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# CATALOGUE



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TUDESCHIS, Nicolaus de.











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

Venice: Andrea Torresanus de Asula, 1482-1483.

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

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

Antonius de Butrio and Francesco Zabarella, the two leading canonists of the early fifteenth century, may have taught him, but we cannot be certain that he studied with Zabarella, who was teaching at Padua when Nicolaus was studying in Bologna. He began teaching in ca. 1411, at the age of 25, first at Bologna, and then in Parma, and Siena. Having taught in Parma from 1411 to 1418 he then moved to Siena, where he stayed until ca. 1430. Documents refer to him as *Doctor Decretorum* while he taught at Siena, but he did not write a commentary on the *Decretum* until 1436. During his Siennese career, his literary work focussed on the *Decretales* of Gregory IX. During the Council of Siena, 1423-1424, he worked with the ambassadors of the King of Sicily and held a disputation that many of the assembled dignitaries attended. A short time later, Nicolaus was appointed abbot of Santa Maria di Maniace in 1425, which is located on the north-western shoulder of Mount Etna. He remained in Siena until ca. 1431, when he moved back to Bologna and received a stipend of 600 pounds from the *comune* to teach the *Decretals* during the years 1431-1432. During this short stay, we have a repetitio that he dated Bologna, 5 May, 1432. The next day, the Florentines invited him to deliver *Lectiones Decretorum* at the Studio Fiorentino. [...] He accepted the offer, even though a few months later Venice bid for his services in Padua. [...] While in Florence, he may have examined the *Littera Florentina*, the late antique copy of Justinian's Digest that had recently been transferred from Pisa. At this point Panormitanus entered the wider stage of papal and conciliar politics. Pope Martin V had convened a general council in Basel according to the provisions of the decree *Haec sancta* that had been promulgated at the Council of Constance. The new *pope*, Eugenius IV dissolved the council on 18 December 1431 with a solemn papal bull. He viewed the council as an impediment to the unification of the Eastern and Western churches and as a danger to papal prerogatives. When the council rejected pope's authority to dissolve it, Eugenius sent a delegation of legates to represent him and to negotiate. Panormitanus was an auditor in the papal curia and accepted Eugenius's mandate to join the delegation. After arriving at the council in March, 1433, he defended Eugenius' position with sermons on 9 March and on 13 July before the council. Eugenius's proposals were not well received, and Panormitanus left the council. The death of Ubertino dei Marini, the archbishop of Palermo, presented an opportunity for Panormitanus to hold high office. The king of Sicily, Alfonso V, ignored the rights of the cathedral chapter and placed him in the see. He renounced the abbacy of Maniace and was confirmed by Pope Eugenius IV on 9 March, 1435. As archbishop of Palermo, Panormitanus' role at the Council of Basel changed dramatically. He no longer represented papal interests when he returned to the council as Alfonso's ambassador in 1436. [...] When Eugenius successfully persuaded a minority of the participants at Basel to convene the council in Ferrara (later,









De accusatiōibus et ingratitiōib⁹ et denūciatiōib⁹ Rāca

**C**etera facia cōtinuari pōt duobus modis. pmo ad pcedētia. scō ad sequētia. et pmo. Sup vñ ē de ac cufidētibz ciuilibz loqur videre de criminalibz. rel sic et scō ad sequētia. Tractatur aucto in quin to de criabz et pmo coz q sup eis qñqz procedit p accusatōem qñqz per inquisitionē qñqz per denun ciationē ideo pmo de his pmiunt.

**I** legitimus. Hoc dicitur si  
ma. De perso  
na accusatoris prius querendus est in  
iudicio. vel aliter et sic. Ad penam  
illegitimi accusatoris reus non est ad  
iudicium trahendus et non dimittit. ¶ **¶**  
¶ sicut et ter. q. ante alia querendus est  
legitimatus perfonas cōmēdare volūnus i iudicio  
de testa. l. si queramus. t. ij. q. ij. in finio xij. pcor. ¶ **¶**  
¶ sicut ibi non tangit. et ar. q. exceptio de illegitimitate  
accusatoris est dilatoria et ideo est proponenda ante litem.  
¶ **¶** facit ter. in l. i. in iuribus. q. scriptura. ff. de adul.  
in c. erubuit de iudi. facit qd in simili nō. gl. in c. j. de elec.  
li. vi. t. plene in c. exceptio de erep. t. glo. i. l. rei. c.  
de pos. Bar. tenet l. i. l. i. accusatio nō ad turp. Ideo  
de illa exceptio nōa non ioret. vt nō. gl. in c. ex parte  
ade. de testi. t. p. Anno. in c. sup. bis. l. co. t. si omittit  
hoc exceptio ante litem. p. postea pponi nō pōt. vt nō.  
in iuribus falle. Ego puto hoc verum nisi igno. auct  
hic exceptio nōbī copetere et tunc i postea admittit  
pro hoc glo. nō. ij. q. ij. s. exceptio. t. in c. audien. d.  
de rescrip. t. qd nō in c. ij. de ot. cog. facit optime c.  
nulli de dec. li. vi. Et idem per oia qd. d. bñcum et de  
accusa. c. de decis et de accusato. vt si bñficiu per  
fona aliqui exceptioes pōt accusator et debeat ad ppo  
nere ante cōtestat. lit. seu anteq. nōmē receptus sit ter  
reus postea vero nō. audit. vt i. l. hoc accusare. s. hoc  
bñficiu. ff. de puto limitatus. vt. d. oia. quādo faciat  
et nō exceptio. ¶ **¶** In glo. i. in l. hoc glo. in effectu ponit  
tres qualitates illegitimatus accusatoris. pma qd nō  
de esse criminosa. scda qd de esse bone rite et nō male  
fama. tertia qd nō inimica. ¶ **¶** 25 circa pmas qualita  
tes quero nūq. qdlibet crimine repellat accusatorē.  
¶ **¶** Quo. nec doc. aperit hūc passus. Sed puto sic dicen  
dū qd de iure civilī nō repellat criminosa nisi sit de ta  
li cō. dñatus q. merito appellet criminosa vel q. sit  
effectus infamia ipso iure. hoc videt velle iudicio mo  
ter. l. qui accusare. ff. de. rbi patet qd dñatus de cri  
mine admittit ad accusand. de nouo si nō pēdit ciuili  
tate vel libertate. vt ibi et l. iij. q. iij. reus de publi. iudi.

¶ **C**ritus autem criminofus admittit ad accusandū crimi-  
num videtur. I. §. in hoc. ii. q. vii. et ibi bo. gl. que repo-  
bit fallere. et declarat in quibus casibus admittant cri-  
minofis contra criminofos. Ites facit simile de iure. n. de  
iure ciuili nō repellit nisi sit pōnatus et effectus infamia  
li. ff. de testi. et nō. in c. clup. eo. et c. testimonii. d. de te-  
sti. de iure aut canonico nō procedit illa ffric. vt satis  
est q. nūc possint pueniri de cric. gram. ad hoc. c. cū ti-  
lectus. i. c. c. si qui fut. ii. q. vii. et c. quēdōd. nō mīm  
tēdelle accusare bono gēlo pō vindicta publica. et  
quo ipse pferat in cric. Idem puto de quolibet cric et  
peccato mortali. ex quo pferat in eo h. i. a iurati co-  
dēnatio vt i. iurib. palle. Et hoc finit vera vt iurati cri-  
minio repellat quādo psequit vindicta publica. secus  
enim si pprimat nisi enis glabet criminofus admittit  
q. v. obuius. t. ii. q. i. pbsent et illa limita illa glo. ¶ Cir-  
ca lēam qualitātē. Infamie quero an quilibz infamia  
tū iuris qz facit repellat quz ab accusandē. et de infamia  
iuris nō est dubitū tū de iure canonico qz ciuili. vt. vi.  
q. i. infamia. et in c. quēdōd. ii. q. vii. et l. qui accusare. ff.  
eo. De infamia facit et dubiū gl. b. sic fennit idē q. repel-  
lat et ides gl. c. cōpōtē. l. et in spe. c. i. §. v. Itē qd  
si suspectus. S. 3. Bar. tenet oppositiū. I. palle. l. q. accu-  
sare. notō q. de infamia facit nō ē iure ciuili. et idē spe.  
alio v. qui inquit. Item qd de bio eo. n. 20. an. dicit  
reliqūdus arbitrio iudicio. Ego puto q. de iure ciuili  
nō repellat cū non repatur iure ciuili. et oco admittit  
tur ad accusandū qui nō pbsent. vt in d. l. qui accu-  
sare. et adduco. d. l. i. qui tenet. vbi pōnatus de crimi-  
ne admittit ad accusandū et ce pōnatus criati oñtur i  
famia facit. l. qui bonos. ff. de obli. facit. c. testimonii  
de testi. et qd nō. Idē in regula infamibus de re. iuris li.  
vi. S. de iure canonico aliā opē puto pcedere per. c.  
si qui palle. et per. c. in tua. d. de spōsa nō enim vt  
dēt integra psona. ¶ Circa tētiā et vltimāz qualitātē.  
Infimiaz dico facit q. de iure ciuili infimiaz nō repellit  
tur ita fennit glo. l. i. q. accusare. palle. et idēco p. illa glo.  
quia hoc nō repatur iure ciuili q. c. Ites et accusandē  
nō oñitur graues infimiaz facit. c. meminitus. l. co.  
et p. bar. in l. ad turp. et nō de iure ciuili accusandē re-  
accusat accusandē fennit. vt d. l. i. q. rēus. S. de iure ca-  
nonico fecus vt i. iurib. b. allegatio. gl. h. debet esse  
infimicie grauis nō leuio facit. l. i. infimicie. ff. de bio  
qz. vt. fidi. et l. c. cū opōtēat. l. co. fali. l. i. in f. ff. de adi-  
mē. lega. ¶ Et glo. sunt et alie qualitatz nā multiplici-  
ter pupillio ppter etiā et paup. et reglarit nō admittit  
tur ad accusandū qz pleguere vt habeo bonū iur.  
q. i. q. pbsent. et ff. ad l. i. l. i. m. l. in q. omnia. et ff. de  
i. l. i. et i. in f. de suspēct. n. §. psequit. ¶ S. 3. debet

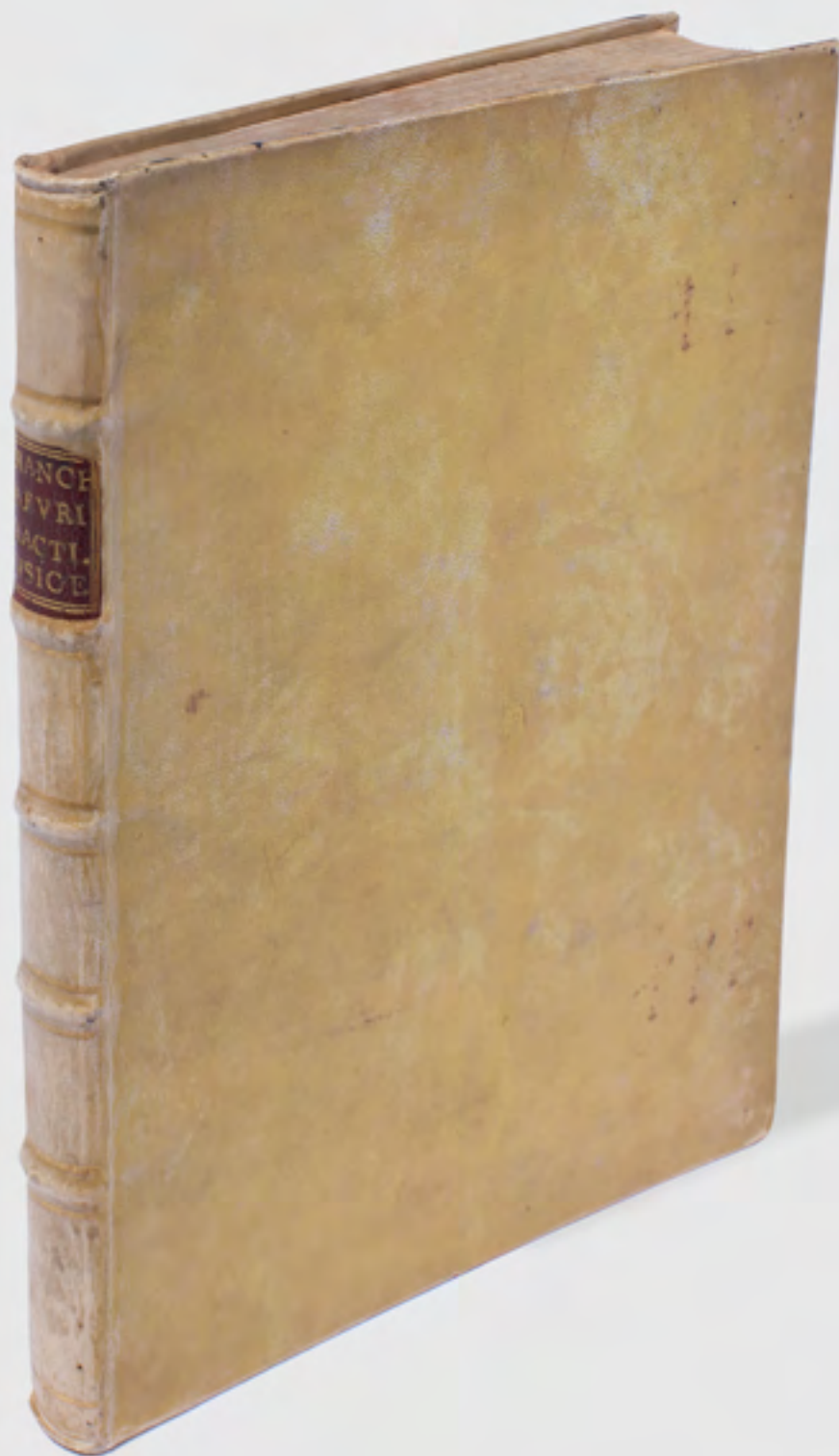
in 1439, transferred to Florence), Panormitanus did not follow Nicolaus of Cusa and many of the Italian bishops to Ferrara in 1437. He remained in Basel, and, with the support of Charles VII, king of France, the council issued a series of documents that affirmed the superiority of the council over the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





TUDESCHIS, Nicolaus de.





GAFFURIO, Franchino.

**GAFFURIO, Franchino.** *Practica musicae* Franchini Gaffuri Laudensis.

Milan: Guillermus Le Signerre, for Johannes Petrus de Lomatio, 30 Sept. 1496

Folio (272 x 195 mm.), 112 unnumbered leaves, the last blank. Title page woodcut of celestial harmony with Apollo and the three Muses, two woodcut borders **repeted** twice at the beginning of each of the four parts, a full page woodcut representing the musical scales according to Pythagoras, several woodcut diagrams on notation and music theory. An anciently repaired tear in the margin of one leaf, a few **unobtusive** small worm holes in the last pages overall a very fine copy bound in early XVIII century stiff vellum, spine in compartments with red morocco lettering piece. From the library of the famous Milanese collector marquis Carlo Archinto (ex libris) and Bibliothèque Mery de Bellegarde (ex libris).

Very rare first edition of this milestone of early music printing, with superb woodcuts. Franchino Gaffurio (or Gaffurius, 1451-1522) was an Italian composer and music theorist. After numerous peregrinations in Italy, in 1484 he was appointed magister at the Music Chapel in the Duomo of Milan. Gaffurius retained the post at the cathedral for the rest of his life, and it was in Milan that he knew both Josquin des Prez, possibly the most famous European composer of the period, and Leonardo da Vinci. In Milan he wrote his two most famous works: *Theorica musicae* (1492) and *Practica musicae* (1496).

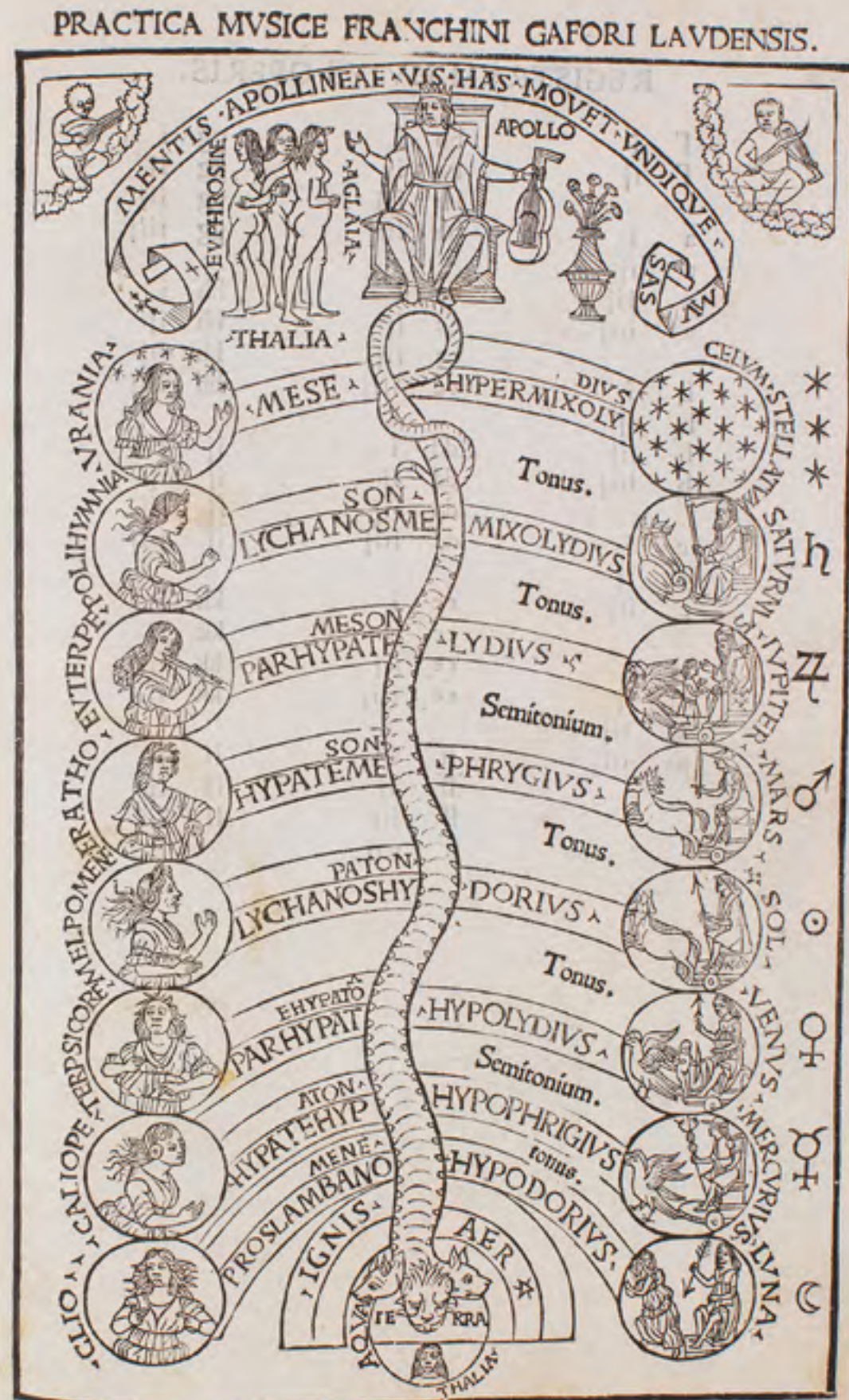
*Practica* opens with a handsome title woodcut of celestial harmony with Apollo and three Muses, and a diagram connecting the Muses, Planets, Zodiac, Greek tones of the diatonic octave, and the Greek *systema teleion*. The exquisite woodcut border on the first page of parts I and III shows Gaffurio lecturing to students, as well as two figures holding a blank coat of arms to be painted, as in contemporary manuscripts, with the escutcheon of the book owner. A similar border, at the start of parts II and IV, shows roundels with Arion and Orpheus, mythological figures associated with music excellence. Other woodcuts include a large diagram of Greek diatonic tones and tetrachords, and tetragrams with notation (for a total of 155 polyphonic examples).

The first part provides an overview of basic music theory – the same he taught to his choristers. This includes sound syllables, keys and pronunciation, vowel mutations, consonances, and the formulation of two to eight tones. The second part discusses, among others, mensuration, ligatures, rhythm, pauses, modes, diminution; the third, types of counterpoint, concordance,



Gaffurius wished to 'present in a single work an orderly compilation of material assembled from the writings of various authors. [...] sometimes [he] presents material which is unique among theory books of his time, as for example, the Greek rhythmical signs taken from an anonymous treatise, and the unusual note shapes from Anselmi's treatise. [...] [What] makes Book I [...] truly valuable is Gaffurius's treatment of the relationship and interpenetration of the Gregorian and Ambrosian liturgies. His comments about two related aspects have particular significance. [...] the performance of plainsong, especially in relation to rhythm, and the music for the Ambrosian liturgy as practised in Milan' (Miller, 106, 111).

ISTC ig00003000; Goff G3; Kristeller 162; HC 7407; Sander 2983; Bodinc G-002; Pr 6067; BMC VI 789, XII 56; GW 10434. ISTC lists Walters Art Museum, BPL, Bryn Mawr, Harvard, LC, NYPL, Pierpont Morgan, Huntington, Newberry, Rochester and Williams copies in the US. C.A. Miller, 'Gaffurius's *Practica Musicae*', *Musica Disciplina* 22 (1968), 105-28.

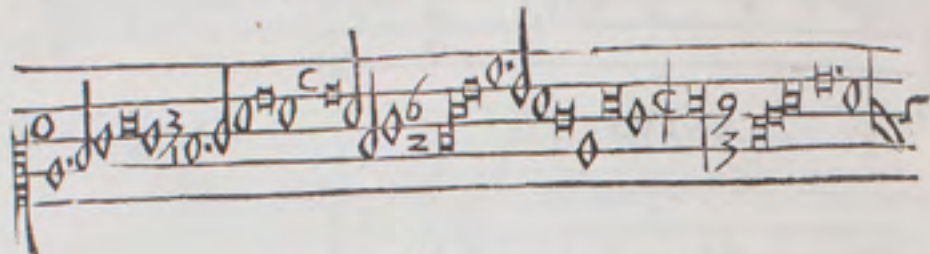




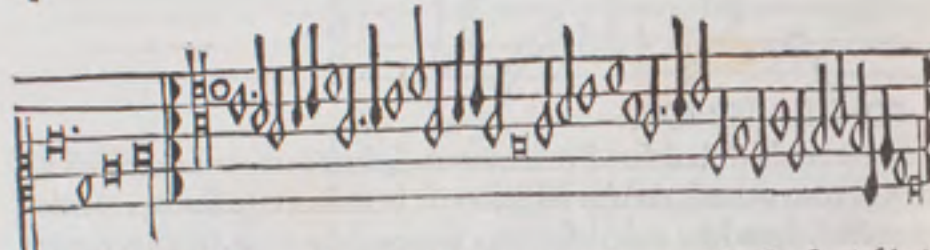
& . 6 . ad . 2 . & . 9 . ad . 3 . & deinceps . In hac proportiōe tres notulæ æqui-  
 ualent vni sibi ipsis nomine & quantitate consimili : ita vt vnaquæq; ipsarum tri-  
 um diminuatur de duabus tertijs partibus propriæ quantitat̃is . Figuratur autē  
 in cantilenis hoc modo 3 vel sic 6 vel 9 quod præsens declarat concentus .

1 2 3

CANTVS

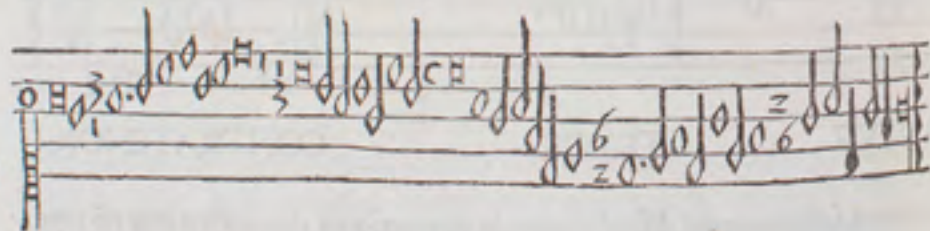


TENOR

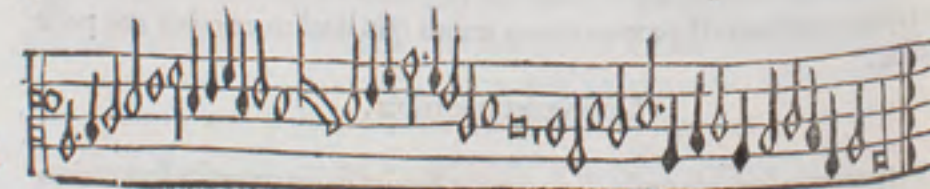


Quod si in figuris seu notulis post triplam proportionem disposita fuerit subtri-  
 pla quæ ei contraria est : tripla ipsa mox destruetur : & notulæ sequentes ipsam  
 subtripulam ad priorem notularum quæ scilicet ante triplam fuerat reducetur cō-  
 syderationem . Id quoq; ex singulis oppositis producit̃ur quum sese inuicem im-  
 mediata subsequuntur : nāq; extremorum semper æqualitas pernotatur : vt hoc  
 disponitur concentu .

CANTVS



TENOR

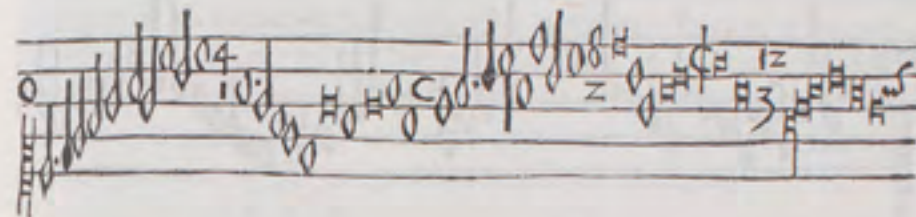


# De Proportione quadrupla .

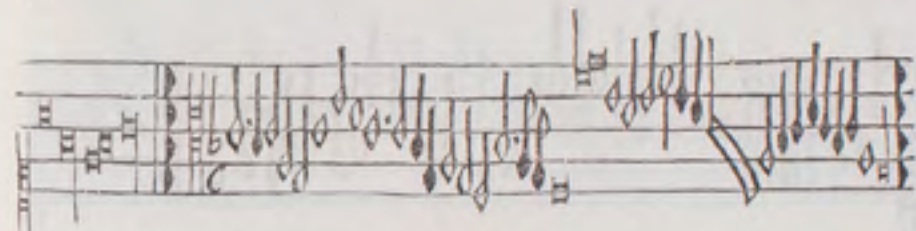
Quadrupla proportio tertiā multiplicis generis species fit quum maior sequen-  
 tium notularum numerus ad minorem præcedentium numerū relatus coæqua-  
 tur ipsi minori : continens ipsum quater precise vt . 4 . ad . 1 . & . 8 . ad . 2 . &  
 . 12 . ad . 3 . In hac enim proportione quattuor notulæ vni & nomine & quan-  
 titate sibi ipsis consimili computantur & æquivalent : ita vt singulaquæq; ip-  
 sarum quattuor minuatur de tribus quartis partibus sui quantitatiui valoris . Et  
 describitur inter notulas hoc modo 4 8 12 vt hac concentus dispositione no-  
 tatur .

1 2 3

CANTVS

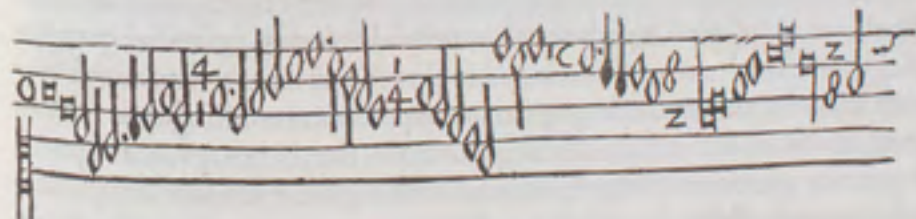


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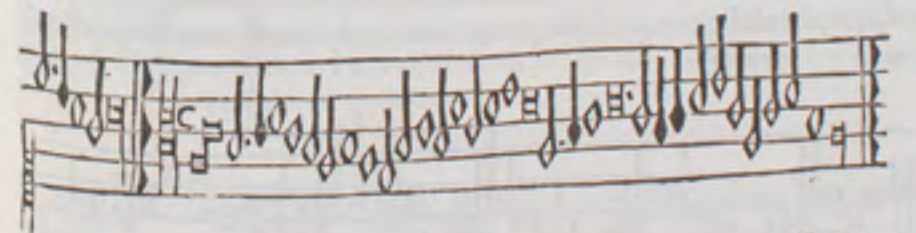


Disposita autē immediate in notulis subquadrupla q; quadruplæ cōtrarium opere-  
 tur effectum mox quadrupla ipsa obruet : vt hoc constat exemplo .

CANTVS

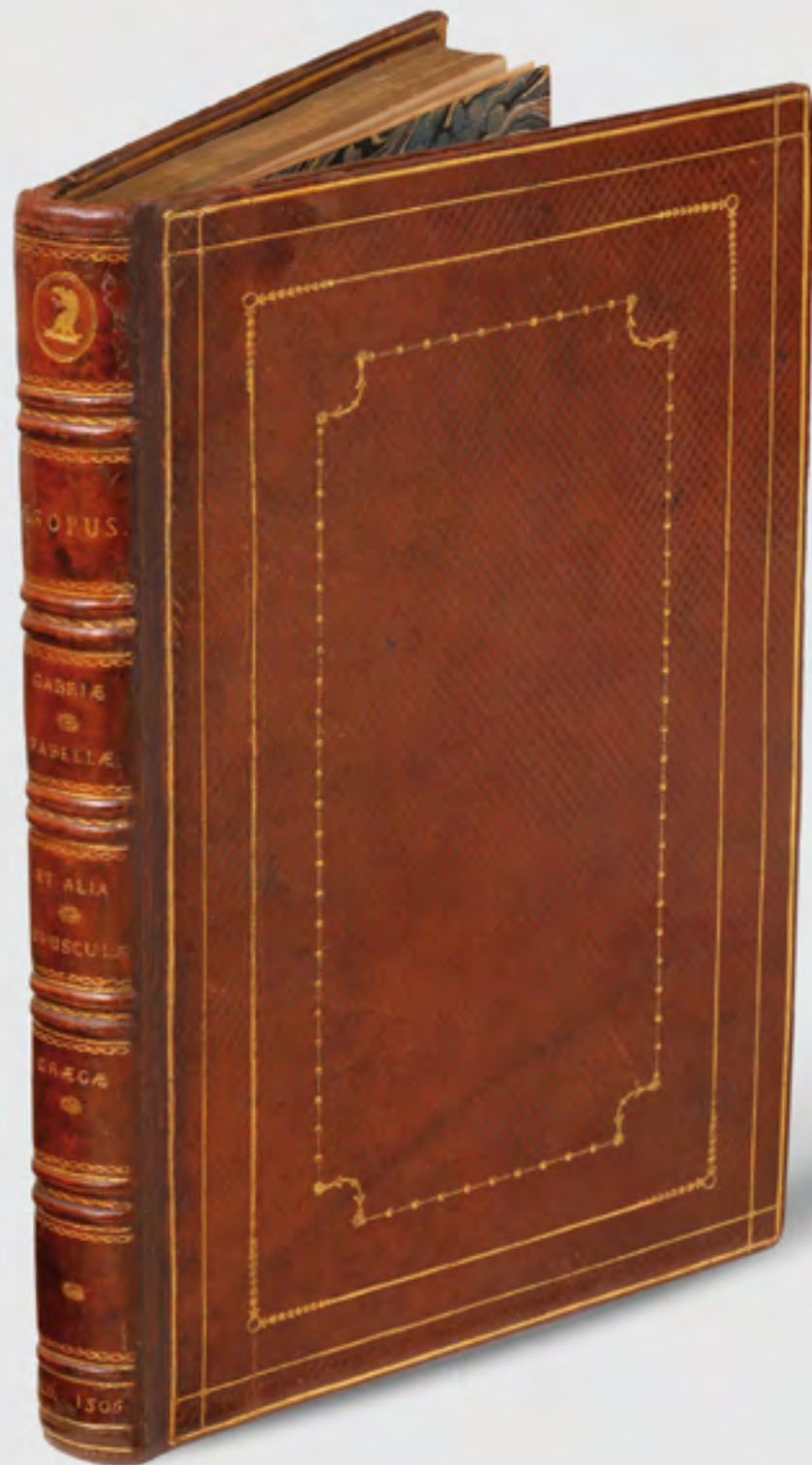


TENOR



ff ij





AESOP.

**AESOP.** *Vita & fabellae Aesopi cum interpretatione Latina ... Gabriae Fabellae tres & quadraginta ... Phurnutus seu, ut alii, Curnutus De natura deorum. Palaephatus de non credendis historiis. Heraclides Ponticus de allegoriis apud Homerum. Ori Apollinis Niliacihieroglyphica. Collectio proverbiorum Tarrhaei, e Didymi, item eorum, quae apud Sudam aliosque habentur ... Ex Aphthonii exsercitamentis de Fabula ... De fabula ex imaginibus Philostrati ... Ex Hermogenis exercitamentis De fabula Prisciano interprete. Apologus Aesopi de Cassita apud Gellium.*

Venice: Aldus Manutius, October 1505.

Folio (281 x 178mm). Text of Aesop and Gabrias in Greek and Latin, the others in Greek. Aldine anchor on title and verso of final leaf. Late 18th-century diced russia with gilt crest of Sir Richard Colt Hoare on spine, gilt tooling on covers and gilt edges. Neat marginal repair to wormhole in last three leaves, occasional light spotting and soiling, extremities lightly rubbed, spine neatly restored, overall a very fine copy from the libraries of Sir Richard Colt Hoare (1758-1838; his crest on spine, Stourhead sale 1883, lot 164) — W.R. Jeudwine (bookplate; sale Bloomsbury 18 September 1984, lot 30) — Helmut Friedlaender (booklabel; sale Christie's, 24 November 1993, lot 92) — Livio Ambrogio (bookplate).

First and only Aldine edition of Aesopus' Fables, both in Greek and Latin, in an heterogeneous compilation including two fable collections (one in prose, attributed to Aesop, one in verse, attributed to Gabrias, i.e. Babrius), a biography of Aesop by the Byzantine scholar Maximus Planudes, some short treatises on the interpretation of myths and the genre of the *fabula*, and a collection of proverbs. 'This edition may be considered among the rarer and more beautiful productions of the Aldine press.' (Frognall Dibdin). Aesopus' Fables are here increased in number in comparison to the *editio princeps* and are provided with a new Latin translation by Aldus, which would have enjoyed great fortune in the decades following its appearance. A special mention should be given also to two of the seven works being published here for the first time, the poetic fables erroneously attributed to Gabrias and Horapollo's *Hieroglyphica*, the only systematic essay on the interpretation of Aegyptian hieroglyphics to survive in its entirety from Classical Antiquity. In producing this edition, Aldus was confronted with the problem of putting together the Greek text and the Latin translation and with the resulting problem of the numeration of pages and leaves. The Greek text is thus numerated from page 17 to page 142 (with the only exception of pages 129-130), while the



Latin translation presents no numeration at all and pages 142- 173 present a numeration in columns. Aldus was not, apparently, interested in editing Aesopus' Fables as an independent text; rather, the edition was intended as an anthology of poetic forms considered useful for grammar school exercise. In particular, by connecting the animal fables with tales on myths and anthropomorphic gods, he provided his reader with a refined linguistic and thematic inventory, susceptible to undergoing a reuse in the field of rhetoric. "Aldus' edition of Aesop is essentially a collection of 'fabulae' (in the rhetorical definition of implausible narratives) and their interpretations; it closely corresponds to the forms recommended by Quintilian for the grammar school, especially in that it begins with the fables and ends with the proverbs" (W.P. Weaver, *Untutored Lines. The Making of the English Epyllion*, Edinburgh 2012, p. 50).

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

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

Florence: Filippo di Giunta fiorentino, 20 August 1506.

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

Second Florentine edition of the Comedy, very rare. 'The Aldine Dante was to become the new vulgate, but not before a final valiant attempt by the Florentines to reclaim their author with this edition of the poem, commonly referred to as the Giuntina Dante. As before in the case of Landino, the response was to come from the most authoritative level of Florentine culture. On this occasion, the text was prepared by the greatest living Florentine poet of the time, Girolamo Benivieni (1453-1542). Like most educated Florentines of his generation (including Machiavelli), Benivieni possessed a lifelong love and deep knowledge of the poem, informed by profound religious sensibilities nurtured through his association with the Florentine Neoplatonic academy and his friendship with the philosopher Giovanni Pico della Mirandola. Benivieni was also among the first intellectuals of humanistic Florence to convert to the impetuous and prophetic preaching of Girolamo Savonarola. Benivieni introduces his Dante edition with a chapter in *terza rima* entitled, *Cantico di Ieronimo Benivieni cittadino fiorentino in laude dello eccellentissimo poeta Dante Alighieri, e della seguente Commedia da lui divinamente composta*. In textual terms, the Giuntina is the most significant 16th-century edition of the poem besides the 1502 Aldine and the Crusca Academy edition of 1595. Benivieni evidently took great care with the text (for the non-Tuscans had again raised the stakes) and on many occasions improves upon the Aldine text, preferring readings which have since proved authoritative. Nevertheless, Benivieni based his correction of the text upon the 1502 Aldine, and it is significant that the 1506 Giuntina was to be the last complete imprint of the poem to appear in Florence during the 16th century, until the Crusca Academy edition of 1595. Dante had meanwhile become an 'Italian' classic. And the process by which the Florentine poet became an Italian classic during the 16<sup>th</sup> century roughly parallels the one by which the essentially Florentine language of the 14th-century Florentine classics, Dante, Petrarch and Boccaccio, became the national literary language of all Italy during the same period.' (Renaissance Dante in print, 1472-1629. University



of Notre Dame; The Newberry Library and the University of Chicago).  
Very rare, only six copies sold at auction in the last fifty years.

Mambelli 20; Gamba 386; Sander 2317.





**VIGERIUS, Marcus.** *Decachordum Christianum*.

Fano: Girolamo Soncino, 10 August 1507.

Folio (303 x 206mm), 270 leaves with the blank leaf aaa8. Author's coat-of-arms on title within woodcut border signed by F.V., 10 full-page cuts, probably metal (Mortimer), the one of the Nativity signed "L" and the Pentecost also signed "F.V.", within one of two repeated woodcut borders, 33 smaller cuts from 27 blocks illustrating the life of Christ, all but two in criblé style. Title with light soiling, re-hinged and re-margined at top, some scattered minor spotting and toning. Later vellum, gilt-lettered spine label. A good copy.

First edition of the finest and most beautiful book produced by the Soncino at Fano and the first book printed there. 'At the instance of his **grat-uncle** Pope Sixtus IV (Francesco della Rovere), Vigerius entered the Franciscan order, and rapidly rose to power, becoming bishop of Senigallia in 1476, protector of the order, and ultimately cardinal in 1506. An accomplished humanist, Vigerius resumed his studies in 1506, completing the *Decachordum Christianum*, a work of ascetic piety for which two Franciscans, Guido de Sancto Leone and Francesco Armillino were employed as correctors of the text. The work treats the mystery of Christ's Incarnation with episodes from his life, beginning with the Annunciation and concluding with the Ascension'. (The Collection of Otto Schäfer. Part I: Italian Books. Sotheby's New York, 1994). The book is famous for its beautiful illustrations, 'the Soncino Nativity block was used by Luc'Antonio Giunta in his 1511 Bible, and then copied by Saccon at Lyon in a Bible printed for Koberger in 1516. The Annunciation cut appeared in Palermo in 1515, in the Pastas' edition of Giovanni Giacomo Adria's *De laudibus virtutis*. In the 1517 Hagenau reprint, Hans Schäufolein of Hagenau omitted the small Passion cut and made ten new cuts based on those of Soncino. Because of the presence of the initials FV in the borders and on the base on those of the arch in the Pentecost scene, attribution of both the cuts and the borders to Florio Vavassore persists. However the imprint of the *Decachordum Christianum* predates Vavassore's period of activity. Similarly Kristeller's analysis of Luc'Antonio degli Uberti (*Early Florentine Woodcuts*, xl-xlv) has disproved the link of the initial L in the Nativity cut with that artist. However, on the basis of style, the cuts continue to be generally associated with Venetian Missal illustrations and with the school of Giovanni Bellini. The Soncinos, a Jewish family of itinerant printers, were perhaps the most important Hebrew printers of the 15th century. In reflection of a series of religious persecutions and bans, Girolamo (Gershon ben Moses) worked





successively in Soncino, Brescia, Barco, Fano, Pesaro, Ortona, Rimini, Cesena and Saloniki. He was the ultimate peripatetic printer of his generation, and everywhere he set down he produced books of unusual interest. Girolamo's longest settlement was in Fano, where he established that city's first press in 1502, and remained until 1507. The main activity of the press was then transferred to Pesaro, and Soncino returned to Fano only briefly from 1515 to 1517. However, three books with the Fano imprint dated 1507 and 1508, including the *Decachordum*, coincide so closely with several Pesaro imprints as to make it appear that Soncino for a time maintained shops in both towns. Shortly after the press was established at Fano, Soncino engaged the services of Francesco Griffo, who cut the italic type for his 1503 edition of Petrarch's *Opere volgari*; in the dedication of that work Soncino Griffo with having both designed and cut all of Aldus Manutius's typefaces. The corpus of the press comprises over 150 works in Latin, Hebrew and Italian, **but it is** the Vigerius that stands out as Soncino's masterpiece, both for the beauty of the prints and the excellence of the typography'. (The Collection of Otto Schäfer. Part I: Italian Books. Sotheby's New York, 1994).

Adams V-746; Sander 7589; Essling I: 145; Mortimer 537.



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

Toscolano: Paganino de'Paganini, 20 December 1523.

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

Second edition of Pacioli's treatise on mathematics, an exact reprint of the first edition of Venice, 1494, containing the first printed exposition of double-entry book-keeping. The text is in two parts; the first one deals with arithmetic and algebra, the second, which has separate signatures and foliation and a caption title, deals with geometry. There is a brief colophon at the end of part 1 referring to the full colophon at the end of part 2. In the arithmetic section, Pacioli gave rules for the fundamental operations and a method for finding square roots. He also dealt with mercantile arithmetic discussing bills of exchange and the theory of bookkeeping. In the algebra section, he considered linear and quadratic equations and problems leading to these equations. In the geometric sections, Pacioli applied algebra to investigate the proportion of figures. The *Summa* is the first printed book entirely devoted to mathematics. '...it contains the theories of Leonardo Fibonacci of Pisa (ca. 1170- 1250), whose works transmitted Hindu-Arabic numerals and theories to the West and thus marked the beginning of the mathematical renaissance. It discusses double-entry bookkeeping and presents methods of accountancy that have stood the test of centuries'. (Stillwell) Luca Pacioli is considered the father of accountancy because the *Summa* contains the first *expositio* of the double-entry bookkeeping system. 'Pacioli in Venice was putting the



## PACIOLI, Luca.



bookkeeping section of the *Summa* in shape for publication towards the end of 1493, but that portion was certainly written some time before the date of publication... At no place did Pacioli claim originality for the double-entry system of book-keeping which he described. He specifically stated that he was merely writing down the system which had been used in Venice for over two hundred years... Pacioli recommended that all business transactions should be recorded in a systematic way consisting of the debit (debito - owed to) and the credit (credito - owed by). After the merchant takes his inventory, he uses three books, the memorandum for general information on the business transactions, from which such information is entered daily in the journal using debit and credit. In Venice they used Per indicating the debtor (debitore) and A denoting the creditor (creditore). A journal entry might then be Per Cash//A Capital, the debit being first and the two lines separating it from the credit. This information could then be transferred to the ledger, the debit being placed on the left under a Cash heading and the credit to the right under a Capital heading. At a given time a total of the amounts of the debit should equal a total of the amounts of the credits, giving the book-keeper in effect a trial balance' (R. Emmett Taylor, *Luca Pacioli in Studies in the History of Accounting*, London, 1956).

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

**LIGORIO, Pirro.** *Libro di M. Pyrrho Ligori [Ligorio] Napoletano delle antichità di Roma.*

Venice: Michele Tramezino, 1553.

Octavo (140 x 93 mm.), [4], 51, [1] leaves with woodcut printer's device on title page and on verso of the penultimate leaf. Title page lightly browned, scattered foxing, a very good copy in nineteenth century brown calf richly gilt.

The first edition of this important work on the antiquities of Rome. Pirro Ligorio (1513-83) was an Italian antiquarian, painter and, for a time, Vatican Architect for Pius IV. His deep interest in classical antiquity inspired the writing of *Delle antichità di Roma*, his most important work. Following in the footsteps of Fulvio and Marliani, it focuses on circuses, theatres and amphitheatres, and includes his *paradosse* or confutations of numerous widespread, but *falsissime*, opinions concerning the topography of ancient Rome. The preface reproduces the twenty-year papal privilege granted for its printing in Venice.

Divided in two parts, *Delle antichità* begins with a long examination of circuses, based on ancient, medieval or humanist sources. Circuses are described sequentially, with references to their ancient and 16<sup>th</sup>-century location in relation to urban topography and to major historical (or semi-historical) events which happened there. For instance, in the *Circo Massimo* – to which a longer section is also devoted – occurred what was considered the first murder committed in Rome. Ligorio's descriptions often include observations deriving from personal experience: e.g., some ruins of the sixth circus, on the other side of the Tiber, were still visible in the *horti di Domitia*, especially in the vineyard of the Vecchi family. The first part continues with a similar discussion of theatres and amphitheatres, with numerous references to ancient games and entertainment.

The second part comprises a confutation of *grandissimi errori* on the topography of Rome. His first deed is the criticism of theories on the location of the Foro Romano, followed by similar observations on the 'false' location of the Tullian prisons, the temple of Saturn, and dozens of others. For the Mausoleum of Augustus Ligorio addresses the reader's common sense: 'why should we follow authorities blindly?', how could the number of doors be 12 in ancient times, if, in the 1550s, as anyone could see, the Mausoleum had only one? In writing 12, Ligorio explains, Cassiodorus was referring instead to the Circo Massimo. Some of his interpretations remained influential for decades. We now know, from the study of very important collections of



manuscripts compiled by Ligorio for his research, that numerous epigraphic inscriptions on which he based his theories were previous 'literary' forgeries, handed down and long unnoticed since the late fifteenth century.

EDIT16 CNCE 35229; Schudt, *Guide di Roma*, 638; Cicognara, 3762; BM STC It., p.378; also in *Bib. Fictiva*. Not in Brunet. WorldCat locates Princeton, Brown, Harvard, UCLA, Frick, Columbia, NGA, JHU, Chicago, Illinois and Stanford copies recorded in the US.



**RUSCELLI, Gerolamo.** *Le imprese illustri con expositioni, et discorsi del s.or Ieronimo Ruscelli.*

Venice: appresso Francesco Rampazetto, 1566.

Quarto (262 x 190 mm.), three parts in one volume: [20] 212 [4] 213-231 [1] 233-240 [4] 241-443 [i.e. 344] 345-352 [4] 353-398 [18] 401-566 [2] pp. With 3 engraved titles, a full page portrait of Ruscelli engraved by Niccolò Nelli dated 1566, 5 double-page engraved plates, 15 full-page engraved plates, 114 engraved vignettes, numerous woodcut initials, woodcut printer's device at the end. A few spots, scattered foxing, light browning here and there; a very good copy in early eighteenth century stiff vellum, manuscript title on spine. Provenance: De Marinis (pencil note); Arrigo Castellani (ex libris).

First edition of the first emblem book illustrated with engravings, one of the finest emblem books of the XVI century. 'Sixteenth-century *imprese* have been identified as an expression of early modern individuality. Paolo Giovio, the first author who composed a treatise dedicated entirely to *imprese* considered them "personal devices, relating to some aspects of the bearer's personality and virtue" a description which "fits easily both into [Giovio's] own historical focus on individual and in the courtly environment of flattery and praise" (Caldwell). Indeed, Giovio considered the *impresa* analogous to a portrait. Following Giovio's assimilation of the *impresa* to a portrait Alan Young defines the device as a "self-portrait, a projection of the self in terms of personal terms and goals, private principles, feelings and state of minds". Dorigen Caldwell argues that sixteenth-century *imprese* expressed one's individuality within the context of courts, *accademie* and the humanistic centres in which their creators lived and operated [...] and that the *impresa* was an expression of both individuality - of the innermost thoughts and feelings, the intellectual personality of sixteenth-century Italian men and women - and of the courtly, academic, humanistic and vernacular culture in which they lived. The performative nature of the *impresa* implied a public that perceived the images and words of the device as metonymies for the individual's noblest virtues. The carriers of the *impresa* chose and organized (or has someone organize for them) the qualities that would make them noble and unique through the structure of the *impresa*. Members of the Italian *accademie* which burgeoned in the second half of sixteenth-century counted among their members intellectuals, professors and noblemen. They were the authors of the *imprese* which they created for their *accademie* and for themselves. These *imprese* "gave the members [...] a sense of belonging while simultaneously excluding



outsiders” (Caldwell). By looking at a specific *impresa* the audience – either a group of people such as the member of an *accademia* or simply another person, distinct from the subject of the device – interpreted the device and made assumptions about the subject’s individuality. [...] Gerolamo Ruscelli was born in Viterbo at the beginning of the sixteenth-century and died in Venice in 1566. He lived in Rome until 1548, before moving to Venice, where he played an important role in the printing industry. While in Rome, in 1541, he founded the *Accademia dello Sdegno* together with Tommaso Spica and Giovanni Andrea dell’Anguillara. He edited the works of Boccaccio, Petrarch and Ariosto and translated Claudius Ptolomaeus’s treatise on geography. While in Venice he had contacts with other academies – *della Fratta, dei Dubbiosi, della Veniera and della Fama* – and was interested in issues such as the systematization of Italian language and *imprese*, which were commonly debated in the academies. In 1556, he edited Giovio’s *Dialogo* and included in this edition his *Discorso* on *imprese*. In 1566, the year he died, Francesco Rampazzetto printed his treatise *Le imprese illustri* in Venice. In the dedicatory letter to the ‘Catholic King Philip II of Spain’, Ruscelli declares that his goal in writing this treatise was to produce a text that could live ‘eternally in the eyes, ears, tongues, souls and memory of every truly noble and gentle spirit of men and women, both learned or ignorant, but especially of Princes [...]’. From this dedicatory letter *Le imprese illustri* appears to be a very different text from Ruscelli’s *Discorso* printed in 1556, which was a theoretical treatise on the nature, goal and structure of the *impresa*. *Le imprese illustri* is a long and exhaustive *description* of devices for powerful and learned men and women accompanied by beautiful *illustrations*. (M. Calabritto, *Women’s imprese in Girolamo Ruscelli’s Le imprese illustri 1566*. Glasgow: Glasgow Emblem Studies, 2007)

Berlin Kat. 4512; Praz, *17<sup>th</sup>-Century Imagery* II, p.145.



RUSCELLI, Gerolamo.







**ALIGHIERI, Dante.** *Vita nuoua di Dante Alighieri. Con XV canzoni del medesimo. E la vita di esso Dante scritta da Giouanni Boccaccio.*

Florence: nella stamperia di Bartolomeo Sermartelli, 1576.

Octavo (161 x 105 mm.), two parts in one volume: [8], 116, [4] pages; 80 pages with woodcut printer's device on both title-pages. A small spot in the white margin of the first leaves but a very good copy in XVIII century stiff vellum, with two red morocco lettering pieces on spine slightly chipped, from the Pesaro Library and after 1805 in the possession of Thomas Jones at Hafod, Cardiganshire.

First edition, very rare. Written between 1293 and 1294, the *Vita Nuova* is dedicated to Dante's "first friend", his *primo amico*, Guido Cavalcanti. The author presents it as an anthology of his early poems, framed within a prose commentary which not only guarantees narrative structure and progression, explaining and revealing the circumstances which inspired the poems, but also functions as a detailed commentary on the 31 poems selected. Structurally, the work is arranged as a diachronic *prosimetron*, an alternation of prose and poetry (although it seems highly likely that some of the poems were written at the time of the commentary itself), the first of its kind in Italian literature, modelled on Boethius' *De consolatione Philosophiae*, ascribed in Medieval times to the elegiac genre, to which, as has recently been suggested, *Vita Nuova* could also belong.

In highly idealized and almost hagiographic terms, the narrative traces the story of Dante's love for Beatrice, whose portrayal is highly bound up with the imagery of Christ. The story, however, is based not so much on external events but relates the protagonist's spiritual renewal. His feeling of love is at first a self-centred need, as in the courtly tradition, for his devotion to be rewarded, but then evolves into detached praise for his beloved as the only kind of reward needed to satisfy his desire. The turning point, marked by *Donne ch'avete intelletto d'amore*, the *canzone*-manifesto of Dante's *stilnovo*, is reinforced by Beatrice's death, an almost required condition of genuine, selfless love. The book ends with the promise that he will not speak of Beatrice again, until he is able to "write about her what has never been written of any woman".

The *Vita nuova* is not only a story of love and spiritual renewal, but also a (highly subjective) means by which Dante takes stock of his own literary career: in other words, the outline of a dual, parallel evolution, in poetry as well as in sentiment.' (internetculturale.it)





'In the *Vita Nuova*, Dante—as is universally recognized—gave to the West a myth whereby the love of woman could lead to the love of God. And the arrival at the love of God no longer required the recantation of the love of woman, as it formerly had in Christian thought. By drawing an analogy between Beatrice and Christ, by terming her a “miracle,” by allowing her to participate in the “three-ness” of the Trinity, Dante could transmute his proper function as a lover into a forsaking of possessiveness in favor of an outpouring of praise, trusting that her *virtute* would lead to his *salute*. When he repeats the rhyme—a common one—of *salvation* with *virtue*, Dante (by his literary power) “guarantees” their connection. The salvation of Dante-the-pilgrim has already occurred when Virgil, who has accompanied Dante through Hell and Purgatory, yields his role as guide to Beatrice. Dante hears from Beatrice, now unveiled, one of the most shining lines of reward in literature: “*Guardami ben: io son, io son, Beatrice.*” (“Look on me well: I am, I truly am, Beatrice.”) At the heights of Paradise, her poet speaks to her for the last time. As Longfellow pointed out, this is the only moment in the *Commedia* when Dante addresses her in the familiar “tu”: “*Tu m’hai di servo tratto a libertate.*” (“You have drawn me out of slavery to freedom.”) As the poet praises Beatrice for leading him to liberty, the rhymes take on their wonted “guaranteeing”: *salute/vedute/virtute; bontate/libertate/potestate*. The *Vita Nuova* has left many rhetorical and thematic legacies to Western poetry—the disturbances and vacillations of possessive love, the eye as the erotic organ *par excellence*, the refinement of the mixed genre of prose and poetry, the symmetry of the arrangement of the poetic sequence, the drama of direct address to a beloved, the power of simplicity in language in poems of complex interiority—and for all these bequests the *Vita Nuova* will continue to be remembered and debated. In their original Italian, the poems will be memorized, pondered, and loved.’ (Helen Vendler, *The Road to Paradise*. The New Republic. October 25, 2012)

Mambelli, *Annali delle Ed. Dantesche*, 663; Gamba, 414; Brunet I, 1018.

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

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

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

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

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



DANTE  
CON L'ESPOSITIONI  
DI CHRISTOFORO LANDINO,  
ET D'ALESSANDRO VELLUTELLO.

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



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

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

Venice: appresso Iacomo Sansovino, 1581

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

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

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





SANSOVINO, Francesco.

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

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



DE PLANTIS  
LIBRI XVI.

ANDREAE CAESALPINI  
ARETINI,

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

AD SERENISSIMUM FRANCISCUM

*Medicem, Magnum Aetruviae Ducem.*



FLORENTIAE,  
Apud Georgium Marescottum.  
MDLXXXIII.

**CESALPINO, Andrea.** *De plantis libri XVI.*

Florence: Giorgio Marescotti, 1583.

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

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



botany in the 17th century and his influence **estende** into the 18th. He was perhaps the first great theorist in botany ... The doctrine of metamorphosis, later expounded by Linnaeus and Goethe and through them leaving a heavy imprint on modern botany, was a part of Cesalpino's philosophy. He was the first to describe in accurate detail the parts of flowers, seeds and fruits, and based his analytical classification on these parts. He was perhaps the first to wrestle in print with the concept of species; and his solution like those of many modern botanists, was based on the capacity of a group to reproduce its kind'. (Hunt, *Catalogue of botanical books*, pp. Xxvii-xxviii).

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

**PISANELLI, Baldassarre.** *Trattato della natura de' cibi et del bere [...] nel quale non solo tutte le virtù, & i vitij di quelli minutamente si palesano; ma anco i rimedij per correggere i loro difetti copiosamente s'insegnano.*

Roma: B. Bonfadino & T. Diani, 1583.

Folio (332 x 228 mm.), [8] pages, 25 leaves printed on one side only, bound with printed sides facing, the facing pages having the same page number. Minor spotting, an erased signature on title-page, spine chipped; a very good copy bound in contemporary limp vellum. In a modern box.

The scarce first edition of this most important, very popular and much reprinted work on the virtues and vices of food and drink, by the Bolognese physician Baldassarre Pisanelli (d.1587). Pisanelli's nutritional theories were grounded in the principle that 'the nature of a food or drink should be equal, similar or not too dissimilar from the nature of the person who eats or drinks it', as this will facilitate their physiological assimilation. In fact, *Trattato* was also a 'bridge between the attention still given to physiological theory and that paid to the class connotations of food. While according to the ancient physiologists, a "low" food could provide adequate sustenance for people doing heavy work, for Pisanelli [...], those foods were crude in nature and poor in nourishment and were best eaten only by poor people who lacked the means to provide themselves with more nutritious fare' (Giannetti, p.1). Part I is structured as a continuous table which presents, for each of the foods or drinks listed on the left, how to choose them, their positive and negative effects, remedies, degrees (when they are hot or cold), and the best time of the year to have them. The facing page, entitled *Historie naturali*, includes further notes on their properties, nutritional nature and administration (e.g., 'dates are never good for anyone at any time of the year, unless covered in sugar'). Among the dozens of foods listed are fruit, nuts, vegetables, mushrooms (with numerous warnings), herbs, pulses, rice, meat, fish, spices, sugar, vinegar and cheeses. Part II is devoted to drinks and drinking, with a table differentiating among several types of wine, followed by sections on water and the nature and effects of cold food and beverage, more generally. Indeed, like several others produced in the 1570s and 1580s, this work engaged in debates concerning the much-berated habit, borrowed from the ancients, of cooling down wine and other drinks with ice or snow.

Only LC and NLM copies recorded in the US; only Leeds and Wellcome in the UK. BM STC It., p.521; Simon, p.349 (1629 ed.); USTC 848973.



	<i>Electione</i>	<i>Giouamēti</i>	<i>Nocumenti</i>	<i>Rimedio</i>	<i>Gradi</i>	<i>Tempi Etadi</i> <i>Compleſſio- ni</i> .
<b>TON- NO</b>	Che ſia giouane, che ſia del meſe di Settembre, e ſi deue prendere piu toſto la carne magra, che la graſſa.	La ſua carne ſana, i morſi de' cani ra- bioſi. Il ſuo ven- tre, ch'è graſſiſſi- mo, come quello del Porco, è mol- to deſiderato nel- le tauole.	Genera uolto e- ſcremento, tardi ſi digerifce, accre- ſce la ſtemma, e graua lo ſtoma- co.	Quando è coſer- uato con ſale ſi fa migliore, e freſco ſi cuoce ſu la cra- ticola con Aceto, Coriandro, ſale e molte ſpecie.	E' freddo nel pri- mo grado, & hu- mido nel ſecon- do.	Non ſi deue man- giare, ſe non l'Au- tunno, e l'Inue- rno da i giouani, e da i coletici, e da quei, c'hanno buono ſtomaco, e che ſanno molto eſercizio.
<b>TEN- GA</b>	Che ſia femina, e non maſchio, e preſa in fiume, ouero in lago no- fangoſo, e che nò ſia tempo d'efta- de, ma di Autun- no, o d'Inuerno.	Sono al corpo di poco, o neſſuno giouamento, ma tagliate per la lun- ghezza della ſche- na, & applicate al- le piante di piedi leuano l'ardor delle febre.	Si digerifcono tardi, graua lo ſtoma- co, e ſono di cattuiſſimo nutrimento, maſ- ſime ne' giorni ca- niculari.	Cuocendoli con aglio, e herbe o- dorate, e ſpecie, al forno: o cò oglio cipolla, e uia paſ- ſarò rouerſciata, e empita cò Mēta, aglio, Petroſelo, & Aceto.	E' fredda, & hu- mida nel ſecon- do grado.	E' cado da viarli in tempi freddi, da i giouani, da i coletici, & da quei che molto ſ'affaticano.
<b>LVC- CIO</b>	Che ſia di fiume, s'è poſſibile, ouero di laghi, che non ſiano pieni di fango, che ſia grande, freſco, & graſſo.	Da molto nutri- mento, & le fue maſcelle abbrac- ciate, & fatte in poluere, e beuute in uino al peſo di vno ſcudo rōpe- no la pietra.	E' di dura dige- ſtione di cattiuo nutrimento, & ag- graua lo ſtomaco moltiplicando la ſtemma.	Cuocendoli a leſ- ſo inſieme con herbe odorofe, e con oglio, et poi mangiandoli col ſapor bianco: o uero arroſto ſu la craticola cò Ori- gano, & Aceto.	E' freddo & hu- mido nel ſecon- do grado.	Queſto è paſſo- graue, e però co- uiente l'inuerno à i giouani, à i cole- tici. Ma quādo è preſo in fiume, è molto manco no- cino, e piu digeſti- bile.
<b>ANGVI- LLA</b>	Che ſia graſſa, & groſſa: ſi lodano quelle del Faro di Meſſina per le prime, pur ne' la- ghi di Boſſeno, e di Perugia ſono teneriſſime, e de- licatiſſime.	Da grandiffimo nutrimento, e fa- tia preſto chi la mangia. Il ſuo graſſo ſtillato nel- l'orecchie ſana i dolori antichi di quelle, e la fonda- ta.	Genera cattiuo nutrimento, & particolarmente molta ſtemma, e tardi ſi digerifce.	Si coſeruaſe col ſale ouero ſi arro- ſtiſcono ne' ſpie- di con zucchero, pane, & cannella ſopra: e le piccio- le ſi frigono, con pepe, & agreſta ſi conſiſcono.	E' fredda nel ſe- condo grado, & humida nel ter- zo.	Non ſ'ha da mā- giare ſe non ne i tempi caldi da i giouani, da i cole- tici, & da quei c'hanno lo ſto- maco di fuoco, e che ſono di gran- diſſima fatica.
<b>SARDA</b>	Che ſia del meſe di Marzo, o di Aprile, preſa in Mare arenoſo, e non fangoſo, e che ſubito preſa ſia cotta.	E' di delicatiſ- ſimo ſapore, da buon nutrimen- to, e col ſale conſeruaſi lunga- mente, e diuine ottima per lo ſto- maco contra le ſtemme.	Genera vn poco di ventofità, maſ- ſime ſe ſi mangia la ſua ſpina, & ha ancora dell'hu- mido.	Cuocendoli ſu la craticola, dentro vn foglio di carta con oglio, petro- ſelo, & coriando- li: o cò ſale, & Ori- gano per alcuni pochi giorni con ſeruandoli.	E' fredda nel prin- cipio del pri- mo grado, & hu- mida nel fine del medefimo.	Nel tempo della primavera que- ſta conuiene à tut- te le compleſſio- ni, purchè non ſe ne mangi troppo quantità.
<b>FRAGO- LINO</b>	Se bene è buono d'ogni tempo: nò dimeno è miglio- re l'inuerno, mā- giato con tre con- ditioni, che ſia freſco, ſritto, e freddo.	Ha la carne tene- ra, ſaporita, facile a digerirſi, gene- ra buon nutrime- to, & è molto ſa- lunifero à chi l'u- ſa.	Nuoce particolar- mente à quei che patifcono di Mo- rica: e rende il cor- po ſluttico a quei che l'uſano di cò- tinuo.	Cuocendoli frito- to, e conidendoli con ſucco di Ari- ci, e pepe: ouero arroſto ſi man- gi caldo col ſuc- co di Agreſta.	E' temperato nel- le qualità attiae, ma è humido nel primo grado.	Queſto peſce, è migliore l'inuer- no, ch' in altri tē- pi à tutte l'etadi, & cò compleſſio- ni, purchè ſi man- gi in conuenien- te quantità.

## HISTORIE NATVRALI.

Il Tonno è detto da Greci *Thynnus*, e da Latini *Thynnus*: ne i giorni caniculari è moleſtato da vn vermicciuolo, come Taſano, e però in quel tempo ſi ha da fuggire: uſa il coito nel meſe di Febraio, e parturiſce nel ſolſtizio dell'eſtate, ſolamente in Ponto, e non altrove: & in pochi giorni creſce, perche tutti i peſci preſto creſcono, e maſſimamente in Ponto. Quando naſce ſi chiama *Cordilla*, poi *Limſa*, poi *Pe- lamide*, e come ha ſcinto l'anno: Tonno. è crudele, perche mangia i propri figliuoli, vede piu con l'occhio deſſtro che col ſiniſtro, mangia ſo- lamente carne, e ghiande. Tanto creſce che crepa, e non uine ſe non dui anni al più: della ſua carne ſalata ſi fa la *Tonnina*, el *Tarantol- lo*, e l'ona ſi ſalano, e ſe ne fanno bottarghe. Non ha ſe non vn'occhio, e però nuota con quella parte doue ha l'occhio buono, uerſo Terra.

La Tēca non è nominata da gli antichi, forſi perche ſoſſe plebeo peſce, e come ſi dice ſolazzo del volgo: Solo Cicerone nel libro de *Clau- ris oratoribus* fa mentione di vn'ozatore *Piaſentino*, il qual per eſſer uolto ſueto, fa detto per ſoprannome il *Tenca*. Non ſi trouano mai in Mare, ma ne fiumi, o nelli laghi: e queſte per il più puzzano di fango, ma quelle di fiumi, non ſi pigliano tutto l'anno, ma di. Au- tunno ſono più graſſe, ſono poco ſtimate da chi habita la *Mariſia*, ma uolto da gente di Terra. Sono cado da perſone che molto ſaticano, e che hanno buono ſtomaco, e però dal Maggio ſono al Novembre ſono traggiſſimo cibo.

Il Luccio, ſi come ſempre con la *Tenca* uine, e ſi prende; coſi ancor'eſſo da gli antichi non è ſtato nominato. Non ſi troua in Ma- re, e ne' fiumi pochiſſimi, e rari: ma ne' laghi e ne' ſtagni ſono copioſiſſimi, e ſtanno uolentieri in luoghi fangoſi. Nel Tenere non ſe ne pigliano dieci l'anno, e queſta ſono teneri quanto è il latte; il Luccio parturiſce di Maggio, e ſi piglia d'ogni tempo. E' carniuoro, atro- ce, e crudele, mangia gli altri peſci, e maſſime della ſua ſpecie: ſana le fue ferite, col toccare la *Tenca*. E' cattiuo per gli infermi, con- tra i Medici da dozzina, che ardiſcono di dargli con poco giudicio, & manco diſcretion.

L'anguille ſono deſiderate nelle tauole, per eſſere al goſto ſopra modo ſoani, e delicate: ſi generano ſenza oio, e ſenza coito, perche ne' ſta- ghi ſeccati l'acqua, ſi generano ſubito ch'è piovuto: uincono, e ſi nutrifcono di pioggia. In Mare naſcono appreſſo le bocche di fiumi, ou' è l'Al- ga, e ne' ſtagni appreſſo le ripe. Si trouano in tutti i laghi, & in tutti i fiumi, ſi dilettano ſtare nell'acqua chiaraſſima, altrimenti nella tor- bida ſubito muouono: ſi come ancora in poca acqua ſ'afogano, come gli animali che inſpirano aria ſ'afogano, ſe in poca aria ſi rinchiudono. Il giorno dormono, e la notte paſcono, e l'una mangia l'altra. Arbeno dice hauer uello in *Arebuſa* appreſſo *Negroponte* l'anguille do- mellicate con gli anelli d'oro, e d'argento a gli orecchi, e prendere il cibo dalle mani di chi lo porgea: uincono otto anni, e ſei giorni fuor dell'acqua, ſe ſpira *Tramontana*. Riſcriſce *Arbeno*, ch' in vna cena, oue era vna belliffima *Anguilla*, fu detto da vno de' conuiuanti. Tu ſa- rai l'*Itelena* di queſto conuiuo, & io farò il *Paride*. In *Beotia* ſi ſacrificaua alli Dei. *Arebeſtrato* la chiama *Regina*, e guida della vo- lupè. Nelle *Anguille* non c'è maſchio, ne femina.

La Sarda è molto conſiſua, perche in ogni luogo ſi troua, o freſca o ſalata: quando è piccolina: ſi chiama *Membrada*, poi *Sardina*, e poi *Sarda*, ma ſolamente in Mare uine, e ſi piglia: quando è *Sardina* ſi ſala, e volgarmente ſi chiama *Alice*, ancor *Anchiò*, parturiſce due volte l'anno, e quando entra in Ponto: non ritorna à dietro, ma entrando nel fiume *Iſtro*, e per i luoghi ſotterranei, e meati di quel- lo paſſa nell' *Adriatico*. Si gode dello ſtrepito, della muſica, e con quello ſi vede ſaltare, & riſcire del Mare: e ſi piglia con le ſuglie della *Biera*. Le Sarda ſalate riſvegliano l'appetito, e nettano lo ſtomaco dalla ſtemma, e però ſe ne da tal volta à i conuiſcenti per primo paſſo.

Il Fragolino, ch' è di color roſſo, ſimile alle *Franghe*, fu detto da Greci *Erythrinus*, a ueneria ſi chiama *Arbore*: e da Latini *Rubel- li*. E' peſce di Mare, ne ſi troua in acqua dolce, ma ſi bene appreſſo i liti del Mare: e ſubito ch'è nato, ſi vede pieno d'Oua, e perche tut- ti ſi uetgono eſſer ad vn modo, però ſi crede, che ſiano tutte femine: e queſta grandezza ſi vede l'eſtate, e però ſono migliori l'inuerno. Egliſo mangiano carne d'altri peſci, e maſſime di *Gambarelli*, e non ſono uagabondi, ma uanno in compagnia de gli altri della ſua ſpecie. Sono riputati per ſaporitiſſimi, e per nobiliſſimi.

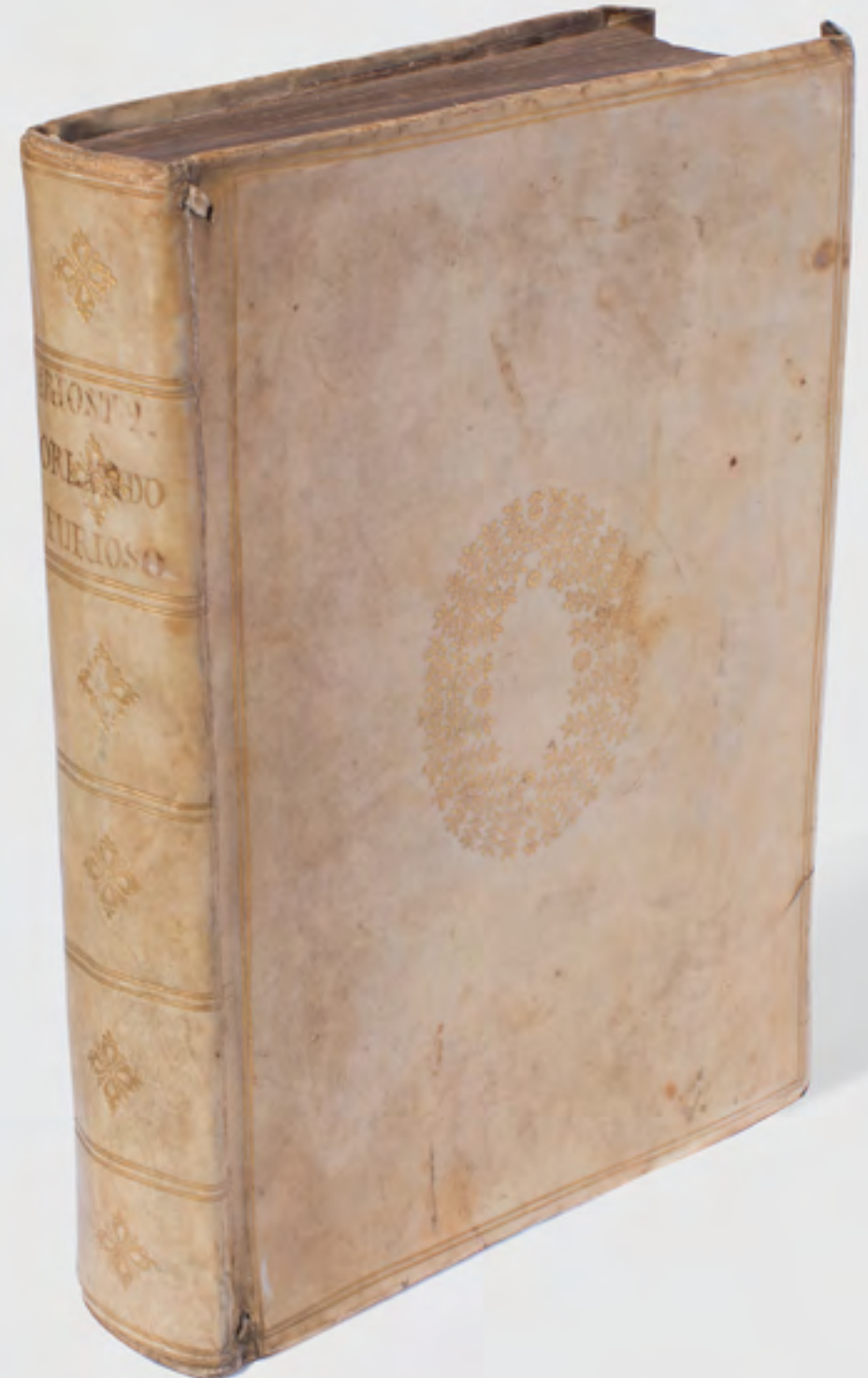


**ARIOSTO, Ludovico.** *Orlando furioso di m. Lodouico Ariosto nuouamente adornato di figure di rame da Girolamo Porro padouano et di altre cose che saranno notate nella seguente facciata.*

Venice: Francesco de Franceschi senese e compagni, 1584.

Quarto (265x180 mm.), three parts in one volume; [20] leaves, 654 pages, [17] leaves, 43, [1] leaf with the blank leaves u8 and l4 Title-page engraved, within an architectural border including a portrait of Ariosto, standing figures of Mars and Venus with Cupid, and De Franceschi's Peace-device; another printer's device on the title-page of the second part. Separate title-pages for the *Cinque Canti*, and for the *Osservazioni* del Sig. Alberto Lavezuola, both signed 'Giacomo Francho Fecit'. Forty-six-full-page engravings, one for each canto (plate for Canto ix signed by Porro), and five for the *Cinque Canti*. Engraved borders for the **argomenti**, in six different border designs, some engraved on more than one copperplate. Cherub, grotesque, and foliated initials; cherub headpieces, grotesque tailpieces. A couple of old repairs in the white margins, light browning here and there, overall a very fine copy in a contemporary Parisian binding; stiff overlapping vellum, double gilt fillet on covers, gilt center ornament of laurel leaf tools, spine decorated with gilt fillets and fleurons and with manuscript title, gilt edges. From the library of Vico de'Gobbis (ex libris).

The most sumptuous edition of the *Orlando Furioso*, the first edition illustrated with copperplates. "The only *Furioso* to stand out from the normal run of editions after 1566 was one printed in 1584 by Francesco De Franceschi. Its appeal to the reader was based, typically for its time, on the literary and artistic presentation of the poem rather than on the accuracy of the text. The basis for the edition was Ruscelli's text and annotations. New engravings by Girolamo Porro were considered important enough to be the first attraction listed after the name on the title page" (B. Richardson, *Print Culture in Renaissance Italy*, p. 148) "The Italian 1584 edition is the first Italian edition to be illustrated with copper plates, one placed at the beginning of each canto. Each plate shows various characters from the poem and illustrates each of them in their several actions through the canto. This results in a character being portrayed several times within the same plate, with the visual effect of them moving within the illustration and within the canto". (Veronica Pizzarotti, *The Rylands blog*) The author of this lavish iconographic apparatus was the famous Italian engraver Girolamo Porro who used as base for his illustrations the woodcuts of the 1566 Valgrisi edition even if Porro's copperplates are not replicas of







ARGOMENTO

Rompe il patto Agramante, e poscia ei rotto  
Di ritirarsi in Africa è coiretto.  
Intanto haemmo il buon Aolfo sotto  
Biserta, a l'inimico il muro altretto.  
Qui giunge a caso Orlando, e l' Duca dotto  
Di che far à, gli rende l'intelletto.  
Con Agramante, che solcando uicne,  
Dadon si scontra, egli dà briga e poe.

IN QUESTO CANTO TRENTESIMONONO, IN AGRAMANTE, che rompe il giuramento, & ne riman poi sconfitto & disfatto, si ricorda quanto in ciascuna religione Iddio sommo ha giusto giudice, & leuero vendicator de' peridi dispregiatori della sua giustizia. IN Orlando poi, al quale, stato lunga stagione ne imparato per l'ouercchio furor di lasciuo amore, conuen che si riposi il suo tenno dal cielo, & comprende, come in ogni nostro maggior bisogno, & nelle infirmità di corpo & d'animo, incurabili per soccor lo umano, riuouan sempre i fedeli aiuto da Dio clementissimo, & dator d'ogni grazia.

CANTO TRENTESIMONONO.



L'AFFANNO  
di Ruggier  
bè uenire  
E sopra ogn'  
altro, duro,  
acerbo, e  
forte,  
Di cui traua  
glia il cor-  
po e più la  
mente,

Poi che di due fuggir non può sua morte,  
O da Rinaldo se di lui possente  
Fia meno: o se sia più, da la consorte.  
Che se l' fratel le recide, sà, che incorre  
Ne l'odio suo, che più che morte aborre.

Rinaldo, che non ha fin il pensiero,  
In tueti i modi a la vittoria afferra.  
Mea de l'azza dispettoso e fiero,  
Quanto a le braccia, e quado al capo mira.

Volteggiando con l'asta il buon Ruggiero  
Ribatte il colpo, e quindi e quindi gira,  
E se percote par, disegna loco,  
One possa a Rinaldo nuocer poco.

A la più parte de' Signor Pagani  
Tropo par diseguale esser la zuffa.  
Tropo è Ruggier pigro a menar le mani.  
Tropo Rinaldo il giovane ribuffa.  
Smarrito in faccia il Re de gli Africani  
Mira l'assalto, e ne sospira e sbuffa;  
Et accusa Sobrin, da cui procede  
Tutto l'error, che l' mal consiglio diede.

Melissa in questo tempo, ch'era fonte  
Di quanto sappia incantatore, o mago,  
Hanea cangiata la femminil fronte,  
E del gran Re d'Alger presa l' imago.  
Sembrava al viso e a i gesti Rodomonte,  
E pareva armata di pelle di drago,  
E tal lo scudo, e tal la spada al fianco  
Hanea: quale usava egli, e molla marco.



this earlier models: different episodes are always chosen, new inventions are added, and the elaborate frames used by Valgrisi are replaced by simple patterns. These illustrations with some alterations and changes were copied to illustrate John Harington's first English translation of the *Orlando Furioso*, printed in London by Richard Field in 1591. In our copy the illustration for *canto* 33 is repeated for *canto* 34. It is generally **belived** that the illustration for *canto* 34 which contained an image of the pagan Astolfo with St. John the Evangelist in Heaven was suppressed by order of the Inquisition. From a textual point of view, this edition follow the text edited by Gerolamo Ruscelli for the edition printed by Valgrisi in 1556. New explanatory texts are published in this edition for the first time: *Vita di M. Lodovico Ariosto, scritta dal sig. Girolamo Garofalo ferrarese*; the *Allegoria di Gioseffo Bononome sopra il Furioso di M. Lodovico Ariosto* and the *Epiteti usati dall'Ariosto nel suo Furioso, cavati et posti per ordine d'alfabeto da Camillo Camilli*. At the end of the volume we can find the *Osservationi sopra il Furioso di m. Lodovico Ariosto. Nelle quali si mostrano tutti i luoghi imitati dall'Auttore nel suo Poema* by Alberto Lavezuola. These *Osservazioni*, published here for the first time, and reprinted in 1730 by Orlandi in his famous edition of the *Orlando Furioso*, represent the last exegetical commentary to the *Furioso* produced in the *Cinquecento*. The most important innovation in Laveruola's *Osservazioni*, in contrast with the traditional approach of Ludovico Dolce, is the attention paid to the modern sources used by Ariosto: Dante, Petrarca, Boccaccio, Poliziano and Bembo.

Brunet I, 436: "Edition assez belle [...] elle est recherchée à cause des notes qui l'accompagnement et des gravures dont elle est ornée [...]". Gamba 58: "Quanto ad illustrazioni la presenta stampa sopravanza le antecedenti del Valgrisio e del Valvassori". Agnelli-Ravegnani, pp.155-158: "È, questa, a parer di molti, la più sontuosa edizione del *Furioso* [...]".

**CAMPO, Antonio.** *Cremona fedelissima città et nobilissima colonia de romani rappresentata in disegno col suo contado et illustrata d'vna breue historia delle cose piu notabili appartenenti ad essa et de i ritratti naturali de duchi et duchesse di Milano e compendio delle lor vite da Antonio Campo pittore e caualier cremonese al potentissimo e felicissimo re di Spagna Filippo II d'Austria.*

Cremona: Ippolito Tromba e Ercoliano Bartoli, 1585.

Folio (402 x 265mm). Allegorical title-page with figures, one winged figure is working on an inscription to Philip II, whose device appears at the head of the title and coat of arms below (with altered date where it reads 1583), portrait of Philip II in a medallion without cap and 55 small shields with the arms of the states belonging to the Spanish crown, allegory of Cremona on the verso of the second leaf, portrait of Antonio Campo, figure with the *Carroccio* proceeding from the gates of Cremona, 9 oval portraits of bishops or other illustrious personalities, 24 oval portraits of the dukes and duchesses of Milan with the portrait of Philip II wearing a hat on p.112, plates depicting the baptistery and its plan, the facade of the Cremona Cathedral, the tower and its plan all engraved by Agostino Carracci; the plan of Cremona folded several times and dated 1582, the map of the Contado and Diocese of Cremona engraved by David de Laude, text within woodcut border, woodcut initials and headpieces, with the blank leaf at the end of the third book. Early XVIII century stiff vellum with gilt title on spine, marbled edges. A small wormtrak in the upper white margin of the first five leaves, a very fine wide margined copy in eighteenth century stiff vellum with brown morocco lettering-piece on spine from the library of the Zurla family from Crema.

First edition of this magnificently illustrated history of Cremona, one of the most beautiful illustrated books of the late *Cinquecento*. The work, divided in four books, contains the history of Cremona cronologically organized from the **foundadion** by the Romans up to 1585. A fifth book, devoted to the description of the Cathedral and other churches, announced by the author was never published. The book is illustrated by 33 medallion portraits of Cremona **prominrnt** citizens and the dukes and duchesses of Milan by Agostino Carracci; many of the accompanying letterpress descriptions include a note as to the source of the image, including on page 104 a now lost portrait of Massimiliano Sforza by Leonardo da Vinci, then '*in casa di Francesco Melcio gentil'huomo Milanese*'. Our copy belongs to the second -the correct one- issue of the book 'with only 56 lines in the address to the





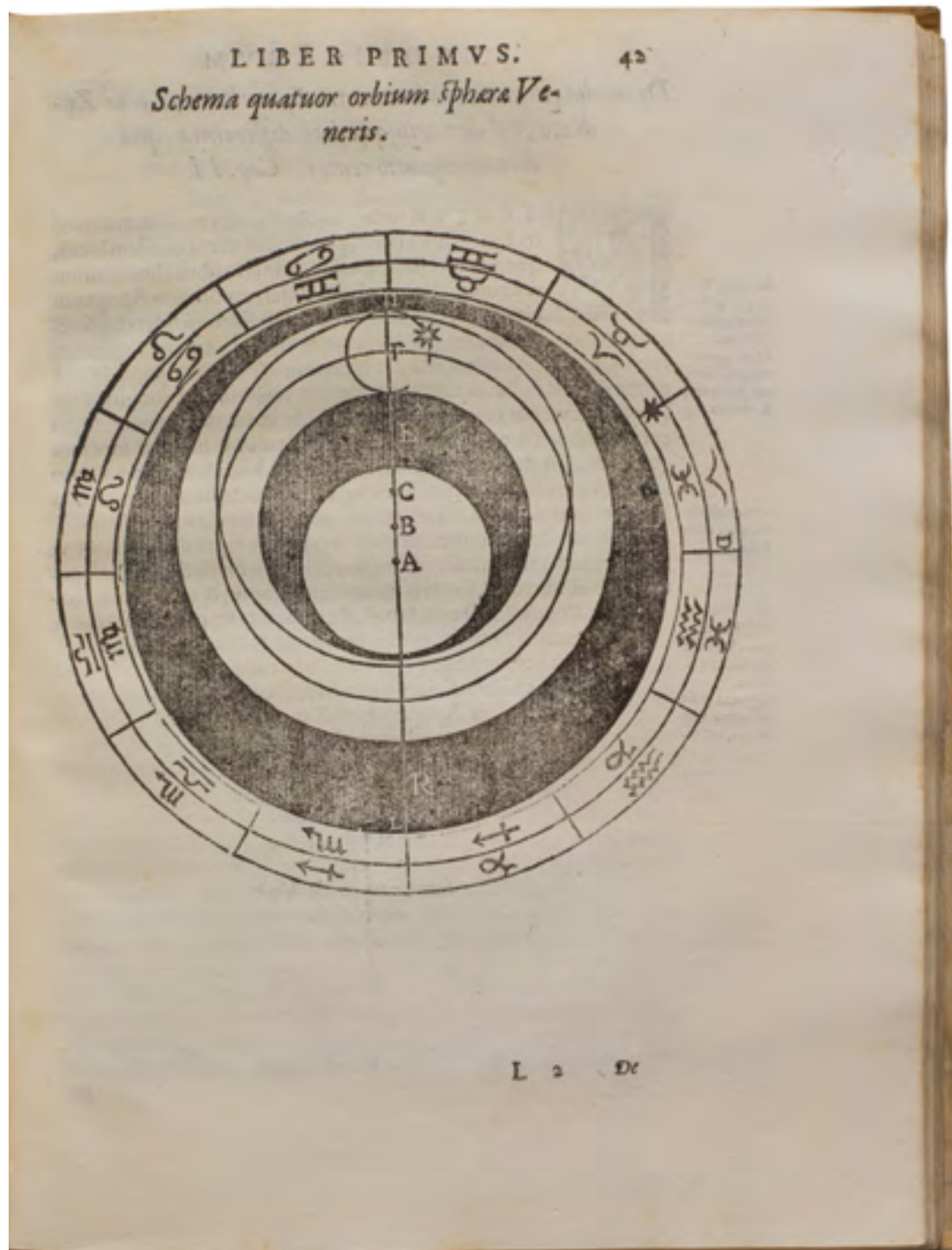


*Consiglieri* (shortened by the elimination of references to an unpublished fifth book on churches of Cremona), and with a second portrait of Philip II printed on O4v, rather than a masked-reprinting of the plate appearing on the title verso. The large city plan<sup>i</sup> is also in the second issue, with the engraver signing himself “David de Laude Crem. Hebreus”: a rather early reference to a Jewish engraver in the Renaissance’ (Sotheby’s *The Cottection* of Otto Schäfer, 1994). The title-page, the first portrait of Philip II, the allegory of Cremona, and the *Carroccio* are all signed by Antonio Campo as a designer.

Cicognara 3977; Adams C 489; Mortimer Italian 100.







**MAGINI, Giovanni Antonio.** *Nouae coelestium orbium theoricæ congruentes cum observationibus N. Copernici. Auctore Io. Antonio Magino Pat. mathematicarum in almo Bononiensi Gymnasio professore.*

Venice: ex officina Damiani Zenarij, 1589.

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

An excellent copy.

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

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

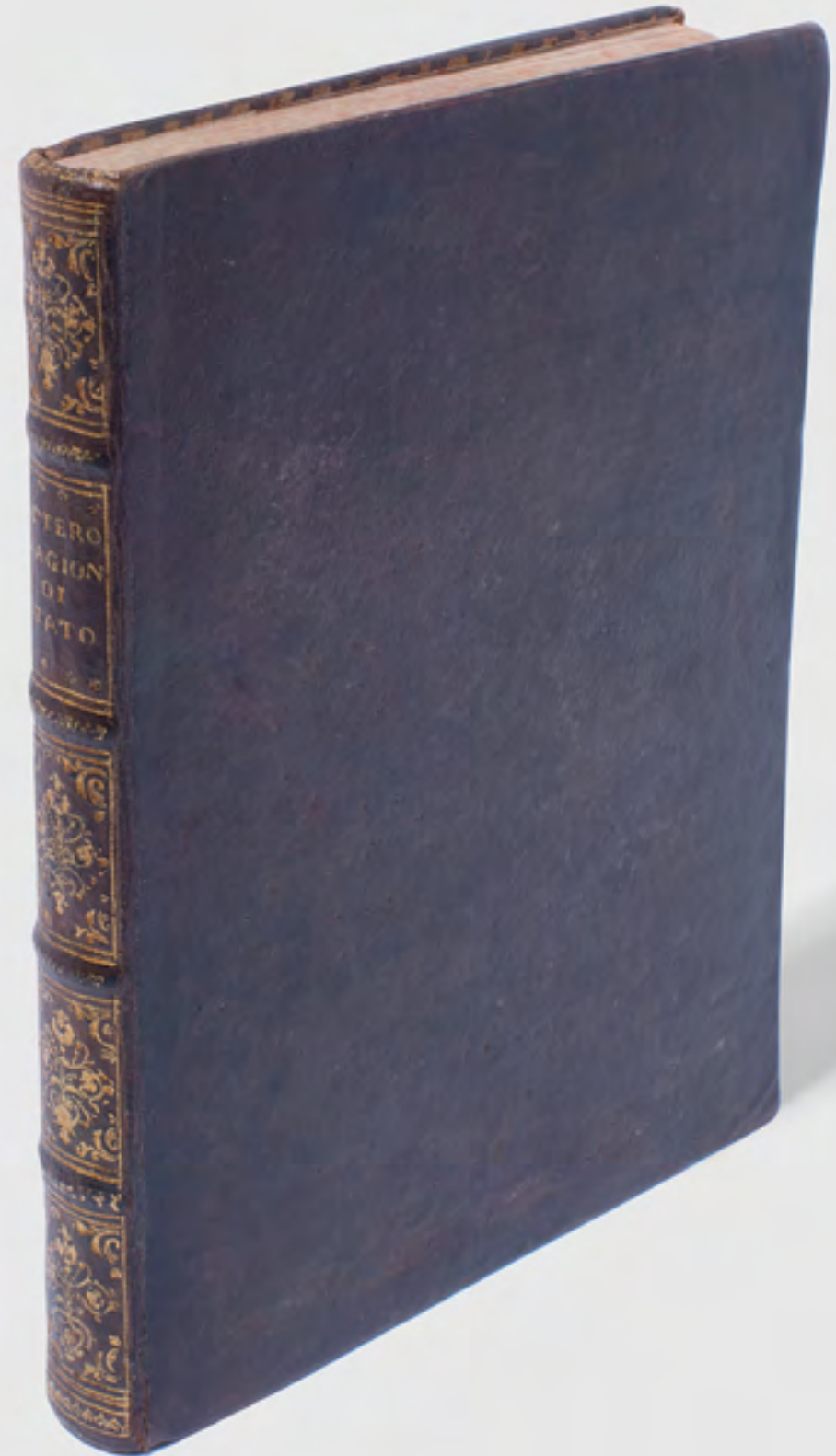


**BOTERO, Giovanni.** *Della ragion di stato libri dieci, con tre libri delle cause della grandezza, e magnificenza delle città di Giovanni Botero Benese.*

Venice: appresso i Gioliti, 1589.

Quarto (212 x 152 mm.), pp. [xvi], 367, [1]; with woodcut printer's device on title. Title lightly spotted but a very good copy in early eighteenth century calf, spine in compartments richly gilt, gilt title.

First edition. 'Giovanni Botero (1540-1617) was an Italian statesman, political writer, and upholder of the principles of the counter-reformation of the Catholic Church. Botero was a major figure in the early history of the social sciences and was recognized as the originator of modern population theory, in some important respects anticipating English economist T. R. Malthus. He was a member of the Jesuit order and held various diplomatic posts in France and Spain, and later in Rome. His ten-volume work *Della Ragion di Stato* (The Reason of State) (1589) is comparable in interest, if not in length, to Italian political philosopher Niccolò Machiavelli's *The Prince* (1532). Botero's book, like that of his more famous predecessor, is written for the prince who intends to conserve with prudence the domain he won by force. However, Botero's prince must be virtuous, religious, and faithful to the Catholic Church, "the eternal seat of power," and in this he opposed the lay vision of Machiavelli's prince. A later work, *Relazioni Universali* (1593-1596), describes the state of Christianity throughout the world. In the field of demography, Botero is mainly of interest for the three-volume work *Cause della grandezza e magnificenza delle città* (The Greatness of Cities) (1588). In this work, the subject of population, seen as the wealth of a city or nation, is at the center of a quantitative depiction of human society. Botero had a quantitative vision of overpopulation, anticipating theories that became established much later. He contended that the civil development of populations did not lie in the possession of more riches, but above all in the numerical increase and productive activities of the people themselves. Botero attributed the increase of populations to the *generative virtue* of man and the *nutritional virtue* of the city. When the latter is insufficient, he argued, the solution lies in the creation of colonies, as practiced by the ancient Romans: the export of population as a relief valve for demographic excess. (This idea had already been introduced by Machiavelli in the *Discorsi sopra la prima deca di Tito Livio*, which suggested that when the demographic mass exceeds the productivity of the earth, famine, disease, or floods will take place.) In effect, Botero produced a first doctrinal draft of a theory of population, more than



BOTERO, Giovanni.



200 years before Malthus. Despite the distance in time and, in some respects, in philosophy, the similarity between the thinking of the late-eighteenth-century Protestant clergyman Malthus and the late-sixteenth-century writing of the Jesuit Botero goes beyond the basic framework of their analytic approach. For example, Botero's views on the types and *modus operandi* of what came to be known as "positive checks" and "preventive checks" to population growth are a remarkable anticipation of Malthus's familiar treatment, even if the latter is set out in a more rigorous and modern fashion. Like Malthus (who did not know about the work of his Italian predecessor), Botero also sought to ground his reasoning in observable demographic facts, even though that effort was largely frustrated by his lack of access to reliable statistics and by his misconceptions about the demography of both the ancient and the contemporary world.' (encyclopedia.com)

Adams B 2548; Bongi II, 431 2; Gamba 1271; Goldsmiths 248; Kress 178



**CLAVIUS, Christoph.** *Romani calendarii a Gregorio XIII. P.M. restituti Explicatio S.D.N. Clementis VIII. P.M. iussu edita.*

Rome: Aloysius Zanettus, 1603.

Folio (310 x 232). Arms of Clement VIII on title, letterpress tables, some with border of printer's flowers, xylographic ornaments. Some spotting, some leaves browned, a good copy with a very interesting provenance bound in eighteenth century green half morocco. **Provenance:** Robert Bellarmine (1542-1621, Italian Jesuit and cardinal of the Catholic Church, he was canonized a saint in 1930 and named Doctor of the Church; presentation inscription on title, 'Ill.mi Cardinali Bellarmino ex dono authoris', and a further inscription recording the book's presence in his library at a Jesuit College, Rome.

Presentation copy of the first edition of Clavius's foundation work on the Gregorian calendar. This **had been** adopted in Catholic countries in 1582 after the proposals for reform, based on Reinhold's 'Prussian Tables', had been accepted by the Pope. Before the reform 'the Julian Calendar was naturally adopted by the successor of the Roman Empire, Christian Europe with the Papacy at its head. By about 700 CE it had become customary to count years from the starting point of the birth of Christ (later corrected by Johannes Kepler to 4 BCE). But the equinox kept slipping backwards on the calendar one full day every 130 years. By 1500 the vernal equinox fell on the 10th or 11th of March and the autumnal equinox on the 13th or 14th of September, and the situation was increasingly seen as a scandal. The most important feast day on the Christian calendar is Easter, when the suffering, death, and resurrection of Christ are celebrated. In the New Testament we find that Christ's crucifixion occurred in the week of Passover. On the Jewish calendar, Passover was celebrated at the full moon of the first month (Nissan) of spring. In developing their own calendar (4th century CE), Christians put Easter on the first Sunday after the first full moon after the spring equinox. If the equinox was wrong, then Easter was celebrated on the wrong day. Most other Christian observances (e.g., the beginning of Lent, Pentecost) are reckoned backward or forward from the date of Easter. An error in the equinox thus introduced numerous errors in the entire religious calendar. Something had to be done. After the unification of the Papacy in Rome, in the fifteenth century, Popes began to consider calendar reform. After several false starts, a commission under the leadership of the Jesuit mathematician and astronomer Christoph Clavius (1537-1612) succeeded. Several technical changes were instituted having to do with the calculation of Easter, but the main change was simple.





In 1582 Pope Gregory XIII (hence the name Gregorian Calendar) ordered ten days to be dropped from October, thus restoring the vernal equinox at least to an average of the 20th of March, close to what it had been at the time of the Council of Nicea. In order to correct for the loss of one day every 130 years, the new calendar dropped three leap years every 400 years. Henceforth century years were leap years only if divisible by 400. 1600 and 2000 are leap years; 1700, 1800 and 1900 are not. The new calendar, although controversial among technical astronomers, was promulgated from Rome and adopted immediately in Catholic countries. Protestant countries followed suit more slowly. Protestant regions in Germany, and the northern Netherlands adopted the calendar within decades. The English, always suspicious of Rome during this period, retained the Julian Calendar. Further, while others now began the new year uniformly on 1 January, the English began it on 25 March (an older custom). Now, for example, the date 11 February 1672 in England was 21 February 1673 on the Continent. After 1700 in which the Julian Calendar had a leap year but the Gregorian did not, the difference was eleven days. The English and their American colonies finally adopted the Gregorian Calendar in the middle of the eighteenth century. George Washington was born on 11 February on the Julian Calendar; we celebrate his birthday on 22 February. Note, finally, that the Gregorian Calendar is useless for astronomy because it has a ten-day hiatus in it. For the purpose of calculating positions backward in time, astronomers use the Julian Date.' (The Galileo Project)

BL/STC 17th-century Italian I, p.240; Honeyman 717.

ROMANI  
CALENDARI  
A GREGORIO XIII.  
P. M. RESTITUTI

Explicatio

S. D. N. CLEMENTIS VIII.  
P. M. IVSSU EDITA

Auctore

CHRISTOPHORO CLAVIO  
BAMBERGENSI SOCIETATIS IESV.

Accessit confutatio eorum, qui Calendarium aliter instaurandum esse contenderunt.



ROMAE, Apud Aloysium Zannettum. MDCIII.  
EX SUPERIORVM PERMISSV.

*J. M. Cardinali Bellarmine. Ex auct. auctorit.*

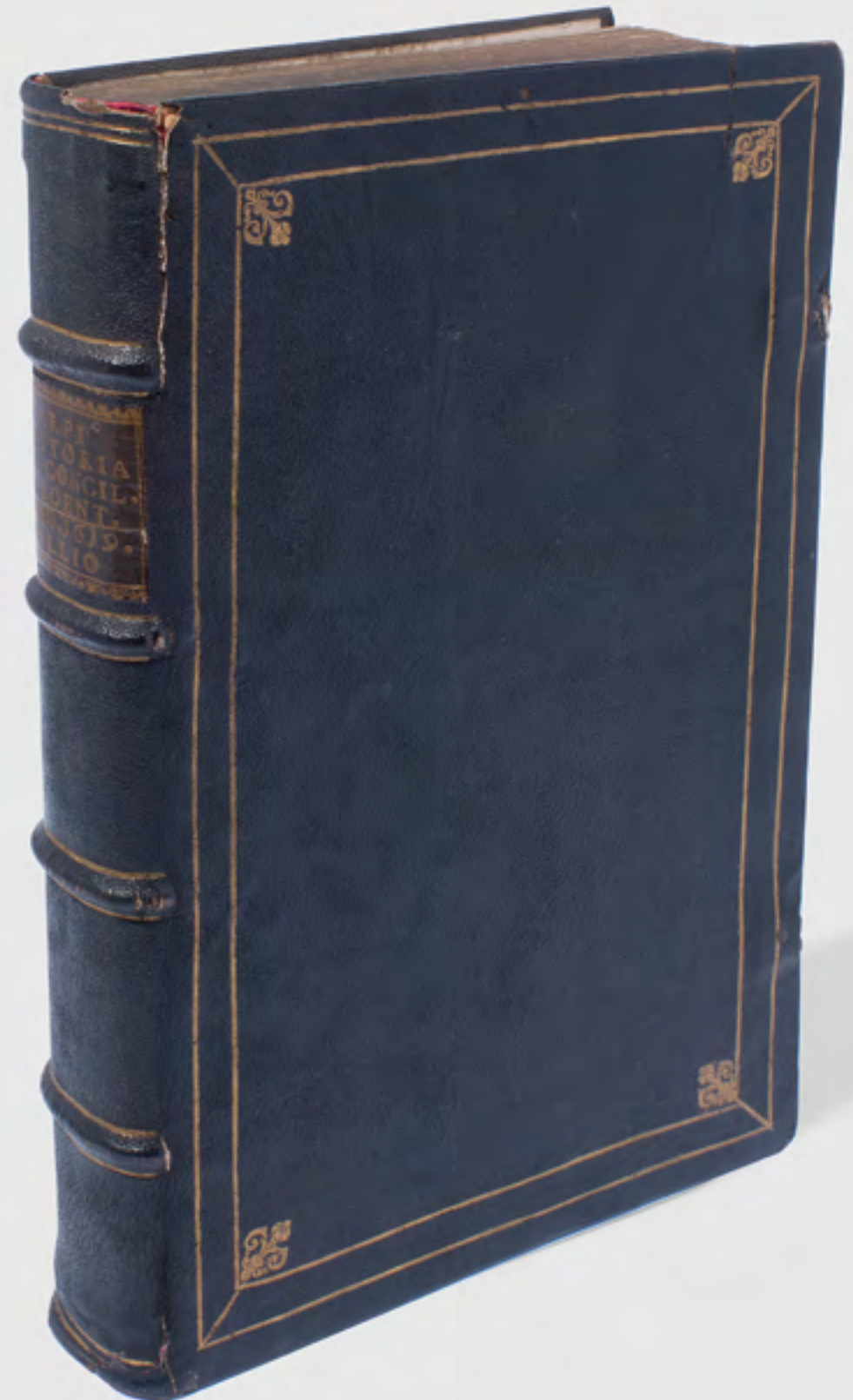


**SARPI, Paolo.** *Historia del concilio tridentino di Pietro Soave Polano. Nella quale si scoprono tutti gl'artificii della Corte di Roma, per impedire che né la verità di dogmi si palesasse, né la riforma del Papato, et della Chiesa si trattasse.*

London: appresso Giovan. Billio, Regio Stampatore, 1619.

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

First edition of this pivotal work of Modern historiography, containing a lucid and accurate reconstruction of the history of the Council of Trent. The Tridentine Council (1545-1563), which proved decisive in laying the bases for the Catholic Counter Reformation, was considered by Sarpi the most relevant event of ~~the recent~~ **THE TIME** past and the event mainly responsible for the political situation of his years. Precisely in light of the dramatic consequences that it had on contemporary politics and ideologies, it was epically defined by the author as the “*Iliade del secol nostro*” (“*Iliad of our century*”). The *Historia* is articulated in eight books, without any further subdivision in chapters or paragraphs, encompassing both the history of the Council and of its preparatory phases in an annalistic form. Paolo Sarpi (1552-1623) was a Venetian ecclesiastic, a diplomat and a state theologian of the Republic of Venice, and a polygraph. During Venice’s struggle with Pope Paul V (1605-1621), which cost the city a papal interdict, Sarpi wrote powerfully in support of the Venetian case, arguing that the Pope was infallible only in matters of faith. Sarpi’s basic tenet was that “princes have their authority from God, and are accountable to none but him for the government of their people.” With his work, Sarpi hoped to assume an authoritative position in the European debate questioning the religious and political primacy of the Pope; in so doing, he proved to be one of the earliest advocates in Italy of the separation of church and state and, overall, a forerunner of Modern European thought. Written in Italian for an European public, the work was dedicated to James I Stuart, King of England. As a work of polemic against the outcomes of the Council, which strongly reasserted the Pope’s primacy over the Christian Church, Sarpi’s *Historia* was anonymously published in London under the pseudonym of Pietro Soave Polano (that is, the anagram of Paolo Sarpi





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

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

**PROCOPIUS CAESARENSIS.** *Procopii Caesariensis v.i. Anekdotia. Arcana historia, qui est liber nonus Historiarum. Ex Bibliotheca Vaticana Nicolaus Alemannus protulit, Latine reddidit, notis illustravit Nunc primum in lucem prodit triplici indice locupletata.*

Lugduni : sumpt. Andreae Brugiotti bibliopolae Romani, 1623

Folio (307x210 mm.):[12], XXIII, [1], 135, [1], 142 [i.e. 140], [20] pages, title in red and black, engraved device of sun with motto “Flammis Ipse Suis”, fine istoriated initials and headpieces, grotesque tail-pieces, eight small engravings in the text. A very good copy bound in contemporary Roman red morocco by Baldassarre Soresini for presentation to Pope Gregorio XV (Alessandro Ludovisi) with the Papal arms at center of both covers, spine in compartments with gilt tools, gilt edges.

First edition, dedicated to Lodovico Ludovisi, the nephew of Pope Gregorio XV, of this important work by Procopius, (Byzantine Greek historian, secretary to Belisarius, famous general of the Emperor Justinian), his famous ‘Secret History’ which had recently been discovered in the Vatican library and edited for publication by Niccolò Alamanni.

The text’s existence was known from contemporary sources which referred to it as the *Anekdotia* but had remained unpublished. It covers roughly the same years as the first seven books of Procopius’ History of Justinian’s Wars and appears to have been written after their appearance, in 550-558. The Palestinian Procopius accompanied Belisarius in his early campaigns in Africa and Italy, and was later made prefect of Constantinople, then capital of the Empire, in 562. His History of the Wars, is an account of the events of his own time, our principal surviving source for the first two thirds of Justinian’s reign and the one of the most important surviving first hand sources of Byzantine history.

Unlike his earlier work the *Historia Arcana* was never meant for publication and claims to provide explanations and additions that the author could not insert into the former for fear of retribution.

Parts are so vitriolic, not to say pornographic, that for some time translations from Greek were only available into Latin. The *Historia Arcana* of Procopius is a puzzling work. The historian himself describes it as a continuation and correction of his eight-book *de Bellis*, but its tone seems remarkably different from that of the earlier work - polemical, slanderous, even obscene.

Nevertheless, the *Historia Arcana* is useful as a record of opposition to Justinian’s reign, and is the longest and most detailed source for the life of his





PROCOPIUS CAESARENSIS.

Empress, Theodora, and that of General Belisarius' wife, Antonina. Historians discussing Theodora and/or Antonina must turn to the *Historia Arcana*, and they must adopt some working assumptions about the accuracy of Procopius' black picture of these women.” E. Fisher. *Theodora and Antonina in the Historia Arcana*. Niccolò Alamanni was a Roman antiquarian of Greek origin. He was educated in Rome at the Greek college, founded by Gregory XIII, but was ordained according to the Latin rite. He was appointed secretary to Cardinal Borghese, and afterwards made custodian of the Vatican Library. He is best remembered as the discoverer and first editor of this important history.

BM STC Fr. C17th. p. 447. Brunet IV 897. Graesse. V 455.





RIDOLFI, Carlo.

**RIDOLFI, Carlo.** *Le meraviglie dell'arte, ouero le vite degl'illustri Pittori Veneti e dello Stat oue sono raccolte le opere insigni, i costumi & i ritratti loro. Con la narratione delle historie, delle fauole, e delle moralità de quelli dipinte.*

Venezia: presso Gio. Battista Sgaua, 1648.

Quarto (225 x 155 mm.), two parts in one volume: [64], 406 pp.[2]; [60], 324 pages with two engraved titles by Giacomo Piccini, a full page portrait of the author by Piccini after Antonio Romiti and 36 full page engraved portraits. Light browning here and there but a very fine copy in contemporary red morocco decorated a la Du Seuil, spine in compartments richly gilt, gilt edges.

First edition. 'Art biographer, painter and collector; his biographies of more than 150 painters in the Venetian state contributed to his title, "the Venetian Vasari." Ridolfi's father was a tailor (he used the name Marco Sartor in his will), who died when the young Ridolfi was five. Eventually his mother, Angela, remarried and he entered the studio of a local German painter (Ridolfi was of German descent himself). At thirteen, he traveled to Venice to study under Antonio Vassilacchi, known as l'Aliense. A diligent student, he made drawings from reliefs and assisted the master. He left Vassilacchi's studio after only five years because of dissatisfaction with other students, and, after a brief stay at home, returned to Venice studying drawing. He also mastered history, architecture, and classical literature. Various commissions followed, but the great plague in Venice forced him to flee, living with a friend in Spineda. His mother, friends and some of his patrons were lost to the outbreak. Artistically, his paintings reflect the artistic influence of Tintoretto and Titian. Ridolfi collected drawings, perhaps already styling himself after his earlier counterpart, Giorgio Vasari, assembling works in the 1630s by earlier masters Vittore Carpaccio and works attributed to Tintoretto and Leonardo da Vinci. By 1641 Ridolfi was in Dalmatia painting works now in a Mannerist style. His petition to the Venetian government to receive a "favor," probably a pension, was refused. Ridolfi had also been collecting material for a life of Tintoretto, the first on that artist, and this appeared in 1642 as *La vita di Giacompo Robusti*. The success of this literary venture meant that Ridolfi was made a Knight of the Order of St. Mark by the Venetian Senate, perhaps because the *Vita* was dedicated to Doge Francesco Erizzo (d. 1646) and the Venetian Republic. He was knighted in 1645 by Pope Innocent X. Ridolfi published a life of Veronese in 1646. In 1648 he issued his major work, a compilation of more





TITIANO VECELLIO PITTORE,  
E CAVALIERE.

# VITA DI TITIANO VECELLIO DA CADORE

Pittore, e Cavaliere.

**N**EL tempo à punto, che Giorgione con vantaggio di lode dispiegava le bellezze di quell'ingegno, in cui stimava ogn'vno, che la Pittura hauesse stabilite le sue speranze, e racquistati gli antichi honori, Titiano con nouello stupore trahena à se gli occhi di tutti con l'ammirazione; e benchè il Mondo giudicasse, che Giorgione hauesse ottenuto l'intento dell'Arte, non facendo egli però nè breui anni della vita fatte, che poche Pitture, mancava ancora di vedere qualche accrescimento nelle inuentioni, certoche di più delicatezza, & vn'vniuersale spiegatura delle cose tutte, che furono compite dall'egregia mano di Titiano: à segno, che si videro in quest'huomo celebre, raccolte in fine le marauiglie più rare della Pittura; che però la natura, che per lo innanzi si stimò insuperabile, vinta à quello si diede, riceuendo le leggi dall'industre suo pennello, con apparar da lui forme nouelle, per veder più vaghi i fiori, più brillanti le herbe, più liete le piante, più verzeosi gli angelli, più graditi gli animali, e più nobile l'huomo.

Hor intessendo la vita di così chiaro Pittore, chi affiderà lo ingegno per solcar il mare di tante marauiglie? Come saprà la penna delinear la qualità di quelle imagini, che non possono riceuere lode maggiore, che il dire, che siano da Titiano dipinte? E di quali caratteri freggerò il nome suo, se della Fama stessa si stanca l'infaticabil grido in dispiegar le lodi di colui, che sollevò à tanta gloria la Pittura, e che recò col suo lume all'Arte la maggior chiarezza? Fia dunque il discorso nostro vn picciolo tributo à meriti suoi.



than 150 biographies of painters active in the Venetian Republic, *Le meraviglie dell'arte* (The Marvels of Art) including his Tintoretto biography as well as his own. The work provides a strong counter to Vasari's *Vite* (1550/1568) which was strongly biased against Venetian artists. Where Vasari had ignored and deprecated Venetian talent, *Le meraviglie dell'arte* covers Venice artists in a positive light and contains the earliest reference, for example, to Giorgione's Castelfranco Altarpiece in San Liberale. Conversely it ignores Sebastiano del Piombo, a Venetian who spent most of his career in Rome. Ridolfi painted throughout his career. He married in 1656, but died of a fever two years later. *Le meraviglie dell'arte* was an important source for *Entretiens sur les vies et sur les ouvrages des plus excellens peintres anciens et modernes* (1666.), by André Felibien. His collection of drawings survives in three volumes, dating from the 1630s at Oxford University, Christ Church Collection. Ridolfi's *Le meraviglie dell'arte* is important in the history of art because it documents many Venetian art works gone today and locates a provenance for those still known. His work is the starting point in researching many major and minor Venetian artists. Like Vasari's *Vite*, many of Ridolfi's attributions were incorrect. Unlike Vasari, however, Ridolfi avoided a stylistic development of Venice; he considered the 16<sup>th</sup>-century Venetice the acme of its artistic production at the expense of his contemporaries. He also diverged from Vasari contending that painting was above all the other arts (Vasari **consister paintng**, sculpture and architecture equal). His basic premise countered Vasari's assertion that Florence had rediscovered the arts after the dissolution of the classical tradition in the Middle (Dark) Ages. *Le meraviglie dell'arte* instead maintained that artistic endeavor had never been lost in Venice because of the constant influence of the Byzantines. He took great pains to cite documents and letters supporting his arguments. Consistent with the writing of his age, *Le meraviglie dell'arte* contains many asides. Ridolfi sees creation of fine art as a closeness to God. Painting for him was the universal impulse that included all things within it. The work may have been supported financially by the Venetian government to counter Vasari's *Vite* of a hundred year before which was strongly biased against Venetian artists. Ridolfi's biography of **Tintoretto** was the first on the artist and remains an important early source on Tintoretto's working methods'. (Dictionary of Art Historians. Lee Sorensen, ed. <https://arthistorians.info>)

Schlosser-Magnino, 531; Gamba, 2063; Cicognara, 2359.

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

Paris: Jacques Langlois, 1651.

Folio (378x261 mm.), [18] p., 112 p., [32] p., 62 p. Leonardo da Vinci and Leon Battista Alberti's engraved portraits at the beginning of the respective works, numerous engravings in text, of both allegorical and artistic character; historiated initials. Contemporary brown calf, spine in compartments with gilt decoration, red morocco lettering piece. Some browning, scattered marginal foxing, overall a good copy.

First Italian edition of Leonardo's *Trattato della Pittura*, published by the French bibliophile and scholar Raphael Trichet Du Fresne (1611-1661) one hundred and thirty-two years after the author's death. The *Trattato della Pittura* is a posthumous compilation realized around 1540 by Leonardo's pupil Francesco Melzi, on the basis of excerpts derived from the papers he inherited from his master. Its importance lies in the fact that, besides being one of the most influential art treatises of the Renaissance and one of the first attempts to define and understand the scientific laws of painting, through the Modern Age and well into the XIX century **it remained** the main source of information on the artist's thought. Leonardo's work is here edited together with Leon Battista Alberti's *Trattato della statua*, and Alberti's three-volume treatise on Painting, here published in the Italian translation given by Cosimo Bartoli a century before. Moreover, Du Fresne provided the edition with two biographies of both artists and an index of other works on painting and drawing, which remarkably stands out as the first published annotated art bibliography. Since the second half of the XVI century, Melzi's compilation **had** enjoyed a wide manuscript circulation in abridged form among cultural circles in Florence and Milan. This 1651 edition cannot be separated from the Leonardo research that developed in the Rome of Pope Urban VIII, Maffeo Barberini (1623-1644). One should think at the decisive impulse given to Vincian studies by the Pope **friend** and Secretary, Cassiano dal Pozzo, who was persuaded of the importance of the knowledge of Leonardo's artistic theorizations for a spreading of proper artistic standards in Baroque Rome. Du Fresne dedicated the work to Queen Christine of Sweden, because of the special connection established between Cassiano dal Pozzo's Roman research center and the court in Stockholm. According to Leonardo's own introductory



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

C A P. CCXXXII.

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



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

C A P. CCXXXIII.

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



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

C A P. CCXXXIV.

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

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



words, the *Trattato* was intended for an audience of young painters and aimed both at giving practical advice and at defining the theoretical and scientific principles that should inspire and guide the practice. Within its 365 chapters, the work deals with a wide range of **questions**, such as the use of colors, the representation of human expressions and body movements, perspective, proportions, and norms regulating iconographic typologies. The text of this lavish folio edition is illustrated with an important iconographic set by Charles Errard (1606-1689), official painter of Louis XIV and one of the founders of the French Royal Academy of Painting and Sculpture. In turn, Errard's engravings owe a substantial debt to the drawings decorating Cardinal Francesco Barberini's manuscript copy of the treatise, which were realized by Nicolas Poussin, the leading painter of the classical French Baroque style. Errard added backgrounds and landscapes to Poussin's illustrations, that, according to the taste of the age, had transformed Leonardo's simple sketches into Graeco-Roman human figures posing in classical attitudes.

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





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

Rome: ex Typographia Varesij, 1665.

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

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

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

**CAESAR, Gaius Julius.** [*The Commentaries.*] *C. Julii Cæsaris Quæ Extant. Accuratissimè cum Libris Editis & MSS optimis Collata, Recognita & Correcta. Accesserunt Annotationes Samuelis Clarke. S.T.P. Item Indices Locorum, Rerumque & Verborum Utilissimæ. Tabulis Æneis Ornata.*

London: Jacob Tonson, 1712.

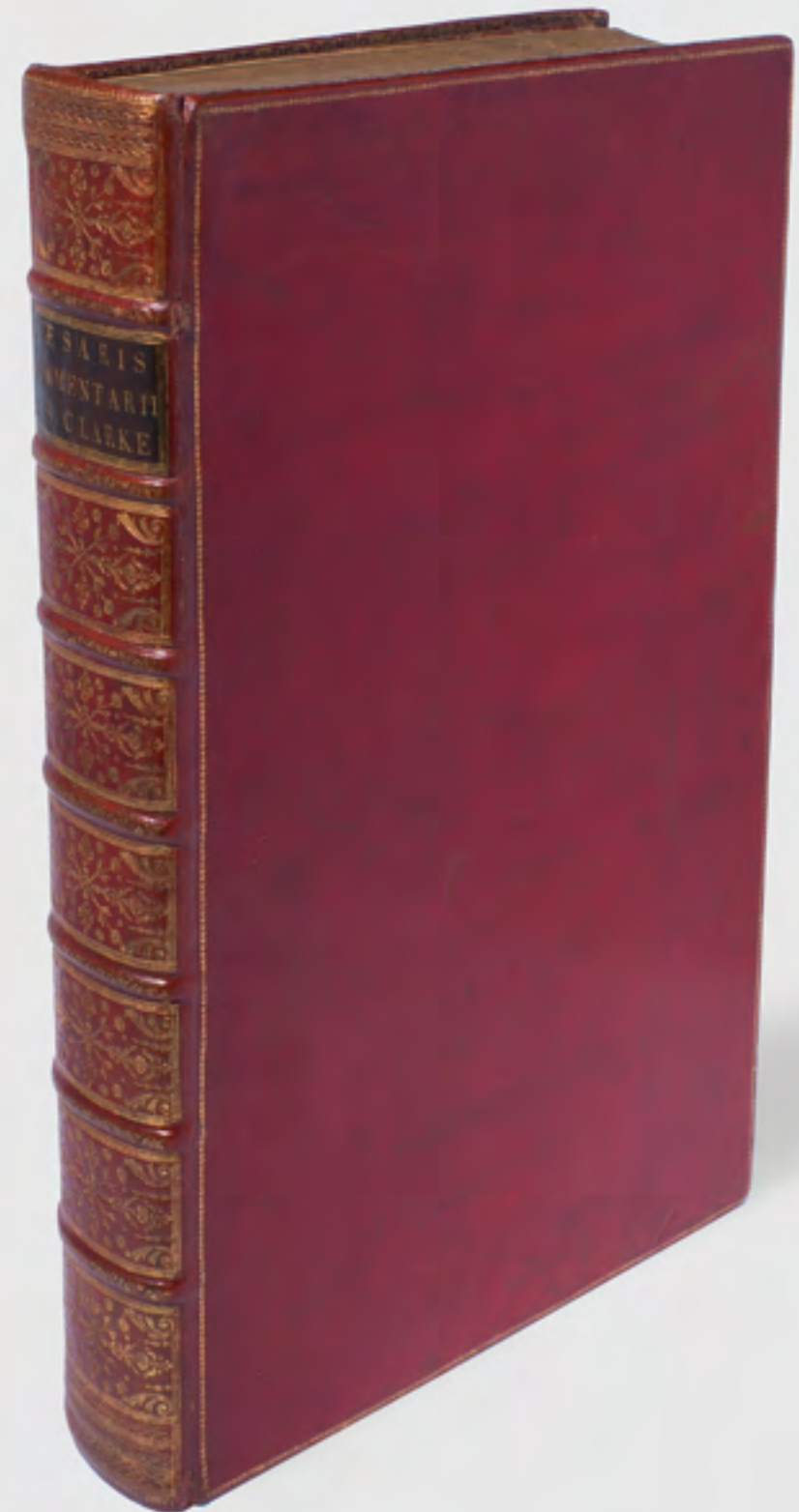
Folio (465 x 288mm.) 87 engraved plates comprising: engraved double-page additional title, 61 double-page plates, many by C. Huijberts after Mantegna, including a famous image of a bison, 25 full-page plates including a folding portrait of the Duke of Marlborough by George Vertue (1684-1756); numerous engraved headpieces and vignettes in the text, initials. Faint even browning throughout but a very fine copy in contemporary red morocco, spine richly gilt in 8 compartments, dark-green morocco gilt lettering-piece in second, the others with foliate tools and volute cornerpieces, marbled endpapers, gilt turn-ins and edges. Provenance: 'L' (small circular stamp dated 1910 on rear free endpaper).

First edition. ‘The most sumptuous classical work which this country has produced’ (Lowndes) bound in contemporary red morocco with 87 attractive engravings by various artists, including the famous image of a bison that is sometimes missing or damaged. The Tonson’s *Caesar* received contemporary praise from Joseph Addison as ‘a Work that does honour to the English Press’, having ‘passed thro’ the hands of one of the most accurate, learned and judicious writers this age has produced. The beauty of the paper, of the character, and of the several cuts with which this noble work is illustrated, makes it the finest book that I have ever seen; and is a true Instance of the English genius’ (The Spectator no. 367, May 1712). The work is annotated by Samuel Clarke (1675-1729), a major English philosopher, especially renowned for his theories on the existence of God and the immortality of the soul. He also corresponded with Leibnitz and in 1706 translated Newton’s *Optiks* into latin. Among his philological works is also an edition of the first 12 books of the *Iliad*. For the present edition, he chose Caesar’s accounts of his campaigns in Gaul and Britain (58-50BC) and of his participation in the Roman Civil War (49-48BC) along with the remaining works on his military campaigns in Alexandria and Asia, Africa, and the Iberian peninsula. The volume is ‘dedicated to John Churchill, 1st Duke of Marlborough, the victorious English general at the Battle of Blenheim (1704) and instrumental to the military successes of the Grand Alliance more generally, this monumental volume establishes by a secular typology that Marlborough is the new Julius



Caesar of Europe. Strange as that may seem from the long view of history, Samuel Clarke's cloying dedication to the Duke as the "noblest, wisest, and strongest" of men ("Nobilissimo, Sapientissimo, & Fortissimo") says as much from its opening paragraph, describing the ancient commander as "outdone only by YOU [Marlborough] in glory and success, and in every part of the character of a consummate general" ("TUA solius armorum gloria & felicitate & laude omni superatum"). Understandably, then, Marlborough's portrait (by George Vertue after Godfrey Kneller), complete with a cartouche proclaiming him "Illustrissimus, Potentissimus, et Excellentissimus," occupies pride of place as the frontispiece of the volume.' (Michael F. Suarez, *Hard Cases: Confronting Bibliographical Difficulty in Eighteenth-Century Texts*. pbsa 111:1 (2017): 1–30 © 2017 Bibliographical Society of America.)

Brunet I, 1456; Lowndes I, p.344-345.



CAESAR, Gaius Julius.





A. Urfus B. B. Gallus, fide  
C. Vulpes, f. Vulpes, f. Vulpes

C. Alce

Imprimis ac Potentissimo Principi Domino Frederico Dei Gratia, Regi, Do-  
et Principi Electori, Supremi Principi, Hec Castellor. Magdeburgi, Jelis  
Magapcho, nec non in Illustri, Cessna Duci, Benignae Norimburgensi Dni  
Mareo, Reverentia et Fidei, Domini Ravensburgi, Rostochy, Rappach

Alce, Marquanno, Brandenburgensi, Sacri Romani Imperij, Lichi, Camerario,  
Clerico, Mentum, Hretini, Demogaz, Castibierum, Vindolorem, et  
Haltortady, Mende Camini, Vandalia et Suoni, Comiti, Heber, Zellerer,  
Lorenburgi et Dalerio, 8. Hec Tabula humillime dicata est. 1748





Alia iterum secula Pompam augent Trium-  
tu, portantur, Pecula Libetes, cum Reges  
Nobilissime et Reveratissimo Domino,  
Magnae Britanniae Cancellario, et

M. C. de H. H. H.



phalem, portatur Moisa supra quam Vasa aure signato refer  
Munde Gemmae, et Margaritae, spolia item optima ac Trophaea.  
Dno Gulielmo Baroni Inper de Wingham Summo  
Regia Majestate à Secretionibus Consilij.

Page 178





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

[Parma: regia stamperia, 1774].

Quarto (290 x 190 mm.), [2], 50 pages. A very fine copy in contemporary marbled boards from the library of Renato Rabaïotti (ex libris) and Margaret Winkelman (ex libris) preserved in a modern half morocco box.

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

Brooks 50.



*PHœNICIA*

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*VERSIO*

ELEVA . SIGNVM . IN . TERRA

PARMENSIS . POPVLE

ET . ASCENDE . MONTES

ET . CLANGE . BVCCINA . IN . GENTIBVS

VT . SANCTIFICETVR . DIES . HAEC

DIES . FELICITATIS . TVAE

CONGREGA . VELOCITER . FORTES . TVOS

VT . ANNVTIENT . SOLEMNITATEM

EXTOLLANT . QVE . SONITVM

CELEBRATIONIS

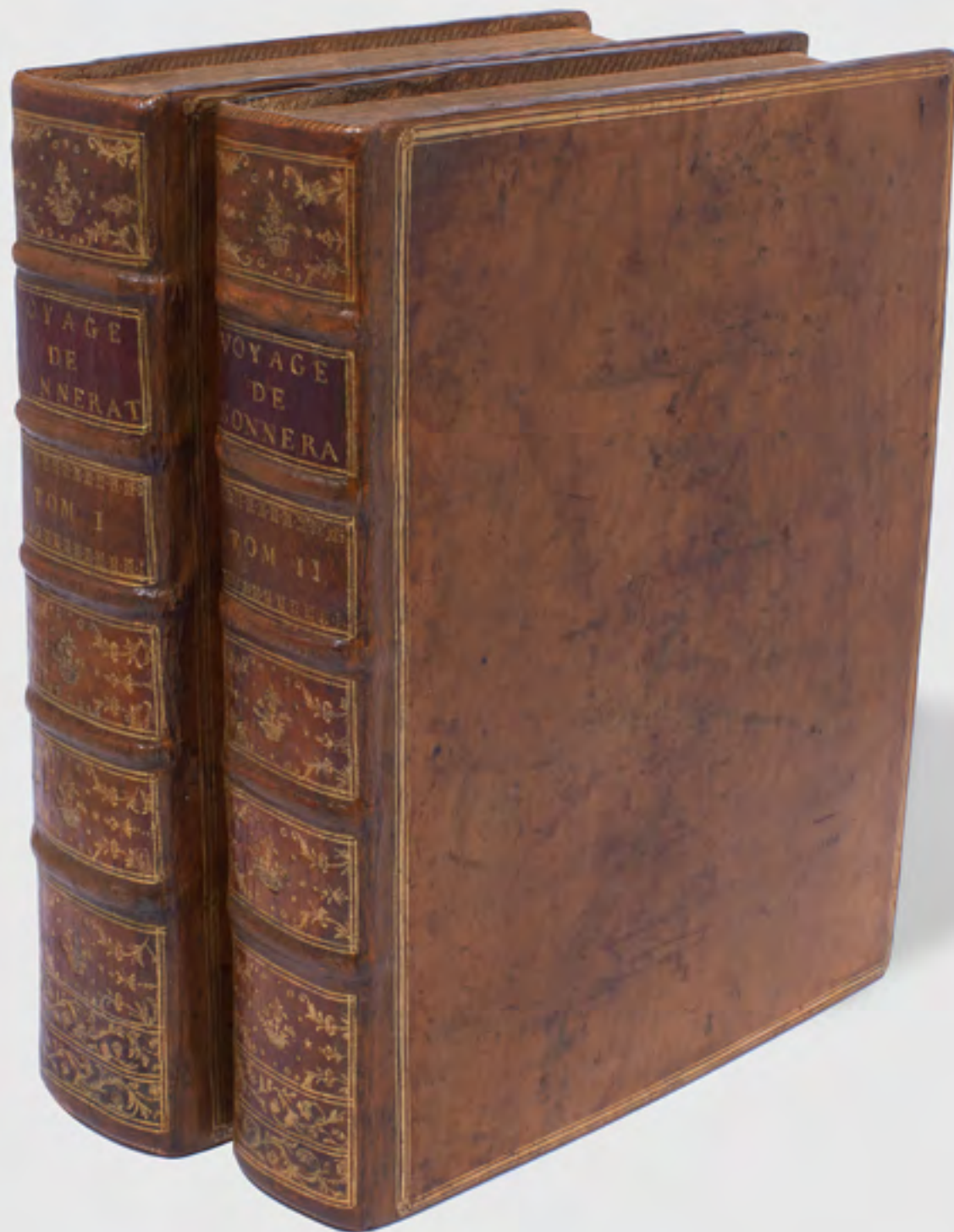
ANTE . FACIEM . POPVLORVM

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SONNERAT, Pierre.

**SONNERAT, Pierre.** *Voyage aux Indes orientales et à la Chine. Fait par ordre du Roi, depuis 1774 jusqu'en 1781*

Paris: chez l'Auteur, Froulé, Nyon, Barrois, 1782.

Quarto (290 x 230 mm.), two volumes: XV, [9], 317, [1]; VIII, 297, [1] pages with 140 plates (20 double-page) engraved after drawings od Sonnerat all in contemporary colouring. A pale waterstain on plate 11, a tear on plate 36, binding restored, overall a very fine copy in contemporary mottled calf, spine gilt in compartments with double lettering pieces, from the library of prince Eugenio di Savoia Carignano (ex libris).

First edition and a large paper copy with all the 140 plates contemporary coloured of this classic record of natural history, explorations and discoveries in the Far East, which included explorations in Ceylon, the Philippines, Moluccas, Cape of Good Hope. 'A French naturalist and explorer, and a nephew of the botanist Pierre Poivre, Pierre Sonnerat (18 August 1748 - 31 March 1814) travelled to the Philippines and Moluccas between 1769 and 1772, and India and China between 1774 and 1781. Describing his experiences, he wrote the books *Voyage a la Nouvelle-Guinée* (1776) and *Voyage aux Indes orientales et a la Chine fait depuis 1774 jusqu'a 1781* (1782). The first volume of his two-volume book *Voyage aux Indes orientales et a la Chine* includes extensive descriptions of the then Indian culture and social systems. Sonnerat admired the Indian social system he saw. He spent considerable time studying and discussing the faith of the Hindus. He was an accomplished artist as well and his book is amply illustrated with drawings made by him. World artists rate Sonnerat's drawings of the Hindu deities 'fascinating'. The second volume is entirely dedicated to China, Madagascar, the Maldives, Mauritius, Ceylon, Indonesia, and the Philippines. Sonnerat was a forthright person. He was outspoken against the racism that prevailed in the Europe of his time. During his visits to Asia he marvelled at the rich Indian culture. In his book, Sonnerat writes: "Ancient India gave to the world its religions and philosophies: Egypt and Greece owe India their wisdom and it is known that Pythagoras went to India to study..." (The New Indian Express. 04.10.2010) 'Sonnerat was an avid, if admittedly indiscriminate, collector. Botanical specimens were sent to Adanson. A. L. de Jussieu. Linnaeus the younger, and Lamarck; collections of reptiles from India and of tropical fishes were sent to Lacépède; and his notes and drawings were used by Cuvier. Sonnerat had a great interest in tropical fishes —attested by the handsome collection of seventeen undated plates in the collection of *Vélins du roi*; and he seems to have been among the first to





INDIENNE ALLANT SE BRULER AVEC LE CORPS DE SON ÉPOUX.





MANDARIN ACCOMPAGNÉ DE SES BOURREAUX.



study with scientific spirit, those fishes from the lagoons of Île de France that were reported to cause poisoning. Sonnerat was the first to give an account of the indris (*I. brevicaudatus*) and of the aye-aye (*Daubentonia madagascariensis*) from Madagascar. His elegant drawings of exotic birds, if not free from error in attribution or habitat, are fundamental for the study of ornithology. His name is commemorated in the genus Sonneratia (*mollusk*) and in six or eight species of mangrove swamp plants (*Sonneratia L. f.*) of the eastern tropics'. (Encyclopedia.com) 'Despite its imperfections (and perhaps as a result of the storm of criticism it evoked), the publication had an immediate impact on the public and was soon out of print. It was translated in German (Zurich, 1783); extracts were published in the same language (Frankfurt and Leipzig, 1784) and in Swedish (Uppsala, 1786); there was one English edition published in Calcutta in 1788. Time did not dull the interest which the public took in this work. In 1806, Sonnini published a second edition, comprising some of Sonnerat's original manuscripts, scientific notes prepared by the editor, and completed by those official documents which were no longer state secrets' (Ly-Tio-Fane, p. 130).

Cordier, *Sinica* III, 2102; Chadenat 180; Ly-Tio-Fane. *Pierre Sonnerat*, 1748-1814. [S.l. : s.n.], 1976

## NOVELLI, Francesco. *Disegni del Mantegna*.

[Venice: circa 1796 - 1799]

Folio (386 x 277 mm.), engraved title-page with the bust of Mantegna on a pedestral, engraved dedication printed on two leaves **anf** **fourty**-four engraved plates. Contemporary half calf, gilt spine in compartments with red morocco lettering-piece. Spine very lightly rubbed, overall very fine.

'A rare suite of prints reproducing drawings of putti playing of fighting, *all'antica* heads, and studies of the Virgin and Child, once attributed to Andrea Mantegna, now recognized as works of Marco Zoppo (1432/3-1478). The prints are dedicated by the printmaker Francesco Novelli to Giambattista de Rubeis, and all but the last two reproduce drawings executed in pen and ink and wash on vellum in an album that De Rubeis had given to the printmaker's father, the Venetian painter Pietro Antonio Novelli. The album passed subsequently through the hands of Samuel Woodburn, Sir Alexander Barker, Baron Mayer de Rothschild, to Archibald Philip Primrose, fifth Earl of Rosebery (1847-1929), who in 1920 presented it to the British Museum. The function of the album has been much debated, with some reading it as **apattern** book, others as an adjunct to a literary text – perhaps Petrarch's *De viris illustribus* – or as a luxury picture book commissioned by a patron in Venice or Padua; its date, too, is uncertain, with arguments ranging from the mid-1460s. The elusive meaning of some of the drawings and **discret** homosexual imagery in others "suggest a commission where the patron had a hand in providing some of the subject matter, the significance of which may have been understood only by a small circle of friends" (Chapman, Padua in the 1450s: *Marco Zoppo and his contemporaries*, exhibition catalogue by Hugo Chapman, British Museum, Departments of Prints and Drawings, London 1998, pp.38, 40) [...] In the dedicatory letter, Novelli recounts the discovery of the album in 1765 in Padua by Giambattista de Rubeis (1743-1819), a painter and a dilettante from Udine. He tells us that various experts of Padua, recognizing **ita s** an important work of art derived from Squarcione, decided that the drawings must be by his most illustrious pupil, Mantegna, basing this attribution on a **resenblance**, in their opinion, to the so-called *Tarocchi del Mantegna*. In the letter, Novelli attempts to support the attribution, by finding affinities with the Triumphs of Caesar and other authentic works of Mantegna. The album consists of twenty-six vellum leaves, of which twenty-four are drawn on both sides and two are blank on one side, so the total number of drawings is fifty. Novelli's plan was to engrave all fifty drawings

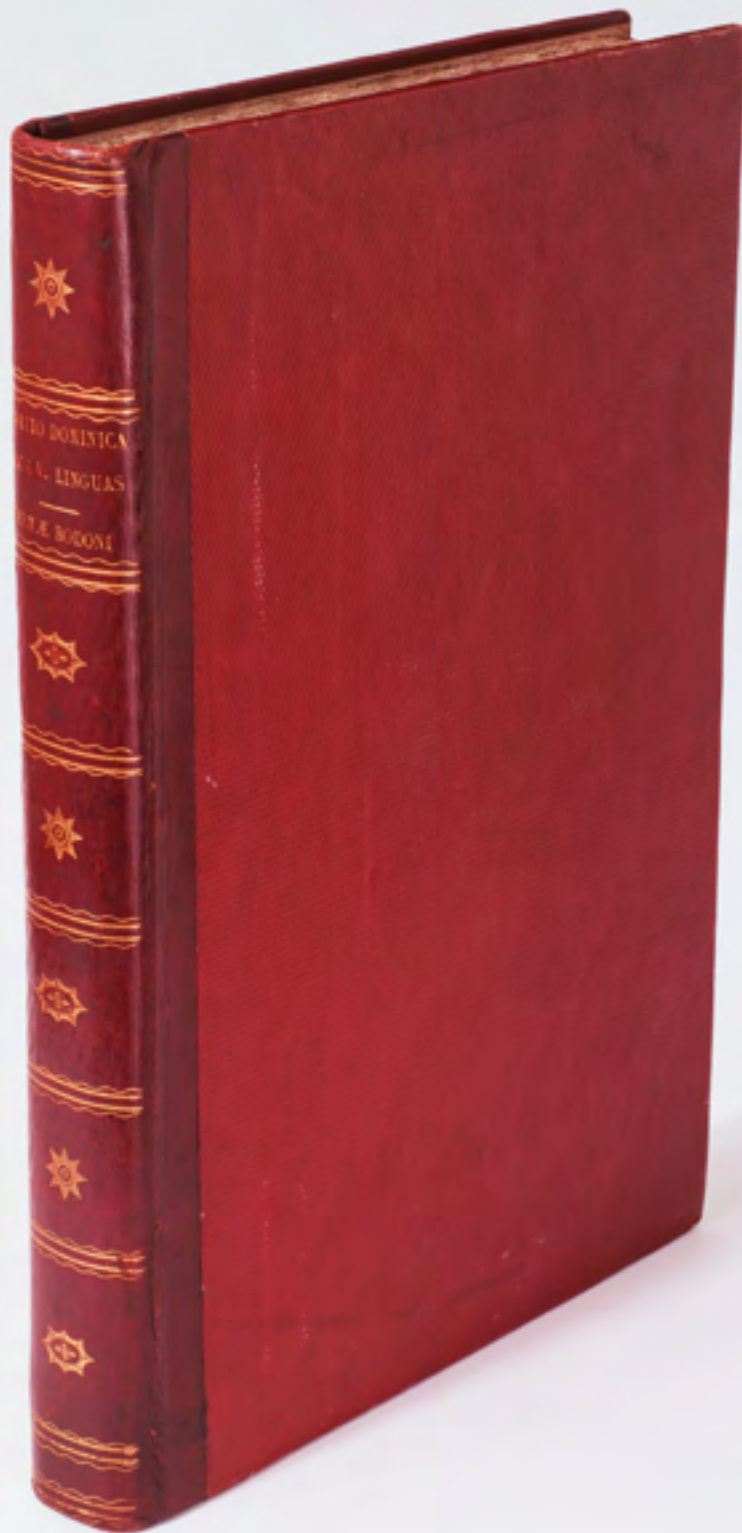




and issue his prints **serially**, in group of eight, to **subscribers**. [...] In a letter of December 1796 to Abate Mauro Boni, Novelli writes that he had become apprehensive about publishing prints of two drawings, because he considered them licentious, and thus likely to lose his subscribers, as incorrect in drawing. We learn from another letter that Francesco Novelli had acquired from Abate Pietro Boni, sometime before 27 May 1796, a double-sided drawing (on paper) showing eight studies of the Virgin and Child in a variety of poses. Novelli believed this sheet to be also by Mantegna – despite receiving from the Venetian connoisseur Giovanni Maria Sasso the correct attribution to Zoppo – and he etched both sides as substitute for two *rami licenziosi* recording the different provenance directly on the plates: *Il disegno fu regalato all'incisore dall'Egregio Pittore Sigr. Abate. Pietro Boni*. [...] The project was brought to a close in 1799, [...]. In an undated *Avviso* [in our copy pasted onto the front pastedown], Novelli explained that the work would terminate with forty-four prints, however the two prints of the Virgin and Child (each with four studies) would be counted as eight, thereby fulfilling his promise to supply *50 disegni originali di Andrea Mantegna*. The majority of surviving copies are comprised of forty-seven or forty-eight prints: the title-print (often supplied in two versions, one with and the other without lettering); two leaves of engraved dedication and forty-four numbered plates.' (Robin Halwas)

British Museum, 1920,0214.1.1 Facsimile with introduction by Campbell Dodgson, *A book of drawings formerly ascribed to Mantegna* (London 1923).





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

Parma: typis Bodonianis, 1806

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

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

Brooks 1003.



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