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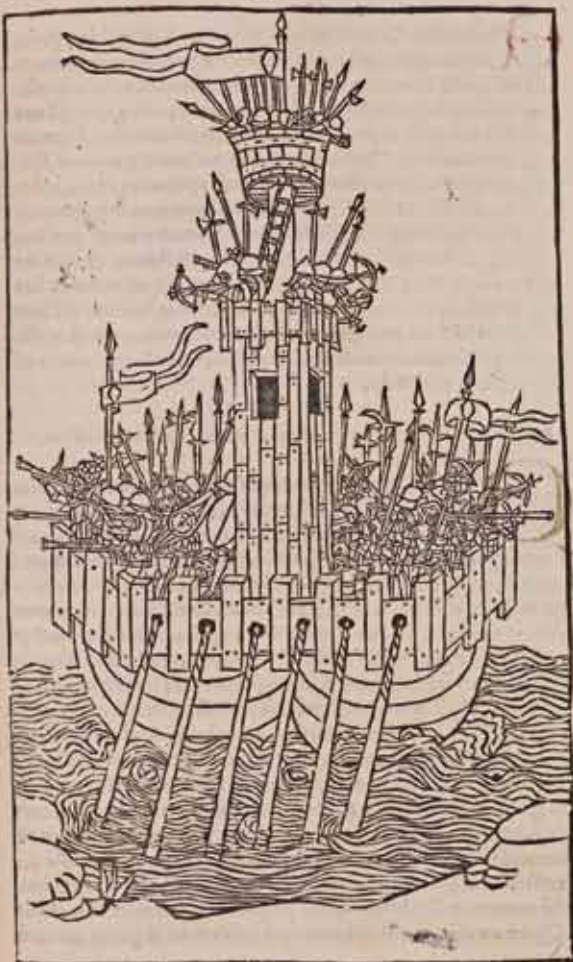


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CATALOGUE



VALTURIUS, Robertus. *De re militari*.

Verona: Boninus de Boninis de Ragusia, 1483.

Folio (306 x 192 mm.), 254 leaves, the first and the last blank, roman type, capital spaces, 96 woodcut illustrations, some full page, rubricated in red and blue. Eighteenth Century italian stiff vellum, manuscript title on spine, red edges. A few spots, one paper flaw on the right white margin of one leaf, few contemporary marginal annotations; overall a very good copy, fresh and genuine.

Second latin edition, the first was printed in Verona in 1472, of the first book containing technical illustrations. 'The historical importance of De Re Militari lies in the fact that it is the first book printed with illustrations of a technical or scientific character depicting the progressive engineering ideas of the author's own time. The woodcuts illustrate the equipment necessary for the military and naval engineer; they involve revolving gun turrets, platforms and ladders for sieges, paddle-wheels, a diver's suit, a lifebelt, something resembling a tank, pontoon and other bridges, a completely closed boat that could be half submerged, etc... The Verona Valturius and its reprints were the handbooks of the military leaders of the Renaissance, and Leonardo da Vinci, when acting as chief engineer to Cesare Borgia, possessed a copy and borrowed some of its designs.' (PMM, 1472 ed.). *This edition contains 96 xilographic illustrations, all but one, the illustration of soldiers in a tent on folio r1, are reduced copies of those used in the first edition. Traditionally attributed to both Andrea de' Pasti and Fra Giocondo, the design of these woodcuts is now believed to be derived from military manuscripts of Byzantine origin probably executed in Rimini. 'Le belle xilografie, ... dai decisi e taglienti profili non hanno nulla a che vedere con Matteo de' Pasti cui sono attribuite tradizionalmente; né derivano da alcuno dei manoscritti conosciuti ... e nemmeno con Fra Giocondo come sarebbe stato più verisimile, ma, al contrario, le miniature di questi e di altri codici derivano dall'edizione a stampa. ... Quanto all' iconografia dei disegni, cioè, all'origine di tutta la serie dei disegni e del comune prototipo è assai probabile che essi derivino da una serie di manoscritti di arte militare bizantini con figure di macchine belliche, risalenti a loro volta all'antichità classica. ... La non sempre corretta collocazione delle figure nella pagina, spesso fuor di 'giustezza', è originata dalla loro impressione in un secondo tempo, a testo tipografico già allestito. Ma ciò non impedisce di gustare, nella loro asprezza primitiva, la efficace sintesi operata dall'artista quattrocentesco in questi disegni.'* (L'introduzione della stampa in Italia e a Milano: mostra di 80 cimeli bibliografici della Biblioteca Nazionale

Braidense, a cura di E. C. Pirani e di S. Samek Ludovici. Milano, 1966.)
"Valturio was military engineer to Sigismondo Malatesta, tyrant of Rimini, and it was at his court that the above treatise was written. It served as a guide to the military active leaders of the Renaissance including Leonardo da Vinci, chief of engineers to Cesare Borgia, who possessed a copy. The equipment shown in excellent engravings represents apparatus for assault and defence, cannon, bridges, portable scaling ladders, battering rams, armed chariots and naval equipment including a battleship." (Heralds of Science)

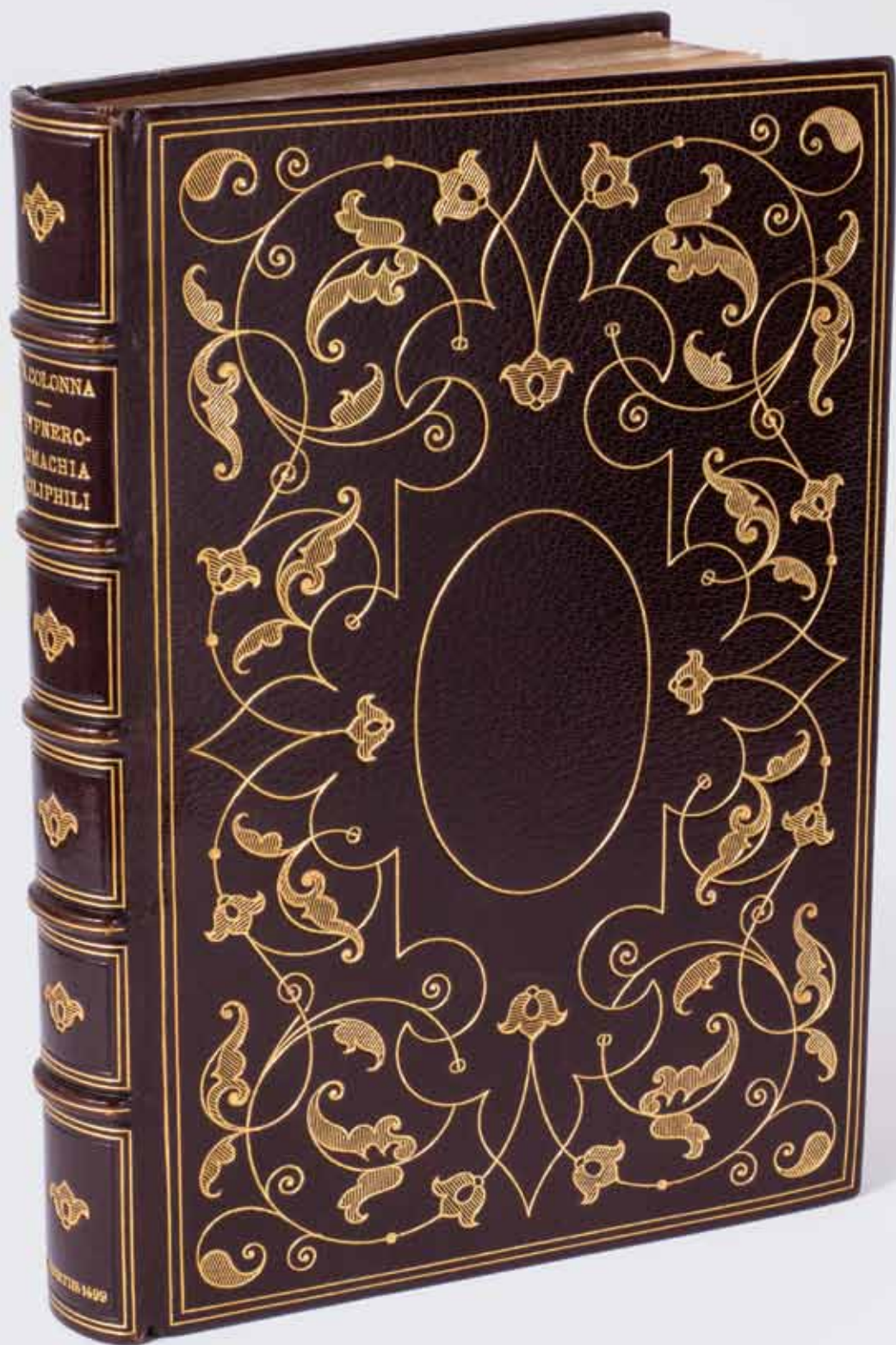
BMC VII 952; IGI 10115; Go V89; HC 15848.

COLONNA, Francesco. *Hypnerotomachia Poliphili, ubi humana omnia non nisi somnium esse docet atque obiter plurima scitu sanequam digna commemorat.*

Venice: Aldus Manutius for Leonardus Crassus, December 1499.

Folio (301 x 200 mm.), 234 leaves. Collation: π^4 , a-y⁸, z¹⁰, A-E⁸, F⁴: $\pi 1r$ title *HYPNEROTOMACHIA POLIPHILI* ... , $\pi 1v$ dedicatory letter in Latin by Leonardo Crasso to Guidobaldo da Montefeltro, Duke of Urbino, $\pi 2r$ laudatory Latin poem addressed to Crasso by Giovanni Baptista Scyta, unsigned synopsis of the work in Latin distichs, Italian prose and Italian tercets, $\pi 4v$ epigrams by Andreas Maro Brixianus; a1r Book I, A1r Book II, F4r errata and colophon; 172 woodcuts in the text, 11 full page, 39 woodcut chapter initials. The misprint "Saneque" on a1r corrected in manuscript, uncorrected misprint signature E1 at the beginning of quire C. Late XIX century dark brown morocco richly gilt in the style of XVI century bindings signed by Gruel, gilt edges, brown morocco pastedown with gilt decorations, purple silk flyleaves. Provenance: Laurent Meeûs (ex libris). A very good copy.

First edition of the most magnificently illustrated book of the Italian Renaissance. The text is 'an enigmatic tale of love lost and regained, presented in two versions and written in "an extraordinary exotic Latinate vernacular, a language never spoken and never again attempted in Latin literature" (Martin Davies, Aldus Manutius, 1995, p.37). The Polifilo has inspired a body of



COLONNA, Francesco.

TRIVMPHVS



ce ligatura alla fistula tubale, Gli altri dui cū ueterrimi cornitibici con-
cordi ciascuno & cum gli instrumenti delle Equitante nymphe.

Sotto lequale triūphale seiughe era laxide nel meditullo, Nelq̃le gli
rotali radii erano infixi, deliniamiento Balustico, graciliscenti sepoli
negli mucronati labii cum uno pomulo alla circumferentia. Elquale
Polo era di finissimo & ponderoso oro, repudiante el rodicabile erugi-
ne, & lo'incédioso Vulcano, della uirtute & pace exitiale ueneno. Sum-
mamente dagli festigianti celebrato, cum moderate, & repentine

riuolutiōe intorno saltanti, cum solemniissimi plausi, cum
gli habiti cincti di fasceole uolitante, Et le sedente so-

pra gli trahenti centauri. La Sancta cagione,

& diuino mysterio, inuoce cōsone & car-

mini cancionali cum extre

ma exultatione amo-

rosamente lauda

uano.

*

PRIMVS



EL SEQVENTE triũpho nõ meno miraueglioso d'l primo. Impo
cheegli hauea le q̃tro uolubile rote tutte, & gli radii, & il meditullo defu
sco achate, di cãdide uẽule uagamẽte uaricato. Ne tale certañte gestoe re
Pyrrho cũ le noue Muse & Apolline i medio pulsate dalla natura ipsso.

Laxide & la forma del dicto q̃le el primo, ma le tabelle erão di cyaneo
Saphyro orientale, atomato de scintillule d'oro, alla magica gratissimo,
& longo acceptissimo a cupidine nella sinistra mano.

Nella tabella dextra mirai exscalpto una insigne Matrõa che
dũ ouì hauea parturito, in uno cubile regio colloca
ta, di uno mirabile pallacio, Cum obstetricẽ stu
pefacte, & multe altre matrone & astante
Nymphe Degli quali uscìua de
uno una flammula, & delal
tro ouo due spectatissi
me stelle.

* *

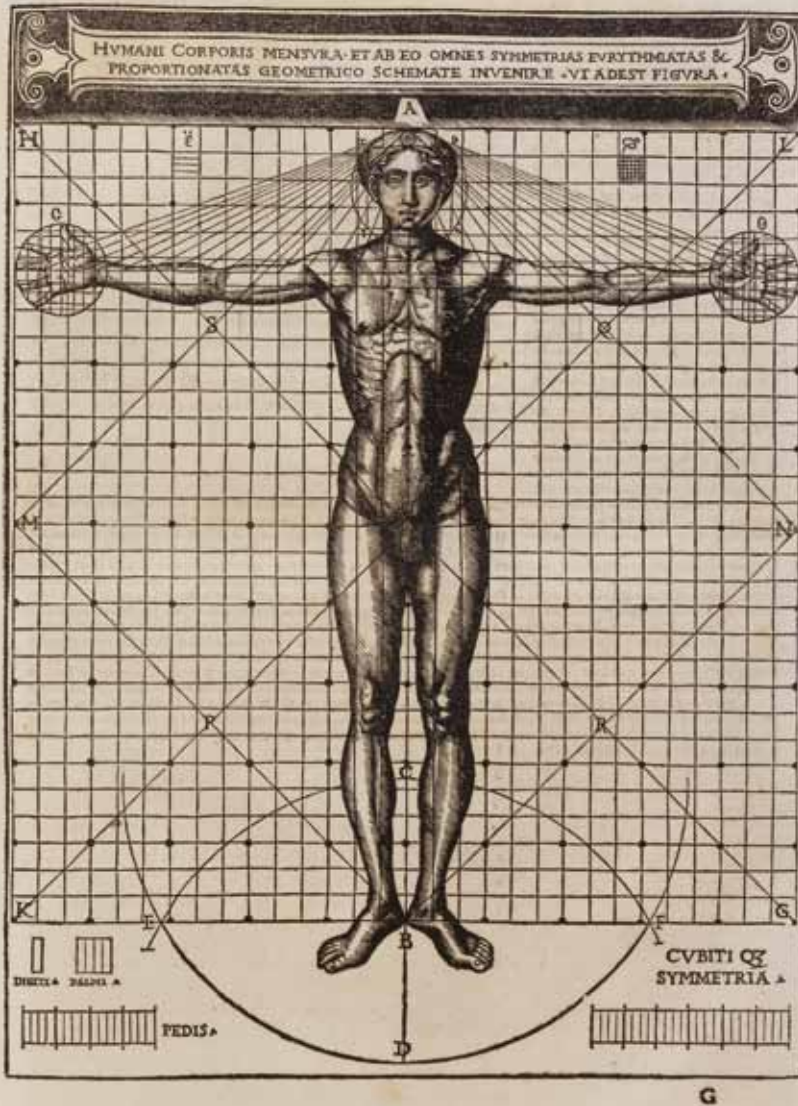
*

commentary and conjecture disproportionate to its literary merit. From the title, a coniage meaning –a struggle of love in a dream by the lover of Polia– to the oneiric illustrations and text dense with classical allusions, the work has evoked almost as many interpretations as interpreters. “A linguistic and literary debauch, choked with recondite imagery, erudite periphrases, and exotic verbiage” (Lowry, p.120), the text has been confidently glossed as an allegorical guide to neo-classical aesthetics and to Leon Battista Alberti’s architectural theories; a fable relating to the struggle of medieval Christian mind towards humanistic enlightenment; a coded alchemical treatise; a Jungian allegory of the individuation of the psyche and its striving for self-knowledge; or a sort of humanistic encyclopaedia. This last, most straightforward interpretation is the result of a close study of the annotations by a 16th-century north Italian humanist reader in a copy still privately owned in Italy (Dorothea Stichel, *Reading the Hypnerotomachia Poliphili in the Cinquecento, marginal notes in a copy at Modena in Aldus Manutius and the Renaissance Culture, Essays in Memory of Franklin D. Murphy*, Florence, 1998). Numerous allusions misinterpreted or unnoticed by later commentators were easily recognized by that near-contemporary reader, and his copious notes elucidate the rich classical sources underlying the work, whose author relied largely on Pliny, Ovid, and Boccaccio *Genealogia deorum*. Stichel concludes (as did Lowry) that the Polifilo was conceived first and foremost as a treasury of erudition, fundamentally defined by the classical heritage, and suggest that this may have been Aldus’s motivation for agreeing to the request of the well-connected Veronese nobleman Leonardo Crasso that he publish it. On whose behalf Crasso was acting has still not been satisfactorily resolved. The commonly accepted attribution to the dissolute Dominican friar Francesco Colonna is supported by internal evidence–the acrostic formed by the chapter initials and a dedicatory poem, cancelled in all but one copy (Berlin Staatsbibliothek), addressed to Francisco alta columna. Also of possible relevance is an act of the Dominican order dated 5 June 1501, instructing Colonna to repay the Provincial of the Order for the expenses incurred on account of the printed book. (M.T. Casella and G. Piozzi, *Francesco Colonna, biografia e opere*. Padua, 1959). The identity of the Polifilo Master? Who designed the woodcuts – two of which (a6v and c1r) are signed “.b.” or “b” (possibly simply the mark of a workshop) – has also long been disputed. The Paduan miniaturist Benedetto Bordon or Bordone (ca. 1450/60-ca. 1530), who spent most of his career in Venice and almost certainly collaborated with Lucantonio Giunta on the illustrations for a sequence of monumental printed choir books, remains the likely artist. Although circumstantial and stylistic, the evidence is strong that Bordon worked with Aldus on the illustration and layout of the *Hypnerotomachia Poliphili*: “Regardless of the author and the form of the manuscript, Aldus Manutius would have required the assistance of a skilled designer in order to produce the Polifilus. The designer would have overseen

the transfer of drawings to woodblocks and would have worked on the complex layout of the woodcuts and type. Such a designer needed to know about woodcut production and to have worked previously with images – painted or woodcut – in printed books of the known book artist in the Veneto in the 1490s with these skills. Benedetto Bordon was by far the most obvious candidate”. (Lilian Armstrong, Benedetto Bordon, Aldus Manutius and Lucantonio Giunta, Old links and New in Aldus Manutius and the Renaissance Culture, Essays in Memory of Franklin D. Murphy, Florence, 1998). Unlike the identities of its author and illustrator, the book’s status as a masterpiece of typographic design is rarely challenged, and it is justifiably celebrated as the greatest early example of the harmonious integration of printed text and illustration. The woodcuts depict scenes from the story as well as ancient architecture, inscriptions, monuments and triumphal processions observed by the dreaming Polifilo and described in detail in the text. A deliberate role was apparently assigned to the typeface for the achievement of a felicitous design. For the Polifilo a new set of capitals was combined with the roman type cut by Francesco Griffo da Bologna for the 1495/6 edition of Bembo De Aetna. These capitals were designed according to the rules of proportion based on classical models which had been set forth by Felice Feliciano, Alberti and Luca Pacioli. Lowry went so far as to affirm that the “Polifilo capitals proclaimed Aldus’ association with an all-embracing movement to revive the culture of antiquity as loudly, and to his audience as clearly, as any of his rousing humanistic prefaces. This audience was at first, however, quite small. Undoubtedly the expense of the edition (for which Dürer paid a ducat in 1507) and the obscurity of the work discouraged buyers: ten years after publication Crasso was still in possession of most of the edition, whose print-run has been estimated at 500 or 600 copies (G. Mardesteig, Festschrift Donati, Firenze, 1969, p.228). Only after publication of a second edition by Aldus’ heirs in 1545 did the work gain in popularity, mainly through the French translation, illustrated with copies of the woodcuts, which was first published a year later and reprinted twice before the end of the century, An English version appeared in 1592.

(The Helmut N. Friedlaender Library. Christie’s New York, 2001).

BMC V 561; IGI 3062; Goff C 767.



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 (396 x 269 mm.), Collation: [π^8]; 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: early 17 century Italian plain boards, manuscript title at foot of spine. Provenance: Charles Otway Esq. of Romden, Kent (ex libris). A pale waterstain in the upper margin, first and last leaf reinforced in the gutter a few restorations in the white margins, overall a good copy.

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 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 the 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 autographed 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 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 the Milan Cathedral are said to be 'the earliest authentic representations of Gothic architecture in a printed book.' (Fowler). *The present copy shows the earlier version of the errata with 'tuta' for 'tutta' in the headline.*

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

MACHIAVELLI, Niccolò. *Libro della Arte della guerra di Niccolò Machiavegli cittadino et segretario fiorentino.*

Florence: Heredi di Philipppo di Giunta, 16 August 1521.

Octavo (143 x 96 mm.), 124 leaves with seven military diagrams each one printed on two pages, Giunta device on recto of last leaf. Eighteenth century stiff vellum, spine in compartments with gilt decor and lettering piece. A pale waterstain, a few spots, an ancient restoration on the last two leaves affecting text, overall a good copy of this extremely rare book.

Exceedingly rare first edition of the first influential modern treatise on military art, published three-hundred years before von Clausewitz's work. This dialogue completes the Machiavellian theoretical and political triptych, together with the Prince and the Discorsi sopra la prima deca di Tito Livio, but stands out as the only historico-political work published by the author during his lifetime. Machiavelli puts on the scene a dialogue articulated in seven books, taking place probably in 1516, in the most secret part of the Orti Oricellari, the garden of palace Rucellai where Machiavelli used to meet his closest friends and political interlocutors. The characters are chosen between contemporary high standing figures: among them, Cosimo Rucellai, the master of the house, and the famous Roman captain Fabrizio Colonna, who represents the author's viewpoint. The originality of the work consists primarily in the attempt to go beyond the military feudal system, privileging the chivalry, in favour of the new conception of a popular and territorial militia. Machiavelli's main sources are classical

treatises such as Frontinus' Stratagemata and Vegetius' Epitoma rei militaris, which provide the main frame for the work, the sequence of the arguments, and the great part of the reflexions on the soldiers' qualities, the army's morphology, the tactical schemes. At the end of the work, Machiavelli introduces seven military diagrams, a set of drawings aimed at describing tactical schemes: in so doing, he recovers a tradition of Greek polemography and consigns it to a rich long-lasting fortune in the history of modern warfare. Machiavelli maintains the necessity of a general reform of military institutions, leading to a refusal of professional and mercenary armies and a recovery of citizen armies. As in other Machiavellian works, the dialogue is animated by a political aim, to rescue Italy from enslavement by foreigners, from economic ruin, and from a more general barbarisation of culture. The author looks at the Classical past in a utopian way, and identifies in the Roman Republican army the best model for the present; in fact, in his view, the military order corresponds with the civil order, so that a strong link can be established between justice and armies. The Swiss army is the concrete demonstration that a recovery of the ancient military orders is theoretically possible. In spite of this, the final judgment pronounced by Colonna is pessimistic: in light of a lucid, powerless awareness of the Italian situation, no real renewal of militia seems possible without a moral renewal of the soldier and a general inner renewal of the State.

16 CNCE 28102, 28104, 28105 & 28106; Pettas, *Giunti*, 232; I. Eramo, *Disegni di guerra. La tradizione dei diagrammi tattici greci nell'Arte della guerra di Niccolò Machiavelli*, 2012, 35-62; *Arte della guerra*, in *Enciclopedia Machiavelliana*, Roma, 2014, vol. I, 108-122.

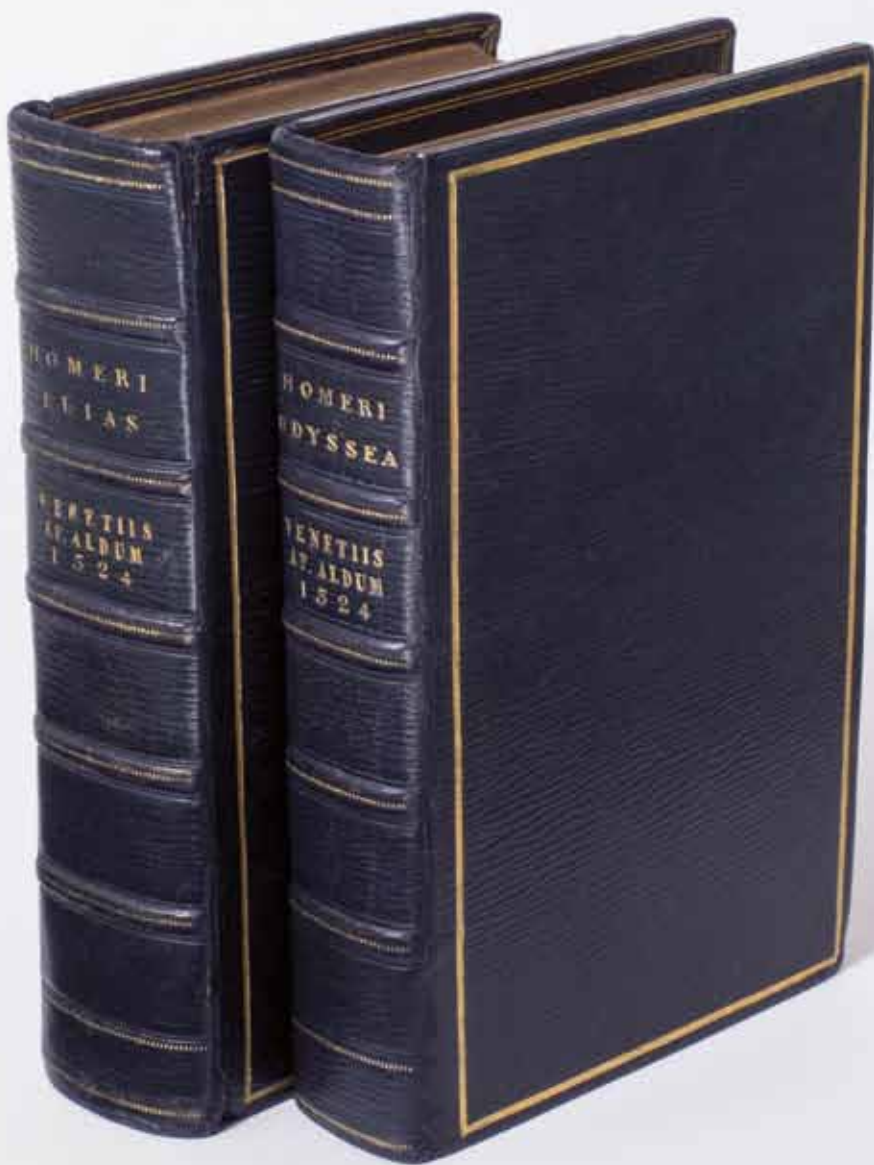
HOMERUS. *Ilias, Odyssea.*

Venice: in aedibus Aldi, et Andreae Asulani soceri, April 1524

Octavo (150 x 93mm.), two volumes, text in Greek, woodcut Aldine device on title-pages and final verso of each volume, early nineteenth-century straight-grained navy morocco, single gilt fillet border, spine gilt in compartments, gilt edges, slight loss of text to k1 in volume 2, extremities slightly rubbed, spines slightly faded. A good copy.

Third Aldine small two-volume edition of the whole set of works traditionally ascribed to Homer: the Iliad, the Odyssey, the Homeric Hymns, and the Batrachomyomachia, the fanciful and parodic battle between frogs and mice. In addition, as an introduction to the collection, three ancient biographies of Homer are provided, those erroneously attributed to the historian Herodotus, the biographer Plutarch, and the rhetorician Dio Chrysostomus. It took time before scholars demonstrated that neither the Batrachomyomachia nor the Hymns belonged to the Homeric tradition, and that the biographies were spurious products of ancient scholarship. The text is printed in Greek throughout except for the two dedicatory letters in Latin to Girolamo Aleandro, which were reprinted from the second edition of 1517. The Greek text was taken from the first Aldine edition of 1504, which in turn was highly dependent on the famous Florentine editio princeps by Demetrios Chalcondylas of 1488. Aldus established his edition according to his own copy of the Chalcondylas' Homer, nowadays conserved in Paris in the Bibliothèque Nationale. "Cette édition [...] a été copiée sur la première (de Florence, 1488, in-fol.) dont elle reproduit une partie des fautes typographiques. Il est difficile de reconnoître si, pour cette édition, Alde s'est aidé de quelques manuscrits; s'il l'avoit fait, il l'auroit dit" (Renouard).

Homer enjoyed an enormous success during the sixteenth century, with 246 printed editions distributed all over Europe. The three Aldine editions, printed in the space of only twenty years, contributed in a decisive way to that success and set the standard for what was to be included in "the complete Homer". Though the Aldine issues were not the first editions of Homer to be printed in Italy, due to the name and fame of its publisher they would become one of the most influential developments in the successive Homeric scholarship. The Aldine editions of Homer are perhaps most striking, in comparison to their Medieval ancestors or even many of their incunabulum predecessors, for their handy pocket format size. "This smaller and infinitely more affordable format offered scholars economy and portability with which no manuscript could



HOMERUS. Ilias, Odyssea.

compete. The book's portable size (the precursor to modern trade paperbacks) helped to offset the considerable, though no longer astronomical, expense of its purchase. Once a potential scholar of Homer had learned Greek, with this book in hand he would no longer be tied to the library of a particular city or noble family. This meant greater freedom to travel throughout Italy or even throughout Europe, which in turn facilitated the exchange of scholarly thought throughout the West. The resulting positive feedback loop led to an explosion of scholarship, laying the foundations for much modern Homeric scholarship in turn" (Szabo 2015).

Ahmanson-Murphy, Aldine Coll. 197/1; Renouard, *Annales de l'imprimerie des Alde*, 98:1; Adams H745; Brunet III, 269-70; Graesse III, 326; H.G. Fletcher, *New Aldine Studies*, 47-49; F. Szabo, *Homer, Venice, and Byzantium: Aldus Manutius' First Edition of the Iliad*, 2015.

ARIOSTO, Ludovico. *Orlando Furioso di M. Ludovico Ariosto novissimamente alla sua integrità ridotto et di varie figure ornato.*

In Venetia, per Nicolo di Bascarini, 1543.

Quarto (200 x 140 mm.), 246 leaves, woodcut portrait of Ariosto after Titian on title page, peacock printer's device on last leaf and 46 small woodcut illustrations at the beginning of each *canto*. Eighteenth century calf, spine in compartments with red morocco lettering piece. Provenance: "Ex libris Federici Sacci Cremonensis" (manuscript note), Richard Heber (according to the description of Giuseppe Martini pasted on front pastedown) an old sale catalogue description pasted on first flyleaf, Livio Ambrogio (ex libris). Title page a little dust soiled, a small paper flaw on pages 185-186 affecting a couple of letters, binding worn but a very good copy.

A very rare copy of one of the first illustrated editions ever printed of Ariosto's masterpiece.

Very little is known about Nicolò Bascarini, a typographer active in Venice from 1541 to 1554. This edition reproduces the whole set of illustrations realized for the edition by Niccolò Zoppino in 1536, that is, the first illustrated edition

ORLANDO FVRIOSO

DI M. LVDOVICO ARIOSTO

NOVISSIMAMENTE

ALLA SVA INTEGRITA RIDOTTO

ET DI VARIE FIGVRE

ORNATO.



In Venetia per Nicolo di Bascarini

M. D. XLIII.

of Ariosto's *Furioso*. Nevertheless, if compared to the original, Bascarini's illustrations are bigger and better defined. Each illustration corresponds in size to one *ottava rima*, that is the eight-line stanza organizing the whole poem, and reproduces a single episode; the characters clearly prevail on the landscape, which is only superficially sketched.

The *Orlando Furioso* was the most popular Italian epic poem of the sixteenth century, and is generally regarded as the finest expression of the literary tendencies and spiritual attitudes of the Italian Renaissance. There is no doubt that the success enjoyed by the work from the 1520s was also due to the fact that illustrations began to be produced for the poem almost immediately: publishers competed with each other in producing new editions (almost 200 in less than a century), offering different features to attract more customers. It proved very difficult for draftsmen to translate into images the extraordinary complexity of the Ariostean invention, as well as to assure an adequate iconographic counterpart to a plot continuously and marvellously overlapping characters and episodes.

F. Zanetti, *Nota per una storia delle illustrazioni dell'Orlando Furioso*, in *Ludovico Ariosto. Documenti, immagini, fortuna critica*, 1992, 129-137; I. Andreoli, *L'Orlando furioso 'tutto ricorretto et di nuove figure adornato'*, in *Autour du livre italien ancien en Normandie*, 2011, 41-132; *L'Orlando Furioso e la sua traduzione in immagini* (orlandofurioso.org).

POLYBIUS. *Polybii Megalopolitani Historiarum libri priores quinque, Nicolao Perotto Episcopo Sipontino interprete - item, Epitome sequentium librorum usque ad Decimumseptimum Vuolfgango Musculo interprete.*

Basel, per Ioannem Hervagium, 1549.

Folio, two parts in one volume, 4 leaves., 282 pages., 1 blank leaf, 4 leaves, 323 (recte 319) pages, 5 leaves, with woodcut printer's device on title. Bound in contemporary vellum panelled and gilt with fleuron to corners and large elegant Arabesque central piece; monogram E. L. Z. H. on both covers (Ernst Landgraf zu Hessen), gilt edges. Gilt oxidated, ribbons renewed, very light foxing but a very attractive copy.



POLYBIUS.

Editio princeps of the fragments from books VI-XVII of Polybius' Histories, with Latin translation by Wolfgang Musculus, and second edition of books I-V, reproducing the Latin translation given by Niccolò Perotti in the early 1450s. This edition was committed to the Basler printer Johannes Herwagen (Hervagius) by Arnoldus Arlenius Peraxylus (c. 1510-1582), a Dutch humanist and a librarian to the Spanish ambassador in Rome, Diego Hurtado de Mendoza, to whom the work is dedicated. As Peraxylus says in his dedicace to Mendoza, the Greek text of books VI-XVII was transmitted by a collection of abridged fragments that he had found in his master's private library, the so-called Excerpta Antiqua. Since Mendoza's manuscript (Scorialensis VI B6) was lost in the Escorial during the fire of 1671, the 1549 edition is now the only source for its readings.

Polybius (c. 200-120 BC) was the most important and influential Greek historian of the Hellenistic Age. A leading politician in his own homeland and a man of war before being a historian, Polybius was deported in Rome in 167 BC as a detainee, after the Third Macedonian War. On that occasion, he became a friend and a counsellor of Scipio Aemilianus, the nephew of Scipio Africanus, who was later to become famous as the destroyer of Carthage and Numance. All over the 40 books of his Histories, mostly written during his Roman stay, he narrated as an eyewitness the sudden rise of the Roman State to the dominion in the Greek and Hellenistic World. With this work, he acted as a political and cultural mediator, aiming at providing both the Greeks and the Romans with a useful tool for mutual understanding. "Writing in the mid-second century BC, Polybius had set out to explain to his fellow Greeks 'by what means and under what system of government, the Romans succeeded in less than fifty-three years [220-167 BC] in bringing under their rule almost the whole of the inhabited world, an achievement which is without parallel in human history.' Thirty books followed on 'the formation and the growth of the Roman Empire', subsequently extended by a further ten books in order to accommodate the years 167-146 BC" (Kempshall 2011, 509).

Polybius was highly appreciated during the whole Antiquity for his accuracy, for the rigour of his historical analyses, and for his first-hand political and military experience. As a consequence, it was largely read and praised by Greek and Roman authorities like Cicero, Livius, and Plutarch, and soon imposed itself within the canon of Classical historians. "Polybius was rediscovered in Florence as a historian of the first Punic War by Leonardo Bruni about 1420. Though he had been translated into Latin by the middle of the fifteenth century, his reputation as a historian and as a political thinker does not seem to have been widely diffused. It was in Republican Florence, too, that the importance of his Book VI was recognized for the first time by Machiavelli and others at the beginning of the sixteenth century. Even the first philological work on him seems to have been done in Florence, by Politian. The idea of printing the Greek text does not appear to have interested the Italians until it was too late. The publication

of Polybius in Germany [Haguenau, 1530] coincided with the opening of a new stage in Greek studies - and with the new didactic and pragmatic mood of European historiography. Polybius' reputation soared rapidly in the second part of the sixteenth century. His fame was based on his expertise as a military and a diplomatic historian" (Momigliano 1974, 371-2). He was also appreciated as a fine political theoretician: his sixth book, offering an analysis of the Roman State in the terms of a mixed constitution and here edited for the first time, proved to be extremely fascinating for Renaissance and Modern thinkers, as Machiavelli, Bodin, Montesquieu, or the Fathers of the American Constitution.

J.M. Moore, *The Manuscript Tradition of Polybius*, 1965; A. Momigliano, *Polybius' reappearance in Western Europe*, in *Polybe. Neuf exposés suivis de discussions*, *Vandœuvres - Genève* 1974, 343-372 ; M. Kempshall, *Rhetoric and the Writing of History*, 2011.

ARIOSTO, Ludovico. *Orlando Furioso di M. Lodovico Ariosto, con cinque nuovi canti del medesimo. Ornato di figure & Con queste aggiuntioni etc.*

Venice: per Gio. Andrea Valvassori detto Guadagnino, 1567 (1566).

Quarto (255 x 182 mm.), [16], 622, [70] pages, allegorical title page, woodcut portrait of Ariosto and 51 woodcut illustrations, at the beginning of each canto, each within full-page woodcut architectonic border. A very fine copy bound by Hardy in maroon morocco, spine in compartments with gilt title, gilt edges.

Rare and valued illustrated edition of Ariosto's masterpiece, including the so-called Cinque Canti (published for the first time in the posthumous Aldine edition of 1545) and an extremely rich para-text. Despite being dated 1567 in the title-page, this is the same edition dated 1566 in other copies, as is demonstrated by the date on the title-page of the Cinque Canti ('1556').

Giovanni Andrea Valvassori (1518-1572), also known as Guadagnino, was a Venetian woodcutter, cartographer, printer and publisher, active in Venice with his own press from 1531 to 1572. Valvassori was one of the most important 16th century editors of the Furioso, being responsible for the third illustrated



edition of the poem, that of 1553, which followed the editions by Niccolò Zoppino (1536) and Gabriele Giolito de' Ferrari (1542), and preceded the one by Vincenzo Valgrisi (1556). There is no doubt that the success enjoyed by the *Orlando Furioso* from the second decade of the century was also due to the fact that illustrations began to be produced for the poem almost immediately: publishers competed with each other in producing new editions (almost 200 in less than a century), offering different features to attract more customers. Both the Valvassori editions of 1553 and 1566 maintain the multi-narrative iconographic structure inaugurated for Ariosto by Giolito de' Ferrari in 1542, but whose origins probably lie in the Strasburgan 1502 Vergil by Grüninger. Each woodcut illustrates several successive moments of an episode within a single frame, giving the print the capacity to record a complex visual narration. In Valvassori's editions, "the figures carved in the foreground are characterized by excessively muscular bodies; on the contrary, as far as one moves towards the horizon, they get smaller until they become illegible. The different scenes are usually arranged in a chronological order, from the foreground to the bottom, with a zig zag motion" (Zanetti 1992, 131).

The 1566 edition distinguishes itself also in another respect, that is, the accentuation of the allegorical-moralizing interpretation of the poem. This was pursued through the Allegories introducing each canto, written by the Venetian jurist Clemente Valvassori (who signed also the Preface to the edition). In Clemente Valvassori's commentary not only is *Furioso's* relationship to its Classic models given less attention, but Ariosto, as a Christian poet, is even deemed superior to Homer and Vergil. Accordingly, Valvassori interprets the poem's renown mutability as an allegory of the fragility of human life: "the world represented in the poem, according to his allegories, is a vale of delusion and tears where desire, carnality and blindness only lead to frustration and despair, unless God's redeeming grace intervenes" (Javitch 1999, 38).

G. Melzi, *Bibliografia dei romanzi e poemi cavallereschi italiani*, 1838, 160-161; Prince d'Essling, *Les livres à figures vénitiens*, 1914, III 112-116; E.T. Falaschi, *Valvassori's 1533 illustrations of Orlando Furioso: the development of multi-narrative technique in Venice and its links with cartography*, «La Bibliofilia», 77 (1975), 227-251; F. Zanetti, *Nota per una storia delle illustrazioni dell'Orlando Furioso*, in *Ludovico Ariosto. Documenti, immagini, fortuna critica*, 1992, 129-137; D. Javitch, *Ariosto classico*, 1999; A. Langiano, *Sulla ricezione cinquecentesca del Furioso nelle arti: traduzioni possibili?*, «Cahiers d'études italiennes» 17 (2013), 71-91; *L'Orlando Furioso e la sua traduzione in immagini* (orlandofurioso.org).

BOCCHI, Achille. *Symbolicarum quaestionum, de universo genere quas serio ludebat, libri quinque.*

Bologna: apud Societatem Typographiae Bononiensis, 1574

Quarto (205 x 142 mm.), [24] leaves, CCCLVIII pages, xylographic printer's device on title-page, with an allegorical personification of the city of Bologna and 151 engraved emblems by Giulio Bonasone, after drawings by Prospero Fontana and Parmigianino, retouched for this second edition by Agostino Carracci. A few spots, marginal foxing, upper portion of title page cut away (1 cm.), overall a fine copy in contemporary limp vellum.

Second edition of Achille Bocchi's famous Symbolicarum quaestionum (first published in 1555), one of the most fascinating and renowned emblem books of the Italian Renaissance.

Achille Bocchi (1488-1562) was a Bolognese humanist, active as a lecturer, professor and historian at the Bologna university, and a high standing personality in the cultural milieu of this city. He also founded an eponymous Academy, the Accademia Bocchiana, which included among its members professors of the Studium, philosophers and humanists, and animated the city's culture for nearly a decade, between 1546 and 1556. The Academy had its own print and Bocchi's emblem book was probably the first work published within it; also the second posthumous edition holds its own typographic record, as it stands as the first publication of the Bolognese Typographic Society, founded in 1572.

The Symbolicarum quaestionum libri are composed by 151 symbols, each of whom consists of a title, a dedication, a Latin or Greek epigram, and an allegorical illustration on copperplate. In this way, with regard to its general conception and structure, the work owes a great debt to Andrea Alciato's celebrated Emblematum. Prospero Fontana, to whom the great majority of the illustrations is to be ascribed, was a Bolognese mannerist painter, and was considered one of the best portrait interpreters of his time. He was active in Genoa, Rome, and Bologna, where he opened the important painting school that the Carracci cousins attended in their youth. A great amount of the iconographic motifs represented in the book bear the mark of the Oriental symbolism, which was mostly mediated by Filippo Fasanini's translation of Horapollon's Hieroglyphica and by Pierio Valeriano's Hieroglyphica. Moreover, one can count many mystical and biblical motifs, as well as motifs derived from Petrarch or Alexandrine erotic poetry. Bocchi's work exerted a strong influence on later emblem writers, literary works, and artists. Many of Bocchi's symbols were especially reproduced and imitated in emblem books of the 17th century, like those by Otto van Veen and John Marston.

Adams B-2194; Brunet I, 1021; Heckscher - Sherman, *Emblem Books*, 107; Landwehr, *Romanic*, 162; Mortimer, *Italian*, 76; Praz, 276. A. Rotondò, in *DBI* 11 (1969).

CIX

LIB. II.

NON INVIDET, QUI IVRE CONFIDIT SIBI.
ALEXANDER ZAMBECCHARIUS.

Symb. LVI.



BOCCHI, Achille.

PALISSY, Bernard. *Discours admirables, de la nature des eaux et fontaines, tant naturelles qu'articielles, des metaux, des sels & salines, des pierres, des terres, du feu & des emaux. Avec plusieurs autres excellens secrets des choses naturelles. ...*

Paris: Chez Martin le Jeune à l'enseigne du Serpent, devant le college de Cambray, 1580.

Octavo (165 x 108 mm), [16], 361, 23 pages; historiated initials, head and tail pieces. Early XX century brown morocco by Hardy, gilt edges. A very good copy.

First edition, very rare. 'A book of great importance in the history of chemistry and science generally, written in a dialogue form. First dialogue is very important and treats of hydrology: Palissy in fact was one of the few men of his day to have a correct knowledge about the origin of rivers and streams. The second of the 11 treatises in the book approaches chemistry in general with a strong attack on the pretensions and obscurities of goldmakers; while the sixth and the seventh dialogues contain definitions of saltpetre, borax and other substances, investigations of the effects of manure and fertilizers on the soil, and describe how by continuous cultivation the ground becomes sterile as it loses its saline contents; and the eleventh treatise discusses marl and its value for improving the soil. The tenth treatise contains an exposition of Palissy's famous discoveries in the field of enamels and the ceramic arts. The eighth treatises discusses gems and precious stones, investigating their weight and hardness in quite a modern scientific spirit.' (Duveen) Bernard Palissy (1509-1590) was a French potter and ceramic artisan, he became famous for constructing elaborated rustic enameled earthenware and was appointed, in or about 1565, 'inventeur des rustiques gelines du Roy et de la Reyne sa mere'. From 1575, although he was an autodidact without any formal education, Palissy gave public lectures in Paris on natural history, which he published as *Discours admirables*. He became extremely popular, revealing himself to be a writer and scientist, a creator of modern agronomy, and a pioneer of the experimental method, with scientific views generally more advanced than those of his contemporaries.

Duveen p.446; Torndike V, pp. 596-599; Norman 1629.

DISCOVRS AD- MIRABLES, DE LA NA-

TVRE DES EAVX ET FON-
TEINES, TANT NATVRELLES QY'AR-
tificielles, des metaux, des sels & salines, des
pierres, des terres, du feu & des emaux.

AVEC PLUSIEVRS AVTRES EXCEL-
lens secrets des choses naturelles.

PLVS VN TRAITÉ DE LA MARNE, FOR-
vtil & necessaire, pour ceux qui se mellent de
l'agriculture,

LE TOVT DRÉSSE PAR DIALOGVES, ES-
quels sont introduits la theorique & la prati-
que.

Par M. BERNARD PALISSY, *inventeur des rustiques
figulines du Roy, & de la Reyne sa mere.*

A-TRESHAVT, ET TRESPVISSANT
sieur le sire Anthoine de Ponts, Chevalier des ordres
du Roy, Capitaine des cents gentils-hommes, & con-
seiller tresfidele de sa majesté.

A PARIS,

Chez Martin le Jeune, à l'enseigne du Serpent,
deuant le college de Cambray.

1 5 8 0.

AVEC PRIVILEGE DV ROY.

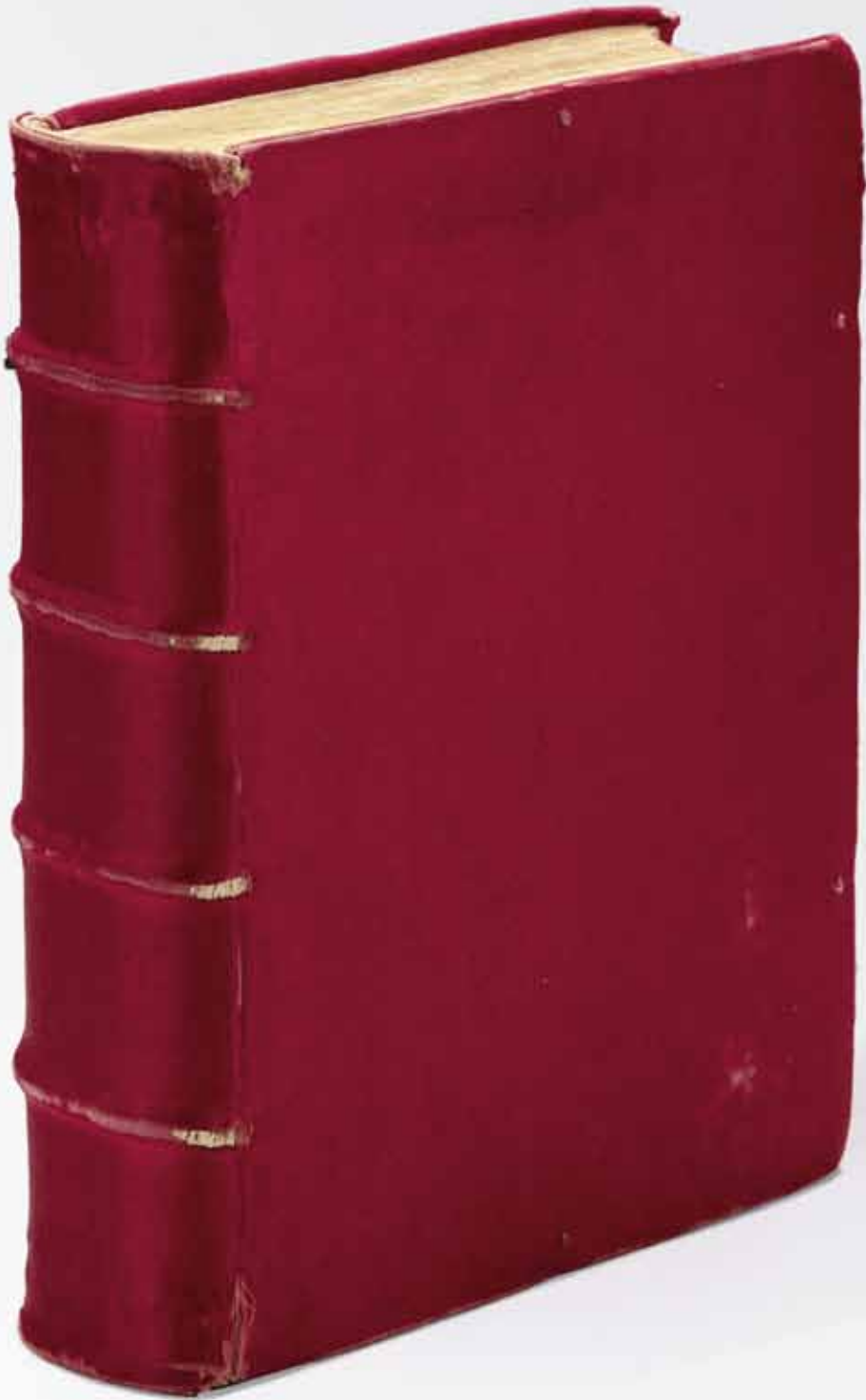
SANSOVINO, Francesco. *Venetia città nobilissima et singolare, Descritta in XIII libri da M. Francesco Sansovino.*

Venice: appresso Iacomo Sansovino, 1581

Quarto (228 x 160mm.), woodcut printer's device on title-page, tables bound at front, woodcut initials. Red silk binding over pasteboard, gilt edges, old black slipcase lined with patterned gilt paper, some deckle edges, a few small stains, errata leaf damaged and laid down (obscuring colophon on verso), quires Ccc-Ggg, Kkk-Lll and Ppp somewhat browned, extremities slightly worn, lacking 4 pairs of ties. A very fine copy.

Rare first edition of Francesco Sansovino's celebrated guide to Venice, the first detailed topographical description of the city, of greatest importance for art history, and one of the earliest books to describe the monuments of Venice for travellers. This work set a standard for all subsequent guidebooks to Venice, and proved invaluable to Ridolfi and Boschini in the seventeenth century, to Zanetti in the eighteenth, and to Moschini in the early nineteenth. "This book established a sixteenth-century provenance for innumerable works of art. It contains detailed topographical descriptions and gives information on works since lost or destroyed. The iconography of many of the paintings inside the Doge's Palace is explained, and it becomes clear that Francesco himself devised the literary programme for those in the Sala delle Quattro Porte" (J.M. Fletcher, in the introduction to the facsimile edition of 1968). "This is the best illustration of Venice not without errors, but based at least on good sources" (Cicognara).

*The author Francesco Tatti da Sansovino (1521-1583) was a prolific polygraph, author of literary, historical, rhetorical proses, commentaries on classics, translations, poems, guides and writings on art and architecture, and was himself an editor for his own typography. Born in Rome, he fled the Eternal City with his family after its sack in 1527 and reached Venice, bound to become its adoptive homeland. This comprehensive guide is the last episode in a sequence of three publications that Sansovino devoted to the city of Venice, comprising *Tutte le cose notabili e belle che sono in Venezia*, published in 1556 under the pseudonym of Anselmo Guisconi, and the *Cose notabili*, published in 1561. Each one of these three works enjoyed great success and went through several reprints long after its first publication. The triptych shared the same aim, that is, the celebration of the greatness of the Serenissima Repubblica, and at the same time the celebration of the author's father, Iacopo Sansovino, one of the major sculptors and architects of the sixteenth century and responsible for the*



SANSOVINO, Francesco.

introduction of the High Renaissance style into Venice. As Superintendent of properties (Protomaestro or Proto) to the Procuratori di San Marco, Iacopo Sansovino planned a transformation of Piazza San Marco into a unified arrangement of interrelated structures; although his plan was incomplete at the time of his death (1570), his influence on the urban landscape in the end proved to be decisive. Sansovino articulates his in-depth descriptions following the division of the city in its six sestanti. In addition to the sites and monuments (churches, palaces, libraries, statues, paintings...), he records the laws of the city-state, its main businesses, the contemporary local costumes and fashions, as well as notable historical events. Overall, the book stands as a vivid portrait of Venice during a particularly rich moment of its history, as well as an encyclopaedia on the city from its origins until the author's time.

Cicognara 4379-4380; Schlosser Magnino, 367-369; Cicogna 4465-4467; Fossati-Bellani 2393.

PITTONI, Battista. DOLCE, Lodovico. *Imprese nobili, et ingeniose di diversi prencipi, et d'altri personaggi illustri nell'arme e nelle lettere. Le quali, col disegno loro estrinseco, dimostrano l'animo, et la buona, o mala fortuna de gli autori loro. Con le dichiarazioni in versi di m. Lodovico Dolce et d'altri.*

Venice: Francesco Ziletti, 1583.

Quarto (273 x 200 mm.), engraved allegorical title within architectural frame by Giacomo Franco, 72 engraved etchings by Battista Pittoni (most of them signed with the monogram B.P.V., *Battista Pittoni Vicentino*) and Girolamo Porro including the dedicatory emblem to Emanuele Filiberto, Duke of Savoy. Contemporary limp vellum with manuscript title on spine. A very fine copy from the library of Renato Heardo (inscription to title date 1628).

Fifth volume of Battista Pittoni and Ludovico Dolce's celebrated Imprese, a milestone in the history of the impresa books, that is, books showing 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). Battista



DI MONS. IL CAR. BEMBO .

Se dal ciel non aspira althi uertura: Che d'indi uien la uena chiara e pura.
 Indarno cerca l'huom la palma e l'aure: Che lui ti adorna d'immortal thesauro.
 E per opo d'inchiostro indarno cura: Ei si benigno al Bembo s' hebbe mostro,
 Di farfi conto dal mar Indo al Mauro: Che uinse ogni scrittore del secol nostro.

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 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 in ottava rima on the imprese, which most probably are his interpretations of the images and mottos each time presented. The 1583 edition can be compared to the previous one, that of 1578, due to their substantial homogeneity in terms of subject matter and typographical format. They were both printed about two decades after the first volume appeared (Venice, 1562), when Dolce had already died and Pittoni was in the last few years of his life. Many (45) of the illustrious personalities represented in the first three editions are here excluded, while some new impresa bearers are added; in this way, the arrangement of the volume, which eventually encompasses 67 or 71 portraits (depending on the copy), changes drastically. The 1583 edition, issued by Francesco Ziletti, lacked the dedicatory letter and the mention of Girolamo Porro, despite the fact that Porro was the author of a small group of new engravings and that he had readjusted part of Pittoni's etchings. Quite different is the case of the plate dedicated to Francesco Turchi, where the engraving adopts an innovative format with respect to those chosen by Pittoni and Porro: the way in which the frame is conceived and the presence of the family emblem under the impresa are comparable to the illustrations of the first edition of Girolamo Ruscelli's imprese. Such a formal assonance between illustrations included in different works – and in works in competition with each other – underscores the pervasive osmosis between contemporary engraving laboratories and typographies (Parlato 2016: 516).

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).

Cicognara, 1938; 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: 608; C. Davies (ed.), *Battista Pittoni und Lodovico Dolce: Imprese di diversi principi... Ein digitales Faksimile* (Kommentaar, Indexing und E-Texten), 2009; E. Parlato, *Tornei di carta. Osmosi, dialogo e agone nelle Imprese di Lodovico Dolce e di Battista Pittoni*, 2016, 505-568.

[JESUITS] *Constitutiones Societatis Jesu cum earum declarationibus.*

Rome: in Collegio eiusdem Societatis, 1583.

Octavo (168 x 112 mm.); 309, [71] pages, title-page within an architectural frame. Bound in contemporary limp vellum, manuscript title on spine. Light browning here and there. A very good copy.

First edition of the 1583 redaction of the Constitutiones of the Society of Jesus, issued under Pope Gregorius XIII after the revision by the fourth General Assembly of the Congregation that took place in Rome in 1581. This Latin work is a fundamental tool for the understanding of the history, administration, and practical life of the new Order founded by Ignatius of Loyola in 1540. "Although the initial purpose of the founding group of companions from the University of Paris, who offered their services to the Roman pontiff, was to engage in the traditional apostolic Ministries for the progress of souls in life and in Christian doctrine - such as preaching, lecturing, teaching catechism, and hearing confessions - the Jesuits soon became known for their work as missionaries in Asia and the Americas, educators, and agents of the so-called Counter-Reformation. The order expanded rapidly, and by the time it was suppressed in 1773 by Pope Clement XIV, the Jesuits were present in almost every aspect of early modern culture, Sciences, and the Arts in all parts of the world" (Markys 2015).

The Latin text, which rests ultimately on the Constitutiones published in manuscript form by Ignatius of Loyola in 1553 and firstly edited in 1559, consists of two parts, the Exam (Examen) and the Constitutions (Constitutiones). The Exam is an informative document, providing the candidates for the Congregation

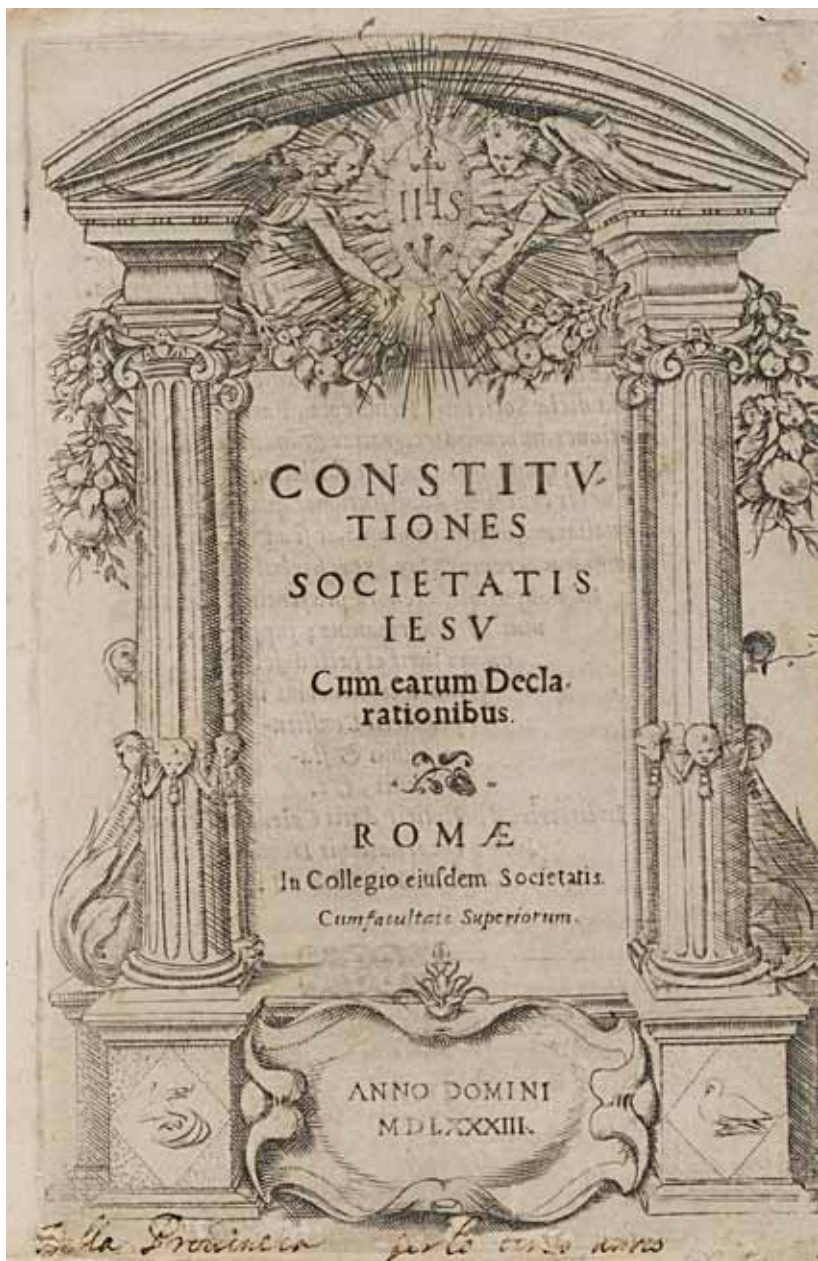
with detailed information on the Society and the conditions to be satisfied for admission. On the other hand, the Constitutions are a brief summary of the universal norms regulating life within the Congregation. The Constitutions are articulated in a somewhat progressive, chronological order, like a travel itinerary, as they follow the Jesuit from his entrance in the Society, throughout his formation and until his definitive profession of faith; thus, they are structured according to a principle of spiritual development, and not in a thematic manner, as was usual at that time. Moreover, they were innovative in another respect, since the legislations of former Orders expressed their unchangeable normative dimension in a Regola, while intending the Constitutions to be the juridical and changeable normative elements. In this edition, both the Exam and the Constitutions are provided with the Declarations (Declarationes), that is, specific explanations relevant to concrete aspects of religious life which the general Constitutions could not take into account.

R.A. Markys, s.v. 'Jesuits' (2015), www.oxfordbiographies.com.

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 del'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,



JESUITS.

FIGVRE



CXC.



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 the configuration or arrangement of a machine. Approximately 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 were copied in a number of technical books over the next 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.

MORONI, Lino. *Descrizione del Sacro Monte della Vernia.*

Florence: 1612.

Folio (440 x 315 mm.) 24 leaves of printed text (verso's blank), of which 2 leaves preliminaries and 22 leaves descriptions of the plates. Elaborate engraved frontispiece of St. Francis by Domenico Falcini, letterpress dedication and preface, 22 engraved plates by Jacopo Ligozzi and Raphael Sciaminossi, each printed on one side only and facing letterpress explanations within typographic border; plate A is printed on 3 leaves, plate D on two leaves, six engraved overslips on four plates: [F], [G],[I], [O] and [R] (2 overslips). Bound in XIX boards, a paper label pasted on front cover. A few old restorations, few spots, overall a good copy from the library of Gaspero Buonsollazzi (signature) and Luigi Battistelli (ex libris).

Very rare first edition of one of the finest illustrated books of the sixteenth century.

The work is a descriptive guide to the sanctuary of the holy Mount of Vernia, in the Tuscan Apennines, the retreat where Saint Francis received his stigmata on 14 September 1224. It is the first illustrated treatise entirely devoted to this famous Franciscan sanctuary. The work survives only in a few copies: these precious guides were not meant to be commercialized, but were intended as gifts and homages to important ecclesiastic figures.

As stated in the dedicatory letter, in 1607 Fra Lino Moroni, the author of the work, accompanied the painter Jacopo Ligozzi to observe the sanctuary, to have it sketched. The result of this journey was a set of 26 marvellous and detailed drawings, which not only enrich the guide, but represent the main concern of the book. Jacopo Ligozzi (1547-1627) was a Veronese artist active at the Medicean Court of Florence. At that time, he was famous as a painter of extraordinary precision and drawing fineness, and was highly appreciated for his naturalistic illustrations, including both botanic and zoological plates, which are now conserved for the most part at the Uffizi in Florence.

Graesse IV.611; Brunet VII.1914; LeBlanc II.214.5-27; B. XVII.242.130-136 (Schiaminossi); TIB.XVII.242.130-136 (Schiaminossi); Michael Bury, *The Print in Italy: 1550-1620*, cat. no. 41 (The British Museum Press: 2001); L. Wolk-Simon, C.C. Bambach, *An Italian Journey. Drawings from the Tobey Collection*, 2010, 114-116.

Prospettiva dell'ingresso della prima porta, con la Piazza, Chiesa,
& Loggie del Monastero del Monte della Vernia,
come stà quest'Anno M.D.C.XII.



A
B
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Porta a modo di Porta di fortezza.

Finestra donde si guarda chi viene per entrare massime di notte.

Porta della Chiesa minore, vista in parte con sua Loggia.

Porta principale del Conueno, par villa in parte.

Varietà di tetti, & facciate di varie abitazioni.

Campanile della Chiesa grande, & vista delle Campanie.

Porta del fianco, con loggia di detta Chiesa Grande.

Prospettiva in scorcio, che fa la Loggia innanzi alla porta principale di detta Chiesa.

Lungo doue si pon l'ostendardo dell'Arte della Lana, in segno d'esserne i Consoli tutelari, & in particolare il giorno delle Stimate.

Croce sopra vn mulo à pie del muro, che cinge la piazza poco innanzi alla porta.

Citeria in detta piazza per vilità, & vso comune.

Muraglia, & Parapetto, che risguarda fuora della piazza doue è vista di diversi Paesi.



D





SARPI, Paolo. *Historia del concilio tridentino di Pietro Soave Polano. Nella quale si scoprono tutti gl'artificii della Corte di Roma, per impedire che né la verità di dogmi si palesasse, né la riforma del Papato, et della Chiesa si trattasse.*

London: appresso Giovan. Billio, Regio Stampatore, 1619

Folio (315 x 205 mm.), [8], 806, [10] pages, woodcut Royal arms on title, woodcut decorated initials. Contemporary oak boarded black fishskin gilt, spine in compartments with gilt tile, blue edges. A few spots, light foxing, joints cracking but a very fine copy on large paper from the libraries of the Venetian merchant Amadeus Svajer (ex libris) and Lord Amherst of Hackney (ex libris). Large paper copies of the first edition are very rare.

First edition of this pivotal work of Modern historiography, containing a lucid and accurate reconstruction of the history of the Council of Trent.

The Tridentine Council (1545-1563), which proved decisive in laying the bases for the Catholic Counter Reformation, was considered by Sarpi the most relevant event of his recent past and the event mainly responsible for the political situation of his years. Precisely in light of the dramatic consequences that it had on contemporary politics and ideologies, it was epically defined by the author as the "Iliade del secol nostro" ("Iliad of our century"). The Historia is articulated in eight books, without any further subdivision in chapters or paragraphs, encompassing both the history of the Council and of its preparatory phases in an annalistic form.

Paolo Sarpi (1552-1623) was a Venetian ecclesiastic, a diplomat and a state theologian of the Republic of Venice, and a polygraph. During Venice's struggle with Pope Paul V (1605-1621), which cost the city a papal interdict, Sarpi wrote powerfully in support of the Venetian case, arguing that the Pope was infallible only in matters of faith. Sarpi's basic tenet was that "princes have their authority from God, and are accountable to none but him for the government of their people." With his work, Sarpi hoped to assume an authoritative position in the European debate questioning the religious and political primacy of the Pope; in so doing, he proved to be one of the earliest advocates in Italy of the separation of church and state and, overall, a forerunner of Modern European thought.

Written in Italian for an European public, the work was dedicated to James I Stuart, King of England. As a work of polemic against the outcomes of the Council, which strongly reasserted the Pope's primacy over the Christian Church, Sarpi's Historia was anonymously published in London under the pseudonym of Pietro Soave Polano (that is, the anagram of Paolo Sarpi Veneto), and was immediately

put on the Index by the Roman Church. The manuscript was smuggled out of Italy with the help of the British Embassy and was soon translated into Latin, English and French; notwithstanding the early condemnation, the work was widely read for at least the next two centuries. Notwithstanding his anti-papal stance, Sarpi proves to be an attentive and reliable chronicler, carefully redacting his Historia after contemporary documentary information. In a patent contrast with the Italian production of his time, he intentionally adopted an anti-literary, but easy-understandable style, preferring a plain and rigorous syntax to the richly elaborated Baroque period style of writing.

STC 21760; ESTC, S116701; Gamba 2080; PMM 118.

ACCOLTI, Pietro. *Lo Inganno de gl'occhi, prospettiva pratica.*

Florence: Pietro Cecconcelli, Alle Stelle Medicee, 1625.

Folio (290 x 206 mm.), [6] leaves, 152 pages, [2] leaves, title page with the engraved arms of the dedicatee, cardinal Carlo de' Medici, numerous diagrams and figures in the text. A pale waterstain in the upper white margin, lightly browned, cover material with few defects, but a very genuine copy in contemporary limp vellum, manuscript title on spine.

First and only edition, rare. Pietro Accolti (Pisa 1579-1642) was a painter, mathematician and architect member of a noble family from Arezzo. The treatise is divided into three parts-plane figures, solids, and shading--which is distinguished for showing how perspective practice derives from principles of visual perception. In this erudite work, he critiqued classical and modern theories of vision (including those by Witelo, Euclid, Aguilonius, Guidobaldo del Monte), and criticized modern writers on perspective for underestimating the importance of light and shadow. He emphasized the need to distinguish parallel solar rays from diverging point sources of light such as candlelight. He presented some original ideas on arranging compositions with multiple vanishing points, and on foreshortening pictures within pictures. He reproduced a perfected version of Dürer's perspective window with a frame, hinged shutter

LO I N G A N N O
DE GL'OCCHI,

PROSPETTIVA PRATICA
DI PIETRO ACCOLTI
GENTILHOMO FIORENTINO.

E della Toscana Accademia del Disegno.

TRATTATO IN ACCONCIO DELLA PITTURA.



I N F I R E N Z E,

Appresso Pietro Cecconcelli . MDC. XXV.
Con Licenza de Superiori. Alle Stelle Medicee.

and strings. Chapters on anamorphosis and quadratura ceiling painting are typical of 17th-century interests. Also noteworthy is his flexible attitude towards perspective rules, which he cited only to “open the eyes and minds” of students without intending to set restrictions. His ideas on *unione* and *sfumamento* (the transitions between light and shadow) have been compared to those of Pietro Testa, and interpreted as a product of the Carracci reform of color and *chiaroscuro*. Like Matteo Zaccoloni’s treatise, his writings testify to the 17th century revival of the Leonardesque ideal of scientific painting. Carlo Pedretti has shown that the appendix dedicated to young academicians is a paraphrase of Leonardo da Vinci’s *Treatise on Painting*, now known as the “*Libro di pittura*”. He followed in Leonardo’s footsteps by combining art with science and engineering projects, such as a windmill built in Livorno which was capable of moving water’ (Janis Bell, 1997).

Cicognara 802; Riccardi I, 4.

SCHEINER, Christoph. *Rosa Ursina, sive sol ex admirando facularum & macularum suarum phoenomeno varius.*

Bracciano: Andreas Phaeus at the Ducal Press, 1626-1630.

Folio (347 x 248mm). Half-title with engraved portrait and dedication to Paolo Giordano Orsini, Duke of Bracciano on verso, additional engraved title, printed title with large engraved vignette, 168 engraved illustrations, many full-page, woodcut head- and tailpieces and initials, with the blank 4I6, errata at end., lacking the blanks F4 & R6. Some browning and spotting, stronger at beginning and end, occasional soiling. Contemporary Italian stiff vellum binding, manuscript title on spine. A good copy.

First edition of Scheiner important treatise on the sun and sunspots. Scheiner first observed sunspots in March 1611 and had his discovery published pseudonymously the following year. This sparked a conflict with Galileo, who claimed priority of discovery when, in fact, their observations were made independently. 'Because of the conservative stand of the Jesuit order on cosmological issues, Scheiner attempted to rescue the perfection of the Sun, and by implication the heavens



Maculae et faculae ex uariis obseruandi modis stabiliuntur.

generally, from imperfection. He therefore postulated that sunspots were caused by satellites of the Sun whose shadows are projected on to Sun's disk as they cross in front of it. His tract, *Tres Epistolae de Maculis Solaribus* appeared in Augsburg early in 1612, under the pseudonym *Apelles latens post tabulam*. These letters addressed to Marc Welser, an Augsburg banker and scholar who was a friend and patron to Jesuit scholars.

Welser invited Galileo to comment on these letters, and Galileo responded with two letters to Welser of his own in which he argued that sunspots are on or near the surface of the Sun, that they change their shape, that they are often seen to originate on the solar disk and perish there, and that therefore the Sun is not perfect. In the meantime, Scheiner had written two further letters to Welser on this subject, and after reading Galileo's first letter he wrote yet another. This second series of three letters was published by Welser in the fall of 1612, with the title *De Maculis Solaribus et Stellis circa Iovis Errantibus Accuratio Disquisition*. Again, Scheiner used the pseudonym of *Apelles*. Scheiner restated his argument that sunspots were caused by satellites and argued that Jupiter had more satellites than the four discovered by Galileo. Upon reading this tract, Galileo wrote yet a third sunspot letter to Welser, dated December 1612, and in 1613 the Lyncean Academy published all three letters under the title *Istoria e Dimostrazioni intorno alle Macchie Solari e loro Accidenti*. A third of the copies contained reprints of Scheiner's two tracts. Although he was polite to Scheiner, Galileo refuted his arguments and there was little doubt as to who was the winner of this dispute. [...] In his *Saggiatore* of 1623, Galileo had made certain disparaging remarks about those who had tried to steal his priority of discovery of celestial phenomena. Although Galileo almost certainly had others in mind, Scheiner interpreted these remarks as being directed against him. He therefore devoted the first book of *Rosa Ursina* to an all out attack on Galileo, and it has been said that his enmity toward Galileo was instrumental in starting the trial against the Florentine in 1633. Scheiner's diatribe against Galileo does, however, not take away from the importance of *Rosa Ursina*. Here Scheiner agreed with Galileo that sunspots are on the Sun's surface or in its atmosphere, that they are often generated and perish there, and that the Sun is therefore not perfect. Scheiner further advocated a fluid heavens (in contrast to the Aristotelian solid spheres), and he pioneered new ways of representing the motions of spots across the Sun's face. Because shortly after the appearance of *Rosa Ursina* sunspot activity decreased drastically (the so-called Maunder Minimum, ca. 1645-1710), his work was not superseded until well into the eighteenth century'. (galileo.rice.edu/scheiner)

Cinti 79; Sommervogel VII, 738, no. 8; Honeyman Coll. 2781.

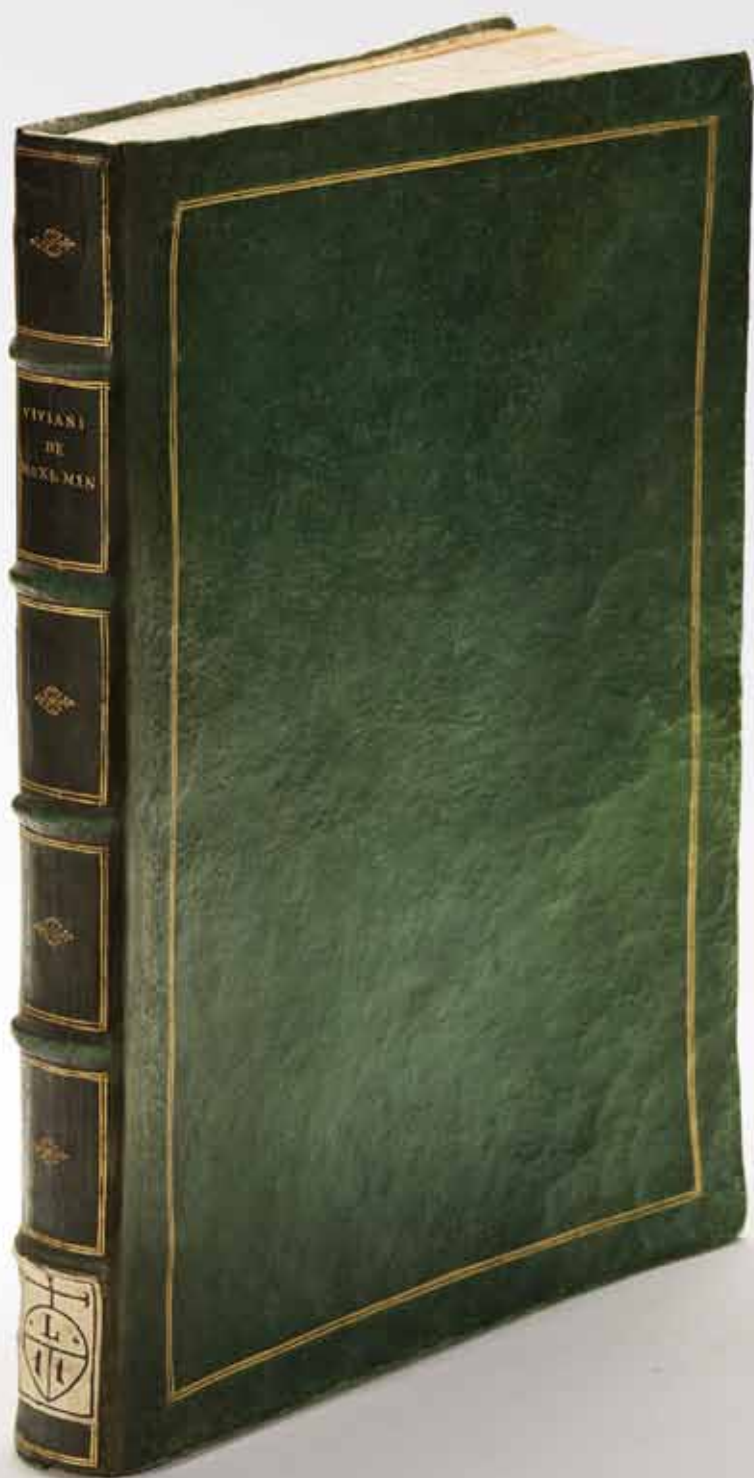
VIVIANI, Vincenzo. *De maximis et minimis geometrica divinatio in quintum cononicorum Apollonii pergaei.*

Florence: Giuseppe Cocchini, 1659.

Folio (333 x 230 mm.), [16], 154; [4], 154, [2, errata] pp. Half-title, titles in red & black with woodcut arms of Grand Duke Ferdinand II. Correction slips pasted down to line 18, p 32 and line 8 p 118. With 4 full page engraved plates (2 on one folding sheet), and numerous woodcut text diagrams. Light scattered foxing, overall a a very good copy in contemporary green vellum with double gilt fillet border, spine gilt in compartments from the library of Marchesi Corsi, Villa Corsi-Salviati, Sesto Fiorentino (engraved bookplate by Zocchi).

First edition of the first published work by Viviani, 'the most able restitution of the lost Fifth Book of the Conic Sections of Apollonius Pergaeus, made previously to the discovery of Borelli of its existence in an Arabic Version'. (Libri Cat., Auction 1861, nr.3138) Vincenzo Viviani (Florence 1622 – 1702) was a disciple of Galileo and lived with him in Arcetri for three years. 'Throughout his life, one of Viviani's main interests was in ancient Greek mathematics. As early as 1646, while collaborating with Torricelli, he was also working on a project to restore the work of Aristaeus the Elder. Pappus gave Aristaeus great credit for a work entitled Five Books concerning Solid Loci which had been lost. (Solid Loci is the Greek term for conic sections.) Pappus, however, indicated propositions from the work and Viviani reconstructed the original from these references by Pappus. It was a project that Viviani worked on for most of his life. In 1673 he published a first edition of his restoration but he continued to work on it and his final effort De locis solidis secunda divinatio geometrica in quinque libros iniuria temporum amissos tristaei senioris geometrae was published in 1701 only, two years before his death.

Another restoration of a Greek text by Viviani is interesting for a number of reasons. This was his restoration of the fifth book of Apollonius's Conics. At the time he began the restoration only the first four books of this eight-book work had been found and Viviani set about reconstructing the fifth. By 1656 Viviani's work was quite close to completion when Giovanni Alfonso Borelli (a fellow Tuscan Court mathematician) discovered an Arabic version of the first seven books of Apollonius's Conics in the Laurentian Library in Florence. Borelli took the manuscript to Rome where it was translated into



VIVIANI, Vincenzo.

Latin by Abrahamus Ecchellensis. In 1659 both the translation from the Arabic and Viviani's restoration were published. Viviani's work was entitled De maximis et minimis geometrica Divinatio and was certainly written by him without any knowledge of the translation of Apollonius's work. It is interesting, of course, to see how faithfully Viviani was able to reconstruct Apollonius's book since now both the reconstruction and the original had become available. Viviani had done an excellent job, his biggest 'error' being that he had been able to penetrate deeper than Apollonius himself. The realisation that Viviani was, in some sense, a better geometer than the revered Apollonius, gave him instant fame throughout the centres of learning in Europe. His reputation as a mathematician was high throughout Europe. Louis XIV of France offered him a position at the Académie Royale in 1666, and John II Casimir of Poland offered Viviani a post as his astronomer, also in 1666. The Grand Duke, not wishing to lose Viviani, appointed him as his mathematician. Viviani accepted this post and turned down the offers from Louis XIV and John II Casimir'. (www-history.mcs.st-andrews.ac.uk/Biographies/Viviani.html)

Carli & Favaro 400; Cinti 135; Honeyman VII 3061; Riccardi II 625.

CONDIVI, Ascanio. *Vita di Michelagnolo Buonarroto pittore scultore architetto e gentiluomo fiorentino pubblicata mentre viveva dal suo scolare Ascanio Condivi.*

Florence: per Gaetano Albizzini, all' insegna del sole, 1746.

Folio (311 x 209 mm.), [2], XXX, 160 pages, engraved portrait of Michelangelo dated 1546, 4 engraved plates and engraved vignettes, head and tailpieces in the text. Light scattered foxing, marginal worming in the white margin of last four pages, binding restored, overall a very good copy in contemporary calf, spine in compartments with red morocco label. From the library of Baron Gustavo Galletti of Florence (small stamp on title) and Pietro Toesca (ex libris).

Second enlarged and revised edition of the first separate biography of Michelangelo, first published in 1553. "Painter and purported author of an early

*and generally reliable biography of Michelangelo in 1553. Condivi came from a merchant family in Ripatransone where he was raised. He attended school there for five years beginning in 1537. He moved to Rome around 1545, where he met the senior Michelangelo and entered his workshop. During the same time that Giorgio Vasari wrote his first edition of his *Le vite de più eccellenti pittori scultori e architetti* (1550, Condivi determined to write a biography solely of Michelangelo. This became his *Vita di Michelagnolo Buonarroti*, which appeared in 1553. Scholars today believe Michelangelo virtually dictated the entire text to Condivi (Gilbert). After a rich biography, Condivi ends with a series of anecdotes to illustrate the notion of respect that Michelangelo achieved in his own time. Vasari used Condivi's *Vita* to rewrite and correct the account that had appeared in his own book for a second edition of 1568. In one extant edition of Condivi's book, an acquaintance clearly close to Michelangelo corrects some facts, giving us an account of the artist as well as recounting Condivi's difficulty in separating the myths from the truth on the artist, already with many legends existed. In 1554 Condivi married the niece of Annibale Caro (1507-1566), a friend of Michelangelo; possibly Annibale may have been the true author of the Condivi's *Vita*. Condivi returned to painting in his home in Ripatransone in 1554. As an artist, Condivi had "an appalling degree of incompetence" (Wilde), even when Michelangelo assisted him. A *Vergine con Bambino e Santi* (after a cartoon by Michelangelo) is today housed at the Casa Buonarroti, Florence and a fresco is at the church of San Savio in Ripatransone. He died early as the result of an accident in 1574.*

Condivi's Vita contests the biography in the first edition of Vasari, including Michelangelo's arrogance and homosexuality. Condivi's contrived genealogy, though doubted by all scholars, attests to his closeness to Michelangelo, who, like Michelangelo, was self-conscious of his own illegitimacy. His omission of the artist's training, both in Ghirlandaio's studio and his contact with Bramante, continues the contemporary aura of Michelangelo as the complete, i.e., self-contained, genius. However, the one autograph letter known of Condivi shows a writer of significant inarticulation. The Vita's high literary qualities has suggested to some that the work was written or co-authored by Caro (Wilde). A promised edition of Michelangelo's poetry by Condivi apparently never materialized. (dictionaryofarthistorians.org)

Gilbert, Creighton E. "Introduction." *The Life of Michelangelo Buonarroti: Based on Studies in the Archives of the Buonarroti Family at Florence*. Philadelphia, PA: University of Pennsylvania Press, 2002, p. xi; Wilde, Johannes. "Michelangelo, Vasari and Condivi." *Michelangelo: Six Lectures*. Oxford: Clarendon Press, 1978, pp. 1-16.



MICHAEL ANGELVS BONAROTVS PATRITIVS
FLORENTINVS AN AGENS LXXII

QVANTVM IN NATVRA ARS NATVRAQVE POSSIT IN ARTE
HIC QVI NATVRÆ PAR FVIT ARTE DOCET

M D XLVI

TULLIO B. F.



V I T A DI MICHELAGNOLO BUONARROTI.



MICHELAGNOLO BUONARROTI, Pittore e Scultore singulare, ebbe l'origin sua da' Conti da Canossa, nobile ed illustre Famiglia del tenitorio di Reggio, sì per virtù propria ed antichità, sì per aver fatto parentado col sangue Imperiale. Perciocchè Beatrice, sorella d' Enrico II. fu data per moglie al Conte Bonifazio da Canossa, allora Signor di Mantova, donde ne

nacque la Contessa Matilda, donna di rara e singular prudenza e religione: la quale, dopo la morte del marito Gottifredo, tenne in Italia, oltre a Mantova, Lucca, Parma, e Reggio, e quella parte di Toscana, che oggi si chiama il Patrimonio di San Piero: ed avendo in vita fatte molte cose degne di memoria, morendo fu sepolta nella Badia di San Benedetto fuor di Mantova, la quale ella aveva fabbricata, e largamente dotata.

II. Di tal Famiglia adunque, nel 1250. venendo a Firenze per Podestà un Messer Simone, meritò per sua virtù d' esser fatto Cittadino di quella terra, e Capo di Sestiere; che in tante parti allora era la città divisa, essendo oggi in Quartieri. E reggendo in Firenze la-

A

Par.

CERVANTES Saavedra, Miguel de. *El Ingenioso Hidalgo Don Quixote de la Mancha.*

Madrid: Joaquín Ibarra, 1780.

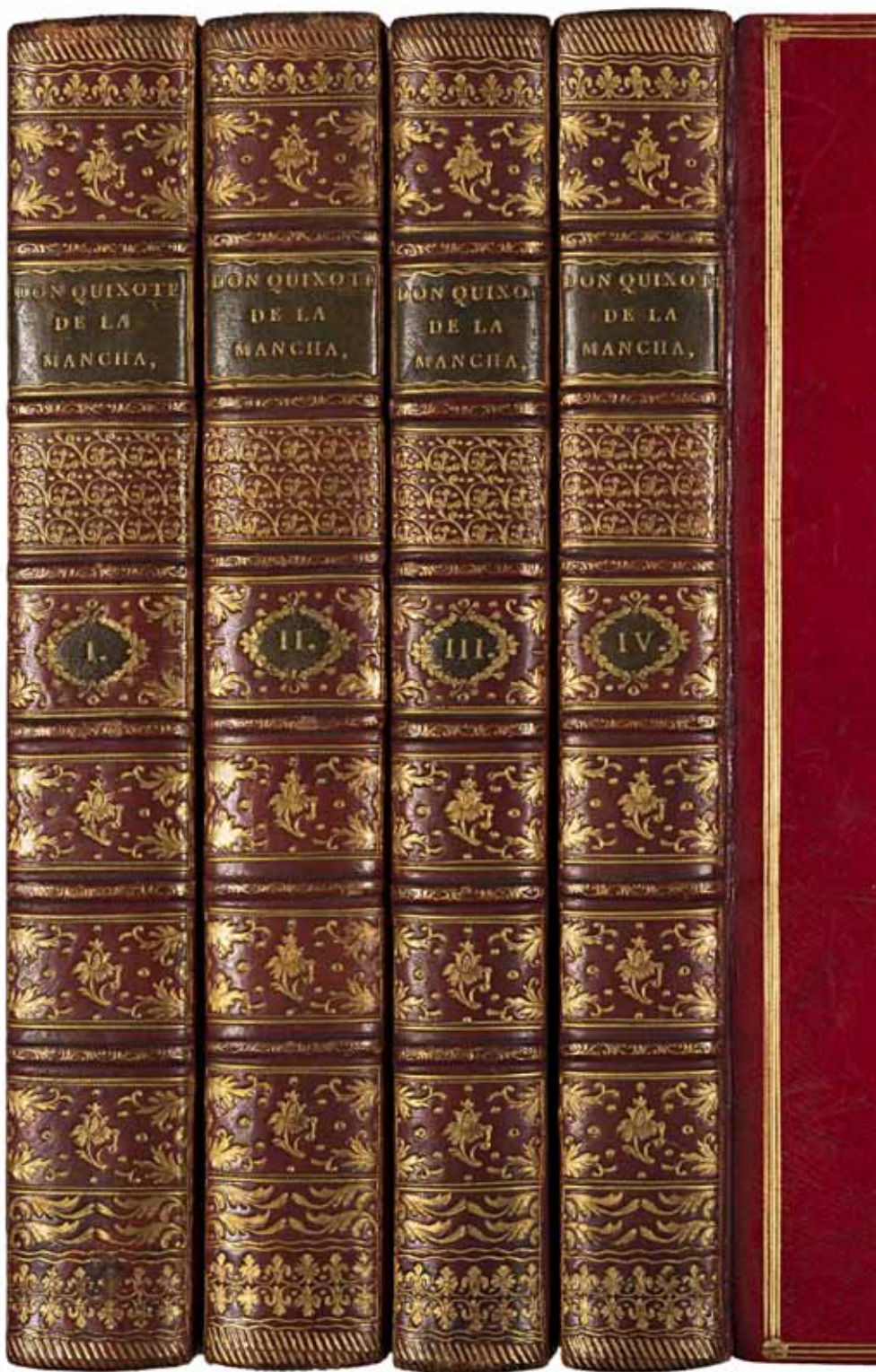
Quarto (290 x 255 mm.), 4 volumes; [4], XIV, CCXXIV, 199 pages; [4], 418 pages; [2], XIV, 306 pages; [4], 346 pages. Engraved frontispiece in each volume, folding map of Spain charting Don Quixote's itineraries, a full-page portrait of Cervantes and 31 plates, engraved head- and tail-pieces and opening initials, by F. Selma, M.L. Carmona, G.A. Gil, P. Moles, J. Fabregat, J. Ballester, J. de la Cruz, F. Montaner and J. Barcelo after A. Carnicero, J. del Castillo, J. Brunete, B. Barranco, P. Arnal, G. Gil and G. Ferro. Contemporary Spanish red sheep, covers with gilt-tooled frames, spines in compartments richly gilt with two green morocco lettering-pieces, marbled endpapers, gilt edges, red silk ribbon marker. A very fine set from Bibliothecae Heideggeriana (ex libris).

First issue of this stupendous illustrated edition by the Spanish Royal Academy Printer Joaquín Ibarra. It is the most famous and the most beautifully produced of all Quixote's editions, and is commonly regarded as the very masterpiece of Spanish printing (Brunet, I 1749: "Cette édition est un vrai chef-d'oeuvre typographique"; Updike, I 7: «The finest edition of Don Quixote that has ever been printed»).

Right after its first edition in 1605 and 1615, Cervantes' novel met immediate success in Spain and all over Europe; at the same time, its rapid diffusion subverted the text, multiplying the orthographic mistakes and the variations from the original (so the Introduction to Ibarra's edition: "among the many editions that have been made of Don Quixote within and without the kingdom, it can truthfully be said that there is none that does not have substantial defects"). Due to this fact, in 1773 the Spanish Royal Academy commissioned and supervised an ultimate, perfect edition, philologically correct under every point of view and lavishly adorned, in an attempt "both to restore the original text and to frame the work in an edition physically more appropriate to its status as a classic. [...] This edition was monumental in an explicitly metaphorical sense: it erected the work of a founding author of Spanish literature as a national monument. As the writer of the academy's prologue points out, the paper was specially made in the factory of Joseph Llorens, a new typeface designed by Gerónimo Gil, and the



CERVANTES Saavedra, Miguel de



CERVANTES Saavedra, Miguel de



printing undertaken by Ibarra; this edition, made of the best and by the best, was physically a completely Spanish monument to the author” (Schmidt 1999, 140). The rich iconographic set was accordingly realized with the cooperation of the most renowned artists of 18th century Spain. The illustrations were committed to Antonio Carnicero and José del Castillo and, in a lesser part, to Bernardo Barranco, Gregorio Ferro, Jerónimo Antonio Gil, José Brunete, and Pedro Arnal; the engravings were committed to the same Jerónimo Antonio Gil, to Manuel Carmona, Joaquín Fabregat, Rafael Ximeno and Fernando Selma. Since philological purity had to match with typographical perfection, the metal plates on which the images were engraved were to be bigger than the paper, in order to avoid the blank impression of the plate’s shape. This edition also provides the first attempt to chart Don Quixote’s itineraries, thanks to a map of Spain realized by the Royal Geographer Tomás López, with the help of the famous military engineer José de Hermosilla. In so doing, consistent with much of the intellectual enterprise undertaken by scholars in the reign of Charles III (1759-1788), Ibarra’s edition was intended as an instrument of cultural politics: while proclaiming Don Quixote a national treasure and granting its author the memorial his contemporaries had failed to erect, it endeavoured to restore Spain’s own glory.

H.S. Ashbee, *Iconography of Don Quixote*, 72; Suñé Benages - Suñé Fonbuena, 60; Biblioteca Nacional de Madrid, *Exposición Conmemorativa del Quijote*, 52; J.C. Brunet, I 1749; H. Cohen - S. de Ricci, 218-19; J. Givanel Mas, *Colección Cervantina*, 365; A. Palau, 52024; PMM Fine Printing, 123; D. Updike, *Printing Types*, I 7.

DELAMBRE, Jean-Baptiste-Joseph & MÉCHAIN, Pierre-François-André. *Base du système métrique décimal, ou mesure de l’arc du méridien compris entre les parallèles de Dunkerque et Barcelone, exécutée en 1792 et années suivantes.*

Paris: Baudoin for Garnery, 1806-1810.



DELAMBRE, Jean-Baptiste-Joseph & MÉCHAIN, Pierre-François-André.

Quarto (252 x 195 mm.), 3 volumes, [2] leaves, 180 pages [II], 551 pages with 8 plates; XXIV, 844 pages with 11 plates; [2] leaves, 704, 62 pages with 9 plates. A very fine set bound in slightly later half calf, spines gilt.

First edition, rare. 'For many centuries there were no general standards for measurement: every trade and craft had its own peculiar units and they differed even in various regions of the same country. Since the development of international trade in the Middle Ages this chaotic situation had become more and more tiresome, but all efforts towards standardization were strongly resisted by vested interest. [...] We owe the introduction of an international metric system to the French Revolution. In 1790 the Académie des Sciences, at the request of Talleyrand, set up a commission to consider the question: among its members were J. C. Borda, Lagrange, Laplace, G. Monge and Condorcet. In 1791 they reported that the fundamental unit of length should be derived from a dimension of the earth: it should be the ten-millionth part of a quadrant of the earth's meridian extending between Dunkirk and Barcelona. As the distance was already approximately known, a provisional meter was at once adopted. The new unit of weight was to be the gram: the weight of one cubic centimeter of water at 4° C. The Constituent Assembly set up a general commission of weights and measures to carry these proposals into effect and in 1795 a law was passed introducing the metric system into France with provisional standards. The astronomers Jean Baptiste Joseph Delambre and Pierre Francois André Mechain were charged with the task of measuring accurately the newly adopted length along the meridian arc between Dunkirk and Barcelona. Owing to the disturbances of the revolutionary period their work was much impeded, but in 1799 their measurement was completed. The above work - Base du système métrique décimal – embodies their report. The length of a meter (equaling 39.37 English inches) was marked on a platinum bar, and the unit of weight was also constructed of platinum, being the weight of a cubic decimeter, or liter, of pure water at its maximum density. These original bars remained the basic standards until 1875 and are still preserved in Paris. The metric system was gradually accepted by most nations – with the notable exceptions of England and (for weights and measures) the United States; but optional use was legalized in 1864 (England) and 1866 (U. S. A.) and its general adoption in England was proposed in 1965. After meetings of an international commission in 1872 the International Bureau of Weights and Measures was set up in 1875. It is now situated near Sèvres and has since remained the international center for all questions of standards. New units made from a bar of platinum alloyed with 10 per cent iridium were constructed, copies of which were distributed to the various participating countries.' (PMM)

PMM 260; Norman 1481; En Francais dans le Texte 212.

GIRONI, Robustiano. *Le danze dei Greci descritte e pubblicate pel faustissimo imeneo di Sua Altezza Imperiale e Reale il Serenissimo Principe Ranieri Arciduca d'Austria, ecc. ecc. ecc. e Viceré del Regno Lombardo-Veneto con Sua Altezza Serenissima la Principessa Elisabetta di Savoia-Carignano, ecc. ecc.*

Milano: Imperiale Regia Stamperia, 1820.

Folio (336 x 221 mm.), 4 leaves, 68 pages with six hand colored acquatinta plates. Contemporary calf richly gilt, spine in compartments with green morocco lettering piece. A very fine copy.

Rare and valued first edition of this essay on the dances of the Ancient Greek world, published in only 80 copies on the occasion of the marriage between the Archduke Ranieri of Habsburg, Viceroy of the Lombardo-Venetian Kingdom, and the Princess Elisabetta of Savoy-Carignano.

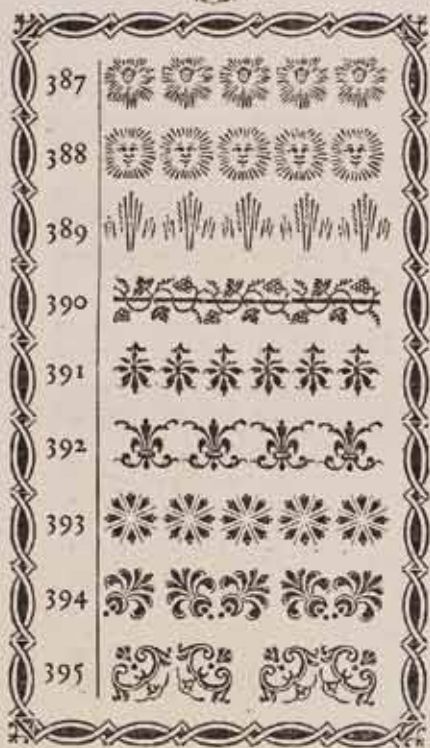
Robustiano Gironi (1769-1838) was a man of letter and a public official of the Milanese State under both the Napoleonic and the Austrian rule. After some years spent teaching rhetorics in a religious college and in the archiepiscopal seminary of Milan, in 1803 he became secretary of the Ministry of Interior of the Italian Republic founded by Napoleon and, at the same time, joined the staff of the Brera Library. After the Austrian Restoration in Milan, in 1817 he was appointed head librarian by the Emperor Francis I. Thanks to his deep erudition, Gironi contributed to such literary reviews as Il Poligrafo and the Biblioteca italiana, often without signing his articles. He was a specialist in Latin epigraphy, but he knew also Classical Greek and, as a matter of fact, is known above all for his antiquarian books on ancient Greek civilization, devoted to the history of dance, wedding customs, music, architecture, art, and theatre.

Le danze dei Greci is an exquisitely Neoclassical work. Neoclassicism was a cultural movement that flourished all over Europe between the late 18th and the early 19th century, drawing inspiration from the art and culture of an idealized Classical past. "In style, Neoclassicists continued the Renaissance value of balanced antithesis, symmetry, restraint, and order. Additionally, they sought to achieve a sense of refinement, good taste, and correctness. Their clothes were complicated and detailed, and their gardens were ornately

*manicured and geometrically designed. They resurrected the classical values of unity and proportion and saw their art as a way to entertain and inform, a depiction of humans as social creatures, as part of polite society. Their manner was elitist, erudite, and sophisticated” (Encyclopedia.com, s.v. ‘Neoclassicism’). Works on the figurative repertoire of ancient Greek dance began to multiply after the rediscovery of the Vesuvian cities of Pompeii and Herculaneum, and the publication of the first studies on ancient Greek vases, at the middle of the 18th century. With respect to the Milanese cultural milieu, in the two first decades of the 19th century Salvatore Viganò - in Stendhal’s opinion, one of the leading figures of Italian Neoclassicism, together with Canova and Rossini - represented at La Scala a series of coreodrammi dealing with Classical themes, where dancers reproduced hieratic gestures derived from Greco-Roman statues. The research on Classical dance was also encouraged by the contemporary practice of the so-called ‘attitudes’ (or ‘tableaux vivants’), with famous dancers publicly posing and embodying ancient female characters such as Medea, Circe, or the Maenads. It is against this backdrop that Gironi defends the idea of uninterrupted continuity between ancient Greek dances and modern ones, in line with contemporary works studying modern Greek dances from a comparative view (see especially the seminal work by Pierre-Augustin Guys, *Voyage littéraire de la Grèce ou Lettres sur les Grecs anciens et modernes, avec un parallèle de leurs moeurs*, 1771).*

Blackmer 693; Lipperheide 185; Magriel, *Bibliography of Dancing*, p. 81; G.G. Fagioli Vercellone, s.v. ‘Gironi, Robustiano’, DBI 56 (2001); G. Pucci, *Per un’archeologia del gesto: la reinvenzione moderna della danza antica*, «ClassicoContemporaneo» 2 (2016), 25-40; *Encyclopedia.com*, s.v. ‘Neoclassicism’.

**TO CELEBRATE THE 200TH
ANNIVERSARY OF THE
PUBLICATION OF BODONI'S
MANUALE TIPOGRAFICO,
WE ARE VERY PROUD TO
PRESENT A SELECTION
OF HIS TYPOGRAPHICAL
PRODUCTION FROM
AN IMPORTANT PRIVATE
COLLECTION.**



CANONCINO

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[BODONI] *Fregi e Majuscole incise e fuse da Giambattista Bodoni direttore della Stamperia Reale.*

Parma: nella stamperia stessa, 1771.

Octavo (197 x 120 mm.), [2] leaves, XII pages, 48 pages, [1] leaf, pages 49-56. On title-page a contemporary manuscript note: St. Pauli, ex dono clarissimi auctoris. A very fine copy bound in modern Burgundy morocco.

The first type specimen printed by Giambattista Bodoni, rare. 'In Fregi e Majuscole we are able to see what types and ornaments Bodoni used in the earlier part of his career. They are (as he says in his very "worth-while" preface) a derivation from Fournier, but lack that precision which Bodoni embodied so characteristically in his 19th century types. They exhibit, however, his admiration for Fournier, whom he copied in a flattering but barefaced manner. Granted that the most agreeable features of the book are copied, this "specimen" of 1771 is one of the most tasteful and charming volumes of its kind in existence. Each page is surrounded with borders, of which scarcely one is bad, and scarcely two alike. The types are old style, but their delicacy shows current tendencies; and this is specially true of the italic. The Greek character is condensed and very ugly, and but one font is shown as against the twenty-eight varieties exhibited in Bodoni's Greek specimen of 1788. Bodoni's ornamented letters are modelled on those of Fournier. The 377 vignettes or ornaments (exactly the number shown in the Manuel) are mostly recut after Fournier's designs, but Bodoni's versions have less color and warmth and a certain Italian twist to them - of those shown, all but two (305 and 325) are copies or adaptations. Their arrangements as borders for initials and as head-pieces, etc, is ingenious. Bodoni's title-page, half-title to the specimen of types, and some minor decorations - for instance, the type "bees" surrounding type 2 flowers", to which he has added the familiar motto from Virgil - are neatly "lifted" from Fournier's Manuel. All the same, the book is enormously instructive to compare with Bodoni's great, chilly masterpieces, the Oratio Dominica and the Manuale Tipografico of 1818. (Updike).

Brooks 16.

[BODONI] *Pel solenne battesimo di S.A.R. Ludovico Principe primogenito di Parma tenuto al sacro fonte da Sua Maestà Cristianissima e dalla Reale Principessa delle Austrie. Iscrizioni esotiche a caratteri novellamente incisi e fusi.*

[Parma: regia stamperia, 1774]

Quarto (290 x 190 mm.), [2], 50 pages. A very fine copy in orange boards.

Bodoni's first attempt to display his exotic characters. 'The Duchess had given birth to a son, Ludovico, in July 1773, an event that offered Bodoni the perfect opportunity to create a gorgeous presentation book for the baby's baptism, Pel solenne battesimo di S.A.R. Ludovico Principe primogenito di Parma ... (published on 18 April 1774). In it he displayed, in quarto, twenty of his newly cut exotic faces, and confirmed his position as a frontrunner among European typographers. At the same time, it gave him an opportunity to show his gratitude for his education at the Propaganda Fide and to celebrate the memory of Cardinale Spinelli [Prefetto della Congregazione di Propaganda Fide when Bodoni was in Rome]. As usual, he had fun congratulating himself, even while thanking others. He wrote in his introduction: "Having exposed to the public my specimen of Latin type, adorned with as many unusual decorations and adornments as lovers of perfect printing could possibly desire, I decided to make punches and matrices for 20 exotic typefaces and to cast them with the same accuracy ... To bring my enterprise to its desired end, I did not have to beg for help from abroad ... everything was provided for me by the munificence of his Royal Highness [the duke of Parma], who can be justly called the father of letters. The sumptuousness of his library ... has provided me with reliable examples from which to draw and then to cut and to cast so many different faces." Finally, with a rare dose of modesty, he launched himself into paroxysms of praise for the Propaganda Fide and Cardinale Spinelli: "... there I learned what little I know; there were born in me the first ideas to cut and to cast; there rose up in me fondness for this kind of types, and this kind of study, which encouraged me to undertake the most difficult designs, and to prevail with strength over all the most serious challenges. I do not believe I am able to show myself more grateful for the kindness received than to record it here, in the face of the public." (V. Lester, *Giambattista Bodoni, his life and his world*. Boston, 2015, pp. 90-91).

Brooks 50.

HEBRAICA CVM PUNCTIS

אשרי

העם. חלקו. אשר. יושב

בניה. שלום

ובמשכנות. מבטחים

ובמנחות. שאננות

ורחב. מאוד. לבבו

ויגיל. בשרו. כיגיל. בן

על. אביו. וירים

בציון

קול. התודה. קול

הרגה. ושמחת. עולם.

[BODONI] *Epithalamia exoticis linguis reddita.*

Parma: ex Regio Typographeo, 1775

Folio (472 x 323 mm.), [6] leaves, XLII pages, [1] leaf, 76 leaves, [3] leaves, XXXVI pages with 139 finely engraved vignettes, headpiece ornaments, tailpieces and historiated initials by Bossi, Volpato, Ferrari, Cagnoni, Sommerau, Mussi and Ravenet. A very fine and fresh copy bound in modern dark green morocco gilt, spine in compartments, gilt edges.

One of Bodoni's masterpieces. It is the first exotic types specimen books and contains the alphabets of twenty-five exotic languages, including Tibetan, Phoenician, Samaritan, Ethiopian and Coptic.

'The year [1775] also included the publication of what is justly called the masterpiece of Bodoni's early works. It was published in celebration of the wedding of Carlo Emanuele, the prince of Piedmont (the same prince who had expressed a desire to see Bodoni before he set off for the Court of Parma) and Maria Adelaide Clothilde, sister of the king of France. What a perfect opportunity for Bodoni to create the most extravagantly beautiful and extensive polyglot book the world had ever seen! It took a team to complete the monumental Epithalamia exoticis linguis reddita. Its 125 pages contained 139 illustrations (etchings, capital letters, and culs-de-lampe). Three artists worked on designing and etching portraits? and coats-of-arms. Four authors (including Father Paciaudi) wrote the text, and Count Rezzonico was trotted out again to write a Latin poem, this time running to twenty pages; Bodoni worked hardest of all, preparing good wishes for the royal couple in 26 different languages, each page bearing the name of a different city in Piedmont and an illustrated allegory of the city. [...] Epithalamia exoticis linguis reddita was a great success, particularly in Turin. Writing from that city on 2 October 1775, Father Paciaudi stated: "The book has aroused admiration here. It is sought out with avidity...and all foreign visitors try to take it back across the mountains." Carlo Emanuele was so delighted with his wedding present that he rewarded Bodoni with a gift of gold coins enclosed in a gold casket made in Paris. Following publication, Bodoni was deluged with orders for type from distant printers who wanted to advertise that their offices could offer works printed with type cast by Bodoni. Trevisiani (P. Trevisani, Bodoni, Epoca Vita Arte. Milano, 1951) points out that Bodoni's fascination with producing exotic type was no mere caprice. It responded to a real need. Codices and early books in foreign languages were continually arriving from Asia and the Near East; scholars desperately needed printed copies of these works in order to study them.' (V. Lester, Giambattista

Bodoni, his life and his world. Boston, 2015). ‘*The Epithalamia exoticis linguis reddita of 1775, issued in honour of the marriage of Marie Adelaide Clothilde, sister of Luis XVI, printed in Bodoni’s “first manner” from old style types is a masterpiece; really magnificent in its types, their arrangement, and the superb engraved decorations which, for once, enhance the effect of the page. I think it is one of his finest volumes.*’ (Updike, II, p.171).

Brooks 70.

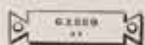
[BODONI] *Manuale tipografico* 1788.

[Parma: G.B.Bodoni, 1788].

Quarto (302 x 224 mm.), 148 pages including frontispiece for the Latin types and 30 pages including frontispiece for the Greek types. Our copy lacks *ab origine* leaf 17, - leaf 71 was never printed and is missing in every known copy - in the first part and has, in the second part, two different leaves numbered 12 as in one copy described by Brooks. A very pale waterstain in the upper white margin, binding rubbed but a genuine, untrimmed copy bound in contemporary marbled boards.

Exceedingly rare first edition of Bodoni’s Manuale Tipografico; according to Brooks only 100 copies, 50 in quarto and 50 in octavo, were printed, plus 4 copies on vellum and 4 copies on papier d’Annonay. ‘I have never seen’ (Updike). The book was printed on single flying leaves and this explains why different collations are common among the copies. The Manuale Tipografico contains one hundred specimens of roman and fifty of cursive types on one side of the leaf. The book also includes at the end the Serie de’ caratteri greci di Giambattista Bodoni, displaying twenty-eight different sizes of Greek character. The Manuale Tipografico was the result of an endless task; Bodoni ‘was working steadily, day after day, night after night, cutting punches and readying for the publication of the Manuale Tipografico. He was convinced this was where his true glory lay. [...] By the end of 1787 Bodoni sent to his patron de Azara, the Spanish ambassador in Rome, proof of the first 50 Latin

*Sulmona, ancien.
et belle Ville d'Ita-
lie au Royaume de
Naples, dans l'A-
bruzze Citerieure,
avec titre de Prin-
cipauté. Cette vil-
le est très-renommée
par le poëte Ovide*



Κυριος εκαστου εστιν
ο των υπ' εκεινου θε-
λομενων, η μη θελο-
μενων, εχων την εξου-
σιαν εις το περιποιη-
σαι τι, η αφελεσθαι.
οστις ουν ελευθερος
ειναι βουλεται, μητε
θελετω τι, μητε φευ-
γετω η των επ' αλλοις

characters of the Manuale. 'Azara, was highly impressed by them, even though he had a few suggestions to make in his letter of 2 January 1788. He claimed that Bodoni was making typographic history [...] Azara was right: Bodoni was indeed making publication history because the publication of the 1788 Manuale marked the transition from Old Style to Modern. "Here at last was presented a new order of type, which came to be called Modern Roman," writes Henry Lewis Bullen (H. L. Bullen, *Giambattista Bodoni Printer and Typographer*. The Inland Printer. September 1921, p.773)" the chief characteristic of which is a new kind of serif, cut flat and placed at the right angles with the letter proper, and of the same thickness as the minor lines of the letters ... while the main lines were much heavier than in the old style letters ... This pronounced contrast of the lines in the letters gives a vivacity to the Bodoni types that is not found in the monotone effect of the conventional old style Roman designs.' (V. Lester, *Giambattista Bodoni, his life and his world*. Boston, 2015, pp.105-106).

Brooks 354.

[BODONI] *Serie di maiuscole e caratteri cancellereschi.*

[Parma: G.B.Bodoni, 1788].

Folio (452 x 302 mm.), [110] printed on recto only. Because the book was printed on single leaves, the number of pages varies from copy to copy: Brooks describes a copy with 113 leaves, De Lama with 109, the copy at the Library of Congress has 108 leaves, the copies at the Newberry Library and Boston Public Library have 110 leaves. A very fine copy in contemporary boards.

Extremely rare edition of typographic specimen published the same year of the first edition of Manuale tipografico. 'In the same year, 1788, Bodoni issued the finest and most imposing of his specimens - a folio collection of roman, italic, Russian, Greek and Cancelliereschi types. The book opens, unfortunately, with the last named, in fifteen sizes of a detestable form of script capital; but the twenty-eight alphabets of roman and twenty-seven of italic capitals which follow are perhaps the most magnificent of their kind ever displayed.

SERIE
DI
MAIUSCOLE
&
CARATTERI
CANCELLERESCHI

Слѣд. 1

А Б В Г Д
Е Ж З И Й
І К Л М Н
О П Р С Т
У Ф Х Ц Ч
Ш Щ Ъ Ы
Ь Ъ Э Ю Я

The roman capital letters in larger size (from 1 to 5) are specially fine-brilliant in cut and splendidly printed in ink of a wonderfully rich black. Then, too, unlike Bodoni's later books, the paper has a pleasant surface from which all life has not been smoothed out. Nine alphabets of Greek capital letters follow, both in upright and cursive forms - though how legitimate Greek "italic capitals" are is a question. The sizes from 1 to 4, or 5 are superb, especially number 1, in both italic and roman. Next come Russian capital letters in twelve sizes of roman and italic, and here again the cutting is brilliant and the impression effective to the last degree. From that point on, the types are upper- and lower-case, beginning with roman and italic papale, imperiale, reale, ducale, in three weights of letter down to tresmegiste, below which roman and italic are shown in ten sizes of each; followed by similar Russian fonts of great magnificence. Fonts of Greek follow in descending sizes, and a few specimens of roman and italic which are much more old style than Bodoni's later equivalent fonts. The splendor of this book depends upon pure typography. There is not an ornament in it - not even the little tablets by which Bodoni sometimes gave a dash of salt to his books, but with which less skillful printers have peppered their reproductions! From a passing allusion in Bodoni's preface to his Manuale of 1818, it appears that only a few copies of this specimen were printed. (Updike) 'Libro della più grande bellezza tipografica, che ricevette l'ammirazione di Benjamin Franklin: I have had the very great pleasure of receiving and perusing your excellent Essai des Caractères de l'Imprimerie. It is one of the most beautiful that Art has hitherto produced.'(Brooks)

Brooks 357.

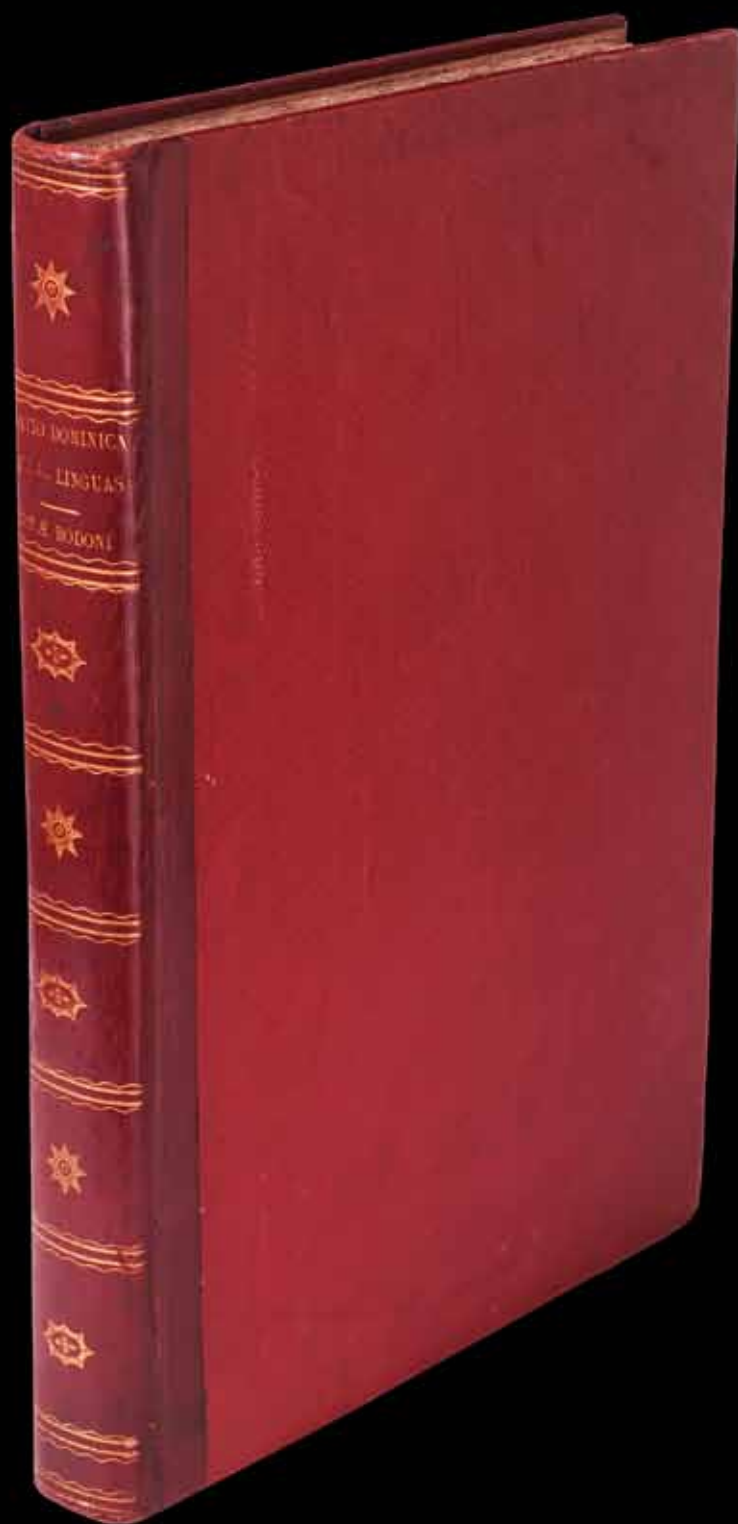
[BODONI] *Oratio Dominica in CLV linguas versa et exoticis characteribus plerumque expressa.*

Parma: typis Bodonianis, 1806

Folio (454 x 281 mm.), [3] leaves, XIX pages, [5] pages, XIX, [5] pages, 20, [2] pages, CCXLVIII, [2] pages; all pages framed within five black filets. A very fine copy, untrimmed, bound in contemporary half red morocco, spine richly gilt.

'The Oratio Dominica is another masterly showing of what Bodoni could do in foreign and ancient alphabets. This polyglot Oratio Dominica was printed at the suggestions of Pope Pius VII who, in May 1805, had passed through Parma on his way from the coronation of Napoleon I. (Updike) The Pope 'made a point of meeting Bodoni. He had a scheme in mind. He described to Bodoni his meeting with Jean-Joseph Marcel, the young director of the Imperial Press in Paris, who had presented him with his Oratio Dominica, a volume containing the Lord's Prayer printed in 150 languages. The Pope then challenged Bodoni to surpass the Frenchman in clarity and quantity. It was the perfect opportunity for Bodoni to show off his skills. It would also be extremely useful to him; he could tie in this effort with his Manuale Tipografico by using type he had already in hand, as well as creating new type for the new book, which he could in turn use in the Manuale [...] By 1806, Bodoni had fulfilled the pope's challenge and published his own Oratio Dominica, with a dedication to Viceroy Eugène de Beauharnais and his wife, Amalia of Bavaria. It contained the Lord's Prayer in 155 languages. He had bested Marcel. He had created 97 different exotic alphabets, 13 of which did not appear in the Frenchman's book. The remaining pages were printed in Roman type of differing sizes, and 23 were italics. One of the most interesting pages is that containing the Lord's Prayer in Chinese. For this, Bodoni reverted to his earliest form of printing. He engraved the characters (based on Didot's) in wood. They are exceptionally clean and square, and clear. Not only was the Oratio Dominica a book of extraordinary beauty, it was in essence yet another specimen book, with every page containing the Lord's Prayer in a different language, each entry held within a simple rectangular frame. The viceroy was so pleased with it that he wrote to Napoleon on 12 July 1806: "Bodoni is in Milan right now; he came here to present me with the polyglot Oratio Dominica. This is a superb edition, and I must tell Your Majesty that it is much superior to the polyglot edition of the same work put out by Signor Marcel in Paris". (V. Lester, Giambattista Bodoni, his life and his world. Boston, 2015).

Brooks 1003.



NUEVO DOMINICANO
LINGUA
—
P. E. BODONI



旨承行於地如於
天焉我等望爾今
日與我我日用糧

而免我債如我亦
免負我債者又不
我許陷於誘惑乃

[BODONI] *Manuale tipografico del Cavaliere Giambattista Bodoni.*

Parma: presso la Vedova, 1818.

Folio (320 x 219 mm.), two volumes. Engraved frontispiece portrait by Francesco Rosaspina after Andrea Appiani, text and specimens enclosed within double rule border, specimens printed on rectos only, three folding plates of musical notation and over 250 Roman, Greek and exotic types, borders, mathematical, astronomical, and other signs. Volume I: 325 leaves; Volume II: 279 leaves. Portrait lightly foxed, binding rubbed, overall a very fine copy, entirely untrimmed bound in the original orange boards with printed spine labels.

Second edition of Bodoni's Manuale Tipografico, a masterpiece in the art of typography. 'The second and final edition of Bodoni's Manuale Tipografico - in two quarto volumes with a Discorso by his widow and Prefazione by Bodoni - appeared in 1818, five years after his death. It was completed under the care of his widow and Luigi Orsi, who was for twenty years foreman to Bodoni. Signora Bodoni, writing to M. Durand l'ainé of Metz, from Parma (14 November 1817), says: "The Manuale Tipografico in two volumes on papier-vèlin - the only kind of paper used for it - is not yet completed, but it will be, without fail, at the beginning of the coming year. I dare to believe that book-lovers will thank me for having published a volume which is so very important to Typography. The reception which it will have will make up for the trouble it has cost me (although, Bodoni has left the blocks or models for it) and the considerable expense which I shall have had to incur before it is finished. Also, in view of the fact that but 290 copies are struck off, I cannot dispose of them at less than 120 francs, without any reduction, M. Rosaspina has engraved au burin the portrait after one which the celebrated Appiani ... painted in oils, which is a striking likeness."

The first volume contains, under the title of Serie di Caratteri Latini, Tondi e Corsivi, a series of roman and italic types, which cover 144 pages. These run from parmigianina to papale. Sometimes there are as many as fourteen varieties of the same body in different designs and weights of line. It is almost impossible to conceive why it was necessary to have so many kinds, which, even to a trained eye, appear much alike: though it is perhaps justifiable in the larger sizes - as in the three weights of ducale - where differences can be clearly detected. The number of sizes of type, so nicely graduated that one almost merges in another, is more explicable. This great series enabled Bodoni to place on his pages, not



MANUALE
TIPOGRAFICO
DI G. B. BODONI
TOMO I

MANUALE
TIPOGRAFICO
DI G. B. BODONI
TOMO II

MAJUSCULE

N°

ЪЫЬ
ЪЭЮ
ЯӨ

approximately but exactly, the size of type he wished to employ. The following pages (145-169) show Serie di Caratteri Cancelliereschi, etc., in smaller sizes, ugly, gray forms of script. Here and there an interesting one appears - like number 13, or the large sizes 16 and 17. The English scripts are imitations of the "fine Italian hand" then fashionable in England and have little to recommend them. Volume I closes with an enormous array of capital letters, both roman and italic, followed by a few pages of hideous script capitals unworthy of the collection. The second volume contains an assemblage of roman and "italic" Greek capitals, covering sixty-two pages; and exotic types, beginning with Hebrew, run on to the ninety-seventh page. These are followed by German and Russian types many of great splendor. The book closes with series of borders, mathematical, astronomical, and other signs, musical notation, etc. Few ornaments (fregi) are attractive, but most of them, while very perfect, are chilly, sterile, and uninteresting. The borders (contorni) confined in rules - a form of decoration which Bodoni affected for his broadsides - are, however, quite charming. The Arabic figures displayed are distinguished, and deserve mention. The music type is uninteresting, the plainsong notation in particular being too modern in effect. The work is probably the most elaborate specimen that the world has ever seen - an imposing tour de force - and the acme of Bodoni's late, chilly, dry manner' (Updike) 'Ce livre magnifique offre les échantillons de plus de 250 caractères différents ... Le tout ensemble donne la plus haute idée de la richesse de l'imprimerie de Bodoni et présente une variété qu'on chercherait peut-être vainement dans tout autre établissement particulier du même genre.' (Brunet I, 1027)

Brooks 1216.