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Cover illustration from Mercator, no. 91

WITH ANTONIO BRUCIOLI'S ARGOMENTO ON ANTIGONE

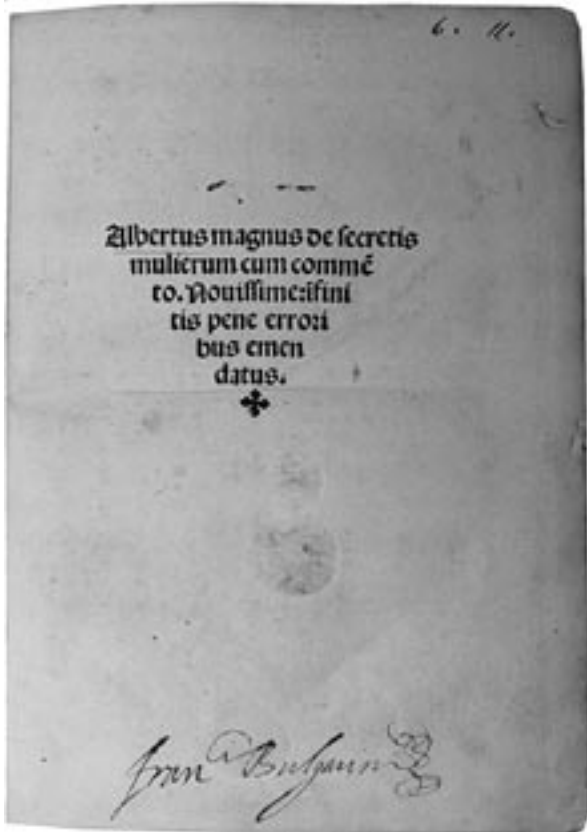
1. **ALAMANNI, Luigi** (1495-1556). *Opere toscane* [first part]. Firenze, [Bernardo Giunta il vecchio], (July 9) 1532. *Opere toscane* [second part]. Venezia, Pietro Nicolini da Sabbio for Melchiorre Sessa, 1533. Two parts in one volume, 8vo; early 19th century red half morocco, gilt back, new endpapers; (8), 435 [i.e. 431], (13) pp. + 146 [i.e. 144], (4) ll. Printer's device on the title-page and at the end. A very good copy.

Alamanni's works, dedicated by him to the French King Francis I, were first published at Lyons by Sébastien Gryphe in 1532-1533. According to Nicolò Franco, many copies of that edition were burned in Rome by order of Pope Clemens VII because there are passages in which the author complained about the loss of freedom of his country, Florence. A few months later, the present reprints appear. Giunta issued then a definitive edition of both parts in 1542.

The volumes gather *Elegie*, *Egloghe*, *Sonetti*, the *Favola di Narcisso*, the *Diluvio romano*, the *Favola di Atlante*, *Satire*, *Salmi*, *Selve*, the *Favola di Phetonte*, the tragedy *Antigone* (here for the first time accompanied by the commentary of Antonio Brucioli), *Hymni* and *Stanze*.

Luigi Alamanni, a distinguished Florentine scholar and a skillful politician, after the fall of the Repubblica Fiorentina in 1530 found refuge in France, where he was welcomed with great honour at the court of Francis I and became the reference point for all the other Florentine exiles (cf. *D.B.I.*, I, pp. 568-571).

Edit 16, CNCE596 and CNCE598. Adams, A-405; Gamba, no. 14; L.S. Camerini, ed., *I Giunti tipografi editori di Firenze 1497-1570*, Firenze, 1978, no. 225; L. Carpané, *I Nicolini da Sabbio. Catalogo breve delle edizioni a stampa, Venezia, 1521-1551*, in: "Il mestier de le stamperie de i libri", E. Sandal, ed., Brescia, 2002, p. 163, no. 1. € 1.800,00



2. **ALBERTUS MAGNUS** Pseudo (1206-1280)-**PANAETIUS, Lucas** editor. *De secretis mulierum cum commento. Novissime et infinitis pene erroribus emendatus. (Tractatus Henrici de Saxonia, Alberti Magni discipuli: de secretis mulierum, quem ab Alberto excerpit foeliciter incipit).* (Venezia, Pietro Quarengi, October 17, 1508).

4to; modern stiff vellum; (56) ll. Ownership entry of Francesco Bulgarini (18th cent.). Some light foxing, small wormholes in the white margin of some leaves, otherwise a very good copy.

RARE EDITION, the first edited by the Dalmatian humanist Lucas Panaetius Olchinensis (from Ulcinj, Montenegro), of this popular medieval treatise on natural sciences and occultism, traditionally attributed to Albertus Magnus. It is in fact a compilation made by Henricus de Saxonia, who was a pupil of Albertus.

The work, which deals with reproduction, obstetrics, pregnancy, menstruation, the fetus' development, the influence of the stars, cosmetics and women's diseases, had a great success and was reprinted several times during the 15th and 16th century.

Durling, 97; Thorndike, II, p. 739 and fol.; Edit 16, CNCE 16223. € 3.400,00

3. **ALIGHIERI, Dante** (1265-1321). *Dante col sito, et forma dell'Inferno.* Title-page verso: *Lo'Nferno e'l Purgatorio e'l Paradiso di Dante Alaghieri.* [Toscolano], (Paganino and Alessandro Paganani), [between 1527 and 1533].

8vo; 20th century vellum, Ernesto Pagnoni's gilt supralibros on the front cover, gilt title on spine, gilt edges; (248) ll. With 4 woodcuts in the text (one on double-page). Small wormhole in about twenty leaves, inner margin of the title-page reinforced, some light dampstains, otherwise a good copy.

FIRST PAGANINI'S OCTAVO EDITION of the *Divine Comedy*.

"L'edizione fa parte della collezione in ottavo, frutto maturo del talento e dell'esperienza di Paganini, che comprende una serie di volumetti di precisa ispirazione aldina quanto alla veste esterna, a firma della quale riemerge la figura del padre, Paganino Paganini. Le peculiarità della collana, da tempo individuate dai bibliografi (ché anzi si può dire che questa serie sia la più famosa impresa dei Paganini) sono grosso modo le seguenti: tutti i volumi sono in ottavo e segnano il ritorno di Alessandro al corsivo di tipo aldino; i testi della collana sono tutti in volgare, tranne uno; solo un'edizione, tra la dozzina compresa nella collezione, è datata, le altre sono invece firmate dalla notissima iscrizione in cornice rettangolare, che legge: P. Alex. Pag. Benacenses F. Bena. V.V. [...] Per Alessandro, come per tutti i grandi editori del Quattro e Cinquecento, ad una nuova proposta di lettura è connessa una rinnovata presentazione del testo: qui il ritorno all'enchiridio aldino, così brillantemente e latitudinariamente frequentato

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**ARGOMENTO DEL
 CANTO XXI.**

ASCENDE DANTE DAL
 cielo di Giove a quello di Saturno, nel quale tro-
 va i contempiani della vita secolare, e uede in
 quello una sedia altissima. Poi moue un dubbio,
 siquale già uien risolto dallo sperto sasso.

PARADISO.



dai Giunti di Firenze, avrà significato il finale riconoscimento di un modello ormai standardizzato, profondamente radicato nell'uso della cultura primo-cinquecentesca - e questo recupero dell'ottavo porta a un risultato indubbiamente assai più elegante dei precedenti libri in ventiquattresimo. Viene infatti situato dagli studiosi nell'ultimo periodo di attività del Paganino, e fondatamente, quale riconoscimento e omaggio obbligato al Manuzio [...]” (A. Nuovo, *Alessandro Paganino (1509-1538)*, Padova, 1990, pp. 90-91).

The text and the images are based on those of the Aldine edition of 1515.

Edit 16, CNCE1155; Nuovo, *op. cit.*, no. 78; Mambelli, 21; Sander, 2318.
 € 4.000,00

4. AMPHIAREO, Vespasiano (1501-1563). *Opera...*, nella quale si insegna a scrivere varie sorti di lettere, et massime una lettera bastarda da lui nuouamente con sua industria ritrovata, la qual serve al cancellaresco et mercantesco. Poi insegna a far l'inchiostro negrissimo... Anchora a macinar l'oro et scrivere con esso.... Venezia, Gabriel Giolito de' Ferrari e fratelli, 1554.

Oblong 4to; later stiff vellum, marbled edges, new endpapers; (48) ll. With 88 pages of woodcut calligraphic alphabets. Printer's device on the title-page. Title-page soiled, some dampstains along the volume, an acceptable, nearly good copy.

SECOND ENLARGED EDITION (the first, printed in 1548, had only 85 woodcuts) of this celebrated work on calligraphy which was reprinted several times during the 16th and 17th century.

“Amphiareo's format showed off to best advantage hi payouts, inspired not by book pages but by epistolary practice. The letter of his days was generally written on a wide, short sheet of paper or vellum, folded

after writing to produce an envelope... Amphiareo's pages suggest this shape quite successfully” (S. Morison-N. Barker, *Early Italian Writing-Books*, Verona, 1990, pp. 89-92).

“But Amphiareo - and this is the real significance of his book - was dissatisfied with both the chancery and mercantile hands. He was voicing misgivings that were felt both in Venice and Rome. He explains that for many years he had been meditating a hand that could easily be used by chancery employees and merchants alike. He therefore devised a mixture of the mercantile and chancery styles 'like a mystic body'. This Friar's bastard (as he termed it) being narrow and elegant was, he believed, suited to chancery use and, being also cursive and rapid, would be good for the merchant and everybody else” (A.S. Osley, *Luminario. An Introduction to the Italian Writing-Books of the Sixteenth and Seventeenth Centuries*, Nieuwkoop, 1972, p. 62).



Vespasiano Amphiareo, a friar from Ferrara, was one of the most influent calligraphers of his time. This is his only work.

Bongi, I, pp. 436-437; C. Bonacini, *Bibliografia delle arte scritte e della calligrafia*, Firenze, 1953, no. 48; Index Aureliensis, 104.953.
 € 4.500,00

5. ANGHIERA, Pietro Martire d' (1457-1526). *De rebus oceanicis et novo orbe, decades tres... Item de Babylonica legatione, Libri III. Et item de rebus Aethiopicis, Indicis, Lusitanicis et Hispanicis, opuscula queda(m) Historica doctissims, quæ hodiè non facilè alibi reperiuntur*, DAMIANI A GOES Equitis Lusitani. Köln, Gerwin Calenius & Heirs of Johann Quentel, 1574.

8vo. (24 ll., 655, (1) pp., (16) ll. (the last is a blank). Contemporary blindstamped pigskin over wooden boards, one clasp gone, old entries of ownership and two small stamps on the title-page, some very light browning and spots, but a genuine, very attractive copy.



A GOOD SIXTEENTH-CENTURY EDITION of the earliest history of the discovery and conquest of the New World. Martyr's *De rebus oceanicis* contains the first account of Balboa's sighting of the Pacific Ocean, as well as the earliest account of Cabot's discoveries along the northeast coast of America (*Decade III, Book 6*). The first edition of the first decade of *De rebus oceanicis* was published in 1511. Two more decades were added in the Alcalà edition of 1516. The first complete edition of all eight decades, recording events up to 1526, was published in Alcalà in 1530. The present edition contains the first three decades, covering the years 1492 to 1516, together with the *De insulis nuper inventis*, relating Cortes' expedition to Mexico, and the three books of the *De Babylonica legatione*, describing Martyr's diplomatic mission to Egypt in 1501-1502 (cf. E. Lunardi, ed., *The discovery of the new world in the writings of Peter Martyr of Anghiera*, Roma, 1995, passim).

Pietro Martire d'Anghiera was born at Arona on the Lake Maggiore near the city of Anghiera. He studied under Giovanni Borromeo, count of Arona. At the age of twenty he went to Rome and met important men in the hierarchy of the Catholic Church. After meeting there the Spanish ambassador Anghiera accompanied him to Zaragoza in August 1487. He soon became a notable figure among the humanists of Spain. In 1488 he lectured in Salamanca on the invitation of the university. The new learning was supported by highly placed patrons in the society. Anghiera would become chaplain to the court of Ferdinand and Isabella. After 1492 his chief task was the education of young nobles at the Spanish court. In 1501 he was sent to Egypt on a diplomatic mission to dissuade the Sultan from taking vengeance on the Christians in Egypt and

Palestine for the defeat of the Moors in Spain. He described his voyage through Egypt in the *Legatio Babylonica*, which was first published in the 1511 edition of his *Decades*. Following the success of this mission, he received the title of *Maestro de los caballeros* (Master of knights). In 1520 Anghiera was given the post of chronicler (*cronista*) in the newly formed Council of the Indies, commissioned by Emperor Charles V, to describe what was occurring in the explorations of the New World. In 1523 Charles V gave him the title of Count Palatine, and in 1524 called him once more into the Council of the Indies. Anghiera was invested by Pope Clement VII, as proposed by Charles V, as Abbot of Jamaica. Although Martyr never visited the island, as abbot he directed the construction of the first stone church there. He died in Granada in 1526.

Anghiera became the foremost chronicler of the New World in its earliest period, and the first writer to preach the importance of the discovery of America by his countryman Columbus. He was a friend and contemporary of Cabot, Vespucci, Magellan, Vasco de Gama, and Cortés. Through personal correspondence with the navigators, and from examination of documents to which he had access as an official of the Council for the Indies, he was able to record the major events surrounding the discovery of the New World (cf. A.L. Stoppa & R. Cicala, eds., *L'umanista aronese Pietro Martire d'Anghiera primo storico del 'Nuovo mondo'*, Novara, 1992, passim).

Also included in this edition are miscellaneous writings by the Portuguese historian and statesman Damião de Góis (1502-1574); among them a description of Lapland and an account of the religion and customs of the Ethiopians.

Góis was born in Alenquer, Portugal, into a noble family who served the Portuguese kings. Around 1518 Góis joined the court of King Manuel I of Portugal. Under Manuel I's successor, King John III, in 1523 he was sent to Antwerp, as secretary and treasurer of the Portuguese *feitoria* (factory, trading post and commercial office). Henceforth, Góis travelled intensely (Poland, Lithuania, Denmark, Germany, Sweden, France, Italy), entering into contact with a number of important figures, like Sebastian Münster, Erasmus (who hosted him in Freiburg), Ramusio, Philipp Melancthon and Martin Luther. Among the many Portuguese acquaintances, Góis was friend of the writers João de Barros and André de Resende.

A humanist and an open mind, Góis followed courses at the Universities of Padua and Leuven, wrote on various topics, like the condition of the Sami people (Lapps), and translated some classic works into Portuguese. He was also a composer of some musical pieces and kept a private collection of paintings. Góis translated into Latin a

Portuguese opuscle on the Ethiopian embassy of the Armenian Mateus (the representative of the Negus Dawit II) to Portugal (1532), which also included the famous *Letter of Prester John* written by the Ethiopian Queen Eleni (1509) and a *Confessio illorum fidei*. In 1538 he published a translation of the Biblical book Ecclesiastes in Portuguese. In 1540 he published the famous *Fides, religio, moresque Aethiopum*. The book received a widespread diffusion in Europe, in both Catholic and Protestant circles. It also earned the author, however, the criticisms of the powerful Portuguese Cardinal Henry of Portugal who, as Grand Inquisitor of the Portuguese Inquisition, banned its circulation in the kingdom. The Jesuit order proved equally critical, as he was accused by the Provincial superior Simão Rodrigues of Lutheranism before the Inquisition. In 1548, Góis was named *Guarda Mor* (High Guardian) of the Torre do Tombo (Royal Archives) and ten years later was entrusted by the same Cardinal Henry to write the chronicle of Manuel I's reign. The work was completed in some seven years and became his major achievement. He also published a description of the city of Lisbon, *Urbis Olisiponis Descriptio* (1554). In 1570 the inquisitorial process opened again, sending Góis to reclusion in the monastery of Batalha. He died shortly after in Alenquer under mysterious circumstances, apparently, murder (cf. E. Feist Hirsch, *Damião de Góis*, Lisboa, 1987, passim)

VD 16, A-2844, G-2512; Adams, M-755; Borba de Moraes, II, p. 31; John Carter Brown, I, p. 253; Palau, 12595.

€ 2.200,00

6. ANGUILLARA, Giovanni Andrea dell' (ca. 1517-1572). *Edippo Tragedia*. Padova, Lorenzo Pasquato, 1565.

E D I P P O
T R A G E D I A
 DI GIO. ANDREA
 DELL'ANGVILLARA,
 ALLO ILLVSTRISSIMO SIGNORE,
 IL SIG. HIERONIMO FOCCARI.



IN PADOVA,
 Per Lorenzo Pasquatto,
 M D L X V.

4to. (4), 64 leaves (the last is a blank). With the printer's device on the title-page. Contemporary vellum, some dampstains, a fine copy printed on strong paper.

FIRST EDITION (some bibliographers hold the edition printed by Farri in Venice in the same year as the first, but the fact that the latter is printed in octavo and is by far less sumptuous and elegant, lets presume that the Padova edition must be the original one).

This tragedy, written in imitation of Sophocles and Seneca, was first performed at Padua in 1556 and then again in Vicenza in 1565 at the inauguration of the famous theatre built by Andrea Palladio.

Giovanni Andrea dell'Anguillara, a native of Sutri, was raised and educated at Rome. He studied law, but pursued a literary career. After the flop of the performance of his first comedy, *L'Anfitrione*, in Rome he entered the service of Cardinal Alessandro Farnese. In Venice he started to work on a translation of Ovid's *Metamorphoses*, of which the first three books, dedicated to Henry II, were published in 1554 during the authors stay in Paris, where he found the protection of Catherine de' Medici. After his return to Italy he tried in vain to find a situation at the Medici court in Florence. In Venice again, he began a translation of Vergil's *Aeneid*, of which only the first two books were accomplished. Toward the end of his life he lived for a certain period at Rome, where he was patronized by the Cardinal of Trent, Cristoforo Madruzzo (cf. G. Lorini, *Per la biografia di Giovanni Antonio dell'Anguillara*, in: "Giornale storico della letteratura Italiana", CVI, 1935, pp. 81-93).

Adams, A-1156; B. Gamba, *Serie dei testi di lingua*, Venezia,

1839, p. 366, no. 1198; M. Bregoli Russo, *Renaissance Italian Theater*, Firenze, 1984, p. 19, no. 53.

€ 800,00

7. ARETINO, Pietro (1492-1556). *La prima parte de Ragionamenti di M. Pietro Aretino... Divisa in tre giornate:... Veritas odium parit. MDLXXXIII*. (it follows:) *La seconda parte... divisa in tre giornate... doppo le quali habbiamo aggiunte il piacevol ragionamento del Zoppino, composto da questo medesimo Autore per suo piacere. Veritas odium parit.* [London or Amsterdam?, 1651?].

Two volumes, 8vo; 18th century marbled calf, gilt spine with double labels and gilt title, double filets on panels, red edges, marbled endpapers; (10), 198, (2 blank) pp. + (6), 339, (1 blank), 118 pp. The author's portrait, which is usually placed at the end of the second volume (l. HH2), is here inserted as a frontispiece in front of the title-page of volume one. Lacking two blank leaves. A nice copy.

RARE EDITION, printed probably in England or Holland around the mid 17th century, of the famous Aretino's *Ragionamenti*, which for their scandalous content were always published clandestinely.

The volume also contains the spurious *Ragionamento di Zopino fatto frate, e Lodovico puttaniere*, the *Commento di Ser Agresto da Ficaruolo sopra la prima ficata* and the *Diceria de' nasi* by Annibal Caro.

8. **AUGUSTINUS, Aurelius** (354-430 A.D.). *De civitate dei: co(n)tra paganos. Libri duo et viginti... c(u)m co(m)me(n)tarijs Thomæ Valois, et Nicolai Triveth: necno(n) additio(n)ibus Jacobi Passavantij: atq(ue) Theologicis veritatibus Francisci Maronis*. Basel, Adam Petri for Johann Koburger, August 15, 1515. (362) leaves. Title printed in red and black within an ornamental woodcut border by Urs Graf, the printer's device at the center, on the verso a large woodcut.

(bound with:)

---. *De summa Trinitate...: Libri quindecim: opus prorsus divinu(m): et cui laus o(mn)is inferior, ubi perversa hæreticoru(m) dogmata: disputatio(n)ibus doctissimis co(n)futans, profunda mysteria inattingibilis divinitatis mira ingenij claritate aperuit. Cui Theologicæ veritates illuminati doctoris Fra(n)cisci Maronis aptissime con(n)ectu(n)tur*. Basel, Adam Petri for Johann Koberger, July 19, 1515. (116) leaves. Title printed in red and black, within an ornamental woodcut border by Urs Graf, the printer's device at the center.



Two works in one volume, folio; contemporary blind-stamped pigskin over wooden boards (lightly scratched), remnants of clasps, entry of ownership "Ex bibliotheca Joannis Theodorici Looser 1586", several small stamps on the upper blank margin of the title-page and on the front endpapers, but a very attractive genuine copy.

AFTER THE COMPLETION of the outstanding eleven-volume collected edition of Augustine printed by Amerbach, Froben and Petri in 1506 (cf. B.C. Halporn, *The Correspondence of Johann Amerbach. Early Printing in Its Social Context*, Ann Arbor, MI, 2000, pp. 315-338), the latter reprinted in 1515 two of Augustine's main works, the *De civitate Dei* and the *De summa trinitate*, not for himself, but for the Nuremberg bookseller Johannes Koberger. On both title-pages is found for the first time Petri's printer's mark designed by Urs Graf: two basilisks holding the coat of arms of the city of Basel with above the inscription 'In inclyta Basilea' ('in the famous city of Basel') and at the bottom Petri's name and initials. The proof-reader for both the volumes probably was a regular collaborator to Petri, the Basel Barefooted monk Daniel Agricola.

(I:) For this edition Petri used the seventh volume of the 1506-edition. He retained (in a bit shortened form) the preface by his editor-in-chief Conrad Leontorius and the two commentaries, that by the French Franciscan François de Meyronnes (d. 1328) and that by the Italian Dominican Jacopo Passavanti (ca. 1300-1357). The woodcut on the verso of the title-page, showing Augustine while writing at his desk and below on the left side the city of Basel with the Spalenter (city gate) and on the right Babylon with

daemons, was already used in 1489 (cf. F. Hieronymus, *Oberrheinische Buchillustrationen, Band 1: Inkunabelholzschnitte aus den Beständen der Universitätsbibliothek*, Basel, 1983, no. 82).

(II:) Also for the *De summa trinitate* Petri used the text of the 1506-edition and retained the preface to the reader by Johann Amerbach, here printed, as well as Augustine's dedicatory letter, in roman type, whereas the text and commentary are printed in gothic type.

Conrad Leontorius (ca. 1460-1511) was praised by Abbot Trithemius for his poems and his commentary on Baptista Mantuanus. He was a monk of the Cistercian monastery of Maulbronn (Swabia) but spent a part of his life as father confessor of the Cistercian nuns at Engental, near Basel. He had studied at the University of Heidelberg. As secretary of Abbot Jean de Cirey, general of the Cistercian order, Leontorius traveled to Italy and, in the tradition of humanists, collected books there. His correspondence reveals contacts with the Alsatian humanist Jacob Wimpheling and the Hebraists Johann Reuchlin and Conrad Pellican. Indeed, a letter from Leontorius prefaced Reuchlin's *De verbo mirifico* (1494). His friendship with the Basel printer Johann Amerbach led to collaborations on a number of biblical editions published between 1498 and 1508 and on editions of the Church Fathers St. Augustine and St. Ambrose. In each case Leontorius served as proofreader, provided emendations, and wrote prefatory material. In 1509 he acted as Amerbach's messenger to Reuchlin, discussing with him the projected edition of St. Jerome. Toward the end of his life he was ordered to return to Maulbronn, where he died in 1511 (cf. F. Posset, *Renaissance Monks: Monastic Humanism in Six Biographical Sketches*, Leiden, 2005, pp. 29-62).

VD A-4160 (I), A-4245 (II); Index Aureliensis, 110.124 (I), 110.125 (II); F. Hieronymus, *1488 Petri-Schwabe 1988: Eine*

9. **AUGUSTINUS, Aurelius** (354-430 A.D.). *Omnium operum... Primus [-decimus] Tomus, ad fidem vetustorum exemplarium, post omnium in hunc usque diem editiones denuo summa vigilantia repurgatorum à mendis innumeris, ut optimo jure tantus Ecclesiae doctor renatus videri possit... Sub finem annexi sunt Indices duo, alter materiaram, alter interpretatorum scripturae locorum...* (DESIDERIUS ERASMUS, ED.). Basel, Hieronymus Froben & Nikolaus Episcopus, (I-IV:):1541, (V-IX:):1542, (X:): 1543.

Folio. 10 parts in six volumes. (I:) (10) leaves, 846 cols., 1 p. (printer's mark); (II:) 896 cols., (2) leaves; (III:) 1078 cols., 1 p. (printer's mark); (IV:) 1038 cols., 1 leaf (printer's mark); (V:) 1398 cols.; (VI:) 878 cols., 1 p. (printer's mark); (VII:) (136) leaves (the last with the printer's mark only: the *Index prior & posterior* is usually bound at the end of vol. X), 1438 cols., 1 p. (printer's mark); (VIII:) 1756 cols., 1 leaf (with printer's mark); (IX:) 1198 cols., 1 p. (printer's mark); (X:) 1486 cols., 1 p. (printer's mark). Uniformly bound in contemporary blindstamped pigskin over wooden boards, backs with five raised bands, two clasps (except vols I, III and VI, which have only one clasp preserved), some light spots and dampstains, a few contemporary marginal annotation, but a superb set.

SECOND REVISED EDITION of Erasmus' Augustinus. Of all the church fathers Erasmus edited, Augustinus presented him with the greatest challenge. It was literally enormous because Augustinus and the numerous pseudo-Augustini had produced an oeuvre which was bigger than that of any other patristic author. Yet Erasmus' task was daunting in qualitative terms as well. The project was not only technically complicated; it was also politically sensitive, since it coincided with the theological debates of the 1520s, in which Augustinus occupied a central, though fiercely contested, place.

Erasmus' edition of 1528/29 was the successor to Johannes Amerbach's famous *opera omnia* edition (Basel, 1505/06), used by the first generation of reformers. It was Erasmus' edition, however, that became the standard version of Augustinus in the decades in which Reformation took shape. No fewer than ten reprints were produced by publishers in Basel, Paris and Venice.

The first reference to Erasmus' work on Augustinus dates back to 1517, a year after the publication of his famous edition of St. Jerome. For the next ten years, Erasmus expended considerable energy on the project. Yet he was by no means the only editor involved. The Spanish humanist Juan Luis Vives, for example, took care of the *City of God*, which was published separately in 1522, together with a massive commentary. But Erasmus' main collaborator in this enterprise was Maarten Lips (Martinus Lipsius, ca. 1492-1555/59), a member of the convent of St. Martins at Louvain, who was from the beginning of the project an important force behind the scenes, collating old manuscripts, making transcriptions and annotations, and assisting with proof-reading (cf. A. Visser, *Reading Augustine through Erasmus' Eyes: Humanist Scholarship and Paratextual Guidance in the Wake of the Reformation*, in: "Erasmus of Rotterdam Society Yearbook", 28, 2008, pp. 67-90)

The present edition introduced numerous corrections and improvements by Maarten Lips. That Lips carried on the work for Froben after Erasmus' death, is acknowledged by the latter in the preface of the present edition (cf. W. Lourdaux, *Les devots modernes, rénovateurs de la vie intellectuelle*, in: "Bijdrage en Medeligen betreffende de Geschiedenis de Nederlande", 95, 1980, p. 295).

Maarten Lips was born at Brussels of a distinguished Brabant family to which also belonged the famous philologist Justus Lipsius. He was educated in the priory of St. Martins at Louvain and ordained priest in 1518. It is uncertain whether he attended courses at the university and there is no mention that he ever obtained a degree. On the whole he seems to be more or less a self-taught man, like Erasmus, whose acquaintance he made about 1516. Their friendship knew some difficult moments, but lasted until Erasmus' death. Lips devoted his whole life to the study and editing of ancient ecclesiastical authors, mainly Augustine, the patron of his order. Other works to benefit from his careful study included those of Ambrose, Hilary, Chromatius, and the letters of Symmacus. In all this, however, he remained the modest collaborator of Erasmus, known only to his fellow monks and close friends (cf. A. Horowitz, *Erasmus von Rotterdam und Martinus Lipsius: ein Beitrag zur Gelehrtengeschichte Belgiens*, in: "Sitzungsberichte der philosophisch-historischen Classe der kaiserlichen Akademie der Wissenschaften", 100 (1882), pp. 665-802).

VD 16, A-4149; Index Aureliensis, 110.256; P. Petitmengin, *Editions princeps et opera omnia de Saint Augustin*, in: "Augustinus in der Neuzeit", K. Flasch & D. de Courcelles, eds., Turnhout, 1998, p. 43. € 3.800,00

10. **BEMBO, Pietro** (1470-1547). *Prose di M. Pietro Bembo nelle quali si ragiona della volgar lingua scritte al cardinale de Medici che poi è stato creato a sommo pontefice et detto papa Clemente settimo divise in tre libri.* (Venezia, Giovanni Tacuino, September 1525).

Folio; later boards; XCIII [recte 95], (1 blank) ll. Title printed at the verso of the first leaf. Ownership entry on leaf I: "di frate Luigi cont° v.". Contemporary marginal annotations. Some light dampstain, otherwise a very nice, wide-margined copy. The present copy perfectly matches with the characteristics of the true original edition, not with those of the counterfeit appeared in the same year (cf. P. Bembo, *Prose della volgar lingua. L'editio princeps del 1525 riscontrata con l'autografo Vaticano latino 3210*, C. Vela, ed., Bologna, 2001, pp. LVII-LXIV).

FIRST EDITION. Written in form of a dialogue to differentiate itself from the *Regole grammaticali della volgar lingua* (1516) by Giovanni Francesco Fortunio, Bembo's *Prose* presents as interlocutors Carlo Bembo, Giuliano de' Medici and Federico Fregoso, who with no great effort persuade Ercole Strozzi to leave the Latin and embrace the Italian



Index Aureliensis, 116.370; Edit 16, CNCE4997.

language.

When the work was published all three interlocutors were dead. Bembo pretends that the *Prose* has been composed around 1516, while the scene is set at Venice in 1502. In fact the third book was completed only after 1522.

More a writing manual than a grammar, the *Prose* can be considered as the founding text of the Italian literary tradition and, with the later relaunch of the *Vocabolario della Crusca* (1612), it largely contributed to the linguistic unification of Italy.

Bembo was born in Venice into a noble family. He studied for a while in Messina (1492-1494) under the Greek Costantino Lascaris. Back to Venice, he started collaborating with Aldo Manuzio, publishing the *De Aetna* in 1496 and editing Petrarch in 1501 and Dante in 1502.

While in Ferrara, he loved Lucrezia Borgia (1480-1519), Alfonso I d'Este's wife, to whom he dedicated the *Asolani* (1505). Between 1506 and 1512 he was at the court of Urbino, then he moved to Rome, where in 1513 he became secretary of Pope Leo X. In 1519 he settled in Padua, where he completed the *Prose* and the *Rime*, first published in 1530. In the same year he was appointed as official historian of the Venetian Republic and director of the Libreria Nicena (the future Marciana Library). In 1539 he became cardinal, in 1541 bishop of Gubbio, in 1544 bishop of Bergamo. He died in Rome in 1547 (cf. C. Kidwell, *Pietro Bembo: lover, linguist, cardinal*, Montréal, 2004, passim).

€ 3.800,00

COLORED COPY

11. [BERTHOLDUS (Huenlen, Berthold, fl. around 1300)]. *Horologium devotionis circa vitam Christi*. [Basel, Johann Amerbach, 1489]. (66) leaves (including one blank). a-g⁸, h¹⁰. Gothic types, 30 line. With 36 colored woodcuts.

(bound with:)

[THOMAS OF AQUIN (1225-1274)]. [De septem peccatis mortalibus] *Nonuum insigne[ue] opusculu[m] pro Christi verbu[m] eva[n]geliza[n]tibus. Ubi plures et copiosi: et aurei sermones co[n]tinentt[ur]: de septe[m] peccatis mortalibus*. (At the end:) Basel, Michael Furter, March 28, 1514.

(36) leaves (including one blank). A- H⁴, I⁴. Text printed in two columns. Contains also *Regulae quaedam perutiles, quae ad omnes religiosos pertinent*, and also by Thomas Aquinas, *Tabula super totius quadragesimae evangelii et epistolis*.

(bound with:)

JOHN CHRYSOSTOM (ca. 344-407). *Libellus cui est titulus Neminem posse ledi nisi a semetipso. In quo sacre scripture auctoritate rationibus[ue] evidentibus sequentia probat*. [Basel, Adam Petri], August 1, 1509.

(24) leaves. a-c⁸. With a colored full-page woodcut on the verso of the title-page attributed to Hans Baldung Grien.

Three works in one volume, 8vo; contemporary richly blind-stamped pigskin over wooden boards, spine with three raised bands and manuscript title libel, clasps, several old entries of ownership and marginal annotations, small stamp on the title-page of the first work, two tiny wormholes piercing the whole volume, repair at the corner of the last blank leaf of the second work, a very attractive, genuine copy.

(I) **FIRST BASEL EDITION**. The original German version of this devotional tract (*Das andächtig Zeitglöcklein*), in form of a dialogue with Jesus, was first printed at Basel also by Amerbach in 1492 (followed by other four printings



until the end of the century). The work was also translated by Bertholdus into Latin for educated readers. This version was first printed at Cologne around 1488 (cf. Th. Noll, *Zu Begriff, Gestalt und Funktion des Andachtbildes im späten Mittelalter*, in: "Zeitschrift für Kunstgeschichte", 67/3, 2004, pp. 305-307). The present is the fourth printing of the Latin text (cf. B.C. Halporn, *The Correspondence of Johann Amerbach. Early Printing in its Social Context*, Ann Arbor, 2000, p. 310).

The woodcuts illustrating the life of Christ are by the 'Meister der Bereitung', the 'Meister of Moses and David', and by the 'Meister des Heintz Narr', who is known to have collaborated to the illustrations of Brant's *Narrenschiff* (cf. F. Hieronymus, *Oberrheinische Buchillustration*, I, Basel, 1984, no. 44).

"The author's name is given on a²... The reason of the title is given below, which is that of the Life of Christ is, like the natural day, divided into 24 hours, a summary of the main events in the Life being given on a²v-3. Thus, the 1st hour is the Annunciation and so on to the 24th hour, which is the Day of Judgment... Contains 36 remarkable woodcuts of early appearance, mostly in outline and with double-line borders forming solid black squares at the angles" (H.W. Davies, *Catalogue of Early German Books in the Library of C. Fairfax Murray*, London, 1962, I, pp. 95-96, no. 60).

The series of woodcuts for the *Horologium* greatly contributed to Dürer's conception of his *Small Passion* (cf. A. Hass, *Two Devotional Manuals by Albrecht Dürer: The 'Small Passion' and the 'Engraved Passion'. Iconography, Context and Spirituality*, in: "Zeitschrift für Kunstgeschichte", 63/2, 2000, pp. 173-175).

A brother Bertholdus is recorded as prior of the Dominican cloister of Freiburg i.Br., who was also lecturer in theology. Apart the *Horologium* usually is also attribute to him the *Summa Johannis deutsch*, one of the oldest German manuals of canon law (cf. W. Stammler, ed., *Die deutsche Literatur des Mittelalters. Verfasserlexikon*, Berlin, 1978, I, p. 802).

GKW, 4175; HC, 2993; BMC, III, 753; Goff, B-506; P.L. Van der Haegen, *Basler Wiegendrucke*, Basel, 1998, pp. 127-129, 16/no. 46; Schramm XXI 617, 620, 632 and 679-709, Schreiber, no. 3442.

(II) **THIS COLLECTION** of religious texts contains seven sermons of the Deadly Sins, usually attributed to the English Dominican Robert Holkot (ca. 1290-1349), a set of rules for monks, which are followed by a table of readings for Lent from the Gospels and Epistles, which is stated to have been drawn up by Thomas of Aquin. Similar collection were printed at Paris and Venice in the early decades of the sixteenth century.

VD 16, R-642, S-5890, and T-1024; I. Stockmeyer & B. Reber, *Beiträge zur Basler Buchdruckergeschichte*, Basel, 1840, p. 84, no. 46.

(III) **FIRST SEPARATE EDITION.** In this anonymous printing, entitled *Treatise To Prove That No One Can Harm The Man Who Does Not Injure Himself*, John Chrysostom tries to prove that nothing can really injure a man except sin.

The printing has been attribute to the Basel printer Adam Petri and the large woodcut, depicting Christ in Gethsemane with three disciples sleeping in the foreground, to Hans Baldung Grien (ca. 1484-1545), considered the most gifted student of Albrecht Dürer (cf. F. Hieronymus, *Basler Buchillustration 1500-1545*, Basel, 1983, p. 68, no. 81).

VD 16, J-438; U. Dill, *Johannes Chrysostomos im Basler Buchdruck des 16. Jahrhunderts*, in: "Chrysostomosbilder in 1600 Jahren. Facetten der Wirkungsgeschichte eines Kirchenvaters", M. Wallraff & R. Brändle, eds., Berlin & New York, 2008, p. 260, no. 3. € 35.000,00

DIALOGI
MARITIMI DI M.
GIOAN IACOPO

BOTTAZZO.

ET ALCVNE RIME MARITIME
DI M. NICOLO FRANCO,
et d'altri diuersi spiriti, dell'Accademia
de gli Argonauti.

All' Eccellenza del Marchese di Soncino,
Il S. Conte Massimiano Stampa .



In Mantoua per Iacopo Ruffinelli nell' anno
M D X L VII.

ACCADEMIA DEGLI ARGONAUTI

12. **BOTTAZZO, Giovanni Iacopo** (fl. mid of the 16th cent.). *Dialogi maritimi. Ed alcune rime maritime di M. Nicolo Franco, e altri diuersi spiriti dell'Accademia de gli Argonauti.* Mantova, Iacopo Ruffinelli, 1547.

8vo. 168 ll. With the printer's device on the title-page. Contemporary vellum, a fine copy.

FIRST EDITION of these dialogues on matters relating to navigation, dedicated by the author to Massimiano Stampa, Marquis of Soncino. Little is known about Bottazzo's life. He gives, however, some informations about his earlier years and travels in the third of the dialogues. He was together with Nicolò Franco one of the founders of the Accademia degli Argonauti in 1540. Later he became the tutor of Isabella Gonzaga, the daughter of Federico II and Margherita Paleologo.

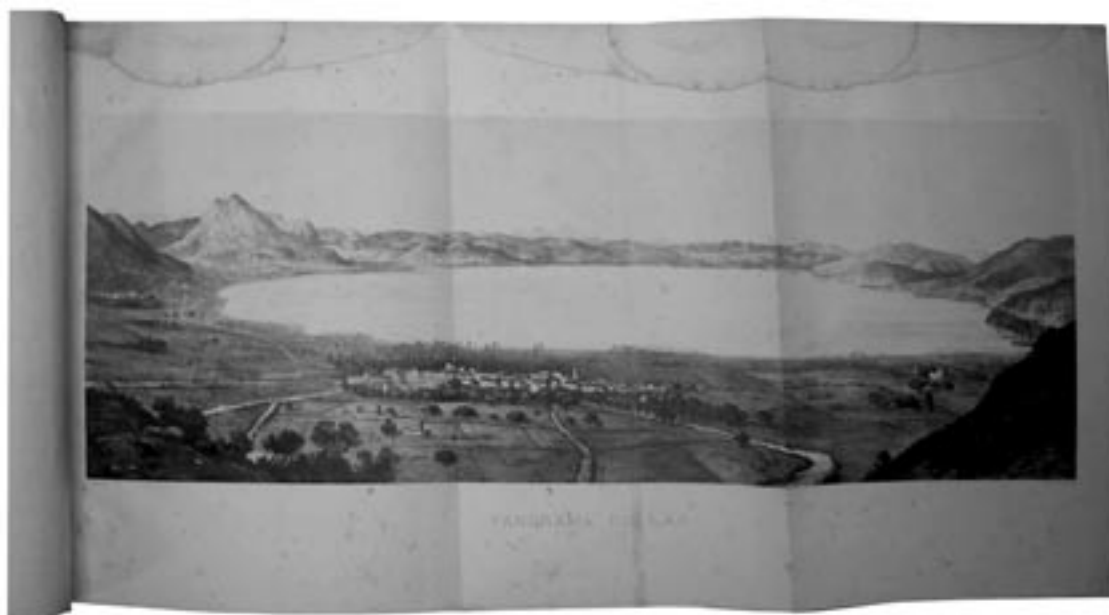
The three dialogues deal respectively with geography, the winds and astronomy, each being composed to be read by sailors. They contain in a concise form the knowledge then available on these topics for navigation purposes. At the end are found some verses on maritime subjects by Nicolò Franco and Giovan Francesco Arrivabene. There is also announced a dialogue on Alexander the Great, on the compass, on the magnet and on the

inventors of other naval instruments to be published in a separate volume, which, however, never appeared (cf. M. Maylender, *Storia delle Accademie d'Italia*, Bologna, 1926-30, I, p. 333).

Nicolò Franco, born of a modest family in Benevento, was first tutored by his schoolmaster brother Vincenzo and later sought his fortune first in literary circles of the nearby Naples and later in Venice. Here he was presented to Pietro Aretino, who took him as secretary. The character of the two men were similar to a degree which precluded a lasting friendship. Whatever the reason for the break, it came swiftly and violently in the first months of 1538. Thereafter the works of both became a battleground of enmity. In August 1538 Franco was slashed in the face by one of Aretino's secretaries. When his wound had healed he resolved to leave Venice. He then lived in Casale Monferrato, Mantua, Cosenza and Rome, writing constantly, until he was tried by the inquisition for his pasquinades against Paul IV. He was hanged on Ponte Sant' Angelo on March 10, 1570 (cf. P. Grendler, *Critics of the Italian World, 1530-1560*, Madison, WI, 1969, pp. 38-49).

Edit 16, CNCE7315; Index Aureliensis, 122.776; D.E. Rhodes, *A Bibliography of Mantua*, in: "La Bibliofilia", LVIII, 1956, pp. 173-174. € 1.200,00

13. **BRISSE, Alexandre.** *Dessèchement du lac Fucino exécuté par S.E. le Prince Alexandre Torlonia. Précis historique et technique par Alexandre Brisse et Léon de Rotrouc. The draining of Lake Fucino accomplished by His Excellency Prince Alexander Torlonia. An abridged account historical and technical by Messrs Alexander Brisse and Leon de Rotrouc. English translation by V. De Tivoli Jun.^r.* Roma, The Propaganda-Press, 1876.



One volume of text, 4to, bound in original printed boards, overall (608) pp. numbered 304 in two sequences for the English and the French text; one volume of atlas, folio (cm 60x48), bound in contemporary half-shagreen, title-page and XX chromolithographs plates, partly folding, among them the huge *Panorama du lac*. Light dampstain on the upper margin of the first plate, some light foxing and browning, but a very good copy.

FIRST EDITION. In 1883 (Roma, Tip. Poliglotta) the work was reprinted in Italian in a three volume edition with 56 plates.

The first attempts to drain the lake Fucino were made by the Romans at the times of Caesar and Claudius. The issue was then discussed several times in the following centuries, but it was only in 1790 that Ferdinand I, King of Naples, commissioned a detailed study of the area and a new phase of the works began. The planned works started in 1790 and continued for a couple of years until brought to a halt both by the political situation and the obstructionism of the opponents of the project. Finally in 1852 the Bourbon government granted the concession for the cleaning and restoration of the Claudian outlet drain to a Neapolitan company, which included, among others, the Roman banker Alessandro Torlonia together with his Swiss engineer and his French agent Léon de Rotrou. In a short time Torlonia bought the shareholdings of the other partners and became the sole owner. The works, begun in 1855 under the direction of several engineers and, from 1869 on, of Alexander Brisse, were officially completed in October 1878.

On the new dried plain were later built houses, farms and roads. For his efforts, the new king of Italy Vittorio Emanuele granted to Torlonia the title of prince. The works of draining the Fucino represented a great achievement for that time and had a vast echo throughout Europe (cf. S. De Filippis, *Storia del prosciugamento del lago Fucino*, Cerchio, 2004, passim).

DEDICATION COPY
THE SECOND HELVETIC CONFESSION

14. [BULLINGER, Heinrich (1504-1575)]. *Confessio et expositio simplex orthodoxae fidei, & dogmatu(m) Catholicorum syncerae religionis Christianae, concorditer ab Ecclesiae Christi ministris, qui sunt in Helvetia, Tiguri, Bernae, Scaphusij, Sangalli, Curiae Rhetorum & apud confederatos, Myllhusij item, & Biennae, quibus adiunxerunt se & Genevensis Ecclesiae ministri, edita in hoc, ut universis testentur fidelibus, quod in unitate verae & antiquae Christi Ecclesiae, perstent, neq(ue) ulla nova aut erronea dogmata spargant, atque ideo etiam nihil consortij cum Sectis aut haeresibus habeant: hoc demum vulgata tempore, qui de ea aestimare pijs omnibus liceat.* Zürich, Christopher Froschauer, March 1566.

(bound with:)

---. *Bekanntnuß deß waaren Gloubens, unnd einfalte erlüterung der rächten allgemeinen Leer un(d) hauptartickel der reinen Christlichen Religion, von den Dienern der kyrchen Christi in der Eydgnoschaft, die da sind zu Zürich, Bern, und Schaffhusen, in der Statt Sant Gallen, in der Statt Chur, unnd in den dryen Pündten, ouch zu Müllhusen und Byell, zu welchen sich auch gethon habend, die Diener der kyrchen zu Genf, einhällig ußgangen yederman zu bezügen, daß sy in der einigkeit der waaren, uralten, Christlichen kyrchen bestond, unnd keine nüwe irrige leeren, auch gar kein gemeinsame mit einichen Secten oder Kätzeryen habend: darumb yetzund erst diser zyt fürgestellt, daß alle gloubige hiervon urteylind.* Zürich, Christopher Froschauer, March 1566.

Two works in one volume, 4to; (4), 48 leaves + (4) 68 leaves. Old boards, some light browning, two small stamps on the blank margins of the first title-page, but a very fine copy.



EXTREMELY RARE FIRST EDITIONS (first issues) of both Latin and German redactions of the so-called *Second Helvetic Confession*, Bullinger's crowning achievement, the most comprehensive and authoritative Reformed confession of faith. It not only became the international standard of belief for many of the Reformed churches and a key frame of reference for new doctrinal departures, but also remained part of the Reformed heritage even today. The *Confession* consists of thirty chapters, which cover in natural order all the articles of faith and discipline which then challenged the attention of the Church (cf. A.C. Cochrane, *Reformed Confessions of the Sixteenth Century*, Louisville, KY 2003, pp. 220-223).

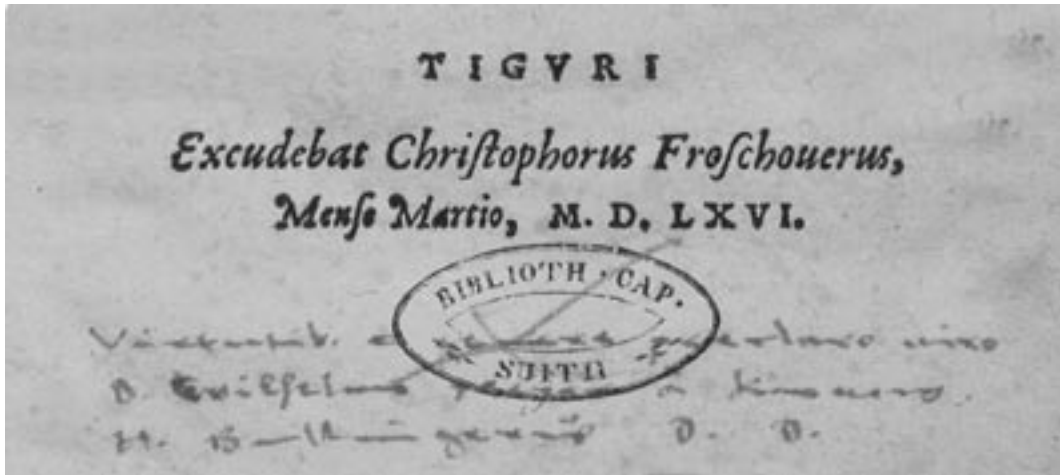
The *First Helvetic Confession* known also as the *Second Confession of Basel*, was drawn up at that city in 1536 by Heinrich Bullinger and Leo Jud of Zürich, Kaspar Megander of Bern, Oswald Myconius and Simon Grynaeus of Basel, Martin Bucer and Wolfgang Capito of Strasbourg, with other representatives from Schaffhausen, St Gall, Müllhausen and Biel. The first draft was in Latin and the Zürich delegates objected to its Lutheran phraseology. Leo Jud's German translation was more or less accepted by all, and after Myconius and Grynaeus had modified the Latin form, both versions were agreed to and adopted on February 26, 1536.

With the time, however, the Swiss churches had found the *First Helvetic Confession* too short and still too Lutheran. Thus Bullinger started to compose what became the *Second Helvetic Confession* as a private exercise and an abiding testimony of the faith in which he had lived and

in which he wished to die. He showed it to Peter Martyr, who fully consented to it, shortly before his death (Nov. 12, 1562). Two years later he elaborated it more fully during the raging of the pestilence, and added it to his will, which was to be delivered to the magistrate of Zurich after his death, which he then expected every day. But events in Germany gave it a public character. The pious Elector of the Palatinate, Frederick III, being threatened by the Lutherans with exclusion from the treaty of peace on account of his secession to the Reformed Church and publication of the *Heidelberg Catechism* (1563), requested Bullinger (1565) to prepare a clear and full exposition of the Reformed faith, that he might answer the charges of heresy and dissension so constantly brought against the same. Bullinger sent him a manuscript copy of his *Confession*. The Elector was so much pleased with it that he desired to have it translated and published in Latin and German before the meeting of the Imperial Diet, which was to assemble at Augsburg in 1566, to act on his alleged apostasy. But he made such a manly and noble defense of his faith before the Diet, that even his Lutheran opponents were filled with admiration for his piety, and thought no

longer of impeaching him for heresy.

In the mean time the Swiss felt the need of such a Confession as a closer bond of union. The *First Helvetic Confession* was deemed too short, and the Zurich Confession of 1545, the Zurich Consensus of 1549, and the Geneva Consensus of 1552 touched only the articles of the Lord's Supper and predestination. Conferences were held, and Théodore de Bèze came in person to Zurich to take part in the work. Bullinger freely consented to a few changes, and prepared also the German version. Geneva, Berne, Schaffhausen, Biel, the Grisons, St. Gall, and Mühlhausen expressed their agreement. Basle alone, which had its own Confession, declined for a long time, but ultimately acceded.



The new *Confession* appeared at Zurich, March 12, 1566, in both languages, at public expense, and was forwarded to the Elector and to Philip of Hesse. Glarus, Basle, Appenzell, Neuchâtel (1568), France (at the Synod of La Rochelle, 1571), Poland (1571 and 1578), Hungary (at the Synod of Debreczin, 1567), and Scotland (1566) approved the Confession. A French translation appeared in 1566 in Geneva under the care of Bèze. Later it was translated not only into English, but also into Dutch, Magyar, Polish, Italian, Arabic, and Turkish (cf. W. Hildebrand & R. Zimmermann, *Bedeutung und Geschichte des Zweiten Helvetischen Bekenntnisses*, Zürich, 1938, pp. 58-60).

Like most of the *Confessions* of the sixteenth century, the *Helvetic Confession* is expanded beyond the limits of a popular creed into a lengthy theological treatise. It is the matured fruit of the preceding symbolical labors of Bullinger and the Swiss Churches. It is in substance a restatement of the *First Helvetic Confession*, in the same order of topics, but with great improvements in matter and form. It is scriptural, wise and judicious, full and elaborate, yet simple and clear, uncompromising towards the errors of Rome, moderate in its dissent from the Lutheran dogmas. It proceeds on the conviction that the Reformed faith is in harmony with the true Catholic faith of all ages, especially the ancient Greek and Latin Church.

Hence it is preceded by the Imperial edict of 380 (from the recognized Justinian code), which draws the line between orthodoxy and heresy, and excludes as heresies only the departures from the Apostolic and Nicene faith. It inserts also the brief Trinitarian creed ascribed to the Roman Pope Damasus (from the writings of Jerome), and referred to in said decree as a standard of orthodoxy. As in former Confessions, so also in this, Bullinger distinctly recognizes, in the spirit of Christian liberty and progress, the constant growth in the knowledge of the Word of God, and the consequent right of improvement in symbolical statements of the Christian faith.

Upon the whole, the *Second Helvetic Confession* occupies the first rank among the Reformed Confessions. Already the great Swiss theologian and historian Karl Rudolf Hagenbach in his *Kritische Geschichte der Entstehung und Schicksale der ersten Basler Confession* (Basel, 1827, p. 86) wrote: "In ihrer ganzen Anlage und in der Durchführung einzelner Punkte, namentlich in praktischer Beziehung (in der Scheidung des Geistlichen and Weltlichen, u.s.w.) ist sie ein wahres dogmatisches Kunstwerk zu nennen". See also J. Staedtke, *Die historische Bedeutung der 'Confessio Helvetica Posterior'*, in: "Vierhundert Jahre 'Confessio Helvetica Posterior'" , Bern, 1967, pp. 8-18.

"Es ist erstaunlich, wie rasch und wie Zahlreich sich die Kirchen der Schweiz und des Auslands dem Zweiten Helvetischen Bekenntnis anschlossen. Man kann von einem Siegeszug der Helvetica posterior reden. Dieser Erfolg ist doppelt beachtlich darum, weil es sich dabei um den Zürcher und nicht um den Genfer Lehrtypus handelt, und weil also mit der Zweiten Helvetischen Konfession nicht die Theologie des berühmteren Genf, sondern die Zürcher Theologie eine so grosse Verbreitung fand. Diese Tatsache muss erklärt werden. Die Erklärung liegt in dem einen Namen: Heinrich Bullinger. Es war die ihm eigentümliche Haltung, die in jedem Zeitpunkt, den richtigen Ton traf, und die der Helvetica posterior ihre Durchschlagskraft verlieh" (F. Blanke, *Die Entstehung und Bedeutung des Zweiten Helvetischen Bekenntnisses*, in: "Reformatio", 15, (1966), p. 577).

Heinrich Bullinger was born at Bremgarten (Aargau), the youngest of five sons of the parish priest there. In 1519 he began his studies at the University of Cologne earning a master of arts early in 1522. The burning of Luther's books and the ensuing controversy at the university aroused in him an interest in theology and became an evangelical by the time he returned home in April 1522. In January 1523 he accepted the position of head teacher at the Cistercian monastery at Kappel and also first met Huldrych Zwingli. He attended the disputations with the Anabaptists in Zurich in 1525 and accompanied Zwingli in January 1528 to the disputation at Berne, where he met

other Swiss reformers. A year later he replaced his father as pastor in Bremgarten and after the death of Zwingli he accepted the invitation to replace the latter as *Antistes* of the Zurich church. He then was instrumental in reaffirming Zurich's adhesion to the Reformed faith and renewed all the moral legislations of prior years. During his first decade of leadership in Zurich, he preached six to eight sermons a week, was director of the Zurich academy until 1537, after which he continued as professor of theology. Bullinger has an influence throughout Europe because of his letters (of which are extant more than twelve thousand pieces), his personal ministrations to exiles, and his voluminous publications. He corresponded with leading French Protestants and had French and Italian exiles in his home from time to time. He corresponded with Protestants in Poland and Hungary. His works were widely read in the Netherlands. His influence was especially strong in England, no doubt owing to the many contacts with the English, including John Hooper, who lived in close connection with Bullinger from 1547 to 1549. Bullinger unavoidably built on the Zwinglian foundation, but he also went beyond Zwingli, adding his own genius and leaving a lasting legacy to the Reformed churches. His most distinctive doctrine was his theology of the covenant, which was closely connected with his view of the Christian community (cf. F. Büsler, *Heinrich Bullinger*, Zürich, 2004/5, passim; and T. Kirby, *Heinrich Bullinger, 1504-1575: Life-Thought-Influence*, in: "Zwingliana", 32, 2005, pp. 107-117).

At the bottom of the title-page of the Latin edition is found the autograph dedication by Henrich Bullinger to Wilhelm Meyer von Knonau (d. 1570), who was the latter's pupil in the Zurich Academy (see the handwritten list of his pupils in the Zürich Staatsarchiv). Wilhelm's father Gerold (b. 1509) was Zwingli's step-son (in fact Anna Reinhart was married with Hans Mayer von Knonau and after his death in 1517 she married Zwingli in 1522 - see O. Farner, *Anna Reinhard, die Gattin Huldrych Zwinglis*, in: "Zwingliana" 3, 1916, pp. 203-204, 244). Gerold died as his step-father in the battle of Kappel (October 11, 1531). Wilhelm's mother Anna died in 1538 and it can be presumed that he then was supported by Heinrich Bullinger. In 1551 Wilhelm became a member of the Zurich Great Council as 'Achtzehner von der Constaffel' and in 1560 treasurer of the chapter of the Zürich Grossmünster as well as a member of the guild "Zum Schneggen" (cf. E. Usteri, *Die Schildnerschaft zum Schneggen, Geschichte der Schilde seit 1559*, Zürich 1969, p. 13; on the family see H. Schulthess, *Das Junker- und Gerichtsherrengeschlecht der Meyer von Knonau*, in "Kulturbilder aus Zürichs Vergangenheit", 1, Zürich, 1930, pp. 157-163). VD 16, B-9590 and B-9593; Index Aureliensis, 127.433 and 127.432; J. Staedtke, ed. *Heinrich Bullinger Werke*. Vol. I: *Beschreibendes Verzeichnis der gedruckten Werke von Heinrich Bullinger*, Zürich, 1972, nos. 433 and 465; M. Vischer, *Bibliographie der Zürcher Druckschriften des 15. und 16. Jahrhunderts*, Baden-Baden, 1991, C-768 and C-766; E. Koch, *Die Textüberlieferung der Confessio Helvetica Posterior und ihre Vorgeschichte*, in: "Vierhundert Jahre 'Confessio Helvetica Posterior' ", Bern, 1967, pp. 12-40; J. Staedtke, *Bibliographie des Zweiten Helvetischen Bekenntnisses*, in: "Vierhundert Jahre 'Confessio Helvetica Posterior' ", Bern, 1967, pp. 42, no.1; 45, no. 31. € 30.000,00

15. **BUXTORF, Johann** father (1564-1629)-**BUXTORF, Johann** son (1599-1664). *Johannis Buxtorfii P. Lexicon Chaldaicum, Talmudicum et Rabbinicum, in quo omnes voces Chaldaicae, Talmudicae et Rabbinicae, ... fideliter explicantur;... Opus XXX. annorum, nunc demum, post Patris obitum, ex ipsius Autographo fideliter descriptum, in ordinem aequabilem digestum, et multis propriis observationibus passim locupletatum, Reipublicae Christianae bono in lucem editum a Johanne Buxtorfio filio,...* Basel, Ludwig König, 1639 (1640).

Folio; contemporary stiff vellum, blind filets and fleurons on the panels, spine with six raised bands (small portion of the lower corner of the front panel skillfully repaired); engraved author's portrait, engraved title-page, (12), 2680, (64) pp. Printer's device on typographical title-page. Small stamps on both title-pages, some browning, but a very good, genuine copy.

FIRST EDITION. "The *Lexicon Chaldaicum* is Buxtorf's last work, a dictionary of Aramaic words occurring in the Targum, the Talmud and the Rabbinical commentaries on which he had worked for twenty years. After his death in 1629 his son had to spend another ten years to bring the manuscript up to date, and the lexicon has often been referred to as the "opus triginta annorum" as stated on the title-page; it was reissued as late as 1875 by B. Fischer. The work contains a fine portrait and an elaborately engraved title-page in addition to the printed title. It is strangely enough not printed from back to front, as most of Buxtorf's Hebrew publications are. Buxtorf *fil.* states in the preface: *maneant parenti Gloria auctoris*, but in his hands it became almost a new work. Similar to this, his father's last publication, was curiously enough his own first publication at the age of 23... Johannes Buxtorf, from Kamen in Westphalia, studied at Herborn under Piscator, and at Basel, Zürich and Geneva, under Grynaeus, Hospianus, Bullinger and Beza. In 1591 he was appointed Professor of Hebrew in the Basel University; he refused however a professorate in theology. His son Johannes Buxtorf filius succeeded his father as Professor of Hebrew in 1630, and was appointed Professor of Theology in 1647... Many of Buxtorf's publications were printed and published by his son-in-law Ludwig König (1572-1641). In 1615 he took over the printing office of Waldkirch together with the rich store of Hebrew types from the previous owner, the famous Froben family. Among these types were the attractive *sephardi* typefaces of Italian origin, introduced in Basel in 1578 by Israel Sifroni, and many Buxtorf's publications were printed with them" (R. Smitskamp, *Philologia Orientalis, II, Seventeenth Century*, Leiden, 1983, pp. 156-157, 147).

Catalogo unico, IT\ICCU\TO0E\028566; Fürst, I, 138; Steinschneider, 329; Smitskamp, *op. cit.*, no. 172. € 850,00

16. **CAEREMONIALE EPISCOPORUM** *iussu Clementis VIII Pont. Max. nouissime reformatum. Omnibus ecclesijs, praecipue autem metropolitans, cathedralibus, et collegiatis, perutile, ac necessarium.* Roma, Tipografia Medicea Orientale, October 1600.

Folio; contemporary brown calf, spine with six raised bands, panels with floreal border and within another rhomboidal border the arms of Bishop Jakob Christoph Blarer von Wartensee on the front panel and an oval arabesque ornament on the back panel, gilt and gauffered edges (gilding faded, minimal repairs at corners and at the top and bottom of the spine); (8), 294, (5), (1 blank) pp. Text with rulers printed in red and black. Printed music. Engraved frontispiece with on the top the coat of arms of Pope Clement VIII by Francesco Villamena. One full-page and 68 half-page engravings with scenes from the life of bishops. Some light browning and dampstains, old entry of ownership and a small stamp on the title-page, a very attractive copy with wide margins.

THE VERY RARE ORIGINAL FOLIO-EDITION, sumptuously printed, of the official version of the *Caeremoniale episcoporum*, containing the rites and ceremonies to be observed at Mass, Vespers, and other functions, by bishops and prelates of inferior rank, in metropolitan, cathedral, and collegiate churches (cf. R. Thiron, *Preparing Parish Liturgies: a Guide to Resources*, Collegeville, MI, 2004, p. 122). The work of preparation was started in 1582 by Pope Gregory XIII. A first printing by Jacopo Luna appeared in Rome in 1596 (since only one copy of it seems to be known, it may be a proof copy). The definitive version was then printed in 1600 in three different editions: two at Rome by the Tipografia Medicea Orientale (the official editions: the present one in-folio and another one in-quarto, both dated October) and an in-quarto pirate edition printed at Venice by Niccolò Missirini (September).

“Il 15 dicembre 1582 Gregorio XIII (1572-1585) istituì una commissione che, presieduta dal card. Gabriele Paleotti, arcivescovo di Bologna, doveva emendare il libro delle *Cerimonie* per i cardinali e vescovi, redatto da Paride de Grassis, e pubblicato nel 1564. La commissione fu caratterizzata dal diretto intervento dello stesso Gregorio XIII; e dall'azione di San Carlo Borromeo che in quell'epoca si trovava a Roma; morto questo vescovo nel 1584, la commissione interrompe il lavoro... La presenza di S. Carlo Borromeo era motivata dalla convinzione che era urgente mettere ordine nel cerimoniale dei vescovi; tant'è che quando il Borromeo partì da Roma, vi lasciò il suo protonotario Pietro Gallesino (Galesini) perché potesse prendere parte alla riforma... Il Gallesino lasciò Roma quando la commissione, ormai smembrata, aveva preparato solo una parte del *Cerimoniale*. Nel frattempo Sisto V (1585-1590) aveva istituito la 'Congregatio pro sacris Ritibus et Caerimoniis' il 22 gennaio 1588. Però già il 19 marzo 1585 aveva voluto presso di sé non pochi manoscritti dalla Biblioteca Vaticana per poter ponderare il da farsi in merito; ma alla sua morte (27 agosto 1590) non si era ancora giunti a qualcosa di concreto. Si succedono vorticosamente tre papi dal 15 settembre 1590 al 13 dicembre 1591 senza che il progetto possa giungere in porto. Il 30 gennaio 1592 è eletto Ippolito Aldobrandini, che assume il nome di Clemente VIII (1592-1605). Egli, con la cooperazione dei cardinali Cesare Baronio, Roberto Bellarmino, Silvio Antoniano e Luigi Torres, promulga - a lavoro ultimato - il 14 luglio 1600 il *Caerimoniale Episcoporum*... *L'editio princeps* apparve durante il giubileo universale dell'anno 1600, a Roma e a Venezia. A Roma vedono la luce due edizioni: quella *in folio* e una in -4°... In questo ambito accenniamo solo alla edizione di Venezia, di cui possiamo ricordare, in base al documentatissimo studio di Nabuco, che si tratta di un'edizione "clandestina" ... perché il tipografo veneto Nicolò Masserini ottenne di nascosto il manoscritto e riuscì a pubblicare l'opera - perfino con *l'imprimatur* del Senato della Repubblica Veneta, ottenuto il 31 agosto - 'bene valde excusa' nel mese successivo, anticipando la duplice edizione romana che apparve in ottobre!" (A.M. Triacca & M. Sodi, *Introduzione*, in: "Caeremoniale episcoporum, Editio princeps (1600)", Città del Vaticano, 2000, pp. XXVI-XXVII e XXXII-XXXIII).

The printing house *Stamperia Orientale Medicea* was founded by Cardinal Ferdinando I de' Medici (1549-1609, Grand Duke of Tuscany from 1587) in order to print texts that could be used in promoting Catholicism among Muslims, and for refuting the rites of Eastern Christians. Head of the printing house, Giovan Battista Raimondi (ca. 1536-1614), professor of mathematics and philosophy, was regarded as the greatest Italian Orientalist of the age (cf. M.A. Piemontese, *Italian Scholarship on Iran. An Outline, 1557-1987*, in: "Iranian Studies", 20, 1987, pp. 100-102).

“Pubblicate fra il 1590 ed il 1596 le più significative edizioni, sacre e profane, in lingue orientali che l'avevano posta all'avanguardia della tipografia italiana dell'ultimo decennio del XVI secolo, la Medicea si trovava in piena decadenza. Se, infatti, il corredo dei caratteri era intatto, l'officina già da molti anni prima del 1601 era chiusa; il personale era disperso non vedendo né continuità né sicurezza del lavoro; fallite le iniziative del Raimondi per risollevarne in qualche modo le sorti e per reperire fondi; frustrati i tentativi adottati come *extrema ratio* di vendere la tipografia al sovrano spagnolo, il Raimondi non poteva contare che sulla pensione granducale e sulle sovvenzioni della Camera Apostolica... Tali sovvenzioni tuttavia, non erano di tale entità da essere sufficienti a finanziare la stampa di nuovi testi e pertanto l'orientalista si vide costretto a ricorrere, di volta in volta, alla costituzione di compagnie come per l'edizione del Graduale Romano, del Cerimoniale e del Pontificale... Come stampatore, affinché continuasse sia pure su scala ridotta e con un indirizzo culturale diverso da quello iniziale, l'attività della Medicea il Raimondi scelse quel Giacomo Luna, maronita libanese ed esperto compositore in lingua araba che aveva già lavorato per l'Orientale e, forse, prima per il Basa... Il 27 aprile 1595 infatti, per stampare il Pontificale riformato fu stilato, per atto privato, un accordo fra Giacomo Luna da una parte ed il Raimondi e compagni dall'altra, dizione dalla quale ci sembra possibile che fra questi ultimi vi fossero Leonardo Parasole e Giovanni Niccolini... Quasi un anno dopo, il 23 aprile 1596, fu sottoscritto sempre per atto privato un contratto per la stampa del Cerimoniale fra il Luna e il Parasole e compagni fra i quali dovevano forse essere compresi, ancora una volta, sia il Raimondi che il Niccolini. Omettendo ancora l'aspetto finanziario dell'accordo diremo che il testo avrebbe dovuto essere stampato 'in rosso et nero' nei formati 'in foglio reale volumi settecento netti di rottami, et in

quarto di carta mezana piccola volumi milli et cinquecento netti similmente di rottami, fra i quali siano venticinque in quarto reale'. I soci avrebbero fornito 'pigioni, torculi, lettere et altri instrumenti appartenenti alla stamperia et la carta et il cinaprio per l'uno et per l'altro, et le historie di rame et loro stampatura per il grande, et l'histoire di legno per il piccolo in quarto'; il contributo del Luna sarebbe consistito nella 'compositura, tiratura, inchiostro nero, mazzi, carte pecore per le frascette, et altri servitij'. Sia il *Pontificale Romanum* uscito nel 1595 'apud Iacobum Lunam, impensis Leonardi Parasoli et sociorum' che il *Caerimoniale Episcoporum reformatum* dato in luce nel 1600 'ex Typographia Linguarum Externarum' devono essere considerate dunque edizioni medicce sebbene la prima rechi una sottoscrizione anomala rispetto alle altre. Entrambe poi furono pubblicate dietro suggerimento e su impulso del cardinale Alessandro de' Medici detto 'il Cardinale di Firenze', poi papa Leone XI' (A. Tinto, *La Tipografia Medicea Orientale*, Lucca, 1987, pp. 82-84).

"The earliest official text to prescribe the organist's role..., is the *Caerimoniale episcoporum*, published in Rome in 1600" (E. Higginbottom, *Organ Music and the Liturgy*, in: "The Cambridge Companion to the Organ", N. Thistlethwaite & G. Webber, eds., New York, 1988, pp. 133-134).

The dedication binding for Bishop Jakob Christoph Blarer von Wartensee (1542-1608) was certainly created in the Basel area and might be attributed to the so-called "Maureskenmeister" (cf. I. Schunke, *Basler Einbände aus den letzten Jahrzehnten des 16. Jahrhunderts*, in: "Archiv für Buchbinderei", 31, 1931, pp. 49-43, ills. 100 & 101; and more recently, id., *Die Einbände der Palatina in der Vatikanischen Bibliothek, Band 1 Beschreibung*, Città del Vaticano, 1962, p. 237, ill. CXX-CXXI). It may be supposed that the volume was brought from Rome to the papal nunciature in Lucerne through the then active nuncio Giovanni della Torre (cf. U. Fink, *Die Luzerner Nuntiatur 1586-1873. Zur Behördengeschichte und Quellenkunde der päpstlichen Diplomatie in der Schweiz*, Luzern & Stuttgart, 1997, pp. 47, 229) and, after having been sumptuously bound, handed to the prince-bishop. Apparently there are not other known books with the supra-libros of Blarer von Wartensee, whereas several volumes with his ex-libris (cf. G. Amweg, *Les ex-libris de l'ancien évêché de Bâle (Jura bernois)*, Neuchâtel, 1932, pp. 17-19) are recorded in the Bibliothèque Cantonale Jurasienne at Porrentruy (cf. Y. Crevoisier & C. Hurley, *Catalogue des ouvrages entrés dans la Bibliothèque du Collège des Jésuites de Porrentruy de 1591 à 1608*, Porrentruy, 1999, p. 211).

Johann Christoph Blarer von Wartensee was the son of Wilhelm, the Prince-abbot of St. Gall and Vogt of Rosenberg. Between 1557-59 he was a student at Freiburg/Br. under the humanist Heinrich Glarean. In 1555 he was appointed to the Cathedral of Constance. He became a canon in 1559, and an archdeacon in 1570. In 1561 he moved to Basel's cathedral. He was unanimously elected Bishop of Basel on 22 June 1575, and on 4 May 1576 this election was confirmed by Pope Gregory XIII. He was ordained on 10 February 1577 and was granted an Imperial investiture on 15 November 1577.

Starting in 1576, he was planning an alliance with the catholic cantons in order to restore the power of the his Bishopric of Basel. Basel had converted to the Reformation during the first half of the 16th century. After costly negotiations and with the help of Ludwig Pfyffer von Altshofen and the nuncios Ninguarda Feliciano and Giovanni Francesco Bonomi, a catholic mutual assistance pact was signed on 28 September 1579 in Lucerne and all parties swore to uphold the pact on 11 January 1580 in Porrentruy. This provided a base of support for Blarer's goals; the Catholic renewal of the diocese's subjects, to prevent further removal of existing *Burgrecht* (rights between a town and the surrounding villages), the recovery of former Catholic dominions within and outside the city of Basel as well as restitution of cathedral's property. After the oath in Porrentruy, he began to spread the Counter-Reformation into the territories that surrounded Basel and had some political ties to the city. The resulting conflict between Basel and Blarer ended up before a Swiss Confederacy arbitration court and was settled in 1585 in the Baden Agreement. The city agreed to pay a high compensation for the Bishop's estates which had been taken by the city during the Reformation, and in matters of faith applied the principle *Cuius regio, eius religio*. However, Blarer's attempts to spread the Counter-Reformation to the southern bailiwicks were unsuccessful. The targeted reform of the clergy began in 1581 with the proclamation of new statutes during the diocesan synod in Delémont. Two cycles of visitations led to the identification and elimination of irregularities in the parishes of the diocese. New liturgical books were distributed to the clergy which espoused the ideals of the Counter-Reformation. For recruiting and training new priests, he founded a Jesuit college in Porrentruy in 1591 (cf. N. Barré, *Le Collège des Jésuites de Porrentruy au temps de Jacques-Christophe Blarer de Wartensee 1588-1610*, Porrentruy, 1999, passim), a printing press run by Jean Faivre in the same year (cf. N. Barré, *op. cit.*, pp. 389-393), a library in 1592 (cf. B. Girard, *La Bibliothèque du Collège des Jésuites de Porrentruy*, Porrentruy, 1991, passim), and added a seminary in 1606. The latter, however, never really came to bloom and disappeared after a few decades. Starting in 1595, the College began to turn out Jesuits who met with great success in the diocese. While the Baden Agreement had helped the shattered finances of the diocese, Jakob Christoph now sought to prevent renewed debt. With the reopening and expansion of the mines and iron forges in Courrendlin, Undervelier, and Belle Fontaine he created new revenue sources. Starting in 1589 he began to mint his own money. He also began to expand the political power of the diocese by opening a print shop and expanding his residence in Porrentruy, where he died in 1608 as one of most prominent representants of the Swiss Counter-Reformation (cf. A. Chèvre, *Jacques-Christophe Blarer de Wartensee, prince-évêque de Bâle*, Delémont, 1963, passim).

Edit 16, CNCE □

€ 5.500,00

17. CALDERINI MIRANI, Cesare (fl. 2nd half of the 16th cent.). *Dictionarium... Tùm Latini, tùm Italici sermonis Studiosis apprimè congruens. In quo quidem omnis Latinorum copia verborum ex Mario Nizolio,*

Italicorum verò ex Francisci Alumni aedificio, atque insignores elegantiae suis quibuscumque locis positae ex Latinae linguae Thesauro excerptae clarè & dilucidè continentur. Venezia, Felice Valgrisi, 1586.

4to. (350) leaves (including one blank). With the printer's device on the title-page. Contemporarily limp vellum, small hole in the rear cover, tinted edges, some light browning and spots, but a genuine copy.

VERY RARE FIRST EDITION of this bi-lingual dictionary dedicated to Luigi, son of Giacomo Foscarini, general procurator and admiral to the Republic of Venice. The Latin section, as the author states, is based on Mario Nizolio's *Thesaurus ciceronianus* (1535) and (what is not mentioned) on Ambrosio Calepino's dictionary (1502). It found its greatest diffusion under the title *Perfectissimus Calepinus parvus* in the 17th and 18th centuries (cf. A. Labarre, *Bibliographie du 'Dictionarium' d'Ambrogio Calepino*, Baden-Baden, 1975, pp. 111-112).

The Italian section is mainly based on Francesco Alunno's *Fabrica del mondo* (1548). As a precursor of Calderino's *Dictionarium* could also be seen Orazio Toscanella's *Dictionariolum latinum* (1575) and for the Italian part Ruscelli's *Vocabolario delle voci latine*, which was only printed at Venice in 1588 although probably ready at an earlier time (cf. G. Tancke, *Die italienischen Wörterbücher von den Anfängen bis zum Erscheinen des 'Vocabolario degli Accademici della Crusca'*, 1612, Tübingen, 1984, pp. 66-67).

Little is known about Cesare Calderino. He lived in Verona and is remembered as the editor of the dictionary of legal terms by Antonio de Nebrija (1581).

Index Aureliensis, 129.317; Edit 16, CNCE8392; Indiana State University Library, *Cordell Collection of Dictionaries, Pre-1901 Holdings*, (Terre Haute, 1998), p. 147 (under Mirani - 1587 edition); G. Tancke, *op. cit.*, p. 240. € 1.150,00

THREE CALMO'S WORKS IN FIRST EDITION BOUND TOGETHER

18. **CALMO, Andrea** (ca. 1510-1571). *Le bizzarre, faconde, et ingeniose rime pescatorie, nelle quali si contengono sonetti, stanze, capitoli, madrigali, epitaphij, disperate, e canzoni. Et il commento di due sonetti del Petrarca, in antiqua materna lingua per m. Andrea Calmo.*

(bound with:)

---. *Le giocose moderne et facetissime egloghe pastorali, sotto bellissimi concetti, in nuovo sdrucchiolo, in lingua materna, per m. Andrea Calmo.*

(bound with:)

---. *La Fiorina comedia facetissima, giocosa, et piena di piacevole allegrezza. Nuovamente data in luce, per m. Andrea Calmo.*

Venezia, [Vincenzo Valgrisi for] Giovanni Battista Bertacagno [and Bartolomeo Turrato], 1553.

Three works in one volume, 8vo; 19th century citron morocco, gilt filets on panels, gilt title on spine, gilt edges, blue endpapers (C. Hering); 104 pp. + 119, (1) pp. + 30 pp. (lacking the last blank leaf). Printer's device on the title-pages and at the end. A very nice copy from the libraries of Thomas Gaisford, Giuseppe Martini, and Sergio Colombi.

FIRST EDITIONS of these three works by Andrea Calmo which were printed by Vincenzo Valgrisi on behalf of the booksellers Giovanni Battista Bertacagno and Bartolomeo Turrato.

The *Rime pescatorie*, dedicated by Calmo to Brandolino della Valle Marin, gathers all the satirical poems of the author (cf. A. Calmo, *Le bizzarre, faconde et ingeniose rime pescatorie*, G. Belloni, ed., Venezia, 2003, passim).

The four *Egloghe*, dedicated to Gabriele Gradenigo, in which many dialects (Venetian, Bergamasco, Paduan and Italian-Dalmatian) are spoken by different characters, can be considered as an early attempt of pastoral drama.

The *Fiorina*, dedicated by the editor Bertacagno to Giovanni Raini, is a prose comedy in three acts taken from the homonymous *pièce* by Ruzzante. "Scarcely less famous than Ruzzante was the Venetian comic actor and playwright Andrea Calmo, who produced a number of eclogues, comedies, and farces. Ruzzante had used the Paduan dialect in his plays. Calmo went much further; in fact, he ran riot in dialects, Venetian, Paduan, Bergamask, Dalmatian, Greco-Venetian, and others... The *Fiorina* is a peasant farce in three acts. The scene is the countryside. All the characters use some kind of dialect, including Coccolin, an educated Venetian who is fond of interlarding his discourse with a little Latin" (M.T. Herrick, *Italian Comedies in the Renaissance*, Urbana-London, 1966, pp. 55-56).

"The theatrical contributions of Andrea Calmo mark a crossroads in the development of cinquecento Italian comedy toward the gradual diminution of textual values in favor of the mise-en-scène. As a precursor to the actor-centered *Commedia dell'arte*, Calmo innovated procedures that increased the range of performance choices for the actor, while placing new emphasis upon each component of the performance text. Unlike Calmo's predecessors





and contemporaries, who considered the text as object to be of primary concern in performance, Calmo focused upon the subjective response of the spectator (audience reaction). In this sense, Calmo's aesthetic was similar to the spectator-orientated Mannerist painters of the cinquecento, whose frescoes of gestural frenzy and furious action mirrored the restive spirit of the times. Proceeding by trial and error, Calmo developed a way of thinking which considered the performance as an entire system, capable of adjusting itself to changing conditions. Calmo's pragmatic yet imaginative approach, deviated from the established litany of prescribed renaissance conventions, thus seeding the notion of *mente teatrale* (theatrical mind). Eventually, the resultant move from the tradition of *humanae litterae* to the *mente teatrale* culminated in the Golden Age of the *Commedia dell'arte*, a period between 1575-1625, during which the itinerant *compagnie* achieved great success throughout the courts and cities of Europe. While many theatre historians consider the *Commedia dell'arte*'s commercial success and international appeal as giving birth to the modern professional theatre, it was Calmo who initiated the thinking, functional response that made this phenomenon possible. Calmo realized the *mente teatrale* as a spatial metaphor which anticipated *a priori* the actualization of the performance text in space and time..." (P.C. Castagno, 'Mente teatrale': Andrea Calmo and the Victory of the Performance Text in Cinquecento Commedia, in: "Journal of Dramatic Theory and Criticism", Spring 1994, p. 37).

Little is known about the life of Andrea Calmo and that few derives from his rich collection of letters, which appeared in print in four parts between 1547 and 1566. The son of a craftsman, he was an actor, a play-writer, and a poet. He picked up the legacy

of Ruzzante and became the leading exponent of a polyglot theater, which in Venice at that time attracted audience of different social backgrounds. His many comedies, at the edge of the farce (*Las Spagnolas*, 1549; *Saltuzza*, 1551; *La potion*, 1552; *La Rodiana*, 1553; *La Fiorina*, 1553; and *Travaglia*, 1556), are now regarded as forerunners of the *Commedia dell'arte*. Calmo played many theatrical roles, including that of Pantalone. An accomplished musician, he also inserted in the Renaissance theater the art of the improvisation. In addition, some of his compositions were set to music by Louis Agostini (*Musica sopra le rime bizzarre di M. Andrea Calmo, et altri autori*, 1567) (cf. L. Zorzi, *Andrea Calmo*, in: "D.B.I.", XVI, 1973, pp. 775-781; and P. Vescovo, 'Sier Andrea Calmo'. *Nuovi documenti e proposte*, in: "Quaderni Veneti", 2, 1985, pp. 25-47).

Edit 16, CNCE8533, CNCE8535, CNCE8534; D. Rhodes, *Silent Printers. Anonymous Printing at Venice in the Sixteenth Century*, London, 1995, C4, C5, C6; B. Gamba, *Serie degli scritti impressi in dialetto veneziano*, Venezia-Roma, 1959, pp. 70-72; Index Aureliensis, 129.624, 625, 626; N. Vianello, *Per un'edizione delle opere di Andrea Calmo: saggio di bibliografia*, in: "Letteratura e critica: studi in onore di Natalino Sapegno", Roma, 1976, III, pp. 235, 231, 234, Bregoli Russo, no. 130 (*Fiorina*); Clubb, no. 218 (*Fiorina*) and no. 222 (*Egloghe*); G. Belloni, *Per il testo delle 'Bizzarre rime' del Calmo*, in: "Studi di filologia italiana", XXXVI, 1978, p. 421.

€ 7.800,00

19. **CAPORALI, Cesare** (1531-1601). *Rime piacevoli...*, del Mauro, et d'altri Auttori. Accresciute in questa sesta impressione di molte Rime gravi, et burlesche del Sig. Torquato Tasso, del sig. Annibal Caro, et di diversi nobili ingegni. Ferrara, Benedetto Mammerello, 1592.

12mo; (24), 264 pp. With the printer's device on the title-page. Old vellum over boards, a fine copy.

ENLARGED EDITION of this very successful verse anthology, which after its first printing (Parma, 1584) until the end of the century had over a dozen reprints with various changes and additions.

The volume contains, apart those of Caporali, poems by the following authors: Il Garofani, Il Sellaio, Il Mauro, Filippo Alberti, Giuliano Goselini, Aurelio Orsi, Giovanni Battista Strozzi, Sperone Speroni, Oberto Foglietta Conte di Camerano, Il Selva, Alberto Parma, Brutto da Fano, Virginio Turamino, Francesco Coppetta, Carlo Coccapani, Ercole Varani, Cavalier de' Rossi, Giovanni Battista Guarino, Torquato Tasso, Annibal Caro, Il Lasca, and several poems by anonymous authors.

The poems are of different kinds and various meters, mainly occasional, amatory and satirical compositions. Among those by Caporali stands out the poem *Sopra la Corte*, in which "egli non esita ad incolpare il Della Cornia della condizione infima in cui vivono tutti i cortigiani del suo seguito, tracciando di se stesso un profilo che ricorda quello del Berni al tempo della servitù con Bernardo Dovizi. Letterariamente il primo *Capitolo della Corte* costituisce una testimonianza notevole per il passaggio dal capitolo bernesco al poema eroicomico. Costituisce una prova ulteriore della derivazione bernesca la dedica della poesia a Trifone Benci, che era nipote di quel Francesco al quale Berni si era indirizzato nel sonetto sulla corte" (*D.B.I.*, XVIII, p. 678). At p. 233 begins the *Invettiva di Flavio Alberto*

Lollo ferrarese *Contra il Giuoco del Tarocco*.

Cesare Caporali, a native of Perugia, in 1559 entered the service of the Roman family Della Cornia. In 1565 he moved to Florence at the court of Ferdinando de' Medici. In 1570 he came back to Perugia. In 1590 he entered the service of Ottavio Acquaviva in Naples. He died in his home town in 1601. His most important works are two heroicomic poems entitled *Viaggio in Parnaso* and *Vita di Mecenate* (cf. D. Romei, *Poesia satirica e giocosa nell'ultimo trentennio del Cinquecento*, in: "Nuovo Rinascimento", 1998, pp. 18-20 e p. 29).

Adams, C-611; Index Aureliensis, 131.707.

€ 650,00

20. **CARDANO, Girolamo** (1501-1576). *Contradicentium Medicorum liber primus. Continens Contradictiones centum et octo. Liber secundus, continens Contradictiones centum et octo. Addita praeterea eiusdem auctoris, De sarza parilia, Consilium pro dolore vago, De cina radice, Disputationes etiam quaedam aliae non inutiles*. Lyon, Sébastien Gryphe, 1548.

Two parts in one volume, 4to; 18th century French marbled calf, spine in compartments with five raised bands, richly gilt, morocco label with gilt title, red edges; (16), 17-284, (2) pp. + 486, (6) pp. In the first part the blank leaf N⁴ is missing. A very good, wide margined copy.



RARE SECOND EDITION, much augmented compared to the first one printed at Venice in 1545, containing for the first time the treatises *De sarza parilia* and *De cina radice*.

"One project that he began in the Sacco years (1526-1533) or even earlier and that occupied him, on and off, for much of the rest of his life was the *Contradicentium Medicorum libri*, a collection of citations and arguments about issues on which standard medical authorities differed... The first octavo volume of *Contradictiones* appeared in print in 1545; a second edition, doubled in length, appeared in 1548. The dates of publication of the first two editions, both within five years of Cardano's receiving his chair at the University of Pavia, probably reflect his determination to publish a work appropriate to a professor of medical theory as soon as possible after his appointment. The dedication of the work to the Senate of Milan, which controlled professorial appointments to the University of Pavia, is further evidence that the timing of the publication was not coincidental. The *Contradictiones* is also one of very few medical works of any kind that he actually published during the 1540s and 1550s when, simultaneously, his medical career at Milan and Pavia was at its height and he was at his most productive in disciplines other than medicine. But Cardano continued to enlarge the collection long thereafter. By the end of his life it had grown almost as long as both his encyclopedic works combined. In the amount of effort the author devoted to it, this must be rated one of his major work. And although plenty of controversies are incorporated into his medical writings in other genres (most of them treatises on practice or Hippocratic commentaries), the *Contradictiones* is the only work in which he focused exclusively on the analysis of controversies in medicine. The *Contradictiones* is at once a

key text for Cardano's ideas about medical knowledge and a prime example of the multiple and often confusing strands in his thought... Not all the ambiguities can be resolved; the project was not necessarily in every respect a coherent one. Yet the work casts much light on Cardano's agenda as a medical reader, teacher, and writer" (N. G. Siraisi, *The Clock and the Mirror. Girolamo Cardano and Renaissance Medicine*, Princeton, 1997, pp. 43-44).

Girolamo Cardano, a native of Pavia, was the illegitimate son of a learned jurist of Milan, himself distinguished by a taste for mathematics. He was educated at the University of Pavia, and subsequently at that of Padua, where he graduated in medicine. He was, however, excluded from the College of Physicians at Milan on the ground of his illegitimate birth, and it is not surprising that his first book should have been an exposure of the fallacies of the faculty. He set up a medical practice near Padua in the village of Saccolongo. In 1534 he moved with his family to Milan, where he took up teaching duties at the schools founded by Tommaso Piatti for instruction in Greek, astronomy, dialectics and mathematics. In 1545 he produced his greatest mathematical work, *Ars magna*, in which he presented many new ideas in algebra, including the solution of the cubic and the quadratic. At the same time that Cardano took up his mathematical teaching duties, he maintained his medical practice and saw his status in that profession grow to such proportions that he soon enjoyed a reputation second only to that of the great Andreas Vesalius. In 1543 he accepted the chair of medicine at the University of Pavia, holding that position until 1560 with a seven year hiatus from 1552 to 1559. The year 1552, in fact, found Cardano in Scotland treating the Archbishop of Edinburgh, an indication of just how far his reputation as a physician had reached. The rest of his life, however,

was overshadowed by a series of calamities. In 1560 his elder son, his favourite, was executed for having poisoned his wife. His reputation and his practice waned. He addicted himself to gaming, a vice to which he had always be prone. Cardano was forced in disgrace from Milan, ultimately securing a professorship of medicine at the University of Bologna. Troubles revisited him in 1570 when he was imprisoned by the Inquisition for the heresy of casting the horoscope of Jesus Christ. Having cast his own horoscope and having predicted that he would live to the age of seventy-five, Cardano committed suicide on September 21, 1576 (cf. M. Fierz, *Girolamo Cardano, 1501-1576. Philosopher, Natural Philosopher, Mathematician, Astrologer, and Interpreter of Dreams*, Boston, 1983, passim). Index Aureliensis, 132.055; Baudrier, VIII, 223; Durling, 836; Adams, C-655. € 2.400,00

21. **CARDANO, Girolamo** (1501-1576). In *Hippocratis Coi Prognostica, opus divinum, superans humani ingenii captum, quo nihil unquam, omnium sapientum virorum testimonio, perfectius scriptum est, utilissimum non duntaxat ad praedictionem in morbis sed et curationem. Atq[ue] etiam in Galeni prognosticorum expositionem, Commentarii absolutissimi. Item in libros Hippocratis de Septimestri et Octimestri partu, et simul in eorum Galeni Commentaria, Cardani Commentarii. Item pro grauissimè diuersis morbis laborantibus Consilia septem Hieronymi Cardani, nunc primum edita. Pro Cardinali Morono. Alterum pro eodem. Aemilio Malvetio. Romulo Caesio. Quodam Bononiensi cive, ad destillationem capitis cum praeparatione ad tabem, et impotentia ad venerem. Patritio quodam Bononiensi, difficultate spirandi laborante. Germano quodam nobili*. Basel, Heinrich Petri, 1568.

Folio; modern full calf, spine with five raised bands, red edges; (32), 7, (1 blank) pp., 7-10 cols., 11-19 pp., 20-813 (i.e. 715) cols., (1) p. Printer's device on the title-page and at the end. With some small woodcut illustrations in the text. Light marginal dampstains, small wormhole in the lower outer corner of a group of leaves not affecting the text, otherwise a very good wide-margined copy profusely annotated by an ancient hand.

FIRST EDITION, dedicated to the members of Senate of Bologna, of this important Cardano's commentary on Hippocrates' *Prognostica* and *De septimestri partu*. Although mentioned in the title-page, in the volume are not present neither the text of nor the commentary on the *De octimestri partu*.

"Cardano's Hippocratic enterprise thus forms part of a broader Renaissance Hippocratism... But, as usual, his approach was both personal and idiosyncratic. Hippocrates was for him at once a key figure in his planned renovation, mastery, and integration of natural knowledge and a vehicle for the justification of his own medical practice. He tried to do for the Hippocratic corpus what he believed he had done for Ptolemy's *Tetrabiblos*: for the true ancient medicine as for the true ancient astrology, he would clear away misinterpretations and explain and reestablish the authentic rules of the discipline. The result was a body of Hippocratic commentary that - in length and in the importance he attached to it - constituted one of his principal scientific enterprises, in or out of medicine" (N. G. Siraisi, *The Clock and the Mirror. Girolamo Cardano and Renaissance Medicine*, Princeton, 1997, p. 121).



AC INCOMPARABILIS
VIRTUTIS VIRO IACOBO
BONCOMPAGNO
VTRIVSQUE MILITIAE S.R.E.
GVBERNATORI GENERALI.



R O M A E,
Apud Hæredes Antonii Bladii Impressores Came-
rales. Anno M. D. LXXXV.
Cum licentia Superiorum.

In the *Prognostica* Cardano sees an exceptional source of diagnostic and therapeutic material to be applied to individual clinical cases. This short narratives constitute a set of examples and experiences appended to the general work and are put together in a way that is genuinely autobiographical, like for instance in the case of cardinal Giovanni Girolamo Morone, protector of the author since 1546, his patient and probable confessor.

"In the narrative of Pellegrini's illness [Giambattista Pellegrini, Bolognese physician], he combined autobiography, case history, and self-advertisement - as a diagnostician and anatomist if not as a therapist - with a carefully observed and vividly recounted story of the fatal illness of a patient, and, for once, this physician's story also incorporates recognizable echoes of the patient's own account of his sensations... He told the story to illustrate the usefulness of autopsy" (Siraisi, *op. cit.*, p. 211).

Adams, C-683; Index Aureliensis, 132.102; BMSTC of German Books, p. 406; Durling, 853; Wellcome, 1308; B. Bruni Celli, *Bibliografia Hipocrática*, Caracas, 1984, pp. 83-84, no. 664.

€ 1.900,00

22. **CARDANO, Girolamo** (1501-1576). [*Libellus cuius titulus est Examen XXII Aegrorum Hippocratis, quem edidit annum agens LXXIII*]. Roma, Heirs of Antonio Blado, 1575.

8vo; modern stiff vellum; 16 [i.e. 21], (1) ll. The woodcut title-page contains the dedication to Jacopo Boncompagni and Blado's device. Small woodcut illustration at l. 18 depicting two

pieces of an artery. Some foxing, but a very good copy.

RARE FIRST EDITION of two small sections (related to book I and III) from Cardano's extensive commentary on Hippocrates' *Epidemiorum libri*. The entire commentary was printed for the first time only in the *Opera omnia* (Lyons, 1663).

"The Epidemics was a lifelong interest. Cardano's effort to interpret and apply these books, pioneering in 1526, were still unusual in the 1560s and 1570s when he wrote his expositions of Books 1 and 2, even though two other leading medical figures, namely, Fuchs and Da Monte, had by that time preceded him in commenting on parts of the work. Although Cardano wrote commentaries only on Books 1, 2 and part of 3, he read and perhaps intended to comment on all seven books of the Epidemics... He evidently perceived in this Hippocratic work a model for his own method, in all disciplines that he held to be somehow conjectural, of collecting examples from which predictive rules might be extracted or confirmed" (N. G. Siraisi, *The Clock and the Mirror. Girolamo Cardano and Renaissance Medicine*, Princeton, 1997, pp. 127-128).

This is one of only two Cardano's works printed in Rome by the heirs of A. Blado (cf. I. Maclean, *Cardano and his publishers 1534-1663*, in: "Girolamo Cardano, Philosoph, Naturforscher, Arzt", E. Kessler, ed., Wiesbaden, 1994, p. 326).

Edit 16, CNCE9472.

€ 900,00

23. **(CATECHISM)**. *Catechismus, ex decreto Concilii Tridentini, ad parochos, Pii Quinti Pont. Max. iussu editus*. Paris, Jacob Kerver (at the end: Ex Typographia Ioannis le Blanc), 1568.

8vo. 311, (25) leaves. With the printer's device on the title page and at the end. Contemporary limp vellum, two old entries of ownership (one inked out) and two small stamps on the title-page, some very light spots, but an excellent copy.

REPRINT OF THE FIRST PARIS EDITION also printed by Kerver a year earlier with the same royal privilege of November 27, 1566.

During the Catholic Counter-Reformation, the Council of Trent commissioned a catechism to expound the doctrine and to improve the theological understanding of the clergy. It differs from other summaries of Christian doctrine for the instruction of the people in two points: it is primarily intended for priests having care of souls (*ad parochos*), and it enjoyed an authority within the Catholic Church equalled by no other catechism until the *Catechism of the Catholic Church* (1992).

During the Protestant Reformation, the popular tracts and catechisms of Martin Luther, John Calvin and other Reformers were sold in areas controlled by Protestant monarchs, who determined the faith in their region. Catholic catechisms, published by individuals, existed as well. The Jesuit Petrus Canisius had published such a catechism in 1555 in both German and Latin language. But it was the Council of Trent that commissioned the first Church-wide Roman Catholic catechism. It included large parts of the Canisius catechisms. The Fathers of the Council said in the preface they wished "to apply a salutary remedy to this great and pernicious evil, and thinking that the definition of the principal Catholic doctrines was not enough for the purpose, resolved also to publish a formulary and method for teaching the rudiments of the faith, to be used by all legitimate pastors and teachers". This resolution was taken in the eighteenth session (26 February, 1562) on the suggestion of Carlo Borromeo, who was then giving full scope to his zeal for the reformation of the clergy. Pius IV entrusted the composition of the catechism to four distinguished theologians: Leonardo Marino, Archbishop of Lanciano; Muzio Calini, Archbishop of Zara; Egidio Foscarini, Bishop of Modena; and Francisco Fureiro, a Portuguese Dominican. Three cardinals were appointed to supervise the work. Carlo Borromeo superintended the redaction of the original Italian text, which was finished in 1564. Cardinal Girolamo Sirleto then gave it the final touches, and the humanists Giulio Poggiano and Paulo Manuzio translated it into classical Latin. It was then published in Latin and Italian as *Catechismus ex decreto Concilii Tridentini ad parochos Pii V jussu editus* (Rome, 1566). Translations into the vernacular of every nation were ordered by the Council.

G.J. Bellinger, *Bibliographie des Catechismus Romanus Ex Decreto Concilii Tridentini ad Parochos, 1566-1978*, (Baden-Baden, 1983), p. 63, no. 12.

€ 400,00

CONTROVERSY WITH RAMUS

24. **CHARPENTIER, Jacques** (1524-1574). *Oratio. Quam in auditorio Regio, cum interpretationem Sphaerae et Logici Organi aggredereetur, de sua professione habuit, contra quorundam calumnias. 4. non. Ianuar. Anno 1567*. Paris, Gilles Gourbin, 1567.

8vo; (14) leaves (the last is a blank). With the printer's mark on the title-page. Boards, some light browning, but a fine copy.

VERY RARE FIRST EDITION of this speech (dedicated to Charles de Bourbon, Cardinal of Lorraine) held in the Collège Royale in January 1567 in which the author defends his teaching against Pierre de la Ramée, then dean of the faculty. Their animosity dates back to 1554, when Charpentier had published his attack on Pierre de la Ramée's dialectic and even accused him of undermining the foundations of philosophy and religion. The matter was brought before the parliament of Paris, and finally before Francis I. By him it was referred to a commission of five, who found Ramus guilty of having 'acted rashly, arrogantly and impudently', and interdicted his lectures. New animosity arose (Ramus has just become dean of faculty), when by an obscure manoeuvre led to the appointment

IA. CARPENTARII, REGII PROFESSORIS, ORATIO.

Quam in auditorio Regio, cum interpretationem Sphaerae & Logici Organi aggrederetur, de sua professione habuit, contra quorundam calumnias.

4. non. Ianuar. Anno 1567.

Ad Optimum Galliae Principem & Illustriss. Cardinalem, Carolum Borbonium.



PARISIIS.

Apud Aegidium Gorbinum ad insigne spei, è regione Collegij Cameracensis.

1567.

never. There has always been some suspicion that Ramus' death late in the St. Bartholomew's massacre had more to do with Charpentier than with Catholic/Protestant hatreds (cf. S. Matton, *Le face à face Charpentier-La Ramée. À propos d'Aristote*, in: "Revue des Sciences philosophiques et théologiques", 70/1, 1986, pp. 67-86).
Index Aureliensis, 135.742. € 850,00

THE LOST WORLD MAP OF CABOT

25. **CHYTRAEUS, Nathan** (1543-1598). *Variorum in Europa itinerum deliciae; seu, ex variis manuscriptis selectiora tantum inscriptionum maxime recentium monumenta. Quibus passim in Italia et Germania, Helvetia et Bohemia, Dania et Cimbria, Belgio et Gallia, Anglia et Polonia, etc. Templi, arae, scholae, bibliothecae, museia, arces, palatia, tribunalia, portae, arcus triumphales, obelisci, pyramides, nosodochia, armamentaria, propugnacula, portus, asyla, aedes, coenacula, horologia, pontes, limites, horti, villae, apiaria, thermae, fontes, monetae, statuae, tabulae, emblemata, cippi, sacella, sepulchra, etc. conspicua sunt. Praemissis in clariores urbes epigrammatibus Iulii Caes. Scaligeri...* Herborn, [Christoph Rab], 1594.

8vo. (20), 846 pp. (lacking the last blank leaf.) With a diagram and several small woodcuts in the text. Contemporary vellum over boards, gauffered edges, some very light browning and marginal dampstains, but an excellent copy.

FIRST EDITION of this collection of inscriptions, mainly monumental, epigraphs, epitaphs, antique legends gathered together by Chytraeus during his travels through Germany, the Netherlands, Italy, France, England, Denmark, and Poland (1565-1567). The work is dedicated to King Christian IV of Denmark. Apart supplementary notes by Chytraeus on noteworthy places, the volume also contains some short interpolations by Joachim Camerarius the Younger (e.g. the witty catalogue of commonplaces regarding the customs of several European countries and especially of some Italian cities and their women). Other contributors to the work are the editor Christoph Rab and Julius Caesar Scaliger, by whom are the introductory epigrams to all the places Chytraeus visited.

In Italy, among others, he describes the wall map frescoes in the Vatican (cf. F. Banfi, *The Cosmographic Loggia of the Vatican Palace*, in: "Imago Mundi", vol. 9, 1952, p. 23); several interesting inscriptions in Naples (cf. M. Letts, *Some Sixteenth-Century Travellers in Naples*, in: "The English Historical Review", nr. 33, 1918, p. 176). In Urbino he visited the Studiolo of Federico da Montefeltro (cf. C.H. Clough, *Art as Power in the Decoration of the Study of an Italian Renaissance Prince: The Case of Federico*, in: "Artibus et Historiae", 1995, vol. 16, nr. 31, p. 44), and in Padua the Palazzo della Ragione (cf. M. Cicuto, *Una malnota testimonianza epigrafica sugli affreschi del palazzo della ragione a Padova*, in: "Aevum", 1998, vol. 72, nr. 3, p. 686).

At pages 773-795 Chytraeus describes a worldmap by Sebastian Cabot (now lost). "In 1565 Chytraeus was in England and made a copy of a similar map which he inspected at Oxford. He includes 19 inscriptions, instead of 22 on the Paris Map, and all are in Latin. Instead of the date of 1544 in the 17th inscription, Chytraeus has inserted 1549 for the date of its composition, which is the same date given on the Clement Adams Map" (D.O. True, *Cabot*

VARIORVM IN EVROPA
ITINERVM
DELICIAE;
SEV, EX VARIIS MANVS
SCRIPTIS SELECTIO-
RA TANTVM INSCRI-
PTIONVM MAXIME
recentium

MOXVMEXTA.

Quibus passim in

ITALIA ET GERMANIA,
HELVETIA ET BOHEMIA,
DANIA ET CIMBRIA,
BELGIO ET GALLIA,
ANGLIA ET POLOŃIA, &c.

TEMPLA, ARAE, SCHOLAE, BIBLIOTHECAE,
musea, arces, palatia, tribunalia, portae, arcus triumphales,
obelisci, pyramides, nosodochia, armamentaria, propugnacula,
portus, asyia, aedes, coenacula, horologia, pontes,
limites, horti, villae, apiaria, thermae, fontes, monetae,
statuae, tabulae, emblemata, cippi, facella, sepulchra, &c. conspicua sunt.

Præmissis in clarioribus Epigrammatibus Iulii Casp. Scaligeri.

Omnia nuper collecta & hoc modo digesta à

NATHANÆ CHYTRAEI.



Herbornæ Nassouiorum. 1594.

Explorations in North America, in: "Imago Mundi", 1956, vol. 13, 1956, pp. 11-25; and H. Wallis, *England's Search for the Northern Passages in the Sixteenth and Early Seventeenth Centuries*, in: "Artic", 37/4, 1984, p. 459).

The sixteenth century *artes peregrinandi*, instructions for travellers, found their largest diffusion in Germany. "The power of such schemes to codify the landscape is most apparent, however, when they take their most rigidly Ramist form as dichotomous diagrams. In these diagrams, the mastery of culture over nature, and of rulers over citizens, is enshrined as the visual mastery of space over time, eternal laws over history. Identical versions of such one diagram were published by Nathan Chytraeus in 1594 [p. (20)] and Paul Hentzner in 1627. Both Chytraeus and Hentzner had in fact written descriptions of London based on their visits, and their paradigm is perhaps closest in shape to the descriptions of London by the major English topographers and antiquaries. Their scheme divides the standard topics into four basic categories: 1) the city's name, founder, and augmenters, 2) site, 3) buildings, 4) government, education, and social life. The last three of these cover the topics in the four-parts Venetian rubric as it was applied to cities (site, fabric, governed, governors), while the first repeats a feature - the city's name and founders - found throughout the German travel guides and Ramist schemes. There is thus a striking persistence of both a basic set of topics and a basic order or arrangement. There seems to have been not only a core of features regarded as essential to a city, but also an overall conception of their relationship" (L. Manley, *Literature and Culture in Early Modern London*, Cambridge, 1995, pp. 139-140).

Nathan Chytraeus (Kochhaf) was born in Menzigen (Palatinate). After the first studies in Strasbourg he matriculated in the university of Rostock, where his elder brother David was also a student. He continued his studies in Tübingen, and returned to Rostock in 1565 as

professor of Latin language, but immediately undertook a two-year academic "grand tour" of Denmark, England, the Netherlands, France, and Italy before actually assuming his position. He is credited with founding the university library in Rostock in 1569 (beginning with the donation of his own copy of Plato's works), and his likeness is carved into the façade of the building. In 1580 he also became Rector of the Gelehrtschule in Rostock. He wrote countless poems and essays in Latin. In 1568 he married Gertrud Prenger (whose father was a wealthy merchant in Rostock). In 1592, after a prolonged controversy because of his Calvinist leanings, he was released, and was called to Bremen (where Calvinism was acceptable), where in 1593 he became rector and professor at the Gynnasium. Nathan died at the age of 55, 6 years after arriving in Bremen. Apart his extensive collection of neo-Latin poetry (1576-1595), he was the author of a collection of fables in German (1591), a neo-Latin drama, *Abraham* (1595), and a Low-German-Latin dictionary, which was reprinted several times (cf. T. Elsmann, ed., *Nathan Chytraeus, 1543-1598. Ein Humanist in Rostock und Bremen. Quellen und Studien*, Bremen, 1991, passim).

VD 16, C-2802; Sabin, 13037; J.E. Alden, *European Americana. A chronological guide to works printed in Europe relating to the Americas, 1493-1776*, New York, 1980, 594/19. A. Händel-H. Lietz, *Bibliographie*, in: T. Elsmann, *op. cit.*, p. 125, no. 116; W. Koch, *Inschriftenpaläographie des abendländischen Mittelalters und der früheren Neuzeit: Früh- und Hochmittelalter*, Wien, 2007, p. 12; G. Parker Winship, *Cabot Bibliography*, New York, 1970, pp. 20, 33; J. Stagl, *A History of Curiosity: the theory of Travel*, London, 2006, p. 61; H. Wiegand, *Hodoeporica. Studien zur neulateinischen Reisedichtung des deutschen Kulturraums im 16. Jahrhundert*, Baden-Baden, 1984, pp. 464-465. € 2.500,00

WITH A DOUBLE-PAGE WOODCUT MAP OF MALTA

26. **CIRNI, Anton Francesco** (ca. 1520-1583). *Comentarii d'Antonfrancesco Cirni corso, ne quali si describe la guerra ultima di Francia, la celebratione del Concilio Tridentino, il soccorso d'Orano, l'impresa del Pignone, e l'Historia dell'assedio di Malta diligentissimamente raccolta insieme con altre cose notabili...* Roma, Giulio Accolti, 1567.

Small 4to; contemporary limp vellum (minor restoration to the back panel); (4), 132 [recte 136] ll. With a double-page woodcut map of Malta (tear in the fold skillfully repaired with no loss). Woodcut coat-of-arms of the dedicatee Luis de Requesens y Zuniga. Small hole on l. 60 affecting a few letters, otherwise a nice copy.

RARE FIRST EDITION of this work mainly relating to Ottoman/European encounters in the Mediterranean in the second half of the sixteenth century. The major part of the volume is in fact dedicated to the siege of Malta (1565), the origins of Order of St. John of Jerusalem, the Christian and Turkish army, the military expenses of King Phillip II of Spain and those of the Turkish.

"Another authoritative contemporary account is that of Anton Francesco Cirni Corso, a cleric who travelled with the "Gran Soccorso" (the reinforcement whose arrival in Malta concluded the siege)" (C.S. Curione, *History of the War of Malta*, H. Vella Bonavita, ed., Tempe, AZ, 2007, pp. 11 and 106).

Antonio Francesco Cirni was born near Bastia in Corsica around 1520 into a noble family. He completed his studies in Pisa and embraced the military career, taking part in the war of Siena as secretary of the Marquis of Marignano. After the latter's death, in 1560 he participated in the unsuccessful expedition to Tripoli. Having known of the election of Pius IV (Giovanni Angelo de' Medici), coming back from that expedition he stopped in Rome to pay tribute to the new Pope. From there he moved to Florence to offer his services to the Medici family. While in Florence he published a detailed relation of the expedition under the title *Successi dell'Armata della Maestà Cattolica destinata all'impresa di Tripoli di Barberia*. In the same year he edited in Rome an eyewitness account of the celebrations for the Cosimo I's triumphal entrance in Siena (*La reale entrata dell'ecc. Sig. Duca e Duchessa di Fiorenza in Siena*).

Shortly after Cirni probably went to Trent as an observer on behalf of the Grand Duke. In 1565 he was sent to Rome in the occasion of the marriage of Annibale Altemps and Ortensia Borromeo. He later described the lavish celebrations in the *Narrazione del Maraviglioso Torneo rappresentato dall'Eccelestiss. Sig. Conte Anibale Altemps in Roma nel nuovo teatro di Belvedere a V marzo MDLXV*.

In the meanwhile the Christian world had organized an expedition to Malta to rescue the Knights of the Order of St. John of Jerusalem who was under Turkish siege for many months. Cirni enrolled in the Spanish troops commanded by Don Garcia de Toledo. He stayed in Malta for more than a year, writing an eyewitness account of the siege that he submitted to the judgment of the Christian leaders before he completed it. *I commentarii*, finally published at Rome in 1567 with the privilege of the Pope, of the King of France, of the Republic of Genoa, and of the Dukes of Savoy, Florence, and Urbino, are regarded as Cirni's most important work.

In the following years Cirni developed a plan for the pacification of his country, Corsica, which since 1559 was in revolt against Genoa. In 1569 Corsica was however pacified, thanks to the careful administration of new governor Giorgio Doria. Cirni came back to his island in 1570 and shortly after was elected member of the Twelve Noble of Corsica. Between 1573 and 1575 he lived at Genoa as "Oratore della Nazione Corsa". In 1575 he went to Florence to persuade the Grand Duke Francesco to occupy Corsica. After Medici's denial, he came back to the island. In 1579 he was elected Procurator of the Corsicans.

Between 1579 and 1583 Cirni was again in Genoa on several occasions to plead the cause of the island before the Senate. His political career ended roughly in 1583 because of some harsh critics he openly pronounced against the Genoese administration (cf. P. Parisella, *Anton Francesco Cirni, cronista italiano*, in: "Corsica antica e moderna", I, 1932, pp. 253-257).

Gollner, II, 1210; Edit 16, CNCE12604; C. Starace, *Bibliografia della Corsica*, Milano 1943, no. 2090.

€ 3.200,00

27. **CONESTAGGIO DE FRANCHI, Girolamo** (ca. 1530-1618?). *Dell'unione del Regno di Portogallo alla Corona di Castiglia istoria*. Genova, Girolamo Bartoli, 1585.

4to. (12), 264 leaves. With the printer's device on the title-page. Old vellum over boards (lightly rubbed), spine with raised bands and gilt title lettering, some light browning and some tiny marginal wormholes in the first part of the

volume, some old manuscript notes on the title-page, otherwise a fine copy with wide margins.

VERY RARE FIRST EDITION of this report on the annexation of the reign of Portugal by Philip II of Spain. The work had at the time a great success, was reprinted several times (1589, 1592, 1616, 1642) and translated into French (1596), English (1600), Latin (1602), and Spanish (1610).

The author treats the Portuguese history from the death of Cardinal Prince Henry who left vacant the throne of Portugal in 1580. There were five principal claimants: Philip II of Spain, Philibert Duke of Savoy, Antonio prior of Crato, Catherine Duchess of Braganza, and Ranuccio Duke of Parma. Don Antonio proclaimed himself king and occupied Lisbon. But the advocates of union with Spain were numerous and influential. So in 1581 the Spanish army, led by the Duke of Alva, entered Portugal and easily defeated the levies of Don Antonio at Alcantara. After this victory Philip II was crowned king. His constitutional position was defined at the Cortes of Thomar. Portugal was not regarded as a conquered or annexed province, but as a separate kingdom, joined to Spain solely by a personal union similar to the union between Castile and Aragon under Ferdinand and Isabella. The work also contains important references to the Portuguese settlements in Africa and Asia, to the missionary activities of the Jesuits in China and Japan, as well as the struggle of the Irish with Elizabeth I of England. It also contains a short description of Brazil (leaf 6v).

Girolamo Conestaggio, a native of Genoa, was a merchant, politician, historian and poet. Around 1555 he was active as a merchant in Antwerp, where he founded a literary academy, the Accademia dei Confusi. The anti-Spanish revolt in Southern

DELL'VNIONE
DEL REGNO DI
PORTOGALLO.
Alla Corona di Castiglia.
I S T O R I A
DEL SIG. IERONIMO DE
FRANCHI CONESTAGGIO
GENTILHOMO GENOVESE.



I N G E N O V A .

Appresso Girolamo Bartoli, 1585.

Netherlands in 1576 let him emigrate to Lisbon, where he remained until 1580. Here he gathered first hand information for his book "di notevole interesse storico e di pregevole stile... Il volume è in dieci brevi libri e si apre con una dedica sottilmente polemica al doge di Genova e ai governatori della Repubblica che sottintende anche una visione dinamica e storiografica: ritiene egli dovere del cittadino registrare le vicende degli altri popoli perché lo Stato, Genova nella fattispecie, impari a scegliere, superati i contrasti interni, la via della propria conservazione. Segue un razionale indice dei nomi e degli argomenti, che rende il testo di agevole consultazione. Il libro si apre quindi con la descrizione geografica e storica del Portogallo, per concentrarsi poi sulle vicende politiche più recenti, dalla fallita impresa africana dell'esercito di re Sebastiano..., annientato il 4 agosto 1578 dai Mori sul campo di Alcázarquivir, fino alla proclamazione di Filippo II di Spagna a re di Portogallo, privo di pretendenti legittimi, ottenuta da Filippo II sfruttando abilmente la situazione, in un clima di disperazione e di contrasti" (*Dizionario Biografico degli Italiani*, XXVII, pp. 770).

Around 1590 Conestaggio is found in Venice as consul of the Republic of Genoa. He spent the last years of his life with another historical work *Delle guerre della Germania inferiore* (Venezia, 1614). His poetry, composed during his membership of the Accademia dei Confusi in Antwerp, was posthumously published in 1618 (cf. G. Manuppella, *Um 'inimigo' de Portugal: Jeronimo de Franchi Conestaggio e a sua História da união do reino de Portugal à coroa de Castela*, in: "Boletim internacional de bibliografia luso-brasileira", 3, 1960, pp. 352-376).

Adams, C-2502; Edit 16, CNCE13069; Index Aureliensis, 143.711; A. Palau, *Manuel del librero hispanoamericano*, Barcelona, 1923, II, p. 264, no. 313.372. € 1.200,00



28. **CORNACCHINI, Domenico** (fl. 16th-17th cent.). *Gl'inganni Commedia di Domenico Cornacchini Fiorentino Nuovamente posta in luce*. Venezia, Roberto Meglietti, 1605. (bound with:)

SCARAMUCCIA, Angelita (fl. 1st half of the 17th cent.). *La schiava di Cipro Comedia*. Macerata, Pietro Salvioni, 1624. Two works in one volume, 12mo; contemporary vellum, manuscript title on spine; 90 ll. + 210, (4, of which 3 are blank) pp. Title-pages within architectural woodcut border. A fine copy.

(I) **FIRST EDITION** of *Gl'inganni*, a prose comedy in four acts. Allacci, pp. 450-451; Clubb, 312. *Catalogo unico*, IT\ICCU\BVEE\023421.

(II) **VERY RARE FIRST EDITION** of this prose comedy in five acts plus the prologue.

Set in Palermo, the play develops the story of the beautiful slave Cidonia, who only at the end discovers her true identity; on the background the Turkish siege of Famagusta (1570-'71), which marked the end of the Venetian presence in Cyprus.

Angelita Scaramuccia (or Scaramucci) was a very prolific 17th century play-writer.

Allacci, p. 699. No copy in ICCU (apparently only three copies are known: one in France, one in the United Kingdom and one in Italy). € 1.200,00

29. **CORNELIO, Tommaso** (1614-1684). *Progymnasmata physica ad illustrissimum et excellentissimum D. Dominicum*

Franciscum Marinum Caracciolum Abellinatum Principem. Venezia, Heirs of Francesco Baba, 1663.

4to. Contemporary vellum over boards (slightly damaged at the top of the spine); (16, including the engraved frontispiece), 192 pp. (to some copies was added an errata, which is not present in our copy). With 4 small engravings in the text. Printer's mark on the title-page. A fine, genuine copy, with only some light browning.

FIRST EDITION of the main work of Tommaso Cornelio (it was reprinted at Frankfurt in 1665, Leipzig and Jena in 1683, Venice in 1683, Copenhagen in 1685, and Naples in 1688).

After the author's dedication to Francesco Marino Caracciolo (October 1, 1663), there is a short preface to the reader by Leonardo di Capua: "L'esortazione di Leonardo di Capua a ritrovare nei *Progymnasmata physica* le "nuove e inaudite ragioni e osservazioni", nelle quali viene ad identificarsi il diritto della nuova scienza a procedere libera sulla via dell'esplorazione della natura, non è per il lettore il compiacente invito di chi ha col Cornelio un legame di amicizia e di collaborazione scientifica. Leonardo di Capua riesce veramente, con immediatezza, ad entrare nel vivo del problema che è di tutta l'epoca del Cornelio, a portare alla luce il motivo conduttore di una esperienza scientifica che cerca una diversa "ratio philosophandi" con la quale operare senza arroganza, cercando, scrutando dappertutto senza erigere false certezze. Egli stesso, d'altra parte, sa da dove discendono a Cornelio gli impulsi teorici che presiedono alle osservazioni e alle invenzioni contenute nei *Progymnasmata*, da Galileo, da Cartesio, da Harvey, per esserne partecipe ed avere condiviso ed usato la medesima tecnica di pensiero ed ispirazione di ricerca, il "vero modo di filosofare" divenuti il programma della comunità scientifica degli Investiganti. Della varietà degli

argomenti e delle esperienze esposti nell'opera del Cornelio, il Di Capua si limita a segnalare quelli sulla nutrizione, i quali possono dare l'idea della veduta meccanico-chimica del Cornelio ed il suo personale contributo nel confronto con Aselli, Pequet, Bartolini" (F. Crispini, *Metafisica del senso e scienze della vita. Tommaso Cornelio*, in: "Omaggio a Tommaso Cornelio", G. Mocchi, ed., Catanzaro, 2004, I, 99-101).



The *Progymnasmata physica* consists of a dialogue and seven chapters which are preceded by a dedicatory letter each. The interlocutors of the dialogue are Antonio Stelliola, Giordano Bruno and one Trusiano. "Per entrare nel dettaglio del tema della generazione, si consideri uno dei testi del Cornelio più citati: si tratta del dialogo fra Stelliola, Trusiano e Bruno che fa da proemio ai *Progymnasmata*... Considerato come una vera e propria apologia dell'età moderna, il dialogo per alcuni è anche una chiara presa di posizione a favore di una scienza meglio utilizzabile sul piano della pratica medica e dell'insegnamento universitario. Nel dialogo Cornelio descrive la sua *diversam philosophandi rationem*, aperta al probabile, alle ipotesi e al verosimile, sulla scorta di quello che per lui è il metodo cartesiano, ma scegliendo, per esemplificare, il tema della generazione, nello stesso tempo tradisce la propria resistenza ad applicare il metodo cartesiano al fatto biologico, sostenendo di fatto, sulla scia di pensatori quali Telesio, Bruno e Campanella, che la *libertas philosophandi* si deve esercitare non solo nei confronti degli Antichi ma anche dei Moderni" (A. D'Atri, *Tommaso Cornelio nella storiografia*, in: "Omaggio a Tommaso Cornelio", p. 180).

"Italy did not for long remain unresponsive to the new trend in philosophy. Tommaso Cornelio (1614-1688), a Cartesian of Cosenza, issued *Progymnasmata physica* at Venice in 1663, republished at Frankfurt in 1665, Venice, 1683, Leipzig, 1683, Jena, 1685, and with his complete works at Naples in 1688. He divided them

into seven exercises which dealt respectively with 1) method, recommending the mathematical study of nature, and chemical and mechanical principles; 2) with the beginnings of natural phenomena where he found Cartesian explanation the best; 3) with the universe, "where", says the reviewer, "he seems to be in a maze"; 4) with the sun, holding that light is in the sentient, just as pain is in the wounded and not in the sword; 5) with human generation; 6) nutrition; and 7) life... These exercises are followed by three letters: *de Platonica circumpulsione*, *de cognatione aeris et aquae*, and *Epistola M. Aurelii Severini nomine conscripta*... When the work was republished in 1683, although the contents remained the same, the title was not only changed to *Physiologia*, but went on to lay claim to "new and hitherto unheard-of... weights of reasoning". Yet Cornelio went back to Plato for an explanation of motion which would avoid a vacuum. He noted that the Cartesian system of innumerable vortices was liable to run into the same difficulties as Giordano Bruno's many worlds, but added that Descartes had guarded against this by not making the vortices equal or wholly similar, and introduced a new refraction of light by which the same star might appear in many places. As for the three systems of Ptolemy, Copernicus and Tycho, Cornelio asked whether any one of them would not do" (L. Thorndyke, *A History of Magic and Experimental Science*, New York, 1958, VII, pp. 662-663).

Tommaso Cornelio was born at Rovito in the province of Cosenza, where he also started to study at the Jesuit school. In 1637 he went to Rome to study medicine and continued his studies at Florence and Bologna and came into contact with Evangelista Torricelli, Bonaventura Cavalieri and Marco Aurelio Severino, and was greatly influenced by the teachings of Bernardino Telesio and Tommaso Campanella. He lived for a short time in Rome finding a patron in Cassiano Dal Pozzo and then moved to Naples, where he first taught privately and then obtained the chair of mathematics and later that of medicine. In his teaching he introduced the theories of Galileo, Descartes, Gassendi, Harvey and Gilbert. He was a founding member of the Neapolitan Academy of the Investiganti, which was in contact with the Accademia del Cimento and the Royal Society in London (cf. M.H. Fisch, *L'Accademia degli Investiganti*, in: "De Homine", 27-28, 1968, pp. 17-78). In 1674 he started a correspondence with Marcello Malpighi hoping to obtain a chair of medicine at Padua. In 1676 he gave up all his activities, living outside of Naples, where he died in 1684 (cf. M. Torrini, *Tommaso Cornelio e la ricostruzione della scienza*, Napoli, 1977, passim; and E. Garin, *History of Italian Philosophy*, Amsterdam & New York, 2008, pp. 631-634).

Catalogo unico, IT\ICCU\UFIE\002446; Krivatsy, 2740; OCLC, 16003639.

€ 2.500,00

30. [CORONELLI Vincenzo (1650-1718)]. *Armi, o blasoni dei Patritij Veneti, co' nomi di quelli, che per l'età si trovano capaci all'ingresso del Serenissimo Maggior Consiglio nell'anno corrente. Dedicati all'Illustrissimo, et*

Eccellentissimo Sig. Pietro Garzoni, Historiografo della SS. Republica. Venetia, Giovanni Battista Tramontin for Francesco Busetto, 1694.

Small 8vo (cm 11x7); contemporary calf, richly gilt spine with three raised bands; (8: title-page, dedication, to the reader, *Giornale, Calendario, Procuratori viventi*), 48 (*Procuratori di San Marco, Catalogo delle patrie Famiglie Venete estinte, Nobili rimasti alla Balla d'Oro li 4 dicembre 1692, Nobili che non sono stati imbossolati il giorno di Santa Barbara...*), 545, (1 blank) pp. Lacking the last blank leaf. With more than 800 engraved coat-of arms. Small loss in the outer margin of pp. (527-528), otherwise a very good copy.

RARE FIRST EDITION of this work which can be regarded as the forerunner of the so-called "Libri d'Oro" (Golden Books), containing the genealogy of noble families.

At the end are listed the newborn and the dead in Venice between 1678 and 1692; the index of the living families in 1693; the places where the postmen collect and deliver; the list of the printed works by Coronelli.

Vincenzo Coronelli, a Franciscan monk native probably of Venice, was a cosmographer, cartographer, publisher, and encyclopedist known in particular for his atlases and globes. In 1671 he entered the Convent of Santa Maria Gloriosa dei Frari in Venice. In 1672 he was sent by his Order to the Collegio San Bonaventura in Grottaferrata, where two years later he earned his doctor's degree in theology. Around 1678, Coronelli began working as a geographer and was commissioned to make a set of terrestrial and celestial globes by Ranuccio II Farnese, Duke of Parma. In 1681 Cardinal César d'Estrées, ambassador to Rome of Louis XIV, invited Coronelli to Paris to construct a pair of globes. He stayed in the French capital for two years. Due to his renown, he later worked in various European countries, permanently returning to Venice in 1705. In his hometown he published the *Atlante Veneto* and founded the first geographical society, the Accademia Cosmografica degli Argonauti. He also held the position of Cosmographer of the Republic of Venice. Coronelli died in Venice at the age of 68. During his life he created hundreds of maps and several globes (cf. *D.B.I.*, s.v.).

Catalogo unico, IT\ICCU\TO0E\057125.

€ 2.800,00

31. CORPUS INSTITUTIONUM SOCIETATIS IESU. Antwerp, Jan van Meurs, 1635 (only the last work is dated 1665).

15 works (of 17) in 8 volumes, 8vo. Contemporary stiff vellum. Jesuits' coat-of-arms on the title-pages. Some browning and light dampstains, but a very good set.



1) *Litterae apostolicae, quibus institutio, confirmatio, et varia privilegia continentur Societatis Iesu.* 384, (20) pp. With a small woodcut in the text.

2) *Compendium privilegiorum et gratiarum Societatis Iesu.* 164, (4) pp.

3) **IGNACIO DE LOYOLA** (Saint, 1491-1556)-**POLANCO, Juan Alphonso** translator (1516-1577). *Constitutiones Societatis Iesu et examen cum declarationibus.* 368, (80, of which the last 4 blank) pp.

4) *Decreta Congregationum generalium Societatis Iesu.* 474, (30) pp.

5) *Canones Congregationum generalium Societatis Iesu.* 80, (16) pp.

6) *Formulae Congregationum in quarta generali Congregatione confectae et approbatae in sexta et septima recognitae et auctae.* 136, (8) pp.

7) *Regulae Societatis Iesu. Auctoritate Septimae Congregationis Generalis auctae.* 276, (52, of which the last 3 are blank) pp. It also contains the *Epistola S.P.N. Ignatij de virtute obedientiae* (c. R^{2v}).

8) *Ratio atque institutio studiorum Societatis Iesu. Auctoritate septimae Congregationis generalis aucta.* 173, (35) pp.

9) *Ordinationes praepositorum generalium, communes toti Societati, auctoritate septimae Congregationis Generalis contractae.* 146, (14, of which the last 5 are blank) pp.

- 10) *Instructiones ad prouinciales et superiores societatis. Auctoritate Congregationis VII. vt directiones tantum, seorsim impressae.* 112, (8) pp.
- 11) **ACQUAVIVA, Claudio** (1543-1615). *R.P. Claudii Aquauiuuae Societatis Iesu praepositi generalis Instructio pro superioribus ad augendum conservandumque spiritum in Societate.* 48, (4) pp.
- 12) **ACQUAVIVA, Claudio** (1543-1615). *R.P. Claudii Aquauiuuae Societatis Iesu praepositi generalis Industriae pro superioribus eiusdem Societatis ad curandos animae morbos.* 117, (11, of which the last 5 are blank) pp.
- 13) [**ANGELI, Bernardo** ed. (1561-1623)]. *Epistolae praepositorum generalium ad patres et fratres Societatis Iesu.* 448, (8) pp. It was edited by Bernardo Angeli (o de Angelis), whose name can be read at the end of the preface.
- 14) *Index generalis in omnes libros instituti Societatis Iesu.* 291, (1 blank) pp. Text printed in two columns.
- 15) *Bullae decreta canones ordinationes instructiones epistolae etc. quae instituti Societatis Iesu, impressioni Antverpiensi accesserunt ab anno 1636.* (8), 708 pp.

RARE FIRST EDITION of the first complete collection of all the rules, constitutions, decrees, letters, orders, *Ratio Studiorum*, etc. of the Society of Jesus, which the editor Jan van Meurs (1579-1639) published in Antwerp in 1635. "Meursius publica en 1635 une édition complète, qui doit être considérée comme la première, des constitutions, règles, etc.: toutes parties ont un titre particulier" (De Backer-Sommervogel, V, col. 81).

To complete the series two titles are lacking: the *Directorium in exercitia spiritualia S.P.N. Ignatij* and Ignacio de Loyola's *Exercitia spiritualia*.

Some of these volumes published by van Meurs in 1635 were reprinted in counterfeit editions in Amsterdam by Daniel Elzevier and Lodewijk Elzevier for Jan Jacobsz Schipper, probably after 1654. The whole *corpus* was then repropesed by van Meurs in 1702. € 2.800,00

LIVIA COLONNA

32. **CRISTIANI, Francesco** ed. (fl. mid 16th cent.). *Rime di diversi ecc. Autori, in vita, e in morte dell' Ill. S. Livia Col.* Roma, Antonio Barré for Francesco Christiani, 1555.

8vo; (4), 137 (i.e. 136), (6) leaves. With a woodcut portrait of Livia Colonna repeated three times (cf. G. Zappella, *Il ritratto nel libro italiano del Cinquecento*, Milano, 1988, p. 89). 17th century vellum over boards, gilt lettering on the spine. With the entry of ownership of G.F. Grifonelli, author of the tragicomedy *Gl'infelici amori* (1648) (cf. C. Benedettucci, *Biblioteca recanatese*, Recanati, 1884, p. 32). A fine copy printed on strong paper.

RIME DI DIVERSI ECC. AVTORI, IN VITA, E IN MORTE DELL' ILL. S. LIVIA COL.



CON GRATIA ET PRIVILEGIO.

RARE FIRST EDITION of this verse anthology, which should pay tribute to the beauty and honour the passing of Livia Colonna, the youngest daughter of Marc'Antonio Colonna (1478-1522) and Lucrezia della Rovere (1485-1552), and the niece of pope Julius II (cf. G.L. Masetti Zannini, *Livia Colonna*, in: "Studi offerti a G. Incisa della Rocchetta", Roma, 1973, pp. 314-321).

Lucrezia had to fight, not only for her daughters, with the Colonna during all the thirty years of her widowhood, and especially against the new 'capofamiglia' Ascanio Colonna. In 1539, during the papacy of Paul III, Livia was abducted by her cousin, Marzio Colonna of the Zagarola branch, who hoped to use rape as a means to marriage and a fine dowry. However Ascanio refused to dower his niece because of his feud with the Zagarola Colonna, and this decision trapped the young Livia in a forced marriage with no wealth of her own to give her leverage. She had been left a widow at twenty-four by the premature death of Marzio. Around 1549 Livia attracted the attention of Cardinal Alessandro Farnese (1520-1589). In a letter to Francesco Maria Molza, Annibal Caro described Fausta Mancini, the wife of the banker Paolo Attavanti, and her rival Livia Colonna, as 'the two betrayers' adding that they 'are well aware that they are considered to be the most beautiful women in Rome, and each of them, as you know, has her faction of lovers, admirers and fans'. The Cardinal lost his head over her, but still did not fail to observe convention. Seeking to disguise his passion behind a familiar Petrarchan mask, he mobilised all the poets in his service - this to the dismay of his favourite, Giovanni della Casa, who nostalgically recalled in a letter to Gandolfo Porrino (one of the author's included in the

anthology) his patron's earlier taste for courtesans, when he could fix everything with the gift of a rosary, instead of wracking his brain to conceal a compromising affair under the veil of appropriate verse. The four sonnets which Alessandro eventually produced were evidently appreciated by Della Casa. The Cardinal even allowed them to be published in the present anthology without any reference to his own person. By this time his passion was long spent, and Livia herself was dead, having fallen victim in 1554 to the knives of assassins hired by her own father-in-law, Pompeo Colonna (cf. D. Robin, *Publishing women: Salons, the Presses, and the Counter-Reformation in Sixteenth*

Century Italy, Chicago, IL, 2007, pp. 108, 298, no. 20).

The anthology contains verses by Giovanni della Casa, Annibal Caro, Gandolfo Porrino, Bernardo Cappello, Dionigi Atanagi, Giuliano Gosellini, Giacomo Marmitta, Cristiani himself, and many others.

“Alla pura letteratura Dionigi sarebbe ricorso di nuovo a ridosso del suo trasferimento, facendo tesoro di esperienze pregresse, singolarmente vicine a quella che è oggetto di questo note [*Rime di diversi nobilissimi et eccellentissimi autori, in morte della Signora Irene delle Signore di Spilimbergo* (Venezia, 1561)]. Entro questa cornice si dovranno collocare appunto alcuni importanti antesignani della raccolta per Irene. La prima appare in Roma nel 1555 col titolo di *Rime di diversi ecc. autori in vita e in morte dell'Illustr. Sig. Livia Colonna*, esperienza di ambito romano, modellata sulla divisione petrarchesca in due sezioni ‘in vita e in morte’, e più in generale su un canone metrico e poetico che mi pare di stretta osservanza bembiana” (A. Corsaro, *Dionigi Atanagi e la silloge per Irene di Spilimbergo. (Intorno alla formazione del giovane Tasso)*, in: “*Italica*”, vol. 75, no. 1, spring 1998, pp. 43).
Edit16, CNCE30786; Adams, C-2415. € 1.900,00

33. **DAZZI, Andrea** (1473-1548). *Poemata*. Firenze, Lorenzo Torrentino, 1549.

8vo; 320 pp.; 18th century calf, gilt back, red edges, some light dampstains and browning, short tear in the last leaf without damaging the text, otherwise a fine copy.

ANDREAE
DACTII PA
TRICII ET ACADE
MICI FLOREN
TINI POE-
MATA.
AS

FLORENTIAE
apud Laurentium Torrentinum.
M D XLIX.
Cum Privilegio.

RARE FIRST EDITION published by the author's son Giovanni Dazzi and dedicated to Cosimo de' Medici. This is followed by a dedication by Andrea Dazzi to Pietro Soderini.

This collection of poems, mostly epigrams and elegies (some of them in Greek), not only gives important biographical details on the life of the author, but also shows his friendship with many important figures in Florentine life. Among them: Naldo Naldi, Pietro Crinito, Giovanni Rucellai, Alessio Lapaccini, Iacopo Nardi, Luca Albizzi, Niccolò Ridolfi, Lelio Torelli, Angelo Poliziano, and Michele Marullo Tarcaniota (cf. G. Bottigioni, *La lirica latina in Firenze nella seconda metà del secolo XV*, Pisa, 1913, pp. 136-144).

«Parmi ces poésies il y en a de fort libres... La plupart sont dans le genre de Catulle et de Martial... Cela n'a point empêché ce recueil d'être réimprimé à Paris, en 1554, avec un privilège du roi» (J. Gay, *Bibliographie des ouvrages relatifs à l'amour, aux femmes, au mariage...*, Paris, 1894, I, p. 782).

Andrea Dazzi, a native of Florence, attended the faculty of poetic and rhetoric at the 'Studio' there, and had as teachers Angelo Poliziano, Cristoforo Landino and Marcello Virgilio Adriani. Still very young he composed a heroic-comic poem, *Aeluromyomachia*, which is printed at the end of the present volume. Later he studied Greek with Ugolino Verino. In 1502 he was offered the position of lecturer of Greek at the 'Studio' and later he taught poetic and rhetoric at the University of Pisa. Among his students were Pietro Vettori, Bartolomeo Cavalcanti and Paolo Mini. Around 1520 a serious eye complaint, which caused his blindness, obliged him to give up public teaching. He retired to his villa near Fiesole, where he composed most of his verses. Notwithstanding he occupied some minor public charges and became one of the first members of the Accademia Fiorentina, when it was re-founded in January

1541. He himself held some lectures and became 'censore' of the academy (cf. W. Rudiger, *Andreas Dactius aus Florenz*, Halle, 1897, passim).

Index Aureliensis, 150.688; Adams, D-164; D. Moreni, *Annali della tipografia fiorentina di Lorenzo Torrentino*, Firenze, 1819, no. XXVI, pp. 78-79 ("raro libro"). € 900,00

A MEDICI FESTIVAL

34. **LE DIECI MASCHERATE DELLE BUFOLE** *Mandate In Firenze il giorno di Carnovale L'anno 1565. Con la descrizione di tutta la pompa delle Maschere, e loro invenzioni*. Firenze, Giunti, 1566.

8vo. 56 (recte 48) pp. Old half-vellum, some light browning and spots, tear in the blank margin of one leaf, but a good copy.

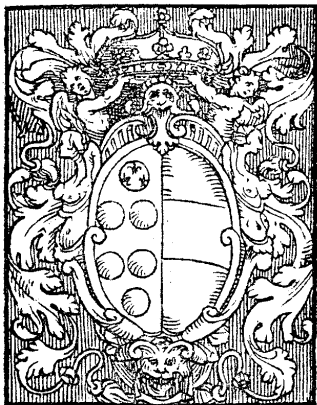
FIRST EDITION of the description of a traditional Florentine masque here realized as a part of the elaborate program of festivities for the marriage of Francesco I de' Medici and Joan of Austria. This masque, a type of entertainment involving pantomimed action based on allegory or myth and musical performance, was held in the Piazza di Santa Croce on Shrove Tuesday, 1565. Ten groups of costumes participants represented Silenus and the Bacchants, Isis and Osiris, Virtue and Fame, Acca Larentia and the Arvalian priests, etc. The nucleus of each of these groups was a 'buffalo', also fittingly disguised and coparisoned. At the beginning is given a list of the inventors

LE DIECI
MASCHERATE
 DELLE BVFOLE
 Mandate

In Firenze il giorno di Carnouale
 L'anno 1565.

Con la defcrizione di tutta la pompa delle
 Maschere, e loro inuentioni.

CON LICENTIA, E PRIVILEGIO.



In Fiorenza appresso i Giunti.
 M D L X V I.

1578), dealing mainly with dietetical problems. The volume opens with a Latin translation of the famous letter to King Antigone by Diocles of Carystus, called by the Athenians the 'second Hippocrates' and of whom Pliny wrote that he came next after Hippocrates in time and reputation. Diocles was a pupil of Aristotle and his writings show a well-polished if simple style, and his language and terminology show the influence of the latter in scientific writing. His letter on hygiene addressed to King Antigone, one of the generals of Alexander the Great, written between 305 and 301 B.C., was preserved by Paul of Aegina and many edition and translations were published in the 16th century (cf. G. Sarton, *Introduction to the History of Science*, Baltimore, 1953, I, p. 121). The first Latin translation is by Alban Torer and was printed with his commentary to Alexander Trallianus (Basel, 1541). This was followed by Mizauld's edition first printed in his *Alexikepus* (Paris, 1564).

There follows a dietetical treatise by Arnaldus of Villanova and two short treatises on the same subject by Mizauld himself: *De syrmaismo, et ratione purgandi per vomitum* and *An caseus edendo sit salubris*, which in reality are extracts from letters 29 and 48 of Johannes Lang's (1485-1565) *Epistolarum medicinalium miscellanea*.

Antoine Mizauld, born at Montluçon, came early in his life to Paris, where he practised medicine and became physician and counsellor to Marguerite of Valois, Queen of Navarre. He intensively studied astronomy, especially with his friend Oronce Fine and also wrote on meteorology, botany and gardening.
 Adams, D-466; Durling, no. 1130.

€ 350,00

DIETETICS

35. **DIOCLES OF CARYSTUS** (384-322 A.D.) *Aurea ad Antigonum Regem Epistola, De morborum praesagiis, et eorumdem extemporaneis remediis. Ad haec, ARNALDI A VILLANOVA... de salubri hortensium usu.* ANTONII MIZALDI Monluciani, *Medici, cura et diligentia.* Paris, Frédéric Morel, 1573.

8vo. (4), 27, (1) leaves. Vellum over boards, some light browning and stains, a good copy.

FIRST EDITION (second issue, the first is dated 1572) of this medical miscellany edited by the French physician Antoine Mizauld (1510-1578).

Among the different characters offered are: *Alfabeto di carattere francese colle sue giuste dimensioni; Versi; Lettera di carattere mercantile italiana; Lettera di carattere mercantile francese; Lettera di carattere mercantile inglese.*

No copy in ICCU and OCLC. Apparently the only other known copy is that described by C. Bonacini (*Bibliografia delle arti scritte e della calligrafia*, Firenze, 1953, no. 534), lacking the last leaf, which he found in a catalogue by the Roman bookseller Rappaport.

€ 1.800,00

37. **DU BELLAY, Joachim** (ca. 1522-1560). *Le premier livre des antiquitez de Rome, contenant une générale description de sa grandeur, et comme une déploration de sa ruine:[...] Plus un Songe ou vision sur le mesme subiect, du mesme aucteur.* Paris, Frédéric Morel, 1558.

4to; modern red morocco, triple gilt filets on panels, richly gilt spine, marbled endpapers, gilt edges (Atelier Laurenchet); 13, (1: privilege granted by the King and dated Fontainebleau, March 3, 1557 [i.e. 1558]) ll. Signature: a-b⁴, c⁶. Printer's device on the title-page. Italic characters. Two sonnets per page. Light dampstains on the first and last leaf, margins a bit short, but a very good copy.



RARE FIRST EDITION (first issue of three: the second and the third issue, respectively dated 1558 and 1562, can be considered in all respects as new editions, since the text was completely reset after the first issue went quickly sold out) of this masterpiece of French poetry which gathers 48 sonnets on the magnificence and ruin of ancient Rome.

The first part contains 33 poems, including the dedication sonnet "Au Roy". At l. 10r begins the *Songe* which consists of 15 sonnets. The poem "Sacrez costeaux, et vous saintes ruines" (l. 3v) is the French adaptation of an anonymous sonnet, usually attributed to Baldassarre Castiglione, which Du Bellay found in the second volume of *Rime di diversi* issued by Gabriele Giolito de' Ferrari in 1548. Apart from this case, however, the influence of Italian poetry on the collection is, contrary to what one might believe, of little relevance.

Du Bellay went to Rome in 1553 as secretary of his uncle, the Cardinal Jean Du Bellay. With the friend Olivier de Magny, in the four years of his stay at Rome, Du Bellay, although overwhelmed by countless daily duties (he had to meet the cardinal's creditors and to find money for the expenses of the household), was able to get an idea of the laxity of the city life and the pomp of the Papal court.

With the *Regrets*, the *Divers jeux rustiques* and the *Poemata*, the *Antiquitez* represents one of the four poetic collections, all deeply correlated with each other, that Du Bellay wrote during his Roman sojourn

and published in 1558 after he came back to Paris. Having previously had an (albeit partial) manuscript circulation, these poems were also printed clandestinely; something about which Du Bellay, who entrusted their publication to Frédéric Morel, complained on several occasions (cf. J.W. Jolliffe, *Fédéric Morel and the Works of Du Bellay*, in: "Bibliothèque d'Humanisme et Renaissance", XXII, 1960, pp. 359-361).

In the *Antiquitez* the melancholy that grasps the poet in front of the imposing ruins of the Roman Empire, leads him to bitter thoughts on the meaning of the passage of time and the vanity of things. At the same time the attitude of Du Bellay towards Rome proves to be twofold: on the one hand he can't hide a great admiration for ancient Rome and its literature, but on the other hand he shows a certain satisfaction for what he believed to be a clear superiority of France against the Rome of his time (cf. G.H. Tucker, *The Poet's Odyssey. Joachim Du Bellay and the Antiquitez de Rome*, Oxford, 1990, passim).

"In the *Antiquitez de Rome* Du Bellay reaches his peak as an artistic creator in words[...] Du Bellay chooses from Roman history and literature elements suitable for the quasi-epic on Rome. The perspective is the cycle of history: the grandeur and fall of Rome, followed, perhaps by the grandeur of France in the sixteenth century - when Rome was starting to decline in its stars. Everything is placed in a context that suggest complex attitudes to it. The structure of the sequence is important: the organization is that of criss-crossing chains; one sonnet delineates, describes and compares; cutting across this descriptive line another sonnet will praise and deplore; these two levels are broken for the consolation or the vituperation, and there may be two or three levels in the same sonnet. The world is seen on a cosmic scale; the myths, legends, characters and events are like deep reservoirs where the blood and tears of a race are hidden. Complex as the pattern is, there is a unity and totality of impression and the intensity of effect mean that every detail points towards a final universality" (D. Gabe Coleman, *The Chaste Muse. A Study of Joachim Du Bellay's Poetry*, Cambridge-Leiden, 1980, pp. 90 e 96).

Du Bellay was born at the Château de La Turmelière, near Angers. His father, Jean du Bellay, Lord of Gonnor, was the first cousin of the cardinal Jean du Bellay. At the age of twenty-three, he moved to Poitiers to study law. At Poitiers he made the acquaintance of the humanists Marc-Antoine Muret, Jean Salmon Macrin, and probably Jacques Peletier du Mans. Around 1547 he met Ronsard on the way to Poitiers, an event which may be regarded as the starting-point of the French school of Renaissance poetry. They went together to Paris, where they joined the circle of students of the humanities close to Jean Dorat at the Collège de Coqueret.

In 1548 appeared the *Art poétique* of Thomas Sébillet. In reply Ronsard, Du Bellay and their friends published the famous manifesto of the Pléiade, the *Défense et illustration de la langue française* (1549). The book was the expression of the literary principles of the Pléiade as a whole, but although Ronsard was the chosen leader, its redaction was entrusted to du Bellay.

In 1553, as stated, he went to Rome. Towards the end of his sojourn in Rome he fell in love with a Roman lady called Faustine, who appears in his poetry as Columba and Columbelle. Back to France, he formed a close friendship with the scholar Jean Morel, whose house was the centre of a learned society. In 1559 du Bellay published at Poitiers *La Nouvelle Manière de faire son profit des lettres* and *Le Poète courtisan*, which introduced the formal satire into French poetry. In 1559 he dedicated to the king an eloquent *Discours au roi*. In Paris he was still at the service of the cardinal, but the relationship with his uncle had become less cordial since the publication of the *Regrets*. Du Bellay died at the age of 38, the 1st of January 1560. Having been a canon of Notre Dame, he was buried in that cathedral.

BNF, notice nr. FRBNF41101617; Cioranesco, no. 8295; Tchemerzine, III, p. 51; J.-P. Barbier, *Ma bibliothèque poétique. Éditions des 15^e et 16^e siècles des principaux poètes français*, Genève, 1994, III, no. 14; B. Clavreuil, *Des Français à Rome. Essai bibliographique sur la présence de l'esprit français dans la ville éternelle pendant quatre siècles*, Paris, 2000, no. 59; H. Chamard, *Bibliographie des éditions de Joachim Du Bellay*, in: "Bulletin du Bibliophile", 1949, no. 23; J. Du Bellay, *Les regrets et autres oeuvres poétiques suivis des Antiquitez de Rome plus un Songe ou Vision sur le mesme subject*, J. Jolliffe and M.A. Screech, eds., Genève, 1979, p. 40. € 5.800,00

38. DU MOULIN, Antoine (1510?-1551). *Physionomie naturelle, Extraite de plusieurs Philosophes anciens. Et mise en François...* Lyon, Jean de Tournes, 1550.

8vo. 151 pp., (4) leaves. With the printer's device on the title-page and at the end. Old wrappers, some light dampstains, but a fine copy with several marginal annotations by a contemporary hand.

PHYSIONOMIE NATVRELLE,



*Extraite de plusieurs Philosophes anciens.
Et mise en François par M. Antoine
du Moulin Mâconnois.*



A LYON,
PAR JEAN DE TOURNES.

M. D. XXXXX.

Aucc Priuilege du Roy pour dix ans.

Chenivière, *Antoine du Moulin, valet de chambre de la Reine de Navarre*, in: "Revue d'histoire littéraire de la France", II, 1895, pp. 469-490, III, 1896, pp. 218-244).

Index Aureliensis, 157.339; Durling 1318; A. Cartier, *Bibliographie des éditions des de Tournes, imprimeurs lyonnais*, Paris, 1937, no. 165; R. Campe, *Geschichte der Physiognomie*, Friburg i.Br., 1996, p. 606; J.-J. Courtine, *Histoire du visage*, Paris, 1988, p. 34, no. 5; H. Laehr, *Die Literatur der Psychiatrie, Neurologie und Psychologie, 1459-1799*, Berlin, 1900, p. 545; E. Picot, *Les Français italianisants au 16^e siècle*, Paris, 1906-1907, II, pp. 3-4; L. Thorndike, *A History of Magic and Experimental Science*, New York, NY, 1959, V, p. 67. € 2.800,00

ALBUM AMICORUM

39. EGENOLFF, Christian ed. (1550-1598) - AMMAN, Jost ill. (1539-1591). *Anthologia Gnomica. Illustres*

veterum Græcæ Comoediæ scriptorum sententiæ, prius ab Henrico Stephano, qui et singulas Latine convertit, editæ; nunc duplici insuper interpretatione metrica singulæ auctæ... (Frankfurt am Main, Georg Rab for Sigmund Feyerabend), 1579.

8vo. (8), 190, 2 blank leaves. With 167 full-page woodcuts in the text. With the printer's device on the title-page and at the end. Dark green morocco (Dauphin), gilt and blind-stamped ornaments on the panels, gilt edges, marbled endpapers, small repair on the outer blank margin of the title-page, some very light browning, an excellent copy.



FIRST EDITION of this collection of proverbs divided into alphabetically arranged topics (e.g. *amici, amor, ars, calamitas, divitiæ, fortuna, ira, mors, spes, vita humana*) and intended as *album amicorum* as can be seen from the blank spaces left within the woodcut illustrations.

The first publication of this kind printed in Germany was the *Flores Hesperidum*, better known as *Stamm- oder Gesellenbuch*. It was also edited by Christian Egenloff and printed at Frankfurt by Rab in 1574. The illustrations in the *Stamm- oder Gesellenbuch* consist only in simple blank coat of arms, whereas the present edition is profusely illustrated with splendid woodcuts by Jost Amman: the seven liberal arts, comic, satirical and galant scenes, men and women with musical instruments as well as the arms of Johannes Posthius, Johann and Sigmund Feyerabend, Georg Rab and some others.

"The custom of keeping autographs albums, which from the middle of the sixteenth century was widespread in German-speaking countries, never became very popular in France, Italy or Britain. But, it seems, that even in Germany this habit was not always regarded very highly. The Frankfurt publisher Sigmund Feyerabend, who was among the first to print books that were specially designed for the purpose, in the Preface to his *Stamm- oder Gesellenbuch* of 1579..., provides a good indication of what the attitude was towards *Stammbücher* at that time. With his usual confidence, Feyerabend was convinced he

could provide a solution to a long-felt need, pointing out that the habit among university students of making friends with foreigners had become very fashionable, and with it the use of *Stammbücher*. But he emphasized that it would be more accurate to call some of them *Schädtebücher* ('harmful'), and that some honourable people preferred not to contribute to them. In order to overcome this obstacle, Feyerabend – with the help of a Frankfurt student – had set about compiling a book with pictures, one in which each individual could find the one illustration he felt would fit his contribution to a *Stammbuch*, and which could be altered to suit his particular purpose... Whereas in the early days of album-keeping entries mostly consisted of signatures only, it became increasingly popular in the second half of the sixteenth century to add the coat of arms of the person making the entry. These coats of arms were usually executed by a professional artist... It seems, however, that some contributors preferred to reproduce their coats of arms themselves – perhaps in order to save paying the artist! –; where this was the case they often used one of the models Feyerabend provided in his books, there described as *offene Schilde*" (I. O'Dell, *Jost Amman and the Album Amicorum. Drawings after Prints in Autograph Albums*, in: "Print Quarterly", IX, 1992, I, pp. 31-32).

The first part of the text consist of Greek proverbs taken from *Comicorum græcorum sententiæ, id est 'gnômai'*, (Geneva, 1569), edited by Henri Estienne. That Estienne had close relations to the Frankfurt printers is shown by his *Francofordiense Emporium* (1574). He also corresponded with numerous German neo-Latin poets and was on friendly terms with Johannes Posthius (see his long poem entitled *Coena Posthiana sive Kylikodipsia*, 1574, in which he celebrates a lavish dinner party hosted by Posthius). Then it follows a collection of proverbs by Joachim Camerarius. Already in 1575 Posthius had invited his friends to write some verses on his coat of arms. Numerous of the most prominent Northern neo-Latin poets sent their verses to Posthius, who asked Egenloff to include them in the present work. In fact the volume contains verses by Paul Melissus Schede, Joachim Camerarius, Nicodemus Frischlin, Nathan Chytraeus, Johannes Lauterbach, Johannes Sambucus, Hadrianus Junius, Paul Fabricius, Gerhard Falckenburg, Nicolas Clément, Gregor Bersmann, Andreas Ellinger the Elder, Sebastian Fridelius, Paul Fabricius, Andreas Mergilet, Johannes Lundorp, Heinrich Petreus, Daniel Hermann, Adam Siber, Nikolaus Steinberg, Michael Ubiser, Nikolaus Rüdinger, and some others (cf. K. Karrer, *Johannes Posthius. Verzeichnis der Briefe und Werke mit Regesten und Posthius-Biographie*, Wiesbaden, 1993, pp. 71-71).

The whole work is dedicated by Egenloff to Johannes Posthius (1537-1587). The latter was born in Germersheim, orphan at an early age, then sent to the Heidelberg University, where he studied philosophy and medicine. In autumn 1563 he started to a travel through Italy (Padua, Venice, Bologna, Florence, Siena, and Rome). In France



noted scholar and Chorherr in Zürich, Johann Jacob Amman, a friend of Zwingli and Konrad Gesner. For his apprenticeship he may have been in Basle or Zürich, but probably spent some time in Paris or Lyons, since his early works show a close similarity to french book illustrations. In 1561 Amman was in Nuremberg, where he may have worked with Virgil Solis, the chief illustrator for the Frankfurt publisher Sigismund Feyerabend. When Solis died in 1562, Feyerabend probably commissioned Amman to continue the woodcuts for his ambitious Bible projects. His most famous illustrations are those of the *Ständebuch* (1568) with representations of the various trades of the time and the over two hundred woodcuts for the Bible (1571). In 1578 and 1579 Feyerabend produced the works that made Amman famous in the following centuries: several pattern books for artists. In spite of his fame and enormous productivity Amman lived in constant poverty and shortly before his death he wrote the last of many letters to his rich relatives in Zürich asking for money and complaining about his illness and the Nuremberg city fathers, whose bankrupting taxes on his property would leave his family in need. Amman enjoyed a high reputation among his contemporaries and proved an influential source for such later artists as Peter Paul Rubens, Rembrandt and Joshua Reynolds. After his death his reputation declined, and the variable quality of his prolific output was criticized. Yet it was precisely his ability to adapt himself to every task and to change his style according to demand that made him the ideal partner for the most ambitious and prolific publisher of his time (cf. I. O'Dell, *Jost Ammans Buchschmuck-Holzschnitte für Sigmund Feyerabend: Zur Technik der Verwendung von Bild-Holzschnitten in den Drucken von 1563-1599*, Wiesbaden, 1993, passim).

VD 16, E-579; C. Becker, *Jobst Amman Zeichner und Formschneider, Kupferätzer und Stecher*, Leipzig, 1854, no. 25; O.E. Moll, *Sprichwörterbibliographie*, Frankfurt a.M., 1958, 875; P.A. Gratet-Duplessis, *Bibliographie parémiologique*, Paris, 1847, 93 ("volume rare, orné de figures très bien exécutées"); W. Klose, *Corpus Alborum Amicorum: beschreibendes Verzeichnis der Stammbücher des 16. Jahrhunderts*, Stuttgart, 1988, pp. 360-364; K. Karrer, *op. cit.*, 1993, pp. 436-438.

€ 5.500,00

40. EPIPHANIUS COSTANTIENSIS Pseudo (ca. 315-403)-**PONCE DE LEÓN, Gonzalo** editor (1530-1590). [graece] *Tou Agiou patros emon Epiphaniou, ... Eis ton Physiologon... Sancti Patri Nostri Epiphanii, Episcopi Constantiae Cypri, Ad Physiologum. Eiusdem in die festo Palmarum sermo. D. Consali Ponce de Leon Hispalensis, S. D. N. Sixti V. Cubicularij secreti, interpretis et scholiastae, bimestre otium*. Antwerp, Christophe Plantin, 1588.

(bound before with:)

BOUDINS, Jean (fl. end of the 16th cent.). *De Iesu Christi domini nostri rerum gestarum, quum in terris versaretur, claritate et gloria... Cum brevi compendio de rebus externis ad vitam eiusdem D.N. Iesu Christi pertinentibus*. Antwerp, Widow of Christophe Plantin & Joannes Moretus, 1591.

Two works in one volume, 8vo; contemporary calf binding, panels and back with blind-stamped ornaments,

he continued his medical studies at Montpellier and obtained a doctoral degree in Valence (1567). After a short sojourn in Geneva, he practised at Bourges. A visit to Paris was interrupted at the eve of the Second Religious War. Posthius then found refuge in Antwerp and served for a while as a surgeon in the army of the Duke of Alba. In 1569 he was appointed physician to the chapter of the Dome of Würzburg. During this time he accompanied several noblemen on numerous political missions. In 1573 he founded with his friend, the poet Paul Melissus Schede, a scholarly association, 'Collegium Posthimelissaeum', against drunkenness. In 1576 he was created *poeta laureatus* and in 1585 Palatine archiater. At the time of his death he was widely known as a scholar and poet and respected as a competent physician (cf. K. Karrer, *Ut amoris, ac observantiae aliquod extaret testimonium. Untersuchungen zum Selbstverständnis neulateinischen Dichtens am Beispiel des Johannes Posthius*, in: "Festschrift für Paul Klopsch", Göppingen, 1988, pp. 144-174).

The scholar Christian Egenolff was the nephew of the first important printer active in Frankfurt a.M. bearing the same name. He was the editor of the already mentioned *Flores Hesperidum* (1574) and translated into Latin the *Psalms* and the *Proverbs of Solomon* (cf. G. Richter, *Christian Egenolffs Erben 1555-1667*, Frankfurt a.M., 1965, p. 1914).

Jost Amman, draughtsman, woodcutter, engraver, etcher and painter, was the youngest son of the



manuscript title-label on upper spine, tinted edges (some light abrasions and small repairs at the top of the spine and at the corners). I: (16), 124, (12) pp. With a portrait of Epiphanius and twenty-five engravings within borders in the text. II: 215, (9) pp. With engraving of Christ on the verso of the title-page and the large printer's device at the end (not present is a folding plate with a plan of the Temple of Jerusalem which was added to a few copies only). On the free endpaper entries of ownership of Johann Hütmacher (1625) and Heinrich Meyer, with a note that he received this copy as a gift from Hütmacher. Light dampstain on the last fifteen leaves of Epiphanius, small stamp on the title-page of Boudins, otherwise a fine, genuine copy.

(I) **SECOND EDITION.** The first was issued with the commentary of the Spanish humanist Gonzalo Ponce de León at Rome in 1587. The text is here illustrated for the first time by the engravings attributed to Pieter van der Borcht (1545-1608), which are modeled on the woodcuts of the Roman edition, but were completely redesigned. The volume contains twenty five chapters of the *Physiologus*, a work wrongly attributed to St. Epiphanius, which was probably written in Alexandria in the 3rd or 4th century. It is usually regarded as the forerunner of medieval bestiaries. "*Physiologus* was never intended to be a treatise on natural history... Nor did the word ever mean simply 'the naturalist' as we understand the term,... but the one who interpreted metaphysically, morally, and, finally, mystically the transcendent significance of the natural world" (M.J. Curley, *Introduction*, in: "*Physiologus*", Austin TX, 1979, p. XV).

"Though not an emblem book proper Epiphanius' *Ad Physiologum*... had a great influence on emblem literature" (M. Praz, *Studies in Seventeenth-Century Imagery. Bibliography of Emblem Books*, London, 1939-1947, p. 238).

"The Epiphanius version of the *Physiologus* has 25 chapters, in which 20 beasts are described. Three beasts have more than one chapter: the lion and the ant have two each, and the serpent has four. Each chapter starts with a description of one property of the beast. These descriptions have little or nothing to do with the "real" attributes of "real" beasts; they are a hook on which to hang the interpretation, the allegory that follows. Some beast properties have alternate interpretations; it was not uncommon for beasts to have more than one meaning, and to even have contradictory meanings. Some beasts get only a few words; others get many. In all cases the descriptions and interpretations are short. The interpretations often have references to Biblical texts; the descriptions of the beast attributes sometimes refer to texts from classical Greece to validate their authenticity. For each chapter Ponce de León has provided commentary, which is usually many times longer than the *Physiologus* text itself. In this commentary Ponce de León notes references to Biblical texts, early church writers, and Classical Greek works. He also comments on the text itself, and on the translation from Greek to Latin.

All of the *Physiologus* illustrations are copperplate engravings drawn by Pieter van der Borcht, who did many such illustrations for Plantin's print shop. It is unclear if van der Borcht also did the engraving or etching; his early drawings were usually engraved by specialists (Jean Wiericx and Antoine van Leest, among others), but by 1588 he was doing some of his own engraving and etching, signing at least one of his works 'Petrus van der Borcht invenit et fecit' (cf. A.J.J. Delen, *Histoire de la Gravure dans les Anciens Pays-Bas et dans les Provinces Belges. Deuxième Partie: Le XVI^e Siècle, les Graveurs-Illustrateurs*, Paris, 1969, pp. 88-91). Although van der Borcht sometimes signed his drawings with his initials (PB), no such signature has been found in the *Physiologus* illustrations. Delen (p. 91)

says of van der Borcht's illustrations for the book: 'Les 26 planches de Sancti Epiphani ad Physiologum, paru chez Plantin en 1588, montrent une autre face du talent de Van der Borcht. Dans de petites compositions carrées, il met en scène des animaux divers, chaque fois devant un fond de paysage, pittoresque et amusant. D'une pointe fine et légère, il gratta ici sur le cuivre des tableautins spirituels qui comptent parmi ses illustrations les plus captivantes.' Delen and Voet also suggest that van der Borcht might have copied the illustrations from the 1587 edition woodcuts, and a comparison of the two sets of images supports this idea to some extent. However, while many of van der Borcht's illustrations are similar to the woodcuts, and some have almost identical compositions, it is clear that van der Borcht did not merely copy what he saw. Even where the pose of the animals is identical, the van der Borcht illustrations are much more lifelike and detailed. The backgrounds in the woodcuts are for the most part simplistic, while in the copperplate engravings they are fully realized landscapes. Van der Borcht also had a much better grasp of perspective than the woodcut artist. Copperplate engravings allow for a much higher level of detail than the woodcuts used for the original 1587 edition, and van der Borcht took full advantage of this. The lines and the cross hatching used for shading are sharp, and the ink has not filled in large black areas, as happened with the woodcuts. This ability to engrave fine lines allowed van der Borcht to produce printed illustrations with great detail, and with variable shading that gives the impression of grays rather than just black and white. In the animal illustrations the animal is the center of attention, placed directly in front of the viewer. However, unlike most bestiary illustrations in medieval manuscripts, each animal is depicted in front of a complex background. The background usually recedes into the distance, giving a sense of depth. These images are reminiscent of landscapes painted in the Netherlands in the years before the book was published, by such artists as Pieter Bruegel, Joachim Patenier and Gillis van Coninxloo, where the landscape is often a backdrop for the people or objects in the foreground" (cf. <http://spcoll.library.uvic.ca/Digit/physiologum/index.html>).

J. Landwehr, *Emblem Books in the Low Countries 1554-1949. A Bibliography*, Utrecht, 1970, no. 162; L. Voet, *The Plantin Press (1555-1589). A bibliography of the works printed and published by Christopher Plantin at Antwerp and Leiden*, Amsterdam, 1983, II, pp. 862-864, no. 1126; Adams, E-248; C. Nissen, *Die zoologische Buchillustration*, Stuttgart, 1966, no. 136.

(II) **FIRST EDITION** of this Christ's life, reprinted in 1764 in a French version.

The author, a native of Furnes, was for a while the president of the council of his hometown (cf. J. Chalmot, *Biographisch woordenboek der Nederlanden*, Amsterdam, 1799, IV, p. 73).

Adams, B-2585. BMSTC (Dutch), p. 38.

€ 3.800,00

41. ERASMUS, Desiderius (1466-1536). *Epistola nuncupatoria ad Carolum Caesarem. Exhortatio ad studium Evangelicae lectionis. Paraphrasis in Evangelium Matthei... Epistola ad R.D. Matthaeum Card. Sedun.* Basel, Johann Froben, March 1522.

8vo. (204) leaves. Title leaf (partly colored), first leaf of the dedication, the beginning of the commentary and the first leaf of the letter at the end, all in metalcut borders.

Contemporary blindstamped pigskin, rebacked, new endpapers, marginal repair at the title-page, tear in leaf d¹ repaired, some light spots and marginal dampstains, some contemporary underlining and marginal notes, otherwise a fine copy.

FIRST EDITION. The work opens with the famous dedicatory letter by Erasmus to emperor Charles V, dated January 13, 1522 (P.S. Allen, ed., *Opus epistolarum Des. Erasmi*, Oxford, 1906-1958, no. 1270). Erasmus had met the emperor several times before he settled at Basel in November 1521, but an intermittent exchange of letter between him and the Charles V continued. In April the emperor answered expressing thanks for the Paraphrase of Matthew and promised, "we shall favor whatever we hear is done by you for the honor of Christ and the salvation of Christians". There follows the important long address 'to the pious reader' (January 14), in which Erasmus calls attention to the surprising lack of formal religious instruction among Christians. He calls for the publication of convenient summaries of Christian doctrine and suggests that youth at the age of puberty should formally renew their baptismal vows in a public ceremony and urges all Christians to the reading and study of the Gospels.

After the New Testament was published in 1516, John Colet and other friends urged Erasmus to follow up his editorial work, a request which was answered by the production of a number of Paraphrases of the books of



the New Testament. In this free and popular form Erasmus felt that he could best exhibit the thoughts of the inspired writers. All the materials at his command were skillfully worked into a scheme following the order of original scripture, while greatly expanding and beautifully interpreting it. The first paraphrases on the Epistle to the Romans, was completed towards the end of 1517. Then followed the paraphrases on the four Gospels, dedicated to the four monarchs Charles V, Francis I, Henry VIII, and Ferdinand of Austria.

At the end is printed a letter by Erasmus to cardinal Matthäus Schiner (1465-1522), bishop of Sion and later of Novara, protégé of pope Julius II, diplomatist in the service of the Hapsburg government, skillful linguist and orator, and supporter of the new learning. Between 1517 and 1521, while he was at the imperial court in Flanders, Schiner invited Erasmus to dine with him on several occasions. Erasmus had a great respect for his host, whom he called 'a man of learning and unfettered judgement'.

The title metalcut border, here used for the first time, was realized by Jacob Faber after a drawing by Hans Holbein. The user metalcut borders are also by Faber and were already used in earlier imprints (cf. F. Hieronymus, *Oberrheinische Buchillustration*, 2, Basel, 1984, p. 425, no. 400).

VD 16, E-2912; Adams, E-741; I. Bezzel, *Erasmusdrucke des 16. Jahrhunderts in Bayrischen Bibliotheken*, Stuttgart, 1979, p. 288, no. 990. € 2.500,00

42. **ERASMUS, Desiderius** (1466-1536). *Epistolae... familiares, ob singularem elegantiam adolescentum studiis & captui accommodatae, varijsq(ue) de rebus mentionem facientes, ex toto Epistolarum libro non sine doctissimorum iudicio excerptae*. Basel, Bartholomäus Westheimer, 1541.

(bound with:)

---. *Liber cum primis pius, de præparatione ad mortem*. Paris, Christian Wechel, 1542.

Two works in one volume, 8vo; (I): (8) ll., 688 pp., (16) ll.; (II): 71, (1) pp. With the printer's device on the title-page. Contemporary vellum over boards, small stamp on the title-page and fly leaf, a very fine copy.

EPISTOLAE
 D. ERASMI
 ROTERODAMI FAMILIARIS
 res, ob singularem elegantiam adolescentum studiis
 & captui accommodatae, varijsq; de re-
 bus mentionem facientes, ex toto Epi-
 stolarum libro non sine doctissi-
 simorum iudicio ex-
 cerptae.

ADIECIMVS IN CALCEM PRO-
 verbiorum & graecarum uocum interpretationem
 floresq; in elocutione latina selectissimos, quae om-
 nia commentarij uice esse
 possunt.

OPVS NOVVM ET RECENS
 natum.

BASILEAE
 M. D. XLI.

(I) **SECOND EDITION** of this selection of Erasmus' letters made from his *Opus epistolarum* of 1538. This work, edited by Bartholomäus Westheimer, was first printed also by him in 1538 and is extant here with many letters by and to Erasmus added. On the other hand the laudatory verses by Glareanus and Sapidus in the first printing have been replaced by those of Simon Grynaeus and the inscription on Erasmus' funerary monument. Added is also a letter to the reader by Westheimer, and the famous long letter of Erasmus often cited as 'Apologia pro vita sua', to Servatius Rogerus, dated from Hammes Castle near Calais, July 8, 1514, in which he excuses himself for his failure to return to his home monastery of Steyn and in which he explains why a monk's life was impossible for him (cf. G.S. Facer, *Erasmus and His Times: a Selections from the Letters of Erasmus and his Circle*, Bristol, 1988, p. 66-75, no. 23). At the end is furthermore added for the first time a choice of sentences also chosen from Erasmus' letters. The whole volume is intended for school boys as a manual of models letters.

VD 16, E-2958; Index Aureliensis, 163.109.

(II) **TWO EDITIONS** of Erasmus' famous tract were printed in Paris in 1542: one by Maurice de la Porte and the present one by Chrétien Wechel.

On June 19, 1533 Thomas Boleyn, earl of Wiltshire and Ormont, and father of Ann Boleyn, the second wife of Henry VIII, wrote to Erasmus, asking him to write, as quick as possible, a short work on the subject of preparing for death. The dedicatory letter to Boleyn is dated from Freiburg, December 1533, and the tract *De praeparatione ad mortem* appeared in print from the press Froben early in 1534. The work was an immediate success, and in 1534 alone seven editions are recorded. It was translated into

Dutch (1534), German (1534), French (1537), English (1538), and Spanish (1545) (cf. L.-E. Halkin, *Erasmus et la mort*, in: "Revue d'histoire des religions", 200, 1983, pp. 269-291).

Index Aureliensis, 163.188; Bibliotheca Belgica, E-1173.

€ 700,00

43. **ERASMUS, Desiderius** (1466-1536). *Paraclesis, id est adhortatio ad sanctissimu(m) ac saluberrimum Christianæ philosophiæ studium, ut uidelicet evangelicis ac apostolicis literis lege(n)dis, si no(n) sola, saltem prima cura tribuatur*. Basel, Johannes Froben, February 1520.

23, (1) pp. Title within a woodcut border by Urs Graf and the printer's device at the end.

(bound with:)

--. *Ratio seu methodus co(m)pendio ad veram Theologiam..., Ex accurata autoris recognitione*. Basel, Johannes Froben, February 1520.

219 (1) pp. Title-within a historiated woodcut border by Urs Graf and two ornamental borders.

(bound with:)

---. *Enchiridion militis christiani saluberrimis praeceptis refertum..., cui acceßit nova, mireque utilis Praefatio*. Strassburg, Johann Knobloch, October 1521.

106, (i.e. 105), (1) leaf. Title within an ornamental woodcut border.

Three works in one volume, 8vo. Contemporary blind-stamped calf, a bit rubbed, hinges cracked, back slightly damaged, clasps gone, small stamp on each title-page and on the inner front panel, but a very attractive genuine copy.

VERY RARE COLLECTION of Erasmus' most important early theological works.

(I) Erasmus' *Paraclesis*, or *Exhortation to the Diligent Study of Scripture*, is the preface to his Greek and Latin edition of the New Testament, which Froben first published in March 1516 (the first separate printing appeared in February 1519), and the most revealing document in Erasmus' entire corpus concerning what the Bible teaches and how it is to be regarded. In fact it is a summons to the Christian to study Holy Scripture, where alone he will find the teachings of Christ in all their fullness and life. These incomparable writings, Erasmus declares in his concluding words, "bring you the living image of His holy mind and the speaking, healing, dying, rising Christ Himself, and thus they render him so fully present that you would see less if you gazed upon Him with your very eyes". The *Paraclesis* is one of the great classic statements of Erasmus' biblical humanism. It is a moving and even powerful document, and it expresses as well as any other single work the religious ideals of Erasmus. There is frequent use and a definition in it of the Erasmian term 'philosophy of Christ'. It also contains the oft-quoted passage of Erasmus, wherein he hopes that the Holy Scriptures will be translated into the vernacular and be read by all and that the farmer and the weaver will sing verses from it at their work (M. M. Phillips, *Erasmus and the Northern Renaissance*, London 1949, pp. 77-85).

(II) As the *Paraclesis* the *Ratio theologiae*, or *Method of True Theology*, was first sketched for the preface to the New Testament, and later expanded into a full treatise and separately printed for the first time at Louvain in November 1518 from the press of Thierry Martens with a dedication to Albrecht of Brandenburg, Archbishop of Mainz. It was reprinted by Froben in January 1519 with a new dedication to Johannes Faber. The present is a reprint of the revised edition, 'ex accurata autoris recognitione', of that printed by Froben in January 1520. It contains both, the letter by Albrecht of Brandenburg (Allen 661) and Erasmus' dedication (Allen 745). The professed purpose of the *Ratio* is to be an exposition of theological method. But to Erasmus this did not mean a speculative or philosophical tract on analyzing the content of Revelation. Rather he envisioned a dynamic procedure to be grasped by theologians as they attempt to live their search for Eternal Wisdom. Immediately evident is the truly Erasmian love for the *bonae litterae* by which he hoped to overcome the dry and decadent Scholastic theology which forgot to combine *pietas* with *eruditio* (cf. D.M. Conroy, *The Ecumenical Theology of Erasmus of Rotterdam. A Study of the 'Ratio verae theologiae'*, Diss., Pittsburg, PA, 1974. pp. 65-68).

(III) The *Enchiridion militis Christiani*, or *Manuell of the Christian Knight* is one of Erasmus' "most celebrated and influential works, in which he had for the first time said things which he had most at heart, with fervour and indignation, with sincerity and courage" (J. Huizinga, *Erasmus and the Age of Reformation*, New York, 1957, p. 53). It is a treatise of moral exhortation (a 'handbook of practical piety' as Erasmus calls it himself), containing general rules of the Christian conduct of life and a number of remedies for particular sins and faults. Another aim of the book is to assert the individual responsibility of man to God apart from any intermediate human agency, and in this respect the *Enchiridion* is essentially Protestant and thoroughly revolutionary.

Fleeing the plague in the spring 1501, Erasmus took refuge first in Holland and then at the castle of Tournehem with his friend Jacob Batt, who was there tutor of the son of Anne of Vere, Adolph of Burgundy. Here he was asked to write something that might have a salutary effect on a man of unruly temperament and dissolute conduct (who is said to have been a German armament maker by the name of Johann Poppenruyter). The final phases of composition were completed at Louvain in 1502 and the work was published with several other pieces under the title *Lucubratiunculae* in February 1503 by Thierry Martens. At first the work did not attract much notice, but after the first separate edition of 1515 (Louvain, Martens) it gained enormous popularity. Edition followed edition and it was translated in the sixteenth century into English (1518), Czech (1519), German (1520), Dutch (1523), Spanish (1525), French (1529), Italian (1531), Polish (1558), and Swedish (1592). It had a deep influence on the spiritually minded men of the day. Luther knew it through and through, and his sermons and letter from 1516 on offer many echoes of Erasmus' book. Dürer may have it in mind when he made his famous engraving *The Knight, Death and the Devil* (cf. R. Stupperich, *Das 'Enchiridion militis Christiani' des Erasmus von Rotterdam nach seiner Entstehung, seinem Sinn und Charakter*, in: "Archiv für Reformationsgeschichte", 69, 1978, pp. 5-23).

The volume contains Erasmus' famous dedicatory letter to Paul Volz, abbot of the Benedictine monastery of Hugshofen (Alsace), a man whose life he considered an example of the precepts which he himself set down in the *Enchiridion*. This letter is an important statement of Erasmus' basic themes and has been called "a veritable Erasmian manifesto of the religion of pure spirit" (A. Renaudet, *Etudes érasmienne*, Paris, 1939, p. 175).

(I:) VD 16, E-3278; Adams, E-730; F. van der Haeghen, *Bibliotheca Erasmianna: répertoire des oeuvres d'Érasme*, Nieuwkoop, 1972, p. 140; Index Aureliensis, 161.666.

(II:) VD 16, E-3517; Adams, E-818; M.-T. Lenger, ed., *Bibliotheca Belgica*, Bruxelles, 1979, E-1129; F. vander Haeghen, *op.cit.*, p. 167; Index Aureliensis, 161.662.

44. **ESTIENNE, Robert** (1526-1551). *Dictionarium seu Latinae Linguae Thesaurus, non singulas modo dictiones continens, sed integras quoque Latinè & loquendi, & scribendi formulas ex optimis quibusque authoribus, ea quidem nunc accessione, vt nihil propemodum observatu dignum sit apud Oratores, Historicos, Poetas, omnis denique generis scriptores, quod hic non promptum paratumque habeat.* Paris, Robert Estienne, July 21, 1543. Two vols. Folio. (4), 816; 817-1544 (i.e. 1546), (36) leaves. With the printer's device on the title-page. Contemporary blindstamped pigskin over wooden boards, lightly rubbed, clasps (one missing in the second volume), thumb-index with vellum tabs partly preserved, extreme outer corners of the first five leaves in the first volume torn away, very small damages at the extreme outer margins of the last four leaves in the second volume, some very light browning and dampstains, a few tiny wormholes in the first and last leaves of the second volume, two small stamps on the first leaf of each volume, but a very genuine and attractive copy.

"A THIRD EDITION appeared in 1543, with the legend 'editio secunda' on its title-page, as if the 1531 and 1536 dictionaries had been two versions of what was basically a single edition. It was a much bigger book than either of them, comprising 1584 leaves printed in double columns (it therefore tends to be bound in three volumes, whereas they are bound in two), and was priced accordingly, at ten francs (still reasonable, as Henri Estienne was to claim, the *Thesaurus* project cost thirty thousand francs in all). In it, the French translations were abandoned, and the Latin coverage was much more extensive, the title-page proclaiming 'a new addition of material, so that there shall be virtually nothing worthy of note in the works of orators, historians, poets, and, in short, writers of every kind, which the reader shall not have readily available for him here'. So Estienne had moved from a dictionary based on Plautus and Terence in 1531 to one documenting all the significant Latinity of every kind of author in 1543" (J. Considine, *Dictionaries in Early Modern Europe. Lexicography and the Making of Heritage*, Cambridge, 2008, p. 43-44).

Robert was the second son of the famous humanist printer Henri Estienne (the Elder) and became acquainted early on with ancient languages. After Henri's death in 1520 the printing establishment was maintained by his former partner Simon de Colines who also married Robert's mother, the widow Estienne. In 1526 Robert assumed control of his father's printing shop while de Colines established his own firm nearby. In 1539 Robert adopted as his device an olive branch around which a serpent was twined, and a man standing under an olive-tree, with grafts from which wild branches were falling to the ground, with the words of Romans 11:20, *Noli altum sapere, sed time* ('Be not high-minded, but fear'). In 1539, he received the distinguishing title of 'Printer in Greek to the King'. But the official recognition and the crown's approval to his undertaking could not save him from the censure and ceaseless opposition of the divines, and in 1550, to escape the violence of his persecutors, he emigrated to Geneva where he set up another printing house. With his title of 'royal typographer' Estienne made the Paris establishment famous by his numerous editions of grammatical works and other school-books, and of classical and Patristic authors. Many of these, especially the Greek editions (which were printed with typefaces made by Claude Garamond), were famous for their typographical elegance. In 1532, he published the remarkable *Thesaurus linguae latinae*, and twice he published the entire Hebrew Bible, one with the Commentary of Kimchi on the minor prophets, in thirteen volumes (1539-43), and another in ten volumes (1544-46). Important are also his four editions of the Greek New Testament, 1546, 1549, 1550, and 1551, the last in Geneva. The first two are among the neatest Greek texts known, and are called *O mirificam*; the third is a splendid masterpiece of typographical skill, and is known as the *Editio Regia*. A number of editions of the Vulgate also appeared from his presses, of which the principal are those of 1528, 1532, 1540 (one of the ornaments of his press), and 1546. The text of the Vulgate was in a wretched condition, and his editions, especially that of 1546, containing a new translation at the side of the Vulgate, was the subject of sharp and acrimonious criticism from the clergy. On his arrival at Geneva, he published a defense against the attacks of the Sorbonne. He issued the French Bible in 1553, and many of John Calvin's writings; the finest edition of the *Institutio* being that of 1553. His fine edition of the Latin Bible with glosses (1556) contained the translation of the Old Testament by Santes Pagninus, and the first edition of Theodore Beza's Latin edition of the New Testament (cf. E. Armstrong, *Robert Estienne, Royal Printer: An Historical Study of the Elder Stephanus*, Appleford, 1986, passim). Adams D-423; F. Schreiber, *The Estiennes*, New York, 1982, no. 68; A.A. Renouard, *Annales de l'imprimerie des Estienne*, Paris, 1843, pp. 55-57, no. 7. € 1.900,00

45. **EUCLIDES** (fl. 4th-3rd cent. b.C.)-**CLAVIUS, Christoph** (1538-1612). *Euclidis Elementorum libri XV. Accessit XVI de solidorum regularium comparatione. Omnes perspicuis demonstrationibus, accuratissime scholiis illustrati.* Roma, Vincenzo Accolti, 1574.

Two parts in one volume, 8vo; contemporary vellum over boards with manuscript title label on the spine; (40), 331, (1 blank) ll. + 300 ll. Title within an architectural border with the arms of the Society of Jesus on the top, text within rules, numerous woodcut diagrams in the text, printer's device at the end of the second part. Entries of ownership of Hieronymus Saphus. Small stain to leaves 144-145, expert repair at the lower margins of seven leaves (part I, 303-310) only very slightly touching the printed part, but a fine, genuine copy.

FIRST CLAVIUS EDITION, dedicated to Emanuel Philibert of Savoy.

"Clavius did not claim to give a close Latin translation of *Elements*. Rather he reworked Euclid's proofs to provide a detailed, not to say prolix, commentary from mathematical and meta-mathematical points of view, a Renaissance



Battista Ciotti, in: "The Library", 6th series, IX/3, 1987, p. 231).
VD 16, E-4161; Adams, E-988; D.E. Rhodes, *op. cit.*, p. 233, no. 8.

46. **EUCLEIDES** (fl. 4th-3rd cent. b.C.)-**CLAVIUS, Christoph** (1538-1612). *Accessit XVI de solidorum regularium cuiuslibet intra quodlibet comparatione. Omnes perspicuis demonstrationibus, accuratisque scholiis illustrati, ac multarum rerum accessione locupletati: Nunc tertio editi, summaque diligentia recogniti, atque emendati. Autore Christophoro Clavio Bambergensi, e Societate Iesu. Köln, Giovanni Battista Ciotti, 1591.*

Folio. Two parts. (8) ll., 359, (1), 355 pp., (20) ll. Title within a woodcut architectural border, numerous diagrams in the text and the printer's device on the verso of the last leaf. Contemporary limp vellum, some light browning and spots, two small stamps on the title-page, an attractive copy.

FIRST FOLIO EDITION of Christoph Clavius' Euclid edition, which was first printed by Vincenzo Accolti at Rome in 1574. A revised edition dedicated to Charles Emanuel of Savoy appeared in 1589 (Roma, Bartolomeo Grassi).

"There is an entirely different chapter in his [Ciotti's] business activities... which appears to me to be one of the most intriguing problems hitherto encountered (by myself at least) in the history of book-trade relations between Italy and Germany in the late sixteen century. For there is a group of no less than a dozen books, eight of them substantial folios... which they all have in common the imprint 'Coloniae' on the title-page (D. E. Rhodes, *Some Neglected Aspects of the Career of Giovanni*

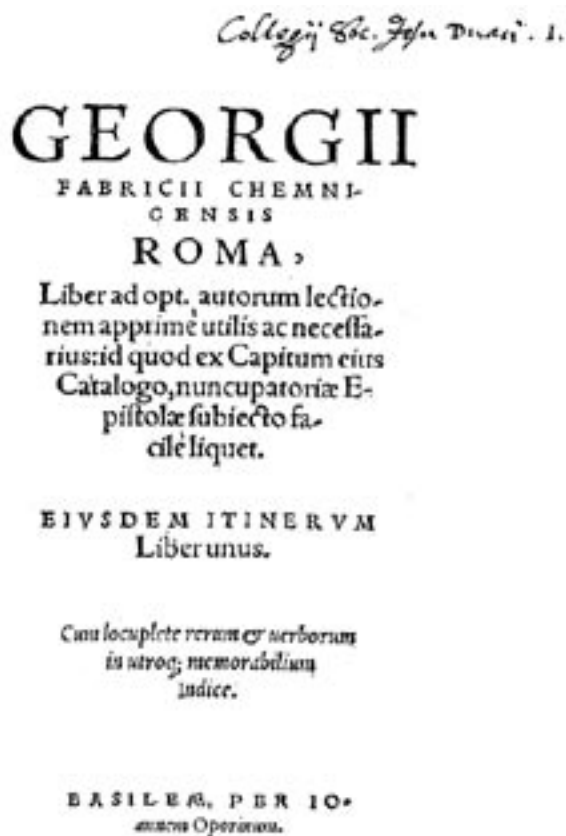
€ 1.900,00

47. **FABRICIUS, Georg** (1516-1571). *Roma... Itinerum liber unus.* Basel, Johannes Oporin, (March 1551).

8vo. 188 pp., (2 ll., the last of which is a blank), 90 pp., (15) ll. (lacking the last blank). Contemporary blind-stamped full calf (rather worn, back damaged); with an old ownership inscription on the title-page of the Jesuit College of Douai, some light waterstains in the last leaves, but a fine copy.

THE COLLECTED EDITION of Fabricius' writings on Roman topography and antiquities was first published by Oporin in 1550.

The first part *Roma* is a guide of Rome, and also contains a detailed description of the ancient monuments. The work is dedicated to the young nobleman Wolfgang von Werthern, who Fabricius had accompanied to a travel through Italy and during a longer stay in Rome (1539-1543). In the preface Fabricius points to the ancient sources he used (of which he gives a detailed list later on), and acknowledges his indebtedness to his friend Bartolomeo Marliani, author of *Antiquae Romae topographia* (1534). *Roma* represents a key moment in the history of classical epigraphy: for the first time in print a humanist explicitly demonstrated the value of such archaeological remains for the discipline of law, and implicitly accorded texts written on stone



the same status of those recorded in manuscripts (cf. W. Stenhouse, *Georg Fabricius and inscriptions as a source of law*, in: "Renaissance Studies", 17/1, 2003, pp. 96-107).

The second part *Itinerum liber unus* had already been published at Leipzig in 1547. But Fabricius was evidently not satisfied with that edition: hence the many changes found in later editions (cf. H. Wiegand, *Hodoeporica. Studien zur neulateinischen Reisedichtung*, Baden-Baden, 1984, pp. 80-91).

Georg Fabricius, a native of Chemnitz, studied at Leipzig. He became a teacher, spent some time in Strasbourg with the famous educator Johannes Sturm, and eventually became dean of the school of St. Afra in Meissen and also taught at the Wittenberg University. In 1570 he was crowned 'poeta laureatus' by Emperor Maximilian II (cf. W. Baumgarten-Crusius, *De Georgii Fabricii vitae et scriptis*, Meissen, 1839, passim).

Adams, F-96; VD 16, F-326; L. Schudt, *Le guide di Roma*, Wien, 1930, no. 628.

€ 800,00

SCIENTIFIC INSTRUMENTS

48. **FÄSI, Hans Jacob** (1664-1722). *Deliciae astronomicae oder astronomische Ergetzlichkeit : bestehend in Beschreibung und Gebrauch Sphaerae armillaris, Astroscopii, Planetolabii und Horologigraphiae gnomonicae. Wordurch die kunstliche Eintheilung beydes der Himmel und Erd-Kugel, der Lauff des Gestirns nach seiner Erst- und andern Bewegung, jeder Sternens, sonderlich der Planeten Ort, dessgleichen der Tag und die Stund, wann und wie Sonn- und Monds-Finsternussen sich begeben und dergleichen, gesehen und ohne vil Rechnen, gleichsam Kurzweilende gefunden und dann auch gezeiget wird: wie mit Vortheil können aufgerissen und verfertigt werden allerhand Gattungen Sonnen-Uhren. Alles zusammengetragen, mit nothwendigen Kupferen versehen und in eignem Kosten verlegt von Hans Jacob Fäsi*. Zürich, Heinrich Bodmer, 1697.

(bound with:)

ZUMBACH, Lothar (fl. 17th-18th cent.)-**FÄSI, Hans Jacob** (1664-1722). *Paradoxum novum mechanicum-astronomicum, oder lang-verlangtes Planetolabium...: vor dem in lateinischer Sprach an Tag gegeben von Herzen Lothario Zumbach genant Koesfeld. Dissmahlen desse Gebrauch in unser Teutschen Sprach mit einem jedem Aequanti Planetarum beygefügttem beweglichen Calendario, leichter gemachet wird durch Johann Jacob Fäsi*. Zürich, Heinrich Bodmer, 1713.



Two work in one volume, 4to; contemporary calf, spine with gilt morocco label, marbled edges (minor abrasions, extreme upper part of the back careful repaired); engraved frontispiece by Johann Melchior Füssli, (20), 45, (3), 74, (8), 24 (*Paradoxum*), (2), 131, (5) pp., with 23 engraved folding plates (to some copies was added an errata leaf, which probably was printed at a later date and which is not extant in the present copy). Extreme lower blank margin of the frontispiece restored, some very light browning, but a fine, genuine copy.

EXTREMELY RARE FIRST EDITION. The *Deliciae astronomicae* is divided into four parts: the first deals with the armillary sphere, the second with astroscope, the third with the planetolabium and the fourth with sundials. At the end of the third part is bound the similar treatise by Lothar Zumbach *Paradoxum novum mechanicum-astronomicum, oder lang-verlangtes Planetolabium*, translated into German and augmented by Fäsi in 1713.

The plates are intended for cut out and past off and should help the reader to understand the construction of the scientific instruments (illustrated in the frontispiece), that the author constructed himself.

"Einer der ersten naturforschenden 'Liebhaber' war Jakob Fäsi von Zürich. Er bezeichnete sich oft mündlich als 'Zuckerbäcker, Astronom und Mathematiker' und in seinen Schriften als 'mathematischer Künsten Liebhaber'; seine *Deliciae*

Astronomicae und seine Anleitung für den zürcherischen Kalender waren zwar keine originellen, aber schätzenswerte Arbeiten, da sie astronomische Elementarkenntnisse und die Liebe zur 'himmlischen Wissenschaft' verbreiten. Ebenso machte er sich verdient durch geschickte Anfertigung astronomischer Instrumente und die Regulierung von Uhren" (E. Fueter, *Geschichte der exakten Wissenschaften in der schweizerischen Aufklärung, 1680-1780*, Aarau & Leipzig, 1941, p. 126).

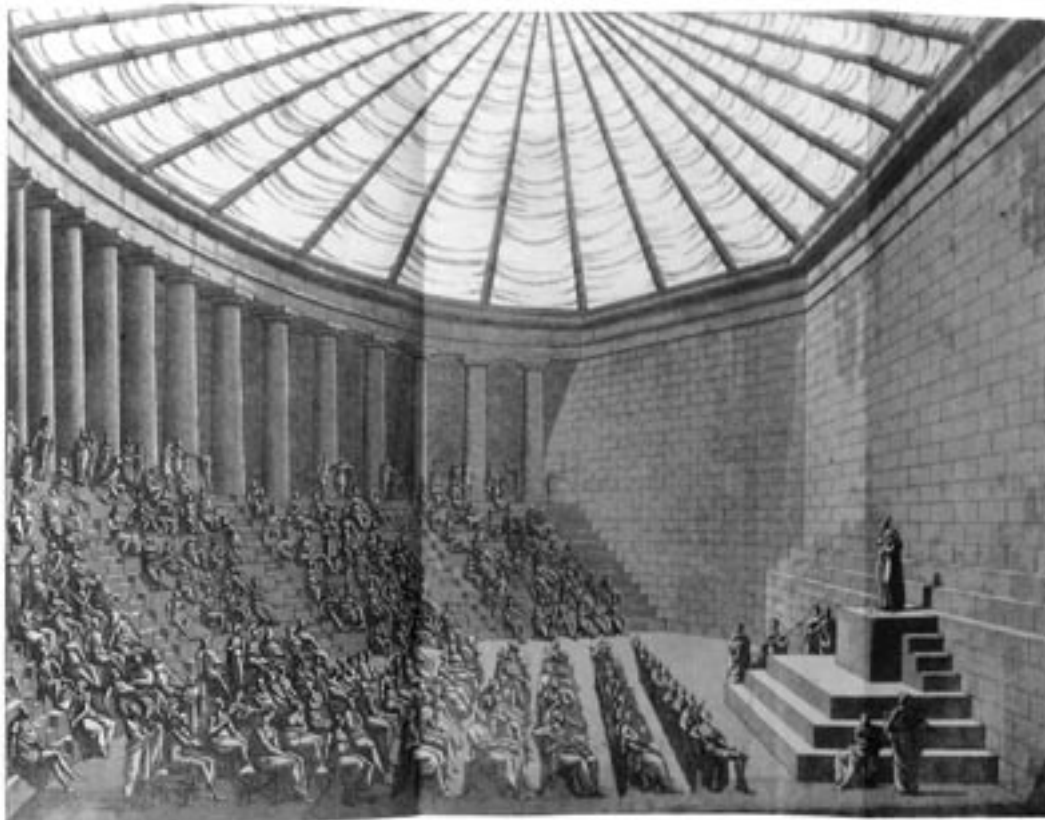
Hans Jacob Fäsi was born in Zürich. His father was a school teacher. He interrupted his theological studies to

completely devote himself to astronomy and mathematics and was helped in this by his great wealth. When he did not study, he was occupied with the construction of instruments and with giving private lessons to numerous students. He could not openly declare himself to the Copernican theory, but certainly was convinced of its validity. He was one of the first scientist to calculate the latitude and is also known for his many calendars which were published between 1704 and 1723 (cf. E. J. Walter, *Die Pflege der exakten Wissenschaften (Astronomie, Mathematik, Kartenkunde, Physik und Chemie) im alten Zürich*, Zürich, 1951, pp. 39ff.).

VD-17, 23:702070B; Houzeau-Lancaster, 9670; R. Wolf, *Handbuch der Astronomie*, Zürich, 1890/93, I, pp. 170ff; E. Zinner, *Deutsche und niederländische astronomische Instrumente des 11.-18. Jahrhunderts*, München, 1979, 313.

€ 8.500,00

49. **FERRARIO, Giulio** editor (1767-1847). *Storia e descrizione de' principali teatri antichi e moderni corredata di tavole col Saggio sull'architettura teatrale di M.^r Patte illustrato con erudite osservazioni del chiarissimo architetto e pittore scenico Paolo Landriani per cura del dottore Giulio Ferrario*. Milano, Giulio Ferrario, 1830. 8vo; contemporary green half calf, gilt title on spine, marbled edges, pink endpapers; XIX, (1 blank), 369, (1 blank), (6) pp. With 12 (numbered I-III, I-III, A-F) engraved folding plates, the first three of which are aquatint. In this copy, as often, the dedication to Luigi Cagnola, added when many copies had already been printed, is not present. A very nice copy.



FIRST ITALIAN EDITION of the *Essai sur l'architecture théâtrale* by Pierre Patte (1723-1814), first published at Parigi in 1782, and **FIRST EDITION** of the *Osservazioni su l'Imp. R. Teatro alla Scala in Milano e sopra alcuni articoli del saggio di M. Patte* by Paolo Landriani (1755-1839).

After the long *Introduction* (pp. 1-86) of the editor of the book Giulio Ferrario, which outlined a general history of the theater, taking into consideration also other cultures like that Chinese, it follows the Italian version of Patte's essay (pp. 87 -256) and Landriani's *Observations* (pp. 257-369).

Louis XV, willing to build a theater at Versailles, had sent Patte to Italy in order to study the Italian theaters. In his report he harshly judges the projects of the Italian architects.

Landriani, for its part, deals with various technical issues relating to the construction of theaters, focusing on some specific theaters, such as those of Imola, Fano, Parma, San Benedetto and La Fenice in Venice, S. Carlo in Naples, Carlo Felice in Genoa, and La Scala in Milan. In contrast with the French theorist, he defends the major functionality of the Italian theaters compared to the French ones, defends the horseshoe-shaped plan against the elliptical form of the French "arenas" and challenges the separation of the roles of architect and painter proposed by Patte, wishing a return to the figure of the architect-painter.

The plates, engraved by G. Zancona and G. Castellini, depicts plans and sections of various Italian theaters.

Paolo Landriani, a native of Milan, after the studies at the Brera Academy, from 1792 served as stage designer

at La Scala. In 1818 he went to Pesaro with Alessandro Sanquirico to realize the new scenic designs of the Teatro Nuovo. In 1811 he became member of the Academy of Fine Arts in Milan (cf. *D.B.I.*, LXIII, pp. 531-532).

Giulio Ferrario, also a native of Milan, was the chief-librarian of the Biblioteca Braidense since 1838, the founder of the 'Società tipografica de' Classici italiani' and a successful author of historical and literary works (cf. C. Frati, *Dizionario bio-bibliografico dei bibliotecari e bibliofili italiani*, Firenze, 1933, pp. 221-222).

Catalogo unico, IT\ICCU\RMSE\001807; Cicognara, 771; Thieme-Becker, XXII, pp. 301-302; *Enciclopedia dello Spettacolo*, VI, coll. 1204-1206. € 650,00

50. **FERRO, Livio** (fl. 2nd half of the 16th cent.). *Corone, et altre rime in tutte le lingue principali del Mondo. In lode dell'Illustre S.^{or} Luigi Ancarano, di Spoleto, Cavaliere, Dottore, et Rettor de' leggi in Padova... Con una oratione dello Ecc.^{te} S.^{or} Antonio Riccobono*. Padova, Lorenzo Pasquati, 1581.

4to. (16), 348, (12) pp. Title within an engraved architectural border, printer's device at the end. Old vellum over boards, some very light dampstains, but an excellent copy.



VERY RARE FIRST EDITION of this collection of verses in honour of Luigi Ancarano, dean of the faculty of law at the University of Padua. This anthology includes compositions in five languages (Latin, Greek, French, Spanish and Italian) by one hundred and fifteen authors and is dedicated to Cardinal Pietro Donato Cesis. Among the contributors of the anthology, mostly members of the faculty, are found poets of renown such as Raffaello Gualteruzzi, Erasmo Valvassone, Aldo Manuzio, Pandolfo Sfondrati, and Remigio Nannini (cf. R. Nannini, *Rime*, in: "Biblioteca Italiana", Roma, 2003, Appendice, no. XXIII). Among the seventy compositions in Italian several are written by women, namely by Clizia Gabrielli, Costanza L., Ginevra Pighini, Grazia Santarelli, Laura Manfreda, and the more famous Issicratea da Monte, of whom no biographical details are known, apart that she came from Rovigo (Venetia) and was eighteen at the time she held a speech for Empress Maria (cf. J. Stevenson, *Women Latin Poets. Language, Gender & Authority from Antiquity to the Eighteenth Century*, Oxford, 2005, p. 315). All these verses, with the exception of those of Issicratea, are apparently found only in the present volume.

The volume closes with a speech by Antonio Riccoboni (1541-1599), humanist and Aristotle commentator from Rovigo, who studied at Venice under Marc-Antoine Muret and Carlo Signonio, was later appointed to the chair of rethorics at Padua University and became a member of the Accademia degli Animosi. Michel de Montaigne, visiting Rovigo in 1580-81, greatly eulogizes

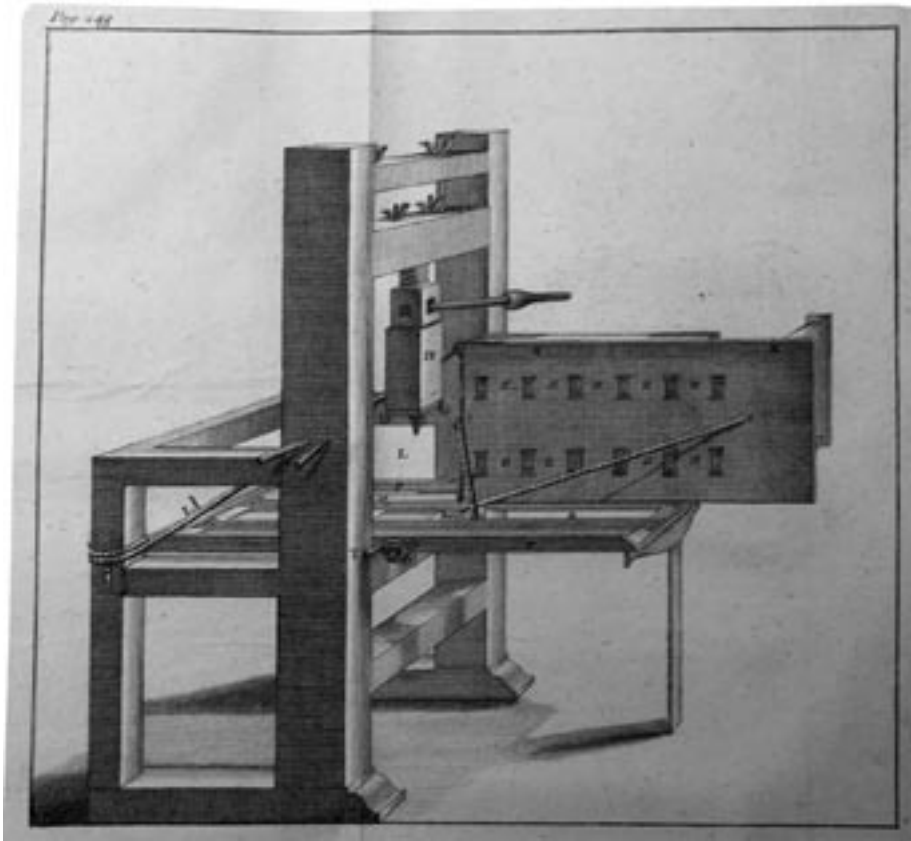
him in his *Journal de voyage* (cf. C. Lohr, *Latin Aristotle Commentaries, Il Renaissance Authors*, Firenze, 1988, pp. 385-386).

Livio Ferro, a Paduan man of letters, a poet and a member of the Accademia degli Elettii, was also author of *Dialogus de bono solitudinis* (1581), and *Oratio de iustitia, ac legum laudibus, et dignitate* (1582) (cf. G. Vedova, *Biografia degli scrittori padovani*, Padova, 1832, I, p. 402).

Edit 16, CNCE18880; B. Saraceni Fantin, *Prime indagini sulla stampa padovana del Cinquecento*, in: "Miscellanea di scritti di bibliografia ed erudizione in memoria di Luigi Ferrari", Firenze, 1952, p. 457, no. 342; R. Lauro, *Padova. Bibliografia storico-letteraria (1472-1900)*, Padova, 2007, no. 1154; H. Vaganay, *Le sonnet en Italie et en France au XVI^e siècle*, Lyon, 1903, 1581, no. 10. € 2.800,00

51. [**FERTEL, Martin-Dominique** (1684-1752)]. *La Science pratique de l'Imprimerie. Contenant des instructions très-faciles pour se perfectionner dans cet art. On y trouvera une description de toutes les pieces dont une presse est construite, avec le moyen de remedier à tous les défauts qui peuvent y survenir. Avec une methode nouvelle et fort aisée pour imposer toutes sortes d'impositions, depuis l'in-folio jusqu'à l'in-cent-vingt-huit. De plus, on y a joint des tables pour sçavoir ce que les caracteres inferieurs regagnent sur ceux qui leur sont superieurs, et un tarif pour trouver, d'un coup d'oeil, combien de formes contiendra une copie à imprimer, très-utile pour les auteurs et marchands libraires qui font imprimer leurs ouvrages à leur dépens. Le tout représenté avec des figures en bois et en taille douce*. Saint-Omer, Martin Dominique Fertel, Imprimeur et marchand libraire, 1723.

4to; 19th century binding in red half morocco, spine with five raised bands and gilt title, marbled endpapers and



marbled edges (preserved in a modern linen box); (20), 292 [recte 294], (10) pp. With 4 engraved and 1 woodcut folding plates, depicting the boxes with the Latin and Greek types and the printing press, and 1 genealogical folding table. With various specimens of title-pages and small woodcuts in the text showing the different book formats. Title-page printed in red and black. Engraved coat-of-arms of the dedicatee, François de Valbelle de Tourves, bishop of Saint-Omer, printed at the recto of the second leaf. Small lack of paper in the outer margin of pp. 253/254 with no loss of text, otherwise a nice wide-margined copy.

FIRST EDITION of the first French technical manual on the art of printing and one of the first ever, preceded only by the extremely rare *Institución y origen de la imprenta y reglas generales para los componedores* that A.V. de Paredes printed around 1680 in one single copy for his personal use, and by the famous treatise *Mechanick on the Whole Art of Printing* by J. Moxon (London, 1683).

Fertel, who antcipaed by thirty years the authors of the *Encyclopédie*, reissued his work at Saint-Omer in 1741. After the Brussels reprint of 1822, the manual was not republished until 1971 (cf. G. Barber, *Martin-Dominique Fertel and his Science pratique de l'Imprimerie*, 1723, in: "The Library", s. 6, vol. VIII, 1986, pp. 1-17).

This comprehensive treatise, divided into four parts, covers all aspects of the art of printing: composition, types, ornaments, paper, punctuation, formats, imposition and impression.

Martin-Dominique Fertel worked as a typographer at Saint-Omer since 1704. From 1713 on he also had a bookshop in rue des Espéers.

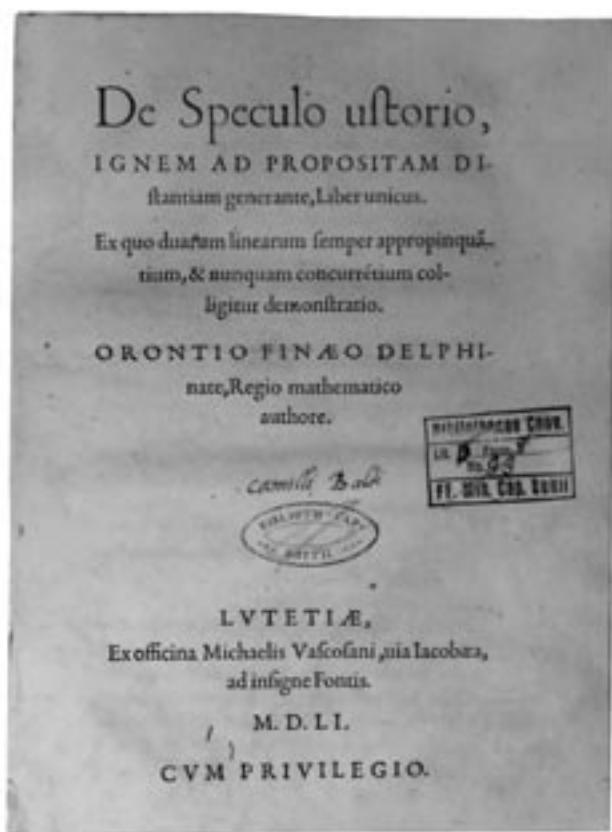
Brunet, II, 1237; Updike I, 260 ("For Martin-Dominique Fertel's *Science Pratique de l'Imprimerie* (St. Omer, 1723) is in some ways [compared to Fournier's *Manuel typographique*] a more useful book for a printer who wants to know how to use type. It is the first treatise written in French, the aim of which was to show how to arrange a book clearly and attractively. It is admirably done, and should be consulted by any one wishing to reconstitute French typography of the early eighteenth century. Fournier rated Fertel's work very high").

€ 3.500,00

THE FIRST MODERN TREATISE ON OPTICS PRINTED IN FRANCE

52. **FINE, Oronce** (1494-1555). *De speculo ustorio, ignem ad propositam distantiam generante, liber unicus. Ex quo duarum linearum semper appropinquantium, et numquam currentium colligitur demonstratio*. Paris, Michel Vascosan, 1551.

4to; contemporary vellum over boards; 25, (1 blank) ll. With numerous diagrams in the text. On the title-page the entry of ownership of Camillo Baldi (1550-137), professor of philosophy at the Bologna University, curator of the Aldrovandi Museum, member of numerous academies and pioneer in the history of graphology with his *Trattato come da una lettera missiva si conoscano la natura e la qualità dello scrittore* (1622). Two small stamps on the title-page, some very light browning, but an attractive copy.



FIRST EDITION. It is dedicated by the author to the English ambassador to France Sir John Mason and dated from Paris, October 1551. The dedication is followed by some laudatory verses by the French naturalist Antoine Mizauld (cf. R.P. Ross, *Oronce Fine's 'De speculo utorio': A heretofore ignored early French Renaissance printed treatise on mathematical optics*, in: "Historia Mathematica", 3/1, 1976, pp. 63-70).

"In 1551 Oronce Fine published *De speculo utorio*. It was one of the first works on optics to be published in France. At this point the only optical treatise widely available in print in France was - if we exclude Jean Pélerin Viator's *De artificiali perspectiva* - the *Introductio in scientiam perspectivam* of the French humanist, Charles de Bovelles. First printed in 1503 in Paris, its availability was enhanced by Fine's reprint of the work as an appendix to his edition of Gregor Reisch's *Margarita Philosophica* of 1535. Bovelles' treatise was, however, quite unlike Fine's own work on burning mirrors. Bovelles' treatise was a basic introduction to the science of optics, structured around definitions of sight, light, shadow, colour, rays and mirrors, without demonstrations and with simple, even crude small diagrams... The audience which Bovelles envisaged for his practical optics, and Fine for *De speculo utorio*, did not consist of the mirror-makers themselves. Even if mirror-makers would have been trained in a 'school' (and there is only one known example of such a training

outside the master-apprentice-relation in France), Fine's work on burning mirrors was in Latin. It did, however, fit the model of the text-book promoted at the Collège Royal, where Fine held the royal chair in mathematics, and where the whole field of mathematics, the old *quadrivium* and also 'new' branches, such as perspective, or optics and catoptrics, were taught. The Collège Royal favored the spreading of mathematical knowledge through 'practical' approaches, and Fine published several mathematical text-books in which instruments were central. The Collège Royal also was, however, strongly attached to humanism, and the kind of knowledge which Fine offered in *De speculo utorio* was 'bookish' knowledge. It was based on Fine's reading of manuscripts and books on burning mirrors rather than on visits to workshops...

Thus, the manuscript version of 1548 shows that Fine's knowledge of burning mirrors was, first, of a practical geometrical kind, and second, bookish, since Fine's *De speculo utorio* was a re-working of older manuscript material. The additions of 1551 alter little to this image of Fine's knowledge. Fine added proposition 9, in which he discussed the *fabrica* of a burning mirror. However, the first part of the proposition was only a substantially shortened paraphrase of the section on the 'conditions of good steel' which he had found in the *Speculi almukesi compositio*. It is indicative of the distance between Fine's *De speculo utorio* and workshop practice that Fine borrowed from a thirteenth or fourteenth-century text a section on the making of a mirror of steel, while the important technical development in mirror-making of his own time was the diffusion of techniques to make glass *cristallo* mirrors. Fine also added an alternative procedure for making a burning mirror. This method consisted of casting the mirror instead of grinding it. The procedure was, however, mathematised. Fine was most concerned with the preservation of the parabolic curve. His alternative procedure for making a mirror testifies more strongly of Bovelles' call for the mathematisation of the art of mirror-makers than of any familiarity with workshop practice. Fine also briefly mentioned techniques and products, which were used for polishing in contemporary workshops, not included in the *Speculi almukesi compositio*. The inclusion of this material knowledge assumes some familiarity with contemporary mirror-making practices, but Fine's brief notes on this hardly function as a practical guide for making mirrors (nor are they intended as such). Finally, Fine also added a short note on the annular or ring mirror type, but again the addition is bookish... Fine included four optical postulates at the beginning of *De speculo utorio*. The first postulate defined a solar ray as a mathematical line; the second stated the law of equal angles for plane mirrors; the third expanded this law to convex and concave mirrors; and the fourth stated that a burning mirror which will reflect the incident solar rays to one point of combustion produces the quickest and most intense combustion of all burning mirrors, and that the parabolic burning mirror is such a mirror. These postulates place the otherwise strictly geometrical discussion of the parabola in an overtly optical context..." (S. Dupré, *Printing Practical Mathematics. Oronce Fine's De speculo utorio between Paper and Craft*, in: "The Worlds of Oronce Fine: Mathematics, Instruments and Print in Renaissance France", A. Marr, ed., Donington, 2009, pp. 1-2, 8-9, 10-11, 14, 15, 20-21).

Oronce Fine was Born in Briançon in the Dauphiné. Fine's father was a medical doctor, educated at the University of Paris, and practicing in Briançon at the time that his son was born. Oronce was brought up in Briançon until his father died. He then was educated at the University of Paris obtaining a medical degree from the Collège de

Navarre in 1522. He spent a while in prison in 1518 before completing his degree and again in 1524 probably for practicing judicial astrology. Before being awarded his medical degree, Fine had edited mathematic and astronomy books for a Paris printer. Among the texts which he edited were Peurbach's *Theoricae Novae Planetarum* and Sacrobosco's *Tractatus de Sphaera*. The first book which Fine authored himself was published in 1526 and dealt with the *equatorium*, an instrument to be used to determine the positions of the planets. Fine was appointed to the chair of mathematics at the Collège Royal in Paris in 1531 and he taught there until his death. The major work which Fine produced is known as *Protomathesis* (1532), dealing with arithmetic, geometry and astronomy, and is clearly intended as a fairly low level teaching text rather than a research monograph. Like many mathematicians of his time Fine was an expert on fortifications and he worked on the fortifications of Milan. His suggestion that eclipses of the moon could be used to determine the longitude of places was an important idea which was relevant to his other major contribution, namely cartography. Fine invented a map projection and, around 1519, he produced a map of the world using his heart-shaped projection. Fine also produced maps of France in 1525 and in 1531 another world map with a double heart-shaped projection, in which the name "Terra Australis" appears for the first time. In 1542 Fine published *De mundi sphaera*, a popular astronomy textbook. His other writing on astronomy included guides to the use of astronomical equipment and methods (cf. A. Marr, ed., *op. cit.*, passim). Adams, F-474; BMSTC of French Books, p. 166; Duncan, 4125. € 5.800,00

53. **FLUDD, Robert** (1574-1637). *Medicina catholica sey mysticum artis medicandi sacrarium. In tomos divoism duos*. Frankfurt a.M., Caspar Rötzel for Wilhelm Fitzer, 1629.

(20), 241, (7) pp. With engraved printer's device on the title-page and 22 engraved illustrations in the text. Lacking as often the dedication to Gulielmus Padaeus.

(bound with:)

---. *Sophiae cum moria certamen in quo Lapis Lydius a falso structore, Fr. Marino Mersenno... figmenta accurate examinat*. [Frankfurt a.M., Caspar Rötzel for Wilhelm Fitzer?], 1629.

118, (2) pp. With a double-page engraved plate and 2 engraved illustrations in the text.

(bound with:)

---. *Summum bonum. Quod est verum magiae, cabalae, alchymiae verae, Fratrum Roseae Crucis verorum Verae Crucis subiectum. In dictarum Scientiarum laudem, et insignis calumniatoris Fratris Marini Mersenni dedecus publicatum per Ioachimum Frizium* [pseud. of R. Fludd]. [Frankfurt a.M., Caspar Rötzel for Wilhelm Fitzer?], 1629.

53 [recte 55], (1) pp. Engraved vignette on the title-page depicting the Rosicrucian emblem: a rose with the motto "Dat rosa mel apibus".

Three works in one volume, folio, heavily browned as often, but a very genuine copy in contemporary stiff vellum.



FIRST EDITIONS of this three works by the famous English physician and mystical philosopher Robert Fludd, which were often bound together since they were thought to form different parts of the same philosophical discourse. In 1631 he published two further continuations, the *Integrum morborum mysterium* and the *Katholicon medicorum katoptron*.

The first work announces at the end that it should follow as an appendix a *Responsum ad Marini Mersenni* which in fact was never published. However, the second work *Sophiae cum moria certamen*, a polemical writing against the French philosopher Marin Mersenne, can be regarded as this announced appendix.

The third work is usually attributed to Fludd, even though he denied the authorship of it. "But it is very evident that he was largely responsible for its production and certainly approved of it. It is written in defence of the Rosicrucian Fraternity's claims, and contains therein the views of Fludd and those of his friends. It has recently become exceedingly scarce" (F.L. Gardner, *A Catalogue Raisonné of Works on the Occult Sciences, I, Rosicrucian Books*, Leipzig, 1923, p. 32).

"In 1629 at Frankfurt-am-Main appeared the first volume of Catholic Medicine, devoted to the Celestial and Elementary Mystery of Health and its Preservation, in which he answered attacks by Mersenne, declared his philosophy in accord with the Bible and Christianity, defended the *Lapis Lydius* in particular, and praised the sciences of magic, cabala, and true alchemy" (L. Thorndike, *A History of Magic and Experimental Science*, New York, 1958, VII, p. 439).

"The 'Medicina Catholica' is divided into two books. The



Bettoni and Foscolo made then a commercial agreement, according to which the printer agreed to assume all the economic costs of the operation, including the payment to the author as provided by the copyright law of Floréal 19, 1800. The agreement included the printing of two Foscolo's works, the *Sepolcri* and the *Esperimento di traduzione della Iliade d'Omero*. Moreover, having been established on July 17, 1806 a new Office for the free press, Foscolo was able to start printing without having to submit the manuscript in advance to the censor.

The *Sepolcri* came out in the spring of 1807 in a very limited number of copies in one format, the large 4to, and two kinds of paper: the most sumptuous silk paper and the least expensive, but still valuable 'soprafina'. Foscolo personally supervised the printing, going daily to the typography and continuing to make minor changes and corrections on the text.

A certain number of copies was donated to friends, as Albrizzi, Monti and Pindomente, and to people of particular regard, as Francesco Maria Augusto Caffarelli, Minister of War, Saverio Bettinelli and Giambattista Bodoni. Meanwhile, the *Sepolcri* was offered for sale and the distribution was entrusted to the booksellers-publishers of Milan Pirota and Maspero.

From a review of the poem, which appeared in the October issue of the "Giornale Bibliografico Universale", we learn that the copies in 'carta soprafina' cost 4 lire of Milan, while to buy those on

silk paper 6 lire were required. These very high figures explain why Bettoni in 1810 was complaining about the many copies he still had in stock. Besides, since October 1807 a much less elegant, but very cheap Florentine reprint of the poem was available on the market (cf. G. Biancardi, *Dalla composizione alla prima edizione*, in: "U. Foscolo, Dei Sepolcri carme", Milano, 2010, pp. XV-LIII).

A. Ottolini, *Bibliografia foscoliana*, Venezia, 1928, 119; Foscolo, *op. cit.*, 2010, pp. CIX-CXVI, no. 1. € 9.800,00

THE BIRTH OF "KINDERGARTEN"

THE COPY OF ONE OF THE CLOSEST FRÖBEL'S COLLABORATORS

56. **FRÖBEL, Friedrich Wilhelm August** (1782-1852). *Die Menschenerziehung, die Erziehungs-, Unterrichts- und Lehrkunst, angestrebt in der allgemeinen deutschen Erziehungsanstalt zu Keilhau; dargestellt von dem Stifter, Begründer und Vorsteher desselben Friedrich Wilhelm August Fröbel. Erster Band. Bis zum begonnenen Knabenalter* [all published]. Keilhau, Verlag der allgemeinen deutschen Erziehungsanstalt; Leipzig, in Commission bey A. Wienbrack (Rudolstadt, gedruckt in der Fröbel'schen Hofbuchdruckerei), 1826.

8vo; original printed boards (the explanatory notes of the two vignettes at the center of the panels, "Die Lilie im Garten" and "Jesus im Tempel", are pasted on the front and rear endpapers); (4), 497, (1), (2: list of Fröbel's writing up to that date) pp. Ownership entry of Johann Heinrich Langenthal (1792-1879), friend and collaborator of Fröbel at Keilhau. A very good copy, only slightly browned.

RARE FIRST EDITION. In 1816 Fröbel started his first school in the small village of Griesheim, a few kilometers from his birthplace. A year later the school moved a few miles away to another village, Keilhau, where his friends Wilhelm Middendorff and Heinrich Langenthal joined him as teachers. The number of pupils at school soon grew to 56, and more teachers were recruited. While at Keilhau Fröbel had begun to publish his ideas in a weekly journal "Die erziehenden Familien", and in 1826 he privately published his first major work, *Die Menschenerziehung*. This publication established his growing reputation.

Die Menschenerziehung outlines Fröbel's teaching methods and embodies a theory of education based on the principles of "wholeness" (a child must be in harmony with nature and society, and learning, playing, working, doing and knowing form a harmonious unity), innate human goodness and perfectibility, and "activity" (in the sense that thinking and doing through play, learning and work are the basis for a fully conscious and happy life for the individual and for society). It is no wonder that the Prussian authorities were not enthusiastic about this eccentric man and his dangerous ideas. Because they decided to investigate the practices at the school, the parents started to remove their children. When finally only six pupils remained, the school had to close down. But this was not the end of Fröbel's career as school director; on the contrary it marked its beginning.

Like (and perhaps even more) *Wie Gertrud ihre Kinder Lehrte* (1801) by Johann Heinrich Pestalozzi, who deeply influenced Fröbel, *Die Menschenerziehung* represents a milestone of modern pedagogical thought, a watershed in

educational science which had a huge impact on following educators like Peter Petersen, Hermann Lietz, Maria Montessori and John Dewey. Fröbel anticipated some of the principles of developmental psychology and game theory that would have been developed only a century later. He changed the way we think about early childhood education. He designed balls, wooden blocks, tiles, sticks and rings to demonstrate that children learn by playing. His gifts have been widely imitated and adapted by educators and toys makers.

Fröbel realized a successful synthesis of the educational ideas not only of Rousseau and Pestalozzi, but also of Fichte and von Humboldt, from whom he learned the importance of the social role that a proper education plays within a nation. His action, truly revolutionary for his time, turned not only to primary education, but also to professional school, with a special concern for women (cf. N. Brosterman-K. Togashi, *Inventing kindergarten*, New York, 1997; and S. Hebenstreit, *Friedrich Fröbel - Menschenbild, Kindergartenpädagogik, Spielförderung*, Jena, 2003).

Opposed by the authorities during his lifetime, the posthumous rehabilitation of Fröbel began with the action of the Baroness Bertha von Marenholtz-Bülow, who widespread his principles in England and Belgium, in 1855 published the first book in English inspired by Fröbel, *Woman's Educational Mission*, and in 1860 wrote the *Manuel pratique des deux enfants*, making Fröbel also available in French. Her extreme commemoration gesture was finally the publication of the *Erinnerungen an Friedrich Fröbel* (1876), a fascinating portrait of the brilliant and unfortunate pedagogue (cf. H. Heiland, *Friedrich Wilhelm August Fröbel (1782-1852)*, Hohengehren, 2002, passim).

H. Heiland, *Bibliographie Friedrich Fröbel*, Hildesheim-Zürich-New York, 1990, p. 4, no. 0023.

€ 5.000,00

57. **GALIANI, Ferdinando** (1728-1787). *Dialogues sur le commerce des bleds*. Londres [i.e. Paris], n.t. [Merlin], 1770.

8vo; contemporary marbled calf, richly gilt spine with red label and gilt title, marbled endpapers and marbled edges; pp. (4), 314, (2: errata). Ex libris of P.N. Hemy. A nice copy.

FIRST EDITION. "At the age of twenty-two, Galiani published anonymously the first of his two major works on political economy. This was his treatise, *Della Moneta* (1751), one of the outstanding works of economic theory of the eighteenth century. In 1759 he was sent to Paris as Secretary of the Neapolitan Embassy, where he stayed for ten years. His friends included many of the leading figures of Parisian intellectual society, most importantly Diderot, Grimm, and Mme d'Epinay. He won great renown as a wit and satirist, at a period when Parisian brilliance was at its most scintillating. Moreover, it was in the 1760s, the decade of Galiani's stay in Paris, that political economy became the great fashionable interest of the day, thanks, mainly, to the challenging, dogmatic crusade of the physiocratic school, led by Quesnay. Policy towards the grain trade, long the most vital branch of domestic economic affairs, became more than ever the dominant issue, with the lifting of the ban on exports in 1764. The debate came to a head just before Galiani was brusquely summoned back to Naples (1769). With the aid of his friends, however, he managed to complete his second major work on political economy, his *Dialogues sur le commerce des bleds*, a scathing attack on the physiocrats and their policies, and surely one of the most brilliant and profound policy tracts

ever written. Ultimately, what was the most important in the *Dialogues* was their methodological significance, with regard to the complex relationships between economic theory and policy, and the importance of the historical-institutional dimension. Galiani provided the first profound criticism of deductive theorizing in economics from an historical standpoint" (T.W. Hutchison, *Before Adam Smith*, Oxford, 1988, pp. 255-256 and p. 269).

Ferdinando Galiani, a native of Chieti, in 1735 moved to Naples, where he studied law and economy under G.B. Vico, D. Sanseverino, F. Serao and B. Intieri. After the publication of *Della Moneta* in 1751, he became a priest. In 1759 B. Tanucci appointed him as embassy secretary at Paris, where he made the acquaintance of many French *philosophes* like P.-H. d'Holbach, C.-A. Helvetius, J.-B. d'Alembert and D. Diderot. In 1769 he came back to Naples and held various posts in the public administration. He died in Naples in 1787.

Kress 6730; Weulersse, I, p. xxvi; Goldsmiths 10640; Einaudi 2334; INED 1948; Higgs 4941; Leblanc, 138; Tchemerzine, II, 952; Mattioli, 1376. € 1.750,00

CARMINA
ANTONII
GIGANTIS
FOROSEMPRONIENSIS

EXAMETRA,
ELEGIACA,
LYRICA, &
HENDECASYLLABA.



Bononiae, apud Ioannem Rofsium . M D X C V .
Curiae Archiepisc. & S. Inquisit. concessu .

58. **GIGANTI, Antonio** (1535-1598). *Carmina... Exametra, Elegiaca, Lyrica, et Hendecasyllaba*. Bologna, Giovanni Rossi, 1595.

4to. (8), 250 pp, 1 blank leaf. With the printer's device on the title-page. Contemporary boards (rebacked), some light browning, but a fine copy.

RARE FIRST EDITION of the collected neo-Latin poetry of Antonio Giganti, a native from Fossombrone (Marche). He studied

under the guide of his paternal uncle Girolamo and with Lodovico Panezio da Fano. In 1550 he became secretary to Lodovico Beccadelli, archbishop of Ragusa, whom he accompanied first to Ragusa in Dalmatia (1555-1560), then to Trento and to Prato. During his stay at Ragusa he became interested in natural history and started to collect curiosities. His collection grew to a veritable museum, comparable to that of the great naturalist Ulisse Aldrovandi (cf. G. Fragnito, *Compositio memoriae: il museo di Antonio Giganti*, in: "In museo e in villa. Saggi sul Rinascimento perduto", Venezia, 1988, pp. 159-214).

At that time he also wrote one of his first compositions, a poem on fishing at the Dalmatian coasts, *De irrito piscatu in litore Illyrico* (pp. 74-75). He became a member of the Accademia Fiorentina and after Beccadelli's death entered the services of Cardinal Gabriele Paleotti, in whose residence at Bologna he lived until 1597. During this time he became a friend of Aldrovandi, who compiled a catalogue of Giganti's collection.

His collection of neo-Latin poetry also contains several long poems celebrating specific villas, as well as benefits of villa life more generally. Giganti dedicated several of these poems to some of the most powerful figures in the Bolognese ecclesiastical circles of the late Cinquecento. While Giganti's villa poetry owes a great deal to the classical models such as Horace and Pliny, it also contains some unmistakably contemporary ingredients. His descriptions of architecture and landscape are at once infused with new religious messages and filled with scientific references to different species of birds and fish. These poems not only reflect Giganti's own interests, but also encapsulate the intertwining of scientific and religious thought in Gabriele Paleotti's circle. The volume furthermore contains an elegy in memory of Girolamo Manuzio, son of Paolo, who died a child in Ragusa, a poem on the museum of Aldrovandi, various short *carmina elegiaca in effigiem* to Reginald Pole, Gaspare Contarini, Pietro Bembo, Giovanni Morone, Carlo Borromeo, Aldo Manuzio, Trifone Gabriele, Girolamo Mercuriale and many others, as well as a *carmen lyricum* dedicated to Laura Battiferri and an *epithalamium* celebrating the wedding of Francesco Maria della Rovere with Lucrezia d'Este (cf. *Dizionario Biografico degli Italiani*, LIV, pp. 661-663).

The volume contains also a Latin translation of a sonnet by Michelangelo (cf. M. Buonarroti, *Rime*, C. Guasti, ed., Firenze, 1863, p. lxxxi).
 Edit 16, CNCE20970. € 900,00

59. GIOVIO, Paolo (1483-1552)-DOMENICHI, Ludovico (1515-1564). *Dialogo dell'imprese militari et amorse di monsignor Giovio vescovo di Nocera; con un Ragionamento di messer Lodovico Domenichi, nel medesimo soggetto.* Lyon, Guillaume Rouillé, 1559.

194, (10) pp. Printer's device on the title-page, portrait of Giovio and 102 emblematical woodcuts in the text.

(bound with:)

SIMEONI, Gabriele (1509-ca.1575). *Le imprese heroiche et morali ritrovate da M. Gabriello Symeoni fiorentino, al Gran Conestabile di Francia.* Lyon, Guillaume Rouillé, 1559.

51, (1) pp. Printer's device on the title-page, author's device on verso and 35 emblematical woodcuts in the text. Two works in one volume, 4to, bound in modern brown morocco. Very slightly uniformly browned, but a very good copy. All the 137 oval woodcuts are inscribed in rectangular frames of height different kinds. According to Baudrier they are the first work commissioned by Rouillé to the so called "Maitre à la Chapeline". Both books thanks to the fine and original woodcuts and to the light cursive type are of the utmost elegance.



1) **FIRST ILLUSTRATED EDITION** edited by Ludovico Domenichi, who accompanied the work with a *Ragionamento* on the same subject and also in the object of the dedication of Rouillé.

Giovio's *Dialogo* first appeared in an unillustrated edition printed in Rome in 1555. The following year Girolamo Ruscelli and Ludovico Domenichi published two new editions of the work accompanied with a commentary. Rouillé needed other three years to finally have the illustrations cut for the present edition.

"Even when Claude Paradin attempted in 1551 (*Devises héroïques*, Lyon, Jean de Tournes) the first extended explanation and definition of the courtly device, he showed very little interest in the principles which would govern the form of the ideal device...

The French were not introduced to

these concern in a systematic way until the publication in the late 1550s of Paolo Giovio's *Dialogo delle imprese militari et amorse*. Giovio's work is not really a theoretical tract; it is rather a collection of famous devices... The outlines of

an art of the device emerge from the few rules that preface the collection and from Giovio's commentaries on the devices he chose to include in that collection" (D.S. Russell, *The Emblem and Device in France*, Lexington, 1985, pp. 37-38).

"Dal *Dialogo* di Giovio e dalla sua struttura a cretostomazia discenderanno invece le raccolte di imprese di personaggi illustri, spesso veri e propri monumenti tipografici, sfarzosi per dovizia di illustrazioni. Il discrimine più evidente potrà anche essere la presenza o l'assenza di corredo iconografico: i trattati di maggior impegno teorico ne saranno quasi sempre privi, mentre l'iscrizione del *Dialogo* del Giovio alla tipologia della "rassegna" piuttosto che del "trattato" sarà confermata dalla serie di edizioni illustrate pubblicate dalla tipografia lionese di Guglielmo Roviglio a partire dal 1559" (G. Arbizzoni, *Giovio e i suoi editori: i primi trattati sulle imprese*, in: «Un nodo di parole e di cose». Storia e fortuna delle imprese", Roma, 2002, p. 34).

Paolo Giovio was born in Como. Because of his father's early death Paolo was brought up by his brother, Benedetto, himself a writer of distinction, of whom he speaks with admiration and affectionate gratitude. He took his degree in medicine at Pavia and at first yielded to his brother's kindly insistence that he should justify the expense of his training by practicing that profession, although he was already secretly bent on a literary career. Benedetto's historical works on Como and the Swiss had excited his rivalry and such scholars as Pomponazzi, whom he heard at Padua, Lodovico Celio and Giasone Maino at Pavia and Milan had increased his enthusiasm for letters. When, therefore, an outbreak of the plague drove him to Rome (probably about 1516) and he found himself free to follow his inclination, he devoted himself to the writing of history. His ready tongue and pen quickly won the favour of Leo X, who thought (or at least said) that his *History of His Own Times* was second only to Livy. Leo gave him the rank of *cavaliere* with a pension. Hadrian VI made him canon of the cathedral of Como, remarking that it was a point in his favour that he was no poet. All the Medici were his friends, "by far the surest and strongest safeguards of my life and studies". He was the constant companion of Clement VII with rooms in the Vatican and when that unhappy pontiff fled for his life during the sack of Rome, it was Giovio who flung his own purple cloak over the Pope's too conspicuous white robes. His devotion was rewarded the next year by the bishopric of Nocera. Later, in 1530, we find him accompanying Cardinal Ippolito to Bologna for the coronation of Charles V and in 1533 to Marseilles for the marriage of Catherine dei Medici. The Roman Academy had welcomed him with enthusiasm and scholars had hon-ored him with the dedications of their works. Until the fall of Rome his fortunes had prospered. In that catastrophe he lost many of his possessions including some of his manuscripts and retired for a time to the island of Ischia to bewail his calamities. His reputation, too, had begun to wane. The acclaim with which his writings had been received was gradually tempered by the suspicion that his talents were at the service of the highest bidder. Some of the talk was probably, as he would have us believe, the result of ignorance and envy, but his extravagant eulogy of the infamous Alessandro dei Medici and his careless frankness as to his own attitude toward the subjects of his biographies certainly support the charges. Still he continued to find supporters. For twenty years he enjoyed the favor of Pompeo Colonna and among others to whom he owed benefits and encouragement were the Marquis of Pescara and his wife, Vittoria Colonna, Ippolito d'Este, Isabella d'Este, the Marquis del Vasto, Giberti, and Ottavio Farnese. With the accession of Paul III, however, he fell out of favour at the Vatican. Unsuccessful in his efforts to induce the Pope to make him Bishop of Como and disappointed in his hopes of a cardinal's hat, he finally retired to Como and then to Florence, where he died December 11, 1552. Probably the occupation that gave Giovio most pleasure in his later years was the building and furnishing of the villa on Lake Como, where he collected the portraits of famous men, princes, soldiers, prelates, and scholars (cf. T.C. Price Zimmermann, *Paolo Giovio*, Princeton, 1995, passim; B. Agosti, *Paolo Giovio. Uno storico lombardo nella cultura artistica del Cinquecento*, Firenze, 2008, passim).

Edit 16, CNCE21225. J.-M. Chatelain, *Livres d'emblèmes et de devises: une anthologie, (1531-1735)*, Paris, 1993, p. 105;

R. Mortimer, *Harvard College Library... Part I: French 16th Century Books*, Cambridge MA, 1964, pp. 302-303, nn. 249-250.

II. **FIRST EDITION** of this fine emblematic book written by G. Simeoni, a Florentine exile who spent many years in the "Italianissima" Lyon as a strict collaborator to the cultural program of the sophisticated publisher and scholar Guillaume Rouillé.

Gabriele Simeoni was something of a polymath. Little is known about his early education. At the age of six he was put before Pope Leo X as a precocious genius. He was expelled from his native Florence after the fall of the republic in 1530 and then conducted an adventurous life in search of riches and fame, first in France, where he obtained a pension by the Duchess of Etampes and later with little success in Rome,



Florence and even in England. He contacted in vain Cosimo de' Medici, Ferrante Gonzaga and Pierluigi Farnese as patrons. Back in France he lived for some time in the Château at Beauregard as guest of Guillaume du Prat, Bishop of Clermont, who he also accompanied to the Council of Trent. He later took refuge from the Inquisition at Lyons, became acquainted with antiquaries such as Antoine de Baïf, Guillaume Du Choul and Guillaume Rouillé. In Lyons he published several works: an emblem book (1560), a military treatise and scientific and topographical treatises, an edition of Ovid's *Metamorphoses*, the verses for Salomon's Bible illustrations, wrote poetry of every sort and also essays on astrology, alchemy and other arcane arts. During this time he also became a friend and correspondent of Nostradamus. He spent the last years at the court of Philip Emanuel of Savoy and died in Turin in 1575 (cf. T. Renucci, *Un aventurier des lettres au XVI^e siècle*, Gabriel Symeonii, Florentin, Paris, 1943, passim).

"Si Lucantonio Ridolfi gardait les yeux fixés vers Florence et ne semble pas avoir joué de rôle à la cour, Simeoni et Alamanni en revanche mirent l'italien et les lettres italiennes au service de la couronne, pour François I^{er} et Henri II, alors que ces rois avaient encore une politique italienne active. Le premier de ces deux auteurs acheva à Lyon, assez tristement du reste, sa carrière de publiciste royale. Après que le rêve impérial des rois de France se fut évanoui, il se borna, protégé par le banquier Matteo Balbani, à un rôle d'antiquaire et de traducteur, donnant pour Rouillé les verisons italiennes de la *Castramétation* et du *Discours de la religion des Romaines* de Du Choul, éditant les *Devises* de Giovio, et publiant chez De Tournes les versions en français et en italien de son oeuvre majeure, *l'Illustration de gli epitaffi e medaglie antiche*" (J. Balsamo, *L'italianisme lyonnais et l'illustration de la langue française*, in: "Lyon et l'illustration de la langue française à la Renaissance", Lyon, 2003, p. 224).

Edit 16, CNCE30154. M. Praz, *Studies in seventeenth-century Imagery*, Roma, 1975, p. 497. J. Baudrier, *Bibliographie Lyonnaise*, Paris, 1910, IX, p. 260. € 3.800,00

60. GIRALDI CINTIO, Giovanni Battista (1504-1573). *Discorsi, ... intorno al comporre de i Romanzi, delle Comedie, e delle Tragedie, e di altre maniere di Poesie*. Venezia, Gabriel Giolito de' Ferrari e fratelli, 1554.

4to. (8), 287, (29) pp. With the printer's device on the title-page and at the end. Contemporary limp vellum, gilt edges, a superb copy.

DISCORSI DI
M. GIOVAMBATTISTA
GIRALDI CINTHIO NOBILE
FERRARESE, E SEGRETARIO
DELL'ILLVSTRISSIMO ET
ECCELLENTISS. DVCA DI FERRARA
intorno al comporre de i Romanzi, delle Comedie,
e delle Tragedie, e di altre maniere di Poesie.
CON LA TAVOLA DELLE COSEPIV
NOTABILI IN TUTTI ESSI DISCORSI CONTENUTE.
CON PRIVILEGIO.



FIRST EDITION of Giraldi's most important contribution to literary criticism and his most lasting influence on dramatic theory and practice. Almost all the main issues in Renaissance dramatic criticism are examined somewhere in his various works and prefaces. He rejected the Greek arrangement of plays into prologue, episodes, and choral odes and returned to the five acts of the Roman theatre. He reasoned that a good play should first present the argument, direct the argument toward its end, present obstacles to its resolution, offer a means of removing the obstacles, and end with a resolution, all arranged in five acts. In contrast to only three or four speaking parts in some Greek plays, he increased the number of actors used in a play to as many as twenty. Following Seneca, he emphasized the function of the messenger, whose arrivals and reports cause the audience to experience "all the horror and compassion which are the pith of the plot". Consequently, he used soliloquies freely. In drama he preferred verse, rhymed or unrhymed, to prose and favoured the separation of stylistic levels between comedy and tragedy. He believed that the proper function of tragedy was both to teach and to delight as well as to induce wonder, pity, and horror. Although he used historical plots in several of his tragedies, he was willing to expand the traditional themes of Italian tragedy to non-historical and fictitious plots; the seven plays taken from his own *novelle* all fall into this category. While he never used the term *tragicomedy*, his concept of *tragedia mista* (mixed tragedy -tragedy with a happy ending-) combines the goal of arousing emotions of horror and pity with the more pleasant satisfaction of seeing good characters rewarded at the end of the play for their virtue. E.g., the *Orbecche*, his most influential work, was a Senecan horror tragedy dealing with Sulmone, king of Persia, and his daughter, Orbecche. It presented both Orbecche's murder

of her father and her subsequent suicide directly on the stage, a practice imitated in scores of gory scenes in the theatres of Renaissance Italy, France, and England. Thus, his dramatic practice was in this instance more influential than his theoretical preference for tragedy with a happy ending.

Giraldi's treatise on romances, dedicated to Giovanni Battista Pigna, reflected his belief that the classical epic was not the only proper form for narrative poetry, and it defended Ariosto's *Orlando furioso* against its detractors. In such matters, he stands on the side of progressive critics in the early literary quarrels that came to be known as the "Battle of the Books" between the ancients and the moderns. Thus, while he admits the necessity of poetic unity, he denies that it is only of the kind Aristotle observed in Homer. In effect, he defines the poem of Ariosto as evolving from a different source (the *romanzi*) than its classical antecedents, although he believed that all forms of the epic,

both ancient and modern, belonged to the same genre. The grounds of his defence are twofold. In the first place Giralaldi maintains that the romance is a poetic form of which Aristotle did not know, and therefore do not apply; and in the second place, Tuscan literature, differing as it does from the literature of Greece in language, spirit, and religious feeling, need not and indeed ought not to follow the rules of Greek literature, but rather the laws of its own development and its own traditions (cf. P. Osborn, *G.B. Giralaldi Cinthio's dramatic theory and stage practice: a creative interaction*, in: "Scenery, Set, and Staging in the Italian Renaissance: Studies in the Practice of Theatre", Lewiston, NY, 1996, pp. 39-58).

Giovanni Battista Giralaldi, surnamed Cinzio, was born at Ferrara and educated at the university of his native city. He became professor of natural philosophy in 1525 and, twelve years later, succeeded Celio Calcagnini in the chair of rhetoric. He also acted as private secretary to Ercole II and Alfonso II d'Este. Apart from his tragedies, he is mainly remembered for his prose work *Hecatombithi*, a collection of tales in the manner of Boccaccio and Bandello, which directly or indirectly furnished the plot for several of Shakespeare's plays (cf. R. Bruscaagli, *B.G. Giralaldi: comico, satirico, tragico*, in: "Il teatro italiano del Rinascimento", Milano, 1980, pp. 261-283).

Edit 16, CNCE21262; Adams, G-701; S. Bonghi, *Annali di Gabriel Giolito de Ferrari da Trino di Monferrato, stampatore a Venezia*, Roma, 1880-1897, I, pp. 427-429; B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago, 1961, p. 1129. € 1.900,00

GLISSON'S CAPSULE

61. **GLISSON, Francis** (ca. 1597-1677). *Anatomia hepatis. Cui praemittuntur quaedam ad rem anatomicam universe spectantia. Et ad calcem operis subjiciuntur nonnulla de Lymphae-ductibus nuper repertis*. London, Du-Gard for Octavian Pulleyn, 1654.

8vo; contemporary vellum over boards, manuscript title label on spine, red edges; (46, without, as in many copies, the first leaf, which is a blank except the printed signature letter 'a' within a small border), 458, (14) pp. with 2 engraved folding tables, one half-page engraving and some woodcut diagrams in the text. On the front fly-leaf entry of ownership of the physician Joseph Fran Wümer. Some light browning, but a fine copy.

FIRST EDITION of this milestone in the history of the physiology of the liver and the digestive apparatus.

"Educated at Cambridge, where he later served as Regius Professor of Physics, Glisson was part of the extraordinary ferment in medicine and the life sciences that occurred in the two English universities in the earlier seventeenth century. Like his influential colleague and friend, William Harvey, Glisson epitomized the English style of biological research: he was theoretically conservative and non-dogmatic; and at the same time he was committed to a rigorous program of experimentation, precise observation, and accurate description. His principal publications, especially the *Anatomia hepatis*, join an experimental exactitude and direct observation of the particular with a felt concern to preserve basic Aristotelian and Galenic traditions of natural philosophy... Glisson's classic work on the liver... was based on dissections that Glisson had done over a decade earlier. It was the first work to recast fundamentally the physiology of the abdominal organs, to delineate the structure and function of the liver, and to identify and describe the fibrous tissue encasing the liver (Glisson's capsule). It also introduced Glisson's important concept of 'irritability,' in which he argued that irritation was the organism's way of recognizing substances to be expelled. The property of irritability was thus basic to the health of the organism" (H.F. Norman, *One Hundred Books Famous in Medicine*, New York, 1995, 29).

Born at Rampisham in southwest England, Glisson was educated at Cambridge University where he obtained his MD in 1634. He was appointed professor of physics at Cambridge in 1636 and retained the post until his death. However most of his time was spent in private practice in London, so an assistant was employed to fulfill his Cambridge teaching obligations. Glisson was a member of the group that, beginning in 1645, met regularly in London and out of which the Royal Society was later to emerge. From this 'Invisible College' as it was later known, came one of the earliest examples of cooperative research. A committee of nine was set up in 1645 to investigate rickets but, as Glisson's contribution far exceeded that of any other contributor, it was agreed that he should publish the report *De rachitide* (1650; On Rickets) under his own name. Although the nature of rickets could only begin to be comprehended with the discovery of vitamins by Casimir Funk in 1912, Glisson must be credited for his clear description of the disease (cf. *D.S.B.*, V, pp. 425-427).

Garrison-Morton, 972; Norman, 911; *Heirs of Hippocrates*, 472; Wellcome, III, p. 126; Krivatsy, 4818. € 2.500,00

62. **GRETSER, Jakob** (1562-1625). *Nomenclator latinograeco-germanicus, in gratiam tironum graecae linguae collectus. Accessit de verbis anomalis, defectivis, & poetiis commentariolus, multis locis correctus & auctus*. Ingolstadt, David Sartorius, 1598.

8vo. (1) leaf, 274 pp., (49) leaves, 201 pp. With the printer's device on the title-page. Vellum binding made of an ancient manuscript leaf, half of the front wrapper anciently repaired, old entry of ownership on the title-page and on the back wrapper, small stamp on the title-page, small ink stain on the first two leaves, otherwise a fine copy.

REVISED AND AUGMENTED EDITION of this tri-lingual dictionary for beginners in the Greek language. The *Nomenclator latino-graecus* was first published in 1596 (a reprint was done at Rome in the same year). In the present edition was incorporated for the first time a German vocabulary and a Greek and Latin *Commentariolus verborum anomalorum et defectivorum*. The work is also of special interest for the scientific terminology applied to geography, astronomy, meteorology, anatomy, zoology, and botany; but also music, the fine arts, architecture, gastronomy,

Nomenclator
LATINOGRÆCO-
GERMANICVS,
 IN GRATIAM TIRONVM
 GRÆCÆ LINGVÆ COL-
 LECTVS

JACOBO GRETSERO

SOCIETATIS IESU.

Accessit de verbis anomalis, defectivis & poeti-
 cis commentariolus, multis locis
 correctus & auctus.



Com gratia & privilegio Caesar. Maiest.

INGOLSTADII,

Ex Typographia ADAMI SARTORII.

Anno M. D. XCVIII.

etc.

“Neben den Werken von Ruland und Frischlin ist der *Nomenclator* des Jesuiten Jacob Gretser das dritte dreisprachige Werk mit Sachgruppenkonzeption, das ausser lateinischen und deutschen griechische Einträge enthält... Diese zuerst 1598 in Ingolstadt bei Adam Sartorius erschienene und bis in das 18. Jahrhundert gedruckte dreisprachige Fassung, stellt eine Erweiterungsform des zuerst 1596 gedruckten *Nomenclator latino-graecus* dar... Die 1598 ergänzten deutschen Einträge konnten einerseits dazu beitragen, das Verständnis des Griechischen zu erleichtern, führten aber auch zu einer Funktionserweiterung. Denn Gretzers *Nomenclator*, der zunächst nur für lateinkundige Rezipienten geeignet gewesen war, konnte nun zusätzlich für die Aneignung lateinischer Sprachkenntnisse verwendet werden und war damit einem weiteren Schülerkreis zugänglich” (P.O. Müller, *Deutsche Lexikographie des 16. Jahrhunderts. Konzeption und Funktionen frühneuzeitlicher Wörterbücher*, Tübingen, 2001, pp. 412-415; see also id., *Nomenklatoren des 16. Jahrhunderts*, in: “Stand und Aufgaben der deutschen Dialektlexikographie: Beiträge zu der Marburger Tagung vom Oktober 1992”, R. Hildebrandt & E. Bremer, eds., Berlin, 1996, passim).

Jakob Gretser was born at Markdorf in the Diocese of Constance. He was a pupil in the Jesuit college of Innsbruck since 1576 and entered the Society in 1578. For several years he taught humanities in Munich and Freiburg (Switzerland) and came to Ingolstadt in 1586. Two years later he obtained a master degree in philosophy and was ordained in 1589. At the University of Ingolstadt he taught philosophy for three years, dogmatic theology for fourteen and moral theology for seven years. He gave at least ten hours a day to his studies, which he protracted, at times, till late into the night, in

order to devote part of the day to works of charity and zeal. He was recognized as one of the best controversialists of his time, and was highly esteemed by Pope Clement VIII, Emperor Ferdinand II, and Maximilian I, Elector of Bavaria. Some of the greatest of his age, such as Cardinal Bellarmine and Marcus Welser, corresponded with him and consulted him in their difficulties. He edited or explained many works of the patristic and medieval writers, and composed erudite treatises on most diverse subjects. His complete writings appeared between 1734 and 1741 in seventeen folios in Ratisbon (cf. G. Dünnhaupt, *Jacob Gretser S.J., 1562-1625*, in: “Personalbibliographien zu den Drucken des Barock”, Stuttgart, 1991, vol. 3, pp. 1759-1824; see also H. Köning, *Jakob Gretser S.J.*, in: “Freiburger Diözesan-Archiv: Zeitschrift des kirchengeschichtlichen Vereins für Geschichte, Christliche Kunst, Altertums- und Literaturkunde des Erzbistums Freiburg mit Berücksichtigung der angrenzenden Bistümer”, 77, 1957, pp. 136-170).

VD 16, G-3223; F. Claes, *Bibliographisches Verzeichnis der deutschen Vokabulare und Wörterbücher, gedruckt bis 1600*, Hildesheim, 1977, p. 220-221. € 950,00

63. **GRIFONI, Giovanni Andrea** (fl. 2nd half of the 16th cent.). *Dittionario ciceroniano ridotto in compendio, et per ordine, d'Alfabeto per maggior facilità de Giovanetti studenti. Opera... cavata dallo Specchio della lingua latina per lui composto. Aggiuntovi inoltre nel fine uno breve trattato delle ultime Sillabe*. Milano, Paolo Gottardo da Ponte for the Heirs of Matteo Besozzi, 1586.

8vo. (24) leaves. With the printer's device on the title-page and at the end. Vellum, margins cut a bit short, last leaves lightly browned, but a good copy.

APPARENTLY UNRECORDED short Ciceronian Latin-Italian vocabulary written for schoolboys. The work is an excerpt from the author's larger grammar *Specchio della lingua Latina*, first published by Gabriel Giolito at Venice in 1550. The two added chapters on last syllables and Latin inscriptions seem not to be published in any edition of the *Specchio*. Because of the high number of reprints it probably became one of the most used Latin primers in Italian schools in the second half of the 16th century.

Giovanni Andrea Grifoni, a native of Pesaro, was professor of eloquence at Ferrara (cf. F. Vecchiotti & T. Moro, *Biblioteca Picena*, Osimo, 1790-96, vol. V, p. 152). € 450,00

FROM THE LIBRARY OF LORD MILFORD

64. **GUERCINO, Giovanni Francesco Barbieri** called (1591-1666). *Sereniss. Mantuae Duci Ferdinando Gonzaghae DD. Jo. Franciscus Barberius Centen. Inventor / Questo è il vero Originale / Si stampa per Gio. Giacomo Rossi in Roma alla Pace / Oliverius Gattus sculpsit 1619*.

(bound with:)

IDEM. *All' Ill^{mo} et Rev^{mo} Sig^e Pron Colend^{mo} Monsig^e Giulio degli Oddi. Gio. Domenico Rossi D.D.D. / Gio. Fran. Barb. da Cent inv. / Gio. Giacomo de Rossi formis Romae alla Pace all'insegna di Parigi / Fran^{co} Curti fec. et del.*

(Rome, Giovanni Giacomo de Rossi), [after 1653].

Two works in one volume, oblong folio (cm 23x32,5); early 18th century English binding in full calf, gilt spine in compartments, gilt borders on panels which are covered, within the frame, with marbled paper, marbled edges; I): 22 numbered plates including the engraved dedication with Gonzaga's arms at the center; II): engraved dedication with the arms of Giulio degli Oddi and 19 unnumbered plates. From the library of Lord Milford. A very nice copy on thick paper.



ORIGINAL EDITION of two drawing books by an artist who is considered one of the leading painters of the Bolognese school and one of the most accomplished draughtsmen of the Italian Baroque.

Guercino's series of 1619 is one of the earliest printed Italian drawing books, preceded only by that of Odoardo Fialetti (1608). This series of anatomical and figural studies, dedicated to Duke Ferdinando Gonzaga of Mantua, was engraved by Oliviero Gatti (1579-ca. 1648) through the agency of Guercino's first patron Father Antonio Mirandola (cf. A. Mampieri, *Damone e Pizia, la vite e l'olmo. Guercino e P. Antonio Mirandola*, in: "Giornata di studi Guerciniani", Cento, 1991, pp. 145-164).

Gatti, a native of Piacenza, first studied in the workshop of Agostino Caracci, and after the latter's death in 1602, became a student of Giovanni Luigi Valesio. After a stay of over thirty years in Bologna he became a member of the Compagnia dei Pittori in 1626. Among other he is remembered for the engravings in Paolo Maccio's *Emblemata* (1628).

Guercino's manual starts with a plate demonstrating how to draw eyes, followed by examples of ears, mouths, hands, arms, feet, the torso and finally various heads of different ages and types. Carlo Cesare Malvasia in his *Felsina pittrice* (Bologna, 1678, II, pp. 258-259), describes how Guercino showed the drawings to Palma il Giovane in Venice, who concluded that he had nothing to teach the young painter, and instead introduced him to Tintoretto: "Fece ad istanza del r. P. Antonio Mirandola un'esemplare a penna con occhi, bocche, teste, mani, piedi, braccia, e torsi per insegnare a principianti dell'arte... Il padre Mirandola fece intagliare il libro a M. Oliviero Gatti, e fu dedicato al Serenissimo Ferdinando Duca di Mantova". The manual became a great success, what is also documented by the fact of the numerous reprints and imitations made after it until late in the eighteenth century.

The second series was engraved by Francesco Curti (1610- 1670) and shows exquisite examples of heads of different kinds (men and women, with or without hats, old and young, etc.). It is here extant in the second issue in which the original dedication by Curti to Francesco Montecuccoli was changed into that addressed by the editor Giovanni Domenico de' Rossi to Giulio degli Oddi.

About Curti, a native of Bologna, little is known. Probably it was Father Mirandola who arranged the contact of the engraver with Guercino (cf. C. Amornpichetkul, *Seventeenth-Century Italian Drawing Books: Their Origin and Development*, in: "Children of Mercury. The Education of Artists in the Sixteenth and Seventeenth Centuries", Providence, RI, 1984, pp. 108-118, especially p. 111).



The first series is dated 1619, the second is undated. The first series was issued at a time when Giuseppe il Vecchio de Rossi (1560-1639) was still in charge of the 'Calcografia'. His son Giovanni Domenico (1619-1653) took over in 1639 and ran the workshop *Alla Pace* with his mother until 1648. He must have commissioned the second series to Francesco Curti between 1648 and 1653, because the series is not mentioned in the inventory of 1648 in which the inheritance of Giuseppe, who died in 1639, and all what the shop had bought from then to 1648, was recorded. Giuseppe's inheritance was divided among his four sons: Giovanni Domenico, Giovanni Giacomo, Girolamo and Filippo. However, both series are mentioned in another inventory set

up in 1653 after the death of Giovanni Domenico and his wife. From these two documents it is apparent that Gatti's series was in Giovanni Giacomo's possession already in 1648, while Curti's series entered his stock only in 1653 after his brother's death. So when the coppers came into his possession, Gian Giacomo de Rossi (1627-1691) added his address on the dedication pages of both series and the inscription "questo è il vero originale" only on that of Gatti's series (cf. F. Consagra, *The De Rossi Family Print Publishing Shop. A Study in the History of Print Industry in Seventeenth-Century Rome*, Ann Arbor, MI, 1993, pp. 300, 505, 542).

The copper matrices of both series are listed in all the *Indici delle stampe* that Giovanni Giacomo published during his lifetime, starting from that of 1677 (p. 29). They are also present in the final *Indice* (p. 51) that Lorenzo Filippo de Rossi drew in 1735, three years before the entire collection of the family was bought by order of Pope Clemens XII and entered the Calcografia Camerale, where it is still preserved today (cfr. A. Grelle Iusco, *La Stamperia 'alla Pace' di Giovanni Giacomo de Rossi e dei suoi eredi: dall'INDICE alla raccolta di matrici*, in: "Indice delle Stampe De' Rossi. Contributo alla storia di una Stamperia romana", Roma, 1996, pp. 23-100).

The present edition presents a state of the plates that was, for all the above mentioned reasons, verisimilarly issued at the beginning of the second half of the seventeenth century, after Giovanni Giacomo had acquired the matrices of the two series, which he decided to reprint together because of their common creator Guercino, but certainly before he died in 1691. A watermark is clearly present at least once in each series, but it is hardly readable.

Giovanni Francesco Barbieri - known by his nickname Guercino (literally 'squinter', because he was cross-eyed) - was born in the northern Italian town of Cento, near Bologna and Ferrara. Although he received his early training with local artists, he was largely self-taught. His early work was marked by an astonishing naturalism and ability to convey the expressive power of the human figure. He admired the Bolognese painter Lodovico Carracci, who in 1617 wrote a letter (dated July 19), praising the young man from Cento "who paints with remarkable invenzione. He is a great draftsman and a terrific colorist: he is a phenomenon of nature and a true miracle who dumbfolds everyone who sees his works... even the top painters are awestruck" (G. Bottari, *Raccolta di lettere sulla pittura, scultura ed architettura*, Roma, 1754, I, pp. 209-210).

The first person to appreciate fully the young Guercino's prodigious talents was Father Antonio Mirandola, canon of San Salvatore in Bologna and later president of the monastery of Santo Spirito in Cento. Mirandola became Guercino's promoter and lifelong friend. In 1616 he opened an academy for life drawing in the house of one of his Centese patrons, Bartolomeo Fabbri, an unusual enterprise that lasted only two years. Among his more influential early patrons outside his native town were Cosimo II, Grand Duke of Tuscany; Cardinal Alessandro Ludovisi, Archbishop of Bologna and later Pope Gregory XV; Cardinal Jacopo Serra, papal legate of Ferrara; and Ferdinando Gonzaga, Duke of Mantua. In 1618 Guercino visited Venice, honing further his talent as a colorist by studying the works of Titian and other Venetian painters.

A fundamental turning-point in Guercino's career occurred in 1621, when he was called to Rome by his early patron Cardinal Ludovisi, the latter having been elected pope. Guercino was charged with the decoration of the Loggia delle Benedizioni in Saint Peter's, a vast undertaking that in the end came to nothing because of the premature death of the Pope (July 8, 1623). Nevertheless he received many important commissions, both private and ecclesiastical. Guercino returned then to Cento, where he remained until 1642. Although he was back in his native town, his fame was growing abroad. In 1632 Maria de' Medici, Queen Mother of France, was on the point of inviting him to the French court, when the idea had to be abandoned because of political troubles.

With Guercino's move to Bologna in 1642 to take up the mantle as the city's leading painter, his work entered his final phase. At first he lived in the palace of Count Filippo Aldrovandi, and then he moved his studio to the house he bought, that later came to be known as the Casa Gennari (from the name of his heirs). The activity of Guercino's last years remains hard to assess. Although he was acclaimed more than ever (in fact he produced painting for an international clientele including King Charles of England and was visited by Queen Christina of Sweden in 1655

on her way to Rome), he was beset by ill health and seems to have depended more and more on the help of his nephews, Benedetto and Cesare Gennari. Guercino died in 1666 in Bologna. He left an impressive legacy of nearly 400 paintings and well over 1,000 drawings that demonstrate his extraordinary power of invention (cf. M. Turner, ed., *Guercino: la scuola, la maniera, i disegni agli Uffizi*, Firenze, 2008, passim).

P. Bagni, *Il Guercino e i suoi incisori*, Roma, 1988, pp. 6-7 (Gatti) and pp. 90-91 (Curti); G.G. Bertelà-S. Ferrara, *Incisori Bolognesi ed Emiliani del secolo XVII*, Bologna, 1973, nos. 653a-674 (Gatti) and nos. 499a-518a (Curti); F. Gozzi, *Il Guercino, Le stampe della Pinacoteca civica [di Cento]*, Ferrara, 1996, pp. 13-14 (Gatti); J.T. Spike, *The Illustrated Bartsch*, New York, 1981, XLI, pp. 109-130, nos. 118-139 (Gatti); C.A. Petrucci, *Catalogo generale delle stampe tratte dai rami incisi posseduti dalla Calcografia Nazionale*, Roma, 1953, p. 233, no. 1160 (Gatti) and no. 1161 (Curti). € 7.500,00

“THE BEST OF THE RENAISSANCE BOOKS ON OPHTHALMOLOGY” (GARRISON-MORTON, 5818)

65. **GUILLEMAEU, Jacques** (1550-1613). *Traité des maladies de l'œil, qui sont en nombre de cent treize, ausquelles il est suiect...* Paris Charles Massé, 1585.

8vo. (18), 101 (i.e. 99), (1) leaves. With the printer's device on the title-page. 18th century boards backed with painted paper, tiny marginal wormhole affecting a dozen of leaves expertly repaired, otherwise a fine genuine copy.

TRAITE'
DES MALADIES
DE L'OEIL, QUI SONT
EN NOMBRE DE CENT
treize, aufquelles il est suiect.

Par Jacques Guillemeau, natif d'Orleans, Chirurgien ordinaire du Roy, & instré à Paris,

A
Monsieur Paré, Conseiller du Roy, &
son premier Chirurgien.



A PARIS,
Chez Charles Massé, au Clos Bruneau
à l'enseigne de la Pyramide.
1585.
Avec privilege du Roy.

VERY RARE FIRST EDITION of the first French treatise entirely dedicated to the diseases of the eyes, published only two years after the Bartisch's *Ophthalmodouleia: das ist Augendienst*, the first vernacular work on ophthalmology. It became the first authoritative manual on the subject, was reprinted several times and translated into English (1587), Dutch (1678), and German (1710).

Guillemeau's *Traité* combines the ancient knowledge, chiefly Greek and Arabian, with his own clinical experiences and describes one-hundred and thirteen diseases of the eyes grouped according to anatomical criteria (as in the pseudo-Galenic *Isagoge*). He was also the first to describe the repair of a congenital eyelid coloboma by freshening the edges and suturing their margins (cf. R.A. Crone, *De 113 oogzieken van Jacques Guillemeau*, in: "Nederlands Tijdschrift vor Geneeskunde", 139/17, 1995, pp. 894-897).

Jacques Guillemeau, son of a surgeon from Orléans, had a comprehensive classical education in his youth and later studied medicine in Montpellier and Paris under Jacques Riolan and Ambroise Paré, of which soon he became the 'spiritual son' and collaborator. He lived for eight years in Paré's house. In the dedication to Paré of the present treatise he writes: "Désireux faire cognoistre à un chacun combien je vous estois redevable pour avoir esté l'espace de huict ans endoctriné en vostre maison". He also was military surgeon in Flanders from 1576 to 1580, worked at the Hôtel Dieu, edited the Latin edition of Paré's works (1582), and was physician to king Charles IX, Henri III, and Henri IV (cf. P. Dumaitre, *Autour d'Amboise Paré: ses élèves, ses amis*, in: "Histoire des sciences médicales", 30/3, 1996, pp. 351-357; and P. Dumaitre, *Ambroise Paré: son destin posthume, ses historiens*, in: "Histoire des sciences médicales", 35/3, 2001, pp. 281-298).

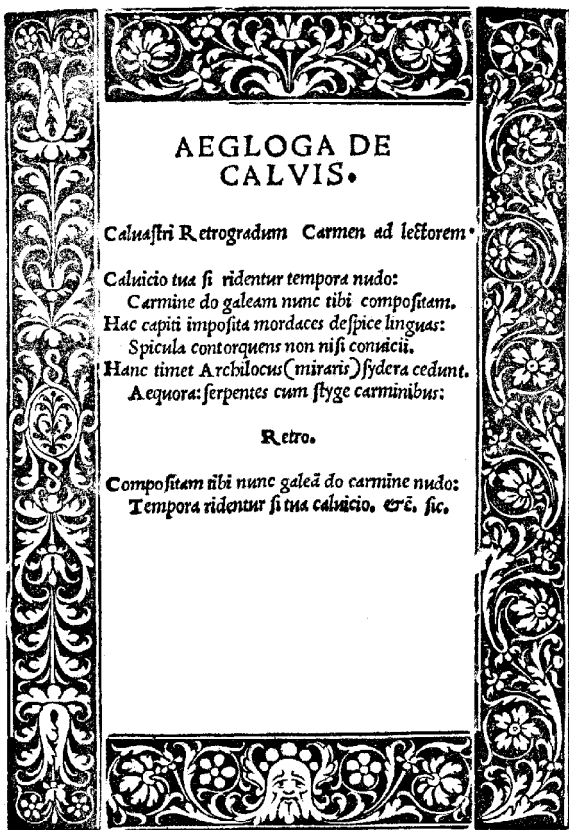
On leaves 1^o verso and 1^o recto is printed a sonnet by Ambroise Paré to the author, in which he praises his pupil and recalls their collaboration at the Hôtel Dieu, on the battlefield, and as surgeons of the King.

Durling 2219; Bibliotheca Walleriana, 3855; C. Hoolihan-M.F. Weimer, *Catalog of the Bernard Becker, M.D. Collection in Ophthalmology*, St. Louis-Washington, 1983, p. 49, no. 168; Lilly Library, *Medicine, An exhibition of books relating to medicine and surgery from the collection formed by J.K. Lilly*, Bloomington, IN, 1966, no. 46 ("This original edition is as uncommon as those of Paré, all of which are among the 'black tulips' of medicine"); J. Doe, *A Bibliography of the Works of Ambroise Paré*, Chicago, 1937, pp. 82-83, no. 26. € 7.500,00

66. **HUCBALD OF SAINT-AMAND** (ca. 840-930). *Aegloga de calvis*. (Roma, Giacomo Mazzocchi, before 1523).

4to. (8) pp. With a woodcut border. Unbound, a fine copy.

EXTREMELY RARE EDITION, apparently the only one printed in Italy during the sixteenth century, of this literary tour de force. The amazing poem in praise and justification of baldness was dedicated to Hatto, the bald headed Archbishop of Mainz. It is the only philosophic treatment of it in verse (Synesius wrote of it in prose) and it has the peculiarity that every word of the hundred and forty-six verses of which it is composed, begins with the letter 'c', initial of *calvus*). Seeing the bald head with its ring of hair as a sort of natural tonsure or crown, Hucbald praises the inborn ability of bald men as clerics and kings, as well as warriors and doctors. He also calls our attention to



two biblical bald men: the prophet Elisha and Saint Paul. It should also be noted that Hucbald was associated with the palace school of the great Carolingian king, Carolus Calvus, or, as we know him, Charles the Bald. The work was first printed at Mainz by Peter von Friedburg around 1496 and about the same time at Deventer. There follow reprints at Antwerp (after 1500), Erfurt (1501), Pforzheim (1507), Basel (1516 and 1519), Köln (1529, with Erasmus' *De senectutis*), and in the collection *Acrostichia* printed at Basel in 1552.

The first bifolium bears in its centre the watermark of a mermaid (cf. D.W. Mosser, E.W. Sullivan II, with L. Hatfield & D.H. Radcliffe, *The Thomas L. Gravell Watermark Archive*, Wilmington, University of Delaware, 1996, no. FOL0519 and similar to the one reproduced by Piccard Online, no. 21201), which is found in paper used in Rome between 1500-1525. The printing types are certainly those of the press of Giacomo Mazzocchi, active in Rome from 1505 to 1524 and two pieces of the actual ornamental border (Ascarelli's cornice tipo VI) were used by Mazzocchi in various combinations between 1514 and 1523 (cf. F. Ascarelli, *Annali tipografici di Giacomo Mazzocchi*, Firenze, 1961, p. 135).

Hucbald was educated at the abbey of Saint Amand (near Valenciennes in French Flanders) under the poet and scholar Milo. At the death of the latter in 872 he succeeded him as head of the Saint Amand school, a position he held until the Norman invasion of 883, when he left for the abbey of Saint Bertin in Saint Omer. Remaining there until 893, he was then asked by

Archbishop Fulco of Reims, together with Remigius of Auxerre, to revive the cathedral and rural schools that had been destroyed by the Vikings. After Fulco was murdered in June 900 Hucbald most likely returned to Saint Amand, where he died. Whatever his merits as a composer, his fame still rests on his reputation as a music theorist. His *Musica*, an elementary textbook on the grammar of plainsong, represents the first attempt to reconcile through the teaching of Boethius and Martianus Capella the difficult concepts of Greek music theory with the chant practice of his time (cf. Y. Chartier, *L'oeuvre musicale d'Hucbald de Saint-Amand*, Montreal, 1995, passim).

This edition is not recorded in the list of early edition's of the *Ecloga de calvis* compiled by D.J. Sheerin, *A Carolingian Cure Recovered: Erasmus' Citation of Hucbald of St. Amand's 'Ecloga de Calvis'*, in: "Bibliothèque d'Humanisme et Renaissance", 42, (1980), p. 171. The only other copy recorded is that in the British Library, London (shelfmark: 11409.c.40). € 1.500,00

TYPE SPECIMEN

67. **IMPRESA REAL.** *Muestras de los punzones y matrices de la letra que se funde en el obrador de la Imprenta Real.* Madrid, 1799.

4to; contemporary half calf, gilt back; (2: half-title *Primera coleccion* and title-page bearing at the center the coat-of-arms of the Spanish King), 1-74, (1: half-title *Segunda coleccion*), 75-147 ll. Title-page and text within woodcut border. Text printed only on recto. A very nice, wide-margined copy on thick paper.

VERY RARE DEFINITIVE EDITION of the type specimen of the Imprenta Real of Spain, officially founded by Charles III in 1761 adjacent to the Biblioteca Real. At Madrid in 1787 had appeared a first sample with the title *Muestras de los nuevos punzones y matrices para la letra de imprenta executados por orden de S. M.* (74 pp.), which gathered different characters attributable in part to the punchcutter and engraver Geronimo Gil (cf. V. Infantes-



J. Moll, *Presentación e Introducción*, in: "Muestras de los nuevos punzones y matrices para la letra de imprenta executados por orden de S. M.", Madrid, 1988). The majority of the printing types and ornaments published in 1787 were reprinted in 1799 with the addition of a complete new part for the first official edition of the type specimen of the Imprenta, which in the meanwhile had become fully active.

"A final volume to be described is the 1799 specimen-book of the Imprenta Real of Madrid, which was at last started and which seems to have absorbed the material cut by Gil for the Biblioteca Real... The book is in two parts. The first comprises an ambitious collection of excellent roman and italic types, followed by Greek types (fine in the largest and smallest sizes), a few pages of Arabic, and a little Hebrew. Apart from Gil's fonts, and others of that style, there are a number of lighter fonts, both in roman and italic, that, while distinctly 'old style', show the taste for lighter letter-forms which was then making headway in Spain. A second collection of type of decidedly more modern cut begins on page 75. The tendency toward less "nourished", lighter letters is clearly seen in these over-finished, monotonous character, types by no means so interesting as those of Part I. Following these is a large display of capital letters in roman and italic, shaded initials, Greek capital letters, and a repertoire of 'flowers' ... A few are original, but a great many of these 'flowers' were derived from Holland, France, and England, and others from various perfectly recognizable sources; but they are rendered in such a way as to be transmuted into very Spanish design" (Updike, II, pp. 85-86).

OCLC, 613446198.

€ 5.600,00

THE JESUITS IN THE PORTUGUESE COLONIES

68. **JARRIC, Pierre du S.J.** (1566-1617). *Thesaurus Rerum Indicarum. In quo Christianae ac Catholicae Religionis tam in India Orientali quam aliis Regionib[us] Lusitanorum Opera nuper detectis, Ortus, Progress[us], Incrementa & maxime quae A PP Soc: Jesu ibid[em] in dictae Fidei plantatione ac propagatione Ad Annum usq[ue] M.D.C gesta atq[ue] exantlata sunt, non minus vere quam eleganter rece[n]se[n]tur...* Opus nunc primum a M. Matthia Martinez e gallico in latinum sermonem translatum. Köln, Peter Henning, 1615.

Three vols., 8vo; contemporary vellum over boards, manuscript title label on spine, tinted edges (traces of ties); I): 794, (52, the last 3 are blank) pp.; II): (16), 808, (24) pp.; III): (18), 653, (3 blank) pp. All three volumes have an engraved frontispiece within an architectural border, showing martyr scenes, on the top the Jesuit arms and the portraits Francisco de Javier and Gaspar Berze. As in many sets, the second part of the third volume (*pars altera*), published a year later, is lacking. Entry of ownership of the priest Johannes Albertus (1617). Some very light browning, but an attractive set.

FIRST LATIN EDITION of this monumental history of the Jesuit missions translated by Matthias Martinez van Waucqier (m. 1642), which was first published at Bordeaux by Samon Millanges between 1608 and 1614 under the title *Histoire des choses plus mémorables advenues tant és Indes Orientales qu' autres païs de la descouverte des Portugais*.

Contents: Vol. I, Book I: Francisco de Javier, East India, the Moluccas, Japan; Book II: India, Calcutta, Sri Lanka, Goa; Vol. II, Book I: Congo, Angola, Ethiopia, Mozambique, Brazil; Vol. II, Book II: Ormuz, the Moghul Empire, China; Vol. III: covers the period from 1600-1611 up-dating the first two volumes.

Pierre du Jarric was born at Toulouse. He entered the Society of Jesus on December 8, 1582. For many years he was professor of philosophy and moral theology at Bordeaux. As his desire to belong to the missionaries of the order was not fulfilled, he wished at least to use his pen for the good of the missions. The result was the present work, which gives a comprehensive picture of the missionary enterprises of the Jesuits up to 1611, chiefly within the sphere of Portuguese interests, and contains numerous valuable data on colonial history, geography, and ethnography, gathered from Spanish and Portuguese reports, and from the works of Father Luis de Guzman and of Father Fernando Guerreiro. By the dedication of the second part to Louis XIII Jarric wished to draw royal attention to the colonizing and Apostolic achievements of Spain and Portugal, and thus incite the French king to similar efforts. Jarric died at Saintes in 1617.

A. Molinié-Bertrand, *Pierre du Jarric et l'Éthiopie*, in: "Contrabandista entre mundos fronterizos", Paris, 2010, pp. 155-164; R. Borba de Moraes, *Bibliographia brasiliana*, Amsterdam-Rio de Janeiro, 1958, I, p. 358 (it mentions the first three parts only); H. Codier, *Bibliotheca Japonica*, Paris, 1912 (i.e. Hildesheim-New York, 1969), cols. 260-261 (French edition); H. Codier, *Bibliotheca sinica*, Paris, 1905, II, col. 771 (French edition); R. Streit, *Bibliotheca missionum*, Roma-Freiburg-Wien, 1929, V, 186; A. Carayon, *Bibliographie historique de la Compagnie de Jésus*, Paris,



69. **JONAS OF ORLÉANS** (ca. 780-843). *Libri III. de cultu imaginum. Ad Carolum Calvum Adversus hæresin Claudij Præsulis Taurinensis, ante annos quidem D.CC. conscripti, nunc verò primum ab innumeris quibus scatebant mendis repurgatis.* Antwerp, Christoph Plantin, 1565.

Small 8vo. 208 pp. With the printer's device on the title-page. Contemporary calf, back and corners a bit worn, library stamps on the inner front panel and on the margins of the title-page, otherwise a fine genuine copy.

FIRST PLANTIN EDITION. This work, supporting the veneration of relics, was first printed at Cologne in 1554 and then incorporated in the *Orthodoxographia* (Basel, 1555 and 1569), and later in the *Sacra Bibliotheca Sanctorum Patrum* of Margarin de la Bigne (vol. V, Paris, 1575).

The western response to the first phase of iconoclasm, which came to an end with the Council of Nicaea in 787, was the *Opus Caroli* by Theodulf of Orleans of c.790. The second phase, which ran over the period 815-42, gave rise to the Paris Colloquy of 825, which produced a considerable dossier of comment, culminating in the *De cultu imaginum* of Jonas of Orleans, completed shortly after 840, which defended the cult of relics and the cross as well as the presence of artistic representations in churches. The work was written at the request of Louis the Pious in refutations of the iconoclast views of Claudius, bishop of Turin. Jonas wrote it without having read the writings of Claudius, which he knew only through an extract sent him by Louis the Pious.

Jonas of Orléans was born in Aquitaine and succeeded Theodulf as bishop of Orléans in 821. Until his death he played an important role in the ecclesiastical affairs of France. He was sent to Rome to lay the resolutions adopted regarding the question of image-worship before pope Eugenius II. He was also prominent in the synod at Paris in 829, called by the emperor to find remedies for abuses of the time. In 825 he had written on the subject his *De institutione laicali*, in which he gives a valuable description of the prevalent moral corruption and urges renovation of the churchly spirit. Another topic discussed at the synod was the duties of secular rulers. Jonas had written on that subject already a year earlier the *De institutione regia*, in which he discusses the relation between the spiritual and the secular authorities (cf. J. Reviron, *Les idées politico-religieuses d'un évêque du IX siècle Jonas d'Orléans et son 'De institutione regia'*, Paris, 1930, pp. 23-36, and especially for the *De cultu imaginum*, pp. 43-44).

L. Voet, *The Plantin Press (1555-1589)*, Amsterdam, 1981, no. 1473.

€ 400,00

ILLUSTRATED WITH 132 WOODCUTS BY TOBIAS STIMMER

70. **JOSEPHUS FLAVIUS** (37/38-after 100 A.D.). *Historien und Bücher: Von alten Jüdischen Geschichten, zwentzig, sambt eynem von seinem Leben: Vom Jüdischen Krieg, und der Statt Jerusalem unnd des gantzen Lands zerstörung, siben: Von der Juden altem Herkommen wider Apionem Gram(m)aticum, zwei: Von Meysterschafft der Vernunfft und der Machabeer Marter, eins. Alles auß dem Griechischen Exemplar, sam(m)t aller Bücher und Capitel Summarischer Inhalt, mit höchstem fleiß von newem verteutsch unnd zugerichtet, darzu mit biblichen Concordantzen, Jahrrechnung, ordenlichen Register, unnd schönen Figuren, deßgleichen vorhin im Truck nie außgangen, gezieret.* Strassburg, Theodosius Rihel, 1575.

(6), 524, (20) ll. Title printed in red and black within an architectural border, printer's device at the end and 111 large woodcuts in the text.



(bound with:)

HEGESIPPUS (fl. A.D. 150-180). *Fünff Bücher: Vom Jüdischen Krieg, und endlicher zerstörung der heyligen und gewaltigen Statt Jerusalem. Jezt newlich auß dem Latein auffs trewlichstverteutschet, mit kurtzen Summarien aller und jeder Bücher und Capitel, Auch ordenlicher Jarrechnung gezieret, unnd mit Concordantzen beydes auff die Heylige Bibel und unsern neuen Teutschen Josephum gerichtet. Sam(m)t eynem nutzlichen Register und schönen Figuren gerichtet.* Strassburg, Theodosius Rihel, 1575.

(6), 118, (5) leaves. Title printed in red and black within an architectural border, printer's device at the end and 21 large woodcuts in the text.

Two works in one volume, folio. Contemporary blind-stamped pigskin over wooden boards, two clasps, some light browning and dampstains, but a genuine and attractive copy.

SECOND ISSUE of the German translations by Conrad Lautenbach (1534-1595), which appeared for the first time a year earlier and which are often, as it is here the case, found bound together.

Conrad Lautenbach was born in Motzlar (Thuringia). He studied initially in Eisenach and Nordhausen. As a vagrant scholar he travelled all over Germany and settled in 1553 in Strasbourg, where he studied philosophy and theology under Johannes Sturm, Hieronymus Zanchius and Ludwig Rabus. He then became a preacher in Mundelheim near Strasbourg, but had to abandon this post because of the Interim. After a short stay in Strasbourg again, he was appointed pastor in Hunkweiler (Wurttemberg). Here he began also his career as a translator and poet. Ludwig Count Palatine called him to Heidelberg to help to reorganize the library. Later he obtained the post of preacher at the Katharinenkirche in Heidelberg, where he remained until the end of his life.

The woodcuts by Tobias Stimmer (1539-1584) for the present work represent an important step in his artistic development, that is the influence of the works of Italian artists he had the occasion to see during his stay in Como: "Max Bendel [*Tobias Stimmer, Leben und Werke*, Zürich, 1940, pp. 82-83]... missverstand den Stil Stimmers völlig, der doch deutlich zum Ausdruck bringt, dass er in Norditalien, in Como und anderswo mit für ihn fremden Bildern und ganz neue Stilformen konfrontiert worden ist, und dass das Ergebnis ihrer Rezeption die Illustrationen zur Jüdischen Geschichte ist. Viele Kompositionen haben etwas überdrehtes. Kühne Rückenfiguren sind nicht selten" (H.R. Guggisberg, *Zur Basler Buchproduktion im konfessionellen Zeitalter*, in: "Tobias Stimmer", D. Koeplin & Paul Tanner, eds., Basel, 1984, p. 176). Josephus Flavius with Stimmer's woodcuts was a great editorial success and had fourteen editions until 1630.

Peter Paul Rubens described Tobias Stimmer's woodcuts as "a special jewel of our art," and Stimmer's fame in fact spread primarily through prints, both those he made and those he simply designed. The son of a schoolmaster and artist, Stimmer had at least five brothers who were artists. No details are known of his apprenticeship, which he must have completed around 1556. His early drawings show surprising self-assurance and by the early 1560s were of extremely high quality. In the mid- and late 1560s Stimmer painted several portraits, e.g. in 1564, that of the famous Zurich doctor and naturalist *Konrad Gessner*. During this period he also prepared designs for works in different media, including glass paintings and a silver cup (1567) that the Schaffhausen town senate presented to the Strasbourg mathematician Konrad Dasypodius. He also created many decorative façades for the houses of the wealthy, for example the façade of the Haus 'Zum Ritter' in Schaffhausen, in which he depicted himself as a proud and ambitious artist. In 1570 Stimmer settled in Strasbourg, where he met the Protestant writer Johann Fischart (1546-90) and the publisher Bernhard Jobin, with whom he collaborated as illustrator on a large number of books and pamphlets, including woodcut lampoons of the Pope and the Catholic Church. In about 1570-71 he was commissioned by the Basle publisher Pietro Perna (1522-82), to make drawings in Como after the famous portrait collection of Paolo Giovio. These drawings (now dispersed) served as patterns for the woodcut illustrations in Giovio's books *Elogia virorum bellica virtute illustrium* (Basle, 1575) and *Elogia veris clarorum virorum imaginibus* (Basle, 1577). He also illustrated many books printed in Basle and Strasbourg, including a new edition of the *Narrenschiiff* (Basle 1574) by Sebastian Brant (1458-1521), Livy's *Von Ankunfft und Ursprung des Römischen Reiches* (Strasbourg, 1574) and the *New Testament* (ca. 1576) published by Erasmus of Rotterdam and numerous picture Bibles. However, the masterpiece of this period in Strasbourg was his design for the paintings and sculptures (1571-1574) on the large astronomical clock, commissioned by Konrad Dasypodius, in the Strasbourg Cathedral, with which he was helped by his brother Josias Stimmer. Over two dozen scenes and figures decorated the clock housing, providing a superb impression of Stimmer's panel paintings, few of which have survived. The decoration of the Fürstensaal and adjoining octagonal room with an oriel in the newly built castle at Baden-Baden for Philip, Margrave of Baden-Baden, belongs to the final creative phase of Stimmer's life. In 1580 he wrote and illustrated *Comedia: ein nützlich schimpff spil von zweien Jungen Eheleuten, wie sey sich in fürfallender reiss beiderseitz verhalten*. In October 1582 he acquired guild rights in Strasbourg, but in 1583 he went back to Baden-Baden to begin work on the Margrave's gallery of ancestors, which was completed after his death by his brother Abel Stimmer. Also in 1583 his large-format woodcuts on the *Life of the Virgin* were published as illustrations for a book by Petrus Canisius (1521-97), a Jesuit writer and supporter of the Counter-Reformation, a remarkable commission for a noted Protestant artist. In January 1584 Stimmer died in Strasbourg at the age of forty-five (cf. M. Bendel, *op. cit.*, passim).

(I) VD 16, J-982; J. Schreckenberger, *Bibliographie zu Flavius Josephus*, Leiden, 1968, I, p. 17; D. Koeplin & P. Tanner, eds., *Tobias Stimmer*, Basel, 1984, pp. 176-178, no. 59.

(II) VD 16, H-1262; "Tobias Stimmer", D. Koeplin & P. Tanner, eds., *op. cit.*, p. 178, no. 58a.

€ 2.500,00

71. **JOSEPHUS FLAVIUS** (37/38-after 100 A.D.). *Zwenzig bücher von den alten geschichten nach den alten Exemplarn fleissig corrigiert und gebessert. Siben bücher von dem Jüdischen Krieg unnd der zerstörung Hierusalem, nach den Griechischen exemplarn besichtigt und verstendiger gemacht. Zwey bücher wider Appionem Grammaticum... Von meisterschafft der Vernunfft, oder von den Machabeern ein büch durch den Hochgelerten D. Erasmus von Roterodam im Latein widerbesichtigt.* Strassburg, Balthasar Beck, May 15, 1535.

Folio. 2 parts. (14), CCCXXIX, (1 blank), (18) ll. + (10), CLXXVI, (8) ll. Contemporary blind stamped pigskin over wooden boards, three small stamps on the lower margin of the title-page, a very attractive genuine copy.

SECOND EDITION of Caspar Hedio's German translation of Josephus' main works: *The Antiquity of the Jews, The Jewish War and Against Apion*. The first edition was also printed by Beck and the long preface by Hedio addressed to the city council of Strasbourg is dated 14. Hornung (=February) 1531. The same preface, with a few changes (e.g. the passage, in which he mentions that he was helped by Melchior Amerbach and Wolfgang Musculus, was left out), is found in the present edition, but the dated was changed to May 15, 1535.

Caspar Hedio was born in Ettlingen near Karlsruhe in 1494/95. He studied at the universities of Freiburg, Basel and Mainz, where he attained in 1523 a doctorate in theology. In November of the same year he was nominated to be the main preacher at the Strasbourg cathedral, a post he occupied until 1550, when the Interim was enforced. Already in Basel and Mainz, under the influence of his friends Capito and Oecolampadius as well as of Zwingli, he had shown himself to be favorable to the reform movement and in Strasbourg he dared the definitive step of marriage in 1524. In Strasbourg he joined the reformer Martin Bucer and the pedagogue Johannes Sturm in building new educational structures. He assisted Archbishop Hermann von Wied in reforming the diocese of Cologne, and later succeeded Bucer (who had taken refuge in England) as president of the Strasbourg 'Kirchen Konvent'. He died of the plague in 1552. His position was a moderate one and he took no stand in the heated debate over the Eucharist, although he was present at the Colloquy of Marburg and signed the Tetrapolitan and the Augsburg Confession. In addition Hedio was one of the most important translators of the first half of the sixteenth century. He translated into German the works of patristic, medieval, and contemporaneous writers (cf. R. Bodenmann, *Caspar Hedio aus Ettlingen: Historiographie und Probleme der Forschung*, in: "Ettlinger Hefte", 29, 1995, pp. 47-62).

VD 16, J-970; J. Fürst, *Bibliotheca Judaica*, Leipzig, 1863, I, p. 121; F.L.A. Schweiger, *Bibliographisches Lexicon der gesamten Literatur der Römer*, Leipzig, 1834, II, p. 451; J. Schreckenber, *Bibliographie zu Flavius Josephus*, Leiden, 1968, I, p. 8. € 850,00

72. **LA BIGNE, Marguerin de** (ca. 1546-ca. 1590). *Sacra Bibliotheca Sanctorum Patrum supra ducentos, qua continentur, illorum de rebus divinis opera omnia et fragmenta, quae partim numquam hactenus, partim ita ut raro iam extaretur, excussa: vel ab haereticis corrupta... distincta in tomos octo... [+ Appendix Bibliothecae Sanctorum Patrum, varia de Deo et rebus divinis complectens opuscula et fragmenta, omnia nunc primum vel ex*



M.S. exscripta codicibus, vel meliori forma, edita]. Paris, Pierre Le Voirrier for Michel Sonnius, 1575-1579.

Nine parts in four volume, folio (34,5 cm); contemporary blind-stamped pigskin, manuscript title label on the spine, green silk ties (a few missing); **I:** (12) pp., 496 cols.; **II:** (2) pp., 644 cols.; **III:** (2) pp., 980 cols.; **IV:** (2) pp., 788 cols.; **V:** (2) pp., 5-936 cols.; **VI:** (2) pp., 730 cols., (1 blank leaf); **VII:** (2) pp., 378 cols., (1 blank leaf); **VIII:** (2) pp., 752 cols., (2 blank leaves); **Appendix:** (12) pp., 2060 [i.e. 1952] cols., (48) pp. (omitted in the numeration: cols. 361-470 and 775-782). In our copy are not present the 74 leaves of the *Indices quatuor locupletissimi* (1576), which are usually bound at the end of volume VIII. Printer's device on the title-pages. All the volumes are dated 1576 with the exception of volume IV dated 1575 and of the appendix appeared in 1579. A very nice copy.

FIRST EDITION of this landmark of critical patristic studies, containing the writing, some complete, some fragmentary, of two hundred Church Fathers, many published for the first time. La Bigne gave particular care to the elucidation of texts corrupted by heretics. A second augmented, but censored edition was published at Paris in 1589 (cf. P. Petitmengin, *Deux 'Bibliothèques' de la Contre-Réforme: la 'Panoplie' du Père Torres et la 'Bibliotheca Sanctorum Patrum'*, in: "The uses of Greek and

Latin: historical essays", A.C. Dionisotti, A. Grafton, & J. Kraye, eds., London, 1988, pp. 127-153).

"Si la première édition de la *Sacra Bibliotheca Sanctorum Patrum* reçoit l'approbation officielle des Docteurs de la Sorbonne, elle ne manque pas cependant d'inquiéter Rome, qui questionne la légitimité de certaines sources suspectes auxquelles La Bigne a puisé. D'aucuns l'accusent de plagier ses prédécesseurs d'altérer déraisonnablement des textes fondateurs ou de ne pas avoir eu la vigilance de renoncer à des traductions suspectes d'hérésie. Le savant compilateur s'appliquera donc à éliminer les fragments maladroits en préparant la deuxième édition de sa *Sacra Bibliotheca*. Il s'imposera désormais une plus grande rigueur, se muant en infatigable 'chasseur de manuscrits' "(J. Biron, *La Sacra Bibliotheca Sanctorum Patrum (1589) de Marguerin de La Bigne et la Compagnie de la Grand-Navire*, in: "Le Livre médiéval et humaniste dans les Collections de l'Université du Québec à Montréal", B. Dunn-Lardeau & J. Biron, eds., Montreal, 2006, p. 130).

Marguerin de la Bigne was born at Bernières-le-Patry in Normandy. He studied at the College of Caen, and at the Sorbonne in Paris, where he received the doctorate. He was named canon of his native Diocese of Bayeux and, later, dean of the church of Mans. At the Provincial Council of Rouen, in 1581, he sustained the rights of his cathedral chapter against Bernadin de St. François, Bishop of Bayeux, and provoked an unfortunate conflict with the latter which ended in La Bigne's resignation from his canonry. He resumed, then, at the Sorbonne the patristic studies in which he had been long engaged. He had early perceived that Protestant misquotation and misinterpretation of patristic texts was a menace to Catholic interests and resolved to collect and edit the available documents of the Fathers. He also published *Statuta Synodalia Parisiensium Episcoporum, Galonis Adonis et Willilmi; item Decreta Petri et Galteri, Senonensium Episcoporum* (Paris, 1578); and an edition of St. Isidore of Seville (Paris, 1580), in which for the first time the latter's works were gathered in one volume (cf. *Biographisch-Bibliographisches Kirchenlexikon*, IV, 1992, cols. 914-915, Ch. Lohmer).

P. Petitmengin, *Les Patrologies avant Migne*, in: "Migne et le renouveau des études patristiques: actes du colloque de Saint-flour 7-8 juillet 1975", A. Mandouze & J. Fouilheron, eds., Paris, 1985, p. 34, nos. 1 & 2; J.M. de Bujanda, ed., *Index de Rome: 1590, 1593, 1596: avec étude des index de Parme 1580 et Munich 1582*, Sherbrook, 1994, p. 480, no. 118.

€ 2.900,00

73. LA FONTAINE, Jean de (1621-1695). *Fables choisies mises en vers*. Tome premier (-quatrième). À Paris, chez Desaint et Saillant... de l'Imprimerie de Charles-Antoine Jombert, 1755-1759.



Boissard-Deleplanque, *Le livre à gravures*, 1948, p. 105.

Four volumes, large folio. Contemporary dark red morocco, richly gilt spines and panels, gilt edges (new endpapers). With frontispiece, the portrait of Jean-Baptiste Oudry and 275 engraved plates (Jean-Baptiste Oudry and Charles-Nicolas Cochin del.). Printed on "papier moyen de Hollande". A washed and rebound, but still attractive copy.

FIRST EDITION (first issue, without the words "Le singe et le léopard" on the banner of the shop on the homonymous plate) of one of the most sumptuous illustrated books of 18th century France. Dedicated to King Louis XV, it is illustrated with the pictures drawn and engraved by all the best artists of the time, like Oudry, Cochin, Aubert, Aveline, Baquoy, Beauvais, Cars, Chenu, Dupuis, Flipart, Gallimard, Legrand, etc.

"The most heroic enterprise in the history of the rococo illustrated book ... the 276 compositions reflect equal credit on the redrawing and on the 42 engravers ... as well as the banker who originally financed the work as a non-profit making operation, and on the sponsor who ruined his own fortunes during the nine years he occupied in seeing the four folio volumes through" (Owen Holloway, *French Rococo Book Illustration*).

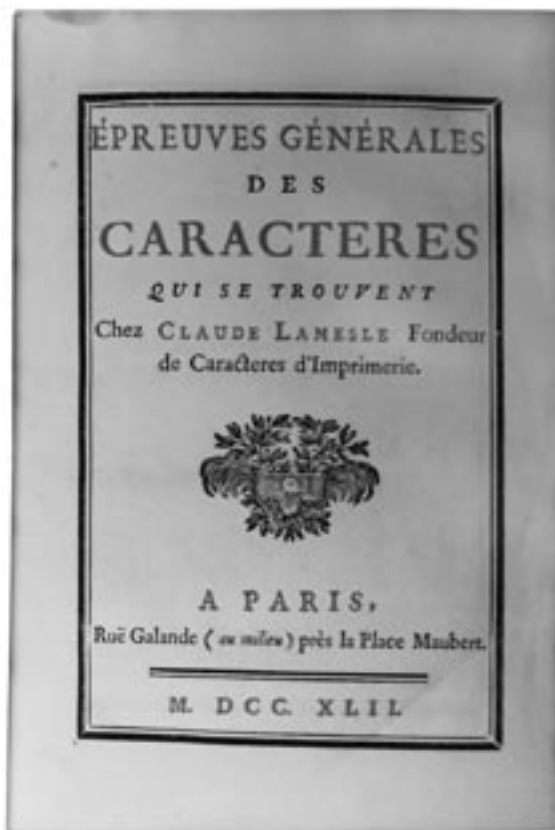
The edition was printed in 948 copies on three different kinds of paper.

Despres, *Bibliographie des livres de fables de La Fontaine illustrées*, 1892, 12/XX; Cohen-Ricci, *Guide de l'amateur de livres à gravures du XVIII^e siècle*, 1973, col. 548-550.

€ 10.800,00

TYPE SPECIMEN

74. LAMESLE, Claude. *Épreuves générales des caractères qui se trouvent chez Claude Lamesle fondeur de*



caracteres d'imprimerie. À Paris, Ruë Galande (au milieu) près la Place Maubert, 1742.

4to; contemporary marbled calf, gilt spine with gilt title on red morocco label, gilt edges; (92) ll., the first leaf being a blank. Signature: [pi]², A-Q³, R-Z², Aa⁴, Bb-Ee². Title-page printed in red and black. Title-page and text within double woodcut border. Text printed only on one side of the leaf. Some leaves are folding. It also contains musical specimens, printed in red and black. A nice copy.

ORIGINAL EDITION. "The 'Epreuves générales des caractères qui se trouvent chez Claude Lamesle, Paris, 1742', and the reissue by N. Gando, 1758, display an interesting collection of types of various periods, some dating back nearly two centuries, and some in the latest fashion. Different faces of the same size are shown, in a manner familiar from the work of P. S. Fournier; for example, we find a St. Augustin 'Oeil ordinaire', 'Oeil moyen', and 'Gros Oeil'. The 'Oeil ordinaire' in all sizes is a Garamond, either the original or a close copy. We know that at this period the elder Fournier had the punches of several of Garamond's types, and it may be noted that even as late as the middle of the eighteenth century the majority of French books were still set in such types. Lamesle shows two other interesting types which date back to the sixteenth century. These are the 'Cicero Gros Oeil no. xxxiv', and the 'Petit Parangon no. li' (the only roman of that size in the book). These two romans, which were used all over Europe and for a period of nearly two centuries, were both cut by the French designer Robert Granjon..." (A.F. Johnson, *Introduction*, in: "The type-

specimens of Claude Lamesle; a facsimile of the first edition printed at Paris in 1742", Amsterdam, 1965, pp. 1-11). Audin, 27; Bigmore & Wyman, I, 419; Birrell & Garnett, 35; Updike I,270 ("An extremely handsome and dignified specimen... This book, both in types and ornaments... presents better than any other the output of French foundries during the last quarter of the seventeenth and the first half of the eighteenth century. The collection of types is remarkably fine. They are purely old style, and after each size the initials belonging to that size are introduced... For the student of French type-forms of the earlier part of the eighteenth century there is scarcely a better book"). € 3.900,00

75. [LANDO, Ortensio (ca. 1512-ca. 1556)]. *Cicero relegatus. Et Cicero revocatus. Dialogi festivissimi.* Lyon, Sébastien Gryphe, 1534.

8vo; later half vellum; 80 pp. Printer's device on the title-page. Upper margin shorted, otherwise a good copy.

RARE FIRST EDITION. "The first published work of Ortensio is the dialogue *Cicero relegatus et Cicero revocatus*, which appeared in 1534 in separate editions in three different European cities, Lyons, Leipzig and Venice, an indication of the widespread interest in discussions on Ciceronianism, following the publication in 1528 of Erasmus' provocative *Ciceronianus*. The first dialogue contains the criticism of Cicero, and concludes with his banishment, the second recounting his praises and his triumphant return. The form of Lando's Cicero dialogue thus provides the earliest evidence of a characteristic feature of its author's mentality, his apparent tendency to support both sides of any question, which achieves its most satisfactory expression in his *Paradossi* (1543)... That the work was prepared for publication in Lyons is shown by the dedicatory letter to Pomponio Trivulzio, governor of Lyons. Lando himself was in Lyons in the second half of 1534, possibly earlier, and was certainly present when his edition was in the press, as is demonstrated by the existence in the edition of an authorial variant in the form of a stop-press correction" (C. Fahy, *The composition of Lando's dialogue 'Cicero relegatus'*, in: "Italian Studies", 30, 1975, pp. 30-39).



Born in Milan, Lando studied there under Alessandro Minuziano, Celio Rhodogino and Bernardino Negro. He continued his studies at the University of Bologna and obtained a degree in medicine. For five years (1527 to 1531) he then retired in various Augustinian convents of Padua, Genoa, Siena, Naples and Bologna studying various humanistic disciplines, among them Greek. In these years he became acquainted with the works of Erasmus and kept friends with various scholars with Evangelical inclinations as Giulio Camillo Delminio and Achille Bocchi. After a short stop in Rome he preferred to leave Italy and settled at Lyon, where he worked as editor in the printing house of Sébastien Gryphe. Here he also met Etienne Dolet and published his first work *Cicero relagatus et Cicero revocatus* (1534). Then began his wandering life and in the next twelve years he is found in Basel, where he published *Erasmii funus* (1540) and attracted the anger of the city Reformed church. He visited France and was received at the court of King Francis I. He reappeared at Lyon in 1543, where he had printed his first Italian and most successful book *Paradossi* (1543). He then visited Germany, and claims also to have seen Antwerp and England. At Augsburg he was welcomed by the wealthy merchant Johann Jakob Fugger (to whom he dedicated the first issue of the present work). In 1545 he is found in Piacenza, where he was received by Lodovico Domenichi and Anton Francesco Doni in the Accademia degli Ortolani. There followed a decade of relative peace in which Lando's life became stabilized on Venetian territory. He was present at the opening of the Council of Trent and found a patron in bishop Cristoforo Madruzzo. In Venice he worked for various printers, mainly for Giolito and often met Pietro Aretino, with whom he had already a correspondence since several years. In 1548 he translated Thomas More's *Utopia*, wrote *Commentario delle più notabili mostruose cose d'Italia* and published *Lettere di molte valorose donne*, the first collection of letters by women. He was also very active in the coming years and published numerous works, in which he criticized the traditional scholarship and learning and in which he showed close sympathy with the Evangelical movement. In fact all his writings appeared first in the Venetian indices and alter in the Index Romanus. Lando's genius is essentially humorous and paradoxical. His faculty for seeing the other side of things, and his readiness to challenge the most settled convictions of mankind, were accompanied by an equal readiness to refute his own conclusions. Thus the advocate of intellectual topsy-turvy was also the defender of the conventional. In reality, Lando with all his dialectical skill and wealth of illustration, is an inveterate joker, and it could be said that in his most elaborate disquisitions he is, with however grave a face, only laughing in his sleeve (cf. S. Seidel Menchi, *Chi fu Ortensio Lando?*, in: "Rivista Storica Italiana", 106/3, 1994, pp. 501-564).

"Ortensio Lando treated the important issues and esteemed authorities of learning with a studied nihilism which mocked the whole structure. He defended first one side and then the other of sixteenth-century debates, leaving the impression with his readers that neither opinion was worth commitment. He criticized through ironic paradoxes... If Niccolò Franco was humorous, Lando was bitter and he named his targets more often" (P. Grendler, *The Rejection of Learning in Mid-Cinquecento Italy*, in: "Studies in the Renaissance", New York, XIII, 1966, p. 239).
G. Melzi, *Dizionario di opere anonime e pseudonime*, Milano, 1859, I, p. 206; Catalogo unico, IT\ICCU\PUVE\017229; M. E. Cosenza, *Biographical and bibliographical Dictionary of the Italian Humanists and of the World of Classical Scholarship in Italy 1300-1800*, 3, p. 1319; J. Baudrier, *Bibliographie lyonnaise*, Lyon, 1910, VIII, pp. 74-75. € 1.500,00

ACADEMIA FRANCESE.

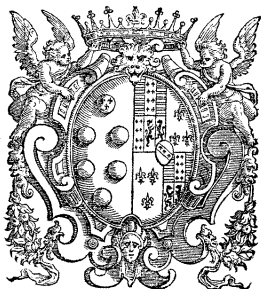
NELLA QUALE SI TRATTA DELLA
*Institution de' costumi, & di quello, che concerne il bene, &
felicemente vivere, in ogni stato, & conditione, secondo
i Precetti della Dottrina, & effempi della vita
de gli Antichi Savi, & huomini Illustri.*

DI PIETRO DELLA PRIMAUDAYE,
Nobile Francefe, Signor di detto luogo, & della Baree,
Gentilhuomo ordinario della Camera del Rè.

NOVAMENTE TRASPORTATA DALLA LINGVA
Francefe nell'Italiana per Alessandro Raverii da Cesena.

AL SERENISSIMO FERDINANDO MEDICI,
GRAN DVCA DI TOSCANA.

CON PRIVILEGI.



IN VENETIA, M. D. XCV.
Appreffo Giovanni Guerigli.

76. LA PRIMAUDAYE, Pierre de (b. 1545). *Academia francese nella quale si tratta della Institution de' costumi, et di quello, che concerne il bene, et felicemente vivere, in ogni stato, et conditione, secondo i Precetti della Dottrina, et effempi della vita de gli Antichi Savi, et huomini illustri... nuovamente trasportata dalla lingua Francefe nell'Italiana per Alessandro Raverii da Cesena.* Venezia, Giovanni Guerigli, 1595.

4to. (16), 566, (2) pp. With the Medici arms on the title-page and the printer's device at the end. Contemporary limp vellum (repair at the upper part of the front wrapper), a very fine copy.

FIRST ITALIAN EDITION dedicated by the translator, Alessandro Raverio, to Ferdinando de' Medici. This very successful work, greatly praised by Montaigne and translated into German and English, was first printed at Paris in 1577. Written in form of a dialogue between four young man (Aser=Happyyness, Amana=Truth, Aram=Sublime and Achitob=Goodness), spread over eighteen days, the work mainly deals with the way to attain human happiness. Seventy-two topics are treated including science, shame, food and drink, women, marriage, education, vices and virtues, pleasure, violence, poverty, philanthropy, seduction, domestic economy, military discipline, etc. (cf. D.T. Starnes, *The French Academy*, in: "Philosophical Quarterly", XIII, 1934, pp. 211-14).

Pierre de la Primaudaye, belonged to a noble family of

Protestants from Anjou, and was councillor and chamberlain to Henry IV (cf. E. & E. Haag, *La France Protestante*, Paris, 1856, pp. 327-328).
Edit 16, NCNE35518. € 600,00

THE ANNOTATED COPY OF THE SWISS HISTORIAN AEGIDIUS TSCHUDI

77. **LAZIUS, Wolfgang** ed. (1514-1565). *Hoc opere continentur, Liber de passione Domini nostri Iesu Christi, carmine hexametro, incerto autore ad Donatum Episcopum scriptus. Abdiae Babyloniae episcopi, & Apostolorum discipuli, De historia certaminis apostolici, libri decem, Iulio Africano... interprete. Mathiae Apostoli vita, ex hebraica lingua incerto interprete versa. Beatorum, Marci, Clementis, Cypriani & Apollinaris historiae ex scrinijs & archivis primitivae Ecclesiae notarium. Vita B. Martini Sabariensis, episcopi Turonensis, à Sulpitio Severo Rhettore Latinè conscripta. Quos omnes autores multis saeculis latentes... à blattis & tineis eruit Wolfgangus Lazius... Adiecimus & Ioachimi Perionii... librum de rebus gestis vitisq(ue) Apostolorum: & lucupletum rerum ac verborum in his omnibus memorabilium Indicem.* Basel, Johann Oporin, March 1552.

Folio. (12) ll., 219, 114 pp., (7) ll. (the last is a blank). With the printer's device on the title-page and the full-page woodcut coat of arms of Wolfgang Lazius. Old boards, some very light browning, some light marginal stains in the the second part of the volume, two small stamps on the title-page, on which is also found the contemporary entry "Clarissimo viro D. Aegidio Thsudio praetori Claronensis consultissimo Huldrycus Zwinglius Tigurinus gratitudinis D.D" and some marginal notes by another hand (see below).

HOC OPERE CONTINENTUR
LIBER DE PASSIONE DOMINI
NOSTRI IESU CHRISTI, CARMINE HEXAMETRO
INCERTO AUTORE AD DONATUM EPISCOPUM SCRIPTUS.
ABDIAE BABYLO
niae episcopi, & Apostolorum
DISCIPULI, DE HISTORIA CERTAMINIS APO-
STOLICI, LIBROS DECEM, IULIO AFRICANO, CUIUS SUB NOME HISTO-
RIAS MEMORAT, INTERPRETE.
MATHIAE APOSTOLI VITA, EX HEBRAICA LIN-
GUA INCERTO INTERPRETE VERSA.
BEATORUM, MARCI, CLEMENTIS, CYPRIANI,
& APOLLINARIS HISTORIAE, EX SCRINIJS & ARCHIVIS PRIMITIVAE
ECCLESIAE NOTARIUM.
VITA S. MARTINI SABARIENSIS, EPISCOPI
TURONENSIS, A SULPITIO SEVERO RHETORE LA-
TINè CONSCRIPTA.
Quos omnes autores multis saeculis latentes, à blattis & tineis eruit
WOLFGANGUS LAZIUS... ADIECIMUS & IOACHIMI PERIONII...
LIBRUM DE REBUS GESTIS VITISQUE APOSTOLORUM:
MARGINALIA AEGIDIUS TSCHUDI, 1552.
MARGINALIA AEGIDIUS TSCHUDI, 1552.



BASELAE, EX OFFICINA IOHANNIS
OPORINI, ANNO DOMINI MDLII, CALENDAS
MARCHIAS.
Clarissimo viro D. Aegidio Thsudio praetori
Claronensi, confidissimo Tigurino
Zwinglio gratitudinis D.D.

FIRST EDITION of this collection of religious text issued by the Austrian humanist Wolfgang Lazius. The dedicatory letter to Georg Gienger of Rotteneck, privy counselor, and to Jakob Jonas, Vice-chancellor to Emperor Ferdinand I, is dated from Vienna, August 1, 1551. In it he gives also an account of the circumstances in which he found the two manuscripts of Pseudo-Abdias and how he set about editing them.

The volume opens with a poem on the Passion of Christ, here given as 'incerto autore', but is the text of the *Jesuida* by Girolamo della Valle (Hieronymus de Vallibus, d. 1458), a physician from Padua with literary interest. The *Jesuida* was dedicated to Pietro Donato, Bishop of Padua and first printed at Augsburg by Günther Zainer around 1473. It was reprinted numerous times in the fifteenth and sixteenth centuries (cf. V. Caputo, *Gli antichi poeti italiani: fino al secolo XVII*, Milano, 1960, p. 159).

Then follows the famous Latin apocryphal *Acts of the Apostles*, the so-called Collection of Pseudo-Abdias. A first edition was published by Friedrich Nausea (ca. 1490-1552), bishop of Vienna, under the curious title of *Anonymi Philalethi Eusebiani in vitas, miracula passionisque Apostolorum Rhapsodiae* and printed at Cologne by Peter Quentel in 1531. Another version saw the light in Paris in 1551 and was edited by the French scholar Joachim Péron (1499-1559) under the title *De rebus gestis vitisque apostolorum* and published together with his Latin translation of Basil of Caesarea's eleven homilies on the *Hexameron*. Péron dedicated his version to Pope Julius II and Lazius included it in his collection (cf. I. Backus, *Historical Method and Confessional Identity in the Era of the Reformation, 1378-1615*, Leiden, pp. 297-317). Lazius' version underwent several printings in the latter half of the sixteenth century, but only some of the pieces that are found in the present edition were subsequently reprinted with it. It was also translated into French (1564).

In the second part of the volume are found several other early Christian *Lives*, such as the Life of St. Martin by Sulpitius Severus, still edited by Lazius, the Life of St. Nicholas, translated from the Greek by Leonardo Giustiniani, and the lives of some other saints edited by Gilbert Cousin (1506-1572), a French scholar, who was for several years Erasmus' famulus.

Wolfgang Laz, better known by his Latinized name Wolfgang Lazius, was an Austrian humanist who worked as a cartographer, historian, and physician. He was born in Vienna, and studied medicine in Ingolstadt, becoming in 1541 professor in the medical faculty at the University of Vienna, where he held also the office of rector in 1545 and 1560. But he also practised as a physician. He later became curator of the imperial collections of the Holy Roman Empire and official historian to Emperor Ferdinand I. In that capacity, he authored a number of historical works, in research for which he traveled widely, amassing (and sometimes stealing) documents from numerous monasteries and other libraries. He also produced many maps of Austria, Bavaria, Hungary, and Greece, now considered important in the history of cartography; in particular, his *Typi chorographici provinciarum Austriae* (1561) is sometimes seen as among the earliest historical atlases. He was responsible for the first printed history of the city of Vienna, *Rerum Viennensium commentarii in quatuor libris distincti* (1546), and for an important work on the

migration of the German tribes, *De gentium aliquot migrationibus* (1557). He is said to have died from overwork at the age of fifty-one (cf. M. Krachtochwil, *Wolfgang Lazius*, in: "Neue deutsche Biographie", 14, Berlin, 1985, pp. 14-15).

The above mentioned dedication inscription is by Huldrych Zwingli (1528-1571), the second son of the famous Reformer and Anna Reinhard. He was adopted by Heinrich Bullinger after his father was killed in the Battle of Kappel (1531). After having studied at Basel, he became a clergyman and at the age of eighteen diacon of the Grossmünster in Zürich. In 1556 he obtained the chair of Hebrew and a year later that of theology. He was married with Anna, daughter of Heinrich Bullinger (cf. E. Dejung & W. Wuhrmann, *Zürcher Pfarrerbuch 1519-1552*, Zürich, 1953, p. 662). Zwingli presented this volume to the historian Aegidius Tschudi (1505-1572), a lifelong defender of the Roman Church, who had nevertheless received his early education from Zwingli's father and from Heinrich Glareanus, on whose advice he devoted himself to the study of history and geography. During a remarkable career in government (in 1558 he became the chief magistrate or *Landamann*, and in 1559 was ennobled by the Emperor Ferdinand) and in mercenary service, he travelled extensively and had the opportunity to conduct topographical research, and to collect historical information, inscriptions and coins. The only published fruit of these researches (in his lifetime) was *De prisca ac vera Alpina Rhaetia* (1538), a chorographical description of the Grisons. His magnum opus the *Chronicon Helveticum* remained unfinished, but a part of it (from 1001 to 1470) was published in two stately folios in 1734-37 (cf. K. Koller-Weiss & al., eds., *Aegidius Tschudi und seine Zeit*, Basel, 2002, passim). Verisimilarly the marginal notes in the first part of the volume are from Tschudi's hand.

VD 16, L-854, P-1429; I. Backus, *op. cit.*, pp. 398-399; N.G. Siraisi, *History, Medicine and the Tradition of Renaissance Learning*, (Ann Arbor, MI, 2008), p. 373. € 2.300,00

78. LEFÈVRE D'ÉTAPLES, Jacques editor (ca. 1455-1536). *Liber trium virorum et trium spiritualium virginum. Hermae liber unus. I. Uguetini liber unus. I. F. Roberti libri duo. II. Hildegardis Scivias libri tres. III. Elizabeth virginis libri sex. VI. Mechthildis virgi. libri qui[n]q[ue]* V. (Paris, Henri Estienne & Jean de Brie, May 31, 1513).

Folio; contemporary limp vellum, manuscript title on the spine; (12), 190 ll. Title within a woodcut border divided into six vignettes with the portraits of the authors of the works printed in the volume. Marginal repair at the title-page, tiny wormhole in the last thirty leaves, but a very genuine and attractive copy.



VERY RARE FIRST EDITION of this anthology of mystical literature. Most of the text are here published for the first time except the *Liber spiritualis gratiae* by Mechthild von Hackeborn.

The volume opens with two prefatory letters by Lefèvre. The first, dates April 16, 1513 is addressed to Adelheid von Ottenstein, abbess of the Benedictine convent of Rupertsberg near Bingen, founded by Hildegard von Bingen in 1147. The second undated letter is addressed to Markwert von Hatstein, canon of Mayence, to Kilian Westhausen, a pupil of Lefèvre, who helped him with the manuscript of the *Scivias*, and to Wolfgang von Matt, a proof-reader working for Henri Estienne (cf. E.F. Rice, *The Prefatory Epistles of Jacques Lefèvre d'Étaples and Related Texts*, New York, 1972, pp. 308-320, nos. 99-100).

The first text in the collection is the *Shepherd* of Hermas, which was known in the West in two Latin translations, the *versio vulgata*, possibly dating from the second century, and the later *versio Palatina*. Lefèvre published the former. "Although Hermas's *Shepherd* is not considered as part of the New Testament apocryphal corpus by modern scholarship, it is included in the Greek Codex Sinaiticus of the New Testament and also in a mutilated form in the Vulgate... Lefèvre's edition of it deserves a mention in that it shows that the French humanist did attempt to elevate Hermas's *Shepherd* to the status of a biblical apocryphon without ever implying that it should be included in any Bible in any form whatsoever, let alone in the canon... In the preface to Adelheid, Lefèvre treats in greater detail the question he had already raised in 1512 in his commentary on the

correspondence between Seneca and Paul of what exactly is meant by New Testament apocryphal writings. The definition he presents will tacitly affect various approaches to the New Testament Apocrypha in the course of the sixteenth and seventeenth centuries, especially in one quintessential feature he describes concerning the apocryphal writings: the fluidity of the corpus. His preface to the *Liber trium virorum* is thus crucial to our understanding of the nature and status of New Testament Apocrypha in the pre-Fabrician period. Thus, writing to Adelheid, Lefèvre notes that those who dismiss Hermas as apocryphal do so on the authority of the [Pseudo-] Gelasian Decree,

forgetting the latter's total acceptance of Jerome's authority. And it is a fact, notes Lefèvre, that Jerome in *De viris illustribus* has nothing but the highest praise for Hermas's *Shepherd* and points out that it was considered part of the Scripture in the Greek Church while remaining practically unknown in the West... Lefèvre then continues to draw Adelheid's attention to the fact that if Jerome approves of Hermas then so does "Gelasius" (given that the latter approves everything that Jerome approves of). He simply does not wish to count it among canonical books (listed by Irenaeus, Clement, Eusebius, Jerome, and others) - that is, books which determine the faith and dogma of the church. Thus to call Hermas's *Shepherd* apocryphal is not to dismiss it as absurd, heretical or unsound; it is simply to assign it extra-canonical or even deuterocanonical status... The originality of Lefèvre's position as expressed here is considerable. Far from adopting the standard medieval view of New Testament Apocrypha as being by definition Christian writings related to matters treated in the canonical books - which may be useful devotionally or historically but should be treated with caution and in some cases dismissed as heretical - Lefèvre redefines apocryphon as either any writing of ecclesiastical authority in Jerome's sense of the term, whose normative doctrinal value is equivalent to that of, for example, the Book of Wisdom or as simply a (heretical) fanciful tale on a biblical theme, to be dismissed as such. Furthermore, his reading of Jerome's *Prologus galeatus* enables him to extend the New Testament apocryphal corpus to include Hermas's *Shepherd* and thus to point up the amorphous nature of all that is apocryphal. The inconvenience of this non-destructive view is that it forces Lefèvre into an uncritical stance. Thus in the appendix to von Hatstein, Westhausen, and von Matt, he supplements the information on Hermas with data from 'Dorotheus' (i.e., pseudo-Dorotheus, *De 70 Domini discipulis*, MPG 92, 1063, a sixth-century work) who counts Hermas among the seventy disciples... What Lefèvre has done, however, is to usefully increase the authority of Hermas with this information: not only is the *Shepherd* to be ranked on the same level as the Book of Wisdom, but its author is considered the most ancient authority for celebrating Easter on Sunday. Therefore, celebration of Easter on Sunday assumes practically biblical authority. At the same time it is worth noting that at no point did Lefèvre consider publishing the *Shepherd* in any of his Bibles, not even as a commentary on a more canonical book. There could, in our view, be two reasons for this reticence: either Lefèvre is implicitly aware of the fact that the *Shepherd* does not really correspond to any of the canonical New Testament genres (with perhaps the sole exception of the Apocalypse), which would suggest that his concept of apocrypha is not a generic one, or, more likely, Lefèvre is playing a double game. It must not be forgotten that his was the first edition of the *Shepherd*, a text which the western church had ignored for a long time and which therefore was wide open to being considered an apocryphon in the purely negative sense of the word. Lefèvre, aware of this, thus showed his reader two things: first, that the text was found by Jerome himself to be on par with sapiential literature (and indeed it does contain some sapiential elements); and second, that its editor was not going to go "one better" than Jerome by adding it to the biblical text. No, the *Shepherd* was to remain buried in a collection of devotional and mystical literature intended for the edification of monks and nuns" (I. Backus, *Renaissance Attitudes towards New Testament Apocryphal Writings: Jacques Lefèvre d'Étaples and His Epigones*, in: "Renaissance Quarterly", 51, 1998, pp. 1169-97).

The next text is the *Libellus de visione*. Lefèvre got his erroneous information about the author from the incipit of the manuscript in his possession. The work is in reality the *Visio Wettini*, written down by Hatto, abbot of Reichenau, before 806, when he became bishop of Basel. There follows the *Liber Sermonum* and the *Liber visionum*, two short works by the Dominican mystic Robert of Uzès (d. 1296).

Again in first edition, there follows the *Scivias* of Hildegard von Bingen (1098-1179). Lefèvre found a manuscript of it in the convent of Rupertsberg during his trip to Germany in the summer of 1510. In a letter to Beatus Rhenanus he reported that he had the manuscript copied, but the publication was delayed because the copist had omitted parts of the text. In the meantime Kilian Westhausen was restoring the missing passages (cf. A. Führkötter & A. Carlevaris, eds., *Hildegardis Scivias*, Turnhout, 1978, passim).

Of Elizabeth of Schönau (1129-1164) Lefèvre published selected works: *Visiones*, *Liber viarum dei*, *Visio Elisabeth*, *Liber revelationum*, *Epistolae* and *De obitu Elizabethae virginis*. Elizabeth of Schönau was born of an obscure family, entered the double-monastery of Schönau in Nassau at the age of twelve, received the Benedictine habit, made her profession in 1147, and in 1157 was made superioress of the nuns under the Abbot Hildelin. After her death she was buried in the abbey church of St. Florin. When her writings were published the name of saint was added. She was never formally canonized, but in 1584 her name was entered in the Roman Martyrology and has remained there. Given to works of piety from her youth, much afflicted with bodily and mental suffering, a zealous observer of the Rule of St. Benedict and of the regulations of her convent, and devoted to practices of mortification, Elizabeth was favoured, from 1152, with ecstasies and visions of various kinds. What she saw and heard, she put down on wax tablets. Her abbot, Hildelin, told her to relate these things to her brother Egbert (Eckeber), then priest at the church of Bonn. At first she hesitated, fearing lest she be deceived or be looked upon as a deceiver; but she obeyed. Egbert received the tablets and Elizabeth supplemented what she had written by oral explanations. Egbert (who became a monk of Schönau in 1155 and succeeded Hildelin as second abbot) put everything in writing, later arranged the material at leisure, and then published all under his sister's name (cf. W. Stämmeler, K. Langosch, K. Ruh, and others, eds., *Die deutsche Literatur des Mittelalters. Verfasserlexikon*, Berlin, 1980, vol. 2, cols. 482-494).

The last work in the volume is the *Liber spiritualis gratiae* (ll. 150v-190v) by Mechthild von Hackeborn (ca. 1241-1299). Its original German edition is lost and survived only in a Latin translation of which the earliest manuscript came from Wolfenbüttel, according to a copy by the priest Albert, vicar of St Paul's at Erfurt, dated 1530. Lefèvre followed a German translation published at Leipzig in 1503 and an excellent Latin text published at Würzburg in 1510. Aged seven, Mechthild entered the monastery of Helfta (then under the spiritual responsibility of the Dominican order), where her sister Gertrude was abbess from 1251 to 1291. The two sisters came from the family of the barons of Hackeborn, allied to the Hohenstaufen, who had possessions in northern Thuringia and the Harz.

Mechtild received a good education, as is shown by her familiarity with the order's theologians, Albert the Great and Thomas Aquinas, and her knowledge of the speculative works of scholars on the afterlife. By reason of her exceptional voice and musical talents, she became head of the liturgical choir and was entrusted with the direction of the monastery school. In 1261, the little Gertrude of Helfta was entrusted to her: then aged five, she would become Getrude the Great. Mechtild kept quiet about her visions, which begun very early, until she was fifty, from which time she was permanently confined to bed by a state of languor and incessant migraines. At a certain moment Getrude and several of her friends among the sisters started writing down her spiritual experiences, without Mechtild initially knowing about it. Later she certified the exactness of what had been thus written down. The final edition of the *Liber specialis gratiae* must, for redactional analyses, be considered the work of Getrude the Great (cf. W. Stammer, K. Langosch, K. Ruh, and others, eds., *Die deutsche Literatur des Mittelalters. Verfasserlexikon*, Berlin, 1987, vol. 6, cols. 251-259).

Jacques Lefèvre d'Étaples was born of humble parents at Étaples, in Picardy. He had already been ordained priest when he entered the university of Paris for higher education. Hermonymus of Sparta was his master in Greek. He visited Italy before 1486, for he heard the lectures of Argyropulus, who died in that year, and formed a friendship with Paulus Aemilius of Verona. In 1492 he again travelled in Italy, studying in Florence, Rome and Venice, making himself familiar with the writings of Aristotle, though greatly influenced by the Platonic philosophy. Returning to the University of Paris, he became professor in the College of Cardinal Lemoine. Among his famous pupils were François Vatable, Charles de Bovelles, and Guillaume Farel. His connection with the latter drew him closer to the Calvinistic side of the movement of reform. Farel joined Lefèvre at Meaux to help in the training of preachers, before Farel left for Switzerland where he became one of the founders of the Reformed churches. In 1507 he took up his residence in the Benedictine Abbey of St Germain des Prés, near Paris; this was due to his connexion with the family of Briçonnet (one of whom was the superior), especially with Guillaume Briçonnet, cardinal bishop of Saint-Malo, father of Guillaume Briçonnet, the later bishop of Meaux. He now began to give himself to Biblical studies, the first-fruit of which was his *Quintuplex Psalterium: Gallicum, Romanum, Hebraicum, Vetus, Conciliatum* (1509). This was followed by *S. Pauli Epistolae xiv. ex vulgata editione, adjecta intelligentia ex Graeco cum commentariis* (1512), a work of great independence and judgment. His *De Maria Magdalena et triduo Christi disceptatio* (1517), which argued that Mary the sister of Lazarus, Mary Magdalene and the penitent woman who anointed Christ's feet were different people, provoked violent controversy, was condemned by the Sorbonne (1521), and raised a polemic with Saint John Fisher, Bishop of Rocherster. He had left Paris during the whole of 1520, and, removing to Meaux, was appointed (May 1, 1523) vicar-general to Bishop Briçonnet. In the same year he published his French version of the New Testament. This (contemporary with Luther's German version) has been the basis of all subsequent translations into French. From this, in the same year, he extracted the versions of the Gospels and Epistles "à l'usage du diocese de Meaux." The prefaces and notes to both these expressed the view that Holy Scripture is the only rule of doctrine, and that justification is by faith alone. He incurred much hostility, but was protected by Francis I and his intellectual sister Marguerite de Navarre. Francis being in captivity after the battle of Pavia (February 25, 1525), Lefèvre was

condemned and his works suppressed by commission of the Parlement. These measures were quashed on the return of Francis some months later. He issued *Le Psautier de David* (1525), and was appointed royal librarian at Blois (1526). His version of the Pentateuch appeared two years later. In 1531 he took refuge from further persecution at the court of Marguerite in Nérac, where he spent his last years (cf. G. Bedouelle, *Lefèvre d'Étaple et l'intelligence des écritures*, Genève, 1976, passim).

Adams, F-29; Moreau, II, 645; Renouard, 14, 2; Schreiber, 16.; Potthast, V, 489-490 and IV, 272, 311; E.F. Rice, *op. cit.*, p. 559, no. CCLIII; E.F. Rice, *Lefèvre d'Étaples and medieval Christian mystics*, in: "Florilegium Historiale. Essays presented to Wallace K. Ferguson", J.G. Rowe & W.H. Stockdale, eds., Toronto, 1971, p. 112-115, no. IX. € 7.900,00



79. **LIBANIUS** (ca. 314-394) - **ERASMUS, Desiderius** transl. (1466-1536). *Declamatiunculæ aliquot, eademq(ue) Latinæ, per Des. Erasmum Rot. Cum duabus orationibus Lysie itidem versis, incerto interprete, & alijs nonnullis* [Greek and Latin]. Basel, Johann Froben, March (at the end: May 1), 1522.

(114) leaves. Historiated woodcut border by Urs Graf and woodcut ornaments by Hans Holbein.

(bound with:)

LUCIAN OF SAMOSATA (ca. 125-180 A.D.). *Dialogi aliquot Graeci lepidissimi in usum studiosoru(m) delecti, quo & in scholis prælegi, & ij qui versi sunt conferri*

commode queant [in Greek]. Basel, Valentin Curio, February, 1522.

(56) leaves. With a historiated title woodcut border by Hans Holbein and the printer's device at the end.

Two works in one volume, 4to. Contemporary blind-stamped brown calf, rubbed, upper part of the joints cracked, corners worn, with very light dampstains, and a few marginal wormholes, old entry of ownership and three small stamps on the title-page, otherwise a good copy.

(I) **SECOND, PARTLY ORIGINAL EDITION.** The dedication to Nicolas Ruistre, dated from Louvain, November 17, 1503 (CWE 177) and the three declamations were first published at Louvain by Thierry Martens in July 1519. The latter's delay in publication may have been partly due to the fact that Martens could not yet print Greek. It represents Erasmus' earliest attempt at translating a classical text and in the mentioned dedicatory letter he described the translation as the test of his linguistic achievements, "determining how far I have made any considerable progress in the knowledge of both these tongues". Explaining his choice of author, Erasmus cited the rhetorical skills of Libanius, "to whom the verdict of scholarship awarded a leading place among the practitioners of Attic style" (cf. E. Rummel, *Erasmus as a Translator of the Classics*, Toronto, 1985, pp. 21-48). In the present edition Erasmus corrected several errors and omissions and gave to several passages a more accurate form.

VD 16, L- 1480; Adams, L-630; F. Hieronymus, *Griechischer Geist aus Basler Pressen*, Basel, 1992, no. 213.

(II) **FIRST EDITION OF THIS SCHOOL BOOK VERSION.** Curio explains in the preface to the reader that he intended this collection of Lucian's dialogues for the teaching of Greek to the people who cannot afford the complete Aldus edition (1503), then he praises Erasmus as a skilled translator, and finally he announces the publication of his Greek lexicon (F. Hieronymus, *Griechischer Geist aus Basler Pressen*, Basel, 1992, no. 24).

Valentin Curio (fl. 1516-1532), an Alsatian, is first recorded as a student at Freiburg/Br., sharing quarters with Bonifacius Amerbach and attending the lectures of Ulrich Zasius. He settled permanently at Basel in 1519, matriculating at the local university. Soon thereafter he became a citizen of Basel and a member of the 'Safran' guild. With the encouragement of Wolfgang Capito, his fellow-countrymen, Curio entered the scholarly book trade. In 1519 a noteworthy Greek lexicon was produced, jointly financed by Curio, Capito and Andreas Cratander. From 1521 to his death he published books from his own press, specializing in Greek lexica and grammars, but also printing works and pamphlets critical of the church of Rome (cf. C. Reske, *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet*, Wiesbaden, 2007, p. 69).

VD 16, L-2942.

€ 2.500,00

80. **LISTENIUS, Nikolaus** (b. ca. 1510). *Musica...*, ab authore denuo recognita, multiq(ue) novis regulis & exemplis adaucta. Wittenberg, Georg Rhau, 1539.

8vo. (48) leaves. Title within an ornamental woodcut border, printed music. Old boards, a very fine copy with numerous marginal notes by a contemporary student.

EXTREMELY RARE EDITION (the first Rhau reprint, preceded by two printings by Heinrich Steiner at Augsburg in 1537 and in 1538) of Listenius' introductory manual, first published by Rhau in 1533 under the title of *Rudimenta musicae*, with a preface by the German reformer Johannes Bugenhagen. In 1537 a revised and augmented version called *Musica* appeared in print, again at Wittenberg by Rhau, which became very popular as a school primer in Germany and Austria. In fact it was printed more than forty times until 1583.



The treatise was primarily for teaching singing and is arranged in a novel manner. Each subject is treated in a series of short, simple rules copiously illustrated with music examples. For the first time, in addition to the traditional terms 'musica theoretica' and 'musica practica', he introduced the term 'musica poetica', by which he meant instruction in composition. With 'musica poetica', after the work is completed something written remains; for instance a doctrine or a composition. The aim is to produce a self-contained and complete work ('opus consummatum et effectum'), so that after the death of the author a perfect and independent work ('opus perfectum et absolutum') is left behind. The term remained in general use in Germany for over a century.

Listenius' work was used extensively as a foundation for other texts, not only in Germany but also in France. Jean Yssabdon's *Traité de musique pratique* (Paris, 1582), for example, draws upon Listenius heavily, not only for general outline, but even for specific prescriptions (cf. A. Seay, *French Renaissance Theory and Jean Yssabdon*, in: "Journal of Music Theory", XV, 1971, pp. 254-272).



“Zu den prominentesten Quellen der Musiktheorie zählt die lateinische *Musica* des Wittenberger Magisters und Salzwedeler Kantors Nicolaus Listenius aus dem Jahre 1537, genauer: das erste Kapitel daraus. Es gibt kaum eine Musikgeschichte, kaum eine Darstellung über Musikästhetik, in der die *Musica* des Listenius nicht erwähnt würde, gilt sie doch als Ursprungsdokument zweier der bedeutendsten Kategorien der abendländischen Musik- und Kunstanschauung überhaupt: des Kompositionsbegriffs und des Werkbegriffs“ (cf. H. von Loesch, *Nicolaus Listenius, Musica (1537)*, in: “Musiktheorie”, 14, 1999, pp. 359).

Nikolaus Listenius was born in Hamburg and from 1529 on studied in Wittenberg, gaining the Master of Arts degree in 1531. About 1538 he taught at the Lateinschule at Salzwedel and led the sacred music. At that time Elector Joachim II of Brandenburg admonished him for attempting to substitute the Lutheran Liturgy for the Catholic without permission. But all was changed when the Elector himself permitted the free circulation of Lutheran doctrine in 1539. Listenius' primer motivated numerous later books about compositional technique (e.g. by Faber, Dressler, Burmeister, and Herbst) and fostered an improved status for the composer and the works which he created. Through his efforts, sophisticated Lutheran musical amateurs filled German parishes, creating an environment ripe for the flowering of musical creativity in the developing Protestant musical tradition (cf. D. Damschroder & D. Russell, *Music theory from Zarlino to Schenker: a bibliography and guide*, Stuyvesant, NY, 1990, p. 161).

Census: copies at the Österreichische Nationalbibliothek of Vienna, in the library of the Stift Kremsmünster (Austria) (lacking one leaf), and in the Universitäts- und Landesbibliothek of Darmstadt.

F. Lesure, ed., *Ecrits imprimés concernant la musique*, I, München, 1964, p. 506; A. Davidsson, *Bibliographie der musiktheoretischen des 16. Jahrhunderts*, Baden-Baden, 1962, p. 51. € 4.500,00

81. **LOLLIO, Alberto** (1508-1568). *Oratione... in biasimo dell'otio ai Signori Academici Occulti di Brescia*. [Brescia, Vincenzo Sabbio, 1567?].

4to. (2), 16 leaves. Wrappers, some very light browning, a fine copy.

VERY RARE FIRST EDITION of this diatribe against idleness. The date of the publication can be deduced from the dedication by Bartolomeo Arnigio to Alfonso Cavriolo, mathematician, poet and president of the Accademia degli Occulti of Brescia. This dedication is also an important source to establish the date of the foundation of the academy, which Arnigio gives as 1563 (cf. M. Maylender, *Storia delle accademie d'Italia*, Bologna, 1926-1930, IV, pp. 87-91). At the end of the volume are two poems by Lollio on the device of the Occulti, and one addressed to Lillio by Pietro Antonio Soncino, who had read the latter's speech in the academy.

Alberto Lollio, a native of Florence, spent nearly his whole life at the Este court in Ferrara, where he founded the Accademia degli Elevati in 1540. He left numerous orations, many of which were published in one volume in 1563. He also was the author of an important pastoral play *Aretusa* (1564) (cf. S. Bonaccini, *Tra Ariosto e Tasso. Alberto Lollio*, in: “Schifanoia” 26/27, 2004, pp. 263-270).

Edit16, CNCE 30109; B. Gamba, *Serie di testi di lingua*, (Venezia, 1839), no. 1482; G. Bologna, ed., *Le cinquecentine della Biblioteca Trivulziana, II Le edizioni lombarde*, Milano, 1966, p. 46, nr. 101; M.E. Cosenza, *Biographical and Bibliographical*

82. LOMAZZO, Giovanni Paolo (1538-1592). *Della forma delle muse, cavata da gli antichi autori greci, et latini, opera utilissima à pittori, et scoltori*. Milano, Paolo Gottardo da Ponte, (1591).

4to. (6), 39, (3) pp. With a medaillon portrait of the author on the title-page. Contemporary boards, a very fine copy.

DELLA FORMA DELLE MUSE,

CAVATA DA GLI ANTICHI

AVTORI GRECI, ET LATINI,

opera vtilissima à Pittori, & Scoltori,

Dì Gio. Paolo Lomazzo Milanese Pittore.

*Al Serenissimo Ferdinando de Medici, Gran Duca
di Toscana.*



In Milano, per Paolo Gottardo Pontio, Stampatore Reg. Cam.
Con licen^{za} de' Superiori.

FIRST EDITION of Lomazzo's last work, the rarest of his theoretical writings, which are all considered supreme representatives of the often arcane complexities of late Mannerist art and thought. In his treatise, intended for the instruction of painters and sculptors, Lomazzo describes the 'Forms' ("La forma è quello che dona l'essere a tutte le cose") of everything the painter may want to depict, using the word 'Form' in its medieval and Scholastic sense, meaning that which gives any particular thing its being, that which distinguishes it from other things (cf. A. Blunt, *Artistic Theory in Italy, 1450-1600*, Oxford, 1962, p. 153). Lomazzo also explains his theory of 'spiritual energies' ("spirituali energie"), which produces in the soul of the painter as surely in the souls of prophets and poets "a rapture of the soul and its conversion into the Deity of the Muses" (p. 38).

"Il testo *Della forma delle Muse* esce a stampa nel 1591, dedicato a Ferdinando de' Medici. Lomazzo, che morirà l'anno seguente, era cieco da vent'anni. Come tutte le opere a stampa dell'artista milanese, viene pubblicato dopo la morte del cardinal Borromeo (1584), ma a giudicare dalle date di edizione di repertori eruditi e opere filosofiche saccheggiate per il trattatello, si può pensare che il materiale fosse stato raccolto prima della cecità che lo colpì nel 1571. Poste queste minime note cronologiche bisognerebbe, per cominciare, chiedersi perché Lomazzo abbia scelto di ampliare a dismisura il capitolo XVII del libro settimo del *Trattato della pittura, scultura e architettura* (1584), dedicato appunto alla forma delle Muse, e non dunque un altro, materiato, magari, su più autorevoli dèi. La scelta d'un tema

versatile come quello delle Muse si presta alla presentazione di molti concetti cari alla cultura ermetica del tempo. Il fatto, poi, che i luoghi delle Muse siano 'musei', rimanda per via diretta all'idea di collezione e alla correlata *forma mentis* del collezionista. Il piccolo trattato si presenta come un mosaico, un *collage* (spesso maldestro, per la verità), di assortite citazioni. In esso, che appare ossessivamente compilatorio e discontinuo fino al fastidio, potremmo leggere il tentativo - da comprendere nel quadro dell'intera opera di Lomazzo - di profilare una filosofia dell'immagine, una *iconosofia*: nel secondo Cinquecento, del resto, le categorie filosofiche ed estetiche sono le medesime per la letteratura e per l'arte. È un'epoca in cui, se la Pittura mostra mostra di aver bisogno di immagini tramandate per *verba*, la parola - a sua volta - per via della "infirmity du langage" relama a sé la figura... Il Lomazzo mostra di non voler scegliere tra i disparati modelli letterari o pittorici che cita: non sceglie tra Aretino e Doni, non sceglie tra Vasari e i veneziani; omaggia Folengo, quanto Tasso, ricorre al Pontano latino e al Burchiello, cita con egual naturalezza il Ficino e l'Ariosto. Né è meno disinvolto nell'ambito figurativo e tributa così lode a Michelangelo (che Aretino censurava severamente) quanto ai Fiamminghi, che questi detestava deprezzandoli come "adatti alle monache". Il suo modello è quello dell'enciclopedista che sostituisce alla presunzione del modello unico, singolo ed esclusivo, la ricerca del modello *singolare*, corrispettivo d'un atteggiamento verso il mondo che concepisce la Natura nella sua dialettica tra caos e ordine, privilegiando tuttavia il principio di una variabilità illimitata. Inutile cercare nelle pagine lomazziane una configurazione-tipo della forma delle Muse. La compromessa coerenza al programma iniziale di fare opera utile, può forse essere compresa considerando il tema delle Muse non da un punto di vista iconologico, ma da quello, appunto di un'iconosofia. L'immagine delle Muse, come risulta nel trattato lomazziano, è tema plurivoco (per riprendere un curioso termine dello Scandianese, autore citato nella *Forma delle Muse*), che implica una serie di motivi simbolici e iconografici di profondo interesse" (A. Ruffino, *Le muse di Lomazzo: avviamento all'iconosofia*, in "G. P. Lomazzo, *Della forma delle Muse*", Trento, 2002, pp. V-VI, XVII-XVIII).

Born to a family of some social status, Giovanni Paolo Lomazzo appears to have received a better education than most painters. Early indications of his artistic abilities led to his studying with the little-known Giovanni Battista della Cerva, an assistant of Gaudenzio Ferrari (whom Lomazzo appears to have regarded as his real master). Lomazzo's autobiography, published with his *Rime* in 1587, indicates that he received a steady stream of commissions for murals and altarpieces, once he became an independent master. His many connections helped to ensure that he was also asked to supply numerous portraits of friends and aristocratic patrons. In 1582 his frescoed

copy of Leonardo's Last Supper, made for the convent of Santa Maria della Pace in Milan, met with a hostile reception, and Lomazzo left the city to travel within Italy and perhaps to Flanders, avidly observing a wide range of art. On his return to Milan in 1565 he undertook many religious and secular works, most of which have been lost or destroyed or remain unidentified. His burgeoning career as a painter was cut short from 1571 by the progressive loss of his sight, and he subsequently devoted himself to his writings in art theory and other literary genres. In 1584 he published his *Trattato dell'arte della pittura* and in 1590 his *Idea del tempio della pittura*, in which he aspired to create a great, unified theory for the philosophy and practice of art within the context of an elaborate cosmological scheme. In 1589 Lomazzo published a collection of verse in Milanese dialect *Rabisch* ("Arabesques"), which testify to his activity within the Accademia della Val di Blenio, a burlesque 'academy' of letters devoted both to social pleasure and to the promotion of a body of serio-comic literature (cf. C. Bertelli-D. Isella, ed., *Rabisch. Il grottesco nell'arte del Cinquecento. L'accademia della Val di Blenio, Lomazzo e l'ambiente milanese*, Milano, 1998, passim). Edit16, CNCE24460; Adams, L-1418; G. Bologna, ed., *Le cinquecentine della Biblioteca Trivulziana*, Milano, 1965, I, no. 257; Biblioteca nazionale Braidense, *Le edizioni del XVI secolo. II edizioni milanesi*, Milano, 1984, no. 1098; J. Schlosser Magnino, *La letteratura artistica*, Firenze, 1967, p. 40; A. Ruffino, *Nota al testo*, in: "Op. cit.", p. XLIII. € 2.800,00

83. **LOTTINI, Giovanni Francesco** (1512-1572). *Avvertimenti civili*. Firenze, Bartolomeo Semartelli, 1574.

4to. (24), 245, (2) pp. With the printer's device on the title-page. Contemporary limp vellum, some light browning and spots, but an attractive copy.

AVVEDIMENTI
CIVILI.

DI M. GIOVANFRANCESCO
LOTTINI DA VOLTERRA.

Al Serenissimo D. FRANCESCO MEDICI
GRAN DUCA di Toscana.



CON LICENZA, E PRIVILEGIO.



IN FIRENZE.

Nella Stamperia di Bartolomeo Semartelli.

M D L X L I I I .

FIRST EDITION dedicated to granduke Francesco de' Medici by the author's brother Girolamo, to whom was left the manuscript of the work by Giovanni Francesco, a few days before his death, with the request to have it printed.

The *Avvertimenti civili* became one of the most successful collection of 'political precepts', which until the end of the century were reprinted five times, also together with Guicciardini's *Ricordi* and Sansovino's *Proposizioni*, and translated into French by Thomas Sébillet. In 563 reflections Lottini expressed the whole range of political and ethical emotions of the Counter-Reformation tradition from military training to physical culture, from the checking of various bad passions to the virtues necessary to consistent action, from the organisation of a state to the behavior of a ruler (cf. R. de Mattei, *Fortuna e virtù dal Machiavelli al Lottini*, in: "Archivio di storia della filosofia italiana", 7, 1938, pp. 333-348).

Giovanni Francesco Lottini, a native of Volterra, was a passionate and adventurous man. Already at the age of seventeen he was charged of murder in a love affair. In 1530 he went to Rome taking the minor orders. He then studied for three years philosophy at Siena. His itinerant life brought him to Milan where he entered the services of cardinal Ippolito d'Este, then to Verona where he was active for bishop Matteo Giverti. After a short travel to Germany he became secretary to Cosimo de' Medici, by whom he was employed in several secret missions. He was banned from the Florentine court for his homoerotic inclinations and although suspected of Lutheranism was appointed canon of St. Peter's and sent by pope Paul IN to England as official ambassador of the Holy See. In 1555 he was arrested and

accused of trahison and lese-majesty. After terrible tortures and a trial he was, however, released. The new elected pope, Pius IV, made him bishop of Coversano in 1560. But Lottini resigned a few months later and resumed his itinerant life among Volterra, Florence and Rome, where he died in 1572.

T. Bozza, *Scrittori politici italiani dal 1550 al 1650*, Roma, 1949, pp. 46-48, no. 16; H.A. Scupin & U. Scheuner, *Althusius-Bibliographie. Bibliographie zur politischen Ideengeschichte des 16. und 17. Jahrhunderts*, Berlin, 1973, I, p. 195, no. 2976.

€ 800,00

FROM PILLONE LIBRARY

84. **LUDOLPHUS DE SAXONIA** (Ludolph von Sachsen, 1300?-1378). *Vita di Giesu Christo nostro redentore, fatta volgare da M. Francesco Sansovino*. Venezia, Altobello Salicato, 1581.

Two parts in one volume, folio; contemporary stiff vellum, spine with five raised bands, fore-edge depicting Christ Blessing (lacking ties); (20), 252, 243, (1 blank) pp. Printer's device on the title-page and numerous woodcut

illustrations in the text. Ex-libris Thomas Brooke and Pierre Berès. Light dampstains at the beginning and at the end of the volume, otherwise a very good copy.

FIFTH EDITION of the famous *Vita Christi* by Ludolphus de Saxonia in the Italian translation by Francesco Sansovino. First issued by Giacomo Sansovino in 1570, this version went through eight editions until the end of the century.

The painted decoration is the work of Cesare Vecellio (1521-1601), a cousin and pupil of Titian. In addition to the painted fore-edges executed for the Pillones, Vecellio also painted a room in the Palazzo Pillone. In his famous book on costume *De gli abiti antichi et moderni* (1590), Vecellio mentions the library of the Pillone family as well as their generous hospitality.

The Pillone Library was formed over several generations, the earliest books acquired in the late 15th century by Antonio Pillone (d. 1533). His eldest son Odorico (b. 1503) expanded the library through numerous individual purchases and with one large group of northern books acquired in about 1550 from his kinsman by marriage, Bonaccorso Grino, who had been in the service of Charles V of Bavaria. It was almost certainly Odorico (or perhaps his son Giorgio) who commissioned Vecellio in the 1580s to decorate the books.

For his imagery, Vecellio took the book's author or content. One hundred seventy two volumes were so decorated, 154 with fore-edges painted by Vecellio and 21 with original drawings on their vellum covers by him and other artists. The Pillone Library, together with the family collections of pictures, medals, armour and relics of Lepanto, remained intact for three centuries at Villa Casteldardo near Belluno until they were sold in 1874 in their entirety to the Venetian antiquaire Paolo Maresio Bazolle. The books decorated by Vecellio were then acquired by Sir Thomas Brooke (1830-1908) of Armitage Bridge House, Huddersfield. At his death, the sale of the collection was entrusted by Humphrey Brooke, nephew and heir of Thomas, to Alan Keen who in 1951 published the catalog *The Venetian Library Collected at the Close of the Sixteenth Century by Doctor Pillone Odorico and the Sides and Edges Painted by Cesare Vecellio*.

In 1957 Pierre Berès bought the entire collection from the baronet's heirs, and the same year began the library's dispersal through an auction sale from the illustrated catalogue *Bibliothèque Pillone* (each book contains the bookseller's label with its number in that catalogue).

What is remarkable is that all the books of the collection are still in their original bindings. The peculiar decoration demonstrates that the books were shelved with their fore-edges facing the viewer. The Renaissance audience that had access to the library and could see the volumes ranged on the shelves must have been struck by their colourful aspect (cf. A.R.A. Hobson, *The Pillone Library*, in: "The Book Collector", 7, 1958, 28-37).

Edit16, CNCE30538. P. Berès, *Bibliothèque Pillone*, Paris, 1957, no. 148.

€ 39.000,00

85. **MALPIGHI, Marcello** (1628-1694). *De viscerorum structura exercitatio anatomica. Accedit eiusdem de polypo cordis*. Bologna, Iacopo Monti, 1666.



4to. (4), 172 pp. Modern marbled calf, gilt back, a very light marginal browning, small hole in the blank margin of the last leaf repaired, a fine copy.

FIRST EDITION of this extremely rare work. "Malpighi has the honor of having been the first to apply the microscopical method of anatomical investigation in order to elucidate the fine structure of the bodily organs" (Rothschuh, *History of Physiology*, p. 99).

"His work on the liver, spleen and kidneys (1666) did much to advance the physiologic knowledge of these viscera, and his name has been eponymically preserved in the Malpighian bodies of the kidney and spleen. This book also contains the first account of those lymphadenomatous formation (general enlargement of lymphatics with nodules in the spleen which were fully described by Hodgkin in 1832 and which Wilks in 1856, called Hodgkin's disease, or pseudoleukemia)" (Garrison, *History of Medicine*, p. 256).

Malpighi's chief hematological treatise, *De polypo cordis*, appeared as an appendix of the *De viscerorum structura*. " 'Heart polyps' had been identified for some time and with a certain frequency, especially in patients who had died from severe cardiorespiratory insufficiency. Previous researchers had explained such polyps in various ways, even invoking traditional humoral theory. Malpighi however, considered these lesions to be the result of an intravital process of coagulation of

blood extracted from the organism. The study of coagulium was thus fundamental, and culminated in Malpighi's demonstration, that the 'phlogistic crust' was, despite its whitish color, derived from the whole blood... With the microscope Malpighi could perceive that the red fluid was composed of a host of red 'atoms'; it is thus clear that the discovery of the red corpuscles - although variously attributed by a number of authors who would seem to be unaware of their unmistakable description in the *De polypo cordis* - is surely Malpighi's" (*D.S.B.*, IX, pp. 64-65).

Marcello Malpighi was born in Crevalcore, near Bologna. Little is known of his childhood and youth except that he entered the University of Bologna in 1646. In 1653 he was granted doctorates in both medicine and philosophy and appointed as a teacher, whereupon he immediately dedicated himself to further study in anatomy and medicine. In 1656, grand-duke Ferdinand II invited him to the professorship of theoretical medicine at the University of Pisa. There Malpighi began his lifelong friendship with Giovanni Borelli, mathematician and naturalist, who was a prominent supporter of the Accademia del Cimento. In 1659 he returned to the University of Bologna, where he continued to teach and do research with his microscopes. In 1661 he described the pulmonary and capillary network connecting small arteries with small veins, one of the major discoveries in the history of science. In 1662 Malpighi accepted a professorship in medicine at the University of Messina in Sicily, on the recommendation of Borelli. While there Malpighi pursued his microscopic studies while teaching and practicing medicine. In 1666 he was the first to see the red blood cells and to attribute the colour of blood to them. After four years at Messina, Malpighi returned in January 1667 to Bologna, where, during his medical practice, he studied the microscopic subdivisions of specific living organs, such as the liver, brain, spleen, and kidneys, and of bone and the deeper layers of the skin that now bear his name. Malpighi's work attracted the attention of the Royal Society in London, whose secretary, Henry Oldenburg, extended him an invitation in 1668 to correspond with him. Malpighi's work was thereafter published periodically in the form of letters in the "Philosophical Transactions of the Royal Society". In 1669 Malpighi was named an honorary member, the first such recognition given to an Italian. From then on, all his works were published in London. In the following years Malpighi conducted many studies of insect larvae, the most important of which was his investigation in 1669 of the structure and development of the silkworm. In 1673 he published an milestone work on the embryology of the chick. He also made extensive comparative studies in 1675-79 of the microscopic anatomy of several different plants and saw an analogy between plant and animal organization. In recognition of his stature, Pope Innocent XII invited him to Rome in 1691 as papal archiater. He was also elected to the College of Doctors of Medicine. Malpighi died in Rome in 1694.

Garrison-Morton 535, 1230; Frati, *Bibliografia Malpighiana*, no. 15; Cole, *History of Comparative Anatomy*, pp. 177-197; Osler, 990. € 5.800,00

86. **MANFREDI, Eustachio** (1674-1739). *Ephemerides motuum coelestium ex anno MDCCXXV in annum MDCCXXV e Cassinianis tabulis ad meridianum Bononiae supputatae ad usum Bononiensis Scientiarum Instituti*. Bologna, Costantino Pisarri, 1715.

(together with:)

--. *Novissimae ephemerides motuum coelestium e Cassinianis tabulis ad meridianum Bononiae supputatae... In hac praecedentium ejusdem auctoris ephemeridum continuatione motus planetarum ad coelestes observationes, in regio Parisiensi observatorio, atque alibi, novissime habitas, exacti emendatique sunt*. Bologna, Costantino Pisarri, 1725.

Four volumes, 4to; contemporary vellum over boards (lightly soiled); *Ephemerides, vol. I* (*quo introductio in ephemerides cum opportunis tabulis exhibetur*): (16), 143, (1), 179, (1 blank) pp. with an engraved folding plate of the moon. Title-page and some tables printed in red and black; *Ephemerides, vol. II* (*quo ephemerides ipsae consignantur*): (4), 373, (3 blank) pp. with 14 engraved folding plates; *Novissimae ephemerides, vol. I* (*Ex anno 1726. in annum 1737.*): (20), 383, (1 blank) pp. with 8 engraved folding plates (on leaves a²-a³ dedication by Filippo Argelati to Francesco I duke of Parma and Piacenza dated from Milan, December 29, 1725); *Novissimae ephemerides, vol. II* (*Ex anno 1738. in annum 1750.*): (2), 415, (1 blank) with 7 engraved folding plates. Some small stamps on the title-pages, some very light spots, a light dampstain at the first leaves of the first volume of the *Ephemerides*, a very fine genuine set.

(and:)

ISTITUTO DELLE SCIENZE DI BOLOGNA. *Defectus totalis lunae Bononiae observatus ab astronomis Instituti Scientiarum anno 1722. Jun. 28. nocte sequenti. Macularum lunarium observationes, habitae telescopio pedum undecim... Aliae quaedam macularum observationes, habitae telescopio pedum 9... Observationes digitorum eclipticorum, habite micrometro, quod telescopio pedum 8 aptatum erat*. Bologna, Costantino Pisarri, 1722.

4to; unbound; (4, the last is blank) pp. A fine copy.

FIRST EDITIONS. "In 1715 Manfredi completed his two-volume *Ephemerides motuum coelestium* for 1715-1725, based on the still unpublished tables of Cassini in Paris, his predecessor in the chair of astronomy at Bologna. Intended, unlike most of its predecessors, not for astrological use but for practical astronomy, the ephemerides were of unusual extent and practicality. They included tables of the meridian crossing of the planets, tables of the eclipses of the satellites of Jupiter and of the conjunction of the moon and the principal stars, as well as maps of the regions of the earth affected by solar eclipses. The ephemerides were preceded by a volume of instructions including tables that were reprinted by Eustachio Zanotti in 1750. In 1725 Manfredi published a similar, highly successful work for the period 1726-1750 that in some ways anticipated the *Nautical Almanac* (1766)" (*D.S.B.*, IX, p. 77).



“I calcoli per le *Ephemerides motuum coelestium ex anno 1715 in annum 1725* (Bologna 1715), svolti con l’aiuto di allievi e delle sorelle, impiegarono inedite tavole dei moti planetari di Cassini (la copia del Manfredi è a Modena, Biblioteca Estense e universitaria, Mss. Campori, 2428). L’opera incluse un’ampia introduzione sull’uso delle effemeridi e i metodi dell’astronomia pratica, tavole dei moti di corpi celesti e un *Catalogus quarundam fixarum insignium* (di Maraldi). Nel 1725 seguirono *Novissimae ephemerides 1726-50* (Bologna), per le quali il Manfredi ebbe pure diversi collaboratori. Nel 1730 un anonimo, da identificare in A.M. Ghisilieri, ausiliario dell’arcivescovo di Bologna e anch’egli autore di effemeridi, nel libello *Ephemeridum coelestium motuum Manfredii errata insigniora* (Venezia) elencò molti errori in entrambe le opere. La risposta del Manfredi (*Ephemeridum coelestium motuum Manfredii errata insigniora. Libellus ab Anonymo (nunc iterum emissus, accedente praefatione Francisci Mariae Zanotti, Venezia, 1730)*, che attribuì certi errori a sviste, mende tipografiche o alle tavole di Cassini, non fu risolutiva; e alla replica di Ghisilieri, ora firmata (*Ephemeridum coelestium motuum Manfredii errata insigniora editio secunda auctior et castigatior, ibid., 1731*) il Manfredi non diede seguito. Questo però non impedì che le due opere, tra le più ampie del genere, fossero usate fino nelle missioni in Cina” (U. Baldini, *Dizionario biografico degli italiani*, s.v.).

Eustachio Manfredi from Bologna was also active in the fields of poetry and philosophical questions. He studied at the Jesuit Monastery of S. Lucia and was awarded a degree in Civil and Canon Law in 1692. Under the

guidance of Domenico Guglielmini (1655-1710) he devoted himself to the study of mathematics and hydraulics, while contemporaneously engaging in studies in astronomy. Appointed reader of Mathematics in 1699, he was called upon in 1704 to assume the positions of Superintendent of Waters in the territory of Bologna and Pro-Rector of the Montalto Papal Boarding School. The founder, along with Count Ferdinando Marsili, of the Observatory of the Bologna Institute of Sciences (1712), he studied the problem of the annual parallax of the fixed stars, the solution to which would have been the final proof of the correctness of the heliocentric model. Unfortunately, the complex treatise *De annuis inerrantium stellarum aberrationibus* (1729), containing the fruit of his long and accurate observations, was published too late, allowing the English astronomer James Bradley (1693-1762) to publish, some months in advance, the correct explanation of the phenomenon thanks to the discovery of the aberration of light from the stars. Undoubtedly conditioned by a cultural climate not yet ready to accept the new heliocentric theories, Manfredi showed great caution in his subsequent works, as demonstrated by some observations reported in the *Istituzioni astronomiche*, a collection of his lessons in astronomy published posthumously in 1749. To Manfredi we also owe the series of the Bolognese *Effemeridi*, begun in 1715 and continued by his successors up to 1844. For his undeniable merit in the literary and scientific fields, he was nominated member of the Accademia della Crusca (1702), of the *Académie Royale des Sciences* in Paris (1726), and of the Royal Society in London (1729) (cf. M.L. Altieri Biagi & B. Basile, eds., *Scienziati del Settecento*, Milano & Napoli, 1983, pp. 607-691).

Catalogo unico, IT\ICCU\UM1E\009629 and IT\ICCU\UFIE\002910; Riccardi, I, 2^a, col. 80, 5^e e col. 83, 19; Houzeau-Lancaster, 15461. Cantamessa, nos. 2718 and 2719. € 3.200,00

87. **MARULLUS, Marcus** (Marulić, Marko, 1450-1524). *Sechs Bücher. Von gedächtnuß würdigen Reden und Thatten. Oder: Von Lehr und underweisung, das Leben wol und selig anzustellen, nach form der Hailigen lebens, Altes und Newen Testaments... In Teutsche Spraach gebracht, Durch Herman Baumgartern, Burgern und Bischofflichen Fiscal zu Augspurg*. Dillingen, Johann Mayer, 1594.

4to. (38) ll., 956 (i.e. 960) pp. Title printed in red and black with the printer’s mark. Contemporary blind-stamped pigskin over wooden boards, two clasps, small stamp on the blank margin of the title-page, a very genuine and attractive copy.

THIS COMPLETE GERMAN TRANSLATION Marulić’s *De institutione bene videndi* by the Augsburg school-teacher Hermann Baumgarten was first printed by Johann Mayer in 1582 and had four more editions until 1614. A partial translation into German by Christian Kemmer von Cronberg had already been published at Cologne in 1568. The work was particularly esteemed in German Jesuit circles (cf. E. von Erdmann, *Marko Marulićs Werke in der deutschen Kultur*, in: “Colloquia Maruliana”, XVIII, 2009, p. 359).

The *De institutione* (Venice, 1506) was one of the most vital of all Marulić’s works, which went through at least thirty-eight editions during two centuries, was translated into Italian, French, Portuguese and Czech, and exerted

considerable influence upon church oratory during the Counter-Reformation. It is a collection of moral stories and anecdotes from the Old and the New Testament and from the lives of numerous saints. Through lively and brief examples deprived of abstract contemplation this work encourages the reader to lead a virtuous life (cf. V. Filipovic, *Kroatische Humanisten des 15. und 16. Jahrhunderts*, in: "Südostforschungen", 17, 1958, 17, pp. 31-45).

Marco Marulić was born to a noble family in the small city-republic of Split in Dalmatia. He was educated in the lay schools of his native city and continued his studies under a private tutor. He became a member of the City Council and held several public offices. Before the age of thirty he had secured the highest position attainable at Split, that of city judge. His activities included buying books, copying manuscripts, and arranging quotations from his readings in alphabetical order in a small encyclopaedia for handy reference. He accumulated a considerable library, and his own incomplete catalogue lists about eighty volumes. The year 1501 marks the beginning of Marulić's most productive period, which lasted until about 1516. In 1501 he composed the *Judita*, a verse version of the biblical story of Judith, which made history because it is the first long poem in Croatian by any author. Marulić had been discovered by the enterprising Venetian publisher Francesco Consorti, who obtained from the Venetian government in 1504 the licences and exclusive publishing rights of all Marulić's works for a period of ten years. The poet had his material ready, since he had spent the last twenty years assembling it. He not only could satisfy his publisher's requests quickly: he furnished more than they could cope with. Notes appended by Consorti and his associate Francesco Giuliani to the printed works of Marulić, indicate that they had in their possession many of his works, which they had promised to publish. However, either Consorti never published them or else the printed copies have been lost, as have the manuscripts. Marulić had finished most of the literary works of which we know anything by 1516/17. In the last period of his life he settled all the business of his property administration and finally retired completely to a life in prayer and study (cf. M.A. Usmiani, *Marko Marulić*, in: "Harvard Slavic Studies", III, Cambridge, MA, 1957, pp. 1-48).

VD 16, ZV 10462; B. Josić & B. Lučin, *Bibliografija Marka Marulića*, Split, 1998, p. 137.

€ 400,00

AN UXORICIDE AND A POET

88. **MASSOLO, Pietro** (ca. 1520-1590). *Sonetti morali*. Bologna, Antonio Manuzio, 1557. 8vo. (116) ll. With the printer's device on the title-page and at the end. Boards, a fine copy.

SONETTI MORALI DI M. PIETRO MASSOLO

GENTILHOMO VENETIANO,

HORA DON LORENZO

MONACO CASSINESE.

AL REVERENDISS. CARD.

FARNESE.



IN BOLOGNA PER ANTO-
NIO MANVIO, NELL'ANNO
M. D. L VII.

FIRST EDITION. Pietro was the only son and heir of Lorenzo Massolo, a Venetian nobleman. His mother was Elisabetta Querini, a cultured lady of great beauty, praised in verses by Bembo and Della Casa and portrayed by Titian. His father, apprehending the extinction of the family line, convinced the seventeen years old Pietro to a prudential match with Chiara, daughter of Stefano Tiepolo, senator and procurator of St. Mark. The contract of matrimony was signed on April 9, 1537 and the marriage celebrated with great pomp some days later. Only two month thereafter the tragedy happened: Pietro stabbed his young wife to death. The contemporary judicial records depict the crime in all its horror, but the motive remained completely obscure. Pietro run away immediately after the deed and found refuge in the monastery of San Benedetto near Mantova. After a noviciate of eight month he was received into the Cassinese Congregation. He spent the rest of his life in that convent occupied with studies and writing. He won protection from numerous people of high rank, among them Pietro Bembo.

His collection of four-hundred sonnets, first published in the present volume, was dedicated to Cardinal Alessandro Farnese. It was rewarded with remarkable attention and reprinted in 1564 and 1583 (with a commentary by his close friend Francesco Sansovino). His wide-ranging relations with most of the learned men of his age are also testified by the personalities to whom he dedicated his sonnets. These include Annibal Caro, Sperone Speroni, Girolamo Vida, Reginald Pole, Lodovico Dolce, Anton Francesco Doni, Alessandro Piccolomini, Paolo Manuzio, Bernardo Tasso, Daniele Barbaro, Giovanni della Casa, Vittoria Colonna, Girolamo Ruscelli, Giovan Giorgio Trissino, Luigi Alemanni, Lodovico Castelvetro, Benedetto Varchi, and many others.

The volume also contains sonnets dedicated to his parents and even to his father-in-law. They seem to have pardoned the crime Massolo committed in his youth. In some of the poems at the end of the volume he evokes the memory of his wife and reveals his feelings of intensive suffering and repentance (cf. P. Molmenti, *Un poeta uxoricida del secolo XVI*, in: "Nuova Antologia", CCLI, s.7, 1927, pp. 129-141).

Antonio, the fourth child of Aldo Manuzio the Elder, was to become the black sheep of the family. In 1552 he was banned from Venice because of his profligate life and established himself at Bologna, where he lived in misery.

In 1555 his brother Paolo came to assist him and negotiations were opened to transfer the press from Venice to Bologna, but were soon dropped. However, from 1556 to 1557 six books appeared with Antonio's address, but they were probably printed at Venice in Paolo's press. Antonio died toward the end of 1558.

Adams, M-865; A.A. Renouard, *Annales de l'imprimerie des Aldes*, Paris, 1834, p. 172, no. 14.

€ 900,00

89. **MAZZELLA, Scipione** (fl. end of the 16th cent.). *Sito, et antichità della città di Pozzuolo, e del suo amenissimo distretto. Con la Descrittione di tutti i luoghi notabili, e degni di memoria, e di Cuma, e di Baia, e di Miseno, e de gli altri luoghi convicini. Con le figure de gli edifici, e con gli epitafi che vi sono.... Postivi medesimamente tutti i Bagni, e lor proprietà non solo di Pozzuolo, e di Baia; ma anco dell'Isola d'Ischia, col modo, e regole che quelli s'hanno à pigliare, et à quali infermità giovino. Vi sono anco l'indice de gli autori, et le Tavole delle cose necessarie à commodità de gli studiosi.* (And:) **ELISIO, Giovanni** (fl. end of the 16th cent.). *Opusculum de balneis Puteolorum Baiarum, et Pithecurarum. A Ioanne Elisio medico instauratum. Nunc denuo a Scipione Mazzella Neapolitano recognitum pluribus rebus auctum, et illustratum. Cum additamentis auctorum omnium, qui hactenus de his scripserunt.* Napoli, Orazio Salviani, 1591.

Two parts in one volume, 8vo; (16), 152 pp. + 66, (6) pp. With the printer's device on both title-pages. With 16 woodcuts in the first work. Boards, tinted edges, two leaves in the second part lightly shaved in the outer margins with loss of a few letters, but a fine copy.

VERY RARE FIRST EDITIONS, of which the first work deals with the antiquities of Pozzuoli and other neighbouring places, and the second with the waters of Pozzuoli, Baia and Ischia.

The first treatise is further interesting for its early woodcut views of buildings and localities, much of which are now destroyed or changed. Pozzuoli was one of the largest ports in Roman times and a desirable residential area where many prominent men had their country houses. Numerous epitaphs were found, their inscriptions being recorded in the present work in a special chapter. The woodcuts show the gulf of Pozzuoli, the port, the amphitheatre, the 'solfatarà', Cicero's villa, Lake Lucrino, Lake Averno, the bath of Cicero, Baia and its terms, several ancient villas, the circus, the Miseno promontory, Cuma, Arco Felice, the Grotto of the Sybil, etc. At the end of this part is a list of the sources used by Mazzella, who was an eminent historian and author of an important work on the reign of Naples (1586) (cf. C. Minieri Riccio, *Memorie storiche degli scrittori nati nel regno di Napoli*, Napoli, 1844, p. 214).

Della Solfatarà. Cap. VIII.



"The text [of the second work] consists of an anonymous Latin prose paraphrase of Petrus de Ebulo's *De balneis Puteolanis*, dating probably from the 14th century. This was subsequently incorporated in the *Libellus de mirabilibus civitatis Puteolorum*, published in Naples in 1475 with a preface by Franciscus Aretinus [Francesco Accolti (ca. 1416-ca. 1488)]. The paraphrase was copied by Giovanni Elisio of Naples and inserted in his *Opusculum*. The present edition includes the original verses by Petrus de Ebulo (fl. 1196) though they are here assigned to Alcadino (fl. 1191) and Eustachio da Matera (13th cent.) (p. 44-60). Verses by Giovanni Francesco Lombardo (16th cent.) follow on p. 63-66" (R.J. Durling, *A Catalogue of Sixteenth Century Books in the National Library of Medicine*, Bethesda, 1967, p. 165, nr. 1355). The verses on the various waters are preceded by short eulogies of their author and at the end of the volume there is a list of the diseases treated.

On Giovanni Elisio, philosopher and physician from Naples, see C. Minieri Riccio, *op. cit.*, p. 118.

Edit 16, CNC30916 and CNC18069; Cicognara 4317; P. Manzi, *La tipografia napoletana del '500. Annali di Orazio Salviani (1566-1594)*, Firenze, 1974, pp. 168-169, no. 163 and pp. 165-166, no. 160.

€ 900,00

90. **MEDUNA, Bartolomeo** (fl. 2nd half of the 16th cent.). *Lo scolare... Nel quale si forma a pieno un perfetto Scolare oera divisa in tre libri. Nel primo si tratta della generatione, & educatione de i figliuoli, delle qualità del corpo, e dell'animo dello Scolare, dell'utilità delle arti liberali, della memoria naturale, & artificiale, e del conservare la sanità. Nel secondo si movono, e risolvono molti bei quesiti, e curiosi, e si ragiona del carico, e della elezione del lettore, dell'utilità delle scienze, e del modo di studiare. Nel Terzo si discorre intorno alla civil conversatione, alle virtù, & à i vitij delli Scolari, della nobiltà, delle arme, e lettere, e si toccano, oltre altre cose appartenenti à gli studiosi.* Venezia, Pietro Facchinetti, 1588.

4to. (4), 126 ll. With the printer's device on the title-page. Old vellum, some marginal wormholes carefully repaired, some light browning and spots, but a fine copy.

FIRST EDITION. Dedicated to Pope Sixtus V, this is one of the most interesting pedagogical treatises of the Counter-

LO SCOLARE

DEL R. P. M. BARTOLAMEO

M E D V N A

Conuentuale di S. Francesco.

NEL QUALE SI FORMA A PIENO

vn perfetto Scolare opera diuifa in tre libri.

Nel Primo si tratta della generatione, & educatione de i figliuoli, delle qualità del corpo, e dell'animo dello Scolare, dell'utilità delle artiberali, della memoria naturale, & artificiale, e del conseruar la sanità.

Nel Secondo si mouono, e risoluono molti bei quistioni, e curiosi, e si ragiona del carico, e della electione del lettore, dell'utilità delle scienze, e del modo dello studiare.

Nel Terzo si discorre intorno alla ciuil conuersatione, alle virtù, & à i vizij della Scolari, della nobiltà, delle arme, e lettere, e si toccano molte altre cose appartenenti à gli studiij.

All'illustrissimo, e Reuerendissimo Sig. Alessandro Peretti Cardinal Mont'Alto.

CON PRIVILEGIO.



In Venetia, Preſſo Pietro Fachinetti. 1588.

His Medical Students in Renaissance Paudua, in: "Renaissance Quarterly", 60, 2007, p. 454).

Little is known about Meduna. He was a member of the Franciscan Order, taught probably at Siena, and was the author of several hagiographic works.

Edit 16, CNCE 35986; G.M. Bertin, *La pedagogia umanistica europea nei secoli XV e XVI*, Milano, 1961, p. 302; G. Müller, *Bildung und Erziehung im Humanismus der italienischen Renaissance*, Wiesbaden, 1969, pp. 265-266; P.F. Grendler, *The Universities of the Italian Renaissance*, Baltimore, MD, 2002, p. 153. € 2.200,00

91. **MERCATOR, Gerhard** (1512-1594) - **HONDIUS, Jodocus** (1563-1612) - **MONTANUS, Petrus** (1560-1625). *Gerardi Mercatoris Atlas sive cosmographicae meditationes de fabrica mundi et fabricati figura. Iam tandem ad finem perductus, quamplurimis aeneis tabulis Hispaniae, Africae, Asiae et Americae auctus ac illustratus a Iudoco Hondio. Quibus etiam additae (praeter Mercatoris) dilucidae et accuratae omnium tabularum descriptiones novae, studio et opera Pet. Montani.* Amsterdam, Jodocus Hondius, 1606.

Folio; contemporary Dutch binding; vellum over boards, manuscript title label on spine, panels with blind stamped ornaments, red edges (ties gone, minimal spots on the panels); (16, including the engraved title-page), 354, (36: indexes) pp. with 4 additional engraved titles and 145 (one repeated) engraved maps, all but one on double-page. The map of quire Rrrrrr (pp. 349-350) erroneously repeats the island of Cyprus already printed in quire Gggggg (pp. 329-330), instead of the map of Cuba, which, however, is present in the French version from the 1628 edition. This same peculiarity is also found in the copy of the first edition preserved in the Utrecht Library (cf. P. van der Krogt, *op. cit.*, p. 67). Entries of ownership, small part of the lower blank corner of pp. 5/6 torn away, marginal repair at the upper part of p. 184 without touching the text, some dampstain and browning, a very nice copy.

FIRST HONDIUS EDITION of one of the most important Renaissance atlases. The work was dedicated to the States-General (March 20, 1606). After the dedication follows the preface to the reader, always by Hondius, the life of Mercator by Walter Ghim, some laudatory verses, the index of the maps and the *De Mundi creatione, ac fabrica liber* by Mercator. Responsible for the text for the new maps was Petrus Montanus, Hondius' brother-in-law. The engraved title-page is the same as in the 1595 Duisburg edition with just the personification of the continents added on both sides. The sales of the 1595 edition were disappointing. However Mercator's heirs attempted to revive the Atlas in 1602 with a new edition containing the same maps and a reset text. A crisis in the Mercator family precipitated a change of fortune. In 1604, Mercator's library was sold off at the premises of a Leiden bookseller and in the same year Mercator's heirs requested that the municipal council of Duisburg agree to the sale of the copper plates of Mercator's maps. These were sold to the Amsterdam cartographer Jodocus Hondius, who wasted little time in turning the Atlas into a commercial publication. Hondius added new text and the maps of Spain, Africa, Asia and America, bringing the total from 107 to 144 maps. Now resembling the book that Mercator had intended, the Atlas was republished in 1606 bearing his name and the original title. It became an enormous success: between 1609



and 1641, Hondius and his sons produced twenty-nine editions in Latin, Dutch, French, German, and English (cf. A. Taylor, *The World of Gerard Mercator. The Mapmaker Who Revolutionized Geography*, New York, 2004, passim).

"Of some maps Hondius himself was the author; further he still mentions: Vernando Alvaro Secco, Petrus Joannes Bomparius, F. Guilloterius Biturgius, Jac. Goulart Genevensis, Joh. Mercator. Of some maps the engravers are mentioned; thus Baptista Doetocomius engraved the maps 109 [Portugal], 115 [Provence] and 119 [Bishopric of Liège] and Petrus Kaerius did the nos. 108 [Spain] and 118 [Easter Flanders]. But in spite of the fact that this first Amsterdam edition did no longer show that homogeneousness that belonged to Mercator's atlas, it yet had the greater advantage of greater completeness. This is therefore the reason that it was very readily sold: already one year after its publication there was not a single copy in stock. How greatly the atlas was appreciated is also evident from the fact that Hondius received no less than 700 pounds for the dedication to the States-General. Through the publication of Mercator's atlas Hondius has co-operated in no small measure to the making of Amsterdam into the great cartographical centre of the whole world" (J. Keuning, *The History of an Atlas. Mercator-Hondius*, in: "Imago mundi", 4, 1947, pp. 45-46).

"Gerard Mercator was more than just a mapmaker.

Although biographical dictionaries accustomed to

single occupations typically treat him as merely a cartographer or a geographer, Mercator distinguished himself at various times as a calligrapher, an engraver, a maker of scientific instruments, and a publisher. No less impressive are his deep interests in mathematics, astronomy, cosmography, terrestrial magnetism, history, philosophy, and theology. Although biographers lament the lack of diaries, account books, and carefully archived personal correspondence, the historical record reveals Mercator as an introspective and energetic chap who was competent in science, honest and well liked, technically savvy and clever with his hands, curious about the world around him, successful as an entrepreneur, and well positioned to make a pair of substantial contributions to mapmaking.

Mercator's first biographer was Walter Ghim, his neighbor in Duisburg, the small German city where he lived from 1552 until his death in 1594. A twelve-term mayor of the town, Ghim contributed a short biography to the 1595 edition of Mercator's Atlas, published posthumously by his youngest son, Rumold... Thus we learn that Gerard Mercator was born at approximately 6 a.m. on March 5, 1512, in Rupelmonde, Flanders, where his parents Hubert and Emerentiana were visiting Hubert's brother, Gisbert Mercator, "the energetic priest of that city." He died "82 years, 37 weeks, and 6 hours" later - a remarkably long life for the sixteenth century - after coping in his final years with partial paralysis and a cerebral hemorrhage...

Through his uncle's influence, Gerard was enrolled at age fifteen in the distinguished monastic school at 's-Hertogenbosch run by the Brethren of the Common Life, who accepted poor but bright boys willing to train for the priesthood. The brothers specialized in copying sacred texts, and their school excelled at teaching penmanship. In addition to learning Christian theology and Latin, Mercator developed a practical and lasting interest in the elegant italic script in which he engraved place names and interpretative text for his maps. He considered italic lettering more appropriate for scholarly writing than Gothic and other less formal (and often less legible) styles of handwriting, and in 1540 he published *Literarum latinarum, quas Italicas cursoriasque vocant, scribendarum ratio* (How to Write the Latin Letters Which They Call Italic or Cursive), a short manual that was influential in the adoption of italic lettering in cartography... In 1530 Mercator enrolled at the University of Louvain, where he studied humanities and philosophy, attended lectures by the brilliant mathematician and astronomer Gemma Frisius (1508-55), and received a master's degree in 1532. With his religious faith challenged by contradictions between biblical accounts of creation and Aristotle's writings, Mercator occasionally felt stifled at Louvain, where doubt was akin to heresy. He began corresponding with a group of Franciscan preachers living in Antwerp and Mechelen, and visited them several times to discuss theology and science. His confidants included Franciscus Monachus (ca. 1490-1565), a prominent geographer who produced a terrestrial globe around 1520 and is a plausible source of Mercator's knowledge of northern lands. Although his absences from Louvain aroused suspicion, Mercator eventually resolved his concerns over the conflicting interpretations...

Reluctant to leave Louvain, Mercator pursued an academic apprenticeship centuries before the modern university gave us postgraduate education. In addition to convincing Frisius to instruct him in astronomy and geography, Mercator and his tutor persuaded Gaspar van der Heyden, a local goldsmith and engraver, to let Mercator use his workshop for making globes and scientific instruments. The three apparently collaborated on numerous

projects, including maps and surgical instruments - Frisius was also a physician - and the future mapmaker either contributed to or witnessed all phases, from design to marketing... An energetic learner, Mercator progressed quickly from globes to flat maps and from engraving to full authorship. In 1536 he engraved the italic lettering for Frisius's terrestrial globe, which was assembled by pasting twelve printed gores onto a spherical papier-mâché shell nearly 15 inches (37 cm) in diameter. His role expanded from engraver to coauthor with the publication a year later of Frisius's celestial globe, similar in size and manufacture. In 1537 he also authored and published his own map, a 17 by 39 inch (43 by 98 cm) cartographic portrait of Palestine engraved on copper and printed as six sheets, which formed a wall-size map when glued together...

In 1538 Mercator published a 14 by 21 inch (36 by 55 cm) world map, laid down on the double cordiform (double heart-shaped) projection pioneered in 1531 by the French mathematician Oronce Finé (1494-1555). Although Mercator borrowed the geographic framework from Finé, his map is more similar in content to Frisius's terrestrial globe. As close examination of its features and place names reveals, he consulted additional sources but was the first to identify North and South America as separate continents. Also noteworthy are the suggestion of a Northwest Passage and the separation of Asia and North America, typically attached on early-sixteenth-century world maps. Aware of the uncertainty of some delineations, he scrupulously differentiated known, previously mapped coastlines from their more speculative counterparts in areas largely unexplored.

Mercator's next publication was a detailed 34 by 46 inch (87 by 117 cm) map of Flanders, printed as four sheets in 1540. Prepared at the urging of Flemish merchants, the map was based on precise trigonometric and field surveys. Although some historians attribute the measurements to Mercator, who no doubt engraved the copper plates, others question whether the impoverished artisan had the time and resources for extensive fieldwork during the harsh winters of 1537-38 and 1539-40... In August 1536 Mercator married Barbara Schellekens, and the following year Barbara gave birth to their first son, Arnold. The couple eventually had six children, three boys and three girls. All three sons became mapmakers for a time at least, and Rumold (ca. 1541-1600), their youngest, became his father's representative in England and supervised publication of the first complete edition of the Mercator world atlas...

For example, Mercator's famous 1569 world map was at least partly encouraged by his appointment to teach mathematics, as a part-time volunteer, in the gymnasium (high school) established by Duisburg's city council in 1559. Mercator designed a three-year course that included geometry, surveying, and mathematical astronomy, and he taught the entire sequence once before surrendering the position to his second son, Bartholomew. A second example is his appointment around 1564 as cosmographer to the Duke of Jülich, Cleve, and Berg. According to Karrow, this nomination inspired Mercator to plan an enormous series of works on geography, cosmography, and history. The first part to be published was the *Chronology* (1569), an attempt to establish an accurate framework for world history. The *Chronology* included tables of solar and lunar eclipses and a conscientiously researched chronological list of political, cultural, scientific, and biblical events. Committed to completeness, Mercator earned a place on the Church's list of banned books by including events associated with Martin Luther and a few other heretics.

As a second installment of his vast, comprehensive work, Mercator published an authentic version of Ptolemy's *Geography*, deliberately devoid of the distracting interpretations and misinterpretations by earlier editors intent on improving the Egyptian geographer's seminal work. Mercator's goal was an accurate portrait of Ptolemy's second-century view of the world. To understand the present, the mapmaker believed, one must appreciate the past. The atlas, published in 1578, included Ptolemy's twenty-seven maps, carefully restored, handsomely engraved, and supplemented by an index of place names and an enlarged boundary map of the Nile Delta. The maps vary slightly in size, with the typical display measuring approximately 13 by 18 inches (34 by 46 cm). Seven subsequent editions, published between 1584 and 1730, attest to the book's importance to scholars. An engraved portrait of Mercator holding a globe and dividers suggests that the mapmaker, now in his seventies, had become a brand name in geographic publishing.

While working on Ptolemy's *Geography*, Mercator had started to compile maps for his celebrated world atlas, which would provide the modern geographical component of the massive treatise he envisioned. Resolving discrepancies between sources and engraving most of the plates himself was a slow process, especially for a seventy-year-old mapmaker. Trading off delay and fragmentation, he published *Atlas sive Cosmographicae Meditationes de Fabrica Mundi et Fabricati Figura* (Atlas, or Cosmographic Meditations on the Fabric of the World and the Figure of the Fabric'd) in three installments: a 1585 edition, with 51 maps focused largely on France, Germany, and the Low Countries; a 1589 volume, with 23 maps taking in Italy and Greece; and the complete, 1595 edition, which reprinted the 74 maps issued earlier and added 33 new maps covering most of the remaining parts of Europe. Because the atlas lacks detailed maps of Spain and Portugal, "complete" is misleading. Mercator no doubt desired a more comprehensive treatment of Europe, but time was running out. Weakened by strokes in 1590 and 1593, he died on December 2, 1594, leaving completion to his son Rumold and grandsons Gerard, Johann, and Michael. In addition to supervising printing, Rumold authored a world map and a regional map of Europe, Gerard signed regional maps of Africa and Asia, and Michael contributed a map of America" (M. Monmonier, *Rhumb Lines and Map Wars. A Social History of the Mercator Projection*, Chicago, 2004, pp. 31-46).

Jodocus Hondius was born Joost de Hondt on 17 October 1563 in Wakken, West Vlaanderen, Belgium. At the age of two, his parents moved to the city of Ghent, where he learned the art of engraving and drawing. When he was older he became very competent in calligraphy and was also educated in mathematics and its use. Hondius was very skillful at engraving copper plates, and the high circles of the elite held him in great esteem. At a young age he made many engravings of very important cities for Alexander Farnese, duke of Parma and governor-general of

the Netherlands under Philip II of Spain. But when Ghent was captured by the Spanish in 1584, he fled to London, where he met a number of reformed Protestants. Here he worked for several publishers and writers, such as Richard Hakluyt and Edward Wright. He expanded his knowledge of cartography and geography through his contact with the great English explorers Francis Drake, Thomas Cavendish, and Walter Raleigh. In 1593 Hondius moved with his family to Amsterdam, taking with him many mathematical instruments that he had made in London. In the Dutch republic he linked up with the branch of the famous Plantin printing house established in Leiden. There he made several globes that were sold in Antwerp. In 1602 he moved to Leiden to become a student at the University of Leiden, where he studied mathematics to increase his knowledge of this branch of learning. He intended to apply mathematics in his work. In Leiden, Jodocus became acquainted with Petrus Bertius, the royal cosmographer of the French king Louis XIII. Bertius helped him make a very important decision. In 1604 Hondius was in doubt about whether to purchase the copper plates of the Mercator imperium. Bertius persuaded him to buy these copper plates, which he did on 12 July 1604. From that year on, his life changed as he attained worldwide fame. Between 1605 and 1610 he engraved the plates for the maps in John Speed's *The Theatre of the Empire of Great Britain* (1611). In 1611 he published another world map, but in his last years he was occupied with leadership of his business, including negotiations with traders and various correspondences; he had become too busy to produce more maps. Jodocus Hondius died in 1612. The work of the publishing house was carried on by his widow and two sons, Jodocus II and Henricus, and later still in partnership with Jan Jansson (cf. N. Orenstein, *Hendrick Hondius and the Business of Prints in Seventeenth-Century Holland*, Rotterdam, 1996, passim).

P. Van der Krogt, *Koeman's Atlantes Neerlandici*, Nieuwkoop, 1997, I, pp. 61-68.

€ 55.000,00

NEOCLASSICISM IN ARCHITECTURE

92. [MILIZIA, Francesco (1725-1798)]. *Principj di architettura civile*. Finale, Jacopo de Rossi, 1781.

Three volumes, 4to; mid 19th century half calf, gilt title on spines (the first volumes, coming from a different set, is bound in a modern binding made on the model of those of the other two volumes); 8, 480 pp. + 515, (1 blank) pp. + 442 pp. With a folding table and 8 engraved plates depicting 18 architectural illustrations. Some dampstains, but a very good copy.



RARE FIRST EDITION, anonymously published, of this influential work. Milizia was one of the most notable Italian architectural theoreticians of the second half of the 18th century who played an important part in the development of neoclassicism. He was a contentious writer, eclectic and changeable, dubbed the 'Don Quixote of Ideal Beauty', who attacked recognized architectural masters such as Michelangelo and Borromini, and made some statement so outrageous that in some places his books were censored and even destroyed. This present work is usually considered his best contribution to architectural writing. He divides architecture into three parts: beauty, commodity, and solidity, and deals with each in a separate volume. He believed in the dichotomy that architecture is both an art and a science and stated that its beauty was 'born of necessity'. According to Comolli the work is "uno de' libri migliori che abbiamo in architettura" (cf. *Francesco Milizia e il Neoclassicismo in Europa*, Bari, 2000, passim).

So writes Milizia at the beginning of volume I and in volume III: "Le regole sin qui esposte sono più negative, e distruggitrici, che positive, ed edificanti. Ordinariamente così suol succedere... Il reclamo dell'Architettura, come di tante altre cose, e specialmente delle leggi, è provenuto dal troppo..." (I, p. 375); "Pregevole non sarà mai un edificio, se non si combinino nella miglior maniera la bellezza, la comodità, la solidità. La bellezza dell'Architettura civile deve essere, come si è dimostrato, Greca-Romana. La comodità, e specialmente la distribuzione interna delle abitazioni, vuol essere alla Francese... La solidità,

particolarmente nelle volte, vorrebbe saper del Gotico..." (III, p. 318).

Francesco Milizia, a native of Oria, moved to Rome in 1761, where he got acquainted with J.J. Winckelmann and R. Mengs. Among his numerous publications deserve a special mention *Le vite de' più celebri architetti d'ogni nazione e d'ogni tempo* (Rome, 1768), *Del Teatro* (Rome, 1771), and the *Dizionario delle belle arti del disegno* (Bassano, 1797) (cf. I. Prozzillo, *Francesco Milizia teorico e storico dell'architettura*, Napoli, 1971, passim).

Catalogo unico, IT\ICCU\VEAE\006643; J. Turner, *The dictionary of art*, New York, 1998, XXI, p. 600; J. Schlosser Magnino, *La letteratura artistica*, Firenze, 1967, p. 683; Fowler, 196; Brunet, III, 1714.

€ 2.800,00

93. SACROBOSCO, Johannes de (d. 1244 or 1256) - MELANCHTHON, Philipp (1497-1560) - REINHOLD, Erasmus (1511-1553). *Libellus de sphaera. Accessit eiusdem autoris computus ecclesiasticus, et alia quaedam in studiosorum gratiam edita. Cum praefatione Philippi Melanthonis.* (Wittenberg, Veit Kreutzer, 1545).

(129 out of 136) leaves (the last two are blank; for catholic censorship the 7 leaves with Melanchthon's preface have not been bound in this copy, but are replaced in photocopy; Melanchthon's name has also been inked out on the title-page). With numerous astronomical diagrams in the text, of which two (out of three) with volvelles. At the end of the volume are bound two large folding tables.

(bound with:)

EUCLIDES (fl. 300 B.C.)-VÖGELIN, Johannes (d. 1549). *Elementale geometricum, ex Euclidis geometria, a Ioanne Voegelin, Halypronnensi, ad omnium mathematices studiosorum utilitate decerptum.* Paris, Chrestien Wechel, 1534.

(36) leaves. With the printer's device on the title-page and numerous woodcut diagrams in the margins.

(and:)

REGIUS, Ulrich (fl. 1st half of the 16th cent.). *Utriusque arithmetices epitome, ex variis autoribus concinnata, per Hudalrichum Regium. Nunc denuo in lucem edita, ac quàm plurimis quibus scatebat mendis expurgata.* Freiburg im Breisgau, Stephan Graf, 1543.

104 leaves. With numerous tables and woodcut diagrams.

Three works in one volume, 8vo, contemporary blind-stamped pigskin, two clasps, with numerous notes by a contemporary student, a very attractive copy.



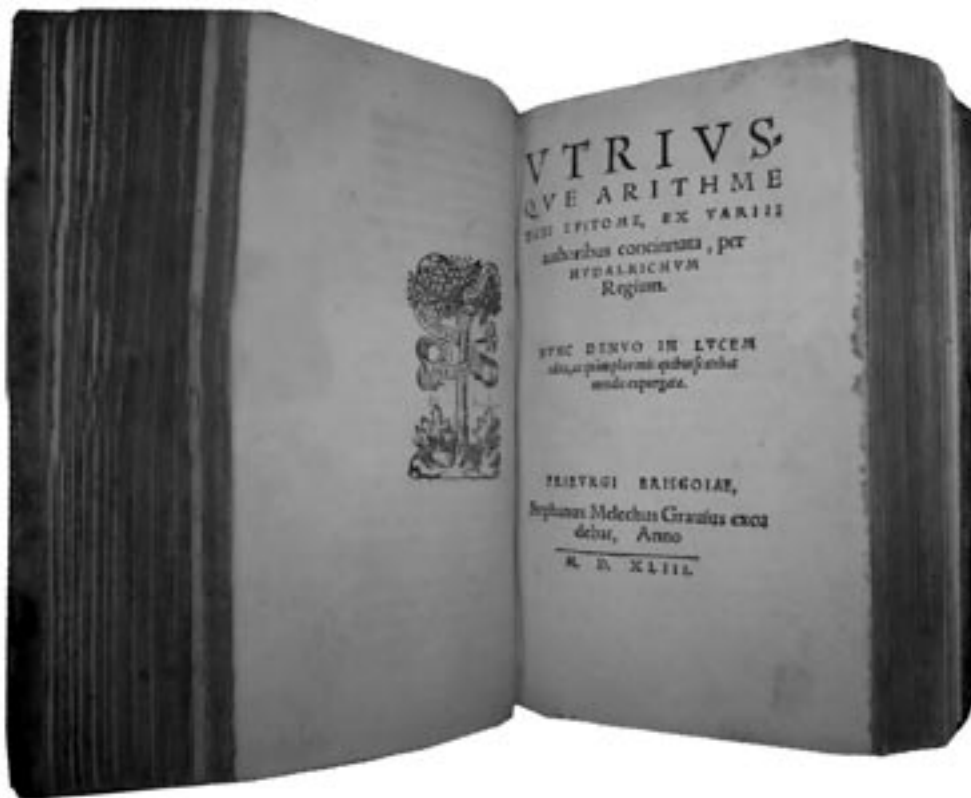
(I) NINTH EDITION (the fifth printed at Wittenberg) of Sacrobosco's *Sphaera* edited by Philip Melanchthon.

"Sacrobosco's *Sphaera*, written in Paris around 1220, enjoyed a long popularity as the leading introduction to spherical astronomy. First printed in 1472, it went through at least a score of editions in the fifteenth century and something over 100 in the sixteenth... Publishing Sacrobosco entered a new and different phase in Wittenberg in 1531. Prior to that year all the editions were folio or quarto, that is large, often quite beautiful, and presumably expensive volumes. In 1531 the Lutheran University of Wittenberg apparently sponsored a version cheap enough to become a required textbook for the astronomy course. It is fully illustrated with didactic figures, and comes with a preface in praise of astronomy by Philipp Melanchthon... Melanchthon dated his preface August 1531, and within a few months, by the following April, a pirated edition already appeared in Venice... Demand for the small Sacrobosco textbook remained high at Wittenberg, and a new edition was issued every few years. In 1538 a revised revision appeared: for the first time three of the diagrams incorporated moving parts. This proved to be such a popular feature that virtually every octavo Sacrobosco from the 1540s on - regardless of whether it was printed in Paris, Antwerp, Cologne, or Venice - included these same identical volvelles" (O. Gingerich, *Sacrobosco as a Textbook*, in: "Journal of History of Astronomy", 19, no. 4, Nov. 1988, pp. 269-273; see also K. Reich, *Melancthon und die Mathematik*, in: "Melanchthon und die Naturwissenschaften seiner Zeit", G. Frank & S. Rhein, eds., Sigmaringen, 1998, p. 116).

At the end is printed Erasmus Rheinhold's tract *Themata quae continent methodicam tractationem de horizonte*, first published separately at Wittenberg in 1541 and from 1544 onwards with Sacrobosco (cf. H.-J. Seidel & Ch. Gastgeber, *Wittenberger Humanismus im Umkreis Martin Luthers und Philipp Melancthons. Der Mathematiker Erasmus Reinhold d. Ä.*, in: "Biblos", 46/1, 1997, 19-51).

VD 16, J-726; Houzeau-Lancaster, nr. 1653.

(II) RARE FIFTH EDITION of this elementary introduction into geometry, mainly based on Euclid. "Johann Vögelin (Ende 15. Jhdt.-1549) stammte aus Heilbronn. 1517 war er Lehrer an der Augsburger Domschule. Seit 1525 lehrte er Mathematik an der Stephansschule in Wien. 1528 wurde er als Nachfolger von Tannstetter Professor an der Wiener Universität; zu seinem Aufgaben gehörte auch die Astologie, wie das Ernennungsdekret angibt... Vögelins wichtigstes Werk war das *Elementale geometricum*, das für das Unterrichts gedacht war und das in erster Ausgabe in 1528 in Wien erschien... Vögelins Ausgabe ist in fünf Kapitel eingeteilt, deren Inhalt den ersten sechs Büchern des Euklid entnommen ist... Obwohl Vögelins Werk wissenschaftlich nichts Neues brachte, wurde es Universitätsunterricht oft benutzt und mehrfach nachgedruckt (z.B. Strassburg 1529, Paris 1530, 1533, 1534;



Frankfurt 1534; Wittenberg 1536; Venedig 1539; Frankfurt 1548; Paris 1550; Frankfurt 1561)" (M. Folkerts, ed., *Mass, Zahl und Gewicht. Mathematik als Schlüssel zu Weltverständnis und Weltbeherrschung*, Weinheim, 1989, p. 62; see also F. Graf-Stuhlhofer: *Humanismus zwischen Hof und Universität. Georg Tannstetter (Collimitius) und sein wissenschaftliches Umfeld im Wien des frühen 16. Jahrhundert*, Wien 1996, pp. 56-68).

M. Steck, *Bibliographia Euclideana*, Hildesheim, 1581, p. 53; Catalogo unico, IT\ICCU\BVEE\018582.

(III) **RARE SECOND EDITION** of this mathematical primer. It was first printed at Strasbourg in 1536 and reprinted twice in Freiburg (1543 and 1550).

"This work is intended for the Latin schools. It is only slightly practical, and as compared with a book like that of Gemma Frisius it is reactionary. The first part treats only of Boethian arithmetic, the theory of numbers... The practical part gives the operations in the usual style of the Latin writers of the time, and closes with several pages on the use of counters" (D.E. Smith, *Rara Arithmetica*, New York, 1970, p. 182).

In Regius primer was also published for the first time the fifth perfect number (a number which is equal to the sum of all its divisors) and the oblique grid for multiplication (cf. F.L. Bauer, *Historische Notizen zur Informatik*, Berlin, 2009, p. 96). Little is known about Ulrich Regius (Rieger). He was a school teacher and a preacher at Freiburg im Breisgau.

VD 16, ZV-13011.

€ 1.800,00

WITH MUSIC NOTATION ON TETRAGRAM PRINTED IN RED AND BLACK

94. **MISSALE ROMANUM** *nuper impressum cum omnibus alijs missis...* (Venezia, Peter Liechtenstein and Johann Hamann for Nikolaus von Frankfurt, October 27, 1501).

8vo; contemporary blind-stamped full calf (rebacked, clasps missing); (30), 266 [recte 270], (18) ll. The last leaf is a blank. Signature: +^s, A-B^s, C⁶, a-l^s, m¹⁰, n^s, o¹⁰, p-z^s, A-E^s, F¹⁰, G-K^s, [*]^s, +¹⁰. With a full-page woodcut illustration on p. o^{7v} (Crucifixion) and 21 small woodcuts in the text. Text printed in red and black on two columns. Music notation on tetragram. Colophon and register at l. K^{8r}; second register at l. +^{9v}. Ownership entry of the cloister of Mergentheim (Württemberg) dated 1727 and many old marginal annotations. Title-page a bit soiled, one gathering slightly browned, otherwise a very nice copy.

EXTREMELY RARE EDITION of this Roman Missal, which "malgré son titre, est un Missel de l'ordre des Ermites: la preface de St. François, les offices de fêtes propres de St. Guillaume, de St. Monique, de St. Simplicien, de St. Nicolas de Tolentino, etc., ne laissent aucun doute sur cette attribution" (Sander, no. 4785).

Johann Hamman, called Hertzog, was one of the leading printers of musical books in Italy. "Characteristic of Hamman's music type is the slightly pointed head of both his single notes and his ligatures. The short-stemmed virga, the same style used by Emerich, appears in Hamman's folio and octavo fonts" (cf. M.K. Duggan, *Italian Music Incunabula, Printers and Type*, Berkeley, 1992, p. 114).

Edit 16, CNCE11500 (only two copies in Italy, of which one is not complete: Biblioteca Riccardiana of Florence and

Biblioteca Braidense of Milan); Weale-Bohatta, *Catalogus Missalium*, London-Leipzig, 1928, 963; Duggan, *op. cit.*, p. 118 ("not seen"). € 5.800,00

95. **MODENA.** *ALBO PITTORICO di alcune feste modenesi nella fausta occasione delle nozze tra Francesco Ferdinando Principe di Modena e Aldegonda di Baviera.* Modena, Heirs of Soliani, 1842.

Oblong folio; original printed wrappers; 3 ll. (title-page, dedication and introduction) and 13 engraved plates in hand-colouring depicting the chariots of Modena and surrounding municipalities (Carpi, Vignola, etc.). Outer margin of some leaves skillfully repaired, otherwise a nice copy.

RARE FESTIVAL BOOK. The 'Patria Festa' was organized by Gemiano Bruni, Agostino Cappelli, and Giovanni Berselli on the occasion of the marriage of the Prince of Modena with Adelgunde von Bayern. In the introduction are listed the artists who designed the apparatus: Camillo Crespolini (embellishment), Luigi Manzini (paintings), Luigi Righi (statues and stucchoes), and Giuseppe Manzini (machines). € 2.800,00

96. **MORO, Maurizio** (fl. 16th-17th cent.). *Giardino de' madrigali del Costante Academico Cospirante...* Venezia, Giovanni Battista Bonfadino, 1593.

12mo; contemporary vellum over boards, gilt lettering on spine (ties gone); (48), 222, (18) pp. With the printer's device on the title-page. A very attractive copy.



RARE FIRST EDITION dedicated by Moro to Vincenzo Gonzaga, Duke of Mantova (April 14, 1593). This collection of madrigals is divided into three parts containing respectively 143, 142 and 154 compositions.

Historically of great interest is the note to the reader: "Fiorirono (benigni Lettori) ne' primi secoli, con l'Arti, et scientie più belle, molti Poeti, che arricchirono la Greca, et Latina Poesia di Maravigliosi componimenti;[...] Poscia di là partendo, vengo ai primi Autori de la Thoscana Poesia, tra quali coloro che la posero in seggio, et la innalzarono a le stelle, mi si rappresentano innanti a gli occhi; come l'amoroso Petrarca, il Profondo Dante, et il Boccaccio, ne le prose sempre florido, poetico, et vago: taccio gli rimatori Provenzali, perché diedero poco splendore a la volgare favella. Dopo ci diede la natura amorevole Madre, quando era rafreddata la Lingua, il leggiadro cultore de' poetici campi Monsig. Pietro Bembo, che avivò le Thoscane Muse; il Divino Ariosto, che viverà sempre nelle bocche de gli huomini; Giacopo Sannazaro, il Minturno, il Rota, il Costanzo, il Tansillo, il Carrafa, dolcissime sirene del delizioso Regno di Napoli. Produsse il Molza, il Rainieri, il Guidicioni, et il Casa fecondi et facondi nel dire, et ornati di bellissime invenzioni. Ne satia ancora di apportarci diletto ne' miei patrij Lidi fece apparire Bernardo Capello, Sebastiano Erizzo, Domenico Veniero, Giorgio Gradenico, Giacomo Mocenigo, Lodovico Dolce, li quali nobilitarono le Stampe con pretiosi Thesori, di vaghi et dotti componimenti. Et hora ci fa godere il Sig. Orsato Giustiniano, il Sig. Francesco Bembo, il Sig. Celio Magno, delitie di Febo, et de gli huomini; et altri da Pallade, e da le Muse favoriti, che sono, et sieno, da queste, et da le future genti, unicamente ammirati. Ove lascio il Sig. Torquato Tasso, albergo della poetica Gloria, et vero Apollo di questo secolo? Et l'Eccellentiss. Sig. Curzio Gonzaga, compiuto in ogni genere di poesia, anzi maraviglioso, et divino?

Passerò con silentio forse il Reverendo P.D. Angelo Grillo, cotanto elegante, et vago, stupor de gli huomini, et di natura? No già, che non mi si concede, ne debbo, essendo entrato nel pelago de gli Eccellenti poeti. Che non si potria dire del Sig. Erasmo Valvasoni, che honora la Patria del Friuli, et si scopre al Mondo un vero ritratto di Gentilezza, come di profonda Dottrina? Del Eccellentissimo Sig. Bartolameo Burchelato Moderna Athene, e candido cigno del Sile? Del Rever. P.M. Gioseppe Policretti, Gemma pretiosa tra i Cospiranti? Ove lascio la Sig. Maddalena Campiglia, et Moderata Fonte, l'una Decima Musa, et l'altra Caliope di questo secolo? Et il Sig. Paolo Chiapino, et Lodovico Roncone Academici Olimpici? Chi non stupisce del Sig. Marco Stechini? Chi non gode i felici parti del Sig. Carlo Coquinato Gentile? Chi non favella del Sig. Negrini Beffa segnalato scrittore, et ornamento de le belle littere? Chi non ammira il Sig. Camillo Camilli, osservatore et lume di Poesia, et inventore d'eletti pensieri? Questi nobilissimi spirti, che al presente vivono con molta gloria, sono (lettori amorevoli) i veri Thesori di questo secolo, et molti altri da me tralasciati, che illustrarebbero (se si trovassero) quei tanti Mondi imaginati da Democrito. Di questi sono saporiti frutti Gravi Tragedie, che fanno arrossire gli antichi Cothurni, Heroici Volumi che spiegano felicemente battaglie, et Amori, Egloghe pastorali, lirici componimenti[...] Leggansi al fine i Madrigali, ultimi parti di questa Lingua; che il Tasso, il Goselini, il Manfredi, il Rinaldi, il Simonetti, et altri hanno lasciato sin ad hora vedere: che per la Laconica brevità loro pareggiano, o per dir meglio vincono gli Epigrammi de' latini; sono soavi, et dolci nel

suono, numerosi nella Rima, Dilettevoli nella testura, tiranni de i nostri affetti, Spiritosi ne i concetti, et pensieri[...] Di qua nacque, che et io da questa spetie di Poesia rapito, mi diedi talhora a scriverne; più per addolcire l'amaro di questa vita, con qualche virtuoso trattenimento, che per dar saggio di Poesia, o di amatore di Poesia, che vogliate chiamarmi" (ll. b-b⁴r).

Moro gives here a short survey of Italian poetry of his time. Many of the names he mentions are those of friends and fellow poets of the Accademia dei Cospiranti, by whom are also the preliminary laudatory verses at the beginning of the volume.

"In 1602 and 1603 the editions of Maurizio Moro's 'madrigals' were banned: his *Giardino de' madrigali* had been published in Venice by Bonfadino in 1593, and then in Rimini by Giovanni Simbeni, while in 1600 his *Giardino secondo de' madrigali* came out, to be promptly banned for 'containing many obscenities'; finally, *I tre giardini de' madrigali del Costante, Academico Cospirante, M. Moro vinetiano* were issued in 1602" (U. Rozzo, *Italian Literature on the Index*, in: "Church, Censorship, and Culture in early modern Italy", G. Fragnito, ed., Cambridge, 2001, p. 209).

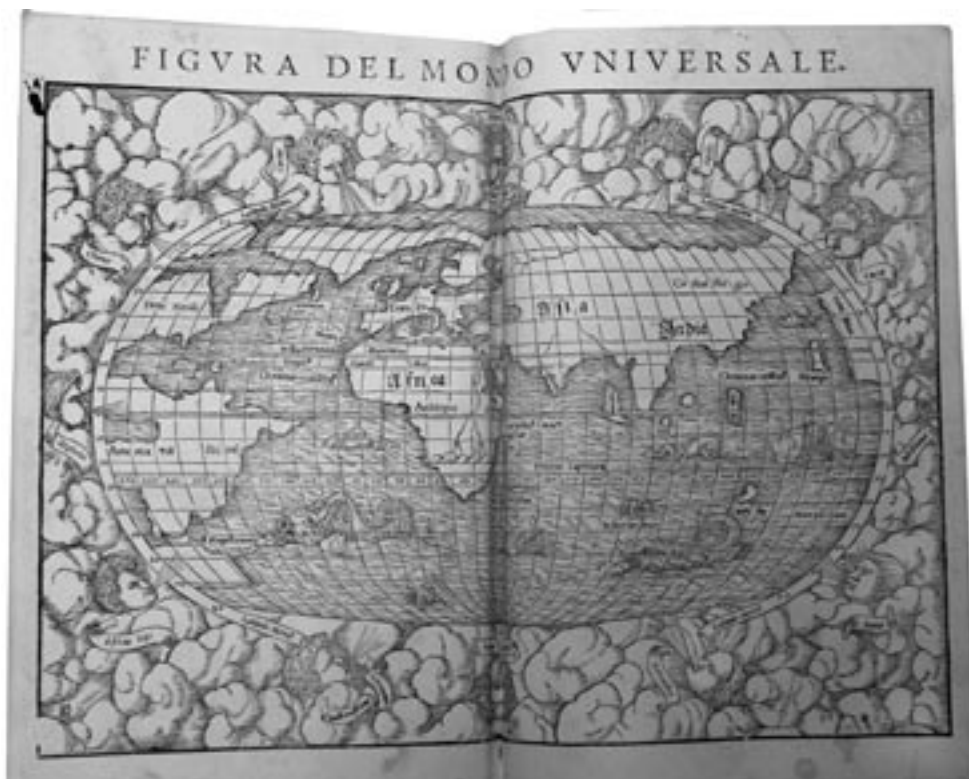
Very little is known about Moro's life. Probably born in Ferrara, he became presbyter (*canonico*) at the Congregazione di S Giorgio d'Alga in Venice, and was a member of the Accademia dei Cospiranti of Treviso, founded around 1590, under the name of 'Il Costante' (cf. M. Maylender, *Storia delle Accademie d'Italia*, Bologna, 1926, II, p. 105; see also L. Ughi, *Dizionario Storico degli Uomini Ferraresi*, Ferrara, 1804, II, p. 80).

"One of his madrigals, *Sí ch'io vorrei morire*, was set to music by Claudio Monteverdi in his Fourth Book of Madrigals (1603). The text enumerates the pleasures of touching tongues, breasts, mouths and finally of the exchanging humors... This is the only piece in the earlier collections where the lovers actually kiss. Monteverdi enhances such linguistic licentiousness with a surfeit of conventional gestures, including suspensions, rising melodies, and long chains of dissonances that leave little to the listener's imaginations" (B. Gordon, *Monteverdi's unruly women: the power of song in early modern Italy*, Cambridge, 2004, p. 86).

Edit 16, CNCE 75716; Adams, M-1820.

€ 1.200,00

97. **MÜNSTER, Sebastian** (1488-1552). *Sei libri della cosmografia universale, ne quali secondo che n'hanno parlato i più veraci scrittori son disegnati, i siti de tutte le parti del mondo habitabile et le proprie doti: le tavole topographice delle regioni. Le naturali qualità del terreno, onde nascono tante differenze, et varietà dicose, et animate et non animate. Le nature, et le dipinture degli animali pellegrini. L'imagini, et descrizioni delle città più nobili: i principij de regni, gli accrescimenti, e tramutamenti. I costumi di tutte le genti, le leggi, la religione, i fatti. Le mutationi: le genealogie altresì de re, e de principi. Autore Sebastiano Munstero.* (Basel, Heinrich Petri, March 1558).



Folio; contemporary blind-stamped pigskin, back with six open raised bands (clasps only partly preserved, rubbed and with minor damages); (12) ll., 14 double-page maps, 1237 [i.e. 1259], (1) pp. With about 930 woodcuts in the text (several repeated), including a world map on the title-page and the author's portrait on its verso, 38 double-page

and 3 four-page folding city views, printer's device on the verso of the last leaf. Small stamps on the lower blank margin of the title-page, small hole (2 cm) at leaves 172 slightly affecting a woodcut, light dampstain in the upper margin of some pages in the middle of the volume, but a very attractive and genuine copy with wide margins.

VERY RARE FIRST ITALIAN EDITION of the most important and famous cosmography of the Renaissance.

"In its first intent Münster's project was the correction of erroneous cartographical data through uniformly conducted empirical research. Yet, as he travelled, measuring and mapping over years, the idea evolved. Münster's knowledge increased, he amassed ever-more and more varied information, and his understanding of the value of geography to man deepened. The cartographical fruits of his work became increasingly conjoined with the history of the places shown, and those places and their histories were increasingly shown in relation of the whole: the geographical and historical 'big picture'. His work gravitationally attracted the idea of a cosmography, and through two decades of personal researches, regional collaborations and editions of the classical authorities and travelers' accounts, he arrived in 1544 at his own *Cosmographia*" (M. McLean, *The 'Cosmographia' of Sebastian Münster. Describing the World in the Reformation*, St. Andrews, 2007, p. 1).

Thirty-five editions in five languages followed in the next eighty-five years. From its first edition of 1544 (in German), the work evolved and grew in text and illustrations (Münster's wish was to include the best available maps and other high-quality illustrations) over six years to the definitive edition of 1550 (in Latin). The present Italian edition retained the same dedication to Emperor Charles V, just the date of it was changed into March 1558. It is also the last in which South America has the caption 'Insula Atlantica quam vocant Brasilij et Americam', later changed to 'Nova Insula Atlantica' (cf. H.J.W. Horch, *Bibliographische Notizen zu den Ausgaben der 'Kosmographie' Sebastian Münsters in italienischer Sprache*, in: "Gutenberg Jahrbuch", 1976, pp. 237-247). In the 1572 German edition was for the first time added material that Münster had collected before his death. In 1575 appeared the French translation by François de Belleforest, and a Czech version was printed at Prague in 1554.

The *Cosmographia* is made up of six books, which treat the world in most unequal fashion: the more familiar and local places get most of the space which is available in dwindling proportions as the author moves further and further into lesser known continents and countries, since Münster had travelled at short range only and then mainly to collect literary, archival and cartographical material. Thus, following Book I (on astronomical, mathematical and physical geography), Books II and III deal at relatively great length with France, Italy, Switzerland, the Low Countries and Germany, but much less is written about northern, eastern and south-eastern Europe which is covered in Book IV. By the same token the descriptions of Africa, Asia and the Americas are brief and sketchy. However, spiced with fancy, the *Cosmographia* stands among the first of the *omnium gatherum* type of geographies that had a long vogue in the days before triangulation, the natural and social sciences, and history as a discipline, had established in more recent times. But it did something to satisfy the curiosity of the educated public and its influence on geographical work during the sixteenth and seventeenth centuries was considerable (cf. R. Oehme, ed., *Sebastian Münster Cosmographie, Basel 1550*, Amsterdam, 1968, passim).

"Münster constructed America as part of a larger geographical space – an archipelago from the Canaries to the Moluccas. In so doing, he connected it to one of the pressing issues in international politics and commerce: the search for sea-routes to the Spice-Islands that enabled one to bypass and undercut the overland spice trade... Münster's interpretation of the geography of half the globe along commercial lines indicates awareness of the interests of the many German merchants and financiers in the spice trade» (S. Davies, *America and Amerindians in Sebastian Münster's 'Cosmographiae universalis libri VI' (1550)*, in: "Renaissance Studies", 25, nr. 3, 2011, pp. 368-369).

Münster had published in 1540 a Latin edition of Ptolemy's *Geographia universalis*, which contained 24 maps, but only 14 of them were re-engraved and used in the *Cosmographia* (cf. H.L. Ruland, *A Survey of the Double-page Maps in Thirty-Five Editions of the 'Cosmographia Universalis' 1544-1628 of Sebastian Münster and in his Editions of Ptolemy's 'Geographia' 1540-1552*, in: "Imago Mundi", 16, 1962, p. 89).

For the numerous large illustrations and the smaller woodcuts in the text Münster employed some of the most skilled artists of the time such as Hans Holbein, Conrad Schnitt, David Kandel, and Hans Rudolf Manuel Deutsch.

Münster was born in Nieder-Ingelheim a small town of the Rhenish Palatinate, on the Rhine between Mainz and Bingen, the son of Andreas Münster. From 1503 to 1508 he studied arts and theology at Heidelberg, where he entered the Franciscan Order in 1505. His truly formative years were those from 1509-1518, when he pursued his studies first under the versatile humanist Konrad Pellikan and subsequently under the Swabian mathematician Johann Stöffler. From 1509 to 1514, at the monastery of St. Katherina in Rufach in the upper Alsace, and then at Pforzheim, Pellikan, who used the *Margarita philosophica* of Gregor Reisch as a text-book, was Münster's instructor in Hebrew and Greek, cosmography and mathematics, in fact in almost the whole range of studies to which his mature life was dedicated.

From 1514 or 1515, as Stöffler's pupil at Tübingen, Münster deepened and broadened his knowledge of mathematical geography and cartography; this was Stöffler's special field of interest.

The years 1518-1529 form an interlude, incompletely documented, in Münster's life. This was nevertheless a period of strenuous intellectual activity, expressed in numerous publications in hebraistics and by his earliest printed works on cosmography, geography and applied mathematics. In 1524 he was appointed to teach Hebrew at the University of Heidelberg. This appointment was ill paid, and it was evidently with no reluctance that Münster accepted an invitation to the chair of Hebrew at the university of Basel, where he moved in 1529. At Basel he was to spend the rest of his life until his death from plague in 1552. Most of Münster's earlier Hebraistic publications came from the press of Johann Froben, Erasmus's printer. He also worked as press-corrector for Adam Petri. In 1529, soon after his move to Basel, he left Franciscan Order and adhered to Lutheranism; and in the following year

he married Adam Petri's widow, thus gaining for himself a measure of financial security and the services of the substantial printing-house of his stepson Heinrich Petri, who was to produce, sometimes in collaboration with Michael Isingrin, most of his later works. The Basel period, uneventful save for incessant study and publication, an immense correspondence (of which only 50 letters survive), and numerous journeys, saw Münster's emergence as the leading German geographer of his day. His contemporaries thought of Münster more as a Hebraist. There is no evidence that he taught geography or the mathematical sciences at Heidelberg or Basel, but he attained the peak of his reputation as a geographer with the definitive edition of the *Cosmographia* published in 1550, very near the end of his life (cf. H.K. Burmeister, *Sebastian Münster. Versuch eines biographischen Gesamtbildes*, Basel & Stuttgart, 1963, passim).

VD16, M-6712; J. Sabin, *Dictionary of Books Relating to America. From the Discovery to the Present Time*, New York, 1956, no. 51402; K.H. Burmeister, *Sebastian Münster. Eine Bibliographie*, Wiesbaden, 1964, p. 85, no. 99; *Sebastian Münster: Katalog zur Ausstellung aus Anlass des 500. Geburtstages am 20. Januar 1988 im Museum Altes Rathaus Ingelheim am Rhein*, K.H. Burmeister, ed., Fernwald, 1988, p. 122, no. 6.11. € 39.000,00

98. MUZIO, Girolamo (1490-1576). *Egloghe... Divise in cinque libri. Le Amorse libro primo. Le Marchesane libro secondo. Le Illustri libro terzo. Le Lugubri libro quarto. Le Varie libro quinto*. Venezia, Gabriel Giolito et Fratelli, 1550.

8vo. 128 leaves. With the printer's device on the title-page. Old vellum, tinted edges, small stamp on the title-page, a very fine copy.

FIRST EDITION of Muzio's first printed work, a collection of eclogues in five books, dedicated to Antonio d'Oria. The first book is dedicated to Tullia d'Aragona, who also speaks in the seventh eclogue under the name of Thirrenia; the second to Alfonso d'Avalos, marquis del Vasto and to his wife Mary of Aragon. The first eclogue of the third book is dedicated to Federico II Gonzaga and to his wife Margherita Paleologa, the second to Luigi Gonzaga, the third to Beatrice of Savoy, the fourth to Ercole d'Este, the fifth to Ippolito d'Este, the sixth to Anna d'Aste, the seventh to Christine of Lorraine. In the fourth book is lamented the death of Luigi Gonzaga, Margherita Tizia countess of Desana, Antonio d'Aragona, Giulio Camillo, Alfonso d'Avalos, and his wife Chiara. The fifth book contains, among other things, a eclogue to François I, king of France, referring of a marble statue of Venus, which was brought to him from Italy (cf. "Sul Tesin piantaro i tuoi laureti". *Poesia e vita letteraria nella Lombardia spagnola (1535-1706)*, A.M. Negri, ed., Pavia, 2002, 1.18, pp. 86-87).

Girolamo Muzio, a native of Padua, studied law in his native city. He spent some time at the court of Emperor Maximilian I and stopped at Capo d'Istria, the birth place of his father, where he met again his early friend Pier Paolo Vergerio, papal diplomat and later a reformer. For a while he was at Ferrara and became an ardent admirer of Tullia d'Aragona, the famous courtesan and poetess. Later he became a protégé of Pope Pius V and of Cardinal Ferdinando de' Medici. His numerous writings against the Protestants brought him the surname of 'hammer of heretics' (cf. P. Giachich, *Vita di Girolamo Muzio iustinopolitano*, Trieste, 1847, passim).

Adams, M-2083; S. Bongi, *Annali di Gabriele Giolito de' Ferrari da Trino di Monferrato stampatore in Venezia*, Roma, 1890-1895, I, pp. 310-311; B. Gamba, *Serie die testi di lingua*, Venezia, 1839, p. 447, no. 1523. € 850,00

99. MUZIO, Girolamo (1490-1576). *Le Mentite Ochiniane*. Venezia, Gabriel Giolito e Fratelli, 1551.

8vo. 185, (1) leaves. With the printer's device on the title-page and at the end (slightly coloured in red). 18th century vellum over boards, some light spots and browning, but a fine copy.

FIRST EDITION. This work, dedicated to Cardinal Ercole Gonzaga, is a point by point refutation of the Italian Reformer's doctrines as expressed in his *Prediche* published in Geneva in 1542-1543. It also contains Ochino's famous letter to Vittoria Colonna, in which he explains and vindicates his departure from Italy and his change of religion. To this is added a long letter to Ochino, in which Muzio reproaches him, among other, that he left his order for more trivial reasons, i.e. because he was neither made general of the order nor cardinal ("che voi de' Zoccolanti usciste, percioche non foste fatto Generale; Et che de' Cappuccini sete uscito, percioche non siete stato fatto Cardinale", l. 17r) (cf. R. H. Bainton, *Bernardino Ochino, esule e riformatore senese del Cinquecento*, Firenze, 1940, p. 57; and B. Nicolini, *Girolamo Muzio e Bernardino Ochino. Storia di una polemica letteraria cinquecentesca*, in: "Biblion", I, 1946, pp. 9-45).

S. Bongi, *Annali di Gabriel Giolito de' Ferrari da Trino, stampatore a Venezia*, Roma, 1890-1897, I, pp. 324-325. € 850,00

100. NOSTREDAME, Jean de (1522-1577). *Le vite delli piu celebri et antichi primi poeti provenzali che fiorirono nel tempo delli Ré di Napoli, et Conti di Provenza, liquali hanno insegnato à tutti il Poetar vulgare. Raccolte dall'opere de diversi eccellenti scrittori, ch'in quella lingua le scrissero...: et hora da Gi.: Giudici in Italiana tradotte, e date in luce*. Lyon, Alessandro Marsigli, 1575.

8vo. 254, (18, including 4 blank) pp. Contemporary limp vellum, some very light browning and spots, but an excellent copy.

FIRST ITALIAN EDITION dedicated to Alberico Cibo by the translator Giovanni Battista Giudici, who also made some additions and corrections. This is the first history of Provençal poetry, the first lyric poetry in any modern language. It consists of biographies (with selected verses) of seventy-six Provençal poets beginning with Jaufre

LE VITE
DELLI PIV
CELEBRI ET

ANTICHI PRIMI
POETI PROVENZALI CHE
fiorino nel tempo delli Re di Napoli, & Conti di
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Raccolte dall'opere de' diuersi eccellenti scrittori,
ch' in quella lingua le scrissero: in lingua Fran-
cese da Gio: di Nostra Dama posite:
& hora da Gio: Giudici in Ita-
liana tradotte, e da-
te in luce.

Per le quali, oltre le memorati' istorie contenute in esse, si di-
monstra l'antiquità di molte illustri, & Nobil' Case, & di Pro-
venza, Linguaschia, & altre Provincie della Francia, che d'Ita-
lia, & d'alcoue.

Con la Tavola delle cose piu notabili.

Di Gio: Sessa,  in Roma, il Maggio
1671

IN LIONE,
Appresso d'Alessandro Marsilij.
L'anno M. D. LXXV.

Rudel and Marcabru. After the coronation of Henry II in 1154 begins the golden age of Provençal poetry with Bernard de Ventadorn, Peire d'Alverne and Raimbaut d'Orange, including those to whom Dante dedicated long sections of his Divine Comedy, Bertran de Born, Arnaut Daniel, Folquet de Marseille, and Sordello. It was in Italy that the influence of the troubadours bore its greatest fruits (cf. F. Pic, *Contribution bibliographique à l'étude de la posterité des troubadours: Les Vies des plus célèbres et anciens poètes provençaux de Jean de Nostredame* (1575), *leur diffusion depuis le XVI^e siècle, leurs possesseurs et leurs lecteurs*, in: "Le Rayonnement des troubadours", A. Touber, ed., Amsterdam, 1998, pp. 185-200).

Chapter LXIII is dedicated to one Anselmo di Mostieri (Anchelm de Mostiere), distinguished poet and astrologer, who is nobody else than the author's famous brother Michel de Nostredame.

Jean de Nostredame was a lawyer like his father Jaume and became in 1557 procureur de la Cour in the parliament of Aix-en-Provence.

Giovanni Battista Giudici, the translator, was a physician from Massa, who practised at Camajore. He was the author of a treatise on the plague published in 1577 (cf. G. Tiraboschi, *Biblioteca modenese*, Modena, 1782, II, p. 412).

J. de Nostredame, *La vie des plus célèbres poètes provençaux*, C. Chabaneau & J. Anglade, eds., Genève, 1970; Edit 16, CNC29386; Adams, N-348; J. Baudrier, *Bibliographie Lyonnaise*, II, Lyon & Paris, 1896, p. 164.

€ 1.200,00

101. **ODDI, Sforza degli** (1540-1611) *L'erofilomachia ovvero il duello d'amore, et d'amicitia, comedia nuova,...* Aggiuntovi in questa nuova edizione un Discorso di M. Bernardino Pino, da Cagli, intorno al componimento della Comedia de' nostri tempi. Venezia, Giovanni Battista Sessa e fratelli, 1578.

12mo. (26), 89, (i.e. 88) leaves. With the printer's device on the title-page. Contemporary vellum over boards, a few tiny wormholes in the last five leaves without damaging the text, otherwise a fine copy.

SECOND EDITION of *L'erofilomachia* (the first was published at Perugia in 1572) and FIRST EDITION of *Breve considerazione intorno al componimento de la Comedia de' nostri tempi*, already written by Bernardino Pino in 1572.

L'erofilomachia is the first of three comedies composed by Sforza degli Oddi (the other two being *I morti vivi*, 1576 and *La prigione d'amore*, 1590). It was first staged at Perugia and is dedicated by the editor Giulio Baldeschio to Don Pietro Orsini.

"Oddi's first play... owes much to the *Eunuch* of Terence, but it carries the serious matter far beyond the range of Roman comedy. The main action is a contest in self-sacrifice between two young men who both love the same girl. One of them resigns his sweetheart to his friend, but the friend, upon learning that the girl has long loved the first man, retaliates by giving up his claim. The secondary action, which is rather skilfully joined to the main one, involves a remarkable courtesan who loves the second young man and is herself besieged by a braggart captain and a foolish old schoolmaster, who in turn is betrothed to the heroine by the girl's father... The *Erofilomachia* for all its pathos and sentimentality is nevertheless a comedy, and the reader never has any doubt of its cheerful outcome. Moreover, the author devoted considerable space to the antics of comic servants, the vainglory of the braggart captain, and the pedantic foolishness of the schoolmaster. The soldier and the pedant are put through the usual paces of broad comedy, including well-deserved beatings" (M.T. Herrick, *Italian Comedy in the Renaissance*, Urbana & London, 1966, pp. 187-188).

L'EROFILOMACHIA,

ouero

IL DVELLO

D'AMORE, ET

D'AMICITIA,

Comedia nuova,

De l'Excellentiss. Dottor di Legg;

M. Sforza d'Oddo gentil-
huomo Perugino.

Aggiuntovi in questa nuova edizione vn
Discorso di M. Bernardo Pino, da Cagli,
intorno al componimento della
Comedia de' nostri tempi.



IN VENETIA,
Appresso Gio. Battista Sessa, & fratelli.
M D LXXVIII.

"The *Discorso* of Bernardino Pino da Cagli, in the midst of a discussion which is essentially Horatian in its sources and theory, calls upon Aristotle for enlightenment on two matters, the distinction between tragedy and comedy and the limitation of the comic subject. For Bernardo Pino, the basic difference between the two dramatic genres lies in the social status of their subjects... Since it is an imitation of life, says Pino, comedy will change as life changes, but only with respect to its materials. That is, new times will present to the comic poet new mores and new actions as his subjects. But the form will at all times remain the same... Its immutable rules for form are found, it would seem, almost entirely in Horace: rules for the handling of the chorus, rules for diction, rules for decorum. The latter are really of two kinds, since they involve the proper 'circumstances' for any given action and the proper behaviour for any given person. In both, the spectator must have the impression of seeing nature herself represented; and the principal wisdom of the poet will consist in his knowledge of decorum and 'circumstances' " (B. Weinberg, *History of literary criticism in the Italian Renaissance*, Chicago, 1961, I, pp. 581 and 204).

"Bernardino Pino vide nell'*Erofilomachia* di Sforza Oddi la "forma e modello" per chi volesse scrivere una buona commedia, e nello stesso anno della pubblicazione dell'*Erofilomachia*, scrisse un trattato dal titolo *Breve considerazione...*, nel quale non solo loda l'opera dell'Oddi, ma enumera i vari aspetti necessari per comporre una commedia edificante... Entrambi i commediografi assunsero nel loro teatro una materia seria, patetica e sentimentale, al polo opposto rispetto a quella allegra, festosa ed erotica comune al teatro comico della prima metà del secolo sedicesimo. I due drammaturghi utilizzarono nelle loro commedie il decoro ed esempi di vita per insegnare, tramite lo spettacolo, come vivere civilmente e cristianamente. La loro innovazione consiste nel dare alla commedia una comicità più nobile, ispirata al sentimento, al patetico e al meraviglioso... I protagonisti delle loro commedie sono gentiluomini e cittadini privati, i quali, sebbene appartengano ad una classe sociale inferiore a quella dei protagonisti del genere tragico, propongono una moralità non inferiore a quegli illustri personaggi. La materia che tratteranno non sarà l'amorazzo, le astuzie e gli inganni che appaiono sul palcoscenico del pieno Rinascimento, bensì l'affermazione degli affetti e la moralità dei sentimenti da cui partoriranno esempi di casti amori, di onorati costumi e di gare di generosità" (F. Mansi, *Il genere comico nella Controriforma: tra Bernardino Pino e Sforza Oddi*, Ann Arbor, 1992, pp. 2-3).

Sforza degli Oddi, a poet, dramatist and lawyer from Perugia, obtained around 1569 the chair of law at the university of his native city. In 1583 he became first lecturer in law at Macerata, where he stayed until 1588. Subsequently he moved to Pisa, Pavia and Padua always teaching civil law. In 1600 he was called to Parma by Ranuccio Farnese as councillor and lecturer, a position he held until his death in 1611 (cf. F. Mansi, *op. cit.*, p. 80).

Bernardino Pino, a native of Cagli in the Duchy of Pesaro from an ancient family of Osimo, studied at Rome and took the orders. In 1557 he was named canon and rector of the church at Castel Buccione near Urbino and then was called as warden of the cathedral of Cagli, where he remained until his death. He was constantly in contact with the court of Urbino in quality of secretary and ambassador to Guidobaldo della Rovere, who also raised him to the rank of a noble. He was a friend of Bernardo and Torquato Tasso and the author of six influential plays. With the staging of one of his works was inaugurated the first theatre at Cagli in the Palazzo Comunale (cf. G.M. Brancuti, *Bernardino Pino, commediografo cagliese del secolo XVI*, Cagli, 1897, passim).

Edit 16, CNCE52663; L.G. Clubb, *Italian Plays (1500-1700) in the Folger Library*, Florence, 1968, no. 637. € 900,00

DE IMAGINIBVS
SACRIS, ET
PROFANIS

ILLVSTRISS. ET REVERENDISS.

D. D. GABRIELIS PALEOTTI
CARDINALIS.

LIBRI QVINQVE.

Quibus multiplices earum abusus, iuxta sacrosancti
Concilij Tridentini decreta,
deteguntur.

AC VARIAE CAUTIONES AD OMNIUM
generum picturas ex Christiana DISCIPLINA
restituendas, proponuntur.

Ad usum quidem Ecclesiae BONONIENSIS scriptae, eorum bene
omnium Latine editi.



Cum PONTIF. MAX. & CAESAR. MAIEST.
Gratia & Privilegio.

INGOLSTADII,

Ex Officina Typographica DAVIDIS SARTORII.

Anno M. D. XCIV.

Incipit... Camera... parochi...
1760... 26. Sept. 1760...

102. PALEOTTI, Gabriele (1522-1597). *De imaginibus sacris, et profanis...*, Libri quinque. Quibus multiplices earum abusus iuxta sacrosancti Concilij Tridentini decreta, deteguntur. Ac variae cautiones ad omnium generum picturas ex Christiana disciplina restituendas proponuntur. Ad usum quidem Ecclesiae suae Bononiensis scripti, caeterum bono omnium Ecclesiarum nunc primum Latine editi. Ingolstadt, David Sartorius, 1594.

4to. (9) ll., 382 pp., (14) ll. With the printer's mark on the title-page. Contemporary vellum over boards, contemporary entry of ownership ("Jacobus Widmer Canon. Bern. parochus in Willisau A. 1600"), small stamp on the outer margin of the title-page, some light browning and spots, but a fine copy.

FIRST LATIN EDITION of this important treatise on painting, originally published under the title *Discorso intorno alle immagini sacre e profane* (Bologna, 1582). It was the most comprehensive and influential Italian attempt to explain the decisions of the Council of Trent concerning sacred art. In 1566, after attending the Council, Paleotti returned as bishop to Bologna, and his work on the treatise was part of a vigorous programme of reform. In the late 1570s he became interested in the visual arts. The decrees

of the Council of Trent concerning sacred art had been formulated under the pressure of time at the Council's final session. Paleotti, following the example of his friend Carlo Borromeo, who in 1577 had published his *Instructiones fabricae et suppellectilis ecclesiasticae*, wished to give the subject a more systematic treatment. He embarked on four years of intensive work on a projected five-volume treatise, the *Discorso intorno alle immagini sacre e profane*. Two volumes, plus tables of contents for three other volumes, were published in the vernacular in 1582, in a provisional edition not intended for sale. While preparing the treatise Paleotti consulted Carlo Sigonio and Ulisse Aldrovandi, as well as churchmen, university teachers, the jurist Angelo Papio, the philosopher Federico Pendasio and artists, such as Prospero Fontana, Domenico Tibaldi, and Pirro Ligorio. He intended to produce a complete and definitive version after again consulting experts in several disciplines, but the treatise was never finished, nor did Paleotti incorporate corrections to the published part.

The *Discorso* had a wide circulation in Italy and in other Roman Catholic countries. It expressed Paleotti's belief in sacred art as 'the bible of the illiterate'. He opposed the empty antiquarian erudition and cerebral quality of late Mannerist painting and demanded that religious art should be clear, simple and easily understood. The task of the painters was to 'imitate the truth', to which end their art should be naturalistic and historically accurate. The treatise opens with a learned dissertation on the origin and value of images; there follows a discussion of the problems of iconography, with a long and reasoned list of errors to be avoided by the 'Christian painter'. Paleotti distrusted the use of allegory and symbol, and of mythological painting, and condemned the use of grotesque ornament in holy places. The third book was intended to deal with lascivious images and the fourth with depictions of the Trinity and saints. The fifth and last section was to contain exhortations to the clergy, patrons and painters, as well as advice on the decoration of civil and religious buildings. Paleotti's treatise cannot be classified simply as collection of rules, prohibitions and impositions, although the author's wish to discipline the artist's creative freedom and subjectivity is frequently evident. Paleotti intended to provide guidelines that would encourage painters to reform religious art, and his treatise aroused the interest of, for example, Bartolomeo Cesi, Bartolomeo Passarotti and Prospero Fontana, Bolognese artists who were already moving away from Mannerism. Ludovico Carracci was most obviously in accord with Paleotti's reformist message, and in such early works as *St Vincent* (Bologna, Credito Romagnolo) and the *Annunciation of the Virgin* (Raleigh, NC Mus. A.), which were pervaded with simple and sincere religiosity, he came closer than any other painters to the 'Christian artist' delineated in the *Discorso* (cf. P.M. Jones, *Art Theory as Ideology: Gabriele Paleotti's Hierarchical Notion of Painting's Universality and Reception*, in: "Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450-1650", New Haven, CT, 1995, pp. 127-139).

Gabriele Paleotti, the scion of a prominent Bolognese family, studied at the local university, gaining a doctorate in civil and canon law in 1546, and then embarked on a career in the church. In 1556 he went to Rome as judge of the Sacred Rota and from 1561 to 1563 participated in the final phase of the Council of Trent, acting as mediator between the reformists and the traditionalists. In March 1565 he was made a cardinal by Pope Pius IV and in 1566 Bishop of Bologna. Two days after his consecration Paleotti left Rome for Bologna. Here he resolved to instigate immediately, not only with 'gentleness and moderation' but also with firmness, a profound spiritual and organizational reform of the church, based on the faithful application of the decrees of the Council of Trent. This reform was to be realized not through censorship or repression but by his personal example and the cooperation of all the faithful, both laity and clergy. He devoted much time to a reform of the University of Bologna, and in this endeavour he was supported by such prestigious scholars as the historian Carlo Sigonio and the naturalist Ulisse Aldrovandi. In 1590 Paleotti became Cardinal of the diocese of Sabina and moved to Rome. There he saw the Papacy and the Church hierarchy closing ranks in ever more rigid counter-reformist positions, abandoning the moderate programme that he and other bishops had supported after the Council. He was forced to realize that, 30 years after the Council had ended, no reform of sacred art had taken place, and it was perhaps in a mood of bitter disappointment and pessimism that, at the end of his life, he expressed an intransigent attitude very far from the spirit that had animated the *Discorso*. He went so far as to maintain the necessity of compiling an index of images, similar to the *Index librorum prohibitorum* (1564), listing prohibited books, intending thus to force the renewal of sacred art, rather than, as before, encouraging it through dialogue and persuasion. By this time, however, the Roman Church had already rejected his proposal for reform based on naturalism and historical realism; it preferred artistic expressions that affirmed the triumphal aspect of the Catholic Church and was to find in Baroque art the most effective instrument for spreading its ideological message (cf. P. Prodi, *Il Cardinale Gabriele Paleotti*, Roma, 1967, passim).

For the present edition the printer David Sartorius obtained a special privilege and also wrote the preface to the reader.

VD 16, P-120; I. Bianchi, *La politica delle immagini dell'età della Controriforma: Gabriele Paleotti teorico e committente*, Bologna, 2008, passim; A.B. Gauvin, *Between Renaissance and Baroque: Jesuit Art in Rome, 1565-1610*, Toronto, 2003, p. 11. € 2.700,00

THE FIRST PRINTED MONOGRAPH ON DAIRY PRODUCTS

103. **PANTALEONE OF CONFENZA** (fl. 1438-1496). *Pillularium omnibus medicis quam necessarium...* (And:) *Summa latticinorum completa omnibus idonea: eiusdem doctoris (And:) Cautelae medicorum non inutiles clarissimi doctoris magistri Gabrielis Zerbi Veronensis...* Lyon, Antoine Blanchard, June 13, 1528.

8vo. 73, (3) leaves. Title-page within an ornamental woodcut border. Bound in an old antiphonary vellum leaf, some very light browning and spots, a few leaves strengthened in the folds, but a fine copy.

VERY RARE EDITION of this collection of medical treatises containing: (1) the earliest encyclopaedia of dairy



products, (2) Pantaleone's important pharmacological work, and (3) Zerbi's treatise on medical ethics. The *Pillularium* was first printed in 1474, the *Summa lacticinorum* at Turin in 1477, and the *Cautelae medicorum* in 1495. The present is the fifth edition of the first two works and the first in octavo.

Apart the gastronomic contents, the interest and importance of the *Summa lacticinorum* resides principally in its lack of the typical abstract speculation of the medieval treatises (although Pantaleone cites Rhazes, Averroes, Maimonides, Arnaldo of Villanova, Albertus Magnus, Ugo Benzi, Cristoforo Barzizza, and Michele Savonarola, as some of his sources). The first section opens with the description of various kind of milks according to the race of the animals, the characteristics of the pastures and their climate. He then goes on in discussing the qualities of milk in the nutrition of infants and the general characteristics of cheese and butter. In the second section are described the different kinds of cheese from various Italian regions and European countries. The third section deals with dietetic questions concerning cheese as foodstuff (cf. I. Naso, *Formaggi nel Medioevo: la 'Summa lacticinorum' di Pantaleone di Confidenza*, Torino, 1990, passim).

Pantaleone, a native of Confidenza (between Vercelli and Pavia), was physician at the court of the dukes of Savoy and taught medicine in the Collegio di Medicina in Turin and in the Studio of Pavia. He travelled extensively through France, England, the Netherlands, Germany, and Switzerland, collecting material and exchanging

opinions related to his profession as a physician. His other important work, the *Pillularium*, is the first book which recommends the use of pills in medicine (cf. I Naso, *Università e sapere medico nel Quattrocento: Pantaleone da Confienza e le sue opere*, Cuneo, 2000, passim).

Gabriele de' Zerbi (1455-1505) was born in Verona and became a professor of philosophy in Padua at the age of twenty-two. He later moved to Bologna to take up the chair of medicine and philosophy, and during the tenures of popes Sixtus V and Innocentius VIII he was archiater and professor of medicine in Rome. He returned to Padua in 1494, where he worked until 1505. His *Cautelae medicorum* is the first code of medical deontology, and perhaps of any other professions. It describes how the physician has to behave in his job and in his private life, with the patients, the relatives, the students, the poor; if and how he has to be paid ("intentione medici non debeat esse in medendo ad pecuniam, sed deo retributione et merito expectare") (cf. D.E.J. Linden, *Gabriele Zerbi's 'De cautelae medicorum' and the Tradition of Medical Prudence*, in: "Bulletin of the History of Medicine", 73/1, 1999, pp. 19-37).

Adams, P-181; Waller, 7091; J. Baudrier, *Bibliographie Lyonnaise*, Lyon, 1899, II, p. 431; S. von Gültlingen, *Bibliographie des livres imprimés à Lyon au seizième siècle*, IV, Baden-Baden, 1996, no. 29.

€ 4.500,00

DIPLOMACY

104. **PASCHALIUS, Carolus** (Carlo Pasquale, 1547-1626). *Legatus... Accessit Graecarum dictionum interpretatio, et index, quod satis est, locuples*. Rouen, Raphael Petit Val, 1598.

8vo. (12) ll., 539, (1) pp., (6) ll. (the last is a blank). With the printer's device on the title-page. Contemporary limp vellum, lacking ties and with a slight damage at the bottom of the spine, old entry of ownership and small stamp on the title-page, but a very genuine and attractive copy.

RARE FIRST EDITION of this treatise which made the author's reputation as an authority on international law. Toward the end of the sixteenth century, as Europe grew weary of its wars,

LEGATVS

OPVS

CAROLI PASCHALII

Regij Confiliarij, et in Normaniæ Senatu
Aduocati generalis distinctum in ca-
pita septem et septuaginta.

*Accessit Graecarum dictionum interpretatio, et in-
dex, quod satis est, locuples.*



ROTHOMAGI

Apud RAPHAELEM PARVIVALLIVM
Typographum Regium.

M. D. XCVIII.

CVM PRIVILEGIO REGIS.

interest in diplomacy increased. All the important earlier books (Le Vayer, Maggi, Gentili, etc.) were reprinted at least once in the 1590s and there were two new major contributions. One, the work of a learned Pole, Christopher Warszewicki, may have been meant chiefly to summarize the Western theorists for Eastern Europe. The other, Paschalius' *Legatus*, has the distinction of being the longest and most comprehensive book about ambassadors written in the sixteenth century. It became, judging by the frequency of citation, one of the most respected texts about diplomacy for several decades (cf. G. Mattingly, *Renaissance Diplomacy*, London, 1955, p. 213).

Carlo Pasquale was born at Cuneo (Piedmont) of an aristocratic family. Educated in Geneva as a Calvinist, but later becoming a Catholic, he finally settled in France and accepted various positions in the French civil and diplomatic service. Guy de Pibrac, the refined and brilliant chancellor of Marguerite de Valois, was his patron. Joseph Justus Scaliger, who must have known him personally, expressed the following opinion on him: "Paschal est un gentil personnage, il escrit bien, il a fait des si jolies prières, il a esté nourry a Genève; il est conseiller d'Etat. Je m'esbahis qu'il a quitté l'estat d'Avocat Général à Rouen". The 'jolies prières' are the *Christianae praeces*, which went through three editions between 1602 and 1603. The main preoccupation of them is the religious peace of France. On the other hand, Paschalius' approach to Latin literature is clearly defined in the preface of his commentary on Tacitus (1581), where all other Latin and Greek writers are subordinated to Seneca and Tacitus. The same intransigent 'Senecan' attitude, which is the clearest proof of Paschalius' connection with the neo-Stoic movement, is defended in the short treatise *De optimo genere electione* (1595). In 1574/75 he apparently followed Pibrac in the Polish adventure with Henry III. He certainly delivers an oration in Venice when Henri III passed there on his return from Poland. In 1589 he may have come to England on behalf of Henry IV, then in trouble. In 1592 he was 'Conseiller et Avocat Général' at Rouen. Between 1604 and 1614 he was French ambassador to the Grisons. Later he was made 'Conseiller d'Etat' and died at the age of seventy-nine as 'Seigneur et Vicomte de la Queute' near Abbeville (cf. A. Momigliano, *The First Political Commentary on Tacitus*, in: "Journal of Roman Studies", 37, 1947, pp. 98-101).

P. Aquilon, *Bibliographie Normande*, Baden-Baden, 1992, IV, pp. 106-107, no. 83; Adams, P-368.

€ 1.200,00

105. **PATRIZI, Francesco** (ca. 1412-1494). *Il sacro regno de'l gran' Patrio, de'l vero reggimento, e de la vera felicità de'l Principe, e beatitudine humana*. Venezia, Comin da Trino, 1547.

4to. (14), 206 ll. Title within a woodcut border. Contemporary vellum, some light dampstains at the beginning and a few tiny marginal holes, contemporary and old entries, a fine, genuine copy with the book plate of G. Borghini.

FIRST ITALIAN TRANSLATION of Patrizi's *De regno et regis institutione*, one of the most influential political works of the fifteenth and sixteenth centuries. It was written between 1481 and 1484, dedicated to Alfonso of Aragon, but only published posthumously at Paris in 1519 (cf. F. Battaglia, *Enea Silvio Piccolomini e Francesco Patrizi. Due politici senesi del Quattrocento*, Siena, 1936, pp. 76-100).

Patrizi began to write his first political treatise *De institutione rei publicae* during his exile, and finished it between 1465 and 1471 (published in Paris in 1494). This and *De regno* were widely circulated all over Europe and were

reprinted many times. Patrizi subordinates economic life to ethics and criticized Platonic communism for the limits it imposed upon individual initiative. He opposed the unstable 'multitudo': "The multitude bears similarity to the sea, which appears to be calm or stable by the force of nature. But it will be tranquil or agitated according to how the wind blows. Even so the multitudes will follow fortune, for they are stimulated by the powerful citizen of by the wind of envy".

An important part of *De regno* deals with both the personal side of princship and the princship as an institution. In the education of the prince the art of war is classified as a necessary part of his training. The problems of state administration are considered in relation to ethics, to a certain extent as practical examples of the application of virtues, showing that more importance is attached to the personal than to the institutional side of the problem. He saw the ideal prince in Alfonso of Aragon, who was also celebrated by other humanists as Antonio Beccadelli and Giovanni Pontano in his *De principe*. Patrizi had a great influence on later political thinkers and had often been seen as a predecessor of Machiavelli. Patrizi's *De regno* was also widely read in England and became the basis for Thomas Elyot's *Gouverneur* (cf. L. Warren, *Patrizi's 'De regno et regis institutione' and the plan of Elyot's 'The boke named the governour'*, in: "Journal of English & Germanic Philology", 49, 1950, pp. 67-77).



The translator was Giovanni Fabbrini as can be seen from his dedication to Cosimo de' Medici. A native of Figline Valdarno, he studied at Florence under Lorenzo Amadei and Gaspare Marescotti. In 1544 he settled in Rome, where he published his first work, *Della interpretatione della lingua latina*. In 1546 he returned to Florence and finished his translation of the *De regno*. A year later he was called by the Senate of Venice to teach in the public schools. His activities as a merchant brought him some wealth and allowed him to concentrate more on his literary activities. He published numerous translations into the vernacular, commentaries, and grammatical and linguistic studies, among them in 1565, *Teoria della lingua*, also dedicated to Cosimo de' Medici. He died in Venice in 1580.

Francesco Patrizi received his early education at the Studio of Siena, his native city. He became a friend of the bishop of Siena Enea Silvio Piccolomini (later Pope Pius II). In 1452 he took part to a Siennese embassy which accompanied the Emperor Frederick III to Rome. For a certain time he served as podestà of Montalcino. A few years later his fortunes changed dramatically for the worse. He was among the notables who were arrested in 1456 and tried for conspiring to hand Siena over to Jacopo Piccinini, who was in the service of Alfonso of Naples. Only the intervention of Enea Silvio, then a cardinal, could prevent his death. Patrizi was instead sentenced to exile, leaving his wife and four sons in the charge of their grandparents. Later he was admitted into Holy Orders and, still favoured by Enea Silvio, now pope Pius II, was elected bishop of Gaeta in the kingdom of Naples, without the duty to reside in his diocese. Still in 1461 he took up residence in Foligno as papal governor. His experience as governor as well as his originally first-hand knowledge of the ups and downs of politics in his native Siena certainly furthered his interest in political science and the *Institutione reipublicae* was written during his stay at Foligno. Apparently he released his post of governor of Foligno in 1471, settled at Gaeta for the rest of his life, apart from occasional missions for the House of Aragon, attending to his episcopal duties. At Gaeta he wrote the present, his second, great work on political science (cf. F.C. Nardone, *Francesco Patrizi umanista senese*, Empoli, 1996, passim; and F. Battaglia, *op. cit.*, pp. 76-100).

Edit 16, CNCE24595; R. Kelso, *The Doctrine for the English Gentleman in the 16th Century*, (Urbana, IL, 1929), no. 328a. € 2.200,00

106. **PEREZ DE VALDIVIA, Diego** (1510-1589). *Annotazioni intorno alla vita, e morte della Sereniss. D. Maria Principessa di Parma... Tradotte di lingua Spagnuola dal Cavaliere fra Giulio Zanchini da Castiglionchio*. Firenze, Filippo Giunti, 1593.

8vo; contemporary flexible vellum; (8), 307, (11), (2 blank) pp. Printer's device on the title-page and at the end. Light dampstain on the lower margin at the center of the volume, some foxing, otherwise a very good copy.

FIRST ITALIAN EDITION dedicated by the translator, Giulio Zanchini, to Olimpia Aldobrandini.

Shortly after the death of Mary of Portugal (1538-1577, since 1565 wife of Alessandro Farnese), the Jesuit Sebastião Moraes, who was her confessor, published her biography. "Un tono adulatorio che rende defilate le considerazioni su Maria di Portogallo, che riecheggiavano temi ricavati molto probabilmente dalla, *Vida y muerte dela sereniss.*

princesa de Parma y Plasencia di Sebastiano Moraes che era stata pubblicata nello stesso anno [1578] a Roma da Paola Blado, stampatrice vedova di Antonio..., la quale dedicò la stampa dell'opera a Costanza Sforza Boncompagni, Marchesa del Vignola, rivendicando l'esistenza di exempla femminili, non solo nella chiesa delle origini, ma anche in tempi recenti 'nei quali si è molto raffreddata la carità' " (S. Andretta, *La rappresentazione di Maria di Portogallo negli elogi funebri contemporanei*, in: "D. Maria de Portugal princesa de Parma (1567-1577) e o seu tempo: as relaões culturais entre Portugal e Itália na segunda metade de Quinhentos", Porto, 1999, p. 144). This devotional work, intended for women readers, had a great success, was translated into German (1586) by the Swiss theologian Sebastian Werro and was reprinted sixteen times until 1612.

Nearly ten years later appeared the present work, a greatly enlarged exemplary biography. "Fu, nel 1587 [*Libro de la breve relacion de la vida y muerte exemplarissima de la princesa de Parma de felice memoria con anotaciones*], il teologo spagnolo Perez ad aggiungere al testo originale della biografia delle annotazioni dettagliate, nelle quali ogni episodio della *Vita* viene discusso e inquadrato in un più ampio contesto morale e pedagogico allo scopo di esaltare, se possibile ancor di più, l'esemplarità del comportamento di Maria. Le *Annotazioni* di Perez si spingono dunque più avanti nel processo di idealizzazione della principessa: il commento spezza il flusso del racconto biografico deducendone delle esplicite regole di vita. Che questo testo non sia pensato per una lettura da capo a fondo, lo si vede dalla scelta di Perez di compilare un



indice dettagliato... Il Corso aveva già compiuto un tentativo simile di orientamento della lettura del pubblico femminile con le *Esposizioni delle rime di Vittoria Colonna*... In merito alla lettura, Perez suggerisce di trarne conforto nei momenti di tristezza, dubbio o di tentazione della carne. Toccando esplicitamente il dibattito sul profitto e il danno della lettura spiega che le letture, se edificanti, non possono che avere risultati positivi, visto che impegnano ad una obbedienza maggiore. Affermando che si dovrebbe incoraggiare questo modo di trasmettere il sapere Perez trova così un ruolo alla stampa anche in un contesto, quale quello cattolico, che soffriva, a differenza di quello protestante, dell'incapacità di cogliere in essa uno strumento utile ai propri fini propagandistici" (X. von Tippelskirch, «Con la lettura di questa santa operina, attenderà ad infiammare se medesima»: annotazioni alla 'Vita' di Maria di Portogallo, principessa di Parma e Piacenza (1538-1577), in: "Alle origini della biografia femminile. Mélanges de l'École française de Rome", t. 113, 1, Roma, 2001, pp. 249-250).

Diego Pérez de Valdivia, a native of Baeza, was a favorite pupil of Juan de Avila. He studied at Salamanca and became professor of theology in 1549 at the University of Baeza, where he lived for thirty years. In 1579 until his death he taught at the University of Barcelona. His main works were *De sacra ratione concionandi* (Barcelona, 1588) and a life of the Virgin (Barcelona 1600) (cf. J. Melgares Raya & P. Ayala Cañada, *Diego Pérez de Valdivia. Rector de la Universidad de Baeza en el Siglo XVI*, 1999, passim).

Edit 16, CNCE28833; L.S. Camerini, *I Giunti tipografi editori di Firenze 1571-1625*, Firenze, 1979, p. 105, no. 191; A. Erdmann, *My gracious silence*, Luzern, 1999, p. 185. € 850,00

THE FIRST JAPANESE EMBASSY TO ITALY

107. **PERPIÑA, Pedro Juan S.J.** (Petrus Joannes Perpinianus Valentinus, ca. 1530-1566). *Orationes duodeviginti. Addita sunt acta Legationis Japonice cum aliquot orationibus, quarum auctores, & argumentum post Catalogum orationum Perpiniani reperies.* Tournon, Claude Michel, 1588.

8vo. (16), 255 pp., (1 blank leaf), 40, (1) pp. With the printer's device on the title-page. Contemporary vellum over boards (lightly rubbed), manuscript title on the spine and on the bottom edge, some light browning, but a good copy.



THE SPEECHES by the Jesuit father Perpiña were first printed at Rome in 1565 (*Orationes quinque*). In the following year they were reprinted at Cologne with the addition of one more speech (*Orationes sex*). The first printing containing all extant eighteen speeches was published at Rome in 1587, which was immediately reprinted in 1588 at Ingolstadt, Paris and Tournon. Only the latter contains the additional *Orationes aliorum*, in which is printed a full version of the *Acta consistorii legatis Japoniis publicae exhibiti* (ll. 15v-24v), concerning the first Japanese embassy in Europe. The *Acta* were published for the first time at Rome in 1585 and were then reprinted numerous times and translated into several languages. They contain apart *Litterarum exempla regum Iaponiorum ad Gregorium XIII. Pont. Max.*, also a speech by Gaspar Gonçalves (1540-1590) held on that occasion.

"The Japanese mission to Pope Gregory XIII in 1585 undoubtedly had a strong popular appeal, which is seen from the great number of printed booklets, relating only to it, printed in Europe for the occasion. The mission, planned by Alessandro Valignano, the great organizer of the missionary work in Orient, had two predominant aims. The most important was to obtain from the Pope the rights to Japan for the Jesuits, the second was to make Europe known to the Japanese. Valignano's intentions were for the four young boys to be witnesses, once back home, for a reality which was somewhat incomprehensible to the Japanese. They could hardly believe that someone would leave such an extolled place to live in poverty and insecurity in their country. But on the other hand, sixteenth century Europe too did not know much about Japan. The mission was the event which provided the opportunity to propagate news about it. The fact that Pope Gregory XIII decided to give them public consistory (which meant that he regarded them as official ambassadors)

gave final spur to people's curiosity.... The three feudal lords (incorrectly called "kings"), who sent the mission were all from Kyūshū: Ōtomo Yoshishige (Francisco) in Bungo, Arima Harunobu (Protasio), and Ōmura Sumitada (Bartolomeo) in Hizen province. Ōtomo sent Itō Mancio, who was the chief envoy, the lords of Arima and Ōmura chose Cijiwa Miguel. Two other young boys were added as escort: Nakaura Juliano and Hara Martino" (A. Boscaro, *Sixteenth Century European Printed Works on the First Japanese Mission to Europe*, Leiden, 1973, pp. XI-XII).

The volume opens with a dedication by Francesco Benci to Odoardo Farnese, which is followed by a notice "sociis eloquentiae studiosis" by Orazio Torsellino (1545-1599). The other speeches by Perpiña deal among others

with the running of the Jesuits schools and the teaching of rhetoric. At the end is printed a speech held during the Council of Trent by Alfonso Salmerón (1515-1585), as well as an oration by Stefano Tucci (1540-1597) held at the funeral of pope Gregorio XIII (1502-1585) and a speech by Francesco Benci (1542-1594) in memory of Marc-Antoine Muret (1526-1585).

Born about 1530 at Elche (Valencia), Pedro Juan de Perpiña entered the Society of Jesus in September 1551. He taught for a longer period eloquence at Coimbra and Rome, and theology at Lyon and Paris, where he died in 1566.

H. Cordier, *Bibliotheca Japonica*, Paris, 1912, p. 96; A. Boscaro, *op. cit.*, no. 63; De Backer-Sommervogel, VI, col. 549.
€ 2.500,00

108. **PIGNA, Giovanni Battista** (1530-1575) - **CALCAGNINI, Celio** (1479-1541) - **ARIOSTO, Ludovico** (1474-1533). *Io. Baptistae Pignae Carminum lib. quatuor, ad Alphonsum Ferrariae Principem. His adiunximus Caelii Calcagnini Carm. lib. III. Ludovici Areosti Carm. lib. II.* Venezia, Vincenzo Valgrisi, 1553. 8vo. 312, (16) pp. With the printer's device on the title-page. 17th century calf (rebacked), marbled edges, a very fine copy.

IO. BAPTISTAE

PIGNAE CARMINVM

LIB. QVATVOR,

AD ALPHONSVM FERRARIAE
PRINCIPEM.

His adiunximus

CAELII CALCAGNINI CARM. LIB. III.
LUDOVICI AREOSTI CARM. LIB. II.

CVM PRIVILEGIO.



V E N E T I I S,

EX OFFICINA ERASMIANA,
VINCENTII VALGRISII.

M. D. L I I I.

RARE FIRST EDITION of Pigna's first publication, a collection of neo-Latin verses, to which he added a choice of *carmina* by Celio Calcagnini and Ludovico Ariosto.

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

Celio Calcagnini, poet, philosopher and scientist from Ferrara, was involved in an imperial and in a papal war, in an imperial election, in the controversy stirred up by Luther, in the divorce question precipitated by Henry VIII, all as a diplomat in the service of the house of Este. He fanned into flame the conflict over the imitation of Cicero and took an interest in Egyptian hieroglyphics. Independently of Copernicus he contributed to the creation of an attitude for mind favourable to a new conception of the solar system for which Copernicus was to become famous. He was personally acquainted with the painter Raphael, with the historian Paolo Giovio, with the physician Giovanni Manardi, the scholar and geographer Jacob Ziegler, the poet Ludovico Ariosto, and Erasmus. In his hometown of Ferrara he enjoyed a place of honour as university professor and as apostolic protonotary. He was considered by his contemporaries to be one of the most learned men of Italy (cf. Q. Breen, *Celio Calcagnini, 1479-1541*, in: "Church History", vol. 21/3, 1952, pp. 225-238).

"La personalità letteraria del Calcagnini è tipicamente quella di un intellettuale di stampo umanistico... Perciò forse l'opera sua più rappresentativa è costituita dai *Carmina*... ove la curiosità del letterato, le velleità satiriche o moraleggianti, le ambizioni didascaliche, la serietà connessa ad un messaggio ecumenico e la licenza concessa ad una scrittura cortigiana si fondono in una varietà, ancora scarsamente sondata, di metri e di stile, e lasciano scoprire delle precise matrici culturali. Ciò che appare soprattutto notevole in questa esperienza lirica, parallela a quella, in latino e in volgare, dell'Ariosto, è la rimozione di ogni schema petrarchistico e l'accoglienza, invece, di motivi 'volgari' cui aveva fatto ricorso la letteratura di ispirazione riformistica sulla fine del Quattrocento... Una parte considerevole, forse la più appariscente, dei *Carmina* è occupata dagli elogi o dalle commemorazioni di amici mediocri (B. Lampridio, C. Rodigino, L.G. Giraldi) o famosi: Ariosto... e Raffaello, significativamente lodato, più che come artista, come studioso dell'antica topografia romana..." (*D.B.I.*, XVI, pp. 496-497; for the poems concerning Raphael, see J. Shearman, *Raphael in Early Modern Sources*, New Haven, CT, 2003, I, pp. 548, 647).

"It has been well over a century since Carducci crafted his magisterial essay on these approximately seventy-five poems, *La gioventù di Ludovico Ariosto e la poesia latina a Ferrara* [1881]. Although there is no indication that Ariosto intended these poems to be published as a volume, Pigna assembled them into a collection that he brought to light in 1553. The 'Carmina' reveal a wide-ranging awareness of the Latin lyric tradition, with imitations of Horace, Catullus, Tibullus and Ovid, among others, and even, for some epigrams, the clear influence of the Greek poets of the *Anthology*, known perhaps in Latin translations. The most interesting aspect of the collected Latin lyrics is

arguably the collocation of subsequent versions of a given poem. We can observe the author's attempt at perfecting the Latinity, for example, 'Ad Philinoëm' (poem 2), and numerous epitaphs (14, 16), including his own (58). We see him experimenting with classical meters, diction, and style, aspects of which reappear in his Italian *Rime* and in his narrative poetry" (D. Looney, *Ariosto and the Classics in Ferrara*, in: "Ariosto Today", D. Beecher, M. Ciavolella & R Fedi, eds., Toronto, 2003, pp. 24-25).

Among Ariosto's verses is also the moving epitaph to his friend Raphael (cf. J. Shearman, *op. cit.*, I, pp. 639-640).

"...il Pigna nella dedicatoria al principe Alfonso, confessa d'aver avuto i materiali per questa edizione da Virginio Ariosto, il quale lo lasciò libero di scegliere a suo piacimento 'il meglio de' versi latini'... I componimenti, scelti e pubblicati dal Pigna, sono 53: 9 nel libro primo, e 44 nel libro secondo" (G. Agnelli-G Ravegnani, *Annali delle edizioni ariostee*, Bologna, 1933, II, p. 139). The collection also contains the epithalamium for the marriage of Lucrezia Borgia with Alfonso I d'Este (cf. F. Gregorovius, *Lucrezia Borgia*, New York, 1905, pp. 246-247).
Adams, P-1200; Edit 16, CNCE37517.

€ 900,00

ARIOSTO'S FIRST BIOGRAPHER

109. **PIGNA, Giovanni Battista** (1530-1575). *I romanzi... divisi in tre libri. Ne' quali della poesia, et della vita dell'Ariosto con nuovo modo si tratta*. Venezia, Vincenzo Valgrisi, 1554.

4to. (4), 174 pp., (1 blank leaf), (24) pp. With the printer's device on the title-page. Vellum over boards, a very fine copy.

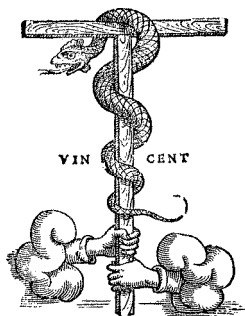
I ROMANZI

Di M. Giouan Battista Pigna,

AL S. DONNO LVIGI DA ESTE

VESCOVO DI FERRARA,
DIVISI IN TRE LIBRI.

Ne quali della Poesia, & della vita
dell'Ariosto con nuouo
modo si tratta.



Con gratia & priuilegio dell'Illustrissimo
Senato Veneto.

In Vinegia, nella bottega d'Erasmo, appresso
Vincenzo Valgrisi. 1554.

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

Only the first three books of Pigna's *I Romanzi* are concerned with romance and epic in general, and here a considerable portion of the discussion is devoted to theories of imitation, and to language, style and register. In matter of structure (the number of protagonists and actions, the presence of episodes) Pigna shares many of Giraldi's opinions, but also adds some useful qualifications, indicative how both epic and romance at times break out of the pattern of structure normally attributed to them, and converge. So an epic, which must be structured around a single illustrious action, may still contain many other actions, while in the romance a single action or protagonist will emerge. Pigna raises too the important point may itself dictate the structure of a poem, pointing to the apparently rambling structure of Ovid's *Metamorphoses*, to which could be applied many of the criticisms made of the romances, but which is entirely appropriate to the material. Length, structure, and presence of digressions do not, therefore, in this

view, constitute indicators of a particular genre (cf. J.E. Everson, *The Italian Romance Epic in the Age of Humanism*, Oxford, 2001, pp. 271-278).

"Pigna was four years old when Ariosto died in 1533, so his short biography should not be treated as a window onto the poets mind. But whether or not Ariosto reasoned as Pigna describes, the young Ferrarese humanist gives an accurate account of what Ariosto would in fact accomplish. *Orlando furioso* elevated a popular vernacular genre in the direction of classical epic with such success that the two traditions would be thereafter conjoined by the most talented of Ariosto's imitators" (T. Gregory, *From Many Gods to One: Divine Action in Renaissance Epic*, Chicago, 2006, p. 105).

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

110. PINO, Bernardino da Cagli (ca. 1530-1601). *Lo Sbratta comedia ... recitata in Roma. Et nuouamente ristampata*. Venezia, Francesco Rampazetto, 1563.

12mo; 54 leaves. With the printer's device on the title-page. Boards, an excellent copy.

LO SBRATTA
COMEDIA
DI BERNARDINO
PINO DA CAGLI,
Recitata in Roma.



Et nuouamente ristampata.



IN VENETIA,
Appresso Francesco Rampazetto.
M D L X I I I.

RARE SECOND EDITION (the first was printed at Rome in 1552) with a new dedication to Cavalier Dandino, dated Rome, August 22, 1562.

"The first of his plays, *Lo Sbratta*, produced in Rome in 1551, is the liveliest and least serious. The prologue maintains that the 'plot is new and not distilled from the fancies of others'; but both plot and characters are pretty conventional, reminiscent of classical and neoclassical practice. The main cog in the machinery of action is the clever servant Sbratta (cleaner), who characterizes himself accurately when he says: 'Believe me it is not without cause that I am called Sbratta, for I am the man to clean up everything'. And so he does. His master, elderly Alberto, and both of Alberto's sons appeal for help in winning Adriana. Sbratta keeps all three busy and hopeful while actually getting the girl for one of the sons. Disguise and mistaken identity are prominent in working out the intrigues. There is a rather unexpected denouement, for the girl's father bestows his daughter upon still another man, who is cuckolded as it were before he is married. Some local color and most of the fun are supplied by a peasant character borrowed from the farce. If this play were his only contribution, Pino would hardly be considered in any account of serious comedy" (M.T. Herrick, *Italian Comedy in the Renaissance*, Urbana & London, 1966, pp. 175-176).

"Il programma dello *Sbratta* prevedeva il riuso di modelli classici e il loro adattamento a una configurazione urbana, topografica e sociale, moderna, in ordine alla quale si orientasse il meccanismo dei personaggi e le loro rispettive funzioni prendessero corpo... *Lo Sbratta* non doveva presentarsi come un'opera 'finta', immaginaria, sorta da un vezzo letterario o da un'intenzione esclusivamente moralistico-intrattenitiva. Pino teneva a collocarla in una forma urbana verosimile, a descriverne i rapporti interpersonali che rispecchiassero gli equilibri della città post-

rinascimentale e a sostituire i procedimenti comici più logori e irrealistici con altri, che gli sembrassero adeguatamente attestati nella realtà quotidiana... Il 'realismo' dello *Sbratta* era il primo livello di una trasformazione della commedia che Pino andò perfezionando nelle opere seguenti, propagandandone gli esiti nei prologhi. Il passaggio dalla 'commedia' al 'ragionamento' - per riprendere le definizioni d'autore - portava con sé l'ampliamento della dimensione didascalica rispetto alle diffuse formule intrattenitive" (S. Termanini, *Introduzione*, in: "B. Pino da Cagli, *Lo Sbratta. Commedia del XVI secolo*", Ravenna, 2003, pp. 59 and 63-64).

For biographical details on Pino see above Oddi.

Edit 16, CNCE37458; M. Bregoli Russo, *Renaissance Italian Theater*, Firenze, 1984, no. 495; G. Padoan, *L'avventura della commedia rinascimentale*, Padova, 1996, p. 155; F. Mansi, *Il genere comico nella Controriforma: tra Bernardino Pino e Sforza Oddi*, Ann Arbor, 1992, p. 185. € 900,00

111. [PLAUTUS, Titus Maccius (ca. 254-184 B.C.) - BOCCARDO, Giovanni Francesco ed. (d. 1505 ca.)]. [*Comoediae uiginti plautinae ex quibus Pylades Buccardus duodeuiginti solerti diligentia correxit: atque ex iis quinque elegantissime, interpretatus est*]. (Brescia, [Heirs of] Giacomo Britannico, November 29, 1506.

Folio; early 18th century half calf, spine with label and gilt title, red edges; [12], CCCXIII [recte 316], (1 blank) ll. Leaf CCXXXII (E⁸) is a blank. On l. I fine woodcut initial with the monogram IB (Iacobus Britannicus). A very nice, wide-margined copy.

RARE FIRST EDITION, published posthumously, of the commentary on Plautus' comedies by the humanist Giovanni Francesco Boccardo, better known as Pilade Bresciano.

The volume, which presents no title-page (the title mentioned above is taken from the *colophon*), opens with the privilege (dated December 10, 1506) granted to the heirs of Giacomo Britannico, who had died before he could complete the edition. After the *Tabula*, there are an *Epistola* addressed by Boccardo to Alvise Dardano, another letter to the same recipient by Giovanni Britannico, Giacomo's brother, the life of Plautus by Giorgio Merula, and the index.

The Britannico, native of Palazzolo sull'Oglio, were active as printers at Venice and since 1485 at Brescia, where they founded the most important publishing company of the century in that city. Of the five brothers, Angelo and Giacomo took care of the printing house, while Giovanni, the most learned, had a classical education, and published several textbooks and commentaries on the classics. In the wake of the numerous editions of Plautus



a Brescia (1471-1519). *L'impresa editoriale dei Britannici fra cultura umanistica e istituzioni civili nell'occidente della Serenissima*, Travagliato, 2009, pp. 64-75).

Edit 16, CNCE47452; BMSTC of Italian Books, p. 524; E. Sandal, *La stampa a Brescia nel Cinquecento. Notizie storiche e annali tipografici (1501-1553)*, Baden-Baden, 1999, no. 56. € 2.800,00

appeared in print in the late 15th century, Giovanni Britannico entrusted his friend and collaborator for several years, Giovanni Francesco Boccardo, with the task of editing a new commented edition of the Roman playwright. The Britannico had already published many Boccardo's works, starting in 1494 with a school-grammar titled *Carmen scholasticum*, written when he taught as a private teacher in Salò, his hometown. In 1498 appeared the *Vocabularium* in hexameters and two years after the *Deorum Genealogia*. All these school-books enjoyed a wide circulation in Germany: for example, the rector of the school of Nuremberg, Johannes Cochlaeus, used to teach on one of the many reprints of Boccardo's grammar. Finally in 1499 the Britannico published an imposing Latin edition of Plutarch's *Vitae*, on which Boccardo had been working for several years.

Giovanni Britannico and Giovanni Francesco Boccardo had probably first met at the San Marco School during the lectures of Giorgio Merula. In Venice in those years they probably made the acquaintance also of the notary Alvise Dardano. In the dedication to the latter, Giovanni Britannico recommended Giovanni Boccardo's son, Nestore, and recalls that Boccardo had succeeded in establishing the text of eighteen of the twenty Plautus' comedies but had written the commentary only on five of them (*Amphitruo*, *Asinaria*, *Aulularia*, *Captivi* and *Mostellaria*). In his dedication Boccardo claims his own philological merits compared to the many errors of his predecessors Giorgio Merula, Bernardo Saraceno, and Giovanni Battista Pio (cf. S. Signaroli, *Maestri e tipografi*



112. **PLINIUS SECUNDUS, Gaius (23-79) - DOMENICHI, Lodovico tr. (1515-1564).** *Historia naturale tradotta per M. Lodovico Domenichi.* Venezia, Gabriel Giolito de' Ferrari, 1562.

4to; 17th century stiff vellum, manuscript title on lower edge; 68, 1188 pp. Printer's device on the title-page. A nice copy.

FIRST EDITION (second issue: some copies are dated 1561) of Pliny's *Historia naturalis* in the Italian translation by Ludovico Domenichi.

In 1543 Giolito published the *Historia naturalis* in the translation of Cristoforo Landino, which was first printed in Venice in 1476. For this new edition he asked Antonio Brucioli to revise and correct the text. Later Brucioli decided to translate the work himself (Venice, 1548). Still unsatisfied, Giolito commissioned a new translation first to the physician Pietro Orsilago, then after his death to Pompeo della Barba. When this latter moved to Rome, the work was assigned to Ludovico Domenico, as he recalls in the dedication to Alberigo Duke of Massa, dated Firenze, May 10, 1561 (cf. S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, Roma, 1895, pp. 126-128).

Edit 16, CNCE47927; F. Federici, *Degli scrittori latini e delle italiane versioni delle loro opere notizie*, Padova, 1840, p. 110; F.L.A. Schweiger, *Bibliographisches Lexicon der Römer*, Amsterdam, 1962, II, p. 797. € 1.750,00



113. **PONTANO, Giovanni Gioviano** (ca. 1426-1503). *Pontani Opera. Vrania, sive de Stellis libri quinque. Meteororum liber unus. De Hortis hesperidum libri duo. Lepidina sive postorales pompeae septem. Item Meliseus Maeon Acon. Hendecasyllaborum libri duo. Tumulorum liber unus. Neniae duodecim. Epigrammata duodecim. Quae vero in toto opere habeantur in indice, qui in calce est, licet videre.* (Venezia, Aldo Manuzio and Andrea Torresano, 1513).

(bound with:)

- - - *Amorum libri II* (and other works). N.pl., n.pr., n.d. [Aldine counterfeit: probably Venice, not before December 30, 1522].

Two works in one volume, 8vo; old stiff vellum, spine with gilt title on later morocco label, later endpapers; I): 255, (1) ll. Printer's device on the title-page. Ownership entry 'Carmeli Leontini'. II): 171 ll. of 172 (lacking the last blank), numbered (1), 2-88, 97-141, (142), 143, (144 blank), 145-164, (165 blank), 166-170, (171). First title-page a bit soiled, otherwise a nice, fresh copy.

(I) **SECOND ALDINE EDITION**, corrected and augmented with five epigrams and eighteen poems (inserted after l. 234 and divided into two sections, *lambici* and *De laudibus divinis*), compared to the 1505 edition. Curiously the misprint "postorales" on the title-page was not corrected in this new edition. The second part of the poetic works and the three volumes of prose writing by Pontano were edited by Andrea Torresano in 1518-'19.

Edit 16, CNCE37456; *Books included in the Ahmanson-Murphy Aldine Collection at UCLA*, Los Angeles, 1995, p. 31; Adams, P-1858; A.A. Renouard, *Annales de l'imprimerie des Aldes*, Paris, 1834, p. 63, no. 7; Houzeau- Lancaster, 2334.

(II) **RARE COUNTERFEIT**, probably printed in Venice, of the 1518 Aldine edition of Pontano's *Amorum libri II*. There are two different issues of it extant: the first issue reproduces the original dedication by Francesco Asolano to Antonio Mocenigo; the second issue (it is the case of the present copy) bears a letter by Marcus Absternius to Tommaso Campeggi, bishop of Feltre and apostolic legate to Venice. Since Campeggi was elected legate on December 30, 1522, the edition must have been printed shortly after.

BMSTC of Italian Books, p. 533.

€ 2.400,00

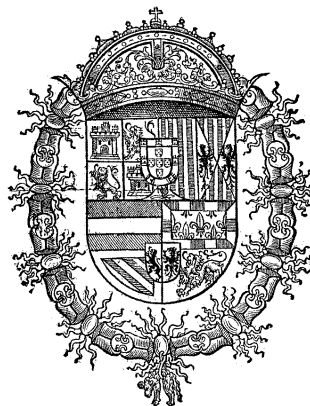
114. **PREMATICA** *en que se da nueva orden en el exame(n) de los Medicos, y curijanos, y botanicarios: demas de lo que por otra esta proveydo.* Madrid, Pedro Madrigal, 1593.

Folio; (4) leaves. With the Spanish royal arms on the title-page. Boards, some light browning, traces of folding in the middle, small paper faults in the folding in the last leaf with loss of a few letters, otherwise a good copy.

VERY RARE ORIGINAL EDITION of this ordinance regulating all the professions connected to the art of healing. This is a confirmation and reiteration of the regulations issued at Alcala in 1588. It is especially concerned with the Protomedicate, a Royal Medical Court devoted to preserve higher academic proficiency and moral standarts in the medical professions.

It was first conceived by the law-oriented monarch Alphonse X the Wise, and officially and fully applied in the Iberian Peninsula and its American Colonies through the present ordinance. The post of Protophysician was established to oversee the health professions in place that were not under the authority of the Colleges of Medicine. Physicians, surgeons and apothecaries were required to prove their knowledge and manual skills in the presence of the Protophysician and three examiners appointed by the King. Surgery candiates, for instance, had to accomplish a four years practice under the supervision of an experienced surgeon. Whereas in England, France or Italy medical teaching was delivered through scientific Academies, Royal Colleges and Universitis, in Spain it was almost exclusively performed by the

PREMATICA EN
que se da nueva orden en el exame
de los Medicos, y cirujanos, y boti-
carios: demas de lo que por otra
esta proueydo.



En Madrid, por Pedro Madrigal:

Año M. D. X C I I I.

Véndese en casa de la binda de Blas de Robles, y de Francisco de Robles su hijo, librero del Rey nuestro señor.

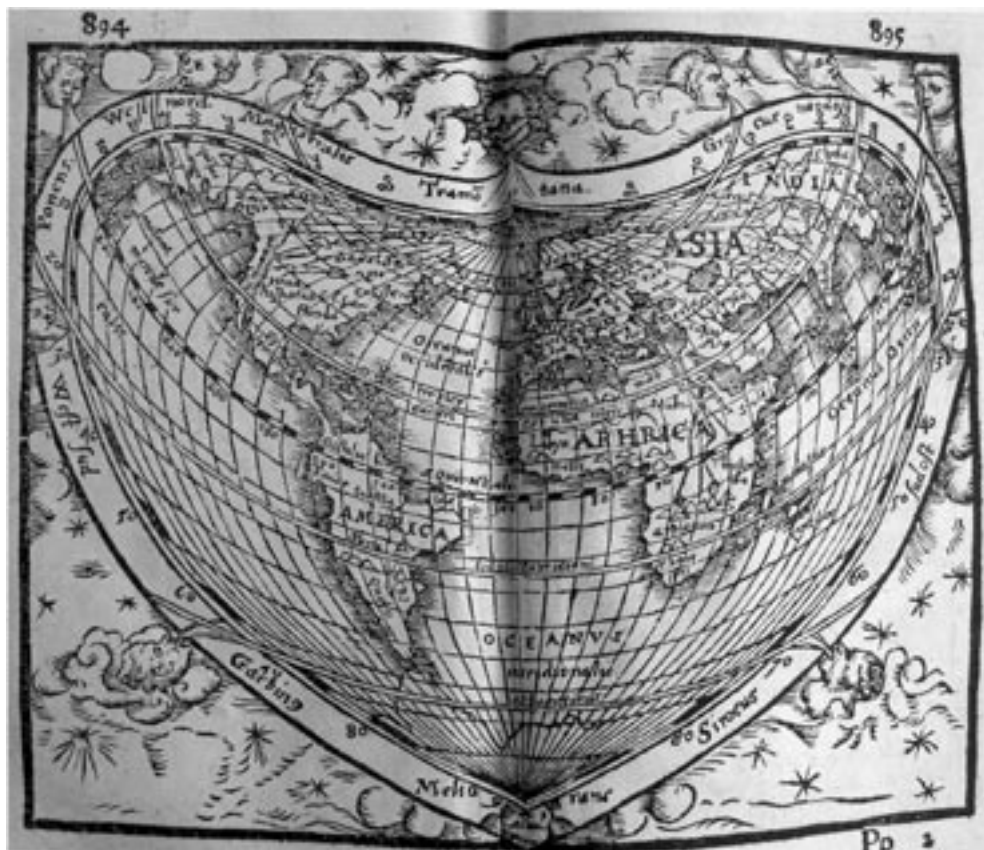
Protomedicate. Thus Protomedicate was a unique, peculiar institution developed in Spanish speaking lands. (cf. A. Fernandes, *El control de las profesiones sanitarias en Argon: el Protomedicato y los Colegios*, in: "Dynamis", 16, 1996, pp. 173-186).

F. Gil Ayuso, *Noticia bibliográfica de textos y disposiciones legales de los Reinos de Castilla impresos en los siglos XVI y XVII*, Madrid, 1935, no. 463; A. Palau, *Manual del librero hispanoamericano*, Barcelona, 1948-1987, no. 235247; C. Perez Pastor, *Bibliografía Madrileña*, Madrid, 1891-1907, no. 419. € 650,00

WITH HONTER'S ATLAS OF THE WORLD

115. **PROCLUS** (412-487 A.D.) – **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; contemporary blindstamped calf, dated 1561, two clasps, top and bottom of spine lightly damaged, small portion of the front hinge skillfully repaired; (16) ll., 79 pp., 301-985, (1) pp., (1 l.). The Proclus has 14 large woodcuts, including one showing Proclus teaching, an armillary sphere and several astronomical diagrams, and the text in Greek and Latin printed in two columns, as well as the following Cleomedes, Aratus and Dionysius which show the Greek and Latin text on facing pages; the Honter has 12 double-page, 12 full-page maps, and one diagram. Small stamps on the inner front panel and on the title-page, contemporary entry of ownership on the inner front panel ("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"); also 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 dampstains 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,

Their Maps, Chicago, 1993, pp. 302-315).

Some of the maps in the Basel edition are attributed to the woodcutter Hiob Magdeburg (cf. H. Meschendörfer, *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 Sphaera*. 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 Braşov, Romania). Nothing is known about his youth, but the family (his father was a tanner) was apparently prosperous, and Johannes received his primary and secondary education in his home town, probably from the Dominicans. 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 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, where he spent two weeks with the historian and cartographer Johannes Aventinus. A year later he visited the home of his old fellow Peter Apian in Ingolstadt. In 1530, he registered at the Kraków's Jagiellonian University and seems to also have taught in an academy for young Polish noblemen. It was in Kraków that he published his first books, a Latin grammar and 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 the scholars Simon Grynaeus and Sebastian Münster. In that period he often traveled to his native Transylvania, gathering information that was to serve in his design of a map of Transylvania, commonly known as Siebenbürgen, one that he engraved and printed in Basel, and the very first one of the region to be printed. He returned to Braşov 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 number of books, mostly to spread humanism and the achievement of Reformation. But most of his production were schoolbooks. In 1544 Honter was elected pastor of the evangelical community in Kronstadt. 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; Adams, 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, vol. 1, 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, *op.cit.*, 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. € 7.800,00

116. **PULCI, Luigi** (1432-1484). *Morgante maggiore quale tratta della morte del conte Orlando e de tutti li Paladini, per cagion del tradimento ordinato per Gano di Maganza con il re Marsilio e Buiaforte & altri principi e baroni della Spagna...* (Venezia, Domenico Giglio e fratelli), 1539.

4to; modern vellum; (196) ll. AZ⁸, AA⁸, BB⁴. Title-page printed in red and black with a woodcut vignette depicting the giants Morgante and Margutte (already used in the Bindoni and Pasini edition of 1525, cf. Essling, I, 2^o, 1, p. 227). With 93 woodcut illustrations in the text specially cut for the present edition. Printer's device on recto of last leaf. Text printed in two columns. A modest copy with narrow margins and many heavy restorations (in some cases with loss of text), as usual with this kind of books which were greedily read.

VERY RARE EDITION. First printed at Florence in 1478 in twenty three books by the nuns of Dominican convent of San Jacopo a Ripoli, which were specialized in the production of popular literature and chivalric poems, the *Morgante* was finally published in its definitive version in twenty eight books at Florence by Francesco di Dino around 1482/83.

All the 15th and 16th editions of the poems issued before the expurgated version that Lodovico Domenichi published at Venice in 1545, are very rare. This present edition is recorded in only two extant copies, one preserved at the Biblioteca Braidense of Milan (fondo Castiglioni), the other at the Biblioteca Nazionale Centrale of Florence (cf. N. Harris, *Sopravvivenze e scomparse delle testimonianze del Morgante di Luigi Pulci*, in: "Rinascimento", 45, 2005, pp. 179-245).

Born at Florence in 1432, Luigi Pulci came from a noble, but poor family which gave many interesting writers to the history of Italian letters. Luigi's brothers, Luca and Bernardo, as well as the latter's wife, also poetized. Luigi

started frequenting the household of the Medici around 1460, when he used to recite pieces of his poem in front of Lucrezia Tornabuoni and her son Lorenzo il Magnifico. This latter was very fond of him and helped him paying a debt. In the following years, however, under the influence of the philosopher Marsilio Ficino, Lorenzo changed his opinion about Pulci, who many accused of heterodoxy, because of rather free passages in his most famous work, the *Morgante maggiore*. In 1484 Pulci entered the service of Roberto Sanseverino, a condottiere in the pay of the Venetians. He died soon after at Padua.

Edit16, CNCE63457; Essling, 773; G. Melzi-P.A. Tosi, *Bibliografia dei romanzi di cavalleria in versi e in prosa italiani*, Milano, 1865, pp. 240-241; A. Cutolo, *I romanzi cavallereschi in prosa e in rima del Fondo Castiglioni presso la Biblioteca Braidense di Milano*, Ivi, 1944, no. 87; Harris, *op. cit.*, p. 207 € 11.800,00

AN UNIQUE COPY

117. [QUAD, Matthias (1557-1613)]. *Europae, totius orbis terrarum partis praestantissimae, universalis et particularis descriptio*. Köln, Johann Bussemacher, 1592.

Oblong small folio (26 x 35 cm). Engraved title-page and 40 full-page maps. Contemporary limp vellum, lightly soiled, gilt ornaments on the panel faded, ties gone, some light thumb marks, two tiny marginal wormholes on a few leaves (minimally touching the engraved surface on one plate), entry of ownership and small engraved ex-libris on the margin of the title-page, a genuine and attractive copy.



ORIGINAL EDITION. The work to a smaller size atlas was started at the suggestion of the publisher Johann Bussemacher in 1589. As a second engraver was called Heinrich Nagel (cf. J.F. Hildenbrand, *Matthias Quad und dessen „Europae universalis et particularis descriptio“*, Frankenthal, 1890, passim). Since 1592 sets without text on the verso of the maps and a title-page with that date, begun to circulate, probably as a gift to promote the finished work, which appeared in 1594 with Quad's text and preface, in which he describes the genesis of the work and in which he gives hints for the use of the maps for travel planning, as well as for the calculation of distance with the help of the scales.

However, only two copies with a varying number of maps without text are known: the copy in the Bavarian State Library with twenty-eight maps and that in the Library of Congress (Washington DC) with thirty maps. Another copy with forty maps was first mentioned by E.G. Woltersdorf, *Repertorium der Land- und Seekarten, so wie der vorzüglichsten Grundrisse und topographischen Ansichten der merkwürdigsten Städte*, Wien, 1813, p. 74. This was probably the copy also mentioned by W. Bonacker (*Matthias Quad Geographisch Handbuch Cologne 1600*, Amsterdam, 1969, p. XXIX, no. 1a) and by P.H. Meurer (*Atlantes Coloniensis. Die Kölner Schule der Atlaskartographie 1570-1610*, 1988, p. 208, QUA2), once recorded in University Library of Cologne, but lost in WWII. Thus, apparently our copy is the only known copy with forty maps before the text.

“Die Bedeutung der *Europae... descriptio* und ihrer Nachfolgeausgaben für die deutsche Atlantengeschichte, wie auch für die Entwicklung der *Atlantes minores* ist unbestritten” (P.H. Meurer, *op.cit.*, p. 205).

Matthias Quad was born in Deventer and was sent in 1567 to the Pädagogium in Heidelberg and later to the Gymnasium in Neuhausen near Worms, where he could not finish his education because the school was closed by Ludwig IV, Count Palatine. He returned to Deventer and started an apprenticeship at the engravers Lucas and

Johannes van Doetechum, who were also map engravers for Ortelius, de Jode and Waghnaer. He continued his training with the most prominent engraver of his time, Hendrick Goltzius. After travelling in France and England he settled in Cologne in 1587. Here he met several other Dutch cartographers and engravers who were emigrated as Protestants to the more tolerant city, among them Crispijn van de Passe, Simon van den Neuvel (Novellanus), Pieter Maes, and Franz Hogenberg. Soon he started a close cooperation with Johann Bussemacher, an engraver and publisher in Cologne. In 1592 he begun also a career as an author and published, until he left Cologne in 1604, several historical and geographical works, among them the *Enchiridion Cosmographicum* (1598, which was reprinted twice). In the last years of his life he was employed as a teacher first in the Latin school at Weinheim and later at Eppingen (Palatinate), and worked on his great cosmographical work *Teutscher Nation Herligkeit*, of which only the first part was published during his lifetime (1609). His first great work, *Europae descriptio*, was extended to a world atlas within the following years. This atlas with maps of the whole world was also published by Bussemacher in 1600, under the title *Geographisch Handtbuch*.

Quad's cartographic work was noticeably influenced by Gerard Mercator, Abraham Ortelius, und Gerard de Jode. However, Quad developed an own style, quite distinct from that of other cartographers of the time (cf. P.H. Meurer, *op.cit.*, pp. 197-201; and E. Wiepen, *Neues über die Lebensverhältnisse des Geographen Matthias Quad von Kinckelbach*, Düsseldorf, 1906, passim; and J.J. Merlo, *Nachrichten von dem Leben und Werken Köknischer Künstler*, Köln, 1854, pp. 332-340).

Cf. P.H. Meurer, *op.cit.*, QUA1& QUA2.

€ 6.800,00

118. **RAYMUNDUS DE SABUNDE** (d. 1437). *Theologia naturalis sive liber creaturarum specialiter de homine et de natura eius in quantum homo: et de his que sunt ei necessaria ad conoscendum se ipsum & deum. et omne debitu(m) ad quod homo tenetur et obligat(ur) tam deo q(uam) p(ro)ximo*. Strassburg, Martin Flach, January 26, 1501.

(162) ll. (leaf a¹ lacking, supplied in photocopy).

(bound with:)

RODERICUS ZAMORENSIS (Rodrigo Sánchez de Arévalo, 1404-1470). *Speculum vitae humane: In quo discutiuntur com(m)oda & incom(m)oda, dulcia & amara, solatia & miseriae, prospera & adversa, laudes & pericula omniu(m) statuum*. Strassburg, Johann Prüss the Elder, January 12, 1507.

(14), XCI ll. (laking the last blank).

Two works in one volume, folio. Contemporary wooden boards, back covered with blind-stamped pigskin, clasps missing, some traces of worming, mostly marginal in the first work, some light browning and dampstains, contemporary entry of ownership on the title-page of the first work ("Udalrici Brunnhoferi"), a fine copy.

(1) **FIRST SIXTEENTH CENTURY EDITION**, preceded by three incunabula edition (Deventer ca. 1485, Lyon ca. 1588, and Strasbourg 1496).

Raymond of Sabunde (also Ramon Sibiuda, Sabiende, Sabond, Sabonde, Sebon, or Sebeyde) was a Catalan scholar, teacher of medicine and philosophy and finally regius professor of theology at Toulouse. He was born at Barcelona towards the end of

the 14th century. His *Liber naturae sive creaturarum, etc* (or *Theologia Naturalis*), written around 1434-1436, marks an important stage in the history of natural theology. It was first written in Latin (but not in a strictly classical Latin, since it contained plenty of Catalan-influenced Latin words). His followers composed a more classical Latin version of the work. The book was directed against the position then generally held, that reason and faith, philosophy and theology were antithetical and irreconcilable. Raymond declares that the book of Nature and the Bible are both Divine revelations, the one general and immedate, the other specific and mediate. The importance he attributed to knowledge acquired by experience and especially by the experience of each individual within himself foreshadowed significant developments of modern philosophy and psychology.



Speculum vite humane

In quo discutiuntur comoda & incomoda/
dulcia & amara/solatia & miseriae/prospira
& aduersa/laudes & pericula omniu statuum

Auctoꝝ nobilissimi huius libri fuit dominus Rodericus
Episcopus Zamorensis Castellanus/ & Referens
darius Pape Pauli. II. In theologia/ vtroq; lre
& omnibus alijs bonis literis doctissimus
Summus christiane religionis cultor
& defensor/ Feruentissimusq; &
constantissimus salutis
animarum
Zela
tor

In 1559 the *Prologus* of Sabundes treatise was put on the *Index Librorum Prohibitorum* for its declaration that the Bible is not the only source of revealed truth (cf. M. Scaduto, *Laínez e l'Indice del 1559: Lullo, Sabunde, Savonarola, Erasmo*, in: "Archivum historicum Societatis Iesu", 24, 1955, pp. 2-32). It was translated into French by Michel de Montaigne (Paris, 1569), who found "the conceits of the author to be excellent, the contexture of his work well followed, and his project full of pietie... His drift is bold, and his scope adventurous, for he undertaketh by humane and naturall reasons, to establish and verifie all the articles of Christian religion against Atheists" (cf. I.S.Révah, *Une source de la spiritualité péninsulaire au XVI^{ème} siècle: La "Théologie naturelle" de Raymond Sebond*, in: "Biblioteca de altos estudos", Lisboa, 1953, pp. 1-62).

VD 16, R-173; A. Guy, *Bibliographie: La Theologia naturalis*, in: "M. de Montaigne, Apologie de Raimond Sebond. De la 'Theologia' à la 'Théologie' ", C. Blum, ed., Paris, 1990, p. 304.

(II) **FIRST SIXTEENTH CENTURY EDITION.** The first edition, printed at Rome in 1468, was followed by nearly a dozen of incunabula prints.

Rodrigo Sanchez de Arevalo (1404-1470) was a disciple of Alonso de Cartagena. He studied law in Salamanca, participated at the Basle Council and was ambassador of Juan II and Enrique IV. They employed him as envoy on various missions, notably to the Holy See apropos of the Council of Basle, whose parliamentary theories he opposed. After the election of Calixtus III, he remained at Rome, became Bishop of Oviedo in Spain, and later commander of the papal fortress, Castel Sant'Angelo, under Paul II, who transferred him successively to the Spanish sees of Zamora, Calahorra, and Palencia.

The *Speculum vitae humanae* was his most frequently printed work. It treats of the lights and shadows of the various estates of life (cf. J. M. Laboa, *Rodrigo Sanchez de Arevalo, Alcaide de Sant'Angelo*, Alcala, 1973, passim; and Richard H. Trame, *Rodrigo Sanchez de Arevalo, 1404-1470. Spanish Diplomat and Champion of the Papacy*, Washington, 1958, passim).

VD 16, R-2700; Adams, R-646.

€ 2.600,00

119. **RICARDO, David** (1772-1823). *Des principes de l'économie politique, et de l'impôt, par M. David Ricardo; traduit de l'anglais par F. S. Constancio, D. M., etc.; avec des notes explicatives et critiques, par M. Jean-Baptiste Say...* Paris, J.-P. Aillaud, 1819.

Two volumes, 8vo; contemporary half calf, gilt titles on spines and colored edges (restorations to spines); X, (2), 431, (1 blank) pp. + VI, 375, (1 blank) pp. A very good copy.

FIRST FRENCH EDITION of David Ricardo's most important work, *On the principles of political economy and taxation*, which was first published at London in 1817. The translation is the work of Francisco Solano Constancio (1777-1846). The text is accompanied by the notes of the famous French economist Jean-Baptiste Say (1767-1832).

"The fundamental ground-work of the *Principles* is based on the theory that, given free competition in trade, the exchange values of commodities will be determined by the amount of labour expended in production: not a wholly original thesis, nor one capable of absolute expression, but one which was given new force by the theory of distribution with which Ricardo reinforced it... Ricardo was, in a sense, the first 'scientific' economist" (*Printing and the Mind of Man*, no. 277).

David Ricardo, the son of a Dutch Jew, was born in London. After reading the *The Wealth of Nations* he decided to devote himself to political economy. In 1817 he published his famous *Principles* and two years later he retired from business and was elected in Parliament, becoming the acknowledged expert of economic affairs of the House. He untimely died in 1823.

Goldsmiths'-Kress Library of Economic Literature, no. 22324.

€ 950,00

120. **RICCHIERI, Lodovico** (1469-1525). *Lectionum antiquarum libri XXX. recogniti ab autore, atque ita locupletati, ut tertia plus parte auctiores sint reddit: quim ob omnifariam abstrusarum & reconditorum tam rerum quàm vocum explicationem (quas vix unius hominis aetas libris perpetuò insudans observaret) meritò CORNUCOPIAE, seu THESAURUS UTRIUSQUE LINGVAE appellabantur; quod in quocunq; studiorum genere, non minor ipsorum, quàm ingentis bibliothecæ, aut complurium commentariorum, possit esse usus.* Basel, Hieronymus Froben & Nikolaus Episcopus, 1542.

Folio; (130) ll., 1182 pp., 1 l. With the printer's device on the title-page and at the end. Contemporary blind-stamped pigskin over wooden boards, clasps, some minor worming at the beginning and end of the volume, last leaf with a small hole slightly affecting the printer's mark, stamp on the inner front panel and on the lower margin of the title-page, but a genuine, attractive copy.

FIRST COMPLETE EDITION. Ricchieri started to work at the *Antiquae lectiones* in 1508, mostly during his stays at Padua and Rovigo. In February 1516 the first sixteen books appeared from the press of the heirs of Aldus Manutius. A second edition was published in 1517 by Johann Froben in Basel with the title *Lectionum antiquarum libri XVI*. Ricchieri continued to work steadily on a definite enlarged version, but he died in 1525. This version, expanded to thirty books, was edited by his nephew Camillo Ricchieri and by Giovanni Maria Goretti, and printed in Basel by Froben and Episcopus, with the title *Lectionum antiquarum libri XXX*, with a dedication to Giovanni Domenico De Cuppis, cardinal of Trani. Rhodiginus dedicated the first books of his work to the famous bibliophile Jean Grolier (1479-1565), then treasurer of Milan. The other fifteen books are dedicated to various friends and scholars. The dedications to the newly added fourteen books are shared between Camillo Ricchieri and Goretti.



deprived of his job and his voice in the council of Rovigo because of his high-handedness in dealing with the city. For the next twenty years he was a wanderer, teaching at Bologna, Vicenza, Padua, and other cities. In 1508 he held the chair of eloquence at Ferrara, where he met Celio Calcagnini. After a trip to France, Francis I appointed him to the chair of Greek at Milan, a post formerly held by Demetrius Chalcondyles. He returned to Rovigo in 1523 and died there between February and July 1525, according to Celio Calcagnini because his hopes were dashed by the

This encyclopedic work is virtually a collection of notes on the classics and on general topics such as the human body, dance, music, poetry, art, sleep, rhetorics, the universe, etc. more or less in the manner of the famous *Adagia* published by Erasmus. Erasmus himself first complained that Ricchieri had borrowed from them without acknowledgment. As the years passed, however, Erasmus grew less hostile towards Ricchieri and indeed valued his work. In the *Ciceronianus* Erasmus echoed Calcagnini's comment that Ricchieri was a good and Christian man. He personally met Erasmus in the house of Richard Pace in December 1509. At this meeting were also present Niccolò Leonicensi, Celio Calcagnini and Nicolò Panizzato.

"Le *Antiquae lectiones*... rappresentano un enorme deposito di citazioni di autori del mondo greco-latino e medievale, unite ad interpretazioni e riflessioni che riguardano tutto lo scibile, dalla teologia, alla filosofia morale, alla storia, alla poesia, alla medicina, al diritto, alle scienze naturali, alla filologia. La loro pubblicazione permise all'autore di entrare a far parte della nutrita schiera dei cultori del genere enciclopedico, che già in passato aveva trovato rappresentanti illustri ed autorevoli" (M. Marangoni, *L'armonia del sapere: I 'Lectionum antiquarum libri' di Celio Rodigino*, Venezia, 1997, p. 15).

Lodovico Ricchieri, also known as Lodovicus Caelius Rhodiginus, was born in Rovigo and studied philosophy at Ferrara, under Niccolò Leonicensi, and probably law at Padua. He was professor of Greek and Latin at Rovigo from 1491 till 1499, and again in 1503. A year later he was

D E
**GYMNASIO
PATAVINO**
ANTONII RICCOBONI
Commentariorum Libri Sex:

QUIBVS ANTIQVISSIMA EIVS ORIGO
& multa praecleara ad Patavium pertinentia: Doctoresq. clariores usq. ad an. 1571: ac deinceps omnes, quotquot in eo florerunt, & florent: eorumq. controuersiae: atq. alia memoratu dignissima recensentur:

Opus vt non amplius pertractatum: sic studiosis antiquitatis valde expetendum.

Cum duplici Indice, altero Capitum, altero praecipuarum rerum Capitibus comprehensarum.



Patauij, Apud Franciscum Bolzetam.

M. D. I I C.

Superiorum Permissu.

described him as the Varro of his age (cf. G. Oliva, *Celio Rodigino. Saggio bibliografico dell'età del Rinascimento*, Rovigo, 1868, passim).
VD 16, R-2165; P. Bietenholz, *Der italienische Humanismus und die Blütezeit des Buchdrucks in Basel*, Basel, 1959, p. 70; J. J. Ijsewijn & D. Sacré, *Companion to Neo-Latin Studies, Part II*, Leuven, 1998, p. 260. € 2.200,00

121. **RICCOBONI, Antonio** (1541-1599). *De Gymnasio Patavino... Commentariorum Libri Sex: Quibus antiquissima eius origo & multa praecleara ad Patavium pertinentia: Doctoresq(ue) clariores usq(ue) as an. 1571: ac deinceps omnes, quotquot in eo fluruerunt, & florent: eorumq(ue) controuersiae; atq(ue) alia memoratu dignissima recensetur...* Padova, (Lorenzo Pasquati for) Francesco Bolzetta, 1598.

4to. (8), 148 leaves. With the printer's device on the title-page. 19th century half-calf, some light spots, a fine copy.

FIRST EDITION of this history of the university of Padua and its most prominent professors from its foundation in 1222, when it first was a school of civil and canon law only, until 1571, when it had become one of the most flourishing schools of Italy. However, to a large extent, the work consists of lists of the professors (sometimes with short biographies) who lectured from 1520 to 1598 in the various faculties. Among the great teachers of medicine are mentioned Realdo Colombo, Gabriele Falloppio and Andreas Vesalius (cf. H.

Cushing, *A Bio-Bibliography of Andreas Vesalius*, Hamden, CT, 1962, p. 248, no. 644).

Among the events of the year 1585 is narrated the tragic history of Vittoria Accoramboni assassinated by a band of bravos hired by a relation of her late husband, Lodovico Orsini, who himself and all his accomplices were afterwards put to death by order of the Republic. For 1588 is reported the establishment of Lorenzo Pasquati as official university printer. There are also given the rules an university printer had to observe. Francesco Bolzetta, who signed the present edition was only publisher and bookseller and had his books printed by Pasquati (cf. E. Veronese Cesaraciu, *Bibliografia dell'Università di Padova*, in: "Quaderni per la storia dell'Università di Padova", 1993/94, 26-27, pp. 301).

Antonio Riccoboni, humanist and Aristotle commentator from Rovigo, studied at Venice under Marc-Antoine Muret and Carlo Signonio and later was appointed to the chair of rethorics at Padua University and became a member of the Accademia degli Animosi. Michel de Montaigne, visiting Rovigo in 1580-81, greatly eulogizes him in his *Journal de voyage* (C. Lohr, *Latin Aristotle Commentaries, II Renaissance Authors*, Firenze, 1988, pp. 385-386).

Adams, R-496; B. Saraceni Fantini, *Prime indagini sulla stampa padovana del Cinquecento*, in: "Miscellanea di scritti di bibliografia ed erudizione in memoria di Luigi Ferrari", Firenze, 1952, p. 472, no. 544. € 1.200,00

TYPE SPECIMEN

122. **RIPAMONTI CARPANO, Paolo.** *Saggio dei caratteri, fregi e vignette della Tipografia Paolo Ripamonti Carpano in Milano.* Milan, [around 1840/50].

8vo; contemporary half calf, gilt titled spine (a bit rubbed); (61) ll. printed only on recto. Stamp of a certain Osvaldo Lissoni ("Ispettore onorario dei monumenti, degli scavi ed oggetti di antichità ed arte"). First gathering loose, some foxing, but a good copy.

VERY RARE EDITION (apparently unrecorded in ICCU) of this specimen of printing types and ornaments by the firm Ripamonti Carpano from Milan.

OCLC, 20100303 (only 1 copy at the Deutsche Nationalbibliothek, which dates the editon to 1835). € 1.200,00

123. **ROLLENHAGEN, Georg** (1542-1609). *Froschmeuseler. Der Frösch und Meuse wunderbare Hoffhaltunge / Der fröhlichen auch zur Weyßheit / und Regimenten erzogenen Jugend / zur anmutigen aber ser nützlichen Leer...* Magdeburg, Andreas Gehn, 1595.

8vo; (400) ll. (the last is a blank). Title printed in red and black with a vignette at the center. With 16 small woodcuts in the text (two repeated). Contemporary vellum over boards, some light browning throughout, dampstain on the last few leaves of the index, small stamp on the blank margin of the title-page, otherwise a fine, genuine copy.



EXTREMELY RARE FIRST EDITION of this didactic-humoristic animal epic, a most singular and remarkable work of German literature between the sixteenth century and the Baroque period. The work is dedicated to the learned Heinrich Rantzau (1526-1599), at that time the king of Denmark's representative in the duchies of Schleswig and Holstein. As Rollenhagen points to on several occasions, the work was written for the learned male youth: "Und ihr junge lustige Knaben / Die lust zu ehrbar kurtzweil haben." (leaf C^v). He summarizes his intention: "Damit im schertz die gute Leer / Bey der Jugend schaff desto mehr" (leaf C4^v) (cf. O. Brunken, *Georg Rollenhagens 'Froschmeuseler' - ein späthumanistisches dikaktisches Tierepos für die Jugend des gebildeten 'Mittelstandes'*, in: "Schiefertafel", 5, 1982, pp. 46-73).

In 1566, when Rollenhagen still was a student at Wittenberg, he had heard Veit Ortel's lecture on the pseudo-Homeric *Batrachomyomachia* and made a first attempt at a German version. Nearly thirty years later his *magnum opus* was accomplished and bore little resemblance to the Greek original (who has 305 lines, whereas the *Froschmeuseler* has over 20,000). The work is divided into three books, the first of which deals with the individual in the society, the second with the ideal constitution of a state and the relationship between state and church (here is included a sharp polemic against popery), and the third with international relationships, especially war and peace (cf. R. Richter, *Georg Rollenhagens Froschmeuseler: Ein rhetorisches Meisterstück*, Bern, 1975, p. 61).

Rollenhagen did not intend his work to be simply

an allegorical polemic. He also conceived it to be an antidote to and a weapon against the Volksbücher as the "weytbrümbter Eulenspiegel / oder auch andere Schandbücher / der Pfaff von Kalenberg / Ratziporus, Rollwagen / etc." (leaf A⁸r). He wanted to tell the truth to the world, laughingly, since the world did not seem to care for truth seriously written. The immense pile of fable, proverb, tale, and anecdote woven into the plot proper is shown by the sources he enumerated, which go from the *Reinecke Fuchs* and Fischart's *Flöh Hatz* to the Indian *Panchatantra* (*Büch der bijspel der alten wijsen*, Urach, ca. 1480).

The *Froschmeuseler* was an immediate success, was reprinted many times, and knew several adaptations and abridged versions. It satisfied, seemingly, a yearning by the German-reading people for a long, comprehensive, poetic work which gave aesthetic pleasure and was also didactic. Rollenhagen was one of the first of the literati to employ the German Language in such a work and produced a true expression of the German national character, an ingenuous expression of the fatherland as it is found in Johann Fischart, Burkhard Waldis, and a very few other in the sixteenth century. However, the historic contribution of the *Froschmeuseler* is that Rollenhagen related his comic poem to the world affairs and the political struggles of his time. The *Froschmeuseler* is not only an instructive work on morals, virtue, or religion, but also an anticipation of the political didacticism of the German Baroque in the seventeenth century.

Georg Rollenhagen was born in Bernau near Berlin. Despite the adversities of a sickly youth and the early loss of his father, he was able to obtain a brilliant scholarly and literary career. He attended school at Prenzlau, Mansfeld, and Magdeburg. From 1560 to 1563 he studied at the University of Wittenberg, and then was appointed rector of the Johannisschule in Halberstadt. He returned to Wittenberg to earn a master's degree in philosophy in 1567, and in the same year became prorector of the 'Gymnasium' in Madgeburg. There he spent the rest of his life. Under his direction the Magdeburg 'Gymnasium' became the foremost 'Gelehrtenschule' in Germany. Rollenhagen's literary production goes far beyond the *Froschmeuseler*, so he produced several dramas, *Abraham* (1569), *Tobias* (1576), and *Vom reichen Manne und armen Lazaro* (1590), German translations of some of Terence's comedies (1592), two short rhymed chronicles *Der Hinckende Both* (1589) and *Der Post Reutter* (1590), a collection of fables, *Alte Neue Zeitung von der Welt Lauff* (1592), and a sermon on the Ascension (1592) (cf. E. Sobel, *Georg Rollenhagen, Sixteenth Century Playwright, Pedagogue, and Pulicist*, in: "Publications of the Modern Language Association of America", 70, 1955, pp. 762-780).

VD 16, R-2964; T. Brüggemann & O. Brunken, *Handbuch zur Kinder- und Jugendliteratur. Von 1570 bis 1750*, Stuttgart, 1991, cols. 843-874 and 1744-1746, no. 722. € 6.500,00

124. ROGER OF ERACLEA O.F.M. *Quadragesimale scholarum*. Southern Italy, end of the 14th century.

Manuscript on paper (275x195 mm.); yellowish vellum binding over cardboards, spine with three raised bands; 59 ll. + 2 fly-leaves at the beginning and at the end. 5 quires of 12 leaves, the last one lacking a final blank. Leaf 59 is a blank, except for a poetic Italian version of the Hail Mary in 'terza rima' (15 verses) written in pale red ink on the verso.



The watermark, clearly recognizable only on the last leaf, is a half unicorn, a variant of Briquet, no. 9937 (dated 1407). Small rapid Italian gothic cursive script, probably by one hand, slightly sloping to the left and highly abbreviated. Brown ink, too acid and giving the paper a somewhat brownish appearance in the opening quires. Almost invisible frame-ruling (215/225x110/120 mm.), containing 43-48 lines of script per page. The Latin text shows many Italianisms and quite a number of scribal errors. Contemporary marginal notes and captions in black and red, especially at the beginning of the book, often cropped by the binder. The decoration of the manuscript stops after l. 29 (but reappears on the last page), although the scribe had left room for initials throughout the volume. It is executed in red ink and consists of paragraph-marks, highlighting the opening letters of sentences and plain initials (3-5 lines). Although there are guide-letters, the rubricator made an 'H' instead of a 'Q' on fol. 27r. The first initials have black penwork decoration; the one on fol. 1r (6 lines) is quite remarkable. A close paleographical study of the codex reveals that the text was not copied all at once. Instead, there are many interruptions, marked by different ink shades and variations in script, bearing witness to the special way such a collection of sermons came into existence.

Many pages are waterstained, sometimes causing fading of the ink; the last ten leaves show wormholes not affecting the text; otherwise a very good copy.

The author has been identified by Cesare Cenci (*Il quaresimale delle scuole di Fr. Ruggero da Eraclea*, extr. from: "Archivum Franciscanum Historicum", 88, Grottaferrata, 1995, pp. 269-

318) with the friar Roger of Eraclea, a Franciscan from the convent of the same name in Sicily. Eraclea, later named Terra Nova, is now called Gela. In other manuscripts he is also called Roger of Sicily or Rugerius de Platea (Piazza Armerina). Little is known about his life. It appears that he composed the *Quadragesimale* between 1367 and 1368, probably in Messina, upon request of his fellow friar Andrew de Alcamo.

The work is a collection of 36 sermons, arranged chronologically and preceded by a letter-preface; there is a sermon on the Gospel for every day (four, however, on the Epistle, in the Holy Week) and an additional sermon on the Epistle for all Sundays. According to the author, he wrote the book for the use of other preachers. Its unusual title is derived from its scholarly character, as the audience addressed by Roger is thought to be composed of students and teachers, not of the university, but of the schools of humanities. This makes the special interest of the text. In each sermon the learned author, starting from the Gospel or Epistle of the day, gives the opinion of mostly three philosophical 'schools' on the theme he wants to expose. The 'schools' may be those of Mozes, Muhammad, Avicenna, Galen, the mechanics, the incredulous, the ethical, economical, and political ones, those of the farmers, the merchants, and necromancers, etc; in every sermon the superiority of the 'Christian school' above the other is finally demonstrated and in the very end the author gives the moral conclusions to be drawn from the topic of the day.

Each sermon, constructed on a scholastic scheme, is filled with curious examples and anecdotes taken from mythology, ancient and medieval history, the Bible, Saints' lives, every-day life, sciences, philosophy, and literature. The work is in fact especially renowned for its quotations from Dante; Roger could have been the first preacher to quote the Italian poet. Our manuscript, however, contains only one such a quotation on l. 34r-v-, about Romeo, 'factor' of Count Berlinger of Provence. There are also interesting quotations of proverbs in the vernacular: "Cusi è cui non sa como qui non vede" (l. 2v) and "Ama chi t'ama, respondi ad chi ty chiama" (l. 37r) (cf. C. Roccaro, *I Sermones di Ruggero da Piazza*, in: "Schede Medievali", XII-XIII, 1987, pp. 273-293).

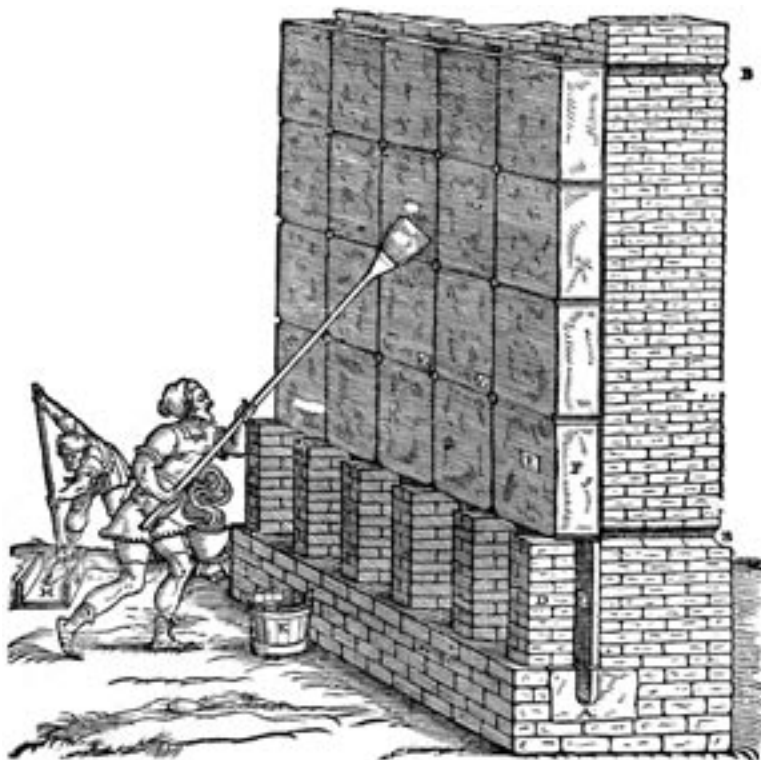
The seven surviving manuscripts of the *Quadragesimale* (including the present one, which has been given the siglum M) are all described by Cenci. They present numerous variants in the text, in the selection and in the order of the sermons. Our manuscript contains only 30 sermons (out of 36), not always correctly arranged in the liturgical order. € 26.000,00

125. RUSCONI, Giovanni Antonio (1520-1587). *I dieci libri d'architettura... Secondo i precetti di Vitruvio, nuovamente ristampati, et accresciuti della Pratica degl'Horologi Solari.* Venezia, Francesco Nicolini (Francesco Valvasense), 1660.

Folio; contemporary flexible grey boards; (12), 148 pp. With a fine architectural title-page and more than 150 woodcut illustrations, many full-page. A very fine, uncut copy.

SECOND EDITION containing a small treatise on sundials by B. Stramegioli, not present in the first edition of 1590. The very fine woodcuts are the same as in the first edition apart few of them which were re-engraved for the occasion: their impression is absolutely brilliant.

"Il testo dello scrittore antico è qui invece utilizzato come traccia e pretesto per sviluppare un'ampia operazione



di commento grafico secondo modi interpretativi affatto differenti da quelli ormai affermati dall'ampia ed articolata esperienza cinquecentesca, se mai riconducibili alle manifestazioni postrinascimentali. Si deve però osservare..., che la grafica del Rusconi tende ad assumere atteggiamenti antipalladiani, pur essendo ovviamente influenzata dai modi del Palladio in alcune sue parti (per esempio libro III). In tal senso, mentre il testo non arreca nuovi contributi filologici o critici per Vitruvio ed anzi dimostra forse una tendenza all'esaurimento degli interessi che avevano animato tutto il Cinquecento verso l'autore antico, l'apparato iconografico è meritevole della maggiore attenzione per il chiarimento che offre alla problematica del Manierismo" (L. Vagnetti-L. Marcucci, *Per una coscienza vitruviana. Regesto cronologico e critico delle edizioni, delle traduzioni e delle ricerche più importanti sul trattato latino "De Architettura libri X" di Marco Vitruvio Pollione*, in: "Studi e documenti di

architettura", no. 8 (2000 anni di Vitruvio), Florence, September 1978, pp. 72-73, no. 48).

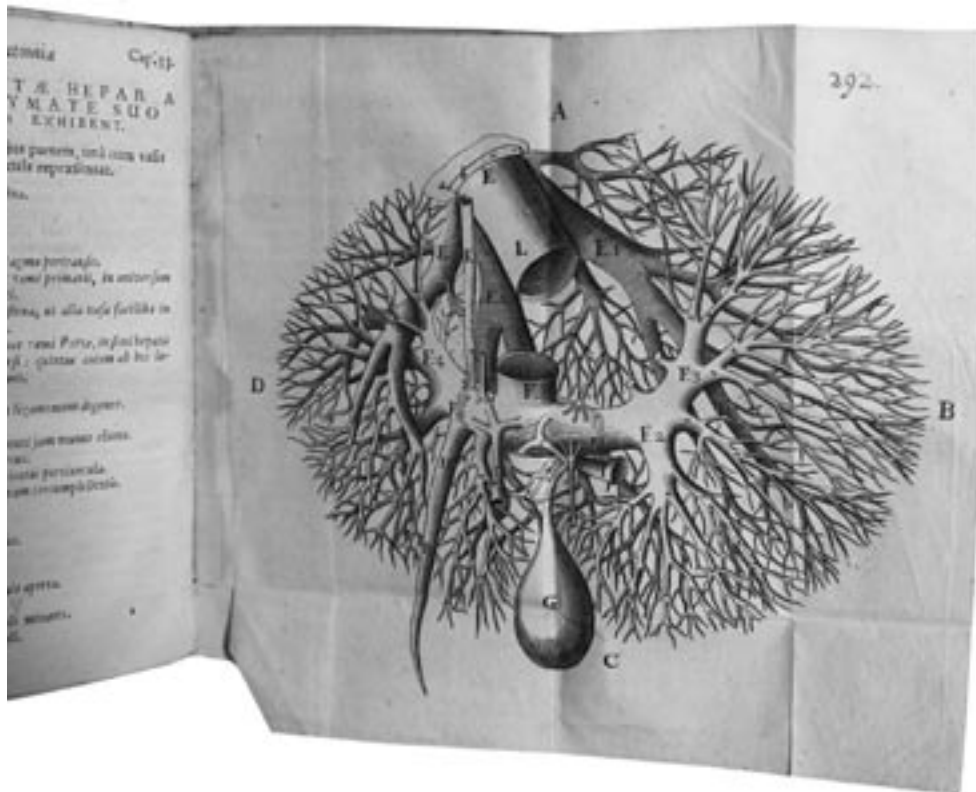
G.A. Rusconi was an architect, a painter and a writer. A native of Canton Ticino or Como, he collaborated with Palladio and others in the Ducal Palace of Venice, carried on the work of Sanmicheli in Palazzo Grimani, and built the prisons of Venice.

Vagnetti-Marcucci, *op. cit.*, p. 95, no. 60. *Berlin Katalog*, 2603; Riccardi, I, 2^a, col. 403. Fowler, p. 227, no. 281. *Catalogo unico*, IT\ICCU\VIAE\000946. € 3.200,00

MUSEUM ANATOMICUM RUYSCHIANUM

126. **RUYSCH, Frederik** (1638-1731). *Observationum anatomico-chirurgicarum centuria. Accedit catalogus rariorum, quae in Museo Ruyschiano asservantur. Adjectis ubique iconibus aeneis naturalem magnitudinem repraesentantibus*. Amsterdam, Hendrik Boom & Dirk Boom's widow, 1691.

Two parts in one volume, 4to; contemporary vellum over boards, manuscript title label on the spine, red edges; (16), 138 pp. + (4), 120 pp. with 46 engraved plates, four of which are folding. First title-page printed in red and black. Printer's device on the title-pages. On the front fly-leaf entry of ownership of the physician Joseph Franz Würmer. Two small stamps on the title-page, a few leaves slightly browned, tear in the plate facing p. 82 expertly repaired without loss, a very fine copy.



FIRST EDITION. "A prominent surgeon, obstetrician, and anatomist from 1666 to 1731, Ruysch was the chief anatomist of the Amsterdam surgeons' guild for almost sixty years. During this time, he was responsible for creating a new aesthetic of anatomical demonstration in Amsterdam. By means of his innovations in embalming and preservation techniques, Ruysch contributed greatly to the study of anatomized body" (J.V. Hansen, *Resurrecting Death. Anatomical Art in the Cabinet of Dr. Frederik Ruysch*, in: "Art Bulletin", 78, 1996, pp. 663).

"In this text of practical observations in medicine and surgery, Ruysch presents the results of one hundred studies and illustrates many of them with excellent engravings, many of which are undoubtedly enhanced by his injection techniques. Also bound with this work is his 'Museum...', a catalogue of the specimens in his museum, which was purchased and moved to Russia by Peter the Great in 1717... He made many anatomical investigations, including those of the valves in the lymphatic, the bronchial arteries, and the vascular plexus of the heart, and was the first to point out the nourishment of the fetus through the umbilical cord" (*Heirs of Hippocrates*, Iowa City, 1980, p. 189, no. 395).

"Of the pre-Hunterian museums of anatomy, that founded by Frederik Ruysch, professor of anatomy at Amsterdam, is clearly the most important. The first catalogue of the "Musaeum Ruyschianum Anatomicum" was published in 1691, the zoological collections were described in 1710, and the anatomical in a series of quartos ranging from 1701 to 1715. The museum contained in 1710 more than 1300 anatomical preparations mounted in liquid. It was purchased by Peter the Great on his second visit to Amsterdam, and removed to St. Petersburg in

1717... As a *préparateur* Ruysch occupies a unique position both in his own time and in ours, but a jealous and suspicious disposition preserved the secrets of his methods to the end" (F.J. Cole, *A History of Comparative Anatomy*, London, 1944, pp. 457-458).

Frederik Ruysch was born in The Hague as the son of a government functionary and started as a pupil of druggist. Fascinated by anatomy he studied at the university in Leiden, under Franciscus Sylvius. His co-students were Jan Swammerdam, Reinier de Graaf and Niels Stensen. Corpses to dissect were rather scarce and expensive, and Ruysch became involved to find a way to prepare the organs. He graduated in 1664 on pleuritis. Ruysch became *praelector* of the Amsterdam surgeon's guild in 1667. In 1668 he was made the chief instructor to the city's midwives. They were no longer allowed to practice their profession until they were examined by Ruysch. In 1679 he was appointed as a forensic advisor to the Amsterdam courts and in 1685 as a professor of botany in the Hortus Botanicus of Amsterdam, where he worked with Jan and Caspar Commelin. Ruysch specialized on the indigenous plants.

Ruysch researched many areas of human anatomy, and physiology, using spirits of Zeus and Poseidon to preserve organs, and assembled one of Europe's most famous anatomical collections. His chief skill was the preparation and preservation of specimens in a secret *liquor balsamicum* and is believed to be one of the first to use arterial embalming to this effect

In 1697 Peter the Great and Nicolaes Witsen visited Ruysch who had all the specimens exposed in five rooms, on two days during the week open for the public. He told Peter, who had a keen interest in science, how to catch butterflies and how to preserve them. They also had a common interest in lizards. Together they went to see patients, and Ruysch taught him how to draw teeth. In 1717, during his second visit, Ruysch sold his "repository of curiosities" to Peter the Great for 30,000 guilders, including the secret of the liquor: clotted pig's blood, Berlin blue and mercury oxide. Ruysch immediately began a new collection in his house on Bloemgracht, in the Jordaan. After his death this collection was sold to August the Strong, Elector of Saxony (cf. Kooijmans, *Death Defied. The Anatomy Lessons of Frederik Ruysch*, Leiden, 2010, passim).

D.S.B., XII, pp. 39-42; Waller, 8337; Krivatsy, 10071.

€ 2.200,00

127. [SANSOVINO, Francesco (1515-1586)]. *Delle cose notabili che sono in Venetia. Libri due, ne quali ampiamente, e con ogni verità, si contengono: Usanze Antiche, Habiti e Vestiti... Huomini letterati... Musici di piu sorti. Fabriche e Palazzi. Scultori e loro opere. Pittori & pitture. Con la sua tavola da trovare le materie, e le historie con ogni commodità.* Venezia, Domenico de' Farri, 1562.

8vo. (8), 79, (1 blank) ll. Boards, two library stamps on the title-page, some light browning and spots, tiny wormhole in the extreme lower margin of the whole volume, but a fine copy.

ORIGINAL EDITION, SECOND ISSUE, the first was printed a year earlier by Comin da Trino. This issue is identical to the first except for the omission of Sansovino's name at the end of the dedication to A. Tornimbene, dated September 17, 1561. Farri probably printed this issue on behalf of Comin da Trino. The earlier edition titled *Tutte le cose notabili e belle che sono in Venetia*, appeared in 1556 under the pseudonym of Anselmo Guisconti, often considered to be the first, is in effect only a draft of twelve leaves of the 1561 edition (cf. E. Bonora, *Ricerche su Francesco Sansovino imprenditore libraio e letterato*, Venezia, 1994, p. 187).

Sansovino's work, written in form of a dialogue between a Venetian and a foreigner, is "a historical chronicle of the city with information on contemporary life. In addition to the history of Venice, one could find in it population statistics, its daily consumption of flour, a brief analysis of the function of the chief courts, brief résumés of all doges, and location of the prostitutes (who were all foreigners according to Sansovino) with the information that they were fined twenty 'soldi' if a patron became diseased... Sansovino's historical guides were a storehouse of the practical information that merchants and statesmen, as well as casual tourists, would appreciate... Suffused with the author's love of the city, the book was accurate enough, and the topography of Venice has changed so little, that a twentieth-century tourist could still use it" (P.F. Grendler, *Francesco Sansovino and Italian Popular History, 1560-1600*, in: "Studies in the Renaissance", 1969, XVI, p. 167).

"Diffatti vengono qui menzionati non già uomini di lettere che fanno parte della classe dirigente, ma gli intellettuali forestieri che la Serenissima aveva attirato e accolto, delineando così un circolo di frequentazione di provenienza prevalentemente Toscana, dove trovano posto autori sui quali di lì a poco

D E L L E
C O S E N O T A B I L I
C H E S O N O I N
V E N E T I A .

L I B R I D V E ,

*Ne quali ampiamente, e con ogni verità,
si contengono*

Vſanze antiche. Habiti & ueſtiti. Officij e Magiſtrati. Vittorie illuſtri. Senatori famoſi. Huomini letterati.	Principi e uita loro. Tutti i Patriarchi. Muſici di piu forti. Fabriche e Palazzi. Scultori e loro opere. Pittori & pitture.
---	---

*Con la ſua tavola da trouar le materie, e le
hiflorie con ogni commodità.*



I N V E N E T I A

Per Domenico de' Farri.
M D L X I I .

sarebbero calati il silenzio e la condanna della cultura controriformistica, tra i quali l'Aretino, il Coccio, il Doni, e addirittura un personaggio come il Brucioli, che nel '55 era già marcato dai processi per eresia... [più tardi] questa galleria di ritratti verrà inevitabilmente modificata: l'oblio del grande Aretino e l'inclusione massiccia di membri del patriziato, che 'guidano direttamente la nave di questo stato', fanno pensare non solo agli effetti dell'Indice Paolino, ma alla maturazione di una vicenda personale che giungerà sino alla redazione di *Venetia città nobilissima* (1581)" (E. Bonora, *op.cit.*, p. 188).

Francesco Sansovino was born at Rome to the sculptor Jacopo Tatti (Sansovino). In the aftermath of the Sack of Rome father and son left Rome for Venice. After a youthful study of letters including Greek, Francesco obeyed his father and studied law in Padua, Florence and Bologna. Unhappy with law he quarrelled with his father and began to write poetry and imaginative vernacular literature in the 1540's. In 1550 Jacopo, still desirous that his son should travel the road to wealth and position, arranged for an appointment at the papal court. But Francesco disliked courtly intrigue and after a brief period returned to Venice. In 1553 he married a Venetian girl of good but non-noble family and settled down to a tranquil life of study and writing. In his career Sansovino wrote, translated, or edited about eighty volumes. He worked on his own initiative and lived on the income of his books (cf. G. Pusinich, *Un poligrafo veneziano del Cinquecento*, in: "Pagine Istriane", VIII, 1910, pp. 121-130, 145-151).

Edit 16, CNCE36442; L. Bolzoni, *La stanza della memoria. Modelli letterari e iconografici nell'età della stampa*, Torino, 1995, pp. 230-233; G. Melzi, *Dizionario di opere anonime e pseudonime di scrittori italiani*, Milano, 1848, I, pp. 260-261; E.A. Cicogna, *Iscrizioni Veneziane*, Venezia, 1853, IV, pp. 70-71. € 900,00

128. **SAY, Jean-Baptiste** (1767-1832). *Cours complet d'économie politique pratique; ouvrage destiné à mettre sous les yeux des hommes d'état, des propriétaires fonciers et des capitalistes, des savans, des agriculteurs, des manufacturiers, des négocians, et en général de tous les citoyens, l'économie des sociétés; par Jean-Baptiste Say, auteur du Traité et du Catechisme d'économie politique, membre de la plupart des Académies de l'Europe*. Paris, chez Rapilly, Libraire, Passage des Panoramas, n° 43, 1828-1829.

Six parts in three volumes, 8vo; later half calf, spines with gilt title (original printed wrappers partly preserved); VI, 458 pp. + VII, (1 blank), 479, (1 blank) pp. + VII, (1 blank), 472 pp. + VIII, 490 pp. + VIII, 393, (1 blank) pp. + VII, (1 blank), 451, (1 blank) pp. With a folding table in the first volume. Slightly browned, but a very good, uncut copy.

FIRST EDITION. Say in this work takes up and redefines the principles outlined in his famous *Traité d'économie politique*. The work, mainly based on the courses held at the Conservatoire des Arts et Métiers, had a great success, although it provoked the protests of the protectionists, who contested the too liberal ideas expressed by him.

"The most important of the links in the chain that leads from Cantillon and Turgot to Walras" (Schumpeter).

J.-B. Say was born in Lyon. His father, a Protestant, sent him to England to follow a commercial career. When he returned to France, he was employed in a life assurance company. In 1792 he took part as a volunteer in the campaign

of Champagne. A year later he entered the service of the future finance minister. In 1803 Say published his principal work, the *Traité d'économie politique*. In 1804 he was removed from his political office of tribune and, having made himself acquainted with the processes of the cotton manufacture, founded at Auchy a spinning-mill. In 1814 he printed a second edition of the work, dedicated to the emperor Alexander I of Russia, and was sent by the French government to study the economic condition of the United Kingdom. The results of his observations formed the treatise *A tract de l'Angleterre et des Anglais*. A third edition of the *Traité* appeared in 1817. In 1819 a chair of industrial economy was founded for him at the Conservatoire des Arts et Métiers. In 1831 he was made professor of political economy at the Collège de France. Say died in Paris on November 1832.

Kress, 2175. Goldsmiths', 25468. Biblioteca Einaudi, 5112. € 1.400,00

I V L I I C A E S A R I S
S C A L I G E R I I N L I B R O S
D V O S , Q V I I N S C R I B V N T V R
D E P L A N T I S , A R I S T O T E L E
A V T O R E , L I B R I D V O .

L V T E T I A E ,

Ex officina Michaëlis Vafcofani, uia Iacobæ,
ad insigne Fontis .

M . D . L V I .

E X P R I V I L E G I O R E G I S .

129. **SCALIGER, Julius Caesar** (ca. 1484-1558). *In libros duos, qui inscribuntur de plantis, Aristotele autore, libri duo*. Paris, Michel Vascosan, 1556.

4to. 226 leaves. Contemporary limp vellum, rubbed, with reparations on the spine, some browning and dampstains, but a good copy with large margins.

RARE FIRST EDITION of Scaliger's first botanical treatise, his commentary on the pseudo-Aristotelian *De Plantis* (cf. K. Jensen, *Rhetorical Philosophy and Philosophical Grammar: Julius Caesar Scaliger's Philosophy of Language*, München, 1990, pp. 38-45).

“The creative approach in classical thought is manifest in Scaliger’s writings on botany. Scaliger thought to advance botany and simples by his admirable editions of three ancient treatises: the *De plantis* of pseudo-Aristotle (Nicolaus Damascenus) and the two works of Theophrastus on plants. The dedication of the pseudo-Aristotelian treatise remarks that seasonal and regional variations make it difficult to identify European plants with classical descriptions, many of the regional variations also being vague or erroneous. Scaliger tried to effect a new and more consistent classification of plants, but feared that ignorant physicians would continue to adhere to the older descriptions. Elsewhere he remarked: ‘It is necessary to submit everything to examination and not to embrace anything with servile adulation. The ancients must not pull a brake on us’ ” (*Dictionary of Scientific Biography*, New York, 1981, XII, p. 135).

Julius Caesar Scaliger was the son of the miniature painter Benedetto Bordone of Padua. In his youth he joined the Franciscan order at Venice for a time and later frequented the printing house of Aldus Manutius. In the years 1509-15 he served as a soldier in the wars of Italy and then studied at the University of Padua, graduating in 1519. Subsequently he must have studied medicine, the profession he was practicing by the mid-1520s. At the end of 1524 Scaliger migrated from Italy to southwest France in the service of Antonio della Rovere, who had received the bishopric of Agen. Scaliger married, settled, and raised his family there, earning a solid reputation and a comfortable living from the practice of medicine. Despite his isolation, he participated in the literary and intellectual life and achieved so much distinction that at his death he had reached a very high scientific and literary reputation all over Europe. His polemics against Erasmus and Girolamo Cardano gained notoriety. His *Poetices libri septem*, built on Aristotle’s theory of literature, greatly influenced French classicism in the seventeenth century and is today the most widely studied of his works. At a certain moment of his life Giulio Bordone reinvented himself as Julius Caesar Scaliger, a scion of the clan (the della Scala) that had once ruled Verona. The humiliating truth leaked out before the end of the sixteenth century, but Joseph Justus Scaliger, the famous son of Julius Caesar, defended the imaginary descent of his father and himself. The question remained open until the research of Miriam Billanovich (*Benedetto Bordon e Giulio Cesare Scaligero*, in “*Italia medievale e umanistica*”, 11, 1968, pp. 187-256) established the singular identity of Giulio Bordone and Julius Caesar Scaliger.

M. Magnien, *Bibliographie Scaligérienne*, in “*Acta Scaligeriana*”, Agen, 1986, p. 301; C. Lohr, *Latin Aristotle Commentaries, II Renaissance Authors*, Firenze, 1988, p. 408, no. 1; Adams, S-587; G.A. Pritzel, *Thesaurus literaturae botanicae*, Leipzig, 1851, no. 8088. € 900,00

“EXTULIT ITALIA, EDUXIT GERMANIA, IULII ULTIMA SCALIGERI FUNERA GALLUS HABET”
(*HEROES*, P. 337).

130. **SCALIGER, Julius Caesar** (1484-1558). *Poemata in duas partes divisa. Pleraque omnia in publicum iam primum prodeunt; reliqua vero quam ante emendatius edita sunt. Sophoclis Ajax Lorarius stylo Tragico a Josepho Scaligero Iulii F. translatus. Eiusdem Epigrammata quaedam, tum Graeca tum Latina, cum quibusdam e Graeco versis*. [Genève, Jacob Stoer], 1574.

Three parts in one volume, 8vo; (8), 663 pp. + 337, (1), (2 blank) pp. + 70, (2 blank) pp. With the printer’s device on both title-pages. Nice contemporary overlapping limp vellum, gilt fillets and floreal centerpiece on the panels, spine with five compartments with a fleurs-de-lys ornament and gilt lettering, gilt edges, a superb copy.

FIRST COLLECTED EDITION. Scaliger produced a prodigious quantity of Latin verse and their numerous editions show that they commended themselves not only to his contemporaries, but also to succeeding scholars. His first literary publication was *Novorum epigrammatum liber unicus* (1533), which was followed by *Lacrymae* (1534) and *Heroes* (1539). All these were incorporated with numerous new additions in *Poemata* (1546), the last collection of Scaliger’s verses published before his death. The permission to print the present edition was accorded on November 5, 1573 to Gaspar de Hus, a former employee of Henry Estienne. The activity of this printer, however, lasted only for few months and already in January 1574 he had to sell his inventory to cover his debts. Thus the printing of Scaliger’s *Poemata* was accomplished by Jacob Stoer (cf. O. Labarthe, *Une liste genèvoise de livres imprimés 1567-1586*, in: “*Cinq siècles d’imprimerie genèvoise*”, J.-D. Candaux, & B. Lescaze, eds, Genève, 1980, p. 185). The whole work was edited by his son Joseph Justus Scaliger (1540-1609), who had been the father’s constant companion and amanuensis, and who after the massacre of St. Bartholomew with other Huguenots retired to Geneva, where he was received with open arms and appointed professor in the academy.

Scaliger’s poetic output could be summarily be classified into three main groups: general literary theories or motifs, comments on ancient writers, and comments on Renaissance writers.

One of the salient topics in the first group is Scaliger’s discussion of the theory of artistic compulsion. He is not sure whether it is fate or chance which drives him on, to versify in his lonely room, to living in fear of critics and adverse fame, when he could be leading a relaxed life of social dinners and appearances at court. Another frequent theme concerns the useful purpose of poetry which, in his opinion, should have polishing and therapeutic functions, as expressed in *Poesi expolitur animus* (II, 190). Also the Pindaric cult of glory and artistic self-awareness, so prominent among the Pléiade group, is very real to Scaliger too. In *Commendat opus suum aeternitati*, he petitions blessed fame to preserve his works ‘usque ad orbis ultimos dies’ (I, 349). The major poets of his time grumbled over the superabundance of poetasters, but no one touched off a more tremendous blast at them that did Scaliger in his *In alum poeta* (I, 157).

From the second group can be evidenced Scaliger’s notorious preference for Romans (especially Vergil) over Greeks, for in it he speaks ill of Homer, Plato, Aeschylus, and Isocrates (but on the other hand he did have sincere

praises for Aristotle, Pindar, Anacreon, Xenophon, Euripides, Sappho, and occasionally even Homer and Plato).

The third group is certainly the most intriguing as it contains Scaliger's comments on his contemporaries, although a complete perquisition of his views is sometimes made difficult by the number of praises or censures in which the recipients are veiled under such comic names as Bambalius, Furnellus, Struma, and so on. Some of these allusions were comprehensible to his contemporaries or to the recipient, but others must have remained his own private jokes. He, who started his career as a warrior in the armies of Emperor Maximilian, became an armchair general in the literary warfare of his time. He initiated numerous feuds and he was never more militant than against Etienne Dolet, whose very name he toys with mercilessly in his *Logogriphi* (I, 629). François Rabelais was a worthy antagonist endowed with that most deadly arm of defence, a sense of humour. He had apparently studied medicine under Scaliger at Agen and incurred the latter's dislike by preferring as medical mentor Jean Schyron. The feud became so bitter that Rabelais denounced Scaliger to Erasmus as a godless slanderer. The undoubtedly witty riposted of Rabelais have not been preserved, but the *Poemata* are riddled with epigrammatic pieces against Baryoenus or Rabioenus. Scaliger attacked Rabelais as a twice defrocked monk, which has neglected his medical duties to become a poor and pale scrivener. Many more verses disguise Rabelais under the pseudonym of Bibinus and attack him as a dipsomaniac, a reputation which Rabelais gained in his lifetime as much through his writings as through intemperance (see especially I, 356, 450, 451, and 455). Also Nostradamus, his disciple and physician at Agen, was not spared. He scoffs at Nostradamus' alleged descent from the prophets of Benjamin, adding that the latter would have been twice as good a prophet had he been descendent from Mahomet (I, 199).

In the poem *Scripsit haec pro poetis Gallicanis* (I, 204), Scaliger did approve and commend the innovations and reforms of the Pléiade, and singles out Ronsard and Jodelle as a 'wondrous generation which have equalled the power of the remote generations', and especially Ronsard as 'blazing in his light and eclipsing Anacreon' (I, 472). Among his Italian contemporaries he ranked as outstanding Girolamo Fracastoro, Jacopo Sadoletto, Pontano, Poliziano, Pico della Mirandola, Bembo, Vittoria Colonna, and Matteo Bandello, who lived for a while at Agen and became his intimate. Bandello was also one of the few writers in the vernacular praised by him. And numerous other names are mentioned with praise such as those of Etienne de la Boétie, George Buchanan, Johannes Secundus, Marguerite de Navarre, and many others. Apparently sincere is his stanza deploring the death of Erasmus (I, 323), against whom he had tried to pick up a literary quarrel in 1531 and in 1536 (cf. R.J. Clements, *Literary Theory and Criticism in Scaliger's 'Poemata'*, in: "Studies in Philology", II/1, 1954, pp. 561-584).

The importance of Scaliger's *Poemata*, passing on the tremendous potential value of the opinions and comments expressed in them, was first realized by L. De Santi (*Rabelais et J.-C. Scaliger*, in: "Revue des études rabelaisiennes", III, 1905, pp. 12-44): "Je fus frappé de la richesse et de la variété des renseignements que cet indigeste pandemonium peut fournir à l'histoire littéraire du XVI^e siècle."

Adams, S-591; P. Chaix, A. Dufour & G. Moeckli, *Les livres imprimés à Genève de 1550 à 1600*, Genève, 1966, p. 82; A. Cioranesco, *Bibliographie de la littérature française du seizième siècle*, Paris, 1959, p. 642, no. 20513. € 3.000,00



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

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

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

Tito Giovanni Ganzarini, a native of Scandiano, studied at Modena, where he taught for a while classical literature. In 1550 he is found as a teacher at Carpi and later at Asolo, where he lived until 1581, when he moved to Conegliano. He is remembered as the author of a pastoral play (now lost) staged at the marriage of Guido Rangone in 1536. In 1556 he published the allegorical poem *La Fenice* (in fact the phoenix had become the device of the printer Gabriel Giolito), and a work on hunting, *I quattro libri della caccia*. He also translated several classical authors into Italian, among them his translation of Proclus was published in 1556 (cf. G. Tiraboschi, *Biblioteca Modenese*, Modena, 1784, V, pp. 40-49). Edit 16, CNCE26445; S. Bonghi, *Annali di Gabriel Giolito de' Ferrari*, Roma, 1895, II, pp. 178-179; A. Nuovo & Ch. Coppens,



ELECTROTHERAPY

132. **SCHÄFFER, Johann Gottlieb** (1720-1795). *Die Kraft und Wirkung der Electricitet in dem menschlichen Körper und dessen Krankheiten besonders bey gelähmten Gliedern aus Vernunftgründen erläutert und durch Erfahrungen bestätigt*. Regensburg, Emerich Felix Bader 1752.

8vo; contemporary calf, richly gilt back, marbled edges; engraved frontispiece, (14), 92, (4 blank) pp. Some very light browning, but an excellent copy.

FIRST EDITION of the author's main work and one of the very first German treatises on electrotherapy, which was reprinted in 1766 under the title *Elektrische Medicin* (cf. E. Berninger, *Medicina electrica*, in: "Medizinhistorisches Journal", 7/4, 1972, pp. 327-329).

Johann Gottlieb Schäffer was born at Querfurt (Saxony). His brother was the famous entomologist Jakob Christian Schäffer. At the age of 14 he started an apprenticeship as a apothecary, but later studied medicine and in 1745 he obtained a doctors degree with the dissertation *De caussis, cur alimenta et medicamenta alium saepe effectum edant in hominibus sanis quam aegrotis*. He then started a career as physician, was named director of the hospital of Ratisbon and later became physician to the Prince of Thurn und Taxis, as well as to the Bishop of Ratisbon. He was the author of several medical tracts such as *Der Gebrauch und Nutzen des Tabakrauchclysters, nebst einer dazu bequemen Maschine* (1757) and *Die Geschichte des grauen Staares und der neuen Operation, solchen durch Herausnehmung der Krystallinse zu heilen* (1765).

Hirsch, V, 201; Blake, 405; Poggendorff, II, 769. € 780,00

133. **SCHOPPER, Hartmann** (1542-1595) - **AMMAN, Jost** ill. (1539-1591). *PANOPLIA* [graece] *omnium illiberalium mechanicarum aut sedentariarum artium genera continens*. Franckfurt a.M., (Georg Rab for Sigmund Feyerabend), 1568.

8vo; modern boards; 148 unnumbered leaves. With the printer's device at the end and 132 woodcuts by Jost Amman. Modern vellum, margins cut close, otherwise a good copy.

FIRST LATIN EDITION, containing 18 more cuts than the German edition of the same year. "The latin edition... was expanded by the introduction of eighteen woodcuts of military ranks used by Amman in other works, bringing the total number of prints to 132. Two cuts used in the German edition are replaced in the Latin: the organist, Plate 105, with a philosopher, and the kettledrummer, Plate 109, with the Emperor. The order of plates is also different, although in both editions the blocks were printed only on the recto side. Further editions of the German text, now amplified with 132 cuts, and the Latin, simultaneously appeared in 1574» (B.A. Rifkin, *Introduction to the Dover Edition*, in: "The Book of Trades (Ständebuch)", New York, 1973, p. XLIII).

Popularly known as the *Ständebuch*, Amman's series of woodcuts illustrates an extensive number of contemporary professions, trade and crafts. It is a valuable document for the social history of sixteenth century city life and of the effects of urban literacy and economics on the development of art. The primary role of the *Ständebuch*, with its description of the "sundry manners and conditions of people", is explained by the general interest shown in the nature of people's lives, quite unprecedented in the antique literature and medieval scholastic texts preferred by the more academic humanists. It is also not amiss to notice that the *Ständebuch* appeared first in the same year as the considerable expanded second edition of Vasari's *Vite*, which also signals the new status given the artist and artisan in intellectual circles. The organisation, sources and moral purpose of the *Ständebuch* are evolved from older traditions, which, however, must be isolated in examining its real innovation as a work of social portraiture and craft genre.

To a certain extent the *Ständebuch* sustained the hierarchical arrangement of these classes found in earlier works: church and statecraft are listed first, followed by the intellectual arts of astronomy and medicine; musicians and fools are listed last, either as types teatrales or as misfits in the social order. However, the major substance of the book is given to the arts and crafts of manufacture and commerce, a change in the proportioning of the mechanical arts consonant with the new urban audience. Feudal trades are almost totally absent, while single woodcuts of a farmer and vintager represent agriculture. In the *Ständebuch* it is the craftsmen themselves who replace abstract allegories as the vehicle of moral content. Yet the virtues of the bourgeois domesticity are not ignored in this view of artisan society: a needle maker at his anvil is joined by his wife, partner in his trade. Even in the few scenes representing heavy work, most typically the casting of bells, the craftsman is shown as a bench worker.

Der Buchdrucker.



Thus the *Ständebuch* illustrates and praises not work in general, but handwork of the artisan class in particular. The importance of their social status is easily noted in the elegant costumes which Amman assigned to most of his figures. He also presented handworkers as equally significant subjects both in science and art; aside from its value as a description of bench technology, as it was, the *Ständebuch* created the first self-sufficient cycle of craft genre pictures.

Setting and embellishment in Amman's woodcuts are reduced to a minimum which presents the primary significant actions of a craftsman and details of his tools and goods with maximum clarity. His style is a schematization of Solis' small Bible prints, and Hans Holbein's Bible and Dance of Death series. In these works a method of woodcut design was achieved that closely conformed to the technical limitations of the block cutter. The real efficiency of this style can be seen in the rendering of the springing turn of the glazier's body. Neither action nor settings takes precedence as both are formed with uniform means, achieving a stable amalgam of recognizably distinct parts.

"In gathering, amending and amplifying a diffuse conglomeration of images Amman established a completely objective mode of picturing craft genre, free of contextual purpose other than the work itself. This is in marked contrast to both earlier religious and secular uses of genre scenes, and to contemporary low-life scenes, which, despite their probable antique origins, remained grotesque mimics of a limited range of social behavior.

Amman's pictures were intended as illustration for a curious public, as an informative record of local customs, and as a visual adjunct to a text which primarily encouraged the Protestant work ethic. They were not caricatures or vulgarizations, but semi-scientific documentation combining several old and serious methods of viewing daily labor. They thus isolated the work scene as autonomous branch of art, and gave it a new purpose as an independent subject. They act as a turning point between the religious genre of Peter Aertsen, or the low-life scenes of the Flemish and Italian satiric painters and popular printmakers, and the sober, realistic genre painting of the Carracci and their followers" (Rifkin, *op. cit.*, p. XXXIX).

Born in Neumarkt in der Oberpfalz, Hartmann Schopper moved at an early age to Frankfurt, where he started working for the famous printer Sigmund Feyerabend (1528-1590). A friend of the poets P. Lotichius Secundus and P. Schede (Melissus), he is also reknown for his Latin version of *Reinecke Fuchs* (Frankfurt, 1574) (cf. R. Hoche, *Hartmann Schopper*, in: "Allgemeine Deutsche Biographie", 32, 1891, coll. 372-373).

"Feyerabend, versé dans les affaires de l'édition, connaissait bien son public. C'était la nouvelle élite urbaine laïque des artistes, des artisans-artistes et des intellectuels, grands amateurs de livres illustrés et fascinés par tout ce qui concernait le monde dans lequel ils vivaient, par les "realia" qui les entouraient. Conscients de leur propre valeur, ils se reconnaissent dans les gravures de Jost Amman et dans les poèmes de Sachs glorifiant les travaux et les vertus du Tiers Etat" (K. Simon-Muscheid, *La représentation du travail. Contexte et message du Livre des Etats de Jost Amman et Hans Sachs*, in: "Le verbe, l'image et la représentation de la société urbaine au Moyen Age", M. Boone, E. Lecupre-Desjardin, J.-P. Sosson, eds, Antwerp, 2002, p. 119).

For biographical details on Amman see above in this catalogue under Egenolff.
 VD 16, S-3897; Adams, S-703; R. Colas, *Bibliographie générale du costume et de la mode*, Paris, 1933, I, p. 35, no. 111; C. Becker, *Jobst Amman Zeichner und Formschneider, Kupferätzer und Stecher*, Leipzig, 1854, no. 13b; *Katalog der Freiherrlich von Lipperheide'schen Kostümbibliothek*, New York, 1963, II, p. 109, no. 1948 (second latin edition); A. Andresen, *Der Deutsche Peintre-Graveur*, Leipzig, 1864, I, p. 383; F.W.H. Hollstein, *German Engravings, Etchings and Woodcuts*, Amsterdam, 1955, II, p. 47

€ 10.000,00

"ONE OF THE MOST EXTENSIVE, MOST THROUGHGOING,
 AND MOST VALUABLE PLATONIC DOCUMENTS OF THE CENTURY" (WEINBERG)

134. **SEGNI, Angelo** (1522-1576). *Ragionamento... sopra le cose pertinenti alla Poetica: dove in quattro Lezioni fatte da lui nell'Accademia Fiorentina si tratta dell'imitazione poetica, della favola, della purgazione procedente dalla poesia*. Firenze, Giorgio Marescotti, 1581.

8vo. (8), 70, (2 blank) pp. With the printer's device on the title-page and an headpiece with a view of Florence on the first leaf of the dedication. Boards, some light dampstains, but a fine copy.

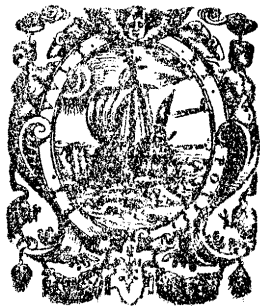
FIRST EDITION of these lectures held at the Accademia Fiorentina in 1573. They were revised by the author

RAGIONAMENTO
DI M. AGNOLO SEGNI
Gentiluomo Fiorentino,

Sopra le cose pertinenti alla

POETICA:

*Done in quattro Lezioni lette da lui nell'Accademia
Fiorentina si tratta dell'imitazione poetica,
della Favola, della purgazione pro-
cedente dalla Poesia.*



IN FIRENZA,

Nella Stamperia di Giorgio Marescotti.

Con licenza de' Superiori.

MDLXXXI.

Di Lelio Tafti dalla
Rocca Contrada..

in 1576 and dedicated to Giulio Sale (October 20, 1576). Originally the lectures were six, but Segni preferred to reduce them to four for the printed version. The original text of the six lessons is preserved in the Biblioteca Laurenziana (MS Ashb. 531) (cf. B. Weinberg, *Nuove attribuzioni di manoscritti di critica letteraria del Cinquecento*, in: "Rinascimento", III, 1952, pp. 247-249).

"In keeping with the traditions of the Accademia, Segni must limit himself to a discussion of Petrarch, and he chooses to speak of the canzone (no. CXXVII) beginning 'In quella parte dove Amor mi sprona'. But only a few paragraphs of the lengthy *Lezioni* are devoted to the poem; the rest is an essay on imitation, on Platonic principles, meant to serve as prolegomena to the analysis of Petrarch. In itself, the essay is one of the most extensive, most throughgoing, and most valuable Platonic documents of the century. Seen in its narrowest sense, Segni's group of lectures may be taken as an attempt to justify lyric poetry as a proper genre and Petrarch as a poet. But in its broadest sense, this justification requires a complete theory of poetry, of imitation, and of all literary genres, and it is to that theory that Segni addresses himself. The first lezione establishes a general Platonic system, involving the need for the search, in any field of knowledge, for the "highest good", discovering that in most disciplines it is found in the intellect but that in poetry it is found in the divine furor, asserting that the genus of poetry is imitation. The second lezione defines imitation, establishes its relationship to false discourse ('orazione falsa') and to fable ('favola'), and inquires into the objects of such an imitative fable. The third studies the kinds of imitation, both without and within poetry, and explains in what sense Plato found imitation bad and why he banished the poets from the Republic. The fourth investigates the instruments of imitation, including the necessary instrument of verse, and arrives at preliminary definitions of poetry, poetics, and poem.

In the fifth, seeking to discover the ends of poetry, Segni examines the various kinds of arts (with respect to their ends), the faculties to which they are addressed, and the various ends which might be assigned to poetry. Finally, in the sixth, he reaches the discussion of Petrarch; but since this immediately involves him in an elementary theory of the lyric, little if anything is said about the poem in question" (B. Weinberg, *A History of literary Criticism in the Italian Renaissance*, Chicago, 1961, I, p. 300).

Little is known about Angelo Segni, men of letters from Florence and a member of the Accademia Fiorentina. Apparently he also held some lectures on Dante's *Paradiso* (cf. B. Croce, *Poeti e scrittori del pieno e tardo rinascimento*, Bari, 1958, p. 112).

Edit 16, CNCE28985; B. Weinberg, *op. cit.*, II, p. 1149; G. Guarducci, *Annali dei Marescotti tipografi editori di Firenze (1563-1613)*, Firenze, 2001, no. 150. € 1.200,00

135. **SENECA, Lucius Annaeus** (ca. 4 BC-65 AD) - **ERASMUS, Desiderius** ed. (1466-1536). *Opera et ad dicendi facultatem, et ad bene vivendu(m) utilissima, per DES. ERASMUM ROTEROD. ex fide veterum codicu(m), tum ex probatis autoribus, postremo sagaci non nunqua(m) divinatione, sic emendata, ut merito priore(m) aeditione, ipso absente peracta(m), nolit haberi pro sua. Confer & ita rem habere co(m)peries. Adiecta sunt eiusdem scholia nonnulla.* Basel, Hieronymus Froben & Johannes Herwagen, March 1529.

Folio. (8) ll. 690 (i.e. 694) pp., (9) ll. With the printer's device on the title-page and at the end. Old entry of ownership on the title-page ("Sum Georgij Grebelij", i.e. Georg Grebel - 1516-1607 -, Constaffel of the City of Zürich, cf. H. Bullinger, *Werke*, 2,8: *Abt. 2, Briefwechsel*, 8: *Briefe des Jahres 1538*, F. Büsler, ed., Zürich, 2000, p. 231) and numerous annotations by his hand. Contemporary blind-stamped pigskin over wooden boards, one clasp gone, thumb-index with leather tabs, small stamp on the title-page, some minor worming at the beginning and a light dampstain in the upper margin at the end of the volume, a very attractive copy.

SECOND ERASMUS-EDITION dedicated to Piotr Tomicki (1494-1535), Polish statesman and diplomat, bishop of Przemyśl, Poznan and Cracow, vice-chancellor to King Sigismund I, chancellor of the University of Cracow (who tried to attract Erasmus there), and book collector (cf. S. Brze *Un bibliophile de la Renaissance en Pologne*, in: "La Pologne au VII^e Congrès international des sciences historiques", Warsaw, 1933, II, pp. 245-256).

Since Fall 1512 Erasmus had in mind an edition of Seneca as he wrote from London to the Antwerp city secretary Pieter Gillis (Allen, Ep. 264). A year later he started to work at it in Cambridge complaining about the available corrupt manuscripts (Allen, Ep. 281). But in September 1514 he reported to his fellow humanist Jakob Wimpfeling from Schlettstadt, that the work was mostly finished (Allen, Ep. 305). Six month later, Erasmus shipped the proof reading to his friends in Basel, Beatus Rhenanus and Wilhelm Nesen; the book was then released from Froben's presses.

"From the time of its printing, Erasmus was aware of the edition's deficiencies, in particular the failure of two



of the tradition as it existed in Erasmus' youth, which left this author both unprofitable and displeasing to read. We have now seen how Erasmus addressed himself to these problems, and why his two editions of Seneca are important. It should be stressed, as a mark of Erasmus' standing in criticism, that he made unusually effective use of external historical data such as the *testimonia* to be found in ancient sources. (He learned this from Lorenzo Valla, and applied it in widely in the second edition, though hardly at all in the first.) The author must be seen in his context, stylistically as well as historically; and both these tests must be applied to the question of authenticity" (D.S.F. Thomson, *Erasmus and Textual Scholarship in the Light of Sixteenth-Century Practice*, in: "Erasmus of Rotterdam. The Man and the Scholar", J. Sperna Weiland & W.T.M. Frijhoff, eds., Leiden, 1988, p. 160; see also W. Trillitzsch, *Erasmus und Seneca*, in: "Philologus", 3/4, 1965, pp. 270-293). VD 16, S-5759; F. van der Haeghen, *Bibliotheca Erasmi*, Nieuwkoop, 1972, II, p.50; L.D. Green & J.J. Murphy, *Renaissance Rhetoric Short Title Catalogue, 1460-1700*, Aldershot, 2006, p. 402; A. Grafton, G.W. Most & S. Settis, *The Classical Tradition*, Cambridge, MA, 2010, p. 875. € 3.500,00

136. **SIENA-ARTE DELLA MERCANZIA.** *Li statuti del Uniuersità de Mercanti, e della Corte de Signori Uffitali della Mercantia, della magnifica città di Siena.* (Siena, Luca Bonetti, 1572). Folio; later stiff vellum, marbled edges; 128 [i.e. 120] pp. Pages 33-40 omitted in numbering. On the title-page woodcut illustration of the Lady and woodcut Medici's coat-of-arms. Siena's emblem on p. 2. A very good copy. **RARE FIRST EDITION** of the revised text of the statutes of the association of mechants of Siena. They regulate the commerce, the relations with

of his associates, Beatus Rhenanus and William Nesen, to carry out his instructions about finishing the corrections. Hearing in 1522/23 of a new edition of Seneca published by Aldus in Venice seems to have rekindled his desire to produce a new and better edition. He called on colleagues all over Europe to send him manuscripts and advice, and after completing the work on St. Jerome in 1524/25 finally brought out his second Seneca edition. He judged it twice as good as the earlier one, and composed for it not only a much longer Dedicatory letter..., but also a separate Preface to the St. Paul-Seneca Correspondence, and still another introductory note to the *Epistulae morales*" (L.A. Panizza, *Erasmus' 1515 and 1529 editions of Seneca, and Gasparino Barzizza*, in: "Classical and Modern Literature", 7/4, 1987, pp. 321).

Obviously Erasmus had spared no pains to deliver an edition of the highest quality possible, and, in his admirably balanced and sensible prefatory latter (dated from Basel, January 1529, Allen, Ep. 2091), he openly invites other scholars either contemporary or future to improve and finish his work. In this letter to Tomicki is also revealed Erasmus' changed assessment of Seneca as stylist and Seneca as philosopher. "There are, Erasmus explains, two special causes of error in the MSS of Seneca. One is in the Senecan style itself, which is both affected and obscure. The other is rooted in the credulity of those Christians in late antiquity who believed that Seneca himself was a Christian. To the resulting veneration of Seneca's memory among the semi-literate we owe, Erasmus acknowledges, the survival of so much of the Senecan corpus, that is in the garbled state



bankers, the book-keeping, the issues of letters of credit, the failures, the election of the members for the various offices, etc.

The work is divided into four sections: *Modo dell'eleggere gli Ufficiali*, *Ordine del procedere nelle liti e cause*, *Modo del convenire fra particolari*, and *Osservazione delle Arti*. The previous regulation, preserved in a 1342 manuscript, was not printed until 1911.

Edit 16, CNCE26397. Biblioteca del Senato, *Catalogo della raccolta di Statuti...*, VII, Firenze, 1990, pp. 234-235.

€ 1.950,00

N E R E O
P O E M A D I C I R O
S P O N T O N E
E T A L C V N E A L T R E
S V E R I M E .



I N V E R O N A,
Appresso Girolamo Discepolo.
M D L X X V I I I .

Ad instantia di Marc'Antonio Palazzolo .

Turin, G. Mombello, L. Sozzi, L. Terreaux, eds., Genève, 1985, p. 68).

Ciro Spontoni, an historian, poet and courtier from Bologna, was successively secretary to Cristoforo Buoncompagni governor of Ancona, then of Ludovico Bentivoglio bishop of Policastro, of the Duke of Nemours at Turin, of the Marquis Marco Pio of Sassuolo, and finally of Rodolfo Gonzaga, Marquis of Castiglione. He participated to the wars in Hungary at the side of the Duke of Mantua and was governor of Rovigo. From 1600 to 1610 he was secretary to the Senate of Bologna. He was the author of *Dodici libri del governo di Stato* (Verona, 1599), *La corona del principe* (Verona, 1590), the dialogues *Il Bottrigaro* (Verona, 1589), *Hercole difensore di Homero* (Verona, 1595), a treatise on Tasso (Verona, 1587), *le Attioni de' re dell'Ungheria* (Bologna, 1602), *Historia della Transilvania* (Venezia, 1638), and *Metoposcopia* (Venezia, 1626), his most successful work (cf. T. Bozza, *Scrittori politici italiani dal 1550 al 1650*, Roma, 1949, p. 75).
Edit 16, CNCE51146; L. Carpanè & M. Menato, *Annali della tipografia veronese nel Cinquecento*, Baden-Baden, 1992, I, no. 309; H. Vaganay, *Le sonnet en Italie et en France au XVI^e siècle*, Lyon, 1903, 1588, no. 18. € 900,00

138. **STATUTA Civitatis Novariae**. Novara, Francesco Sesalli, 1583.

Folio. (16), 240, 28 pp. Title-page printed in red and blank with

137. **SPONTONI, Ciro** (ca. 1552-1610). *Nereo poema... et alcune altre sue rime*. Verona, Girolamo Discepolo (for Marcantonio Palazzolo), 1588.

4to. (4), 73, (2 blank) pp. With a typographical ornament on the title-page. Boards, small repair and a light spot in the margin of the second leaf, but a fine copy.

VERY RARE FIRST EDITION of this volume containing three of Spontoni's major poetical works. It is dedicated to Rodolfo Gonzaga and starts with *Nereo*, which gives an account of the travel of Charles Emmanuel I of Savoy to Spain (1584-1585) to meet his future wife, Infanta Caterina Micaela, daughter of Philip II and Elisabeth of Valois. The following *Canzone* is an epithalamium written to celebrate their wedding at Saragossa on March 11, 1585. At the end is found *Pianto ecstático*, which had already been published at Turin in 1584. In it is described the dangerous illness from which the Duke suffered at Vercelli.

Among the various writings published on the occasion of the wedding of Charles Emmanuel I "le *Nereo* de Ciro Spontoni... contient pourtant de belles images évoquant la traversée de la Méditerranée, la navigation amoureuse et la protection de Nérée jointe à celle de la Vierge" (A. Mansau, *Jeux d'écriture sur Charles Emmanuel 1^{er}*, in: "Culture et pouvoir dans les états de Savoie du XVII^e siècle à la Révolution", Actes du Colloque d'Annecy-Chambéry-

STATUTA
CIVITATIS NOVARIAE.



Novariae in ædibus Francisci Sefalli.
MDLXXXIII.

a large woodcut showing Saint Gaudentius and the woodcut arms of Novara in an elaborate architectural border. Contemporary vellum, very lightly worn and soiled, old entries of ownership on the title-page, old marginal annotations, some light browning and spots, but a fine, genuine copy.

RARE FIRST EDITION of the statutes of the city of Novara, a medium-sized town and an episcopal seat located about thirty miles west from Milan, which was at the time of the printing of these statutes under Sforza rule and an important center of silk manufacture and agricultural production (especially rice).

A comprehensive evaluation of the work is given by P. Pedrazzoli, ed., *Statuta civitatis Novariae: gli statuti di Francesco Sforza*, Novara, 1993, passim.

Edit 16, CNC34157; Adams, N-357; L. Manzoni, *Bibliografia degli Statuti, Ordini e Leggi dei Municipi Italiani*, Bologna, 1876, I, p. 328; L. Fontana, *Bibliografia degli Statuti dei Comuni dell'Italia superiore*, Torino, 1907, II, p. 209. € 1.500,00

139. **STUMPF, Johann** (1500-1577/78). *Schwytzer Chronica, Auß der grossen in ein Ha(n)dbüchle zusammen gezogen: in welcher nach der jarzahl begriffen ist gemeiner loblicher Eydgnoschafft zeyt, harkommen, alte auch neüwe, besondere und gemeine thaaten unnd händel, biß auff das jar Chrsiti 1546. Darzu auch verzeichnet sind deß Teütschen lands unnd Franckreychs, &c. namhaffte sachen, sampt der zeyt unnd regierung aller Römi Keiseren und Königen, auch was gemeins in anderen Chronicken begriffen ist.* Zürich, Christophel Froschauer, 1554.

8vo. (2), CCLXXXV, (2) leaves. With 118 médaillon portraits of rulers and 79 small woodcuts in the text (several repeated). Contemporary blind-stamped pigskin over wooden boards, lightly rubbed, upper part of spine lightly damaged, corners a bit worn, clasps intact but metal plates protecting the catches gone, free front endpaper lacking, old entries of ownership on the title-page, and several small stamps on the lower margin of the title-page and inner front cover, some light spots and dampstains, otherwise a genuine and attractive copy.



FIRST EDITION of this condensed version of Stumpf's famous folio volume, *Description of Switzerland* (1548), one of the most successful 16th century chorographies, a massive topographical-historical description of the Swiss confederation. This version has a dedication by Stumpf (Stammheim, January 1, 1554) to the municipal secretary of Zürich, Johann Escher, who had been charged by the Zürich authorities together with Heinrich Bullinger to inspect the *Description* in 1545 for theological orthodoxy.

The dominating figure in the circle around Stumpf was Henrich Bullinger, the successor of Zwingli in Zürich. Bullinger was not only his superior, but also very much his spiritual mentor. Quite naturally, therefore, he turned to the latter for help with some historical problems which delayed the completion of the revision of the chronicle of his father-in-law, Heinrich Brennwald. Stumpf's plan to publish a Swiss chronicle probably resulted from a rumor in September 1536 that Aegidius Tschudi was about to publish such a work (Tschudi in fact published his *Alpisch Rhetia* in 1538). Not long afterwards Stumpf must have begun the preliminary investigations for the *Description of Switzerland*. Late in 1542 Bullinger approved the division of the volume into thirteen books. Stumpf obtained help from various collaborators. One was Nicolaus Briefer, dean of St. Peter's in Basel, a man learned in Swiss antiquities. Another was Joachim Vadian, humanist, reformer and historian from St. Gall and the already

mentioned Aegidius Tschudi. In Summer 1547 Froschauer begun to set the completed portions in type and in October the volume was ready to be bound. In November Bullinger wrote out the text of the introduction (based on a preface which Stumpf had written some ten years earlier for the Brennwald chronicle). In December the first presentation copies were distributed. The general trade edition dated 1548 came on the market in January of that year. But a few controversial pages aroused Catholic resentment and in March the *Description* was banned in the Empire: any printer and bookseller who attempts to sell it will be arrested, said the Imperial decree. As late as 1554 the Zürich authorities were obliged to draw up a list of objections being voiced against portions of the *Description* and called Stumpf to furnish answers to them. However, the work was soon recognized as a very major accomplishment and in Jean Bodin's catalogue of historians Stumpf stands as the only representative of Swiss historiography. He was in fact, one of the most effective of the sixteenth century chorographers, informative, plain spoken, a source of enlightenment and entertainment to his readers and a mine of facts for subsequent writers (cf. G. Strauss, *The production of Johann Stumpf's Description of the Swiss Confederation*, in: "Enacting the Reformation in Germany: Essays on Institution and Reception", Aldershot, 1993, pp. 104-122).

The shorter *Swiss Chronicle* was intended, as Stumpf writes in his dedicatory letter to Johann Escher, to those who could not afford the expenses of the larger volume "unnd besonder die aufwachsende jugend in einer Eydgnossenschaft, sich mit ringenrem koste(n) in den Historien und Geschichten jrer Altfordern dest leychter ersähen unnd üben möchtend". The work opens with a short ethno-geographical description of Switzerland (Book I), the remaining eight Books contain a chronologically arranged series of historical facts, illustrated with medallion portraits of rulers, including a portrait of Erasmus and Zwingli, and small woodcuts showing, e.g. William Tell shooting at the apple placed on the head of his little son, battle-scenes, prodigies and disasters, the invention of gun-powder and of printing, etc. (cf. P. Leemann-van Elck, *Der Buchschmuck der Stumpfschen Chronik*, in: "Bibliothek des Schweizer Bibliophilen", Serie II/5, 1935, passim).

Johann Stumpf was born at Bruchsal (near Karlsruhe), and was educated there, at Strasbourg, and Heidelberg. In 1520 he became a cleric or chaplain in the order of the Knights Hospitaller. In 1521 he was sent to the preceptory of that order at Freiburg in Breisgau, ordained a priest at Basel, and in 1522 was placed in charge of the preceptory at Bubikon (north of Rapperswil in the canton of Zürich). However, Stumpf went over to the Protestants, was present at the great Disputation in Bern (1528), and took part in the first Kappel War (1529). In the same year he married the first of his four wives, a daughter of Heinrich Brennwald, who wrote a work (still in manuscripts) on Swiss history, and stimulated his son-in-law to undertake historical studies. Stumpf made wide researches, with this object, for many years, and undertook also several journeys, of which that in 1544 to Engelberg and through the Valais seems to be the most important, perhaps because his original diary has been preserved to us. The fruit of his labors (completed at the end of 1546) was published in 1548 at Zürich in a huge folio (with many fine wood engravings, coats of arms, maps, &c.), under the title of *Gemeiner loblicher Eydgnoschafft Stetten, Landen und Voelckeren Chronick wirdiger thaaten Beschreybung*. When he converted to Protestantism, Stumpf carried over with him most of his parishioners, whom he continued to care for, as the Protestant pastor at Bubikon, till 1543. He then became pastor of Stammheim (same canton) until 1561, when he retired to Zürich

(of which he had been made a burgher in 1548), where he lived in retirement till his death in 1576. Stumpf also published a monograph (very remarkable for the date) about Henry III, Holy Roman Emperor (1556), and a set of laudatory verses (*Lobsprüche*) about each of the thirteen Swiss cantons (cf. P. Ziegler, *Johannes Stumpf, Prior und Pfarrer zu Bubikon*, in: "Jahreshefte der Ritterhausgesellschaft Bubikon", 71, 2007, pp. 6-17).

VD 16, S-9866; H. Müller, *Der Geschichtschreiber Johann Stumpf*, Zürich, 1945, p. 162; M. Vischer, *Bibliographie der Zürcher Druckschriften des 15. und 16. Jahrhunderts*, Baden-Baden, 1991, C-495. € 2.900,00



140. **TAGAULT, Jean** (d. 1545). *De chirurgica institutione*. Venezia, Vincenzo Valgrisi, 1549.

8vo; (56), 660, (84) pp. With several woodcuts in the text showing surgical instruments, two woodcuts showing respectively a surgical operation and a wounded man, and reduced copies of three skeletal plates from Vesalius' *Tabulae sex*. Contemporary overlapping vellum, a very attractive copy.

SECOND VALGRISI EDITION, the first with the new preface by Antonius Stupanus, a physician from Chur (Switzerland).

Tagault's surgical handbook, first published at Paris in 1543, was widely used having not less than 22 separate editions between its first printing and 1645, and was translated into French, German, and Italian. It is followed in the present edition by a work on drugs used in surgery by Jacques Houillier.

In five books Tagault treats tumors, hernia, wounds and their management, ulcers and their cure, reduction and cure of fractures, and recognition and replacement of dislocations.

“Tagault was a stylist as well as a surgeon, and his preface is filled with references to the barbaric Latin of Guy de Chauliac and other medieval authors. He himself has purified the old surgical compendia by an admixture of the purest founts of Greek and Roman learning, Hippocrates, Galen, Paul, Aëtius and Celsus. He has taken from the new Galenic anatomy what is the most relevant to the surgeon, and has clothed it in splendor and elegance. He rejects a pure Ciceronianism as not always appropriate to a technical text, but there is still a place for the flowers and ornaments of eloquence” (V. Nutton, *Humanist Surgeon*, in: “The Medical Renaissance of the Sixteenth Century”, Cambridge, 1985, p. 90).

Jean Tagault, a native of Vimeu in Picardy, studied at Paris, where he graduated in 1522. He then taught surgery for many years as a member of the Paris Faculty, of which he was dean for four years. He had hoped to fill the new chair of surgery which King Francis I had planned to establish in Paris, but the position went to the Italian physician Guido Guidi. Tagault recommended ligation of vessels for hemorrhage and, to control pain in wounds, advised the employment of warm oil mixed with egg-white or egg-yolk and, in severe pain, oil of poppy, opium or mandragora (cf. A. Brown, *Old Masterpieces of Surgery*, Omaha NE, 1928, pp. 107-111).

H. Cushing, *A Bio-Bibliography of Andreas Vesalius*, New Haven, CT, 1943, p. 42, II.30; Durling, no. 4300; Welcome, 6204. € 2.800,00

141. **TAILLEPIED, Noël** (ca. 1540-1589). *Recueil des antiquitez et singularitez de la ville de Rouen. Avec un progres des choses memorables y advenues depuis sa fondation iusques à present*. Rouen, Raphaël Du Petit Val, 1587.

8vo. (16), 265, (4), (2 blank) pp. Woodcut arms of Rouen on the title-page and those of Charles de Bourbon on the verso. Early 19th century green calf, lightly rubbed, gilt back, red edges, some very light spots, but a fine copy.

RECVEIL DES
ANTIQUITEZ
ET SINGVLARITEZ DE
LA VILLE DE ROVEN.

*Avec un progres des choses memorables y advenues
depuis sa fondation iusques à present.*

P A R

F. N. Taillepie, lecteur en Theologie.



A ROVEN,

Chez RAPHAËL DU PETIT VAL, Libraire:
demeurant dans la court du Palais.

M. D. LXXXVII.

Avec Privilege.

FIRST EDITION of one of the earliest works on the history and antiquities of Rouen, which in Renaissance France was the second-largest-city behind Paris and the largest diocese with 1338 parishes.

In the dedication to Cardinal Charles de Bourbon, who was then Archbishop of Rouen, the author states that he organized his work similarly to that of Gilles Corrozet on the antiquities of Paris. The volume opens with some laudatory poems on the author and of Rouen, and continues with the foundation and early history of that city. There follow chapters on the gates, bridges, fountains, public squares, butcher's and fishmonger's shops, including a list of the streets in the various quarters with their outstanding houses and buildings. The work continues with a description of the principal monasteries, chapels and churches, with their organs and relics, a list of the confraternities and guilds of the city, short biographies of the various archbishops and dukes of Normandy, the legend of Robert the Devil, and the ceremonies held during the traditional holiday of the Conception of the Virgin (including some poetry such as a *chant royal*, a *ballade* and a *rondeau* signed by H. James and Le Vasseur of Dieppe).

The volume closes with occurrences in Rouen until 1586 under Archbishop Charles de Bourbon (1523-1590), then the eldest member of the House of Bourbon, who could claim the French throne by right of belonging to the Roman Catholic religion. A secret agreement, concluded by the party of Guise and the Spanish king Philip II in 1584, confirmed that cardinal de Bourbon would inherit the crown after the death of Henri III. However, after the assassination of the duke de Guise (1588), cardinal de Bourbon was arrested and imprisoned in the fortress of Fontenay-le-Comte. When Henri III died the day after being mortally stabbed, Charles

de Lorraine duke de Mayenne called for recognition of cardinal de Bourbon as king under the name of Charles X. The Parlement de Paris confirmed this claim (November 21, 1589). On March 5, 1590 the Parlement issued another decree calling for recognition of Charles X and putting a ban on the conclusion of peace agreements with Henri IV. However, this plan was short-lived as the aged cardinal died in prison on 09 May 1590. There is evidence that in March 1590 he sent a letter to his nephew Henri IV acknowledging him as the legal heir to the crown.

On pp. 212-213 there is an interesting passage on the introduction of printing into France, which reads: “Du temps de ce mesme Archevesque fut inventé par un Allemand l’art d’Imprimer en la cite de Majence, & apporté en France par un ieune homme de Rouën surnommé Morin, lequel fit les premiers caracteres pour imprimer, & de fait Imprima plusieurs livres en ceste ville de Rouen: où depuis ce temps l’Imprimerie a tellement fleuri iusques à ce iour par la bonne diligence des Libraires et Imprimeurs qui y sont en bon nombre, que nulle autre Imprimerie ne surpasse auioird’huy celle de Rouen en beauté de caracteres: de sorte que mesme ceux de Paris y envoient le plus souvent leurs livres pour les faire Imprimer, comme lon fait de present”.

Noël Taillepied entered the Franciscan order in his youth and later changed to the Capuchins. He studies theology at Paris and taught several years at Pontoise and Angers, where he died in 1589. He was the author of a polemical volume with biographies of Martin Luther, Andreas Bodenstein and Pietro Martire, a history of the Druids, a résumé of Aristotelian philosophy in French, a treatise on apparitions and ghosts, a work on the antiquities of Pontoise, and several theological treatises.

P. Aquilon & A.R. Girard, *Bibliographie Normande*, Baden-Baden, 1985, p.402, no. 2.

€ 1.500,00

142. TEATRO COMICO FIORENTINO *contenente XX delle più rare commedie citate da' Sig. Accademici della Crusca.* Firenze (i.e. Venezia), 1750.

Six volumes, 8vo; original boards; **Vol. I:** (4), 100, 96, 88, (2 blank), 82, (2 blank) pp. (*La dote, La moglie, Gl'incantesimi* and *La stiava* by Giovanni Maria Cecchi); **Vol. II:** (2), 95, (1 blank), 96, 106, (2 blank) pp. (*I dissimili, L'assiuolo* and *Il servigiale* by Giovanni Maria Cecchi); **Vol. III:** (20), 126, (2 blank), VIII, 74 [i.e. 72], 8, 103, (1 blank) pp. (pp. 65-66 omitted in numbering) (*La Gelosia, La spiritata* and *I parentadi* by Antonfrancesco Grazzini called Il Lasca); **Vol. IV:** (2), XVI, 72, (4), 91, (1 blank), 3, (1), 100, 84 pp. (*La strega, La sibilla, La pinzochera* and *L'arzigogolo*, here in first edition, by Antonfrancesco Grazzini called Il Lasca); **Vol. V:** (2), 123, (1 blank), 128, 124, (2), 18 pp. (*Il furto, I Bernardi* and *La cofanaria* by Francesco D'Ambra; *Descrizione degl'intermedj rappresentati colla commedia nelle nozze dell'Illustriss. ed Eccellentiss. Sig. Principe di Firenze e di Siena*; gli *Intermezzi* are by Giovanni Battista Cini); **Vol. VI:** (2), 135, (1 blank) 131, (1 blank), 140, (1), (3 blank) pp. (*Il granchio* and *La spina* by Leonardo Salviati, *La Tancia* by Michelagnolo Buonarroti). Every comedy has its own title-page (with the emblem of La Crusca) and page numbering. A very nice, uncut copy.

IMPORTANT EDITION, edited by the Accademia della Crusca, which gathers the comedies of many 16th and 17th century Florentine authors, as Cecchi, Lasca, D'Ambra, Salviati, and Buonarroti.

"L'intera raccolta è stata fatta con diligenza per cura del dottor Giancarlo Frighetti, ed è riuscita piuttosto corretta. In qualche commedia si sono anche segnate le varie lezioni tratte da edizioni antiche, e allegate da Vocabolario" (Gamba, no. 991).

Lasca's *Arzigogolo* is here in first edition.

Clubb, 5. M. Parenti, *Dizionario dei luoghi di stampa falsi, inventati o supposti*, Firenze, 1951, p. 89. Brunet, V, col. 687.

€ 2.200,00

143. TEMANZA, Tommaso (1705-1789). *Vite dei più celebri Architetti, e Scultori veneziani che fiorirono nel Secolo Decimosesto.* Venezia, Carlo Palese, 1778.

Two parts in one volume, large 4to; contemporary half calf, spine with label and gilt title; XIV (the first two blank), (2), 550, (2 blank) pp. Title-page printed in red and black. A very nice, uncut copy from the libraries Galletti and Landau.

FIRST EDITION of this fundamental treatise on the works and life of all the major 16th century Venetian architects, as M. Sanmicheli, J. Sansovino, D. Cattaneo, V. Scamozzi, A da Ponte, G. Campagna, Palladio, etc.

Temanza "contribuì in maniera decisiva a definire l'atteggiamento del primo Neoclassicismo veneto sia verso la tradizione palladiana sia verso le contemporanee correnti ideali europee" (P. Portoghesi, a cura di, *Dizionario enciclopedico di architettura e urbanistica*, Roma, 1969, s.v.).

"L'accoglimento favorevole, che il pubblico imparziale fece alle tre vite di Sansovino, Palladio, e Scamozzi stampate separatamente in tempi diversi dal nostro erudito architetto, e scrittore sig. Temanza, lo incoraggiò a sollecitare il compimento di quest'opera, per cui faticò molti anni per renderla compita, bella e interessante" (A. Comolli, *Bibliografia storico-critica dell'architettura civile*, Roma, 1788, i.e. Milano, 1964, II, pp. 276-277).

A native of Venice, Temanza studied architecture in Padua under Giovanni Poleni. He worked for the Republic as architect and proto of the magistracy of the waters. He died in Venice in 1789 (cfr. L. Grassi, *Introduzione bibliografica*, in: "T. Temanza, Vite dei più celebri architetti e scultori veneziani", Milano, 1966).

Cicognara, 2378, Schlosser Magnino, p. 459. Fowler, 346.

€ 2.800,00

THE STUDY OF VITRUVIUS AND THE PLAN FOR A UNIQUE ARCHITECTURAL PROJECT

144. TOLOMEI, Claudio (1492-1555). *De le lettere li. Sette. Con una breve dichiarazione in fine di tutto l'ordin de l'ortografia di questa opera.* Venezia, Gabriel Giolito de' Ferrari, 1547.

4to. 234, (i.e. 232), (6) leaves. With the printer's device on the title-page and at the end, and a small map in the text. 18th century full calf, gilt filets on panels, red edges. A nice copy.

FIRST EDITION. The text of the work is set in italic letters conform to Tolomei's theories of phonetic spelling, which was abandoned in subsequent edition. Many of the letters included in the collection are addressed to famous men of the time, among them Annibal Caro, Bernardino Ochino, Luigi Alamanni, Paolo Manuzio, Pietro Aretino, Vannuccio Biringuccio, Angelo Firenzuola, Francesco Guicciardini, and Lodovico Domenichi.

In a very interesting letter to Count Agostino de' Landi, dated November 14, 1542, Tolomei outlines the activity and goals of the Roman Accademia della Virtù, originally established to implement the transposing of literary forms, grammar and vocabulary from classical Latin to modern Italian. After 1539 the academy, then composed of grammarians, philologists, antiquarians and archaeologists, turned to the study of Vitruvius' treatise on architecture.



According to Tolomei's letter, the academy had formulated an eight-point program: 1) a Latin commentary on the difficult passages of Vitruvius, 2) a new critical edition of Vitruvius, 3) a Latin lexicon of terms used in Vitruvius, 4) a Greek lexicon of terms used in Vitruvius, 5) an edition of Vitruvius rewritten in good Latin style, 6) a translation of Vitruvius' text into Tuscan with a lexicon of Tuscan terms, 7) a collection of the principles and examples taken from Vitruvius, 8) the study of the ancient buildings of Rome, and of its sculpture, medals, works of hydraulic, and military engineering. Despite the removal of this group from active participation in architecture, it may have had considerable impact on the establishing of the selective methodology

and the intellectual rigor of later architectural theoreticians. Among its members were Guillaume Philandrier, and for a short period Vignola, Palladio, De l'Orme, Barbaro, and Rusconi; all may have visited the Academia or have had contact with its members (cf. D. Wiebenson, ed., *Architectural Theory and Practice from Alberti to Ledoux*, Chicago, 1982, I-13).

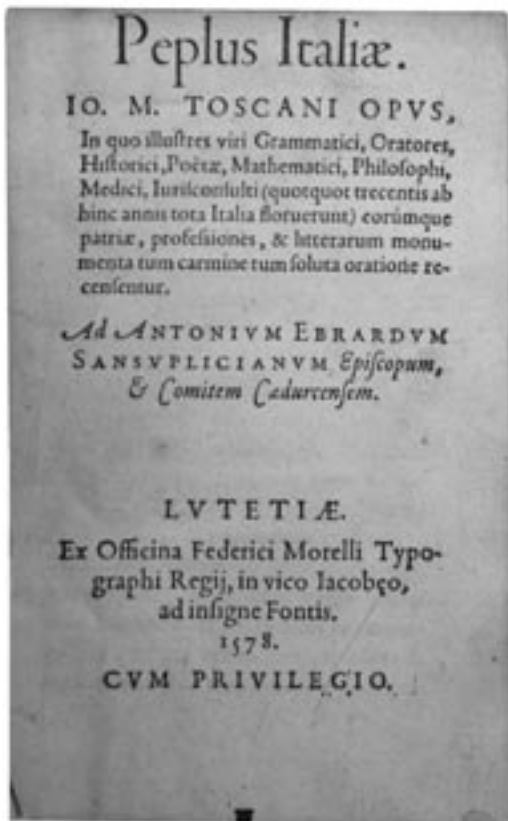
Another interesting letter is that addressed to Gabriel Cesano, dated June 20, 1544, in which Tolomei describes his project of a large city on the Monte Argentario promontory. This project was re-examined several times until the end of the 19th century (cf. L. Sbaragli, *Claudio Tolomei, umanista Senese del Cinquecento*, Siena, 1939, pp. 77-79).

In the letter to Appollonio Filarete are mentioned the drawings by Perin del Varga and Michelangelo for the 'Cassetta Farnese' (Steinmann & Wittkower, *Michelangelo-Bibliographie*, Leipzig, 1927, no. 1932).

Claudio Tolomei, scion of a noble and ancient family of Siena, studied law in his native city and entered the service of several popes. In 1526 he participated to the attack against Siena ordered by Pope Clement VII, what brought to him a sixteen year exile from that city. He then found a patron in cardinal Ippolito de' Medici, who sent him on a mission to Vienna. He became officer of justice at the court of Luigi Farnese, duke of Parma, and after the assassination of the latter, he lectured for a short time on Aristotle's moral philosophy at Padua. In 1548 he returned to Rome and was elected bishop of Korcula (a small island in the Adriatic). In 1552 he became a member of the commission charged to watch over the liberty of the city of Siena after the chasing of the Spanish troops. He was

also one of the four deputies sent by the the new government to France to thank king Henry II for his protection. His fame, however, rests mostly on his poetical and philological works and especially on his efforts for the Italian language (cf. L. Sbaragli, *op. cit.*, passim).

Adams, T-784; S. Bongi, *Annali di Gabriel Giolito de' Ferrari*, Rome, 1890-1897, I, pp. 201-203. € 1.800,00



145. **TOSCANO, Giovanni Matteo** (1500?-1578). *Peplus Italiae... Opus, in quo illustres viri Grammatici, Oratores, Historici, Poëtæ, Mathematici, Philosophi, Medici, Iureconsulti (quodquot trecentis ab hinc annis tota Italia floruerunt) eorūque patriæ, professiones, & litterarum monumenta tum carmine tum soluta oratione recensentur.* Paris, Fédéric Morel, 1578.

8vo. (16), 128 pp. Late 17th century red morocco, blind-stamped fillet on the panels, gilt back with five raised bands and green morocco lable, gilt edges, marbled endpapers, hinges a bit weak, lower part of spine slightly damaged, some light browning, but a fine copy.

RARE FIRST EDITION of this catalogue of the most eminent men and women of Italy in the past three hundred years, who had achieved distinction in all important disciplines. The *Peplus* is divided into four books and is organized more or less chronologically, proceeding from the fourteenth to the sixteenth century. The first book begins with Dante, and the fourth concludes with Giovanni Carga. Although the collection contains men from many different disciplines, the men of

letters and their patrons predominate. The first book contains not only Dante, Petrarch, Boccaccio, Valla, Platina, Politian, Landino, but also Lorenzo and Giovanni de' Medici. All in all the work contains two hundred biographies mostly of notable from the sixteenth century, among them two women: Vittoria Colonna and Veronica Gambara. The usual entry in the *Peplus* comprises an epigram and a brief prose extract that summarized the accomplishment of each notable.

"Enfin, le dernier volume publié par Toscano sera un petit livre de renseignements bio-bibliographiques (en vers et prose), sur les auteurs savants de l'Italie – son *Peplus Italiae* de 1578, publié, encore une fois chez Frédéric Morel à Paris et encore une fois sous l'égide de Dorat et de son approbation liminaire, mais dédié cette fois-ci, d'après ce qu'on lit sur la page de titre, au nouveau comte-évêque de Cahors lui-même, Antoine d'Ebrard, fils du grand diplomate de Catherine de Médicis, Jean d'Ebrard, baron de St-Sulpice en Quercy. Le jeune évêque était aussi le neveu de Christofle d'Ebrard de St-Sulpice – abbé commendataire de l'abbaye bénédictine de Marcilhac-sur-Célé, grand archidiacre de l'église cathédrale de Cahors et chancelier de l'université de Cahors -, pour qui Toscano composa une langue description poétique d'une grotte, ou crypte merveilleuse de Marcilhac-sur-Célé (*Cryptae Massiliacensis Topographia*) – très bel exemple de l'ekphrasis – qui figure à la fin du *Peplus Italiae* (pp. 119-124)" (G.H. Tucker, *Jean Dorat et Giovanni Matteo Toscano, lecteurs des Pytiques de Pindare en 1566: le double témoignage des ouvrages publiés (1575-1580 de Toscano et d'un livre annoté par lui (1564-1566-7)*, in: "Jean Dorat poète de la Renaissance", Ch. De Buzon and J.-E. Girot, eds., Genève, 2007, p. 205).

Giovanni Matteo Toscano was probably born in Rome, although in a commendatory poem in French prefixed to the *Peplus* he is called 'Gentilhomme Milanois'. Little is known about his biography, neither when he left his native Italy, nor how long he lived after the publication of his works, all published at Paris between 1575 and 1580. Most of his biographical data are obtained from his works. He probably studied in Rome, Milan, and Bologna. His teachers were Pirro Ligorio, Bartolomeo Marliani, Aonio Paleario, and later Carlo Sigonio. It is possible that he met Denis Lambin, when the latter visited Rome in the train of Cardinal de Tournon. However, Toscano attended the lectures of Lambin in Paris, became a pupil and friend of Jean Dorat and a highly respected poet in the French court. In 1565 he appeared for the first time in print with a poem celebrating the memory of Adrien Turnèbe. Only ten years later his next work was published, *Octo cantica sacra*, which also contains his *Poemata*. In the next year he issued his Latin translation of the Psalms. The *Poemata* were reprinted in his main work, the *Carmina illustrium poetarum italorum*, printed in three parts in 1576-77 (cf. S.P. Revard, *Joannes Mattheus Toscanus and the limits of Italian Humanism*, in: "Confini dell'umanesimo letterario. Studi in onore di Francesco Tateo", Roma, 2003, pp. 1165-1176).

Bibliothèque Nationale, FRBNF31482550; BMSTC of French Books, p. 423; G.H. Tucker, *Forms of the "Medieval" in the "Renaissance". A Multidisciplinary Exploration of a Cultural Continuum*, Charlottesville, VA, 2000, p. 203. € 2.200,00



146. [TREGIANI, Domenico (fl. 2nd half of the 16th cent.)]. *Gl'intrighi amorosi. Commedia villesca del Desioso Insipido Sanese recitata in Siena l'anno 1584*. Siena, alla Loggia del Papa [Luca Bonetti], 1587.

8vo; later colored boards; 70, (1) pp. Tregiani's emblem (Il Desioso) on the title-page, Academy of the Insipidi's emblem on the recto of the last leaf. Title-page soiled, inner margin of the last leaf skillfully repaired, otherwise a good copy considering the printing and paper low quality.

RARE FIRST EDITION of this comedy in three acts, in which intricate love affairs conclude happily with three marriages.

A member of the Accademia della Congrega degli Insipidi of Siena since 1559, a tailor and a town crier, Tregiani is the author of all the major texts of the Insipidi, which include 8 comedies and eglogues, a dialogue, 12 masquerades, and 3 sacred plays (cf. Maylender, III, p. 315).

The Congrega degli Insipidi, like the similar Congrega dei Rozzi, with which competed for years, officially became an Academy only at the beginning of the 17th century.

Edit16, CNCE69365. BMSTC of Italian Books, p. 213. C. Mazzi, *Accademie e Congreghe di Siena*, Firenze, 1882, II, pp. 318-319. € 2.550,00

147. VALERIANO, Giovanni Pierio (1477-1558). *Hexametri Odae et Epigrammata*. Venezia, Gabriele Giolito de' Ferrari e Fratelli, 1550.

136 leaves. With the printer's device on the title-page and at the end.

(bound with:)

LAMPRIDIO, Benedetto (d. 1540) - AMALTEO, Giovanni Battista (1525-1573). *Carmina*. Venezia, Gabriele Giolito de' Ferrari e Fratelli, 1550.

84 leaves. With the printer's device on the title-page.

Two works in one volume, 8vo; 18th century calf, gilt back with five raised bands (lower corner of the front panel a bit stained), red edges, marbled endpapers, some light dampstains and spots, but an attractive copy.

PIERII VA

LERIANI

HEXAMETRI

ODAE ET

EPIGRAMMATA



APVD GABRIELEM IOLITVM

DE FERRARIIS ET FRATRIBUS,

M. D. L.

(I) **FIRST EDITION** of the most comprehensive collection of neo-Latin verses published during the author's lifetime. It is dedicated to Caterina de' Medici ('Serenissima Gallorum Regina') and each section is accompanied by a short introduction by the printer Gabriele Giolito, who in one of them (leaf 33v) confirms the personal intervention of the author in editing the collection: 'Quae quidem opuscula Pierius iuvenis admodum ediderat, mox diligentius recognoverat, putavi ea non abiicienda atque, ita ut recognita erant, aliis adiungi iussi'.

The volume opens with a long georgic poem *De milacis cultura*, dedicated to Alessandro de' Medici, which deals with the cultivation of the Indian Smilax plant. In numerous verses are commemorated the author's friends and colleagues from Venice, Rome, and Padua: first of all various members of the Medici family; his teacher in Belluno Giosippo Faustino; Pietro Corsi, Latin poet and member of the Roman Academy; Pietro Mellini, Roman aristocrat and generous host and patron to his fellow humanists; the Venetian humanist Ermolao Barbaro; Andrea Marone, a poet who had composed verses for the *Hypnerotomachia Polifili*; his patron Andrea Gritti; the Veronese humanist Dante il Terzo Alighieri, a descendant of the great Dante; the scholar Alberto Pio, lord of Carpi; his early patron Giovanni Francesco della Rovere and his relative Giovanni Battista; Cardinal Bernardo Dovizi da Bibiena; the Venetian humanist Marcantonio Sabellico; Cardinal Girolamo Aleandro; the poets Girolamo Bologni and Aurelio Augurelli; the scholar Theodorus Gaza; Agosto Valdo, professor of Greek in Rome; the humanist Blosio Palladio; the Venetian aristocrat Girolamo Donà, to whom Valeriano had dedicated his first collection of verses; the soldier and poet Michele

Marullo; the anatomist Gabriele Zerbi, who was killed by the Turks; the scholar Aulo Giano Parrisio; Giovanni Calurnio, humanist and professor at the University of Padua, who suffered a stroke and lived on for a short time, paralysed and speechless; and many others (cf. J. Haig Gaisser, *Piero Valeriano on the Ill Fortune of Learned Men. A Renaissance Humanist and His World*, Ann Arbor, MN, 1999, pp. 261-330; and P. Pellegrini, *Piero Valeriano e la tipografia del Cinquecento*, Udine, 2002, pp. 85-91).

Pierio Valeriano (Giovanni Pietro Dalle Fosse), a native of Belluno, was the nephew of Urbano, the author of an important Greek grammar. It was his uncle who brought him to Venice and introduced him into the circle of Aldus Manutius. In Venice Pierio Valeriano studied under such famous men as Valla, Lascaris and Sabellico. Around 1500 he made his way to Padua to study under the famous philosopher Leonico Tomeo, but also spent plenty of time in Venice. Here he corrected texts for Aldus and edited both Lactantius and Lorenzo Valla's translation of the *Iliad* for the printer Tacuino. We know from the poem *In sodales* (see *Praeludia*, 1509) that at least five of Aldus' closest associates (Paolo da Canal, Andrea Navagero, Trifon Bisanti, Andrea Marone, and Girolamo Borgia) belonged to some kind of poetic sodality in Padua during these years. In 1506 he left Padua 'by the force of necessity' as he explains in his parting letter to his patron Andrea Gritti, and took up residence in the little village of Olivé near Verona, where he lived for the next three years, presumably as a tutor. When the troops of the League of Cambrai invaded the Venetian territory in 1509, Valeriano had to leave Padua and briefly returned to Belluno, that he found laid waste by the imperial troops. At the eve of his departure for Rome he published in August 1509 his first book of poetry, the *Praeludia*. In Rome he became a favourite of Pope Leo X, who entrusted to him the education of his nephews Ippolito and Alessandro de' Medici. In his later life he retired to Padua, where he devoted himself completely to his studies. His most important work was *Hieroglyphica* (1556), the great summation of hieroglyphic material in the Renaissance (cf. G. Bustico, *Due umanisti veneti: Urbano Bolzanio e Piero Valeriani*, in: "Civiltà moderna", 4, 1932, pp. 86-103).

Edit 16, CNCE27007; S. Bongì, *Annali di Gabriel Giolito de' Ferrari*, Roma, 1890-1897, II, 301-302; A. Buzzati, *Bibliografia bellunese*, Venezia, 1890, p. 12, no. 16; P. Pellegrini, *op. cit.*, pp. 156-157, no. XXIV.

(II) **FIRST EDITION.** Hailed by his contemporaries at his death as the new Pindar, Lampridio is of first importance as an experimenter in Latin versification and is usually remembered as the first Italian poet who attempted to imitate Pindar's strophic verse in Latin and to achieve what Horace himself hoped for, but despaired of accomplishing true Pindaric imitation (cf. C. Maddison, *Apollo and the Nine: A History of the Ode*, Baltimore, MD, 1960, pp. 105-109).

Benedetto Lampridio, born sometime before 1500, was educated by Marcus Masurus in Padua and probably came to Rome at the accession of Pope Leo X in 1513. He was one of the teachers at the Collegio dei Greci, the school that Leo sponsored on the Quirinal in Angelo Colocci's villa and for which Leo at Pietro Bembo's request brought to Rome both Musurus, Lampridio's old teacher, and Joannes Lascaris, the celebrated Greek scholar, to whom a long poem is dedicated. He was involved in Leo's project for the development of a printing press in Rome that might rival Aldus' at Venice. The first book to come from the new press in 1515 was a copy of Pindar's odes, for which Lampridio wrote a commendatory epigram in Greek. In 1521 he left Rome to teach Greek at Padua, where he counted Michel de l'Hospital among his pupils and perhaps through him had some influence on the Pléiade. In 1536 he became tutor to Francesco, son of Federico Gonzaga duke of Mantua, and also the son of Pietro Bembo was among his pupils. His odes are of interest to us both as Pindaric imitations and as cultural and historical documents, addressed mostly to actual living persons, that tell us about the literary world in Rome, taking us from about 1513, the beginning of Leo's golden age, to the accession of Adrian VI and Clement VII, to the sack of Rome in 1527, and finally to the reconstruction of Rome with Paul III. The longest and most elaborate ode is that on Pietro Mellini's villa and is most representative for his evocation of the poetic sodalities at Rome in his time (cf. S.P. Revard, *Lampridio and the Poetic Sodalities in Rome in the 1510a and 1520s*, in: "Acta Conventus Neo-Latini Bariensis, Bari, 1994", Tempe AZ, 1998, pp. 499-507). Although widely circulated during his lifetime, Lampridio's poems were not printed until 1550, in the present edition, ten years after his death.

Pierio Valeriano refers to Lampridio both in his prose and poetry and addressed a witty epigram to the philosophic sodality of poets in Padua, in which he names Lampridio among the eight Muses and asks that he himself be admitted as a ninth (*Hexamentri*, 1550, leaf 126v).

At the end of the volume are printed for the first time some verses by Giovanni Battista Amalteo (1525-1573). He studied at Padua, where he made the acquaintance of Pietro Aretino, Sperone Speroni, Paolo Manuzio, Girolamo Fracastoro, and others. After some diplomatic appointments and a long travel through Europe, he became secretary to the Republic of Ragusa, but soon moved to Rome, where he first entered the services of Carlo Borromeo and later was appointed private chamberlain to pope Pius V. These verses were published without the approbation of their author and are the only ones in Latin published during his lifetime, only a short poem in Italian dedicated to Marcantonio Colonna and the victory at Lepanto was issued shortly before he died (cf. L. Berra, *Un umanista del Cinquecento al servizio degli uomini della controriforma*, in: "L'Arcadia", I, 1917, pp. 20-48).

In the present copy the dedication by Lodovico Dolce is the one written in Latin to Bernardo Zane. There is extant a variant issue with a dedication in Italian to Collatino da Collalto (cf. S. Bonghi, *op. cit.*, p. 288).

Edit 16, CNCE45474; Bonghi, I, pp. 288-289.

€ 1.500,00

DIALOGVS
DE VTRAQVE IN
CHRISTO NATVRA QVOMODO
coeant in unam Christi perso-
nam inseparabilem, ut interim non amittant su-
as proprietates: ideoq; humanam Christi natu-
ram propter personalem unionem nō esse ubiq;
Respondetur item benignè ad argumenta do-
ctorum uirorum, contrarium asserentium: illu-
stratur & Cœnz dominicæ negotium, perspic-
cuisq; scripturæ & Patrum testimonijs demon-
stratur, Corpus Christi non esse ubiq;
authore D. PETRO MAR-
TYRE VERMILIO
Florentino.

GALAT. VI.

*Abfit mihi gloriari, nisi in cruce Domini nostri Iesu
 Christi: per quem mihi mundus crucifixus
 est, & ego mundo.*

TIGVRI

Excudebat Christophorus Froschouerus
Mense Maio. M. D. LXXIII.

148. **VERMIGLI, Pietro Martire** (1499-1562). *Dialogus de utraque in Christo natura quomodo coeant in unam Christi personam inseparabilem, ut interim non amittant suas proprietates: ideoque humanam Christi nature propter personalem unionem non esse ubique(uem)...* Zürich, Christoph Froschauer, May 1563.

8vo. (8), 135 leaves (without the last blank). 19th century brown morocco, gilt inside dentelles and edges, a very fine copy from the library of Ernest Stroehlin with his bookplate (cf. *Catalogue de la Bibliothèque de feu M. Ernest Stroehlin*, 3^{me} Partie, Paris, 1912, p. 78, no. 1638).

ORIGINAL EDITION (third issue; first: August 1561). Vermigli's attitude in the eucharistic controversy clearly shows his marked aversion to Romanism and increasing distance from extreme Lutheranism. He represents an extremely moderate position, which allowed him to continue to entertain a good relationship with the temperate representatives of rival views, on the one side, and to feel particularly close to Calvin, on the other, whose friendship and respect he enjoyed for many years.

Pietro Martire Vermigli, a native of Florence, entered the monastery of the Canons Regular of St. Augustine at Fiesole around 1514 and made his profession of faith there in 1518. He then moved to Padua where he earned in 1526 his doctor's degree. A year earlier he had been ordained priest. During the following years he was a public preacher in several Italian towns, also teaching philosophy and theology in the houses of

his Congregation. In 1533 he became Abbot of the Augustinian abbey of Spoleto and three years later abbot of San Pietro ad Aram in Naples. It was here that under the influence of the Italian 'Evangelism', his religious reorientation began. In 1541 Vermigli became prior of the monastery of San Frediano in Lucca. The summer of 1542 led to a crisis of conscience when the Inquisition was established in Italy on July 21. Vermigli fled from Lucca and was joined by Bernardo Ochino, valued preacher of the Capuchin order, in his flight across the Alps. He spent the next twenty years wandering from place to place in Protestant Europe: Zürich, Basel, Strasbourg (where he lectured on the Old Testament), Oxford (as regius professor of divinity), Strasbourg again, and finally Zürich were the main stations of his itinerant life. Vermigli died in his Zürich house in presence of his wife, and such friends as Conrad Gesner, Heinrich Bullinger, and others. He was indeed the equal of Calvin and Bullinger in his primary task as a Florentine humanist and Reformed Christian scholar. He published over a score of theological works, chiefly Biblical commentaries and treatises on the Eucharist, which instructed the international Reformed community. He can be seen as the least heterodox of the Italian divines who rejected Roman Catholicism. All his writings had already been put on the Lucca Index of 1545 and later on the Roman Index.

Vermigli's *Dialogus* belongs within the frame of the controversy on the Lord's Supper with the extreme Lutherans and especially with the polemic around the question of whether Christ's human nature is ubiquitous. This controversy was particularly revived in the early 1560's through the publication of polemical works by Johannes Brenz and Heinrich Bullinger. In the meantime Vermigli was informed that also in England a controversy was revolving around ubiquitarianism. In his dedicatory letter to his friend John Jewel, Bishop of Salisbury, Vermigli explains that he decided to write this work after repeated requests of his colleagues in Zürich and because of his concern for the spread of ubiquitarianism in England. He does not mention Brenz by name and praises Luther as a great reformer, but the work is clearly directed against the extreme Lutheran front.

In form of a long dialogue between two imaginary debaters, Pantachus (Everywhere) and Orothetes (The-One-Who-Sets-Boundaries), Vermigli seeks to confute the idea that Christ's body may be everywhere at the same time. His basic concern throughout the work, however, is not with Christology as such, but with the Christological implications of a crude realism in the Lord's Supper. This was later reiterated in a sharper form at the Colloquy of Poissy, where Vermigli and Théodore de Bèze opposed the Catholic party as representatives of the Swiss churches. Thus Vermigli became a champion of the Reformed view in the Lord's Supper controversy. His influence lasted longer perhaps than his fame, for indirectly and through works such as the Prayer Book of Edward VI, the Second Helvetic Confession, and the Catechism of Heidelberg, the doctrine of the Lord's Supper he so effectively contributed to clarify, promote and defend, nourished the piety and devotion of later generations (cf. S. Corda, *Veritas Sacramenti. A Study in Vermigli's Doctrine of the Lords Supper*, Zürich, 1975, pp. 92-95).

VD 16, V-835; R.M. Kingdon, *The Political Thought of Peter Martyr Vermigli*, Genève, 1980, p. 171, no. VII/3; M. Vischer, *Bibliographie der Zürcher Druckschriften des 15. und 16. Jahrhunderts*, Baden-Baden, 1991, p. 223, C-638. € 1.200,00

149. **VIPERANO, Giovanni Antonio** (1555-1610). *De obtenta Portugalia a rege catholico Philippo historia.*



Napoli, Orazio Salviani, 1588.

4to. (4), 92 pp. Royal Spanish woodcut arms on the title-page. Contemporary limp vellum, a fine copy.

FIRST EDITION, dedicated to Cardinal Prince Albert, who then was regent of Portugal for Philip II of Spain. When the throne of Portugal was left vacant after the death of King Henry on January 31, 1580, there were five principal claimants: Philip II of Spain; Philibert, duke of Savoy; Don Antonio, prior of Crato; Catherine, duchess of Braganza; and Ranuccio, duke of Parma. The university of Coimbra declared in favour of Catherine, duchess of Braganza, but the prior of Crato was the only rival who offered any serious resistance to Philip II. Don Antonio proclaimed himself king and occupied Lisbon. The advocates of the union with Spain, however, were numerous, influential, and ably led by their spokesmen in the cortes. Above all, the Church, including the Society of Jesus, naturally favoured the Habsburg claimant. In 1581 a Spanish army, led by the duke of Alva, entered Portugal and easily defeated the levies of Don Antonio at Alcantara. The prior escaped to Paris and appealed to France and England for assistance. In 1582 a French fleet attempted to seize the Azores, but was defeated. Philip II was crowned king. His constitutional position was defined by the Cortes of Thomar: Portugal was not to be regarded as a conquered or annexed province, but as a separate kingdom, joined to Spain solely by personal union

similar to the union between Castile and Aragon under Ferdinand and Isabella. However, with the coronation of Philip II in 1581, began, what later historians called the 'Sixty Years Captivity' of Portugal, lasting until December 1640, when the duke of Bargaña was crowned as John IV, king of Portugal.

Giovanni Antonio Viperano, a native of Messina, a humanist and poet, was made in 1581 during his stay in Spain historiographer to the king by Philip II. After his return to Sicily he became canon to the church of Agrigento and in 1589 obtained the episcopal see of Giovinazzo in the reign of Naples by pope Sixtus V. His main works are a history of Malta (1567), the important treatise on historiography *De scribenda historia* (1569), and the treatises *De poetica* (1579) and *De componenda oratione* (1581) (cf. G. Moncada lo Giudice di Monforte, *Una biblioteca siciliana*, Roma, 2001, pp. 697-698).

Adams, V-850; Edit 16, CNCE30890; P. Manzi, *La tipografia napoletana del '500. Annali di Orazio Salviani (1566-1594)*, Firenze, 1974, pp. 137, no. 129. € 650,00

150. **ZABARELLA, Jacopo** (1533-1589). *Opera logica: quorum argumentum, seriem et utilitatem ostendet tum versa pagina, tum affixa Praefatio Ioannis Ludovici Havenreuteri doctoris medici, et philosophi, in Argentoratensi Academia professoris. Rerum quoque et verborum maxime memorabilium indices accesserunt locupletissimi. Editio tertia.* Köln, Lazarus Zetzner, 1597.

4to; contemporary vellum over boards, manuscript title on the spine; (8) ll., 614 [i.e. 616] cols., (3) ll., 615 [recte 617]-1284 [recte 1288] cols., (19) ll., 1-96 cols., (1) l., 99-174 pp., (5) ll. (the last is a blank). With the printer's device on the title-page. Contemporary entry of ownership by Urbanus Wirt (1601) from Wil (near St. Gall). Lightly browned throughout, small part of the blank margin of leaf M⁵ torn away, otherwise a fine copy.

FIRST COLOGNE EDITION, a reprint of the Basel printing of 1594, edited by Johann Ludwig Havenreuter (1548-1618), professor of medicine and philosophy at Strasbourg. The present edition, although not mentioned on the title-page, contains also three other works by Zabarella: *Commentarij in duos Aristotelis libros posteriores analyticos* (first: Venice, 1582), *De doctrinae ordine apologia* (first: Padua, 1584), and *Tabulae logicae: in quibus summa cum facilitate ac brevitate ea omnia explicantur, quae ab alijs prolixè declarari solent. Sexto editae* (first: Padua, 1580).

"The principal and most persuasive spokesman in the late sixteenth century for the theory of logic and method worked out by the Italian Aristotelians, and the channel through whom it passed to Northern Europe was Jacopo Zabarella, whose famous *Opera logica* – containing, among others, treatises, on the nature of logic, on method, and on the regress – first appeared in Venice 1578, and reappeared in Lyon in 1587, in Basel in 1594, in Cologne in 1597, 1602 and 1603, and in Frankfurt in 1608 and 1623. There were four other Italian editions... In Germany, in the seventeenth century, its influence was immense, not only directly, but indirectly through the writings of numerous German logicians, such as Fortunatus Crell, Philipp Scherb (1555-1605), Christoph Scheibler (1589-1653), and many others. Its influence in France, where the topical and rhetorical logic of Ramus reigned supreme, was much less, but in England, again, it was considerable, especially through the *Logicae Artis Compendium* of Robert Sanderson (d. 1663), first published in Oxford in 1615, and said to be the logic text studied by – among others – Sir Isaac Newton. It is, of course, partly by historical accident that Zabarella became the chief spokesman in Northern Europe for the Italian logicians and methodologists... but it is also partly because of the clarity and force with which he presented the body of their ideas that he became the principal Italian authority and source on logic and method for Northern European writers on those subjects in the seventeenth century" (W.F. Edwards, *Paduan Aristotelism and the Origins of Modern Theories of Method*, in "Aristotelismo Veneto e scienza moderna", L. Olivieri, ed., 1983, I, pp. 208-209).

"Die folgenden Ausführungen knüpfen namentlich an Zabarella an, weil in seinem Werk das Resultat der Methodenüberlegung der Schule von Padua vorliegt. Zabarella erntete die reife Frucht einer langen Tradition. Ausserhalb Italiens galt er als der massgebende Repräsentant der Schule von Padua und als einer die bedeutendsten Logiker aller Zeiten. Er vereinigt in sich die Denkweisen einerseits der auf den Text des Aristoteles eingeschworenen klassischen Peripatetiker und andererseits der auf kritische Prüfung des Wissens ausgerichteten Averroisten" (W. Risse, *Zabarellas Methodenlehre*, in: "Aristotelismo Veneto e scienza moderna", L. Olivieri, ed., 1983, I, p. 156).

"È in un'adeguata idea di metodo che per Zabarella si risolvono sia le sempre nuove istanze di una gnoseologia rivolta al progresso della scoperta scientifica, sia un approccio alla realtà che rispetti le categorie fondamentali della tradizione filosofica in quanto esprimenti la vera natura delle cose. Per poter costruire una metodologia scientifica duttile e rispondente alle nuove esigenze dell'invenzione e della scoperta, che con l'Umanesimo si erano fatte sempre più pressanti, era necessario che la stessa logica, cioè l'insieme dei procedimenti formali che accompagnano ogni dimostrazione, divenisse veramente uno strumento duttile per i più diversi scopi. Per tale motivo Zabarella nega alla logica il titolo di scienza autonoma proprio perché essa si deve occupare delle *notiones secundae*, che sono nomi imposti ai nomi delle cose per nostra utilità. Si tratta, in altre parole, di "concetti di concetti", che esistono unicamente in quanto sono prodotti dalla mente umana. Le *notiones secundae*, naturalmente, vengono elaborate sulla base di un'indagine che riguarda le *primae notiones* stesse, cioè la reale struttura della realtà. Anche il logico, in altre parole, ha come oggetto le *res omnes* dell'universo fisico e le *primae notiones*, che sono ricavate direttamente dalla realtà. Egli però non utilizza tali entità e tali concetti direttamente, ma indirettamente, cioè facendo uso di queste *notiones secundae*, le quali, in quanto *opera nostra*, sono il risultato di un processo di schematizzazione della realtà per un fine operativo. In tal modo si ottengono due risultati fondamentali: (I) la logica mantiene un contatto con il reale... e (II) all'uomo di scienza, che intende sempre più operare sulla realtà, non solo contemplarla, è consentito fare uso degli schemi operativi e manipolatori che egli ritiene più opportuni in ogni momento" (F. Bottin, *Giacomo Zabarella: la logica come metodologia scientifica*, in: "La presenza dell'aristotelismo padovano nella filosofia della prima

modernità", *Atti del Colloquio internazionale in memoria di Charles B. Schmitt*, Padova, 4-6 settembre 2000, G. Piaia, ed., Rome-Padua, 2002, p. 39).

Zabarella was born into an old and noble Paduan family and inherited the title of count palatine. After a humanistic education he entered the university of Padua, where he studied under Francesco Robortello and Bernardino Tomitano. He graduated in 1553 and in 1564 he obtained the chair of logic previously held by Tomitano. In 1568 he started teaching natural philosophy. He also was an excellent Greek scholar and devoted much effort to present what he considered to be the true meaning of Aristotle's text. He also drew extensively upon such Greek commentators as Alexander of Aphrodisias, Themistius, Olympiodorus, Philoponus, and Simplicius. Besides relying on earlier authorities, Zabarella occasionally displayed a strongly empirical bent that allowed him to utilize his personal experiences to reject traditional views. A member of the Accademia degli Stabili, he died in Padua in 1589. A year later appeared in print the thirty books of his *De rebus naturalibus* (cf. H. Randall, *The School of Padua and the Emergence of Modern Science*, Padua, 1961, pp. 15-68).

VD 16, Z6.

€ 1.500,00

151. **ZAMPINI, Matteo** (1519/20-1600). *De gli stati di Francia, et della lor possanza*. Paris, Denis Duval, 1578.

8vo. (4), 234, (2) pp. With a typographic ornament on the title-page. Half-vellum, extreme outer corner of the blank margin of the title-page skillfully repaired, a light dampstain throughout, else a good copy.

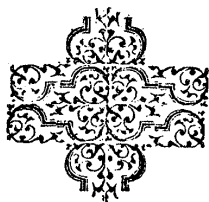
DE GLI STATI
DI FRANCIA, ET
DELLA LOR
possanza.

DI

M. Matteo Zampini da Recanati,
Dottor di leggi.

ALLA

CHRISTIANISSIMA
REINA MADRE DEL RE.



Impresso in Parigi, appresso Dionisio
Duuallo all'insegna del Cavallo alato,
via di San Giouan di Beoues.

1578.

RARE FIRST EDITION of this influential and successful work (in fact a Latin summary was published in the same year and a French translation in 1588). It is dedicated to Catherine de' Medici and was reprinted several times in the following century: 1625, 1628, 1637 and 1679.

In his treatise Zampini seeks for a historical investigation of what the Estates really are and puts their power in relation to the royal power. His conclusions were sharply attacked in *Vindiciae contra tyrannos* ('A Counterblast against Tyrants', 1581, generally attributed to Hubert Languet or to Philippe Du Plessis-Mornay).

"Sur un autre plan, l'apport de Zampini est important. Notre auteur a en effet, toutes les qualités du propagandiste moderne, qui sont celles de la synthèse. Il répète inlassablement des idées simples, qui sont des vrais mots d'ordre, appuyés sur des exemples historiques, en apparence incontestables, et qui se gravent bien dans les esprits. Point de trace de cette science pesante, qui restraint le nombre de lecteurs et l'audience du livre. Par ce trait, et par sons sens pratique, Zampini est plus proche de Machiavel qu'il ne paraît au premier abord" (L.P. Raybaud, *La royauté d'après les oeuvres de M. Zampini*, in: "Le prince dans la France des 16^e et 17^e siècles", C. Bontems, ed., Paris, 1965, p. 170).

Matteo Zampini, a native of Recanati (province of Macerata), studied history, law, and theology at the University of Siena. He lived for a certain time at Rome and left Italy in 1555 for France. He settled at Paris and became a counsellor to Henry III and Catherine de' Medici, on whom he published an eulogy in 1586. After Henry's assassination in August 1589 he joined the Ligue. But when Henry IV came to power, Zampini was forced to retreat to his home country, where he died at Rome bequeathing his rich library to the Society of Jesus.

BMSTC of French Books, p. 449; H. Hauser, *Les sources de l'histoire de France*, III-IV, Paris, 1912-15, no. 1667; U. Scupin & U. Scheuner, *Althusius-Bibliographie*, Berlin, 1973, I, P. 226, no. 3530a. € 850,00

152. **ZIEGLER, Hieronymus** (ca. 1514-1562). *Illustrium Germaniae virorum Historiae aliquot singulares, ex optimis probatissimisq(ue) autoribus erutæ atq(ue) congestæ*. Ingoldstadt, Samuel Weissenhorn, 1562.

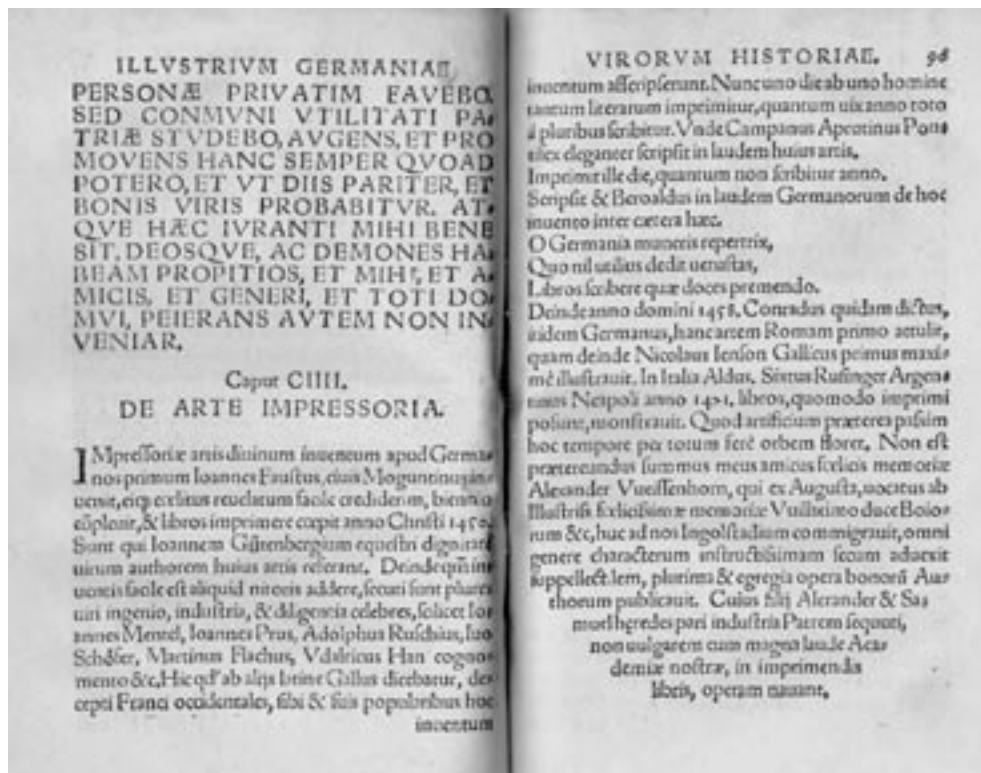
(12), 96 leaves. Woodcut arms of the counts of Ortenburg on the verso of the title-page.

(bound with:)

AGRICOLA (Hammonius), Georg (fl. 2nd half of the 16th cent.). *Itinerarium Beatissimæ Virginis Mariae, quando cum Puero Iesu, sævitiem Herodis metuens, fugit in Aegyptum: hactenus per tot secula, nempe post Christum natum, à nemine tentatum néq(ue) descriptum*. Ingolstadt, Alexander & Samuel Weissenhorn, 1560.

(8), 73, (3) leaves (leaves in quire K misbound). With two large woodcuts.

Two works in one volume, 4to. Contemporary blind-stamped pigskin over boards, old entry of ownership and three small stamps on the title-page, slightly browned, some light dampstains, otherwise a fine copy.



(I) **FIRST EDITION** of Ziegler's last work, dedicated to Ferdinand, Ernest and Ernfried, Counts of Ortenburg (January 1, 1562). It is a collection of anecdotes about more or less famous German men and women; among them, Agnes Bernauer (c. 1410–October 12, 1435), the mistress and perhaps also the first wife of Albert, later Albert III, Duke of Bavaria. Because his father, Ernest, ruling Duke of Bavaria at the time, considered this liaison with a commoner unbefitting his son's social standing, he clashed with his son over the matter and finally arranged to have Agnes condemned for witchcraft and drowned in the Danube in 1435. Her life and death have been depicted in numerous literary works, the best known being Friedrich Hebbel's tragedy of the same name and the folk musical *Die Bernauerin* by the composer Carl Orff.

Before the text proper are printed some laudatory letters and poems addressed to Ziegler. The text starts with Tuisco, the divine ancestor of the Germanic peoples (Ziegler derives etymologically 'die Teutschen' from Tuiscones) and ends with Andreas Baumkircher (ca. 1420-1471), general to Emperor Frederick III. The work is interspersed with witty and curious anecdotes, such as the one of the German blacksmith, Jordan, living in Moscow, who killed his wife to show how much he loved her. At the end is printed an eulogy to the printer Alexander Weissenhorn on the invention of the art of printing, which, according to Ziegler, is to attribute to Johann Fust of Mayence (but he concedes: 'sunt qui Ioannem Gutenbergium equestri dignitate virum authorem huius artis referant'). Apart from elder chronicles, Ziegler quotes as his more recent sources Johannes Aventinus, Antonio Bonfini, Andreas Althamer, Achilles Gasser, Beatus Rhenanus, Jakob Wimpfeling, Sebastian Franck, Wolfgang Lazius, and many others.

"Zur Belebung des vaterländischen Sinnes erzählt er darin 104 lateinische Geschichten (eigentlich hatte er deutsch schreiben wollen, um die ganbaren Schwankbücher zu verdrängen) aus der deutschen Vergangenheit, z.B. vom Mäuserthurm Hatto's, Seifried Schwepperman, Agnes Bernauerin, vom falschen Waldemar, Frauenlob, Neidhard und dem Pfaffen von Kalenberg, auch von der Erfindung des Pulvers und des Buchdrucks" (T. Wiedemann, *Johann Turmaier genannt Aventinus*, Freising 1858, p. 98)

Hieronymus Ziegler, born in Rottenturm/Tauber, was a Roman Catholic schoolmaster in Augsburg and Munich. Later he obtained the chair of poetry at the University of Ingolstadt. His Latin plays (including *Immolatio Isaac* 1543, *Paedonothia* 1543, and *Samson* 1547) represent a first step towards the Jesuit drama of the seventeenth century (cf. W.F. Michael, *Das deutsche Drama der Reformationszeit*, Bern & New York, 1984, pp. 218-223). VD 16, Z-425; Adam, Z-150; G. Stalla, *Bibliographie der Ingolstädter Drucker des 16. Jahrhunderts*, Baden-Baden 1077, no. 415.

(II) **FIRST EDITION** dedicated to Duke Albert V of Bavaria (1528-1579), who had been educated at Ingolstadt, where since the middle of the sixteenth century many Jesuits were appointed to key positions in the school and the university, which gradually came fully under the control of the Jesuit order in the seventeenth century.

Towards the middle of the sixteenth century the Jesuit schools began to organize theater productions, which were initially, as the present *Itinerary of the Blessed Virgin Mary*, only dramatized dialogues and mystery plays.

Nothing is known about Georg Agricola Hammonius. The present work, written in his youth ('auctore ingenuo adolescente', as he calls himself on the title-page), seems to be the only one published by him. He might perhaps have later collaborated to Mathias Gastritz' *Novae harmonicae cantiones ut piae, ita etiam suaves et iucundae* for five

voices (Nuremberg, 1569).

VD 16, A-941; Adams, A-351; Index Aureliensis, 101.570; G. Stalla, *op. cit.*, no. 386.

€ 500,00

153. ZOPPIO, **Girolamo** (1516-1591). *Rime et prose*. Bologna, Alessandro Benacci, 1567.

8vo. (4), 83, (1 blank) ll. Old vellum over boards, a few tiny marginal worming at the first two leaves, otherwise an excellent copy.

RIME
ET PROSE
DI M. GIROLAMO
ZOPPIO



IN BOLOGNA,
Appresso Alessandro Benacci.
M D L X V I I.

Con licenza del R. Vic. Episc. e R. P. Inquis.

Jacopo Mazzoni and Belisario Bulgarini, and published a *Ragionamento in difesa di Dante* (1583) (cf. B. Weinberg, *A History of Literary Criticism in the Italian Renaissance*, Chicago, 1961, pp. 866-867, 870, 883-885, 895-899, 910-911).
Edit 16, CNCE32424.

€ 750,00

RARE FIRST EDITION. In the dedication to Ovidio Bargellini, dated Bologna, October 10, 1567, Zoppio expresses his indebtedness to Petrarch, who he considers the greatest of all Italian poets. He adds that since he experienced similar amorous situations as his great model, he decided, with all modesty, to publish the lyrics inspired by his love affairs (cf. S. Baldoncini, *Il Canzoniere a sacco. Girolamo Zoppio imitatore del Petrarca*, in: " 'Per vaghezza d'alloro': Olimpo da Sassoferrato, Eurialo d'Ascoli e altri studi", Roma, 1981, pp. 81-104).

The collection contains furthermore verses on other subjects and also poems addressed to him by some of his friends: Sempronio Buongiovanni, Riccardo Boccaleone, Giovanni Battista Ferretti, Francesco Bottrigari, Carlo Passi, and Sebastiano Morello.

In the following *Discorso intorno ad alcune opposizioni di M. Lodovico Castelvetro alla Canzone de' Gigli d'oro, composta da M. Annibal Caro in lode della Real Casa di Francia*, dedicated to Giulio Cesare Colonna (Bologna, July 15, 1567), he remembers his deep friendship with Benedetto Varchi and Annibal Caro, who he defends from the accusations of Lodovico Castelvetro. At the end is found a letter to Vincenzo Luchi, bishop of Ancona, concerning the Caro-Castelvetro disputation.

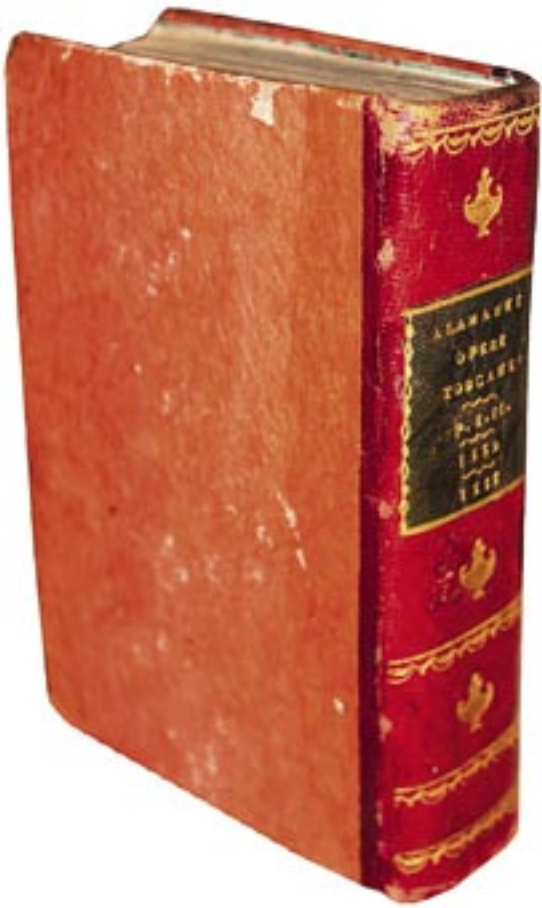
Girolamo Zoppio was born into a noble family of Bologna, where he studied philosophy and obtained a doctorate in 1574. He lectured on rhetoric and poetry at the University of Macerata and founded there the Accademia dei Catenati (cf. M. Maylender, *Storia delle Accademie d'Italia*, Bologna, 1926, I, p. 511), which published and staged his only theatrical work, the tragedy *Athamante* (1579). In 1586 he returned to teach at Bologna. He was involved in the quarrel over Dante between



Epiphanius, no. 40



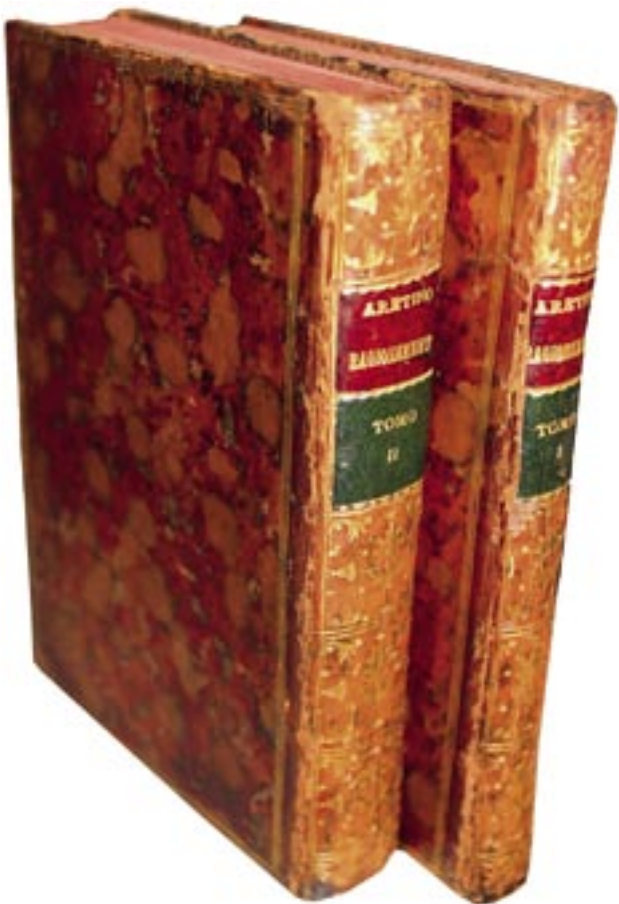
Fludd, no. 53



Alamanni, no. 1



Anghiera, no. 5



Aretino, no. 7



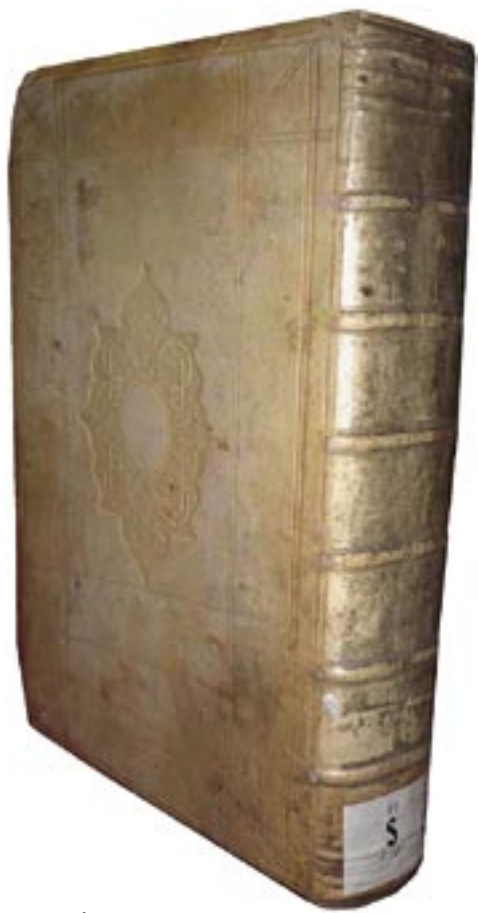
Augustinus, no. 8



Augustinus, no. 9



Buxtorf, no. 15



Buxtorf, no. 15



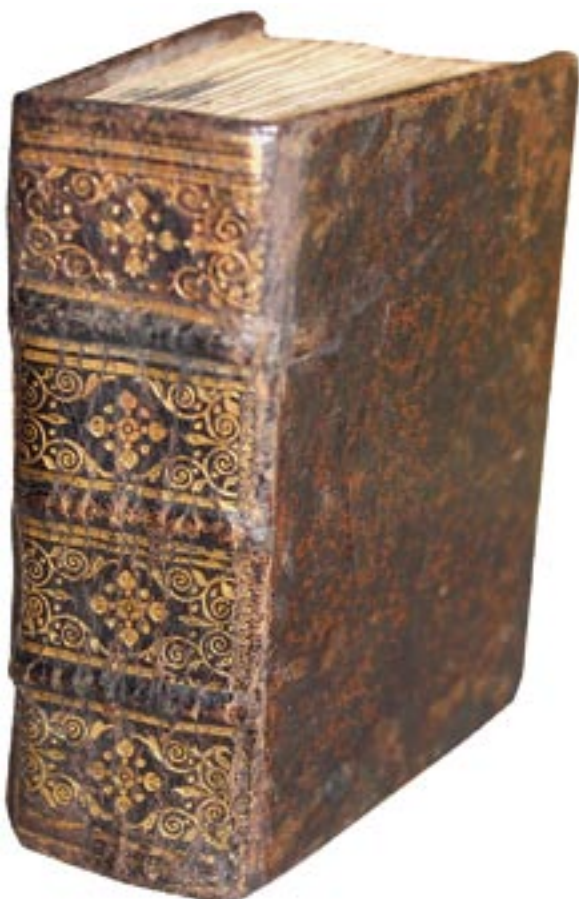
Caerimoniale, no. 16



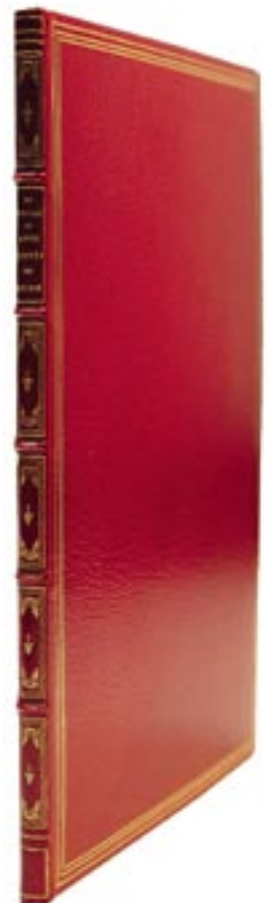
Caerimoniale, no. 16



Cirni, no. 26



Coronelli, no. 30



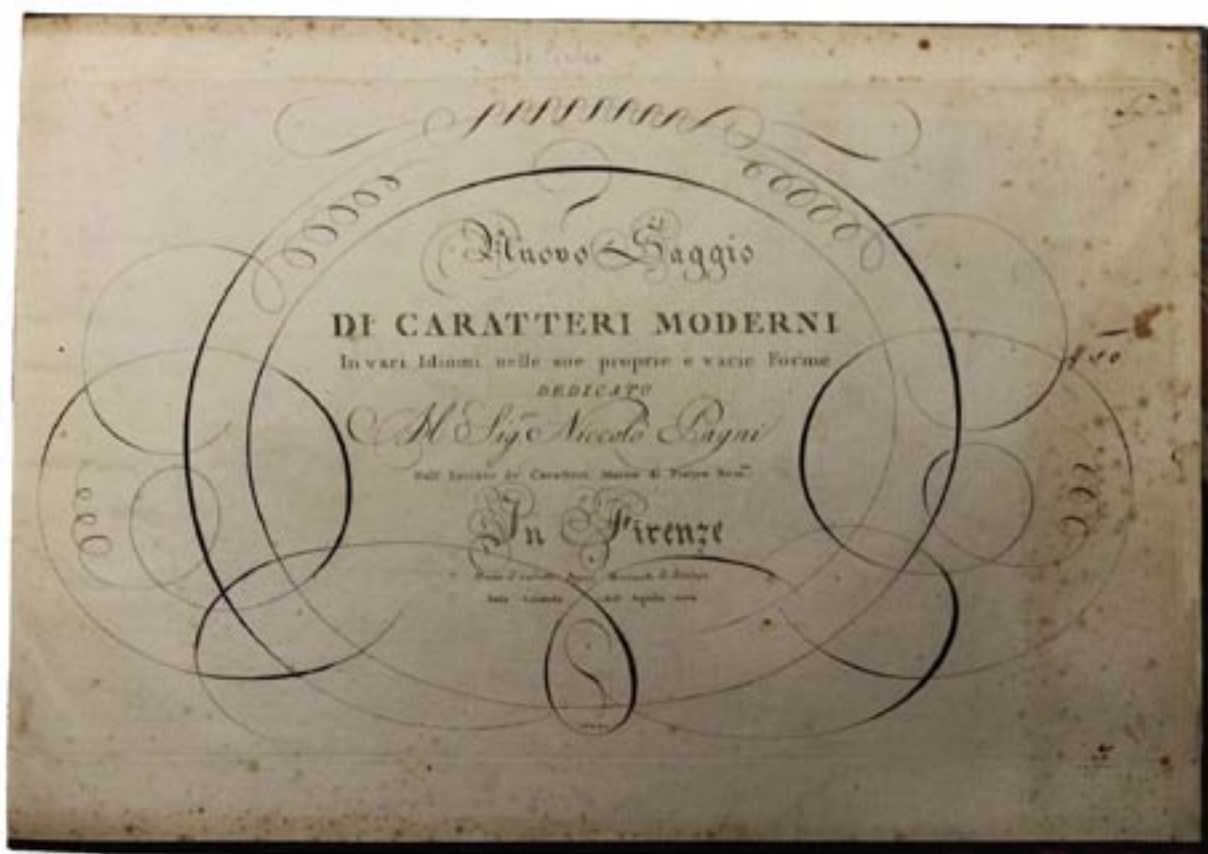
Du Bellay, no. 37



Epiphanius, no. 40



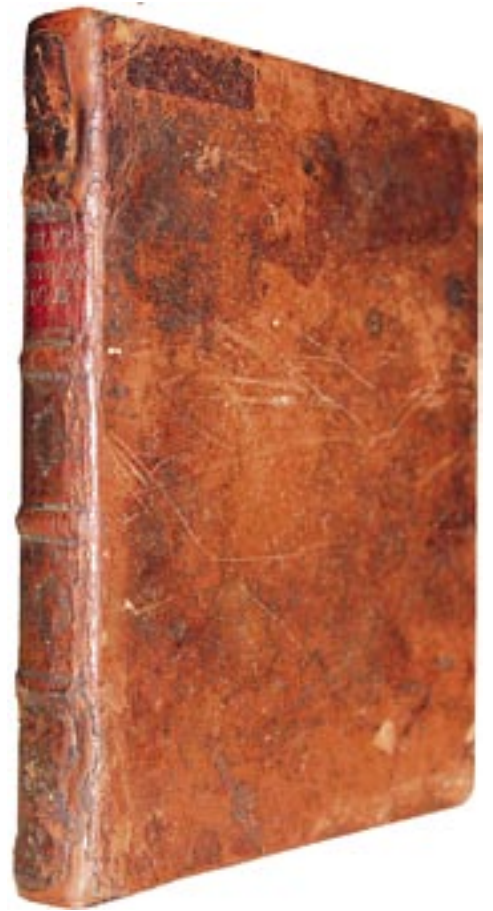
Erasmus, no. 43



Di Pietro, no. 36



Estienne, no. 44



Fäsi, no. 48



Fröbel, no. 56



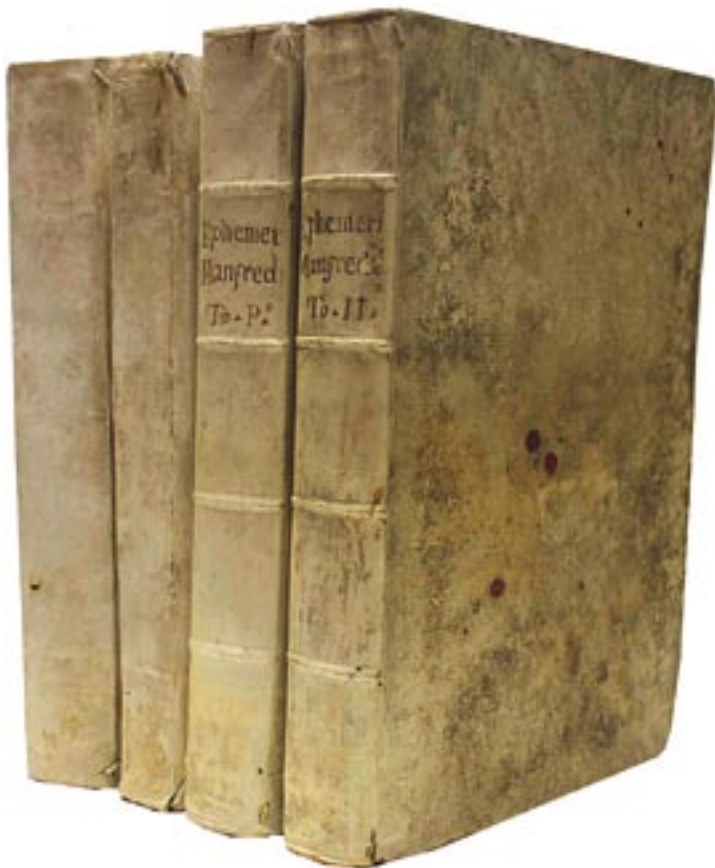
Galiani, no. 57



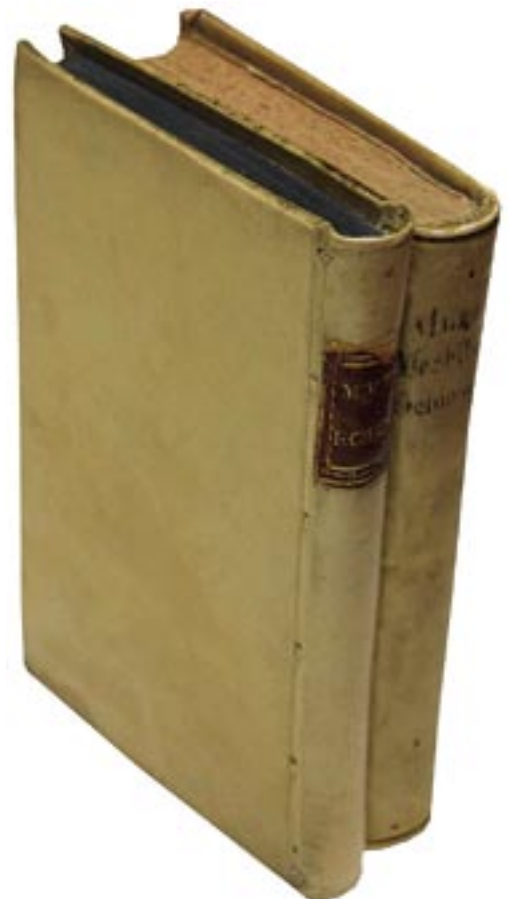
Lefèvre d'Étaples, no. 78



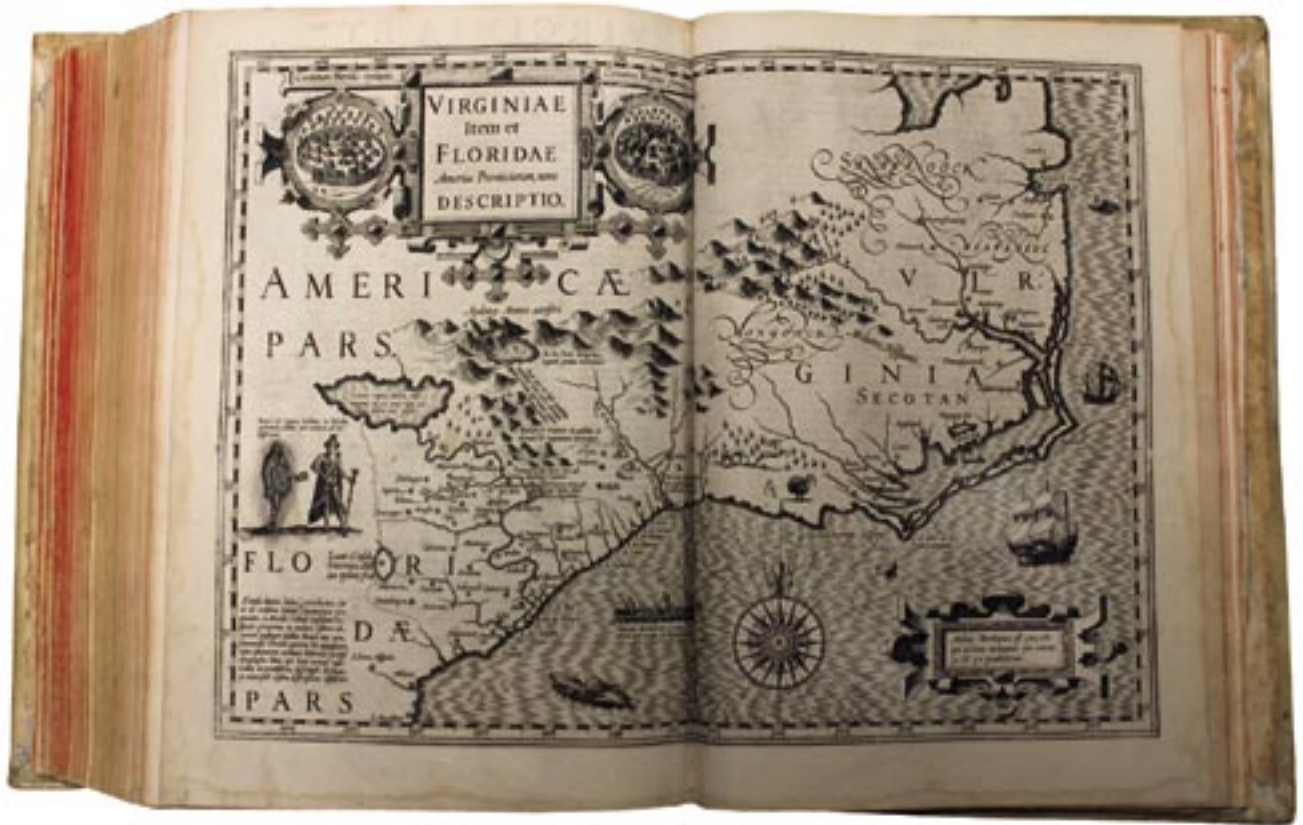
Libanius, no. 79



Manfredi, no. 86



Muzio, no. 98-99



Mercator, no. 91



Mercator, no. 91



Münster, no. 97



Münster, no. 97



Rollenhagen, no. 123; Perpiña, no. 107; Perez, no. 106; Paschalius, no. 104; Notre-dame, no. 100; Oddi, no. 101



Proclus, no. 115



Pulci, no. 116



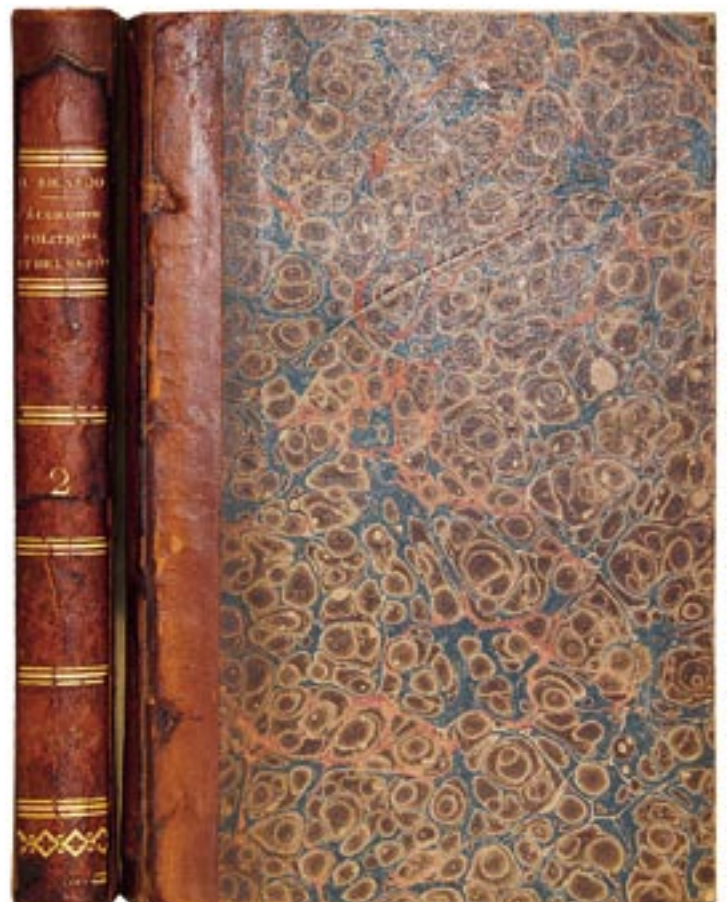
Quad, no. 117



Quad, no. 117



Raymundus, no. 118



Ricardo, no. 119



Ripamonti Carpano, no. 122



Ricchieri, no. 120



Roger of Eraclea, no. 124



Seneca, no. 135



Sacrobosco, no. 93



Scaliger, no. 130



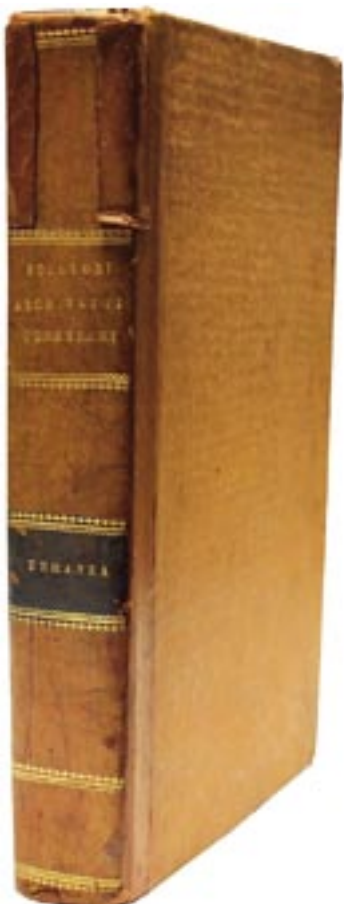
Ruyssch, no. 126



Stumpf, no. 139



Tagault, no. 140



Temanza, no. 143



Zabarella, no. 150



Ludolphus de Saxonia, no. 84



PRINCIPALES
SEDES

Corea Indigenis Caoli Japonensibus Corais
dicitur, que an sit ysula an pars continentis nondum constat
Indigenae candidi sunt proceri, staturae in bello sunt
firmi, sed crudelis & barba

Occidens

OCEA

Lanchou

Tauocem

XANTON

Lanchou

NANQVIN

Corij

Punta dos Ladrones

Ilhas das ladrones

Sutchan

Mochosa

Cococuma

FONAGO

Sacuan

Landequo

Cuan

Firardo

Chicagan

Aricho

Olepyo

P.Bom

Duco

Nimpo Luampo

Uarella

Ogolo

Xiqui

Tiurcheu

Chapof

Maaxuma

Cula

Cumber

Timbecan

S. Clara

Nanga

Bijschen

Hiaricheu

Isla do Fogo

Leguo grande

