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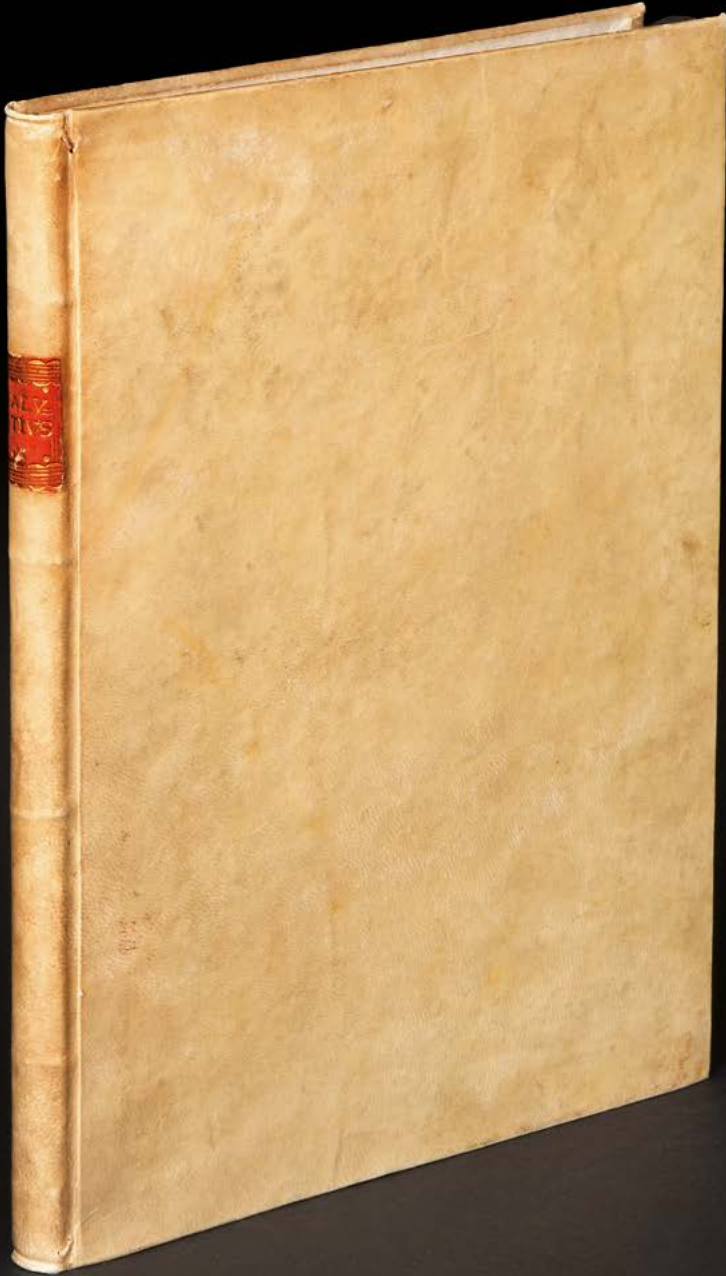
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# CATALOGUE



SALLUSTIUS CRISPUS, Gaius.

## SALLUSTIUS CRISPUS, Gaius. *Opera.*

Venice: Vindelinus de Spira, 1470.

Quarto (276×205mm), 2 parts in one volume. [72] leaves. Collation: [a b<sup>12</sup>; c–f<sup>12</sup>] (a1 blank). Colophon (f12r): *EXPLICIT .M.C.C.C.C.L.X.X. / Qui cupis ignotum Iugurthe noscere letum. / Tarpeie rupis pulsus ad ima ruit. / Quadringenta dedit formata uolumina crispi / Nunc lector uenetis spirea uindelinus / Et calamo libros audes spectare notatos / Aere magis quando littera ducta nitet.* 30–32 lines per page, Roman type 110R. 2- and 7-line blank initial spaces. Modern stiff vellum binding, spine with gilt title on morocco lettering-piece. Few stains, the upper blank margin of the last leaf frayed, overall a very good, wide-margined copy. Provenance: numerous marginalia by different early hands; two manuscript ex-libris on the verso of rear pastedown: 'Varnerij Manzani castellani Forojuvensis' (Cividale del Friuli); 'A Franc & Mattheo eius filijs Jo. Baptistae Bracteolo donus datus' (the poet Giovanni Battista Bratteolo, from Udine, fl. second half of the sixteenth-century, and his sons Francesco and Matteo).

Very rare edition, according to ISTC the *editio princeps* of Sallust's *De coniuratione Catilinae* and *De bello Iugurthino*. One of the earliest books printed in Venice by the first Venetian typography, established by Johann de Spira in 1469 and continued by his brother Vindelinus from 1470 to 1473. It is set in the elegant de Spira Roman type, and it is also one of the few editions published by Johann or Vindelinus de Spira whose print runs are recorded in colophons: this edition appeared in 400 copies. Only three copies are recorded in US libraries (Beinecke Library, Morgan Library and Princeton University Library). Another edition of Sallust by an anonymous printer appeared in 1470, and it is unclear which came first.

The present copy features extensive annotations throughout by different sixteenth-century hands, attesting to the enduring interest towards the works of Sallust.

Gaius Sallustius Crispus (ca. 86–35 BC) was one of Rome's major historians. During the civil war of 49–44 BC, he sided with Julius Caesar, who rewarded him by appointing him as the first governor of the province of *Africa Nova*. Following Caesar's assassination in 44 BC, Sallust retired from public affairs to devote the rest of his life to writing history. He wrote two monographs, his only surviving complete works: the of *Bellum Catilinae* (or *De coniuratione Catilinae*), on the Catiline conspiracy of 63 BC, and the *Bellum Iugurthinum*, on the war with the king of Numidia, Jughurtha, in 112–105 BC.

atheo ei filijs

Qualis sit Exordium Orud, si cupis cognoscere, videas Maioragij Comm. in  
Philos. Arist. lib. 3. pag. 222. col. 2.

Salustius.

**OMNIS HOMINES**

**O** Qui sese studet prestare ceteris  
animalibus, summa ope niti  
deceat, ne uita seletio transeat,  
ueluti pecora; que natura pna,  
atq; uentri obedientia finxit.  
Sed nostra omnis uita in animo

proferre  
ope

vij nostra

& corpore sita est. Animi imperio, corporis seruitio  
magis utimur. Alterum nobis cum diis: alteru cu  
bellus commune est. Quo mihi rectius esse uideat  
ingenij, quam uirium opibus gloriam quaerere. Et  
quoniam uita ipsa qua fruimur, breuis e, memoria  
nostri q maxime longam efficere. Nam diuitiaru  
& formae gloria fluxa, atq; fragilis est. Virtus clara  
eterna que habetur. Sed diu magnu inter mortales  
certamen fuit, ut ne corporis, an uirtute animi res  
militaris magis pcederet. Nam & prius q scipias  
consulto: & ubi consulueris, mature factu opus est.  
Ita utrunque per se indigens alteru alterius auxilio  
egit. Igitur initio reges (nam in terris nomen ipi  
id fuit primu) diuersi pars ingenium, alii corpus  
exercebant. Etiam tunc uita hominum sine cupi  
ditate agitabatur. Sua cuique satis placebant. Po  
stea uero q in Asia Cyrus, in graecia Lacedemonii  
& Athenienses coepere urbes atque nationes subie  
libidine dominadi causam belli babere. Maxima  
gloriam in maximo imperio putare: Tu demum  
periculo, atque negotiis compertum est in bello  
plurimum ingenium posse. Quod si regum, atque

Vita breuis.

Vita summa breuis (inquit Aristotus)  
pe non ualuit melior, longi.

Hac discretione dicuntur Cic.  
in p. de officijs cariora.

Primis rebus, gaudium, ratio:  
nisi imperium peris reges erant  
quod fastidium hinc misisset  
ut non ambitio popularis, sed  
inter bono moderatio prouidebat.  
Iustitiam lib. p. in p. in.

Cyrus, Lacedemonij  
Athenienses

Prima, incipias conuicti] conuicti  
dixit pro eo quod est considerare,  
et factu pro eo quod est facere.  
Et est lingua Latina paratis, in

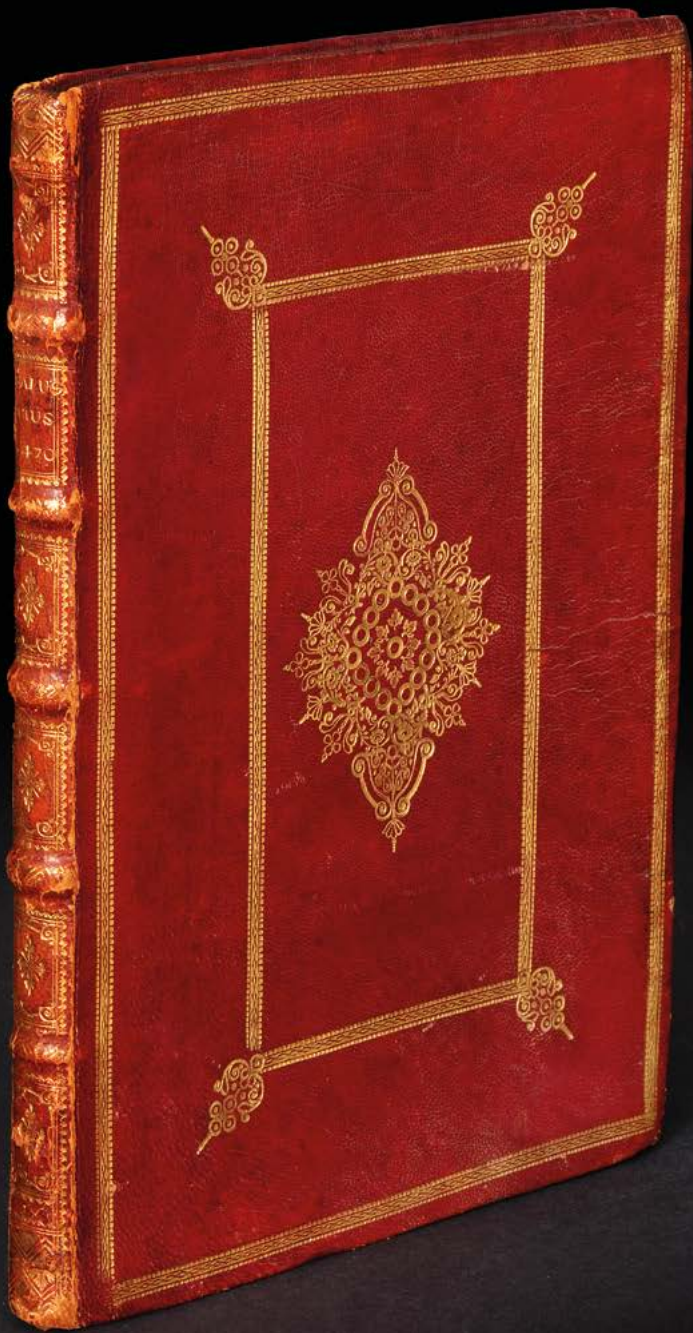
Summa fluxa, et  
fragilis.  
Virtus clara, et  
eterna.

Prudentis officium.

capite abstinere pro uario uicibus, quod exemplum declarant. Cic. in. Tunc opus  
fuit homo comento. Idem p. Milone, Inimicum erant nihil cur proparato opus  
erat, id est proparare. Perent in Andria, Non impendebat coram, quid opus pro  
erat quiescere: et alibi. In me apparere, et quod parato opus est, par.

Already in ancient times, Sallust was greatly admired as a model historian alongside Thucydides; Tacitus considered him “the most brilliant Roman historian”, and he was praised by St. Augustine. The rich manuscript tradition of his works attests to their popularity between the Middle Ages and the Renaissance, when Sallust was one of the most widely read prose authors. His writings were frequently used in schools for teaching rhetoric, both for their clear Latin style and moralistic outlook on history. His success continued into the second half of the XV century with the advent of the printing press: Sallust was the most widely printed Latin historian for over a hundred years, with ca. 70 incunable editions of his monographs, and 275 editions overall between the XV and XVI century.

BMC V 155; Brunet V 79: "*Quoiqu'elle ait été tirée à 400 exemplaires, cette édition est devenue très-rare, et elle est beaucoup plus belle que l'édition suivante, laquelle, portant la même date, peut disputer à celle-ci la qualification de première édition de Salluste*"; Goff S-51; GW M39623; HC 14197; ISTC is00051000; Proctor 4026.



SALLUSTIUS CRISPUS, Gaius.

## SALLUSTIUS CRISPUS, Gaius. *Opera.*

N.p. [Italy: Printer of Sallust], 1470.

Folio (285×197mm), 2 parts in one volume. [56] leaves. Collation: [a–e<sup>10</sup>, f<sup>8</sup>] (b10 blank). Colophon (f8v): *LAUS . DEO. / M. CCCC. LXX.* 34 lines per page, Roman type 106R. Initials in red and blue. Bound in seventeenth-century Dutch red morocco, covers decorated with two gilt frames, floral tools and a richly tooled lozenge at the centre; spine in compartments with title lettered in gilt; marbled endpapers, blue silk bookmark. Two leaves featuring an extensive handwritten description of this edition are bound at the beginning of the volume. An old repair on the first leaf, light waterstains, the first and last leaves browned; a very good copy. Provenance: few marginal annotations by a contemporary hand; the Dutch jurist Matthias Röver (1719–1803); the Dutch politician Carel Gerard Hultman (1752–1820; ex-libris on rear pastedown); Charles Filippi (ex-libris); Livio Ambrogio (ex-libris).

Exceedingly rare incunable edition, according to ISTC the second edition of Sallust's *De coniuratione Catilinae* and *De bello Iugurthino*. It was published by an unidentified printer with date 1470, the same year of Vindelinus de Spira's Venetian edition, and it is unclear which appeared first. Only two copies in the US (Morgan Library — the only American library to own both 1470 editions of Sallust — and Huntington Library). No other copies are known to have come on the market in over a century. Several differences between the text of the two 1470 editions suggest that they may have been set from independent manuscripts. The book is found in both folio and quarto formats, and the text is set in the same Roman type found in two other books bearing the same date — a law text by Bartolus de Saxoferrato and a devotional tract by Antonius de Vercellis — all three most likely coming from the same typography (Proctor denies the resemblance Brunet sees between the type of the present edition and those used for "*un Servius sur Virgile, impr. à Milan, en 1475, sans nom d'imprimeur*"). "It has affinities with both Roman and Venetian models, with perhaps a probability in favour of Venice. [...] The watermarks of this book are a balance in a circle and a large oxhead with a rod ending in a rosette above and a small crescent in a triangle below." (BMC)

The earliest recorded owner of the present copy is the Dutch jurist Matthias Röver. It was then sold at auction in 1806 (see *Bibliotheca Röveriana, sive Catalogus Librorum, qui studii inservierunt Matthiae Röveri*, Ludguni Batavorum-Amstelodami 1806, lot 243) to Carel Gerard Hultman, the author of the lengthy manuscript note bound at the beginning of the volume.

Tom. 1. p. 56.  
quamvis  
Editoris  
170. / que in  
pub. n. 4066.  
mureno in  
Sed haec  
non fuisse  
tunc  
chaui fore.  
Si non pri.  
ut qui  
triam respicit.  
Hic q. q. ligue  
d. su. Tom. III  
licet. et  
in ordine.  
nas.  
6. 6. nostram  
nam. atque  
cum scribit  
a cum. Sub  
it non solv  
u. Cacterum  
circumlati.  
Edu Morum.  
haec e. Lue  
Maithaire.  
locum  
um. Solam in  
a. Ulla. Hude.  
ut. in. qui  
taret. 1171.  
haec. veraz  
Hudeli.  
rimo. dices  
cum. lites.  
n. 4063. et  
in. Hudeli.  
abito. quia  
nid. Gignat.  
in. fuit.

.C. SALVSTII CRISPI DE CONIVRA  
TIONE CATILINE .PROEMIVM.

**O**Mnes homines q sese student prae cete/  
ris animalibus summa ope niti decet. ne nita  
silentio transeant veluti pecora que natura  
prona atq; ventri obedientia finxit. Sed  
omnis nostra vis in animo et corpore sita est  
. Animi imperio corporis seruitio magis  
utimur. Alteru nobis cu diis. Alteru cum  
beluis commune est: Quo mihi rectius esse videt ingeniu  
uiriu opibus gloria querere .et quonia ipsa nita q fruimur  
brevis est : memoriam nostri qmaxime longam effcere.  
Na diuiriarum et forme gloria fluxa atq; fragilis est: Vir/  
rus clara aeternaq; habet. Sed diu magnu certamen inter  
mortales fuit: ut ne corporis an uirtute animi res militaris  
magis procederet. Na priusq; incipias: consulto: et ubi con/  
sulneris mature facto opus est. Ita utruq; per se indigens  
alteru alterius auxilio eget. Igit in initio reges. Na in  
terris id nomen imperii primu fuit diuersi pars ingenii  
alii corpus exercebat: etiam tu uita hominu sine cupiditate  
agitabat. Sui cuique satis placebat. Postea uero q cirrus  
in Asia: in Grecia Lacedemonii :et Athenienses cepere  
urbes atq; nationes subigere: sibi finem dominandi causam  
beli habere. maxima gloria inmaximo imperio putari: Tu  
demu periculo atq; negotiis compertu est in bello pluru  
mu in geniu posse. Qz si regu atq; imperatoz animi uirtus  
i pace ita ut i bello ualeret: Acq; bilis atq; constantius sese  
res huang haberent neq; aliud alio ferri neq; mutari ac mi/  
seri omnia cerneret. Na imperium facile his artibus reti/  
netur qbus in initio partu est .uey ubi pro labore desidia  
pro continentia & eqtate libido atq; superbia inuasere:  
fortuna simul cu moribus immutat. Ita imperiu semper  
ad optimu quenque a minus bono trasserit. Que homines  
arant nauigat edificat uirtuti omnia parent. Sed multi

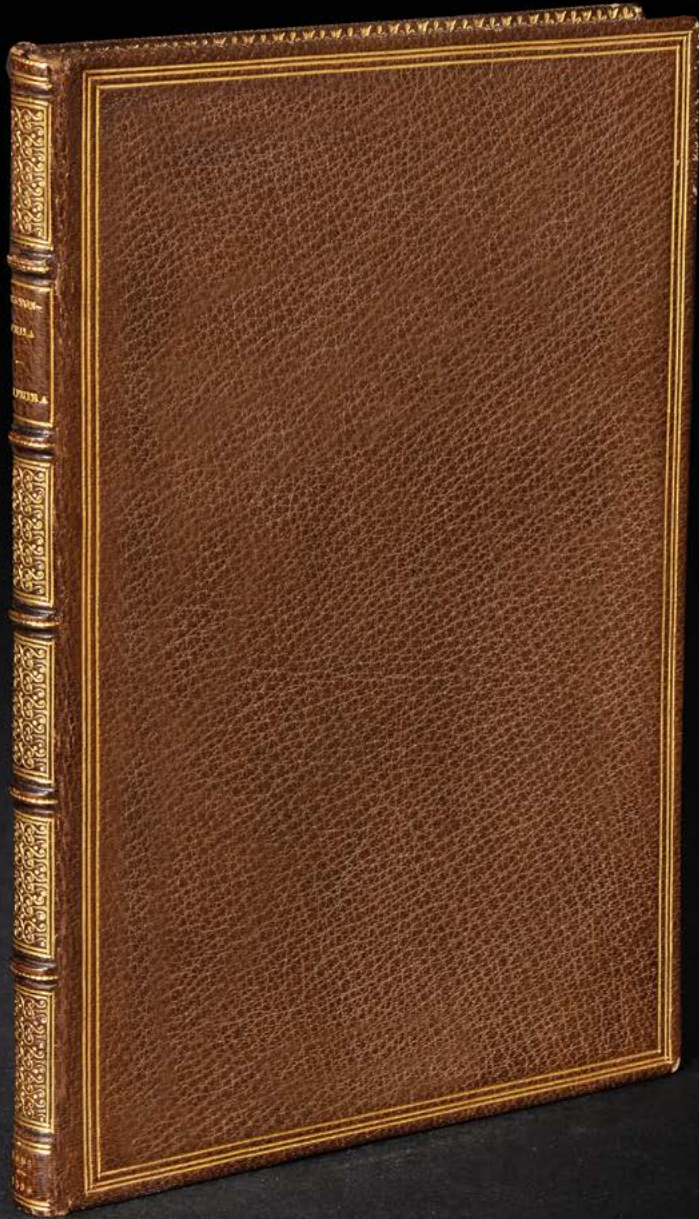
In it, Hultman describes the edition on the base of the catalogue of the *Bibliotheca Spenceriana* (see vol. II, 409), also attesting its provenance from the Röver collection ('*Hocce exemplar est ex Biblioth. Röveriana*'), noting that he purchased the book for 50 florins ('*nostrum constat 50 florenos*') and speculating its possible provenance from the collection of the XVIII-century French bibliophile Louis-Jean Gaignat (see the sale catalogue *Supplement à la bibliographie instructive, ou catalogue des livres du cabinet de feu M. Louis Jean Gaignat, tome second*, Paris 1769, lot 2900). Hultman's collection was sold in 1821. The sale catalogue highlights the rarity and importance of this edition: "*Est editio certissime rarissima et in Bibliothecarum cimeliis conservanda. In Initia hujus exemplaris, fuse egit de eâ doctissimus Defunctus, et hoc opus ab ipso solutum est 50 florenis*". (see *Bibliotheca Hultmaniana*, [s Hertogenbosch] 1821, lot 19).

Gaius Sallustius Crispus (c. 86–35 BC) was one of Rome's major historians. During the civil war of 49–44, he sided with Julius Caesar, who rewarded him by appointing him the as first governor of the province of *Africa Nova*. Following Caesar's assassination in 44 BC, Sallust retired from public affairs to devote the rest of his life to writing history. He wrote two monographs, his only surviving complete works: the *Bellum Catilinae* (or *De coniuratione Catilinae*), on the Catiline conspiracy of 63 BC, and the *Bellum Jugurthinum*, on the war with the king of Numidia, Jughurtha, in 112–105 BC. Already in ancient times, Sallust was greatly admired as a model historian alongside Thucydides; Tacitus considered him "the most brilliant Roman historian", and he was praised by St. Augustine. The rich manuscript tradition of his works attests to their popularity between the Middle Ages and the Renaissance, when Sallust was one of the most widely read prose authors. His writings were frequently used in schools for teaching rhetoric, both for their clear Latin style and moralistic outlook on history. His success continued into the second half of the XV century with the advent of the printing press: Sallust was the most widely printed Latin historian for over a hundred years, with ca. 70 incunable editions of his monographs, and 275 editions overall between the XV and XVI century.

BMC VII 1122; Brunet V 79; Goff S-52; GW M39530; ISTC is00052000; Proctor 7384.

non possem: quū etiam ex alijs liberalitas Horrestillę suis  
filijq; copijs persolueret: sed q̄ non dignos homines honore  
onestatos uidebam: neq; falsa suspitione alienatum esse sen-  
tiebam: hoc nomine satis honestas pro n̄eo casu spes reliquę  
dignitatis conseruandę sum secutus: plura cum scribere uelle  
nuntiatum est uim mihi parari: nunc Horestillam cōmēdo:  
tuęq; fidei trado: eam ut ab iniuria defendas per liberos tuos  
rogatus auero. Sed ipse per paucos dies commoratus apud  
C. Flaminium in agro reatino: dum in ciuitate iuuentutem  
antea sollicitam armis exornat: cum fascibus atq; alijs īperii  
insignibus in castra ad Manlium contendit. Hęc ubi Romę  
comperta sunt: Senatus Catilinam & Manlium hostes iudi-  
cat. Ceterę multitudini diem statuit atq; sine fraude licet  
ab armis discedere p̄ter rerum capitalium cōdemnatis: p̄-  
terea decernit uti consules defectum habeant. Antonius cum  
exercitu Catilinam persequi maturat: Cicero urbi p̄sidi-  
o sit. Ea tempestate mihi imperium. p. r. multo maxime mise-  
rabile uisum est: cui cum ad occasum ab ortu solis omnia do-  
mita armis parerent: domi ocium atq; diuitiæ: quæ prima-  
mortales putant: affluerent: Fuere tamen ciues qui seq; rem  
publicam obstinatis animis perditum irent: nanque ductus  
senatus decretis ex tanta multitudine neq; premio inductus  
coniurationem patefecerat: neq; ex castris Catilinę quisquā  
omnium discesserat. Tanta uis morbi atq; uti tabes p̄rosq;  
ciuium animos inuaserat: neq; solum illis aliena mens erat:  
qui consilii coniurationis fuerāt: sed omnino cuncta plebs no-  
uarum rerum studio Catilinę incepta probabat. Id adeo mo-  
re suo uidebatur facere. Nam semp in ciuitate quibus opes  
nullę sunt bonis inuidet: malos extollūt: uetera odere: noua  
exoptant: odio suarum rerum mutari omnia studēt: turba atq;  
seditionibus sine cura aluntur: quoniam cęgestas facile habet  
sine damno. Sed urbana plebs: ea uero preceps erat de multil-  
caulis: primum omnium qui ubiq; probro atq; petulātia ma-  
xime pręstabant. Item alii qui per dedecora patrimonij

amissis. Postremo omnes quos flagitium aut facinus domo  
expulerat. Hi Romam sicuti aqua in sentinam confluerant  
Deinde multi memores Syllanę uictorię & ex gregariis mi  
litibus alios Senatores uidebant: alios ita diuites ut regio ui  
ctu atq; cultu etatem agerent: sibi quisq; si in armis for& ui  
ctoria talia sperabat: preterea iuuentus quę in agris manuum  
mercedē inopiam tollerauerant: priuatis atq; publicis largi  
tionibus excita urbanū ocium ingrato labori pretulerat. Eos  
atq; alios omnis malum publicum alebat: quo minus mirādū  
est homines egentes malis moribus maxima spe rei. p. iuxta  
ac sibi consuluisse. Preterea quorum uictoria Syllę parentes  
proscripti: bona erepta: ius libertatis imminurum erat: haud  
sane alio animo belli euentum expectabant. Ad hęc quicunq;  
aliarum atq; Senatus partium erant: conturbati rem. pub. q̄  
uolare ipsi malebant. Id adeo malum multos post annos in ci  
uitatē reuerterat. Nam postq̄. Cn. Pompeio & M. Crasso  
consulibus tribunitia potestas restituta est: hoies adolecētes  
summam potestatem nacti quibus aetas animus ferox erat:  
coeperē senatum criminando plebem exagitare: dein largiē  
do atq; pollicitando magis incendere. Ita ipsi clari potentēsq;  
fieri. Contra eos summa ope nitēbatur pleraq; nobilitas Se  
natus sub specie pro sua magnitudine: nanq; ut paucis uerū  
absoluam. Post illa tempora quicunq; rem. p. agitauere ho  
nestis noibus: alii sicuti populi iura defenderēt: pars quo Se  
natus auctoritas maxima for& bonum publicum simulantes  
pro sua quisq; potentia certabant: neq; illis modestia neque  
modus contentionis erat: utriq; uictoriā crudeliter exercebat  
Sed postq̄. Cn. Pompeius ad bellum maritimum atq; mi  
trydaticum missus est: plebis opes iminutę: paucorū potētia  
creuit: hi magistratus prouincias aliaque omnia tenere. Ipsi  
innoxii florentes sine mētū etatem agere: ceterosq; iudiciis  
terere: quo plebē in magistratu placidius traherent. Sed ubi  
primum dubiis rebus nouādis spes oblata est: netus certamē  
animos eorum arrexerit: q̄ si primo prelio Carilia superior aut



ALBERTI, Leon Battista.

**ALBERTI, Leon Battista.** *Ecatonphyla*.

Venice: Bernardino da Cremona, 1491.

[Bound with:]

**ALBERTI, Leon Battista.** *Deiphira di messer Leon Battista Alberto Fiorentino, ne la quale insegna amare temperatamente, & ne fa divenire, o piu dotti ad amare, o piu prudenti a fuggir amore, novamente stampata.*

Venice: per Francesco Bindoni, & Mapheo Pasini compagni, 1534.

Octavo (148×98mm), two works bound together. I: [24] leaves, with a woodcut of an elderly woman and three young girls on the opening page and four woodcut initials. Collation: a-f<sup>t</sup>. II: [1], 10–23, [1] leaves, title-page within a woodcut architectural frame, printer's device on the last leaf. Brown morocco binding signed Bauzonnet-Trautz, triple gilt fillet border on covers, gilt-tooled spine in compartments with title and year, inner dentelles gilt. Vellum endleaves, gilt edges. Manuscript annotations in the first work, occasional spotting; overall a fine copy from the library of Antoine-Augustin Renouard (ex-libris).

First illustrated edition of the *Ecatonphyla* bound with the sixth edition of the *Deiphira*, two early works in Italian by Leon Battista Alberti (1404–1472). Their dates of composition are uncertain, with both works probably written in the late 1430s or early 1440s. Both were first printed in Padua in 1471.

The first work is a monologue set during the interlude of a theatre play: an elderly woman, *Ecatonphyla* ('loved by one hundred'), instructs the younger women in the audience on the qualities of the perfect man. Her personal experience serves as an example for her listeners, who must avoid her past mistakes to find the ideal lover, conquer him and build a lasting relationship. A summary of her speech can be found in the following passage: "Love then, maidens, the virtuous and modest men of letters, and live happily, honoured in sweet and perpetual love." The perfect lover is therefore the humanist scholar, such as Alberti himself. A scarce incunable edition, with only seven copies in libraries outside of Europe (ISTC).

In the dialogue *Deiphira*, Filarco consoles the desperate Pallimacro, who fell in love with the eponymous woman, advising him on how one must love to avoid suffering. However, the dialogue does not reach a positive conclusion: Pallimacro can find no solution other than exile, as he has no hope of ever being reciprocated. USTC reports only two copies of this edition in institutions outside of Italy.



ARME

officio di  
pieta edi  
humani/

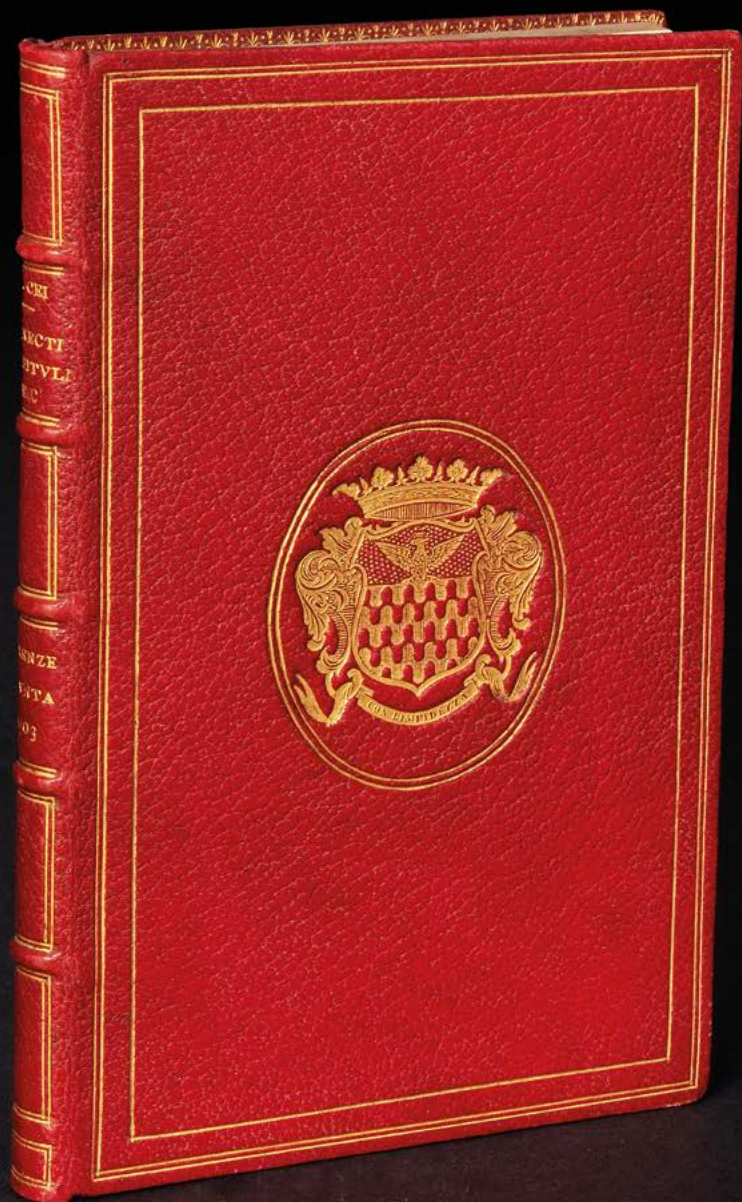
ta:oue io inuna &  
unaltra diuoi bel  
lissime fanciulle :  
uegho piu segni  
danimo oppresso  
dagrauissime cure  
amatorie: iui con

quâto inme sia arte & ingegno renderle  
auoi facile & leggiere. Et teste uedêdo par  
te diuoi figliole mie dolcissime sostenersi  
la fronte conmano : & le tempie : parte  
comprimerli lebraccia alpetto: parte so/  
spirando aggiugnersi lepalme aluiso: par  
qui & quiui pertutto questo theatro ha  
uere gliochi solliciti: come aricognoscere  
fra lamoltitudine quello uno amato qua  
le uoi aspettate & molto desiderate uede  
re. Qui non posso io nonhauere pietade  
dichi cosi cognosco essere inquelle pene:  
inquale io untempo fui men docta ad/  
amare languêdo uiuea, Et benche in uoi

a ii

Leon Battista Alberti was arguably the most influential Renaissance architect, and a prolific writer on painting, sculpture, architecture, mathematics, law and more, in both Latin and Italian. His early writings on love, heavily influenced by Ovid, Propertius and other Latin elegiac poets, have traditionally been neglected, but recent studies have recognised their originality. Works such as the *Ecatonphyla* and the *Deiphira* are far from conventional, and their underlying themes are the awareness of the great suffering that can come from love and the belief that a man of letters must necessarily overcome his amorous passions to achieve serenity.

I: BMC V, 465; Brunet I, 131; ISTC ia00214000; Goff A214; GW 00578; Hain 421; USTC 998095; Walsh 2372. II: BMSTC Italian p. 15; EDIT16 CNCE 714.



CEI, Francesco.

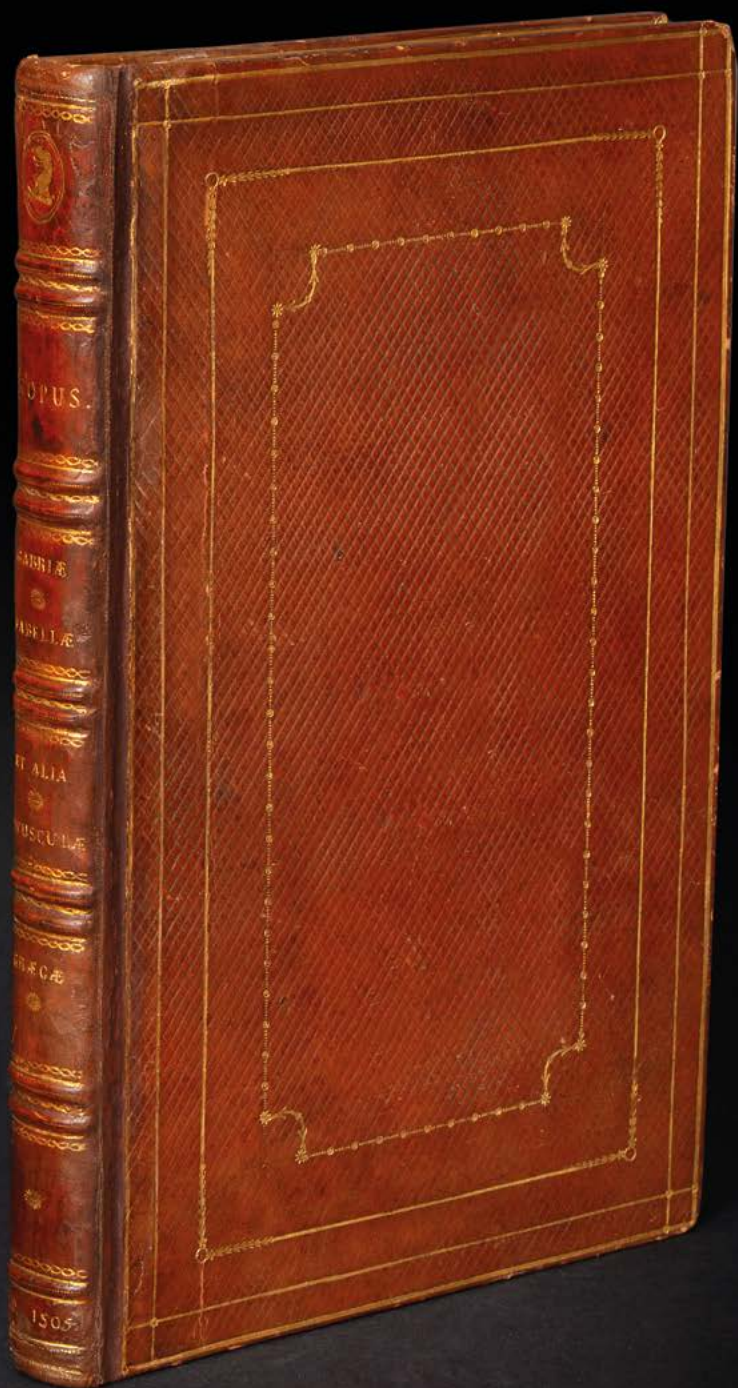
**CEI, Francesco.** *Sonetti capitoli canzone sextine, stanze et strambotti composti per lo eccellentissimo Francescho Cei.*

Florence: per Filippo Giunta, 1503.

Octavo (156×98mm). [62] leaves. Late nineteenth-century red morocco binding signed by Binda, covers with gilt arms of Marquis Girolamo d'Adda, gilt edges, spine in compartments lettered in gilt. Some light marginal dampstaining, a fine copy overall.

The rare first edition of Francesco Cei's love poems. Little is known about the author: Cei was born in Florence in 1471 but died in Rome, unmarried and with no children. Much of what we know about him, his private life and later years comes from his *canzoniere*, which was first printed in 1503 and subsequently reissued in Florence in 1514, 1519, and 1530. It collects all of Cei's poems: ninety-seven sonnets, eight *capitoli*, nine songs, twenty *stanze* and seventeen *strambotti*. "The woman he loved and sang about under the classical pseudonym Clizia was Cassandra di Bartolomeo Bartolini Salimbeni. She was the wife of Carlo di Leonardo Ginori, a wealthy Florentine merchant born in 1473 who died in 1527, the same year as Cassandra. According to the poetic reconstruction of his love affair with Cassandra in his *canzoniere*, Cei is said to have loved her when she was unmarried, and to have continued to nurture his affection for her even after her marriage, until he was forced to leave Florence for reasons that remain unknown, but which were perhaps related to the turbulent political events of his lifetime." (translated from DBI) During the turbulent period of Florentine history between Charles VIII's entry into the city and Girolamo Savonarola's death, Cei dedicated his poetic talent to the faction of the *arrabbiati*, who were vehement opponents of Savonarola's policies. His poetry was not only hostile towards the Dominican friar, but also, more broadly, towards religion and the Church. According to the Florentine historian Filippo de' Nerli, Cei was "exiled because of a sonnet." In several of his poems, Cei himself tells us that he left Florence at the end of his seven-year romance with Clizia, which began in 1494. Only six copies of this edition in public libraries outside of Italy. Our copy comes from the library of Girolamo d'Adda Salvaterra (1815–1881), one of the most prominent Italian bibliophiles and rare book collectors of the XIX century.

EDIT16 CNCE 10684; Gamba 1080: "*Molto raro. [...] Osservò il Crescimbeni, che, quanto a vivezza, è stato il Cei uno de' migliori poeti, e che in molto conto debbon essere specialmente tenute le sue rime anacreontiche*"; Renouard, *Filippo Junta*, 7.



AESOP.

**AESOP.** *Vita & fabellae Aesopi cum interpretatione Latina ... Gabriae Fabellae tres & quadraginta ... Phurnutus seu, ut alii, Curnutus De natura deorum. Palaephatus de non credendis historiis. Heraclides Ponticus de allegoriis apud Homerum. Ori Apollinis Niliacihieroglyphica. Collectio proverbiorum Tarrhaei, e Didymi, item eorum, quae apud Sudam aliosque habentur ... Ex Aphthonii exsercitamentis de Fabula ... De fabula ex imaginibus Philostrati ... Ex Hermogenis exercitamentis De fabula Prisciano interprete. Apologus Aesopi de Cassita apud Gellium.*

Venice: Aldus Manutius, October 1505.

Folio (281 x 178mm). 142 [i.e. 140] p., 172 col., [68] p.; text of Aesop and Gabrias in Greek and Latin, the others in Greek. Aldine anchor on title and verso of final leaf. Late XVIII century diced russia with gilt crest of Sir Richard Colt Hoare on spine, gilt tooling on covers and gilt edges. Neat marginal repair to wormhole in last three leaves, occasional light spotting and soiling, extremities lightly rubbed, spine neatly restored, overall a very fine copy from the libraries of Sir Richard Colt Hoare (1758-1838; his crest on spine, Stourhead sale 1883, lot 164); W.R. Jeudwine (bookplate; sale Bloomsbury 18 September 1984, lot 30); Helmut Friedlaender (ex libris); sale Christie's, 24 November 1993, lot 92; Livio Ambrogio (bookplate).

First and only Aldine edition of Aesop Fables, both in Greek and Latin, in an heterogeneous compilation including two fable collections (one in prose, attributed to Aesop, one in verse, attributed to Gabrias, i.e., Babrius), a biography of Aesop by the Byzantine scholar Maximus Planudes, some short treatises on the interpretation of myths and the genre of the fabula, and a collection of proverbs. "This edition may be considered among the rarer and more beautiful productions of the Aldine press" (Frognall Dibdin). Aesop' Fables are here increased in number in comparison to the *editio princeps* and are provided with a new Latin translation by Aldus, which enjoyed great fortune in the decades following its appearance. A special mention should be given also to two of the seven works being published here for the first time, the poetic fables erroneously attributed to Gabrias and Horapollo's *Hieroglyphica*, the only systematic essay on the interpretation of Aegyptian hieroglyphics to survive in its entirety from Classical Antiquity. In producing this edition, Aldus was confronted with the problem of putting together the Greek text and the Latin translation and with the resulting problem of the numeration of pages and leaves. The Greek text is thus enumerated from page 17 to page 142 (with the only exception of pages 129–130), while the Latin translation

Habentur hoc uolumine hæc, uidelicet.

**V**ita, & Fabellæ Aesopi cum interpretatione latina, ita tamen ut separari a græco possit pro uniuscuiusq; arbitrio. quibus traducendis multum certe elaborauimus. nam quæ ante tralata habebantur, infida admodû erant, quod facillimum erit conferenti cognoscere.

**G**abriæ fabellæ tres & quadraginta ex trimetris iambis, præter ultimam ex Scazonte, cum latina interpretatiõe. Quas idcirco bis curauimus in formâdas, quia priores, ubi latinum a græco seiungi potest, admodum quam incorrecte excusæ fuerant exempli culpa. quare nacti emendatum exemplum, operæpretium uisum est iterum excudendas curare, ut ex secundis prima queant corrigi.

**P** humutus seu, ut alii, Curnutus de natura deorum.

**P**alæphantis de non credendis historiis.

**H**eraclides Ponticus de Allegoriis apud Homerum.

**O**ri Apollinis Niliaci hieroglyphica.

**C**ollectio prouerbiorum Tarrhæi, & Didymi, eorumque, quæ apud Suda, aliosq; habentur per ordinem literarum.

**E**x Aphthonii exercitamentis de fabula. Tum de formicis, & cicadis græce, & latine.

**D**e Fabula ex imaginibus Philostrati græce, & latine.

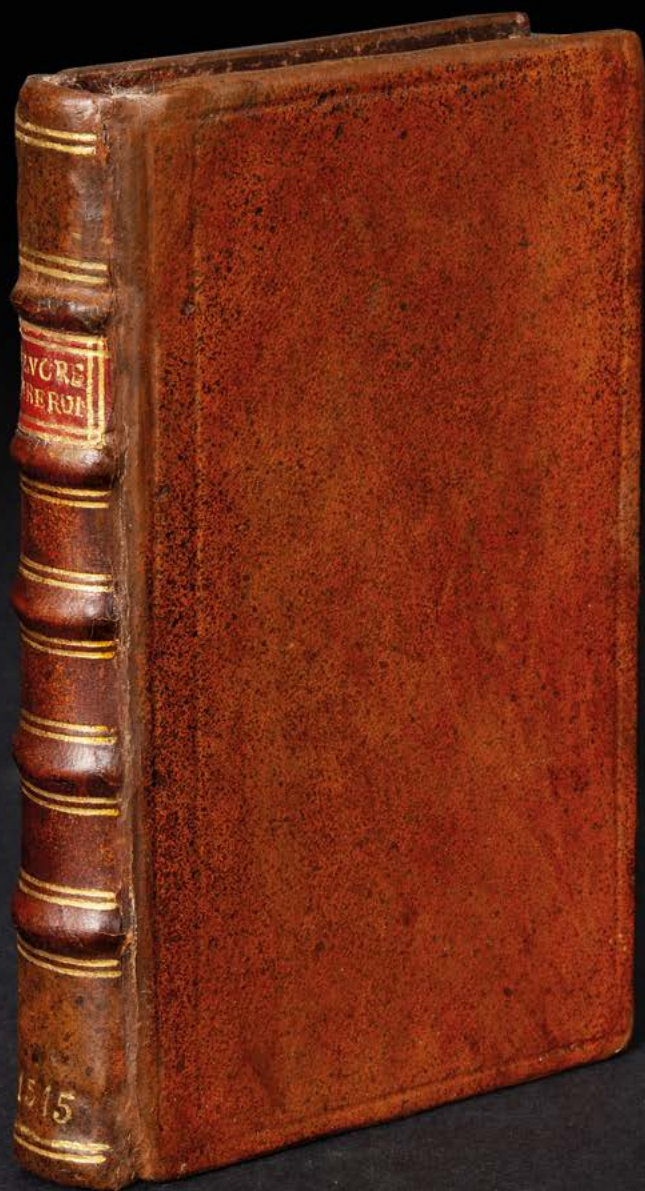
**E**x Hermogenis exercitamentis de fabula Prisciano interprete.

**A**pologus Aesopi de Casita apud Gellium.



presents no numbering at all and pages 142–173 are present a enumerated in columns. Aldus was not, apparently, interested in editing Aesop Fables as an independent text; rather, the edition was intended as an anthology of poetic forms considered useful for grammar school exercise. In particular, by connecting the animal fables with tales on myths and anthropomorphic gods, he provided his reader with a refined linguistic and thematic inventory, susceptible to undergoing a reuse in the field of rhetoric. "Aldus' edition of Aesop is essentially a collection of 'fabulae' (in the rhetorical definition of implausible narratives) and their interpretations; it closely corresponds to the forms recommended by Quintilian for the grammar school, especially in that it begins with the fables and ends with the proverbs" (W.P. Weaver, *Untutored Lines. The Making of the English Epyllion*, Edinburgh 2012, p. 50).

Adams A-278; Ahmanson-Murphy 93; Renouard Alde, 49-50.



LUCRETIUS, Titus Carus.

## LUCRETIUS, Titus Carus. *Lucretius*.

Venice: in aedibus Aldi, et Andreae soceri, mense Ianuario 1515.

Octavo (155×95mm). [8], 125, [3] leaves. Italic type. Aldine device on title-page and on final verso. Bound in late eighteenth-century calf, spine in compartments with red morocco lettering piece, speckled edges, marbled endpapers. Joints slightly worn, a few spots, lower margin of one leaf anciently repaired; overall a very good copy.

Second Aldine edition, and the last book printed by Aldus Manutius. The *De rerum natura* (On the Nature of Things) is a six-book hexameter poem composed by the Epicurean poet Titus Carus Lucretius around 50 BC.

It is "our fullest source for Epicurean, atomist physics. Lucretius' rendering of technical Greek prose into Latin verse, combined with the encyclopedic scope of the work, was a pioneering accomplishment in Latin literature, a contender for the most ambitious poem ever written. [...] Lucretius reproduces Epicurean doctrine faithfully. He provides us with our most detailed account of the foundations of Epicurean atomism, and he is our sole Epicurean source for the doctrine of the atomic 'swerve.' In the more poetic openings of the individual books, he expresses his devotion to Epicurus and his confidence in Epicureanism as the path to happiness" ("Lucretius" in Stanford Encyclopedia of Philosophy).

The poem had an immediate impact on Latin literature, being quoted by Cicero, Ovid and Pliny the Elder, and it remained in continuous circulation until the end of antiquity. Following the condemnations of Epicurean thought by Lactantius and St. Jerome, the poem remained mostly forgotten and unread during the Middle Ages. It was famously rediscovered when the former papal secretary Poggio Bracciolini (1380–1459) found and copied a manuscript of the poem in the monastery of Fulda, Germany, in 1417. Poggio's discovery is credited with spreading Epicurean philosophy throughout early modern Europe and ultimately influencing the likes of Thomas More, Giordano Bruno, Michel de Montaigne and Isaac Newton.

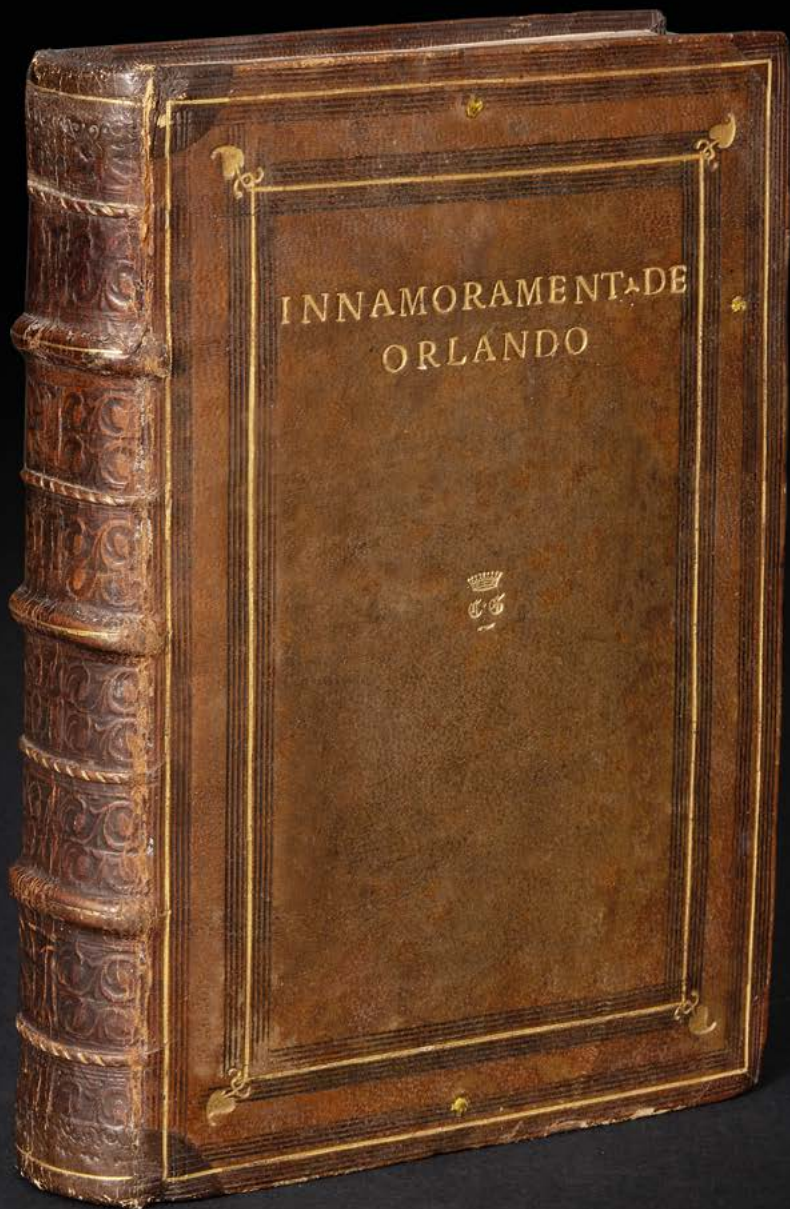
The first Aldine edition, edited by Girolamo Avanzi, appeared in 1500; this second edition was edited by Andrea Navagero (1483–1529), a young poet and diplomat who also worked with Aldus on other Latin classics such as Cicero, Quintilian and Virgil. In his dedication to Alberto Pio, prince of Carpi — Aldus's former pupil and now his patron — Aldus praises this new edition of Lucretius as superior to the earlier printed in 1500, claiming that now "finally Lucretius can be read and understood."

L V C R E T I V S .



It was the last edition of the *De rerum natura* to be printed in Italy until 1647 due to the ecclesiastical sanctions that limited the poem's circulation, despite it never being placed on the *Index Librorum Prohibitorum*. This was also the last book published by Aldus the Elder before his death in February 1515.

Ahmanson-Murphy 130; Brunet III, 1218: *Cette édition, inférieure en rareté à celle de 1500, lui est bien supérieure en mérite littéraire. Elle contient 125 ff. chiffrés, précédés de 8 ff. liminaires, non chiffrés, dont un bl., et suivis de 2 ff. pour le registre, la date, l'errata et l'ancre: 12 à 15 fr.; vend. bel exempl. m. r. 42 fr. Larcher; 16 flor. Meerman; 1 liv. 15 sh. Butler; et un exempl. ayant en double les ff. 99 et 100 (cotés 98 et 107), 16 sh. le même. Un exemplaire de cette édition impr. sur VÉLIN, sans reliure, mais qui avait appartenu à Grolier, a été acquis en 1817 pour la Bibliothèque impériale. Renouard en possédait un autre en papier fort, semblable à celui qui a été vendu 13 liv. 10 sh. Sy-kes. On a donné pour 200 fr., à sa vente, un exempl. en pap. ordin. en mar. r. provenant de Grolier, mais très-fatigué, et avec un dos refait. EDIT16 CNCE 37499; Renouard 74, 11; UCLA 130; Aldo Manuzio tipografo, 132 USTC 838803.*



BOIARDO, Matteo Maria.

**BOIARDO, Matteo Maria.** *Orlando Innamorato del signor Matteo Maria Boiardo Conte di Scandiano, insieme co i tre libri di Nicolo degli Agostini, nuovamente riformato per m. Lodovico Domenichi, con gli argomenti, le figure accomodate al principio d'ogni canto, & la tavola di cio che nell'opra si contiene.*

Venice: appresso Girolamo Scotto, 1545.

Quarto (220×150mm). 242, 183, [1 errata] leaves. Title-page with woodcut printer's device inside a medallion; the device only is repeated on the title page of the *Quarto libro* and on the last leaf. A woodcut vignette and initial are present at the beginning of each canto. Bound in contemporary brown calf, covers panelled in blind and gilt, gilt initials under a crown tool in the centre, gilt title on front cover, blind-tooled spine in compartments; edges gilt and gaufered, marbled endpapers. Restored headcaps and corners, spine lightly worn. Manuscript annotation on title page and occasional notes to the text. Short tear to z6, frequent errors in the foliation. Provenance: cardinal Girolamo Gastaldi (ex-libris), Livio Ambrogio (ex-libris). A very good copy.

First edition of Lodovico Domenichi's rewriting of the *Orlando innamorato*, Matteo Maria Boiardo's highly influential Renaissance epic poem based on the Carolingian cycle and the feats of French hero Roland. The first edition was supposedly printed in two books in 1482 and 1483, but no copies have survived to the present day. The third book was first printed in Venice in 1495 but remained unfinished due to Boiardo's death, resulting in various continuations (*giunte*) of the poem being produced by other authors. The first among them was the Venetian Nicolò degli Agostini, whose three books of continuation were printed in 1505, 1514 and 1521 respectively. In the 1520s, Nicolò Zoppino, a printer based in Venice, further solidified the significance of Agostini's *giunte* when he "determined the structure of the poem as it would be printed in the following 200 years: Boiardo's three books followed by Agostini's three books, as a coherent narrative sequence" (our translation of Harris, II, pp. 87–88).

Once Boiardo's poem had finally been completed, the main problem its printers faced was revising its language, a northern vernacular deemed too distant from the Florentine literary canon Pietro Bembo had established with his *Prose della volgar lingua* of 1525. Francesco Berni's revision was published in 1542, with little success. A far more successful version was curated by Lodovico Domenichi (1515–1564) and first printed by Girolamo Scotto in 1545, which "became more important than both Boiardo's original poem and [Berni's] revision" (*ibid.*, II, p. 142): it was reprinted fourteen times by six different printers in the following twenty years.

ORLANDO INNAMORATO DEL

SIGNOR MATTEO MARIA BOIARDO *vide Joannem*  
Conte di Scandiano, insieme co i tre libri di NICOLO de *in Vita Lud:*  
gli Agostini, nuouamente riformato per M.<sup>o</sup> *Ariosto*  
LODOVICO DOMENICHI, *in Filib. del*  
*Anno 1584. fol. 602.*

CON GLI ARGOMENTI, LE  
FIGURE ACCOMODATE AL  
principio d'ogni Canto, *et la Tauo*  
*la di cio, che nell'opra*  
*si contiene.*

Con gratia, *et priuilegio.*



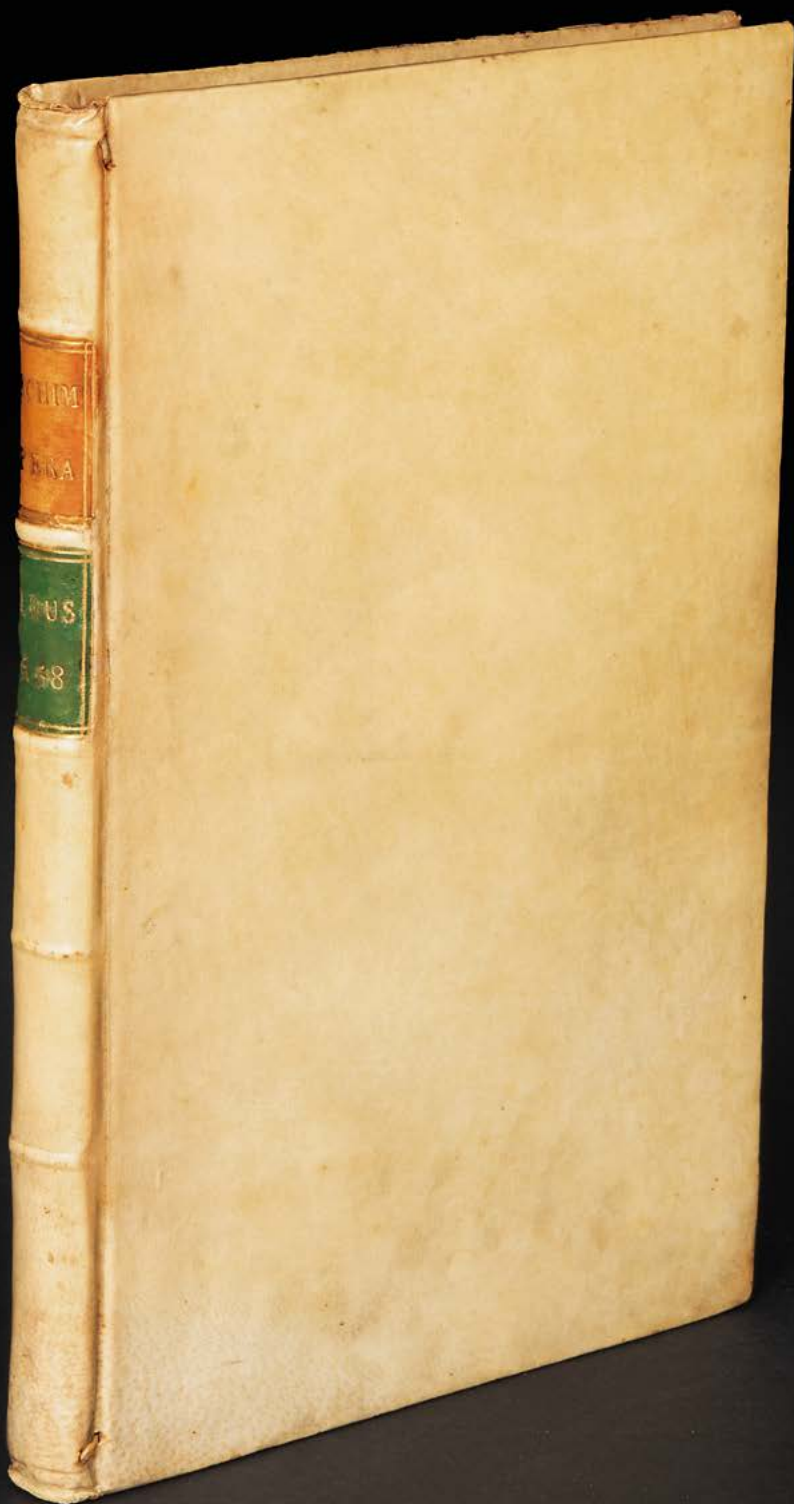
In Vinegia appresso Girolamo Scotto.

M D X X X V.

"From a typographical perspective, [Girolamo Scotto's editions of the *Orlando innamorato*] mirror, or even explicitly emulate, the Giolito editions of the *Orlando furioso* curated by Dolce, printed from 1542 onwards. Giolito's major innovation was the simultaneous printing of Ariosto's poem in two formats: firstly, a magnificent quarto edition with italic types on high-quality paper, for the wealthy customers; then, an octavo reprint in roman types, for those less well-off. [...] The title page of [Scotto's] 1545 quarto edition, with its large printer's device in the page centre, perfectly encapsulates the imitation of Giolito's style; on the inside, just as the *Furioso* of the same format, the poem is printed in clear italic types, and smaller roman types are used for the summaries. An octavo reprint followed in 1546–47." (ibid., II, pp. 143–144)

The woodcuts at the beginning of each *canto* depict significant events from the poem, following the illustrative methodology first employed by Zoppino in his *Furioso* of 1530; they can be divided into two groups, based on their size, style and subject matter. Many of them are derived from the iconography of Latin classics, Virgil in particular: these larger-format vignettes are of higher artistic quality and show the influence of Marcantonio Raimondi and other artists active in Rome. The other, smaller-format woodcuts are inspired by Ariosto's poem and, in particular, Giolito's 1542 edition, a common practice for romance literature. The author of the woodcuts has been identified as the Senese artist Domenico Beccafumi (1486–1551).

BMSTC Italian p. 114; EDIT16 CNCE 6611; Melzi 178; Harris, Neil. *Bibliografia dell'Orlando innamorato*. Modena: Panini, 1988–91.



ARCHIMEDES.

**ARCHIMEDES.** *Archimedis opera non nulla à Federico Commandino urbinate nuper in latinum conversa, et commentariis illustrata.*

Venice: apud Paulum Manutium Aldi f., 1558.

Folio (300×203mm), 2 parts in one volume with separate titles. I: [4], 55, [1] leaves; II: [1], 63, [1] leaves. Printer's device on title-page and last leaf of both parts. Numerous diagrams in text. Light marginal spotting, a manuscript monogram on title-page, overall a very fine copy in XVIII century stiff vellum, spine in compartments with two morocco lettering pieces, title lettered in manuscript on lower edge.

First edition of Federico Commandino's translation of Archimedes. This edition not only marked a pivotal moment in the rediscovery of Archimedes, whose writings were almost entirely forgotten during the Middle Ages, but also contributed to the development of mathematical studies in the XVI and XVII centuries, directly influencing Galileo and Kepler.

Federico Commandino (1509–1575) studied Latin and Greek in Urbino, then moved to Padua in 1534 to study philosophy, medicine and mathematics. In the 1550s, he came under the patronage of the young Cardinal Ranuccio Farnese, who appointed him as court physician and mathematician. While in Rome with Cardinal Farnese, Commandino met Cardinal Marcello Cervini, the head librarian of the Vatican Library and future Pope Marcellus II. Cervini had a keen interest in Greek mathematics and had already conceived the idea of printing important Greek and Latin mathematical writings based on the manuscripts of the Vatican Library and other Italian libraries. Thanks to Farnese's encouragement and Cervini's requests, Commandino could devote the rest of his life to his greatest passion: restoring and producing Latin editions of classical Greek mathematical texts. In this role, Commandino had access to important manuscripts in Italian libraries and was in contact with the most prominent humanists of his time. The most notable works he edited and published were those of Archimedes, Ptolemy, Apollonius, Euclid and Pappus.

"Archimedes, the greatest mathematician and engineer of antiquity, studied at Alexandria and lived most of his life at Syracuse. He was killed at the capture of Syracuse by the Romans under Marcellus in 212 by a Roman soldier whom he rebuked for trampling on a diagram he had drawn in the sand. [He] was above all a great mathematician, developing further many ideas of Eudoxus and Euclid. [...] Archimedes — together with Newton and Gauss — is generally regarded as one of the greatest mathematicians the world has ever known, and if his influence had not been overshadowed at first by Aristotle,

# ARCHIMEDIS

OPERA NON NVLLA

A FEDERICO COMMANDINO  
VRBINATE

*NVPER IN LATINVM CONVERSA,*  
ET COMMENTARIIS  
ILLVSTRATA.

Quorum nomina in sequenti pagina leguntur.



CVM PRIVILEGIO IN ANNOS X.

VENETIIS,

apud Paulum Manutium, Aldi F.

M D L V I I I.



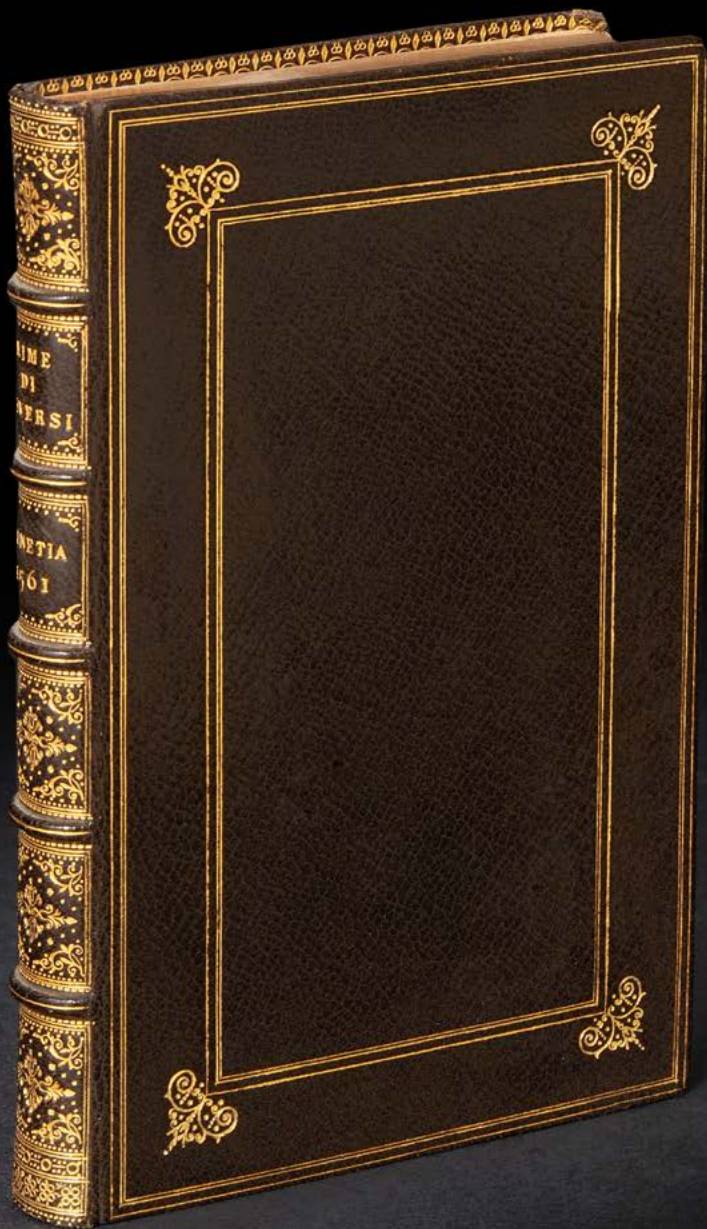
Euclid and Plato, the progress to modern mathematics might have been much faster. As it was, his influence began to take full effect only after the publication of [the] first printed edition which enabled Descartes, Galileo and Newton in particular to build on what he had begun" (PMM).

Although the first appearance of any of Archimedes's works in print dates back only to 1503, the *editio princeps* of the Greek texts of seven of his works was not published until 1544 by Thomas Gechauff Venatorius, in Basel. However, Commandino found this edition entirely unsatisfactory: despite the translation, commentary and diagrams, many of the Archimedean demonstrations still remained obscure. Commandino's main motivations for translating Archimedes's books again from scratch were his desire to fully understand the mathematics they conveyed, and his wish to provide commentary that would clarify points less clear in the Basel edition. He began working on this new translation when, during a visit to Venice in 1553, he borrowed a Greek manuscript containing the writings of Archimedes with Eutocius's commentary from the *Biblioteca Marciana*. This manuscript was itself a copy of an older one dating back to the IX or X century, and it originally came from Cardinal Bessarion's library.

In 1558, his new edition of five Archimedean writings was printed in Venice, containing five treatises: *De Circuli dimensio*, *De lineis spiralibus*, *Quadratura parabolae*, *De conoidibus et sphaeroidibus*, *De numero arenae*. These are followed, in the second part of the volume, by Commandino's commentary.

Commandino's *Archimedis opera non nulla* is a significant achievement of mathematical humanism for its mathematical commentary and philological explanations, and served as an invaluable reference both for the subsequent editions of Archimedes's works as well as for XVI- and XVII-century mathematicians. Galileo Galilei owned a copy as it was the only available guide to understanding *De lineis spiralibus*, from which he drew inspiration for his observations on uniform motion published in *Discorsi e dimostrazioni matematiche intorno a due nuove scienze* (1638). In his *Astronomia nova* (1609), Johannes Kepler used Commandino's commentary on *De conoidibus et sphaeroidibus* to demonstrate the elliptical orbit of Mars. Kepler also explicitly referenced this edition in *Ad Vitellionem Paralipomena* (1604), quoting Commandino's commentary on *De numero arenae*. These references testify to the importance of Commandino's *Archimedis* for the rebirth of mathematical studies in Italy and abroad.

BMSTC Italian, p. 36; Brunet I, 384–85: "*Edition peu commune*"; EDIT16 CNCE 2318; Renouard 173, 3; Riccardi I, 41, 4: "*Al pregio dei commenti del Commandino si aggiunge quello di bella edizione, ed assai poco comune*" & 360, 2; Ciocci, Argante. *Federico Commandino: Umanesimo matematico e rivoluzione scientifica*. Urbino: Urbino University Press, 2023.



ATANAGI, Dionigi.

**ATANAGI, Dionigi.** *Rime di diversi nobilissimi, et eccellentissimi autori, in morte della Signora Irene delle Signore di Spilimbergo. Alle quali si sono aggiunti versi latini di diversi egregij poeti, in morte della medesima signora.*

Venice: appresso Domenico & Gio. Battista Guerra, fratelli, 1561.

Octavo (146×92mm), 2 parts in one volume. I: 12 leaves, 179, [5] pages; II: 57, [7] pages, with title *Diversorum praestantium poetarum carmina in obitu Irenes Spilimbergiae*. Woodcut printer's device on both title-pages and on last leaf, five historiated initials. Brown morocco binding by Francis Bedford, covers with double gilt border of French fillet, gilt cornerpieces, spine gilt in compartments with title and year, gilt edges. Some browning on the first title-page, a small hole in the outer white margin of leaf b8. Ex-libris on front paste-down; handwritten note about Torquato Tasso on final endleaf. A very good copy.

First edition. A collection of poetry in tribute to the Venetian noble lady Irene di Spilimbergo, featuring the first ever verses in print by Torquato Tasso. Irene was born in 1538 and received a classical education between Spilimbergo, near Udine, and Venice, where she moved at the age of sixteen; there, she came into contact with the city's foremost artists and noblemen, and even aroused the admiration of Titian for her painting ability. However, none of her artistic or poetic work has survived and she is almost entirely known through the publication of this poetic collection, which was printed two years after her untimely death at the age of 21 from an unidentified illness. The editor, Dionigi Atanagi (c. 1504–1573), was born in Urbino and lived in Rome for 25 years, working as a secretary at the Roman Curia and becoming acquainted with its literary circles. He eventually moved to Venice in 1559, where he worked as an editor for various printers and wrote poetry. While Atanagi has traditionally been identified as the author of this collection, it is now accepted that the central role in its conception was played by Udinese patrician Giorgio Gradenigo (1522–1600), who is remembered in several poems for his love for Irene: it was Gradenigo who enlisted the help of his circle of noblemen and humanists to write elegies and love poems in her memory. Many of these patrician men of letters were closely associated with the Accademia Veneziana, also called the Accademia della Fama, a Venetian cultural institution that had recently been shut down due to the financial difficulties of its founder and patron, Federico Badoer: the presence of poets, scholars and artists coming from the Accademia's ranks in this collection signifies the continuation of its cultural activity despite its closure.

RIME DI DIVERSI  
NOBILISSIMI, ET ECCEL-  
LENTISSIMI AVTORI,

In morte della Signora I R E N E  
delle Signore di Spilimbergo .

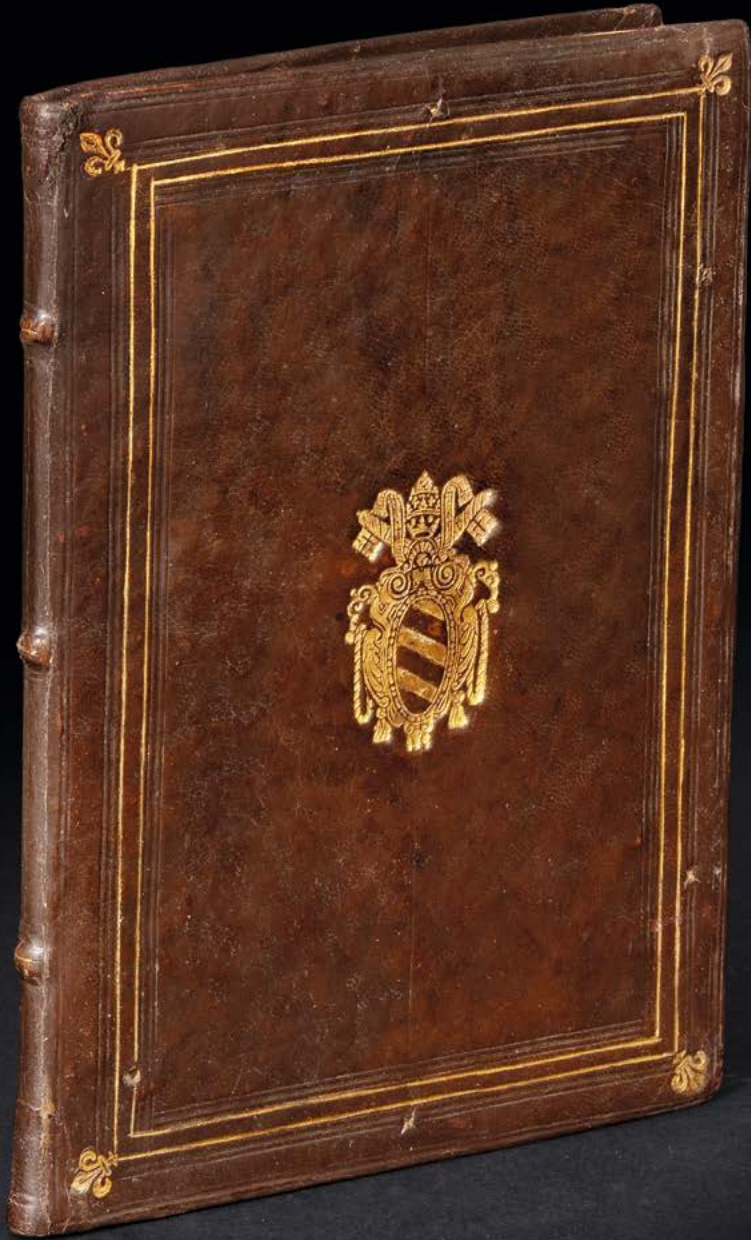
*Alle quali si sono aggiunti uersi Latini  
di diuersi egregij Poeti , in morte  
della medesima Signora .*



In Venetia, appresso Domenico, & Gio.  
Battista Guerra, fratelli, 1561.

The volume collects a total of 279 poems in Italian, in the first part, and 102 in Latin, in the second part, often modelled on the works of Catullus, Tibullus, Propertius and Ovid. The most important authors include Bernardo Tasso, Torquato Tasso, Luca Contile, Lodovico Dolce, Titian, Benedetto Varchi, Girolamo Muzio and Laura Terracina. Notably, the collection marks the first appearance in print of verses by Torquato Tasso, and the only appearance in print of verses attributed to Titian.

BMSTC Italian, p. 60; Cicognara 1035; EDIT16 CNCE 37416; USTC 804170; Corsaro, Antonio. "Dionigi Atanagi e la silloge per Irene di Spilimbergo. (Intorno alla formazione del giovane Tasso)." *Italica* 75, no. 1 (1998): 41–61.



[POPE PIUS VI]

**[POPE PIUS V].** *Extensio, ampliatio, nova concessio, et confirmatio privilegiorum in sacros ordines, et congregationes claustrales. Pro Canonicis regularibus Ordinis S. Augustini Congregationis domini Salvatoris.*

Romae: apud haeredes Antonij Bladij, 1567.

Quarto (221×160mm), [14] vellum leaves. Italic type. Title-page with woodcut of Christ in Majesty; woodcuts of St. Augustin and of Pope Pius V's armorial on title verso. Two large historiated initials. Bound in contemporary dark brown morocco gilt with the arms of Pope Pius V on front cover and of Cardinal Flavio Orsini on back cover, frame with double fillet and cornerpieces on both covers; gilt edges. Manuscript note on last leaf.

A beautiful copy printed on vellum containing the privileges granted by Pope Pius V to the Canons Regular of St. Augustine. An official copy, attested by a notary on the last page. Only one copy of this edition is present in a public institution in the US (the Morgan Library). Several copies held in public libraries are bound identically to our copy. The Blado typography printed other editions of papal bulls granting privileges to religious orders in 1567–68. Extant copies of the editions *Pro congregatione Lateranensi Canonicorum Regularium* and *Pro Congregatione Olivetana* display similar bindings, with the arms of Pope Pius V on the upper cover. The former has the arms of Marco Antonio Colonna on lower cover, the latter has those of Cardinal Giovanni Battista Cicada. All these bindings most likely came from the same, unidentified binder at the Roman Papal court.

The manuscript note on the last leaf reads: "Fla[vius] Car[dina]lis Urs[ini]s Protec[tor] M[auritius] Boccarinis Ca[mera] ap[postolica] notarus." Maurizio Boccarino, a notary of the Auditor of the Apostolic Chamber, is only known through this note and in relation to the testament of António da Fonseca, a Portuguese merchant and banker who died in Rome in 1588 (mentioned in *Novoa*, p. 91). Flavio Orsini (ca. 1530–1581) belonged to the House of Orsini, one of Rome's most prominent aristocratic families since the Middle Ages. He was appointed Auditor of the Apostolic Chamber and later was made a cardinal, in 1565.

Pope Pius V (born Antonio Ghislieri 1504–1572) was a Dominican theologian and inquisitor. The first pope to be elected after the Council of Trent, he enforced its decrees with great rigour and founded the Sacred Congregation of the Index in 1571; he was canonized in 1712.

The Canons Regular of St. Augustine are religious clerics that follows the Rule of St. Augustine, originally composed in the early V century by the Doctor

S. AVGVSTINVS

RIVM RESTAVRATOR.

EPISCOPVS CANONICVS



CORVM REGVLA-



PIVS

PP. V.

[POPE PIUS VI]



**L**A VIVS miseratione diuina tit. San-  
ctorum Petri, & Marcellini S. R. E. pres-  
byter Cardinalis Vrsinus nuncupatus  
Canonicorum regularium ordinis San-  
cti Augustini, Congregationis Domini  
Saluatoris protector, & executor ad in-  
frascripta à Sanctiss. D. N. specialiter de-  
putatus omnibus, & singulis has nostras  
litteras inspecturis, lecturis pariter, & au-

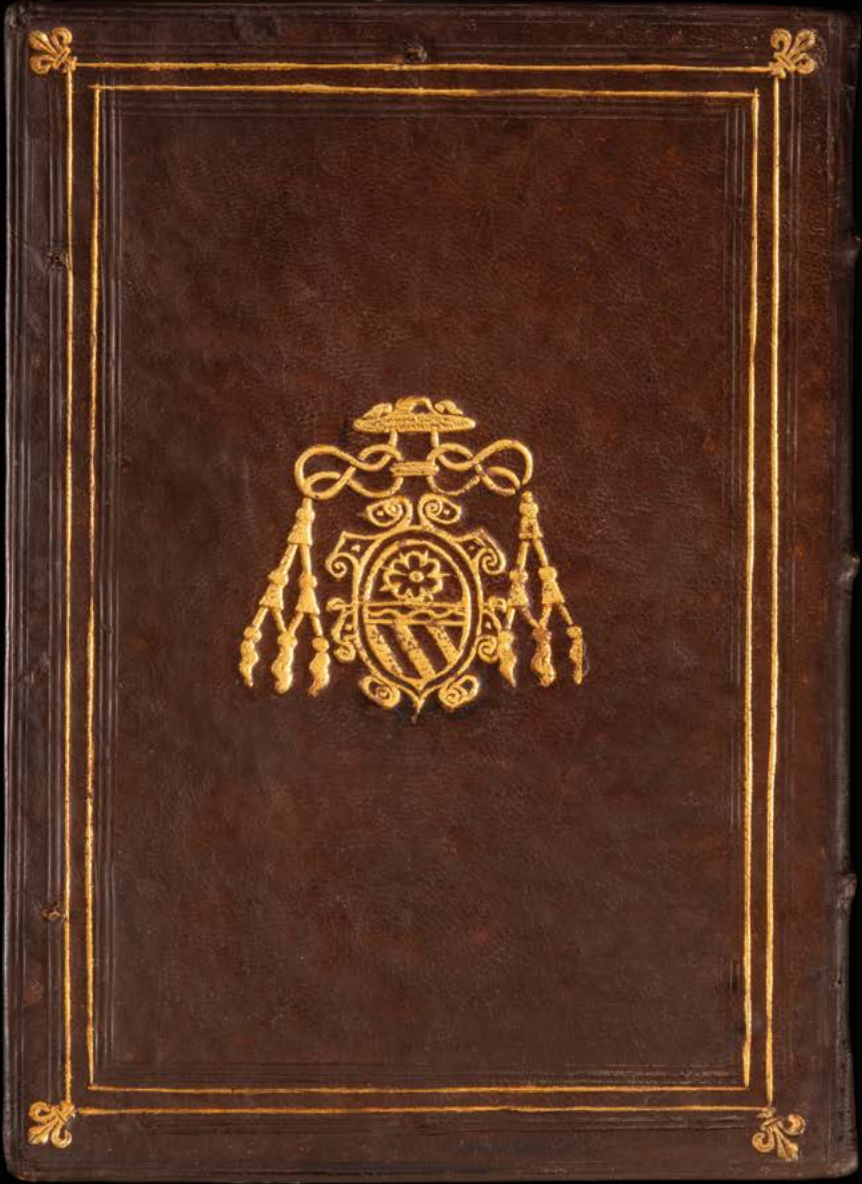
dituris salutem in Domino sempiternam. Vobis notum faci-  
mus, & his nostris literis attestamur, nos nuper literas apostolicas  
originales more Ro. Cu. bullatas extensionis, ampliacionis, nouæ  
concessions, ac voluntatis sanctiss. ac beatiss. in Christo Patris,  
& D. D. Pij diuina prouidentia Pape Quinti priuilegiorum pro  
Canonicis prædictis, necnon alijs consortibus claustralium reli-  
giosorum Ordinibus, & Congregationibus, & eas quidem sanas,  
integras, incorruptas, non viciatas, nec ulla in parte suspectas no-  
bis pro parte R. P. Raphaelis à Cento Bononiens. diæcesis eiusdem  
Congregationis in Ro. Cu. procuratoris generalis exhibitas ui-  
disse, ac diligenter inspexisse, quarum tenor subiicitur, & est talis.

**P**IVS EPVS SERVVS SERVORVM DEI  
AD PERPETVAM REI MEMORIAM.



**L**X supernæ dispositionis arbitrio  
gregi dominico præidentes, inter  
curas multiplices, quas ex ministerio  
nostri pastoralis officij nobis incu-  
bere censemus, illam per quam per-  
sonarum quarumlibet, earum præ-  
sertim, quas sub suaui religionis iugo  
sedulorum in dies altissimo famulatum  
exhibere conspiciamus, statui, &  
quieti ritè consulitur, libèter ample-

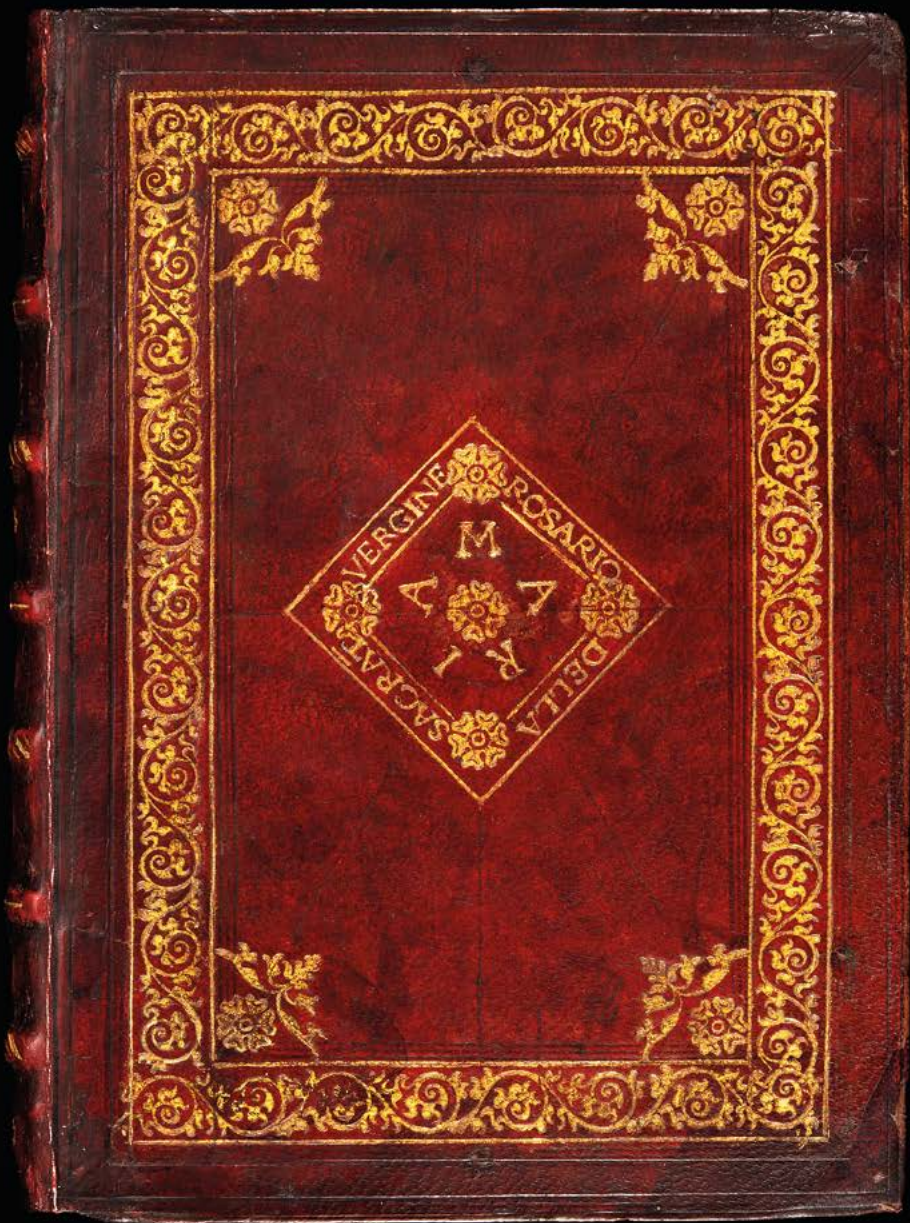
ctimur, ac ut personæ ipsæ idem exoptantes à nobis gratias, & fauores  
reportasse letentur, grato intendimus animo, ac in bis nostri pastoralis officij



[POPE PIUS VI]

of the Church. The first communities of Canons Regular were founded in the late XI century, seeking to reform the monastic lifestyle of traditional monastic orders, such as the Benedictine Order.

Brunet IV, 681; IT\ICCU\CNCE\008945; Novoa, James N. "Unicorns and Bezoars in a Portuguese house in Rome. António da Fonseca's Portuguese Inventories." *Ágora. Estudos Clássicos em debate*, no. 14.1 (2012), pp. 91–111; Praet, J. van. *Catalogue des livres imprimés sur vélin de la Bibliothèque du roi*, II, 49–50.



GRANADA, Luis de.

**GRANADA, Luis de.** *Rosario della Sacratissima Vergine Maria.*

Rome: Giuseppe de gl'Angeli, 1573.

Quarto (208×145mm). [6] leaves, 276 pages. Engraved architectural title-page with the Madonna and Child enthroned signed by Adamo Scultori; 21 full-page engravings by Adamo Scultori. Printer's device on last leaf, woodcut ornaments and initials throughout. Early seventeenth-century red morocco binding decorated with gilt leafy borders and floral cornerpieces on both covers; title lettered in gilt inside a lozenge on front cover; rear cover with the Boncompagni's dragon, surrounded by owner's name, 'Hieronimus Boncompagnus' (Cardinal Girolamo Boncompagni, Archbishop of Bologna from 1651 to 1684) and arabesque tools. Some light foxing, a small hole in the outer white margin of leaf Cc4. A fine copy from the library of Filippo Serlupi Crescenzi (ex-libris).

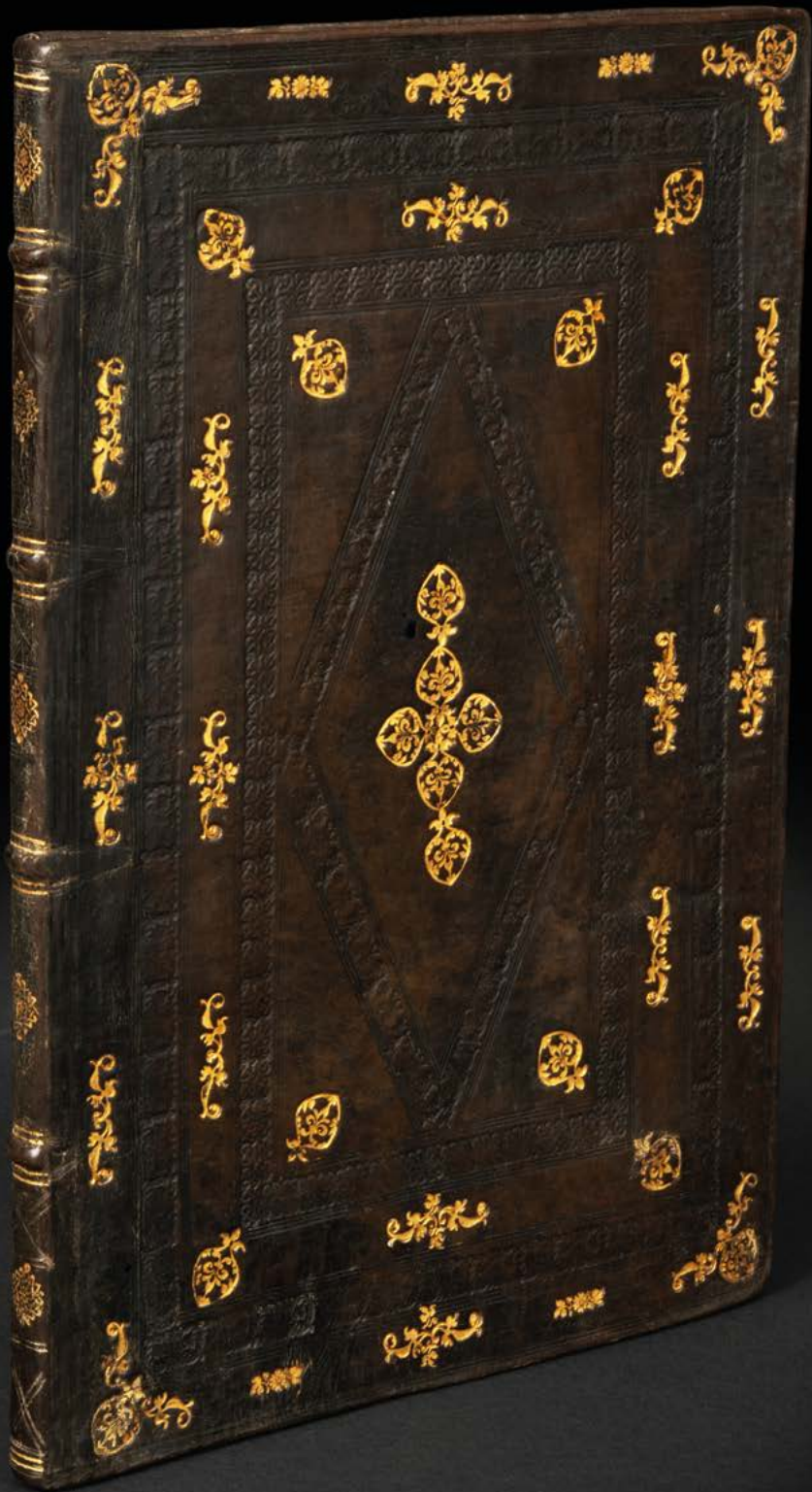
First edition. A devotional work by the Dominican friar Luis de Granada beautifully illustrated with twenty-one engravings by the Mantuan artist Adamo Scultori. De Granada (1504–1588) was a Spanish preacher, theologian and author of numerous apologetic, theological and hagiographic writings in Latin, Spanish and Portuguese. "The fame of his preaching spread beyond the boundaries of his native land, and at the request of the Cardinal Infante, Dom Henrique of Portugal, son of King Manuel, he was transferred to the latter country, where he became provincial of the Portuguese Dominicans in 1557. His extraordinary sanctity, learning, and wisdom soon attracted the attention of the queen regent, who appointed him her confessor and counsellor. The Bishopric of Viseu and the Archbishopric of Braga were successively offered to him only to be courteously, but firmly, refused. The honours of the cardinalate, offered to him by Pope Sixtus V, were also declined. [...] Besides ascetical theology, his published works treat of Scripture, dogma, ethics, biography, and history. He is best known, however, for his ascetical writings. The appreciation of their worth extended throughout Europe, and later to America, and their popularity still remains but little impaired after the passage of four hundred years. [...] In all, some twenty-seven works are attributed to his pen" (Catholic Encyclopedia).

The present edition is a collection of passages taken from the work of Luis de Granada edited by the Dominican friar Andrea Gianetti of Salò. "It was compiled in 1572, immediately after Pope Pius V proclaimed the 7<sup>th</sup> of October as the feast of Our Lady of the Rosary in celebration of the victory of the Holy League at Lepanto (1571). In his dedication, addressed to the Master of his



order Serafino Cavalli, dated 25 March 1573 (the day of the Annunciation), Andrea Gianetti [...] states that, being unable to write meditations himself, he collected those by Luis de Granada and so made a mosaic of passages dealing with the fifteen mysteries. After a number of chapters devoted to the earlier development of this form of devotion and to indulgences, the suggestions given for the recitation start by comparing the Rosary to daily food: as the body needs to be restored, so the soul needs spiritual food, such as that provided by the Rosary, which is a summary of Christ's life ('*compendio della vita di Cristo*'). It should be recited '*nella hora del giorno più commoda e più atta*', '*o nella chiesa commune o nella privata stanza*' (at the most convenient and suitable hour of the day, in a church or in a private room). The most important aspect of the ritual is the attitude of the devotee: '*cuore humile, devoto, pieno d'amore e di timore, ridotto e raccolto davanti al cospetto di Dio*'. This instruction clearly illustrates the potential difficulty of combining meditative and oral prayer, and so suggests starting with oral prayers, in order to stimulate the emotions, and then following with meditation, paying more attention to activity of the spirit. [...] The full-page illustrations by Adamo Scultori, slightly modified in subsequent editions, were therefore useful in supporting the workings of the imagination. [...] The images for each decade of the Ave Maria are very beautiful, and were intended to help the imagination in the process of meditation. Granada-Gianetti's publication was highly successful, was reprinted several times, and was subsequently enriched by the meditations of other Dominicans (specifically Antonio Ciccarelli and Gerolamo Berovardi)" (Ardissino, pp. 351–354).

Brunet II, 1697; EDIT16 CNCE 27080; Olschki, Leo S. *Choix de livres anciens rares et curieux*, 3133: "*Beau volume, remarquable à cause de ses superbes figures, scènes de la vie de Marie, qui occupent l'espace d'une page entière. Elles font assez bien voir l'influence des peintres flamands, qui séjournèrent alors à Rome. Belles épreuves*" & 4770; Palau III, 403: "*Este libro es buscado por los grabados que lo adornan*"; Ardissino, Erminia. "Literary and Visual Forms of a Domestic Devotion: The Rosary in Renaissance Italy." *Domestic Devotions in Early Modern Italy*, edited by Maya Corry et al., 342–371. Leiden: Brill, 2019.



BESSON, Jacques.

**BESSON, Jacques.** *Theatrum instrumentorum et machinarum.*

Lyon: Barthélemy Vincent, 1578.

Folio (405×275mm). [12] leaves (the last blank), 60 plates. Title-page within architectural border. "Full-page diagram on leaf A3r. Following the first edition in format, the work consists of preliminary text and sixty numbered engraved plates with brief descriptive text engraved at the head of each. In this edition, plates 17, 35, 39, and 51 have been replaced by copies signed with the monogram of René Boyvin. Elaborate grotesque headpieces, tailpieces, and initials, and roman and italic letter in preliminary leaves" (Mortimer). Contemporary French dark brown morocco binding, covers with two concentric roll-tooled blind borders, blind lozenge border formed with a floral roll tool in central panel, decorated with gilt arabesque and fleur-de-lys tools; spine in compartments decorated with gilt geometric tools; gilt edges, lacking two pairs of ties. Title-page and a few leaves slightly browned; minor tear to lower corner of plate 10; else a very good, tall copy.

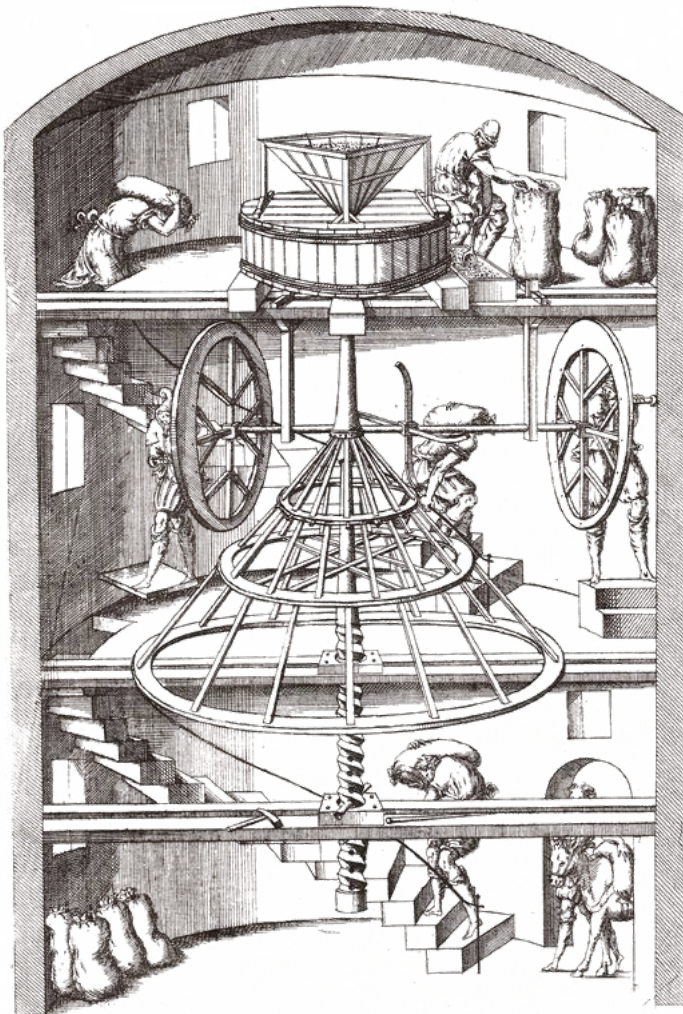
First Latin edition, the third edition overall, of the first ever "theatre of machines", and one of the most important sixteenth-century treatises on mechanical engineering. It includes 60 full-page engraved illustrations of a great variety of machines and instruments, each accompanied by a brief Latin description by François Béroalde de Verville. Alongside instruments such as compasses and rulers, Besson presents pumping stations for irrigation, cranes, lathes, mills, carriages, a loom, a threading tool, a fire engine and many other machines with manual, animal or hydraulic propulsion. Overall, the treatise shares a combination of significant scientific inventions and innovations, as well as some theoretical but impractical fantasies that Besson had envisioned as being possible to build, such as a device for lifting shipwrecks: this was really the first time that fantastical and conceptual machines had been represented in print.

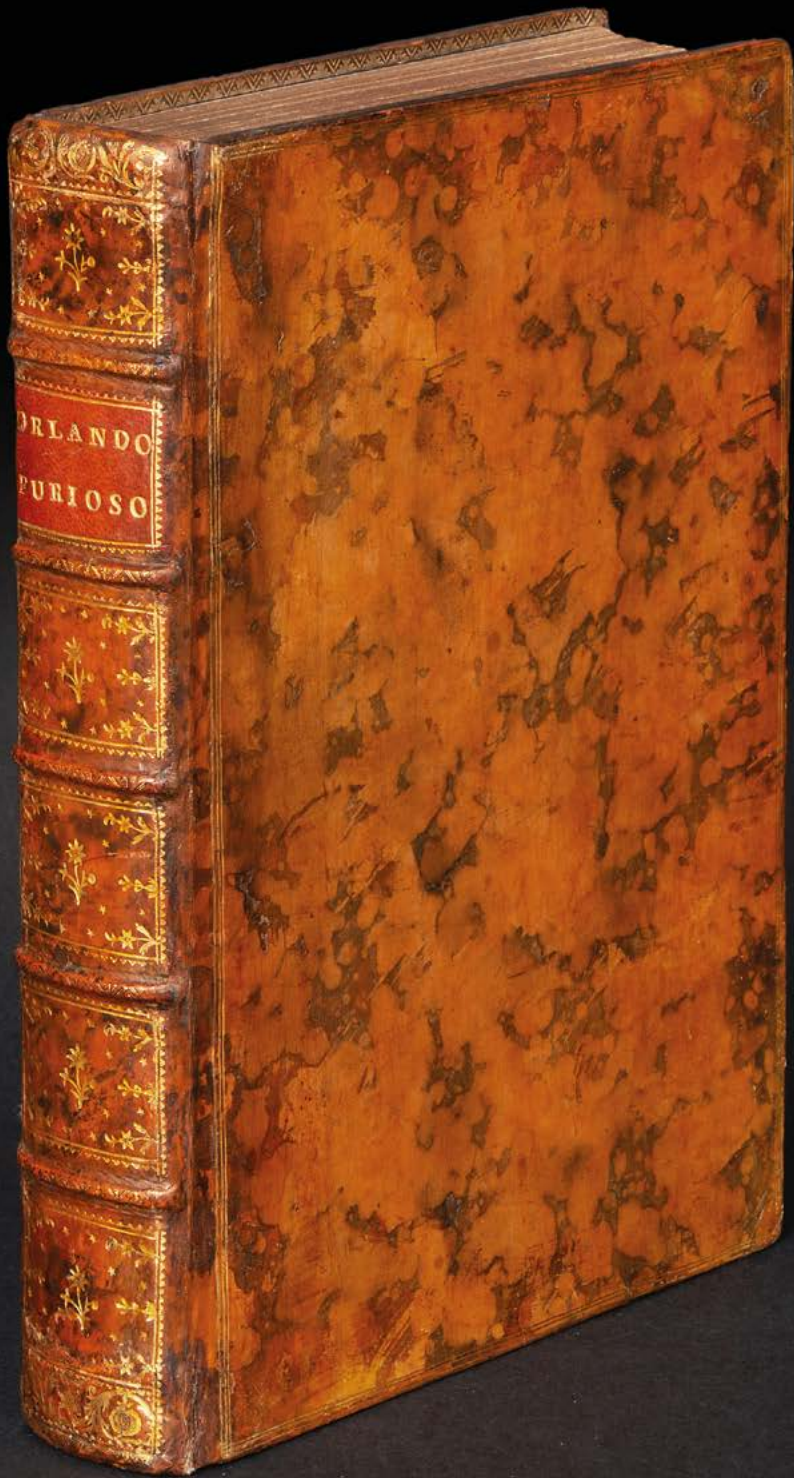
Jacques Besson "described himself as 'of Colombières, near Briançon' in the Dauphiné, [...] but nothing else is known of his origin and early upbringing. [...] Besson tells us that his own teacher was Pierre de Montdoré, known for a translation of the twelfth book Euclid's Elements, and that he himself was already teaching mathematics at Paris in the early 1550s, but the first confirmatory note we have of his activities comes in 1557, when the City Council of Lausanne made a payment of two crowns to 'Jacques Besson the engineer, both for the water-engine delivered to their lordships, and as a first instalment for the designing of fountains'. [...] He turns up again two years later in Geneva, where he was granted right of residence in 1559, and

citizenship free of charge in March 1561 for services rendered in teaching the art and science of mathematics. While in Switzerland he published his first book, a chemical work on practical distilling, with a preface recommending him to the public by Conrad Gesner. [...] We soon find him back in France, at Rouen in 1563, at Paris in 1565, at Orléans in 1567, teaching mathematics and demonstrating his wonderful inventions to an admiring audience. When his mathematical instrument, the cosmolabe, was pirated in 1567, he rushed back to Paris and published his own version, dedicated to Queen Catherine de Medici. In it he speaks of several of his other inventions; including the apparatus for raising sunken wrecks, and a sort of crude microscope, which was to be published in his great work. Even in Gesner's preface to his book of 1559, he had been portrayed as pre-eminently a deviser of wonderful machines, and he now began to seek an opportunity of showing them to a wider public. In June 1569 King Charles IX came to Orléans. [...] [Besson] presented himself before Charles and followed him back to Paris, as 'master of the King's engines'. Whether this involved more than the production of a great many designs for engines which were never tried out or put into practice we do not know. However, he must somehow have persuaded Charles to give him the money to publish his book of machines, which [...] was dedicated to the king. It must have been done in a great hurry, for there is no proper description of the machines, only a Latin caption above each one and a French list of contents at the beginning; even the name of the printer is omitted. The reason can perhaps be guessed. The political situation had not been getting any better: in 1572 it broke, in the Massacre of St. Bartholomew. Besson managed somehow to survive, but France had become too dangerous for Protestants, even with royal patronage. [...] At all events, he turned instead to London, and died there in 1573, unknown to the world" (Keller, pp. 7–8). The first, French edition of the *Theatrum*, titled *Livre premier des instruments mathématiques, et mécaniques, servant à l'intelligence de plusieurs choses difficiles et nécessaires à toutes Républiques*, bears no date or place of publication but was likely printed in Orléans in 1569. Three subsequent, posthumous editions were printed in 1578: a bilingual French-Latin edition; a Latin-only edition with expanded captions for each plate; and a French-only edition. The unsigned plates are the same as those in the first edition and were engraved by the architect Jacques Androuet de Cerceau, except for plates 17, 35, 39 and 51, which are copies by René Boyvin. Several reprints in French, Italian, German, Latin and Spanish appeared in the following decades, attesting to the positive reception of Besson's treatise and its importance. This treatise is the first ever in the genre of the *theatrum machinarum*, through which technicians and engineers promoted their innovations to the general public, asserted their status, and, above all, sought recognition from potential patrons. Numerous theatres of machines were produced over the following 200 years, primarily in

Italy, France, Germany and the Netherlands. Lavishly illustrated, these books introduced the latest and most intriguing technical innovations, providing technology with a new channel through which to spread beyond the narrow circle of specialists, but were also useful to inventors themselves to protect their rights to their inventions.

Cicognara 884; Mortimer *French* 58; Keller, Alexander. *A Theatre of Machines*. London: Chapman & Hall, 1965; Ravier, Benjamin. "Voir et concevoir: les théâtres de machines (XVIe-XVIIIe siècle)" (PhD diss., Panthéon-Sorbonne University, Paris, 2013).





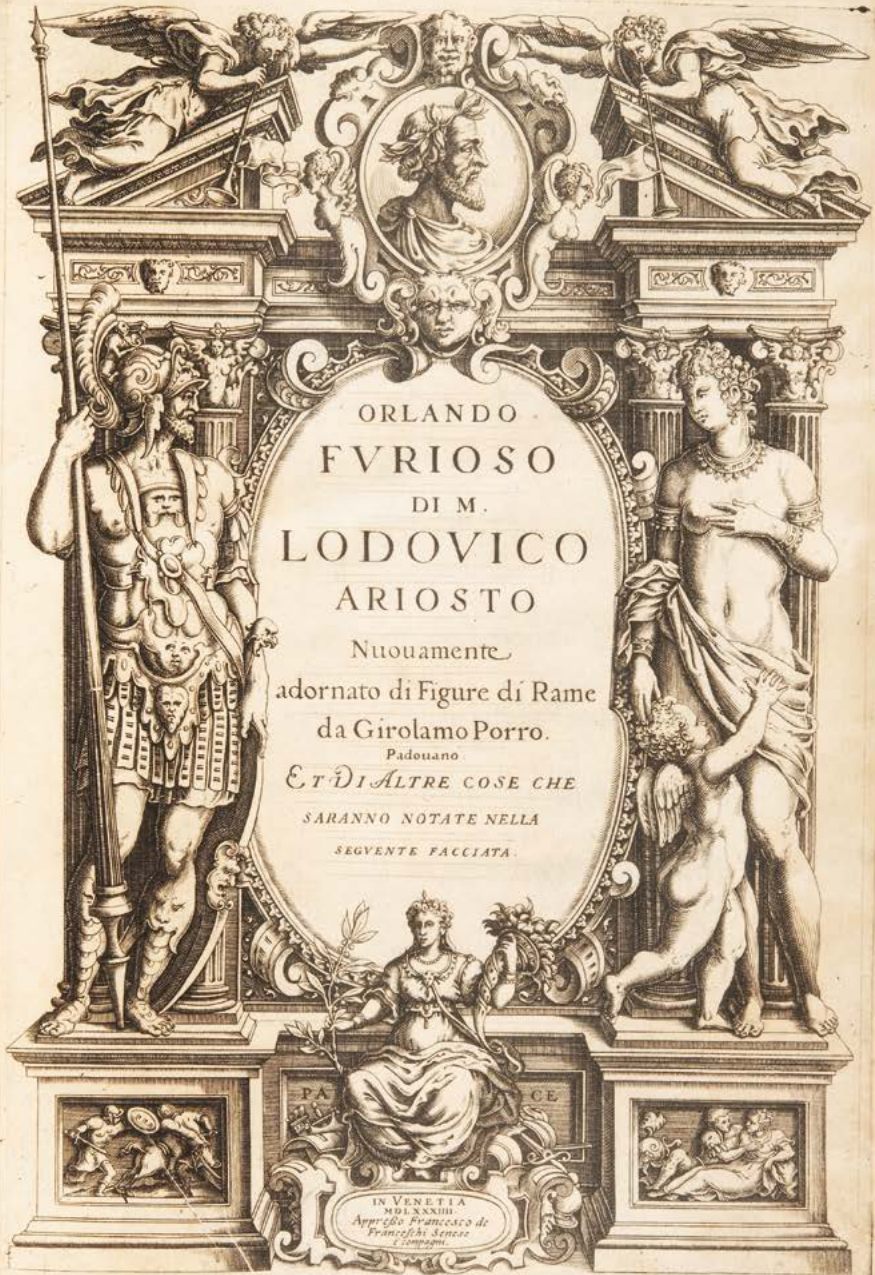
ARIOSTO, Ludovico.

**ARIOSTO, Ludovico.** *Orlando furioso di m. Lodouico Ariosto nuouamente adornato di figure di rame da Girolamo Porro padouano et di altre cose che saranno notate nella seguente facciata.*

Venice: Francesco de Franceschi senese e compagni, 1584.

Quarto (272×192 mm), 3 parts in one volume. [20] leaves, 654 pages, [17] leaves, 43, leaves, with the blank leaf u8 but without the last blank. Title-page engraved, within an architectural border including a portrait of Ariosto, standing figures of Mars and Venus with Cupid, and De Franceschi's peace-device; another printer's device on the title-page of the second part. Separate title-pages for the *Cinque Canti*, and for the *Osservazioni* del Sig. Alberto Lavezuola, both signed 'Giacomo Francho Fecit'. Forty-six full-page engravings, one for each *canto* (plate for *Canto IX* signed by Porro), with the always-lacking plate for *Canto 34* pasted onto the repeated plate of *Canto 33*, and five for the *Cinque Canti*. Engraved borders for the *argomenti*, in six different border designs, some engraved on more than one copperplate. Cherub, grotesque, and foliated initials; cherub headpieces, grotesque tailpieces. Light browning here and there, a few spots, one page at the beginning with an old repair; overall a very fine copy, entirely ruled in red in a XVIII century mottled calf binding; triple gilt fillets around sides, spine in compartments with gilt decorations and title lettered in gilt on morocco lettering piece, gilt edges.

The most sumptuous edition of the *Orlando Furioso* and the first edition illustrated with copperplates. "The only *Furioso* to stand out from the normal run of editions after 1566 was one printed in 1584 by Francesco De Franceschi. Its appeal to the reader was based, typically for its time, on the literary and artistic presentation of the poem rather than on the accuracy of the text. The basis for the edition was Ruscelli's text and annotations. New engravings by Girolamo Porro were considered important enough to be the first attraction listed after the name on the title page" (B. Richardson, *Print Culture in Renaissance Italy*, p. 148). "The Italian 1584 edition is the first Italian edition to be illustrated with copper plates, one placed at the beginning of each *canto*. Each plate shows various characters from the poem and illustrates each of them in their several actions through the *canto*. This results in a character being portrayed several times within the same plate, with the visual effect of them moving within the illustration and within the *canto*" (Veronica Pizzarotti, *The Rylands blog*). The author of this lavish iconographic apparatus was the famous Italian engraver Girolamo Porro who used as base for his illustrations



the woodcuts of the 1566 Valgrisi edition even if Porro's copperplates are not replicas of these earlier models: different episodes are always chosen, new inventions are added, and the elaborate frames used by Valgrisi are replaced by simple patterns. These illustrations, with some alterations and changes, were copied to accompany John Harington's first English translation of the *Orlando Furioso*, printed in London by Richard Field in 1591. Our copy has the same illustration for *canto* 33 and 34; it is generally believed that the illustration for *canto* 34 which contained an image of the pagan Astolfo with St. John the Evangelist in Heaven was suppressed by order of the Inquisition. From a textual point of view, this edition follows the text edited by Gerolamo Ruscelli for the edition printed by Valgrisi in 1556. New explanatory texts are published in this edition for the first time: *Vita di M. Lodovico Ariosto, scritta dal sig. Girolamo Garofalo ferrarese; the Allegoria di Gioseffo Bononome sopra il Furioso di M. Lodovico Ariosto* and the *Epiteti usati dall'Ariosto nel suo Furioso, cavati et posti per ordine d'alfabeto da Camillo Camilli*. At the end of the volume we can find the *Osservazioni sopra il Furioso di m. Lodovico Ariosto. Nelle quali si mostrano tutti i luoghi imitati dall'Autore nel suo Poema* by Alberto Lavezuola. These *Osservazioni*, published here for the first time, and reprinted in 1730 by Orlandi in his famous edition of the *Orlando Furioso*, represent the last exegetical commentary to the *Furioso* produced in the Cinquecento. The most important innovation in Lavezuola's *Osservazioni*, in contrast with the traditional approach of Ludovico Dolce, is the attention paid to the modern sources used by Ariosto: Dante, Petrarca, Boccaccio, Poliziano and Bembo.

Brunet I, 436: "*Edition assez belle [...] elle est recherchée à cause des notes qui l'accompagnement et des gravures dont elle est ornée [...]*". Gamba 58: "*Quanto ad illustrazioni la presente stampa sopravanza le antecedenti del Valgrisio e del Valvassori*". Agnelli-Ravegnani, pp. 155–158: "*È, questa, a parer di molti, la più sontuosa edizione del Furioso [...]*".





**PER RODOMONTE, IN QUESTO CANTO DECIMOSETTIMO;**  
 che hauea scorsa, & quasi bruciata tutta la Città di Parigi, nè tutto il popolo hauea saputo, se non fuggirli d'auanti, si fa nota la gran uiltà, che quasi si ritroua sempre nella gente bassa. Et all'incontro in Carlo, che ualorosamente uà à trouarlo con la sua baronia, si dimostra il ualore, che si troua quasi sempre ne i nobili, & ne gli onorati. Et così parimente in Norandino, s'ha l'esempio non meno d'un fidelissimo & uero amante, che d'un magnanimo, & splendidissimo Re. In Martano poi si comprende, sì come sempre i uili d'animo, sono presuntuosi, & maligni insieme.

## CANTO DECIMOSETTIMO.



**L** GIUSTO  
 Dio, quan-  
 do i pecca-  
 ti nostri  
 Tan di re-  
 missio passa  
 to il segno,  
 lccio che  
 la giustitia  
 sua dimo-  
 stri

Egualè à la pietà, spesso dà segno  
 A Tiranni atrocissimi, & à Monstri,  
 E dà lor forza, e di mal fare ingegno.  
 Per questo Mario, e Silla pose al mondo,  
 E duo Neroni, e Caio furibondo,

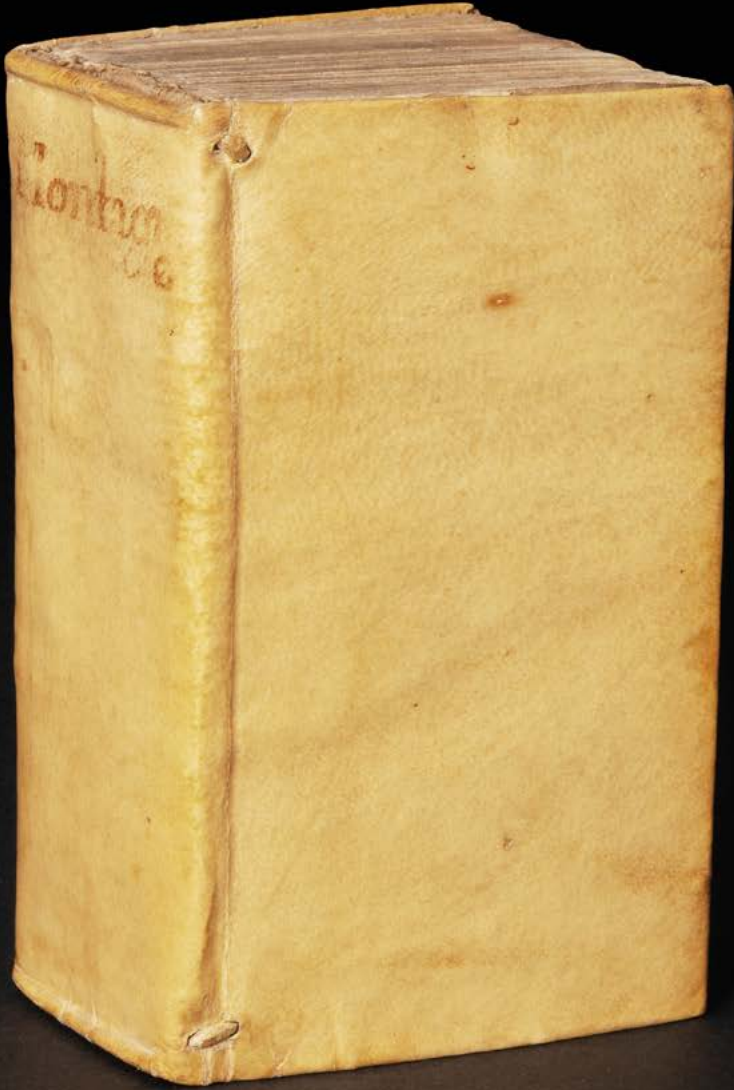
<sup>2</sup>  
 Domitiano, e l'ultimo Antonino,  
 E tose da la immonda e bassa plebe;  
 Et essalò à l'Imperio Massimino,  
 E nascer prima se Creonte à Tebe;

E diè Mezentio al popol Agilino,  
 Che se di sangue unan grassè le glebe;  
 E diè Italia à tempi men rimoti  
 In pda à gli Vmi, à i Logobardi, à i Goti.

<sup>3</sup>  
 Che d'Atila dirò? che del iniquo  
 Erzellinda Roman? che d'altri cento?  
 Che, dopo un lungo andar sempre in obliquo,  
 Ne manda Dio per pena, per tormento.  
 Di questo habbiam non pur al tēpo antiquo,  
 Ma ancora al nostro, chiaro esperimento,  
 Quando à noi greggi inutili, e mal noti  
 Ha dato per guardian lupi arrabiati.

<sup>4</sup>  
 A cui non par, c'habbia à bastar lor fame,  
 C'habbia il lor ventre à capir tanta carne;  
 E chiaman lupi di piu ingorde brame  
 Da boschi oltramontani à diuorarne.  
 Di Trasimeno l'inssepulcro ossiane,  
 E di canne, e di Trebbia poco parne  
 Verso quel, che le ripe, e i campi ingrassa,  
 Dou'Ada, e Mella, e Ronco, e Taro passa.

Or



MONTAIGNE, Michel de.

**MONTAIGNE, Michel de.** *Essais de Messire Michel seigneur de Montaigne... Reveus & augmentez.*

Paris: chez Jean Richer, rue Saint Jean de Latran, à l'arbre verdoyant, 1587.

Duodecimo (141×80mm). [4] leaves, 1075 pages [i.e. 1076], 2 blank leaves. Bound in contemporary stiff vellum with manuscript title on spine. Marginal loss to leaves K11 and 2P11 not affecting text, inner margin of quire 2T restored with partial loss of text to one line each page. Provenance: "Leclerc" manuscript ex-libris on title-page; Lobichon (?) manuscript note on rear paste-down. A good copy in contemporary binding.

The rare first Parisian edition of Montaigne's masterpiece, one of the most important works of sixteenth-century French literature. This is the third edition overall, and, like the previous ones, it contains the first two books of the *Essais*; the third would appear only in 1588.

The original edition of Montaigne's *Essais* was published in Bordeaux in 1580 by the printer and bookseller Simon Millanges. These two volumes in-octavo "appear to be the result of a hasty work subjected to the constraints of an impression by forms, in other words composing the pages nonconsecutively to accelerate the printing process. The author took part in the composition until the last moment in order to complete his text, as demonstrated by the disorder caused in book I by the integration of a chapter made up of sonnets by La Boétie. Apart from a disparity of fonts and type size between the two volumes, the book displays countless pagination errors and misprints as well as an indeterminate number of textual variants produced during the printing process" (Balsamo). The second edition was printed by the same Millanges, two years later: "the text had been carefully reviewed and corrected; it displayed numerous detailed modifications, as well as about thirty additions of more than two lines and seventeen new quotations." (ibid.) The present, third edition of the *Essais* is a resetting of the 1582 edition: "it may have been unauthorised or the result of an agreement between Richer and Millanges, the holder of the *privilège*, which did not expire until March 1588" (Sayce). A few corrections have been made, including amending the chapter number for Etienne de La Boétie's sonnets XXVIII and XXIX.

Michel Eyquem de Montaigne was born into a wealthy bourgeois family in 1533. At the age of 38, disgusted by the legal profession and wishing to dedicate himself to a solitary life, he retired to his father's castle in Périgord. There, he composed his *magnum opus*, the *Essais*, a collection of writings on a wide variety of topics that reflect Montaigne's multifaceted literary interests. A

ESSAIS DE  
MESSIRE  
MICHEL, SEIGNEUR  
DE MONTAIGNE,  
CHEVALIER DE L'OR-  
dre du Roy, & Gentil-hom-  
me ordinaire de la Cham-  
bre, Maire & Gouver-  
neur de Bour-  
deaus.

*Reueus & augmentez.*



*Delezo*  
~~*Delezo*~~

A PARIS,  
Chez JEAN RICHER, rue sainte  
Iean de Latran, à l'Arbre Verdoyant.

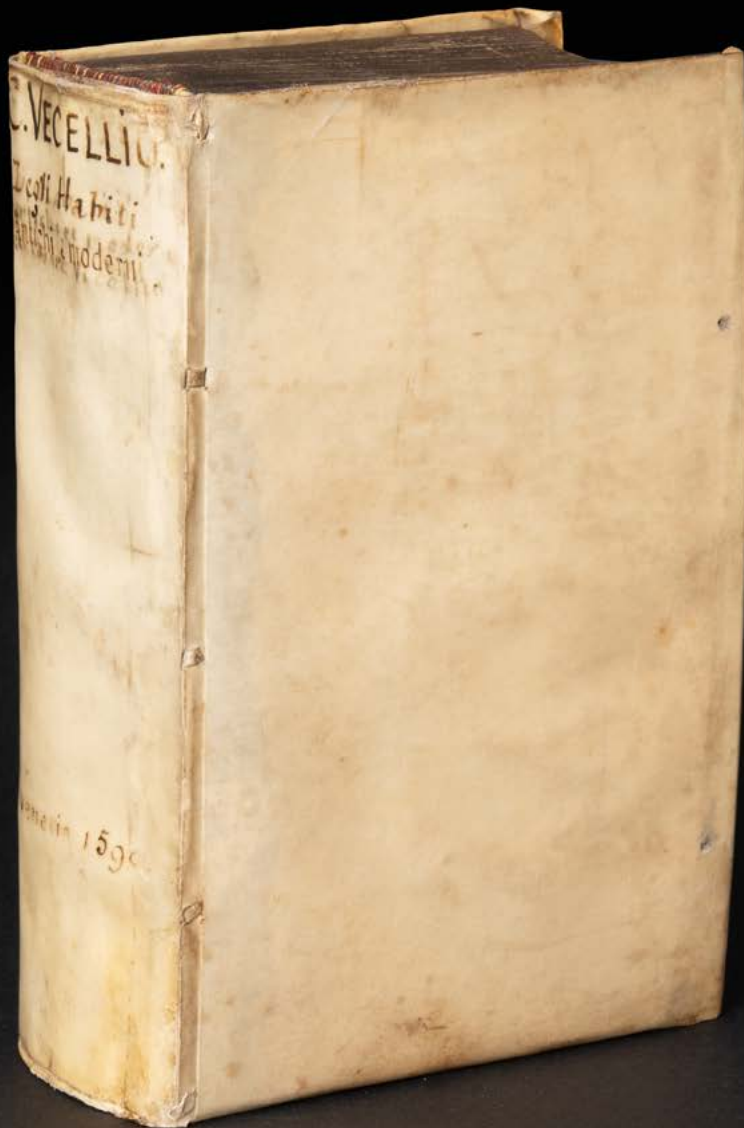
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M. D. LXXXVII.

*Delezo*

strong sceptic of the culture and customs of his time, Montaigne "shook some fundamental aspects of Western thought, such as the superiority we assign to man over animals, to European civilization over 'Barbarians', or to reason as an alleged universal standard. [...] In Montaigne we have a writer whose work is deeply infused by philosophical thought. One verse out of sixteen in Lucretius' *De natura rerum* is quoted in the *Essays*. [...] Montaigne managed to internalize a huge breadth of reading, so that his erudition does not appear as such. He created a most singular work, yet one that remains deeply rooted in the community of poets, historians, and philosophers. His decision to use only his own judgment in dealing with all sorts of matters, his resolutely distant attitude towards memory and knowledge, his warning that we should not mix God or transcendent principles with the human world, are some of the key elements that characterize Montaigne's position. As a humanist, he considered that one has to assimilate the classics, but above all to display virtue, 'according to the opinion of Plato, who says that steadfastness, faith, and sincerity are real philosophy, and the other sciences which aim at other things are only powder and rouge.'" (Stanford Encyclopedia of Philosophy)

Brunet III 1835; Graesse IV 579; Sayce & Maskell 3; Balsamo, Jean. "Publishing history of the *Essays*." In *The Oxford Handbook of Montaigne*, edited by Philippe Desan. Oxford-New York: Oxford University Press, 2016.



VECELLIO, Cesare.

**VECELLIO, Cesare.** *Degli Habiti Antichi, et Moderni di Diverse Parti del Mondo Libri due, fatti da Cesare Vecellio, & con Discorsi da Lui Dichiarati*

Venice: Damian Zenaro, 1590

Octavo (182×110mm). [24], 499 leaves. Elaborate woodcut title-page border in the form of a cartouche, with allegorical figures of America, Asia, Africa and Europe at each of the four corners, 412 full-page woodcuts of costumes and two section titles set within 4-part ornamental borders, five full-page woodcut views of Venice, one emblematic woodcut tondo within a ruled frame set on a full page, numerous woodcut ornamental head- and tailpieces, decorative initials of varying sizes, and small printers' ornaments. Contemporary Italian stiff vellum, yap edges, manuscript title on spine. First leaves slightly dustsoiled, one small internal tear, slightly affecting the helm of the Mufti's garment, lacking the final blank page; overall a very fine copy with a distinguished provenance: Carolus van Bosch, of Ghent – Jesuits, Bruges 1665 – Dr. Lucien-Graux (ex-libris), Otto Schäfer (his monogram on rear pastedown).

First edition of this rightly famous and influential costume book, enlivened by a set of over 400 woodcut illustrations of dress and clothing from various parts of the world, with a rich complementary explanatory text. Cesare Vecellio (1521 ca. – 1601), a cousin of the celebrated Venetian painter Titian and a member of his prestigious atelier, was active in Veneto as a painter for most of his lifetime. In his final years, he dedicated himself to the publication of this history of costume with encyclopedic ambitions, both in geographical and chronological terms, encompassing the whole world known at the time and stretching its gaze from the Old Testament and the Classical world to the Renaissance. The treatise is divided in two books, one devoted to Venice, Rome, Italy and Europe, the other dwelling on Asia and Africa (a set of illustrations on America had already been planned in 1590, but only appeared in the second edition of the work, dating 1598). A detailed index of items and geographical places is given at the beginning of the work, to orient the reader. The work stands out for the richness and quality of information, collected from a great variety of sources ranging from classical books, early travel narratives, voyagers' reports, oral testimonies of ambassadors, traders, merchants, soldiers, and the works of art Vecellio encountered during his activity as a painter. Although part of the repertoire of images has been attributed to Cesare's cousin, Titian, all the drawings are most probably the author's own work. With his *Habiti antichi et moderni*, Vecellio renovated



HABITI D  
HABITO

**Q**ue-  
per l'amenità sua,  
produrre tutto quel  
lazo è la più gran  
necessaria, & però è  
di ogni cosa necessa-  
ria si lavora di o-  
derare. L'Habito  
camente era consor-  
sopra posto ritratto  
vauano i loro capelli  
d'essere però alcuni  
le tempie, la qual  
sua di colore alqua-  
ta di dietro s'uentol-  
no un filo di perle  
di la loro qualità.  
mesino, con alcune  
mezo, & in fine  
cuni foretti d'oro,  
& davanti aperta  
ra apparena una s-  
on bella fattura

the costume book genre, which had enjoyed enormous success all along the XVI century, as a result of the widening of geographical and cultural horizons that followed the discovery of the New World. Differently from his Italian and European forerunners, Vecellio decided to accompany each illustration with a thorough description and rich commentary: this way, far from being a simple catalogue of ways of dressing, aiming at satisfying the reader's curiosity, the collection becomes an opportunity for broader reflection on how clothing affects society and relates to the cultural and political history of the part of the world each time concerned. Therefore, due to the special attention accorded to Venice and Italy in the first book, the *Habiti antichi et moderni* provides also an original insight into contemporary Venetian and Italian societies, which are not devoid of political vibrations. In Vecellio's reading, because the ruler is mainly responsible for changes in fashion, the extraordinary variety of XVI century Italian clothing is a direct consequence of Italian history, and of the political fragmentation and instability of the states within its territory. On a more general level, "through the lens of the iconographic reproduction of dress and the text accompanying it, Vecellio's book opens a window onto the complexity of Italian and European Renaissance culture. Illustrating how fashion is linked to both individual and collective history, Vecellio's *Habiti* can be considered a precursor to modern ethnographic research." (E. Paulicelli, *Mapping the World...*)

J. Guérin Dalle Mese, *Abiti di Cesare Vecellio: Venezia e "il Veneto"*, in T. Conte (ed.), *Cesare Vecellio, 1521c.-1601*, 2001, p. 125-154; E. Paulicelli, *Mapping the World. Dress in Cesare Vecellio's costume books*, in G. Riello, P. McNeil (ed.), *The Fashion History Reader. Global Perspectives*, Routledge 2010.

كتاب الاجرومية في النحو

تأليف الشيخ الامام العلامة

محمد ابن داود

الصنهاجي

الشهيري

باجروم

GRAMMATICA ARABICA

In compendium redacta, quæ uocatur Giarrumia, auctore Mahmeto filio Davidis Alfanhajij.



ROMAE,

In Typographia Medicea.

M. D. XCII.

**AL-SANHĀJĪ.** *Grammatica arabica in compendium redacta, quae vocatur Giarrumia.*

Rome: in Typographia Medicea, 1592.

Quarto (227×167mm). [12] leaves. Title in red and black in Arabic and Latin scripts. Text printed in Arabic in red and black. Some light foxing and dust-soiling. A fine copy in contemporary interim boards.

First edition of Al-Sanhaji's Arabic grammar, printed entirely in Arabic using Robert Granjon's types.

Muḥammad ibn Muḥammad ibn Dā'ūd al-Ṣanhājī, also known as Ibn Ajrrum ('son of the pauper'), was born ca. 1273 in Fez and studied grammar in Cairo. While on a pilgrimage to Mecca, he composed the grammar which bears his name. "It is a revision and distillation of a work called 'The Book of the Sentences', *Kitāb al-Jumal* by al-Zajjājī. It had been written in turn on the basis of Sībawaihi's *Kitāb* [the most important Arabic grammar, written in the late VIII century]. Al-Ṣanhājī's Meccan synopsis was called 'The Beggarly Introduction', *al-Muqaddima al-ājurrūmiyya*, and, according to tradition, the pious author composed it with his face turned towards the *Kā'aba*, the central shrine of Islam. His reverence resulted in a lasting work: the *Ajurrūmiyya* is rated as the classic primer for students of classical Arabic inflection and syntax, *nahw*. [...] The *Ājurrūmiyya* is not consulted by the beginner without difficulty. Indeed the extreme conciseness of the work, by which it lives up to its name, has prompted as many as sixty commentaries for the purposes of expanding and explaining the laconic rules packed into its few pages — rules that are little more than the mention of essential grammatical terms, often without illustration or adequate definition" (Jones, p. 200). Its *editio princeps* was printed with the Latinised title of *Giarrumia* in 1592 by initiative of Giovanni Battista Raimondi, the director of the Typographia Medicea. In the same year, another Arabic grammar, the *Kāfiya*, and Raimondi's introductory Arabic grammar, the anonymous *Alphabetum arabicum*, were also printed by the Typographia Medicea. Often referred to as the Medici Oriental Press, it operated in Rome between the last decades of the sixteenth century and the beginning of the seventeenth century under the patronage of Cardinal Ferdinando de' Medici, later Grand Duke of Tuscany from 1587. The press was established in 1584 by Ferdinando, supported by Pope Gregory XIII and directed by the Orientalist and mathematician Giovanni Battista Raimondi (1536–1614). The ultimate purpose of the Typographia Medicea was, in the Pope's mind, the printing of sacred and religious texts in Oriental languages

أبدا حتى يدخل عليه ناصب  
فینصبه أو جازم فنجزمه **والتواصب**  
**عشرة** وهي أن ولن وكى واذن ولام  
كى ولام الجود و حتى و الجواب بالفاء  
و الواو و او و **الجوازم ثمانية عشر** وهي  
لم و لما و الم و الما و لام الامر و الدعا  
و لا في لتهي و الدعا و ان و ما و من  
و مهما و اني و اذا و اني و متي و  
ايان و ابن و حيثما و كيفما و اذا في  
الشعر **باب مرفوعات الاسماء المرفوعة**  
عات سبعة و هي الفاعل و المفعول  
الذي لم يسم فاعله و المبتدأ و خبره  
و اسم كان و اخواتها و خبران و  
اخوا

**الثانية** فترفع بالالف وتنصب  
تخفض بالياء **واما جمع المذكر السالم**  
فيرفع بالواو وينصب ويخفض بالياء **واما**  
**الاسماء الستة** فترفع بالواو وتنصب  
بالالف وتخفض بالياء **واما الافعال**  
**الخمس** فترفع بالنون وتنصب وتجرم  
بجذف النون

### باب الافعال

الافعال ثلاثة ماض ومضارع وامرئح  
ضرب ويضرب واضرب **فالماضي** مفتوح  
الاخر ابدا **والامر** مجزوم ابدا  
**والمضارع** ما كان في اوله احدي الزوايد  
الرابع يجمعها قولك انبت وهو مرفوع  
ابدا

that were to be disseminated throughout the Mediterranean and the Near East. Cardinal Ferdinando, on the other hand, considered the Oriental Press as an investment through which he could gain the commercial monopoly over the book trade throughout the Levant. However, his investment was to prove unsuccessful. The press never managed to produce substantial revenues, and the initial expenses were not covered by the sales: thousands of copies remained lying in the closets of Ferdinando's palace in Rome and later were moved to several Medici residences in Florence and Pisa. In spite of the financial failure, the cultural and scientific enterprise led by Raimondi achieved great results. The high technical skills of the craftsmen involved in the making of several Oriental types, together with Raimondi's exceptional linguistic and philological expertise, allowed the Typographia to produce editions of unprecedented quality. Moreover, Cardinal Ferdinando and Raimondi put together a library that remains an extant legacy for future generations, today constituting the core of the collection of the Oriental manuscripts now kept in the Biblioteca Medicea Laurenziana in Florence" (Farina-Fani, p. 169).

EDIT16 CNCE 65819; Farina, Margherita & Fani, Sara. "The Typographia Medicea and the Humanistic Perspective of Renaissance Rome." In *The Grand Ducal Medici and the Levant: Material Culture, Diplomacy and Imagery in Early Modern Mediterranean*, edited by Maurizio Arfaioli and Marta Caroscio, 169–177. London: Harvey Miller Publishers, 2016; Jones, Robert. *Learning Arabic in Renaissance Europe (1505–1624)*. Leiden-Boston: Brill, 2020.

[ARABIC ALPHABET]. *Alphabetum arabicum.*

Rome: in Typographia Medicea, 1592.

Quarto (224×165mm). 64 pages. Printed in Roman and Arabic types. Printer's device on title-page. Bound in contemporary interim boards. Browning and some minor foxing throughout, binding lightly rubbed and dust-soiled. A fine, wide-margined copy.

First and only edition of Giovanni Battista Raimondi's introductory Arabic grammar, printed with Robert Granjon's Arabic types.

"Often referred to as the Medici Oriental Press, [the Typographia Medicea] operated in Rome between the last decades of the sixteenth century and the beginning of the seventeenth century under the patronage of Cardinal Ferdinando de' Medici, later Grand Duke of Tuscany from 1587. The press was established in 1584 by Ferdinando, supported by Pope Gregory XIII and directed by the Orientalist and mathematician Giovanni Battista Raimondi (1536–1614). The ultimate purpose of the Typographia Medicea was, in the Pope's mind, the printing of sacred and religious texts in Oriental languages that were to be disseminated throughout the Mediterranean and the Near East. Cardinal Ferdinando, on the other hand, considered the Oriental Press as an investment through which he could gain the commercial monopoly over the book trade throughout the Levant. However, his investment was to prove unsuccessful. The press never managed to produce substantial revenues, and the initial expenses were not covered by the sales: thousands of copies remained lying in the closets of Ferdinando's palace in Rome and later were moved to several Medici residences in Florence and Pisa. In spite of the financial failure, the cultural and scientific enterprise led by Raimondi achieved great results. The high technical skills of the craftsmen involved in the making of several Oriental types, together with Raimondi's exceptional linguistic and philological expertise, allowed the Typographia to produce editions of unprecedented quality. Moreover, Cardinal Ferdinando and Raimondi put together a library that remains an extant legacy for future generations, today constituting the core of the collection of the Oriental manuscripts now kept in the Biblioteca Medicea Laurenziana in Florence." (Farina-Fani, p. 169)

"Giovanni Battista Raimondi published the *Alphabetum arabicum* as a first step for students of Arabic. The aim of the book is to explain the orthography of Arabic script and the correct pronunciation of a vowelled text. There is some mention of calligraphic variations but the complexity of any grammatical rulings is carefully avoided. The work is simply a modest introduction to

تَاغ	تَاغِيْنَ	تَاغِيَّوْنَ	تَاغِيَّانَ	تَاغِي	تَاغِيَّوْ	تَاغِيَّا
tag .	tagin .	tagion .	tagian .	tagi .	tagio .	tagia
ثَاغ	ثَاغِيْنَ	ثَاغِيَّوْنَ	ثَاغِيَّانَ	ثَاغِي	ثَاغِيَّوْ	ثَاغِيَّا
thag .	thagin .	thagion .	thagian .	thagi .	thagio .	thagia
غَاغ	غَاغِيْنَ	غَاغِيَّوْنَ	غَاغِيَّانَ	غَاغِي	غَاغِيَّوْ	غَاغِيَّا
giag .	giagin .	giagion .	giagian .	giagi .	giagio .	giagia
هَاغ	هَاغِيْنَ	هَاغِيَّوْنَ	هَاغِيَّانَ	هَاغِي	هَاغِيَّوْ	هَاغِيَّا
hhag .	hhagin .	hhagion .	hhagian .	hhagi .	hhagio .	hhagia
چَاغ	چَاغِيْنَ	چَاغِيَّوْنَ	چَاغِيَّانَ	چَاغِي	چَاغِيَّوْ	چَاغِيَّا
chag .	chagin .	chagion .	chagian .	chagi .	chagio .	chagia
دَاغ	دَاغِيْنَ	دَاغِيَّوْنَ	دَاغِيَّانَ	دَاغِي	دَاغِيَّوْ	دَاغِيَّا
dag .	dagin .	dagion .	dagian .	dagi .	dagio .	dagia
ذَاغ	ذَاغِيْنَ	ذَاغِيَّوْنَ	ذَاغِيَّانَ	ذَاغِي	ذَاغِيَّوْ	ذَاغِيَّا
dhag .	dhagin .	dhagion .	dhagian .	dhagi .	dhagio .	dhagia
رَاغ	رَاغِيْنَ	رَاغِيَّوْنَ	رَاغِيَّانَ	رَاغِي	رَاغِيَّوْ	رَاغِيَّا
rag .	ragin .	ragion .	ragian .	ragi .	ragio .	ragia
زَاغ	زَاغِيْنَ	زَاغِيَّوْنَ	زَاغِيَّانَ	زَاغِي	زَاغِيَّوْ	زَاغِيَّا
zag .	zagin .	zagion .	zagian .	zagi .	zagio .	zagia
فَاغ	فَاغِيْنَ	فَاغِيَّوْنَ	فَاغِيَّانَ	فَاغِي	فَاغِيَّوْ	فَاغِيَّا
fag .	fagin .	fagion .	fagian .	fagi .	fagio .	fagia

كَثْ كَثْ كَثْ كَثْ كَثْ كَثْ كَثْ

Kath . Kathin . Kathon . Kathan . kathi . Katho . Katha

لَثْ لَثْ لَثْ لَثْ لَثْ لَثْ لَثْ

lath . lathin . lathon . lathan . lathi . latho . latha

مَثْ مَثْ مَثْ مَثْ مَثْ مَثْ مَثْ

math . mathin . mathon . mathan . mathi . matho . matha

نَثْ نَثْ نَثْ نَثْ نَثْ نَثْ نَثْ

nath . nathin . nathon . nathan . nathi . natho . natha

هَثْ هَثْ هَثْ هَثْ هَثْ هَثْ هَثْ

hath . hathin . hathon . hathan . hathi . hatho . hatha

وَثْ وَثْ وَثْ وَثْ وَثْ وَثْ وَثْ

uath . uathin . uathon . uathan . uathi . uatho . uatha

يَثْ يَثْ يَثْ يَثْ يَثْ يَثْ يَثْ

iath . iathin . iathon . iathan . iathi . iatho . iatha

Hic mutandæ sunt uocales primæ literæ, ut dictum fuit  
in literis ب & ت . & in reliquis similiter combinatio-  
nibus quæ sequentur .

أَجْ أَجْ أَجْ أَجْ أَجْ أَجْ أَجْ

ag . agin . agion . agian . agi . agio . agia

بَاجْ بَاجْ بَاجْ بَاجْ بَاجْ بَاجْ بَاجْ

bag . bagin . bagion . bagian . bagi . bagio . bagia

tagia

ALPHABETVM  
ARABICVM



Cum licentia superiorum.  
ROMAE.  
*In Typographia Medicea.*  
M. D. XCI.

Arabic, tackling the most basic problems with clarity. [...] The twenty-eight consonants that make up the Arabic Alphabet are displayed in tabular form at the beginning of the *Alphabetum*. In accordance with the European classical division of the letters, each letter is given its shape (*figura*) in Arabic script, its name (*appellatio*) in Arabic script and in Latin transliteration, and its phonetic value or equivalence (*potestas*) in Latin script, and in Hebrew script in two cases. [...] Although Europeans had noticed the existence of orthographic and calligraphic variations in Arabic script, Raimondi's observations are more likely to derive from his own practical experience of the mass of manuscripts that flooded into the Medici Oriental Press at the time of the voyages of negotiation and collection." (Jones, pp. 177–79)

The *Alphabetum arabicum* "was the product of an extravagant publishing house, well-stocked with Middle Eastern manuscripts and staffed by a team of printers, Arabic-speaking informants, and experts under the direction of Giovanni Battista Raimondi. Raimondi's editorial and translating skills are evident in the wealth of manuscript material he left behind and in the other Medicean publications; they are also unmistakably paramount in this concise and effective introduction to the Arabic alphabet. As his younger contemporaries had done, we may safely attribute the authorship of the *Alphabetum arabicum* to Raimondi." (ibid., pp. 127–28).

"The fact that later linguists read and commented on the book, that it was an important part of the European Arabic grammatical tradition, is no proof of its success for the purpose that was intended. The *Alphabetum arabicum* was first and foremost a tool for missionaries. The opening page, with its medallion containing a hand sowing seed from heaven and the caption '*In exultatione metent*', leaves the reader in no doubt as to the book's purpose as a teach-yourself introduction for minds motivated by missionary zeal. Whether it was successfully used in this way for the ten or twenty years before it became a philologist's curiosity is a question that remains to be answered." (ibid., p. 198)

EDIT16 CNCE 1227; Farina, Margherita & Fani, Sara. "The Typographia Medicea and the Humanistic Perspective of Renaissance Rome." In *The Grand Ducal Medici and the Levant: Material Culture, Diplomacy and Imagery in Early Modern Mediterranean*, edited by Maurizio Arfaoli and Marta Caroscio, 169–177. London: Harvey Miller Publishers, 2016; Jones, Robert. *Learning Arabic in Renaissance Europe (1505–1624)*. Leiden-Boston: Brill, 2020.



IACTA MECHMETI I. SARA-  
CENORVM PRINCIPIS.

**NATALES, VI-  
TAM, VICTORIAS, IM-  
PERIVM ET MORTEM EIVS**  
ominosam complectentia.

*GENEALOGIA SVCCES-  
SIVM eiusdem ad modernum &sq; Mechme-  
tem III. Ex &ariis hinc inde Auctoris  
fide dignis diligenter congesta.*

**II. VATICINIA.**  
**SEVERIET LEONIS IN ORIENTE**  
Imp. cum quibusdam aliorum alii, in certum  
regni Turcici sub Mechmete hoc III.  
praedicta.

**ICONIBVS ARTIFICIOSE IN**  
*ars sculpsit passim exornata, recens foras data,  
per Io. Theodorum & Io. Israellem  
de Bry fratres.*

15 97

**[DE BRY, Johann Theodor & Johann Israel].** *I. Acta Mechemeti I Saracenorum principis. Natales, vitam, victorias, imperium et mortem eius ominosam complectentia. Genealogia successorum eiusdem ad modernum usque Mechemetem III. II. Vaticinia Severi et Leonis in oriente impp. cum quibusdam aliorum aliis, interitum regni Turcici sub Mechemete hoc III praedicientia.*

[Frankfurt]: per Io. Theodorum & Io. Israelem de Bry fratres, 1597.

Quarto (199×146mm), 2 parts in one volume. I: [4] leaves, pages 1–58, [1] leaf; II: pages 59–96, [3] leaves. Engraved title-page within architectural border, the Prophet Muhammad and a Byzantine emperor at the sides. Twenty-six engravings, various historiated initials and typographical ornaments throughout. Contemporary stiff vellum binding, remounted. Rather browned, especially in quires D and N, some minor spotting and foxing, else a very good copy.

First edition of "the first printed Western book to illustrate the life of the Prophet Muhammad" (Ilg, p. 241).

The book's editors, the brothers Johann Theodor and Johann Israel de Bry, worked in Frankfurt and are best known for their illustrated editions of travel accounts from Asia and the Americas. Although the author of this volume is anonymous, they are most likely to be identified as Jean-Jacques Boissard, a scholar and humanist who frequently collaborated with the de Bry printing house until his death in 1602. Boissard had previously written a collection of biographies of Ottoman sultans, printed in 1596, and it seems apparent that the *Acta Mechemeti* could be a complement to this earlier work. Boissard also provided the drawings on which the engravings for his editions were based; therefore, it is probable that the twenty-six illustrations in this volume were also based on his drawings.

The first part of the book contains not only a biography of Muhammad, but also a presentation of the basic principles of Islam, a brief history of the Arabic caliphates up to the year 1300, a summary of the customs of the Armenians and the Georgians, and finally a history of the Ottoman sultans from 1300 to 1595. The second part of the book is a collection of prophecies about the decline of the Ottoman Empire that were popularly attributed to the Byzantine emperor Leo VI.

"The nine engravings that accompany the life of Muhammad — the only section of the *Acts* to receive illustrations — give the textual arguments a dramatic turn: the engravings always represent the most spectacular,

respondens, ideoque memoratu dignum, quod videlicet in Africa multo seculi quidam profuissent, & simbriam vestimenti sui errosissent. Postquam igitur suos legatos à Mahomete trucidatos & obedientiæ frænum plane esse ruptum, ac tributum debitum fronte perfracta negari intellexisset, cogebat Cæsar ingentem exercitum, cui præficebat fratrem Theodorum quatum Orienti præerat. Is militem suum maturè expediebat in Africam, vt rebelles coerceret & compeferet. Cum itaque alacri animo pergeret, arma cum aduersariis conferens, victus & cum suis ad interuentionem ferè cæsus, ipse in maximo vitæ discrimine constitutus, vix saluus euasit. Postquam autem Cæsari omnem rem, & infelicem pugne exitum exposuisset, orabat sibi exercitum maiorem committi, vt cum sædificis subditis, rebellione, & periurio elatis, altera vice congregari posset. Cæsar tum ei in somnium de muribus Africanis recensuit, nihilominus exercitum priore multo numerosiorem conscripsit, ac Theodoro fratri tradidit, vt fortiter contumacium vires minueret atque infringeret, & eosdem penitus deleret. Licet autem Romani militis exercitus numero ferè infinitus esset, tamen cum iam in hostium finibus versaretur, & Mahometis vires ac animum ad dimicandum paratissimum cognosceret, attonitus ac rerum suarum incertus, prælij periculum declinans in propinquum quoddam castellum nomine Gabatin metu consternatus properè se recipiebat. At Mahometes hæc prospiciens, ex insidiis Romanos adortus est, ac magnam exercitus partem prostravit. Tandem cæteri Romani certiores facti, multos suorum in fuga crudeliter interfici, signis conuersis de rerum summa dimicauerunt, verum plarisque prostratis & per campos diffusis victi sunt, ac ipsemet Theodorus Cæsaris frater fortiter pugnans, occubuit, pauciq; fuga elapsi sunt: ac sic Romanorum in Africa imperiū sublatum atque euersum est.

Cum igitur Agareni vel Saraceni & ipsorum confæderati cernebant, Romanos à se superatos, victoriamq; à partibus suis stare, mirum in modum lætati sunt, atque animosiores redditi in Syriam monerunt, & Damascum recta perentes, communi calculo, & omnium suffragio Mahometem regem elegerunt & coronarunt. A nutu enim eius dependebant omnes, ipsumq; impensè diligebant, quod opera ipsius à dura seruitute Romanorum liberati iugum graue excussissent. Regni initium, cui ferè decennium præfuit, in annum Christi 623. vel secundum quosdam in 630. à probatis scriptoribus collocatur, &c.

MAHO.

*regni Turcici.*

15

*MAHOMETEM IUSTO DEI IUDICIO ET  
ultione, morbo comitiali, qui & Hercules vel Epilepti-  
cus vulgò vocatur, correptum fuisse.*

C A P. V I.



**R**AVISIMI & præstantissimi quique authores, in eo con-  
sentunt & communi calculo confirmant, Mahometem sine  
dubio iusto Dei iudicio, morbo comitiali fuisse obnoxium,  
eoq; miserè frequenter exagitatam. Hoc autem quanquam  
verè sic se haberet, & tragici paroxysmi, satis superque id testatum fa-  
cerent, impudenter tamen, colore fucato, grauem morbum eleuare ac  
tegere

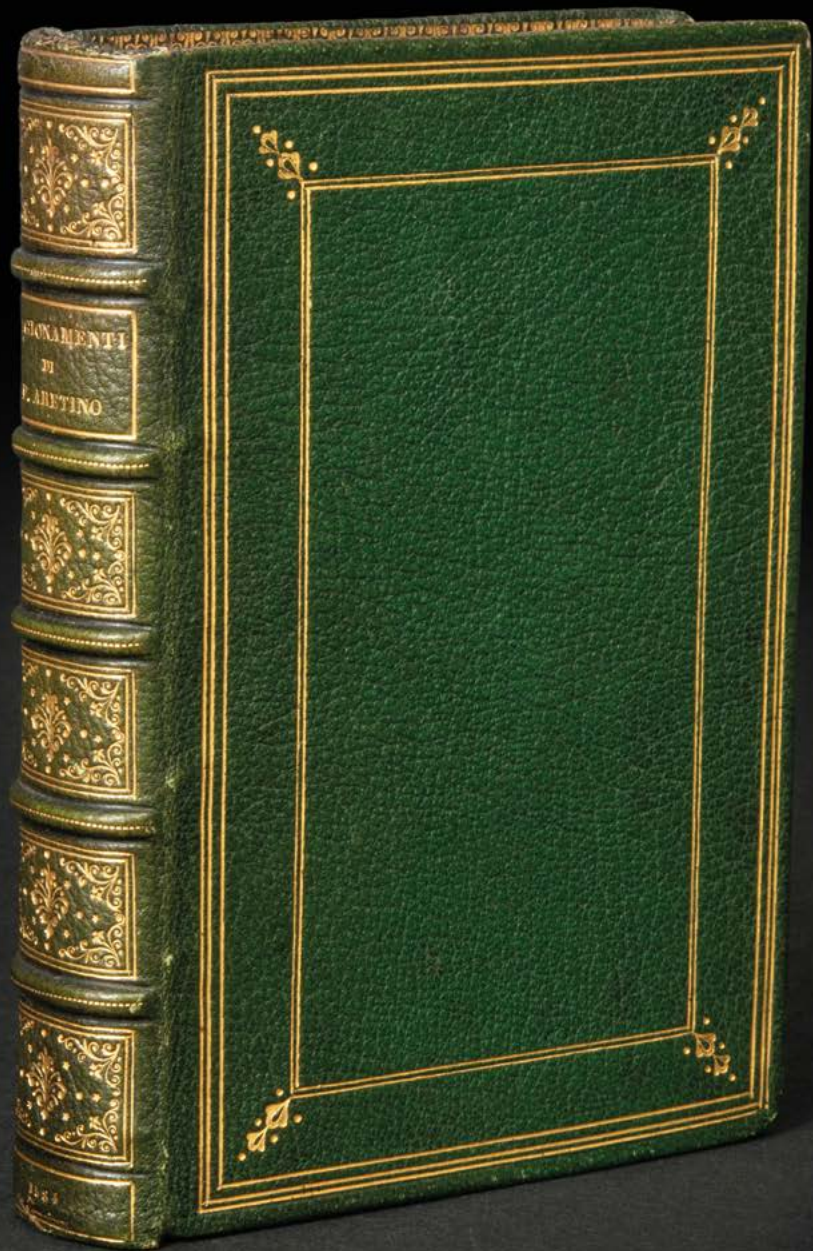
climactic moment of each of the narrated episodes. Muhammad is, for example, caught groping his mistress or tumbling down due to an epileptic fit. Certainly, these engravings illustrate only the most salient points of the Christian criticism of Muhammad and of his doctrines. Hence, his ignoble family origin, his lecherous behavior, and the fact that he was a trickster who cheated people by fabricating false miracles were highlighted. However, the illustrator did not give Muhammad the aspect of a demoniac, deformed, or harmed creature, as frequently had been the case in Western art. Instead, the characters who appear in these engravings have been treated in a matter-of-fact way: the illustrator considered the costume figures published in 1567 by the French royal geographer Nicolas de Nicolay in his travel report from the Ottoman Empire (*Navigations et peregrinations orientales*) as the best available approximations of the true appearance of the historic Muhammad and his contemporaries. The young Muhammad is therefore — due to a misunderstanding of the prototypal image — dressed in the hood and cloak of de Nicolay's Turkish girl" (ibid., p. 252).

"The decision to represent Muhammad and his contemporaries as if they were sixteenth-century Ottomans may seem anachronistic today. The sixteenth-century reader of the Acts, however, must have had a quite different point of view. During the first half of the century, the image of the Turk had become instrumental in the polemics between the Protestant and Catholic denominations. Innumerable Reformation broadsheets had depicted a Turk as personification of heresy and false doctrine next to either the pope or a Lutheran preacher. By conferring to his Muhammad the appearance of an Ottoman, the illustrator of the Acts used this established iconographic tradition to characterize Muhammad even more effectively as a pseudo-prophet. Further, the curious "ottomanization" of Muhammad was a result of the opinion, expressed not only in the Acts, that Muhammad was succeeded as "rex" by a series of Saracen rulers and finally by the Ottoman sultans. The Ottomans were therefore widely considered to be Muhammad's heirs, Islam became the "Turkish religion" and the content of the Qur'an the "Turkish law" (Ilg, p. 258).

The second part of the volume contains the *Vaticinium Severi et Leonis imperatorum* ("The Prophecy of the Emperors Leo and Severus"). It is a prophetic forgery that was attributed to Leo VI the Wise, emperor of Byzantium from 886 to 912, and to the Roman emperor Antoninus Severus, better known as Caracalla (211–217). It consists of sixteen poems, each paired with an allegorical illustration and followed by an explanation, which foretell the imminent fall of the Ottoman rule. The Oracles of Leo the Wise were widely read throughout the late Middle Ages and early modern period, and they were routinely reinterpreted in light of the current political context. Their first printed edition appeared in Brescia in 1596, containing Latin and

Italian text; the present edition reprints the Latin text of this first edition and almost exactly replicates its sixteen engravings.

Cicognara 1863; Ilg, Ulrike, "Religious Polemics and Visual Realism in a Late 16<sup>th</sup> Century Biography of the Prophet Muhammad." *The Image of the Prophet between Ideal and Ideology: A Scholarly Investigation*, ed. by Christiane Gruber and Avinoam Shalem, pp. 241–59. Berlin: Walter de Gruyter, 2014.



ARETINO, Pietro.

**ARETINO, Pietro.** *La prima [seconda] parte de ragionamenti.*  
[CARO, Annibale]. *Commento di ser Agresto da Ficaruolo, sopra la prima  
ficata del padre Siceo. Con la diceria de nasi.*

Bengodi: 21 October 1584 [1649 or 1651].

Octavo (148×105mm), 3 parts in one volume. I: [5] leaves, 198 pages; II: [3] leaves, 339 [i.e. 340] pages; III: 118 pages. Several historiated initials and a small engraving on FF3v. Late nineteenth-century French green morocco binding, covers with double panel of gilt lines, spine in compartments decorated and lettered in gilt; gilt edges, marbled endpapers. Armorial ex-libris on front paste-down. A few spots; overall a good copy.

A rare, clandestine edition of Pietro Aretino (1492–1556), the major Renaissance author of erotic literature. A humanist, playwright and poet, he was active between the Roman court, Mantua and Venice, earning a reputation among his contemporaries for his bold satirical and polemical works directed towards the powers at the time. His scandalous and almost pornographic *Ragionamenti* was first printed in Venice in 1534–36 and was soon censored, as were all of Aretino's other writings, but it later circulated through the surreptitious London editions printed by John Wolfe in the 1580s, as well as their close continental reprints.

Since the 1580s, Wolfe had become known for printing several editions of "popular and well-known Italian works which could not be reprinted by Italian printers (as they normally would have been) because of their appearance in the newly-established Roman Catholic *Index Librorum Prohibitorum*" (Woodfield, p. 8). The publication of works by Niccolò Machiavelli and Pietro Aretino, for example, was prohibited in Italy and any other Catholic country, yet there was a continuous demand for these books, which was likely even stimulated by the papal ban itself. Wolfe had already gained experience in the printing of Italian books while working in Florence in the 1570s and thus was able to cater to both the foreign market and English readers interested in Italian literature. His first venture was Aretino's *La prima parte de Ragionamenti*, in late 1584.

The present edition is among the continental reprints that appeared following the great success of Wolfe's activity, when publishers seemed to be able to circumvent the effects of the *Index Librorum Prohibitorum*. Woodfield describes it as follows: "It was printed on the Continent as a double volume, almost certainly in 1651. At the bottom of N8v there is printed the motto: "MEDICATA RELABOR." The letters which are in larger capitals seem to be

LA PRIMA PARTE  
D E  
RAGIONAMENTI  
D I  
M. PIETRO ARETINO;  
COGNOMINATO IL  
FLAGELLO DE PREN-  
cipi, il Veritiero, e'l  
Diuino.

*Diuisa in tre Giornate :*

La contenenza de le quali si porrà ne  
la facciata seguente.

Veritas odium parit.

M D LXXVIII.

a fashion of indicating the date MDCLI, which is probably the year when this edition was printed." It is also described as a close reprint of another early seventeenth-century continental, likely from Amsterdam, edition, which was itself a reprint of a late sixteenth-century London edition. In EDIT16, however, it is reported that this edition should date to 1649.

The *Ragionamenti* parodies Pietro Bembo's *Asolani* and the Platonic dialogue genre more broadly, a popular literary form in the early XVI century. It is divided into two parts. In the first part, two elderly prostitutes, Nanna and Antonia, discuss whether Nanna's daughter, the young Pippa, should live as a nun, a wife or a prostitute, ultimately agreeing that a career as a prostitute is the safest and most honest option. In the second part, Nanna teaches Pippa the skills and secrets of the perfect prostitute and warns her of the dangers of the trade, particularly betrayals by men.

It is followed by the *Ragionamento del frate Zoppino a Ludovico puttaniere, con la genealogia di tutte le cortigiane romane*, a lively satire of Roman society of the time, the *Commento di ser Agresto and the Diceria de nasi*. Although these last two works are here attributed to Aretino, they were probably written by Annibale Caro (1507–1566), the author of the famous translation of Virgil's *Aeneid*.

EDIT16 CNCE 26179; Woodfield B-16, B-20.



BARBERINI, Maffeo.

## BARBERINI, Maffeo. [POPE URBAN VIII].

*Poemata. Poesie toscane.*

Rome: ex typographia reverendae camerae Apostolicae, 1637.

Quarto (211×145mm), two works bound together. I: [10] leaves, 231; [1 errata] pages. II: [7] leaves; 106 pages, [1] errata leaf. Title-pages with engraved arms of Pope Urban VIII. Engraved headpieces and tailpieces throughout. Contemporary Roman black morocco binding by the Andreoli bindery: two concentric borders separated by double fillets, the outer border with roll of stylised flowers and leafy branches and the broader, internal border with alternating triangular tools and with arabesque tools in the corners; alternating triangular tools on spine; central panel with four fan corner-pieces and the arms of Leone Strozzi (1637–1703), Bishop of Pistoia and Prato and, from 1700, Archbishop of Florence. In a modern box. Early annotations on endpapers, few spots. A very good copy from the library of Francesco Riccardi del Vernaccia (1794–1863), chamberlain of the Grand Duke of Tuscany Ferdinand III (ex-libris).

Two rare collections of poetry by Pope Urban VIII, born Maffeo Barberini (1568–1644). The first collected edition of Barberini's poems was printed in Paris in 1621. Despite him being elected pope in 1623, "it took till 1631 before the first Roman edition appeared, with the Vatican Press. [...] In the same year, a smaller, and therefore supposedly cheaper but yet identical version was published by the press attached to the Apostolic Chamber; this, of course, was the press that usually catered to the people of Rome and of the Papal States and therefore could be instrumental in distributing the book to those teachers who expressed an interest in using it in their classes." (Rietbergen, p. 113)

"In a papal brief titled *Poesis probis et piis ornata documentis primaevae decori restituenda*, that would precede the text of all subsequent Roman editions, he [...] maintained [...] that poetry should be restored to its pristine quality, turning its back on pagan themes and images and instead inciting to Christian virtues. Still, sometimes it might be necessary to use classical elements to direct the reader to biblical texts and their messages, or to moral examples. [...] Not only was the official Roman edition constantly re-issued, it also was constantly enlarged, as the Pope's poetic vein continued to flow. Indeed, almost each new edition contained additional, mostly Latin poems [...]. From 1635 onwards, the Roman editions of Urban's Latin poems mostly were followed by editions of his Italian verses as well [...]. The purpose of the poems now published was manifestly didactic, since most are provided with explanatory captions.

M A P H A E I

S. R. E. C A R D.

B A R B E R I N I

N V N C

V R B A N I P P. V I I I.

P O E M A T A.



R O M Æ, C I O D C X X X V I I.

Ex Typographia Reuerendæ Camerae Apostolicæ.

S V P E R I O R V M P E R M I S S V.

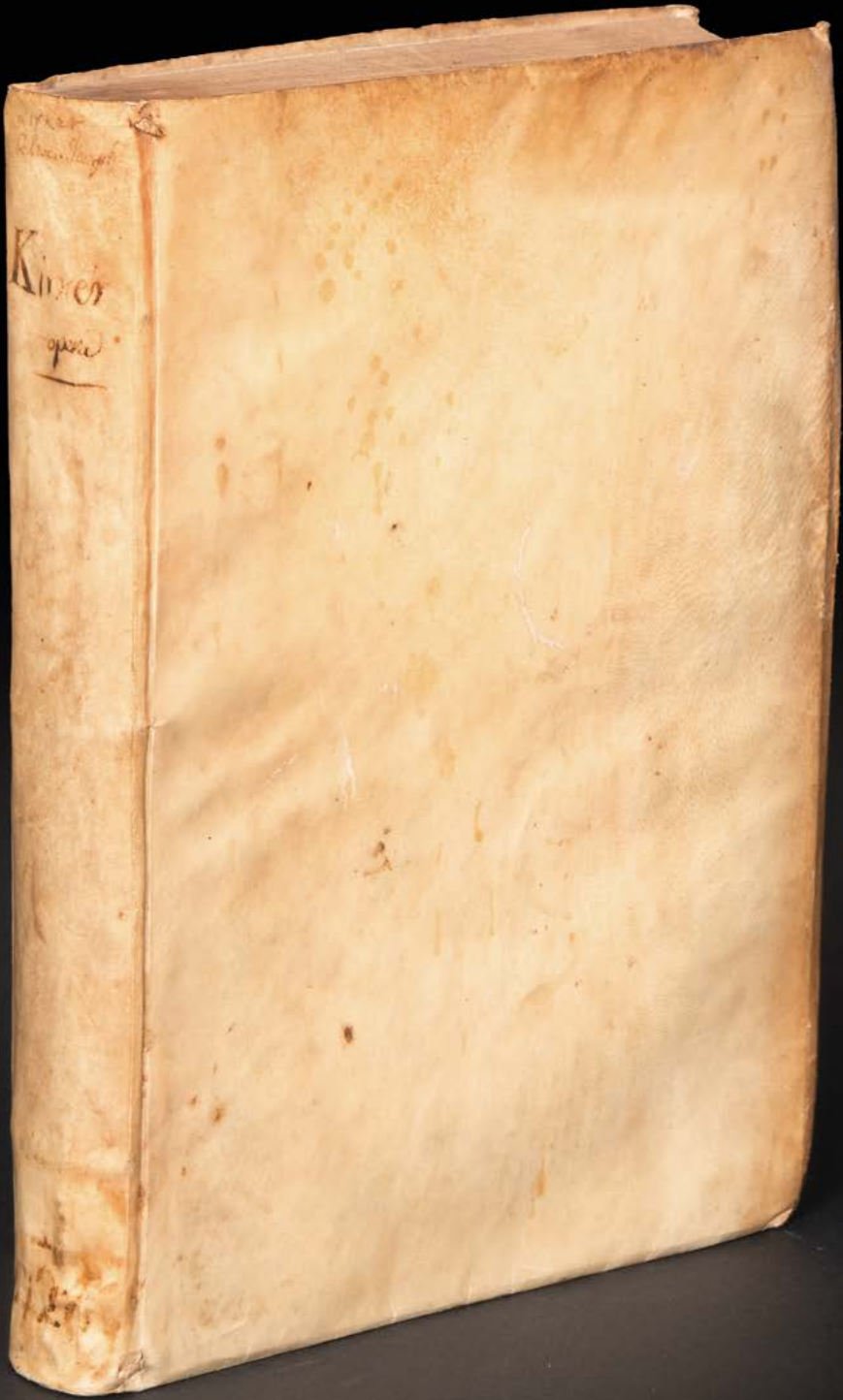
All Urban's favourite themes recur: the moral education of the members of his family—various Latin poems for the Pope's brothers and nephews [...]—the cult of poverty, expressed in a sonnet [II, 69] on St. Francis, and the prayer-like meditations." (ibid., pp. 114, 115) "As the years went by, the number of printed editions of the papal poems increased. Obviously, the two main presses of Rome, that of the Vatican and of the Apostolic Chamber, re-issued their editions, quite probably on express papal orders but also because a genuine demand for them must have sprung up all over the Roman Catholic world." (ibid., p. 118)

"Maffeo Barberini was born on April 5, 1568 as the youngest of the six sons of Antonio Barberini and Camilla Barbadori, who were citizens of Florence. Young Maffeo was first sent to school with the Florentine Jesuits and then, in 1584, moved to Rome to live under the tutelage of his uncle Francesco. In Rome, too, he was schooled in the humanistic curriculum of the Jesuits, in their famous *Collegio Romano*. Despite his obvious cultural interests, the career mapped out for a young man of his social background demanded that he go on to university to study for a law degree. This he did, at Pisa, where he spent several years. Though he wanted to marry, nothing came of the match arranged for him by his mother. Therefore he returned to Rome in 1588, to seek a career in the Church. With the initial aid of his uncle he soon succeeded, gaining one position after the other and thus moving upwards in the hierarchy of the *Curia*. The life he had started in 1588 found its culmination in 1623, with his election to the papacy." (ibid., pp. 97–98)

Urban VIII was the longest-reigning pope of the XVII century, ruling until his death in July 1644. His papacy was marked by the Galileo affair, with the Florentine scientist being condemned by the Roman Inquisition in 1632, as well as his patronage of major Baroque artists such as Gian Lorenzo Bernini, Francesco Borromini and Pietro da Cortona.

It is interesting to note that "poetry may well have been Maffeo Barberini's first and most important inclination." (ibid., p. 96) "Maffeo Barberini [...] was a poet before he could even think to aspire after the papacy. As pope, he continued to be a poet. Rather than, only, expressing a personal aesthetic in his poetry, he used it as the powerful means it was precisely to propagate his deepest convictions and feelings." (ibid., p. 136). "Maffeo's poetic compositions [...] can and should be read as a running commentary on many of the issues he had to confront, on many of the actions he did take; they even seem to suggest a unity of thought that may help to give meaning to a number of his deeds and, moreover, point to a surprising consistency and continuity in his policy." (ibid., p. 97)

I: USTC 4012404. II: USTC 4012403. Rietbergen, Peter. *Power and Religion in Baroque Rome: Barberini Cultural Policies*. Leiden-Boston: Brill, 2006.



KIRCHER, Athanasius.

**KIRCHER, Athanasius.** *Obeliscus Pamphilius, hoc est, interpretatio nova & hucusque intentata obelisci hieroglyphici.*

Rome: typis Ludovici Grignani, 1650.

Folio (321×220mm). [32] leaves, 560 [i.e. 558] pages, [15] leaves. Printed in Roman type, featuring Arabic, Hebrew, Greek and Coptic types. Allegorical frontispiece engraved by Cornelis Bloemaert after a drawing by Giovanni Angelo Canini. Title-page with the arms of Pope Innocent X, and the pope's engraved portrait on a2. Five full-page engraved plates and a large folding plate with the four sides of the obelisk; several illustrations, initials and ornaments throughout. Few leaves lightly browned, light marginal foxing, tear at leaf T1, three leaves with minor marginal losses not affecting the text; manuscript inscription: *Collegij Vindebonensis Societatis Iesu* on title-page and at the bottom of the frontispiece. A very fine copy in contemporary limp vellum binding with manuscript title and author on spine.

First edition of Athanasius Kircher's treatise on the Pamphili Obelisk in Rome's Piazza Navona, and a landmark work in the history of Egyptology. In 1651, Pope Innocent X commissioned Gian Lorenzo Bernini to build the Fontana dei *Quattro fiumi* in Piazza Navona. The fountain, one of Bernini's major works and a masterpiece of Roman Baroque sculpture, is topped by an Egyptian obelisk from the time of Emperor Domitian: this was originally installed in the Temple of Isis, on the Campus Martius, and was later moved by Emperor Maxentius to adorn the circus he had constructed on the Appian Way. Left in ruins during the Middle Ages, in 1647, under the newly-elected Innocent X the obelisk was relocated to the site where it stands today, where it was then incorporated into Bernini's fountain. Pope Innocent X's expensive and ambitious project was intended to celebrate his own family, the powerful House of Pamphili, whose palace overlooks Piazza Navona. "The enterprise boasted a unique scholarly contributor as well: the German Jesuit Athanasius Kircher, whose task it had been to translate the obelisk's hieroglyphic inscriptions — a century and a half before the discovery of the Rosetta stone. To many people's minds he had succeeded." (Rowland, p. 153) At the time, Kircher was a professor of mathematics in the Roman College, and one of Europe's most renowned scholars. "By the time he published *Obeliscus Pamphilius*, he was forty-eight years old and had already written several books, on subjects ranging from magnetism to the Coptic language and its possible relationship with ancient Egyptian hieroglyphs. He had also written pamphlets describing some of his mechanical inventions. *Obeliscus Pamphilius*, however, represented a new degree of ambition, both as a physical

ATHANASII KIRCHERI  
E SOC. IESV  
OBELISCVS  
PAMPHILIVS.

HOC EST,  
INTERPRETATIO

Noua & hucusque intentata

OBELISCI HIEROGLYPHICI

Quem non ita pridem ex Veteri Hippodromo Antonini Caracallæ  
Cæsaris, in Agonale Forum transtulit, integritati restituit,  
& in Urbis Æternæ ornamentum erexit

INNOCENTIVS X.  
PONT. MAX.

In quo post varia Ægyptiacæ, Chaldaicæ, Hebraicæ, Græcicæ Antiquitatis,  
doctrinæ que quæ Sacræ, quæ Profanæ monumenta, Veterum tandem  
Theologia, hieroglyphicis inuoluta symbolis, detecta  
è tenebris in lucem asseritur.

*Collegij Marticensis*



*Societatis Iesv*

ROMÆ, Typis Ludouici Grignani. Anno Iubilei MDCL.

SUPERIORVM PERMISSV.

object and as an intellectual enterprise. A folio volume of five hundred pages, it was impressive simply for its bulk, but *Obeliscus Pamphilius* was also an exceedingly well-made book. Publication had been delayed until Kircher could employ the fine set of Arabic type he had been promised for years from the grand duke of Tuscany but only received in 1650. The best engravers in Rome provided illustrations, lavishing their greatest skill on a full-page portrait of the pope and a foldout view of the Pamphili obelisk from all four sides." (ibid., p. 154)

"Although Kircher's translation of the inscriptions on the obelisk of Domitian provided the initial pretext for writing *Obeliscus Pamphilius*, the translation itself took up only the last fifth of the book. First (after a series of properly deferential dedications to the pope, the emperor, and 'Readers experienced in Recondite Literature' [...]), Kircher supplied a history of the obelisk. [...] The next three books provided an introduction to what ancient Egyptian culture had meant in the ancient Greek, Roman, and Hebrew world, to its influence on early Islam and rabbinical tradition, and finally to its significance to contemporary society. Here, especially, Kircher made conspicuous use of his new Arabic font amid the Hebrew, Coptic, and Greek typefaces with which he worked as a matter of course. [...] On the basis of this magisterial introduction to Egypt and to himself, Kircher at last proceeded in book 5 to interpret the hieroglyphic texts of the Pamphili Obelisk. Because the delicate carvings in its granite had been partly damaged by time and transport, Kircher's transcription included a number of his own reconstructions and conjectures." (ibid., pp. 156–157)

Kircher's method was largely influenced by Renaissance neoplatonic philosophers such as Marsilius Ficinus, who had translated the *Corpus Hermeticum*. Specifically, Kircher believed that hieroglyphs were invented by Hermes Trismegistus, a mythical figure who lived before Moses, and that they were the medium through which ancient Egyptians conveyed the original knowledge that was handed down to humankind by Adam. Therefore, hieroglyphs cannot simply be considered a writing system like any other. Instead, they have a profound symbolic value as initiatory symbols to divine truth, and should be interpreted rather than translated.

"The only key available to Kircher for an interpretation of hieroglyphs is what he knows (or, better, what he thinks he knows) about Egyptian culture. The technique, which Kircher creates, is made up of four steps. The first step consists in organizing pictures of various kinds: animals (lions, doves, vultures, crocodiles, dogs, snakes and beetles) and plants (leaves, reeds, lotus and so on). There are also 'mixed' pictures, such as men with animal heads, and geometric shapes (crosses, spheres, triangles and squares). The second step consists in organizing elementary pictures into a list, in which Kircher associates a parallel list of immediate meanings. The third step is the link

crimus; Quod  
est non fieri  
ratum, quia  
interdum fuit  
alia difficultas  
et volens similitudo  
dicitur enim  
illam esse per  
iri librum edi  
ca loco, in quo e  
sunt, quod est in  
sola, et ipse hi  
sunt, veli aliud  
DEO videtur;  
LARGITOR;  
velis, in minus  
et; Ra la, promo  
In rebus velis e

1650. eo ipso  
AMILLVS  
ita eorumdem  
um patrum Se  
CENCENTIO X.  
et; in literatos  
non in Kemp.  
Orbem emmo  
DEO O. M.  
fortalitatū frui

HISTO.

Latus I. Orientale      Latus II. Australe      Latus III. Occidentale      Latus IV. Septentrionale



between one picture and other meanings, either according to philological considerations or, more often, out of a mere logical deduction. For example, the picture of a lion is associated with the concept of a god, because when the Sun enters the sign of Leo, the river Nile overflows, bringing benefits to the land of Egypt. The fourth crucial step, largely based on intuition, consists of attributing a meaning to compound hieroglyphs: a sphere, for example, may indicate 'the world'; however, if the sphere is underneath a snake, the meaning is animated world." (Buonanno, pp. 143–144)

Despite his lack of a scientific methods of translation, Kircher's study was the most ambitious attempt at deciphering Egyptian hieroglyphs prior to Jean-François Champollion's breakthrough in 1822, which was only made possible by the discovery of the Rosetta stone during Napoleon's campaign in Egypt.

Backer-Sommervogel IV 1052; Brunet III 668; Caillet 5787; Cicognara 2526; Merrill 9; Buonanno, Roberto. *The Stars of Galileo Galilei and the Universal Knowledge of Athanasius Kircher*. Springer: 2014; Rowland, Ingrid. "The United Sense of the Universe": Athanasius Kircher in Piazza Navona." *Memoirs of the American Academy in Rome*, vol. 46 (2001), pp. 153–181.

*Reperitur in Imbreuiarijs Instrumentarum rogat. per me Notar.  
infra scriptum inter alia sic fore scriptum ut infra vtz.*



**I**N Nomine Domini anno à Natiuitate eiusdem  
millesimo sexcentesimo trigesimo septimo, Indic-  
tione quinta, die Mercurij vigesimo primo men-  
sis Ianuarij.

Conuocatis, & congregatis Dominis Conseruato-  
ribus Bibliothecæ Ambrosianæ Mediolani in  
eorum solito loco Capitulari, in quo conuocari,  
& congregari solent pro negotijs dictæ Biblio-  
thecæ peragendis, in qua quidem congregatione,  
& conuocatione fuerunt, & sunt.

Illustrissimus Dominus Comes Iulius Cæsar Borromæus Marchio Angleriz  
f. q. Illustris. Domini Comitis Renati ex Consiliarijs Consilij Secreti  
Status Mediolani, ac Capitanei Turmæ Cathaphraetorum Portæ Ro-  
mæ Parochiz S. Euphemiz intus Mediolani.

M. Illustris, & Reuerendis. Dominus Iulius Cæsar Vicecomes Primicerius  
Ecclesiæ maioris Mediolani.

M. Illustris, & M. R. D. Io. Baptista Befutius Abbas, & Canonicus Ord-  
narius dictæ Ecclesiæ Maioris.

M. Illustris, & M. R. Dominus Hieronymus Corius Præpositus Ecclesiæ  
Sancti Ambrosij Mediolani.

M. Illustris, & M. R. D. Petrus Quadrius Præpositus Congregationis M.  
Reuerendorum Oblatorum Ecclesiæ Sancti Sepulchri Mediolani.

Illustris, & M. R. Dominus Franciscus Bernardinus Ferrarius.

Illustris, & M. R. Dominus Paulus Maurus Canonicus Ecclesiæ Sancti Na-  
zarij in Brolio Mediolani, &

Illustris, & M. R. Dominus Dominicus Gryphius.

Omnes Conseruatores dictæ Bibliothecæ Ambrosianæ, nec non

M. Illustris, & M. R. Dominus Antonius Blanconus Præpositus Ecclesiæ  
Sancti Nazarij in Brolio Mediolani vti Syndicus, & Procurator dictæ  
Bibliothecæ omnique vnanimis, & concordis, & nemine eorum  
contradicente.

Supra scripti omnes superius nominati, & congregati vsupra.

Voluntarie &c.

Et omnibus modo &c.

Contenti, & consensu fuerunt &c. habuisse, & recepisse &c. ibidem presen-  
tialiter &c.

**A** Christophoro Sola filio quondam I. Consulti Cæsaris, Portæ Ori-  
entalis, Parochiæ Sancti Raphaelis Mediolani, vti Procuratore Illustrissimi  
Domini Galeatij Arconati F. q. Illustrissimi Domini Iacobi Anzoni, ad  
hæc specialiter constituto per Instrumentum rogatum per me Notarium  
infra scriptum, die decimo tertio mensis Ianuarij prox. præ. tenoris infe-  
rius inserti, præsentem, ac præsentialiter dante, tradente, & consignante ex  
ordine, & mandato dicti Illustrissimi D. Galeatij Libros manuscriptorum,  
nunc quon. Leonardi Vincij viri in diuersi scientijs famosissimi dicto  
Procuratori, ad hunc effectum, per dictum D. Arconatum consignatos,  
& descriptos in cedula tenoris sequentis vtz.

Descrizione delli dodici Volumi di Leonardo da Vinci, li quali contengono  
diuerse figure Mathematiche, & Disegni con le dichiarazioni scritte  
alla mancina, che detto Illustrissimo Sig. Galeaz Arconato dona-  
alla Libreria Ambrosiana, perche iui si conseruino perpetuamente à  
beneficio publico.

Il primo è vn Libro grande, cioè lungo oncie tredici da legname, & largo  
oncie

**[LEONARDO DA VINCI].** [*Istrumento della donazione di dodici volumi di Leonardo da Vinci fatta alla Biblioteca Ambrosiana di Milano da Galeazzo Arconati a mezzo del suo procuratore Cristoforo Sola in data 21 gennaio 1637*].

N.p., n.d. [Milan?: first quarter of the XVIII century].

Quarto (310×211mm). [6] leaves, the last blank. Historiated woodcut initial on the first page. A fine copy with wide margins and untrimmed edges bound in nineteenth-century brown morocco.

Very rare printed edition of two notarial deeds concerning the donation of Leonardo da Vinci's manuscripts to the *Biblioteca Ambrosiana* of Milan. The documents include a description of all twelve notebooks, featuring the first ever mention of Leonardo's *Codex Atlanticus*, and a transcription of the plaque placed inside the *Biblioteca Ambrosiana*, to commemorate the donor, Galeazzo Arconati. Only nine copies of the four known issues are present in public libraries, which only one in the US (Washington, National Gallery of Art Library). According to Gustavo Uzielli, first to discover and publish the text of the *Istrumento*, in 1884, the present copy is a third edition, likely dating from the time of Giuseppe Antonio Arconati Visconti (1698–1763), a great-grandson of Galeazzo. Based on paper quality, we also believe that it dates to the early XVIII century.

When Leonardo died in Amboise in 1519, his friend and pupil Francesco Melzi inherited all the notes and drawings his teacher had produced throughout his entire life. Melzi took them to his villa in Vaprio d'Adda, near Milan, where at his death in 1570 they passed to his son, Orazio Melzi. Orazio took so little interest in his inheritance that he even allowed several manuscripts to be stolen by the family's tutor. After the manuscripts were recovered, Pompeo Leoni (1537–1608), a sculptor at the Spanish court, purchased the entire collection and took it to Madrid. It was there that Leoni compiled the *Codex Atlanticus* by arbitrarily mounting 1,750 fragments of Leonardo's notebooks onto a large book (65×44cm), "making no attempt to classify them according to their content or date" (Pedretti, pp. 7–8). Leoni's heirs then dispersed Leonardo's manuscripts in different directions: some remained in Madrid, some were sent to England (now the British Museum's *Codex Arundel* and the drawings in Windsor Castle), and some, including the *Codex Atlanticus*, were sold to Count Galeazzo Arconati (1580–1649). Arconati, patron of the arts and an art collector, was also the cousin of Cardinal Federico Borromeo, founder of the *Biblioteca Ambrosiana*. Our document maintains that the king

LEONARDI VINCII

MANV. ET. INGENIO CELEBERRIMI

LVCVBRATIONVM. VOLVMINA. XII.

HABES. O. CIVIS

GALEAZ. ARCONATVS

INTER. OPTIMATES. TVOS

BONARVM. ARTIVM. CVLTVR. OPTIMVS

REPVDIATIS. REGIO. ANIMO

QVOS. ANGLIÆ. REX. PRO. VNO. TANTVM. OFFEREBAT

AVREIS. TER. MILLE. HISPANICIS

NE. TIBI. TANTI. VIRI. DEESSET. ORNAMENTVM

BIBLIOTHECÆ. AMBROSIANÆ. CONSECRAVIT

NE. TANTI. LARGITORIS. DEESSET. MEMORIA

QVEM. SANGVIS. QVEM. MORES

MAGNO. FEDERICO. FVNDATORI

ADSTRINGVNT

BIBLIOTHECÆ. CONSERVATORES

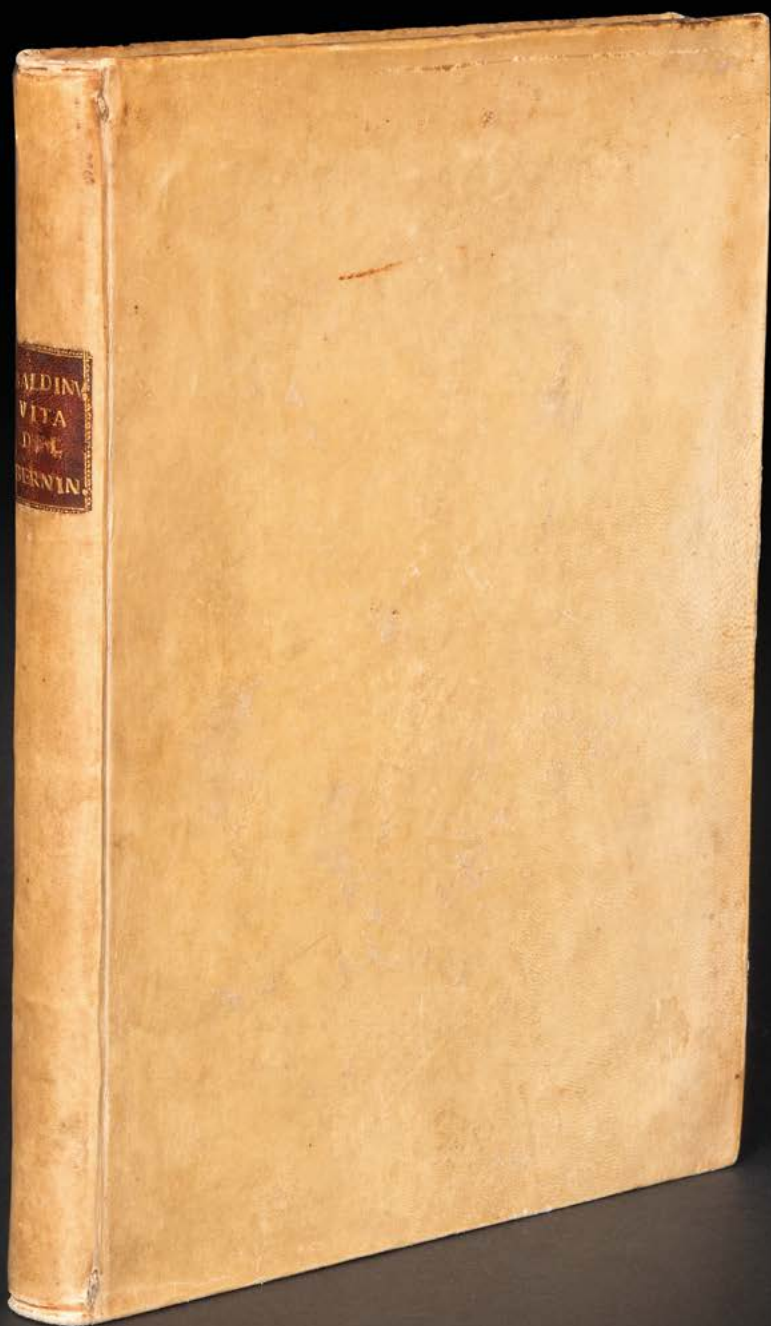
POSVERE

ANNO. MDCXXXVII.

of England offered Arconati 1,000 golden coins for the *Codex Atlanticus*, but he refused the offer and instead donated it, along with all the other manuscripts, to the Ambrosiana, one of Italy's earliest public libraries. The first deed was drafted on 13 January 1637, and the second one, with the same provisions, was drafted a week later on 21 January, the day of the public donation ceremony. These were originally intended for the attendees of the ceremony.

The twelve volumes remained in Milan until 1796, when Napoleon ordered they to be brought to Paris. The *Codex Atlanticus* only was returned to the Ambrosiana after the Congress of Vienna in 1815, while the rest of the collection has remained in the *Institut de France* ever since.

Marcuccio, Roberto. "La donazione Arconati dei manoscritti di Leonardo da Vinci alla Biblioteca Ambrosiana (1637). Dall' inedito documento originale agli esemplari a stampa." *Achademia Leonardi Vinci* 2, no. 2 (December 2022): 107–121; Pedretti, Carlo & Cianchi, Marco. *Leonardo. I codici*. Florence: Giunti Editore, 1995; Pedretti, Carlo. *The Codex Atlanticus of Leonardo da Vinci. A catalogue of its newly restored sheets. Part one – volumes I-VI*. New York: Johnson Reprint Corporation, 1979.



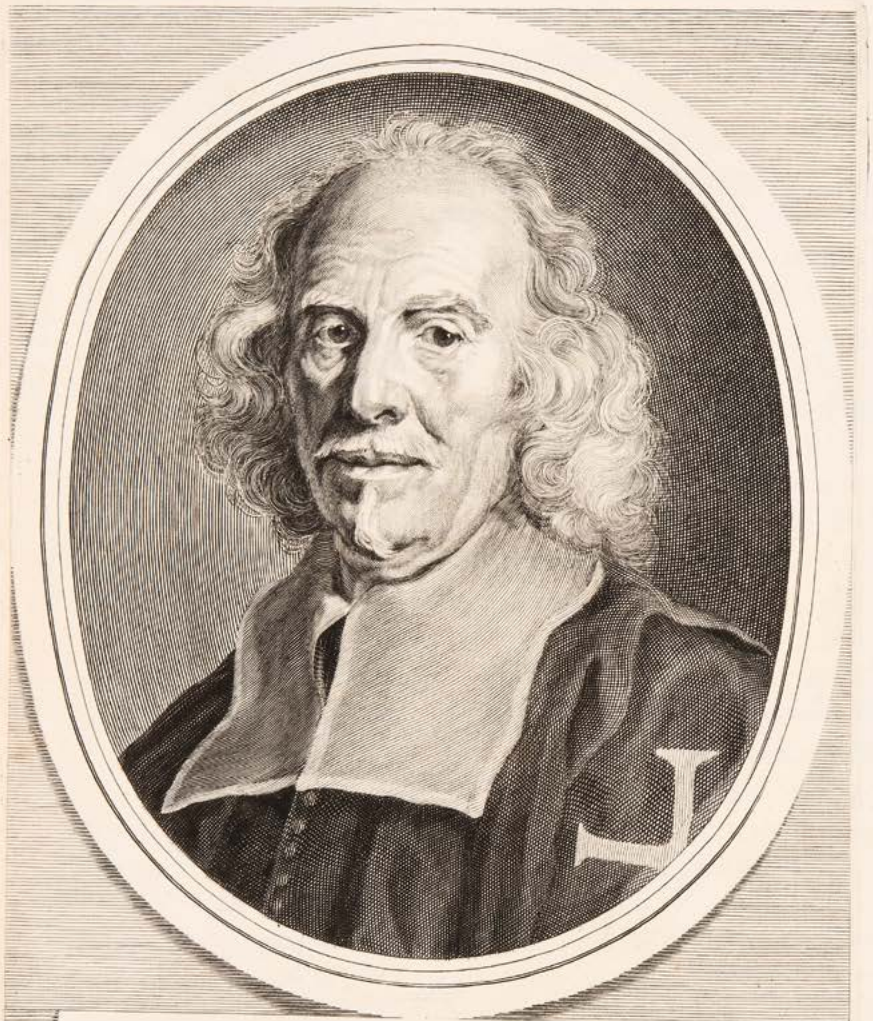
BALDINUCCI, Filippo.

**BALDINUCCI, Filippo.** *Vita del cav. Gio. Lorenzo Bernino, scultore, architetto, e pittore, scritta da Filippo Baldinucci fiorentino, alla sacra e reale maestà di Cristina regina di Svezia.*

Florence: nella stamperia di Vincenzo Vangelisti, 1682.

Quarto (270×194mm). [12], 112 pages with a full-page portrait of Bernini by Arnold van Westerhout after Giovanni Battista Gaulli, 9 plates, four folded. A very fine copy bound in early XVIII century stiff vellum, with morocco lettering-piece on spine from the library of Marquis Giuseppe Arconati Visconti (monogram stamp on title-page) and A. & M. Moatti (ex-libris).

First edition of the first ever printed biography of Gian Lorenzo Bernini. "Filippo Baldinucci (1625–1696) is widely known for his historical and philological writings. Of all his works the one that has proved most valuable to the art historian (if the frequency with which it is cited is any indication) is his *Life of Bernini*. It is useful, of course, because it tells us what Bernini did (lost works that we know of because they are mentioned in Baldinucci are still turning up), but above all its value lies in the picture it gives us of a great artist as seen through the eyes of a highly knowledgeable and sensitive contemporary. Baldinucci was a connoisseur with a keen eye for style. In sharp contrast to the majority of seventeenth century critics, he understood and admired the Baroque." (Robert Enggass and Jonathan Brown, *Italy and Spain 1600-1750 Sources and Documents* Englewood Cliffs: Prentice-Hall, 1970, 110–122) "Baldinucci must have been perfectly aware of Bernini's genius well before he was commissioned to write his biography: Florence had immediately shown great interest in the artist, who was nevertheless considered Florentine. Through Paolo Falconieri, Cardinal Leopoldo [Leopoldo de' Medici (1617 – 1675)] was always in contact with Bernini and collected his drawings, also taking an interest in his architectural works: in 1657 he requested and received directly from the artist drawings of the colonnade of St. Peter's and was later involved in various projects and consultations in Florence, welcomed with the honors of the court during the trip to Paris. Since the 1670s, Baldinucci had planned to write a *Life of Bernini*, coming into direct contact with the artist and his children and perhaps, according to his method, soliciting information organized according to his own questionnaire. An exponent of a Florentine historiographical tradition of the arts still considered glorious and authoritative, and a systematic collector of artists' biographies whose first volume, at Bernini's death in 1680, was already being published together with the *Vocabolario toscano dell'arte del disegno*, Baldinucci - according to



EQVES IO. LAURENTIVS BERNINVS

*Natus die 7 Decembr: 1598. Obijt die 28 Nou: 1680.*

*Is. Bapst: Gaullus pin.*

*Arnold. Van Westerhout sc.*



VITA DEL CAVALIERE

GIO. LORENZO  
BERNINO.



Aravigliosa, e quasi simil cosa, a miracolo, si è la forza di quegli occulti semi, che negli animi di più fina tempra, e di più alto affare, come in ben disposta, ed vbbidente materia, la sempre saggia, e de' suoi miglior parti conferuatrice Natura prouidamente sparge, ed infonde.

Nè dee ciò, per mio auuifo, parer molto nuouo a coloro, che la midolla delle cose con più sottile auuedimento riguardano, imperciocchè essendo questi semi di schiatta celeste, e cogli animi nostri sposandosi, che per ragion del luogo, oue nacquerò, e per la sempre mai dureuole età, che toccò loro in patrimonio, vantano anch' essi strettissima parentela col Cielo; ragioneuole cosa è, che si fatta semenza nelle nostre menti, come in campo a se confaccuole riceuuta, di tutta sua forza vi s'imprima, e v'alligni; in quella maniera, che noi veggiamo i materiali semi in buono, ed opportuno terreno gittati, scappar ben tosto fuori del suolo, e indi a poco folta famiglia produrre d' innumerabili spighe. Il quale effetto, come che più, o meno generalmente offeruasi in tutti gli Vomini, egli senza fallo più spicca, e fa maggior rilieuo in coloro, che

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what his son Francesco Saverio reported - on the occasion of his only stay in Rome in April-May 1681 was commissioned by Queen Christina of Sweden to draft Bernini's biography as a '*vita a parte*', that is, as an independent book. Christina would have taken care of 'providing him with all the information he needed in abundance and with certainty', also involving Bernini's children [...]." (translated from: Mario Bevilacqua, *Baldinucci Notizie sull'architettura*. In: *Storia della critica d'arte*. 2018) The greatest artist of the Baroque era had disappeared in the whirlwind of an exalted and opposed fame. Substantially the Life of Cav. G. L. Bernino, Florence 1682, was meant to be the artist's defense against the accusations of his detractors, especially that of having compromised the stability of Michelangelo's dome with the work on the pillars of St. Peter's Basilica. Baldinucci immediately set to work, collecting the testimonies of his sons and students, especially Mattia De' Rossi, and of the well-informed painters Carlo Maratta and Filippo Lauri, as well as consulting the documents in the archives of the Fabbrica di S. Pietro (especially the *Libri congregationum*, minutes of the sessions). The result was one of the liveliest portraits of Bernini's exceptional personality, a colorful and sometimes dramatic account of the very singular events of his life and at the same time an accurate reconstruction of his work. Adding value to the biography is the transcription of Bernini's "poetics", the story of his confidences, his outbursts, his preferences, in a theater that has as its backdrop the Roman and French courts and the highest society of the time.

Berlin Kat., 2670; Cicognara 2197; Fowler 27.

## MERCATI, Michele. *Metallotheca opus posthumum*.

Rome: Giovanni Maria Salvioni, 1719.

Folio (378×260mm), 2 parts in one volume. I: 378 pages; II: 53 pages. Half-title, engraved frontispiece signed by Johann Jacob Frey, title-page imprinted in red and black with engraved vignette. Mercati's portrait after a painting by Tintoretto at the beginning, folding view of the museum, folding view of the mines of Pozzuoli and 150 engravings of the museum's specimens. In the appendix: title-page printed in red and black with engraved arms of Clement XI, portrait of Giovanni Maria Lancisi and 20 engravings repeated from the first part. Some marginal foxing, a few leaves lightly browned, one repaired tear in the white margin at M1, but overall a very fine copy in contemporary Italian stiff vellum over pasteboards, covers blind-decorated with double frames, cornerpieces and a central arabesque, spine in compartments with gilt tools, blue edges.

First edition, second issue of the catalogue of the Vatican mineralogical museum, a milestone in the history of mineralogy and metallurgy. Its author, Michele Mercati (1541–1593), was the head physician at the papal court in Rome and the director of the Vatican Botanical Gardens. In the 1570s, he began amassing what soon became the most important mineralogical collection in Europe, and displayed the numerous specimens he collected within nineteen cabinets in the halls of the Vatican, with thirteen of these cabinets containing minerals and the other six containing metallic substances. The catalogue of the collection is structured "as if it were the embodiment of that hall, with its furniture; chapters, or '*Armaria*', divide themselves into '*loculi*', i.e. the cabinets' drawers or receptacles in which, presumably, each mineral object might have been stored. An engraving of one such cabinet, labelled with its contents, heads each chapter, while indexes on each *Armarium*'s final pages exhaustively list every object in the collection. Finally, intricate engravings showing hundreds of what are clearly, in their oddity and unusual detail, individual specimens, dominate the accompanying verbal descriptions. [...] Every page of the *Metallotheca* seems to attempt to deny its own status as a book, to testify to the fact that the *Metallotheca* as a museum preceded, and somehow engendered, its current printed incarnation." (Cooper, p. 4)

"Crucial to this task were the illustrations of these very objects which Mercati had commissioned an expert German engraver, Anton Eisenhout, to produce. Thanks to these illustrations, the *Metallotheca*, noted Mercati, would contain



MERCATI, Michele.

not only an 'explication' of the objects in question, but 'the forms of the things themselves [*earundem rerum formas*]'. Drawn directly from the individual specimens under Mercati's apparently strict supervision, these engravings were to ensure the faithfulness of the *Metallotheca* to the 'singula res' which he had decided to describe." (ibid., p. 6)

"And through its very structure, the *Metallotheca* moved beyond the mineral, to become representative not just of one natural kingdom, but of the entire universe. [...] The very way in which the *Metallotheca* was ordered, with its sequence of the Armaria, or chapters, reveals a 'natural' progression, in which the *Metallotheca*, commencing with the simple earths, advances gradually towards interconnection with the other two natural kingdoms, i.e. , in the chapters on 'Marina' and 'Stones Innate to Animals', which, with the emphasis of the former on plants (or supposed plants) and the emphasis of the latter on animals, move beyond the confines purely of the mineral realm to explore its links with the rest of nature. [...] The *Metallotheca* might thus be read as a natural history not just of minerals, but of the entire natural world." (ibid., p. 7)

"The progression outlined above culminates in the ninth Armarium of the *Metallotheca*, containing 'idiomorphic' rocks. In an apparent attempt to classify the unclassifiable, Mercati consigned to this Armarium all of those minerals which, possessing 'peculiar forms', he seems to have been unable to accommodate in any other Armarium. These specimens, many of which would now be identified as fossils, represented some of the most spectacular in Mercati's possession, and, perhaps owing to their very singularity and strangeness, Mercati often seems to have fallen short of textual explanations for them, with the result that the numerous engravings which Mercati commissioned to capture their visual appearance end up dominating their much shorter accompanying descriptions. Within this one Armarium, which occupies, owing to the space taken up by these engravings, fully half of the printed *Metallotheca*'s pages, the same progression through the kingdoms of nature that emerges in the organization of the book as a whole can also be found, as the contents of the 'loculi' advance from rocks displaying simple geometrical forms, to rocks displaying the images of plants, all the way up through rocks displaying the body parts of animals. This progression thereby mirrors not only the larger text of the *Metallotheca*, but the structure of the natural world as well [...]. This Armarium might thus be seen to reveal, perhaps more clearly than any other part of the *Metallotheca*, the tension between the very particularity of the objects on which the *Metallotheca* was based, and the universality of Mercati's attempt to arrange and describe these objects in a manner which would include not only everything in the mineral kingdom, but in all of the other kingdoms of nature as well." (ibid., p. 8)

Mercati's death in 1593 not only left unfinished the *Metallotheca*, his foremost



work — as the manuscript described only nine out of the museum's nineteen cabinets — but also led to the gradual dismantlement of the mineralogical collection itself. His friends and later heirs tried and failed to publish the manuscript, which lay forgotten until 1665 when it was purchased by the Florentine humanist Carlo Dati, who also attempted to publish it — again without success. It was not until 1717 that the first edition of the *Metallotbeca* finally appeared. It was printed by initiative of Giovanni Maria Lancisi, the head physician at the Papal court, and with the support of Pope Clement XI. This edition featured Mercati's biography and extensive notes to the text by Pietro Assalti, a young professor of botany, a scholar of oriental languages and librarian at the Vatican. A second issue was published in 1719 and included an appendix with parts of the work that had been discovered only after the first edition was printed, and responses to some criticisms the *Metallotbeca* had received.

This recovery of a sixteenth-century scientific encyclopaedia, however, was not for its own sake. For one thing, in his dedication to Pope Clement XI, Lancisi placed the publication of the *Metallotbeca* within the context of a larger programme of rescue of important scholarly works. In general, the early XVIII century was a period of cultural revival in Italy, as a reaction against the perceived decline that followed the Renaissance. And to Lancisi, therefore, Mercati was the perfect candidate for reaffirming Italy's cultural and scientific importance. Another aspect of the eighteenth-century reconstruction of the *Metallotbeca* is evident in Assalti's extensive notes to the Mercati's text. To him, the *Metallotbeca* needed to be perfected, and not simply because it had been abruptly interrupted by the author's death, but rather because it had been written over a century earlier: the text needed to be updated for its new, modern audience. This involved, of course, taking account of all the scientific developments that had been achieved since the end of the XVI century: "Assalti, in his annotations, turned Mercati's encyclopaedic natural history of minerals into a wide-ranging survey of the state of late seventeenth-century and early eighteenth-century science. The *Metallotbeca*'s notes thus show the project of encyclopaedic natural history in the process of fragmentation. Whereas Mercati in his original text had constructed a description reflecting not only his individual specimens but the entire natural world, the specialized annotations of the *Metallotbeca*'s modernizing eighteenth-century editors demonstrate no such unified project. The topics to which these notes called attention were highly specific, drawn from current debates in a number of different scientific disciplines; and Assalti and Lancisi can be seen as using these notes to make their own contributions to these debates. Cast in the format of commentary on Mercati's original text, the *Metallotbeca*'s annotations thus ended up serving, like other commentaries throughout the ages, as far more than mere reflections or mirrors of an original. Shifting the work's emphasis





OPYKTA  
 III · ALUMINA · IIII · SVCCIA · ACRES · V ·  
 LAPIDES TERRAE SIMILES · VIII · LAPIDES  
 ωροιοι IDEST PECVLIARI FORMA PRAEDITI ·  
 XII · SILICES ET FIVORES XIII · GEMMAE  
 ΛΕΥΤΑ  
 XVI · AES · XVI · PLVMBVM ET STIMMI  
 XVII · HAIBS · XVIII · AFFINIA METALLIS SPONTE  
 EXISTVNT ·

farther and farther away from the primary objects of Mercati's museum, no longer in existence, the annotations to the *Metallotheca* substituted for these objects the disembodied 'facts' and snippets of knowledge purveyed by the new science. Footnoting the *Metallotheca*, then, took it in a direction radically different from that which Mercati had intended; and led to conclusions different from those which Lancisi had fostered, in his promotion of the volume as a museum of sixteenth-century science. Assalti's annotations to the *Metallotheca* in effect turned it into a new book, one which in many ways sought not only to update, but even to undo its former state." (ibid., p. 15)

Brunet III 1644; Cicognara 2929; Ward & Carozzi 1541; Cooper, Alix. "The museum and the book. The Metallotheca and the history of an encyclopedic natural history in early modern Italy." *Journal of the history of collections* 7, no. 1 (1995): 1–23.

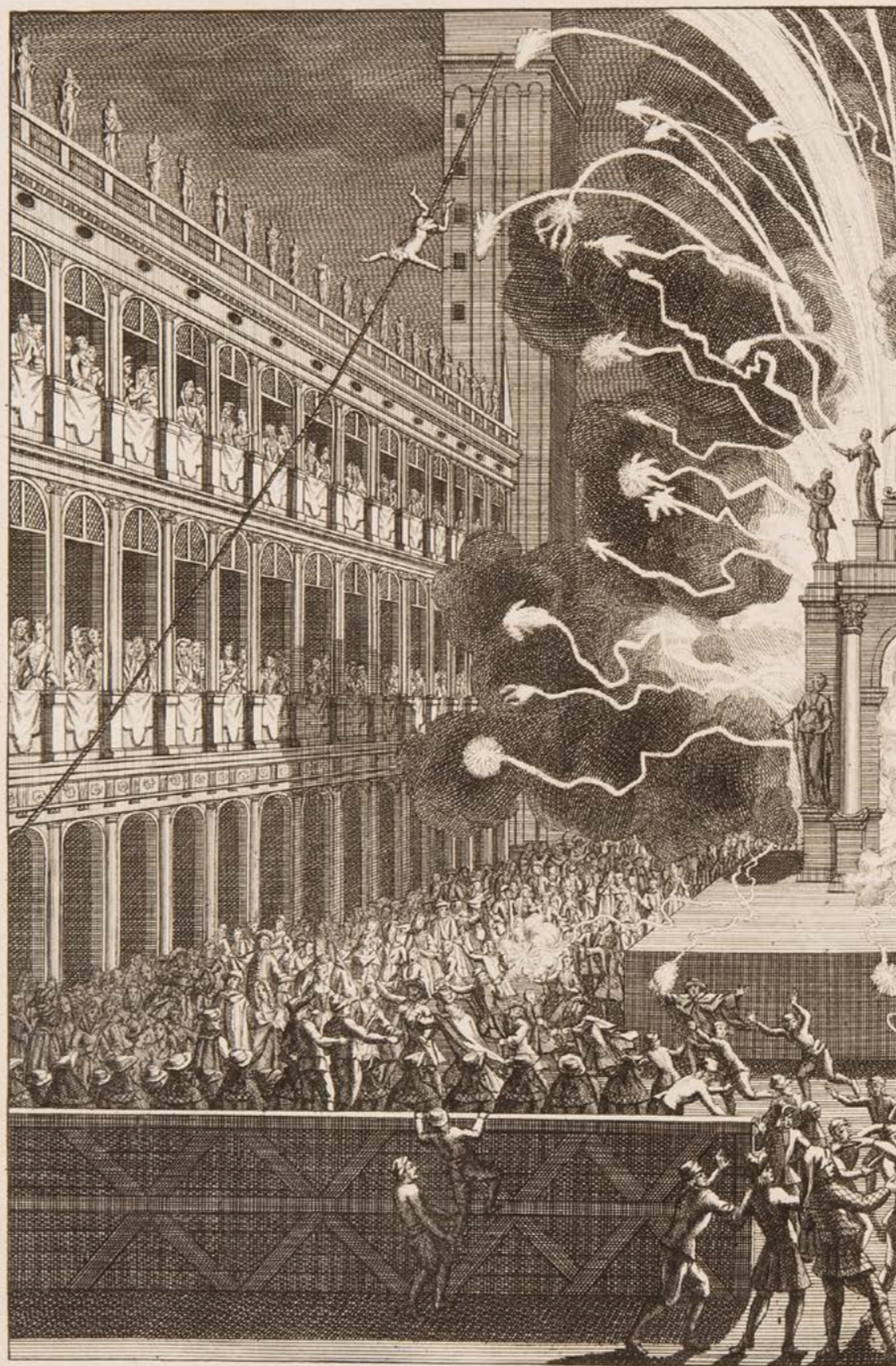
**[VENICE].** *L'Italie illustrée en CXXXV figures en tailles douces in folio. Dessinés et gravés par les plus fameux graveurs des Pays-Bas avec les explications en Francois & en Latin.*

Leiden: Cornelius Haak, 1757.

Folio (390×265mm), 2 parts in one volume. Allegorical frontispiece, three title-pages and 135 double-page engravings with explanatory captions. Bound in contemporary mottled calf, spine in compartments with gilt decorations and title lettered in gilt on morocco lettering piece, red edges. A very fine copy.

A rare set of 135 fine prints illustrating Italy's major cities, and primarily Venice, to which most of the engravings are devoted. The first part of the volume, titled *Représentation des vues et des morceaux d'architecture des principales villes d'Italie*, comprises 20 plates. The first three depict a Lombard *carroccio*, Monte Cassino with its abbey and a view of Lerici. The remaining plates depict landmarks of Milan — such as the church of Santa Maria presso San Celso, piazza San Fedele, with Palazzo Marino and the church of San Fedele, the *Castrum Portae Jovis* (the Sforza Castle), and the Milan Cathedral façade — and of Naples and its surrounding area, including Pozzuoli, Cape Miseno and Posillipo. The second part of the volume, titled *Vues des palais, bâtimens célèbres, places et mascarades de Venise*, is entirely dedicated to Venice and contains 115 plates of views of its numerous churches and patrician *palazzi*, the Doge's Palace, Piazza San Marco, and the Grand Canal. The final section depicts scenes of everyday life in seventeenth-century Venice, including the Carnival and the various performances and games that were customary during religious and civic celebrations. The editor of this book, Pieter van der Aa (1659–1733) was a Dutch printer and cartographer active in Leiden. He is primarily known for his editions of travel accounts, his maps of Africa and the numerous atlases he printed. He also printed works on botany, medicine, and antiquities. Notably, he collaborated with Lodovico Antonio Muratori on the 30-volume *Thesaurus antiquitatum et historiarum Italiae*. The engravings for the *Italie illustrée* were executed after drawings by Giuseppe Garavaglia and Filippo Biffi. Biffi, a landscape painter and architectural draughtsman, was probably the son of the Milanese painter and engraver Carlo Biffi (1605–1675).

Brunet III, 472–73; Cicognara 4027: "*Potrebbe questo libro piuttosto intitolarsi come apparisce da un secondo frontespizio, Vedute di Venezia; poiché quasi tutto il volume è consacrato a questa città: rappresentata in 115 tavole, non ne restano che 20 alle vedute di altre principali città dell'Italia*"; Graesse III, 439.



*VOLÒ. FUCCHI ARTIFICIALI, et altri Giochi nel Giovedì grasso.*

*VOLATUS. IGNES Lullus die Jovis i*



ARTIFICIALES, aliquae  
in Bacchanaliis.

VOLÉE, FEUX D'ARTIFICE, et autres  
Feux au Jeudi gras.



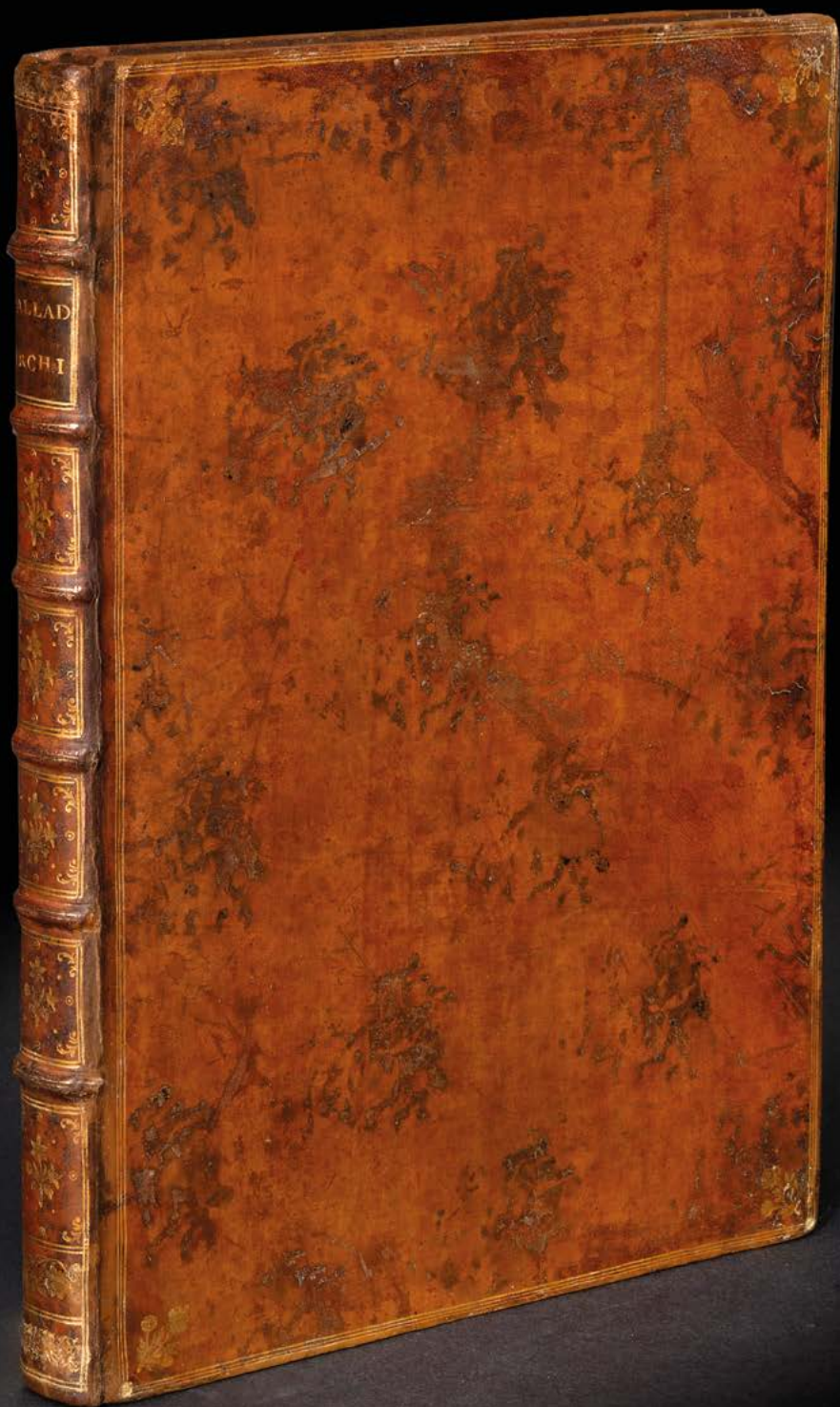
*Force d'HERCOLE.*

Labores H



HERCULEI.

*Les Forces d'HERCULE.*



PALLADIO, Andrea.

**PALLADIO, Andrea.** *I quattro libri dell'architettura.*

Venice: Domenico de' Franceschi, 1570 [Giovanni Battista Pasquali, late 1766 or early 1767].

Folio (345×255mm), 4 parts in one volume. I: [4], 63, [1]; II: [2], 76; III: [4], 42, [2]; IV: [2], 131, [1] pages; with four engraved title pages and numerous illustrations after the original 1570 woodcuts. Contemporary calf binding, triple gilt filets around sides, four floral tools at corners; spine in compartments, with gilt title and floral tools. Hinges slightly restored but a very fine copy.

A faithful reprint of the first edition of Andrea Palladio's *Quattro libri dell'architettura*, printed by Giovanni Battista Pasquali for the British Consul in Venice Joseph Smith (1674–1770). This new eighteenth-century edition of the *Quattro libri* conceals its actual date of publication, repeating the bibliographic information from the title page and colophon of the original edition, printed by Domenico de' Franceschi in 1570. However, there are some important differences between the two editions: the plates are copper engravings rather than woodcuts, the paragraphs lack historiated initials, the typesetting is altered, and the format is larger than the original quarto.

The commissioner, Joseph Smith, had worked as a merchant banker in Venice since around 1700, and served as the British Consul in the same city from 1744 to 1760. An avid art collector, art dealer and bibliophile, Smith was ranked among the most important art patrons of his time: he commissioned works from Canaletto, Francesco Zuccarelli and Antonio Visentini, and had contacts with all the most prominent contemporary Venetian artists, such as Giovanni Battista Piranesi and Antonio Maria Zanetti. In his small palace on the Grand Canal, he had amassed a large collection of paintings, drawings, coins, medals, jewellery, gems, cameos, intaglios, books and manuscripts. By the 1760s, when Smith was over eighty years old, "his financial affairs were in a decline, owing largely to the disturbances to European trade caused by the wars of the 1740s and 1750s" (*A King's Purchase*, p. 10): he thus sold his entire collection to King George III in 1762 for £ 20,000. Most of the Smith collection remains in the Royal Collection to this day, except for his library of books and illuminated manuscripts, which was divided between the British Library, the British Museum and the Royal Library.

Consul Smith was also a bookseller and publisher: he had founded his own publishing house, the Pasquali Press, in 1736, in partnership with the Venetian printer Giovanni Battista Pasquali. Driven by Smith's "serious and informed

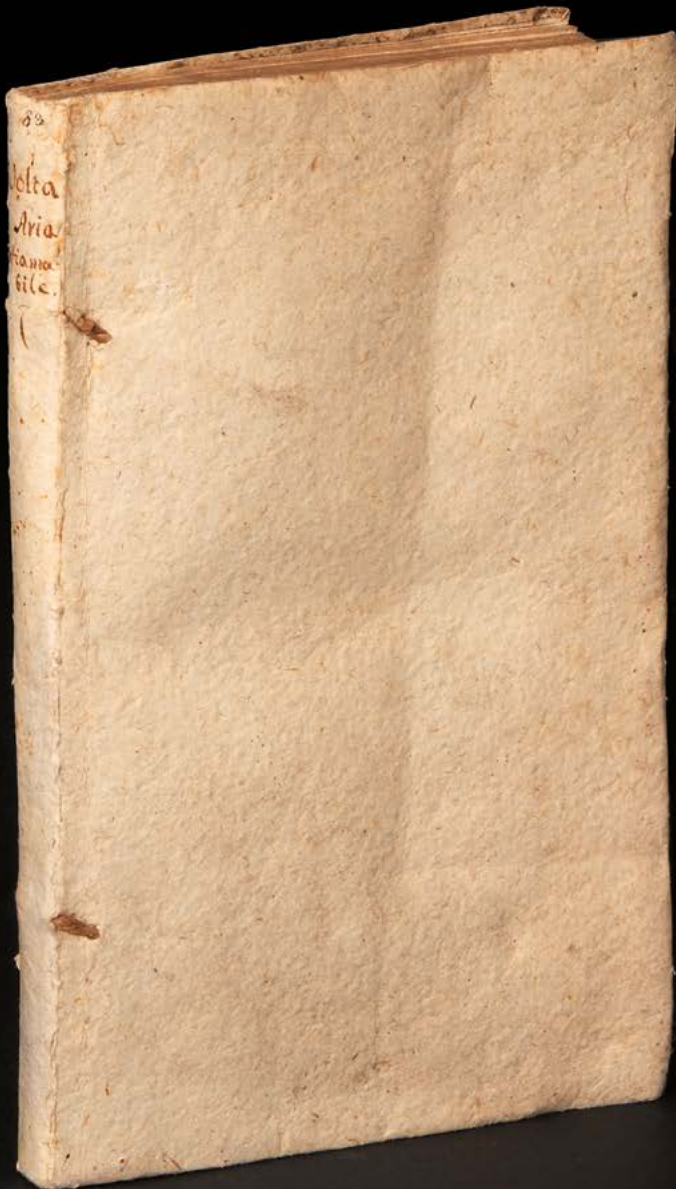


interest in architecture, and in particular the work of Andrea Palladio" (ibid., p. 10), the Pasquali Press printed several architectural volumes in the 1730s and 1740s. In 1746, Pasquali began working on a faithful reproduction of the first edition of Palladio's treatise, the *Quattro libri dell'architettura*, for which he executed 99 engravings: this project had emerged within Smith's circle of Venetian architects and architectural theorists, including Tommaso Temanza, Carlo Lodoli and Francesco Algarotti, and was prompted by the edition's scarcity on the book market. However, it was soon halted and was not resumed until April 1760, when engraver Pietro Monaco work continued on the engravings. The *Quattro libri* were originally intended to follow a biography of Palladio by architect Tommaso Temanza, which however was published separately in 1762, while a limited print run of Palladio's treatise was finally issued for Smith and his circle between late 1766 and early 1767, with more copies later being printed for sale.

Consul Smith had some copies of the book bound in red morocco with his coat of arms in gilt in the centre as gifts for his friends; one of them was the British philanthropist and libertarian theorist Thomas Hollis (1720–1774), the heir of a Whig merchant family who dedicated his wealth to spreading English liberal principles. It was through his relationship with Consul Smith, whom he had met in 1751–52 during his Grand Tour, that Hollis had developed an interest in Palladian architecture. In the years leading up to the American Revolution, he became increasingly committed to the cause of the American colonies, and more specifically to the education of American students: he became an important benefactor of Harvard University, donating numerous works from his personal library after a fire destroyed the vast majority of what at the time was the largest book collection in the North American colonies. It is precisely Hollis's copy of Smith's *Quattro libri* that allows us to date the issue: upon receiving the volume, before sending it to Harvard in May 1768, he had annotated on an endpaper that this "pompous edition" was printed in Venice "by Joseph Smith Esquire 1767".

Hollis's hope was that classical culture would form the basis of education for young Americans, and the knowledge of ancient architecture, Hollis believed, played an important role in this endeavour. Ultimately, it was the same passion for ancient architecture that inspired Charles Bulfinch, a student at Harvard, and Thomas Jefferson, the founders of the new national American architecture.

A King's Purchase: *George III and the Collection of Consul Smith*. London: The Queen's Gallery, Buckingham Palace, 1993; Sartore, Anna R. "Il piano liberale di Thomas Hollis e i *Quattro libri dell'architettura* di Andrea Palladio nella biblioteca dell'università di Harvard: nuove acquisizioni sulla riedizione finanziata dal console Joseph Smith." *Annali di architettura* 30 (2018): 81–90.



VOLTA, Alessandro.

**VOLTA, Alessandro.** *Lettere sull'aria infiammabile nativa delle paludi.*

Milan: nella stamperia di Giuseppe Marelli, 1777.

Octavo (200×130mm). 147, [3] pages. Several woodcut initials and 14 engravings throughout, some signed Ant. Longonus, including a vignette on title-page, the arms of the dedicatee Marquis Francesco Castelli on a2r and depictions of scientific experiments. A very fine copy in contemporary interim boards, manuscript title on spine. With the (sometimes-missing) last page.

First edition of seven letters by the Italian scientist Alessandro Volta describing his discovery of methane and the subsequent experiments he conducted. From a young age, Alessandro Volta (1745–1827) was a prominent figure among European scientists, particularly in the field of electricity. In 1799, he invented the battery, the first continuous source of electric current, which paved the way for the study of electrochemistry and electromagnetism.

Volta was also interested in the chemistry of gases, or 'airs', as they were known at the time. In 1777, he became the first person to discover and isolate a substance that he termed 'inflammable marsh gas', now known as methane. It was a friend of Volta's, Father Carlo Giuseppe Campi — who had translated Benjamin Franklin's works into Italian in 1774 — who first drew his attention to the phenomenon of "a peculiar kind of air [...] bubbling up from water found at the base of a hillside" (Holmes, p. 87). During a boat ride on Lake Maggiore, Volta observed the same phenomenon again and collected a sample of the gas. He described his discovery and the results of his research in a series of letters to Campi written between November 1776 and January 1777; these were collected and published in a volume that was soon translated into German and French. The translation of a letter from Joseph Priestley to Benjamin Franklin is also included.

Volta immediately began experimenting with the substance he had discovered. "When he placed a candle at the mouth of a bottle containing the air, it burned slowly, with a lambent flame. The manner in which it burned persuaded him that it differed from the only previously known inflammable air, that obtained by dissolving metals in acids. Moreover, he soon found that it was 'more' inflammable than the ordinary inflammable air, because it would burn when mixed with a much larger proportion of common air than the former could. He gave the new air the neutral name, *inflammable air native to marshes*" (ibid.). From the end of the second letter onwards, Volta recounts the investigations into the ignition and flammability of this air he conducted to determine its properties and potential applications. He also distinguished it from other airs known at the time, such as "inflammable air" and "dephlogisticated air".

# LETTERE

DEL SIGNOR

**DON ALESSANDRO VOLTA**

PATRIZIO COMASCO, E DECURIONE

REGIO PROFESSORE DI FISICA SPERIMENTALE  
REGGENTE DELLE PUBBLICHE SCUOLE DI COMO

MEMBRO DELLA SOCIETA' FISICA DI ZURIGO

E DELL' ACCADEMIA R. DELLE SCIENZE

DI MANTOVA

**SULL' ARIA INFIAMMABILE  
NATIVA DELLE PALUDI.**



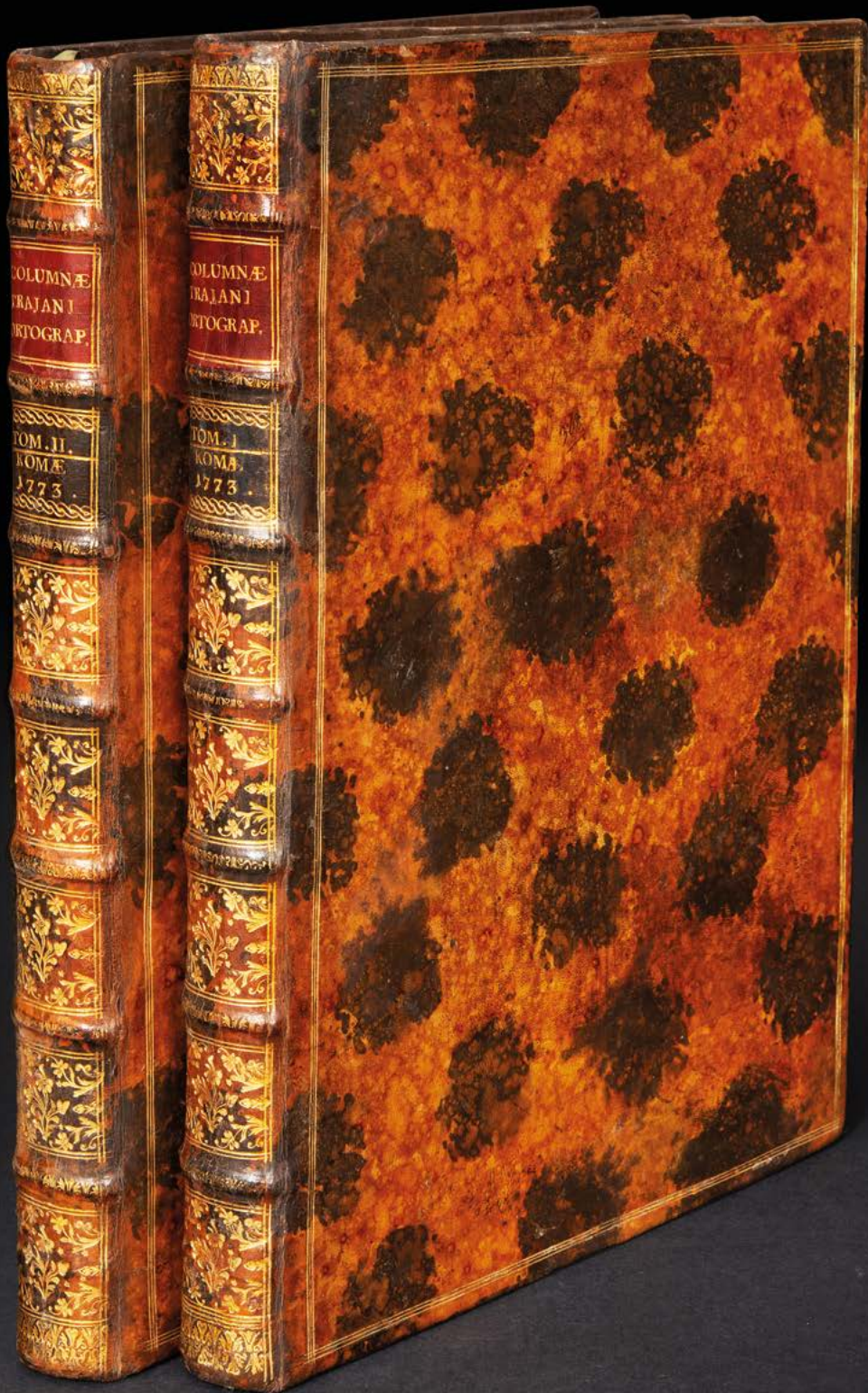
IN MILANO M. DCC. LXXVII.

NELLA STAMPERIA DI GIUSEPPE MARELLI.

*Con licenza de' Superiori.*

Volta's discovery of methane was no accident. A few years before Volta's experiments on methane, the Scottish chemist Joseph Black had discovered carbon dioxide ('fixed air'), an event that sparked a widespread interest in the study of 'airs': following carbon dioxide, came the discoveries of oxygen ('dephlogisticated air') by Joseph Priestley and hydrogen ('flammable air') by Henry Cavendish. However, Volta and his contemporaries were still hampered by inadequate scientific terminology, as the understanding of the physical world was still partly tied to the alchemical tradition rooted in the ancient Greek doctrine of the four elements. The term 'gas', for example, had been coined by the Flemish chemist Jean Baptiste Van Helmont over a century earlier, yet 'air' was still widely used. Therefore, the idea that atmospheric air was a mixture of various gases rather than a simple, static element, as in the classical tradition, had yet to be universally accepted. More broadly, the distinction between elemental gases and mixtures remained unclear. Volta also adhered to the phlogiston theory of combustion, which was developed in the late XVII century and remained dominant until the end of the XVIII century. According to this theory, all flammable materials contained a substance called 'phlogiston', which was released into the air during combustion, leaving behind ash or calx. This theory was eventually superseded by Antoine-Laurent de Lavoisier's argument that combustion involves combining with oxygen rather than losing phlogiston. Volta was then unable to understand why the flammable air in a bottle would not ignite when a piece of charcoal was placed inside it, yet it would ignite when the charcoal was placed near the bottle's opening. This was, of course, because methane can only be ignited in the presence of atmospheric oxygen. When the coal was immersed in methane, it was suffocated by the lack of oxygen. Despite using largely invalid terminology and referencing ineffective concepts of the time, Volta correctly identified many of the fundamental aspects of methane. He recognised that it originates from the decomposition of organic matter, that it is present in marshes, and that it can be ignited by a burning candle. He also realised its explosive potential, and developed the electric eudiometer, a device for analysing gases. Volta's study on methane predated the work of both William Henry, who first wrote its formula in 1805, and of Marcellin Berthelot, who first synthesised methane in 1856. More broadly, Volta was a key contributor to the study of gases, which ultimately led to the so-called chemical revolution which dispelled the traditional alchemical understanding of matter. This culminated in Lavoisier's formulation of the principle of mass conservation at the end of the century — the event that marked the birth of modern chemistry.

Gadda, Carlo E. "Alessandro Volta e il metano." In *Azoto e altri scritti di divulgazione scientifica*, 215–223. Milan, Libri Scheiwiller, 1986; Holmes, Frederic L. 'Phlogiston in the Air.' In *Nuova Voltiana: Studies on Volta and His Time*, edited by F. Bevilacqua and L. Fregonese, vol. II, 73–113. Pavia, 2000.



CHACÓN, Alfonso.

**CHACÓN, Alfonso.** *Columnae Trajani ortographia centum trigintaquatuor aeneis tabulis insculpta utriusque belli dacici historiam continens.*

Rome: Giovanni Generoso Salomoni, 1773.

Two volumes, folio (442×325mm). I: 12 pages, [4], 60 plates; II: 70 plates, in total of 134 double-page engraved plates. Title page printed on two sheets and with engraved view of the column. Bound in contemporary cat's paw calf with lettering pieces on spine, gilt decorations on spine and covers, speckled edges, marbled endpapers. From the library of the Venetian nobleman Francesco Rizzo Patarol (armorial ex-libris on paste-down). A very fine set.

A rare set of engravings illustrating the reliefs on Trajan's column; a total of 134 plates engraved by Francesco Villamena after drawings by Girolamo Muziano depicting the Roman monument in great detail. The first four plates show the plan and base of the column, while the remaining 130 plates provide a comprehensive reproduction of the reliefs. These are accompanied by commentary from Alfonso Chacón, a Spanish Dominican antiquarian, historian and theologian who died in Rome in 1599. Chacón used as the main source for his commentary the epitome of Dio Cassius's *Roman history* by the XI-century Byzantine monk Joannes Xiphilinus.

The 30-metre-tall column was ordered by Roman Emperor Trajan (98–117 AD) to celebrate his military conquest of Dacia. It was a part of a grandiose monumental complex, Trajan's Forum, designed by the architect Apollodorus of Damascus and completed in 113 AD. Rome's victory is depicted on the reliefs of the column, which at the time stood in the centre of a courtyard between two libraries: the historiated frieze, winding over the entire shaft of the column, tells a continuous narration of the two Dacian campaigns, covering a total length of approximately 200 metres. However, the height of the column prevented a thorough understanding of the monument. Girolamo Muziano began his study of Trajan's column in 1569, when he was granted the privilege of drawing, engraving and selling the scenes from the reliefs by Cardinal Michele Bonelli. He thus set up a company to produce a volume of engravings: the first edition of his illustrations was finally printed in 1576 by Francesco Zanetti and Bartolomeo Tosi, with a dedication to Philip II of Spain. The present copy is a seventh edition, out of the seven that appeared between the XVI and the XVIII centuries. Most of these do not include the engravings, merely publishing Chacón's text. While this edition's engravings are the same as those in the first edition, most plates here are accompanied by a brief caption in Italian.

C O L U M N Æ  
O R T O G E

CENTUM TRIGINTAQUATUOR  
UTRIUSQUE BELLII

C O N T I

QUÆ OLIM MUTIANUS P

*INCIDI CURAVIT, ET*

CUM EXPLICATIONIBUS F. AL

ORDINIS PRÆ

*NUNC A CAROLO LOSI R*



ROMÆ MDCCLXXIII. JOANNE

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PUBLICA EXCUDEB

# TRAJANI GRAPHIA

ÆNEIS TABULIS INSCULPTA

DACICI HISTORIAM

NENS

PICTURÆ INCREMENTO

*IN LUCEM EDIDIT*

PHONSI CIACCONI HISPANI

DICATORUM

*PERTA IMPRIMITUR.*



S GENEROSUS SALOMONIUS

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AT AUCTORITATE.



257. Traiano giunge a cavallo seguito da stuolo de Cavalieri per dare aiuto all

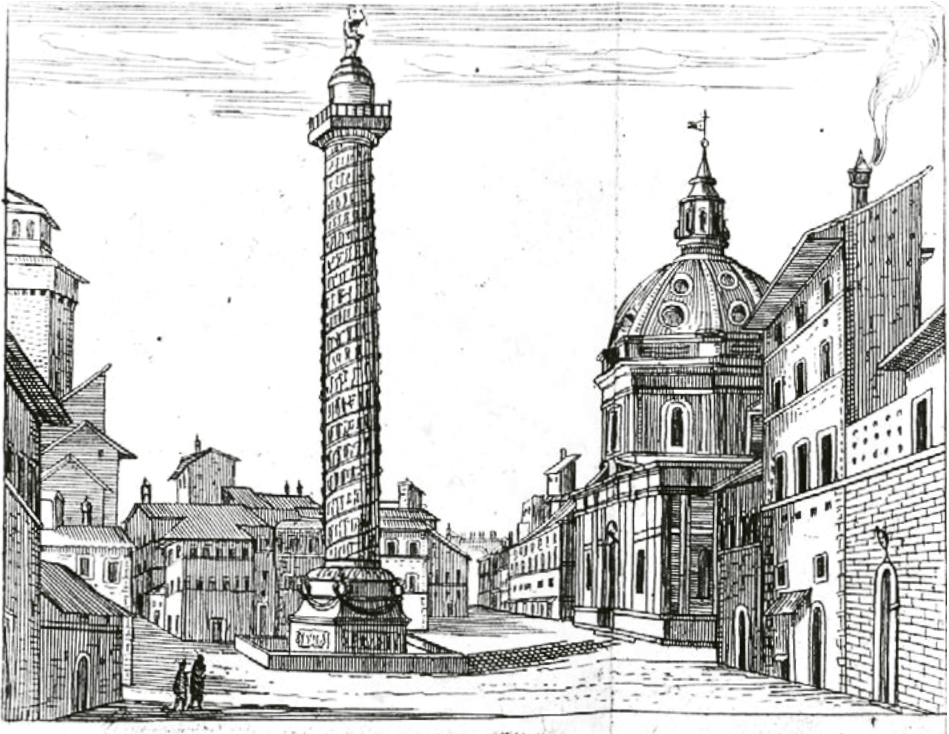


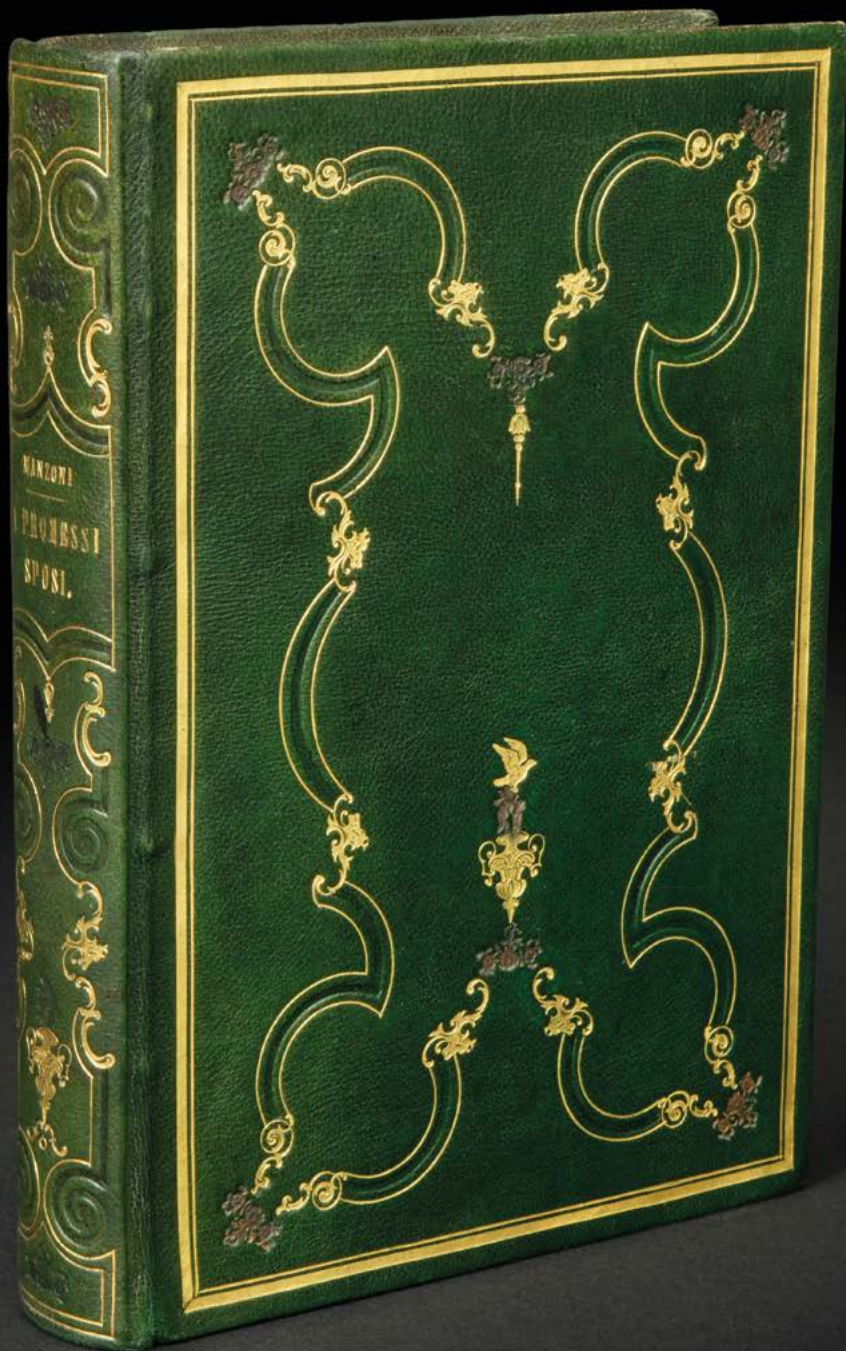
258

suoi.

258. Romani tagliano alberi, e fan fosse.

Rossetti II, 1890; Bastianetto, Barbara. "*Le incisioni e i disegni della Historia utriusque belli dacici di Muziano-Ciacconio: nuovi documenti.*" In *Tra Damasco e Roma. L'architettura di Apollodoro nella cultura classica*, edited by Fiorella Festa Farina et al., 216–221. Rome: «L'Erma» di Bretschneider, 2001; Tocino Fernández, María S. "*La Historia utriusque belli dacici a traiano caesare gesti ex simulachris quae in columna eiusdem romae visuntur collecta de Alfonso Chacón. Estudio introductorio, edición crítica, traducción anotada e índices*" (PhD diss., University of Cádiz, 2023).





MANZONI, Alessandro.

**MANZONI, Alessandro.** *I promessi sposi, storia milanese del secolo XVII. Storia della colonna infame inedita.*

Milan: dalla tipografia Guglielmini e Redaelli, 1840–42.

[Bound with:]

**VERRI, Pietro.** *Sulla tortura e singolarmente sugli effetti che produsse all'occasione delle Unzioni malefiche, alle quali si attribuì la Pestilenza che devastò Milano nel 1630. Osservazioni ripubblicate per far seguito alla Storia della Colonna Infame, descritta dal signor Alessandro Manzoni.*

Milan: Giovanni Silvestri, 1843.

Octavo (262 x 177mm.), 864, 64 pages, with more than three hundred illustrations in the text mostly by Francesco Gonin and Paolo Riccardi. Very light marginal foxing on a few pages, overall a very fine copy in contemporary green morocco, covers and spine richly decorated in gilt and silver.

The definitive edition of Alessandro Manzoni's masterpiece, the most famous novel in Italian literature, bound with a rare appendix containing Pietro Verri's *Osservazioni sulla tortura*.

Manzoni started working on the novel in 1821 after reading a 1627 Italian edict that specified penalties for any priest who refused to perform a marriage when requested to do so.

*I Promessi sposi* was first published on 15 June 1827 and immediately became a hit in Italy and Europe, with more than 80 reprints. It caught not only the attention of publishers and printers but also the praises of many illustrious writers such as Mary Shelley, Walter Scott, George Eliot and Charles Dickens. This edition, the definitive one, was published following an extensive linguistic and stylistic review.

Pietro Verri (1728–1797) was one of the most prominent Enlightenment thinkers in eighteenth-century Milan. He wrote extensively on philosophy, economics, history and law. His *Osservazioni sulla tortura*, written between 1760 and 1777, reconstructs the trial of Guglielmo Piazza and Gian Giacomo Mora. Both men were cruelly tortured and then executed, being wrongly accused of spreading the infection during the Great Plague of Milan of 1629–1631. Verri based his account of the events on the trial documents and used it to argue against torture, which was still in use in the Milanese courts at the time. In 1776, when the Holy Roman Empress Maria Theresa suggested

# I PROMESSI SPOSI

STORIA MILANESE DEL SECOLO XVII

SCOPERTA E RIFATTA

DA

ALESSANDRO MANZONI.

EDIZIONE RIVEDUTA DALL'AUTORE

STORIA

DELLA

COLONNA INFAME

INEDITA.



MILANO

DALLA TIPOGRAFIA GUGLIELMINI E REDAELLI

1840

abolishing torture and reducing the use of the death penalty, the Senate of Milan, and particularly the jurist Gabriele Verri, Pietro's father, reacted negatively to this proposal and defended torture as an effective deterrent against crimes. To avoid antagonising the Senate and his own father, Pietro Verri decided not to publish his *Osservazioni*, which first appeared in print only several years after the author's death, in 1804.

Verri's writing was the main source for Alessandro Manzoni's *Storia della colonna infame*, an historical appendix the author added to the definitive edition of his novel *I promessi sposi*, set in early seventeenth-century Milan. While Verri used the story to argue against judicial torture, Manzoni emphasised judges's moral responsibility for the brutal treatment of innocent men and highlighted the dangers of superstition.

A rare edition of the *Osservazioni sulla tortura*, printed by the Milanese typographer Giovanni Silvestri in 1843, is bound at the end of this volume, immediately following the *Storia della colonna infame*. As Silvestri mentions in his foreword, he had previously published Verri's writing as part of his successful editorial series, the *Biblioteca scelta di opere italiane antiche e moderne*. This edition had then sold out, and since Manzoni frequently referenced the *Osservazioni sulla tortura* in his *Storia della colonna infame*, Silvestri decided to reprint it as a booklet of the same format as Manzoni's *Promessi Sposi*.

*Catalogo di tutte le opere pubblicate dal tipografo-litografo-calcografo e negoziante di libri e stampe cav. Giovanni Silvestri dal 1799 a tutto agosto 1855 colla biografia e ritratto del suddetto*. Milano, ditta Giovanni Silvestri, 1856, p. 98; ICCU IT\ICCU\MIL\0307820.

LA COLONNA INFAME.

è abolito, nè surrogato. Oltre di ciò, è abolito più che mai dallo spirito d'interesse per accattar dal noi. E in questa di dire: in tutto.  
non era uomo da scribere a un'ostentazione d'una verità resa impopulare, e più ancora dal fine a cui in una circostanza per cui il riguardo illustre scrittore era presidente del; che anche le buone ragioni abbiano la forza dell'usc e dell'altre, una pezzo a nascer, abbia dovuto ri-



# **SULLA TORTUBA**

**E**

**SINGOLARMENTE SUGLI EFFETTI CHE PRODUSSE**

**ALL'OCCASIONE DELLE UNZIONI MALEFICHE,  
ALLE QUALI SI ATTRIBÌ LA PESTILENZA CHE DEVASTÒ MILANO  
L'ANNO 1630**

**OSSERVAZIONI**

**DEL CONTE**

**PIETRO VERRI**

**RIPUBBLICATE PER FAR SEGUITO**

**ALLA STORIA DELLA COLONNA INFAME**

**DESCRITTA**

**DAL SIGNOR**

**ALESSANDRO MANZONI**



**MILANO**

**PER GIOVANNI SILVESTRI**

**1843**





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