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List 2

February 1988

[1] ALCIATI, Andrea

Diverse imprese accomodate a diuerse moralita, con versi che i loro significati dichiarano insieme con molte altre nella lingua italiana non piu tradotte. Tratte da gli emblemi dell' Alciato.

Lyon, Mace Bonhomme, 1551

Octavo, (96)ff., signed A-M⁸, paginated 1-191 (1); woodcut architectural title-border with grotesques enclosing the "Persius" device of Bonhomme (designed by Georges Reverdy); 180 woodcuts printed within ornamental page-borders, chiefly composed of grotesques, with a few pure arabesque, of which there are 33 different designs.

Bound in contemporary flexible vellum.

\$ 3200

Second and considerably augmented edition of Giovanni Marquale's translation, following the arrangement of the text instituted in 1549 by Barthelemy Aneau. This edition features 180 woodcuts designed by Pierre Eskrich including one repeat (folios E4v, F8r) and a series of eleven woodcuts of different varieties of trees: the previous edition of Marquale's translation (1549) presented 136 woodcuts only. In later editions, the number of woodcuts was increased by the printer to 211 (including repetitions), however by then some blocks had become very worn, and there are some substitutions.

Eskrich's illustrations for Book I are based on 113 blocks cut by Bernard Salomon for the 1547 De Tournes - Gazeau edition; the cuts in Book II are Eskrich's own invention, and he was the first Lyonese artist to deal with these new subjects. The series of woodcuts of trees at the end of Book II were cut by Clement Boussy and first appeared in Arnoullet's edition of Fuch's Herbal (Lyon 1549).

References: Fairfax Murray, Catalogue of French Books, 10; Baudrier, Bibliographie Lyonnaise IX, p.48, 158; Landwehr, Romanic Emblem Books (1976), 54

Seventeenth-century ownership inscription of one Julienne Martin on last (blank) page.

Title-border shaved by the binder's knife, otherwise an exceptionally well-preserved copy in its original binding.

[2] ARGENTERIO, Giovanni

De Morbis, libri XIII. Ad maganimum principem Cosmum Medicem Florentinorum ducem librorum catalogum & quid accesserit ex secunda hac aeditione proxima docibit pagina.

Florence, Lorenzo Torrentino, 1556

Folio, (202)ff., signed a⁶ b⁴ A-Z⁶ Aa-Ii⁶, paginated 1-19 (1) 1-358 (26); title-border with allegorical figures and Medici arms and devices, a large woodcut with the Medici insignia on the last page, woodcut initials from several alphabets.

Bound in contemporary vellum over pasteboards.

\$ 1450

Second edition of a "quasi-chemical, quasi-philosophical discussion of the nature of various illnesses, general diagnostic methods, and especially the causes of diseases" (Heirs of Hippocrates). The contents are the same as those of the Varia opera de re medica published by Torrentino in 1550.

The author was born at Castelnuovo in Piedmont and died at Turin in 1572 aged fifty-eight. He was neither an arabist nor a classicist in medicine, but ventured to strike out for himself. Argenterio objected to the confusion between disease and near-cause in Galenic medicine. He maintained that diseases were not derived from the elementary qualities, but represented a disharmony in the body. The Galenists and the humoralists attacked him, but he was supported by Joubert, Rondelet, Cappivacci, Tiraqueau and many others. His rejection of Galen's theories was quite independent of Paracelsus; cf. W. Pagel, Paracelsus: an introduction to philosophical medicine in the era of the Renaissance (1982), pp.301-304.

The fine woodcut title-border was first used in Torrentino's edition of Leon Battista Alberti's L'architettura of 1550 and is described and reproduced from its appearance there by Mortimer, Harvard Catalogue of Italian Books, 12.

References: Heirs of Hippocrates: The development of medicine in a catalogue of historic books in The Health Sciences Library, The University of Iowa (1980), 168; Durling 264; Le edizioni italiane del XVI secolo (Rome 1985), I, 2269

Endpaper inscribed in a contemporary hand by Marcus Antonius Rachius, later signature of Horatius Rachius; exlibris of D.I.O. Carbonelli and ink stamp on title-page (repeated on folios Gg5v, Gg6r, Ii5v, Ii6r) of the medical historian and collector Giovanni Carbonelli.

Spine slightly wormed and abraded, but the text block is unaffected and the copy otherwise is in very good state of preservation.

[3] (ARGENTI, Agostino)

Il monte di Feronia, nel quale si contengono le cose d'arme fatte in Ferrara nel carneuale, del M.D.LXI.

Venice, Nicolo Bevilacqua, 1561

Quarto, (56)ff., signed A-O⁴, unpaginated; printer's device on title-page, repeated on last leaf.

Bound in contemporary flexible vellum.

\$ 1250

First edition of a detailed description of a tournament performed on 27 March, 1561, in the courtyard of the Palazzo Ducale at Ferrara, on the occasion of the visit to the court by Francesco de' Medici. It was modelled upon and utilized the same stage and scenery as "Il Castello di Gorgoferusa", a tournament held just three weeks previously in celebration of the elevation to the purple of Luigi d' Este. Both tourneys and a third, "Il Tempio d' Amore", performed in 1565 during celebrations of the marriage of the reigning duke, Alfonso II, to Barbara of Austria, have been

closely studied by historians, for they were unique in conception and organization, and inaugurated a new genre of festival that was widely popular until the end of the following century.

"Il Monte di Feronia" was a tournament of a completely different character than that at which Henri II of France had been fatally wounded in 1559. It was a pre-arranged contest between a number of squadrons on horseback accompanied by supernumeraries, possibly on chariots or carriages; there was a semblance of a plot; there was a raised stage with moveable scenery; and music and musicians, some in costume. For its influence on countless later tourneys in Italy and elsewhere, see E. Povoledo, "Le Theatre de tournoi en Italie pendant la Renaissance," in Le Lieu Theatral a la Renaissance, ed. J. Jacquot (Paris 1964), pp.95-104; I. Mamczarz, "Une fete equestre a Ferrare: Il Tempio d'Amore," in Les Fetes de la Renaissance, ed. J. Jacquot (Paris 1975), pp.349-372; A. Gareffi, "Cavallerie Ferraresi," in Le Corte e lo Spazio: Ferrara Estense ed. G. Papagno & A. Quondam (Rome 1982), pp.467-487; and M. Pieri, "La Scena pastorale," Ibid., pp.489-525, especially pp.511-515.

Argenti, himself a dramatist, is the principal source for "Il Monte di Feronia" and for the other two tourneys also; a collective volume containing his descriptions of the three works was later published as Cavallerie della citta di Ferrara (Ferrara 1566) and reprinted at Venice in 1567. This first edition is very rare.

References: BM, STC of Italian Books (1958), p.247; cf. Cicognara 1376 for the collective edition of 1566, and the exhibition catalogue, La Societa in Costume Giostre e Tornei nell' Italia di Antico Regime (Foligno, Palazzo Alleori Ubaldi, 1986), 4.20, for another edition (authorship attributed to E. Tassone).

In superb state of preservation.

[4] ARIOSTO, Lodovico

Le Satire di M. Lodovico Ariosto, volgari, in terza rima, di nuovo stampate, del mese di giugno MDXXXIII.

[Ferrara, Francesco Rossi?], 1534

Octavo, (36)ff., signed A-I⁴; unfoliated.

Bound in modern blue morocco, heraldic insignia stamped in gilt on covers. \$ 825

First edition of Le Satire, seven poetical epistles in terza rima, surreptitiously printed in the year following the poet's death. One satire is on the corruption of the Roman Curia; others are on marriage (addressed to Annibale Malaguzzi), life in the Studio of Padua (addressed to Pietro Bembo), and the delights on Ariosto's native Ferrara. Most were written in the years between the first and second editions of the Furioso and, judging by references in books by Paolo Giovio (1527) and Luigi Alamanni (1532), obtained wide circulation in manuscript among the poet's friends and acquaintances. Remarkably, they were kept out of the hands of the pirate printers in the author's lifetime.

The words "di nuovo" in the title have led some critics to suppose a prior edition of 1533, but the expression is here used to signify "now first printed".

References: Agnelli & Ravegnani, Annali della edizioni ariostee (1933), II, pp.3-4; Gamba, Serie dei testi di lingua (1839), 80; Le edizioni italiane del XVI secolo (Rome 1985), I, 2536; no copy in Adams, Cambridge Libraries (1967), only the Wellesley College copy reported to the National Union Catalog. - Fingerstained, but otherwise in good state of preservation.

[5] BASOLI, Antonio

Collezione di varie scene teatrali per uso degli amatori, e studente di belle arti. Date in luce da Antonio Basoli pittore e decorazione Professor nella Pontificia Accademia di belle arti in Bologna e Professore accademico di prima classe nella I.R. Accademia di Firenze. Disegnate da Gaetano Sandri e da altri scolari dell' Autore e dai fratelli del medesimo Luigi, e Francesco Basoli incise ed ombreggiate a modo di acquarello.

Bologna, "Si trovano ... presso l'autore e presso li principali negozianti di libri e stampe 1821" [but circa 1824]

Folio, (104)ff., comprising engraved title, engraved dedication to Conte Cesare Bianchetti (1 leaf), 100 etched and aquatinted plates numbered 1-100, and 2 leaves of letterpress at end.

In a contemporary Italian half-calf binding.

\$ 7500

A collection of designs for theatrical scenery by Antonio Basoli, the foremost Italian scenographer of the post-Bibiena school, active at Bologna, Trieste, Milan, and St. Petersburg. His output was no less vast than his contemporary Sanquirico and historians struggle to distinguish his work from that of his brothers, Luigi and Francesco, students, and other collaborators. The present collection of plates is essential to the investigation of his work, for it provides in a letterpress table explicit information as to the name of the drama, time and place of its performance, for each set design illustrated.

The designs include imaginative reconstructions of ancient Egypt and Rome, India, Siam, a "Veduta Americana" (plate 32) and a prison in a fortress undoubtedly influenced by the "Carceri" of Piranesi (plate 22; reproduced by M. Pigozzi, In forma di festa: Apparatori, decoratori, scenografi, impresari in Reggio Emilia [exhibition catalogue, Teatro Municipale Romolo Valli, Reggio Emilia, 1985], p.179). The earliest scene is dated 1813 and the latest (plate 72) is from "Madamigella de la Valliere", a comedy performed in Bologna's Contavalli theatre in 1824.

Also provided is a table naming the subscribers to the edition; altogether, 209 copies were taken up, by engineers and architects (including Filippo Antolini), by painters (including G.B. Bassi and G.B. Biscarra), by engravers (including Francesco Rosaspina), by numerous individuals designated "Dilettanti di Pittura", and by print-sellers. Practically all the subscribers were Italian, Antonio Lodi from Lisbon and Colonel William Herries, director of the theatre on Corfu, being the only foreigners.

The inclusion of these lists and the fine quality of the aquatints, engraved by Luigi Martinelli, Gioacchino Albe, G. Ferri, P. Candeglieri, Luigi and Francesco Basoli, and Gaetano Sandri, among other^s, distinguish this volume from Basoli's other published album of designs, Raccolta di prospettive serie, rustiche, e di paesaggio, drawn by Francesco Cocchi, and issued at Bologna in 1810. In that work the scenes were not linked to specific dramas or performances nor were the plates wholly satisfactory, being only outline engravings on carta velina, intended to be coloured by the purchaser.

References: C.E. Rava, "La Scenografia," in *Il Museo Teatrale alla Scala* (Milan 1964), p.285; M. Monteverdi, *Scenografia e costumi: Museo Teatrale alla Scala* (Milan 1975), p.580, #2152; for Basoli's biography, cf. *Architettura, Scenografia Pittura di paesaggio* (X Biennale d'Arte Antica: L'Arte del Settecento Emiliano; exhibition catalogue, Bologna, Museo Civico, 1980), pp.247-248; no copy in the *Katalog der Ornamentstichsammlung*, Berlin (1939), only the Harvard and Library of Congress copies reported to the National Union Catalog.

In excellent state of preservation.

[6] BEDE, the Venerable, Saint

De Temporibus sive de sex aetatibus huius seculi liber incipit. P. Victoris De Regionibus Urbis Romae Libellus Aureus.

Venice, Joannes Tacuinus, 8 May 1509

Quarto, (50)ff., signed A-L⁴ M⁶, unpaginated; historiated woodcut initials from two alphabets.

Bound in 17th-century cartonnage.

\$ 950

A reprint of Tacuinus's edition of 28 May, 1505, in which Bede's chronicle of the history of the world since the creation and the enumeration of the principal buildings and monuments of ancient Rome, ascribed to Publius Victor, were both printed for the first time.

The text De Temporibus is the earliest of Bede's computistical works, written in 703 AD for the purpose of increasing students' understanding of the ecclesiastical calendar and eliminating dependence on Irish computi and the works of Isidore. The editor, Petrus Marenus Aleander, an obscure figure who was apparently Vicar of Vicenza, published only the chronicle and left the theoretical portion of Bede's work in his manuscript; see the critical edition by C.W. Jones (Cambridge, Mass., 1943) and T. Mommsen, Monumenta Germaniae Historica XIII/3, pp.247-327.

The text called De Regionibus urbis Romae^{1a} libellus aureus is an interpolated version, made in the fifteenth century by Pomponio Leto or by one of his pupils, of a genuine document dating from the latter half of the fourth century called the "Curiosum urbis Romae" (Vatican Ms 3394). This Leto edited with reference to other ancient works on the topography of Rome and to modern archaeological discoveries, representing his product as an old work by Publius Victor. The interpolated text, identifiable by the placement of the Thermae Philippi Caesaris Augusti in the third region and the Graecostasis in the eighth, was utilized extensively by the humanist antiquarians, particularly Bernardo Rucellai and Francesco Albertini; for a partial list of editions, see Schudt, Le Guide de Roma, #805-812.

This edition retains the letter by the editor to Giovanni Battista Baldi, dated at Padua, the Ides of March, 1505, and another to Valentio Soncino. In the latter (folio L3 recto) Aleander states that the text of Publius Victor had been edited by Aulus Janus Parrhasius, however we can not identify any printed edition (an edition reported by Harvard to the NUC as Rome, circa 1500, is fallacious); see further, G.B. de Rossi, "Note di topografia romana raccolte dalla bocca di Pomponio Leto e testo pomponiano della Notitia Regionum Urbis Romae," in Studi e documenti di storia e diritto [Accademia di Conferenze Storico, etc., Rome] 3(1892), pp.74-86.

References; Cicognara 3910; BM, STC of Italian Books (1958), p.77; National Union Catalog of pre-1956 Imprints, vol.42, p.591

A few leaves lightly browned in margins, but otherwise in very good original state of preservation.

[7] BOCCACCIO, Giovanni

Ameto over comedia delle nimphe fiorentine compilata da Messer Giovanni Boccacci da Certaldo Cittadino di Firenze [edited by Girolamo Claricio].

Venice, Gregorius de Gregoriis, 1526

Octavo, (96)ff., signed A-M⁸ (blank M8), foliated 1-95 (1); four-piece woodcut border on title-page, woodcut initial on folio A3 recto.

Bound in modern Italian red morocco.

\$ 700

A reprint of the edition of Venice, Nicolo Zoppino and Vincenzo di Paolo, 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 di Giunta.

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. It is the first pastoral poem in a modern language. Ten editions of it 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: see, for instance, the depiction of the story on a pair of marriage salvers by Lorenzo di Niccolo di Martino, discussed in The Metropolitan Museum Journal 10(1975), pp.35-50.

The text of this edition is that prepared by Girolamo Claricio (1470-1521) and first published at Milan in 1520. Claricio felt the fourteenth century language of Boccaccio with its complicated constructions no longer answered to contemporary aesthetic requirements. His humanistic and Petrarchian tastes led him to change diaeresis to synalepha in Boccaccio's verse, to change words and spellings to more Latinate forms, to eliminate Tuscan forms or other traces of dialect in favour of expressions of more humanistic elegance, and, in the case of the last chapter, to completely rewrite passages; see further, Carlo Dionisotti, in Studi sul Boccaccio 2(1964), pp.291-341.

References: BM, STC of Italian Books (1958), p.108; Adams B-2127; cf. Sander, Le Livre a figures italien, 1058 (copy with date 1527 in colophon)

Occasional light marginal waterstain.

[8] (BODONI, G.B.) - PACIAUDI, Paolo Maria

Descrizione delle feste celebrate in Parma l'anno MDCCLXIX, per le auguste nozze de sua altezza reale l'infanta Don Ferdinando colla reale archiduchessa Maria Amalia.

Parma, Stamperia Reale (Bodoni), 1769

Folio, (41)ff. letterpress, paginated (6) 1-76, plus engraved title-page and 36 plates (of which six double-page), 4 head- and 19 tail-pieces (including 9 repeats) and 8 historiated initials, engraved by G. Volpato, A. Baratti, G. Zuliani, Bossi, and others, after E.A. Petitot.

Bound in contemporary Italian (or Spanish) red morocco, covers decorated in gilt with the heraldic insignia of the duke of Parma, back stamped by the insignia of Castille, Leon, and the French fleur-de-lys; blue marbled pastedown endpapers.

\$ 5000

This volume commemorates the marriage of the duke of Parma, Ferdinando (1751-1802), son of Philip V of Spain and Elizabeth of France (the daughter of Louis XIV), to the Austrian archduchess Maria Amalia, daughter of Maria Theresa. Illustrated by thirty-six remarkable engravings of costumes and festivities drawn by the ducal architect, Ennemond Alexandre Petitot (1727-1801), and engraved by several noted Parmesan artists, it is widely regarded as "Un des plus beaux ouvrages qui eussent

encore paru en ce genre" (Brunet) and also is one of the most renowned Bodoni impressions: "Forse e il piu attraente di tutti i libri di Bodoni per la bellezza delle figure," writes Brooks, Bibliografia di edizione Bodoniane, 5.

The printer's bibliographers, Lama and Brooks, record two editions of 400 copies each which they do not trouble to differentiate, as one is a linear reprint of the other. A few copies were specially bound in calf or morocco with the Parma arms on sides for presentation; ours is a well-preserved copy in a morocco presentation binding, with the plates in excellent impressions and fresh state. Pasted to the verso of the half-title is the engraved ex-libris of Louis-Antoine Jacques de Bourbon, infant d'Espagne (1727-1785), a likely provenance but one we can not authenticate; the only other contemporary evidence in the copy is the inscription "Num.o 13" on the front free endpaper. The volume subsequently was in the possession of the architect Charles Edouard Essex and retains his exlibris.

The first two engravings are double-page (450x620mm) and provide a plan and elevations of an amphitheatre specially constructed by Petitot for this festival; the next illustration also is double-page and shows the arena with a joust underway. There follow full-page plates (435x325mm) of the judges and a quadriglia on horseback, fifteen carefully delineated illustrations of jousting costumes, and ten plates reproducing the heraldic insignia of altogether 76 participants. Other events depicted include a "Festa Campestre" (illustrated by a full-page plan and two scenes) and "La Fiera Chinese" (shown on two double-page plates). The final illustration is double-page and reproduces the magnificent fireworks display which concluded the celebrations.

The descriptions of the costumes and festivities were written by the ducal librarian, Paolo Maria Paciaudi (1710-1785), and translated into French for printing in parallel columns by Charles Francois Xavier Millot (1726-1785), professor of history at the College des Nobles in Parma.

See further, A.C. Gruber, "Les fetes de Parme en 1769," in Gazette des Beaux Arts, 6th series, 78 (1971), pp.355-370; and M. Mussini, "Parma, la 'civitas' in scena: le illustrazione per le feste nuziale di Ferdinando di Borbone," in Musica e spettacolo a Parma nel Settecento (Parma 1984), pp.49-83. The edition is described in the Berlin Katalog (1939), 3080, and the Katalog der Lipperheideschen Kostüm-bibliothek (1965), Si51. Cicognara 1525 and Brunet II, 622 and Vinet 595 after him, incorrectly call for 40 plates: the book is complete with 36 plates and engraved title-page.

Ink stamp of the Madrid bookseller S. Perez Junquera in two margins. Front joint cracking, but generally the binding is well-preserved. The text is in crisp state of preservation.

[9] BURLACCHINI, Burlacchino

Ragionamento sopra la peste dell'anno MDLXXVI ... Nel quale con ordinata scienza si dimostra non solo tutto quello, che appartiene al detto male, ma ancora altre cose utilissime per ogni galant' huomo.

Florence, Bartolomeo Sermartelli, 1577

Octavo, (216)ff., signed A⁴ A-Z⁸ AA-CC⁸ DD⁴, paginated (8) 1-420 (4); printer's device on title-page, another version on last leaf.

Bound in contemporary vellum.

\$ 600

Only edition of this treatise on the plague, set in the fashionable dialogue form with the author's interlocutors being two fellow-citizens of Lucca, Stefano Marti and Giuseppe Altogrado.

References: Durling 785; two additional copies reported to the National Union Catalog (New York Academy of Medicine and Wisconsin University), no copy in the Wellcome Historical Medical Library

Exlibris of D.I.O. Carbonelli; ink stamp on verso of title (repeated on last page) of the medical historian and collector Giovanni Carbonelli.

Paper browned, but otherwise in good state of preservation.

[10] CONTARINI, Gaspare

De magistratibus & republica venetorum libri quinque, autore Gaspare Contareno Patricio Veneto.

Paris, Michel de Vascosan, 1543

Quarto, (64)ff., signed a⁶ A-N⁴ O⁶, paginated (12) 1-115 (1); woodcut criblé initials.

Bound in contemporary flexible vellum.

\$ 4200

First edition of the classic treatise on the government of Venice in the Renaissance, the primary literary work by which the concept of Venice as the ideal republican society gained acceptance. It passed through at least nine editions in Latin or Italian in the sixteenth century, and was published also in French (1544, 1557) and English (1598) translations. Largely through Contarini the Venetian state became an important example for the utopian political thought of the sixteenth and seventeenth centuries, and in particular for the republican opponents of royal absolutism in France and England.

As indicated by his title, Contarini analyzes the functioning of the Venetian government in terms of the offices which regulate the life of the state. His method is to describe the duties and perogatives of each office and to explain how its incumbents are chosen. Then he fits the position into his carefully chosen mosaic of magistracies, creating a picture of the Venetian government as a perfectly integrated mechanism in which every part has a carefully defined function. As an idealized and static picture, rather than an historical study, the treatise could serve as a pattern for everyone concerned with politics.

The work was composed in Spain in the early 1520s while Contarini traveled as Venetian ambassador to Charles V; see Felix Gilbert, "The date of composition of Contarini's and Giannotti's books on Venice," in Studies in the Renaissance XIV (1967), pp.172-184. Contarini's encounter with Thomas More at Bruges in 1521, en route to Spain, is suggested as a probable source for the utopian conceptions in this book.

References: Adams C-2565; rare: no copy in the British Library, only the Harvard, Newberry, and University of Chicago copies were reported to the National Union Catalog of pre-1956 Imprints.

Ownership inscription and notes of Giovanni Battista Girelli on endpapers (sixteenth century).

An extremely attractive copy preserved in its original binding.

[11] CROCE, Giovanni Andrea della

Chirurgiae ... Libri septem, Quamplurimis instrumentorum imaginibus
 Arti Chirurgicae opportunis suis locis exornati, Theoricam, Practicam, ac uerissimam
 Experientiam continentes.

Venice, Giordano Ziletti, 1573

Folio, (153)ff., signed *⁴ A-Z⁶ Aa⁴ Bb⁸ (-Bb8, a blank), foliated (4) 1-142 (7);
 printer's device on title-page, 5 large woodcuts (195x135 or 135x195mm) and
 approximately 480 smaller illustrations of surgical instruments, parts of instruments,
 and heads with incisions.

Bound in 17th-century cartonnage.

\$ 3850

First edition of an historical compendium of surgical procedures drawn from the
 principal authorities and illustrated by excellent woodcuts of surgical instruments
 and scenes of patients undergoing operations upon their own dining room tables
 or on the battlefield. Nearly all the best-known and frequently used surgical instru-
 ments are depicted in historical sequence, including five different types of forceps
 for removing fragments of bone or for haemorrhoids, and headsaws of a type with
 a highly convex edge. One of the large illustrations shows the the author using
 a brace and a drill stock, to which a circular saw or a sharp perforator was fixed
 by a screw, in the operation of trephining. No earlier illustration of this neuro-
 surgical operation appears to be known.

Della Croce (1514-1575) was a leading figure of the College of Surgeons at Venice;
 for his biography, see D. Giordano, "Nuovi documenti biografici su Giovanandrea
 dalla Croce," in Rivista di storia delle scienze mediche e naturali 25(1934), pp.1-19.
 He made some important observations of cranial and cerebral diseases and his
 "recommendations for wound management are surprisingly modern and are similar
 to some of those used during the early years of this century" (Heirs of Hippocrates).

A second edition appeared in 1596 (Harvard Catalogue of Italian Books, 142); the
 text also was published in Italian translation (1574, 1583, 1605, 1661) and in German
 (1607). This first edition has long been recognized as a scarce book.

References: Durling 1082; Heirs of Hippocrates: the development of medicine in
 a catalogue of historic books in The Health Sciences Library, The University of
 Iowa (1980), 159; Wellcome Historical Medical Library, Catalogue (1962), 1666;
 Cushing C-47; C.J.S. Thompson, The History and Evolution of Surgical Instruments
 (New York 1942), pp.39-40, 56-58, etc.

Title and endpapers inscribed by Nicolaus Cardanus and by other members of that
 distinguished Lombard family of physicians.

In rebinding, several of the large cuts were shaved by the knife. A few pages
 are ink-stained, but the copy generally is in good state of preservation. Edges
 of the binding abraded.

[12] DOVIZI, Bernardo, Cardinal, called Il Bibbiena

Comedia di Bernardo Divitio da Bibiena intitolata Calandra.

Rome, [Francesco Minizio Calvo], 1524

Duodecimo, (48)ff., signed A-H⁶ (blank H6), foliated 1-47 (1).

In a modern Italian green morocco binding, spine decorated by initials RR (Roberto Ridolfi). \$ 675

A prose comedy in five acts adapted from the Menaechmi of Plautus and relying on the immortal Plautine trick of bringing two characters of absolute identical appearance on the stage, who are constantly confused with each other. It was composed during 1512 and 1513 and first performed at Urbino during the carnival of 1513 against a stupendous background of sets (designed by Baldassare Peruzzi), musicians, and allegorical intermezzi, and again in 1514 in the Vatican in honour of the marchesa Isabella di Mantova. It was subsequently produced with great success all over Italy and at the court of Catherine de Medici in France.

The author (1470-1520) was private secretary to Cardinal Giovanni de Medici; after his patron's elevation to the papacy as Leo X, Dovizi became first papal treasurer and then Cardinal (1513). He was the friend of Raphael and of Baldassare Castiglione, in whose Book of the Courtier he appears as one of the principal interlocutors. Castiglione furnished the prologue to Calandra at its first performance.

The text was originally printed at Siena by Michelangelo di Bartolommeo Fiorentino in 1521 and reprinted at Venice in 1523; both editions must be rare, as the former is not in the British Library and neither edition was reported to the National Union Catalog. The present third edition is also scarce, no copy being described in L.G. Clubb, Italian Plays in the Folger Library (1968) or Corrigan, Italian Plays in the Library of the University of Toronto (1961), and only the University of Chicago copy located by the NUC.

References: Ascarelli, Le Cinquecentine romane (1972), p.90 (no copy located); F. Barberi, "Le edizioni romane di F.M. Calvo," in Miscellanea di scritti di bibliografia ... in memoria di Luigi Ferrari (1952), p.74, #42; Bregoli Russo, Renaissance Italian Theater [in University of Chicago Library] (1984), 221

Old Italian library stamp on title-page. Tear in title repaired without loss.

[13] (FAUCCI, Raimondo, engraver)

Ornati d'invenzione di Raffaele Sanzio di Urbino esistenti nel coro di S. Pietro in Perugia in numero venti rami.

Rome, Giovanni Scudellari, 1811

Folio, (21)ff., comprising engraved title and 20 numbered engravings (each circa 390x270mm: platemark).

Bound in modern half-calf.

\$ 1500

A suite of twenty engraved plates reproducing intarsia woodwork in the choir stalls of the Benedictine church of San Pietro dei Cassinensi at Perugia. The fine quality of this woodwork suggested to the early guidebook writers and to B. de Montfaucon, Diarium italicum (Paris 1702), p.380, that Raphael had been involved in its design. Documentary evidence has since turned up to prove that the monks of Monte Cassino contracted first, in 1526, with Bernardino Antonibi, then in 1533 with Stefano Zambelli and in 1534 with Nicolo da Cagli, and that the conception and execution of the marquetry is entirely owing to them, not to Raphael (who died in 1520). See further, Giovanni Gurattoni, Il Coro di San Pietro in Perugia (Perugia 1966), transcribing all surviving contracts and records of payment.

Stefano Zambelli, an intarsia artist from Bergamo, executed most of the work in the period 1533-1536 and he signed one of the panels. In 1544-1545 he is found

working in partnership with his brother, Damiano, in carving designs by Serlio and Vignola in the choir of San Domenico in Bologna.

In the eighteenth century, the panels were drawn by Giovanni Cappelli (1755-1823), Vincenzo Monotti (1734-?1792), and Vincenzo Cioffi (active 1775-1805), all three artists employed at Perugia, and engraved by Raimondo Faucci of Florence (18 plates) and Agostino Costa (plates 5, 8). The suite was originally published at Perugia, by Constantino Constantini, apparently in two parts, plates 1-10 in 1789, and the remainder in 1791. The copy of that issue in the Victoria & Albert Museum (shelfmark 105.Q.10) has no title leaf, just the inscription "Bassirilievi estenti nel coro della chiesa di S. Pietro di Perugia" at the head of plate 1. The plates of the original issue all have a line of dedicatory inscription to a patrician of Perugia engraved along the bottom. These captions were erased for Scudellari's reissue and a formal title-page was supplied.

References: The Works of Raphael ... as represented in the Raphael Collection in the Royal Library in Windsor Castle (London 1876), p.309, #4; National Union Catalogue of pre-1956 Imprints, vol.481, p.378 (NN, ViU only, both copies of Scudellari's issue); no copy entered in the Berlin Katalog (1939), Cicognara, Fabia Baroni, etc.

Ownership inscription of Brent Gration-Maxfield, dated 1964, on endpaper. An excellent copy with broad margins.

[14] FERRONI, Pietro

Della vera curva degli archi del Ponte a S. Trinita di Firenze. Discorso geometrico-storico ... Inserito nel Tomo XIV della Societa Italiana delle Scienze.

Verona, Giovanni Gambaretti, 1808

Quarto, (22)ff., signed 1-4⁴ 5⁶ (last blank leaf laid down to wrapper), paginated 1-42, plus 3 folding engravings (230x430mm).

In a contemporary brown paper wrapper.

\$ 625

Historical description and mathematical analysis of the Ponte a Santa Trinita, first built in 1252, rebuilt in 1569 after flood damage by Bartolomeo Ammanati, and destroyed in 1944 (the present bridge is an exact replica). Ferroni (1744-1825), a native of Grosseto, is also known by some "Opuscoli idraulici" contributed to F. Cardinali's Raccolta d'autori italiani che trattano del moto dell'acqua X (1826). The work apparently is offprinted from the papers of the Societa Italiana delle Scienze (Accademia Nazionale dei Quaranta).

Reference: National Union Catalog of pre-1956 Imprints, vol.170, p.646 (NN only).

One plate lightly spotted, otherwise in very good condition.

[15] FICINUS, Marsilius

De triplici vita libri tres ... Apologia quaedam, in qua de medicina, astrologia, uita mundi. Item de Magis, qui Christum statim natum salutauerunt. Quod necessaria sit ad uitam securitas & tranquillitas animi. Praeclarissimarum sententiarum huius operis brevis annotatio.

Venice, Bartolomeo Pelusi, Gabriele Bracci, Giovanni Bissoli & Benedetto Mangio, 1498

Quarto, (100)ff., signed a-z⁴ & ⁴)⁴ (the last leaf a blank), unfoliated.

Bound in modern vellum.

\$ 4850

Fifth edition of these essays on medicine, astrology, and philosophy, written by Ficino at various dates between 1480 and 1489, brought together in the latter year and published at Florence by Antonio Miscomini. In the first book, which he wrote for Vespucci's uncle Giorgio Antonio and another humanist friend, he deals with the care scholars should take with their health and particularly headaches, diseases of the stomach and dietetics. The second book, on longevity as a necessary prerequisite for a fruitful pursuit of learning, is addressed to Filippo Valori. In the third book (originally dedicated to King Matthias Corvinus) he provides an analysis and defence of astrological medicine, the most important statement of magical theory written in the Renaissance.

The text in this edition is reprinted from the Florentine editio princeps, with the addition of the "sententiarum annotatio" at the end. It is the first edition to be printed at Venice and is the product of a partnership formed in 1498 between two editors, Gabriele Bracci da Brisichella and Bartolomeo Pelusi da Capodistria, and two typographers, Giovanni Bissoli and Benedetto Mangio (Dolcibelli). Their intention, as announced in an application to the Council of Ten for four books (7 March 1498), was to publish "cum summa cura et diligentia ... in greco et latino ... cum bellisellissima et nova inventionione". In this they were "the first of the many imitators at whose hands Aldus was to suffer" (BMC V, p.liii).

Bissoli and Mangio were both former employees of Aldus, assistant editors on the volume of Aristotle which Aldus had published in February 1497, and the type used by the new partnership in printing two Greek editions of 1498 was "a palpable and deliberate imitation of the second Aldine Greek fount" (BMC). Their competition was perhaps especially objectionable to Aldus because the two printers were not only former collaborators, but also from Carpi, a town with which Aldus was intimately connected. In September 1498, Albert Pio was inquiring about Aldus's "lawsuit with the men of Carpi"; by the Spring of 1499, Aldus had somehow succeeded in breaking up the partnership before it could get much further into its ambitious programme: our edition of Ficino was the third and last work of the press. For the continuation of the competition, conducted by Bissoli and Mangio from the safety of Milan, see M. Lowry, *The World of Aldus Manutius* (1979), pp.126-127, and A. Cioni's notice of Bissoli in the *Dizionario Biografico degli Italiani* 10, pp.701-703.

References: Goff F-161; BMC XII, p.41 (defective); IGI 3871

Extreme foremargins lightly inkstained, occasional fingerstaining, but generally in good state of preservation.

[16] (FLORENTINE FESTIVAL)

Le Dieci Mascherate delle Bufole Mandate in Firenze il giorno di Carnouale L'anno 1565. Con la descrizione di tutta la pompa delle Maschere, e loro inuentioni.

Florence, Giunti, 1566

Octavo, (24)ff., signed A⁴ B-C⁸ D⁴, paginated 1-8 17-56 (error in numeration, pp.9-16 being omitted in all copies); woodcut Medici insignia on title-page, woodcut initials from two alphabets.

Bound in 19th-century leather-backed boards.

\$ 1150

A vivid description of the magnificent carnival pageant held at Florence in the Piazza di Santa Croce on Shrove Tuesday, 1565. At Florence, the masque was a type of entertainment involving pantomimed action based on allegory or myth and musical performance. Here, ten groups of costumed participants represented Silenus and the Bacchantes, Isis and Osiris, Virtue and Fame, Acca Larentia and the Arvalian priests, etc. The nucleus of each of these groups was a buffalo, also fittingly disguised and comparisoned. Both for the detailed description of the costumes and for the account of the allegorical conceits underlying these masques, this account is of the very greatest interest.

In 1565 the traditional masque of the buffalo was part of an elaborate programme of festivities for the marriage of Francesco I de Medici and Giovanna d' Austria and the costumes were particularly rich. Six drawings of costumes worn by the Genovese merchants (Baccanti) survive in the Uffizi, catalogued as "Circle of Vasari"; see Feste e Apparati Medicei da Cosimo I a Cosimo II [exhibition catalogue, Gabinetto Disegni e Stampe degli Uffizi, Florence 1979], nos.5-8.

We have compared our copy with two in the British Library and can confirm that it is complete despite the erratic pagination.

References: Decia & Delfiol, *I Giunti tipografi editori di Firenze* (1979), I, 377; Solerti, *Musica Ballo e Drammatica alla Corte Medicea*, 6; F. Ghisi, *Feste Musicali della Firenze Medicea* (1939), 17; cf. *National Union Catalog*, col.143, p.323

Lightly spotted, but a good copy.

[17] FRANCO, Niccolo

Le Pistole vulgari di M. Nicolo Franco.

Venice, Antonio Gardane, 1539

Folio, (120)ff., signed A-Z⁴ AA-GG⁴, foliated 1-119 (i.e. 120, f.119 being repeated in numeration); xylographic title-page, large printer's device on the last verso.

Bound in contemporary flexible vellum.

\$ 2600

First edition of a collection of letters by the young protege of Aretino, Niccolo Franco of Benevento (1515-1570). The book is notorious on account of two letters, a "Pistola a le Puttane" and a lengthy letter from Lucerna (the Lantern), who wanders about at night peering into bedrooms to see if what men write about women corresponds to reality. Both letters are expurgated in the editions of 1604 and 1615. Another letter addressed to Bonifazio Pignoli and dated 21 March, 1538, is well-known for the evidence it provides of medical practice in Franco's time; see D. Schullian, "Niccolo Franco, villifier of medicine," in Bulletin for the History of Medicine 24(1950), pp.26-37.

Numerous letters illustrate the interrelationship of art and literature at Venice in the sixteenth century. Among Franco's acquaintances were Titian and Francesco Sansovino; he addresses the former in a letter dated 11 February, 1538, offering a sonnet, and he writes to Sansovino on 24 September, 1538, praising the sculptor and architect who "con industria incomparabile ha i veri modi d'infondere gli spiriti a i marmi e ai metalli". On the influence of Franco on Titian, cf. Giorgio Petrocchi, "Scrittori e poete nella bottega di Tiziano," in Tiziano e Venezia. Convegno internazionale di studi, 1976 (Venice 1980), especially pp.108-109.

On the historicity of these letters and Franco's dependence on the letters of Aretino which he had just edited, see P.P. Parrella, "Le Pistole volgari di Nicolo Franco e il libro delle lettere dell'Aretino," in Rassegna critica della letteratura italiana 5(1900), pp.97-122.

Copies of the edition with the date 1538 in the colophon also are recorded.

References: BM, STC of Italian Books (1958), p.279; Adams F-961; National Union Catalog of pre-1956 Imprints, vol.182, p.471 (Huntington & Newberry Library only).

In excellent original state of preservation.

[18] GIOVANNOLI, Aloisio

Serie di Mascheroni cavati dall'antico che per la primo volta escono in luce intagliati in rame opera utile a professori ed amatori delle belle arti.

Rome, Venanzio Monaldini, 1781

Suite of engraved title (210x150mm) and 38 plates (circa 155x115mm) struck off on folios measuring 345x230mm.

Bound in modern boards.

\$ 6000

A series of thirty-eight grotesque masks engraved by Aloisio Giovannoli, a printmaker and miniaturist, born at Civita Castellana near Rome in 1550, died at Rome in 1618. He is best-known for a suite of views of Roman ruins, Vedute degli antichi vestigi di Roma, published in 1616 (Cicognara 3748).

On the title-page of our work, supplied by the publisher Venanzio Monaldini, it states that Giovannoli's masks are copies of antique models. The exact source is uncertain, but it would seem rather that these masks were inspired by Giulio Romano and are linked to drawings originating in his circle (e.g. Pouncey & Gere, Italian Drawings in the British Museum, Raphael and his circle, London 1962, plates 94, 113), or to reliefs which Giulio designed for the Palazzo Te at Mantua.

The masks can be related from this aspect to three other sixteenth-century pattern books: a suite of 16 or more plates entitled Libro di variate maschere ovale servono a pitori scultori eta huomini ingenuosi MDLX, apparently designed by the Monogrammist IHS, a Roman artist active 1556-1572 (Nagler 2602; Thieme-Becker XXXVII, p.233), and engraved by Rene Boyvin; a suite of 20 numbered plates, issued without title, attributed to Adamo Scultori (cf. S. Massari, Incisori Mantovani dei '500, Rome 1980, nos.19-38); and to a book of 18 plates, entitled Pourtraicture ingenieuse de plusieurs facons des Masques, first published in 1555 (Hollstein, Dutch & Flemish Etchings Engravings Woodcuts IX, p.164, #35-52).

This last suite, engraved by Frans Huys from designs probably by Cornelis Floris, is connected with Giovannoli's work by Thieme-Becker XIV, p.150; however, our comparison of the reproductions of Huys's plates in R. Hedicke, Cornelis Floris (1913), pls.X-XI, and the discussion by I. de Ramaix, "Catalogue de l'oeuvre grave de Frans Huys," in Le Livre et l'Estampe 57-58(1969), pp.38-43, #74-91, does not support a claim of direct influence: Giovannoli's suite is of markedly higher quality and richer invention.

Giovannoli's plates are lettered either "Libro Primo" or "Libro Secondo" and also numbered, inscribed "C.P.R." and signed by the printmaker in a caption along

the bottom edge of the print; on some plates, this has been partially burnished out. There is no bibliographic record of an anterior issue of the plates, however, and Monaldini's claim on the title-page that the prints here are "per la prima volta escono in luce" is very probably accurate.

References: Katalog der Ornamentstichsammlung, Berlin (1939), 553; cf. National Union Catalog of pre-1956 Imprints, vol.539, p.17 (one copy reported); no copy in the Hamburg or Vienna catalogues of ornament, nor in Cicognara

Title lightly dust-soiled, otherwise an excellent fresh copy.

[19] (HOOGHE, Romeyn de)

t' Hooghe heemraad-schap van Rijnland [mapped by Jan Janzoon Dou and Steven van Broeckhuysen on a scale of 1 : 30,000, engraved by Cornelis Danckerts, and printed on twelve sheets, each circa 480x570mm; ornamental border later engraved by Romeyn de Hooghe, and printed on thirteen sheets, varying in size from 250x315 to 570x350mm: the map and its border intended to be assembled on a wall].

[Amsterdam, circa 1687 - 1688]

Folio (binding height 545mm), suite of 25 engraved plates, plus extraneous double-page map (465x560mm) of the same area, drawn on a scale of 1 : 100,000 and engraved by Nicolaus II Visscher (1649-1702), which is inserted at the back.

Bound in contemporary half-calf.

\$ 5800

A topographical wall map of the Rijnland, named after the old mouth of the Rhine, showing the region between Ijmuiden and The Hague in the West, Monfoort and Muiden in the East, with the Sea of Haarlem in the centre of the map. It is the first large-scale map to be produced in The Netherlands - or, for that matter, anywhere in Europe - using trigonometrical methods; see S.J. Fockema Andreae & B. van't Hoff, Geschiedenis der Kartografie van Nederland (The Hague 1947), pp.68, 115 (with English summary).

Single plots of land and individual farmsteads are clearly located and named, for registration and taxation purposes, and churches, castles, houses, and other structures, roads, fences, gardens - every kind of land use and visible phenomena - are also indicated. This is a first-rate historical and geographical source and a very useful companion to the topographical view books of the region, such as Abraham Rademaker's Rhynlands Fraaiste Gezichten (1730-1732).

The area depicted, approximately 1290 square miles, was mapped on a scale of 1 : 30,000 by Jan Janzoon Dou, the outstanding surveyor and notary of Leiden, and Steven van Broeckhuysen, between 1642 and 1646. Jan Dou, who was initially apprenticed to his father, Jan Pietersz Dou, author of the first Dutch manual for surveyors, also attended the lectures of the mathematician Frans van Schooten at the University of Leiden. The excellence of his theoretical and practical abilities is clearly evident on this map.

The map was engraved by Cornelis Danckerts on twelve sheets and published in 1647, reputedly in an edition of 100 copies. Only six copies of the original printing are still known to exist, two copies in The Netherlands, one each at Rostock, London, and Washington, D.C.; see M. Donkersloot-de Vrij, Topografische kaarten van Nederland voor 1750 (Groningen 1981), #715, for the census.

About 1687, Romeyn de Hooghe was commissioned to bring Dou's map up-to-date and to engrave a decorative border for it. This he executed on thirteen sheets, incorporating dedicatory text to the States General of the United Netherlands and to the States of Holland and West Friesland, numerous coats of arms supported by cherubs and allegorical figures, and highly decorative flower and fruit ornament. Only five copies of the map with De Hooghe's border are recorded in Donkersloot-De Vrij, all located in The Netherlands. A reproduction of a copy of the assembled map is provided by John Landwehr, Romeyn the Hooghe the etcher (1973), p.277.

A third edition was published by Melchior Bolstra in 1746 and is testimony to the accuracy and utility of the map.

See further, Egon Klemp, Commentary on the Atlas of the Great Elector (Leipzig 1971), pp.44-45, on the Rostock copy of the 1647 issue; De Hollandse Kartographie [exhibition catalogue, Brussels 1971], #42.

Four plates trimmed to the platemark and laid prior to binding; the other plates with their original, broad margins. In excellent state of preservation.

[20] (HOOGHE, Romeyn de)

Korte beschryving benevens eene naauwkeurige Afbeelding en verdere gezichten, van 't koninglyke lusthuis 'T Loo, op de Veluwe in Gelderland.

Amsterdam, G.W. van Egmond, 1786

Octavo, (8)ff, letterpress, signed A⁸, paginated 1-16, plus one large folding plate (185x1210mm) and thirteen numbered double-page engravings (circa 185x245mm).

Bound in contemporary yellow printed paper boards; preserved in a box. \$ 7500

A suite of engraved illustrations by Romeyn de Hooghe (1645-1708) of the villa and gardens of Het Loo, the country retreat of William III near his extensive hunting grounds in the Veluwe. The property for Het Loo had been acquired by the Stadholder in 1684 and the villa built by his architect, Jacob Roman, between 1685 and 1687. The gardens also were designed by Jacob Roman, with Daniel Marot contributing the detailing of the parterres. There were four "parterres de broderie" and four "parterres a l'angloise", each divided by paths at the interesections of which were placed fountains featuring statuary designed by Romeyn de Hooghe. From 1689, William Bentinck, Earl of Portland, was Supervisor of the Royal Gardens, and Claude Desgotz, Le Notre's nephew, was directly in charge at Het Loo.

The original date of issue of these prints is uncertain. They may have been engraved in the early 1690s, the probable date of De Hooghe's drawings for the fountain sculptures, or perhaps between 1702 and 1706, after the death of William, when his fame was at its highest point and Het Loo a mecca for visitors from all over Europe (cf. Wilson). In their first state the prints carry the name and address of the Amsterdam printseller, Peter Persoy, who published other prints by De Hooghe in 1688 and 1694. No descriptive text accompanies the plates in Persoy's issue; in their second state, as offered here, Persoy's name and address are erased from the plates, and a sixteen-page description of the gardens is contributed by the publisher Van Egmond.

References: J. Landwehr, Romeyn de Hooghe as book illustrator (1970), #109 (this state), cf. his Romeyn de Hooghe the Etcher (1973), p.340ff. for reproductions of the plates in the previous state; Nijhoff & Van Hattum, Bibliographie van

Noord-Nederlandsche Plaatsbeschrijvingen (1953), #26 (second state); Hollstein, Dutch & Flemish Etchings Engravings Woodcuts IX, nos.308-321; William H. Wilson, The Art of Romeyn de Hooghe: an atlas of late European Baroque culture [unpublished PhD thesis, Harvard University, 1974], pp.321-322; Bienfait, Oude Hollandse Tuinen (1943), p.90ff.

Two versions of an unidentified ex-libris with motto "Dominus illuminatio meo" and initials IG (?); exlibris of Hippolyte Wouwerman, and his ink stamp on endpaper.

A superbly preserved copy in the publisher's binding.

[21] JACOPONE (de' Benedetti), da Todi

Laude [in Italian].

Florence, Francesco Bonaccorsi, 1490

Quarto, (112)ff., signed a-q⁸, unpaginated; woodcut on verso of folio a8.

In an 18th-century English red morocco binding.

\$ 5200

First printing of this collection of monophonic religious songs in the Umbrian dialect, the main poetic output of the mystic Jacopone da Todi (1230-1306). According to pious tradition, Jacopone was a lawyer converted to a religious life after his young wife Vanna was killed by the fall of a platform at a spectacle. He joined the Franciscan Order in 1278, attaching himself to their most vigorous branch, the spirituali (zealots). Partly on account of the scurrilous "O Papa Bonifacio" and two other songs (printed here on folios H6r-11r) he was imprisoned by Boniface VIII in 1298, only regaining his liberty in 1303 after his fierce enemy had died.

Of the 102 laudi, 93 were edited by Bonaccorsi from two manuscripts in Todi and one dated Perugia 1336; the "exemplari Todini assai antichi" have since disappeared, and this printed edition continues to be an essential witness to the text (cf. Atti del Convegno Storico Iacoponico, ed. E. Menesto, 1981, pp.46-47). The songs follow a standard metrical pattern (ab/cccb/dddb) and are musically related to the English carol and the French virelai. The most famous is "Donna del Paradisio", a dramatic narrative of the Crucifixion, often cited as the most notable monument of the spiritual poetry of the thirteenth century. The last nine songs, collected by Bonaccorsi from other sources, are considered by modern critics to be of doubtful authenticity.

The fine woodcut (160x110mm) of the author kneeling before the vision of the Virgin is praised by Kristeller as the "finest cut of the early grave style" (Early Florentine Woodcuts, #220, and figure 9). Another critic suggests the cut was executed after a design by Ghirlandaio; cf. Caterina Santoro, I Primi Cinquant'anni della Stampa in Italia [exhibition catalogue, Biblioteca Trivulziana - Castello Sforzesco, Milan 1965], #132. With the exception of a capital B, no woodcut is known to have been employed in any book printed at Florence before 1490. The Laude (completed 28 September 1490) and the Specchio di Croce of Cavalca (published 28 March 1490) may therefore be regarded as the two earliest illustrated Florentine books of certain date.

Among the preliminaries are an alphabetical index by title and another index giving the title and first line of each song in the order of printing. Bonaccorsi announces on folio a3v a "tavola terza" comprising errata, but as this is lacking in the present copy as well as in the Dyson Perrins, Martini, Grenville-British Library and many

other copies, it is a question whether it was printed at the same time as the other sheets. Most likely this "tavola terza" (a quire of six leaves signed r) was printed at later date and then added by Bonaccorsi to unsold copies.

References: Goff J-214; BMC VI, 673; IGI 5087; Sander, *Le Livre a figures italien*, 3549; Pollard, *Italian Book Illustration and Early Printing* (1914), 52; Gamba, *Serie dei testi di lingua* (1839), 576

Exlibris of Charles Henry Coster.

Foremargin of title carefully renewed; light soiling and staining, mostly confined to margins.

[22] (LASTRI, Marcantonio)

Descrizione dell' antico tempio di S. Gio. Battista di Firenze. Notizie della sua antica origine, e questioni se fosse dedicato a Marte Falso Nume del Gentilesimo, co' nomi di tutti gli artefici en scultura e mosaico, e spiegazione dei marmi ed altri monumenti che vi si vedono.

Florence, [printer not indicated], 1781

Octavo, (48)ff., signed A-F⁸, paginated 1-96, plus folding engraved plate.

Bound in modern half-morocco.

\$ 675

A monograph on the Baptistery of San Giovanni, one of the oldest buildings of Florence, ascribed to Marcantonio Lastri (born 1731) by Julius Schlosser Magnino, *La Letteratura artistica* (1964), p.587.

The author divides his work into four parts, treating respectively the ancient origin of the church (between the fifth and eleventh century) and some misstatements of modern commentators, description of the structure (giving measurements in braccia), the works of art within, the reliquaries, and a discussion of the festival of S. Giovanni as conducted at Florence.

The illustration (220x230mm) is of the very fine inlaid pavement and was engraved by Andrea Scacciati.

We can trace no copy in Cicognara, Fossati Bellani, or Fabia Borroni; none in the British Library catalogue, nor apparently in the National Union Catalog.

In good state of preservation.

[23] LORGNA, Anton Maria

Parere intorno al regolamento del Torrente Fersina presentato agl' illustrissimi signori Luogo-Tenenti e Consiglieri aulici del principato di Trento.

Trento, Stamperia Vescovile Monauniana, 1778

Quarto, (18)ff., signed A-I², paginated 1-35 (1), plus two folding engraved plates (of which one made-up from two sheets).

Bound in modern boards.

\$ 400

A proposal by a Venetian engineer for protecting the town of Trento from seasonal flooding. Trento stands at the confluence of the Fersine with the Adige and the Brenta, which descends from the Val Sugana. Lorgna intended to control the velocity of the current by constructing in the Fersine between the Ponte Cornicchio and its entry into the Adige a system of timber and stone weirs, and also by diverting the stream through secondary channels. Lorgna (1730-1796) is the author also of treatises on regulation of the Po (published Parma 1778) and Brenta; cf. Cicogna, Saggio di bibliografia veneziana, 5279.

Reference: Riccardi, Biblioteca matematica italiana, II, 49; unrecorded in the other relevant bibliographies, no copy in British Library, or NUC pre-1956 Imprints.

In good state of preservation.

[24] MAGAGNO (pseudonym of Giovanni Battista Maganza)

La prima parte de le rime di Magagno, Menon e Begotto. In lingua rustica padovana, con una tradottione del primo canto de M. Lodovico Ariosto.

Padua, Gratoso Perchacino, 1558

Quarto, (76)ff., signed A-T⁴, foliated 1-76; printer's device on title-page.

BOUND WITH

La seconda parte de le rime di Magagno, Menon, e Begotto. In lingua rustica padovana.

Venice, Giovanni Iacomo Albani, 1562 (1563)

Quarto, (80)ff., signed A-V⁴, foliated 1-80; printer's device on title and penultimate page (Perchacino's device).

The two parts bound together in contemporary flexible vellum.

\$ 900

Two collections of dialect verse by the Vicentine poets Giovanni Battista Maganza, Agostino Rava ("Menon"), and Bartolomeo Rustichello ("Begotto"), both here in first editions. The contemporary enthusiasm for dialect verse and the inclusion in the earlier collection of a canto of Orlando Furioso rendered in dialetto padovano, help to account for their rarity: "Questa prima edizione del Perchacino, come molte delle ristampe, sono introvabili nelle Biblioteche italiane," write Agnelli & Ravegnani, Annali delle edizioni Ariostee (Bologna 1933), #1562. The collection was expanded by third and fourth parts published in 1568 and 1583 respectively.

Maganza (1536-1586) was a celebrated painter as well as a poet and a close friend of Andrea Palladio. In verses published here addressed to Daniele Barbaro, the translator of Vitruvius and author of a book on perspective, he refers to their mutual friend as "Barba Andrea" or "Uncle Andrew", elsewhere as "Palabio"; see further, Howard Burns, Andrea Palladio 1508-1580 [Arts Council exhibition catalogue, London 1975], #139.

Reference: BM, STC of Italian Books (1958), p.403

Inside front cover inscribed by Leonardo Trissino and dated 1822.

In superb state of preservation.

[25] MERCURIALE, Girolamo

In arte gymnastica libri sex. In quibus exercitationum omnium vetustarum genera, loca, modi, facultates, & quidquid deniq. ad corporis humani exercitationes pertinet, diligenter explicatur. Secunda editio aucti, & multis figuris ornati.

Venice, Giunti, 1573

Quarto, (176)ff., signed *⁶ A-C⁸ D¹⁰ E-S⁸ T¹⁰ V⁸ X⁶, paginated (12) 1-308 (i.e. 312, pp.53-56 being duplicated) and 28 unnumbered pages; small version of the Giunta fleur-de-lys device on title-page (repeated at end), 24 woodcuts, all but one full-page or nearly full-page blocks (141x134 to 194x116mm).

Bound in contemporary flexible vellum.

\$ 1450

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, professor of medicine at Bologna and Pisa, died in 1606. Mercuriale describes ancient gymnasia and baths and various types of exercise, from dancing to wrestling, boxing, weightlifting, and discus-casting, with details of the equipment, techniques, and training schedules appropriate to each sport. He was among the first to realize the importance that all forms of exercise have in maintaining good health, and how specific exercises can affect specific diseases; the last section of his book is devoted entirely to therapeutic exercises.

The first edition of the text was dedicated to Cardinal Alexander Farnese and was published at Venice, by Giunta, in 1569, illustrated by only an engraved plan of a gymnasium. This copper plate has been replaced in the present edition by two woodcut plans (B3v-B4r) and 22 woodcuts of ancient gymnastic exercises have been added. The blocks were cut after drawings made by Pirro Ligorio, who in 1568 had succeeded Enea Vico as antiquarian to the dukes of Ferrara. Ligorio's drawings were also used for fresco decorations in two rooms of the castle of Ferrara; see D. 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. In a later edition of Mercuriale's book, the blockcutter is identified as Cristoforo Coriolano, but current opinion is that another artist of German nationality, Cristoforo Chrieger, was the artist responsible.

References: Durling 3088; Camerini, *Annali dei Giunti* (1962), 759; Mortimer, *Harvard Catalogue of Italian Books*, 302

A few leaves lightly browned, but a good crisp copy in its original binding.

[26] MICHELA, Ignazio

Memoria sull' origine e sullo sviluppo del progetto di condurre acqua potabile dal continente a Venezia ... presentata coi relativi disegni e letta in compendio alla Sezione di Fisica e Matematica del terzo Congresso degli Scienziati Italiani a Firenze il 23 settembre 1841.

Turin, Zecchi & Bona, 1842

Quarto, (14)ff. letterpress, paginated 1-27 (1); plus nine folding plates.

Preserved in the publisher's printed boards.

\$ 950

A proposal by a Piemontese engineer for improving the fresh water supply of Venice. The project was inspired by Tommaso Meduna's plans, announced in 1836, of building an iron bridge between Venice and the terra firma. Michela reasoned that such a bridge could support a conduit for water and he designed a filter and powerful pumping station ("Castello Idraulico"), to be built at Mestre or Marghera, and a complex system of piping which would carry the filtered water 5300 meters to Piazza San Marco, from where it would be distributed throughout the city.

In the middle of Piazza San Marco, Michela intended to place a monumental fountain, ornamented by allegorical statuary, and a delightful feature of this book are three large plates illustrating this fanciful project. Six other engravings are plans of the filter and of the pumping station, the latter intended by Michela to serve also as a kind of look-out tower for the supervisor of the bridge.

An edition was also published at Florence in the series named in the title, however it is unillustrated and does not benefit from certain last-minute corrections which the author says he has incorporated here.

References: Soranzo, *Bibliografia Veneziana in aggiunta e continuazione del "Saggio"* di E.A. Cicogna (1885), #8071; National Union Catalog, vol.381, p.622 (2 copies)

Covers lightly soiled, but otherwise in very good state of preservation.

[27] (MICHIEL, Marcantonio)

Notizia d'Opere di Disegno nella prima meta del secolo XVI. Esistenti in Padova Cremona Milano Pavia Bergamo Crema e Venezia. Scritta da un anonimo di quel tempo. Pubblicata e illustrata da J. Jacopo Morelli Custode della Regia Biblioteca di S. Marco di Venezia.

Bassano, [Remondini], 1800

Octavo, (148)ff., signed *⁸ **⁴ a-s⁸, paginated i-xxiii (1) 1-272; this copy is interfoliated with 110 leaves on which are transcribed notes collected by Jacopo Morelli for a projected second edition.

Bound circa 1820 in orange paper boards.

\$ 7200

Original edition of the Notizia, a compilation of notes made by Marcantonio Michiel (1486-1552) on works of art that he had seen in public places and private collections in North Italian cities. It has long been recognized as the most important source of information on Venetian and Paduan art of the first half of the sixteenth century, as the foundation of studies on Antonello, Riccio, and Giorgione especially, and a main source of information on Flemish and German pictures in Venice. Recent scholarship indicates that "the value of Michiel's notes has ... not yet been fully exploited. Not only do they provide a remarkable insight into the mind of a renaissance connoisseur, they contain valuable information about decor, restoration and the general prevalence of copies" (Fletcher 1981).

Marcantonio Michiel was a Venetian diplomat of wide interests and great culture, the friend of Michelangelo, Raphael, Aretino, and Serlio. He compiled these notes for private purposes between 1521 and 1543, writing not in a notebook, but on paper with varying watermarks, in different inks, and at different times.

The Notizia were discovered by Jacopo Morelli (1745-1819), the librarian of the Biblioteca Marciana, among the collection of manuscripts formed by Apostolo Zeno

and left to the Dominicans of the Osservanza. Morelli could not identify their author and he was therefore known as the "Anonimo Morelliano" until later research proved his identity with Marcantonio Michiel. Morelli arranged the notes in topographical order and added an extensive commentary and annotations of his own (pp.91-258 in this edition) which are particularly useful for establishing the provenance of works of art seen by Michiel. In 1800 the Notizia were published in a small edition for the Remondini-Pola wedding.

As is clear from his correspondence, Morelli continued to gather material and in 1809 projected a second edition of the Notizia with greatly amplified commentary ("Lettere familiari di Jacopo Morelli", in his Operette, Venice 1820, III, pp.240-243). Both Schlosser Magnino and the recent critic, Jennifer Fletcher, remark that only some of these later discoveries of Morelli were incorporated into Gustavo Frizzoni's edition of 1884: the remainder still lie buried in Biblioteca Nazionale Marciana, Archivio Morelliana, Zibaldoni, 74 and 75.

This copy is therefore of extreme interest, for it has bound with it on 110 inter-foliated leaves a highly legible transcription of the notes which Morelli gathered for his projected second edition. The circumstances of their transcription are recorded by the original owner, Francesco Testa, at the end of the book:

1820, 11 maggio, Vicenza. Terminato di copiare in quattro giorni dalla copia tratta dall'originale dell' Ab. Morelli dal Cav. Lazara, al quale era stato accordato dal gentil.mo Ab. Bettio erede dei suoi mss. e successore nella custodia della Biblioteca di S. Marco. Francesco Testa.

The manuscript notes include corrections and additions to Morelli's original preface, including notice of the acquisition of Michiel's manuscript by the Biblioteca Marciana (Codice Italiani, Classe XI, cod. 67), correction of errors detected in transcribing the text, and very considerable elaboration of his own commentary and annotations. It is hard to underestimate the potential utility of this volume with its manuscript additions to scholars investigating sixteenth century North Italian art and not having easy access to the archives of the Biblioteca Nazionale Marciana.

See further, Jennifer Fletcher, "Marcantonio Michiel: his friends and collection," in The Burlington Magazine 123 (August 1981), pp.453-467, and her "Marcantonio Michiel: 'che ha veduto assai'," Ibid., 123 (October 1981), pp.602-608; Schlosser Magnino, La Letteratura artistica (1964), pp.221-222. The edition is described by Cicognara 43; Steinmann-Wittkower, Michelangelo. Bibliographie 1510-1926 (1967), 1344; Verga, Bibl. Vinciana, 281, 844.

From Testa (1761-1846) the volume passed to another Vicentine antiquary, Leonardo Trissino (1780-1841), whose ownership inscription it retains (see Rumor, Gli scrittori Vicentini, III, 177, 251, 534, for their biographies).

In faultless state of preservation.

[28] ONGARO, Antonio

Alceo favola pescatoria del S. Antonio Ongaro.

Venice, Giovanni Battista Bonfadino, 1592

Duodecimo, (54)ff., signed A⁶ B-E¹², paginated (12) 1-96; printer's device on title-page as reproduced by Zappella, Le Marche dei Tipografi (1986), fig.4.

In a 17th-century Italian calf binding, covers decorated with gilt frame of floral ornament, bird and floral stamps at the angles; floral printed endpapers.

\$ 675

A verse comedy in five acts with verse prologue and chorus at the end of each act, modelled by its author (1560-1600) upon Tasso's *Aminta*. The text was first printed by Francesco Zanetti at Venice in 1582, with a dedication to Michele Ruis by Ongaro dated at Rome, 25 August 1581. The present edition is a reprint of the second edition printed by Alfonso Caraffa at Ferrara in 1587, and it retains the dedication to counts Ferrante and Luigi Montecucoli dated 15 September, 1587, with which Caraffa prefaced his edition.

References: BM, *STC of Italian Books* (1958), p.475; rare: no copy in L.G. Clubb, *Italian Plays in the Folger Library* (1968); Corrigan, *Italian Plays in the Library of the University of Toronto* (1961); Bregoli Russo, *Renaissance Italian Theater* [in *University of Chicago Library*] (1984), or *National Union Catalog*.

Signature of Alessandro Volpi on verso of title-page. In good state of preservation.

[29] PANTHEO, Giovanni Agostino

Voarchadumia contra alchi'miam: ars distincta ab archimi'a, & sophia: cum additionibus: proportionibus: numeris: & figuris opportunis Ioannis Augustini Panthei Veneti sacerdotis.

Venice, [Joannes Tacuinus], "Diebus Aprilis" 1530

Quarto, (70)ff., signed A⁸ B-P⁴ Q⁶ (blank Q6), foliated 1-69 (1) with the numbers printed both on rectos and versos; architectural and historiated woodcut title-border showing the author seated at the foot of the border together with two masters of alchemy (Tubal Cain & Hermes) and four other adepts; title printed in 4 colours (yellow green, red & gold) and the woodcut border, which is printed in black, is overprinted in yellowish brown; more 4-colour printing on folio A2 verso, and the headlines on folios A7 recto and A8 verso are printed in yellow. On folios A4v and A5r is a woodcut bird's-eye view of Venice (140x230mm); 11 full-page (135x100mm) woodcuts; woodcut signs, symbols, and large woodcut roman capitals.

Bound in 17th-century cartonnage.

\$ 7500

First edition, first issue, of a work condemning alchemy and all its mystical and philosophical implications. The author professes to be writing about "Voarchadumia", an art distinct from alchemy, which pursues purely practical aims in chemistry. He explains various processes for refining of gold and the chemical preparations of various substances made at Venice in his time and used in the arts, such as the manufacture of white lead and an alloy for mirrors, and his technical illustrations are of furnaces for refining metals, rolling mills, and similar laboratory apparatus.

The woodcut bird's-eye view of Venice is copied from the plan of Benedetto Bordone, published in 1528. The projection and general topography of the city recall Jacopo de'Barbari's plan (published 1500), but the composition is original with the city being shown completely ringed by land; see further, J. Schulz, The Printed Plans and Panoramic Views of Venice (Florence 1979), #7.

Pantheo is described as a priest of Venice, however in a later publication (1535) he is described as not only a priest but a "refiner of gold at Venice". Lynn Thorndike conjectures he was the son of Joannes Antonius Pantheus, who composed

a work on the hot baths in the region around Verona and died in 1497; cf. Thorndike, "Alchemy during the first half of the sixteenth century," in Ambix 2(1938), pp.29-32.

The bibliographical evidence suggests that there were three issues of the edition. The present copy is one of the first issue and is identical in its collation to John Dee's copy preserved in the British Library (shelfmark 1033 i.1) and to copies described by Mortimer, Harvard Catalogue of Italian Books (1974), #354, in the Catalog and Shelf-List ... New York Public Library, vol.533, p.61, and the Fairfax Murray - Tenney L. Davis copy described in the Catalog of the E.F. Smith Memorial Collection in the History of Chemistry, University of Pennsylvania Library (Boston: G.K. Hall, 1960), p.371.

Copies of a second issue featuring an "Exoratio impressionis" by the author inserted after the title-page are less rare and are described by John Ferguson, Bibliotheca Chemica: The Collection of the late James Young (Glasgow 1906), II, pp.166-167, by D. Duveen, Bibliotheca alchemica et chemica (London 1949), p.449, by R. Durling, Catalogue of Sixteenth-century Printed Books in the National Library of Medicine (1967), #3440, by Sander, Le Livre a figures italien, #5407, and in the Catalog of the Rosenwald Collection (1977), #823.

An otherwise undescribed third issue dated on its title-page "Dichus [sic] Aprilis M.D.XXXI", having the inserted gathering in the first quire and title-page printed in five colours, was offered in Messrs. Martin Breslauer's Catalogue 90, item 95.

Further references: Soranzo, Bibliografia veneziana (1885), #7453; M. Ron, Catalog of the Sidney M. Edelstein Collection of the History of Chemistry, Dyeing, and Technology [in the Jewish National and University Library] (Jerusalem 1981), #1741 (issue unspecified)

A few light stains in margins, but a large wholly unsophisticated copy in an early binding. Copiously annotated in a 17th-century hand. Green and gold colour rather oxydised as usual.

[30] (PARIGI, Alfonso)

"Le Nozze degli dei": a suite of seven plates etched by Stefano della Bella after designs by Alfonso Parigi of stage settings for the opera "The Wedding of the Gods" (libretto by Giovanni Carlo Coppola), each plate circa 206x240mm and struck off on sheets measuring 315x410mm.

[Florence, circa 1637; these impressions 18th century]

Preserved in a portfolio.

\$ 4500

The opera Le Nozze degli dei was the last and most theatrical spectacle presented at the Medici court. It had its premiere on 8 July, 1637, during celebrations of the marriage between first cousins Grand Duke Ferdinand II de Medici and Vittoria della Rovere, the daughter of the duke of Urbino. The plot concerns the vicissitudes of Jupiter's plan to celebrate four celestial weddings on the same day and, as it turns out, among reluctant partners. The music was composed by Fernando Saracinelli and four anonymous Florentines, Agniolo Ricci choreographed the dances that occurred in almost every scene, Baccio del Bianco created the costumes, and the sets were designed by Alfonso Parigi. They were Parigi's last scenographic designs.

Of the fifteen scenes in the libretto, not all of which were performed, Stefano della Bella etched seven: the Prologue (the Tuscan countryside, with a view of the Arno

and Florence on the backdrop); Act I, scene 2 (a wide opening in a forest in which Diana and fourteen maidens sing a madrigal, before riding a cloud machine into the heavens); Act II, scene 3 (the Garden of Venus where Venus sings a paen of love to Adonis, while the chariot of Juno pulled by peacocks appears in a cloud machine and storm clouds gather); Act III, scene 2 (a beach on the island of Cyprus, Neptune rises from the sea in a carro pulled by seahorses, singing of the aloofness of his new bride Amphitrite while thirteen Tritons perform an acrobatic dance in the acqua falsi centerstage); Act IV, scene 5 (Vulcan's forge on the island of Lemnos, the scene of Vulcan's battle with Mars, enacted by Grand Duke Ferdinand's pages dressed in plumed helmets); Act V (Pluto's underworld realm, with the infernal inhabitants celebrating Jupiter's decree that Proserpina spend half the year with Pluto); finale (cloud-filled heaven representing the celebration of the wedding of Jupiter to Juno, Venus to Vulcan, and by extension Ferdinand to Vittoria; Parigi utilized the three levels of the Pitti Palace courtyard to assemble the gods, celestial choirs, and orchestras, and at center-stage positioned twenty-four cavalieri to performs an elaborate court dance: never before had a scenographer dealt with so many players in so enormous a space).

Stefano della Bella's seven etchings are known in just a single state (De Vesme & Massar 919-925). They were issued together with the libretto by Giovanni Coppola at Florence, by Amadore Massi and Lorenzo Landi, in 1637, printed on an inferior book paper with the prints unhappily disfigured by a center fold. In the second half of the 18th-century, the plates were restruck for the Galleria Medicea published at Florence on superior paper. The etchings have lost none of their brilliance in restriking and perhaps can be better appreciated and exhibited in their second issue.

References: See further on the fete, A.M. Nagler, *Theater Festivals of the Medici* (1964), pp.164-173; A.R. Blumenthal, *Theater Art of the Medici* (1980), pp.161-177 (reproducing all the plates); *Il Luogo teatrale a Firenze* (1975), pp.19-143; Carlo Molinari, *Le Nozze degli Dei* (1968), p.176ff.; and for the prints, A. De Vesme & P. Dearborn Massar, *Stefano della Bella: Catalogue raisonnee* (1971), pp.199-200

In immaculate state of preservation.

[31] PINALI, Gaetano

Osservazioni comunicate al Regio Architetto Sig. Profess. Antolini sopra la forma dell' edificio da sostituirsi alla chiesa di S. Geminiano.

Venice, Stamperia Francasso, 1807

Octavo, (24)ff., paginated 1-12 1-34 (two blanks).

OFFERED WITH

(PINALI, Gaetano & Grazioso BUTTA CALICE)

La possibilita della esecuzione di due progetti di fabbrica in Venezia. In seguito alle osservazioni di un Anonimo sulla sostituzione alla Chiesa di S. Geminiano.

Venice, Giovanni Curti, 1808

Octavo, (20)ff., paginated 1-39 (1).

Both books preserved in contemporary patterned paper wrappers.

\$ 1150

Two treatises by a former judge of the court of appeals at Venice, Gaetano Pinali, offering counter-proposals to Giovanni Antolini's project for reconstruction of the Piazza San Marco and demolition of Sansovino's Church of San Geminiano. The reconstruction of the Procuratie Nuove and Palazzo Ducale had been commissioned from Antolini, a Milanese architect, in preparation for an imminent visit by Napoleon, and was intended to reflect the new political order.

Pinali's plan was for a grand peristyle with four great Corinthian columns and a dedicatory inscription NAPOLEONI to be erected on the site of S. Geminiano, at the opposite end of the Piazza from San Marco. The later pamphlet includes a preface by Butta Calice, a dilettante of architecture and urban problems, the parrocco of Campalto di Mestre, recommending demolition of the entire area between the basilica and the rio di Palazzo. See further on these projects, G. Romanelli, *Venezia Ottocento* (1977), pp.83-86, and S. Biadene, "L'Ala Napoleonica," in *Le Venezie possibili: Da Palladio a Le Corbusier*, edited by L. Puppi & G. Romanelli (Milan 1985), pp.147-155.

References: Cicogna, *Saggio di bibliografia veneziana*, #4779-4880

Both books in excellent state of preservation.

[32] POGGIO [BRACCIOLINI], Giovanni Francesco

Contra fratrem Hieronymum heresiarcham libellus.

[Nuremberg, Ambrosius Huber, after 19 April 1498]

Octavo, (28)ff., signed a⁸ b⁴ c-d⁸, unfoliated; 33 lines; gothic letter; woodcut (98x90mm) printed on folio al recto.

In a modern Italian green morocco binding.

\$ 4800

A Latin translation of the official proceedings of Savonarola's first trial, in which the Friar was made to deny that his prophecies were from God. Savonarola's confession, forced from him by torture (three and a half turns on the strappado) and further distorted by interpolated sentences by the notary and omissions, was ratified on 19 April, 1498; after him signed two canons from Rome and six of his friars from San Marco.

Four editions of the trial proceedings or processo were soon published, three in Italian and this Latin translation; all were issued surreptitiously under threat from the Signoria, and none is of certain place or date. Roberto Ridolfi examined the relationship between the four editions in articles published in *La Bibliofilia* in 1944 and 1945. He rejected De Marinis's supposition, in *Il Castello di Monselice* (1941), that the Italian version was translated from the Latin, and put the four editions into this order:

- 1) Venice, Simon Bevilacqua (Reichling 1035 = Copinger 5309)
- 2) Florence, Bartolommeo de'Libri (Hain 14477)
- 3) Rome, Eucharius Silber (Reichling 692)
- 4) Nuremberg, Ambrosius Huber (Hain 13386* = 14479).

Later bibliographers have disputed Ridolfi's assignment of the editions and his chronology; the editors of the Italian census, for instance, give priority to Bartolommeo de'Libri's edition (IGI 8768), they assign Reichling 692 to a Venetian press (IGI 8769), introduce a new Venetian edition (IGI 8770), and relegate

Reichling 1035 to the sixteenth century. The British Library possess just one of the Italian editions, Reichling 692, and the catalogue assigns it to Silber's press with the date circa 1505. The problems clearly are far from being settled and the place of the Latin edition within the sequence is still controversial.

Our Latin edition of the processo features carmina by the city physician of Nuremberg, Theodoricus Ulsenius, and a libel by Giovanni Francesco Poggio. This libel was also published as Epistola ad Hieronymum Savonarolam, probably at Rome by E. Silber, circa 1498 (IGI 7946; BMC IV, 125) and as Refutatorium errorum Hieronymi Savonarolae at Leipzig in 1498 (BMC III, 657; Goff P-881). Giovanni Francesco (1443-1522) was the son of the famous Florentine humanist Poggio Bracciolini and a man determined to win favour at the papal court: besides this ingratiating work, he wrote De officio princeps (Rome 1504), and during the pontificate of his kinsman, Leo X, he was rewarded by several minor offices including that of sollicitatore of papal briefs. The details of his obscure career are collected by P. Ferrajoli, "Il Ruolo della Corte di Leone X: Prelati domestici," in Archivio della R. Societa romana di storia patria 40(1917), pp.247-255.

Two states of the title-page of our edition are recorded. In the present copy, the letterpress reads "... Hieronymum Heresiarcham" and the woodcut shows three demons whispering encouragement over the Friar's shoulder. In the other state, the title is reset as "... Hieronymum Savonarole" and the demons are cut out of the block, only the foot of one remaining: compare the reproduction in the Indice generale degli incunaboli delle biblioteche d'Italia IV (1965), tav. LVII, with A. Schramm, Der Bilderschmuck der Frühdrucke XVIII (1935), Taf.119, Abb.757.

The British Library have two copies of the book with the title in first state. In one (IA. 8296) the text on folios C7 verso & C8 recto reads "Floretinos oratore ad se ad // ipm mittere. vel ei sciberet" as in our copy; in the other the text is corrected. It appears all of quire C was reset, for we notice variant readings on folios C1r and C4r also.

References: Goff P-879; BMC II, 479; IGI 7945; Hain 13386* = 14479; Giovannozzi, Contributo alla Bibliografia delle opere del Savonarola (1953), 271

Exlibris of Alfred Muranyi Roho (printed at Vienna, 1914).

Waterstained in bottom quarter of the text, but a reasonably well-preserved copy.

[33] POLIZIANO, Angelo

Le stanze bellissime di Messere Angelo Politiano. Da Messer Tizzone Gaetano di Posi diligentemente riuiste.

Venice, Jacopo Pencio da Lecco, 1 February 1526

Octavo, (24)ff., signed A-F⁴, unfoliated; title-page printed in red & black within frames of type ornaments which are also in two inks; woodcut of Pegasus on F4v.

Bound in modern Italian red morocco.

\$ 975

The Stanze, two books of 125 and 46 octaves, allegorically depicts Giuliano de' Medici, Lorenzo's younger brother, as a heroic youth incited by Venus to take part in a tournament at Florence so that he may win glory and the love of Simonetta Vespucci Cattaneo. Poliziano began to write it in 1485 and put it aside, unfinished, when Giuliano was killed (25 April 1478) in the Pazzi conspiracy. The first edition was

printed at Bologna in 1494.

The present edition is newly edited by Tizzone Gaetano, an obscure figure who is known by an edition of Boccaccio and a translation of Vegetius Renatus into Italian. His text is meritorious because it is not based entirely on the previous printed editions, but takes readings from a manuscript: see Nereo Vianello, "Per il testo della 'Stanze' del Poliziano: l'edizione del 1526," in *Lettere Italiane* 7(1955), pp.330-342, disputing the relationship between the printed editions postulated by Giosue Carducci and by V. Pernicorne.

Vianello could locate in 1955 just three copies of our edition: one in the Archiginnasio di Bologna, another at Milan in the Biblioteca Trivulziana, and the La Valliere - Bibliotheque de l'Arsenal copy in Paris, the one cited by Panzer. We can add to his census only the copy recorded in the Spencer Collection, New York Public Library.

The attractive border of type ornaments is described and reproduced by Mortimer, *Harvard Catalogue of Italian Books*, #110, from a book published by Pencio in 1528. There is a substantial literature on the use of printer's flowers at Venice; cf. Mortimer pp.643-644.

References: Colomb de Batines, *Bibliografia delle antiche rappresentazioni italiane sacre e profane* (1852), p.75; Sander, *Le livre a figures italien*, 5822, taking his details from Carducci's edition, *Le Stanze L'Orfeo e Le Rime* (Bologna 1912), pp.132-137, and so mistranscribing the title and date.

Exlibris of Alfred Muranyi Roho.

Title-page lightly stained, otherwise in good state of preservation.

[34] POLIZIANO, Angelo

Stanze di Messer Angelo Politiano cominciate per la giostra del Magnifico Giuliano di Piero de Medici.

"In Vinegia M.D.XLIIII" [printer not named]

Octavo, (31)ff., signed A-D⁸ (retaining blank D7, final blank removed by binder); foliated 1-30 (1); three printer's flowers on title-page.

In a modern blue morocco binding, gilt centrepieces on sides.

\$ 500

A page-for-page reprint of the Aldine edition of 1541, printed in a similar italic type. The edition was recorded in the 18th century by Volpi and is described by G. Carducci, *Le Stanze L'Orfeo e Le Rime* (Bologna 1912), pp.137-138, so it must be preserved in a few Italian libraries. No copy however is in the British Library nor apparently at Cambridge, and we can only trace the University of Kansas copy in North America. The edition is not in the list supplied by Colomb de Batines, *Bibliografia delle antiche rappresentazioni italiane sacre e profane* (1852), p.75.

Reference: STC of Books printed in Italy ... held in selected North American Libraries (Boston: G.K. Hall), I, p.52

In good state of preservation.

[35] PONZETTI, Ferdinando

Libellus de Venenis a Ferdinando Ponzetto tituli Sancti Pancratii
Presbitero Cardinali editus.

Rome, Giacomo Mazzocchi, 10 October 1521

Folio, (55) of 56ff., signed AA⁴ BB-II⁶ KK⁴ (- blank KK4), unpaginated; title and woodcut cardinalitial insignia enclosed by a four-piece border of woodcut strip ornament.

Bound in modern vellum.

\$ 2600

First edition of this treatise on poisons and their actions, compiled from Greek, Arabic, and medieval authorities with details added from the author's own experience. Ponzetti discusses theoretical questions such as whether the elements are poisonous and whether poisons can work without some physical or astrological connection. He describes the unguents by which snake charmers protect their bodies and the efficacy of such traditional remedies as bezoar stone, powdered emerald, and crocodile fat. After the work of Santes de Ardoynis, written in 1446 but published in 1492 (Goff A-950), it is the earliest Renaissance treatise on poisons and indicative of the fascination with the subject which then prevailed; cf. Thorndike, History of Magic & Experimental Science V, pp.472-474.

The author was born about 1437 at Naples of a Florentine family, became physician to Innocent VIII, president of the Camera Apostolica under Leo X, Bishop of Molfetta and Cardinal with the title of S. Pancrazio in 1517, Bishop of Grosseto in 1522, and died in 1527. His portrait appears in the altarpiece in the chapel of S. Brigitta in S. Maria della Pace, where Baldassare Peruzzi has represented him kneeling before the Madonna. Ponzetti also published at Rome in 1515 and 1521 two parts of a work on natural philosophy. In 1562 his treatise on poisons was reprinted together with the work by Santes de Ardoynis.

Three of the four woodcut border strips decorating the title-page are reproduced in the Harvard Catalogue of Italian Books, p.436, from the publisher's Epigrammata antiquae, issued in April 1521, and Mazzocchi's major work as a printer.

References: F. Ascarelli, Annali tipografici di Giacomo Mazzocchi (1961), #149; M. Sander, Le Livre a figures italien, #5844; Wellcome Historical Medical Library, Catalogue of Printed Books (1962), #5168; no copy in Durling's catalogue of the National Library of Medicine (1967), none reported to the National Union Catalog or its Supplement

Indistinct contemporary ownership inscription on title-page, apparently that of Francesco Maria Gabrielli Med.; occasional contemporary annotation in the text. Ink stamp on title of Walter Ashburner, Florence (repeated on two blank versos).

Title stained where an attempt was made to delete the ownership entry, otherwise in good state of preservation.

[36] PULCI, Antonia [Giannotti]

La Rappresentazione del Figliuol Prodigio.

Turin, Ignazio Cafasso, [circa 1750?]

Duodecimo, (12)ff., signed A-B⁶, paginated 1-24; woodcut illustration on title-page

and four others printed with the text (largest 65x70mm).

Bound in modern morocco.

\$ 550

A dramatization of the parable of the prodigal son by the wife of the Florentine poet, Bernardo Pulci. Antonia wrote at least three other sacred plays, based on the lives of saints Domitilla, Guglielma, and Francesco. After the death of her husband in 1501, she entered a Florentine convent; the date of her death apparently is unknown.

Her text, beginning with the speech of the angel "O Giusto Redentor pien di Clemenza ...", probably was printed early in the sixteenth century, but no edition before a Florentine one of circa 1550 survives. It remained popular for nearly three hundred years, being reprinted as recently as 1826, in spite of competition from modernized versions of the parable written by Castellan de' Castellani (1461-1519), William Fullonius, called Gnaphaeus (1493-1568), and Giovan Maria Cecchi (1518-1587).

The present edition with imprint "Per Ignazio Cafasso all' Insegna di S. Anna" is not included in the lists of editions compiled by Colomb de Batines, Bibliografia delle antiche rappresentazioni sacre e profane (1852) and A. Cioni, Bibliografia delle sacre rappresentazioni (1961), and we can not trace a copy in any of the library catalogues at our disposal.

In good state of preservation.

[37] QUARLES, Francis

Emblemes by Fra. Quarles [sub-title:] Hieroglyphikes of the life of Man.

London, printed for John Williams & Francis Eglesfeild, 1658.

Octavo, (196)ff., signed A-Z⁸ Aa⁸ Bb⁴ (blanks X1, Bb4; gathering N misbound); paginated (8) 1-381 (3); engraved title and 78 engravings in the Emblemes; title and 15 engravings in the Hieroglyphikes.

Bound in contemporary English brown morocco, covers decorated by gilt centre-pieces made-up by repetition of numerous tools, corner-pieces, and frames of double gilt fillets.

\$ 2250

The Emblemes of Francis Quarles is a collection of English verses with illustrations inspired by two Jesuit emblem books. First printed in 1635 (STC 20540), this collection and George Wither's Collection of Emblems were the earliest books of emblems published in England. Though the taste for emblems and devices was widespread, the genre did not flourish here, and Quarles is the only English emblem writer to reach a large public or to later command the attention of critics. In 1638 he published the Hieroglyphikes (STC 20548), described as "a second service" of the same dish, and in 1639 and 1643 the Emblemes and Hieroglyphikes were reprinted and issued in one volume. The present edition was next in a sequence which ran into innumerable editions and into fairly recent times.

The suitability of Quarles's emblem books for children has contributed to their rarity in early editions: of this 1658 edition, only the British Library copy was located in Wing's Short-title Catalog of Books Printed in England 1641-1700 and by

Horden, and no copy was reported to the National Union Catalog. Not since the 1960s has a complete copy of the 1658 or a previous edition been indexed by Book Auction Records.

The majority of the plates in the *Emblemes* were copied with some significant alterations from two Jesuit books of emblems, *Typus Mundi* (Antwerp 1627) and *Pia Desideria* by Herman Hugo (Antwerp 1624); for a detailed study of the relation of Quarles to his sources, see G.S. Haight, *The Sources of Quarles' "Emblems"* (London 1935), and Praz, *Studies in Seventeenth-century Imagery* (1964), pp.156-164. Of the seventy-eight illustrations to the *Emblemes*, 40 were engraved by William Marshall, 36 by William Simpson, 1 by John Payne (Bk.III, xiv) and 1 by Robert Vaughan (Bk.I, xiii). The fifteen engravings which derive from the symbolism of the candle and illustrate the *Hieroglyphikes* were executed by William Marshall; see further for both series, Hind, Corbett & Norton, *Engraving in England III*, pp.24-25, 81, 175-177, 264.

References: John Horden, *Francis Quarles (1592-1644): a bibliography of his works to the year 1800* (Oxford 1953), XIV/3; Wing Q-78

Occasional fingerstaining, but generally in excellent condition.

[38] RAIMONDI, Eugenio

Delle caccie di Eugenio Raimondi Bresciano libri quattro. Aggiuntoui 'n questa noua impressione altre Caccie che sparse in altri libri adauano.

[Venice? circa 1630]

Quarto, (276)ff., signed a⁶ A-Z⁴ Aa-Zz⁴ Aaa-Sss⁴ a-c⁴ d², paginated (12) 1-512 (28), with engraved title-page and 19 full-page engravings included in the registration.

Bound in modern Italian red morocco.

\$ 4000

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 illustrated by seven woodcuts. 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 14 plates). For this third edition, Raimondi extensively revised the text; 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 24 of Book II is a new "Discorso della Caccia di Senofonte il Greco" (pp.251-268) and in Book IV the author has inserted sixteen new chapters of fishes (pp.491-501). The inappropriate fifth book on agriculture has been deleted.

Several illustrations can be directly related to the celebrated suite of hunting prints by Jan van der Straet, first published in 1569 and several times reissued, and others to engravings in the *Uccelliera* of G.P. Olina published in 1622. Five full-page plates were specially engraved for this edition by an anonymous artist of ability; these are found at pp.1, 80, 269, 337, and 382. The engraved title and the fourteen other illustrations (including two repeats) were taken from plates engraved by N. Perrey for the Neapolitan edition.

The volume is without imprint and the place of publication inferred from the author's dedicatory address to Cavaliere Alvise Vallaresi, dated at Venice, 14 September 1630.

Also printed are verses addressed to Vallaresi by Leonardo Todeschi and Vallaresi's epitaph (he died from the plague in 1630).

References: British Library, Catalogue of Seventeenth Century Italian Books (1986), p.718; Autori Italiani del '600, #151; Schwerdt, Hunting Hawking Shooting, II, 123; only the Harvard copy reported to the National Union Catalog, vol.479, p.435

A few tears in margins neatly repaired; good copy.

[39] (ROMAN FESTIVITIES)

Group of ten documents in single sheets comprising eight decrees and public notices ("Bandi", "Editti", "Notificazioni") issued by the Governor or by the Vicar General of Rome in connection with secular or religious festivities there, and two printed souvenirs privately issued; together with a group of seven documents of the same type issued by the Governor of Rome in connection with the Carnival.

Rome, [mostly printed at the Apostolic Camera], 1606 - 1828

Altogether 17 single-sheet broadsides: preserved in a cloth folder. \$ 1500

[1] "Bando et ordini per la Processione della Mattina di Pasqua, nella Piazza Navona" (announcement by Cardinal Pamphili of an Easter Day procession, warning of fines which would be imposed on anyone disrupting the proceedings, dated 24 March 1606), "In Roma, Appresso gli Stampatori Camerali. MDCVI". 373x198mm.

[2] "Sonetti di Michelangelo Sammaruchi Romano nell' augustissime et felicissime nozze degl' illustriss. et excellentiss. principi Don Lorenzo Colonna ... e Donna Maria Mancini" (verses addressed to Cardinal Girolamo Colonna on the occasion of the wedding of Lorenzo Onofrio Colonna and Maria Mancini, Cardinal Mazarin's niece, subscribed by Sammaruchi and dated 20 April 1661), "In Roma, Appresso Ignatio de Lazari MDCLXI". 310x380mm.

[3] "Nella fastosa publica visita il di' XXV. Luglio MDCCXXXVII dell' eccelso senato, ed inclito popolo romano all' altezza reale eminentissima di Don Enrico Benedetto Stuardo Cardinale Duca di Yorck ... Sonetti dedicati agl' illustrissimi, ed eccellentissimi signori Cavaliere Gian Andrea Curti, Don Antonio Colonna, e Marchese Lottario Ottieri Conservatori di Roma, e Conte Cesare Alessandro Panimola Priore de Caporioni" (verses commemorating the enrollment of Henry, duke of York, in the Sacred College under the title of Cardinal of York, signed by Domenico Pio Cavallina), "In Terni; Nella Stamperia Cammerale del Saluzi, 1747". 430x560mm.

[4] "Notificazione" (of horse races to be run on 22-23 November, 1751, as part of celebrations of the birth of Louis Joseph Xavier, duc de Bourgogne, dauphin de France, sponsored by the duc de Nivernois, French ambassador at Rome), "In Roma, nella Stamperia della Rev. Camera Apostolica 1751". 215x345mm.

[5] "Bando sopra la corsa de' palj" (regulations governing the horse races on 22-23 November, 1751, describing the prizes to be won and specifying prohibited behavior, subscribed by Cosimo Imperiale, Governor of the City, and by Bernardino Rossetti, his notary, and dated 15 November 1751), "In Roma, nella Stamperia della Rev. Camera Apostolica 1751". 420x305mm.

[6] "Nuove disposizioni, ed ordini per la papale processione del Corpus Domini" (announcement of the intended order of procession during the forthcoming Festival of Corpus Domini, subscribed by the Vicar General of Rome, Francesco Giovanni Antonio, Bishop of Frascati and Cardinal Guadagni, dated 25 May 1752), "In Roma, nella Stamperia della Reverenda Camera Apostolica 1752". 388x255mm.

[7] "Liberta Religione Eguaglianza" (announcement to the Roman clergy that they are to assemble on the 7th of June, 1798, at 1pm, to take part in the papal procession of the Festival of Corpus Domini, subscribed by F.S. Passari, archbishop of Larissa, and dated 1 June 1798 "anno 6. Repubblicano"), without imprint. 135x185mm.

[8] "Notificazione" (of the illumination of the cupola and piazza of S. Pietro in Vaticano on the evening of 25 May, 1814, and of a fireworks display at Castel Sant' Angelo on the following night, advising of traffic restrictions in the Strade del Ponte S. Angelo, subscribed by G. Giustiniani, Governor of the City, and dated 25 May, 1814), "Presso Giovanni Poggioli sulla Piazza di S. Ignazio N.o 123". 440x300mm.

[9] "Notificazione" (by the Vicar General of Rome, Giulio Maria, Cardinal of Somaglia, of ceremonies to occur on 24 May, 1814, including a procession and the singing of a Te Deum laudamus), "In Roma 1814. Nella Stamperia di Francesco, e Felice Lazzarini". 440x300mm.

[10] "Editto per le Processioni del Santissimo Sacramento" (edict by the Vicar General of Rome, Annibale, Cardinal of Genga, regarding the veneration and carrying of the Blessed Sacrament in the forthcoming Festival of Corpus Domini, dated 27 May, 1823), "Roma 1823. Presso Vincenzo Poggioli Stampatore Camerale". 440x320mm.

ROMAN CARNIVAL

[11] "Bando sopra le Maschere, e corsa de' Pali" (dated 25 January 1742), "In Roma, Nella Stamperia della Reverenda Camera Apostolica, 1742". 460x340mm.

[12] "Bando sopra le Maschere, e Corsa de' Pali" (dated 16 February 1743), "In Roma, Nella Stamperia della Reverenda Camera Apostolica 1743". 460x334mm.

[13] "Notificazione" (for carnival 16-26 February, 1743), "In Roma, Nella Stamperia della Rev. Camera Apostolica 1743". 305x395mm.

[14] "Bando sopra le Maschere, e corsa de pali" (dated 16 February 1748), "In Roma, nella Stamperia della Reverenda Camera Apostolica MDCCXLVIII". 435x315mm.

[15] "Notificazione" (for carnival 17-27 February, 1748), "In Roma, Nella Stamperia della Reverenda Camera Apostolica MDCCXLVIII". 435x330mm.

[16] "Notificazione" (for carnival, 8-18 February, 1749), "In Roma, Nella Stamperia della Reverenda Camera Apostolica 1749". 404x310mm.

[17] "Notificazione sulli pali destinati per le corse del presente carnevale", "In Roma 1828. Nella Stamperia della Reverenda Camera Apostolica". 580x465mm.

These proclamations stating the regulations governing the Roman Carnival in the years 1742-1749 are evidence of Pope Benedict XIV's efforts to curb public immorality during the lupercalia of February. The "Notificazioni" are programmes of the horse races on each of the eight days of the Carnival and list the prizes

for which the Roman aristocracy competed, while the "Bandi" stipulate proscribed behavior: the wearing of masks on Fridays and Sundays in Carnival time, giving offence to Jews, throwing eggs or fruit, rules for the activity of prostitutes, penalties for interfering with the horses which ran in the Barberi races, etc. The "Bandi" also refer to previous municipal decrees applying to the Carnival and each bears the subscription of the Governor of the City and his notary.

These documents usefully complement literary descriptions of the Roman Carnival, such as those by De Brosses, Casanova, and Goethe, and pictorial evidence like the caricatures of Pier Leone Ghezzi. The "Notificazione" for 1828 indicates that the Carnival retained its traditional programme well into the nineteenth century, the chief innovation being cash awards in addition to the usual trophies in the horse races. On the Carnival generally, see A. Ademollo, Il Carnevale di Roma nei secc. XVII e XVIII (1883), and Filippo Clementi, Il Carnevale romano nelle cronache contemporanee dalle origini al secolo XVII (2nd edition, 1939).

Headline of the "Notificazione" for 1749 trimmed away and the sheet backed at top and bottom; a few well-executed repairs to other sheets, but all are in reasonably good condition considering their ephemeral nature.

[40] RUCELLAI, Giovanni

Le Api di M. Giovanni Rucellai gentil'huo Fiorentino, Le quali compose in Roma, de l'Anno M.D.XXIII. essendo quiui Castellano di Castel Sant' Angelo. MDXXXIX.

[Florence, Giunti, 1539]

Octavo, (24)ff., signed A-C⁸ (blanks C7, C8).

Bound in crushed blue morocco by Bauzonnet-Trautz.

\$ 750

A paraphrase in 1062 lines of hendecasyllabic verse of the first 314 lines of the Georgica. This and a verse tragedy entitled Rosmunda are the two principal literary works of the author (1475-1525), a papal courtier who was a close relative of Leo X and often entrusted with political business. Le Api was seen through the press by the author's brother, Palla Rucellai (1473-1543), who dedicates it to Giovanni Giorgio Trissino at Florence, 12 January 1539.

Another edition was published in 1539 at Venice by G.A. Nicolini da Sabbio, but Gamba considered our edition to be first. Parenti, Prime edizioni italiane (1948), p.442, can not decide priority.

References: Decia & Delfiol, I Giunti tipografi editori di Firenze 1497-1570 (Florence 1978), #236; Gamba, Serie dei testi di lingua (1839), #845 ("Edizione assai rara")

In very good state of preservation.

[41] SANFILIPPO, Carmelo

Nuovo corso d'ornato in trenta tavole ricavato dagl' intagli del coro della chiesa di S. Martino delle Scale. Disegnato del professore di disegno della Colonia Agricola di S. Martino stesso Carmelo Sanfilippo ad uso delle scuole di belle arti e degli artisti scultori e pittori decoratori.

[Sicily, circa 1850]

Oblong folio, suite of title and 30 numbered pen, ink & tempera drawings, mostly 240x240 or 170x430mm, or larger.

Bound in contemporary leather-backed cloth boards, upper cover lettered in gilt:
Disegno d'Ornato. \$ 5000

These drawings by a self-styled Professor of Drawing at San Martino delle Scale, a village near Monreale, Sicily, were intended for the instruction of students and as models for craftsmen. They reproduce marquetry in the choir and presbytery of the church of the Benedictine Abbey of San Martino delle Scale. This abbey had been founded by St. Gregory the Great and its church was built between 1561 and 1595. The choirstalls were carved by Scipione di Guido, a Neapolitan, and the intarsia work was executed by Benvenuto da Brescia (Tortelli) apparently in cooperation with three other artists.

Benvenuto Tortelli, an architect, designer of festival decorations, and intarsia artist, was active at Naples from 1558 until 1591. This commission at San Martino delle Scale is his last recorded work. Thieme-Becker XXXIII, p.310, state that Tortelli dated one panel 8.9.1597; the first drawing in our album has the legend "gl' intagli di questo coro furono eseguiti da Fratelli Tert-ulli di Napoli 1569". External evidence suggests that Bartolomeo Chiarini and two minor artists, Niccolo Porcarelli and Leonardo Turboli, collaborators with Tortelli in executing marquetry in Santi Severino e Sosio at Naples, also worked with him at San Martino delle Scale: see Raffaele Erculei, Catalogo delle opere antiche d'intaglio e intarsio in legno (Rome 1885), p.111.

Paper label attached to margin of the title, reading "Prezzo di questo album Lire sterline 30 [erasure, 60 underneath]. pari a lire italiane 760 [erasure, 1560 underneath]".

Each drawing is heightened by one of six colours: pink, red, sanguine, gold, blue or green; the gold and sanguine colours have adhered to the sheet less successfully than the others, and five drawings have suffered some flaking of colour. In general, however, the album is in very good state of preservation.

[42] SANNAZARO, Jacopo

Rime di M. Iacopo Sannazaro gentilhuomo napolitano.

"Stampate in Roma, nel anno M.D.XXX. A di xx. Del mese di Dicembre" [i.e., Venice, Francesco Bindoni & Maffeo Passini, circa 1531]

Octavo, (48)ff., signed A-F⁸, foliated 1-48.

In a modern orange morocco binding.

\$ 975

The Rime, a collection of eighty sonnets, nine canzoni, five madrigals, four sestinas, and three laments in terza rima, was first published in November 1530, a few months after the poet's death, by the Neapolitan printer Joannes Sulzbach. A reprint was issued shortly afterwards at Rome, published by Antonio Blado on 20 December, 1530, under a privilege granted by the Pope and by the Venetian Senate for ten years. The next edition in the sequence is the present one, published under a false imprint (folio F8 verso) to conceal the fact that it was an infraction of Blado's copyright.

At least two bibliographers have mistaken it as a Roman printing: Ascarelli, Le Cinquecentine romane (1972), p.253, and J.A. Molinaro, Bibliography of sixteenth-

century Italian verse collections in the University of Toronto Library (1969), p.44. It is in fact a product of the Venetian press of Francesco Bindoni and Maffeo Passini and is printed with types the partners employed for their edition of Sannazaro's *Arcadia* published in 1531. The date of printing is almost certainly early 1531, for later in that year another Venetian printer, Nicolo Zoppino, brought out an edition with the sonnets and *canzoni* arranged in separate numbered sequences and an appended third part comprising eight verses in different metres. That was the form of the text reprinted at Toscolano by Paganino & Alessandro de Paganinis (Baroncelli #56; implausibly dated circa 1525 in the British Library catalogue), and in very numerous other editions until the end of the sixteenth century.

There is controversy over when Sannazaro composed these lyrics, collected, and rewrote them, and over his intentions in their arrangement; for a detailed analysis of the dating and structure of the work, see Carlo Dionisotti, "Appunti sulle 'Rime' del Sannazaro," in *Giornale Storico della Letteratura Italiana* 140(1963), pp.161-211, giving bibliographical details at p.186.

Like the two previous editions, which survive in a few copies only, this edition is very rare: no copy in the British Library nor apparently in the Cambridge Libraries, only the Yale and Duke copies reported to the National Union Catalog, vol.519, p.484.

Apart from occasional light staining, in good state of preservation.

[43] SIMEONI, Gabriele

Illustratione de gli epitaffi et medaglie antiche.

Lyon, Jean de Tournes, 1558

Quarto, (96)ff., signed A-B⁴ a-y⁴, paginated (16) 1-174 (2); woodcut compartment on title-page, large author's portrait on verso, and approximately 55 woodcut illustrations and numerous woodcut frames enclosing letterpress.

BOUND WITH

LANDI, Costanzo, Conte

In veterum numismatum Romanorum miscellanea explicationes.

Lyon, Jean Raison for Sebastien Honore, 1560

Quarto, (76)ff., signed A-T⁴, paginated (8) 1-148 (2), with errors in paging including 33-142 wrongly numbered 41-148, and 78-79 repeated; title enclosed by woodcut border.

BOUND WITH

MONTERCHI, Giuseppe

Scelta de medaglioni piu rari nella Biblioteca dell' Eminentiss. et Reverendiss. Principe Il Signore Cardinale Gasparo Carpegna.

Rome, Giovanni Battista Bussotti, 1679

Quarto, (44)ff., signed A-L⁴, paginated 1-84 (4); engraved title and three full-page plates included in registration, 20 smaller engravings printed with the text.

TOINARD, Nicolas

De commodi imperatoris aetate in nummis inscripta.

Paris, Andre Cramoisy, 1690

Quarto, (6)ff., signed A⁶, paginated 1-12.

BOUND WITH

NICAISE, Claude

De nummo Pantheo Hadriani Imperatoris ad Ill.mum Spanhemium
dissertatio, in qua ... instituitur comparatio inter Hadrianum.

Lyon, [Jean] Anisson, Jean Posuel & Claude Rigaud, 1690

Quarto, (51)ff., signed a⁴ e⁴ A-L⁴ (- L4, presumably blank), paginated (8) 1-73
1-7 (6); thirty-three engravings (including one repeat) printed with the text.

BOUND WITH

FAESCH, Sebastian

De nummo Pylaemenis evergetae regis paphlagoniae epistola ad Virum
amplissimum Tobiam Hollanderum a Berau Quaestorem Schafusianum.

Basel, J.L. König & J. Brandmüller, 1680

Quarto, (10)ff., signed A-B⁴ C², paginated 1-20; engraving printed on title-page.

The six books bound together in late 17th-century French calf. \$ 2500

The earliest imprint in this sammelband of six treatises on ancient Roman coins and medals is a finely printed description of the large number of coins, sculpture, and inscriptions collected by Gabriele Simeoni (1509-1575) while traveling in Italy in the service of the duc de Guise. Its woodcuts are by the foremost contemporary Lyonese book illustrator, Bernard Salomon, and include besides numismatic subjects about 65 reproductions of epigraphic inscriptions displayed within woodcut frames or borders, illustrations of sculpture, and a fine view of Petrarch's villa at Vacluse. The text was first printed in French with a dedication to Charles, cardinal de Lorraine, dated 1 August 1558. This Italian version, issued three weeks later by the same press, is dedicated to Alfonso II d'Este, 20 August, 1558, and contains additional text and illustrations including four woodcuts of a Roman circus from the set produced by Salomon for De Tournes's edition of Vitruvius (1552) and a large portrait of the author; for other variations between the two editions, see Brun, Le Livre français illustre de la renaissance (1969), p.294.

The work by Conte Costanzo Landi (1521-1564), here in its first edition, describes in narrative and a series of letters to the author's contemporaries the allegorical and iconographical meaning of a variety of Roman coins and an ancient funerary monument. The author had followed Andrea Alciati's courses of law at Ferrara and Pavia and refers repeatedly to his teacher's Emblems and to Horus Apollo and similar authorities. Cicognara remarks that the book contains valuable information on provenance and its value is confirmed by the new editions published in 1693 and 1695.

The work of Giuseppe Monterchi (born circa 1630), also here in its first edition, describes coins in the cabinet of Gaspare Carpegna (1625-1714), a prominent ecclesiastic (Dizionario Biografico degli italiani 20, pp.588-591). A Latin translation of this was published at Amsterdam in 1685.

The remaining three works are narrower in scope, the one by Claude Nicaise (1623-1701) responding to specific points in Baron Ezechiel Spanheim's Dissertationes de praetantia et usu numismatum antiquorum (1664), and that by Sebastian Faesch (1647-1712) being addressed to Tobias Hollanderus von Berau.

References: Simeoni: Cicognara 3003; Cartier, Bibliographie des editions des de Tournes (1937), #419 (with two reproductions); cf. Mortimer, Harvard Catalogue of French Books, 497. Landi: Cicognara 2902; Baudrier, Bibliographie Lyonnaise IV, p.179. Monterchi: Cicognara 2936; British Library, Catalogue of Seventeenth Century Italian Books (1986), p.590. Toinard: National Union Catalog of pre-1956 Imprints, vol.593, p.109 (MB only), no copy in British Library. Nicaise: Cicognara 2941; Goldsmith, STC of French Books 1601-1700 in the British Museum (1973), N-201 (title-page dated 1689); no copy reported to National Union Catalog. Faesch: no copy traced in National Union Catalog or British Library catalogue.

The Landi stained and its woodcut title-border trimmed at foot by the binder; the other books in good state of preservation. Binding rubbed.

[44] TACHENIUS, Otto

Hippocrates chemicus, qui novissimi viperini salis antiquissima fundamenta ostendit.

Venice, Combi & [Giovanni] La Nou, 1666

Duodecimo, (138)ff., signed *¹² **⁶ A-K¹², paginated (36) 1-239 (1); the printers' "Minerva" device on title-page.

Bound in contemporary vellum.

\$ 1750

First edition of a compendium of technological chemistry, the principal authority for practices of glass-makers, soap-boilers, and the like, in 17th-century Venice. It was reprinted at Venice in 1678 and 1697 and also published at Brunswick (1668), Paris (1669, 1673, 1774), Leiden (1671), and London (1676). This original edition must be rare, as later ones only were acquired for the Young, Duveen, Smith, and Edelstein collections, and there is no copy in the British Library.

Otto Tachenius took his M.D. at Padua in 1652 and afterwards settled at Venice where he sold a "viperine salt" and other secret remedies. He soon fell into quarrels with Helwich Dietrich, a physician whom he had met at Königsberg, and Johann Zwelfer, a Viennese apothecary, over the originality of his preparations, and the Hippocrates chemicus is partly a reply to criticisms published in Zwelfer's Pharmacopoeia Augustana (1657). Zwelfer responded with Discursus apologeticus adversus Hippocratem chymicum in 1672.

The text is arranged in thirty chapters and besides describing industrial methods for the production of glass, soap, sal ammoniac, and corrosive sublimes, Tachenius explains how to prepare inks (including invisible ones) and colours (Chapt. XVII), how to make iron rust-free (XIX) and how to make gold adhere to it (XXVIII), and he reveals the trick played by Thurneisser in converting half an iron bar into gold. Recipes are given for making rose-water, cosmetics for whitening the teeth and

softening the skin, remedies for arthritis, pleurisy, syphilis, and other ailments; for a resume of its contents, see Partington, History of Chemistry II, pp.291-297, and the Dictionary of Scientific Biography XIII, pp.234-235.

The preliminaries of this edition include a dedicatory address to three dukes of Brunswick-Lüneburg, dated May 1666, and verses to the author subscribed by Nicolaus Zassius. On the last page (folio K12 verso) is the approbation of the University of Padua, dated 3 April 1666.

Several quires browned owing to poor paper quality, otherwise an excellent copy.

[45] TARTAGLIA, Niccolo

Quesiti et inventioni diverse ... di novo restampati con una gionta al sesto libro, nella quale si mostra duoi modi di redur una citta inespugnabile.

Venice, Niccolo Bascarini for the author, 1554

Quarto, (128)ff., signed A-Z⁴ AA-II⁴, foliated 1-128; woodcut portrait of the author on title-page, numerous woodcuts and woodcut diagrams printed with the text including a plan of fortifications (65x175mm) attached to foremargin of f.71.

BOUND WITH

Regola generale da sollevare con ragione e misura non solamente ogni affondata Naue: ma una Torre Solida di Metallo ... intitolata la Travagliata Inventioni.

Venice, Niccolo Bascarini, February 1551

Quarto, (24)ff., signed A⁴ b-e⁴ A⁴ (blank e4), unpaginated; woodcut portrait of the author on title-page, and nine woodcut text illustrations (of which 5 full-page).

BOUND WITH

Ragionamenti de Nicolo Tartaglia sopra la sua Travagliata inventione. Nelli quali se dechiara uolgarmente quel libro di Archimede Siracusano intitolato, De infidentibus aquae, con altre speculatiue pratiche da lui ritrouate sopra le materie, che stano, & chi non stano sopra lacqua.

Venice, Niccolo Bascarini for the author, 1551

Quarto, (24)ff., signed A-F⁴, unpaginated; woodcut portrait of the author on title-page, twelve woodcuts or woodcut diagrams printed with the text.

BOUND WITH

La Noua Scientia de Nicolo Tartaglia con una gionta al terzo libro.

Venice, Niccolo Bascarini for the author, 1550

Quarto, (36)ff., signed *⁴ A-H⁴, foliated (4) 1-32; full-page woodcut on title-page, thirty-five woodcuts and woodcut diagrams printed with the text.

The four books together in a contemporary flexible vellum binding. \$ 4400

A sammelband of four works by the renowned Italian mathematician Niccolo Tartaglia, who died in 1557. The Quesiti et inventione diverse, here in its second edition, is a collection of answers to scientific and mathematical questions digested into nine books. The first two correct the presentation of dynamics and ballistics of the author's Nova scientia (1537) and announce the idea of a totally curved trajectory; books III through VI deal with aspects of fortification and military science including Tartaglia's claim to have invented the gunner's quadrant; books VII and VIII are devoted to statics; and book IX to problems of algebra and geometry, presenting a solution of the cubic equation. The dialogue form is used throughout, Tartaglia's interlocutors being Francesco Maria, fourth duke of Urbino (book I), Giulio Savorgnano (book II), Don Diego Hurtado di Mendoza, ambassador of the emperor at Venice (books VII and VIII), Girolamo Cardano (book IX), and Gabriele Tadino di Martinendo, military engineer and artilleryman, hero of the 1552 siege of Rhodes (books I-V and VI).

In book VI 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 Giovanantonio Rusconi of bastions of the pentagonal type. The author's many additions and corrections make this second edition the one of greatest scholarly interest and it was the natural choice for facsimile reproduction (Brescia 1959). See further, John Bury, "Early writings on fortification and siegecraft 1502-1554," in Fort: The International Journal of Fortification and Military Architecture 13(1985), pp.5-48, item #16 in the bibliography, with three reproductions; and, Cockle, Bibliography of Military Books, #680.

II. First edition of "A General Rule to raise by reason and measure not only every sunken ship but even a solid tower of metal". Tartaglia had been at work on this book for several years, but publication was brought about by the wreck of a ship in 1551 at the outlet of the Venetian Lagoon into the Adriatic, near Malamocco. The first of the nine woodcut illustrations depicts this ship with its gunwales awash.

The traditional procedure of trying to fish a ship out of the water by hooking grapnels and then hauling with a winch had proved ineffective and the authorities decided she would have to be broken up to protect other shipping. Then at the height of his fame as a mathematician, Tartaglia proposed salvaging the wreck by attaching it to craft which could be flooded and then pumped out, drawing the wreck up with them as they rose in the water. He presents in detail a method for taking hold of the wreck, but not of the pumping equipment, which he says is all perfectly familiar from descriptions in Vitruvius, Valturius, and Vegetius.

The subject of working under water allows Tartaglia to introduce a chapter on his project for a diving bell. He seems ignorant of the need to supply fresh air to his diver and is chiefly concerned to protect him from qualche bestial pesce by using a man-sized glass ball instead of just a helmet. The third chapter is a collection of signs of changes in the weather useful to navigators, drawn from various sources, ancient and modern.

Tartaglia's ideas were influential and reappear in Cardano's De subtilitate (1551), in Ceredi's Tre discorsi sopra il modo d'alzar le acque da luoghi bassi (1567), in Besson's Le Cosmolabe (1567), and in Bourne's Inventions and Devises (1578). The same procedure was later applied to salvage a galleon lost in the Venetian Lagoon; see A. Keller, "Archimedean hydrostatic theorems and salvage operations in 16th-century Venice," in Technology and Culture 12(1971), pp.602-617, and Mortimer, Harvard Catalogue of Italian Books, #153. Bibliographical details of our edition are given by Riccardi, Biblioteca matematica italiana, II, 504, and A. Favaro, "Di Niccolo Tartaglia e della stampa di Alcune delle sue Opere con particolare riguardo

alla Travagliata Inventione," in Isis 1(1913), pp.329-340.

III. First edition of the Ragionamenti, three discussions of hydrostatic principles cast in the form of a dialogue between the author and his pupil, Richard Wentworth, and purposefully linked to the Travagliata Inventione. The first discussion, dated May 1551, is a translation and exposition of the first book of Archimedes's On Floating Bodies, and is the first publication of his hydrostatics in a vulgar tongue. The Latin text of his propositions is stated, followed by their Italian translation, and then a very free translation of the proofs, minged with explanation in the form of dialogue. In Proposition VI, and elsewhere, Wentworth specifically refers to the Travagliata Inventione, clearly and unambiguously associating theoretical law and mechanical construction.

In the second ragionamento, Tartaglia refers to a list of twenty-nine mathematical and physical questions submitted to him by another pupil, the Venetian general Giulio Savorgnan, and gives his answer to two of them. In this way he is able to describe his experiments in the determination of specific weights, a field in which he had been carrying out research since 1541. Calculations are given for the ratio of air within the hulk (in this case wooden boxes) to the volume of different materials that were to be salvaged, for example "a body or solid in the likeness of a great tower". Again, Tartaglia is proving the useful application of his studies to mechanical technology.

The Ragionamenti and Travagliata Inventione are considered a single bibliographic entity by Adams, Catalogue of Books printed on the Continent of Europe 1501-1600 in Cambridge Libraries (1967), T-186, and by Riccardi, Biblioteca matematica italiana, II, 504, however they usually are treated individually.

IV. 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. First published in 1537, 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. their caliber (Printing and the Mind of Man 66).

The famous title-page woodcut, printed from the block made 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. Our edition is described by Riccardi, Biblioteca matematica italiana, II, 504; Cockle, Bibliography of Military Books, 658; and Adams S-191.

Old library stamp on title-page of the Quesiti (repeated): Bibl. M. Morcini de Perugia. All four books are in superb state of preservation.

[46] THEMISTIUS PERIPATETICUS

Themistius philosophi acutissimi commentaria. In Posteriora Aristotelis. In Physica. In libros de Anima. In commentarios de Memoria et Reminiscentia. De Somno et Vigilia. De Insomniis. De Diuinatione per Somnum [translated, paraphrased and commented by Hermolaus Barbarus] ... Alexandri Aphrodisei Peripathetici Nobilissimi in libros Aristotelis de Anima commentarii [translated and commented by Hieronymus Donatus].

Venice, Johannes Hamman, 4 & 8 September 1500

Two parts, folio, (90, 14)ff., signed a-p⁶ aa-bb⁴ cc⁶, foliated 1-89 (i.e. 90, f. 89 being repeated) and 1-14; woodcut diagram on folio o4 recto, printer's device on folio p6 recto.

BOUND WITH

ARISTOTLE

Marsilius de generatione et corruptione cum expositione Egidii [text by Aristotle with commentary by Gilles of Rome, and the Quaestiones of Marsilius; edited by Nicoletus Vernius, with his Quaestio de ente mobili].

Venice, Otinus de Luna, 12 March 1500

Folio, (116)ff. signed a⁶ b-l⁸ m¹⁰ n-o⁸ p⁴ (blank p4 retained), unfoliated.

The two books together in a contemporary German binding of pigskin-backed wooden boards, the leather stamped in blind by floral ornament tools; both clasps retained.
\$ 8600

Two rare Venetian incunables in pristine state of preservation. The first is a set of expositions of Aristotelian philosophy written by Themistius between 345 and 355, here translated and provided with a commentary by Ermolao Barbaro (1453/4-1493), one of Italy's leading exponents of approaching classical antiquity through both Greek and Latin sources. The printer, Johannes Hamman, called Hertzog, formerly from Landau and active in Venice since 1482, reprinted from Bartholomaeus de Zanis's 1499 edition, changing the wording of the title and adding an epitaph of Barbaro on folio p6. Hamman also introduced Alexander of Aphrodisias's commentary on the *De Anima* of Aristotle, translated by the Venetian statesman Girolamo Donato (1457-1511); this text had been printed before only at Brescia in 1495: see the *Catalogus Translationum et Commentariorum* 1 (1960), pp.85-86.

The rarity of the book is suggested by the single copy located in Goff's American census, T-131 (Harvard/Boston Medical Libraries); four copies are recorded by the *Indice Generale degli Incunaboli* V (1972), #9493. The copy in the British Library is defective (BMC V, p.596: wanting fourteen leaves).

The second book, combining Aristotle's "On coming-to-be and Passing-away" with commentary by Gilles of Rome, and other works, was reprinted by Otinus de Luna from Johannes Herbort's edition, Padua 1480, probably through that of Bernardino Stagnino, Venice 1493. Only the Harvard copy was recorded by Goff A-74; four copies are recorded in the Italian census #3085; and there is one in the British Library (BMC V, p.569).

The stamps on the binding are not distinctive enough to permit localization; there is no contemporary ownership entry, just the title and date 1504 inscribed on the back. Ex-libris of Alfred Murayni Roho (printed at Vienna 1914).

[47] TOLOMEI, Claudio

Il Cesano, dialogo di M. Claudio Tolomei, nel quale da piu dotti huomini si disputa del nome, col quale si dee ragionevolmente chiamare la volgar lingua.

Venice, Gabriel Giolito de' Ferrari, 1555

Quarto, (52)ff., signed A-N⁴, paginated (4) 1-97 (3); large printer's device on title-page, another version on folio N4 verso, and woodcut ornaments and initials.

In a modern half-morocco binding.

\$ 675

First edition of Tolomei's contribution to the vast literature on the questione della lingua, probably composed in the period 1525 to 1529, here published without the author's consent. It appears that the printer Giolito set the text from a manuscript not affiliated to any now surviving. On the importance of his edition as a witness to the text, see the commentaries by two recent editors, Maria Rosa Franco Subri, Il Cesano de la lingua Toscana (Rome 1975), pp.xxvii-xxx, and Ornella Castellani Polidori, Il Cesano (Florence 1974), pp.34-45.

References: Bonghi, *Annali di Gabriel Giolito de Ferrari* (1890), I, pp.400-401; BM, *STC of Italian Books* (1958), p.674

In good state of preservation.

[48] TORQUEMADA, Juan de, Cardinal

Expositio In Psalterium Reverendissimi D. Joannis Yspani de Turre Cremata.

Venice, Lazzaro de' Soardi, 1502

Octavo, (132)ff., signed A-C⁸ D-F⁴ G⁸ H⁴ I-R⁸ S⁴ T⁸, foliated 1-132; woodcut on title-page of the author in his study, touched with two colours; woodcut initial on folio A4 recto, touched in the same colours; numerous other woodcuts, and the printer's device on folio T8 recto.

In a 16th-century binding fashioned from manuscript vellum.

\$ 1850

The Expositio super toto psalterio by the Dominican cardinal Juan de Torquemada (1388-1468) was first published at Rome, in 1470; it was often reprinted, especially North of the Alps, where the Cardinal had made a reputation for himself on papal missions and at the Council of Basel. The present edition is most probably the first to be printed at Venice, its only competitor for primacy, an edition published by Phillipus Pincius without date (Hain 15691*; Goff T-534) now having been demoted to circa 1510.

In his recent checklist of the production of Lazzaro de' Soardi, Dennis Rhodes locates seven copies, one of which is the British Library's (acquired in 1976); to his census may be added the copy in the Boston Public Library, now located by the National Union Catalog, vol.597, p.651.

References: D. Rhodes, *Annali tipografici de Lazzaro de' Soardi* (1978), #24; British Library, *Short-title Catalogue of Italian Books: Supplement* (1986), p.78; Sander, *Le Livre a figures italien*, #7400; Essling, *Les Livres a figures venitiens*, 1374; Palau #334968

Ownership inscription of a Franciscan friar at Rome on the title-page; unusual early ink library stamp of a friar holding a crucifix.

A few leaves lightly stained in margins, but generally in very good state of preservation.

[49] TRISSINO, Giovanni Giorgio

La Sophonisba.

Vicenza, Tolommeo Janicolo, 1529

Quarto, (52)ff., signed a-n⁴, unpaginated.

In a modern Italian red morocco binding.

\$ 975

The definitive edition, the last to be supervised by the author, of the first tragedy in the European theatre to observe classical rules and the first substantial Italian composition in blank verse (versi sciolti). The subject was taken from Livy's History of Rome, book XXX, with additions from Appian and Dion Cassius. A performance of La Sophonisba was scheduled at Florence before Leo X in 1515, but it was cancelled and the play was not staged in Italy until 1562.

The first edition appeared at Rome in July 1524 printed in a chancery type designed under Trissino's supervision by the famous calligrapher Lodovico degli Arrighi, and a corrected second edition followed in September. Both editions feature Trissino's novel orthography, in which the Greek letters epsilon and omega replace the open e and o, and the letters i and u as consonants and i and u as vowels are distinguished. In 1526 Trissino departed Rome for his native Vicenza, taking with him the matrices for the complete Arrighi font including his special characters. He set up a printing office at Vicenza in combination with Tolommeo Janicolo and over the next few years they brought out several new works and published revised editions of those Arrighi had printed at Rome. For the new edition of La Sophonisba, Trissino made substantial changes in punctuation and also overhauled his orthography: the phonetic symbols for open and close e and o are now reversed! See further, B. Corrigan, "Italian Renaissance plays: problems and opportunities," in Editing Renaissance Drammatic Texts, edited by A. Lancashire (1976), p.63.

References: M. Cristofari, "La tipografia vicentina nel secolo XVI: Elenco delle edizioni," in Miscellanea di scritti di bibliografia in memoria di Luigi Ferrari (1952), p.195, #23; for the literature on chancery types, cf. Mortimer, Harvard Catalogue of Italian Books, pp.697-698.

Occasional fingerstaining, but otherwise a good copy (page height 21cm).

[50] VIRGILIUS MARO, Publius

Liber georgicorum virgilii commento familiari.

Lyon, Antonius Lambillion, 14 December 1493

Quarto, (100)ff., signed a-m⁸ n⁴, unfoliated; number of lines variable; printed with two Gothic types: 97 G interlinear, 65 G; printer's device on title-page (version featuring a circle enclosing initials AL supported by lions: Polain 50).

Bound in 17th-century vellum over boards (endpapers renewed, top and bottom compartments of back repaired).

\$ 6800

Extremely rare edition of the Georgics, unknown to the author's bibliographers Copinger and Mambelli, not seen by Hain or Reichling. We can trace just four other copies, all in French libraries: Paris, BN: Catalogue des Incunables (1985), V-156; Grenoble, BM: E. Maignien, Catalogue des incunables de la bibliotheque municipale

de Grenoble (1899), 587; Bordeaux, BM: D. Coq, Catalogue des incunables de la Bibliothèque municipale de Bordeaux (1974), V-3; and Chaumont, BM: J.M. Arnoult, Catalogues régionaux des incunables des bibliothèques publiques de France I (1979), #1496.

Antoine Lambillion is supposed to have belonged to the Lyonese family of Avant, "Lambillion" being a nickname referring to his resemblance to a piece of artillery. An edition of the Practica medicinae of the Montpellier physician, Bernardus de Gordonio, undertaken in partnership with Marinus Saracenus (Sarrazin), and issued on 2 May 1491, is generally taken as his first production (BMC VIII, p.lx).

Lambillion's name or device occurs in twelve other editions, of which four also contain the name of Saracenus. His joint productions reflect the experience his partner had acquired at Venice over the previous five years in publishing scholarly texts. Besides the medical work already mentioned (GKW 4082; Hain 7797; IGI 1570; Goff B-449), the books issued jointly by Lambillion and Saracenus are an edition of the tragedies of Seneca featuring a new commentary, 28 November 1491 (BMC VIII, 307; IGI 8907; Goff S-435), a law book by Petrus Jacobus de Aureliano, Aurea practica, 15 February 1492 (Hain 2128; Pellechet 1601; IGI 4966-A), an astronomical textbook by Guillaume Gilles de Wissekere, in 1494 (GKW 263; IGI 53; Goff A-60), and an undated Bernardus Clarevallensis, Floretus (GKW 4015; IGI 1529).

When printing on his own account, Lambillion was more conservative in his choice of text. The first book he signs alone is a folio edition of Virgil's Opera with the commentaries of Servius, Donatus, and Landinus, commissioned by Franciscus Girardengus of Pavia, 5 November 1492 (Copinger, "Incunabula Virgiliana," in Trans. Bibliographical Society II, 1893-1894, #71; Mambelli, Gli annali delle edizioni virgiliane, 69; Goff V-185). There followed editions of four standard school texts of which he could confidently anticipate steady sale: an Auctores octo, 12 December 1492 (GKW 2785; IGI 939); a Terence, April 1493 (Copinger 5747; IGI 9459; Goff T-90), our edition of the Georgics, 14 December 1493, and a Bucolica cum commento, undated, but presumably also issued near the end of 1493 (Paris, BN V-150; three other copies are known, all are bound with the Georgics).

The last three of Lambillion's recorded productions are Johannes XXI, Interpretatio in summulas Petri Hispani cum Thomae Bricot quaestionibus, in 1493 (Pellechet 5040), an edition of Angelus de Clavasio's popular "Cases of conscience", in 1494 (GKW 1936; Goff A-724); and an undated edition of Boethius (GKW 4555; Pellechet 2510; IGI 1837-A). He appears to have given up the trade about 1494, whereas Saracenus remained active until at least 1498.

The popular nature of the texts printed by Lambillion helps to explain the signal rarity of his imprints. Of the thirteen editions we have mentioned, six only are represented in Goff, and these by a mere seventeen copies. The Italian census records eight editions, represented by twenty-one copies. In the British Library there is only the Seneca of 1491, the only book from the press to survive in many copies.

For the types employed by Lambillion, see Haebler, Typenrepertorium II, 261-262; and for reproductions of the woodcut ornaments and devices used in his books, Claudin, Histoire de l'imprimerie en France IV (1914), pp.139-144.

Inscription on title-page in a sixteenth-century hand: Ex libris Laurentii fabri. In nomine domini Amen; occasional interlinear and marginal annotation by the same hand. Folio a3 torn in margin and repaired without loss; a few leaves faintly water-stained iower margin, but a well-preserved copy.

Latest Acquisitions

[51] APPIANUS, of Alexandria

Appiani Alexandrini Hispanica & Annibalica Latine nunc primum edita, ex Francisci Beraldi linguae Graecae professoris doctissimi interpretatione. Huius editionis margini appositae numerorum notae paginis Graeci libri respondent Henrici Stephani typis non ita pridem excusi.

Geneva, Henri Estienne, 1560

Octavo, (50)ff., signed A-F⁸ G², paginated 1-100; printer's device on title-page.

Bound in contemporary flexible vellum.

\$ 450

A Latin version of the Bella Externa, dedicated to the royal French physician by the editor Francois Beroald.

Reference: Renouard, *Annales de l'imprimerie des Estienne*, p.118; Adams A-1348; British Library, STC of French Books: Supplement (1986), p.4

Contemporary inscription of Antonius Gambarellius on endpaper. In good state of preservation.

[52] GOHORRY, Jacques

Livre de la Fontaine perilleuse, avec la Chartre d'Amours: autrement intitule le songe du verger. Oeuvre tres-excellent de poesie antique contenant la Steganographie des mysteres secrets de la science minerale.

Paris, Jean Ruelle, 1572

Octavo, (48)ff., signed A-F⁸, foliated 1-48; title enclosed by woodcut border.

In a 19th-century straight-grained, olive morocco binding by Bauzonnet. \$ 2600

First printing of Jacques Gohorry's edition and commentary on the fifteenth-century poem La Fontaine perilleuse. Gohorry supposed that this anonymous text had alchemical meanings and knowledge about the philosopher's stone locked in its obscure allegories. In his extensive commentary (ff.30-48), Gohorry adduces an impressive variety of alchemical and hermetic writings, including the Hypnerotomachia Poliphili, the French translation of which he had edited in 1553; cf. W. Kirsop, "L'exégèse alchimique des textes littéraires à la fin du XVI^e siècle," in XVII^e Siècle 120(1978), p.151. An account of Gohorry's magical-medical academy, the Lycium philosophal de Saint-Marceau, together with biographical information occurs in the Dictionary of Scientific Biography.

References: Duveen, *Biblioteca alchemica et Chemica* (1949), 262, reproducing the title-page as pl.XV; Caillet 4633; Cioranescu, *Bibliographie de la littérature française du seizième siècle* (1959), 10827; Brunet III, 1121

From the collection of Guyot de Villeneuve (sale Paris 1901, lot 690).

An attractive copy, softly washed when bound last century.

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