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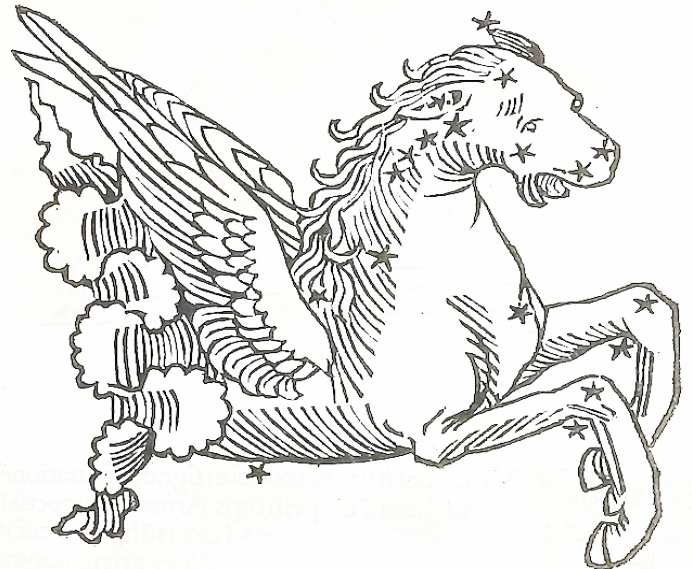
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Booth TBC

24/10 - h. 14:00-19:00

25/10 - h. 10:00-19:00

26/10 - h. 10:00-18:00



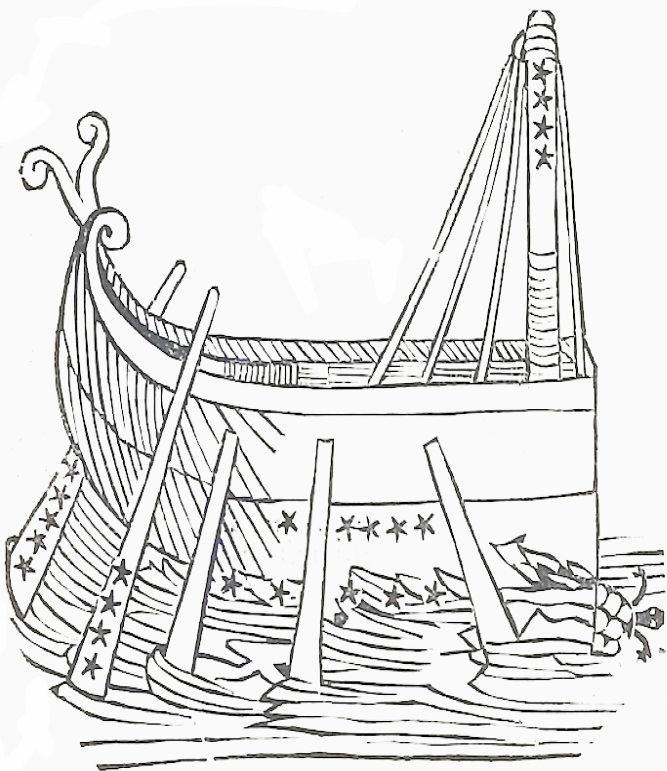
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Images from Hyginus, Poeticon Astronomicon. Venice,
Erhard Ratdolt, 1485.



SUPERB, VERY LARGE MAPS

1. ADRICHEM, Christian van. *Theatrum Terrae Sanctae et Biblicarum Historiarum*.

Cologne, Mylius, Hermann (I.), 1628

€4,560

Folio. pp. (xii) 286 (xxviii). Roman letter, with Italic, 12 maps (double-page or fold-out). Attractive engraved architectural t-p with allegorical figures and biblical scenes; 7 fold-out and 5 double maps of Palestine and the allotments of the tribes of Israel; decorated initials and grotesque tailpieces. Light browning in places, intermittent light marginal oil stains, occasional spots, small paper flaw to blank section at p. 93, tiny marginal loss at p. 125, gutter of first fol. repaired. Maps generally in very good condition, occasional light spotting, slight marginal soiling or fraying with minor loss mainly at folds to 1, 8, 9 and 12, light browning to 6, 7, 8 and 11, slight offsetting to 4 and 5. A good, well-margined, very large copy in contemporary vellum over pasteboards, spine in five compartments, raised bands, contemporary inked lettering, early shelfmark label at foot, upper joint a bit loose. C17 pasted printed ex-libris 'Ex Biblio. Miss. Sti Josephi Lugdun.'



A good, lavishly illustrated and unusually complete copy, in fine impression, of this superb biblical atlas. Christian van Adrichem (or Adrichomius, 1533-85) was a Catholic theologian who was forced to flee from the Convent of St Barbara in Delft to Cologne to avoid Protestant persecutions. In addition to an historical account of the life of Christ, he published his very successful 'Theatrum Terrae Sanctae et Biblicarum Historiarum' (1590), of which this is the sixth edition. 'Theatrum' brought together theories dating back to medieval times and late antiquity—i.e., world history as sacred history; maps as texts where history and geography, time and space, coexist—as well as more recent disciplines like chorography, i.e., the illustrated study of the topography and history of specific regions. The first part provides a description of ancient Palestine and the antiquities of Jerusalem, with the visual guidance of handsome depictions of the Holy Land, the allotments of the tribes of Israel (with hundreds of cities) and a bird's-eye-view plan of Jerusalem. The first and last of these maps are frequently missing in recorded copies but finely preserved in this one. Produced in 1584, the plan of Jerusalem is a magnificent scholarly reconstruction of the city at the time of Christ, which remained unrivalled in accuracy until the archaeological discoveries of the C19. It names walls, gates and buildings, also discussed in the text, and was also the first map to chart the location of the 14 Stations of the Cross. Inspired by ancient historiographic works like Eusebius's 'Chronicon', the second part provides a

chronology of world history shaped by the succession of empires and popes, from Adam to Rudolph II of Habsburg and Sixtus V. A masterpiece of Renaissance antiquarian culture.

Gaspar Gyrod was professor of theology at the Seminary of St Joseph in Lyon, where this copy was preserved.

BL STC Ger. C17, A165. Not in Brunet or Graesse. K. Nebenzahl, *Maps of the Holy Land* (New York, 1990).

L2757



INTERESTING CONTEMPORARY BINDING

2. AGRIPPA, Cornelius. *De incertitudine et vanitate scientiarum*.

[Cologne, Eucharius Cervicornus, 1536].

€4,900

8vo. 208 unnumbered ll., A8, a-Bb8. Roman letter, little Gothic. Author's woodcut portrait to t-p, a few decorated white-on-black initials. T-p a little age yellowed, small tear from fore-edge, slight yellowing, light water stain in final gatherings, vellum slip from rubricated C15 Dutch ms. used as spine lining just visible, penultimate gathering slightly loosening at foot, small mark to lower outer blank corner of last two ll. A good, unsophisticated copy in contemporary Netherlandish calf, panel-stamped, double ruled, border of tendrils, urns, cherub at head and two interlacing wyverns at foot, centre panel with imperial arms, circular portrait of Charles V signed KO and columns of Hercules with imperial motto Plus Ultra, raised bands, few cracks to covers, edges a bit rubbed. Bookplate of Maurice Burrus and contemporary ms. inscription (signed F. Hessek?) on underlying sheet (visible with UV) on front pastedown, bibliographical notes c1800 to feps, contemporary ms. monogram (FH) to t-p, occasional contemporary annotations. and later red library stamp of Seminary Le Puy (Lyon) to t-p, autograph 'Gaspar Gyrod em[ps]it sibi viginti francis. anno 1681. die 9 februarii'.

An attractive, unsophisticated copy, in an unusual, contemporary Netherlandish binding, of this extremely influential philosophical work, praised by the likes of Montaigne and Descartes. Due to the controversial reputation of its author, several early editions have few recorded copies and a complex bibliographical history, i.e., from the first of 1530 (possibly a 'ghost') to 1539, with most bearing neither imprint nor (frequently) a date. According to D. Clément's 'Bibliothèque curieuse' (1750), 'this edition is very similar to that printed in Cologne. The pages are unnumbered. [...] It has no suppressed passages. There is one difference: the title is decorated with the bust of Cornelius Agrippa, absent in all preceding six editions' (I, n.86). This is one of his earliest and most reliable portraits.

Agrippa (1486-1535) was a major German polymath, physician, soldier (who travelled extensively in Europe) and official historian to Charles V; he was especially renowned for his 'occulta' and ideas on the cabala (Bodin called him 'the greatest magician of his age'), which led to clashes with the Inquisition, despite his recantation. Agrippa's ambivalence towards occultism, religion and epistemology caused a mixed reception of 'De incertitudine'—a harsh critique of all sciences and arts, and Renaissance epistemology in general—which Agrippa subsequently defended in print. Each of the 102 chapters summarises wittily, only to berate, a discipline or art, from the elements of the trivium and quadrivium to optics, acting, painting, architecture, politics, natural philosophy, commerce, agriculture, surgery, anatomy, prostitution, veterinary medicine, law and cooking. There are fascinating sections on judicial astrology ('an art bringing no certainty, which can be turned into anything, according to opinion'), physiognomy (which 'infers nonsense' from horoscopes based on physical appearance), magic (including necromancy), heraldry (by which 'heralds dressed in military uniform astrol-ogise, philosophise and theologise with foolish knowledge'), the inquisition (with a violent attack against the Dominicans' trials of heretics from his native Cologne), and alchemy ('which can be defined as an art, or sham, or persecution of nature'). The conclusion is an 'encomium of the ass', i.e., ignorance, which is preferable to this useless knowledge. Despite the serious attacks of great minds like Bodin and Thevet, 'De incertitudine' is a deeply ironic work, an aspect of Agrippa's work much praised, for instance, by Philip Sidney. 'Like the works in similar vein of Erasmus, Rabelais and many others, [it] is a literary paradox and at the same time a work of polemic' (Bowen, 259), spanning the abuses of the Church and 'false' science.

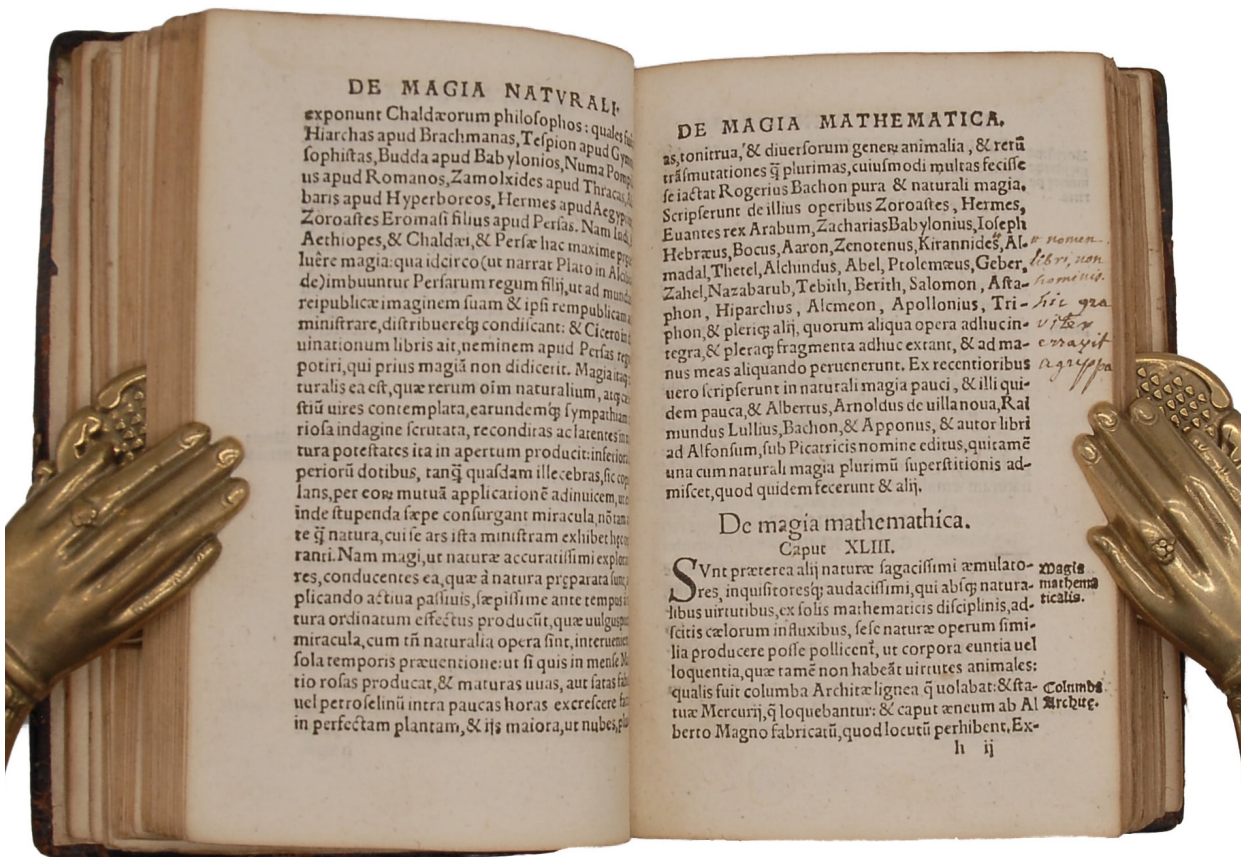
The contemporary annotator of this copy, probably the F. Hassek of the concealed inscription and monogram, highlighted passages against astrology, black magic, references to Agrippa's work on occult philosophy, theories of the soul, pimps, the 'arts of women' and cookery. He was knowledgeable as he identified a mistake, where Agrippa used 'Kirannides' to mean the name of the author, not the title of his book.

The unusual, contemporary Netherlandish binding, panel-stamped and signed by the obscure K.O., is not listed in Fogelmark's 'Flemish and Related Panel-Stamped Bindings' or major bookbinding bibliographies. The stylised imperial escutcheon with the double-headed eagle and the columns with Charles V's motto 'Plus Ultra' are reminiscent of BL c46b21.

Only three copies recorded in the US.

VD16 ZV 271; Cantamessa n.73 (mentioned); Caillet I, 87 (later eds); Durling (earlier eds); Duveen p.6 (earlier eds). Not in Brunet or Ferguson. B.C. Bowen, 'Cornelius Agrippa's De Vanitate: Polemic or Paradox?', *Bib. d'Humanisme et Ren.* 34 (1972), 249-56.

L3053



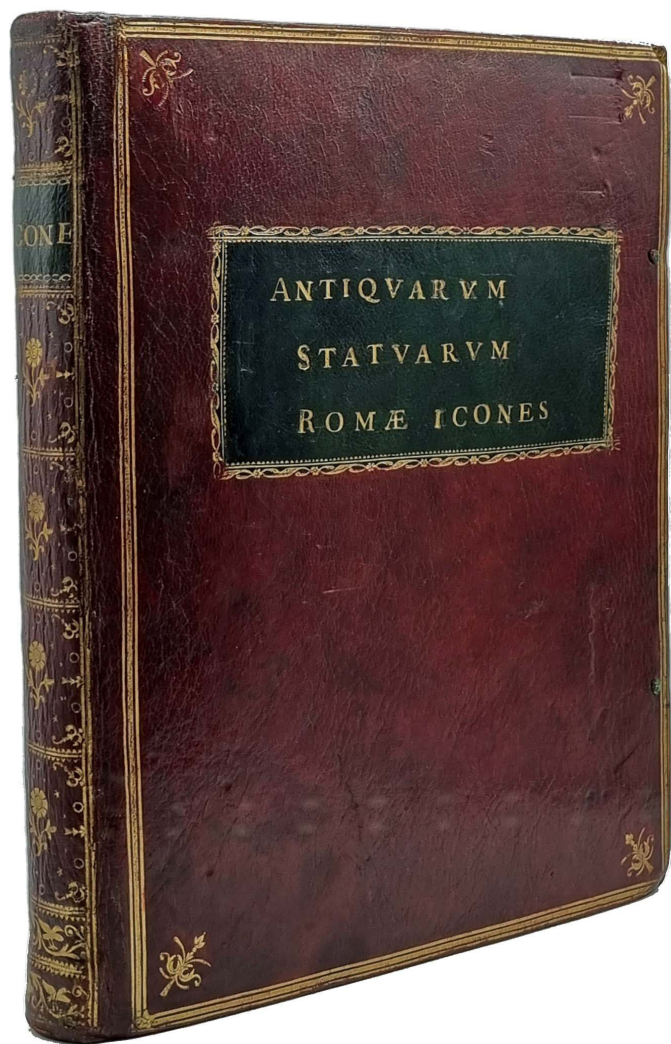
BESPOKE CONNOISSEUR'S BINDING

3. ANTIQUARUM STATUARUM URBIS ROMAE. *Antiquarum Statuarum Urbis Romae quae in publicis privatisque locis visuntur, Icones. Terza Parte.*

Rome, Lorenzo Vaccari, 1584.

€4,900

4to. Fine engraved architectural title and 72 engraved plates of Roman statuary, all mounted, followed by a hundred or so blank leaves, C18th engraved bookplate of J.M. Turret on verso of front fly. Small oil stain to lower outer corner of last three blank leaves. A fine copy of this suite of engravings all in very good impression, in beautiful C18th red morocco by the MM atelier, covers bordered with a triple gilt rule, large fleurons gilt to corners, green morocco inlay on upper cover bordered with gilt rolls and title gilt, spine double gilt ruled in compartments, large flower gilt at centres with semée of small tools gilt, green morocco title label, edges gilt rolled, two large wallets fashioned of blue painted paper on front and rear pastedowns, a.e.g.



A lovely copy of this suite of prints in a beautiful, most unusual and ingenious binding by the M.M. atelier in Paris, incorporating two large wallets to store drawings or prints. The binding was undoubtedly made with the idea in mind that a collector, perhaps on a grand tour of Italy, could use the wallets to store the engravings or drawings he found on his travels, to perhaps paste them into the blank leaves at a later date, or to make notes or drawings directly on these leaves. We have found other books with J M Turret's label but nothing about his life, or his collection. The book is a most ingenious design, beautifully bound, a wonderful object, that gives an insight into collecting on the grand tour.

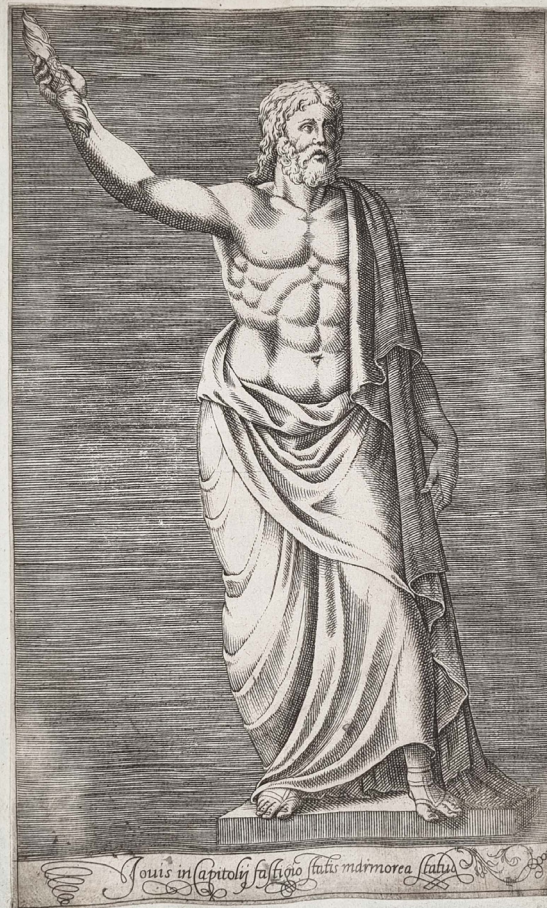
The binding can be attributed to the 'MM' binder; the corner-piece tool on the covers corresponds exactly with that identified as tool 'MM6' in cyclopedia.org. These bindings "range from 1770 to at least 1786. .. This able binder appears to be a master of the classic dentelles of the 60's and may have apprenticed with a famous royal binder from that period. At the same time he uses tools in the same fashion as Jubert in the mid 80's. It would not surprise me if these two binders were about the same age and apprenticed with Derome, Douceur or Dubuisson. Unlike the work of Jubert we do not see the inclusion of any Derome tools or fers à l'oiseau in the decoration of these bindings. From the very first examples we see bindings of a very important and high standing. A 1776 Royal Almanach with the arms of Louis XVI. Somehow I doubt whether one goes from apprenticeship to royal bindings all that quickly. .. Also note Douceur's influence in the tools, flowers and floral motifs dominant." cyclopedia.org

The fine set of Prints are by the publisher printmaker Giovanni Battista de' Cavalieri "Engraver, printer and print publisher, from Villa Lagarina near Trento. Active in Venice and from 1559 in Rome. In 1577 he had a bottega in Parione which he let out to a cartolaio, Girolamo Agnelli. His own house was in the vicolo di Palazzo Savelli, with a workshop next to it. He was the brother-in-law of Lorenzo Vaccari. .. By 1560 he seems to have been publishing his own plates. He entered into partnerships for publishing: in 1567 with Perino Zecchini de Guarlottis ..and in 1576 with Lorenzo Vaccari. In 1577 he was employing a printer: Francesco Cornuti. He acquired old plates that he recut. He published plates by his contemporaries, including Cort. He himself engraved after works of many artists, including Francesco Salviati, Daniele da Volterra, Raphael, Michelangelo, Polidoro

da Caravaggio, Livio Agresti and Baccio Bandinelli. He also made copies of earlier prints. His subject matter included the devotional, topographical, antiquarian, didactic and 'popular'. He published a number of important series: the 'Pontificum Romanorum Effigies' of 1580 and the 'Romanorum Imperatorum Effigies' of 1583; the 'Ecclesiae Militantis Triumph' of 1583 and the 'Ecclesiae Anglicanae Trophaea' of 1584; the 'Antiquarum Statuarum Urbis Romae', the first book of which was first published before 1561/2 (Book 1 and 2 together, before 1584; Books 3 and 4 in 1594)." M. Bury, 'The Print in Italy 1550-1625', British Museum. Brunet states that there is a copy of this set at the Bibliotheque Imperiale that contains 82 engravings though also states that sets generally vary largely in the number of plates included. He concludes "Au reste, il est difficile de dire rien de bien exact sur le nombre et l'ordre de ces planches qui ont été publiées à plusieurs reprises sans numérotage et sans table" (Brunet).

Brunet, I, 320. Graesse, I, 149. Rossetti 1749; Edit 16 CNCE 1991. Adams C1179 Cicognara 3492; Olschki Choix 16668 (pts. I and II only). Not in BM STC It., or Mortimer Harvard C16.

L3195



4. ALBUMASAR. *Flores astrologiae.*

Venice, Johannes Baptista Sessa, [about 1503].

€8,660

4to. 20 unnumbered ll., a-e4. Large Gothic letter. Printer's woodcut device to t-p and last, 79 ¼-page or smaller woodcuts of astrological diagrams, zodiac and personified planets, decorated initials. Marginal foxing in places. A very good, well-margined copy in early vellum, recased, label of Helmut N. Friedländer to front pastedown.

Very good, wide-margined copy of the third edition of this important and handsomely illustrated astrological work. Albumasar (or Abū Ma'shar, 787-886) was a Persian philosopher and astrologer at the Abbasid court in Baghdad. His reputation in the Islamic world grew thanks to his introductory manuals for astrologers like *Kitāb al-nukat*, first translated into Latin in the C12 and first printed as *Flores astrologiae* in Venice and Augsburg in 1488. Albumasar's eclectic theories were influenced by Aristotelianism as understood not through translations from the Greek but through the mediation of the Sabei of Harran (Bezza I, 96), an obscure religious sect inspired by Judaism and Hermeticism. Addressing the reader with a very informal 'you', *Flores astrologiae* teaches how to calculate the horoscope of a year, month or day starting from the position of the sun, moon and planets at the beginning of the timespan under scrutiny. The influence of each planet in different zodiac signs is explained at length, whether they might bring prosperity or paucity, war or peace, plague, earthquakes or floods. Albumasar also lists the fixed stars to be used to calculate horoscopes of people and events. The handsome woodcuts functioned as learning aids; for instance, the zodiac signs are repeated to remark on combinations of signs and planets.

In medieval Europe, whether in ms. or print, his influential works were considered eminent instances of the judicial astronomy condemned by the Church (Cantamessa I, 142). A remarkably fresh witness to the fundamental importance of astrology in the culture of medieval and early modern Europe.



ISTC ia00358000; Cantamessa I, 142; Caillet I, 155; Wellcome I, 152 (1488 ed.); Durling 20; Houzeau-Lancaster I/1, 3819. Not in Osler or Duveen.

Stantem fuerit in loco iouis & iunge illi esse quod expo. sui tibi de esse satur ni cum festinatione in operibus diuitum qui sunt in his regionibus cum multitudine celeritatis & considerationis & paucitate pietatis: misericordie & leuitatis. **C** Si fuerit eius aspectus ex trino vel sextili aspectu: veniet super diuites qui sunt in diuisione signi arietis: & eius triplicitate ex diuitibus qui sunt ex diuisione signi in quo est mars:



donationes & seruicia: gaudium & leticia. Similiter in vniuersis rusticis eorum erit bonum & eorum ciuitatibus: & sustentatio erit illis ex ipsis ciuitatibus que sunt in diuisione signi in quo fuerit mars: & afferentur res ex ipsis ciuitatibus ex naturis rerum que sunt illis ciuitatibus appropriate. **E**t iam patefecit tibi hoc in libro maiori quem edidi in naturis climatum & ciuitatum: & que applicantur his ex villis & naturis eorum ciuitatum. **C** Si aspexerit mars saturnum ex oppositione erit in loco donationum & seruiciorum malum vt rixe & inimicitie & contrarietates inter diuites regionum signi in quo fuerit mars: & ibunt ipsi diuites ad ipsos ad expugnandum eos: vt expugnentur atq; expellantur. Similiter & res que deferebantur ex his regionibus abscedentur & destruentur: & ciues eius erunt mali ciuibus harum regionum. **C** Quia si fuerit aspectus martis ex □ erit in loco timoris diuersitas & abscessio censuum ex illis partibus & rerumque sitarum: & non erit cum hoc guerra apparens.



Mercurius est significator scriptorum arithmeticoz negotiatorum puerozum ac magistrorum operum. **C** Qui si fuerit impeditus hora reuolutionis: detrimentuz patietur omne quod eius est: & erit narratio tua super ea que ad ipsuz pertinent: & super ostensum eius in signis humanis terreis aereis aquaticis bestialib⁹

secundum aspectum quoq; fortunatorum & malozum ad ipsum: & secundum indumentum eius cum ipsis sicut in h dictum est.



Vena est significatrix legatozum et legationum et vniuersitatis vulgi & eorum motus cotinētie & quietudinis omni die. **C** Que cum impedita fuerit hora reuolutionis destruetur omne qd ad eam pertinet. Et erit narratio tua super eam & super omnia que eius sunt secundum presentiant eius in signis humanis: aereis

terreis aquaticis bestialibus secundum aspectum malozum & fortunatoz ad eam: & indumentū eorum cum ea ex quibus signis eam aspiciunt quem admodum dictum est de alijs. Scito & intellige hoc secretum: & nihil est quod tibi occultari possit quod inuestigare volueris si deus voluerit.

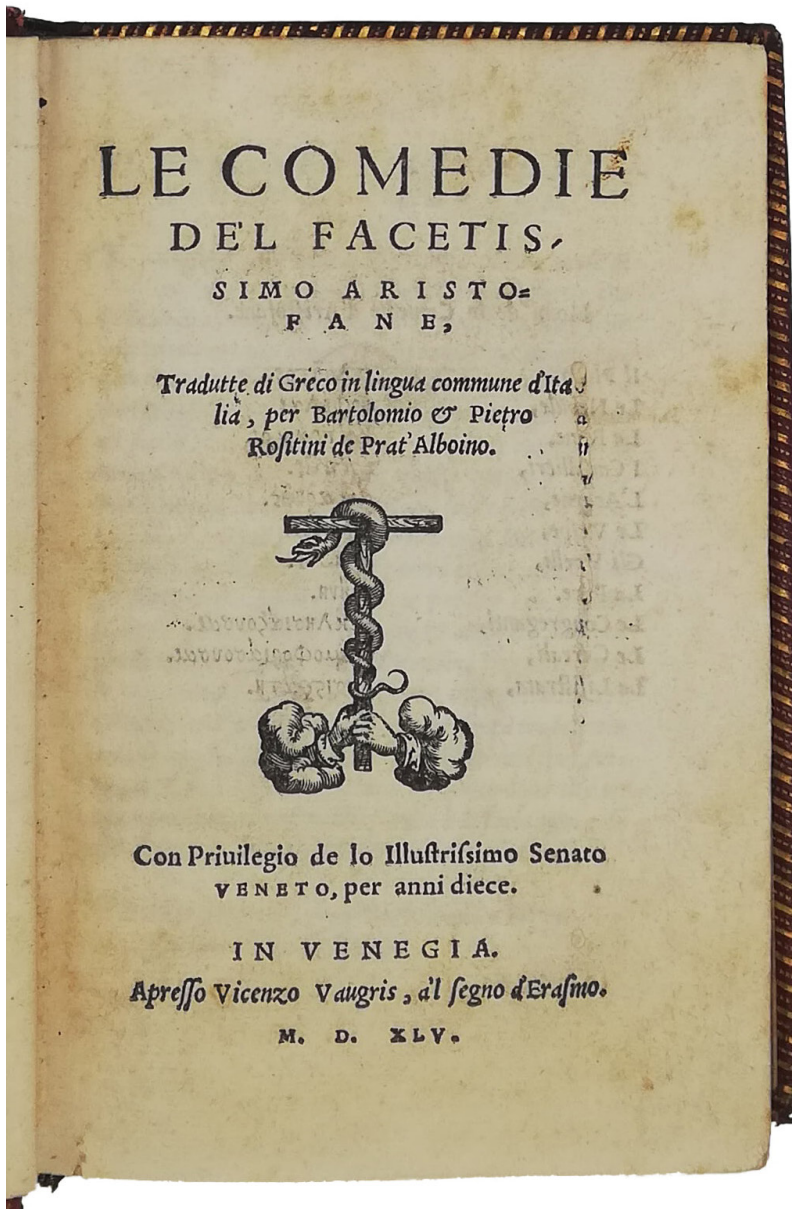
FINE BINDING AND PROVENANCE

5. ARISTOPHANES. *Les comedie del facetis*, translated by Bartolommeo Rosettini & Pietro Rositini.

Venice, Vincenzo Vaugris, 1545

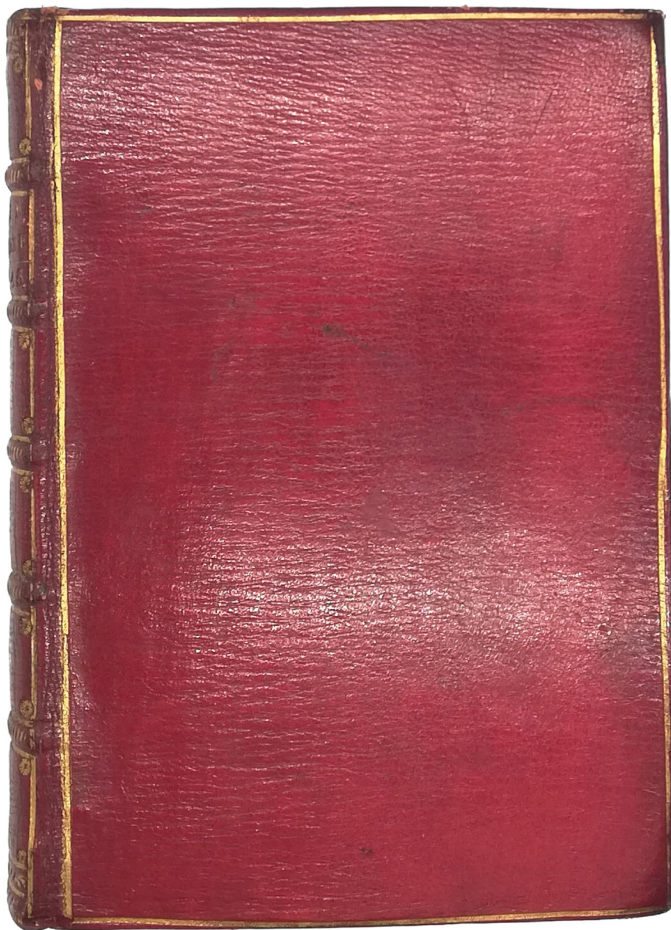
€4,000

FIRST EDITION THUS. 8vo. Ff. (i) 305. Mainly italic letter. Woodcut printer's device to tp, floriated initial, woodcut printer's device to last leaf. Bookplates of Charles Williams-Wynn (1775-1850) and Charles Meek (1885-1965) to pastedowns, bookplate of Robert J. Hayhurst (mid 20th c.) to ffp. Ms to fly 'Bought at Daly's sale for 1 Guinea', overleaf 'This Edition sold at Askew's Sale for 3 Guineas'. A few small wormholes affecting four letters of text on verso of tp. A very good, clean copy in handsome C18 straight grained red morocco, ruled in gilt, spine gilt with striped and floral tools.



First edition in Italian of this important collection of eleven of Aristophanes' comedic plays by Italian translators Pietro Rosettini and Bartolomeo Rositini (both C16th c.). Andreas Divus was the first to circulate Latin translations of Aristophanes' plays in 1528, and their success lead to several translations and adaptations into modern languages. These influenced Renaissance and post-Renaissance literature, inspiring figures like Racine and Goethe to compose based on popular texts like The Wasps and The Birds.

Aristophanes was the greatest of the Athenian comic dramatists. For richness and fertility of imagination probably only Shakespeare is comparable and Aristophanes' direct influence on English literature was considerable; the comedies of Jonson, Middleton and Fielding derive from him. Apart from constituting one of the surviving glories of Hellenic culture, Aristophanes' comedies are an invaluable source for its social history. His surviving plays – out of a probable forty or fifty – provide us with an accurate if



satirical commentary on the political, religious, sexual, economical and domestic life of Athens over a period of thirty six years. His changes in style and content match the concurrent constitutional and social changes in the State itself. The plays' themes are invariably contemporary; a mocking mirror to the condition of the city.

This copy was in the 1775 sale of the collection of Dr Anthony Askew (1722-1772), who had attempted "to secure a complete series of all the Greek classics ever published" (De Ricci p. 52), and in 1792 in the sale of the collection of Denis Daly (1748-1791), Irish landowner and politician.

Charles Williams-Wynn (1775-1850), was a British Tory politician from an illustrious Welsh family who was a Member of Parliament for Old Sarum and Montgomeryshire. Charles Meek (1885-1965) was a well-known anthropologist and colonial administrator. Robert J. Hayhurst (mid 20th c.) was the head of a successful group of pharmacies and a prolific book collector.

Adams A1721; BMSTC It. 42; Not in Gamba or Brunet.

L3172



D'ARISTOFANE.

108

- quelli che di notte robano i feuti, correndo forte, occuparano il portico de le nostre farine.
- Po. Oime tristo che hāno le coregie, ò ribaldo quanto tempo m'hai ingannato, battendo'l popolo di si fatte cose.
- Cl. O felice tu nō sai ne pensi di trouar mai uno amico miglior di me' nel dire. il qual sendo solo hò sedato i congiuratori, & niente m'è stato celato di quel che s'è fatto ne la città. ma subitamente hò gridato.
- Al. Perch'hai patito quello ch'hanno fatto quelli che cercano le anguille: ma poi che'l lago s'è sugato, m'ete pigliano. ma se uolgono in sù e in giù il fango, ne pigliano: et tu ne piglij se turbi la città. ma dimi una sola cosa solamente, uendendo tanti corami, hai tu anchora dato una scuola da tuo nome à costui, dicendo à le pianelle di amare?
- Po. Non certamente per Apolline.
- Al. Hai dunque conosciuto esse' a'l meno, come è fatto? ma io comprando un paro di pianelle, te le dò da portare.
- Po. Ti giudico, per quanto conosco, che sei il piu da bene che sia ne la brigata, & sei beneuolentissimo à la città, con queste dita.
- Cl. Non è graue cose adūq; che le pantofole poi possono tanto, & di me che non s'arricordi? quante cose hai patito, che hò sedato i cōmosti scanzelando Gritto.

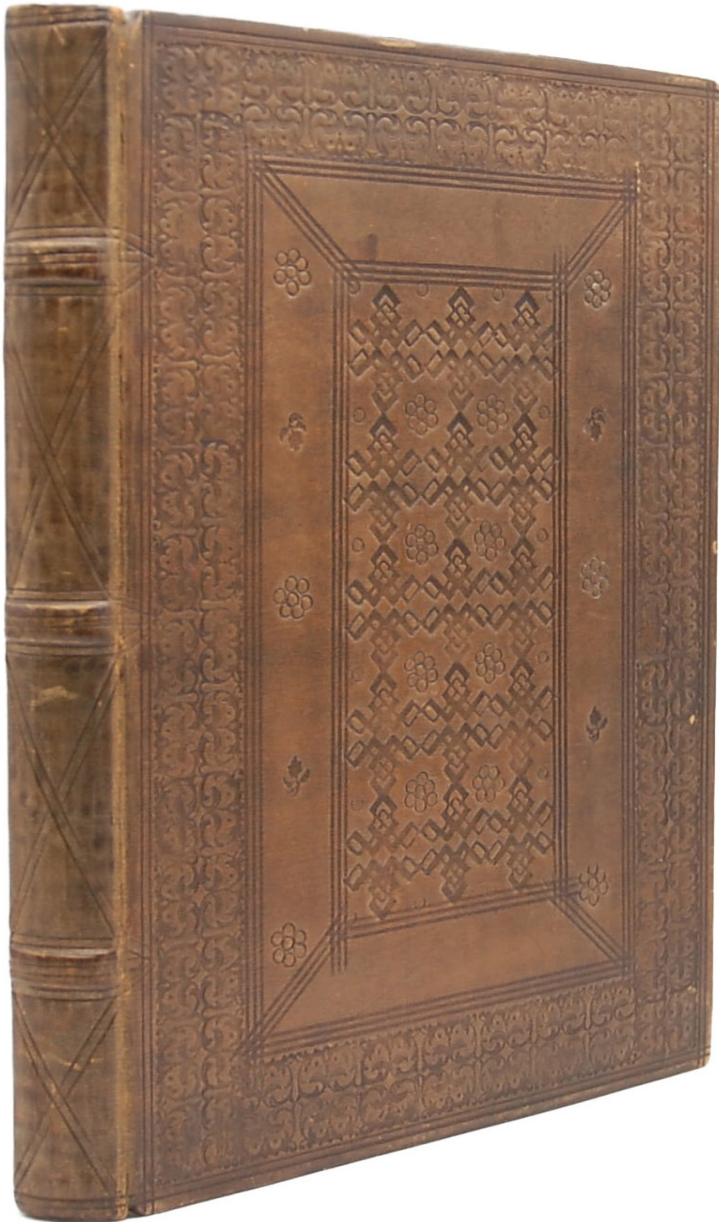
o iij Al.

6. [ARNALDUS DE VILLA NOVA, pseudo]. *Regimen sanitatis Salernitanum*.

Venice, per Bernardinum Venetum de Vitalibus, [after 1500?]

€5,700

4to. 60 unnumbered ff., a-p⁴. Roman letter. Splendid large woodcut portrait of physician at his desk surrounded by astrological instruments. T-p dusty, traces of oval stamp in lower blank margin, minor repairs on verso, slight yellowing, a few ll. a little thumbed, occasional very minor marginal foxing, small ink mark to foremost edge of n³-4, light water splashes to verso of last. A good copy in modern polished calf antique, decorated to style, old paper eps, blind tooled, two faded early ms. 'Loci Ale' (?) [monastic ownership] to t-p, the odd C16 marginal ms. note.



A rare Venetian edition of this most influential medieval medical work. First published in Louvain in c.1480, after an extensive medieval ms. circulation, it was reprinted hundreds of times and translated into several vernaculars. It is a Latin poem on the preservation of good health composed for the king of England in the early C12. The authorship was attributed to physicians of the School of Salerno, the most important medical establishment in the early middle ages, where the Greek tradition of Hippocrates, Galen and Dioscorides met the novelties of newly translated Arabic medical treatises. '[It is] a catch-all of advice and instruction on how to preserve health, rules of hygiene and diet, simple therapeutics, and other instruction intended more for the laity than for the medical profession. It was committed to memory by thousands of physicians' (Heirs of Hippocrates, 43). The very extensive commentary was written by the Catalan physician and alchemist Arnaldus de Villa Nova (1240-1311), who studied at Montpellier and was in the service of three Aragonese monarchs. Advice on virtuous behaviour include tooth brushing, a short post-prandial nap, and small meals; further on food and drink, the poem explains, for instance, the medical virtues of wine and practical ways of determining whether a wine is good quality (smell, colour, taste, transparency), as well as the healthier kinds of meat. It discusses the properties of herbs and provides recipes for preparations, and instructions on purgation and phlebotomy. Arnaldus's commentary expands on the concise verse, adding detailed physiological explanations and quoting Greek and Arabic authorities.

This is one of five editions by Vitali recorded in ISTC, dated c.1500 to c.1505. (Vitali worked in Venice c.1498-

1508.) This is the same as ISTC ir00080000 / GW M37390, except for a different title subdivision, a printed Greek cross just above the t-p woodcut, and the absence of a few printed paragraph headings in the first gathering. This appears to be much scarcer than the above. The lovely astrological woodcut was also used in another two Vitali editions and another without date or imprint.

These bibliographies only list different editions/issues: ISTC ir00080000; Goff R80; Essling 610; Sander 6389; GW M37390; Durling 3807; Wellcome I, 5371; Vicaire 308; Oberlé 314; Simon pp.71-2; Heirs of Hippocrates 43. Not in Harvard C16 It.

In hoc textu notant quattuor documeta circa electione aeris habitabilis. Quorum primum est quod homo debet eligere aerem mundum. id est non infectum uaporibus quae

**Aer sit mundus habitabilis ac luminosus
Nec sit infectus nec olens fetore cloace.**

aer imundus alterat complexionem illius quod sibi commisceetur in uita. Huiusmodi est in regione in qua est. Oportet hoc. n. &c. Secundum est quod homo debet eligere aerem luminosum. n. turbidus inducit in corpore tristitiam & pigritiam: quia aer turbatus commisceetur humores: & turbidus ad corpus uenit: quare ex ipso & humoribus grossi & turbidi generant spiritus animae inristificantes & pigritiam inducentes. Nihil est ergo quod magis locundum facit hominem atque minus graue quam in claro aere ambulare uel mane surgere. Tertium est quod homo debet uitare aerem infectum: cuiusmodi est aer in quo sunt strages. ceterum. n. in locis in quibus precessit maxima hominum interfectio sequitur pestis: & in locis uicinis aer. n. infectus quasi inspirat in se spiritus in nostro corpore. Quartum est quod homo debet uitare fetorem cloace. Et per hoc innuuntur infectiones particulares aeris. Cuiusmodi est infectio aeris latrinarum uel fouearum coque uel locoque in quibus preliuntur cadavera mortua & ossa mortuorum: & aeris uicini aquae in qua putrescit linum uel canapus: aer. n. taliter infectus inficit spiritus nostri corporis & maxime cerebro nocet. Et hinc est quod dicitur Auicenna. in doc. ii. c. ii. Et aer quod dum est tepidus & clarus: neque substantia extranea complexioni spiritus contraria ei admisceatur est sanitatem efficiens: & ipsam conseruans: & cum mutatur contrarium suae operationis operatur. Et pro maiori declaratione predictorum sciendum est quod aer necessarius est in regimine sanitatis dupliciter. Primo quod per refrigerationem cordis. Secundo per expulsionem fumosarum superfluitatum tribulationum spirituum & calorem innatum: sicut. n. in exterioribus nos uidemus quod ignis sine euentatione aeris suffocatur & extinguitur: sic et imaginari debemus quod spiritus & calor innatus indiget aere ipsum nutriente conseruante & obtempante. Obtempatio igitur caloris innati fit per aeris attractionem: & eius deputatio fit per aeris expulsionem: primum quod fit per motum attractionis: & secundum per motum expulsionis: si igitur aer attractus sit fetidus & spurcus corruptus calor & spiritus innatus: aer igitur debet esse bonae substantiae cui non admisceatur aliquid ex uaporibus: nec in moistate extranea: non. n. debet esse aer turbidus: nec nebulosus: nec uaporibus admixtus: hic. n. aer humoris conturbatur: & animi contentus dicitur est. Et debet esse discooptus caelo: & non inter parietes & restrictus: & ut sit ad unum dicere: maxime uita datus est aer inclusus in uentibus. Verum est tamen quod tempore epidemie in quo accidit aeris infectio: eligendus est aer inclusus. Unde temporibus illis bonum est manere

in domibus: & tenere fenestras clausulas ne aer putrefactus ingrediatur: sed alius aer discooptus melior existit. Uita datus est etiam in regimine sanitatis: aer cui miscetur uapores lacuum & profunditatum aquarum putridarum continentium: & oleum talium qualia sunt caules & eruca & similia: & arborum uiscositatum malorum: quales sunt ficus & nuges. Amplius eligendus est aer in quo subsistant ueteri ex terra alba uel caeli. Et multum est sollicitare debemus quod aer non excedat in aliquo qualitate primaque. scilicet caliditate: frigiditate: humiditate: & siccitate. Quod si forsitan contigerit obtemperare per aerem. quantum possibile est. Et ista colliguntur ab Auicenna. in doc. ii. c. diuersis.

**Si tibi serotina: noceat potatio uini
Hora matutina rebibas: & erit medicina.**

uini de nocte: siue tempore serotino: talis in crasino debet iterato sumere uinum. Unde potatio uini nocturna potest inducere ebrietatem: siue sit in matutina: uel potest inducere super calefactionem corporis: si uero inducat super calefactionem corporis: tunc maximus error est de mane iterato sumere uinum: quia est addere ignem igni: si uero homo incurrat ebrietatem cum aliquo naufragio: tunc de mane bonum est sumere uinum: quia ex sumptione uini de facili tunc puocat uomitus: ex quo sequitur mundificatio stomachi: quae mundificatione facta: de facili cessat nocumetum ebrietatis & nausea. Et propter hoc consuevit semel in mense inebriari. ut ex ebrietate puocet uomitus: quod est maxime preseruatius ab egritudinibus chronicis. id est longis & malis: si etiam ex potatione uini nocturna ledatur aliquis: & hoc propter in consuetudinem potationis diuinum: tunc de mane potest concedi uinum ut assuescat: & sic minus ledatur a sumptione uini. A consuetudine minor fit lesio. ut uult Iulius. Amphoribus moribus. Ex multo tempore consueta &c. Si uero ex potatione uini nocturna sequatur sitis matutina illa est maxima dosis que curatur portione uini: magis tamen sedatur potatione aque. Et quia iam dictum est de lesione & sumptione uini. Sciendum est quod homo debilis cerebri & et cuiuscumque alterius conditionis summo opere cauere debet a frequenti ebrietate. Frequens ebrietas secundum Auicenna. in i. c. de regimine aegri: & uini inducit sex incommoda in corpore humano: quorum primum est corruptio complexionis epatis: quia uinum superflue bibitum ad epatem uenit: uel superflue resouit calorem ipsius: unde amittit uirtutem sanguificam: & loco sanguis generat aquositates efficientes ydropisum uel incedit epati & humores eius: unde generatur lepra uel mania. Secundum est corruptio complexionis cerebri propter assiduam eleuationem fumo uini ad ipsum disponendum calidum cerebrum manie & frenesie: & frigidum epilepsie litargia appoplexia & subeth. Tertium est debilitas neruorum:

*Ebrietas
dama*



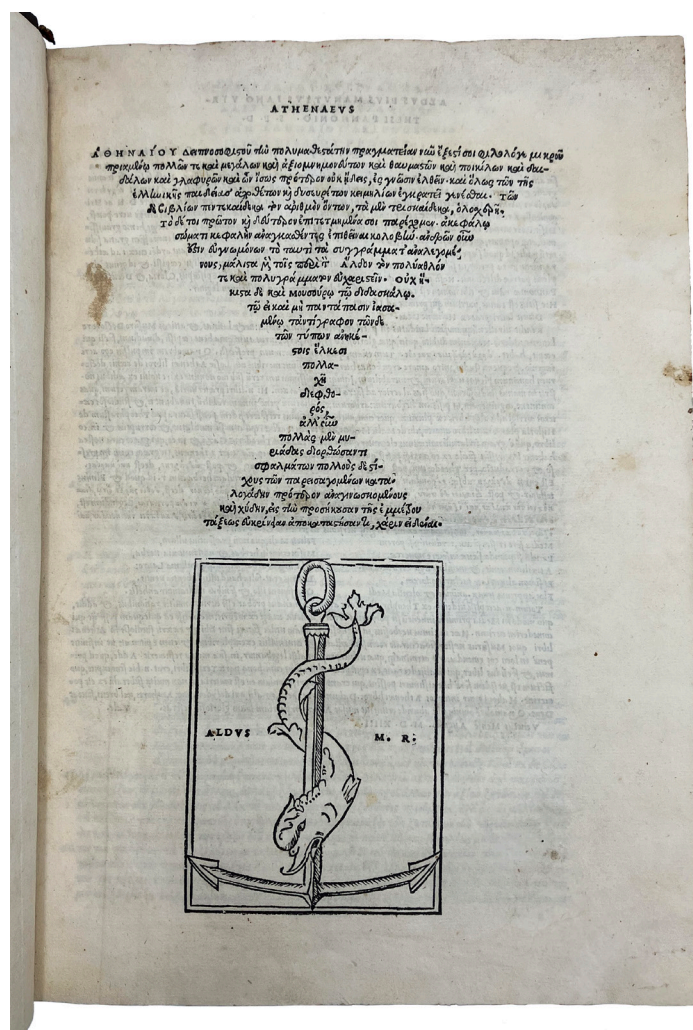
INVALUABLE SOURCE FOR SOCIAL HISTORIANS

7. ATHENAEUS. *Deipnosophistae* (with) *Dipnosophistarum sive Coenae sapientum libri XV.*

Venice, Aldus Manutius & Andrea Torresani, 1514(with) Andreas Arrivabenus, 1556.

€49,500

FIRST EDITIONS, folio, pp. [xxxx] 192 [i]; [vi] 288 [xii]. First: Greek letter, title text in the shape of a martini glass, Aldine dolphin and anchor device on t-p and verso of last, some oil spots. Light waterstain to head of first couple of gatherings and to lower outer corner of last, 2 ll somewhat oxydised, else clean and good. Second: Italic letter, double column. Woodcut to t-p of Rebecca with Jesus at the well, floriated initials. Insignificant waterstain to blank upper outer corner of a few quires, a few ll slightly oxydised. A very good copy in C17 mottled sheep, upper joint cracked at head. Spine gilt in compartments, natural morocco lettering piece, edges speckled red. Illegible C17 ownership inscription to pastedown.

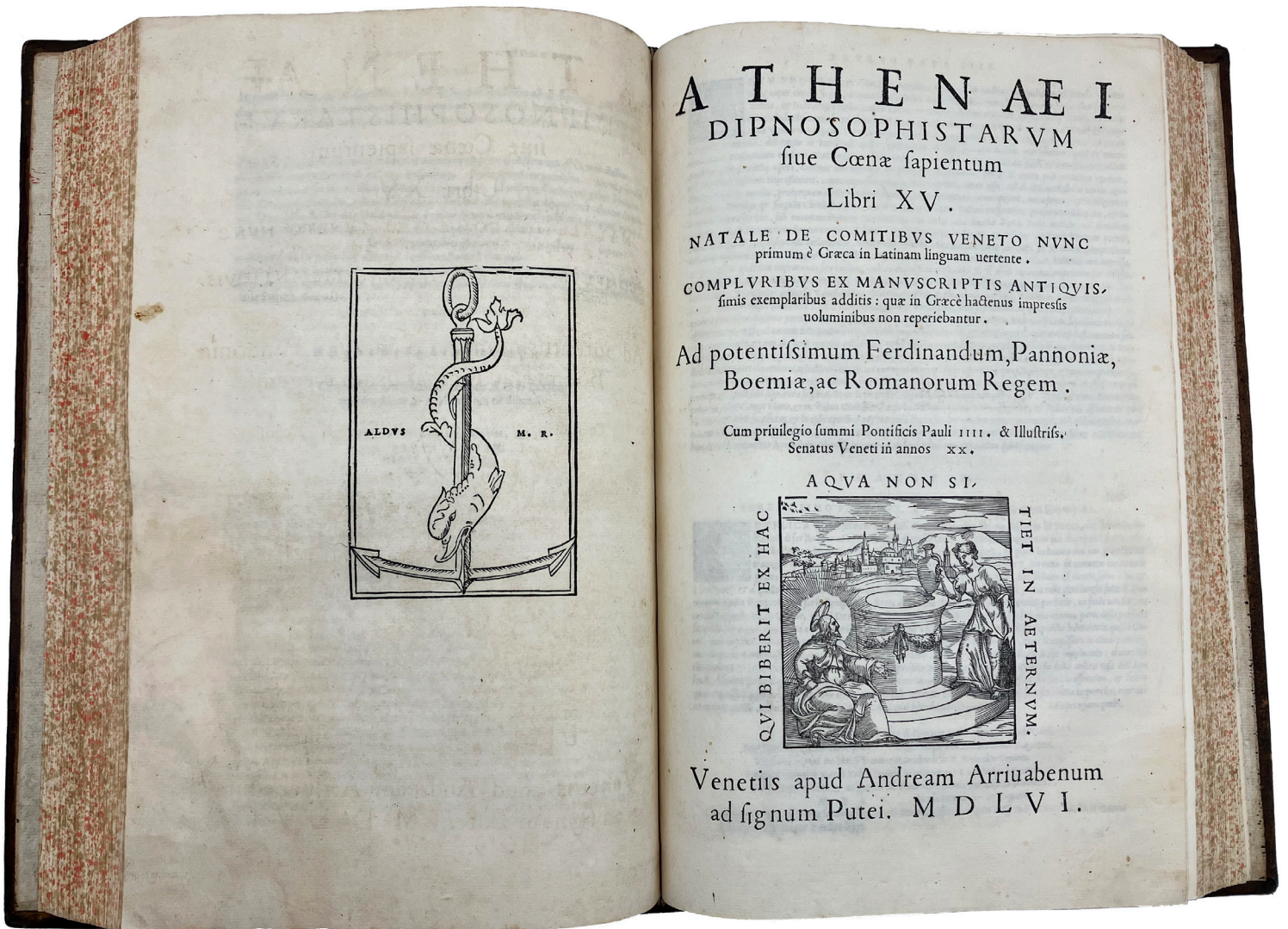


Probably the only copy combining the *Editio Princeps* with the first Latin edition. Written in Rome in the early 2nd century, the work provides a unique insight into the moneyed classes during the Hellenistic literary world of the Roman Empire. "A vast variety of erudition has been preserved by Athenaeus of Naucratis, who lived at Rome under Commodus and his successors. His comprehensive work 'Doctors at Dinner' originally consisted of thirty books. It was abridged into fifteen, and it is this abridgement that has survived in an incomplete form in a single ms. The scene is laid at the house of the Roman pontiff Larentius, and all kinds of accomplishments – grammar, poetry, rhetoric, music, philosophy and medicine – are represented among the many interlocutors. It is an encyclopaedia under the disguise of a dialogue. Food and drink, cups and cookery, stories of famous banquets, scandalous anecdotes, specimens of ancient riddles and drinking songs and disquisitions on instruments of music are only part of the miscellaneous fare which is here provided. We are indebted to the quotations in Athenaeus for our knowledge of passages from about 700 ancient writers who would otherwise be unknown to us, and, in particular, for the preservation of the greater part of the extant remains of the Middle and the New Attic comedy." Sandys I:337. An important source of Classical Greek recipes, including the original text of the oldest recipe by a named author, Mithaecus, in any language, it also describes in detail different kinds of wine, categorizing them by place and origin and compares their characteristics, properties and effects. Sexual mores constitute another conversational focus, with pederasty discussed without restraint, including details of boy-lovers famed for their beauty and skill. In addition come insights into music, literary gossip and philology, as well as the stories behind the creation of many artworks and amusing stories. An invaluable resource for social historians.

Originating from Naucratis in Egypt, Athenaeus was a Greek rhetorician and grammarian, who flourished at the end of the 2nd and beginning of the 3rd C. Deipnosophistae is his only extant work, though he mentions other works on the history of the Syrian kings and on fish.

I. Renouard 67:4 “fort rare”. BM STC It. 60. Adams A-2096. Hoffman I 394. Vicaire 50: “elle est magnifiquement exécutée”. Simon 58: “Dans le Premier Livre, il est traité des festins des Anciens, des mets, des boissons, des vêtements, danses, etc. Les façons de boire et les différents vins sont décrits en détail: vin d’Italie, de Chios et Lesbos, d’Egypte, etc. Le Livre Second débute par une description détaillée de l’origine, de la nature, des propriétés et des principaux effets du vin”. Brunet I 535: “rare et assez recherchée”. Dibdin I 331. Graesse I 244. Bitting 18. This ed not in Oberlé.II. BM STC It. 60. Adams A-2098. Hoffmann I 397. Vicaire 50. Bitting 18. Oberlé 8,9,10: “Sa compliation est d’autant plus précieuse que la plupart des ouvrages qu’il cite sont perdus. C’est une encyclopédie de l’Antiquité, riche, variée, éblouissante.”

L674



Oxford, Thomas Robinson, 1653.

€2,200

FIRST EDITION. Small 4to. Pp. [26] 29, 32-97 [13], 32, 35-41 [1], complete. Roman and Italic letter. Two parts in one, separate t-p to each. First with engraved frontispiece bird's eye view of a walled orchard, surrounded by tools, by John Goddard, encircled by a verse from the Song of Solomon. Second title within typographical border, historiated first initial to each part, ornaments throughout. 19th C marginalia in pencil and earlier in ink, including names 'Thomas Clayton' and 'Oliver Cromwell'. Bookplate of Sir Robert Adair (1811-1886) to front pastedown. Occasional marginal ink stains and lightly age yellowed. A good copy in 19th C green half calf over marbled boards, title and date gilt to spine, a.e.r.

An interesting work by a self-taught gardener, Ralph Austen (c.1612-1676), who 'devoted most of his time to gardening and the raising of fruit trees'. He was admitted to the public library in Oxford, where he sought materials for his book in 1652, publishing the following year. His method can be described as 'innovative, experimental, and sceptical of the authority of theorists'. The book contains two distinct parts, the first focusing on the practical aspects of gardening, such as preparation of the ground, sewing of seeds, protection from pests, grafting, and inoculation. It then conducts a survey of different trees, their fruits and optimal use in food, drink and medicine: walnuts are said to help digestion, mulberry juice stirs up one's appetite and sharp cherries are good for the blood and kidneys.

In the second part, Austen takes a more spiritual approach, explaining in his preface that 'the world is a great library, and fruit trees are some of the books, wherein we may read and see plainly the attributes of God'. Referring amply to scripture, Austen uses the gardening of fruit trees as an extended metaphor for God's power and influence in the world, explaining the state of the world in terms of God as a gardener. He makes observations from nature and ties each point to a religious parallel. The frontispiece by John Goddard, an early English engraver, is emblematic of this point. The verse refers to the enclosed Garden of the Song of Solomon, but the image also shows gardening tools and a planting plan. The work brings together husbandry and religion in a unique way.



ESTC: R12161, Pritzel: 357; Macdonald: p.203; Henrey: 4, 5.

L4458

Profits

Pleasures.



A Treatise of
FRUIT-TREES

Shewing the manner of Grafting, Setting, Pruning, and Ordering of them
in all respects: According to divers new and easy Rules of experience;
gathered in y^e space of Twenty yeares.

Whereby the value of Lands may be much improved, in a shorttime, by
small cost, and little labour.

Also discovering some dangerous Errors, both in y^e Theory and Practise
of y^e Art of Planting Fruit-trees.

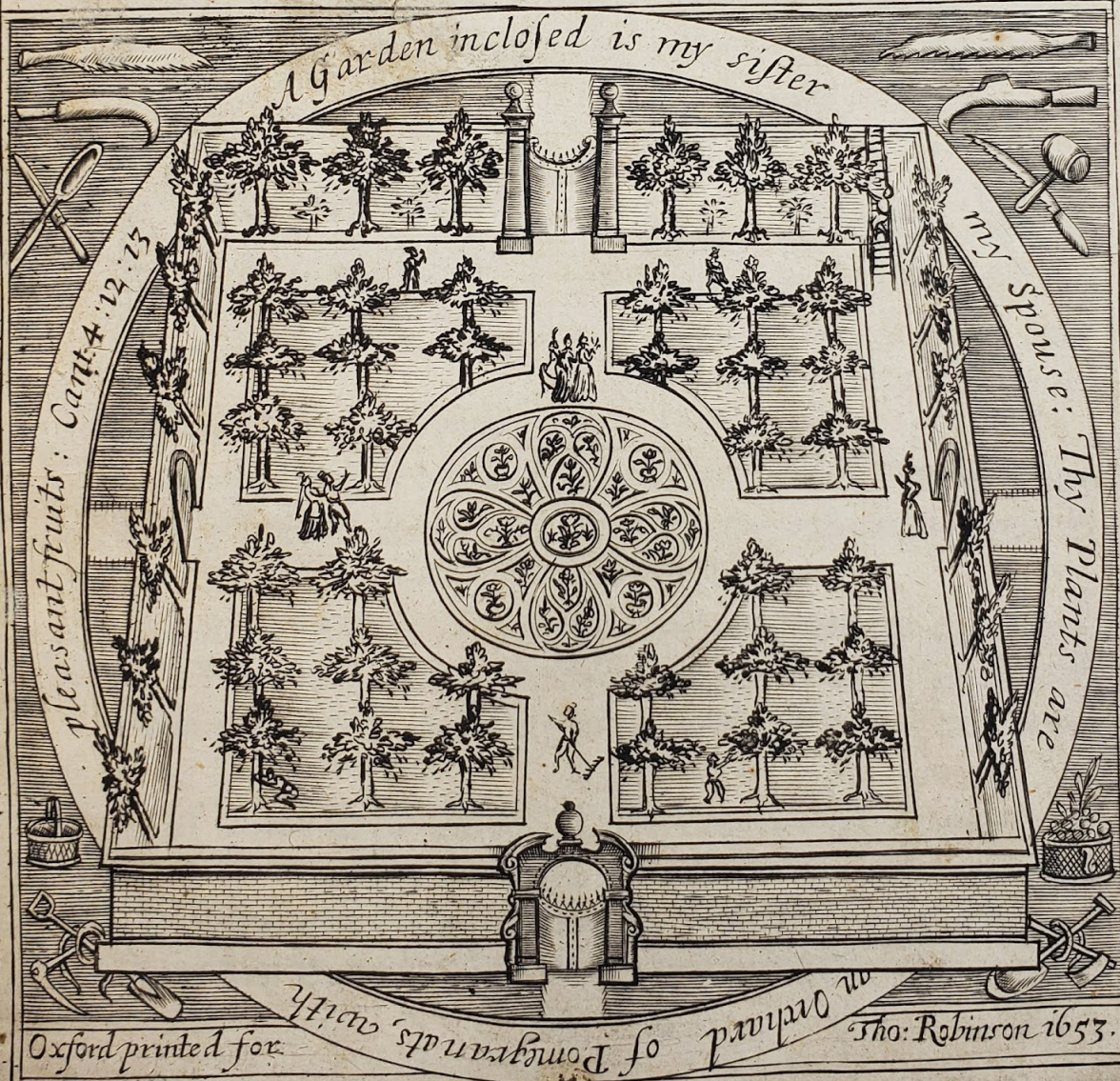
With the Alimentall and Physicall vse of fruits.

Together with

The Spirituall vse of an Orchard: Held forth in divers Similitudes be-
twene Naturall & Spirituall Fruit-trees: according to Scripture & Experiēce.

By **RA: AUSTEN.**

Practiser in y^e Art of Planting



I: Goddard sculp.

9. BEMBO, Pietro. *Historiae Venetae Libri XII.*

Venice, [apud Aldi filios], 1551.

€7,800

FIRST EDITION, second state. Folio. ff. [4], 203, [1, errata]. Woodcut device to title, Aldine device to last verso, decorated initials and ornaments. Light age yellowing, the odd marginal thumb mark, small oil stain to last two ll. An excellent, clean, very wide-margined copy, on high-quality paper, in c1700 sheep, marbled eps, spine gilt, gilt-lettered morocco label, C18 bookplate of Vincenzo Maria Carafa Cantelmo Stuart (1739-1814), Prince of Roccella, and C20 bookplate of Miquel Boix Carreras to front pastedown. C16 autograph Joannis Baptistae Grillinzonij, to title above C16 paper slip with red printed cardinal's galero and tassels surrounding woodcut shield pasted over, Bembo's arms inked within, ms initials PB to title, occasional C16 Italian ms marginalia.



The woodcut frame with the ms arms and initials of Cardinal Bembo is curious. We have not found any other example. A link between the Grillenzoni and Bembo is Lodovico Castelvetro, who was known to both, wrote a commentary to Bembo's 'Prose', and lived in Modena until 1553. The woodcut frame is C16 in style, and was not infrequently used by prelates of the time. The bleeding from the edge paint shows it was there before the current binding. It is possible that these were added by the author to his own copy of the text, it is equally possible they were added by or for a friend or admirer, maybe the known early owner Grillenzoni which is consistent with the presentation quality of the copy. It is unlikely they are either accidental or a deliberate attempt at faking at such an early date.

A clean, well-margined copy of the first edition of Pietro Bembo's 'History of Venice' – 'the culmination of Venice's official historiography' (Mazzocco) – with a chapter on the discovery of America and Portuguese eastern expeditions. Cardinal Bembo (1470-1547) was a major poet and scholar, whose 'Prose della volgar lingua' greatly influenced the development of Tuscan as a literary language, rekindling interest in Petrarch and Dante. Bembo wrote 'Historiae Venetae' – a history of Venice from 1487 to 1513 – as official historiographer of the Serenissima; he also made an Italian translation, both were published after his death. Bembo was granted permission to consult 'material of the chancellery, the books of the secret affairs, and the records of the deliberations of the Council of Ten' (Mazzocco, pp.99-100). Book VI includes a 5-page narrative of Columbus's travels and discoveries till 1502, prefaced by a summary of cosmographical theories of the time and how Columbus's ideas differed. This is followed by a section on Portuguese discoveries including Magellan's travels, in Africa (Cape of Good Hope) and Asia. Book VII features what may be the first description of Eskimos (though not so called) – 'short, of a darkish complexion, with clothes made of fish skin, who ate raw meat and drank blood' – found stranded on a wicket boat off the English coast.

The late C16 annotator – Giovanni Battista Grillenzoni – glossed 'Columbus' and 'Maglaianes' (Magellan) on the margin. He translated some of Bembo's Latin into Italian, in marginal glosses. Grillenzoni was a member of the major Modenese family; two more books from his library – Medina's 'Arte del Navegar' (1554) and Magini's 'Ephemerides' (1582) – are preserved at the Bib. Estense, in Modena.

Renouard 263:5; Ahmanson-Murphy 420; BM STC It., p.80; Adams B597; Alden 551/8; Sabin 4619. C. H. Clough, 'Pietro Bembo's L'Histoire du nouveau monde', BLJ, 4 (1978), pp.8-21; A. Mazzocco, 'Humanistic Historiography in Venice', in A New Sense of the Past (2016), pp.89-104; M. Danzi, La Biblioteca del Cardinal Pietro Bembo (2005); M. Al Kalak, L'eresia dei fratelli. Una comunità eterodossa nella Modena del Cinquecento (2011).

10. BENZONI, Girolamo; BRY, Theodor De. *Americae pars quinta.*

[Frankfurt am Main, Johann Feyrerabend], 1595.

€13,300

FIRST EDITION. Folio, pp [2] 72, ff. [1] 22. Two parts in one, separate t-p to each. Double page map of New Spain, lightly trimmed at foot, strengthened, 22 engravings by De Bry of European treatment of native Americans, in good impression. Plate 13 overlaps with text. T-ps within elaborate woodcut borders depicting the conquest of the New World, historiated initials, and ornaments throughout, 'Hia' engraved above fifth line of title. Pretty later hand colouring to first t-p, portrait of Christopher Columbus and first historiated large initial. Age browning, particularly to final leaves, poor paper, a few edges frayed. A good, well-margined copy in modern green quarter-calf over plain boards, a.e.g.



The second or 'counterfeit' issue of the first edition of the fifth part of Theodore De Bry's 8-part series on the discovery of America, complete with map of New Spain, a territory covering the southwestern portion of North America, and extensive engravings based on eyewitness accounts, accompanying text from Girolamo Benzoni's second book of his 'Novae Novi Orbis Historiae'. We only know of two editions of the fifth part of the Great Voyages; the second can be identified by the 'Hia' abbreviation on the t-p, by the 13 lines on the first page of the preface, instead of 11 and various typographical differences, including a smaller font the notes being in italics and the plates being numbered with Arabic figures instead of Roman numerals. It contains a three-part narrative spanning the years 1541-56, the work provided detailed descriptions of the native landscape, alongside accounts of Spanish exploits, including their methods of conquest and government. The present argumentum reveals the second book's focus on Spanish ventures into the American continent and the maltreatment of the local people, ultimately contributing to the propagation of the Spanish Black Legend. The 21 chapters of text discuss the enslavement of the local population, import of slaves from Africa, encounters with pirates, local customs including the preparation of food, sleeping habits, dances and architecture, and responses to Spanish occupation. This is followed by a series of spirited engravings by De Bry, accompanied by descriptions, each one corresponding to a chapter of the text. More often than not, the Spanish conquistadors are presented committing acts of gross violence against the defenceless natives. The scenes are graphic in their portrayal, placing the harsh criticism of the Spanish into more visual terms.

While De Bry never personally left Europe, Benzoni set out for the Americas in 1541, at the age of 22, acquiring a great deal of wealth on his trip, before losing it in a shipwreck and waiting several months in Cuba for a ship back to Spain, arriving in Sanlucar in September 1556. During his travels, he visited the West Indies, Venezuela, Hispaniola, Colombia, Central America and Peru. No trace of him survives beyond his dedication for the 1572 edition of the text.

USTC: 611196; Adams: B 2995; BM Catalogue (Dutch): p160; Sabin: Vol V p.38; Alden: 595/8; not in Cox

L4013



EPIDEMIC 'DISASTER' MANAGEMENT

11. **BESTA, Giacomo Filippo.** *Vera Narratione del successo della peste che afflisse l'inclita città di Milano, l'anno 1576.*

Milano, Paolo Gottardo and Pacifico Ponti, 1578.

€2,900

FIRST EDITION. 4to. ff. 56, [12]. Italic letter, little Roman. Typographic ornament to title, decorated initials. Title dusty, small loss to fore-edge, strengthened on blank verso, light age yellowing, very small water stain to fore-edge of initial gatherings, occasional slight finger-soiling, the odd ink splash or mark, last gathering loosening but sound. A very good copy in contemporary vellum, traces of ties, small loss to spine, slightly creased, ms '1720 22 8bre Gio[vanni] Gussone' and ms numbers to front pastedown, a few early C20 ms marginalia and old red crayon underlining to text, note at foot of last text page identifying the former as the chaplain at the Hospital of St Ambrose, in Milan, 1834 ms acquisition note and few others to rear pastedown.



A very good copy of the first edition of this detailed account of the plague that hit Milan in 1576 – a wonderful early witness to disaster management – with, appended at rear, a collection of poems on the same subject. Giacomo Filippo Besta, of whom little is known, was a notary and gate guard during the plague of 1576. His account ‘attributed far more to the secular arm of the state than to Cardinal Borromeo’s spiritual and secular initiatives, and examined in greater detail and with more documentation events within the city walls as well as showing greater concern for the plague’s spread within Lombardy. [It] devoted attention to the communication between the various city-states and Milan and compared Milan’s reactions and solutions with measures taken in Verona and Venice’ (Cohn, p. 106). The account begins with Besta’s hypothesis on the contagion: the plague was supposedly brought from Trento in 1575, despite the use of city guards (whose names are listed) and ‘health passes’ (‘bollette’) in Milan. There follows an account of the early stages, with the identification of potential ‘patients zero’ – i.e., people who were clearly ill but managed to escape isolation – as well as the decision to ‘lock down’ inns and stop all commercial activities involving gather-

ings for over a year. Besta traces the spread of the plague within Milan, and provides incredibly detailed descriptions of processions and ceremonies made to protect the city, various strategies to manage the sick (e.g., the issuing of health passes to people who were somehow immune from or had overcome the plague), the expenses incurred by the community (e.g., for French doctors called to assist), the management of alms, medical remedies, burials, food and last wills for an extensive number of dying people. At the end, Besta marvels at the 'many means and ways in which money was sought and obtained by city officials to assist the needy', with an eye-watering total expenditure of a million five hundred and seven thousand lire, which he hoped the King of Spain would partly refund. The appended poems, written by Giacomo Filippo Giardini and Lodovico Gandini, sing the tragedy of the plague, the mass death of people of all sexes and ages caused by this 'invisible war', by the 'cruel monster who infects human bodies with deadly poison', the miserable carts transporting bodies, and the dreaded symptoms. An immensely interesting book for the history of epidemic disaster management.

USTC 814306; EDIT16 5653; Durling 568 (imperf.); Wellcome I, 6842 (marked 'missing'). Not in Heirs of Hippocrates or Osler. S.K. Cohn, Cultures of Plague (2009).

L4115

DI M. LODOVICO GANDINI

Milaneſe.

a San Sabaſtiano: Patrono di Milano
 Santo guerrier, la cui terrena ſpoglia
 Dagli ſtrali pati ſi duro ſcempio:
 Hoggi il principio di quel voto adempio,
 Che pria ti feci, e non fia mai, ch'io ſcioglia;
 Lumi offritti e digiun, vaſo ch'accoglia
 L'oſſo onde in orni, e feſta, e un nouo tempio:
 Tu da Dio impetra, che da me queſt'empio
 Velen moleſto in ſempiterno toglia.
 Coſi diſſe Milan d'humiltà pieno;
 Milan da tanta gloria ſi repente
 Caduto (abi laſſo) à la miſeria in ſeno.
 Hor, che ſi dee ſperar dal Rè ſuperno,
 Senon, che volto al popol ſuo dolente
 Queſta peſte crudel cacci all'Inferno?

All'

All'Auttoꝛe.

Deſtaſi Apollo al ſuon d'ornare proſe,
 E dentr'al cor d'un gran liuor ſ'incende,
 Che troua in queſt'età chi quell'emende,
 Stilche l'antico honor in pregio poſe:
 Ah che l'acque di Lethe hauran naſcoſe
 Le dolci note, onde d'amor ſ'accende
 La noſtra ſchiera, dice, e chi l'offende
 Fura Caſtelio, e i colli ad altre coſe;
 Ite muſe dolenti errand'altroue,
 Ch'al Beſta il grand'ardir da i colli, e l'onde,
 E contra voi lite ſuperba ſcioglie:
 Odon con mal penſier l'altere uoglie
 Helicona, e Parnaſo, e lelor ſponde
 Cedon per forza à forze inuite, e noue.

Al

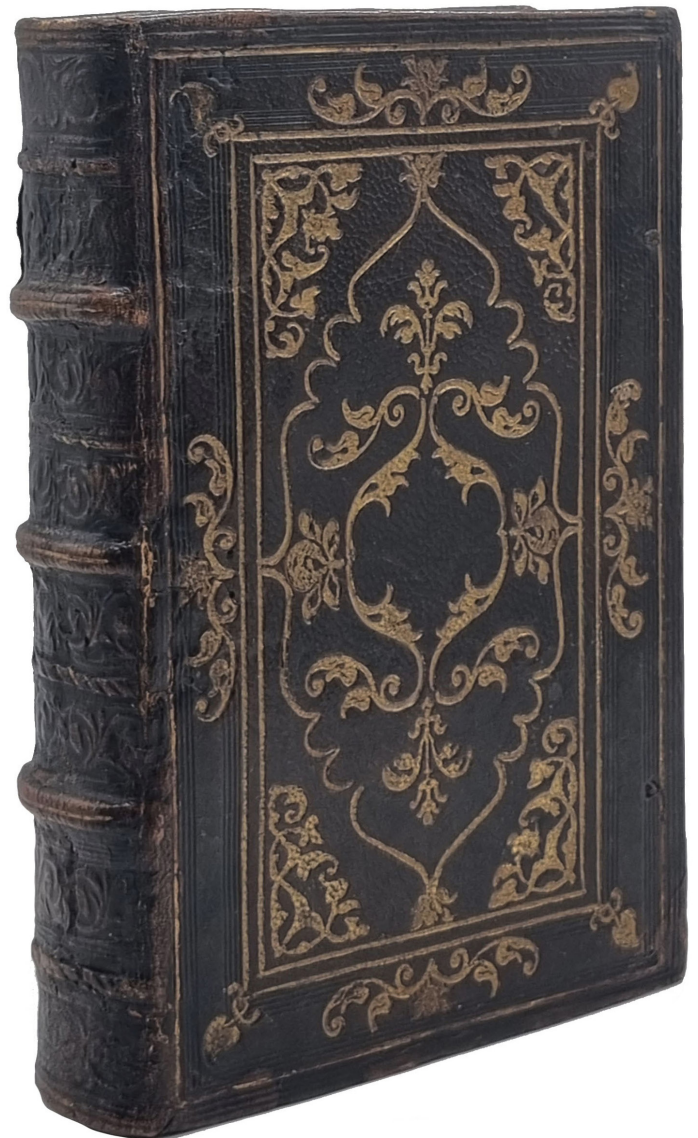
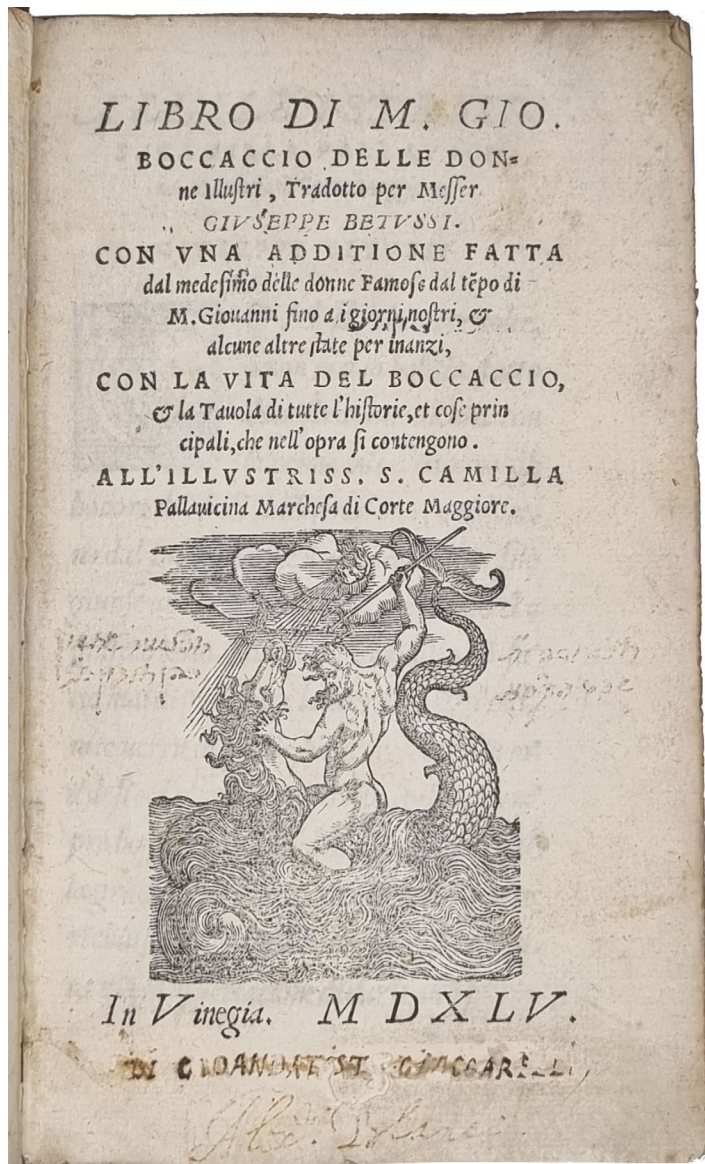
EXQUISITE 'FUGGER BINDER' BINDING

12. BOCCACCIO, Giovanni. *Libro delle donne illustri*.

Venezia, per Comin da Trino a istanza di Andrea Arrivabene, 1545

€11,000

FIRST EDITION thus. 8vo. ff. (xxiv) 139 (i). Italic letter, little Roman. Woodcut vignette to t-p, decorated initials. Marginal worm trails to first and last few ll., some thumbing, mainly marginal spotting in places, intermittent faint oil stain to upper margin, small tear to lower margin of fol. 192. A very good copy in contemporary Venetian olive goatskin, traces of ties, triple blind ruled to a panel design, outer border single gilt ruled with gilt lotus tools and gilt apple tools to corners, centre panel double gilt ruled, gilt cornerpieces with leafy tendrils, large gilt lozenge with gouges, lotus tools and fleurons, spine in four compartments with single gilt ruled raised bands and rolls of leafy tendrils in blind, additional false bands, very minor expert repair to joints and extremities, upper joint slightly cracked, edges gilt and gaufered. C19 bibliographical note to fep, Italian motto (faded) and early ex-libris 'Di Gioanbattista Giaccarelli' and 'Alex. (?)' (faded) at foot of t-p, title inked to lower edge.



The exquisite gilt binding can be attributed to the 'Fugger binder' (also 'Venetian Apple binder'). The tooling reprises very closely the fleurons, lotus and apple tools in de Marinis II, 1707 ter. and 2165, and, especially, the cornerpieces on the centre panel and the blind tooling on the spine in Davis III, 296.

Handsomely bound copy of the first edition in Italian of this important work by Boccaccio. One of the 'Three Crowns' of Italian literature, Giovanni Boccaccio (1313-75) was the son of a Florentine merchant who found his poetic vocation during his stay as a canon law student in Naples. His 'Il Filostrato', 'Teseida' and 'Decameron' had a fundamental influence on European authors, including Chaucer. After becoming acquainted with Petrarch and other humanists in the 1350s, he mostly wrote in Latin. 'De mulieribus claris', which took 15 years to complete from 1361 to 1375, was not translated

into Italian until 1545. The 'Libro' is a gallery of the biographies of 106 women—mythological, historical and contemporary— presented as 'exempla' of virtuous or wicked behaviour, following the genre of 'de viris illustribus'. The translator, Giuseppe Betussi, a renowned C16 writer and supporter of Italian as a literary language, included in the edition a biography of Boccaccio and additional lives of his own composition. Among Boccaccio's mythological women were the berated Helen, wife of King Menelaus, whose kidnapping by Paris started the Trojan war, and Medusa Gorgone, wearing hair in the form of snakes—a feature which Boccaccio dismissed as myth in favour of an historical version in which she was presented as a powerful queen deprived of her wealth by Perseus. The most remarkable of the historical women, Pope Joan of England, was a great scholarly wit who, after passing herself off as a man for years, was appointed pope; she was unmasked whilst giving birth to a secret child during a procession, a fact which, Boccaccio writes, happened because of God's 'compassion towards his flock, guided in that fashion by a woman'. To those of Boccaccio, Betussi added biographies focusing on women who lived between Boccaccio's times and his own, like Isabella, Queen of Spain, celebrated for her support of the crusades in the East, and Vittoria Colonna, a 'nobildonna', 'literary wit' and 'devout widow'. A beautifully bound milestone of European literature.

USTC 814823; Brunet I, 991. Not in BM STC It., Gamba, Gay, Fontanini or Cicognara.

L2836a



BOUND BY BATEMAN FOR JAMES I

13. BOISSARD, Jean-Jacques. *Romanae Urbis topographiae et antiquitatum*.

Frankfurt, Theodor de Bry, 1597-[1602].

€29,000

FIRST EDITION. Large 4to, 6 parts in 2 vols: 1): pp. [16], 163, [3]; 2): pp. [6], 1-18, 55-211, 11, [2], plus 39 plates with related text; 3): pp. [22], 42, plus 108 plates numbered 43-150; 4): pp. [4], 52, plus 97 plates numbered [53]-149; 5): pp. [20], plus 130 plates numbered 1-129; 6): pp. [8], 47, [1], plus 146 numbered plates. Roman letter, little Italic; 6 engraved architectural and/or allegorical titles, initial engraved portraits of Boissard and of Theodor de Bry repeated in parts 1-4, 21 engraved maps and city plans including 6 folding plates, numerous engraved plates of mainly Roman sculpture and inscriptions, several after Jacques Granthomme; numerous initials, mainly historiated, and head- and tail-pieces, mostly decorative; a few leaves and plates lightly age browned, light dampstain to lower gutter of central gatherings in both vols, plate 13 of part 2 pasted in over blank, plate 59 in part 4 from another copy, minor repair to the blank margins of a few plates and two folding maps; in vol. 1, occasional tiny, mainly marginal rustspots, lightly affecting plate 132 of part 3; in vol. 2, one or two tiny wormhole to blank outer lower corner of final plates, minor rubbing on plate 28 of part 5, small waterstain along blank upper margin of a few central gatherings. A fine copy in contemporary goldtooled brown goatskin, gilt wide double-fillet dentelle border and large central panel with olive wreath at corners, torches at each side and arms of King James I at centre on semis of fleurs-de-lys; flat spine with original morocco title labels and series of decorative floral compartments within double-fillet dentelle border, a. e. g.; extremities a little rubbed, light cracks to joints, semis on rear cover of vol. 2 slightly scuffed; early ms shelfmarks and bookplate of Robert S. Pirie and William Foyle on front pastedown of both vols.

First edition, with part 5 in its most complete variant, of one of the most beautifully illustrated surveys of Roman antiquities. Jean-Jacques Boissard (1528-1602) was a French Neo-Latin poet and prominent antiquarian. He had an adventurous life, fleeing from the seminary where he was training, travelling throughout Germany, Italy and Greece and eventually embracing Protestantism. A passionate collector of antiquities despite his little financial means, he compiled a detailed account of his numerous visits to archaeological sites and private houses. The Romanae Urbis topographia was his most successful work, largely because of the refined plates engraved by Theodor de Bry (1528-1598), the renowned artist responsible, i. a., for a series of illustrations of early expeditions to the Americas and Asia. Bry's engraved self-portrait appears here at the beginning of the first four parts along with Boissard's. The extraordinary set of illustrations mainly pertains to the Roman antiquities which were scattered in every corner of the Eternal City at the end of the sixteenth century. The book, published in six parts between 1597 and 1602, also provides important evidence of contemporary art collecting in Rome, presenting pieces owned by Pope Julius III, Angelo Colocci and the cardinals Carpi, Farnese, Salviati and Cesi. In part 6, one can find antiquities from Egypt and Greece, while the magnificent engraved title in part 4, with a skeleton popping up out of a sarcophagus and showing an hourglass to a kneeling cardinal, is an effective memento mori.

This marvellous copy comes from the library of James I (1566-1625), the first and probably the most learned 'King of Great Britain' as ruler of both Scotland and England. 'He studied Greek, French, and Latin and made good use of a library of classical and religious writings that his tutors, George Buchanan and Peter Young, assembled for him. James's education aroused in him literary ambitions rarely found in princes but which also tended to make him a pedant.' EBO. His numerous books were often customised with his arms by the royal binder, John Bateman, who employed various style, material and techniques (M. Foot, The Henry Davids Gift, I, pp. 38-49, 52). These two volumes, however, appears to be exceptional even within Bateman's refined and wide-ranging output.

BM STC Ger., 136; Adams B 2331-2332, 2336, 2338-2339, 2343; Brunet, I, 1069; Graesse, I, 475 ('rarent com-
plete'); Cicognara, 3626; Rossetti, G 515; Schudt, 715; VD16 B 6461 plus VD17 23:265861T.

14. BOOK OF HOURS. *Use of Autun.*

[France, perhaps Autun, c. 1480].

€22,500

130mm x 88mm, 208 leaves, some catchwords but collation impractical, wanting 2 leaves after fol. 24, another after fols. 85 and 152 and one at end, single column of 15 lines of lettre bâtarde, red rubrics, one- and 2-line initials in blue and liquid gold with contrasting penwork, larger initials in dark blue on burgundy grounds enclosing liquid gold scrollwork, some leaves with decorated borders of coloured and acanthus leaves and more realistic foliage on liquid gold or blank vellum shapes, 5-line historiated initial opening the Office of the Dead, with a young woman (perhaps the original owner) being struck down by Death, here as a spear wielding skeleton, some slight cockling and small spots and stains, else excellent condition; contemporary binding of brown calf over wooden boards, blind-stamped in rectangles filled with fleur-de-lys, a monkey, a bird, and a foliate scroll, small scuffs and ink stains, rebacked and restored.

Provenance:

Written and illuminated c. 1480, most probably for a patron in Autun: Calendar with local saints, Nazarus and Celsus (28 July, with octave, to whom the original cathedral of Autun was dedicated), St Lazare (1 September, with "Hic fit de sancto Lazaro" on 2 and 3 September), the revelatio of St Lazare (20 October, with octave), Proculus (4 November), the adventus reliquiarum of Nazarius and Celsus (6 November), Amator (26 November), and the dedication of the church of St Lazare (20 December), with these and further local saints in the Litany (SS. Martial, Trophine, and Saturnine).

Text:

The volume comprises: a Calendar (fol. 1r); the Obsecro te (fol. 13r) and O intemerata (fol. 17v); the Gospel extracts (fol. 21r); the Hours of the Virgin (fol. 25r); the Seven Penitential Psalms (fol. 86r) with a Litany; the Office of the Dead (fol. 106r); seasonal variants for the hours (fol. 153r, wanting last leaf).

15. BOOK OF HOURS. *Use of Autun, in Latin and French, illuminated manuscript on vellum.*

France (probably Besançon), c. 1430.

€43,000

8vo, 165 by 105mm, 152 leaves (plus original singleton at front, and original endleaf formed from final leaf of last gathering), wanting a leaf from end of Compline, the Office of the Dead, and the opening leaf of the Hours of the Cross. Catchwords, collation: i-iii6, iv-x8, xi7 (wants last), xii-xviii8, xix3 (wants at least one), xx8, xxi2, single column of 13 lines per page in late gothic bookhand, rubrics in red, line fillers in red and blue designs, capitals touched in pale yellow wash, small initials in red or dark blue (some with contrasting penwork), larger initials in same colours with elaborate scrolling penwork, initials opening major text breaks in blue or faded pink with white penwork, on burnished gold grounds and enclosing coloured twists of foliage. SEVEN THREE-QUARTER PAGE ARCH-TOPPED MINIATURES edged with thin gold frames, with full borders of single-line foliage with gold and coloured foliage and flowerbuds enclosing sprays of coloured acanthus leaves, some spaces left for miniatures in suffrages, a few near-contemporary additions in Latin and French. Small spots and marks, a little flaking from a few miniatures or decorated borders, on fine vellum with wide and clean margins. In contemporary panel-stamped dark brown leather with flower-heads and fleur-de-lys set within frames of chevrons and foliage, some small scuffs, bumps and a few wormholes, loss at head of spine, eighteenth-century paper label "heures" on spine, leaves from later fifteenth-century Book of Hours reused as pastedowns, overall solid and in good condition.



Provenance:

Most probably written and illuminated in Besançon for a male patron: the liturgical usage is either Autun or Besançon, while the Calendar is firmly the latter, with the local saint, Pierre de Bellevaux (also known as St. Peter of Tarentaise, 8 May), founder of the Cistercian abbey of Bellevaux where his relics were kept throughout the Middle Ages, as well as saint-bishops of Besançon: Claudius (early sixth century; 5 June) and Antidus the martyr (d. c. 407; 17 June). That said, St. Symphorianus, patron of Autun, appears in the Litany and so there may be some liturgical crossover between these two regions in the commission of this volume for an individual patron. The prayer, *Obsecro te*, appears on fol. 94 in the male form.

C16 ms inscription on fly "Orants. Oudot La Verne". La Verne is a village about 30 km from Besançon. "Oudot" was a popular medieval Christian name in the region and later also a surname. Oudot La Verne, a merchant tanner, married in 1582 and a little later Alexandre Oudot was curé of Verne.

Almost certainly lost or disposed of following the suppression of religious life during the Revolution.
Re-emerged recently in France

Text:

Principally Latin with some French. The volume comprises: a Calendar (fol. 1r); Readings from the Gospels (fol. 14r); the Hours of the Virgin, with Matins (fol. 20r), Lauds (fol. 34r), Prime (fol. 48r), Terce (fol. 55r), Sext (fol. 60r), Nones (fol. 64r), Vespers (fol. 68r), and Compline (fol. 76r); Hours of the Cross (fol. 83r); Hours of the Holy Spirit (fol. 87v); the Obsecro te and O intemerata (fol. 91v), followed by the Sept joies de la Vierge, Dulcissime domine and the Sept joies again in Latin; Penitential Psalms (fol. 103v) followed by a Litany; the Office of the Dead (fol. 127v); and Suffrages to the Saints (fol. 144r).

Illumination:

The miniatures here with their distinctively stout bodied figures and split eyes identify this as the work of a Besançon artist working in the second quarter of the fifteenth century (cf. F. Avril and Reynaux, *Les manuscrits à peintures en France, 1440-1520*, 1993, no. 109). Our artist has been attributed to the painter of another Book of Hours, Use of Autun, now BnF., NAL. 3118, a follower of the artist of BnF., lat. 1186 (Book of Hours, Use of Langres) and New York, Morgan Library, M. 293 (Book of Hours, Use of Besançon).

The miniatures are: (i) fol. 20r, the Annunciation to the Virgin within a richly decorated interior with a burnished gold background; (ii) fol. 87v, Pentecost, with a gold and coloured tessellated background; (iii) fol. 103v, Judgement Day with Christ seated on a rainbow resting his feet on an orb, all before a dark blue night sky; (iv) fol. 127v, a funeral with hooded and tonsured monks standing before a covered coffin, all before a gold and coloured tessellated background; (v) fol. 144r, Archangel Michael striking a demon, before a gold and coloured tessellated background; (vi) fol. 146r, St. Anne and the Virgin Mary at the Golden Gate; (vii), fol. 151v, St. Nicholas.

An attractive and unusually early bourgeois Book of Hours, remarkably preserving its original decorative binding.



L3364

Strasbourg., Johannes Schott., 1532, 1536.

€14,500

Small folio. 2 works in 1, separate titles and imprints, pp. 260, [60]; [6], 7-312, [6], gathering (A4) of first work including title, prelims and woodcut arms of Strasbourg excised prior to binding to remove all reference to or comment by the heretical author. Roman letter, little Italic, Greek or Fraktur. First page, first c1 and second i1 within decorated woodcut border, a total of 137 full-page or smaller woodcuts of herbs and plants, decorated initials. Handful of ll. slightly browned, very light water stain along upper edge of first gathering, couple of tiny worm holes on last few ll. Author's name erased by censors to a1 (I), second title (with ink burns), a2 and a3 (II) (with ink smudge), the odd early ms marginal note. Very good copies, on thick high-quality paper, in near-contemporary northern Italian (probably Lombardy or Piedmont) calf over wooden boards, lacking clasps and cornerpieces, double blind-ruled to a panel design, blind rolls of ropework to borders, 'HERBARIVM' stamped in gold to lower board and spine, early ms 'HERBARIVM' to fore-edge, raised bands, compartments double blind-ruled, head and foot of spine hatched in blind (with minor loss), some mottling to spine, couple of corners worn. C19 booklabel of Giacomo Manzoni and armorial bookplate of Alfred Ashworth of Horsley Hall to front pastedown, c1600 ms 'Conv[entu]s S[an]ct[ae] Crucis ac [Omnium?] Sa[n]ctor[um] Bosch[i?] [Bosco Marengo?]' at head of first leaf. Painted armorial (gold, red, blue and white) of Cardinal Michele Ghisleri, flanked by gilt M.G. [Michele Ghisleri?] C.A., and C18 library stamp of Convent of Santa Croce(?) (name crossed out) at foot of first leaf, armorial repeated beneath colophon of II.



This copy was part of the private library of Cardinal Michele Ghisleri (1504-72), who used the arms of the Ghisleri-Carafa between 1557 and 1566. In 1566, he was elected by the Conclave as Pius V, and famously excommunicated Queen Elizabeth I in 1570. His heroic efforts in Europe against the Turks were rewarded by the victory of Lepanto. The institutional stamp was that of the Convent of Santa Croce e Tutti i Santi established in 1566 by Pius V in Bosco Marengo, Piedmont, his hometown, which was closed in the C19. The opening page bears a ms ex-libris from that convent, and the arms include the shield of the Ghisleri and the Dominicans. Brunfels' name is censored throughout the volume; he was put on the Index of 1559. In the C19, this copy belonged to the bibliophile, patriot and minister Count Giacomo Manzoni (1816-89), whose library was sold in 1893.

Very good copies of the first and second parts (a third was published in 1539), both in the second edition, of 'this celebrated herbal which marks an epoch in the history of botanic illustration' (Becher). 'It was the first herbal illustrated with drawings which are throughout both beautiful and true to nature. The plants are represented as they are and in the greatest possible artistic perfection by one of the best German illustrators [...] Johann Weiditz. [...] The title indicates the most distinctive feature of the book, namely that the artist went direct to nature, instead of regarding the plant world through the eyes of previous draughtsmen' (Becher).

Otto Brunfels (1488-1534) was a Reformed humanist and physician, trained at Basel. Whilst he also wrote in theology, linguistics and pedagogy, his

herbals made him one of the 'fathers of botany' for their accuracy and great attention to naturalistic representation. First published in 1530, with two subsequent parts printed in 1532 and posthumously, 'Herbarum vivae eicones' illustrates, in the first vol., several dozen plants, each accompanied by their Latin, German and sometimes Greek names, and by quotations from ancient sources (e.g., Dioscorides, Aetius, Pliny, Razes, Avicenna) and later (e.g., Hermolaus Barbaro, Fuchs), as well as a description of the plant, its medical properties (e.g., limits menstruation, stops the shingles), with short recipes for the preparation of their roots, seed or juice, and its potential harmful effects. Plants include the narcissus, orchid, bugloss, verbena, germander, violet, saffras, lily, scrophularia, and so on. On p.15, there are mentions of Guaiacum and Ulrich von Hutten (for his 1519 work on syphilis and Guaiacum) (Alden). Vol.2 includes fewer woodcuts but many more descriptions, including *origanum persicum*, *herba syriaca*, *sanguinaria* and *helleborus*. A final appendix provides German names for all the plants mentioned in the book, for easier consultation. Brunfels' herbals are 'a treasury of select quotations. [...] He shows a preference for wild growths before those that have undergone domestication' (Green, Landmarks, pp.169ff). A very handsome copy, of illustrious provenance, of this important herbal. A similarly censured copy appears to be at the Bibliotheca Comunale Manfrediana.

I: USTC 662096; VD16 B 8500; Becher 69 (1530 ed.); Alden 532/36; Nissen 258; Durling 726; Wellcome I, 1100. Not in JFB, Osler or Heirs of Hippocrates. II: VD16 ZV 24193; Becher 69 (1532 ed.); Alden 532/36 (1532 ed.); Durling 726; Wellcome I, 1101. Not in USTC, Osler, Heirs of Hippocrates or JFB.

L4371



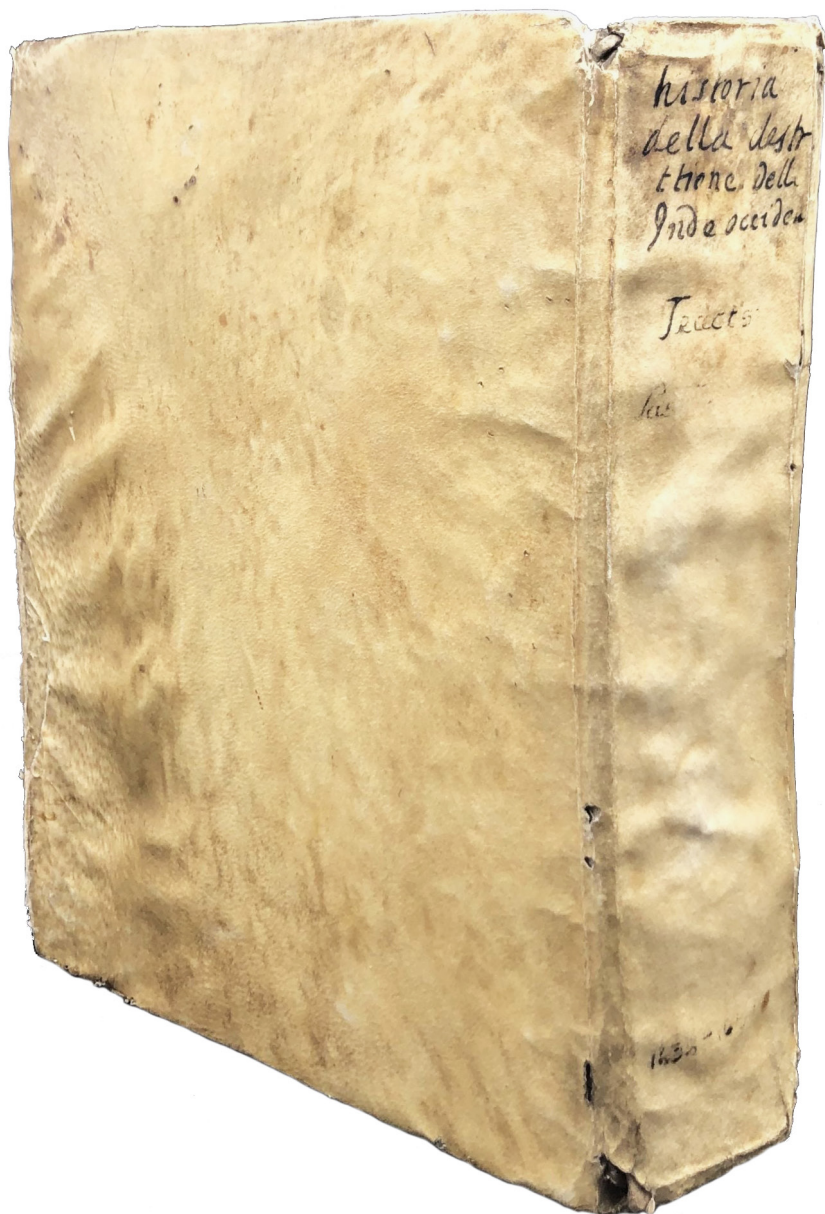
SAMMELBAND OF AMERICANA IN C17 BINDING

17. CASAS, Bartolomé, de las. *Istoria o Breuissima relatione della distruttione dell'Indie Occidentali; (2) Il supplice schiavo indiano; (3) La libertà pretesa dal supplice schiavo indiano; (4) Conquista delle Indie Occidentali.*

Venice, Marco Ginammi, 1643; (2) 1636; (3) 1640; (4) 1644.

€6,500

FIRST EDITION thus of second and fourth. Small 4to, 4 works in 1, separate t-ps, pp. (viii) 150 (ii); 118 (ii); 155 (v); 184. Roman letter, with Italic, double column with parallel Spanish and Italian text. Woodcut printer's device to t-ps, decorated initials and ornaments. Slight browning, most lower and a few outer edges of vols. II-III uncut, I: t-p a little dusty, C20 bibliographic paper slip glued at gutter, light water stain to lower outer quarter of first two gatherings, IV: very slight water stain to lower outer blank corner of first few ll., small tear to lower outer blank corner of b5 and E5, verso of last a little dusty. Very good, generally clean copies in C17 vellum, extremities a bit rubbed (unobtrusive repair to lower cover from edge), upper hinge starting but firm. C17 engraved armorial bookplate of James Hamilton, 3rd Marquess and 1st Duke of Hamilton, to front pastedown.



A most interesting sammelband of Americana, with four works on the conquest of the New World, in the Italian translation with the original Spanish. Crucial are the prefaces and letters to the reader by Marco Gimanni—printer of all four and translator of three—which shed light on the understanding of the Spanish conquests. Bartolomé de las Casas (1484-1566) was among the most influential figures in the definition of juridical and social principles for the Spanish colonisation of the Americas. One of the earliest settlers, he freed his native slaves in 1515, later defending their rights in front of the Emperor Charles V. In the 1520s, he joined the Dominican order and acted as a missionary for several years. He was the first to be appointed to the office of 'Protector of the Indios', responsible for the well-being of the natives in the colonies. 'Istoria' first appeared, in the original Castilian of 1552 and the Italian translation by Giacomo Castellani, in 1626. The work is a harsh catalogue of the evils enacted by the Spaniards, divided chronologically by region. Las Casas portrayed a war of civilisations, inverting the traditional stance, in which the barbarian Spaniards were the perpetrators of cruelties against the gentle, sophisticated natives, with the Spanish government presented as a tyranny who should consider 'how its crown conquered what is called the New World'. In the preface, Gimanni calls it 'the most tragic and most horrible history, which by human eyes, in the great theatre of the world, was ever seen. It shall certainly move those whose heart is not harder than stone'. This sammelband features both the first edition of 'Il supplice schiavo'

(1636), and the second of 1640, with a slightly different title. Addressed to Charles V, it was a manifesto against 'encomienda', i.e., the Spanish settlers' practice, authorised by the Crown, of exacting tributes and forced labour from the natives. It made fundamental contributions to 'the development of a canon law seeking to keep separate...the reasons of the evangelisation of new peoples and those of the state', and to reflections on the natural right of the natives and the necessity to balance evangelisation and human dignity (Dalla Torre, 9-10). The fourth work is the first edition of 'Conquista delle Indie Occidentali', which includes the Spanish and Italian text of Las Casas's 'Disputa, controuersia' (1552) and 'Principia...ad...defendendam iusticiam Yndorum' (n.d.). It translates for the first time the summary of the Valladolid controversy, reported by Domingo de Soto, with Las Casas's arguments in defence of the natives and the objections of Sepulveda, imperial chronicler, with Las Casas's replies. Ginammi addresses his readers hoping 'they shall see with political theology the true means which Princes should use to conquer kingdoms. Iron and blood were instruments way too cruel to subject souls. Those who believe they can teach peoples a new religion through the use of power and force, are mistaken'. Venetian readers, 'proud of the independence of their territory', probably accepted more readily Bartolomé's statements in defence of freedom over subjection, which also 'introduced several doubts on the legitimacy of the dominion of the Spanish government in America' (Serafin, 148).

In the C17, this copy was in the library of James Hamilton (1606-49), 3rd Marquess and 1st Duke of Hamilton. He was a renowned art collector, and half his paintings came from Venice.

I: JFB C135; Palau 46955; Sabin 11244; Alden 643/29.II: Alden 636/14; Sabin 11246; Palau 46956; JFB (1657 ed.).III: JFB C134; Alden 640/46; Sabin 11245; Palau 46957. IV: Alden 644/38; Palau 96458 (1645 ed.); Sabin 11248 (1645 ed.); JFB C136 (1645 ed.). S. Serafin, 'La conquista americana nell'editoria veneziana dei secoli XVI and XVII', Rassegna Iberistica, 56 (1996), 129-51; G. Dalla Torre, 'Presentazione', in M. Martinelli, Il pensiero giuridico di Bartolomé de Las Casas e l'evangelizzazione delle Indie (Rome, 1993).

L3355

CONQVISTA
DELL' INDIE
OCCIDENTALI

DI MONSIGNOR

FRA BARTOLOMEO DALLE CASES
ò Casaus, Siuigliano, Vescouo di Chiapa.

Tradotta in Italiano per opera di MARCO GINAMMI.

All' Ill.^{mo}. & Ecc.^{mo} Sig.^{re} Sig.^{or} & mio Padron Col.^{mo}

IL SIG.^{OR} PIETRO SAGREDO
PROCVRATORE DI S. MARCO.



IN VENETIA, MDC XXXXIV.

Presso Marco Ginammi.

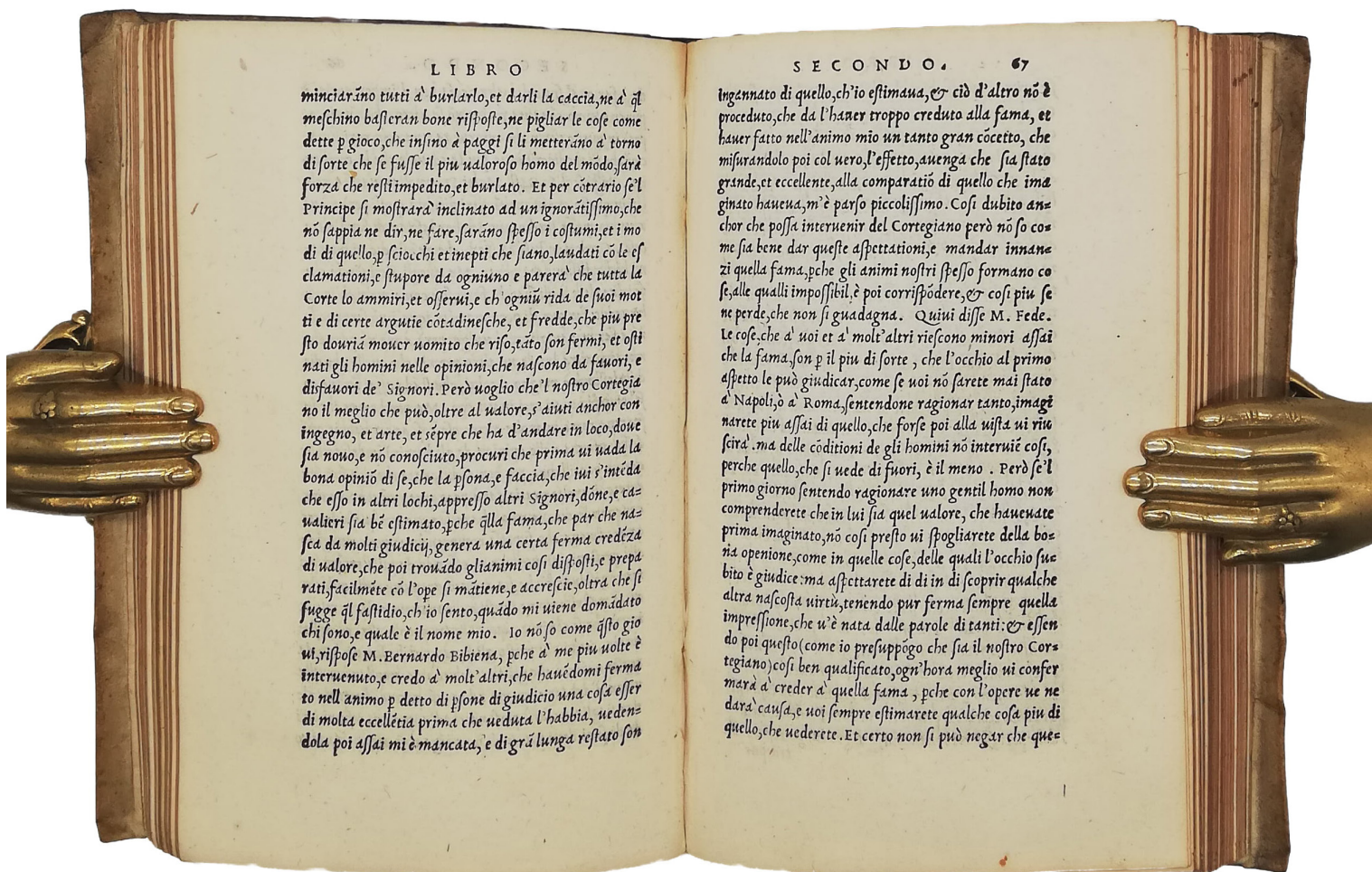
Con Licenza de' Superiori, & Priuilegio.

18. CASTIGLIONE, Baldassarre. *Il libro del Cortegiano*.

Venice, Aldo Manuzio, 1547.

€3,400

8vo, ff. (v) 195 (viii). Italic letter, occasional Roman. Large Aldine device within ornate border with putti, cornucopiae and masks to title page and verso of last. Slight age yellowing in places, rare marginal spot or finger mark, light waterstains at gutter of last gatherings. A good, clean, wide margined copy in contemporary limp vellum, probably English, yapp edges, covers a bit soiled, lacking ties. Two holes on spine revealing early printed book page used in binding, inked ms. title, a.e.g. C20 armorial bookplate 'Boothe' on front pastedown.



Providing a correct text revised from the original manuscripts, and including three final indexes for the first time, this is the most complete and refined edition of 'Il libro del Cortegiano' by the Aldine press.

Baldassarre Castiglione (1478-1529) studied 'literae humaniores' in Milan and served the Sforza and Gonzaga before moving to the court of the Duke of Urbino. 'Il Cortegiano', his masterpiece, is structured as a series of conversations that allegedly took place there, in one of the most elegant courts of Italy, over four nights in 1507, when Castiglione was a member of the Duke's Court. The philosophical dialogues are concerned with describing what constitutes the ideal courtier and – in the third book – the ideal court lady, worthy to befriend and advise a Prince or political leader. Nobility, wit, honesty, temperance and magnanimity are among the virtues that the perfect courtier should have, but he should also be well educated in Latin and Greek, skilled in dancing, fencing, painting and playing music. Above all qualities, however, Castiglione stresses the importance of oratory and clarity of speech: taking inspiration from Cicero and Quintilian, the perfect courtier should adapt his speech to the audience, be proficient in foreign languages such as French and Spanish, and be able to impress with his culture and sense of humour. Finally, the courtier should apply 'sprezzatura' to everything he does, that is a certain 'nonchalance' or ability to present what is done and said as if it was done without any effort. "The courtier depicts the ideal aristocrat, and it has remained the perfect definition of a gentleman ever since. It is an epitome of the highest moral and social ideas of the Italian Renaissance" (PMM 59)

With over 120 editions printed in the span of a century, and translated in English, French, Spanish, German and Latin within

only 40 years from the princeps of 1528, *Il libro del Cortegiano* was the most successful Italian book in Europe during the XVI century. The enormous popularity of pocket-size editions, such as this, evidences the habit of bringing this book of manners along and consulting it. The final indexes include a list of the most remarkable subjects and a summary of the qualities required by ideal courtiers and ladies. Specific qualities listed for court ladies are kindness, affability with men, strength of character and beauty. "It seems reasonable to argue that the rise of the learned lady in Italy between 1540 and 1560 shows the influence of Castiglione's dialogue [...] in contrast to tradition, Castiglione presents ladies in a role other than that of mother, daughter or wife" (Burke).

'Cette edition très jolie, revue avec soin, et la première qui ait un Index, me semble la meilleure que les Alde aient donnée de ce livre ...'. Renouard, p. 140. USTC 819507; BM STC It. p. 156; Adams C933; Renouard, 139:1; Graesse II p. 66; see Gamba 294 (of 1st ed.). See also: Printing and the Mind of Man, 59 (of 1st ed.); S.W. Hull, Chaste, Silent and Obedient, English books for Women 1475-1640, p. 156 (1982); A. Erdmann, My Gracious Silence, Women in the Mirror of 16th century printing in Western Europe, n. 33, p. 35 (1999); P. Burke, The fortunes of the 'Courtier', p. 50 (1995).

L3707

IL LIBRO DEL CORTEGIANO DEL
CONTE BALDESAR CASTIGLIONE,

di nuouo rincontrato con l'originale scritto
di mano de l'auttore :

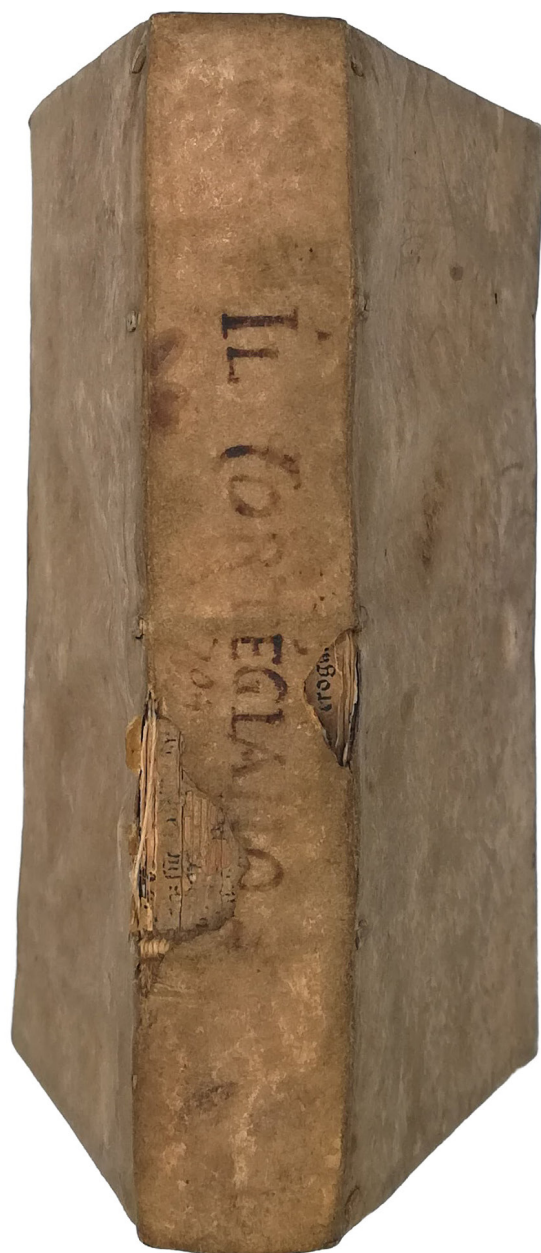
Con la tauola di tutte le cose degne di notitia :

et di piu ,

Con una brieve raccolta de le conditioni , che
si ricercano a' perfetto Cortegia-
no, & a' Donna di
Palazzo .



M. D. XLVII.



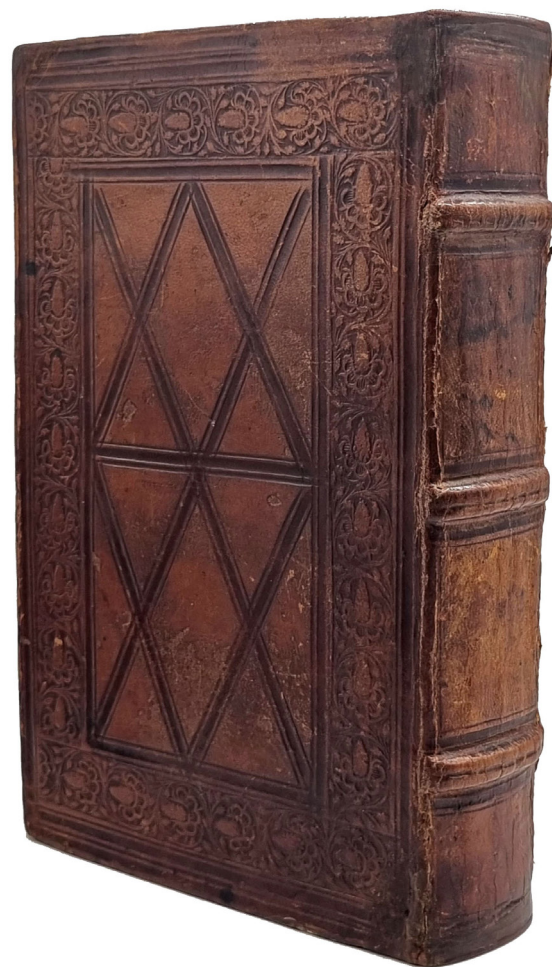
CONTEMPORARY FINE BINDING

19. [CATO, Marcus Porcius]. *Libri de re rustica. M. Catonis Lib. I. M. Terentii Varronis Lib. III. L. Iunii Moderati Columellae Lib. XII. Eiusdem de arboribus. Palladii Lib. XIII.*

Venice, Aldo Manuzio & Andrea Torresano, 1514

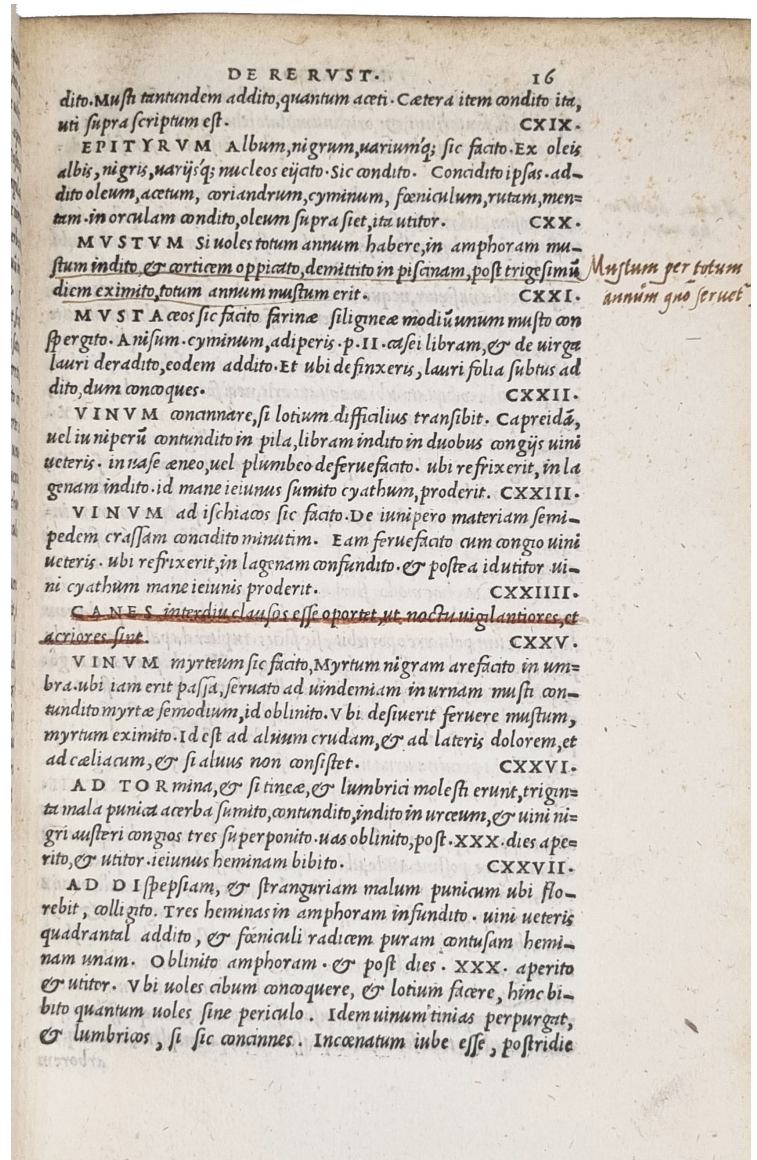
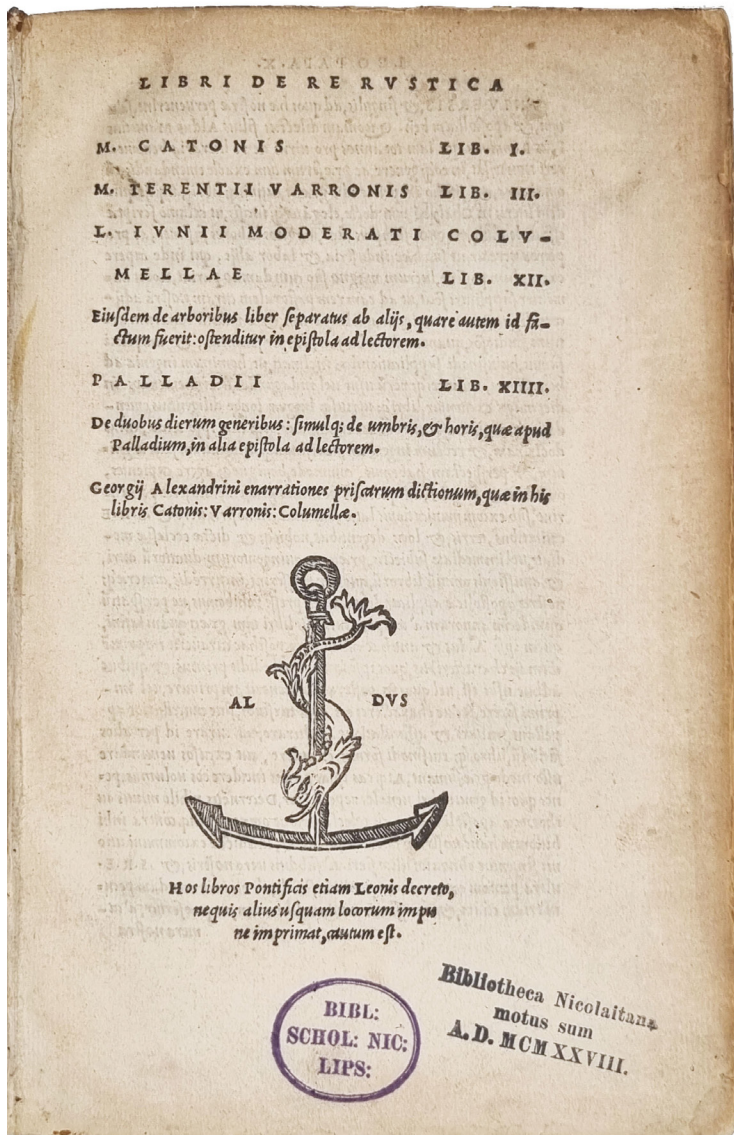
€4,900

FIRST ALDINE EDITION. Large 8vo. ff. (xxxiv), 308. Roman and Italic letter, a little Greek; Aldine device on title page and last verso, spaces with guide letters. Geometrical diagrams in the text (Columella, book V). Light age yellowing, title page slightly browned, the odd ink mark, very light damp stain affecting gutter or blank margin in a few places, tear from blank corner of fol. 153. A handsome, clean, well margined copy on thick paper and in excellent contemporary Flemish or Northern French blind stamped calf, upper cover blind ruled to a 'gril de St. Laurent' design, outer border pattern featuring elaborate floral motif and two inner borders with six roundels, each containing the bust of a king holding sceptre and orb; lower cover with fine floral device in outer border surrounding an interlacing geometrical pattern, spine with raised band in four compartments, a little rubbed, lacking fly. Bookplate and stamps of Bibliotheca Nicolaitana to front pastedown and title page respectively, modern label on front pastedown. Early underlining and annotations in Latin within first half of the book and on pastedowns, in three or more hands.



A handsome copy of this interesting compendium on Roman agriculture and country life, edited by Giovanni Giocondo from Verona, with dedication by Pietro Bembo. The conjunction of these texts can be found from the Middle Ages. The texts of Cato the Censor and Varro were transmitted together in numerous manuscripts, that of Columella previously lost, was rediscovered by Poggio Bracciolini in the early 15th century, in a 9th century manuscript from Fulda. They were first jointly published in 1472 in Venice by Nicolas Jenson and formed the principal source of information on aspects of Roman rural life, such as wine and olive production, farming, bookkeeping and the breeding and grazing of livestock. The authors, Marcus Porcius (234-149 BC), Marcus Terentius Varro (116-27BC) and Lucius Junius Moderatus Columella (4-c.70 AD), were Roman gentlemen, farmers and landowners. The edition was based on the manuscripts found in Paris by Giovanni Giocondo (c. 1433 – 1515) which contained a more correct version of the Roman texts.

Giovanni Giocondo was one of the main representatives of Renaissance Humanism, editor of other Aldine texts and known for his annotated and illustrated edition (1511) of Vitruvius' *De architectura*. This edition includes a papal privilege, a dedicatory letter by Bembo to Leo X (November 1513), Giovanni Giocondo's preface to Leo (1514), two addresses by Aldo to the reader, errata, another preface from the philologist Giorgio Merula (1430-1494) to Pietro Priuli, an extensive glossary of obscure terms, finally a letter from Merula to Bernardo Giustiniani, followed by the table of contents. In the dedication Aldo expresses his interest in these treatises and his wish to spend his old age in the countryside. The text opens with Cato's *De agricultura* (c. 160 BC), the oldest surviving prose work in Latin, dealing with the development of vine, olive and fruit growing. There follows Varro's *Rerum rusticarum* (c. 36 BC), divided into 3 books, on farm building and labour, the breeding, management and feeding of animals, especially sheep and birds, fowl, bees and fishponds. It provides the etymology of words, citing earlier authors who wrote on the cultivation of the fields.



Columella's "De re rustica" in 12 books, is considered the most important work on agriculture, characterised by the elegance and purity of the style. It is a systematic treatise on rural economy in general, covering a number of topics: book 1 concerns general matters, such as buildings and labour, 2 soils; 3-5 wines, olives and fruit; 6-7 domestic animals, 8 poultry and fishpond, 9 bees, 10 (in verse) and 11 gardening, 12 a farm manager's wife's duties and recipes for wine and vinegar. Book 10 in dactylic hexameters is a sort of supplement to Virgil's *Georgics*. Columella's work also includes a separate book on arboriculture, which is part of a larger work. The text closes with Palladius, who lived c. 400 AD and was the last of the Latin writers concerned with agriculture. His work is divided into 14 books. The first presents a general introduction; each of the following 12 describes the works suitable for a particular month. Book 14 is a didactic poem in elegiac verse on the grafting of trees.

Adams, S 805; BM STC It. p. 160; Brunet, V, 246; Renouard, 66:2. Simon, 593. Vicaire lists the princeps and 1590 ed. only; Bitting includes 2 later editions (Paris, 1533 and Lyon, 1549). Not in Oberlé. Not in Notaker.

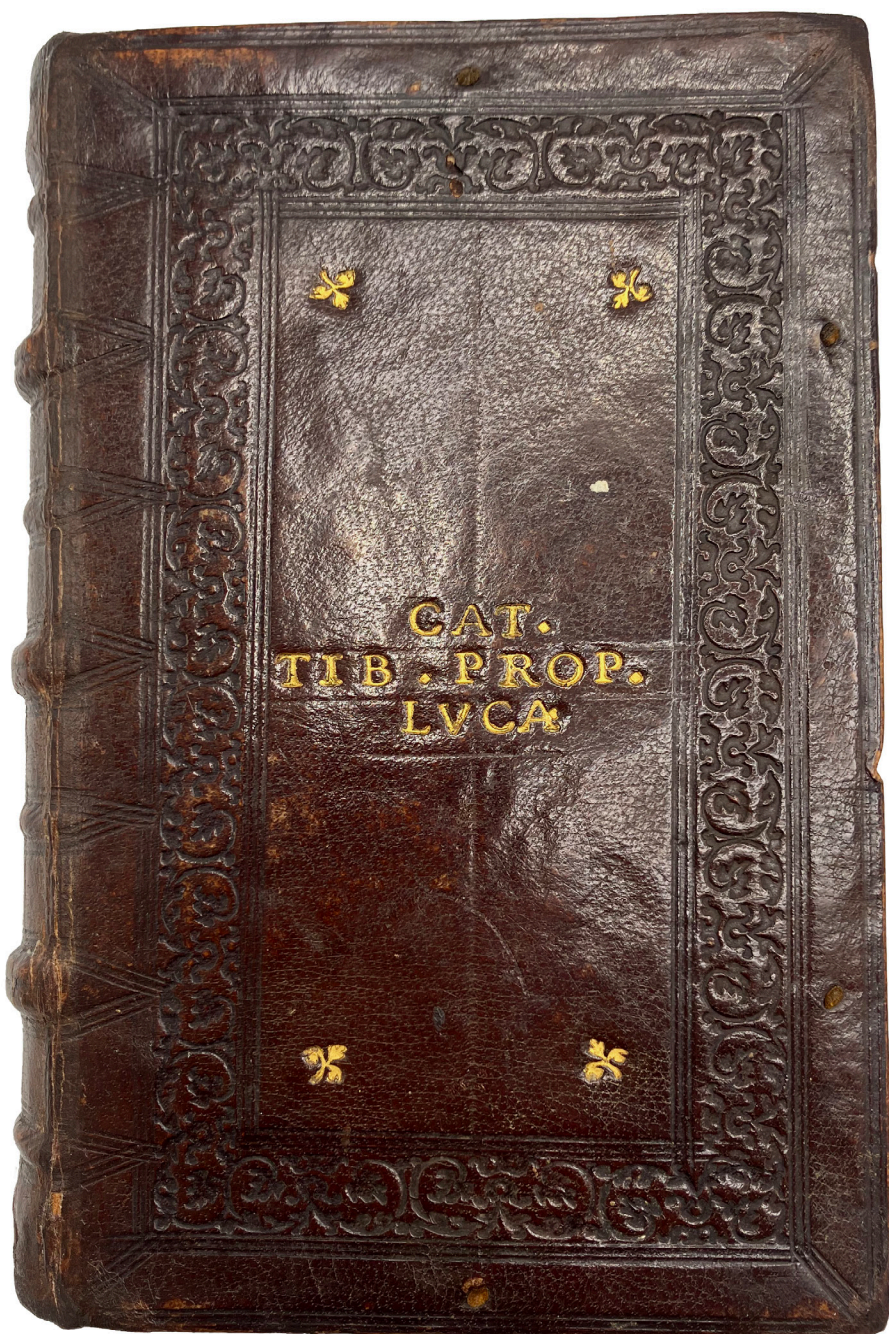
16th-CENTURY BINDING

20. CATULLUS, Gaius Valerius, TIBULLUS, Albius, PROPERTIUS, Sextus. [with] LUCANUS. *Tibullus. Propertius. [with] [Pharsalia]*.

Venice, in aedibus Aldo Manuzio, I: January 1502, II: April 1502.

€21,300

8vo. 2 vols in 1. I: first issue with 'Propertius' uncorrected on t-p, replacement t-p, corrected, at rear. 3 parts in one, 44 unnumbered ll., A-E8 F4; 36 unnumbered ll., A-D8 E4; 72 unnumbered ll., a-i8. Italic letter, occasional Roman. Small ink smudge and hole to blank section of title, affecting couple of words to verso, light age yellowing. II: 132 unnumbered ll., a-r8, s4. Italic letter, occasional Roman. Handsome copies in slightly later Italian (likely Bolognese) goatskin, lacking ties, double blind ruled, outer blind roll of interlacing vine leaves, central panel with (front) small gilt-stamped ivy leaves to corners and 'CAT. TIB. PROP. LVCA' gilt to centre, and (rear) identical gilt leaves to corners and gilt-stamped sun to centre, raised bands, compartments double blind-ruled, traces of paper label at head, a.e.g. (oxydised), minor expert restoration to head and foot of spine, and corners. Ms Latin ex-libris of Xanthe (Santi) Voconius to first title, two additional ms annotations in his hand to penultimate leaf of first part (Italian verse) and last of second part (Latin quotation from Pontanus), his occasional ms marginalia throughout.



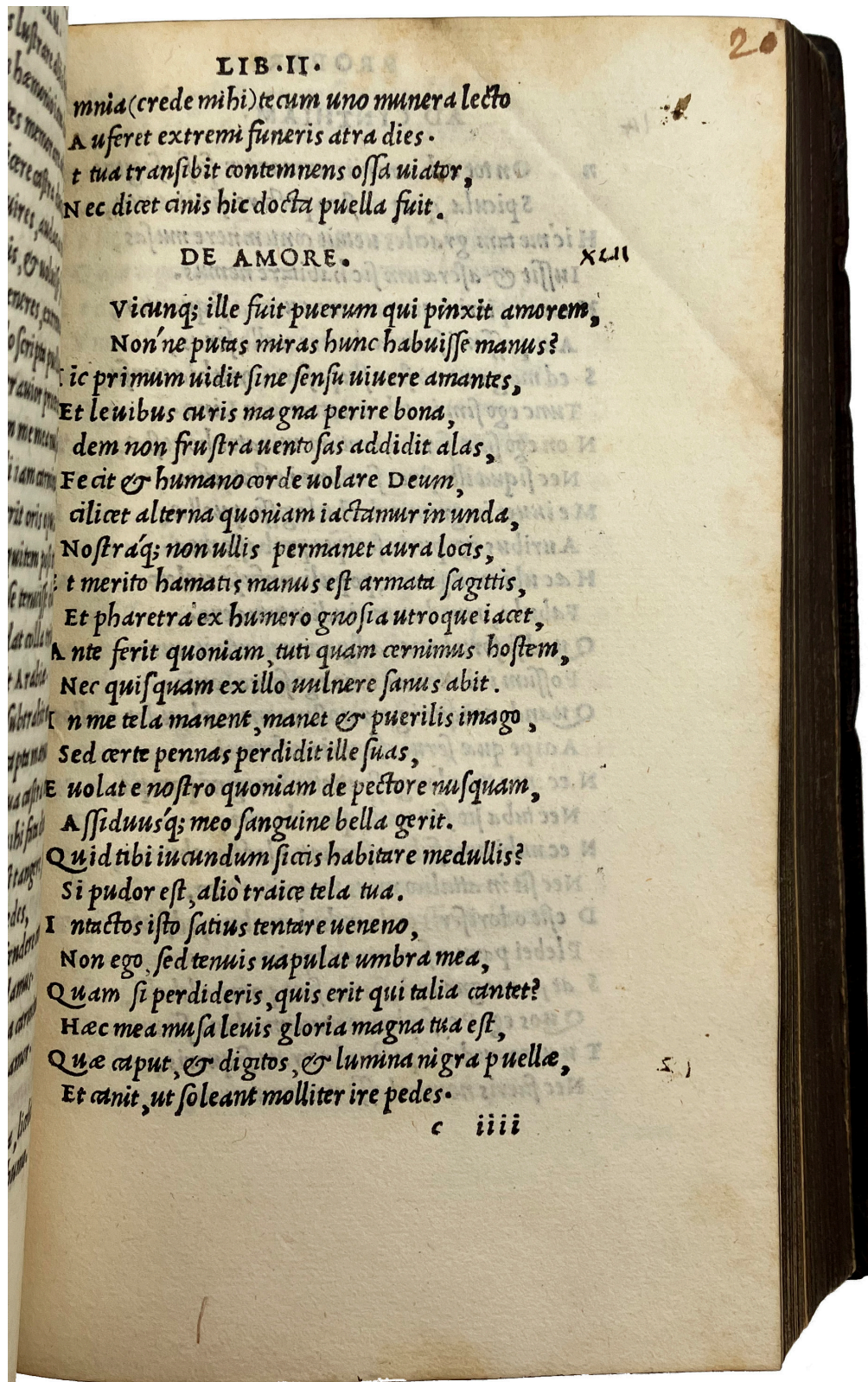
The charming binding was probably produced in Bologna c.1530-40 by the Pflug and Ebeleben binder. To that workshop are also attributed two bindings at the Bib. dell'Archiginnasio (16.i.III.7, 4.Q.V.27), which share the same blind roll of vine leaves, a typically Bolognese motif. The early owner, Sante Voconio, is indeed recorded at Bologna in the 1530s. His vernacular literary skills – of which we have a rare ms example in this copy ('Quand'io veggio la terra / Vestir dinuovo in falda un bianco'...) – were commended by the Italian scholar Claudio Tolomei (1492-1556) in his printed correspondence. Although he offered to facilitate the printing of Voconio's works, nothing has apparently survived.

Very good copy of this Aldine first edition (first issue) of the poems of Catullus, Tibullus and Propertius—the three most important elegiac authors of the late Roman republic and early imperial era. The ed. Of 1502 was composed by Aldus and Aavantius; the former wrote the preface, the latter the epistle, at the end of Catullus, to Marino Sanudo, a Venetian nobleman (Dibdin). First printed by Wendelin of Speyer in Venice in 1472, Catullus, Propertius and Tibullus's poems revealed a new poetic feeling rejecting the heroic character of the epic tradition in favour of a more familiar tone and intimate subjects like love, erotic desire, rejection and mourning. Catullus's (84-54BC) 'carmina', 116 of which are extant, include verse on his love and desire for 'Lesbia', and lampoons against public figures like Julius Caesar.

Tibullus' (55-19BC) verse survives in four books, only the first two of which are of safe attribution, and is mostly devoted to his intense and star-crossed love for the married 'Delia'. Propertius (c.50-15BC) enjoyed the protection of Maecenas and Augustus and is most famous for his four books of poems, many written for his beloved 'Cynthia'. This 'elegiac collection' format was successfully republished in Europe throughout the century. Bound together is a copy of the first Aldine edition of 'Pharsalia', an epic poem by the 1st-century Roman author Lucan on the civil war between Julius Caesar and Pompey, a complex blend of fiction and historical reality. This ed. is 'formed chiefly on the Venetian one of 1493, with the commentaries of Sulpitius; but Aldus in his preface mentions some corrections which are made from an ancient and valuable ms. communicated to him by Mauroceno, to whom he dedicates the work' (Dibdin).

I: Renouard 39:16; Brunet I, 1677: 'Édition dont les beaux exemplaires sont rares et recherchés'; Dibdin I, 72; Ahman-son-Murphy 52. II: Ahman-son-Murphy 56; Renouard 33:3; Dibdin I, p.238. L. Simeoni, Storia della università di Bologna: L'età moderna, 1500-1888 (1947).

L4228



LIB. II.

omnia (crede mihi) tecum uno munera lecto
Auferet extremi funeris atra dies.
t tua transibit contemnens ossa uiator,
Nec dicet cinis hic docta puella fuit.

DE AMORE.

XLI

Vicunq; ille fuit puerum qui pinxit amorem,
Non ne putas miras hunc habuisse manus?
ic primum uidit sine sensu uiuere amantes,
Et leuibus curis magna perire bona,
dem non frustra uento sas addidit alas,
Fecit & humano corde uolare Deum,
cilicet alterna quoniam iactamur in unda,
Nostraq; non ullis permanet aura locis,
t merito hamatis manus est armata sagittis,
Et pharetra ex humero gnosa utroque iacet,
Ante ferit quoniam, tuti quam cernimus hostem,
Nec quisquam ex illo uulnere sanus abit.
n me tela manent, manet & puerilis imago,
Sed certe pennas perdidit ille suas,
E uolat e nostro quoniam de pectore nusquam,
Assiduusq; meo sanguine bella gerit.
Quid tibi iucundum sicis habitare medullis?
Si pudor est, alio traice tela tua.
I n tactos isto satius tentare ueneno,
Non ego, sed tenuis uapulat umbra mea,
Quam si perdidideris, quis erit qui talia cantet?
Hæc mea musa leuis gloria magna tua est,
Quæ caput, & digitos, & lumina nigra puellæ,
Et canit, ut soleant molliter ire pedes.

c iiii

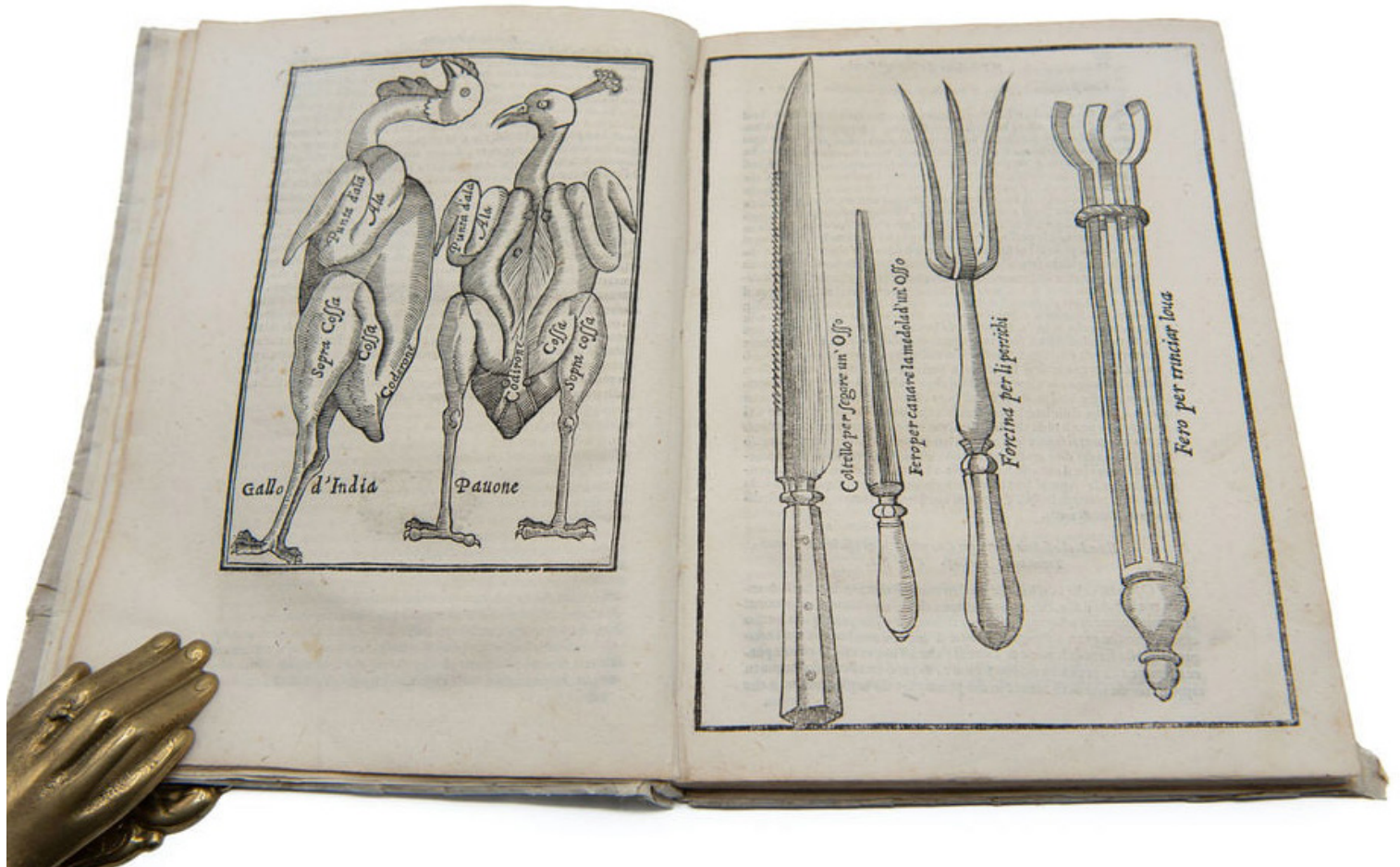
ENGRAVED CARVING FROM SICILY

21. CERVIO, Vincenzo. *Il Trinciante... Ampliato et a Perfettione.*

Rome, Giulio Burchioni, 1593

€11,000

4to. Pp. (viii) 162 (ii). 3 sections in 1, pages numbered continuously. Roman letter. Woodcut architectural printer's device to each tp and recto of last, ornamental and floriated head and tail pieces and initials. Four full page culinary engravings, one large double fold out illustration of carving utensils. Ms to tp, 'Comparum ROMAE . in: Nov: An: 1624', beneath in another hand 'Ex libris Filippi Henrici Zeschlinis a Schwenni(n)gen'. Light age yellowing, 14 leaves with some browning, light marginal foxing. In full contemp. presumably Sicilian vellum, triskele design to upper cover in ink, ΣΙΚΕΛΙΩΤΑΝ within border, large Lombard initial A below, all contemporary.



Beautifully illustrated edition of this important, pioneering work on the art of carving by Vincenzo Cervio, the first published in Rome and featuring contributions by Fusoritto de Narni and Cesare Pandini. It is a culinary treatise which advises the reader on how to cut and carve dishes of all varieties, complete with charming plates demonstrating carving utensils, a fishing scene and a fully set Renaissance table. Trinciante means any blade suitable for chopping. Banquets were of enormous importance in terms of tradition, displaying wealth or social status, and forming close friendships or allies. The carver transformed the act of cutting meat into a complex art, where showmanship and detailed knowledge of poultry, fish, and red meats was essential. He was treated as a man of utmost importance, and carving was a serious and respected practice.

The cover has a stunning evocation of the Triskele, symbol of Sicily. A Greek inscription accompanies it: ΣΙΚΕΛΙΩΤΑΝ. This translates to Sikeliotan, or Siceliot, meaning an ancient Greek colonist in Sicily, indicating perhaps the original owner was proud of his Sicilian heritage. It is also similar phonetically to the name of the book, especially when using the alternative title for the Triskeles, the 'Trinacria'; perhaps it is a play on words with the Triciante.

Cervio had been in the service of Alessandro Farnese, the Italian general and duke. The work is presented in a didactic manner, and uses labelled anatomical illustrations of birds including peacocks, turkeys and pheasants to describe how they should be correctly cut and served. Also included are fruits, pies, fish and eggs. The importance Cervio places on his craft is demonstrated in his

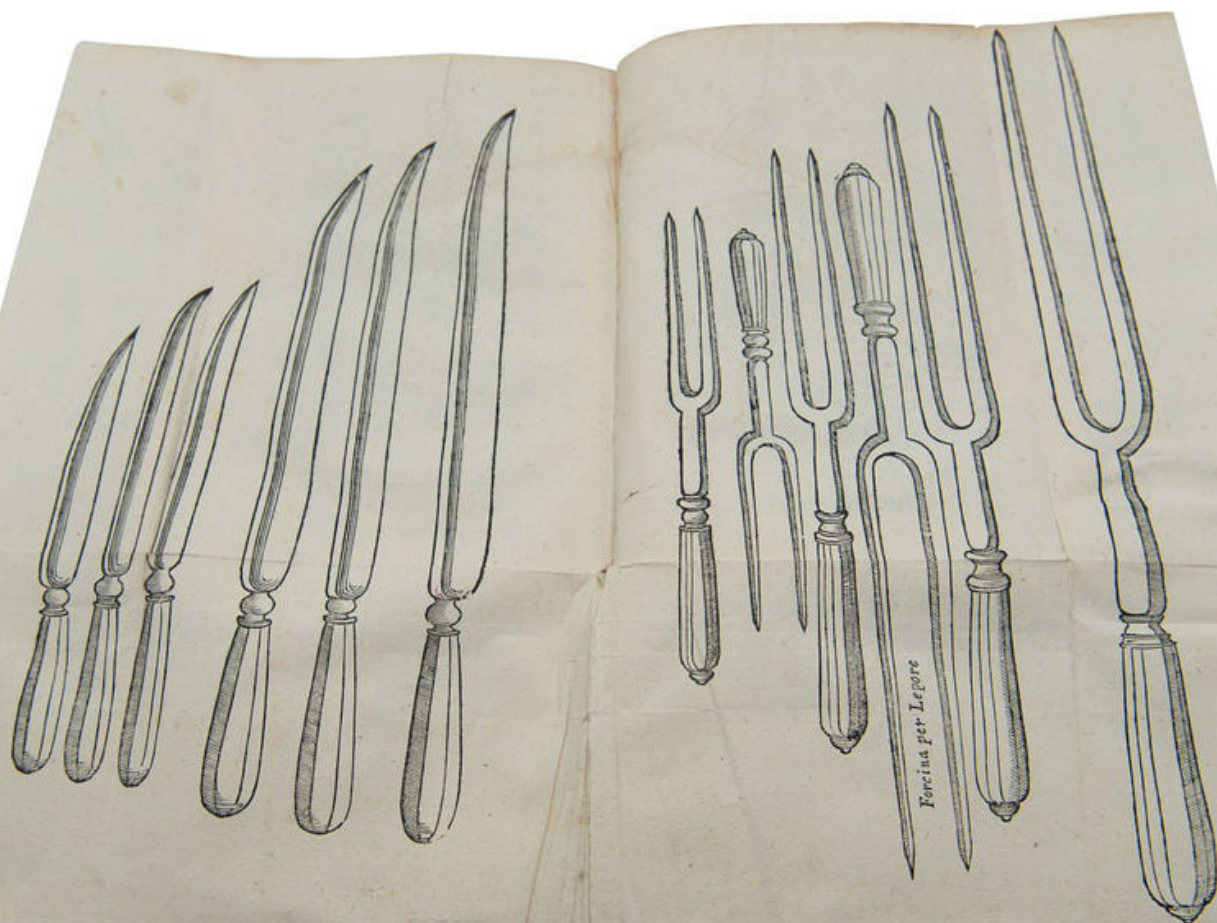
insistence that a carver should also have a brilliant education and morals. The act of carving takes place in a theatrical fashion; the left hand pierces the food with a carving fork and lifts it up, the right hand cuts according to anatomical standards. No court carver should cut pieces whilst the meat lay on a dish. Cut pieces fall to the plate untouched and are then salted and presented to guests. Sections discuss how to prepare and present food for popes, kings and princes. The guests of highest honour were given the best cuts of meat and served before the others. For this reason, carving was closely associated with status. This also gave the carver a powerful role in choosing who was served first, and what cut they were given.

An additional section, with a separate title page also dated 1593, is by the successor of Cervio, *triciante* to Alessandro Farnese, *Fusoritto de Narni*, describing the art of banqueting. It is the second edition, 'emendata, & Ampliata', and includes two full page plates showing men fishing and a table set out for a feast. Both men earned an enormous salary of around 800 scudi a year, showing the importance of their positions in Farnese's court. A third section, newly included in the 1593 edition, is by Cesare Pandini entitled 'Il maestro di casa'. He was similarly employed by Farnese, and his contribution features a large fold out plate showing various carving utensils, remarkably similar in appearance to those of the present day.

"*Comparum Romae – Nov. An. 1624*" can be translated as "[this book is] of the companions/comrades in Rome, November, Year 1624", likely a group of friends or members of the same organisation. Philipp Heinrich von Zeschlin (or Zöschlin, d. 1640), was the son of the German lawyer and statesman Johann Zöschlin (1566 – 1639), owner of the Kalteneck Castle in Schweningen. Interestingly, Philipp Heinrich is registered in a list of German students of the University of Siena (F. Weigle, 'Die Matrikel der deutschen Nation in Siena, 1573-1738'), and he probably bought this book during his studies in Italy.

BM STC It. p. 166; Adams C1287; BING 456; Westbury p. 46; Bitting has 1604; Vicaire p. 159; Not in Oberlé. On Philipp Heinrich von Zeschlin, see also CERL Thesaurus, id. cnp02069348.

L3728



MOST UNUSUAL CONTEMPORARY BINDING

22. CORNAZANO, Antonio. *De re militaria*.

Ortona, Hieronimo Soncino, 1518.

€12,000

8vo. 94 unnumbered ll., A4 B-I8 K4 L-Z8 AA8 BB10. Italic letter, little Roman. T-p thumb marked at lower and outer margins, small tear from lower gutter, occasional thumb marks, minor ink stain to lower edge of M1, the odd marginal spot. A very good, well-margined copy in most unusual, unsophisticated contemporary calf, lacking ties, C15 rubricated ms. used as spine lining just visible, double blind ruled, outer border with interlacing ropework in blind, centre panel with blind-stamped fan tools to corners, four forming a circular centrepiece, surrounded by fleurs-de-lis, mudejar tools, and unusual three-leafed clovers, two raised bands, extremities a little scuffed, and corners a bit bumped, small worm hole to spine and at tail of upper cover. C16 ms. 'Di Guido Cornio et Segha(?)', later ms. '25' and stamped '20' to ffep, early ms. casemark 'X XII 53' and 'X XII 54' to front pastedown and t-p.



A distinctive, naive and unusual binding probably produced near Ortona, Abruzzo, around the time the book was printed. This appears to be one of very few copies still in a contemporary binding. The binding tools are crude and the style simple when compared with the work of the great binding centres but it is rare to find such a charming, unsophisticated example of such provincial work.

An excellent copy of the second Soncino edition of this important work on the art of war, quoted by Machiavelli. 'Less common than the first Pesaro edition of 1507' (Manzoni). This is one of only six works produced by the Jewish printer Gershom Soncino (d. c.1537) in Ortona, then governed by the Spanish viceroys, and one of the few in the vernacular. The dedication to Count Luigi del Montorio requested protection to settle his press in Naples. 'Jews were banned from the territories of the Kingdom of Naples [...] Most probably, Gershom was granted leave to settle in Ortona for his professional printing skill and given his acquaintance with important Roman personalities' (Campanini, 44). Antonio Cornazano (1430-c.1483) was a prolific author on subjects as varied as dance and proverbs. In blank verse c.1476, 'De re militaria' was first published in 1493. Soncino's typographical layout reprised the cursive octavo of the Aldine 'enchoridion'; rated as a sophisticated edition, it was also more expensive than its similar counterparts (Nuovo, 70). Cornazano was the first to adapt in print Vegetius's 4th-century 'De re militari'—the only ancient work on Roman warfare to have survived intact—which he adjusted to the changing needs of early modern military practice. His work

discussed the ideal soldier (literacy, endurance, virtue), the importance of good horses (where they breed in Italy, their features, how to shoe them, how to treat their ailments), ancient and modern armour, dos and don'ts in war (never destroy churches, never start wrong wars), the virtues of the good captain (in battle, after victory), spies, and the circulation of fake news to scare the enemy. Fascinating is the section on cryptography, as Cornazano provides recipes for inks (soaked fireflies, salarmoniaco, milk-based only visible if sprinkled with coal), techniques to read letters underwater or against the fire, and the use of images following the ancient Egyptian tradition.

Rare. Only Newberry and UCLA copies recorded in the US.

Cockle 505 (1493 ed.); BM STC It., p.198; Manzoni, Annali tip. dei Soncino, p.153. Not in Brunet. S. Campanini, 'Le prefazioni, le dediche e i colophon di Gershom Soncino' (31-58) and A. Nuovo, 'La parte del volgare nel catalogo di Gershom Soncino', in L'attività editoriale di Gershom Soncino, 1502-27 (1997).

L3434

LIB.

quest'è bon modo a far che tu gli troui.
Comanda ognun tornar a le sue tende,
E ne l'usir del campo metti guarda,
quelche non è di tu subito il prende.
Hauuto il traditor, se lui t'intarda
per hauer dato al tuo nemico aniso,
muta consiglio & fa bocca bugiarda.
Quàdo hai da pianger uoglia, allhor da un riso
Giulio artifizè fu di quelcho scritto,
che'l suo cor mai non gli uide in uiso.
Et questo maxime fèe in egypto
sospetti hauendo gli huomini del loco,
che de costumi lor si mostrò uitto.
Facea conuini, & pose il cor al gioco
di Cleopatra, & lor con arte eguale
tratti i subsidij oppresse apoco apoco.
Talhor scolta & corrier per minor male
si lassa & per cor grande, & ciò il celeste
Sapio usò alhoste in punto capitale.
Xerxe tal atto usò, che sol fu teste
di magnanimo cor a genti Grece,
ch' a tutte le lor spie fè honor & feste.
Et se uenute il di uolte ben dece
fosser, quanto era occulto & inestino
ueder lassogli, & poi scorgere le fèe.
Il Senato Romano hebbe in domino
sospetti messi & litre di Philippo,
E gli lassò seguir il suo cammino.

III.

Che meglio ne dubbij è mostrasi lippo,
che schoprendosi acender maggior fochi,
intendi adunq; è tienti al miglior cippo.
Quel che de far gli sia per tutti i lochi
tratta, & hodi el parer d'homini assai,
cioche far uoi cōmunica con pochi.
Mentre col campo residente stai,
exerata soldati alla futura,
guerra, & in ocio non gli tener mai,
Rari homini son forti de natura,
bona institution fa ognun dotato,
tema alle stanze, è qui premio è uentura.
Exerato per questo fu chiamato
multitudine d'homini exercenti
se stessi à guerra uer lhoste sfidato.
Cosi fè il re di ponto i soi ualenti,
lui re gliera, compagno, e preceptore,
con quei portando al par tutte le stenti.
Sapion declarato imperatore
fermossi tempo assai nella Sialia,
prima chel mar passasse, è gli fu honore.
Homini forsi arca diece milia
che da Canna fugin la confinati
optimi fè con studio, & con uigilia,
Sempre in palestra, in campi, o in larghi prati
era con lhorò insieme, è questi primi
gli den uittoria in Aphryca menati,
Percio uoglio signor ch' anchor tu stimi

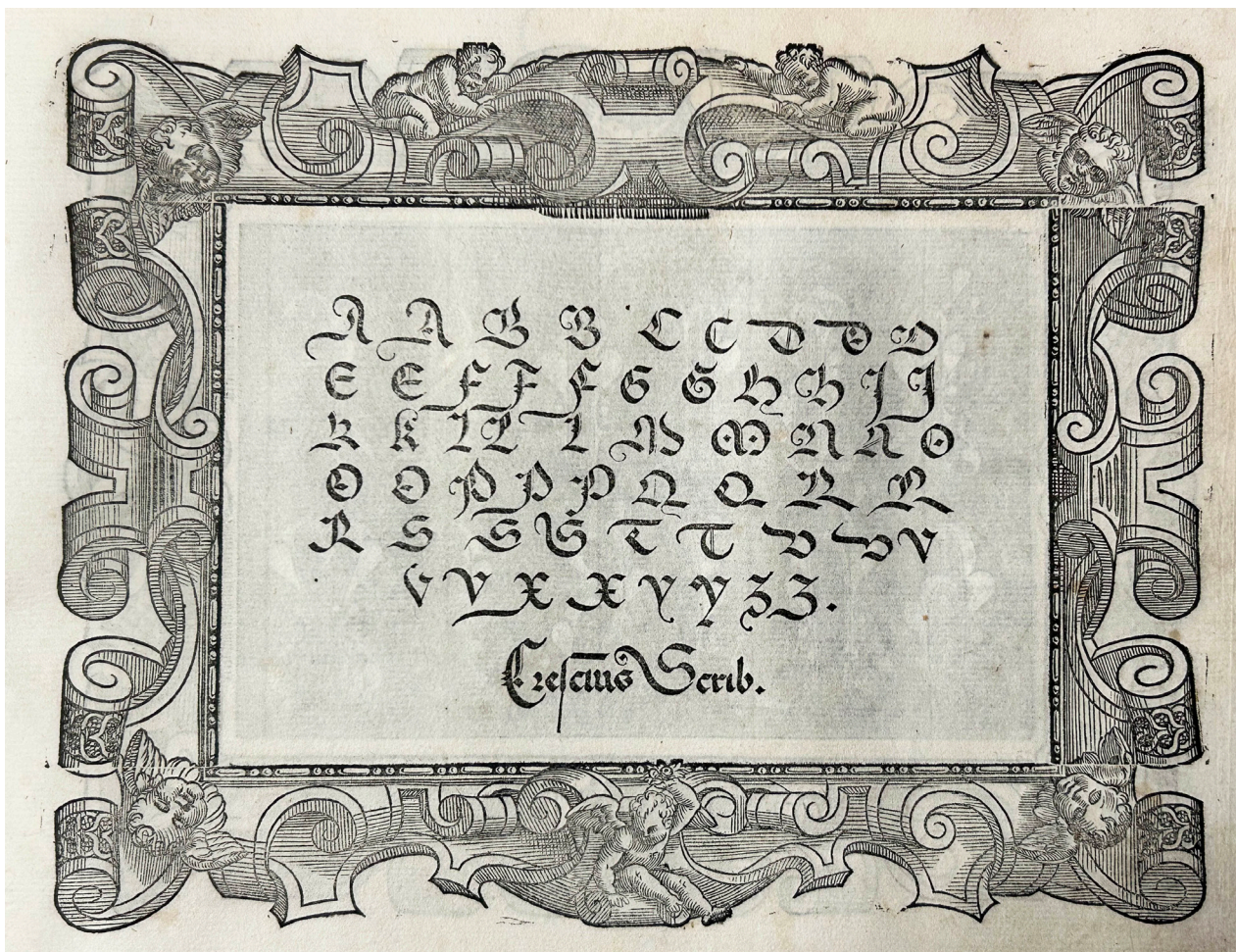
BY A LEADING WRITING MASTER

23. CRESCI, Giovanni Francesco. *Il Perfetto Scrittore*.

Rome, in casa del proprio autore & intagliato per l'Eccellente intagliator M. Francesco Aureri da Cremona, [1570].

€4,900

Oblong folio. 2 parts in 1, separate titles, I: ff. [49], pi2, *4, A-H4, I2, K-M4; II: ff. [42], pi2, **4 + 36 unsigned leaves. Part I lacking 2 unsigned ll. of plates, substantially misbound. First engraved title with author's portrait surrounded by putti, second within woodcut architectural border ('seconda parte' anciently rubbed off), 79 ll. of plates with handwriting samples on recto and verso, within decorated woodcut borders, of which 23 large white-on-black (12 ll.) and 23 large grey-on-black woodcut letters (12 ll.), and 23 engraved letters (12 ll.) within architectural border (one anciently and finely pricked with a needle), decorated initials and ornaments. Margins of first t-p worn and lightly stained affecting frame, a few lower or outer margins of initial ll. and couple more repaired, frequent marginal finger-soiling, some light waterstains, some ll. a bit dusty, occasional foxing, age yellowing in places, small hole to plate 'Delle Abbreviature Cancellaresche' and next, touching couple of letters, crude repair to recto of plate 'Della Lettera Ecclesiastica' and two more nearby, not affecting reading. A perfectly acceptable copy in C19 green straight-grained morocco over marbled boards, spine gilt, lower hinge starting, extremities a bit scuffed, ms 'Giuseppe Moratti riuni Li 8 Gennaio 1840', couple of pen trials to last couple of plates.



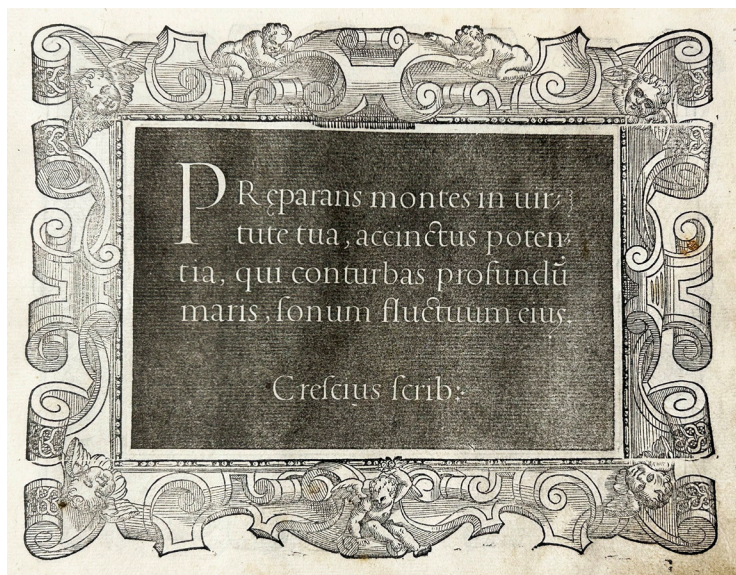
'One of the most superb, perhaps the finest, of the Italian writing manuals' (Osley, p.72). This is its second edition, all early eds surviving in less than a dozen copies. At least two undated issues of the second edition are recorded, priority not established. This copy is without the 1571 papal privilege, confirming its 1570 printing date. Giovanni Francesco Cresci (fl. 2nd half of the C16) was appointed papal scribe in the Vatican Library in the 1550s, which he left in 1570. In 1560, he published his first calligraphic manual, 'Il Perfetto Scrittore', first printed in 1570, being his second. His fame rested on popularising a revised style of cancellaresca, developing from Palatino's. The woodblocks were cut by the Spaniard Francesco Aureri da Crema. The final alphabet was engraved on copperplates, and it is 'apparently the first example of copperplate engraving in an Italian writing book' (Osley, p.78).

Part I comprises dozens of samples (texts, alphabets, and abbreviations) of the most important handwriting style and an introduction to good teaching methods for calligraphy. Among the scripts, each prefaced by a short introduction, are the cancellaresca,

tonda, ecclesiastica (used for missals, antiphonaries, etc.), bollatica (used solely by Apostolic Scribes), mercantile bastarda (for letters and account books), and the lettera francese (for legal documents). His handwriting manuals were immediately popular throughout Europe, hence their scarcity. 'From the late C16 onwards, Cresci's cancelleresca formatella tended to be used in England instead of formal Palatinian Italic [...] identified as 'Roman'. [...] [It] performed a very similar cultural function to that performed by Palatinian italic: the association with women, children, and scholars remained in place' (Gibson, pp.43-5). Part II is devoted to Roman and decorated initials, with an initial introduction on the subject – 23 cut white-on-black, 23 cut white-on-grey, and 23 engraved. The difference in inking between the black-on-white and grey-on-white letters of Part II was the result of careful thinking in terms of perception and production. Cresci was aware that the white-on-black letters were 'vulnerable to the excess inking of the day' and was perhaps aware that 'the white-on-black alphabet, with its dazzling contrasts, interfered with perception' (Anderson, p.xxi). The engraved letter B was pricked with a needle early on, likely by an early owner transferring it onto fabric for embroidery or onto card for painting. A very attractive work.

Harvard, LC, Newberry, and Huntington copies recorded in the US. EDIT16 CNCE 14227. Casamassima, Trattati di scrittura, pp. 92-3; Bonacini, Bib. delle arti scrittorie, 426-27; Johnson, Catalogue of Italian writing books (Signature, n.s. 10 (1950), p. 22-47) pp.38-40; Becker, Practice of letters, 24; D. Anderson, A Renaissance Alphabet (1971); J. Gibson, 'From Palatino to Cresci', in Cultures of Correspondence in Early Modern Britain, ed. J. Daybell et al. (2016), pp.29-47.

L4550

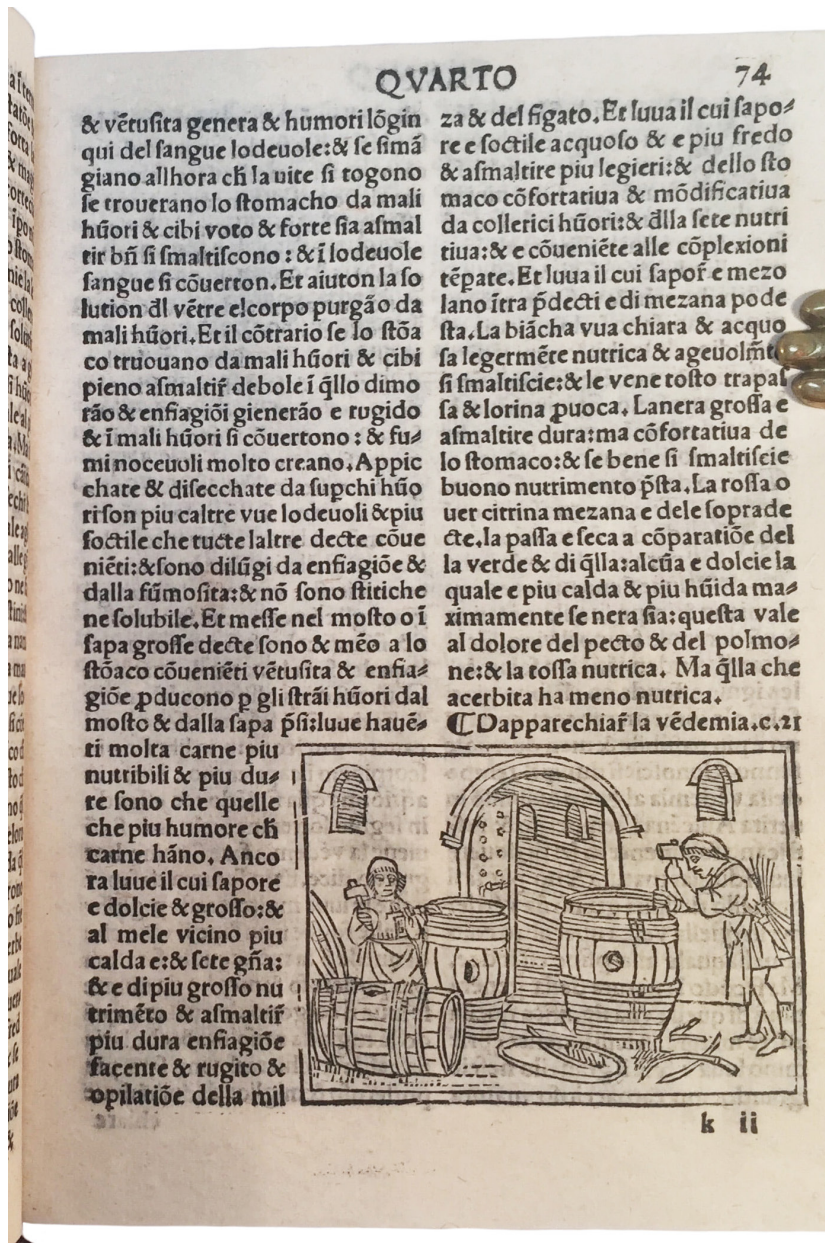


24. CRESCENZI, Pietro de'. *De agricultura vulgare*.

Venice, [Alessandro Bindoni], 1519.

€5,200

Small 4to. ff. 235 [234] (vi). Roman letter, large Gothic to t-p, double column. Woodcut of Justice to recto and large woodcut from Alexander Grammaticus's *Doctrinale* (1513) to verso of t-p; c.30 small woodcuts in text of rural scenes (some repeated); decorated initials. Lower blank half of last leaf replaced, upper margins slightly trimmed, occasional minor yellowing. A fine copy, on high-quality paper, in C19 polished calf, double gilt ruled border, gilt arms of Victor Spitalieri de Cessole family to covers, silk bookmark, marbled pastedowns, a.e.g. Spine in six double gilt ruled compartments, five with gilt leafy tendrils. Erased autograph (?) on front pastedown, the odd mark in red crayon.



A fine, handsomely illustrated, copy of the Italian translation of Pietro de' Crescenzi's famous writings on agriculture, printed in over 50 editions in several languages between 1471 and 1600. Crescenzi (c.1230/30-1320) studied law, medicine and natural science at Bologna. After retiring from a long legal career, he spent much time at his estate in the Bolognese countryside. There he was inspired to write 'De agricultura vulgare' (c.1304)—first printed as 'Ruralia commoda' in Nuremberg in 1471—a treatise on agriculture based on classical and medieval sources and his direct experience. Like its most important models—Columella's 'De re rustica' and Palladius's 'Opus agriculturae'—'De agricultura' was fundamental for the humanist re-elaboration of the rustic values of landownership so dear to the ancient Roman elites. The work presents an ideal 'holistic' landowner who is knowledgeable about all aspects of estate management, from the architecture of buildings to the caretaking of gardens and meadows, wine-making, bee-keeping, hunting, farming, and the use of trees and plants for medicinal and nutritional purposes. The physical and spiritual well-being of Crescenzi's country life is identified with the harmony of the human and the natural following Avicenna's theories of the bodily humours. The superb woodcuts, many of which were drawn from the Venetian edition of 1495, depict a variety of subjects, from techniques for distilling river water and planning gardens to ways of ensuring that oxen 'cooperate' whilst pulling the plough—a tongue-in-cheek vignette, this, in which the artist inserted, behind the customary peasant figure, that of Hercules carrying out his tenth labour of bringing back from the end of the world the uncooperative cattle of Geryon.

This copy belonged to the Spitalieri de Cessole family from Nice who amassed a great library. The gilt arms were commissioned by Henry de Cessole in 1850.

Graesse II, 299; USTC 824568; BM STC It., p. 203; Essling, 845; Sander, 2238; Simon 162. Not in Bitting, Vicaire or Oberlé.

L2865



Comincia il libro della agricultura di piero crescentio cittadino di bologna ad honore di dio & della sua madre vergine maria



Plo excellentissimo principe messer Carlo sedo pgrfa di dio Re illustre di sicilia & Gierusalé. Il suo Piero de crescentio cittadino di bologna. Concio sia cosa che io considerassi letata mia pue etta: & lautilita ch e nelle cose della agricultura & la grádeza della exciellente maesta ufa. Deliberai cõpore vno libro che potessi dare alla nio ufo delectatiõ & ppetua vtilita a suggesti ufi: il qle alla ufa signoria mádo humilméte pgrádo ch qllo legere & examiare degnate p uoi & puri saui clerici & laici. Et così uduo lecto examiato & aprouato e p lo sapietissimo homo frate Amerigho ministro dellordie de pdicatori & p li prudentissimi frati suoi & ancora p esau i scia nále della vniuersita della citra di bologna. Et se il libro alla ufa dñatiõ piacerá: mi stio ch isieme cõ qllo degnerete et dio me acceptaf nel nsero dñe ufi fidelissimi seruidori a pechiato senp au i & a ufi figlioli i tutto obedire apiaceri & comádame ti uostri. Prohemio.



Onciosia cosa: che per la virtu della prudentia:

laquale tra bene el male chautamé te discerno lafo de lhuomo sia iformato ad utile & dilecteuole cõsciẽza & quelli seguire: & conciosia cosa che nelle terrene cose si trouo il stato pacifico vile molto dilecteuole & tráquillo. Meriteuolmente il pdecto e da ciere a podere. Et qllo trouato esi come thesoro inextimabile cõ molta humilita & patietia desere conseruato, impcio che p esso ageuolmète il benigno amore di uo si puoca & lacquista & la uita de lhuomo senza lesione si cõserua. Et labõdate copia delle cose vtilémète si pcacia. Questo nõ desiderano ne domádano imaluagi. Ma si cõe orbat i supbia o per altro abominuole vitio poi che trouato lano: lo diuidono & squarciano. Onde auegna che la loro fortuna a tẽpo paia pspera: ifine pur mácha: & pisce. Ne al mezo de suoi giorni arriua. Ma ipacifici & humili. Aduegna che alcuna fiata riceuino lesione & difetto viuono nondimeno & trouado gratia apresso a dio & agli homini. finalmète diueterano hereditarii della terra degli inig. Adungio Piero de crescentio cittadino di Bologna il qle il tẽpo della mia giouẽtu. In logica i medicina & naturale scientia il pefi tutto. Et alla fine allo studio della nobile scientia legale mi riuolsi & di cidi: desideroso di pacifico & tranglo stato doppo la diuisione & scisma di qlla nobile citra de: onde piágere si douerebbe. La qle e da se p pprio nome ora decta

chora spaurieri a qste ageuolmente si pigliono. Similmète e falconi quãdo apresso si tẽgha vn colombo & i qllo medesimo modo tutti uciegli rapaci ma di qste due generatione sono ch alcua ragna e seplicie & alle uerghie si lieuemète la cõcia ch quãdo si toca cade & lucicello inuolgie: Anchi e unaltra generatione di ragna iplicata di tre cõposta de lequali qlla del mezo e ipessa & molto lata & le due difori molto sono rade & si streche che quãdo sono ale pliche leuate p lucicelare & bene alle pliche leuate stane sospese & la mazzana stalera & sopra il funicolo disopra leuata & quando luciello disopra uolãdo ui pcuote trapassa amẽdua le rete & nella mezana spesso sauuolge & in quella qñi vno sacco prende.

Altre reti, cap. 20.

Sono altri reti colleqñi si pcedono pñici che sono lüghe & streche e nel mezo e vna coda amodo di sacco formate & qllo porta innãzi asse andando per lo cãpo & p due forami guarda le pernici & quãdo le uedra intorno a qlle le reti tẽde cõ alcuni pali fiti alla fine delle reti anno dati & la chodaza cõ circhiel li aperta istẽde & sempre i anzi asse lo scudo uerso le pernici lequali retie extese alle pernici sappssa & nella coda dle reti apoco apoco lepigne nõ solo con paura ma coipedi

se bisogno sia. Quello ch la nocte ucciella la sera ciera doue la nocte si ripossono & quando delaria lantera obscurita soprauiene a qllo medesimo luogo cõ fuoco ritorna & il fuoco con vn uaso cõsi formato ch ne egli ueduto ne egli uede apresso di se per tutti lo spatio per vno solco del campo uã & per altro ritorna apresso il luogo nel qle le pernicie circha doue le lascio quãdo quelle vede sillẽ cuopre cõ rete laquale hae aperta in capo della pertica formata modo cõe si richiede a qsto facto & se ha la predecta rete la puo tendere intorno allora & quelle caciare & tucte le pigliera.

Altre reti, cap. 21.

Eunaltra rete che erpica to o dale giẽte echiamato assai grãde colaqua lesi pcedono le pernicie qglie & fagiani & alcuni altri ucie li cõ aiuto dalcũo catello a questo cose amaestrato il qle gli vccieglie cieri i quali quãdo gli troua sta & non ua allora acio che non le caci. ma luciellato fignore suo idrie to riguarda & cola coda muoue i tal modo che luciellatore conofca ch poco inãci sieno gli vciegli. Allora egli el cõpagno le rete tragono & gli uciegli & il cane cuopro no & così si pigliono.

Delacioli pigliarli, cap. 22.

Falsi

Assi laciulo per loquale ageuolmète si pigliono gli vciegli che viuono di rapto in qsto modo. Nel logo doue pso dimorono gli vciegli rapaci ouero donde patono si ficha fortemente da ogni pte vno archetto molto piegato presso al qle da vna pte si ferma vna vergha nellacui fessura vna coda di topo si ficca hauẽte i capo vno laciulo & vna piccola corda cõ vno steche ro p loquale la pertica piegato si ferma allarchetto & ala piccola incitura ch si fa in capo della vergha che tiene il topo & il laciulo itorno al topo o alla carne si stende & quãdo luciello il topo o altra cosa postau i acioche nella porti tocco la pertica si folue dellarchetto & lieua si i alto allo vciello rapacie & rimane p piede legato. Ancho si fanno molti laci de peli dele code de cauagli in vna funiciella della decta materia testuti che si tẽdon ne solchi del grano ouero daltra biada leuata da terra la fune oltre allaltitudine del luciello un poco ichine uole illacio & aperto si che luciello passante messou i entro il capo si pigli p lo collo. E in qsto modo si pigliono le pernici ne cãpi & le quaglie & ifagiani ne gli fundamenti de boschi p liquali passono gli uciegli liquali si prendon pure in ql medesimo modo quãdo presso allaqua quindi passono & cotali laci si tendono a colombi & altri ucie



Nche in faue & in faglio li seminati si prendono colombi & tortole cõ picoli lacioli che vulgar mète si chiamano staoldi questi lacioli il modo questo e che ne cãpi duno piccolo bastonciello ouero melegario di lungheza duno som mello & ficãsi due sottilissime verghette daltitudine duna spãna & nel mezo si ficcha vna spina ouero pruno di due o di tre dita in altitudine lügã & questa scaletta sappogi alla ripa del solcho doue alcuna concuita sia nella ripa in tal modo che la spina giacia in terra nella fossa & le verghie siano disopra leuate & appresso di qlla si ponga illacio con vno palo piccolo alla terra fitto ilquale aperto lieuemète si rimoua dale verghie & sia rẽuto da quelle & nela spina si fichi il fagiuo

CONTEMPORARY SPANISH BINDING

25. **DANTI, Egnatio.** *La Sfera di Proclo Lileo [with] Trattato dell'Uso della Sfera.* Florence, Giunti 1573 [with] **PICCOLOMINI, Alessandro.** *Della Grandezza della Terra e dell'Acqua.*

Venice, Giordano Ziletti, 1561.

€8,600

FIRST EDITION of first two works, second of the last. Sm. 4to. pp. [viii] 55 [i] 33 [iii] and ff. [iv] 43 [i]. Roman and Italic letter. Woodcut crowned globe with five Medici spheres on first t-p, woodcut sphere device on second, woodcut comet within baroque frame with putti device on last, Greek inscription from the Platonic Academy within ornamental frame preceding first text, woodcut initials and sm. diagrams throughout. Light age-yellowing, very light foxing to one gathering, a couple of sm. marginal ink spots, light thumbing in a couple of places. A very good, well-margined copy in contemp. Spanish green morocco, panel with sm. central arms, cornerpieces, within two foliate and tendril outer borders, all in blind, spine in five compartments, sm. blind decoration to each, sl. worn at head and tail, remains of paper label, speckled edges.



First edition of Egnatio Danti's translation of Proclus' 'Sfera' and his companion treatise on the use of the sphere, and second edition of Piccolomini's treatise on the proportions respectively of water and dry land of the Earth. According to Graesse there was a 1540 edition of the latter, but from Ziletti's dedication a Venetian senator, it is clear that the book was first published in 1558. Houzeau & Lancaster lists a 'very rare' 1571 first edition of Danti's translation and treatise, but it is probably confusing the latter with Danti's commentary upon the translation of Sacrobosco's 'Tractatus de Spaera' made by his grandfather Pier Vincenzo Rainaldi (called 'Dante' after the author of the 'Divine Comedy') and first published in 1571. Egnatio Danti (1536-86), referred to as 'Cosmographer of the Grand Duke of Tuscany' on these title-pages, was an outstanding scientist who taught at Pisa and Bologna, drew maps for Cosimo de' Medici, designed a number of astronomical instruments (two of which were set up in Santa Maria Novella, Florence), brought about the reformation of the Gregorian calendar after having detected a 11-day error, wrote the first book to be published in Italy on the astrolabe (1569), and was appointed Papal Cosmographer and Mathematician by Gregory XIII (1580).

His translation of Proclus' 'Sfera', dedicated to Isabella de' Medici, opens with a two-page life of Proclus and contains long and detailed annotations, often flanked by diagrams, for each of the fifteen chapters of the book. It ends with a five-page essay on how to study the stars without using scientific instruments. Proclus (412-485), illustrious Neo-Platonic philosopher from Constantinople, was also a fine astronomer who expounded the division of the celestial sphere with modern accuracy. Danti's treatise on the use of the sphere is divided into thirty short chapters dealing with, i.a., how to make a sphere, determine the various positions of the sun and stars and the corresponding times of day and night, and study the Zodiac.

The proportions of water and dry land was a much debated topic of the time. Like Aristotle, Leonardo was convinced that the quantity of water exceeded that of the land, and that a great quantity of water was collected in caverns underneath the surface of the Earth. Piccolomini was one of the first scientists to maintain the opposite. In his fifteen-chapter essay he provides detailed explanations of why, from the antiquity, the amount of water on the Earth had been thought to exceed that of the land, followed by the exposition of his own revolutionary theory. Alessandro Piccolomini (1508-1578), a typical Renaissance polymath, wrote poems along with scientific, philosophical and legal works. An important scientific collection in a very attractive contemporary Spanish binding – a charming example of 'encuadernación plateresca', most widespread in university town in the C16. Both the Danti and the Piccolomini are also of interest as early Americana.

BM STC It. C16th. : Proclus p. 541, Trattato p. 210, Piccolomini p. 513. Proclus with Trattato: Adams P 2137, Graesse V p. 454, Honeyman 2544, Houzeau & Lancaster 913, Riccardi I 391. 'Danti's annotations include refs to Columbus and the New World' Alden 572/54. Piccolomini: Graesse V p. 281, Houzeau & Lancaster 2493, Riccardi II 273, 'on lf 9 is a discussion of western discoveries and, on verso of lf 28, of New Spain, Yucatan, and Peru' Alden 558/36 on the preceding first edition (this edition not in Alden); this edition not in Cantamessa I 1213; not in Adams, Brunet or Honeyman.

L48



26. DOLCE, Lodovico *Trattato delle gemme che produce la natura; nel quale di discorre della qualità, grandezza, bellezza et virtù loro.*

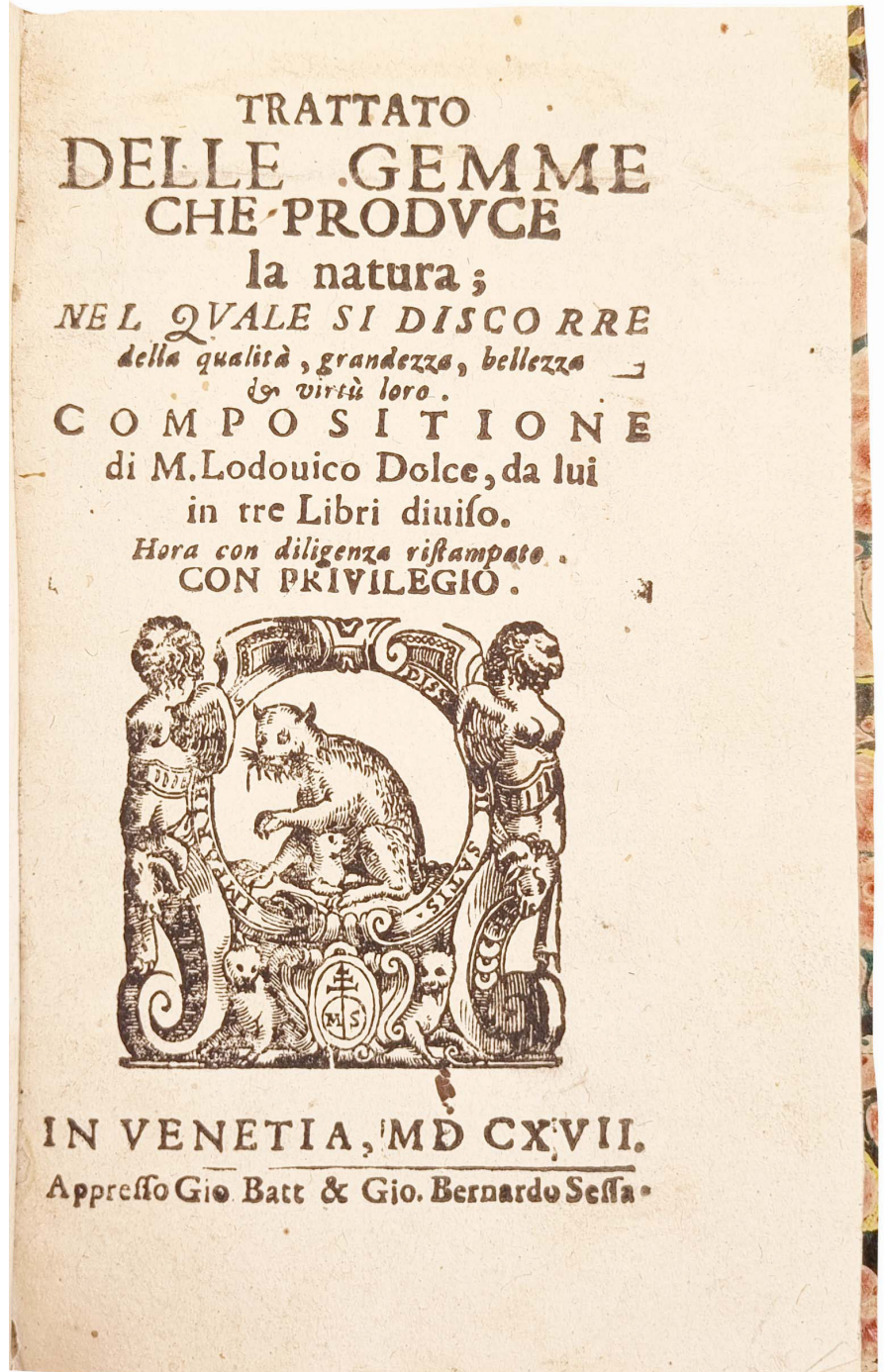
Venice, Giovan Battista & Giovan Bernardo Sessa, 1617

€2,900

8vo. pp. 188, (iv). Roman and Italic letter, printer's woodcut device on title page, small floriated initials. Minor spotting, title page slightly soiled. A very good, crisp copy in 19th century ¼ calf, with marbled covers, title lettered in gilt on spine, a. e. sprinkled green, slightly wormed and rubbed.

A later issue of this important work on the virtues of precious stones by the prolific Venetian poly-graph Lodovico Dolce (1508-1568). After completing his education, he worked with the press of Gabriele Giolito de' Ferrari in Venice. He composed comedies, tragedies and verses on mythology, influenced by Virgil, Ovid and Catullus. He also had a keen interest in art criticism and wrote the dialogue entitled "Aretino ovvero Dialogo di pittura" (1557) on the comparison of poetry and painting, where he praised the artist Titian.

*The present treatise is a translation of Camillo Leonardi from Pesaro's "Speculum lapidum" (1547), and falls into the lapidary tradition discussing origin, appearance and powers of the gems. Precious stones and metals were considered valuable since ancient times but they were also attributed particular qualities. The first treatises on the artificial stones were composed towards the end of the Middle Age. After the dedicatory letter to Giovambattista Campeggio, comparing the virtues of the patron to rubies and other gems, the preface stresses the ancient interest of princes and aristocrats in the gems. There follow three books: book 1 describes physical features of the stones, and how they were created by the action of the natural elements; book 2 their properties and the influence they have on those who wear them. It ends up with an alphabet of the colours of the stones and an index containing names, etymology and species, as well as the place where they are located and the virtue of each gem. The author includes references to precious stones in public collections, particularly the Basilica of Saint Mark in Venice and buildings in Rome. Book 3 is dedicated to the images sculpted into the stones studied by the geomancy, to be interpreted with the support of astrology. Other treatises on the topic were published in the same years, such as Jean de la Taille's *Blason de pierres precieuses* (1574) and Remy Belleau's *Le Amours et nouveaux échanges des pierres precieuses* (1576), however, as his authorities, Dolce mostly mentions only the philosophers Aristotle, Avicenna, Averroes and Albert the Great.*



BL, 305. Gamba lists earlier editions (1565, p. 403: 1355). Not in Brunet or Graesse. Not in Fontanini.

L2713

<i>Cristallino.</i>	<i>Enidro.</i>
<i>Candido trasparente.</i>	<i>Fingite.</i>
<i>Citrino aureo,</i>	<i>Falconite.</i>
<i>Cineritio.</i>	<i>Galaride.</i>
<i>Candido lucente.</i>	<i>Gelaride.</i>
<i>Citrino.</i>	<i>Gagate.</i>
<i>Christalino vario.</i>	<i>Iris.</i>
<i>Croceo.</i>	<i>Isisto.</i>
<i>Croceo.</i>	<i>Lineurio.</i>
<i>Christalino.</i>	<i>Ligurio.</i>
<i>Christalino nebuloso.</i>	<i>Cabrate.</i>
<i>Citrino Lucido.</i>	<i>Carabe.</i>
<i>Cerulea con gocchie di sangue.</i>	<i>Persica.</i>
<i>Candido.</i>	<i>Podro.</i>
<i>Christalino.</i>	<i>Panconio.</i>
<i>Citrino Lucido.</i>	<i>Succino.</i>
<i>Candido Mellino.</i>	<i>Sillenite.</i>
<i>Croceo.</i>	<i>Sirite.</i>
<i>Candido.</i>	<i>Gemma del Sole.</i>
<i>Cineritio.</i>	<i>Sifino.</i>
<i>Croceo con verde.</i>	<i>Topatjo.</i>

E

<i>Ex, cioè di molte vene, e colorj.</i>	<i>Acate.</i>
<i>Eburneo.</i>	<i>Ambicia.</i>
<i>Eburneo.</i>	<i>Chomite.</i>
<i>Ereo con vena Gialla.</i>	<i>Balimite.</i>
<i>Sotto questo ex caderanno.</i>	
<i>Di moltj colori.</i>	<i>Cepionite.</i>
<i>Di molti colori.</i>	<i>Esacolite.</i>
<i>Di sessanta colori.</i>	<i>Esacontalito.</i>
<i>Eburneo.</i>	<i>Emite.</i>
<i>Ereo con negrezza.</i>	<i>Frigio.</i>
<i>Di molti colori.</i>	<i>Hiena.</i>

D

Di

CHARMING CONTEMPORARY BINDING

27. DONI, Anton Francesco. *La libreria del Doni Fiorentino*.

Venice, Gabriel Giolito, 1558.

€8,000

FIRST EDITION thus. 8vo. pp. [1]-296. Roman letter, with Italic. Woodcut printer's device to title, 6 full-page woodcut portraits of Dante, Petrarch, Boccaccio, Ariosto, Domenichi and Bembo, decorated initials and ornaments. Light yellowing in places, title a little soiled at fore-edge, very faint minor water stain along blank gutter, small oil stain to outer margin of first 3 and last 2 gatherings, handful of ll. slightly browned. A very good copy in handsome (Swiss?) contemporary limp vellum, yapp edges, single gilt ruled, gilt arabesque flanked by gilt initials SB to centre of covers, small gilt fleurons to corners, flat spine, compartments divided by gilt rolls of tendrils, small gilt fleuron to each, early ms title inked to spine, a.e.g. Minor loss to 1 gilt fleuron, the odd spot to covers, c.1700 ms 'Di Antonio Orsetti' (a trifle smudged) to ffp and



The splendid binding, the first owner of which remains unidentified, is a lovely example of the centrepiece fashion popular in Italy and France, in the second half of the C16. Its construction contains both Italian and French elements. It is likely that the binding was produced in Switzerland, where different traditions met. In the second half of the C16, gilt angular lozenge-shaped centrepieces were frequently employed by the influential 'King's Binder' in Geneva (e.g., BL C46h3, Davis594 and the more elaborate (Davis 593).

A good copy of the first complete edition of the first, illustrated, bibliography of Italian literature, in print and ms. This is the first to unite both parts, originally published in 1550 and 1551. Anton Francesco Doni (1513-74) was a writer and translator who travelled widely in northern and central Italy, before settling in Venice. He was also an occasional printer and was involved with scholars of heterodox leanings, like Aretino. Indeed, he probably sponsored the production of the second edition in Italian of Agrippa's 'De incertitudine' (1549). His most important work, 'Libreria' gathers together, though not in fully systematic fashion, all major works by Italian authors; unlike his predecessors, Trithemius and Gesner, he also included those in the vernacular, as well as music. Part I focuses on over 100 vernacular authors, in alphabetical order; each entry comprises a brief summary of the subjects, followed by the respective titles. Beside the likes of Ariosto, Vittoria Colonna and Castiglione are dozens of lesser known or obscure authors. There follow translations from the Greek or other European languages, two sections organised by genre (rime, tragedia, medicina, etc.), one listing all vernacular books, one on 'libri di ricami' (pattern books), and one on printed music (madrigali, mottetti, messe). The most unusual Part II focuses on 'autori veduti a penna' (seen in ms form), not yet in print, e.g., from the obscure Africo di Mensola's 'Rasoio del Burchiello' to unpublished poems by Annibal Caro (who caught the eye of an early annotator of this copy). Part III lists all major literary academies in Italy.

Several books are extant bearing the c.1700 inscription 'Di Antonio Orsetti'. He was probably a member of the wealthy Tuscan family from Lucca.

Columbia, Chicago and UCLA copies recorded in the US. USTC 827625; EDIT16 CNCE 17702; Brunet II, 814 (mentioned); Bonghi, Annali dei Giolito, II, p.38 (1557 ed.). Raccolta vinciana, 25 (1993), p.345.

L3450

LA LIBRARIA DEL
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Piccolhuomini cola
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il gentilhuomo del Fausto Inuentione del Taraglio
Iustino storico dell'artalaria
Iuuenale Indice della Bibbia
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di Brescia Innamoramento & prode-
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passioni di Christo Iacopo da Casale sopra il
Interrogatorio del Maestro & del discipolo.

TRATTATO PRIMO. 137
giuoco de gli scacchi Lettere delle Donne
Illade d'Omero Listide di Platone
Imprese del Gionio Libro d'imparar Todefco
Idea del Theatro di Iulio Libri da compagnia
Camilo Lamento dello Strascino
L Laude di Feo balcari
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Lettere del Bembo lib. 2 Libro del Fantastico che
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gliente demici Eumidi
Libro da scrivere del vi- Lette. amatorie del Marza
centino Libro doppio da tener conto
Libro da scrivere del Pa- del Tagliente
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spasiano Leggendario delle Vergini
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Lettere del Tolomei lib. 7 Libro da Falconi del
Lettere amorose del Para- Linguacci
liso lib. 2 Lamento del Du-
Lettere di Nicolo Martelli tino
Lettere del Trifino Laberinto d'amore
caccio

Aquila, appresso Gioseppe Cacchio, 1582

€3,900

FIRST EDITION, variant issue. Folio. pp. [xii], 477, [iii]. Roman letter. Woodcut arms of Phillip II of Spain on title, large woodcut printer's device on verso of last, large floriated woodcut initials, typographical head and tail-pieces and ornaments, 'Ignazio Conte d' Atthem's' in later hand on blank margin of title, shelf mark at head. Age yellowing, a couple of single worm holes at gutter, just touching one or two letters, on first three leaves, two small single worm holes in outer blank margins, two bifolia unsewn, browned and fractionally chipped at edges, rare marginal thumb mark or spot. A good, crisp, copy in contemporary vellum over boards, yapp edges, remains of green silk ties, all edges blue.



First complete edition, one of four variant issues, of this important history of the Kingdom of Naples by the Poet and lawyer Angelo di Costanzo, written at the suggestion of his friend the poet Sannazzaro. Costanzo lived in the refined literary circles of Naples, and fell in love with the beautiful poetess Vittoria Colonna, to whom he dedicated much poetry. His great work, 'Le Istorie del regno di Napoli,' was the fruit of forty years labour. It is one of the best histories of Naples, distinguished by its clearness, simplicity and elegance. His history, in twenty books, details the period from 1250 (the year of the death of Frederick II) to 1486 (the year of the war of Ferdinand I of Naples with the Duchy of Milan). The first eight books were printed in Naples in 1572, and the complete work at Aquila in 1581-2. It is especially renowned for its record of the period of the reign of Joanna I of Naples. "As Costanzo was born little more than a century after the death of Joanna, he might, without any great stretch of probability, have acquired much of his information from the grand-children, if not the children, of those who took part in the events of her reign; and in his introduction he tells us himself, that he wrote his history in part from a journal, kept by the Grandfather of the Duke of Montelone, of the public transactions of the Kingdom of Naples in the time of Joanna, and continued by his successors till the death of Alphonso the first. A similar work had supplied his account of those from the death of Frederic the second of Swabia, to that of Charles the second of the Angevine line. Costanzo commenced his history of Naples, at the suggestion of the celebrated Sannazzaro,

and other eminent scholars, who were disgusted by the falsities and absurdities of the fabulous history of Colenuccio.... From Sannazzaro, Costanzo received many ancient documents, and much useful information. .. His style is remarkable for a forcible brevity and simplicity, which seems to convey the undisguised dictates of truth; and his character for fidelity and accuracy has never been questioned. .. His history is rather the recital of exploits and fortunes of individuals, than the chronicle of the vicissitudes of a monarchy; and a chivalrous interest is therefore attached to his personages, resembling that excited by the chronicles of Froissart, or the Florentine Annals of the Villani." 'Historical Life of Joanna of Sicily, Queen of Naples.'

Count Giuseppe Francesco Ignazio Attems (1686-1721), was Baron of Heiligenkreuz, Imperial Chamberlain at the Austrian Court, and owned considerable estates in northern Italy.

34 to; però che per lo sfrenato desiderio, c'hauea di far grandi i suoi, ogni to; però che per lo sfrenato desiderio, c'hauea di far grandi i suoi, ogni to; però che per lo sfrenato desiderio, c'hauea di far grandi i suoi, ogni to;

Supplicato Re Carlo al Papa.

Il Re Carlo del Vicario in tutti i tempi di cui si è parlato.

Portato Re Carlo.

La prima di Gerusalemme.

Re Carlo.

come quella del Papa: di questa risposta venne in tanta ira l'animo del Papa, che fu uocò fra pochi giorni il privilegio, concesso, & confermato da gli altri Pontefici in persona di Re Carlo, del vicario de l'Imperio, di cendo, che poi che in Germania era stato eletto Ridolfo Imperatore, tocca uia à lui d'elegerli il Vicario, & ch'el Papa non hauea potestà alcuna di elegerlo, se non à tempo, che l'Imperio vacaua. Poi venne à Roma, & conosciè doli col fauore de' suoi poter più di quello, c'haueano potuto gli altri Pontefici, gli tolse l'ufficio di Senatore, & se vna legge, che ne Re, ne figliuoli di Re potessero esercitare l'ufficio di Senatore. Ma tutte queste cose non bastaro ad abbassar tanto la potentia di Re Carlo, ch'egli non fusse pure il maggiore, & il più temuto Re di quei tempi, perche oltre i duo Regni, & le signorie di Prouenza, & d'Angio, che possedeua in Francia, hauea come tributarij i fiorentini, & à diuotione tutte le città Guelfe d'Italia; Dispone uia ancora del giouane Re di Francia suo nepote; ma quello, che più lo facea formidabile, era la quantità di gente di guerra, ch'egli nutriua in uarie & diuerse parti sotto la disciplina d'espertissimi capitani, & le forze marittime, le quali erano poco meno di quelle di terra, & per questo la Regina di Gerusalemme, che possedeua ancora Antiochia col suo principato, & era ricorsa al Papa, supplicandolo, che uollesse aiutarla à la recuperatione del Regno, poi che uide il Papa poco disposto ad aiutarla, inanzi al collegio de Cardinali assegnò tutte le ragioni, che hauea nel Regno di Gerusalemme, & il Principato d'Antiochia à Re Carlo, con tutte le solennità, che si richiedeano a cosa di tanta importanza, & Re Carlo mandò subito Ruggiero Sanfeuerino a pigliare il possesso di tutte le terre, che la Regina possedeua, & ad apparecchiare di ricouerar l'altre, & egli dubioso, & non risoluuto, se hauea da pigliare inanzi l'impresa di Costantinopoli, o quella di Gerusalemme, benchè l'animo suo era tanto uolto, ch'era capace del vna, & dell'altra impresa, in vn medesimo tempo ordinò vn'apparato grandissimo nel Regno, nell'Isola di Sicilia, & in Prouenza, & con vn gran numero di galere, & numero infinito di legni da passar caualli, & da condur cose necessarie ad vn grandissimo esercito, & fece intendere à tutti i conti, & feudatarij, a lui soggetti, ch'essi ponessero in ordine per seguirlo, & scrisse à tutti capitani, che facessero electione de più valenti soldati, & caualli, per poter venire al primo ordine suo à Brindisi. La fama di sì grande apparato sbigottimò il Paleologo, e'l misce in gran timore, & quasi in disperatione de le

colse sue, perche essendo passato pochi anni inanzi per Italia, quando fu in Francia à trouare Papa Gregorio, hauea ben visto, quanta era la potentia di Re Carlo, pure quanto potes, si preparaua à sostenere l'Imperio di tanta guerra; ma trouò da l'ingegno, & dal valore d'vn huomo solo quello aiuto, che gli hauea potuto dare ogni grande esercito. Quest'huomo fu Giovanni di Procida, non come dice il Collenuccio, medico di Re Manfredi, ma, come dice Giouan Villani, & il Petrarca, signore de l'Isola di Procida, della quale era stato priuato da Re Carlo, per hauer seguito troppo ostinatamente la parte di Re Manfredi, & di Corradino; costui, come persona notissima in Italia, non fidandosi di star sicuro in parte alcuna, per lo numero infinito de gli adherenti di Re Carlo, fermandosi in Aragona à trouare la Regina Costanza, vnico genite di casa Socuia, & moglie di Pietro Re di quel Regno, & si ben guisissimamente accolto, tanto da lei, quanto dal Re suo marito, dal quale poi egli do nel trattare, conosciuto per huomo di grà Valore, & di molta prudenza, si fatto ragione nel Regno di Valenza, & signor di Luxen, di Bentanzano, & di Palma, & ueduta la liberalità di quel Principe, dixzo tutto il pensiero suo à far ogni opera di riprouer il Re, & la Regina nel Regno di Napoli, & di Sicilia, & tutto quel frutto, che cauaua de la sua baronia, cominciò à predere in tener huomini suoi fedeli per ripiere l'uno, & ne l'altro Regno, doue hauea grà sequeua d'amici, & cominciò à scriuere à quelli, in cui più confidaua, & perche nel Regno di Napoli, per la pretèza di Re Carlo, & per li benestij, c'hauea fatto à i fedeli, & per le penedate à rebelli, era in tutto spèta la memoria de la parte di Manfredi, trouò più ageuole trattare nel' Isola di Sicilia, nella quale, per l'infolentia di Ruggiero Orsione, & di Giouanni di Sà Remigio, & di Tomaso di sulante ministri di Re Carlo, i Franzesi erano venuti in odio grandissimo, si mise à praticare con alcuni de più potenti, & peggio trattati da Franzesi, & sotto habito sconosciuto venne in Sicilia, per inuitali à far congiura, & à tentare ribellione vniuersale di tutto il Regno, & trouò molti disposti à farlo, & tra i primi, Alaimo di Termini, Palmiero Abbate, & qualterio Salatrigione, huomini per prudentia, per nobiltà di sangue, & per valore all'i stimati, & auto dunque più volte con questi secreto parlamento, propose loro, che quando li fussero fidati, che in vn tpo per tutto il Regno li fussero pigliati l'armi contra Franzesi, egli haurebbe trattato con Re Piero d'Aragona, che hauea pigliata l'impresa di defendere co' tutte le forze sue, ma i tre sudetti parendo lor poche le forze de l'Isola, & non molte quelle di Re Piero, disscio, che bisognaua à queste due giungere alcuna forza maggiore, per la quale li potesse sperare più certo, & felice esito, ma Giouanni di Procida ricordandosi hauer inteso, che Re Carlo con la superba risposta hauea alienato da se l'animo del Papa, schifando d'appararsi con lui, & intendendo, che l'Paleologo temea molto de gli apparati di Re Carlo, & che haurebbe fatto ogni estremo, per disuarlo di l'impresa di Collana.

Giam di Procida fatto barto nel Regno di Padenza.

Principio del trattato della ribellione di Sicilia.

Inganno di l'ingegno di Giouan di Trociana.

REGISTRO.

A* ABCDEFGHIKLMNOPQR ST. A ABBCC DDEEFFGGHHIIKK LLMMNN OO PPQQRR SSTT VVXX.

TUTTI SONO TERZI.



NELL'AQVILA,

Appresso Gioseppe Cacchio. 1582.

IOSEPPE CACCHIO A CANDIDI LETTORI.



E bene nella presente opera si legono alcuni errori di trasportationi di lettere, o di sillabe, non per questo mi è parso amotarli tutti qui tenendo per fermo che i giudiciosi lettori cognoscendo molto bene il florido stile che l'Autore ha vltato in narrare l'Historia di questo Regno di Napoli, & sapendo quanto egli sia illustre nelle sue compositioni, hauertirando molto bene simili errori esser proceduti dalla Stampa. Ma perche vi ne sono tre che meritarebbono riprensioue quando si legessero della maniera che sono stampati, però in difesa dell'Autore, ho voluto notarli qui sotto.

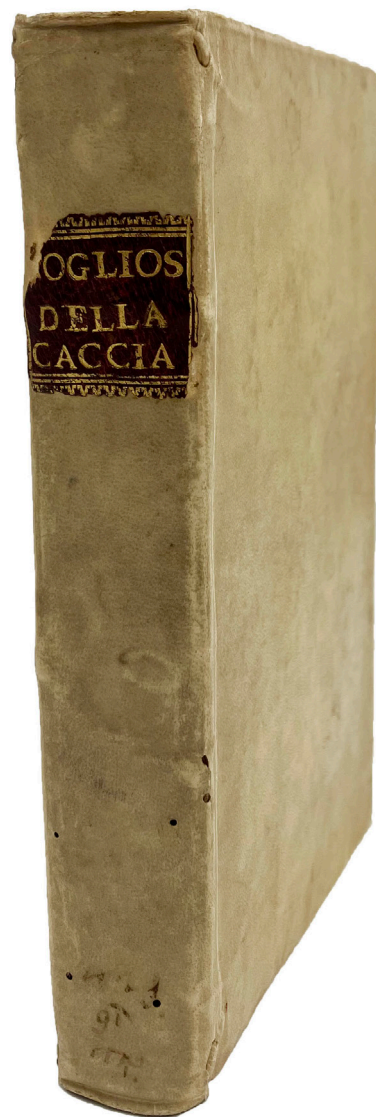
Al primo libro alla faccia 18. doue dice M. CCLIII. si legge M. CCXLI. Al terzo libro alla faccia 77. oue si parla della Città de Soma scuerina in Calabria che si prese con l'essempio del Conte de Catanzaro suo patrono, si ha da leggersi intanto questo, oue si vuol intender che si prese, perche per antichissima priuilegio, si troua che quella Città Metropolitana era della corona Reale, & non soggetta à Barone, ou' altro (si prese) seguire come è stampato. Alla faccia 435. al penultimo uerso doue dice à questa nouella, si legge, à questa nouella il Re rimase sbigottito, ou' appresso de grandissimi pensieri, perche la parca pericolosissimo lasciare quella prouincia tanto importante, ou' mal sicura, per la poca fede che si potea hauere nel Marchese di Cotrone, & malissimo hauendo inteso che da Tolosa dopo la pace de Castellione s'era ritirato nelle terre di lui, ou' alia pregio il parca non uenire à soccorrer Napoli, ou' dopo molto pensare deliberò di assicurarsi del Marchese, & pigliarlo pregione, ou' che uollesse che se ne facesse la pace, & non si potesse tenere di temerli neualità in quella prouincia, ou' sopra poi il penultimo uerso. Al ultimo libro alla faccia 458. doue dice, Alfonso Duca de Calabria suo nonogenito, si legge si primogenito.

29. DU FOUILLOUX, Jacques. *La caccia di Giacomo di Foglioso scudiero e signore di esso luogo, paese di Gastina in Poitu. Con molte ricette, & rimedij per risanare i cani da diuerse malattie.*

Milan, Appresso Antonio Comi, 1615.

€5,200

FIRST EDITION thus. 8vo. pp. [viii], 338, [vi]. Italic letter. Woodcut printer's device on title incorporating the arms of the dedicatee, small floriated woodcut initials, typographical tailpieces and ornaments, forty charming ? page woodcuts in text repeated from nine blocks, paper flaw in F8, light browning in places (poor quality paper), occasional marginal spotting, light water-staining on a few leaves. A good copy in contemporary vellum over boards, red morocco label on spine, all edges blue, (faded).



Excellent, charmingly illustrated, first and only edition of Cesare Parona's translation into Italian of Du Fouilloux's famous and seminal text on hunting, and the first and only early edition in Italian. illustrated with forty charming and vigorously drawn woodcuts that often use blocks of black to great effect. The work is translated from the Paris edition of 1606 and is dedicated to Ercole Visconti. Du Fouilloux (1521-1580) was a very keen, knowledgeable and experienced hunter and his work created a considerable stir amongst the many enthusiastic hunters of the C16; it was the earliest scientific treatment of the subject in modern times and undoubtedly one of the best. The work deals on hunting in general and particularly that of the deer, hare, wild boar and wolf. It also deals with the management of the hunt and hounds, hound welfare and ailments, training, breeding and types and the habits of all their various quarries. The last chapter deals specifically with the welfare of dogs and gives twenty seven 'recipes' for curing ailments ranging from rabies to snake bite. It swiftly became a standard work and editions in various languages were still being published into the mid 19th century.

BM STC It. C17 p. 312. Schwerdt I, p. 154 'The only Italian edition'. Souhart 158. Thiébaud 314. Jeanson 197.

L1105



Come il Cacciatore deue andar in cerca picciole corone de' Boschetti nascosti che sono nel Meglio del Bosco. Cap. XXXI.

BEn souente i Cerui malitiosi, che son altre volte stati fatti correre, & cacciarsi, si nascondono lungamente fra loro, senza uscire del loro bosco, & fanno

loro pascolamento in qualche picciolo Boschetto, & tagliate nascoste, che sono nel meglio del Bosco, e l' fanno piu comunemente nel Maggio, & Giugno, che in altra stagione; perciocche in questi mesi non vanno essi guari all'acqua, & s'contentano dell'humidita, & sostanza de' germogli, & del ghiaccio, che v'è di sopra, i quali ne danno loro a sufficienza. Ma nel Luglio, & Agosto, che i Boschi induriscono, si che i caldi sono uehementi, conuiene, che all' hora si scuoprano del loro Bosco, per andarsene all'acqua, tuttauia in qual stagione che sia non ponno essi nascondersi piu alto di quattro giorni, senza uscire fuori del Boscone, per molte ragioni: delliquale è l'una, che essi vogliono andare a vedere, oue dimorano l'altre Bestie, allequali sperano la loro saluaguardia; affine, che se si veggono fatti correre da' Cani, ue diano di loro in cambio, ouero escano per andare alle possessioni. Tuttauolta quando escano, si ritirano nel loro Bosco, due, o tre hore auanti giorno.

A tali Cerui malitiosi, conuiene, che il Cacciatore vi si adopri in questa maniera. Primieramente

Della Caccia, & propriet  del Cinghiale. Cap. XLVI.



DOp  hauser descritto la Caccia del Ceruo, secondo l'intelligenza del mio spirito; io far  solamente vn picciolo trattato della Caccia, & propriet  del Cinghiale; bench  egli non debba

LA CACCIA DELLO LEPORE.



LEpre son io di picciola statura Che d  piacer a' nobili, & gentili D'esser leggiera, & presta di natura, Pi  d'altre bestie, a me si dona il vanto. Della

30. ESTIENNE, Charles. *Abbrege de l'histoire des vicontes et ducz de Milan [...] Extraict en partie, du livre de Paulus Jouius. [...]*

Paris, Charles Estienne (ed., tr.), 1552.

€2,000

4to, A4-L4, M2 (46 ll.). Roman letter. Printer's device on t-p, woodcut floriated initials, 10 fine ¾ page woodcut portraits of the Visconti of Milan. Slight age yellowing, minimal light waterstain to lower outer corners. A very good, clean, wide-margined copy in vellum over boards by Alfred Farez (French binder, active 1909-1930), covers and spine triple gilt ruled, a couple of small ink spots to lower corner of upper cover, gilt title and date to spine, inner edges double gilt ruled.

A very good copy of this beautifully illustrated biographical history of the dukes and viscounts of Renaissance Milan. By the erudite printer Charles Estienne, it comprises, for the most part, a summary of Giovio's biography of the Visconti family, first published by his brother Robert Estienne in 1549. Paolo Giovio (1483-1552) was an Italian physician, historian and catholic bishop. In the dedication of this edition, Charles praises Giovio's historical work and explains that he realised an abbreviated version for the readers who want to learn and enjoy "great things", but do not have much time to dedicate to reading. Moreover, he adds that although Latin would have been more elegant, he translated the text into French because this is the language that the majority of people understand and that it is "nowadays even more spread across the entire world, than Latin was at the time of the Romans".

However, this is not a just a simple summary of Giovio, as Charles specifies that he "included those [useful] pieces of information that the author might have omitted". In fact, following a chronological order, Charles integrated Giovio's biographies of twelve Visconti with those of other members of the family who are not mentioned by the first author (such as Eriprando, founder of the dynasty). Moreover, he included the history of The Della Torre family, which ruled in Milan before being ousted by the Visconti in 1277, and of the Sforza, which acquired the Dutchy following the extinction of the Visconti at the half of the 15th century. Charles also records the two periods of French occupation under Louis XII (1499-1512) and Francis I (1515-1521), concluding the work with the biography of Francesco II Sforza (1495-1535), the last of his dynasty.



Barnabas, se trouue pourtraict en plusieurs aages & habits, tant en marbre, en l'Eglise de Conquan, a Milan : comme a Come, en l'Eglise S. Iulian, & encor au vieil palais des Ruscons.

This edition is embellished with ten nearly full-page woodcut portraits of the Visconti, reproduced here by Charles Estienne from the 1549 edition of Giovio. Charles states that these pictures make reading even more enjoyable and interesting, because "le visage est le mirouer du cueur" (the face is the mirror of the heart). These splendid woodcuts were delicately engraved by the great Geofroy Tory (1480-1533), French engraver, humanist and official printer of King Francis I of France. They are copies of the illuminated portraits that appear in the original manuscript of Giovio (preserved in the Bibliothèque Nationale de France).

USTC 6241; Renouard 104:12; Adams G696; Brunet III, p. 584; Graesse III, p. 490.

L3385



L'archeuesque Iehá, le Viconte, se fait ainsi pour-
traire en la chapelle de l'Archeuesché de Milan, par
luy edifiée : & est planté deuât l'imaige de la Vierge
Marie : duquel pourtraict les couleurs depuis deux
cens ans semblent encor fresches & belles.

E.ii.

31. EUCLID. *De gli elementi d'Euclide.*

Urbino, D. Frisolino, 1575.

€45,000

FIRST EDITION thus. ff. (viii) 278. Roman letter, with Italic. All pages with typographical border, c.600 woodcut illustrations. One lower outer corner torn not touching text, a few tiny holes to lower margin of t-p. A very good copy, on blue paper, in early C17 calf, double gilt ruled, raised bands, spine in seven compartments, repaired at head and foot, one gilt-lettered, others double gilt ruled with large gilt fleuron. Modern bibliographical notes pencilled to front pastedowns and fep, earlier inked to rear pastedown and fly, C19 engraved bookplate c1800 of Conte della Trinità to front pastedown, erased early ex-libris to t-p, occasional Italian annotation.

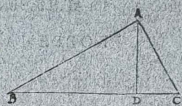
This outstanding copy was printed on blue paper for presentation. No copies on blue paper of this edition are recorded in major bibliographies or at US libraries. Intended as a substitute for parchment, blue paper was first employed by Aldus, and perfected by Giolito, for 'deluxe' copies prepared for important personalities. It became an increasingly widespread practice with selected copies of particularly scientific and architectural works in the course of the C16. The translator and commentator of this edition, Federico Commandino, had also overseen the printing on blue paper of a limited Latin edition of Euclid's 'Elements' in 1572.

LIBRO SESTO.

THEOREMA VIII. PROPOSITIONE VIII.

Se nel triangolo rettangolo dall'angolo retto alla base sia tirata la perpendicolare, i triangoli che le stanno d'intorno, & a tutto il triangolo & fra loro sono simili.

Sia il triangolo rettangolo A B C, che habbia l'angolo retto B A C: & dal punto A tirisi la A D perpendicolare alla B C. Dico che i triangoli A B D A D C a tutto il triangolo A B C, & fra loro sono simili. perciò che essendo l'angolo B A C uguale all'angolo A D B, che l'vno & l'altro è retto; & essendo l'angolo B comune alli due triangoli A B C A B D; sarà il rimanente A C B uguale al rimanente B A D, adunque il triangolo A B C è equi-



4. di questo.

angolo al triangolo A B D, & perciò come la B C, che è sottoposta all'angolo retto del triangolo A B C alla B A, che è sottoposta all'angolo retto del triangolo A B D, così la A B sottoposta all'angolo C del triangolo A B C alla B D sottoposta all'angolo C, cioè B A D del triangolo A B D; & anchora la A C alla A D sottoposta all'angolo B comune a due triangoli. adunque il triangolo A B C è equiangolo al triangolo A B D, & ha i lati proporzionali d'intorno a gli vguagli angoli. onde il triangolo A B C è simile al triangolo A B D. dimostreremo anchora per la medesima ragione il triangolo A D C essere simile al triangolo A B C, & perciò l'vno & l'altro di essi A B D A D C è simile a tutto il triangolo A B C. Dico oltre a ciò che i triangoli A B D A D C sono fra loro simili. perche l'angolo B D A retto è uguale al retto A D C; & si è dimostrato B A D uguale all'angolo C; sarà il rimanente B uguale al rimanente D A C. adunque il triangolo A B D è equiangolo al triangolo A D C, & come la B D sottoposta all'angolo B A D del triangolo A B D, alla D A sottoposta all'angolo C del triangolo A D C uguale all'angolo B A D, così la A D sottoposta all'angolo B del triangolo A B D, alla D C sottoposta all'angolo D A C uguale all'angolo B & anchora la B A alla A C sottoposta all'angolo retto A D C. adunque il triangolo A B D è simile al triangolo A D C. la onde nel triangolo rettangolo dall'angolo retto alla base sia tirata la perpendicolare, i triangoli che le stanno d'intorno & a tutto il triangolo & fra loro sono simili. il che bisognaua dimostrare.

la prima diff. di questo.

4. di questo.

COROLLARIO.

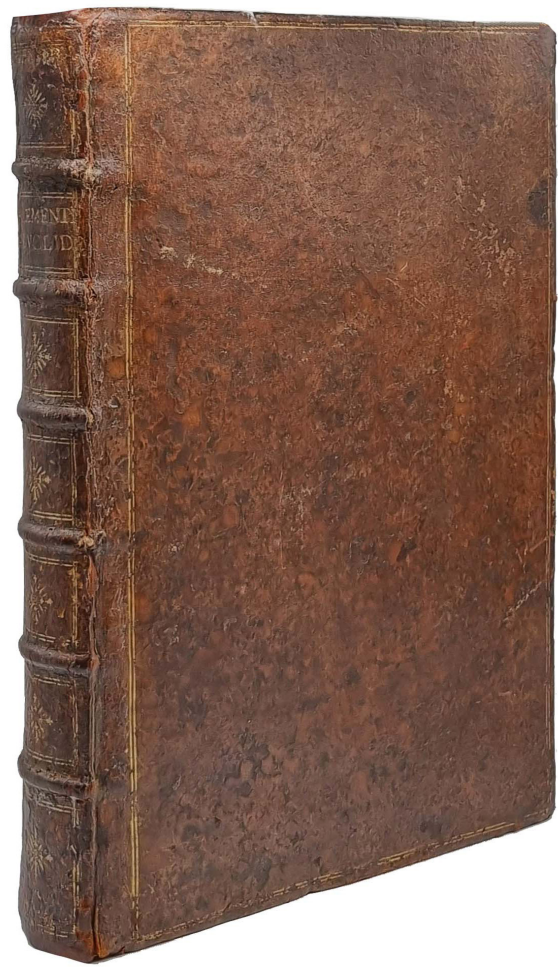
Da questo è chiaro che se nel triangolo rettangolo dall'angolo retto alla base sia tirata la perpendicolare, quella sarà proportionale di mezo fra le parti della base, & oltre a ciò il lato che è verso ciascuna parte della base sarà proportionale di mezo fra la base & detta parte. il che bisognaua dimostrare.

PROBLEMA I. PROPOSITIONE IX.

Dalla data retta linea tagliare vna parte proposta.

X 2 THEO-

*Esposizione del Corollario posto di sopra dell' VIII. prop.^{ne}
 Il Corollario dice che è manifesto che la perpendicolare che nel triangolo rettangolo dall'angolo retto cade nella base
 è media proportionale fra le due parti separate della base. et oltre a ciò ciascuna delle due parti che circondano l'angolo
 retto è media proportionale tra tutta la base, et quella parte della base che è detto lato o sottoposta.
 et è dimostrato essere così B D, a B A, come B A, a B C. et oltre a ciò D A, essere media proportionale tra B D, et D C. et
 essere così C B, a B A, come B A, a B D. et finalmente essere così B C, a C A, come C A, a C D. et perciò C A essere
 media proportionale tra B C, et C D. che è il proposito.*

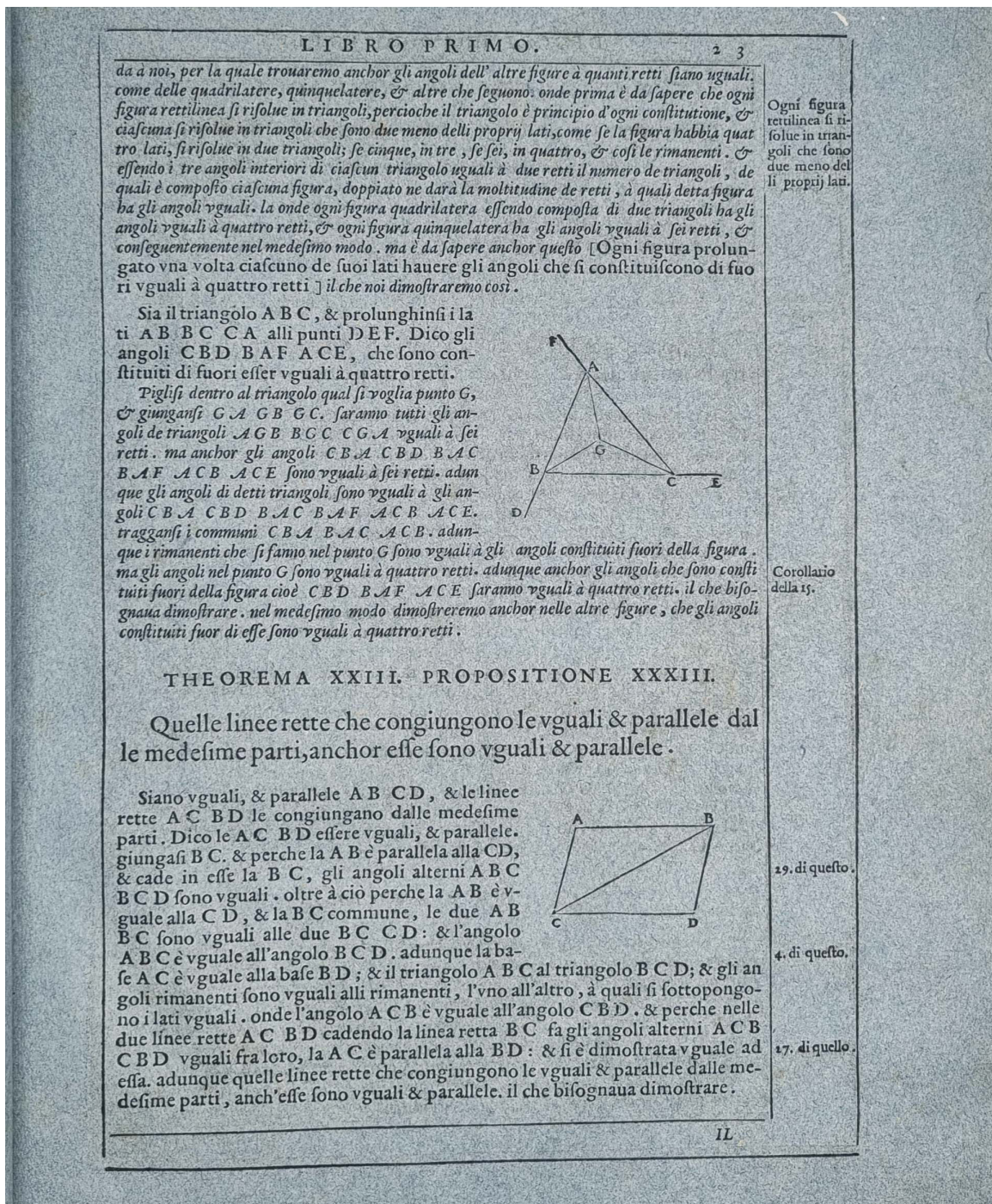


Very rare copy, on blue paper, of the first Italian translation of Euclid's 'Elements' edited by Federico Commandino. Commandino (1509-75) was a humanist from Urbino renowned for his translations of the works of ancient Greek mathematicians including Aristarchus of Samos and Pappus of Alexandria. Several of his Latin (and later vernacular) renditions of Greek mathematical terms, for which he relied on previous adaptations by Roman authors like Cicero and Vitruvius, became the standard. Euclid (4th century BC) was the first to reunite mathematical theories from the ancient world into a coherent, bi-dimensional system centred on simple axioms of plane geometry, based on angles and distance, from which further propositions (or theorems) could be deduced. His 'Elements' began with the crucial definition of 'point', 'that which has no part nor size' and which is only determined by two numbers defining its position in space—the fundamental notion on which the Euclidean geometrical system is based. The fifteen books of the work, the last two of which are now considered spurious, discuss plane and solid geometry, the theory of proportion and the properties of rational and irrational numbers. Euclid's 'Elements' was commonly used in schools for centuries and is 'the oldest mathematical textbook in the world' (PMM 25).

This copy belonged to an early mathematician who wrote a long marginal re-phrasing of a corollary. Between the late C18 and early C19, it was in the collection of the bibliophile Count Remigio Filiberto Costa della Trinità.

USTC 828481; Riccardi I/1, 363; Thomas-Stanford 42; BM STC It., p. 568; Honeyman II, 1009 and 1010. Not in Brunet or Mortimer.

K135

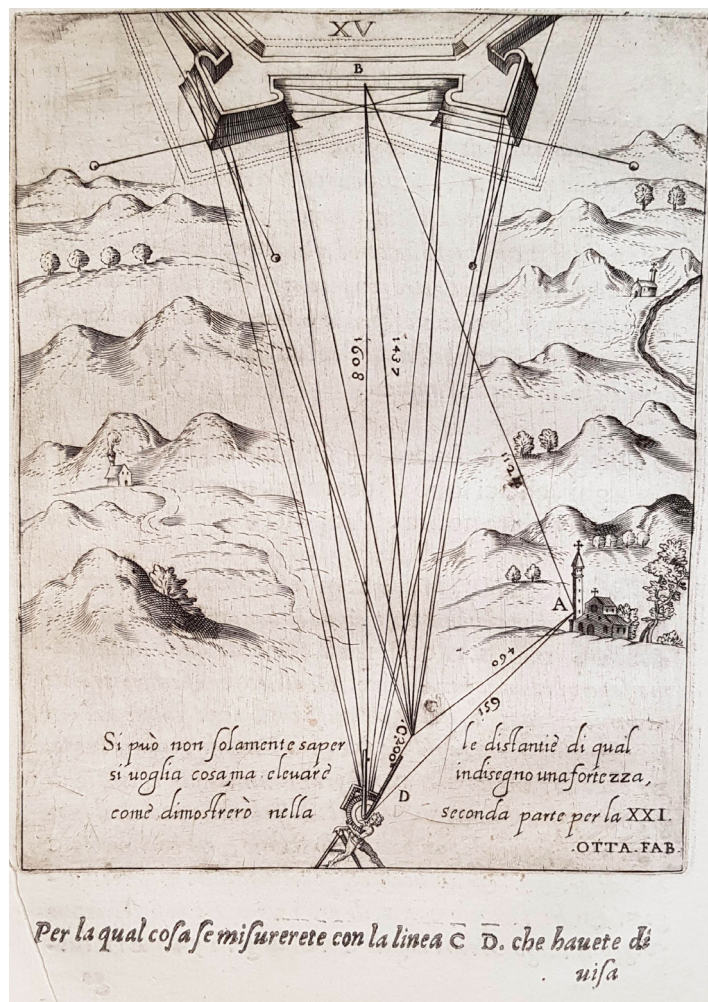


32. FABRI, Ottavio. *L'uso della squadra mobile.*

Venice, appresso Francesco Bariletti, 1598.

€3,200

FIRST EDITION. 4to. pp. (ii) 58 (vi), without the 'squadra mobile' plate as usual. Italic letter, with Roman. Engraved architectural t-p with female allegorical figures, putti and globe, 25 half-page engraved illustrations, decorated initials, head- and tailpieces. Little thumbing or minor marginal spotting in a few places, one plate superimposed presumably by way of correction. An excellent wide-margined copy, on thick paper, in old carta rustica, recased, bookplate of Erwin Tomash to front pastedown, the odd contemporary marginalia. In modern folding box.



An excellent copy of the first edition of this important work on the application of triangulation. Ottavio Fabri (fl. late C16-early C17) was an Italian mathematician of whom little is known. His greatest contribution to the discipline, immortalized in this work, was the invention of the 'squadra mobile', a brass geometrical instrument to 'measure, level and transfer onto paper every distance, height and depth', with applications in astronomy, geometry and the measuring of terrain. The edition was printed in two issues with differing preliminaries, though no priority has been established. The first section is devoted to measurements and includes comparisons between units used in different cities (the 'Braccio toscano' in Florence, the 'Tornadure' in Cervia) or countries ('Piedi' in France and the Trevigian 'Pertica' in Cologne). He proceeds to explain the construction of the instrument; this part was illustrated by an engraved plate portraying the 'squadra mobile', absent in most copies. The best material for the instrument, he found, is copper, a piece of which—"as thick as a knife's back"—can be bought 'from any ironmonger in town'. He even advertised the best craftsman in Venice to assemble the instrument, 'M. Battista... degli Horologi' in his Spadaria shop, who made clocks and scales. The rest, illustrated with handsome engravings, explains the most common applications of the instruments in measuring from various positions the distance, depth and height, in relative and absolute terms, of buildings, hills, allotments, etc. The 'squadra mobile' could even be used to map a city's area without a compass both from inside or outside its walls. Illustration XIII pasted on p. 37 appears to have been an editorial afterthought as it is also found in the NYPL copy.

Riccardi I/1, 433-34; BM STC It., p. 241; Brunet II, 1151 (mentions this ed.); Honeyman IV, 1259 (1615 ed.).

L3013

ISTRUMENTO DELLA SQVADRA MOBILE.

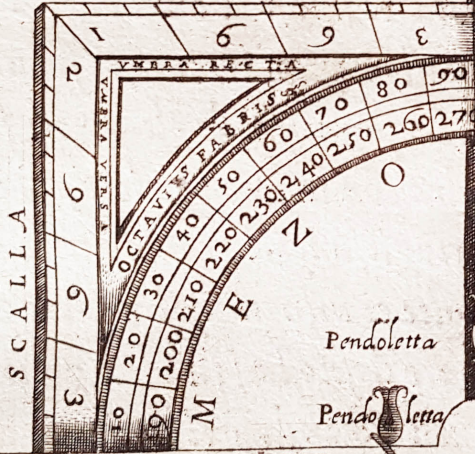
OVER ZOPPA

I.

Pendola

over traguardo

ALTIMETRA



Pendola

Pendola

Pendola

MOBILE
BRACCIO
C
E
R
C
H
I
O

LINEA

FEDELE

BRACCIO

STABILE

VIII

Si possono anco incama un alboro di nave, ò galera Sapere l'istesso.



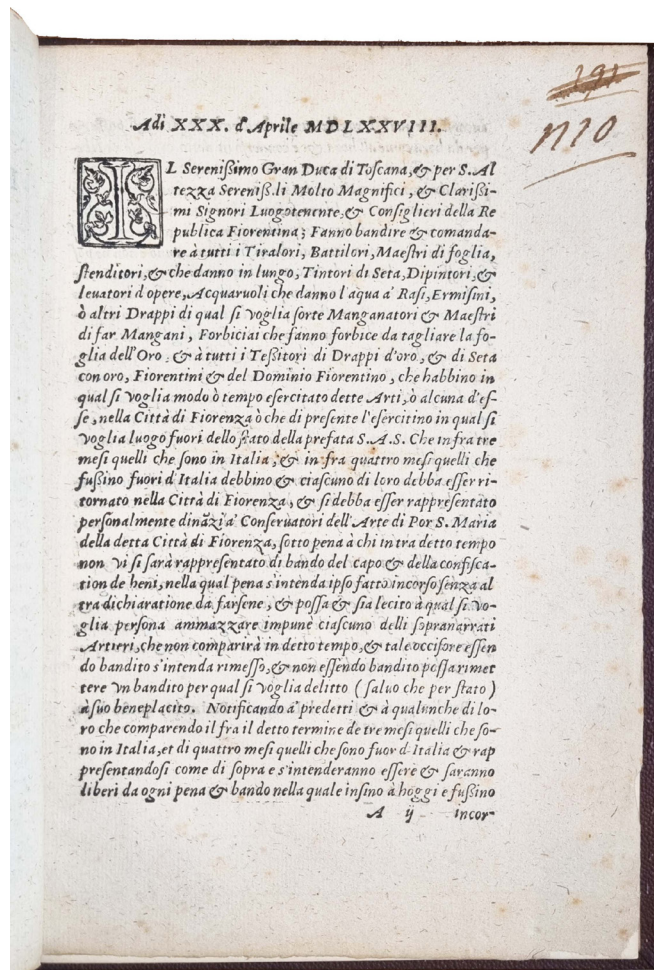
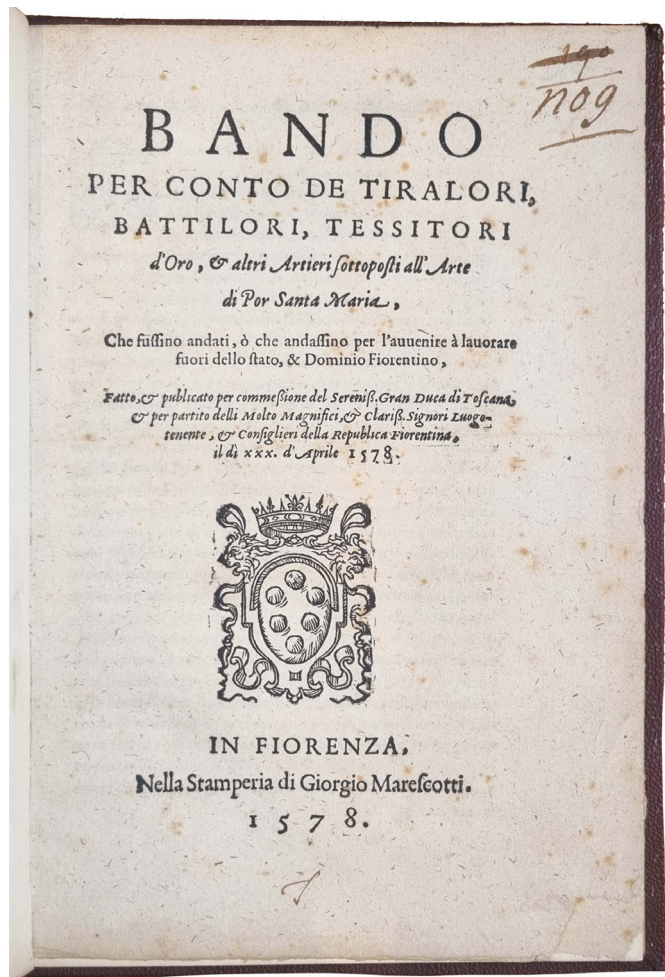
THE ART OF GOLD

33. [FLORENCE]. *Bando per conto de tiralori, battilori, tessitori d'oro, e altri Artieri sottoposti all'Arte di Por Santa Maria.*

Florence, nella Stamperia di Giorgio Marescotti, 1578.

€2,500

FIRST EDITION. 4to. ff. 2, unnumbered, A2. Italic letter, little Roman. Woodcut Medici arms to t-p, decorated initial. Slight foxing, small tear from lower outer blank corner of t-p. A very good, well-margined copy in modern boards, stamp 'Assay Office Library Birmingham' to ffp, 'n09' and 'n10', 'inked to upper outer blank corners.



A remarkably scarce ephemeral survival of the first edition of this 'Bando' preventing all Florentine artisans working with gold from emigrating, and thus reduce the number and quality of skilled workers in Florence. Updating a similar bando printed c.1575, it addressed a wide variety of artisans working with gold within and without the Duchy. These were goldsmiths, gold leaf makers, cutters, dyers, painters, weavers and washers of silk or linen woven with gold thread, and makers of instruments and scissors to use on gold leaf. They were ordered to report in person, within 3 (if in Italy) or 4 (if abroad) months, to the major guild of the Arte della Seta at Por Santa Maria. In case of no-show, they should immediately have their goods seized and permission would be granted to anyone to kill them without punishment. If the murderer was a bandit, he could be pardoned; if he wasn't, he could request pardon for a bandit. Those who showed up would not be asked to repay public or private debts for a year, or be prosecuted for their debts, but could not leave Florence again without a licence.

Giorgio Marescotti received an official ten-year privilege to print bandi in 1585, though he was never 'stampatore ducale' (Biagiarelli, 318). For printers, the production of and trade in administrative 'ordini' and 'bandi' was 'safe and abundant due to the high number of magistrates issuing ordinances, regulations, provisions, etc.—which quickly expired and were quickly renewed' (Biagiarelli, 317-18).

Only Penn and BYU copies recorded in the US. EDIT16 CNCE 59774; USTC 840874; Cantini IX, p.9. Not in BM STC It. or Salimbeni, Leggi, ordini [...] della Toscana dei Medici. B. Maracchi Biagiarelli, 'Il privilegio di stampatore ducale nella Firenze Medicea', Archivio Storico Italiano 123 (1965), 304-70; F. Pignatti, 'G. Marescotti', Diz. Biog. degli Italiani (2008).

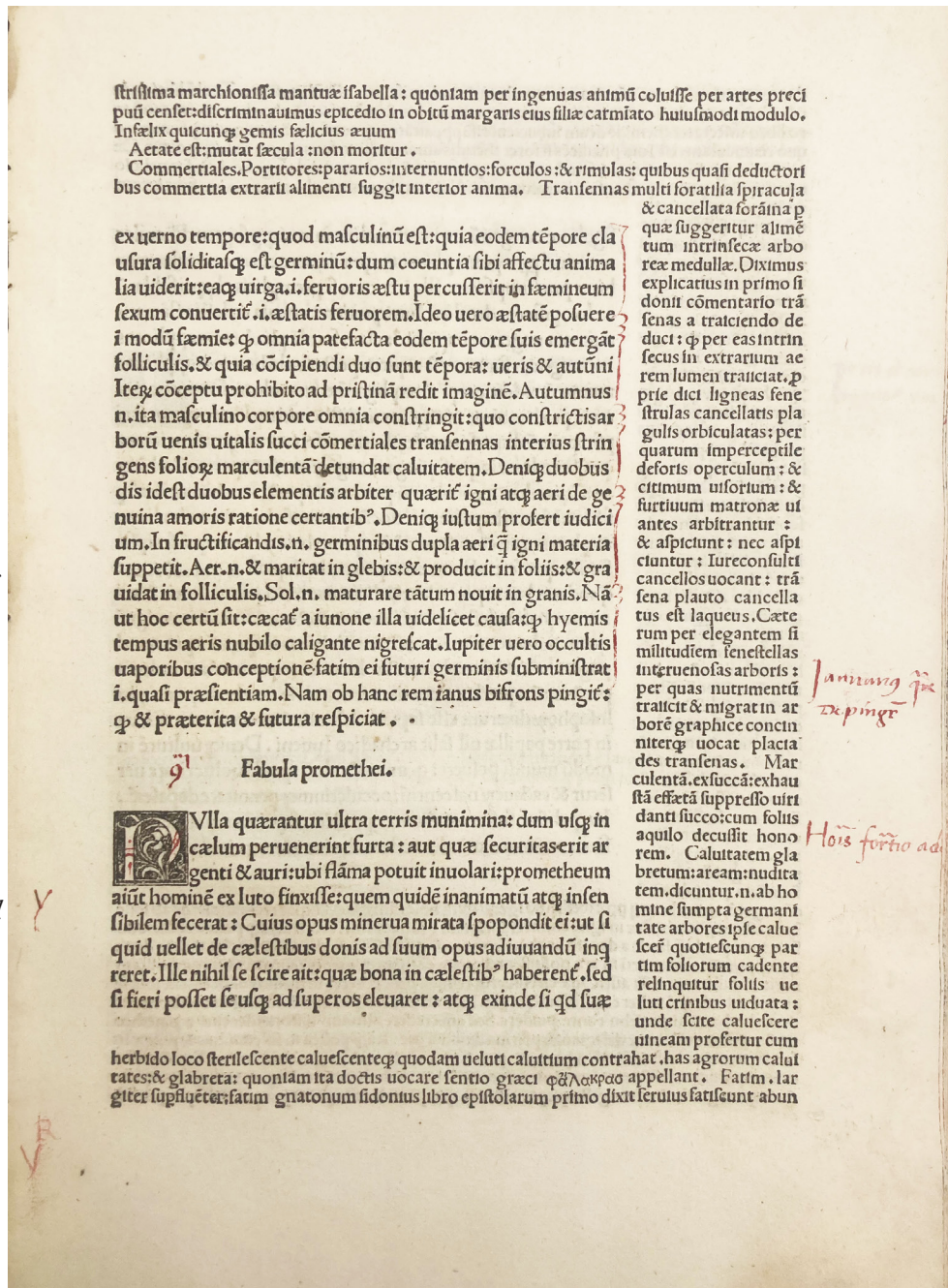
L3501

[Milan, Uldericus Scinzenzeler, 23 Apr. 1498.]

€10,000

FIRST EDITION. Folio. ff. [47], a-d8, e4, f5 (lacking f6 blank), g6. Roman letter, occasional Greek, 3:111R, 10:80R, 14:110Gr. Decorated initials. Light age yellowing, very light marginal water stain to last few gatherings, slightly frayed lower outer corner to last two ll., tiny scattered worm holes mainly to lower and lower outer blank margins of final gatherings, occasionally just touching text, a few gutters strengthened. Contemporary ms marginal annotations or underlining mostly in a quasi-Italic hand in red, occasionally trimmed but still legible. A very good, large, interesting copy in modern vellum antique, all edges sprinkled red and blue. Modern bookplate of Harry Bates Thayer to front pastedown.

First edition of this fundamental work on ancient Greek myths, comprising Fulgentius' fables and a critical commentary by the humanist G.B. Pio. A privilege granted by Ludovicus Maria Sforza is printed on the title verso, giving publishing rights for this and other editions to Johannes Passiranus de Asula, a wealthy scholar who paid for the publication of several ancient works based on mss he owned and which he wanted to circulate for the use of scholars and students. Fulgentius (5th-6th cent.) was a Latin writer probably born and educated in North Africa, historically confused with a contemporary bishop, St Fulgentius. 'Enarrationes' includes Fulgentius' interpretation of 50 fables, surrounded by Pio's commentary. The protagonists of the fables include Greek and Roman deities, mythological figures (e.g., Tantalus, Acteo, Adonis, Prometheus), literary characters (e.g., Thyresias, Ulysses), and talking animals (e.g., the crow). Fulgentius provides a short summary for each, followed by an allegorical interpretation, often supported by etymological deductions: e.g., the sirens Ulysses encounters represent pleasure and lasciviousness, but the wise man avoids them. Pio's commentary added references to Christian exegesis of ancient mythology, including St Augustine. An interesting appendix is Fulgentius' 'Expositio sermonum antiquorum', a concise vocabulary of obsolete or obscure Latin words. Pio pushed the Latin language beyond the linguistic boundaries of Ciceronian golden age and instead delighted in the archaic, the archaizing, and the rare, thus producing a 'cutting-edge' edition (Hartmann, p.21). A thorough early C16 annotator, probably an advanced student with some knowledge of Greek, glossed numerous fables, but most of all he delighted, like Pio, in Fulgentius' final list of Latin words. His glosses summarised the general meaning of the fables or clarified words or nouns (e.g., Apollon as Sun, Venus as Luxuria), correcting occasional typos.



ISTC if00326000; Goff F326; HC 7392*; BMC VI 773; BSB-Ink F-280; GW 10423. A.-M. Hartmann, English Mythography in Its European Context, 1500-1650 (2018).

Lib idinosa. Circe meretricio noie male audire testis e pleraq; ois ars poetica aza ut interpretatur serulus appellata a uoce aspernatiu: Ideo socios ulyxis uerboru delenefico nepenthe & titi latu prurioso: pharmaceutriaq; poculoz q; ipsa libido reptit per uerborum mollitie: & dulcedinis inuolucru: cu subsit amarities ois: & aspnabilis insuauidudo: un canit scienter & lepide plautus. amor amarat. Itē amor dulcia dat gestum: amaritudinem ad satietatem usq; aggerit. simili bel lunos homines reddere uesantiam amor idem ostendat. amor mores hominum moros facit.

Sed hac circe odisse dr. Circe ut antedictu e man^o diudicatio uel opatio nūcupat. quasi χειρωκριτυ. Laborē. n. manuū & opatōem libidinosa mulier nō diligit: sicut tereti^o ait a labore pcliuē ad libidinē accipit cōditōem de hinc quæstū occipit. hac ēt ulyxes inocu^o transit: quia libidinē sapientia cōtemnit.

13. Fabula mydæ regis & pactoli fluuii.

MYda rex appollinē petiit: ut qcqd tetigisset aurū fieret. Cūq; pmeruisset mun^o in ultiōem cōuersum est Capitoz sui uoti effectū torqueri. Nā qcqd tetigerat auz: statim efficiebat. erat ergo necessitas aurea: locuplesq; penuria Nā & cyb^o & pot^o rigēs auri materia marmorabat. Itaq; apollinē petiit: ut mala desiderata cōuerteret. Respōsoq; accepto: ut tertio caput sub pactoli fluminis ūdas subderet: Quo facto: pactol^o deinceps arenas aureas trahere dicit. Sed euidēter poetæ alluxerūt argutiam: illa uidelicet cā: q; ois appetitor auaritia: cū oīa pretio destiat: fame morit^o: q; & myda rex erat Sed collecta pecuniarū sūma: ut solocrates cigizen^o in libris historiæ scribit: q; oī censu suo myda rex pactoli fluuiū: q; in mare currere solit^o erat: p innumerabilis meat^o ad irrigandā puincia deriuauit: Suarū expēsa auaritia fluuiū fertilē reddidit: Myda. n. græce quasi μηδ' επιδωρ. i. nihil sciens. Auar^o. n. tantū stultus est: ut sibi prodesse non norit.

Circē meretricis per suasionib⁹ & amorabūdis illectamētis mortales. incapistrasse docet eruditissime claudian⁹ in consūlatu honoris. Luxurtes p̄dule malū: quæ dedita semper corporis arbitriis hebetat caligiæ sensus m̄braq; circēis effaminat acris herbis. ulyxes moly uirga hoc est sapia a mercurio sibi tradita securo se ipolutū a ludibrio lo contactu referuans euasit p̄stigtas icolūis. fabulosā uirgā fuisse ludibūde refert i obscōo carmine poeta sic ppe modū. hinc legit radix de qua flos aureus exit: quā cū moly uocat mē tula moly fuit. De hac ulyxea uirga fabulose tñ homerus ριζη μεν μελᾶν εσκεγαλοκτι δε εκελον αθρο. μωλυ δεμιν κελουδι θεοι. hac exp̄ssit ouidius libro. xiiii. metamorphosēo. Moly uocat supi: nigra radice tenef.

auaritia in

est cepit

adluserūt

No

13.

Marmorabat cornescebat i marmorosā duriciē. Aluserunt. lusu poetico p̄scripserūt. puro lectionē pbatorē esse si legis illuserūt hoc est ludibūdo iuolucro. detexuerūt p̄antis eloqui. uersicolorb⁹: quo modo loq̄ndi uergili⁹ uti libro georgicon. Illusq; auro uestes. ephyreiaq; ara. fuis⁹ Illusas. iqbz artifex iudēs auro aliqua depigit: Fame. nūq̄ itermortentē radicit⁹ morbili agri montia: Ceterū ut de hydropico semet insolāte aquā calfacit. Semp Inops qcūq; cupit: Curta ne scioqd semp abest rei: Cuius glomeri nec terminū crissippus sortes explicator iponeret: q̄nqdem tā deest auaro q; habet q; nō habet. Sed dāda est ellebori merito ps maxia auaris: q; itinere iam admodū pacto utaticū augent: quando omnis homo bulla ē: eo magis senex. parādā sarcinulæ & instar prouidi remigis contrahenda uela a libidinibus ab auaritia: ceterisq; animi deuenusta mentis receptui tandem i senectute: canendum est oculo corporis deflorescente florescat ocul⁹ mentis: illud philosophi notissimi probantes: qui a uitiorum incentiuis liberatus ueluti ob immani. & teterrima bellua gratiam senectuti referebat. Quid fœdi⁹ & detestabilis: ut id crassi recenteam his multicipidis uetulis ueruecibus & silcernis: qui in duodecima hora uita positi sola nequitia pubescunt: adulescentiantur: repuerascunt: bipueri: in quorum animo libidinofitas axe stuat: tepet in corpore: debilisq; tepet cum ramice neruus. Dic bone Iupiter quis feret hoc cato. nianum supercilium: uerba terrica: stotcam rigiditatem: cum dispalescat animus uulpina pelle?

d i

LIVES AND WORKS OF THE GREAT ASTRONOMERS

35. GASSENDI, Pierre. *Tychonis Brahei [...] vita. Accessit Nicolai Copernici, Georgii Puerbachii, & Joannis Regiomontani, astronomorum celebrium, vita.*

The Hague, A. Vlacq, 1655.

€3,700

4to. 2 parts in 1, half-title to second, pp. [4], lx, 373, [11]. Title in red and black, engraved frontispieces with Tycho Brahe portrait within arch decorated with his family's armorial shields, and oval portrait of Copernicus, 2 woodcut diagrams, decorated initials and ornaments. Occasional very light yellowing, first frontispiece and title a bit soiled from printer's offsetting, paper flaw to upper outer corner of l3. A very good copy in late C17 English calf, double blind ruled, blind-stamped fleurons to corners, raised bands, spine gilt and gilt-lettered, outer edges gilt, spine a trifle rubbed. Earls of Macclesfield armorial bookplate (North Library, 1860) and earlier ms shelfmark to front pastedown, Macclesfield's blind stamp at head of frontispiece, title and following leaf, early ms price(?) at foot of title.

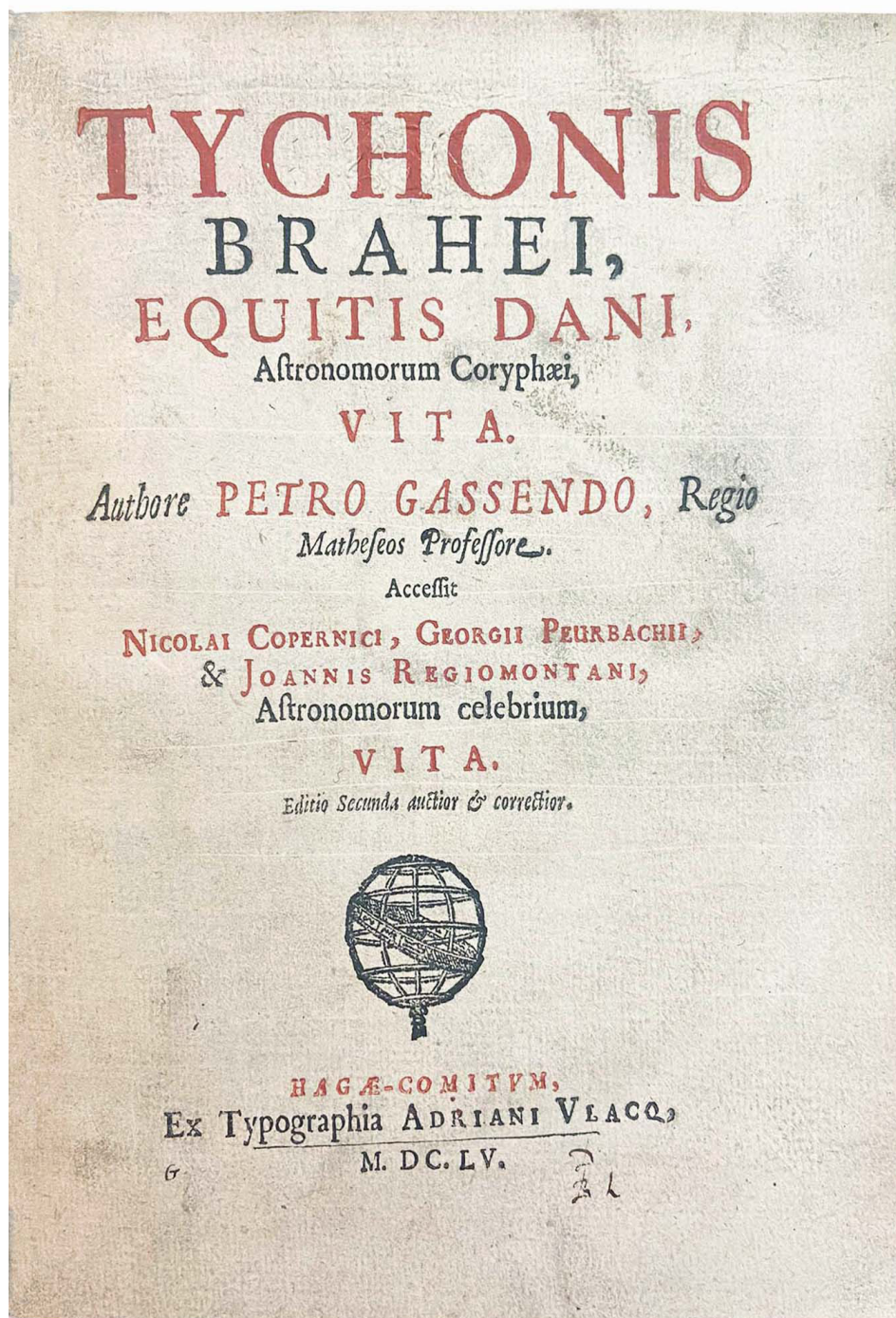


A very good copy, of illustrious English provenance, of the second edition of this most successful biography of great early modern astronomers, first published in 1654 – an early example of science presented to a popular audience. Pierre Gassendi (1592-1655) was a French Jesuit, philosopher and mathematician, an opponent of Descartes's rationalism, and a follower of empiricism against Aristotelianism. His important experiments spanned astronomy (he was the first to observe the transit of Mercury across the Sun), the measurement of the speed of sound, and the use of camera obscura to measure the diameter of the moon. 'Privately he was in favour of Copernicanism, but as a Jesuit priest in Catholic France, he found it unwise to make his sympathy publicly known. He therefore supported the Tychonian world system as a compromise approved by the Church, if only as a substitute of the heliocentric system he believed in' (Kragh, p.124).

The present work is mostly devoted to the Danish astronomer Tycho Brahe (1546-1601), handsomely portrayed on the engraved frontispiece; to his biography, in six parts, are appended those of Copernicus, Peurbach and Regiomontanus, added at the publisher's request. Gassendi focused, in non-judgemental manner, mainly on his life and work, including excursions into his side-interests in alchemy, astrology and Neo-Latin poetry, and his family history. Brahe theorized the 'geo-heliocentric' system – here illustrated with a woodcut diagram – in which the Sun and Moon orbited the Earth, whilst the other planets orbited the Sun. However, Gassendi's biography discussed mostly Brahe's talent for empirical astronomical observations, organized chronologically and described in detail, from the instruments he used. Anecdotes revealing Brahe's known eccentricities include how he lost his nose in an argument in 1566, often wearing a prosthesis in later years, and how he owned a trained pet elk who died falling from the stairs, after drinking beer. The last three, much shorter biographies discuss in similar fashion the life and observations of Copernicus (1473-1543), with a diagram illustrating his heliocentric theory (with a woodcut); the Austrian astronomer Georg von Peurbach (1423-61), a supporter of the Ptolemaic model and author of 'Theoricae Novae Planetarum' (1472), the standard astronomy text for several decades; and the German astronomer Regiomontanus (1436-76), whose discoveries provided the basis for Copernicanism. Lord Macclesfield's was the great English scientific library of his day. He was a pall-bearer at Newton's funeral.

Houzeau-Lancaster I, 6190. Not in Graesse.

L4093



CONTEMPORARY PAINTED BINDING

36. GARIMBERTO, Girolamo. *Il Capitano Generale. Nuoavamente mandato in luce.*

Venice, Ziletti, 1556.

€11,200

FIRST EDITION. 8vo. pp. [xx], 582, [iv]. Italic letter. Woodcut printer's device on title, historiated woodcut initials, autograph "Carlo Richa 1718" on t-p. Light age yellowing, some minor mostly marginal spotting. A very good copy in contemporary limp vellum with the contemporary painted arms of Emanuele Filiberto, Duke of Savoy, upper cover with the arms of Savoy held aloft by putti, crown above and motto gilt on red banner, arms on lower cover with lions rampant below and female figures at sides, all edges richly gilt and gauffered, painting rubbed.



First edition of Garimberto's important treatise on the art of warfare with the splendid and most appropriate provenance of Emanuele Filiberto, Duke of Savoy, and a particularly rare example of a painted binding with the Duke's arms; a few examples are at the Bibliotheque Nationale; none, it appears, in Turin, or elsewhere in Italy. On the death of his brother Louis (1536), Emanuele Filiberto became successor to the throne of Savoy. He inherited in 1553, an almost empty honour, as the vast majority of his hereditary lands had been occupied and administered by the French since 1536. He started a most distinguished military career in 1543 when he entered the service of his uncle Charles V, with the aim of recovering his Duchy, and took part in the imperial victories in Ingolstadt (1546) and Mühlberg (1547). He later joined his cousin Philip II in Spain participating in the defence of Barcelona from French maritime attack in 1551 and he served with Ferrante Gonzaga in the guerrilla war between the Spanish and French in Piedmont. He was also a suitor to the future Queen Elizabeth I. In 1553 he was appointed lieutenant-general and supreme commander of the Spanish army in Flanders, and in 1556 governor of the Netherlands. In 1557 he won a decisive and brilliant victory against the French troops led by Anne de Montmorency and Gaspard de Coligny. In the subsequent Treaty of Cateau-Cambresis (1559) Emanuele Filiberto was rewarded with the return of his estates. The peace was sealed by his marriage to Margaret, daughter of Francis I. A skilled political strategist, he took advantage of various squabbles in Europe to slowly regain territory from both the French and the Spanish, including the city of Turin which he made the capital of his new Kingdom. He is considered one of the chief founders of the state of Savoy.

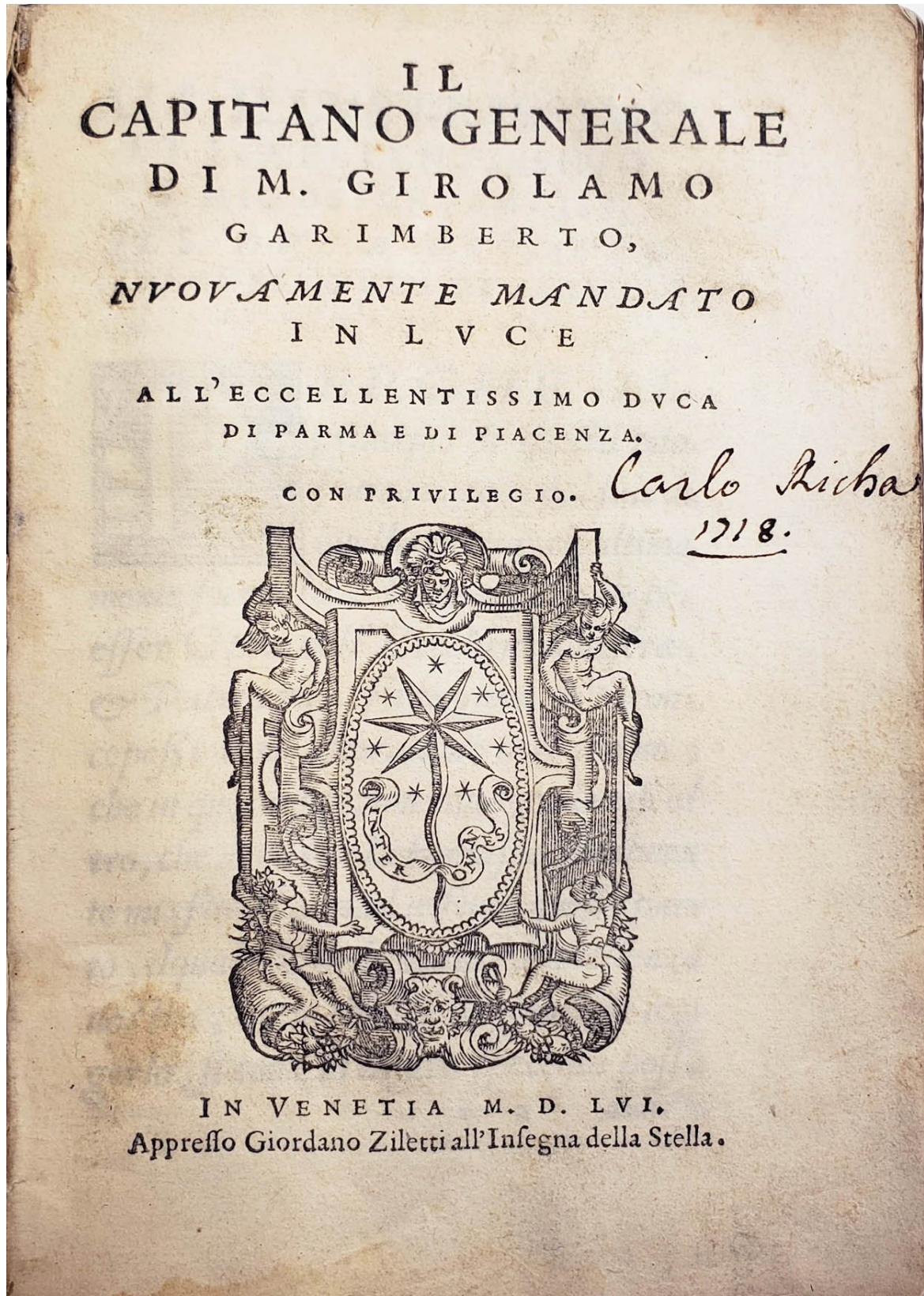
Garimberto's treatise on warfare and government, based on the work of Machiavelli, would have been most useful to him. "When he came to compose his book on warfare it was largely to the 'Discoursi' and the 'Arte della guerra' that he turned for inspiration, method, and subject matter – although he makes effective use of Fourquevaux's 'Instructions' for more up to date

information on modern battles... His procedure is to follow a general discussion of a particular issue with ancient examples especially from the Career of Julius Ceasar, and then to add modern and contemporary instances. The plan is not slavishly executed. Individual examples are themselves subjected to further scrutiny; and Garimberto is not unwilling to challenge Machiavelli. ... He comments on how military virtu has enabled men to rise from humble origins to high position; and he devotes a whole chapter to the preparations necessary to bring off a military coup." Sydney Anglo, David Cressy. 'Machiavelli – the First Century.' A most prestigious copy

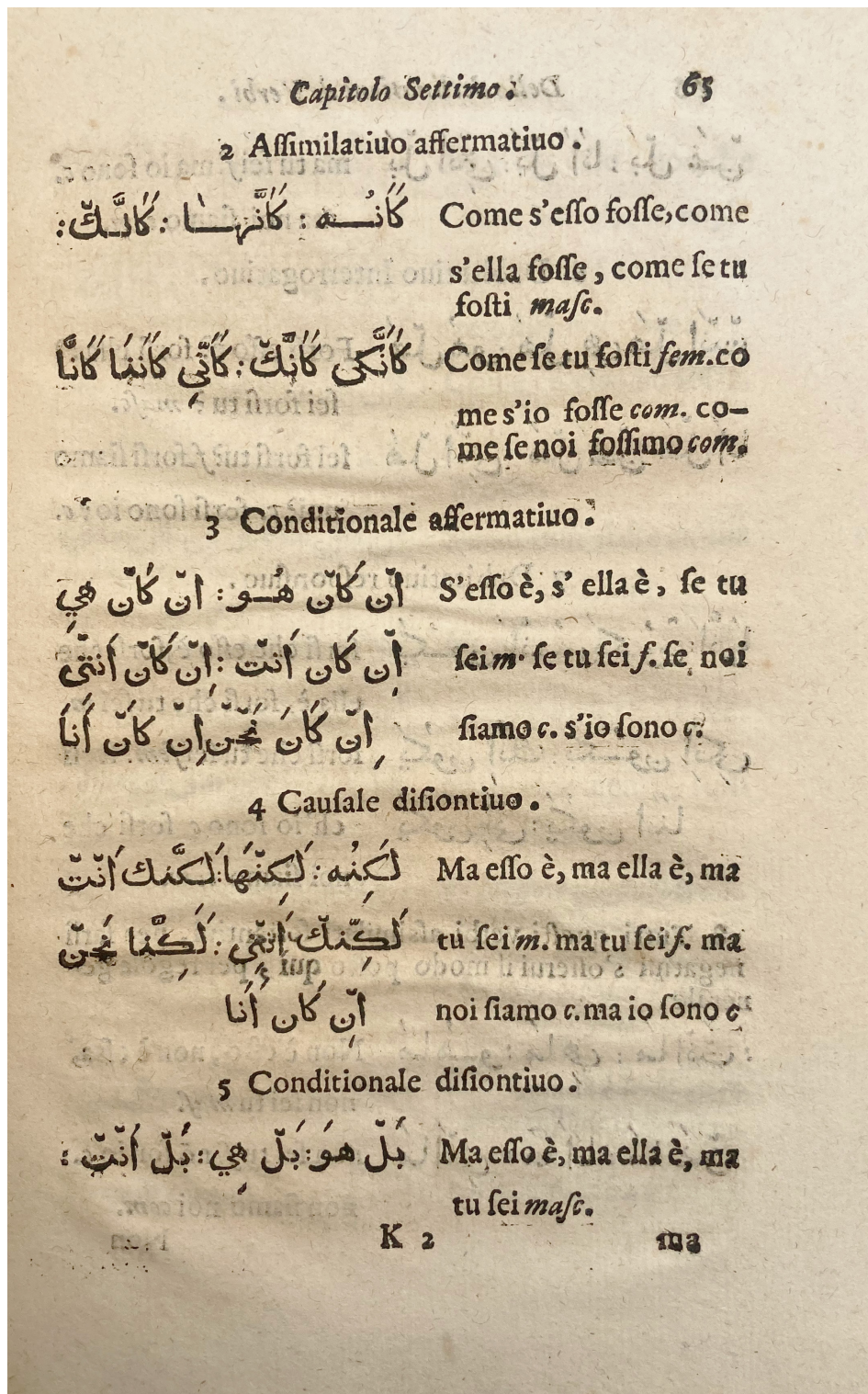
Carlo Richa is most probably the distinguished Piemontese professor and physician who published a major work "Morborum vulgarium historia" on the plague, in Turin in 1721, later translated into English.

BM STC C16th It. p. 290. Cockle 520. Not in Adams.

L1434b



FIRST EDITION. 4to. pp. [10], 102. Roman letter, with Arabic. Woodcut vignette to title. Initial and final ll. a trifle softened, title a little soiled at margins, minor repair to lower or outer margin of first gathering, couple of light ink smudges. A good copy in C19 quarter calf over marbled boards, marbled eps, bookplate of Junta de Protección del Tesoro Artístico Nacional, coll. T'Serclaes at the Biblioteca Nacional to front pastedown, slightly later ms 'Missionis Aegypti Reformatorium' to title, C19/C20 ms cryptographic cyphers to rear fep.



First edition of the first Arabic-Italian grammar and phrasebook, produced by the Propaganda Fide press in Rome – formerly in the library of the Franciscan mission in Egypt. In 1630, Friar Paolo da Lodi was nominated the first *prefectus missionis Aegypti*. He [...] took up residence in the Venetian embassy and succeeded in setting up residence for the friars in a house just outside the diplomatic compound. [...] The friary of Cairo became the seat of the prefect, and at the end of the century, an institute for the study of Oriental languages was opened there. In 1632 the Congregation de Propaganda Fide established a Franciscan prefecture in Ethiopia [...]. Upon their arrival in Egypt, they approached the Coptic patriarchate and visited the monasteries of St Antony and St Macarius to perfect their knowledge of Arabic' (Van Zeelst).

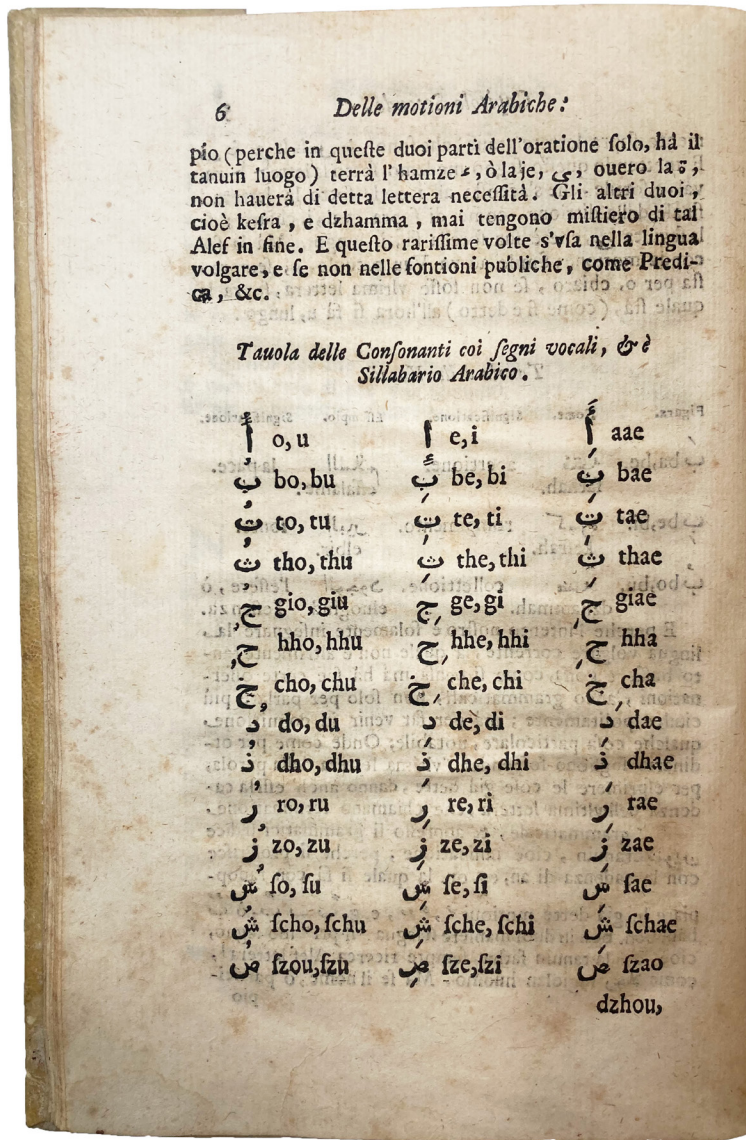
The Polish Franciscan Domenico Germanus (1588-1670) was a missionary and teacher of Arabic in Rome, at the Monastery of San Pietro in Montorio. 'Fabrica' was intended as an introduction to colloquial Arabic in relation to Italian, for Germanus' own students and future missionaries in the Middle East. He begins by stating that 'those who wish to learn a foreign language must needs become children again'; in particular, for Arabic, it is important to pronounce it correctly, due to the numerous difficult letters. The work begins from the basics – letter forms, pronunciation, diacritics – followed by the Holy Father, the Commandments, *Salve Regina*, the Confession, the *Professio Fidei*, in Arabic and Latin (not the 'Protestant' Italian here!). The second part discusses nouns, participles,

pronouns, and verbs, adjusting the three Arabic grammatical cases to the six Latin ones, with examples involving a man named Zaid, as found in medieval Arabic grammars such as Sibawayh's. In so doing, Germanus introduces everyday vocabulary which the students could assimilate whilst learning the grammar. The "vernacular Arabic" was considered by these authors as a spoken and written language. In order to explain the relationship between the two forms of Arabic to their students, they also referred to the parallel between Latin and Italian. This 'vernacular Arabic' seems to be a hybrid language, mixing up the characteristics of standard Arabic and specificities of the Near Eastern dialects: a form of the language known as 'middle Arabic', widely used in the Near East until the Nahda (Arabic awakening)' (Girard, pp.205-6). Germanus' colloquial was based on the Levantine. Whilst it preserves here some of the classical grammar (e.g., 'lan' to negate the future), it displays constructions and vocabulary, such as 'lamma' for 'when' and 'bad mā' for 'bad 'an', which are more frequent in Levantine. A final section explains how to read Arabic when diacritics (short vowels) are absent, which will happen nearly most of the time. A most interesting, important work.

Formerly in the collection of Juan Pérez de Guzmán y Boza, Duque de T'Serclaes (1852-1934), Spanish historian, politician, and bibliophile. He amassed one of the most important private libraries in Spain, dispersed after his death. After the Civil War, the part donated by the family to the National Library of Spain was reclaimed and later dispersed (BNE).

USTC 4014351; Fumagalli p.354, Brunet II, 155. A. Girard, 'Teaching and Learning Arabic in Early Modern Rome', in The Teaching and Learning of Arabic in Early Modern Europe, ed. J. Loop et al. (2017), pp.189-212. L. Van Zeelst, 'Franciscans in Egypt', The Coptic Encyclopedia, vol.IV (1991)

L4758



CHARMING CONTEMPORARY BINDING

38. GIOVIO, Paolo; DOMENICHI, Ludovico. *Vita di Consalvo Ferrando di Cordova detto il Gran Capitano*.

Florence, [Lorenzo Torrentino], 1552.

€5,700

8vo. pp.231, [1]. Roman letter, little Italic. Decorated initials. Small tear at outer margin of B8 repaired, small hole at blank foot of last leaf. A very good, clean, wide-margined copy in contemporary Italian goatskin, lacking ties, double blind ruled, outer border gilt ruled to a design of gouges and arabesque, gilt stamped fleurons to corners, central panel with gilt-stamped fleurons, gilt curl tools to corners and gilt blank armorial centrepieces, raised bands, gilt rosettes to spine compartments, all edges gilt and gauffered, scattered tiny worm holes to upper cover, head and foot of spine, corners and upper and edges of lower cover repaired.



The charming contemporary binding, produced in a skilled provincial workshop most probably in Tuscany, displays the influence of 1540s-early 1550s Roman bookbinding. The models for the curl tools and the geometrical knot on the inner border are found on bindings produced for the great bibliophiles Giovanni Battista Grimaldi (cf. de Marinis I, 739, 751) and Antonio Filar-eto (cf. de Marinis I, 857). In the second half of the C16, the 'pilgrim' watermark, on the eps here, appears most frequently in north-western Italy, but also Pisa and Sicily (cf. Briquet).

A very good copy of the second edition in Italian of Paolo Giovio's famous biography of the Spanish general Gonzalo Fernández de Córdoba (1453-1515), considered the first to make gunpowder weapons an integral part of warfare. Written in Latin c.1525 and published by the historian Giovio (1483-1552) in 1549, it was translated into Italian by Ludovico Domenichi in 1550. Known as 'El Gran Capitán', Fernández de Córdoba was a key figure in the Conquest of Granada (1481-91) and the Italian Wars (1494-1505). 'The ambassador of Charles V to Rome, Luis Fernández de Córdoba, duke of Sessa, commissioned Giovio to vindicate the reputation of his father-in-law, Gonzalo, the most brilliant general of the age. After winning the kingdom of Naples from the French, the "great captain" had been forced into retirement in Spain by the jealousy of Ferdinand of Aragon, who suspected him of wanting the crown of Naples for himself, and the duke of Sessa feared that the great soldier's reputation was being diminished by official annalists and "foolish poets" (Zimmerman, p.65). The work begins with Domenichini and Giovio's dedications to the Captain, proceeding with the faction wars of the house of Córdoba, a detailed account of Gonzalo's feats at the siege to reconquer Granada from Muslim dominion, and during the Italian Wars whereby Naples was brought under Spanish rule. Giovio's work achieved great popularity, rescuing the reputation of the captain who first integrated the use of gunpowder weapons into the Spanish artillery, with the help of battlefield fortifications.

NYPL, Penn and UCLA copies recorded in the US. USTC 833187; EDIT16 21185; Brunet, III, 583; Graesse, III, 490; Gamba, p.424. T. C. Price Zimmerman, Paolo Giovio (1995).

L3752

LA VITA
DI CONSALVO
FERRANDO DI
CORDOVA DET-
TO IL GRAN CA-
PITANO.

Scritta per Mons. Paolo Giovio
Vescouo di Nocera, & tra-
dotta per M. Lodouico
Domenichi.



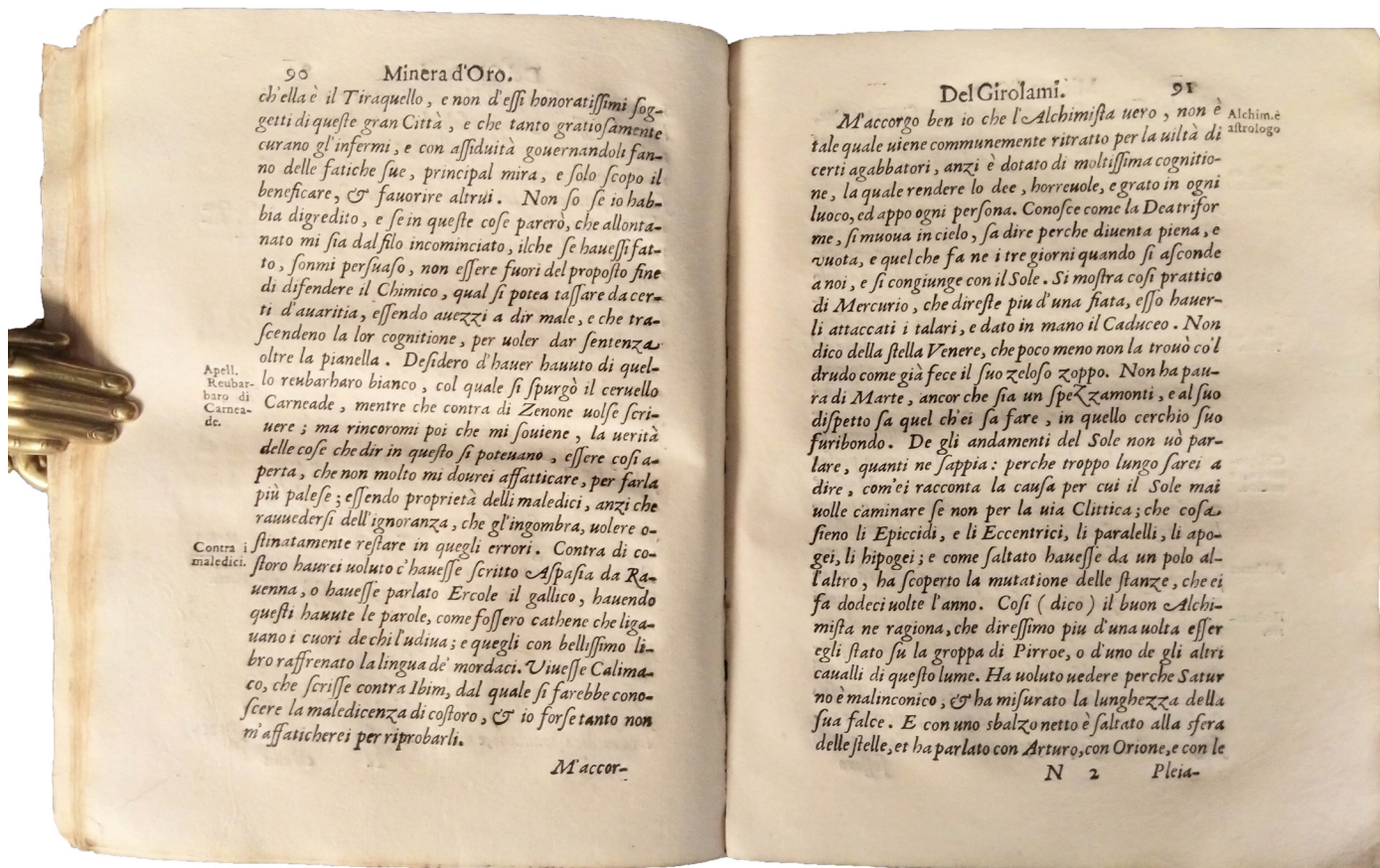
IN FIRENZA
M D LII.

39. GIROLAMO, Flavio. *Nuova minera d'oro.*

Venice, B. Barezzi, 1590.

€4,900

FIRST EDITION. 4to. pp. (viii) 171 (xiii). Italic letter, little Roman. Unicorn vignette to t-p, decorated initials. Small worm trail affecting one letter of t-p and next, and blank lower inner corner of last few gatherings, small tear on K4, faint water stain to lower margins in places. A very good copy in contemporary vellum, traces of ties, joints partly detached but sound, later inscription to upper cover, 'I 28' inked to lower blank margin of t-p and title to lower edge.



A very good copy of this scarce alchemical text, obscure and understudied, but full of gems. Little is known of Flavio Girolamo, except that he wrote this in order to demonstrate that 'the chemical art is very true' and that 'it is possible to obtain gold thanks to the philosopher's stone'. The work celebrates the traditional qualities and nature of the philosophers' stone—capable of turning base metals into gold—the four Aristotelian elements, the Paracelsian fifth, and the shape of gold. In order to succeed in his enterprise, the mystical alchemist should 'remain solitary and silent' and in so doing may contract melancholy, which would affect his observations and study. In fact, 'external success in the alchemical laboratory' also depends on a 'corresponding purificatory transmutation... within the soul of the operator', a 'purgative process' ridding the body of the melancholic humour (Brann, 'The Debate', 279). The work is full of references to the biblical figures associated with alchemy (e.g., Abraham and Noah as astrologers and philosophers), classical deities and figures, and related ancient history (e.g., astrologers in Alexandria had to pay a special tax). The work also portrays the practicalities of an alchemist's life. The reader is allowed to take a glimpse into the everyday work of an alchemist. The 'chemical rooms' of the laboratory are portrayed in all their lively aspects—'cluttered, full of mechanical things, smoky and pokey'. The alchemist has 'no delicate nostrils' and, though abhorring the smells that accompany his experiments, he will withstand them considering the 'glorious end' of this labour. In the section on 'good chemical smells', Girolamo devotes a paragraph to the 'smell of money' or 'profit', following Juvenal's anecdote: 'as Titus complained to his father, Vespasian, of another Urine Tax [for the disposition thereof from public toilets to the city's sewers], Vespasian picked up one of the coins earned from that tax and put it under his nose, as if to say "now tell me if this smell offends you".' A scarce, obscure and engaging alchemical text.

Only Penn copy recorded in the US. BM STC It., p. 306; Duveen, p. 250; Ferguson I, 318-19. N.L. Brann, *The Debate over the Origin of Genius* (Leiden, 2002).



MINERA D'ORO

DI FLAVIO GIROLAMI,

Nella quale si vede con ragioni l'arte CHIMICA
poterlo fare veramente.

*Con le risposte alle obiettoni ; e con la difesa alle
calunnie date alli Alchimisti.*

L'Eccellenza de quali ancora si dimostra.



NON sono d'ingegno così folle, ne tanto m'arrogò di sapere, che io volessi dimostrare a gli huomini, la neue esser negra, ò il fuoco, non douersi annouerare fra gli elementi, come alli Antichi quello volse persuadere Anassagora, e questo alli Moderni il curiosissimo Cardano ; li quali hauendo parso a i dotti, che non haessero sopra di tal cose chiare, & evidenti ragioni, restaron soli in si fatti pensieri, e giudicossi, che troppo far volessero dell'intelletto pellegrino. M'ponendomi io a difendere l'arte Chimica, qual con voce più comune vien chiamat' Alchimia, son mosso da fondamenti veri, e na-

A turali,

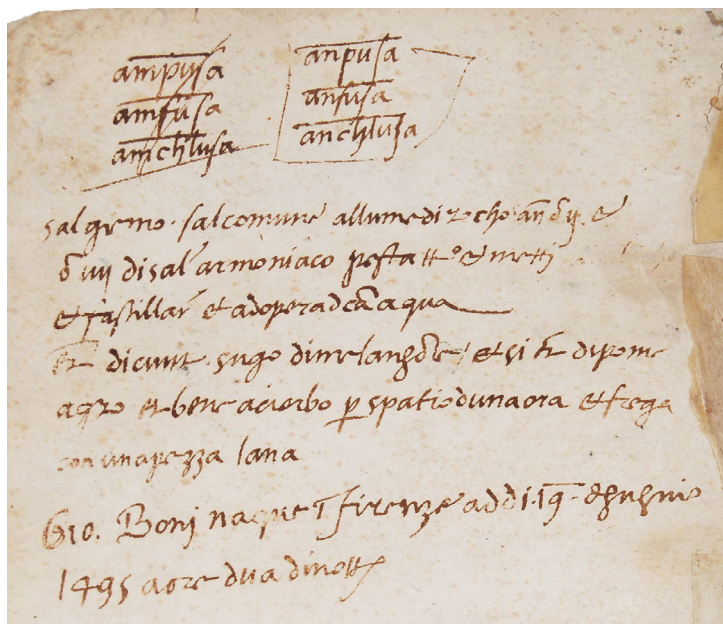
PERUGIAN ANNOTATED COPY

40. GAURICO, Luca. *Ephemerides recognitae et ad unguem castigatae*.

Venice, Lucantonio Giunta, 1533.

€4,300

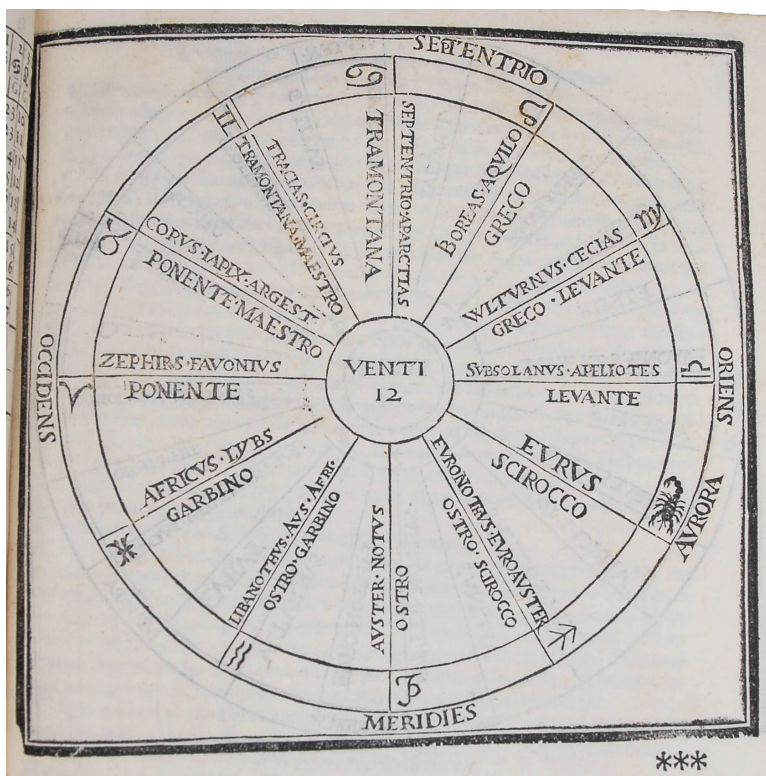
FIRST EDITION. 4to, 324 unnumbered leaves. Roman letter, printer's device to t-p and last. Detailed woodcut astronomical tables comprising almost the entire volume (ephemerides, all with charming woodcut ornamental motif at foot), horoscope diagrams, wind diagrams, birth charts and illustrations of lunar phases. Light marginal fingersoiling, small waterstain to lower margin of a few initial gatherings at gutter, slight foxing or yellowing to a couple of ll. A very good copy in contemporary limp vellum, a bit worn, couple of small holes in lower cover, spine a bit cracked with contemporary ms. title, yapp edges, traces of ties, a.e. blue (faded), C15 manuscript stubs from 'Expositio Fratrum Regulae Fratrum Minorum'. Frequent contemporary Italian marginalia; contemporary ms. annotations to t-p: ex libris "Franciscus Bencius et Amicorum", dates and times ("1511 ott[obre] ore 7 dinotte"), zodiac symbols; to verso of last: "Ampusa, amfusa, amchlusa / anpusa, anfusa, anchlusa", 6-line ms. instructions on how to remove ink from paper using salt, water and the juice of a bitter orange (part of the second line appears to have been almost successfully cancelled), "Gio Boni naquit in Firenze addi 19 giugno 1495 aore dua dinotte". Three loosely inserted early papers containing sketch of an ephemeris birth chart, ms. letter from Sylvestro Iacobello to Franciscus Bencius, incomplete letter (first half missing, early C16) in a different secretary hand.



Interesting and attractive copy of the first edition of Gaurico's ephemerides. Books of this kind had wide circulation, but complete copies are rare and sought after. This one, with interesting contemporary annotations and loosely inserted papers of an early owner, is an outstanding witness of the 16th century's great interest and expertise in astrology. Luca Gaurico (1475-1558) was the astrological consultant of Caterina de' Medici and "one of the greatest astrologers of all time" (Cantamessa). Born to a poor family of Gauro (Kingdom of Naples), Gaurico taught at the Universities of Bologna and Ferrara. He was exiled and tortured by the ruler of Bologna, Giovanni II Bentivoglio, dissatisfied with the astrologer's prophecies about his destiny. Gaurico predicted the papacy of Alessandro Farnese, Pope Paul III, who welcomed him in Rome as his personal astrologer and made him "table companion", knight and later bishop.

'Ephemerides recognitae' contains the ephemerides for the years 1534-1551. These are detailed tables listing the predicted positions of stars and planets at regular intervals of date and time in the future, as well as the occurrence of eclipses. The numerical data was used by astrologers to compile birth charts (like the one sketched in ink on a loosely inserted piece of paper) and formulate predictions. Similar tables were also used by navigators to determine their position using celestial bodies or stars. An initial section contains preliminary notions of astronomy and mathematics, including tables of longitude and latitude of various cities, two large diagrams of the winds and more horoscope examples.

At the half of the 16th century, this volume belonged to "Francesco Benci and his friends". From the contemporary manuscript notes, it appears that these included high-profile individuals from Perugia, Foligno and Camerino (Umbria, Italy). He can be identified with the Florentine Francesco Benci, treasurer of Perugia in 1542. Benci himself, and possibly some of his friends, used the ephemeris tables in this vol-



1511 Oct 29 or 30 dno de v. m. 13916
 Fran^{cus} Bencius
 Jan 20 1511
 Fran^{cus} Bencius d. Amico
 1511 Oct 29 or 30 dno de v. m.

ume as if they were calendars, annotating all sorts of important events in the blank margins. These include religious festivities, the conclave in 1549, the birth of the twins of Margaret of Parma and Ottavio Farnese (dukes of Camerino) in 1545, a meeting between Pope Paul III and Holy Roman Emperor Charles V in 1543.

Frequently mentioned is "Franciscus Jacobillus Fulgineo": likely Francesco Jacobilli Senior (1510-1575), the most prominent member of the noble Jacobilli family of Foligno and vice-treasurer of Perugia in 1542. He was a close friend of Francesco Benci, who recorded the dates of birth of Jacobilli's sons and family members. Loosely inserted is a short message to Benci from Silvestro Lucarello (or Lucarelli), astrologer of Camerino and author of a 'Prognosticon', a book of prophecies published in 1524. In the message, Silvestro asks Francesco to lend him his copy of Regiomontano's 'Tabulae directionum', a volume of trigonometric tables designed for astrologers.

USTC 832018; Adams E202; BM STC It 16 th century, p. 292; Houzeau and Lancaster 14657; EDIT 16 CNCE 20516; Cantamessa N.2955. Not in Brunet, Graesse, Stillwell.

L3916

De gradibus augmentantibus fortunam:

19	3	15	27
3	10	11	12
1	2	3	4
2	5	7	19
3	4	14	16
3	16	17	21
5	7	12	15
3	13	15	18
8	12	13	14
7	15	16	17
13	17	19	20

Luminaria, horoscopus & medium coeli in istis partibus precipue si reperiantur in finibus beneficarum stellarum na'og: fortunam augent, & ad altum gradum extolunt etia ex obscuris parentibus genitos.

Planetarum in signis.

Die. Nocte.	Die.	Nocte.	Die.	Nocte.	Die.	Nocte.	Die.	Nocte.
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♄	♈	♉	♊	♋	♌	♍	♎	♏
♃	♈	♉	♊	♋	♌	♍	♎	♏
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♆	♈	♉	♊	♋	♌	♍	♎	♏

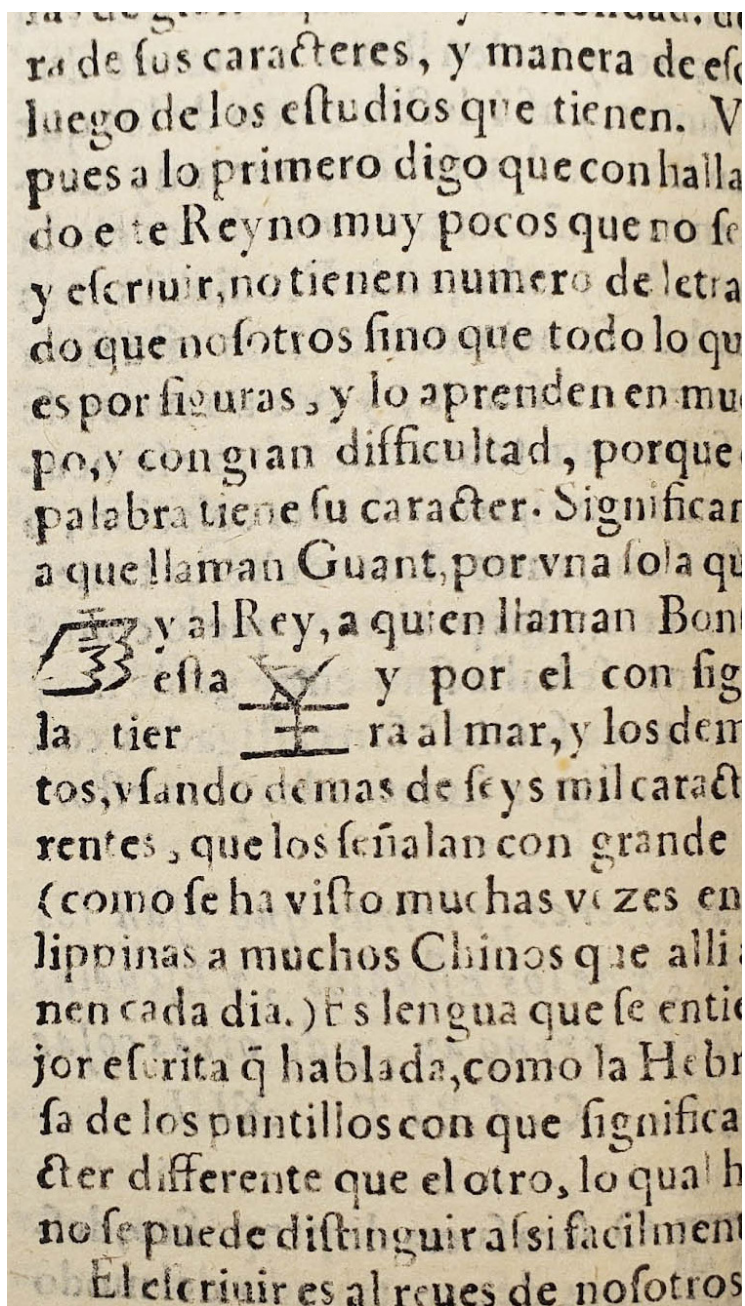
THE FIRST CHINESE CHARACTERS IN A EUROPEAN BOOK

41. GONZALES DE MENDOZA, Juan. *Historia de las cosas mas notables... del gran Reyno de la China... Con un itinerario del Nuevo Mundo.*

Medina del Campo, por Santiago del Canto, por los herederos de Benito Boyer, 1595.

€4,500

8vo. ff. [xii], 348, [x]. Roman letter. Title in red and black, woodcut device on verso, white on black woodcut initials, woodcut Chinese characters. Light age yellowing, repair to lower blank corner of title, text parts restored to last 4 lines of dedication, in perfect pen facsimile, upper corner of ff. 198 and lower corner of ff. 211 similarly restored, worm trail in upper outer blank margin expertly restored in places, just touching a few letters, a few outer blank corners repaired. A good copy, bound by Emilio Bruggalla in 1941 in blue crushed morocco for Isidoro Fernández (1878–1963), covers with his gilt supralibros, spine with five raised bands, gilt-lettered title and palce, inner dentelles and board edges gilt a.e.g.

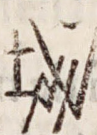
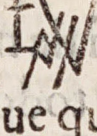


Rare edition, the eighth published in ten years of the first major work on China and the first European book in which Chinese characters occur. All early editions in the original Spanish are now rare. It includes the celebrated 'Itinerario del nuevo Mundo', details of Tordesillas' voyage from Manila to China, the first Franciscan mission to China in 1579 and the account of the Canary Islands, Santo Domingo, the Philippines, Japan, Malacca and Coromandel, along with Loyola's account of the discovery of New Mexico by Antonio d'Espejo which was never published separately. An English translation by Robert Parke was published in 1588. It was the first major survey of China and ran to some 33 editions between 1585 and 1613.

"This work, the first great book about China to be published in Europe, was a compilation of material Mendoca had obtained from a few Spanish missionaries, both Augustinians and Franciscans, living in the Philippines who had visited the southern coast of China for brief intervals. Mendoca's principle source was the learned Martin de Rada. This wonderful book contains a four-page sketch of the history of China, from Emperor Yao to the Wan-li Emperor of the Ming dynasty. Mendoca probably got much of his information from the papers of de Rada, including Chinese books he had bought during a short visit to Fu-chien province, that he had had translated by Chinese people living in the Philippines.... Though brief, this summary gives a historical dimension to this first book about China to be presented to the European reader, a work that was printed in forty-six editions in seven languages in the first fifteen years after it came out." Thomas H. C. Lee "China and Europe: Images and Influences in Sixteenth to Eighteenth Centuries"

BM STC Spain C16th. p 89. Palau VI, 105501. Corder Sinica I:9. JFB G170. Alden 595/32. Not in Sabin or Church.

L1581

da. Guardan la mesma orden en la Empre-
ta como se dira: y se puede ver oy en Roma
en la Bibliotheca del Sacro Palacio, y en la
que su Magestad ha hecho en el Monasterio
de Sant Lorenzo el Real, y en otras partes dō
de los ay, de la manera que d go, y de los care
cteres que hereferido. Es cosa admirable, q̄
cō hablar se en aquel Reyno muchas lēguas,
y vnas diferentes de otras, se entienden to-
dos generalmente por escrito, aunque no se
entiendan hablando: la causa es, porque vna
figura y caracter a cerca de todos significa
vna mesma cosa, aunque la pronuncian con
differēte vocablo, los vnos que los otros. De
sta manera si veen el caracter que significa
ciudad, q̄ es este  la qual los vnos llaman
Leombi, y otros  tres Eu: los vnos, y los
otros entiendē que quiere dezir ciudad: y lo
mesmo es en todos los demas nombres: y de
sta manera se comunican con ellos los Iapo-
nes, los Lechios, los de Samatra, los del rey-
no de Quachinchina, y otros comarcanos sin
entenderse quando se hablan mas que Grie-
gos, y Tudescos.

Tiene el Rey en todas las ciudades escue-
las a su costa, asy para aprender a leer, y es-
criuir, y contar, como para enseñar la Phi-
losophia natural y moral, y Astrologia, y

Ley

THE FIRST CHIAROSCURO

42. GOLTZIUS, Hubertus. *Le vive imagini di tutti quasi gl'imperatori.*

Antwerp, [Egidius Copenius Disthemius], 1557.

€7,500

Folio. 177 unnumbered ff., (i) *6 a-b6 A-Z6 Aa-Bb6 Cc-Dd4, 149 plates included in signature. Italic letter, little Roman, all pages ruled in red. Additional hand-coloured etched frontispiece with arms of the Norroy family flanked by two soldiers, etched t-p with architectural vignette and small oval portrait of Goltzius, 149 full-page plates of medals with 155 emperors' portraits (6 on same plate), etched and cut in chiaroscuro in ochre and brown. Light mainly marginal water-staining, page numbers in table of contents erased at a6, b and b6 (editorial?), first few ll. reinforced at gutter and outer margin, mostly light see-through colouring from plates as usual, a bit of spotting in places. A good, well-margined copy, on thick paper, in contemporary polished vellum, recased, modern eps, two ties, double gilt ruled, gilt cornerpieces with hand holding thunderbolts and Coma Berenice constellation, gilt oval centrepiece with arms of the Norroy family, spine double gilt ruled in six compartments, gilt rosette to each, few ancient ink stains, repairs to two edges and corners. Slightly later ms. ex-libris of C. Chardon to fep, French and Latin marginalia.



Lavishly coloured, handsomely bound copy of this masterpiece of Renaissance numismatics. This copy features an additional etched, hand-coloured frontispiece with the same armorial design as the gilt centrepieces on the covers. The escutcheon—*d'argent à la fasce de gules, acc. en chef d'un lion naissant de sable, mouvant de la fasce* (Rietstap, *Armorial général*, 329)—is probably that of the Norroy family in Berry. (According to Rietstap, the double-queued tail can be a variation on the single-queued, without indicating any specific heraldic differences.) At the time, the bearer of the arms was Jean de Norroy (d. after 1570), seigneur de Lestang and chevalier de l'Ordre de Saint-Michel (*Archives généalogiques*, 58). His seat was the Castle of Orbigny in the Val de Loire; nothing else is known about him except a few mentions in notarial documents. The bordure in gules and ermine may indicate a younger branch of the family or a reference to the maternal line. The crest and the cornerpieces feature thunderbolts modelled after the iconography of ancient Roman deities; the person who designed the binding was well-acquainted with classical antiquity.

Hubertus Goltzius (1526-83) was a Flemish painter and engraver trained in classical art by his father, a German artist. He worked for 12 years on this compendium of Roman imperial coins and medals, from Julius Caesar to the Holy Roman Emperors Charles V and Ferdinand, which he had seen in the collection of Antwerp humanists including the geographer Cornelius Grapheus and the antiquarian Marc Laurin, Duke of Watervliet. The first edition was published in Spanish in 1550; Italian, German and Latin translations followed in 1557, urged by the great success of the work. This is the second Italian edition, which bears a slightly different title. Goltzius's work displayed the first combined use of copperplate and woodblocks engraved following the chiaroscuro technique—its first appearance in a book. The woodcutter, Josse Gietleughen of Courtrai, prepared two blocks for each etched image: 'a darker tone provide[d] the background for the effigy, a lighter tone the flesh-tone and the background for the inscription, and the white of the paper the highlights' ('Printing Colour 1400-1700', 154). In this copy changes in degrees of ochre, brown and green between plates well illustrate the ongoing experimentation with chiaroscuro printing. Each medallion is surmounted by a motto summarising the virtues and vices of the individual emperor and preceded by a short account of his deeds. The annotator, who wrote in French and Italian, was interested in the dates of the emperors' accessions, which he noted on the margins, and on religious references (e.g., the appearance of the 'Antichristo' Mahomet among the Saracens under Heraclius and that the Kings of England 'are now all heretics and excommunicated').

Pettegree, *Netherlandish Books*, 13493; Brunet II, 1654 (mentioned). Not in BM STC Dutch or Adams.

L3027



43. GUAZZO, Francesco Maria. *Compendium Maleficarum*.

Milan, ex collegi Ambrosiani typographia, 1626.

€16,700

4to, pp. (xviii) 391 (iii). Roman and italic letter. Woodcut floriated initials, decorated headpiece and tailpiece, typographical ornaments. T-p within engraved architectural border with standing figures of St. Ambrose and St. Barnabas, urns, arms of the Serbelloni family supported by putti. 40 half page woodcuts (some repeated) depicting witches, demons and sorceries. Very rare marginalia. Intermittent light age browning and mostly marginal spotting, t-p lightly coloured green, minor oil splashes, many deckle edges. A good, well margined copy in contemporary vellum, lower compartment of spine restored, later eps. Contemporary faded autograph to recto of fly.



Second edition of this finely illustrated manual on witchcraft and demonology by Francesco Maria Guazzo (1570-1640). Significantly enlarged and revised from the rare original of 1608, it includes a new final appendix on the rite of exorcism and additional blessing formulas.

A friar of the Order of St. Ambrosius ad Nemos in Milan, Guazzo was a member of the Inquisition tribunal and a highly regarded scholar in the field of demonology, who travelled around Europe visiting the places where cases of witchcraft occurred in order to perfect his knowledge. He is also famous for his successful exorcisms on personalities including Charles III of Lorraine and the German Duke of Julich- Kleve-Berg. The 'Compendium Maleficarum' is an epitome of his theoretical and practical knowledge of witchcraft and its manifestations, inspired by previous works on demonology by Michele Psellus, Giacomo Sprenger and Nicholas Rémy.

The 40 fascinating woodcuts are among the most renowned early modern illustrations of witchcraft. These vivid pictures portray winged devils, assemblies of witches, demonic animals, and sorcery at work. We can observe all the phases of the pact with the devil: the abjuration with outrage to the cross, a new oath of fidelity and baptism, the adepts registered in the book of the dead

bat. Prius in pugna duorum hispanorum nobilium accidit tempore Alphonfi Regis, qui Petri Regis Castella pater fuit, hi fuerunt Rui Paz de Viedma, & Pay Rodriguez de Auila, ille hunc prodicionis accusauit, hic illum sceleris grauioris viculim reccriminatione pulsauit. Cum ventum esset ad duellum tribus continuis diebus ab ortu solis ad occasum pugnarunt, multisque se vulneribus affecerunt, & dubia prorsus, nec in vnum, alterumve inclinante victoria, vtrunque Rex innocens pronunciauit, & aequali virtute praeditos, amicos esse voluit. Narrat fuse Petrus Metfias.

Post multas impietates a Maleficis patratas, Daemon tandem conatur eos ad interitum per ipsorummet manus inuadere. Cap. XIX.



Doctrina.

Mnes quotquot fuerunt Damoni additi, & in eius potestate illaqueati, fatentur adeo sibi esse apud eum inclementem, atque iniustam seruitutem, vt sepe in animum inducat, eos sibi manibus proprijs vitam exhaurire, siue per vulnus, siue per suspensium, siue per praecipitium, siue per submersiorem, vt tam insuauite Daemonis iugum excutiant, Et tam subita, ac repentina mors eius facinoris molitionem consequitur, vt nullum satis promptu ab

and marked, the flight to the Sabbath, a banquet and sacrifices. These are influenced not only by the medieval figurative tradition but also by more recent illustrations of the New World, including scenes with cannibals often shown, like some of Guazzo's witches, roasting children. Due to this controversial iconography, several copies of this work were destroyed and censored.

The work is divided into three books, and each sub-chapter comprises a presentation of theoretical concepts ('doctrina') followed a discussion of the evidence provided by various authors. The first book deals with the nature of imagination and magic, the rituals of witches, their pacts with the devil and their 'maleficia', like apparitions and copulation with demons. The second focuses on a variety of sorcery including soporific poison and rare illnesses. The third teaches how to recognize demons, witches, and their manifestations, and reveals divine and natural remedies to defeat them, from prayers to blessed tree branches. The opening dedication to Cardinal Giovanni Antonio Serbelloni, whose heraldic escutcheon decorates the title-page, summarises the crucial question of the 'Compendium', that demons find their abode in heresy and idolatry.

USTC 4007048; Caillet II, 4805: 'Avec beau frontispice en taille douce et un grand nombre de figures sur bois des plus curieuses'; BM STC C17 It. p. 417; Gaita 374. Not in Alden, Brunet, Graesse or Kraus.

L3687

nitus penetrandarum adium facultatem esse tributam, ut supra dixi, illiniendo primum per artus omnes, cui moliantur interitum non nigilet, tum firmiter ac valide os ei deducendo, ne potionem agitatione excludat, tandem venenum faucibus ingerendo, admodum lucerna, qua sulfuream flammam euomat.

Sage vtuntur Cadaveribus Humanis ad necem Hominum. Cap. II.



Doctrina.

OSTRAE aetatis maleficis hominibus moris est exhumare humana cadauera, ad humana perniciem, & ea maxime quae sunt supplicio affecta, & in malam crucem sublata: nam non solum inde fortilegijs suis materiam mutuauerunt, sed & ab ipsis carnificanz instrumentis, reffe, vinculis, palo, ferramentis. Siquidem ijs vulgi etiam opinione inest ad incantationes magicas vis, quaedam, ac potestas.

Sed heu miseriarum miseria, quia tales duobus potissimum funibus ligantur, qui sunt, complacentia faciendi malum, & difficultas faciendi bonum. Iudic. 15. Sansonem ligauerunt Philistei duobus funibus. Duobus oculis priuauerunt; quia perdunt discretionem declinandi a malo, & faciendi bonum. Iudic. 16. Philistim abstulerunt a Sansone duos oculos. Duobus a sinis effociantur, quia hebetant.

De somnijs, reuelationibus, visionibus, seu apparitionibus. Cap. XIV.



Doctrina.

Ria somniorum genera, vt hinc exordiamur, reperiantur. Vnum naturale, diabolicum alterum. Tertium Diuum. Macrobius, a quem sequitur Saliberiensis b diuidit somnia, in insomnium, spectrum, somnium, visum, & oraculum. Sed Artemidorus haec quinque ad duo reducit, videlicet ad insomnium, & somnium. sub insomnio, spectrum; sub somnio, visum, & oraculum comprehendit.

Somnium igitur stricte sumptum, vt opponitur insomnio, definiunt gentiles, motum, aut figmentum anime, multiforme futuroorum bonorum, vel malorum significatiuum, & huius praedictionis fundamentum statuunt experientiam, & quandam proportionis similitudinem rei somniatae ad euentum. Primo inuestigant somnium ex quodam more, ac consuetudine. Verbi gratia. Abradi caput, honestum est Monachis, quia moribus ipsorum, & regulis consentaneum est; si ergo Monachus id somniet sibi accidere, prosperum erit somnium: si vero id somniet coniugatus dicit infustum esse praesagium, quia dedecus est coniugatis incedere raso vertice. Secundo, ex vocabuli significatione, vt

ff a q

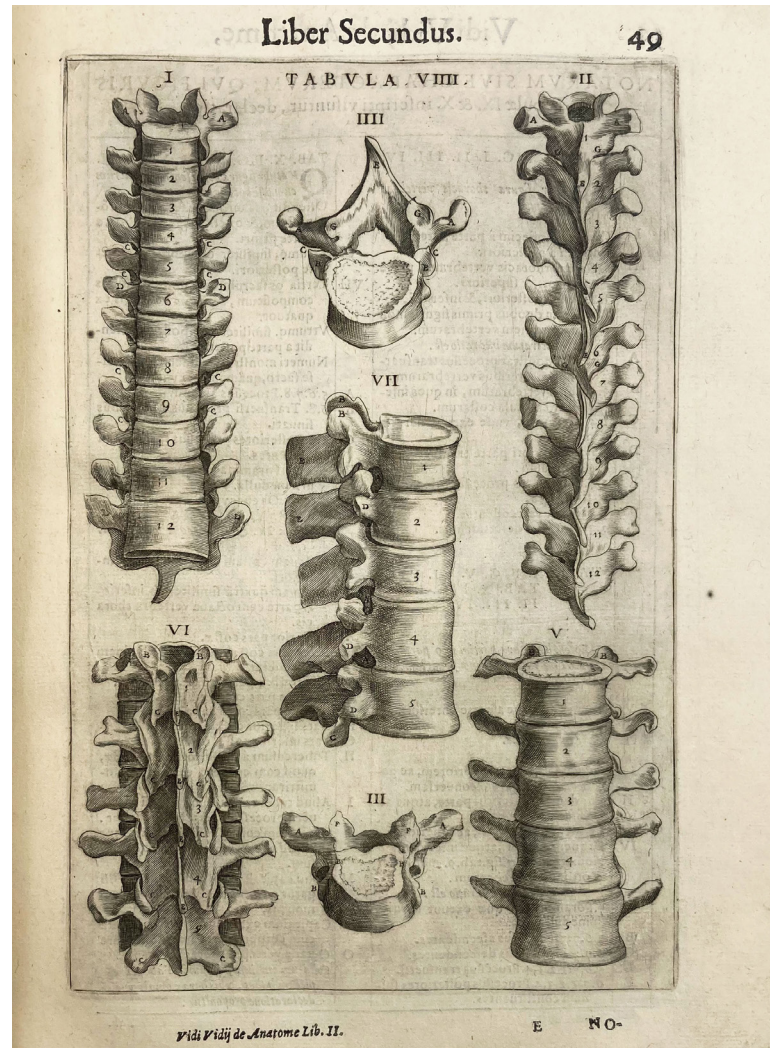
EXTRA-ILLUSTRATED ANATOMY

44. GUIDI, Guido. *De Anatomie corporis humani Libri VII.*

Venice, apud Iuntas, 1611.

€8,600

FIRST EDITION. Folio. pp. [16], 342. Roman letter, with Italic. Engraved title with skeletons, anatomical figures, and memento mori, signed Francesco Vallegio and Catarin Dolno, 78 exquisite full-page engraved anatomical illustrations, added plate signed J. Pecini f.[ecit] Venetiis interleaved between pp.32-33, decorated initials and ornaments. Title lightly browned, minor repair at blank gutter of C2-4, couple or so purplish ink stains at blank gutter of final gatherings, last leaf strengthened at gutter. A good, well-margined copy in C18 quarter vellum over marbled paper boards, C20 bookplate of E. Malan de Merindol to front pastedown.

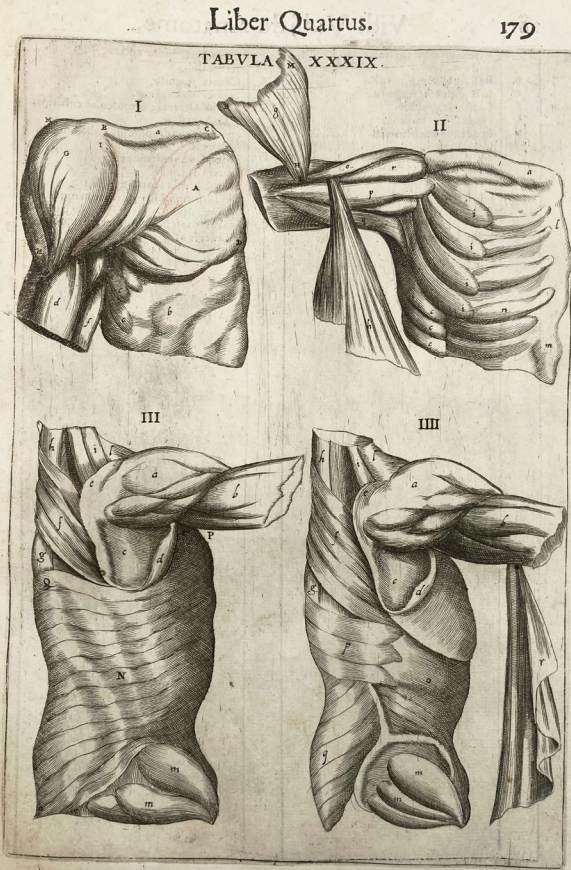


A good copy of this copiously illustrated anatomical manual with the plates in nice, clear impression. The Florentine surgeon Guido Guidi (Vidus Vidius, 1509-69) was Francis I's personal doctor from 1542-7, and later Cosimo de' Medici's. He also published *'Chirurgia'* (1544) – a commentary on a C10 Greek medical ms he had brought as a present to the King of France. 'Guidi's anatomical studies [for *'De anatomie'*] were performed at the University of Pisa after his return to Italy in 1548 but were not published until many years after his death when his nephew compiled and edited them. This long delay may account for the fact that the book received little acclaim even though his descriptions of the vertebrae, cartilaginous structures, and bones of the skull were better than those of his predecessors. Guidi also made original studies on the mechanics of articulation in the human body and described the anatomical structures in the pterygoid bone that bear his name. Some of the figures in the seventy-nine engraved copperplates were adapted from Vesalius, a fact which Guidi states early in the book' (*Heirs of Hippocrates*). 'The plates are mostly new and original' (Choulant), inspired by Eustachius and Vesalius, but also by Valverde's anatomical book. The seven parts discuss the nature of surgery, the compass of the work, surgical skills and instruments, as well as procedures and treatments for conditions pertaining to bones, cartilage, ligaments, nerves, blood vessels, muscles, the chest and abdomen, and the 'vital body parts' essential to life (e.g., neck, throat, lungs, heart, etc.). The handsome illustrations refer back to tables providing captions to the anatomical parts marked by letters. The last section is devoted to the detailed anatomy as seen after dissections, with handsome engravings of the brain and the eyes, with the last chapter focusing on differences between the dissection of corpses and of living beings, providing a lifelike picture of dissection practices in the mid-C16.

The additional engraving – signed Giacomo Pecini (1617-69), a Venetian artist and printmaker, deserves its own description. It comes from the very slim, ground-breaking pamphlet by Cecilio Follio called 'Nova auris internae delineatio' (first ed. of 1645). The plate illustrates six parts of the middle and inner ear – the subject of the work – which had not been previously observed in such detail. This plate has no letterpress text on the verso, suggesting it was sold separately.

Krivatsy 5115ff. (later eds); Heirs of Hippocrates 265; Choulant-Frank, p.212; Garrison-Morton 380. Not in Wellcome or Osler.

L3782



45. HSD (monogrammist), IS (monogrammist) and Van Der Borch, Pieter, after. *Vita Christi*.

[s.n.], [s.n.], c.1570-80.

€5,400

Oblong 12mo, ff. [4 blank], 57 of a possible 60 plates, [8 blank], 59 and 60 apparently never included, residue of stub to pl. 20. Watermark: coat of arms surmounted by trefoil. Engraved title with half-figure of Christ within frame depicting scientifically accurate fruit and animals; 57 numbered miniature engravings (62 x 48mm) printed on recto or verso, signed HSD, PB or IS. A few lower edges untrimmed, slight browning in places (damp paper), small ink burn to blank lower edge of a dozen ll., extreme lower outer blank corner of last few ll. ink stained and a trifle frayed, occasional minor finger-soiling to blank margins. A very good, unsophisticated copy in contemporary limp vellum, lacking ties. Ms. autograph '1583 Di Pellegrino Pellegrini' (lightly crossed out) and later ms. 'Di Francesco Spada' to first blank, C16 pen trials to blank verso of pl.12 (Pellegrini's?).



This charming little book was in the library of Pellegrino Pellegrini (or Pellegrino Tibaldi, 1527-96) c.1583, the famous Italian Mannerist painter and architect, who worked extensively in Milan (esp. at the Chiesa di San Carlo Borromeo) and at the Escorial, replacing Federico Zuccari. This autograph is strikingly similar, in shape and style of the letters, to that on a holograph architectural drawing of the Sanctuary of Caravaggio (Pellegrini, pl.VII). Illustrated works focusing on the New Testament were very popular at the time, Pellegrini had a similar one for the Old Testament in his library. 'Pellegrino may have used such works not only for personal devotion, but also as iconographic sources for his paintings' (Giuliani, p.80).

Very rare collection of miniature biblical engravings illustrating episodes from the life of Christ. In addition to the title, this volume includes 57

exquisite plates – here in fine impression – out of a total of 60 (cf. Nagler, Brulliot and New Hollstein), plus an engraved title with charming and naturalistic depictions of plants and animals. Pocket-size collections of images like this one were carried around by artists as both instruments of personal devotion and sources of inspiration; for this reason they very rarely survive intact or complete. Of the 6 recorded copies in New Hollstein – excluding the present, which appears to be the only one known to have been bound – 4 are incomplete and 1 unspecified.

18 engravings were cut by Monogrammist HSD. About 40 overall are after designs by Pieter van der Borch (cf. New Hollstein). A renowned Flemish painter and etcher, Borch worked as an illustrator for Plantin, e.g., on Dodoen's famous herbarium as well as numerous liturgical works. Monogrammist HSD was a Dutch engraver active in the period 1570-80, possibly in Antwerp (cf. Nagler). His extant work focuses on biblical illustrations, including a suite of engravings of the 12 apostles, after the German painter Hans Sebald Beham. 8 engravings, including the title, are here signed 'PB'. No. 32 bears a monogram which could be read 'IS' or 'SI', and which remains unidentified; no. 46 is signed 'HDS', perhaps for 'HSD'.

Nagler III, p. 635, n. 1519; Brulliot I, p. 202, n. 1592; New Hollstein Dutch, Borch I, 15-75; Thieme-Becker, XXXVII, p. 412. M. Giuliani, 'La biblioteca di Casa Pellegrini', *Studia Borromaica*, 12 (1998), pp.39-100; P. Pellegrini, *L'architettura*, ed. G. Panizza (1990).



2-1583 —

Di Pellegrino Pellegrini

S. Francesco Spada

no 966

23



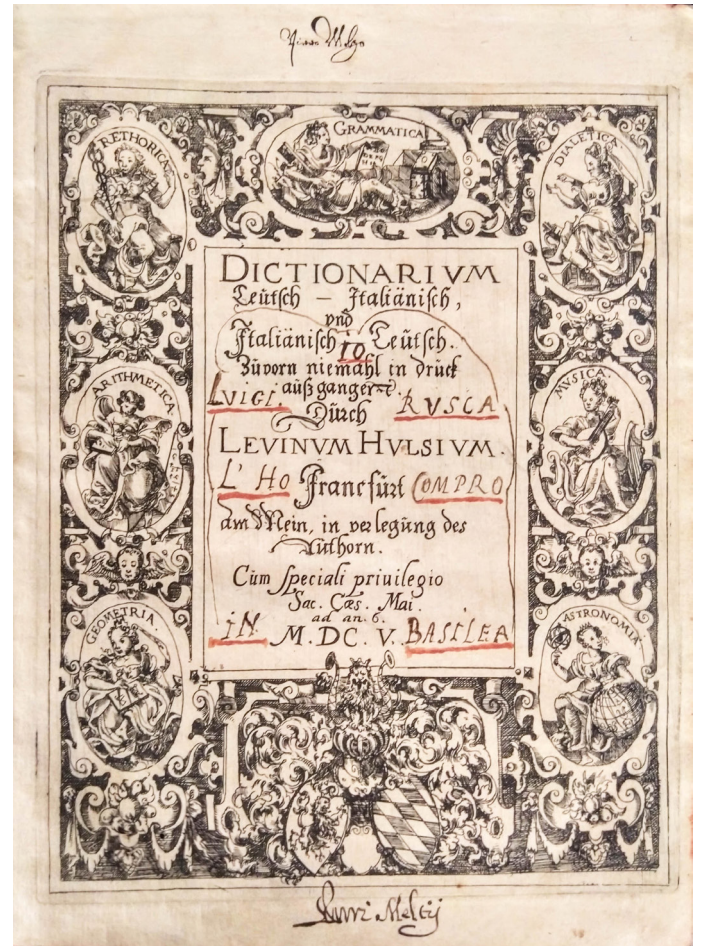
46. HULSIUS, Levinus. *Dictionarium Teutsch-Italiänisch, und Italiänisch-Teutsch.*

Frankfurt am Main, Levinus Hulsius, 1605.

€3,700

FIRST EDITION. 4to. pp. (viii) 165 (i) 322, without final blank and the 36 pp. grammar, collated separately. Gothic letter, with Roman, mostly double column. Engraved t-p with female figures of the arts of the Trivium and Quadrivium, and arms of Frederick IV, Elector Palatine, handsome ½-page engraved arms of Frederick IV within roundel on first leaf, decorated woodcut initials and ornaments. Varying browning (poor quality paper), minor ink spots in a few places, small oil stain to blank margins of few ll., small ink burn affecting word on first O2, small clean tear to outer blank margin of first Q3, small worm trail to lower or outer blank margin of couple of gatherings, few ll. lightly dampstained. A good, well-used copy in contemporary vellum over boards, lacking rear fep, traces of ties, yapp fore-edge, spine and extremities rubbed, one band cracked, a.e.r. Slightly later annotations of German words and their translations to front and rear paste-downs, Italian account of siege of Wolfenbüttel by Luigi Rusca (1627), contemporary recipe for medicament and slightly later ex-libris of Count Giovanni Battista Albani to fep, contemporary inscription highlighted in red 'Io Luigi Rusca l'ho compro in Basilea', 'Pirro Melzo' and 'Pirri Meltii' on t-p, indistinct German inscription and 'Pirro Melzo' to X4, occasional notes in text.

This copy was purchased in Basle by Luigi Rusca (fl. first half of the C17), a poet from Como. His compositions were influenced by the Renaissance pastoral tradition; his 'Pastor Infido', printed in Como in 1622, was deemed 'for stylistic elegance not inferior to [Guarini's] "Pastor fido"' ('Il rusco', 7). The long inscription on the fep, written by Rusca in 1627, provides an account of the reconquest of Wolfenbüttel during the Thirty Years' War. He writes that on August 15 he was travelling on the boat of General Pappenheim heading towards Wolfenbüttel, 'the fortified city of the Duke of Brandenburg' then occupied by the army of Christian IV of Denmark. The siege started on August 28 and they entered the city on Christmas Eve. Rusca was injured on January 1, being on the verge of death for a month; he was 'martyrized' (fui martirizzato) with three blood-lettings to treat his high temperature, and had to live on beer for eight days as it was the only nourishment he managed to retain. It was impossible to find chicken or veal even by promising good money. Due to his health he was first left at Wolfenbüttel and only later sent for by his fellow soldiers even though he was still unwell. The uninviting ointment recipe on the fep may therefore relate to his illness: olive oil, jasmine, oats, a drop of urine, rat's blood and willow leaves. His full account of the siege, not including his later illness, was published in the same year, in Como, as 'Historia di Luigi Rusca dell'assedio della fortissima città di Volfenbutel', dedicated to Cardinal Borromeo.



Rusca would have made good use of his dictionary during the military expedition—an important linguistic instrument, here in the scarce first edition, and one of several, including some for French, produced by Levinus Hulsius. Born in Belgium, Hulsius (1546-1606) settled in Nuremberg in the late 1580s, became a notary, one of the earliest traders in mathematical-astronomical instruments, and, from 1596, also a writer and publisher of scientific books, dictionaries and geographical works such as a Latin and German edition of Sir Walter Raleigh's 'Description of Guiana'. This dictionary included a short grammatical introduction to Italian and German, here removed—probably by Rusca as it would have been of less practical use—and two sections (German into Italian and Italian into German) with words commonly used in everyday conversation. Of great use to Rusca would have been the dozen kinds of fevers listed ('erratic', 'daily', 'tertian', etc.) in Italian, with their German translation, and specific military terms like 'soldiers in a garrison'.

Not in BL STC Ger. C17 or Graesse. R. Rusca, *Il rusco ouero dell'istoria della famiglia Rusca* (Torino, 1677).

Geyräg auff der Münz. Conio, Impressio-
 ne di moneta.
 Geyräng. Gravità.
 Geypredigt. Predicatio.
 Geyprest. Stringo, torchieto.
 Geyprest. Mancamento, difetto.
 Geypresen. Mancare, difficere.
 Geyprüfet. Tentato, prouato, sperimenta-
 to.
 Gerad. Diretto, paro, dritto.
 Gerad. Disparo.
 Gerad oder vingerad spielen. Giocar paro o
 disparo, paio o casto.
 Geraden vdel geraden. Succedere male.
 Geradschlaget. Consultato.
 Wer hats ihm Geraden? Chi lui ha consi-
 gliato?
 Geraubt gut. Preda, botino, furto.
 Geräuchert fleisch. Caro infumato.
 Geräucherte Sandtschuch. Guanti perfuma-
 te.
 Geräusch. Strepito.
 Gerber. Suche Gärber.
 Gerechnet. Contato.
 Gerechit. Giusto.
 Gerechte hand. Man destra, dritto.
 Gerechtigkeith. Equità, giusticia, buonã cau-
 la.
 seine Gerechtigkeith bevor halten. Senza pro-
 iudicio della sua buona caula.
 Gerechte vrsach. Giusta cagions.
 Gerechte vrsch. Giusto giudicio.
 Gerechtig. Giustamente.
 Gerechte des Lagers. Imbogio, bagaglio
 d'uno esercito.
 Geredt. Parlato.
 Gerent. Ha fatto pioggia, pioua.
 Gereth / es ger äht wol. Succedere ben, bon
 successo.
 Gerest. Ha fatto brinal, brinata.
 Gerethen. Succedere, riuscire.
 Gereinigt. Polito, nettato, mondato, puri-
 ficato.
 Gerest. Caminato.
 Gerestholz. Legno in fascio.

Gerette Bosen. Fabe conquassare.
 Gerembs der Stiegen oder sonst. Cancelli à
 li scale, o simile.
 Gererbert. Suche Geräuchert.
 Geresch. Strepito, mormoro.
 Geresch eines fluss. Mormoro di fume.
 es hat ihn Gerewet. Penitencia a luoi, ha uena
 penitimento.
 Gerewen. Pentirsi.
 Gerhad. Tutore.
 Gerieben. Fregato, stropicciato.
 Gericht. Giudicio.
 jüngst Gericht. Estremo giudicio.
 Gericht. Giudicato.
 Gewalt / gericht. Iurisdictione.
 Gerichtshandel. Atione giudiciale, pro-
 cello, lite.
 Gerichtsstuel. Tribunale, sedia giudiciale.
 Gerichtstag stellen. Affegnare il giorno del
 giudicio.
 für Gericht beruffen. Citare, chiamare in
 giudicio, a corte.
 Gericht oder Drache. Viuanda, piatto de vi-
 uanda, che si porta in tauola.
 Gerichtet / das Geschüz war gerichtet. L'ar-
 tilleria era drizzata.
 es war dahin Gerichtet. Era indirizzato a tal
 fine.
 Geriet / es geriet wol. Succedere uen.
 Geringe sachen. Cosa vile, di poco stima.
 Gerings. Vile, abietto, di puoco prezzo, leg-
 giero.
 Gerings achten. Stimar poco, vilipendere.
 Geringsigkeit. Leggierezza, vilicia, abietti-
 one.
 Geringers / dünner machen. Assobigliare, ar-
 tenuare, smiuere.
 Gerin / vnflut von Del / wein / honig. &c. Fec-
 cia.
 Gerin. Volentieri, volontoriamente.
 Gerin thun. Far volentieri.
 Geroffen. Chiamato, appellato.
 Gerpfen. Ruttare, far rutti.
 Gerpfen. Orzo.
 Gerpfenwasser. Sugoli, acqua d' Orzo.

Dem Durchleuchtigen / Hochgebornen Für-
 sten vnd Herrn / Herrn Friderich / Pfalzgraffen bey
 Rhem / Herzog in Bayern / etc. der Chur Pfalz Erben /
 meinem Gnädigen Fürsten vnd Herrn.



Durchleuchtiger / Hochgeborner Fürst vnd
 Herr / E. F. G. seyn meine vnderthänige Dien-
 ste bestes Vermögens jederzeit bevorn. Gnädig-
 ger Fürst vnd Herr / da ich bey mir selbst erwo-
 gen / vnd in der That befunden / daß eine Zeit hero viel
 (:) ij der

Aufgeschrieben
 L'Anno 1627 To Ludwig
 L3292
 Il giorno di Ferragosto caminava su l'Alto
 nella barca del signor Gen. Barenheim
 con l'armata che si muoveuano all'assedio
 di Wittenburg città di Fortezza del Duca
 di Brandeburgo
 Si parte al d. Assedio il 28. luglio
 L'esplosione della artiglieria di Wittenburg prese
 dal signor Barenheim
 Il signor di Gen. si cade infermo a notte grande punto
 quel mese la infermità. Fui partorito da medici che
 mi fecero cauar sangue tre volte e la gran febbre
 maligna e vltima tre volte tramontò più di tre hore
 et vltima vltimi otto giorni solamente di vita non potendo
 ricauer alcuna altra cosa, non si trouaua in da città
 se non ouo se un polso se carne di vitello se altro cosa
 di infermi che hauiete ben pagato con i soldi. L'esplosione
 molto doue il signor gen. partorì al quest. di Brandeburgo con
 tutti i camerati et amici et col vespas la sola più parte che
 restaua con un solo mes sepe in mano di francesi e nemici
 tutti capitali fin effin del mese che male più non caruati
 in prigioni vnde non ouo riparato due hore più
 d'anni del camino di tre giorni a Caprar città contante
 pure e tramontò quest'esplosione

4to, 56 unnumbered ff, a-g8. Roman letter. Woodcut floriated initials, full page woodcut of 'Sphaera Mundi' on verso of first l., 47 woodcuts depicting constellations, zodiac signs and allegories of the planets. Intermittent marginal foxing, a few lower outer corners slightly soiled, wormhole to blank margin of final 10 ll, small tear from lower gutter of last not affecting text. A very good, wide margined copy in contemporary calf over boards, covers blind ruled to a panel design, first and third borders with small circular stamped tools, diaper roll with flowers in second border, roll of leaves in fourth, central panel with knotwork centrepieces and small circular tools. Spine with blind ruled raised bands, cross-hatched decoration in compartments, very thin layer of leather later superimposed on spine and joints, worked in blind to match the original decoration. Later leather clasps, flower-shaped brass anchor plates, lacking metal bosses at corners. Early small ink sketch of a hedgehog to lower corner of a1 (recto); ms. correction to the caption of diagram on verso – this appears on other copies and it was possibly made in the printer's workshop. 8 ms. lines from the Italian opera (melodramma) 'Mutio Scaevola' (1665) and 6 from 'Il Maurizio' (1687) on verso of last, probably late 17th century. Bookplate of Colonel Philippe Milon (1908-1992) to front pastedown.



Handsome and splendidly illustrated copy of the third edition of Hyginus' *Poeticon Astronomicum*, in a fine contemporary Italian binding. In particular, the same small circular tools and elegant knotwork centrepieces appear on bindings made in Venice between the end of the 15th and beginning of the 16th century (see: *De Marinis I*, n. 370 and *II*, n. 1716). Another interesting connection between this copy and Venice is represented by the two ms. notes at the very end: the two operas quoted were written and first presented in this city. Interestingly, the first two verses read: 'pupille amate / vezzose stelle', which translates into 'beloved eyes / charming stars'; it is possible that the writer was inspired to copy these words by the astronomical topic of this book.

The *Poeticon Astronomicum* is an extremely fascinating combination of a manual of astronomy and a book on Roman and Greek mythology. In the preface, Hyginus states that he wants to explore constellations and planets more deeply than his predecessor Aratus. The first book describes the celestial sphere and its circles, the second tells the myths connected to 42 constellations, 5 planets and the milky way, the third presents the shapes of each constellation and the fourth is concerned with their position and connections with the zodiac signs. Identified with the Roman historian Gaius Julius Hyginus (1st century BC) during the Renaissance, the author follows Ptolemy's *Almagest* (II century BC) so closely – listing stars in the same order – that modern scholars tend to attribute the *Poeticon Astronomicum* to a more recent homonymous writer (c. II century BC).

The splendid woodcuts were commissioned by the printer Erhard Ratdolt to the Italian engraver Hyeronimus De Sanctis (15th century) and to the German artist Johannes Santritter (15th century) for the first illustrated edition of 1482. They are the first printed illustrations of the Greek constellations. There are dynamic pictures of all constellations, each overlaid with images from the Greek mythological tradition, as well as personifications of the Sun, Moon, Venus, Mercury, Jupiter, Saturn, and Mars, all equipped with chariots pulled by animals of allegorical significance. Some of them resemble the iconography found in manuscripts, while others are quite unique: for instance, Orion is unusually depicted as a knight in medieval armour. Although the positions of the stars in these images have little to do with those described by Hyginus or with their actual location, these woodcuts served as fundamental templates for the grand star atlases of the 17th and 18th century.

This copy is from the important library of Philippe Milon, a French colonial officer, ornithologist, traveller and bibliophile.

USTC 994235; ISTC ih00561000; Cantamessa N. 3866; Sander II 3473; Essling 286; Houzeau-Lancaster 1029; Goff H-561.

L3705



CELEBRATED PORTRAITS

48. IMPERIALI, Giovanni. *Musaeum historicum et physicum*.

Venice, Giunta, [1640].

€2,800

FIRST EDITION. 4to. pp. (xvi) 212 [misnumbered 122] (viii) 219 (xxiii). Roman letter, some Italic. Engraved architectural t-p with putti, female allegorical figures and grotesques; 57 engraved portraits of worthies within oval cartouches; woodcut printer's device to last of both parts; decorated initials, head- and tailpieces. Title very slightly dusty, intermittent faint water stain to lower outer corner of first few gatherings, occasional light offsetting, few ll. minimally browned, plate 15 blank as usual. Excellent copy in contemporary vellum over boards, yapp edges, armorial bookplate of Nordkirchen (library of the Dukes of Arenberg) to front pastedown.



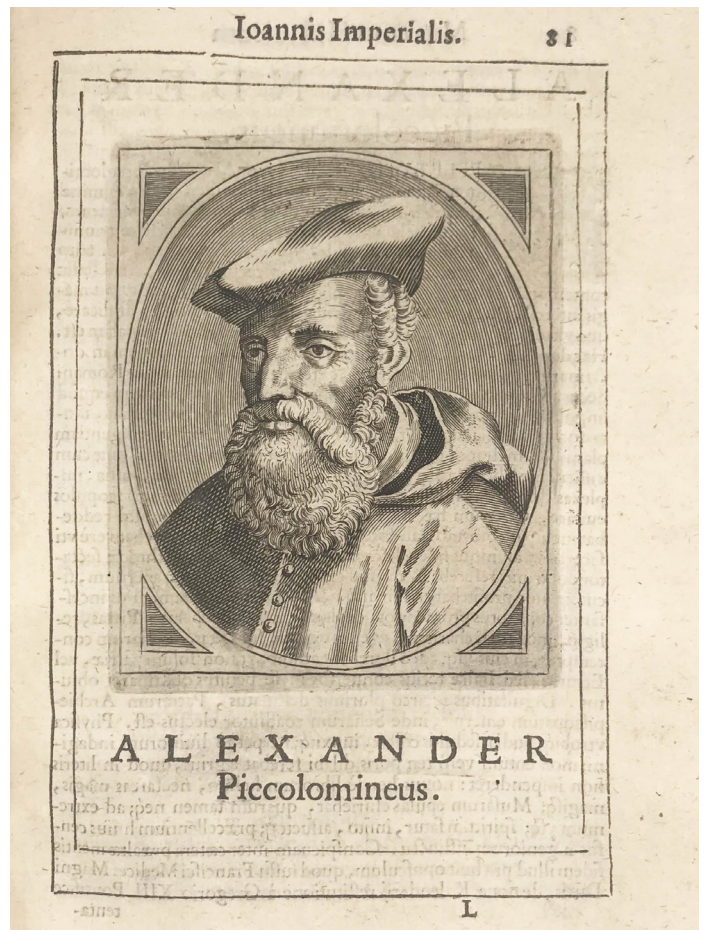
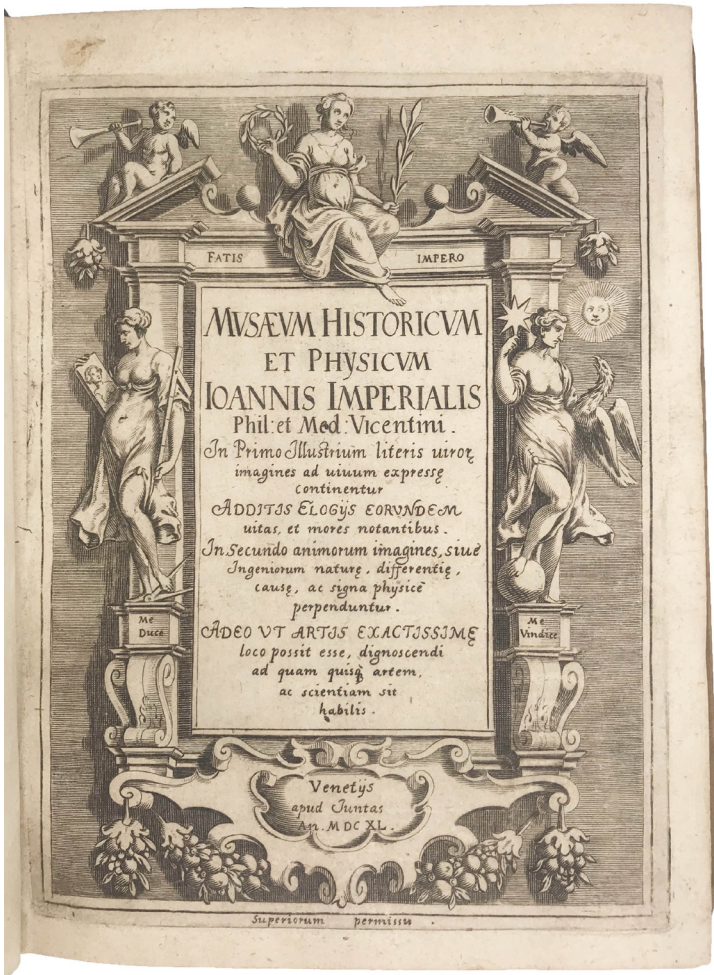
An excellent, clean copy of the FIRST EDITION of this celebration of European Renaissance culture. Giovanni Imperiali (1596?-1670) was a physician from Vicenza, much appreciated by Pope Urban VIII and close to the circle of Cesare Cremonini, a controversial philosopher who had been his teacher. The work was inspired by the classic 'de viris illustribus' genre recounting the exemplary deeds of great historical or literary figures. The title 'musaeum'—originally a 'temple of the Muses' devoted to the study of the arts—looked back to the Hellenistic Musaeum at Alexandria which, like a university, gathered together the best intellectual worthies. At the same time, Imperiale interpreted 'musaeum' in its modern meaning, as a place of material commemoration: since Roman times it had been traditional to celebrate the glory of famous men through images, paintings and marble sculptures as exempla of glory and virtue. The first part presents the 'imagines ad vivum expressae'—drawn, that is, 'to the life', realistically—of major figures of the C16, especially of the intellectual world. The engraved oval portraits of 'vires illustres'—e.g., Paolo Giovio, Vesalius, Guicciardini, Justus Lipsius, Llull, Tasso, Faber, Aldrovandi and Paulus Manutius ('arbiter of the Muses and of elegance')—within an architectural cartouche reproduced the epigraphic nature of monuments, followed by a short text celebrating their achievements. Among the Englishmen and Scotsmen represented are John Barclay, James Crichton ('The Admirable Crichton') and Reginald Pole. It is one of the best sources for discovering what the great figures of the arts and sciences of the C16 really looked like. The second part is devoted to the 'images of the soul' ('animorum imagines') explaining the excellence of human 'ingenium', with references

to the worthies of the first part, and the particular 'gifts' of creativity that individuals have from birth. Most interestingly, Imperiali relied on traditional Platonic, Aristotelian, Pythagoric and Galenic theories to discuss 'the special importance of fantasy for the artistic ingenium...along with various forms of talent... Thus it became clear for the first time why great painters or sculptors or musicians are not at the same time necessarily great thinkers or scientists or inventors and vice versa'; he also mentioned the melancholia which often plagues artists ('Humankind: The Renaissance and Its Anthropologies', 236-37). An utterly innovative, finely illustrated fruit of the late Renaissance.

The library of the Dukes of Arenberg to which the bookplate refers was situated in the castle of Nordkirchen, which Engelbert-Marie (1872-1949) purchased in 1903.

BL STC C17 It., p. 442; Brunet III, 431; Graesse III, 420.

L2983

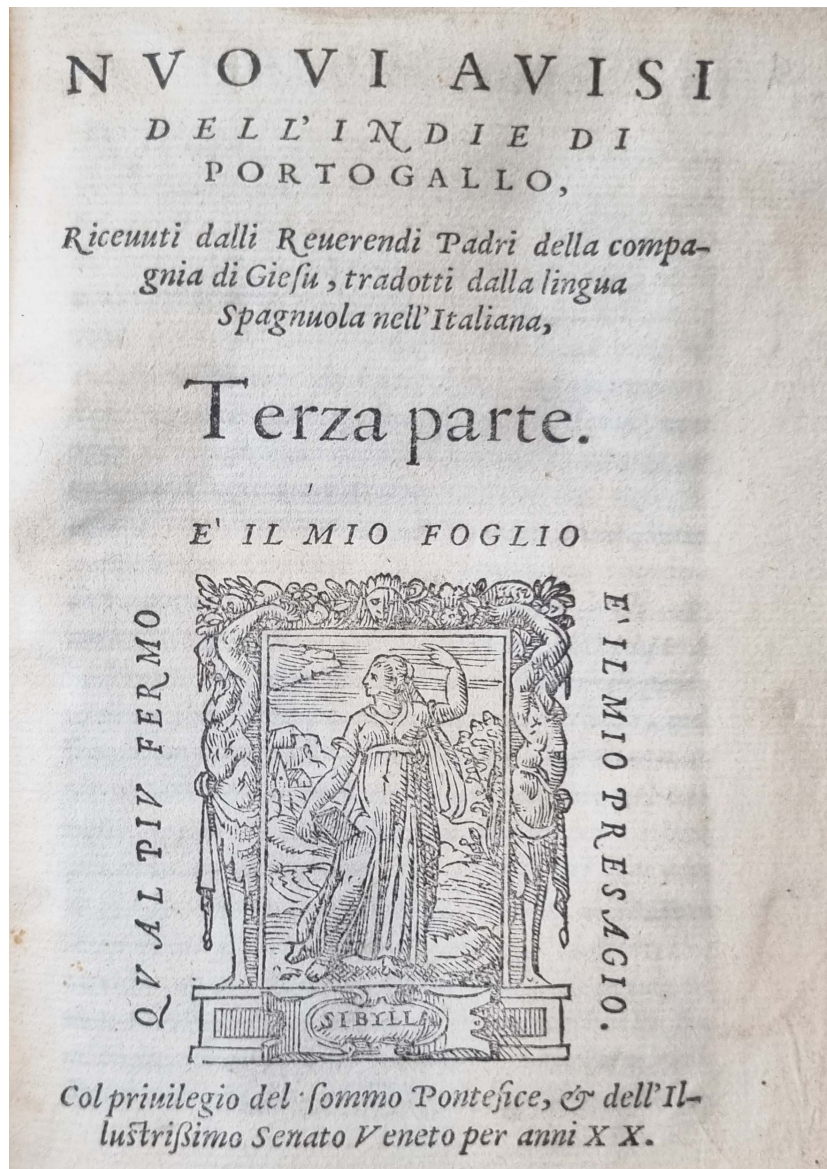


49. JESUIT RELATIONS. *Nuovi avisi dell'Indie di Portogallo ... terza parte.*

Venice, Michele Tramezzino, 1562.

€4,300

8vo, pp. [8], 316. Italic letter; large printer's device on title, floriated initials; small traces of glue at foot of first three leaves, tiny marginal stain to outer upper corner of f. 27. A fine, wide-margined copy in late sixteenth-century limp vellum; yapp edges, early title inked on spine and later gilt on morocco label, pasted stubs from a dictionary or glossary.



First Italian edition of an epistolary account of the Jesuit missions from all over the early modern world, translated from Spanish. It concerns in particular the vast maritime domain of the Portuguese Empire, consisting of numerous strategic harbours on the coasts of Africa, South Asia and South America. This network was instrumental in controlling the trade of spices and precious metals, but offered also safe starting points for Catholic evangelisation. This collection of letters narrates travels to and fro and daily missionary life in Brazil, India, China, Japan and Ethiopia, providing details of the Jesuit activities, including mass conversions, as well as relevant information on local people, flora and fauna. Often, missives are sent to or from the St Paul's College of Goa, which was established about 1542 by Francis Xavier as the educational and cultural centre of the Jesuit expansion in the East, and housed the first printing press in India from 1556. These letters were highly sought after in secular Europe, often providing the only reliable information available on the political, economic, commercial and social conditions of large and increasingly important part of the globe.

Not in Adams. BM STC It., 349; Alden, 562/16; Sabin, 5640; Borba de Moraes, I, 51; Cordier, Japonica, 47.

L2144

TERZA.
9
DELL'INDIA DEL BRASSIL,

Estratto di una lettera del Padre Giouanni di
Asplicueta Nauarro di Baia nel Bras-
sille à 28 di Marzo. 1550.

L'amore di nostro Signore Giesu Christo
habiti nelli cuori uostri.



'Anno del quarantanoue ui
scrissi, fratelli carissimi, & ui
informai del frutto che si spe-
raua in questi paesi del Brassil-
le si ne' gentili, si anco ne' Chri-
stiani, che qui habitauano assai conformi à
gentili, ò forse peggiori ne' costumi, come peco-
relle che non haueuano pastore che gli mettesse
nell'ouile della uita Christiana. Con gli uni e
gli altri patiamo molti trauagli, & tribolatio-
ni corporali e spirituali, quali accetti Iddio S.
N. che ci ha con parole, & opre insegnato la
patientia, e ci dia gratia d'adempire in tutto la
sua santa uolontà. I gentili adunque Indiani
de' quali scrissi che si conuertiuano à nostra san-
ta fede, sempre son stati perseguitati da gli altri
gentili. Non molti giorni fa, che ammazzor-
no un Christiano picciolo. Ilche sapendo i no-
uamente conuersi, si leuorno contra di loro, e gli

GROUND-BREAKING THEORY OF COMETS

50. KEPLER, Johannes. *De cometis libelli tres.*

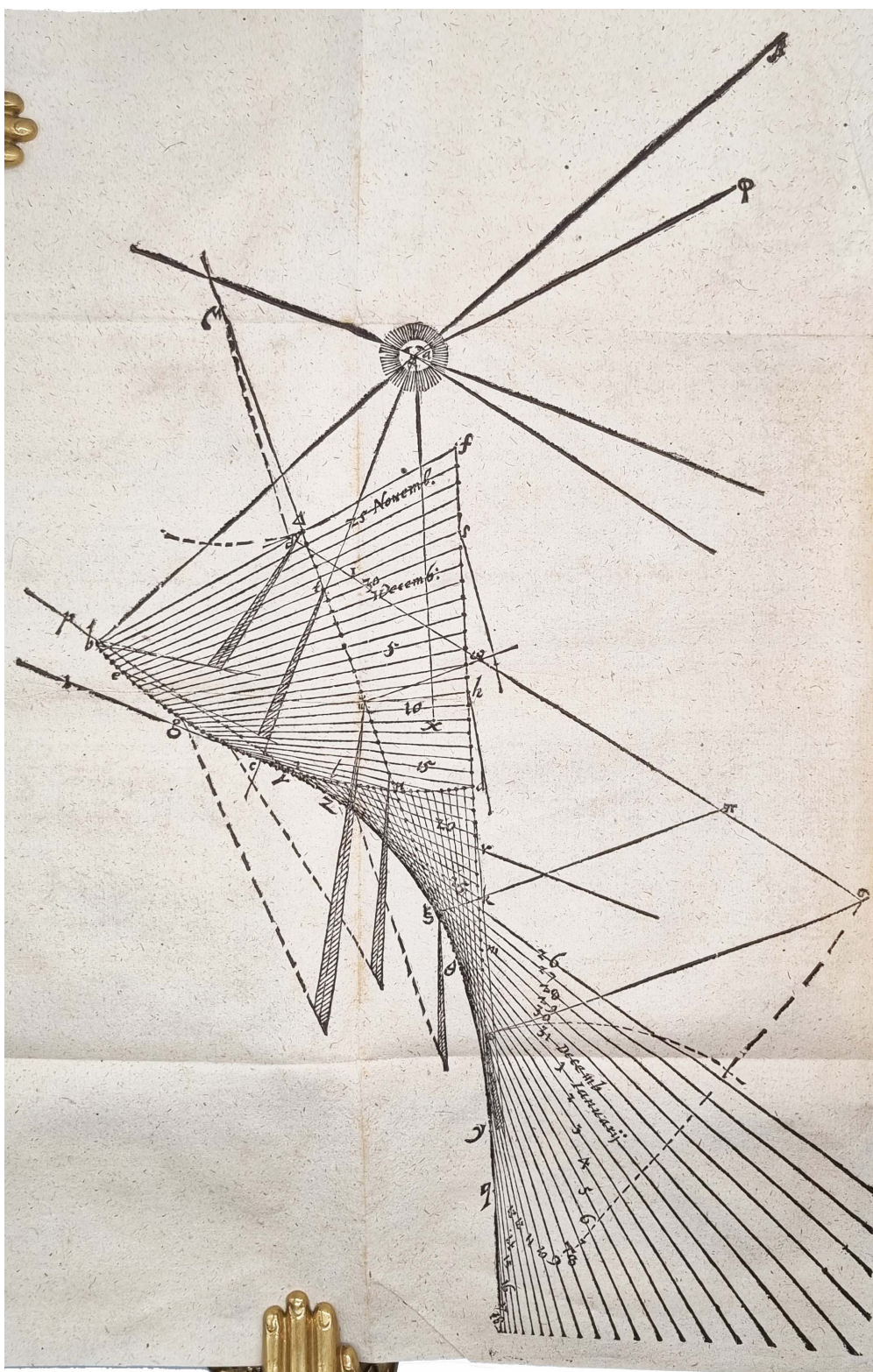
Augsburg, Andreas Aperger, 1619.

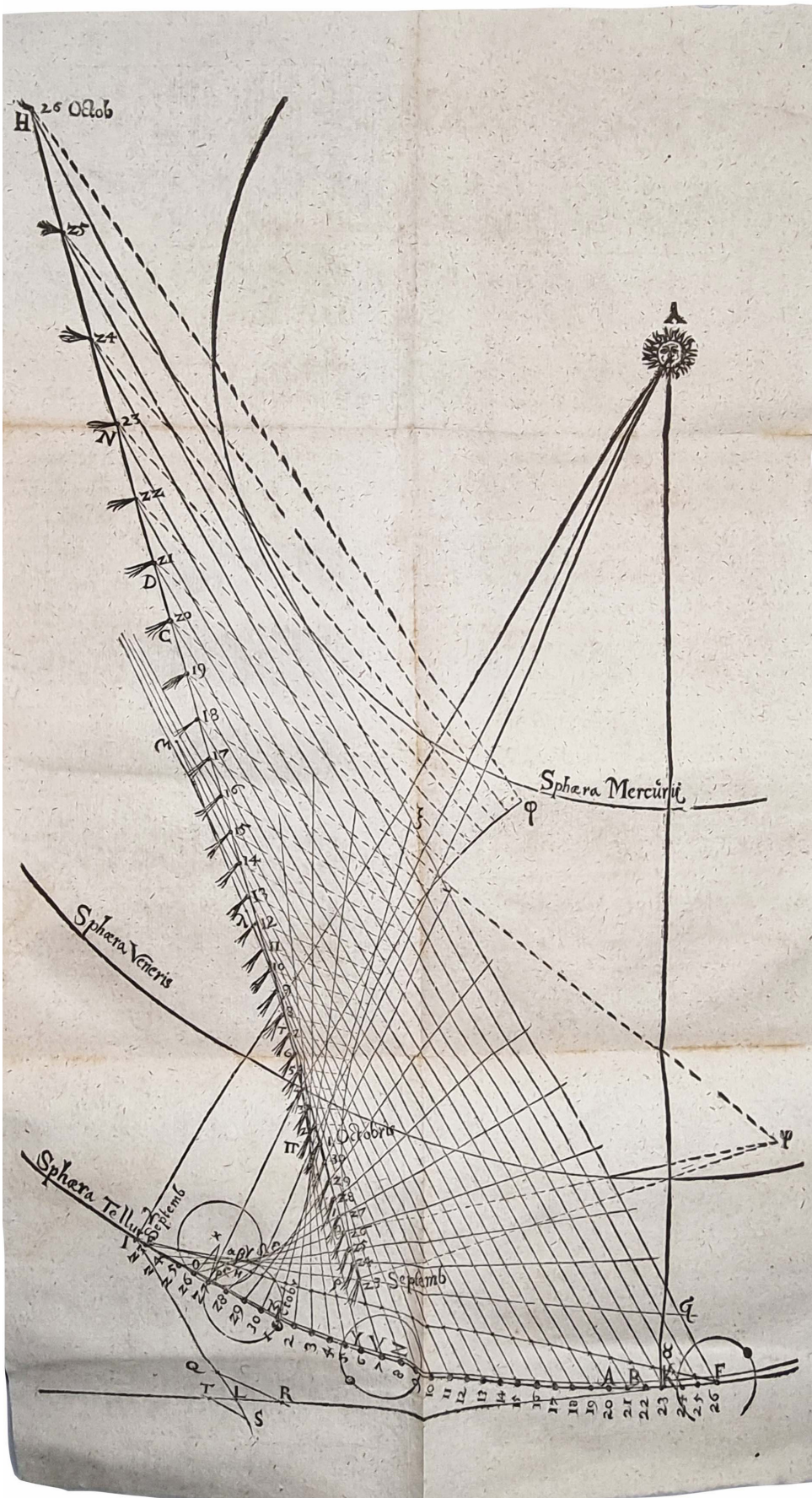
€52,000

FIRST EDITION thus. Small 4to. 3 parts in 1, continuous pagination, separate titles, pp. [4], 138 + 5 folding plates, lacking final blank. Roman letter, little Italic or Greek. 2 folding woodcut astrological diagrams, 3 folding woodcut tables, 5 small text woodcut diagrams, decorated initials and ornaments. Slight browning (poor paper), occasional minor marginal foxing, first gathering slightly trimmed at lower margin with marginal repair, ancient at blank foot of last leaf. A good copy in contemporary vellum, lower compartment of spine repaired.

First collected edition – a comprehensive version of Johannes Kepler's theory of comets. It gathers three astronomical works, revised, translated or enlarged from the original, based on his research for the comets of 1607 (i.e., later Halley's, very bright and with a double tail) and 1618 (which he was the first to see through a telescope). The German astronomer Kepler (1571-1630) was assistant of Tycho Brahe at Prague and the mathematician to three Holy Roman Emperors. He famously adapted the Copernican theory by suggesting planets had orbits that were elliptical, nor circular, with the Sun, and he explained the speed by which planets move around the ellipsis. In 'De cometis', Kepler sought, following Brahe, to overcome the Aristotelian theory by which comets were not considered 'heavenly bodies' but phenomena caused by changes in the weather (Cantamessa).

Kepler and Galileo were united in continuing the work of Copernicus, Galileo by astronomical observation and Kepler by development of Copernican ideas. In 1610 their connection was close as Kepler helped Galileo in his struggle for 'Sidereus Nuncius'. Eight years later they famously differed on the origin of comets – the case of the three comets discussed here. Galileo defended their earthly origin, Kepler maintained their origin as cosmic and of course was right. In fact, he thought comets as 'spherical transparent objects refracting the sun's rays' (Heidarzadeh, p.65).

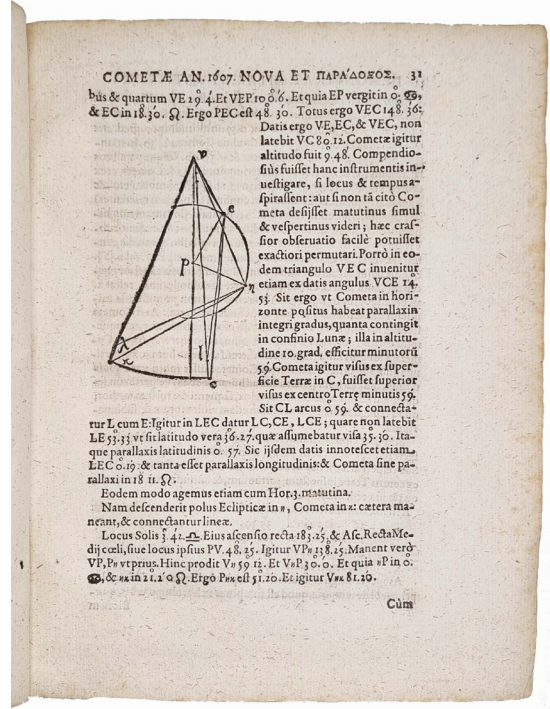




The collection begins with 'Astronomicus', on theorems of the movement and trajectory of comets, and a discussion on their aspect (including tails) and height. The folding diagram detailing the trajectory of the Halley comet shows how he sought to map its route through the heavens, making its trajectory a straight line. Part II, 'Physicus', focuses on the physiology of comets, i.e., their nature and formation, and the composition of their tails. Part III, 'Astrologicus', discusses the interpretation or meaning of the 1607 comet, originally published in German, with an added section on the comet of 1618. By applying the rules of judicial astrology, which he criticised without rejecting completely, Kepler examined the influence of comets from the present and the past, connecting, for instance, the 1607 comet to the fatal illness of Empress Anne. A most important work.

Graesse IV, 12; Gardner 615; Thorndike VII, p.23; Cantamessa 4056. Not in Houzeau-Lancaster. T. Heidarzadeh, A History of Physical Theories of Comets (2008); M. Beech, The Wayward Comet (2016).

L4066



FIRST MEDICAL BOOK WITH REALISTIC FIGURES

51. KETHAM, Johannes de. *Fasciculus medici[n]e*.

Venice, Cesare Arrivabene, 1522.

€34,000

Folio, ff. (4), 58 (i.e. 59), (1). Roman letter; title within decorative border, printer's device on penultimate verso, historiated and black-on-white decorated initials, ten detailed and neat full-page illustrations; a few dust-soiled leaves, minor oil splash on 23r-26v, just affecting one woodcut. A fine copy in crushed dark morocco gilt by Gruel, a. e. g.; several contemporary and late sixteenth-century Italian marginalia, manucula and emendations by different hands; small blue stamp of the Selbourne Library on title verso and foot of 51r. Preserved in slipcase.



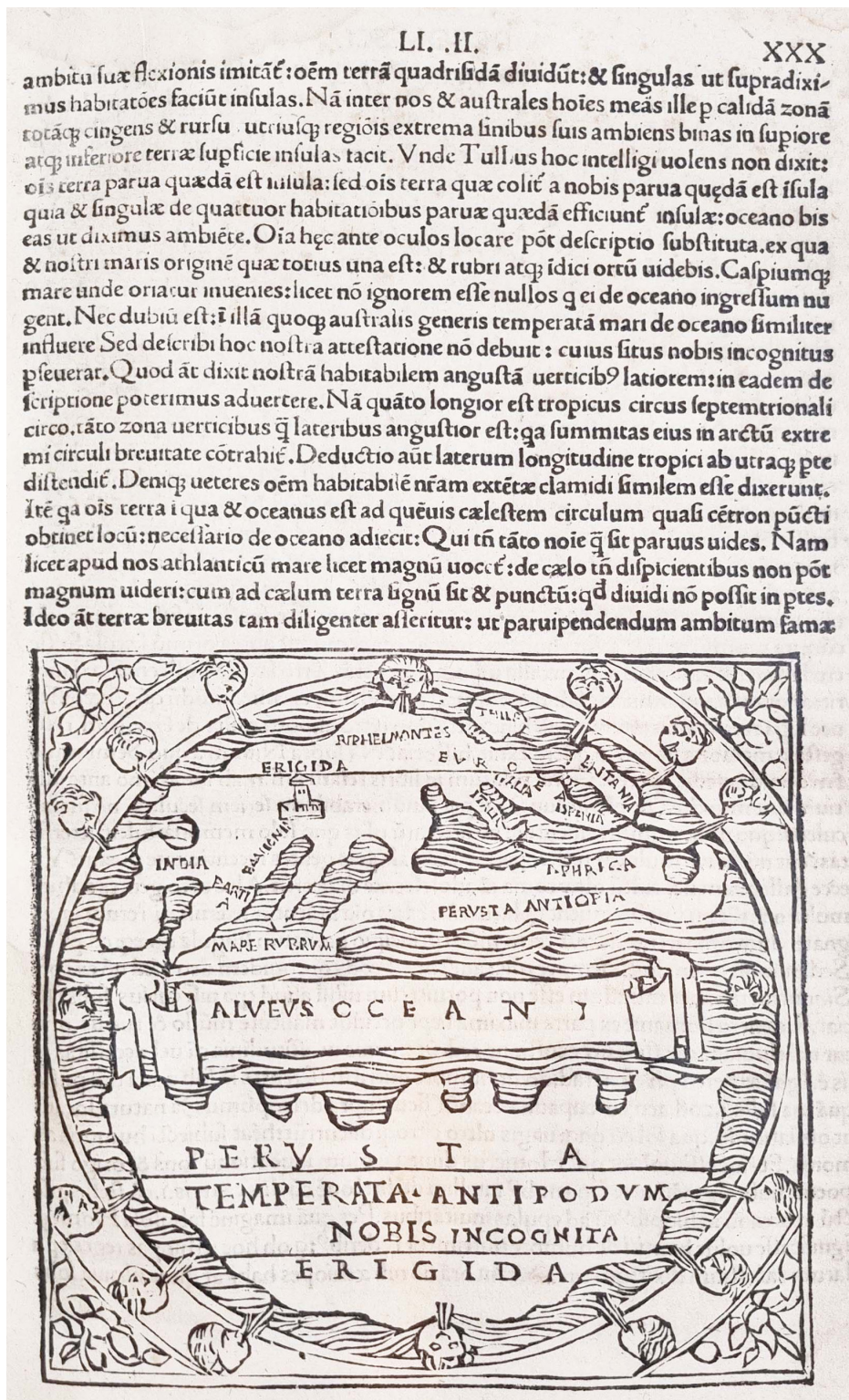
Early edition of a masterpiece of the Renaissance art of the book, revised and expanded after the princeps of 1491. Little, if anything, is known about Kentham, who has been identified as Johannes von Kirchheim, a professor from Swabia teaching medicine in Vienna around 1460. Rather than the author of this influential collection of medical essays, he appears to be the owner of the manuscript used by the printer of the first edition who mistakenly took him for the compiler.

52. MACROBIUS. *In Somnium Scipionis expositio.*

Venice, Philippus Pincius, 29 Oct. 1500.

€9,800

Folio. 2 parts in one, separate registers, ff. XXXVI; LXXXVI. Roman letter, occasional Greek, double column. Decorated initials in different series. 7 ½-page or smaller woodcut diagrams, ½-page woodcut map of the climatic zones. Title and next a bit finger-soiled to outer margin, small clean tear to fore-edge repaired to fols II-IV, intermittent small light water stain to upper blank margin, ink stain to gutter on final ll., outer blank margin spotted, few ll. just toned, occasional slight marginal foxing, light ink splash to K5-6. A very good, well-margined copy in contemporary vellum over boards, lacking ties, early title inked to spine and fore-edge, ms 'Emptus est Macrobius compluti arge[n]teis nummis quattuor et dimidio anno a virgineo partu M D XVI. Quo Car[dina]lis Do[minicus] Fran[cis]cus Simo[ni?]des collegioru[m] complutensiu[m], fundator, in coelu[m] scindens terras deseruit: cuius anima coelitibus associate deo eternu[m] fruetur. Petrus Vasquus' to blank verso of last leaf.

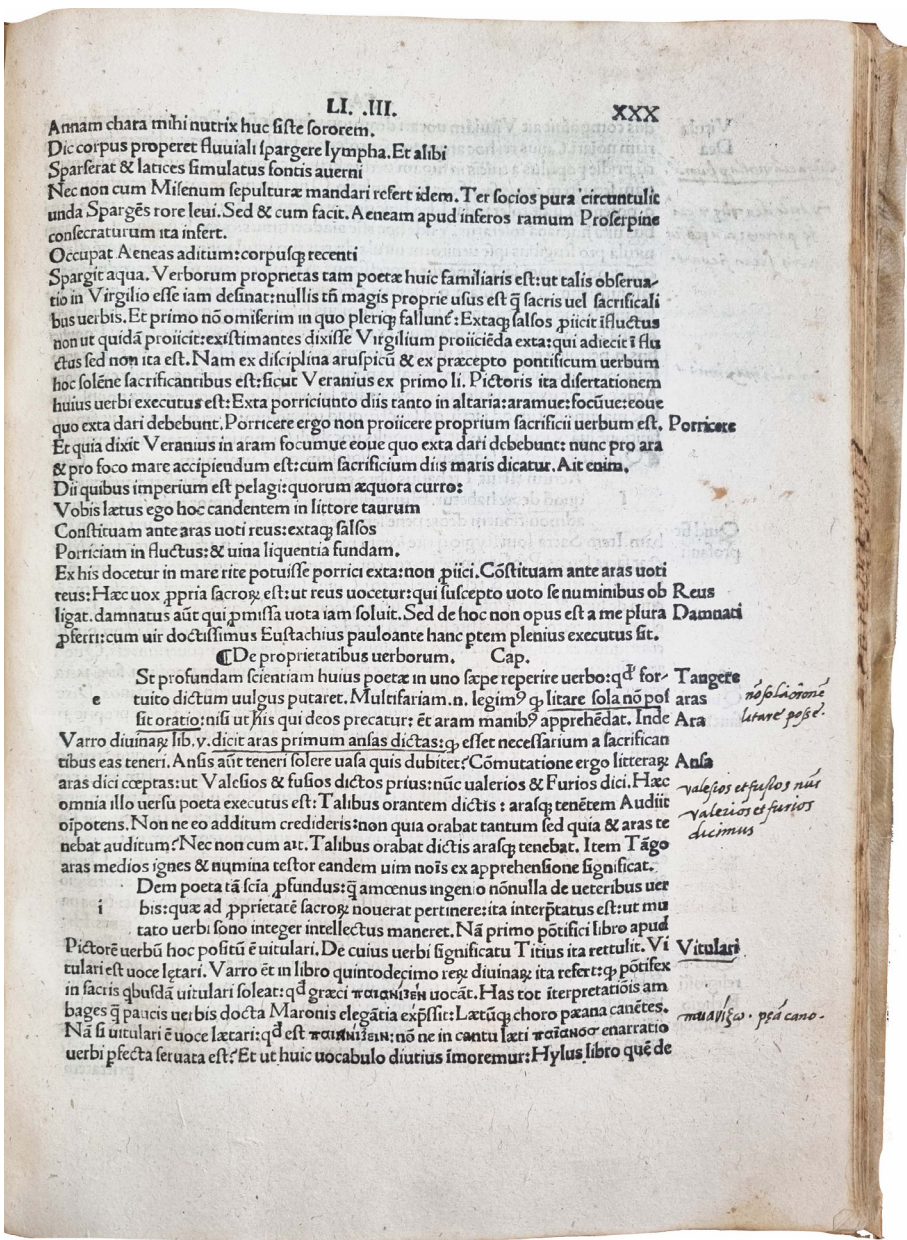
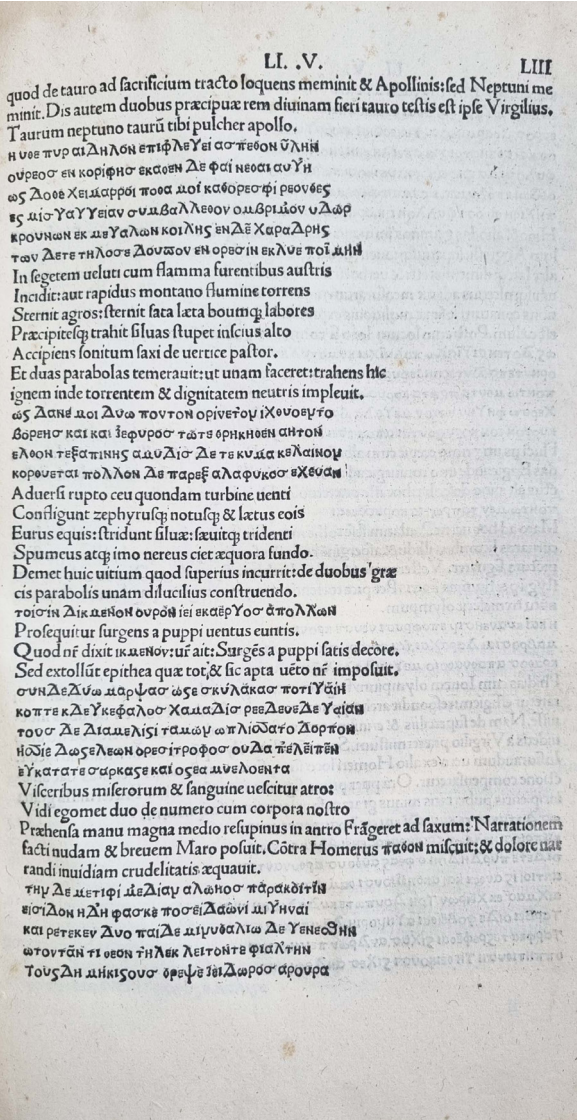


A very good copy, with contemporary Spanish provenance, of this attractive incunabular edition of two of the most influential works of late antiquity – the first being ‘the most satisfactory and widely read Latin compendium on Neoplatonism that existed during the Middle Ages’ (DSB).

Macrobius (fl. early 5thC) was a poet probably born in Greek-speaking areas of the Roman Empire. ‘Somnium Scipionis’, part of Book VI of Cicero’s ‘De Republica’, recounts the dream vision of the Roman general Scipio Aemilianus, two years before the fall of Carthage in 146BC. Visited in his sleep by his late grandfather Scipio Africanus, he is foretold his future and given a ‘mystical’ overview of the Earth from the heavens, its climatic zones, and the workings of the celestial spheres and planets, with Stoic discussions of the nature of the soul, the gods and virtue. Macrobius’s Neoplatonic commentary to Cicero’s text contributed to its enormous success through the middle ages down to the Renaissance, with hundreds of extant mss. Of particular interest, to the likes of Dante and Chaucer, were his theories of music, astronomy and the interpretation of dreams, i.e., how to determine which were predictive of events, and which were not, as well as the cosmographical information he provided, with ‘lengthy excursuses on Pythagorean number lore, cosmography, world geography and the harmony of the spheres’ (DSB). Ms and printed copies quickly absorbed the visual aids of medieval cartography, with the presence of diagrams and, as here, a woodcut map illustrating the climatic zones Scipio Aemilianus sees in his dream. The map in this edition shows the Red Sea, Ethiopia, Europe, India, the Ocean and, in the south, ‘Temperata Antipodum nobis incognita’, i.e., today’s

Australia and Antarctica. Organized in the guise of a conversation during the holiday of the Saturnalia, Macrobius's 'Saturnalia' is a treasure trove of information on antiquity, based on a variety of ancient sources and authorities. Among the hundreds of topics discussed are the Roman calendar and its festivities, religion, rhetoric, luxury, sumptuary laws and ancient authors, such as Vergil, whose Homeric influence is also analysed.

These were eminent university textbooks for centuries. Among the roughly 150 manuscripts recorded by Destombes dating from 1200 to 1500 AD nearly 100 contain a simple map illustrating Macrobius's theories' (Shirley 13). The early owner, Pedro Vasquez, purchased it in Alcalá de Henares ('Compluti') in 1516. A similar inscription – where he signed himself 'Hispaniensis Catholicus' – is also present in a student edition of Apuleius and Statius, printed by Pincius, now at the Univ. of Seville Library. Vasquez was most likely a student in Alcalá.



In our inscription, he records the death, in the year he bought this book, of the benefactor Cardinal Domingos Francisco Simodes or Simonides [i.e., Simoes or Simois] of the 'collegia complutensia', i.e., the conglomeration of colleges which formed the kernel of the University of Alcalá from 1512. He also records the price of the book, most probably unbound – 4 1/2 silver coins (i.e., pesos). Among the professors at the time was the mathematician Pedro Ciruelo.

ISTC im00013000; Goff M13; HC 10430*; Sander 4075; Essling 1232; BMC V 499; BSB-Ink M-5; GW M19705. R. Proctor, The Printing of Greek in the C15 (1900); Shirley 13.

SIR EDWARD COKE'S COPY

53. LENTULO, Scipione. *An Italian grammer; vwritten in Latin by Scipio Lentulo a Neapolitane: and turned in Englishe: by H.G.*

London, By Thomas Vautroullier, 1575.

€22,500

FIRST EDITION thus. 8vo. pp. [iv] 155 [i]. *2, A-I, K L². Roman and Italic letter. Vautroullier's woodcut anchor device on title, floriated woodcut initials, grotesque headpieces, large woodcut grotesque tailpieces with Vautroullier's initials T. V, monogram in contemporary hand at head of title-page, bookplate of Alan Lubbock on pastedown, letter, loosely inserted, from W. O. Hassel at the Bodleian Library, concerning provenance. T-p and next leaf a little soiled, light age yellowing, faint water-stain to outer margin of a few leaves, rare marginal mark or spot. A very good copy, crisp and clean, in fine contemporary polished vellum, covers gilt ruled to a panel design fleurons gilt to corners of outer panel, large oval with strap-work design gilt stamped at centres, letters E and C, gilt stamped in each of the outer panels, spine double gilt ruled in compartments, fleurons gilt at centres, remains of four ties, a.e.g. covers a little soiled.



Very rare, beautifully printed, first edition of the translation into English of this Italian grammar, from the library of Sir Edward Coke, finely bound with his monogram on the covers. The work is a translation of Lentulo's 'Italicae grammatices praecepta' by Henry Grantham, a popular Italian grammar, republished in 1587. "One other Grammar was issued in England just prior to the publication of [Florio's] 'Firste Fruits', a translation of Scipione Lentulo's 'Italicae gramatices praecepta ac ratio' by Henry Grantham (who in 1567 also published a translation of a fragment of Boccaccio's Philocolo, 'A pleasaunt disport of divers noble personages'), the original of which Migliorini notes was written specifically with foreigners in Italy in mind. An 'Italian grammer' appeared first in 1575 (reprinted in 1587) and provided a solid basis for the beginners acquisition of Italian, based as it was upon "the most servicable among the many [such] works then available in Italy ... it is not only extremely clear, but completely unadorned, even more so than Thomas, for the most part schematic, with little commentary of exemplification, to the point that it often seems more a grammatical survey than a grammar"' Michael Wyatt. "The Italian Encounter with Tudor England: A Cultural Politics of Translation."

Hassel catalogued 1,237 items from the library of Sir Edward Coke, which reveal the great variety of his reading; apart from the expected yearbooks, Reports and Registers of Writs, there are such diverse items as Diodorus Siculus and Dante, a Welsh grammar

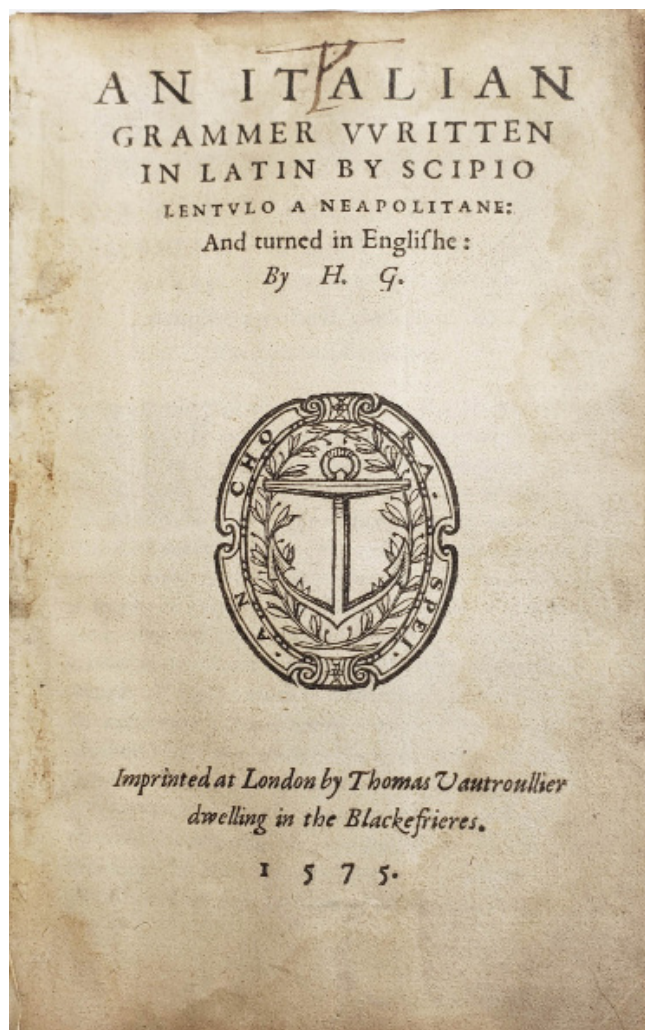
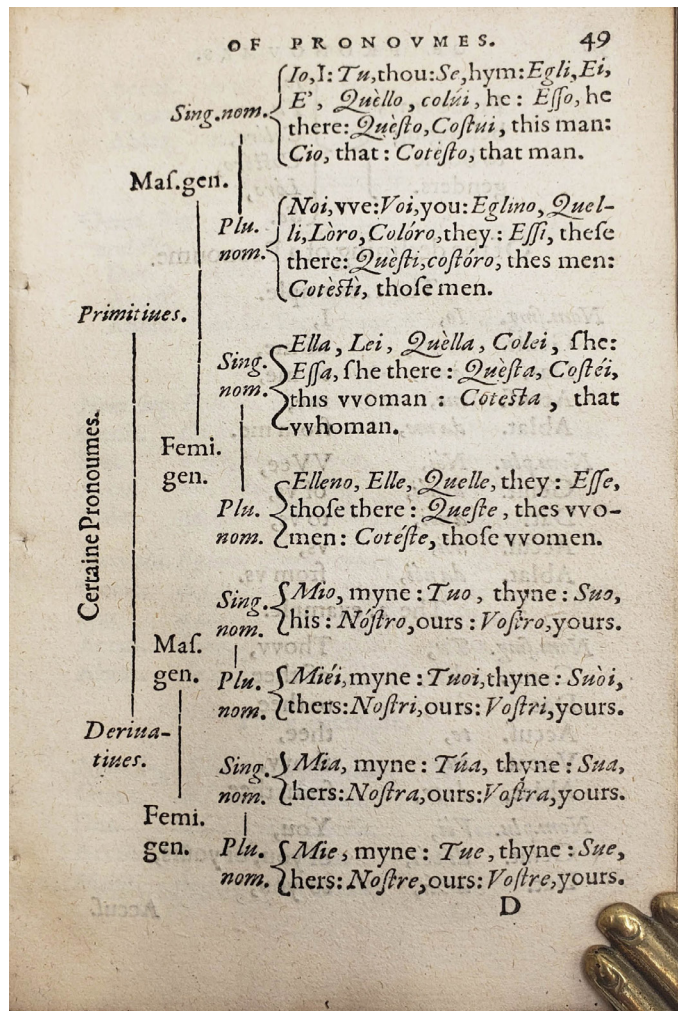
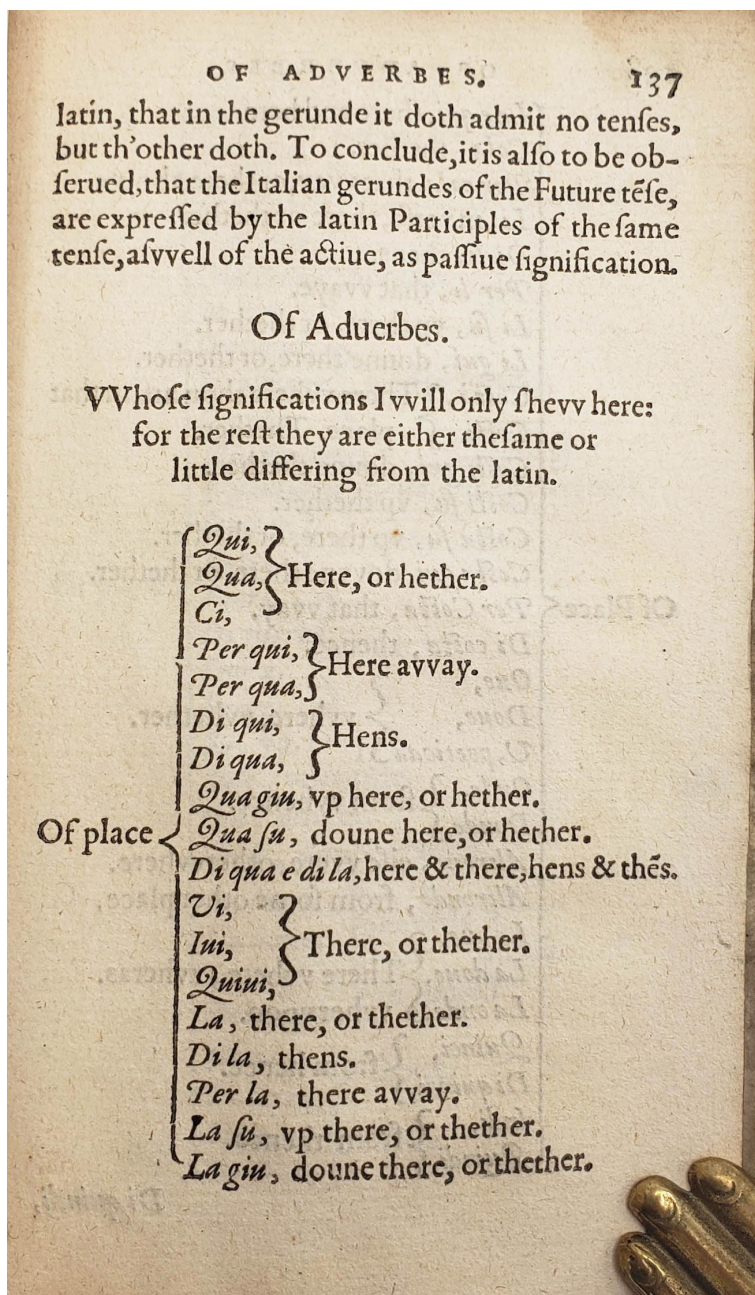
and works on Husbandry. Hassel states in his letter inserted with this copy "This would be one of the very few Italian books included in Sir Edward's collection in its original binding which does not contain marks of having been derived from Sir Christopher Hatton. Hardly any of the Italian books have Coke's autograph or binding: and nearly all the Italian books (when this evidence has not been destroyed by 18th century rebinding) have either the binding or autograph of Christopher Hatton. "Hailed by Sir Robert Phelps as 'that great monarcha juris', and by Richard Cresheld as 'that honourable gentleman to whom the professors of the law, both in this and all succeeding ages are and will be much bound', Sir Edward Coke was the finest lawyer of his generation. Sir Roger Wilbraham thought his legal talents were 'above all of memory', while Sir Julius Caesar ranked him as 'one of the greatest learned men amongst the common lawyers of England'. Even James I, who grew to detest him, acknowledged Coke as 'the father of the laws'. Much of Coke's legal skill relied upon a sharp intellect and a prodigious capacity for work ..but it was also the product of immense learning. Coke collected a huge library of books and manuscripts, and by his death he owned around 1,200 volumes, considerably more than most college libraries of the period. Naturally many were law books, but the largest part of the collection was concerned with historical matters. Although not a member of the Elizabethan Society of Antiquaries, Coke regarded it as essential to study the past in order to comprehend England's laws and constitution. He applauded Edward I as 'our Justinian, the wisest prince that ever ... [was] till our king', and was almost as much in awe of Edward III, whose reign he

regarded as the golden age of Common-Law pleading. Through historical study, Coke concluded that ultimate sovereignty lay with the Common Law. Not merely was this superior to Civil or Canon Law, but both Parliament and the king were subject to its authority. In an era when the Crown increasingly operated outside the strict parameters of the Common Law, this was a dangerous view to hold." Andrew Thrush and John P. Ferris "The History of Parliament: the House of Commons 1604-1629."

A beautiful copy of this rare work with exceptional provenance.

ESTC. S122047. STC 15469. W. O. Hassall 'A Catalogue of the library of Sir Edward Coke' Yale Law library publications 12 (1950).

L2520



54. LOMAZZO, Paolo. *Trattato dell'arte della pittura, scoltura, et architettura, di Gio. Paolo Lomazzo milanese pittore, diuiso in sette libri. ... Con vna tauola de' nomi de tutti li pittori [!], scoltori, architetti, & matematici antichi, & moderni..*

Milan, per Paolo Gottardo Pontio, stampatore regio. A instantia di Pietro Tini, 1585.

€4,500

FIRST EDITION second issue. 4to. [xl], 700 [i.e. 698] [ii]. [], []¹² A-2V , 2X . Roman letter, titles in Italic. Small woodcut printer's device on title, divisional half-title with woodcut portrait of Lomazzo in medallion on recto of B1, C19th library label to pastedown with shelf mark, early ms. ex libris and small later library stamp washed out at foot of t-p, monogram 'GEB' above, C19th bibliographical notes on fly. A fine, well margined copy, crisp and clean, in contemporary limp vellum remains of ties.



First edition, second issue with a new title page, of this seminal work of art theory by the Italian painter and writer Lomazzo. "Lomazzo, the Milanese painter (1538-1600), wished to give in his theoretical writings the final and conclusive argument for the nobility of painting. By demonstrating that the painter's primary and most important activity was intellectual, and that that his manual activity was in all cases simply an execution of ideas mentally conceived, he extended to painters the dignity hitherto enjoyed by poets and rhetoricians. By supplying rules for the seven parts of painting that he had logically deduced from careful definition, he "reduced painting to an art," and elevated it to an academic subject. These demonstrations were to result in a single and complete treatise that covered theory, technique, and subject matter. ... Lomazzo's publications were not motivated simply by his vanity as a painter or his ambition as a writer. During the century and a half previous to his career, enormous changes had taken place in the art of painting, which made his arguments for the higher station of painting both necessary and valid. Painters had developed techniques and rules that could be systematized and taught like those of the liberal arts, and they had increased the range and seriousness of the thematic matter of the art in a way to rival literature. The technical accomplishments of the Renaissance painters are still admired and studied in an age that abjures their employment, and the full extent of the intellectual content of Renaissance painting will remain a matter for inquiry, discovery and synthesis through many more years of iconographical studies." Gerald Ackerman. *The Art Bulletin* Vol. 49, No. 4 (Dec., 1967). "It is the summa of late Renaissance theory of art, a book Schlosser called the 'bible of Mannerism'. ..Lomazzo's art theory reached many readers... Still in the sixteenth century a translation of the *Trattato* appeared in Oxford, "englished by Richard Haydock, student of Physick" (1598). A treatise by the

English miniature painter Richard Hilliard is so closely related to the *Trattato* that it has been considered a paraphrase of Lomazzo's text. Here was finally the longed-for, articulate, complete system of painting – and Lomazzo constructed a system perfectly fitting the intellectual and emotional atmosphere prevailing among the public he addressed. His claim to providing a system rests, to begin with, on what he believes to be a complete enumeration of the constituents, or “parts” of paintings. The art of producing images consists of seven parts, and to each of them a book of the *Trattato* is devoted.” Moshe Barasch. *Theories of Art: From Plato to Winckelmann*. The book is also full of first-hand information about Milanese artists, quoting extensively from lost sources. The seventh and final book includes a veritable dictionary of the iconography of the period. A lovely copy of this important first edition.

BM STC C16 It., p. 391. Brunet, III, 1148 ‘Estimés et peu communs’. Comolli, A. *Bib. storico-critica dell’architettura civile*, I, p. 18-24. Fowler, 186. Cicognara 159-161. Berlin Kat 4612.

L1426

TRATTATO
DELL'ARTE DELLA
PITTURA, SCOLTURA,
ET ARCHITETTURA,
DI GIO. PAOLO LOMAZZO
MILANESE PITTORE,
Diviso in sette libri.

NE' QUALI SI DISCORRE

De la Proportione

De' Moti.

De' Colori.

De' Lumi.

De la Prospettiva.

De la pratica de la Pittura.

Et finalmente de le Istorie d' essa Pittura.

*Con vna tauola de' nomi de tutti li Pittori, Scoltori, Architetti, &
Matematici Antichi, & Moderni.*

AL SERENISSIMO DVCA DI SAVOIA.

Con Priuilegio de la Santità di N.S. Papa Gregorio XIII.

& de la Maestà Catholica del Rè Filippo.



In Milano, Per Paolo Gottardo Pontio, stampatore Regio.
A instantia di Pietro Tini, M. D. LXXXV.

55. LOYOLA, Ignatius de. *Exercitia spiritualia*.

Rome, In Collegio Societatis Jesu, 1596.

€14,400

16mo. pp. 254, [10]. Roman letter, little Italic. Woodcut IHS device to title, decorated initials. Slight age browning, mostly marginal foxing, light water stain to outer corners of some gatherings. A good copy in contemporary limp vellum, lacking ties, early ms title to spine, minor ink mark to lower cover. C19 label Bib. Coll. Pictav. S.J. (Jesuit College of Poitiers) to front pastedown, C17 ms 'Coll. Rom. Societatis Picta.(?)' and illegible ink stamp to title.

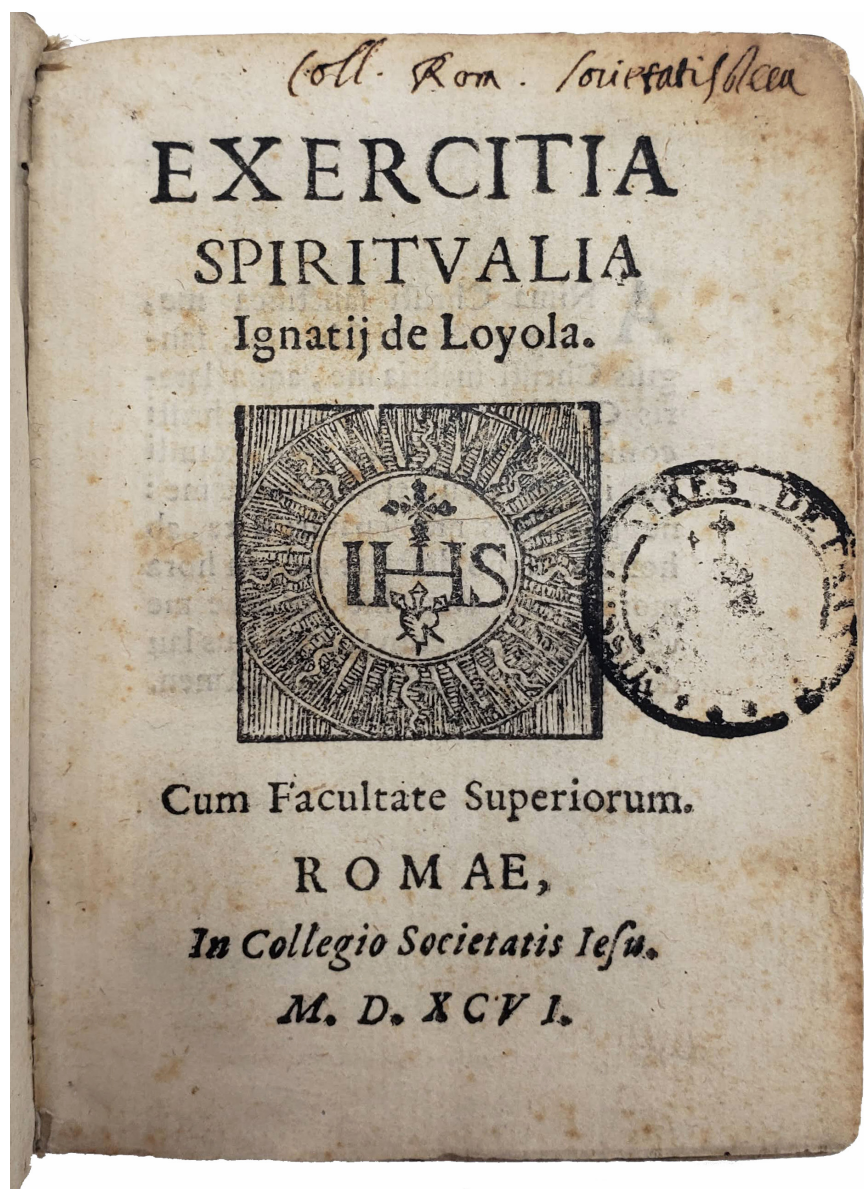
The fourth, pocket-sized, edition of 'the most famous modern textbook on ascetic discipline, the nature of sin and Christian perfection by grace' (PMM), published within a decade of its author's death. Born into a noble Basque family, Inigo Lopez de Recalde (later known as Ignatius de Loyola, 1491-1556), decided to do penance for his sins, following a leg injury fighting the French at Pamplona in 1521. The following year, he retreated to Montserrat and Manresa, where he wrote his first draft of the 'Exercises', continually making additions until 1535. Between 1524 and 1530, he travelled extensively as he studied to become a priest, visiting Rome, Paris and England, and was eventually ordained in 1537.

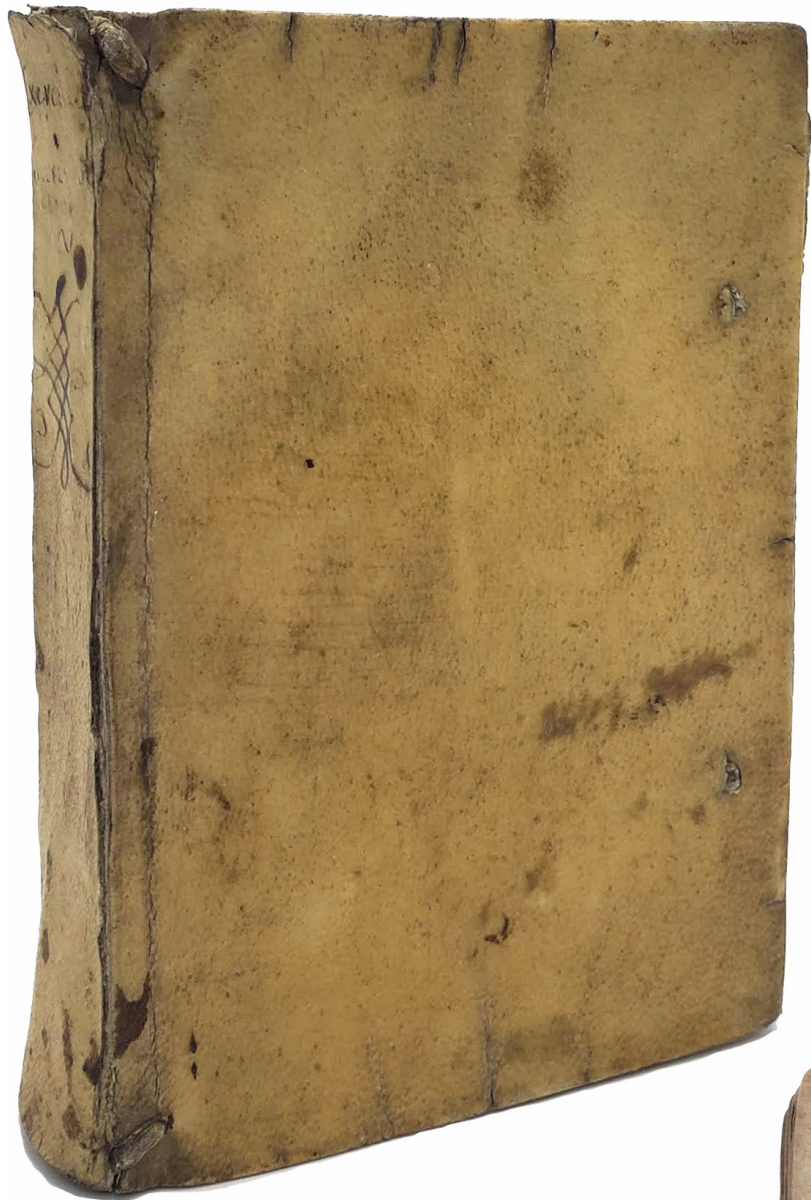
The work provides a guide for prayer, meditation and contemplation set within a cycle of 28 to 30 days. Its aim was to support its readers in discerning good from bad in order to determine the will of God in their lives and strengthen their commitment to follow Jesus. It became the foundational text for the Society of Jesus, who, led by Loyola, comprised the stark troops of the Counter Reformation and introduced many innovations to Christian worship. This included the 'abandonment of chanting the divine office, a monarchical rather than collegiate constitution and much simpler vows'. The text was hugely controversial but was eventually approved by Pope Paul III in 1548, to whom the book is dedicated.

It soon became the handbook of the Society of Jesus, which devoted itself to educational, missionary and other active works. The 'Exercitia' gave the Order its militant character and enabled it to exercise its great influence on the world. As a work of religious inspiration, the impact of the 'Exercises' has been almost as great outside the Society of Jesus as within' (PMM). Though originally composed in Spanish, it was first published as a Latin translation, which remained the official version until the C20.

'A unique book, inspired by a remarkable fixity of purpose and designed for a clearly defined and practical end: the moulding of character by the precepts of the Gospels'. (Printing in the Mind of Man: p.44-45)

USTC 836137; EDIT16 CNCE 34345.





nulla esuries sentitur, præuia deli-
beratione, victum proxime sumen-
dum, definiamus ad mensuram cer-
tam, quam deinde nulla vel propria
aviditate, vel instigatione inimici,
vnuquam excedamus: sed potius vin-
cendæ vtriusque causa, de illa non-
nihil etiam subducamus.

QVARTA HEBDO-
MADA.

*Contemplatio Prima, quomodo Ie-
sus Dominus, post resurrectio-
nem apparuit sanctæ Matri
sue: vt habetur infra pag. 193.*



Ratio præparatoria
iuxta morem.

Præludium primū
accipitur ab historia.
Quomodo post quā
expiravit

Venice & Trevigi, Angelo Righettini, [1627?].

€34,000

8vo, pp. 128, Roman letter, a little Italic. Printer's woodcut device on title-page, 1 decorated initial, a couple of typographical ornaments, full page woodcut illustration representing Marco Polo wearing Mongol clothes and apparently doing a deal. Light age yellowing, diminishing foxing or spotting to first or last ll. A good, clean copy in c1800 tree calf, spine gilt, all edges red. Bookplate of Juan Carlo Ahumada (1890-1976), professor of gynaecology at the University of Buenos Aires, to front pastedown and shelf label to front endpaper, number (binding cost?) inked to rear pastedown.



MARCO POLO
VENETIANO:

*Delle Marauiglie del Mondo per
lui vedute.*

CAPITOLO PRIMO.



Trabesonda era ben posta, & situa-
ta, & da Persi, e Medij, & da tutti
oltre il mare molto era frequen-
tata. In questa terra vidi alcuna
cosa, che mi piacque molto. Vidi
vn huomo, che conduceua seco
piu di quaranta milla pernici, il qual huomo ve-
niua per terra, e quelle pernici per l'acre volando,
ilqual huomo le conduceua da vn castello, che si
chiama Ganeza da lungi di Trabesonda tre gior-
nate. E queste pernici si erano di questa conditio-
ne e proprietá, che quando quell'huomo dormi-
ua tutte quelle pernici si metteua intorno a lui, co-
me fossero state pulcini, o galline, e per questo
modo le conduceua in Trabesonda al Palazzo
dell'Imperatore, ilqual Imperatore prendeua

A 3 quelle

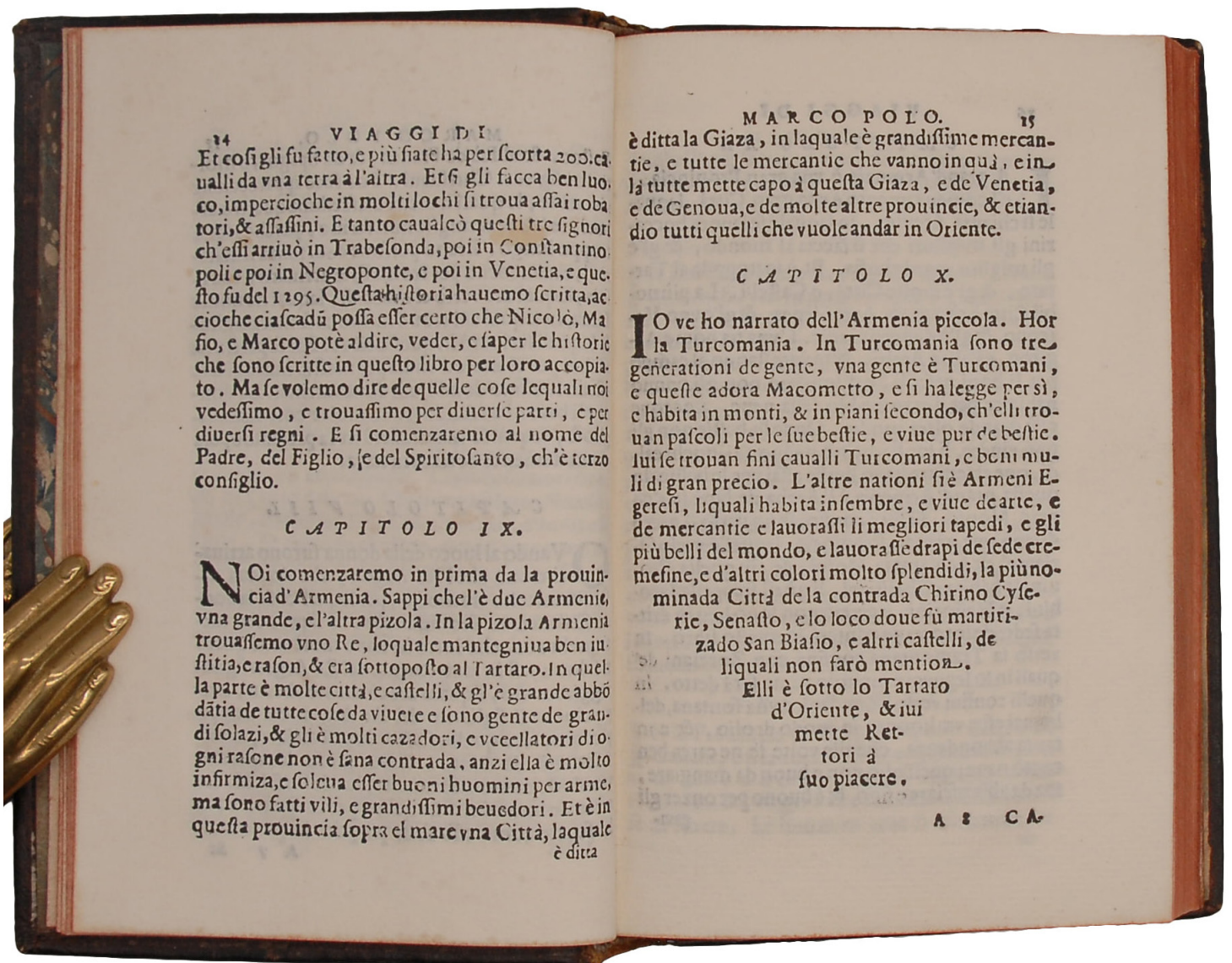
One of the earliest editions, including a charming illustration of Marco Polo at the court of the Khan, of the well-known account of his travel in Asia (and particularly China), which was considered legendary by his contemporaries. Born in Venice (1254) from a family of merchants, in 1271, together with his father Niccolò and the uncle Matteo, he embarked on an epic journey across Asia, arriving in Peking, where he was in the service of Kublai Khan, the Mongolian Emperor, for several years. Returning to Venice in 1298, Marco was taken as a prisoner by Genoese after the battle of Curzola. It was in prison that he dictated his adventures to Rustichello da Pisa who first put them into writing in French, probably using Marco's diary. After gaining his freedom Polo lived in Venice for the rest of his life (1324-25).

About 150 manuscript editions in different languages spread within a century, such as the ancient version in Venetian, only recently discovered ("Il Milione Veneto. Ms. CM 211 della Biblioteca civica di Padova di Marco Polo", ed. by A. Barbieri & A.

Andreose, 1999). However, the anonymous shorter Italian version, first printed in 1496 (Venice, Giovanni Battista Sessa) and reissued many times by Righettini and others, was the most widely read by the Mediterranean sailors. Better known as "Il Milione", nickname of Polo's family, this work showed similarities with the typical merchant's manuals and used simple and concise language, including both first and second hand information on geography, customs and economies of unknown peoples and territories of Asia. The text opens with a short address to the reader and a chapter on the city of Trebizond. The first part is aimed at introducing Marco Polo's family. There follow 145 chapters describing the Turkish lands, small and great Armenia, Mosul and Baghdad, the territories of Balkh and Badakhshan, the fertile Persian Empire and its desert, the Tatar Empire and the borders of India. The work especially focuses on the politics, cities and architecture of the Chinese empire. For instance, many pages are dedicated to the luxurious residences of the Great Khan and the numerous diplomatic missions undertaken by Polo on his behalf, such as the journey to the extensive province of Tibet. Some of the information in this book was incorporated in important maps of the later Middle Age, such as the Catalan World Map (1375). Above all, Marco Polo's was the most influential travelogue on the Silk Road ever written in an European language depicting the enchanted Asia as a rich continent characterised by incredible resources, creatures and prodigies, which opened up the way for the arrival of thousands of Westerners in the centuries to come. It encouraged XV century traders interested in exotic products, such as silk, porcelain, jewellery and spices, to visit Asia and start new business. It also inspired missionary efforts from Europe, primarily by Franciscan, Dominican, or Jesuit missionaries. "This influence prevailed until the seventeenth century when the maps of Martini, the visits of the Jesuits and the work of de l'Isle and d'Anville superseded his accounts . . . As a story of adventure, an account of the experiences of one of the greatest travellers who ever lived, the book has remained alive" ("Printing & the mind of man", p. 23).

Copies of this edition are recorded only at the University of Manchester, the Bibliothèque National de France, the Staatsbibliothek of Berlin and at the Jenks Library at Gordon College in the US. BL It., 695; Cordier, Sinica 1972. Adams and BM STC It. include only previous editions. Not in USTC. Not in Brunet or Graesse.

K100



14 VIAGGI DI
Et così gli fu fatto, e più siate ha per scorta 200. ca.
ualli da vna terra à l'altra. Et si gli faccia ben luo-
co, imperciocche in molti lochi si troua assai roba-
tori, & affassini. E tanto caualcò questi tre signori
ch'essi arriuò in Trabesonda, poi in Constantino-
poli e poi in Negroponte, e poi in Venetia, e que-
sto fu del 1295. Questa historia hauemo scritta, ac-
cioche ciascadū possa esser certo che Nicolò, Ma-
fio, e Marco potè aldire, veder, e sàper le historie
che sono scritte in questo libro per loro accopia-
to. Ma se volemo dire de quelle cose lequali noi
vedessimo, e trouassimo per diuerse parti, e per
diuersi regni. E si comenzaremo al nome del
Padre, del Figlio, se del Spiritofanto, ch'è terzo
consiglio.

CAPITOLO IX.

NOi comenzaremo in prima da la prouin-
cia d'Armenia. Sappi chel'è due Armenia,
vna grande, e l'altra pizola. In la pizola Armenia
trouassimo vno Re, loquale mantegnua ben iu-
stitia, e rason, & era sottoposto al Tartaro. In quel-
la parte è molte città, e castelli, & gl'è grande abbò-
dàtia de tutte cose da viuere e sono gente de gran-
di solazi, & gli è molti cazadori, e vceccellatori di o-
gni ragione non è sana contrada, anzi ella è molto
infirmiza, e soleua esser buoni huomini per arme,
ma sono fatti vili, e grandissimi beuedori. Et è in
questa prouincia sopra el mare vna Città, laquale
è ditra

MARCO POLO. 15
è ditra la Giaza, in laquale è grandissime mercan-
tie, e tutte le mercantie che vanno in qua, e in
là tutte mette capo à questa Giaza, e de Venetia,
e de Genoua, e de molte altre prouincie, & etian-
dio tutti quelli che vuole andar in Oriente.

CAPITOLO X.

IO ve ho narrato dell'Armenia piccola. Hor
la Turcomania. In Turcomania sono tre
generazioni de gente, vna gente è Turcomani,
e queste adora Macometto, e si ha legge per si,
e habita in monti, & in piani secondo, ch'elli tro-
uan pascoli per le sue bestie, e viue pur de bestie.
Iui se trouan fini caualli Turcomani, e ben nu-
li di gran precio. L'altre nationi siè Armeni E-
geresi, liquali habita in sembre, e viue de arte, e
de mercantie e lauorassi li migliori tapedi, e gli
più belli del mondo, e lauorassi drapi de sede cre-
mesine, e d'altri colori molto splendi, la più no-
minada Città de la contrada Chirino Cysse-
ric, Senasto, e lo loco doue fu martiri-
zato San Biasio, e altri castelli, de
liquali non farò mentione.

Elli è sotto lo Tartaro
d'Oriente, & iui
mette Ret-
tori à
suo piacere.

A S C A