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BIBLIA LATINA

## BIBLIA LATINA.

Venice: Georgius Arrivabenus, 27 Feb. 1487/88.

Quarto (225 x 165mm.), 466 leaves, double column, 52 lines plus headline, Gothic letter, 3-to 15-line initial spaces, smaller initials supplied in red, a1 (usually blank) with printed title "Biblia". Sixteenth century German blind-stamped pigskin binding dated 1567 on upper cover, metalwork centre and cornerpieces, two clasps, leather index tabs, some manuscript annotations. Provenance: Iosephus Siphardter, early inscription on inside front cover; Johannes Kindstius of Frechtenberg, inscription on title-page; F. Fasting, Rio de Janeiro, library stamp on inside front cover. Last 2 leaves slightly spotted, some tabs worn but a very fine copy in an attractive binding.

*A very fine example of a Latin Bible printed in the XV Century. This edition contains the marginal concordances and tables of contents for the Gospels. It is the second book printed by Georgius Arrivabenus alone.*

HC 3099; GW 4263; BMC v 383; Goff B586

**GAZA, Theodorus.** *Introductivae grammatices libri quatuor. Eiusdem de mensibus opusculumsanequampulchrum. Apolloni grammatici de constructione libri quatuor. Herodianus de numeris.*

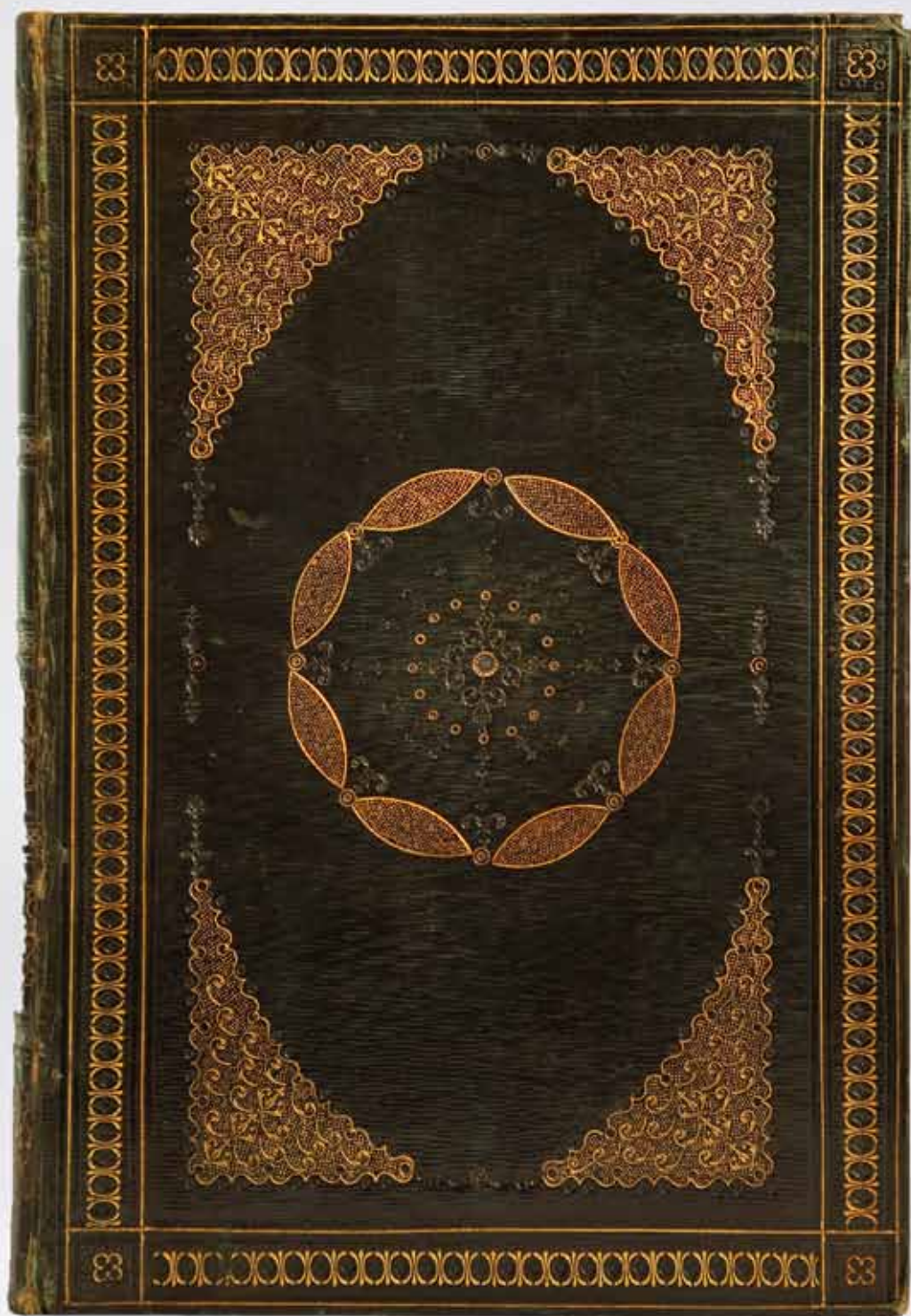
Venice: Aldus Manutius, 25 December 1495.

Folio (285 x 190 mm.), 198 unnumbered leaves with large woodcut ornamental initials and decorative head-pieces. XIX century dark blue morocco by F. Bozerian le Jeune (signed at foot of spine), covers with central floral roundel and semé cornerpieces of small tools and pointillé, within border, in gilt and blind, spine gilt in compartments with floral and pointillé decorations, olive morocco liners and pale blue watered silk doublures with gilt-stamped borders, paper and vellum end-papers, gilt edges. Slight spotting or foxing in places, restoration to inner margin of title, minor tears to upper and lower joints of binding, overall a very good copy of this important book.

*Editio princeps of all texts and one of the first books printed by Aldus Manutius. "Praise for Gaza's teaching was common among contemporary humanists, ... well known was, of course, his Greek grammar, Introductiva grammatica, which he wrote in Ferrara for his students and which has been recognized as the ablest of all manuals of Greek grammar compiled by humanists, Byzantine or Latin, for learning Greek in the fifteenth and early sixteenth century. Erasmus had so high an opinion of it that he introduced it to Cambridge*

University, editing a version for his classes there. As Erasmus later wrote in his *De ratione studii*: «Among the Greek grammarians everyone assigns first place to Theodorus Gaza; Costantine Lascaris, in my opinion, rightly lays claim to second place.» Important to note is that Gaza's grammar was composed essentially in the Palaeologan tradition, drawing directly on such works as the *Erotemata* of Manuel Moschopoulos of the fourteenth century and on earlier manuals of grammar by Maximos Planudes and the ninth-century Michael Syncellos." (D. J. Geanakoplos, *Constantinople and the West...* Univ. of Wisconsin Press, 1989. p.75). "The text is printed primarily in Aldus' first greek font. In the preface, however, itself printed in roman, one Greek word has been printed in a non-Aldine font, and another has been inserted by hand in a blank spot left by the compositor. Two lines of Greek in Aldus' first font appear at the bottom of the page; some of this Greek has been corrected by the same hand as the manuscript Greek word in the main text. These changes were probably made in the printshop, possibly by Aldus himself." (In *Aedibus Aldi. The Legacy of Aldus Manutius and his press.* Brigham Young University, Provo, Utah, 1995. No. 1).

BMC V553; Renouard, 4, no. 2; UCLA, 5.



GAZA

**SALIS, Baptista de (Trovamala).** *Summa casuum conscientiae quae Baptistiniana nuncupaor* (second version, known as *Rosella casuum*). Add. Sixtus IV: Bulla "Etsi dominici gregis" 30 December 1479. Rubricae iuris civili et canonici.

Venice: Paganinus de Paganinis, 21 December 1499.

Octavo (160 x 105mm.), 490 leaves, 2 columns, 49 lines and foliation. Gothic types: 92G, 52G. Lombard and capital spaces. Binding: contemporary parchment wallet binding with chased metal clasps. Provenance: Henricg Harderwirt (signature in red ink on title page); "Ex Bibl. Paulina Monast" (stamp on title page). Binding with signs of use but a good copy preserved in its first binding.

*Seventh and last fifteenth-century edition of this famous manual for confessors completed by Battista Trovamala in the convent of Levanto in 1483. The Summa casuum conscientiae or Summa Baptistiniana, was printed for the first time in Novi Ligure by Nicolaus Girardengus in 1484. In 1489 Battista Trovamala supplied an expanded and revised version, the Rosella casuum (also known as the Summa Rosella), printed first in Pavia by Franciscus Girardengus and Johannes Antonius Birretta in 1489 and then in Venice by Georgius Arrivabene, 1489, 1495 and 1499. There were numerous successive editions, and the work was most popular (there are as many as 250 surviving copies in public collections of the fifteenth-century copies). A great number of manuals on penance for the use of confessors, Summae confessorum, appeared from the beginning of XIII century up to the first half of XVI century. These manuals are held to have replaced the old type of books of penance or "Penitentials." With the development of Pastoralia as set by the Fourth Lateran council, a great number of manuals of confession appeared, directed towards the intellectual preparation of priests for a prudent and informed exercise of the office of confessor. They are characterized by a discussion of the principles of moral theology and detailed examples of canon law in relation to human patterns of behavior and often include "casus," which in the words of John of Freiburg are "useful questions which bear on the counseling of souls." (see Boyle, "Summae confessorum," in Les genres littéraires dans les sources théologiques et philosophiques médiévales, Louvain-la-Neuve, 1982, pp. 227-237). The Summa Baptistiniana and its revised version the Summa Rosella adopted the "modern" alphabetical order as initiated by Bartholomeus de San Concordio, author of a similar Summa casuum conscientiae. Battista Trovamala's work owes much to such authors of other manuals of confessors such as Nicholas of Ausimo, and most commentators underscore that the Summa of Battista Trovamala presents a considerably expanded legal content. Our copy has a parchment wallet binding, a common binding art in Europe from the IX to the XVI century. At the beginning these bindings were called libri sine asseribus, books without woods, but in the XIV century the expression Copertum prevailed to mention the binding, which covers the book entirely, also the front edge. The material, leather or as in this case parchment, was never reinforced with paper, cardboard or wastepaper, it was always a flexible binding. What differs are the closing ribbons or the general closing techniques. This copy has the quires on four bands of leather. Over the joints are eight holes*

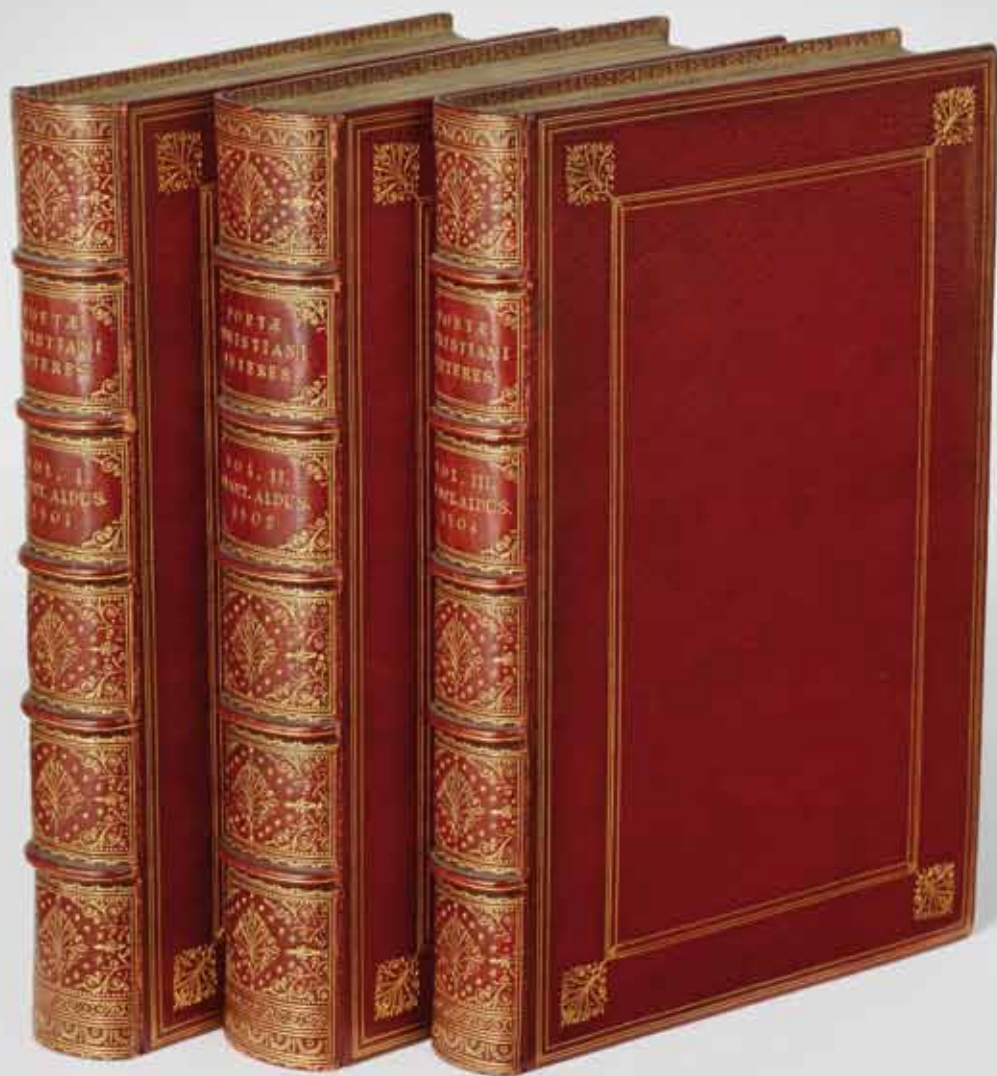


*cut in into the parchment. The leather bands were pulled in and out through these openings. The ends of the bands are loose and not glued onto the inner covers; to secure they had been moistened, pressed together and pulled through the openings; dried and in their original width, they are firm in their position and keep the binding and book block together. A chased metal clasp serves as closing mechanism. To reduce the impact of abrasion and use, two parchment leaves are bound before the first quire and a parchment stripe at the end of the last quire. This very light but enduring binding technique was primarily used for small books, it was certainly not a common library binding. This might be the reason for the rarity of wallet bindings today: they were bindings for books for daily use, just like this Summa was for the simple cleric, they were put in the coat pocket and carried around.*

IGI 1207; BMC V 460; GW 3326.



SALIS



POETAE CHRISTIANI VETERES

## POETAE CHRISTIANI VETERES.

Venice: Aldus Manutius, 1501-1504.

Quarto (198 x 123 mm.), 3 volumes. I: [234]; II: [294]; III: [234] leaves; text in Latin and Greek, 2 woodcut printer's devices, volume III with manuscript pagination. Late nineteenth-century red morocco by Bedford after a Deseuil pattern, edges gilt, red inkstamp and ex libris (erased) on title-page of volume II. Occasional slight spotting, covers very slightly rubbed; a very fine set of this rare work.

*Complete set of the first edition of this exceptional three-volume collection of early Christian poetry, described by Frognall Dibdin as one "among the very rarest of the Aldine publications to be found in a perfect state" (see also Renouard: "collection infiniment rare et précieuse"). This series, published in a four-year period (January 1501 – June 1502 – June 1504), stands out as a singular editorial undertaking: it gathers both Latin and Greek poetic texts (the latter always with facing Latin translations) by over a dozen Late-Antiquity Christian authors, mostly dating from the third-fifth centuries A.D. Among them, a special prominence is accorded to Prudentius, whose highly stylized poetry earned him a good repute in modern scholarship as well as a famous definition as Christianorum Maro et Flaccus ("the Virgil and Horace of the Christians") by Bentley. Furthermore, the third volume is entirely devoted to Gregory of Nazianzus, a great Cappadocian Father of the Church whose Greek poems and hymns are here published for the very first time (editio princeps). The collection includes some other first editions (editiones principes) of Greek texts, like the works of the Byzantine hymnographers John of Damascus and Cosmas of Jerusalem and the Homerocenta ("Homeric centos"), a fifth-century poem on Biblical themes – commonly ascribed to the Roman Empress Eudocia – entirely composed in Homer's Greek. Moreover, the third volume contains the first printing of any part of the New Testament in Greek, namely the chapters 1-6 of the Gospel of St. John; extracts from such chapters are printed discontinuously in the two middle leaves of each gathering of sheets, so as not to leave blank pages. The choice of this text fits within a broader project of a trilingual edition of the Holy Scriptures (Greek, Latin, and Hebrew), which Aldus cultivated in the years between the end of the fifteenth and the beginning of the sixteenth century, but never came to light. The Poetae Christiani Veteres series is also of particular interest to collectors in another respect: its second volume contains the first appearance of Aldus' famous printer's device, namely the mark of the anchor and dolphin. This device, whose origins lay in the Classical world, was often associated with the motto festina lente ("hasten slowly"). In Aldus' intentions – as we can read them in a letter dating from 1499 – it was meant to symbolize the speed and steadiness which should preside over the printer's work. Only after Aldus' example, it became common practice among Renaissance printers, especially those producing books for humanists, to adopt emblems or mottos on the title pages of their editions. According to Aldus' preface to the first volume – addressed to the humanist Daniele Clario, who at that time was active in Ragusa as professor – this collection was mainly conceived for educational purposes: it was meant to provide the Christian*

youth with edifying readings and, conversely, to diminish the importance traditionally given to pagan poetry and works of fiction (*fabulae et libri gentilium*). At the same time, as Aldus put it in the introduction to the third volume, Latin translations facing Greek texts were intended to provide those same young students with a useful tool to learn Greek (“If you duly collate those translations with the Greek text, you will at once learn Greek and learn how to live as Christians”).

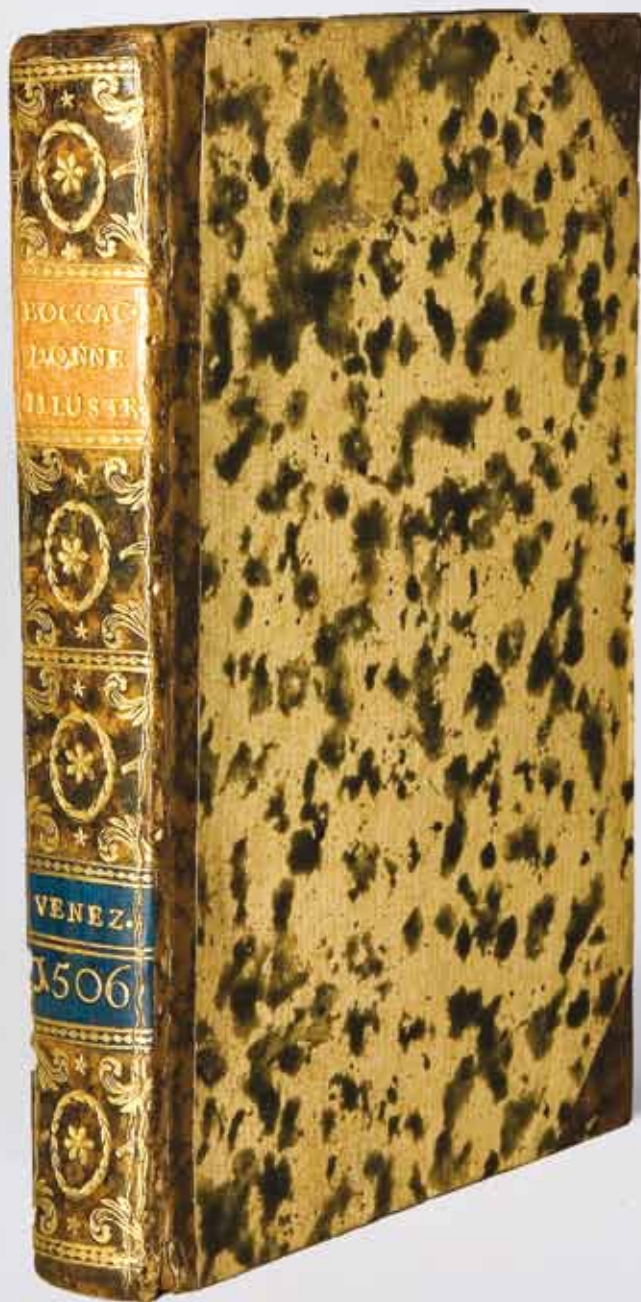
Adams P1685; Renouard 1501:1, 1502:17, 1505:4; UCLA 31, 46, 67.

**BOCCACCIO, Giovanni.** *L opera de misser Giouanni Boccacio de mulieribus claris.*

Venice: Giovanni Tacuino da Trino, 6 March 1506.

Quarto (205 x 146 mm), [154] leaves, six leaves with a contemporary manuscript index bound at the beginning. One half-page woodcut depicting a triumph of famous women signed with monogram L on title-page and 105 smaller woodcuts in the text realized by using two different blocks: ‘for the portraits of the individual women not only are the same figures made to do duty more than once ... but a further economy was effected by cutting out a square in the blocks and inserting the same heads on different bodies or vice versa. It is surprising to find such tricks played in a fairly well printed book of this class.’ (Dyson Perrins Catalogue, 178). North Italian binding of the XVIII century calf-backed marbled boards, spine richly gilt with two morocco lettering pieces. Two small wormholes in the white margin of last ten leaves, a few small spots, overall a very fine copy possibly from the library of the famous Italian collector Gaetano Melzi (manuscript shelf mark).

*Rare first edition of the vulgarization by Vincenzo Bagli of Giovanni Boccaccio’s De claris mulieribus (“The Famous Women”); see Choix de Olschki, I, 515: “Première et rarissime édition italienne”. The De claris mulieribus, dating from 1361-1362, consists of a series of 106 short biographies of famous pagan women, arranged in a roughly chronological order, from Eve to Boccaccio’s contemporary Queen Giovanna of Naples. The word “famous” is here intended in a broad sense, since the author aims to provide glory to all women who – whatever their accomplishments or faults – became famous by virtue of either a natural instinct or a natural gift. This compilation belongs to the last phase of Boccaccio’s production, following the meeting with Petrarch (1350), and characterized by a special interest in Classical literature and the use of Latin language. In so doing, it is especially linked with two other Latin works of the fifties, the Genealogia deorum gentilium (“The Genealogy of the Pagan Gods” 1350ca.) and the De casibus virorum illustrium (“The Vicissitudes of Famous Men” 1355ca.), and focuses almost only on figures of the Classical world (only the last six biographies are dedicated to Middle-Ages). The collection is animated by both*



BOCCACCIO



a literary and a moralistic aim, so that “the interest of the *De mulieribus* lies in its hybrid nature, in its effort to reconcile diverse tendencies in Boccaccio’s writing without entirely relinquishing any of them: narrative, historical, and moral” (S.D. Kolsky, *The Genealogy of Women: Studies on Boccaccio’s De mulieribus claris*, 2003, p. 180). In his preface, while owing a special debt to Petrarch’s biographical collection *De viris illustribus* (“*Lives of famous men*”), Boccaccio rightly lays claim to the originality of the subjects chosen: the *De claris mulieribus* was indeed the initiator of a genre of literature, that is, the biographies of ancient women, which in later time was bound to encourage and deepen the debate on women in early modern Europe. The work enjoyed great success immediately after its publication, both in Italy and abroad – it was one of the sources of Chaucer’s *Canterbury Tales* –, and was read and imitated all along the Renaissance. As a further proof of this, over a dozen of works on famous women were issued in the fifty years surrounding Tacuino’s edition. Such edition, provided with a set of 105 valuable woodcut illustrations of ancient women, was of interest mainly to a female public, less intimate with Latin than the male one, and was current for the first half of the sixteenth century. Appearances aside, Bagli did not provide an original work, but appropriated the late-fourteenth century Florentine translation by Niccolò Sassetti and passed it off as his own.

Sander 1088; Essling 1505; Dyson Perrins Catalogue 178.

**ALIGHIERI, Dante.** *Commedia di Dante insieme con vno dialogo circa el sito forma et misure dello Inferno.*

Florence: Philippo di Giunta fiorentino, 20 August 1506.

Octavo (163 x 95 mm.), [310] leaves. A full page woodcut showing Dante and the three wild beasts and seven woodcut illustrations in the text. Nineteenth century vellum with gilt and colour decoration, gauffred gilt edges. Light foxing on a few leaves, last page with a small restoration in the white margin, a few pale spots. A very good copy of this rare edition.

Second Florentine edition of the Comedy, very rare. “The Aldine Dante was to become the new vulgate, but not before a final valiant attempt by the Florentines to reclaim their author with this edition of the poem, commonly referred to as the Giuntina Dante. As before in the case of Landino, the response was to come from the most authoritative level of Florentine culture. On this occasion, the text was prepared by the greatest living Florentine poet of the time, Girolamo Benivieni (1453-1542). Like most educated Florentines of his generation (including Machiavelli), Benivieni possessed a lifelong love and deep knowledge of the poem, informed by profound religious sensibilities nurtured through his association with the Florentine Neoplatonic academy and his friendship with the philosopher Giovanni Pico della Mirandola. Benivieni was also among the first intellectuals of humanistic



*Florence to convert to the impetuous and prophetic preaching of Girolamo Savonarola. Benivieni introduces his Dante edition with a chapter in terza rima entitled, Cantico di Ieronimo Benivieni cittadino fiorentino in laude dello eccellentissimo poeta Dante Alighieri, e della seguente Commedia da lui divinamente composta. In textual terms, the Giuntina is the most significant 16th-century edition of the poem besides the 1502 Aldine and the Crusca Academy edition of 1595. Benivieni evidently took great care with the text (for the non-Tuscans had again raised the stakes) and on many occasions improves upon the Aldine text, preferring readings which have since proved authoritative. Nevertheless, Benivieni based his correction of the text upon the 1502 Aldine, and it is significant that the 1506 Giuntina was to be the last complete imprint of the poem to appear in Florence during the 16th century, until the Crusca Academy edition of 1595. Dante had meanwhile become an 'Italian' classic. And the process by which the Florentine poet became an Italian classic during the 16th century roughly parallels the one by which the essentially Florentine language of the 14th-century Florentine classics, Dante, Petrarch and Boccaccio, became the national literary language of all Italy during the same period." (Renaissance Dante in print, 1472-1629. University of Notre Dame; The Newberry Library and the University of Chicago). Very rare, only three copies sold at auction in the last fifty years.*

Mambelli 20; Gamba 386; Sander 2317.

**PLUTARCH.** *Plutarchi Opuscula. LXXXXII. Index moralium omnium & eorum quae in ipsis tractantur habetur hoc quaternione, numerus autem arithmeticus remittit ad semipaginam ubi tractantur singula.*

Venice: in aedibus Aldi & Andreae Asulani soceri, mense Martio 1509.

Quarto (279 x 180 mm.), [8] leaves, 1050 pages, [1] leaf, Aldine device on title page and on verso of last leaf. Eighteenth century English brown calf, covers blind tooled to a panel design with a blind dentelle rule, blind fleurons to corners; flat spine in six compartments with gilt red morocco title piece. Title page lightly fingerstained, a pale waterstain in the outer blank margin at the beginning, some XVI century annotation in Greek. A very good copy.

*Editio princeps of Plutarch's Moralia, a collection of essays on ethical, political, literary and religious topics. "The 1509 edition of Plutarch was the product of many years' work (Aldus complains in the preface that the work on the Moralia was very difficult and comments that he had nearly been forced to abandon the project many times). The work was edited by Demetrius Ducas, a Cretan scholar who was a participant in Aldus' academy. Ducas was assisted by Erasmus as well as Girolamo Aleandro, who just one month after the Aldine publication published his own, somewhat improved, edition of some of Plutarch's essays in Paris. Renouard and other early scholars guessed that the manuscripts*



PLUTARCHI OPUSCULA. LXXXII.

Index Moralium omnium, & eorum quæ in  
ipsis tractantur habetur hoc quaternio-  
ne. Numerus autem Arithmeti-  
cus remittit lectorem ad  
semipaginā ubi tra-  
ctantur singula.

*H. Specimen compendii. W.*



used for the preparation of the text were those which Bessarion had donated to the city of Venice along with the rest of his extensive manuscript library. It now seems unlikely that Aldus or anyone else had access to these materials until nearly a century after Bessarion's death in 1472. In fact, the press copy of much of the Aldine edition of Plutarch has been discovered at the Ambrosian Library in Milan; its state is a case study in how early printers treated these manuscripts. Rather than make a new, corrected, and edited copy of the text for the typesetters, Ducas and others simply wrote changes onto the original thirteenth-century manuscript itself. Parts of the manuscript contain the page markings of the Aldine text, ensuring that the type for a given page ended and started at the correct point. Some of the pages are marked stampato (printed), indicating that those sections had already been printed from another source and there was no need to go over them again. There is evidence from this manuscript that even as manuscript pages were being handed to the typesetters the editing of the work was still in process. Although the direction of the chain lines in the paper implies that this is a quarto book, that is, each piece of paper was printed in four sections and then folded to form four leaves, Renouard notes that the size of the final leaves is so large that if this had been the procedure, Aldus would have needed a much larger press than he is known to have had. Therefore, Renouard posits that he cut the sheets in two and printed them as folios, each piece being printed in two sections and then folded into two leaves and sewn together to form the book." (In *Aedibus Aldi. The Legacy of Aldus Manutius and his press*. Brigham Young University, Provo, Utah, 1995. Nr. 18).

Adams, P-1634; American STC Italian, 2:614; Renouard, 55, no. 1; Dibdin, 2:171.

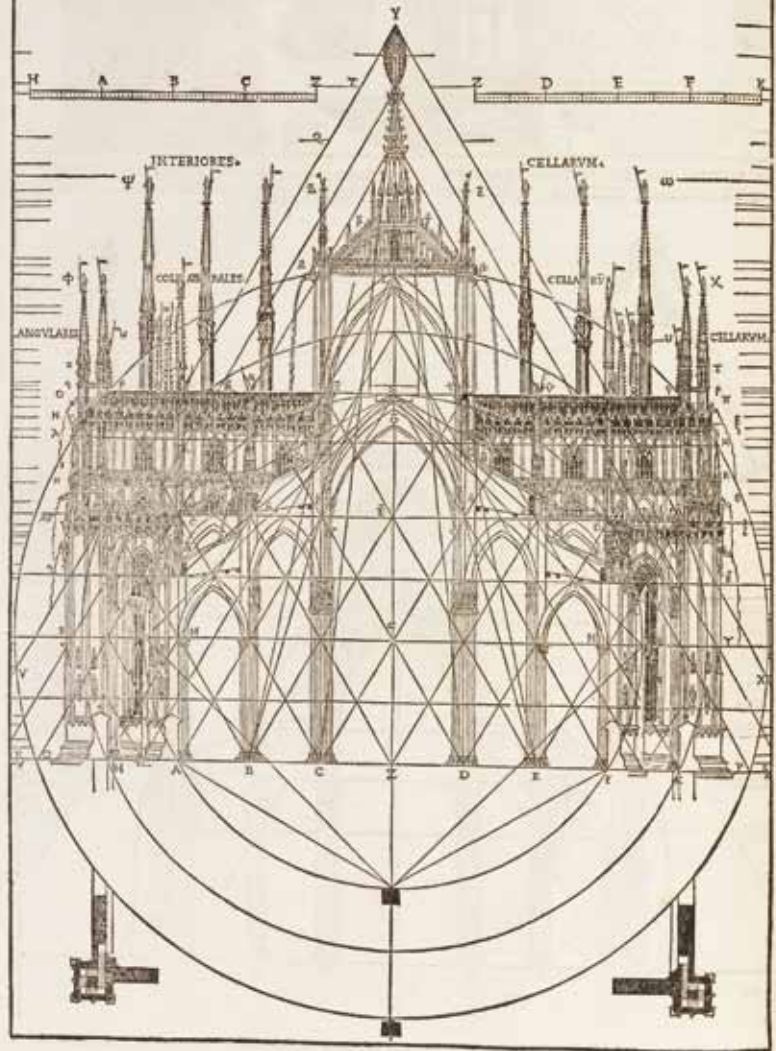
**VITRUVIUS, Marcus Pollio.** *De architectura libri dece traducti de latina lingua in vulgare.*

Como: Gottardo da Ponte for Agostino Gallo and Aloisio Pirovano, 15 July 1521.

Folio (428 x 288 mm.), Collation: [π8]; A-Z8; 192 leaves. Roman type, a few words in Greek, text with commentary surround. Privileges from Pope Leo X and Francois I on verso of title, errata and editors' note at end (Z8r). 117 woodcuts (including one small repeated cut), of which 10 full-page, printer's large woodcut swan device on title, smaller device on Z7v, large historiated and foliated white-on-black woodcut initials, small foliated initials. Binding: nineteenth century brown calf, covers with gilt and blind decorations, spine in compartments with gilt title, gilt edges. Some worming in the white margin of last leaves, a few spots, extremities of binding rubbed, joints restored; overall a good copy from the Hamilton Palace Library (ex libris).

*First edition in Italian and first edition in any modern language of one of the finest illustrated books of the Italian Renaissance. "This handbook on classical architecture is the only Roman work inspired by Greek architecture that has come down to us. It is therefore important as our prime source of many lost Greek writings on the subject and as a guide*

IDEA GEOMETRICAE ARCHITECTONICAE AB ICHNOGRAPHIA SUMPTA. VT PERAMVSIVITAS POSSINT  
PER ORTHOGRAPHIAM AC SCAENOGRAPHIAM PRAEDUCERE OPINES QUASCUNQUE LINEAS. NON  
SOLVM AD CIRCINI CENTRVM: SED QVAE A TRIANGO ET QUADRATO AVT ALIO QVOCVISMODO  
PERVENIVNT POSSINT SVVM HABERE RESPONSVM. TVM PER EVYTHMIAM PROPOR-  
TIONATAM QVANTVM ETIAM SYMMETRIAE QVANTITATEM ORDINARIAM AC PER  
OFFERIS DECORATIONEM OSTENDERE. VTI ETIAM HEC QVAE A GERMANICO MORE PERVE-  
NIVNT DISTRIBVNTVR PENE QVEMADMODVM SACRA CATHEDRALIS AEDES MEDIOLANI  
PATET. ETC. 4 P. M. C. C. A. A. P. VI. Q. C. C. AC AF. D. A



to archeological research in Italy and Greece. By exemplifying the principles of classical architecture it became the fundamental architectural textbook for centuries. Vitruvius, who lived during the time of Julius Caesar and Augustus, and probably composed his book prior to 27 BC, was basically a theoretical rather than a practising architect and his only known work is the Basilica at Fano. His influence on practical architecture during the Middle Ages was obviously small, but it was with the Renaissance that Vitruvius' influence began. Alberti, Bramante, Ghiberti, Michelangelo, Vignola, Palladio and many others were directly inspired by Vitruvius." (PMM) This edition was translated into Italian and commented by Cesare Cesariano who, Vasari reports in his life of Bramante, "Enraged at not having received the reward which he had expected [for the present work], Cesare refused to work any more, and, becoming eccentric, he died more like a beast than a man". He stopped work after an argument with the publishers in May 1521 and, as a result, his commentary ends after chapter 6 of book IX; the remainder was completed by Benedetto Giovio da Como and Bono Mauro da Bergamo. An autograph note by Cesariano in the copy of the Biblioteca Melziana supplies details of the publishing contract, including the edition size of 1300 copies. The fine illustrations, of which many were cut by Cesariano himself (one, on folio X6r, is signed with his monogram and dated 1519), clearly show the influence of Leonardo da Vinci, and Kristeller believed them to have been in fact the work of one of his pupils. Although some of the woodcuts follow the classical models of the previous editions, others show water-wheels and various mechanical devices. The plates showing plans and elevations of Milan's Cathedral are said to be 'the earliest authentic representations of Gothic architecture in a printed book.' (Fowler).

Adams V-914; Berlin Kat 1802; Cicognara 698; Fowler 395; Mortimer Italian 544.

**PLAUTUS, Titus Maccius.** *Ex Plauti comoediis XX quarum carmina magna ex parte in mensum suum restituta sunt MDXXII.*

Venice: in aedibus Aldi, et Andreae Asulani soceri, July 1522.

Quarto (200 x 126 mm.), [14], 284 leaves, woodcut printer's device on title page and on verso of last page. Eighteenth century stiff vellum over boards, manuscript title on spine. Pale waterstain in the margin of last leaves, a few spots. A good copy.

*First and only aldine edition of Plautus comedies. This edition, dedicated to Nicola von Schonberg bishop of Capua, was the result of the textual work done by Erasmus and Aldus in 1508. The collection does not include the text of the Bacchides considered spurious.*

Renouard 94, 2; Adams P. 1487; STC Italian 524.

**PACIOLI, Luca.** *Summa de arithmetica geometria. Proportioni: et proportionalita: nuouamente impressa in Toscolano....*

Toscolano: Paganino de'Paganini, 20 December 1523.

Folio (310 x 214 mm.), [8], 224, 76 leaves. Strapwork title border, white on black, repeated on leaf A1r, both pages printed in red and black. The initial L on A1r contains a portrait of Pacioli standing with a book before him and a pair of compasses in his hand. On leaf E4v there is a full-page chart of hands showing the position of the fingers to signify numbers. Another full-page woodcut on leaf L2r showing a genealogical tree labelled *proportio & proportionalitas* printed in black with labels in red. These two woodcuts are copies of those of the first edition. Many historiated initials and diagrams, in the margins, with geometrical figures, barrels, sacks and weighing instruments. Binding: contemporary stiff vellum over paste boards rebaked in the XVI century, traces of ties. Occasional browning and spotting, a pale waterstain in the external margin at the beginning and at the end, a few contemporary annotations, two tears with ancient repairs, overall a very good copy from the libraries of baron Horace de Landau (ex libris) and Hans Furstenberg (ex libris). This copy was exhibited at the Musée d'Art of Geneva in May 1966.

*Second edition of Pacioli's treatise on mathematics, an exact reprint of the first edition of Venice, 1494, containing the first printed exposition of double-entry book-keeping. The text is in two parts; the first one deals with arithmetic and algebra, the second, which has separate signatures and foliation and a caption title, deals with geometry. There is a brief colophon at the end of part 1 referring to the full colophon at the end of part 2. In the arithmetic section, Pacioli gave rules for the fundamental operations and a method for finding square roots. He also dealt with mercantile arithmetic discussing bills of exchange and the theory of bookkeeping. In the algebra section, he considered linear and quadratic equations and problems leading to these equations. In the geometric sections, Pacioli applied algebra to investigate the proportion of figures. The Summa is the first printed book entirely devoted to mathematics. '...it contains the theories of Leonardo Fibonacci of Pisa (ca. 1170-1250), whose works transmitted Hindu-Arabic numerals and theories to the West and thus marked the beginning of the mathematical renaissance. It discusses double-entry bookkeeping and presents methods of accountancy that have stood the test of centuries'. (Stillwell) Luca Pacioli is considered the father of accountancy because the Summa contains the first expositio of the double-entry bookkeeping system. 'Pacioli in Venice was putting the book-keeping section of the Summa in shape for publication towards the end of 1493, but that portion was certainly written some time before the date of publication... At no place did Pacioli claim originality for the double-entry system of book-keeping which he described. He specifically stated that he was merely writing down the system which had been used in Venice for over two hundred years... Pacioli recommended that all business transactions should be recorded in a systematic way consisting of the debit (debito - owed to) and the credit (credito - owed by). After the merchant takes his inventory, he uses three books,*



# Summa de Arithmetica geo-

metria. Proportioni: et proportionalita:

Mouamente impetuosi In Toscolano su la riuu del Venetense et

unico carpiouilla. Jaco: Amensissimo Sitor de li antique et

euidentanti raine di la nobil cita Venaco vitta illustre

per Luan magnanimita de Impetozzi quibuscas

di antique et perfecte lettere sulpiti do-

ctore: et cui huiusmodi et mirabili co-

lone maruoceti summi

fragmenti di alaba-

stro poschidi et serpentinu. Cose certo

letuamio dilecto oculata si-

de miratu dignu lor-

terra le ritro-

uano.

## Continentia de tutta lopera.

De numeri e misure in tutti modi  
occurenti.

Proportioni e pportionalita a notitia  
del 1<sup>o</sup> de Euclide: e de tutti li altri  
sui libri.

Chiauiouero euidentie numero. 13. per  
le quantita continue. pportionali del  
6<sup>o</sup> e 7<sup>o</sup> de Euclide extraite.

Tutte le parti de lalgonismo: cioe redena  
re partire: multiplicare: et sumare: e sot-  
trare: con tutte sue. puz in sani e rotti  
e radici e progressioni.

De la regola mercantile: vitta del. 3. e  
sui fondamenti co casi esemplari p c m<sup>o</sup>  
§. §. guadagni: per dite: transpositioni:  
ni: e inuestite.

Partire: multiplicare: sumare: e sottrare de  
le. pportioni: e de tutte sotti radici.

De le tre regole del Catayn vitta poli-  
tionie: sua origine.

Euidentie generalizouer conclusioni nu-  
mero. 6. 6. absolute: ogni caso che per  
regole ordinarie non si potesse.

Tutte sotte binomii e recte: e altre linee  
irrationali del decimo de Euclide.

Tutte regole de Algebra vutte de la cosa

e lor habitude e fondamenti.

Propositi in tutti modi: e lor partire.

Socde de bestiamie: lor partire.

Fitti. pfectioni: ottinui: illi: dogagioni:  
e godimenti.

Parati in tutti modi simplicia: compo-  
siti: col tempo.

Cambi real: secchi: fittiti: e diminuti:  
ouer communi.

Termini  
Deriti simplicii e a capo danno: e altri

Resti: additi: conti: de tempo e denarie: e de  
recare a un di piu partire.

Quarienti: elopo: affinare: e carattare.

Aboli: casi e ragioni: straordinario: va-  
rie: e diuersi a tutte occurentie: como

nella sequente tavola appare. ordina-  
tamente de tutte.

Ordine a saper tener ogni cotto: scriptu  
re: del quaderno in vinegia.

Tariffa de tutte vianze e columi mer-  
cantili: in tutto el mondo.

Iperatica e theonica de geometria: e de li  
cinqi corpi regulari: e altri dependi

e molte altre cose: e grandissimi piace-  
rie: fructo: como viffualmente per

la sequente tavola appare.



*the memorandum for general information on the business transactions, from which such information is entered daily in the journal using debit and credit. In Venice they used Per indicating the debtor (debitore) and A denoting the creditor (creditore). A journal entry might then be Per Cash//A Capital, the debit being first and the two lines separating it from the credit. This information could then be transferred to the ledger, the debit being placed on the left under a Cash heading and the credit to the right under a Capital heading. At a given time a total of the amounts of the debit should equal a total of the amounts of the credits, giving the book-keeper in effect a trial balance' (R. Emmett Taylor, Luca Pacioli in Studies in the History of Accounting, London, 1956).*

Adams P8; Kress 33; Mortimer, II 347; Smith, Rara Arithmetica, p. 56.

**ALBERTI, Leon Battista.** *Hecatomphila che ne insegna l'ingeniosa arte d'amore. Deiphira che ne mostra fuggir il mal principiato amore: pur hora venuti ne le mani de li huomini.*

Venice: per Giouanni Antonio et fratelli da Sabbio: ad instantia de Nicolo & Francesco librari al Dolphin, 1528.

Octavo (148 x 97 mm.), [2], 29,[1] pages, italic letter, title within a woodcut border of renaissance ornament with publisher's white-on-black dolphin device, the same device repeated on verso of last leaf. Contemporary Venetian binding of soft cream-coloured calf sewn on three thongs, gilt panel on sides of repeated impression of a stamp of a staff and trailing vine leaves, within the panel a flaming vase with rosettes and Aldine leaves above and below, remains of silk ties. Some worming at the beginning and at the end just touching a letter, traces of manuscript lettering on spine, some wear and loss of gilding but a very attractive copy in a rare binding.

*A combined edition the Ecatomfila and the Deifira, Alberti's two dialogues on love. They originally appeared separately in 1471, probably the first work of literature by a living author printed in Italian. They treat the vagaries of love from different perspectives. In the Ecatomfila, a woman, expert in matters of love, counsels her youthful listeners on how to secure and keep love. The ideal lover is prudent, modest, and virtuous; above all, he is a man of letters. In the Deifira Filarco counsels Pallimacro, hopelessly in love with Deifira, on the dangers of love and on how the humanist may experience the intensity of love as a young man without abandoning his literary and artistic pursuits. The use of the vase of flames – the symbol of love, carnal and spiritual – occurs on both Italian and French Renaissance bindings. Anthony Hobson cites examples of its use. (Humanists and Bookbinders, Cambridge, 1989 pages 165-166). This splendid binding is described by De Marinis (La legatura artistica in Italia. No. 2202).*

Sander 148; Edit 16: CNCE 713.





ALBERTI

**TRISSINO, Gian Giorgio.** *Dialogo del Trissino intitolato Il castellano, nel quale si tratta de la lingua italiana.*

[Vicenza: Tolomeo Ianiculo da Bressa, 1529].

Bound with:

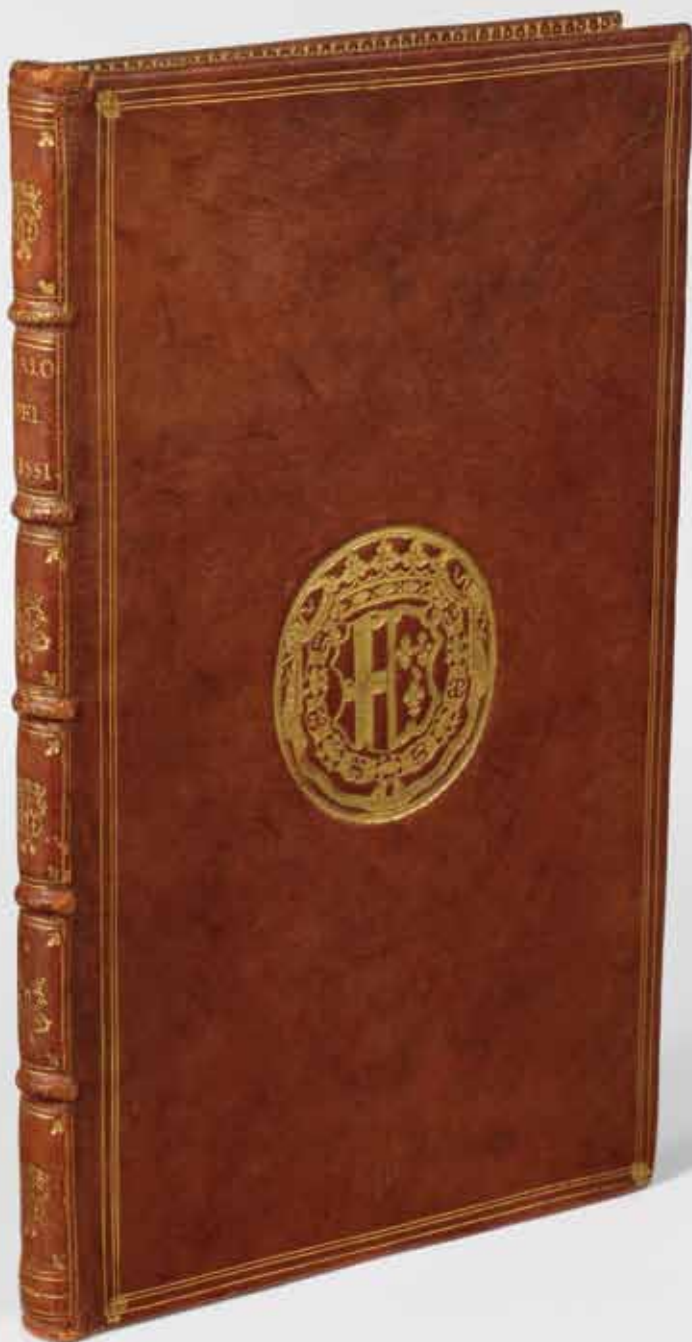
**TRISSINO, Gian Giorgio.** *Epistola del Trissino de le lettere nuouamente aggiunte ne la lingua italiana.*

Vicenza: Tolomeo Ianiculo da Bressa, 1529.

Two works in one volume, folio (267 x 158 mm), [20]; [4]; [17] leaves, without the last blank leaf. Woodcut printer's device on both title-pages. XVIII century red morocco binding by Etienne Boyet, covers with triple gilt-ruled panels with central gilt arms of Prince Eugenio di Savoia (1663-1736), spine in six compartments with alternate Prince's monogram and cypher in gilt, gilt edges.

Provenance: Prince Eugenio di Savoia, Hofburg Library in Wien (duplicate stamp on verso of title-page: «Biblioth. Palat. Vindobon.»); Bibliotheca Elseghemensis, (ex libris); Heneage Wynne Finch (signature). Light foxing here and there; a very fine copy.

*Gian Giorgio Trissino (Vicenza 1478 - Rome 1550) was a famous humanist and one of the main actors of the Question of the Language, the debate on the nature of Italian literary language which dominated the cultural life of the Peninsula during the first half of the sixteenth century. Against the dominant view, which supported the Tuscan or the Florentine (either the ancient or the contemporary one) as the true literary Italian, Trissino upheld the idea of a vernacular language resulting from the contributions of different dialects, and inspired by the noble and composite language spoken in Italian courts. The two works gathered in this stupendous volume are part of a greater project of publication of all Trissino's works, carried out by the Vicentian editor Tolomeo Ianiculo in the first months of 1529. The Epistula del Trissino de le lettere nuouamente aggiunte ne la lingua italiana ("Trissino's Epistle on the Letters recently added to Italian language"), dating from 1524, stands out as the first printed act of the Italian debate on language, which had been until then limited to oral discussions. In such a work, Trissino proposed for the first time an orthographic reform of the national language, aimed at clarifying the "Italian" pronunciation by means of the addition of some letters derived from the Greek alphabet. From a typographical point of view, it is worth noting that this new orthography represents the prominent feature and the characteristic mark of his subsequent publications. Only five years after its first appearance, the Epistle was reprinted, in response to the harsh criticisms that the supporters of the Florentine vernacular had immediately opposed to Trissino's proposals. This second edition of 1529 not only presented some differences as far as the orthographic changes suggested are concerned, but was also accompanied by the editio princeps of a longer treatise about spelling, the Dubbi grammaticali ("Grammatical Doubts"). The dialogue Il castellano, which also was published for the first time in 1529, is to be viewed within the*



TRISSINO

*same polemical context. This fictional dialogue takes place in Rome, in the papal fortress of Castel Sant'Angelo, between Giovanni Rucellai, the pope's castellan, and Filippo Strozzi, one of Trissino's major opponents. Rucellai – Trissino's alter ego – argues for a common language for the Peninsula, which he calls "Italian", and of which Florentine is but one of many local variants; to support his thesis, he evokes the authority of Dante's De vulgari eloquentia ("The Vernacular Eloquence"), a treatise that had been only recently rediscovered by Trissino himself and that Trissino vulgarized in that same 1529. Trissino's theories eventually lost their battle for the normalization of language; notwithstanding, they still represent a fundamental key to appreciate the significance of one of the most vivid phases of modern Italian culture.*

Adams T-950; Mortimer 507; Gamba 1704.

**SUETONIUS TRANQUILLUS, Gaius.** *et al. Scriptores historiae Augustae.*

Basel: Froben and Episcopius, July 1533.

Folio (320 x 222 mm), [44], 786, [84] pages, printer's woodcut device on title and last page, fine woodcut initials from the Kinderschule. Contemporary Basel binding of blind-tooled pigskin over wooden boards, title in gilt on front cover, brass clasps and catches, from the Pillone library with painted edges by Cesare Vecellio. Edges painted blue with medallion portraits of the twelve Caesars (six on the fore-edge, three each on the other two edges). Provenance: Odorico Pillone (1503-1593, fore-edge painting); Sir Thomas Brooke (1830-1908, bookplate); sold by his heirs in 1957 as part of the Pillone collection to Pierre Beres (catalogue *Bibliothèque Pillone*, 1957, no. 97); G. Nordback (bookplate). Last gathering with old repairs along gutter, a few foremargins lightly dampstained, decoration on fore-edge lightly faded. A very fine copy.

*A fine Pillone binding with fore-edge painting by Cesare Vecellio. This copy is one of 172 books from the celebrated Pillone library with fore-edge or binding decoration by Titian's cousin Cesare Vecellio (1530-1600). Vecellio's enhancements were commissioned in the 1580s by Odorico Pillone or possibly by his son Giorgio, friends of Vecellio, whose family stemmed from the same valley in the foothills of the Alps, and who mentions the Pillones' collections in his famous costume-book, *De gli habiti antichi et moderni* (Venice 1590). Vecellio painted the fore-edges of the majority of the books, which are bound in boards, while 21 books are in simple vellum bindings whose covers he and other artists filled with pen-and-ink drawings. Thanks to their unusual decoration and to the fact that the library remained intact until the 1950s, all of the Pillone books have been preserved in their original bindings. This is one of the 59 books in German bindings that Odorico Pillone acquired. This is a fine edition of this collection of texts by ancient Roman historians, incorporating the annotations of Erasmus which were first published in the Froben edition of 1518. Giovanni Battista Cipelli (1478-1553), best known under his academic name, Egnatius, edited the work.*

Adams S-2025; Schweiger II:975.





SUETONIUS TRANQUILLUS

**HOMER.** *Omerou Ilias* (Greek). *Homeri Ilias*. *Omerou Odysseia*, *Batrachomyomachia*, *Ymnoi lb' e ton auton poluplokos anagnosis* (Greek). *Homeri Odyssea*, *Batrachomyomachia*, *Hymni XXXII*, *eorundem multiplex lectio*.

Venice: Lucantonio Giunta, 1537.

2 volumes, octavo (157 x 95 mm.), 276 leaves; 250, [2], 56 leaves with three woodcut printer's device. XVIII century red morocco, covers bordered with gilt dentelle rule, spine with raised bands gilt in compartments, gilt tile labels and gilt edges. A very fine copy.

*A superb set, uniformly bound, of this very rare edition edited by Antonio Francini (post 1480-1537). Francini worked as preceptor for many important Florentine families and, along with this, starting from 1515 he worked as editor for Filippo and then Bernardo Giunti. Many Latin and Greek classics were edited by him and this edition of Homer was probaly his last work. "Edition très rare et dont la réputation est grande. Classica atque castigata dit Harles. Omnium accuratissima dit un autre. Elle est à la verité, bien supérieure à la très médiocre Juntine, donnée à Florence en 1519 par le même Francino; mais quant à ce qui est dit dans la préface: Nacti vetusta et magis fide digna exemplaria [...], le texte de cette seconde Juntine n'offre point de corrections que l'on doive attribuer à des manuscrits."* (Renouard Alde, p. XXIX).

Adams H-749; Renouard 116.1; STC Italian, 330.





HOMER

**SCHRECKENFUCHS, Erasmus Oswald.** *Commentaria, in novas theoricas planetarum G. Purbachi.*

Basel: Heinrich Petri, September 1556.

Bound with:

**STADIUS Johannes.** *Tabulae Bergenses aequabilis et adparentis motus orbium coelestium.*

Köln: A. Brinckmann, 1560.

Bound with:

**EUCLID.** *Analyseis geometricae sex librorum Euclidis.... Factae a Ch. Herlino et C. Dasypodio.*

[Strasbourg]: Rihel, 1566

Three works bound in one volume, folio (316 x 199 mm.), I: [8] leaves, 416 pages, 4 folding tables bound at the end and 9 tables inserted in the text; diagrams and woodcut illustration. II: [3] leaves, 245 pages, one blank leaf. III: [4], XCVIII, [1] leaves. Contemporary German blindstamped pigskin over wooden boards, two metal clasps. A superb copy.

*A very fine collection of three rare scientific works, all first editions. I Erasmus Oswald Schreckenfuchs (1511-1579) was an Austrian astronomer and humanist; he studied in Vienna, Ingolstadt and Tübingen where he was a scholar of Sebastian Münster. He translated into Latin the Form of the Earth of the Jewish astronomer Abraham bar Hiyya and published, in 1551, a commentary to the Almagest of Ptolemy. Schreckenfuchs' major work is the Commentaria, in novas theoricas planetarum G. Purbachi. This massive commentary contained, for the first time in the Theoricae novae printed tradition, a series of three-dimensional diagrams intended to complement the ordinary diagrams of the orbs, circles, axes and poles of the planets and the eighth sphere. "Peurbach's Theoricae novae contains very careful and detailed descriptions of solid sphere representations of Ptolemaic planetary models that Peurbach based either upon Ibn al-Haytham's description of identical models in his On the Configuration of the World (translated into Latin in the late thirteenth century) or upon some later intermediary work. Peurbach's book was of great importance because his models remained the canonical physical description of the structure of the heavens until Tycho disproved the existence of solid spheres. Even Copernicus was to a large extent still under their influence, and the original motivation for his planetary theory was apparently to correct a number of physical impossibilities in Peurbach's models relating to nonuniform rotation of solid spheres". (DSB, 15 p.475). II Johannes Stadius (1527-1579) was a Flemish astrologer and mathematician; his real name was Jan Van Ostaeyen. Gemma Frisius had trained him. Stadius supported the model by Copernicus that said that the Earth orbits the Sun and in 1554 published in Köln the*

Ephemerides novae at auctae and in 1560 the Tabulae Bergenses aequabilis et adparentis motus orbium coelestium dedicated to Robert de Bergis bishop of Lieges. 'This book promised a compendium of Copernicus' De revolutionibus and the Prutenic Tables, provided an erudite history of astronomy, practical astronomical know-how (easy ways to calculate planetary positions), and astrological foreknowledge related to fixed stars and planets.' (Gábor Almási (2013). Tycho Brahe and the Separation of Astronomy from Astrology: The Making of a New Scientific Discourse. Science in Context, 26, pp 330 doi:10.1017/S0269889712000270). III This edition of Euclid's *Analyseis geometricae* was edited by the Swiss mathematician and astronomer Konrad Dasypodius (1530-1600) the son of the humanist Petrus Dasypodius. Dasypodius studied in Strasbourg at the famous academy of Johannes Sturm and became professor there in 1558. 'The greater part of Dasypodius' work was destined to be schoolbooks for his students: his editions of Euclid, his *Volumen primum* and *Volumen secundum* and his *Protheoria* with the *Institutionum mathematicarum erotemata* (in the form of questions and answers) demonstrate his pedagogical interest. These books show that in Strasbourg, under the influence of Sturm, mathematics was studied far more extensively than in many of the universities of the time. Worthy of special mention is his *Analyseis geometricae* (1566). This book, written with his teacher Christian Herlinus, contains the proof of the first six books of Euclid's *Elements* analyzed as their syllogisms; it was intended to facilitate the study of mathematics for students trained in dialectics'. (DSB ad vocem)

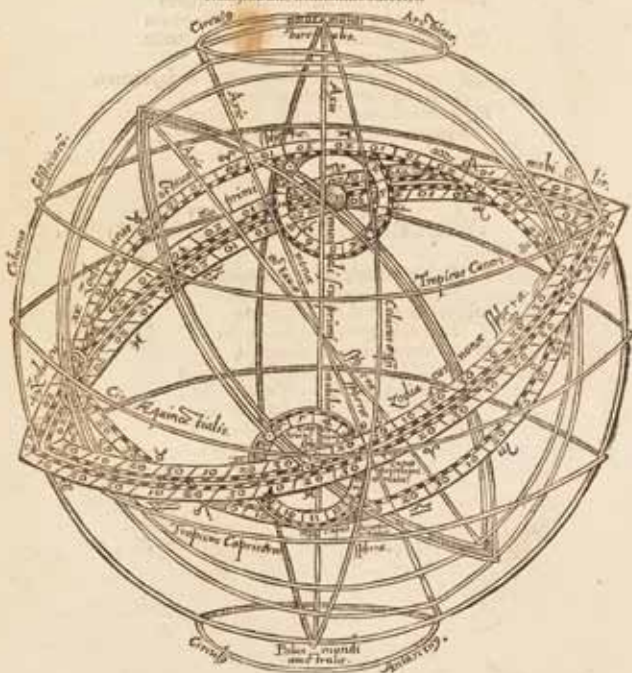
I: Zinner 2161; II: Zinner 2244; III: BMC 288.

ERAS. OSVVALDI  
Schreckenfuchsi Commentaria, in

Nouas Theoricas Planetarum Georgii Pur-  
bachii, quas etiam breuibus tabulis  
pro diendis tum medijs tum ueris motibus omnium Planetarum, item ta-  
bulis coniunctionum & oppositionum ac eclipsium luminarium  
ad summum illustrauit, lucemq; maximamq; adiecit.

His quoque accesserunt uaria exempla & demonstrationes, quibus Astronomix studiosus suo Marte omnis generis tabulas secundum mobilium facile conficiet, & qua ratione ueteres confectæ sint, uidebit: Præterea elegantes singulorum Planetarum sphaeræ.

Philippi in superius Medici & Mathematici in eiusdem Purbachij Theoricas, tabulis utilissimis adiectis.



Cum Cæs. Maiest. gratia & Privilegio,  
BASILEÆ, PER HENRICHVM PETRI.



**MÜNSTER, Sebastian.** *Sei libri della Cosmografia universale, ne quali secondo che n'hanno parlato i più veraci scrittori son disegnati.*

Basel: Henrich Petri, 1558.

Folio (330 x 225mm.), [24], 1237 pages; printed title-page showing a world map, portrait of Sebastian Münster on verso, 14 double-pages woodcut maps, 3 folding plates and 38 double-page woodcuts maps, and upwards of 900 illustrations in the text including maps, plans, town views, portraits and natural history subjects; woodcut printer's device on verso of last leaf. Contemporary Bolognese binding of brown calf richly tooled in blind over pasteboards. Covers with two borders one with intersecting foliated circles, four corner pieces. In the center of both covers is the pecking crow tool, a right hand clasping a flowering stalk topped by a crow. This is one of the devices or *supralibros*, of the famous German collector Marcus Fugger (1529-1597). Spine in six compartments richly decorated in blind. Edges gilt and gaufered with leaves. Extremities somewhat worn, corners bumped, small tear to upper joints. Some browning in places, slight spotting, slight marginal dampstaining to last leaves, marginal restoration in the white margin of last leaf. A fine copy of the rare first edition in Italian.

*The very rare first edition in Italian. Sebastian Münster's Cosmographia was an immensely influential book that attempted to describe the entire world across all of human history and analyze its constituent elements of geography, history, ethnography, zoology and botany. First published in 1544, it went through thirty-five editions and was published in five languages, making it one of the most important books of the Reformation period. Münster acquired the material for his book in three ways. He used all available literary sources. He tried to obtain original manuscript material for description of the countryside and of villages and towns. Finally, he obtained further material on his travels (primarily in south-west Germany, Switzerland, and Alsace). Cosmographia not only contained the latest maps and views of many well-known cities, but also included an encyclopedic amount of detail about the known and unknown world, and was undoubtedly one of the most widely read books of its time. Münster's aim was to write in a way that combined the two traditions of cosmographical description: the descriptive, historical, and anthropocentric approach with that of empirical investigations, expressed through mathematics and geography.*

*The book contains two world maps: the new Figura del mondo universale and the Discriizione generale del mondo secondo Tolomeo and twelve double page maps: Europa, Spagna, Gallia Germania, Helvezia, Svevia & Bavaria, Bohemia, Polonia & Ungheria, Grecia, India, Africa, Mondo Nuovo.*

*Our copy of this rare book probably belonged to one of the great libraries of the Sixteenth century, collected by Marcus Fugger (1529--1597), son of Anton, chief banker to the Emperor Charles V and one of the great book collectors of the sixteenth century. He combined his business and civic duties with scholarly pursuits, central to which was the formation of an extensive library. Although there is no documentary evidence of his visit to Paris, he acquired and had bound there a number of books in the early 1550s. Characteristic of these*





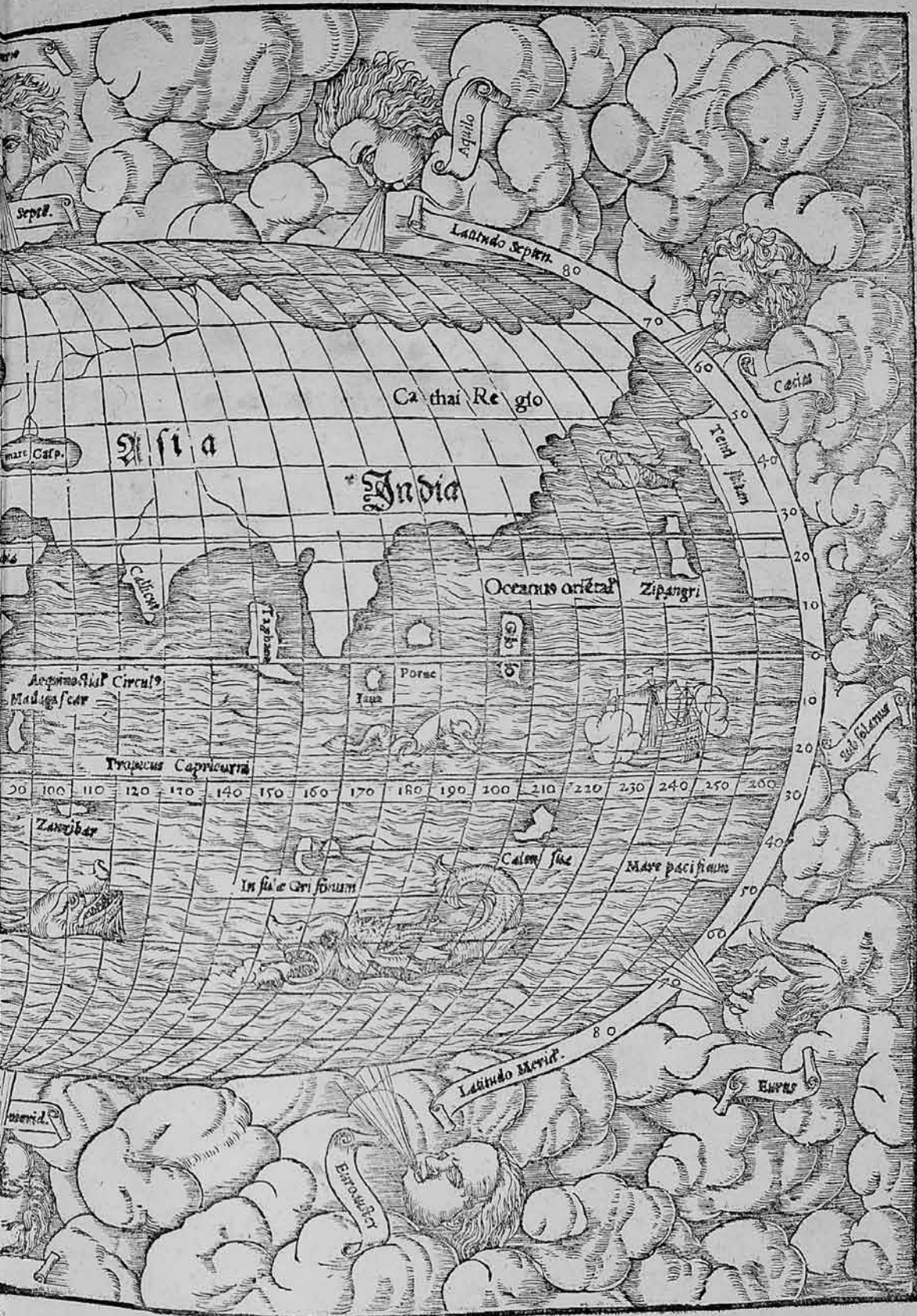
MÜNSTER

# FIGVRA DEL MON





# DO VNIVERSALE.



*bindings is the use of one of two tools at the centre: a crowned double-headed eagle or a hand-branch-bird tool, the pecking crow. The eagle usually appears on small-format books while the pecking crow on great-format books. Marcus Fugger probably acquired our copy of Munster's Cosmografia, already bound, in Italy and then he sent the book to his binder in Paris where his supralibros, the pecking crow, was stamped at the center of covers.*

VD 16; M 6712; Sabin 51402.

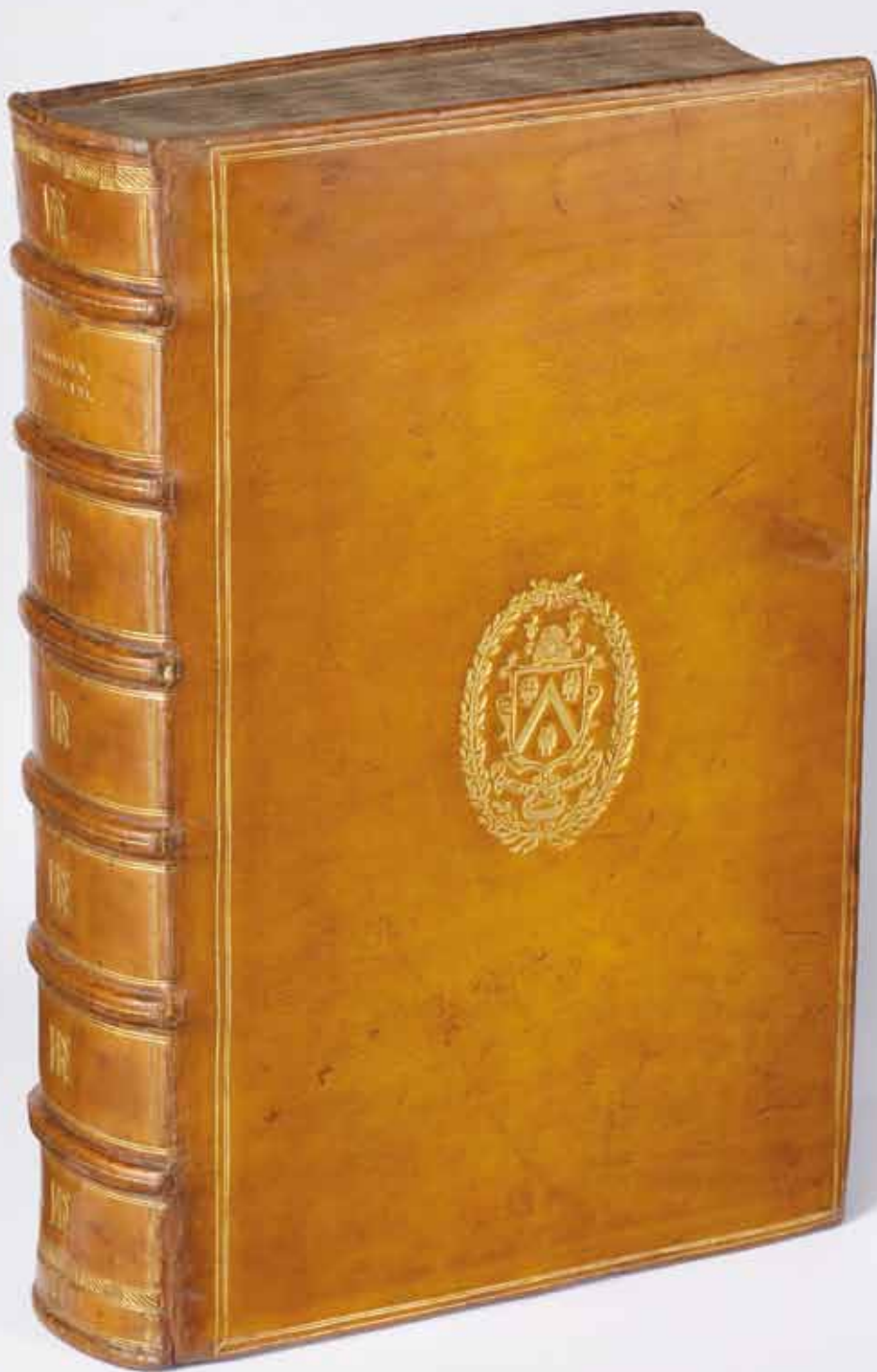
**DEMOSTHENES – AESCHINES.** *Opera cum utriusq(ue) autoris vita, & Vlpiani commentarijs, nouisq(ue) scholiis, ex quarta, eaque postrema recognitione, grae-colatina... illustrata. Per Hieronymvm Vvolfvim...*

Basel: Herwagen for Eusebius Episcopus, March 1572.

Folio (383 x 225 mm.), [36], 744, [32], 368, 218, [24] pages, 1 leaf; printer's device on title-page and on verso of last leaf. Contemporary light brown morocco, sides centred with the coat of arms of Jacques-Auguste de Thou, gilt triple fillet border, spine with raised bands, lettered directly in gilt, the remaining compartments centred with the de Thou monogram, gilt edges.

*Very fine Basel edition of the works of the two major Greek orators edited by the famous German humanist Hieronymus Wolf (1516-1580). "The edition of 1572 is compiled from two MSS., and a careful investigation of the ancient editions: many things are however inserted from the author's own conjecture" (Dibdin). From the library of the French statesman, historian and bibliophile Jacques Auguste de Thou (1553-1617). He assembled one of the greatest libraries of his time. Open to all scholars who wished to use it, the library contained close to 13,000 volumes at the time of his death. The de Thou's library later became the property of Jean-Jacques Charron, marquis de Ménars (1643-1718) before being sold off in 1789.*

VD 16, D486. BM-STC German 239. IA 151, 340.



DEMOSTHENES – AESCHINES





**GALILEI, Vincenzo.** *Dialogo di Vincentio Galilei nobile fiorentino della musica antica et della moderna.*

Florence: Giorgio Marescotti, 1581.

Folio (329 x 211 mm.), [4], 149, [11] pages, title with woodcut allegorical border, woodcut illustrations and diagrams in text, some full page, two engraved musical examples, diagram pasted onto page 120, woodcut printer's device at end. Contemporary limp vellum with traces of ties. Light foxing here and there, an invisible paper flaw on title page, a pale waterstain on the upper white margin of the first seven leaves, overall a very good copy of this rare book.

*First edition of this important work for the history of music at the turning point between the Renaissance and the Baroque, containing the earliest musical illustrations printed from engraved plates. Father of the scientist Galileo, lutenist, composer, and musical theorist, Vincenzo Galilei (1525ca-1591) was a prominent member of the so called "Florentine Camerata", a small group of aristocrats and musicians active in Florence in the last quarter of the sixteenth century, who used to meet informally in Count Giovanni de' Bardi's residence (hence the other name of "Camerata de' Bardi"). The Dialogo della musica antica et della moderna ("Dialogue on Ancient and Modern Music"), which is dedicated to Bardi, was largely inspired by Galilei's discussions with Bardi himself and with the scholar and musical theorist Girolamo Mei. Its importance lies in the fact that it can be considered the first printed manifesto of the new musical style elaborated within the Camerata, which favoured accompanied monody over polyphony, and advocated a recovery of Greek music's tradition. In particular, Galilei and the Camerata embraced Mei's opinion that ancient Greece's monodic singing style "was more effective in its ability to express the emotions contained within poetic texts than the polyphonic music of contemporary composers" (G.J. Buelow, A History of Baroque Music, 2004, p. 30). What is more, it is now commonly agreed that the revitalized interest in solo song promoted by the Florentine academy laid the basis for Baroque arias and melodramas, the very ancestors of modern opera.*

Gregory and Barlett, p.103; Hirsch I, 201; Adams G139; RISM, Ecrits 344.

FIGVRE





CXC.



**RAMELLI, Agostino.** *Le diuerse et artificiose machine del capitano Agostino Ramelli dal ponte della Tresia ingegniero del christianissimo re di Francia et di Pollonia. Nellequali si contengono uarij et industriosi mouimenti, degni digrandissima speculatione, per cauarne beneficio infinito in ogni sorte d'operatione; composte in lingua italiana e francese.*

Paris: in casa dell'autore, 1588.

Folio (325 x 217 mm.), [16] leaves, 338 pages. Text in French and Italian, in roman and italic types respectively. Engraved title within architectural frame, engraved portrait of the author on verso of title, title and portrait by Leonard Gaultier, 194 engravings, of which 174 full-page and 20 double-page, three signed with the monogram "JG", text and engravings printed within borders of typographic floral ornaments, 4-line historiated and 2-line floriated initials, woodcut tail-pieces and corner ornaments. Provenance: Fuggerische Bibliothek Augsburg, stamp on title-page. Contemporary French calf, spine with raised bands gilt in compartments, covers gilt ruled to a panel design, fleurons gilt at corners, gilt arabesques lozenge at centers, gilt edges. A few pages lightly browned, binding restored at joints and corners. A very good copy.

*First edition of a fundamental book in the history both of technology and of book design, and one of the most elegantly produced of all technological treatises. The scientific import of Ramelli's work resides in his demonstration of the unlimited possibilities of machines. For example, the dozens of water-powered pumps and mills shown in his treatise clearly demonstrated that non-muscular power could be substituted for horse- or human-power in any mechanical task requiring continuous or repetitive application of force, and the portrayal of over twenty types of water pump ... destroyed the notion that there were necessary limits to the configuration or arrangement of a machine. About half of the engravings depict hydraulic devices, the rest showing military machines as well as fountains, bridges, cranes, foundry equipment, etc., and a smattering of innovative devices such as the famous 'reading wheel' or the bouquet with artificial singing birds. The influence of the illustrations was far-reaching and they were copied in a number of technical books during the following two centuries. In his preface, Ramelli explains that the exceptional care lavished upon the design and printing of his treatise was due as much to his wish to foil a crudely pirated publication of some of his designs (probably in the ca. 1583 Timon of Ambroise Bachot, future ingénieur du roi), as to his desire to show gratitude to his patron Henri III. The work was reprinted only once, in 1620'. (Norman catalogue). Ramelli was born in northern Italy, probably in 1531. As a young man he served under the famous Italian warlord, Gian Giacomo de' Medici, Marquis of Marignano, and became trained in mathematics and military engineering. His reputation grew and he eventually left for France to serve under the Duke of Anjou, later King Henry III.*

Heralds of Science 173; Mortimer, Harvard French 452; Norman 1777 Riccardi I, 341.

**KIRCHER, Athanasius.** *Arithmologia sive de abditis Numerorum mysterijs qua origo, antiquitas & fabrica numerorum exponitur... Denique post Cabalistarum, Arabum, Gnosticorum, aliorumque magica impietates detectas...*

Rome: ex Typographia Varesij, 1665.

Quarto (230 x 165 mm), [16 (including frontispiece)], 301, [11] pages, 3 folding printed tables (one in red and black), full-page woodcut arms of dedicatee on verso of title-page, woodcut initials, tailpieces and illustrations. Binding: contemporary Italian limp vellum. Some leaves browned, two old repairs to frontispice and title-page; a good copy.

*Only edition of one of the few works devoted to the cabalistic and alchemic proprieties of numbers. "The Arithmologia one of Kircher's more curious works, is a veritable gold mine of curiosities: magic formulas, amulets, and simboli matrices. For Kircher all knowledge was to some extent bound up in mystery, and this was particularly true of numerology. The mystical nature of numbers had been the object of volumes of both Hebraic and Greek treatises, from Pythagoras to the Cabbala, since antiquity. Kircher did not accept the mysticism uncritically, however. Indeed, much of the work is dedicated to discrediting common superstitions about numbers. He begins the book with a speculative history of the origin of Greek and Roman numerals; he later gives the history of Hebrew and Arabic numerals. Much of the work deals with the alleged mystical numerology of the Gnostics, Cabbalists, and Newpythagoreans. Kircher is not slow to accuse these groups of superstition and paganism. For Kircher, as for most of his contemporaries, the universe was hierarchical and orderly. He was convinced that the order could be represented by numbers in a mystical and meaningful way. The works of his contemporaries Leibnitz (1646-1716) and Newton (1642-1726) resulted from this faith in mathematics and its power to circumscribe the universe. The Arithmologia, like most of Kircher's works, appears at the juncture between the mystical numerologies, handed down from antiquity, and modern mathematics. Yet the gulf between these is not without a bridge, and few modern mathematicians would reject, without pause, Kircher's (and Pythagoras') conviction that 'all creation is filled with numbers'.*(Merrill).

Merrill 19; Caillet II, n.5769; Sommervogel IV, 1063; Wellcome III, 395.



RITRATTO DEL  
FERRANTE I.

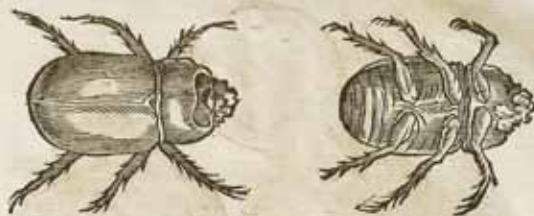
IMPERATO





SCARABEO RHINOCEROTE.

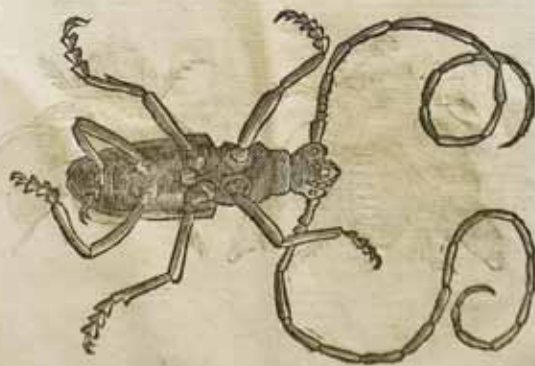
del genio femminile, il dritto, & roverso.



SCARABEO DA ALCUNI CHIAMATO TAVRO.  
il suo dritto.



SCARABEO DA ALCUNI CHIAMATO TAVRO.  
il suo roverso.



CER-



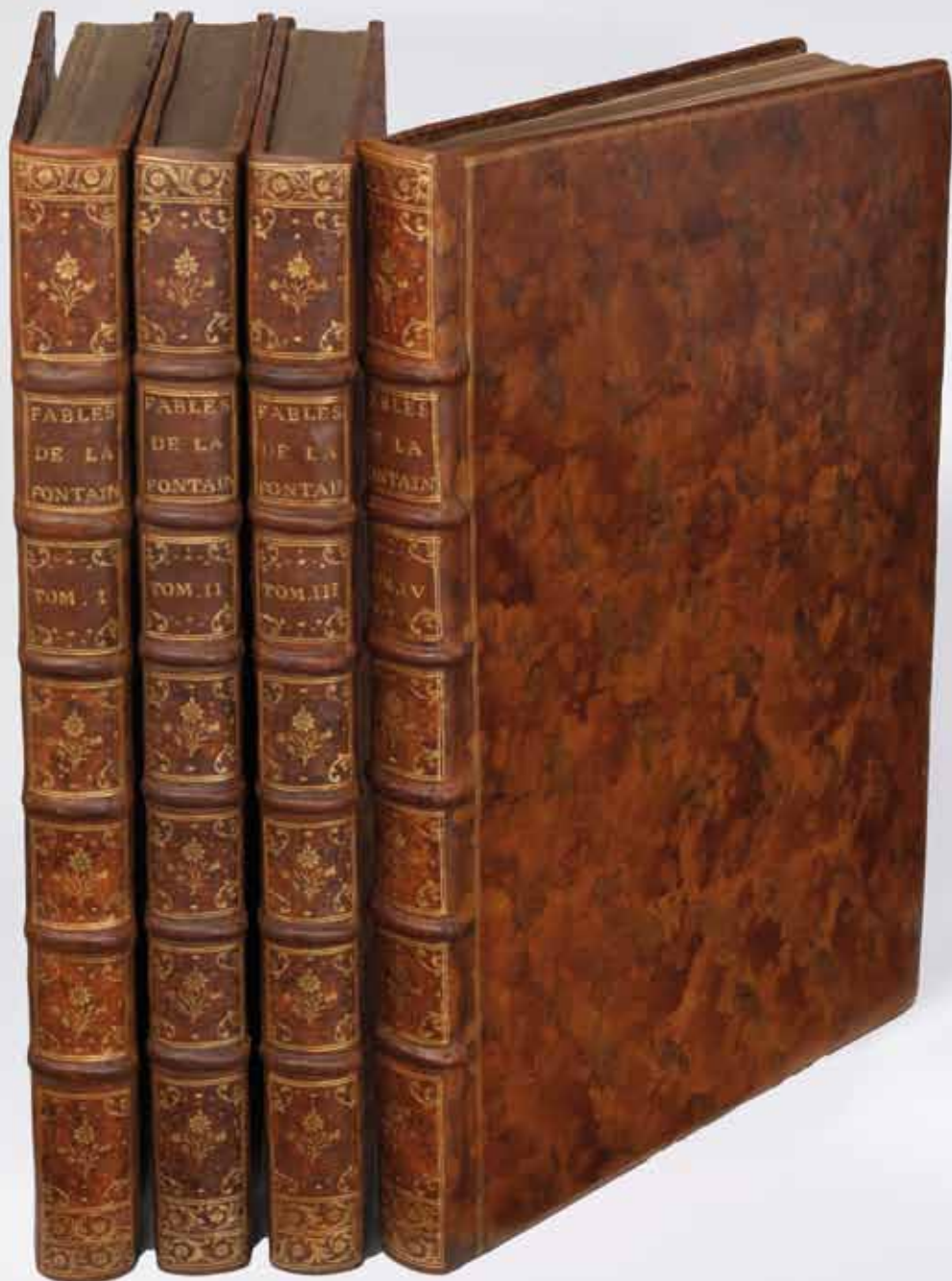
**IMPERATO, Ferrante.** *Historia Naturale di Ferrante Imperato napolitano. Nella quale ordinatamente si tratta della diversa condition di minere, pietre pretiose, & altre curiosità. Con varie historie di piante, & animali, sin'hora non date in luce. In questa seconda impressione aggiuntovi da Gio. Maria Ferro spetiale alla sanità, alcune annotazioni alle piante ...*

Venice: Combi & La Nou, 1672.

Folio (319 x 214 mm.), [8], 696, [8] pages, title printed in red and black, woodcut printer's device on final page, 126 woodcuts in the text and a folding engraved plate. Binding: contemporary brown calf with traces of paper label on spine. Provenance: Cartusiae Villenovae. Some pages browned, pale foxing here and there, binding restored, overall a good copy.

*Second enlarged edition of the beautiful catalogue of the natural history museum formed in Naples by Ferrante Imperato, an apothecary, and his son Francesco who edited the catalogue. 'The first edition of the catalogue was published in Naples in 1599; the museum was visited by Peiresc in 1601 and greatly admired for its natural curiosities and rarities. It was one of the earliest such collections in Italy and the catalogue is the first museum catalogue to contain plants and animals (Eales, Cole Library of Early Medicine and Zoology, 1969, p.53). In his preface Imperato claims that the catalogue was made in collaboration with Niccolo Antonio Stigliola, but Stigliola is believed to have written all the descriptions himself, and sold his interest in the publication to Imperato who put his own name on the title page. In this edition some additional material was provided, by Giovanni Maria Ferro, with new illustrations in the final chapter. The illustrations closely follow the originals and the famous woodcut plate of the interior of the museum is replaced by an engraving. The catalogue is divided in 28 books with substantial sections on mining (5 books) and alchemy (9 books), the remainder being devoted to animal and vegetable specimens. Ferrante Imperato took a scientific interest in his collection and was one of the first people to recognise the mysterious bronteae and ombriae as meteoritic stones and proved that Jew stones, a popular Wunderkammer specimen, were in fact the petrified points of an echinus. In G. M. Ferro's addenda to the catalogue is an interesting description and illustration of red and black Indian ink in a Chinese ink bottle and decorated case'. (P. Grinke, From Wunderkammer to Museum. London, 2012, no.22).*

Murray, I; p. 85; Cobres, I, n.16; Pritzel, 4433; Nissen 2111.



LA FONTAINE

## LA FONTAINE, Jean de. *Fables choisies*.

Paris: Charles-Antoine Jombert for Desaint & Saillant and Durand, 1755-1759.

Four volumes in folio (483 x 322 mm), [4], XXX, XVIII, 124; [4], II, 135, [1]; [4], IV, 146, [2]; [4], II, 188; halftitles, engraved frontispiece portrait of Oudry woodcut head- and tailpieces by Bachelier, 275 plates by Oudry engraved by Aubert, Aveline, Baquoy, Cochin, Legrand and others, plate for “Le singe et le léopard” in its lettered state. Contemporary French speckled calf, triple gilt fillet border, spines gilt in compartments gilt edges. Preliminary leaves misbound, extremities slightly rubbed, one plate and one text leaf repaired in margins, a few text leaves in volume 4 lightly browned, joints and corner restored; overall a very good copy.

*Large paper issue of this sumptuously illustrated edition of La Fontaine's celebrated fables. One of the 100 copies on papier impérial de Hollande. These volumes are justly considered “one of the most ambitious and successful of all illustrated books ... Oudry's rendition of animals is hardly to be surpassed” (Ray). The publisher Montenuault astutely adds that Oudry “grasped La Fontaine's intention to such a point that he appears sometimes to have enhanced the wit of the fables” (IV, 185). Jean Baptiste Oudry's first successes were with portraits and he was elected to the Royal Academy in 1719 as a historical painter. It was after he became director of the Beauvais tapestry factory that he began to amuse himself with subjects from La Fontaine's Fables. He made 276 sketches in all between 1729 and 1735. The subjects that they presented, landscapes and animals, were those which Oudry found most congenial, and his fellow feeling for their author was such that he could be called the ‘La Fontaine of Painting.’ These illustrations were purchased by the publisher Montenuault. Nicholas Cochin fils was entrusted to redraw the figures for publication, improving the lines for the engravers and enhancing the backgrounds, culminating in one of the pre-eminent eighteenth-century French illustrated books.*

Cohen-De Ricci 548; Rochambeau, *Fables* 86; Michel, Cochin 198; Ray 5.

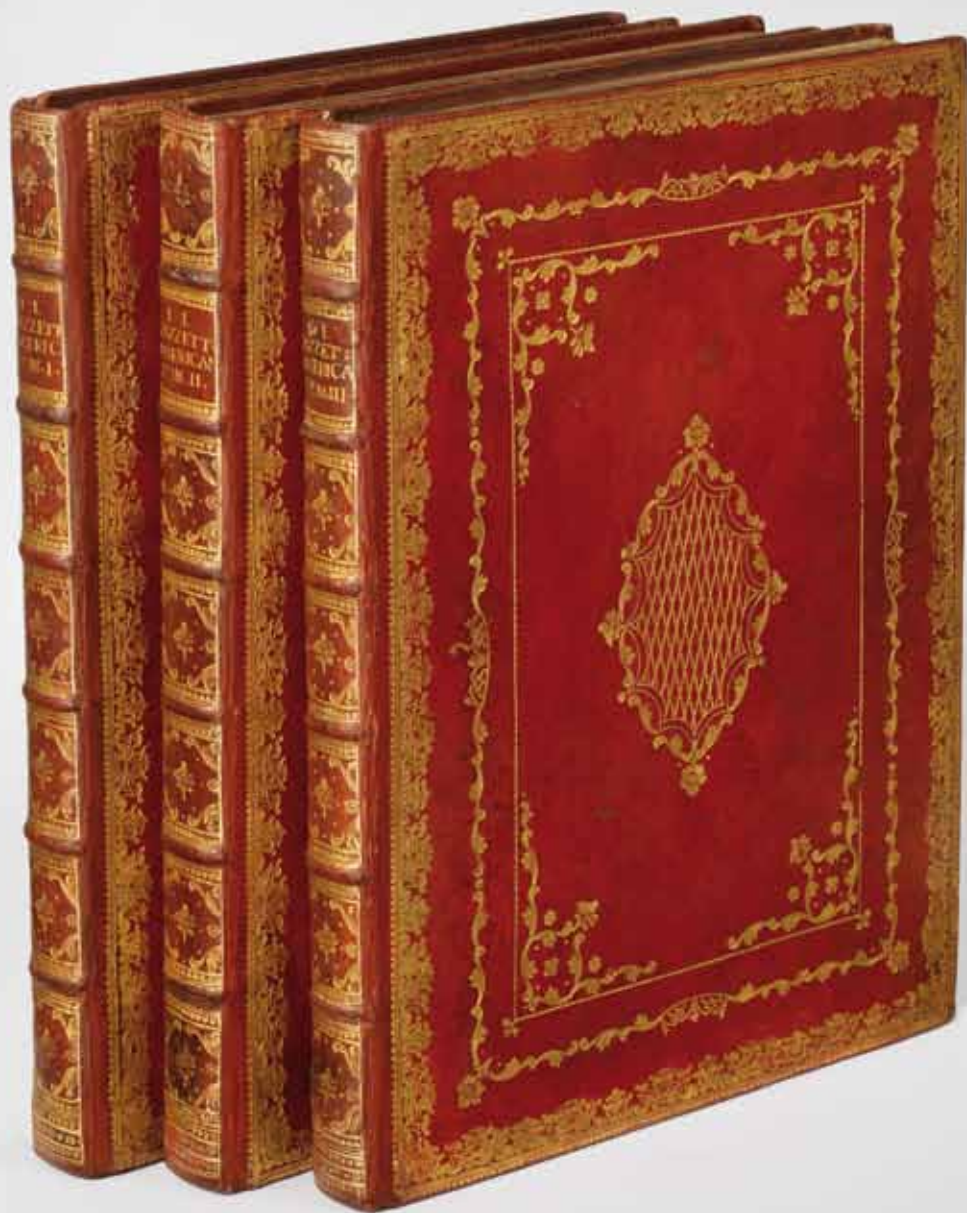
**GAZZETTIERE AMERICANO.** *Il Gazzettiere Americano, contenente un distinto Ragguaglio di Tutte le Parti del Nuovo Mondo.*

Livorno: Marco Coltellini, 1763.

Three volumes, folio (314 x 235 mm.), XXIII, 216 pages, 1 leaf; 256 pages, 1 leaf; 253 pages, 1 leaf. Engraved frontispiece, 3 title-page vignettes, etched tailpieces throughout and 78 full-page engraved plates of which 24 are folding. Contemporary red morocco rococo binding richly gilt. Light foxing here and there; a very fine set, rare in a morocco binding.

*First edition of this luxurious Italian eighteenth-century topographical dictionary of the New World. The work was first published in English a year earlier in an inferior 12mo-format, illustrated only with eight small maps. This Italian edition is virtually a new work, printed in the eighteenth-century rich Italian style on thick paper, with elegant full-page illustrations, folding plates of harbour views, etc. "A comparison of the entries [between the English and Italian editions] shows that although the words were translated literally, the printer, Marco Coltellini, has elevated the cramped, unattractive English original into a handsome book, and the visual effect of the Italian edition is strikingly superior. Because it is a translation of an English work, there is much more information about the English colonies in America than is found in most geographical books written by continental authors up to this time" (Hough, *Italians and the Making of America*, 81). The text attempts to cover all aspects of the Americas: the land, climate, commerce, goods, government, cities, rivers, mountains, peoples and customs; it is particularly impressive, however, concerning the flora and fauna. A majority of the etched plates are devoted to the indigenous animal and agricultural enterprises, such as a sugar plantation, native cotton manufacturing, tobacco processing, fisheries, and beaver dams, with individual plates of bison, wolverines, porcupines, penguins, Brazilian monkeys, and numerous birds. There are scenes of Barbados, Jamaica, New England, Hudson's Bay, Newfoundland, the Great Lakes, Santo Domingo, Florida, Havana, Lima, Acapulco, Santiago, Boston, New York, Niagara Falls, Quebec, and much more.*

Cox II, 131; Howes A-207; Phillips, *Atlases* 1161; Sabin 26814.



GAZZETTIERE

## **HORATIUS.** *Opera.*

Parma: Bodoni, 1791.

Folio, 2 leaves, XVI, 1 leaf, 317 pages. Contemporary mottled calf richly gilt; spine raised on seven bands, in second and third compartments red and green morocco label gilt, in the others floral tools, fine marbled paper endleaves, gilt edges. A very fine copy.

*Splendid Bodoni imprint, rare and highly appreciated first edition and first of the renowned set of classical authors printed by Bodoni. The text was prepared by a learned team in Rome and is probably one of the best editions. The sources are mentioned by the director of the scholars, Stefano Artega, in his letter to Bodoni. Giani no. 12: "forse la più autorevole lezione filologica di cui possano ancora oggi disporre gli studiosi... Edizione pregiatissima." De Lama II 63/4: "Questo è il primo de' classici che Bodoni stampò co' suoi torchi privati." Brunet III, 332: "Edition d' une exécution parfaite: elle est plus recherchée que la plupart des autres productions du même imprimeur".*

Brooks 417; Giani 12; Weiss 130.

## **LASTRI, Marco.** *L'Etruria pittrice, ovvero storia della pittura toscana dedotta dai suoi monumenti che si esibiscono in stampa dal secolo X al presente.*

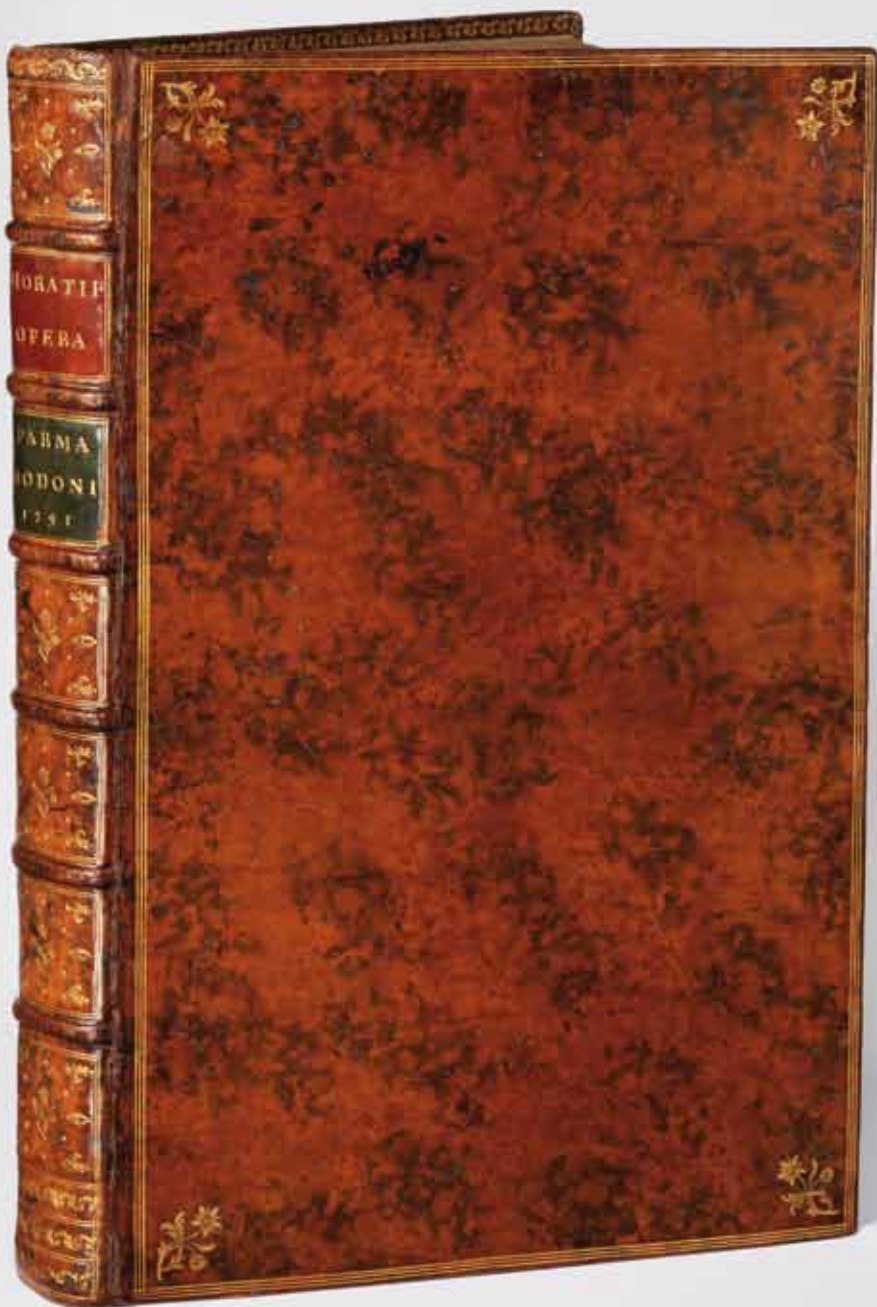
Florence: Niccolò Pagani e Giuseppe Bardi, 1791-1795.

Two volumes, folio (504 x 330 mm.), engraved title-pages, engraved initials, headpieces and vignettes, engraved frontispiece, 121 engraved plates (numbered 1-120, 2 plates numbered 24, the second of which is an outline engraving on blue paper), some plates tinted brown or green, parallel Italian and French text, printed on blue paper. Binding: contemporary calf-backed marbled boards, spine in compartments richly gilt, two morocco lettering pieces. Light foxing here and there but a splendid copy from the library of Principe di Soragna (ex libris).

*Only edition of this famous and celebrated work entirely devoted to the development of paintings in Tuscany with a particular focus on pre-Renaissance artists. "Ciascuno di questi volumi, nei quali è divisa quest'opera racchiude 60 articoli di notizie di altrettanti pittori toscani, scritte in italiano dal Ch. Sig. proposto Marco Lastri, autore e promotore di questa eccellente impresa, e tradotti in francese dal Sig. Bartolommeo Renard. Ognuno di essi ha una stampa incisa in rame, scelta dalle opere le più stimate di quel pittore, di cui si parla" (Moreni I, 509). Cicognara, 3387: "Il dottissimo Proposto Lastri illustrò le 120 tavole che compongono questa pregievole opera: ove di ogni artista di quella scuola si da una delle più cospicue pitture intagliate".*

Moreni I, 509; Cicognara, 3387.



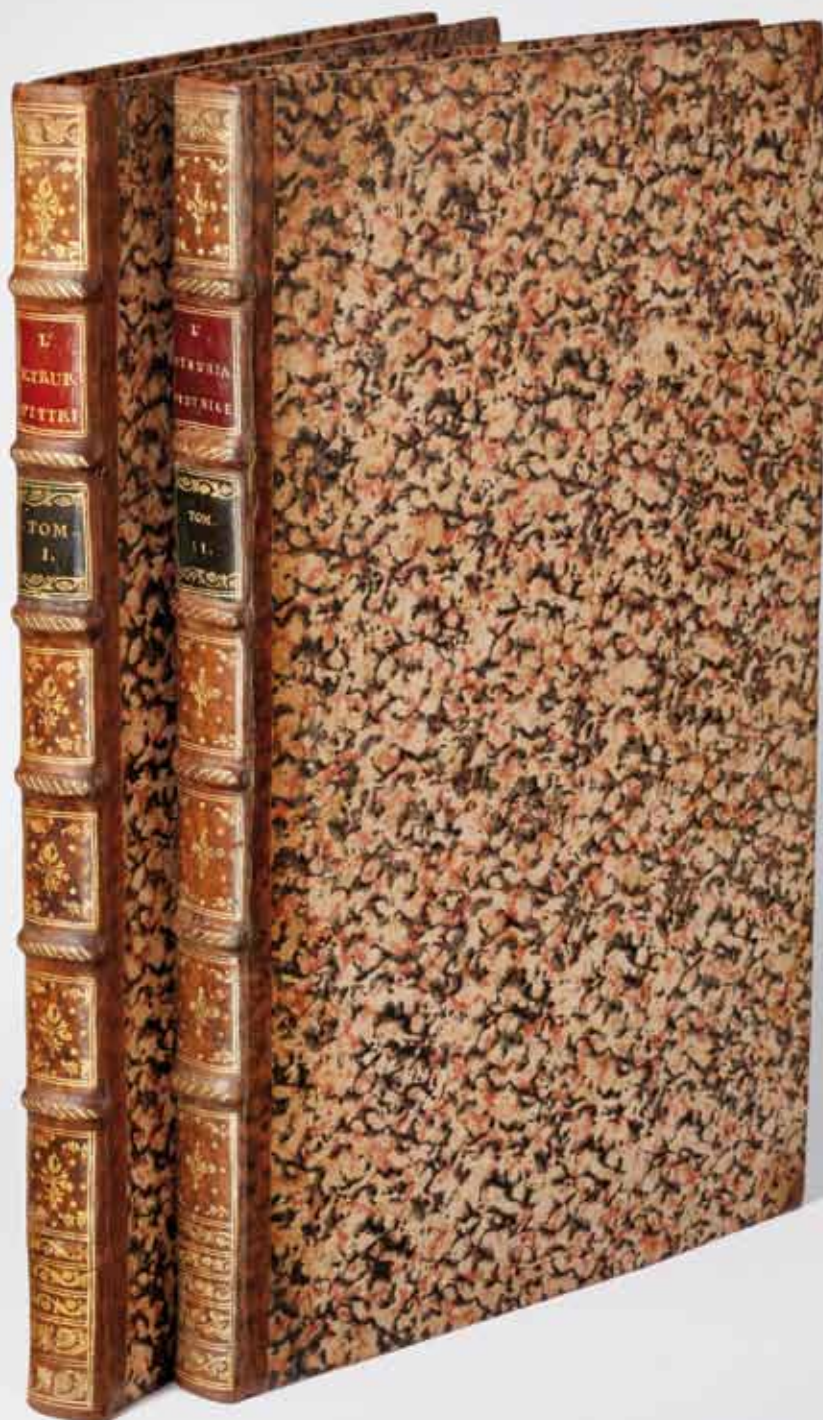


HORATIUS

Q.  
HORATII  
FLACCI  
OPERA

PARMAE  
IN AEDIBVS PALATINIS

MDCCLXXXI  
TYPIS BODONIANIS.



LASTRI

