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CATALOGUE

PURGATORIO.

- ER correr miglior acqua al^{za} le uele
 p Homai la nauicella del m'ingegno;
 Che lascia retr'a se mar sì crudele:
 E t cantero di quel secondo regno;
 Oue l'humano spirito si purga,
 Et di salir al ciel diuenta degno.
 M a qui la morta poesi risurga
 O sante Muse, poi che uostro sono;
 Et qui Caliope alquanto surga.
 S eguitando'l mi canto con quel sono;
 De cui le piche misere sentiro
 Lo colpo tal, che disperar perdono;
 D olce color d'oriental Zaphiro,
 Che s'accogliena nel sereno aspetto
 De l'aer puro infìn' al primo giro,
 A gliocchi miei ricomincio diletto,
 Tosto che di uscì fuor de l'aura morta;
 Che m'hauea contristati gliocchi e'l petto.
 L o bel pianeta, ch' ad amar conforta,
 Faceua tutto rider l'oriente
 Velando i pesci, ch'erano in sua scorta.
 I mi uols' a man dextra; et posi mente
 A laltro polo; et uidi quattro stelle
 Non uiste mai, fuor ch'a la prima gente.
 G oder pareua'l ciel di lor fiammelle.
 O settentrional uedouo sito,
 Poi che priuato se di mirar quelle.
 C om' i da loro sguardo fui partito
 Vn poco me uolgendo a laltro polo
 La, onde'l carro già era sparito;

ALIGHIERI, Dante. *Le terze rime*.

Venice: in aedibus Aldi, August 1502.

Octavo (159 x 90 mm.), 244 unnumbered leaves with the blank leaf at the end of the *Inferno*, Aldus device on verso of last leaf. Title page reinforced in the gutter and with a stamp of a private collection, edges of the first quire lightly frayed, a few spots and contemporary marginal annotations; a good copy in early XIX century stiff vellum, spine in compartments with double lettering pieces.

A good 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 was later bought by Bembo's father, Bernardo, whose important library included several 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 to Bernardo Bembo, dating back to 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.



FORESTI, Giacomo Filippo.

FORESTI, Giacomo Filippo.

Novissimae historiarum omnium repercussiones.

[Venice, Impressu[m] per Albertinu[m] De Lissona Vercelle[n]sem, 1503].

Folio (320 x 219mm), 452, [10] leaves. Title with woodcut coat of arms of the dedicatee, cardinal Antonio Pallavicino, 95 woodcuts including 47 repetitions, full-page illustrations of the creation of Eve, the expulsion from Eden, the death of Abel and the Tower of Babel, the other illustrations consisting of city views in several sizes, but with larger views of Verona, Genoa, Rome, Milan, and Venice. Opening page of Book One with elaborate woodcut border and with 11-line capital, geographical diagram on a7, initial spaces with guide letters rubricated in red. Contemporary South German pigskin over wooden boards, remains of two clasps, lacking cornerpieces bosses. A very fine copy.

Very rare Americanum, with an early mention of Columbus's discovery – 'the first Venetian printed text to note the New World' (Horodowich, 60).

Giacomo Filippo Foresti da Bergamo (1434-1520) was an Augustinian monk. First published as *Supplementum chronicarum* in Venice in 1483, his *Novissimae historiarum omnium ripercussiones* was a chronicle of the world since the Creation. This is the second edition, enlarged with additional events that had occurred to 1499. Among its main textual and graphic sources were Boccaccio's *Genealogia deorum*, Hartmann Schedel's *Liber chronicarum*, and Rolewinck's *Fasciculus temporum*. As typical of ancient and medieval historiography, the narrative was organized chronologically, in the form of a vast genealogy rooted in the biblical patriarchs of Genesis and including pseudo-biblical figures, euhemerized classical deities and heroes.

Produced in Venice, the woodcuts were based on those of the 1486 edition. Among the superb illustrations are full-page woodcuts of the Creation of Adam and Eve – copied from an illustration of the Cologne Bible of 1480 – a small map showing the Continents after the Flood, the Tropics and the Polar Circles, Adam and Eve eating the apple and their flight from Eden. Additional smaller woodcuts portray biblical and ancient cities (e.g., Milan) and events (e.g., the Fall of Troy), some based on real landscapes, other imaginary. The exquisite bird's-eye view of St Mark's Square and the Palazzo Ducale, with the columns to its right instead, was copied in specular fashion from a woodcut in Rolewinck's *Fasciculus temporum* of 1481 (Essling I/2, 301, 305).

The year 1458 bears a reference to the birth of print, assigned to Germany: 'Ars imprimendi libros his temporibus in Germania primum enata est: quam alii repertam asseuerant a Cuthimbergo argentine: alii a quodam alio nomine

Faust: alii a Nicolao Gensone praedicanť. Praise goes equally to Gutenberg, Fust and Nicolaus Jensen (who was however French).

The entry for 1493 is entirely devoted to the 'four islands in India recently discovered, beyond the world'; Sabin calls it 'the earliest considerable recognition of [Columbus] by any general author'. The account comprises a description of the natural world and inhabitants of San Salvador, Fernandina, Hispaniola and Santa Maria de Conception. A main source was probably a Latin translation of Columbus's *Epistola de insulis*, first published in Rome in 1493. A scarce, handsomely-illustrated Venetian imprint, with mentions of the two greatest 15th-century discoveries.

COPAC locates 1 copy in the UK (Cambridge); WorldCat locates 13 copies in the US (Minnesota, Illinois, Lehigh, Columbia, Fordham, Yale, Brown, Connecticut College, Boston Athenaeum, Getty, Huntington and UCLA).

Mortimer, *Italian 16th cent.*, 195; Sander I, 920; Essling I/2, 346; Sabin c.25083; HARRISSE, *Bibl. Amer. Vet.*, 42 (1506 ed.). E. HORODOWICH, *The Venetian Discovery of America* (Cambridge, 2018); 'FORESTI, Giacomo Filippo', *Dizionario Biografico degli Italiani*, 48 (1997).





LIBER

PRIMVS

CLIBER PRIMVS IN SVPPLEMENTVM SVPPLEMENTI CRONICAR VM: AB IP SO
PRIMO AVCTORE FRATRE IACOBOPHILIPPO BERGOMENSE: ACCVRATIORE
STVDIO REPERCVSSVM: FOELICITER INCIPIT.



N PRINCIPIO CREAUIT DEVS COELVM ET TERRAM.

Terra autem erat inani: & incomposita: scribuntur Genesios primo
Moyſes ſanctus vireximus theologus: diuinas decernens conſcribere
legēs: ac pietatis conuenientem tradere diſciplinam: non commu-
nibus ac tritis exordiis uti voluit: ſed nihil potius ducens: q̃ p̃uice
generis ſui theologiā ad recte viuendi normam pertinere: a Deo
ſecundum ipſius h̃ſtoriam incepit. Nec ut ceteræ nationes multitu-
dinem deorum falſo introducere voluit: ſed a prima viſibilitate om-
nium: atq; inuiſibilitate cauſa exoritur: illud docuit creatorē eſſe uni-
uerſi: rege: atq; dominum: Et non ſolum quas ipſe ſcripturus eſſet
egum materias. Verum etiam naturæ ipſius: cuius ſolo nutu: a nō en-

te ſimpliciter cuncta fuiſſe producta oſtendit: cuius quidem virtute: omnia quæ producta ſunt
gubernari docet. Et ideo ſic exordiens ait. In principio creauit deus cœlum: & terrā. Pro qbus
uerbis: Aurelius pater Auguſtinus in xi. de Ci. dei: ſic intulit dicens. Viſibilem omnium ma-
ximus eſt mundus. Inuiſibilem uero maximus eſt deus: ſed mundum eſſe conſpicimus: deum
uero credimus. Quod autem deus fecerit mundum: nulli potius credimus q̃ ipſi deo. Vbi for-
te inquires: ipſum audiuitis? Nunquam interim reſpondit: nos melius: q̃ in ſcripturis ſanctis.
Vbi dixit propheta ſuus. In principio fecit deus cœlum & terram. Nunquidnam ibi tunc fu-
it iſte propheta: quid fecit deus cœlū: & terram? Non ſed ibi ſuicubi fuit dei ſapiētia: p̃ quam
facta ſunt omnia: ique etiam ſepe in animas ſe tranſfert: amicos & prophetas dei conſtituens:
quibus & ſua opera intus ſine ſtrepitu enarrat. Loquuntur quoq; eis angeli dei: qui ſemper ui-



BOCCACCIO, Giovanni. *Il Decamerone di m. Giouanni Boccaccio
nuouamente corretto et con diligentia stampato.*

[Florence, eredi di Filippo Giunta il vecchio], 1527.

Quarto (194 x 131 mm.), [8] leaves, 284 pages with woodcut printer's device on title-page and on verso of last page. Lightly washed, contemporary manuscript annotations on title-page and initial pages, overall a very good copy bound by Traut-Bauzonnet in red morocco, gilt arabesque on covers, spine in compartments with gilt title and ornaments, gilt edges.

The superb *Ventisettana* – one of the most famous, handsomely-printed and philologically accurate editions of the *Decameron*. 'The best edition produced until that moment; it has long been much esteemed among bibliophiles [...]. Although less rare than the 1516 Giunti edition and many others of the time, it is very difficult to find, especially in good condition' (Brunet I, 998-99).

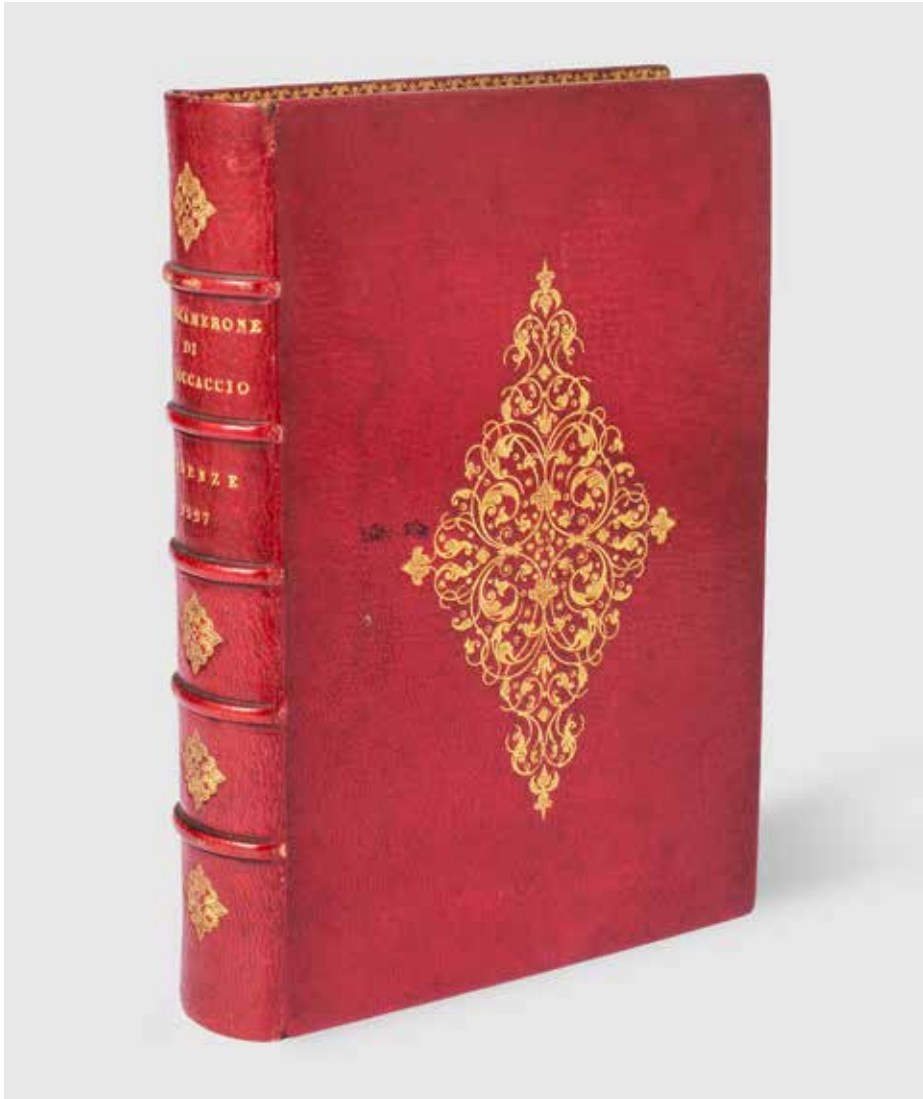
One of Florence's literary talents, the poet and humanist Giovanni Boccaccio (1313-75) devised his *Decameron* probably after the notorious plague of 1348. Completed in 1353, it is a collection of 100 short stories in the vernacular, told in the course of ten days by a group of young women and men who have taken refuge in a villa outside Florence to escape an epidemic. To pass the time in the evenings, they tell tales of love, wit and tragedy, whether adapted from traditional folklore or borrowed from medieval works and even from unusual sources like translations of Persian and Arabic literature.

This edition, especially cherished in 16th-century Florence, was printed in the year in the Medici rule was temporarily overthrown by the republican forces. Several of the scholars involved in the making of the *Ventisettana*, including Pier Vettori, Bernardo di Lorenzo Segni and Bartolomeo Cavalcanti, were themselves opposers of the Medici, a political circumstance which probably determined the work's subsequent rarity (Gamba, *Delle novelle*, 16). The scholars revised Delfino's 1516 Venetian edition by collating the text against further authoritative manuscripts, including the 14th-century Mannelli scribal copy, preserved at the Laurenziana. Only in 1761 did another edition, based entirely on the Mannelli manuscript, supersede it.

According to Renouard, 'few books have become as esteemed and valuable as this volume [...] considered, as soon as it appeared in print, as the prototype, the obligatory model for all future editions' ('Notices', 93). In 1729, since the edition had become so scarce, the bibliophile and art collector, Consul Joseph Smith, famously commissioned a type facsimile in 300 copies from the Venetian printer Pasinello. It is notoriously of fine quality, so much so

that Brunet (I, 999) felt the need to list the differences to help his bibliophile-readers to tell them apart.

EDIT16 CNCE 6271; Brunet I, 998-99; Gamba, *Delle novelle italiane in prosa*, 14-17; Renouard, 'Notices sur la famille des Junes', 93. WorldCat locates 11 copies in the US (Xavier, Huntington, Pierpont Morgan, UCB, Delaware, HRC, UCLA, Claremont, Brown, Williams, UPenn). B. Richardson, 'The Textual History of the *Decameron*', in *Boccaccio : A Critical Guide to the Complete Works*, ed. V. Kircham et al. (Chicago, 2013), 41-52.



IL LIBRO DEL CORTEGIANO
DEL CONTE BALDESAR
CASTIGLIONE.



Hassì nel priuilegio, & nella gratia ottenuta dalla Illustrissima
Signoria che in questa, ne in niun'altra Città del suo
dominio si possa imprimere, ne altroue
impresso uendere questo libro
del Cortegiano per .x. anni
sotto le pene in esso
contenute.

CASTIGLIONE, Baldassarre.

Il libro del cortegiano del conte Baldesar Castiglione.

Venice: nelle case d'Aldo Romano & d'Andrea d'Asola, 1528.

Folio (302 x 205 mm), 122 leaves, Roman type, 5-6 lines initial spaces with guide letters, aldine anchor device on title and final verso. Modern vellum over pasteboard, gilt edges. A good copy, lightly washed, from the library of Giannalisa Feltrinelli.

First edition of one of the most influential works of the Italian Renaissance. Il Cortegiano 'depicts the ideal aristocrat, and it has remained the perfect definition of a gentleman ever since. It is an epitome of the highest moral and social ideas of the Italian Renaissance many of them inspired by classical examples. Castiglione after serving the Sforzas at Milan and the Gonzagas at Mantua, came to the court of Urbino in 1504. Here Guidubaldo de Montefeltro and his consort were the center of the most brilliant court in Italy, which counted among its members Bembo, Cardinal Bibbiena, Giuliano de' Medici and many other eminent men. His book is based on his experience of life among these dazzling figures. It is written in the form of a discussion between members of the court, such discussion being the most popular literary form of the Renaissance. The virtues and the qualities which the courtier should cultivate form the main content of the book. The fundamental idea that a man should perfect himself by developing all his faculties goes back to Aristotle's Ethics and many of the Aristotelian virtues reappear - honesty, magnanimity and good manners. The ideal man should also be proficient in arms and games, be a scholar and connoisseur of art; he should avoid all affectation, develop graceful speech and cherish a sense of honour. The relations between the courtier and his prince are discussed and also forms of government.

Another section provides similar rules for the conduct of a lady and the book ends with the celebrated pronouncement on platonic love by Bembo. This Renaissance ideal of the free development of individual faculties and its rules of civilized behaviour formed a new conception of personal rights and obligations in Europe and each nation produced its own version of the ideal figure: the caballero in Spain, the honnête homme in France and the gentleman in England. The Courtier became the prototype of the genus 'courtesy book' published in various forms during the following century, in which rules of behaviour were formulated. The book was translated into most European languages and between 1528 and 1616 no less than one hundred and eight editions were published.' (PMM).

PMM 59; Adams C-924; Renouard Alde, p. 102.3.

ORLANDO FV

RIOSO DI MESSER LVDOVICO
ARIOSTO NOBILE FERRA,
RESE NVOVAMENTE DA
LVI PROPRIO COR,
RETTO E DAL,
TRI CANTI
NVOVI AMPLIATO NVOVA
MENTE STAMPATO.



MDXXXV

ARIOSTO, Ludovico. *Orlando furioso di messer Ludovico Ariosto nobile ferrarese nuovamente da lui propriocorretto e daltri canti nuovi ampliato, nuovamente stampato.*

Venice, per Alvise Torti, 1535.

Quarto (208 x 123 mm.), 244 leaves, title-page printed in red and black with woodcut portrait of Ariosto (the same used in the edition of 1532) and with an added leaf containing a contemporary manuscript index of the poem. Title-page slightly dust soiled, a few spots, a good copy in XVIII century English calf, panels ruled in blind, gilt spine in compartments with lettering piece, red edges. A good copy.

Very scarce edition of this milestone of Renaissance literature. 'Edizione molto bella e rarissima' (Guidi, *Annali*, 25), an elegant quarto in compact double column. The handsome woodcut portrait of Ariosto which graces the titlepage, printed in red and black, was borrowed from the definitive 1532 edition, published in Ferrara. It was cut after a drawing by Titian, most likely produced *ad vivum* as the poet was sitting for him – 'this woodcut must therefore be regarded as the most authentic likeness' (Gronau, 'Titian's Ariosto', 197).

Ariosto (1474-1533) died in Ferrara in 1533. As an administrator and diplomat in the service of Ippolito and later Alfonso d'Este, he had been able to devote substantial time to literature, issuing the first 40 cantos of his masterpiece in 1516 and republishing them, with some linguistic revisions, in 1521. The multi-layered narrative of *Orlando Furioso* follows the history of the war between the Christian paladins and the Saracens, Orlando's madness at the flight of his beloved Angelica, and the love between the Christian Bradamante and the Saracen Ruggero, a subplot, this last, celebrating the d'Este family. With its 46 cantos, this edition contains the third and final version of the poem. It was the last edition to appear before the influence of Lodovico Dolce's *Apologia* against Ariosto's detractors – first published in Venice in the same year – started a process of literary canonization of Ariosto and his chivalric *opus*.

A superb instance of early 16th-century Venetian printing.

Brunet I, 429; EDIT16 A.2549; Sander I, 97; Panizzi 23-24; Tosi 40; Guidi, *Annali*, 25. WorldCat locates no copies in the US. U. Guidi, *Annali delle edizioni e delle versioni dell'Orlando Furioso* (Bologna, 1861); G. Gronau, 'Titian's Ariosto', *Burlington Magazine*, 63 (1933), 194-95.

GUEVARA, Antonio de, ROSEO, Mambrino (trans.).

Institutione del Prencipe Christiano, di Mambrino Roseo.

In Roma, nella contrada del Pellegrino per madonna Girolama moglie che fu del q. Baldassarre de Cartolari, 1543.

Quarto (210 x 138 mm.), [4], 154, [2] leaves. Contemporary black morocco over pasteboard, panels on side in gilt and blind with central roundel, "Venetian apple" tools on corners, spine with alternating single and double bands, compartments tooled in blind, black edges. Extremities of binding slightly rubbed, head and foot of spine chipped but a very fine copy in its first binding.

The scarce first edition of the Italian translation of this most influential and much reprinted 'mirror for princes'. The work was first published in Castilian as *Relox de Príncipes* in Valladolid in 1529 by the Franciscan Antonio de Guevara (1481-1545), court historiographer of the Emperor Charles V. Addressed to a wider audience, it had as a fictional protagonist the Philosopher-Emperor Marcus Aurelius, and was subdivided into three sections: the Prince's Christian faith, his relationship with his wife and children, and his government.

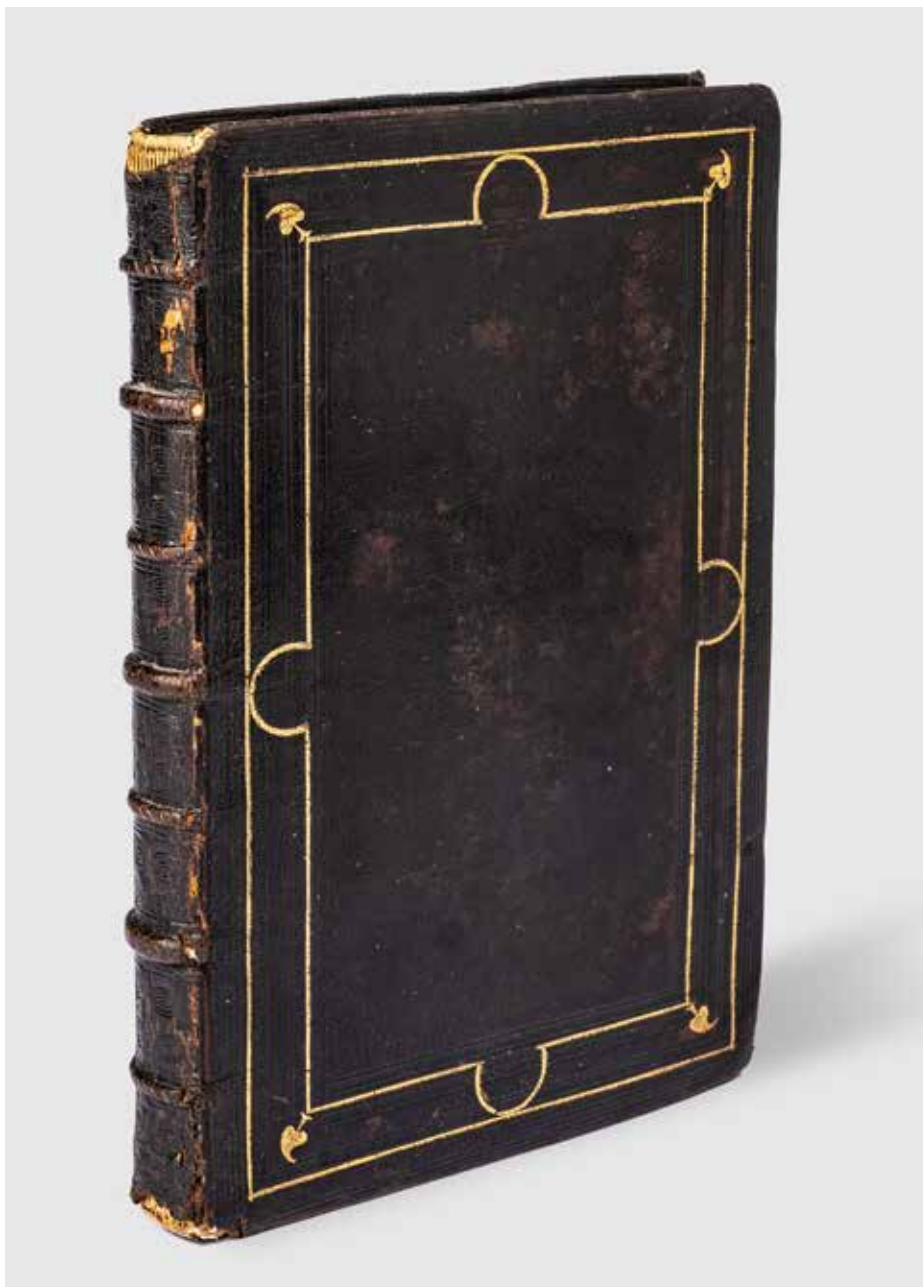
The Italian version, by the prolific translator Mambrino Roseo da Fabriano, presented a selection from the original, and an adapted title echoing Erasmus's *Institutio Principis Christiani* (Buescu, 'Corte', 93). Its success is proved by the swift appearance of a second edition, printed in Venice in the same year, and of 20 others, until as late as the 1590s.

The *Institutione* is subdivided into sections which gather anecdotes from classical sources, with *exempla* from the lives of illustrious princes of antiquity. Among the main topics are the origins of tyranny (from ambition), the prince's attitude towards poverty and misery, the sad condition of his office, the choice of tutors for his children, the abhorrence of flatterers, and the importance of patience. There are also a few fascinating sections on the importance of women in the life and career of men in power – e.g., how princesses should love their husbands, how pregnant women of state should be looked after – and even on the characteristics that should become the nurses of scions: 'wise Princes should choose nurses [...] that be good orators, and learned, if possible, and let it not sound surprising, as if the past produced knowledgeable Women, such are still to be found, though more rarely, in modern times' (p. 47).

WorldCat locates no copies in the US or the UK.

EDIT16 CNCE 22147. Not in Brunet.

A.I. Buescu, 'Corte, Poder e Utopia: *O Relox de Príncipes* (1529) de Fr. Antonio de Guevara e a sua fortuna na Europa do século XVI', *Estudios Humanísticos. Historia* 8 (2009), 69-101



ESTIENNE, Robert I.

Alphabetum Graecum.

Paris, ex officina Robert Estienne, 1543.

Octavo (168 x 112 mm.), 16 unnumbered leaves, woodcut printer's device on title-page.

XX century gilt- and blind-stamped pebble-grain leather, spine ends and cover corners worn; contents toned with occasional foxing and soiling. A good copy.

The very rare first appearance in printing of the *Grec du roi*.

The son of Henri Estienne, Robert I (1507-59) took over the family press upon his father's death in 1520; he carried on the tradition of great classical printing, with attention to lexicography, philology and the greatest Latin and Greek historians and poets, also publishing eight *editiones principes*. *Alphabetum graecum* was first printed in 1528 with a different Greek typeface. It is one of many slim student books that came out of the Estienne press, which reprised, in this case, the popular genre of Greek primers. Like its ideal companion, *Alphabetum hebraicum*, it featured the Greek alphabet, a short grammar, tables with ligatures, biblical passages and Latin translations.

By 1540, Estienne was Royal Printer of Latin, Hebrew and Greek – a title conferred for professional merit or to ensure a high-quality supply of books on specific subjects (Costantinidou, 'Printers', 287). With it came the responsibility of excellence, as Francis I requested of him 'print books in Greek to be placed for our Libraries', based on manuscript works in the royal collections (Armstrong, 'Robert Estienne', 52). Estienne commissioned, on the King's behalf (hence *Grec du roi*), the creation of a new Greek font from one of the best punch-cutters of the time, Claude Garamond, a former pupil of Geoffroy Tory.

The resulting typeface – Great Primer or Gros-romain – was first used in this edition of *Alphabetum*. It was the first of several, based on the handwriting of the Cretan copyist Angelo Vergecio, the copyist and cataloguer of Greek royal manuscripts at Fontainebleau. The typeface displayed an extensive number of variant letters and ligatures, rendering accents, aspirations and abbreviations; these can all be admired in the section on ligatures of *Alphabetum*. Garamond's successful imitation of Greek handwriting was exalted in Estienne's postscript in his edition of Cicero's *Tusculanae disputationes* of 1542, which advertised those 'new and accurately imitated letter forms' soon to debut in print (Vervliet, 'Greek Printing Types', 394). The success of this first *Grec du roi*

‘paralleled, even surpassed, the earlier success of the Aldine fonts in setting a European pattern’, remaining for two hundred years the Greek typeface of choice, whether cast from the original matrices or from imitative ones, at major European printing houses (Ingram, ‘Ligatures’, 377).

COPAC locates 1 copy in the UK (Oxford); WorldCat locates 3 copies in the US (Newberry, UMass and Yale).

Pettegree & Walsby, *French Books*, 52761; USTC 140774; Vervliet, ‘Greek Printing Types’, n.2. Not in Brunet, Schreiber, *The Estiennes*, or Renouard, *Annales des Estiennes*.

H.D.L. Vervliet, ‘Greek Printing Types of the French Renaissance’, in *The Palaeotypography of the French Renaissance*, 2 vols (Leiden, 2008), I, 383-426; E. Armstrong, *Robert Estienne, Royal Printer* (Cambridge, 1954); N. Costantinidou, ‘Printers of the Greek Classics and Market Distribution in the 16th Century’, in *Specialist Markets in the Early Modern Book World*, ed. R. Kirwan and S. Mullins (Leiden, 2015), 275-92; W.H. Ingram, ‘The Ligatures of Early Printed Greek’, *Greek, Roman and Byzantine Studies* 7 (1966), 371-96.

Ιστέω εἰς ἓνα θεόν, πατέρα πάντων
Π καὶ υἱόν, ποιητὴν οὐρανοῦ καὶ γῆς, ὁρα-
τῶν τὸ πρῶτον καὶ ἀορατῶν. καὶ εἰς ἓνα
κύριον Ἰησοῦν Χριστόν τὸν υἱὸν τοῦ θεοῦ τὸν μονογενῆ,
τὸν ἐκ τοῦ πατρὸς γεννηθέντα πρὶν πάντων τοῖν
αἰώνων, φῶς ἐκ φωτός, θεὸν ἀληθινὸν ἐκ θεοῦ
ἀληθοῦς. γεννηθέντα, οὐ ποιηθέντα. ὁμοούσιον
τῷ πατρί, δι' οὗ τὰ πάντα ἐγένετο, τὸ δι' ὑμᾶς τοῖς
ἀνθρώποις, καὶ διὰ τὸ ἡμετέραν θνητὴν κα-
τὰ τὴν ἐκ τῆς οὐρανόθεν, καὶ ἀρχαίαν ἐκ
Πνεύματος ἁγίου καὶ Μαρίας τῆς παρθένου, ἐκ ἑνὸς
δεσποσύναντα, σαυρωθέντα ἵνα ὑπὲρ ἡμῶν ὅππῃ
Ρομῶν Πιλάτου, ἐκ παθόντα καὶ ταφέντα, ἐκ ἀνα-
στάντα τῇ τελευτῇ ἡμέρᾳ καὶ τὰς τρεῖς ἡμέρας, καὶ ἀνελ-
θόντα εἰς τοὺς οὐρανοὺς, καὶ καθεζόμενον ἐκ δε-
ξιῶν τοῦ πατρὸς, καὶ πάλιν ἐρχόμενον μετ' ὁδοῦ, κρί-
ναι ζῶντας καὶ νεκρούς, οὗ τὸ βασιλείας οὐκ ἔσται
τέλος. Καὶ εἰς τὸ Πνεῦμα τὸ ἅγιον, τὸ κύριον, τὸ
ζωοποιόν, τὸ ἐκ τοῦ πατρὸς καὶ τοῦ υἱοῦ ἐκπορευό-
μενον, τὸ σὺν πατρί καὶ υἱῷ συμπροσκυνου-
μενον, καὶ συνδοξαζόμενον, τὸ λαλῆναι διὰ τῆς
πνευματικῆς. Εἰς μίαν ἀγίαν, καθολικὴν καὶ ἀπο-

στοικίω ἐκκλησία. Ομοχολῶ ἐν βάπτισμα,
εἰς ἀφ᾽ ἑσιν ἀμύβαν. Γρηγοροῦ ἀνάστασιν
νεκρῶν, καὶ ζώω τῷ μέλλοντος αἰῶνος. ἀμήν.

ΔΕΚΑ ΕΝΤΟΛΑΙ ΘΕΟΥ

Ἀφ' Μωσέως δοθεῖσα.

Εξόδου κ'.

Καὶ ἔλαλσε Κύριος πρὸς τοὺς λόγους τοῦ-
τους, λέγων. Εγὼ εἰμι Κύριος ὁ Θεός σου, ὅστις
ἐξήγαγόν σε ἐκ γῆς Αἰγύπτου ἐξ οἴκου δουλείας.

Οὐκ ἔσονται σοι θεοὶ ἕτεροι πλην ἐμοῦ.

Οὐ ποιήσεις ἑαυτῷ εἰδωλον, ὅτε πρὸς ὁ-
μοίωμα, ὅσα ἐν τῷ οὐρανῷ ἄνω, καὶ ὅσα ἐν τῇ γῇ
κάτω, καὶ ὅσα ἐν τοῖς ὕδασι ὑποκάτω τῇ γῆς.

οὐ προσκυνήσεις αὐτοῖς, ὅτε μήλαίρωσιν αὐ-
τοῖς. ἐγὼ γάρ εἰμι Κύριος ὁ Θεός σου, Θεός ζη-
λωτής, ἀποδίδως ἀμάρτίας πατέρων ὅτι τέκνα,
ὅτι πείττω καὶ τετάρττω ἡγεῖν, τοῖς μετ' ἑσὶ με,
καὶ ποιεῖν ἕως εἰς χιλιάδας τοῖς ἀγαπῶσί με, καὶ
τοῖς φυλάσσουσιν τὰ παραγγέλματά μου.

Οὐ λήψῃ ὄνομα Κυρίου ὁ Θεοῦ σου ὅτι μα-
ταιῶς. ὅτι μή καταείσῃ Κύριος τὸν λαὸν σου.

[COLONNA, Francesco]. *La Hypnerotomachia di Poliphilo.*

Venice, in casa haer. Aldo I Manuzio, 1545.

Folio (287 x 192 mm.), 234 unnumbered leaves, Roman type, occasional Greek and Hebrew. 170 fine woodcuts, including 9 full-page - the blocks on b4v, b5r (2), e2v, e5r and x2r have been re-cut - printer's device on title, repeated on final verso. 5- to 9-line initial spaces with guide-letter. XVIII century English calf, covers ruled in blind to a panel design à la *Du Seuil*, spine in compartments with red morocco lettering piece. Binding joints and spine resored but a very good copy from the library of Augustinus Fransonus (aralidic ex-libris pasted on title-page).

'The most beautiful book of the fifteenth century' (Mortimer 131).

The second edition of this monument of Renaissance book illustration, first printed by Aldus in 1499. It is rarer than the first, and an exact reprint, except for the title, the initials, the Greek typeface, and 6 illustrations, recut (Sander I, 2057).

Of anonymous authorship, the *Hypnerotomachia* has been attributed to the Dominican Francesco Colonna (1433-1527), who published it aged 66 with a dedication to the Duke of Urbino. It narrates Poliphilo's 'strife of love in a dream' as he seeks to conquer his beloved Polia through an enigmatic world strewn with emblems, epigraphic inscriptions, hieroglyphs, allegories and surreal antiquities including pyramids, obelisks and statues – all superbly illustrated.

The mysterious woodcuts had a lasting influence on book illustration and the visual arts, especially in Italy and France. The talented artist has remained unknown. However, although his style is recognisable in other Aldine publications like St Catherine's *Epistole devotissime* (1500), scholars have suggested that he was only the cutter of the woodblocks, not the designer. The source images, the authorship of which has been attributed even to Alberti, were probably already present in the manuscript version of the *Hypnerotomachia* given to Aldus. The illustrations have been dated to 1470-95 on the basis of the classical antiquities and epigraphic inscriptions they portrayed (Huelsen, 'Le illustrazioni', 175-76).

The work 'achieved an elegant harmony of typography and illustration that has seldom been equalled. The communicative coordination of the illustrations with the text and the exceptional integration of images and typography indicate that the printer, type designer, author, and artist worked in close collaboration' (Meggs, *History*, 109). It was indeed the first book in which

illustrations systematically appeared on the same page as the passage to which they referred.

Renouard 133:14; Essling II/2, 465; Mortimer, *Harvard C16 It.*, 131; Brunet IV, 778: 'assez recherchée'; Sander I, 2057.

C. Huelsen, 'Le illustrazioni della *Hypnerotomachia Polifili* e le antichità di Roma', *La bibliofilia* 12 (1910), 161-76; P.B. Meggs, *History of Graphic Design* (Hoboken, NJ, 2016).



TRIVMPHVS



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

Sotto lequale triūphale seiughe era laxide nel meditullo, Nelqle gli
rotali radii erano intixi, deliniamiento Balustico, graciliscanti scposā
negli mucronati labii cum uno pomulo alla circumferentia. Elquale
Polo era di finissimo & ponderoso oro, repudiante el rodicabile erugi-
ne, & lo incédioso Vulcano, della uirtute & pace exitiale ueneno.

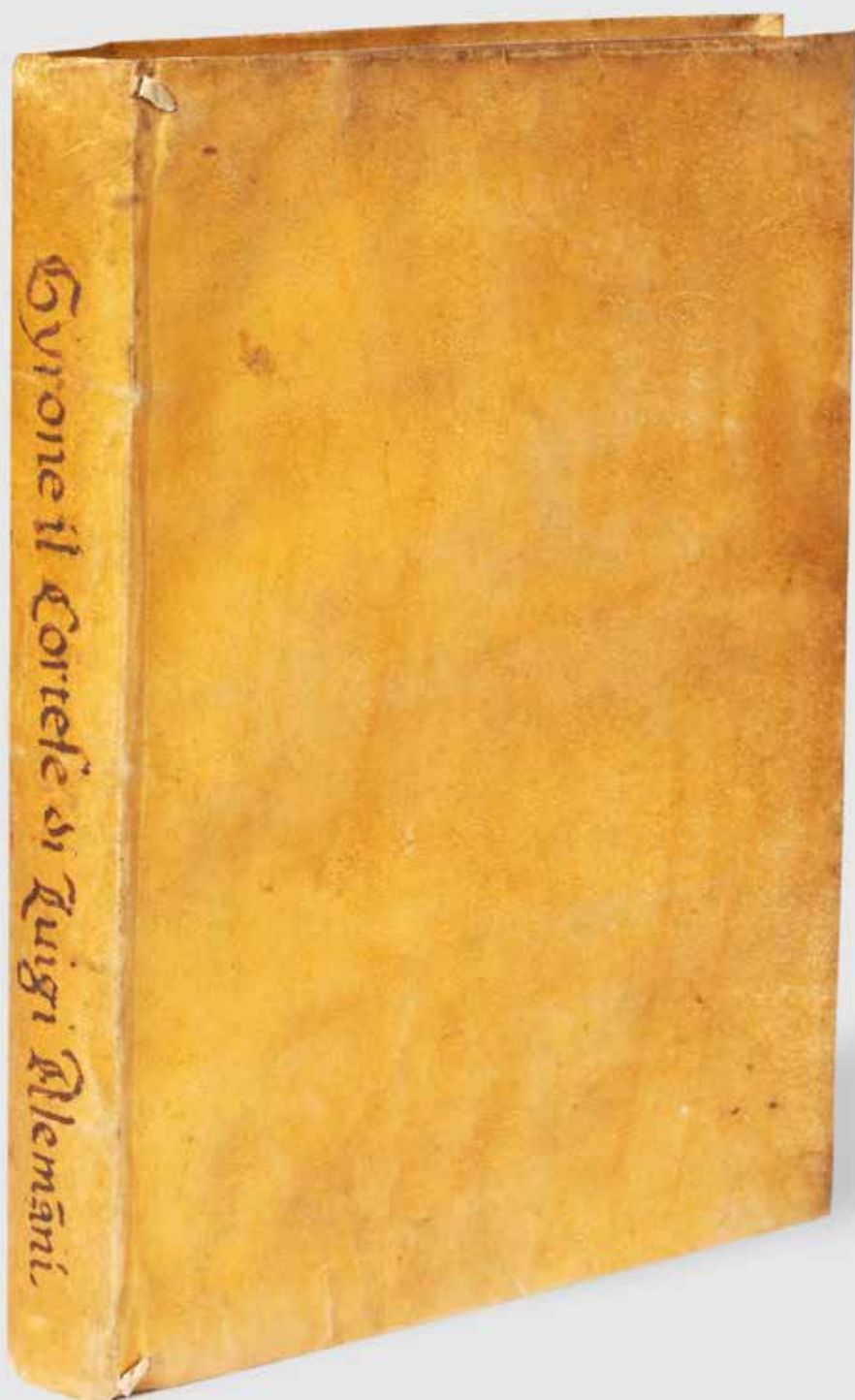
Summamente dagli festigianti celebrato, cum moderate, &
repentine riuolutione intorno saltanti, cum solem-
nissimi plausi cum gli habiti cincti di fasceole
uolitante, Et le sedente sopra gli trahenti
centauri. La Sancta cagione, & di
uino mysterio, in uoce cō-
fone & carmini can-
cionali cum extre-
ma exultatione
amorosamē
te lauda-
uano.



El sequete triumpho nō meno miraueglioso del primo. Impero che egli hauea le quattro uolubile rote tutte, & gli radii, & il medinullo de fusco achate, di candide uenule uagamente uaricato. Ne tale certamente gestoe Re Pyrrho cum le noue Muse & Apolline in medio pulsante dalla natura impresso.

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

Nella tabella dextra mirai exalpto una insigne Matrona
che dui oui hauea parturito, in uno cubile regio col
locata, di uno mirabile pallacio, Cum obstetri
ce stupefacte, & multe altre matrone &
astante Nymphe. Degli quali uscì
ua de uno una flammula, &
de l'altro ouo due spe
ctatissime
stelle.



ALAMANNI, Luigi. *Gyrone il cortese*.

Paris, Rinaldo Calderio & Claudio suo figliuolo, 1548.

Quarto (219 x 160 mm.), [8], 180 leaves; text printed in italic on two columns. Uniform light browning but a fine copy in contemporary limp vellum, manuscript title on spine.

The first edition of this popular Italian work which ‘marked the transition from chivalric romance to epic poem’ (Jossa, ‘Romanzo’, 13).

Luigi Alamanni (1495-1556) was an author and diplomat, who spent most of his life in exile in France after taking part in a conspiracy against Giulio de’ Medici. He was especially renowned for his bitter satires and Virgilian poetry. Written in *ottava rima*, *Gyrone il cortese* is his major excursion into non-classical genres. It was indeed an adaptation, commissioned by his patron Francis I, of the medieval romance *Guiron le Courtois* – extremely successful in the Renaissance – on the adventures of the namesake Breton knight-errant, especially present in the romance *Palamedes*.

The sources of Alamanni’s adaptation were not printed editions of the poem, but two manuscripts: a (probably illuminated) armorial presenting the lives and blazons of the knights of the Round Table, and a slightly different version of the story, both containing details absent in print (Montorsi, ‘L’autore rinascimentale’, 190-211). Although the fundamental model was the fragmented narrative of the chivalric poem magisterially employed by Ariosto, Alamanni paved the way, through experimentation with verse and narrative, for a transition to the more Aristotelian epic poem, closer to Tasso’s later works (Comelli, ‘Il Gyrone il Cortese’, 399).

‘Bonne édition qui a été imprimée sous les yeux de l’auteur’ (Brunet I, 126).

WorldCat locates 24 copies in the US (Penn, WU, Chicago, Newberry, Cincinnati, Akron, Princeton, Brown (Hay), Claremont, UCB, HRC, KU, Iowa, UM, Illinois, Minnesota, Indiana, Duke, BYU, Folger, Columbia, NYPL, Mass, Yale); COPAC locates 11 in the UK.

EDIT16 CNCE 605; Brunet I, 126’ Pettigree & Walsby, *French Books*, 52122; Fairfax Murray, *French Books*, 4; Gamba, *Testi di lingua*, 21.

F. Montorsi, ‘L’autore rinascimentale e i manoscritti medievali’, *Romania* 127 (2009), 190-211; S. Jossa, ‘Dal romanzo cavalleresco al poema omerico’, *Italianistica* 1 (2002), 13-37; M. Comelli, ‘Il *Gyrone il Cortese* di Luigi Alamanni e la tradizione cavalleresca italiana’, in *Boiardo, Ariosto e i libri di battaglia*, ed. P. Vecchi Galli et al. (2007), 399-418.



GESNER, Conrad. *Historiae animalium. Lib. I. de quadrupedibus viviparis. – Lib. II. de quadrupedibus oviparis. – Lib. III. qui est de avium natura. – Lib. IV. Qui est de piscium et aquatiliu animantium natura. – Lib. V. qui est de serpentium natura.*

Zurich, Christoph Froschouer, 1551-1587.

Folio (395 x 270 mm.), 5 parts bound in 3 volumes. I: 20 leaves, 1104 pages, 6 leaves; II: 4 leaves (the last blank), 110 pages, 1 blank leaf, 27 pages; III: 6 leaves, 806 (recte 804) pages, 14 leaves (the last blank); IV: 20 leaves, 1297 pages without the last blank; V: [6] leaves, 85 leaves, 1 blank, [11], 1 blank leaves. With woodcut printer's devices on titles and more than 1100 woodcuts, initials and ornament. Bound in somewhat later pigskin with blind decorations; and with the coat of arms of Placidus Abt zu Lambach "PAZL" (1615-1678) to front covers. Spine in compartments with manuscript titles. A very fine copy, only part 3 slightly browned, few stains here and there, occasional faint waterstains to margins, illegible stamp to 3 titles.

The complete five-volume set, in uniform binding, of the first modern zoological encyclopaedia. First edition of part 1-2 and 4-5, second edition of part 3.

Conrad Gesner (1516-65) was a polymath versed in ancient languages, natural science, medicine and bibliography. Though his main profession was that of City physician at Zurich, he was also a perceptive scholar of botany and zoology and a keen collector of specimens. *Historiae animalium* was his first work on natural science. The first four books, published between 1551 and 1558, were devoted to quadrupeds, amphibians, birds and fish. In 1587, a fifth was published – much scarcer – on snakes. Sections are devoted to individual animals, describing their physical appearance, habitat and behaviour, with the addition of material ranging from the medical and the culinary to the etymological, the folkloric and the mythological. On the one hand, Gesner was still practicing a natural history of medieval origins, whereby the nature of animals was also symbolic, emblematic and metaphorical, as demonstrated by the inclusion of monstra like griffins; on the other hand, he also displayed an advanced awareness of the importance of empiric observation, using illustrations as potent tools for zoological study (Aloi, *Speculative Taxidermy*, 83-84).

The five volumes feature over 900 superb half- or full-page woodcuts of individual animals. This was a ground-breaking innovation since traditional reference works on zoology, like those of Aristotle and Pliny, had never been

published with illustrations. Those prepared especially for Gesner's work were drawn by Lucas Schan of Strasbourg, and probably other artists including Hans Asper of Zurich and even Gesner himself; it was possibly Franz Oberrieter of Strasbourg who transferred them onto woodblocks (*Curious Woodcuts*, ii). Many of the woodcuts were made, Gesner boasted, *ad vivum*, using, that is, live models. For obscure animals, sources were found in specimens exhibited as oddities for money in the streets or at fairs in Zurich, but also in dried specimens or sketches sent by fellow scholars; for lesser-known or exotic animals, however, sources were found in drawings, maps, pamphlets, broadsides and illuminated manuscripts, and they were sometimes combined (Kusukawa, 'Sources', 307-11). Most famously, the image of the rhinoceros was drawn after Dürer's woodcut portrait of the live specimen presented to the King of Portugal from India in 1515. 'Although the *Historia Animalium* does not yet show any recognition of a connection between different forms of living nature and fails to conform to our modern ideas of biological research, it was a great step forward and remained the most authoritative zoological book between Aristotle and the publication of Ray's classification of fauna in 1693. It was many times reprinted and [...] it remained the standard reference book even as late as Linné and beyond, because neither Linné nor Ray included illustrations. Editions were published in German in 1557-1613, an English abridgment by Topsell in 1607; and Gesner's unpublished notes on insects formed the basis of Moffet's *Insectorum sive Minimorum Animalium Theatrum*, 1634. Cuvier was one of his greatest admirers and named him the "German Pliny".' (*Printing and the Mind of Man*, 77)

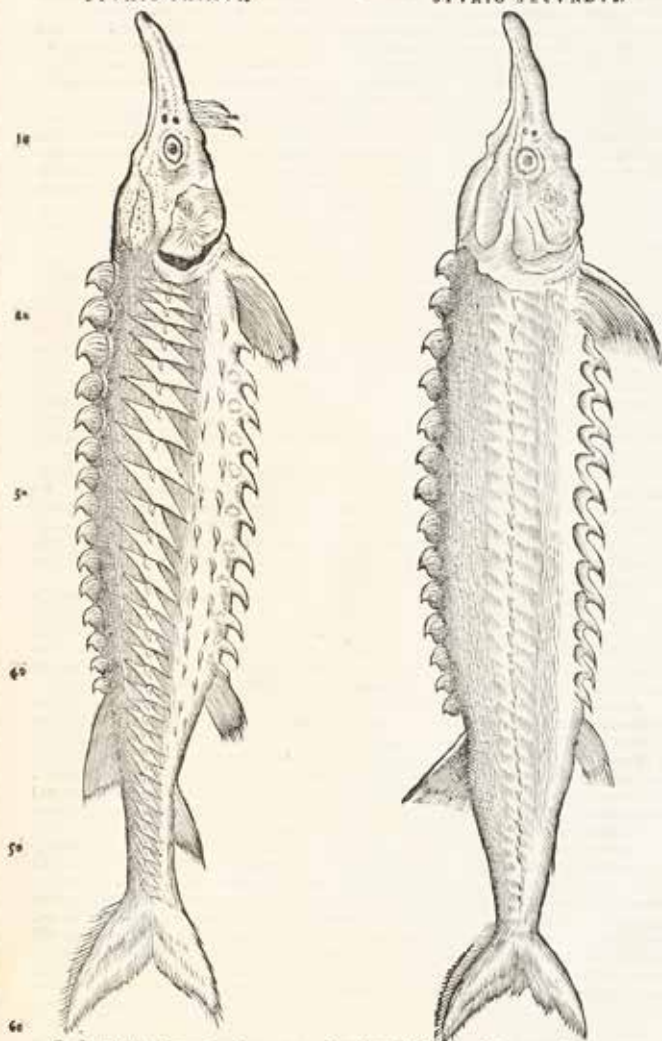
PMM 77; Brunet II, 1564 (complete first edition set): 'la plus belle et la plus estimée; mais il est difficile d'en trouver des exemplaires bien complets, avec la 5e partie'; Graesse III, 67 (complete first edition set): 'la plus belle et la plus recherchée éd.'; Wellcome I, 2815 (vol. 5 only). WorldCat locates 8 complete sets in the US (Linda Hall, Wisconsin, Indiana, NYPL, UCB, NLM, UMD and UCLA).

S. Kusukawa, 'The Sources of Gessner's Pictures for the *Historiae animalium*', *Annals of Science* 67 (2010), pp. 303-28; G. Aloï, *Speculative Taxidermy* (New York, 2018); *Curious Woodcuts of Fanciful and Real Beasts* (New York, 1971).

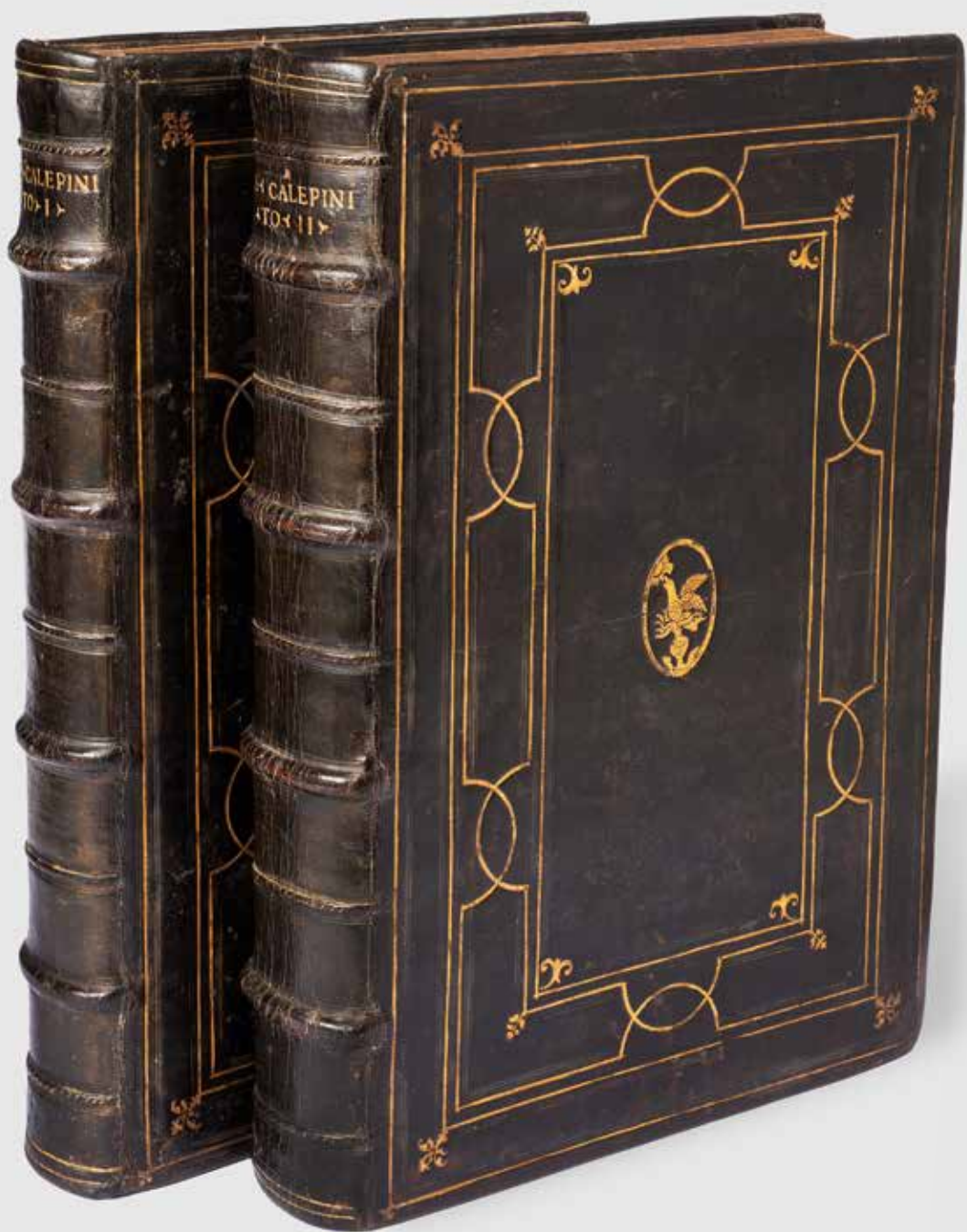
De Acipensere. Lib. III.

7

Scorionum hat duas vocat Ventrjs nallus fuzciferiorem Moronem nminant.
 STYRIO PRIMVS. STYRIO SECVNDVS.



Crescit ad fuzvenet magnitudinem. nam qui centum & octoginta libras exccsserint, vidi Car-
 danus. Roundius est inlar clausi, (alijs clausæ.) Tres habet denticulorū in pelle pungentiū per
 a +



CALEPINO, Ambrogio. *Dictionarium. In quo restituendo atque exornando cum multa praestitimus.*

Venice, apud Aldi filios, 1552.

Folio (335 x 225 mm.), two volumes. Contemporary dark olive green morocco over pasteboards binding from the workshop of the Genoese 'Grimaldi binder', sides panelled with blind and gilt filets, four different floreal tools at corners, central gilt roundel medallion with the rising phoenix, gilt lettered spine with four double and five single bands, gilt edges. A very fine set.

Exquisitely bound copy of a scarce Aldine edition of this most successful Renaissance dictionary. Ambrogio Calepino (1440-1510) was an Italian lexicographer renowned for his Latin dictionary, first published in 1502; known as 'il Calepino', it was reprinted exceedingly throughout the 16th century, twelve times solely by Aldus and his heirs. Despite the changed 'intellectual climate' beginning from the second half of the 16th century, 'with vernacular languages throughout Europe conspiring to defeat the humanists' project and make classical Latin an irredeemably foreign language to all, Calepino's dictionary became the main translation dictionary in use' (Moss, 'Renaissance Truth', 24). The 1552 is the fourth Aldine edition; although Renouard lists it, he considers it among the 'chimériques' editions, which he could not find anywhere, this rarity being due to the majority 'being almost entirely destroyed by intensive use' and being superseded by subsequent, revised ones (Renouard 221:6). That a work made for practical use was bound, as here, at such expense suggests it was probably a gift or presentation copy. The elegant contemporary binding bears the much-debated and still mysterious gilt oval with a phoenix emerging from a vase, its beak tending towards the sun. This centrepiece is recorded on another half a dozen bindings produced for works printed in 1548-52 (e.g., de Marinis 910). Given the provenance of extant examples, A. Hobson attributed such bindings to the Genoese 'Grimaldi binder', for a tool with a pair of leaves – here present in the centre panel – copied from the Roman Maestro Luigi (Hobson, *Apollo and Pegasus*, 97-98). Probably active in the Genoese province, the Grimaldi binder is renowned for producing some of the famous 'Apollo and Pegasus' plaquette bindings. M.M. Foot too classified a similar binding with the phoenix device, produced c.1552, as the work of the Grimaldi binder (Foot, *Henry Davis Gift*, III, 327). As for the phoenix, A.N.L. Munby suggests that the gilt stamp was probably added to books bound for the private library of the Venetian printer Gabriele Giolito de' Ferrari, whose device was indeed

AMBROSII CALEPINI DICTIONARIUM.

In quo restituendo atque exornando cum multa præstitimus,
tum in extremo plurimarum dictionum seiunctam
à libro appendicem impressimus, & no-
uam, & utilissimam, ac pe-
nè necessariam.



VENETIIS, APVD ALDI FILIOS.

M. D. LII.

a phoenix (*Book Collector*, 129). However, Giolito does not appear to have had any clear connections with Genoa. It thus remains obscure whether the phoenix device was actually stamped by the Genoese binder or elsewhere, for an unrelated owner.

WorldCat locates 3 copies in the US (Brigham Young, Notre Dame, Newberry). COPAC locates 2 copies in the UK (Manchester, Oxford). Renouard 269:5; Labarre, *Bibliographie du Dictionarium*, 47-48. Not in Brunet.

A.N.L. Munby, 'Query n.2. Early Trade Bindings', *Book Collector* 1 (1952), 128-29; A. Hobson, *Apollo and Pegasus* (Amsterdam, 1975); A. Moss, *Renaissance Truth and the Latin Language Turn* (Oxford, 2003).

ALIGHIERI, Dante. *Dante con l'espositioni di Christoforo Landino, et d'Alessandro Vellutello. Sopra la sua comedia dell'Inferno, del Purgatorio, et del Paradiso.*

Venice, appresso Giovambattista Marchiò Sessa et fratelli, 1578.

Folio (316 x 213 mm.), [28], 392 leaves. [i.e. 396, four leaves unnumbered between 163 and 164], woodcut portrait of Dante within architectural oval frame on title-page and ninety six woodcut illustrations in text, woodcut initials and ornaments, Sessa cat and mouse device at end. A few leaves slightly browned and foxed but a very good copy in contemporary Italian limp vellum, with Dante's name on spine.

Beautifully-illustrated, much praised second folio impression by the Fratelli Sessa, edited by Francesco Sansovino. Together with the first of 1564 and the third of 1596, it is one of the three *Edizioni del Gatto*, from the cat used as printer's device, or *Edizioni del Gran Naso*, from the handsome woodcut portrait of Dante with his trademark nose.

The 96 woodcuts portraying scenes from the poem were cut after those designed by Alessandro Vellutello for the Marcolini edition of 1544. Influential for artists as different as Federico Zuccaro and William Blake, the illustrations were inspired by illuminated medieval manuscript of the *Commedia* (Brunner, *Illustrierung*, 49). The text, adapted from the 1502 Aldine edition, is framed by an innovative double-column commentary which features, for the first time together, the glosses of Cristoforo Landino, first printed in 1481, and the more recent ones by Vellutello, of 1544. These were theoretically diverse, one following Aristotelianism and the other Neo-Platonism, as well as often in disagreement on the detailed interpretation of the theological narrative—e.g., Vellutello criticised Landino's calculations of the dimensions of Hell.

'Dante's fortune in the Cinquecento effectively comes to an end with [...] Sansovino's three editions of the *Comedy* (1564, 1578, and 1596). These folio volumes [...] come rather unexpectedly after decades of *Dantini*. One almost has the impression of a nostalgic return to the earliest printed Dantes' (Parker, *Commentary*, 148).

A deluxe edition.

COPAC locates 14 copies in the UK; WorldCat locates 12 copies in the US (Michigan, Duke, Bucknell, Delaware, UPenn, Columbia, Pierpont Morgan, Stanford, Huntington, Kansas State, Loyola and Yale).

EDIT16 CNCE 1177; Colomb de Batines, *Bibliografia dantesca*, 97-98; Brunet I, 495: 'assez estimée'. D. Parker, *Commentary and Ideology: Dante in the Renaissance* (Durham, 1993); M. Brunner, *Die Illustrierung von Dantes 'Divina Commedia'* (Munich, 1999).





ARIOSTO, Lodovico. *Orlando furioso di m. Lodovico Ariosto.*

Venice, appresso gli heredi di Vincenzo Valgrisi, 1580.

Quarto (260 x 185 mm.), [8] leaves, 654 pages, [16] leaves. Title-page within an elaborate architectural border, fortysix full-page woodcuts - one at the beginning of each *Canto* - set within two different borders with figures and grotesques, five woodcuts illustrating the added *Cinque Canti*, woodcut historiated initials. Contemporary Parisian binding, limp overlapping vellum, double gilt fillets on covers, gilt centre ornament of laurel leaf tools, flat spine decorated with gilt fillets and fleurons, gilt edges. A very fine copy.

A rare and celebrated reprint of the famous illustrated Valgrisi edition of 1556 – the first to include full-page woodcuts. ‘Édition recherchée’ (Brunet I, 436).

As an administrator and diplomat in the service of Ippolito and later Alfonso d’Este, Ariosto was able to devote time to literature, issuing the first 40 cantos of his *Orlando Furioso* in 1516 and republishing them, with some changes, in 1521. The definitive edition appeared in 1532, with a total of 46 cantos, as well as linguistic and narrative revisions. The multi-layered plot follows three main threads: the history of the war between the Christian paladins and the Saracens, Orlando’s madness at the flight of his beloved Angelica, and the love between the Christian Bradamante and the Saracen Ruggero, a subplot, this last, celebrating the d’Este family. By the mid-16th century, the poem had come to incorporate five additional cantos written by Lodovico Dolce after Ariosto’s death.

Like the 1556 Valgrisi edition, the present features Girolamo Ruscelli’s linguistic revisions, his *argomenti* at the start of each canto summarising the plot, and a brief commentary. It also features 51 full-page woodcuts within elaborate frames decorated with grotesques, containing lively representations of Ariosto’s fantastic landscapes. The anonymous artist – sometimes associated with the style of Dosso Dossi – sought to render graphically the dense plot by creating juxtaposed visual narratives in the foreground, middle ground and background. ‘The illustrations are amazingly complex, and have considerable animation [...] They are narrative in style and attempt to show all the important episodes of each canto in a series of scenes on receding planes. There is even occasionally humour’ (Hofer, *Illustrated Editions*, 32). Fascinating is the graphic rendition of the narrative space through the genres of topography and cartography, with sketches of real maps and even a view of Paris in the background. ‘By positioning the adventures of knights-errant

on a map, or by juxtaposing a cartographic background to the perspectival representation of imaginary places, these illustrations [...] translate faithfully into images the mixture [...] of romance with reality as depicted by maps' (Benassi-Pezzini, 'Mappe ed ecfrasi', 188).

A gem in the history of book illustration.

Brunet I, 436; Guidi, *Annali*, 84; EDIT16 CNCE 2796. WorldCat locates 4 copies in the US (Illinois, UPenn, Yale, North Carolina).

P. Hofer, 'Illustrated Editions of *Orlando Furioso*', in *Fragonard's Drawings for Ariosto* (Washington, 1945), 27-40; A. Benassi, S. Pezzini, 'Mappe ed ecfrasi nell'edizione Valgrisi del 1556', in *Orlando Furioso. Lo specchio delle immagini* (Roma, 2014), 183-226; U. Guidi, *Annali delle edizioni e delle versioni dell'Orlando Furioso* (Bologna, 1861).

BUONARROTI, Michelangelo, SCULTORI [GHISI], Adamo.

Michael Angelus Bonarotus Pinxit, Adam Sculptor Mantuanus Incidit.

[Rome] : Jo. Bapta. de Rubeis, 1612.

Octavo (197 x 156 mm.), portrait of Michelangelo in ovale and 73 engravings. Light browning, an ink spot on the first page, a very fine copy in contemporary Italian limp vellum with manuscript title on spine.

The scarce first edition, second state, of this superb collection of 73 engravings after Michelangelo's frescos in the Sistine Chapel, with a portrait of the painter. Produced to facilitate the study of anatomy and models for artists-in-training, and in general to provide reproductions of those not easily accessible masterpieces, the plates were engraved by the Mantuan artist Adamo Scultori (also called Ghisi, 1530-74) and probably first printed by Giovanni Battista de' Rossi (de Rubeis) in Rome, c.1580. Michelangelo's portrait, dated 1612 and not systematically present, shows the painter aged 74.

The number of recorded plates is variable, with Brunet listing 74, Bartsch and Le Blanc 72, and Steinmann/Wittkover 72 to 74. With 73, this copy collates like those at Pierpont Morgan and the Royal Collections. The plates portray the sybils and prophets, and individual figures of men, women and children in various poses, extracted from Sistine Chapel frescoes. In particular, they also reproduce frescoes that are no longer extant. The portraits of the ancestors of Christ, to which Scultori devoted four plates, were destroyed by Michelangelo to make room for the Last Judgement. The figure of Atlas was irremediably damaged by the explosion at Castel Sant'Angelo in 1798.

A scarce, fascinating and masterful collection.

WorldCat locates 6 copies in the US (NYPL, NGA, Lake Forest, Pierpont Morgan, Princeton, Illinois); COPAC locates 7 in the UK (including Oxford and BL).

Steinmann/Wittkower 817; Bartsch XV, 426; Le Blanc II, 290, 9-80; Nagler, *Monogr.* I, 1224; Brunet I, 1393: 'recueil assez rare'.



BUONARROTI, Michelangelo, SCULTORI [GHISI], Adamo.



MASINI, Nicolò. *Nicolai Masinii Caesenatis, philosophi et medici, De gelidi potus abusu. Libri tres.*

Cesena: apud Bartholomæum Rauerium, 1587.

Quarto (196 x 138 mm.), [76], 303; title-page within an elaborated woodcut frame, some head-pieces and tail-pieces, historiated initials one full-page woodcut illustration, woodcut printer's device on last page. Contemporary limp vellum, front cover with the painted arms of the Abbot Guidi di Bagno to whom this copy was offered, manuscript title on spine. A very fine copy.

The first edition of a fascinating medical book on the uses and abuses of ice and snow for cooling drinks.

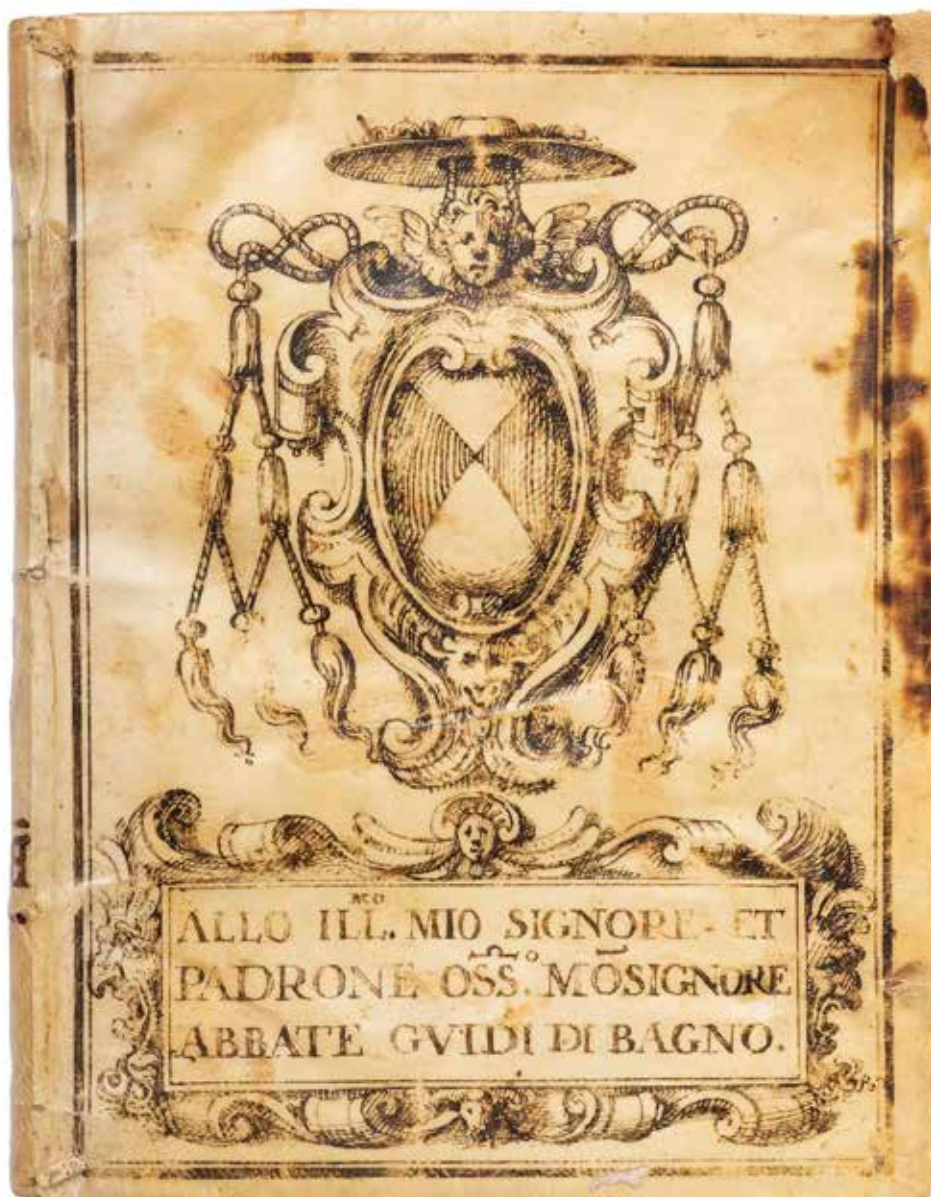
Nicolò Masini (1533-1602) was a renowned medical practitioner from Cesena, and the personal physician of the Malatesta and the Conti Guidi. Whilst he contributed indirectly, through correspondence, to the works of several contemporary medical scholars such as Girolamo Mercuriale, *De gelidi potus* was his only published work, dedicated to the future Gregory XIV.

Like several others produced in the 1570s and 1580s, the work was inspired by the much berated habit, borrowed from the ancients, of cooling down wine and other drinks with ice or snow. Starting from the humoral theories of Galen and Avicenna, Masini harshly criticised the assumption of exceedingly cold drinks – after assessing how cold a cold enough drink should be – as very damaging to the body. He also explained how the pleasure of swallowing a cold drink was deceptively strong, being in truth brief and only caused by the numbed sense of taste in the tongue. Masini's theories reflected those of the time, 'when the members of the medical faculties of Europe were almost unanimous in their condemnation of the growing practice among the rich and fashionable of drinking their wine, water and sweet beverages chilled with snow' (David, *Harvest*, 6). In particular, excessive cold could penetrate into the blood, leading to coagulation and even sudden death.

But the three parts of *De gelidi potus* are most of all a treasure trove of dietary instructions and advice. Masini provided guidance on cooling down drinks so as to make them pleasant enough but not damaging, using environmental conditions and even a small implement for wine, illustrated in a woodcut. He also explained how cold drinks should not be used to treat or alleviate the symptoms of certain illnesses, and should only be allowed, in small doses, to people who are 'hot, well-built or fleshy', or to those who undertake demanding physical exercise.

WorldCat locates 4 copies in the US (NYPL, NLM, Yale, UCLA); COPAC locates 4 in the UK (British Library, Oxford, Wellcome, Edinburgh). Vicaire 572; Simon 1012; Durling 2982 ; Wellcome I, 4100.

E. David, *Harvest of the Cold Months. The Social History of Ice and Ices* (New York, 1995).





IL DEVOTISSIMO
VIAGGIO
DI GERUSALEMME.

Fatto, & descritto in sei libri dal Sig. Gio-
uanni Zuallardo, Cavaliero del Santiss.
Sepolcro di N. S. l'anno .1586.

Aggiontou i disegni di vari
luoghi di Terra Santa. & altri paesi
Intagliati da Natale Bonifacio Dalmat.

CON LICENZA DI SUPERIORI

Stampato in Roma .
Per F. Zanetti & Gi. Ruffinelli nell'
Anno .MD LXXXVII .

ZUALLARDO, Giovanni [ZUALLART, Jean].

Devotissimo Viaggio Di Gerusalemme. Fatto, & descritto in sei libri dal Sigr. Giovanni Zuallardo, Cavaliero del Santiss Sepolcro di N.S. l'anno 1586. Aggiuntovi i disegni di varii di varii luoghi di Terra Santa & altri paesi intagliati da Natale Bonifacio Dalmata.

Rome: F. Zanetti & Gia Ruffinelli, 1587.

Quarto (224 x 153 mm.), [10] leaves, 402 pages, [10] leaves with engraved title, portrait of Zuallart and 51 maps, two full-page, plans and views in text. Some browning and foxing, a few spots but a good copy in contemporary limp vellum with manuscript title on spine.

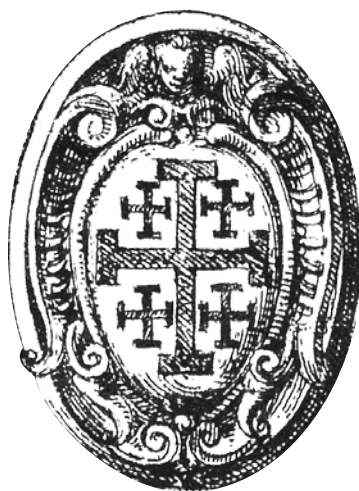
The first edition of this beautifully illustrated account of a pilgrimage to the Holy Land in 1586. The five-month journey was undertaken by Giovanni Zuallardo (Jean Zuallart or Zuillart, 1541-1634), *maire* of Ath in Hainaut, his company having been requested by his pupil, Philippe de Mérode, Baron Frentzen, during a stay in Rome in 1585. Zuallart taught himself how to draw in preparation for his trip; his sketches provided the model for several of Natale Bonifacio's 51 engraved and etched maps and landscapes in this edition. They include a bird's-eye view of Venice, Mediterranean islands (the Tremiti, Zante, Candia and Cyprus), cities in the Holy Land (Jaffa, Jerusalem, Ramleh), and Scriptural locations (including the house of the Good Thief and Caiaphas, Christ's prison and the sepulchre of the Virgin). Such images 'played a new role in this popular literature, paving the way...to the 17th-century genre of the journal of voyages' (Zilli, 'Voyage', 188).

Devotissimo viaggio was published only a couple of decades after the Council of Trent, which had sought to reignite the waning tradition of pilgrimages to the Holy Land, later encouraged also by major Counter Reformation authors like Robert Bellarmine. Zuallard prefaced his account with a long discussion on the difficulties and hardships of such a pilgrimage, from transport to clothes and food; this is followed by a lively account of his travel and of the Scriptural locations he saw, with a section on the orations to be uttered at each place. Book VI also features a letter from the theologian Domenico Danesi di Montepulciano on the antiquity and purpose of pilgrimages to the Holy Land. For its structure and attractive illustrations, Zuallard's work became a 'fundamental reference book for subsequent such travel accounts' (Longo, *Memorie*, 17).

EDIT16 CNCE 38763; Mortimer, *Harvard 16th C It.*, 559; Röhricht, *Bibliotheca Geographica Palaestinae*, 212-13. Not in Sander.

WorldCat locates 14 copies in the US (Minnesota, Newberry, Wisconsin, Bridwell, HRC, UTMD, JTS, Trinity College, Yale, Getty, UCLA, Oregon, UPenn, Harvard); COPAC locates 10 copies in the UK (including BL and Oxford).

P.G. Longo, *Memorie di Gerusalemme e Sacri Monti in epoca barocca* (2010); L. Zilli, 'Un voyage en Terre Sainte', *Perspectives* 2 (1995), 170-88.



VIGNOLA, Jacopo Barozzi da. *Regola de cinque ordini d'architettura di M. Iacomo Barozzio Da Vignola. libro primo et originale. [followed by] Alcune opera d'Architettura di Iacomo Barotio da Vignola raccolte e poste in luce da Francesco Villamena Lanno MDCXVII.*

Rome: G. B. de' Rossi, [1619 circa].

Rome: F. Villamena, 1617.

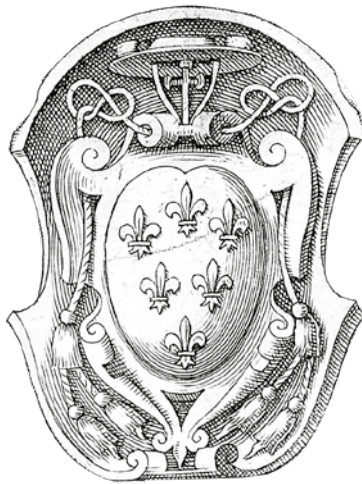
Folio (407 x 267mm.) two parts in one volume. Part I: engraved title-page with portrait of Vignola and 36 engraved plates. Part II: engraved title-page and 17 engraved plates, the last two folding. Light marginal worming, a few spots, a tear on last plate, a good copy in contemporary stiff vellum.

First printed in 1562 the *Regola de cinque ordini d'architettura* is one of the most influential and famous architectural treatise of every epoch; it remained a standard textbook on the architectural orders for three centuries.

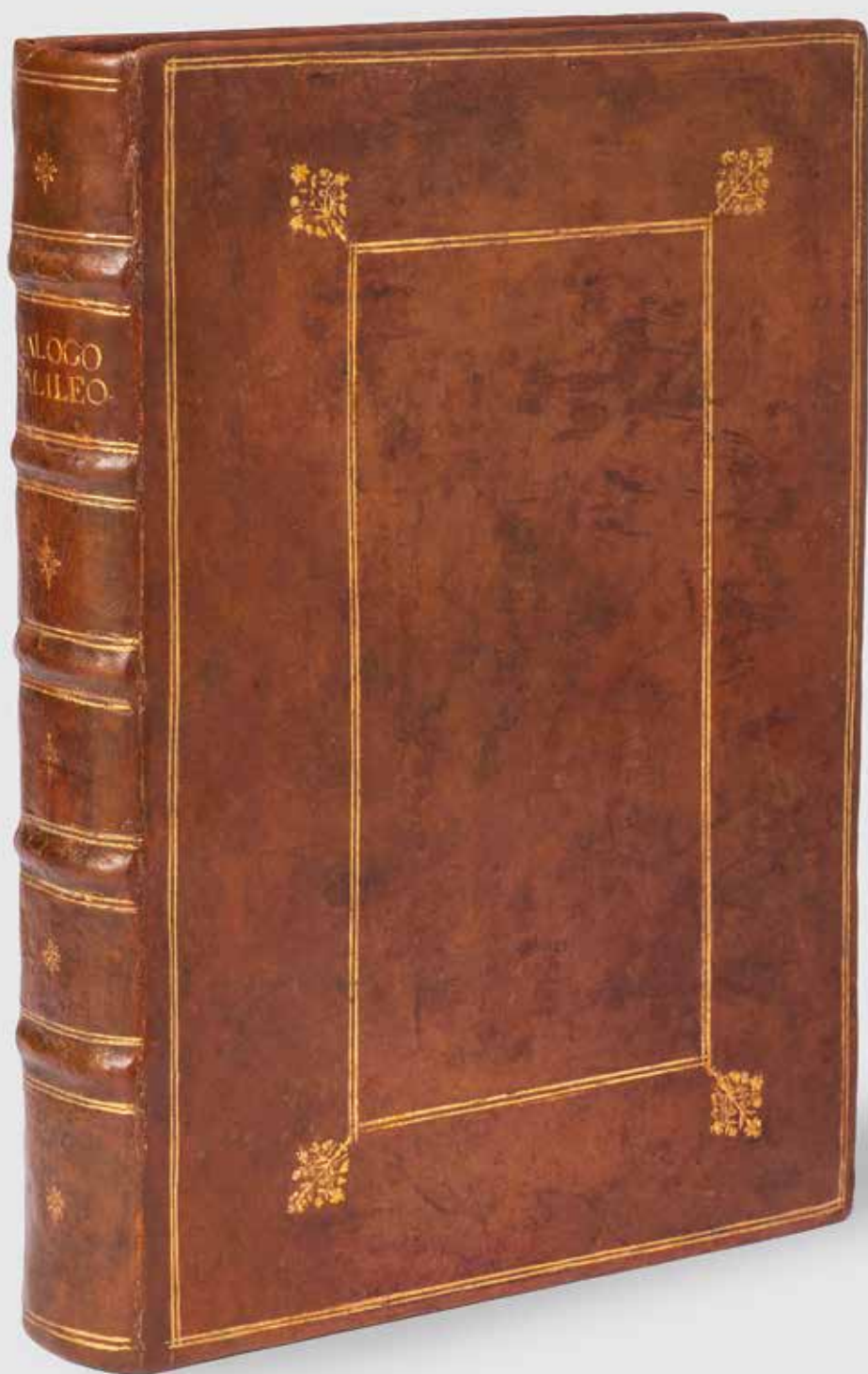
Vignola's *Regola* is part of the practical direction of Renaissance architecture, which has often been compared to the more theoretical interests of the Quattrocento. A brief comparison between Alberti's treatise and Vignola's column book shows how much more focused are the ambitions of the latter. Vignola's method for the design of the five orders can be accused more justly of having produced uneducated architects than Serlio's easy and simple method (as Julius Schlosser has argued, turning around Lomazzo's severe judgment of Serlio's contributions). But it is precisely the limited scope that is the probable foundation of Vignola's success, according to Maria Walcher Casotti (1985). Because of his narrow horizon, Vignola's book is more reliable than the more complicated personal approaches of Serlio or Palladio. The advantages of Vignola's work are the clarity of the material, the methodical order, the precise measurements for all the details (the "specs" in architectural parlance), and the elimination of all but the essential content. But how did Vignola arrive at this condensed material? His association with the Vitruvian academy in Rome is well documented, and his *Regola* can be seen as the practical result of the academy's theoretical and archaeological interests. The clarity of the *Regola*, its limitation to one argument, the mathematical solutions, and the orderly search for a universal proportion made it an ideal pedagogical instrument. But its significance is largely educational. It is useless, according to Walcher Casotti (1985), to search in it for a poetics that may have pointed the way to new developments in architectural language, nor does it explain the aesthetic theories of the writer. The book's success is due in large part to its elementary quality, being neither a humanist study in the manner of Alberti nor an

archaeological corpus like the one that Raphael had planned to publish. Vignola's treatise on the columns may originally have been thought of as the complement to the much more ambitious project of the Vitruvian academy to publish a clear Latin edition of Vitruvius. As the author suggests, the *Regola* was not conceived as a pedagogical tool, even though that is exactly how it was used for almost three centuries, but was the result of the architect's long experience placed at the disposal of friends and colleagues.

Walcher Casotti, Maria. "Giacomo Barozzi da Vignola: Nota introduttiva" and "Giacomo Barozzi da Vignola: Le Edizioni della Regola." In *Trattati*. Ed. Elena Bassi et al. Milan, 1985: 501-512, 527-577; Fowler 356







GALILEI, Galileo. *Dialogo di Galileo Galilei linceo, matematico sopraordinario dello Studio di Pisa. [...] Dove ne i congressi di quattro giornate si discorre sopra i due massimi sistemi del mondo tolemaico, e copernicano; ...*

Florence: Gio. Batista Landini, 1632.

Quarto (218 x 153 mm.), engraved frontispiece, [4] leaves, 458 pages, [16] leaves, with the *errata* bound at the end, possibly supplied, and the last blank leaf; diagram on page 192 corrected. Contemporary calf binding, à la *Du Seuil*, spine in compartments. Some light browning, a few spots, engraved frontispiece restored in the external and lower margin, binding restored. A good copy.

First edition of one of the most famous books in the history of science: Galileo's celebrated defence of Copernican heliocentrism. 'In the form of an open discussion between three friends-intellectually speaking a radical [Filippo Salviati], a conservative [Simplicio] and an agnostic [Giovanni Francesco Sagredo]-it is a masterly polemic for the new science.

'It displays all the great discoveries in the heavens which the ancients had ignored; it inveighs against the sterility, wilfulness, and ignorance of those who defend their systems; it revels in the simplicity of Copernican thought and, above all, it teaches that the movement of the earth makes sense in philosophy, that is, in physics. Astronomy and the science of motion, rightly understood, says Galileo, are hand in glove. There is no need to fear that the earth's rotation will cause it to fly to pieces.' (PMM) The book had a dramatic history. 'If it was not exactly written in defiance of the Inquisition, it was composed with the deliberate intention of bamboozling the censors and of outwitting Galileo's clerical enemies. The censors were the more easy to deceive; after the book was published Galileo's enemies dragged him to Rome in 1633, set him before the Inquisition, and forced him to abjure all that the *Dialogo* professed. [...] The book itself remained on the *Index Librorum Prohibitorum* until 1832. It is an eternal reminder of human endeavour and human fallibility.

'As everyone knows, it was an historical accident, the invention of the telescope, that converted an obscure, fifty-year-old professor at Padua into Galileo, the celebrated international crusader for the Copernican hypothesis. During an earlier decade Galileo had remained a silent revolutionary, fearing to court ridicule if he advocated heliocentric astronomy; for even sixty years after Copernicus's death men were largely indifferent to a seemingly implausible hypothesis. Copernicus was a mathematician; it was Galileo, a physicist and



philosopher, who showed that his work had to do with the reality of things. Perhaps the greatest discovery Galileo made with his telescope was that the earth-centred philosophy of Aristotle, like the earth-centred epicycles of Ptolemy, was utterly false. Galileo's first publications had little circulation. Then in 1615 he was officially silenced as regards the truth of astronomy.

The Dialogo was designed both as an appeal to the great public and as an escape from silence.' (PMM)

'*The Dialogo*, far more than any work, convinced men of the truth of the Copernican system.' (Owen Gingerich) 'Every fear of Galileo's enemies was justified; only their attempts to stifle thought were vain.' (PMM)

Carli and Favaro, p.28; Cinti 89; Dibner *Heralds of Science* 8; Grolier/Horblit 18c; Norman 858; PMM 128; Riccardi I.511; Wellcome 2647a.



ZANI, Valerio.

Memorie imprese, e ritratti de' Signori accademici Gelati di Bologna.

Bologna, Per li Manolessi, 1672.

Quarto (210 x 146 mm.), allegorical title-page with a view of Bologna in the background, full page portrait of the dedicatee Cardinal Francesco Barberini, a second engraved title-page with the emblem of the Accademia after Agostino Carracci, 31 full page portraits, woodcut head-pieces and tail-pieces, woodcut vignette. A worm track in the first three pages, a few spots, a paper flaw on page E1; overall a very good copy in contemporary vellum with manuscript title on spine.

The first edition of this superbly engraved book celebrating with portraits and *imprese* the most important members of the Accademia dei Gelati, a major Italian intellectual circle of the early modern period.

Based in Bologna, the Accademia was established in 1588 by Melchiorre Zoppio and the brothers Gessi as an elite circle to foster intellectual activities. It boasted among its members popes, noblemen and *letterati*, and, it has been suggested, even a few artists, as secondary members, including Agostino Carracci and Giuseppe Maria Mitelli. The Accademia showcased the talent of its associates through printed collections of verse, severely assessed by an inside 'censorship' (Perini, 'L'Accademia', 115).

Dedicated to Cardinal Francesco Barberini, *Memorie* is a handsome example of the fashionable 17th-century genre of illustrated biographies, inspired by an interest in physiognomy and portraiture as an insight into a person's character (Testa, 'Italian Academies', 201). The work provides indeed a pantheon of deceased and living academicians. Deceased members were celebrated with a portrait and an *impresa*, whilst living ones were identified through their *impresa* alone, which they had themselves devised. The work features 103 superb engravings by the artists Laur. Tintus after I.M. Mitelli and Agostino Carracci (who had originally designed the *impresa* of the academy), and Hubertus van Otteren. The first portrait is of the dedicatee, Cardinal Barberini; it is followed by a first section with 31 portraits of major historical members of the academy, and a second with 71 *impresa*. As explained in the preface, models for the portraits reproduced were generously provided by relatives or acquaintances of the late academicians, though several had to be excluded due to the impossibility of retrieving their likeness.

'The systematic employment of emblems by academicians distinguishes the Accademia dei Gelati from other academies of the time, while a theme of

self-irony can be detected in some of the emblems. Thus, the portrait could be considered a tribute to the deceased academician, while the emblem represented its playful side. [...] the invention of a personal emblem by each academician was not a common feature of all academies' (Testa, 'Italian Academies', 203).

WorldCat locates 14 copies in the US (Huntington, Getty, Yale, Trinity College, Princeton, Pierpont Morgan, Penn, NGA, Cornell, Penn State, BYU, Folger, Minnesota, Chicago). COPAC locates 7 in the UK (including BL and Oxford).

Landwehr, *French, Italian, Spanish and Portuguese Emblem Books*, 8; Praz, *Studies in 17th-century imagery* (2nd ed.), 245. Not in Brunet. G. Perini, 'Ut pictura poesis: L'Accademia dei Gelati e le arti figurative', in *Italian Academies of the 16th Century*, ed. D.S. Chambers and F. Quiviger (London, 1995), 113-26; S. Testa, 'Italian Academies and Their "Facebooks"', in *The Italian Academies 1525-1700*, ed. J.E. Everson et al. (Cambridge, 2016), 197-212.

VICO, Giovanni Battista.

Principj di una scienza nuova intorno alla natura della nazioni.

Naples, Felice Mosca, 1725.

Duodecimo (165 x 105 mm.), 270 pages, 6 unnumbered leaves. Our copy has manuscript corrections on pages: 35, 46, 59, 60, 61, 108, 142, 173, 249, 267; and the three-line paper slip pasted on verso of the last page of text. Contemporary interim paper boards with manuscript title on spine. Browning and foxing due to the poor quality of the paper but a very fine copy completely untrimmed.

The very rare first edition of this ground-breaking historiographical work, untouched in its original state.

‘The vehicle by which the concept of historical development at last entered the thought of Western Europe.’ (Toulmin, *The Discovery of Time*, 125)

‘Many 20th-century notions of anthropology, comparative law, literature, religion and linguistic philosophy can be found in the pages of this book.’ (PMM)

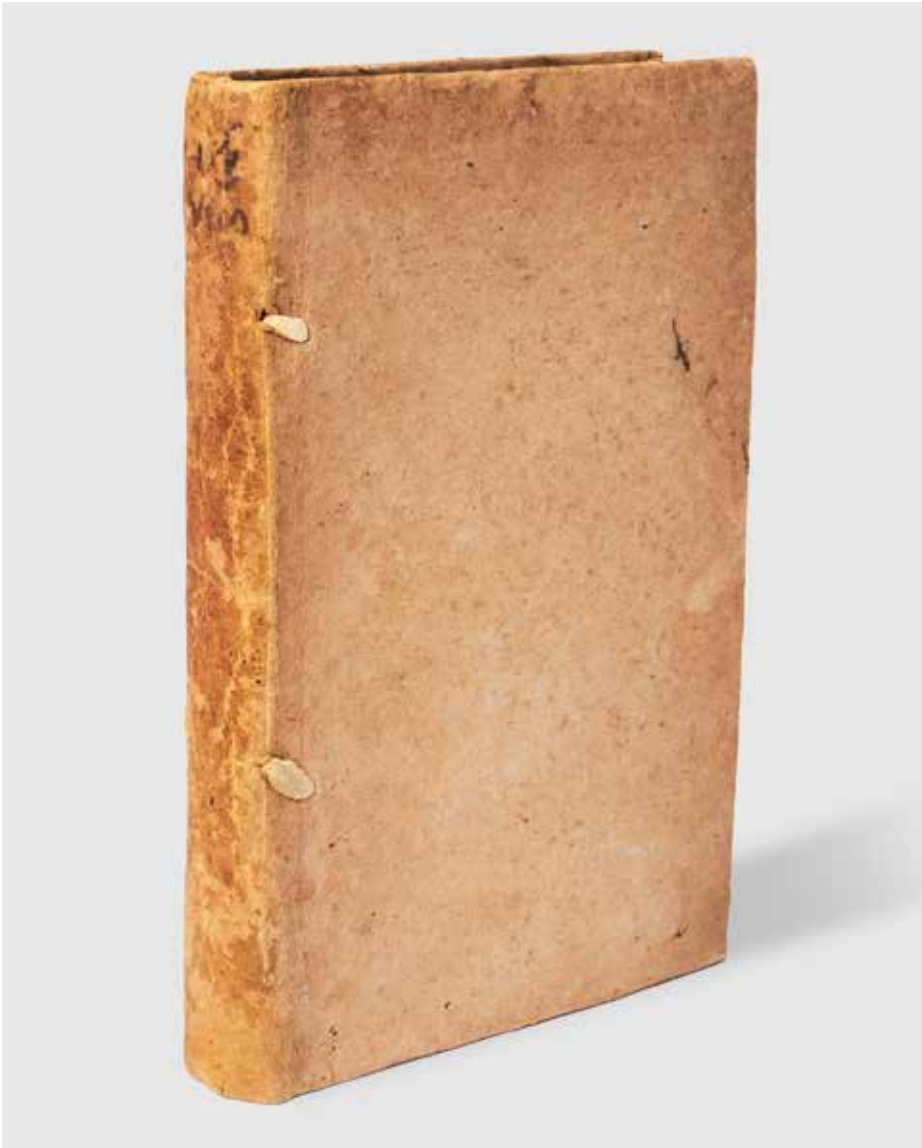
The son of a Neapolitan bookseller, Gimbattista Vico (1668-1774) earned a degree *in utroque iure* at Naples. After working as a private tutor, he was appointed to a professorship of rhetoric in the same university and, in 1734, he became Historiographer Royal to Charles III, King of Naples.

The first edition of the *Scienza Nuova* was written in 1723-25 and offered, with a dedication, to Cardinal Lorenzo Corsini, later Pope Clement XII. Although Corsini’s acceptance implied financial assistance to the publication of Vico’s work, he eventually withdrew his support. Unable to find a more generous patron, Vico had to excise three-quarters of the original 1,000 pages and have the work printed at his expense in a minute typeface, in 12mo, on low-quality paper (Croce, *Bibliografia*, 35-37). The present copy, in *interim* boards, untrimmed and awaiting binding, has come down to us as it was then, fresh from the printer’s press. ‘This first edition is very scarce; in 1729, four years after its publication, its rarity was renowned’; copies were sold, even then, at a high price. (Parenti, *Notizia*, 11)

The work offered a new philosophical system, opposed to Descartes – a *scienza* embracing the general knowledge of human civilisation, based on the interaction of philology, history and law. To Vico, philology and etymology were useful epistemological instruments for the understanding of the ancient past. Poetry in particular, he explained, conveyed history through myths enshrouded in allegory. He also saw history as a cyclical pattern, composed

of *corsi* and *ricorsi*, by which civilisations moved from barbarism to a refined humanity, only to elapse back into the former. These ideas, so opposed to 18th-century classicism and positivism, were instead celebrated in 19th-century philosophy, linguistics and nationalism.

Reprinted and enlarged in 1730 and 1744, the 1725 edition remains nevertheless the one in which Vico's philosophy 'was expressed with less depth and self-confidence [...] yet with greater ease and spontaneity, so that the common reader will find it less obscure' (Fasso, '*Quattro auttori*', 79).



PMM 184; Croce, *Bib. Vichiana*, 34-41; Brunet V, 1175. WorldCat locates three copies in the US and one in the UK.

B. Croce, *Bibliografia Vichiana* (Naples, 1947); M. Parenti, *Notizia bibliografica sulle edizioni originali della 'Scienza Nuova'* (Florence, c.1950); G. Fasso, *I 'quattro autori' del Vico* (Milano, 1949).



V I T A
D I
BENVENUTO CELLINI

OREFICE E SCULTORE FIORENTINO,

DA LUI MEDESIMO SCRITTA,

Nella quale molte curiose particolarità si toccano appartenenti alle Arti ed all'Istoria del suo tempo, tratta da un'ottimo manoscritto, e

D E D I C A T A

ALL'ECCELLENZA DI MYLORD

RICCARDO BOYLE

Conte di Burlington, e Cork, Visconte di Dungarvon,
Barone di Clifford, e di Lansborough, Baron Boyle
di Brog Hill, Lord Tesoriere d'Irlanda, Lord
Luogotenente di Westriding in Yorkshire,
siccome della Città di York, e Cavaliere
della Giarrettierra.



I N C O L O N I A

Per Pietro Martello.

V I I I .

CELLINI, Benvenuto. *Vita di Benvenuto Cellini*.

Cologne [but Naples], P. Martello [1728].

Quarto (267 x 189 mm.), [4] leaves, 318 pages, [4] leaves; title-page printed in black and red. A very fine copy in contemporary stiff vellum, red morocco lettering piece on spine.

The first Italian edition of the fascinating autobiography of a most renowned *artiste maudit*.

The Florentine Benvenuto Cellini (1500-71) was among the most important Mannerist artists – a skilled goldsmith, sculptor, musician and author. He worked in Rome, Florence, Mantua, Naples, Venice and Paris, producing medals, medallions, statues, decorative silver and gold objects (e.g., caskets, cups and candlesticks) for princes and the nobility. He famously spent his life amidst intrigues, imprisonments (with a murder attempt), flights, battles and several charges of sodomy. This is arguably why his autobiography, composed between 1558 and 1562, continued to circulate in manuscript form for nearly 150 years, before finally reaching the press in 1728.

This first edition sealed his European fame as an autobiographer and talented author. It features a dedication and preface by the Italian physician and naturalist Antonio Cocchi (1695-1758), and was mentioned as a notable work for the Italian language in the *Vocabolario degli Accademici della Crusca* of 1741. ‘A highly impassioned, albeit embellished, account of Cellini’s life as artist and adventurer, it gained attention during the romantic period and later served as a model for 19th-century historical novelists like Sir Walter Scott and Alexandre Dumas. [...] it is remarkable for its enduring power to capture the imagination of modern readers, as it presents a stunningly vivid portrait of life in 16th-century Italian society’ (White, *Renaissance*, 80). A counterfeit of this edition was printed in 1792, which differs in few details as listed by the bibliographer Gamba. It was also translated into German by J. Wolfgang Goethe c.1800.

WorldCat locates 25 copies in the US (HRC, Clark Art Institute, Columbia, Delaware, Huntington, Grinnell, Illinois, Chicago, Newberry, Indiana, Michigan, Ohio State, Penn State, LC, Lehigh, Pierpont Morgan, NYAM, NYPL, Princeton, Mass, Wesleyan, Yale, Wellesley, Getty and Stanford).

Brunet I, 1725; Cicognara 2231 (incorrectly stating Florence, 1730); Gamba 337; Graesse II 99. P.A. White, ‘Cellini, Benvenuto’, in *Renaissance and Reformation, 1500-1620*, ed. J.E. Carney (London, 2001), 79-80.



LEONI, Ottavio, BELLORI, Giovanni Pietro.



V I T A

D I

GIO. FRANCESCO BARBIERI

DETTO IL GUERCINO DA CENTO,

E delle Opere de' suoi Congiunti,
ed Allievi

DEL CONTE CARLO CESARE MALVASIA

Nelle Vite de' Pittori Bolognesi Tom. 2. pag. 359.



O foglio paragonar quel Pittore,
che di un buon colorito arredato
si vede, a quel Cantore, che di
una bella voce provisto si trova;
e come suol dirsi, che delle cen-
to parti, che alla Musica richie-
donsi, le novantanove posseggia,
chi con un bel metallo fa udirsi;
così delle cento qualità, che la

Pittura abbelliscono, aver le novantanove può ben pre-
giarsi chi di un bel colore fa pompa. Non tutti pene-
trano

LEONI, Ottavio, BELLORI, Giovanni Pietro.

Ritratti di alcuni celebri pittori del secolo XVII [...] si è aggiunta la vita di Carlo Maratti scritta da Gio. Pietro Bellori [...].

Rome, Antonio de' Rossi a spese di Fausto Amidei, 1731.

Quarto (235 x 164 mm.), [4] leaves, 272 pages; title-page printed in red and black and with a vignette with the arms of the dedicatee, the Marquis Livio de' Carolis, 12 full page engraved portraits, several vignettes and historiated initials. Contemporary mottled calf, spine in compartments with gilt decorations, red morocco lettering piece. A very good copy.

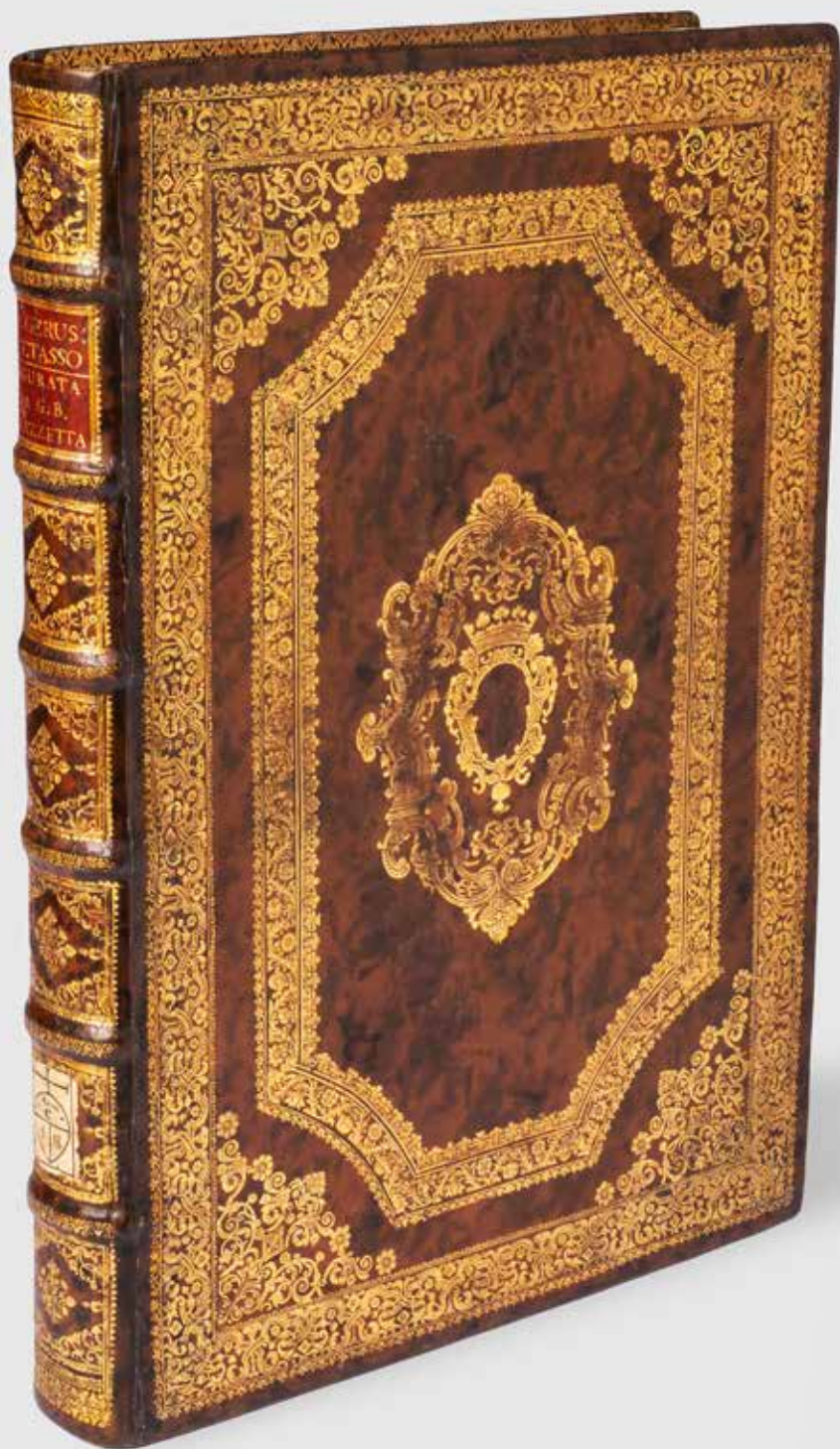
The first edition of this exquisite suite of 12 portraits of major 17th-century painters. The engraver Ottavio Leoni (1578-1630) was one of the most fashionable and sought-after artists in early 17th-century Rome, and the son of the just as famous Lodovico. He was renowned for his crayon portraits a *macchia* – sketched, that is, to the life, but finished by memory, without the presence of the person portrayed. Towards the end of his life he also learned the art of engraving, and by the time of his death he had drawn the likeness of hundreds of important people in Rome, boasting among his greatest admirers and collectors even the Prince Borghese.

Ritratti features 11 portraits signed 'Octavius Leonus Roman pictor fecit', followed by a twelfth, unsigned, of Carlo Maratti. These copperplates were produced between 1621 and 1625, and were selected, probably by the printer Antonio de' Rossi, among at least 40 individual, very popular prints of artistic worthies published by Leoni in the 1620s. 'Leoni's technique is so original, so unlike anything that was being done at the time in Italy [...] his graver technique was inspired by the methods he was accustomed to work in crayon [...] his aim was not to reproduce the drawing, but to render again, in a different medium, the portrait' (Thomas, 'Ottavio Leoni', 345). In this suite, the portraits are accompanied by the biographies of Ottavio Leoni, his father Ludovico Leoni, A. Tempesta, C. Roncalli, T. Salini, M. Provenza, G. Cesari D'Arpino, S. Vouet, G. Baglione, Guercino, G.L. Bernino, and Maratti. There is also a letter by Bellori, describing Maratti's work 'Dafne Trasformata In Lauro'.

WorldCat locates 23 copies in the US (Illinois, Chicago, Minnesota, Newberry, Chicago Art Institute, SMU, Emory, Sweet Briar, Penn State, Cornell, JHU, UNC, Iowa, NGA, Lehigh, MET, Pierpont Morgan, NYPL, Princeton, Clark Art Institute, Yale, UCB, Getty); COPAC locates 9 in the UK (including BL and Oxford).

Bartsch, XVII, 246. T.H. Thomas, 'Ottavio Leoni - A Forgotten Portraitist 1578-1630', *The Print Collector's Quarterly* (1916), 322-73.





TASSO, Torquato. *La Gerusalemme liberata di Torquato Tasso con le figure di Giambatista Piazzetta, alla Sacra Real Maestà di Maria Teresa d'Austria, regina d'Ungheria, e di Boemia...*

Venice: Giambatista Albrizzi, 1745.

Folio (451 x 304 mm.), [12], 254 (recte 258) leaves. Half-title, title printed in red and black with engraved vignette, engraved allegorical frontispiece in praise of Tasso, who appears in a portrait medallion surrounded by Apollo and the nine muses, engraved portrait of the dedicatee Empress Maria Theresa by Felix Polanzani after Giambatista Piazzetta, 20 plates with ornamental borders, 20 pictorial head-pieces, 20 culs-de-lampe (6 full-page), at the end full-page double portrait of Piazzetta and Albrizzi, numerous engraved historiated initials. This copy has the plates in the unaltered state; the large illustrations have the dedications at the foot of the plates, the rococo scrolls are present at the foot of the culs-de-lampe, the portrait of the younger Maria Theresa is present in the first state. All of these elements were changed in the second edition. Contemporary Italian calf richly gilt, panels with two large frames of floral motifs and small tools with a central arabesque, pannelled spine gilt in compartments with red morocco lettering piece, gilt edges. A restored tear in the blank margin of one leaf, binding very slightly rubbed small restoration to spine, overall a very fine copy.

First edition of the most sumptuous Venetian book of the eighteenth century. The publisher's far-reaching ambition is testified by a prospectus issued by him, a copy of which, scrutinized by Andrew Robison, is kept in the Pierpont Morgan Library; there Albrizzi declares: 'Nothing will be lacking, neither in the correctness of the text, nor in the quality of the type, and of the paper: but above all I have endeavoured to distinguish my edition with the singularity and perfection of more than sixty plates, all of different designs, drawn by the celebrated painter Piazzetta, and incised in copper by the most talented engravers. This printing will satisfy not only the poets, but also the painters, and the sculptors; and I expect that so many, and such fine ornamentations may never again be seen in any book' (quoted in Knox). 'Albrizzi's patronage of Piazzetta reached its climax in the most famous of all Venetian eighteenth-century books - the *Gerusalemme Liberata*... For this book Piazzetta produced some seventy drawings' (Haskell, *Painters and Patrons*, pp. 335-336).

Piazzetta enjoyed a long friendship with the publisher Giambattista Albrizzi. 'The illustrations were in preparation as early as 1740, when Johann Caspar Goethe saw them during a visit to Venice and was 'amazed with wonder and



A Sua
La Sig.^{ra} Paulina



Ecceellenza
Contarini



ARGOMENTO.

*Sdegnata Gerardo che Rinaldo aspira
Al grado, ov' egli esser assunto agogna:
Perca, ministro a se del suo morire,
Lui, che luccide poi, forte rampogna.
Va l'uccisor in bando ne partire
Vuol che catena, o ceppi altri gli ponga.
Parte Armida contenta; ma dal mare
Vengono al gran Buglion novelle unare.*

CANTO QUINTO.

I.



ENTRE in tal guisa i cavalieri
alletta
Nell'amor suo l'insidiosa Armida,
Nè solo i dice a lei promessi
aspetta,
Ma di furto menarne altri confida;
Volge tra se Goffredo a cui commetta
La dubbia impresa, ov' ella esser dee guida;
Che degli avventurier la copia e'l merto,
E'l desir di ciascuno il fanno incerto.

(50)

admiration'. These designs are now in the Pierpont Morgan Library, New York; the Biblioteca Reale, Turin; and the Hermitage Museum, St Petersburg. Albrizzi issued a prospectus for the volume accompanied by a list of 73 subscribers, including Joseph Smith, Marshal Schulenberg, the Comte de Caylus and Pierre-Jean Mariette. By the time it was published in 1745, 333 copies had been sold by subscription'. (rct.uk) At the height of Venetian book production, Piazzetta's Tasso stands out as one of the grandest examples, and a paradigm of the Venetian pastoral style.

'Non a torto è considerato il più bel libro veneziano [...] G.B. Piazzetta ha assecondato i desideri dell'editore da pari suo, superando in brio e felicità d'invenzioni la già bella ediz. del Bossuet, disegnando 70 composizioni e sfoggiandovi una piacevolezza che ci fa passare da meraviglia in meraviglia [...] è un'ediz. che ben caratterizza un'epoca, e ben si merita tutta l'ammirazione che oggi ancora la circonda.' (Morazzoni 256).

George Knox, *Piazzetta. A tercentenary exhibition of drawings, prints, and books* (Washington, 1983), p. 168; Lanckoronska 240; Morazzoni 256; Andrew Robison, *The Albrizzi-Piazzetta Tasso, in: Non Solus I* (Urban-Champaign, IL), 1974.

MICHELI, Pier Antonio.

Catalogus plantarum horti caesarei florentini opus postumum.

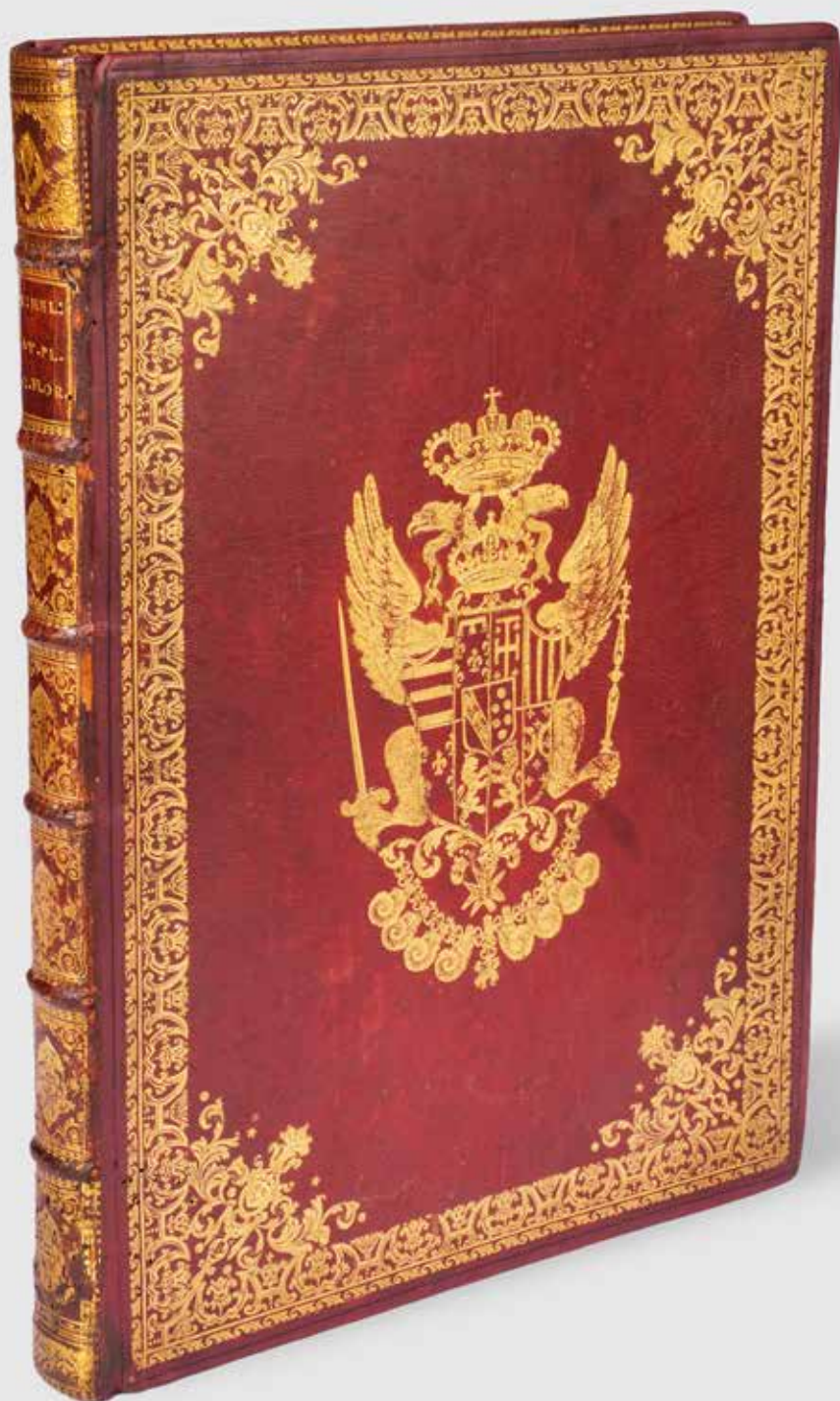
Florence: Bernardo Paperini, 1748.

Quarto (342 x 237mm). Half-title, title printed in red and black with engraved armorial vignette, folding engraved garden plan, 7 engraved plates, engraved vignettes and initials. Contemporary red morocco gilt, central arms gilt of Francis I, Holy Roman Emperor, within wide foliate borders gilt with foliate cornerpieces, spine gilt in 7 compartments. Top compartment of spine neatly restored, a very fine copy.

The first edition of this monumental catalogue of plants in the Orto Botanico of Florence, the third oldest botanical garden in the world. A copy bound for Francis I, Holy Roman Emperor, with his arms as Grand Duke of Tuscany. Also known as 'Giardino dei Semplici', the Florentine Orto Botanico was established in 1545 by Cosimo I de' Medici, as a garden for medicinal plants. In 1718, the garden was entrusted by Cosimo III to the Società Botanica Fiorentina. Its founder and director was Pier Antonio Micheli (1679-1737), professor of botany at Pisa, who wrote ground-breaking work on the spores of mushroom and microfungi. 'His fundamental mission was to turn botany into an autonomous scholarly pursuit – in other words, to make it independent from medicine. [...] botanists – argued Micheli – had to concern themselves exclusively with plant taxonomy and nomenclature, without having to worry about the practical applications and uses of the actual specimens' (Tchikine, 'Echoes', 105).

Upon his death in 1737, he left unfinished a catalogue of the plants of the botanical garden, which, following Micheli's ideas, had been meanwhile enriched with many more, not only medicinal, rare plants, reaching 2000 specimens. His successor, Giovanni Targioni Tozzetti, revised and published it with the title *Catalogus plantarum*. Plants are listed alphabetically by their common Latin name, with brief information on their appearance and abbreviated bibliographical references. It includes seven engravings of plants, flowers and seeds. The main purpose of the work was to provide a detailed, scientific list of all the plants in the Orto Botanico so as to facilitate exchanges with other such institutions.

That a copy of this important work – an epitome of the Florentine botanical garden – should be bound and presented to Francis I, Grand Duke of Tuscany, reflects the ongoing problems facing the Orto Botanico in the mid-18th century. For the Dukes, it had indeed come to represent solely a major



expense that brought little practical benefit. Only 35 years on, the garden was dismantled to make room for an Orto Agrario, deemed of greater utility to the state, under the auspices of Grand Duke Leopold I.

WorldCat locates 18 copies in the US (LA County Arboretum, Catholic University, Oak Spring Garden Library, KU, Illinois, Minnesota, Chicago Botanic Garden, Northwestern, Hesburgh, Lloyd Library, Michigan, Cornell, JHU, NLM, Drexel, California State, UCB, UW); COPAC locates 7 in the UK (including BL, Cambridge and Oxford).

Pritzel 6203; Brunet III, 1707. Not in Nissen or Hunt.

A. Tchikine, 'Echoes of Empire: Redefining the Botanical Garden in Eighteenth-Century Tuscany', in *The Botany of Empire in the Long Eighteenth Century*, ed. Y. Batsaki et al. (Washington DC, 2016), 93-127.

DEI DELITTI
E
DELLE PENE.



*In rebus quibuscumque difficilioribus non expectan-
dum, ut quis simul, & serat, & metat, sed
præparatione opus est, ut per gradus matura-
scant. Bacon. Serm. fidel. num. XLV.*



MDCCLXIV.

BECCARIA, Cesare. *Dei delitti e delle pene*.

[Livorno, Marco Coltellini for Giuseppe Aubert], 1764.

Quarto (218 x 155 mm.), 104 pages, without the errata leaf added in few copies only.

Contemporary paper boards. A very fine copy from the library of baron Nadasd-Landanyi with his araldic stamp on title. In a modern half leather box.

‘One of the most influential books in the whole history of criminology’ (PMM). The rare first edition of this monument of legal history – one of the foundational works of the modern Western legal system.

After earning a degree in law at Pavia, the Marquis Cesare Beccaria Bonesana (1738-94), aged 24, published a short treatise – *Del disordine e de’ rimedi delle monete nello stato di Milano nell’anno 1762* - inspired by Montesquieu’s economic and rationalist theories. Having lost access to Milanese aristocratic circles because he married below his status, he became involved in the scholarly activities of the Milanese *Accademia dei pugni*. Its most important members, Pietro and Alessandro Verri, had a particular interest in criminal law; Pietro was at the time writing a book on torture; Alessandro was a prison officer. It is from their evening philosophical debates, mainly revolving around Rousseau’s *Contrat social*, that Beccaria was inspired to write *Dei delitti e delle pene*, published anonymously in Leghorn, away from the sharp eyes of the Milanese authorities. The extent of Alessandro Verri’s intellectual contribution to the work – both to its composition and publication – and Beccaria’s reticence in admitting it after its international success, led to a break-up soon after (*Dei delitti*, 16-20).

Dei delitti e delle pene was published with no reference to the place of publication and printer. As soon as it appeared, the State Inquisitors of the Serenissima banned it from their territory, having detected in the chapter ‘Accuse segrete’ a critique of their methods of identifying political plots; investigations were also carried out in Leghorn to discover the author’s identity (Firpo, ‘Contributo’, 338). Among Beccaria’s ground-breaking proposals were the abolition of the death penalty, as the state should not have the right to decide over the life and death of its citizens; the criticism of torture and prison conditions; and the greater importance of crime prevention, also by broadening access to education, rather than through punishment. A ‘pirated’ edition, in octavo with the false imprint ‘in Monaco’, was published a few months later in Florence (Firpo, ‘Contributo’, 340-43).

Several of the reforms advocated by Beccaria – in particular, that penalties should be proportional to the crime, and only applied when strictly necessary – were read and implemented by European monarchs such as Leopold of Tuscany and Catherine II of Russia, and by the legislators of the United States. Reprinted in over 60 editions and translated into 22 languages, it boasted among its early admirers Voltaire and Bentham.

COPAC locates 2 copies in the UK (London Library and BL, the latter labelled ‘item destroyed’); WorldCat locates 6 copies in the US (Indiana, Michigan, Jacob Burns Law Library, Yale, Harvard and Huntington).

PMM 209; Higgs, *Bib. of Economics*, 3362. Brunet and Graesse only list the editions of 1860 and 1859, respectively. L. Firpo, ‘Contributo alla bibliografia del Beccaria’, in *Le edizioni italiane settecentesche del “Dei delitti e delle pene”*, *Atti del Convegno Internazionale su Cesare Beccaria* (Torino, 1966), 329-433; *Dei delitti e delle pene* [...]. *Facsimile dell’edizione originale* (Torino, 1965).



ALIGHIERI, Dante.

LA
DIVINA
COMMEDIA

DI
DANTE
ALLIGHIERI

TOMO I.

PARMA
NEL REGAL PALAZZO

MDCCXCV
CO' TIPI BODONIANI

ALIGHIERI, Dante. *La Divina Commedia di Dante Allighieri.*

Parma: nel Regal Palazzo, 1795.

Folio (455 x 315 mm.) three volumes. I: [7] leaves, 36 pages, [1] leaf, 205 pages and 1 blank leaf; II: [3] leaves, 207 pages, 10 leaves; III: [3] leaves, 207 pages, 37 pages and 1 blank leaf.

A very fine set in the original orange boards with paper lettering pieces on spines.

First edition of the *Divina Commedia* printed by Bodoni, very rare. This edition is dedicated to Lodovico di Borbone prince of Parma and was edited by Giovanni Jacopo Dionisi 'uno degli uomini più benemeriti degli studi danteschi, instauratore di una critica nuova su le opere del poeta' (Giosuè Carducci). 'Magnifica edizione' (Brooks). In 1796 Bodoni reprinted the same text twice, in small folio and in quarto.

Brooks 588.

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