

SOKOL
BOOKS

Women

**SOKOL
BOOKS**

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Cover image from item n.4.



HOC. HISTRICÆ. ELOQVENTIÆ. CAPVT.

LECTOR. ADMIRARIS?

BENĒ. HABET.

QVID. SI. AVDITOR. SIES?

1. ANDREINI, Isabella. *Rime*.

Milan, appresso Girolamo Bordone & Pietromartire Locarni, 1605.

£7,500

8vo. pp. (xlvi [laudatory verses]) [ii] 335 [i] (ix) [i] 97 (i). Italic with headers and index in Roman letter. Two parts, separate t-p to each with woodcut printer's device. Finely engraved emblem of a firework in flight ('Elevat Ardor') to verso of first t-p by Thomas de Leu, engraved portrait of Andreini to verso of second leaf by Raphael Sadeler, 1602. Woodcut initials, typographic head- and tailpieces. Original limp vellum on two supports, some staining to lower corner, remains of ties, paper tabs adhered to pastedowns, ms. title to spine and inscription to upper cover, 'For Andrew Suenonis', another to ffe. dated 29 August 1615. A very good, clean copy.

R I M E
 D'ISABELLA
 ANDREINI
 Comica Gelosa, Academica Intenta
 detta l'Accesa.
 Dedicate all'Illustrissimo, & Reuerendiss. Sig.
 Cardinal San GIORGIO
 CINTHIO ALDOBRANDINI.
 CON PRIVILEGIO.

Rare second Bordone edition of the collected Rime and Sonetti of Isabella Andreini (1562-1604), first published in 1601; a Parisian edition also appeared in 1603. The first edition to appear after Andreini's death while travelling from France to Italy, it contains numerous laudatory odes and elegies in Italian and Latin, appearing here for the first time. Andreini was a noted Italian actress of the commedia dell'arte who performed with the Compagnia dei Comici Gelosi, one of the predominant troupes of the time; the stock character of the innamorata Isabella is supposedly named for her. In addition to the plays that she wrote for I Gelosi, Andreini's poetry earned her a reputation for eloquence, which gained her a place in the Accademia degli Intenti of Pavia (for which she took the name 'Accessa', appearing here in the emblematic frontispiece), and which is attested here in the elegiac verses, all by men, many fellow academicians, at the start of the volume. Andreini was chiefly a writer of Petrarchan sonnets, of which there are well over two hundred in this volume. The index of titles further divides Andreini's poems into madrigali, canzoni, sestine, epithalami, centoni and capitoli, as well as funerary verses and eclogues, the latter describing the love affairs of various shepherds and nymphs.

OCLC notes copies in the USA at Rochester, the Newberry and Cornell only. Not in Gamba; BM STC It., p. 33.



ΟΜΗΡΟΚΕΝΤΡΑ,

ἁ καὶ Κέντρωνες.

Κ	ἔκλυτε μωρία φθλα πεικρόνων ἀνθρώπων,	ὀ.θ
Ὅ	σοι κῶ βροτοί εἰσιν ὅππῃ χθονὶ σίτον ἔδοντες,	ὀ.ν
Ἡ	μὲν ὅσοι ναίουσι πρὸς ἠῶ τ' ἠελίον τε,	ἰ.ε
Ἡ	δ' ὅσοι μετόπισθε ποτὶ ζόφον ἠερέεντα·	ἰ.σ
Ὅ	σρ' εἶπω τὰ με θυμὸς ἐνὶ στήθεσσι κελεύει,	ἰ.σ
Ὡ	ς δὲ γινώσκῃ τ' ἠμῶν θεὸν, ἠδὲ καὶ ἀνδρα,	ἰ.σ
Ὅ	ς πᾶσι θνητοῖσι καὶ ἀθανάτοισιν ἀνάστων,	ὀ.μ
Ἐ	ν μὲν γαῖαν ἔτευξ', ἐν δὲ οὐρανὸν, ἐν δὲ θαλάσσαν·	ὀ.μ
Ἡ	ἠελίον τ' ἀκάμαντα, σιλλύλω τε πλήθυσσαν,	ἰ.ψ
Ἐ	ν δὲ τὰ τεῖρεα πάντα, τὰ τ' οὐρανὸς ἐσεφαίωται·	ἰ.σ
Π	ληιάδας δ' Ἰάδας τε, τό, τε δένος Ωρίωνος,	ἰ.σ
Ἄ	ρκτον θ' ἰὼ καὶ ἄμυξαι ὅππῃ κησιν καλέουσιν,	ἰ.σ
Ἡ	τ' ἀπὲρρέεται, καὶ τ' Ωρίωνα δουλεύει,	ἰ.σ
Ἰ	χθύας, ὄρνιθας τε φίλας, ἅ, τε χεῖρας ἴκοντο	ὀ.μ
Ἐ	ἰναλίων, τοῖσιν τε θαλάσσια ἔργα μέμηλε,	ὀ.ε
Δ	ελφίνας τε, κύνας τε, καὶ εἴ ποτε μείζον ἔνεστ	ὀ.μ
Κ	ῆτος, ἅ μωρία βόσκει ἀγάζονος ἀμφιτείτη·	ὀ.μ
Ἰ	ππους θ' ἠμιόνοους τε, βοῶν τ' ἴφθιμα κάρλινα,	ἰ.ψ
Ἄ	ρκτους τ', ἀγαστέρκας τε σύας, χαροπούς τε λέοντας·	ὀ.λ
Π	άντα κεν ὄσσει τε γαῖαν ὅππῃ πνεῖει τε καὶ ἔρπει,	ἰ.σ
Τ	οῖσι δὲ ὑπὸ χθῶν δῖα φύει νεοδηλῆα ποίλω,	ἰ.κ
Λ	ωπὸν θ' ἔρσηεντα, ἰδὲ κρόκον, ἠδὲ ὑάκινθον,	ἰ.κ
Ἀ	μφὶ δὲ λειμῶνας μαλακοὺς ἰοῦ ἠδὲ σελίνου,	ὀ.ε
Π	υρρὺς τε, ζειᾶς τε, ἰδὲ ὄρουφύες κρεῖ λθυκὸν,	ὀ.δ
Γ	ίνετο δὲ ὑγρὸν ὕδωρ, καὶ δένδρεα ὑψιπέτιλα,	ὀ.δ
Ὀ	χραι, καὶ ροιαί, καὶ μπλέαι ἀγλαόκαρποι,	ὀ.η
Σ	υκαὶ τε γλυκεραί, καὶ ἐλαίαι τηλεθύωσαι,	ὀ.η

2. **AUGUSTA, Eudocia; FALCONIA, Proba; NONNUS OF PANOPOLIS.** *Homerici Centones [...] Virgiliani Centones [...] Nonni Paraphrasis Evangelii Ioannis.*

[Geneva], Henri Estienne, 1578.

£2,400

16mo. 3 parts in 1, pp. [8], 73, [5], 28, [4], 247, [1]. Greek Letter, with Roman. Printer's device to title, decorated initials and ornaments. Slight age yellowing, title a trifle dusty, minor bleeding from fore-edge paint to a8. A very good copy in elegant early C18 French crimson morocco, triple gilt ruled, inner edges gilt, spine gilt, gilt-lettered green morocco labels, marbled eps, a.e.g. C18 armorial bookplate of Thomas South to front pastedown, R.J. Hayhurst bookplate, red-ink ms '2889' and pencilled autograph 'JA Natwood 1859' to ffp, 1803 ms acquisition note to fly, early C17 ms French Jesuit ownership and shelfmark to title (faded).



A charming copy of the first Estienne edition, the first to include this combination of texts, of this important florilegium of early Christian Greek and Latin poetry. The first work, 'Omerokentra', epitomizes Christian re-readings of Homer. In the Preface, Estienne explains that he sought to satisfy the wish of the 'Friends of Homer' (i.e., scholars and philologists) who could not get hold easily of Aldine and German editions. Homeric 'centos' were short poems, with a thematic title, made up entirely of Greek verse taken word by word from the 'Odyssey' and the 'Iliad'. Written by Eudocia Augusta (5thC), wife of Emperor Theodosius II, these Greek 'centones' include poems which reflect on topics such as God, the Holy Trinity, the Wedding at Canaa and Lazarus, by using only direct quotes from Homer. Part II comprises 'Cento Vergilianus de laudibus Christi', produced from Virgilian lines (with only minimal variations) by Proba Falconia (Falconia Betitia Proba, 4th cent.), the earliest female Christian poetess whose work survives. The poem includes stories from the Old and New Testament. Part III comprises the paraphrasis of St John's Gospel by Nonnus of Panopolis (c.5thC AD), an important witness to the Greek poetry of late antiquity, here accompanied by a Latin translation. A charming, exquisitely bound pocket edition of important texts for the literature of Christian humanism.

Thomas South (fl. C18) of Gosport, Hampshire, was a collector of spiritualist, alchemical and hermetic texts, as well as philosophical and classical works. A work like 'centones' – presenting spiritual interpretations of classical works – was very apt in his library. He was the father of the hermetist Mary Anne Atwood (b.1817), and the author of an alchemical poem. His daughter, with whom he collaborated, wrote 'Suggestive Inquiry into the Hermetic Mystery' published anonymously in 1850. Most copies were burnt by them for fear they had revealed too many secrets.

Renouard 147:4; USTC 450766; Gilmont 2678.

ALL'ILLVSTRE SIGNORA
ANTONIA SECCA CASTEL

letta mia Signora offeruandissima.



E giorni del Carne-
uale passato secondo
il costume della no-
stra Academia de
gli Inuaghiti fra
molti atti uirtuosi,
& piaceuoli, che in
esta si fecero, uno de
gli Academici det-
to L'HVMILE ricer-
cato a difendere, & lodare il sesso femminile fra il
colmo de suoi negoci, & de piu graui studi, com-
pose in pochissimi giorni la presente Oratione, &
la recito pubblicamente con molta frequenza di
gentildonne, & gentilhuomini di questa citta, a
quali parendomi ch'ella piacesse, & dilettaffe ol-
tre modo come soggetto nobile, & degno, & co-
me fertilissimo campo pieno di fiori d'eloquen-
za, & di frutti di grauissimi concetti, & essendo
dappoi ricercata da molti, & desiderata altretan-
to quanto dall'Autore era poco apprezzata, an-
zi negletta, Io come che sia domestico di lui, tro-
uandomela per sorte appresso, ho uoluto senza
sua saputa, & sotto il sol suo nome Academico

'INSTEAD OF PAPER AND INK, WE GIVE THEM NEEDLEWORK'

3. BACCUSI, Pompeo. *Oratione dell'Humile Invaghito in difesa et lode delle donne.*

Mantova, per Giacomo Ruffinelli, 1571.

£3,750

FIRST EDITION. 4to. ff. [18], last blank. Italic letter, little Roman. Decorated initials and ornaments. Light yellowing, marginal foxing. A good wide-margined copy on C18 block-printed paper boards, C18 ms 'di Tomaso Saturni' to title.

ORATIONE
DELL'HV MILE IN
VAGHITO IN DIFE
SA; ET LODE DEL
LE DONNE;

Di Tomaso saturni

Scarce first and only edition of this speech: praise and defence of women, part of a broader academic debate on the subject which took place, by means of public orations, between members of the Accademia degli Invaghiti in Mantua. Nothing is known of Pompeo Baccusi, who signed himself here as 'Humile Invaghito'. According to Baccusi, women were not made solely to procreate, but to guide and govern men, leading them towards the right path. In their youth, women have a 'wisdom beyond their years', which takes men years to achieve, instead. Their skills in the fields of philosophy, crafts, and engineering are nothing short of those of men, and Baccusi looks back at humanist educational theories, such as Huarté's, to suggest alternative ways to raise women, like men. 'Women are born and raised, and as soon as they are just old enough, they are taught not the good and laudable arts, but mechanical tasks; instead of paper and ink, we give them needlework'. And he adds: 'Imagine if men were no longer in school or among learned people, or training to fight, but were instead forcedly locked in their limited bedrooms, for months, years, decades, living lazily with nothing to do until they die, and only kept busy by menial tasks'. Tasks suitable for women would not include sailing, ploughing, or mercantile activities, 'more suitable to servants than masters', but rather philosophy. The addressees are obviously gentlewomen, with the time and means for philosophy and culture; yet, despite the context of the oration being a rhetorical competition, Baccusi's observations are very interesting, in his attempt at making men step into women's shoes even for just a moment.

Harvard, Yale and USC copies in the US. EDIT16 CNCE 3844; USTC 811864; Melzi, Anonime e pseudonime, II, p.10; Gay 618. Erdmann 27.

L4706

.PENNA ET ARMIS.



ADLOCVTIO
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A PASSIONATE PANEGYRIC ON THE MERITS OF WOMEN

4. DE BILLON, François. *Le Fort inexpugnable de l'honneur du sexe femenin.*

Paris, chez Ian d'Allyer, 1555, 1 April.

£9,500

FIRST EDITION. 4to., pp. 257, [vi]. Woodcut portrait of the author within architectonic cartouche (repeated), full-page allegorical woodcut of a fort (resembling the Castel Sant'Angelo in Rome) with female figures and soldiers beneath the Virgin and Child supported on a crescent (repeated for 6 chapter openings), chapter openings within woodcut borders of artillery with two cannon being fired by a matron, flaming cannonballs and barrels of gunpowder, full-page woodcut of Athena addressing an all-female audience (repeated for 3 chapter openings), woodcut head and tail pieces, several woodcut marginal pointers in the shape of cannon, woodcut initials. Very skilful small repairs to upper blank margins of two leaves, a little light age-yellowing, a very good copy in crushed purple morocco gilt by Thibaron Joly, spine gilt in six compartments, a.e.g. gilt dentelles (small dampstain to lower corner of upper cover). Stamp c.1800 of the Bibliotheque du Grand Juge de la Republique Francaise in blank lower corner of title.



FIRST EDITION of the “most enthusiastic and passionate panegyric [on the rights and merits of women] to have been written between 1450 and 1550” (*Albistur & Armogathe, Histoire du feminisme du Moyen-Age à nos jours*), Billon’s strenuous early defence of the equality of the ‘second sex’. Another edition was apparently published with the same date and different title but without giving the printer’s name – either a shared or pirated issue. Little is known about his life, but Billon was born in Paris, the nephew of Artus Billon, Bishop of Senlis. He was an author ‘in the Italian style’, and accompanied Cardinal Bellay to Rome as his secretary in the mid-1550s, where he wrote the present treatise, dedicated to Catherine de Medici. Billon died around 1566, and was one of the principal theorists of feminism in the 16thC, and the work forms part of the literary canon of the ‘Women’s Quarrel’ (*La Querelle des Femmes*), which was a Europe-wide literary battle that raged for over 300 years between various authors attacking, and defending women (hence the martial imagery), reflecting the sometimes serious and sometimes jocular nature of scholarly argument from 1500-1800; these texts were often reliant on theological sources. The work appeared again in 1564, with a slightly different title.

Built up as an ‘impregnable fort’ of separate ‘bastions’ (chapters), the work is a robust defence of the role of women, peppered with allegorical references, but arguing strenuously for improvements in female education, encouraging women to abandon home and convent for traditionally male-dominated professions, including politics and the military. Billon also advocates the dissolution of arranged marriages and the ending of a woman’s legal subjugation to her husband. He notes that in Europe, where he says women are held in the greatest subjugation, men are also more subjugated; and argues for the qualities (such as honesty, magnanimity, piety and devotion) and achievements (arguing, i.a., that women make better singers -the ‘angelic sweetness’ of the female voice) of women throughout the ages, even disputing with the Bible. The book also includes the first appearance of the word ‘atheism’ (in the context of a people’s lack of belief) and contains probably the first bio-bibliography of female writers and inventors.

BM STC Fr. p. 69; Adams B-2047; IA. 119.358 (six locations); Gay II, p. 342; Brunet I, 945; Graesse I, p. 426; Cioranesc 4010; not in Mortimer or Erdmann.

L646



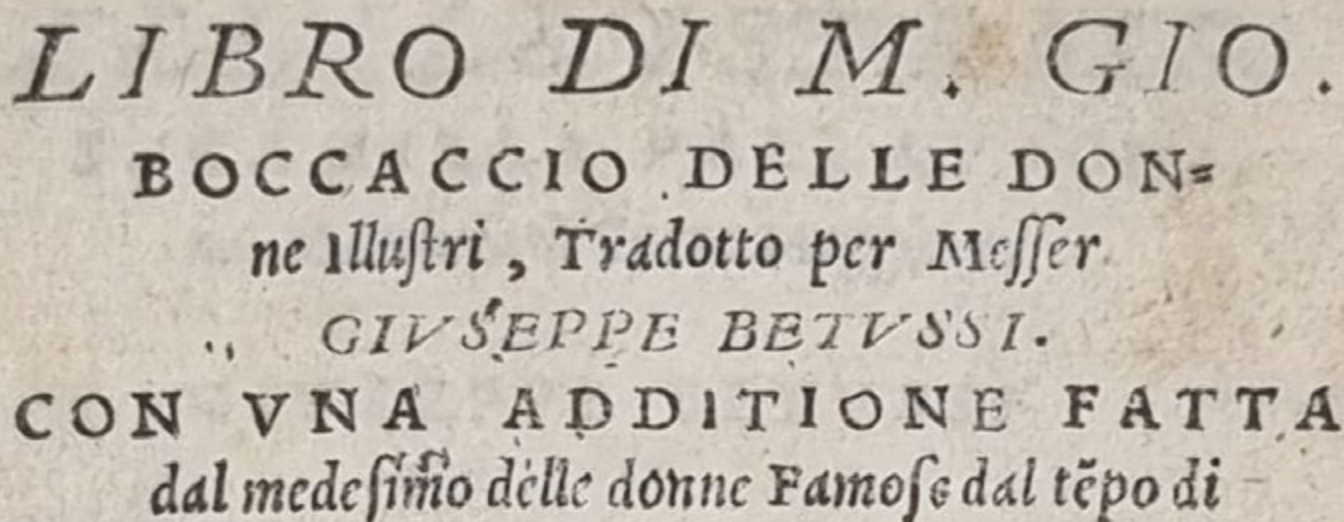
EXQUISITE 'FUGGER BINDER' BINDING

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

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

£9,500

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.



LIBRO DI M. GIO.
BOCCACCIO DELLE DON-
ne illustri, Tradotto per Messer
GIUSEPPE BETUSSI.
CON VNA ADDITIONE FATTA
dal medesimo delle donne Famosse dal tēpo di

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

DELLA
DIGNITA, E NOBILTA
DELLE DONNE.

DIALOGO
DI CHRISTOFANO BRONZINI
D'ANCONA.

Diuiso in Quattro Settimane, e ciascheduna
di esse in Sei Giornate.

Settimana Prima, e Giornata Prima,

Nella quale ragionano

Margherita, Vittoria, il Principe, il Tolomei,
& Onorio.

Mar



CCO appunto il Signore Onorio,
che ne darà la risoluzione della Di-
gnità, e Nobiltà delle Donne, che
tuttavia si contende col Signor To-
lomei.

Vit.

Oh? Signore Onorio gentile a tem-
po siate arriuato; Niuno certamente potea venir qui
hora, che piu di voi fosse per consolarci, e forse potes-
se meglio por fine alle nostre incominciate contese.

On.

Belle, e dolci contese deono essere le vostre; ma à chi
soffrirebbe mai il cuore di contendere con esso voi,
che siete d'ogni nobil cosa il fonte, & origine; e natu-
ralmente degne, e nobilissime? e la contesa sopra à
che si estende?

Tol.

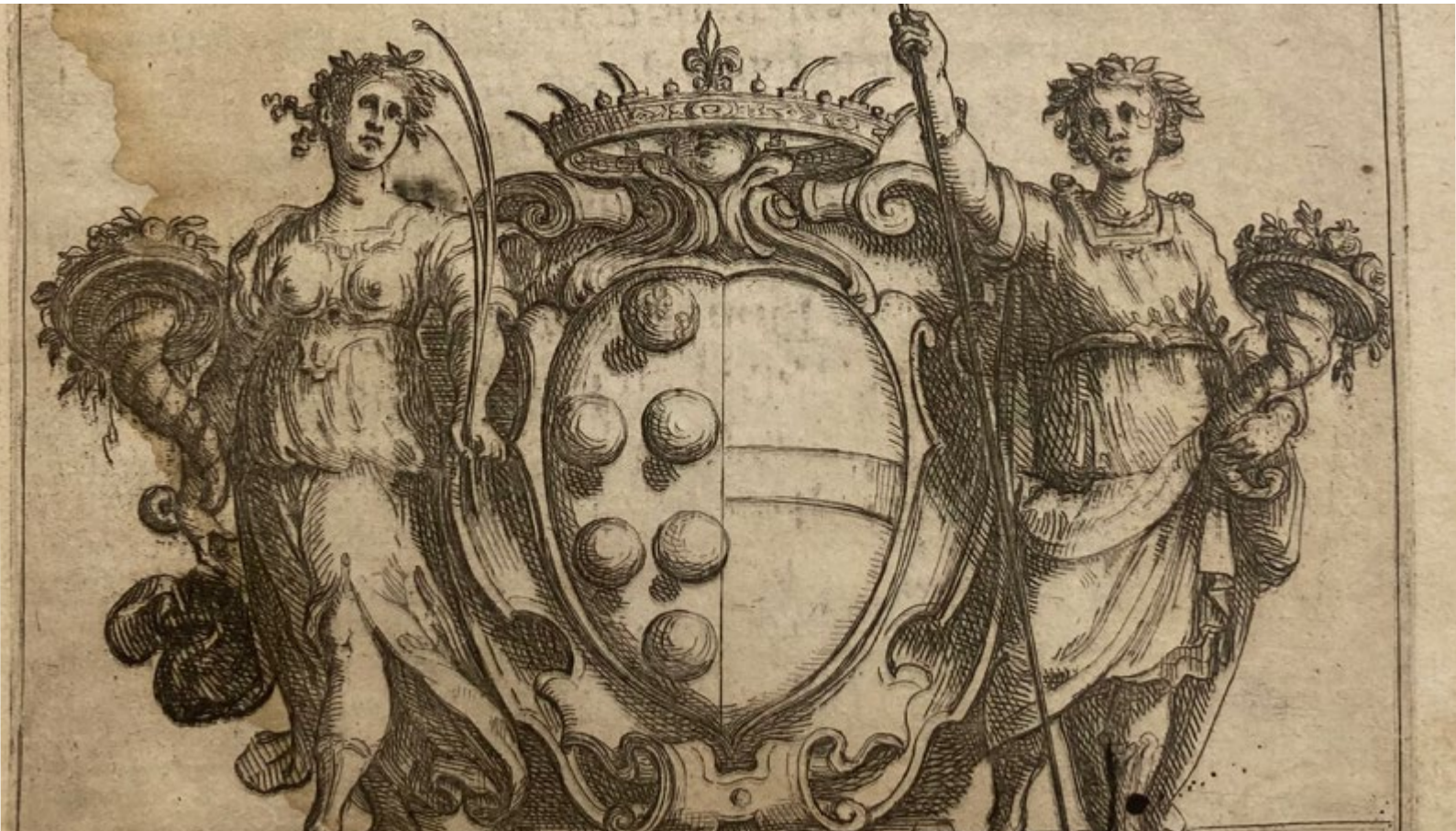
Appunto sopra la Dignità, e Nobiltà delle Donne,
che, e la Signora Vittoria particolarmente, e la Signo-
ra Margherita sua Cognata (eletta poco dianzi Don-

6. BRONZINI, *Cristofano*. *Della Dignita, & Nobilta delle Donne*.

Florence, per Zanobi Pignoni, 1622 [but 1624].

£3,250

FIRST EDITION, second issue. 4to. 3 parts in 1, pp. [16], 142, [2]; 130, [2]; 126, [2]. Roman letter, little Italic. Engraved arms of Maria Maddalena, Grand Duchess of Tuscany, to title, woodcut printer's device to last leaf of each part, decorated initials and ornaments. Light age yellowing, first gathering a bit waterstained, variable marginal foxing, handful of ll. browned, tiny scattered worm holes to blank gutter of last leaf. A good, unsophisticated copy in contemporary vellum, ms title to spine, all edges blue.



First edition, second issue, of this controversial work on the dignity and nobility of women. Cristofano Bronzini (c.1580-1640) was advisor to Cardinal Carlo de' Medici, and renowned for his literary and social skills in Roman ecclesiastical circles. Begun in 1618, 'Della Dignita' was his major literary work, never published in its entirety. It was meant to include 4 weeks of 6 days each, for a total of 24 parts. The first ed. of 1622 – immediately entered into the Index of Prohibited Books – included the first three days of week 1; 5 other parts were issued until 1632. A second issue was printed in 1624, with the addition of a letter from the printer and one from the author reassuring the readers that Catholic orthodoxy was being respected. As part of the 'Querelle des Femmes' debate, Bronzini's work presents, in dialogic form, numerous observations on the physical, spiritual, and intellectual characteristics of women, exchanged between gentlewomen and gentlemen in the Medici's Roman gardens. A major difference to previous such works is his use of sources written by women, e.g., Lucrezia Marinella, to strengthen their literary authority (pp.15-16). Examples are taken from antiquity to the early modern period, and include women of valour (e.g., Lucretia), writers (e.g., Sappho), and political women such as the dedicatee, the Grand Duchess of Tuscany, praised for her prudence, intelligence, and skills. Among the most interesting observations are those on the status of women, and wives, in relation to men, and husbands, with the help of Aristotle's 'Politics'. Bronzini decries the 'tyrannical insolence' of men who desire to be served by their wives, sisters, and even their mothers, so much so that they behave like masters towards their servants, whilst criticising the theory stating that the essence of womanhood lies in serving one's husband.

USTC 4005330. Not in Gay. C. Bronzini, *Della dignità e della nobiltà delle donne*, ed. D.L. Dyckinson (2024).

PROHEMIO DELLE

DIFESE ET LODI DELLE

Donne, di Messer Domenico Bruni

Dottor^o Pistolese.



ONoscendo io, Benignissimi Lettori, che molti Scrittori si hanno preso in uso ogni uolta, che loro occorre parlare ò scriuere di Dōne, quelle con tutte le forze dell'ingegno loro biasimare, & non solo i comuni biasimi & calumnie di quelle referire, ma anchora qualch'una di nuouo aggiungeruene si sforzano, quasi che à gloria & somma laude si attribuischino un tale assunto & degno di honorato Trofeo. Et non si accorgono questi tali scrittori, che non solamente sopra di loro il quasi cōmune biasimo di bugiardi si tirano; Ma anchora oltre questo sono giudicati, ò piu che il douere di se stessi presumersi, ò uero, di parlare a passione, ò a uendetta di alcuna ingiuria ò disdetta dalle donne meritamente riscuuta. Le quali due cose sono stàte el piu delle uolte cagione del maligno scriuere delli scrittori contra le donne. Perche essendo quelli in loro disgratia, ne sapendo come altrimenti preualersene, si pongano a dirne male, parendo loro per questo a se stessi in effetto, & alli altri in apparenza hauer pienamente sodisfatto: non considerando che con questo loro maligno scriuere manifestano a ciascuno la loro poca gratia con esse. Ilche

7. BRUNI DA PISTOIA, **Domenico**. *Difese delle Donne*.

Firenze, Giunti, 1552.

£2,750

FIRST EDITION. 8vo. ff. 86, [2]. Italic letter, little Roman. Woodcut printer's device to title and last verso, decorated initials and ornaments. Light age yellowing, slight mainly marginal foxing, a bit heavier to first 4 ll., couple of small worm trails to outer blank margin of last two ll. A good copy in contemporary vellum, ms title to spine, C19 ms note (ed. citata nella Libreria Capponi) and price to front and rear pastedown, early ms chiffre AB and old ink mark to foot of title.

2

ALL'ILLVSTRISSIMA
ET ECCELLENTISS.
SIGNORA, LA SIGNORA
Leonora de Medici di Toledo, Dignissima
Duchessa di Firenze, l'humilissimo
seruo Domenico Bruni
Dottor' Pistolese.

✠

First edition of this influential defence of women by the jurist and cleric Domenico Bruni da Pistoia. It was dedicated to Eleanor of Toledo, wife of Cosimo I de' Medici, a figure who had elicited great praise from numerous literati as well as criticism for her direct involvement in the management of the Duchy and its finances during her husband's absences. In 'Difese', Bruni 'upholds that the intellectual inferiority traditionally attributed to women does not derive from the principles of natural or divine law, but rather from the misogynistic structure of society itself, strengthened by centuries of use and social habits' (Stella, p.290). Part I gathers criticism against women by writers and scholars, whilst Part II defends women against broader criticism, presenting virtuous examples from the past, including Eve and women from Greek and Roman antiquity. The very interesting Part III examines the legal

aspects of the 'questione femminile', summarising the canon laws (twenty-five) that limit women's agency in society, e.g., their exclusion from the management of estate assets and feudal inheritance. According to Bruni, these laws were put in place 'so as to protect female fragility, rather than being rooted in social discredit of women. However, he also admits that these laws ended up generating a negative vision of women throughout the ages, even though their nature is noble, virtuous, and superior to that of men' (Stella, p.291). A very interesting work, bringing original insight into this important Renaissance debate.

Folger and NYPL copies recorded in the US. EDIT16 CNCE 7662; Gay 554. C. Stella, 'Da Eva a Eleonora di Toledo: Le Difese delle donne di Domenico Bruni', *Cuadernos de Filología Italiana* (2023). Not in Erdmann.

L4709

LA VITTORIA
DELLE DONNE:

NELLA QUALE IN SEI DIALOGI
si scopre la grandezza Donnesca
& la bassezza Virile.

Descritta da
LVCRETIO BURSATI
DA CREMA,
Academico Sospinto detto il Voglioso.

Con due Tauole, l'vna de gli Autori citati,
e l'altra delle cose piu notabili.

ALL'ILLVSTRISS. SIG.

IL SIGNOR LVIGI
GIUSTINIANO.



In Venetia, Appresso Euangelista Deuch. 1621.

Con Licentia, & Privilegio.

8. BURSATI, Lucrezio. *La vittoria delle donne.*

Venice, appresso Evangelista Deuch, 1621.

£2,750

FIRST EDITION. 8vo. pp. (xvi), 17-369, (xxi). Roman letter, some italic. Woodcut printer's device to t-p, woodcut arms to dedication. Woodcut initials. Contemporary limp vellum on two supports, contemporary ms. title to spine and to edges at tail, inscription to edges at head illegible. Some ms. marking to t-p, contemporary ownership inscription to front pastedown, 'Ex libris Jacobi Saeck.' Foot of t-p a bit soiled, waterstaining to upper half of pages, generally very light but causing paper crinkling, small wormtrack to final ll. of table, affecting a few letters at end, a perfectly acceptable copy.

DIALOGO QVARTO.

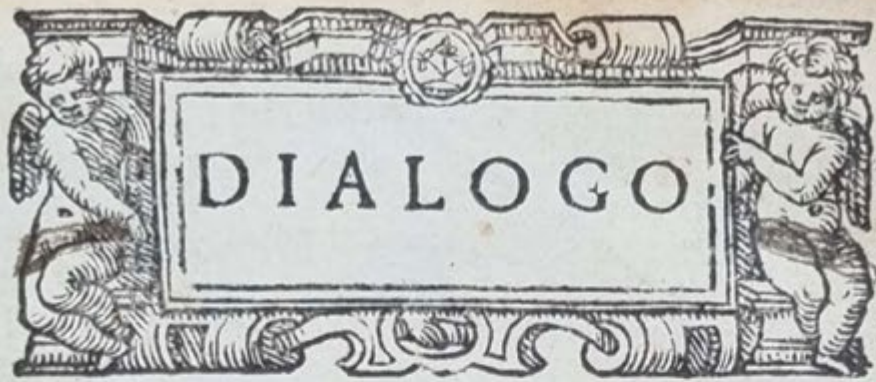


Erche Gaudentio ad vn suo ser-
uidore, che vicino gli staua prō-
to a suoi seruigi, egli chiese da
bere; il simile fece anco Alef-
sandro, il quale poscia non ap-
pena dopò Gaudentio ebbe be-
uuto, che così cominciò à dirgli.

Aless. Bello, & gentil pensiero or m'è caduto
nella mente o Signor Gaudentio qual'è d'in

Rare first edition of this work of six dialogues on 'the greatness of women and the baseness of men' by Lucrezio Bursati (dates unknown), an Augustinian friar and member of the Accademia dei Sospinti in Crema. The early seventeenth-century dispute known as the 'querelle des femmes' saw women authors aiming to defend their right to publish and participate in the male sphere, for which they earned the opprobrium of certain authors: the 'long-simmering debate on women's status and moral character was revived at the end of the Cinquecento in Italy with a series of local debates in the Veneto before 'going national' in 1599 following the publication in Venice of Giuseppe Passi's *I donneschi difetti* ('the defects of women') (Virginia Cox, *The Prodigious Muse: Women's Writing in Counter-Reformation Italy*, pp. 28-29), Bursati was one of a group of ecclesiastical writers who wrote in favour of women, including priests, a bishop, a canon and Bursati, a friar: 'this represents a genuine novelty in the period, in that the authors of pro-feminist querelle texts had, to this point, been almost exclusively laymen' (Cox, p. 29). Bursati begins by drawing on a stock figure from the commedia dell'arte, the modest and chaste Isabella, who is the innamorata of Gaudentio, one of the interlocutors (as his name suggests, he will be praising the virtues of women throughout the six dialogues). Bursati also draws on numerous ancient sources, of which a table is provided at the end.

OCLC notes copies in North America at Columbia, Getty Institute and Yale only. Not in Gamba; BM STC It., p. 164.



DELLA SERAFICA

VERGINE, ET SPOSA

DI CHRISTO, S. CATHERINA

DA SIENA.

DIVISO IN QUATTRO TRATTATI.

*Nel quale profondissimamente si tratta della
Prouidenza di DIO.*

*Et vn breue compendio della sua uita, & Canoni-
zatione, sotto il Pontificato di Papa Pio II.*

Et nel fine si narra il suo felice Transito.



IN VENETIA,

Appresso Domenico Farri. M D LXXIX.

9. CATHERINE OF SIENA, Saint. *Dialogo della serafica vergine, et sposa di Christo.*

Venice, Domenico Farri, 1579.

£3,750

8vo. pp. [32], 652, [4]. Italic letter, little Roman. Woodcut vignette and small decorated woodcut border to title, decorated initials and ornaments. Light age yellowing, a few marginal ink marks. A very good copy in late C19 vellum over boards, gilt, marbled eps.



A classic of medieval mysticism, first published in Italian in 1472, and reprinted nearly 70 times in the C16. 'The mystical counterpart in prose of Dante's "Divina Commedia"' (Cath. Enc. III, p.447). St Catherine of Siena (1347-80) joined the Third Order of St Dominic. Initially devoted to helping the poor and sick, she was spurred by a 'mystical death' to enter the public sphere. She began to write and correspond, among others, with Gregory XI, asking him to leave Avignon and reform the Church. In 1375, she received the Stigmata. She spent the last years of her life in Rome, 'working strenuously for the reformation of the Church, serving the destitute and the afflicted, and dispatching eloquent letters on behalf of the pope' (Cath. Enc. III, p.448). Her influential writings, of which 'Dialogo' is the most important, are milestones of Christian theology and Italian literature. 'Dialogo' is a conversation between the soul rising to God and God himself, divided into 4 parts (Discretion, Oration, Providence, Obedience) and 167 chapters, written not long before her death, c.1377-78. Catherine provided advice on spiritual well-being, penitence, virtue, expiation, divine love experienced by the soul, the desire to be closer to God (allegorically represented as a bridge), meditations on life and humanity, and the achievement of perfect love. Albeit these are explained in philosophical concepts (through 'the eye of the intellect') inspired by Scholasticism, the clear Italian makes complex mystical observations easy to penetrate. 'Dialogo' was allegedly written during Catherine's ecstasies and celestial visitations, for which she was renowned. 'The key-note to Catherine's teaching is that man, whether in the cloister or in the world, must ever abide in the cell of self-knowledge' (Cath. Enc. III, p.448).

These altered states were caused, scholars now suggest, by a serious eating disorder, 'anorexia mirabilis' ('inedia prodigiosa'), which has been compared to 'anorexia nervosa', first described in the C19. 'Catherine's condition was characterised by a disgust for the sweet, a condition also described in anorexia nervosa, characterised by specific neurophysiological changes. St. Catherine's case may be considered one of the oldest descriptions of altered gustation (dysgeusia)' (Galassi et al., p.939). From a diet of vegetables, water and the Eucharist, she got to eating solely the Eucharist by the last few years of her life; even her confessor advised her to eat more, and she admitted she was suffering from an 'infirmetas' that made this impossible. In a letter to another religious, she wrote: 'I say it to you in the sight of God, that in every possible way I could I always forced myself once or twice a day to take food; and I pray to God [...] that he will grace me in this matter of eating so I may live like other creatures, if this is his will' (quoted in Bell, p.23).

4 copies recorded in the US. USTC 819718; EDIT16 10273. Not in Brunet. F. Galassi et al., 'St. Catherine of Siena (1347-1380 AD): one of the earliest historic cases of altered gustatory perception in anorexia mirabilis', *Neurol. Sci.*, 39 (2018), pp.939-40; R. Bell, *Holy Anorexia* (1985).

GRADUALE Iuxta more
sacro sancte Ecclesie Ro-
mane. In vigilia Natiui-
tatis domini. Introitus.



Die sci e tis
qua ve ni et do

minus et saluabit nos et
ma ne vide bi tis glozias

eius. ps. mini est

terra et plenitudo eius or

10. [CATHOLIC CHURCH]. *Gradual*.

Florence, manuscript on paper, 1584.

£27,500

Large folio, 44cm x 32cm x 9cm. ff. [2], 226, [14] + [2] tipped in at rear. Entirely musical manuscript on thick, high-quality paper, no visible watermark. Large Gothic letter, in black ink; couple of final gatherings in a different C16 hand; last few ll. in a slightly later hand. Titles rubricated, music on 7 4-line staves in red throughout ('virgulae pausarum' in black), plainchant notation in black, initials decorated in red, green, blue and gold. Full-page red on white cross within decorated border in black, red, green and gold to verso of second leaf, similar smaller to fol.214v. Some unobtrusive see-through, a little mainly marginal foxing or finger-soiling in places, restorations to lower blank margins of a dozen ll., gutter of last couple of gatherings strengthened, occasional ink burn to notation, couple of early revisions or additions on pasted paper slips, small worm trail to first few ll. touching the odd note or letter. Colophon: 'Iste liber scriptus fuit manu propria mee (sic) catherine monialis monasterii Sancte crucis de florentia. Et expletus fuit kal. Janu. MDLXXXVIII' in red to fol.214v. A very good copy in contemporary Florentine goatskin over wooden boards, c1800 reback and eps renewed, elaborate brass cornerpieces, centrepieces and clasps (two), double blind ruled, outer border and inner panel decorated with blind roll of interlacing tendrils and blind-stamped fleurons, joints just cracked.

A sumptuous, illuminated gradual, in its charming, well-preserved original contemporary Florentine binding. It was produced in 1584 at the Dominican Convent of La Crocetta, one of the wealthiest in Florence, enjoying the patronage of the Medici, by a nun named Catherine who stated her scribal efforts in the colophon, and is recorded to have copied nearly 180 such mss. 'Colophons where the nun gives her full name, location and date, are much rarer. [...] Where they occur, nun scribes were effectively using their own good name to validate the integrity of the copy. [...] This supports the thesis that nuns from leading families could be well educated' (Breckon, p.140). This gradual was most probably produced for La Crocetta, the red cross – the symbol of the institution – is depicted at the beginning and rear, and occasionally on the staves as decoration. Sister Catherine also copied a liturgical ms for La Crocetta (Bib. Domenicana, CR028) in 1582, with similar red crosses used for decoration. In 1575 'the convent had two girls to present for vestition, one of whom was Catherine, daughter of Domenico Federighi, one of a long line of a distinguished Florentine family. Catherine is recorded as being 13 years old [in] 1575 and so would have been in her early 20s at the time the colophon was written' (Breckon, p.165). This ms 'is also testament to the level of education amongst nuns at La Crocetta. Catherine herself was well enough versed in music to copy the notes reasonably faithfully, and to write in Latin, not only in the liturgical texts but also [...] in her colophon. Many of her fellow Choir nuns were probably similarly well-educated' (Breckon, p.171).

This post-Tridentine Gradual comprises all chants and hymns for the Mass throughout the year. It also includes interesting types of notes such as unusual 'concertinas', which appear to be unrelated to rhythmic changes to the plainchant, and were perhaps Catherine's own scribal 'quirk' (Breckon, p.168-70). One of the pasted overslips includes an addition to the Feast of St Francis, with the notation and words for 'Allelujah Franciscus pauper et humilis', a feast established after the Council of Trent (1545-63). Additional notation, in a different contemporary hand, is provided after the final table of contents for Candlemas and the Feast of the Purification of the Virgin, with a small red decorative cross at the end, as well as for another handful of feasts, in a slightly later hand, including that of St Mary ad Nives. As stated in a C17 ms note, the gathering before the penultimate includes chants for the Mass of St Peter Martyr. This most handsome ms was clearly in use at the Convent at least until c.1800, the partly worn joints, reback and the occasional slips in thin wove paper suggesting that the ms continued to fulfil its function until at least the early C19. The Convent was definitively shut in 1866.

L. Breckon, 'Agency through Plainchant: Nuns of Florence, 1550–1650', unpublished PhD diss, Goldsmiths, Univ. of London, 2022.

LETTERE

A M O R O S E

DI MADONNA CELIA

GENTILDONNA

ROMANA.

Scritte al suo Amante.



CON PRIVILEGIO.



IN VENETIA APPRESSO
ANTONIO DE GLI ANTONII.

M. D. LXII.

11. CELIA ROMANA. *Lettere Amoroze di Madonna Celia Gentildonna.*

Venice, Antonio de gli Antonii, 1562.

£4,250

FIRST EDITION. 8vo. ff. 76. Italic letter. Woodcut printer's device to title, decorated initials. Very light small water stain along outer margin of title and second. An excellent copy in C18 carta rustica.



I Marauigliarete, se
no io certo, Illustre ma
donna Lisa, perche u
preso habbia ardire de
indrizzare a uoi que-
ste lettere della mia a-
morosa Celia, riputar-
dole uoi forse alla chia-
rissima fama della uo-

The scarce first edition of this popular collection of love letters by an anonymous author, whose pen-name was Celia Romana, Gentlewoman. The writer has fallen madly in love with a man to whom she jots down intense love letters – this being a small selection from more than 1,000 in 12 years – torn between expressing all her feelings and trying to maintain self-restraint. This man lives elsewhere, and only occasionally comes to her city, being, on those sparse occasions, very busy with meetings and parties, causing a lag in the epistolary communication which throws the writer into a panic. Her language betrays some difficulty in the elegant construction of sentences, whether due to the author's own educational background or as a rhetorical technique to make the letters sound genuine and prey to passion (Matt, passim). As the C16 progressed, early modern writers continued to capitalize on the converging trends of epistolary literature and widespread interest in describing the female experience, turning increasingly to manuals and repertoires for guidance. [...] Popular epistolary narratives such as "Lettere amoroze" [...] began to codify representations of the woman writer as an epistolary character motivated by passion and lovesickness. Models for such fictionalized and generalized female narrators, who fell from grace as they abandoned the feminine ideals of chastity and silence to follow their hearts, abounded' (Ray, p.123). A most interesting, scarce literary work.

Only Duke copy in the US. USTC 821522; EDIT16 CNCE 10727; Gay 586 (later eds); Haym 154:11 (later ed.). M. Ray, *Writing Gender in Women's Letter Collections of the Italian Renaissance* (2009); L. Matt, 'Lingua e stile dell'epistolario amoroso di Celia Romana', in *La comunicazione letteraria degli Italiani*, ed. D. Manca et al. (2017), pp.129-48. Not in Erdmann.

*Senè die lampa il Ciel chiara , e lucente
Per metter fuoco in terra , e uuol ch'ella arda
Per nostro ben ; qual ghiaccio hor ne ritarda,
Che non s'accenda ogni gelata mente.*

*E' forte la uirtù , l'esca possente ,
Largo il Signor, che con giusto occhio guarda
Qual' alma è piu ueloce , e qual piu tarda
A' correr per purgarsi al lume ardente .*

*Guerra , e disunion la uiua face
Minaccia , e sfida à morte , & à martiri,
Sol per unirne à la sua eterna pace .*

*Accende il pianto in noi, muoue i sospiri,
Consuma in terra quanto al senso piace ,
Per far felici in Ciel nostri desiri.*

CANZONE.

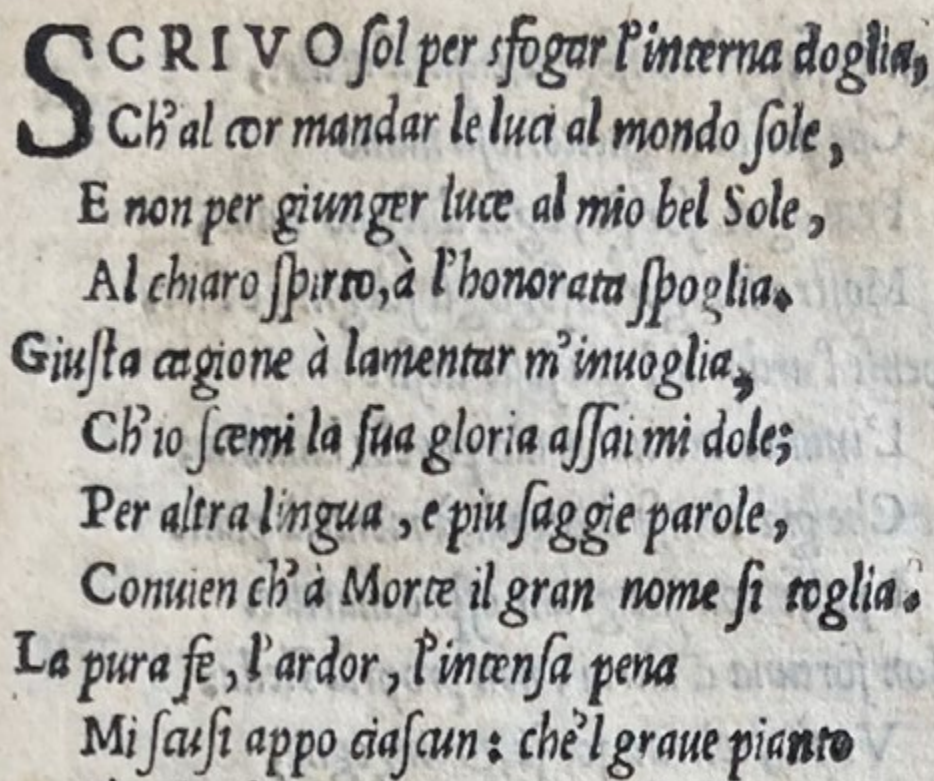
*Spirto gentil , che sei nel terzo giro
Del Ciel fra le beate Anime asceto
Scarco del mortal peso,
Doue premio si rende , à chi con fede
Viuendo fù d'honesto Amore acceso.
A' me , che del tuo ben non già sospiro,
Ma di me , ch' anchor spiro ;
Poi che al dolor che ne la mente siede
Sopra ogn' altro crudel non si concede
Di metter fine à l'angosciosa uita .
Gliocchi , che già mi fur benigni tanto*

12. COLONNA, Vittoria. *Rime della Divina Vittoria Colonna.*

[Venice?], [N. Zoppino?], 1539.

£2,350

8vo. 48 unnumbered ll., lacking final blank. Italic letter. Title within decorated woodcut border. Light yellowing, occasional slight marginal finger-soiling or minor ink marks, small holes to t-p (one just touching title border) and very minor worming to extreme upper and lower blank corners of title and following. A good wide margined copy in C18 pink paper boards, ms waste visible within pastedowns, C18 printed paper label with ms 'Colonna' to spine, a.e.r., a little scuffed, C16 ms autograph 'Jo[annes] Boccalone Boccalari' at foot of title.



SCRIVO sol per sfogar l'interna doglia,
Ch' al cor mandar le luci al mondo sole,
E non per giunger luce al mio bel Sole,
Al chiaro spirito, à l'honorata spoglia.
Giusta cagione à lamentar m' inuoglia,
Ch' io scemi la sua gloria assai mi dolez;
Per altra lingua, e piu saggie parole,
Conuien ch' à Morte il gran nome si toglia.
La pura fe, l'ardor, l'intensa pena
Mi scusi appo ciascun: che'l graue pianto

A good copy of the third edition of this most popular poetic collection by the Italian poetess and noblewoman Vittoria Colonna (1492-1547), marchioness of Pescara. Based in Ischia, near Naples, and married to a military captain who died in 1525, Vittoria Colonna also travelled to Rome, Ferrara and Venice, for scholarly and philanthropic purposes. Among her literary acquaintances were Pietro Bembo, Luigi Alamanni, Ludovico Ariosto (who praised her in his 'Orlando Furioso'), Baldassare Castiglione and Marguerite de Navarre, as well as Italian Reformers such as Ochino. First published in 1538, without her consent, her 'Rime' were very successful throughout the C16. The poems, based on the Petrarchan model, comprise love lyrics in memory of her husband, Ferrante Francesco d'Avalos, 'who is transformed into a spiritual guide for the grieving lover in the manner of Petrarch's Laura' (Morrone, p.492). The first poem begins with an explanation of her literary efforts: 'I write solely to give vent to my inner pain'. Generally, her metaphors focus around the eyes, the sun, the heavens and light more generally, whether spiritual or more earthly. Her later rimes reflect the passing of time and the transformation of her love into a more spiritual and religious kind, imbued with Christian Neo-Platonism. 'It seems clear that Colonna perceived some fundamental difference between the acceptable and decorous dissemination of works in manuscript and the wholly unwelcome shift into print production, no doubt for reasons of aristocratic status as well as the modesty of her sex', leading to 'the author's distance from such printed works, and her refusal to collaborate on any level', even after Bembo's encouragement (Brundin, p.31). In the last years of her life, Vittoria Colonna became closely acquainted with Cardinal Reginald Pole, then based in Viterbo with a cricle of reformers; with him she entertained an extensive correspondence and to whom, she stated, she owed her own salvation. An important collection, by one of the major female authors of the C16.

USTC 823531; EDIT16 CNCE 14909 (attributed to the Venetian printer N. Zoppino); Erdmann 104. Not in Gay, Hull or Gamba. Encyclopedia of Italian Literary Studies, ed. G. Morrone (2007); A. Brundin, Vittoria Colonna and the Spiritual Poetics of the Italian Reformation (2016).

L4380

LA BELLA E DOTTA DIFESA
DELLE DONNE IN VERSO, E PROSA,
di Messer Luigi Dardano gran Cancelliero dell' Illustrissimo
Senato Venetiano, contra gli accusatori del sesso loro,
Con un breue trattato di ammaestrare li figliuoli.



IN VINEGIA, Con Gratia, e Priuilegij. M. D. LIII

13. DARDANI, *Alvise*. *La bella e dotta difesa delle donne*.

Venice, Bartolomeo Imperatore, 1554.

£2,500

FIRST EDITION. 8vo. ff. 151, [5], T4 (blank), probably supplied at binding. Italic letter, little Roman. Woodcut author's portrait to title and last verso, decorated initials and ornaments. Title a bit soiled, light browning, a bit heavier to initial and final ll., traces of early ms pentrials to lower margin of last verso. A good copy in C1700 vellum, marbled eps and edges, C19 bibliographical note to fly.



Onsiderando meco stesso alla maluagità
 l'alcuni huomini; iquali senza alcuno ri=
 spetto dicono male del nobile sesso femini=
 le, piu uolte m'è uenuto in animo, Honesta
 e Gratosissima Angiola di uolerne scriue=
 re: poi spauentato dalla difficulta dell'im=

A good copy of the first edition of this fascinating defence of women in the form of a trial. This is the only known work of the humanist and politician Alvise Dardani, published posthumously by the author's grandson, Ippolito. Challenging the male structured historical discourse through his forceful female speakers, Dardani wrote a 'splendidly incisive rereading of history' (Panizza). A prominent member of the Scuola di San Marco, Alvise Dardani (often referred to as Luigi Dardano, c. 1429-1511) had a very successful political career in the Republic of Venice. As provveditore of Mirano, in 1509 he played a fundamental role in securing the allegiance of the city of Padua to the Republic during the Italian wars. The following year, he was elected Grand Chancellor.

In the C16, literature celebrating the moral and intellectual integrity of women – written mostly by men – flourished in Italy, particularly in Venice. In the introduction, the author states: 'Both my verse and my prose intend to demonstrate with pretty clear arguments that, even if women's virtues cannot be considered superior to those of men, at least they are not inferior. I consider this effort not only pleasant but also useful for readers, because nowadays the world is full of wicked men who, [...] would like to stain the name of the courageous women [...] They deserve not only repression but also harsh and severe punishment'.

The work, in seven books, opens with a long poem in which Dardani urges his female audience to disregard male criticism and follow the example of heroic ancient women. The central section of the volume is the most interesting and captivating, ingeniously arranged as a series of orations: 'the literary scene is set as a fictional court where an allegorical figure, Giustitia, and three judges – Traiano Imperatore, Carondo Prencipe and Selenco Dominator di Locrensi – will judge the role of men and women in the course of history. The conflict between the sexes is represented in a verbal combat between Hortensia, a known woman of Ancient Rome, and Fulvio Stello. [...] In the fourth book Hortensia's superiority becomes unchallengeable. Fulvio remains completely silent whereas Hortensia draws from mythology and history to slander men's actions and praise women's achievements. In the fifth book, Hortensia continues praising female deeds and simultaneously mocks Fulvio's silence. In the sixth book, Hortensia uninterrupted comes to the conclusion that women have excelled in military arts, politics, religion, prophecy, inventions, arts and sciences [...] When Fulvio attempts to counterattack by citing women from the Bible or mythology who were traditionally seen as negative figures, such as Eve, Bathsheba, Delilah, and Iole, the author offers these women the opportunity to defend themselves. They appear before the court, protest their innocence and give a different version of the events' (Dialetti). The final book contains a short treatise on the education of children, dealing also with conception and the astral influence on birth.

EDIT16 CNCE 16019; USTC 825480; Gay 554; Brunet II, p.521: 'et ouvrage est rempli d'anecdotes et de petites narrations;; Graesse II, p.335, Erdmann 28; D127. A. Dialetti, *The Debate about Women and its Socio-Cultural Background in Early Modern Venice* (2004). L. Panizza, *Women in Italian Renaissance Culture and Society* (2017).

4

IL PRIMO LIBRO DI M. LVIGI
DARDANO DELLE DONNE
ILLVSTRI.

Non son si rozzo, o di si basso ingegno,
Ch'io non pensi, ch'altra acqua si conuenga
A la mia nauicella e debil legno.
Et che potria perir pria, che peruenga
Al desiato porto in alto mare
Non hauendo chi lei guidi, & sostenga.
Pur uo spiegar la uela, e audace entrare
Ne l'ampie lode gloriose & belle
Di saggie donne in ogni tempo chiare:
Ne qui uoglio inuocar l'alme sorelle,
Ch'ogni Poeta in suo soccorso chiama
Per coronarsi di fronde nouelle.
Mentre nel sacro fonte aspetta & brama
Beuer de l'acqua, ch'eloquenza insegna
Et acquistar nel mondo honor, e fama.
Ma torrò per soccorso la più degna
Fra le cose create da natura,
Sopra di cui nulla altra forza regna.
Doue sarà la mia speme secura,
Tutta la mia fidutia collocata,
E in lei sola riposta ogni mia cura.
Laqual sempre è presidio, & auocata
Di cui ricorre a lei con mente pia
Chiedendo cosa di giustitia ornata.
Dico l'intatta Vergine Maria
Stella del mar del Paradiso porta
Per donde entrar conuien chi saluo sia.

14. DARDANI, *Alvise*. *La bella e dotta difesa delle donne*.

Venice, Bartolomeo Imperatore, 1554.

£3,950

FIRST EDITION. 8vo, 151 (v). Italic letter, large woodcut portrait of Dardani on t-p and verso of last. T-p a bit dusty, very slight age yellowing, upper outer corner of two margins cut away. A good, clean copy in contemporary limp vellum, covers soiled and worn, original ties. Modern ms. signature "D. L. Cumming" in blue ink pen to verso of fly, bibliographic annotation below.



A good copy of the first edition of this fascinating defence of women in the Italian vernacular in the form of a trial. This is the only known work of the humanist and politician Alvise Dardani, published posthumously by the author's grandson, Ippolito. Challenging the male structured historical discourse through his forceful female speakers, Dardano wrote a "splendidly incisive rereading of history" (Panizza).

In the 16th century, literature celebrating the moral and intellectual integrity of women – written mostly by men – flourished in Italy, particularly in Venice. In the introduction to this work, the author states: "Both my verse and my prose intend to demonstrate with pretty clear arguments that, even if women's virtues cannot be considered superior to that of men, at least they are not inferior. I consider this effort not only pleasant but also useful for readers, because nowadays the world is full of wicked men who, [...] would like to stain the name of the courageous women [...] They deserve not only repression but also harsh and severe punishment".

The work, in seven books, opens with a long poem in which Dardani urges his female audience to disregard male criticism and follow the example of heroic ancient women. The central section of the volume is the most interesting and captivating, ingeniously arranged as a series of orations: "the literary scene is set as a fictional court where an allegorical figure, Giustitia, and three judges – Traiano Imperatore, Carondo Principe and Selenco Dominator di Locrensi – will judge the role of men and women in the course of history. The conflict between the sexes is represented in a verbal combat between Hortensia, a known woman of Ancient Rome, and Fulvio Stello. [...] In the fourth book Hortensia's superiority becomes unchallengeable. Fulvio remains completely silent whereas Hortensia draws from mythology and history to slander men's actions and praise women's achievements. In the fifth book, Hortensia continues praising female deeds and simultaneously mocks Fulvio's silence. In the sixth book, Hortensia uninterrupted comes to the conclusion that women have excelled in military arts, politics, religion, prophecy, inventions, arts and sciences [...] When Fulvio attempts to counterattack by citing women from the Bible or mythology who were traditionally seen as negative figures, such as Eve, Bathsheba, Delilah, and Iole, the author offers these women the opportunity to defend themselves. They appear before the court, protest their innocence and give a different version of the events". (Dialetti). The final book contains a short treatise on the education of children, dealing also with conception and the astral influence on birth.

A prominent member of the Scuola di San Marco, Alvise Dardani (often referred to as Luigi Dardano, c. 1429-1511) had a very successful political career in the Republic of Venice. As provveditore of Mirano, in 1509 he played a fundamental role in securing the allegiance of the city of Padua to the Republic during the Italian wars. The following year, he was elected Grand Chancellor, the highest office a 'cittadino' could achieve and one of the most prestigious.

USTC 825480; Brunet II, p. 521: "cet ouvrage est rempli d'anecdotes et de petites narrations"; Graesse II, p. 335, Erdmann 28; D127. Not in BM STC Italy 16th century. A. Dialetti, *The Debate about Women and its Socio-Cultural Background in Early Modern Venice* (2004). L. Panizza, *Women in Italian Renaissance Culture and Society* (2017).

DE GLI
AMMAESTRAMENTI

PREGIATISSIMI,

Che appartengono alla Educatione,
& honoreuole, e virtuosa vita

VIRGINALE, MARITALE;
E VEDOVILE

Libri Tre;

*Ne' quali con leggiadra, e dolce maniera
concatenati si veggono*

Sentenze scelte,
Documenti singolari,
Ricordi prudentissimi,

Auusi saggi,
Regole utilissime, &
Precetti lodeuoli.

DI LODOVICO DOLCE
VINITIANO.

*Con due copiose Tauole, l'una de' Capitoli, & l'altra
delle cose più notabili.*



IN VENETIA, Presso Barezzo Barezzi. MDCXXII.

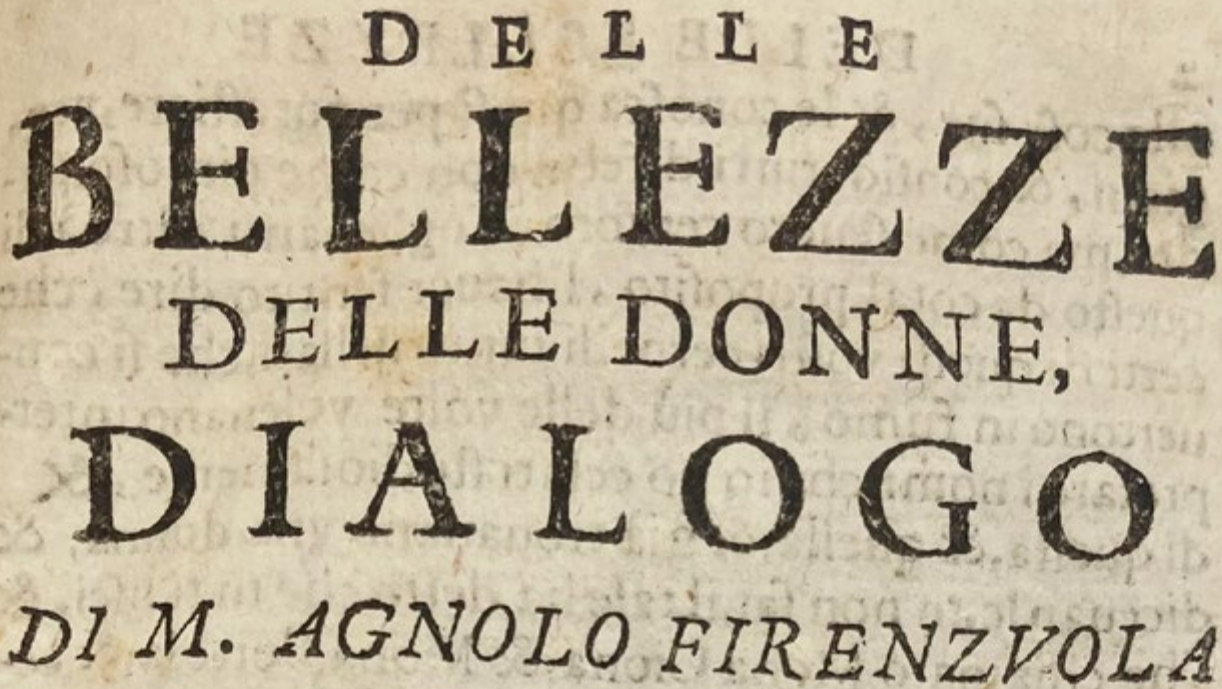
Con Licenza de' Superiori, e Priuilegi.

15. FIRENZUOLA, Agnolo; PICCOLOMINI, Alessandro. [with] DOLCE, Lodovico. *Le Bellezze, le Lodi, gli Amori, & i Costumi delle Donne. [with] De gli Ammaestramenti Pregiatissimi.*

Venice, Barezzo Barezzi, 1622.

£4,250

FIRST EDITION of first. 8vo. 2 works in 1, I: pp. [24], 277, [3]; II: pp. [28], 145, [1]. Roman letter, with Italic. Printer's device to title and last, decorated initials and ornaments. Light age yellowing, I: title a bit foxed and soft, early ownership inscriptions smudged, small ink splashes to couple of ll., II: a few gatherings slightly browned, little worm trail at lower blank margin of a few, very minor loss to outer blank margin of I7, traces of glue to outer blank margin of I8, spots to last verso. A good copy in C19 paper boards, C18 ms 'G.M.V.' to title, 'cavalo dall' Haym [?]3 to rear pastedown.



D E L L E
 BELLEZZE
 DELLE DONNE,
 DIALOGO
 DI M. AGNOLO FIRENZUOLA

First edition of this scarce collection of two works on women, one in praise, the other offering advice. Agnolo Firenzuola (1493-1543) was a cleric and the author of numerous literary works based on Aesop and other classical authors. He wrote 'Le Bellezze' in Prato, as he was recovering from malaria and involved in the activities of a local scholarly accademia. Set in the form of a dialogue, the work focuses on women's physical attributes, painted in an idealised manner, while citing as examples also women from classical antiquity and more recent times (e.g., Honorata Pecci, filosofa), and the opinion of famous authorities (e.g., Aristotle). A final section examines women's clothes and accessories. 'Female beauty and its platonic celebration was a fashionable subject in print at the time. Firenzuola toned down the theme of beauty qua harmony of the body where the pleasure of the senses turns into intellectual contemplation. Nonetheless, the veiled (but easily detectable) references to local ladies used as models for portraying ideal beauty elicited gossip and resentment, which caused Firenzuola to lose the patronage of local families' (Diz. Biog. It.). The second, 'De gli Ammaestramenti', was first published in 1545, as 'De la Institutione delle donne', a book of advice to women, based on Juan Luis Vives' 'De Institutione feminae christianae' (1523). Lodovico Dolce (1508-68) 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. His book contained advice addressed to young girls (e.g., what kind of games they should play, what books are good to read, their regimen sanitatis, that they should avoid make-up, and how they should speak), married women (e.g., the nature of a wife's love for her husband, marital harmony, jealousy, household management), and widows (e.g., chastity, and various virtues exemplified by the biblical Judith). Two scarce, interesting works.

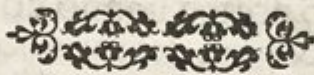
No copies recorded in the US. USTC 4007193; Gay 56.

L4712



9
D E L M E R I T O
D E L L E D O N N E .

Opera
D I M O D E R A T A F O N T E .



G I O R N A T A P R I M A .



A Nobilissima Città di Venetia, come à tutti è noto, giace mirabilmente situata nell'estrema parte del Mare Adriatico, & si come ha per fondamento esso Mare, così le mura, che la circondano, le fortezze, che la guardano, & le porte, che la ferrano, non sono altro, che'l medesimo Mare. Il Mare fra le sue case in più parti, & canali diuiso, con l'uso delle picciole barchette, l'è commoda strada, per cui da luogo à luogo in essa si transita. Il Mare l'è via publica, & aperta campagna, per mezzo del quale vengono, & vanno tutti gli trafichi, & mercantie, che da varie parti in essa si partono; l'è diligentissimo tributario, & somministratore di quanto fa bisogno per lo nutrimento, & sostegno di tanta patria: Percioche (oltre la infinita copia de' pesci, che di giorno in giorno egli le porge) non producendo ella in se cosa alcuna, dal continuo concorso dei nauilij, che con ogni sorte di prouision opportuna, per via di esso quiui concorrono, e proueduta abundantissimamente.

EARLY FEMINISM IN PRINT

16. FONTE, Moderata. *Il Merito delle Donne*.

Venice, Domenico Imberti, 1600.

£2,950

FIRST EDITION. 4to. pp. [6], 158, without author's portrait. Roman letter. Woodcut printer's device to title, decorated initials and ornaments. Light yellowing, title strengthened gutter. A good copy in C18 half vellum over marbled boards, modern leather reback, C17 ms 'Clericorum Regularis Domus St Vinc[en]tij Placentiae' to title.



First edition of this important work from the early modern 'querelles des femmes'. Moderata Fonte (Modesta di Pozzo di Forzi, 1555–92) was a Venetian writer and aristocrat, known for her numerous poetic works. She is most renowned for 'Il Merito delle donne', published after her death by childbirth. Contemporary feminist scholars consider her as one of the early feminist authors, upholding, first of all, that differences between men and women are not natural but nurtured and cultural. 'Il Merito' is a dialogue between 7 aristocratic Venetian women, prefaced by a life of Moderata Fonte, by her uncle, the author Giovanni Niccolò Doglioni. The refreshing conversation, employing traditional themes in new ways, offers a snapshot of what it was like to be a woman (albeit educated middle-class or aristocratic) in the early modern period. Cornelia, one of the speakers, makes the pun 'marito'/'martirio' (husband/martyrdom) and decries husbands who turn themselves into 'hateful guardians' by keeping their wives so segregated, 'like animals, confined within walls'. They discuss courtesans, sleepless nights awaiting for husbands returning after gambling losses only to have them take their anger out on them, and how, more generally, 'one cannot find any men, young, middle-aged or old, able to love truly and honestly'; they also talk about medical remedies for men and women, education, and love generally. 'Unlike previous "defenders of women", Fonte contemplat[es] ways in which women might [...] use their energies to free themselves from their dependence on men. The theme of emancipation recurs [...] in different contexts and with different inflections, from the fantastic to the quotidian, the deliberately utopian to the tantalizingly attainable. At one extreme-self-consciously fantastic but nonetheless expressive of real tensions-is Leonora's proposal in "Il merito delle donne" for an armed uprising by women against men' (Cox, p.521). An important work.

USTC 842981; EDIT16 CNCE 15894; Gay 203. V. Cox, 'The Single Self: Feminist Thought and the Marriage Market in Early Modern Venice', *Renaissance Quarterly*, 48 (1995), pp.513-81.

L4718(2)

M^{IV}
240.

LETTERE DELLA
MOLTO ILLVSTRE SIG. LA S.^{ra}
DONNA LVCRETIA GONZAGA DA
Gazuolo con gran diligentia raccolte, &
à gloria del sesso Feminile nuoua-
mente in luce poste.



CON PRIVILEGI.
IN VINEGIA, MDLII.

17. GONZAGA DI GAZZUOLO, Lucrezia. *Lettere*.

Vinegia, [Gualtero Scotto], 1552.

£5,250

FIRST EDITION. 8vo. pp. (ii) 328 (vi). Italic with headers in Roman letter. Woodcut printer's device to t-p. Woodcut initial. Original limp vellum wrappers on three supports, yapp edges, remains of ties. Early ex libris, 'Jo[hannes]. Mariae Mazzachella,' with shelfmark, to front pastedown, another, later, to t-p. Contemporary ms. marks in ink to the table of recipients at rear noting certain names, some with corresponding marks to margin of text, several instances of underlining and annotations identifying recipients, not necessarily the same hand as Mazzachella's. A few quires with light marginal foxing and waterstain to lower corner, a very good well margined copy.

ALA S. ISABELLA GONZAGA.

EGLI è di necessità che io ui faccia un'amoreuole
correttione : Voi (per quanto da piu parti s'inten=
de) sempre mordete , sempre pungete , & sempre la=
cerate la fama del nostro M. H. L. al quale , par=
mi siate molto obligata , hauendo da molti anni inqua
di continuo essaltato il nome uostro ; fattolo celebre
al par di qualunque gloriosa donna & fattoui uiuere

I 3 piu

M. H. L. Mosser Hortensio Lando

First edition of this collection of letters by the Italian noblewoman Lucrezia Gonzaga (1522-1576), who was noted for her learning, now 'brought to light for the glory of the female sex.' Her only published work, it was edited by Ortensio Lando (c. 1510-1558), a mercurial writer whose entire oeuvre would be placed on the *Index Librorum Prohibitorum*, and who frequently impersonated women authors by appropriating their names in his writings. 'Gonzaga first appears as the author and recipient of a handful of letters in an anthology put together by Lando in 1548, the *Lettere di molte valorose donne* (Letters of Many Valorous Women), and again in his *Consolatorie* (Letters of Consolation) of 1550. She then assumes a much greater role as Lando's interlocutor and student in a religious dialogue published by him in 1552... The *Lettere* ... cemented Gonzaga's public image as a woman both learned and virtuous, detailing her girlhood studies in Latin and Greek under the tutelage of the writer Matteo Bandello (c. 1480-1562), her early marriage to a notorious condottiere later arrested for trying to murder the Duke of Ferrara, and her dutiful efforts on her husband's behalf despite his crimes' (Meredith R Kay, 'Textual Collaboration and Spiritual Partnership in Sixteenth-Century Italy: The case of Ortensio Lando and Lucrezia Gonzaga' in *Renaissance Quarterly*, 62.3 (2009), pp. 694-747). The contemporary reader of this volume was apparently more interested in the recipients than in the content of Gonzaga's letters.



D I S V E T I A & C H R I S T I M A A L E S S A N D R A

D I S V E T I A & C H R I S T I M A A L E S S A N D R A

18. GUALDO, Galeazzo. *Historia della Sacra Real Maestà di Christina Alessandra Regina di Svetia.*

Rome, Nella Stamperia della Reu. Camera Apost., 1656.

£3,250

FIRST EDITION. 4to. pp. [12], 315, [19], lacking last (blank). Roman letter, little Italic. Fine frontispiece engraved portrait of Queen Christina, engraved vignette with royal arms to title, decorated initials and ornaments. Light age yellowing, occasional offsetting, couple of ll. showing the consequences apparently of paper shifting during printing. A very good copy, on thick high-quality paper, in contemporary vellum, yapp edges, rebaked to match, eps renewed, few faded early ms numbers to upper cover.



HISTORIA
Della Sacra Real Maestà di
CHRISTINA ALESSANDRA
Regina di Suetia &c.
LIBRO TERZO.

A very good copy of (probably) the first edition of this celebratory biography of Queen Christina of Sweden by the historian Galeazzo Gualdo (1606–78). It was first published two years after her conversion to Catholicism and abdication; in 1657, Gualdo entered her service, after spending several years employed at major European courts, as a military officer and historian. Christina (1626–89) became Queen of Sweden in 1632, when still very young, after the death of her father, Gustavus Adolphus. Until 1654, when she abdicated after refusing to marry, converted to Catholicism, and moved to Rome, she contributed to the cultural splendor of the Swedish Court and corresponded with the likes of Pierre Gassendi, Blaise Pascal, and Descartes. She was considered one of the most erudite women of her time, having been educated to the standards of her male counterparts, and even in Arabic and Hebrew. Her arrival in Rome was the occasion for extravagant Baroque festivals, though by that time her overall behaviour, including her extreme masculinity, had begun to raise eyebrows. Gualdo's 'Historia' celebrated her as a 'sum of all virtues' and recounted her life from childhood. The various chapters provide accounts of her education, accession, and decision to convert, and the peregrination subsequent to her abdication: into Flanders, where she secretly made her profession of the Catholic faith, Germany, Innsbruck, with week-long festivities, then Trento, Romagna, Umbria, and finally Rome, where she arrived incognito, met Bernini (who also gave her a tour of the papal collections), was greeted by Pope Alexander VII, and later entertained at several colleges with musical and dramatic pieces. The work includes copies of Christina's letters to her brother and friends, and detailed descriptions of entertainments she attended.

Three eds were published in the same year in Venice, Modena, and Rome (likely the first, funded by the Pope).

USTC 1734880. No copies recorded in the US.

L4538

DIGESTO-

*RUM SEU PANDECTARUM IURIS
civilis libri quinquaginta, ad exemplar Florentinum
& Haloandrinum necnon vulgatas editiones quam
diligentissimè collati passimq; emendati, additis om-
nibus inscriptionibus.*

Εἰς βίβλον.

Βίβλον Ἰουστινιανὸς ἀναξ τεχνήσῃ πῶ δέ,
ἤνεγά Τειβωνιανὸς μεγάλῳ κάμῃ παμβασιλῆϊ.
Ὅϊά πε ἠερακλῆϊ πανάξιλον ἀσπίδα τέυξας,
ἢ ἐπιμδρμαίρυσιν ἀγάματα πάντα δεμίτων.
Ἄνθρωποι δ' ἄσιν τε, δορυκτῆτε τε Λιβύης,
Εὐρώπ τε πίθωνται ὅλου σημαῖται κόσμος.



Subiect. curat.

PARISIIS,

*Apud Carolam Guillard, viduam Claudii Chevallonii, & Culi-
elmum Desboys, sub sole aureo, via ad diuum Iacobum.*

M. D. LII.

CVM PRIVILEGIO REGIS.

19. JUSTINIAN. *Codex. Digestus. Institutiones.*

Paris, Charlotte Guillard & Guillaume Desboys, 1552-53.

£5,850

8vo. 3 works in 8 parts in 7 vols, Codex: I: ff. [40], 491, [1]; II: 367, [1], [52]; Digest: I: ff. [58], 312, [1]; II: ff. [2], 313-721, [1]; III: ff. [2], 725-1078, [6], 1079-1411, [1]; IV: ff. [2], 1408-1689, [116, index]; Institutes: I: ff. 367, [1]. Roman letter, occasional Greek or Italic. Woodcut printer's device to 4 titles of Digest, decorated initials and ornaments. Light age yellowing, minor worming to lower blank margin of final gatherings of Digest, vol.4, and outer margin of first three gatherings of Institutes, occasional minimal marginal spotting. A crisp and clean set in uniform French marbled cat's paw calf c1700, marbled eps, triple gilt ruled, raised bands, spines gilt and gilt-lettered, morocco labels, outer edges gilt, a.e.g. and marbled, silk bookmarks, wear to corners and head and foot of spine in places, upper joint of Digest, vol.4, just split at head, C18 ms 'Julihet Avocat' to most titles.

Charlotte Guillard (b.1480s), widow of Berthold Rembolt, active in Paris in the first quarter of the C16, the first major female printer of France. Her husband had been an associate of Ulrich Gering, owner of the most prestigious Parisian press, Le Soleil d'Or. In C16 Paris, businesses and crafts were still regulated by the guild system, which allowed women to take over the direction of the businesses after the deaths of their husbands, even in those businesses which were normally closed to women. One result of this was that many Parisian women led active and varied economic lives. A little noticed aspect is that some women became book publishers and printers. These women publishers and printers had to possess both scholarly training and managerial and business skills, in order to compete and survive in the publishing world' (Beech, p.346). The present works were printed after the death of her second husband, Claude Chevallon, in 1537, when her name reappeared in imprints. Until her death in 1557, she printed or published approximately 158 different titles, especially works for the student market, popular readers and religious institutions.

A fine, uniformly bound set of the complete 'Corpus iuris civilis' patronised by Emperor Justinian – a fundamental reference instrument of Roman law for early modern lawyers, and a milestone of feudal and imperial law. Sets are rarely found uniform and complete, as purchasers selected or mixed parts and editions. Justinian I (482-565) ruled for forty years over the Byzantine empire succeeding in temporarily rekindling the former splendour of Rome. He is best known for the 'Corpus iuris civilis'—comprising the 'Codex Justinianum', the 'Digesta' or 'Pandectae', the 'Institutiones' and the 'Novellae Constitutiones', all present here—a compendium of all the decrees passed by the Roman emperors, which became the official reference work on civil law from 529. Edited by Ludovicus Miraeus, these texts are based on those of Gregorius Haloander (1501-31), professor at Nuremberg, who had examined early Greek ms versions. The 'Codex' was a compilation of all imperial laws that existed in the 6th century; this second version – the definitive and only extant, issued not long after the first – incorporated also 50 'decisions' issued to solve conflicting interpretations derived from previous Roman codes. Its fourth part, 'Novellae', was published after Justinian's death to include recently passed decrees. It covers a wide array of subjects in great depth, from laws of inheritance to mortgaging ecclesiastical property, incest, and the oaths of public officials. It also shows how Roman laws were applied in colonial territories, e.g., in matters relating to the Church and the inheritance of family estates in Africa. In addition to providing a final codification of Roman law, Justinian also intended to reform legal education. 'Institutiones' was intended as a law textbook for students, preparatory to the 'Digest', as a selection of extracts from the 'Codex iuris civilis', dealing with 'persons', 'things' and 'actions'. Important sources are the Roman jurists Gaius, Ulpian, Marcian and Florentinus. The 'Digest', or 'Pandectae', was a compendium for advanced law students, mostly based on Ulpian. It became the sole authorized source of non-statutory law, including topics as unexpected as marine insurance. Written commentaries and interpretations were forbidden under Justinian.

This copy was in the library of the French lawyer Julhiet, probably a C18 member of the influential family from Valence. The most likely candidate – François-Bonaventure Julhiet (1760-1835) – was royal notary and mayor of Peyrins.

Brunet III, 607 ('rare', mentioned). Jimenes 153, 157, 151, 152; USTC 151015, 151240, 196553, 151169; Adams J-511, 573, 574, 575, 679. Only Harvard copies recorded in the US. B. Beech, 'Charlotte Guillard: A Sixteenth-Century Business Woman', *Renaissance Quarterly*, 36 (1983), 345-67; R. Jimenes, *Bibliographie de Charlotte Guillard* (2017).

L4152



20. LANDSPERGER, Johann. *Libro della spiritual gratia, delle rivelationi, e visioni della Beata Mettilde Vergine.*

Venice, appresso i Gioliti, 1588.

£1,850

FIRST ITALIAN EDITION. 4to. pp. [16], 246. Roman letter, little Italic. Woodcut printer's device to title, full-page woodcut of Beata Matilde in prayer within decorated borders to [*]8 verso, decorated initials and ornaments. Very light age yellowing, some outer margins slightly soiled or foxed, a few very light water stains to prelims. A good, wide-margined copy in early recycled vellum, recased, modern eps, ms title to spine, couple of small repairs to extremities, Early ms '2232' and '9t3' to title, small early ms pentrial to rear fly, C18 ms 'Fine' to last verso.

DELLE RIVELATIONI,
E VISIONI
DELLA BEATA METTILDE VERGINE,
Diviso in cinque Libri:

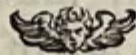
Ne' quali si contengono mirabili sentimenti de' Diuini Secreti della dolce Pietà di Dio N. Sig. mediante i quali ogni diuoto Christiano, e spetialmente le persone Religiose, ritroueranno una molto utile, e Celeste Dottrina, per conoscere, & intendere pienamente la dritta uia da incaminarsi alla uera perfectione dello spirito.

RACCOLTO DAL SANTISS. GIOVANNI LANSPERGIO.

E nuouamente tradotto dal Latino in lingua Italiana dal R. D. ANTONIO BALLARDINI.

AGGIUNTOVI NEL FINE IL TERZO LIBRO DELLE MARAVIGLIOSE VISIONI
DELLA BEATA ELISABETTA VERGINE,

Monaca nel Monasterio di Scanaugia, nella Diocesi Treuerense, Tradotto dal Latino per il Medesimo.



The first Italian edition of this popular work on the heavenly visions and revelations granted to St Mechthild von Hackeborn (1240/1-98). Johann Landsperger (1489-1539) was a Carthusian monk at Cologne and Jülich, and the author of other works on ascetic theology, such as the visions of St Gertrude, also printed by the Gioliti in Italian. First printed in Latin in 1558, 'Libro' recounted the visions of St Mechthild, a German Benedictine nun at Helfta, known for her fervour and piety, and the sister of Gertrude, abbess of Helfta. For several years she had revelations in which she interacted with God, the angels, the Virgin Mary and the Sacred Heart of Christ. The current book was written, history has it, at Christ's behest, after the saint had a spiritual crisis. It begins with a short biography of the saint, and proceeds to describe in detail all that she saw and heard: e.g., the four kinds of voice God has; why God's face resembles the sun; how to greet the Virgin Mary; how God appeared to her in the shape of a child; and how a rose was blossoming from God's heart. It also addresses theological issues in simple terms – inspired by the works of St Augustine, Bernard of Clairvaux and Richard of St Victor – such as Christ's epiphany, how Christ tempers God's wrath, the Annunciation, the workings of the Holy Spirit, the suffering of Christ and his wounds, how to eschew sin, and how to offer up one's suffering and tribulations to God. The last few sections are devoted to the composition and purpose of the work. Appended is a short account, from the year 1156, of the visions of St Elisabeth von Schönau, a C13 German Benedictine nun. It is divided into sermons which summarise her ascetic debates with angels on ways to live a pious life, and are addressed to priests, hermits, widowers, children and young people. These visionary accounts were clearly very popular before the age of print, but became even more widespread reading during the C16, especially in their vernacular editions. St Matilde's work in particular inspired specific prayers and ways of private devotion.

This ed. not in USTC. EDIT16 CNCE 27797 (bound with another).

L4433

PLAIDOYER

SVR L'ESTRANGE

ET ADMIRABLE

caquet d'une femme.

*Derniere edition reueüe, & accomplie de ce
qui defailloit.*



A PARIS,

Par FEDERIC MOREL, Imprimeur
ordinaire du Roy.

M. D. XCVII.

Avec Privilege de sa Majesté.

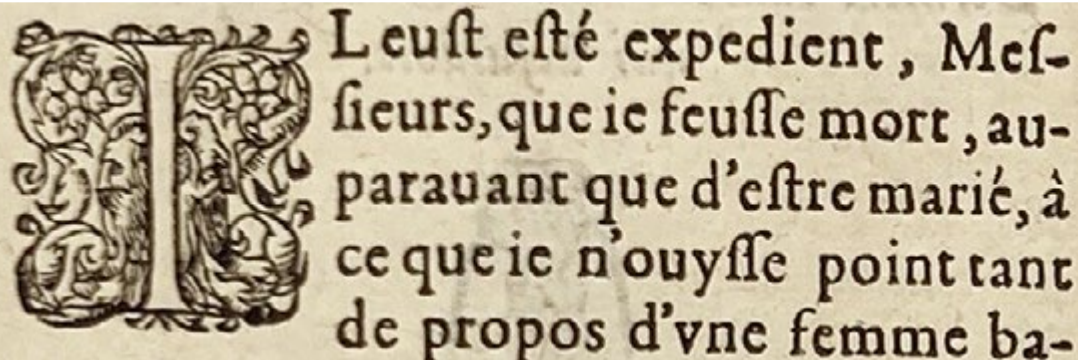
JONSON'S 'DISAPPOINTED HUSBAND'

21. LIBANIUS. *Plaidoyer sur l'estrange et admirable caquet d'une femme.*

Paris, Fédéric Morel, 1597.

£1,750

8vo., pp. 24. A-C4. Roman letter. Morel's charming woodcut fountain device on title, woodcut initials and head-pieces. A very good copy, crisp and clean in yellow paper boards circa C1900, title gilt on spine.



Fourth edition of the French translation by Fédéric Morel, as rare as the first published in 1592; USTC cites one copy only in institutional libraires. The work is a translation of Libanius' humorous and satirical Declamation 26 which depicts the downfall of a man fooled into believing his bride to be soft-spoken and self-effacing. After the wedding, his hopes of a gentle feminine silence are shattered; not only has his new wife loud but she is insatiably talkative, and he pleads desperately for legal permission to commit suicide. "Libanius (314-ca 393 A.D.), the last great pagan rhetorician and sophist, was born of a wealthy and distinguished Antioch family. In autumn 336 he began four years of somewhat reluctant study at Athens under the sophist, Diophantus. In 340 he traveled through Greece and the north. After an unsuccessful attempt in Constantinople he opened a school of rhetoric in 346 at Nikomedeia. Among his pupils was Celsus. The young Julian, in Nikomedeia at the time, dared not hear him, fearing the wrath of Constantine. After a brief and not entirely unsuccessful career in the civil service, Libanius returned to Antioch in 354 where he lived and taught until his death. An intimate already of Julian and his circle, he quickly became the most distinguished sophist of his day. Among his pupils were the Christians, John Chrysostom, to whom Libanius would have bequeathed his school "if the Christians had not won him" Theodore of Jolopsuestia, Basil the Great, Gregory Nazianzene, and perhaps Ammianus Marcellinus. Libanius was a voluminous writer and a number of his public orations have been preserved. Some, e.g., his Praise of Antioch, are of considerable historical value as well as literary merit." Michael Crosby 'On the Silence of Socrates'.

The work was influential both in France and in England "A good example is Declamation 26, the famous piece 'On the talkative wife' .. In 1501, Wigand von Salza produced a Latin translation reprinted in 1517. Such translations, in turn, inspired the famous seventeenth-century English dramatist Ben Jonson. In his Volpone, first produced in 1606, Lady Would-Be drives the title hero into a rage by her incessant talking – a clear but rather general and limited parallel with Libanius. Three years later, Jonson engaged much more thoroughly with Libanius' piece: in his play Epicoene, or The Silent Woman, he virtually transforms Libanius' declamation into a full-fledged dramatic plot. Indeed, the main male character of the play, who bears the telling name "Morose", is a rich old man with a pathological aversion to all kinds of noise. When Morose plans to disinherit his nephew Dauphine, the latter sets in motion a counter-intrigue: he induces Morose to marry a woman, the "Epicoene" of the play's title, who he thinks will be a demur and quiet wife. After the marriage, however, she turns out to be an all-day chattering and nagging domestic evil. .. the references to the morose man and his talkative wife of Libanius' Declamation 26 are clear." Lieve Van Hoof 'Libanius A Critical Introduction'.

Such small and popular pamphlets have survived in a very small number, victim of their ephemeral nature. The printing of this work is interesting as the type size get progressively smaller as the book progresses, as the printer tried to limit the amount of paper used to three half sheet quires.

USTC 66822. (citing one copy only: Stadt- und Universitätsbibliothek Bern). Brunet IV, 682-683. Jean-Baptiste Monfalcon, Manuel du bibliophile et de l'archéologue lyonnais. p. 157 Pettegree, Books published in the French language before 1601, 34540

L4297

V N B R I E V E
TRATTATO DELL'

Eccellentia delle Donne,

Composto dal prestan-

tissimo Philospho

(il Maggio) & di

latina lingua,

in Italiana

tradotto.

Vi si e poi aggiunto vn' effortatio-

ne a gli huomini perche non si la-

scino superar dalle Donne, mo-

strandogli il gran danno che lor

e per soprauenire.

M. L.

22. MAGGI, Vincenzo. *Un Brieve Trattato dell'Eccellentia delle Donne.*

Brescia, Damiano de Turlini, 1545.

£4,750

FIRST ITALIAN EDITION. 8vo. ff. 55, lacking final blank. Roman letter. Light age yellowing. First gathering a bit soiled at margins, smudged pen trials at foot of title, faint water stain to lower blank margin of initial ll., small paper flaw to lower outer blank corner of A8. A very good wide-margined copy in late C19 quarter cloth over embossed paper boards, gilt-lettered label, small holes to upper board.

All'Eccellente.S.mia, la.S.
Dóna LEONORA
Gonzaga Marti
nenga.

PENSANDO tuttauia fra
me stesso valorosa Donna che
cosa far mi potesi per darui qual

The first edition of this very scarce 'defence of women'. The first part praises the excellence of women, whilst the second exhorts men not to let women overtake them. Vincenzo Maggi (1498-1564) was professor of philosophy at Ferrara and tutor to Ercole II's son. For the Duke's daughter Anna, Maggi penned 'Mulierum praeconium' (1545), translated into Italian and first published in Brescia in the same year as 'Breve Trattato'. The humanist Ortensio Lando (1510-58) has been identified as the author of the second treatise. In the first work, Maggi compares men and women from the point of view of their souls and bodily complexion; he proceeds to examine their virtues, concluding that women are superior in terms of inner strength (especially when faced with the 'evil and tough habits of their husbands'), munificence (as widows can manage wealth more wisely and with greater generosity), prudence, continence, and love. That women cannot achieve as much as men is due to unequal opportunities, especially in education. The second part urges men to improve themselves, not by taking women as examples of virtue as Maggi suggests, but by recovering their social role. It mentions how women 'have begun studying Greek and Latin letters, as well as sacred and profane', listing numerous examples of erudite women's circles in Venice, Ferrara, Lucca, Florence, etc. A solution to restore men's faltering honour would be 'to take books off women's hands, and keep them busy instead with sewing and needlework', as more educated women will begin to despise men and consider them their inferiors. A scarce works that resonates to date.

Only Morgan and Yale copies recorded in the US. USTC 839584; EDIT16 CNCE 35489. Not in Gay.

L4714

LA NOBILTÀ
ET L'ECCELLENZA
DELLE DONNE,
CO' DIFFETTI,
ET MANCAMENTI
De gli Huomini.

DISCORSO DI LUCRETIA MARINELLA,
IN DVE PARTI DIVISO.

NELLA prima si manifesta la nobiltà delle Donne co' forti ragioni, & infiniti essempli, & non solo si distrugge l'opinione del Boccaccio, d'amendue i Tassi, dello Sperone, di Monfig. di Namur, & del Passi, ma d'Aristotile il grande anchora.

Nella seconda si conferma co' uere ragioni, & co' uarij essempli da innumerabili Historici antichi, & moderni tratti, Che i Diffetti de gli huomini trapassano di gran lunga que' delle Donne.

Ricorretto, & Accresciuto in questa seconda Impressione.

CON PRIVILEGIO, ET LICENZA DE' SUPERIORI.



IN VENETIA, M. DCI.

Appresso Gio. Battista Ciotti Sanese, All' Insegna dell' Aurora.

23. MARINELLA, *Lucrezia*. *La Nobiltà et l'eccellenza delle donne*.

Venice, Giovanni Battista Ciotti, 1601.

£2,650

4to. pp. [8], 326. Italic letter, little Roman. Woodcut printer's device to title, decorated initials and ornaments. Light age yellowing, occasional damp mark or foxing. A very good copy in contemporary vellum, early ms title to spine, C19 armorial label of Joaquim Gomez de la Cortina and ms 38 to front pastedown, c1800 ms bibliographical note to fly, and 'Ex Bibliotheca D. Corratin suprema Parisiensi curia Praesidis' to title verso.



SOGLIONO tutti coloro, che di alcuna materia, ouer soggetto trattano essere spinti, & mossi da qualche determinato fine: percioche molti sono, che desiderosi, che la verità di quello, che scriuono, sia da tutti conosciuta, si affaticano vigilando dies noctesque serenas, & ogni diligenza vsano non solamente nella inuentione della materia: ma anchora di renderla con polito modo di dire chiara, & aperta a' diligenti lettori. Alcuni altri sprezzando la verità in molte cose di Filosofia solo spronati da viuacità, et da prôtezza d'ingegno cercano con ogni studio possibile di far credere al mondo, che il vero sia falso, il bene male, & il brutto sia bello, & amabile, & con ragioni apparenti bene spesso ottengono il tãto da loro desiato fine. Non pochi si ritrouano, che mossi dall'inuidia, che portano alle nobili attioni d'alcuno con la mordace penna cercano d'offuscarle, & anco d'annularle.

A very good copy of the second, revised and augmented edition of this wonderful book in praise of women, by a major female author. The Venetian Lucrezia Marinella (or Marinelli, 1571-1653) was daughter of Giovanni Marinelli, a physician who wrote popular works on women's illnesses. She never married, and lived a secluded life devoted to the pursuit of knowledge and literature, whilst encouraging other talented female writers of her time. A key theme of her works was the defence of women. First published in 1600, 'La Nobiltà [...] delle donne' rebutted a work on women's defects by Giuseppe Passi. Part I celebrates women, describing their resilience in a man's world, from the names they are called ('donna', 'donno', 'giovinetta') to their nature and beauty, and the sayings and proverbs created by men about women, moving on to various categories of women, illustrated through examples from literature and popular 'wisdom'. These include 'women learned in the sciences and the arts' (some who have not read much history think there were never women knowledgeable in the sciences and the arts), and women who are meek, strong, fearless, prudent, courteous, and just. A chapter is devoted to the tolerance, resilience and suffering of women, and how they love the men in their lives, and a rebuttal of the 'feeble' reasons men have contrived to feel superior to women, with a confutation of theories by Tasso and Boccaccio. Part II is a ruthless list of categories of men – avaricious, greedy, incontinent, arrogant, lazy, ambitious, cruel, unjust, evil, stubborn, ungrateful, rude, and then thieves, murderers, witches, charmers, liars, heretics, tearful, false, chatty, hypocrites, 'holier-than thou', ignorant and flatterers. Interesting is a section on men who are 'well-dressed, trimmed, and wear make-up and bleached hair', and generally vain. A most interesting, quite unusual work, as written by a woman.

The Mexican Joaquim Gomez de La Cortina, later marquess of Morante, was a major C19 bibliophile, with a library of over 100,000 books on the classics or unusual subjects. He died after a fall from the ladder in his library.

Four copies recorded in the US. USTC 4035192; Gay IV, 419; Erdmann, p.111. Not in Hull.

L4240

Opinione dello Sperone raccon-
tata & distrutta.

IN SO' lo Sperone in un suo Dialogo
 intitolato. La Dignità, ò la Nobiltà del
 le Donne, nel quale i ragionanti son
 Michel Barozzi. & Daniel Barbaro,
 & si sforza di prouare che le Donne
 sieno nate per seruire l'huomo, & che
 naturalmente à ciò sieno dalla natura
 generate, come quelle, che sono imper-
 fette, & impotenti, e che ciò sia il uero
 offeruate quello, ch'egli dice nel suo Dialogo, facendo raccontare
 l'opinione della Signora Obiza ad uno interlucutore (bella fin-
 tione) per dimostrar, che le Donne stesse fanno la sentenza, le
 „ cui parole sono. Queste le auuene per esser moglie, cioè serua
 „ del suo marito, al cui uolere essa moglie contra al proprio piace
 „ re è di piacere obligata. et poi soggiunge, Tal' è l'huomo alla don
 „ na, quale è la ragione à i sentimenti. queste cose dic'egli secòdo
 la sua opinione, & poi narra la sentenza della Sig. Obiza, la qual
 „ è. Che la Donna, non è Donna senza la seruitù del marito; per-
 „ ciòche è natural sua conditione di seruire. per distruggere
 questa opinione, nego, che la Donna sia serua al marito, se però
 noi uorremo star ne' principij Aristotelici. perciòche compagna
 egli in ogni luoco la chiama, & non solamente compagna, ma
 compagna hauuta in riueranza dal marito, ch'ella sia tal-
 si legge nel lib. dell'Economica al cap. 3. Societas enim est ma-
 ximè secundum naturam mari, & Feminæ. Che ui pare
 egli non dice già serua per natura: ma si compagna per natura;
 soggiunge. Apparent enim his magis natura auxilia, dilectio-
 nes, & cooperationes. dalle quali parole chiaramente si com-
 prende una società con amore, & operationi scambieuoli: oltre à
 questo nel secòdo libro al secondo capitolo non dice egli manifesta-
 mente, che l'huomo, cioè il marito, dee portare honore alla moglie?
 con queste propie parole Prudentem ignorare non debet qui
 hono-

24. MARINELLA, Lucrezia. *La Nobiltà et l'eccellenza delle donne.*

Venice, Giovanni Battista Ciotti, 1601.

£2,450

4to. pp. [8], 326, without the final leaf (variously errata or blank). Roman letter, with Italic. Woodcut printer's device to title, decorated initials and ornaments. Light age yellowing, title strengthened in two places to blank verso, tiny worm hole to upper blank margin of first gathering, a little very minor light marginal foxing, couple of ll. browned, last verso a trifle soiled. A very good, well-margined copy in C18 carta rustica.

leuasse il uelo delle tenebre da gli occhi della mēte: onde pentito
 così disse. Vero è, che sotto à questa forma femminile, & à questi
 panni discendono tal uolta tra noi, alcune nature sopra hu-
 mane, & angeliche; non solo lontane da ogni difetto
 raccontato; ma di tanta perfettione, & eccellen-
 za, e di tanta bontà, e ualore, che altretan-
 ta consolatione presente, e futura ap-
 portino à chi degnan se in mo-
 gli. & percioche è poca
 differenza fra l'o-
 pinione di
 Mons.
 Arrigo & questa di Hercole
 Tasso, non mi affatiche-
 rò punto in ri-
 spondergli.

A very good copy of the second, revised and augmented edition of this wonderful book in praise of women, by a major female author. The Venetian Lucrezia Marinella (or Marinelli, 1571-1653) was daughter of Giovanni Marinelli, a physician who wrote popular works on women's illnesses. She never married, and lived a secluded life devoted to the pursuit of knowledge and literature, whilst encouraging other talented female writers of her time. A key theme of her works was the defence of women. First published in 1600, 'La Nobiltà [...] delle donne' rebutted a work on women's defects by Giuseppe Passi. Part I celebrates women, describing their resilience in a man's world, from the names they are called ('donna', 'donno', 'giovinetta') to their nature and beauty, and the sayings and proverbs created by men about women, moving on to various categories of women, illustrated through examples from literature and popular 'wisdom'. These include 'women learned in the sciences and the arts' (some who have not read much history think there were never women knowledgeable in the sciences and the arts), and women who are meek, strong, fearless, prudent, courteous, and just. A chapter is devoted to the tolerance, resilience and suffering of women, and how they love the men in their lives, and a rebuttal of the 'feeble' reasons men have contrived to feel superior to women, with a confutation of theories by Tasso and Boccaccio. Part II is a ruthless list of categories of men – avaricious, greedy, incontinent, arrogant, lazy, ambitious, cruel, unjust, evil, stubborn, ungrateful, rude, and then thieves, murderers, witches, charmers, liars, heretics, tearful, false, chatty, hypocrites, 'holier-than thou', ignorant and flatterers. Interesting is a section on men who are 'well-dressed, trimmed, and wear make-up and bleached hair', and generally vain. A most interesting, quite unusual work, by a woman.

USTC 4035192; Gay IV, 419; Erdmann, p.111.

L4716

A M O R E
INNAMORATO,
ET IMPAZZATO
POEMA DI LUCRETIA
MARINELLA;

*Con gli Argomenti, & Allegorie à ciascun
Canto.*

ALLA SERENISSIMA MADAMA
CATERINA MEDICI GONZAGA,
DUCHESSA DI MANTOVA,
DI MONFERRATO, &c.

Con Licenza de' Superiori, & Privilegi.



IN VENETIA, MDCXVIII

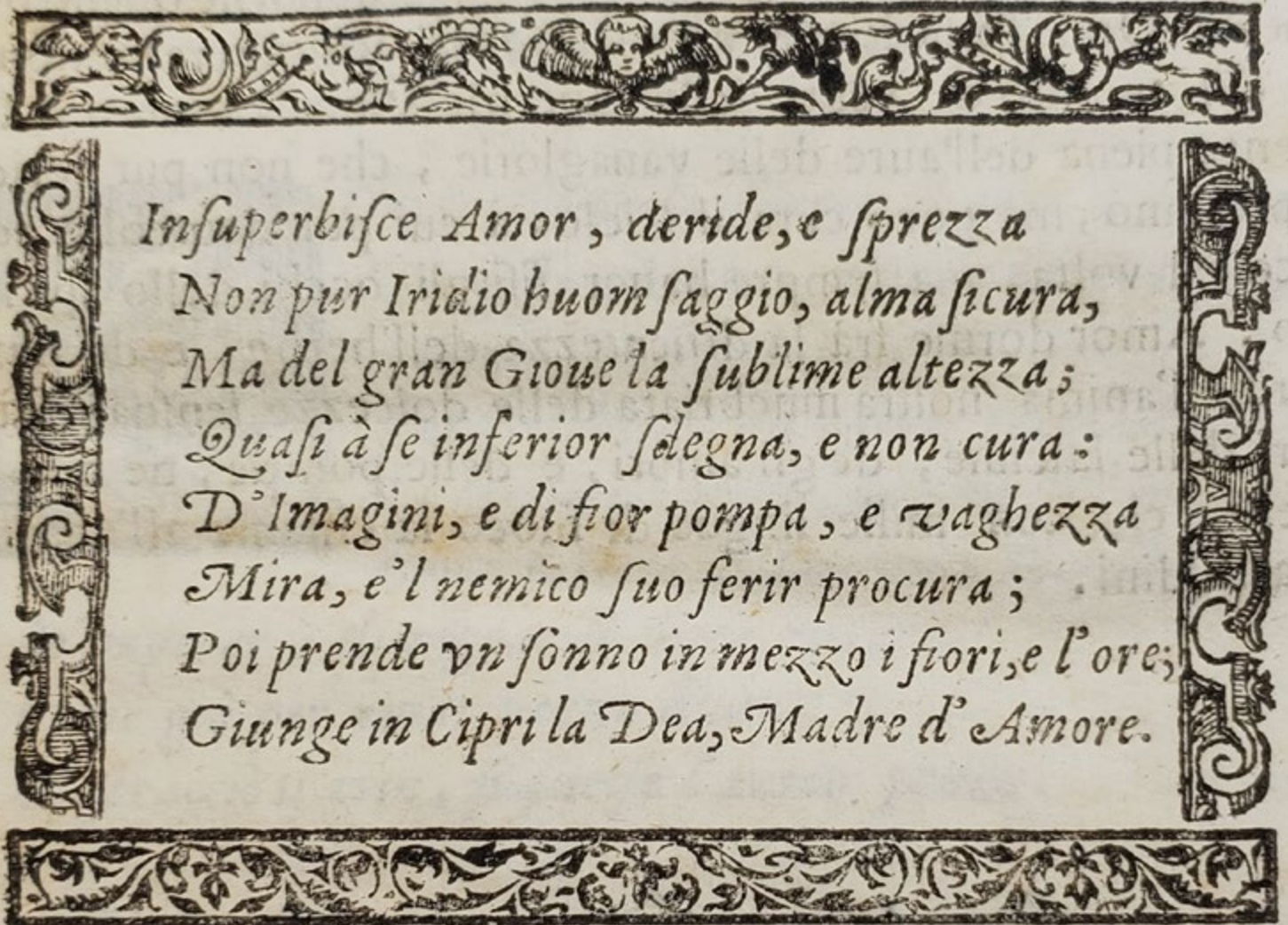
Presso Gio. Battista Combi.

25. MARINELLA, Lucretia. *Amore innamorato, et impazzoto.*

Venezia, presso Giovanni Battista Combi, 1618.

£3,950

4to. pp. [12], 252. Italic letter. Woodcut device to title, decorated initials and ornaments. Light yellowing. An excellent, clean copy in C18 half vellum over marbled boards, a.e.r.



Second edition of this allegorical poem and critique of love, dedicated to Caterina de' Medici Gonzaga, Duchess of Mantua. The first, 1598, appears absent from all major bibliographies and only mentioned by some scholars; it may be a 'ghost'. The Venetian Lucretia Marinella (or Marinelli, 1571-1653) was daughter of Giovanni Marinelli, a physician who wrote popular works on women's illnesses. She never married and lived a secluded life devoted to the pursuit of knowledge and literature, whilst encouraging other talented female writers of her time. A key theme of her works was the defence of women. 'Amore innamorato' is a Christian allegorical poem, so much so that Marinelli felt the need to add, pre-emptively, a 'profession of obedience to the Roman Church' for her use of religious vocabulary and themes for such a secular topic. Each 'argument' compresses the following canto into an allegory based on classical iconography, featuring, for instance, Cupid, Jove, and so on. The poem criticises those who boast to be madly in love, 'with tears, sighs, pains', being prey to the 'big horrid fire', ill with a heartbreak which 'to heal the like one requires the knowledge and valour of physicians and witches'. Marinelli's astounding poetic skills and her beautiful Italian rhetoric paint vividly the inner life of people that are in love as 'burning rage', 'mad desire', 'enduring hate', 'painful thoughts', 'insane fury', and so on, adapting traditional poetic tropes reaching back to Ariosto and beyond into a more personal, vivid style. A most interesting, scarce, and understudied Renaissance poem.

DIALOGO

DELLA BELLA CREANZA

DELLE DONNE.

INTERLOCUTORI.

M. RAFFAELLA, E MARGARITA.

M. R.



IO ti dia il buon di Margarita, mai si stanno costeste mani, che sempre ti truouo a lauorare, e ricamar qualche cosa.

Mar.

O ben uenga Madonna Raffaella, n'è pur tēpo che uoi ueniate a star u-na uolta da me, che n'è di uoi?

M. R. Peccati, e fatica, come delle uecchie, che uoi che ne sia?

Mar. Sedete un poco qui da me; Come la fate?

M. R. Vecchia, pouera piu che mai, co'l capo nella fossa di hora in hora.

Mar. Non dite cosi, che ne uanno cosi i gioueni, come i uecchi, quando Dio uuole.

M. R. Il morir m'importerebbe poco, piu presto hoggi che domani, che in ogni modo che ci ho da fare in questo mondo? E la pouertà anchora all'ultimo all'ultimo

26. PICCOLOMINI, *Alessandro*. *Dialogo dove si ragiona della bella creanza delle donne*.

Venice, Domenico Farri, [n.d., but after 1555].

£2,450

8vo. ff. 46. Italic letter, little Roman. Woodcut printer's device and ornaments to title, decorated initials. Slight browning to second half, principally in last gathering, occasional slight marginal foxing. A good copy in early C19 ¼ sheep over marbled paper boards, marbled eps, spine gilt-lettered, a little scuffed.



A good copy of this popular and interesting work on women, their youth, bearing, social life and adultery, which was considered quite scandalous in its day. First published in 1539, and also known as 'La Raffaella', it is here in its fifth ed., all early eds being scarce. Alessandro Piccolomini (1508-78) was a member of the Accademia degli Intronati, and his 'Dialogo' was intended as a playful literary entertainment creating a topsy-turvy world in which the wisdom of old age is not spiritual, but very material. In the work, Raffaella, an older woman, gives advice to a younger woman, Margarita, on ways to enjoy herself while she still has time. The incipit sets the light tone, with Raffaella answering to Margarita asking after her health in typical Italian fashion: 'Full of sins and fatigue, like all old women' and 'Old, poor and with my head nearing the grave by the hour'. Margarita's beauty reminds Raffaella of her own youth and the amusements she shunned at parties and feasts, till it was too late (i.e., age thirty). She explains that betraying one's husband is not sinful as marriages are combined with men who will never be their wife's true love. As clarified at the end, 'Raffaella's aim is to give advice as to how a woman can accomplish this adultery with cleverness and prudence so as to preserve secrecy' (though the chosen man should not be married), as she becomes, at some point, the 'anti-model of a confessor', giving advice on sinning (McClure, pp.36-7). These observations concealed a wealth of small details on women's social life in the Renaissance: e.g., it is very bad when a woman keeps wearing the same dress too long, and even worse when others can see she turned that same dress into another by dyeing or turning it inside out; what clothes best suit specific complexions; recipes for roasted pigeons and aromatic waters; countenance when walking in the street (e.g., with one's mouth open or pouting); how to show off one's chest without seeming too forward, etc. A most interesting and entertaining work.

USTC 848313; EDIT16 37664 (after 1555, when Farri started his printing activity); Gay VI, 56; Erdmann 85 (1540 ed.); Gamba 1571 ('molto raro'). Not in Hull. G. McClure, *Parlour Games and the Public Life of Women in Renaissance Italy* (2013).

L4320

LA
GALERIA

delle
DONNE CELEBRI

del Signor

FRANCESCO PONA

All' Illust.^{mo} e Reuer.^{mo} Signore
MONSIG. FARNESE.



In ROMA, Per il Corbelletti. MDC.XXXV.

CON LICENZA DE' SUPERIORI,

Ad Instanza di Filippo de' Rossi.

Fisicij P. C.

27. PONA, Francesco. *La Galeria delle Donne Celebri*.

Rome, Per il Corbilletti, 1635.

£2,250

12mo. pp. [16], 147, [1]. Roman letter. Woodcut Farnese arms to title, woodcut printer's device to last verso, decorated initials and ornaments. Light age yellowing, gathering G browned, small ink smudge to half-title. A very good copy in contemporary vellum, early ms title to spine, all edges sprinkled red, early autograph 'Trissonii' (?) at the foot of title.



A popular work, scarce in all editions, comprising 12 short stories about as many famous women, four lascivious (Leda, Helena, Derceto, Semiramide), four chaste (Lucretia, Penelope, Artemisia, Ipsicratea), and four holy (La Maddalena, St Barbara, St Monica, St Elisabeth Queen of Hungary). The first four editions, all issued in 1633, survive in a handful of copies or less; this fifth also survives in a handful. Francesco Pona (1595-1655) was a physician from Verona, a poet inspired by Marinist theories, and a member of the controversial, anti-clerical Accademia degli Incogniti, in Venice. In 1892, his 'Galeria' was described as 'a forgotten jewel of Italian literature' (Kubas, pp.189-90). It follows the genre of female hagiography, inspired, among others, by Boccaccio, which was popular in the C17. Pona [...] constructed his "Galeria" by absorbing the post-Tridentine culture of sanctity. His "Galeria" distinguishes very clearly among types of women, dividing them into three sequences. Each sequence is composed of four pitture ("pictures" or "portraits"), namely depictions of lascivious women, chaste women, and saints, with the first two sequences including only pre-Christian women. The Council of Trent [...] affirmed the idea of people being instructed in an understanding of God through "analogies" and "similitudes" thanks to the model of the saints, and Pona's examples are chosen to be unequivocally either condemnable or redeemable' (Kubas, p.193). Among the saints are Mary Magdalene, connecting pre-Christian antiquity with Christian times, Monica of Hippo, St Augustine's mother, and Elizabeth of Hungary, whose life was imbued with mysticism and reflects the genre of Counter-Reformation hagiographic accounts. A very interesting work, which 'reveals something about the religious and scientific culture of the period and how this culture influenced the literary representation of women at that time' (Kubas, p.190).

USTC 4008830; Gay 380: 'Notice curieuse sur douze femmes célèbres dans l'histoire, dont quatre lascives, quatre chastes et quatre saintes.' M.M. Kubas, "Quella importanza di materia": Women and saints in Francesco Pona's *Galeria delle Donne Celebri*, 42 (2021), *Quaderni d'italianistica*, pp.189–206.

L4719(b)

RIME

TOSCANE

DELLA MADDALENA
ACCIAIOLI,

Gentildonna Fiorentina.

IN LODE

DELLA SERENISSIMA SIGNORA
CRISTINA DI LORENO
GRAN DVCHessa DI TOSCANA.



Stampata in FIRENZE, Con licenzia de' Superiori
Per Francesco Tosi. MDXC.

28. SALVETTI ACCIAIOLI, Maddalena. *Rime Toscane*.

Florence, Per Francesco Tosi, 1590.

£4,750

FIRST EDITION. 4to. pp. 155, [9]. Italic letter, little Roman. Woodcut arms of Cristina di Loreno, Grand Duchess of Tuscany to title, decorated initials and ornaments. Title a trifle dusty, light yellowing or foxing, slight browning or foxing, intermittent faint water stain along lower edge, small hole (flaw) to lower blank half of last leaf, worm holes repaired at blank gutter of gatherings P-Q. A good copy in C20 paper boards.



NON può'l bel lume più del Ciel
sereno,
Mirar notturno auget, ne alzare
il volo, (lo
La've fra tutti arriuar può quel so
Sigrato al Re, che hà in man de' Cieli il freno.
Ne di mille color vaghi il terreno
Pinger Gennaro, e'l contrapposto Polo
L'Orsa mirar, ne zoppo in ver de suolo

First edition of this collection of sonnets in the Tuscan language, dedicated to Cristina, Grand Duchess of Tuscany, whom they celebrate as the harbinger of much-needed change in Florence. Appended is a shorter florilegium dedicated to her husband, Ferdinand de' Medici. Maddalena Salvetti Acciaiolli (d.1610) was a Florentine noblewoman who wrote numerous poems published separately or circulated within collections. 'Rime toscane' is 'richly intertextual, with echoes of the leading Petrarchists of the sixteenth century, most notably Bembo, Della Casa, and Tasso, along with Veronica Gambara and Laura Battiferri, scattered across its pages. [...] Salvetti's canzoniere to Christine refashions this genre for her project of praise, repurposing Neoplatonism and deploying its unmistakable lexicon to promote the grand duchess as a new political saviour for Florence, while also incorporating the Mannerist elements then in vogue and that keep her work fresh centuries later. [...] Salvetti's canzoniere to Christine is an alluring amalgam: at first glance a love canzoniere from one woman to another, it becomes upon closer observation an impressively Mannerist, Counter-Reformation paean to the Christian glory of crusade, which is embodied in the figure of Christine herself' (Wainwright, pp.133-5). The language borrows themes such as those of the angelic, immortal woman, metaphors involving the sun and the night, as well as classical deities, with Apollo, Lord of Delo, covering with a veil the light for some and bringing the day for others between 'the scorching Cancer and the cold Capricorn'. A scarce, interesting work.

USTC 854341; EDIT16 CNCE 34945. Not in Gay. A. Wainwright, 'The Fair Warrior in the City of Florence: Maddalena Salvetti's Poems to Christine of Lorraine', in S. McHugh, ed., *Innovation in the Italian Counter-Reformation* (2020), pp.127-44. Erdmann 100.

L4719



V I T A
DEL SERAFICO,
ET GLORIOSO
S. FRANCESCO

DESCRITTA IN OTTAVA RIMA
DA LVCRETIA MARINELLA.

CANTO PRIMO.



*ANTO l'huom, c' hebbe dal super-
no Amore*

*Quelle piaghe sacrate, c' hor di-
mostra.*

*Ilqual trà cieco, e tenebroso horrore
Lucida uia di gir al Ciel ci mostra,
Et trasse l'alme fuor col suo valore
Dal vasto mar de la miseria nostra,
Et imitando il trionfante Christo
Fermo la chiesa, e se di gloria acquisto.*

B

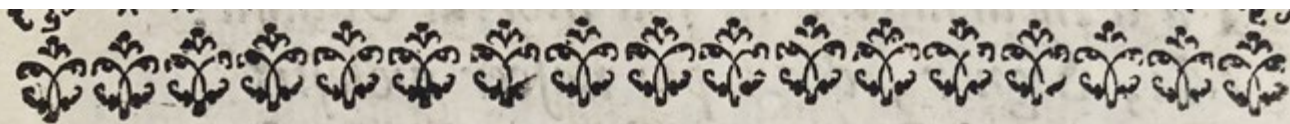
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29. **SANTINI, Pietr'Antonio. [with] MARINELLI, Lucrezia. [and] LEONI, Ambrogio.** *La Redenzione. [with] Vita del Serafico et Glorioso S. Francesco. [and] La Taide convertita.*

I. Padua, Giovanni Battista Conzatti, 1711, II. Venice, Pietro Maria Bertano & Fratelli, 1597, III. Venice, Gratosio Perchacino, 1599.

£1,850

FIRST EDITIONS of II and III. 4to. 3 works in 1, separate titles. I: pp. 316, [2]. Italic letter. Decorated ornaments. II: ff. 41, [1], lacking A4 woodcut, repeated at end. Italic letter. Woodcut printer's device to title, woodcut Crucifixion to L2 verso, decorated initials and ornaments. III: ff. [103], lacking 2C4 (blank). Roman letter. Woodcut printer's device to title, decorated initials and ornaments. A little light age yellowing, worm trail to blank upper margin of first few ll. of II.

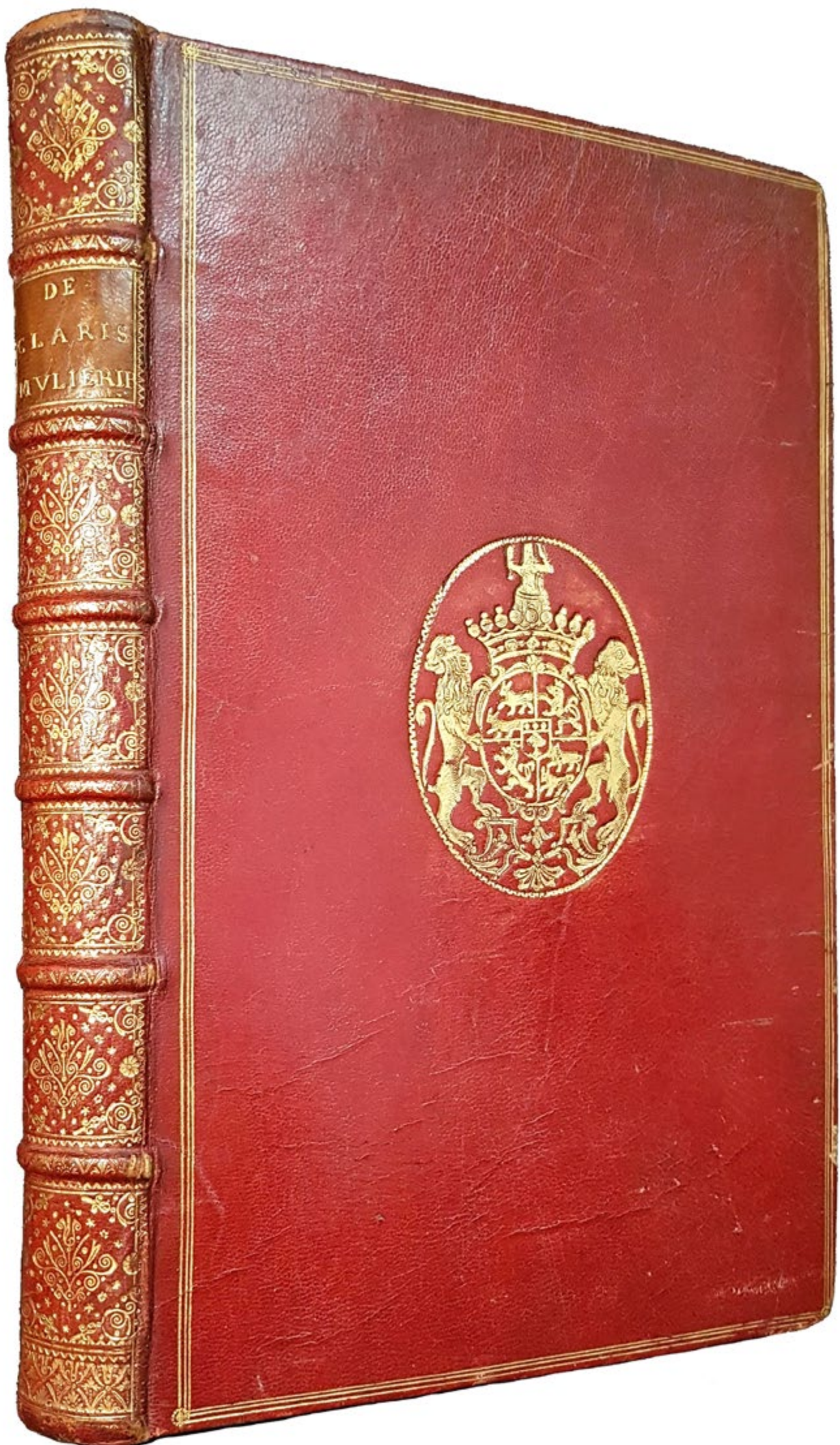


ARGOMENTO.

G iunto il tempo assegnato al Redentore,
 Da l' umil suo Soggiorno esce in aperto.
 Nel Giordan sacra l' Acque: Il Peccatore
 Vi scorta insieme; e via prende al Deserto.
 Satan se gli fa contra. Al Vincitore
 Gli Angeli dan ristoro. Ove da l'erto
 Scende, a se trac Divoti. A dar conforto
 Torna a' Parenti. Al fin Giuseppe è morto.

An interesting poetic sammelband, with uncommon works. The most interesting and scarcest is the second – a versified life of St Francis by the Venetian Lucrezia Marinella (or Marinelli, 1571-1653) daughter of Giovanni Marinelli, a physician who wrote popular works on women's illnesses. She never married, and lived a secluded life devoted to the pursuit of knowledge and literature, whilst encouraging other talented female writers. A key theme of her works was the defence of women, although she also wrote a couple of religious poems. Her 'Vita' is based on Tommaso da Celano's two biographies of St Francis. Marinelli 'initially portrays St Francis' life before his conversion – his love of material things, [...] his lust for beautiful women. She then describes St Francis' conversion [...] and his travels to the mountains and to Rome, where he often pauses to meditate and ward off worldly temptations. [...] The poem replays Christ's crucifixion in a dream sequence, after which St Francis receives the stigmata, the physical proof of his perfect imitation of Christ. The poem closes with St Francis' death and his soul's ascent towards Heaven' (Price, ed., p.65). 'La Taide Convertita', here in its first edition, was written by Ambrogio Leoni, member of the Crosier (or Hospitaller) order, of whom little is known. It is a religious play on the conversion of St Thais, not included in the Roman martyrology but found among the Eastern saints. Originally a prostitute, St Thais converts to Christianity, then spending three years in the mortification of her body to expiate her past. Unlike in the 'Golden Legend', 'the saint is no longer the isolated protagonist of a heroic Christian story, but the center of a network of human relationships that includes several characters: the hermit monk, two servants, two suitors, personifications of virtues and vices, and even an angel, Lucifer, and demons (Leone, p.53). The first work is a poetic narration of the life of Christ. An interesting collection.

I: Not in USTC. Only Harvard copy recorded in the US. II: USTC 840975; EDIT16 33218. Only Newberry and Harvard recorded in the US. III: USTC 837953; EDIT16 34088. No copies recorded in the US. P. Malpezzi Price et al., ed., Lucrezia Marinella and the "querelle Des Femmes" in C17 Italy (2008); M. Leone, 'Sanctity and Theatricality', in Semiotics and the Representation of Holiness, ed. J. Ponzio (2024).



DE
CLARIS
MULIERIB



30. [TIXIER DE RAVISI, Jean]. *De memorabilibus et claris mulieribus aliquot diversorum scriptorum opera.*

Paris, apud Simon de Colines, 1521.

£5,850

FIRST EDITION. Folio. ff. 176 [ii] 177 219 [iii]. a-x8, y10, z8, A-E6, F8. Roman letter. Title with Simon de Coline's beautiful white on black criblé 'Rabbit' device (Renouard 15) fine white on black criblé floriated initials, 'DUP' ms at head of first fly, "Claude Gabriel Poquet de Livonniere" on title, early autograph crossed out below, bibliographical note in smaller hand at foot, one or two marginal ms annotations. Light age yellowing, t-p fractionally dusty. A fine copy in beautiful late C17th red morocco bound for Louis Henri Comte de Lomenie, (Guigard II 327), covers bordered with a triple gilt rule Lomenie's arms gilt at centres, spine with gilt ruled raised bands, gilt ruled in compartments, richly gilt with small tools, tan morocco label gilt lettered, edges with double gilt rule, inner dentelles gilt, marbled endpapers, all edges gilt over marbling, extremities a little rubbed and scratched.



Mesij, cum propter finium angustias, annonę penuria laborarēt. Nis-
feum quendā egregia forma adolescentē, deducendę Colonię, prin-
cipem cōstituire. Cūq; illos consultū oraculum, nouas terras nauis-
bus quęrere iuberet, atq; vbicunq; vectores amisissent, consistere. for-
te accidit, vt ad Carię litora appulsis, atq; ad viros admissę, illos
hortari cęperunt, vt repente secū vestibus permutatis, muliebricę
habitu induti, velatis vt earū mos est, capitibus, e carcere se proriperent. Quarū mo-
nitis, cū viri obtemperassent, ipsę quidem in carcere substiterunt, asperrima quęq;
ac difficillima subire paratę. Custodes autē habitus simulatione decepti, viros abire

A fine copy of the first edition of this rare anthology of works on the lives of famous women, edited by Jean Tixier, beautifully bound in red morocco, possibly by Duseuil, for the celebrated bibliophile Lomenie de Brienne. Beautifully printed, it is one of the first major works printed by the great French printer Simon de Colines under his own name. "A collection of ancient and renaissance texts dealing with famous women, edited by Jean Tixier de Ravisi (Ravisius Textor), who dedicates the volume to Jeanne de Vuigancourt, wife of Charles Guillart, president of the Parliament. The volume opens with Plutarch's De claris mulieribus (in the Latin version by Alamannus Rinuccinus: first published at Brescia, 1485, and includes the popular work of the same title by Jacopo Filippo Foresti (first published in 1497), the life of St. Catherine of Sienna, by Jean de Pins (Bologna 1505), and a section on scholarly women (including Sappho, St. Elizabeth of Schonau, and St. Hildegard) by Baptista Fregoso. One of the most interesting pieces consists of the Neolatin epic on Joan of Arc (De gestis Ioannae Gallicae) by Valerand de la Varanne (Valerius Varanius) which had first been printed seperately in 1516. .. This is the second printing of this compelling text. See Brunet V, 1085. Tixier has also contributed some original texts, among them an essay on famous prostiutes (fols. B1v – B3v.)" Schreiber.

"One of the most interesting books in the catalogue tradition is an unfinished, anonymous catalogue that appeared in a 1521 anthology of women's lives compiled by Jean Tixier de Ravisi. This work consists almost solely of captions without lives. Clearly the anonymous author intended first to slot all known women into one type or another and then to add names and vitae later. Among the authors captions are 'Poetesses,' 'Virgins and Martyrs,' 'Common Whores,' 'Prostitutes Converted to Virtue,' and 'illustrious Queens'; also listed under separate headings are 'Women who wore mens clothes' and 'Women who were sometimes Men Sometimes Women.'" Barbara K. Gold ed. 'Sex and Gender in Medieval and Renaissance Texts: The Latin Tradition.'

Claude-Gabriel Poquet de Livonniere 1684 – 1762, Angers), was a french lawyer and scholar, who succeeded his father as professor of French Law at the University of Angers where he later became rector. From the extraordinary collection of Louis-Henri de Loménie, comte de Brienne (1635-1698). His madness, brought on by the death of his wife, relieved by periods of lucidity, did not prevent him from writing memoirs which present much invaluable historical information, nor from assembling a fine library, on which he spent almost 80,000 livres. "Presque tous ses livres sortait des mains de Duseuil" Guigard. After his death, the collection was dispersed by his son in, also named Louis-Henri. "Au grand détriment de la bibliophilie française" (Guigard, 328), it was sold by the London bookseller James Woodman in 1724. Morocco bindings with Loménie de Brienne's arms are now rare.

USTC 145382. Schreiber 5. Moreau III 233. Renouard 'Colines' p.20-21. Adams R201.

L2159

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