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List 4

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[1] AL-MAJUSI, Abu'l-Hasan 'Ali Ibn 'Abbas [latinized as Haly Abbas]. *Liber totius medicine necessaria continens quem sapientissimus Haly filius Abbas discipulus Abimeher Moysii filii seiar edidit.* -Lyon, Jacques Myt, 1523. Quarto, (323) of 324ff. (wanting blank folio O8); title printed in red & black and ornamented by woodcuts and strip ornaments, red printing on three other pages, woodcut initials from several alphabets. Bound in contemporary flexible vellum. £ 550

A compilation of twenty treatises on the theory and practice of medicine, called the 'Royal book' on account of its dedication by the author to the Persian king 'Alud al-Dawla (died 983). Included are sections devoted to hygiene, surgery (recommending frequent use of phlebotomy), toxicology, materia medica, and "a surprisingly accurate, almost modern description of pleurisy" (*Dictionary of Scientific Biography*, IX, pp.40-42). The entire text was translated into Latin in 1127 by Stephen of Antioch and annotated by Michael de Capella; in 1492, Antonius Vitalis Pyrranensis edited the translation, publishing it under the title "*Liber medicinae, sive Regalis dispositio*" at the Venetian press of Bernardinus Rizus (Goff H-3). The present Lyonesse edition was the next one to be printed. - Durling 168; Wellcome 3048. - Two worm tracks in margins, both taking a few letters; stained.

[2] AMMONIUS, Hermeas (the younger). In *Praedicamenta Aristotelis commentarii per Bartholomaeum Sylvanium nuper Latine conversi* [edited by Gastonus Sala]. -Venice, Girolamo Scoto, 1541. Folio, (60)ff.; large printer's device on title-page (Zappella, "*Le Marche dei tipografi*", 1986, fig.67) and another version on last page, 117 woodcut page headings by repetition of six blocks, woodcut historiated initials from several alphabets, and four woodcut diagrams printed with the text. Bound in 18th-century cartonnage (recased). £ 800

Apparently the first edition of this commentary on Aristotle's "*Organon*" and "*Categoriae*" by Ammonius, head of the Platonic school at Alexandria from 485, died about 520. The text was translated by Bartholomaeus Sylvanius of Salo, the well-known translator of Galen, and edited by Gastonus Sala. It was reprinted at Paris by Simon de Colines in 1542 and at Venice by the Aldine press in 1546, however neither edition has a design or presswork comparable to this one. - No copy described in the catalogues of the British Library, Cambridge Libraries, or Index Aureliensis; only the Ohio State University copy was reported to the National Union Catalogue. - *Le Edizioni italiane del XVI secolo: Censimento nazionale, I* (1985), #1412. - In good state of preservation.

[3] 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 Graecae libri respondent Henrici Stephani typis non ita pridem excusi. -Geneva, Henri Estienne, 1560. Octavo, (50)ff.; printer's device on title-page. Bound in contemporary flexible vellum. £ 240

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

[4] ARGENTERIO, Giovanni. *De Morbis, libri XIII. Ad magnanimum principem Cosmum Medicem Florentinorum ducem librorum catalogum & quid accesserit ex secunda hac aeditione proxima docibit pagina.* - Florence, Lorenzo Torrentino, 1556. Folio, (202)ff.; woodcut title-border with Medici arms and devices, a large woodcut with the Medici insignia on the last page, woodcut initials. Bound in contemporary vellum over pasteboards. £ 800

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 #168). The contents are the same as those of the "Varia opera de re medica" published by Torrentino in 1550; the woodcut title-border was first used in Torrentino's edition of L.B. Alberti's "L'Architettura" of 1550. - Durling 264; *Le Edizioni italiane del XVI secolo: Censimento nazionale*, I (1985), #2269. - Contemporary ownership inscription of Marcus Antonius Rachius, later signature of Horatius Rachius; exlibris of D.I.O. Carbonelli, and ink stamp on title (repeated elsewhere) of the medical historian Giovanni Carbonelli. - Waterstained.

[5] AUGENIO, Orazio. *Del modo di preservarsi dalla peste libri tre. Scritti volgarmente per beneficio commune.* - Fermo, Astolfo de Grandi, 1577. Octavo, (128)ff.; woodcut insignia of the dedicatee, Cardinal Simoncelli, on title-page, woodcut diagram on folio E7 recto. Bound in contemporary vellum. £ 450

A plague tract by a professor of natural philosophy and medicine at Turin and Padua. Augenio disputed the thesis that pestilence was caused by the stars, and looked for "signs of other causes" of the pest (Thorndike VI, pp.211-12). A Latin translation by Lebzelter was published in 1598. - Durling 339; Wellcome 524; *Le Edizioni italiani del XVI secolo: Censimento nazionale*, I (1985), #3100; only the National Library of Medicine copy reported to NUC. - Exlibris of D.I.O. Carbonelli and ink stamp on blank last page of the medical historian Giovanni Carbonelli. - Waterstained.

[6] 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, 100 etched and aquatinted plates numbered 1-100, and 2 leaves of letterpress at end. In a contemporary Italian halfcalf binding. £ 4200

A collection of designs for theatrical scenery by Antonio Basoli, the foremost Italian scenographer of the post-Bibienna school, active at Bologna, Trieste, Milan, and St. Petersburg. The designs include imaginative reconstructions of ancient Egypt and Rome, India, Siam, a "Veduta Americana", and a prison in a fortress undoubtedly inspired by the "Carceri" of Piranesi. The collection is essential to the investigation of Basoli's work, for unlike his other "Raccolta" (1810) 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 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. - For the literature on Basoli, see "L'Arte del Settecento Emiliano: Architetto, Scenografia, Pittura di paesaggio" [exhibition catalogue, Museo Civico, Bologna] (1980), pp.247-248. No copy in Berlin Katalog; only the Harvard and Library of Congress copies reported to the NUC. - Excellent state of preservation.

[7] 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 1506. Quarto, (50)ff.; historiated woodcut initials from two alphabets. £ 500

An edition by Petrus Marenus Aleander, vicar of Vicenza, of Bede's chronicle of the history of the world since creation and of the enumeration of the principal buildings and monuments of ancient Rome, ascribed to Publius Victor. The latter work is actually an interpolated version, made in the 15th century by Pomponio Leto or one of his pupils, of a genuine document dating from the latter half of the 4th century. 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. - Cicognara 3910; this edition not in Schudt, Le Guide de Rome, cf.#805-812. - A few leaves lightly browned, but otherwise in very good original state of preservation.

[8] BOCCACCIO, Giovanni. Ameto over comedia delle nimphe fiorentine compilata da Messer Giovanni Boccaccio da Certaldo Cittadino di Firenze [edited by Girolamo Claricio]. - Venice, Gregorius de Gregorius, 1526. Octavo, (96)ff.; four-piece woodcut title-border. Bound in modern morocco. £ 375

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. Ten editions of it were printed in the 15th century and eight followed in the 16th century; the present one is a reprint of Nicolo Zoppino and Vincenzo di Paolo's edition of 1524, and retains 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. Girolamo Claricio's recension of the text was first printed at Milan in 1520. - BM, STC of Italian Books (1958), p.108; Adams B-2127; Sander, Le Livre a figures italien, 1058 (dated 1527 in colophon). - Occasional light waterstain in margins.

[9] (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, plus engraved title and 36 plates (of which six double-page). Bound in contemporary red morocco, covers decorated in gilt with the insignia of the dukes of Parma. £ 3000

Excellent copy in the original morocco presentation binding of this work commemorating the marriage at Parma of duke Ferdinando, son of Philip V of Spain, to the Austrian archduchess Maria Amalia, daughter of Maria Theresa. The plates illustrate an amphitheatre specially designed for the festivities by Ennemond Petitot, a joust in the arena, jousting costumes, a "Festa Campestre", "La Fiera Chinese", fireworks displays, and heraldic insignia. - Berlin Katalog 3080; Lipperheide Katalog Si51; Cicognara 1525. - Engraved exlibris of Louis-Antoine Jacques de Bourbon, infant d'Espagne (1727-1785); ink stamp of the Madrid bookseller S. Perez Junquera in two margins. - A few bumps and abrasions to the binding, however the text and plates are in excellent impressions and fresh state.

[10] BUCCI, Domenico. *Quaesita IIII. Medicinalia, juxta Hippocratis, & Galeni mentem examinata* [edited by Agostino Bucci]. - Venice, Giovanni Griffio, 1554. Octavo, (40)ff.; printer's device on title-page, woodcut initials. Bound in later cartonnage. £ 285

Four treatises addressed to physicians of Turin and Milan, and to Giovanni Battista da Monte of Verona, by an obscure Piedmontese physician (cf. DBI, XIV, pp.759-760, for his son and editor). They are dated from 1547 to 1550, the first three at Asti, and the fourth at Monreale. There is a previous issue of the sheets dated 1551 (Durling 769). - Wellcome 1143; Durling 770. - Exlibris of Francesco Bubani, another exlibris of D.I.O. Carbonelli, and ink stamp of Giovanni Carbonelli on last page. - Good copy.

[11] COLOMBO, Realdo. *De re Anatomica libri XV*. - Paris, Gilles Gilles, 1562. Octavo, (252)ff.; woodcut printer's device on title-page (Renouard, "Les Marques typographiques parisiennes", 1926, #364, reproduced from this book). Bound in contemporary flexible vellum, back reinforced at an early date. £ 1900

Second printing of the author's only work, in which he introduced a description of pulmonary circulation and denied that the blood went through the ventricular system. "This historic breakthrough in his demonstration of the lesser circulation through the lungs secures [Colombo's] place of importance in the line culminating in Harvey's demonstration of the circulation of the blood sixty-nine years later" (Heirs of Hippocrates #169). Colombo was Vesalius's successor in his chair of anatomy at Padua and was the first anatomist to criticize him; in 1548 he went to Rome to collaborate with Michelangelo on an illustrated anatomy that would rival Vesalius's "Fabrica" (cf. L. Steinberg, "Michelangelo and the doctors," in *Bulletin History of Medicine* 56(1982), pp. 543-553). The first four of the fifteen books of "De re Anatomica" are on bones, cartilages, and ligaments, the next nine on other parts of the body, and the last two devoted to vivisection and pathological observations respectively. - No copy in Wellcome Historical Medical Library, or British Library; Durling 993 (another issue, by Jean Fouchier, evidently with different preliminaries); Adams C-2403 (Gilles issue). - In excellent original state of preservation.

[12] CONTARINI, Gaspare. *De magistratibus & republica venetorum libri quinque*. Paris, Michel de Vascosan, 1543. Quarto, (64)ff.; woodcut crible initials. Bound in contemporary flexible vellum. £ 2100

First edition of this 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. Translated into Italian, French, and English, and reprinted in at least a dozen editions, it was a key element in the development of utopian political thought in the 16th and 17th centuries, and influenced particularly the republican opponents of royal absolutism in France and England. - No copy in the British Library; Adams C-2565; only the Harvard, Newberry, and University of Chicago copies reported to National Union Catalogue. - An extremely attractive copy, still preserved in its original binding.

[13] CRESCEMBINI, Giovanni Mario. *Atti Cavati dagli Archivi Capitolino, e Arcadio della Solenne Coronazione fatti in Campidoglio dell' Illustrissimo Signore Bernardino Perfetti ... Colla descrizione dell' Apparato per la medesima, e di quanto dipoi e seguito*. - Rome, Antonio de Rossi, 1725. Quarto, (38)ff., plus engraved portrait-frontispiece. Modern boards. £ 425

Description of festivities attending the coronation of Bernardo Perfetti as poet laureate by Pope Benedetto XIII on 13 May, 1725, illustrated by an oval portrait of Perfetti engraved by Gasparo Massi after a design by Prospero Clori

(Thieme-Becker VII, p.113). Perfetti, a gifted improviser of idyllic and pastoral verse in the popular quattrocento style, was not without his critics: one took the trouble to publish, surreptitiously, a false description of this ceremony, ridiculing the people who crowned Perfetti, and supplying a false biography of him. For details, see Esposito, "Annali di Antonio de Rossi" (1972), pp.358-364, describing Crescimbeni's description as the only authentic account. - No copy reported to the National Union Catalogue. - In good state of preservation.

[14] DIONYSIUS, Periegetes. De Situ orbis [translated by Antonio Beccaria]. -Venice, Franciscus Renner, de Heilbronn, 1478. Quarto, (36)ff.; title on folio al recto printed in red; 10 woodcut initials, a few words of Greek.

BOUND WITH

MELA, Pomponius. Cosmographia, sive De Situ orbis. -Venice, Franciscus Renner, de Heilbronn, 1478. Quarto, (48)ff.; title and chapter headings on three other pages printed in red. The two books together in a contemporary binding of leather-backed wooden boards, the leather decorated in blind with panels of knotwork ornament; two of three clasps remaining, all of the original brass bosses apparently remaining. £ 5200

Two Venetian incunables in excellent state of preservation. The first is the geographic poem in 1187 hexameters by Dionysius, reprinted from the editio princeps published at Venice the previous year by Bernhard Maler and Erhard Ratdolt. The other book, a summary of Greek knowledge of descriptive geography compiled by Pomponius Mela, is a close reprint of Maler and Ratdolt's edition of the same year. Both books employ types (including a Greek one) and woodcut initial capitals which Renner had taken over from Maler and Ratdolt. - Goff D-254, M-450; BMC V, 195; IGI 3488, 6343. - Apart from trifling repairs to the binding, in pristine state of preservation.

[15] DUPUIS, Guillaume. De Medicamentorum quomodocunque purgantium facultatibus, nusquam antea neque dictis, neque per ordinem digestis libri duo. -Lyon, Mace Bonhomme, 1552. Quarto, (94)ff.; woodcut vignette on title-page, crible and historiated initials, woodcut strip ornaments. Bound in contemporary flexible vellum. £ 450

First edition of this treatise on medicaments by a physician from Blangy-sur-Ternoise, who became a professor and citizen at Grenoble. - Wellcome #5300; Baudrier, Bibliographie Lyonnaise, X, pp.223-224; only the New York Academy of Medicine copy reported to National Union Catalogue, the National Library of Medicine showing just a mutilated copy of the 1553 second edition (Krivatsky #62). - Occasional paper discolouration, but a very good copy in original condition and binding.

[16] GALLI DA BIBIENA, Giuseppe. Architetture, e prospettive dedicate alla Maesta di Carlo Sesto Imperador di Romani. -Augsburg, Andreas Pfeffel, 1740. Folio (60cm page height), (5)ff. comprising engraved title, portrait of dedicatee (Charles VI), engraved dedication, allegorical illustration (Trionfo dell' architettura), plus 50 plates (in five sections, the plates of each numbered 1-10). Bound in contemporary calf. £ 5600

Excellent copy of this celebrated anthology of Giuseppe Galli da Bibiena's designs for Viennese festivities, including funereal decorations for Francesco Ludovico di Neuburg (1732), Louis XIV (1715), Carlo Giuseppe Ignazio, prince of Lorraine (1715), decoration of the Riding School for the marriage of Archduchess Mariana and Charles of Lorraine, and theatrical entertainments. The plates were engraved by J.A. Pfeffel (1674-1748), except for the portrait which is the work of A.J. Schmuzer. For a full description of the

book and identification of each design, see H. Vriesen, "Die Hochzeitsdekorationen des Giuseppe Galli-Bibiena," in *Maske und Kothurn* 9(1962), pp.316-319, and A.H. Saxon, "Giuseppe Galli Bibiena's 'Architetture e Prospettive,'" in *Maske und Kothurn* 15(1969), pp.105-118, both with bibliographies. - Fowler 136; Cicognara 431. - Spine worn in two compartments.

[17] (HOOGHE, Romeyn de). Korte beschryving benevens eene naaukeurige Afbeelding en verdere gezichten, van 't koninglycke lusthuis 'T Loo, op de Veluwe in Gelderland. - Amsterdam, G.W. van Egmond, 1786. Octavo, (8)ff. letterpress, plus large folding plate (185x1210mm) and thirteen double-page engravings. Bound in the publisher's printed yellow paper boards. £ 3900

A suite of engraved illustrations of the villa and gardens of Het Loo, the country retreat of William III near his extensive hunting grounds in the Veluwe, built by Jacob Roman between 1685 and 1687. The plates were engraved by Romeyn de Hooghe (1645-1708), probably in the 1690s, while he was engaged in designing fountain statuary for the gardens, and they previously were issued by the Amsterdam publisher Peter Persoy without accompanying text and without the long plate of William and his retinue approaching the gates of the villa (cf. Landwehr, "Romeyn de Hooghe the etcher", 1973, p.340ff.). - Landwehr, Roemyn de Hooghe as book illustrator (1970), #109; Nijhoff & Van Hattum, *Bibliographie van Noord-Nederlandsche Plaatsbeschrijvingen* (1953), #26. - Exlibris of Hippolyte Wouwerman, and other unidentified marks of ownership. - In excellent state of preservation.

[18] LETTERA ad un amico nella quale si da ragguaglio della funzione seguita in Napoli il giorno 6. Settembre del 1772. Per solennizzare il battesimo della reale infanta Maria Teresa Carolina primogenita delle LL. MM. delle Due Sicilie il Re Ferdinando IV, e Regina Maria Carolina arciduchessa d' Austria, e delle feste date per quest' oggetto. - Naples, Paolo di Simone, 1772. Folio, (10)ff. letterpress, plus 14 numbered double-page plates. Bound in old vellum (refurbished). £ 4200

Only edition of an anonymous description of festivities organized at Naples to commemorate the birth and baptism of Maria Teresa Carolina (1772-1807), the first child of the king and queen of the Two Sicilies, Ferdinando IV and Maria Carolina of Austria. The child's grandfather, Carlos III of Spain, through an emissary, the duke of Arcos, obtained the use of the Perrelli Palace where he sponsored a month of festivities. Luigi Vanvitelli, the celebrated architect of the royal palace at Caserta, was engaged to re-decorate the palace facade and to build and decorate a ballroom and theatre for 1600 guests in the large garden behind the palace. Nicolo Jommelli was commissioned to write a theatrical piece, "Cerere Placata", on a libretto written by the eminent Neapolitan physician and scholar Michele Sarcone, and stage settings for his serenata were designed by Carlo Galli Bibiena (son of Giuseppe and grandson of Ferdinando), who had come to Naples in 1771 to replace the retiring Antonio Joli as set designer for the San Carlo theatre.

The serenata was first given on 19 September as the initial event of an all-night programme. Afterwards, the guests moved to the first floor suite where 23 tables were set to accomodate 800 or more people at one sitting. After dinner, the ball began in the newly-built salon and continued until morning when breakfast was served to those who still remained. Two masked balls and an open house followed, and finally, on 15 October, the programme of the opening night was repeated as a festival of S. Teresa, saint's day of the royal princess.

Luigi Vanvitelli's decoration of the palace and his new theater are recorded by the royal engraver, Carlo Nolli, on nine plates, while five others depict Bibiena's stage settings. Two drawings by Vanvitelli for this project, a longitudinal section of the theatre and another of the salon, survive in the

Palazzo Reale, Caserta; see Franco Mancini, "Feste ed Apparati in Napoli" (1968), tav. XIII & fig.52, and figs.41-49 for reproductions of Nolli's engravings after Vanvitelli; and "Disegni di Luigi Vanvitelli" [exhibition catalogue, Palazzo Reale, Naples] (1974), 167-168.

The five settings by Carlo Galli da Bibiena engraved by Nolli are for Act I, scene 1: The Marina (the birthday of Ceres is celebrated in the delightful fields and sea-shore of Enna); Act I, scene 6: The Retreat (a scene of caverns, ornamented by nature, and by ruined buildings); Act II, scene 1: The Prison; Act II, scene 9: Vestibule of the Temple of Jove; and Act II, scene 13: The Palace of Jove. After Act I occurred a dance pantomime, "Orfeo ed Euridice", and after Act II the comic drama "Il Tutore ingannato" was performed; the company of 32 magnificently costumed dancers can be observed in several of Nolli's illustrations. See further, F. Mancini, "Scenografia Napoletana dell'eta barocca" (1964), pp. 156, 167, reproducing the plates as figs. 65-73; and "Illusione e Pratica Teatrale" [exhibition catalogue, Fondazione Giorgio Cini, Venice] (1975), #51. - Berlin Katalog 4159; Cicognara 1526; only the NYPL copy reported in the National Union Catalogue. - Slightly wormed in inner margin, but otherwise a good copy of this rare festival book.

[19] MARLIANI, Bartolomeo. Urbis Romae topographia. -Rome, Valerio & Luigi Dorico, September 1544. Folio, (68)ff.; with 23 woodcuts printed with the text, the largest a double-page plan of Rome. In a 17th-century calf binding, back decorated in gilt with the cypher of Gaston-Jean-Baptiste de France, duc d'Orleans (1608-1660). £ 5200

A large and unusually well-preserved copy of the first illustrated edition (1st issue) of Marliani's description of ancient Rome. The large woodcut plan of Rome is the first satisfactory plan of the ancient city, designed by Marliani, and executed by the famous calligrapher Giovanni Battista Palatino (Frutaz, "Le Pianta di Roma", I, no.XII; II, pl.21). Among the other woodcuts are illustrations of the Laocoon group and of the bronze Hercules recovered from the Forum Boarium. There were at least three subsequent issues of the sheets, the last about 1549; in these the impressions of the woodcuts are of inferior quality. - Harvard Catalogue of Italian Books, #284 (with 4 reproductions); Fowler 189; Besterman, Old Art Books, p.71. - The version of the duc d'Orleans' insignia on this binding is closest to that reproduced by Olivier, Hermal & Roton as 2560, #7. A tall copy, 31.0cm in height, compared with 29.5 for the Hofer-Harvard copy and 30.0 for the Fowler copy; the edges of the Palatino plan are uncut.

[20] MASSA, Nicola. Liber de morbo gallico, nouiter editus in quo omnes modi possibiles sanandi ipsum: mira quadam & artificiosa doctrina continentur: ut studioso lectori patebit. Addita est Epistola ad eximium Thomam Cademustum in qua quamplurima ad perfectionum operis totius, & multarum aliarum egritudinum curam leguntur. -Venice, Francesco Bindoni & Maffeo Pasini, 1536. Quarto, (52)ff.; title enclosed by woodcut border. £ 475

Third edition of Massa's earliest publication, a description of the symptoms and effects of syphilis, and its treatment, in which the letter of Cademusto is printed for the first time. In Massa's view, syphilis was a new disease which had first appeared in Italy at the time of the Siege of Naples, in 1494. It was, he believed, conveyed primarily by sexual intercourse, but could sometimes be spread by non-sexual contact, or even be generated spontaneously in the body. He describes its symptoms clearly and vividly, mentioning cases he had seen where the nervous system was affected, leading to paralysis. In searching for treatment, Massa looked outside the ancient pharmacopeias: he employed mercurial salves from the outset, and also guaiac wood, which he administered in strong decoctions drunk two times a day for forty days. - For the sequence of editions, see P. Krivatsky, "Nicola Massa's Liber de morbo gallico dated 1507 but printed 1527," in

Journal of the History of Medicine 29(1974), pp.230-233; and for the text, R. Palmer, "Nicolo Massa, his family and his fortune," in Medical History 25(1981), pp.385-410. Durling 2993; Sander, *Le Livre a figures italien*, 4424; this edition not in the Wellcome Historical Medical Library. - Waterstained.

[21] MERCURIALE, Girolamo. *De morbo muliebribus praelectiones ex ore Hieronymi Mercurialis. Jam dudum a Gaspare Bauhino exceptae, ac Paulo Antea inciso autore edite: nunc vero per Michaelem Columbum ex collatione plurium exemplarium consensu auctoris locupletiores, & emendatiores factae.* - Venice, Felice Valgrisi, 1587. Quarto, (112)ff. Bound in contemporary flexible vellum. £ 1450

First separate printing of Mercuriale's four books of gynecological medicine, originally printed with works on diseases of women by other authors, edited by Caspar Wolf, at Basel in 1586. New editions appeared in 1591, 1601, 1616, and 1644. - No copy in Wellcome Historical Medical Library, or British Library; Durling 3097. - Exlibris of D.I.O. Carbonelli, two ink ownership stamps on titlepage. - Apart from stamps, in good state of preservation.

[22] 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 editine aucti, & multis figuris ornati.* - Venice, Giunti, 1573. Quarto, (176)ff.; with 24 woodcuts, all but one full-page or nearly full-page blocks. Bound in contemporary flexible vellum. £ 750

Revised, second edition of a classic work on the gymnastics and games of ancient Greece and Rome, featuring 22 woodcuts of ancient gymnastic equipment and exercises made by Cristoforo Chrieger from designs by Pirro Ligorio. The same designs 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. Mercuriale 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. - 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.

[23] (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 Jacopo Morelli Custode della Regia Biblioteca di S. Marco di Venezia. - Bassano, [Remondini], 1800. Octavo, (148)ff. interleaved with 110 leaves on which are transcribed notes collected by Jacopo Morelli for a projected second edition. Bound circa 1820 in orange paper boards. £ 3800

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 is the most important source of information on Venetian and Paduan art of the first half of the 16th century and is the foundation of studies on Antonello, Riccio and Giorgione especially. The "Notizia" were discovered by Jacopo Morelli (1745-1819), the librarian of the Biblioteca Marciana, among manuscripts in the custody of the Dominicans of the Osservanza at Venice. Morelli edited them without knowledge of their author and added his own extensive commentary and annotations on provenance, and in 1800 brought out this edition in a few copies to commemorate the Remondini-Pola wedding. He



continued to gather material and in 1809 projected a second edition, however nothing came of his plans, and these later discoveries remained in manuscript, passing eventually into the Archivio Morelliano of the Biblioteca Marciana. There they were consulted by latter editors of Michiel, but according to Schlosser and a more recent critic, Jennifer Fletcher, their value still has not been fully exploited.

This copy is therefore of uncommon interest, for bound with it on 110 interfoliated leaves is a highly legible transcription of the notes accumulated by Morelli for the projected second edition. The circumstances of their transcription are recorded by the original owner, Francesco Testa, at the end of the volume: "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". See further on the evidential value of Michiel's "Notizia" and of Morelli's annotations thereon, the two essays by Jennifer Fletcher appearing in *The Burlington Magazine*, 123(1981), pp.453-467, pp.602-608; and Schlosser-Magnino, *La Letteratura artistica* (1964), pp.221-222. - In faultless state of preservation.

[24] NANNUS MIRABELLIUS, Dominicus. *Polyanthea cum additionibus*. -Savona, Simon Bevilacqua, 1514. Folio, (450)ff.; xylographic title-page. Bound in contemporary morocco, frame formed by interlace stamp enclosing a diaper made up of repeated floral stamp (probably a Venetian or Bolognese binding). £ 1900

Revised edition of this thesaurus of quotations in prose and verse on a huge variety of subjects: charity, chastity, Eucharist, excommunication, fame, glory, etc., arranged alphabetically by topics. In his dedication to Guglielmo, marchese of Monferrato, the author explains that "polyanthea" means "many flowers", and among those the author has picked are some from Dante's "Divina commedia" and Petrarch's "Rime" in Italian, with Latin translations. The compilation was first printed in the author's native Savona in 1503, reprinted at Venice in 1507/1508 and at Basel in 1512. The present edition has a privilege from Pope Leo X dated 25 October, 1513, and an additional dedication by the author, dated at Savona, 1514. It is the only book printed at Savona by Simone Bevilacqua and features his attractive woodcut device (Zappella, "Le Marche dei tipografi", 1986, fig.25). The "Polyanthea" became one of the most popular of Renaissance common-place books and was re-edited and reprinted well into the 17th-century; Henry VIII's annotated copy of this edition is preserved in the British Library. - No copy of the present edition reported to National Union Catalogue. - Paper library spine labels characteristic of the Giovio library at Como. - In very good original state of preservation.

[25] ONGARO, Antonio. *Alceo favola pescatoria del S. Antonio Ongaro*. -Venice, Giovanni Battista Bonfadino, 1592. Duodecimo, (54)ff.; printer's device on title-page (version 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. £ 360

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. - BM, STC of Italian Books (1958), p.475; no copy in Clubb, *Italian Plays in the Folger Library* (1968), Corrigan, *Italian Plays in the University of Toronto* (1961), Bregoli Russo, *Renaissance Italian Theater [in the university of Chicago Library]* (1984), or reported to the National Union Catalogue. - Signature of Alessandro Volpi on verso of the title-page. - In good state of preservation.

[26] ROSENBERG-ORSINI, Justine (Wynne), gräfin von. Del Soggiorno dei Conti del Nord in Venezia nel Gennajo MDCCLXXXII, Lettera di Madama la Contessa vedova degli Orsini di Rosenberg al Signor Riccardo Wynne suo fratello a Londra. -Vicenza, Stamperia Turra, [1782]. Octavo, (42)ff. Bound in contemporary speckled paper boards. £ 3600

## OFFERED WITH

(CODOGNATO, Antonio). [Group of four prints illustrating festivities conducted in Piazza S. Marco, Venice, 24 January 1782, on the occasion of the visit by the "Conti del Nord", Paul I, Emperor of Russia]

[a] "Imago Spectaculi, quod in Foro D. Marci Magnis Russie Ducibus Nicolaus Michaelius, et Philippus Calbus Sapientes Aerario Prefecti ex S.C. exhibuerunt IX. Kal. Febr. MDCCLXXXII. Antonio Codognato inventore, atque director [this legend also in French] Grave avec Privilege du Senat On les vend Chez Alessandri, et Scattaglia sur le Pont de Rialte Venise", 495x735mm (platemark), engraved by Jacopo Leonardis, from a design by Domenico Fossati.

[b] "Arc Triomphal Erige dans la grande Place de S.t Marc de Venise le 24. Janvier 1782. a l'occasion de la Venüe de leurs Altesses Imp.les Mons.r le Comte, et Madame la Comtesse du Nord, avec l'entree du Peuple, invente et dirige par M.r Ant.e Codognato. Grave avec Privilege du Senat. On les vend Chez Alessandro, et Scattaglia Graveurs sur le Pont de Rialte Venise", 300x395mm (trimmed within platemark), engraved by Baratti, from a design by Grandis.

[c] "Amphitheatre Erige dans la grande Place de S.t Marc de Venise pour le Soir du 24. Janvier 1782 du Cote des Procuraties neuves a l'occasion de la venüe de leurs Altesses Imp.les Mons.r le Comte, et Madame le Comtesse du Nord avec la Veüe de l'Arc Triomphal, et de l'Eglise Ducale, le tout illumine de Flambeaux avec des Lustres, et Lampions de cristal, invente et dirige par M.r Ant.e Codognato Grave avec Privilege du Senat. On les vend Chez Alessandro, et Scattaglia Graveurs sur le Pont de Rialte a Venise", 280x390mm (trimmed to borderline), engraved by Baratti, from a design by I. Moretti.

[d] "Amphitheatre Erige dans la grande Place de S.t Marc de Venise pour le Soir du 24. Janvier 1782. du Cote des Procuraties Vieilles a l'occasion de la Venüe de leurs Altesses Imp.les Mons.r le Comte, et Madame le Comtesse du Nord, avec la Veüe du Palais erige provisionellement, le tout illumine de Flambeaux avec des Lustres, et Lampions de cristal, invente, et dirige par M.r Ant.e Codognato. Grave avec Privilege du Senat. On les vend Chez Alessandri, et Scattaglia Graveurs sur le Pont de Rialte a Venise", 295x410mm (platemark), engraved by Baratti, from a design by I. Moretti.

Description of the visit to Venice in January 1782 of Grand Duke Paul Petrovich (1754-1801), afterwards Paul I, Emperor of Russia, and his wife, Maria Feodorovna (1759-1828). The festivities were organized by Niccolo Michiel and Filippo Calbo, in cooperation with the architect Giannantonio Selva and the scenographer Antonio Codognato, and comprised a regatta on the Canal Grande, a ball in the San Benedetto theatre, and a sequence of events in Piazza S. Marco, which Codognato had transformed into an amphitheatre by closing the end nearest the Basilica, and erecting there a triumphal arch. The royal visitors entered this arena at ten o'clock in the evening in five triumphal cars, the first decorated to represent "Pace & l'abbondanza", the others allegories of "Pane", "Pallade e Mercurio", "Il Commercio", and "Cerere".

The authoress (1732-1791) was a brilliant and controversial figure of her time, now remembered primarily by the affair she conducted with Casanova. Her description of the visit by the Conti del Nord is cast in the form of a letter to her brother, Richard Wynne, rector of St. Alphage, London, and was originally printed for private distribution among friends, afterwards in French, and then in this Italian translation by Elisabetta Caminer Turra; see Aldo Rava, ed., "Lettere di Donne a Giacomo Casanova", 1912, p.277, and the "Dizionario Biografico degli Italiani" XVII, pp.236-241, for publication history. All editions are extremely rare; of this one, only the Stanford copy was reported to the National Union

Catalogue). The four, separately issued prints which we join here with the description by Countess Rosenberg-Orsini, illustrate the entrance of the triumphal cars into Piazza S. Marco, the illumination of the Procuratie Vecchie and Procuratie Nuove, and the invasion of the amphitheatre by the populace at the close of the festivities. The first print was engraved by Jacopo Leonardis (1723-1797), from a design of Domenico Fossati, who like his father, Giorgio Domenico, was a prolific designer for the theatres of San Benedetto and San Luca. The similarity of the Fossati design to one by Francesco Guardi, "Sfilate di carri allegorici in Piazza S. Marco" (Kupferstichkabinett, Berlin) is observed by Dario Succi, "Da Carlevariis ai Tiepolo: Incisori veneti e friulani del settecento" [exhibition catalogue, Museo Correr, Venice] (1983), #249. The three other plates by Baratti are listed and illustrated by Lorenzetti, "Le feste e maschere veneziane" [exhibition catalogue, Palazzo Rezzonico, Venice] (1937), nos.14-16. - One plate trimmed to borderline, several thin spots and other minor faults, but generally good impressions; the book is in pristine state of preservation.

[27] (PARIGI, Alfonso). [Suite of seven plates etched by Stefano della Bella of stage settings by Parigi for "Le Nozze degli Dei" (The Wedding of the Gods), each plate circa 206x240mm and struck off on sheets measuring 315x410mm]. - [Florence, circa 1637; these impressions 18th century]. £ 2500

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 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 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 (De Vesme & Massar 919-925, each plate known in a single state). Impressions were issued with the libretto by Giovanni Coppola, published at Florence, by Amadore Massi and Lorenzo Landi, in 1637. In the second half of the 18th century, the plates were restruck for the Galleria Medicea on superior paper. They lost none of their brilliance in the restriking and can perhaps be better appreciated and exhibited in this second issue, without the disfiguring center fold which occurred as the first impressions were bound in the printed libretto. - See further on this fete, A.M. Nagler, Theater Festivals of the Medici (1964), pp.164-173; A.R. Blumental, Theater Art of the Medici (1980), pp.161-177 (reproducing all plates); and Carlo Molinari, Le Nozze degli Dei (1968), p.176ff. - In immaculate state of preservation.

[28] PICCO, Vittorio. Melethemata inaugurata. -Turin, J.M. Briolus, 1788. Octavo, (144), (16)ff.; plus two folding hand-coloured plates. In a contemporary Italian red morocco binding, frame of gilt floral ornament. £ 425

A dissertation on various botanical and pharmacological aspects of fungi, illustrated with two plates by Antonio Maria Stagnon after designs by J.F. Anselmi and the author, a botanist and physician of Turin. - Stafleu & Cowan, Taxonomic Literature (1983), #7896. - Presentation copy inscribed by the author and in a well-preserved contemporary binding.

[29] PIDOU DE SAINT OLON, Francois. Stato presente del regno di Marocco descritte dal Signor di St. Olon Ambasciatore del Re di Francia a quella Corte 1693. Tradotto nuovamente dal Frances. -Milan, Heirs of Ghisolfi, 1699. Octavo,

(89)ff. (last leaf removed, probably blank), plus six plates (including a repeat, employed as frontispiece). In contemporary marbled paper wrappers. £ 460

A description of Morocco focusing on local manners and customs, but including considerable topographical and historical information, a comparison of Muley Ismaël's reign with that of Louis XIV, accounts of Dutch, English, and Italian trading relations, arab military strategies, etc. The first edition appeared at Paris in 1694; the text was reprinted there in 1695, and in the same year an English translation by Pierre Le Motteux was printed at London. This Italian translation featuring engravings of Moroccan costume copied from plates in the French edition is not in the British Library, and no copy of it was reported to National Union Catalogue. - Cf. Katalog der Lipperheideschen Kostumbibliothek (1965), Ma2 (French edition of 1695); Hiler p.710. - In very good original state of preservation.

[30] POGGIO [BRACCIOLINI], Giovanni Francesco. *Contra fratrem Hieronymum heresiarcham libellus*. - [Nuremberg, Ambrosius Huber, after 19 April 1498]. Octavo, (28)ff.; woodcut on first leaf 98x90mm. In a modern Italian green morocco binding. £ 2750

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. This edition was once considered to precede three surreptitious editions in Italian, but recent scholarship has reversed the order, and given priority to an edition ascribed to the Venetian press of Simon Bevilacqua (Roberto Ridolfi, in "La Bibliofilia" 1944-1945).

Printed with the text of the "processo" are "carmina" by the city physician of Nuremberg, Theodoricus Ulsenius, and a libel by Giovanni Francesco Poggio (1443-1522), son of the famous Florentine humanist. This copy has the first state of the woodcut in which three demons whisper encouragement over the Friar's shoulder, and a title "... Hieronymum Heresiarcham"; in the other state the demons are cut out of the block, and the title and quire C reset. - Goff P-879; BMC II, 479; IGI 7945; Giovannozzi, *Contributo alla bibliografia delle opere del Savonarola* (1953), 271. - Waterstained.

[31] RAIMONDI, Eugenio. *Delle caccie di Eugenio Raimondi Bresciano libri quattro. Aggiuntoui 'n questa noua impressione altre Caccie che perse in altri libri adauano*. - [Venice, circa 1630]. Quarto, (276)ff.; with engraved title-page and 19 full-page engravings included in the registration. Bound in modern Italian red morocco. £ 2200

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 appended on the agricultural occupations, and a series of 22 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" and "Del Cavalcatore de Caccia", and substantial additions to the discussion of veterinary medicine. After chapter 24 of Book II is a new "Discorso della Caccia di Senofonte il Greco" and in Book IV the author has inserted 16 new chapters on fishes. The engraved title and other illustrations by N. Perrey for the Neapolitan edition are repeated, and five plates newly engraved. The author's new dedicatory address to Cavaliere Alvisè Vallaresi is dated at Venice, and this is taken to be the place of publication. - *Autori Italiani del '600* #151; Schwerdt, *Hunting Hawking Shooting*, II, 123; only the Harvard copy reported to National Union Catalogue. - Good copy.

[32] ROME, Church of. - Rota. Decisiones rote Nove & Antique cum additionibus casibus dubiis et regulis Cancellarie apostolice diligentissime emendate. - Lyon, Claude Davost for Etienne Gueynard (Pinet), 16 April 1509. Quarto, (317)ff. (one of two blanks deleted); woodcut on title-page. Bound in contemporary pigskin-backed wooden boards. £ 1700

A collection of Rotal decisions or sentences compiled by Wilhelm Horborch with additions by others. The Sacra Romana Rota was a tribunal to which were assigned all contentious cases which came before the Holy See, and cases appealed from episcopal tribunals. It reached the climax of its power in the 15th century, when several editions of this case book were printed (cf. Goff D-108/110). The present edition with its attractive woodcut title-page is a reprint of one published by Etienne Gueynard in 1507. - Baudrier XI, 219; three copies reported to National Union Catalogue, the one on at LC incomplete. - A superbly preserved copy.

[33] ROSTINIO, Pietro & Lodovico. Compendio di tutta la cirugia ... Di nuovo ristampato, & dall' Eccellente M. Leonardo Fieravanti ... ampliato, & aggiuntovi un nuovo trattato. - Venice, Lodovico Avanzo, 1561. Octvao, (214)ff.; with eight full-page woodcuts printed with the text. Recased in old vellum. £ 520

Revised edition of this manual, in which Fieravanti's "Discorsi ... sopra la chirurgia, con la dichiarazione, di molte cose necessarie da sapere non piu scritta in modo tale" (ff.129-175) is printed for the first time. - Durling 3952; Wellcome 5579; only the NLM, Yale and Michigan University copies reported to the National Union Catalogue. - Stamp erased from title-page, otherwise in good condition.

[34] 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, series 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. £ 2850

These drawing by a self-styled Professor of Drawing at San Martino dell 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, 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 fuorono 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.

Contemporary paper label attached to margin of title: Prezzo di questo album Lire sterline 30 [erasure, 60 underneath]. pari a lire italiane 760 [erasure 1560 underneath]. Each drawing 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, with five drawings now suffering some flaking of colour. In general, however, the album is in good condition.

[35] SIENA, Accademia degl'Intronati. Comedia del Sacrificio de gli Intronati da Siena. -[Venice?, 1543]. Octavo, (68)ff. Bound in 18th-century English red morocco. £ 450

Fine copy of the five-act prose comedy, "Gl' Ingannati", first performed at Siena during the carnival of 1531, here reprinted from the Venetian edition of 1538 (Clubb 34). Also printed are "Il Sacrificio", a poetic ceremony of the academy, and "Canzon nella morte d'una civetta". - This edition not in Clubb, Italian Plays in Folger Library (1968), Bregoli Russo, Renaissance Italian Theater [in the University of Chicago Library] (1984), or reported to the National Union Catalogue. - Exlibris of Wilmot, Earl of Lisburne.

[36] SIMEONI, Gabriele. Illustratione de gli epitaffi et medaglie antiche. - Lyon, Jean de Tournes, 1558. Quarto, (96)ff.; 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.; 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.; engraved title and 3 full-page plates included in registration, 20 smaller engravings printed with text.

BOUND WITH

TOINARD, Nicolas. De commodi imperatoris aetate in nummis inscripta. -Paris, Andre Cramoisy, 1690. Quarto, (6)ff.

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. (wanting last leaf, presumably blank); 33 engravings 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.; engraving on title-page. The six books together in a late 17th-century calf binding. £ 1450

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 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' edition of Vitruvius (1552) and a large portrait of the author.

The work by Conte Costanzo Landi describes in narrative and a series of letters to his contemporaries the allegorical and iconographical meaning of a variety of roman coins and an ancient funerary monument. Cicognara observes that the book includes important information on provenance and the work's value is confirmed by the new editions published in 1693 and 1695.

The work of Giuseppe Monterchi, also here in its first edition, describes

coins in the cabinet of Gaspare Carpegna (1625-1714). The remaining three works are narrower in scope, the one by Claude Nicaise responding to specific points in Baron Ezechiel Spanheim's "Dissertationes de praetantia et uso numismatum antiquorum" (1664), and that by Sebastian Faesch being addressed to Tobias Hollanderus von Berau. - Simeoni: Cicognara 3003; Cartier, Bibliographie des éditions des de Tournes, #419; cf. Harvard Catalogue of Italian Books, 497. Landi: Cicognara 2902; Baudrier, Bibliographie Lyonnaise, IV, p.179. Monterchi: Cicognara 2936. Toinard: NUC vol.593, p.109 (MB only); no copy in British Library. Nicaise: Cicognara 2941; no copy reported to NUC. Faesch: no copy traced in NUC or British Library. - The Landi stained and its woodcut border trimmed at the foot by binder; the other books in good state of preservation. Binding rubbed.

[37] SIVIERI, Ippolito. Sentimento per ristablire e riddurre la caduta o liscia del porto di Fano. -Fano, Gaetano Fanelli, 1746. Quarto, (12)ff., plus two folding engraved plates. Modern boards. £ 325

Only edition of a treatise on the reconstruction of the port of Fano by a professor of philosophy and mathematics (1697-1780) at the Jesuit college and university at Ferrara whom Lalande regarded as one of the greatest hydrographers of his time ("Voyage en Italie" VI, 1790). Included (pp.16-24) is a carefully itemized account of costs for materials and labor in executing the project. - Riccardi I, 461; Sommervogel VII, 1264. - Good copy.

[38] TACHENIUS, Otto. Hippocrates chemicus, qui novissimi viperini salis antiquissima fundamenta ostendit. -Venice, Combi & Giovanni La Nou, 1666. Duodecimo, (138)ff. Bound in contemporary vellum. £ 1100

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.

The text is arranged in thirty chapters and besides describing industrial methods for the production of glass, soap, sal ammoniac, and corrosive sublimes Tachenius describes how to prepare inks and colours, how to make iron rust-free and how to make gold adhere to it, 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, 291-297, and the Dictionary of Scientific Biography XIII, pp.234-235. - Several quires browned owing to poor paper quality, otherwise an excellent copy.

[39] TRISSINO, Giovanni Giorgio. La Sophonisba. -Vicenza, Tolommeo Janicolo, 1529. Quarto, (52)ff. In a modern Italian red morocco binding. £ 625

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 substantive Italian composition in blank verse. A performance before Pope Leo X was scheduled at Florence 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 from 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 there 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*, ed. A. Lancashire (1976), p.63; cf. *Harvard Catalogue of Italian Books*, pp.697-698. - Occasional fingerstaining, but otherwise a good copy.

[40] VALLERIOLA, Francois. *Commentarii in sex Galeni libros de morbis et symptomatis* [with the text of Galen, translated by Gulielmus Copus]. - Venice, Ex Officina Erasmiana (Vincenzo Valgrisi), 1548. Octavo, (388)ff.; printer's device on title, repeated at end, woodcut frame on folio C8 verso. In a contemporary flexible vellum binding. £ 400

First edition of a commentary on Galen's "De Morbis & Symptomatis", with Valleriola's "Oratio de re medica" printed at the end. - Durling 4496; Wellcome 6451. - In good state of preservation.