

Continental Printed Books
including Science and Medicine

List XIII

Continental Printed Books including Science and Medicine

Items 1-100

Index of Printers and Publishers, pp.81-84

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Photography by Prudence Cuming Associates
Catalogue design by Tim Harvey
1000 copies printed June 1996 by BAS Printers

- I AELIANUS, *Tacticus*. — *De Militaribus ordinibus instituendis more graecorum liber à Francisco Robortello Utinensi in Latinum Sermonem uersus, & ab eodem picturis quàmplurimis illustratus* [With:] *De Instruendis aciebus opus ad divum Hadrianum: a Theodoro Thessalonicensi latinum factum, & Antonio Panormite Alphonsi Regis praeceptori dicatum*. Venice, Andreas & Jacobus Spinellus, 1552. — In a contemporary flexible vellum binding. £ 1750

Two parts, quarto, (42, 12)ff., signed \star^4 A-H⁴ I² K⁴ (blank K⁴), A-C⁴ and paginated (8) 1-65 (3) 73-77 (3) (24) as usual; woodcut compartment on title-page, numerous diagrams composed of tiny woodcut figures of soldiers in different postures and uniforms, including one diagram of double-page size, printer's device on K³ verso. — Pasted to the bottom of the title-page is a printed ownership label *Est S. Vitalis Ravennae / ad usum D. Petri Pauli Ginanni à Ravenna* (Bragaglia 654). Exlibris of Horace Landau (Bragaglia 2036). — Occasional light spotting, the binding slightly shaken, otherwise in good original state of preservation.

References: Censimento A-295; BM, STC Italian, p.7; Adams A-217

First printing of Francesco Robortello's Latin translation of his recension of Aelian's late First century AD *Tactics*, based on a manuscript of *circa* 1330 which was in the collection presented to the Republic of Venice in 1468 by Cardinal Bessarion (Marciana, MS Gr Z 516 : 904).¹ The Greek text was published simultaneously by the Spinelli brothers and the two editions were sometimes bound together.

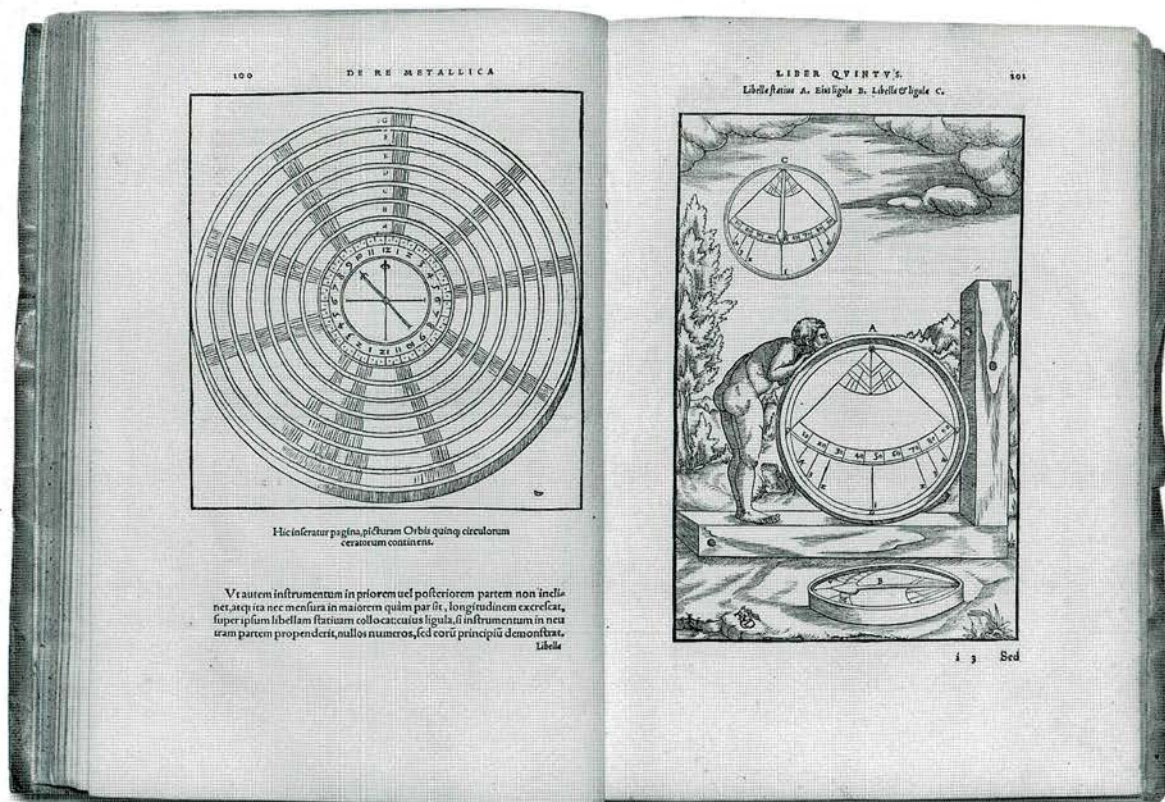
The manuscript contained diagrams giving visual clues to tactical formations and these are reproduced by Robortello (1516-1567), substituting miniature woodcut soldiers, archers, hoplites, and cavalry, for the symbols in his manuscript, and thereby bringing them 'to life'. Additional diagrams were supplied explicating basic movements, reinterpreting some that were misleading, and putting them into correct relationship with the text. Both on the title-page ('ab eodem picturis quàmplurimis illustratus') and elsewhere ('multis figuris meo ingenio ex cogitatis') the novelty of the diagrams is stressed.²

In his dedicatory letter to the Istrian cavalry captain Antonio Sergio, Robortello emphasises how important it is for modern armies to understand the practice of ancient ones, but he hardly needed to stimulate interest in the classical military authors. The appended treatise, *De Instruendis aciebus*, translated by Theodore Gaza and Antonio Beccadelli, already had been printed at Rome in 1487 and 1494, reprinted at Bologna in 1496 and 1505. In 1551 Francesco Ferrosi had published at Venice an Italian translation of Aelian and in 1552 another translation by Lelio Carani (allegedly from the Greek) was printed at Florence.

¹Alphonse Dain, *Histoire du texte d'Élien le Tacticien* (Paris 1946), pp.303-318, on the authority of the Ms. ²J.R. Hale, 'A humanistic visual aid. The military diagram in the Renaissance', in *Renaissance Studies* 2 (1988), p.290. On the dissemination of these illustrations through multiple manuscript copies made by Ange Vergèce, see *Creating French Culture: Treasures from the Bibliothèque Nationale de France*, edited by M.-H. Tesnière (New Haven & London 1995), no.82.

- 2 AGRICOLA, Georgius. — *De re metallica libri XII. Quibus Officia, Instrumenta, Machinae, ac omnia denique ad Metallicam spectantia, non modo luculentissimè describuntur*. Basel, Hieronymus Froben & Nikolaus Episcopus, 1556. — In a contemporary vellum binding. £12,500

Folio, (294)ff., signed α^6 a-z⁶ A-Z⁶ Aa-Bb⁶ (folio α^6 blank) and paginated (12) 1-538, i.e. 502 (74), plus two conjugate leaves of woodcut illustrations inserted between pp.102-103; Froben's large woodcut device on title and last page, 292 woodcuts printed with the text. — Two stamps removed from the title-page, ink stain in margins of pp.251-254, occasional staining in margins elsewhere, contemporary marginalia, however generally a clean and well-preserved copy.



References: PMM 79; Horblit 2b; Norman Library 20; Dibner 88; Hoover 17; Duveen p.4; Ferguson I, p.9; Ward & Carozzi 31; Lowood 22; Gottlieb p.6; Rosenwald 910

First edition of the standard textbook on mining and metallurgy for over two hundred years.¹ Occupying pp.478–538 is *De animantibus subterraneis*, a ‘brief account of animals that live or hibernate underground or have been forced to migrate by geological changes’, previously published in 1549 (Stillwell 561).

A series of sketches prepared by the author was translated by Blasius Wefring (Weffringer) of Joachimsthal into artistic drawings for the blockcutters in 1553–1556. Seven woodcuts in Book V are signed by Hans Rudolf Manuel Deutsch (1525–1571), an illustrator of Münster’s *Cosmographia* (1550), and one woodcut in Book VIII (p.267) by Zacharias Specklin (circa 1530–1576) of Strasbourg. Authorship of the remaining, unsigned illustrations is disputed; fifty-five cuts routinely are credited to Deutsch, however a recent study by Elisabeth Kessler-Slotta demonstrates that fewer cuts have stylistic affinity to him.² The same blocks were re-used for eight subsequent editions, published 1556–1657.

¹A list of thirty-six editions, 1556–1991, is given in *Georgius Agricola Bergwelten 1494–1994*, edited by Bernd Ernsting (Essen 1994), p.99. ²E. Kessler-Slotta, ‘Die Illustrationen in Agricolas “De re metallica”. Eine Wertung aus Kunsthistorischer Sicht’, in *Der Anschnitt* 46 (1994), pp.55–67. For the traditional view, see Mario Schiavone, ‘L’illustrazione aurifera del De re metallica’, in *Esopo* 56 (1992), pp.33–47.

- 3 ALEXIUS, *Saint, of Rome*. — *Vita, Miracoli, e Morte di S. Alessio*. 'In Venetia, presso Marco Vecchi, vendesi in Roma al magazzino della Venetia', [undated; circa 1600]. — Bound in late Nineteenth-century quarter-goatskin. £ 350

Quarto (210 × 150mm), (4)ff., signed A⁴, unpaginated; woodcut (68 × 85mm) on title-page of the Saint on his deathbed. Except for drop-title, composed with italic types. — Washed copy, page edges slightly abraded.

Reference: Sander 273 & 275 *bis*

This edition of the legend of Saint Alexius in eighty octaves (*incipit* 'O Re di gloria altissimo Signore') was dated 'Fin du XVIe siècle (?)' by Sander, citing a copy offered for sale by Olschki in 1934. The same, or another copy, was in the library of Charles Fairfax Murray.¹ The printer Marco Vecchi is obscure and his activity undocumented; none of his imprints has been catalogued by the British Library.

¹*Catalogo dei libri posseduti da Charles Fairfax Murray* (London, i.e. Rome 1899), no.2318.

- 4 ANGELOTTI, Guido. — *Nuova economia per le fabbriche. Con li prezzi, e quantità di tutti li Materiali necessarij per costruire qualsivoglia Fabbrica sì in Città, che in Villa ... Esposto nuovamente*. Bologna, Il Sassi (Heirs of Benacci), 1765. — Bound in Eighteenth-century decorated paper boards. £ 675

Quarto, (123) of 124ff. (without preceding blank), signed *⁴ (-*1) A-H⁸ I⁶ and paginated 3-8, 1-139 (1); plus folding letterpress table in chapter on ancient and modern measures. Woodcuts and woodcut diagrams printed with the text. — Small tear in fold of the table, otherwise in good state of preservation. — The contemporary decorative paper covering the binding was manufactured by Remondini and displays the Temple of Canova at Possagno and a pastoral scene with a bridge and tower, printed in three colours.¹

References: Cicognara 454; Riccardi II, cols.85-86; six copies located by the National Union Catalog & Supplement (volume 16, p.671)

An interesting handbook setting out systematically the prices of building materials and labour for constructing arches, cornices, windows, vaults, etc., together with accounts for projects undertaken by various Bolognese gentlemen over a period of about 150 years. Its purpose was to enable the reader to estimate the cost of building for himself, to save money and protect his own interests.

The author is described on the title-page as 'Architetto della Rev. Camera Apostolica' and he predictably identifies the architect as the key link between the *capomaestro* and the builders on the one hand, and the patron on the other. He says an architect should be a good draughtsman as well as experienced in building, and must be well-paid. He advises the patron to watch the workers carefully, for if left unsupervised they will 'taglieranno il Panno assai largo, onde è necessario' (cut the cloth larger than needed, p.102). Angelotti apparently based his work on a manual published at Bologna in 1698, reprinted there in 1708 edited by G.B. Bruno Spinelli,² bringing it up-to-date with new data, such as accounts for a wall built at Bologna in 1746 (pp.69-85).

¹A sheet printed in different colours is reproduced in *Remondini. Un editore del settecento*, exhibition catalogue edited by Mario Infelise & Paolo Marini (Bassano del Grappa 1990), p.141, fig.81. ²Cicognara 452-453. Riccardi I, ii, col.470.

- 5 ARCANGELO [PAGANINI, or POZZI], da Borgonuovo. — *Cabalistarum selectiora, obscurioraque dogmata, a Ioanne Pico ex eorum commentationibus pridem excerpta, Et ab Archangelo Burgonovensi Minoritano, nunc primum luculentissimis interpretationibus illustrata*. Venice, Francesco de' Franceschi, 1569. — Bound in contemporary flexible vellum. £ 2950

Octavo, (248)ff., signed a-c⁸ d⁴ A-Z⁸ Aa-Dd⁸ Ee⁴ (blank Ee⁴) and foliated (28) 1-219 (1); printer's device on title-page. — Illegible early ink stamp on verso of title. In fine state of preservation.

References: Censimento A-2097; BM, STC Italian, p.514; Wellcome 5022; three copies located by the National Union Catalog (volume 457, p.334); not in Adams

This exposition of Pico della Mirandola's *Conclusiones Cabalisticæ* by a Franciscan philosopher and theologian from Borgonuovo val Tidone (province of Piacenza) is a key text in the controversy about the connection of natural magic with religious practice which raged through the Sixteenth century.¹ The work has been edited posthumously by Bernardino Aiano from the author's manuscript (now Bibliotheca Estense, Ms Campori 174); a second edition appeared in the *Artis Cabalisticæ*, edited by Pistorius and printed at Basel in 1587.

¹J.L. Blau, *The Christian Interpretation of the Cabala* (New York 1944), pp.25-29, 119-120. *Dizionario biografico degli italiani*, III (Rome 1961), pp.744-746.

- 6 ARETINO, Pietro. — *Il Genesi di M. Pietro Aretino con la visione di Noe nela quale vede i misterii del Testamento Vecchio e del Nuovo, diviso in tre libri*. [No place or printer's name; Venice, Francesco Marcolini?, 1539]. — In an Eighteenth-century red morocco binding, cover decorated by gilt frame, flat back divided into six compartments and decorated by a cornflower tool, ticket of Jacques-Antoine Derome. £ 2200

Octavo, (120)ff., signed A-P⁸ and paginated 1-239 (1); woodcut portrait 'Il Divino Pietro Aretino' (93 × 66mm) on title-page. — A fine copy.

References: Censimento A-2174 (one copy located); Sander 510 *bis* (citing a Lauria catalogue of 1936)

This *rifacimento* of Genesis ending with a prophetic 'Dream of Noah' has been shown to be a commentary on Michelangelo's last fresco in the Genesis cycle on the Sistine ceiling¹ and the source also for 'the general compositional ideas' of Titian's 'Trinity', painted 1551-1554 for Charles V, and now in the Prado.² Four editions dated 1538 or 1539 are recorded, of which two are signed by Francesco Marcolini as printer, one by Alvise de Tortis, and this anonymous edition. The woodcut portrait occurring in our edition also appears in anonymous editions of Aretino's *De I Sette Salmi* (1539) and *La Vita di Catherina Vergine* (1541) assigned to Marcolini by Luigi Servolini.³ It thus seems likely that our book also is a product of the Marcolini press, though unknown to either Casali or Servolini.

¹Edgar Wind, 'The Ark of Noah, a study in the symbolism of Michelangelo', in *Measure* 1 (1950), pp.411-421.

²Jaynie Anderson, 'Pietro Aretino and Sacred Imagery', in *Interpretazioni veneziane. Studi di Storia dell'arte in onore di Michelangelo Muraro* (Venice 1984), pp.275-290. Tintoretto and Veronese were also dependant upon upon Aretino's sacred writings; see David Rosand, *Painting in Cinquecento Venice* (New Haven & London 1982), pp.195-197. ³Luigi Servolini, *Gli annali della tipografia veneziani di Francesco Marcolini ... Supplemento agli Annali della tipografia veneziana di Francesco Marcolini compilati da Scipione Casali* (Bologna 1958), Tav.VIII.

- 7 ARNOBIUS AFER. — *Disputationum adversus gentes libri octo. Nunc primum in lucem editi.* Rome, Francesco Priscianese, 1542. — Bound in French Eighteenth-century polished calf, back decorated in gilt. £ 1250

Folio, (108)ff., signed a² &² π1 (privilege) A-P⁶ R⁸ (-R8; = π1?) and foliated (5) 1-102 (1). — Stamp in black ink on title *Dupl. Bibl. Reg.* Probably the Crevenna copy, with typical printed ticket 249 on front pastedown.¹ — Light abrasions to binding corners, otherwise in excellent state of preservation.

References: Censimento A-2827; BM, STC Italian, p.56; Adams A-1994; Ascarelli p.12

First edition of Arnobius' seven books attacking the pagans, his only surviving work, written at Sicca (modern El Kef) about 297-303, to refute the heathen charge that Christianity was the cause of many terrible afflictions which had fallen upon the Roman empire, including pestilence, droughts, wars, famine, locusts, mice, and hailstorms. It is a mine of information about the temples, idolatrous worship, and Greco-Roman mythology of his time, and was thoroughly exploited by Renaissance antiquarians. The eighth book, or *Liber de errore profanarum religionum* (folios 88-102), a dialogue between two Christian converts and a cultivated Roman pagan while walking by the sea at Ostia, is a work of the Latin Christian apologist Marcus Minucius Felix (fl. AD 200-240).

Conflicting opinions are held on the identity of the manuscript here edited by Fausto Sabeo. The traditional view, asserted by Migne, Reifferscheid, Lauers, and others, identifies Sabeo's manuscript as Paris, BN Lat. 1661, purportedly a gift from Pope Leo X (Giovanni de' Medici, 1513-1521) to François I.² Printing commenced on 22 January, 1542, but was not completed until 18 October, 1543. The dedicatory letter to François I is dated 1543 in all copies; in some the colophon is dated 1542 (as here), in others 1543.³

¹Catalogue raisonné de la collection de livres de M. Pierre Antoine Crevenna (Amsterdam 1775), I, p.59. ²Y.M. Duval, 'Sur la biographie et les manuscrits d'Arnobé de Sicca', in *Latomus* 45 (1986), pp.79, 87-91; Alessandro Cutolo, *Un Bibliotecario della Vaticana nel XVI secolo* (1949), pp.29-31. ³Deoclecio Redig de Campos, 'Francesco Priscianese stampatore e umanista fiorentino del secolo XVI', in *La Bibliofilia* 40 (1938), pp.174, no.2 (reproduction p.167). Censimento A-2828.

- 8 ATHANASIUS, Saint. — *Opera, studiosius quam antea fuerint, à situ vindicata, quorum catalogus sequitur ... Accessit praeterea operi, Erasmi Roterodami Paraclesis, ipsiusq. Athanasii vita.* Strasbourg, Johann Knobloch, 1522. — Bound in contemporary pigskin, decorated in blind by foliage rolls. £ 750

Folio, (330)ff., signed a⁶ A-C⁸ D-F⁶ G⁸ H-K⁶ L⁸ M-P⁶ Q⁸ R-V⁶ X⁸ Y-Z⁶ Aa⁶ Bb⁸ Cc-Ff⁶ Gg⁸ Hh-Ll⁶ Mm⁸ Nn-Zz⁶ AA-CC⁶ *¹⁰ and foliated 1-314 (10); woodcut compartment on title-page depicting miracles performed by Saints Peter and Paul. — In fine original state of preservation. One clasp (of two) surviving.

References: BM, STC German, p.49; Adams A-2080; VD 16 A-3977; Charles Schmidt, *Jean Knobloch 1500-1528* (Strasbourg 1895), 234; François Ritter, *Répertoire bibliographique des livres du XVI^e siècle* (Strasbourg 1937), 106; Jean Muller, *Bibliographie Strabourgeoise. Bibliographie des ouvrages imprimés à Strasbourg (Bas-Rhin) au XVI^e siècle* (Baden-Baden 1985), 340; Josef Benzing, *Bibliographie der Schriften Johannes Reuchlins im 15. und 16. Jahrhundert* (Bad Bocklet 1955), 133; Irmgard Bezzel, *Erasmusdrucke des 16. Jahrhunderts in bayerischen Bibliotheken: ein bibliographischer Verzeichnis* (Stuttgart 1979), 1409

The dogmatic writings of the Fourth-century Patriarch of Alexandria together with a commentary on the Pauline Epistles by the Byzantine prelate Theophylactus of Orchyda, translated from

the Greek by Christophorus de Persona, Saint Ambrose of Camaldoli, Angelo Poliziano, and Johann Reuchlin. Erasmus' exhortation to the diligent study of scripture, or *Paraclesis*, is printed among the preliminaries. This combination of texts was printed previously by Josse Bade & Jean Petit, at Paris, 1518-1519.¹

Our copy is inscribed on the title-page 'Clarissimus vir D. Gregorius Klump, Medicinae Doctor Physicus Uberlingae primarius dono dedit. Cuius anima requiescat in pace. Amen'. Subsequently, it was at the well-known Carthusian abbey of Buxheim, near Memmingen, in Swabia, and features that library's characteristic pressmark in red ink on the spine, small mark of a cross within a circle, and black ink library stamp on title-page. Buxheim was suppressed in 1803 and the majority of its books were sold by auction at Munich in 1883.² Our book later was in the collection of Arthur Vershbow.

¹The first edition of Persona's translation of the *Enarrationes in epistolas S. Pauli* (ff.1-236) is Rome, 1477; Reuchlin's translation of the *Liber de variis quaestionibus* (ff.291-295) was first published at Hagenau, 1519; and Erasmus' *Paraclesis* first appeared at Basel, 1519. ²See now, Volker Honemann, 'The Buxheim Collection and its dispersal', in *Renaissance Studies* 9 (1995), pp.166-188.

- 9 pseudo-AUGUSTINUS, Aurelius. — *Incomenza el Libro del Glorioso doctore Misier Sancto Agustino chiamato Manual*. Venice, [Hannibal Foxius], 15 December 1487. — Bound in modern red morocco, back gilt in the style of Derôme le jeune, by Bernard Middleton. £ 4650

Octavo, (25) of 28ff., signed a-c⁸ d⁴ (lacking blanks a1, d3, d4; retaining blank a2), not foliated or paginated; sixteen woodcut initial letters. — Several light stains in margins, otherwise a good crisp copy, attractively rebound.

References: *Gesamtkatalog der Wiegendrucke* 2968; Goff A-1288

A compilation from writings by Jean de Fecamp and Saint Anselm, among others, attributed to Saint Augustine since the beginning of the Thirteenth century, printed (in Latin) at Treviso in 1471 and at Venice circa 1473, here first printed in Italian translation.¹ Our translation subsequently was printed together with another suppositious work of Augustine, an anonymous translation of *Soliloquia*, *Agnoscam te*, at Milan circa 1492 (GW 3018). That combination of texts was reprinted at Venice in 1503, 1506, and 1519 (Sander 695-700).

The printer, Annibale Fossi of Parma, joined with Marinus Saracenus and Bartholomaeus de Confalonieri to print at Venice the *Opera* of Priscianus in 1485; the last book of their partnership is Petrus Lombardus, *Sententiarum Libri iv*, 22 March, 1486. In May 1487 Foxius associated with Saracenus in printing the *Quaestiones* of Thomas Aquinas. Subsequently he worked alone, his last known work being the *Fior da Virtù*, 25 June 1488.

No copy of this book is recorded by the *Indice generale degli incunaboli* (completed in 1981) and elsewhere only two copies can be located, at Library of Congress and Stift Göttweig.² Most of the twelve books published by Annibale Fossi alone or in partnership are preserved in Italian libraries in two or fewer copies. The British Library has five books printed by him and copies of six editions are located by Goff.

¹André Wilmart, *Auteurs spirituels et textes devots du moyen-âge latin* (Paris 1932), pp.195-196. ²Hartmann, *Die typographischen Incunabeln der Stifts-Bibliothek zu Göttweig. Beschreiben und Verzeichnet* (facsimile Ann Arbor & London 1981), no.451.

- IO BARTOLI, Cosimo. — *Del modo di misurare le distantie, le superficie, i corpi, le piante, le prouincie, le prospettive, & tutte le altre cose terrene*. Venice, Francesco de'Franceschi, 1564. — In a contemporary Italian flexible vellum binding. £ 1750

Quarto, (148)ff., signed A⁴ A-Z⁴ Aa-Nn⁴ and foliated (4) 1-141 (3); woodcut compartment on title-page, medallion portrait of the author attributed to Giuseppe Salviati (Arts Council exhibition catalogue, *Andrea Palladio*, London 1981, no.188), 164 text illustrations, and two folding woodcut plates (signed X1 and X4, verso blank) reputedly drawn and cut by Bartoli himself. — Exlibris U. Manganelli. — Corner or margin of thirty leaves lightly stained; in good unsophisticated state of preservation.

References: Censimento B-482; Mortimer, Italian, 45; Gamba 1248; Fowler 39; Berlin Katalog 1701; Cicognara 421; Besterman p.9; Architectural Theory and Practice III-B-6; Riccardi I, col.90

First edition of this well-known treatise on the measurement of heights, depths, distances, area, and volume (Books I-III), usage in cartographical surveying of the compass, quadrant, geometric square, carpenter's square, Jacob's staff, and a new composite instrument (Book IV), relevant Euclidian proof (Book V), square and cube root (Book VI). It is not an original work, but a translation of selected parts of Latin works by contemporary or near contemporary mathematicians, in particular Oronce Fine, Juan de Rojas Sarmiento, Gemma Frisius, Peurbach, and Apian, complete with many of their calculations, tables, and diagrams.¹ The book was reprinted in 1589 and 1614.²

¹For an analysis of Bartoli's sources, see Judith Bryce, 'Cosimo Bartoli's *Del modo di misurare le distantie* (1564)', in *Annali dell'Istituto e Museo di Storia della Scienza di Firenze* 5 (1980), no.2, pp.19-34; and her biography (Geneva 1983), pp.163-183. ²D.E. Smith, *Rara Arithmetica. A Catalogue of arithmetics written before the year MDCI* (Boston & London 1908), p.315; British Architectural Library, *Early Printed Books 1478-1840* (London 1994), no.204, describing 1589 edition.

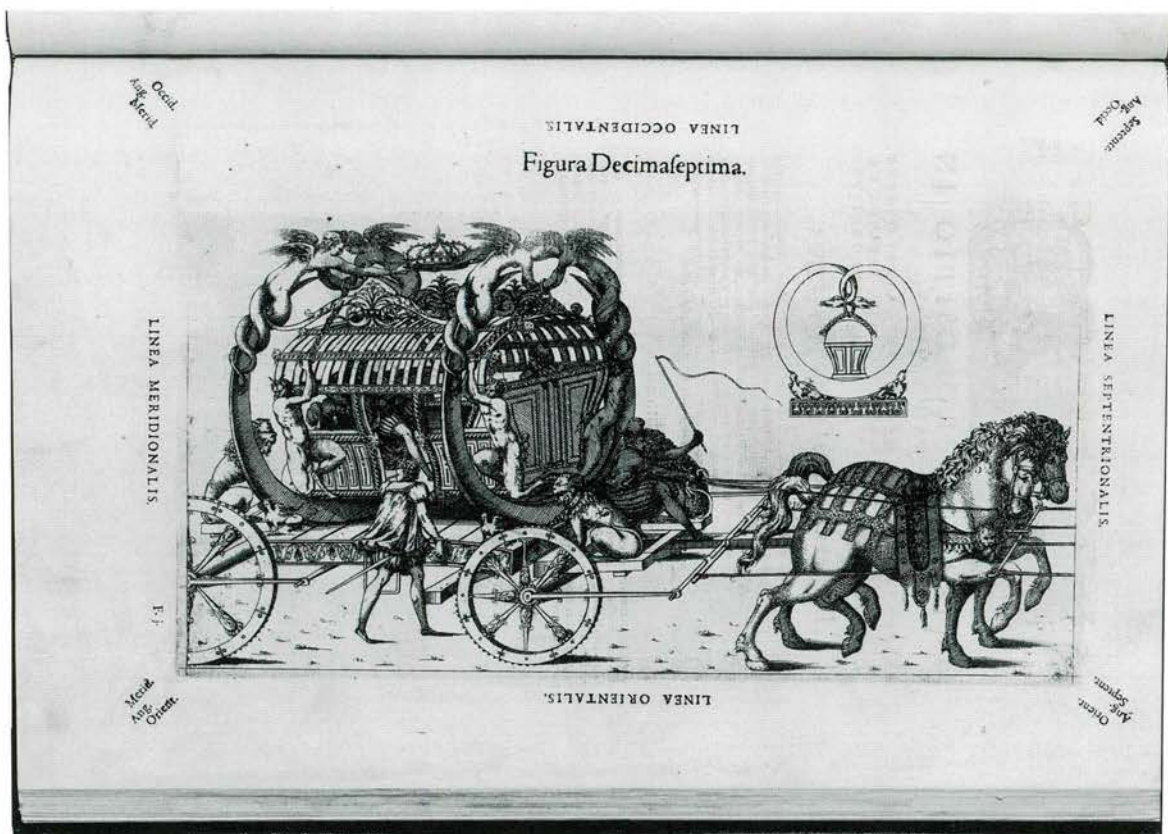
- II [BENEDICT XIV, pope]. — *Relazione de'funerali a Benedetto XIV ... celebrati in Bologna il di 10. Giugno 1758. Nella chiesa di San Bartolommeo*. Bologna, Stamperia del Longhi, 1758. — Bound in contemporary pink cartonnage. £ 775

Folio, (24)ff., signed A-D⁶ and paginated 1-46 (2); plus large folding engraved plate (610 × 425mm, platemark). — Light discolouration along a fold of the plate, otherwise in very good state of preservation.

References: Berlin Katalog 3268; Lozzi 812

A detailed description of obsequies for Pope Benedict XIV (Prospero Lambertini, elected 1740) organised at Bologna in the church of San Bartolomeo by his nephew, Egano Lambertini, on 10 June 1758. Funeral *apparati* were designed by the painter, stucco artist, and sculptor Vittorio Maria Bigari (1692-1776), apparently with assistance from the sculptor Angelo Gabriello Piò (1690-1770),¹ and the 'valente Meccanico Petronio Nanni in così fatti lavori incomparabile, e singolare' (p.8). An architect, Luigi Balugani (1737-1770), drew the catafalque for the engraver Giovanni Fabbri. The copy in the Biblioteca Comunale dell' Archiginnasio was exhibited at Bologna in 1979, together with two associated preparatory drawings by Bigari for the catafalque (lent by the Fondazione Cini & Cassa di Risparmio, Bologna). A third, newly discovered drawing (Victoria & Albert Museum) was shown beside the same copy at Reggio Emilia in 1988.²

¹Eugenio Riccomini, *Vaghezza e Furore. La scultura del Settecento in Emilia e Romagna* (Bologna 1976), p.15. ²*L'Arte del Settecento Emiliano. Architettura, Scenografia, Pittura di paesaggio*, exhibition catalogue edited by Anna Maria Matteucci et. al. (Bologna 1980), pp.233-234 and figs.303-305. Francesco Fontanesi 1751-1795. *Scenografia e decorazione nella seconda metà del Settecento*, exhibition catalogue edited by Marinella Pigozzi (Reggio Emilia 1988), nos.220-221.



- 12 BESSON, Jacques. — *Theatrum instrumentorum et machinarum ... Cum Francisci Beroaldi Figurarum declaratione demonstratiua, Necnon ubique necessarijs ac utilissimis Additionibus nunquam hactenus editis auctum atque illustratum: Per Iulium Paschalem*. Lyon, Barthélemy Vincent [i.e. Geneva, Jean I de Laon for Claude de Juge?], 1582. — Bound in modern full black morocco, by Lobstein-Laurenchet. £ 3200

Folio, (64)ff., signed A-Q⁴ (duplicate of folio A3 bound-in), unpaginated; title enclosed by woodcut compartment, sixty full-page etched or engraved plates printed on rectoes B1-Q4 with compass points and legends in letterpress around the engravings, woodcut grotesque and arabesque ornaments, initials. — Several plates poorly inked or imperfectly printed, otherwise a satisfactory copy.

References: BM, STC French, p.52; Index Aureliensis 118.196; Adams B-839; Wellcome 831; Tchmerzine I, p.642 (title-page reproduced)

This compendium of mechanical inventions, patented by Jacques Besson at Orléans in 1569, was planned as the first of three parts, but its author died in England in 1573 before completing further sections. Recent research proves the first edition was printed at Paris, by Fleury Prévost, about 1571-1572; seven editions in five languages followed within the next thirty-five years.¹ In the second edition, published in Latin in 1578, explicatory text (a 'Propositio' and 'Declaratio' for each plate) was added by François Béraud, grammarian, Hellenist, and friend of Besson.²

Editions printed in 1582 and thereafter were edited by Giulio Cesare Paschali of Messina (1527-1601), a convert to Protestantism who by 1554 was settled in Geneva, where perhaps the last Vincent editions were actually printed.³

The matrices of the sixty etchings used for the Parisian edition passed to the Lyonese publisher Barthélemy Vincent. Vincent evidently found that the heading etched on each plate printed illegibly and some plates printed too weakly altogether. His solution was to cover the headings during printing with the frisket and provide that text by letterpress on the opposite verso, now joined by Béraud's remarks. The second edition issued at Lyon in 1578 has copies of four plates engraved by René Boyvin (plate nos. 17, 35, 39, 51) substituting for the weakest originals.⁴ In subsequent editions, Boyvin's copies were not used automatically, and there is variation also within each edition. In the copy here described, two plates only (nos. 35, 51) have Boyvin's monogram.⁵

¹Denise Hilliard, 'Jacques Besson et son Théâtre des instruments mathématiques', in *Revue française d'histoire du livre* 22 (1979), pp.5-38, with list of editions pp.33-36. ²Béraud is routinely confused with François Beroalde de Verville – for example, by Mortimer, French, 57-58, and Millard 22. ³Eugénie Droz, *Chemins de l'hérésie*, IV (Geneva 1976), pp.350-354. The copy of this edition in the Wellcome Library has 'Lugduni' struck through on the title-page and 'Genevae' printed above it. ⁴*Inventaire du fonds français: Graveurs du seizième siècle* (Paris 1932), pp.202-203. J. Levron, *René Boyvin, graveur angevin du XVIe siècle* (Angers 1941), pp.44-46. ⁵'Dans les exemplaires [Latin 1582] examinés on trouve de une à quatre de ces planches; à la place ce sont les planches de l'édition parisienne qui réapparaissent' (Hilliard, *op. cit.*, p.25).

- I3 BIONDO, Michelangelo. — *Rethorica nova, nella quale si trattano le cose necessarie al Causidico, per diffendere le cause civili, et criminali*. Venice, 'alla insegna di Apolline' (printed by Nicolò de Bascarini for the author), 1548. — [Bound after:] SANSOVINO, Francesco. — *Del Secretario. Libri quattro. Ne quali con bell'ordine s'insegna altrui à scriuer lettere messiuue & responsiuue in tutti i generi*. Venice, Francesco Rampazetto, 1564. — In a contemporary flexible vellum binding.

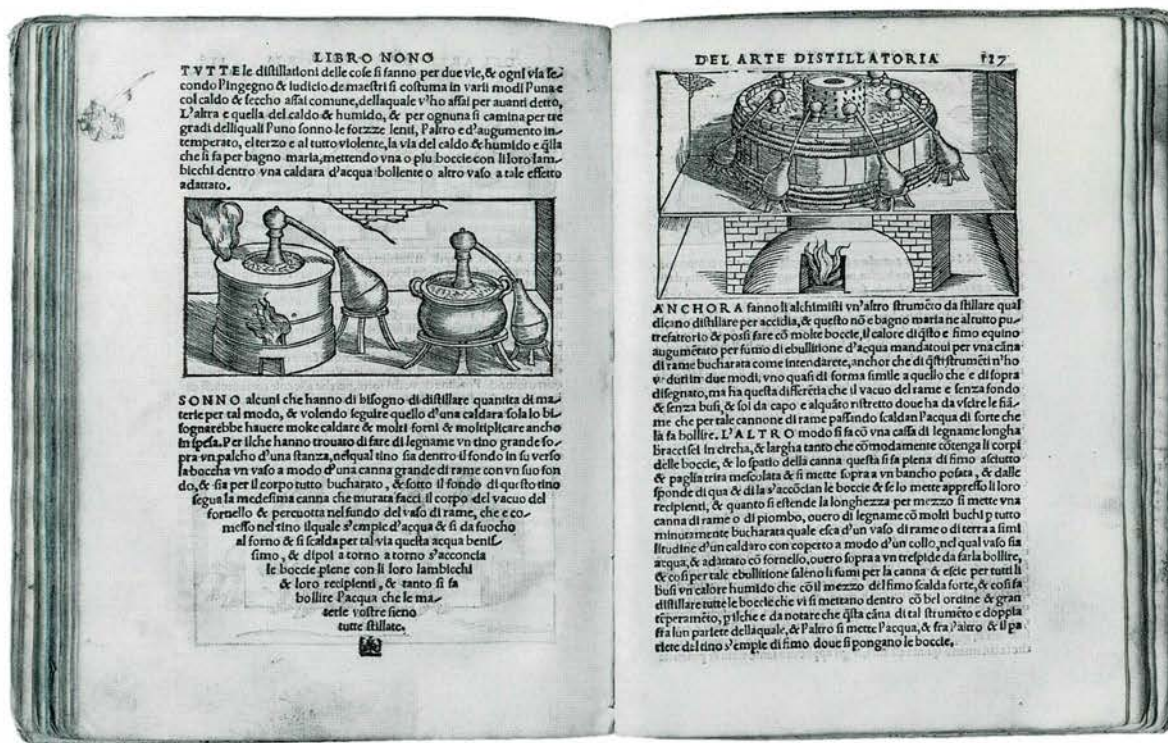
£ 750

Two books, octavo. I: (40)ff., signed *⁴ A-I⁴ and foliated (4) 1-36; printer's 'Peacock' device on title-page (Vaccaro fig.271), woodcut initials. II: (120)ff., signed *⁸ A-O⁸ and foliated (8) 1-110 (2); Sansovino's 'Crescent moon' device on title-page (Vaccaro fig.452), author's portrait on folio O7 recto, Rampazetto's device on folio O8 verso (Vaccaro fig.439). — Printed label *circa* 1850 of Giacomo Manzoni on paste-down (Bragaglia 1964). — A few margins lightly stained, otherwise in good state of preservation.

References for *Rethorica nova*: Censimento B-2265; Index Aureliensis 119.501 (locating only the copy in the Bibliothèque nationale, Paris); the Folger Library copy only located in North America; no copy in British Library, none in Adams. *Del Secretario*: BM, STC Italian, p.607

First edition of a handbook on forensic oratory by the polymath Michelangelo Biondo (1500-1565), defining and providing many examples 'per instruttione delli piu gioueni' of the modes and principal parts of oratory, including artificial memory.

Bound with the *Rethorica nova* is the first edition of Francesco Sansovino's manual for the composition of letters on all occasions, including letters which the author had received from cardinals, archbishops, dukes, and gentlemen, and letters from the correspondence of Pope Leo X, Cardinal Bembo, Isabella Sforza, among others. Francesco Sansovino (1521-1586), son of the famous architect, was a professional writer at Venice.



- I4 BIRINGUCCIO, Vannoccio. — *De la pirotechnia. Libri X. Dove ampiamente si tratta non solo di ogni sorte & diuersita di Miniere, ma anchora quanto si ricerca intorno à la prattica di quelle cose di quel che si appartiene à l'arte de la fusione ouer gitto de metalli come d'ogni altra cosa simile à questa.* Venice, Venturino Ruffinelli for Curtio Troiano de'Navò & brothers, 1540. — Bound circa 1750 in speckled paper boards (endpapers since renewed). £ 8000

Quarto, (176)ff., signed *8 A-X⁸ and foliated (8) 1-168; woodcut border on title, printer's device on verso, and eighty-four text illustrations. — Marginalia in two contemporary hands; a nineteenth-century ownership inscription on verso of title. About thirty leaves stained in margins, light fingersoiling throughout.

References: Mortimer, Italian, 66; Norman Library 238; Dibner 38; Stillwell 827; Duveen p.79; Hoover 129; Partington II, pp.32-37; Censimento B-2296; BM, STC Italian, p.106; Adams B-2080; Cockle 931; Gamba 1261; Borroni 1665; Bury, 'Early writings on fortifications', 14; Manzi 12; Gottlieb p.46

First edition of the *Pirotechnia*, the earliest printed record of the technical details of applied chemistry. Its ten books emphasise the adaptation of minerals and metals to use — their alloying, working, and especially the art of casting, of which Biringuccio writes with particular authority (he was head of the papal foundry). Books VI and VIII describe various methods developed by craftsmen to cast in bronze medallions, statues, bells, and cannon, a procedure for welding cracked bells, and those of iron ordnance manufacture. Book IX concerns the goldsmith, silversmith, pewterer, and potter's arts, as for example drawing gold into wire for embroidery and filigree work, gilding, and recovering metals. The last book is on the preparation of gunpowder

with descriptions of an explosive mine and fireworks, mentioning specifically displays during the Sienese Palio, an annual horse race and procession, and in Castel Sant'Angelo for a papal election.¹ Numerous later works, notably Agricola's *De re metallica* (1556), borrow extensively and silently from the *Pirotechnia*.²

¹Arthur Lotz, *Das Feuerwerk* (Leipzig 1940), pp.5, 129. ²Franco Brunello, 'Vannoccio Biringuccio e il trattato *De la pirotechnia*', in *Trattati scientifici nel Veneto fra il XV e XVI secolo* (Venice 1985), pp.29-37.

- I5 BOCCACCIO, Giovanni. — *Ameto over comedia delle nimphe fiorentine compilata da Messer Giovanni Boccacci da Certaldo Cittadino di Firenze*. Venice, Gregorius de Gregoriis, 1526. — Bound in modern Italian red morocco. £ 450

Octavo, (96)ff., signed A-M⁸ (blank M⁸) and foliated 1-95 (1); title enclosed by four-piece woodcut border, woodcut initial on folio A3 recto. — Occasional light waterstain in margins, but a well-preserved copy.

References: Censimento B-2410; Index Aureliensis 120.223; BM, STC Italian, p.108; Adams B-2127; Sander 1058 (issue dated May 1527 in colophon)

A reprint of the Nicolò Zoppino and Vincenzo di Paolo edition, Venice 1524, retaining its dedicatory letter to Giovanni Serristori of Florence. This letter Zoppino himself had reprinted from the Florentine edition of 1521, substituting his own name for that of Bernardo Giunta. The text is that prepared by Girolamo Claricio (1470-1521) and first published at Milan in 1520.¹

The *Comedia delle ninfe fiorentine*, called the *Ameto*, relates stories the shepherd Ameto heard in the company of seven nymphs along the banks of the Arno. Written by Boccaccio about 1340, it is the first pastoral poem in a modern language. Ten editions were printed in the Fifteenth century and eight followed in the Sixteenth century; its pervasive influence can be documented not only in literature, but also in the pictorial arts: the story is depicted, for example, on a pair of panels painted around 1400 by Lorenzo di Niccolò di Martino.²

¹Carlo Dionisotti, in *Studi sul Boccaccio* 2 (1964), pp.291-341. ²Paul F. Watson & V. Kirkham, 'Amore e Virtù: two salvers depicting Boccaccio's *Comedia delle Ninfe Fiorentine*', in *Metropolitan Museum Journal* 10 (1975), pp.35-50.

- I6 [BORGHESE, Scipione, Cardinal]. — *La Villa Borghesi canti due per il solenne ingresso di sua eminenza il Signor Cardinal Scipione Borghesi legato a latere di Ferrara. L'anno MDCCLXXII*. Venice, Albrizzi, 1772. — Bound in old paper wrappers. £ 975

Folio (310 × 210mm), (24)ff., signed π⁴ *8 **12 (blank π1) and paginated (4) 1-41 (3); title printed letterpress in red & black and further ornamented by an engraved vignette and engraved border, four engraved head-pieces (folios *1, **2 rectoes; **10, **11 versoes), three engraved tail-pieces (folios **1 verso; **10, **11 rectoes), the printer's engraved ornament (Fame with two trumpets and banner lettered 'Nella Stamparia Albrizziana') on last leaf, two woodcut initials. — Light staining in lower margin, otherwise a well-preserved copy.

An anonymous poetical description of the Villa Borghese at Rome in two cantos of sixty-three and forty-nine octaves respectively, after which are 'Annotazioni' identifying the architects, painters, and sculptors mentioned in the text, biographical notices of Borghese family members, and similar details. On 16 December, 1771, Cardinal Scipione Borghese (1734-1782) replaced Cardinal Girolamo Spinola in the ecclesiastical administration of Ferrara. This volume was

published to commemorate his first visit to Ferrara as Papal Legate.¹

The book was commissioned from the Venetian press of Giovanni Battista Albrizzi (1698-1777) and is decorated by ornaments from that large and distinguished stock. The title-page border and a tail-piece were engraved after designs by Giambattista Piazzetta and had featured in the *Rime e Versi per l'ingresso di Luigi Pisani* published by Albrizzi in 1753.² The head-piece and tail-piece to the 'Canto Primo' derive from the Manin *Gratulatoria* of 1764.³ The head-piece to the 'Canto Secondo' comes from Bossuet's *Oeuvres*, one of Albrizzi's most celebrated productions, published between 1736 and 1758. This ornament is now substantially reworked, the horse being replaced by a cowherd (reproduced below, p.80).⁴

The edition is not recorded by Morazzoni nor by Lanckoronska and we have failed to locate another copy.

¹*Dizionario biografico degli italiani*, 12 (Rome 1970), pp.616-618. ²These ornaments are reproduced by Giuseppe Morazzoni, *Il Libro illustrato veneziano del settecento* (Milan 1943), Tav.33, 56 and in *The Glory of Venice: Art in the Eighteenth Century*, exhibition catalogue edited by Jane Martineau & Andrew Robison, Royal Academy (London 1994), p.163, no.82. ³Reproduced by Morazzoni Tav.43, 50. ⁴For the original version, see *The Glory of Venice*, p.158, fig.77a.

- I7 BORGHINI, Raffaello. — *Il Riposo di Raffaello Borghini in cui della pittura, e della scultura si fa uella, de' piu illustri pittori, e scultori, e delle piu famose opere loro si fa mentione; e le cose principali appartenenti à dette arti s'insegnano*. Florence, Giorgio Marescotti, 1584. — In an Eighteenth-century Italian vellum binding. £ 675

Octavo, (348)ff., signed *8 ***8 A-Z⁸ Aa-Rr⁸ Ss⁴ and paginated (48) 1-648; full-page woodcut on folio *2 verso, the printer's device on title-page (different cutting of Vaccaro fig.73). — Old ink library stamp on title and accession number on last page. The woodcut trimmed by the binder, occasional spotting and staining.

References: Censimento B-3260; Adams B-2495; Gamba 241; Cicognara 2217; Besterman p.15; Fossati Bellani 4217; Ettore Verga, *Bibliografia Vinciana, 1493-1930* (Bologna 1931), 124; Ernst Steinmann, Rudolf Wittkower & Luitpold Dussler, *Michelangelo-Bibliographie 1510-1970* (Wiesbaden 1974), 240

First edition of Borghini's biographies of the later Florentine Mannerists, published explicitly for laymen who practice neither painting nor sculpture, yet want to discuss and evaluate works of art in an informed way. 'No writer of a full-dress treatise on painting before Borghini had set out with this intention'.¹

The work is cast in the form of a dialogue between four Florentine gentlemen: Bernardo Vecchiotti, Ridolfo Sirigatti (nephew of the painter Ridolfo Ghirlandaio), Baccio Valori, and Girolamo Michelozzo, who take imaginary walks through Florence, visiting mainly contemporary works of art, both paintings and sculptures. The first two books provide criteria which can be employed in evaluating works of art. Ammannati's 'Neptune Fountain', Giambologna's 'Rape of the Sabine Women', and Bandinelli's 'Hercules and Cacus', drawings by Leonardo, Michelangelo, and Cellini, paintings by Botticelli and Antonello da Messina, are among the works discussed.² The last two books form a concise survey of Florentine art history and are to a large extent excerpts from Vasari.

¹Anthony Blunt, *Artistic Theory in Italy* (Oxford 1956), p.101. ²Thomas Frangenberg, 'The art of talking about sculpture: Vasari, Borghini, and Bocchi', in *Journal of the Warburg and Courtauld Institutes* 58 (1995), esp. pp.118-126. Lewis Einstein, 'Conversations at Villa Riposo', in *Gazette des Beaux-Arts*, series vi, 58 (1961), pp.6-20.

- 18 BUCCI, Domenico. — *Quaesita IIII. Medicinalia, iuxta Hippocratis, & Galeni mentem examinata*. Venice, Giovanni Griffio, 1554. — In a later Italian cartonnage binding. £ 425

Octavo, (40)ff., signed a-k⁴ and foliated 1-40; printer's woodcut device on title-page, woodcut initials. — Engraved exlibris of Francesco Bubani and another of D.I.O. Carbonelli; ink ownership stamp of Giovanni Carbonelli on last page.¹ — A well-preserved copy.

References: Censimento B-3923; Durling 770; Wellcome 1143 (issue dated 1551); BM, STC Italian, p.129 (1551 issue)

Four letters by an obscure Piemontese physician, a native of Carmagnola, sometimes professor of moral philosophy and medicine at Padua, edited by his son Agostino who dedicates it to Gaspar Capris at Padua, 1551. The first letter, 'An pueros citra xiiii. annum purgare liceat', is addressed to John Ramsey, Scottish physician in service to Carlo III, duke of Savoy, and dated at Asti, 30 March 1547. The next two letters also are dated at Asti, 'An in quolibet morbo magno, assentientibus uiribus, et aetate, mittendus ueniat sanguis', addressed to Bucci's adversary, the Milanese physician Giambattista Castiglione, dated 31 December 1547; and 'An à morborum principio purgandum sit', addressed to a local physician Melchior Pagano, dated 6 January 1549. The final letter, 'An in morbi augumento, uacuare, seu purgare expediat', is addressed to Giovanni Battista da Monte of Verona (1498-1551), and is dated at Monreale, 12 November 1550.

The sheets of this first edition were issued by Griffio in 1551 and in 1554, the only difference between the issues being the alteration of MDCLI to MDCLIII on the title-page. The book was reprinted at Paris in 1555 and at Lyons in 1555, 1557, and 1558. An edition of Turin 1551 cited by Bonino probably is a ghost, a confusion of the similar devices of Griffio and the printer Giovanni Domenico Tarino of Turin.²

¹This copy described in Giovanni Carbonelli's *Bibliographia Medica Typographia Pedemontana* (Rome 1914), no.84 (title-page reproduced). ²Giovanni Giacomo Bonino, *Biografia medica piemontese* (Turin 1824-1825), I, pp.187-90. No copy was seen by Marina Bersano Begey, *Le Cinquecentine piemontese*. Torino (Turin 1961), no.140.

- 19 CAMPEN, Jacob van. — The Town Hall of Amsterdam, engraved by Laurens Scherm. Amsterdam, Johannes Covens & Cornelis Mortier, circa 1720. — The prints loose and preserved in a modern portfolio. £ 1350

Complete set of five prints, each 516 × 613mm (platemark) on sheet measuring 566 × 667mm. Added to the suite is Daniel Stalpert's print of the side elevation (Freemantle fig.12). — Formerly part of the Leonhardt 'Atlas of Amsterdam' (dispersed by Christie's, Amsterdam, 20 November, 1989, lot 50). — Each print with old vertical centre fold, several short tears in margins, otherwise these large prints are in excellent state of preservation.

Reference: Hollstein, *Dutch and Flenish Etchings Engravings Woodcuts*, XXIV (Amsterdam 1980), pp.178-179, nos.19-21

Views and plans of the Town Hall of Amsterdam (now Royal Palace), designed by Jacob van Campen (1595-1657) and finished after his withdrawal by the municipal architect, Daniel Stalpert (1615-1676). Except for minor details, the five prints show the building in its completed form. Three depict the East, West, and South elevations and two are plans of the Ground and First floors. These prints are copies by Laurens Scherm (*fl.* Amsterdam 1689-1701) of Daniel Stalpert's own suite of five views and plans of the Town Hall, published in 1650 'in what must have been a limited edition'.¹ According to captions engraved beneath the plates, Scherm contributed the decorative staffage. Our impressions have the address of Covens & Mortier and



19. South Elevation of the Amsterdam Town Hall, engraved by Laurens Scherm

privilege of the States General; impressions in another state, naming Nicolas Visscher as publisher, also are located by Hollstein (recording three plates only, not the two plans).

¹Wouter Kuyper, *Dutch Classicist Architecture* (Delft 1980), p.213. Stalpert's privilege was for six prints, however for the North elevation he made do with a counterproof of the South (the inscription is in reverse): see K. Freemantle, *The Baroque Town Hall of Amsterdam* (Utrecht 1959), figs 11-13. Complete sets of Stalpert's prints are recorded only in the print cabinets of the British Museum, Rijksmuseum, and Koninklijk Huisarchief, The Hague.

- 20 CATTANI DA DIACCETO, Francesco. — *Panegirico di Francesco da Diaceto*. Rome, Lodovico degli Arrighi Vicentino, 1526. — Bound in Nineteenth-century glazed yellow paper boards, backed with vellum. £ 3450

Quarto, (16)ff., signed A-D⁴ (blank D⁴), unpaginated. — Paper in quire C lightly spotted, otherwise an attractive copy, unwashed, and retaining broad margins.

References: Censimento C-2298; Index Aureliensis 134.414; BM, STC Italian, p.160

First edition of a metaphysical treatise on beauty, including the relation of beauty, the ideal, and the visual arts, by a pupil of Marsilio Ficino who became an enthusiastic advocate of Platonic philosophy. Cattani da Diacceto knew Michelangelo during his early years in Florence, when both men were members of the Accademia Sacra Fiorentina, and P.O. Kristeller identifies him as the probable conduit through which Michelangelo absorbed the contemporary currents of Platonism.¹ Cattani da Diacceto also exercised a profound influence upon later theorists of the visual arts, notably Benedetto Varchi, who in 1561 edited for the Giolito press at Venice the *Panegirico* and Cattani da Diacceto's vernacular dialogues, adding a commentary and biography of their author.²

This book is a fine specimen of Arrighi's printing, composed in a cursive type which he employed for just five books, all issued in 1526.³ Few copies survived the Sack of Rome in 1527; none is located in Fernanda Ascarelli's census of Roman imprints in Roman libraries (*Le cinquecentine romane*, Milan 1972). Only copies in the Biblioteca nazionale centrale at Florence and Biblioteca statale at Lucca are located by the Censimento (1993); the Index Aureliensis (1982), records a third copy in Italy, at Venice, Biblioteca nazionale Marciana (shelfmark Miscell. 1438, 1). A copy at Columbia University was reported to the National Union Catalog (volume 100, p.181).

¹Paul Oskar Kristeller, *Studies in Renaissance Thought and Letters* (Rome 1956), pp.287-336. ²Leatrice Mendelsohn, *Paragoni: Benedetto Varchi's Due Lezzioni and Cinquecento Art Theory* (Ann Arbor 1982), pp.12-13, 62-63. ³Emanuele Casamassima, 'I disegni di caratteri di Ludovico degli Arrighi Vicentino', in *Gutenberg-Jahrbuch* 1963, p.34, no.21.

21 CHAMBRAY, Roland Fréart de Chantelou, *Sieur de. — Parallèle de l'architecture antique et de la moderne: avec un recueil des dix principaux auteurs qui ont écrit des cinq Ordres*. Paris, Edme Martin, 1650. — In a contemporary calf binding. £ 1850

Folio, (62)ff., signed a⁶ A-O⁴ and paginated (12) 1-109 (3); engraved title-page, forty full-page engravings, numerous smaller engraved vignettes and ornaments imposed with the text. — Title inscribed *De Legendre*; exlibris of Theodore Besterman (this copy described in his *Old Art Books*, London 1975, p.42). — Binding rubbed, otherwise in very good state of preservation.

References: Berlin Katalog 2374; Cicognara 507; Fowler 127; Millard 76; Rosenwald 1396; Architectural Theory and Practice III-A/14

First edition of this important text on the rules and proportions of the Orders of Columns, an epitome of the standard works on the subject by Palladio, Scamozzi, Serlio, Vignola, and other Italian and French authorities. It comprises a series of explanatory texts and visual comparisons showing how the Orders were employed by ancient and Renaissance architects and roundly condemns the use of the Latin Orders (Tuscan and Composite) in architecture. The book inaugurated the architectural part of the celebrated 'Quarrel between the Ancients and Moderns'. Four subsequent editions of the *Parallèle* were published at Paris and John Evelyn's translation, *A Parallel of the Ancient Architecture with the Modern* (1664), went through four editions in London.¹

The engraved title with portrait of François Sublet de Noyers (not Chambray, as stated in the Fowler catalogue) was engraved by Jean Jacques Tournier, *graveur du Roi*, active circa 1650-1684. The engraving on page 63 is signed 'T'. The other plates are unsigned works by Charles Errard (1606-1689), who had met the author at Rome about 1633, and upon returning to Paris in 1643 gained the patronage of his friend Sublet de Noyers, and became *peintre ordinaire du roi*.²

¹Eileen Harris, *British Architectural Books and Writers* (Cambridge 1990), nos.230-236. ²Jacques Thuillier, 'Propositions pour Charles Errard, peintre', in *Revue de l'art* 40-41 (1978), pp.154, 165, 169, 172.

- 22 CIAMBERLANO, Luca. — *Iesu Christi Domini Nostri Passionis Mysteria, A Luca Ciamberlano Urbinat. incisa*. Rome, [publisher not named], 1621. — Bound in Nineteenth-century orange paper boards, gilt frame and corner-pieces. £ 575

Suite of title and nine numbered engravings, each *circa* 180 × 120mm (platemarks) on sheets measuring 235 × 165mm. Watermark of an orb enclosing the initials PM. — Light stains in margin of the title-plate, otherwise good impressions; portion of spine abraded.

References: Bartsch, *Le peintre graveur*, XX, part I, p.33, nos.19-27; Charles Le Blanc, *Manuel de l'amateur d'estampes*, I (Paris 1854), p.15, nos.68-76

A suite of nine engravings of angels with the symbols of the Passion, by Luca Ciamberlano of Urbino, active between 1599 and 1641. The print of an 'Angel with the Cross' (pl.1) was engraved after a detail in Raphael's fresco in the Roman church of S. Agostino and another print, an 'Angel with a Torch, the Whip and the Dice' (pl. 5), is a detail from Raphael's fresco in S. Maria della Pace.¹ The other prints are after designs by Guido Reni (pls. 2, 8), Polidoro da Caravaggio (pls.3, 9), Federico Zuccari (pl. 4), and Cherubino Alberti (pls. 6, 7). There are two states of the engraved title, here dated 1621 and dedicated to Pompeo Bolognetti by Virgilio Sirani; in some copies, undated, dedicated to Scipione Borghese.²

¹*Raphael invenit: Stampe da Raffaello nelle collezioni dell'Istituto nazionale per la grafica*, exhibition catalogue (Rome 1985), pp.146-148. ²Reproduced in *The Illustrated Bartsch*, 44 (New York 1983), pp.77-85.

- 23 [CICUTA, Aurelio]. — *Della disciplina militare del Capitano Alfonso Adriano* [pseudonym of Aurelio Cicuta] *Libri III*. Venice, Lodovico degli Avanzi, 1566. — Bound in contemporary flexible vellum. £ 1850

Quarto, (276)ff., signed a-d⁴ A-Z⁴ Aa-Ee⁴ Ee⁴ Ff-Ss⁴ Tt⁶ Vv-Zz⁴ Aaa-Kkk⁴ Lll⁶ (blank Lll⁶) aa-ff⁴ and paginated (32) 1-232 225-461 (3) (48) as usual; printer's 'Olive tree' device on title-page, double-page woodcut illustration (pp.416-417), six half-page or smaller woodcuts (pp.168, 439, 443, 443, 456, 457), numerous diagrams composed of type and woodcuts of artillery. — Occasional staining and browning, generally in very good original state of preservation.

References: BM, STC Italian, p.6; Index Aureliensis 140.101; Cockle 535; D'Ayla pp.1-2

First edition of a handbook defining and explaining the causes of war, identifying the personal qualities required of senior officers (piety, modesty, sobriety, magnanimity, continence, etc.) and arguing that martial discipline was best-imposed through the example of faultless character, accompanied by detailed consideration of infantry formations, the movement of troops on campaign, and similar practical matters. Classical authorities are cited extensively, but the author draws as well on Battista della Valle and other contemporaries, and upon direct experience. The dedication to Girolamo Priuli, Doge of Venice, is subscribed 'Il Capitano Alfonso Adriano' and dated at Venice, 20 February, 1565. In the second edition, published posthumously in 1572, the pseudonym was dropped (Adams C-2018).

The illustrations to the second part are large diagrams of infantry formations of varying sizes and composition, mostly protected by artillery. In the third part are two double-page illustrations of the composition and order of a train of infantry and cavalry (pp.360-361, 416-417), a smaller woodcut showing how to bridge a river (p.439), two large woodcut plans of a camp (pp.442-443), and a view of Jerusalem (p.457).



- 24 COCHLAEUS, Joannes. — A *Sammelband* in perfect state of preservation, containing five books united by the common authorship or editorship of Joannes Dobneck, called Cochlaeus (1479-1552), a fierce and unremitting opponent of Lutheranism and Calvinism, of which four were printed at Leipzig 1535-1536 and one at Ingolstadt in 1544. — From the sale of the residue of the Fugger Library (Sotheby's, London, 5 December, 1991, lot 91). — Bound in contemporary blind-tooled calf, covers decorated by rolled border of musicians and courting couples, enclosing central panels ornamented by repeated acorn stamp; remains of original ties. £ 5200

- I Joannes Cochlaeus. — *Antiqua et insignis epistola Nicolai Pape I ... Defensio Ioannis Episcopi Rossensis & Thome Mori, aduersus Richardum Samsonem ... Fragmenta quarundam Tho. Mori Epistolarum ad Erasmum Rot. & ad Ioannem Coc.* Leipzig, Melchior Lotter, 1536

Quarto, (110)ff., signed A-Z⁴ Aa-CC⁴ Dd⁶ (blank Dd6), unpaginated; woodcut initials.

References: BM, STC German, p.748; VD 16 C-4289 & K-193; R.W. Gibson, *More: a preliminary bibliography* (New Haven 1961), no.139; Martin Spahn, *Johannes Cochlaeus* (Berlin 1898), no.118; only the Yale copy reported to the National Union Catalog (volume 99, p.606)

Rare first edition of Cochlaeus' edition of letters and decretals of Pope Nicholas I (858-867) and his account of the Pope's dispute with the Byzantine Emperor Michael, composed as a warning example to the English King Henry VIII. Cochlaeus had aligned himself with Henry VIII against Luther on the issue of the sacraments, then disassociated himself over the divorce case. Upset by the news of the execution of his friends in England, Thomas More and John Fisher, Cochlaeus published *Antiqua et insignis epistola Nicolai Pape I*. It includes a public epistle to Henry VIII, dated 6 January, 1536, and a defence (or rather, vindication) of the martyred More and Fisher, in which Cochlaeus refers to the King as a 'mad blood-thirsty tyrant', as well as a reply to Richard Sampson's *Oratio* which had justified royal supremacy. At the end are four letters from Thomas More to Cochlaeus, dated 1528 and 1529, an excerpt from More's letter to Erasmus written upon his retirement and containing his famous epitaph, and the passage relating More's death from a letter of Conrad Coclenius to Erasmus.

Regarding these important letters, see the *Correspondence of Sir Thomas More*, edited by E.F. Rogers (Princeton 1947), nos.162, 165-166, 189; and the *Opus Epistolarum Des. Erasmi Roterodami*, edited by P.S. Allen (Oxford 1958), nos.2831, 3037.

- II Joannes Cochlaeus. — *Vita Theoderici Regis quondam Ostrogothorum & Italiae. Querela item de reipublicae statu sub Iustiniano Imp. I. Ad Augustae memoriae Maximilianum Caesarem olim scripta Bononiae, & nunc primum euulgata* [the *Querela* was not, in fact, included in the edition]. Ingolstadt, Alexander Weissenhorn, 1544

Quarto, (60)ff., signed Aa-Pp⁴, unpaginated; woodcut printer's device on title-page, initials.

References: BM, STC German, p.250; Index Aureliensis 142.192; VD 16 C-4410; Adams C-2293; Spahn, *Cochlaeus*, no.156; four copies reported to the National Union Catalog (volume 113, p.468)

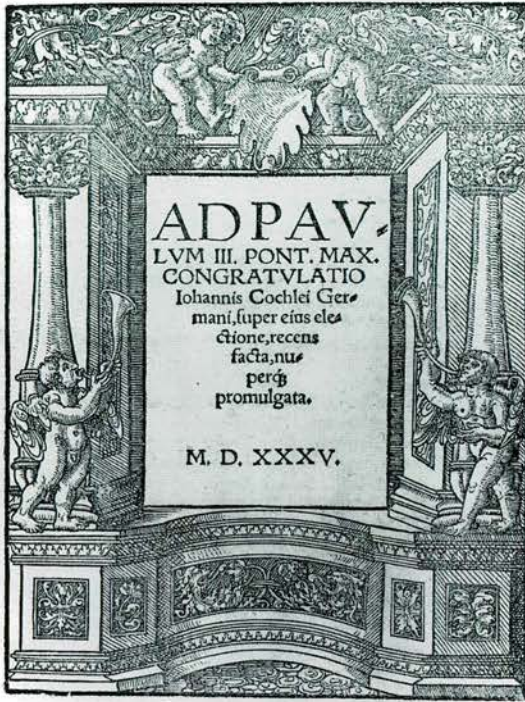
First edition of Cochlaeus' life of Theodoric the Great, king of the Ostrogoths, full of parallels to modern events.

- III Joannes Cochlaeus. — *Ad Paulum III. Pont. Max. Congratulatio ... super eius electione, recens facta, nuperq. promulgata.* Leipzig, Michael Blum, 1535

Quarto, (14)ff., signed A-B⁴ C² D⁴ (blank D4), unpaginated; title enclosed by woodcut compartment, woodcut initials.

References: BM, STC German, p.247; Index Aureliensis 142.143; VD 16 C-4238; Spahn, *Cochlaeus*, no.109; four copies reported to the National Union Catalog (volume 113, p.462)

First printing of a tract written upon the election in conclave on 13 October, 1534, of Pope Paul III. The effort was rewarded a year later when Cochlaeus received a valuable benefice at Meissen.



24. Woodcut compartments used by the Leipzig printer Michael Blum

- IV Constantius Felicius. — *De Coniuratione L. Catilinae, Liber unus. Omnibus doctae historiae ornamentis decoratus, lectu proinde maxime dignus, utilis, ac iucundus* [edited by Joannes Cochlaeus]. Leipzig, Michael Blum, August 1535

Quarto, (64)ff., signed A⁶ B-O⁴ P⁶, unpaginated; woodcut imperial insignia on title-page, initials.

References: VD 16 F-701; Spahn, *Cochlaeus*, no.115; only the Folger copy reported to the National Union Catalog (volume 169, p.92); no copy in the British Library, none in Adams

- V Constantinus Felicius. — *Libri duo: Unus, de Exilio M. Tullii Ciceronis. Alter, De eius glorioso reditu* [edited by Joannes Cochlaeus]. Leipzig, Michael Blum, July 1535

Quarto, (32)ff., signed A-H⁴ (blank H⁴), unpaginated; title enclosed by woodcut compartment, woodcut initials.

References: BM, STC German, p.299; VD 16 F-703; Spahn, *Cochlaeus*, no.114; five copies located by the National Union Catalog (volume 169, p.92)

The last two tracts in our *Sammelband* are works by Costanzo Felice (1502-1584), both edited by Cochlaeus from the sole previous edition, Rome 1518. The first work obtained some celebrity through Cochlaeus' new edition and was translated into English by T. Paynell as *The Conspiracie of Lucius Cataline* and printed at London in 1541 and 1557 (STC 10751-10752).

- 25 COLOMBO, Realdo. — *De re Anatomica libri xv*. Paris, Gilles Gilles, 1562. — Bound in contemporary flexible vellum. £ 1950

Octavo, (252)ff., signed a⁴ A-Z⁸ Aa-Gg⁸ Hh⁴ Ii⁴ and paginated (8) 1-495 (1); printer's device (Renouard no.364, reproduced from this book) on title-page. — Contemporary ownership inscription on pastedown of Bartolomeo Baroni and his note of purchase at Bologna; inscription dated 1812 of Giuseppe Mazzoni.¹ — In excellent original state of preservation.

References: Index Aureliensis 143.047 (Gilles issue); Adams C-2403 (Gilles issue); Durling 993 (Jean Foucher issue, having different preliminaries); no copy in British Library or Wellcome Historical Medical Library

Second printing of the author's only work, in which he introduced a description of pulmonary circulation and denied that the blood went through the ventricular system. 'This historic breakthrough in his demonstration of the lesser circulation through the lungs secures [Colombo's] place of importance in the line culminating in Harvey's demonstration of the circulation of the blood sixty-nine years later'.²

Realdo Colombo (born *circa* 1515) was Vesalius' successor in his chair of anatomy at Padua and was the first anatomist to criticize him; in 1548 he went on to Rome to collaborate with Michelangelo on a illustrated anatomy that would rival Vesalius' *Fabrica*. Colombo died there in 1559 whilst his *De re anatomica* was being printed at Venice by the Nicolò Bevilacqua & Vincenzo Valgrisi partnership (Norman Library 501).

¹His ownership inscription *Ex libris Iosephi [sic] Mazzoni Clerici Eugeniani* is indexed by Bragaglia no.1414. ²*Heirs of Hippocrates: The Development of Medicine in a Catalogue of Historic Books in the Health Sciences Library, The University of Iowa* (Iowa City 1980), no.189 (Foucher issue). On Colombo's observations of the movement of the heart *in vivo*, see Gweneth Whitteridge, *Harvey and the Circulation of the Blood* (London 1971), pp.70-72; and Walter Pagel, *William Harvey's Biological Ideas* (New York 1967), pp.216-218.

- 26 CORSINI, Eduardo. — *Notæ Graecorum sive vocum et numerorum compendia quae in aereis atque marmoreis graecorum tabulis observantur Collegit recensuit explicavit easdemque tabulas opportune illustravit ... Accedunt Dissertationes sex quibus marmora quaedam tum sacra tum profana exponuntur ac emendantur*. Florence, by the Grand-ducal press, 1749. — In a contemporary Dutch binding, the marbled paper boards backed with plain red roan, the title lettered in gilt. £ 675

Two parts, folio, (70, 66)ff., signed §-6§⁴ A-K⁴ L² M⁴, a-p⁴ q⁶ and paginated 1-48 1-92, 1-132, plus a folding woodcut illustration inserted after folio c3; engraved vignette on title-page, dated 1749, by Carlo Faucci after Giuseppe Zocchi, a head-piece drawn and engraved by Zocchi, a head-piece engraved by Faucci from a design by Mauro Soderini, other engraved and woodcut ornament, a few woodcuts in the text reproducing inscriptions. — Ownership inscriptions on endpapers of Lüder Kulenkamp (1724-1794), professor of theology at Göttingen, dated 1760; and Christian Gottlieb Wernsdorf (1762-1822), professor of philosophy at Helmstadt, dated 13 July, 1797. — Binding slightly rubbed, otherwise in fine state of preservation.

References: Cicognara 2664; Borroni 13072; four copies located by the National Union Catalog (volume 123, p.581) and one copy by RLIN (Getty Center)

First printing of a discussion and interpretation of about one thousand Greek abbreviations for words and numerals, compiled to correct and augment deficiencies in the *Græcorum siglae lapidariae* published in 1746 by Francesco Scipione Maffei. The author (1702-1765), professor of

philosophy at Pisa, had published previously *Fasti Attici* which laid the foundation for the chronology of the Attic Archons, and a volume of dissertations dealing with chronological and other problems connected with the Panhellenic games. He dedicates the present work to Angelo Maria Querini, papal librarian and founder of the Queriniana, and the six appended *Dissertationes* to Anton Francesco Gori and Salvino Salvini, among others.

- 27 [CURIONE, Celio Secondo]. — *Les Visions de Pasquille. Le iugement d'iceluy, ou Pasquille prisonnier. Avec le Dialogue de Probus* [and Lucius]. [Geneva, Jean Girard], 1547. — In a Nineteenth-century red morocco binding, by Hardy. £ 2950

Octavo, (172)ff., signed a-x⁸ y⁴ and paginated 1-344; device on title-page of a child with a palm frond accompanied by motto 'Virtus pressa valentior' (P. Heitz, *Genfer Buchdrucker- und Verlegerzeichen*, Strasbourg 1908, no.21). — Faint stain in corner of title and two following leaves, otherwise a well-preserved copy.

References: Markus Kutter, *Celio Secondo Curione: Sein Leben und sein Werk* (Basel & Stuttgart 1955), pp.102-109, 285, no.6; BM, STC French, p.484

Rare French translation of *Pasquino in estasi nuovo*, a satirical dialogue between Pasquille and Marfoire in the manner of Lucian, celebrated for its attacks on the papacy and allusions to contemporaries and to contemporary events. The author was born in 1503 at Cirié nel Canavese and studied at Turin where he was converted to Lutheranism at the age of twenty. He taught at Turin, Milan, Pavia and other North Italian towns, and was arrested and imprisoned by the Inquisition. (The 'Dialogue de Probus' appended here describes his escape in 1537 from an archiepiscopal prison.) In 1542 Curione fled to Lausanne and in 1547 moved to Basel, where he was given the chair of Latin eloquence. His bibliography includes numerous pedagogical treatises, commentaries on Cicero's orations and rhetorical works, on Persius and Juvenal, and translations of Appian and Aeschines.

Curione allowed two versions of this work to circulate in manuscript for several years and apparently did not supervise the passage of either into print. In 1542 a German translation 'auss Welscher sprach' of the second, larger version was published by Philip Ulhart at Augsburg. The next year both versions were printed in Latin at Basel and the second version was reprinted by Jean Girard at Geneva. Editions in Italian translation of both versions followed in 1545-1546 and in 1566 was published *Pasquine in a Traunce* (STC 6130).

Of our French translation of the second version, four copies only can be located by Jean-François Gilmont, 'Bibliotheca Gebennensis. Livres imprimés à Genève de 1535 à 1549', in *Genava* 28 (1980), p.245, no.8, at Neuchâtel, Geneva BPU, British Library, and National Library of Scotland. To his census we are able to add a copy at Harvard located by the National Union Catalog: Supplement, volume 715, p.236. Surprisingly, no copy is described in the published catalogue of the Bibliothèque nationale, Paris.



- 28 DEHN-ROTFELSER, Ernst Abraham von. — *Kurtze doch eigendliche und gründliche Beschreibung von abrichtung und Zäumung der Rosse. Auch wie dieselbigen zu allerhand Schimpff und Ernst zugebrauchen*. Dresden, Gimel II Bergen, (1637). — In a Seventeenth-century binding of vellum over boards, covers panelled in blind, front cover with applied brass monogram, the same monogram in blind on the lower cover; preserved in a cloth slip case. £ 2750

Folio, (100)ff., signed :⁴ A-Z⁴ a⁴ (blank a4) and paginated (8) 1-184 (8); plus full-page armorial insignia of the author, engraved frontispiece in nine compartments, and letterpress title-page inserted before preliminaries, and ten full-page and four larger engraved plates bound at the end. A large woodcut illustration of a tournament is printed on folio a3 verso. — Exlibris of John M. Schiff (his sale Sotheby's, New York, 11 December 1990, lot 91). — Occasional worming in margin, taking a few letters in signatures O and P and into platemark of several engravings; paper browned throughout, nonetheless an attractive copy.

References: BL, German 17th century books, D-288; E.B. Wells, *Horsemanship: a Bibliography of printed materials from the Sixteenth century through 1974* (New York 1985), 1863; one copy (PU-V) located by the National Union Catalog and Supplement (volume 137, p.131); no copy in the Lipperheide or Huth collection catalogues

Only edition of this rare manual setting out in 202 chapters everything to do with choosing a horse, such as interpreting its markings and determining its age; how to mount and ride, on parade, through water and on hard pavement; how to train a horse; choice of saddlery, etc. The author, born about 1570 in Saxony, was a wealthy nobleman in service to Charles IV, king of Denmark, and Hof- und Stallmeister to Johann Georg I, Elector of Saxony.¹ Four of the anonymous engraved plates in his work depict harness; the others illustrate *manège*, or show it diagrammatically.

The brass monogram applied to the front cover of the vellum binding measures 98 × 68mm. Another volume from the library of this unidentified collector, bound in calf, with the monogram blocked in gold, on Borelli's *De Motu animalium* (Leiden 1710), was offered by Antiquaariat Junk in 1993.

¹G.W. Schrader & E. Haring, *Biographisch-Literarisches Lexikon der Thierärzte* (Stuttgart 1863), p.98. Dehn-Rotfelser contributed 'Ein schön Wein-Bau-Buch' to Wolfgang Hildebrand's popular work on natural magic, *Neu-vermehrte Kunst und Wunderbuch*.

- 29 DOEGEN, Matthias. — *Architectura militaris moderna. Varijs Historijs, tam veteribus quam novis confirmata, et praecipuis totius Europae munimentis, ad exemplum adductis exornata*. Amsterdam, Lodewijk Elsevier, 1647. — In a contemporary binding of vellum over boards, gilt frame on covers, morocco lettering-piece; speckled edges. £ 1250

Folio, (278)ff., signed *² (*)² A-G⁴ *⁴ H-M⁴ *² N-Z⁴ Aa-Bb⁴ *⁴ Cc-Zz⁴ Aaa-Vvv⁴ and paginated (8) 1-56 (8) 57-96 (4) 97-200 (8) 201-504 (24), with engraved title-page included in the registration, and one engraving printed with the text (p.28); plus twenty-nine inserted engraved folding plates (lettered A-Z, Aa-Ff) and forty folding engraved plans of fortifications. — Early ink ownership stamp on title and last page (initials DAP surmounted by bishop's cap). Contemporary manuscript index on two folios bound at end. — A few leaves lightly browned or spotted, but altogether a clean and very well-preserved copy.

References: Alphonse Willems, *Les Elzévir. Histoire et annales typographiques* (Brussels 1880), 1047; *Architekt und Ingenieur: Baumeister in Krieg und Frieden*, exhibition catalogue, Herzog August Bibliothek (Wolfenbüttel 1984), 3198 (reproducing title-page); Alessandro Biral, Paolo Morachiello & Antonio Manno, *Immagini dell'ingegnere tra quattro e settecento: Repertorio bibliografico* (Milan 1985), pp.65-66, 176-179 (reproducing three engravings); British Architectural Library 894; Pollak 15

First edition of a manual of military architecture treating both permanent fortifications and field defence, in which occurs the first historical account of the genesis of bastions. Matthias Dögen was born in 1605 at Köntorf bei Dramburg (Pommern), studied mathematics at the university of Frankfurt an der Oder, and sciences at Leiden, entered the service of the Admiralty at Amsterdam, and in 1641 became the agent there of Friedrich Wilhelm von Brandenburg; he died in Berlin in 1672. He was convinced that geometry can provide perfect, invincible fortifications. This manual is Dögen's only published work and on it rests his reputation, since the oft-repeated claim that he built fortifications at Spandau is now disputed. The book subsequently was printed in German and French translations, with alterations.¹

The book features a frontispiece engraved by Theodor Dirck Matham (1606-1676) and two series of plates, geometric figures with details of fortifications or apparatus used in building, and a sequence of topographical plans. The most attractive plans are those of cities bordering on water, such as Breda, Mannheim, Antwerp, Geneva, and Ostende. The plans of Stralsund, Küstrin, Wolfenbüttel, and Spandau are said to be based on manuscript materials.² Six of the topographical plates were used two years later, in 1649, for Blaeu's town book of The Netherlands.

¹An unpublished Italian translation is mentioned by Mariano D'Ayla, *Bibliografia militare italiana antica e moderna* (Turin 1854), p.97. ²Peter Meurer, 'Das Festungsbuch des Matthias Dögen (Amsterdam 1647)', in *Speculum Orbis* 2 (1986), pp.103-116.

- 30 DU CHOUL, Guillaume. — *Discorso ... Sopra la Castrametatione, & Bagni antichi de i Greci, & Romani. Con l'aggiunta della figura del Campo Romano. Et una informatione della militia Turchesca, & de gli habiti de soldati Turchi, scritta da M. Francesco Sansovino*. Venice, Altobello Salicato, 1582. — Bound in contemporary vellum (refurbished). £ 1250

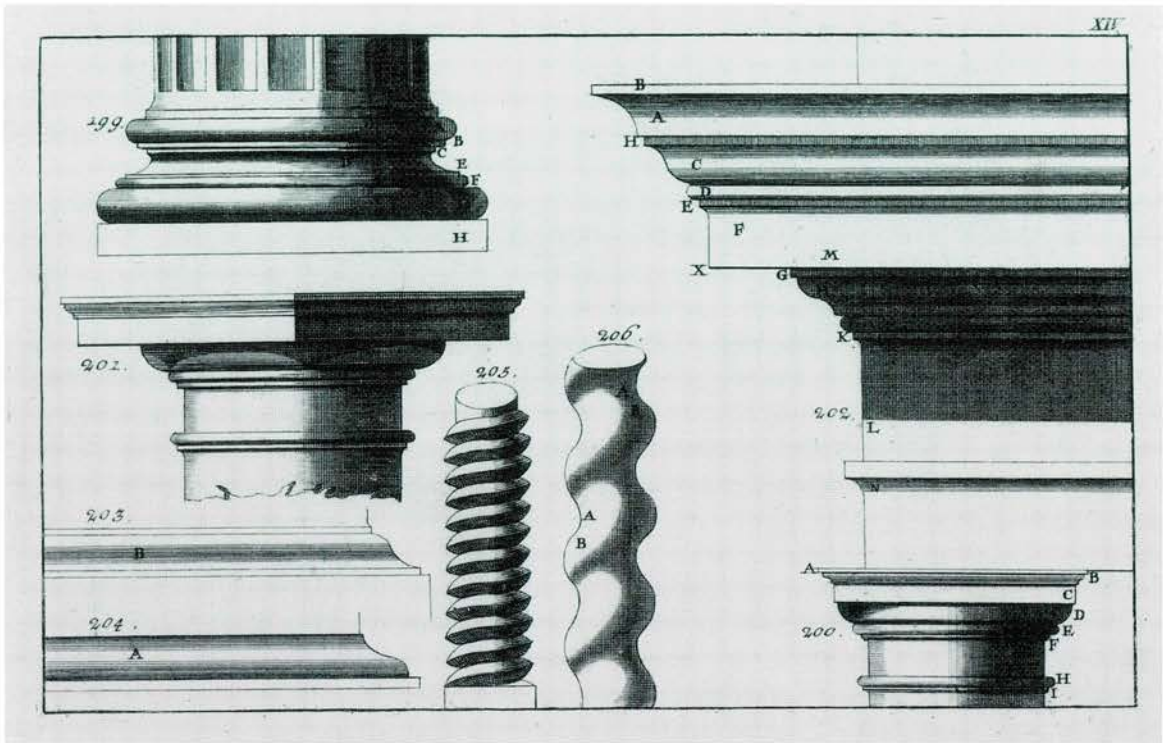
Octavo, (112)ff., signed A-K⁸ L⁴, A-C⁸ D⁴ and foliated 1-80 (4), 1-28, with woodcut vignette on title-page, forty-three full-page woodcuts printed with text of first part, fourteen woodcuts with text of second part; plus folding woodcut plate ('Figura del Campo de Romani'). — Washed copy, reinserted into its old binding; quire 'A' in part two misbound.

References: Adams D-1033; Lipperheide Bc2 (reproduction p.56); Cicognara 3669; Borroni 10633/15; Cockle 702 (note); no copy in British Library

These treatises on Roman warfare and on the baths and games of the ancients by the French archaeologist and humanist Guillaume Du Choul were published originally at Lyon in 1555, in French, simultaneously in Italian translation by Gabriele Simeoni, with forty-three woodcut illustrations and a folding plan of a Roman camp.¹ The present edition of Simeoni's translation is illustrated by reduced Italian copies of the Lyonese originals.²

The publisher has appended a short work *Informatione della Militia Turchesca* by Francesco Sansovino (1521-1586), son of the famous architect, who made his living at Venice as a professional writer. A previous unillustrated edition of *circa* 1571 is described by Göllner³ and Soranzo.⁴

¹Michel Gallavardin, 'A Propos des premières éditions de la Castramétation de Guillaume Du Choul publiées à Lyon par Guillaume Rouillé au milieu du XVIe siècle', in *Le Livre et l'estampe* 140 (1993), pp.39-62, discussing priority among the editions dated 1555. ²See Mortimer, French, no.181, on the printing of the original blocks, and their copies. ³Carl Göllner, *Turcica. Die europäischen Türkendrucke des XVI. Jahrhunderts*, II (Bucharest & Baden-Baden 1958), no.1370. ⁴Girolamo Soranzo, *Bibliografia veneziana* (Venice 1885), no.1143.



- 31 DUPAIN DE MONTESSON, Louis Charles. — *Die zum Zeichnen und Mahlen unentbehrliche Wissenschaft des Schattens oder so genannte Schattir-Kunst; welche lehret wie man auf allerhand Flaechen den Schatten nach richtigen und gewissen Gruenden bestimmen, und dadurch schoene Risse sowol in der Bürgerlichen als Kriegs-Bau-Kunst verfertigen soll.* Nuremberg, Christoph Weigel, 1759. — In a contemporary German vellum binding. £ 1450

Oblong quarto, (26)ff. letterpress, signed *2 A-M² (gathering B misbound); plus twenty numbered plates (circa 155 × 235mm, platemarks) disposed in three series: a-b, 1-4, I-XIV, with plates a-b coloured in grey wash according to instructions given by the publisher. — Old ink ownership stamp of a Jesuit college on title-page; an exhibris removed from verso, leaving a faint glue stain, otherwise in very good state of preservation.

References: Vagnetti p.447; one copy (Northwestern University) located by the National Union Catalog (volume 152, p.234) and by RLIN; no copy of this edition in the British Library

A treatise on shadow projection, including complex analyses of shadows cast on compound and curved surfaces, specifically intended for the instruction of engineers and architects. The author also wrote a treatise on surveying and map-making, and methods of drawing from each, entitled *L'art de lever des plans*, published at Paris in 1763 and 1775.

Our work was originally published as *La Science des ombres* at Paris in 1750 and was reprinted there in 1760 and 1786. The present edition joins two plates (lettered a-b) to the eighteen featured in the Paris 1750 first edition and these are discussed in a special prefatory address supplied by the anonymous translator.

Besides this 1759 edition in German translation, one was published in 1790, and an edition in the

Portuguese language (Lisbon 1799) also is recorded. All editions seem to be uncommon: the only one in the printed catalogue of the Berlin Ornamentstichsammlung is Paris 1760, while Cicognara possessed only Paris 1786, and Fromm records just the later German edition of 1790, not our own.¹

¹Berlin Katalog 4737; Cicognara 833; Hans Fromm, *Bibliographie deutscher Übersetzungen aus dem Französischen*, III (Baden-Baden 1962), 8238. Another copy of the Paris 1760 edition is described in British Architectural Library, *Early Printed Books 1478-1840* (London 1994), no.942.

- 32 EUCLID. — *La prospettiva di Euclide, Nella quale si tratta di quelle cose, che per raggi diritti si veggono: & di quelle, che con raggi restessi nelli Specchi appariscono ... Insieme con la prospettiva di Eliodoro Larisseo*. Florence, Giunti, 1573. — Bound in Nineteenth-century half-vellum. £ 1850

Octavo, (78)ff., signed *⁴ A-S⁴ T² (-blank T²) and paginated (8) 1-110 (2) (16) (18); woodcut printer's device on title, numerous diagrams in the text. — Washed copy, removing a title-page inscription *Ex dono...* (rest illegible).

References: BM, STC Italian, p.239; Adams E-1021; Gamba 1385; Cicognara 835; Vagnetti pp.144-145, 152; Riccardi I, col.391; Decio Decia & Renato Delfiol, *I Giunti tipografi editori di Firenze 1571-1625. Annali inediti* (Florence 1979), 20

First edition of an Italian translation of Euclid's 'suppositions' on geometric optics and the laws of reflection, prepared by Egnatio Danti (1536-1586) for his students at the Studio in Florence, and dedicated to the Accademia del Disegno in Perugia. The translation follows the influential, but faulty text established by Pena (Paris 1557), and the introductory 'Proemio. Delle Lodi della Prospettiva' is an unacknowledged paraphrase of Pena's 'De usu Optices'. Danti's analysis of Euclid's theory of vision borrows from a commentary on Aristotle's *De Sensu* by Maynetus Maynetius (Florence 1555); his acceptance of mediaeval optics is limited, and he refutes some central assumptions of mediaeval visual theory.¹

The *Optics* of Damian, here published for the first time in Greek (from a manuscript in the Vatican), joined by Latin and Italian translations, is a non-technical account of fundamental principles disposed in fourteen brief chapters, incorporating anecdotal details such as the emperor Tiberius' reputed ability to see in the dark, and Ptolemy's use of instruments for tracing rays. The identity of the author is uncertain, however the view generally held, that he is the son or disciple of Heliodorus of Larissa and thus lived before Theon of Alexandria, no longer can be sustained. Knorr has demonstrated that he must belong to the Sixth century, or even much later.²

¹Thomas Frangenberg, 'Egnatio Danti's Optics. Cinquecento Aristotelianism and the Medieval Tradition', in *Nuncius* 3 (1988), pp.1-31, especially pp.8-12. ²Wilbur Knorr, 'Archimedes and the Pseudo-Euclidian Catoptrics', in *Archives internationales d'histoire des sciences* 35 (1985), pp.28-105, especially pp.89-96.

- 33 FERRETTI, Francesco. — *Della osservanza militare ... Libri due, Di nouo reuisti, & ampliati*. Venice, Camillo & Rutilio Borgominieri, 1577. — Bound in contemporary vellum. £ 1500

Quarto, (84)ff., signed *-****⁴ *****² A-G⁴ H⁶ I-Q⁴ and paginated (36) 1-60 (4) 59-126; printer's device on title-page (Vaccaro fig.294), one full-page and four half-page woodcut illustrations (pp.103; 55 (misprinted upside-down), 97, 99, 101), woodcut ornament and initials. — Occasional browning and marginal staining, contemporary pen trials on endpapers.

References: Adams F-295 (issue 1576), F-296 (issue 1577); Manzi 45 (issue 1576); Spaulding & Karpinski 34 (1576 issue, title reproduced as pl.IV); Cockle 537 (note); D'Ayla p.25; not in Pollak

A treatise on the military character, the art of war, and fortification, by a professional soldier (1523-1600), a Knight of San Stefano, who served in France, Germany, Flanders, and England, and dedicates his book to Francesco II de' Medici. The first edition appeared in 1568; some copies of this reprint are dated 1576, others 1577.¹

The woodcuts show how to bridge a river, formations of infantry, and a camp. One of the battle formations is misdrawn and was later corrected in the author's *Diporti notturni* (Ancona 1580).² In the section on 'Architettura soldatesca', Ferretti 'gives compelling reasons for constructing ramparts in earth'.³

¹D'Ayla says of our 1577 issue 'Nell'esemplare della Magliabechiana leggesi in ultimo una protesta autografa dell'autore il quale dice che l'errata corregge non fu potuta fare, atteso la peste in quel tempo'. Jähns (pp.724-725) reports a Rome 1579 edition which is otherwise unknown. ²Mortimer, Italian, no.184. ³Horst de la Croix, 'The Literature of Fortification in Renaissance Italy', in *Technology and Culture* 4 (1963), p.40.

- 34 FILICAIA, Vincenzo da. — *Poesie Toscane di Vincenzio da Filicaia Senatore Fiorentino e Accademico della Crusca. All'Altezza Reale del Serenissimo Cosimo III, granduca di Toscana*. Florence, Piero Matini, 1707. — Bound in contemporary vellum. £ 475

Quarto, (352)ff., signed a⁶ A-Z⁴ Aa-Zz⁴ Aaa-Zzz⁴ Aaaa-Qqqq⁴ Rrrr⁶ (blank Rrrr⁶) and paginated 1-9 (3) 1-690 (2); plus engraved portrait of the author (verso blank). On the title-page is the engraved device of the Accademia della Crusca. In this copy there is a paste-on cancel at p.195, line 1: *vostri*. — In excellent state of preservation.

References: Gamba 443 ('Raro'); five copies located by the National Union Catalog (volume 172, p.256)

Vincenzo da Filicaia (1642-1707) was one of the most renowned lyricists in Italy during the late Seventeenth century. He wrote patriotic poetry, verses on religious and lofty subjects, and a great deal of occasional verse, as for example sonnets 'Sopra il giuoco del calcio', 'L'Allegrezza mascherata del Calcio nel giorno natalizio della Ser.ma granduchessa Vittoria', and on the death of Queen Christina. This collection was posthumously edited by his son, Scipione da Filicaia. It features a fine portrait of the author engraved after a design of Giovanni Ciabilli by Cosimo Mogalli (1667-1730).

- 35 FLORINDO. — *La Historia di Florindo, e Chiarastella. Nuouamente data in luce per Domenico Cittadino*. 'In Siena, et in Orvieto, Per Antonio Colaldi', 1614. — Wrappers. £ 375

Octavo (195 × 135mm), (6)ff., signed A⁶, unpaginated; woodcut (60 × 78mm) on title-page, decorative tail-piece. — Nineteenth century shelf-label on front pastedown (Post-horn and two stars, surmounted by a crown). — An oxydised droplet of ink has burned through three leaves, otherwise a well-preserved copy.

An apparently unrecorded edition of this popular romance, presented as ninety-six octaves by its editor Domenico Cittadino. The book does not appear in the list of thirty-three editions compiled by Herman Varnhagen, nor in lists later published by Kristeller and Sander.¹ No copy is recorded in Lucia Tammaro Conti's catalogue of Orvieto imprints;² none can be traced in the British Library catalogue, National Union Catalog, RLIN or OCLC.

¹*La Historia di Florindo e Chiarastella. Faksimile eines um 1500 in Florenz hergestellten Druckes im Besitze der Kgl. Universitätsbibliothek in Erlangen* (Erlangen 1907). Paul Kristeller, *Early Florentine Woodcuts. With an annotated list of Florentine illustrated books* (reprint London 1968), no.154. Max Sander, *Le Livre à figures italien* (reprint Nendeln 1969), pp.490-492. ²L. Tammaro Conti, *Annali tipografia di Orvieto* (Perugia 1977).

- 36 [FONTANI, Francesco]. — *I riti nuziali de' Greci per le faustissime nozze dell'illustrissimo signor marchese Vincenzio Riccardi con l'illustrissima signora Ortenzia del Vernaccia*. Florence, Jacopo Grazioli, 29 September 1789. — In a contemporary Italian mottled calf binding, back and edges decorated in gilt. £ 395

Quarto, (74)ff., signed A-R⁴ S⁶ and paginated 1-146 (2); engraved armorial vignette on title-page and illustration (115 × 125mm, platemark) by Carlo Lasinio (1759-1838) on folio 11, both printed in sepia ink. — A fine copy, printed on blue paper.

References: Olga Pinto, *Nuptalia: Saggio di bibliografia di scritti italiani pubblicati per nozze dal 1484 al 1799* (Florence 1971), 1849; Borroni 13468; two copies located by the National Union Catalog (volume 177, p.179), none in British Library

Only edition of a dissertation on the marriage customs of the ancient Greeks (pp.18-65), by Francesco Fontani (1748-1818), librarian of the Riccardiana, author of *Viaggio pittorico della Toscana* (Florence 1801-1803), and of a *Nuova pianta di Firenze* (Florence 1818). Also printed are complimentary verses in Italian and Latin by fourteen friends of the newlyweds, including Giulio Perini, Giuseppe Bottoni, Gaetano Cioni, and Francesco Masetti.

- 37 FRANCE. Administration générale des Forêts. — *Instruction sur le Choix, le Martelage et l'Exploitation des Bois de marine; avec les planches figuratives des pièces de construction*. Paris, 'L'Imprimerie de la République. Thermidor an XI', (1803). — Bound in modern boards. £ 975

Folio, (9)ff. letterpress, paginated (2) 1-14 (2); plus twenty-seven numbered plates, each *circa* 305 × 210mm (platemark), of which nos.1-23 are coloured by a contemporary hand. Woodcut head-piece (Liberté-Égalité), two small woodcuts, and four engravings are printed with the text. — Printed on a thick paper with light green tint. Faint waterstain in fore-margin of seven leaves, otherwise in very good state of preservation.

No copy of this book can be traced in the library catalogues and bibliographies at our disposal.

A report on the management of forests and the selection of trees for naval timber, compiled under the direction of Joseph Alexandre Bergon (1741-1824), one of five officers of the Administration générale des Forêts created in 1802, and from 1806 its *directeur général*; in 1811 Bergon was created a count of the Empire.

The text comprises a 'Première Instruction sur le Choix des Arbres propres à la construction des Vaisseaux de guerre' and a 'Seconde Instruction sur le Martelage et l'Exploitation des Arbres propres aux constructions navales', both subscribed by Bergon and his fellow-administrators, Chauvet, Guéhéneuc, Allaire, and Gossuin, and the latter dated at Paris, 'le 20 messidor an onze'. Then follow 'Tarif arrêté à Brest le 16 novembre 1765' illustrated with sixty-one small engraved figures (on four plates) of the proportions of timbers used in shipbuilding, organized in five classes, and a 'Tarif arrêté à Brest le 15 mars 1783' indicating the minimum dimensions of a tree trunk or branch for obtaining a timber of a certain type and size.

The charming plates are all signed 'Gravé par Darena', probably Sampier Darena, the engraver of natural history, maps and coins (Bibliothèque nationale, *Inventaire du fonds français après 1800*, V, Paris 1949, pp.396-397). The first twenty-three plates, all hand-coloured, are of trees and show how fifty-seven different marine timbers can be obtained from trees of irregular shape, giving dimensions both in feet and metres. The remaining, uncoloured plates illustrate designs for a frigate and a corvette and the last shows a labourer cutting ships' timbers from the stem of a tree.

- 38 FRANCESCONI, Daniele. — *Illustrazione di un'urnetta lavorata d'oro e di varj altri metalli all'agemina coll'iscrizione Paulus Ageminius faciebat*. Venice, Stamperia Palese, 1800. — Bound in contemporary patterned paper boards, printed label on spine. £ 425

Octavo, (75)ff., signed *⁴ a-b⁸ c⁴ a-c⁸ d⁸ (-d⁵, cancelled) e⁸ f⁴ g⁸ (g⁸ = half-title, inserted at front) and paginated (50) 1-102 (i.e. 100, the cancelled leaf d⁵ requiring one page to be numbered both 57 and 58); plus three folding engraved plates (circa 210 × 300mm) by Antonio Sandi after G. Mezzani. — Light spotting in margins, backstrip somewhat rubbed, otherwise in good state of preservation.

References: Cicognara 1263; Cicogna 5145; three copies located by the National Union Catalog (volume 182, p.210)

A description of the sensational steel casket, measuring eleven inches in length, seven in width, and five in height, and containing various medals, on display in 1799 in the shop of the Venetian antique dealer Bonaventura Meneghetti. The casket was damascened in gold, silver, and other metals, in intricate Persian-style patterns. On the top was a map of the Italian peninsula, the Dalmatian coast, and Albania, all damascened in gold. Inside the lid were maps of France and Spain and on the bottom was a representation of a terrestrial globe. The casket was signed inside the lid 'Paulus Ageminius Faciebat', *agemina* being the particular form of damascene work used in this piece. In 1832 the casket is recorded in the collection of Prince Trivulzio, but since has disappeared.

The author, Abbot Daniele Francesconi (1761-1835), dates the casket to the mid-Sixteenth century and postulates a Venetian origin, where similar damascened works of art were made, notably by Paolo Rizzo, a goldsmith working in the Ruga di Orefici, to whom Francesconi tentatively attributes the casket. Rizzo is traditionally assumed to be the maker of the remarkable Gatterburg-Morosini-Bardoc-Widener helmet, now in the National Gallery of Art, Washington, DC, which features elaborate gold azzimina damascening. Francesconi disputes the attribution of the casket to a Lombard artist that Mauro Boni, Abbot of the Valentina, had published in *Notizia di una cassetina geografica* (Venice 1800). In 1970 Hans Huth published the casket as a genuine work of Paolo Rizzo on the authority of Francesconi's description,¹ however subsequently Anna Maria Massinelli has suggested that the casket is a forgery by Bonaventura Meneghetti.²

¹H. Huth, in the *Festschrift für Heinz Ladendorff*, edited by P. Bloch & G. Zick (Cologne 1970), pp.58-68, plate XXVI/1. ²A.M. Massinelli, 'The Meneghetti, Venetian antique dealers and forgers', in *Apollo* 132 (August 1990), pp.90-94, reproducing one of the plates in our book.

- 39 FUCHS, Leonhart. — *De curandi ratione libri octo, causarum signorumq. catalogum breuiter continentes, partim olim conscripti, & nunc postremum recogniti, multisq. locis aucti: partim recens adiecti ... Accessit quoq. locuples rerum & uerborum memorabilium Index*. Basel, Johann Oporinus, March 1568 [i.e. 1548?]. — Bound in contemporary flexible vellum, original pink silk ties detached. £ 3400

Octavo, (392)ff., signed a⁸ a-z⁸ aa-zz⁸ Aa-Bb⁸ and paginated (16) 1-727 (i.e. 735) and (33)pp. index; eight full-page woodcut illustrations of surgical instruments (each about 130mm in height) included in registration (folios nn5 verso through 001 recto), but not in pagination, and a smaller woodcut (folio zz5 recto), woodcut initials. — Monastic ownership inscription on title-page. — In superb state of preservation.

References: Eberhard Stübler, *Leonhart Fuchs Leben und Werk* (Munich 1928), 35a (woodcut reproduced p.59); Durling 1694; VD 16 F-3254; three copies (NLM, Columbia, UCLA) are located by the National Union Catalog and Supplement (volume 187, p.201); no copy in the Wellcome Historical Medical Library

An exceptionally attractive copy of this handbook of therapeutics, here in its final form incorporating the author's last additions and revisions. The work has a complex textual evolution, being several times revised, enlarged, and corrected by its author. The book developed from *De Medendis singularum humani corporis partium libri quatuor*, published at Basel in 1539, immediately after Fuchs completed his Greek edition of Galen. A fifth part, 'De medendis tumoribus praeter naturam', was added in 1542, when the book was reprinted by Johann Oporinus with the new title *De Sanandis totius humani corporis libri quinque*. Three further parts were added for the present edition, when the work assumed yet again a new title. These new parts (Books VI-VIII) discuss the nature and cure of wounds, tumors, ulcers, fractures and dislocations, and are illustrated by woodcuts of surgical instruments copied (with acknowledgement) from Jean Tagault's *De chirurgia institutione* (1543), itself a rewriting of Guy de Chauliac.¹

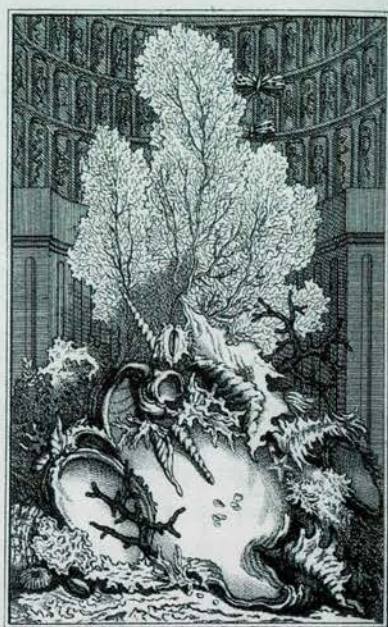
The 'Epistola nuncupatoria' in our volume is addressed to Christoph, Herzog von Württemberg, and is dated by Fuchs at Tübingen, March 1548. The colophon reads 'Basileae, per Ioannem Oporinum, Anno salutis humanae MDLXVIII Mense Martio' and 1568 is accepted uncritically by all the medical bibliographers and library cataloguers as the year of publication. In our judgment, the numeral X was transposed by the compositor and the colophon misprinted as 1568 instead of 1548. Although our book is not listed in the Oporinus shop catalogue of 1552, a work conforming to it is noticed in Gesner's *Appendix Bibliothecae* (Zürich 1555), folio n3 verso: 'Praeterea libros quinque de medendi ratione recognouit & auxit, additis tribus libris chirurgicis. Basileae impressit Oporinus'. The documents of the Oporinus press collected by Martin Steinmann indicate that Johann Oporinus had sold his press to his brother Hieronymus by the end of 1567, some six or eight months before his death on 6 July, 1568.²

¹Eberhard Stübler, *Leonhart Fuchs Leben und Werk* (Munich 1928), pp.222-225. ²M. Steinmann, *Johannes Oporinus* (Basel & Stuttgart 1967), p.114.

- 40 [GERSAINT, Edme François]. — *Catalogue raisonné de coquilles, et autres curiosités naturelles*. Paris, Flahault & Prault, 1736. — [Bound after:] GERSAINT, Edme François. — *Catalogue raisonné d'une collection considerable de diverses Curiosités en tous Genres, contenuës dans les Cabinets de feu Monsieur Bonnier de la Mosson ... Par E.F. Gersaint*. Paris, Jacques Barrois & Pierre-Guillaume Simon, 1744. — In a contemporary French calf binding, gilt arms of Jean-Claude Fauconnet de Vildé on covers.¹ £ 1950

Two books, octavo (165 × 95mm). I: (90)ff., signed a⁴ A-B⁸ C⁴ D⁸ E⁴ F⁸ G⁴ H⁸ I⁴ K⁸ L⁴ M⁸ N⁴ O⁶ and paginated i-vi (i.e. viii) 1-167 (5); plus engraved title-frontispiece by Claude Duflos after François Boucher (in first state, of three). II: (128)ff., signed π² a⁶ b² A-T⁶ V⁴ and paginated (4) i-xiii (3) 1-234 (2). — Exlibris of Hans Fürstenberg (from the sale of the Otto Schäfer collection, Sotheby's, London, 7 December 1995, lot 249). — Headband abraded, otherwise in excellent state of preservation.

References for *Catalogue raisonné de coquilles*: four copies located by the National Union Catalog and Supplement (volume 197, p.290). *Catalogue de Bonnier de la Mosson*: Cicognara 4406; Borroni 409; Henri Cohen, *Guide de l'Amateur de Livres à Gravures du XVIIIe siècle*, sixth edition revised by Seymour de Ricci (Paris 1912), 206; Rosenwald 2536; *Das Buch als Kunstwerk. Französische illustrierte Bücher des 18. Jahrhunderts aus der Bibliothek Hans Fürstenberg*, exhibition catalogue Schloß Ludwigsburg (Stuttgart 1965), p.150; four copies located by the National Union Catalog and Supplement (volume 197, p.289 & volume 700, pp.392, 578)



CATALOGUE RAISONNÉ
De Coquilles, Insectes, Reptiles &c.
Avec quelques Observations
sur ces Curiosités.

CATALOGUE RAISONNÉ DE COQUILLES. ET AUTRES CURIOSITÉS NATURELLES.

On a joint à la tête du Catalogue quelques
Observations générales sur les Coquilles, avec
une Liste des principaux Cabinets qui s'en trou-
vent, tant dans la France que dans la Holan-
de; Une autre Liste des Auteurs les plus ra-
res qui ont traité de cette matière, & une Ta-
ble Alphabétique des Noms arbitraires, tant
Francois que françois, attribués aux Coquil-
les par les Curieux.



A PARIS,
FLAHAULT, au Palais, Galerie
des Prisonniers.
Chez PRAULT, Fils, Quay de Com-
tey, à la Charité.

M. DCC. XXXVI
Avec Approbation & Privilege.

40. Engraving by Claude Duflos after a design by François Boucher

The author of these two works was a picture-dealer (died *circa* 1750), who from about 1732 began to promote the vogue for collecting shells (*conchylomania*), dealing in them and amassing large collections. In June 1734 Gersaint announced his first sale containing a 'Cabinet de Coquilles' imported from Holland, followed in October by a sale of shells from collections in Holland, Flanders, and Paris.

The *Catalogue raisonné de coquilles et autres curiosités naturelles* offered here was printed for a third sale of shells sold at the end of January 1736. It has a preface by Gersaint, 'Observations sur les Coquillages' (pp.1-29), in which shells are elevated to the status of works of art, and described as a source of inspiration for architects, sculptors, and painters, then a 'Liste des Principaux Cabinets', and another of authors who have described shells, before the catalogue entries (450 lots of shells, 132 of insects). The book is adorned by an engraved title-frontispiece, a still-life of shells and coral, designed by François Boucher and engraved by Claude Duflos.² Boucher himself collected a cabinet of shells, as revealed by his sale catalogue of 1771. Other contemporary shell-collectors were Jean de Jullienne, Watteau's great patron and friend; the

Prince de Condé, Meissonnier's first patron; La Roque, publisher of the *Mercure* and of engraved ornament; and Bonnier de la Mosson, patron of Jacques de Lajoue, one of the three progenitors of the Rococo style. The interconnections of collectors of shells, patrons, and designers of Rococo architecture and decoration, and their role in gaining acceptance of the Rococo as a style, needs investigation.³

The second work in our volume is Gersaint's sale catalogue of the collections gathered by Joseph Bonnier de la Mosson (1702-1744), divided for sale into nine *cabinets*, comprising shells, insects, and animals stuffed or in preserving fluids; scientific instruments, pharmaceutical apparatus, and machinery; ornamental turning, bronzes, porcelain, clocks, and other works of art, pictures, prints, and furniture.⁴ The 966 lots were removed from his townhouse the Hôtel de Lude, decorated by Lajoue by extraordinary depictions of the cabinets.⁵ The sale took place on 8 March 1745, not 1744 as indicated in the catalogue.

¹E. Olivier, G. Hermal & R. Roton, *Manuel de l'amateur de reliures armoriées françaises* (Paris 1924-1935), no.1654.

²*Inventaire du Fonds Français: Graveurs du XVIIIe siècle*, VIII (Paris 1955), p.59, no.23. The plate was restruck in 1737 and 1744 with the inscription beneath altered or erased. Cf. *Regency to Empire: French Printmaking 1715-1815*, exhibition catalogue edited by V.I. Carlson & J.W. Ittmann (Minneapolis 1984), p.92.

³The subject is explored by Alastair Laing, 'French ornamental engravings and the diffusion of the Rococo', in *Le Stampe e la diffusione delle immagini e degli stili*, edited by Henri Zerner (Bologna 1983), pp.115-116, 126.

⁴C.R. Hill, 'The Cabinet of Bonnier de la Mosson', in *Annals of Science* 43 (1986), pp.147-174 (title-page reproduced as fig.9, opposite third state of the Boucher-Duflos print). Louis Cotinat, 'Un cabinet parisien d'histoire naturelle, vendu aux enchères sous Louis XV', in *Revue d'Histoire de la Pharmacie* 163 (1959), pp.177-189 (transcribing the 'Cabinet de Pharmacie' from the copy in BN, Paris which is annotated by prices and buyers' names). The books were sold separately, in 1624 lots, on 16 April, 1745: Françoise Bléchet, *Les ventes publiques de livres en France 1630-1750. Répertoire des catalogues conservés à la Bibliothèque Nationale* (Oxford 1991), p.117.

⁵Marianne Roland Michel, 'Le Cabinet de Bonnier de la Mosson, et la participation de Lajoue à son décor', in *Bulletin de la Société de l'Histoire de l'Art Français* (1976), pp.211-221; and her monograph, *Lajoüe et l'Art Rocaille* (Neuilly-sur-Seine 1984), pp.41-45, 181-186. Bruno Pons, 'Hôtel du Lude', in *La rue Saint-Dominique. Hôtels et Amateurs*, exhibition catalogue, Musée Rodin (Paris 1984), pp.150-163. Katie Scott, *The Rococo Interior* (New Haven & London 1995), pp.167-175.

4I GESSI, Berlingiero. — *La Spada di honore libro primo. Delle Osseruazioni Caualesche del Senator Berlingiero Gessi. All' Altezza Serenissima di Cosimo III, Gran Duca di Toscana*. Bologna, Heirs of Domenico Barbieri for G. F. Davico, 1671. — Bound in contemporary vellum. £ 1500

Quarto, (132)ff., signed a⁴ b⁸ c-d⁴ A-Z⁴ Aa-Ee⁴ and paginated (40) 1-188 (36), plus engraved plate (bound before Aa3); engraved title-page, portrait of the author, and nine engravings printed within separate engraved frames. — Exlibris of U. Manganeli. — Margin of title-page restored (ownership stamp apparently deleted). Bottom of spine abraded.

References: BL, Italian 17th century books, p.388; Michel IV, p.36; D'Ayla p.198; Praz p.348; Landwehr, Romanic, 316; Princeton STC of Emblem Books 361; Black & Weston 669; *Autori italiani del '600* 297; Giorgio Levi & Jacopo Gelli, *Bibliografia del Duello* (Milan 1903), p.130; Carl A. Thimm, *A Complete Bibliography of Fencing and Duelling* (London & New York 1896), p.114

First edition of a popular treatise on fencing, chivalric honour, and the conventions of the duel, a posthumous work of the author (1613-1671), seen through the press by his editor Francesco Giovanni Sampieri. The text is liberally sprinkled with citations to Seneca, Tacitus, Ariosto and Tasso especially, and to the legal authorities of the previous century: Alciati, Socini, Fausto da Longiano, Possevin, Pigna, Geronymo Ximenez de Urrea, Muzio, among them. Of the nine

emblematical engravings printed with the text, four take their *lemma* from Tasso, and the others from Seneca, Horace, and Guarini.

The frontispiece is engraved after a design of Domenico Maria Canuti (1620–1684) by Lorenzo Tinti (*circa* 1626–1672). The author's portrait was drawn by Enrico Haffner (1640–1702), a pupil of Canuti, who took him to Rome in 1670 to help decorate the Palazzo Colonna; it also was engraved by Tinti.¹ The emblematical illustrations are unsigned. Landwehr considered their border, engraved on a separate plate, as possibly by Giuseppe Maria Mitelli (1634–1718).²

Several cataloguers have wrongly described this as the second edition, following Thimm, who misread the date of the Venice edition (as 1622 instead of 1672). The second edition in fact was printed at Bologna in 1671, in smaller format, utilising the same plates but necessarily omitting their frames. Two editions appeared in 1672, at Venice and at Milan, and another was published at Modena in 1702.

¹*The Illustrated Bartsch*, 42 (New York 1981), pp.245–246. ²In the copy described by Landwehr, *Romanic Emblem Books*, no.316, there was an error of imposition, and the illustrations for its parts I and III were identical (correctly printed in our copy).

- 42 GIOVANNI, Tito [Ganzarini], called *Scandianese*. — *I quattro libri della caccia ... Con la dimostrazione de luochi de Greci et Latini Scrittori, & con la Tradottione della Sfera di Proclo Greco in lingua Italiana tradotta dall'Autore, cosa à tal soggetto necessaria*. Venice, Gabriel Giolito de'Ferrari, 1556. — In an English Seventeenth-century calf binding (rebacked and refurbished). £ 1950

Quarto, (104)ff., signed A-Z⁴ A-C⁴ and paginated 1–164 (20), 1–23 (1); woodcut printer's device (Vaccaro fig.363) on title and sub-title, another version on last page, sixteen woodcuts printed with the text, woodcut initials and ornaments. — From the library of Charles Spencer, third Earl of Sunderland (1674–1722), the bold ink shelfmark of his library on verso of first free-endpaper and, beneath, pencil shelfmark of Blenheim Palace Library; sold at auction 1881–1883 by the Duke of Marlborough, where purchased by Quaritch (their commemorative exlibris added 1883).¹ Later bookplate of the Rt. Hon. Dodgson Hamilton Madden. — The binding clumsily restored; internally a clean and fresh copy.

References: BM, STC Italian, p.303; Adams S-604; Mortimer, Italian, 211; Pollard, Dyson Perrins, 289 (that copy now = Rosenwald 859); European Americana 556/42; Salvatore Bongi, *Annali di Gabriel Giolito de'Ferrari da Trino di Monferrato stampatore in Venezia* (Rome 1890–1897), I, pp.485–487 ('Una buona copia della *Caccia* può far parte d'ogni nobile collezione di libri italiani, e merita un prezzo sopra l'ordinario'); Schwerdt I, 207; Souhart 421; Ceresoli pp.472–473

Only printing of a work on field sports in *ottava rima*, dedicated to Ercole d'Este, and illustrated by sixteen woodcuts, heralded as 'one of the most beautiful [books] ever issued under the sign of the Phoenix'.² The woodcuts had been designed for Dolce's translation of Ovid, published by Giolito in 1553, and their re-use here is defended by the author (1518–1582) in the dedicatory preface to Book IV. Among the blocks borrowed is a world map (103 × 166mm) showing Newfoundland.³ At the end is printed Giovanni's translation of the *Sphaera* of Proclus Diadochus.⁴

¹Seymour de Ricci, *English Collectors of Books & Manuscripts (1530–1930) and their Marks of Ownership* (reprint New York 1969), pp.38–40 (typical Sunderland shelfmark reproduced). ²A.J. Butler, 'The Gioliti and their press at Venice', in *Transactions of the Bibliographical Society* 10 (1909), p.97 (folio A3 recto reproduced). ³Rodney W. Shirley, *The Mapping of the World. Early Printed World Maps 1472–1700* (London 1983), no.95. ⁴Riccardi, *Biblioteca matematica italiana* (reprint Bologna 1985), II, ii, cols.429–430. Maria Luisa Righini-Bonelli erroneously states in the *Dictionary of Scientific Biography*, 3 (New York 1971), p.558, that the *Libellus de circulis sphaerae* was first translated into Italian by Egnatio Danti, in 1573.

- 43 GUARINI, Marcantonio. — *Compendio historico dell' origine, accrescimento, e prerogative delle Chiese, e luoghi Pij della Città, e Diocesi di Ferrara, E delle memorie di que' Personaggi di pregio, che in esse son sepelliti: In cui incidentemente si fa menzione di Reliquie, Pitture, Sculture, ed altri ornamenti al decoro così di esse Chiese, come della Città appartenenti*. Ferrara, Heirs of Vittorio Baldini, 1621. — Bound in Seventeenth-century reversed calf, covers decorated by armorial insignia of Gaspard Coignet, his cypher on spine. £ 875

Quarto, (246)ff., signed †⁴ A-Z⁸ Aa-Ff⁸ Gg⁶ a⁴ and paginated (8) 1-475 (9); woodcut on title-page, printer's device on Gg⁶ verso, woodcut initials and ornaments. — Exlibris circa 1850 of Giacomo Manzoni on front pastedown (Bragaglia 1964). — Spine cracking and binding abraded and rubbed, internally in fine state of preservation.

References: Fossati Bellani 2782; Schlosser Magnino p.584; Lozzi 1696; BL, Italian 17th century Books, p.425; Michel IV, p.96; three copies reported to the National Union Catalog (volume 221, p.242)

First edition of a description of the churches in the diocese of Ferrara, setting out precisely the details of their foundation and patronage, often extracted from local records, and mentioning particularly their works of art. A supplement was published in 1670.

The original owner of our copy, Gaspard Coignet de la Thuilerie (1596-1653), was French ambassador in Venice in 1630; see Olivier, Hermal & Roton, *Manuel de l'amateur de reliures armoriées françaises* (Paris 1928), 1463.

- 44 HILLESSEMIUS, Ludovicus. — *Sacrarum antiquitatum monumenta; patriarcharum, regum, prophetarum, & virorum verè illustrium veteris Testamenti, Imaginibus & Elogiis apparata atque inscripta*. Antwerp, Christopher Plantin, 1577. — Bound in blue morocco, by Duru, dated 1852.

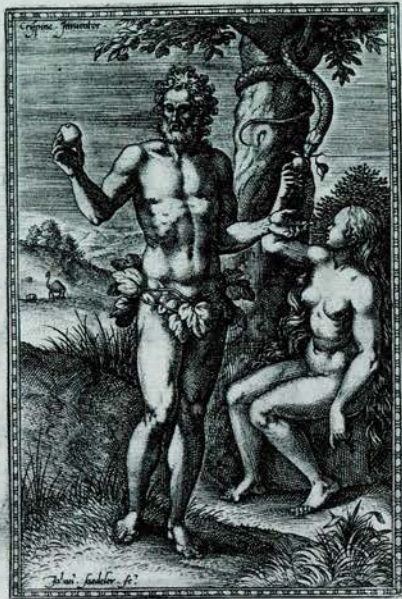
£ 1850

Octavo, (66)ff., signed †⁸ A-F⁸ and paginated (16) 1-96; printer's woodcut device on title-page (Voet no.29), engraved portrait of the author (130×90mm, platemark) on folio A2 recto, and thirty-nine engravings and etchings printed with the text (circa 115×75mm, platemarks). — Engraved exlibris of Van der Helle of Lille (sale Paris 1868). — Extreme margins of some leaves very lightly browned, otherwise a well-preserved copy with good impressions of the prints.

References: BM, STC Dutch, p.95; Adams H-561; Leon Voet, *The Plantin Press (1555-1589). A Bibliography* (Amsterdam 1980-1983), 1335; M. Funck, *Le Livre belge à gravures. Guide de l'amateur de livres illustrés imprimés en Belgique avant le XVIIIe siècle* (Paris & Brussels 1925), pp.184-186, 333; Praz p.369; Rosenwald 1201; two copies only (Library of Congress and University of Iowa) reported to the National Union Catalog (volume 246, p.292)

Only edition of this pious compilation with thirty-nine quasi-emblematical illustrations of Old Testament figures from Adam to Judas Maccabeus. The author (1515-1575), humanist and sometime burgomaster of Andernach, dedicates his book to the Palatine count Albert, at Andernach, in 1574. It was posthumously published by his heirs with testimonials contributed by Joannes Latomus, Hieronymus Berchemius, and anonymous authors.

In this copy seven of the thirty-nine text illustrations bear the signature in the plate of their designer, Crispijn van den Broeck, called Paludanus (1524-1591), and two illustrations are signed with the monogram of another artist in regular employment at the Plantin press, Pieter IV van der Borch (1545-1608). From the evidence of a group of preparatory drawings at Windsor, twenty-five of the unsigned illustrations can be firmly attributed to Van den Broeck. The five remaining subjects for which drawings do not survive at Windsor most probably also were drawn



Genesis 1. Primus ego à magni formatus origine mundi,
Humani generis nobile cernor opus.

Cuncta

Cuncta suo postquam diuina potentia verbo
Condidit, e prima me quoque sinxit humo.
Effigiemq. suam, diuina mentis ab ortu,
Turaq. per terras, imperiumq. dedit.
Addidit & sociam, felicem misit in hortum:
Diuina fuerat constitus ille manu.
Arbor erat culti mediis penetrantibus horti,
Hac una vetuit carpere poma Deus.
Distaq. mors poena est, temerata nocentibus ausis
Lex fuit, hanc culpam noxius anguis habet.
Inde graui sors dira malo se fudit in orbem,
Et varij nimium triste laboris opus.
Ob scelus admissum subito florentibus hortis
Pellimur, exilio terra colenda datur.
Concidit à leta deiectus origine mundus,
Cunctaq. posteritas crimina nostra luit.
Sed tua nos pietas, genitor mitissime, calo
Respicit, atque noua pectora firmat ope.
Tu sanctum terris promittis ab aethere germen,
Vt repares lapsae nobile gentis opus.
Ignotas hominib. vias ad sidera pandas,
Diuina soluas crimina nostra manu.
Interea quodcunque aut, sub mole malorum
Degitur, atque animis insita noxa manet.
Succurrit genitor, caelesti germine misso
Alma salus magni munere parata Dei est.
Sustulit hic nostrae monumenta nocentia culpae,
Reddimur & summo gens rediit iura Deo.

Genesis 2.

Genesis 3.

A 3 ABEL.

44. Engraving by Johannes I Sadeler after a design by Crispijn van den Broeck

by him.¹ The printmakers were Johannes I Sadeler (1550–circa 1600) and Abraham de Bruyn (1540–1587). Sadeler engraved the author's portrait and thirty-seven of the text illustrations, signing twelve plates. The two subjects designed by Pieter van der Borch, Moses and Nathan, were etched by De Bruyn.² In 1602 the plates were offered for sale by Frans II Raphelengius and Hollstein records their use in Vondel's *De Helden Godes des Ouwden Verbonds* (Amsterdam 1727) and of six reworked prints only in D.P. Pers' *De laetste vernieuwde urania* (Amsterdam 1756).

The bibliographers have not observed that while all copies of this book have a portrait and thirty-nine text illustrations, there are variants of two or perhaps three subjects. The copies in the British Library and Victoria & Albert Museum both include a print of Moses (p. 26) designed by Van den Broeck, in which the landscape background features, on the left: Adoration of the brazen serpent, and on the right: Moses on the mountain. The print in our copy was designed instead by Van der Borch and bears his monogram together with that of the engraver De Bruyn. Here an encampment is depicted in the landscape background and the small tablet is held rather than supported by the Patriarch. The plate of Nathan (p.42) in our copy is identical to that appearing in the British Library and Victoria & Albert Museum copies in having the monograms of Van der Borch and De Bruyn etched in the metal. The same print in the Museum Plantin

Moretus copy, described by Voet, is not signed by any engraver. Since the Moses print in the MPM copy is from the plate designed by Van den Broeck, Voet erroneously concluded 'There is no evidence that A. De Bruyn worked on these illustrations'.

¹Leo van Puyvelde, *The Flemish Drawings at Windsor Castle* (London 1942), pp.10-12, nos.4-39, incorrectly stating that all the sheets at Windsor were engraved for this book. ²Hollstein, *Flemish and Dutch Etchings Engravings Woodcuts*, III (Amsterdam 1951), p.107, nos.4-5; volume IV (Amsterdam 1951), p.8, no.383; and volume XXI (Amsterdam 1980), pp.96-97, nos.72-110 and p.183, no.598 (author's portrait). An unlocated copy of the book described by J. Schwab, *Ludwig Hillesheim, Humanist und Bürgermeister von Andemach im 16. Jahrhundert* (1906), p.89, note 2, included De Bruyn's etchings of Moses and Nathan, and in addition a De Bruyn etching of Adam.

- 45 ISEPPI, Giovanni. — *Esposizione di una nuova macchina per escavare il fango di sotto acqua*. Venice, Giovanni Battista Casali, 1776. — Bound in a modern wrapper fashioned from contemporary paste-paper. £ 1100

Octavo, (8)ff., signed A⁸ (blank A8) and paginated 1-14 (2), plus two folding engravings by M.S. Giampiccoli after designs of the author. — Exlibris of U. Manganeli. — A well-preserved copy.

References: Manlio Brusatin, *Arte della meraviglia* (Turin 1986), 106; Riccardi I, col.652 (locating a copy in the Marciana); Leo S. Olschki, *Choix de Livres anciens rares et curieux*, 7134; Cicogna 5268; one copy (CLU) reported to the National Union Catalog (volume 272, p.476)

A description of the 'Tromba rovescia', a remarkable machine invented by Iseppi for dredging mud from the Venetian Lagoon. The two plates were unknown to Luigi Alpago-Novello, cataloguer of the book illustrations and separate prints of Marco Sebastiano Giampiccoli (1706-1782).¹

¹L. Alpago-Novello, 'Gli incisori bellunesi. Saggio storico-bibliografico', in *Atti del Reale Istituto Veneto di scienze, lettere e arti* 99 (1939-1940), pp.500-523.

- 46 [JESUITS. Oberdeutsche Ordensprovinz]. — *Fortitudo Leonina in Vtraque Fortvna Maximiliani Emmanuelis ... Secundum Heroica Majorum suorum exempla Herculeis Laboribus repraesentata*. Munich, Sebastian Hauser for Maria Susanna Jäcklin, 1715. — In a contemporary German calf binding, back gilt. £ 2450

Folio, (194)ff., signed *² a-g² A-Z² Aa-Zz² Aaa-Mmm² a-z² aa-hh² and paginated (32) 1-232, 1-124, engraved title included as folio *1 (verso blank), thirty-five half-page engravings (180×255mm, platemarks) and forty smaller engravings (40×105mm, platemarks) are printed with the text; plus fifteen full-page and one double-page inserted engraved plates. — Engraved armorial exlibris of Rupert Joseph Anton Fugger, graf zu Babenhausen (sold with the residue of the Fugger library by Sotheby's, London, 5 December, 1991, lot 117). — Occasional spotting or light staining, leather at the head of spine chipped away, otherwise in remarkably fine state of preservation.

References: Lipperheide Da32; Praz p.565; Black & Weston 1540; John Landwehr, *German Emblem Books 1531-1888. A bibliography* (Utrecht 1972), 194 (describing a copy with a plate by Harrewyn that is not part of the book); Carlos Sommervogel, *Dictionnaire des ouvrages anonymes et pseudonymes publiés par des Religieux de la Compagnie de Jésus* (Paris 1884), 327; seven copies located by the National Union Catalog and Supplement (volume 280, p.225); no copy in the British Library

A poem in praise of the Elector of Bavaria, Maximilian II Emanuel (1662-1726) published in connection with festivities celebrating his return to Munich from France, after the Treaty of

Baden, in March 1715. The poem is accompanied by biographical notices of members of the ruling house of Bavaria, from Theodorus I (died 511) to Ferdinand Maria (1636-1679), and by verses addressed to the Elector's wife, Therese Kunigunde, and their six children. The authors are anonymous, being only identified as members of the twelve Jesuit houses of the Oberdeutsche Ordensprovinz.¹

The book is distinguished by several series of engraved illustrations by prominent book illustrators from Munich and Augsburg, depicting the Residenz at Munich, portraits of princes of the house of Wittelsbach, allegorical and emblematical subjects. The fine allegorical title-page was engraved by the local artist Franz Xavier Spaett, subsequently Hofkupferstecher at the Munich court, from a design by Cosmas Damian Asam (1686-1739). An allegorical sub-title, comparing the Elector to Odysseus and his wife to Penelope in her Venetian exile, and four full-page portraits, also were designed by Asam, and were engraved by Johann Jakob Kleinschmidt (1687-1772) and by Andreas Matthäus Wolfgang (1660-1736) respectively.

The series of biographical notices preceding the poem is illustrated by eight anonymous full-page plates, each having five medallion portraits, by two full-page plates of genealogy engraved by Gabriel Bodenehr the Elder (1660-1736), and by forty engraved oval emblems. The poem itself is illustrated by twenty-four half-page emblems of incidents in the life of the Elector Maximilian II Emanuel, engraved by Karl Remshard (1678-1735), and there is a further engraving by Remshard after C.D. Asam of the Elector's son Albert. In this copy two of the half-page emblems are corrected by paste-on cancels (nos. VII and XXIV). Completing the illustration is a fine double-page engraving by Johann August Corvinus (1683-1738) after C.D. Asam, depicting the Munich Residenz with an ephemeral equestrian statue of the Elector erected before its western façade. On a tablet beside the statue are views of the twelve houses of the Oberdeutsche Ordensprovinz.²

¹The book was also published under the imprint of Johann Gastl as *Descriptio historica utriusque fortunae Maximiliani Emmanuelis* in 1715; see Faber du Faur, *German Baroque Literature in Yale University Library* (New Haven 1958), no.1853, and Landwehr, *German*, 195. ²This plate and the two allegorical title-pages are discussed and reproduced in the exhibition catalogue *Kurfürst Max Emanuel: Bayern und Europa um 1700*, Altes und Neues Schloss, Schleissheim (Munich 1976), pp.209-212, nos.476-479.

- 47 KIRCHER, Athanasius. — *Kircherus Jesuita Germanus Germaniae redonatus: sive Artis Magnae de Consono & Dissono Ars Minor; Das ist, Philosophischer Extract und Auszug, aus dess Welt-berühmten Teutschen Jesuitens Athanasii Kircheri von Fulda Musurgia Universali, in Sechs Bücher verfasset, Darinnen die gantze Philosophische Lehr und Kunstwissenschaft von der Sonis ... Ausgezogen und verfertiget, auch mit einem nötigen Indice gezieret*. Schwäbisch Hall, Johann Laidig & Johann Gräter, 1662. — In a contemporary vellum binding. £ 2950

Octavo, (208)ff., signed)?(⁸ A-Z⁸ Aa-Bb⁸ and paginated (16) 1-375 (25); printed music. — In excellent state of preservation.

References: RISM, *Ecrits imprimés concernant la musique*, edited by François Lesure (Munich 1971), pp.449-450; compare Gerhard Dünnhaupt, *Personallbibliographien zu den drucken des Barock* (second edition Stuttgart 1991), p.2333, and Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus ... Nouvelle édition* (Brussels & Paris 1893-1932), 1052; two copies only (Library of Congress & Boston PL) reported to the National Union Catalog and Supplement (volume 297, p.457); not in B.L. Merrill, *Athanasius Kircher ... An exhibition of his works in the Harold B. Lee Library* (Provo 1989); no copy in the British Library

Only edition of a German translation of the major part of Kircher's *Musurgia Universalis* (Rome 1650), 'one of the really influential works of music theory ... drawn upon by almost every later German music theorist until well into the Eighteenth century' (*The New Groves*, X, pp.73-74).

The translation was sponsored by Franz von Limburg, who had visited Kircher at his museum in Rome in 1657 and acquired a 'sonderbarer Affection gegen dem Herrn Kirchero, und dessen Musurgischem Kunstwerck' (dedication, folio)(4 recto). Somewhat surprisingly, Von Limburg selected a Protestant clergyman of Bächlingen (Hohenlohe), Andreas Hirsch, well-known by his theological writings, to undertake the translation. Hirsch translated books 1-2, 6-7, 9-10 of the *Musurgia Universalis*, omitting books 3-5, 8, and part of book 6; on the merits of his translation, see Ulf Scharlau, *Athanasius Kircher als Musikschriftsteller* (Marburg 1969), pp.47-50.

- 48 LAIRESSE, Gérard de. — *Groot Schilderboek, Waar in de Schilderkonst In al haar deelen grondig werd onderweezen, ook door Redeneeringen en Prentverbeeldingen verklaard ... Tweden druk, vermeerderd met des Schryvers Levensbeschryving*. Haarlem, Johannes Marshoorn, 1740. — Uniformly bound in contemporary quarter-roan. £ 750

Two volumes, quarto. I: (524)ff., signed *-*****⁴ A-Z⁴ Aa-Zz⁴ Aaa-Mmm⁴ Nn² and paginated (56) 1-434 (34); plus engraved title-page, engraved portrait of Lairese, and fifty-one plates (of which six folding). II: (214)ff., signed a-z⁴ aa-zz⁴ aaa-ggg⁴ hhh² and paginated 1-400 (28); plus fifteen engraved plates. — In excellent state of preservation.

References: Berlin Katalog 4626; Vagnetti p.438; three copies reported to the National Union Catalog and Supplement (volume 312, p.170)

Second edition in the original Dutch of this encyclopaedia of the art of painting, discussing the technical skills and optical devices needed to paint the human figure, landscape, flowers, and architecture, iconography, colour, shadow, proportion, and perspective, with at the end a discourse on printmaking.¹ The author (1641-1711) was a classicizing painter of allegories and historical subjects, often labelled the 'Dutch Poussin'. He learned printmaking from Michael Natalis, and produced an *oeuvre* of about 130 prints. After Lairese lost his sight in 1689-1690, he lectured before the academy Ingenio et Labore on the theory and practice of art, and those lectures, transcribed and probably edited by his artist son, Abraham, served as the basis for a book on drawing, published in 1701, and the present work, originally printed at Amsterdam in 1707.² It obtained European celebrity through English, German, and French translations.

The preliminaries of this new edition are enlarged by Arnold Houbraken's biography of Lairese and an 'Opdracht' to Matthias Willem van Valkenburg, dated 1740 by the printer Johannes Marshoorn; otherwise text and illustration are identical in both editions. Among the artists who collaborated in producing the numerous and fine plates were Aalbert Meyiering, Gerrit Rademaker, and Philip Tiedeman as draughtsmen, and Pieter van den Berghe, Abraham de Blois, Gilliam van der Gouwen, Carel van der Hem, Cornelis van Jagen, Jan Gerard Lairese, Mattys Pool, Jacobus Schynvoot, Gisbert Schouten, and Daniel Stoopendaal as engravers. Several illustrations are derived from those prepared by Poussin for the first edition of Leonardo's *Trattato*.³

¹Arno Dolders, 'Some remarks on Lairese's *Groot Schilderboek*', in *Simiolus* 15 (1985), pp.197-220. ²The 'editions' of 1712, 1714, and 1716 listed by J.J.M. Timmers, *Gérard Lairese* (Amsterdam 1942), pp.81-83, are in fact reissues of the sheets of 1707. ³Jaap Bolten, *Method and Practice. Dutch and Flemish Drawing Books 1600-1750* (Landau 1985), pp.226-228 (three reproductions from our 1740 edition).

- 49 LANTERI, Giacomo. — *Duo libri del modo di fare le fortificationi di terra intorno alle Città, & alle Castella per fortificarle. Et di fare così i Forti in campagna per gli alloggiamenti de gli esserciti; come anco per andar sotto ad una Terra, & di fare i Ripari nelle batterie*. Venice, Bolognino Zaltieri for Francesco Marcolini, 1559. — Bound in contemporary flexible vellum. £ 1800

Quarto, (68)ff., signed Aa–Cc⁴ Dd² A⁴ B² C–M⁴ N² P² Q⁴ and irregularly paginated (8) 7–26 1–10 15–104 107–113 (1), plus two folding woodcuts paginated 11–14 and 105–106 (230 × 295mm and 255 × 273mm, borderlines); device on title-page, Marcolini device on sub-title ('Veritas odium parit'), about fifteen woodcuts in the text, historiated initials. — Damp-stained in bottom corner, but otherwise in good original state of preservation.

References: Scipione Casali, *Gli annali della tipografia veneziana di Francesco Marcolini*, edited by Alfredo Gerace (Bologna 1953); 127; BM, STC Italian, p.369; Adams L-167; Berlin Katalog 3510; D'Ayala p.103; Manzi 22; Cockle 770; Venezia e la difesa del Levante 224; Bury, 'Renaissance architectural treatises', p.493

First edition of a treatise on earthen fortifications by a professional soldier-adventurer successively employed by Philip II of Spain (for whom he designed forts on the North African coast), the Republic of Venice, the Papacy, and several Italian princes.¹ The originality of the treatise was questioned by Luigi Marini, who suspected it plagiarises a lost work on earth-built fortifications which Francesco de' Marchi is said to have written in 1555.² Horst de la Croix detects in it the influence of Battista della Valle, whose treatise was first published at Naples in 1521.³ The illustrations show polygonal bastions constructed of wood-reinforced stamped earth, which are promoted by the author as the equal of masonry structures, not merely temporary expedients.

Lanteri was instructed in mathematics by Girolamo Cataneo and treated the design of fortifications as a geometrical problem, generally ignoring the local conditions of the terrain in which the fortress was to be built. In 1557, he had published *Due dialoghi ... del modo di disegnare le piante delle fortezze secondo Euclide*, which established military architecture as a branch of the mathematical sciences.⁴

¹G. Vivenza, 'Giacomo Lanteri da Paratico e il problema delle fortificazioni nel secolo XVI', in *Economia e Storia* 22 (1975), pp.524–530 especially; C. Promis, *Della vita e delle opere degli italiani scrittori di artiglieria, architettura e meccanica militare* (Turin 1841), II, pp.110–112. ²L. Marini, *Architettura militare di Francesco de' Marchi* (Rome 1810), I, i, p.27.

³H. de la Croix, 'The Literature on Fortification in Renaissance Italy', in *Technology and Culture* 4 (1963), p.41.

⁴Cicognara 542; Pollak 31.

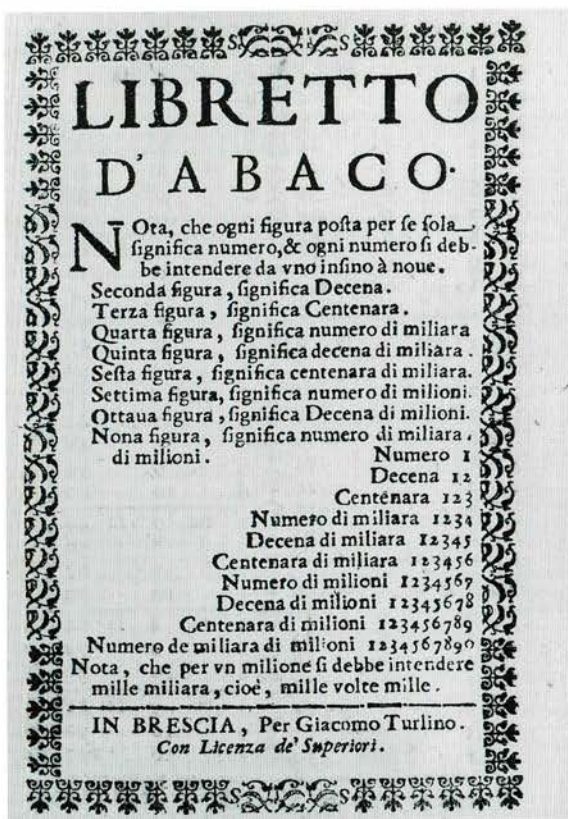
- 50 LIBRETTO. — *Libretto d' abaco*. Brescia, Giacomo Turlini, [undated; circa 1612–1630]. — Bound in modern vellum. £ 1500

Octavo, (8)ff., unsigned and unpaginated; each page enclosed within border of type ornaments, woodcut on last page for 'Moltiplicare per modo di Quadrato'. — In very good state of preservation.

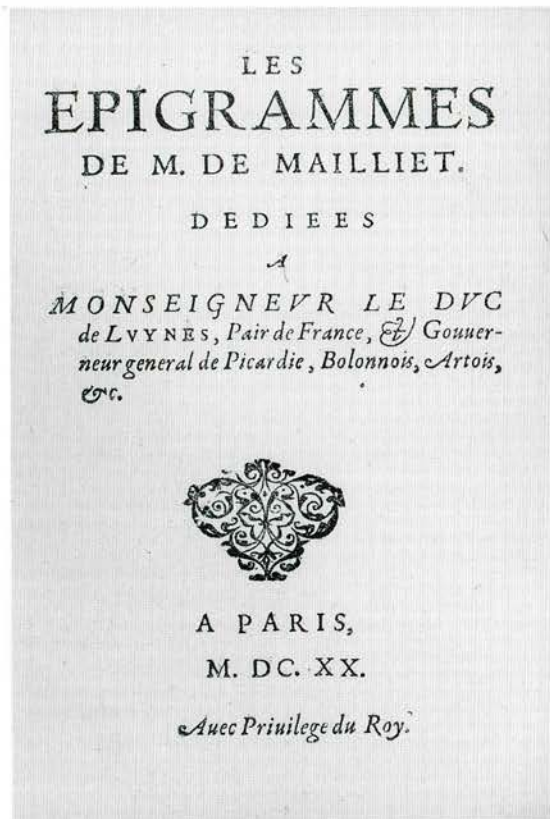
Reference: Ugo Spini, *Le edizioni bresciane del Seicento. Catalogo cronologico delle opere stampate a Brescia e a Salò* (Milan 1988), no.967

This handbook provides a multiplication table, the proof of sevens, and closes with traditional problems of a mercantile character. The copy located by Spini, in the Biblioteca 'Carlo Viganò' dell'Università Cattolica at Brescia, seems to be the only one recorded.¹ The undated edition can be assigned to the period 1612–1630 on the basis of the printer's dated production.²

Approximately fifteen editions of the *Libretto dell'Abaco* are known, uniformly eight folios in



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extent, the earliest printed about 1520.³ The present edition may be related to one printed by Damian Turlini in 1619 (Spini 316).

¹This edition not recorded by Jochen Hoock & Pierre Jeannin, *Ars Mercatoria: Handbücher und Traktate für den Gebrauch des Kaufmanns* (Paderborn 1991-1993). ²U. Vaglia, *Stampatori e editori bresciani e benacensi nei secoli XVII e XVIII* (Brescia 1984), pp.218-236, for biographical details. ³The earlier editions are listed by Warren Van Egmond, *Practical Mathematics in the Italian Renaissance. A Catalog of Italian Abacus Manuscripts and Printed Books to 1600* (Florence 1980), pp.321-322; see also, Pietro Riccardi, *Biblioteca matematica italiana* (reprint Bologna 1985), I, ii, col.38; V, col.90; VII, col.53.

- 51 LORGNA, Anton Mario. — *Fabbrica ed usi principali della squadra di proporzione*. Verona, Stamperia Moroni, 1768. — Bound in contemporary vellum over boards. £ 850

Quarto, (40)ff., signed *6 A-G⁴ H⁶ and paginated (12) 1-67 (1), plus two folding eplates engraved by Dionigi Valesi; engraved vignette on title by Domenico Lorenzi. — Exlibris *John Smith Esq.r*; ownership inscription of Brent Gation-Maxfield, dated 1960; exlibris *John Harris*. — In very good state of preservation.

References: Riccardi II, ii, col.47; Giuseppe Boffito, *Gli strumenti della scienza e la scienza degli strumenti* (Florence 1929), p.84

A treatise by a Venetian engineer (1730-1796), professor in the military college at Verona, describing the construction and operation of a new instrument capable of performing arithmetical, algebraic, geometrical, and trigonometrical operations, useful to the navigator and hydrographer, artilleryman and surveyor. In the preface, Lorgna distinguishes his *squadra* from Galileo's *compasso di proporzione* and extolls its superiority.

- 52 LUPICINI, Antonio. — *Architettura militare. Con altri Auvertimenti appartenenti alla Guerra*. Florence, Giorgio Marescotti, 1582. — Bound in contemporary flexible vellum. £ 1700

Quarto, (40)ff., signed as usual A-D⁴ F-L⁴ and paginated 1-32, 41-88, plus a folding plate (with signature letter E, measuring 200 × 275mm borderline) inserted at p.40; four full-page woodcut illustrations in text, Marescotti's ship device on title-page. — Lightly waterstained in fore-margins, other light paper discolouration and minor defects, tear in folding plate repaired without loss.

References: BM, STC Italian, p.398; Berlin Katalog 3515; Manzi 55; D'Ayla p.105; Cockle 783; Riccardi I, ii, col.59; Gamba 1497; Bury, 'Renaissance architectural treatises', p.495

First edition, dedicated by Lupicini (*circa* 1530-1598) to his patron Francesco I de' Medici, at whose behest in 1578 he had entered the service of the emperor Rudolph II. After 1584 Lupicini was employed to improve the defences of Venice and latterly as hydraulic engineer by the Gonzaga family; he was a prolific writer.¹

Direct experience of siege warfare in 1552 at Montalcino and Monticchiello taught Lupicini the importance of making the flanks as strong as possible and in our work he recommends that ten cannon be installed per flank — four or six were called for normally — arranged on three levels, so that the defenders would always be able to match opposing firepower.² Unlike many contemporary military architects, Lupicini believed in the superior authority of the engineer over the theoretician (chapter 1, p.30). Also remarkable is the interest he shows in the civilian aspect of his plans. On the folding woodcut illustration, a church is situated off the central piazza, placed in line with the city's two gates.³

¹Paolo Carpeggiani, 'Sull'attività mantovana (1585-1606) di Antonio Lupicini', in *Arte Lombarda* 49 (1978), pp.84-94. Cf. Pollak 34. ²Horst de la Croix, 'The Literature on fortification in Renaissance Italy', in *Technology and Culture* 4 (1963), p.42. ³H. de la Croix, 'Military architecture and the radial city plan in sixteenth century Italy', in *The Art Bulletin* 42 (1960), pp.284-285.

- 53 MAFFEI, Francesco Scipione, *Marchese*. — *La Verona illustrata. Ridotta in compendio principalmente per uso de'forestieri. Con varie aggiunte. Premessa in ristretto la Vita del Marchese Scipione Maffei. Parte prima* [Second title-page:] *Parte seconda*. Verona, Stamperia Moroni, 1771. — Uniformly bound in contemporary patterned paper over thin boards, original printed lettering-pieces on spines. £ 575

Two volumes, octavo, (116, 90)ff., signed *-***8 ****4 A-L⁸, A-L⁸ M² and paginated 1-51 (5) 1-176, 1-173 (7); plus portrait-frontispiece of Maffei and six folding plates in first volume, another seventeen plates in volume two. — In perfect state of preservation.

References: Fossati Bellani 2487; Borroni 10106

An abbreviated version by Pietro Montanari of the earliest guidebook to Verona, compiled by Francesco Scipione Maffei (1675-1755) and first published as *Verona Illustrata* in 1731-1732. The new edition is dedicated to Alvise Mocenigo II by its editor; it was reprinted by the Stamperia Moroni in 1795.¹ The six folding engravings in volume one are measured views, plans, sections and details of the amphitheatre (Teatro Romano), of which one is signed by the engraver Cristoforo dall'Acqua (1734-1787). The same printmaker signs the plan of the city in the second volume.

¹Cicognara 4385; Schlosser Magnino p.567.

- 54 MAILLIET, Marc de. — *Les Epigrammes ... Dediees a Monseigneur Le Duc de Luynes, Pair de France, & Gouverneur general de Picardie, Bolonnois, Artois, &c.* Paris, [publisher not named], 1620. — In a Nineteenth-century red morocco binding, by Thibaron, insignia of Camille Aboussouan stamped on front cover at later date. £ 1650

Octavo, (60)ff., signed A⁴ A-G⁸ and foliated (8) I-III (1); typographical ornament on title-page, head-piece, initials. — Exlibris of Ernest Labadie; two versions of Camille Aboussouan's bookplate, and insignia on front cover (his sale Sotheby's, London, 18 June 1993, lot 591). — In very good state of preservation.

References: Roméo Arbour, *L'ère baroque en France. Répertoire chronologique des éditions de textes littéraires* [1585-1643] (Geneva 1977-1985), 9804 (locating five copies);¹ Cioranescu 44368; Brunet, *Manuel du Libraire* (Paris 1865), III, 1318; no copy in British Library, none located by National Union Catalog (cf. volume 356, p.152), nor by RLIN

A collection of 360 epigrams, 'sont obscènes pour la plupart' (Brunet), organized under rubrics such as 'Paroles d'une Courtisane', 'Paroles d'une ieune, & belle Damoiselle, la premiere nuit de ses nopces' and '... apres auoir receu le second seruice', 'Resolution d'une fille de garder sa Virginité', 'D'un bastard qui blasmoit le mariage', 'Un homme qu'on croit soüillé du peché de Sodome, parle à une Damoiselle, dont il est hay'. Our book is dedicated by its author to the duc de Luynes and published under a royal privilege (for six years) granted January, 1620. A second edition apparently dedicated to 'Monsieur le President de Chevry', appeared in 1622.²

The author (Bergérac circa 1568 – Paris 1628), by every account a bizarre character,³ visited England, and addresses here 'une courtizane Angloise', 'Deux Damoiselles regardant par la fenestre la ceremonie qu'on fait à la creation du Maire de Londres', as well as King James I. Two works by Mailliet were printed in London in 1617, an ode and a ballet *livret*, both in French (Revised STC 17198-17199, locating only British Library copies).

¹Bibliothèque de l'Arsenal, Paris; Bibliothèque Mazarine, Paris; Bibliothèque municipale de Troyes; Bibliothèque municipale de Lyon; Bibliothèque municipale d'Aix-en-Provence (Méjanes). ²Arbour 10647; Cioranescu 44369.

³Cf. *Nouvelle biographie générale*, 32 (Paris 1860), cols.882-885.

See reproduction of title-page on page 40

- 55 MALAGIGI. — *La Sala di Malagigi. Di nuouo ricorretta.* Siena, 'alla Loggia del Papa', 1606. — Bound in early Twentieth-century blue morocco, gilt arabesque on covers. £ 385

Quarto (200 × 145mm), (6)ff., signed A⁶, unpaginated, composed with Roman types (except drop-title); woodcut on title-page (73 × 100mm), another at end (95 × 85mm). — Washed copy.

References: Sander 4139 *bis* (citing a De Marinis catalogue of 1922); Kristeller 251h, fig.52 (locating copies in the Biblioteca Ambrosiana and Biblioteca Trivulziana at Milan); no copy in British Library

The romance of Lucrezia, Moorish queen of Soldan, and Malagigi, prince of Dardona, here presented in eighty-two octaves.¹ According to Melzi, 'In queste ultime edizione il testo offre varietà di lezioni e cambiamenti di stanze'.² Kristeller identified our title-woodcut of a knight in armour surrounded by devils as one made for Luigi Pulci's *Morgante maggiore* in 1500. The woodcut on the last page shows a magician sitting in a circle of devils, one of them flying through the air, and is described by Kristeller as 'early fine cut'.

¹Orietta Pasotti, 'Dai cantarsi ai poemi cavallereschi: Prestigio e crisi del mago Malagigi', in *Rassegna della Letteratura Italiana* 95 (September-October 1991), p.48. For a check-list of editions (first Florence 1483/1484), see the appendix 'Romanzi cavallereschi stampati tra il 1470 e il 1600' to Marina Beer, *Romanzi di cavalleria* (Rome 1987). ²Gaetano Melzi, *Bibliografia dei romanzi di cavalleria in versi e in prosa italiani*, ed. P.A. Tosi (Milan 1865), p.269.

- 56 MASSA, Nicola. — *Liber de morbo Gallico: nouiter editus: in quo omnes modi possibiles sanandi ipsum: mira quadam & artificiosa doctrina continentur: ut studioso lectori patebit. Addita est Epistola ad eximium Thomam Cademustum in qua quamplurima ad perfectionem operis totius, & multarum aliarum egritudinum curam leguntur*. Venice, Francesco Bindoni & Maffeo Pasini, 1536 — In a modern half-morocco binding. £ 1350

Quarto, (51) of 52 ff. (wanting final blank), signed A-N⁴ (-blank N⁴) and foliated 1-51; title enclosed by full-page woodcut border. — Inscription on title-page *Del Dottore Antonio Santo Peroni* and marginalia apparently by the same Eighteenth-century hand. — Occasional worming in margins and waterstains.

References: Durling 2993; Sander 4424; European Americana, 536/13; Waller 6300; Stillwell 449; this edition not in the Wellcome Historical Medical Library

Third edition of Massa's earliest publication, a description of the symptoms and effects of syphilis, and its treatment, in which the letter of Tommaso Cadamosto is printed for the first time. Nicola Massa graduated in surgery from the Venetian college of physicians in 1515 and in arts and medicine from the same college in 1521; in 1524 he became physician to the Scuola di S. Giorgio and the Nunnery of the Sepulchre.¹ The first edition of this work appeared in 1527 with a colophon misdated 1507; it was reprinted in 1532.² The present third edition includes the letter (folios 2-7) addressed to Pope Paul III by Tommaso Cadamosto, dated at Venice 28 May, 1536. No earlier edition is in the British Library.³

In Massa's view, syphilis was a new disease which had first appeared in Italy at the time of the Siege of Naples, in 1494. It was, he believed, conveyed primarily by sexual intercourse, but could sometimes be spread by non-sexual contact, or even be generated spontaneously in the body. He describes its symptoms clearly and vividly, mentioning cases he had seen where the nervous system was afflicted, leading to paralysis. In searching for treatment, Massa looked outside the ancient pharmacopoeia: he employed mercurial salves from the outset, also guaiac wood, which he administered in strong decoctions drunk two times a day for forty days.

¹R. Palmer, 'Nicola Massa, his family and fortune', in *Medical History* 25 (1981), pp.385-410. L.R. Lind, *Studies in Pre-Vesalian Anatomy* (1975), p.169. ²On the sequence of editions, see P. Krivatsy, 'Nicola Massa's *Liber de morbo gallico* dated 1507 but printed 1527', in *Journal of the History of Medicine* 29 (1974), pp.230-233. The second edition is Durling 2991; Norman Library 1453; *Heirs of Hippocrates. The Development of Medicine in a Catalogue of Historic Books in the Health Sciences Library, the University of Iowa* (Iowa City 1980), no.113 (misdescribed as first edition). ³British Museum, *Short-title Catalogue of Italian Books 1465-1600* (London 1958), p.424.

57 MERCURIALIS, Hieronymus. — *De arte gymnastica Libri sex ... Secunda editione aucti, & multis figuris ornati. Opus non modo medicis, verum etiam omnibus antiquarum rerum cognoscendarum, & valetudinis conseruandae studiosis admodum utile.* Venice, Giunta, 1573. — In a Nineteenth-century Italian quarter-leather binding. £ 1850

Quarto, (176)ff., signed *6 A-C⁸ D¹⁰ E-S⁸ T¹⁰ V⁸ X⁶ and paginated (12) 1-308 (*i.e.* 312, pp.53-56 being duplicated) (28); printer's device on title-page, another version at end, and twenty-four woodcut illustrations, all but one nearly full-page blocks (141 × 134 to 194 × 116mm). — Contemporary Italian heraldic ownership stamp at foot of title-page (imperfectly erased), another stamp on folio *5, inscription dated 1592 at end (see below). — Occasional browning and staining.

References: BM, STC Italian, p.434; Adams M-1321; Mortimer, Italian, 302; Durling 3088; Cockle 921 (note); Besterman p.73; Paolo Camerini, *Annali dei Giunti, Volume primo: Venezia* (Florence 1962), 759

Second edition of a classic work on the gymnastics and games of ancient Greece and Rome, dedicated to the Emperor Maximilian II by the author (1530-1606), a professor of medicine at Bologna and Pisa. Mercuriale describes ancient gymnasia and baths and various types of exercise, from dancing to wrestling, boxing, weight-lifting, and discus-casting, with details of the equipment, techniques, and training schedules appropriate to each sport. He was among the first to realise the importance that all forms of exercise have in maintaining good health, and how specific exercises can affect specific diseases; the last section of the book is devoted entirely to therapeutic exercises.¹

The first edition of the work was dedicated to Cardinal Alessandro Farnese and published at Venice, by Giunta, in 1569, illustrated only by an engraved plan of a gymnasium.² That copperplate is replaced in the present edition by two woodcut plans (folios B3 verso-B4 recto) and twenty-two woodcuts of ancient gymnastic exercises are added. These blocks were cut after drawings made by Pirro Ligorio (*circa* 1500-1583), who in 1568 had succeeded Enea Vico as antiquarian to the dukes of Ferrara. Ligorio's drawings were used also for fresco decorations in two rooms of the Castello Estense.³ In a later edition of Mercuriale's book, the blockcutter is identified as Cristoforo Coriolano, but modern opinion is that another German, Cristoforo Chrieger, was the artist responsible.

This copy is inscribed on folio X6 verso: 'A di 16 di Genaio 1592. Io Gio. benedetto Correntino diedi a m. Antonio Borgarucci L'Inamoramento di Lancilotto, poema uolgare in ottava rima, quale egli pose nella Libreria del sere.mo d'Urbino, in Pesaro, et in cambio di quello ricevetti il presente Libro, cioè L'Arte Gimnastica del Mercuriale tolto dall' istessa libreria'.⁴

¹P.C. McIntosh, 'Hieronymus Mercurialis "De arte gymnastica": Classification and dogma in the 16th century', in *British Journal of Sports History* 1 (1984), pp.73-84. Leonard F. Peltier, 'Geronimo Mercuriali and the first illustrated book on sports medicine', in *Clinical Orthopaedics and Related Research* 198 (1985), pp.21-24. ²For the 1569 edition, see Norman Library 1495; *Morton's Medical Bibliography*, edited by Jeremy M. Norman (Aldershot 1991), no.1986/1; Osler no. 3387; Cicognara 1711. ³Cf. David Coffin, 'Ligorio and the decoration of the late 16th-century at Ferrara', in *The Art Bulletin* 37 (1955), especially pp.177-178, on the sources from which Ligorio obtained a pictorial knowledge of gymnastic exercise; Adriano Cavicchi, 'Appunti su Ligorio a Ferrara', in *L'Impresa di Alfonso II: saggi e documenti sulla produzione artistica a Ferrara nel secondo Cinquecento*, edited by J. Bentini & L. Spezzaferro (Bologna 1987), pp.140-143; Ginette Vagenheim, 'Some newly-discovered works by Pirro Ligorio', in *Journal of the Warburg and Courtauld Institutes* 51 (1988), pp.242-245. ⁴For Antonio Borgarucci, bookseller and advisor to the duke of Urbino, see *Dizionario biografico degli italiani*, 12 (Rome 1970), p.567.

- 58 MILLIONI, Pietro & Lodovico MONTE. — *Vero e facil modo d'imparare a sonare, et accordare da se medesimo La Chitarra Spagnola, non solo con l'Alfabeto, & accordatura ordinarii, ma anco con'un altro Alfabeto, & accordatura straordinarii, nuouamente inuentati ... Con una Regola per imparare il modo d'accordare sei Chitarre, per poterle sonare insieme in concerto, ciascuna per diferente Chiaue*. Venice, Angelo Salvadori, [circa 1620]. — In an old half-vellum binding. £ 2500

Oblong octavo, (32)ff., signed A-D⁸ and paginated 1-64; woodcut of a guitar on title-page, another of the hand (naming the fingers) on verso. — Contemporary ownership inscription on title and heraldic ownership stamp at end. — Lightly browned, the title-page woodcut touched with colour.

Reference: RISM, *Écrits imprimés concernant la musique*, edited by François Lesure (Munich 1971), pp.585-586

Extremely rare first edition of this instruction book for Baroque guitar, in which a special system of chord notation (*alfabeto straordinario*) is introduced, expanding Girolamo Montesardo's system to include dissonant chords, barred chords, and to accommodate *scordatura* tuning. The authors also instruct the reader in proper right-hand technique for the *battute* (strummed style), give further tuning instructions, and chordal accompaniments to popular Italian songs and dances, such as *ciaccona*, *passacaglia*, *gagliarda*, *romanesca*, *aria di Fiorenza*, and *monica* (*The New Groves* XII, p.310).

The immense contemporary interest in the guitar is attested by the twelve editions of this book enumerated in the Répertoire international des sources musicales. The only recorded copy of the present edition is that in the Gemeente Museum at The Hague¹. The sole surviving copy of the next edition (Macerata 1637) is in the British Library². The later editions are equally rare, four only being located by RISM in more than a single copy. The earliest editions in North American libraries are those of 1644 (incomplete copy at Berkeley), 1678 and 1684 (both Library of Congress, no additional copies reported to the National Union Catalog).

¹M.H. Charbon, *Catalogus van muziekbibliotheek: Historische en Theoretische Werken tot 1800* (Amsterdam 1969), p.97.

²*Catalogue of Seventeenth Century Italian Books in the British Library* (1986), p.578. P. Danner, 'Bibliography of Guitar Tablatures 1546-1764', in *Journal of the Lute Society of America* 5 (1972), no.101.

- 59 MUZZONE, Pietro Antonio. — *Il Pianto di Vercelli. Oratione funebre Fatta dal Canonico Teologo Pietro Antonio Muzzone Nelle solenni Essequie di M.R. Christina di Francia ... Celebrate del Duomo dalli illustrissimi signori decurioni, e dal popolo della città Li 24. Genaro 1664*. Vercelli, Nicola Giacinto Marta, 1664. — Bound in old decorative paper boards. £ 900

Folio, (20)ff., signed π^{20} and paginated 1-39 (1), woodcut initial and ornaments; plus full-page engraved plate signed *Bianchi f.* with motto 'Post funera vivet'. — Apparently once contained in a collective volume, with its pagination (85-106) inscribed in upper right corner. Stained in fore-margins, otherwise in good state of preservation.

A volume commemorating the obsequies held for Christina, consort of Victor Amadeus I, duke of Savoy (1606-1663), in S. Eusebio, the cathedral church of Vercelli, on 24 January, 1664. In the dedication (pp.3-6) to Conte Catalano Alfieri, a very detailed description of the service, dated 2 February 1664, the author names one Filippo Peccia Rosa as architect of the *castrum doloris*. The print recording that pyramidal structure is signed merely *Bianchi f* [ecit].

Books printed at Vercelli are uncommon and the town is not represented in the *Catalogue of Seventeenth Century Italian Books in the British Library* (1986). A copy of our book in the Biblioteca del Seminario di Vercelli was located by Ernesto Gorini¹ and others are in the Biblioteca Reale

at Turin² and Getty Center.³ No copy was located in Michel's census of French libraries; none was reported to the National Union Catalog.

¹Ernesto Gorini, *Vercelli nei libri e nelle stampe del Settecento* (Parma 1961), 'Appendice alle Edizioni Vercellesi del Seicento', p.324. The book was unknown to Gorini when compiling his *Edizioni vercellesi del seicento* (Parma 1958).

²Diana Trionfatrice. *Arte di corte nel Piemonte del Seicento*, edited by Michela Di Macco & Giovanni Romano (Turin 1989), p.77 (reproducing the plate). ³Record contributed to the RLIN database.

- 60 NARDI, Jacopo. — *Le Storie della città di Firenze ... doue con tutte le particolarità, che si possono desiderare si contiene ciò che dall' anno 1494 fino all'anno 1531 è successo ... Aggiuntoui un'istruzione per leggere le Storie ordinatamente*. Florence, Bartolomeo Sermartelli, 1584. — In an Eighteenth-century Italian half-calf binding. £ 475

Quarto, (212)ff., signed a⁸ A-Z⁸ Aa-Bb⁸ Cc⁴ and paginated (16) 1-390 (18); woodcut heraldic insignia of Alessandro de' Medici on title-page, his cardinal's hat printed in red. — Exlibris circa 1730 of Giuseppe Martelli of Florence (Bragaglia 541; Jacopo Gelli, *Gli exlibris italiani*, Milan 1930, no.658); his ink stamp in margin of title-page. — An insignificant repair, occasional spotting, otherwise a good copy.

References: BM, STC Italian, p.461; Gamba 1532; Domenico Moreni, *Bibliografia storico-ragionata della Toscana* (Florence 1805), II, pp.108-110

Second edition of Nardi's history of the city of Florence, an analysis of Florentine affairs between 1494 and 1538 from the standpoint of the defeated Savonarolian republicans. The author (1476-1563) descended from an old patrician family, traditionally anti-Medicean. He was the principal planner of the celebrations held in Florence for the entry of Leo X in 1515 and gives an account here of the Pope's entry and sojourn, and of carnival parades which he planned in February 1513.¹ After destruction of the Republic he went into forced, later voluntary exile. The first edition of his book was printed at Lyon in 1582; this reprint at Florence is testimony to the new freedom then prevailing at Florence, and extended by Ferdinando I de' Medici.

¹Cf. John Shearman, 'The Florentine entrata of Leo X, 1515', in *Journal of the Warburg and Courtauld Institutes* 38 (1975), pp.136-154. Bonner Mitchell, *Italian Civic Pageantry in the High Renaissance. A descriptive bibliography* (Florence 1979), pp.38-39.

- 61 ORSINI, Latino, supposed author. — *Trattato del Radio Latino. Istrumento giustissimo & facile più d'ogni altro per prendere qual si voglia misura, & positione di luogo, tanto in Cielo, come in Terra ... Con li Commentarij del Reuerendo Padre Maestro Egnatio Danti ... & da esso di nuouo ricorretto, & ampliato con molte nuoue operationi*. Rome, Marc'Antonio Moretti & Giacomo Brianzi, 1586. — In a contemporary flexible vellum binding. £ 1750

Octavo, (64)ff., signed †⁸ A-G⁸ H⁴ and paginated (16) 1-112; printer's device on title-page, numerous woodcut illustrations in the text (those on pp.49, 52, 55, 59 are by paste-on cancel). — Contemporary ownership inscription *Lemme Rossi*. — A fine copy.

References: Ascarelli p.82; BM, STC Italian, p.478; Adams O-318; Cicognara 586; Cockle 941; Riccardi I, cols.393-394; Giuseppe Boffito, *Gli strumenti della scienza e la scienza degli strumenti* (Florence 1929), p.92 and pl.40; Gottlieb p.215; four copies located by the National Union Catalog (volume 433, p.233)

A treatise on the 'Radio Latino', an instrument derived from the *regula* of Ptolemy and the ancient *radio astronomico*, which measured angles between two points by sliding the point of a parallelogram along a central bar until both objects were sighted in the vanes. It was an all-in-one instrument and its usage in surveying, gunnery, and fortification is illustrated. Constructed of eight bars pivoted together, the 'Radio Latino' was highly complicated to use, and only a few instruments have survived.¹

According to the title, the 'Radio Latino' was 'inuentato dall' Illustrissimo & Eccellentissimo Signor Latino Orsini', and in his address to the reader Egnatio Danti (1536-1586) elaborates: 'hò voluto dare alle stampe il presente trattatello scritto già dall' Autore dell' strumento, per suo memoriale, con alcune mie annotationi' (folio †3 verso). Nonetheless, the instrument was surely developed by Danti, if not invented by him, and he most probably is the author and not merely editor of this treatise. An edition was printed at Rome, by Vincente Accolto, in 1583.² Our second edition carries a dedication to Antonio Pio Bonelli, Marchese di Cassano, subscribed by the publishers, dated 1 March 1586. A copy of it was in the library of Galileo Galilei.³

¹One in the Istituto e Museo di Storia della Scienza, Florence, is illustrated by Gerard L'E. Turner, 'The Florentine workshop of Giovan Battista Giusti 1553-c.1575', in *Nuncius* 10 (1995), pp.131-172, no.XIII. A similar model is illustrated by Maurice Daumas, *Les instruments scientifiques aux XVIIe et XVIIIe siècles* (Paris 1953), pl.4, fig.11. ²Gamba 1550. Klaus Grewe, *Bibliographie zur Geschichte des Vermessungswesens* (Stuttgart 1984), no.374a. A Latin translation published at Würzburg in 1602 is noted by Pietro Riccardi, *Biblioteca matematica italiana* (reprint Bologna 1985), V, col.54. ³Antonio Favaro, 'La Libreria di Galileo Galilei descritta ed illustrata', in *Bullettino di Bibliografia e di storia delle scienze matematiche e fisiche* 19 (1886), p.267, no.250.

62 OVIDIUS NASO, Publius. — *Metamorphoseos Vulgare. Nouamente stampato Diligentemente corretto & historiato*. Venice, Giorgio dei Rusconi, 10 January, 1522. — Bound in Nineteenth-century black paper boards. £ 1950

Folio, (123) of 124ff. (wanting final blank), signed +4 A-V⁶ (- blank V⁶) and foliated (4) 1-119; woodcut compartment on title-page enclosing Rusconi's St. George device (cf. Mortimer, Italian, 408) and title (printed in red & black), two woodcuts among preliminaries (Phaeton falling from the Chariot of the Sun & Author presenting his book to an emperor), first page of text and 'Creation' woodcut enclosed by eight-piece border, and fifty-two woodcuts printed in the text (including two repeats +1v/B3v, P4r/Q1v) measuring 90 × 145mm, or larger, each presented between woodcut side-strips, initials in several styles, printer's device on V5 recto (another cutting of Vaccaro fig.450). — Engraved exlibris on paste-down of the Schönborn-Buchheim library, its shelf location label pasted to upper cover (sale by Reiss, 20 April 1994, lot 134). — Heavily waterstained in places, yet still an attractive copy.

References: Sander 5338; Prince d'Essling, *Les livres a figures vénitiens* (Florence 1907), pp.233-234, no.235; this edition unknown to Georges Gratet-Duplessis, *Essai bibliographique sur les différentes éditions des oeuvres d'Ovide* (Paris 1889), no copy in British Library, none in Adams

A prose translation of the *Metamorphoses* with a preface in which the work is stated to have been 'composta uulgarizata & allegoriata per Ioani de bonsignore de la Ciita di castello. Anno Dominice incarnationis M.CCC.LXX die xx. Martii'.

The first edition of Giovanni Bonsignore's translation was printed by Joannes Rubeus for Lucantonio Giunta, at Venice, 1497, illustrated by a set of fifty-two woodcuts tentatively associated by Hind with the designer Benedetto Montagna and cutter Jacobus Argentoratensis.¹ A second Giunta edition was published in 1501, then the blocks were transferred to Parma to print Francesco Mazali's edition in 1505, returning to Venice to be used by the Giunta again in 1508.

Octavo, (152)ff., signed a-q⁸ A⁸ A-B⁸ and paginated 1-245 (11) (16) (32); woodcut medallion portrait of the translator on title-page, medallion woodcut of Diane de Poitiers with a view of the Château d'Anet on verso, 188 woodcuts printed within ornamental borders, divisional title within woodcut border, full-page woodcut of the 'La Fontana di Roiag in Overnia', divisional title with device of the author, and four woodcuts of medals and statuary. — Seventeenth-century ownership inscription on title-page of François Valentin. — Lightly browned and spotted, some side notes shaved by the binder.

References: BM, STC French, p.402; Adams O-508a; Mortimer, French, 405; Fairfax Murray, French, 421; Brun p.264; H.-J. Trautner, 'Ovidausgaben von Jean I und Jean II de Tournes', in *Gutenberg-Jahrbuch* 1978, pp.145-155, no.5

First printing of Gabriele Simeoni's abridgement of the *Metamorphoses* in Italian, arranged in emblem book form with illustrations by the painter and printmaker Bernard Salomon (circa 1506-1561). It provided a repertory of patterns for contemporary craftsmen and among the many surviving works of art based on these woodcuts are yellow silk bedhangings with embroidered medallion scenes in the Metropolitan Museum of Art.¹

One hundred and seventy-two woodcuts are from a series used for *La Metamorphose D'Ovide figuree* published by De Tournes in 1557. A medallion 'Caos' and fifteen subjects are new to our edition and another two blocks are new cuttings of illustrations used in 1557. The appended treatises by Simeoni also feature new woodcut illustrations, of which the large cut 'La Fontana di Roiag in Avernia' with a view of Royat in the distance, is especially fine. This is one of the few volumes in which Jean de Tournes states his address as Rue Raison.²

¹E.A. Standen, in *Metropolitan Museum of Art Bulletin* 15 (1956), pp.165-175, with five reproductions of woodcuts from our 1559 edition. ²Compare Brunet, *Manuel du Libraire* (Paris 1860-1865), IV, 287, and *Supplément*, II, 117, with A. Cartier, *Bibliographie des éditions des de Tournes* (Paris 1937), 446. In this copy folio q8, recorded by Cartier as a blank, has an arabesque ornament printed on recto.

- 64 PALLAS, Peter Simon. — *Flora Rossica seu stirpium Imperii Rossici per Europam et Asiam indigenarum descriptiones et icones. Iussu et auspiciis Catharinae II. Augustae ... Tomi I. Pars I [- Tomi I. Pars II]*. St. Petersburg, at the Imperial Press (J.J. Weitbrecht), 1784-1788. — Bound in half-calf, back gilt. £ 3950

Two parts, folio. I: (46)ff. letterpress, signed [*]² *² **² A-V² and paginated (4) 1-8 1-80, plus engraved title-page and fifty-one plates numbered I-L and VIIIb, all hand-coloured (plate I measures 164 × 104mm). II: (58)ff. letterpress, signed A-Z² Aa-Ff² (Ff² = title-page, inserted at front of the fascicule), plus fifty plates numbered LI-C, all hand-coloured. — Formerly in the libraries of the U.S. Department of Agriculture, Kenneth K. MacKenzie, the Horticultural Society of New York, and Robert de Belder (his sale Sotheby's, 27 April, 1987, lot 261), with ink and blind stamp of the Department of Agriculture on first letterpress title-page and date stamp on following dedication leaf. Occasional annotations in pencil. — Three plate numbers trimmed by the binder's knife, otherwise with broad margins and in good state of preservation.

References: Claus Nissen, *Die botanische Buchillustration, ihre Geschichte und Bibliographie* (Stuttgart 1966), 1482; *Catalogue of Botanical Books in the collection of Rachel McMasters Miller Hunt* (Pittsburgh 1958-1961), 672; F.A. Stafleu & R.A. Cowan, *Taxonomic Literature* (Utrecht 1976-1988), 7227; Gordon Dunthorne, *Flower and Fruit Prints of the 18th and early 19th centuries* (London 1938), 221; S. Sitwell, W. Blunt, & P.M. Syngé, *Great Flower Books 1700-1900* (London 1956), p.70

The first Russian flora, compiled by the pioneer naturalist of Northern Asia under the auspices of the St. Petersburg Academy of Sciences and with the patronage of the Empress Catherine II. The author anticipated that his work would appear serially in ten or twelve fascicules, each comprising

fifty hand-coloured plates accompanied by descriptive text. On 28 July, 1782, a prospectus was published, and the first fascicule appeared two years later, with a dedication by Pallas to his patron dated October 1784. The title-page of the second fascicule (volume I, part two) is dated 1788.

Owing to the troubled political situation in Russia after 1796, Pallas sent the third fascicule to be printed at Leipzig. According to an English traveler, Edward Daniel Clarke, who lodged with the author at Simferopol in the Crimea for two months in 1800, when the German printer returned proofs of the text and plates in March of that year, the shipment was intercepted and confiscated by the Russian authorities. A few sets of twenty-five unnumbered plates eventually were published under the imprint 'Berolini C.G. Schoene MDCCCXV', but the text of the third fascicule and its other plates, as well as the remaining portion of the work seen by Clarke, never passed into print.¹

The unsigned plates were engraved by Karl Friedrich Knappe (1745-1808), newly elected member of the Art Academy at St. Petersburg. In this and the majority of copies there are fifty-one plates in the first fascicule, numbered in the upper right-hand corner by a handstamp from I to L, with an intercalated plate of *Cerasus fruticosa* numbered VIIIb. That plate may be a later addition to the series, for it is printed on a paper found otherwise only in the second fascicule issued in 1788. The plates of the second fascicule are numbered in most copies by a hand-stamp, from LI to C, however in very few copies they either are unnumbered or have been numerated in manuscript. When the compositors began to set the text of the second fascicule, they designated the first of its plates as I, and ran on down to XXVII (*i.e.* XXIX, as two numbers are repeated). Then, with gathering T, the compositors adopted consecutive numeration, and the entries for the remaining plates are indicated as LXXX-C.

In some copies (*e.g.* George III's copy in The British Library) the letterpress of gatherings A-S was allowed to stand uncorrected and in these the numbers on the plates and the references to them in the text do not agree. In other copies, ink emendations and paste-on cancels regularize the references to the plates (*e.g.* Joseph Banks' copy in The British Library and the copy here offered). The copy at Kew has the letterpress in the uncorrected state with the plates partly numbered.²

¹W. Otter, *Life and Remains of E.D. Clarke* (London 1825), II, pp.9, 59, 65, 87. ²According to B. Daydon Jackson, such features of the Kew copy denote the earliest issue, but the problem can not be so easily resolved; see his contribution, 'Bibliographical Notes, XXII: Pallas's *Flora Rossica*', in *The Journal of Botany* 38 (1900), p.189.

65 PANVINIO, Onofrio. — *De Ludis Circensibus, Libri II. De Triumphis, Liber Vnus. Quibus uniuersa ferè Romanorum Veterum sacra ritusq. declarantur, ac Figuris Aeneis Illustrantur. Cum notis Ioannis Argoli I.V.D. et Additamento Nicolai Pinelli I.C.* Padua, Paolo Frambotti, 1642. — Bound in Nineteenth-century half-vellum. £ 1950

Folio, (159)ff., signed [*]4 **6 A-R⁴ S⁶ †² ††² †††² ††††² †††††¹ A-Z² Aa-Kk² and paginated (20) 1-148, (18) 1-129 (3), with engraved title included in first gathering, engraved portrait vignettes of Panvinio and Argoli on folios [*]4 and †1 respectively, and engraved head-piece; plus 35 plates and one repeat (the complete series, despite 32 being enumerated in Table on A1 verso) designated in the metal: [A, at p.7] B C [C *bis*, at p.9] D E (two plates on one double-folio, having six numbered figures) F G H I K (three plates on one double-folio) Li Lii M [N, another impression of B, as always] O P Q R S [S *bis*, at p.62] [T, at p.87] V X Y Z Bb [π, at p.114]. *De Triumphis liber*: A B C D [π, designated p.10 but meant for insertion at p.144]. — Faint old ink ownership stamp in margin of title-page. In good state of preservation.

References: BL, Italian 17th century books, p.653 (lacking plate Z); Cicognara 3819; Borroni 13442/2; *Kinetic Jottings. Rare and curious books in the library of the old Royal Central Institute of Gymnastics. An illustrated and annotated catalogue*, compiled by Ove Hagelin (Stockholm 1995), pp.16-23 (six reproductions); cf. D.A. Perini, *Bibliographia Augustiniana*, III (Florence 1935), no.21, pp.58-59

Second edition of a detailed account of the circuses in Rome and the ceremonies and gladiatorial competitions held there, in which Panvinio's text is augmented by commentaries and indices contributed by the Paduan lawyers Giovanni Argoli and Nicolo Pinelli. In a letter dated 1564, Panvinio (1530-1568) listed *De Ludis circensibus* among his 'libri finiti, ma non mandati fuori', and there is evidence that he began to organise the illustrations for it in 1565-1566.¹ Publication did not immediately follow. The first edition was printed by Giovanni Battista Ciotti at Venice in 1600, nearly thirty-two years later.²

Among the plates are a map of Rome,³ plans and views of the Circus Maximus and the Hippodrome at Constantinople in states of ruin and 'reconstructed' in Panvinio's imagination, a Naumachia and tournaments in progress, and reproductions of sculptural reliefs and coins. The same copper matrices were used in 1600 and 1642, the only significant alteration being to the title, where a portrait of Panvinio was substituted for one of the former dedicatee, Francesco Maria della Rovere, and new lettering announces the texts by Argoli and Pinelli. One of the plates (lettered M) is dated 1565 and twenty have a papal privilege and are dated Venice 1580. The first plate (designated 'A' in British Library copy, not on our impression) is signed by the French printmaker Etienne Dupérac (1525/35-1604), who was working with Panvinio in the 1560s, and the whole series often is attributed to him.⁴ Tomasi Velli demonstrates the association of the plates of coins and reliefs with Vatican MS Lat. 3439 and therefore with Pirro Ligorio (1500-1583). Plates E and K are sometimes dissected by binders and the four plates A-D in the appended treatise *De Triumphis liber* (also present in the 1600 edition, first printed Venice 1571) are sometimes joined to make a continuous image, so the plate counts stated by cataloguers vary considerably.

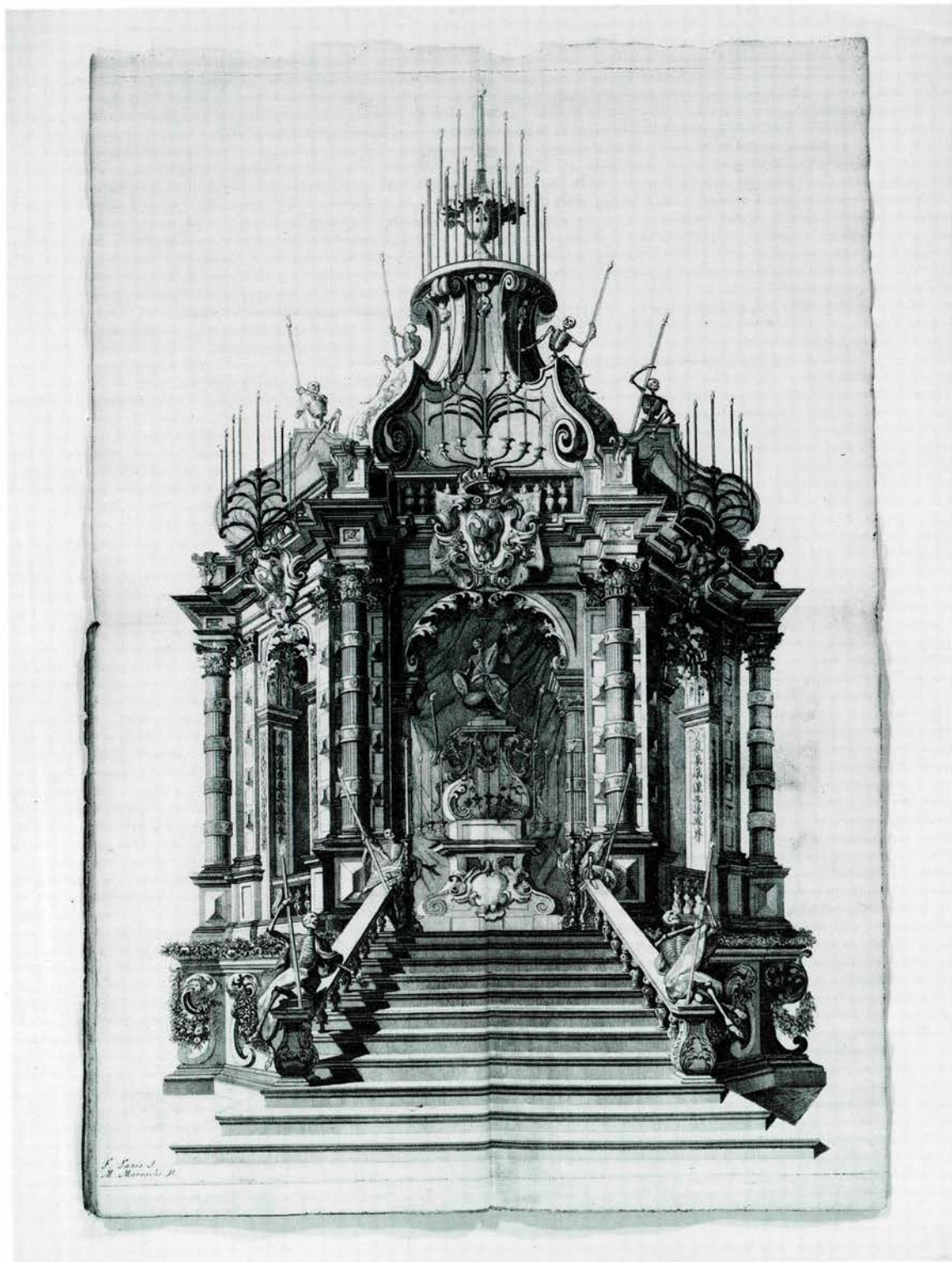
¹Silvia Tomasi Velli, 'Gli antiquari intorno al circo romano. Riscoperta di una tipologia monumentale antica', in *Annali della Scuola Normale Superiore di Pisa* 20 (1990), pp.61-168 (reproducing twenty-two plates), discussing pp.138-139 date of composition and posthumous ownership of Panvinio's manuscripts. ²The first edition is described by Mortimer, Italian, 357; Berlin Katalog 1854; Lipperheide Be11; Besterman p.79; Adams P-189. ³Christian Huelsen, *Saggio di bibliografia ragionata delle piante ... di Roma* (Florence 1933), no.48; Amato Frutaz, *Le Piante di Roma* (Rome 1962), I, 65, II, Tav.35. ⁴See Henri Zerner, in *The Art Bulletin* 47 (1965), p.509.

- 66 PAOLI, Sebastiano. — *Solenni esequie di Maria Clementina Sobieski Regina dell' Inghilterra celebrate nella chiesa di S. Paterniano in Fano Dall' Illmo., e Rmo. Monsignor Giacomo Beni Vescovo di detta città Li 23. maggio MDCCXXXV.* Fano, Gaetano Fanelli, [1735]. — Bound in contemporary cartonnage. £ 2100

Folio, (18)ff., signed π^2 (blank $\pi 1$ laid to front cover) A-D⁴ (blank D⁴ laid to lower cover) and paginated (2) 1-32 (2); title-page printed in red & black, engraved vignette on title (heraldic insignia of Maria Clementina), another vignette on page 19 (insignia of Clement XII); plus two large folding engraved plates. — Margins stained or dust-soiled, otherwise a well-preserved copy with the two folding plates undamaged.

References: Berlin Katalog 3256; Cicognara 1501; no copy reported to the National Union Catalog nor to RLIN, none in British Library

A description of the obsequies conducted at Fano for Maria Clementina Sobieski, consort of James, Prince of Wales, called The Old Pretender, who had died suddenly in Rome on 18 January, 1735, aged thirty-two. The queen was laid in state there from 29 January to 10 February in the church of the Santi Apostoli, decorated for the occasion by Ferdinando Fuga.¹



Four months later, on 23rd May, this memorial service was held in San Paterniano, the cathedral church of Fano, celebrated by Bishop Giacomo Beni.²

In the detailed 'Ragguaglio' (pp.3-18) which precedes the text of his oration 'Delle Lodi di Maria Clementina' (pp.21-32), the author Sebastiano Paoli (1684-1751) identifies Francesco Tasso as architect of the funeral *apparati*. Tasso was a Venetian, designer of ephemeral architecture for celebrations of *Giovedì Grasso* there between 1728 and 1741, otherwise virtually unknown. He brought with him to Fano seven assistants and 'due famosissimi Professori di violino Sig. Giuseppe Tartini, e di violoncello Sig. D. Antonio Vandini' from Padua. One of this team was the young Michele Marieschi (1710-1743), a collaborator with Tasso on festival decorations at Venice four years previously.³ Marieschi made a drawing of the the nave of San Paterniano ornamented with emblems of death and royal insignia and inscriptions invented by Paoli and another of Tasso's huge catafalque (measuring seventy-eight *palmi* in height). The two drawings were engraved by Giuseppe Camerata (1718-1793), a pupil of Cattini, as folding plates measuring 500 × 715mm and 500 × 710mm respectively.⁴

¹Cathie C. Kelly, 'Ars moriendi in Eighteenth-Century Rome: Papal and Princely Catafalques', in "All the world's a stage..." *Art and Pageantry in the Renaissance and Baroque*, edited by Barbara Wisch & Susan Scott Munshower (University Park, PA 1990), II, pp.589, 616. ²Juliusz A. Chróścicki, 'Architettura e decorazione dei funerali polacchi in Italia dal Cinquecento al Settecento', in *Barocco fra Italia e Polonia*, edited by Jan Slaski (Warsaw 1977), pp.152-153, the two plates in our book reproduced as figs.151-152. *Da Carlevarijs ai Tiepolo. Incisori veneti e friulani del Settecento*, exhibition catalogue edited by Dario Succi, Gorizia-Venice (1983), p.235. ³Lina Padoan Urban, 'Impresari-macchinisti teatrali nella Venezia del Settecento (e un documento su Michele Marieschi)', in *Arte Veneta* 24 (1980), pp.225-228, the two plates reproduced as figs. 1, 5. The copy seen by Fabio Mauroner, 'Michiel Marieschi', in *Print Collector's Quarterly* 27 (1940), pp.183, 213 ('Prints after Marieschi', nos. d, e) was bound with the *Parentalia Mariae Clementinae* (Rome, Giovanni Maria Salvioni, 1736), which Mauroner wrongly considers a constituent part. ⁴*Dizionario biografico degli italiani*, 17 (Rome 1974), p.179.

Reproduced opposite

Engraving by Giuseppe Camerata after a drawing by Michele Marieschi

67 [PASSE, Crispijn I van de]. — *Elegantissimorum emblematum corpusculum latinis belgicisque versibus elucidatum. Versameling van uytgeleesene sinne-beelden met latynse en nederduitse verklaringen in rym*. Leiden, Pieter van der Aa, 1696. — Bound in contemporary vellum. £ 2650

Quarto, (42)ff., entirely engraved, comprising title and forty-one numbered plates (circa 140 × 105mm, platemarks). — Engraved exlibris of C.W.G. von Nostitz. — In fine state of preservation.

References: Landwehr, Dutch, 181; Praz p.322; Black & Weston 540; one copy reported to the National Union Catalog (volume 157, p.610)

First edition of a series of emblems having Latin and Dutch mottoes, consecutively numbered one through thirty-eight, issued together with an engraved title and three plates at the end (numbered 39-41) of different dimensions illustrating the 'Horloge de L'Amour' and 'Emblemes de l'arc de triomphe dressé pour la Feste du Perroquet qui se fait tous les ans à Montpellier' together with 'Devises dont on S'est Seruy dans la Feste de la Bravade qui se fait tous les ans à Aix en Provence'.¹

The emblems traditionally are attributed to Crispijn van de Passe the Elder (circa 1565-1637). Henry Green discovered in William Stirling Maxwell's library a manuscript comprising ink and

watercolour drawings of thirty-five of the thirty-eight emblems in our book, annotated by a former owner — Stirling Maxwell believed it to be the hand of Horace Walpole — ‘Drawings by Crispin de Pass for his book of Emblems’. Green was interested in the manuscript because he could connect emblem twenty-seven, a coin applied to a touchstone (‘Money the blood and life of man’) to a scene in ‘Timon of Athens’ (act IV, scene 3, lines 25, 377, etc.).² The attribution to Crispijn I de Passe is sustained by Landwehr despite now apparent problems both of chronology and style.

¹The sequence of thirty-eight emblems was reprinted as *Emblemata selectiora typis elegantissimis expressa* (Amsterdam 1704) and as *Acht-en Dertig konstige Zinnebeelden* (Amsterdam 1737). ²H. Green, *Shakespeare and the Emblem Writers* (London 1870), pp.176–177. The manuscript is now in Glasgow University Library, cf. Black & Weston, ‘Appendix of Manuscripts’, no.8.

- 68 PERRAULT, Charles. — *Les Hommes illustres qui ont paru en France pendant ce Siecle: Avec leurs Portraits au naturel*. Paris, Antoine Dezallier, 1696–1700. — Two volumes, uniformly bound in contemporary French calf, backs gilt. £ 1350

Two volumes, folio. I: (57)ff., signed a⁴ A–Z² Aa–Bb² and three leaves outside the registration (index, biographies of Arnauld and of Pascal), paginated (8) 1–100 (6); plus engraved frontispiece, author’s portrait, series of fifty engraved portraits as called for by the index and two additional portraits (see below). II: (54)ff., signed a² A–Z² Aa–Cc² and paginated (4) 1–102 (2); plus a series of fifty engraved portraits. — Letterpress exlibris of G. De Joigny; engraved exlibris of the ‘Bibliothèque Bastide de la Pomme’; a third exlibris removed (leaving glue stain). — Bindings lightly rubbed and chipped at head and foot, corners abraded, inscription erased from title-page, otherwise in good state of preservation.

References: Goldsmith P-802; Lipperheide Fb25; Tchemerzine IX, pp.183–184

First edition of this collection of one hundred portraits of eminent French men of letters, ecclesiastics, ministers of state, scientists, academics, artists, etc., with biographical notices written by Charles Perrault (1628–1703), poet, author of the fairy tales, and promoter of the fine arts. Among those included are Corneille, Molière, La Fontaine, Racine, Quinault, Cardinal Richelieu, Descartes, Mersenne, Gassendi, and Scaliger; the painters Poussin, Simon Vouet, Pierre Mignard; the engravers Claude Mellan, François Chauveau, Jacques Callot, and Robert Nanteuil; the architect François Mansart, and the sculptor Jacques Sarrazin.¹

The portraits were engraved by Claude Duflos (1665–1727), Gérard Edelinck (1640–1707),² Jacques Lubin (1637–1695), Robert Nanteuil (*circa* 1623–1698),³ Pierre van Schuppen (1627–1702), and Louis Simmoneau (1654–1727). The volume is decorated by a title-vignette and a *cul-de-lampe* engraved by Sébastien Leclerc (1637–1714).⁴ Bound at the end of the first volume are biographies and portraits of Antoine Arnauld and Blaise Pascal. These were suppressed by order of the Jesuits and replaced by notices of the Oratorian Louis Thomassin and of Charles Du Fresne. Copies like this one including both the suppressed and substituted plates, and original index leaf, represent the first and most desirable issue of the book.⁵

¹Birgit Bernard, ‘Les Hommes illustres. Charles Perraults Kompendium der 100 berühmtesten Männer des 17. Jahrhunderts als reflex der Colbertschen Wissenschaftspolitik’, in *Francia* 18 (1991), pp.23–46. ²Edelinck’s allegorical frontispiece featuring numerous, identifiable portraits is the subject of an article in *Soobsenija. Hermitage* 44 (1979), pp.11–12; for Edelinck’s other engravings, see the *Inventaire du fonds français: Graveurs du XVIIe siècle*, IV (Paris 1961), pp.40, 49–51, nos.156–195. ³Robert Nanteuil’s portrait of Pierre Lallement is described by Petitjean & Wickert, *Catalogue de l’oeuvre gravé de Robert Nanteuil* (Paris 1925), I, pp.212–213. ⁴*Inventaire du fonds français: Graveurs du XVIIe siècle*, IX (Paris 1980), nos.2866–2867. ⁵Brunet, *Manuel du Libraire et de l’amateur de livres* (Paris 1860–1865), IV, 509–511; compare National Union Catalog (volume 451, p.271).

CANTO NONO

Argomento.

A Vendicarsi dell' ucciso Amante
Vfa frodi Climene; e Orgonte al campo
Infra i notturni orror volge le piante,
Ma vi trova in pugar sì forte inciampo,
Che in Bona ei ricade; alinda sol costante
Segue i nemici, e toglie lor lo scampo,
Al fin schiava rimane; e ancor Climene
Prova d' occulto Amor dardi, e catene.

I.

Così Climene si lusinga, e il tofco,
Che vendetta le infonde, in seno accoglie;
Questa il sembante malcherato, e tofco
Serbar le insegna, e le virili spoglie,
Onde ardita sen passa al Popol Tofco
Per farollar le sanguinose voglie.
Tal di femmina in petto hanno vigore
I due più forti affetti Odio, ed Amore.
Giunta,



- 69 PIAZZA, Vincenzo, *Conte di Ricetto. — Bona espugnata. Poema del Cavalier Conte Vincenzio Piazza ... Coll' Allegoria estratta dal Conte Marcantonio Ginanni ... E cogli Argomenti del Conte Fabrizio Monsignani*. Parma, Stamperia di Corte, 1694. — Contemporary vellum binding. £ 775

Octavo, (160)ff., signed †⁸ A-T⁸ and paginated i-xvi 1-303 (1); plus engraved title, author's portrait, and illustration to each of twelve cantos, each plate circa 130 × 84mm. — Exlibris Roberto Almagia. — In excellent state of preservation.

References: BL, Italian 17th Century books, p.681; D'Ayla p.112; Michel VI, p.110; Autori Italiani del '600 no.2834

This poem in twelve cantos narrates the dispatch in 1607 of the war-galleys of the Knights of St. Stephen to the coast of Algeria to attack Bona (Al 'Annaba), the headquarters of the corsairs, and their subsequent capture of the town.¹ The attack was led by admiral Jacopo Inghirami to revenge an incident in 1598. The frontispiece, portrait, and plates for Cantos IX and XII were engraved by Arnold von Westerhout (1651-1725) after designs supplied by the Parmesan painter Mauro Oddi (1639-1703).² The plates illustrating the other ten Cantos were engraved after Oddi's designs by Nicolas Dorigny (1658-1746).³ In some copies, the preliminaries are imposed with the frontispiece and portrait printed on both sides (here versoes are blank).⁴ Another edition entitled *Bona d'Affrica espugnata*, edited by the author's son, Francesco Ottavia Piazza, with the same plates, was published at Parma in 1743 (copy in New York Public Library).

¹A. Fontana, *La Glorie immortali della Sacra ed illustrissima religione di S. Stefano* (Milan 1706), pp.121-122. ²Didier Bodart, *L'oeuvre du graveur Arnold van Westerhout. Essai de catalogue raisonné* (Brussels 1976), pp.149-150, nos.603-606 (one reproduced as pl.23). ³*Inventaire du fonds français: Graveurs du XVIIe siècle*, 3 (Paris 1954), p.507, nos.131-140.

⁴Cf. the record contributed to RLIN by the Bancroft Library, University of California at Berkeley.

- 70 PICCOLOMINI, Alessandro. — *In Mechanicas quaestiones Aristotelis, Paraphrasis paulo quidem plenior. Eiusdem commentarium De Certitudine Mathematicarum disciplinarum*. Venice, Curtio Troiano de' Navò, 1565. — Bound in contemporary flexible vellum. £ 1750

Octavo, (108)ff., signed A-N⁸ O⁴ and foliated 1-108; printer's woodcut device on title-page (Vaccaro fig.412), numerous woodcut illustrations and figures in the text. — One quire lightly discoloured and waterstained, otherwise a good, crisp copy.

References: Adams P-1115; Riccardi I, ii, col.271; five copies located by the National Union Catalog (volume 457, p.142); no copy in British Library

Second edition of Piccolomini's paraphrase of the pseudo-Aristotelian 'Questions of Mechanics', an attempt to link the doctrine of the ancient work with practical pursuits, containing references to machines which he had seen in use at Venice, Padua, and elsewhere. According to Piccolomini's account, inspiration to undertake the paraphrase came from Diego Hurtado de Mendoza, whom the author met at Padua in 1538-1542. The work was first published at Rome in 1547, in combination with the treatise on mathematical certainty also reprinted here (Stillwell 786), and an Italian translation by Oreste Vannoccio Biringucci followed in 1582.¹ The work stimulated an on-going debate about the application of mathematics to the physical world involving Francesco Barozzi, Pietro Catena, and Giuseppe Moletti, successively professors of mathematics at Padua. When Galileo arrived at Padua in 1592 the development of his scientific method was shaped by this debate. Galileo is known to have owned copies of Piccolomini's paraphrase and also Barozzi's point-by-point refutation, published in 1560.²

The appended *Commentarium de Certitudine Mathematicarum* is an original work setting forth orthodox Aristotelian teachings on the differing certainties of demonstration in mathematics and physics, concluding that Aristotle's logical barrier between mathematics and physics was insurmountable.³

¹Paul L. Rose & Stillman Drake, 'The Pseudo-Aristotelian Questions in Mechanics in Renaissance Culture', in *Studies in the Renaissance* 18 (1971), pp.65-104, especially pp.81-85. ²P.L. Rose, *The Italian Renaissance of Mathematics. Studies on humanists and mathematicians from Petrarch to Galileo* (Geneva 1975), p.287. ³Giulio C. Giacobbe, 'Il *Commentarium de Certitudine Mathematicarum Disciplinarum* di Alessandro Piccolomini', in *Physis* 14 (1972), pp.162-193 (all citations to our 1565 edition).

- 71 PICCOLOMINI, Alessandro. — *La prima parte dele theoriche ò vero Speculationi dei Pianeti*. Venice, Giovanni Varisco & Co., 1558. — In a contemporary vellum binding. £ 1950

Quarto, (74)ff., signed a-b⁴ c² A-Q⁴ (blank Q4) and foliated (10) 1-63 (1); printer's 'Siren' device on title-page, numerous large woodcut diagrams printed with the text. — Several quires lightly stained in lower margin, otherwise in very good state of preservation.

References: BM, STC Italian, p.514 (Ziletti issue); Adams P-1119 (Paganini issue); Riccardi I, ii, cols.272-273 (Paganini & Varisco issues); F. Cerreta, *Alessandro Piccolomini Letterato e Filosofo Senese del Cinquecento* (Siena 1960), p.192, no.1

First edition of 'Theories or Speculations of the Planets', prepared by Piccolomini at Padua in 1538-1542 under the supervision of his teacher there, Francesco Delfino, and 'the most original of Piccolomini's scientific writings'.¹ In pre-Copernican usage, the 'planets' are the sun, moon,

and five then-known planets. The two parts of the present work are concerned with the sun, moon, Saturn, Jupiter, and Mars; a further part to discuss Venus and Mercury in greater detail was projected, but never published. The edition was marketed by the printer Varisco in cooperation with the publishers Paganino Paganini and Giordano Ziletti. In our copy and others sold by Varisco, folio Q4 is left unprinted. Copies taken by Paganini and Ziletti have the appropriate device there and emended imprint on title-page. A second edition issued by Varisco only appeared in 1568.

¹Rufus Suter, 'The Scientific Work of Alessandro Piccolomini', in *Isis* 60 (1969), p.211.

- 72 PIDOU DE SAINT OLON, François. — *Stato presente del regno di Marocco descritto dal Signor di St. Olon Ambasciatore del Rè di Francia a quella Corte l'anno 1693. Tradotto nuovamente dal Francese*. Milan, Heirs of Ghisolfi, 1699. — Bound in contemporary boards covered by marbled paper.

£ 575

Octavo, (90)ff., signed A-G¹² H⁶ (blank H6 laid to rear board) and paginated 1-177 (3); plus inserted letterpress title-page and six full-page engraved plates (including one repeat). — In good state of preservation.

References: Philip Paulitschke, *Die Afrika-Literatur in der Zeit von 1500 bis 1750* (Vienna 1882), no.646; one copy (Boston Public Library) reported to National Union Catalog; no copy located by Michel, none in the British Library

A description of Morocco focusing on local manners and costume, but including considerable topographical and historical information, a comparison of Muley Ismaël's reign with that of Louis XIV, accounts of Dutch, English and Italian trading relations, Arab military strategies, etc. It was first printed in French at Paris, 1694, reprinted there in 1695, and in English translation at London the same year.¹ The engraved plates in this anonymous Italian translation are copies of those illustrating the French editions and show a Marabout, a woman in city dress, and an African soldier of the French guard.

¹For the Paris and London editions, see the *Katalog der Lipperheideschen Kostümbibliothek* (Berlin 1965), Ma2; Hilaire & Meyer Hiler, *Bibliography of Costume* (New York 1939), p.710; Jean Gay, *Bibliographie des ouvrages relatifs à l'Afrique et à l'Arabie* (San Remo 1875), 1264.

- 73 QUATREMÈRE DE QUINCY, Antoine Chrysostome. — *Istoria della vita e delle opere di Raffaello Sanzio da Urbino ... Voltata in italiano, corretta, illustrata ed ampliata per cura di Francesco Longhena*. Milan, Francesco Sonzogno, 1829. — In the publisher's blue printed boards, green silk page marker preserved.

£ 395

Octavo (235 × 145mm), (440)ff., paginated (20) i-xii 1-847 (1) including engraved title; plus twenty-two full-page and one folding plate. — In very fine state of preservation.

Reference: *Catalogo dei libri italiani dell' ottocento* (Milan 1991), p.3785

First edition in Italian translation by Francesco Longhena (1796-1864) of Quatremère de Quincy's *Histoire de la vie et des ouvrages de Raphaël* (Paris 1824), dedicated to Marchese Raimondo Antaldi and 'ai nobilissima membri della comunità di Urbino'.¹ The illustrations to the translation are all new and reproduce paintings in a dozen named Italian collections, scenes from the artist's

life (his presentation to Julius II and deathbed, both invented by Giovanni Pagani), and a letter (to Francesco Francia, dated 1508, owned in 1827 by Cardinal Stefano Borgia). Michele Bisi, Giovanni Pagani, Giuseppe Pieraccini, and Giuseppe Rossi drew the illustrations for a team of engravers including Luigi Bridi, Filippo Caporali, Giovita Garavaglia, Lodovico Gruner, Giovanni Magnani, and Giuseppe Mari.

¹The work was not printed in its entirety; see Rosario Assunto, *Raffaello. Conclusioni dalla "Istoria della vita e delle opere di Raffaello Sanzio da Urbino" nella traduzione di Francesco Longhena* (Urbino 1977), providing eight reproductions from our 1829 edition (plates III-X).

- 74 RAIMONDI, Eugenio. — *Delle Caccie di Eugenio Raimondi Bresciano Libri Quattro Aggiuntoui 'n questa nuoua 'mpressione altre Caccie che sparse in altri libri andauano*. [No place or printer's name; Venice? circa 1630]. — In a modern Italian red morocco binding, covers panelled in blind and gilt. £ 1450

Quarto, (276)ff., signed a⁶ A-Z⁴ Aa-Zz⁴ Aaa-Sss⁴ a-c⁴ d² and paginated (12) 1-512 (28); engraved title-page and nineteen full-page engravings (circa 170 × 120mm, platemarks) included in the registration. — A few tears in margins neatly repaired, otherwise in good state of preservation.

References: BL, Italian 17th century Books, p.718; Michel VII, p.6; Autori italiani del '600 no.151; Schwerdt 123; Ceresoli p.442 (title reproduced opposite p.454); R. Souhart, *Bibliographie générale des ouvrages sur la chasse* (Paris 1886), 395; only the Harvard copy reported to the National Union Catalog (volume 479, p.435; another is in New York Public Library)

Third edition, the last to be revised by the author, of this popular manual for hunters and fishermen. The text was published originally at Brescia in 1621 as an octavo with seven woodcut illustrations. In 1626, a Neapolitan press brought out a new edition with a fifth book on agricultural occupations appended and a series of twenty-two engraved illustrations (by repetition of fourteen plates). For this third edition, Raimondi extensively revised the text and deleted the fifth book. Among other changes, we note two new chapters inserted in Book I, 'Del Capo Caccia' (pp.18-25) and 'Del Cavalcatore da Caccia' (pp.25-37), and substantial additions to the discussion of veterinary medicine in the chapter on dogs. After chapter XXIV of Book II is a new 'Discorso della Caccia di Senofonte il Greco' (pp.251-168) and in Book IV the author has inserted sixteen new chapters of fishes (pp.491-501).

The engraved title and fourteen illustrations are printed from the plates engraved by Nicolas Perrey for the Neapolitan edition. Several of these are related to the celebrated suite of hunting prints by Jan van der Straet, called Stradanus (1523-1605), first published in 1569, and often reissued; others derive from the *Uccelliera* of G.P. Olina published in 1622. Five plates were specially engraved for our edition by an anonymous artist (occurring at pp.1, 80, 269, 337, 382). No imprint is provided and place of publication is inferred from the author's dedicatory address to cavaliere Alvisè Vallaressi, dated at Venice, 14 September, 1630. Also printed are verses addressed to Vallaressi by Leonardo Todeschi and an epitaph for him (Vallaressi died during the plague of 1630).

See reproduction on page 84

- 75 REDI, Francesco. — *Bacco in Toscana. Ditirambo di Francesco Redi Accademico della Crusca con le Annotazioni*. Florence, Piero Matini, 1685. — Bound in contemporary calf, back decorated in gilt. £ 1650

Quarto, (160)ff., signed *⁴ A-F⁴ A-Z⁴ Aa-Kk⁴ and paginated (8) 1-46 (2) 1-264; title printed in red & black with engraved device of the Accademia della Crusca. — Engraved exlibris of Giuseppe Martelli, archbishop of Florence in 1722-1741 (Bragaglia 541; J. Gelli, *Gli exlibris italiani*, Milan 1930, no.658). — In excellent state of preservation.

References: BL, Italian 17th century books, p.726; Autori italiani del '600 no.2988; Gamba 827; Lozzi 5496; André Simon, *Bibliotheca Gastronomica* (London 1953), 1268; Baron Westbury, *Handlist of Italian Cookery Books* (Florence 1963), p.185; Dino Prandi, *Bibliografia delle opere di Francesco Redi* (Reggio Emilia 1941), 41

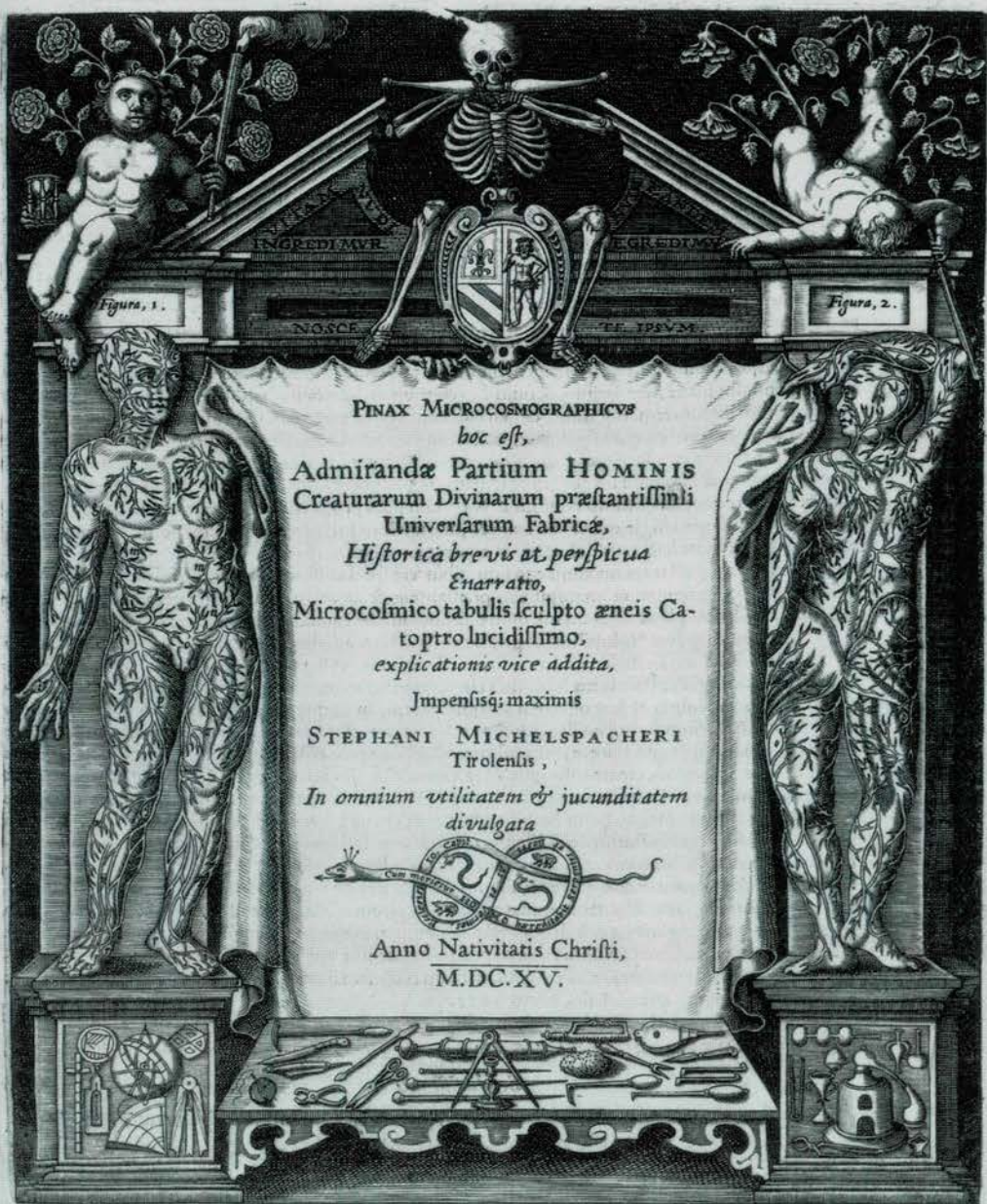
First edition of *Bacchus in Tuscany*, a dithyrambic poem of a thousand lines, begun in 1666 and finally published in 1685 with copious annotations. The author (1626-1698) graduated in philosophy and medicine at Pisa in 1647 and became head physician at the Medici court and superintendent of the ducal pharmacy. His poem describes the arrival of Bacchus in Tuscany accompanied by Ariadne, satyrs, and bacchantes. During its course, a number of local wines are sampled and evaluated, as well as other drinks such as tea, chocolate, and coffee, which latter Redi particularly disliked. The work is 'one of the most famous panegyrics on wine ever written' (Simon) and was reprinted in at least forty-one editions (Prandi).

- 76 REMMELIN, Johann. — *Pinax Microcosmographicus hoc est, Admirandae Partium Hominis Creaturarum Divinarum praestantissimi Universarum Fabricae, Historica brevis at perspicua Enarratio, Microcosmico tabulis sculpto aeneis Catoptro lucidissimo explicationis vice addita*. [Augsburg], Steffan Michelspacher, 1615. — [With:] *Elucidarius, Tabulis synopticis, Microcosmici lamini incisi aeneis, admirandam partium hominis creaturarum divinarum praestantissimi universarum Fabricam representantis, Catoptri, Litteras & Characteres explicans, ex Pinace Microcosmographico eidem Catoptro ac Historica brevis at perspicua Enarratio addito, exscriptus, et nunc primum cum magno omnium Mortalium fructu luci publicae datus divulgatusq.* [Augsburg], Steffan Michelspacher, 1614. — Two books together in a contemporary flexible vellum binding. £ 2650

Two books, quarto. I: (40)ff., signed)(⁴A-G⁴ H⁶ and foliated (4) 1-30 (4); engraved title-page included in the registration. II: (12)ff., signed A-C⁴ and foliated 1-12. — Pastedown inscribed and dated 1656 by Jacob Stelzlin, professor of medicine at Ingolstadt from 1645 until 1677. Three discreet ink ownership stamps on folio)(2. — Light waterstain in one corner, otherwise a fine copy.

References: BL, German 17th century books, R-443; National Library of Medicine, *Catalogue of Seventeenth century Books* (Bethesda 1989), 9549-9550; Osler 3790-3791; Kenneth F. Russell, *A Bibliography of Johann Remmelin* (Melbourne 1991), pp.57-59; cf. Ferguson II, p.253; four copies reported to the National Union Catalog & Supplement (volume 382, p.32 & volume 488, p.205); no copy in printed catalogue of the Wellcome Historical Medical Library

First edition of two works by the Ulm physician Johann Remmelin (1583-1632), both issued anonymously, with their publisher, Steffan Michelspacher, a physician from the Tyrol and friend of Remmelin, standing-in as author. Osler dismissed the texts as 'a medley of theology and anatomy designed for the edification of the non-medical', however others discover in them profound allegorical meaning.¹ The two works provide explanatory text for three large engraved



76. Engraved title-page attributed to Lukas Kilian

plates reproducing the entire anatomy of the human body that Steffan Michelspacher published, as *Catoptri microcosmici visio primo* [- *tertia*], in 1613. None of the surviving copies of these two works is found together with the prints.²

Remmelin himself later wrote that his drawings and text were taken by friends and published without his permission. Michelspacher's contradictory version of the publication history is given in the preface to his own *Cabala, Spiegel der Kunst und Natur in Alchymia*, self-published at Augsburg in 1616. There, Michelspacher writes that the two works had been given to him by Remmelin on the condition that his name was not printed. Michelspacher thought this disingenuous, since Remmelin's heraldic insignia appeared on the engraved title-page of the *Pinax Microcosmographicus*. When the dedicatee of the *Pinax*, Philip Hainhofer, became curious to know the identity of the author, Michelspacher sought and obtained Remmelin's permission to make it known in the dedication of the *Cabala*.

The striking title-page is engraved with a black ground and features two dissected figures, a skeleton firing a crossbow at the reader, a table covered with medical instruments, and occult symbols, with Remmelin's heraldic insignia at top. It almost certainly was engraved by Lucas Kilian, artist of the three plates published in 1613, and of illustrations occurring in other books published by Michelspacher.³

¹Th. H. Lunsingh Scheurleer, 'Un amphithéâtre d'anatomie moralisée', in *Leiden University in the Seventeenth Century* (Leiden 1975), pp.228-229, 231-233, 274 (illustrating Kilian's three plates). ²Plates and text were reprinted together subsequently, as *Catoptrum microcosmicum*, in 1619, 1639, and 1660; in German translation in 1632, 1661, and 1720; in a Dutch and Latin parallel text in 1634, 1645, and 1667; in English translation in 1675, 1695, 1702, and 1738; and in Italian translation in 1754. On the earliest editions and the confusion surrounding their authorship, see K. Schadelbauer, 'Zu Johannes Rümelin und Stephan Michelspacher', in *Sudhoffs Archiv für Geschichte der Medizin* 24 (1931), p.123; W.B. McDaniel, in *Transactions and Studies of the College of Physicians of Philadelphia*, fourth series 6 (1938), pp.60-72; and J.L. Choulant, *History and Bibliography of Anatomic Illustration*, translated by Mortimer Frank (reprint New York 1945), pp.232-234. ³For Kilian's three anatomical plates, see Hollstein's *German Etchings Engravings Woodcuts*, XVII (Amsterdam 1976), nos.565-567.

77 ROSTINIO, Pietro & Lodovico. — *Compendio di tutta la chirugia, utilissimo ad ogni studioso di quella, & sopra modo necessario ... Di nuovo ristampato, & dall'Eccellente M. Leonardo Fierauanti Medico et Cirugico Bolognese ampliato, & aggiuntoui un nuovo Trattato, & con bellissimi discorsi adornato.* Venice, Lodovico degli Avanzi, 1561. — In a modern flexible vellum binding. £ 675

Octavo, (214)ff., signed +8 *-****8 A-Y8 (blanks Q8, Y8) and foliated (38) 1-174 (2); printer's device on title-page, eight full-page woodcuts printed with the text (quire ****). — Ownership stamp erased from title-page, margins lightly stained.

References: Durling 3952; Wellcome 5579; three copies (NLM, Yale, Michigan) reported to the National Union Catalog (volume 505, p.663); no copy in British Library, none in Adams

Second edition of this surgical manual, revised by the Paracelsist physician and alchemist Leonardo Fioravanti (1517-1588), a practitioner of living dissection, whose 'Discorso ... sopra la chirugia, con la dichiarazione, di molte cose necessarie da sapere non piu scritte in modo tale' is appended (pp.129-175). The first edition had been printed by Avanzo in 1557 with the same eight woodcuts of surgical instruments, including 'Tanaglie denticolate'; a third edition followed in 1588.

- 78 RUTA, Clemente. — *Guida, ed esatta notizia a' Forastieri delle più eccellenti Pitture, che sono in molte chiese della città di Parma*. Parma, Stamperia del Gozzi, [1739]. — Bound in modern paper boards, leather back. £ 475

Octavo, (48)ff., signed *⁶ A-C¹² D⁶ and paginated 1-12, 1-84. — Exlibris of Keith Andrews, Edinburgh. — Light waterstain in lower margins, otherwise in very good state of preservation.

References: Cicognara 4295; Fossati Bellani 2844; Schlosser Magnino pp.547, 576; only the Library of Congress copy reported to the National Union Catalog & Supplement (volume 512, p.43). Later editions: Lozzi 3391-3392

Rare first edition of the earliest guidebook to the paintings then preserved in Parmesan churches, compiled by a local painter, Clemente Ruta (1685-1767), who dedicates it to Monsignor Camillo Marazzani, bishop of Parma. Little is known of the author: in 1718-1721 he executed a commission in the Oratorio della Concezione in Parma, later he worked in the Oratorio of S. Tiburzio, and in 1744 left Parma for Naples (Thieme-Becker, XXIX, pp.237-238). A second edition was published by Gozzi in 1752 and posthumous editions enlarged by another's biography of Correggio were printed at Milan in 1780 and at Lucca circa 1792.

- 79 [SAHEER, Ferdinand]. — *Nova praxis construendi circinum proportionalem horographicum, eoque ritè confecto omnis generis horologia in planis regularibus, et declinantibus expeditissime, et exactissimè delineandi, in proximi commodum typis proposita, & figuris instructa*. Vienna, Susanna Christina, widow of Matthäus Cosmerovius, 1695. — Bound in contemporary marbled paper boards. £ 1150

Oblong octavo, (20)ff., signed A-E⁴ and paginated 1-39 (1); plus sixteen plates bearing numbered figs.I-XXII. — Contemporary inscription on title-page *ab A.R.C. Ferdin: Säher S.J.* — Minor insect damage in margin of the plates, otherwise a good copy.

References: Anton Mayer, *Wiens Buchdrucker-Geschichte 1482-1882* (Vienna 1887), II, p.7, no.16; Theodore Besterman, *Old Art Books* (London 1975), p.75 (his copy now at the Getty Center, Santa Monica; no other copy contributed to RLIN, none reported to the National Union Catalog)

The author of this illustrated treatise, Ferdinand Saheer (1641-1698), was vice-rector of the Jesuit College at Vienna, and brother of the printer Susanna Cosmerovin (died 1702).¹

¹Aloys De Backer & Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus*, VII (Brussels & Paris 1896), cols.375-376, abbreviating the title to *Nova praxis componendi horologia sciatherica*.

- 80 [SAINT-GLAS, Pierre de]. — *Billets en vers de M. de Saint-Ussans* [pseudonym of Pierre de Saint-Glas]. Paris, Widow of Claude Thiboust & Pierre Esclassan, 1688. — In a contemporary calf binding, back decorated in gilt. £ 675

Duodecimo, (186)ff., signed a⁸ c⁴ A-Z⁶ Aa-Dd⁶ A⁸ B⁴ and paginated (24) 1-324 (24); nine engraved emblems (circa 70×75mm) and one full-page engraving printed with the text. — Joints of the binding beginning to crack, otherwise in good state of preservation.

References: Goldsmith S-123; Landwehr, *Romanic*, 66; Praz pp.485-486; Princeton STC of Emblem Books 683; Black & Weston 1452; three copies reported to the National Union Catalog (volume 514, p.511)

First printing of a collection of largely facetious verse, addressed to various royal counsellors and physicians; to socialites; to Corneille, Racine, Helvetius, and other celebrated persons; and to a large number of anonymous ladies, married and unmarried, whose identities the author conceals by strings of asterisks. One *billet* (pages 164-166) is addressed to Prince George de Radziwil on the occasion of his solving an algebraic equation, and is typical of the collection.

Printed with the text are nine emblems engraved by Johann Hainzelman (1641-circa 1693/1700), a native of Augsburg, who abjured his Lutheran upbringing, moved to Paris in 1677, and by 1687 had become *graveur du Roi*. One of these *devises envoyées* was designed for the troupe of Italian comedians in Paris (an orange tree in a pot beneath a burning sun, 'Sole propitio val svolo proprio'); another is for Monsieur Payelle, *avocat au Parlement & en tous les Conseils du Roy*; and the remainder are for anonymous individuals.¹ The edition was also issued under the imprints of Jean Cousson for Jean Guignard & Hilaire Foucauld (copy in Folger Library) and of G. de Luynes (copy in Bibliothèque nationale, Paris). There was a second edition under the new title *Billets gallants* in 1696 (copy in British Library).

¹Hollstein, *German Etchings Engravings Woodcuts*, XIIA (Amsterdam 1983), p.128, nos.60-69. Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIe siècle*, V (Paris 1968), p.208, no.62.

- 81 SALVIO, Alessandro. — *Trattato dell' Invention et Arte Liberale del Gioco di Scacchi ... diviso in Discorsi, Sbaratti, e Partiti*. Naples, Giovanni Battista Sottile, 1604. — In a contemporary binding of vellum over boards, gilt stamp of a demi-dragon on spine; edges stained green. £ 1950

Quarto, (98)ff., signed a⁴ A-Z⁴ Aa² (gathering O misbound) and paginated (4) 1-186 (2); large woodcut insignia on title-page (arms of the dedicatee) and woodcut of a chess board on folio D1 verso, numerous woodcut initials and other ornaments. — Ink stamp on title-page of a demi-dragon enclosed by a wreath and surmounted by a ducal crown; the demi-dragon stamped in gilt on the spine. Contemporary annotations emending the text according to the printed errata and a long inscription on the penultimate leaf (see below). Modern ink stamp on free-endpaper of Robert Blass of Zürich (his sale by Christie's, London, 8 May, 1992, lot 55). — Margins lightly browned and stained, other minor defects, but still a good copy.

References: BL, Italian 17th century books, p.815; Michel VII, p.75; Autori italiani del '600 no.156; *Bibliotheca Van der Linde-Nijmeijeriana: A Catalogue of the Chess Collection in the Royal Library* (The Hague 1955), 382; A. Van der Linde, *Geschichte und Litteratur des Schachspiels*, I (Berlin 1874), p.369; A. Van der Linde, *Das Erste Jahrtausend der Schachlitteratur* (Berlin 1881), 2233; five copies reported to the National Union Catalog (volume 517, p.190).

A volume from the celebrated chess library of Giacomo Boncompagni, duke of Sora (1538-1612), the natural son of Pope Gregory XIII, having the demi-dragon from his arms impressed in gilt on the spine, ink ownership stamp on title-page, and a warning 'To the book thief' inscribed on the penultimate leaf by his son, Francesco (1596-1644): 'Al Malandrino che ridà gli dià, Purchè vada a farse à rendere al mastro, et al uno et al altro gli dia come di sopra. Amen. F[rancesco] S[ora]'. Also present is the characteristic Boncompagni library shelfmark, here R.III.39, on front paste-down.¹

Giacomo Boncompagni is described by H.J.R. Murray as 'the Maecenas of Italian chess'. Many of the great players of the period, including Ruy Lopez, Giulio Cesare Polerio, Girolamo Cascio, and Gioachino Greco, were members of his Roman household, or received benefices from him. The greater portion of the Boncompagni library was subsumed in the Biblioteca

Vaticana, however several important manuscript notebooks by or emanating from Polerio were retained in the family (now Boncompagni-Ludovisi) until modern times.²

This first edition of Salvio's treatise is dedicated to Fulvio Costanzo, marchese di Corleto, and comprises thirty-one chapters with openings, eleven with games at odds, and twenty-one *giochi di partiti*, or problems, some being supplied from actual play. In his analysis Salvio follows the Neapolitan rule that the King forfeits his right to castle after receiving a check, which often made play to give or avoid an early check advisable that would otherwise appear without purpose. Some Neapolitan players, he tells us in Chapter XL, would prefer to lose a piece than the right to castle. Local rules prevailing elsewhere are carefully noted. Salvio's *Trattato* marks the end of the first creative period in the history of the modern game. 'Italian players were generally content to rely on Salvio for their openings, and made no attempt to advance the theory of play until the rise of the Modenese masters in 1750'.³ New editions of the work were published at Naples in 1612, 1618, 1634, and 1723.

The author learned his play from Michele di Mauro and was one of the leading Neapolitan players from 1595 onwards, earning a European reputation when he defeated the reigning master Paolo Boi, called Il Siracusano (1528-1598), in a match at Naples in 1598. Salvio was at the centre of chess activity in Naples and by 1634 was master of a 'chess academy' established there in the house of Alessandro Rovito, judge of the Gran Corte della Vicaria. Besides the *Trattato*, Salvio wrote *La Scacciade*, a chess tragedy reportedly printed at Naples in 1612 and 1618, and a biography of Giovanni Leonardo, called Il Puttino, the leading Italian player in the period 1560-1590, annexed to the 1634 reprint of the *Trattato*.

¹Cf. Paul Needham, *Twelve Centuries of Bookbindings* (New York & London 1979), no.77. ²H.J.R. Murray, *A History of Chess* (Oxford 1913), pp.817, 820-823. ³H.J.R. Murray, *Short History of Chess* (Oxford 1963), p.56.

82 SANDEO, Mario, *di Felino*. — *Epitoma de Regno Apulie et Sicilie*. [Rome, Sigismondo Mayr & Johann Besicken, 1495]. — In a modern vellum binding. £ 1250

Quarto, (46)ff., signed a⁸ b-f⁶ g⁸, unpaginated; woodcut initials. — Folio a1 laid to stronger paper and reversed by the binder, margins of folios a2 and a3 repaired with loss of a few letters, the final leaf also laid.

References: Goff S-153; *Catalogue of Books printed in the XVth Century now in the British Museum* (reprint London 1963), IV, p.140; IGI 8650 (cf. Alfredo Cioni, *Giunte e correzioni al 'Indice generale degli incunaboli'*, Florence 1960, pp.24-25); Lozzi 3864

A chronicle of Apulja and Sicily from 537 AD to 1494 by a canon lawyer from Reggio Emilia (1444-1503) who rose through the academic hierarchy at Ferrara, Pisa, and Rome, to become bishop of the southern province of Atri and Penna.¹ The author's sources were the standard humanist historians, Biondo, Platina, Poggio, Giustinian, scraps of information obtained from travellers, and his own observations during a visit to the Kingdom, in 1494, on an embassy for Pope Alexander VI.²

The book was published against Sandeo's express prohibition by Michele Ferno, a pupil of Pomponio Leto. Ferno dedicates the edition to his teacher (13 April 1495) and justifies his conduct toward Sandeo in a letter ('accusationis deprecatio') printed at the end (folios g7 recto-g8 recto). Two settings of folio a1 verso are recorded; the present copy conforms to Pellechet 4765a,

by identifying Ferno as 'Mediolanensis' in the 'Ad Lectorem' and having the reading below (line 5) 'Coeci' (*vs.* 'Ceci'). The text was reprinted by Wechel at Hannover in 1611 and as 'De regibus Siciliae et Apuliae' in Graevius' compendium.

¹Carlo Frati, *Dizionario Bio-bibliografico dei bibliotecari e bibliofili italiani dal sec. xiv al xix*, edited by Albano Sorbelli (Florence 1933), p.511. Sandeo's literary activities are discussed by Lorenzo Barotti, *Memorie istoriche di letterati ferraresi* (Ferrara 1793), II, pp.18-25. ²Eric Cochrane, *Historians and Historiography in the Italian Renaissance* (Chicago 1981), pp.154-155.

- 83 SARDI, Pietro. — *Corona imperiale dell' Architettura militare diuisa in due Trattati. Il primo contiene la Teorica. Il secondo contiene la Pratica*. Venice, Barezzo Barezzi for the author, 1618. — In a contemporary Italian binding of vellum over thin paper boards. £ 1450

Folio, (200)ff., signed †⁶ A-B⁴ A-Z⁴ Aa-Nn⁴ A-I⁴ K⁶ and paginated (28) 1-299 (*i.e.* 287, with errors in numeration) and blank page, 1-83 (1); engraved title-page included in the registration (as folio †1, verso blank), half-page engraved head-piece, woodcut head-pieces, printer's 'Salamander' device, half-page engraved head-piece, numbered series of thirty-seven half-page or larger engravings (numbers 2, 3, 5 repeated with 2 and 5 as plates on inserted leaves in gatherings A and C), and numbered series of four half-page engravings. — Nineteenth-century printed exlibris of Pierre-Philippe-Constant Lammens, librarian of Ghent university (his books sold at Ghent in 1839-1841). — A clean, crisp copy.

References: BL, Italian 17th century books, p.823; Michel VII, p.87; Autori italiani del '600 no.1462; Riccardi II, ii, col.423; Max Jähns, *Geschichte der Kriegswissenschaften*, II (Munich 1889-1891), pp.1098-1099; D'Ayla p.119; Cockle 810; Manzi 114; Pollak 52; Bury, 'Renaissance architectural treatises', p.498

First edition of the author's first book, an exposition of the universal principles of fortification which he says he absorbed through long study and observation in many countries. The second, practical part depends from Alghisi and Lorini especially, and it appears Sardi was acquainted as well with the writings of Guilio Savorgnan.¹ The work found an audience in Italy and elsewhere in German and French translations.² The attractive title-page is engraved by Gaspare Grispoldi and features a portrait-bust of the author aged fifty-eight.

¹Venezia e la difesa del Levante da Lepanto a Candia 1570-1670, exhibition catalogue (Venice 1986), no.233 (reproducing plate 37). ²Architekt und Ingenieur: Baumeister in Krieg und Frieden, exhibition catalogue, Herzog August Bibliothek (Wolfenbüttel 1984), no.312.

- 84 SCAMOZZI, Vincenzo. — *Oeuvres d' Architecture ... Contenuës dans son Idée de L'Architecture universelle; Dont les Regles des Cinq Ordres, que le sixième livre contient, ont été traduites en François Par M.r Augustin Charles D'Aviler ... & le reste traduit nouvellement par M.r Samuel Du Ry ... Le tout revü & exactement corrigé sur l'Original Italien*. Leiden, Pieter van der Aa, 1713. — In a contemporary polished calf binding, back decorated in gilt. £ 1950

Folio, (147)ff., signed *² **² ***⁴ A⁴ B-H⁴ I⁶ K² L-M⁴ N⁶ O⁴ P² Q-Z⁴ Aa-Ll⁴ Mm-Nn² (-A⁴, cancelled) and paginated (16) 1-276 (conjugate folios N1/N6 numbered as two instead of as four pages), with the engraved frontispiece (folio *1), letterpress title-page printed in red and black (folio *2), forty-three woodcut and forty engraved illustrations included in the pagination (three illustrations are double-page and the rest are mostly of full-page size); plus twenty-four engraved plates outside the signatures (three double-page and the others full-page illustrations). — Eighteenth-century engraved exlibris of Thomas Brand.¹ — A few leaves stained in lower margin, otherwise a fine, crisp copy.

References: Berlin Katalog 2608; Cicognara 655; five copies reported to the National Union Catalog (volume 523, p.173); this edition is not in the catalogue of the Fowler collection

A new French translation by the engineer Samuel Du Ry of *Grontegulen der Bow-const*, a Dutch epitome of Scamozzi's *L'Idea dell'architettura universale* published by Cornelis I and Dancker Danckerts between 1640 and 1661, to which is added the architect Augustin Charles D'Aviler's French translation of Scamozzi's sixth book on the Orders of Columns (pages 98-257). That translation had been printed at Paris in 1685.

The new edition features engraved and woodcut illustrations from several sources. Forty-three woodcuts are printed from blocks cut for the original edition, Venice 1615, which had been bought at Venice from Scamozzi's heirs by the printmaker and art dealer Justus Sadeler, subsequently passed through the hands of Frederic de Wit, an active editor of architectural publications between 1660 and 1680, before coming into the possession of Pieter van der Aa.² The series of twenty-four inserted plates illustrate the Colosseum, Theatre of Marcellus, Pantheon, Hadrian's Tomb, and other prominent Roman buildings, depicted as they were in their glory, and also as the pathetic ruins they had become during modern times. These plates were engraved by Pieter Sluiter and Jacobus Baptist after Jan Goeree (1670-1731) and previously appeared in the third volume of Graevius' *Thesaurus Antiquitatum Romanorum* (1696). Finally, forty engravings are printed from plates made for the various Danckerts editions. The book was reprinted at The Hague by Pieter de Hondt in 1736 utilising the same woodcut blocks and copper plates.

¹Gambier Howe, *British & American Book plates* (London 1903), no.3543. ²Philippe Sénéchal, 'Justus Sadeler: print publisher and art dealer in early seicento Venice', in *Print Quarterly* 7 (1990), pp.27-28.

85 **SCRIPTORES REI MILITARIS.** — *Fl. Vegetii Renati viri illustris de re Militari libri quatuor. Sexti Iulii Frontini ... de Strategematis libri totidem. Aeliani de Instruendis Aciebus liber unus. Modesti de vocabulis rei Militaris liber unus. Item picturae bellicae CXX passim Vegetio adiectae. Collata sunt omnia ad antiquos codices, maxime Budaei, quod testabitur Aelianus.* Paris, Chrestien Wechel, 1535. — In an Eighteenth-century polished calf binding. £ 3500

Folio, (144)ff., signed a⁴ A-Y⁶ Z⁸ and paginated (8) 1-279 (1); printer's 'Pegasus' device on title and last page, woodcut 'portrait' of Vegetius (220×140mm, borderline) on folios a2 (repeated on a4, Q1 verso), 119 full-page woodcuts (30, 28, 28, 33 in each of four Books of Vegetius), smaller woodcut (p.12), about thirty diagrams of infantry formations in text of Aelianus Tacticus, each composed of printing types. — Two Nineteenth-century ownership inscriptions on endpaper; exlibris of Lucien Graux (sale Paris 1958). — Apart from occasional faint staining in margins, in very good state of preservation.

References: BM, STC French, p.436; Adams S-796; Moreau p.192, no.544; Mortimer, French, 487; Fairfax Murray, French, 563; Brun p.308; H. Elie, 'Chrétien Wechel, imprimeur à Paris', in *Gutenberg-Jahrbuch* 1954, p.193

An edition of the *Veteres de re militari scriptores*, containing the *Epitoma* of Flavius Renatus Vegetius, the only complete classical treatise on military affairs that is extant, followed by the *Strategematicon liber* of Sextus Julius Frontinus, Aelianus's *De instruendis aciebus*, and the *Libellus de vocabulis rei militaris*, ascribed to Modestus, but actually a Fifteenth-century compilation by Pomponio Leto or one of his pupils. These four texts had been gathered together by Giovanni Sulpizio da Veroli and published by Eucharius Silber at Rome in 1487 (reprinted by him in 1494 and by Franciscus de Benedictis at Bologna in 1496 and 1505). In 1515 Guy Breslay prepared an edition of the four works published at Paris by Jean Petit and Berthold Rembolt.

The humanist Guillaume Budé (1467-1540), librarian to François I, made this edition for the press of Chrestien Wechel. Despite the claim on the title-page, it is no new recension, but



follows the text of Sulpicius Verulanus. Wechel printed it in 1532, 1534, 1535 (twice, in folio and in octavo without woodcuts), and 1553, and a French translation in 1536. Each edition was illustrated from the same set of large woodcuts showing extraordinary war machines and methods of defending and attacking fortresses, generally reversed copies made at Paris of illustrations in Heinrich Steiner's 1529 Augsburg edition, which in turn derive from Hans Knapp's 1511 Erfurt edition.

- 86 SELDEN, John. — *Marmora Arundelliana; siue Saxa Graecè incisa Ex venerandis priscae Orientis gloriae ruderibus, auspicijs & impensis Herois Illustriss. Thomae Comitis Arundelliae & Surriae, Comitis Marescalli Angliae, pridem vindicata & in aedibus eius hortisque cognominibus, ad Thamesis ripam, disposita. Accedunt Inscriptiones aliquot veteris Latij, ex locupletissimo eiusdem Vetustatis Thesauro selectae. Auctariolum item aliundè sumtum.* London, William Stansby, 1628. — Bound in contemporary flexible vellum. £ 1250

Quarto, (101)ff., signed (A)² §² ¶² ¶¶² &²(- &², cancelled) B-Z² Aa-Zz² Aaa² and paginated (18) 1-182 (2); title and many other pages printed in red & black (red chiefly used in the text to indicate conjectural emendations), woodcuts and woodcut diagrams printed with the text. — Exlibris of Henry Blackmer (his sale Sotheby's, London, 11 October, 1989, lot 303). — In immaculate state of preservation.

References: STC 823; Leonora Navari, *Greece and the Levant: The Catalogue of the Henry Myron Blackmer Collection* (London 1989), 1522; Borroni 328; Cicognara 3146 (1629 issue)

First edition of Selden's description of some Greek and Latin inscribed marbles in the collection of Thomas Howard, Earl of Arundel (1586-1646). These had been acquired by Arundel from an agent in Smyrna in 1626-1627, in competition with the Provençal scholar Nicolas-Claude Fabri de Peiresc. Selden's book, prepared with help from the royal librarian Patrick Young (Junius) and Richard James, spread the fame of the collection throughout learned Europe. The sheets of this first edition were reissued in 1629 with a cancel title-page having the imprint of J. Bill.

The sculpture at Arundel House eventually extended to thirty-seven statues, 128 busts, and 250 inscriptions, as well as sarcophagi, altars, and fragments. Before the collection arrived at Oxford in 1677, about 115 of the inscribed stones were mislaid. The survivors obtained only partial protection there, most being inserted in the exterior walls of the Sheldonian Theatre, where large portions were utterly lost before copies of them had been taken.¹ These circumstances have enhanced the documentary value of the present work.

¹A. Michaelis, *Ancient Marbles in Great Britain* (London 1882), pp.17-18. D.B.L. Haynes, *The Arundel Marbles* (Oxford 1975).

- 87 SIRO VANINI, Anton, *Abate*. — *Per le Reali Esequie celebrate alla Sacra Cesarea Reale Appostolica Maestà di Maria Teresa Imperatrice Regina nella Imperial Regia Collegiata di S. Maria della Scala in S. Fedele il giorno XVI Dicembre MDCCLXXX. Orazione funebre recitata Dall' Abate Anton Siro Vanini*. Milan, 'Nell' Imperial Monistero di S. Ambrogio Maggiore', [1780]. — Bound in contemporary cartonnage. £ 1250

Folio, (14)ff., signed a⁸ b² π² ππ² and paginated i-xx (8), with engraved vignette on title-page and engraved head-piece, both by Domenico Cagnoni after Hieronymus Mantelli; plus large folding plate, by Cagnoni after Giuseppe Piermarini. — In fine state of preservation.

References: *Giuseppe Piermarini e il suo tempo*, exhibition catalogue Palazzo Trinci, Foligno (Milan 1983), pp.181-182, no.4; Achille Bertarelli & Antonio Monti, *Tre secoli di vita milanese nei documenti iconografici 1630-1875* (Milan 1927), no.132; no copy in the *Katalog der Ornamentstichsammlung*, Berlin (1939)

A volume commemorating the obsequies held at Milan for Maria Theresa, empress of Austria (1717-1780), on 14-16 December, 1780. An impressive catafalque made of wood, gesso, and cloth, and ornamented by imprese, emblems, and inscriptions, was erected in the nave of S. Fedele. This apparatus, shown on a large folding plate (740 × 480mm) engraved by Domenico Cagnoni, was designed by Giuseppe Piermarini (1734-1808), royal architect and inspector general of public works in Lombardy.¹ After the ceremony, the structure was put into storage in S. Simpliciano, being retrieved in 1790 for a memorial service for the Emperor Joseph II, and again in 1792 for one honouring Leopold II (Cagnoni's print was re-struck for publications commemorating those services).² In this copy, the texts of inscriptions placed by the church door and at the base of the catafalque have been bound before the title-page.

¹Antonella Doria, 'Gli apparati funebri per le Reali Esequie di Maria Teresa in Milano', in *Arte lombarda* 58-59 (1981), pp.100-109. Five drawings relating to the project survive; see *Disegni di Giuseppe Piermarini nella Biblioteca Comunale di Foligno*, exhibition catalogue, Università di Pisa (1962), no.75. ²An impression of the 1792 issue is reproduced by Werner Oechslin & Anja Buschow, *Festarchitektur* (Stuttgart 1984), pl.121.

- 88 SMYTH, Henry De Wolf. — *A General Account of the Development of Methods of Using Atomic Energy for Military Purposes under the Auspices of the United States Government 1940-1945 ... Written at the request of Major General L.R. Groves United States Army. Publication authorized as of August 1945.* Washington, DC, Government Printing Office, 1945. — Printed wrappers. £ 475

Octavo (230 × 150 mm), paginated 1-viii (including front wrapper), 1-182. — Fine copy, in original printed wrapper, as issued.

The 'Smyth Report', a detailed account of the secret development of nuclear weaponry by the United States Government, was begun in the Spring of 1944 and completed in July 1945, by H.D. Smyth, chairman of the Department of Physics at Princeton University, and associate director on the Manhattan Project. It was released for publication by President Truman on 12 August 1945, just six days after the destruction of Hiroshima, in substantially uncensored form, against the advice of the British and Canadian allies.

Apart from a mimeographed version classified as 'Secret' and circulated only among scientists involved on the project, the first 'publication' of the Smyth Report was in a hectograph reproduction from typescript distributed at press conferences in the Pentagon on the 11th and 12th of August.¹ The first commercial edition was published by the Princeton University Press in September 1945; it became a best-seller, eventually passing through eight printings and selling 125,000 copies. In the weeks before it appeared, several offset reprints of the hectograph typescript version were distributed by Columbia University, Berkeley, and other projects, and by the Government Printing Office; and the G.P.O. also published a typeset edition in printed wrappers, of which we offer a copy here. The exact chronology of these versions is disputed.²

¹The only known copy of the mimeographed version is the author's, now at Princeton. The original issue of the hectograph version apparently may be identified by an inserted broadside headed 'War Department / Bureau of Public Relations / Press Branch'; see Norman Library no.1962 (lacking the broadside). ²See D.C. Smyth, 'The publishing history of the *Smyth Report*,' in *Princeton University Library Chronicle* 37 (1976), pp.191-203; and H.D. Smyth's memoir of the genesis of his report *Ibid.*, pp.173-189.

- 89 TARTAGLIA, Nicolò Fontana, *called.* — *La Noua Scientia de Nicolo Tartaglia con una gionta al terzo Libro.* Venice, Nicolò de Bascarini, 1550. — [With:] *Quesiti et inventioni diverse ... Di Novo restampati con una gionta al sesto libro, nella quale si mostra duoi modi di redur una Città inespugnabile.* Venice, Nicolò de Bascarini, 1554. — The two books bound together in contemporary flexible vellum. £ 2950

Two books, quarto. I: (36)ff., signed *4 A-H⁴ and foliated (4) 1-32; woodcut on title-page (172 × 123mm), numerous woodcut diagrams and illustrations in the text. II: (128)ff., signed A-Z⁴ AA-II⁴ and foliated (4) 5-128; woodcut portrait of the author on title-page, numerous woodcut diagrams and illustrations printed with the text including a plan of fortifications attached to fore-margin of folio 71. — In very good state of preservation.

References for *La Noua Scientia*: Adams T-190; BM, STC Italian, p.658; Riccardi I, ii, col.496; Cockle 658 (note). *Quesiti et inventioni diversi*: Adams T-184; BM, STC Italian, p.658; Riccardi I, ii, col.499; Cockle 660 (note); Verne Roberts & Ivy Trent, *Bibliotheca Mechanica* (New York 1991), p.314; Bury, 'Early writings on fortifications', no.16 (three reproductions); Bury, 'Renaissance architectural treatises', p.500

Second edition of *La Noua scientia*, the author's first and principal work, in which the discussion of surveying problems is now corrected and enlarged. Originally published in 1537,¹ the book announced a 'new' way in treating physical motion as susceptible to mathematical investigation and launched a programme adopted by Benedetti and Galileo even though they were to use different concepts and techniques. Tartaglia's 'firsts' include the discovery that a cannon ball's line of flight is a curve, that the greatest range is obtained with an elevation of forty-five degrees, and his classification of artillery pieces according to the diameter and weight of the shot fired, *i.e.* calibre. The fine title-page woodcut, printed from the block cut for the original edition, shows the relation of the mathematical disciplines to the sciences and the standing of Aristotle and Plato in respect to them.

The *Quesiti et inventione diverse*, here also in its second edition, is a collection of answers to scientific and mathematical questions, digested into nine books.² The first two correct the presentation of dynamics and ballistics of *La Noua Scientia* and announce the idea of a totally curved trajectory. Then follow four books dealing with aspects of military science, including the author's claim to have invented the gunner's quadrant. Books VII and VIII are devoted to statics and the final book IX to problems in algebra and geometry, presenting a solution of the cubic equation.³

In book VI of the *Quesiti* Tartaglia discusses with great precision certain defects in the fortification of Turin. The fifteen-page *gionta* or supplement to book VI, new to this edition, elaborates his discussion of the well-fortified city, and features woodcut illustrations by the architect Giovantonio Rusconi of bastions of the pentagonal type. The text was corrected by Tartaglia throughout and as a result this edition is considered authoritative and it was the natural choice for facsimile reproduction (Brescia 1959).

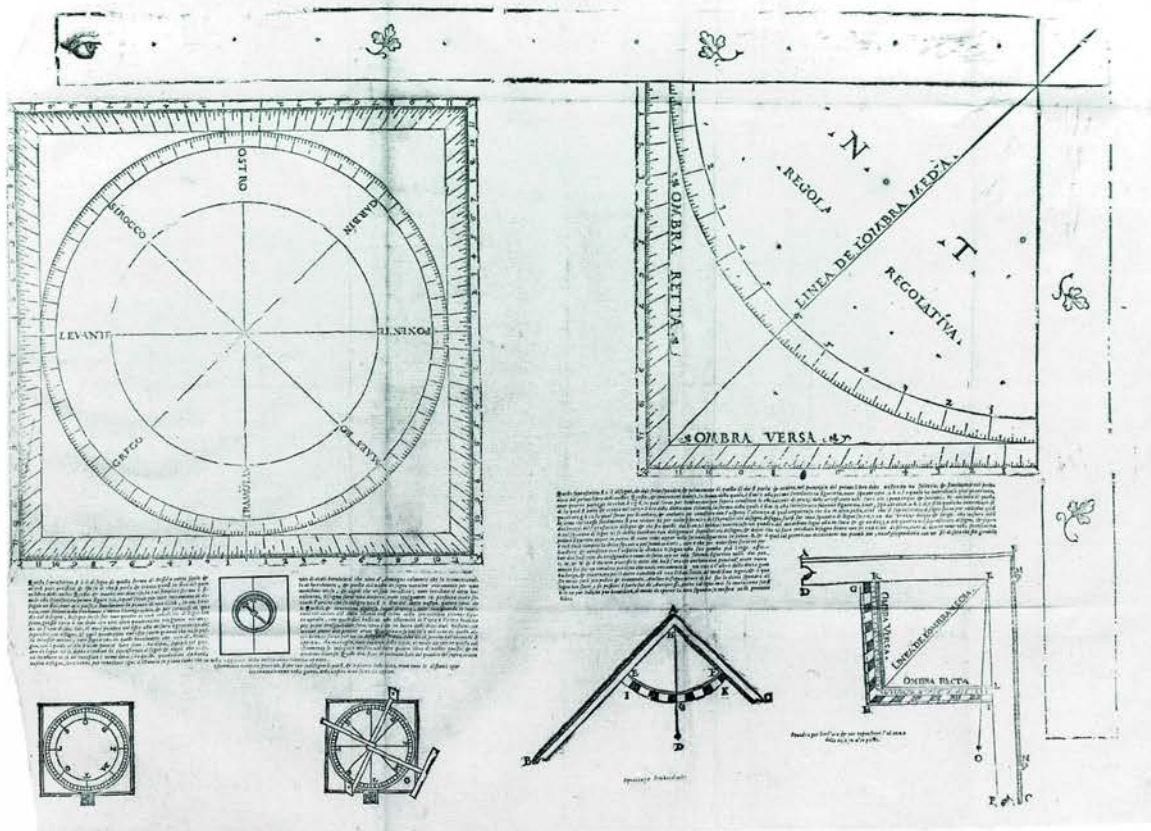
¹First edition: PMM 66; Dibner 102; Norman Library 2053; Manzi 11. ²List of editions and translations in A. Biral, P. Morachiello, & A. Manni, *Immagini dell' ingegnere tra quattro e settecento: repertorio bibliografico* (Milan 1985), pp.138-141.

³D.J. Struik, *A source book in mathematics 1200-1800* (Cambridge, MA 1969), pp.62-63.

- 90 TARTAGLIA, Nicolò Fontana, *called. — Opere del famosissimo Nicolo Tartaglia cioè Quesiti, Trauagliata Inuentione, Noua Scientia, Ragionamenti sopra Archimede ... Et il Trattato de Insidentibus aquae*. Venice, 'Al Segno del Leone', 1606. — Bound in Eighteenth-century leather-backed boards. £ 3800

Four parts, quarto, (148, 24, 36, 26)ff., signed A⁴ A-S⁸ (blank S⁸), A-C⁸, A-D⁸ E⁴, A-C⁸ D² and paginated (8) 1-284 (*i.e.* 286, pp.123-124 repeated in numeration) (2 blanks), 1-48, 1-72, 1-52; printer's device on general title-page, woodcut portrait of Tartaglia on sub-title for *Quesiti* (repeated on sub-titles for *Trauagliata inventione* and *Ragionamenti*), full-page woodcut (usual title for *Noua scientia*) printed on A4 verso of preliminaries, numerous woodcut illustrations and diagrams (counted by Pollak as 58, 9, 12, 34 in each work); plus folding woodcut plate (308 × 405mm, anchor watermark). — Several headlines shaved when rebound, some corners lightly waterstained, other minor faults, however generally in good state of preservation.

References: BL, 17th century Italian books, p.891; Michel VIII, pp.19-20; Riccardi I, col.507; Pollak 64 (= Gottlieb p.277); Spaulding & Karpinski 79 (title-page reproduced as pl.X); Klaus Grewe, *Bibliographie zur Geschichte des Vermessungswesens* (Stuttgart 1984), no.426a; *Galileo e Padova, mostra di strumenti libri incisioni*, exhibition catalogue, Palazzo della Ragione (Padua 1983), p.42



The collected works of Nicolò Tartaglia, dedicated to Luigi Giustiniano, 'Signor all'Arsenale', by Giovanni Battista Manassi, at Venice 22 March, 1606, and published there under the imprint 'Al Segno del Leone'. The printer's device on the general title-page (a rampant lion clutching a dragon)¹ is printed from a woodblock owned by Curtio Troiano de'Navò. He was the executor of Tartaglia's will (10/13 December 1557) and obtained upon payment copyright to Tartaglia's works and the woodblocks employed to illustrate previous editions, including the famous full-page woodcut of the 'Garden of Geometry' associated with the author's *Nova scientia*.² In 1562 Curtio Troiano de'Navò published his own editions of the four works contained in this *Opere*; reprints followed, latterly under the imprint 'Ad signum Leonis' adopted by his heirs. After publication of the *Scelta di Abbaco ridotto dal famosissimo Nicolò Tartaglia* in 1596, the press became dormant.

This collected edition of 1606 is made-up almost entirely from unsold sheets of previous separate editions. Four leaves of preliminaries are newly printed and evidently also the folding plate, which displays woodcuts of the *squadra da artigliere* and quadrant (used in the *Nova scientia*, folios A1, D2 of this edition) and *bussola* (*Quesiti*, folios I5, I6), with two larger woodcuts of the *bussola* (never printed with the text), and was intended to serve makers of those instruments.

The folding plate survives in very few copies of previous editions. On the evidence of an impression bound in a volume containing first editions of the *Nova Scientia* (1537) and *Quesiti* (1546), on the London market in 1993,³ the plate was first printed by Ruffinelli in 1546. A blind

impression of the head-line of the 'Alle Lettori' in the *Quesiti* is visible on that impression; the dedication of the *Quesiti* and the explanatory text on the plate are printed in the same type; and the paper of the plate is from the same stock as that used to print the *Quesiti*. To the best of our knowledge, none of the previous, separate editions published by Curtio Troiano de' Navò or his heirs was accompanied by this folding plate.

¹Emerenziana Vaccaro, *Le Marche dei tipografi ed editori italiani del secolo XVI nella Biblioteca Angelica di Roma* (Florence 1983), pp.308-309, fig.411. ²Lasso à Messer Troian Navò librer all'insegna del Lion in Marzaria al Ponte di Beretari tutti i sopradetti Quesiti, et invention diuerse, et le travagliate invention, et ragionamenti et quei di nuova sciencia, et tutti i sopradetti libri del mio studiare ...' Tartaglia's will (Archivio di Stato di Venezia) was first published by B. Boncompagni, 'Intorno ad un Testamento inedito di Nicolò Tartaglia', in *Collectanea Mathematica. In memoriam Dominici Chelini*, edited by L. Cremona & E. Beltrami (Milan 1881), especially pp.390-395. ³W.P. Watson, *Catalogue Four* (London 1993), item 91. The British Library copy (shelfmark 534 g. 21) of the *Noua scientia* (1537) bound with the *Quesiti* (1546) also contains the folding plate. Riccardi describes it in a copy of the 1550 *Quesiti* owned by Raffaele Filippucci, professor of mathematics in Osimo (*Biblioteca matematica italiana*, III, col.189), and it occurs in a copy of the 1554 edition (bound with the 1550 *Noua scientia*) offered by Messrs. Bernard Quaritch, *Catalogue 1175* (London 1993), item 108.

91 TASSO, Torquato. — *Stanze del Sig. Torquato Tasso Per le Lagrime di Maria Vergine Santissima, & Di Giesu Christo Nostro Signore*. Venice, Giorgio Angelieri, 1593. — Sewn, as issued.

£ 425

Octavo (190×135mm), (8)ff., signed A⁸, unpaginated; woodcut of the Entombment on title-page (50×63mm), woodcut head-piece, initial. — Insignificant stain on last leaf, otherwise in perfect state of preservation.

Reference: BM, STC Italian, p.661; Angelo Solerti, *Le Rime di Torquato Tasso ... Bibliografia* (Bologna 1898), no.97; no copy in *La Raccolta Tassiana della Biblioteca Civica 'A. Mai' di Bergamo* (Bergamo 1960), no copy of any edition reported to the National Union Catalog or to RLIN

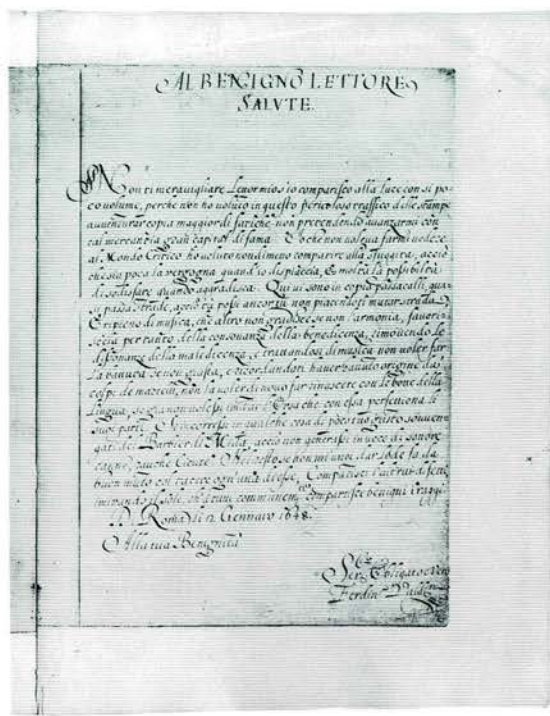
This publication comprises twenty-five octaves entitled 'Le Lagrime della Beata Vergine' and another twenty 'Le Lagrime di Christo', preceded by verse 'Sopra la detta pittura. Del Sig. Angelo Ingegneri', and completed by an address 'A Lettori'. There we learn that Tasso composed these two works in contemplation of a painting of the Virgin in the residence of Cardinal Cinzio Aldobrandini (1551-1610), nephew of Ippolito Aldobrandini, Pope Clement VIII. That picture earlier had been in the collection of Cardinal Vincenzo Laurea, where it was attributed to Albrecht Dürer. Laurea bequeathed the painting (along with his magnificent library) to the Collegio Romano, whence it passed, via Clement VIII, to Cardinal Aldobrandini.¹

Five editions dated 1593 are recorded by Solerti, of which the earliest is assumed to be one printed at Rome by Giorgio Ferrario. In that edition and another of 1593 published at Ferrara by Benedetto Mammarello, fourteen lines at the beginning are headed 'D'Incerto Autore'. In our edition these are credited to Angelo Ingegneri (circa 1550-1613), secretary to Cardinal Cinzio Aldobrandini, and Tasso's editor. Solerti lists eight more separate printings before the end of the century, besides reprints in various anthologies. Copies of any separate edition are very rare; none can be located in North American libraries.

¹Ruggerio Tritonius, *Vita Vincentii Laurei* (Bologna 1599), p.82. Pierantonio Serassi, *La Vita di Torquato Tasso* (Bergamo 1790), pp.240-241. A. Solerti, *Vita di Torquato Tasso* (Turin & Rome 1895), I, pp.752-753.



92. Engraved title-page



92. Address to the Reader, in manuscript

- 92 VALDAMBRINI, Ferdinando. — *Libro primo [- Secondo] d'intavolatura di chitarra a cinque ordini*. Rome, [publisher not named], 1646, 1648. — In a modern flexible vellum binding.

£ 9500

Two parts, folio, (16, 20)ff., entirely engraved, paginated 1-32, 1-38 (2); heraldic insignia of the Savelli family¹ on title of *Libro primo*, title of *Libro secondo* decorated by hand, an address to the reader on following leaf in contemporary manuscript (see below). — Blank margin of final leaf restored, waterstained.

References: RISM, *Einzeldrucke vor 1800*, edited by Otto E. Albrecht (Kassel 1981), V-29, 30; P. Danner, 'Bibliography of Guitar Tablatures 1546-1764', in *Journal of the Lute Society of America* 5 (1972), pp.155-156

Evidently the second surviving copy of a collection of music for the five course guitar (nine strings), an instrument originated in Spain, but publications for it most numerous in Italy in the first half of the Seventeenth century.² Though a musical collection, rather than an instruction book, the author describes in his 'Avvertimenti' techniques for playing (using the terminology of Johann Kapsberger) and at the end is 'La Tablature à la François' which he explains in French, he says because those who want to follow that method must learn it in the French language. Included are a numbered sequence of eleven *passacaglie*, music performed while promenading, with the 'Italian alphabet' used to identify the chords. Nothing is known about Ferdinando Valdambrini; no other printed work by him, nor manuscript music, is recorded. Since the dedication is to Paolo Savelli, member of the prominent Roman family, abbot of Chiaravalle in France, it may be that Valdambrini was in his service.

In our copy the title-leaf of the *Libro secondo* is left in unfinished state, with its decoration suggested in pen and ink and wash, and written on the toned plate impression of the following leaf (page 3), perhaps as a model for the engraver, is an address 'Al benigno lettore salute', dated by Valdambrini at Rome, 12 January, 1648. In the engraved music are a number of pen corrections and annotations, further evidence of the uncompleted state of the work.

We have examined the only recorded copy of this book, preserved in the Biblioteca Musicale governativa del Conservatorio di Musica Santa Cecilia, in Rome, and can report that the title of the *Libro secondo* of that copy also is in unfinished state, however without any decoration, only some pen flourishes and 'Roma con licenza de sup. 1647' being written on the page. The copy in Rome has no address to the reader, neither engraved on the plate nor in manuscript (as our copy); the pen corrections of the music are substantially the same, though by another hand. The paper stock of the *Libro primo* is identical in both copies (Strasbourg Lily within a circle); the Rome copy of the *Libro secondo* has a watermark of a Globe bearing a cross, whereas our copy has a Cross supported by a crown. It thus appears that our copy represents a more advanced stage in the publication of the volume, with the address to the reader either in the author's own hand, or copied by another from the author's exemplar.

¹G.B. di Crollanza, *Dizionario storico-blasonico delle famiglie nobili e notabili italiane estinte e fiorentini* (Pisa 1886-1890), II, p.496. ²R. Hudson, 'The music in Italian tablatures for the five course Spanish guitar', in *Journal of the Lute Society of America* 4 (1971), pp.21-42, especially p.30.

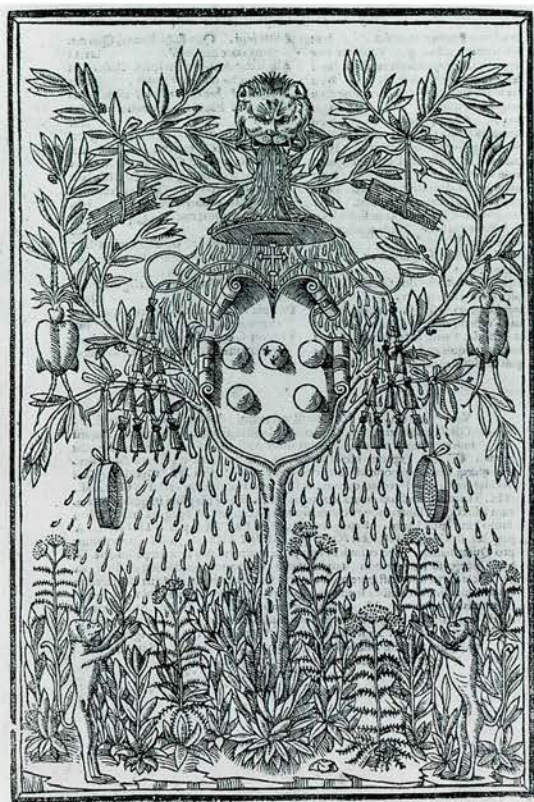
- 93 VALERIANO BOLZANI, Giovanni Pierio. — *Castigationes et varietates Virgilianae lectionis*. Rome, Antonio Blado, June 1521. — In a contemporary Italian binding of bevelled oak boards backed in calf (leather restored in the Nineteenth century); lacking clasps. £ 825

Folio, (152)ff., signed aa⁸ bb-hh⁶ A-R⁶ and paginated (28) 1-71 (1), 1-212 (i.e. 202, irregularities in numeration) (2); full-page woodcut (240 × 155mm, borderline) with insignia of Cardinal Giulio de'Medici (folio bb6 verso). — Occasional Sixteenth-century marginalia. Modern exlibris of John Sparrow (his sale Christie's, London, 21 October, 1992, lot 33). — Light waterstains in margins of preliminary leaves, occasional spotting and browning, and pin worm-holes in final quires; despite these defects an attractive copy in good state of preservation.

References: BM, STC Italian, p.707; Adams V-49; Fumagalli & Belli 6; Ascarelli p.292; Sander 7448; Giuliano Mambelli, *Gli annali delle edizioni virgiliane* (Florence 1954), 165; two copies reported to the National Union Catalog (volume 628, p.74)

First printing of the commentary on the text of Virgil by the Roman humanist Pierio Valeriano (1477-1560), a pupil of Valla, Lascaris, and Sabellicus, who at the time of publication was tutor of the nephews of Pope Leo X, Ippolito and Alessandro de'Medici. The edition is dedicated by the author to Cardinal Giulio de'Medici, the natural son of Giuliano (later Pope Clement VII) and contains also a letter to Aulus Ianus Parrhasius, dated at Rome, 19 June 1521. Valeriano's principal sources were the famed Codex Romanus (Vatican lat. 3867), newly arrived in Rome during the pontificate of Sixtus IV (1471-1484); the Codex Oblongus (Vatican lat. 1574), the Longobardicus (Vatican lat. 1573), and the Mediceus (Laurenziana 29/23). His edition has not entirely been supplanted by the modern editions of those manuscripts.¹

Several bibliographers persist in citing this book as the earliest product of the Blado press, when it patently is not. The earliest mention of Blado as a printer is a contract of 7 November,



93. Woodcut insignia of Cardinal Giulio de' Medici



97. Woodcut title-border by Urs Graf

1516, to print two hundred copies of *Sermones gentium s. Pauli primi heremite*, a work which has not been traced. In 1517 Blado printed Valeriano's tract *De fulminum significationibus* and in June 1519 the press issued its first imprint in a format larger than octavo, a *Consolato del Mare*. Valeriano's commentary was not reprinted at Rome, however it appears alone and with the text of Virgil in editions published at Paris by Robert Estienne in 1529 and 1532.

¹Alessandra Malaman, 'Le *Castigationes* di Pietro Valeriano e il codice Romano Vaticano di Virgilio', in *Atti del Reale Istituto Veneto* 100 (1940-1941), pp.80-91.

- 94 VALLISNIERI, Antonio. — *Istoria della generazione dell'uomo, e degli animali, se sia da' vermicelli spermatici, o dalle uova; Con un Trattato nel fine della Sterilità, e de'suoi rimedi*. Venice, Giovanni Gabriele Hertz, 1721. — Bound in contemporary cartonnage. £ 850

Quarto, (247)ff., signed π1 (conjugate cancelled) A-Z⁴ Aa-Zz⁴ Aaa-Ooo⁴ Ppp⁶ and paginated (2) 1-490 (2); plus thirteen numbered engraved plates. — Spine abraded, otherwise in excellent state of preservation.

References: Gamba 2482; John B. Blake, *Short title catalogue of eighteenth century books in the National Library of Medicine* (Bethesda 1979), p.468; Claus Nissen, *Die Zoologische Buchillustration* (Stuttgart 1969), 4222; F.J. Cole, *Early Theories of Sexual Generation* (Oxford 1930), p.172

Original edition of these texts on the reproductive organs, sterility, and deformities, by Antonio Vallisnieri (1661-1730), a pupil of Malpighi at Bologna, from 1711 professor of theoretical medicine at Padua, and active investigator in embryology, entomology, parasitology, and botany. Included are correspondence of Giovanni Maria Lancisi (1654-1720) and communications received by the author from Milan, Bologna, and elsewhere, discussing strange births. Five of the engraved plates are of monsters, while the others depict spermatozoa, or are anatomical details.

- 95 VENUTI, Niccolo Marcello. — *Esequie di Luigi I., Cattolico Re delle Spagne Celebrate in Firenze nella Chiesa di S. Maria Novella de' PP. Predicatori Il dì XXVI. di Ottobre MDCCXXIV.* Florence, Tartini & Franchi, 1724. — Bound in decorative paper boards. £ 775

Folio, (12)ff., signed *-***⁴ and paginated i-xxiii (1), woodcut ornaments and initial; plus five folding plates. — Old ownership inscription on title and along the top of each plate (library of the Dominican monastery of Santa Maria sopra Minerva, the church of the Florentines in Rome). — Bottom of first plate trimmed by binder along borderline.

References: Berlin Katalog 3247; *The Twilight of the Medici: Late Baroque Art in Florence, 1670-1743*, exhibition catalogue, Detroit Institute of Arts (Florence 1974), no.288 (one plate reproduced)

A description of a memorial service at Florence for Luis I, king of Spain (1707-1724), died of smallpox on 31 August after reigning only seven months. The Tuscan court had a catafalque erected in his memory in S. Maria Novella. Designed by the sculptor Girolamo Ticciati (1676-1744), it was adorned by statues of the cardinal virtues, and bas-reliefs of scenes from the king's life.¹ The court architect, Francesco Ruggeri (1691-1741) decorated the façade, choir, and side-aisles and drew and engraved the five plates.²

¹Barbara Riederer-Grohs, *Florentinische Feste des Spätbarock. Ein Beitrag zur Kunst am Hof der letzten Medici 1670-1743* (Frankfurt 1978), no.77. ²For details of this project, see Fabia Borroni Salvadori, 'Ceremonie e feste sotto gli ultimi Medici', in *Antichità viva* 13 (1974), no.3, pp.55, 59, fig.10.

- 96 VERDIZOTTI, Giovanni Mario. — *Cento favole morali. De i piu illustri antichi, & moderni autori Greci, & Latine.* Venice, Alessandro Vecchi, 1599. — Bound in Eighteenth-century vellum, edges decorated in red & black. £ 1400

Octavo, (154)ff., signed ★⁴ A⁴ B-S⁸ T⁶ V⁴ and paginated 1-301 (i.e. 299, 285-286 being passed over) (9); woodcut compartment on title, woodcut ('The Man, the boy, and the Donkey') preceding text 'A I Lettori', 100 woodcuts printed with the text, the majority 135 × 102mm. — Occasional light browning and spotting, yet a good copy.

References: Adams V-402; cf. Mortimer, *Italian*, 523 (edition 1570, referring to 1599 in note); cf. Cicognara 1129-1130 (editions 1570, 1586)

This edition of Verdizotti's popular collection of fables is described on the title-page as 'Nouamente ampliate dall'istesso Autore'. In fact, there are few changes to the text, and no new woodcuts or fables. The book had been first printed by Giordano Ziletti in 1570, re-issued by Bolognino Zaltieri in 1575 under a new dedication; reprinted by Giordano Ziletti in 1577; and by Francesco Ziletti in 1586. Alessandro Vecchi himself reprinted (or re-issued) it in 1607 and 1613 (*Autori italiani del '600* nos.2679-2680). About half the blocks were used to illustrate an

edition of Aesop in modern Greek published at Venice in 1644 and all 101 (now considerably wormeaten) were employed for editions printed by Giovanni Pietro Brignonci at Venice in 1661 and 1666.

Our edition is dedicated to Vincenzo I Gonzaga, duke of Mantua (1562-1612), by Verdzotti (1525-1604/1607), subscribed at Venice, 26 January, 1599. The text of the dedication is the same as in previous editions, however, until the point of direct address. The architectural title-border was altered to substitute Vecchi's 'Rose' device for the 'Comet' device of Ziletti, however his name 'Giordano' was not erased from vases held by the female figures at the sides. The series of 101 full-page woodcuts are printed from the original blocks, sometimes credited to Titian, although described in all editions (here on folio A1 recto) as 'disegnate nel legno' by Verdzotti's own hand.¹

¹Giuseppe Venturini, 'Giovanni Mario Verdzotti pittore, e incisore, amico e discepolo del Tiziano', in *Bollettino del Museo Civico di Padova* 59 (1970), pp.33-73. David Rosand & Michelangelo Muraro, *Titian and the Venetian Woodcut* (Washington, DC 1976), pp.268-269.

- 97 VERGILIUS, Polydorus. — *Adagiorum liber. Eiusdem de inuentoribus rerum libri octo, ex accurata autoris castigatione, locupletationeq. non uulgari, adeo ut maxima ferè pars primae ante hanc utriusq. uoluminis aeditioni accesserit*. Basel, Johann Froben, July 1521. — Bound in Sixteenth-century German calf, covers panelled in blind. £ 3650

Folio, (206)ff., signed A⁶ a-q⁶ r⁴ A-D⁶ E⁸ F-P⁶ Q⁸ and irregularly foliated (6) 1-114 (*i.e.* 100), (6) 1-92 (*i.e.* 94); full-page woodcut border on title-page representing the 'Triumph of Humanitas' by Urs Graf,¹ horizontal and vertical borders on first page of text, fine woodcut initials, and printer's device. — From the sale of the residue of the Fugger Library (Sotheby's, London, 5 December, 1991, lot 215). — In very fresh state of preservation. Spine abraded at foot, otherwise the binding also is in excellent, entirely original condition.

Reference: BM, STC German, p.887; Adams V-442; six copies reported to the National Union Catalog (volume 633, p.558)

First printing of revised and vastly enlarged editions of Polydore's collection of adages or proverbs and of his encyclopaedia *de inventoribus rerum*, on those who have discovered things. Both works have received relatively little attention in our time, but were extremely popular in the Sixteenth and Seventeenth centuries. Some twenty editions of the *Adagia* and thirty editions of *De Inventoribus rerum* had appeared by Polydore's death in 1555, and in all more than one hundred editions of the latter work in its various recensions and seven languages were published by the Eighteenth century.

Polydore Vergil was born in Urbino about 1470, trained in the papal chancery, and was ordained in 1496. The *Adagia* or *Proverbiorum libellus* was published at Venice in 1498 and was his first book. In the early editions the work comprises 306 proverbs drawn only from classical sources. In the dedicatory letter to Richard Pace written for our edition, Polydore explains that he began to collect *adagia sacra* because he felt that Christians should not depend on Greek and Latin proverbs alone, but should season their writings also with Christian wisdom. These *adagia sacra*, taken from the Bible, and the Gospels in particular, are 431 in number, and practically double the size of the work.

The encyclopaedia of inventors and inventions, *De Inventoribus rerum*, was first printed at

Venice in 1499 as three books dealing with material inventions, natural philosophy, medicine, and other profane matters. In our 1521 edition, Polydore first introduced five new books 'de initiis institutorum rei christianae' giving a detailed account of Christian institutions and many criticisms of current practises of the Church, especially the morality and public life of the clergy, which are Erasmian in spirit and led to the book being condemned by the Sorbonne and placed on the Index. Polydore's *De Inventoribus rerum* is praised as the first history of medicine after the invention of printing, as the first modern effort to explore the history of technology, and as an early and original essay in anthropology and comparative religion. The book is of value also for its illustrative material, for Polydore's first-hand observations of the contemporary English, German, and Italian scene. Included are digressions on the English marriage service, the parks of the English nobility, and the brevity of English widowhood. Also treated are learning and science, painting and painters (notably Raphael), sculpture, architecture, commerce and prostitution in the author's native Italy.²

¹The title-border by Urs Graf is reproduced by Hollstein, *German Etchings Engravings Woodcuts*, IX (Amsterdam 1977), p.138; and by Frank Hieronymus, *Basler Buchillustration 1500-1545* (Basel 1984), pp.120-121, fig.176. ²B.P. Copenhaver, 'The historiography of discovery in the Renaissance: The sources and composition of Polydore Vergil's *De Inventoribus rerum*', in *Journal of the Warburg and Courtauld Institutes* 41 (1978), pp.192-214.

See reproduction of title-page on page 75

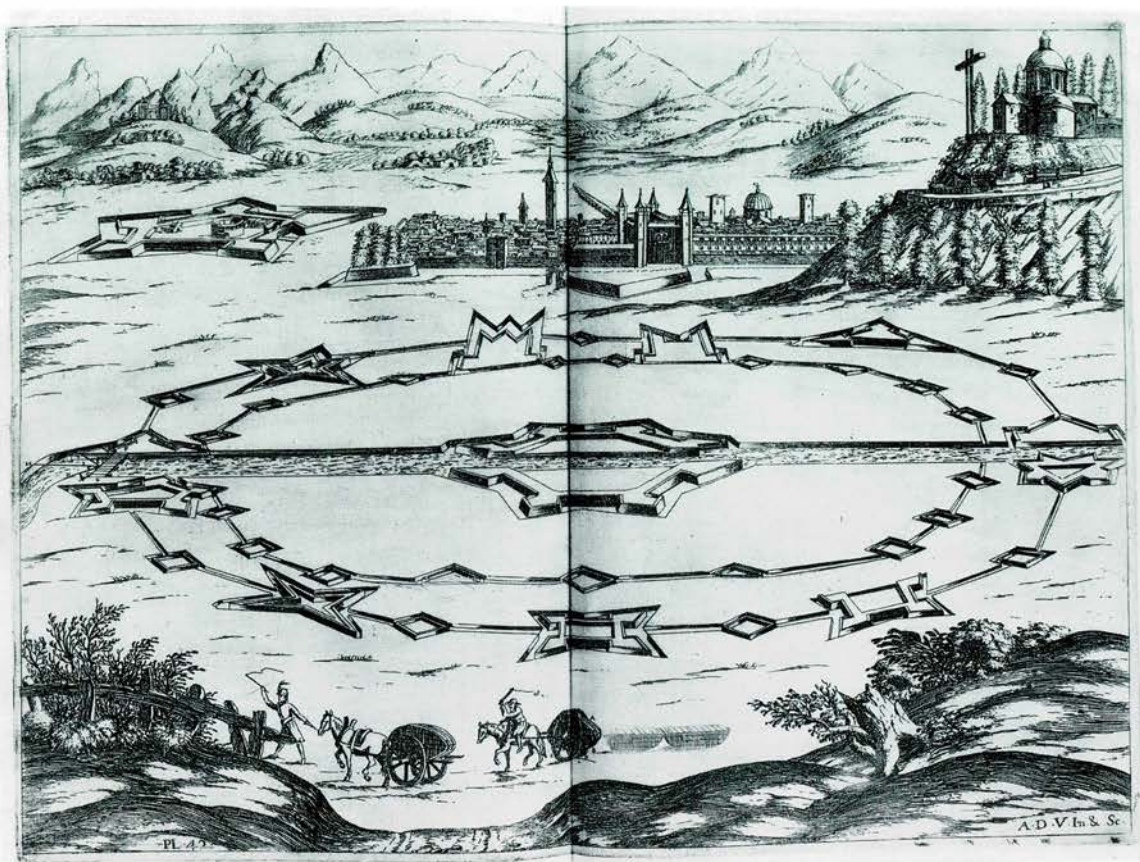
- 98 VILLE, Antoine de. — *Les Fortifications, contenant la maniere de fortifier toute sorte de places tant regulierement, qu' irregulierement en quelle assiete qu' elles soient*. Lyon, Irenee Barlet, 1628. — Bound in contemporary calf. £ 3850

Folio, (232)ff., signed a⁴ e² A-Z⁴ AA-ZZ⁴ AAA-LLL⁴ (-D², Z⁴ cancelled) and paginated as usual (12) 1-26, 29-76 (2) 77-176, 179-441 (13); engraved title, author's portrait and forty-three engravings included in both registration and pagination, plus ten double-page engravings (all illustrations numbered 1-53, with no.28 bound at p.26). — Engraved exlibris *Bibliothèque de M.r de Merlet, Maréchalle de Camp*. — Occasional light spotting and waterstaining, but generally in good state of preservation with superior impressions of the plates. Joints and back of the binding neatly restored.

References: Jeanne Duportal, *Contribution au catalogue général des livres à figures du XVIIe siècle* (Paris 1914), 599; Thérèse Moyne, *Les Livres illustrés à Lyon dans le premier tiers du XVII siècle* (Grenoble 1987), no.417; Bury, 'Renaissance architectural treatises', p.501; Venezia e la difesa del Levante 235 (1629 reissue); Spaulding & Karpinski 114 (title-page reproduced as pl.XV); one copy located by the National Union Catalog (volume 141, p.641). Subsequent editions: Cockle 831 (1640, 1641); Pollak 12 (1672); British Library (1640, 1672 only)

First edition of a complete manual of the military art, teaching Spanish and Italian methods of constructing, attacking and defending fortifications, rather than the Dutch science represented by Marolois. Antoine de Ville was born at Toulouse in 1596 and served in the 'Chevaulégiers du Roi' at Clérac, Montaubon, and Nègre-Pélisse. He was in Holland in 1624, in Piedmont in 1625, in Greece and Turkey in 1627, in 1636 at the siege of Corbie, in 1637 at Landrecies, then at Castelet, and finally in 1639 at Hesdin with the rank of Maréchalle de Camp. After 1648 De Ville was in charge of fortifying the cities ceded to France by the Spanish.

The author claims that he has written nothing except what he or his brother had seen or done; but as he was only thirty-two when he published this book, and twenty-one when he began it, a good deal had to be borrowed from other writers. De Ville's discussion of the construction of ramparts and of flanking fire, however, contain much that is original.¹ He evaluates



the reliability of mercenaries by nationality and discusses the provisioning of army and civilians.² The book became a classic among the military engineers of France. Sheets of this first edition were reissued in 1629 (only the date on the title-page altered) and the work was reprinted at Paris in 1636 and 1666, at Lyon in 1640 and 1641, at Amsterdam in 1672 and 1675, and in German translation at Oppenheim in 1640, Amsterdam in 1676, and Frankfurt am Main in 1685.³

De Ville was a proficient engraver and drew and engraved himself the title-page and fifty-three illustrations with their remarkable landscape views.⁴ His portrait was engraved by Jérôme David, after the painting by Artemisia Gentileschi.⁵

¹R. Blomfield, *Sébastien Le Prestre de Vauban* (London 1938), pp.32-34. ²Jean-François Pernot, 'La Guerre et l'infrastructure de l'État moderne: Antoine de Ville (1596-1656) ingénieur du Roi', in *Revue d'histoire moderne et contemporaine* 34 (1987), pp.404-425. ³Y. Bruand, 'Les traités d'architecture militaire français à la fin du XVIe et au début du XVIIe siècle', in *Les Traités d'Architecture de la Renaissance*, edited by Jean Guillaume (Paris 1988), pp.277-484 (seven reproductions). ⁴R. Mesuret, *L'Estampe Toulousaine. Les graveurs en taille-douce de 1600 à 1800*, exhibition catalogue, Musée Paul Dupuy (Toulouse 1952), p.59 and pl.VII; J.-F. Pernot, 'Un aspect peu connu de l'oeuvre d'Antoine de Ville, ingénieur du Roi, approches d'un type de document: les gravures des traits de fortification', in *Revue Historique des Armées* 5 (1978), pp.29-59. ⁵*Inventaire du fonds français: Graveurs du XVIIe siècle*, III (Paris 1954), p.373, no.252.

- 99 WINCKELMANN, Johann Joachim. — *Gedanken über die nachahmung der Griechischen Werke in der Malerey und Bildhauerkunst. Zweyte vermehrte Auflage.* Dresden & Leipzig, J.G.I. Breitkopf, 1756. — Bound in contemporary calf. £ 375

Quarto, (90)ff., signed *4 A-X⁴ Y² and paginated (8) 1-172; engraved vignette on title-page and sub-titles, headpiece. — Browned and spotted copy, joints cracking.

References: *The Age of Neoclassicism*, exhibition catalogue, Arts Council (London 1972), 949; Borroni 10996

His 'Thoughts upon the Imitation of Greek Works in Painting and Sculpture' was Winckelmann's first work on the rediscovery and reappraisal of Greek art. It had been inspired by Greek statues brought from Rome to Dresden for the collection of August der Starke, and was first published at Friedrichstadt in 1755. This is the second, revised edition. An English translation by Johann Heinrich Füssli was published in 1765.

- 100 ZINANNI, Giuseppe. — *Delle uova e dei nidi degli uccelli. Libro primo* [all published] ... *Aggiunte in fine alcune Osservazioni, con una Dissertazione sopra varie spezie di Cavallette.* Venice, Antonio Bortoli, 1737. — In a contemporary vellum binding. £ 1750

Quarto, (100)ff., signed A-Z⁴ Aa-Bb⁴ (blank Bb⁴) and paginated (10) 1-130, (2) 1-55 (3), with engraved frontispiece included in the registration; plus three engraved sub-titles, twenty-two numbered plates of birds' eggs and eight numbered plates of grasshoppers. — Wormtrack in margin of initial quire, otherwise in fine state of preservation.

References: Gamba 2265; Giuseppe Morazzoni, *Il libro illustrato veneziano del Settecento* (Milan 1943), p.233; Ceresoli p.559 (title reproduced); Jean Anker, *Bird Books and Bird Art* (Copenhagen 1938), p.22 and no.161; Claus Nissen, *Die illustrierten Vogelbücher* (Stuttgart 1953), 1031; Casey Wood, *Introduction to the Literature of Vertebrate Zoology* (London 1931), 359

First edition of 'the first work to deal exclusively with birds' eggs and birds' nests' (Anker), prepared by Giuseppe Zinanni, or Ginanni (1692-1753), from specimens in his own 'piccolo Museo di cose naturali' (*Argomento*, p.7). The eggs of 106 species are illustrated, classified into three groups: predatory and nonpredatory land birds, and aquatic birds, each with a brief account of the nest, breeding time, and physical features of the eggs. The second part, 'Osservazioni giornali sopra le Cavallette', features eight engraved plates of grasshoppers.



Item 16

PRINTERS & PUBLISHERS

AMSTERDAM

Covens, Johannes & Cornelis Mortier
1720? Campen 19
Elsevier, Lodewijk
1647 Doegen 29

ANTWERP

Plantin, Christopher
1577 Hillessemius 44

AUGSBURG

1614 Michelspacher 76

BASEL

Froben, Hieronymus & Nikolaus Episcopus
1556 Agricola 2
Froben, Johann
1521 Vergilius, Polydorus 97
Oporinus, Johann
1568? Fuchs 39

BOLOGNA

Barbieri, Domenico, Heir of
1671 Gessi 41
Longhi, Stamperia
1758 Benedict XIV 11
Sassi (Heirs of Benacci)
1765 Angelotti 4

BRESCIA

Turlini, Giacomo
1612? Libretto 50

DRESDEN

Bergen, Gimel II
1637 Dehn-Rotfelser 28
Breitkopf, J.G.I.
1736 Winckelmann 99

FANO

Fanelli, Gaetano
1735 Paoli 66

FERRARA

Baldini, Vittorio, Heirs
1621 Guarini 43

FLORENCE

Giunta, House of
1573 Euclid 32
Grand-ducal Press
1749 Corsini 26
Grazioli, Jacopo
1789 Fontani 36
Maescotti, Giorgio
1582 Lupicini 52
1584 Borghini 17
Matini, Piero
1685 Redi 75
1707 Filicaia 34
Sermartelli, Bartolomeo
1584 Nardi 60
Tartini & Franchi
1724 Venuti 95

GENEVA

Girard, Jean
1547 Curione 27

HAARLEM

Marshoorn, Johannes
1740 Lairesse 48

INGOLSTADT

Weissenhorn, Alexander
1544 Cochlaeus 24/2

LEIDEN

Aa, Pieter van der
1696 Passe 67
1713 Scamozzi 84

LEIPZIG

Blum, Michael

1536 Cochlaeus 24/3-5

Breitkopf, J.G.I.

1756 Winckelmann 99

Lotter, Melchior

1536 Cochlaeus 24/1

LONDON

Stansby, William

1628 Selden 86

LYON

Barlet, Irene

1628 Ville 98

Tournes, Jean de

1559 Ovid 63

Vincent, Barthélemy

1582 Besson 12

MILAN

Ghisolfi, Heirs of

1699 Pidou de St. Olon 72

Monastery of S. Ambrogio Maggiore

1780 Siro Vanini 87

Sonzogno, Francesco

1829 Quatrèmere de Quincy 73

MUNICH

Jäcklin, Maria Susanna

1715 Jesuits 46

NAPLES

Sottile, Giovanni Battista

1604 Salvio 81

NUREMBERG

Weigel, Christoph

1759 Dupain de Montesson 31

ORVIETO

Colaldi, Antonio

1614 Florindo 35

PADUA

Frambotti, Paolo

1642 Panvinio 65

PARIS

Anonymous Press

1620 Mailliet 54

Barrois, Jacques & P.-G. Simon

1736 Gersaint 40

Dezallier, Antoine

1696 Perrault 68

Gilles, Gilles

1562 Colombo 25

Imprimerie de la République

1803 France 37

Martin, Edme

1650 Chambray 21

Thiboust, Claude, Widow of

1688 Saint-Glas 80

Wechel, Chrestien

1535 Scriptores rei militaris 85

PARMA

Gozzi, Stamperia del

1739 Ruta 78

Stamperia di S.A.S.

1694 Piazza 69

ROME

Anonymous Presses

1621 Ciamberlano 22

1646 Valdambrini 92

Arrighi, Lodovico degli, Vicentino

1526 Cattani da Diacceto 20

Blado, Antonio

1521 Valeriano Bolzani 93

Mayr, Sigismondo & Johann Besicken

1495 Sandeo 82

Moretti, Marc'Antonio & Giacomo Brianzi

1586 Orsini 61

Priscianese, Francesco

1542 Arnobius Afer 7

ST. PETERSBURG

Imperial Press

1784 Pallas 64

SCHWÄBISCH HALL

Laidig, Johann & Johann Grater

1662 Kircher 47

SIENA

Loggia del Papa, alla

1606 Malagigi 55

STRASBOURG

Knobloch, Johann

1522 Athansius 8

VENICE

Anonymous Press

1630? Raimondi 74

Albrizzi, Giovanni Battista

1772 Borghese 16

Angelieri, Giorgio

1593 Tasso 91

Avanzi, Lodovico degli

1561 Rostinio 77

1566 Cicuta 23

Barezzi, Barezzi

1618 Sardi 83

Bascarini, Nicolò de

1548 Biondo 12

1550 Tartaglia 89

Bindoni, Francesco & Maffeo Pasini

1536 Massa 56

Borgominieri, Camillo & Rutilio

1577 Ferretti 33

Bortoli, Antonio

1737 Zinanni 100

Casali, Giovanni Battista

1776 Iseppi 45

Foxius, Hannibal

1487 pseudo-Augustinus 9

Franceschi, Francesco dei

1564 Bartoli 10

1569 Arcangelo 5

Giolito de'Ferrari, Gabriel

1556 Giovanni 42

Gregoriis, Gregorius de

1526 Boccaccio 15

Griffio, Giovanni

1554 Bucci 18

Giunta, House of

1573 Mercurialis 57

Hertz, Giovanni Gabriele

1721 Vallisnieri 94

Marcolini, Francesco

1539 Aretino 6

1559 Lanteri 49

Navò, Curtio Troiano de'

1540 Biringuccio 14

1565 Piccolomini 70

Palese, Stamperia

1800 Francesconi 38

Rampazetto, Francesco

1564 Sansovino 13

Ruffinelli, Venturino

1540 Biringuccio 14

Rusconi, Giorgio dei

1522 Ovid 62

Salicato, Altobello

1582 Du Choul 30

Salvadori, Angelo

1620? Millionis 58

Segno del Leone

1606 Tartaglia 90

Spinellus, Andreas & Jacobus

1550 Aelianus Tacticus 1

Varisco, Giovanni, and Co.

1558 Piccolomini 71

Vecchi, Alessandro

1599 Verdizotti 96

Vecchi, Marco

1600? Alexius 3

Zaltieri, Bolognino

1559 Lanteri 49

VERCELLI

Marta, Nicola Giacinto

1664 Muzzone 59

VERONA

Moroni, Stamperia

1768 Lorgna 51

1771 Maffei 53

VIENNA

Cosmerovius, Susanna Christina

1695 Saheer 79

WASHINGTON, DC

Government Printing Office

1945 Smyth 88



Item 74

ABBREVIATED REFERENCES

Adams

Herbert M. Adams, *Catalogue of books printed on the continent of Europe, 1501-1600*, in *Cambridge libraries* (Cambridge 1967)

Architectural Theory and Practice

Architectural Theory and Practice from Alberti to Ledoux, exhibition catalogue edited by Dora Wiebenson (revised second edition Chicago & London 1983)

Ascarelli

Fernanda Ascarelli, *Le Cinquecentine romane: "Censimento delle edizioni romane del XVI secolo possedute dalle biblioteche di Roma"* (Milan 1972)

Berlin Katalog

Staatliche Museen zu Berlin, *Katalog der Ornamentstich-sammlung der Staatlichen Kunstbibliothek Berlin* (reprint New York 1958)

Besterman

Theodore Besterman, *Old Art Books* (London 1975)

Black & Weston

Hester M. Black & David Weston, *Short-title Catalogue of Emblem Books in the Stirling Maxwell Collection* (Aldershot 1988)

BL, German 17th century books

Catalogue of Books printed in the German-speaking countries and of German Books printed in other countries from 1601-1700 now in the British Library (London 1994)

BL, Italian 17th century books

Catalogue of Seventeenth century Italian Books in the British Library (London 1986)

BM, STC Dutch

British Museum, *Short-title catalogue of Books printed in the Netherlands and Belgium and of Dutch and Flemish books printed in other countries from 1470 to 1600 now in the British Museum* (London 1965)

BM, STC French

British Museum, *Short-title Catalogue of Books printed in France and of French Books printed in other countries from 1470 to 1600 now in the British Museum* (London 1924)

BM, STC German

British Museum, *Short-title Catalogue of Books printed in German-speaking countries and German Books printed in other countries from 1455 to 1600 now in the British Museum* (London 1962)

BM, STC Italian

Short-title Catalogue of Books printed in Italy and of Italian Books printed in other countries from 1465 to 1600 now in the British Museum (London 1958)

Borroni

Fabia Borroni, *'Il Cicognara' Bibliografia dell'archeologia classica e dell'arte italiana* (Florence 1954)

Bragaglia

Egisto Bragaglia, *Gli ex libris italiani dalle origini alla fine dell'Ottocento* (Milan 1993)

British Architectural Library

British Architectural Library, *Early Printed Books, 1478-1840: Catalogue of the British Architectural Library Early Imprints Collection: Volume 1: A-D*, compiled by N. Savage, G. Beasley, A. Shell, & J. M. Coast (London 1994)

Brun

Robert Brun, *Le Livre français illustré de la Renaissance. Etude suivie du Catalogue des principaux livres à figures du XVI^e siècle* (Paris 1969)

Bury, 'Early writings on fortifications'

John Bury, 'Early writings on fortifications and siegecraft: 1502-1554', in *Fort: The International Journal of Fortification and Military Architecture* 13 (1985), pp.5-48

Bury, 'Renaissance architectural treatises'

John Bury, 'Renaissance architectural treatises and architectural books: a bibliography,' in *Les Traités d'architecture de la Renaissance*, edited by André Chastel & Jean Guillaume (Paris 1988)

Censimento

Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane, *Le edizioni italiane del XVI Secolo: Censimento nazionale, A [- Ch]* (Rome 1985-1993)

Ceresoli

Adriano Ceresoli, *Bibliografia delle opere italiane latine e greche su la caccia, la pesca e la cinologia* (Bologna 1969)

Cicogna

Emmanuele Antonio Cicogna, *Saggio di bibliografia veneziana* (reprint Bologna 1967)

Cicognara

Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979)

Cioranescu

Alexandre Cioranescu, *Bibliographie de la Littérature Française du Dix-Septième Siècle* (second edition Paris 1969)

Cockle

M.J.D. Cockle, *A Bibliography of English Military Books up to 1642 and of Contemporary Foreign Works* (reprint London 1957)

Dibner

Bern Dibner, *Heralds of Science as represented by 200 epochal books and pamphlets in the Dibner Library, Smithsonian Institution* (Norwalk, CT & Washington, DC 1980)

Durling

Richard J. Durling, *Catalogue of Sixteenth century printed books in the National Library of Medicine* (Bethesda 1967)

Duveen

Denis I. Duveen, *Bibliotheca alchemica et chemica. An annotated catalogue of printed books on alchemy, chemistry and cognate subjects in the library of Denis I. Duveen* (London 1949)

European Americana

European Americana: a chronological guide to works printed in Europe relating to the Americas 1493-1776, edited by John Alden and Dennis C. Landis (New York & New Canaan 1980-1988)

Fairfax Murray, French

H.W. Davies, *Catalogue of a collection of early French books in the library of C. Fairfax Murray* (London 1910)

Ferguson

John Ferguson, *Bibliotheca chemica* (reprint London 1954)

Fossati Bellani

Antonio Pescarzoli, *I Libri di Viaggio e le Guide della Raccolta Fossati Bellani* (Rome 1957)

Fowler

Laurence Hall Fowler & Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961)

Fumagalli & Belli

G. Fumagalli, G. Belli, & E. Vaccaro, *Catalogo*

delle edizioni romane di Antonio Blado Asolano ed eredi (1516-1593) (Rome 1891-1961)

Gamba

Bartolommeo Gamba, *Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV al XIX* (reprint Bologna 1982)

Goldsmith

V.F. Goldsmith, *A Short Title Catalogue of French Books 1601-1700 in the library of the British Museum* (Folkestone & London 1969-1973)

Gottlieb

Jean S. Gottlieb, *A Checklist of the Newberry Library's Printed Books in Science, Medicine, Technology, and the Pseudosciences circa 1460-1750* (New York & London 1992)

Hoover

David Kuhner & Tania Rizzo, *The Herbert Clark Hoover collection of mining and metallurgy: Bibliotheca de re metallica* (Claremont, CA 1980)

Horblit

Harrison D. Horblit, *One Hundred Books Famous in Science based on a exhibition held at the Grolier Club* (New York 1964)

Index aureliensis

Index aureliensis: catalogus librorum sedecimo saeculo impressorum [volumes I-IX, A-Coq] (Baden-Baden 1962-1991)

Kristeller

Paul Kristeller, *Early Florentine Woodcuts. With an annotated list of Florentine illustrated books* (reprint London 1968)

Lanckoronska

Maria Lanckoronska, *Die venezianische Buchgraphik des XVIII. Jahrhunderts* (Hamburg 1950)

Landwehr, Dutch

John Landwehr, *Emblem and Fable Books printed in the Low Countries 1542-1813. A bibliography* (third edition Utrecht 1988)

Landwehr, Romanic

John Landwehr, *French, Italian, Spanish, and Portuguese Books of Devices and Emblems 1534-1827. A Bibliography* (Utrecht 1976)

Lipperheide

Staatliche Museen Berlin, *Katalog der Lipperheideschen Kostümbibliothek*, edited by Eva Nienholdt & Gretel Wagner-Neumann (Berlin 1965)

Lowood

Henry E. Lowood, *The Barchas Collection: The Making of Modern Science* (Stanford 1985)

Lozzi

Carlo Lozzi, *Biblioteca istorica della antica e nuova italia* (Imola 1881-1886)

Manzi

Pietro Manzi, *Architetti e ingegneri militari italiani dal secolo XVI al secolo XVIII. Saggio bio-bibliografico* (Rome 1976)

Michel

Suzanne P. Michel, *Répertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France* (Paris 1972-1984)

Mortimer, French

Ruth Mortimer, *Harvard College Library, Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: French 16th Century Books* (Cambridge, MA 1964)

Mortimer, Italian

Ruth Mortimer, *Harvard College Library,*

Department of Printing and Graphic Arts, Catalogue of Books and Manuscripts. Part I: Italian 16th Century Books (Cambridge, MA 1974)

Morazzoni

Giuseppe Morazzoni, *Il Libro illustrato veneziano del settecento* (Milan 1943)

Norman Library

Diana H. Hook & Jeremy M. Norman, *The Haskell F. Norman Library of Science & Medicine* (San Francisco 1991)

Osler

William Osler, *Bibliotheca Osleriana: a catalogue of books illustrating the history of medicine and science* (Oxford 1929)

PMM

Printing and the Mind of Man, Second edition, revised and enlarged (Munich 1983)

Pollak

Martha D. Pollak, *Military Architecture, Cartography & the Representation of the Early Modern European City. A Checklist of Treatises on Fortification in the Newberry Library* (Chicago 1991)

Pollard, Dyson Perrins

Alfred W. Pollard, *Italian Book-illustrations and early printing. A Catalogue of the Early Italian Books in the Library of C.W. Dyson Perrins* (reprint Austin, TX 1994)

Praz

Mario Praz, *Studies in Seventeenth-century Imagery* (second edition, reprinted Rome 1975)

Princeton STC of Emblem Books

William Heckscher & Agnes Sherman, *Emblem Books in the Princeton University Library. Short-title Catalogue* (Princeton 1984)

Renouard

Philippe Renouard, *Les Marques typographiques parisiennes des XVe et XVIe siècles* (Paris 1926)

Riccardi

Pietro Riccardi, *Biblioteca matematica italiana dalla origine della stampa ai primi anni del secolo XIX* (reprint Bologna 1985)

Rosenwald

The Lessing J. Collection. A Catalog of the Gifts of Lessing J. Rosenwald to the Library of Congress, 1943 to 1975 (Washington, DC 1977)

Sander

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