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AN INTRODUCTION TO PROTZER ET ALIA MULTA OPUSCULA

The history of the library of Johannes Protzer, which contained 290 titles, is unfortunate and intriguing at the same time and moreover, it is not yet finished. His attempts at keeping his collection together for future generations were not taken in the right consideration by the very city he gifted it to; a sad witness of a bad tradition of negligence and ignorance that troubled also the destiny of the collections of Johannes Reuchlin, Hilprand Brandenburg, Peter Falck, Hieronymus Muenzer and Nicolaus Pol.¹

THE TAFELKATALOG

Before going into Protzer's life and the dispersion of his library we should look first to a long-lost, rediscovered catalogue that he left together with his books. The catalogue was a *Tafelkatalog*, two large folio pages pasted over wooden boards, with a clasp. Thought lost until the early XX century, when Ernest Wickersheimer² wrote about it, it was and still is in the Bibliotheque Nationale of Strasbourg as M.S. 3.668, probably since the time after the war of 1870, when the library sustained heavy damages and losses but also received many book-gifts from the city of Nödlingen.

The catalogue was written by Protzer himself, who divided his collection in categories: 1) IN THEOLOGIA (*Facit hujus volumina* 55); 2) IN ARTIBUS ET MEDICINA (*Facit hujus volumina* XVI); 3) IN JURE CANONICO (*Facit hujus volumina* XXXVIII); 4) IN JURE CIVILE CESAREA (*Facit hujus die Pücher in jure civili an der zal hundert und ein volume*); 5) IN POESI, HUMANITATE ET ORATORIA (*Facit hujus volumina* LXXX) [Quoted after Wickersheim see Footnote 2].

At the end of the catalogue we find the following phrase, whose meaning (apparently) leads us suppose that he always intended his books to be preserved as a foundation for a greater benefit: "*Facit der eingepondten volumina in allerley Faculteten, so ich Doctor Johann Protzer, der Rechten Doctor, nach meinem Absterben dem heyligen Geyst unndt dem Spital zw Nordlingen verschafft und vermeint hab, ann der zal Ilc unnd XC.*" (The catalogue entries could be used as a reference if the collection was together in Nördlingen and do not always enable the reader to determine the exact work behind it). Aside from 139 volumes on law and 55 volumes on theology, a large number of classic-humanistic texts were present. Protzer did not only collect the most important authors of antiquity and several works of Italian humanists (that he surely acquired while in Italy), in fact we also find works of Heinrich Bebel and Sebastian Brandt, and an entry that very well could be referred to Boccaccio's Decamerone (the '*Cento Novelle*') and

Boccaccio's '*Novellino*', printed by Masuccio Salernitano under the entry Zento et zinquanta novelle.

¹ Victor Scholderer: Hilprand Brandenburg and his books. In: The Library 5. Ser.4.1950, S.196-201; Adalbert Wagner: Peter Falcks Bibliothek und humanistische Bildung. Bern 1926 – Bibliothek der Schweizer Bibliophilen. Ser.2.2; Ma Harold Fisch: Nicolaus Pol Doctor 1494, NY 1947; Karl Christ: Die Bibliothek Reuchlins in Pforzheim. Leipzig 1924 (Reprint Nendeln and Wiesbaden 1968); E.P. Goldschmidt: Hieronymus Muenzer and other fifteenth century bibliophiles. In: Bulletin of the NY Academy of Medicine. 2.Ser.14.1938, S. 491-508.

² Ernest Wickersheimer, Catalogue des livres legues oar Jean Protzer,... In: Revue des Biblioteques 30/31. 1920/21, S. 165-173. Republished: Paul Lehmann, Mitteilungen aus Handschriften VII. München 1942 (Sitzungsbericht der Bayrischen Akademie der Wissenschaften. Philos.hist. Abt. Jg. 1942, H.10), S.28-44: 2. Johannes Protzer.

Only two German works are present in the catalogue, to which he contributed himself: *Das Bayrisch Landrecht* (1521) and *Der stat Nürnberg Reformacion* (1522). But far too many entries regard *Sammelbandes*, leaving us oblivious as to what '*et alia multa opuscula*' might be.

When the city of Nördlingen received the books, they wrote a letter to the executors of Protzer's will, stating about the catalogue: ... *nemlichezwayhunderte und neuntzig nach Inhalt einer darzu verordneten tafel, darein weylundt unnsrer lieber Herr und freund, Doctor Johann Protzer, der testator, seliger gedechtnus, die schrifftlichen und benennlichen verzeichnet*. In regard of its style and making we have an early testimony of Daniel Eberhardt Beyschlag from 1797: *Was das Protzerische Vermachtnis anbelangt,.... So schreibt es sich von Johann Protzer, der Rechten Doktor, her, wie man aus dem nooch vorhandenen von ihm selbst eigenhandig geschriebenen Katalog ersiehet, der in Regalfolio auf zwey hölzernen Tafeln aufgezogen ist, und gleich einem Kastchen kann verschloesen werden. Er hat wie mehrere Bücher aus dieser Bibliothek noch sichtbare Spuren, dass er in alteren Zeiten wegen der Bücherdiebe angeschlossen gewesen.*

THE PERSON BEHIND THE BOOKS

Johannes Protzer of Nördlingen was born around 1460-70 into a patrician family that had been part of the city council throughout the 15th century, and died in 1528 in Nürnberg. His father, Wilhelm Protzer, was member of the city council from 1471 until 1501 without interruption and also mayor of the town from 1486 until 1498. Wilhelm had 2 daughters and 4 sons, of which Johannes was the eldest. His year of birth is unknown but can roughly be determined by his matriculation at the University of Ingolstadt, registered 9th November 1487³.

From his time in Ingostadt only 1 volume can be located with certainty in the Preussische Staatsbibliothek in Berlin (Inc. 2276). However, at this early stage he had yet to develop his habit of binding the books right away and adding his striking entries. At an unknown point he also obtained several early volumes from the library of his uncle, the older brother of his father, Jacob Protzer, who died in 1501.

Johannes Protzer had left Germany in 1490 to study in Italy, where he remained until 1497. Although he begins to supply us with invaluable records on all his acquisitions he eludes us at the same time.

In fact, he mostly writes in every book his name as *Johannes Protzer J. V. lic.^{tus}* or *J.V. Doctor* (so quoting his degree in law) as well as the country (either *in Italia* or *in Germania*), and the year of purchase, often mentioning the price as well. Those entries are nearly constantly kept throughout his collecting career, however he often does not record the town of purchase and most prices do not match the local or the original currency, compared with the known prices of the books at that time.

It is unknown where Protzer lived until 1500, when he returned for a few years to Nördlingen, before moving to Nuremberg after marrying a local woman. Since 1507 he continued his family tradition of playing a vital role in politics by becoming *Ratskonsulent* and later, as from 1509, on being *Genannten des grössten Rats* in Nuremberg. Only in 1509 did he give up his citizenship of Nördlingen, but the connection he felt to his hometown is clear because of his gift

³ Die Matrikel der Ludwig-Maximilians-Universität, Hrsg. Göz von Pönitz. Teil 1: Ingolstadt Bd. 1: 1472-1600. München 1937, Sp. 179, Z. 26.

THE COLLECTION AND ITS BIBLIOGRAPHICAL PUZZLE

Bibliographical research can be a difficult quest, even in modern times, and going through previously published material about Protzer, particularly in the XX century, one can see that different conclusions have been made based on same findings. As Protzer's biography still left some questions unanswered, we will try to be as unbiased as possible.

An early assumption made by Dennis E. Rhodes in 1980 as well as by Peter Amelung⁴ in 1981 was that Protzer must have finished his doctorate already in Ingolstadt or very early on in his stay in Italy, (as all his recorded, earliest entries in Italy contain already the titles *J. V. lic.^{tus}* or *J.V. Doctor*), could be wrong, given the following fact.

In 2004, Holger Nickel⁵ published a text in regard of a previously published binding of the Preussische Staatsbibliothek in Berlin where the handwritten entry had been misinterpreted by the expert. The book, a *Sammelband* (Inc. 2276, by Poncius: *Rhetorica*; Strasbourg, Grüninger, 1486) was bound together with a Philephus printed in Basle (VB 492).

The most interesting aspect here is that the bookbinder's notes on how exactly the volume should have been decorated are still left on the title-page, so reading: "*Halb mitt Schwarz vnd mitt 2 Clausuren in Corias*". Ernst Kyriss identified a tool as "*Kopfstempel*" of the Ingolstadter *officium* 154. But Protzer's striking inscription here reads: "Johannes Protzer JV lic.t9 Mcccclxxxviiij Conp(eravi)t in Germania iiij. Lib."

This entry can easily confuse the reader, as it did with previous researchers, leading to the conclusion that Protzer must have had his degree already in 1488. That would hardly be possible, being only one year after his matriculation at University,

which appears to be the only certain date.

From a different perspective, we can imagine that his early acquisitions were not made for the purpose of building up a collection - so not needing to be personalized with a systematic entry like a collector would do - but simply as tools to study.

Only later, when he acquired more and more books for his library he then decided to add his ownership inscription, so to be able to record it for later. Therefore the entry of 1488 was probably made retro-actively in 1490, when he had already received his degree (so to call himself *Juris Utriusque Doctoris, or Licentiatius*) but he still remembered where and when he purchased the item.

Furtherly, a reference in Holger Nickel's work does mention another book with an early Ingolstadt entry but does not give any further hint as to its location.

As for our books probably the Priscianus was bought soon after his arrival (bearing the date 1490), and Plutarchus (1492) with Svetonius (1493) followed in the due course, so ideally to witness his italian stay and his interest for human letters which was certainly refined by the Italian culture that he learnt in that time.

The 1494 Columna and the 1499 Sibylla may be from the period in Nuremberg where he moved after marriage.

⁴ Dennis E. Rhodes, A fifteenth-century German book-collector in Italy: Johannes Protzer, in Hellinga Festschrift/ Feestbundel/Melanges. Amsterdam 1980 S. 435-439. Peter Amelung, Nochmals zur Bibliothek des Johannes Protzer aus Nördlingen, Gutenberg Jahrbuch, Mainz, 1981, 56 Jg. S. 279.

⁵ Holger Nickel, Ein Protzer Band (auch) in Berlin, In Einband Forschung, S.34-35, Info-Blatt AEB Heft 14, April 2004.

THE BEQUEATHING AND DISPERSION

When in 1528 the free imperial city of Nördlingen received the unexpected book collection as a gift, one can only hope that at least someone appreciated it. Protzer's last will seems not to have survived his time, but two letters of correspondence testify the donation. The first letter, dated 9 January 1529, written by the town of Nördlingen to the executor of Protzer's will, makes clear that all 290 volumes had been transported "*in zweyen grossen und einem klainen Vass*" from Nuremberg to Nördlingen and that "on allen mangel unnd abgang" had arrived.

This bequeathing of books plus 80 gold gulden was intended for the Nördlinger Heilig-Geist-Spital, but the city council made use of it as they wished. From the 290 volumes the city council took only 176 items, mainly the titles concerning law, while the remaining 114 volumes were taken by the St. George church of Nördlingen.

How much Protzer valued and even loved his books can not only be seen by how much

care he put into each of them but also in a paragraph added by his will's executors to the city, the 7th July 1529: at some point we can read of *seiner liberey, so er unter anderen als einenn besunderen schatz hochlichen gelybt had*.

This separation in two parts of Protzer's collection was not to be the last one; in each of the following centuries there will be at least 2 cases of sales, losses, transfers and other tragedies that helped to disperse it, so leading to the conclusion that the town of Nördlingen may not have merited to receive such an important collection.

A handwritten signature in brown ink, reading "Johannes Protzer / v. l. i. c. t. y". The script is cursive and elegant, with a vertical line separating the name from the suffix.



PRISCIANUS

PROTZER 1

PRISCIANUS. *Opera* (ed. Benedictus Brognolus).

Venice: Georgius Arrivabenus, December 1488.

Folio (312 x 214 mm). Types 11:110R (text), 12:79R (commentary), 80 Greek. 43 lines (60 lines commentary). Initial spaces with printed guide letters. Collation: a–c8; d–u8 x6 y z & © * aa–ee8 ff6; A–K8; L8 M6: 346 leaves, the first blank. Unrubricated. Contemporary Italian (Padua) blind-stamped sheep over beech boards, brass corner- and centerpieces, remains of 4 pairs of clasps with catches on lower cover, title label on upper cover, no pastedowns, spine lining of a vellum manuscript with musical notation, edges plain; binding rubbed (light skilful repairs at bottom of covers, spine worn). Red cloth slipcase with chemise, a hole for the hasp of the chain is below the bottom catcher of the lower cover. A very fresh, clean copy in the original binding. **Provenance:** This volume was purchased by Johannes Protzer in 1490 (and possibly bound in Padua for him too), shortly after it had been published. An inscription by his own hand in the inner side of upper cover reads “Johannes Protzer I(uris) V(triusque) lic(entiatus) M cccc Xc Comparauit In Italia 1 g(u)ld(en) reinisch, 1 lib.”

First edition with the commentary or gloss to the Institutiones grammaticae, dating to the late 11th century. The colophon attributes the gloss to “Johannes de Aingre”, whose name does not appear in any of the manuscripts of the text. Margaret Gibson suggests that this could be a corruption of “Dei Gratia”, and hence a reference to Johannes Gratiadei, who flourished around 1080.

Goff P-968, Hain 13661; BMC V 383 (IB.22509); BSB-Ink P-765; Bod-inc. P-457. See Margaret Gibson, “The Collected Works of Priscian,” *Studi medievali* 3rd. ser. 18 (1977) at pp. 252-3.

PROTZER 2

PLUTARCHUS. *Vitae illustrium virorum*. Add: Sextus Rufus, *De historia romana*.

Venice: Giovanni Ragazzo for Lucantonio de Giunta, 7 December 1491.

Folio (335 x 225mm). Collation: a–r8 s10; A–S8 (a1r title, a1v table of contents, a2 part one, s10v register, A1 part two, S8v blank). 290 leaves. 63 lines and head-line. Types: 110 R. (capitals), headings on a2r and A1r; 82 Rb. a2 and A1r with architectural borders,

the former with a woodcut illustration of Theseus and the Minotaur, the latter with a 17-line woodcut initial P depicting Cimon on horseback and in prison, final leaf with woodcut publisher's device, 7- and 6-line woodcut initials, publisher's. (Small wormhole slightly affecting text up to b4, another at lower margin occasionally touching text up to e2.) Contemporary Veneto blind-tooled quarter calf on wooden boards, covers with three rectangular panels enclosed by a repeated urn tool, four spine compartments with fillets forming a saltire pattern, name of author inscribed on upper board (calf on covers rubbed, spine chipped at head and tail and rather worn, clasps defective). While there is wear to the binding of this copy, the condition is otherwise fine and consistent with that of other books from the library of Johannes Protzer. **Provenance:** This volume was purchased by Johannes Protzer in 1492, his purchase inscription on inner front board, noting that he bought the book in Italy: "Johannes Protzer I(uris) V(triusque) lic(entiatus) M cccc xcii Compar(au)t In Italia".

First illustrated edition. This renowned work of biography and historiography pairs the lives of famous Romans and Greeks and draws lessons from the contrast. It circulated widely, and the Latin translations printed here are largely the work of 15th-century humanists, including Donatus Acciaiolus, Guarinus Veronensis, Leonardus Brunus Aretinus, Antonius Tudertinus, and Lapus Florentinus; they were commissioned by the Florentine stationer Vespasiano da Bisticci in the 1450s and 1460s. It was Plutarch who provided much of the historical background for Shakespeare.

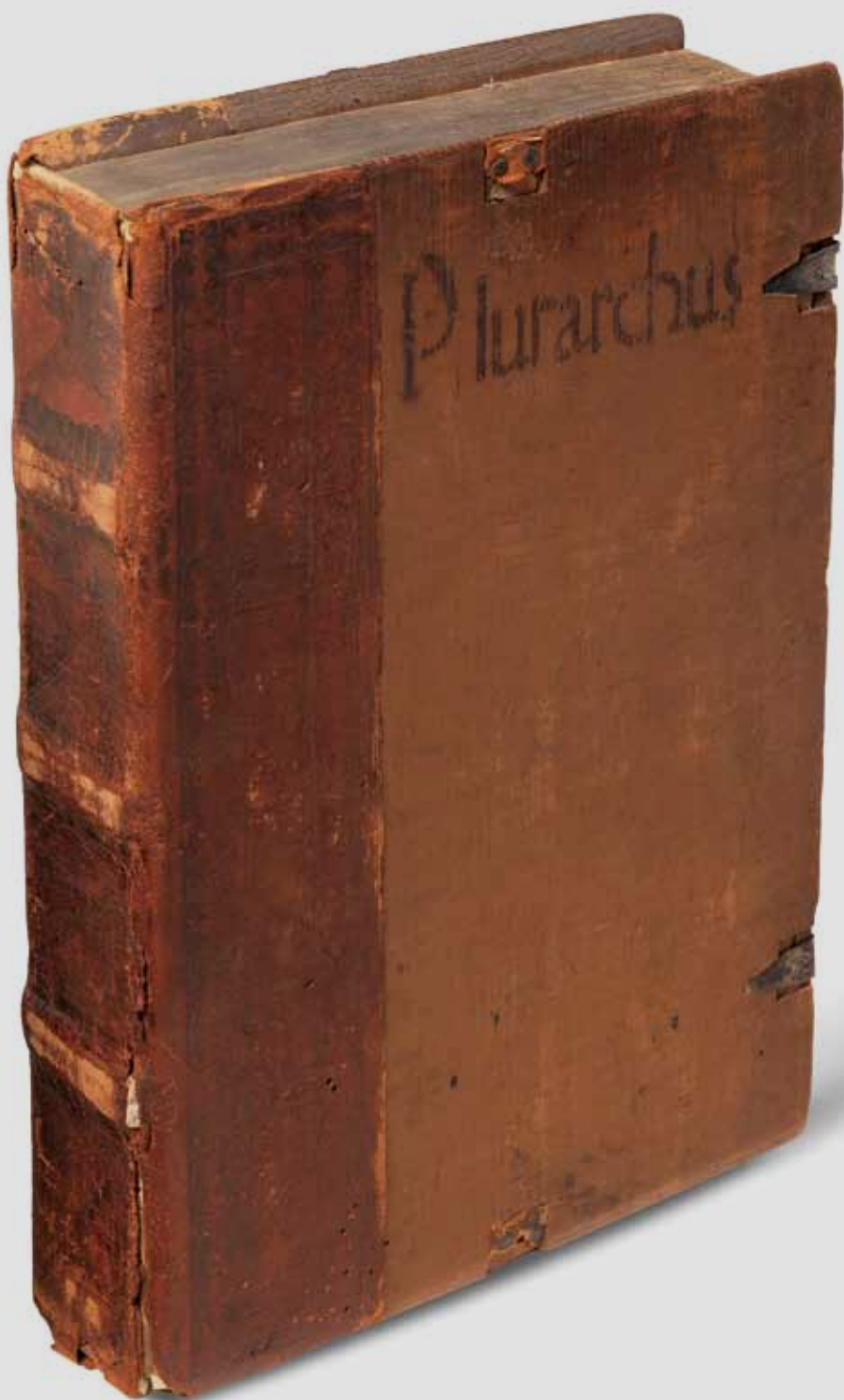
Even though Ragazzo produced only some half-dozen editions at this period, they constitute, with the books of Capcasa and Benalius, 'the most remarkable group of Venetian illustrated books of the early nineties'.

Goff P833; HCR 13129; Essling 594; Sander 5781; Pell Ms 9563 (9388); IGI 7923; IBE 4696; IBP 4502; Voull(B) 4373; Hubay(Augsburg) 1700; Hubay(Würzburg) 1753; BMC V 501; BSB-Ink P-627; GW M34484

PROTZER 3

SUETONIUS TRANQUILLUS, GAIUS. *Vitae XII Caesarum.* (Ed. Philippus Beroaldus). Add: **PHILIPPUS BEROALDUS:** *Epistola ad Hannibalem Bentivolum; Vita Suetonii; Appendix annotamentorum; Breviarium rerum memorabilium quae in commentario insunt.* **AURELIUS VICTOR:** *Elogium de Julio Caesare.* **JOHANNES BAPTISTA PIUS:** *Ad librum.* **UGERIUS PONTREMULENSIS:** *Tetrastichon. Tabula vocabulorum et historiarum et locorum.*

Venice: Benedictus Hectoris, 5 April 1493.



PLUTARCHUS

Folio (303 x 215mm). Collation: A⁶, a-l⁸, m4, n-o⁸, p⁶, q-x⁸, y⁶, z-&⁸, ç-R⁶, A-G⁸, H-T⁶, V4. 334 leaves, the last blank. Greek and roman type, text on 41 lines, and 56 lines for the commentary. F. 1^a, title; 1b, blank; 2^a, dedicatory epistle of Beroaldus to Hannibal Bentivolus; 5^a, Breviarium rerum memorabilium ...; 7^a, second title; 7b, Suetonii vita a Beroaldo condita ...; 8^a, text with commentary; 325b, appendix annotamentorum; 332b, epigrams by Ioannes Baptista Pius and Ugerius Puntremulensis, colophon, device; 333^a register; 333b, 334, blank.

Contemporary German blind-tooled quarter calf on wooden boards (not in Kiryss) with contemporary manuscript title "SUETONIUS" on the upper board and also (in Protzer's hand) on a paper strip pasted over it, two clasps (of four) surviving, yellowish edges. A clean, genuine copy in the original binding. **Provenance:** This volume was purchased by Johannes Protzer in 1493, with a note inscribed by his own hand on inner board: Johannes Protzer I(uris) V(triusque) lic(entiatus) M cccc Xciii conp(ar)avit In italia j. g(ulden) reinisch.

First edition with the commentary of Philippus Beroaldus. The biographies of Suetonius form the book that consolidates the biographical genre in the Latin literature, also reached the historical importance of Plutarch's Parallel Lives and is also a reference in the working model of the philologist and historian researcher who consults sources about a biography. Perhaps it was the first book of its kind to be printed (in this contemporary to Plutarch, too) and which was praised by historians of the Renaissance. This was the basic book for Petrarch (who included it in the list of his favorite books) and major Italian families had copies of his works: Boccaccio, Poggio, Salutati, Visconti, Medici, Strozzi and Piccolomini knew and imitated the imperial lives thanks to Suetonius.

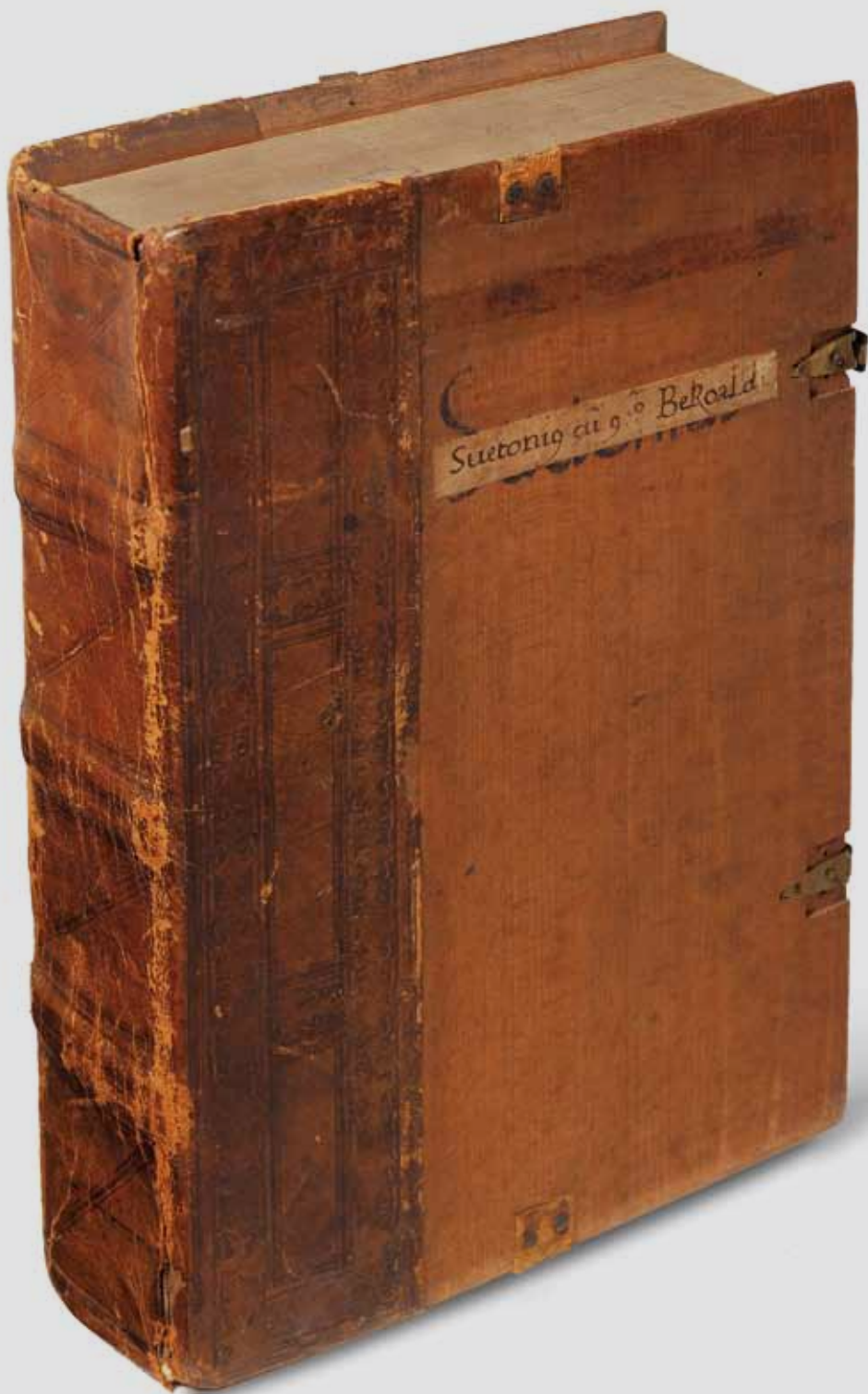
Here are described the lives of Julius Caesar, Augustus, Tiberius, Caligula, Claudius, Nero, Galba, Otho, Vitellius, Vespasian, Titus and Domitian.

As one scholar said: 'The Lives serve much the modern historian to trace not only the biography of twelve emperors, but also customs, institutions and details of Roman life. Beside Martial and Juvenal, Plutarch is an author of vital importance for social paint the picture of the first century in Rome ... who want to know the strengths and weaknesses of the first Roman emperors have no choice but to turn to a close reading of the Lives.'

The biographical fashion initiated by Suetonius was greatly successful as witnessed by more than two hundred medieval manuscripts still preserved, it was copied by contemporary medieval Encyclopedists (from Eutropius to Isidore of Seville), was a literary model for Life of Charlemagne by Einhard written in the ninth century, and was reissued in the incunabula era 18 times

Goff S825; HC 15126*; Pell Ms 10810;; IBE 5364; IGI 9238; Voull(B) 2769; Bod-inc S-346; BMC VI 840; BSB-Ink S-617; GW M44198.

(cf. Also Proctor, The printing of Greek in the 15th Century, p. 131, fig. 28, quoted by Schreiber)



SUETONIUS TRANQUILLUS

Prologus historie Troiane

Incipit prologus super historia
destructionis Troie. compoluit
iudices Guido de columna mel-
lanensem.

Incet que

ndie vetera recentib⁹
obviant nonnulla
in ista dudu vetera di-
cellerunt. que sic sui
magnitudine vivaci sunt digna me-
moria. ut nec ea cecis morib⁹ vetu-
stas abolere sua aetate. nec etiam tem-
poris antiqua curricula sopora iacuer-
nuare peludat. Ugent enim in illis si-
gestor magnitudinis annuata reco-
dia. cu preteritum in posterum fmo-
dingatur. et antiquorum scripta fidelium
servantia premittunt. perita ve-
luti plena representant. Et variis stre-
nuis. quos longa munda etas in du-
tum per more absorbit. per laborum vi-
giles lectiones ac si viverent spiritum
imaginarie ritus insunt. Troi-
one igitur ibis exivit nulla dignus
et longum ipsius state detra. ut co-
tinuus recordis successibus floretet
in mentibus multorum scribentium cala-
mus fidelis scriptura depunt. Isti
nulli enim ista historia poene allu-
dendo veritates ipsi in figurata co-
mentia quibus fictionibus transpse-
runt. ut non vera que scripserunt derin-
tur audientibus perscrisisse. sed potius
fabulosa. Inter quos suis diebus mari-
me auctoritatis homer⁹ apud gre-
corum historia pura et simpliciter ver-
itate in vestigia vestigia variavit. sin-
gent multa que non fuerunt. et que fuerunt
oluit transmutando. Innotuit enim
deco. quos coluit antiqua gentilis
impugnasse troianos. Et cum eis fu-

isse velut invictos boies debellatos.
Cui⁹ error postmodum poene curio-
sus inspectum. ut daret intelligi non so-
lum homerum fuisse fictionum auctorem
multa deludia scribere simpliciter
in libris eorum. Unde Guido⁹ summo-
nens perigo stilo in multis libris su-
is virumque contemnit. Et dedit enim
multa cometa comitis intermum
peruat etiam non obmutena. Virgili-
us etiam in opere suo etiam licet se per
maiori parte gesta troianorum de-
est tergit sub vitano luce narrauit.
Alibi homerum tamen fictionibus noluit
in aliquibus abstinere. Sed ut fidei
um ipsi⁹ historia vera scribentium scri-
pta apud occidentales omni reperi-
turo vigeant successus ab invictis
eorum. precipue qui grammatice legunt.
ut separare sciant verum a falso de-
his que dicuntur historia in libro gram-
matico sunt scripta. Et que per due
grecom et per angum darentem. que
Troiam belli continue in eorum error
abusi fuerint presentes. et boni que vide-
re fuerunt fidelissimi relatores. In
presentem libellum per me iudice Guido
donem de columna mellana trans-
sumpta legentur. prout in duobus li-
bris eorum inscriptis quasi una vocis
consonantia inuentum est arbena.
Quamquam istos libellos quidam
romanus Conduanonymus Gra-
luffi magni nepos in laudat trans-
re curaverit. Tamen dum laboraret
nummi brevis et particularia histo-
rie que magis possum allucere ani-
mos auctorum per nimiam brevitatem in-
decenter omisit. In hac igitur serie
libelli tunc inueniet inscriptis que de
vera historia universaler et particu-
lariter gestu fuit. Que sunt ergo in-
iudiciarii et scandali que aduersus

PROTZER 4

COLUMNA, Guido de. *Historia destructionis Troiae*

Strassburg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], circa 25 July 1494

Folio (284x205mm), 88 leaves; signatures: a8 b-n6 o8. 43 lines. Types: 1:160G, 2:99G, double column. Colophon reads “circa festum sancti Iacobi”. Slightly wormed, affecting text; blank bottom corner of the two last leaves repaired, not affecting text, last leaf browned; a tall copy. XIX century cardboards. **Provenance:** This volume was purchased in Germany by Johannes Protzer in 1498. An inscription by his own hand on title leaf reads “Johannes Protzer I(uris) V(triusque) lic(entiatus) M V I Comparauit In Germania 2 Id (?)”

A remarkable edition of this famous text in a copy with illustrious provenance from the famous collection of the German humanist Johannes Protzer (c. 1450-1528).

‘No printed edition of Guido has appeared since 1494. The edition of that year, printed at Strassburg, is a reprint, with occasional slight variations, of one or other of the two Strassburg editions of 1486 and 1489, which, in so far as I am aware, do not differ. These three editions were probably from the press of the printer of the 1483 edition of Jordanus de Quedlinburg. There are at least four earlier editions, of which an undated edition issued in Holland by the printer of the Liber Alexandri de Preliis is the earliest, according to information received from Mr Henry Bergen [...]; Mr Bergen thinks that this Dutch edition was printed in or about 1473. [...] There is, however, an even chance that the Strassburg editions repose upon as good a manuscript as do any of the earlier editions.’

‘The Historia of Guido is appropriately written in prose. It is an essentially pedestrian piece of work, devoid of any claim to high literary excellence, and extremely wordy. Nevertheless it is not without minor merits. The narrative is easy, fluent, evenly sustained, and capable at all times of holding the attention of the reader. [...] Especially characteristic of the Historia is the author’s use of a turgid rhetoric, which one suspects might easily have swollen into bombast had he introduced those ‘ampliores metaphores et colores et transgressiones’ from which, as he complains in his epilogue, he was restrained by the fear of death. [...] A feature of the Historia of Guido, less noticeable but not entirely absent in the French poem [Roman de Troie], are the learned digressions here and there throughout the work. [...] Many of these digressions, such as the long disquisition on the beginnings of idolatry (pp. 93-97), are of interest to the modern reader as characteristic of the Middle Ages. It was apparently this discursive, easily readable, novelistic style of Guido and the fact that he wrote in the universal and authoritative Latin language that gave to his Historia and its derivatives their widespread popularity in nearly every country of Europe from the time of its composition down to the opening of the eighteenth century. Written some one hundred and thirty years after the Roman de Troie - the author of which, though named more than

Speculum

PEREGRINARVM QVESTIONVM



Johannes Proth. / v. lichte M v
 Companis in der mania
 I Gley reimisth

once in that poem, Guido does not once mention - the Latin history largely displaced the French poem; in England, Chaucer, Caxton, and Shakespeare used it directly or indirectly, and full-length metrical translations were made of it by John Lydgate and the author of *The Gest Hystoriale of the Destruction of Troy*' (N.E. Griffin, Guido de Columnis, *Historia destructionis Troiae*. Medieval Academy Books, No. 26, 1936).

Goff C775; HC 5511*; IGI 3102; IBE 1705; Bod-inc C-398; Sheppard 491; BMC I 144; BSB-Ink G-437; GW 7232.

PROTZER 5

SIBYLLA, BARTOLOMEO. *Speculum Peregrinarum Quaestionum*.

Strassburg: Gruninger, 19 Aug. 1499.

4to (210 x 150 mm). Collation: A6 B4 C-Z8 AA-GG8 HH6 II-LL8 (A1 title with woodcut, A2r tabula, C1 dedicatory letter by Sibylla to Alfonso d'Aragonia, c2r text, LL7v colophon, LL8 blank). 264 leaves. 32 lines and headline. Types 15:64aG (title), 17:145G (headings and headlines), 19:280G (title), 22:89R (text). Title woodcut (122x113mm) beneath woodcut band, woodcut ornamental capital I, 3- to 6-line initial spaces with guide-letters. Unrubricated. Contemporary limp vellum 'wallet' binding, with manuscript title on the lower cover "Speculum VaRiaR. QuestioNum / BartoloMei Sibille Monopoli/tani Theologiae Professoris." **Provenance:** This volume was purchased and bound in Germany by Johannes Protzer in 1506. An inscription by his own hand below the woodcut on title leaf reads "Johannes Protzer I(uris) V(trisque) lic(entiatus) M V I Comparauit In Germania 5 (?) g(u)ld(en) reinisch". On the inner side of upper cover a 19th century bookplate, partly removed. A bright and unsophisticated copy, still untrimmed and with deckle edges in all leaves.

Second edition (first 1493) of this work on demons and demonology by the Dominican philosopher, theologian and physician from Monopoli. The work is divided into three parts (called 'decades'), which are on the pilgrimage of the soul, on the angels and on the properties of demons. For example, Sibilla talks about the speaking of demons: 'A common trait of every medieval and Renaissance treatise on demonology is the intrinsic dichotomy between the speaker, who is always either a human being or God himself, and the listener, who identifies with the angelic being (see q. 4, 203r-v: Quarta questiuncula est: quotmodis potest aliquis spiritus alloqui hominem) (A. Maggi, Satan's rhetoric: a study of Renaissance demonology). Among the questions posed here are ones concerning good

angels and bad, fate versus human will, the efficacy of invocations to call up devils, etc. Sibylla also discusses herbs, charms and written words as symbols, and the authors he cites are Hermes Trismegistus, Apuleius, Ptolemy, Seneca and Aulus Gellius. In his dedication to Alfonso of Aragon, he makes particular reference to the magnificent library of Alfonso's father, Ferdinand.

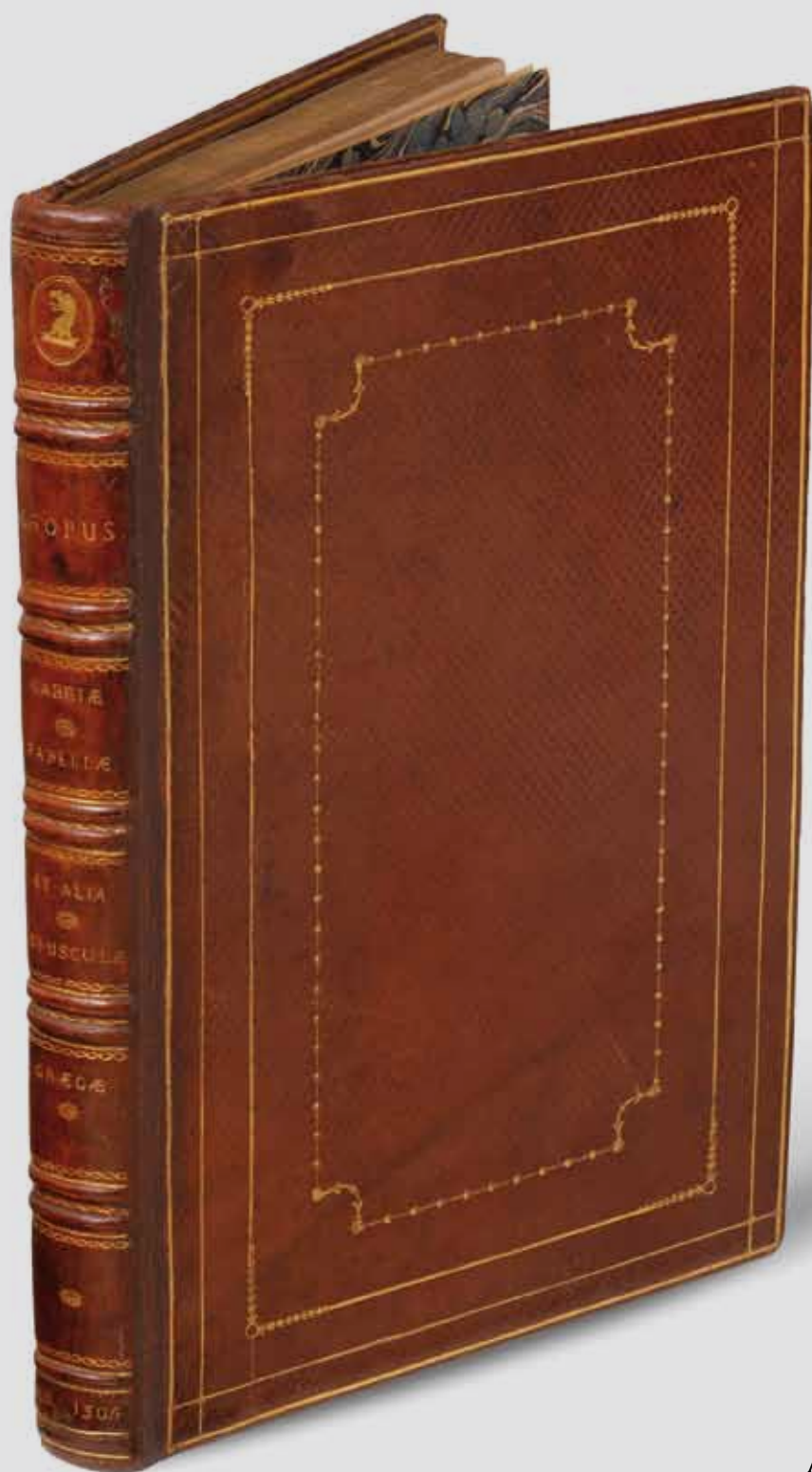
HC *14720; GW 3460; BMC I, 113 (IA. 1486); Polain(B) 3530; Klebs 917.2; IDL 689; IGI 8962.

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). Text of Aesop and Gabrias in Greek and Latin, the others in Greek. Aldine anchor on title and verso of final leaf. Late 18th-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 (booklabel; sale Christie's, 24 November 1993, lot 92) — Livio Ambrogio (bookplate).

First and only Aldine edition of Aesopus' 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). Aesopus' Fables are here increased in number in comparison to the editio princeps and are provided with a new Latin translation by Aldus, which would have enjoyed great fortune in the decades following its appearance. A special mention should be given also to two of the



AESOP

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 numerated from page 17 to page 142 (with the only exception of pages 129-130), while the Latin translation presents no numeration at all and pages 142-173 present a numeration in columns.

Aldus was not, apparently, interested in editing Aesopus' 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).

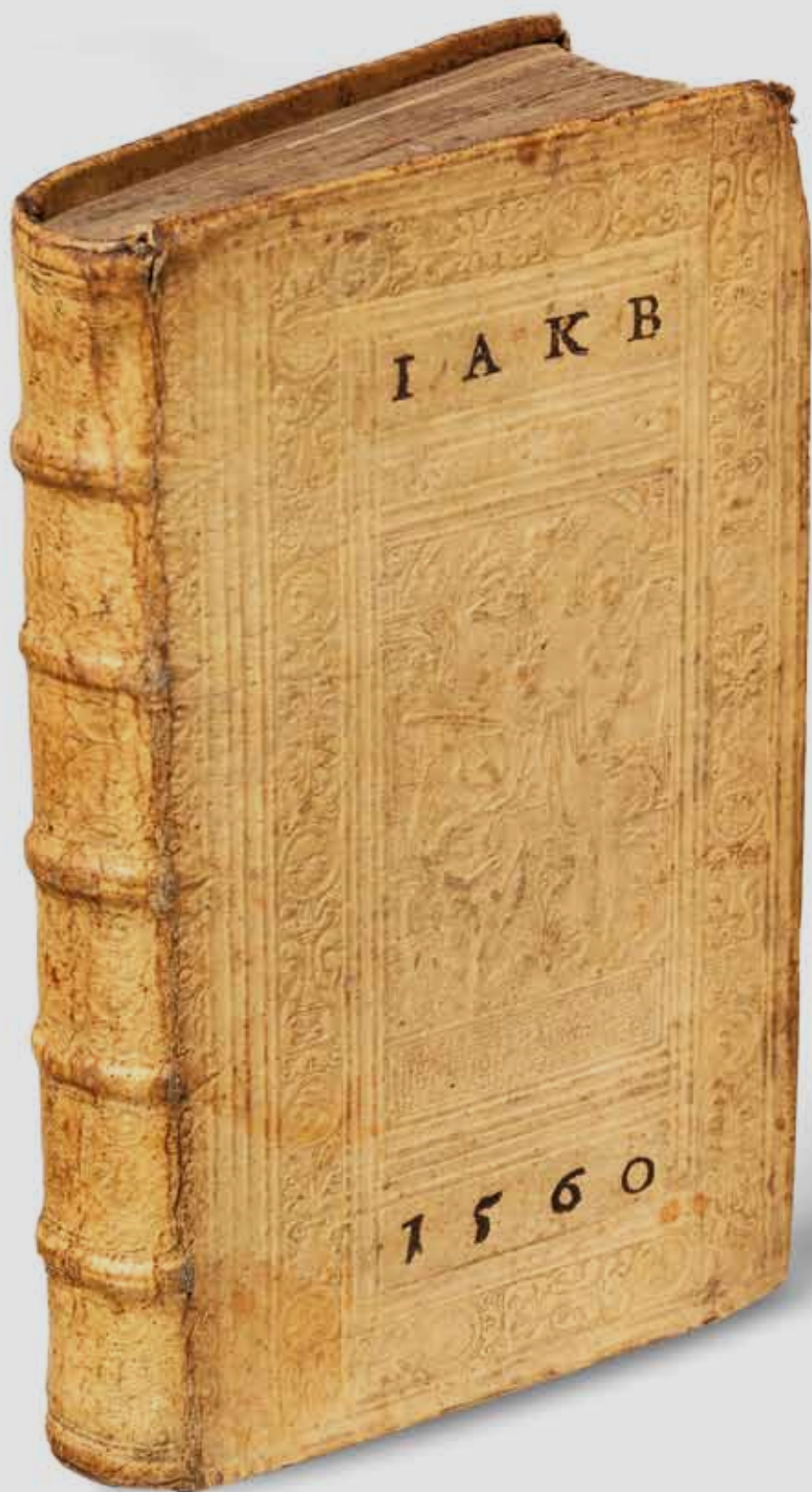
Adams A-278; Ahmanson-Murphy 93; Renouard Alde, 49-50.

LUCANUS. [De bello civili].

Venice: Aldus Manutius et Andrea Torresani, July 1515

Octavo (160x92 mm.), 140 l. Printer's device on last leaf. XVI century South German pigskin binding with blind impression dated 1560. Ancient restoration to title page; a few spots and light marginal foxing, overall a good copy. From the libraries of Johann Ernst Gottlob (manuscript inscription, dated September 8th 1688) and of Karl Friedrich Wilhelm Erbstein (1757-1836), German, book dealer, historian, and numismatist (owner's stamp).

Second Aldine edition of Lucanus' epic poem devoted to the civil war opposing Julius Caesar and Gnaeus Pompeius, followed by a biography of the author and an extract by Tacitus on the circumstances surrounding Lucan's death. A faithful reproduction of the first edition printed in 1502, whose text was based on Simone Bevilacqua's 1493 edition and then improved by Aldus by means of a collation with Marco Antonio Morosini's manuscript. In the dedication letter to Morosini, Aldus reproduces Quintilian's famous



LUCANUS

judgment on Lucan's rhetorical style, which is considered more akin to that of an orator than of a poet. Due to this ambiguous position between the two genres, Lucan's epic enjoyed an enormous fortune among Renaissance humanists (this is one of about seventy editions of the Pharsalia produced in Europe during the XVI century). 'Whether we are to view Lucan's approach to epic in the Bellum Civile as the result of gradual evolution or as a break from previous experiments, what is certain is that Lucan's epic reads as a profoundly innovative response to Virgil's Aeneid. An influential reading of the poem considers Lucan's Bellum Civile as an anti-Aeneid, an intentional break away from the Augustan myth of re-birth and restoration as propounded in the Aeneid. This view is based on a careful scrutiny of Lucan's allusive references to Virgil, an imitation/emulation technique that the late Emanuele Narducci felicitously terms «antiphrastic allusiveness» [Asso 2010: 10].

References: Adams L 1564; Ahmanson-Murphy 135; Renouard 72/6; cat. "Alde Manuce (1450-1515) une collection" (P. Bergé, 2004), n°93; P. Asso, A Commentary on Lucan, "De Bello Civili" IV, 2010.

MUSAEUS. *Musæi opusculum de Herone & Leandro. Orpheï argonautica. Eiusdem hymni. Orpheus de lapidibus. Sententiæ ex uarijs poetis. Homeri Batrachomyomachia.*

Florence: per haeredes Philippi Iuntae, 1519

Octavo (163x99 mm), 104 leaves. Printer's device on final leaf, two woodcuts, the one depicting Leander crossing the Hellespont to join Hero, the other Leander's tragic death in the sea. Contemporary brown morocco, covers ruled to a panel design, outer and inner borders enclosing a frame of flowers, central panel with four Islamic-style knotworks, traces of ties, spine with raised bands, ruled in compartments with flowers. Heraldic stamp on title-page, a few spots, top and end of spine chipped, but very attractive copy of this very rare book.

A rare collection of Greek poetic texts considered by Renaissance humanists to be the most ancient of all Greek literature, and gathered on the basis of their presumed antiquity. The author of the epyllion Herone & Leandro, which opens the anthology, is called in manuscripts "Musaeus the Grammarian", and during the Renaissance was identified with the homonymic poet set by ancient scholars in mythic times, just after Orpheus (his supposed teacher) and before Homer. At the same time, he was included by XV century Neoplatonists such as Marsilio Ficino and Cristoforo Landino among the prisci theologi, a small group of poet-philosophers, representatives of an ancient tradition of religious thought which finally would have led to Christianity. Accordingly, the work enjoyed an



MUSAEUS

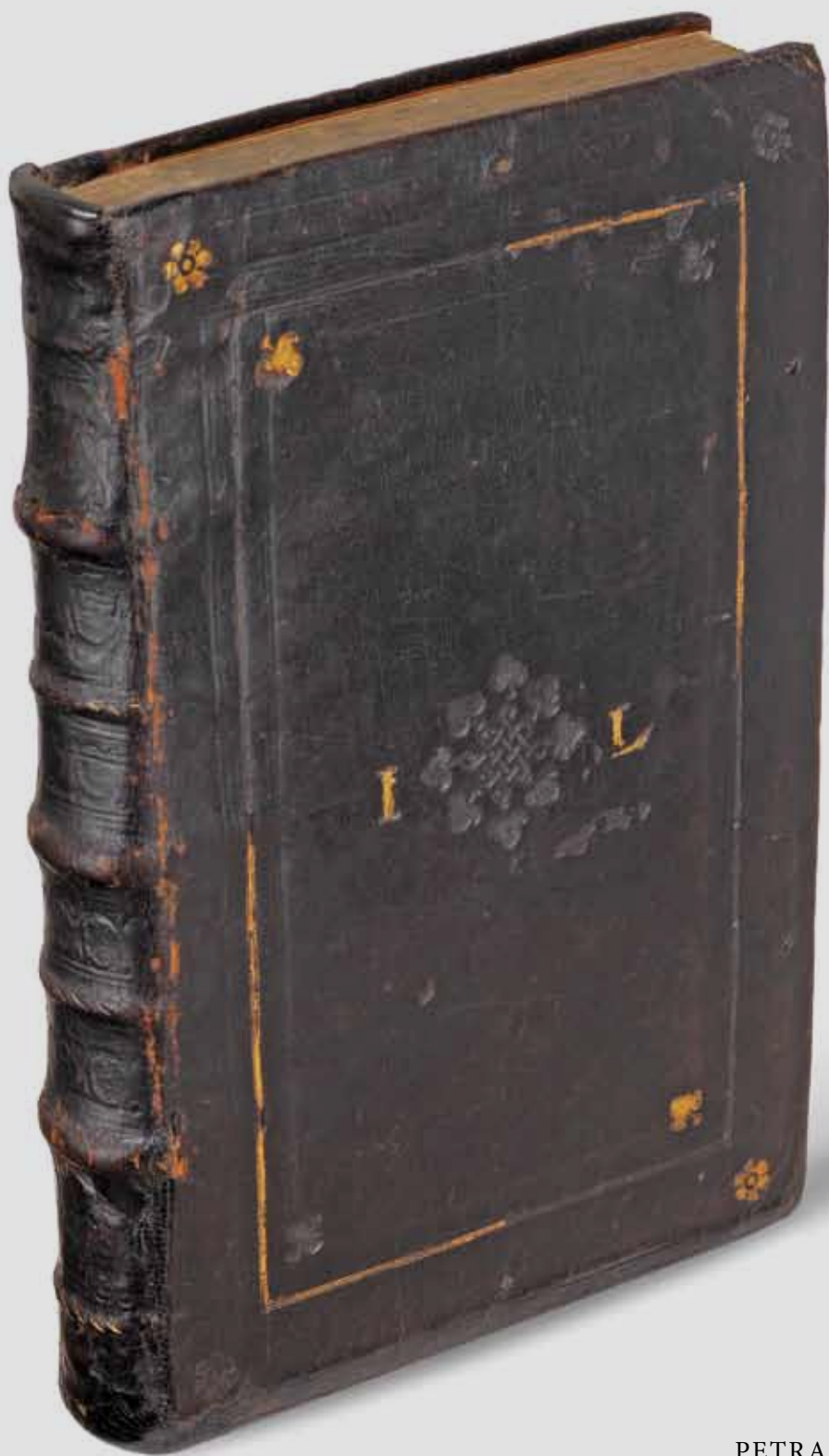
enormous fortune all over Europe from Medieval times to the Modern Age: transcribed when Greek studies began to flourish, printed among the first Greek works - it was the first text to be printed in Greek in the Iberian peninsula - translated in all languages, many times imitated and reshaped, it was long regarded as the first poem of European culture. Moreover, due to its ambiguous ascription to a specific literary genre, Musaeus' *Herone & Leandro* became in Renaissance critique the very archetype of Greek epic, elegiac and tragic genres and of that kind of poems provided with an intermediary literary status on both stylistic and thematic grounds, which the humanists called *fabulae*. As a consequence, the tragic characters of Hero and Leander were most popular as love imagery of European culture until the XIX century. As a matter of fact, Musaeus was an otherwise unknown Late Antiquity grammarian, probably operating in the second half of the V century in the wake of the school of the Egyptian epic poet Nonnus of Panopolis (around 430-450 AD). Its romantic tale about love and death is probably based on a lost work dating from the Hellenistic period, which was famous in Hellenistic and Roman times and was well known to Latin authors such as Vergil and Ovid. This view, the seeds of which were planted by Froben in his 1518 edition, imposed itself as early as 1566, after Henri Estienne's prestigious remarks; notwithstanding, it did not affect the successive fortune of the work, which continued to be appreciated for the asserted stylistic superiority over Homer's poems (as per the influential statement by Scaliger in the mid XVI century). This is the sixth edition of Musaeus printed in Italy and the twelfth printed in Europe within the twenty-five years following Aldus' 1494 *editio princeps*, which serves as the basis for both the Greek text and the Latin translation.

E. Malcovati (ed.), *Museo, Ero e Leandro*, Milan 1947; R. Béhar, *Musæum ante omnes...: la fortune critique de Musée dans la théorie poétique espagnole du Siglo de Oro*, e-Spania 21 (2015).

PETRARCA, Francesco. *Il Petrarcha con l'espositione d'Alessandro Vellutello e con molte altre utilissime cose in diversi luoghi di quella nuovamente da lui aggiunte*

Venice: Vidali, 1528

Octavo (199x128 mm), [11] l., 185 l., [51] l., with double-page map of Vacluse; the often missing or defaced leaves 165 and 166 are here present in good condition. Contemporary Venetian black morocco, panels on side in blind; the central panel and the tools of the corners alternately in gold and silver. At the centre of covers an Islamic-style knotwork flanked by I and L in gold. A very good copy in an attractive and unusual contemporary binding.



PETRARCA

Second edition of Alessandro Vellutello's annotated Petrarch, including the text of Petrarch's Italian poems and of the *Triumphs* enclosed by a rich commentary, a biography of the author, a short essay on Laura's identity and personality, and an accurate overview of Vellutello's editorial rationale (*Trattato de l'ordine de' Sonetti et Canzoni del Petrarca mutato*). Vellutello's commentary on Petrarch was indisputably the most successful throughout the XVI century, that very Golden Age of Petrarch and Petrarchism; therefore, it soon imposed itself in Italy and abroad as the standard text of the *Rerum Vulgaria Fragmenta*. In explicit polemic with the choices made by Pietro Bembo in his prestigious Aldine edition of 1501 (that, in Aldus' words, had been produced after Petrarch's original text), Vellutello made a substantial and courageous change in Bembo's arrangement and numbering of the poems. Intending to assert a chronological, biographical, and narrative history within the *Fragmenta*, he took account of some chronological and geographical information directly extracted from the texts, as well as of some testimonies collected in personal travels in Milan and Provence. He thus inaugurated a tripartite division of the work, distinguishing a first section of poems *in vita di Madonna Laura* (poems during Laura's life: nr. 1-228), a second section of poems *in morte* (poems after Laura's death: nr. 229-328), and creating a separate third section of political and moral poems (nr. 329-365). Vellutello's wish to recreate Petrarch and Laura's personality and biographical experience is central to the edition, and is clearly proved by the unprecedented decision to provide the reader with a - rightly famous - map of Vacluse. Despite the lack of technical observations on the metres used and the rhetorical and linguistic features of the work, this commentary has humanist qualities, in that it quotes a great number of Petrarch's Latin sources. Moreover, it exerted a lasting influence deep into XVIII and XIX century literature and criticism, as it spread the criterion of organizing poetical anthologies on a biographical basis. From the library of the French jurist and humanist Guy Coquille, *sieur de Romenay* (1523-1603), *Procureur général fiscal du Nivernais* and renowned representative of XVI century French Third Estate. In the last decade of the century, Coquille published some important works, such as the *Histoire du pays et du duché du Nivernais*, and the *Traité des libertés de l'Eglise de France*, asserting the primacy of the king over French clergy, as well as two commentaries on French Common Law, which made of him one of the most authoritative interpreters of his epoch.

G. Belloni, *Laura tra Petrarca e il Bembo. Studi sul Commento umanistico-rinascimentale al Canzoniere*, Antenore 1992; T. Barolini, H. Wayne Storey (ed.), *Petrarch and the Textual Origins of Interpretations*, Brill 2007; S. Albonico, *Osservazioni sul commento di Vellutello a Petrarca*, in M. Danzi, L. Leporatti (ed.), *Il poeta e il suo pubblico*, Droz 2012, p. 63-100.

ROMBERCH, Johannes. *Congestorium artificiose memorie. V.P.S. Ioannis Romberch de Kyrspē. Regularis observantie predicatorie: Omnium de memoria praeceptiones aggregatim complectens: opus omnibus Theologis; praedicatoribus et confessoribus; iuristis; iudicibus procuratoribus; advocatis et notarijs; medicis; philosophis. Artium liberalium professoribus. Insuper mercatoribus, nunciis et tabellariis per necessarium.*

Venice: per Melchiorem Sessam, July 1533.

Octavo (150x100 mm), 104 l. Many historiated initials and 23 xylographic illustrations in text, Sessa's device on last page. XVIII century brown calf rebaked to style. A very good copy.

Second rare Venetian edition (the first being that of 1520) of this treatise in Latin on the art of memory, one of the most influent of the Renaissance period, by the German Dominican Johannes Romberch (1480-1532), with a good number of xylographic illustrations and gothic characters. As suggested by the title, the Congestorium artificiose memorie was intended by the author as a congestion of memory techniques and devices, collected from both Classical and Medieval sources: on the one hand, the Rhetorica ad Herennium, Cicero, Quintilian; on the other hand, St. Thomas Aquinas (largely quoted in the text) and the scholastic tradition. Romberch owes, also, a great debt to the late fifteenth-century mnemonic treatise Phoenix, sive artificiosa memoria by Peter of Ravenna (1491). According to Romberch's words, his book was meant to be useful to a wide variety of readers, from theologians, preachers and confessors, to judges, lawyers, physicians, philosophers, merchants, and men of letters; thus, it apparently aimed at making the Dominican art of memory generally known. 'One has the impression that Romberch is presenting in some highly abbreviated and no doubt decayed and debased form a system used by some mighty mind in the past and which has come down to him by tradition in the Dominican order. In view of the perpetual quotation from Thomas Aquinas on corporeal similitudes and order in Romberch's book, the possibility arises that we may have in this late Dominican memory treatise some distant echo of the memory system of Thomas Aquinas himself' (Yates 1999: 121). The work is divided in four parts: the first provides a general introduction; the second dwells on mental places aiding memorization, in that each subject is to be placed in a proper memory room (the so called loci mnemonic system); the third on mental images, inscriptions, personifications, and visual alphabets (hence the importance of the iconographic apparatus in the text); the fourth outlines an encyclopedic memory system, since, in Romberch's words, the method presented in his Grammar may be used for all the sciences, and all the liberal arts. 'In Romberch, memory figures are formed for the highest sciences, as well as for the liberal arts, in some stupendous attempt to hold a vast summa of knowledge in memory through series of images'.

F.A. Yates, *The Art of Memory*, in *Selected Works, Volume III*, 1999 [first published 1966]: 115-121.



PLINIUS. *Historia naturale di C. Plinio Secondo di latino in volgare tradotta per Christophoro Landino, nuouamente in molti luoghi, doue quella mancaua, supplito, & da infiniti errori emendata, & con somma diligenza corretta, con la tauola similmente castigata, & aggiuntoui molti capitoli, che nelle altre impressioni non erano. Aggiuntoui anchora di nuouo la sua vita...*

Venice: per Thomaso de Ternengo ditto Balarino, 1534.

Octavo (207x151 mm), [40] p., DCCCXI p., [41] p., 3 woodcut printer's devices and historiated initials at the beginning of each book. Contemporary Venetian black morocco over pasteboard, panels on side in gilt and blind with central roundel, "Venetian apple" tools on corners, spine with alternating single and double bands, compartments tooled in blind, black edges. Extremities of binding slightly rubbed, but a very fine copy in its first binding.

A rare XV century Venetian reprint of the famous 1476 vernacular translation of Pliny's Naturalis Historia by the Florentine humanist Cristoforo Landino (1424-1498), provided with Landino's prefatory letter to Ferdinand of Aragon, King of Naples, a biography of the author, and a rich index. This edition is one out of the only 16 published in Venice by the typographer Thomas Ballarinus between 1531 and 1535. The 1476 Pliny, a masterpiece of typographic design, was an editorial venture by Girolamo Strozzi, a member of the renowned powerful Florentine banking family, and was printed with Nicolas Jenson's influential Roman types; as a direct consequence, Landino's translation, itself a commission by king Ferdinando of Aragona, enjoyed a great and lasting fortune throughout the first half of the century following its first appearance, and was continually reprinted (only to be replaced by 1543 Antonio Brucioli's and 1561 Lodovico Domenichi's vulgarizations). Pliny the Elder's work is a thirty-seven-book encyclopaedia of all the knowledge of the ancient world, collected on the basis of a wide selection of readings. Dealing with a myriad of aspects of human life such geography, geology, mineralogy, mathematics, physics, astronomy, medicine, history of art, sculpture, painting, letters, folklore..., it represented a fundamental authority for Medieval and Renaissance culture, and still today remains an irreplaceable source of information for the most different fields of Classical studies.

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PLINIUS

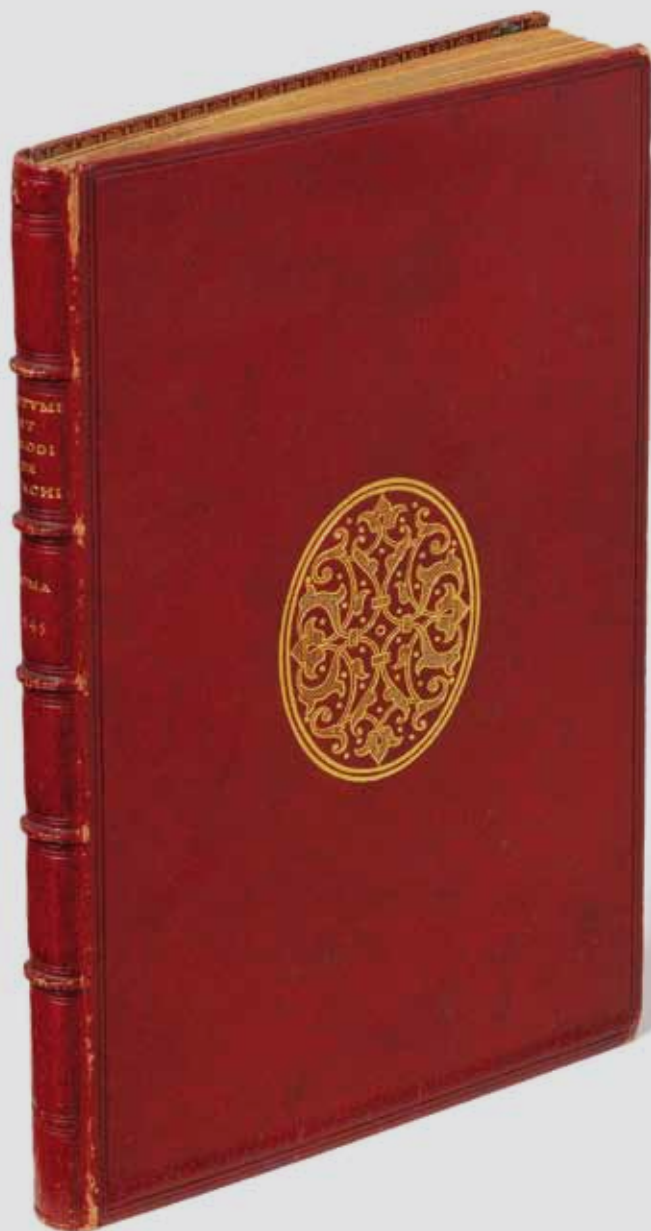
BASSANO, Luigi. *I costumi, et i modi particolari de la vita de Turchi, descritti da M. Luigi Bassano da Zara*

Rome: Antonio Blado, 1545

Octavo (154x94 mm), [4], 63 leaves. Woodcut printer's device on title page, many historiated initials.

Red morocco by Lortic, covers with oval cartouche gilt at center, spine in compartments with gilt title, gilt edges. A very fine copy of this extremely rare book.

First and only edition of this work, printed in a very few copies and nowadays extremely scarce. Luigi Bassano's I costumi, et i modi particolari de la vita de Turchi is an exceptional testimony on cultural relations between East and West during the XVI century, describing all aspects of the Osmanli society in the age of its glorious ascent under Suleiman I. Bassano's treatise is one of the first and richest ethnographical works on the Turks written in the XVI century, being preceded only by Andrea Cambini's Della origine de' Turchi et Imperio delli Ottomanni and Paolo Giovio's Commentario de le cose de' Turchi. The work was included in all the editions of Francesco Sansovino's important compilation on Turkish history (Dell'Historia universale dell'origine et imperio de Turchi, 1560-61), which assured to it a wider diffusion among contemporaries. The high quality of the information gathered originates from the author's own experience, given he appears to have lived in Constantinople for some time from 1530 to 1540/1. Despite this fact, which is indirectly arguable from the work, very little is known on Bassano's biography. He was born in the Dalmatian city of Zara, which was disputed between Venice and the Turks in those same years 1537-1540; after coming back from Turkey he went to Rome and entered the household of Cardinal Rodolfo Pio of Carpi - to whom the work is dedicated - and was finally active in Istanbul in 1552 as informer for the Spanish crown. The autoptic view is without doubt the main value and characteristic feature of the work. 'Bassano seems to have managed to make contact with ordinary people in the Osmanli state, offering him direct experience and deductions. Bassano dealt with persons in all strata of the Osmanli society, neglecting neither the relations between them nor the numerous details from everyday life of the Osmanli people' (K. Pust, Luigi Bassano da Zara: I costumi et i modi..., p. 78-79). Bassano's gaze focuses on everyday customs and behaviour in particular, but also describes other spheres of activity, like the army and the war; to our sensibility, especially worth mentioning are descriptions such as those of the muezzins, the mosques, the baths, the serail, the harem, Turkish religiousness and way of dressing. The wish expressed in the introduction, presenting the aim of the work as the destruction and the total annihilation of the "Muslim dogs" ('la destruttione et ultimo sterminio di quelli arrabbiati Cani'), is to be intended in the light of the protection accorded to Bassano by Cardinal Rodolfo Pio. Notwithstanding, Bassano's work stands out among the genre for its somewhat distanced, neutral depiction of mores and habits, deprived of the prejudices on Turks and Muslims so typical of the Renaissance literature on the Turks. In so doing, it shows a high sensibility for



BASSANO

many aspects of the Turkish civilization, and somehow anticipates the Turkophile attitude which would have characterized European culture only two centuries later.

F. Babinger, *Bassano Luigi*, in DBE VII (1965); K. Pust, *Luigi Bassano da Zara: I costumi et i modi particolari della vita de' Turchi*, *Acta Histriae* 17 (2009), p. 59-82; M. Formica, *Lo specchio turco. Immagini dell'Altro e riflessi del Sé nella cultura italiana d'età moderna*, Donzelli 2012; P. Madsen, *Luigi Bassano*, in *Christian-Muslim Relations. A Bibliographical History*, vol. 6, Brill 2014, p. 501-505.

PITTONI, Battista and DOLCE, Lodovico. *Di Battista Pittoni Pittore Vicentino Imprese di diversi Prencipi, Duchi, signori, e d'altri personaggi et huomini letterati et illustri. Con privilegio di Venetia per Anni XV. Con alcune stanze del Dolce che dichiarano i motti di esse imprese.*

[Venice: 1566]

Quarto (206x264mm), [50] l.; engraved allegorical title, dedicatory emblem to Emanuele Filiberto Duke of Savoy and 48 engraved plates, most of them signed with the monogram B.P.V. (Battista Pittoni Vicentino), one with contemporary colouring. Lower white margin of title-page restored, a few small spots, but an excellent copy with strong impressions in contemporary limp vellum.

Second volume of Battista Pittoni and Ludovico Dolce's Imprese, with a distinguished provenance from the library of Fabio Guinigi, Archbishop of Ravenna (1628-1691: his signature on the first flyleaf). This very rare and richly illustrated edition, a milestone in the history of the impresa books, was published only four years after the first volume (Venice, 1562) and presents 48 further imprese (that is, symbolical representations 'of a purpose, a wish, a line of conduct [...] by means of a motto and a picture which reciprocally interpret each other' [Praz 1933]). Among the new impresa bearers are personalities such as King Philip II of Spain, Emanuele Filiberto, Duke of Savoy, Ottavio Farnese, Duke of Parma and Piacenza, the humanist Pietro Bembo, the painter Titian, and Dolce and Pittoni themselves. Battista Pittoni (ca. 1520-ca. 1583) was a Vicentine painter, miniaturist, engraver and etcher; his books of Imprese were the first contributions to emblematics by a painter and were splendidly produced ('the most splendidly illustrated volumes of imprese' in John Landwehr's words [1976: 156]). Ludovico Dolce (1505-1568) was a Venetian polygraph, a writer, and a poet, who primarily worked as an editor for the Venetian printer Giolito de' Ferrari. Pittoni and Dolce must be considered co-authors of the work: although neither of



DEL S. GAUDENZIO BARONE DI SPOR E DI VALER

La vite da la bucia a pena nata
 Su l' uerde tronco amico appoggio trova:
 Onde con le ghirigorie spiccar le grana
 La sua ricchezza a tutto 'l mondo grata.
 Così l' alta uirtù chiara e lodata
 D'otto signor, ad ogni illustre prova
 Porgera gaudio e meraviglia noua,
 Mente, ch' a pianta tal fura appoggiata.

Questo da giovani suoi primi giorni
 Gen grate e dolce appoggio lo sostiene,
 Sulluandolo a gradi alteri e degni.
 Questo sours ogni pianta il mondo onora,
 E de celesti honor tutto la degna,
 Cagion di tanti honor, di tanto bene.

the two was responsible for the inventions of the *imprese* (which, instead, are to be ascribed to their bearers), the iconographic elements and the decorative frame occupying the upper half of each sheet are Pittoni's work; on the other hand, Dolce is the author of the verse commentaries on the *imprese*, which most probably are his interpretations of the images and mottos each time presented.

The significance of Pittoni's small *Imprese* books should not be enclosed within the narrow boundaries of emblematics and iconography. Far from that, they are a work of art and a document of social history, as they 'reflect the social, cultural, and political history of the sixteenth century, especially as seen from an Italian perspective, but with openings to Europe beyond the Alps. The *imprese* themselves may be seen as self-images of their bearers which through the medium of the *impresa* book are broadcast to a contemporary public, or publics, in a form of self-representation [...]. As a form of public representation, *imprese* often communicate, if as 'through a glass darkly', personal information about the bearers, affording views of the bearers that go beyond the conventional parameters of their public identities' (Davies 2009: 11).

M. Praz, s.v. 'Impresa', in *Enciclopedia Italiana*, 1933; J. Landwehr French, *Italian, Spanish and Portuguese Books of Devices and Emblems, 1534-1827: A Bibliography*, 1976: 605; C. Davies (ed.), *Battista Pittoni und Lodovico Dolce: Imprese di diversi principi... Ein digitales Faksimile* (Kommentaar, Indexing und E-Texten), 2009.

ALIGHIERI, Dante. *Dante con l'espositioni di Christoforo Landino, et d'Alessandro Vellutello. Sopra la sua Comedia dell'Inferno, del Purgatorio, & del Paradiso. Con Tavole, Argomenti, & Allegorie, & riformato, riveduto, & ridotto alla sua vera Lettura, per Francesco Sansovino Fiorentino.*

Venice: Heredi di Francesco Rampazetto. Ad instantia di Giovambattista, Marchio Sessa, et Fratelli, 1578.

Folio (312 x 213 mm.), [28], 392 leaves. [i.e. 396, four leaves unnumbered between 163 and 164], woodcut portrait of Dante within architectural oval frame on title-page and ninety seven cut illustrations in text, woodcut initials and ornaments, Sessa cat and mouse device at end. A few leaves slightly browned and foxed but a very good copy in late XVIII century full calf, spine in compartments decorated in gold, gilt-lettered red morocco label, marbled edges.

Second edition of Dante's Commedia with the commentary by Alessandro Vellutello

DANTE
CON LE SPOSITIONI
DI CHRISTOFORO LANDINO,
ET D'ALESSANDRO VELLUTELLO.

*Sopra la sua Comedia dell' Inferno, del Purgatorio, & del Paradiso.
Con Tauole, Argomenti, & Allegorie, & riformato, riueduto,
& ridotto alla sua vera Lettura,*
PER FRANCESCO SANSOVINO FIORENTINO.



IN VENETIA, Appresso Giouambattista, Marchio Sessa, et Fratelli. 1578.

together with that by Cristoforo Landino. Rampazzetto dedicated the work to Prince Guglielmo Gonzaga, duke of Mantua. Vellutello's commentary, which was first published in Venice in 1544 by Francesco Marcolini, was rediscovered and republished in Italy in 1564 thanks to the ability of the editor, Francesco Sansovino, though this time intertwined with Landino's commentary, first published in Florence in 1481. The choice of putting the two commentaries one close to the other made, at the end of Dante's renaissance history, a comparison possible between differing and somewhat opposing interpretations. The editions of the *Commedia* by Sessa, printed respectively in 1564, 1578 and 1596, are also known as the "Gran Naso" editions, because of the peculiar profile portrait of the author, with the indecipherable monogram "AB", on the title page, probably inspired by Vasari, according to Mortimer. The rich and valuable pictorial apparatus, which stands out from the beginning in the introductory part, and which then develops throughout the text – with some repetitions, though – is the same as Dante's 1544 edition. It is traditionally ascribed to the engraver Francesco Marcolini, from Forlì. 'Egli dovette assimilare il Poema, mettendosi negli occhi e nel cuore del Poeta e creò delle figurazioni di un Inferno visto dall'alto dove non sai se ammirare maggiormente l'arditezza del disegno o la vivente espressività. La lotta del bulino di quell'uomo geniale con la grandezza della materia per esprimere l'eterea sostanza del Paradiso passa per fasi diverse con varia fortuna, finché, in qualcuna delle ultime figurazioni, la forma circolare trapunta di stelle e radiante di linee tendenti all'infinito riesce a darci il senso profondo delle cose divine ed eterne.' (Morchini, *La raccolta dantesca* Mackenzie. Genova, 1923).

BMSTC 210; Adams D 108; Brunet II 504; Mambelli 49.

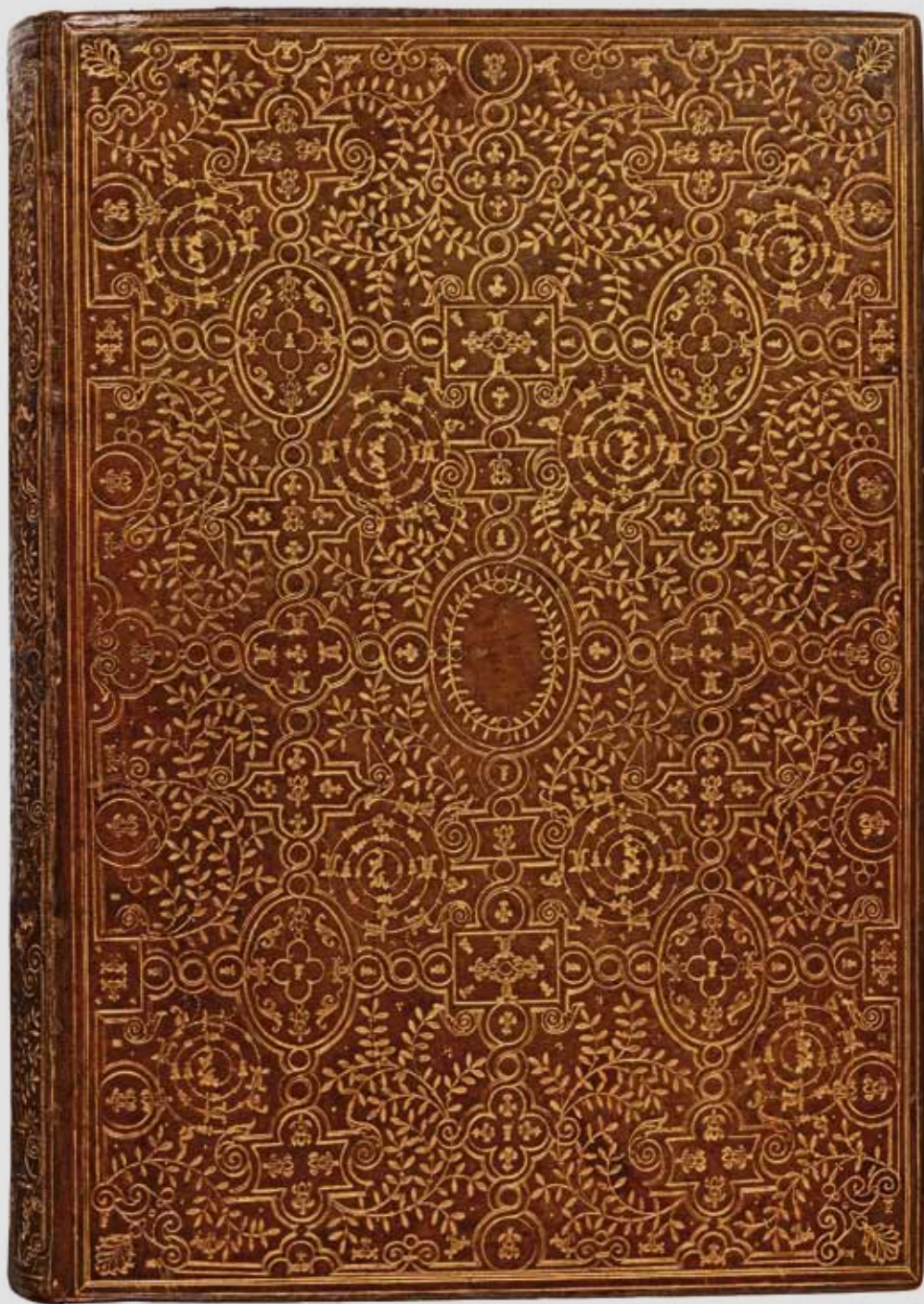
MISSALE ROMANUM. *Missale Romanum ex decreto sacrosancti Concilii Tridentini restitutum. Pii V pontificis maximi jussu editum.*

Paris, Jacques Kerver, 1578.

Folio (340 x 240mm.), printed in red and black, three woodcuts illustrations and more than 200 smaller illustrations in text depicting Jesus' life. Contemporary Parisian gold-tooled tan morocco decorated *à la fanfare* by the *Atelier à la première palmette*, multiple fillet frame, central oval surrounded by an all-over pattern of volutes and laurel spirals, joined at four points by an interlace working outwards to frame in figures of seven and irregular geometrical forms, the design reprised on wide spine, gilt edges, green morocco slip case. Provenance : Lucien Dhuys (ex-libris gravé par Kupka) – Acquisition Gumuchian 1935.

A very fine example of Parisian missal printed by Jaques Kerver in a superb à la fanfare binding. 'On January 2, 1564, the Parisian printer and bookseller Jacques Kerver had a stroke of good fortune. He was given exclusive rights for ten years to publish all the works which reflected the reforms of the Council of Trent. This privilege, granted by King Charles IX of France, gave Kerver a veritable monopoly on the required texts, such as breviaries and missals, essential to the process of standardizing the liturgy according to the Roman rite'. (Denise P. Gallo, The Kerver Missale Romanum) Our edition follows the 1574 one, but has a new full page woodcut illustration, the Annunciation that faces the beginning of text, in addition to the Crucifixion and Saint Gregory's Mass.

Weale Bohatta 1218.



MISSALE ROMANUM

DE PLANTIS
LIBRI XVI.

ANDREAE CAESALPINI
A R E T I N I,

Medici clarissimi, doctissimiq; atque
Philosophi celeberrimi, ac
subtilissimi.

*AD SERENISSIMUM FRANCISCUM
Medicem, Magnum Aetruvia Ducem.*

AS



FLORENTIAE,
Apud Georgium Marescottum.
MDLXXXIII.

CESALPINO, Andrea. *De plantis libri XVI.*

Florence: Giorgio Marescotti, 1583.

Quarto (225 x 151 mm), [20] leaves, 621 pages, [5] leaves, with woodcut printer's device on title and final page. Contemporary vellum dated 1585, manuscript title on spine. Light foxing at the beginning, a few small spots, a very good copy from the Library of Regii Gymnasii Joachimici (stamp on title verso).

First edition of the foundation text of Systematic Botany, the first true textbook of botany. During the Middle Ages and the early Renaissance botanical literature was largely confined to herbals closely related to pharmacology and books restricted to the botanical knowledge of the ancients. With the knowledge of new fauna and flora coming into Europe from the New World and the East, and the creation of new botanical gardens, the need was felt for a more scientific classification of plants. Illustrations and descriptions of plants followed at first a natural pattern, based on their form and structure, naming as many characteristics as possible and classifying them accordingly. With Andrea Cesalpino a new era begins. [...] His book De plantis was the first attempt to classify plants in a systematic manner based on a comparative study of forms; a similar study had been made by Gesner but was not published until the eighteenth century. The traditional division into trees, shrubs, half-shrubs and herbs is retained, but they are now subdivided into different categories according to their seed, fruit and flower. The first section contains the general system, while the other fifteen sections describe 1,520 plants in fifteen classes. Cesalpinus's philosophy is Aristotelian: plants have a vegetable soul which is responsible for nutrition and for the reproduction of organisms. Nutrition was believed to come from the roots in the soil and to be carried up the stems to produce the fruit. Hence, the roots, stems and fruits are the main characteristics selected by Cesalpinus as the basis of his classification. His descriptive terminology was finally based on the fruits of plants. Lower plants such as lichens and mushrooms, having no reproductive organs, were believed to arise by spontaneous generation from decaying matter. They were placed at the lower end of the hierarchy of plant, providing the link between plants and inorganic nature. Sex in plants had not yet been discovered; and leaves were considered simply as a protection for the seed. [...] Imperfect as it was Cesalpinus's was the first rational system of plant classification by which their ever-growing number (six thousand were known in 1600...) could be described. (PMM). Cesalpino's 'ideas governed the development of botany in the 17th century and his influence extends into the 18th. He was perhaps the first great theorist in botany ... The doctrine of metamorphosis, later expounded by Linnaeus and Goethe and through them leaving a heavy imprint on modern botany, was a part of Cesalpino's philosophy. He was the first to describe in accurate detail the parts of flowers, seeds and fruits, and based his analytical classification on these parts. He was perhaps the first to wrestle in print with the concept of species; and his solution like those of many modern botanists, was based on the

capacity of a group to reproduce its kind'.(Hunt, *Catalogue of botanical books*, pp. xxvii-xxviii).

PMM 97; Norman 432; Dibner *herald of Science* 20.

TASSO, Torquato. *La Gierusalemme Liberata di Torquato Tasso Con le figure di Bernardo Castello, e le Annotationi di Scipio Gentili, e di Giulio Guastavini*

Genoa: Girolamo Bartoli, 1590.

Quarto (247x177 mm), 11, 255, 71,40, [8] pages. Allegorical title-page with the famous view of Genoa by Bernardo Castello, 20 full-page engravings by Agostino Carracci and Giacomo Franco after Bernardo Castello. XVIII century calf binding, spine in compartments richly gilt with morocco lettering piece. A very fine copy, unusually fresh and tall.

*First illustrated edition of Tasso's celebrated epic poem, enlivened by a precious set of full-page engravings designed by the Genoese late-Mannerist painter Bernardo Castello, and carved by Annibale Carracci and Carracci's pupil Giacomo Franco. The text is also provided with two of the first historical commentaries ever published on the work, those by Scipio Gentili and Giulio Guastavini. By 1584 Castello submitted his drawings to Tasso's attention: due to their faithfulness to the letter of the text, they finally won the poet's convinced approval. 'Castello's drawings were immediately considered the most faithful visual translation of the verses of the Toscho Omero and Toscan Marone; they received a mass of poetic panegyric reviews, including that of Tasso himself, and earned the author the label of 'Ligurian Apelle' (G. Arcari, in AA.VV., *Torquato Tasso...*, p. 97-98). Taking as a model the influential Valgrisi edition of Ariosto's *Furioso* (Venice, 1556), Castello adopts a multi-perspective and multi-narrative view, so that a single illustration can focus on many scenes belonging to the same canto, articulated on different planes; in so doing, an iconographic unity corresponds to the unity of action sought by the poet within his work. This extremely elegant issue is the first of three illustrated editions by Bernardo Castello, and inaugurates the enormous and lasting figurative fortune of Tasso's *Gerusalemme*. As a consequence, it also influenced the iconography of Tassian characters in XVII and XVIII century art (one would especially think of the plate set at the beginning of the XVI canto, an essential key to appreciate the successive fortune and representations of the Rinaldo and Armida's episode). At the same time, a special prominence is here given to war episodes, while amorous or idyllic ones enjoyed greater popularity during the*

Baroque period. More than a century after their first appearance, Castello's illustrations were still famous, and were thus proposed again in Haym's monumental London edition of Tasso's poem (Tonson-Watts, 1724). Bernardo Castello also realized a series of frescos directly inspired from Tasso's work for the Genoese noble houses: in comparison to the printed illustrations, these frescos offer a reinterpretation of the history of the First Crusade from a Genoese point of view, especially highlighting the accomplishments of the Ligurian admiral Guglielmo Embriaco. Therefore, Castello's activity, both in the form of drawings and paintings, imposes itself as the principal figurative intermediary of Tasso's work for the Genoese aristocratic environment in the decades between the XVI and the XVII century. Such an interest for the history of the First Crusade, at the very threshold of the so-called Genoese "Golden Age", fits perfectly within the contemporary process of construction of the myth of the city.

Brunet,V,665; Gamba,948; Olschki,V,5721;

G. Arcari, in AA.VV., *Torquato Tasso tra letteratura, musica, teatro e arti figurative*, Ferrara 1985, p. 97-98; G. Biavati, in DBE XXI (1978); D. Malignaggi, *I disegni di Bernardo Castello per la Gerusalemme Liberata*, in *Storia dell'Arte* 115 (2006), p. 17-36; E. Martini, *Il Tasso istoriato. La Gerusalemme tra edizioni e affreschi a Genova tra XVI e XVII secolo*, in D. Caracciolo, M. Rossi (a c. di), *Le sorti d'Orlando. Illustrazioni e riscritture del Furioso*, Lucca 2013, p. 213-231.





CANTO NONO.

ARGOMENTO

*Trona la furia Solimano, e'l moue
A far a' Franchi aspra notturna guerra.
Il giusto Dio, che l'infernali prone
Mira dal ciel, manda Michele in terra.
Così, poichè il soccorso si rimoue
De l'Inferno à i Pagan, e si disferra
A lor danni il drappel, che segua Armida,
Fugge, e di vincer Soliman diffida.*



1

2



A IL GRAN MO- Ella, che da l'esercito christiano,
stro infernal, che ve Per industria sapea de' suoi conforti,
de quei Il figliuol di Bertoldo esser lontano,
Que' già torbidi co- Tancredi, e gli altri più temuti e forti:
ri, e l'ire spento: Disse, che più s'aspetta hor Solimano
E cozzar contra'l fa Inaspettato venga, e guerra porrà.
to, e i gran decreti Certo o ch'io spero alta vittoria hauremo
Di campo mal concorde, e in parte scemo.

3

Suolger non può de l'immutabil mente;
Si parte, e doue passa i campi lieti
Secca, e pallido il Sol si fa repente:
E d'altre Furie ancora, e d'altri mali
Ministro à nona impresa affretta l'ali.

Ciò detto vola, one fra squadre erranti
Fatto sen duce, Soliman dimora:
Quel Soliman, di cui non fù tra quanti
Nà Dio rubelli, huom più seroce all'hora:
Nè se per noua ingiuria i suoi giganti
Rinoue la terra, anco vi fora:
Questi sù Re de' urchi, & in Nicea
La sede de l'imperio hanter solean.

G

2

E dissen-

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 (182x110 mm), [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-parts 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, yapp edges, manuscript title on spine. One small internal tear, slightly affecting the helm of the Mufti's garment (ccci), 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), Charles Filippi (ex libris).

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 (1521ca.-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 from 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 on the basis of 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 have been attributed to Cesare's cousin, Titian, all the drawings are most probably the author's work.

With his Habiti antichi et moderni, Vecellio renovated the genre of costume book, 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 Worlds. Differently from his Italian and European forerunners, Vecellio decided to accompany each illustration with a thorough description and a rich commentary on the subject represented: in this way, far from being a simple catalogue of particular ways of dressing, aiming at satisfying the reader's curiosity, the collection becomes an opportunity for



broader reflection on the implications of clothing on society and on its relations 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, since rulers are those 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 Peninsular states in particular. 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.

GALILEI, Galileo. *Discorsi e dimostrazioni matematiche, intorno à due nuoue scienze Attinenti alla Mecanica & i Movimenti Locali del Signor Galileo Galilei linceo, Filosofo e Matematico primario del Serenissimo Gran Duca di Toscana. Con una Appendice del centro di gravità d'alcuni Solidi.*

Leyden: Elzevir, 1638.

Quarto (208 x 159 mm), [8], 306 (recte 314), [6] p. Woodcut printer's device on title page and numerous woodcut diagrams and illustration in text. Early XVIII Italian stiff vellum, lettering piece on spine. A very fine copy.

First edition of Galileo's greatest work, the foundation of modern physics. The Discorsi e dimostrazioni matematiche 'falls into three sections. The principal theme of the first two days of the discourses between Salviati, Sagredo and Simplicio, the interlocutors of the earlier Dialogo, is a theoretical investigation of the strength of materials, a subject which Galileo considered quite novel, and which he was able to put on an almost correct mathematical basis. In the same two days a number of other questions in physics are discussed, such as motion, infinity, the existence of a vacuum and the weight of air, the cohesion of bodies, etc. The two later days of discussion are devoted to the science of motion. In the Dialogo

DISCORSI *Galileus*
E
DIMOSTRAZIONI
MATEMATICHE,
intorno à due nuoue scienze

Attenenti alla
MECANICA & i MOVIMENTI LOCALI,
del Signor

GALILEO GALILEI LINCEO,
Filosofo e Matematico primario del Serenissimo
Grand Duca di Toscana.

Con vna Appendice del centro di gravità d'alcuni Solidi.



IN LEIDA,
Appresso gli Elsevirii. M. D. C. XXXVIII.

Galileo had treated motion philosophically; here continuing the medieval mathematical tradition, he proceeded to define uniform and accelerated motion correctly, and then to develop kinematics in a series of geometrical theorems, of which the most important is the result already announced in the Dialogo, that a uniformly accelerated body (such as a falling weight may be considered to be) travels over distances proportional to the square of the time taken in the descent. Here also is found Galileo's reductio ad absurdum proof that acceleration is proportional to time. Galileo's later theorems in the Discorsi treat of motion on inclined planes, from which he is able to consider (though inadequately) the movement of pendulums, and the trajectories of projectiles in vacuo, which he proved to be parabolical. In considering Galileo's mechanics this book and the Dialogo must always be considered together, the philosophical discussion of the one complementing the mathematical analysis of the other. Mathematicians and physicists of the later seventeenth century, Isaac Newton among them, rightly supposed that Galileo had begun a new era in the science of mechanics. It was upon his foundations that Huygens, Newton and others were able to erect the frame of the science of dynamics, and to extend its range (with the concept of universal gravitation) to the heavenly bodies' (PMM) Galileo was unable to obtain the ecclesiastical permit to have the book printed in Venice; he gave the manuscript to the Comte of Noailles, French ambassador to Italy, with instructions to have it printed by the Elzevirs in Leiden. As a sign of gratitude Galileo dedicated the book to him.

PMM 130; Cinti 102; Dibner 141; Carli and Favaro 162.

LEONARDO DA VINCI. *Trattato della Pittura di Lionardo da Vinci, Nouamente dato in luce, con la vita dell'istesso autore, scritta da Rafaelle Du Fresne. Si sono giunti i tre libri della pittura, & il trattato della statua di Leon Battista Alberti, con la vita del medesimo.*

Paris: Jacques Langlois, 1651.

Folio (378x261 mm.), [18] p., 112 p., [32] p., 62 p. Leonardo da Vinci and Leon Battista Alberti's engraved portraits at the beginning of the respective works, numerous engravings in text, of both allegorical and artistic character; historiated initials. Contemporary brown calf, spine in compartments with gilt decoration, red morocco lettering piece. Some browning, scattered marginal foxing, overall a good copy. *First Italian edition of Leonardo's Trattato della Pittura, published by the French bibliophile and scholar Raphael Trichet Du Fresne (1611-1661) one hundred and thirty-two years*

after the author's death. The *Trattato della Pittura* is a posthumous compilation realized around 1540 by Leonardo's pupil Francesco Melzi, on the basis of excerpts derived from the papers he inherited from his master. Its importance lies in the fact that, besides being one of the most influential art treatises of the Renaissance and one of the first attempts to define and understand the scientific laws of painting, through the Modern Age and well into the XIX century it remained the main source of information on the artist's thought. Leonardo's work is here edited together with Leon Battista Alberti's *Trattato della statua*, and Alberti's three-volume treatise on Painting, here published in the Italian translation given by Cosimo Bartoli a century before. Moreover, Du Fresne provided the edition with two biographies of both artists and an index of other works on painting and drawing, which remarkably stands out as the first published annotated art bibliography.

Since the second half of the XVI century, Melzi's compilation had enjoyed a wide manuscript circulation in abridged form among cultural circles in Florence and Milan. This 1651 edition cannot be separated from the Leonardo research that developed in the Rome of Pope Urban VIII, Maffeo Barberini (1623-1644). One should think at the decisive impulse given to Vincian studies by the Pope friend and Secretary, Cassiano dal Pozzo, who was persuaded of the importance of the knowledge of Leonardo's artistic theorizations for a spreading of proper artistic standards in Baroque Rome. Du Fresne dedicated the work to Queen Christine of Sweden, because of the special connection established between Cassiano dal Pozzo's Roman research center and the court in Stockholm. According to Leonardo's own introductory words, the *Trattato* was intended for an audience of young painters and aimed both at giving practical advice and at defining the theoretical and scientific principles that should inspire and guide the practice. Within its 365 chapters, the work deals with a wide range of questions, such as the use of colors, the representation of human expressions and body movements, perspective, proportions, and norms regulating iconographic typologies. The text of this lavish folio edition is illustrated with an important iconographic set by Charles Errard (1606-1689), official painter of Louis XIV and one of the founders of the French Royal Academy of Painting and Sculpture. In turn, Errard's engravings owe a substantial debt to the drawings decorating Cardinal Francesco Barberini's manuscript copy of the treatise, which were realized by Nicolas Poussin, the leading painter of the classical French Baroque style. Errard added backgrounds and landscapes to Poussin's illustrations, that, according to the taste of the age, had transformed Leonardo's simple sketches into Graeco-Roman human figures posing in classical attitudes.

Cicognara 232 ("prima e magnifica edizione"); Gamba 1164.

Quanto si può avvicinar l'un braccio con l'altro di dietro.

C A P. CCXXXII.

DELLE braccia che si mandano di dietro, le gomita non si faranno mai più vicine che le più lunghe dita passino le gomita dell' opposte mani, cioè che l'ultima vicinità che hauer possino le gomita dietro alle reni, farà quanto è lo spatio ch' è dal suo gomito all' estremo del maggior dito della mano, lequali braccia fanno vn quadrato perfetto. E quanto si possino trauefsar le braccia sopra il petto, è che le gomita venghino nel mezzo del petto, e queste gomita con le spalle e braccia fanno vn triangolo equilatero.



Dell' apparecchio della forza dell' huomo che vuol generare gran percussione.

C A P. CCXXXIII.

QUANDO l'huomo si dispone alla creatione del moto con la forza, esso si piega e si torce quanto può nel moto contrario à quello doue vuol generare la percussione, e quiui s'apparecchia nella forza che à lui è possibile, la quale conduce e lascia sopra della cosa da lui percossa col moto del composto.



Della forza composta dall'huomo, e prima si dirà delle braccia.

C A P. CCXXXIV.

L: muscoli che muouono il maggior fucile del braccio nell'estensione e retrattione del braccio, nascono circa il mezzo dell'osso detto adiutorio, l'vno dietro all'altro; di dietro è nato quello che estende il braccio, e dinanzi quello che lo piega.

Se l'huomo è più potente nel tirare che nello spingere, prouasi per la 9^a. *de ponderibus*, doue dice: Infra li pesi di egual potenza, quello si dimostrerà più potente che sarà più remoto dal polo della loro bilancia. Seguita che essendo N. B. muscolo, & N. C. muscolo di potenza infra loro eguali, il muscolo dinanzi N. C. è più potente che il muscolo di dietro N. B. perche esso è fermo nel braccio in C. sito più remoto dal polo del gomito A. che non è B. il quale è dilà da esso polo, e così è concluso l'intento. Mà questa è forza semplice, e non composta, come si propone di voler trattare, e douemo metter più inanzi; & la forza composta è quella quando facendosi vn operatione con le braccia, vi s'aggiunge vna seconda potenza del peso della persona, e delle gambe, come nel tirare, e nello spingere, che oltre alla potenza delle braccia vi s'aggiunge il peso della persona, e la forza della schiena, e delle gambe, la quale è nel voler distenderli, come farebbe di due ad vna colonna, che vno la spingesse, e l'altro la tirasse.

TRACTATUS
THEOLOGICO-
POLITICUS

Continens

Dissertationes aliquot,

Quibus ostenditur Libertatem Philosophandi non tantum
salva Pietate, & Reipublicæ Pace posse concedi : sed
eandem nisi cum Pace Reipublicæ, ipsaque
Pietate tolli non posse.

Johan. Epist. I. Cap. IV. vers. XIII.

*Per hoc cognoscimus quod in Deo manemus, & Deus manet
in nobis, quod de Spiritu suo dedit nobis.*



HAMBURGI,

Apud Henricum Künrath. cId Id CLXX.

SPINOZA, Baruch de. *Tractatus theologico-politicus continens dissertationes aliquot, Quibus ostenditur Libertatem Philosophandi non tantum salva Pietate, & Reipublicae Pace posse concedi: sed eandem nisi cum Pace Reipublicae, ipsaque Pietate tolli non posse.*

Hamburg: apud Henricum Künrath, 1670.

Octavo (194x156 mm), [12] p., 233 p. A very good copy in contemporary stiff vellum.

First edition, fourth issue, of Baruch Spinoza's celebrated Tractatus theologico-politicus, an hymn to the freedom of thought and expression against every religious or state interference, which stands as a keystone in the development of European Modern thought. This octavo edition is the fourth of five successive printings of the work anonymously published in Amsterdam between 1670 and 1677 with the 1670 date and the fictitious Künrath imprint. 'The Tractatus was highly controversial; although formally banned only in 1674, it was considered illegal from its publication and there were attempts to have it repressed from the very start. So the Amsterdam publisher, Jan Rieuwerts, had to be careful. He did not reveal his identity on the title page and when there was a demand for reprints it was important to make the books look like copies left over from the original 1670 issue' (Steenbakkers 2010: 33-34). This Latin treatise, which was composed between 1665 and 1670, is a strong plea for religious liberty, aiming at clarifying the relationship between theology or religion and politics in public life from a philosophic perspective. 'The Bible is here examined by a method which anticipates in great measure the procedure of modern rationalists, and the theory of its verbal inspiration is shown to be untenable'. In Spinoza's view, 'the Hebrew prophets were distinguished not by superior wisdom, but by superior virtue, and they set forth their higher moral ideals in language, which they thought would best commend it to the multitude whom they addressed' (R.H.M. Elwes, 1883). As a consequence, in open polemic with the importance until then accorded to prophetic language and with traditional systems of dogmas based on fear and superstition, Spinoza proposed a new method for the interpretation of the Holy Scriptures, which would have laid the bases for modern biblical exegesis. 'Spinoza's Tractatus theologico-politicus contains a lengthy study of the elemental features of Judeo-Christian revealed religion', such as the nature of prophecy and miracles, the nature of law (natural, divine, human, and ceremonial law), the nature of Scriptural interpretation and canon, the nature of faith, and the nature of the relationship between theology and philosophy. At the same time, 'Spinoza also examines the foundational principles and aims of republics or democratic political regimes; the nature of the relationship between republics and citizens; the nature of the Hebrew republic and the political lessons to be derived from it; the nature of the relationship between religion and the republic; and the nature of the liberties that are to be found in a liberal republic. The reader of the treatise is notified that the various examinations, discussions, and conclusions presented in the book serve the purpose of demonstrating that the «liberty of philosophizing» may be granted to all individuals in a

B. D. S.

OPERA
POSTHUMA,

*Quorum series post Præfationem
exhibetur.*



CLC LXXVII.

republic without detriment to piety or public peace; and, in fact, Spinoza proclaims that piety and public peace actually are jeopardized wherever the liberty to philosophize is curtailed' [Bagley 2008: 3-4].

F. Bamberger, *The Early Editions of Spinoza's Tractatus Theologico-Politicus. A Bibliohistorical Reexamination*, in *Studies in Bibliography and Booklore*, vol. 5, 1961, p. 9-33; P.J. Bagley, *Philosophy, Theology, and Politics. A Reading of Benedict Spinoza's Tractatus theologico-politicus*, 2008; P. Steenbakkers, *The Text of Spinoza's Tractatus Theologico-Politicus*, in Y.Y. Melamed, M.A. Rosenthal (ed.), *Spinoza's Theological-Political Treatise. A Critical Guide*, 2010, p. 29-40.

SPINOZA, Baruch de. *Opera posthuma [Compendium grammatices linguae hebraeae]*.

[Amsterdam: Jan Rieuwertsz], 1677.

Quarto (206 x 151 mm), two parts in one volume, [40], 614, [34], 112, 8 pages, without the engraved frontispiece portrait which was produced separately and which is found in only a very small number of copies, a few woodcut illustrations and diagrams in the text. Contemporary calf, spine with red morocco lettering piece. From the Library of the Bavarian Royal Family (ex libris) and Dr. Wolfgang Kraemer (ex libris). Occasional light browning, binding restored but a very fine copy.

First edition of Spinoza's Opera posthuma which 'have served, then and since, with the Tractatus Theologico-Politicus, to immortalize his name' (PMM 153). 'The book was edited by Jarig Jellers, one of Spinoza's best friends ... In the book neither author, nor place nor editor are mentioned. This was no superfluous precaution, for in the 1678, hardly one year after Spinoza's death, the work was already prohibited by the states of Holland ...' (Kat. Hertzberger – Wolf 378). The first and 'principal work in the Opera posthuma is Spinoza's Ethics, in which Spinoza bridged the Cartesian duality of body and spirit by maintaining that the universe, including God, constitutes a unified, infinite and all-inclusive 'Substance', of which corporeality and spirituality were merely attributes - a unity expressed in the controversial phrase 'Deus sive Natura' (God or Nature). Ethics is thus considered the first systematic exposition of pantheism, the philosophy in which God is identified with the entire universe' (Norman). At the end of the volume is the Compendium grammatices linguae Hebraeae which was left uncompleted at the time of his death.. Spinoza's aim in this work is to provide a sort of secularization of Hebrew by recreating its rules and practices as a natural language and not as a holy language.

Norman Library 1988; Caillet 10309; Van der Linde 22.

REDI, Francesco. *Bacco in Toscana. Ditirambo di Francesco Redi accademico della Crusca con le annotazioni del presente*

Florence: 1685, Pietro Matini.

Quarto (241x170 mm.), [8] p., 46 p., [2] p., 264 p. Crusca's device on title-page. Contemporary brown claf, spine in compartments richly gilt, red morocco lettering piece. A very good copy from the library of count Giuseppe Martelli (ex libris on front pastedown).

First edition of Francesco Redi's most famous poetic work, published with hundreds of erudite annotations by the author. Francesco Redi (1626-1698) was a naturalist and physician at the Medici court in Florence, where he was appointed as personal physician and director of the Ducal Apothecary, and is considered a leading figure in the history of seventeenth-century medicine, pharmacology, anatomy, psychology, and microscopy. In addition to being a scientist, Redi was also a distinguished man of letters and one of the most authoritative members of the Accademia della Crusca, serving as arciconsolo between 1678 and 1690 and actively participating in the drafting of the third edition of the Vocabolario della Crusca (1691). Moreover, he was one of the first members of the Academy of Arcadia since its very foundation, in 1690. Bacco in Toscana is a burlesque dithyrambic poem in various metres, playfully representing the god Bacchus reviewing and praising Tuscan and Italian wines during his stay at the Medici villa of Poggio Imperiale. In depicting a Bacchic cortège acting in Tuscany and mentioning the most famous personalities of contemporary Florence, it offers a kind of poetic transfiguration of the lively Medicean court feasts and society. Started in 1666 on the occasion of a Crusca meeting, this work was completed only twenty years later, and was published with the support of the Grand Duke of Tuscany Cosimo III. Bacco in Toscana is generally praised as the best example of the genre of the dithyramb in seventeenth-century Italy, standing midway between Baroque and Arcadia literature. Due to the revolutionary character of its metres and language, it is a fundamental text for the understanding of a great amount of late-seventeenth- and eighteenth-century literature: one could especially think of the extraordinary influence it exerted on subsequent poetry, thanks to its easy and innovative musicality, as well as of the strong affinities with contemporary poetry for music (and particularly, with the genre of the cantata da camera).

G. Bucchi (ed.), *Bacco in Toscana*, 2005; F. Luisetti, *Francesco Redi*, in G. Marrone (ed.), *Encyclopedia of Italian Literary Studies*, 2007: 1557-1559.

B A C C O
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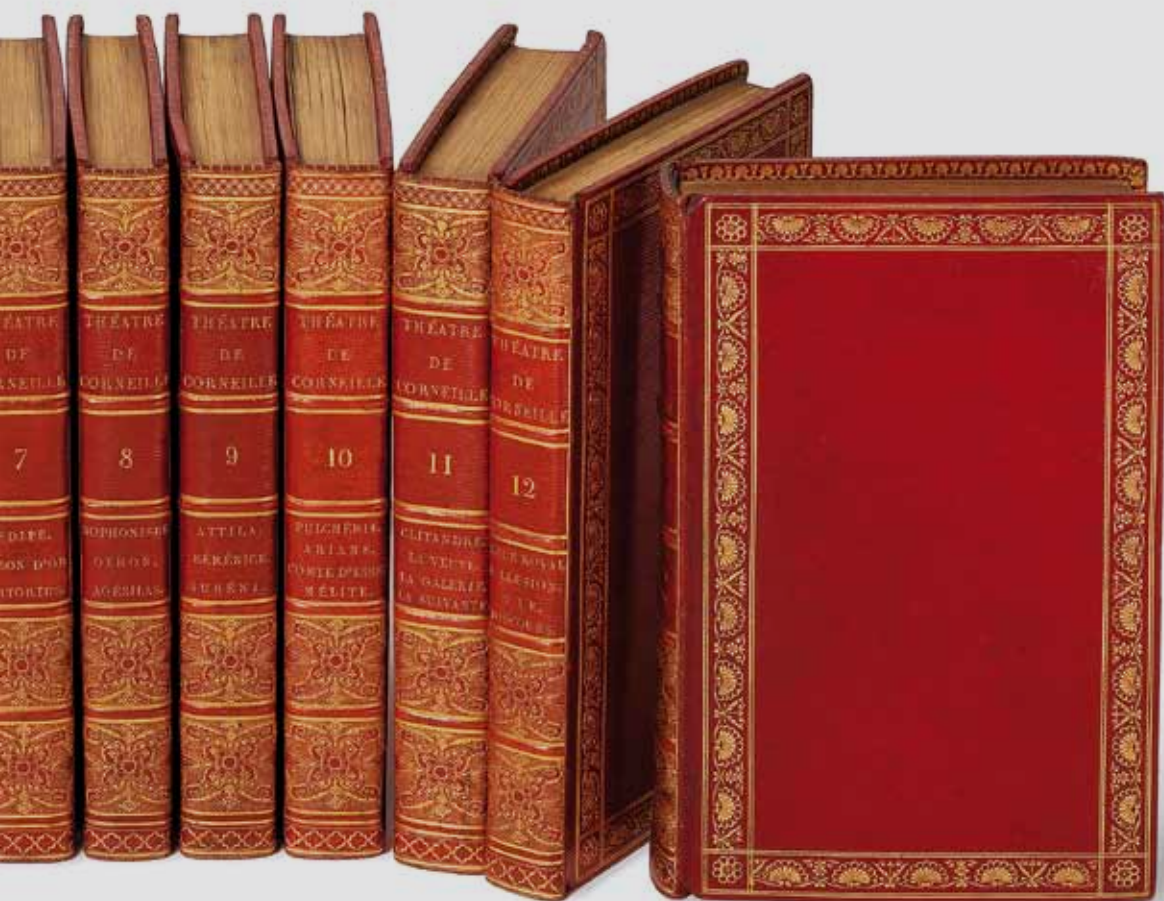


IN FIRENZE, MDCLXXXV.

Per Piero Matini all' Insegna del Lion d'Oro .
Con licenza de' Superiori .



CORNEILLE



CORNEILLE, Pierre. *Théâtre de Pierre Corneille avec des commentaires etc, etc, etc.*

[Geneve: Cramer], 1764.

Octavo (205x135 mm), 12 volumes bound in 13, illustrated with an allegorical frontespiece engraved by Watelet after Pierre and 34 plates after Gravelot engraved by Baquoy, Flipart, Lemire, Lempereur, de Longueil Prévost et Radigues. Early XIX century red morocco richly gilt by Bozerian. A very fine set.

A beautiful set of this edition enriched, at the time of binding (1815 ca), by many textual and iconographic additions as reported by the first owner in the manuscript leaves inserted at the beginning of the first volume. The additional 13th volume has a handwritten titlepage. It contains until then unpublished handwritten comments by P.D.E. Lebrun and a reprint of his Ode et lettres à Voltaire, 1760: the theatre piece Psyché and Le festin de Pierre; the Éloge de Pierre Corneille by Gaillard, Rouen 1768 (Cioranescu 20991) and a text of the same title by M. J. J. V. Fabre, signed by him in the colophon, Paris 1808 (Cioranescu 20997); the Remarques de Palissot sur l'édition de Corneille, donné par Voltaire and others. The two theatre pieces and the Remarques are taken from the 1801 edition of the collected works and enhanced with titles and prefaces of other editions, respectively. Furthermore, our copy has 76 additional copper engravings, among those new engravings of the Watelet frontispiece and the Gravelot engraving, and also 10 portraits of, among others, Th. P. Corneille, Lebrun, Voltaire, Shakespear and Racine. 'Belle édition que Voltaire fit imprimer par souscription chez les frères Cramer à Genève, en l'accompagnant de commentaires, afin de doter une descendante du grand Corneille, qu'il avait recueillie. Toute l'Europe y prit part.' (Henri Cohen : Guide de l'amateur de livres à gravures du XVIIIe siècle, 255).

Cohen-R. 255; Bengesco 1700 Anm.

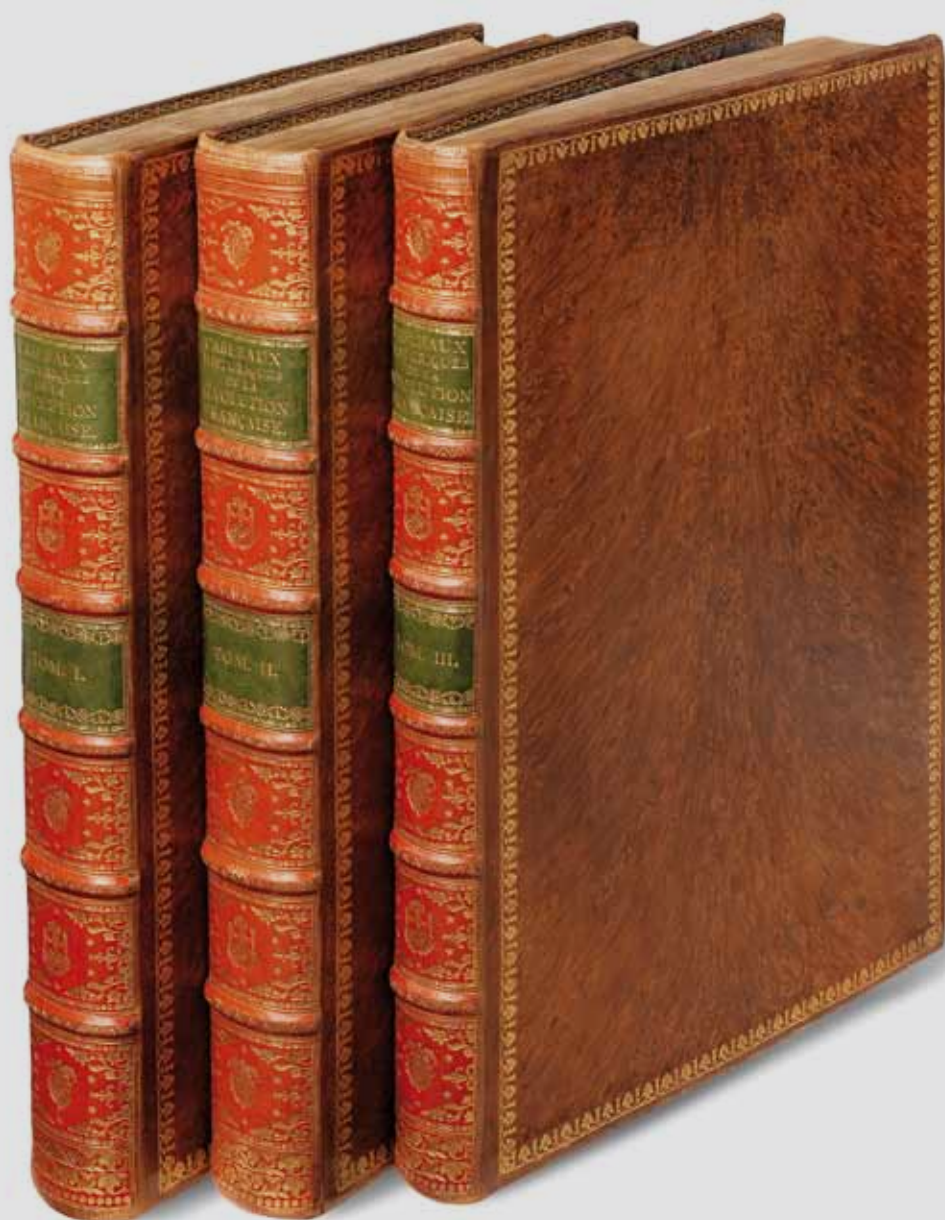
[FRENCH REVOLUTION]. *Collection complète des tableaux historiques de la révolution française.*

Paris: imprimerie Didot pour Auber, 1804.

3 volumes in-folio (475 x 270 mm), illustrated with 3 frontispices, 154 tables and 66 portraits. Contemporary mottled calf, panels with gilt borders, red morocco spine richly gilt with two green morocco lettering pieces, gilt edges. A beautiful set from the Tidö Castle in Sweden.

A very fine set of this important collection illustrating the French Revolution 'The work came out in 113 numbers. After the publication of one volume and a half in the congested type adopted during the revolutionary period, this sort of printing was discarded and the editors had to reprint certain parts, and extend it to 3 vols. They utilized the leaves of the text and the engravings, interpolated 9 preliminary discourses with 6 plates, and had the title re-issued with a new frontispiece.' (Cohen-R. 969-71). *'Les Tableaux historiques peuvent être considérés comme la plus importante série commerciale de gravures événementielles sur la Révolution française, dépassant de loin les illustrations moins élaborées des journaux tels que Les Révolutions de Paris ou Les Révolutions de France et de Brabant' [...]'Une succession chronologique d'événements marquants de la Révolution française, présentés chacun par un texte et illustrés par une gravure. Ce recueil ayant été conçu dans la dynamique de l'actualité qu'il relate, avec un décalage plus ou moins long, constitue un exemple remarquable d'écriture et de représentation contemporaine de l'Histoire. Avec leurs contrefaçons hollandaise et allemande, les gravures des Tableaux historiques véhiculèrent ainsi en Europe, à retardement, mais avec une efficacité incontestable, sinon le souffle de la Révolution française, du moins une nouvelle image de la France au seuil du XIXe siècle'* (Musée de la Révolution française, château de Vizille, 2002). *Claude Fauchet, was the author of most of the text, illustrated by Duplessi-Bertaux, Fragonard, Delvaux, Girardet, Meunier, Ozane, Veny, etc.*

Sander 376. Lewine 523. Cohen-R. 969-71.



FRENCH REVOLUTION

