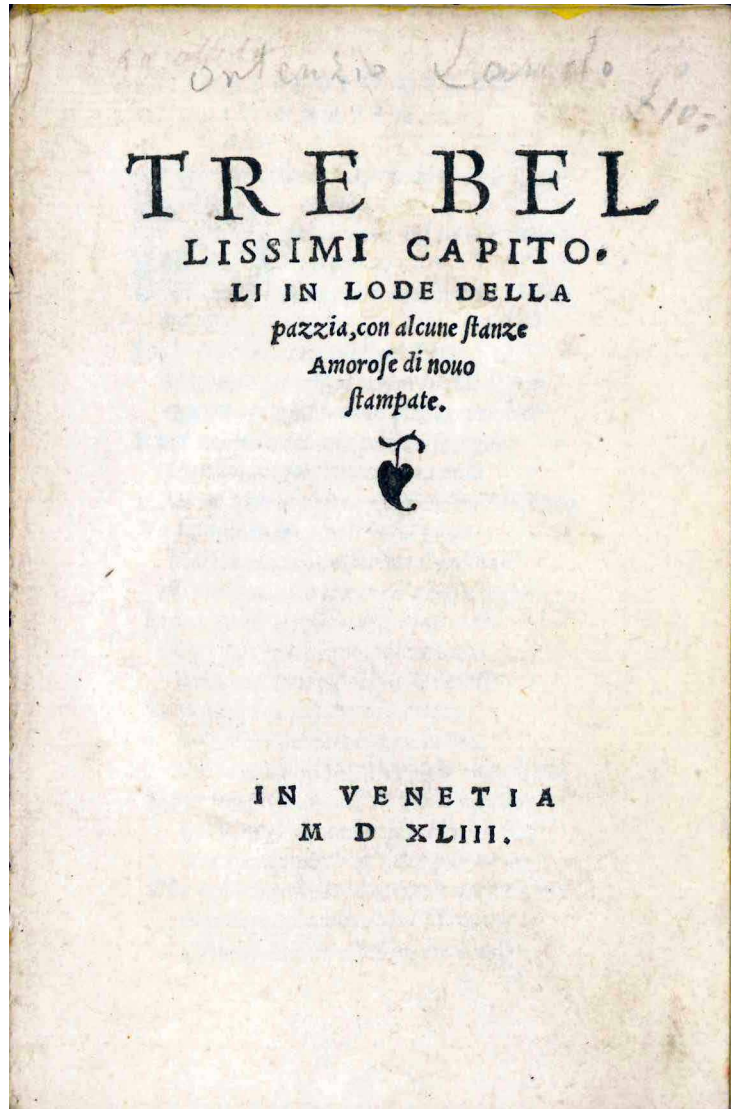
**FIRST AND ONLY EDITION.** The *De triumpho stultitiae* by Pietro Saul Faustino (Rimini, 1524) was the first of a series of Italian imitations and adaptations of Erasmus' *Encomium Moriae*. Among the many texts, in prose and verse, on which Erasmus' work exerted his fascination, was also the *Tre bellissimi capitoli in lode della pazzia* (S. Seidel Menchi, *Erasmus Als Ketzer*, Leiden, 1993, p. 30).

The work is anonymous. It can be variably attributable to authors such as Ortensio Lando, Michelangelo Biondo, Claudio Tolomei or Vinaesio Albergo, all names somehow related to similar anonymous works published in the same period and whose paternity is also disputed.

The first part of the booklet contains three chapters in praise of folly (each opening with a decorated initial). The final part contains thirty octaves of love poetry.

Edit 16, CNCE50694; Universal STC, 803058.

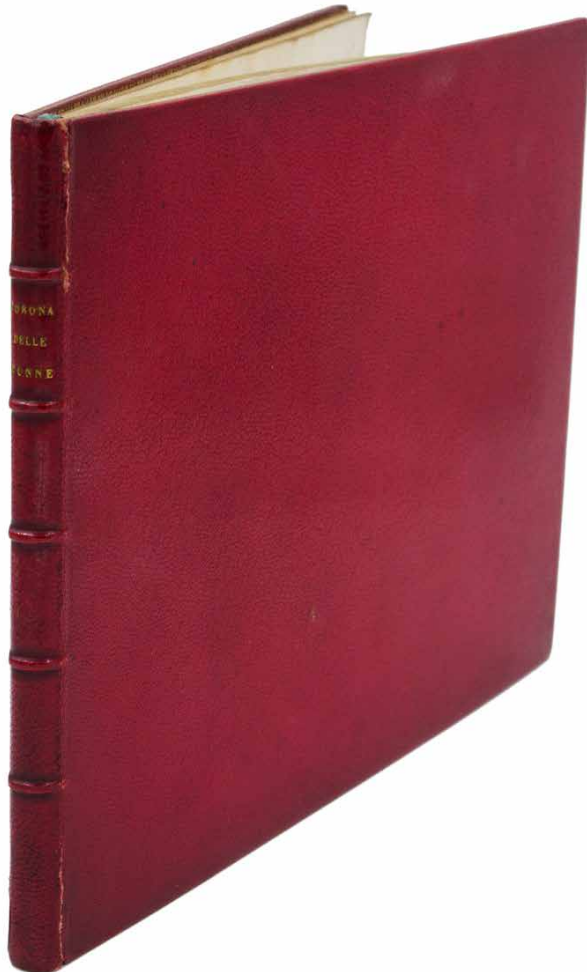
\$ 1,200.-





THE ONLY COPY KNOWN

25. **VECELLIO, Cesare** (ca. 1521-1601). **Corona delle nobili e virtuose donne. Libro primo [-secondo]. Nel quale si dimostra in varj disegni tutte le sorti di Mostre di Punti tagliati, Punti in aria, Punti à Reticello, e d'ogni altra sorte, così per Freggi, come per Merli, et Rosette, che con l'Acò si usano hoggidì per tutta l'Europa. Et molte delle quali Mostre possono servire anchora per Opere à Mazzette. Opera nuova e non più data in luce.** Venice, Giorgio Angelieri for Cesare Vecellio, (1591).



Two parts in one volume, oblong 4to (140x190 mm). **Book I:** (2) ll. and 22 plates (showing 23 figures). Collation: A<sup>4</sup> B<sup>2</sup> C-F4 Hhh<sup>2</sup>. **Book II:** (2) ll. and 22 plates. Collation: AA-FF<sup>4</sup>. Vecellio's device on the title-pages. The woodcut plates (mostly on black ground) are printed on recto only, with the exception of l. A4 of book I, which has illustrations on both sides. Red morocco, spine with five raised bands and gilt title, inside gilt dentelles, marbled endpapers, gilt edges (Trautz-Bauzonnet). From the library of Edward Arnold with his bookplate on the front pastedown (see *Catalogue of the library formed by the late Edward Arnold*, London, Sotheby's, 1929). A fine copy.

**THE ONLY COPY KNOWN OF THE FIRST EDITION** of the first two books of the most famous Italian work on embroidery. The printing date is presumed from the dedications addressed by Vecellio to Viena Vendramini Nani, which are dated January 20 and 24, 1591 respectively. The work was reprinted several times (two reprints were issued as early as 1591). A third and a fourth book (entitled *Gioiello della corona*) appeared in 1591 and 1593.

Lotz (see below) lists as the only surviving testimony of Angelieri's first edition of book 1 and 2 the present copy, belonging to Edward Arnold, whose collection was sold at auction in London in 1929. Purchased by Quaritch, it was sold again at auction in Italy in 1948 (Libreria Vinciana, 8/9 June 1948, no. 280). Since then, it has remained in a private collection.

“Textile pattern books often addressed a woman's virtue as well. Although the earliest examples were intended for a diverse audience of artists, craftsmen, and art enthusiasts, over the course of the sixteenth century the titles, illustrations, and printers' introductions were aimed more and more at their core constituency, which consisted of girls and women. Domestic industry and the passing down of virtue and skill are celebrated in the title pages and, especially in Italy, in flowery titles... reiterating the message that these arts and, by extension, these books should be pursued by all women of honor... In post-Reformation Europe,

**CORONA**  
**DELLE NOBILI ET VIRTVOSE DONNE.**  
 LIBRO PRIMO.

Nel quale si dimostra in varij disegni tutte le forti di Mostre di Punti tagliati, Punti in aria, Punti à reticello, e d'ogni altra sorte, così per Freggi, come per Meili, & Rosette, che con l'Aco si ufano hoggidi per tutta l'Europa.

*Es molte delle quali Mostre possono seruire anchora per Opere à Mazzette.*

Opera Nuoua, e non più data in luce.



CON PRIVILEGIO.

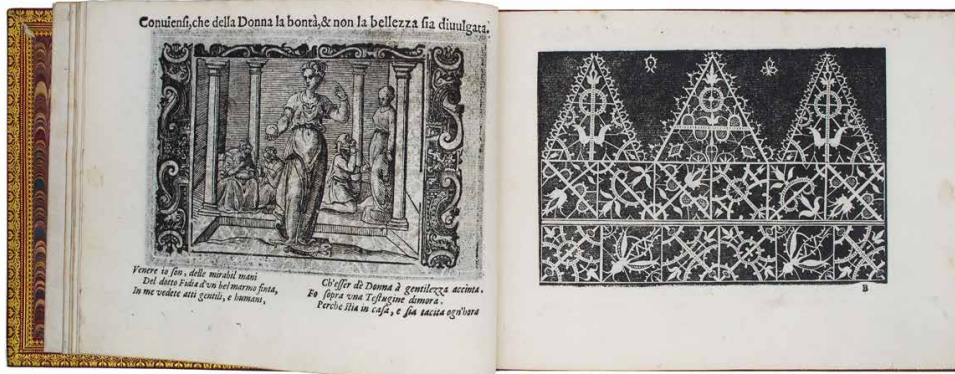
In Venetia, Appresso Giorgio Angelieri, à instantia di Cesare Vecellio.

spending time on needlework was to be preferred over lascivious activities such as singing, dancing, and playing music or table games as a pastime for virtuous girls and women” (F. Speelberg, *Fashion & Virtue. Textile Patterns and the Print Revolution, 1520-1620*, New York, 2015, pp. 42-43).

Cesare Vecellio was born in Pieve di Cadore near Belluno into a family of artists and painters. Vecellio was a relation of Titian and was a painter and a drawer himself. He was also an editor and a bookseller. In 1580 he was commissioned by the Belluno book collector, Odorico Pillone (1503-1593), to decorate with drawings or painted fore-edges the bindings of the 172 volumes preserved in Pillone’s villa in the Dolomites, Villa Casteldardo. Vecellio worked in his atelier until his death. He also published a very successful books of customs, *De gli habiti antichi, et moderni* (Venice, 1590 and 1598). He died in Venice in 1601.

A. Erdmann, *My gracious silence*, Luzern, 1999, p. 196; A. Lotz, *Bibliographie der Modelbücher*, Stuttgart-London, 1963, 116a and 117a.

\$ 16,500.-



Conueni, che della Donna la bontà, & non la bellezza sia dimulgata.



Venire se fan, delle mirabil mani  
 Del ditte Fada d'un bel marmo finta,  
 In me veder an' gentili, e humani,  
 Ch'esser di Donna à gentilezza accinta.  
 Fu sopra una T'effigie demora.  
 Ercia sia in casa, e sua tacita ogn'ora



dignar il nome il presente Libro) così se riuscirà d'utile, o applicandolo ad opere virtuosè, con honno loro diletto, e lode. Questo dunque effendo lo per stampare stampo, ho giudicato che più non conotangi, che alla Vostra Signoria Illustrissima, la quale, & per la pernia, che ha di tutti essi punti, & per il diletto che prende in farne effeciar le Donne di casa sua; ricetto delle più virtuosè-gioiuani che si foggiuano in questa Città; se viene ad essere più che ogni'altra meritate, o degna. Et se ben potrei qui per sua lode dire molte cose, & della Illustriss. Sua Famiglia Vendramina, & delle sue particular virtú, tuttauia mi rifolito di traccere, non effendo questo loco di farlo; questo solo dirò che. Ella è moglie, dell' Illustrissimo, Signor Procurator Nani; & con questa sola parola mi crederò hauere detto quanto si può dire da alcuno, per esultatione, & lode di qual si uoglia, degna, & honorata Matrona di qualunque grado, & dignità si sia. Le piacerà dunque gradire quest'auis faticata nel modo che è solita gradire le cose de' suoi più fedeli seruitori; tra quali la supplico si degni collocarmi insieme con l' Illustriss. Sig. Procurator, suo marito All'una, & l'altro de' quali baciando le honorate mani, humilimente per sempre me le dedico, & raccomando.

Di Venetia, adi 20. Genaro. 1591.

Di V. S. Illustrissima.

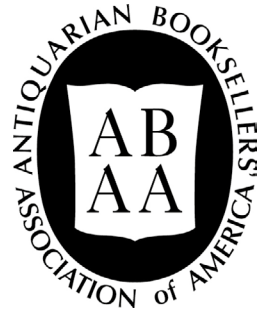
Seruitore humilissimo,

Cesare Vecellio.





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