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## 1. GREGORIUS IX

*Decretales cum glossa.* [edited by Franciscus Moneliensis]

Venice: Johannes Herbolt of Seligenstadt for Johannes de Colonia, Nicolas Jenson and associates, 10 September 1481.

Folio (428x286 mm), [314] leaves, the last blank. Type (73 G<sup>a</sup> text), (73 G<sup>b</sup> gloss), two columns 72 lines, capital spaces with guide-letters in the gloss, incipit of five books and 185 titles printed in red, Jenson's device printed in red at verso of penultimate leaf, 2 to 9 lines initials in red or blue.

Contemporary South German binding of blind-tooled calf over wooden boards, spine in five compartments with a paper label at foot, remains of two brass fore-edges catches.

A good broadmargined copy, few pale waterstains in margins, old marginalia of at last two different hands and a few spots. A repaired crack in the front cover.

Beautiful and rare Venetian edition of the *Decretales* with the commentary of Franciscus Moneliensis. From the moment he became pope in 1227, Gregorius IX had the intention of publishing a complete and authentic collection of *Decretales* to supplant the existing ones, privately published after Gratian's *Decretum*. In 1230, the Pope gave the responsibility for this task to Raimond of Peñafort, who was already master at Bologna's studio and, at that time, was chaplain and penitentiary of the pope; on September 1234 Gregorius IX published the collection with the bull *Rex Pacificus*, and sent it to the Universities of Bologna and Paris. The aim of the collection, as it is explained by the bull of enactment, was that of gathering the decretals of the predecessors, dispersed until that time, into a whole body, endowed with authority. It is also probable that, by this process, the pope intended to place the canon law definitively on the same level of the Roman law, also in its outer form, sheltering the legislative power of the pope from every possible challenge. The work consists of five books in which different topics are discussed, according to the order in the well-known index: *iudex*, *iudicium*, *clerus*, *conubia*, *crimen*; it includes 185 titles and 1871 chapters; also included are decretals of popes, from Bonifacius I onward – particularly numerous are those of Saint Gregorius Magnus and Innocent III – canons of councils, from the one of Sardica to the IV Lateran (Council), passages taken from the Bible, from works of saints, in addition to some titles drawn from Frankish capitulars and from the Roman law. The collection of Gregorius IX is authentic and universal, as it is enacted by the supreme legislative authority with the strength of law for the entire Church. This collection, the one and only, given that the pope abolished all former ones, except for Gratian's *Decretum*, and reduced the value of the original copies of the decretals which he himself had gathered, was at once highly appreciated and very soon commented. The authentic explanatory gloss was at a first time settled by Bernardo from Botone and afterwards by Giovanni d'Andrea; also important are the commentaries by Sinibaldo Fieschi and Niccolò de' Tedeschi.

IGI 4457; BMC V 302; Goff G 453.















## 2. THUCYDIDES.

*De bello Peloponnesiaco*. [Translated by Laurentius Valla. Edited by Bartholomaeus Parthenius.].

[Treviso: Joannes Rubeus Vercellensis, 1483 ?].

Folio (302x206 mm), [135] leaves of 136, without the first blank; Roman Type: 82R, 46 lines, capital spaces with painted initials in red and blue. A few repaired wormholes at the beginning and at the end, some browning in the white margin of some pages. A very good and tall copy in XVIII century Italian stiff vellum, manuscript title on spine.

Rare *editio princeps* of Thucydides' History of the Peloponnesian War. This is the only 15th century edition and the first edition of the Greek text was printed by Aldus Manutius only in 1502. "Laurentius Valla translation of Thucydides was commissioned by the humanist Pope Nicholas V (1447-55) to whom it is dedicated. In the dedication Valla mentions that it was Cardinal Bessarion who suggested to the Pope that he commission the Latin Thucydides from Valla. This translation formed part of the Pope's impressive project to have all Greek literature translated into Latin. Valla was ready to begin the translation in the spring of 1448, as he explains in a letter to Niccolò Perotti. By October he had translated book 1 and part of book 2 and the translation was finished only in 1452 according to the autograph postscript of Vatican City, Biblioteca Apostolica Vaticana Vat Lat 1801, where Valla claims to have revised the copy and sanctions it as the *archetypus* of his translation. From references in his earlier works we know that Valla had been acquainted with Thucydides for many years. However, as he confessed in a letter to Giovanni Tortelli and in the dedication to Pope Nicholas V, the difficulties of Thucydides' text, particularly the orations, caused him significant problems, and of his friends in Rome, Valla would have liked especially to consult the Greek-born Cardinal Bessarion and as well as Tortelli himself who was a well-known Greek scholar, but none was in the city to help him. Immediately after completion, Valla's translation enjoyed a wide manuscript diffusion that continued into the sixteenth century. There are also numerous printed editions; the first appeared in Treviso circa 1483, and the last edition of his rendering, albeit in a version revised several times, was published at Paris in 1840 and reprinted at least four times. All the printed editions contain in fact some kind of revision of Valla's text. Bartholomaeus Parthenius, editor of the *editio princeps* stated that the manuscript copy or copies to which he had access were so corrupt that he had used a Greek manuscript to assist him in determining the Latin text of the translation. Nonetheless, Parthenius claims to have rendered Valla's text fully and accurately. Subsequent editors based their work on the earlier editions and would also claim, almost invariably, to have corrected the text of the translation against Greek manuscripts. Though numerous, all these interventions are minor, and the text of Valla's translation remained substantially the same; only Thomas Naogeorgus (his revision of Valla's text, prepared for publication in 1561 by the printer Johannes Oporinus, but this edition never appeared); Henricus Stephanus and Franciscus Portus revised the existing text so thoroughly that it is justifiable to treat the result as a new version or new translation." (Adapted from: Marianne Pade, *Thucydides in Catalogus translationum et commentariorum* ..., CUA Press, Washington, 2003).

IGI 9641; BMC VI 896; Hain-C. 15511.



### 3. ARS MORIENDI,

*Questa operetta tracta dellarte del ben morire cioe in gratia di dio.*

[Venice:] Johannes Clein and Piero Himel, 1490.

4to (207x148 mm), 26 leaves, 33 lines, type: 1:84G; 2-to 3-line initial spaces with guide letters, 12 full-page woodcuts. Collation: a-b<sup>8</sup>; c. Colophon: *Stampado fo questa operetta dellarte del ben muorire con li figuri accomodati per Iohannem clein et Piero himel de almania. Negli anni del signore M.cccc.lxxxx.* Late 18th-century green half-morocco, green paper boards, marbled endpapers. Provenance: G. Storck, Milan 1802 (inscription with inventory number repeated three times); Baron Northwick (bookplate; Northwick Park sale, Christie's 27 October 1965, lot 33, bought by Quaritch for £ 650); Otto Schaefer (acquired from W. Heimann in December 1965, sold at Sotheby's New York 8 December 1994, lot 17); Arcana Collection. A very fine and fresh copy, only a light marginal stain to final leaf.

First Italian illustrated edition of the *Ars Moriendi*, the first appearance of the woodcuts and the only book recorded from this shop. The frontespice cut has a decorative border with scrolling foliage, vases, cherubim and bulls' heads and with the dove of the holy spirit appearing in the upper border. This encloses a confessional scene with two penitents, male and female, at confession, with demons trying to dissuade them from confessing their sins by holding banderoles with the words *La vergogna nolo dire*. It has been supposed that this cut of very high quality was Florentine in origin, (Le premier bois, au trait, légèrement ombré en certaines parties, est de style florentin. Sander) a reduced and simplified version of it appearing in a Florentine book of the early 16th century (Kristeller, *Early Florentine woodcuts with an annotated list of Florentine illustrated books*). The other eleven woodcuts are of Venetian origin and follow the standard iconography of the German *Ars moriendi* blockbooks. In connection with the apparent Florentine origin of the confessional woodcut it is interesting to note that this edition similarly appears to be the first printing of the particular version of the Italian *Ars moriendi* which names Domenico Capranica, cardinale di Fermo as its author in the year 1452, and concludes with verse of 29 lines beginning *Io sono la vita de christiani fedeli* and ends *Torrocti la vita al fuocho tenerai*. This was the shape of text in all six preceding Florentine editions, starting with the San Jacopo di Ripoli edition of 1477, in distinction from Italian *Ars moriendi* editions printed in Bologna, Milano and Venice. The partnership of Clein and Himel is recorded only in this edition, and Himel's name does not appear elsewhere in incunable records. Clein has been identified, if only for the sake of economy, with the Johannes Clein alias Schwab, who in 1480 married the widow and took over the shop of Johan Trechsel in Lyon. Very rare, ISTC lists only 9 copies, this is the only one in private hands.

IGI 897; BMC V 500; HC 4402; GW 2628; Sander 631; Arnim/Schaefer 18; Goff A-1109.





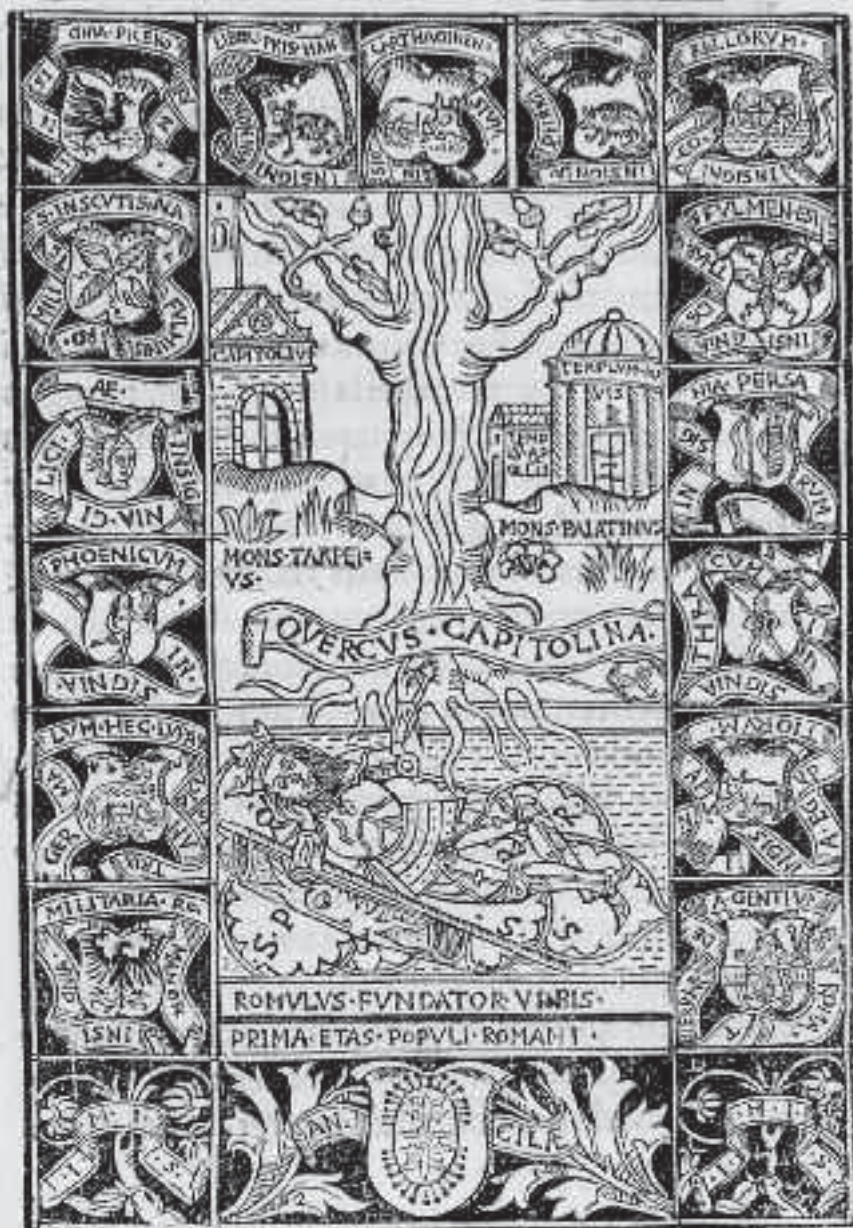
3. ARS MORIENDI







DE PRIMA ETATE POPVLI ROMA /  
NI SVB SEPTEM REGIBVS ACTA:





#### 4. OCHSENBRUNNER, Thomas.

*Priscorum heroum stemmata.*

Rome: per Iohannem Besicken & Sygismundum Mayr, 18 February 1494.

Quarto (213x140 mm), [28] leaves the last blank. Collation: a8, b-c6, d8. Colophon: *Imperssum Rome per Iohannem Besicken & Sy- / gismundum Mayr Anno. M.cccc.xciii. Die vero / xviii. mensis Februarii.*

Roman type (111R), 27 lines, seventy-six woodcuts, one full page representing Romulus asleep beneath the Capitoline oak surrounded by a border showing fifteen shields emblematic of Roman history; four measuring 60x47 mm, at the beginning of books II-V, showing Junius Brutus, Appius Claudius, Julius Caesar and Constantinus; and seventy-one small oblong woodcuts of various Romans [repeats of 13 different blocks]. There are top and outer border-pieces, and an initial with the arms of Cardinal Paulo de Campo Fregoso, and a complete border at the beginning of the text. The top border on verso of first leaf contains a pair of compasses with the motto PER NON FALLIR, flanked by two wolves.

Contemporary *marginalia* in red ink, top of spine chipped but a very good copy in XX century brown calf, gilt title on front cover and on spine from the library of C. W. Dyson Perrins (ex libris).

First edition of this concise history of Rome, from Romulus to Teodosio, narrated through the support of the pictures of its kings, consuls and emperors. The edition is an achievement of the Dominican friar Thomas Ochsenbrunner, who was born in Basel. It is difficult, though, to identify the author of the xylographies: their style indicates that, beyond a doubt, the author belonged to a German area. It is one of the rare illustrated incunabula printed in Rome and reprinted later in 1510. Johannes Besicken started printing in Basel in 1483, and remained there until 1485. Having transferred to Rome, he entered into partnership with Sygismund Mayr; together they printed only four books, between 1493 and 1494. After having published a book in collaboration with Andreas Freitag (Bonus, *Prognosticon*, 1496) and having worked with Martinus de Amsterdam, between 1500 and 1501, Johannes Besicken carried on by himself his activity until 1512 at least.

IGI 6945; BMC IV, 139; HC 11934.

#### 5. CICERO, Marcus Tullius.

*Orationes per Philippum Beroaldum recognitae ac diligenter correctae. Addita in calce Oratio adversum Valerium quae hactenus incognita fuit.*

Bologna: Benedictus Hectoris Faelli, 13 April 1499.

Folio (343x230 mm), 271 leaves, 40 lines and head-line, capital spaces with guide letters, Roman type (112R). With painted initial in gold and colours and a fine painted coat of arms of Bartolomeo Bianchini at bottom of first text leaf. With on black woodcut printer's device at end. Late XIX century brown calf. First and last leaves with few small worm traces and slightly fingerstained, some restoration to binding but a very good and broadmargined copy with very interesting provenience: Bartolomeo Bianchini (1480-1528); William Morris (ex libris); Alfred Walter Heymel (ex libris).



M.T.C.PRO LEGE MANILIA:SIVE DE IMPERIO.CN.  
POMPEII:SIVE DE IMPERATORE DELIGENDO:  
ORATIO.



**Q**UANTUM MIHI SEMPER FRE-  
quens conspectus uester multo iucundissimus:hic aut  
locus ad agendum amplissimus:ad dicendum ornatis-  
simus est uisus Q uirites:tamen hoc aditu laedis: qui  
semper optimo cunq; maxime parui nō mea me uo-  
luntas: sed mea uita: ratios ab ineunte aetate susce-  
per. phibuerunt. Nam cum antea per aetate nōdum  
huius auctoritatem loci cōtingere auderē: statuerēq;  
nihil huc nisi perfectum ingenio: elaboratum industria afferri oportere: omne  
meum tempus amicorū temporibus transmittēdum putauī. Ita neq; hic locus  
uacuis unquā ab usq; uestram causam defenderēt: & meus labor in priuatoꝝ  
periculis caste integreꝝ: uersatus ex uestro iudicio fructū amplissimum ē con-  
secutus. Nam cū propter dilationē comitioꝝ ter prator primus centuriis can-  
dis renunciatus sum: acile intellexi Q uirites & qd de me iudicaretis: & quid  
aliis prescriberetis. Nunc cū & auctoritatis in me tantum sit: quātum uos ho-  
nibus mandandū esse uoluissetis: & ad agendum facultatis tantū: quantū ho-  
mini uigilanti ex forensi usu prope quotidiana dicēdi exercitatio potuit affer-  
re: certe & si qd etiam dicendo consequi possū: iis ostendam potissimū: qui  
ei quoq; rei fructum suo iudicio tribuendū esse censuerūt. Atq; illud in primis  
mihi laudandū iure esse uideo: q; in hac insolita mihi ex hoc loco ratione dicen-  
di causa talis oblata est: in qua oratio nemini deesse pōt. Dicendum ē enim de  
Cn. Pompeii singulari nimiaq; uirtute. Huius aut oratiois difficilior est exi-  
tūq; principium inuenire. Ita mihi nō tam copiat: quam modus in dicendo  
quaerendus est. Atq; ut inde oratio mea pficiatur: unde haec omnis causa du-  
ent: bellū graue & periculosum uestris uectigalibus atq; sociis a duobus po-  
tentissimis regibus insertur: Mithridate & Tigraue: quoq; alter relictus: alter  
lacetissus: occasionem sibi ad occupandā Asiā oblata esse arbitrat: Eq-  
tibus Romanis honestissimis uiris afferunt ex Asia quotidie litterae: quorum  
maxe res dicuntur in uestris uectigalibus exercendis occupandisq; ad me pro  
necessitudine: quae mihi est cum illo ordine causam R. P. periculaq; rerū sua-  
rum denalerunt: Bithynia: quae nunc uestra puincia est: uicos exusos esse cō-  
plures: regnum Ariodartanis: quod finitimum est uestris uectigalibus totum  
esse in hostium potestate. Lucullum magnis rebus gestis ab eo bello discede-  
re: huic qui succurrerit: non satis esse paratum ad tantū bellum administran-  
dum: Vnum ab omnibus sociis & ciuib; ad id bellum imperatorem depolci  
atq; expecti: eundem hunc unum ab hostibus metui: praeterea neminē. Causa

A. iii





This rare edition gathers the very well known *Orationes*, by the most famed Latin citizen, at once politician, lawyer, philosopher and orator (as the same *Orationes* clearly show): Marcus Tullius Cicero, who lived in Rome at the very beginning of the first century B.C. (Arpinum, 106 B.C. - Formia, 43 B.C.).

One of the main interests of the edition lies in its preface, written by a famous humanist and philologist of the XV century, Filippo Beroaldo "The Old", who gained his fame particularly by his constant work as editor and commentator. Another relevant aspect of this edition is that it *Oratio in Valerium*, never published before.

Some words on the figure of Beroaldo "The Old" (Bologna, 1453 – Bologna, 1505): includes the humanist wrote commentaries on a very huge quantity of classic authors (among them: Plinius, Svetonius, Propertius, Apuleius, etc.), in some cases with the goal of renewing the interest in their productions (it is the case of Apuleius' fable *Amore e Psiche*, of which Beroaldo gave an interpretation which generated a pivotal interest among the reading public).

Nevertheless, despite being appreciated as an academic and humanist (he was Professor of classics at Bologna's *Studio*), his importance as a passionate editor and commentator, and the fame and influence undoubtedly recognized to him (which extended throughout Europe and found confirmation there, particularly after the years spent in Paris), Beroaldo remains quite controversial even for his contemporaries. Erasmus for instance, "The Humanist" *par excellence*, indeed gives quite a negative portrait of the philologist in the work *Ciceronianus*, where he says (through one of his characters) «Beroaldo nusquam cito», referring to the fact that he refuses to put the humanist among the so called "ciceroniani" authors. This might be due to the fact that Beroaldo's style was in open contrast with the utterly regular and clear style of Cicero; in fact, the philologist's characteristic expression had been highly influenced by Apuleio, and as a result was very extravagant and artificial, expressive as much as quite bizarre.

Nowadays, opinions concerning Beroaldo have not significantly changed. Nevertheless, the humanist's enthusiasm and laborious activity within the field of Greek and Latin literatures guarantees him a safe place in the domain of classical studies.

IGI 2934; BMC V 433; GW 6670.

## 6. SALIS, Baptista de (Trovamala).

*Summa casuum conscientiae quae Baptistiniana nuncupatur* (second version, known as *Rossella casuum*). Add. *Sixtus IV: Bulla "Etsi dominici gregis"* 30 December 1479. *Rubricae iuris civili et canonici*.

Venice: Paganinus de Paganinis, 21 December 1499.

8vo, 490 leaves, 2 columns, 49 lines and foliation. Gothic types: 92G, 52G. Lombard and capital spaces. Binding: contemporary parchment wallet binding with chased metal clasp. Provenience: Henricg Harderwirt (signature in red ink on title page); "Ex Bibl. Paulina Monast" (stamp on title page). Binding with sign of use but a good copy preserved in its first binding.

6. SALIS, BAPTISTA DE (TROVAMALA) (NEXT PAGE)







Seventh and last fifteenth-century edition of this famous manual for confessors completed by Battista Trovamala in the convent of Levanto in 1483. The *Summa casuum conscientiae* or *Summa Baptistiniana*, was printed for the first time in Novi Ligure by Nicolaus Girardengus in 1484. In 1489 Battista Trovamala supplied an expanded and revised version, the *Rosella Casuum* (also known as the *Summa Rosella*), printed first in Pavia by Franciscus Girardengus and Johannes Antonius Birretta in 1489 and then in Venice: Georgius Arrivabene, 1489, 1495, and 1499. There were numerous successive editions, and the work was most popular (there are as many as 250 surviving copies in public collections of the fifteenth-century editions). A great number of manuals on penance for the use of confessors, *Summae confessorum*, appeared from the beginning of XIII century up to the first half of XVI century. These manuals are held to have replaced the old type of books of penance or "Penitentials." With the development of *Pastoralia* as set by the Fourth Lateran council, a great number of manuals of confession appeared, directed towards the intellectual preparation of priests for a prudent and informed exercise of the office of confessor. They are characterized by a discussion of the principles of moral theology and detailed examples of canon law in relation to human patterns of behavior and often include "casus," which in the words of John of Freiburg are "useful questions which bear on the counseling of souls." (see Boyle, "Summae confessorum," in *Les genres littéraires dans les sources théologiques et philosophiques médiévales*, Louvain-la-Neuve, 1982, pp. 227-237). The *Summa Baptistiniana* and its revised version the *Summa Rosella* adopted the "modern" alphabetical order as initiated by Bartholomeus de San Concordio, author of a similar *Summa casuum conscientiae*. Battista Trovamala's work owes much to such authors of other manuals of confessors such as Nicholas of Ausimo, and most commentators underscore that the *Summa* of Battista Trovamala presents a considerably expanded legal content. Our copy has a parchment wallet binding, a common binding art in Europe from the IX to the XVI century. At the beginning these bindings were called *libri sine asseribus*, books without woods, but in the XIV century the expression *Copertum* prevailed to mention the binding which covers the book entirely also the front edge. The material, leather or as in this case parchment, was never reinforced with paper, cardboard or wastepaper, it was always a flexible binding. What differ are the closing ribbons or the general closing techniques. This copy has the quires on four bands of leather. Over the joints are eight holes cut in into the parchment. The leather bands were pulled in and out through these openings. The ends of the bands are loose and not glued onto the inner covers; to secure they had been moistened, pressed together and pulled through the openings; dried and in their original width they are firm in their position and keep the binding and book block together. A chased metal clasp serves as closing mechanism. To reduce the impact of abrasion and use, two parchment leaves are bound before the first quire and a parchment stripe at the end of the last quire. This very light but enduring binding technique was primarily used for small books, it was certainly not a common library binding. This might be the reason for the rarity of wallet bindings today: they were bindings for books for daily use, just like this *Summa* was for the simple cleric, they were put in the coat pocket and carried around.

IGI 1207; BMC V 460; GW 3326.



## 7. SOPHOCLES.

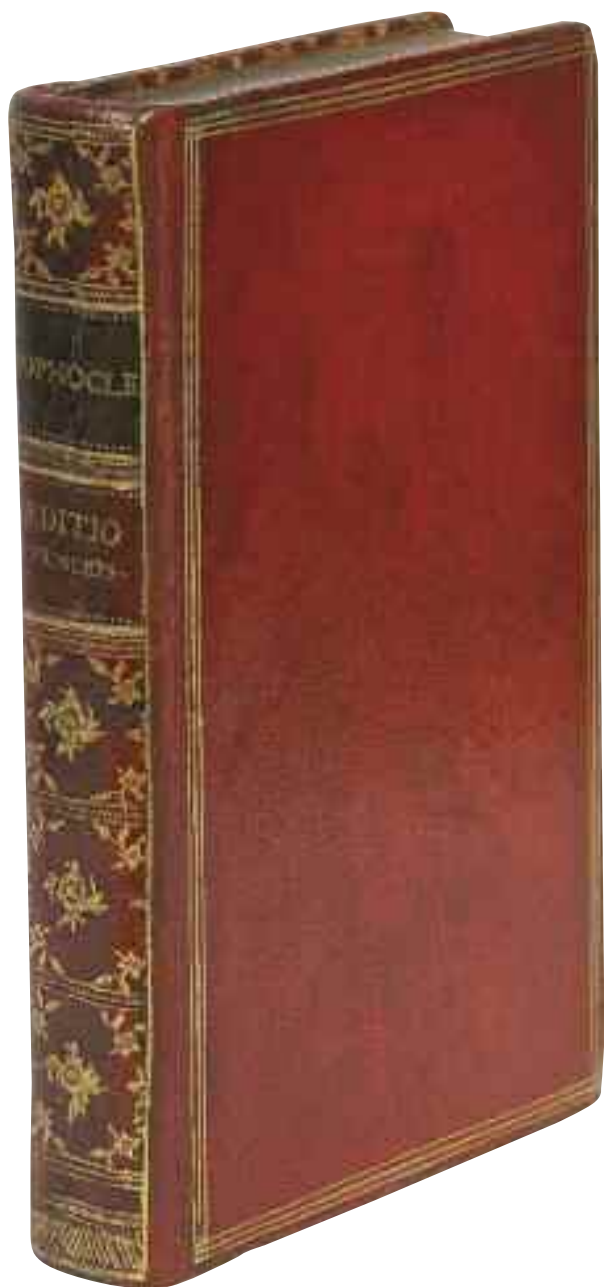
*Tragoediae septem cum commentariis.* [Greek] Edited by Johannes Gregoropoulos Cretensis].

Venice: in Aldi Romani Academia mense Augusto MDII.

8vo, (150x91 mm), 193 leaves, without the three blank leaves; Types 1:80 italic, 4:79 Greek, cut by Francesco Griffo. General title, Latin dedication to Janus Lascaris, epigrams of Simonides, Erucius and Diocorides the Alexandrian from the Antology, six divisional titles, woodcut dolphin and anchor device (Fletcher no. 2) on verso of last leaf. Light foxing to first leaves, white margin of title page reinforced, overall a good copy, unwashed and unpressed in XVIII century French red morocco, covers with triple fillet border, spine richly decorated in gilt with dark brown morocco lettering piece, gilt edges.

Editio princeps of the seven surviving tragedies by Sophocles. This edition remained the most readily available source for study of Sophocles' text until the 19th century, when superior manuscripts became the subject of scholarly study. A portion of the printer's copy survives, as St. Petersburg ms. gr. 731. "The Aldine is probably best known for the editor's intervention at *Antigone* 572. He appears to be the first scholar to propose that the line be given to the heroine, whereas the manuscript tradition is unanimous in assigning it to her sister Ismene ... The Aldine editor's now seems to have been an influential mistake." (N. Wilson, *From Byzantium to Italy: Greek Studies in the Italian Renaissance*. Baltimore, 1993. p. 138-139). The Sophocles is the first Greek book issued in the aldine portable format and the first classical text printed in the smallest and finest aldine Greek type. "Type 4 was a radical change not only in design, but in its typographical application. The small size of the new type must have suggested the need for a new simplicity, and Aldus's hand was an admirable model in this respect ... This final achievement of Francesco Griffo fully deserves the praise accorded to it by Mardesteig. It is true that our eyes turn to it with grateful welcome, unaccustomed as they are to the ligatures and abbreviations of the earlier types. But by any standards it is a masterpiece, not only of engraving skill executed with marvelous homogeneity on a minute scale, but also of exquisitely planned letter fit ... It is not surprising that after this no further development was undertaken: it was a *ne plus ultra* until the great French engravers of the mid-century, Garamond, Granjon and Haultin, bent their talents to the cutting of Greeks." (N. Barker, *Aldus Manutius and the development of Greek script and type*, New York 1992, p. 89). The Sophocles is the first Aldine edition to mention the Greek New Academy in its colophon. In the dedicatory letter to Lascaris, Aldus describes a scene in his household as they sat in a semicircle round the fire with the members of the New Academy in the cold of winter. At some point Marcus Musurus, Lascaris' grateful pupil, spoke at length in his praise and remarked how pleased the master had been with Aldus's productions when he met him in Milan and Padua the previous July and August. Now that his New Academy is bringing out Sophocles' seven tragedies in small format, Aldus would like to associate the edition with Lascaris' name and dedicate it to him as a sign of great affection. Apart from Aldus and Johannes Cretensis, the other founding members were Scipio Fortiguerra, who drafted the statutes, Battista Egnazio, Paolo da Canal, Girolamo Menocchio and Francesco Rosetto. Aldus's Greek New Academy was both a Greek dining club where somewhat facetiously





7. SOPHOCLES



ΣΟΦΟΚΛΕΟΥΣ ΑΙΑΣ  
ΜΑΥΤΙΓΟΦΟ  
ΡΟΣ.

Εἰ μὲν οὖν ἡ Δικαιοσύνη ἀποδο-  
τῆται  
πᾶσι τὴν ἐν ἡμῶν ἀρετήν  
ἐκπύουσαν.

[illegible]

2000 2001



no language but Greek was allowed to be spoken and a serious new educational movement concerned with the advancement of classical culture.

Ahmanson-Murphy 48; Renouard 34.6; Adams S-1438.

## 8. BOCCACCIO, Giovanni.

*Amorosa visione di messer Giov. Bocc. nuovamente ritrovata nella quale si contengono cinque triumphs cioe. Triumpho di sapientia, di gloria, di ricchezza, di amore e di fortuna. Apologia di H. Claricio immol. Contro detrattori della poesia del Bocc. Osservationi di volgar grammatica del Bocc.*

Milan: Zanotti Castiglione per Andrea Calvo, 10 February 1521

Bound with:

**BOCCACCIO, Giovanni** [attributed to]

*Urbano.*

[Bologna: Franciscus Plato de Benedictiis, ca. 1492-1493]

2 works in 1 volume 4to (204x141mm), [I]:110 leaves, the last blank, woodcut ornamental initials; [II]: 34 leaves, 26 lines, roman type (1:113R), 4 lines initial spaces with guide letters.

Binding: Flemish (Antwerp) mid-sixteenth century blind paneled dark brown calf over pasteboard, by the Flemish binder Claes van Doermale, the covers paneled with blind fillets and two frames of foliated roll-tools enclosing a central panel containing a circular medallion panel-stamp of the Emperor Charles V in a richly suit of armor with sword, with the legend "CAROLVS.V. ROMA.IMP.SEMPER.AVGVST.ETAT.SVE.XLII" the imperial insignia above and below, surrounding the panel a narrow foliated roll-tool with a central escutcheon at the foot bearing the binder's mark "CVD", spine in six compartments. In a modern cloth folding box.

Provenience: Johannes Hoyel (contemporary inscription); Andrew Fletcher of Saltoun (Scottish patriot, 1653-1716). Few minor restorations to spine and corners, a little rubbed, lacking 2 fore-edge ties, overall a beautiful copy in an outstanding binding with an interesting provenience.

First edition of both works. Composed between 1342 and 1343 and revised by Boccaccio himself between 1356 and 1360, the *Amorosa visione* is a poem in fifty cantos of *terza rima* that tells of a dreamer, the poet-protagonist, with a female guide, encountering five triumphs as frescoes within a castle – probably Castelnuovo of Napoli whose rooms were frescoed by Giotto; emerging into a garden landscape he eventually discovers his beloved. The poem is reminiscent of Dante and presages Petrarch; contemporaries thought the work post-dated Petrarch's *Trionfi*, but it is now recognized as pre-dating that work. This edition is considered to represent Boccaccio's own revisions, albeit with some intervention by its humanist editor Claricio who also added his own defense of Boccaccio's poetry. *Urbano*, a novel which has the natural son of the Emperor Frederick I Barbarossa as protagonist, is presented here as a newly discovered text by Boccaccio but it is in fact a spurious work now variously assigned either Giovanni Bonsignori or to Buonaccorsi da Ginestrata.

The binder Claes van Doermale came to Antwerp in 1533, where he was made *Stadsboekbinder*, following the death of Willem Vorsterman in 1543. Van Doermale is recorded as binder of the Antwerp archive up to 1549. A binding in the National Art Library







at South Kensington (Waele B.94) with the same central panel and binder's mark, on an octavo format edition of the *Opus historiarum nostro saeculo*, Basel 1541, is described by E.P. Goldschmidt in his *Gothic and Renaissance Bookbindings*, no.184. The binding of Gian-nalisa Feltrinelli's copy of *Hypnerotomachia Poliphili*, has the same central panel and binder's mark. (Christie's New York, 7 October 1997, lot 30).

IA 28939-28940; IGI 1812; BMC VI, 826; GW 4502



9. PALMIERI, MATTEO



## 9. PALMIERI, Matteo.

*Libro della vita civile composta da Mattheo Palmieri cittadino fiorentino.*

[Venice: Giovanni Andrea Valvassori, 1535 ?]

8vo (150x97mm), 99, [1] leaves, title-page with woodcut border, istoriated initials. A little worming in margins, some stains but a good copy in XVIII century stiff vellum, lettering piece on spine, blue edges.

*Della vita civile* is considered the most important work by the Tuscan humanist and politician Matteo Palmieri, who lived in Florence between 1406 and 1475 and whose political life is to be closely related with that of the Medici family.

The text agrees with the ideals of the first humanists: actually, this treatise written in Italian (as the three-book poem *La città di vita*, also by Palmieri) focuses on the ideal citizen, and on the qualities that make him so. The writer is chiefly concerned with citizens' education, since it is the basis for a society built on active virtues and industriousness (more specifically, on civic humanism).

The work (composed in 1429, but printed only in 1528) includes four books in dialogic style, fictionally set in a country house in Mugello (a valley north-east of Florence) during the plague of 1430, with the rich Florentine merchant Agnolo Pandolfini as the main speaker. In the first book the conversation is upon Quintilian's *Institutio oratoria*, while the last three books regard Cicero's *De Officiis*.

Like his father, Matteo Palmieri was very active in the civil life of his city: he became a well-known and respected public official and his personal experience strongly influenced his work. He is quoted in *Vite di uomini illustri del secolo XV*, by the humanist and writer Vespasiano da Bisticci (1421-1498), who puts Palmieri among the "illustrious men" of his generation to be remembered (103 biographies in all) describing him as follows: "...Venne nella sua repubblica in grandissima riputazione, per essere uomo pesato e grave, e di savisimo consiglio;...Matteo essere di quegli che consigliava la sua repubblica con grande maturità...".

A donor portrait of Matteo Palmieri (kneeling with his wife Niccolosa de' Serragli) can be found in the religious painting *Assunzione della Vergine*, by the Florentine Francesco Botticini (1446-1498), which was commissioned by the humanist.

Brunet IV, 334.

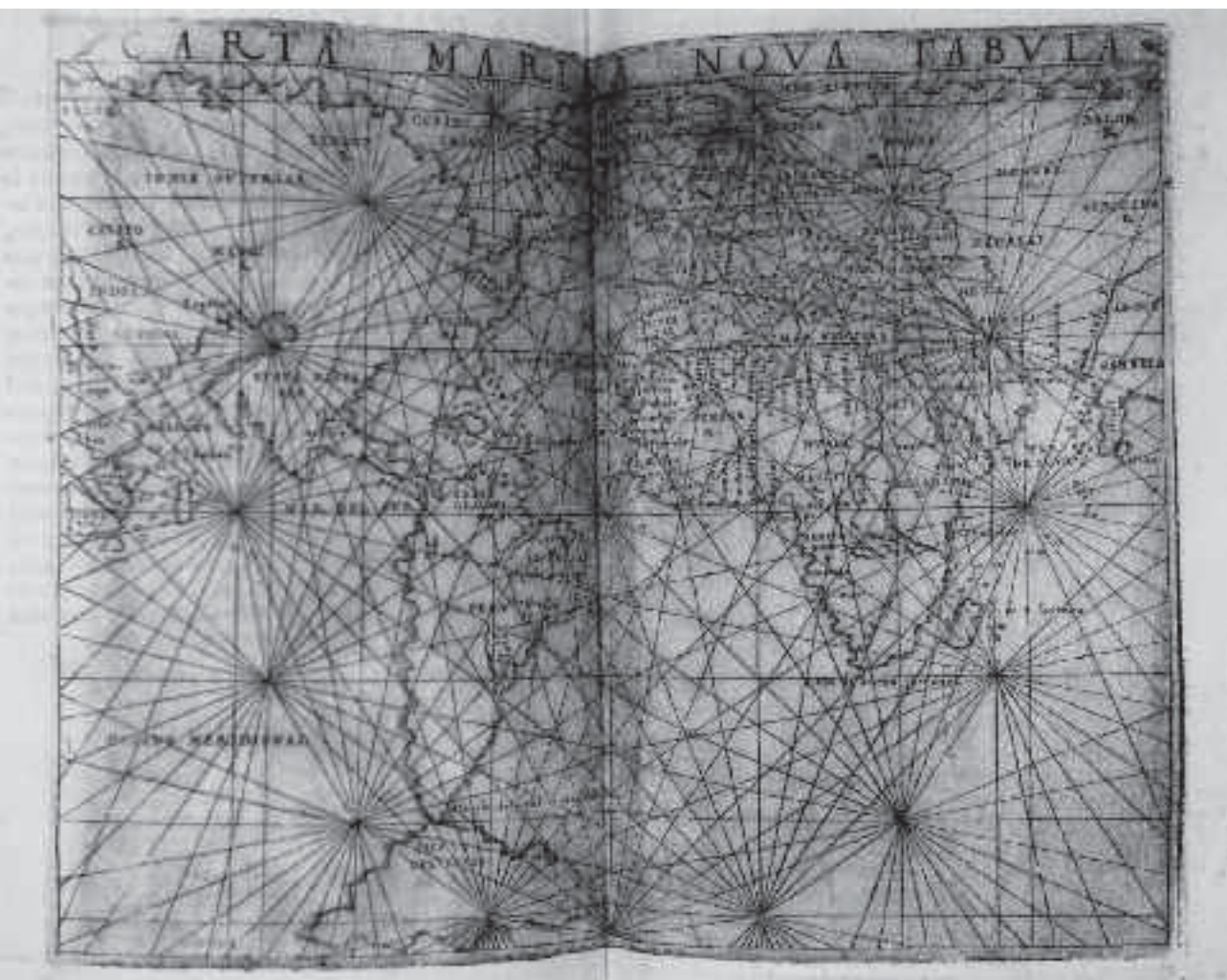
## 10. PTOLEMAEUS, Claudius.

*La Geografia di Claudio Ptolemeo alessandrino, Con alcuni comentî & aggiunte fattevi da Sebastiano munstero Alamanno, Con le tavole non solamente antiche e moderne solite di stamparsi ma altre nuove aggiuntevi di Meser Jacopo Gastaldo piemontese cosmographo, ridotta in volgare italiano da M. Pietro Andrea Mattioli senese medico eccellentissimo.*

Venice: Giovanni Battista Pedrezano for Nicolo Bascarini, 1548 [colophon: October 1547].

8vo (170x110 mm), 408 leaves including the blank leaf D8. Title within woodcut side borders strips with figures, woodcut portrait of Ptolemy viewing the heavens, 60 double-page maps engraved by Giacomo Gastaldi, numerous woodcut diagrams in the text, woodcut printer's device on colophon leaf repeated on last page, decorative woodcut initials. Lower outer corner of leaf X5 lightly browned, one map with a brown spot in mar-





10. PTOLEMAEUS, CLAUDIUS

gin, the white margins of two maps restored, overall an excellent and tall copy in early XVII century Italian limp vellum.

First edition of Ptolemy in Italian, first edition of Gastaldi's maps – including the first two copperplate maps devoted to North America – and first small format atlas. “The very first atlas of the new world”. (Nordenskiöld). The translation, including Münster's commentaries, was made by Pierro Andrea Mattioli, the famous botanist and translator of Dioscorides. The only earlier Italian version of Ptolemy was the metrical paraphrase of Berlinghieri, Florence, ca. 1482 (Goff B342). Gastaldi's Ptolemaic maps are based on the the Basel woodcuts of Münster's various editions, but his modern maps are independent of these. They mark the revival of engraving in editions of Ptolemy, this being the first full series of engravings made since the incunable editions of Bologna, Rome, and Florence (Berlinghieri). “This edition of Ptolemy's *Geography* was the most comprehensive atlas



*Ptolemeo de g'i Astronomi prencipe, dili-  
gentissimo inuestigator & offeruator del-  
li moti celesti, uisse in Egitto nel  
tempo di Adriano & Anto-  
nino Imperatori.*



**S**ono alcuni che pensano l'autor di questo libro non esse-  
re quel medesimo, che compose de iudici, & iudici de  
† ‡



produced between Martin Waldseemüller's *Geographiae* of 1513 and the Abraham Ortelius *Theatrum* of 1570. It was the first to contain regional maps of the American continent. Giocomo Gastaldi had the maps beautifully engraved on copper. This was a turning point, from now on the majority of cartographic works would use this medium. As it was a harder material than wood it gave the engraver the ability to render more detail. Born in Villafranca, Piedmont, Gastaldi became Cosmographer to the Venetian Republic, then a powerhouse of commerce and trade. He sought the most up to date geographical information available, and became one of the greatest cartographers of the sixteenth century" (Burden). Most of the thirty-four maps of the modern world are entirely new, including seven relating to the Americas. Among these is *Nueva Hispania tabula nova*, showing the Mississippi and Florida area. "[*Tierra Nueva*] is the first map produced of the east coast. It is among the earliest to relate the discoveries of Jacques Cartier's voyages to the Gulf of St. Lawrence, and those of Giovanni di Verrazzano. The latter was exploring for a passage to Asia on behalf of Francis I, the King of France. This was the first French voyage in the waters of North America" (Burden).

Adams P-2234; Alden-Landis 548/31; Burden, *North America* 16, 17; *European Americana* 548/32; Harris, BAV 285; Mortimer, *Italian* 404; Nordenskiöld Collection 2:214 Phillips, *Atlases* 369; Sabin 66502; Shirley, *Mapping of the World* 87, 88.

## 11. VASARI, Giorgio.

*Le vite de piu eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a tempi nostri descritte in lingua toscana da Giorgio Vasari pittore aretino. Con una sua vtile, et necessaria introduzione a le arti loro.*

Florence: Lorenzo Torrentino, 1550.

4to (211x130 mm), 3 parts in 2 volumes. 992, [44] pp, including woodcut architectural title border incorporating a city view of Florence to parts one and three, large printer's device on final leaf recto, woodcut historiated initials in several sizes. Some pale foxing, a few stains, bindings restored but overall a good copy in XVIII century Italian stiff vellum, manuscript title on spines. From the library of the famous Swiss writer Emanuel Stickelberger (1884-1962).

First edition of the first modern history of art. This text "...has made Vasari's name immortal, though in his own day he was considered first and foremost a painter and architect (he worked mainly in Rome and Florence where he was a protégé of the Medici). His book contains the biographies of Italian painters, etc., from the thirteenth to sixteenth century. They are based on earlier written and printed sources, on oral accounts, on his knowledge of works of art and his own large collection of drawings. Vasari travelled extensively to collect personal information, meeting most of the artists of his time.

Though he took the conventional view of his day that the Middle Ages was a barren period between antiquity and Renaissance, he was in advance of his time in his admiration for Cimabue and Giotto.

It was the Florentine school, however, which he considered preeminent, and Michelangelo was his great hero. *The Lives* are freely laced with stories and anecdotes, some of which are





11. VASARI, GIORGIO



certainly apocryphal; so that modern research, with its more exacting standards, has revealed inaccuracies and critical shortcomings in the book. Vasari's excellent sense of narrative, however, and lively style combined with his wide personal acquaintance makes his *Lives* a vital contribution to our understanding of the character and psychology of the great artists of the Renaissance, a term (*rinascita*) which he was the first writer to use. [...] The *Lives* "became a model for subsequent writings on the history of art and was the forerunner to the remarkable series of studies on the various Italian schools of paintings produced in Italy during the seventeenth and eighteenth centuries. For its period it has remained the chief authority and new editions both learned and popular are published regularly". (PMM) Following a dedication to Cosimo I de' Medici, and introductions to architecture, painting and sculpture, the first edition of Vasari's *Lives* consist of biographies of one hundred thirty-three artists from Cimabue to Michelangelo. Vasari expanded his work in a second edition, published in 1568, which consists of one hundred sixty-one lives and is the first illustrated edition.

PMM, 88 (1568 ed.); Cicognara 2390; Schlosser 251; Gamba 1725.

## 12. VESALIUS Andreas,

*De humani corporis fabrica libri septem.*

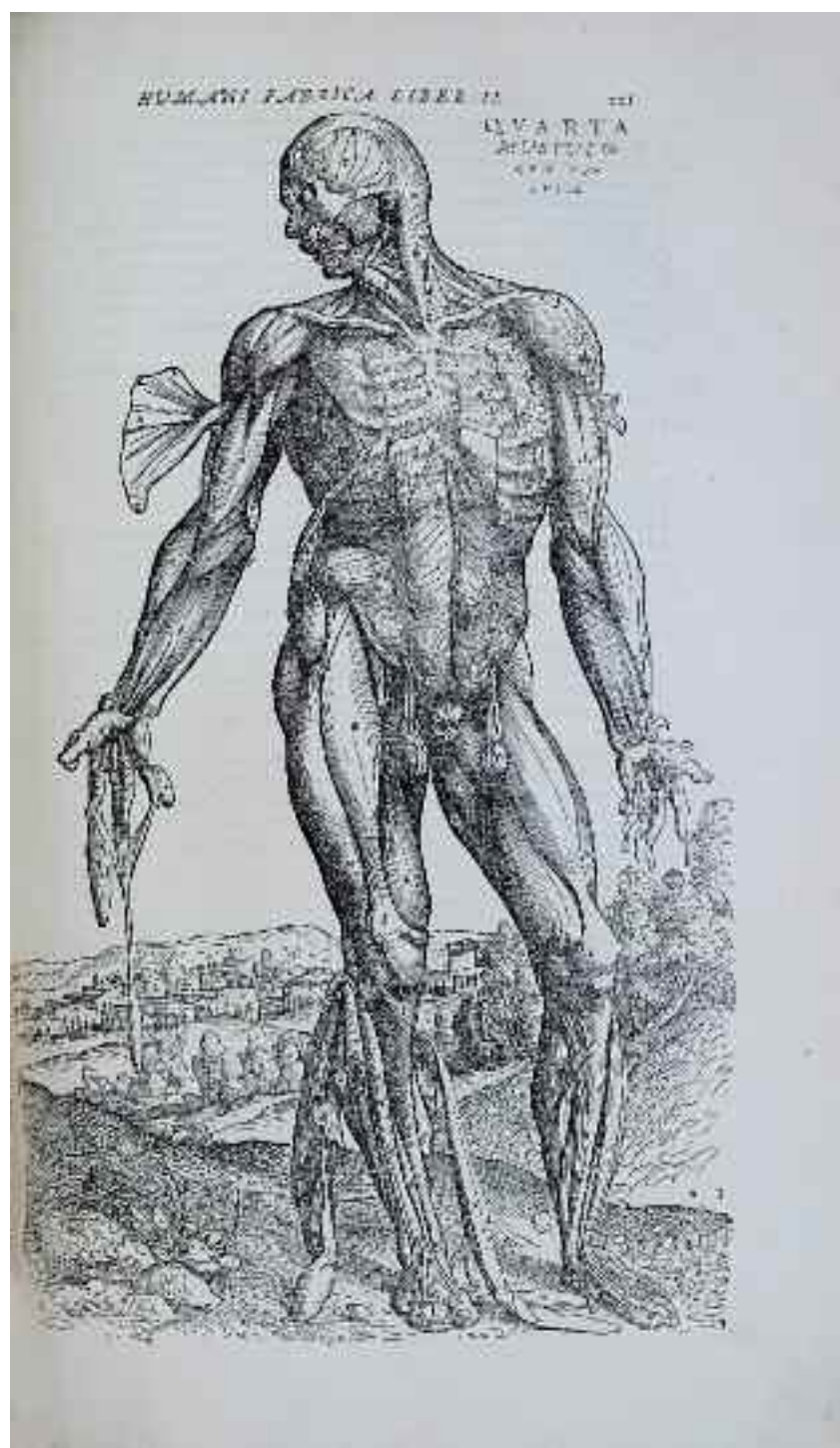
Basel: Johannes Oporinus, 1555

Folio (415x270 mm), [6] ff., 824 pages, [24] ff., including two pages with folding extensions, woodcut title, portrait of Vesalius, 23 full page and ca 200 woodcuts anatomical illustrations in the text, printer's device on verso of last leaf.

Binding: late XVIII century half calf (restored). Partly minor waterstaining and minimal foxing, one folding table with backed tear the other with tears and restored white margin, title somewhat finger stained and with few wormholes. Last page with printer's device remained at bottom. In general a very good copy with wide margins, title with ownership inscription of the Frankfurt physician Peter Uffenbach (1566-1635).

Second folio edition of one of the most important books in the history of medicine, the foundation of modern anatomy and physiology, the greatest work ever published on human anatomy. "The work of Andreas Vesalius constitutes one of the greatest treasures of western civilization and culture. His masterpiece, *De Humani corporis fabrica* and its companion volume the *Epitome*, issued in Basel in 1543, established with startling suddenness the beginning of modern observational science and research ... his book is not only one of the most remarkable known to science, it is one of the most noble and magnificent volumes in the history of printing. In it illustrations, text and typography blend to achieve an unsurpassed work of creative art: the embodiment of the spirit of the Renaissance directed toward the future with new meaning." (Saunders & O'Malley, *The illustration from the works of Andreas Vesalius of Brussels*, Cleveland 1950) "Containing Vesalius' s final revisions of the text, this edition is also superior for its enlarged format, improved typography and printing, better paper, larger woodcut initials, and changes to the lettering of the anatomical woodcuts." (Garrison-Morton)





12. VESALIUS, ANDREAS





13. AGRICOLA, GEORGIUS

*denuo disputavit de mensuris & ponderibus, brevis defensio lib.I. De mensuris, quibus interualla metimur lib.I De restituendis ponderibus atq(ue) mensuris lib.I De precio metallorum & monetis lib.III.*

Basel: apud Hier. Frobenium et Nic. Episcopum, 1550

Two works in one volume, folio (315x210 mm). First work: [5] leaves without the final blank, 538 pages (*recte* 502 pages), 37 leaves, two woodcut folding plates, 273 large woodcuts by Hans Rudolf Manuel Deutsch, white on black initials woodcut printer's device on title and verso of last leaf. Second work: [4] leaves 340 pages, [8] leaves, white on black initials, a few illustrations in the text and woodcut printer's device on title and verso of final leaf. Lightly browned throughout, title page with a small tear restored in the upper margin, the white margin of last page strengthened, overall a good copy in late XVII century brown calf, spine in six compartments with gilt decorations and lettering piece, red edges. From the library of the Robilant family.

"No other work of the sixteenth century equals it, though many share its spirit of anatomical enquiry. It was translated, reissued, copied and plagiarized over and over again and its illustrations were used or copied in other medical works until the end of the eighteenth century."(PMM)

Garrison-Morton 377; Durling 4579; PMM 71.

### 13. AGRICOLA, Georgius.

*De re metallica libri XII. Quibus officia, instrumenta, machinae, ac omnia denique ad metallicam spectantia, non modo luculentissime describuntur, sed & per effigies, suis locis insertas, adiunctis latinis, germanicisque appellationibus ita ob oculos ponuntur, ut clavis tradi non possint. Eiusdem De animantibus subterraneis liber.*

Basel: apud Hieronimum Frobenium et Nicolaum Episcopum, 1556

Bound with:

### AGRICOLA, Georgius.

*De mensuris & ponderibus Romanorum atque Graecorum lib.V. De externis mensuris & ponderibus lib.II. Ad ea, quae Andreas Alciatus*



I- First edition of the “first systematic treatise on mining and metallurgy and one of the first technological books of modern times.”(PMM) “Agricola studied at Leipzig, Bologna and Padua, became town physician of the mining center of Joachimstal in Bohemia and physician at Chemnitz in Saxony from 1534 until his death. Living in mining regions all his life made it possible for him to study mining practices at first hand these direct observations made his books particularly valuable and effective.[...] The *De re metallica* embraces everything connected with the mining industry and metallurgical processes, including administration, prospecting, the duties of officials and companies and the manufacture of glass, sulphur and alum. The magnificent series of two hundred and seventy-three large woodcut illustrations by Hans Rudolf Manuel Deutsch add to its value. Some of the most important sections are those on mechanical engineering and the use of water-power, hauling, pumps, ventilation, blowing of furnaces, transport of ores, etc., showing a very elaborate technique.”(PMM)



13. AGRICOLA, GEORGIUS

“Agricola was the first author to compile a book in which technical descriptions and drawings were of sufficient accuracy and detail to enable machines to be made from the information supplied. Workshops, tools, machines and things relating to metals are excellently described and illustrated.” (Davison, *Historic books on machines. Science Museum Book Exhibition number two*, 1953) “In book V, ... Agricola made an important contribution to physical geology. He recognized the influence of water and wind on the shaping of the landscape and gave a clear account of the order of the strata he saw in the mines. Writings on the origin of mountains, he describes the eroding action of water as their cause with a perspicacity much in advance of his times.” (PMM) II- Final and enlarged edition of this work first published in Paris (1533); first printing of the last three texts. The first work is one of Agricola’s most important and became a



standard work on ancient weights and measures. It is “a valuable book of reference on the history of ancient measures ... The book is also valuable to the student of Roman and Greek numerals, and of various symbols of measures. Such works explain the origin of certain systems of measures employed before the metric system was developed, and of such symbols as are still used by apothecaries” (Smith, *Rara Aritmetica*. p. 171).

PMM 79; Horblit 2b; Ferguson I, p.10; Norman 20; Kress S 123; Brunet I, 112.

#### 14. MÜNSTER, Sebastian.

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

Basel: Henrich Petri, 1558.

Folio (330x225 mm), [24], 1237 pages; printed title-page showing a world map, portrait of Sebastian Münster on verso, 14 double-pages woodcut maps 3 folding plates and 38 double-page woodcuts maps, and upwards of 900 illustrations in the text including maps, plans, town views, portraits and natural history subjects; woodcut printer's device on verso of last leaf. Contemporary Bolognese binding of brown calf richly tooled in blind over pasteboards. Covers with two borders one with intersecting foliated circles, four corner pieces. In the center of both covers the pecking crow tool, a right hand clasping a flowering stalk topped by a crow. This is one of the devices or *supralibros*, of the famous German collector Marcus Fugger (1529-1597). Spine in six compartments richly decorated in blind. Edges gilt and gauffered with leaves. Extremities somewhat worn, corners bumped, small tear to upper joints. Some browning in places, slight spotting, slight marginal dampstaining to last leaves, marginal restoration in the white margin of last leaf. A fine copy of the rare first edition in Italian.

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

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

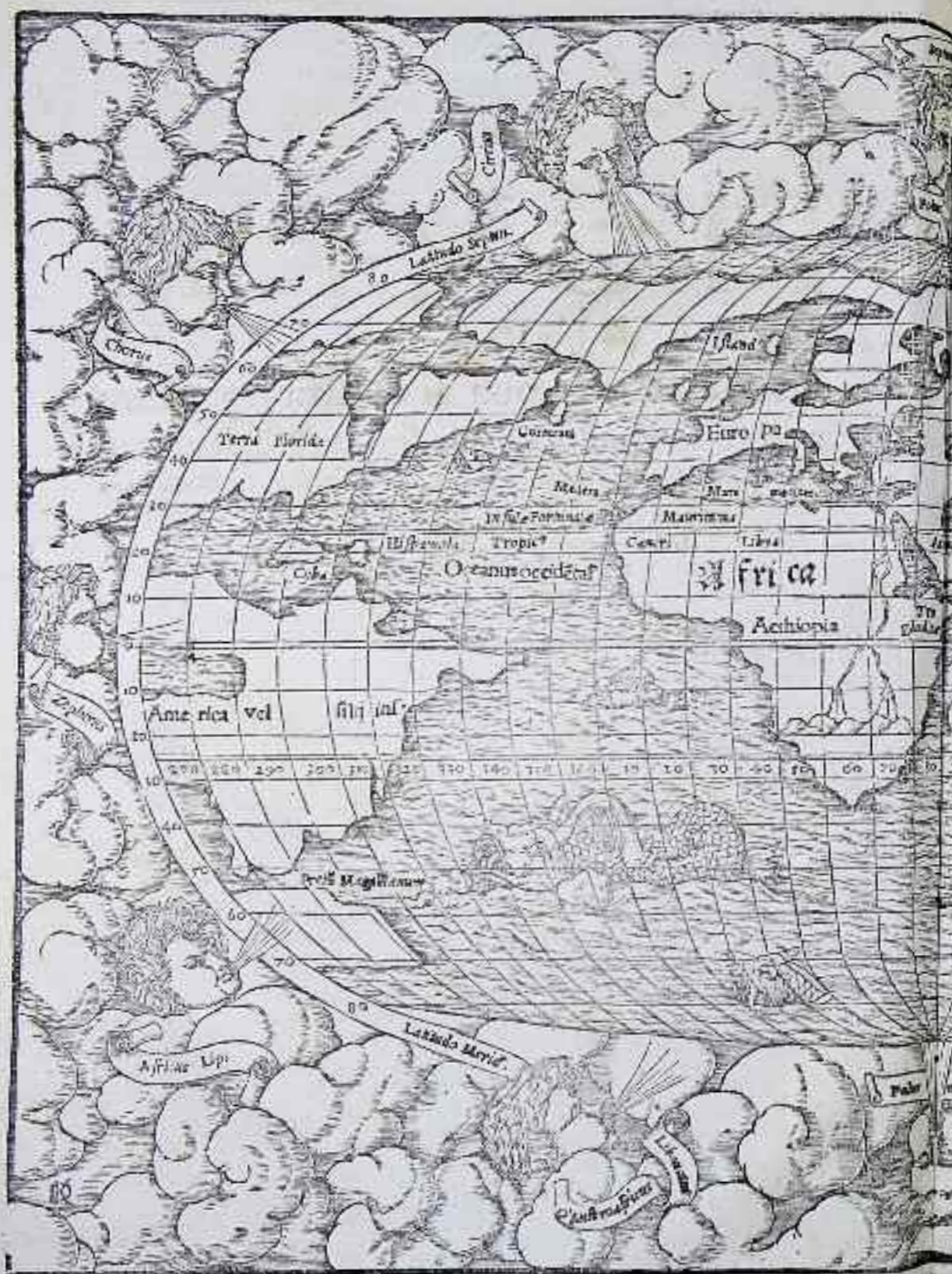




14. MÜNSTER, SEBASTIAN  
14. MÜNSTER, SEBASTIAN (NEXT PAGE)



# FIGURA DEL MONDO





# DO VNIVERSALE.





DELLA  
COSMOGRAFIA VNI  
uersale, ne quali secondo che n'hanno  
parlato & più ueraci scrittori son disegnati.



I fini de tutte le parti del mondo habitabile & le proprie dadi:  
Le Tivole topographice delle Regioni.  
Le naturali qualità del terreno, onde nascono tante differenze, & uarietà  
di uita, & animale & non animale.  
Le nature, & le diuinità degli animali pègrini.  
Le immagini, & i nomi delle città più nobili.  
I principj de Regni, & de reuerenti, & di mutamenti.  
I costumi di tutte le genti, le leggi, la Religione, i facti.  
Le mutazioni de genealogie, & de Re, & de principi.  
AUTORE SEBASTIANO MÜNSTERO.



Our copy of this rare book belonged to one of the great library of the Sixteenth century, collected by Marcus Fugger (1529-1597), son of Anton, chief banker to the Emperor Charles V and one of the great book collectors of the Sixteenth century. He combined his business and civic duties with scholarly pursuits, central to which was the formation of an extensive library. Although there is no documentary evidence of his visit to Paris, he there acquired and had bound a number of books in the early 1550s. Characteristic of these bindings is the use of one of two tools at the centre: a crowned double-headed eagle or a hand-branch-bird tool, the pecking crow. The eagle usually appears on small-format books while the pecking crow on great-format books. Marcus Fugger probably acquired our copy of Munster's *Cosmografia*, already bound, in Italy and then he sent the book to his binder in Paris where his *supralibros*, the pecking crow was stamped at the center of covers.

VD 16; M 6712; Sabin 51402.

## 15. ALIGHIERI, Dante

*Dante con l'espositione di M. Bernardino Daniello da Lucca, Sopra la sua Comedia dell'Inferno, del Purgatorio, et del Paradiso; nuovamente stampato et posto in luce. Con privilegio dell'Illustrissima Signoria di Venezia per anni XX.*

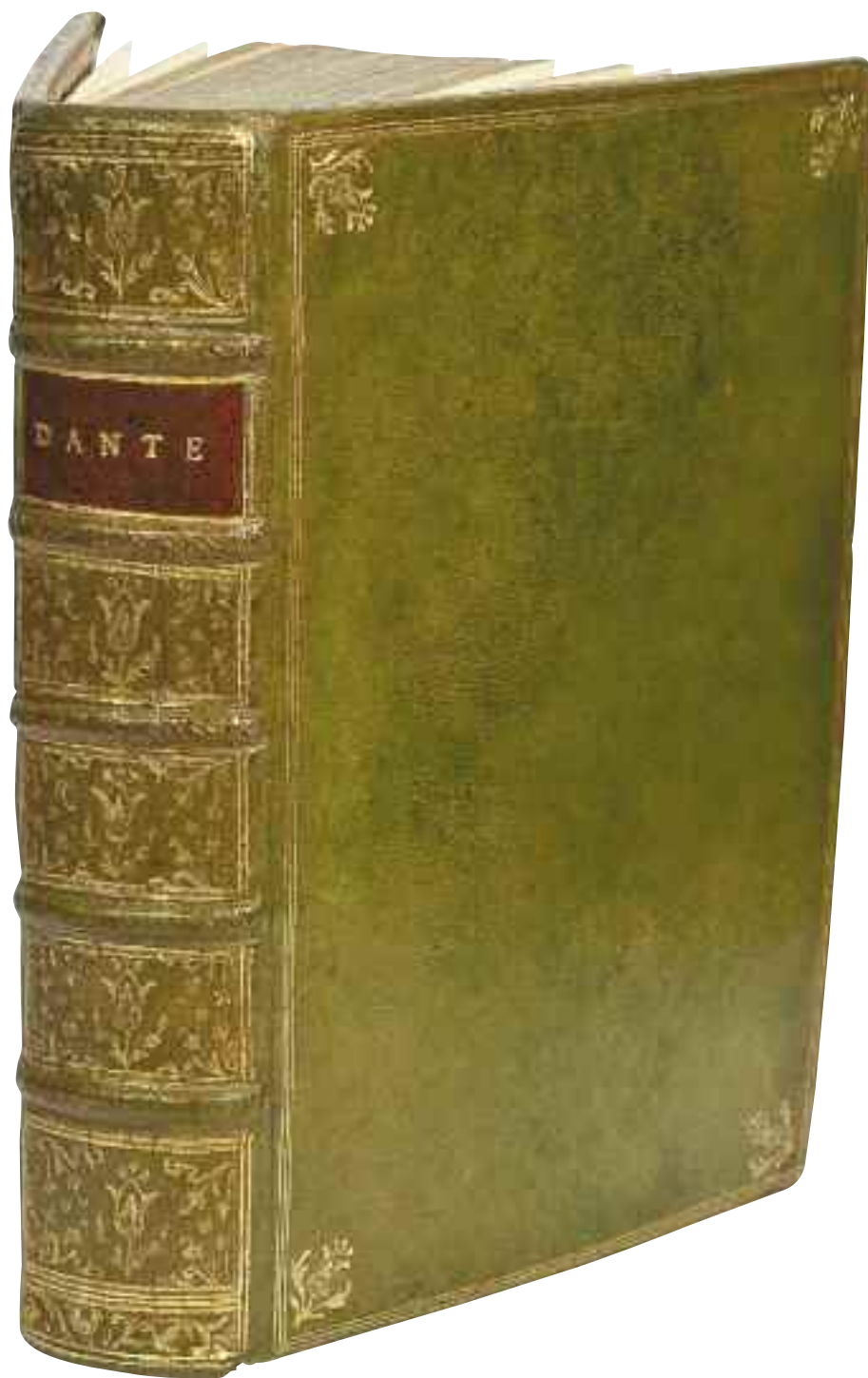
Venice: appresso Pietro da Fino, 1568.

4to (200x136 mm), [6] leaves, 727 pages. Three full-page copperplate engravings, one for each *cantica*, historiated and grotesque initials, Pietro da Fino's device on title-page and on verso of last leaf. Few wormholes in the white margin of some pages, at the end some dust sign, one page with a repaired tear, but overall a good copy bound in XVIII century olive green morocco, covers with triple gilt fillets and gilt corner fleurons. Spine gilt in six compartments with red morocco lettering piece.

First and only edition of the *Commedia* with Daniello's commentary. "The author of the last commentary on the *Comedy* to be published during the 16th century, Bernardino Daniello, was born in Lucca around 1500 and died in Padua in 1565. Consequently, this edition appeared posthumously, having been brought out in 1568 by an obscure editor, Pietro da Fino, who dedicated the book to his relative and patron, Giovanni da Fino. Only about ten editions, including this single Dante, have been attributed to da Fino, active in Venice between 1555 and 1576. His device was a rooster atop the globe with the motto "Tota nocte excubo" (I keep watch throughout the night).

Like Vellutello before him, Daniello had previously written a commentary on Petrarch (1541, revised, 1549) before tackling Dante. He was probably stimulated to undertake a Dante commentary by the appearance of Vellutello's Dante in 1544, a commentary at odds with Pietro Bembo and his school. Daniello published a revised version of his Petrarch in 1549, but by 1547 he was at work on Dante. The work must have proved difficult because he was unable to finish and publish it within the almost twenty years remaining in his life. Daniello was initiated into the literary scene during the third decade of the century, at the school of Trifone Gabriele (ca. 1470-1549), a contemporary and disciple of Pietro Bembo. He learned from their school the principles of the new literature and poetics which dominated the period. Thus it is not surprising to find Daniello observing that "our divine poet Dante" was "a greater and more perfect philosopher than





15. ALIGHIERI, DANTE





15. ALIGHIERI, DANTE



poet,” and that he often wrote obscurely, abused new and foreign words, and forced rhymes. Petrarch was clearly a preferable model. Still, Daniello’s commentary reveals a much greater appreciation of Dante’s poetry than one would have expected from a Bembian Petrarchist. Here the influence of Trifone Gabriele shows most vividly: Gabriele, more open than Pietro Bembo to Dante’s poetry had himself composed extensive *Annotazioni* (Annotations) to the poem which had remained unpublished. Daniello borrowed many passages from these annotations for his own commentary. Some scholars believe that the best and most original parts of Daniello’s commentary derive from Gabriele. If Daniello himself had lived to publish his commentary, no doubt he would have acknowledged his debt to Trifone Gabriele, as he had done in his earlier Petrarch commentary. Daniello’s primarily rhetorical preoccupations were out of phase by the second half of the 16th century, the age of Tasso’s *Gerusalemme liberata*, when literary culture turned ever more insistently to the heroic and the tragic, and also returned to Dante by way of interest in Aristotilean poetics and Homeric poetry. Daniello, though, had little more to offer than a literal interpretation of the text, masking with prolix and gray periphrasis his disinterest in the historical-political and theological-philosophical content of the poem”. (*Renaissance Dante in print, 1472- 1629*. University of Notre Dame; The Newberry Library and the University of Chicago 1993-1994. <http://www.nd.edu/~italnet/dante/index.html>)

Mambelli 41; De Batines I pp. 93-94; Adams D 104.

## 16. PETRARCA, Francesco.

*L’Africa del Petrarca in ottava rima insieme col testo latino, fedelissimamente tradotta da m. Fabio Marretti gentilhuomo senese*  
Venice: appresso Domenico Farri, 1570.

Quarto (203x151 mm), 104 pages, woodcut printer’s device on title-page. A good copy in contemporary limp vellum with traces of ties.

Fabio Marretti is the translator of the venetian edition by Domenico Farri (1570) of the epic poem *L’Africa*, written by Petrarch in Latin hexameters, here translated in *ottava rima* (Italian verse form which Giovanni Boccaccio had established as the standard for Italian romance and epic), and placed side by side to the Latin original. Marretti was a humanist and a translator (he had translated Ovid’s *Metamorphoses*, in 1568), very appreciated by his fellow citizens of Siena who spoke about him in these terms: *il decoro della nostra nazione*. (Ugurgieri). *L’Africa* (1343) was dedicated by Petrarch to the King of Sicily, Roberto of Naples, and brought to Petrarch the highest recognition a poet could achieve, the title of Poet Laureate. The hero of the epic poem is Publius Cornelius Scipio Africanus, who had invaded northern Africa to fight against general Hannibal’s army (the Carthaginians) and to save Italy. The battle ended with the victory of the Second Punic War by Scipio. Although the whole petrarchan poem consisted of nine books, Marretti’s translation covers only the first three. In the introduction that precedes the translation the humanist celebrates the gifts of the noblewoman Eloisia Ridolfi Del Nero, to







## 17. PLATO.

### ΠΛΑΤΩΝΟΣ ΑΠΑΝΤΑ ΤΑ ΣΩΖΟΜΕΝΑ.

Platonis opera quae extant omnia. Ex nova Ioannis Serrani interpretatione, perpetuis eiusde notis illustrata: quibus & methodus & doctrinae summa breviter & perspicue indicatur. Eiusdem Annotationes in quosdam sua illius interpretationis locos. Henr. Stephani de quorundam locorum interpretatione iudicium & multorum contextus Graeci emendatio.

[Geneva]: Henri Estienne, 1578.

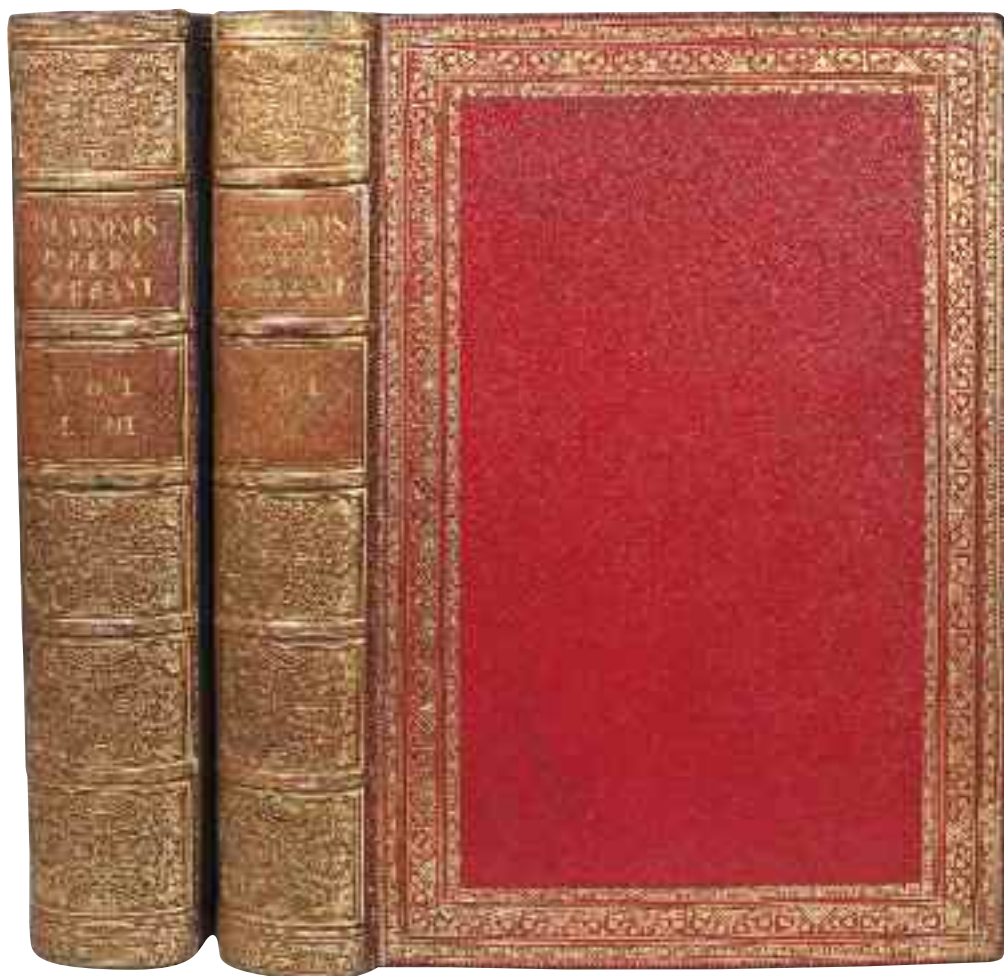
Three parts bound in two, first and last together second separate as often. Folio (381x233 mm). I: [18] leaves, 542 pages without the last blank; II: [4] leaves, 992 pages; III: [4] leaves, 416, 139 pages. Greek and Roman letter, double column, smaller printed side notes. Printer's woodcut device within ornate surround on first title, woodcut ornaments on others, culs de lamp, large decorative initials and head and tail pieces throughout.

Some browning and foxing in places, marginal restoration to first title and to pp 987-988, slight marginal dampstaining to first four leaves of the second volume, lacking the last blank in first volume. A very fine copy in XIX century red morocco, richly gilt, gilt edges, spines slightly faded, minor rubbing to joints, slip-cases.

A very good copy of the monumental edition published by Henry Estienne in Geneva – the place of publishing is omitted both in the title page and in the colophon, in order to bypass the order prohibiting the sale in the French territory of any work printed in the Swiss city –. This is the first complete edition of the great Athenian philosopher's works, which would remain, for more than two centuries, the unavoidable landmark for all studies on Plato, and whose paging has been universally taken as a reference instrument for Plato's texts. In the preface, Henri Estienne makes the reader aware of his wish to create an edition of great scientific value: as for the text in Greek, he says he collated not only all the printed editions available – the *princes*, printed by Aldo in 1513, those from Basel edited by Simon Gryaneus in 1534 and 1556, and Lovanio's (1531) – but also a number of manuscripts. For what concerns the Latin translation, once Marsilio Ficino's traditional one had been dismissed, a new one was commissioned to Jean de Serres, author of the dedicatory epistles as well, addressed to Queen Elisabeth, to James VI of Scotland and to the Republic of Bern respectively, and placed at the beginning of the three volumes and often missing. This edition is undoubtedly, from a typographic perspective, the most luxurious of all the editions published by Henri Estienne: many historiated first letters, ending ornaments and running headers were engraved on purpose, and the beautiful typographic mark, which appears in the title page of the first volume, was employed just for this occasion. It is interesting to notice that the two editions on which Henri Estienne's reputation as a publisher relies most significantly are those which determined his financial ruin: the extremely high costs he sustained, first for the monumental *Thesaurus graecae linguae* (1572) and then for the *Platone* (1578) were not balanced out by sales. The editorial activity went through a sudden slowing down, which forced Henri Estienne to turn more and more from publisher into printer, putting his own printing presses at others' disposal; in the last twenty years of his activity – Henri died in 1598 – he published only twenty-six works, compared to triple this number in the first twenty years of his activity.

Adams P 1468; Schreiber 201.





17. PLATO

## 18. 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. Venezia: Heredi di Francesco Rampazetto. Ad istantia di Giovambattista, Marchio Sessa, et Fratelli, 1578.*

Folio (315x210 mm), [28], 392 leaves. [i.e. 396, four leaves unnumbered between 163 and 164]. Big 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, old restoration on outer margin of one leaf, antique bibliographical ms annotation in brown ink on fly-leaf but overall a fine copy in 17<sup>th</sup> century full leather, spine in six compartments richly decorated in gold, tail expertly repaired, gilt-lettered red morocco label, sprinkled edges. *Provenance:* Giuseppe Martelli, Florentine (armorial ex libris on fly-leaf, 1730 ca.); Giorgio De Andreis (ex libris on pastedown).





18. ALIGHIERI, DANTE



DANTE  
CON LE SPOSITIONI  
DI CHRISTOFORO LANDINO,  
ET D'ALESSANDRO VELLUTELLO.

*Super la sua Comedia dell' Inferno, del Purgatorio, Et del Paradiso.  
Con Tavole, Argomenti, & Allegorie, & riformata, riveduto,  
& ridotto alla sua vera Lettura.*  
PER FRANCESCO SANSOVINO FIORENTINO.



IN VENETIA, Appresso Girolamo Rossi, Marchio 509, in Fianchi. 1578.



Second edition of Dante's *Commedia* with the commentary by Alessandro Vellutello together with that by Cristoforo Landino. Rampazzetto dedicated the work to Prince Guglielmo Gonzaga, duke of Mantua, since "...havendosi di nuovo con ogni perfettione ad illucidar la bellezza, e à ravisare lo splendore del vero preggio della lingua Toscana (che è il presente Volume) era ben degno, e ragionevole di consacrarlo à persona tale...". Vellutello's commentary, which was first published in Venice in 1544 by Francesco Marcolini, was rediscovered and published again in Italy in 1564 thanks to the ability of the editor, Francesco Sansovino, though this time intertwined with Landino's, published in Florence in 1481.

The choice of putting the two commentaries one close to the other made possible, at the end of Dante's renaissance history, a comparison between differing and somehow opposing interpretations.

"Ribelle al Bembo e alle tendenze prevalse nell'età sua, il Vellutello non trovava conforto neppure nel passato prossimo: il suo commento dantesco mirava a sostituire quello del Landino, che aveva tenuto senza contrasto il campo negli ultimi cinquant'anni e che solo da ultimo aveva dato segni di stanchezza. Il Vellutello non era meno avverso all'entusiastica sopraffazione perpretata dal Landino sul testo di Dante, di quanto fosse all'atteggiamento critico del Bembo...

Contro il Landino e contro il Machiavelli, il Vellutello si faceva forte per Dante e per sé della dottrina linguistica esposta nel *De vulg. Eloquentia*. La lingua comunque non era, né poteva essere, il suo forte, se non in quanto egli possedeva una buona conoscenza del francese e con ciò, fin da quando aveva commentato il Petrarca, si era procurato una qualche informazione, eccezionale allora, degli antichi testi provenzali. Superiore in ciò al predecessore Landino, restava però inferiore all'attesa e alle parziali conquiste della nuova filologia, perché il suo disinteresse letterario gli aveva precluso la corrispondente ed essenziale conoscenza degli antichi testi italiani. Prevalente era in lui l'interesse storico. Rifiutando la parzialità fiorentina del Landino, egli però seppe riconoscere nel Villani, ancora inedito, lo strumento necessario e sufficiente per l'illustrazione storica della *Commedia*" (C. Dionisotti, *Enciclopedia dantesca*, V, 906).

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", which shows 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. Per la I edizione si vedano: Mortimer 148 e Essling 546.

## 19. DEL MONTE, Guidobaldo.

*Guidi Ubaldi e Marchionibus Montis, Mechanicorum Liber.*

Venice: Apud Evangelistam Deuchinum, 1615.

Folio (290x190 mm), [4], 104 leaves. Woodcut printer's device on title-page, illustrations and diagrams in the text.

Title-page very lightly browned, lower corner of the entire book with a negligible waterstain; overall a good copy in an early XX century half leather binding, from the library of Federico Cesi (1585-1630), eminent scientist, friend of Galileo and founder of the *Accademia dei Lincei*. (stamp on verso of title-page).

Second Latin edition of Del Monte's first work, "regarded by contemporaries as the greatest work on statics since the Greeks" and "possibly the greatest single influence on the mechanics of Galileo" (DSB). "Guidobaldo came from a noble family in the territory of the Dukes of Urbino. He studied mathematics under Federico Commandino and was a close friend of Bernardino Baldi the mathematical historian. In 1588 Guidobaldo oversaw the publication of Commandino's Latin translation of Pappus. He also secured a position at Padua for Galileo Galilei and was his patron and friend for twenty years. Guidobaldo's greatest contribution to mechanics is his analysis of pulleys in the *Mechanicorum liber*. He reduces them to the lever, an analysis Galileo also adopts. Guidobaldo went on to publish a Paraphrase on Archimedes (1588) which he sent to Galileo, and a posthumous work *De Cochlea* (1615). His other works include three manuscript treatises on proportion and Euclid, two astronomical works and the best Renaissance study of Perspective." (Rose, *Italian Renaissance of Mathematics* p. 222) The work is notable for its commitment to establishing mechanics on a rigorously mathematical basis, for its argument that mechanics and statics are separate sciences and for its insistence that mechanics should not consider abstract and/or abstruse entities but the activity of machines. "From the time of its publication in 1577 Guidobaldo's *Liber Mechanicorum* was indeed recognized as the most authoritative treatise on statics to emerge since antiquity, and it remained pre-eminent until the appearance of Galileo's *Discorsi e Dimostrazioni Matematiche* in 1638. It marks the high point of the Archimedean revival of the Renaissance. Not only did Guidobaldo establish statics on the rigorous mathematical procedures of Archimedes, but he also introduced an historiography of mechanics which was designed to legitimize the Archimedean revival." (Rose).

Riccardi I,179; Honeyman 3012.

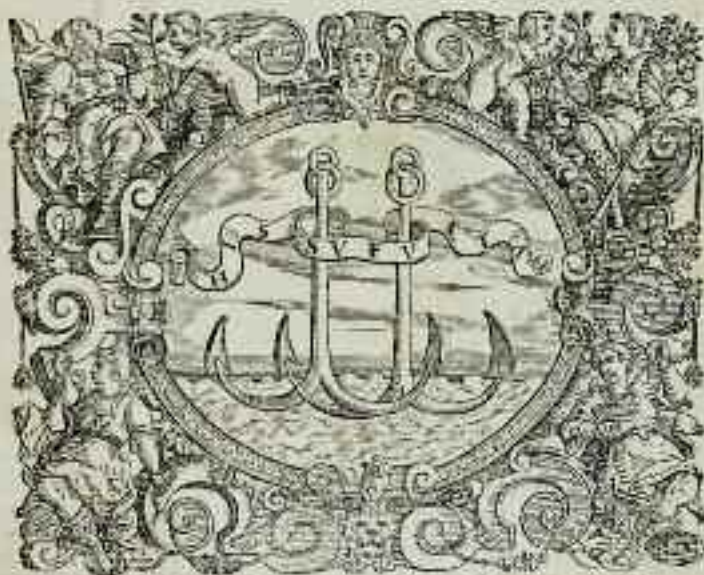


G V I D I  
V B A L D I  
E MARCHIONIBVS  
MONTIS  
MECANICORVM LIBER.  
In quo hæc continentur.

{ De Libra.  
De Velle.  
De Triplex.

{ De Axe in Peritroches,  
De Canon  
De Carchedon.

SVPERIORVM PERMISSV, ET PRIVILEGIO.



VENETIIS, M. DC. XV.

Apud Euangelitam Deuchinum.







## 20. THEOPHRASTUS,

*De Historia plantarum libri decem, Graece et Latine. In quibus Textum Graecum variis Lectionibus, emendationibus, hiulcorum supplementis : Latinae Gazae versionem nova interpretatione ad margines : totum Opus absolutissimi cum Notis tum Commentariis item rariorum Plantarum iconibus illustravit Joannes Bodaeus à Stapel, Medicus Amstelodamensis. Accesserunt Julii Caesaris Scaligeri in eosdem libros animadversiones et Roberti Constantini annotationes. Cum indice locupletissimo.*

Amsterdam: Henricum Laurentium, 1644.

Folio (357x217mm), parallel text in Latin and Greek, engraved title-page, woodcut initials, head and tailpieces and numerous woodcut illustrations in text. Contemporary calf with blind fillets, spine in six compartments with red morocco lettering piece, red speckled edges. Occasional light damp-staining, joints and extremities worn upper board chipped, annotations on rear endleaves; overall a good copy from the Library of the Earl of Macclesfield.

Edited by Joannes Bodaeus à Stapel, this is one of the best critical editions of Theophrastus, the first one with parallel text in Latin and Greek. "It is interesting not only because of the brilliance of the editing, but, curiously enough, to the American botanist as well, for involving in the discussion certain species from Virginia, other parts of the New World, and Asia. The illustrations of these plants have been largely overlooked in botanical history, because of their incidental presence in a work which might not be expected to contain anything of the sort. Some were merely borrowed from l'Ecluse or de Lobel, but others seem original in this work." (H:H:Bartlett, *Fifty-five Rare Books* Ann Arbor, 1949). This edition also includes a number of South African species which are also depicted and discussed.

Hunt 240; Pritzel 9197.

## 21. GALILEI, Galileo.

*Opere di Galileo Galilei linceo nobile fiorentino, Già Lettore delle Matematiche nelle Università di Pisa, e di Padova, di poi Sopraordinario nello Studio di Pisa. Primario Filosofo e matematico del serenissimo Gran Duca di Toscana. In questa nuoua editione insieme raccolte, e di varij Trattati dell'istesso Autore non più stampati accresciute. Al Serenissimo Ferdinando II Gran Duca di Toscana.*

Bologna: Heredi del Dozza, 1655-1656.

2 volumes, 4to (231x166 mm). Engraved frontispiece by Stefano Della Bella, portrait of Galileo by Villamena, one folding plate, woodcut headpieces, initials, illustration and diagrams. Occasional light browning, minor spotting or soiling in places, 4 leaves misbound, long restored tear to pp.79/80 in *Delle macchie solari*, two marginal restorations in blank margin but overall a very fine and tall copy in contemporary Italian vellum over boards, manuscript title on spines.

The Saint Office's conviction and resulting order that no writing by the scientist from Pisa whether already published or not, could be published had strengthened in Galileo the resolve to edit personally a collection of his writings, to be published outside Italy. Towards the end of 1634, the French mathematician Pierre Carcaville, during a visit to Arcetri, of-





21. GALILEI, GALILEO



ferred to treat in person and at his costs, a collection of Galileo's writings. Galileo welcomed the proposal and he himself sent to Carcavilla his "not to be published" writings to be included in the collection, advising on the edition.

Then, almost all at once, the talks between Carcaville and him broke off and the project seemed to be halted definitively. The reason is to be found in the new negotiations that Galileo, through Fulgenzio Micanzio, had commenced with Lodewijk Elzevir whom, precisely at that time, was tending to the publication of the *Discorsi e dimostrazioni matematiche*. Again this time Galileo, eager to fulfill his desire to publish a collection of his complete works, enthusiastically embarked on the undertaking and involved Marco Ambrogetti as well, giving him the task of translating his works into Latin, to make them more easily accessible to foreign scholars. In the autumn of 1637 the translations had been completed and Galileo himself informed Lodewijk Elzevir, who in turn declared himself ready to commence publication. Once more, nonetheless, for reasons we ignore, the talks were interrupted: as a consequence, Galileo's desire to gather his complete works in one sole edition faded away.

After the Master's death, his last and devoted disciple, Vincenzo Viviani, set about looking for Galilean writings and documents. He made a request to his colleagues and co-disciples, with the purpose of realizing a great edition of Galileo's works, to include also an account of Galileo's life, which he had personally written upon the request of prince Leopoldo de' Medici.

Viviani did not succeed in his intent to realize this collection, and therefore most of the materials were sent to the courageous publisher Carlo Manolessi: actually, the publication of Galileo's writings was viewed with great suspicion by the ecclesiastic authorities, even though only the *Dialogo* and the *Lettera a Cristina di Lorena* were banned; in addition to this, in 1644 Manolessi himself had been condemned to three years of imprisonment because of his possession of forbidden books in his workshop. This edition constitutes the basis for the edition of Bologna, 1655-1656.

"Questa prima edizione curata dal Manolessi, sebbene assai meno copiosa delle susseguenti, è di Crusca, ed è tuttavia tenuta in grande estimazione: la idea da lui avuta di comprendervi alcuni scritti degli oppositori di Galileo creò, è ben vero, un antecedente che doveva pesare sulle edizioni posteriori ma ad ogni modo fu ottimo partito, poiché la conoscenza di molti tra essi è indispensabile a comprendere le repliche del nostro filosofo" (A. Favaro, Per l'edizione nazionale delle opere di Galileo Galilei..., Firenze 1888 p.10).

Cinti 132; Riccardi, I 518-519; Carli e Favaro 251



## 22. LINNAEUS, Carl.

*Species plantarum exhibentes plantas rite cognitatas, ad genera relata cum differentiis specificis, nominibus trivialibus, synonymis selectis, locis natalibus, secundum systema sexuale digestas.*

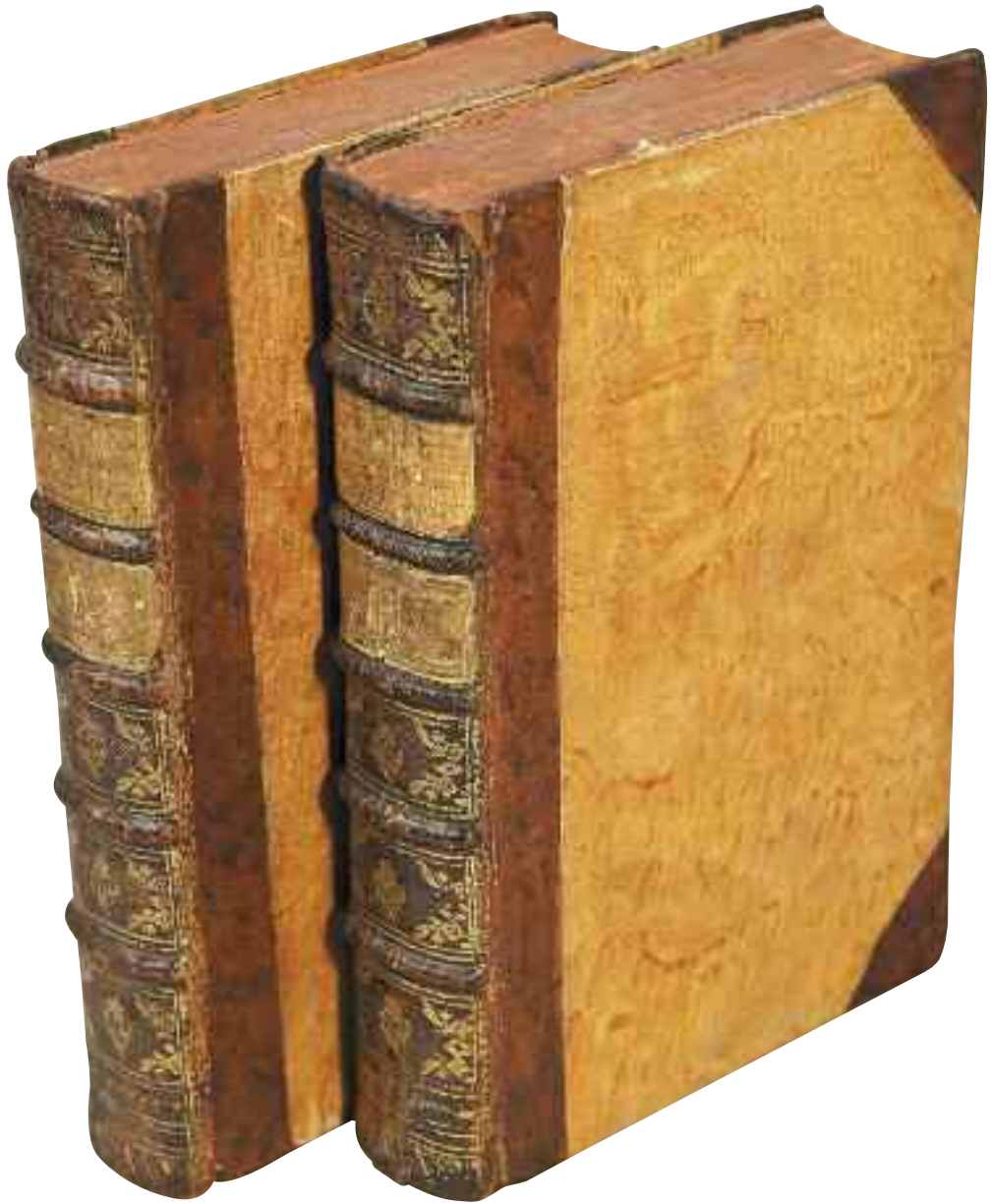
Stockholm: L. Salvius, 1753.

2 volumes. 8vo (192x115 mm), pp [12], 1 - 560; 561 - 1200, [30 index and 1 errata]. Contemporary half calf, gilt spines in compartments with yellow and green morocco labels. A very good copy, extremities of binding lightly rubbed.

First edition, first state with the cancelled leaves F5 and R2, of this epoch-making work in systematic botany. "*Species plantarum* was the first work to account for all the kinds of plants then known for the world, to classify them according to a simple system... by which anyone can determine their identity, and to provide for each kind a name of two words. This addition of a binomial system of nomenclature to the polynomial system has caused this work to be designated as the starting point for the modern nomenclature of ferns and flowering plants. Because of this, *Species plantarum* has become the most important single work in the world's botanical literature" (Hunt). It is not claimed that Linnaeus invented binomial names, or that he thought they would suffice without the additional phrase that went with plant names in the older books. Theophrastus, the father of botany used binomials even in the 4th century B.C., but it was Linnaeus who systematized them and made them into a workable code of nomenclature, distinguishing for the first time between species and varieties, and making the species the unit of classification. What Linnaeus did, then, was to bring order into the diffuse and chaotic mass of knowledge about plants by providing a means of classification and a system which, though imperfect as he well knew, permitted a plant to be labeled very simply but so effectively that it could not be confused with any other. His genius was for order, his passion for classification, so that he classified everything, even the botanists whose books he used. "Some seven thousand three hundred species are described in the *Species plantarum* all arranged according to the sexual system and nearly all examined by Linnaeus himself." (PMM) In 1762 Linnaeus issued a second edition of *Species plantarum* which not only corrected most of the numerous minor mistakes of the first edition, but also revised taxonomic opinions and added numerous newly discovered species. ...The third edition of *Species plantarum* scarcely differed from the second, but in 1767 Linnaeus published a *Mantissa* (Supplement) *Plantarum* and in 1771 a *Mantissa Plantarum Altera*, which, together with his son's (Carl junior) *Supplementum* of 1781 (partly consisting of species described by Carl senior), form a supplement to the 2nd and 3rd editions of *Species plantarum*. (Stace, *Plant taxonomy and biosystematic*. Cambridge, 1991).

Hunt 548; PMM 192; Sparrow 136.





22. LINNAEUS, CARL



CAROLI LINNÆI

816 RIGHE MITIS SPECIE ARCHIATRI, MEDIC. & BOTAN.  
PROFESS. UPSAL; EQUITIS AUR. DE STELLA POLARI,  
REG. NOR. ACAD. IMPER. MONAC. DEROL. TOLOS.  
UPSAL. STOCKH. SOC. & PARIS. CORRESP.

**SPECIES  
PLANTARUM,**

EXHIBENTES

PLANTAS RITE COGNITAS,

AD

**GENERA RELATAS,**

CUM

DIFFERENTIIS SPECIFICIS,

NOMINIBUS TRIVIALIBUS,

SYNONYMIS SELECTIS,

LOCIS NATALIBUS,

SECUNDUM

**SYSTEMA SEXUALE**

DIGESTAS.

**TOMUS I.**

Per Petrum S. R. Alton Sæmle & S. H. Alton Pædagogos in Bibliotheca Regia

**HOLMIÆ,**

IMPENSIS LAURENTII SALVII.

1753.



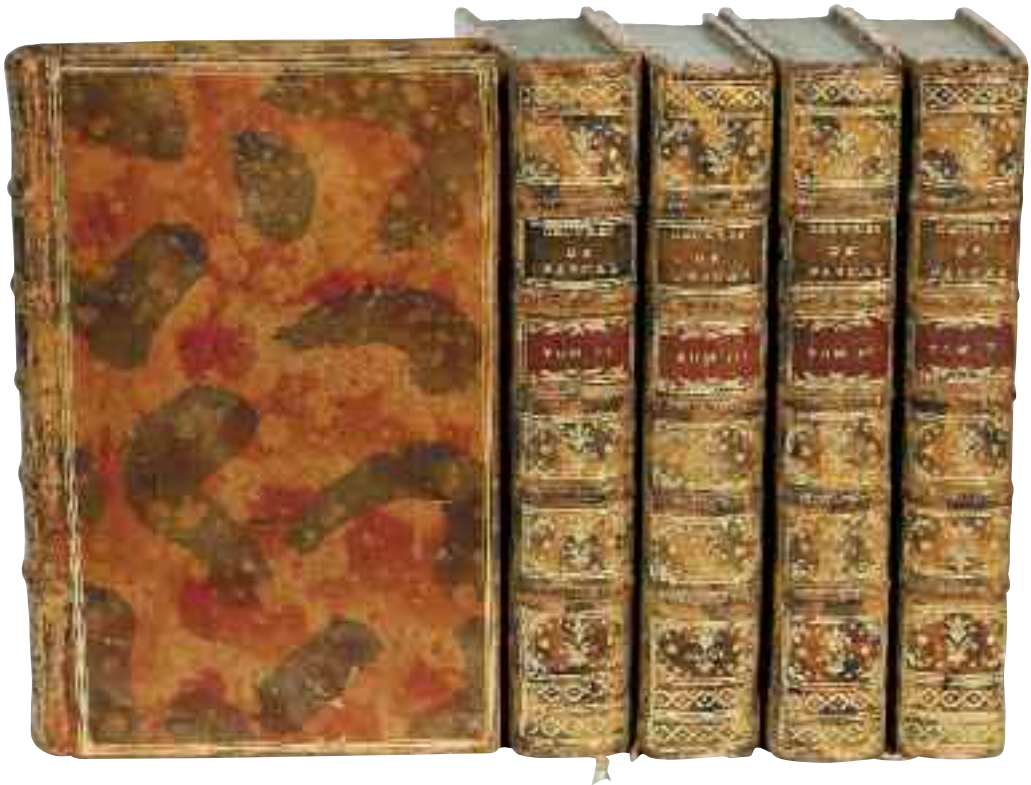
### 23. PASCAL, Blaise.

*Oeuvres.* [Edited by Charles Bossut]

The Hague (Paris): chez Detune libraire, 1779.

Five volumes, 8vo (194x122 mm), title-pages printed in red and black. Pascal's portrait, 425 pp.; XII, 549 pp. (last leaf uncut and folded); VIII, 526 pp.; VIII, 456 pp. + 9 engraved plates, of which 8 are folded; VIII, 462 pp. + 5 folded engraved plates. In all 14 engraved plates, of which 13 are folded. Bindings with few signs of use, covers of two volumes with occasional worming but a beautiful set in contemporary marbled calf, spine in compartments with lettering-pieces richly decorated in gilt.

First complete edition of Pascal's works. The first volume contains *Les provinciales*, the second the *Pensées* and the third the *Ouvrages attribués à Pascal*. The last two volumes are dedicated to mathematics and physics treatises among which we must record the announcement of Pascal's famous calculating machine, the *Pascaline*, illustrated with two folding plates. "Pascal designed his first mechanical adding machine in 1642. He was not the first to design and construct a mechanical calculator... but in contrast to Schickard's accomplishments which were destined for a history of obscurity, Pascal, constructed about fifty examples of his machine, of which several are extant; and the machine was well known to the cognoscenti, both through Pascal's own efforts (he hoped to make a profit selling them) and through Diderot's later description of it in the *Encyclopédie* (1751)... In 1645



23. PASCAL, BLAISE



published an eighteen page pamphlet describing his calculating machine. It was called *Lettre dédicatoire à Monseigneur le Chancelier sur le sujet de la machine nouvellement inventée par le Sieur B. P. pour faire toutes sortes d'opérations d'arithmétique par un mouvement réglé, sans plume ny jettons avec un avis nécessaire à ceux qui auront curiosité de voir ladite machine...* The pamphlet does not identify a place of printing or a printer's name, so we may assume that Pascal payed for its printing. When we published *Origin of Cyberspace* OCLC cited only two copies of this pamphlet in one French library and no copies in North America. Pascal's pamphlet was reprinted along with additional material relating to the *Pascaline* in his *Oeuvres* (1779). The additional material consists of 1650 letter describing the machine that he presented to Queen Christina of Sweden; the privilege for its construction and sale issued in 1649 and Denis Diderot's description of the machine published in the *Encyclopédie*. (Hook & Norman, *Origin of Cyberspace*, [2002] no.13)

Tchemerzine IX p.78; Brunet IV 395.

## 24. BOISSERÉE, Sulpiz.

*Ansichten, Risse und einzelne Thiele des Doms von Köln* [atlas].-*Geschichte und Beschreibung des Doms von Köln* [text].

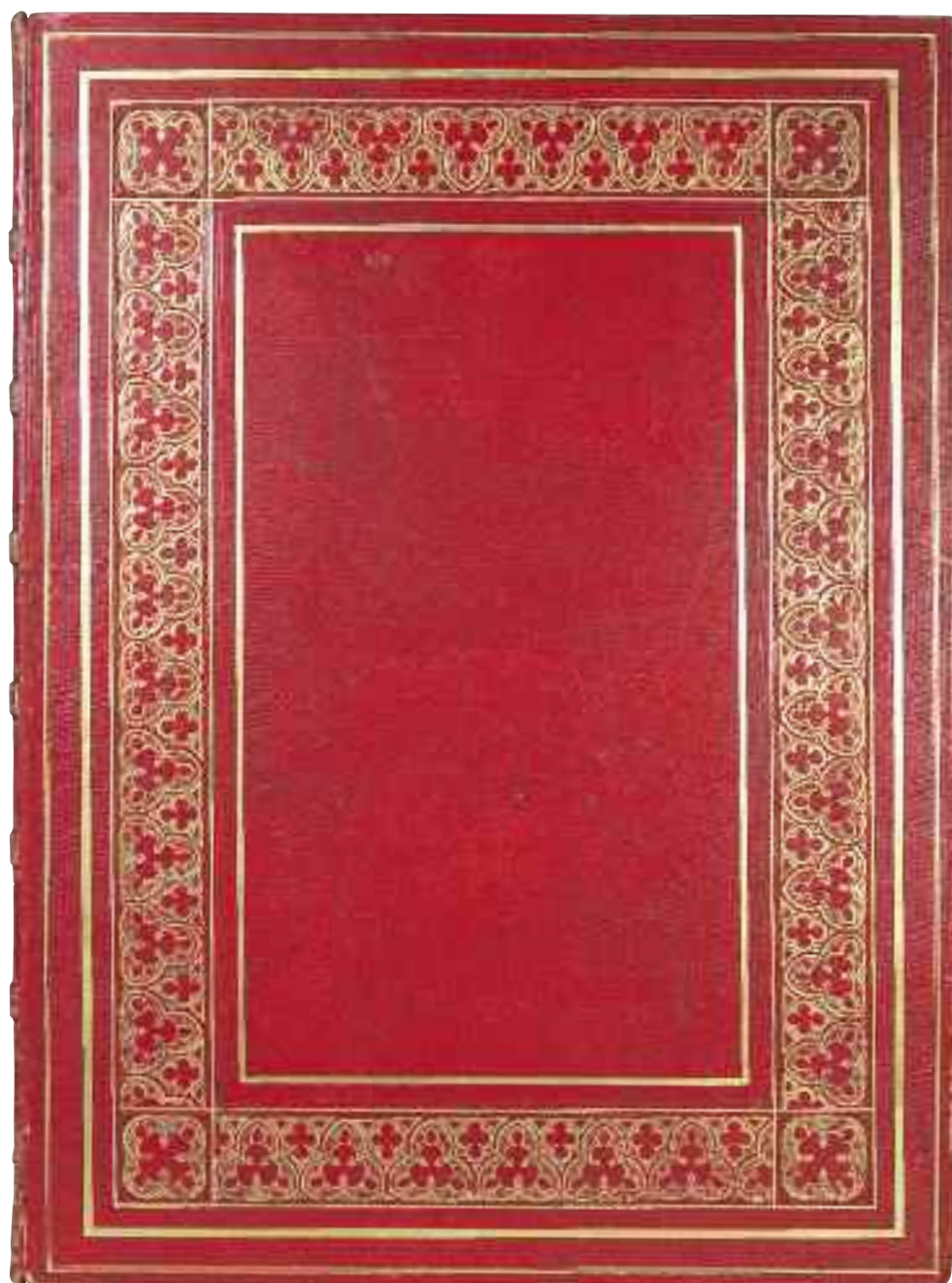
Stuttgart: Boisserée and Cotta [text printed by Didot, Paris; plates by Durand & Sauvé, Paris and Felsing, Darmstadt], 1821-23[-30].

2 volumes, elephant folio: plate atlas (1070x745 mm), folio: text (550x410 mm). 18 engraved plates, including engraved title with vignette panorama of Cologne, after Schinkel, Moller, Quaglio, M.H. Fuchs, and others, by Duttonhofer, Rauch, Sellier, Lesnier, and others, plates 11 and 12 hand-coloured. Half-title in text volume, text diagrams. Some spotting to plates, mostly marginal, short marginal tears in two plates, text spotted but a magnificent copy in contemporary red roan elaborately tooled in gilt and blind, olive endpapers, gilt edges, tissue guards (atlas volume scuffed, short tear at upper hinge, front flyleaf torn).

First edition of this extraordinary work. The foundation of the cathedral, or Dom, of Cologne was laid during the thirteenth century to a design attributed to Gerhard von Rile. Building proceeded very slowly and building work stopped in 1560. It was chiefly owing to Boisserée's campaign of study, started in 1808, that the work re-commenced in 1823 and the consecration ceremony finally took place on 15 October 1880 in the presence of Kaiser Wilhelm I. "Sulpiz Boisserée was one of the founders of modern art-historical studies outside the museum/academic field. His *Geschichte und Beschreibung des Doms von Köln* is the first architectural history. His dedication to classifying by school and eras, instead of the *curiosity jumble* of previous centuries was important for subsequent historians and museum curators". (Dictionary of Art Historians)

It is an exceptional book in every sense: size, scale, quality and importance. Boisserée chose the best artist and engravers to produce the work, had it printed in Paris, three plates were printed by Felsing at Darmstadt, and issued in four fascicules of plates and two of text. On seeing the first large plate Goethe added his support to the campaign of study; his enthusiasm continued unabated and he declared Moller's interior view (plate XVI) a masterpiece. It is among the most artistic and beautiful of any cathedral view. Two plates





23. BOISSERÉE, SULPIZ



reproduce stained glass; they are the first illustrations of the Dom windows, and depict some glass now lost. Complementing the majesty of the engravings Boisserée's text provides "one of the most important literary documents of the Gothic Revival in Germany." (Robson-Scott, *The Literary Background of the Gothic Revival in Germany*, Oxford, 1965 p.279).

Brunet I, 1072.

## 25. MANZONI, Alessandro.

*I Promessi Sposi, storia milanese del secolo XVII, scoperta e rifatta da Alessandro Manzoni. Edizione approvata dall'Autore e fatta su quella di Milano da lui riveduta.*

Paris: presso Baudry, libreria europea, 1843.

Two volumes 8vo (177x104 mm), [4], IV, 364 pages and Manzoni's portrait; [4], 370 pages, title-pages with two vignettes. Light foxing in the first volume. A very good copy in contemporary red morocco binding signed by Adolph Trebbin of Vienna; covers and spines richly decorated in gilt, gilt edges.

Rare Parisian edition of the most famous novel in all of Italian literature. In 1809, Luis Claude Baudry worked as salesman at Fayolle bookstore in Paris often visited by Alessandro Manzoni, Claude Fauriel and many others men of letters. Baudry eventually opened a publishing house, and in 1827 he printed the *Tragedie* and *I Promessi Sposi*, both in Italian. Thereafter - Baudry published *I Promessi Sposi* many times - and in 1834 he printed Manzoni's *Osservazioni sulla morale cattolica* as well. In 1836 Baudry's publishing house started the *Collezione dei migliori autori italiani antichi e moderni* and printing in a paperback edition of Manzoni's masterpiece in its first draft and, since 1842, this work in the final version.

Graesse 1388.



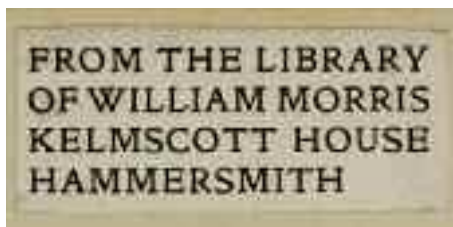
24. MANZONI, ALESSANDRO



## SOME PROVENANCES



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20. THEOPHRASTUS	€ 6.000
21. GALILEO	€ 15.000
22. LINNAEUS	€ 7.500
23. PASCAL	€ 3.000
24. BOISSEREE	€ 30.000
25. MANZONI	€ 2.000



