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CATALOGUE



TUDESCHIS, Nicolaus de.



TUDESCHIS, Nicolaus de. *Super libros Decretalium*, I-V.

Venice: Andrea Torresanus de Asula, 1482-1483.

Folio (420 x 290 mm.), 5 parts bound in 6 volumes. [214], the first blank; [210] the first blank; [134] the first and the last blank; [130] the first and the last blank; [210] the first and the last blank; [162]] the first, the last and leaf 41blank, 2 columns, 69-71 lines. Got. Typ. With seven illuminated pages with miniatures and large extending floreal borders in green, red, pink, blue and gold by a contemporary South German artist; six printer's devices in red at the end of each volume. All the illuminations have a background of incised and punch-dotted burnished gold, within a blue frame, the subjects of the miniatures are: I-Nicolaus de Tudeschis in a pink robe kneeling in front of pope Eugen IV, the throned pope is receiving a copy of the *Decretalia*; II-a trial scene with two standing men debating in front of a seated judge; III- Nicolaus de Tudeschis in a green and pink robe in his studio reading; IV- Nicolaus de Tudeschis in a pink robe in his studio reading; V- a scene taken from the Holy Mass: the priest and a young cleric kneeling in front of the altar; VI- Nicolaus de Tudischis in cardinalice dress standing between the betrothed couple; VII- a judge seated between two men in a pink robe accusing themselves reciprocally. Beside all the miniatures is depicted an angel holding a shield with the coat of arms of the Gessel family from Augsburg. Contemporary South German binding, half blindstamped calf over bevelled wooden boards, two clasps. Provenance: Gessel family Augsburg, illuminated coat of arms at the beginning of each volume; Andreas Perneder (1500 – 1543), famous jurist, counselor of the Duke of Bayern, William IV, and *Stadtprokurator* of Munich, (armorial ex libris in volume I); Andreas Perneder junior; Anna Reitmor, sister of Andreas Perneder junior, famous Bavarian bibliophile of the XVI century with her note dated 1564 on the first flyleaf of each volume; Antiquariat J. Halle of Munich; auction house Paul Graupe, Berlin 1935 (auction 144, lot. 29); Swedish private collection. Light worming at the beginning and the end of each volume, a few spots, binding restored, overall a very fine set with a distinguished Bavarian provenance.

Very rare and complete copy of the *Lectura super V libris Decretalium* by Panormitanus the famous Italian theologian and Archbishop of Palermo, Nicolaus de Tudeschis (1386-1445). 'Nicolaus was born at Catania in 1386. At an early age he joined the Benedictine order but was sent at a young age to study in the North. After having received a stipend in either 1405 or 1406 from the Senate of Catania, he matriculated in the law school at Bologna.

Antonius de Butrio and Francesco Zabarella, the two leading canonists of the early fifteenth century, may have taught him, but we cannot be certain that he studied with Zabarella, who was teaching at Padua when Nicolaus was studying in Bologna. He began teaching in ca. 1411, at the age of 25, first at Bologna, and then in Parma, and Siena. Having taught in Parma from 1411 to 1418 he then moved to Siena, where he stayed until ca. 1430. Documents refer to him as *Doctor Decretorum* while he taught at Siena, but he did not write a commentary on the *Decretum* until 1436. During his Sienese career, his literary work focussed on the *Decretales* of Gregory IX. During the Council of Siena, 1423-1424, he worked with the ambassadors of the King of Sicily and held a disputation that many of the assembled dignitaries attended. A short time later, Nicolaus was appointed abbot of Santa Maria di Maniace in 1425, which is located on the north-western shoulder of Mount Etna. He remained in Siena until ca. 1431, when he moved back to Bologna and received a stipend of 600 pounds from the comune to teach the Decretals during the years 1431-1432. During this short stay, we have a repetitio that he dated Bologna, 5 May, 1432. The next day, the Florentines invited him to deliver *Lectiones Decretorum* at the Studio Florentino. [...] He accepted the offer, even though a few months later Venice bid for his services in Padua. [...] While in Florence, he may have examined the *Littera Florentina*, the late antique copy of Justinian's Digest that had recently been transferred from Pisa. At this point *Panormitanus* entered the wider stage of papal and conciliar politics. Pope Martin V had convened a general council in Basel according to the provisions of the decree *Haec sancta* that had been promulgated at the Council of Constance. The new pope, Eugenius IV dissolved the council on 18 December 1431 with a solemn papal bull. He viewed the council as an impediment to the unification of the Eastern and Western churches and as a danger to papal prerogatives. When the council rejected pope's authority to dissolve it, Eugenius sent a delegation of legates to represent him and to negotiate. *Panormitanus* was an auditor in the papal curia and accepted Eugenius's mandate to join the delegation. After arriving at the council in March, 1433, he defended Eugenius' position with sermons on 9 March and on 13 July before the council. Eugenius's proposals were not well received, and *Panormitanus* left the council.

The death of Ubertino dei Marini, the archbishop of Palermo, presented an opportunity for *Panormitanus* to hold high office. The king of Sicily, Alfonso V, ignored the rights of the cathedral chapter and placed him in the see. He renounced the abbacy of Maniace and was confirmed by Pope Eugenius IV on 9 March, 1435. As archbishop of Palermo, *Panormitanus'* role at the Council of Basel changed dramatically. He no longer represented papal interests when he returned to the council as Alfonso's ambassador in 1436. [...] When Eugenius successfully persuaded a minority of the participants at Basel to

convene the council in Ferrara (later, in 1439, transferred to Florence), *Panormitanus* did not follow Nicolaus of Cusa and many of the Italian bishops to Ferrara in 1437. He remained in Basel, and, with the support of Charles VII, king of France, the council issued a series of documents that affirmed the superiority of the council over the pope. In 1438, *Panormitanus* was sent to Frankfurt as the council's representative before the *Reichstag*. The council in Basel declared that Eugenius was deposed, elected Duke Amadeus of Savoy pope. He took the name, Felix V. The new pope created *Panormitanus* a cardinal in 1440. Felix asked *Panormitanus* to compile the conciliar decrees of Constance and Basel into a canonical collection, but he never seems to have finished the job. His contemporaries remarked on his ability to switch sides on an issue. Aeneas Sylvius Piccolominus (Pope Pius II) wrote in his *De gestis Panormitanus* 'struggle with his conscience and his duty to support his king. *Panormitanus* had been made leader of the conciliar party at the council not through his own wish, but through necessity alone, and he was bound to obey his prince. He arrived at Basel a supporter of the papacy and left an advocate of conciliar supremacy. His speeches at Basel reflect these two positions. These conciliar sermons can be compared with a *quaestio* written in 25 April, 1426, *Episcopus et quidam rector curatus* in which *Panormitanus* dealt with papal authority and supported papal prerogatives within the church before he became involved in ecclesiastical politics. After Alfonso V concluded a treaty with Eugenius IV at Terracina in 1443, he recalled his delegation, and *Panormitanus* returned to Palermo. His stay was short. On 24 February, 1445 he died of the plague. His legacy was rich and varied. He was without a doubt the most influential jurist of the fifteenth century. His conciliar thought also found resonance in the work of later thinkers. Even Martin Luther admired him. *Panormitanus* worked his commentary on the *Decretales* over a long period of time and revised his work continuously. He probably began writing when he started teaching in ca. 1411 and must have completed it by the time he began to participate in the Council of Basel. He did not comment on all parts of the *Decretales* equally. Even a superficial reading reveals that he expended much more time and effort on books two and three than on books one, four, and five. Book one is only a bit less detailed than books two and three, but he gave four and five only rudimentary treatment. He never commented on all of book one. There is no evidence that he wrote or taught the titles from X.1.7 to X.1.28'. (legallhistorysources.com)

Hain-Copinger 12313; GW 47874; Goff P-49; Proctor 4695; Pellechet 8341 IGI 9753. 9780. 9797. 9812. 9829. 9846; ISTC ip00049000.



TUDESCHIS, Nicolaus de.



MARTIALIS. [*Epigrammata*]

Venice. in aedibus Aldi: December, 1501.

Octavo (155 x 90 mm.), 191 leaves without the last blank leaf. A few spots, contemporary marginal annotations in the first pages, title lightly soiled, a good copy in XVIII century mottled calf, spine gilt in 5 compartments red lettering pieces.

Rare first Aldine edition of Martial's *Epigrammata*. This is the fourth book published as part of the famous series commonly known as the Aldine Classics, after Virgil, Horace and Juvenal, all printed earlier in the same year, and the fifth work printed in Aldus' celebrated italic type. It is also one of the few classic editions printed by Aldus before he began to use his famous anchor and dolphin printer's device.

As Aldus himself asserts in the dedication letter for his 1514 Virgil, addressed to Pietro Bembo, he took the idea of printing in the pocket octavo format from some small-format manuscripts possessed by Bembo's father, Bernardo. These *enchiridia* ('handbooks'), as Aldus called them, were to become, both in the short and the long run, Aldus's most successful and influential editorial innovation.

'The innovation lay not in the small format, often used by printers for devotional texts, but in applying it to a class of literature hitherto issued in large and imposing folios or quartos'. 'The editions were not designed, like the vast folios of Aristotle and their fellows, for the high-level humanist scholar and university professional. They were, as Aldus put it in the second of his advertisements, dated 1503, *libelli portatiles*, books which could be carried about - and read - by persons who had education but little leisure, or education and too much leisure: in other words, politicians and diplomats and officers of state, prelates of the church and cultivated members of the rich Italian courts' (Davies, 42-46). Marcus Valerius Martialis (ca. 40-104 A.D.) was, together with Catullus, the greatest Latin epigrammatist. By his time, epigrams had become something different from what they had been at the beginning of the genre: while in the Greek Classical and Hellenistic world they had been intended as brief and pithy verses generally purporting to paint a moral, in line with their origin from Greek epitaphs (the primary meaning of epigram being 'inscription'), in the Roman imperial culture they came to be short satirical or witty statements composed in verses. Despite not being the first Roman to confront this mainly Hellenistic poetic genre, Martial was the one who brought the Latin epigram to perfection, providing in it a picture of Roman society during the Early Empire that is remarkable both for its completeness and for its accurate portrayal of human foibles. In so doing, he is commonly credited as the father of the modern epigram. Indeed, Martial enjoyed a long-term, continuous success in modern times, when

he was widely quoted, translated or imitated and, more generally speaking, served as model for English, French, Spanish, and Italian epigrammatists. In particular, the legacy of the classical epigram, and specifically of Martial's epigram, was deeply influential during the Renaissance, in parallel to the recovery of interest in classical inscriptions. In that context, 'the Martialian epigram existed in tension with both the anonymous political distich, and what might be called the 'common epigram', which derived from the tradition of vernacular distichs and jests'. Renaissance epigram 'spilled over social and intellectual boundaries, managing to be both a highly self-conscious form in imitation of the classics, and a vernacular, popular form that circulated among the widest publics' (Doelman, 60).

References: Adams, M-689; Ahmanson-Murphy, 37; BMC, 420; Renouard, 30; UCLA, 37; M. Davies, *Aldus Manutius. Printer and Publisher of Renaissance Venice*, 1999; J. Doelman, *Circulation of the late Elizabethan and Early Stuart Epigram*, *Renaissance and Reformation* 29 (2005), 59-73.



ALIGHIERI, Dante. *Le terze rime.*

Venice: in aedibus Aldi, August 1502

Octavo (154 x 87 mm.), 244 unnumbered leaves with the blank leaf at the end of the Inferno, Aldus device on verso of last leaf. A fine copy in early XIX century half calf, spine in compartments with double lettering pieces.

A fully annotated copy of the celebrated first Aldine edition of Dante by Pietro Bembo. This is the first and only time that Dante's *Commedia* was given the title *Le terze rime*, a decision of the editor.

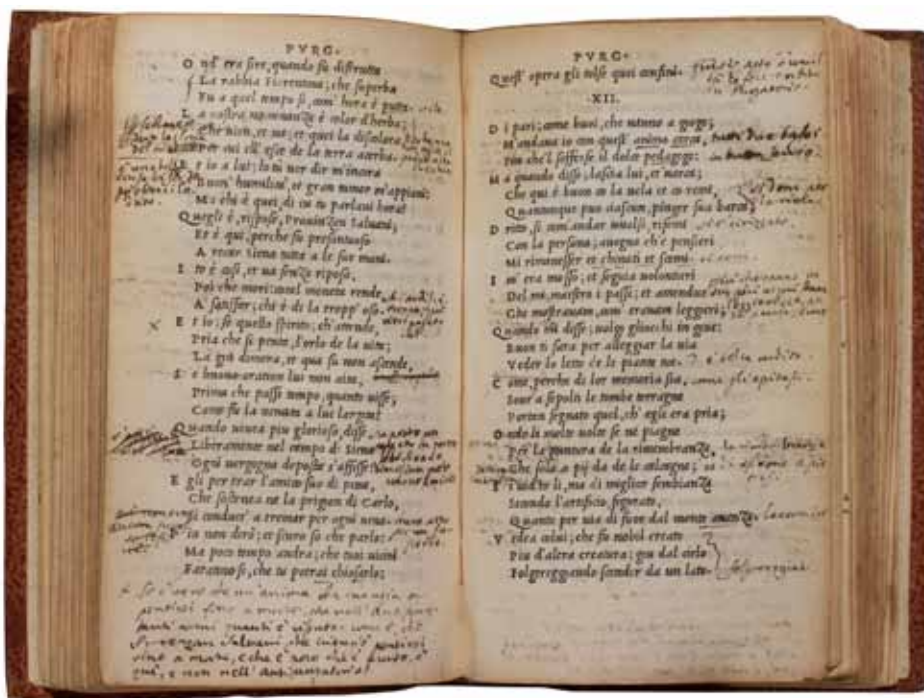
Pietro Bembo (1470-1547) was a young Venetian patrician and humanist who, thanks to his classical education and his scholarly interests, was closely involved as from the late 15th century with the Aldine Press. In July 1501 and August 1502, he edited for Aldus the first Petrarch and the first Dante to appear in the 16th century; these two pivotal editions appeared in the famous pocket-format series of Latin and vernacular texts Aldus launched in April 1501, after some years spent in printing Greek and Latin works. 'The series set out to be radically and provocatively innovative. It used a completely new typeface, the first ever Italic. The format was octavo, unheard of for printed texts of this kind. It accorded to Petrarch and Dante the same status as Latin classics such as Virgil and Horace, and it presented the work of all of these authors uncluttered by commentaries and other extraneous matter for the first time in some twenty to twenty-five years. This must have restricted the readership of these editions, but it allowed those who did not need help with the interpretation of the texts to approach them with a fresh mind. [...] These two editions marked a radical overhaul and purification of the text of the Tuscan poets. They were to prove of central importance for the development of Italian vernacular literature in the sixteenth century, in which Pietro Bembo took a leading part' (Davies, 46-48).

This edition of Dante's masterpiece was based on the text provided by a mid-14th manuscript with a distinguished story: the book was sent by Boccaccio to Petrarch in 1351-1353 and later was bought by Bembo's father, Bernardo, whose important library included some of the texts previously owned by Petrarch himself. Both the Petrarchan code and the copy Pietro Bembo derived from it by his own hand still survive nowadays in the Vatican Library in Rome (they are, respectively, *Codex Vaticanus Latinus* 3199 and 3197). In supplying the printers not with a corrected earlier edition of the text but with a manuscript he had copied out himself, Bembo completely broke with the editorial conventions of his time. Bembo also possessed a personal copy of the Florentine *editio princeps* by Cristoforo Landino (a gift by Landino

himself to Bernardo Bembo, dating from 1483), which he mainly followed when detaching from the Petrarchan text.

This Aldine edition was hegemonic throughout the Renaissance: none of the 16th century Dante editions, not even the Crusca Academy edition (Florence 1595), ever altered the basic setting of the text established by Bembo.

References: Renouard 34-35; B. Richardson, *Print Culture in Renaissance Italy*, Cambridge 1994; M. Davies, *Aldus Manutius. Printer and Publisher of Renaissance Venice*, 1999; A.E. Mecca, *La tradizione a stampa della Commedia: dall'Aldina del Bembo (1502) all'edizione della Crusca (1595)*, Nuova Rivista di Cultura Italiana 16 (2013), 9-59.



[ANTHOLOGIA PLANUDEA]

Florilegium diversorum epigrammatum in septem libros.

Venice: in aedibus Aldi: November 1503.

Octavo (156 x 92 mm.), 290 unnumbered leaves. First two pages a little dust soiled, title page with an old restoration and with a collector's signature, head of spine restored, overall a fine copy in XVIII century mottled calf, spine in compartments richly gilt with red lettering piece.

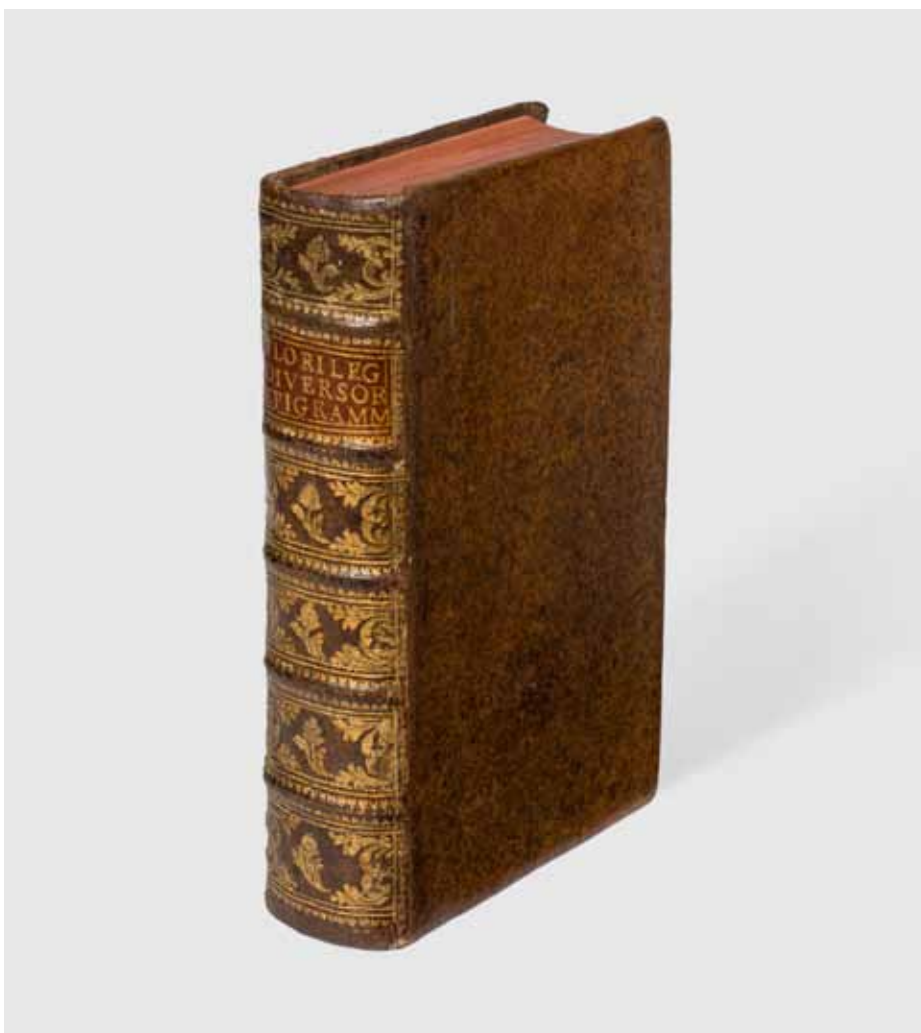
First of three Aldine editions of the Planudean Anthology, the only by Aldus the Elder (the others being that of 1521 and 1551), defined by Renouard "the most beautiful for the paper and the impression, and also the rarest one".

Aldus realized it ten years after the Florentine *editio princeps*, given by the famous Byzantine humanist Janus Lascaris in 1494 under the title of *Anthologia Graeca*. Renouard held in his hands the copy of the Lascaris' edition annotated in Greek and Latin by Aldus himself, which served as the typographic basis for the 1503 edition, and, later on, for the 1521 one. Having decided to follow Lascaris' text, Aldus assembled in the last pages of the seventh book the textual variants recovered by other manuscripts, as well as 19 new epigrams and some other verses; moreover, he joined to the seventh book a short supplement, consisting of 2 other anonymous epigrams, a poem by the 6th century Greek poet Paul the Silentiary, and other minor works.

The Planudean Anthology is a 13th century collection of Greek epigrams compiled by the Byzantine polymath Maximus Planudes, consisting of ca. 2,400 texts. It was based on the lost anthology realized in the 10th century by another Byzantine scholar, Constantine Cephalas, which also lay at the basis of a second collection, much more accurate and complete than the Planudean one (3,700 texts instead of 2,400), called the 'Palatine Anthology'. While composing his collection, Cephalas drew chiefly from three older anthologies of widely different date: the Stephanus, or Wreath, of Meleager, collected in the beginning of the first century B.C. and consisting of works of at least forty-seven poets of the seventh to third and second centuries B.C.; the Stephanus of Philip of Thessalonika, dating from the first half of the first century A.D., designed as a supplement to Meleager's anthology and covering the intervening period; the Cycle of Agathias, made in the age of Justinian and comprising strictly contemporary works. Cephalas ordered his collection by distributing the poems of Meleager's, Philip's and Agathias' anthologies under headings by subject, all the erotic poems, all the dedicatory poems, etc., grouped together in separate books.

Despite its minor quality, due to a high number of omissions and alterations of Cephalas' text, in many respects the collection of Planudes proved to be a fundamental testimony of classical tradition: first of all, it was the only known anthology of Greek epigrams and poems until 1606, when a richer manuscript was rediscovered in the Count's Palatine library in Heidelberg (hence, the name of 'Palatine Anthology'); moreover, to it alone we owe the preservation of ca. 390 epigrams, which nowadays are included under the title of *Appendix Planudea* in the corpus of texts known as the Greek Anthology.

References: Renouard, 42-43; W.E. Paton (ed.), *The Greek Anthology*, 1920; P. Jay (ed.), *The Greek Anthology*, 1973.



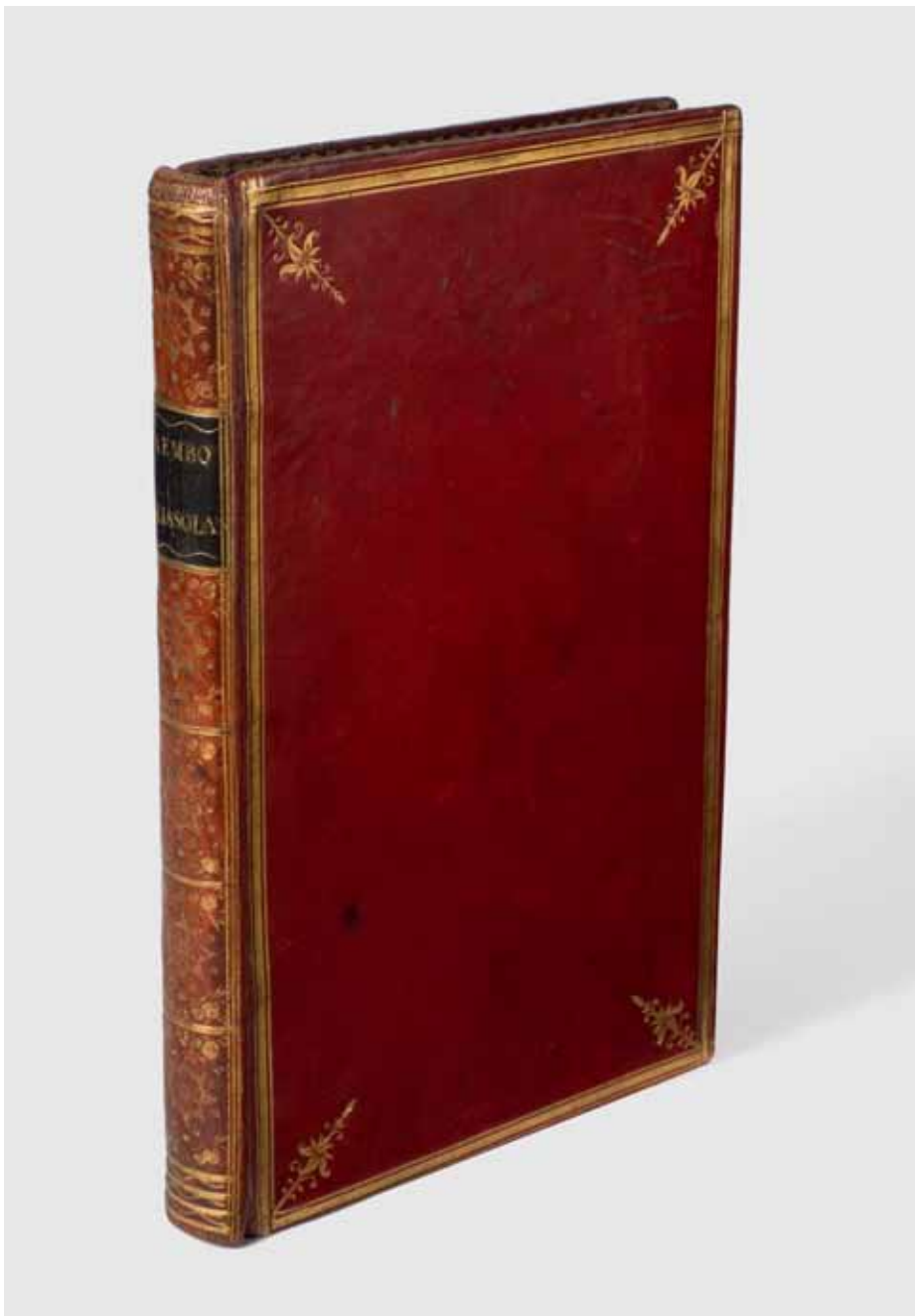
BEMBO, Pietro. *Gli Asolani*.

Venice: in aedibus Aldi, March 1505

Quarto (196 x 118 mm.), 96 unnumbered leaves, 1 leaf with the errata, lacking the last blank leaf; Aldus device on leaf m⁸ verso. Our copy has the dedication to Lucrezia Borgia dated 1st August 1504 and the errata leaf at the end missing in most of the copies. XIX century red morocco, spine in compartments richly gilt with black morocco lettering piece, gilt edges. One restored tear in the lower white margin of title, overall a very fine copy.

First edition of the first vernacular work by Pietro Bembo, introduced by a dedication letter to the famous Lucrezia Borgia, daughter of Pope Alexander VI and Duchess of Ferrara, which for unknown reasons turns out to have been suppressed in many copies of this edition. Pietro Bembo (1470-1547), one of the major Italian Renaissance humanists and the main theorist of the usage of vernacular in Italian literature (the so called ‘vernacular classicism’), belonged to a most prominent Venetian aristocratic family. After receiving a classical education, he soon turned his attention to scholarly pursuits and, starting from the late 15th century, was closely involved with the Aldine Press, for whom he realized in 1501-1502 two fundamental editions of Petrarch’s *Canzoniere* and Dante’s *Commedia*. Meanwhile, Bembo pursued a career in public life as he continued to venture his own literary productions, such as this book. The *Gli Asolani* is to be considered the major literary expression of this first phase of Bembo’s production. The work consists of a dialogue in three books, interspersed with poems, which takes place in Asolo, at the court of Caterina Cornaro, former Queen of Cyprus and Bembo’s cousin. The six protagonists dialogue of the intimate nature of love, expressing varied points of view; in the third book, Bembo looks for a philosophical and religious solution to the problem of love, deeply influenced by Neoplatonism and specifically by Marsilio Ficino’s theories. The argument fits perfectly within the context of courtesan literature, which during the 15th and 16th centuries privileged love as primary theme; at the same time, Bembo shows a marked originality with respect to previous and contemporary authors, because he not only chooses to speak of love in prose instead of poetry (taking Boccaccio’s *Decameron* as his model), but also characterizes his poems with a rigorous Petrarchism that anticipates what was to become the literary style of Italian Renaissance poetry.

References: Renouard 48; Adams, B-578; Brunet, I 766; Scott, 141-43; Sowell, 15; UCLA, 72; C. Dionisotti, in DBI 8 (1966); AA.VV., *In Aedibus Aldi. The Legacy of Aldus Manutius and his Press*, 1995, 75-76.



AUGURELLUS, Jo. Aurelius. [*Poemata*]

Venice: in aedibus Aldi, April 1505

Octavo (161 x 97 mm.), 128 unnumbered leaves with two blanks at the beginning and at the end, Aldus's device on the last leaf. Contemporary limp vellum, gauffred gilt edges.

A very fine compy with contemporary manuscript note on the first blank leaf.

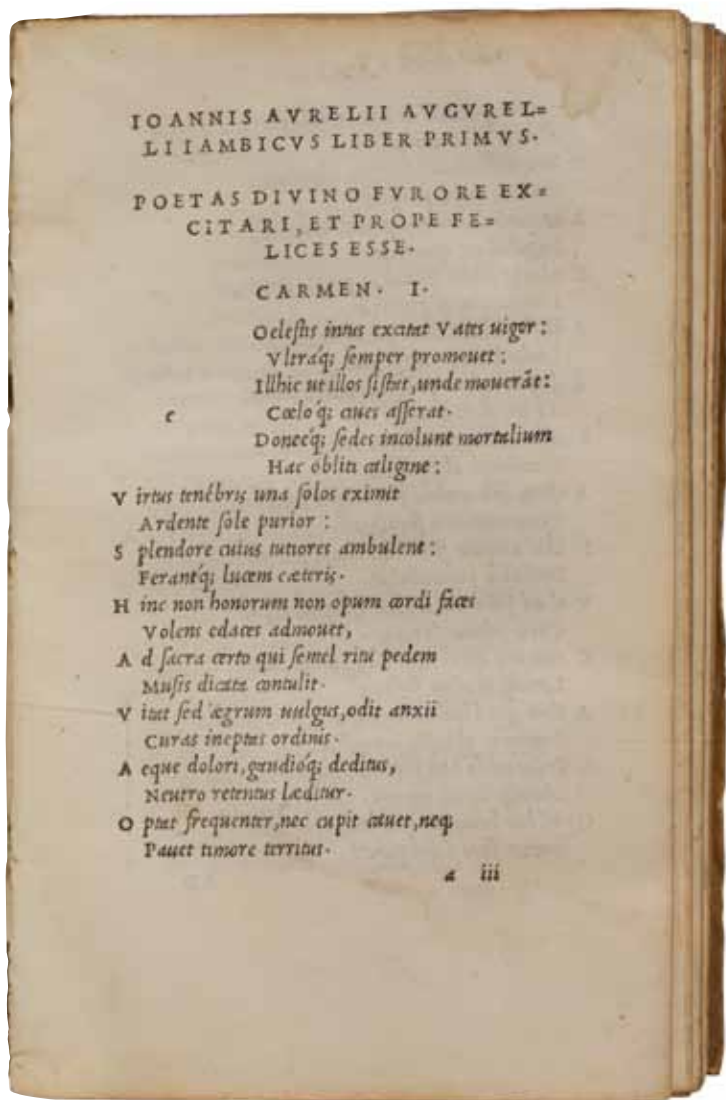
First Aldine edition of Augurellus' Latin poems, 'beautiful and rare' (Renouard). It is the only edition of Neo-Latin lyric poems figuring within the famous Aldine Classics series in octavo format, which proves the good reputation enjoyed by the author and specially by his Latin production among the contemporaries.

Giovanni Aurelio Augurelli, also called Augurello (1456-1524), was an Italian humanist and a poet, who devoted his life to Classical studies, teaching and literature. Recognized during his lifetime as one of the most learned humanists of his generation, he was an intimate friend of Bernardo and Pietro Bembo, knew Marsilio Ficino and Politian and frequented the main humanistic circles in Florence, Padua, and Venice. While in Padua, he studied Petrarch under Gian Giorgio Trissino; on that occasion, he developed an original Petrarchism, which later found expression in his vernacular poems. Persuaded of the need to strengthen the studies on literary vernacular language, he was among those who supported and encouraged Pietro Bembo to write a pivotal work of Renaissance literature such as the *Prose della volgar lingua*.

Articulating his collection of Latin poems in metrical genres, Augurellus intended it as an homage to Horace, the leading lyric poet of Roman Classical literature and the undisputed model of Latin lyric poetry during Humanism. Indeed, Horace's poems are recalled in the titles given to the three sections of the work, that is, respectively, the *iambi* (in three books), the *sermones* (in two books), the *carmina* (in two books). The collection includes verses composed for a variety of occasions and addressed to patrons, friends, and social contacts, so that they represent an important biographical source for the author himself. 'It is an elegant poetry, demonstrating a mastery of the language and an ease of versification' (Weiss); in fact, a modern reader could retain the impression that sentiments are quite superficial and that the virtue of the collection lies precisely in its rhetorical dimension. Of special significance is the poem in hexameters *Chrysopoeia* ('the art of producing gold'), later developed and published as a single work in 1515; its importance lies in the fact that not only it is the first alchemical poem in Latin, but also,

when considered in relation to the previous tradition, stands out as a very turning point in the production of alchemical works.

References: Renouard, 49; Adams A-2152; Ahmanson-Murphy 73; Kallendorf-Wells 81; IA 110036.; R. Weiss, in *DBI* 4 (1962); M. Ciardi, *Letteratura, arte e alchimia. La Chrysopoeia di Giovanni Aurelio Augurelli*, in *Atti del XVI convegno nazionale di storia e fondamenti della chimica*, 2016, 11-23.





[PAVIA, Statuti] *Statuta Papiae et comitatus. Statuta de regimine potestatis ciuilia & criminalia ciuitatis & comitatus Papiae cum quibusdam decretis.*

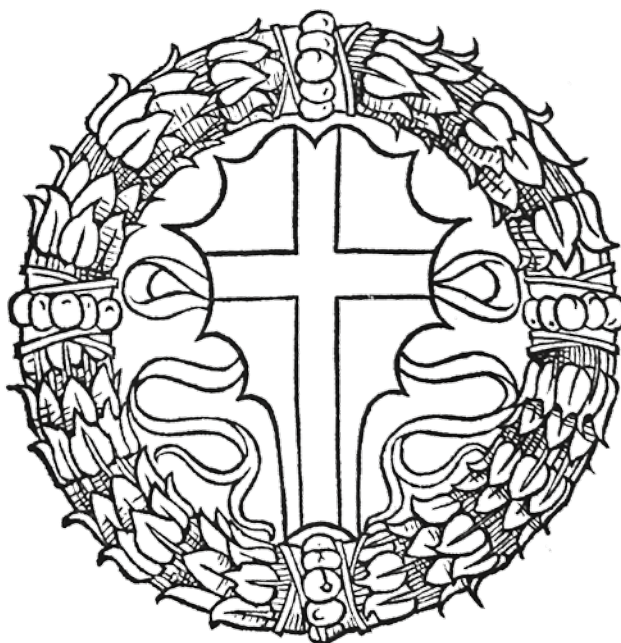
Pavia: J. De Burgofranco, 1505.

Folio (318 x 226 mm.), 102 unnumbered leaves, istoriated initials, woodcut printer's device and city of Pavia arms in a wreath at the end of the first part and on last leaf. Title set in the lower part of a full-page woodcut representing a triumphal arch with the standing figures of S. Siro and S. Augustine and, in the middle, the equestrian statue of the Regisole, a classical statue which came to be pictured on the city seal. Title flanked by two shields with the Visconti family and the city of Pavia arms. Vellum modern binding reusing old materials. A very good copy with extensive contemporary annotations.

Scarce second edition of the *Statuta Papiae* - the legislative corpus of the city of Pavia. First published in print in very few copies by Antonio Carcano ca.1480, it reproduces medieval civic laws following the structure of their first coherent collection commissioned (with revisions) by Gian Galeazzo Visconti in 1393, when Pavia was part of the Duchy of Milan. This second edition, corrected by Lorenzo Roverini, also includes ducal decrees and rubrics at the end. It bears a famous woodcut titlepage portraying, within a decorated arch, the patron saints of Pavia - Siro and Agostino - accompanied by the arms of the city and the Duke of Milan, and the Regisole on a column (Kristeller, 'Die Lombardische Grafik', 276). This was a classical bronze equestrian statue originally exhibited in Ravenna, later moved to Pavia and eventually destroyed in 1796; it probably represented Theodoric, King of the Ostrogoths, or the Roman Emperor Septimius Severus. The titlepage is considered 'a masterpiece of the art of medieval Pavia', inspired by the 'preference for uncrowded scenes, in the Lombard tradition' but with 'milder lines and fluent movement' (Samek Ludovici, *Illustrazione del libro*, p. 17). As typical of all medieval and Renaissance civic statutes in Italy, it incorporates civil, criminal, commercial, tax and estate law. The first section is concerned with *Statuta de regimen potestatis* on judicial and administrative matters such as magistrates' wages and appointments, procedures to be followed at official meetings, the definition of civic community and the maintenance of roads. The second is devoted to civil statutes and private law, from trial procedures (e.g., the correct formulation of official documents) to inheritance, marriage

and animal illnesses. The third section, on criminal law, illuminates on incarceration, judicial procedures and punishment for criminals such as murderers, sodomites, 'dishonest' women who live with clerics, innkeepers who serve guests after the toll of the evening bell, and those who have sexual relationships with nuns in monastic premises. The penultimate section, concerning the University of Pavia founded in 1361, regulates the use of corpses belonging to executed criminals for purposes of anatomical research. A remarkably important document for the judicial and political history of late medieval and early modern Italy.

Cat. Senato V, 257; Fontana II, 351; Sander 5495-96; Adams II, P526; Mortimer 366.



[PSALTERIUM]. *Psalterium Hebreum, Graecum, Arabicum & Caldeum cum tribus Latinis interpretationibus et glossis.*

Genoa: Petrus Paulus Porrus in aedibus Nicolai Iustiniani Pauli, October 1516.

Folio (333 x 228 mm.), 200 unnumbered leaves, text printed in columns across double pages in Hebrew (literary), Latin translation from the Hebrew, Latin Vulgate, Greek Septuagint, Arabic, Chaldee or Aramaic Targum, literal Latin translation from the Chaldee; title printed in red and black within an elaborate woodcut Islamic-style border, thirteen woodcut initials, first opening of text with headings printed in red, woodcut printer's device at end. Bound in XVIII century stiff vellum, gold lettering piece on spine. Usual light browning on same pages, overall a very good copy from the library of the great Italian collector Giacomo Manzoni (ex libris).

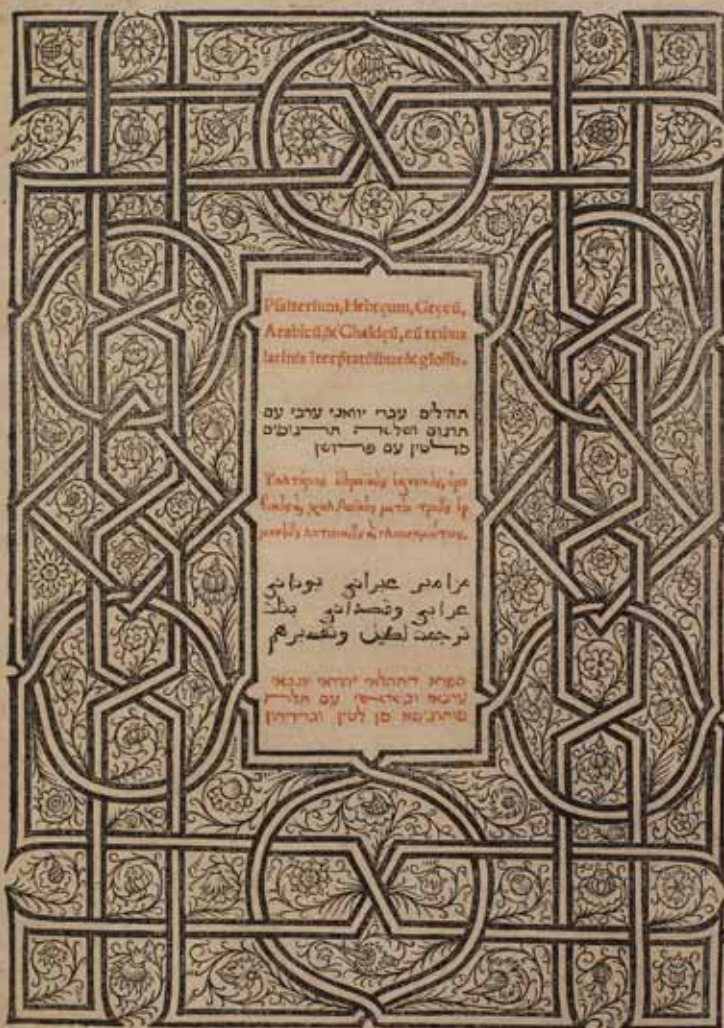
First rare edition of this famous polyglot psalter by bishop Agostino Giustiniani, also known as the *Octaplum Psalterium*, "the second book printed in Arabic, and the first polyglot printing of any section of the Bible, preceding by four years the publication of the *Complutensian Polyglot*" (Schäfer Collection, 149). This is the first work published in Genoa in the 16th century, and, after its publication, another seventeen years had to pass before another work was printed in the city. This important editorial undertaking is also remembered for the unusual scholium on Psalm 19:4 (*Their music goes out through all the earth, their words reach to the end of the world*), containing a description of Christopher Columbus' voyages to the New World and a praise for his deeds, which is to be considered the first biography ever published of the Genoese explorer. 'In this interesting sketch of the life and voyages of his fellow-townsmen, Bishop Giustiniani gives an interesting account of the discovery of the new world, and states some facts not mentioned elsewhere' (Sabin). 'Giustiniani's sources are unknown and the reasons for mentioning Columbus unclear. He was obviously proud of the accomplishments of a fellow Genoese. And he may have seen Columbus as God's instrument, who revealed more of God's creation and found new peoples to be brought to Christ' (Grendler, 237).

Member of a prominent family who had formerly undertaken important diplomatic charges for the Republic of Genoa, Agostino Giustiniani (1470-1536) was a renowned Hebrew biblical scholar with a pronounced humanistic education. He studied for a doctorate in theology in the Dominican *studium generale* in Bologna, but also studied Greek, Hebrew and other languages. Short after being appointed bishop of Nebbio, in northern Corsica (1514),

he decided to publish at his own expense a polyglot version of the Psalms as a first step of a more complex project which he had been preparing for many years: a polyglot Bible in Hebrew, Latin, Greek, Aramaic, and Arabic. Giustiniani dedicated the psalter to pope Leo X, probably in order to win the papal support for the publication of the entire polyglot Bible; unfortunately, his hopes would have finally proved to be vain.

“Giustiniani could not find a printer with the necessary expertise and fonts in Genoa, a very minor publishing center, so he brought in a Milanese printer, Pietro Paolo Porro, and they probably labored over the book for much of a year’ ‘Eight parallel columns of text are spread across every two pages, verso and recto. The Hebrew text appears in column one, Giustiniani’s Latin translation in column two, Jerome’s Vulgate translation in column three, the Greek text from the Septuagint in column four, Giustiniani’s Arabic translation in column five, the Aramaic Targum paraphrase in column six, Giustiniani’s Latin translation of the Targum in column seven, and his Latin scholia and commentary in column eight. In addition, Giustiniani’s commentary sometimes runs across the bottom of the two pages and continues at the top of the next two pages before the presentation of a new verse in eight columns. The complex volume must have tested Porro’s skills and had to have been expensive. Nevertheless, Giustiniani printed 2,000 copies, double the size of the normal press run at that time, in paper and fifty in vellum. But he sold only a quarter of them’ (Grendler, 234-235).

References: Adams B-1370; *Bibl. Am. Vet.* 88; Brunet IV, 919; *European Americana* 516/4; Leclerc 1212; Sabin 66468; Sander 5957; P.F. Grendler, *Italian Biblical Humanism and the Papacy, 1515-1535*, in E. Rummel (ed.), *Biblical Humanism and Scholasticism in the Age of Erasmus*, 2008, 227-276.



Orapulus pſalterii, Auguſtini Inſtituti Genentis, predicatorii ordinis, Epifcopi Neik nſe,
gentem debere de verbo ad verbum, tertia latinam communem, quarta grecam, quinta
ptam, ſeptima latinam reſpondentem chalde, vltima vero hoc eſt aſſau, con

Hebraea. Latina reſpondens hebreæ. Latina communis. Greca.

אָפּוּס פּאַלְטֶרִיּוּם

Liber hymnorum .I.

David prophetæ carmen,
& regis Deo.

Δαυὶδ ὁ Πρωφῆτης καὶ βασιλεὺς τοῦ Θεοῦ

Inſipit Pſalterium A. ſine
liber hymnorum ſive pſalmo
rum ſive ſoliloquiorum.
Pſalmus David .I.

Ἰνὰρμὶ τῷ Δαυὶδ ὁ ἀρχὴ
τοῦ βιβλίου τοῦ πſαλμῶν

אָפּוּס פּאַלְטֶרִיּוּם
אָפּוּס פּאַלְטֶרִיּוּם
אָפּוּס פּאַלְטֶרִיּוּם

Estus vir, B.
qui
non abſte,
in conſilio

Estus vir
qui
non abſte
in conſilio

Αἰσῶν ὁ ἀρχὴ
τοῦ βιβλίου
τοῦ πſαλμῶν

Impiorum,
& in via
peccatorum non ſteſit,
& in ſede deſtorum, non
ſedit. Sed in lege
DEI voluntas eius,
& in lege eius meditabitur
die ac nocte. Eteſit
tanq̃ arbor plantata ſuper
riuulos aquarum, quæ
fructu ſui dabit in tpe ſuo,
& ſollum eius non deſluet,
& omne quod faciet
proſperabitur. Non ſic
impſi, ſed tanquam ſelluca
quam proſcit ventus.
Propterea non ſurgent
impſi in iudicio,
neq̃ peccatores in agtegate
ſuſtorum. Q̃ uoniam nouit
DEVS viam ſuſtorum,
& via impiorum peſſit.

Impiorum
& in via
peccatorum non ſteſit,
& in cathedra peſſilientis non
ſedit. Sed in lege
domini voluntas eius,
& in lege eius meditabitur
die ac nocte. Eteſit
tanq̃ lignū qd̃ plantatū eſt ſecus
decuſus aquarum, quod
fructu ſui dabit in tēpore ſuo.
Et ſollum eius non deſluet,
& omnia quæcūq̃ faciet
proſperabuntur. Non ſic
impſi non ſic, ſed tanq̃ puluis
quē proſcit vêtus a facie terre.
Ideo non reſurgunt
impſi in iudicio,
neq̃ peccatores in conſilio
ſuſtorum. Q̃ uoniam nouit
dominus viam ſuſtorum,
& ſter impiorum peſſit.

ἀσέλγῃ,
καὶ ἐν ὁδῷ
ἁμαρτανῶν οὐκ ἔſτε,
καὶ ἐν καθῆδρᾳ ἁμαρτανῶν
οὐκ ἔſει. Αὐτὸς ἐν τῷ νόμῳ
κυρίου τὸ βλήρω αὐτοῦ,
καὶ ἐν τῷ νόμῳ αὐτοῦ μελετᾷ
ἡμέρας καὶ νύκτας. Καὶ ὅτε
ὡς τὸ ξύλον τὸ πεφυτευμένον παρὰ
τοῦ δεξιῶν τοῦ ποταμοῦ, τὸ
καρπὸν αὐτοῦ δίδωμι ἐν καιρῷ ἑαυτοῦ.
Καὶ τὸ φύλλον αὐτοῦ οὐκ ἀποſκῆνται,
καὶ πάντα τὰ ὅσα αὐτοῦ
καταſκευάσονται. Οὐχ ὡς
ὁ ἀνέμῳ ὁ ἄχρητος, ἀλλ' ὡς ὁ ἀνέμῳ
ὁ ἐκρηγνὺς ὁ ὄρητος ἀπὸ πνεύματος.
Διὰ ταῦτα οὐκ ἀναſτάντες (τῶν ἐν
ἀσέλγῃ ἐν κρείττει,
οὐδὲ ἁμαρτανῶν ἐν βουλῇ
δικαίων. Ὅτι γινώσκει
κύριος τὴν ὁδὸν δικαίων,
καὶ ὁ δὲ ἀσέλγῃς ἀποſκῆνται τοῦ

pſalteriū & Citharā hoc interſelle. & cithara decuſum percutitur. pſalterius ſuſum hoc plurius cūſſare chordis. & decū illi in ſuo
hoc ſuperius habere conſagratem illā uero inferius Auguſtinus uero pſalteriū ſic deſcripſit. Pſalteriū eſt organū qd̃ manu impuſi
tatur. pcutitur, & chordas diſſuncta h̃ ſed illū locū uicē ſonū accipit ut cor de illis cōcūq̃ lignū qd̃ pendet de tactu reſonat, q̃ ſonū

PFINTZING, Melchior. *Die geuerlicheiten und einsteils der geschichten des loblichen streytparen und hochberümbten helds und Ritters herr Tewrdannckhs.*

Nurenberg: Hans Schönsperger the Elder, (1517).

Folio (360 x 245 mm.), 290 leaves; collation: a-c⁸ d⁶ e-h⁸ i⁶ k-n⁸ o⁶ p-z A-M⁸ N⁸ O⁶ P⁸ A⁸ (a1 xylographic title, verso blank, a2r Pfintzing's dedicatory letter to Charles V of Spain, a3r text, P4v-5 blank, P6 conclusion, P8v blank, A1r second letter to Charles V, A1v-2v key to the characters, A2v contents, A8v colophon). Without the correction slips sometimes pasted on A6v, 5th line from the bottom, and A8r, line 13. Xylographic title, 118 large woodcuts by Hans Leonhard Schäußelein, Leonhard Beck, Hans Burgkmair and possibly 3 others. Contemporary South German blind-tooled pigskin over boards. Title lightly dust soiled, a few spots, few pages lightly browned, binding restored, overall a very fine copy with all the flourishings intact.

First edition of one of the finest illustrated books of the German Renaissance, a masterpiece of woodcut engraving and typography. *Der Theuerdank* (first published in 1517) was a key work in the overall project of Habsburg self-fashioning and would have been greatly valued by any highly placed collector in their circle. *Die geuerlicheiten und eins teils der geschichten des loblichen streytparen und hochberumbten helds und Ritters herr Tewrdannckhs* is a fictionalized, autobiographical story of the adventures of the knight Theuerdank or "Noble Thought" (Holy Roman Emperor Maximilian I [1459–1519]) on his journey (in 1477) to wed his betrothed the Lady Ehrenreich or "Rich in Honor" (Mary of Burgundy) at the court of her father King Romreich or "Rich in Fame" (Duke Charles the Bold of Burgundy). The story of the adventures of the knight Noble Thought was part of Maximilian's large-scale *Gedechtnus* (memorial) project, which encompassed a series of artistic and literary commissions intended to glorify the emperor's life and deeds, and which included two other "autobiographical" works (the poem *Freydal* and the novel *Weisskunig*), as well as artistic projects such as the monumental *Triumphal Arch* woodcut of 1526. Of these three "autobiographical" texts, *Der Theuerdank* was the only work completed and published during his lifetime. The idea for the book was conceived by Maximilian in 1505, and, according to David Landau and Peter Parshall, the text was composed and versified by Sigismund von Dietrichstein (one of Maximilian's counsellors) and Max Treitzsaurwein (Maximilian's secretary). Maximilian's exact degree of involvement with the text's composition is

uncertain, and it is possible that he dictated at least the main story line around 1508. The project reflects Maximilian's preoccupation with chivalric honor and courtly splendor in the tradition of late Medieval romance, including jousts and other scenes of exemplary heroic valor. Often referred to as the "last of the knights," in addition to his glorification of chivalric ideals, *Der Theuerdank* also showcases Maximilian's interest in technology, particularly in the many detailed examples of contemporary arms and armor. For example, the woodcut illustration for Chapter 79, depicts the hero Theuerdank with a weapon which the text below references as a Hackenbüchse ('Hackbut' or 'Arquebus') - with the episode in question described as "Unfalo endangers Theuerdank through the firing of a Hackenbüchse. Edited and prepared for publication by Maximilian's court secretary, the learned cleric Melchior Pfintzing (1481-1535) by 1514, the first edition was published by Johann Schönsperger the Elder (1455-1521) in Nuremberg in 1517 with many copies of this limited first edition printed on vellum and intended first of all for other princes. *Der Theuerdank* is famous not only for its authorship and content but for the illustrations designed by several well-known artists, the fact that it is one of high-status books printed in German before Martin Luther's Bible, and finally because of the beautiful specially-designed typeface, discussed below. The 118 woodcuts are after drawings by Leonhard Beck (ca. 1480-1542, 77), Hans Schüpfle (20), Hans Burgkmair the Elder (13), Erhard Schön (3), Wolf Traut (2), the Master NH (1), Hans Weiditz (1 possibly) and Jörg Breu the Elder (1). Jost de Negker was the chief block-cutter for the project, although it has also been suggested that the designs may also have been cut by Jost Dienecker of Antwerp. There are manuscript texts and proofs of the woodcuts in the Austrian National Library. A second edition was published in 1519 with significant modifications, as many images were altered to reflect changes in the text suggested by Maximilian. This second edition was geared toward the general market and further editions were produced regularly throughout the 1500s. The special *Fraktur* black-letter typeface, designed by calligrapher Vinzenz Rockner, combined with the use of vellum or vellum-like paper gave the book the appearance of a manuscript complete with calligraphic flourishes. This new ornamental typeface was used for many of Maximilian's publishing projects, and became influential for the development of German typography. The narrative consists of 118 chapters recounting 80 adventures, intended as a fictionalized account of Maximilian's courtship of his wife, Mary of Burgundy. Each chapter is decorated by a single woodcut illustration (for 118 total woodcuts) and accompanied by several lines of text below (occasionally above as well). As described by Julie Gardham, "The story begins when Romreich (Charles of Burgundy), the father of Ehrenreich (Mary) dies. Theuerdank [Maximilian] sets out and is beset by no less than eighty different life-threatening adventures in his quest to reach his betrothed.

Aber einer andern maynung was
 Sein hertz dann Er darinn trug grofs hafs
 Das dem Held nichts was beschehen
 Er habe kein bösem man gesehen
 Als Unfals was der selb wiste
 Nu hoit was Er ferner erdichte.

Wie der Edel Teordannet auf einem Hembden zid
 viel vn̄ im vall durch sein besüßenheit sich an einem
 paum auf hielt.



These are engineered by Ehrenreich's most powerful vassals - Fürwittig, Neidelhart and Unfalo - whose power is threatened by Theuerdank; they therefore try to kill him en route, thereby preventing the marriage. Thus, Theuerdank encounters dangerous hunting expeditions in which he is given unsafe weapons; he is led into the path of organized 'accidents' such as broken staircases, rockfalls and snow slides; he is given poisoned food to eat; he sets sail in stormy seas and his ship goes on fire; mercenaries are paid to engage him in jousts. Ultimately, of course, our hero overcomes these perils by his bravery, foresight, skill and knowledge. The treachery of his three adversaries is revealed and they are executed. The book ends as Mary promises to marry Theuerdank on the proviso that he first furthers his honor by undertaking a crusade against the Turks.'(thewalters.org/chamberofwonders)

Adams P-962; Brunet V, 787; Davies, *Murray, German* 329.

Zu dem Edlen Helden hochgeborn
 Vñd sprach ich hab Euch außserborn
 Einander gantz lustig geiend
 Wanns Euch gefelt so gebe mir beschaid
 Twardann der gab sine hauersteen
 Er wolt gern an das geiend geen
 Vñfals ordnet Im ein knecht zu
 Der gieng mit dem Helden am morgen fru
 An dasselb gepprg gar vast hoch
 Glaub mir es was ein sorglich zoch
 Dem pawren was der weg wol hunde
 An das ort da sein gefell stunde
 Als Er den Helden daselbst hin brache
 West Er von dem anschlag vñd dacht
 Ich will mich ain wenig darvon
 Dachen dann sy werden steinlon
 Auf den Helden herab lauffen
 Einer mocht mir sonst ein lapp lauffen
 Der ober pawr nam eben war
 Vñd sach so siner mit steyß ab gar
 Das Er die stein mit maß abließ
 Damit ainer den Helden ruder stieß
 Die stein huben an zu fallen
 Nie groffen gepreche vñd schallen

Niewol dem Held solho gemessen was
So schickt sich doch vil anderse das
Dann die stein sich ereten wendend
Vnd auf den ain pauzen leunden
Saessen in hider erden bare
Der Edel Held in hider fare
Begreiff als Er in dem vall was
Dardurch der pawr vor dem codd genas
Also craff vncrew seinen herren
Leirdannet dache es wurd sich meren
Darumb es ist seit das Ich mich mach
Daruondann mich bedunckt die sach
Sei mir dunch den schalck iugerliche
Dann Er stets auf mein schaden diehe
Der Edel Held saumbt sich nie larnig
Er gieung durch ain sonnderen gang
Von dem hosen gepprg herab
Das pyrg was faul vnd hec kein hab
Als der Held in Vnfalo kam
Vnfalo In bey der hainde nam
Vnd sprach wie ist Euch ergangen
Habe jr vil gembsen gefangen
Der Held gab ime antwurt pald
Der pawren vncrew ist manigfalt

POMPONIUS MELA, Iulius solinus. *Itinerarium Antonini*
Aug. Vibius Sequester. P. Victor de regionibus urbis Romae. Dionysius Afer de
Situ orbis Prisciano interprete.

Venice: in aedibus Aldi et Andreae Soceri, October 1518

Octavo (162 x 98 mm.), 233, [4] leaves, woodcut printer's device on title-page and on last leaf. A very fine and genuine copy in contemporary limp vellum with manuscript title on spine.

First Aldine edition of this erudite collection of geographical works of the Classical world. The anthology is opened by Pomponius Mela's *De situ orbis* and Iulius Solinus' *Polyhistor*, but comprises also minor works such as the *Itinerarium Antoninum*, the description of Rome by Publius Victor, and the Latin in verse translation of Dionysius of Alexandria's *Periegesis*.

This book reflects the humanistic interest in ancient geography and toponymy, which had been growing since Petrarch's rediscovery of Mela's and Pliny's descriptions of the world and the Latin translation of Claudius Ptolemy's *Geographia*, realized in Florence by Manuel Chrysoloras in the very last years of the 14th century.

Pomponius Mela was a Spanish-born Roman geographer contemporary with the emperor Claudius. His *Chorographia*, written in ca. 40 D.E., is the earliest extant Roman geography. It consists of a summary of scientific geography, with a brief account of the earth and its three continents (Europe, Asia, and Africa), followed by detailed descriptions of the Mediterranean countries, Gaul, Germany, the Northern islands, India and the Persian Gulf, alternating purely geographical information with curious narratives on peoples, customs, legends and natural phenomena. Adhering to the Greek tradition of descriptive geography, Mela presented the geography of the world as a linear periplus along the inside and the outside coastlines (*intra extraque*), and thus had to divide the description of areas which have coastlines on the seas both 'inside' and 'outside' (Spain, Gaul) into two separate passages.

We only know of the author Iulius Solinus through his work itself. Depending on whether one assumes him to be a linguistically innovative author or an unoriginal compiler, one dates the first version of his work to the late 3rd century or the 4th century A.D. Despite being a compiler and giving mostly second hand information, Solinus was to become a very popular geographer in Late Antiquity and the Middle Ages. Solinus relied principally on Pliny's geographical books, condensing their material; in so doing, he created a work which copyists, and readers, could handle more easily than the unwieldy mass

of Pliny's work. His compendium achieved almost unrivalled popularity in the Middle Ages and the Early Modern period, also thanks to the fact that, unlike Mela and Pliny, Solinus enabled his readers to envisage a map, with cardinal points and relative positions of areas to each other. Solinus' description 'was used by St. Augustine and by Marcianus Capella in the 5th century, by Priscianus to embellish his translation of Dionysius' *Periegesis*, and by St. Isidore for his encyclopaedic *Etymologiae*. In the 6th and 7th centuries, St. Aldhelmus and the Venerable Bede are amongst the users of Solinus' work. More than 250 codices transmit Solinus' work and are an impressive testimony to the relevance attributed to it for more than a millennium' (Brodersen, 304). 'While we can only guess what kind of map Solinus or his readers may have envisaged, we have solid evidence that Solinus inspired later readers to introduce not only illustrations into the work, but also maps. It is surely no coincidence that in the 13th century Christian *Mappamundi* from Hereford more of the map's textual content can demonstrably be attributed to Solinus, who was almost certainly not a Christian, than to any other source (Isidore of Seville his only rival), particularly in Asia, Africa, and the Mediterranean Sea' (Brodersen, 309-310).

References: Renouard, 83; S. Gentile, *Umanesimo e scienza antica: la riscoperta di Tolomeo geografo*, in *Il contributo italiano alla storia del pensiero*, 2013; K. Brodersen, *The Geographies of Pliny and his 'Ape' Solinus*, in *Brill's Companion to Classical Geography*, 2015, 298-310.



POMPONIUS MELA, Iulius solinus.

VALERIUS FLACCUS, **Caius**. *Argonautica*.

Venice: in aedibus haer. Aldo I Manuzio & Andrea I Torresano, 1523.

Octavo (163 x 98 mm.), 146 leaves, 2 unnumbered leaves with colophon and printer's device. Contemporary red-brown northern Italian goatskin, lacking clasps, double blind tooled to a panel design, outer border with blind-stamped interlinked circles and leafy tendrils, raised bands, spine in four compartments cross-hatched in blind, little scuffing or scattered worming, joints cracked, minor loss at head and foot, faint inscriptions inked to spine. A good copy.

Exquisitely bound copy of the first Aldine edition of this extremely influential epic poem. The remarkably fresh, contemporary binding boasts the elegant simplicity of northern Italian blind-stamped borders - here probably Bolognese (e.g., 'Legature bolognesi', 23) or Venetian. Little is known of Valerius Flaccus, a 1st century Roman poet mentioned by Quintilian. Inspired by Apollonius of Rhodes' poem on the same subject, his *Argonautica* - telling the epic journey undertaken by Jason and the Argonauts in search of the Golden Fleece - reached the Renaissance incomplete. Books I-IV were first discovered by the humanist Poggio Bracciolini at the monastery of St. Gallen in 1411; by 1429 Niccolò Niccoli had also transcribed Books V-VIII. The *editio princeps* was printed in Bologna in 1474, followed by sixteen others in the 16th century. In addition to Valerius' poem, which concludes abruptly in Book VIII, the Aldine edition features two further Books, based on Apollonius' *Argonautica*, composed by the humanist Giovanni Battista Pio. Originally included in his commented edition of 1519, Pio's verse sought to bring closure to the story and is one of the earliest examples of *supplementa auctorum* (Zissos, 'Reception', 173-74, 179). The edition concludes with a third version of the narrative - the fifth-century Greek *Argonautica Orphica*, here in Latin - of unknown authorship, which shows common threads to both Apollonius' and Valerius' poems. An important initial section lists all the names of the Argonauts according to different sources. This copy was once owned by Petrus Antonius de Mercato who, according to the titlepage inscription, purchased it on 1 August 1715 for four *carlini* - a currency used at the time in both the reigns of Naples and Piedmont-Sardinia.

Renouard, *Annales*, 168:3; Adams V77; Ahmanson-Murphy 221; BM STC It., p. 707; Brunet V, 1045. A. Zissos, 'Reception of Valerius Flaccus' *Argonautica*', *International Journal of the Classical Tradition* 13 (2006), 165-85.



VALERIUS FLACCUS, Caius.

DAL POZZO, Paride. *Duello, libro de re imperatori...*

Venice, 1544.

Bound with:

ALCIATI, Andrea. *Duello.*

Venice: L. Torti, 1545.

Bound with:

[DELLA VALLE, Battista] *Vallo...*,

Venice: eredi di Pietro Ravani, 1543.

Octavo (150 x 100 mm.), three works bound in one volume; I-97, [7] leaves; II title-page within an allegorical woodcut border, 167 leaves; III title-page within an allegorical woodcut border, [8], 71 with several woodcut illustrations most full page. Contemporary limp vellum with manuscript title on spine. Worming in the upper white margin of the first three leaves, a very good copy.

A fascinating *sammelband* of major Renaissance works relating to the art of war and duelling. Most renowned for his ground-breaking *Emblemata*, Andrea Alciati (1492-1550) was a jurist and humanist with a profound interest in antiquity, which he studied to illuminate the foundations of Roman civil law. *Duello* was first published in Latin in 1541 and in Italian in 1544; this second Italian edition appeared in the same year as that by Vincenzo Valgrisi, but no priority has been established. *Duello* followed Alciati's antiquarian method to explore the origins of duelling as a legal and cultural institute from ancient Greece to Alciati's times - why and when it was forbidden, the legal and social status of provokers (with examples of relevant offences and accusations which might start a fight), causes of duels and procedures. By invalidating the principle of 'justice by divine judgement' on which the rationale of duelling was traditionally based, Alciati undermined its validity as a judicial instrument within the 16th-century civil law system. Paride dal Pozzo (fl. first part of the 15th century) was a jurist and member of the Aragonese court in Naples. First published in 1521, *Duello* provides important insight into the culture of duelling in the late medieval period, and was reprinted frequently in the 16th century, this being the eighth and last early edition (USTC). It celebrates how in battles carried out single-handedly or in small groups 'victory is awarded to those who deserve divine justice'. In addition to customary regulations on

the procedures and methods of battles and duels, with substantial sections on jousting, it discusses astrological forecasts to determine the outcome of a fight. Battista della Valle (died. ca.1550), of whom little is known, was a captain in the army of Francesco Maria della Rovere, Duke of Urbino. First published in Naples in 1521 and much reprinted and translated in the following decades, his *Vallo* is considered a key Renaissance treatise in the art of war. The four parts discuss the figure of the ideal captain (his clothing and knowledge of munitions, fortifications and gunpowder), methods of conquering a territory (how to destroy walls or build bridges for the army), strategies and the positioning of the troops on the battlefield (e.g., in the shape of a triangle, crescent or scorpion) and specific disputes (e.g., how to determine which of two insults is worse and what the appropriate response should be, what happens in a fight between a soldier on foot and one on horseback). Devised for a learned readership of aristocratic soldiers, the work is illustrated with handsome full-page woodcuts of war machinery and diagrams describing the construction of ditches and the disposition of troops on the battlefield.

I: EDIT16 CNCE 15886; USTC 825310.

II: EDIT16 CNCE 841; USTC 808440; Adams A600.

III: EDIT16 CNCE 16586; USTC 826397.

G. Monorchio, *Lo specchio del cavaliere: Il duello nella trattatistica e nell'epica rinascimentale* ([Ottawa]: Canadian Society for Italian Studies, 1998).



DVELLO

LIBRO DE RE IM-
peratori, principi signori,
Gentil'huomini, et de
tutti Armigeri, cō-
tinente disside
Concordie,
Pace, casi accadenti, et
iudicii con ragione
essempli, et au-
thoritate de
Poeti

HISTORIO GRA-
phi, philosophi, Legisti, Ca-
nonisti, et Ecclesiastici.
Opera dignissima,
et utilissima ad
tutti li spiriti
gentili.

In Vinegia MDXLIII.

MARLIANI, Bartolomeo. *Vrbis Romae topographia B. Marliani ad Franciscum regem Gallorum eiusdem vrbis liberatorem inuictum. Adiecta priori eiusdem auctoris topographiae editioni in hoc opere sunt. Vrbis, atque insignium in ea aedificiorum descriptiones, compluràque alia memoratu digna. Errores nonnulli sublati. Tituli, inscriptionèsque non aliter, quàm ipsis inerant marmoribus, emendatissime expressi, qui ab alijs hactenus neglecto ordine, et perperam in lucem editi inueniuntur.*

Rome: in aedibus Valerij Dorici, et Aloisij fratris, Academiae Romanae impressorum, mense Setembris 1544.

Folio (303 x 207mm.), 6 leaves, 122 pages, [1] leaf, woodcut initials, woodcut illustrations and maps, one double-page, woodcut printer's device on final leaf. Contemporary limp vellum with traces of alum-tawed ties. Occasional light staining, first few leaves damp-stained in the white margin, overall a very fine and genuine copy from the libraries of Frid. Mentz, 1718, inscription on title-page (perhaps Friedrich Mentz, 1673-1749, the professor of philosophy from Leipzig) and Walter Ashburner (1864-1936, professor at Oxford and co-founder of the British Institute of Florence), Florence, 1907, inscription on title-page.

First illustrated edition, first issue, of Marliani's study on ancient Rome. The book was first printed in Rome by Antonio Blado in octavo (1534), the same year a second edition was printed in Lyon by Sebastianus Griphus and has a dedication by Rabelais. The 1544 edition, the first illustrated, has a dedication to Francois I king of France and many revisions of the text. Among the twenty-three illustrations of this edition, two have great importance: the Palatino map of ancient Rome and the plate representing the Laocoon group. The double pages plan of ancient Rome, signed by the calligrapher Giovanni Battista Palatino, was the first map of Rome to be scientifically designed in ichnographic and orographic terms. 'The modest dimensions of [Marliani's map] belie its historical importance as the first printed orthogonal plan of the city with all its elements shown to scale. Oriented with north at left (thereafter the predominant orientation for maps of Rome until the eighteenth-century), it is a streamlined presentation... Only those elements of Imperial Rome that were still visible in his own time, such as the Baths of Caracalla and the Colosseum, are represented visually, while those that had disappeared but whose locations he was able to glean from ancient authors are signalled in text. In this way, Marliani's choices reflect the physical reality of the sixteenth-century city, so that his representation is not a reconstruction of ancient Rome

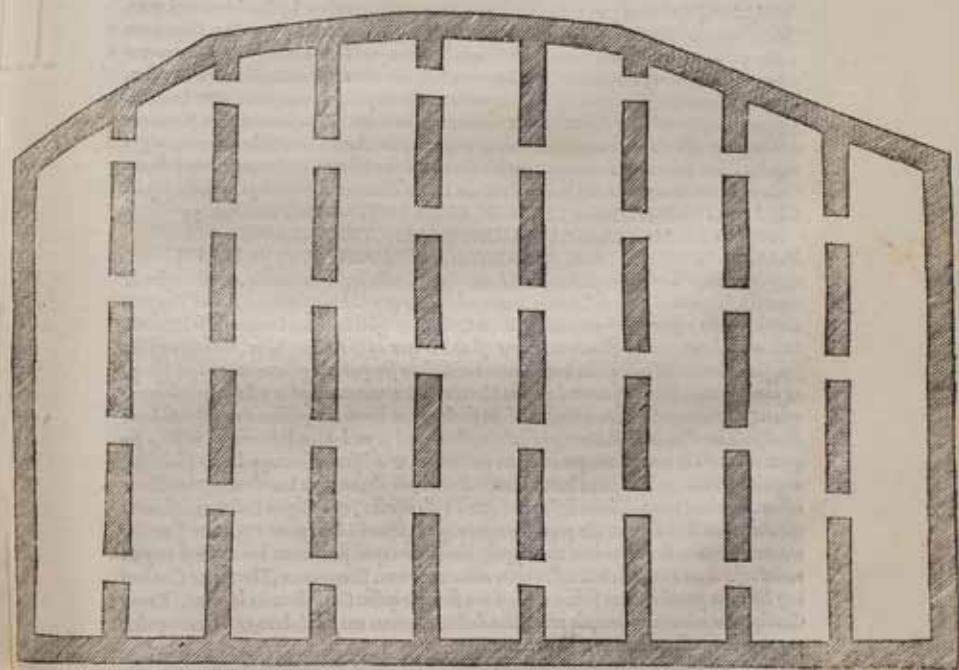
per se, but rather a map of its contemporary twin from which he peeled away all later accretions to leave only the survivals from antiquity.’ (Maier, *Roma Renascens*) The book also contains one of the first printed images of the Laocoon group. It is a marble copy of a bronze sculpture, which - according to the Roman writer Pliny the Elder (23-79 CE) - depicted the Trojan priest Laocoon and his two sons Antiphas and Thymbraeus being killed by giant snakes, as described by the Roman poet Virgil (70 BCE - 19 CE) in his epic poem the *Aeneid*. The statue, which was seen and revered by Pliny the Elder in the palace of Titus Flavius Vespasianus (39-81 CE), the future Roman Emperor Titus (ruled 79-81), was attributed by Pliny to three sculptors from the Greek island of Rhodes: Hagesander, Athenodoros and Polydorus. The Laocoon statue was discovered in January 1506 buried in the ground of a Rome vineyard near the Esquiline Hill. One of the first experts to attend the excavation was Michelangelo, sent on site by the pope along with Giuliano da Sangallo. Pope Julius II, a lover of antiquity, ordered the work to be immediately brought to the Vatican, where it was installed in the *Belvedere*. Not surprisingly, given Pliny’s comment that it was “superior to all works in painting and bronze”, the Laocoon statue had a significant impact on Italian Renaissance art in general and Renaissance sculptors in particular. When the Laocoon was discovered in 1506 the right arm of Laocoon was missing; it was replaced in terracotta by Giovanni Angelo Montorsoli in the 1530s (and then removed in 1797), and it is with this early replacement that the group is pictured in the book. Marliani’s *Vrbis Romae topographia* was one of the most popular archeological guidebooks to Rome with eight editions printed in the XVI century.

Adams M-610; Berlin Kat. 1831; Mortimer, Italian 284



MARLIANI, Bartolomeo.

Sed quoniam de septem Salis, de quibus modo facta est mentio: & de loco in thermis Dioclitiani Botte de therme nuncupato, magna est questio, cui usui essent: non ignorandum, aquarum castella fuisse. Nam non modo thermæ publicis usibus deputatæ castella habebant, in quæ iuxta moduli et rationem suas accipiebant quinarias, quas balneis, prout usus exigeret, sumministrarent: sed etiâ primatis, ut Front. commemorat, castella itidem erant, in quæ ex publico castello aquam, quam acciperent, deriuarent, hâc in usus sibi necessarios distrulerent. Sed cum thermarum Titi castelli conuersiones sunt nouæ, nescio quæ ratione uulgus septenario numero eas appellet. Nisi forte quod ex quibusdam ostijs septem duntaxat cernantur. Omnes autem sua latitudine pedum. XVII. cum dimidio altitudine XII. Longitudo uaria est, sed ubi maxima pedes CXX XVI. continet.



Domus Balbini, inquit Lampridius, etiam nunc Romæ ostenditur in Carinis magna, & potens, & ab eius familia huc usque possessa. Domum Pompei in eisdem Carinis suam fuisse, testis est Suet. in Tib. & in libris de grâmaticis: ubi Leneus eiusdem Pompei libertus grâmaticam docuit. Domum. Q. Cicronis in Carinis fuisse, testatur M. Cicero eius frater cum ad eum scribens, sic inquit. Domum tuam in Carinis mundi habitatores Camia conduxerunt. Hanc autem esse asserit Sex. Rufus. Nam alteram

PETRARCA, Francesco. *Il Petrarca*.

Venice: nelle case haer. Aldo I Manuzio, 1546.

Octavo (162 x 93 mm.), 176 leaves, [18], woodcut printer's device on title-page and on last leaf. Contemporary brown calf, traces of ties, single gilt ruled, centre panel gilt to an arabesque design with gouges, floral tools and fleurons to corners, title gilt to upper cover, putto with bow standing on sphere surrounded by crossed arrows gilt to lower cover, raised bands, spine in eight double blind ruled compartments, each with large gilt fleuron, gauffred gilt edges. Upper joints cracked. A splendidly bound masterpiece of Aldine vernacular.

The fifth and last Aldine edition of Petrarch's works, printed by Paulus Manutius. The first, published in 1501, was also the first vernacular work printed using the Aldine italic type. Decorated with a woodcut titlepage in which putti and grotesques encircle the Aldine device, this fifth edition is 'well-printed, much corrected, and its exemplars are almost just as rare and no less valuable than those of previous editions' (Renouard, *Annales*, I, 246:24). Its source was an autograph manuscript owned by Onorato Fascitelli—a bishop, Benedictine monk, poet and humanist who collaborated with Paulus on editions of the classics. One of the 'Three Crowns' of early Italian literature, Francesco Petrarca (or Petrarch, 1304-74), Tuscan by birth, grew up in Avignon and was a law student at Montpellier and Bologna before deciding to pursue his literary and philological interests. Devoted to antiquity, he gathered early manuscripts and discovered Cicero's hitherto unknown *Epistulae ad Atticum*. *Il Petrarca* encompasses his vernacular production: *Il Canzoniere*, *Rime in morte di Laura*, *I Trionfi* and a few additional compositions. The first two collections, rated as masterpieces of the sonnet form, were inspired by his unrequited love for the mysterious Laura, with 'golden hair' and an 'angelic smile'. They bemoan the poet's hopelessness and solitude, and his inner conflicts between Christian spirituality and the physical desire notoriously promoted by courtly poetry. *I Trionfi* celebrates, in the fashion of an ancient Roman military progress, the allegorical figures of Love, Chastity, Death, Fame, Time and Eternity surrounded by the historical (including Laura), mythological and biblical figures which populated Petrarch's own intellectual world. The final compositions include poems by Guido Cavalcanti and Giacomo Colonna, in poetic dialogue with Petrarch. The exquisite contemporary binding was probably produced in Bologna. The decoration of its lower cover mirrors that on a copy of *Il Petrarca* printed by Alessandro Paganini in Toscolano in

1521, with an ex-libris dating 1547 (*Legature bolognesi*, 48). It also reprises other bindings attributed to Bolognese craftsmen. A copy of Petrarch's works (B. de' Vidali, 1532 in de Marinis II, 1349) and one of Cicero (Aldus, 1519 in Davis III, 270) bear a very similar arabesque. The putto with the bow and the crossed arrows resembles de Marinis II, 1352 and *Legature bolognesi*, 47. Inspired by a similar tool used by the 'binder of the Bible of Ulrich Fugger', it was probably copied and circulated among Bolognese workshops over the years (*Legature bolognesi*, p. 30).

Renouard, *Annales*, I, 246:24; Ahmanson-Murphy, 359; Brunet IV, 550; Fontanini II, 28.

'Fascitelli, Onorato', *Dizionario biografico degli italiani*, vol. 45 (1995); *Legature bolognesi del Rinascimento*, ed. A.G. Hobson (Bologna, 1998); T. de Marinis, *La legatura artistica in Italia* (Florence, 1960); *The Henry Davis Gift*, ed. M.J. Foot, 3 vols. (London, 2010).



PETRARCA, Francesco.

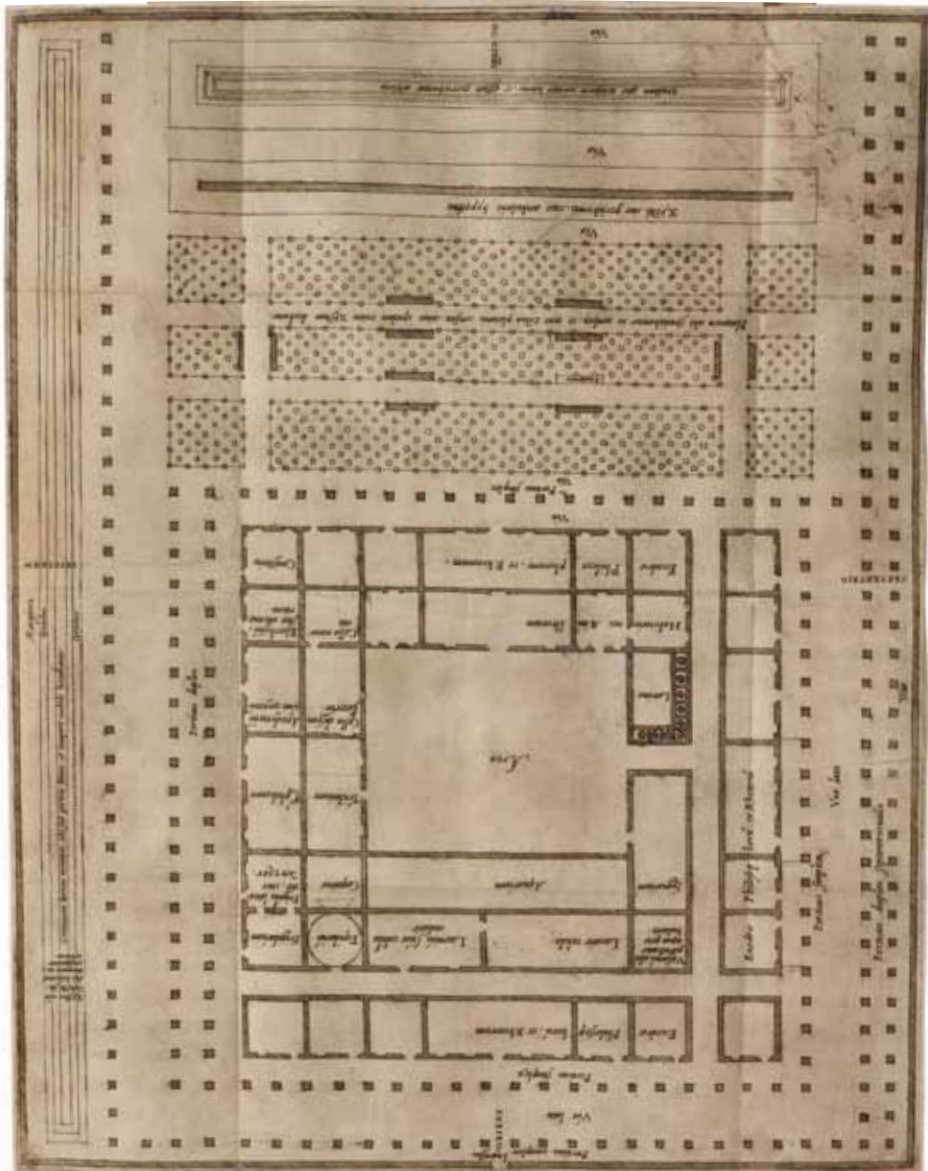
MERCURIALE, Girolamo. *Artis gymnasticae apud antiquos celeberrimae, nostris temporibus ignoratae, libri sex.*

Venice: apud Iuntas, 1569.

Quarto (218 x 156 mm.), [20], 120 leaves, one folding plate with the Gymnasium, woodcut printer's device on title and last page. A very good copy in contemporary limp vellum with ties.

Very rare first edition of this famous treatise in six books on gymnastics in the ancient Classical world, 'the first complete treatise on medical gymnastics' (Ongaro), which would later have met several reprintings added with many excellent wood-block illustrations of sports, mainly drawn by Pirro Ligorio. Girolamo Mercuriale (1530-1606) was a famous professor of Medicine, at Padua, Bologna and Pisa, and also a humanist and a philologist: thanks to his knowledge of Greek and Latin, he published acritical exegesis of many controversial passages of Greek and Latin medical literature (1571), realized the fifth Giunta edition of Galen's works (1576), made studies on the authenticity of the Hippocratic corpus (1583), and published the Greek text with Latin translation of many Hippocratic works (1587). He was also author of several works of practical medicine but is nowadays mostly famous for this original treatise on ancient gymnastics, first printed in 1569 without illustrations. The *De arte gymnastica* (so the definitive title of the work, adopted starting from the second edition of 1573) is the result of almost seven years of studies and researches Mercuriale conducted in the museums and libraries of Rome, during his stay in the city under the patronage of Cardinal Alessandro Farnese (to whom the work is dedicated). 'It was the first complete text on gymnastics and stresses the importance that all forms of exercise have in maintaining good health. Relying heavily on ancient practices, this work is an excellent compendium of the physical therapy of earlier times. Mercuriale describes ancient gymnasia and baths and discusses mild exercises, such as dancing, as well as more strenuous pursuits such as wrestling and boxing. He also gives full consideration to the health benefits of proper exercise and concludes the book with a section of therapeutic exercises' (Heirs of Hippocrates, 354). In this work, 'gymnastics is examined from a point of view which is, together, historical, truly medical, and, more generally, hygienical' (Ongaro). Mercuriale links ancient gymnastics to modern, so he could be considered forerunner of modern gymnastics; indeed, defending the importance of gymnastics as a therapy, it would not be wrong to say that Mercuriale marks the beginning of modern sports medicine.

References: 100 Books Famous in Medicine, 1495; Brunet III, 1646; Durling 3087; Heirs of Hippocrates 354; Morton 1986.1; Osler 3387; Wellcome 4223; G. Ongaro, DBI 73 (2009).



CRESCI, Giovan Francesco. *Il perfetto scrittore di M. Gio. Francesco Cresci Cittadino Melanese, dove si veggono i veri caratteri, et le natural forme di tutte quelle sorti di lettere, che à vero scrittor si appartengono...*

In Roma in casa del proprio autore, 1570.

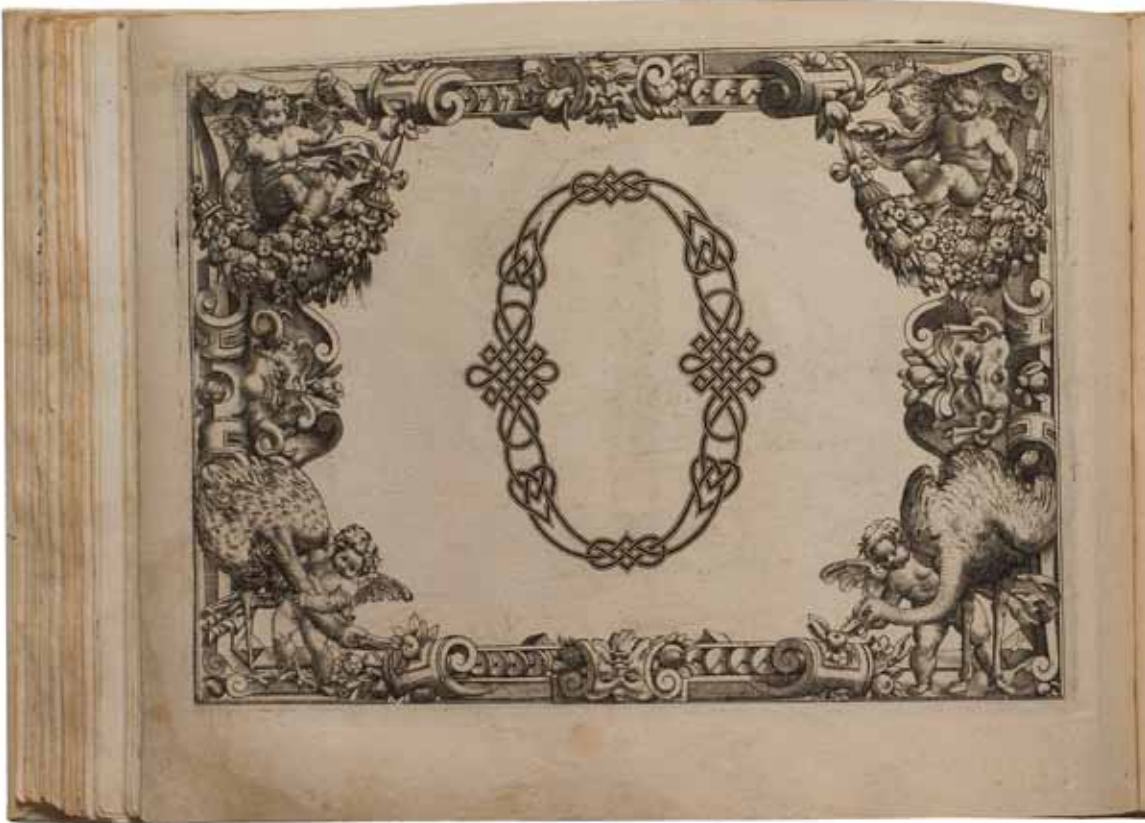
Oblong octavo (188 x 155 mm.) two parts in one volume: I, engraved title-page with author's portrait incorporated in border, 8 unnumbered leaves, 45 leaves, (without the cancel I2), dedication to part II bound in the first part; II, engraved title-page, one blank leaf, 36 unnumbered leaves. Modern stiff vellum. A few spots, light browning, a fine and complete copy.

Rare first edition of Cresci's second calligraphy manual.

Giovan Francesco Cresci was a Milan-born calligrapher, active as a scribe in the service of the papal Court in Rome between in 1552 and about 1570. He was appointed in 1556 *Scriptor* in the Vatican Library, and Writer to the Sistine Chapel in 1560. Cresci is mostly known not so much as a copyist, but more as a theoretician and an author of three influent treatises on writing; in particular, his main interest was in perfecting a practical, speedy hand for correspondence. His *Essempulare*, published in 1560, represented a new and modern trend in calligraphy, and was meant to replace the classic but "dated" Palatino writing book. 'With Cresci's first book we mark the first printed specimen of a 'baroque' development of the typical renaissance chancery hand, as well as the grafting upon it of new qualities which made it an influential and long-lived commercial and especially correspondence hand: increased roundness, easier ligaturing, and increased slope, all qualities that promote increased speed' (Morison 1990, 96). The *Perfetto Scrittore*, privately published ten years after, was a more ambitious work, containing model alphabets and writing samples designed by the author and carved in wood by Francesco Aurieri da Crema. The book appeared in two parts, 'the first of which bears a splendidly rich baroque copper-plate title-page with a portrait of the author, its text printed typographically. The new plates in this first section are all framed in deep baroque borders of which there are four varieties cut on wood; the calligraphic blocks are engraved and printed separately. It may be inferred from the otherwise inexplicable blanks in the make-up that originally the book was printed for sale in part-form and, when complete, bound up with title, privilege, dedication, epistle to the reader, and instruction, all of which are unpagged' (Morison 1990, 103). 'Part two has a typographic title-page within copperplate baroque scroll-work border. [...] Cresci's antique capitals are based, he tells us, on long and close study of

the Roman monuments, certainly the best possible models; he has had the alphabet printed twice, one against a deep black ground for those who have demanded this, a second time against a lighter inked, grey black, which shows off the lines of the letters with greater sharpness and clarity. [...] He has had these engraved on copper and printed for the benefit of painters and miniaturists, as well as goldsmiths, sculptors, and kindred virtuosi' (Morison 1990, 105-106).

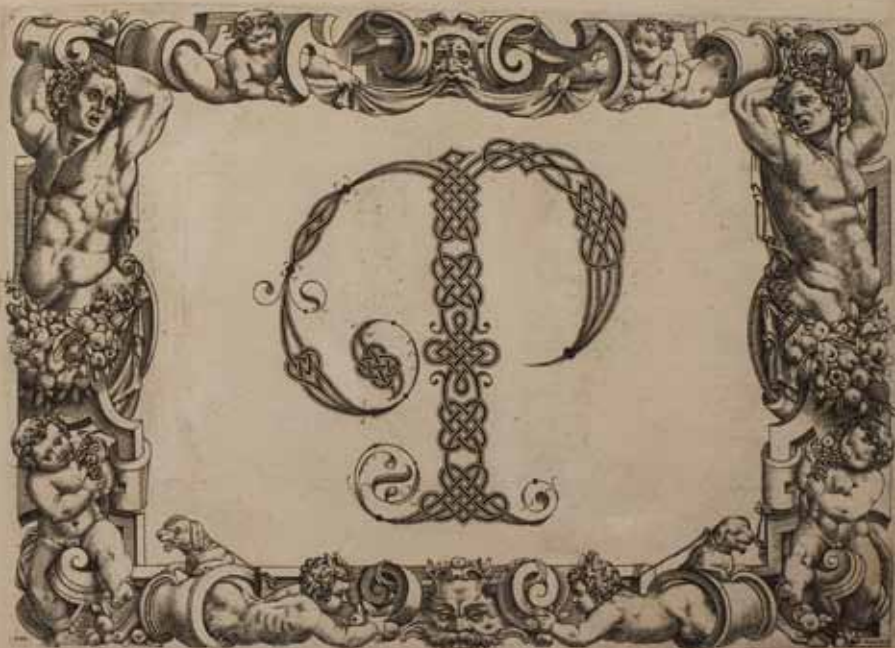
Cresci was the first to reach and exemplify a liberated Chancery cursive that would suit the free correspondence needs of the expanding writing public as well as those of the professional, i.e. writing masters. For two generations

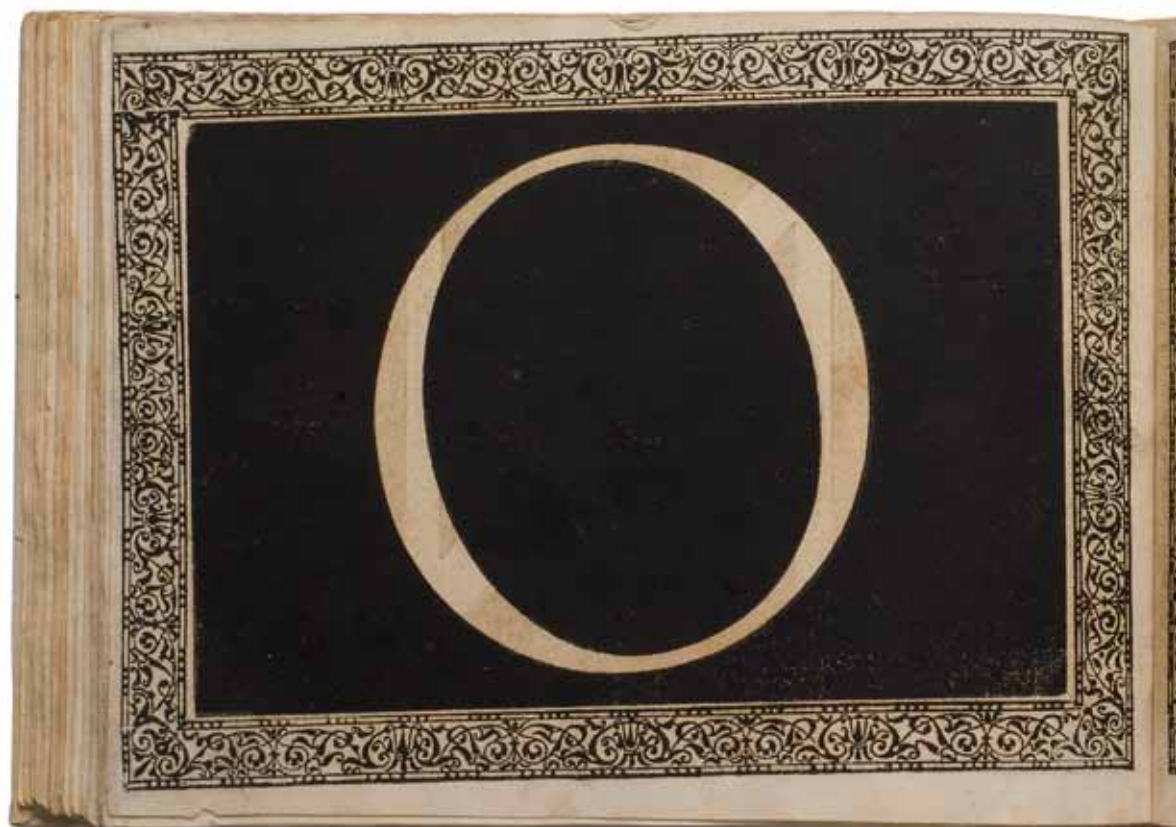


after Cresci left Rome, down to the turn of the century, the papal briefs were written in the style that he himself had first taken so large a part in establishing and popularizing.

Bibliography:

S. Morison, *Calligraphy 1535 1885. A Collection of Seventy-two Writing-Books and Specimens from the Italian, French, Low Countries and Spanish Schools*, 1962, 44-45; F. Petrucci, in *DBI* 30 (1984); S. Morison, *Early Italian Writing-Books. Renaissance to Baroque*, 1990, 96-111.



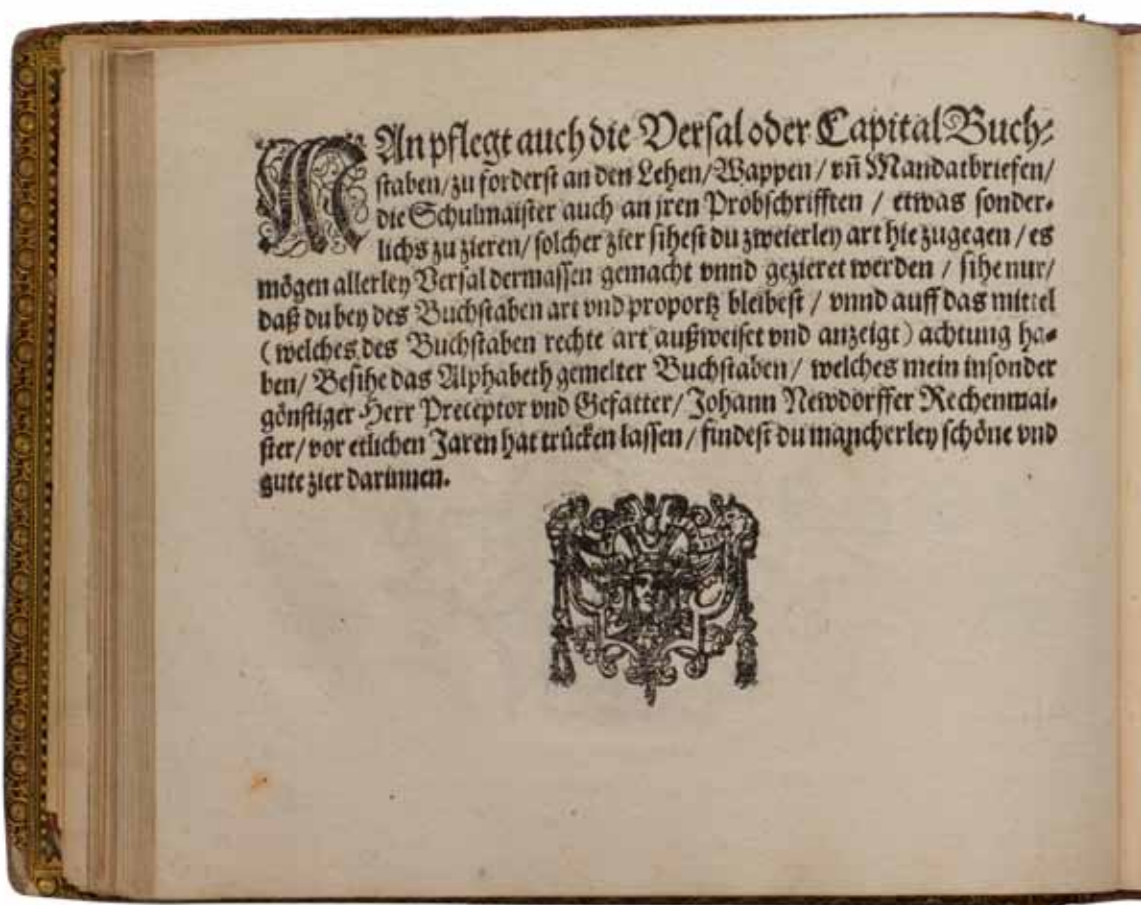




FUGGER, Wolfgang. *Ein nutzlich vnd wolgegründt Formular Manncherley schöner schriefften Als Teutscher Lateinischer Griechischer vnnnd Hebrayscher Buchstaben sampt vnterrichtung wie ein yede gebraucht vnd gelernt soll werden.*

[Nurenberg: Katharina Dieterichin, after 1576]

Oblong octavo (147 x 179 mm.), two parts in one volume, 104 leaves, letterpress and woodcut plates. Ornamental initials, vignettes. Polished sprinkled calf, gilt fillets round sides and fleurons in corners, inside dentelle,



back richly gilt (W. Pratt for S. Ellis). Binding slightly worn, a fine copy from the library of Alfred Higgins (ex libris).

Very rare second edition of Wolfgang Fugger's beautiful and famous writing book. Wolfgang Fugger (1515-1568) was one of the most competent pupils of Johann Neudörffer, once a pupil of Albrecht Dürer, who occupies a position of high importance in German Renaissance calligraphy. Fugger was a member of a wealthy family, the famous merchants and bankers from Augsburg, but went bankrupt as no single copy of his book printed in an edition of ca.1100 copies was sold. The first edition of the book appeared in 1553, this is a second edition, unchanged except for the colophon, made by Dietrich Gerlach's

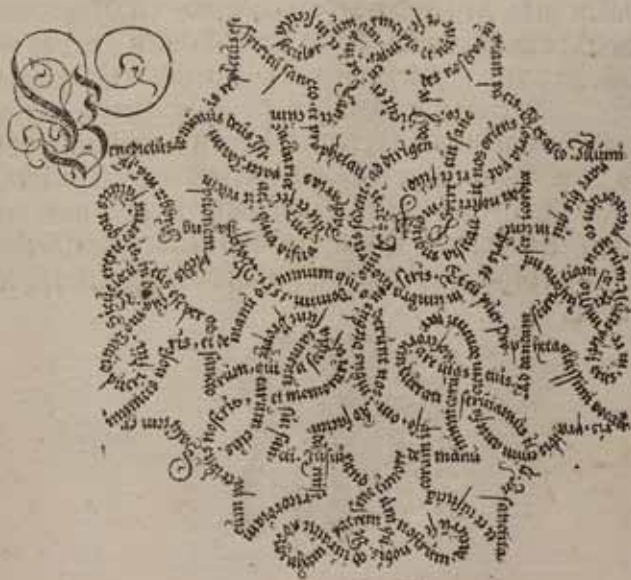


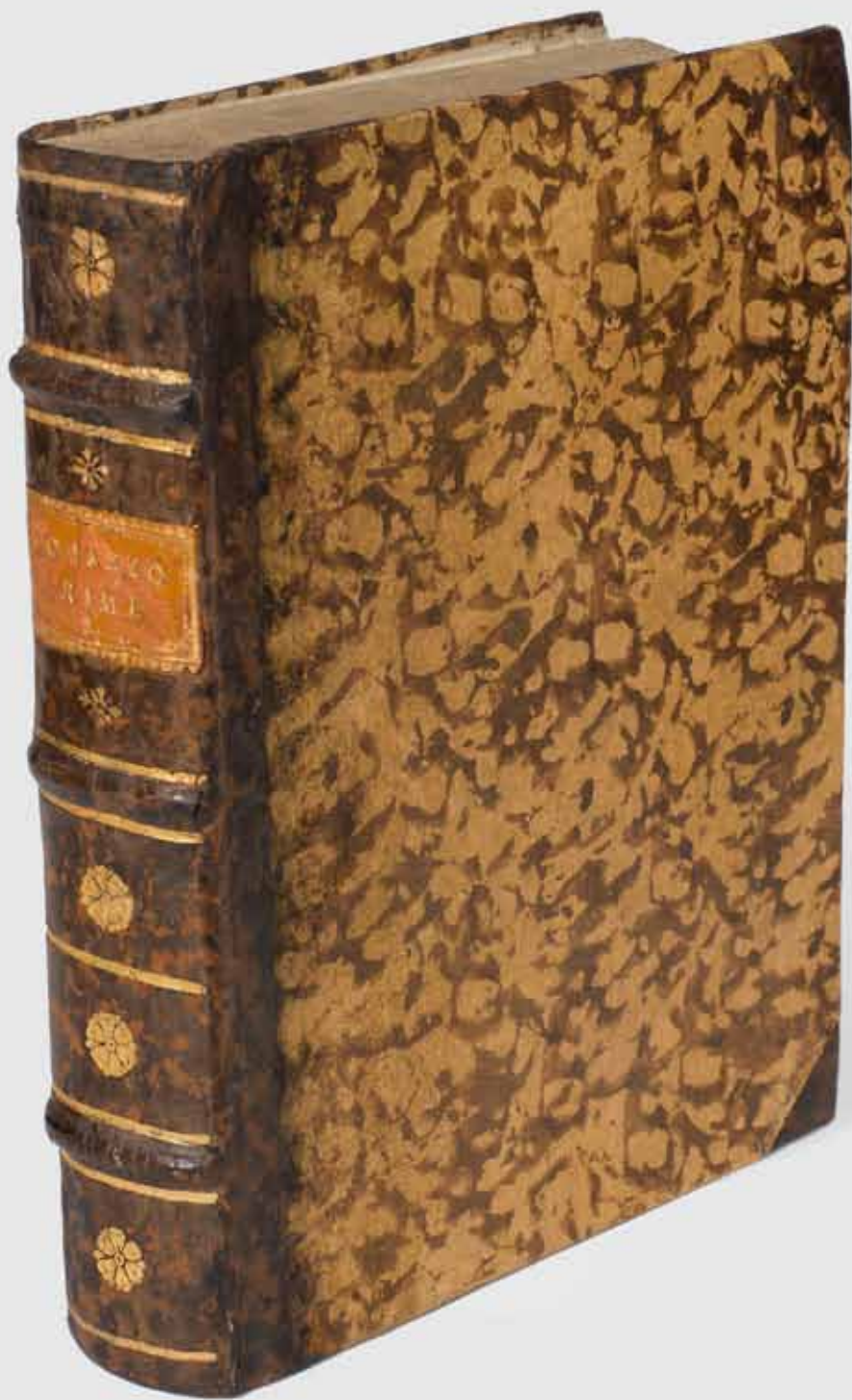
widow in about 1576; she probably had acquired the plates from the heirs of the printer Valentin Gessler (d. 1576) who had printed the 1553 edition. 'The work is a model of the genre and one of the best of the sixteenth century. It introduces the art of writing by showing the instruments and the stance of the writer. The bulk of the text consist of descriptive notes on one side of the page and examples on the other. Four styles of cursive and official hands take up the first part of Fugger's work, and considerable detail is given to construction and variants of the Roman letter especially the capitals. Another section deals



with the Greek alphabet, with a detailed list of abbreviations; and there is a section on Hebrew letters with examples of musical notation for Hebrew, the first in any copy-book. Fugger's copy-book is one of the most comprehensive of the sixteenth century, and it is full of vigor and individuality. It could not have failed to have impressed the typographer, the composer, and the printer with its clarity and pedagogical effectiveness.' (Lawrence S. Thompson, 1959)

Doede No. 16. Bonacini No. 649 Berlin Catalogue 4793.





LOMAZZO, Giovanni Paolo.

LOMAZZO, Giovanni Paolo. *Rime di Gio. Paolo Lomazzi milanese pittore, diuise in sette libri. Nelle quali ad imitatione de i grotteschi vsati da' pittori, ha cantato le lodi di Dio, & de le cose sacre, di prencipi, di signori, & huomini letterati, di pittori, scoltori, & architetti ... Et però intitolate Grotteschi, non solo diletteuoli per la varietà de le inuentioni, mà utili ancora per la moralità che vi si contiene. Con la vita del autore descritta da lui stesso in rime sciolte.*

Milan: Paolo Gottardo Pontio, 1587.

Quarto (225 x 165 mm.), 560pp, [32] pp, with woodcut portrait of the autor on each of the seven sub-titles. Marginal worming on the upper white corner of last three leaves, a few spots, overall a very fine copy on thick paper, bound in XVIII century half calf, spine gilt with morocco label, gauffred edges.

Rare first edition of this collection of poetic works in seven books by the painter Giovanni Paolo Lomazzo, dedicated to the Duke of Savoy Carlo Emanuele. The volume collects ca. 850 poems, for the majority caudate sonnets, and ends with a biography of the author composed in hendecasyllabic verses, which stands out as the first autobiography by an artist ever printed.

Giovanni Paolo Lomazzo (Milan, 1538-1592) was an important painter, one of the most famous in Milan between 1560 and 1571; at the end of that period, he was forced to stop his activity when he suddenly lost his vision, becoming almost blind. He executed many portraits, which were all lost except his two selfportraits (now in *Brera* and at the *Kunsthistorisches Museum* in Wien), and many religious paintings for important churches in Milan, such as two Crucifixions for S. Giovanni in Conca, the altarpiece in San Barnaba and the Pietà for San Vittore all'Olmo. He worked also in Piacenza, Lodi and Caronno, near Varese. Notwithstanding its relevance, Lomazzo's artistic activity has been very little studied, since scholars have focused on his written works as a poet (the *Rime*, indeed) and as an art theorist (above all, the *Trattato dell'arte de la pittura*, 1584, and the *Idea del Tempio de la Pittura*, 1590), in which he shows himself a well-informed critic, and a sarcastic wit.

Overall, Lomazzo's *Rime* can be considered a poetic biography, organized on the mannerist pictorial motif of the grotesque, that is a melange of genres and styles, abolishing formal hierarchies (*Grotteschi* was also the second title of the work). Book one contains sonnets on religious or moral themes; books two and three contain poems in praise of princes, popes, artists, artistic personalities; book four contains satirical poems; books five to seven contain poems of various content. All over his work, Lomazzo develops infinite

verbal inventions and continual transitions from words to images, recalling the creativity of authors such as Burchiello, Berni, Folengo. Moreover, the collection comprises several works by other authors, in different languages (Italian, Latin, Milanese dialect, Spanish, French). The autobiography, which for the modern reader is without contest the most relevant part of the work, is joined to the *Rime* as a sort of appendix. In it, Lomazzo enumerates his pictorial works and describes his collection of works by great artists; much of what he tells us is confirmed by documents, as well as by the dates he often put on paintings.

References: Borroni I, 1615; Cicognara, n. 1023; Ebert 12187; Gamba 1480; Schlosser-Magnino 364; R. Ciardi, *DBI* 65 (2005); www.fondation-italienne-barbier-mueller.org.



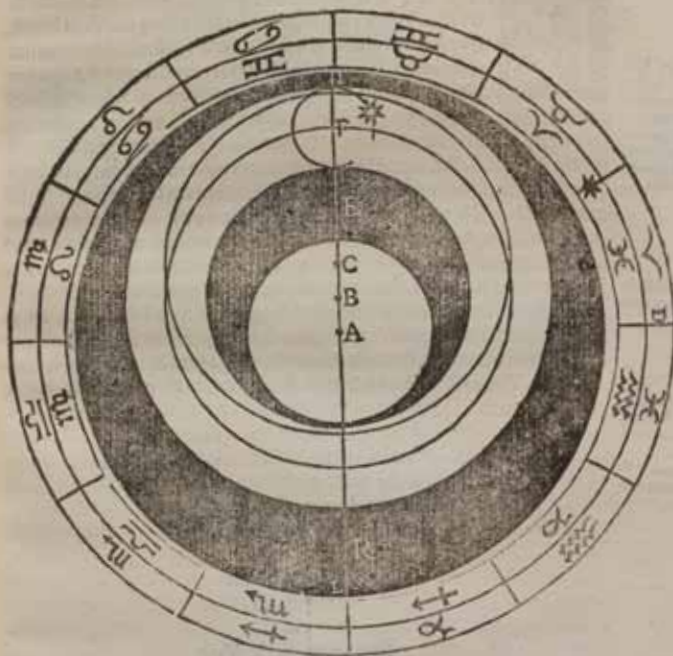
MAGINI, Giovanni Antonio. *Nouae coelestium orbium theoricæ congruentes cum observationibus N. Copernici. Auctore Io. Antonio Magino Pat. mathematicarum in almo Bononiensi Gymnasio professore.*
Venice: ex officina Damiani Zenarij, 1589.

Quarto (238 x 175mm.), [14], 115, [1] leaves, with allegorical title-page and numerous diagrams and figures in the text, many full page. Contemporary limp vellum with manuscript title on spine.

An excellent copy.

First edition of Magini's most important astronomical treatise. Giovanni Antonio Magini was born in Padua in 1555, studied at Bologna where he obtained his degree in philosophy in 1587. In 1588 Magini was chosen over Galileo Galilei for one of the two chairs of mathematics at the university of Bologna after the death of Egnazio Danti. He gained a great reputation as mathematician and astronomer, he was in correspondence with Kepler and Tycho Brahe, and his fame and reputation is attested by the appearance of an English description of his system in Thomas Blundeville's *Theorique of the Seven Planets* (London, 1602). Magini proposed an alternative model of the cosmos formed by eleven rotating spheres, based upon Copernicus' observations but maintaining an anti-Copernican geocentric theory. In the *Nouae coelestium orbium theoricæ* Magini 'took the position that Copernicus had so reformed astronomy that no correction of equal motions, or a very slight one, was now required... For although Copernicus had devised hypotheses which wandered far from verisimilitude, yet they corresponded closely to the phenomena... He, therefore, collated the ideas of Ptolemy and Copernicus, adding new hypotheses of his own where they seemed necessary, and has written an introductory text or theory of the planets along these lines. He asserts that there was a great demand for such a theory of the planets which would abandon the outmoded Alfonsine hypotheses and conform his recent observations without such absurd hypotheses as Copernicus had imagined' (Thorndike VI.56).

Adams M-119; BL/STC Italian Books p.403; Honeyman 2098; Houzeau and Lancaster 12741; Riccardi I(ii) 65.5.

Schema quatuor orbium sphaerae Veneris.

MITELLI, Giuseppe Maria. *Proverbi figurati.*

Bologna, [n.p.], 1678.

Folio (380 x 270 mm.), dedication leaf, title-page and 48 etched plates. Contemporary boards, manuscript title on spine. A very fine copy.

Remarkably complete copy - including the very uncommon dedication leaf - of the scarce first edition of this fascinating and lavishly illustrated work on Italian proverbs. Son of the painter Antonio Mitelli and a student of Guercino, Giuseppe Maria Mitelli (1634-1718) was an artist most renowned for the familiar, playful, carnivalesque and visionary themes of his engravings spanning allegorical figures and everyday scenes in the streets of his native Bologna. An epitome of Mitelli's artistic taste, 'Proverbi figurati' looked back to a popular genre - the visual representation of proverbs - dating to the 16th century and found in paintings, woodcut illustrations, broadsides and even playing cards. Mitelli's work distilled popular wisdom, realistic landscapes, moralized subjects and the tradition of Renaissance emblems into 48 full-page etchings illustrating famous Italian proverbs, each accompanied by three explanatory poetic lines. The titlepage celebrates the foundation of proverbial Experience as an old woman conversing with Time and saving from the passing of the centuries the human wisdom worth preserving. Dramatic figures such as the Gorgon falling into a ditch ('Envy digs a grave for others and then falls in it herself') stand side by side with realistic ones such as the invalid, impoverished soldier ('Those who know peace and don't value it have never before experienced war'). Country activities including fishing, hare and bird hunting share the same rustic landscapes as the frequent proverbial donkeys ('Even a subdued donkey, if provoked, will kick back') and horses ('Mad is the man who walks so that his horse won't be fatigued'). Set in the city are instead scenes of commerce, theft and murder ('When gold speaks all other tongues stay silent'). The iconography of the Fool, Fortuna, Time and Superbia reprises the figurative tradition of tarot cards, a successful series of which Mitelli produced in 1660. This 1678 edition is 'hard to find even in public libraries, and when a copy is thereby traced, it is often lacking a few plates. The catalogues of antiquarian bookdealers every now and then raise their flag to let everyone know, with great pride, that a Mitelli is available' ('Proverbi figurati', ed. by Marinese and Manfredi, 19).

Brunet III, 414; Cicognara 1719; Bartsch 67-116; Osmont, I, 477: 'fort rare'; Haym, p. 553: 'raro'.

G.M. Mitelli, *Proverbi figurati*, ed. by L. Marinese and A. Manfredi (Milano: Casa Editrice Cerastico, 1963).



BORROMINI, Francesco. *Opera del caual. Francesco Borromino cavata da suoi originali cioe la chiesa, e fabrica della Sapienza di Roma con le vedute in prospettiva e con lo studio delle proporz.ni geometriche, piante, alzate, profili e spaccati dedicata alla Santità di N.S. Papa Clemente XI.*

Rome: data in luce da Sebastiano Giannini all'insegna dell'ancora in Piazza Navona, 1720.

BORROMINI, Francesco. *Opus architectonicum equitis Francisci Borromini ex ejusdem exemplaribus petitum; oratorium nempé, ædesque Romanæ rr. pp. Congregationis Oratorii S. Philippi Nerii additis Scenographia, geometricis proportionibus, iconographia, prospectibus integris, obliquis, interioribus, ac extremis partium lineamentis. Accedit totius ædificii descriptio, ac ratio auctore eodem equite Boromino nunc primum edita.*

Rome: Sebastianus Gianninus editit, ac excudit ad Anchoræ insigne in foro Agonali, 1725.

Two volumes in folio (555 x 410 mm.); I: engraved frontispiece, dedication leaf, advice to the reader, index of plates, engraved portrait, 46 engraved plates (numbered II-XLV), 2 unnumbered plates. II: engraved frontispiece, title-page, two dedication leaves, 31 text pages in Italian and Latin, engraved portrait, 66 engraved plates (numbered II-LXVI), 1 unnumbered folding plate. Contemporary vellum with manuscript title on spine. Binding restored, a few spots and marginal foxing. A very fine set.

First edition of one of the most important books on Roman Baroque architecture. The work, published after Borromini's death, illustrates two of the most interesting projects realized by Borromini in Rome: the church of Sant' Ivo alla Sapienza (*Opera*, 1720) and the oratory and monastery of the church of San Filippo Neri (*Opus architectonicum*, 1725). 'Although Borromini, one of the most distinguished architects of the Roman baroque, was nominated the architect of the Sapienza, the University of Rome in 1632, it was only in 1642 that he began the design of a chapel at the eastern end of the court. The plan of the chapel is based on the hexagon, with each point either opening into a niche or chamfered, creating an animation typical of Borromini's work. [...] The chapel has been the subject of intense scholarly interest and interpretations, [...] and was first illustrated in print in the

Nuovo teatro delle fabbriche et edifici in prospettiva di Roma moderna (1665) and then in *Insignium Romae Templorum* (1684). [...] It was again illustrated in *Studio d'architettura civile* (1702), but the determined initiative to issue the illustrations prepared under Borromini's supervision came from the publisher Sebastiano Giannini, who had bought Borromini's drawings from his heirs. Borromini had made large presentation drawings of his buildings, some of which he commissioned Dominique Barrière to engrave, in the hope of publishing them. These copperplates were among the illustrations acquired by Giannini. The plates published by Giannini in 1720 seem to have been engraved by Barrière and another artist. Plates II to IX are based directly on the prints of Sant'Ivo prepared by Borromini and Barrière in 1660. The rest of the plates derive from a variety of sources: from Giannini's enlargements and updating of the Barrière group, from drawings by Borromini or his assistant Francesco Righi, and to a limited extent from the building as it appears in 1720. [...] A lavish publication, the *Sapienza* is the earliest among the books that focused exclusively on one particular building within the architectural production of a single architect. In the case of Borromini, it marked the beginning of the revival of interest in his architecture, despite the invectives of eighteenth-century theorists and historians in Italy.' (Millard, IV, no. 22) In 1725 Sebastiano Giannini published the *Opus architectonicus* devoted to the oratory of the church of San Filippo Neri in Rome. Bernini was commissioned to complete a residence and an oratory for the Congregation of the Filippini in 1637 following Paolo Maruscelli who started the works for the sacristy in 1629. This second part of the work is of great importance because it contains an explanatory text, in Italian and in Latin, written by Borromini himself in collaboration with his friend and provost Virgilio Spada. It is very rare to find the two works together; most of the bibliographies call for the first volume only.

Berlin Katalog 2689; Kissner 57; Cicognara 442.





BORROMINI, Francesco.



DIDEROT, Denis – ALAMBERT D’Jean. *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers, par une société de gens de lettres.*

Paris: Briasson, David, Le Breton and Durand, 1751-1755, (vols 8-17 Neuchâtel, Faulche & Cie, 1765). Plates: Paris: Briasson, David, Le Breton and Durand, 1762-1772. Supplement: Paris: Panckoucke, Stoupe and Brunet; Amsterdam: Rey 1776-1777. Table: Paris: Panckoucke, Amsterdam: Rey, 1780.

35 volumes, comprising 17 volumes of text, 12 of plates, 4 of supplement and 2 of tables. Folio (390 x 246 mm), half titles, woodcut device on title-pages, some woodcut initials, head and tail pieces, 7 folding letterpress tables, a few woodcut illustrations and 2795 engraved plates (some doublepages or folding). Contemporary marbled calf, spine gilt in compartments, red edges. Occasional foxing and spotting, one volume with a pale waterstain, spines lightly chipped, extremities rubbed; overall a very good set uniformly bound.

First edition of the Enlightenment’s monumental contribution to universal knowledge, a monument in the history of European thought. The *Encyclopédie* was the result of a massive collaborative effort, with contributions by the leading French intellectuals of the day, including Rousseau, Voltaire and Montesquieu. ‘Its beginning gave no inkling of its future importance. In 1745 the Paris publisher André-François Le Breton was approached by the English agriculturist John Mills and an otherwise Ephraim Chambers’s *Cyclopaedia*; in fact, the preamble to the first volume of the *Encyclopédie* still refers to the ‘dictionnaire anglois de Chambers, d’Haeis, de Dyche, etc’ as its main sources. Meanwhile, however, the plan had taken a different, far more ambitious shape. Le Breton went into partnership with the publishers Claude Briasson, Michel-Antoine David and Laurent Durand, each of whom took up a sixth share in the venture, while Le Breton had three sixths. The royal privilege they obtained was dated 8 February 1746. Most important, the three partners introduced to Le Breton the man who had just edited for them a *Dictionnaire de Médecine*, Denis Diderot. This brilliant young man, unknown to the public and in very straitened circumstances, at once gained for the project the warm support of his already famous friend Jean d’Alambert, who not only wrote the *Discours préliminaire*, the general introduction to the *Encyclopédie*, and contributed the articles on mathematics, but used his assured position in society and the world of letters to obtain the moral and financial support of the leading salons and the cooperation of the best scholars and philosophers.

Each volume as it appeared caused a sensation throughout Europe. The court, the church, the judiciary were outraged; the number of subscribers, originally one thousand, rose to four thousand. In 1759, the seven volumes so far published were banned by the French Attorney General and condemned by the Pope. Frederic II of Prussia and Catherine II of Russia offered to have the work published in Berlin and St Petersburg. Le Breton, however, carried on clandestinely and in 1765 completed the tenth volume, the last according to the prospectus. But a rising young publisher, Charles-Joseph Panckoucke, continued the work until 1780. By that time, at least seven pirated editions of the *Encyclopédie* had been published in Geneva, Berne, Lausanne, Yverdon, Lucca and Leghorn.' (PMM).

PMM 200; Brunet II, 700; Graesse II, 389; Ebert 6709.



DIDEROT, Denis – ALAMBERT D'Jean.



[GAUTIER d'AGOTY, Arnaud Eloi, illustrator].

JADELOT, M. *Cours complet d'anatomie*.

Nancy: Jean-Baptiste-Hyacinthe LeClerc, 1773.

Imperial-folio (640x480 mm.), 2 leaves, 25 pages and 15 colour mezzotint plates. Some marginal spotting and thumbing, waterstaining to lower inner blank margin, overall a very good copy bound in contemporary green vellum, somewhat rubbed and spotted, rebacked.

First edition. It had been intended that the complete work would consist of five parts but only part one seems to have been published (Welcome catalogue). Gautier d'Agoty (c.1715 - 1785) was the assistant and successor to the master painter, engraver and pioneer of colour printing Jacques Christophe le Blon (1670 - 1741). 'The three-color process had been invented by Jean Christophe Leblon a native of Frankfurt-am-Main, about 1720. He made his first attempts at colorprinting in Holland, and worked later in London and Paris. He used separate blocks inked with the pigment colors yellow, blue and red, and obtained some gradation through heavy mezzotinting or scraping and through varying the amount of color-inking. But his plates were not very successful. It was Gautier d'Agoty who made Le Blond's system work by adding a fourth plate, a black one which usually carried the design and permitted shadows and contrasts.' (Hunt catalogue). After the death of Le Blon, Gautier d'Agoty's refinement of Le Blon's technique aroused controversy until in 1745 he was awarded the exclusive use of his own technique. Although Gautier d'Agoty's anatomical works have been criticised for their lack of anatomical verisimilitude - he was after all an artist - there can be no doubt that his productions, with their artistic composition, magnificent illuminating colour and haunting facial expressions are extraordinary examples of a visionary artist displaying his abilities to the utmost.

"These fifteen plates follow a scheme of progress, from the classical figures at the start, to skeletal hands and feet; or we can see it as a strip performance, from fully clad nudes by stages to muscle and bone. The delightful Apollo and Venus starting the theme were of course prepared in four mezzotint plates by Arnauld-Eloi, but painted by a Nancy artist, Jean Girardet, who died five years later... They are certainly stunning examples from neo-classical France, reproduced with sophisticated art by the Gautier Dagoty process" (Franklin, *Early Colour Printing* pp. 49-50). Garrison Morton describes

Gautier's coloured mezzotints as striking.

Choulant-Frank p. 273; Singer, Arnould-Eloi Gautier d'Agoty, 1-15; Wellcome Institute F.432, p 97



BOSSI, Benigno. *Raccolta di disegni originali di Fra.co Mazzola detto il Parmigianino tolti dal Gabinetto di Sua Eccellenza il Signor Conte Alessandro Sanvitale. Incisi da Benigno Bossi Milanese Stuccatore Regio, e Professore della Reale Accademia delle belle Arti.*

[Parma: 1772].

Folio (412 x 281 mm.), etched title plate including a small vignette with the emblem of painting, etched privilege dated 21 June 1772, 30 etched plates on 25 leaves. The first one is a dedication plate, a soft ground etching printed in sepia dated "Parmae MDCCLXXII", the remainings are etchings, soft ground etchings and aquatints printed in black or sepia. Contemporary mottled calf, spine gilt with red morocco lettering piece. A very fine copy.

Rare only edition of Benigno Bossi's masterpiece. Benigno Bossi (1727-1792) was an Italian painter, engraver and a stucco artist. He was the son of Pietro Luigi a very famous stucco artist who worked in Germany, first in Hubertsburg and then in Nurenberg and Dresden. The young Benigno was with his father and learned there the art of the stucco. Following the advice of Anton Raphael Mengs, Bossi applied himself to engraving. In 1757, at the beginning of the Seven Years War, he decided to leave Dresden and move back to Italy. He probably stayed a while in Milan but since the beginning of 1760 he was in Parma where he worked as a stucco decorator and as engraver and where, in 1766, he was appointed professor at the Royal Academy of fine arts. He died in Parma in 1792. As engraver, Bossi, devoted himself to reproduce the drawings of old master painters such as Parmigianino, Correggio and Guercino. The *Raccolta di disegni originali di Fra.co Mazzola detto il Parmigianino* is doubtless one of his masterpieces; it is a collection of 30 engravings, printed according to the original drawings, in black or sepia. All the Parmigianino drawings reproduced by Bossi, once in the collection of Conte Alessandro Sanvitale, a member of the court in Parma, are now in the *Galleria Nazionale di Parma*.

Guilmard 337.



VERGILIUS PUBLIUS MARO. *Opera.*

Parma: in Aedibus Palatinis, typis Bodonianis, 1793.

Two volumes, in-folio

An exceptional copy of one of Bodoni's masterpieces, one of the twenty-five printed on *papier d'Annonay*. This edition caused Bodoni much displeasure. Firmin Didot, brother of Bodoni's rival Pierre, in a letter addressed to Paul Henry Marron, published in the *Magasin Encyclopedique* volume V (1794) wrote: 'Il paroît, Citoyen, que vous n'avez cherché à decouvrir les fautes dans les éditions de Pierre Didot, que pour consoler Bodoni: mais la reputation de B.est faite; ses livres tiendront, sans doute, un des premiers rangs dans les bibliothèques des amateurs; mais ils seront exclus de celle de Savans. Il est temps, citoyen, quel es hommes de lettres, se réunissent contre les imprimeurs négligens qui croient avoir tout fait lors qu'ils ont employé de beaux caractères et de beau papier, et qui regardent la correction des textes comme des bagatelles...C'est la correction qui a rendu fameuses les éditions des Aldes, celles de Robert Etienne...' This letter ends with the famous statement against Bodoni: 'Comme littérateur, je condamne ses éditions, comme typographe je les admire.' This accusation - in his letter Firmin Didot listed 37 philological mistakes in the Virgil - hurted Bodoni for a long time; in 1799 he wrote to his patron de Azara that he as a typograph 'non ambiva al titolo di uomo di lettere, ma erasi limitato a meritarsi un posto distinto nel breve elenco degli artisti operosi e preclari; e che non aveva aspirato mai ad altra gloria che a quella di aver dato potente impulso in Italia e fuori, per richiamare il buon gusto e la primigenia semplicità tipografica che tanto si ammira nelle edizioni del secolo XV'.

'Monumental edition [...] The typographic design of Bodoni's Virgil is one of the highlights of neoclassicism: the layout is geometric and the letters seem to swim in a sea of white. The printing is perfect in all technical aspects'. (Lommen, *The book of books*, London, 2012)

Brooks 486; Giani pp.45-46.

P.
VIRGILII
MARONIS
OPERA

TOMVS II.

PARMAE
IN AEDIBVS PALATINIS

MDCCCXXXII.

TYPIS BODONIANIS.



VERGILIUS PUBLIUS MARO.