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List 6

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[1] ACCADEMIA DEGLI INTRONATI (Siena)

Comedia del sacrificio degli intronati celebrato nei giuochi d un carnovale  
in Siena. MDXXXVIII.

[No place or printer's name; Venice, Francesco Bindoni & Maffeo  
Pasini?], 1538

Octavo, (68)ff., signed A-H<sup>8</sup> I<sup>4</sup>, unpaginated. In a 19th-century polished calf binding,  
by Lardière. \$ 750

The anonymous comedy "Gli Ingannati," performed in Siena by the Accademia degli  
Intronati on the last day of the carnival in February 1532 (1531 Sienese style) after the  
masque of "Il Sacrificio" which also is found in the present edition (folios A2r-B7r).  
Formerly attributed to Agnolo Firenzuola, who contributed the "Canzone in morte d' una  
civetta" (folios I2v-I4r), or to Lodovico Castelvetro, the play is now claimed as the  
collaborative effort of Francesco Maria Molza and Claudio Tolomei, and connected to  
Aretino's circle: see G. Aquilecchia, "Per l' attribuzione della commedia 'Gli Ingannati',"  
in *GSLI* 154(1977), pp.368-379.

"Gli Ingannati" is a curious and somewhat licentious five act prose comedy formed after  
the famous comedy of errors, the "Menaechmi" of Plautus, but also influenced by  
Bibbiena's "Calandria", and like that play transposed into contemporary Italy. It has  
long been recognized as the ultimate source of the serious portion of Shakespeare's  
"Twelfth Night" (cf. Auden, *Shakespeare's Books*, pp.67-69; Joseph Hunter, *New Illus-  
trations*, pp.391-398, etc.).

The sequence of the early editions is problematic and the present one was for a time  
regarded as the princeps; see Carlo Lozzi, "Edizione del 1538 sonosciuta o non bene  
descritta, d'una festa e comedia degli Intronati senesi," in *La Bibliofilia* 7(1905), pp.  
33-36. A recent scholar, Florindo Ceretta, declares the first edition to be one printed  
at Venice, probably by Sessa, in 1537, of which no copy can now be traced, and the  
second edition a reprint by Sessa appearing the same year of which a copy is preserved  
in the Folger Library (Clubb 33). Ceretta has shown that the text of the present edition  
descends directly from Sessa 1537 and therefore is either the third or fourth edition in  
the sequence, its priority over a Venetian edition by Curtio Troiano de' Navò of different  
parentage being uncertain: see Ceretta's "Le edizione cinquecentine della commedia de  
gl' Ingannati," in *La Bibliofilia* 74(1972), where the present edition is discussed pp.331-  
332 (title reproduced as fig.2), and critical edition (Florence: L.S. Olschki, 1980).

References: BM, *STC of Italian Books* (1958), p.626; L.G. Clubb, *Italian Plays in the  
Folger Library* (1968), 34

Exlibris of Mario Serandrei, later exlibris of Petrolini, collation note of the bookseller  
Giuseppe Martini and later stamp of the bookseller Arthur Lauria on free endpaper.  
- In good state of preservation.

## [2] ACCADEMIA DEGLI INTRONATI (Siena)

Comedia del Sacrificio de gli Intronati da Siena. MDXLIII.

[No place or printer's name; Venice, Curtio Troiano de Navò?], 1543

Octavo, (68)ff., signed A-H<sup>8</sup> I<sup>4</sup>, foliated 1-66 (2). In an 18th-century French red morocco binding, covers decorated by gilt fillet, smooth back "a la grotesque", inside dentelles.

\$ 825

The five act prose comedy "Gli Ingannati", here in its fifth edition, reprinted from Navò's edition dated 1537 on the title-page and 1538 in colophon, with his address "Curtio alli Letori" printed on the verso of the title-page. For bibliographical details, see F. Ceretta, "Le edizione cinquecentine delle commedia de gl'Ingannati," in *La Bibliofilia* 74 (1972), pp.334-336, reproducing the title as fig.4. Copies are recorded in the BM, STC of Italian Books (1958), p.626; and Adams, *Catalogue of Books printed on the Continent of Europe in Cambridge Libraries* (1967), S-1087. This edition is not represented in Clubb's *Italian Plays in the Folger Library* (1968).

This copy was very probably in the duke de la Valliere's library, though it can not be traced in De Bure's *Catalogue des Livres provenans de la Bibliothèque de M.L.D.D.L.V.* (Paris 1767), nor in the *Catalogue des Livres de la Bibliothèque de feu M. le Duc de La Valliere* (Paris 1783-1788). Ex libris of Wilmot (Vaughn), Earl of Lisburne (died 1800). - In very good state of preservation.

## [3] 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)ff., signed +<sup>8</sup> a<sup>8</sup> b<sup>4</sup> c-z<sup>8</sup> (<sup>8</sup>) (<sup>8</sup> #<sup>8</sup> A-O<sup>8</sup> (wanting terminal blank O8), foliated (8) 5-319; title printed in red and black and ornamented by woodcuts and woodcut strip ornament, red printing on three other pages, woodcut initials. In a contemporary flexible vellum binding.

\$ 950

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 'Adud al-Dawla (died 983). Included are sections devoted to hygiene, surgery (recommending phlebotomy), toxicology, materia medica, and "a surprisingly accurate, and 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 Rizzus (Goff H-3). The present Lyonesè edition was the next one to be printed.

References: Durling 168; Wellcome 3048; BM, STC of French Books, p.11

Two worm tracks in margins, both taking a few letters, otherwise in good state of preservation.

## [4] AMMONIUS, Hermeas, the Younger

In Praedicamenta Aristotelis commentarii per Bartholomaeum Sylvanium nuper Latine conversi.

Venice, Girolamo Scoto, 1541

Folio, (60)ff., signed A-P<sup>4</sup>, and paginated 1-117 (i.e. 119) and unnumbered page; the printer's device (Zapella, *Le Marche dei tipografi*, fig.67) on the title and another version on last page; 117 woodcut page headings (15x155mm) by repetition of 6 blocks, historiated woodcut initials from several alphabets, and four woodcut diagrams printed with the text. Bound in old cartonnage (recased). \$ 1350

First printing of the commentary on Aristotle's "Organon" by Ammonius, head of the Platonic school at Alexandria from 485, died about 520. The text was translated by Bartolomeo Silvani of Salo, the well-known translator of Galen, who dedicates it to Christoforo Madruzzi. Also printed is a prefatory epistle addressed to Giovanni Maria Cattaneo, a physician of Salo. The translation was reprinted at Paris in 1542 and 1544 (under the editorship of Gastonus Sala) and at Venice in 1544, 1546, 1547, 1549, 1550 (two separate editions), 1555, and 1556. Silvani also translated "Aristotelis liber de interpretatione Ammonio Hermea interprete", printed by Scoto in 1543, equally popular as a university textbook.

This edition is rare outside Italy, no copy being described in the catalogues of the British Library, or Adams (Cambridge Libraries), and only the Ohio University copy listed in the National Union Catalogue/Mansell (volume 14, p.563).

Reference: *Le Edizioni Italiane del XVI secolo: Censimento nazionale I* (1985), #1412

Apart from the binding, in very good state of preservation.

## [5] 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-F<sup>8</sup> G<sup>2</sup>, paginated 1-100; printer's device on title-page. Bound in contemporary flexible vellum. \$ 475

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

References: Renouard, *Annales de l'imprimerie des Estienne*, p.118; Adams A-1348; British Library, STC of French Books: Supplement (1986), p.4; not in Schreiber, *The Estiennes* (1982)

Contemporary ownership inscription of Antonius Gambarellius on endpaper; another (faded and illegible) inscription on the title. - In good state of preservation.

## [5] 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 a<sup>6</sup> b<sup>4</sup> A-Z<sup>6</sup> Aa-Ii<sup>6</sup>, 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. In a contemporary Italian binding of 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, became professor of medicine at Pisa, Naples, Mondovi, and Turin, 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. He attacked Galen for assuming that each function of the body required an equivalent faculty; he maintained that diseases were not derived from 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; see 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 R. 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 italiani del XVI secolo, I, #2269

Contemporary ownership inscription on endpaper of Marcus Antonius Rachius, later inscription of Horatius Rachius. Exlibris of D.I.O. Carbonelli and ink stamp on title-page (repeated on folios Gg5v, Gg6r, Ii5v, Ii6r) of the physician, historian, and collector Giovanni Carbonelli. - Spine wormed and abraded, but the text block is unaffected and the copy otherwise is in very good state of preservation.

## [6] AUGENIO, Orazio

Del modo di preservarsi dalla peste libri tre. Scritti volgarmente per beneficio commune.

Fermo, Astolfo de Grandi, 1577

Octavo, (128)ff., signed a<sup>8</sup> b<sup>4</sup> A-O<sup>8</sup> P<sup>4</sup>, paginated (24) 1-231 (1); woodcut heraldic insignia of the dedicatee, Cardinal Simoncelli, on the title-page, woodcut diagram on folio E7r. In a contemporary Italian flexible vellum binding. \$ 825

A plague tract by a pupil of Giovanni Argenterio at Pisa, latterly professor of natural philosophy and medicine at Turin in succession to Valleriola, died in 1603. Augenio disputed the thesis that pestilence was caused by the stars, and looked for "signs of

other causes" of the pest (Thorndike, *History of Magic & Experimental Science*, VI, pp. 211-212). In his explanation of pestilential fevers he followed Jean Fernel's conceptions. Among the medicaments recommended is "La famosa polue del Medico Hebreo", i.e. David de Pomis; see further, E. Morpurgo, *Lo Studio di Padova: le epidemie ed i contagi* (1922), pp.144, 148. A Latin translation by Lebzelter was published in 1598.

References: Durling 339; Wellcome 524; *Le Edizioni Italiani del XVI secolo*, I, #3100; Carbonelli, *Bibliographia Medica Typographica Pedemontana* (Rome 1914), #32 (this copy, reproducing title-page); only the National Library of Medicine copy is located by the National Union Catalogue/Mansell (volume 26, p.7).

Exlibris of D.I.O. Carbonelli; ink stamp on last page of Giovanni Carbonelli. - A few leaves lightly waterstained, otherwise in good state of preservation.

[7] AUSONIUS, Decimus Magnus

Griphi Ausoniani enodatio [edited by Francois Du Bois].

Paris, Josse Bade, 30 October 1522

Quarto, (60)ff., signed a<sup>6</sup> A-F<sup>8</sup> G<sup>6</sup>, foliated (6) 1-54; printer's "Prelum Ascensianum" device (Renouard, *Josse Badius*, #1) on the title, woodcut initials from several alphabets. Bound in contemporary flexible vellum. \$ 650

The "Riddle of the Number Three" is one of the genuine literary pieces of the Bordeaux poet and grammarian Decimus Magnus Ausonius (310-ca.390). Addressed to Symmachus, it touches on all aspects which the number three presents, not excepting Hermes Trismegistus. Apparently, this form of riddle was popular at wine parties.

The recension and commentary by Francois Du Bois of Amiens (ca.1483-1536), called *Sylvius*, was printed originally in 1516, shortly before Du Bois became professor in the Collège of Lisieux in Paris. The present edition is no mere reprint of 1516, but a thoroughly revised edition "based upon a broader comparison with classical, and, to a lesser extent, Christian authorities" and the superior text; see H.L. Felber & Sisto Prete, *Catalogus translationum et commentariorum: Medieval and Renaissance Latin Translations and Commentaries* (1980), p.215. Du Bois later published commented editions of Ausonius' "Precatio Matutina" (Oratio) and "Endyllion de Resurrectionis Dominica" (Versus Paschales); for his biography, see *Contemporaries of Erasmus*, ed. P.J. Bietenholz (1985), I, p.408.

References: *Inventaire chronologique des éditions parisiennes du XVIe siècle*, III (1985), 260; Adams A-2293; P. Renouard, *Bibliographie des impressions et des oeuvres de Josse Badius* (1908), II, 65-66; three copies located by the National Union Catalog/Mansell (volume 26, p.398).

The near-contemporary ownership inscription "Maumont" on the title-page is identified in an old hand as the autograph of Jan de Maumont, the translator (from Greek to French) of St. Justin (1544) and Joannes Zonares (1561). Another inscription: *Ex Libris Congregationis Missionis Domus Baiocensis. Catalogo Inscriptis*, on the title, and engraved exlibris on paste-down: *Ex Bibliotheca D.D. de Nesmond Episcopi Baiocensis*. Additional unidentified engraved label (floreate letter H); trade label of Ernest Thorin, Paris. In excellent, original state of preservation.

## [8] (BALLET)

Ballet des rues de Paris.

[No place, printer's name, or date; Paris, 1647]

Quarto, (6)ff., signed A-C<sup>2</sup>, paginated 1-12; woodcut head-piece and initial, type ornaments. Bound in 19th-century paper boards. \$ 675

A livret intended for distribution or sale to spectators at a ballet performed in Paris on 27 February, 1647, hence printed with only a caption title and without imprint. For details of the performance, documented by an entry in the journal of Olivier d'Ormesson, and explication of the comical and satirical allusions behind the street names (des Lavedières, Geoffroy l'Asnier, des Marmouzets, des Juifs, de l'Homme armé, etc.), see Victor Fournel's "Notice sur Le Ballet des Rues de Paris," in *Les Contemporains de Molière* (Paris 1863-1875), II, pp.279-280. The work is reprinted by Fournel and also by Paul Lacroix, *Ballets et Mascarades de Coeur de Henri III à Louis XIV* (Geneva and Turin 1868-1870), VI, p.129.

The music reportedly survives among the manuscripts collected by the royal music librarian, André Danican Philidor (1647-1730), now preserved in the Bibliothèque de l'Opera.

References: M.-F. Christout, *Le Ballet de Cour de Louis XIV 1643-1672* (Paris 1967), p.257; *Catalogue de la Bibliothèque dramatique de M. de Soleinne* (Paris 1843), 3244; only the Harvard copy located by the National Union Catalog/Mansell (volume 32, p.506)

Light paper discolouration, otherwise in good state of preservation.

## [9] BARTOLI, Cosimo

Ragionamenti accademici sopra alcuni luoghi difficili di Dante. Con alcune inventioni & significati, & la Tavola di piu cose notabili.

Venice, Francesco dei Franceschi, 1567

Quarto, (120)ff., signed \*<sup>6</sup> A-S<sup>4</sup> T<sup>6</sup>, foliated (6) 1-77 (1); printer's woodcut device on the title, repeated on last page, woodcut medallion portrait of Bartoli on folio \*1 verso (120x90mm), historiated woodcut initials, head-pieces. In a 17th-century Italian vellum binding (back discreetly repaired). \$ 1950

Only edition of four literary and philosophical essays cast in the form of dialogues between Bartoli and his friends, loosely related to lectures on the "Divina Commedia" which he had given in the Florentine Academy some twenty years previously. The volume is dedicated to Cosimo I de' Medici, whose permanent agent in Venice the author was from 1562 to 1572.

The lectures are used to provide a framework within which Bartoli's friends discuss subjects of mutual interest, notably architecture, painting, and music. The interlocutors of Book I, Angelo della Stufa, Vincenzio Martelli, and Cosimo Bartoli himself, are supposedly assembled in a vigna north of Florence belonging to Giovan Battista Ricasoli (1504-1572), at that time Bishop of Cortona. Bartoli had been asked by the Bishop to re-design the house and garden and he explains here his plans for a new facade and improvements to the garden, especially its sculptural ornamentation. This is practically our only direct contact with the translator of Alberti's "De Re Aedificatoria" as a practising amateur architect. Also included in Book I are a concise presentation of

Renaissance architectural principles (pp.1-6) and a list of the most admired Florentine and Venetian sculptors (pp.19-20); see further, J. Bury, "Some early literary references to Italian gardens," in *Journal of Garden History* 2(1982), pp.17-24; and Judith Bryce, *Cosimo Bartoli 1503-1572* (Geneva 1983), pp.253-280.

The "cornici" of the second and third books allow Bartoli to display his passionate interest in painting, with reference to his many artist friends. The woodcut portrait occurring in this book is thought to be based on a drawing by one of his Venetian friends, possibly Giuseppe Salviati (cf. *Andrea Palladio 1508-1580*, Arts Council of Great Britain exhibition catalogue, 1975, #188).

References: BM, *STC of Italian Books* (1958), p.74; Adams B-278; J. Bury, "Renaissance architectural treatises and architectural books: a bibliography," in *Les Traités d'Architecture de la Renaissance. Actes du colloque tenu à Tours* (Paris 1988), p.487

Apart from insignificant repair to binding, in pristine state of preservation.

[10] BASCAPÈ, Carlo

Copia d'una lettera del molto R.P. Don Carlo Bascapè Prouosto di S. Barnaba di Milano. A Mons. Vescovo di Piacenza, per relatione del felice passaggio dell' Illustriss. Signor Cardinale Borromeo di questa à miglior vita.

Piacenza, Giovanni Bazzachi, 1584

Quarto, (4)ff., signed A<sup>4</sup>, unpaginated; woodcut head-piece and ornament on the title, woodcut initial. Bound in modern boards. \$ 450

An account of the final days of St. Charles Borromeo, Archbishop of Milan, Cardinal-Priest of the Title of S. Prassede, by a Barnabite priest (1550-1615) who was at the Archbishop's bedside when he died in Milan on 3 November, 1584. Bascapè relates the long days of meditation in the highly ornamented "capelle" on the Monte Santo near Varallo; the advance of the Archbishop's fever; his return to Milan and death; the requiem (sung by Cardinal Nicolo Sfondrato, Bishop of Cremona, afterwards Pope Gregory XIV) and funeral oration delivered by Panigarola; and the interment, not omitting to transcribe the epigraphy of the funeral monument. He renders the account in the form of a letter to the Papal nuncio, Filippo Sega, Bishop of Piacenza, dated at Milan, 8 November, 1584.

Popular curiosity and the newsworthiness of Bascapè's account are attested by reprints published at Milan, Rome, Venice, Verona, Brescia, Florence, and Genoa. All editions are now rare: none is listed by the *National Union Catalog/Mansell*, while the *British Library* have just the one printed at Verona, by Sebastiano dalle Donne, 1584.

Reference: G. Boffito, *Scrittori Barnabiti* (1933), I, p.102. - In perfect state of preservation.

[11] 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", 1821 (i.e. 1824)

Folio, (104)ff., comprising engraved title, engraved dedication to Cesare Bianchetti (one 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 vast and historians struggle to distinguish his work from that of his brothers, Luigi and Francesco, students, and other collaborators. The present volume of plates is essential to the investigation of his work, for it provides in the letterpress table explicit information as to the name of the drama, date 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 Marinella 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 sold that way, to engineers, architects (including Filippo Antolini), painters (including G.B. Bassi and G.B. Biscarra), engravers (including Francesco Rosaspina), and to numerous individuals identified as "Dilettanti di pittura". Practically all the subscribers were Italian, Antonio Lodi in Lisbon and Colonel William Herries, director of the theatre on Corfu, being the only subscribers from abroad.

The inclusion in the volume of these lists and the fine quality of the aquatints, etched by Luigi Martinelli, Gioacchino Albe, G. Ferri, P. Candeglieri, Luigi and Francesco Basoli, and Gaetano Sandri, among others, distinguish it from Antonio Basoli's other published album of designs, "Raccolta di prospettive serie, rustiche, e di paesaggio", drawn by Francesco Cocchi, and published at Bologna in 1810. In that work the designs are not linked to specific dramas or performances, nor are the plates wholly satisfactory, being just outline engravings which the purchaser was expected to colour.

References: 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; 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; no copy in the *Katalog der Ornamentstichsammlung Berlin* (1939), only the Harvard and Library of Congress copies located by National Union Catalog/Mansell.

In excellent state of preservation.

[12] BASTIANI, Jacopo Filippo

De Bagni di S. Casciano. Opera medica.

Montefiascone, "Stamperia nel Seminario," 1733

Octavo, (258)ff., signed +<sup>10</sup> A-Z<sup>8</sup> Aa-Hh<sup>8</sup>, paginated (20) 1-478 (18). In a contemporary Italian cartonnage binding. \$ 425

First edition of a treatise on the medical properties of the mineral waters of the Bagni



di Casciani, the author's only published work (died 1746). It includes a detailed description of the district and the many sources, an analysis of the water, and case studies of individuals cured of fevers, kidney ailments, skin diseases, heart palpitations, sterility, apoplexy, etc., through its administration.

References: M.T. Berruti, *Catalogo delle pubblicazioni sulle acque minerali d'Italia* (1972), #164; Duveen, *Bibliotheca Alchemica et Chemica*, p.51; Wellcome II, p.112; Blake p.33

Ownership inscription dated 16 February, 1764, by Lodovico Coltellini, stating that the copy was presented to him by the author's son, Annibale Bastiani, physician of San Casciano dei Bagni, author himself of a work on its waters (Florence 1770).

Ink stamp on title and last page of Giovanni Carbonelli. - Apart from stamps, in good state of preservation.

[13] 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-L<sup>4</sup> M<sup>6</sup>, 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, composed in 703 AD for the purpose of increasing students' understanding of the ecclesiastical calendar and of eliminating dependence on Irish "computi" and the works of Isidore. The editor, Petrus Marenus Aleander, an obscure figure who apparently became 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 "De Regionibus urbis Rome 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 the product as an old work by a 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, including Bernardo Rucellai and Francesco Albertini. A partial list of its editions is given by L. Schudt, *Le Guide di Roma* (1930), 805-812.

This edition retains the prefatory letter by the editor to Giovanni Battista Baldi, dated at Padua, the Ides of March, 1505, and another, addressed to Valentio Soncino, in which the editor refers to an edition of the text of Publius Victor edited by Aulus Janus Parrhasius: we can not, however, trace any printed edition earlier than that of 1505 (a candidate, reported to the NUC by Harvard as Rome 1500? is fallacious). See further on the archaeological value of this text, 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/Mansell, volume 42, p.591

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

[14] BENEDICTUS, Alexander

*Diaria de bello carolino.*

[Venice, Aldo Manuzio, after 27 April 1496]

Quarto, (68)ff., signed a-h<sup>8</sup> i<sup>4</sup> (i3 misbound before i2), unpaginated. In a modern brown morocco binding, by Sangorski & Sutcliffe. \$ 6500

First printing of a chronicle of the expedition of Charles VIII of France to Naples in 1494 and of his forced marches back through Italy the next year, pursued by the massed troops representing the League formed by the Venetian Senate, Lodovico Sforza of Milan, Maximilian I, Pope Alexander VI, and Ferdinand and Isabella of Spain. The author was eyewitness to many of the events he relates and provides rich detail recorded nowhere else. As physician sent by the Venetian Senate, he includes observations of particular importance to historians of medicine; in this regard, see the introduction and notes to the edition (with parallel English translation) by Dorothy M. Schullian (New York: Renaissance Society of America, 1967).

In common with several other Aldines, copies of this book exhibit a variety of stop-press corrections and manuscript emendations by the Aldine proofreaders. Of the characteristics identified by Curt Böhler, "Stop-press and manuscript corrections in the Aldine edition of Benedetti's *Diaria de bello carolino*," in PBSA 43(1949), pp.365-379, the present copy has the readings "golli" (folio a6 verso, line 5), "aeneae" (c7v, l.14), "statuerunt: miserutq" (d7v, l.18), "praedae" (d7v l.22), and "insigna" (g7r, l.15).

Böhler examined fifteen copies in the course of his analysis, but he does not mention - nor does it seem to be recorded elsewhere in the vast literature on the press - a remarkable feature of the present copy: the absence of the privilege granted by the Venetian Senate, which in all other copies is printed on the final leaf. One additional variant so far has been detected: the reading "Luentu" on folio d4 recto, line 23. This is corrected to "Euentu" in both British Library copies. (We are indebted to Dr. D.E. Rhodes for drawing this variant reading to our attention.)

A few manuscript alterations were obscured when the copy was washed, but most are visible without the assistance of an ultraviolet lamp, including those on folio b4 verso reproduced by Böhler and Schullian.

References: Goff A-389; IGI 1460; BMC V, 555; GW 863; Pellechet 454; Renouard p.260/9

Hole in margin of title and following leaf neatly restored; other minor defects, but generally in good condition.

[15] BIONDO, Flavio

[Roma instaurata. De origine et gestis Venetorum. Italia illustrata.]

Verona, Boninus de Boninus, 1481-1482

Folio, (152)ff., signed [\*]<sup>4</sup> a<sup>10</sup> b-f<sup>8</sup> g<sup>4</sup>, A-L<sup>8</sup> M<sup>6</sup> (blanks g4, M6 both present);

illuminated initial to the Proemium, large red and blue initials drawn for each book, numerous (two-line) initials, paragraph rubrication. In a 19th-century English green morocco binding. \$ 11,500

A collected edition of Biondo da Forli's topographical works, with which the text "*De gestis venetorum*" is printed for the first time (folios 44-58). The "*Roma instaurata*" and "*Italia illustrata*" had previously been published at Rome in separate editions, dated 1471 and 1474 respectively (Goff B-700, 701), however the present edition has become the one regularly cited by scholars.

In the "*Roma instaurata*", completed in 1446, Biondo surveyed in four books the remains of ancient Rome, beginning with the various gates, the Vatican region and its pagan and Christian monuments, then the obelisks, the Esquiline and Viminal, religious and administrative monuments, amphitheatres and circuses, correlating his first-hand observations of existing monuments and numismatic evidence with the relevant material in twenty-five ancient authors. He took measurements of every monument he observed and gave a brief history of each item from its origins to his own time. "No one before Biondo had attempted so comprehensively and thorough a survey of ancient Rome nor tried to explain so much nor did it so acutely ... Altogether, with the *Roma instaurata* it was now possible to have a reasonable idea of ancient Rome, not only from a topographical standpoint, but also as far as its growth and the function of its buildings were concerned" (R. Weiss, *The Renaissance Discovery of Classical Antiquity*, pp.69-70).

The "*Italia illustrata*", begun in 1448, was the author's attempt to furnish a similar account for the Italian peninsula. The text follows a geographically successive pattern, proceeding down the Tyrrhenian coast from Genoa to Naples and back up the Adriatic coast to the Veneto, stopping even at minor (Viareggio) or no longer extant (Luni) towns to give a brief history of each since antiquity and a survey of its current geographical site, government, buildings, and culture. Ancient and modern place names were equated, ruins described, and the men, ancient and modern, who had given fame to the various towns, were duly recorded. With this ingenious combination of geography, topography, political and cultural history, Biondo "inaugurated historical geography" (Weiss p.108).

The text "*De origine et gestis venetorum*" is a summary of Venetian history to 1291, dedicated to Francesco Foscari in 1454 as a sample of what Biondo might do if decently subsidized. Unfortunately, the doge was forced to resign three years later in the wake of a family scandal, and no contract was offered. Nevertheless, this "sample" is the first serious proposal for a humanist history of Venice and it had "the salutary effect of making some Venetians realize that a mere repetition of the same old myths, no matter how elegantly Latinized, would no longer stand up" before the new historical standards (E. Cochrane, *Historians and historiography in the Italian Renaissance*, 1981, pp.78-79).

This is one of four books printed at Venice by Boninus de Boninus of Ragusa, using types brought by him from Venice where he had operated a press between 1479 and February 1481. A variant printing of the preliminary quire, having an additional sheet with distichs by Hieronymus Broianicus and Paulus Ramnusius and a dedicatory epistle by J.A. Pantheus, is recorded by Pellechet 2425: the present copy conforms to the one in the British Library.

References: Goff B-702; IGI 1760; GW 4423; BMC VII, 951. Schudt, *Le Guide di Roma* (1930), 567 (as earliest edition described). See further on Biondo's methodology, D.M. Robathan, "*Flavio Biondo's Roma instaurata*," in *Medievalia et Humanistica*, new series, 1(1970), pp.203-216.

Pastedowns stamped in gilt with the cypher of an unidentified Knight of the Garter.  
- A few minor defects, initial and terminal leaves lightly spotted, but an unwashed and unpressed copy in unusually good state of preservation.

## [16] 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-M<sup>8</sup> (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, Nicolò 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 spelling 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; cf. 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 dated 1528 in colophon)

Occasional light marginal waterstain, but a well-preserved copy.

## [17] BONAVERI, Domenico Maria

Freggi dell' Architettura dedicati all' Ill.mo Sig.re Il Sig.re Sebastiano M.a Sighicelli da Domenico Bonaveri.

[No place, printer's name, or date; Bologna? circa 1670?]

Folio, suite of 26 engraved plates, comprising title (330x223mm platemark), leaf of engraved dedication (330x225mm), and 48 numbered plates (circa 330x85mm) printed on 24 leaves. Bound in contemporary calf-backed boards (back restored). \$ 1950

A rare suite of ornament by the Bolognese artist Domenico Maria Bonaveri (Bonavera), now best known for his scene designs, for engravings of Correggio's fresco paintings in Parma Cathedral, and for "Le Notomie di Titiano", a suite of plates derived from the woodcut illustration in Vesalius and published at Bologna in 1670 (cf. *Dizionario biografico degli italiani*, II, pp.646-647; *Incisioni da Tiziano* [exhibition catalogue by M.A. Chiari, Museo Correr, Venice 1982], nos.47-64).

The designs in the present book reproduce the decoration of the pilasters of the portico

of the church of S. Bartolomeo di Porta Ravegnana in Bologna, construction of which was begun in 1516 by Andrea Marchesi da Formagine, architect and wood-carver. The sandstone pilasters, chiefly ornamented by trophies and classical motifs, were the work of Formagine and others; they are now damaged and extensively restored. In 1645 Agostino Mitelli published at Bologna a work on the same pilasters and in his dedication Bonaveri pays tribute to Mitelli and belittles his own abilities as an engraver.

The suite is described and reproduced in the Pinacoteca Nazionale of Bologna's Catalogo Generale: Incisori Bolognesi ed Emiliani, Appendice (Bologna 1975), nos. 713-738. There is no copy of the suite in the published catalogues of the Berlin, Hamburg, and Vienna collections of ornament prints, nor do we find a copy in the British Library catalogue, or NUC/Mansell.

In very good state of preservation.

[18] BONSIGNORE, Stefano

Nelle solenne esequie per la sacra cesarea reale apostolica maestà di Leopoldo Secondo imperatore e re celebrate nella imperiale regia collegiata di S. Maria della Scala in S. Fedele. Orazione funebre recitata il giorno XXI. Marzo MDCCXCII.

Milan, "Nell Imperial Monistero di S. Ambrogio Maggiore", 1792

Folio, (18)ff., signed 1-6<sup>2</sup> (7)<sup>6</sup> including intermediate blank leaf, paginated 1-21 (15); plus engraved folding plate. Engraved vignette on title-page, head-piece and initial; the texts of five epigraphic inscriptions printed as full-page plates (versos blank) with-in type rules. Bound in contemporary decorative paper wrappers. \$ 1150

A volume commemorating the funeral service held at Milan for Leopold II (1747-1792), grand duke of Tuscany and Holy Roman emperor, on 19-21 March, 1792. An obscure painter elsewhere identified as "Bevagna" designed decorations for the facade of S. Fedele (watercolour in Raccolta Bertarelli, Milan). In the interior an impressive catafalque made of wood, gesso, and cloth, and ornamented by inscriptions, imprese, and emblems, was erected. This apparatus, depicted here on a large folding plate (740x480mm) engraved by Domenico Cagnoni, had been designed by Giuseppe Piermarini (1734-1808), royal architect and inspector general of public works in Lombardy, for the memorialservice conducted in 1780 in S. Fedele for Maria Theresa. Afterwards, the structure was put into storage in S. Simpliciano, being retrieved in 1790 for a memorial service for the Emperor Joseph II, and again for the present ceremonies two years later. Its re-adaptation in 1792 was undertaken by Marcellino Segre, one of the craftsmen employed by Piermarini in its construction.

The texts of memorial inscriptions by the church door and on the base of the castrum doloris are reproduced in letterpress at the end of Bonsignore's oration.

See further on the festivity, A. Doria, "Gli apparati funebri per le Reali Esequie di Maria Teresa in Milano," in *Arte Lombarda*, n.s. 58/59 (1981), pp.100-109; and, Giuseppe Piermarini e il suo tempo [exhibition catalogue, Palazzo Trinici, Foligno] (Milan 1983), p.181, transcribing from the Archivio di Stato, Milano, Potenze Sovrane, Cart.101, a "Nota operazioni e spese del pittore Bevagna per l'apparato funebre di Leopoldo II" (24 March 1792).

References: Cicognara 1533; the plate is reproduced by W. Oechslin & A. Buschow, *Festarchitektur* (Stuttgart 1984), pl.121; two copies reported to the National Union Catalog/Mansell, volume 66, p.228 (Indiana University and New York Public Library)

In pristine state of preservation.

## [19] BORGHINI, Raffaello

Il Riposo ... in cui della pittura, e della scultura si fa uella, de piu illustri pittori, e scultori, e delle piu famose opere loro si fa mentione; e le cose principali appartenenti a dette arti s'insegnano.

Florence, Giorgio Marescotti, 1584

Octavo, (348)ff., signed \*<sup>8</sup> \*\*<sup>8</sup> \*\*\*<sup>8</sup> A-Z<sup>8</sup> Aa-Rr<sup>8</sup> Ss<sup>4</sup>, paginated (48) 1-648; full-page woodcut on folio \*2 verso, the printer's device on the title-page (different cutting of Vagnetti #73). In an 18th-century Italian vellum binding. \$ 1350

First edition of Borghini's biographies of the later Florentine Mannerists, compiled "not only for artists but also for those who, without actually painting themselves, yet want to be in a position to judge works of art. No writer of a full-dress treatise on painting before Borghini had set out with this intention" (Blunt, *Artistic Theory in Italy*, p.101).

The work is cast in the form of a dialogue between four Florentine gentlemen: Ridolfo Sirigatti (nephew of the painter Ridolfo Ghirlandajo), Bernardo Vecchiotti, Baccio Valori, and Girolamo Michelozzi, supposedly assembled on a May evening in 1583 at the Villa Riposo outside Florence, where Vecchiotti kept his art collection. For an identification of some paintings referred to in the dialogue, see Lewis Einstein, "Conversations at Villa Riposo," in *Gazette des Beaux Arts*, series VI, 58(1961), pp.6-20.

References: Cicognara 2217; Fossati Bellani 4217; National Union Catalog/Mansell, volume 67, p.192

Old library stamp on the title and accession number on last page. - The woodcut trimmed by the binder, as usual; occasional spotting and staining.

## [20] BOTTARI, Giovanni Gaetano

Raccolta di lettere sulla pittura, scultura ed architettura scritte da piu celebre personaggi dei secoli XV, XVI, e XVII. Pubblicata da M. Gio. Bottari e continuata fino ai nostri giorni da Stefano Ticozzi.

Milan, Giovanni Strozzi, 1822-1825

Eight volumes, octavo, paginated I: 1-14 (2), 1-580, plus portrait of Bottari engraved by Rados; II: (4) 1-537 (3), including leaf of publishers' advertisements; III: (4) 1-574 (2); IV: 1-579 (1); V: 1-525 (3), including publishers' advertisements; VI: 1-427 (1); VII: 1-564 (4), including publishers' advertisements; VIII: (4) 1-475 (1). Uniformly bound in contemporary English half-calf. \$ 475

Revised edition of Bottari's collection of letters by Italian artists, previously published at Rome, 1754-1773. The original edition offered 1042 letters in seven volumes; the present one, edited by Stefano Ticozzi (1762-1836), adds 291 letters: forty-nine letters in an appendix to volume I, seven letters in volume V, eleven letters in volume VI, forty-two (misnumbered 62) letters in volume VII, and an entirely new eighth volume comprising 192 letters. Some sources of these newly published letters are indicated by the publisher in a note at the end of the last volume.

References: Fossati Bellani 4219; Schlosser-Magnino, *La Letteratura artistica* (1964), p.508

Exlibris of William West Jones; ownership inscription of H.B. Bevan, dated 1852. - In very good state of preservation.

[21] BRUNUS ARETINUS, Leonardus

De studiis et litteris ad ... Baptistam de Malatestis.

[Cologne, Printer of Dictys, circa 1470]

Quarto, (12)ff., signed (a-b)<sup>6</sup>; contemporary rubrication.

Bound with

PIUS II (formerly Aeneas Sylvius Piccolomini)

Epistola de fortuna ad dominum Procopium militem.

[Cologne, Printer of Dictys, circa 1470]

Quarto, (9) of 10ff., wanting initial blank, signed (a)<sup>10</sup>; contemporary rubrication.

Bound with

PIUS II (formerly Aeneas Sylvius Piccolomini)

Epistola laudans poeticam eamque scientie juris preferens [and: De differentia inter scientiam et prudentiam et de poetis. Epistola de laude litterarum. Epistola cur libri cumulentur].

[Cologne, Printer of Dictys, circa 1470]

Quarto, (16)ff., signed (a-b)<sup>8</sup>; contemporary rubrication.

The three books together in a red morocco binding (circa 1920). \$ 19,500

First edition of "De studiis et litteris", the earliest humanist tract upon the education of women, composed by Bruni circa 1422-1429 for Baptista di Montefeltro (1384-1447), the wife of Galeazzo Malatesta.

The programme prescribed by Bruni concentrates on history, oratory, poetry, religion and morals, the latter not only as presented in sacred literature, but also in Greek and Roman philosophy. Rhetoric is excluded because it is wholly inappropriate for a woman to study delivery, the proper place to throw out an arm or vigorously raise the voice, or any part of the craft of public address in debates or court trials or controversies of any sort, which belong to men. Arithmetic, geometry and astronomy are not recommended either, as Bruni does not believe they will repay a woman the effort to master them. The author explains in considerable detail the advantages a woman may gain from these studies. "He is the more explicit not only because he is supporting the appropriateness of women's undertaking serious accomplishment in these fields, but because he is defending classical learning itself from those who were still trying to suppress it as dangerous doctrine against the Christian faith. The result is the finest interpretation to be found that views the capacities and needs of women" (Ruth Kelso, *Doctrine for the Lady of the Renaissance*, Urbana 1956, pp.70-71).

For further discussion of the text, see E. Garin, *L'Educazione umanistica in Italia* (1953), pp.29-38; and W.H. Woodward, *Vittorino da Feltre and other Humanist Educators* (re-printed New York 1970), providing an English translation of the tract pp.123-129. A critical edition is given in Bruni's *Humanistisch-philosophische Schriften*, edited by Hans Baron (Wiesbaden 1969), pp.5-19, 169-170.

References: Goff B-1257 (Huntington & Rosenbach Foundation Library only); Voullième, *Der Buchdruck Kölns*, 290; Hain 1571; GW 5621; no copy in British Library

II: Original edition of the "Somnium Fortuna", in which Enea Silvio Piccolomini relates his dream story of a visit to the Garden of Fortune in a letter (dated 26 June, 1444) to his friend Procop of Rabenstein (1420-1472), a colleague in the imperial chancellery in Vienna. Socrates, Alexander, and Ptolemy are among the persons, ancient and modern, who are introduced to illustrate the narrative.

The letter subsequently was printed at the same press, occupying eight leaves instead of nine (Hain 192). A critical edition is given by R. Wolkan, *Der Briefwechsel des Eneas Silvius Piccolomini* (Fontes Rerum Austriacarum, 61), Vienna 1909, pp.343-353.

References: Goff P-704 (Philadelphia Free Library & Yale only); Voullième 958; Hain \*187; BMC I, p.211

III: First editions of these four letters. The "Epistola laudans poeticam" (folios 1r-4v), a vindication of poetry against the arrogant attitudes of some lawyers, is addressed to Wilhelm von Stein, and dated by the author at Vienna, 1 June, 1444. The "Epistola Cur libri cumulentur" (folios 15r-16v), is addressed to Johann von Lupfen, and dated 9 April, 1444, at Wien-Neustadt. The two other compositions are undated, but probably belong also to the 1440s; cf. Wolkan pp.310-312, 326-331. None of these letters has been critically examined by a modern scholar; we have no precise idea of the differences between editions, and no evidence concerning the possible sources used for them.

References: Goff P-723 (Huntington, Library of Congress & Yale); Voullième 964; Copinger 81; BMC I, p.211

The volume formerly was in the collection of Giuseppe Martini (exlibris engraved in 1931); it is described in the *Catalogo della libreria di Giuseppe Martini compilato dal possessore: Parte prima, Incunaboli* (Milan 1934), 95, 283-284. The volume appeared in the Martini sale, Lucerne, 27-29 August 1934, as lot 145.

Light staining of inside margins, but otherwise in very good state of preservation, being attractively rubricated and neither washed nor pressed.

[22] BRUTO, Giovanni Michele

*Florentinae historiae libri octo priores.*

Lyon, Jacques Faure for the Heirs of Jacques Giunta, 1562

Quarto, (264)ff., signed A-B<sup>8</sup> a-z<sup>8</sup> aa-hh<sup>8</sup>, paginated (32) 1-463 (33); printer's device on title-page. In a contemporary vellum binding. \$ 700

First edition of Bruto's History of Florence, a work inspired by Donato Giannotti and other anti-Medicean exiles among the Florentine colony in Lyon. Deciding that all previous histories of Florence consisted of little more than praise of the Medici, Bruto (1517-1592) set out to rewrite them from the beginning, with the intention of exalting Guicciardini's oligarchical constitution, and the last of its great representatives, Nicolo Capponi (he dedicates the book to Pier Capponi). Unfortunately, Bruto's research was restricted largely to the works of his predecessors; and instead of rejecting their theses, he ended up confirming them. Nevertheless, his chief villain, "Cosimo I, wasted his time and money in trying to buy up and destroy all the available copies" (E. Cochrane, *Historians and historiography in the Italian Renaissance*, 1981, pp.352-354).



See further M. Battistini, "Jean Michel Bruto, humaniste, historiographe, pedagogue au XVIe siecle," in *De Gulden Passer* 32(1954), pp.29-153, especially pp.44-46.

References: BM, STC of French Books, p.84; Adams B-2974; Moreni, *Bibliografia storico-ragionata della toscana* (1805), I, 180-181; Baudrier, *Bibliographie Lyonnaise*, VI, p.308

Old Italian ownership stamp in margin of title-page. - A few leaves slightly browned, otherwise in very good state of preservation.

[23]      BUCCI, Domenico

Quaesita IIII. Medicinalia, iuxta Hippocratis, & Galeni mentem examinata.

Venice, Giovanni Griffio, 1554

Octavo, (40)ff., signed a-k<sup>4</sup>, foliated 1-40; printer's woodcut device on the title, woodcut initials from two alphabets. In a later Italian cartonnage binding.      \$ 500

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

The sheets of this first edition were issued by Griffio in 1551 and 1554, the only difference between the issues being the alteration of MDCLI to MDCLIIII by hand-stamping the title-page. The book was reprinted at Paris in 1555, and at Lyons in 1555, 1557, and 1584; an edition of Turin 1551 cited by G. Bonino, *Biografia medica piemontese* (1824), I, pp.187-90, may be a ghost, a confusion of the very similar devices employed by Griffio and the printer Giovanni Domenico Tarino of Turin (no copy located by Bersano Begey, *Le Cinquecentine Piemontese*: Torino, 1961, #140).

References: Durling 770; Carbonelli, *Bibliographia Medica Typographia Pedemontana* (1914), #84 (this copy, title reproduced); Wellcome 1143 (issue dated 1551)

Engraved exlibris of Francesco Bubani and another of D.I.O. Carbonelli; ink ownership stamp of Giovanni Carbonelli on the last page. - In good state of preservation.

[24]      CIANCIARELLI, Francesco

Notizie storiche del celebre anatomico e chirurgo Andrea Massimini romano.

Rome, "Stamperia Giunchiana", 1792

Octavo, (44)ff., signed \*<sup>8</sup> A-C<sup>8</sup> D<sup>12</sup>, paginated 1-14 (2), 1-72; plus engraved portrait of Massimini. In a contemporary Italian half-calf binding.      \$ 550

A biographical notice of the papal physician, Andrea Massimini (1727-1792), including (pp.53-72) the text of his previously unpublished lecture on nutrition, delivered on

being made master of anatomy of the Arcispedale di Santa Maria della Consolazione, Rome. Both Massimini's career and writings are discussed, with particular attention (pp.23-32) to G.M. Lancisi's discovery of the unpublished plates for Bartolomeo Eustachi's anatomical text, their publication in 1714, reprints and copies, and Massimini's notes to the "Romanae archetypae tabulae anatomicae" (Rome 1783). The author, Francesco Cianciarelli, was a surgeon in the hospital of Madonna di Loreto de' Fornari Italiani, Rome.

References: Blake, STC of Eighteenth Century Books in the National Library of Medicine (1979), p.89; Wellcome Historical Medical library, Catalogue of Printed Books 1641-1850 (1966), p.348

In very good state of preservation.

[25] COLOMBO, Realdo

De re anatomica libri XV.

Paris, Gilles Gilles, 1562

Octavo, (252)ff., signed a<sup>4</sup> A-Z<sup>8</sup> Aa-Gg<sup>8</sup> Hh<sup>4</sup> Ii<sup>4</sup>, paginated (8) 1-495 (1); the printer's device (Renouard, Les Marques parisiennes, #364, reproduced from this book) on the title. In a contemporary Italian flexible vellum binding, back reinforced at an early date.  
\$ 3200

Second printing of the author's only work, in which he introduced a description of the 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 #189). On Colombo's observations of the movements of the heart "in vivo", see further G. Whitteridge, Harvey and the Circulation of the Blood (1971), pp.70-72; and W. Pagel, Harvey's biological ideas (1967), pp.216-218.

Realdo Colombo (ca.1515-1559) was Vesalius' 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' "Fabrica": see L. Steinberg, "Michelangelo and the doctors," in Bulletin of The History of Medicine 56(1982), pp.543-553. Colombo died as his "De re anatomica" was being published in 1559 at Venice by the Nicolo Bevilacqua-Vincenzo Valgrisi partnership.

References: Durling 993 (another issue by Jean Foucher, evidently having different preliminaries); Adams C-2403; no copy in Wellcome Historical Medical Library, or the British Library.

In excellent state of preservation.

[26] DAVANZATI, Bartolomeo

Novella di Matteo e del Grasso Legnaiuolo.

[Florence, Francesco di Dino, circa 1485]

Quarto, (24) of 32ff., signed a-c<sup>8</sup> (last gathering d<sup>8</sup> lacking). In an 18th century Italian cartonnage binding.  
\$ 4800

An extremely rare metrical version of the widely diffused tale of "Grasso legnaiuolo" or "Fat Carpenter", a juvenile work of the author, who probably was the son of the poet Mariotto Davanzati, and born in 1460. It was not reprinted and of this edition only our copy and another (Biblioteca nazionale, Florence) are known to survive.

The protagonist of the story is a certain Manetto Amanatrini, a carver in ebony, working in the Piazza San Giovanni in Florence, called Grasso on account of his weight. In 1409 this simpleton allowed himself to be persuaded by Filippo Brunelleschi, Donatello, and other artist friends, that he had changed identities with his colleague Matteo; he is imprisoned for debt as Matteo, and various other adventures befall him. The story is related to the authentic rivalry between Brunelleschi and other Florentine artists and to the moonshiny Platonism in which they were then dabbling.

Several verse and prose versions of the tale survive, but only Davanzati's passed into print in the fifteenth century. A prose version is found as an addition to the Giunta edition of Boccaccio 1516, reprinted in the Aldine Boccaccio 1522, and again in the Giunta "Novelle antiche" of 1572. Another prose version, ascribed to the controversial and pugnacious architect Antonio di Manetti Ciaccheri, was not printed until the nineteenth century; see Howard Saalman, editor, *The Life of Brunelleschi* by Antonio di Tuccio Manetti (University Park 1970), pp.62, 129, etc.; and Domenico De Robertis, editor, *Vita di Filippo Brunelleschi preceduta da La Novella del Grasso* (Milan 1976). A metrical version by Bernardo Giambullari remained unpublished until 1955.

Davanzati's verses are believed to be based on the prose version known as the Vulgata (Magliabechi Ms II, iv, 128); for the versions of the text and their relationship, see now André Rochon, "Une date importante dans l'histoire de la beffa: la Nouvelle du Grasso legnaiuolo," in *Formes et Significations de la "beffa" dans la littérature italienne de la Renaissance*, edited by A. Rochon (Paris, Université de la Sorbonne Nouvelle, 1975). A notice of Davanzati by P. Procaccioli has now appeared in the *Dizionario biografico degli italiani* XXXIII (1988), pp.96-97.

The other known copy formerly belonged to G.B. Faggiuoli (1660-1742), passing into the Palatina where it was seen by Gamba, *Serie dei Testi di Lingua* (1839), p.210 ("assai raro libricciuolo"), who made an erroneous collation. The copy recently featured in the exhibition, *Filippo Brunelleschi: l'uomo e l'artista: mostra documentaria*, edited by Paolo Benigni (Florence, Archivio di Stato, 1977), p.102, #157. Through the courteous agency of Dr. D.E. Rhodes, the missing last gathering of our copy is supplied in facsimile reproduction from the Florence copy.

References: IGI 3378; GW 8159; Reichling 1192; Rhodes, *Gli annali tipografici fiorentini del XV secolo* (Florence, L.S. Olschki, 1988), #258

Paper foxed, a few early ink stains and other minor defects in addition to the imperfection of text described above.

[27] DE DOMINICI, Bernardo

Vite dei pittori scultori ed architetti napoletani.

Naples, "Tipografia Trani", 1840-1846

Four volumes, octavo, paginated I: 1-9 (3), 1-384; II: 1-412 (2); III: 1-588 (2); IV: 1-664. Uniformly bound in modern boards, the publishers' printed wrapper (front cover) being preserved. \$ 1200

Reference: Fossati Bellani 3772. - In good state of preservation.

## [28] DOINO, Cattarino

Ritratti de Ser.mi Principi d'Este Sig.ri di Ferrara. Con l'aggiunta de loro fatti piu memorabili ridotti in sommario dal S.r Antonio Cariola. Dedicati al Ser.mo Alfonso IV Principe di Modona.

Ferrara, Francesco Suzzi for Cattarino Doino, 1641

Quarto, (14)ff. letterpress, signed (A)<sup>2</sup> B-D<sup>4</sup>, unpaginated; plus etched title and 13 plates (180x135mm). In a 19th-century English polished calf binding. \$ 2250

A series of thirteen etchings, each depicting two members of the ruling house of Ferrara, the Este family, accompanied by printed lives of the Este princes by Antonio Cariola.

Doino's portraits were derived from frescoes in bronze chiaroscuro painted on the walls of the courtyard of the castello at Ferrara by Bartolomeo and Girolamo Faccini, in 1577, and representing altogether two hundred members of the Este family in one hundred pairs of figures. "That these engravings are related to the frescoes at Ferrara is proven by the fact that the first print portraying Almerico and Tebaldo, the first and second marquises of Ferrara, resembles very closely the faded remains of the lower right panel still extant on the Castle" (David Coffin). Two additional frescoes showing four noble Estes also survive, and approximately sixty-five portraits are recorded in studies made for a genealogical scroll by the ducal antiquarian, Pirro Ligorio. Significantly, Doino's etchings include twelve portraits which are no longer known by the original frescoes or by Ligorio's drawings. His book is therefore an important witness to this lost decorative programme, one of the most important to be executed at Ferrara in the Renaissance.

Despite the preface signed by Cattarino Doino in which he refers to the illustrations as "miei intagli" these prints are generally attributed to the Ferrarese painter and engraver Giuseppe Caletti; cf. *The Illustrated Bartsch*, volume 44, pp.351-363. The prints also were issued without text (suite in *Bibliothèque nationale*, Paris).

See further, David Coffin, "Pirro Ligorio and the decoration of the late sixteenth century at Ferrara," in *Art Bulletin* 37(1955), especially pp.167-170; and L. Lodi, "Immagini della genealogia estense," in *L'Impresa di Alfonso II: Saggi e documenti sulla produzione artistica a Ferrara nel secondo cinquecento*, edited by J. Bentini (Bologna 1987), pp. 151-162, with reproduction at p.160. For Ligorio's drawings, see especially J.A. Gere & P. Pouncey's catalogue of the British Museum's *Italian Drawings: Artists working at Rome* (1983), pp.119-120.

References: Cicognara 2021; British Library, *Catalogue of Seventeenth Century Italian Books* (1986), p.305; *Baroque Portraiture in Italy: Works from North American Collections* (exhibition catalogue, John & Mable Ringling Museum of Art, 1985), #21, exhibiting the New York Public Library copy (that and the Princeton copy are the only copies located by NUC/Mansell, volume 146, p.107)

Exlibris of Thomas Hodgkin of Newcastle on Tyne. - Two plates lightly stained.

## [29] DU BOIS, Jacques

Ordo et ordinis ratio in legendis Hippocratis et Galeni libri, per Jacobum Sylvium Medicum.

Paris, Chrestien Wechel, 1541

Folio, (12)ff., signed a-b<sup>6</sup>, paginated 1-23 (1); printer's device on title and last page.

Bound with

DU BOIS, Jacques

Methodus sex librorum Galeni In differentiis & causis morborum & symptomatum in tabellas sex ordine suo coniecta Paulo Fusius, ne brevitatis obscura lectorem remoretur & fallat.

Paris, Jacques Gazeau, 1548

Folio, (70)ff., signed a<sup>4</sup> A-L<sup>6</sup> (blank L6), paginated (8) 1-130 (2); printer's device on the title-page.

Bound with

GALENUS, Claudius

De differentiis febrium libri duo, Laurentio Laurentiano ... interprete accurate per Simonem Thomam recogniti, & ex fide Graeci exemplaris pene alii facti.

Paris, Chrestien Wechel, 1543

Folio, (34)ff., signed A-E<sup>6</sup> F<sup>4</sup>, paginated 1-58 (10); printer's device on the title and last page.

Bound with

GALENUS, Claudius

Introductio in pulsus ad teuthram, Martino Gregorio interprete. Eiusdem de pulsum usu, Thoma Linacro interprete.

Paris, Chrestien Wechel, 1541

Folio, (16)ff., signed a-b<sup>6</sup> c<sup>4</sup>, paginated 1-31 (1); printer's device on the title and last page.

Bound with

GALENUS, Claudius

De affectorum locorum notitia libri sex, Guilielmo Copo ... interprete.

Paris, Chrestien Wechel, 1543

Folio, (104)ff., signed a-q<sup>6</sup> r<sup>8</sup>, paginated 1-192 (10); printer's device on title-page.

Bound with

GALENUS, Claudius

De crisibus libri tres, Nicolao Leonicensi interprete [ed. by J. Hollerius].

Paris, Chrestien Wechel, 1542

Folio, (48)ff., signed a-h<sup>6</sup>, paginated 1-93 (3); printer's device on title and last page.

The six works together in a contemporary French binding of reversed deerskin. \$ 3250

A "Sammelband" containing six uncommon mid-sixteenth century medical textbooks, extensively annotated by several contemporary owners with cross-references to other books in the volume, changes in the translation, and remarks on content. The ownership inscriptions are of a man from Montbazou who became engaged in 1553; a Claude de La Roue and a Louis Dugart (the two later owners only wrote their names in the volume). Even though the annotation is not strikingly original and the volume can not be linked to a celebrated medical man of the time, it still is of considerable interest as an indication of what concerned 16th-century physicians, for the combination and bibliographical interest of the imprints.

Five of the books are products of the press of Chrestien Wechel and the other, while bearing the imprint of Jacques Gazeau, is also known with the address "Ex Officina Christiani Wecheli", so it seems the edition was shared by the two publishers. Wechel, a native of Herentals, near Antwerp, had established himself as a bookseller in Paris in 1526. His catalogue of 1544 includes 52 medical works, of which 24 were editions of Galen, placing him ahead of De Colines and Estienne in the forefront of medical publishers. Most of Wechel's medical imprints are university textbooks and survive in very few copies: none of those present in our volume is recorded in the "Bibliographie des Impressions" appended to H. Elie, "Chretien Wechel, imprimeur a Paris," in Gutenberg Jahrbuch 1954, pp.181-197; none is in the British Library. Three of these imprints are not in Durling's and Krivatsky's catalogues of the National Library of Medicine, while four do not figure in the printed catalogue of the Wellcome Library.

I: Second edition of Jacques Du Bois's treatise on medical education, dedicated to Lyset, President of the Parliament of Paris, and previously printed by Wechel in 1539. Du Bois (1478-1555), originally a professor of Latin and Greek, turned to medicine only late in life (M.D. 1529) and quickly established a reputation as one of the leading medical humanists in France. From 1531 he taught medicine at Paris, where he had Andreas Vesalius as a student.

In this book Du Bois gives a good account of a medical curriculum based on Galen and Hippocrates, though he mentions many of his contemporaries. He laments in his preface the poor education of contemporary physicians; they have no knowledge of medicine, he says, only degrees. He voices his dislike of illustration as being inadequate and emphasizes the importance of the student repeatedly handling the parts of the body as well as seeing them (cf. C.E. Kellett, "Sylvius and the reform of anatomy," in Medical History 5(1961), p.114).

References: Durling 1277; this edition not in Wellcome Historical Medical Library, Adams, British Library, or Bibliotheque Nationale (Paris) catalogues; only the National Library of Medicine copy reported to NUC/Mansell (volume 149, p.655)

II: Revised edition of the "Methodus Sex", six charts aimed at persons trained in medicine at a low level which show exactly the signs and symptoms of disease and their causes, related to the doctrine of the four elements, the humours, and distempers. It was originally published by Simon De Colines in 1535 as wall charts (only one set apparently survives) and was reprinted by Wechel in 1539, in folio, with each table re-arranged so that it fits on four or five pages.

References: cf. Durling 1266 (issue with Wechel imprint); Wellcome 6153; NUC/Mansell, volume 149, p.654 (NLM and New York Academy of Medicine only); not in British Library

III: Galen's "On the different types of fever" had been a "set text" of the Alexandrian physicians of late antiquity, commented upon in the Studium of Bologna from the end of the 13th century, and was still being used as a set book in most of the medical faculties of Europe. The Renaissance seized upon it eagerly, and even before the first Aldine edition of the Greek text appeared in 1525, it had been translated anew into

Latin by two of the most distinguished of humanist physicians, Lorenzo Lorenzano and Nicolo Leonicensio. This is a re-edition by Simon Thomas of Leonicensio's translation, previously published in 1539, reprinted in 1547.

References: Durling, "A Chronological Census of Renaissance editions of Galen," in JWC I 24(1961), p.264, locating two copies in Parisian libraries - no others traced in the library catalogues at our disposal

IV: A reprint of the Wechel edition of 1537, combining the translations of Martin Gregoire and Thomas Linacre of Galen's treatises on diagnosis by the pulse and the role of the arteries.

References: Durling, in JWC I, p.263, locating four copies in French libraries - no others traced in the catalogues at our disposal

V: The first of Wechel's editions of Wilhelm Kopp's influential translation of Galen's most important work on pathology, the "De locis affectis" (first published Paris 1513).

References: Durling, in JWC I, p.264 (Paris, BN); the only other copy traced is at the University of Kansas (NUC/Mansell, volume 189, p.261)

VI: First printing of Jacques Houllier's re-edition of the translation of "De crisis" made by Nicolo Leonicensio and apparently first published in 1514. Houllier (1510-1562) graduated M.D. in 1536. In 1543 he revised Guenther von Andernach's translation of Galen's "De remediis paratu facilibus" for the Wechel-Gazeau partnership.

References: Durling 1868; Wellcome 2569; Durling, in JWC I, p.263 (adding a copy in Troyes); no copy in British Library, or Adams; only the NLM copy reported to NUC/Mansell (volume 189, p.263)

Waterstain in some margins, first and terminal leaves in the volume slightly frayed along the fore-edge, but generally in very good unsophisticated state of preservation. Binding rubbed, edges and corners worn.

[30] DUPUIS, Guillaume

De medicamentorum quomodocunque purgantium facultatibus, nusquam antea neque dictis, neque per ordinem digestis libri duo.

Lyon, Mace Bonhomme, 1552

Quarto, (94)ff., signed a<sup>4</sup> A-Y<sup>4</sup> Z<sup>2</sup>, paginated (8) 1-179 (1); woodcut vignette of Hippocrates and Galen on the title, criblé and historiated initials from several alphabets, woodcut strip ornaments. In a contemporary flexible vellum binding. \$ 850

First edition of this treatise on medicaments by a physician from Blagny-sur-Ternoise, who became a professor and citizen of Grenoble. In 1537 he had published at Lyon a refutation of the views on simples held by Leonhart Fuchs and Giovanni Manardi, answered by Fuchs in 1540 (Stübler 15).

The book was reprinted in 1553 under the same title and in 1554 as "De occultis pharmacorum purgantium facultatibus"; see Thorndike, V, p.450.

References: Baudrier, Bibliographie Lyonnaise, X, pp.223-224; BM, STC of French Books, p. 145; Wellcome 5300; no copy of this edition in National library of Medicine (cf. Krivatsky #62 for a mutilated copy of 1553 second edition), only the New York

Academy of Medicine copy located by NUC/Mansell (volume 152, p.427)

Ownership inscription on title of the physician and author Leonardo Botallo of Asti, born 1530 (G. Bonino, *Biografia Medica Piemontese*, I, p.270); stamp of an unidentified 17th-century Italian private library in margin of title. - Very good copy.

[31] GALENUS, Claudius

De ossibus. Ferdinando Balamio Siculo interprete.

Paris, Chrestien Wechel, 1535

Quarto, (24)ff., signed A-E<sup>4</sup>, paginated 1-45 (3); printer's device on title & last page.

Bound with

TAGAULT, Jean

Commentariorum ... de purgantibus medicamentis simplicibus, Libri II.  
In gratiam Pharmacopoeiae candidatorum, nuper in lucem editi.

Paris, Jean Loys de Thielt for Galliot I Du Pré, 1537

Quarto, (108)ff., signed A<sup>4</sup> A-Z<sup>4</sup> AA-CC<sup>4</sup>, foliated (4) 1-101 (3); Dupré's woodcut "galée" device on last page, crible initials.

Bound with

(GALENUS, Claudius)

De pulsibus libellus passim ex Galeno collectus, & veluti in formulam redactus, in commoditatem rei medicae candidatorum. Recens natus & editus.

Paris, Chrestien Wechel, 1537

Quarto, (38)ff., signed A-H<sup>4</sup> I<sup>6</sup>, paginated 1-73 (3); printer's device on title & last page.

Bound with

GALENUS, Claudius

De marcore libellus, Hermannno Cruserio Campensi interprete.

Paris, Chrestien Wechel, 1533

Quarto, (20)ff., signed A-E<sup>4</sup>, paginated 1-37 (3); printer's device on title & last page.

The four books together in a contemporary French binding of reversed deerskin. \$ 4250

A "Sammelband" in excellent original state of preservation, containing four rare medical textbooks dating from the period in which Paris was the centre of the industry of editing and translating the classics of Greek medicine, especially Galen, and of Vesalius's residence at the medical college.

Two books in the volume are extensively annotated by several contemporary hands with observations and other notes on content (probably as the result of hearing others lecture)



and changes to the translation (probably with reference to someone else's translation or commentary). There are two ownership inscriptions: one of a Philippe Bienvenu (?), the other a Michaud de la Roche; neither name appears in any accessible list of physicians, both men evidently becoming provincial doctors.

I. Second edition of a translation of Galen's "On the bones" by Ferdinando Balamio (died ca.1552), undertaken at the request of Clement VII, and dedicated to Pope Paul III. The first edition, published earlier in the year at Rome, by Antonio Blado, featured three full-page woodcuts. In his address to the reader (folio E3v), the printer Chrestien Wechel explains the omission of illustrations in his own edition, announcing that he planned to publish separately some large anatomical figures as a supplement to "De ossibus": this must be the "Osteotome" (1536), believed to have been illustrated by Jean Jollat, of which no copy seems to have survived. Wechel's "Ad lectorem" is given in English translation by C. Singer, "A note on the earliest printed anatomical figures," in ABA Annual 1952, pp.10-11.

It is extremely probable that this was one of Vesalius's textbooks, for when he reached Italy in 1537, Vesalius at once sought out Balamio and tried to obtain the Greek manuscript on which Balamio had founded his translation; cf. O'Malley, Vesalius, pp.89-90.

References: Durling 1910; Durling, "Chronological Census of Renaissance Editions and Translations of Galen," in JWCI 24(1961), p.258; only the Yale/Cushing copy (ex-Weil catalogue 28, #127) reported to NUC/Mansell (volume 189, p.268); no copy in Wellcome, British Library catalogue, or Adams

II: First edition of a commentary on Mesuë's "De simplicibus", by Jean Tagault, Dean of the Paris medical school (died 1545), well-known as a surgeon and as being one of the few Paris professors performing dissections.

References: Wellcome 6202; no copy in Durling or Krivatsky, Adams, BLC or NUC/Mansell

III: First edition of a digest of Galen's writings on the pulse and heartbeat. It was reprinted by Wechel in 1538 (copy in Bibliothèque Nationale, Paris) and later at Zurich in 1555 as "authore nostri seculi incerto".

References: BM, STC of French Books, p.193; no copy in printed catalogue of the Bibliothèque Nationale, Paris (cf. volume 56, column 787, for 1538 edition), Durling or Krivatsky, Wellcome, Adams, or NUC/Mansell

IV: First edition of this translation of Galen's "De marasmo", dedicated to Jacques Colin, bishop of St.-Ambroise in Bourges by the translator, Herman Cruser. It has never been reprinted.

References: Wellcome 2591; Durling, "Chronological Census of Renaissance Editions and Translations of Galen," in JWCI 24 (1961), p.258; G. Bers, Die Schriften des niederländischen Humanisten Dr. Hermann Cruser (Nieuwkoop 1971), p.12, #5; no copy in Durling or Krivatsky, British Library catalogue, Adams, or NUC/Mansell

Binding abraded and backstrip worn in two compartments, nonetheless a very attractive copy in good, entirely unsophisticated condition.

[32] GALLARATI, Giuseppe

Diatriba medico-sceptica de alcali, & acido.

Bologna, Giacomo Monti, 1688

Duodecimo, (42)ff., signed A-C<sup>12</sup> D<sup>6</sup>, paginated 1-81 (3); printer's woodcut ornament on title-page, head-piece and initial. In a contemporary Italian vellum binding. \$ 550

A rare treatise by a physician of Novarra (died 1694) on the acid-alkali theory of Francois Dubois (Sylvius), that disease is caused by "acridity" produced by an acid or alkali, which could be removed by neutralisation by a substance of the opposite class. Pages 47-80, headed "Epimetrum de Febrium Essentia," are a reply to the explanation of febrile heat in G.A. Borelli's "De motu animalium" (Rome 1681), prop.224. A second edition was printed at Bologna in 1694.

References: Neu, Chemical Medical and Pharmaceutical Books (in University of Wisconsin Libraries), #1556; a copy in National Library of Medicine recorded also by NUC/Mansell; no copy in Wellcome Library, British Library, Michel's Répertoire des ouvrages imprimés en langue italienne au XVIIe conservés dans les bibliothèques de France, IV (1972), Duveen, Ferguson, etc.

In very good state of preservation.

[33] (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 A<sup>8</sup>, paginated 1-16, plus large folding plate (185x1210mm) and 13 numbered double-page engravings (circa 185x245mm). In the publisher's yellow printed paper boards (preserved in a morocco-backed 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 estate in the Veluwe. The property had been purchased by the Stadholder in 1684 and in 1685-1687 his architect, Jacob Roman, built the villa. The gardens were designed by Roman with Daniel Marot contributing the detailing of two "parterres de broderie" and two "parterres a l'angloise" and De Hooghe designing statuary for fountains at the intersections of the garden paths. From 1689, William Bentinck, Earl of Portland, was Supervisor of the royal Gardens, and Claude Desgotz, Le Notre's nephew, was directly in charge.

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 statues; or between 1702-1706, after the death of William, when the gardens had become a mecca for visitors from all over Europe. In their previous issue, the prints are inscribed on the plate with the name and address of the Amsterdam printseller Peter Persoy, who published other prints by De Hooghe in 1688 and 1694; see further: The Anglo-Dutch Garden in the Age of William and Mary (exhibition catalogue, Het Loo & London, 1988), pp.146-150; and John Landwehr, Romeyn de Hooghe the etcher (1973), p.340ff.

References: J. Landwehr, Romeyn de Hooghe as Book Illustrator (1970), #109; Nijhoff & Van Hattum, Bibliographie van Noord-Nederlandsche Plaatsbeschrijvingen (1953), #26; Hollstein, Dutch and Flemish Etchings Engravings Woodcuts, IX, p.127, nos.308-321; W.H. Wilson, The Art of Romeyn de Hooghe (PhD thesis, Harvard University 1974), pp.321-322; Bienfait, Oude Hollandse Tuinen (1943), p.90ff.

Two versions of an unidentified exlibris (initials IG-? and motto: Dominus illuminatio meo); exlibris of Hippolyte Wouwerman, and his ink stamp on front endpaper. - In excellent state of preservation.

## [34] HORBORCH, Wilhelm

Decisiones rote nove & antique cum additionibus casibus dubiis et regulis Cancellarie Apostolice diligentissime emendate.

Lyon, Claude Davost for Etienne Gueynard (Pinet), 1509

Quarto, (317)ff., signed aa<sup>10</sup> a-p<sup>8</sup> q<sup>6</sup> r-z<sup>8</sup> &<sup>8</sup>)<sup>8</sup> A-M<sup>8</sup> N<sup>4</sup> (blank N4) AA<sup>10</sup> (wanting terminal blank AA10), foliated (10) 1-297 (11); large woodcut (145x120mm) on the title-page, very numerous historiated and floriated woodcut initials from several alphabets, folios aal and al printed in red & black. In a contemporary German binding of pigskin-backed wooden boards, retaining original catches and clasps. \$ 3200

A collection of decisions or sentences of the Sacra Romana Rota, a tribunal to which were assigned all contentious cases which came before the Holy See, and cases appealed from episcopal tribunals. The principal compiler was Wilhelm Horborch (or Horborth), canon of Magdeburg, professor of law at Prague, auditor of the Rota from 1376 to 1381.

The contents of the volume are: (1) "Decisiones novae", a series of 493 cases, edited by Horborch, and dated 1376-1381, here reprinted from the edition of Rome, Ulrich Han, 1472, with its metrical colophon (folio 126 verso); (2) "Decisiones antiquae", a group of 887 cases assembled by three editors: cases 1-444, by Guilelmus Gallici, professor of canon law, auditor of the Rota 1372-1374 (folios 127-163), cases 445-589, by Horborch (folios 163-182), cases 590-887, by Bonguida Cremonensis, auditor of the Rota 1362-1370 (folios 182-220); (3) "Decisiones", by Bernard de Bosquet (or Bisgneto), auditor of the Rota 1355-1365, transcribed by Joannes de Molendino circa 1377 (folios 220-263); (5) "Summaria dubiorum decisionum collectarum", by Thomas Fastoli (or Fastolf), Arch-deacon of Norwich, Bishop of St. David's, auditor of the Rota 1341, edited by Joannes Franciscus Panvinus about 1484 (folios 263-273); (6) the "Regule Cancellarie" of Sixtus IV, dated 1482, and of Innocent VIII, dated April 1491 (folios 274-297). Supplementing these works are elaborate indices classified according to the rubrics of the Decretals.

This combination of cases was printed originally at Venice, by Joannes & Gregorius de Gregoriis, in 1496 (GW 8207; Goff D-111), reprinted there a fortnight later by Bernardinus Benalius (GW 8206; not in Goff), and in 1503 by Paganino de Paganinis (copy at Poitiers, none in BLC or NUC/Mansell). The Lyonesse printer Etienne Gueynard brought out the next edition in 1507 (Baudrier XI, p.206); besides this 1509 reprint, the book was published at Lyon in editions dated 1515, 1519, 1531, 1536, 1543.

See further on the texts and sequence of editions, A. Fliniaux, "Les anciennes collections de 'Decisiones Rotae Romanae'," in *Revue Historique de Droit Francais et Etranger*, 4th series, 4(1925), pp.61-93, 382-410 (especially pp.89-92); and the *Dictionnaire de Droit Canonique*, fascicules 39-40 (1960-1961), pp.762-771.

References: Baudrier, *Bibliographie Lyonnaise*, XI, 219; BM, *STC of French Books* (1924), p.232; only the Harvard, Yale and defective LC copies reported to the *National Union Catalog/Mansell* (volume 100, p.24). - A superbly preserved copy.

## [35] KRAFFT, Johann Carl

Plans des plus beaux jardins pittoresques de France, d' Angleterre et d' Allemagne, et des edifices, monumens, fabriques, etc. qui concourent a leur embellissement, dans tout les genres d' architecture, tels que chinois, egyptien, anglois, arabe, moresque ... [title given also in English and German].

Paris, Levrault, 1809-1810

Two volumes, oblong folio, each comprising 12 fascicules with consecutive pagination and numeration of the plates. I: (28)ff. paginated 1-56, plus engraved frontispiece and 96 numbered plates. II: (35)ff., paginated 1-70, plus engraved frontispiece and 96 plates (printed on 70 sheets, three large folding plates taking four plate numbers and seventeen folding plates taking two plate numbers). Uniformly bound in contemporary boards, green morocco lettering-pieces on buff-coloured paper decorated to resemble tree-calf.

\$ 12,000

A collection of designs of contemporary European gardens and garden architecture, published over a period of two years in twenty-four parts with tri-lingual text, by one of the chief popularizers of the French style of "jardin anglais". It seldom is found complete and in as good condition as the present copy, formerly in the library of Alfred, Vicomte de Montesquieu Fézensac (1794-1847) and still preserved in its original binding.

The first volume of twelve fascicules features the gardens at Etupes in Alsace, summer residence of the dukes of Württemberg, designed in 1787 by Jean Baptiste Kleber (1753-1800) for the prince of Montébeliard. Chinese and Egyptian temples and other constructions ("fabriques") erected in the garden for an ornamental or picturesque end are illustrated by plans, sections, and elevations, and there are also layouts indicating the plantings. Among other gardens presented in the first volume are those at Valence designed by Jean Augustin Renard (1744-1807) for the prince of Bénévent; gardens surrounding the residence at Agen of the Adjutant-General Lamet; a Chinese folly designed by Würtz for a M. Treuttel of Strassburg; an aviary designed by Dubois for the princess Bernadotte, at Choisi; and garden buildings in all styles.

The second volume illustrates gardens designed by Jean-Jacques Huvet in Picardy, private Parisian gardens designed by J.G. Legrand & Jacques Molinos, Francois Joseph Bélanger (architect at Méréville and Beloeil), and Renard; gardens by Brumont in Rouen, by Brogard in Clichy, by Thibeau in Le Havre, by Olivier in Epernay, by Kleber at Baden Schwetzingen, by Mouillefarine at Boulogne and Troyes, and by Charpentier in Flanders. Several of these individuals must have been amateur landscape architects or simple gardeners, for they do not figure in any accessible list of architects. Also presented are plans of the royal gardens of the Trianon near Versailles, the royal gardens at Potsdam, gardens laid out for the exiled king of Poland at Nancy, the gardens of Stowe in Buckinghamshire, and even a garden outside Peking (from drawings by "Stonberg").

Little appears to be known of the author, apart from his publications (Thieme-Becker XXI, p.392). His engravers were Pierre-Francois Barrois, a pupil at the Ecole des Beaux-Arts from 1806; Parfait Augrand; and a "Boullay", a "Joanee" and a "Malle" (variously Mälle, Maelle), the latter obscure and presumably commercial engravers.

Reference: Katalog der Ornamentstichsammlung Berlin (1939), 3312a (incomplete)

Binding lightly abraded, stain on lettering piece of second volume, but generally in exceptional state of preservation.

[36] (LETH, Andries de)

De Zegepraalende Vecht, vertoonende verscheidene Gesichten van Lustplaatsen, Heeren Huysen en Dorpen, beginnende van Utrecht en met Muyden besluytende [title also in French].

Amsterdam, Widow of Nicolaus Visscher, 1719

Two parts, folio, (10, 19)ff., signed [\*]<sup>2</sup> A-D<sup>2</sup> A-K<sup>2</sup> (-blank K2), paginated (4) 1-16, 1-37 (1), plus full-page engraved map and 102 numbered half-page engravings (on

51 leaves), engraved frontispiece by A. van der Laan after A. de Lairese included as folio [\*]2.

Offered with

STOOPENDAAL, Daniel

Het Verheerlykt Watergraefs- of Diemer-Meer, by de Stadt Amsterdam ... Alle naer 't leven getekent door Daniel Stopendael. En beschreven door Matthaeus Brouërius van Nidek [title also in French].

Amsterdam, Andries & Hendrik De Leth, 1725

Folio, (22)ff., signed [a-d<sup>4</sup> A<sup>2</sup>] B-G<sup>2</sup>, including engraved allegorical frontispiece, unpaginated, plus 2 engraved maps (one double-page, the other folding) and 60 half-page engravings numbered A, 2-60 (on 30 leaves).

Offered with

RADEMAKER, Abraham

Spiegel van Amsterdams Zommervreugd, op de Dorpen Amstelveen, Slooten, en den Overtoom ... Naar 't Leven getekend, en in't Koper gebragt door Abraham Rademaker [title also in French].

Amsterdam, Leonard Schenk, [circa 1728]

Folio, (4)ff., not signed or paginated, and 20 unnumbered half-page engravings (on 10 leaves).

Offered with

RADEMAKER, Abraham

Hollands Tempe Verherelykt, vertoond in dertig uitmuntende gezigten; Beginnende van Amsterdam af langs de Haarlemmer Trekvaart; gaande verders door Sparewou, Sparendam, tot Marquette ... Zynde het vervolg van 't eerste Deel [title also in French].

Amsterdam, Leonard Schenk, [1728]

Folio, (7)ff., signed [\*]<sup>2</sup> A<sup>2</sup> B<sup>4</sup> (-blank B4), unpaginated, plus 30 numbered half-page engravings (on 15 leaves).

Offered with

RADEMAKER, Abraham

Hollands Arcadia, of de vermaarde Rivier Den Amstel; Vertonende alle deszelfs Lustplaatzen, Herenhuizen en Dorpen; Zig uitstreckende van Amsterdam af door Ouderkerk, Abcoude, Baembrug tot Loendersloot; Wederkerende langs de vermakelyke Landgezichten van de Wetering [title also in French].

Amsterdam, Leonard Schenk, 1730

Folio, (10)ff., signed [\*]<sup>2</sup> A-D<sup>2</sup>, unpaginated, plus 100 numbered half-page engravings (on 50 leaves); engraved view on title-page.

The five books uniformly bound as four volumes in contemporary Dutch calf, backs decorated in gilt. \$ 14,500

Original editions of a series of topographical works on Dutch country houses and gardens, the work of several authors and engravers, often gathered under the name of Abraham Rademaker. As described in the Katalog der Ornamentstichsammlung Berlin (1939), #2246, the series comprises eight parts, all issued at Amsterdam between 1719 and 1736. We offer the first five parts of the series in contemporary calf bindings decorated by various tools, but identically finished, and in remarkably fine state of preservation.

I: The "Zegepraalende Vecht", one of the finest of Dutch topographical works, depicts the country houses and gardens situated along the river Vecht in a series of 102 views engraved "after nature" by Daniel Stoopendaal (1672-1726). A copy was exhibited in "The Anglo-Dutch Garden in the Age of William and Mary" (Het Loo & London, 1988), #12, as "an important source for the spectacular development of country life along the Vecht during the 17th and 18th centuries". The dedicatory text and entry for each plate are by Andries de Leth (ca.1662-1731) while the verses (Journey along the River Vecht) were contributed by Claas Bruin.

"Different in conception were the gardens of the affluent bourgeoisie, laid out along the Vecht river in the province of Utrecht and admired by many foreigners; the intimacy, charm and playful nature of their layout anticipated the rococo. Many simulated stage settings with Italianate walls of yew serving as coulisses framing house and garden. Nearly all had tea pavillions on the riverside. A typical example was Petersburg (1717) designed by Simon Schijnvoet (1652-1727) and often visited by Peter the Great, with its series of island rooms, or giardini segreti, containing aviaries, orangeries with Russian bath-houses, ponds and ornate fountains, statues, and numerous pavillions" (The Oxford Companion to Gardens, 1986, p.393). Twelve engravings in our book illustrate the Petersburg estate.

Stoopendaal's engravings are numbered 1-98 and 98a-d, the lettered plates being four additional views of Driemond, not present in all copies. The book was reprinted at Amsterdam under the imprint of F.W. Grebe, in 1772, and as "De Vechtstroom van Utrecht tot Mulden", by the publishers H. Gartman, W. Vermandel, and J.W. Smit of Amsterdam, in 1790.

References: Berlin Katalog 2246/1; Hollstein, Dutch & Flemish Etchings Engravings Woodcuts, XXVIII (1984), p.145, no.54; National Union Catalog/Mansell, volume 328, p.562 and 742, p.578 (four copies altogether)

II: Stoopendaal's engraved views of country estates in Diemermeer (east of Amsterdam, within De Ring Sloot) are considered by M.L. Gothein to be among the "chief complete sets" of Dutch topographical engravings (History of Garden Art, translated by Archer-Hind, 1928, p.229). In addition to the sixty half-page views, there are maps drawn by Jacob Bosch and G. Drogenham, and poetic descriptions of the district by P. Straat and Gijsbert Tijsens. Brouuërius van Nidek contributed a prose description, largely built upon some verses ("Amstelia Tempe ofte Diemermeer") in Johan van Born's "Diemer-Meer Weerelts Dool-hof" (1642). A second edition was published at Amsterdam by Pieter Jan Entrop in 1768.

References: Berlin 2246/2; NUC/Mansell, volume 571; p.332 (NY Botanical Garden only)

III-IV: Two suites of views by Abraham Rademaker (1675-1735) of the estates and villages lying between Amsterdam and Haarlem, with a poetical description by Gijsbert Tijsens. The consanguinity of the parts is attested both by the publisher's preface to "Hollands Tempe Verherelykt" and its title-page ("Zynde het vervolg van 't eerste Deel ... Etant la suite de la premiere partie), but the books often are found separately.

References: Berlin 2246/3, 2246/4; NUC/Mansell, volume 478, p.573 (four locations)

V: Views by Rademaker of the country estates along the Amstel river, with a poetic description by Tijsens.

References: Berlin 2246/5; NUC/Mansell, volume 478, p.573 (four locations)

[37] (ANONYMOUS)

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 signed A<sup>10</sup>, with engraved vignette by Carlo Nolli after Luigi Vanvitelli on title-page, head- and tail-piece, and initial; plus 14 numbered double-page plates, of which nine are by Nolli after Vanvitelli, and five by Nolli after Carlo Galli Bibiena. Bound in old vellum (refurbished). \$ 7500

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 in Naples (now destroyed) 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 people in the large garden behind the palace. Niccolo Jommelli was commissioned to write a theatrical piece, "Cerere placata", on a libretto written by Michele Sarcone, and stage settings for his "serenata" were designed by Carlo Galli Bibiena (the 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 twenty-three 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. 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 theatre 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 Bibiena engraved by Carlo Nolli are for Act I, scene i: The Marina (the birthday of Ceres is celebrated on the seashore of Enna); Act I, scene vi: The Retreat (caverns and ruined buildings); Act II, scene i: The Prison; Act II, scene ix: Vestibule of the Temple of Jove; and Act II, scene xiii: The Palace of Jove. After Act I was a dance pantomime, "Orfeo ed Euridice," and after Act II the comic drama "Il Tutore ingannato"; the company of thirty-two magnificently costumed dancers can be

observed in Nolli's illustrations. See further, F. Mancini, *Scenografia Napoletana dell'età barocca* (1964), pp.156, 167 (reproducing the scenographic engravings as figs. 65-73), and *Illusione e Pratica Teatrale* (exhibition catalogue, Fondazione Giorgio Cini, Venice 1975), 51.

References: Berlin Katalog 4159; Cicognara 1526; *Civiltà del '700 a Napoli 1734-1799* (exhibition catalogue, Museo e Gallerie Nazionali di Capodimonte, 1979-1980), #577 (reproducing architectural plates) and II, p.379 (reproducing scenographic plates); M.P. McClymonds, *Niccolo Jommelli: the last years 1769-1774* (Ann Arbor 1980), pp. 108-118.

Exlibris of Francesco, Cardinal Cassetta, dated 1908 (laid on new endpapers). - Letterpress: lightly browned and spotted, wormed in inner margin, yet a good copy.

[38]      MACCIO, Paolo

Emblemata. Cum priuilegiis.

Bologna, Clemente Ferroni, 1628

Quarto, (168)ff., signed A-Z<sup>4</sup> AA-TT<sup>4</sup>, paginated 1-331 (5); engraved title printed within a border of type ornaments, dedication plate, and 81 numbered emblematical engravings. In a contemporary French calf binding, back decorated in gilt.      \$ 2950

Fine copy of this scarce emblem book, illustrated by Giovanni Battista Coriolano (ca.1590-1649), Oliviero Gatti (fl.1602-1626), and Agostino Parasini, a masterpiece of Bolognese book illustration of the baroque period.

The sources of the emblems are Sophocles, Ovid, Virgil, Juvenal, Pliny, Horace, etc., with explanatory text in Latin and Italian verse. The emblems are nowise routine, however: one depicts a crocodile suspended from the ceiling of a church, others show actors on a stage, Mars and Bellona seated on clouds over the city of Modena, and a man with a telescope (cf. L. Konecny, "Young Milton and the Telescope," in *JWCI* 37 (1974), p.370, as the fourth book to make an emblem of that instrument). About half the emblems are dedicated either to prominent citizens of Bologna or to local academies; the *Accademici Gelati*, for example, are honoured with the emblem "Vis Sapientiae", the power of wisdom, represented by the allegorical figure of Minerva.

The engraved title and twenty-six emblems by G.B. Coriolano are described by Bartsch, *XIX*, 80-106, and reproduced in *The Illustrated Bartsch* 41, pp.213-226. The dedicatory plate of the Madonna and Child in a landscape and fifty-two emblems by Gatti are described by Bartsch, *XIX*, 24, 66-117, and reproduced in *The Illustrated Bartsch* 41, pp.26, 83-108. The remaining emblems were engraved by Agostino Parasini after designs of Florio Macchio, the pupil of Lodovico Carracci. All the illustrations in the volume are sometimes mistakenly credited to Parasini (e.g. by Thieme-Becker). In this copy emblem 74 is printed upside down.

References: Cicognara 1913; Landwehr, *Romanic Emblem Books*, 496; Praz, *Studies in Seventeenth-Century Imagery* (1964), p.409; Princeton *STC of Emblem Books* 509

Contemporary ownership inscription on title: *Exlibris bastiani Charron*. - In excellent original state of preservation.

[39]      (MARIA THERESA, queen consort of Louis XIV)

Prima [- Quarta] parte della Relatione delle Reali dispositioni, e sontuosi



apparati, co' quali S.M., Dio la guardi, e stata seruita far giornata nella Prouincia di Guipuzcoa, a consegnare la Sereniss. Signora D. Maria Teresa Bibiana d'Austria sua figliuola, al Christianissimo Luigi XIV, di Francia suo Sposo l'anno 1660.

[No place, or printer's name; Milan? 1660]

Four parts, folio, (8)ff., (A-D)<sup>8</sup>, unpaginated; woodcut initial letter to each part. Bound in modern boards. \$ 925

A description of the ceremonial progress from the Basque province of Guizpuzcoa to Madrid, undertaken by Maria Teresa, daughter of Philip IV, king of Spain, in the months prior to her marriage in 1660 to Louis XIV, king of France. Besides the narrative of her entries into Irún, Valladolid, Madrid, Vittoria, Villa Reale, S. Sebastiano, and several other small towns en route, and details of the festive decorations, there is a full account of the members of her party, their ornate coaches and costumes.

Two editions of the description in Spanish are recorded by Alenda y Mira, *Relaciones de Solemnidades y Fiestas públicas de España* (Madrid 1903), 1212-1215 (entering each of the four parts separately), and by Palau, Manuel de Librero Hispanoamericano, XIV, 237416-237417 (entering the editions separately). These editions were printed at Madrid, by Joseph Fernandez de Buendia, and at Seville, by Juan Gómez de Blas; the present Italian translation was likely printed in Spanish-occupied Lombardy, possibly at Milan.

Reference: Alenda y Mira #1216; no copy traced in British Library catalogue, NUC/Mansell, or in the other specialized bibliographies of festival literature at our disposal

In good state of preservation.

[40] MARLIANI, Bartolomeo

Urbis Romae topographia ... Adiecta priori eiusdem auctoris topographiae editioni in hoc opere sunt. Urbis, atque insignium in ea aedificiorum descriptiones, compluraque alia memoratu digna. Errores nonnulli sublatis. Tituli, inscriptionesque non aliter, quam ipsis inerant marmoribus, emendatissime expressi, qui ab aliis hactenus neglecto ordine, & perperam in lucem editi inueniuntur.

Rome, Valerio & Luigi Dorico, September 1544

Folio, (68)ff., signed a<sup>6</sup> A-B<sup>4</sup> C-L<sup>6</sup>, preliminaries foliated 1-6 and text paginated 1-122 (2); twenty-three woodcuts printed with the text, measuring 85x90mm to 280x440mm and including a double-page map of Rome. Floriated initials on a black ground, the Dorico "Pegasus" device on last leaf (version reproduced by A. Hobson, *Apollo and Pegasus*, pp.192-193, as fig.44). In a 17th-century French calf binding, back decorated in gilt with the cypher of Gaston-Jean-Baptiste de France, duc d'Orléans (joint unobstrusively repaired). \$ 9000

A large and unusually well-preserved copy of the first illustrated edition (first issue) of Marliani's description of the ancient city of Rome. The work had been printed in octavo format by Antonio Blado at Rome in 1534, edited by Francois Rabelais and reprinted at Lyon by Sebastien Gryphe the same year. The text was thoroughly revised by Marliani for this folio edition, the original topographical division into seven books being conflated to five books. The author treats first the gates of Rome, progressing to the Capitol, the Palatine, the Coelian, the Aventine, Exquiline, Viminal, and Quirinal, the Urbs plana and Campus Martius, the Tiber and bridges, the Insula Tibertina and Vatican. This became the standard text of his work and was frequently reprinted (Schudt, *Le Guide di Roma*, #602-617).

The large plan of Rome, designed by Marliani and cut by the famous calligrapher Giovanni Battista Palatino, is the first satisfactory plan of the ancient city (Frutaz, *Le Piante di Roma*, I, #12; II, plate 21). Among the other woodcuts are illustrations of the bronze Hercules recovered from the Forum Boarium and of the Laocoon group; see H.H. Brummer, *The Statue Court in the Vatican Belvedere* (1970), fig.80.

References: Harvard Catalogue of Italian Books #284 (identifying the subsequent issues); Fowler 189; Fossati Bellani 903; Cicognara 3778; Besterman, *Old Art Books*, p.71

The insignia of Gaston, duc d'Orléans (1608-1660) occurring on the binding is of the type reproduced by Olivier, Hermal & Roton, *Manuel de l'amateur de reliures armoriées françaises*, 2560, #5. Gaston formed two libraries, one in the Palais du Luxembourg, the other in Blois where he was exiled; his books mostly passed into the possession of his brother, Louis XIV. An inscription records a later provenance: Ex Museo Joa. Du Tilliot anno 1727. There are two further ownership inscriptions, both of uncertain date and only partly legible: J[-] Jacobus Belle[tti- ?], and: Exlibris C. Dorg[-], with marginalia apparently by the former hand.

A tall copy, measuring 31cm in height (compared with 30cm of the Kristeller-Fowler copy and 29.5cm of the Hofer-Harvard copy), and consequently showing the woodcuts to their best advantage. The fore-edges of the Palatino plan of Rome are folded in and uncut.

[41]      MASSA, Nicola

*Liber de morbo Gallico: nouiter editus: in quo omnes modi possibiles sanandi ipsum: mira quadam & artificiosa doctrina continentur: ut studioso lectori partebit. Addita est Epistola ad eximium Thomam Cademustum in qua quamplurima ad perfectionem operis totius, & multarum aliarum egritudinum curam leguntur.*

Venice, Francesco Bindoni & Maffeo Pasini, 1536

Quarto, (51) of 52ff. (wanting terminal blank), signed A-N<sup>4</sup> (-N4), foliated 1-51 (1); title enclosed by woodcut border. In a modern half-morocco binding. \$ 850

Third edition of Massa's earliest publication, a description of the symptoms and effects of syphilis, and its treatment, in which the letter of Cadamosto 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 pharmacopoeia: he employed mercurial salves from the outset, also guaiac wood, which he administered in strong decoctions drunk two times a day for forty days.

Nicola Massa graduated in surgery from the Venetian college of physicians in 1515 and in arts and medicine from the same college in 1521; in 1524 he became physician of the Scuola di S. Giorgio and the Nunnery of the Sepulcher. The first edition of this work appeared in 1527, with a colophon misdated 1507; it was reprinted in 1534. The present edition includes a letter (folios 2-7) addressed to Pope Paul III, by Tommaso Cadamosto, dated at Venice 28 May 1536. See further on the sequence of editions, 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 on the text, R. Palmer, "Nicola Massa, his family and influence," in *Medical History* 25(1981), pp.385-410.

References: Durling 2993; Sander, *Le Livre a figures italien*, 4424; this edition not in Wellcome Historical Medical Library

Title-page inscribed: Del Dottore Antonio Santo Peroni, and a few marginalia apparently by the same hand. - Occasional worming in margins, lightly waterstained.

[42] (MANTOVA BENAVIDES, Marco)

De la Ingratitudine Novella [sub-titles: Della Avaritia de Prencipi Moderni; Novella della Eloquenza.]

[No place, printer's name, or date; Venice? circa 1530]

Three parts, octavo, (16, 12, 20)ff., signed A-D<sup>4</sup>, A-C<sup>4</sup>, A-E<sup>4</sup>, unpaginated; woodcut compartment (163x85mm) on title and two sub-titles. In a contemporary north-Italian calf binding, covers decorated by frames ruled in blind and gilt, floral stamp in gilt at angles, the figure of Fortune with her Sail riding a dolphin stamped in centres; back divided into four compartments by raised bands, traces of gilt decoration. \$ 4200

Original edition of three prose "novelle", juvenile works of the Paduan jurist Marco Benavides Mantova (1489-1582).

Neither the place nor date of printing is indicated, but it seems likely to have been Venice, where in 1521 the author's "L'Heremita" was published by Giorgio dei Rusconi, and circa 1530 seems a plausible date on both typographical and biographical grounds (cf. G. Vedova, *Biografia degli scrittori padovani*, I, 564). The attractive woodcut compartment is signed with a monogram we read as MAF; compare Nagler, *Die Monogrammisten*, IV, #1558 (as Marcantonio Raimondi, whose woodcut production is scarcely understood). The compartment is related iconographically to one designed by Eustachio Celebrino and employed for his "La presa di Roma", printed at Cesena, by Gershom Soncino, circa 1528: see C.E. Rava, *Supplement a Max Sander Le Livre a Figures Italien* (1969), #1901a, with reproduction as fig.733; also, L. Servolini, "Eustachio Celebrino da Udine," in *Gutenberg Jahrbuch 1944-1948*, pp.179-189, #21.

The binding, in fine condition with only tiny restorations to the corners, features the typical Venetian stamp of Fortune. It is almost certainly the first binding and confirms Venice as the probable place of printing. No identical stamp is reproduced by De Marinis, *La Legatura Artistica in Italia* (1960).

References: Sander 4219; BM, *STC of Italian Books* (1958), p.339; Gamba, *Serie dei Testi di Lingua*, 2735; no copy traced in the National Union Catalog/Mansell

Insignificant cracking and flaking of the leather across the joints, corners stiffened, otherwise the binding is in fine condition; finger-stains and other evidence of use.

[43] (MARINI, Giuseppe, supposed author)

Indicazione delle fabbriche, chiese, e pitture di Verona, o sia guida per li forestieri.

Verona, "Tipografia Bisesti", 1815

Octavo, (24)ff., signed (a)<sup>4</sup> a2<sup>8</sup> b<sup>4</sup> b2<sup>8</sup>, paginated 1-8, 1-40; plus folding engraved plan of the city (180x245mm platemark) and view of the amphitheatre (170x245mm). Bound in contemporary paper wrappers. \$ 200

A guide book to Verona featuring unusually detailed indices of its principal buildings and of the Veronese painters whose pictures could then be found locally, the latter classified according to their ability.

A 1793 edition of the guidebook is attributed to Giuseppe Marini in the National Union Catalog/Mansell (volume 362, p.109); other editions were printed in 1797 (Cicognara 4386) and 1827.

References: Pescarzoli, I Libri di Viaggio e le Guide della Raccolta Fossati Bellani (1957), #2491; Lozzi, Biblioteca Istorica della antica e nuova Italia, #6294; Schlosser, La Letteratura artistica (1964), p.567. - In good state of preservation.

[44] MERCURIALE, Girolamo

De morbis muliebribus praelectiones ex ore Hieronymi Mercurialis iam dudum a Gaspare Bauhino exceptae, ac paulo antea inscio autore editae: nunc vero per Michaellem Columbum ex collatione plurium exemplarium consensu auctoris locupletiores, & emendatiores factae.

Venice, Felice Valgrisi, 1587

Quarto, (112)ff., signed \*<sup>4</sup> \*\*<sup>4</sup> \*\*\*<sup>4</sup> A-Z<sup>4</sup> Aa-Bb<sup>4</sup> (blank Bb<sup>4</sup>), and paginated (24) 1-197 (3); printer's device on title-page, woodcut ornaments and initials. In a contemporary Italian flexible vellum binding. \$ 2500

First separate printing of Mercuriale's lectures on gynaecological medicine, previously printed at Basel together with works on diseases of women by G.B. Monte, V. Trincavelli, A. Boltoni, and other authors, edited by Kaspar Bauhin, in 1586. The new edition is dedicated to Giovanni Angelo Arcimboldo, by Michele Colombo, at Padua, December 1586. It was reprinted in 1591, 1601, 1616, and 1644.

The four books treat respectively sterility and uterine tumors, abortions, puerperium, and diseases of the uterus. "Each entity is named and defined, the aetiology is considered, the symptoms are discussed, the prognosis is given and the therapy follows ... [Mercuriale] was the first to state that the retention of milk was the cause of uterine inflammation ... [He] was the first to suggest packing the cervix with a sponge strip to dilate it. He was also the first to refer to the lack of fertility among the learned class" (J.V. Ricci, The Genealogy of Gynaecology, 1943, p.313).

References: Durling 3097; G. Carbonelli, Bibliographia Medica Typographia Pedemontana (1914), #177 (this copy); three copies besides the one at NLM located by NUC/Mansell (volume 377, p.25); no copy in Wellcome Historical Medical Library

Exlibris of D.I.O. Carbonelli, ink stamp of Giovanni Carbonelli and another's on the title-page. - Apart from stamps, in very good state of preservation.

[45] 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, Giunta press, 1573

Quarto, (176)ff., signed \*<sup>6</sup> A-C<sup>8</sup> D<sup>10</sup> E-S<sup>8</sup> T<sup>10</sup> V<sup>8</sup> X<sup>6</sup>, paginated (12) 1-308 (i.e. 312, pp.53-56 being repeated) and 28 unnumbered pages; 24 woodcuts, all but one full-page or nearly full-page blocks (141x134mm to 194x116mm); small version of Giunta device on title-page, another version at end. 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. Mercuriale describes ancient gymnasia and baths, and various types of exercise, from dancing to wrestling, boxing, weight-lifting, discus-casting, etc., 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. See further, P.C. McIntosh, "Hieronymus Mercurialis 'De arte gymnastica': classification and dogma in the 16th century," in *British Journal of Sports History* 1(1984), pp.73-84.

The first edition of the text was dedicated to Cardinal Alexander Farnese and published at Venice, Giunta, 1569, illustrated by only an engraved plan of a gymnasium. This copper plate has been replaced in the present edition by two woodcut plans (folios B3v, B4r) and twenty-two woodcuts of ancient gymnastic exercises have been added. The blocks were cut by an artist of German nationality, Christoforo Chrieger, after drawings made by the ducal antiquarian Pirro Ligorio for fresco decorations in the Salone dello Specchio and Salone di Giochi of the Castello Estense; see D. Coffin, "Ligorio and the decoration of the late 16th-century at Ferrara," in *Art Bulletin* 37(1955), esp. pp.177-178, on the sources from which Ligorio obtained a pictorial knowledge of gymnastic exercise, and further *L'Impresa di Alfonso II: Saggi e documenti sulla produzione artistica a Ferrara*, edited by J. Bentini & L. Spezzaferro (Bologna 1987), pp.140-143.

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

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

[46] 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 large folding plates. In the publisher's printed boards. \$ 875

A boldly imaginative proposal by a Piedmontese civil engineer for improving the fresh water supply of Venice and effecting the "urban renewal" of Piazza S. Marco. Michela designed a powerful steam-driven pumping and water-filtering station (Castello Idraulico) capable of forcing fresh water 5300 metres, from Mestre to Piazza S. Marco, and of distributing it around the city through a complex network of piping. In the middle of Piazza S. Marco he intended to place a monumental fountain as proof of his hydraulic wizardry. Six plates are plans of the filter and pumping station and the others illustrations of the fountain and its allegorical statuary. This must surely count among the most bizarre projects ever conceived for "La Serenissima".

According to a note printed on the verso of the title, the work was previously printed without illustrations and without some final additions now incorporated by the author.

References: G. Soranzo, *Bibliografia Veneziana in aggiunta e continuazione del Saggio di E.A. Cicogna* (Venice 1885), #8071; NUC/Mansell, volume 381 p.622 (OkU, IU only)

Presentation inscription by the author to "Generale Taccardi". - Covers lightly soiled, a few plates foxed, but generally a well-preserved copy with tissue interleaving intact.

[47] (MICHIEL, Marcantonio)

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

Bassano, (Remondini), 1800

Octavo, (148)ff., signed \*<sup>8</sup> \*\*<sup>4</sup> a-s<sup>8</sup>, and paginated 1-23 (1), 1-272; this copy is inter-foliated with 110 leaves in MANUSCRIPT, comprising notes compiled 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 for information on Flemish and German pictures in Venice. Recent research concludes 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 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 a group of manuscripts formed by Apostolo Zeno and left to the Dominicans of the Osservanza. Morelli could not identify their author and he therefore was known as the "Anonimo Morelliano" until much later research proved his identity with Marcantonio Michiel. Morelli arranged the notes in topographical order and wrote an extensive commentary (pp.91-258 in this edition) which is particularly useful for establishing the provenance of the works of art seen by Michiel. In 1800 the "Notizia" were published in a small edition for the Remondini-Pola wedding.

As is shown by his correspondence, Morelli continued to gather material, and in 1809 projected a second, revised edition (cf. "Lettere familiari di Jacopo Morelli," in his *Operette*, Venice 1820, III, pp.240-243). These notes for a new edition are now Zibaldoni 74/75 in the Archivio Morelliano, Biblioteca Nazionale Marciana, Venice. They were consulted by Gustavo Frizzoni in preparing his edition of the "Notizia" (1884), but both Schlosser and Fletcher remark that Frizzoni utilized only some of Morelli's unpublished material. This perhaps was owing to the deplorable physical state of the Zibaldoni (they now are tissue laminated and practically illegible).

The present copy is therefore of extreme interest, for it has bound with it on 110 inter-foliated leaves a transcription of Morelli's notes for the unrealized edition. These include corrections and additions to his own preface, a reference to the acquisition of the "Notizia" by the Marciana (Codice Italiani, Classe XI, cod.67), correction of errors detected in his transcription of the text, and very considerable elaboration of his own commentary and notes on provenance. The manuscript was written shortly after Morelli's death, as the original owner of the volume, Francesco Testa, indicates on the final page:

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.

It is hard to underestimate the potential utility of this volume with its manuscript additions to any scholar investigating sixteenth century Venetian art and not having easy access to the archives of the Marciana for consultation of Morelli's Zibaldoni.

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'," in the same journal 123 (October 1981), pp.602-608. The edition is listed by Cicognara 43; Steinmann-Wittkower, *Michelangelo Bibliographie 1510-1926* (Hildesheim 1967), 1344; and Verga, *Bibl. Vinciana*, 281, 844.

From Testa (1761-1846), the volume passed to another Vicentine antiquary, Leonardo Trissino (1780-1841); see Rumor, *Gli scrittori Vicentini* (1905-1908), III, pp.177, 534; 251, for their biographies. - In faultless state of preservation.

[48] NANNINI, Remigio

Considerationi civili sopra l'histoire di M. Francesco Guicciardini, e d' altri Historici ... Doue si contengono precetti, e regole per principi, per Rep., per Capitani, per Ambasciatori, e per ministri di Principi.

Venice, Damiano Zennaro, 1582

Quarto, (232)ff., signed a<sup>8</sup> b<sup>4</sup> A-Z<sup>8</sup> Aa-Dd<sup>8</sup> Ee<sup>4</sup>, foliated (12) 1-220; printer's emblematic "salamander" device on the title (Vaccaro fig.522), woodcut initials from several alphabets. In a contemporary Venetian calf binding, covers decorated by gilt centre-pieces, another gilt ornament at angles of blind-ruled panel, and third gilt ornament repeated in compartments of spine. \$ 1250

First edition of a textbook of political wisdom for the use of princes, magistrates, ambassadors, and captains, extracted from Guicciardini by Remigio Nannini (1521-1581), a Dominican monk of Santa Maria Novella resident in Venice, and posthumously edited by Fra Sisto da Venetia. Nannini had published in 1563 a commented edition of Guicciardini's "L'Historia d'Italia". Most of these reflections are based on incidents taken from there, a few being either pure inventions of Nannini or morals drawn from the "Storia".

Subjoined to the "Civil Considerations" by the editor are Guicciardini's 100 "Avvertimenti" or "Ricordi", formerly printed at Paris in 1576, edited by Jacopo Corbinelli from a manuscript sent to him from Italy. Textual analysis shows that Fra Sisto did not rely on the Paris printing, but depended on yet another manuscript having a different tradition, and the printed book has therefore some textual authority. Apart from the "Storia", the "Avvertimenti" is the only work of importance by Guicciardini to be printed before 1857. Fra Sisto's edition received an extremely wide diffusion through reprints by Francesco Sansovino and Lodovico Guicciardini; the "Civil Considerations" were reprinted in 1603, and in French (1585) and English (1601) translations: see further, V. Luciani, *Guicciardini and his European reputation* (1936), pp.340-362.

Appearing only in this edition (folios 150-220) and the 1603 reprint, is a collection of Nannini's correspondence, including a letter (dated 20 August 1574) to the painter Parasio Micheli, a pupil of Titian, commenting on his painting of "Infamia"; and a letter (dated 31 April 1555) to the painter Francesco Salviati about his picture of "Fortuna". A letter to Cosimo Bartoli of 18 May 1565 asks for Bartoli's judgement on whether or not a poet should feel constrained to abide by the lexical example of Petrarch, and Bartoli's opinion of a recent "sestina spirituale" and other compositions of the author. Other letters concern the 1557 Florence flood, sepulchral monuments, and imprese.

References: BM, STC of Italian Books, p.460; Adams N-12; NUC/Mansell, vol.404, p.689

Indecipherable ownership inscription on endpaper. - Occasional light waterstain, otherwise an excellent copy, the binding being in fresh state and entirely unrestored.

[49] ONGARO, Antonio

Alceo favola pescatoria del S. Antonio Ongaro.

Venice, Giovanni Battista Bonfadino, 1592

Duodecimo, (54)ff., signed A<sup>6</sup> B-E<sup>12</sup>, paginated (12) 1-96; printer's device (Zapella, *Le marche dei tipografi*, fig.4) on the title. In a 17th-century Italian calf binding, covers decorated in gilt with a 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 play was first printed by Francesco Zanetti at Venice in 1582, with a dedication by the author to Michele Ruis, dated Rome, 25 August 1581. It was next printed at Ferrara by Alfonso Caraffa, 1587; the present edition is a reprint of the second edition, retaining the dedication to counts Ferrante and Luigi Montecucoli (dated 15 September 1587) with which Caraffa prefaced his book.

References: BM, STC of Italian Books, p.475; no copy of this edition traced in NUC/Mansell, nor in Clubb, *Italian Plays in Folger Library* (1968), Corrigan, *Italian Plays in the Library of the University of Toronto* (1961), or Bregoli Russo, *Renaissance Italian Theater in University of Chicago Library* (1984)

Ownership inscription of Alessandro Volpi. - In good state of preservation.

[50] (PALMA, Jacopo, called Palma il Giovane)

[Series of twenty-six plates of anatomical details etched by Palma Giovane and by Luca Ciamberlano after designs by Palma Giovane.]

[Venice, circa 1630]

The prints measure 265x190mm (platemarks), with 30-50mm margins, the last numbered 26 in the plate, the others foliated in contemporary manuscript. Bound in contemporary cartonnage (original leather or vellum covering since removed). \$ 4200

An early and particularly attractive model book of artistic anatomy, comprising twenty-six plates illustrating torsos and other parts of the human body. The human figure in its entirety never appears, only the individual and separate "parti et membra". The prints fall into two groups: one group demonstrating step-by-step methods for drawing the eye, nose, mouth, and other anatomical details, each part delineated and modelled in stages from the most elementary linear compounds, with the plates apparently left in a preliminary state; the other group being finished engravings with the forms elaborately modelled.

The arrangement of the book thus follows the standard didactic programme of the Renaissance and of the Carracci academy in particular. Having learned to render the parts of the body in outline, the student adds shading and contour, working at first from sculptural models, then from life. Many of the heads and torsos in these overcrowded



plates were derived from ancient sculptures, such as the Medici Venus, the Laocoon, and busts of the emperors Vitellius and Galba.

The first engraving, showing details of eyes, noses, mouths, and ears, is inscribed "Iacobus. Palma. fecit" in the plate. Palma Giovane is known to have been introduced to etching by Odoardo Filaetti, to whose "Il vero modo et ordine per dissegna" (1608) he contributed two plates. The last engraving, studies of children, has the monogram of Luca Ciamberlano, an engraver active until about 1641. Though unsigned, the 24 other plates also are Ciamberlano's. Thirteen prints are his copies - in reverse - of etchings by Jacopo Franco after Palma Giovane, first published by Franco with some illustrations of cameos, triumphs, etc., after the antique, as "De excellentia et nobilitate delineationis libri duo" (Venice 1611).

The print of children signed in the plate by Ciamberlano and numbered 26, is described by Nagler, *Die Monogrammisten*, IV, p.925, #5, and also by Maugeri (see below), in a state having the inscription "Iacobus Palma Inventor" and date 1627. A possible additional issue of these twenty-six plates having the address of the publisher Paul Fürst, is recorded by the National Union Catalog/Mansell (volume 438, p.608: Kansas University). See further, D. Rosand, "The crisis of the Venetian Renaissance tradition," in *L'Arte* 11-12 (1970), pp.4-53; V. Maugeri, "I manuali propedeutici al disegno, a Bologna e Venezia, agli inizi del Seicento," in *Musei Ferraresi* 12(1982), pp.147-152.

German ownership inscription dated 1649 on pastedown and another dated 1663 on front free endpaper. - A few ink stains and other signs of use, but generally in excellent state of preservation. Despite the adaptation of the binding, the structure is sound.

[51] (PARIGI, Giulio)

[The triumph of the Argonauts on the Arno River, nine etchings (from the set of nineteen) by Remigio Cantagallina after designs by Giulio Parigi and Jacopo Ligozzi of ships built for a mock naval battle on the Arno, 3rd November, 1608.]

[Florence, 1608]

Nine etchings (of nineteen), each approximately 185x280mm (platemarks) with 10-20mm margins, signed in the plate by Remigio Cantagallina. Preserved in a folder. \$ 2950

The final spectacle of the lavish wedding celebrations in Florence of Prince Cosimo de' Medici (1590-1621) and Maria Magdalena of Austria (1587/89-1631), was a nocturnal "naumachia" based on the "Argonautica" of Apollonius Rhodius and Valerius Flaccus, waged on the Arno between the Ponte Santa Trinita and the Ponte alla Carraia.

Giulio Parigi (1571-1635), architect and scenographer, designed all the ships with the exception of two designed by Jacopo Ligozzi and one by Ludovico Cardi da Cigoli. Remigio Cantagallina (fl.1585-1656), designer of fortifications, scenographer, and Parigi's closest assistant, etched all their designs, of which nine are offered here, remarkably good contemporary impressions having excellent margins.

The subjects of the prints are "Peleus & Telamon, guided by Thetis" (Bartsch XX, 62/27); "Polyphemus & Palaemon, guided by Ceres" (B. 62/23); "Eurytus, Echion & Aethalides, guided by Mercury in the form of a Peacock" (B. 63/37); "Castor & Pollux"; "Agamemnon & Menelaus, guided by Vulcan" (B. 63/32); "Idmon & Mopsus, guided by Apollo" (B. 63/34); "Orpheus, guided by Bacchus" (B. 63/31); "Glaucus & the Musicians, guided by Tritons" (B. 63/28); "Isle of the river God Arno with Four Tuscan Rivers, Isle of River God Ombrone with Four Sienese Rivers" (B. 63/35).

The construction and design of the ships was paid for by various Florentine aristocrats

who also sailed them. The "Ship of Eurytus, Echion, and Aethalides," was designed by Jacopo Ligozzi for Count Alberti (as Eurytus), Count Carlo de' Bardi (as Echion), and Agnolo Guicciardini (as Aethalides). The "Ship of Agamemnon and Menelaus" was designed by Parigi for Scipione and Ottaviano Porcelaghi, who dressed as the two heroic sons of Atreus. The last ship of the "Argonautica", also designed by Parigi, was that of Orpheus (played by Nicolo Berardi); and the final etching in the series, showing the two river isles Colchis and Ombrone with Thetis and Nereids, has a legend announcing that Filippo (and his brother Vincenzo) Salviati were the donors of the isle of Colchis, and Fra Christofano Ghisi from Siena paid for the isle of Ombrone.

See further on the festival and these etchings, A.M. Nagler, *Theater Festivals of the Medici* (1964), p.111ff. (plates 75-88); *Feste e Apparate Medicei da Cosimo I a Cosimo II* (exhibition catalogue, Gabinetto Disegni e Stampe degli Uffizi, Florence 1969), 69-76; A. Blumenthal, *Theater Art of the Medici* (1980), pp.57-86, illustrating 16 etchings from the (incomplete) Binney-Harvard set; *Il Potere e lo Spazio: La Scena del principe* (exhibition catalogue, Florence 1980), pp.399-400.

[52] (PARIGI, Alfonso)

[Le Nozze degli Dei: a suite of seven etchings by Stefano della Bella of stage settings designed by Alfonso Parigi for a theatrical performance in the courtyard of the Palazzo Pitti, Florence, 8th July, 1637.]

[Florence, 1637 - restrikes of the 18th century]

Seven etchings, each approximately 206x240mm (platemarks) on sheets measuring 315x410mm. Preserved in a folder. \$ 4500

The "Wedding of the Gods" was the last and most theatrical spectacle presented at the Medici court. It had its premiere on 8 July, 1637, during marriage celebrations between the first cousins Grand Duke Ferdinand II de' Medici, and Vittoria della Rovere, 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 (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, 1637. In the latter 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 centre fold which occurred as the earlier impressions were bound in the printed libretto.

The stage sets documented by Della Bella are: (plate 1) The Prologue, showing the Tuscan countryside and a view of the Arno and Florence on the backdrop; (plate 2) Act I, scene 2, a wide opening in a forest, in which Diana and fourteen maidens sing a madrigal then step into a cloud machine that takes them to the heavens; (plate 3) Act II, scene 3, the Garden of Venus, where Venus sings to Adonis while the chariot of Juno pulled by peacocks appears in a cloud machine and storm clouds gather; (plate 4) Act III, scene 2, a beach on the island of Cyprus, with Neptune in a "carro" pulled by sea-horses and Venus on the cloud machine, and an acrobatic dance in the "aqua falsa" centre stage; (plate 5) Act IV, scene 5, Vulcan's forge, showing his battle against

Mars and his followers, watched by Venus and Juno; (plate 6) Act V, Pluto's underworld realm, the underworld celebrating Jupiter's decree that Prosperpina must spend six months with Pluto, with a ballet of eight dancing centaurs with a dancing devil on the back of each; (plate 7) The finale, a cloud-filled heaven, Parigi utilizing the Pitti palace courtyard to assemble on three levels the gods, celestial choirs, and orchestras, with at centre stage twenty-four cavaliere performing an elaborate court dance - never before had a scenographer dealt with so many players in so enormous a space.

See further on the performance and these etchings, *Il Luogo teatrale a Firenze* (1975), pp.139-143; Carlo Molinari, *Le Nozze degli Dei* (1968), p.176ff.; A.M. Nagler, *Theater Festivals of the Medici* (1964), pp.164-173; A. Blumenthal, *Theater Art of the Medici* (1980), pp.161-177 (reproducing all prints).

In immaculate state of preservation.

[53] PICCO, Vittorio

*Melethemata inaugurata.*

Turin, J.M. Briolus, 1788

Octavo, (144)ff., paginated (6) 1-283 (1); plus two folding, hand-coloured engraved plates. Bound with another work (see below) in a contemporary Piemontese binding of red morocco, frame of gilt floral ornaments; all edges gilt. \$ 750

A dissertation on various botanical and pharmacological aspects of fungi, illustrated by two engraved plates by Antonio Maria Stagnon after designs by J.F. Anselmi and the author, a botanist and physician of Turin. It is bound with Joseph Antonius Dardana, "In Agaricum Campestem veneno in patria infamen. Acta ad amicissimum et amantissimum Victorium Picum," Turin: J.M. Briolus, 1788, an octavo of sixteen leaves.

References: Stafleu & Cowan, *Taxonomic Literature* (1983), #7896; Blake, *STC of 18th Century Books in National Library of Medicine*, p.352

Presentation inscription by the author to Alexandre de Souza, ambassador to the Danish court, dated at Turin, 11 March 1788. Ink stamp on title-page and another in margin of following leaf (both stamps repeated at end and on versos of plates). - Minor abrasion to binding, otherwise a well-preserved copy.

[54] PIDOU DE SAINT OLON, Francois

*Stato presente del regno di Marocco descritto dal Signor di St. Olon Ambasciatore del Re di Francia a quella Corte l'anno 1693. Tradotto nuovamente dal Francese.*

Milan, Heirs of Ghisolfi, 1699

Octavo, (90)ff., signed A-G<sup>12</sup> H<sup>6</sup> (blank H6 laid to rear board), paginated 1-177 (3); plus letterpress title-page and six full-page engraved plates (including one repeat, re-employed as frontispiece). In contemporary boards. \$ 725

A description of Morocco focusing on local manners and costume, but including considerable topographical and historical information, a comparison of Muley Ismaël's reign with that of Louis XIV, accounts of Dutch, English, and Italian trading relations, arab military strategies, etc. It was first printed in French at Paris, 1694, and reprinted there in

1695. The engraved illustrations, showing a Marabout, a woman in city dress, and an African soldier of the royal guard, are copies of plates in the French editions. The book also was translated into English by Pierre Le Motteux and published at London in 1695; for the Paris and London editions, cf. Katalog der Lipperheideschen Kostumbibliothek (1965), Ma2; Hiler, Bibliography of Costume, p.710; and Gay, Bibliographie des ouvrages relatifs à l'Afrique, 1264. No copy of the present edition in British Library or Michel's Répertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France (1972-1984), only the Boston Public Library copy reported to the National Union Catalogue/Mansell.

In very good original state of preservation.

[55] PINEAU, Séverin

De integritatis & corruptionis virginum notis: graviditate item & partu naturali mulierum, opuscula [and four works by other authors].

Amsterdam, Jean Ravestein, 1663

Duodecimo, (216)ff., signed A-S<sup>12</sup>, paginated 1-394 (38); engraved title (verso blank) included in registration as folio A1, seven woodcuts printed with the text; plus three inserted woodcut plates and two inserted letterpress tables. In an 18th-century vellum binding. \$ 450

A new edition of Pineau's famous medico-legal treatise on the anatomical signs of virginity, first published at Paris in 1597, here reprinted with the "De foetus formatione" by Lodovico Bonaccioli, a work on conception, miscarriage, delivery, the puerperium, the care of the infant and allied subjects, dedicated to Lucrezia Borgia (pages 145-338); "De origine partium earumque in utero conformatione" by Felix Platter (pp.339-362); "Elegans de Septo Cordis Pervio observatio" by Pierre Gassendi (pp.362-364); and "De notis virginitatis" by Melchior Sebriz (pp.365-394). Most editions of Pineau's work are scarce, several having been confiscated.

Reference: NUC/Mansell, volume 458, p.678; this edition not in Wellcome Library

Occasional spotting and staining.

[56] PLENK, Joseph Jacob

De morbi de denti e delle gengie, dottrina.

Venice, Giuseppe Orlandelli for Francesco di Nicolo Pezzana, 1798

Duodecimo, (60)ff., signed A-E<sup>12</sup> (blank E12 laid to lower cover), paginated (6) 1-109 (5); woodcut vignette on title. In a contemporary Italian cartonnage binding. \$ 300

Third edition of this anonymous translation, following those printed at Venice by Francesco di Nicolo Pezzana in 1781 and 1790. The text was originally printed at Vienna in 1778 as "Doctrina de morbis dentium ac gingivarum" (Heirs of Hippocrates #649).

Reference: Blake, STC of 18th Century Books in the National Library of Medicine, p.355

Ink stamp on the title and last page of text of Giovanni Carbonelli. - Apart from stamps, in very good state of preservation.

## [57] PLINIUS SECUNDUS, Gaius

Historiae naturalis libri xxxvii. ab Alexandro Benedicto Ve. physico emendatiores redditi.

Venice, Joannes Rubeus & Bernardinus Vercellensis, 1507

Folio, (305)ff., signed aa-bb<sup>8</sup> a-z<sup>8</sup> &<sup>8</sup> A-M<sup>8</sup> (wanting terminal blank M10), foliated (16) 1-280 (i.e. 279, folio 209 being passed over) and 10 unnumbered leaves; woodcut of an epigraphic inscription on folio aa3 (210x85mm), woodcut initials from several alphabets. In a 16th-century Italian binding of vellum over pasteboards. \$ 3200

The recension of Pliny's "Natural History" produced by the celebrated physician and humanist of Venice, Alessandro Benedetti, formerly printed in 1496 (two separate editions), here revised and accompanied by new preliminary matter and an index. The edition was reprinted in this form at Venice in 1513 and 1516, at Lyon in 1507, and at Paris in 1516, and through wide diffusion "was thus rather influential" (C.G. Nauert, in *Catalogus translationum et commentariorum*, IV, 1980, p.416). "Benedetti's contributions to the purity of Pliny's text are large and are especially valuable in the field of medicine" (Dorothy M. Schullian).

Benedetti was a native of Verona and supporter of the scholars who sincerely believed that Pliny was Veronese by birth. The 1496 editions of his Pliny contain a letter from his "concivis" Matteo Ruffo to Giusto Giusti, which seeks to prove that Pliny's birthplace was Verona, not Como; see G.C. Giuliani, *Della Letteratura Veronese al cadere del secolo XV*, 1876, #302. The argument is expanded by Benedetti himself in the prefatory letter to the new edition, dated January 1507, at Venice. Verses on the theme by Benedetti's friend Giovanni Stefano Emiliano, called Quinzio Emiliano Cimbriaco, a teacher of Greek and Latin literature in several cities in Friuli, and a woodcut of an epigraphic inscription purporting to document Pliny's Veronese origin, are other additions to the new edition.

References: Durling 3686; BM, *STC of Italian Books* (1958), p.526; no copy in Adams or Wellcome Library catalogue. Schullian's judgement on the recension is offered in her edition of Benedetti's "De Bello Carolino" (New York 1967), p.18.

Two ownership inscriptions on title-page: Bartholomei Cirelli Presbit. Congreg. Oratorii, and: Congreg. Oratorii Genuae. - Early repair to blank corner of title-page, otherwise in very fine state of preservation.

## [58] POGGIO BRACCIOLINI, Giovanni Francesco

Contra fratrem Hieronymum heresiarcham libellus.

[Nuremberg, Ambrosius Huber, after 19 April, 1498]

Octavo, (28)ff., signed a<sup>8</sup> b<sup>4</sup> c-d<sup>8</sup>, unfoliated; woodcut (98x90mm) printed on folio a1 recto. In a modern Italian green morocco binding, covers stamped in gilt by heraldic insignia of the marchese Roberto Ridolfi. \$ 4800

A key tract in the anti-Savonarolan literature, largely unnoticed by historians, here printed with a Latin translation of the official proceedings ("processo") of Savonarola's first trial, in which the Friar was made to deny that his prophecies were from God.

Giovanni Francesco Poggio (1443-1522), son of the famous humanist, was a canon of the Florentine Cathedral chapter and a student of canon law. He pounced on Savonarola

as soon as he was imprisoned on 8 April, accusing him of causing the death of Carlo Strozzi, after promising to cure him of an illness, and darkly hinting at his complicity in the deaths of others. To Poggio, Savonarola was "another Anti-Christ", insanely given over to the power of Satan. Three editions of his libel were printed in or about 1498, the others being entitled "Epistola ad Hieronymum Savonarolam", printed without imprint or date, probably at Rome, by E. Silber, circa 1498 (IGI 7946; BMC IV, 125); and "Refutatorium errorum Hieronymi Savonarolae", at Leipzig in 1498 (BMC III, 657; Goff P-881). Neither of the other editions is accompanied by the "processo"; priority is uncertain. In 1500 Poggio was exiled for five years from Florence on charges that he favoured, and claimed that God favoured, the cause of the Pisans. These charges were probably brought by Frateschi out of revenge for Poggio's part in Savonarola's destruction. Poggio eventually moved to Rome and during the pontificate of his kinsman, Leo X, enjoyed several minor offices including that of "sollicitatore" of papal briefs; the details of his 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.

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. Four editions of the trial proceedings were soon published, this Latin one and three in Italian, the latter issued surreptitiously under threat from the Signoria, and of uncertain place and date. The relationship of the four editions was investigated by Roberto Ridolfi in two articles published in *La Bibliofilia* in 1944 and 1945, however the editors of the Italian census have disputed Ridolfi's assignment of the editions and chronology, the problem is far from being settled, and the position of the Latin edition in the sequence remains controversial.

Two states of the title-page of our edition are recorded. In the present copy the letterpress reads "... Hieronymum Heresiarchum" and the woodcut has three devils whispering encouragement over the Friar's shoulder. In the second state, the title is reset as "... Hieronymum Savonarole" and the devils 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, and A. Schramm, *Der Bilderschmuck der Frühdrucke*, XVIII (1935), Taf.119, Abb.757. The British Library have two copies of the edition, both with the woodcut in first state, but variant settings of folios C7v and C8r; in our copy, the text reads: Floretinos oratore ad se ad//ipm mittere. vel ei scriberet (as IA.8296). We notice that folios C1r and C4r also occur in two settings.

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.

[59] 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-D<sup>8</sup> (blank D7 retained, but terminal blank removed by binder), foliated 1-30 (1); three printers' flowers on the title. In a modern morocco binding, gilt centre-pieces on covers.

\$ 500

A page-for-page reprint of the Aldine edition of 1541, printed at an anonymous Venetian

press in a similar italic type. The edition is recorded by Volpi and 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 in the Cambridge Libraries, and we can only trace the University of Kansas copy in North America (STC of Books printed in Italy ... held in selected North American Libraries, Boston: G.K. Hall, 1970, I, p.52). - In good state of preservation.

[60] 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 a<sup>6</sup> A-Z<sup>4</sup> Aa-Zz<sup>4</sup> Aaa-Sss<sup>4</sup> a-c<sup>4</sup> d<sup>2</sup>, paginated (12) 1-512 (28); with engraved title-page and 19 full-page engravings included in the registration. In a modern Italian red morocco binding. \$ 3800

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

A few 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, 382. The engraved title and fourteen other illustrations (including two repeats) were taken from plates engraved by Nicolas Perrey for the Neapolitan edition.

The volume is without imprint and the place of publication inferred from the author's dedicatory letter to cavaliere Alvisè Vallaresi, dated at Venice, 14 September 1630. Also printed are verses addressed to Vallaresi by Leonardo Todeschi and an epitaph for him (Vallaresi died of the plague in 1630).

References: British Library, Catalogue of Seventeenth Century Italian Books (1986), p.718; Autori Italiani del '600 (reprinted 1986), #151; Schwerdt, Hunting hawking shooting, II, 123; Ceresoli, Bibliografia delle opere italiane latine e greche su la caccia (1969), p.442 (title reproduced at p.454); only the Harvard copy reported to NUC/Mansell (volume 479, p.435), however there is a copy also in New York Public Library

A few tears in margins neatly repaired; a good copy.

[61] ROLEWINCK, Werner

Fasciculus temporum.

Venice, Erhard Ratdolt, 12 January 1481

Folio, (71) of 72ff., wanting preceding blank, registration inferred as A<sup>8</sup> a-h<sup>8</sup>, foliated (7) 1-64; with 69 woodcuts (including repetitions), as well as woodcut diagrams and initials. Bound in 18th-century Italian leather-backed boards. \$ 4600

A chronicle of world history from the creation up to the present day by a Carthusian monk (1425-1502) who lived and worked at the Charterhouse of St. Barbara of Cologne from 1477 until his death. He wrote over fifty works on a whole variety of biblical subjects, many of them never printed. The "Fasciculus temporum" (1470), the most popular of them all, extensively used as a school text, was widely reprinted: at least thirty-three editions of it in five languages were issued between 1474 and 1500, making it one of the first best-sellers, anticipating by twenty years the better-known Nuremberg Chronicle.

Four editions of the book are credited to the Venetian printer Erhard Ratdolt (IGI 8414, 8416, 8419-8420), of which this is the second. The imposition and the illustrative matter follow the edition printed at Cologne by Arnold Ther Hoernen, with the Venetian printer introducing illustrations of local interest, such as views of the Palazzo Ducale and the Pantheon. While inter-related, the Ratdolt editions nevertheless differ in details, in the arrangement of the woodcuts used to illustrate the work and the amount of "current information" supplied at the end of the chronicle. The present edition provides seven more woodcuts than its predecessor and the last entry (dated 1481) records the death of Mohammed II, the Conqueror (of Constantinople), noting "descendit ad inferos. tertia die mai". Some other peculiarities of the 1481 edition are mentioned by C. Bühler, "The Fasciculus Temporum and M801," in *Speculum* 27(1952), pp.178-183.

On the woodcut illustrations, see G. Redgrave, Erhard Ratdolt and his work at Venice (London 1894), and T. Campbell, *The Earliest printed maps* (1988), pp.142-143.

References: Goff R-264; IGI 8416; BMC V, 285; Sander 6527; Essling 278

Up to folio 50 a well-preserved copy, unwashed with broad margins; thereafter fore-margins restored, tears in two leaves at end repaired with tiny loss.

[62] ROSTINIO, Pietro & Lodovico

Compendio di tutta la cirugia, utilissimo ad ogni studioso di quella, & sopra modo necessario ... Di nuovo ristampato, & dall' Eccellente M. Leonardo Fierauanti Medico et Cirugico Bolognese ampliato, & aggiuntoui un nuovo Trattato, & con bellissimi discorsi adornato, con la Tauola copiosissima, et li disegni de gli instrumenti, a tal' arte piu che necessari.

Venice, Lodovico Avanzo, 1561

Octavo, (214)ff., signed +<sup>8</sup> \*<sup>8</sup> \*\*<sup>8</sup> \*\*\*<sup>8</sup> \*\*\*\*<sup>8</sup> A-Y<sup>8</sup> (blanks Q<sup>8</sup>, Y<sup>8</sup>), foliated (38) 1-174 (2); printer's device on title-page, eight full-page woodcuts printed with the text in signature \*\*\*\*). In a modern flexible vellum binding. \$ 950

Second edition of this surgical manual, newly revised by Lodovico Fioravanti (1517-1588), whose "Discorso ... sopra la chirurgia, con la dichiarazione, di molte cose necessarie da sapere non piu scritte in modo tale" is appended (pp.129-175). The text was previously printed at Venice by Avanzo in 1557, with the same woodcuts of surgical instruments, including "Tanaglie denticolate". Fioravanti was a Paracelsist physician and alchemist of Bologna, who claimed to perform living dissection. The book was reprinted in 1588.

References; Durling 3952; Wellcome 5579; no copy in British Library, only the NLM, Yale and Michigan copies located by NUC/Mansell (volume 505, p.663)

Ownership stamp erased from title-page, margins lightly stained.



## [63] SANDEO, Felino Maria

Epitoma de Regno Apulie et Sicilie [edited by Michele Ferno].

[Rome, Sigismondo Mayr & Johann Besicken, 1495]

Quarto, (46)ff., signed a<sup>8</sup> b-f<sup>6</sup> g<sup>8</sup>, unfoliated; woodcut initials. In a modern vellum binding. \$ 3850

A chronicle of Apulja and Sicily from 537 AD to 1494 by a canon lawyer from Reggio Emilia who rose through the academic hierarchy at Ferrara, Pisa, and Rome, to become bishop of the southern province of Atri and Penna. In 1494 Sandeo visited the Kingdom on an embassy for Alexander VI and an account of that experience concludes the history. Unfortunately, the invasion of Charles VIII kept Sandeo from residing in his diocese and he had to depend on the standard humanist historians, Biondo, Platina, Poggio, Giustinian, and on scraps of information obtained from visitors, in completing the book (E. Cochrane, *Historians and historiography in the Italian Renaissance*, 1981, pp.154-155). The work is nonetheless an important source for the history of the Anjou dynasty in Naples and Sicily and of its branch that reigned in Hungary (1308-1370), giving many details of Hungarian history for that period.

The book was published against Sandeo's express prohibition by Michele Ferno, a pupil of Pomponio Leto. Ferno dedicates the edition to his teacher, 13 April 1495, and justifies his conduct to Sandeo in a letter at end ("accusationis deprecatio", folios g7r-g8r). Also printed are seven elegiac couplets from Ferno to Sandeo.

Two settings of folio alv are recorded: the present copy conforms to Pellechet 4765a, by identifying Ferno as "Mediolanensis" in the "Ad Lectorem" and having the reading below (line 5) "Coeci" (vs. Ceci). The text has not been reprinted apart from a version ("De Regibus Siciliae et Apuliae") given in Graevius' compendium (volume X, 5).

References: Goff S-153; BMC IV, 140; IGI 8650 (cf. A. Cioni, *Giunte e Correzioni al Indice generale degli incunaboli*, Florence 1960, pp.24-25); Lozzi, *Biblioteca istorica della antica e nuova italia*, 3864

Initial leaf laid to stronger paper and reversed by the binder; the following two leaves have repaired margins, with loss of a few letters; the final leaf also is laid.

## [64] SAVONAROLA, Hieronymus

Tractato della humilita composto per frate Hieronimo da Ferrara.

[Florence, Bartolommeo di Libri, circa 1495]

Quarto, (10)ff., signed a<sup>10</sup>, unfoliated; woodcut on title (97x88mm), another on folio a3 recto (57x55mm). In a modern red morocco binding. \$ 2850

One of three Bartolommeo di Libri editions, all undated, but probably issued about 1495, of this treatise in praise of humility. The book is noted for its fine title-page woodcut of Christ as the Man of Sorrows, delicately drawn without shading in what Kristeller characterizes as "the early hard style" (Florentine Woodcuts, 394b). The iconography of the cut is said to derive from a miniature by Ricciardo di Nanni occurring on folio 71 of part III of "Graduale D", a manuscript of 1473 preserved in SS. Annunziata, at Florence; cf. M. Levi D'Ancona, *Miniature e Miniatori a Firenze dal XIV al XVI secolo* (1962), tav.33, and MG.C. Dupre da Poggetto, "Analisi stilistica, ipotesi attributive e storiche a proposito delle xilografie degli incunaboli savonaroliani," in *Immagine e azione riformatrice: Le xilografie degli incunaboli savonaroliani nella Biblioteca Nazionale*

di Firenze, edited by E. Turelli and others, Florence: Alinari, 1985, pp.13, 87-89. The cut does not appear in two previous editions of the tract, printed by Antonio di Bartolommeo Miscomini, 30 June 1492, and circa 1492-1494.

The other woodcut depicts God the Father with the dead body of Christ (La Trinita). It occurs also in Savonarola's "Operetta dell'amore di Gesu", printed by Bartolommeo di Libri, circa 1495 (Kristeller 374d). The block later was employed for the "Libri da compagnie", published by Bartolommeo di Libri, in 1511. The title-page woodcut passed meanwhile into the possession of the Giunti and appears in Filippo Giunta's edition of the "Imitatio Christi" of 1514: see L. Donati, "Il libro illustrato italiano nel Rinascimento: Aggiunte e correzione al Kristeller," in Maso Finiguerra 5(1940), pp.241, 247.

References: Goff S-278; IGI 8799; BMC VI, 659; Sander 6862; Giovannozzi 237; Dyson Perrins 102. - Lightly washed, but otherwise in good state of preservation.

[65] SIVIERI, Ippolito & Giovanni JACOMELLI

Sentimento per ristabilire, e ridurre la caduta, o liscia del porto di Fano, e cosi pure per un reale provvedimento, e migliorazione certa del medesimo ... Col sommario de' scandagli in calce.

Fano, Gaetano Fanelli, 1746

Quarto, (12)ff., signed A-C<sup>4</sup>, paginated 1-24; plus 2 folding engraved plates (each 245x345mm). In a modern quarter-morocco binding. \$ 650

Only edition of a treatise on the reconstruction of the port of Fano by Sivieri (1697-1780), professor of philosophy and mathematics at the Jesuit college at Ferrara, in Lalande's estimation one of the greatest hydrographers of his day (cf. "Voyage en Italie", VI, 1790), and Jacomelli, a little-known engineer and architect, also of Ferrara. Their proposal features a carefully itemized account (pp.16-24) of costs of materials and labour in executing the project.

References: Riccardi, Biblioteca matematica italiana, I, 461; De Backer-Sommervogel, VII, 1264; no copy traced in British Library catalogue, or NUC/Mansell. - Good copy.

[66] TACHENIUS, Otto

Hippocrates chimicus, qui novissimi viperini salis antiquissima fundamenta ostendit.

Venice, Combi & Giovanni La Nou, 1666

Duodecimo, (138)ff., signed \*<sup>12</sup> \*\*<sup>6</sup> A-K<sup>12</sup>, paginated (36) 1-239 (1); the printers' "Minerva" device on the title. In a contemporary flexible vellum binding. \$ 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 printed 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, there is no copy in the British Library, nor in Michel's Répertoire des ouvrages imprimés en langue italienne au XVIIe siècle conservés dans les bibliothèques de France VIII (1984).

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 Königsburg, and Johann Zwelfer, 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 (chap. XVII), how to make iron rust-free (chap. XIX) and make gold adhere to it (chapt. XXVIII), and he reveals the trick played by Thurneisser in converting half an iron bar into gold. Recipes are given for making rosewater, cosmetics for whitening the teeth and softening the skin, remedies for arthritis, pleurisy, syphilis, and other ailments; see further on the contents, Partington, History of Chemistry, II, pp.291-297; and Dictionary of Scientific Biography, XIII, pp.234-235.

The preliminaries include a dedicatory address to three dukes of Brunswick-Lüneberg, 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, but otherwise an excellent copy.

[67] TENSINI, Francesco

La Fortificazione. Guardia difesa e espugnatione delle fortezze sperimentata in diverse guerre del Cavaliero Francesco Tensini da Crema.

Venice, Antonio Bariletti & brothers, 1630 (colophon: Evangelista Deuchino, 1624)

Folio<sup>4</sup>, (154)ff., signed +<sup>4</sup> (- cancelled leaf) a<sup>4</sup> (- cancelled leaf) A-K<sup>4</sup> 2<sup>2</sup> K<sup>2</sup>, A-I<sup>4</sup> K<sup>6</sup>, A-Q<sup>4</sup>, paginated (12) 1-83 (1), 1-83 (1), 1-128; plus engraved title, author's portrait, and 48 plates (numbered 1-44 and 23+, 32+, 35+, 36+) of which eleven double-page (315x420mm). In a contemporary Italian flexible vellum binding. \$ 5400

A manual of military architecture and siege techniques by Francesco Tensisni (1581-1630), an engineer successively in service to the duke of Bavaria, the king of Spain, the emperor Rudolph II, and the Venetian Senate, active in Holland, Alsace, Bohemia, Piedmont, and Friuli. The book features a series of forty-eight etched plates by Odoardo Fialetti (1573-1638), the prominent pupil of Tintoretto, of which several (notably plate 5) can be counted among the finest Italian landscape etchings of the 17th century. The title-page was engraved by Philip Sadeler and the portrait probably is engraved by him also.

Often described as the "second edition", this is actually a reissue of the sheets of the 1623/1624 first edition, except for the first two quires which were reprinted with the author's dedication (dated 1 January, 1624) suppressed, and a new imprint and date added to the engraved title-page.

References: Riccardi, Biblioteca matematica italiana, II, 514; cf. Autori Italiani del '600: catalogo bibliografico (reprint 1986), #1469; Gamba, Serie dei testi di lingua, 2099; and J. Bury, "Renaissance architectural treatises and architectural books: a bibliography," in Les Traités d'Architecture de la Renaissance. Actes du Colloque tenu à Tours (Paris 1988), p.500

Old library stamp on verso of title and in a margin: "Il piu bel fior ne coglie". - A good crisp copy with the plates in excellent impressions.

## [68] 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-N<sup>4</sup>, paginated (4) 1-97 (3); large printer's device (Vagnetti #363) on the title, another version on last page, woodcut ornaments and initials. In a modern half-morocco binding. \$ 675

First edition of Tolomei's contribution to the literature on the "questione della lingua", probably composed between 1525 and 1529, here published without the author's consent. Giolito set the text from a manuscript, now lost, which is not affiliated to the other surviving manuscripts. Two modern editors therefore depend on it in their reconstruction of the text; compare the edition and commentary by Ornella Castellani Pollidori (Florence 1974), pp.34-45, with Maria Rosa Franco Subri, *Il Cesano de la lingua Toscana* (Rome 1975), pp.xvii-xxx.

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

## [69] TRISSINO, Giovanni Giorgio

La Sophonisba del Trissino.

Vicenza, Tolommeo Janicolo, May 1529

Quarto, (52)ff., signed a-n<sup>4</sup>, unpaginated. In a modern Italian red morocco binding, covers stamped by gilt insignia of marchese Roberto Ridolfi. \$ 950

The definitive edition of "La Sophonisba", the first tragedy in the European theatre to observe classical rules and the first substantial Italian composition in blank verse. It was intended to be performed on a visit of Leo X to Florence in 1515, but was not in fact performed in Italy until 1562.

The first edition was printed in July 1524 at Rome in a chancery type specially cut under the author's supervision by the famous calligrapher, Lodovico degli Arrighi; a second, corrected edition followed in September. Both Arrighi editions feature the author's novel orthography, in which the Greek letters epsilon and omega replace the open e and o, and the letters u and v are distinguished. In 1526 Trissino departed from Rome for his native Vicenza, taking with him the matrices for the complete Arrighi font including the special characters. He set up a printing office there in conjunction with Tolommeo Janicolo and over the next few years they brought out new works and revised editions of those Arrighi had printed at Rome.

The type used for this reprint of "La Sophonisba" is an early casting of Arrighi's first italic. Trissino thoroughly revised the text, altering especially its punctuation and the orthography: semicolons are substituted for commas, possibly to indicate a slow, stately utterance to an important speech; and the phonetic symbols for open and close e and o are reversed! On these and other characteristics of the new edition, and its significance as the last to appear under authorial supervision, see B. Corrigan, "Italian Renaissance Plays: problems and opportunities," in *Editing Renaissance Texts*, ed. A. Lancashire (New York 1976), pp.57-68

References: *Convegno di Studi su Giangiorgio Trissino* (Vicenza 1980), with catalogue of Trissino's works by F.M. Galante, pp.227-274, #13; 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; L.G. Clubb, *Italian Plays in the Folger Library* (1968), 854; Adams T-958; no copy in Bregoli Russo, *Renaissance Italian Theater in The University of Chicago Library* (1984), or L. Cairo & P. Quilici, *Biblioteca Teatrale dal '500 al '700: la raccolta della Biblioteca Casantense* (1981)

In very good state of preservation, being unwashed and unpressed.

[70] VALLERIOLO, Francois

*Commentarii in sex Galeni libros de morbis et symptomatis* [with the Latin text of Galen, in the translation of Wilhelm Kopp].

Venice, "Ex Officina Erasiana" (Vincenzo Valgrisi), 1548

Octavo, (388)ff., signed a-z<sup>8</sup> aa-zz<sup>8</sup> aaa-bbb<sup>8</sup> ccc<sup>4</sup>, paginated 1-774 (2); printer's device on the title, repeated on last page, woodcut frame on folio c8 verso. Bound in contemporary flexible vellum. \$ 700

Second edition of a commentary on Galen's six books of the "De morbis et simptomatis", with Valleriolo's "Oratio de re medica" printed at end (pp.722-734). The commentator (1504-1583), was professor of medicine at Turin. This was his first published work, appearing originally at Lyon in 1540. The Latin translation by Wilhelm Kopp, personal physician to Louis XII, had been published in 1523 and was often reprinted.

References: Durling 4496; Wellcome 6451; BM, STC of Italian Books, p.287; Durling, "Chronological census of Renaissance editions and translations of Galen," in *JWCI* 24 (1961), p.267

Contemporary ownership inscription on title-page (Ercole Magni?). - Apart from trivial wear to binding, in fine state of preservation.

[71] VERMIGLIOLI, Giovanni Battista

Dell' acquedotto e della fontana maggiore di Perugia ornata dalle sculture di Niccola e Giovanni Pisani e di Arnolfo Fiorentino. Ragionamento accademico con note illustrazioni ed un' appendice di documenti inediti detto nell' giorno [23 February 1827] nella letteraria adunanza. Tenuta per solennizzare il bramato ritorno delle pubbliche acque nella stessa città.

Perugia, Francesco Baduel for V. Bartelli & G. Constantini, 1827

Quarto, (34)ff., paginated (4) 1-62 (2). In the publishers' printed wrappers. \$ 625

An account of the important fountain situated beside the Cathedral of Perugia, designed by Fra Bevignate 1277-1280 with bas-reliefs by Nicola and Giovanni Pisano, and of Boninsegna's aqueduct which brought water to it from Monte Pacciano, a distance of some three miles. Opinion is still divided as to the division of hands in the execution of the bas-reliefs, but it is generally agreed that Nicola probably had primacy over the total work. The three nymphs here attributed to Arnolfo di Cambio are now given to Giovanni Pisani. The unpublished documents mentioned in the title are eight in number and mostly date from the 13th and 14th centuries; they were discovered by the author (1769-1848) in the Cancelleria of the Comune.

References: Lozzi, *Biblioteca istorica della antica e nuova Italia*, 3478; UCBA (Supplement), 613; no copy traced in NUC/Mansell. - In pristine state of preservation.

## [72] VISCONTI, Ennio Quirino

Monumenti Gabini della Villa Pinciana descritti da Ennio Quirino Visconti. Nuovamente pubblicati per cura del Dottor Giovanni Labus.

Milan, Societa tipografica de' classici italiani, 1835

Octavo, (96)ff., paginated (2) 1-10, 1-178 (2); plus 22 folding engraved plates (numbere 1-18, Aggiunte 1-4), an engraved vignette by G. Bonatti printed on title-page. In the publisher's printed wrappers. \$ 600

An account of the excavations of the ancient Latin city of Gabii, twelve miles east of Rome, made in the Spring of 1792 by the English painter and antiquary, Gavin Hamilton, under the patronage of prince Marc' Antonio Borghese. Hamilton laid bare two important edifices, the Temple of Juno, and the Forum and Curia of the Roman Gabii. The inscriptions and statues of the Forum were discovered in great number and prince Marc' Antonio was obliged to add a new wing to his museum in the Villa Pinciana to exhibit the Gabine marbles.

The second part of Visconti's book is a catalogue of the excavated statuary: eleven statues or important pieces of statues of mythological subjects; twenty-four statues or busts or heads of historical personages, including Alexander the Great, Germanicus, Cnaeus Domitius Corbulo, the greatest Roman general of the time of Nero, Claudius, Geta, Plautilla, etc.; seven statues of local worthies; seven pedestals with eulogistic inscriptions; and then columns, mosaic pavements, coins, pottery, glassware, and bronzes. Some of these objects still remain in the Villa Borghese, but most were removed to Paris by Napoleon I and are now installed in the Louvre.

Visconti refers to two fine columns of "alabastro rosso fiorito" which passed into the possession of Pope Pius VI, also a bust of Gordianus Pius III (reproduced tav. vi, #14) and a polychrome mosaic pavement discovered near-by the Temple of Juno which was bought by "Milord Harvey, conte di Bristol" and removed to his country seat in Somersetshire. The title-page vignette shows the Temple of Juno and a semi-circular flight of steps descending from the high road; no trace of these steps now exists. Two plates display plans of the Temple surrounded on three sides by Doric colonades, plans of the Forum, and a reconstruction of the Forum. Apart from two reproductions of epigraphic inscriptions, the remaining illustrations are all of statuary.

The text, originally printed in 1797 (Cicognara 3916), is here complemented by an erudite preface from the editor, Giovanni Labus.

References: Fabia Borroni, *Il Cicognara*, 2143/1 (wrongly giving the format as sextodecimo; NUC/Mansell, volume 639, p.640 (six copies). - Uncut and partially unopened copy, as issued. Lightly waterstained.

## [73] VISSCHER, Roemer

Zinne-Poppen, alle verciert met Rijmen, en sommige met Proze: Door zijn Dochter Anna Roemers.

Amsterdam, Sander Wybrantz. & Andries Vink, 1678

Duodecimo, (210)ff., signed A-R<sup>12</sup> S<sup>6</sup>, foliated (10) 1-196 (4); engraved vignette on the title, engraving of a clown, and 193 engraved emblems (80x60mm). Bound with another work by Visscher (see below) in contemporary vellum. \$ 475

Reissue with cancel title of Joannes van Ravesteyn's edition of 1669, in which Visscher's "Zinne-poppen" (Dolls for the Spirit), three books of sixty-one emblems each, were edited by his daughter, Anna, and published with ten "Minne-poppen".

The "Zinne-poppen" emblems are printed from plates prepared for the first edition of 1614; the plates are not signed, but an attribution to Claes Janz. Visscher (1587-1652) is secure (cf. C.S. Ackley, *Printmaking in the Age of Rembrandt*, 1981, #54). The identity of the artist of the "Minne-poppen" emblems apparently is uncertain.

Bound with this copy is Roemer Visscher's "Brabbelingh ... By hem selven oversien, en meer als de helft vermeerdert," printed at Amsterdam, by Joannes de Ravesteyn, 1669, a duodecimo of 108 leaves, with a woodcut device on its title-page.

References: Landwehr, *Emblem and Fable Books printed in the Low Countries* (1988), #875; Praz, *Studies in Seventeenth-Century Imagery* (1964), pp.530-531. - Binding slightly shaken, otherwise in good state of preservation.

[74] VOCH, Lukas

Etwas von Bauzierathen nach Modern- Antikengeschmack. Den Baukunstlern und anderen Liebhabern zum Bessten ... Mit XXI Kupfertafeln.

Augsburg, Joseph Wolff, 1783

Octavo, (32)ff., signed A-D<sup>8</sup>, paginated 1-64; plus 21 folding engraved plates, by Peter Gleich after designs by the author. Bound in contemporary paper boards. \$ 975

A manual for builders and "junge Baukunstlere" showing how to embellish exterior stone work, door and window surrounds, fireplaces and other interior details, in the neo-Classical taste. Lukas Voch (1728-1783), an engineer employed by the Augsburg city council, published between 1767 and 1788 at least thirteen different manuals for students of architecture and builders: see the lists provided by Thieme-Becker, *Künstler-Lexikon*, XXXIV, p.464, and in *Theorie der Architektur* (exhibition catalogue, Graphisches Kabinett, Stift Götting, 1975), p.64. The interest of his publications is attested by the facsimile reprint in 1979 of his "Unterricht bey vorfallenden Baustrittigkeiten" (Augsburg 1780). Nearly all the original editions are now rare, no copy of the present one being preserved in the British Library, or located by the National Union Catalog/Mansell.

Reference: Berlin Katalog 2037. - Title lightly spotted, otherwise in excellent condition.

[75] WINCKELMANN, Johann Joachim

Gedanken über die Nachahmung der Griechischen Werke in der Malerey und Bildhauerkunst. Zweyte vermehrte Auflage.

Dresden & Leipzig, printed by J.G.I. Breitkopf of Leipzig for the "Waltherischen Handlung", 1756

Quarto, (90)ff., signed \*<sup>4</sup> A-X<sup>4</sup> Y<sup>2</sup>, paginated (8) 1-172; engraved vignette on title, three others used as head-piece and on sub-titles. In a contemporary calf binding. \$ 800

This was Winckelmann's first work on the re-discovery and re-appraisal of Greek art and architecture. It was first published in 1755 and translated into English by Fuseli in 1765.

Reference: *The Ages of Neoclassicism* (Arts Council, London, 1972), #949. - Browned and spotted copy, binding rubbed and joints cracking.