



Italian Books

III

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A monumentum typographicum

The *Commentum in Apocalypsim* printed in Rome ca. 1469

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Federigo da Venezia (14th century). *Commentum in Apocalypsim* (with title: *Apocalypsis cum glossis Nicolai de Lyra*) [Italian]. [Rome, Printer of the Apocalypsis, ca. 1469].

4° (272x178 mm). Collation: [a-o¹⁰, p⁸, q-r¹⁰, s⁸]. 137 of 176 leaves. Text in one column, 37 lines. Type: 89R (see ISTC, “type-face has the same dimensions as Han’s 1468 Cicero”). Blank spaces for capitals, with printed guide letters. Nineteenth-century half-calf, marbled covers. Spine with five raised bands, underlined by gilt fillets and narrow ornamental roll. In the second compartment, the title ‘COMMENTARIA IN APOCALIPSI’ in gilt lettering. Covers somewhat rubbed, sewing slightly weakened. A wide-margined copy, marginal water stains; some spots, tiny wormholes, and marks of use. Chapter numbers and headings added in red ink in a contemporary hand. Early Latin and Italian *marginalia*; some underlining and reading marks in the same hand. Nineteenth-century bibliographical notes on the verso of the rear flyleaf: ‘vedi Jansen Origine de la Gravure en Bois Tom. 1.^{er} Pagina 390. figura 49. Plancia [sic] XVIII. Sull’origine delle Cartiere; questo volume sarebbe sortito dalla Pressa di Schweynheim, e Arnoldo Pannartz. Vedi signatura B. pagina 13. RICERCHE DI F. PEZZI’, referring to the *Essai sur l’origine de la gravure en bois et en taille-douce* by Hendrik Jansen (Paris 1808).

Provenance: from the library of the Franciscan monastery of St. Bernardino of Siena at Morano Calabro, near Cosenza, suppressed in 1811 (sixteenth-century ownership inscription ‘De Apocalypsis S.^{ti} Joanni è S.^{ti} Bernd.ⁿⁱ Morani’ on the lower margin of fol. [a]2r); traces of an early small ex libris

on the front pastedown; the Italian bookseller, collector and scholar Tammaro De Marinis (1878-1969; pencilled bibliographical notes in his own hand on the front pastedown, 'E' il più antico testo italiano a stampa'; loose and preserved inside is a one-leaf letter written by the wife of Umberto of Savoy, and last Queen of Italy Maria José of Saxe-Coburg-Gotha (1906-2001) to De Marinis himself, dated Merlinge Gy (Genève), 27 January 1951; on the upper margin of the recto, De Marinis noted the date of receipt of the letter 'giunta il 31.I.51.', and that of his answer to Maria José, '1.II '51'

\$52,000.-

The celebrated first edition of the commentary or *Expositione in lingua volgare* on the Apocalypse of St. John by the Dominican Federigo from Venice, one of the earliest books printed in Rome, competing for priority – along with the St. Bonaventura version of the *Legenda maior S. Francisci* – as the first book printed in the Italian vernacular. Federigo Renoldo (or de Raynaldis), better known as Federigo from Venice, wrote the commentary in 1393-1394, while teaching at the University of Padua, on behalf of Francesco Novello da Carrara (1359-1405), the last *Signore* or prince of Padua. The work is however intended not for academic teaching, but rather for a larger vernacular audience. “Federigo’s work, written in a rather literary version of his native Venetian speech, was one of the very biblical commentaries composed directly in an Italian tongue rather than in Latin” (A. Luttrell, “Federigo da Venezia’s Commentary”, p. 61). Mainly relying on Dominican authorities and especially the *Expositio in Apocalypsim*, then still attributed to Albertus Magnus, the text is also supplemented with glosses by Nicolaus de Lyra. In his commentary, Federigo anticipated the advent of the Antichrist in the year 1396 and predicted that the end of the world would occur in 1400.

ILLI STELLAM manūtinam. Cio e adire & daro allui stel-
 la manūtinā. uole dire. Ad qllo ch' uccera & fuara l'una cōmā'
 nūmā i fine alla fine dela uita sua scando che fo dicto de soſ |
 ad qſto cōfi factō yo daro la stella manūtinā. cio e yo li daro
 me medesimo p pmo el qſle e appellato stella manūtinā. cōfi di-
 ce la pphētia de balaā. numeri decimo octauo. Oſcetur stella ex
 iacob. cio e la stella i cio e xpo materia della stirpe de iacob. In po
 i nel ultimo capitulo de qſto libro dice xpo. Io fo stella splendida
 & manūtinā dalla radice & della generatōe de dauid. QVI
 HABET AURES AVDIA T quid ſps dicat ecclesie. Cio e
 adire. Chi ha orecchie auda qllo ch' lo ſpu dice alle ecclesie. Nō
 die qui e loſine de qſta epā. Et dice chi ha orecchie in qſto allo
 corporaūda qſo allo intellectu & intēda qllo ch' lo ſpu ſco i pſōi
 de xpo dice alle ecclesie cio e alle cōgregatiōni de nēdi xpiani.

Capitulum epistolae quarta

T ANGELO SARDIS ECCLESIE SCRIBE:
 Cio e & allo anglo della ecclia de sardis scriua. Qui
 comēſa la gnta epā liſle i nel p̄mo ſedue ex /
 ponere i como ſomo expoſte le altre pcedenti. Cio e /
 ſcriui allo anglo cio e allo Vescouo de Sardis quello
 die ſequita. HEC DICIT QVI HABET ſeptem ſps dei &
 ſeptem ſtellas. Cio e Queſto dice qllo el qſle ha ſeptem ſps de dio |
 & ſeptem ſtelle. uole dire. Queſto dice yhu xpu el quale ha ſep /
 te ſps de dio cio e li ſep te doti della ſpu ſco po ch' fo expoſto de
 ſopra Et ſeptem ſtelle cio e ſeptem uicouū & plati liſti de ueno elie f
 como ſtelle iſo ch' fo dicto de ſopra. SCIO OPERA TVA
 Quia nōn bibes iſq uiuus & mortuus es. Cio e adire yo ſo le
 ope tue & ch' tu bai nome ch' uiuu & ſi mortu. q xpu reprime &
 repnde qſto uicouo de ypocriſia | p ch' moſtraua de eſſere bono
 como ſolea & nō era & moſtraua de eſſere uiuo & era mortu p
 peſto mortale i qllo tēpo. & po xpu dice | yo ſo le ope tue i qſle
 ſonno reū | p ch' tu bai nome ch' tu uiuu p grātia cio e | ch' tu ſū
 ſto & bono | & tu ſi mortu cio e tu ſi i peſto mortale. et qſto e
 Ta ypocriſia ch' moſtraua de eſſere bono & diuēto & illo era pec /
 catore. loſle ſolea eſſere bono ma era caſſato i peſto mortale
 & ſtraua i qllo. ESTO VIGILANS | Et cōfirma ceſa q mor /
 tua erant. cio e adire S i uigilate & cōfirma li altri ch' erano morti

After having been widely circulated in manuscript form, the vernacular commentary first appeared in print in Rome around 1469, entitled *Apocalypsis cum glossis Nicolai de Lyra*. Two editions followed in the early sixteenth century, the first printed in Venice in 1515 by Alessandro Paganino, and the second in Milan in 1520 by Giovanni Angelo Scinzenzeler.

As Marston states, “while the history of the introduction of printing to Italy is clear, that of the first presses in Rome is rather confused” (“The First Book Printed in Italian”, p. 180). This uncertainty extends to the present vernacular commentary, with the identity of the printer responsible for its first edition still being debated. The names of Ulrich Han and Sixtus Riessinger have been proposed, while Proctor has even argued that the book could have been printed in Naples. The edition is now generally believed to be a Roman production, issued by the anonymously designated ‘Printer of the Apocalypsis’. About forty copies are preserved in institutional libraries, in Italy and abroad. As with most of these institutional copies, the present copy is incomplete; however, the sixteenth-century ownership inscription visible on the second leaf – the first leaf preserved here – suggests the volume was already incomplete at that time.

The issue of its date and status as the first book printed in the Italian language has likewise long been a topic of discussion among scholars. The other candidate for this title is a version of the *Legenda maior S. Francisci* by St. Bonaventura printed under the title of *La vita & miraculi de San Francesco*, better known as the *Fioretti* and likewise attributed to Ulrich Han or the ‘Printer of the Apocalypsis’. ISTC tentatively assigns priority to Federigo’s *Expositione in lingua volgare*, the printing of which is dated to ca. 1469, while its ‘rival’ would only have been issued around 1470. Of course, this ‘competition’ pertains

only to books that have survived in their entirety: the earliest overall example of a text printed in Italian is the *Passione di Cristo*, which is known only by a single six-leaf illustrated fragment discovered in 1927 by the Munich bookseller Jacques Rosenthal. The fragment – now preserved at Princeton University’s Scheide Library – may have been printed in northern Italy, between Bologna and Ferrara, and was tentatively dated by Konrad Haebler to about 1463; Haebler’s dating was confirmed in 1998 thanks to an in-depth analysis by Felix de Marez Oyens, who also suggested the name of Ulrich Han as the work’s possible printer, despite the fact that the Gothic rotunda typeface employed in the leaves is not recorded in any other printing. Regardless of any question of priority *per se*, the *Passione di Cristo*, the *Fioretti*, and the *Expositione in lingua volgare* are legendary books that represent the foundation of Italian book collecting. Our pride in presenting such a *monumentum typographicum* as the Apocalypse commentary is amplified by its provenance: the pencilled bibliographical notes visible on the front pastedown are attributable to the hand of the great Italian bookseller, collector, and scholar Tammaro De Marinis. Moreover, the volume includes a loose letter, written to De Marinis by the brilliant and learned Maria José of Saxe-Coburg-Gotha, Princess of Belgium (1906-2001), wife of Umberto of Savoy. Maria José is also known as ‘The Queen of May’, since Umberto reigned as King of Italy for about a month, between 9 May and 12 June 1946, the date of the proclamation of the Italian Republic, when the Royal family went into exile.

The letter was written by Maria José from her residence in Merlinge Gy, at Genève, on 27 January 1951, and attests to her great familiarity with De Marinis. In the 1930s, the Italian antiquarian had often entertained the princess in his Villa Montalto, near Florence, and was

responsible for introducing her to a large intellectual circle. On the occasion of her wedding to the Crown prince Umberto in January 1930, De Marinis in fact gifted Maria José a superb ‘pigeon blood’ ruby and diamond ring, which was offered at Sotheby’s Geneva in November 2015 with a pre-sale estimate of \$6 to 9 million.

In her letter, Maria José thanks both the antiquarian, and – through De Marinis – the philosopher Benedetto Croce (1866-1952) for sending documents that were helpful for the book she was writing, certainly the work *Amedeo VI e Amedeo VII di Savoia*, dedicated to two members of the Savoy House, Amedeo VI (1334-1383) and his son Amedeo VII (1360-1391), which would appear in 1956 with a preface by Croce himself. The content of the letter does not however refer to the precious edition presented here, posing the valuable question of how it ended up inside the volume. Was it merely a matter of convenience on De Marinis’s part? Or might the coupling point to another, still unknown exchange of books between the bookseller and Maria José?

ISTC if00052700; GW M12937; H 9383 = 9384; BMC IV 143; Goff J225 IGI 5216-A; K. Haebler, *Die Italienischen Fragmente vom Leiden Christi. Das älteste Druckwerk Italiens*, München 1927; A. Luttrell, “Federigo da Venezia’s Commentary on the Apocalypse: 1393/94”, *The Journal of the Walters Art Gallery*, 27-28 (1964-1965), pp. 57-65; T. E. Marston, “The first book printed in Italian?”, *The Yale University Library Gazette*, 45 (1971), pp. 180-184; C. W. Maas, “German Printers and the German Community in Renaissance Rome”, *The Library*, 1976, pp. 118-126; F. de Marez Oyens, *The Parsons Fragment of Italian Prototypography. The Property of the Grandchildren of the Hon. Edward Alexander Parsons*, Christie’s London 23 November 23, 1998, London 1998; P. Scapecchi, “Subiaco 1465 oppure [Bondeno 1463]? Analisi del frammento Parsons-Scheide”, *La Bibliofilia*, 103 (2001), pp. 1-24; P. Needham, “Prints in the Early Printing Shops”, P. W. Parshall (ed.), *The Woodcut in Fifteenth Century Europe*, Washington 2009, pp. 38-91; V. Meylan, *Queens’ Jewels*, New York 2002, pp. 116-133.

**A pristine copy,
in a contemporary wallet binding**

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**Pius II (formerly Aeneas Sylvius Piccolomini, 1405-1464).
Epistolae in Cardinalatu editae.** Rome, Johannes Schurener, de
Bopardia, 14 July 1475.

Large 4° (283x202 mm). Collation: [a-c¹⁰, d-h⁸, i]⁶. [76] leaves. Complete with the first leaf blank. Text in one column, 36 lines. Type: 1^a. Blank spaces for capitals, the first two on fol. [a]2r with printed guide letter. Contemporary vellum wallet binding, author's name inked on the spine; at the top of the spine the number 'vi', at bottom the remains of a later paper label, with traces of an old shelfmark. Upper cover slightly loose, minor loss to the outer corner, a few spots. An exceptional, wide-margined copy; some insignificant marginal foxing and staining on a few leaves; small loss to the outer lower blank corner of fol. i3. Seven-line blind print on fol. c. [i]6r. Modern pencilled bibliographical notes on the verso of the rear flyleaf.

\$21,000.-

A marvellous copy, in pristine condition, of the rare first edition of a collection of letters by Sieneese humanist Enea Silvio Piccolomini, written during his cardinalate from his creation as a cardinal on 17 December 1456 to his election as pope on 19 August 1458, under the name of Pius II.



Piccolomini's letters reveal the vastness of his experiences and the depth of both his intellectual interests and his political activity: he was a humanist and the author of novels, comedies, and historical works; a passionate, and curious traveller; a great patron of arts, and the inventor of the 'utopian city' of Pienza in Tuscany, as well as a keen ambassador at the imperial court, a committed conciliarist, and a propagator of the Crusade against the Turks.

The edition was issued by Johannes Schurener from Boppard (Germany), who was active in Rome between ca. 1473 and 1477/78. The printer had already published – in partnership with Johannes Nicolai Hanheymer – the first edition of another work by Pius II on 10 January 1475, the *Historia Bohemica*; the first edition of the *Dialogus de somnio quodam* followed on 11 September 1475, composed impromptu by Enea Silvio after the fall of Constantinople in 1453. These publishing initiatives were likely sponsored by members of the Piccolomini clan in response to the posthumous detractors of Pius II, who had died suddenly in 1464. The correspondents include cardinals and leading humanists such as Francesco Filelfo and Nicolaus Cusanus. Pius II's three printed collections of letters all appeared posthumously, and as with the other two – the *Epistolae in pontificatu editae* (Milan 1473) and the *Epistolae familiares or saeculares* (Cologne ca. 1475) – the present collection was intended for both clergymen, as a sort of ecclesiastical-diplomatic manual, and for laymen, as a model book for letter writing in Latin.

There are thirty-seven extant copies of this edition, twenty-two of which are fully or partially illuminated and rubricated. Most of the recorded copies are bound in miscellany volumes containing other

works by Pius II, or other books printed by Schurener. The peculiarity of this exceptionally wide-margined copy is its pristine condition: it is preserved in a strictly contemporary vellum wallet binding, likely supplied as a temporary measure in the printer's workshop. Furthermore, the copy belongs to the first issue of the Piccolomini edition, i.e. fols. f1-f2, f7, and f8r are here not recomposed. It respects all the issue points but one (see fol. f2v, l. 25, 'Sex', and not 'sex' as in the recorded copies of the first issue; see N. Harris, "Profilo di un incunabolo", pp. 29-30), suggesting that the present copy contains at least one error that was corrected during the subsequent print run and is thus no longer included in other known copies. It could therefore be one of the first copies to have come out of Schurener's printing press, a hypothesis which seems further supported by the temporary wallet binding housing the volume, an intriguing point requiring more in-depth research.

ISTC ip00710000; GW M33680; H 166*; BMC IV 57; IGI 7781; Goff P-710; N. Harris, "Profilo di un incunabolo: le *Epistolae in Cardinalatu editae* di Enea Silvio Piccolomini (Roma 1475), *Ectodica*, 1 (2006), pp. 7-33; N. Harris - I. Romanzin, "Le copie delle *Epistolae in cardinalatu editae*: un libro bifronte", Pio II (Enea Silvio Piccolomini), *Lettere scritte durante il cardinalato*, eds. E. Malnati - I. Romanzin, Brescia 2007, pp. 107-164; F. Forner, "Enea Silvio Piccolomini e le epistole del cardinalato. Alcune considerazioni", L. Secchi Tarugi (ed.), *Pio II nell'epistolografia del Rinascimento*. Atti del Convegno (Chianciano-Pienza, 18-20 luglio 2013), Firenze 2015, pp. 40-65.

Doleo non fuisse tuus pro eo. Sequitur sum iudicia coe/
lectorum auditorum. Scio dignationem tuam nō plus
ex me uelle q̄ ferat bonestati de reliquis que apud nos
geruntur non scribo paternitati tue quia nihil hic fit
quod te fugiat. De Germania credo audisti Maebiaz
Vainode filium in Regem electum Hungarie annos
XVIII. natum quāuis in Bobemia esset captiuus. Sed
quinquaginta milibus aureorum redimitur. Bobemie
regnum adhuc pendet et status Austrie. Ad Bobemi
am aspirat Dux Saxonie Wilhelmus et gubernator re
gni Georgius. Desponsus Rafeie mortuus est et idē de
magno Turco diei. Primus uerū est de secundo dubi
to. Cardinalis Animonensis reuerturus breui creditur.
Venias idem facere cum tuo honore et cōmodo tu ipse
posses. Ex Roma die IX. Martii. MCCCCLVIII.

Prefens Liber Epistolarum familiarium Enee Sā
ui Piccolomnei qui et paus secundus fuit in Cardi
nalatu editarum Imp. rellus est Rome per Magistz
Iobannem Seburener de Bopardia. Anno Iubilei et
a Natiuitate dñi. MCCCCLXXV. Die. XIII. Men
sis Iulii. Sedente Clementissimo Sixto Papa Quarto
Anno eius felici Quarto.

Simonetta, Giovanni (1420-1491/92). Commentarii rerum gestarum Francisci Sfortiae. Ed: Franciscus Puteolanus. Milan, Antonius Zarotus, 23 January [between 6 July 1481 and 3 February 1482].

Folio (312x251 mm). Collation: a-z⁸, A-E⁸, F-G⁶, H-K⁸, L⁶, M-N⁸, O¹⁰. 291 of [292] leaves, lacking fol. O10 blank; including fol. O9, likewise blank. Text in one column, 42 lines. Type: 5. Fine six-line initial in blue on a richly ornamented red ground on fol. a1r; numerous six-line Lombard initials, alternately in blue and red, with the inked guide letter still visible in a few cases; two-line initial in blue on fol. O8v. Early twentieth-century English diced brown russia, over wooden boards. Covers with double blind fillet border. Spine with five double raised bands, with author's name, title and imprint in gilt lettering. Gilt edges. Joints slightly rubbed. A very good, wide-margined copy, a few insignificant spots in places. Marginal reading notes in two (possibly three) early hands, slightly trimmed.

\$24,000.-

A fine, wide-margined copy of the first edition of this vast and highly detailed account of the *gesta* of *condottiero* Francesco Sforza (1401-1466), the first duke of Milan from the Sforza dynasty.

The publication of the work was rather troubled following the Simonettas' fall from grace – and above all the disgrace of Giovanni's brother Francesco Simonetta, the one-time secretary to Ludovico Sforza il Moro (1452-1508) who was executed on 30 October 1480. Giovanni's life was spared, but he was exiled to Vercelli and unable to

AD ILLVSTRISSIMVM AC MODERATISSIMVM PRINCI
 PEM LVDOVICVM SPHOR.VICECOMITEM BARI DVCEM
 FRANCISCI PVTEOLANI POETAE PARMENSIS ORATIO
 IN COMMENTARIOS RERVM AB DIVO FRANCISCO
 SPHORTIA GESTARVM.



Oleo mecum subinde mirari tuâ Ludouice Sphortia
 princeps cãdidiſſime ſummam omnibuſq; numeris
 perfectã ſapientiam: eaq; cogitatione ſic fuor: ut
 incredibile uoluptatẽ fructumq; inde percipiam :
 cum te uideo eodem animi tenore ſemper tibi conſti
 tiſſe: ut neq; premens fortuna unquã abiecerit: neq;
 indulgẽs reddiderit ferociore: uerã ſolidãq; uirtutis officium: Qua
 in re quibuſdam magnis uiris iure uenis anteponeđus: Nam & Cicero
 nem & metellũ indigniſſima exilia perpeſſos: hunc Apuleii ſaturnini:
 illum Clodii furore: aliquãto fractiore animo extuſiſſe quam illorum
 grauitas poſtulabat memoria: proditum eſt: & C. marium in utraq;
 fortuna ut nimiu merito reprobẽſum conſtat: de quo non falſo dici &
 comemorari ſolet. ubi felix nemo foelicior ubi miſer nemo miſerior:
 Te autem uultu mutato nemo ad huc uidere potuit: & omnes fortunã
 icũs contemnẽtem: & omnia blandimenta diſſimulantẽ. Magna illa
 laus: non minor hec quod tanto ſtudio parentis tui iuictiſſimi Franci
 ſci Sphortia: nunquam ſine præfatione regis regum nominandi :
 Memoria tam auide renouas: & ad illius exemplar te effingis: omnes
 illius mores: omnia dicta factaq; uſurpans: ut te ex patre: patrem ex te
 quilibet poſſit agnoſcere. nam cum officio maximo præſis: Audiendo:
 Cognofcẽdo: iure dicũdo: Moderando: Inſtruendo: Orando: reguli
 noſtri nepotiſ tui: qua diu immortales indole: regno dies impendis :
 Atq; hoc ex parentis præſcripto: noctẽ partis: partem ſomnũ iudicat:
 Reliqua cõmentarios rerum geſtarum illius lectitas recẽſes in mani
 bus & ſinu habes: in hac quoq; parte Alexandro macedone quem que
 ſcentem ſubiectã ſemper capiti habuiſſe Iliada memorant non mul
 tum diſſimilis: Sed minor illius quam tua foelicitas : Tu. n. ad capeſſẽ
 dam uirtutem nullo Achille ad conſequẽdam immortalitatem nullis
 externis exemplis : ſed domeſticis & paternis imaginibus excitariſ :
 Ditus Iulius Alexandri emulatione promouebat: Alcibiades pericliſ :
 Tu meliorem ducem: meliorem auctorem delegiſti parentem : a quo
 utriuſq; temporis & belli & pacis officiu edoceri poſſiſ: Fuit enim i

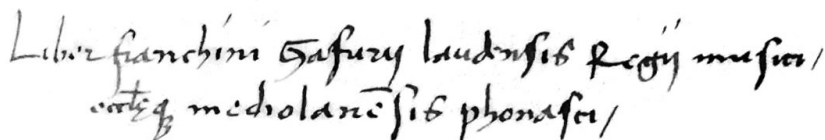
proceed with the publication of his ambitious work. The manuscript was revised by Francesco Dal Pozzo from Parma, better known as Puteolanus (d. 1490), and the work was published by Antonio Zarotto, who had introduced printing to Milan in 1471. The *Commentarii* were issued in 400 copies, with the text prefaced with an undated *Oratio* addressed by Puteolanus to Ludovico il Moro, along with a dedicatory epistle to his nephew Giangaleazzo Sforza (1469-1494).

The volume closes with a letter to the author written by Francesco Filelfo (1398-1481), in which the leading humanist states he had read the work with the greatest pleasure. This letter is dated 8 June 1479, and – given that the colophon states only a day and month, ‘Decimo Kalendas Februaria’, i.e., 23 January, without any indication of year – this was long considered a crucial clue as to the chronology of the *Commentarii*, overlooking the possibility that Filelfo may have been referring to the achievement of the work in manuscript form, rather than its effective publication. More recently, attention has been given to the fact that the printer was granted a six-year privilege by Duke Ludovico on 6 July 1481. Further, a vellum copy of the *Commentary* was discovered in the Bibliothèque nationale de France in which Puteolanus’s *Oratio* to Ludovico il Moro is replaced with a printed dedicatory epistle to King Louis XI dated 3 February 1482. Such points lead to a dating of the printing of the volume between these new chronological extremes.

Even if only due to an erroneous interpretation of Filelfo’s encomiastic letter, the year ‘1479’ as the date of printing dominated the cataloguing and collecting of Simonetta’s *Commentary* until the first decades of the twentieth century. All nineteenth-century bookseller catalogues list it as an incunable printed in 1479, and still in 1917 Anderson Galleries described the edition as having been issued that year. It is

therefore not surprising that the imprint lettered in gilt on the spine of the copy presented here – bound in the early twentieth century – also reads ‘MEDIOLANI ANT: ZAROTUS MCCCCLXXIX’.

ISTC is00532000; GW M42283; HC 14753 = HR 14754; BMC VI 718; IGI 9013; Goff S-532; A. Ganda, *I primordi della tipografia milanese. Antonio Zarotto da Parma (1471-1507)*, Florence 1984, no. 92; G. Ianziti, “The First Edition of Giovanni Simonetta’s *De rebus gestis Francisci Sfortiae commentarii*: Questions of Chronology and Interpretation”, *Bibliothèque d’Humanisme et Renaissance*, 44 (1982), pp. 137-147; A. Nuovo, “Privilegi librari a Milano (sec. XV-XVI)”, *La Bibliofilia*, 116 (2014), p. 197.



Libr. franchini Saffury laudensis Regij musici /
cont. q. mediolancensis phonsici

4

Perotti, Niccolò (ca. 1430-1480). *Cornucopiae linguae Latinae*.
Venice, Baptista de Tortis, 19 October 1490.

Folio (307x212 mm). Collation: A-B⁸, a-z⁸, &⁸, cum⁸, rum⁸, A-O⁶. [16], 291, [1] leaves. Complete with the last blank leaf, often lacking in recorded copies. Text in one column, 64 lines. Type: 78R, 78Gk. On the lower margin of fol. a3r a full-colour coat of arms, with extensions of acanthus leaves in maroon, green, red, and blue, and with the initials ‘FG’ added later. Half vellum, boards covered with a fifteenth-century manuscript leaf, lettering-piece on upper cover. A very good copy, some pale waterstains, mostly marginal, in the first half and near the end; slight, marginal wormholes in first two quires.

Provenance: from the library of the musician Franchino Gaffurio (1451-1522; his ownership inscription on fol. B8v, ‘Liber Franchini Gafurij laudinesis Regij musici / corteque mediolanensis phonasci’, and purchase note on fol. O5v, dated 16 January 1494).

\$45,000.-

A fine copy of the third edition of Perotti’s *Cornu copiae*, once belonging to the renowned Renaissance music theorist, musician at the Sforza court, and choirmaster or *maestro di cappella* at the Duomo of Milan, Franchino Gaffurio.

Born in Sassoferrato, in the Marche region of Italy, Niccolò Perotti was a pupil of Vittorino da Feltre and Guarino Veronese, and a pre-eminent member of the circle around Cardinal Iohannes Bessarion, whose secretary he became in 1447. Later he retired in his native town, in his house named *Curifugia*, where he began writing the *Cornu copiae linguae Latinae*, a commentary on Book I of Martial, collecting innumerable Greek and Latin sources to this end. The work’s manuscript – which is dedicated to Duke Federico da Montefeltro – was later revised and expanded by Perotti’s son Pyrrhus. It was first printed in Venice in 1489, issued by Paganino’s press, nine years after the author’s death.

The *Cornu copiae* enjoyed wide and immediate success, becoming a standard reference on the Latin language and a sort of encyclopaedia of antiquity, “which like a gigantic commonplace book should be used by contemporary writers and readers of Latin” (M. Pade, “Niccolò Perotti’s *Cornu copiae*”, p. 262). At least 36 editions were published before 1536, when Robert Estienne’s *Thesaurus linguae Latinae* appeared.

This precious volume comes from the library of *musicus* and *phonascus* Franchino Gaffurio (or Gafari). Born in Lodi to an aristocratic family, the young Gaffurio entered into a Benedictine monastery where he acquired his early musical training. He later became a priest and lived in Mantua and Verona before settling in Milan as the local cathedral's *maestro di cappella*, a position he held from 1484 until his death in 1522. He had a strong humanist bent and met with composers and artists from across Europe. In Milan alone, Gaffurio made the acquaintance of Leonardo da Vinci (1452-1519) as well as the Franco-Flemish Josquin Desprez or des Prez (ca. 1450-1521), the greatest composer of the period. Desprez and Gaffurio are also the most plausible candidates for the subject of Leonardo's celebrated 'Portrait of a Musician'. As of 1492, Gaffurio taught music ('*cathedra ad lecturam musicae*') at the *Gymnasium Mediolanense* founded by the Duke of Milan Ludovico il Moro, the same academy where lectures were given by, among others, Giorgio Merula, Luca Pacioli, Leonardo da Vinci, and Bramante.

An autograph note on fol. O5v states that Gaffurio acquired the present copy of the *Cornu copiae* on 16 January 1494 for 3 1/2 *lire*, a very high sum compared to his monthly salary as a *musicus* and teacher. The lavish purchase is a mark of his interest in Perotti's work, which he may have considered an aid for his own teaching, or in the preparation of his *Practica musicae*, which first appeared in 1496 and is replete with references to such ancient sources as Plato, Aristotle, Cicero, and Pliny.

This annotation recording the purchase of the book bears the distinctive features of Gaffurio's youthful hand and can be compared with an autograph document dated 1495 and published by Gaetano Cesari. By contrast, the second annotation visible here – an ownership

inscription on fol. B8v, in which Gaffurio describes himself as ‘royal musician and singer (*phonascus*) of the church of Milan’ – is written in the more trembling hand typical of his later life, as evinced by a letter dated 1520, also edited by Cesari.

The title of Perotti’s treatise is included in the inventory compiled in 1518, when Gaffurio gifted all or part of his library to the Church of the Incoronata in his hometown of Lodi, where the famous *Schola cantorum* had been founded in 1511. In 1694 the library of the ‘Tempio dell’Incoronata’ was dispersed and partly sold to the Oratorian monastery located in the town. Only a few volumes once owned by Gaffurio have been discovered among the collections of the Biblioteca Laudense at Lodi.

ISTC ip00290000; GW M31105; H 12698; BMC V 326; IGI 7421; Goff P-290; G. Cesari, “Musica e musicisti alla Corte sforzesca”, F. Malaguzzi Valeri (ed.), *La corte di Ludovico il Moro*, IV (1923), p. 210; F. Fano, “Vita e attività del musicista teorico e pratico Francino Gaffurio da Lodi”, *Arte Lombarda*, 15/2 (1970), pp. 49-62; E. Motta, “I libri della chiesa dell’Incoronata di Lodi nel 1518”, *Il libro e la stampa*, 1 (1970), pp. 105-112; A. Novasconi, *L’Incoronata di Lodi*, Lodi 1974, esp. pp. 19-42; J.-L. Charlet, “Observations sur certaines éditions du *Cornucopiae* de Niccolò Perotti (1489-1500)”, *Res Publica Litterarum*, 11 (1988), pp. 83-96; M. Furno, *Le Cornu Copiae de Niccolò Perotti. Culture et méthode d’un humaniste qui aimait les mots*, Geneva 1995; M. Pantarotto, “Per la biblioteca di Franchino Gaffurio: i manoscritti laudensi”, *Scripta*, 5 (2012), pp. 111-118; M. Pade, “Niccolò Perotti’s *Cornu Copiae*: The Commentary as a Repository of Knowledge”, K. Enenkel - H. Nellen (eds.), *Neo-Latin Commentaries and the Management of Knowledge in the Late Middle Ages and the Early Modern Period (1400 -1700)*, Leuven 2013; M. Pantarotto, “Franchino Gaffurio e i suoi libri”, D. Daolmi (ed.), *Ritratto di Gaffurio*, Lucca 2017, pp. 49-72.

*I hardly remember to have seen
a more tastefully printed little volume...*

– Thomas Frognall Dibdin –

5

Ochsenbrunner, Thomas (fl. ca. 1494). Priscorum heroum stemmata. Rome, Johann Besicken and Sigismundus Mayr, 18 February 1494.

4° (209x136 mm). Collation: a⁸, b-c⁶, d⁸. [28] leaves. Complete with fol. d8 blank; fol. a1r blank. Text in two columns, 27 lines. Type: 111R. On fol. a1v, two-sided woodcut ornamental border (from three blocks) and seven-line woodcut initial displaying the arms of the dedicatee, Cardinal Paolo Fregoso, the top panel containing a pair of compasses with the motto 'PER NON FALLIR' flanked by two wolves, emblems likewise referring to the Fregoso Family (for identical emblems see the sumptuous Biblical manuscript produced for this family in the 1490s, now kept at the University of Glasgow Library, the accompanying commentary of which is preserved at the Biblioteca Ambrosiana, Milan). Four-sided ornamental woodcut border (from eight blocks) on fol. a2v. Full-page woodcut on fol. a4r within a frame formed by eighteen vignettes displaying different shields and devices, each bearing related captions: the central panel depicts Romulus asleep beneath an oak and its roots, with the inscription 'QVERCVS. CAPITOLINA.', on the back, various Roman monuments, all supplemented with captions in a scroll (at left, 'CAPITOLIO' and 'MONS TARPEIVS'; at right, 'TEMPLV. APOLLIS', 'TEMPLVM IOVIS.', 'MONS PALATINVS'); in the lower panel, a shield with the caption 'ANCILAE' flanked by two blocks, each bearing the letters 'I.H.I.S.' or 'I.M.I.S'. Seventy-five woodcut vignettes in text: four larger vignettes measuring 60x47 mm at the beginning of books II-V showing Junius Brutus,

Appius Claudius, Julius Caesar and Constantine; the other seventy-one small oblong vignettes of various Romans [repeats of thirteen different blocks]. Woodcut decorated initial on fol. a2v and fol. 44v, the latter on black ground. Nineteenth-century Parisian green crushed morocco signed by Trautz-Bauzonnet. Spine with six small raised bands; title and imprint in gilt lettering. Board edges gilt ruled, inside *dentelles*. Marbled pastedowns and flyleaves, pale red silk bookmark. A very good copy. On the blank recto of the first leaf, an early, possibly contemporary hand has annotated a list of four titles of books: ‘Arbor Capitolina. Sextus Rufus. Marsilij opuscula quaedam. Luciani quaedam traducti’. As the first title annotated in this list is Ochsenbrunner’s *Priscorum heroum stemmata*, it may correspond to an index of editions once bound in a miscellany, likely all printed in the fifteenth century.

\$18,500.-

First edition of one of the few illustrated books of fifteenth-century Rome, a work that greatly influenced the Renaissance discovery of classical antiquity.

Thomas Ochsenbrunner, a Dominican friar from Basel, provides a compendium of the Roman history, from its legendary founder Romulus down to the time of emperor Theodosius (379–392). As the author states in his prefatory letter to Cardinal and Doge of Genoa Paolo Fregoso or Campofregoso (1427-1498), the survey is based on classical sources, and was primarily intended – like the widespread *Mirabilia urbis Romae* – for pilgrims and visitors, offering its audience a Christian reading of the history of the Eternal City.

DE PRIMA ETATE POPVLI ROMA
 NI SVB SEPTEM REGIBVS ACTA.



The *Priscorum heroum stemmata* was printed by Johann Besicken, who had moved from Basel to Rome around 1485, in collaboration with another German printer active in the city, Sygismund Mayr. This partnership produced only four books, printed between 1493 and 1494, including an edition of the *Mirabilia* that appeared on 20 March 1494, a month after Ochsenbrunner's work. Mayr moved to Naples, while Besicken began collaborating with other printers then active in Rome, such as Andreas Freitag and Martinus de Amsterdam. After ca. 1501 Besicken worked alone, and he carried on his activity in this capacity until at least 1512.

The illustrations of the *Priscorum heroum stemmata* are of the greatest importance, especially the full-page woodcut depicting, at the centre, Romulus and the *Quercus Capitolina*, i.e. the great Oak Tree of the Capitol growing from his body. The iconography is that of the biblical Tree of Jesse – the father of King David – a well-established representation of lineage used for showing Christ's ancestors, widespread in late medieval monastic communities and particularly in the Dominican Order, as attested by a famous woodcut included in the *Meditationes* by Cardinal Juan de Torquemada, printed in Rome in 1467. In the *Priscorum heroum stemmata*, the standardized spiritual genealogy is re-interpreted for celebrating the glory of ancient Rome. Romulus is presented asleep, bearing the *hasta Martis* on a bed formed of various shields, while the Capitoline Hill and its temples are visible in the background; the head visible at right recalls the legendary discovery of a human skull (*caput*) in the hill, a tale also preserved in Livius' *Decades*. The central image is framed within a border formed by the shields of people from conquered regions and devices symbolising Rome and its military power, such as the Capitoline she-wolf nourishing the twins Romulus and Remus,

Jupiter's thunderbolt, and the shield known as 'ancilia' (misspelled as 'ancilae' in the caption).

The 'arboreal' character of this composition continues through the following seventy-five vignettes illustrating the text. The series of subsequent kings, emperors and other protagonists of Roman history are represented as fruits of the oak grown from Romulus, and therefore depicted as half-body figures sprouted from foliate calyxes, surrounded by branches and acorns.

The style of this illustrative apparatus reveals the hand of a still unknown artist from the German area. The key is hidden in the rather enigmatic letters inscribed in the lower panel of the full-page woodcut depicting Romulus and the *Quercus Capitolina*, which can be read as either 'I.H.I.S.' or 'I.M.I.S', the correct interpretation being still debated. The attribution to Jakob von Strassburg, advanced by Nagler and now generally adopted, is not entirely convincing, mainly for stylistic reasons. The two blocks bearing these letters were re-used – along with that depicting the *ancilia* shield – in various editions of the *Mirabilia* printed by Besicken, while the border on fol. a2v also appears in the celebrated *Secondo cantar de l'India* by Giuliano Dati (cf. Sander 2360) dating to 1494/95, the printing of which is variously attributed to Besicken or to Andreas Freitag.

Appended to the work is a short epigram by 'Andreas Praenestinus', who can confidently be identified with the antiquarian from Preneste Andrea Fulvio (ca. 1470-1527), a disciple of Pomponio Leto (1428-1498), who may be responsible for the elaborate iconographic program of the *Priscorum heroum stemmata*. Fulvio is also the author of the epigram on the title-page of the *Opusculum de mirabilibus nouae & ueteris urbis Romae* by Francesco Albertini, issued in Rome in 1510, a copy of which is included in this catalogue (see no. 8).

ISTC io00007000; GW M27428; HC 11934*; BMC IV 139; IGI 6945; Goff O-7; Rossetti 754; Sander 5022; Lippmann, *Wood Engraving in Italy*, p. 13; Nagler, *Monogrammisten*, III, p. 425; R. Weiss, "Andrea Fulvio antiquario romano (c. 1470-1527)", *Annali della Scuola Normale Superiore di Pisa. Lettere, Storia e Filosofia*, s. II, 28 (1959), pp. 1-44; P. Veneziani, "Besicken e il metodo degli incunabolisti", *Gutenberg-Jahrbuch*, 2005, pp. 77-99; M. Davies, "Besicken and Guillery", in *The Italian book 1465-1800, Studies presented to Dennis E. Rhodes on his 70th birthday*, edited by D. V. Reidy, London, 1993, 35-54.



One of the finest woodcut borders of the fifteenth century

6

[Benedetto Bordone]. Hieronymus, Sophronius Eusebius (347-420). Commentaria in Bibliam. Ed: Bernardinus Gadolus. Venice, Johannes and Gregorius de Gregoriis, de Forlivio, 1497 - 25 August 1498.

Two volumes, folio (317 x 209mm). Collation: **I.** A⁸, < 2-3 >⁶, < 4-6 >⁶, a-c⁸, d¹⁰, e⁸, f⁶, g-h¹⁰, i⁸, k⁶, l-u⁸, x-y⁶. A-R⁸, S¹⁰, T-Z⁸, AA-BB⁸, CC⁶. **II.** DD-HH⁸, DDD-EEE⁸, FFF-HHH⁶, DDDD-GGGG⁶, HHHH⁴, II⁸, KK-LL⁶, aa-ff⁸, ll-ss⁸, tt¹⁰, vv-zz⁸ (yy⁸ blank), &&¹²⁻¹, aAA⁸ (fol. aAA blank), BBb-NNn⁸, OOO⁶, PPP⁸, QQq⁶, a⁸, b-c⁶, AA-BB⁶. Complete with 845 leaves, including quire BB6, often lacking. Text in one column, 48-61 lines. Type: 20:170G, 32*:83G, 39:82R. Large woodcut printer's device on fols. PPP8r and QQq6r. White-on-black woodcut *candelabra* border and fourteen-line animated initial depicting St. Jerome on fol. aAA2r. Woodcut decorated, and animated initials throughout, mostly on black ground. Modern brown morocco, over pasteboards. A good copy, some dampstaining and toning, some leaves spotted, inkstains and some soiling, small repairs to blank corners and wormhole repairs in vol. 2, beginning of preface of Isaiah soiled with top and bottom margins renewed, final leaf soiled and chipped with small repair to blank area. *Marginalia* in several hands.

Provenance: partially effaced ownership inscription from Mantua in vol. 2; acquired from the antiquarian bookshop of Leo S. Olschki, Florence, 28 December 1965.

\$14,800.-

The Venetian edition of Jerome's fourth and fifth-century commentaries accompanying his Latin translation of the Bible, edited for the de Gregoriis brothers by Bernardinus Gadolus and containing, on fol. aAA2r, a re-use of one of the finest woodcut borders of the fifteenth century: the white-on-black woodcut border drawn and cut by Benedetto Bordone (or Bordon, 1450/55-1530) for the Herodotus issued by the same press in 1494.

The exquisite *all'antica* border – described by Essling as a “magnificent frame on a black ground, so justly praised [...] the most perfect type of decorative art applied to the ornament of the book” – includes birds, vases, pilaster-forms, and vegetal and candelabra motifs. It is often connected to the marvelous woodcut border likewise attributed to Bordone and included in the Lucian of 1494, which Bordone himself also edited and which represents the first official appearance of the Paduan native's name in Venice. Both borders exhibit the same delicate refinement and inventiveness arrived at through the highly skilled miniaturist's adaptation of illumination techniques to woodcut design, an achievement that helps make him one of the most remarkable figures in the multi-faceted world of the Venetian book.

The present border is, however, larger and more elaborate, with two large white-ground insets: at the top, one inset shows a satyr or horned faun preparing to sacrifice a goat, while at the bottom the other is understood to represent the celebrated episode of Hercules at the Crossroads, when the demigod must decide between Vice or Virtue. Here Hercules is seated on a marble bench with a dead or sleeping child at his feet, surrounded by a variety of female figures – a clothed figure on the right with a turreted head, a nude figure on the left with a thread connecting a mask on one end to a rectangular structure on the other, and another clothed figure kneeling in front and potting a plant.

Prologus.

INCIPIT EXPOSITIO BEATI HIERONYMI
PRAESBYTERI IN PSALTERIUM. ET PRIMO
PROLOGVS EIVSDEM.



ROXIME CVM ORIGENIS
Psalterij quod Enchiridion ille uocabat
strictis & necessariis interpretationibus
annotatum in cōmune legeremus: simul
utroq; deprehēdimus nonnulla cum uel
peritrix uel leuiter uel intacta pōnitis re
liquisse de quibus in alio opere latissime
disputatum quo scilicet non poterat mā
gnam breui sermone concludere. Igitur
pro familiaritate quae internis est studio
se & sedule postulasti: ut quae cūq; mihi di
gna memoria uidebantur signis quibusdā
potius quā interpretationibus ad
notarem. Et quod solent hi facere qui in
breui tabella terrarum & rubrum litus pingunt: de latissimas regiones in
modico spatio conantur ostendere: ita in psalterij opere latissimo quāsi
praeteris aliqua perstringeret: ut ex paucis quae tētigimur intelligantur
& caetera quae ommissa sunt: quā uim habeant atq; rationem. Non q̄
putem a me posse dici quae ille praeterit: sed quo ea quae in Thomis uel
homēhis ipse differuit uel ego aignā arbitror iectionem: hunc angustū
commentatolum referam. Psalterium graecum est: & latine organum
dicunt quem hebrei nablath uocant. Psalmus dicitur: quod a psalte
rio nomen accepit uel pro salandū. Quamuis Dauid omnes psal
mos cantasset: tamen omnes & salmi in persona christi petitiunt: & qui
praetulati esse non uidentur apud hebreos pro uno psalmo habentur.
Nam per titulum intelligitur uniuscuiusq; psalmi intellectus. Quid est
titulus nisi clauis? (Vt ita dixerim) in domo nō igitur dicitur nisi per clauim
ita & uniuscuiusq; psalmi intellectus per clauem: hoc est per titulum in
telligitur in cuius persona cantatur: aut in persona christi: aut in persona
ecclesiae: aut in persona prophetae.

aa z



The intriguing Hercules vignette is a variation on a drawing by Bernardino Porenzani of ca. 1490, held at Christ Church College. In turn an interpretation of an antique relief, the drawing in fact aligns with the less popular episode of The Madness of Hercules (in which the demigod kills Megara and their children together, believing them to be enemies while under the influence of vengeful Hera) and is replete with complex symbolism related to both the myth and to general reflections on human nature (D. Fasolini, “Le linee della follia”, p. 196). In his reworking and simplification of the drawing, Bordone brings the scenario back in line with the more famous (and commercially viable) Crossroads episode while retaining some of this enigmatic imagery. Adding further to the curious design is the inclusion of the initials S.C./P./I. on a rectangular structure (formerly an altar in the Porenzani drawing), which Donati has connected to an engraver from Cesena: S[tephanus] C[esenas] P[eregrini] I[ncidit]. Given the vague association between the border imagery and St. Jerome’s commentaries, and especially in light of the woodcut’s reuse from the Herodotus, the border’s inclusion seems to have been considered less in terms of its thematic fitness than as a beautiful decoration in itself. The image included within the border is more apposite to the main text. While in the Herodotus this woodcut shows the Greek historian crowned by Apollo, in the present work, the border, which appears on the first text-page of the *Expositio in Psalterium*, now surrounds a fourteen-line animated initial with St. Jerome at his desk. Numerous other ornamental initials also appear throughout the text, some with paired dolphins and mostly on black grounds.

The effective use of classical themes in relation to the Bible speaks to the changing nature of readers and books in the Renaissance, and no single artist was better able to attend to those changes than Bordone. By the early sixteenth century, he was among the most esteemed and sought-after designers of all printers active in Venice, and had a special link to the Aldine Press: erudite and versatile, he and Aldus shared clients, friends, and patrons, and above all a life-long passion for the ancient world and its artful transmission to their contemporaries. In this regard it is notable that single elements of Bordone's decorative vocabulary find close parallel in ornamental headpieces and initials used by Aldus between 1495 and 1499, and many scholars share the opinion that Bordone was the principal designer of the 172 woodcuts in the famous *Hypnerotomachia Poliphili*, the pinnacle of Aldus's printing career.

The present copy is exceptionally complete with the *Registrum*, usually lacking in recorded copies.

ISTC ih00160000; GW 12419; H 8581*; BMC V, 350; IGI 4729; Goff H-160; Essling 735 (Herodotus) and 1170; Sander 3386; L. Donati, "Di una figura non interpretata di Stefano Pellegrini da Cesena", *Studi riminesi e bibliografici in onore di Carlo Lucchesi*, Faenza 1952, pp. 45-52; C. Furlan and L. Rebaudo, "'Hercules tristis insaniae poenitentia'. Su un disegno all'antica di Bernardino da Parenzo", *Annali della Scuola Normale Superiore di Pisa. Classe di Lettere e Filosofia*, s. IV, 7 (2002), pp. 321-341; L. Armstrong, "Benedetto Bordon, 'Miniator', and Cartography in Early Sixteenth-Century Venice", *Eadem, Studies of Renaissance Miniaturists in Venice*, London 2003, 2, pp. 591-643; D. Fasolini, "Le linee della follia. L'iscrizione CIL VI, 21757 in un disegno del Christ Church College attribuito a Bernardino da Parenzo", *Sylloge Epigraphica Barcinonensis (SEBare)*, 15 (2017), pp. 173-197.

**Two centuries of Milanese history,
from the Bibliotheca Colbertina**

7

Corio, Bernardino (1459-1519). Bernardini Corii viri clarissimi mediolanensis Patria historia. Milan, Alessandro Minuziano, 1503 (preceded by:) **Idem. Dello eccellentissimo oratore messer Bernardino Corio milanese. Historia continente da lorigine di Milano tutti li gesti, fatti, e detti preclari, e le cose memorande milanesi, in fino al tempo di esso autore con somma fede in idioma italico composta con il Repertorio prontissimo.** [Milan, Agostino da Vimercate for] Giovanni Giacomo Da Legnano & brothers, [1520].

Folio (397x272 mm). **I.** Collation: [π]⁶, a¹⁰, b¹², c-d⁶, e-m⁸, n⁶, o-z⁸, &⁸, [cum]⁸, [rum]⁸, A-X⁸, aa-dd⁸, ee⁶, ff⁸. [428] leaves. Fols. [π]4r and aa1r blank. Roman type. Blank spaces for capitals, with a few printed guide letters and some initials in brown ink. Title-page on fol. a1r. Full-page woodcut illustration on fol. a3v framed with an architectural border and showing an allegorical representation of Virtue as a winged female holding two shields, the one at left bearing the arms of the family of Bernardino Corio, the one at right bearing a grapevine, which is repeated in the architectural decoration. Full-page woodcut portrait of Bernardino Corio on fol. a4v and repeated on fol. aa1v, depicting the author seated in his study, quill in hand and dog at his feet, surrounded by books. The portrait is framed by an elaborate architectural border: printed on the lower panel are two verses by the poet Dolcino ‘Bernardine tibi Insubri debere fatentur / non minus ac magno Roma superba Tito’, on the upper part the motto ‘E’ bello dopo il morire vivere anchora’, ‘Amica veritas’ and ‘Sustine et abstine’. Half-page woodcut illustration on fol. ff3r, showing the author at a young age holding a shield with his coat of arms.

II. Collation: A⁶. [6] leaves. Roman and gothic type. Title within a four-part architectural title-border, including cherubs and Virtues; depicted on the lower panel are six putti playing musical instruments, two of them bearing the Da Legnano device.

Bound for Jean-Baptiste Colbert in eighteenth-century red morocco over pasteboards. Marble pastedowns. Covers within three gilt fillets. Spine with six raised bands, richly gilt tooled; title in gilt lettering. Marbled edges. Front cover slightly scratched, small losses in correspondence of the lower joint, corners somewhat worn. A beautiful, wide margined copy; repair to the gutter and lower outer corner of the title-page, slightly soiled, some light ink stains, more prominent on fols. a4v, aa8-bb2 and X6-X7, a few marginal water stains. A small wormhole in the outer blank margin of the last three leaves, outer blank margin of fol. X1 soiled. *Marginalia* in brown and black ink in three different sixteenth-century hands; trimmed, barely readable manuscript inscription in the upper margin of the title-page. ‘Corio milanese [historia]’.

Provenance: ownership inscription on the upper margin of fol. a1r, ‘Vincentio F. Nob. D. Io: Ant.¹ Morandi’; from the library of the French politician and great collector Jean-Baptiste Colbert (1619-1683; ownership inscription ‘Bibliothecae Colbertinae’ on the upper margin of the title-page); on the recto of the front flyleaf the inked shelfmark ‘Case 35 Shelf 4’, attesting to the copy’s subsequent circulation in England.

\$14,500.-

First edition – with a distinguished provenance – of the first chronological of the city of Milan in the Italian vernacular, written by historian Bernardino Corio, the descendent of a renown Milanese family that served the Sforza for over 250 years. Bernardino Corio began his career as chamberlain of Galeazzo Maria, and was a witness to the latter’s murder in 1476. He subsequently held various offices at the Sforza Court before entering into the circle of Duke Ludovico il Moro (1452-1508),

Bibliol. hœc. Col. Vest. n. 100



Bello eccellentissimo oratore messer Bernardino Lorio Milanese. Historia
continente da origine di Milano tutti li gesti fatti,
e detti predati, e le cose memorate milanesi,
in fino al tempo di esso Autore
con somma fede in idioma
Italico composta
con il

Repertorio prontissimo
per ritrovare tutte le cose di memoria
deghe del presente volume nuovo
tamente ritrovate, e pu-
blicate con somma cura,
e studio de fratelli da
Legnano, che
In fin al presente giorno era
stato da studiosi desiderato.

†



an endorsement that led him to assume first the office of *podestà* of feudal domains, then the appointment as *Giudice delle Strade* (in charge of road maintenance). The latter office constituted Ludovico il Moro's sign of gratitude for the *Historia*, which he had commissioned to celebrate the Visconti dynasty and its continuation by the Sforza family. The Duke strove to facilitate Corio's work. In 1497 he ordered the civil and religious authorities in Valtellina and in Como to permit the writer access to their archives and libraries. Part of the documents were moved to a comfortable lodging house, while those volumes in need of more in-depth consultation were carried to Milan. Ludovico also placed an assistant, Francesco Bianchi, at Corio's disposal and supported the challenge with the amount of 50 lire. On 15 July 1503 the printing, personally supervised by the author, was concluded, and the *Historia* finally came to light.

Although historian Paolo Giovio asserted that Bernardino Corio financed his typographic venture, archival documents confirm that it was Gian Francesco Gallarate – dedicatee of Corio's *Utile dialogo amoroso* (1502) – who supported the printing of the 1200 copies, with the intention to sell them in one year. The effort evidently failed and in 1520 the Da Legnano took over Minuziano's press, acquiring all remaining copies of the *Historia*. The work was commercialized again by the Da Legnano first with the adding of a chronological table, and then with a new quire (A6) including a more attractive title-page and a new chronological table, printed by Agostino da Vimercate, the prolific typographer active in Milan between 1517 and 1524.

The text is supplemented by three beautiful woodcut illustrations: the allegorical representation of Virtue (fol. a3v), the celebrated portrait of Bernardino Corio in his study (fols. a4v and aa1v), and another portrayal of the author at a young age (fol. f3r.), bearing his coat of

arms. According to Samek Ludovici, the first full-page illustration, and especially its elegant and elaborate cornucopia, refers to the circle of Leonardo da Vinci, and he also connects the background of the portrait of Bernardino Corio to Leonardo's technique of *sfumato*. The outlining of the portrait, meanwhile, has Ferrarese echoes and suggests the influence of Andrea Mantegna. The half-page portrayal had already appeared in Corio's *Utile dialogo amoroso*, printed by Minuziano in 1502.

The volume presented here has been annotated by three different sixteenth-century hands writing in brown and black ink. The *marginalia* mainly represent reading notes, but one inclusion is of particular interest, referring to the attempted assassination of Cardinal Borromeo by the Humiliato priest Girolamo Donato Farina, which occurred in 1569 (fol. b4v).

The copy was once owned by the great book collector Jean-Baptiste Colbert, chief minister to the King of France Louis XIV from 1661 to 1683. At Colbert's death in 1683, his library, which included 23,000 printed books and over 5,000 manuscripts, passed by descent to Jean-Baptiste Colbert de Torcy, and then to other members of this outstanding French family. Most of the collection was sold in Paris on 24 May 1728.

Adams C-2632; STC *Italian* 198; Mortimer *Italian* 138; Sander 2170; Sandal, *Editori e tipografi a Milano nel Cinquecento*, I, no. 120; II, no. 171; A. Ganda, "Vicende editoriali della *Patria historia* di Bernardino Corio", *La Bibliofilia*, 96 (1994), p. 229-232; S. Samek Ludovici, *Illustrazione del libro e incisione in Lombardia nel '400 e '500*, Modena 1960, p. 29; W. Edeltraud, "Corio, Bernardino", G. Dunphy – C. Bratu (eds.), *Encyclopedia of the Medieval Chronicle*, consulted online on 30 June 2022 http://dx.doi.org/10.1163/2213-2139_emc_SIM_00769.

How great Rome was, these ruins teach us

– Francesco Albertini –

8

Albertini, Francesco (ca. 1469-1510/1520). *Opusculum de mirabilibus nouae & ueteris vrbis Romae*. Rome, Giacomo Mazzocchi, 1510.

4° (202x136 mm). Collation: A-Z⁴, &⁴, [cum]⁴, [rum]⁴. [103] of [104] leaves. Lacking the last blank leaf. Title-page within woodcut architectural border. Blank spaces for capitals, with printed guide letters. Eighteenth-century limp vellum, inked title on smooth spine. A good copy, repair to the lower margin of the title-page, a small wormhole to the outer blank margin of the title-page; some leaves uniformly browned, some light foxing.

Provenance: early ownership inscription on the lower margin of the title-page, faded ('[?] Franc[?] possidet').

\$9,200.-

Rare first edition of the first modern guide to the Eternal City, as well as the first topography of both ancient and new Rome, a division that characterized depictions of Rome in books and maps thenceforth.

Little is known about the author, the Florentine priest and antiquarian Francesco Albertini, pupil of the painter Domenico Ghirlandaio. Around 1505, Albertini left his post as canon of the Basilica of San Lorenzo to move to Rome and join the circle of Pope Julius II Della Rovere, to whom the present work is addressed. His reverence for the Pope is, however, not limited to the dedication: the work itself is a

celebration of the Della Rovere dynasty and the significance of Julius II as a patron of the arts. The work was commissioned by the pope's nephew, Cardinal Galeotto Franciotti Della Rovere, with the aim of breaking from the tradition of *Mirabilia urbis Romae* – anecdotal guides that blurred history with legend. “Reordering Rome on the model of scientifically based surveys surely placed the *Opusculum* apart from *Mirabilia urbis* guides, making it the first, and perhaps only, true Renaissance guidebook realized on principles that also governed the renewal of art and architecture around 1500” (V. Plahte Tschudi, *Two Sixteenth-Century Guidebooks and the Bibliotopography of Rome*, p. 98). It follows that Albertini's great editorial project received special support from Julius II, who granted the *privilegio*.

The *Opusculum* is divided into three books: the first and the second consist of an account of ancient Rome and its monuments, which was already considered canonical by that time. Here *Roma vetus* is presented as a separate, immutable and venerable witness of the past: this presentation aligned with the need for a methodical approach to the registration of historical monuments espoused in the famous letter Raphael would send to Pope Leo X some years later, thus laying the foundation for the protection and conservation of Italy's historic and artistic heritage. Evidence of the connection between the two projects is found in the common presence of Preneste antiquarian Andrea Fulvio (ca. 1470-1527) in each: Fulvio, who wrote the epigram on the title-page of the *Opusculum*, was also one of the illustrious humanists assisting Castiglione and Raphael in the search for ancient ruins in need of cataloguing and safeguarding. It is highly interesting to note that Fulvio was also responsible for the short epigram appended to Thomas Ochsenbrunner's *Priscorum heroum stemmata*, a copy of which is included in the present catalogue (see no. 5).



OPUSCVLVM DE MIRABI/
libus Nouæ & ueteris Urbis Romæ edi/
tum a Frâncisco de Albertinis Clerico Florê/
tino dedicatumq; Iulio secundo Pon. Max.

ANDREAS FVLVIVS PRÆ/
NESTINVS.

Brutis ac Deciis & q̄cū Romana Camillo.
Marcello & Fabiis debuit ante suis.
Albertine tibi: tantum Romana uetustas
Debet/ ut ad superos semise pulsa redit.
Mūere nāq; tuo/ monumēta/ ac signa prioz
Resq; reuiuiscunt: & loca ducta situ
Singulaque Cōis si depinxisset apelles
Non essent titulis tam manifesta suis.

CVM PRIVILEGIO.

The third section of the work is dedicated to contemporary Rome – the Rome formed by the Della Rovere family – and is entirely devoted to the buildings and artistic programs promoted by Pope Julius II. About this section, three points are of the greatest importance. For one, it makes impressive use of the author’s status as a privileged witness to the latest archaeological sites and discoveries, and to the building of Renaissance monuments, with remarkable observations including not only the first printed reference to Michelangelo Buonarroti’s ceiling in the Sistine Chapel, but also the earliest printed notice of that artist *tout court*.

Also in the third section is a chapter devoted to the *bibliothecae novae*, which Albertini was able to visit thanks to the introduction of his patron, Cardinal Franciotti Della Rovere, and represents the foundation for an autonomous field of research: the history of libraries. This chapter includes one of the earliest descriptions of the Vatican Library, confirming the dating and extension of the previous location of the Papal Library, along with a portrayal of the Laurentian Library in its original wholeness, a fitting inclusion given the fact that the *Opusculum* was completed in 1508, the year the prestigious Medici book collection was purchased in Florence.

Finally, the end of the book also includes the famous reference to Amerigo Vespucci and his exploration of the New World: “Albericus Vespulcius of Florence, sent by the most Christian King of Portugal, but lastly by the Catholic King of Spain, first discovered new islands and unknown countries, as is plainly set forth in his book, where he describes the stars, and the new islands, as is also seen in his Letter upon the New World, addressed to Lorenzo de Medici the Younger” (our transl.).

Adams A-502; STC *Italian* 15; Sander 162; R. Weiss, “Andrea Fulvio antiquario romano (c. 1470-1527)”, *Annali della Scuola Normale Superiore di Pisa. Lettere, Storia e Filosofia*, s. II, 28 (1959), pp. 1-44; D. Baldi, “Biblioteche antiche e nuove nel *De mirabilibus urbis* di Francesco Albertini”, *Roma nel Rinascimento*, 2010, pp. 199-240; C. Bianca, “Da Firenze a Roma: Francesco Albertini”, *Letteratura & Arte*, 2011 (9), pp. 59–70; V. Plahte Tschudi, “Two Sixteenth-Century Guidebooks and the Bibliotopography of Rome”, A. Blennow - S. Fogelberg Rota (eds.), *Rome and The Guidebook Tradition. From the Middle Ages to the 20th Century*, Berlin-New York 2019, pp. 89-114.

Cossi va lo Mondo

The small Cicero printed by Lazzaro Soardi

9

Cicero, Marcus Tullius (106-43 BCE). M. T. Ciceronis Tres de officiis Libri, et aureum illud de Aicitia [sic] senectuteque volumen una cum Paradoxis hoc habentur pugillari. Venice, Lazzaro Soardi, November 1511.

12° (137x75 mm). Collation: A⁴, B-M¹². [8], cxxxii leaves. Each page, including the title-page, in a four-part woodcut border (pages alternate between two sets of borders); the title is set in capital letters and decorative form. Printer’s device on black ground on the recto of fol. M12; the verso of the same leaf bears a scroll being unrolled at the top and bottom by two pairs of hands, with the sides of the scroll formed by scalloped elements; inside the scroll – under the heading ‘BIBLIOGRAPHVS’ – are two lines in Latin, and below them a small circular image of an inverted landscape, here with the inscription ‘COSSI VA LO MONDO’. The lower margin of quire B with printed line-

fillers. Blank spaces for capitals, with printed guide letters. Contemporary limp vellum. Smooth spine, with early inked title. Front hinge slightly weak. An unsophisticated copy, small hole to the title-page, barely affecting two letters on the verso. A few marginal notes and some underlining. On the title-page, the same hand may have added a tiny ink stroke in order to correct the misspelling 'AICITIA'.

Provenance: ownership inscription 'Fran:^{ci} Rainerij, et amicor.' inked on the title-page, possibly referring to the Milanese poet Anton Francesco Ranieri (1510-1560), author of the *Cento sonetti* (Milan 1553).

SOLD

A fine copy, in its original binding, of an edition rarely seen on the market, the Cicero printed by Soardi in the unusual *duodecimo* format. Until 1511, Soardi had focused his production on *in-folio* editions of the classics. The success of the highly portable *octavo* format introduced by Aldus Manutius with the Virgil of 1501 convinced him to propose in turn a series of volumes in small format, without any commentary. In August 1511 the *Comoediae* by Terentius appeared *in octavo*, its text set in a font expressly designed and cut for Soardi's books *in parva forma*, a small calligraphical semi-gothic he called *lettera galante*, the 'exquisite' type. At the end, Soardi printed his scroll-form device, including the circular image of an inverted landscape, which also appears on the title-page of Plautus's *Comoediae*, issued on 14 August 1511.

This first experiment was followed, in November 1511, by two other volumes set in *lettera galante* and issued in the even smaller format, *in duodecimo*: Cicero's *De Officiis* and Petrarch's *Opere volgari*. The third and last volume of the series appeared on 23 September 1513, the *Institutiones* by Quintilianus.

Soardi proudly announced his novelty on the title-pages of both the Cicero and the Petrarch, using the old-fashioned word *pugillari*, i.e., the small waxed tablets used for writing in ancient Rome, adopted here to highlight the concept of a book that can be held in one's hands, clearly revealing the publisher's aim to compete with the Aldine classics *in octavo* or *enchiridia*.

The Cicero and the Petrarch each bear, on the verso of the final leaf, a variant form of Soardi's scroll device. The inscription below the circular woodcut differs in each, reading 'COSI VA LO MONDO' in the Petrarch and 'COSSI VA LO MONDO' in the Cicero. The main difference, however, concerns the number of hands unrolling the scroll: in the Petrarch, Soardi used two woodblocks depicting two hands and a single hand respectively (as in the Terentius of August 1511), while for the Cicero two blocks each with two hands were employed (as in the Plautus of 14 August 1511). Two different hand-shaped woodblocks were alternately used, and it is therefore impossible to establish any priority between the two editions both issued in November.

Although Soardi's small books have not had the same success as the Aldine classics, readers perceived a certain similarity, as the Terentius now at the National Library in Vienna strikingly shows (we refer to the copy with shelfmark 45.K.31): here an early owner has in fact drawn on the title-page the Aldine dolphin-and-anchor device, 'picturing' the affinity between Soardi's *pugillari* and Aldus's *enchiridia*.

Rhodes *Annali* 82; STC *Italian* 175; Mortimer *Italian* 372 (quoting the Cicero edition); Norton, *Italian Printers 1501-1520*, pp. 152-153; M. M. Smith, "The pugillari of Lazzaro de' Soardi and the 'littera galante': More Rivals to the Aldine Classical Octavo in Italics", J. Biemans – L. Kuitert – P. Verkruijsse (eds.), *Boek & letter. Boekwetenschappelijke bijdragen ter gelegenheid van het afscheid van prof. Frans A. Janssen*, Amsterdam 2004, pp. 177-193.

The first Giunta edition of the *Decameron*

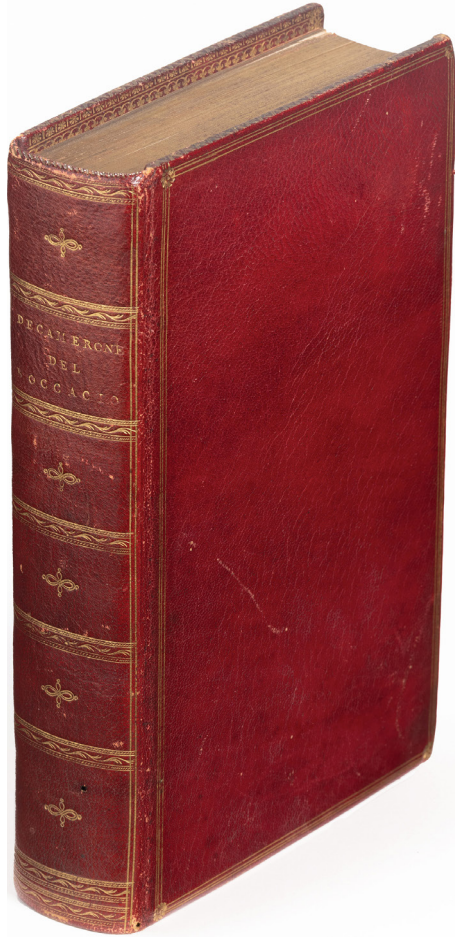
10

Boccaccio, Giovanni (1313-1375). Il Decamerone di messer Giouanni Bocchaccio nuouamente stampato con tre nouelle aggiunte. Florence, Filippo Giunta, 29 July 1516.

4° (190x118 mm). Collation: AA⁸, a-z⁸, &⁸, [cum]⁸, [rum]⁸, A-O⁸, P¹⁰. [8], 329, [1] leaves. Italic and roman type. Woodcut printer's device on the verso of fol. P10v. Blank spaces for capitals, with printed guide letters. Large woodcut on fol. a1r, at the beginning of the 'Proemio' (74x93 mm) and subsequently repeated six more times (fols. d5v, y6r, [cum]6r, A7v, F3v, and H7v), representing Boccaccio's brigade of storytellers – seven women and three men seated in a garden, with the figures labelled on the block. Ninety-six smaller woodcut vignettes (43x70 mm), including one repeat, with most of these figures labelled on the block. Late eighteenth-century red morocco, covers framed within triple gilt fillet, a small flower at each corner. Smooth spine, divided into compartments by narrow gilt ornamental rolls. Small gilt tool work in the compartments, the title 'DECAMERONE DEL BOCCACCIO' in gold. Board edges gilt tooled, marbled pastedowns and flyleaves, inside *dentelles*, pale green silk bookmark. Gilt edges. A few minor scratches to the upper covers. A very fine copy, first and last leaves slightly dusted.

Provenance: from the library of the great collector and politician from Naples Luigi Serra, 4th Duke of Cassano (1747-1825; ownership inscription 'Del Duca di Cassano' on the verso of the front marbled flyleaf).

\$35,000.-



DECAMERONE
DEL
BOCCACCIO

The first Giuntine edition of Boccaccio's masterpiece, a finely illustrated edition very rarely found on the auction market.

The 1516 *Decameron* is introduced, on the verso of the title-page, by an address to the reader ('MESSER GIOVANNI BOCCHACCIO AL LECTORE'), in which the printer Bernardo Giunta, disguised as Boccaccio himself, praises the Giuntine edition over all others and praises Filippo Giunta's initiative of recovering Boccaccio's original text. "This is the first textual evidence available in an edition which indicates that Boccaccio was beginning to appeal to scholarly readers" (R. Daniels, *Boccaccio and the Book*, p. 108). The edition occupies an important position in the textual history of the *Decameron*, for while it is mainly based on the previous Florentine edition, it was corrected using early manuscripts, or – as Bernardo Giunta states – "piu testi dallo originale transcripti" (fol. AA1v) – possibly including a manuscript transcribed from authorial originals. Further, the *Decameron* of 1516 offers the first appearance in print of three additional novellas then erroneously attributed to Boccaccio and "nuouamente ritrouate" (fol. N6r), i.e. "recently rediscovered": the anonymous *Bonaccorso di Lapo Giovanni*, the *Bianco Alfani*, possibly composed by Piero di Filippo del Nero, and above all the *Grasso Legnaiolo*, one of the most famous novellas of the Renaissance, now generally attributed to the Florentine Feo Belcari (1410-1484). The inclusion of these works suggests the use of a still unidentified manuscript containing these novellas, whose language and narrative share characteristics with the *Decameron*.

The woodcuts illustrating this Florentine edition are highly praised, and rightly so. They are reverse free copies of the vignettes included in the first illustrated *Decameron* printed in Italy, which was issued in Venice in 1492 by Giovanni and Gregorio de' Gregori.

ti piacerà, non altrimenti, che se mia sorella fossi, et quanto à grado
 tu sarai liberamente tu potrete partire, si ueramente, che uoi al vostro
 marito di tanta cortesia, quanta la sua è stata quelle grazie rendere
 che conueniuoli crederete, me sempre per lo tempo aduenire habendo
 per fratello, et per fratadore. La donna queste parole uiddo più
 lieta, che mai disse. Niuna cosa mi potè mai far credere habendo ri-
 guardo à uostri costumi, che altro ma douessi seguire della mia ser-
 uita, che quello, che io neeggio, che uoi uisate, di che uoi seruisi
 obligata, et preso cōmiato honoreuolmente accōpaginata si tornò
 à Gisberto, et raccontò gli uoi, che aduenuto era di che distremisus,
 et leale amfalsi uoi messer Ansaldo congiunse. Il nigronante al
 quale messer Ansaldo di dar il promesso premio s'apparecchiata uer-
 data la liberalità di Gisberto uerso messer Ansaldo, et qua di mes-
 sere Ansaldo uerso la donna disse, giuditio non uoglio poi che uoi
 daret Gisberto liberate del suo onore, et uoi del uostro amore, che in
 similitudine non sia liberale del mio guidardone, et per ciò uognosci-
 do quello ad uostre bene uiddo, che uostro sia. Il cavaliere si uer-
 gnò, et ingegnossi à suo potere di far gli o tutto, o parte pcedere, ma
 poi, che uisano sufficientia habendo il nigronante dopo il terzo di
 tutto in il suo giardino, et pi uenendo gli di partirsi il comandò à dō-
 nista chiaro di rimaso. Che di uoi qui amerosoli dōne ppropertio
 la quasi morta donna, et il guidardone amore per la passata ser-
 uita, à questa liberalità di messer Ansaldo: più frumentemente,
 che mai amando anchora, et quasi da più speranza accaso, et nelle
 sue mane tenete la pda rato seguita: Saocchia cosa mi parrebbe à do-
 uere credere, che quella liberalità à questa comparare si potessi.

Il Re Carlo uicchio sin amora di due sorelle giouanette et uer-
 gnadosi del suo sol pefero le due giouane honoreuolmente marita.

Noxella XCVI.



Hi pot-
 trebbe pi-
 ename-
 re raccon-
 tare i ma-
 tria giouane
 trale dione
 sta, qual
 magiore li-
 beralità uis-
 o, o
 Gisberto, o
 messer
 Ansaldo, o il
 nigronante intor-
 no a fatti di madonna Dianora troppo sarebbe lungo. Ma da poi,
 che se alquanto il disputare hebbe concluso, alla fine fatta guer-
 rando mandò, che non stando a traboccare lor di questione. La quale
 uenendo giuà preso inuinciuoli. Splendide donne io sia sempre ino-
 piana, che nelle brigate, come è la nostra, si douessi far largamente ra-
 piare, che la troppa strettezza della intentione delle cose dette, uo-
 gli altri materia di disputare. Il che molto più si cōiuc nelle scòno-
 re, gli studianti, che era noi, le quali a pena alla rocca, et alfo-
 lissimo. Et però io, che in animo alcuna cosa dubbiosa forte ha-
 ua, ueggendomi perle già dette alla mischia, quella la uolli star
 et non re dire non mi ga abuomo di poter à fare, ma di uoluer
 uir, quello che egli casuallemente operassi, in nulla man-
 uando honore.

La fama di uoi molte uolte può haure udito ricordar il Re
 Carlo uicchio, o uer primo, per la cui magnifica impresa, et
 per la gloriosa uictoria hauuta dal Re Manfredi, firon di
 tanti giubellini cacciati, et ritornarono iuguesi. Per la qual cosa
 si uoluer cōmuniuoli messer Ner di giuberti con tutta la sua fan-
 sia, et cō molti danari uisandone, non si uolle, altroue che fono le
 manade del re Carlo ridurre, et pesse in solitario luogo, et quasi
 firon in tempo la uita sua à castello ad mare di Napoli, tenando, et
 uoluer una balestrata rimosso dall'altre habitazioni della terra tra-
 uale, et nouauoli, et castagni, de quali la cōrtada è abbondante cō-
 possessione, sopra la quale un bel castigno et aglio fra-
 re, et altro di filo in dilettuole giardino, nel mezo del quale ad no-
 frando haueuo dacqua uita copia, fece un bel uicuo, et chias-
 so di uolo pesce rionse leggermete. Et à nient'altra co-
 X 14

A great success, the Venetian illustrative set was subsequently adopted by other Venetian printers such as Manfredo Bonelli, for the *Decameron* of 1498, and Bartolomeo Zanni, for his editions of 1504 and 1510. “There are a few points at which the illustration varies from that in the 1504 edition [printed in Venice by Bartolomeo Zanni], and may depend on the fifteenth-century editions. Apparently someone at Giunta’s press began to censor the blocks. On leaves e2^v and l6^v, parts of the blocks have been cut off or masked; similar scenes later in the volume are left intact” (Mortimer *Italian*, p. 95). It is noteworthy that the ‘rival’ edition issued by the Venetian printer de’ Gregori, likewise in 1516, is without illustrations, and that the second Giuntine *Decameron*, which appeared in Florence in 1527, is also not illustrated, possibly to avoid censorship.

Not surprisingly, this fine and rare edition once belonged to one of the most refined Italian bibliophiles, Luigi Serra Duke of Cassano. Most of his precious library was purchased in 1819/20 by another legendary book collector, George Spencer, Second Earl of Spencer (1758-1834). In 1828, Spencer sold the duplicates from the Cassano Serra library.

Decia-Delfiol 88; Pettas 95; Mortimer *Italian* 69; Bacchi della Lega, pp. 34-35; R. Daniels, *Boccaccio and the Book: Production and Reading in Italy 1340-1520*, Leeds 2009; Essling 645; Sander 1065; Kristeller, *Early Florentine Woodcuts*, 63; G. Dillon, “I primi incunaboli illustrati e il ‘Decameron’ veneziano del 1492”, V. Branca (ed.), *Boccaccio visualizzato. Narrare per parole e per immagini fra Medioevo e Rinascimento*, Torino 1999, pp. 292-315.

The Aldine Argonauts

11

Valerius Flaccus Setinus Balbus, Gaius (69-96 CE). *Argonautica*.
Venice, Heirs of Aldo Manuzio and Andrea Torresano, 1523.

8° (145x95 mm). Collation: a-s⁸, t⁴. 146, [2] leaves. Italic and Roman type. Aldus's anchor on the title-page and on the verso of fol. t4. Blank spaces for capitals, with printed guide letters. Seventeenth-century vellum binding, spine with three raised-bands. Edges speckled brown. Pastedown and flyleaves renewed. A good copy, small wormhole in the lower blank margin of the volume, more evident on fols. n7, o7, p7, p8, r7, r8 and t4. The early inked number '242' on the title-page; the number '798' at the foot of the spine.

Provenance: early ownership inscription on the title-page (erased); the Italian jurist, poet and librettist Grazio Braccioli (1682-1752; ownership inscription on the title-page '1738 mei Gratj Braccioli I.V.D'); the British archeologist Thomas Ashby Junior (1874-1931; ex libris on the verso of the front flyleaf).

\$800.-

A nice copy, with a fascinating provenance, of the first and only Aldine edition of Valerius Flaccus's treatment of the famous Greek myth of Jason and his men, the Argonauts, traditionally ascribed to the mythical Thracian poet Orpheus.

The *Argonautica* represents the only known work by the poet of the Flavian period. Valerius Flaccus, who dedicated his poem to Emperor Vespasianus. The dedication suggests the composition began around

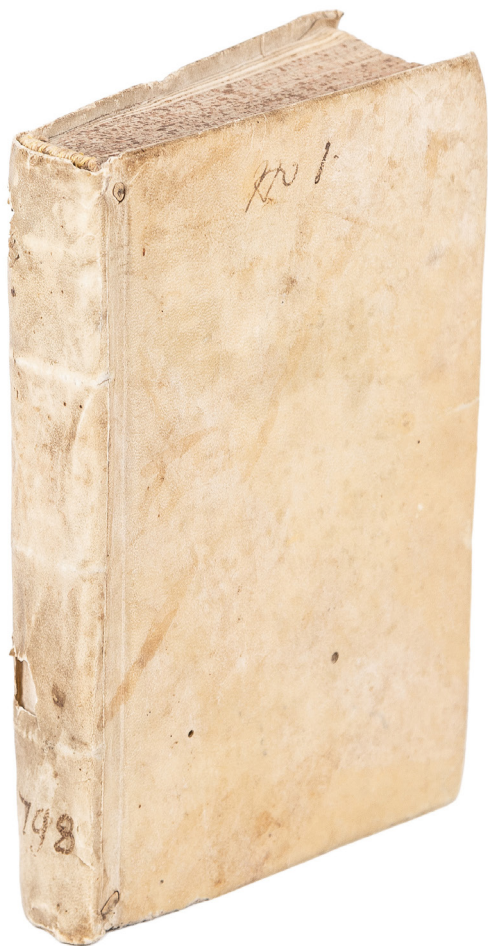
70 CE, and a reference to the eruption of Mount Vesuvius, which occurred in 79 CE, confirms it continued after Vespasian's death, into the reign of his son, Titus.

The poem was left unfinished, cut short by the poet's premature death. The first manuscript of Valerius Flaccus's *Argonautica* – containing only the first half of the poem – was discovered by humanist scholars Poggio Bracciolini, Cencio Rustici and Bartolomeo da Montepulciano in the monastery of St Gallen (Switzerland) in 1416, but it was subsequently lost. It was only in 1429 that a complete version of the Valerian *Argonautica* was found, which was then transcribed by Niccolò Niccoli to appear in print in Bologna in 1474, issued by Ugo Rugerius and Dominus Bertochus.

The first known owner of the copy presented here was the Ferrarese jurist and writer Grazio Braccioli, best known for having composed the libretto for *Orlando Furioso*, the successful three-act drama put to music by Giovanni Alberto Ristori (1692-1753) and first performed in Venice in 1713 at the Teatro Sant'Angelo, and then in 1714, revised by the celebrated Antonio Vivaldi (1678-1741). Braccioli's passion for the myth is further attested by three other libretti he composed between 1710 and 1715: *Il Crisippo*, *California* and *Alessandro tra le Amazzoni*.

Later the volume entered the remarkable library amassed by the publisher, archaeologist, art historian and bibliophile Thomas Ashby Jr, former Director of the British School at Rome (1906-1925). Ashby Jr greatly enlarged the collection inherited by his father, Thomas Ashby Sr, and a significant number of his rare books were acquired – together with his large collection of prints and engravings – by the British School of Rome in 1931.

Adams V-77; Renouard *Alde*, 97.3; Ahmanson-Murphy 221; A. H. Smith, "Thomas Ashby 1874-1931", *Proceedings of the British Academy*, 17 (1931), pp. 515-541; R. Hodges, R. *Visions of Rome: Thomas Ashby, Archaeologist*, London 2000; M. Talbot, *The Vivaldi Compendium*, Woodbridge 2011, pp. 35-36.



**The use and re-use of woodcuts,
between Venice, Perugia and Rome**

12

Buzio, Martino (fl. end of 16th century). *Forma instrumentorum atque taxa notariorum nouiter reperta.* Perugia, Baldassarre Cartolari, 7 October 1525.

8° (159x110 mm). Collation: A-R⁴. [68] leaves. Gothic and roman type. Title-page in red and black, including three small woodcut ornaments in red, and framed by a fine woodcut border on black ground. Printer's device on the recto of the last leaf. Headings in red on fols. A1v, A2r, and A4v. Three-line woodcut initial in red on fol. A2r; Lombard initials in red on fols. A2r and A4v; black Lombard initials throughout. Contemporary limp vellum, holes for ties to both foreedges. Smooth spine with visible stitching. The title 'Forma instrumentorum' inked on both covers, in two different contemporary hands. Covers slightly stained and spotted, minor loss to the outer upper corner; pastedowns water stained. A good copy, title-page slightly browned, a few early stains and paper flaws.

\$1,600.-

An unsophisticated copy, in its contemporary binding, of the exceedingly rare Perugian edition of this handbook of notary practice, composed by Buzio around 1482. The work offers a compendium of formulas or *forma cartularii pro notariis* and had previously been published in the author's hometown of Collio, near Brescia (Lombardy), in 1510, 1515, and 1520.

As of the late Middle Ages, the university of Perugia was regarded as one of the most important European centres for legal studies. Likewise illustrious was its notary tradition, which explains the precocious publication of Buzio's *Forma instrumentorum* in the Umbrian city, where the notary guild was especially wealthy and powerful.

The volume was issued by the printing press run by Baldassarre Cartolari (d. 1543), from the famous dynasty of printers operating in Perugia since 1499. The family had maintained a special focus on books that could satisfy the demand of the local university; however, Baldassarre's production differed in that he devoted himself mainly to the printing of popular literature in the Italian vernacular, and above all the *strambotti*, *sonetti* and *madrigali* composed by Caio Baldassarre Olimpo Alessandri (1486-1540). It is in fact the latter's short address to the reader that opens, on the verso of the title-page, the text of Buzio's handbook.

The woodcuts illustrating the rare *Forma instrumentorum* printed by Cartolari deserve special mention. The title-page is framed by a fine border on black ground; this border was also used in Venice that same year, 1525, for example in the small *Greek Psalter* printed by Melchiorre Sessa and Pietro Ravani, in the *Aurea historia de vita et miraculis domini nostril Jesu Christi* issued by the Nicolini da Sabio brothers, and in Boccaccio's *Fiammetta amorosa* published by Nicolò Zoppino. Moreover, the vignette on the verso of the title-page, intended as a portrait of the author, is taken from the series of woodblocks employed by Zoppino in his edition of Diogenes Laertius's *Vitae philosophorum* published in 1521 and 1524, specifically that depicting the philosopher Epimenides. It is well known that close commercial

relationships existed between the Cartolaris and Venetian printers, especially Zoppino. Perugia was also not far from the city of Foligno, whose fair was an important occasion for exchanging not only books, but also woodblocks, fonts and other typographical equipment.

In 1529/30 Baldassare Cartolari moved to Pesaro, and in 1540 to Rome, where he established a printing press with his wife, and future heiress, Girolama. It was in the papal city that the woodblock showing Epimenides in Venice, and Martino Buzio in Perugia, was next re-used, this time to portray Euclid in the first Italian translation of his *Elements*, printed by Antonio Blado in 1545. The *Forma instrumentorum* thus offers a remarkable example of networking among printers active in Venice, Perugia, and Rome.

A. Panzanelli, *La stampa a Perugia nel Rinascimento*, Milano 2020, p. 253 (for this edition); Norton, *Italian Printers 1501-1520*, pp. 78-79; F. Barberi, “La tipografia romana di Baldassarre jr e Girolama Cartolari”, Idem, *Tipografi romani del Cinquecento*, Firenze 1983, esp. pp. 149-155; J. M. Potter, “Nicolò Zoppino and the Book-Trade Network of Perugia”, D.V. Reidy (ed.), *The Italian Book 1465-1800. Studies presented to Dennis E. Rhodes on his 70th Birthday*, London 1993, pp. 135-159. Not in Sander.

Trissino and his Printers: the Paganino collection

13

Trissino, Gian Giorgio (1478-1550). *Di M. Giovangiorgio Trissino La Sophonisba. Li retratti. Epistola. Oracion al Serenissimo Principe di Vinegia.* [Toscolano Maderno], Paganino and Alessandro Paganino, [ca. 1527-1529]. (bound with:) **Dolce, Lodovico (1508-1568).** *Thyeste tragedia di M. Lodouico Dolce, tratta da Seneca.* Venice, Gabriele Giolito de' Ferrari, September 1543. (bound with:) **Idem.** *La Hecuba tragedia di M. Lodouico Dolce, tratta da Euripide.* Venice, Gabriele Giolito de' Ferrari, July 1543. (bound with:) **Parabosco, Girolamo (1524-1557).** *La Progne tragedia noua di M. Girolamo Parabosco.* Venice, Comin da Trino for 'Al segno della Cognizione', 1548.

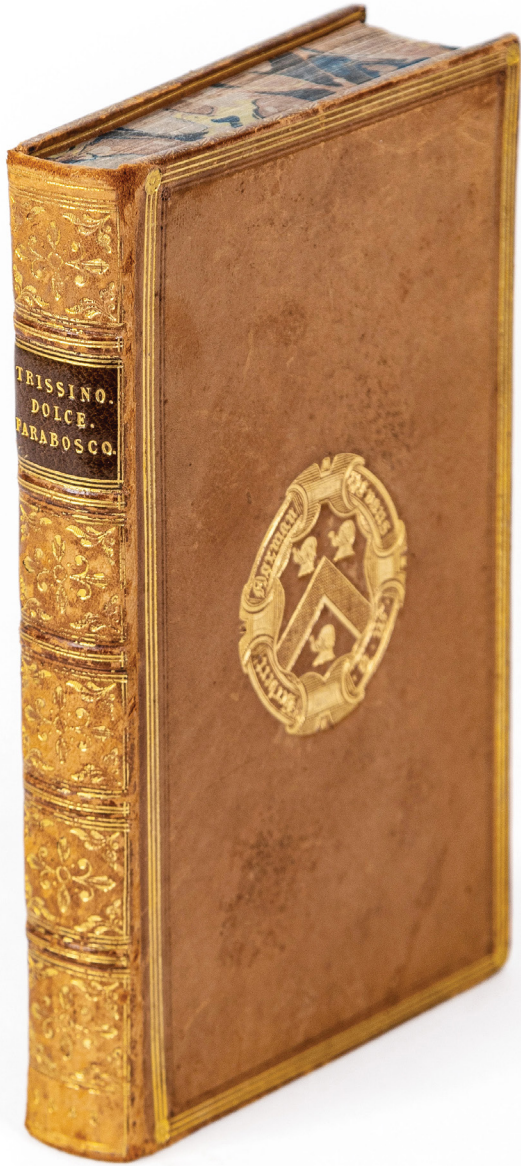
Four works in one volume, 8° (155x90 mm). **I.** Collation: A-H⁸. 63, [1] leaves. Italic and roman type. Full-page woodcut printer's device. Blank spaces for capitals, with printed guide letters. Title-page and first leaves slightly foxed. **II.** Collation: A-D⁸. 32 leaves. Italic and roman type. Printer's device on the title-page and verso of the last leaf, in two different sizes; small woodcut ornament on the title-page. Woodcut animated initials. Some light marginal staining on a few leaves. **III.** Collation: A-F⁸. 47, [1] leaves. Italic and roman type. Printer's device on the title-page and verso of the last leaf, in two different sizes; small woodcut ornament on the title-page. Animated woodcut initials. Slightly stained in places. **IV.** Collation: A-D⁸. 32 leaves. Italic and roman type. Printer's device on the title-page. Animated woodcut initials. Some light marginal foxing on a few leaves, brown stain of about 20x5 mm to fol. C5.

Nineteenth-century calf, covers within triple gilt fillet, the coat of arms of Herbert Norman Evans stamped in gold at the centre of both covers. Spine with five raised bands, compartments decorated with gilt floral tools, title on brown morocco lettering-piece; the date of printing '1543' lettered in gilt at the foot. Board edges decorated in gilt, marbled pastedowns and flyleaves. Marbled edges. Spine and joints slightly rubbed.

Provenance: two earlier ownership inscriptions 'di B[er]nardo di M Cesi [?]' and 'FMC' on the title-page of the third bound edition; the English physician and book collector Herbert Norman Evans (1802-1877; armorial binding; see Sotheby, Wilkinson & Hodge sale, *Catalogue of the Second and Concluding Portion of the Extensive and Valuable library of Herbert N. Evans*, London, 21-29 June 1864, lot 2362, "in one volume. calf gilt m.e.").

\$2,500.-

An Italian drama miscellany, opening with the Paganino edition of four works by renowned Vicenza humanist Gian Giorgio Trissino which were previously printed separately, first by Ludovico degli Arrighi in Rome in 1524. Paganino's collection includes the *Sofonisba*, a groundbreaking drama whose dialogues represent the first use of blank verse (*versi sciolti*) in the history of Italian tragedy. This work also introduced certain features for the heroine from Carthage which then contributed to the development of a new iconography, as attested by the frescoes of the Sofonisba Room – a sort of pictorial representation of Trissino's tragedy – in the Palladian Villa Caldogno at Vicenza. Among the other works included here, special mention must be made for the well-known *Epistola*, in which Trissino proposes reforming Italian orthography by introducing new letters into the alphabet to distinguish between different sounds of the spoken language.



TRISSINO.
DOLCE.
PARABOSCO.



This rare Paganino edition is part of the publisher's famous *octavo* series and is, like all editions in the series, undated. It may have been printed between 1527, when the series started, and 1529, when Pope Clement VII granted Vicenza printer Tolomeo Gianicolo a ten-year privilege to print all works by his fellow citizen Trissino. Paganino's collection is therefore the last edition of Trissino's four works to appear before 1539, i.e. the end of the privilege, bearing the name of any printer other than Gianicolo.

The volume also contains first editions of *Thyeste* and *Hecuba* by Lodovico Dolce, close collaborator of printer Gabriele Giolito de' Ferrari. *Thyeste* is essentially an Italian paraphrase of Seneca's play, while *Hecuba* is an adaptation from Euripides, not based on the original Greek but rather on an intermediary Latin translation. The miscellany ends with the first edition of *Progne* by Venetian madrigalist Girolamo Parabosco.

The volume is in a fine binding bearing the nineteenth-century coat of arms of Herbert Norman Evans, fellow of the Society of Antiquaries in London, whose important library was sold by Sotheby, Wilkinson and Hodge in two parts in May and June 1864.

I. Nuovo, *Paganino*, pp. 97-98 and 191; Clubb, *Italian Plays (1500-1700) in the Folger Library*, Florence 1968, no. 853; M. T. Herrick, *Italian Tragedy in the Renaissance*, Urbana 1965, pp. 54-55; P. Kragelund, "Palladio, Trissino and Sofonisba in Villa Caldogno at Vicenza", *Analecta Romana Instituti Danici*, 32 (2006), pp. 139-159; S. Segato, "Tito Livio o Gian Giorgio Trissino? Riflessioni sull'iconografia di Sofonisba nelle ville venete del Cinquecento", *Eidola. International Journal of Classical Art History*, 14 (2017), pp. 181-198. **II.** Bongi I, pp. 52-53; STC *Italian* 621; Herrick, cit., p. 160. **III.** Adams E-1056; Bongi I, pp. 51-52; STC *Italian* 239; Clubb, cit. no. 379; Herrick, cit., pp. 160-161; **IV.** Adams P-245; M. Bregoli Russo, *Renaissance Italian Theater*, Florence 1984, no. 467; Clubb, cit., no. 662; Herrick, cit., pp. 179-180.

**Trissino and his printers: the Gianicolo editions,
from the libraries of Benedetto Varchi and Gian Giacomo
Trivulzio**

14

Alighieri, Dante (1265-1321). Dante. De la Volgare Eloquenzia. Vicenza, Tolomeo Gianicolo, January 1529. (bound with:) **Gian Giorgio Trissino (1478-1550). Dialogo del Trissino intitolato il Castellano, nel quale si tratta de la lingua italiana.** [Vicenza, Tolomeo Gianicolo, 1529]. (bound with:) **Idem. Epistola del Trissino de le lettere nuovamente aggiunte ne la lingua italiana.** Vicenza, Tolomeo Gianicolo, February 1529. (uniformly bound with:) **Idem. La Poetica di M. Giovan Giorgio Trissino.** Vicenza, Tolomeo Gianicolo, April 1529.

Four works uniformly bound in two volumes, large 4° and small folio (278x166 mm).

First volume: three works. **I.** Collation: a-b⁸, c⁶, d⁴. [26] leaves. Italic, Greek, and roman type. **II.** A-B⁸, C⁴. [20] leaves. Italic, Greek, and roman type. **III.** Collation: A⁴, aa-bb⁴, cc⁶. [17], [1] leaves. Italic, Greek, and roman type. Woodcut printer's device on each title-page. Blank spaces for capitals, with printed guide letters.

Second volume. Collation: a-r⁴, s². LXVIII, [2] leaves. Italic, Greek, and roman type. Woodcut printer's device on the verso of fol r4. Blank spaces for capitals, with printed guide letters.

Uniformly bound in eighteenth-century half-leather over pasteboards. Marbled covers. Smooth spines divided into compartments by narrow gilt frieze, title in gold on lettering-piece, imprint lettered to the foot. Rose pink silk bookmarks. Pale blue edges. At the lower extremities of the spines,

small nineteenth-century paper labels, bearing the shelfmarks 'E.viii.15' and 'E.viii.16' respectively. Upper joint of the first volume slightly cracked; spines and corners of both volumes slightly worn. A good copy, in the first volume the opening title-page and fol. a8 uniformly browned; minor loss to the lower blank margin of the first title-page, without any loss. Both volumes foxed in places; a few spots, fingermarks, and early ink stains.

Provenance: on the first title-page of the first volume ownership inscription of Benedetto Varchi (1503-1565; 'Di Bened. Varchi'); another erased, and quite illegible ownership inscription in the same title-page; both volumes from the library of Gian Giacomo Trivulzio (1774-1831; his initials 'G.G.T.' inked on the front pastedowns; the notices '1802. 23 7.^{bre} Broc.' and 'fr. 45' on the front pastedown of the first volume).

\$15,000.-

A fine set, uniformly bound, from the celebrated library once owned by Count Gian Giacomo Trivulzio, which was particularly well endowed with *testi di lingua*. An additional noteworthy feature is its earliest recorded ownership in the first volume, referring to the outstanding Florentine humanist Benedetto Varchi.

The first volume opens with the first edition of Trissino's Italian translation of the *De vulgari eloquentia*, the unfinished treatise written in Latin by an exiled Dante between 1304 and 1307. The subject of the work is the nature of poetry in vernacular languages, above all Italian; against their detractors, the work attempts to defend the eloquence of vernacular languages, which, in Dante's opinion, have the potential of being just as dignified as Latin. Trissino edited the *De la Volgare Eloquenzia* on the basis of a manuscript in his possession, today in the Biblioteca Trivulziana in Milan (ms 1088) – the original Latin text only appeared in 1577.

18e

DANTE
DE LA VOLGARE
ELOGUENZIA.

D. Bened. Japichinigi



Giovanni di Boccaccio da Certaldo, ne la vita di Dante.

Appresso gia vicino a la sua Morte compose un Libretto in prosa latina, il quale e si intitolato. De vulgari Eloquenzia; E come che per lo detto libretto apparisca lui havere in animo di disinguerlo, e di terminarlo in quattro libri, o che piu non ne facesse da la Morte suo preseso, o che perduti siano s'altri, piu non ne appariscono, che i doi primi.

In addition to the Italian translation of *De vulgari eloquentia*, the miscellaneous first volume also includes – as is frequently the case – two treatises composed by Trissino himself: the first edition of the *Dialogo intitolato il Castellano* and the reprint of the *Epistola de le lettere nuovamente aggiunte ne la lingua italiana*, first published in 1524, and included by Paganino in his Trissino collection of 1527/29 (see the previous item).

The second volume presents the first edition of Trissino's *Poetica*, devoted to Aristotle's theory of poetry and likewise printed – as with the editions bound in the first volume – by the enigmatic Vicenza printer Tolomeo Gianicolo, thanks to the ten-year privilege granted by Pope Clement VII. The texts are set in the handsome italic type, with the addition of the Greek vocals ε and ω, designed for him by Ludovico degli Arrighi.

I. Adams D-121; STC *Italian* 208; Mambelli p. 277; Gamba 1709. **II.** Adams T-950; STC *Italian* 681; Mortimer *Italian*, 507; Gamba 1704. **III.** Adams T-951; STC *Italian* 681; Gamba 1704; **IV.** Adams T-955; Balsamo-Tinto, *Origini del corsivo nella tipografia italiana del Cinquecento*, Milano 1977, pp. 130-131, pls. 50-51; G. Castellani, “Da Tolomeo Ianiculo a Bartolomeo Zanetti via Giovangiorgio Trissino”, *La Bibliofilia*, 94 (1992), pp. 171-185; M. Prunai Falciani, “Manoscritti e libri appartenuti al Varchi nella Biblioteca Riccardiana di Firenze”, *Accademie e biblioteche d'Italia*, 53 (1985), pp. 14-29; A. Sorella, “La Biblioteca Varchi”, B. Varchi, *L'Ercolano*, Pescara 1995, pp. 155-166; R. Norbedo, “Alcuni libri posseduti da Benedetto Varchi,” *Lettere italiane*, 56 (2004), pp. 462-467; P. Scapecchi, “Ricerche sulla biblioteca di Varchi con una lista di volumi da lui posseduti”, V. Bramanti (ed.), *Benedetto Varchi 1503-1565*, Roma 2007, pp. 309-318; *Autografi di letterati italiani. Il Cinquecento*, Roma 2009, pp. 337-351.

The ancestors of Romeo and Juliet

15

[Shakespeare] Masuccio Salernitano (1410-1475). Nouella di Marioto Senese. [Italy, 1530s].

8° (142x95 mm). [*]⁴. [4] leaves. Small woodcut vignette on the title-page. One decorated initial on the recto of the first leaf. Nineteenth-century red boards, spine slightly rubbed. Title lettered in gilt on the front cover. Red edges. A good copy, upper margin trimmed, some browning and foxing.

\$12,000.-

Exceedingly rare separate edition of the thirty-third tale from a masterpiece of Italian popular literature, the *Novellino* by Masuccio Salernitano (born Tommaso Guardati), a collection of fifty novels – each dedicated to prominent contemporary figures – first published in Naples in 1476. Of this first edition of the *Novellino* no copy is recorded; in general, all subsequent editions of the *Novellino* are likewise rare, often preserved in only a handful of copies, a paucity perhaps attributable to the work’s inclusion, owing to its lascivious nature (Masuccio is also known as the ‘Boccaccio of Naples’), in the *Index of Forbidden Books* of 1559. A few of the novels also enjoyed special popularity, and separate editions are known, all issued without indication of the date of printing: the *Novella d’un geloso nomato maestro Rogiero Campisciano* (around 1522), the *Marauiglioso caso nella città di Napoli interuenuto, di una rea femina qual dal proprio figliol con inganno si fece carnalmente conoscere* (around 1538), and the *Nouella di Marioto Senese* presented here.



Novella di *diaroto Senese.*



Ne gia gran tempo. che in Siena fu un giouine di bona famiglia costumato & bello *Marioto* nominato. il qual essendo fieramente innamorato d'una leggiadra giouinetta chiamata *Ganoza* figliuola d'un *noceuo* le. & estimato *cita dino.* & in poco di tempo ottenne d'esser da lei altresì ardentissima mente amato. & hauendo piu tempi pasciuti gli occhi de gli suauì fiori d'amore. desi derando si p' ciascuno gustare gli suoi dolcissimi frutti. e cercare piu & diuerse uie. et niuna cauta troua done la giouine ch' non era meno prudente che bella delibero occultamente se' togliere p' marito a tale ch' se cōtrarieta de' fatti il godere loro fusse interdetto hauesero hauuto seusa da coprire il cotu messo errore. & per dare al fatto cō opera cōpimento corrupto p' denari: un *Medico Fiorentino* p' mezzo del quale occultamente cōtrasse dietro matrimonio. & appresso da si fatta colorata ragione pigliata si certa cō non meno piacere de l'uno. & l'altro: interamente a imperio loro bramo se uoglie. & hauendo di tal furuio

This separate and undated edition of the *Nouella di Marioto Senese* – originally dedicated in the *Novellino* to Duke of Amalfi – is recorded in only two Italian institutional libraries – the National Library in Florence, and the Biblioteca Angelo Mai in Bergamo – while the Biblioteca Trivulziana in Milan preserves a slightly different issue, with the text recomposed and the title written with ‘Mariotto’ in place of ‘Marioto’ (i.e., *Nouella di Mariotto Senese*).

According to Petrocchi, this rare publication may date to the 1530s, after Melchiorre Sessa’s edition of the *Novellino* printed in Venice in 1531.

The tale narrates, in the Italian vernacular, the unfortunate story of two lovers from warring Sienese families, Mariotto Mignanelli and Ganozza (or Giannoza) Saraceni. Owing to the basic plot elements (the rivalry of the families, the clandestine marriage of the protagonists, the role played by a friar, the apparent death of Ganozza, and a misunderstanding that leads to the tragic death of both lovers) Masuccio’s novel is considered one of the main sources of Shakespeare’s celebrated tragedy *Romeo and Juliet*.

The novel is introduced by a woodcut vignette of a woman between two men. The text is set in roman type; curiously, however, the mysterious printer switched to an italic font for the last page.

Gamba, *Delle novelle italiane in prosa*, 1835², p. 144, no. 94; Passano, *Novellieri italiani in prosa*, 1864, p. 307; C. Angeleri, *Bibliografia delle stampe popolari a carattere profano dei secoli XVI e XVII conservate nella Biblioteca Nazionale di Firenze* Florence, 1953, n. 276; Masuccio Salernitano, *Il Novellino. Con appendice di prosatori napoletani del ‘400*, ed. G. Petrocchi, Florence 1957, p. 592; O. H. Moore, “The Origins of the

Legend of Romeo and Juliet in Italy”, *Speculum* 5 (1930), pp. 264-277; Idem, *The Legend of Romeo and Juliet*, Columbus, OH 1950, pp. 36-42; J. L. Levenson, “Romeo and Juliet before Shakespeare”, *Studies in Philology* 81 (1984), pp. 325-347; N. Prunster (ed.), *Romeo and Juliet before Shakespeare: Four Early Stories of Star-Crossed Love*, Toronto 2000; N. Coderey, *Il mosaico di Giuletta e Romeo. Da Boccaccio a Bandello*, Ravenna 2014, pp. 199-211; Sander 4381.

The great Geometer

A milestone in the history of mathematics

16

Apollonius Pergaeus (late 3rd century BCE - early 2nd century BCE). Apollonii Pergei Philosophi, Mathematicique excellentissimi Opera. Per Doctissimum Philosophum Ioannem Baptistam Memum Patritium Venetum, Mathematicarumque Artium in Vrbe Veneta Lectorem Publicum. De Graeco in Latinum Traducta. & Nouiter Impressa. Venice, Bernardino Bindoni for Giovanni Maria Memmo, 1537.

Folio (305x220 mm). Collation: a-p⁶. 88, [2] leaves. Complete with fol. p6 blank. Roman and italic type. Bindoni’s printer’s device on fol. p5v, showing Saint Peter enthroned, with the letters ‘.S.’ and ‘.P.’ Title-page printed in red and black, within a four-sided border of six different woodblocks depicting philosophers, poets, and scientists of antiquity, most of which are labelled on the block; in the lower panel an enclosed garden with fountains; below the title, a woodcut portrait of Apollonius Pergaeus handling mathematical

attributes on a landscape ground. Numerous woodcut diagrams in text; woodcut decorated initials, some on *criblé* ground. Vellum binding from an antique antiphonal; red edges. A good, and wide-margined copy, a stain on lower margin of fol. o6.

Provenance: removed stamp on the title-page and on the verso of the last leaf; ticket of Libreria Antiquaria Mediolanum, Milan.

\$36,000.-

The rare first Latin edition of the first four books of *Κωνικά* (*Conics*) by the famous Apollonius of Perga, the only work of Greek mathematics to rival those of Euclid and Archimedes in importance.

Apollonius' fame rests on the *Conics*, a treatise that investigates the generation and mathematical properties of conic sections and introduces the terms parabola, ellipse, and hyperbola. Originally comprising eight books, the first four books survive in Greek, while Books v-vii survive only in the Arabic version (later translated into Latin by Abraham Ecchellensis and published in 1661), and Book viii is lost. The *editio princeps* appeared only in 1710, edited by the celebrated astronomer Edmund Halley. The *Conics* became the canonical treatise on this subject. Held in such high esteem, it was commented on by the most eminent mathematicians of the seventeenth century, including Pierre de Fermat and Isaac Newton. "It is hard to underestimate the effect of Apollonius on the brilliant French mathematicians of the seventeenth century, Descartes, Mersenne, Fermat, and even Desargues and Pascal, despite their very different approach. Newton's notorious predilection for the study of conics, using Apollonian methods, was not a chance personal taste" (DSB ed. 1981, p. 191).

This milestone in the history of mathematics was translated into Latin by the Venetian nobleman Giovanni Battista Memmo (ca. 1466-1536), who lectured in mathematics at Venice and based his version on a still unidentified manuscript close to the codex *Canon. gr. 106* of the Bodleian Library, Oxford. Its posthumous publication was sponsored by Memmo's nephew Giovanni Maria (1503/04-1579) and dedicated to Cardinal Marino Grimani (1488/89-1546), Patriarch of Aquileia. Apollonius' *Opera* are introduced by a title-page in red and black framed within a fine four-sided border portraying a series of authors from Greek and Latin antiquity in dialogue with one another, while the lower panel represents an enclosed garden or *hortus conclusus*, sealed – according to an iconography established by King Solomon's *Song of Songs* – with fountains. At the centre, a woodcut portrait of Apollonius, handling a compass and showing a table with rough drawings of geometrical figures and constructions. Both the small vignettes of poets, philosophers and historians and the larger depictions of the enclosed garden are re-uses of woodblocks previously employed by Venetian printer Bernardino Bindoni for the title-page of the 1535 edition of the *Supplementum supplementi delle croniche* by Giacomo Filippo Foresti. By contrast, the two vignettes depicting each two pairs of scientists in 'Oriental' manner belong to a different series, and the figures are not labelled on the block. Most intriguingly, one of the figures depicted in the vignette on the right side could be interpreted as another portrait of Apollonius, in this case handling an instrument that is curiously similar to the so-called Apollonius cone.

STC *Italian* 34; Dibner 101; Stillwell *Awakening*, 139; Hoffmann I, p. 205; M. Decorps-Foulquier, *Recherches sur les Coniques d'Apollonios de Pergé et leurs commentateurs grecs: histoire de la transmission des livres I-IV*, Paris 2000; M. N. Fried – S. Unguru, *Apollonius of Perga's Conica. Text, Context, Subtext*, Leiden 2001, esp. pp. 1-15; A. Gaspari, “Riflessioni su codici recentiores di testi matematici e sul prestito e sulla copia di manoscritti greci le copie ‘simultanee’”, C. Brockmann *et al.* (eds.), *Griechisch-byzantinische Handschriftenforschung*, Berlin-New York 2020, pp. 427-436, 838-839; Essling 667-668; Sander 480.

**The Scinzenzeler-Castiglione *Orlando Innamorato*
from the library of Giacomo Manzoni**

17

Boiardo, Matteo Maria (ca. 1441-1494). Tutti li libri de Orlando Inamorato. Del conte de Scandiano Mattheo Maria Boiardo Trati Fidermente [sic] Dal suo Emendatissimo exemplare. Nouamente stampato & historiato. Milan, [Giovanni Angelo Scinzenzeler, after 12 May 1513 and 1518, reissued by Giovanni Antonio Castiglione], 1539.

4° (190x133 mm). Collation: a⁸ (± a1.2.7.8), b-z⁸, &⁸, [cum]⁸, [rum]⁸, ²A-H⁸, I⁶ (± I1.2.5.6.) Fols. a1 and a2 signed A1 and A2, in a different type; fol. m3 signed m2, and corrected in manuscript in this copy. [378] leaves. Text in two columns. Gothic and roman type. 74 woodcut vignettes; one woodcut decorated initial on black ground on fol. a2r. Eighteenth-century honey calf, tooled in gold. Covers within a double fillet frame, four small floral tools inside the corners of the border. Spine with five raised bands, compartments tooled in gold; gilt title on hazelnut morocco lettering piece.

Marbled pastedowns and flyleaves. Edges speckled red and blue (rather faded). Upper hinge slightly weak. The note 'V.B.66' in red ink on the verso of the front marbled flyleaf; the pencilled note 'Raro 8500'. A good copy, spotting and foxing throughout; old repair to the outer upper blank corner of the title-page. Early *marginalia* (slightly trimmed) and reading marks; canto numbering in the the same hand.

Provenance: Giacomo Manzoni (1816-1889; small ex libris on front pastedown; see *Bibliotheca Manzoniana. Catalogue des livres composant la Bibliothèque de feu M. le Comte Jacques Manzoni. Première Partie*, Città di Castello 1892, lot 3067); traces of a large ex libris, possibly to be referred to the library of Giuseppe Cavalieri (1834-1918; see T. De Marinis, *Catalogue des livres composant la Bibliothèque de M. Giuseppe Cavalieri à Ferrara*, Florence 1908; no. 273).

\$18,000.-

Castiglione's reissue of an edition of Boiardo's famous poem printed by Giovanni Angelo Scinzenzeler between 1513 and 1518, of which no copy survives.

The Scinzenzeler *Orlando innamorato* had long been considered a bibliographical ghost, at least until the in-depth research of Neil Harris. Analysing the different types employed in the 1539 edition, Harris discovered that the leaves of this later edition actually represented a re-use, on behalf of another Milanese printer, Giovanni Antonio Castiglione, of the earlier Scinzenzeler edition for the purposes of offering an apparently 'new' edition of the *Orlando innamorato* on the market. The rare volume presented here therefore offers a highly interesting example of reprinting and substantial recycling.

¶ Ma nõ bisogna gia star troppo abada
che li nemici entro ale tende sono
tutto e taccati al taglio de la spada
no trouati de li herenici alcun pidono
per bolchi e capagna e fuor di strada
fugie tura la gente in abandoño
ecco la furia adosso piu li abonda
gionco e lo imperator de trasfonda

¶ Con la sua gente e tartari sbaraglia
hor ecco uigliato il forte cipione
che giuco con quelli altri ala battaglia
e gia rotundo e il franco fauatore
la gente tartarica abate e taglia
ala riscossa tra sotto il suo penone
re faciente e borchado e rimasso
con trualdino il radior maltaio

¶ La battaglia era tura insulputa
chi qua chi la per lo campo fugia
la poluere tanto alta era leuata
che lun da latro non fe cognoscia
& e la cosa si disolodrata
che non gionca poluente o uigordia
de re agrigiane che e cauto forte
ma a lat dauai son fue gente morte

¶ Que re di gri dolor la morte brama
loco fuor di schiera si tra aniet
ciascun di soi baron per nome chiama
uldano e fatirone e il fier argante
e pandragone degno di gri fama
lirichone e radamandho che giugate
poliermo e brontino e fanaria
ad alta uoce chiama tuua uia

¶ Montato era agrigan sopra balardo
dauai a turti uien con linata in mano
apre ogni schier di delhier gaslaro
con rata furia uen sopra de li piano
abiate cuschun senza riguardio
& ecco riscotrato ha il re uarano
auanti lo colpisse intro la testa
gitallo in terra con molta tempesta

¶ Brualdo fu caclato de lo arcione
da poliermo & ecco il forte argante
che con la lanza a terra fauatore
e radamandho quel crudo gigate
abbate uigiano sopra de li fabose
hor ue fe bene il franco facripante
tanta sua gente morte e l'ogoria
se sua persona non li pogge aita

¶ A scia sua schiera di re pien di ualio
sopra il delhier & aballa in liza
e poliermo a terra con fauore
brontino e pandraghon poco li ag
e quello argante che era inuaperato
che tutti in terra uano ad una daga
e poi che li a la spada in sua ma
la gente tartarica fugien in uola

¶ In altra parte combatte agrigiane
e maraungia fa de sua persona
uede sua gente per colte per plane
fugue in rota che il capo abandon
per la grandeira mox de abe le man
e in quella parte crudo fo iprona
tura & occide chi li uene auante
o sia de soi o sia de facripante

¶ Come de uerno nel tempo guardo
giu de un gra mite uene un hiel
che un sopra ala ripa tonolo
grosso di progia di nece distata
coial uenna quel re furioso
con ira grade con tempesta molta
una gra preua poi che egli hebra
tu uo in tal ro cano raccontate

¶ I sopra odisti il corfo e la rot
de il re agrigiane alla aia fier
ede un gra fire feude la man
si come una bobarcia apre una daga
cosh quel re con il brande non an
ogni bendardo a terra ogni bande
taglia e nimici e spacia la sua gente
non leu ne laltro non cura niente

¶ Ne tartaro e creaflo lui riguardu
ne de amicio nemici fa penliero
a si uoi mal che il cambio gli starda
hor e pur giunto quel signor aliero
dona de ferne la prova galarda
che fa il re facripante in fu il deluero
ueste figure e foi con alte lorde
e il re curaflo uede che li occide

¶ Fugireti de qui inuaperati
dalle agrigiane populi da niente
ne moi uniali piu in nominati
che io no uoglio effere de coral gte
uia ad mal ponto e me qui lassate
che molto meglio restaro uincende
ed come lo sono de quella batalla
che in compagnia de uoi bruta canala

¶ Cosh dicendo si fa largo fare
e facripante alla battaglia linata
hor non doueri signor dubitare
e ben la cetra quella an ma ardita
e inuon mi un messo hebe amiatate
dentre ala terra ala donna fiorita
pregando lei che tu la cetra faglia
per radopiarli il corfo ala battaglia



¶ Vene la damigella sopra al muro
e maio un brado al re de creafia
ad ogni yone tagliente e sicuro
il re agrigiane gra doglia ne hauta
pur dica giugando o non mi curo
che quella spada al fin fara la mia
& il re facripante in fieme e qui cullio
con qu la tra purana di bordello

¶ Non fe uogogna bruta incatatrice
ad altro piu che a me portare amore
che fe pecha chiamar eta felice
& haue il mondo la parte tra gire
certo il uero de le femine fe dice
che fano mai appredeno al peggiore
il re de re speca haure per auano
un ul curaflo tuoi per aperto

¶ Cosh dicendo turbato fe uolta
& al neseno affa se dilogato
la grossa liza fu la cetra ha rotta
e gia dala tra parte e ruolcato
re facripante uen con furia mol'a
e luno e laltro in fieme e riscotrato
con ai romore e con eta rima
gh' par che il cuspodi e il modo a fia

¶ Un laltro li fronte e elmo
fe e percosso
con quel che l'acire grosse e fine
furate
ne alcun per quello fe de l'ac
cun mosio
la fine alo resta han fracale
fate
be che re palmi ciascun tron
co e grosso
gia fun ruote & hano in ma
le spade
e furtosi ruota a ferre
che chi c'ha uoce uincere o
morte

Son of the printer Giovanni Castiglione, Giovanni Antonio ran a workshop that specialized primarily in music printing. The elder Giovanni had had a certain relationship with Scinzenzeler, with whom he shared a number of woodblocks used for illustrating chivalry books. Later, Giovanni Antonio somehow came into possession of unsold copies of the *Orlando Furioso* by Ludovico Ariosto printed by Scinzenzeler shortly before his death in 1526, as well as copies of Boiardo's *Innamorato* dated to 1513/18. Both editions were then re-issued by Castiglione in 1539, with updated title-pages and colophons. In the case of the *Orlando Innamorato*, Castiglione reset – using a different font – the original outer sheet of the first quire signed a (fols. a1, a2, a7, and a8) and the outer sheet of the last quire signed I (fols. I1, I2, I5, and I6), in order to modify the original title-page and colophon. The title-page came to bear the indication 'Nouamente stampato & historiato', whereas the colophon on fol. I5r bears the imprint 'Impressum Mediolani. M.D.XXXIX', identical to the formula closing the 1539 re-issue of the *Furioso*.

The illustrative apparatus is of course that allegedly included in the original edition printed by Scinzenzeler, which derived from various chivalric cycles. The only novelty is represented by the woodcut depicting a duel on fol. I2r, i.e., one of the leaves reset by Castiglione for actualizing the colophon. Not being in possession of the original woodblock that had first illustrated the scene, Castiglione replaced it with a vignette previously used in the *Libro del Danese* printed by Scinzenzeler in 1513, as well as in the *Vendetta di Falconeto* issued by Giovanni Antonio's father Giovanni in 1512 – an example of re-use that would seem to further confirm the existence of a sort of collaboration between the two Milanese printing presses.

In his census, Harris records only six copies (the only copy preserved in the United States – Wellesley College – is not complete) of Castiglione's re-issue in institutional libraries, to which the copies kept at the Biblioteca Antonio Panizzi in Reggio Emilia, and at the Kunstbibliothek in Berlin are now to be added.

The present copy once belonged to one of the greatest Italian book collectors of all time, Giacomo Manzoni. Manzoni's library focused especially on early Italian literature, and it is thus no surprise that he was also the owner of another rare edition of Boiardo offered in this catalogue, the complete *Orlando Innamorato* printed by Nicolini da Sabbio in 1539, which was later acquired by another great collector of Italian books, the Ferrarese Giuseppe Cavalieri (see no. 18). It is quite plausible that the copy of Castiglione's re-issue presented here was also purchased by Cavalieri at the Manzoni auction sale in 1893: the measurements of a large ex libris once pasted on its front pastedown are well compatible with Cavalieri's ownership label, and the *Catalogue des livres composant la Bibliothèque de M. Giuseppe Cavalieri* (1908) includes an entry of the Scinzenzeler-Castiglione *Orlando Innamorato*.

N. Harris, "Una aggiunta agli annali di Giovanni Angelo Scinzenzeler: l'*Orlando innamorato* datato 1539", *La Bibliofilia*, 89 (1987), pp. 168-178; A. Ganda, *Niccolò Gorgonzola editore e libraio in Milano (1496-1536)*, Firenze 1988, pp. 35-40, 72-74, 103-109; N. Harris, *Bibliografia dell'Orlando Innamorato*, vol. 1, no. 13, pp. 55-59; L. Balsamo, "Annali di Giovanni Angelo Scinzenzeler stampatore in Milano (1500-1526). Supplemento", *La Bibliofilia*, 95 (1993), no. 36**; A. Ganda, "Annals of Giovanni Angelo Scinzenzeler printer in Milan (1500-1526). A Supplement", D. V. Reidy (ed.), *The Italian Book 1465-1800. Studies Presented to Dennis E. Rhodes on his 70th Birthday*, London 1993, pp. 65-87; A. Ganda, "Giovanni Antonio Castiglione e la stampa musicale a Milano", *La Bibliofilia*, 100 (1998), pp. 301-324.

The Manzoni-Cavalieri-Martini Copy

18

Boiardo, Matteo Maria (ca. 1441-1494). Orlando innamorato. I tre libri dello innamoramento di Orlando di Mattheomaria Boiardo conte di Scandiano. Trattati dal suo fedelissimo esemplare. Nuouamente con somma diligenza reuisti, e castigati. Con molte stanze aggiunte del proprio auttore, quali gli mancauano. Insieme con gli altri tre Libri compidi. Venice, Pietro Nicolini da Sabbio, March-April 1539.

Two parts in one volume, 4° (199x144 mm). A-Z⁸, AA-DD⁸, EE¹⁰; Aa-Kk⁸, L-Q⁸, Rr-Xx⁸. 226; 167 (numbered i-xlvi, 47-167) of 168 leaves. Lacking the last blank. Roman type. First title-page printed in red and black within an elaborate architectural woodcut border; on fol. A2v woodcut map of southern France, Switzerland, and part of Germany, showing the geographical disposition of the ‘Sequani’ and ‘Helvetii’ fought by Julius Caesar, repeated also on fols. N3v and BB8r of the first part, and on fol. Ff6v of the second part (in the last three appearances a contemporary hand has added the inscription ‘fabius maximus patrit romanus’ at the top of the woodcut); on the second title-page, a large round portrait of Orlando on horseback (the same hand has added to the caption, in brown ink, ‘il conte’, and ‘il paladino’). Early twentieth-century vellum with overlapping edges, ink title on the spine. Gilt edges. A good copy, worm track, partially repaired, in the lower margin of fols. G3-O8, occasionally affecting text (especially between fols. G3 and I5). Some marginal stains, upper margin cut short, slightly trimming the running title on a very few leaves.

Provenance: Giacomo Manzoni (1816-1889; ex libris on the front pastedown; see *Bibliotheca Manzoniana. Catalogue des livres composant la Bibliothèque de feu M. le Comte Jacques Manzoni, Première Partie*, Città di Castello 1892, lot 3065); Giuseppe Cavalieri (1834-1918; ex libris on the front flyleaf; see T. De Marinis, *Catalogue des livres composant la Bibliothèque de M. Giuseppe Cavalieri à Ferrara*, Florence 1908; no. 274); Giuseppe Martini (1870-1944; his pencilled notes on the front flyleaves).

\$5,200.-

Rare edition – in a fine copy once belonging to the libraries of the great book collectors Giacomo Manzoni and Giuseppe Cavalieri – of the complete *Orlando Innamorato* printed by Nicolini da Sabbio, in which the three books originally written by Boiardo are continued and completed by three other books composed by Nicolò Degli Agostini (fl. first quarter of the sixteenth century), introduced here with a separate title-page bearing the printing date of March 1539. These supplementary books were published together with the three *Libri* by Boiardo up until the end of the seventeenth century.

Editions of Boiardo's original poem – before Francesco Berni's censored revision of 1541, which became the standard text for all subsequent editions – are all extremely rare. Of the 1495 edition, the first in three books (published at Scandiano by Pellegrino de' Pasquali on behalf of Boiardo's widow, Taddea Gonzaga) issued in 1,250 copies, none have survived beyond the end of the eighteenth century.

IL QUARTO LIBRO DELLO INNA
moramento di Orlando: nel quale si contengono molte, e
diuerse battaglie, come in quel leggendo si potrà
intendere. Composto per Nicolo della Ago-
stini, nuouamente ristampato, e
con gran cura corretto.



As for Degli Agostini's continuation, the fourth book was originally published in Venice in 1505 in a lost edition, and the fifth book was first published in Venice by Rusconi in 1514. The sixth part, meanwhile, was probably first published by Zoppino in 1521, although no copies survive; it was followed by a reprint in 1524.

This copy of the *Orlando innamorato* is a testament to both great Italian collecting and antiquarian bookselling. The volume once belonged to the great bibliographer Giacomo Manzoni, the well-known author of the *Annali tipografici dei Soncino* (1886). The celebrated Bibliotheca Manzoniana – which also held a copy of Castiglione's exceedingly rare 1539 re-issue of the *Orlando innamorato* printed by Scinzenzeler in 1513/18 (see no. 17) – was sold in 1893, and the rare Boiardo caught the attention of the Ferrarese collector Giuseppe Cavalieri, owner of an impressive series of editions in Italian vernacular, all of the greatest rarity. Cavalieri's favourite bookseller was Tammaro De Marinis (1878-1969), who was accordingly entrusted with the publication of the catalogue of his private library. The *Catalogue des livres composant la Bibliothèque de M. Giuseppe Cavalieri à Ferrara* appeared in 1908, and includes a lengthy description of the *Orlando innamorato* presented here, which later passed into the hands of another outstanding figure in the history of Italian bookselling, Giuseppe Martini.

Adams B-2314; Sandal, *Il mestier de le stamperie de i libri*, p. 199, vol. 1, no. 8; Melzi-Tosi, p. 93; N. Harris, *Bibliografia dell'Orlando Innamorato*, nos. 25a-25b.

Playing with figures between Spain and Venice.

An early translation of *La Celestina*

19

Rojas, Fernando de (d. 1541). *Celestina tragicocomedia* [sic] di Calisto e Melibea nuovamente tradotta de spagnolo in italiano idioma. Venice, Bernardino Bindoni, 1543.

8° (139x99 mm). Collation: A-P⁸. cxix, [1] leaves. Complete with fol. P8 blank. Italic and roman type. Large woodcut on title-page; sixteen smaller vignettes in text (one repeat). Later citron morocco, partially sunned, covers with triple gilt-fillet frame. Spine with five raised bands, richly gilt tooled. Gilt edges. A very good copy, bottom of title-page and following leaf slightly stained, small loss to lower outer blank corner of fol. K8, not affecting the text.

Provenance: the antiquarian bookseller Arthur Lauria, first active in Naples, and then in Paris from ca. 1932 to 1968 (small stamp on the front pastedown).

\$9,500.-

Early Venetian illustrated edition of this masterpiece of Spanish literature, widely known as *La Celestina* and generally attributed to Fernando de Rojas, presented here in its Italian vernacular translation by the rather mysterious Alfonso Ordóñez (or Alphonso Hordognez), possibly a member of Pope Julius II's entourage.

Ordóñez's text is of great importance as not only the first translation of *La Celestina*, but also the earliest surviving example of the tragicomedy in any language. Further, unlike other early versions, it draws on the original 16-act *Comedy* probably printed in Burgos in 1499 (of which only a single copy exists, and it is incomplete), as well as the later 21-

CELESTINA
TRAGICOCOMEDIA DI
CALISTO E MELIBEA

Nuouamente Tradotta de Spagnolo
in Italiano Idioma.



In Vinetia. M D XLIII.

act version, the first to be defined as a tragicomedy (the earliest extant Spanish example of which is the 1507 Zaragoza edition), thus offering precious insight into Rojas's original formulation. First published in Rome by Eucharius Silber in 1506, Ordóñez's work established a parallel textual tradition that formed the basis of subsequent modern-language translations and of *La Celestina*'s international renown.

The illustrations included in Bindoni's 1543 edition – which preserves Ordóñez's original dedication to Gentile Feltria (d. 1529), upon whose request the translation was made – similarly attempts to retrieve a more 'authentic' *Celestina* amidst the rapidly proliferating editions. Of the in-text woodcuts, five depict specific events (one repeating) while the other eleven are factotums – individual blocks with characters or landscape features that can be variously assembled to produce, in this case, five-block-wide composite images. The stage-like nature of such composites, first recorded in an edition of Terence printed in Strasbourg in 1496, is well suited to the theatricality of *La Celestina*; indeed, the earliest use of factotums in Spain relates to blocks used by Polono and Cromberger, possibly in the lost 1502 Seville edition of *La Celestina*, which Cromberger also used in his subsequent editions. Among the most profusely illustrated books of the sixteenth century, *La Celestina*'s rich graphic tradition was already set with the seventeen woodblock engravings included in the 1499 Burgos edition, so it is no surprise that printers were quick to follow Cromberger's more cost-effective model. Especially popular among Spanish printers, factotums thus became the preferred method for illustrating Rojas's best-seller: their use comprises most, if not all, of the illustrations in the vast majority of illustrated editions published in Europe in the first half of the sixteenth century. While stylistic differences obviously emerged, it was the Polono-Cromberger blocks that provided the

model for the illustrations included in Juan Batista Pedrezano's Spanish editions printed in Venice in 1523 and 1531, the blocks for which Bindoni re-used in the edition presented here.

This is no small point. Despite the numerous Italian-language editions that followed the first printing of Ordóñez's translation, it was not until 1519 that an illustrated Italian edition finally appeared. Printed in Venice by Cesare Arrivabene, it sought to economize rather differently: by continuously repeating the same two engravings (seemingly at random) throughout the text. This approach was repeated by Marchiò Sessa, using the same woodblocks, for his Venice edition of 1531. It was later that year that Pedrezano published his factotum-illustrated edition which was evidently more appealing, for the Sabio brothers proceeded to use very close, though coarser imitations of the blocks in their own Italian editions printed in Venice in 1534 and 1541.

Restoring Pedrezano's blocks to their original form for Italian readers, Bindoni also rearranged several of the factotum composites to correct errors caused by the high level of interchangeability among certain figures. One more development is also worth mentioning. Though modeled on Cromberger's, in Pedrezano's titular engraving *Celestina* is shown holding a rosary, thus pointing up her "feigned devotion" (M. Albalá Pelegrín, "Gestures as a Transnational Language through Woodcuts", p. 89). This is an instance of religious moralizing that Bindoni would further in his own edition by omitting Pedrezano's final illustration – that of Melibea's suicide. The prudent suppression also entailed an element of foreshadowing, for while *La Celestina* – rife as it is with references to sexual transgressions and love magic, a sort of popular sorcery – managed to avoid inclusion on the Index for almost a century and a half, Bindoni himself would be banished from Venice in 1551 as a result of a decree promulgated in precisely 1543.

Sander 1910 (1534 edition); Essling 2055; Palau 51194; F. J. Norton, *Printing in Spain 1501-1520. With a Note on the Early Editions of the 'Celestina'*, Cambridge 1966, pp. 141-156; C. Griffin, *The Combergers of Seville*, Oxford 1988, p. 198; “Hacia el origen de la *Tragicomedia*”, J. C. Conde (ed.), *Actas del Simposio Internacional 1502-2002: Five Hundred Years of Fernando de Rojas' Tragicomedia de Calisto y Melibea*, New York 2007, pp. 115-45; K. V. Kish, “‘Celestina’ as Chameleon: The Early Translations”, *Celestinesca*, 33 (2009), pp. 87-100; D. Paolini, “Madonna Gentile Feltria de Campofregoso, Alphonso Hordognez y la traducción Italiana de La Celestina”, *EHumanista*, 19 (2011), pp. 260-295; M. Albalá Pelegrín, “Gestures as a Transnational Language through Woodcuts: Celestina’s Title Pages”, *Celestinesca*, 39 (2015), pp. 79-112; E. Fernández – J. Snow, eds., *A Companion to Celestina*, Leiden 2017; *Celestina Visual*, celestinavisual.org.

The paths of a volume superbly bound for Pope Pius V

20

Augustinus Aurelius (354-430). Quintus tomus operum D. Aurelii Augustini Hipponensis Episcopi, continens XXII. libros de Civitate Dei. Cui accesserunt Commentarii Io. Ludo. Vivis ab Authore recogniti. Venice, ad Signum Spei, 1551.

4° (250x173 mm). Collation: A-Z⁸, Aa-Gg⁸, Hh⁶. 246 leaves. Text in two columns. Roman and italic type. Woodcut printer’s device on the title-page. Woodcut animated initials. Contemporary gilt-tooled red morocco over pasteboards. Covers within large frame ‘alla moresca’, decorated with a lotus-flower tool. At the centre of both covers, coltsfoot-leaf corner-pieces and Pius V’s coat of arms in a cartouche with the inscriptions ‘PIVS V.’ and

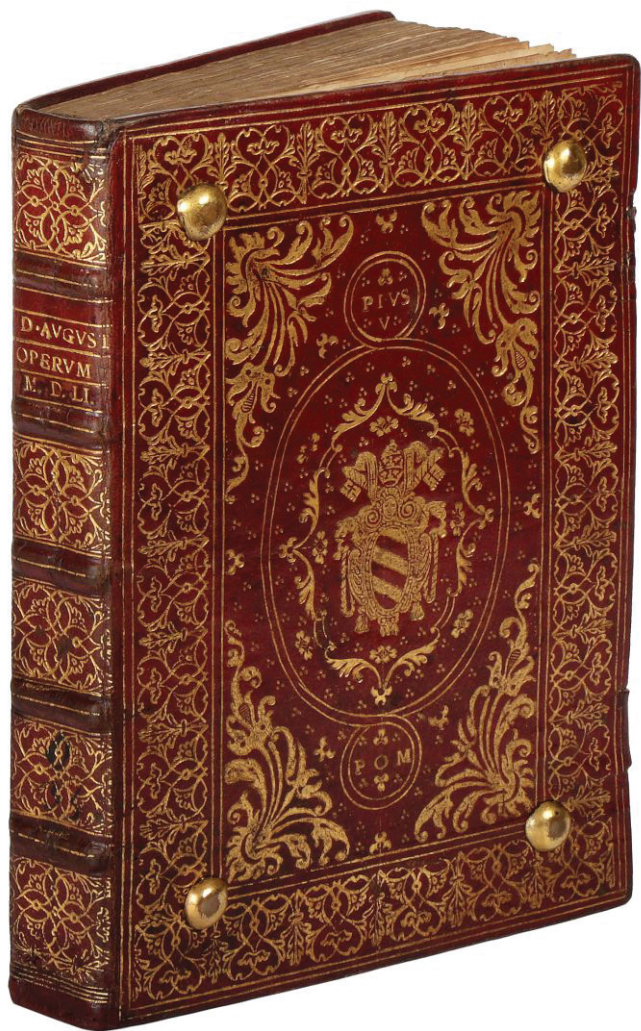
‘POM’; at the top of the lower cover, a cartouche with the inscription ‘S. AVGVSTINI OPERVM. T. V.’. Four gilt-copper bosses on both covers, two clasps to the fore-edge. Spine with five raised bands, compartments decorated with lotus-flower tools; title in gilt on the second one. Edges gilt and gauffered in floral pattern, leaves and petals slightly coloured in red. A very good copy, leaves uniformly toned. A few traces of dust and some spots, especially to the first and last leaves. The printed dedicatory epistle to King of England Henry VIII censored in ink. On the front flyleaf, an English note concerning the binding, probably pencilled by A.N.L. Munby (1913-1974). In a modern leather box.

Provenance: from the library of the Dominican convent Santa Caterina, in Trino Vercellese (oval stamp on the title-page); Sir Joseph Radcliffe (1799-1872), 2nd Baronet, Rudding Park, Yorkshire (armorial ex libris on the front pastedown).

\$12,800.-

The *Quintus tomus* – containing the *De civitate Dei* – from the great eleven-volume edition of Augustine published in Venice in 1550-1552, magnificently bound with the coat of arms of Pope Pius V Ghislieri (1504-1572).

The fine tooling ‘alla moresca’ is the work of an as-yet unidentified binder who was mainly active for the Pope and his family and whose style recalls the late production of Nicolò Franzese and other masters of the Farnese age. Similar bindings are kept in important institutional libraries and private collections in Italy and abroad, including, of course, the Vatican Library, whose examples were bequeathed by the bookseller Tammaro De Marinis. The interest of the present volume is, however, not at all limited to its sumptuous binding, for the *Quintus tomus* also narrates an important story of requisitions and dispersions – typical features of the history of Italian religious libraries.



D. AVGVSTI
OPERV
M. D. LI.

PIVS

POM

Its title-page bears the stamp of the library of the Dominican convent of Santa Caterina at Trino (near Vercelli, in the Piedmont region), which was closed in 1994. In 2018, the volume was declared – in accordance with the Italian *Code of the Cultural and Landscape Heritage* (2004) – an item of great ‘cultural interest’ for the Italian State, owing to the fact that its binding attests to its original provenance from another more famous Dominican convent located in Piedmont, that of Santa Croce in Bosco Marengo, near Alessandria. Pius V himself was born in Bosco Marengo and used to gift volumes bound with his Papal arms to that library. Transmissions of books between the two Dominican convents are documented, first as efforts to escape requisitions, which have marked the history of ecclesiastical libraries in Piedmont from the start of Napoleonic possession in 1802 to the suppression of religious congregations following Italian unification in 1861. In fact, the eleven-volume edition of the Venetian Augustine is already absent from catalogues of the library of Santa Croce in Bosco by the mid-nineteenth century.

The volumes remained in Santa Caterina at least until the 1950s – that is, all volumes apart from the *Quintus tomus* presented here. This particular volume – containing Augustine’s major work, the *Civitate Dei* – had already been moved to England by the first half of the nineteenth century, as attested by the ex libris pasted on the front pastedown with the coat of arms of Sir Joseph Radcliffe (1799-1872) of Rudding Park, Yorkshire. Our research at the West Yorkshire Archive Service in Leeds, which preserves the Radcliffe family papers, revealed a portrait of a passionate bibliophile who significantly enlarged the library he had inherited from his father, the first Baronet Radcliffe. Sir Joseph may have purchased the *Quintus tomus* in England, where finely bound volumes bearing the arms of

Pope Pius V had begun to circulate in the 1830s as a result of French confiscations. Alternatively, he may also have acquired the precious volume in Italy, where he travelled frequently, buying – as evinced by letters, invoices and lists kept in Leeds – jewels, artworks, and books. We have also tried to reconstruct the paths of other volumes from the great *ad Signum Spei* edition that left Italian soil more recently. For the moment, we have been able to trace four volumes, all housed in identical armorial bindings and bearing the stamps of the convent of Santa Croce in Bosco and/or that of Santa Caterina in Trino Vercellese. The *Secundus tomus* is described by the aforementioned De Marinis in the catalogue of the library once owned by Prince Hans Fürstenberg (cf. *Die italienischen Renaissance-Einbände der Bibliothek Fürstenberg*, Hamburg 1966, p. 64), and is now part of the Spencer Collection at the New York Public Library. The *Quartus tomus* is presently in a private collection in the United States. We have no information on the current ownership of the *Septimus tomus*, which was offered by Breslauer in 1979 (cf. *Catalogue 104: Fine Books in Fine Bindings from the Fifteenth to the Present Century*, no. 46), nor that of the *Decimus tomus*, which was likewise offered by Breslauer in 1993 (*Catalogue 110. Fine Books and Manuscripts in Fine Bindings*, no. 53).

U. Rozzo, *Pio V e la biblioteca di Bosco Marengo*, G. Ieni – C. E. Spantigati (eds.), *Pio V e Santa Croce di Bosco. Aspetti di una committenza papale*, Alessandria 1985, pp. 315-340; R. Livraghi, *La libreria del Seminario di Alessandria. Nascita ed evoluzione di una biblioteca di Sette e Ottocento*, Alessandria 1991; *Preziosi in biblioteca. Mostra di legature in raccolte private piemontesi*. A cura di F. Malaguzzi, Torino 1994; U. Rozzo, *Biblioteche italiane del Cinquecento tra Riforma e Controriforma*, Udine 1994, pp. 235-

29; F. Malaguzzi, *De libris compactis. Legature di pregio in Piemonte. Il Monferrato e l'Alessandrino*, Torino 2002; Idem, *Libri e legature per Michele Ghislieri e la Biblioteca di Bosco*, F. Cervini – C. E. Spantigati (eds.), *Il tempo di Pio V. Pio V nel tempo*, Alessandria 2006, pp. 287-302; U. Rozzo *La biblioteca di Santa Croce "riletta" vent'anni dopo*, *ibid.*, pp. 267-302.

The Ciceronian Paolo Manuzio

21

Cicero, Marcus Tullius (106-43 BCE). Rhetoricorum ad C. Herennium libri III. incerto auctore. Cicerone De inuentione libri II. Topica ad Trebatium, Oratoriae partitiones. Cum correctionibus Pauli Manutii. Venice, Paolo Manuzio, 1559. (bound with:) **Idem. Ciceronis De oratore libri III. Orator. De claris oratoribus. Cum correctionibus Pauli Manutii.** Venice, Paolo Manuzio, 1559.

Two works in one volume, 8° (160x108 mm). **I.** Collation: A-Z⁸. 184 leaves. Italic and roman type. Aldine woodcut device on the title-page. Blank spaces for capitals, with printed guide letters. **II.** Collation: A-Z⁸, AA-HH⁸. 240 [i. e. 248] leaves. Italic and roman type. Aldine woodcut device on the title-page. Blank spaces for capitals, with printed guide letters. Eighteenth-century vellum over pasteboards; inked title to the spine. Small loss to the foredge of upper cover. A good volume, slightly foxed; a few pale waterstains. In the second edition, wormhole to fols. C6 and C7, without any loss. Some *marginalia* in an early hand; a drawing in pencil on fol. A4v of the second edition.

\$1,200.-

Miscellany entirely dedicated to Cicero's rhetorics, containing two editions issued in 1559 by Aldus's son Paolo Manuzio (1512-1574), a printer who ably combined technical skill with philological accuracy. In 1558, Paolo was named official printer of the Venetian Academy, and he was likewise successful later in Rome, where he was charged with the direction of the Papal printing press in 1561.

Throughout his prolific career, Cicero was undoubtedly Paolo Manuzio's favourite author, and the Roman statesman's name predominates among the twenty-one editions published by the printer in 1559. Held in especially high esteem is the first edition bound in the present volume, which contains a collection of Ciceronian works previously published by the Manuzio printing press in 1554, along with, among others, the anonymous *Rhetorics to Herennius*, wrongly attributed to Cicero in the manuscript tradition, and presented here on the title-page as a work 'incerto auctore', i.e. of an 'uncertain author'. Both 1559 editions are printed with the usual impressive textual and typographical correctness, despite Paolo Manuzio not even being in Venice that year; he was instead in Padua, where he had taken refuge to escape conviction following a rather vague legal affair concerning the fish trade in the lagoon. The printer could, however, rely on his excellent collaborators, such as Marcantonio Muret (1526-1585) and Carlo Sigonio (1520-1584).

Adams C-1684; STC *Italian*, p. 176 (the second edition bound); Renouard *Alde* 177.6; Ahmanson-Murphy 580; T. Sterza, "Paolo Manuzio editore a Venezia (1533-1561)", *Acme*, 61 (2008), pp. 123-167.

Renaissance Lullism

22

[Giordano Bruno]. Lull, Ramon (1232-1316). Opusculum Raymundinum De auditu Kabbalistico siue ad omnes scientias introductorium... Paris, Gilles Gourbin, 1578. (bound with:) **Idem. Ars brevis illuminatis Doctoris Magistri Raymundi Lull. Quae est ad omnes scientias paucō & breui tempore assequendas introductorium & breuis via...** Paris, Gilles Gourbin, 1578. (bound with:) **Bruno, Giordano (1548-1600). Philoteus Iordanus Brunus Nolanus De compendiosa architectura, & complementi artis Lullij. Ad illustriss. D.D. Ioannem Morum pro serenissima Venetorum R.p. apud Christianissimum Gallorum & Polonorum regem, legatum.** Paris, Gilles Gourbin, 1582.

Three works in one volume, 16° (113x69 mm).

I. Collation: A-K⁸. 80 leaves [numbered 82]. Fol. E4 unsigned. Roman and italic type. Gourbin's woodcut printer's device on the title-page depicting Pandora with an open jar, from which winged creatures are escaping, and the motto 'SPES SOLA REMANSIT INTUS'. Six plates, three of which are printed on shorter leaves: 'PRIMA FIGURA' (between fols. A3 and A4), 'SECUNDA FIGURA' (between fols. A6 and A7, trimmed), and 'TABVLA GENERALIS' (between fols. C6 and C7); the remaining three plates are full-page and printed on regular-sized leaves: 'FIGURA TOTUM REPRESENTANS CREATUM' (between fols. A1 and A2), 'TERTIA FIGURA' (between fols. B3 and B4), and 'QUARTA FIGURA' (between fols. B4 and B5, with one volvelle still present, lacking the second and smaller movable part). Two woodcut diagrams in the text (fols. K1v and K6v). Woodcut headpiece, decorated initials.

II. Collation: A-F⁸. [48] leaves. Roman and italic type. Gourbin's woodcut printer's device on the title-page, a smaller version of the device found on the title-page of the *Opusculum*. Two plates, both folding: 'SECUNDA FIGURA' (between fols. A6 and A7) and 'TABVLA GENERALIS' (between fols. B7 and B8). Three full-page woodcuts: 'PRIMA FIGURA' (on fol. A5r), 'TERTIA FIGURA' (on fol. B1r), and 'QUARTA FIGURA' on (fol. B2v, complete with the volvelle's two moving parts still present). Woodcut headpiece, decorated initials. Visible on the lower margin of the leaf containing the 'SECUNDA FIGURA' is a rounded cut, suggesting another volvelle had been printed and cut out from the same leaf.

III. Collation: A-E⁸, F⁴. 43 of 44 leaves, lacking fol. F4, blank. Roman and italic type. Two plates: 'PRIMA FIGURA' (between fols. B1 and B2) and 'QUARTA FIGURA' (between fols B7 and B8), containing two volvelles, still uncut, to be mounted on fol. B8v. Two full-page illustrations: 'SECUNDA FIGURA' (on fol. B3v, folding), and 'TERTIA FIGURA' (on fol. B8r, present only in its typographical part, i.e., without tabulation). Woodcut head- and tailpieces, decorated initials. Five woodcut diagrams (fols. A8r, A8v, B3r, B5v, B8v). Eighteenth-century half-calf, brown-paper covers. Smooth spine divided into compartments by gilt fillets, title in gold on hazel-brown morocco lettering-piece (faded). Edges speckled red. A well-preserved volume, some browning and spotting. In the third edition bound, the upper margin of a few leaves slightly trimmed. Pencilled note 'Philosoph. iv' on the rear pastedown. Some early underlining in the second edition bound. On the title-page of the third edition the note 'v. Vogt p. 116', related to Johannis Vogt's *Catalogus historico-criticus librorum rariorum* (Hamburg 1747).

Provenance: 'Kellner' (ownership inscription on the recto of the front flyleaf); Royal Library in Berlin (old stamp in red ink on the verso of the title-page of the first edition bound; copy sold).

\$42,000.-

A remarkable miscellany with three rare editions that offer striking evidence of the revival of Lullism in the Renaissance, including the rare first edition of *De compendiosa architectura, & complementi artis Lullij* by the Italian philosopher Giordano Bruno.

The *Compendiosa architectura* is Bruno's third printed work, after the *De umbris idearum* and the *Cantus Circaeus*, which had been issued a few months earlier. Dedicated to the Venetian ambassador in Paris, Giovanni Moro, the *Compendiosa architectura*, is a vivid testament of the revival of Lullism and of its notable influence on Giordano Bruno in particular. Bruno had read the works of the Catalan philosopher and theologian Ramon Llull (1232-1316) during his youthful studies in Naples, under the guidance of his master Teofilo da Varano. The work represents therefore an essential chapter in the history of Renaissance Lullism, as well as in Bruno's own interpretation and renewal of Lullism, convincingly presenting an original synthesis between the combinatoric method of the *Ars Lulliana* and the classical art of memory, a synthesis particularly well demonstrated through his use of mnemonic wheels.

The 'Lullian' significance of the miscellany presented here is furthered by the two other editions bound inside: two works attributed to Lull himself and printed in 1578, once again by Gourbin. The first bound work is the famous *De auditu Kabbalístico*, an apocryphal treatise first printed in Venice in 1518 which greatly impacted Lull's reception over the centuries. Also known as the *Opusculum Raymundinum*, this work, intended to provide a combination of Lullism and Christian Kabbalah, was long attributed to Lull; its real author has, however, been identified by Paola Zambelli as the physician from Verona Pietro Mainardi (1456-1529), who taught surgery at the University of Padua. Mainardi's name is included as editor of the work in the

colophon of the 1518 *editio princeps*, suggesting his desire for the work's authorship to remain anonymous. "Circulating widely, this treatise reinforced the association of cabala with Lullism. Together with Pico, it gave a significant impulse to the evolution of Lullism and consequently to the introduction of cabalistic elements into it" (M. Mertens, *On Bruno's De compendiosa architectura*, p. 515).

The second bound edition is the equally rare *Ars brevis*, the popular compendium of his *Ars magna generalis* which was composed by Lull in 1308 and published for the first time in 1481. The treatise crowned Lull as one of the greatest philosophers of mediaeval Europe, while the combinatory tables of the symbolic letters 'BCDEFGHJKT' shown in the plate titled 'TERTIA FIGURA' (in the edition presented here, on fol. B1r) are considered forerunners of modern symbolic logic.

For printing the *Compendiosa architectura, & complementi artis Lullij*, Bruno turned to Gilles Gourbin. Gourbin had previously been responsible for the printing of Bruno's *De umbris idearum*, so a certain level of familiarity may have existed between the printer and the philosopher. There is, however, another more nuanced reason for Bruno's interest in Gourbin, which concerns the illustrative apparatus supplementing the edition.

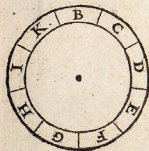
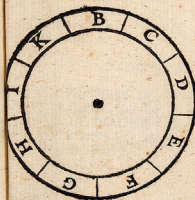
The new work to be printed was to include woodcuts of mnemonic wheels, some designed by Bruno himself, others derived from Lull's own works. Gourbin had not only already printed several editions of the *Doctor illuminatus*, but by that point he was also considered the 'Lullian printer' *par excellence*. As they were already in Gourbin's workshop, Bruno could count on the printer's access to the woodcuts previously used for the Lull editions, as well as the possibility of their being employed either directly or as templates in his *Compendiosa architectura*, so as to make his new interpretation visually clear.

FOR. FRV. NOZ.
 deducatur. qui quidem tum dictis angeli
 valer differentis: tum etiam relatio-
 rum, coniugarum, & cogenorum ter-
 minorum adfectione multiplici, adeo ut
 propositionum numero tempus ipsum
 succumbere, ne sufficere possit appareat.
 Hunc locum supra quam necesse sit mo-
 strasse volui: viciatus autem Lullij plus
 ferre momenti, quam Lullius ipse fortasse
 viderit. Lactum quippe fundamentum ex-
 cellentissimè meus edificium recipis,
 quam ipse struxerit.

De figur. in. et. re. in. Fig. Cap. IX.

Figuratō atque memoria, ex triplicis
 progressions consideratione delite-
 sci, quarū primam figuram Lullij est pla-
 na, à BC, ad BK. Secunda perpendicularis,
 à BC, ad BK. Tertia est transversalis à
 BK ad IK. Sed ad faciliorem intellectum
 & non nullam vilitatē, progressum pe-
 rpendicularem & transversalem, mutamus
 in rectum atque planum, & situm, in
 & abesse situm atque perpendicularē, ut
 in rebus sitis quibus coordinatio est ma-
 nifestum, quarum

Hi duo circuli includuntur in eo circulo qui habetur folio 16.



A comparison of the woodcuts illustrating Bruno's *Compendiosa architectura* and those included in both Lull editions of 1578 has indeed yielded interesting findings. From the two 1578 Gourbin editions, Bruno's work inherited the plates titled 'PRIMA FIGURA', 'SECUNDA FIGURA', 'TERTIA FIGURA' and 'QUARTA FIGURA'.

The 'SECUNDA FIGURA' is a re-use of the woodcut employed in the *Opusculum Raymundinum*, which was clearly still extant in 1582 when the *Compendiosa architectura* was printed; the 'SECUNDA FIGURA' in Lull's *Ars Brevis*, meanwhile, was made with a different and larger woodcut, which was probably subsequently broken.

The suggested primacy of the *Ars Brevis* printing – still unrecorded – might be confirmed by the architectural decorations present in the 'TABULA GENERALIS' of the *Ars brevis*, which are omitted from the same plate in the *Opusculum Raymundinum*.

The 'TERTIA FIGURA' also differs in Bruno's work, with a longer combination of letters and without the tabulation.

The presentation of the 'QUARTA FIGURA' represents a peculiarity of the present copy, in that it preserves the two moving parts of the volvelle, still uncut and to be mounted. This is an exceptional feature of the copy. In fact, books containing volvelle diagrams were meant to be assembled and used by their readers, and copies with uncut volvelles printed on separate leaves – usually on thick paper – have thus generally not survived.

The present copy of the *Compendiosa architectura* includes, between fols. B7 and B8, an additional folding sheet, printed only on one side, containing two circular volvelles to be cut and mounted onto the alphabetical dial on the verso of fol. B8. What's more, this leaf is in an uncut state and includes instructions to the printer or binder: "Hi duo circulli includentur in eo circulo qui habetur folio 16.". Evidently

these instructions were not heeded, as the printer or binder failed to cut and mount the pieces on the appropriate diagram. Perhaps a simple oversight, but one which allows us precious insight into the world of Renaissance printing.

One more feature deserves particular attention, as well as further research. Perusing the census of Bruno editions, we have discovered that recorded copies of the *Compendiosa architectura* are mainly bound in volumes that – just as with the miscellany presented here – also contain editions of the *Opusculum Raymundinum* and the *Ars brevis* issued by Gourbin in 1578. This is perhaps not a coincidence, simply the result of similar though independent choices made by the volumes' respective owners. Rather, the miscellaneous nature of the volume may reveal a precise commercial strategy on behalf of the Parisian printer, i.e., a plan for proposing an 'entirely Lullian book' to a particularly receptive market, one which would simultaneously allow him to repurpose unsold copies of his previous editions, now made all the more attractive alongside the novelty represented by the *Compendiosa architectura*.

I. STC *French* 292; Palau 143.864; Caillet 6846; Duveen, p. 370; Rogent y Duran, no. 121. **II.** STC *French* 292; Palau, 14370-14384; Duveen, p. 370, Rogent y Duran, no. 120; J. E. Rubio, "Llull's 'Great Universal Art'", *A Companion to Ramon Llull and Llullism*, 82 (2018), pp. 81-116. **III.** Adams B-2953; STC *French* 84; Salvestrini *Bibliografia*, no. 40; Sturlese *Bibliografia*, no. 3; M. Gabrieli, *Giordano Bruno. Corpus Iconographicum*, Milano 2001, pp. 125-153; P. Zambelli. "Il 'De auditu kabbalístico' e la tradizione lulliana nel Rinascimento", *Atti dell'Accademia Toscana di Scienza e Lettere 'La Colombaria'*, 30 (1965), pp. 115-149; M. Mertens, "On Bruno's *De compendiosa architectura*", *Bruniana & Campanelliana*, 15 (2009) pp. 513-525.

The most influential travel guide of Renaissance Rome

23

Boissard, Jean-Jacques (1528-1602). I. [-VI] Pars Romanae Urbis topographiae & Antiquitatum, Qua succincte & breviter describuntur omnia quae tam publice quam privatim videntur animadversione Digna Iano Iacobo Boissardo Vesuntino autore... Frankfurt, Johann Feyrabend for Theodor de Bry, 1597-1602.

A work in six parts, bound in two volumes in folio (350x200 mm). COMPLETE. Each part with its own engraved pictorial title-page.

I. Collation: *⁴, **⁴, A-T⁴, V⁶ (fol. V6 blank). [8] leaves (including the title-page, two full-page portraits of J.-J. Boissard, and T. de Bry, and a full-page plate), 161, [1] pages, a blank leaf. One folding double-page map of Italy. In this copy, the double-page engraved plate dated 1558-1560 is bound in Part II.

II. Collation: (:)⁴, **⁴, ***⁴, A-D², E-Z⁴, Aa-Ll⁴. [3] leaves (including the title-page and two full-page portraits of J.-J. Boissard and T. de Bry), 211, 11 pages, [1 leaf]; 42 plates, of which seven are folding.

III. Collation: †⁴ (this issue is lacking the engraved portraits on fol. †2 and †3; fol. †4 is entirely reset, and considered in the foliation as fol. A1), A⁴ (fols. A1-A3 signed A2 and A4 respectively), B-E⁶, F-Z⁴, AA-II⁴. [9] leaves, 41, [1] pages; 108 engraved plates, numbered 43-150.

IV. Collation: (:)⁴, A-F⁴. [3] leaves, 52 pages; 94 full-page engraved plates, numbered 53-146. In this copy, Part IV includes plate no. 125, which belongs in fact to Part VI (see below; all bibliographies agree that a plate numbered 125 was never executed for Part IV). In this copy, plates 147-149 are bound at the end of Part VI (see below).

V. Collation: *⁴, **⁶. [10] leaves; 130 full-page engraved plates, of which the first is unnumbered, and the others are numbered 1-129.

VI. Collation:):(⁴, A-F⁴. [4 leaves], 47, [1] pages; 148 engraved numbered plates. In this copy, plate no. 125 is erroneously bound in Part IV. This Part also includes plates 147-149 of Part IV.

Numerous woodcut decorated initials and headpieces.

Contemporary German vellum over pasteboards, with yapp edges. At the center of both covers, the gilt-tooled coat of arms of the d'Aubusson and de Damas families; the inscription 'M LE PETIT' lettered in gold on the upper board. Traces of ties, a green fabric tie preserved at the front cover of vol. 1. Smooth spine, title and volume numbering lettered in ink. Pale-blue edges. A very good copy, a waterstain at the bottom margin of vol. 1. Some browning and foxing. Pencilled bibliographical notes on the recto of the front flyleaf of vol. 1; early price notice '60 tl' on the rear pastedown of vol. 2; on the rear pastedown of both volume the early shelfmark 'C. 29', number '6123', and the note 'N° 5870 de Debure', referring to the entry of the work in the *Bibliographie instructive ou Traité de la connoissance des livres rares et singuliers* by Guillaume-François de Bure (Paris 1763-1768).

Provenance: the d'Aubusson and de Damas families (their coats of arms tooled in gold on both covers); the front pastedown of vol. I, dated '2 jul. 1846'; small paper label bearing the letters 'ER' on the title-pages, that on the vol. 1 with the number '3646'; from the library of the great Alsatian book collector and tobacco magnate Maurice Burrus (1882-1959), who purchased the copy from Ader in November 1949 (two small paper labels to the rear flyleaf of vol. 1, bearing the inked inscriptions 'Ader Nov. 49' and 'from X. Sa'; cf. the sale of Burrus's collection, Christie's Paris 15 December 2015, lot 185).

\$12,800.-



Portus Ostiensis
Riuulus Tiberis

OSTIA TIBERINA
Porta Ostiensis
Porta Trigemina

Porta Trigonia
Porta Naualis
Porta Sencualis
Porta Nœuia
MERIDIES

Por. Radysulana
Porta Camena
sue Capena

Porta Latina
Porta Labicana
Porta Gabina

Porta Querquetulana
sue Cœlimontana
Porta Triumphalls
sue sacra
Porta prenestina

Porta Laurentina
Pons Semicus
Pons Palatinus
sue Senatorius

Armitulstrum
Casa Rhemi
Templum Dianæ
Cohors
Domus
Vigilum
sacerdotum
MONS SAVENTINVS

Regia Saturni

Sæptum Herculis

Porta Portuensis
Porta Aurelia
Circus M
Templ. Neronis
Sepulchrum
Numae
MONS
Templum Iani

Pons C
INSVLA
Pons Fabricius
TEMPLV
Iouis
ARA
ARX
Asylum
MONS CAPITOLINVS

TEMPLVM
Apollinis eum Bibli
MONS PALATINVS
Domus Augusti
Domus Tiberii

OC CASVS



Porta Septimiana.
 Porta Valeria.
 Templum Apollinis.
 Templum Februi.
 Templ. Carmentis.
 Pons Numinis
 Pons Vaticanus.
 Pons Hadrianus.
 Porta Flumentana sive Flaminia
 Porta Rhytumenana sive Orientana.
 Porta Rhoமான.
 Hic adhuc una porta pingi debebat nomine Collatina.
 Porta Collina
 Por. Catullaria
 Por. Quirinalis
 SEPTENTRIO
 Por. Viminalis
 Porta Lauerualis
 Porta Placuaris.
 Porta Saluaris.
 Porta Exquilina.
 Porta Minutia.
 Porta Miltia.
 Porta Tibirtina.
 ORTVS.

eronis
 ANICVLVS ET VAITCANVS
 DOMVS Aurea Neronis.
 Domus Pastorum.
 Castra Mesenatum.
 Templum Quirini
 Nympheum publ.
 MONS EXQVILINVS.
 META vne aris sue sudas.
 AMPHITHEATRVM.
 Castra peregrina.
 Curia hostilia.
 Armamentum publ.
 MONS CELIVS.
 Templ. Scaepulis.
 Templum Vestis.
 Templ. Faustis.
 Templ. Quirinalis.
 Castra pratoria.
 MONS QVIRINALIS.
 Templ. Claudiorum.
 Templ. Capitolini.
 MILLIARIVM AVREVM.
 Bibliotheca.
 TIVS.

D

A very good copy, unusually complete with all its parts, of the rare first edition of this *summa* of Roman topography and statuary, profusely illustrated by the outstanding antiquarian, poet and draughtsman from Besançon Jean-Jacques Boissard on behalf of the Frankfurt-based publisher and engraver Theodor de Bry (1528-1598). De Bry was responsible for many of the high-quality copper-engravings included in the work, presented here in their first state. The present copy is in the rare issue lacking the engraved portraits in Part III, and with the letter to the reader reset. Furthermore, Part II contains three plates that are unrecorded in standard catalogues and bibliographies.

The *Antiquitates romanae* were intended to offer scholars and visitors to Rome a guidebook of the city's ancient monuments while also highlighting its Renaissance glory with information on its spectacular archeological collections. Boissard stayed in Rome between 1556 and 1559, sketching drawings of the Eternal City's numerous antiquities, and taking precious notes on the collections of antique statues, steles, bas-reliefs, and inscriptions displayed by cardinals, princes and aristocrats in their Roman palaces and gardens.

His monumental work is therefore considered not only a valuable primary source, but also the most influential travel guide of Renaissance Rome, since Part I offers an itinerary for a four-day tour around the city. Further, the work testifies to the vastness of Boissard's readings, as he frequently makes use of accounts and inventories compiled by other authors including Flavio Biondo, Pomponio Leto, Bartolomeo Marliani, Onofrio Panvinio, Fulvio Orsini, and Ulisse Aldrovandi. The maps of ancient Rome – such as that mapping Rome under the reign of Romulus – clearly show Boissard's debt to Marco Fabio Calvo's *Antiquae urbis Romae* (1532), while the maps representing modern Rome are mainly based on those engraved by Ambrogio Brambilla

in 1590 for Nicola van Aelst. Of the greatest importance is, in Part II, the map of modern Rome ('NOVISSIMA VRBIS ROMAE DESCRIPTIO A^o M.D.LXXXVII.') engraved by Theodore de Bry himself, and depicting the façade of Saint Peter's Basilica, intentionally oriented toward the reader and not toward the Obelisk and the Vatican Gardens, as they are in reality (see Frutaz, CXXXVIII, pl. 278).

Finally, the *Antiquitates romanae* offers a clear example of the antiquarian taste of the time, as well as the role of learned communication. During his long stay in Rome, and thanks to the protection of Cardinal Pio da Carpi, Boissard was introduced to the most distinguished collectors who – as he states in the preliminary leaves of the first volume – “nihil habeant domi suae, quod non liberaliter peregrinis videndum permittant”, i.e., “have nothing in their residences which they do not generously permit visitors to see” (fol. **2r). This was true even if those visitors happened to be Protestant, as indeed Boissard was; the passion for vestiges of the ancient world was thus even able to overcome confessional boundaries.

Adams-B 2331; Cicognara 3626; Kissner 54; Schudt 715; Rossetti II, 1160; A. Cullière, *Bibliothèque lorraine de la Renaissance. Catalogue d'exposition*, Metz 2000, no. 100; M. van Groesen, “Boissard, Clusius, De Bry and the Making of *Antiquitates Romanae*”, *Lias. Sources and Documents Relating to the Early History of Ideas*, 29 (2002), pp. 193-211; W. Stenhouse, “Visitors, Display, and Reception in the Antiquity Collections of Late Renaissance Rome”, *Renaissance Quarterly*, 58 (2005), pp. 397-434; R. De Marco, *Collections et collectionneurs dans les Trois-Évêchés*. Textes réunis par C. Bourdieu-Weiss, Metz 2015, pp. 35-54.

**One of the earliest works on the sundial
to be written in the vernacular,
with admirable illustrations**

24

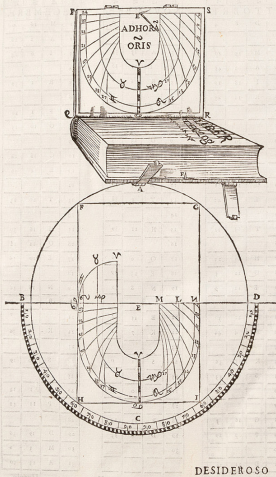
Pini, Valentino (m. 1607). *Fabrica de gl'horologi solari nella quale si trattano non solo instrumenti per disegnare horologi sopra ogni superficie di muro, ma anco si danno regole per fabricare altri horologi portatili, cosi per seruitio del giorno, come della notte. Di don Valentino Pini Can.^{co} Reg.^{re} della Cong.^{ne} del Salvat.^{re}.* Venice, Marco Varisco, 1598.

Folio (313x209 mm). Collation: [†]⁴, A-M⁴, N². [4], 46, [4] leaves. In this copy fol. H1 is erroneously bound after fol. H2. Italic and roman type. Engraved title-page. Woodcut printer's device on the verso of fol. N2v. Woodcut animated and decorated initials; woodcut head- and tailpieces. Numerous illustrations, diagrams, and tables in the text. Eighteenth-century boards 'alla rustica', recased. A few minor water stains and tiny wormholes to the covers. A very good copy, minor foxing in places. Pale waterstain to the outer margin of the last quires.

\$1,600.-

Fabrica degli horo. solari

Horologio da dipingerli nella parte interiore delle coperte di Beaconij. & altri Officij. in feruio de Religiosi. Cap. XIX.



Libro Secondo. 39

DESIDEROSO di giocare quanto più si può à diuosi, & in particolare a persone diuote & Religiose, (quali in Villa, & ne' villaggio, o viaggi, o in città, sono desiderate, e costati, più che si può, all'ora conueniente, habbiamo perciò, ad istanza loro, descritto la regola di comporre il presentehorologio, il quale facilmente, & deliquo, si poterà fare, come dimostra l'Espechio, dentro alle coperte de Beaconij, & altri Officij, & con esso vederà, il centro del Sole, in particolare, sopra il suo foglio, sia descritto, la linea sopra il circolo **ABCD**, diuiso dalli doi diametri **A C**, & **B D**, in quattro parti uguali, & ogni parte diuisa in gradi connumerando per le due prime dalla **B**, verso la **A**, & la **C**, & per le due opposte dalla **D**, verso il punto **A**, & **C**. Dentro al disegnato circolo si descriva il parallelogramo d'impoliretti **F G H I**, & sopra al quadrante **B E**, il quadrante **V V**, al quale, si come doue toccar, coi punti **Q**, la linea **F H**, con nella parte opposta camin verso la **E**, si è meno il circolo che li punti de' segni, si desiderano più, o meno larghi tra di loro, si diuida, prima la circonferenza del detto quadrante in tre parti uguali, & da li punti delle diuisioni, si facciano cadere le perpendiculari **X Z**, **Y Z**, & **V Z**, il fondamento **E**, nella distanza delle quali si producano li semicircoli, il primo cioè, che rappresenta il paralello di Granchio, **Q N**, il secondo, che denota quello del Gemini, & Leone, **R Z**, il **N**, il terzo, che quello di Vergine, & Toro, **P Z**, & **V**, il quarto, che significa quello dell'Arre, **V V**, M, li quali però, non fa caso, che siano più, o meno larghi, purchè nel uino, & nell'altro modo l'operazione uerà giua. Sopra questi semicircoli si uano notate li uoci diuisione del raggio del Sole, con tre ogni camina que li segni **Boreali**, il che si fa con tal arte. Nel centro **E**, si tira un cerchio di un sottilissimo filo di ferro, d'altra li quali poi si girare attorno, & si uano notate li uoci e connumerati si faccia partire il detto filo nella parte **C D**, sopra a quei gradi, che rispondenti sono à quelli dell'altre: del Sole, notati, hora per hora, nelle seguenti tavola, & la d'una praelato filo taglia il semicircolo notato dall'figura, che risponde all'altro, della tavola, & il punto in cui si divide, si faccia un punto, il quale si faccia per li ore, che seguano. Ma meglio s'intenda tutto con l'Espechio. Vogliamo, per caminare ordinatamente, nel semicircolo rappresentato nel Tropico del Ordo, nozze l'ora, & però quando si nella tavola del detto Tropico, si trouano sotto alla detta hora nona, descritti gradi 3 minuti, & da una parte nel quadrante **C D**, sopra al terzo grado, & minuto 1, ponendo il filo di ferro, & togliero il nominato Tropico, si uo il punto, il quale si faccia per l'ora, & ponendo nell'istesso quadrante il filo sopra al grado 13 minuti 30, come mostra l'Espechio, & seguendo con tal ordine, il nominato fare, che seguano in dieci giungà à la 6. poi di noni, per nozze gli altri punti dell'Espechio, hora nozze nella tavola, che segue di **II**, & **III**, nel semicircolo (secondo, & poi nel Taloro, fino che sono finiti tutti, poi da un punto all'altro corrispondente, all'Espechio, si tirano le linee, le quali si uano tracciando alquanto pigrate, feruiano nondimeno giustamente: & per ritrouare li punti di quell'ora, & che sia altri principij de' segni non gi' hanno, si feci la regola, & da nel seguente capitolo. Non uero, si attribuisce il procedera per nozze l'altre ore, ponendole, quando il filo si offese, sopra altri gradi notati nel quadrante **B C**, l'Espechio operazione si faccia nella parte opposta **Q N**, per quell'ora, che uengano dimostrate dal Sole, uenente sopra la tavola, & da li segni **Equinoxiali**, che sono **S**, **Q**, **V**, & **Q**, & **A**, & che non habbiamo dato clemente, poiche quello pocho di sopra, fere à balanza per l'uno, & per l'altro, anzi che si uero dal semicircolo **B C D**, l'horologio descritto per la

The rare first edition of this work on sundials, one of the first treatises on this theme to be published in the Italian vernacular.

The *Fabrica de gl'horologi solari* by the Bolognese Valentino Pini – cleric regular of the Congregation of Saint San Salvatore – offers innovative rules and practical instructions for the construction of such devices. Of great interest are the passages concerning portable sundials, which could be used during the day or at night; these instruments were, to be sure, particularly useful, and indeed highly necessary for long voyages, as Pini states in the dedicatory epistle to Cardinal Girolamo Bernerio (1540-1611), in which he recalls his personal experiences as a traveller “fra deserti paesi”, i.e., “through desolate places”, wishing to know what time it was.

The first edition is especially praised for its lavish illustrative apparatus: almost every page is illustrated with elaborate astronomical diagrams, quadrants, and instruments of the greatest variety. Among others, two woodcuts deserve particular mention, both displaying an “Horologio da dipingere nella parte anteriore delle coperte di Breviarij, & altri Officij in servitio de’ Religiosi”, i.e., a “sundial to be painted inside the bindings of Breviaries or other Offices especially for ministry use” (fol. K2v), a portable device which the cleric Pini had, in all likelihood, imagined during his travels through *deserti paesi*.

Houzeau-Lancaster 11395; Riccardi I, 280.

**Bound for Francesco Borghese,
Captain General of the Saint Roman Church**

25

Palazzolo (Palazzuolo), Cesare (fl. 16th-17th century). **Il Soldato di Santa Chiesa per l'institutione alla pieta de i cento mila Fanti, & de i diece mila Soldati à cavallo delle Militie dello Stato Ecclesiastico. Sotto Paolo Quinto Pontefice Massimo. Co'l Regolamento delle dette Militie, posto in luce dal sig. Cesare Palazzuolo Gentil'huomo Milanese, & Romano, & Generale Commissario, & Collaterale del detto Stato Ecclesiastico. Per ordine dell'Illustrissimo, & Eccellentissimo Signore Francesco Borghese fratello di sua Santità, & Generale di Santa Chiesa.** Rome, Luigi Zannetti, 1606.

4° (220x159 mm). Collation: *4, A-H⁴. [8], 64 pp. On the title-page, woodcut coat of arms of the dedicatee Francesco Borghese as Captain General of the Saint Roman Church, surmounted by a coronet. Woodcut decorated initials and tailpieces. Contemporary gilt-tooled vellum. Covers within a double fillet, with Borghese's coat arms at the centre. Small heraldic dragons at each inner corner. Holes for ties at the foreedges. Smooth spine, decorated with alternating heraldic dragons and eagles. Minor losses, small marginal stain to the lower cover. A very good copy, in its original binding. Some light, scattered foxing and staining.

Provenance: Francesco Borghese (1556-1620), brother of Pope Paul V, and Captain General of the Saint Roman Church (armorial binding).

\$4,000.-



First edition of this important work, likely Palazzolo's presentation copy to the dedicatee of the work itself, Francesco Borghese, whose coat of arms is stamped on its fine binding.

Francesco Borghese, Duke of Rignano, was the younger brother of Camillo, who had been elected Pope as Paul V on 16 May 1605. Since his ascent to St Peter's throne, the pope had vigorously fought for the development and reinforcement of the Papal Army and named his brother *Generale di Santa Romana Chiesa*, i.e., Captain General of the Saint Roman Church. In this context, the Milanese nobleman Cesare Palazzolo – *Generale collaterale*, i.e., the general inspector for the papal armed forces – was commissioned with the redaction of the present work, which contains not only the outlines of the reform, but above all its theoretical justification. The work traces the spiritual basis of the disciplined soldier and re-defines military duties in terms of Christian piety. The soldiers of the Pope should be not only well organized and courageous, but also disciplined and devoted. The pattern of conduct proposed by Palazzolo is thus dual natured, both military and religious.

As noted, Palazzolo dedicates his book to Francesco Borghese, whose coat of arms as Captain General of the Saint Roman Church stands out on the title-page. The same coat of arms, with its well-known Borghese-affiliated design of alternating heraldic dragons and eagles, also stands out on the covers and spine of the fine binding housing the copy of *Il Soldato di Santa Chiesa* presented here, presumably the very copy gifted by Palazzolo to Francesco Borghese.

The handsome gilt-tooled vellum binding was executed – as the gold-tooling clearly attests – in the most renowned and sought-after workshop then active in Rome, that run by the Soresini binders, who worked for the papal court as well as other high-profile clients from the 1590s to ca. 1630. Credit for this particular binding may belong to Baldassare Soresini, who was so active for the Borghese family that he was known as the ‘Borghese Binder’. The choice of such a refined atelier could therefore reveal Palazzolo’s intention of offering this copy to an outstanding recipient, as indeed Francesco Borghese was.

STC *17th century Italian* 642; G. Vianini Tolomei, “I ferri e le botteghe dei legatori”, *Legatura romana barocca. 1565-1700*, pp. 31-2, and pls. I-II; G. Brunelli, *Soldati del papa. Politica militare e nobiltà nello Stato della Chiesa (1560-1644)*, Rome 2003, *ad indicem*; Idem, “Cultura politica e mentalità burocratica nei carteggi dell’organizzazione militare pontificia (1560-1800)”, A. Jamme – O. Poncet (eds.), *Offices, écrits et papauté (XIII^e-XVII^e siècles)*, Rome 2007, pp. 301-310.

It is now the turn of your adversaries to be vanquished...

– Federico Cesi to Galileo –

26

Galilei, Galileo (1564-1642). *Istoria e Dimostrazioni intorno alle Macchie Solari e loro accidenti, comprese in tre lettere scritte all'illustrissimo signor Marco Velseri Linceo.* Rome, Giacomo Mascardi, 1613.

4° (245x175 mm]. Collation: A⁶, B-S⁴, T⁶, V⁴. [4], 164 pages. The leaf A2 paginated as page 4. Roman and italic type. Woodcut device of the Accademia dei Lincei on the title-page. Galileo's engraved portrait on fol. A5r. Thirty-eight separate copperplates showing sunspots; five full-page engravings of Jovian satellites (unnumbered as pages and unsigned, but counted within the foliation and pagination); woodcut diagrams in text. Woodcut initials. Contemporary boards 'alla rustica'. Spine with author's name inked horizontally on two lines. In a modern clamshell box. A large, untrimmed copy. Some foxing on the upper part of the title-page, light uniform browning throughout, more prominent to quire R. Light brown spots on some leaves, a paper flaw in the second of the five plates depicting the Satellites of Jupiter. Some contemporary underlining and vertical strokes in brown ink.

Provenance: on the title-page the early inked note 'FL' or 'FTL', presumably referring to the first owner of the copy; the bookseller Angelo Delai from Brescia (1842-1911; his stamp on the front flyleaf).

\$48,000.-

ISTORIA
E DIMOSTRAZIONI
INTORNO ALLE MACCHIE SOLARI
E LORO ACCIDENTI
COMPRESSE IN TRE LETTERE SCRITTE
ALL' ILLVSTRISSIMO SIGNOR
MARCO VELSERI LINCEO
DVVMVIRO D'AVGVSTA
CONSIGLIERO DI SVA MAESTA CESAREA
DAL SIGNOR
GALILEO GALILEI LINCEO

Nobil Fiorentino, Filosofo e Matematico Primario del Serenissimo
D. COSIMO II. GRAN DVCA DI TOSCAN. A.



IN ROMA, Appresso Giacomo Mascardi. MDCXIII.

CON LICENZA DE' SVPERIORI.

F L

A fine, wide-margined copy of the first edition, in the issue without Scheiner's letters (no priority), of this work first announcing Galileo's adherence to the Copernican system.

In 1611, the German Jesuit and astronomer Christoph Scheiner (1573-1650) sent three letters to Marcus Welser announcing his discovery of sunspots. Welser himself published these letters in Augsburg in 1612, under the title *Tres epistolae de maculis solaribus*; the work was illustrated by engraver Alexander Mayr (ca. 1559 - ca. 1616), while the author's identity remained disguised as 'Apelles'. It circulated widely, reaching Galileo himself, as well as the circle of the Accademia dei Lincei, the Roman scientific academy patronized by Federico Cesi (1585-1630), provoking a certain amount of irritation. Indeed, the Florentine scientist had begun observing sunspots in 1610, and had already represented them thanks to a sophisticated system of telescopic drawings. Prompted by Cesi, Galileo decided to reply, publishing his *Istoria e Dimostrazione intorno alle Macchie Solari* both to claim the priority of his discovery and to contrast Scheiner's interpretations. The German Jesuit had, in fact, refused to admit any element of corruptibility on account of the heavens, and consequently had attributed these alleged 'imperfections' to the effects of stellar shadows; meanwhile, Galileo convincingly argued that sunspots are nothing more than vapours issued by the sun itself owing to the extreme pressure of the heat.

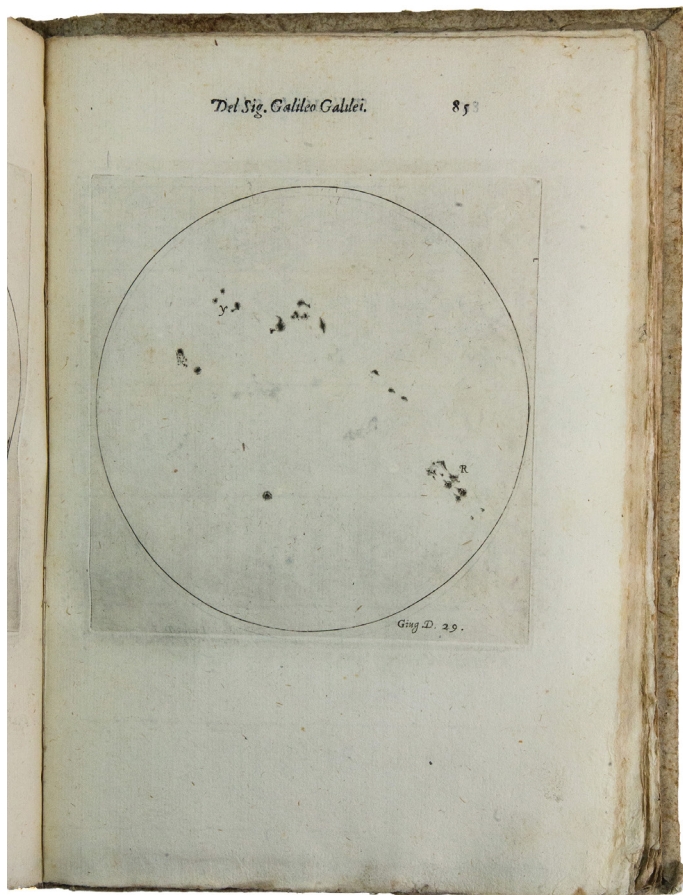
The Lincei Academy decided the book would be supplemented with illustrations befitting to both the wonder of Galileo's discoveries and the accuracy of his drawings, with Cesi writing to the Florentine scientist on 8 September 1612: "it is now the turn of your adversaries to be vanquished by this sense experience because, arguing with it, they abuse reason" (Galilei, *Opere*, vol. xi, p. 393;

transl. in A. van Helden, “Galileo and Scheiner on Sunspots”, p. 378). The Academy paid no mind to expenses, and the skilled artist Mattheus Greuter (1564-1638) was entrusted with the challenging task of proffering the pictorial evidence. Cesi himself supervised the enterprise, constantly informing Galileo on its progress. Greuter created thirty-eight separate copperplates depicting sunspots, with each etching measuring 12.5 cm in diameter and closely matching Galileo’s drawings, now held at the Vatican Library. The artist employed an elaborate technique, combining *intaglio finissimo*, geometric precision, and the use of special inks. The visual effect is extraordinary: Greuter’s spots “ghost across the paper’s surface, adumbrating the sunspots’ analogous transmutations – disappearing, reappearing, metamorphosing” (R. S. Noyes, *Mattheus Greuter’s Sunspots Etchings*, p. 466).

Two different issues of Galileo’s *Istoria e Dimostrazioni intorno alle Macchie Solari* are known, published at the same time. In one issue, Scheiner’s *De maculis solaribus tres epistolae Disquisitio as Marcum Velsorum* is appended at the end, introduced by a half-title and featuring separate paging. The other issue, an example of which is presented here, does not contain Scheiner’s text. The issue supplemented with the letters was likely intended for the Italian market, while the other was probably destined for north of the Alps: in fact, the German Jesuit was then lecturing at Ingolstadt, and it is possible that a publication of his letters by a Roman printer might have led to a privilege conflict.

STC *17th century Italian* 373; Cinti 44; Carli-Favaro 60; Dawson 2587; Gingerich, *Rara Astronomica* 32; Riccardi I, 509; Sparrow, *Milestones of Science* 77; Stillman Drake, *Galileo at Work*, 198; A. van Helden, “Galileo and Scheiner on Sunspots: A Case Study in the Visual Language of Astronomy”,

Proceedings of the American Philosophical Society, 140 (1996) pp. 358–396;
R. S. Noyes, “Mattheus Greuter’s Sunspot Etchings for Galileo Galilei’s
‘Macchie Solari’ (1613)”, *The Art Bulletin*, 98, No. 4 (2016), pp. 466–487.



A landmark in the history of surgery, of exceeding rarity

27

Severino, Marco Aurelio (1580-1656). De recondita abscessuum natura. Naples, Ottavio Beltrano, 1632.

4° (189x124 mm). Collation: A², ²A-C⁴, ³A-Z⁴, AA-RR⁴, ⁴A-Z⁴, Aa⁴, ⁵A-G⁴, [χ]⁴. [4], 24, 48, 52, 28, 48, 144, 192, [64] pages. COMPLETE. In this copy, the first quire A² is inserted between fol. ²A1 (title-page) and fol. ²A2 (pages 3 and 4). Engraved title-page, counted in the pagination. Woodcut initials and tailpieces. Twelve full-page engravings in the text. One full-page engraving *hors text* (included neither in the foliation nor pagination). Contemporary vellum over pasteboards; spine with inked title. Marbled pastedowns. Marbled edges. A good copy, some leaves uniformly browned, some foxing and staining, a tear on the last leaf.

Provenance: old armorial stamp on the title-page, faded.

\$12,000.-

A landmark in the history of surgery: the rare first edition of the first textbook of surgical pathology, the first book to include illustrations of lesions with the text and the earliest organized classification of tumors of the breast.

The author, Marco Aurelio Severino, despite his neglect by medical historians, was a pioneer of comparative anatomy who made major contributions to the advancement of oncology and was highly celebrated in his time.

Born at Tarsia in Calabria, he spent the most formative periods of his life in Naples, where he carried out his studies in medicine and began teaching, before obtaining first the chair of surgery and anatomy at the University, then the post of first surgeon at the Ospedale degli Incurabili. In Naples he met and began working with Tommaso Campanella (1568-1639), whom he regarded as a teacher and from whom he took a keen interest in the natural philosophy of Bernardino Telesio (1509-1588).

In addition to his influential research and practice in the fields of medicine, anatomy, and animal physiology – and despite threats to his career by the Inquisition, who objected to his allegedly unorthodox beliefs, and others who took issue with his supposedly ‘cruel’ method of healing patients – Severino forged important international connections with the European intellectual milieu. These relations are well documented by a rich correspondence with figures of international renown and reflect Severino’s eminence and reputation. Among his distinguished correspondents – which include Cassiano dal Pozzo, who assisted Severino in finding skilled illustrators for scientific drawings; John Houghton, who fostered the support of Harvey’s theories; and Johann Georg Volkamer, who became his agent in Nuremberg – Severino’s relationship with William Harvey (1578-1657) is especially noteworthy. The two physicians met in Naples in 1636 and before his return to England Harvey gave Severino the only known presentation copy of his *De motu cordis*, now kept at the Houghton Library at Harvard University. The friendship, which peaked in 1645 when Severino dedicated his *Phoca illustrates* to Harvey, was interrupted by the English Civil War.

Severino and Harvey represented two poles in an international network of medical intelligence, they both emphasized the importance

of comparative anatomy and of vivisection to the advancement of medicine, and their writings can be read as complementary to one another. Unfortunately, if Harvey's contributions are properly valued and widely acknowledged, Severino's full significance remains underrecognized, though studies of his manuscripts – now preserved at the Lancisiana Library – continue to offer scholars much stimulating material for reflection and discussion.

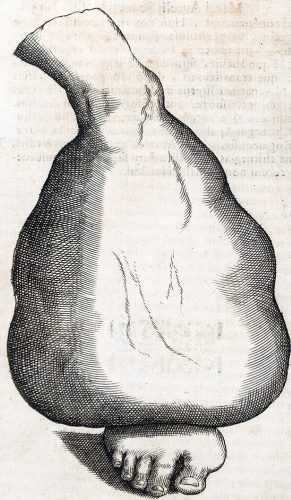
The copy offered here is of great bibliographical importance owing to its high degree of completeness. In fact, two different issues of the *De recondita abscessuum natura* are known. One, represented by the copy offered here, is complete with 192 pages, containing the *Paedarthrocace, idest de ossis circa articulum inflammatione* (fols. ⁴A-Z⁴, Aa⁴), the four unnumbered pages of Severino's dedicatory epistle to Ferdinando Enriquez de Ribera and that addressed by Giovanni Battista Ferrario to the author himself (fols. A²) and the 56 pages including the *Indice* (fols. ⁵A-G⁴), and preceding the 8-page *Errata* (fol. χ^4). The other recorded issue does not contain any of the aforementioned quires. It is not possible to establish any priority between the two issues, owing to the fact that an identical list of *errata* appears at the end of each, noting the errors and misprints discovered both in *De recondita abscessuum natura* and in the additional quires. The present copy, in this issue, is of exceeding rarity: we could trace only the Norman copy.

Garrison-Morton 2273; Krivatsy 11055; Norman 1932; C.B. Smith – C. Webster. "Harvey and M.A. Severino: A Neglected Medical Relationship", *Bulletin of the History of Medicine* 45 (1971), pp. 49-75; M. Conforti, M. "Surgery, Medicine and Natural Philosophy in the library of Marco Aurelio Severino (1580-1656)", *Bruniana & Campanelliana*, 10 (2004), pp. 283-298.

V Idimus sepe per artus, thorace anteriore, posteriore, subque alas, & inguina, prorumpentia quasi tubercula glandulas extrare vno eodemque loco confertas, quae in viscerum impuriorum, atque habitus corrupti hominibus ac pueris, limosi pituitosiq; sanguinis sunt soboles, crudas, dures, atque omnino difficultu contumaces. Huiusmodi tubercula equidem plus sexaginta vniuerso corpore dispersa vidi in nostri valetudinarij vetulo gracilioris habitus homine, qui longinquis ab oris venerat curadus. Quod autē maxime admirabile super cetera visū est, extabant tubercula quā plurima circa loca, quae glandularum sunt prorsus expertia. Itaque venit in mentem illud Aetij, qui Tetrabl. 4. ser. 3. cap. 5. quod est de strumis profusus est, ex integro nasci plerumque candidas, & rubras carunculas in corpore, Sed fatius erit aliqua prius attingi de strumis.

De strumarum natura, generatione, materia, loco, & adnexis corporibus multae, ac variae fuerunt auctorum sententiae. Itaque perplexos nos tenent controuersiae neque enim cum Galeno maxime credamus eundem senser in hac re sequi certo possumus: cuius tamen doctrinam principio proponemus, ut haec conferri cum alijs ritē queat. Is lib. 7. 4. meth. med. cap. 15. & lib. de tumoribus cap. 18. & plerumque alijs in locis tradidit strumam esse tumorem obduratum veluti scirrhum in glandula ex accreto humore frigido, qui vel pituita vehementer exsiccata, vel humor melancholicus est, ut 13. meth. cap. 5. at in lib. definitionum medicarum si modo is auctor fuit declarauit, quod struma est caro sicca, quae difficulter soluitur.

Celius vero dixit esse tumorem, in quo subter cōcretae quaedam ex pure, & sanguine quasi glandulae oriuntur. Aetius vero ex Leonida lib. 15. cap. 7. voluit strumas esse car-



The exceedingly rare true first edition

28

Folli, Cecilio (1614-1682). *Caecili Folii equitis Nova auris internae delineatio.* Venice, Giovanni Antonio Giuliani, 1645. (bound with:) **Cima, Francesco (b. 1633).** *Exercitationis medicae de recta acceptione arthritidis, & podagrae ab excellentissimo Antonio Molinetto Patavini Lycaei anatomico, & theorico editae. Examen Francisci Cimae medici Veneti.* Venice, ex typographia Leniana, 1662. (bound with:) **Patin, Charles (1633-1693).** *De febribus oratio, habita in Archi-Lycaeo Patavino, die 4. Nov. 1677. A Carolo Patino Doctore Medico Parisiensi Medicinam Praticam Interpretante.* Padua, Pietro Maria Frambotto, 1677. (bound with:) **Cima, Francesco (b. 1633).** *Vindicata veritas a Francisco Cima medico veneto in epistolam admonitoriam nomine cuiusdam Baijer typis mandatam.* Venice, ex typographia Leniana, 1663.

Four works in one volume, 4° (216x164 mm).

I. Collation: A⁴. [4] leaves. Printer's device on the title-page (an eagle with spread wings above a vase containing three lilies supported by a hand coming out of the clouds, in a figural frame). Woodcut initial and headpiece. On fol. A3r, full-page engraving by Giacomo Pecini (ca. 1617-1669). A very good, wide-margined copy. Some light foxing, traces of a fold (from presumably having been sent as a letter).

II. Collation: A-B⁴, C⁶. 28 pages. Woodcut ornament on title-page. Small hole to lower inner margin of the first quire not affecting the text, a fine copy.

III. Collation A⁴. [4] leaves. Engraved coat of arms on the title-page. A fine copy on thick paper.

IV. Collation: [π]⁴, A-D⁴, E⁶. [8], 41, [3] pages. Satirical engraved vignette on the title-page. Woodcut initials and headpieces. A fine copy.

Contemporary boards, label with manuscript title on spine, the letter “C” on the upper cover and an inked-out note on the lower cover, original flyleaves preserved lower cover stained and with a worm track). On the rear pastedown the manuscript note ‘num^o. 5. fogli n^o. 12÷’. Folli’s is the second edition bound in the miscellany.

\$16,500.-

Precious medical miscellany, including the exceedingly rare first edition, in first issue, of the *Nova auris internae delineatio* by Cecilio Folli, the most accurate description of the ear up to its time.

Born in Fanano, near Modena, Folli studied philosophy and medicine at the University of Padua, demonstrating great interest in anatomical and physiological investigations. His career developed in Venice, where he was elected public anatomist in 1636 and primary physician in 1650. Using his personal prestige, Folli promoted the construction of an anatomical theatre in Venice based on the model of that of Padua. Inaugurated in 1671, the theatre was later destroyed by a fire.

The *Nova auris internae delineatio* is undoubtedly Folli’s most esteemed and sought-after text. Its fame is due to the engraved plate containing six figures that offer an extremely accurate and analytical description of the middle and inner ear, some structures of which had never before been observed. Among the many remarkable morphological details shown in the plate and described in the text, the depiction in the *Figura Secunda* of the long process of the malleus, also called the “Folli or Follian process”, is of particular importance. The physician also identifies the lenticular process of the anvil which he calls *os globulus*, and which is first illustrated in the *Figura Tertia*.

Figura Secunda

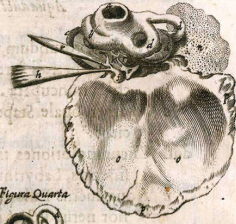


Figura Prima



Figura Tertia



Figura Quarta



Figura Quinta



Figura Sexta



The work was sent as a letter – the dedication is dated Venice, 10 May 1645 – to the well-known Danish physician and mathematician Thomas Bartholin (1616-1680), revealing their mutual esteem and friendship; Folli went often to Padua, where Bartholin resided, both to discuss with him the development of his research and to make practical demonstrations of anatomy. Bartholin also contributed to the circulation of the *Nova auris internae delineatio* as is shown in the copy now preserved at the Augsburg State Library, bearing Bartholin's dedication to the German physician Lucas Schrockius (1620-1689). Two variants of the edition are known, each having a different fingerprint and with the printer's device of the eagle and vase of lilies appearing in two different sizes. Our copy certainly corresponds to issue A with the larger version of this device.

The *Nova auris internae delineatio* was reprinted in Venice a century later, in 1745, in commemoration of the first edition. Responsible for the publication was the outstanding Venetian physician Giambattista Paitoni (1703-1788), who entrusted a Venetian printer to issue a facsimile of the pamphlet, with the addition of a typographical note on the verso of the title-page: "Hoc rarissimum opusculum recusum est Venetiis in usum Jo: Baptistae Paitoni juxta autoris editionem, Dominico Burgo typographo MDCCXLV". Although the title-page faithfully reproduces the original imprint, the text was entirely reset, the plate was recast with minimal variants, and a different printer's device was used, now depicting a woman symbolizing the goddess Concordia. According to the Opac SBN, seven copies of the *Nova auris internae delineatio* of 1645 are recorded among Italian institutional libraries, but their descriptions tend to be misleading

as there is some confusion between the two issues of the original edition and the reprint of 1745. This is the case, for example, with the vellum copy kept at the Biblioteca Marciana in Venice (Membr. 52), which – given the presence of the Concordia printer’s device – seems not to belong to the 1645 edition, but rather to Paitoni’s celebratory initiative of 1745. It would be interesting to determine how many copies of this extremely rare pamphlet listed in institutional libraries worldwide belong in fact to the original 1645 edition as opposed to the 1745 reprint.

The other three editions bound in this miscellany are likewise rare, and all are linked to the Paduan medical milieu: two dissertations by Francesco Cima, and the oration held at the University of Padua in 1670 by the renowned Parisian physician Charles Patin.

Garrison-Morton 1542G (for Folli’s *Nova auris internae delineatio*); A. B. Bosatra, “La *Nova auris internae delineatio* di Cecilio Folli”, *Acta medicae historiae Patavina*, 1 (1954-55), pp. 1-16 (includes a facsimile of the 1645 edition); C.D. O’Malley – E. Clarke, “The Discovery of the Auditory Ossicles”, *Bulletin of the History of Medicine*, 35 (1961), p. 441 and fig. 5; S. Minuzzi, *Sul filo dei segreti. Farmacopea, libri e pratiche terapeutiche a Venezia in età moderna*, Milan, 2016, p. 191.

Between erudition and science

29

Dati, Carlo Roberto (1619-1676). Vite de pittori antichi scritte e illustrate da Carlo Dati nell'Accademia della Crusca Lo Smarrito. Alla Maesta Cristianiss. di Luigi XIII. Re di Francia e di Navarra. Florence, Stamperia della Stella, 1667.

4° (232x166 mm). Collation: [π]⁴, *⁴, A-Z⁴. Half-title. Title-page in red and black, bearing the woodcut device of the Crusca Academy with a flour bolter and the motto 'IL PIV BEL FIORE NE COGLIE'; the Crusca device is repeated, in smaller format, on fols. C1r, N2v, and Y4v. Dati's woodcut device as a member of the Crusca, in the form of a baker's peel (*pala*) with his motto 'CHE MI MOSTRA LA VIA' and nickname 'SMARRITO', on fols. *4r, K4r, and T4r. Woodcut head- and tailpieces. Contemporary marbled calf. Spine with five raised bands, underlined by narrow gilt friezes (faded); gilt armorial tool to the compartments; title lettered in gilt on the second compartment. Speckled edges. A few scratches and small losses to the covers; early repairs to the extremities of the spine. A very good copy. Quires O and P slightly toned, a few small spots. A single tiny hole running throughout the leaves, without any loss. On the front pastedown, the early inked shelfmarks 'B.IX.26' and 'B.III.15'; the number '2665' written in a slightly later hand. On the rear pastedown, the note 'Edizione citata dalla Crusca Haym, id- 1771, p. 554', in an early nineteenth-century hand.

\$1,400.-

The first edition of this learned work on ancient painters. A prominent figure of seventeenth-century Florence, Carlo Roberto Dati was well educated in the humanities and sciences, and belonged to the circle of Galileo's disciples, together with Francesco Redi and Evangelista Torricelli. In 1648, he obtained the chair of classical languages at the Florentine university. He was, furthermore, a member of the Academy of Crusca, the first language academy in the world, founded in 1582, for which he served as a secretary and actively collaborated in drafting the third edition of the *Vocabolario*, which would finally appear in 1691. Dati's academic name or *nome di Crusca* was 'Smarrito', and both the woodcut device of the Academy and Dati's personal Crusca *pala*, or baker's peel, with the motto 'CHE MI MOSTRA LA VIA' (i.e., 'it shows me the way') are used as tailpieces in his *Vite de pittori antichi*. The *Vite de pittori antichi* is the most enduring of the numerous literary and scientific texts published by Dati in his lifetime. It contains the biographies of four celebrated Greek painters of the 5th and 4th centuries BCE, Zeuxis of Heraclea, Parrhasius of Ephesus, Apelles of Colophon, and Protogenes of Caria. The original plan was, however, still more ambitious: the intention had in fact been to publish an extensive history of ancient painting, as his correspondence and papers preserved at the National Library of Florence demonstrate. Of this grand project, only the present volume came to light, dedicated by Dati to no less than Louis XIV, King of France, who had granted him a yearly benefit in 1666 on account of his merits in the Republic of Letters.

Dati relied on ancient sources for information on the life and works of each painter, and he also consulted a great number of manuscripts made accessible thanks to his vast and numerous intellectual relationships. Material was provided, for example, by one of his closest friends and correspondents, the famous ‘Galileian’ Cassiano Dal Pozzo. Meanwhile, the renowned artist Salvator Rosa supplied detailed explanations on painting techniques. Each narrative section pertaining to a given artist’s life is followed by Dati’s learned commentaries on specific textual, artistic, or antiquarian issues.

The *Vite de pittori antichi* enjoyed wide success, and continues to stand for the fruitful link between erudition and science, one of the most interesting features of seventeenth-century Italy.

STC *17th Century Italian*, p. 293; Gamba 425; Cicognara 2252; A. Mirto, *Le vite dei pittori antichi di Carlo Roberto Dati e gli studi erudito-antiquari*, Florence 1953; G. Perini, “Carlo Malvasia’s Florentine Letters. Insight into Conflicting Trends in Seventeenth-Century Italian Art Historiography”, *The Art Bulletin*, 70 (1988), pp. 273-299 (esp. pp. 282-284); F. Solinas, “Cassiano Dal Pozzo (1588-1657). Il ritratto di Jan van den Hoecke e l’Orazione di Carlo Dati”, *Bollettino d’arte*, 80 (1995-1996), pp. 141-164; A. Mirto, “Rapporti epistolari tra Cassiano dal Pozzo e Carlo Roberto Dati”, *Nouvelles de la République des Lettres*, 2 (2001), pp. 7-102; Idem, “Lettere di Petrus Scavenius a Carlo Roberto Dati”, *Studi secenteschi*, 61 (2020), pp. 253-288.

Military engineering in Spanish Lombardy

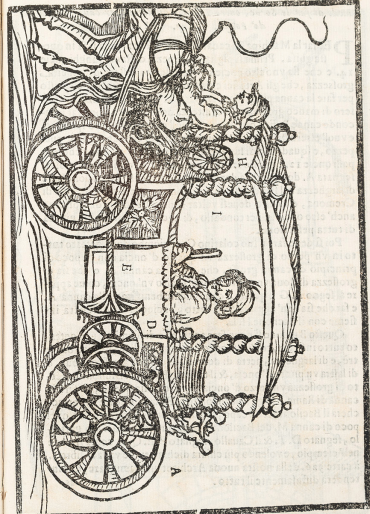
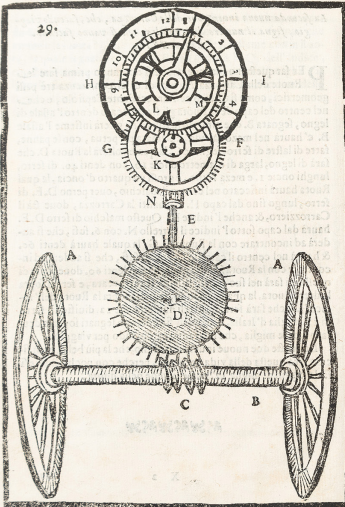
30

Capra, Alessandro (ca. 1610-1683/85). *La nuova architettura militare d'antica rinouata da Alessandro Capra Architetto, e Cittadino Cremonese, Con l'Indice, e loro Argomenti; Diuisa in tre Parti, Con l'Indice, e loro argomenti; Consecrata al merito singolare dell'Eccellentis. Sig. il Sig. Gio: Tomaso Conte Enriquez de Cabrera Conte di Melgar, Gentilhuomo della Camera di Sua Maestà, &c. Gouvernatore, e Capitan Generale dello Stato di Milano.* Bologna, Giacomo Monti, 1683.

4° (213x148 mm). Collation: §⁴, §§⁴, A-Z⁴. [16], 184 pages. Half-title. Woodcut architectural title-page. Woodcut author's portrait on fol. §§4v. Five folding woodcut plates (repaired tear to the third plate; gutter and lower margin reinforced, and two small tears in the upper margin to the fourth plate). Woodcut decorated initials, headpieces, and large tailpieces. Woodcut illustrations (mostly full-page) and diagrams in the text. Contemporary boards. Spine covered with late nineteenth-century vellum, with inked title. A good copy, some leaves uniformly browned; minor inkstain to fol. §§4v, barely affecting the graphic surface.

\$2,200.-

29.



The first edition of the lavishly illustrated treatise on military architecture and engineering by the Cremonese Alessandro Capra.

Capra's career as a military engineer prospered during the domination of the State of Milan, or Lombardy, by the Spanish monarchy. Habsburg Spain had great interest in military strategy, especially when it came to its highly strategic Lombard dominions, always seeking to better its troops, introduce new technologies, and build fortifications. In this context, Capra published his wide-ranging *La Nuova Architettura militare*, which he dedicated to one of his patrons, the Spanish politician Juan Tomás Enríquez de Cabrera, 7th Duke of Medina de Rioseco (1646-1705), then Governor and General Captain of Milan.

Capra's military manual is divided into three parts and supplemented with numerous woodcut illustrations depicting not only fortifications and war machines, but also mechanical and hydraulic inventions of all sorts, including, for example, mobile fountains, or a method of raising drinking water from aquifers. Many of Capra's inventions are, however, not entirely original – or even 'new', as the title-page clearly states – and large is his debt to the great architectural and engineering theory of the Italian Renaissance.

A second edition of the work appeared in his hometown of Cremona in 1717, gathered in the two-tome publication *La nuova architettura civile e militare*, which also included another of Capra's works, *L'architettura familiare*, first issued in 1678.

Fowler 80; Riccardi I, 234-235; Vinciana 4348; M. Dezzi Bardeschi, "Su Alessandro Capra, ingegnere e architetto cremonese, e sul suo trattato d'architettura", *Studi secenteschi*, 4 (1963), pp. 45-79; L. Reti, "Francesco Di Giorgio Martini's Treatise on Engineering and Its Plagiarists", *Technology and Culture*, 4 (1963), pp. 287-298.

The first American *charro*

31

San Miguel, Isidro de. Parayso cultiuado de la mas senzilla prudencia: virtudes practicadas en la inocentissima vida del v. siervo de Dios y portentoso varon Fr. Sebastian de Aparicio, religioso lego de la Regular obseruancia de Nuestro P. S. Francisco, hijo de la santa prouincia de el santo euangelio de Mexico: dedicado a la sacra catholica, y real magestad de la reyna nuestra señora. Naples, Stamperia de Iuan Vernuccio y Nicolas Layno, 1695.

4° (215x159 mm). [28], 156, [26] pages. Engraved portrait of Sebastian de Aparicio by Jacques Blondeau. Woodcut capitals, head- and tailpieces. Contemporary vellum, over pasteboards. Some leaves uniformly browned, foxing, a light stain to the last leaves, two small holes in the upper blank margin throughout the entire volume and on the lower blank margin of the last leaf, not affecting the text, some small ink stains.

Provenance: ‘questo libro è de Michele [...]’ (ownership inscription on the front pastedown).

\$2,400.-

First edition of this biography of Sebastian de Aparicio (1502-1600), the eclectic Spanish colonialist, farmer and friar, famous for being the first American *charro* as well as one of the first landowners in Mexico to have ‘taught Indians on his hacienda near Puebla to tame and train horses’ (K. Mullen Sads, *Charrería Mexicana*, p. 271).

Sebastian revolutionized agriculture in New Spain, being one of the first Spaniards to import plow farming and the use of *carretas*. Having landed in Veracruz in 1533, he gained his wealth by cultivating maize and wheat, introducing European methods for training cattle, and

building Mexico's highway system. At the age of seventy-two, and shortly after the death of his second wife, he distributed his goods among the poor and received the religious habit in the convent of San Francisco in Mexico City. Sebastian died in 1600, at the extraordinary age of ninety-eight, as a candidate for sainthood. During the last ten years of his life several hundred claims of miracles were attributed to his intercession and the 'Angel of Mexico' was beatified in 1789. The present work, written by Isidro de San Miguel, a Discalced friar in the Province of San Pedro de Alcántara, was completed in the monastery of Santa Lucia al Monte in Naples and represents the third biography of Sebastian de Apariciol, as well as the earliest obtainable. The first biography of the friar, *Vida y milagros del sancto confessor de Christo, Fr. Sebastián de Aparicio* by Juan de Torquemada, was printed in 1602 and survives in a unique copy preserved in the Real Biblioteca del Palacio Real de Madrid. The second work dedicated to his life is titled *Relación auténtica sumaria de la vida, virtudes y maravillas del V. P. Fr. Sebastián de Aparicio* and was composed in 1662 by Bartolomé de Letona but was printed only in 1947. An extremely rare work, it has appeared on the auction market only once, in 1987 (Sotheby's London, April 23, lot 273), and is preserved in only four institutional libraries worldwide: the Biblioteca Nacional de España and the Library of the Universidad de Sevilla in Spain, and the Hesburgh Library of the University of Notre Dame and Stanford University Libraries in the United States.

K. Mullen Sads, *Charrería Mexicana*, Tucson-London 1991; M. Baex Hernandez, *De los despojos corporales a la reliquia y su imagen: el caso angelopolitano del beato Sebastián de Aparicio*. Ensayo académico para optar por el grado de Maestra en Historia delArte, Universidad Nacional Autónoma de México, 2017.

Bibiena's Brand

32

Galli Bibiena, Ferdinando (1657-1743). **L'Architettura civile preparata su la geometria, e ridotta alle prospettive. Considerazioni pratiche di Ferdinando Galli Bibiena cittadino Bolognese Architetto primario... Dissegnate e descritte in cinque parti. La prima contiene la Geometria, e avvertimenti, prima che à fabbricar si pervenga. La seconda. un utile Trattato dell'Architettura civile in generale, e le divisioni di essa molto facilitate. La Terza. La Prospettiva commune, orizzontale, e di sotto in sù. La Quarta. Un brieve discorso di Pittura, e la Prospettiva per li Pittori di Figure, colla nuova Prospettiva delle Scene Teatrali vedute per angolo, oltre le praticate da tutti gli altri. La Quinta. La Mekanica, ò arte di muovere, reggere, e traspostar pesi. Dedicata Alla Sacra Cattolica Real Maestà di Carlo III. Re delle Spagne, d'Ungheria, Boemia &c.** Parma, Paolo Monti, 1711.

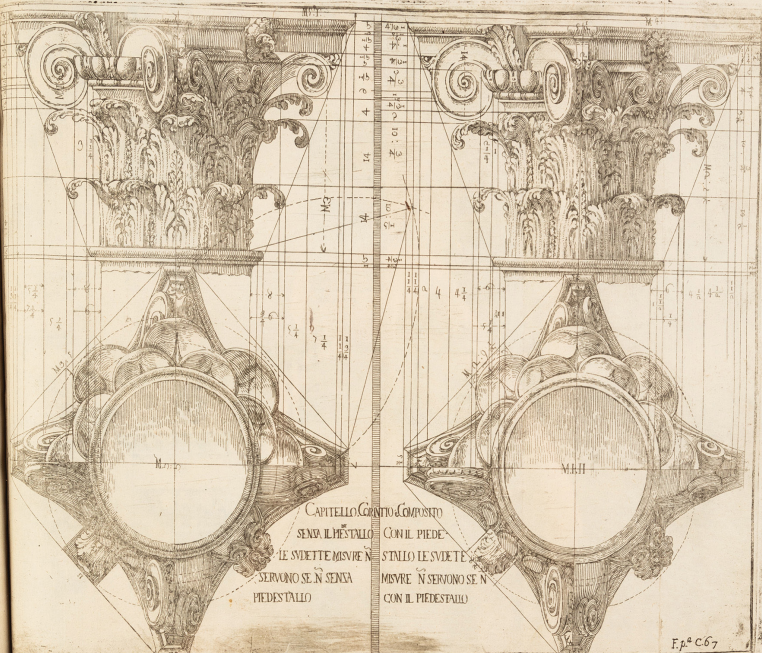
Folio (393x272 mm). [20], 156, [2] pages. Complete with the final *Errata*. On the title-page, woodcut vignette including the double-headed Imperial eagle. Engraved medallion portrait of the author on fol. +2v (counted in pagination). Seventy-two unnumbered etched plates (outer margin of two plates slightly trimmed), after and possibly by Bibiena. Woodcut animated and decorated initials; woodcut headpieces, large woodcut tailpieces. Tables in text. Contemporary vellum over pasteboards. Smooth spine, later covered with parchment, with inked title. Covers rather stained, losses to the upper one; corners and board edges rubbed. A good copy. Title-page somewhat toned, two small holes, without any loss. Dusting and spotting throughout. The first five leaves and last eight early mounted on paper strips; pale waterstain to lower blank margin.

Provenance: a certain Giovanni Ferrari (ownership inscription on the upper cover ‘Giuanni Ferrarij 173[1]?’; on both covers, the owner had inked the title of the work, ‘L’ARCHITETTURA DI FERDINANDO BIBIENA Citadino Bolognese architetto primario capo’ (the title is only partially written on the lower cover).

\$7,200.-

The first edition – in its first issue and with the plates in first state – of this masterpiece by Ferdinando Galli Bibiena, ‘patriarch’ of a dynasty of artists that dominated Baroque stage and theatre design, building opera houses across Europe, organizing spectacles and festivals at the major courts, and surprising audiences with spectacular imagery.

The impressive career of the Bolognese Ferdinando Galli Bibiena began at the service of Ranuccio Farnese II, Duke of Parma and Piacenza. It was in this capacity that he first experimented with one of his most famous inventions in stage design, *scena per angolo*, or ‘scene viewed at an angle’, which was first used for the set of *Didio Giuliano*, a drama by Lotto Lotti and Bernardo Sabatini, performed – for Ranuccio’s birthday – at Piacenza in April 1687. In subsequent years he was engaged by the most renowned Italian theaters, and in 1708 was hired in Barcelona to direct the celebrations for the marriage between Archduke of Spain Charles III of Habsburg – the future Emperor Charles VI – and Elisabeth Christine of Braunschweig-Wolfenbüttel. Ferdinando was later active, together with his sons Giuseppe and Antonio, at the Viennese court, where he further developed his revolutionary angled perspective.



CAPITELLO CORINTIO COMPOSTO
 SENZA IL PIEDISTALLO CON IL PIEDISTALLO
 LE SVIETTE MISURE N. STALLO LE SVIETTE MISURE N. SENZA PIEDISTALLO
 SERVANO SE N. SERVANO SE N. CON IL PIEDISTALLO

F. 3.^a C. 67

CAPITELLO CORINTIO COMPOSTO SENZA IL PIEDISTALLO E LA SECONDA A SINISTRA CON IL PIEDISTALLO
 SERVANO SE N. SERVANO SE N. CON IL PIEDISTALLO, NON SERVANO SENZA

Aimed at students of art and architecture, *L'architettura civile* is the first manual to formally introduce the term *scena per angolo*. In the Fourth Part, and more specifically in the chapter *Della prospettiva delle scene, o teatri di nuova invenzione*, Ferdinando explains the new technique in great detail, citing its ability to transform the static symmetry of the seventeenth-century stage into dynamic scenery. “Rather than using a single vanishing point along the central axis of the stage, the *scena per angolo* employed multiple vanishing points along multiple axes. The perspective thus worked for a larger proportion of the audience, rather than just for the principal box, helping to democratize the theatergoing experience” (L. O. Peterson, “Making the Stage: The Bibiena as Draftsmen”, p. 31). Although Ferdinando could have been influenced by the work of Giulio Troili and Andrea Pozzo, the application of this technique to scenography was entirely new, and “as the family disseminated the style across Europe through courtly performances and publications, the technique became virtually synonymous with the name Bibiena” (*ibid.*).

The copy offered here belongs to the original issue, with the date given as ‘MCDCCXI’, and without the author’s address ‘In Bologna Appresso L’Autore’ added to the imprint. The plates are also in the first state, before the addition of plate numbers.

Berlin Kat. 2628; Cicognara 430; Fowler 134; D. Lenzi – J. Bentini (eds.), *I Bibiena una famiglia europea*, Venice 2000, no. 111a; L. O. Peterson, “Making the Stage: The Bibiena as Draftsmen”, J. Marciari – L. O. Peterson (eds.), *Architecture, Theater, and Fantasy. Bibiena Drawings from the Jules Fisher Collection*, New York 2021, pp. 23-49; A. Aronson, “The Theatrical Art of the Galli Bibienas”, *ibid.*, pp. 51-69.

Two of the most beautiful architecture books ever printed

33

Borromini, Francesco (1599-1667). Opera del Cav. Francesco Boromino Cavata da suoi Originali cioè La Chiesa, e Fabrica della Sapienza di Roma Con le Vedute in Prospettiva e con lo Studio delle Proporz.ⁿⁱ Geometriche, Piante, Alzate Profili, e Spaccati Dedicata alla Santità di N.S. Papa Clemente XI. Rome, Sebastiano Giannini, 1720. (bound with:) **Idem.** Opus Architectonicum Equitis Francisci Boromini ex ejusdem exemplaribus petitum; Oratorium nempè, Aedisque Romanae RR. PP. Congregationis Oratorii S. Philippi Nerii, additis Scenographia, Geometricis proportionibus, Ichnographia, prospectibus integris, obliquis, interioribus, at extremis partibus lineamentis. Accedit Totius Aedificii Descriptio, ac ratio auctore eodem Equite Boromino nunc primum edita, Dicitum Eminentissimo, et Reverendissimo Principi Josepho Renato S.R.E. Card. Imperiali. Rome, Sebastiano Giannini, 1725.

Two works bound in one volume, folio (561x420 mm). COMPLETE.

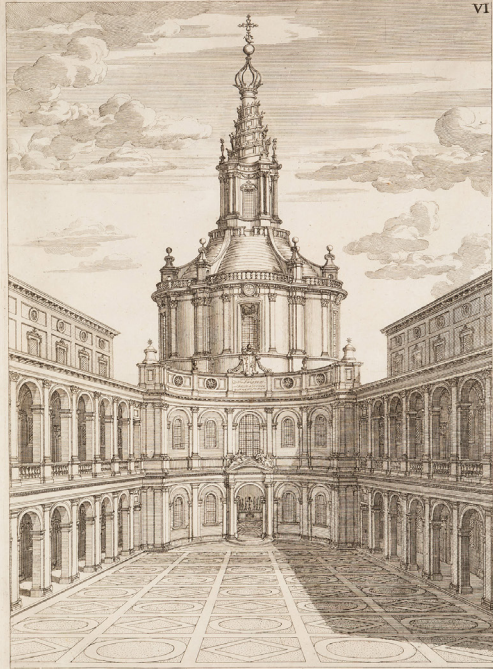
I. Fifty-one numbered engraved plates at all: engraved title-page with title and imprint inscribed on a monument, at the background the Trajan's Column, the Pantheon, and the Coliseum; 19-line printer's dedication to Clemens XI, surmounted by large papal arms; engraved printer's address to the reader (head-piece: 'AL LETTORE'); engraved two-column list of plates (head-piece: 'INDICE DI TUTTA L'OPERA'); the first unnumbered plate bearing Borromini's portrait; further forty-four engraved plates numbered [II-XLV] and all displaying designs for the church St Ivo alla Sapienza engraved after Borromini's own drawings, the last unnumbered plate showing a ground

plan of St Ivo in two halves, “clearly intended to be joined up to form a single double-page, counted in the list of contents as ‘Tavola XLVI’ (RIBA, no. 326). In the present copy the following plates are pasted together as double-page: XV-XVI, XVIII-XIX, XXI-XXII, XXIII-XIV, XXX-XXXII, XXXV-XXXVI. Plate XXXI is bound before plate XXX.

II. [6], 31, [1] pages. Engraved title-page; typographic title-page with large woodcut ornament; printer’s Italian dedication to Cardinal Giuseppe Renato Imperiali, with his large engraved arms and engraved pictorial initial; printer’s Latin dedication to Cardinal Imperiali, with woodcut decorated initial; fols. A1r-B1v: list of plates in two columns, parallel Italian and Latin (‘INDICE DI TUTTA L’OPERA’, ‘INDEX TOTIUS OPERIS’); fols. C1r-Q1r: text in two columns of ‘Relazione Della presente Opera, composta dal medesimo Cavalier Francesco Borromini per commando del Signor Marchese di Castel Rodriguez, e copiata dal suo originale inedito’ (parallel Italian and Latin), fol. Q1v blank. Sixty-seven numbered engraved plates at all: one unnumbered engraved plate showing Borromini’s portrait, identical to that included in the *Opera* of 1720; sixty-six engraved plates, numbered II-LXVI, [LXVII] top right, and all devoted to the Oratorio of S. Filippo Neri; plate III, XXVII, LVI, LVIII, and the last unnumbered plates are unfolded, made up of three sheets joined together. In this copy, pls. XLI and XLII are bound between pls. LX and LXIII, and pls. LXI and LXII are bound between pls. XXXX and XLIII. Woodcut decorated initial and tailpieces.

Eighteenth-century boards, recently recased. Very good condition; a few spots, and occasional, pale dusting. Some leaves originally remargined with paper strips to ensure uniformity throughout the volume.

\$42,000.-



The first and only two installments of the Roman publisher Giannini's intended series on the complete works of the pioneering Baroque architect, a publication project initiated by Borromini himself but left unfinished at the time of his death and realized in two of the most beautiful architecture books ever printed.

Born Francesco Castelli in the village of Bissone, in the southernmost canton of Switzerland, Borromini moved first to Milan, where he studied masonry and sculpture, and then to Rome, where he made his career as one of the most important architects of the seventeenth century. His influences ranged from Michelangelo to classical antiquity, nature and mathematics, but he was above all committed to originality and re-envisioned each of these sources, along with many others, to create some of the most ingenious and breathtaking examples of High Baroque architecture.

Borromini was also an outstanding draughtsman and unusual for his time in preferring fine, sharply pointed graphite pencils for his drawings, which allowed him to create remarkably clear renderings. Around 1659/1660 he decided to present several of his drawings in a publication and to this end had them engraved by Domenico Barrière (ca. 1615-1678), a former student of Claude Lorraine. The project was left unfinished at Borromini's suicide in 1667, shortly before which he had burned many of the drawings and prints. A number of them did, however, survive and were passed onto his nephew Bernardo Borromini; after Bernardo's death in 1709, they were then acquired by Giannini, who set out to finish what Borromini had started and publish his work for a broader audience to appreciate and enjoy.

The first of Giannini's two publications, the *Opera*, is devoted to San'Ivo alla Sapienza (1643-1664), the chapel of the Roman university and arguably Borromini's most iconic and complex design, which Giannini represents in 46 plates. Some of these come from the acquired copper plates etched by Barrière, as with pl. vi, showing the building's myriad juxtapositions of convex and concave forms – a hallmark of Borromini's architecture – and fantastic lantern and spiral, added by the architect under the pontificate of Innocent X. Barrière's work may also be behind, among others, the well-known pl. x, presenting the chapel as organized around the shape of a bee, the famous heraldic device of Matteo Barberini, i.e. Pope Urban VIII, who was originally responsible for appointing Borromini to the project.

To round out the publication, Giannini also commissioned engravings from contemporary artists, some after Borromini's drawings and drawings by his assistant Francesco Righi (likewise acquired through the Borromini estate) and others of the building as it stood in 1720. A notable example of a later plate is the final (unnumbered), double-page engraving of the groundplan constructed on the basis of two superimposed equilateral triangles. This is a departure from Borromini's single-triangle plan and a superfluous addition (in terms of construction detail) but one that proved extremely influential to subsequent understandings of the chapel's design, and is indeed still often taken as representative of Borromini's original concept (see J. Connors, "S. Ivo Alla Sapienza: The First Three Minutes", p. 50).





The *Opus Architectonicum*, the second work presented here, is devoted to the Oratorio dei Filippini, the oratory and residence of the Congregation of St. Philip Neri. In contrast to the *Opera*, which has no text apart from the publisher's short preface and plate captions, this volume couples 67 engravings and etchings (again a combination of earlier and later work) with an important 31-page text based on a manuscript written by Borromini and the Oratorian father Virgilio Spada (1596-1662) in 1646-1647 (Archivio della Congregazione dell'Oratorio, at S. Maria in Vallicella, Archivio Vallicelliano, MS C.II.6). Titled 'Piena relatione della fabbrica', the text provides an account of the design and construction of each room and is enriched with insight into Borromini's creative process and the relationship between patron and architect. Spada amassed 37 drawings for the monograph but was never able to realize its publication (see F. Borromini, *Opus architectonicum*, ed. J. Connors, pp. lxxxii-lxxxv). Giannini presents it here and includes a Latin translation to accompany the Italian text, thus providing the basis for the 'new' title, *Opus Architectonicum*.

Giannini's publications are of fundamental importance to Borromini studies, often pointing up the great historical complexity of the material they enclose. They might also be considered a response to the broader European context of the publisher's time. On this point, the inclusion, in both works, of the famous engraved portrait of Borromini with the Supreme Order of Christ – one of few images of the architect – is particularly noteworthy. Highly similar to the fictive portrait of Palladio in Giacomo Leoni's 1716 translation of the *Quattro Libri*, it may represent, as Connors convincingly

argues, a rebuttal to contemporary Neo-palladian condemnation of Borromini as expressed in, among others, Colen Campbell's attack on the architect as having "endeavoured to debauch Mankind with his odd and chimerical Beauties" (C. Campbell, Introduction to *Vitruvius Britannicus*, 1715).

In both works, the plates are unsigned, and the name of the engraver/s is still unknown. They were engraved from Borromini's original drawings.

BAL RIBA 326 327; Berlin Kat. 2689; A. Blunt, *Borromini*, London 1979; J. Connors, *Borromini and the Roman Oratory*, New York 1980, esp. pp. 263-269 (cat. 89-90); 281-282 (cat. 104); 285-288 (cat. 110); J. B. Scott, "S. Ivo alla Sapienza and Borromini's Symbolic Language", *Journal of the Society of Architectural Historians*, 41 (1982), pp. 294-317 (esp. pp. 298-299); J. Connors, "Sebastiano Giannini: Opus Architectonicum", B. Contardi – G. Curcio (eds.), *In Urbe Architectus: modelli disegni misure: La professione dell'architetto in Rome 1680-1750*, Rome 1991, esp. pp. 207-209; Idem, "S. Ivo Alla Sapienza: The First Three Minutes", *Journal of the Society of Architectural Historians*, 55 (1996), pp.38-57; F. Borromini, *Opus architectonicum*, ed. J. Connors, Milan 1998; J. Connors, "Francesco Borromini. La vita (1599–1667)", R. Bösel – C. L. Frommel (eds.) *Borromini e l'universo barocco*, Milan 1999, pp. 7-21; J. M. Smyth-Pinney, "Borromini's Plans for Sant'Ivo alla Sapienza," *Journal of the Society of Architectural Historians*, 59 (2000), pp. 312-337; K. Downes, *Borromini's Book, the 'Full Relation of the Building' of the Roman Oratory*, Wetherby 2009.

Chinoiseries and turqueries in *lacca povera*

34

Portable travel lap desk, in *lacca povera*.

Northern Italy (possibly the Veneto region), second half of the eighteenth century.

Measurements (closed): 150 mm (height) x 414 mm (length) x 365 mm (width); (opened): 460 mm (height). Yellow painted papier mâché lap box, lacquered and decorated with *découpage* prints, mainly with chinoiserie motifs. In very good condition.

\$12,800.-

An exceedingly rare and highly remarkable mid-eighteenth-century portable desk in *lacca povera*, lavishly ornamented – in accordance with contemporary fashion – with various chinoiseries. Only a few examples of antique objects decorated with this technique survive.

The *découpage* technique known as *lacca povera* ('poor man's lacquer') or *lacca contraffatta* was first developed in Venice with the aim of creating objects – boxes or even furniture of considerable size, like desks – that imitated the luxurious appearance of expensive lacquerware imported from the Far East. Scenes and decorative motifs were cut out from sheets of paper expressly produced for the craft and glued onto surfaces using flower paste. The finish was then perfected with the use of special varnishes obtained from resins and oils in order to reproduce the distinctive brightness of lacquer. The vogue soon spread throughout Europe, not only among skilled craftsmen active in workshops, but also, interestingly, among the female aristocracy, who found a new form of recreation in this decorative technique of *découpage*.



The main supplier of the beautiful coloured papers used for this practice was the well-known Remondini family of publishers and printers from Bassano del Grappa, a small city on the Brenta River, close to Vicenza and Padua. At the beginning of the eighteenth century, Giovanni Antonio Remondini (1634-1711) and his heirs started a flourishing business as producers of papers printed from wooden matrices as well as of gilded, embossed, or 'brocade' paper, and they would continue to dominate the market for over 150 years. 'Remondini Papers' – decorated with an impressive variety of motifs – were used across Europe for binding books and for application onto objects of various shapes, including furniture. Their patterns were also widely imitated by paper manufacturers in France, England, and Germany; meanwhile, the modern market-oriented Remondinis did not hesitate to import or even imitate (often as reverse copies) designs from abroad in the type of 'exchanges' that were especially frequent among producers active in the German city of Augsburg starting with the renowned firm run by the printmaker and publisher Martin Engelbrecht (1684-1756), also famous for his miniature theaters or dioramas.

The shape of the portable papier mâché covered desk presented here recalls the middle section of a secretary, with a sloping fall front enclosing two small drawers and various compartments. The exterior surface is entirely and lavishly decorated with découpage prints featuring a large array of chinoiserie scenes taken from different series produced by the Remondini. This is made especially clear through a comparison with catalogues published by the family firm from 1751 onwards under the title *Catalogo delle stampe in rame e delle varie*

qualità di carte privilegiate, which include sheets of ‘Personaggi chinesi’ and ‘Buffonerie chinesi’: small figures of dignitaries, players of traditional instruments, dancers, acrobats, and jokers, here combined with flying birds, insects, exotic animals, floral branches, a pagoda, and even a small pyramid. The interior surface, meanwhile, is decorated with three large male figures taken from Engelbrecht’s series of ‘turqueries’. This inclusion seems to support the hypothesis that the Remondinis may have acquired part of Engelbrecht’s matrices, which were offered for sale by his heirs after his death.

H. Huth, *Lacquer of the West. The History of a Craft and an Industry. 1550-1950*, Chicago 1971, esp. pp. 19-35; M. Jarry, *Chinoiserie. Chinese Influences on European Decorative Art, 17th and 18th centuries*, New York 1981; P. Marini *et al.*, “Le carte decorate”, M. Infelise – P. Marini (eds.), *Remondini. Un editore del Settecento*, Milan 1990, pp. 96-143; D.O. Kisluk-Grosheide, “‘Cutting up Berchems, Watteaus, and Audrans’: A ‘Lacca Povera’ Secretary at the Metropolitan Museum of Art”, *Metropolitan Museum Journal*, 31 (1996), pp. 81-97; A.W.A. Boschloo, *The Prints of the Remondinis: An Attempt to Reconstruct an Eighteenth-Century World of Pictures*, Amsterdam 1998; E. Barbolini Ferrari, *Mobili dipinti. Tempera, lacca ed arte povera nelle botteghe italiane tra XVII e XVIII secolo*, Modena 2004; P. Poindront, “Augsbourg, centre de reproduction de gravures d’ornement parisiennes au XVIII^e siècle”, *Histoire de l’art*, 61 (2007), pp. 27-37; A. Milano, “Selling Prints for the Remondini. Italian Pedlars Travelling Through Europe During the Eighteenth Century”, R. Harms (ed.), *Not Dead Things*, Leiden-Boston 2013, pp. 75-96; A.C. Cremer, “Lacca Povera und Découpure. Fürstlich-weibliches Kunsthandwerk im 18. Jahrhundert“, A.C. Cremer, M. Müller, K. Pietschmann (eds.), *Fürst und Fürstin als Künstler in der Frühen Neuzeit*, Berlin 2018, pp. 178–198.

Tuscany's rural landscape

35

Morozzi, Ferdinando (1723-1785). Delle case de' contadini trattato architettonico di Ferdinando Morozzi nobile colligiano.
Florence, Gaetano Cambiagi, 1770.

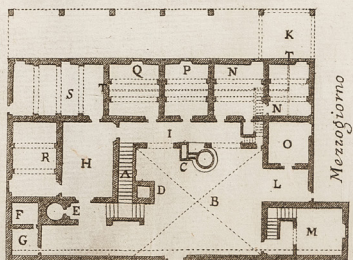
8° (218x143 mm). vi, 87, [1] pages. Three engraved folding plates. Woodcut ornament on the title-page. Contemporary boards 'alla rustica', inked title on the spine; covers water stained. A very good copy, some foxing, upper inner corner of the title-page slightly soiled.

\$1,200.-

First edition of this influential practical manual for building farmhouses by the most ingenious Italian geographer, cartographer and architect of the second half of the eighteenth century.

The Siense Ferdinando Morozzi is remembered above all for two major projects to which he dedicated his life: the construction of a large cartographic atlas of Tuscany, and the realization of a large map of the grand duchy. His activity was, however, much wider, expanding to city planning and hydraulics, and from architecture to the resolution of problems in public space, as with his remedial efforts in Florence between 1761 and 1765 to protect the city from the flooding of the Arno river, as described in the treatise *Dello stato antico e moderno del Fiume Arno e delle cause e dei rimedi dalla sue inondazioni* (Florence, Giovanni Battista Stecchi, 1762-1766).

TAV. 7



Ponente
Scala di Braccia 40 a Panno Fior:
5 10 15 20 25 30 35 40

Disegno per una Casa da Contadini
per un Podere di Montagna

Ferdinando Morozzi Inv. e delin.

J. Werkruys sc.

The writing of the *Delle case de' contadini* aligns with the cultural and social spirit of Tuscany under Pietro Leopoldo I (1747-1792), which aimed at bringing attention to land use and agricultural economics. In 1753, Florence's Georgofili Academy was founded to improve Tuscan agriculture. Pietro Leopoldo I made it a public institution, entrusting the organization with important missions. In 1766, the Grand Duke requested the first investigation into the conditions of agricultural land use, the most rewarding result of which was this treatise on rural architecture by the remarkable *georgofilo* Morozzi.

In keeping with contemporary enlightenment thought, Morozzi states in the introduction his objective of improving farmhouses not for the sake of luxury, but rather to benefit the wellness of farmers, which in turn would result in increased agricultural production. The Georgofili's primary concerns of efficiency and salubrity are thus made manifest in Morozzi's subsequent reconsideration of the *casa colonica* (i.e., farmhouse) in terms of the most thoughtful and effectual use of space. Morozzi's treatise was in constant reference for the building of farmhouses in the following centuries, and his directives did much to shape the representative elements of Tuscany's rural landscape.

G. Orefice, *Ferdinando Morozzi architetto e ingegnere toscano 1723-1785*, Firenze 1988; A. Guarducci, *Cartografie e riforme. Ferdinando Morozzi e i documenti dell'Archivio di Stato di Siena*, Borgo san Lorenzo [2008], pp. 13-16.

**Lana Terzi's flying ship
vs the Montgolfier brothers' *globe volant***

36

Lana Terzi, Francesco (1631-1687). La nave volante dissertazione del P. Francesco Lana da Brescia. [Italy 1784].

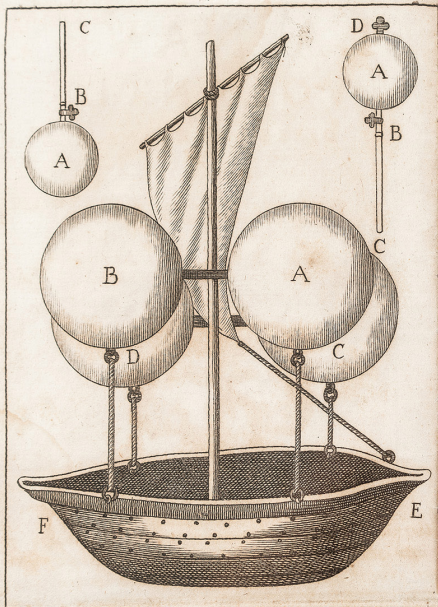
8° (185x120 mm). xxxii pages. Woodcut ornament on the title-page. Woodcut decorated initial and headpiece on fol. A4r. One folding engraved plate. Contemporary boards. A good copy, small loss to the upper margins of a few leaves, including the plate; light foxing in places.

\$1,200.-

Rare separate edition of the sixth chapter from *Il prodromo, ovvero Saggio di alcune invenzione nuove* by the Jesuit scientist Lana Terzi, a groundbreaking work in the history of modern aviation.

The complete edition of the Lana Terzi's *Prodromo* was first issued in Brescia in 1670. Among the numerous technological inventions displayed in that work, the 'flying ship' – which was lifted by four copper foil spheres – enjoyed especial success. While not practically feasible, the machine relied upon the same rigorous mathematical calculations and principles of physics that were used over a century later by the brothers Joseph and Étienne Montgolfier in the development of their hot-air balloon.

The Montgolfier brothers' invention was also the impetus for the publication of this separate edition of the chapter describing the flying ship, which may have appeared in the first months of 1784.



Barca volante, tirata da quattro palloni, da quali estrahasi l'aria, ed importando il peso dell'aria, estratta il quadruplo del peso della Barca, resta per il triplo più leggera di se stessa, per cui naturalmente si poggia su l'aria, e vola gli dà direzione arbitraria.

LA NAVE VOLANTE

DISSERTAZIONE

DEL

P. FRANCESCO LANA

DA BRESCIA.



The interesting background details are revealed in the brief preliminary text, addressed by the anonymous printer to his ‘learned readers’, which contains a reference to the “flying balloons now introduced in France” (fol. A2v, our transl.). The first public launch of the Montgolfiers’ *globe volant* occurred on 5 June 1783, and the clamor was enormous. News of their achievement soon reached Italy, with enthusiastic articles appearing in numerous gazettes. Ballooning became the topic of the day, and the atmosphere is impressively captured in the aforementioned preface, which reports a conversation amongst a circle of amateurs, most probably in Naples, including a statement made by one of the participants that “the invention was however not entirely new, because our compatriot” – i.e., Francesco Lana Terzi – “had already invented it” (*ibid.*). The speaker also indicated where to find a copy of the 1670 *Prodromo* by Lana Terzi, in the private library of the lawyer and politician Francesco Vargas Machuca (1699-1785), who resided in Naples. From this conversation arose the idea to publish, from the original edition, only the chapter describing the flying ship, and thus to create a pamphlet affirming a certain level of Italian primacy in the new fashion for ballooning. The publishing initiative was evidently met with success, and different issues – all of the greatest rarity - of the individually printed *La nave volante* are recorded, all of which include – in keeping with the original edition of 1670 – the engraving depicting the ingenious invention. These publications may have been printed in various Italian cities and differ from each other in terms of the woodcut ornament printed on the title-pages, as well as in their fonts and layout.

Riccardi II, 13; M. R. Lynn, *The Sublime Invention. Ballooning in Europe, 1783-1820*, London 2010.

A fine set with the arms of Pope Gregory XVI

37

Cesarini, Emidio (1796-1875). Principj del diritto commerciale secondo lo spirito delle Leggi Pontificie. Opera di Emidio Cesarini Curiale Rotale... Rome, printed for the Author (tomes I-VII issued by various printers: tomes VIII-XII printed by Raggi Heirs), 1827-1836.

12 tomes bound in 10 volumes, 8° (186x120 mm; 197x125 mm).

I. XVI, 169, [1] pages. **II.** VII, [1], 176 pages. **III.** VII, [1], 72 [but 172] pages. **IV.** VII, [1], 174 [but 176] pages; **V.** [8], 216 pages. **VI.** [8], 215, [1] pages. **VII.** [8], 172 pages. **VIII.** [2], 174, [2] pages. **IX.-X.** 193, [1] pages; 103, [1] pages; **XI.-XII.** [8], 268 pages (tome XI: *Indice analitico o sia Dizionario di commerciale giurisprudenza estratto da Principii del diritto commerciale, A-M*); [4], 269-435, [1] pages (tome XII: *Indice analitico o sia Dizionario di commerciale giurisprudenza estratto da Principii del diritto commerciale, N-V*).

Small woodcut ornament on each title-page. Uniformly bound in contemporary calf, richly gilt-tooled. Covers within large borders, variously decorated. At the centre of each cover, the gilt coat of arms of Pope Gregory XVI, varying slightly between different versions. Smooth spines, divided into compartments by gilt fillets; compartments richly gilt tooled, title and volume numbering in gold on morocco lettering-piece. Board edges decorated in gilt. Marbled pastedowns and flyleaves. Silk bookmark in most volumes; gilt edges. On the front pastedown of each volume, a late nineteenth-century paper label bearing shelfmarks, from 'F' I. - 49' to 'F' I. - 58.'; a more recent series of pencilled shelfmarks on each title-page. Set in excellent condition.

\$4,800.-



The first edition of the monumental *Principj del diritto commerciale* (*Principles of Commercial Law*) by the Rotal lawyer Cesarini, exceptionally complete with the last two volumes containing the indexes, and housed in richly tooled bindings bearing the arms of Pope Gregory XVI (1765-1846).

The work was originally intended as a commentary to the *Regolamento provvisorio di commercio* issued in 1821 by the Pope Pius VII. The project resulted in an unprecedentedly detailed analysis of the economy of Papal States, then still rather underdeveloped, that deals with all aspects of trade, including contracts, insurance, stock exchange, currency exchange and the role of bankers, money, circulation of capitals, maritime trade, and bankruptcy, among others. In the preface to the first volume, Cesarini declares his adherence to the model offered by the most recent research on the topic, undertaken by French economists, and in the following chapters outlines an interesting history of the origins of trade, an activity shown to be intimately related to human nature itself. The author systematically compares the Papal rules with those of canon and Roman law, and offers one of the first attempts to bestow a scientific status to this special field of law, still neglected by Italian jurists. Each volume is dedicated to a different Cardinal, revealing the author's effort to obtain high patronage within the milieu of the Roman Curia.

The *Principj* was greatly appreciated, and positive reviews appeared in contemporary journals – such as the *Biblioteca Italiana* and the *Nuovo giornale de' letterati* – praising Cesarini's competence and clear style. Two other editions of the *Principj* followed, in Macerata in 1840 and in Rome in 1858, respectively, attesting the continued success of the work.

Moreover, Cesarini's *Principj* played a significant role in the development of Italian studies in this field. The author was, in fact, one of the most engaged advocates for the creation of a chair for Commercial Law at the University of Rome, as evinced through his correspondence with various Prefects of the 'Congregazione per gli Studi'. The chair was finally established in 1867, but Cesarini's subsequent attempts to obtain it were in vain.

Complete sets of this important work rarely appear on the market, particularly those including – as with the present set – the last two volumes which include the meticulously compiled indexes. An additional feature of interest lies in the current set's fine bindings, lavishly tooled and bearing the gilt coat of arms of Pope Gregory XVI. The covers, meanwhile, are framed with a variety of gilt borders, a veritable feast of ribbons, garlands, geometric rolls, and ornamental motifs, the tooling of which reflects the long publishing history of the work and thus simultaneously offers a sort of precious pattern book of Roman bindery in Cesarini's age.

M. R. De Simone, "L'istituzione della prima cattedra di Diritto commerciale all'Università di Roma", *Annali di storia delle Università italiane*, 15 (2011), pp. 301-316; *Legature papali*, esp. pls. 279 and 284.

The Execrable Speech

38

Céline, Louis-Ferdinand (1894-1961). *Bagatelle per un massacro.*

Milan, Edizioni Corbaccio, 16 April 1938.

8° (194x125 mm). 335, [1] pages. Original publisher's wrappers. A very good, uncut copy, marginal foxing, minor wear to extremities of upper cover.

Provenance: twentieth-century label 'Casa del Libro Dott. Leandro Benussi & Co' on the lower cover; twentieth-century label 'Libreria del Castello' on the front pastedown.

\$220.-

First edition of the Italian translation of *Bagatelles pour un massacre*, the controversial pamphlet by French writer and doctor Louis-Ferdinand Auguste Destouches, better known as Louis-Ferdinand Céline. Céline worked as a doctor in Paris's poorer districts: "from his first-hand knowledge of the sufferings of the Parisian poor, Destouches might have been expected to sympathize with socialism but instead he identified increasingly with right wing politics in the run up to, and during, the Second World War" (N. Chare, *Execrable Speech: Louis-Ferdinand Céline's Bagatelles pour un massacre*, p. 53).

Céline's pamphlet, which presents his extreme anti-Semitism, was first printed in its original language in 1937, contributing to the acclimatization, in France, to the anti-Jewish legislation of the future Vichy regime.

The Italian translation presented here was produced by the Piedmontese writer Luigi Alessio (1902-1962), who published his work under the penname Alex Alexis. He had a tormented life: in 1920 he abandoned his studies to join Gabriele D'Annunzio (1863-1938) in his Fiume enterprise, participating in the epilogue of that venture. Since then he had spent his life between Turin and Paris, studying, founding periodicals and writing, but always struggling. Despite Alexis's Italian language being influenced by the prose of the bookish D'Annunzio, the rhetoric he employs is far from Céline's shocking revolutionary speech, yet the translation still represents an interesting testament to Céline's reception in Italy.

N. Chare, "Execrable Speech: Louis-Ferdinand Céline's *Bagatelles pour un Massacre*", *Textual Ethos Studies: Or Locating Ethics*, 26 (2005), pp. 53-66.

Up With Nenni!

39

Nenni, Pietro (1891-1980). Il Centenario del “Manifesto” di Marx e di Engels. (Discorso pronunciato a Roma il 19 settembre 1948). A cura della Federazione Romana del Partito Socialista Italiano. Roma, Stabilimento Tipografico Chillemi, [1948].

4° (225x160 mm). 15, [1] pages. Stapled leaves, in publisher’s original pale green wrappers, title printed in black. A very good copy, leaves rather toned owing to the quality of the paper.

Provenance: Pietro Nenni’s presentation copy to Giuseppe Casadei (b. 1903), senator of the Italian Socialist Party (1948-1953) and journalist (autograph address ‘Al compagno Casadei cordialmente Nenni’, inked on front cover).

\$250.-

The rare first edition of the speech delivered by the Italian socialist leader on 19 September 1948, for the centennial of the *Manifest der Kommunistischen Partei* by Karl Marx (1818-1883) and Friedrich Engels (1820-1895), first issued in London in 1848.

The centennial of this revolutionary publication was celebrated worldwide. In Italy, the celebrations occurred at a critical time in the history of the Socialist Party, with the first general elections of the Italian republican era occurring only a few months earlier, in April 1948. The Socialist Party and the Communist Party – then led by Pietro Nenni and Palmiro Togliatti (1893-1964), respectively – decided to form an electoral coalition, the Fronte Democratico

Popolare (Popular Democratic Front). However, the results fell well short of both Nenni's and Togliatti's expectations, and the elections were won by the Democrazia Cristiana (Christian Democracy) led by Alcide De Gasperi (1881-1954). Consequently, Nenni lost his leadership within his party to more moderate positions.

In this context, giving a speech in honour of the centennial of the *Manifesto of the Communist Party* could be seen as a sort of test for the defeated leader, an opportunity for self-criticism and political reflection. Quite the opposite: the text is an impassioned "call for and return to the fundamental principles of socialism" (p. 1, our transl.). After a presentation of the *Manifesto* and a survey of socialism's great achievements, the speech ends by addressing the recent electoral defeat and internal polemics that ensued. Here, Nenni strongly reaffirmed his political ideals, inviting his 'compagni' to resume the political battle – "Would you want us to be impressed by an electoral failure?" – with renewed "serenity, courage, decision, optimism" (p. 15, our transl.).

The printed text of the speech parenthetically includes reactions from the original audience, citing their long applause and cries of 'Viva Nenni!'. Already by May 1949 Nenni had regained leadership of the party.

On the front cover of the present copy is Nenni's autograph address to Giuseppe Casadei, a member of the Socialist Party. Elected as a senator in 1948, Casadei was an avid supporter of Nenni's political positions and was himself closely affiliated with the Communist Party.

S. Fedele, *Fronte Popolare. La sinistra e le elezioni del 18 aprile 1948*, Milano 1976; R. A. Ventresca, *From Fascism to Democracy: Culture and Politics in the Italian Election of 1948*, Toronto-Buffalo-London 2004.

È speranza da bambini
l'auspicio che lasci un solco
questo libro nel buon Folco
mentre scrive del Parini -

40

U -

Eco, Umberto (1932-2016). Il problema estetico in San Tommaso.
Turin, Edizioni di Filosofia, 1956.

4° (250x176 mm). 157, [3] pages. Original publisher's wrappers. A good, uncut copy, leaves uniformly browned, minor tears to the upper margin of the title-page, loss to the outer corners of the upper cover.

Provenance: given by the author to the intellectual Folco Portinari (1926-2019); see Eco's autograph dedication on the title-page: "E' speranza da bambini /l'auspicio che lasci un solco/ questo libro nel buon Folco/ mentre scrive del Parini", dated Milan, 1957.

\$3,700.-

First edition of the first book by the famous Italian semiotician and novelist Umberto Eco.

Il problema estetico in San Tommaso consists of an enlargement of Eco's thesis developed with the historian and philosopher Luigi Pareyson (1918-1981) on the theme of the rich, complex, and original aesthetic theories advanced by the influential medieval thinker Thomas Aquinas (1225-1274).

The volume was gifted by the author to the writer and literary historian Folco Portinari, well known for writing the extraordinary Slow Food Manifesto, a groundbreaking text that revolutionized food culture around the world. University professor and scholar of nineteenth-century Italian literature, he was also a pioneer of television when, in the 1950s, he joined the RAI – the national public broadcasting company of Italy – together with Umberto Eco and a group of intellectuals nicknamed the ‘corsari’ (i.e., corsairs) because of their distance from dominant politics.

The author’s dedication suggests that at the time of the gift Folco Portinari was writing *Parini e la poetica dell’oggetto*, his essay on the central value, in Giuseppe Parini’s prose, of the concept of objecthood and its semantic extension which would appear in the periodical *Paragone* in December 1958.

L. Gambetti – F. Vezzosi, *La letteratura italiana del Novecento. Repertorio delle prime edizioni*, Genoa, 1997, p. 188; F. Franco. “Rassegna di studi pariniani recenti”, *Italica*, 37 (1960), p. 270.

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