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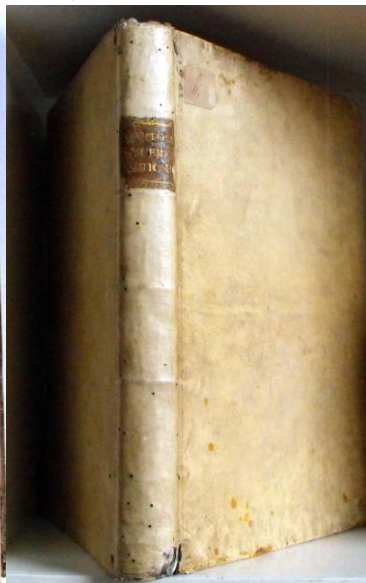
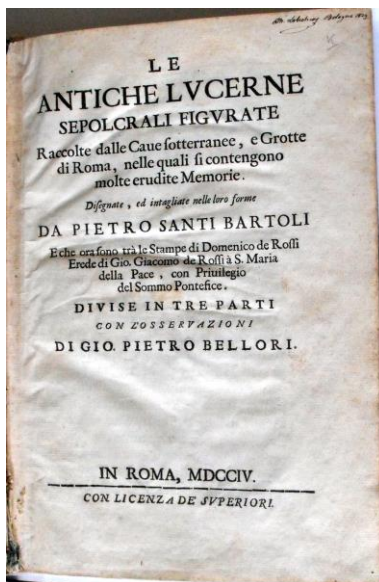
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**ITALIAN AND LATIN: TEN RARE BOOKS
PUBLISHED BETWEEN 1537 AND 1791**

29 MARCH 2023

PRICES IN POUNDS STERLING; POSTAGE EXTRA

1 BARTOLI (Pietro Santi): Le Antiche Lucerne Sepolcrali Figurate Raccolte dalle Cave sotterranee,



e Grotte di Roma, nelle quali si contengono molte erudite Memorie. Disegnate, ed intagliate nelle loro forme da Pietro Santi Bartoli E che ora sona trà le Stampe di Domenico de Rossi Erede di Gio. Giacomo de Rossi à S. Maria della Pace, con Privilegio del Sommo Pontefice. Divise in tre Parti con l'Osservazioni di Gio Pietro Bellori. In Roma Nella stampa di D. de Rossi, MDCCIV [1704].

Folio, 325 x 217 mms., pp. [iv], 16, 15 [16 blank], 12, engraved title, 116 plates, with engraved title-page for each part, contemporary vellum, olive morocco label; front hinge cracked, a few worm holes in spine, top and base of spine slightly defective, with an 1829 Bologna inscription (name resisting transcription) on the

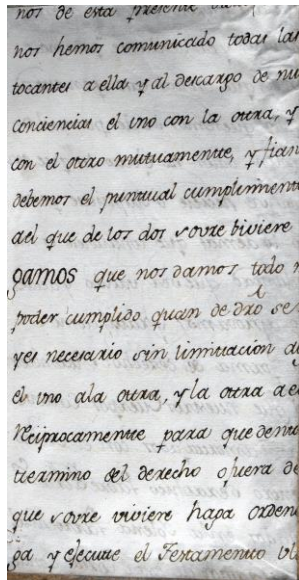
top margin of the title-page.

£650

The Italian engraver Pietro Santi Bartoli (1635-1700) trained as a painter, but turned his attention to engraving and was an engraver for most of his life. The volume contains splendid and intricate engravings of the sepulchral lamps in the underground caves of Rome, as well as information about various rites connected with the lamps. This was one of the last works that the painter and biographer Giovanni Pietro Bellori (1613-1696) published, and his rather short commentaries on each of the engravings leave the reader wanting more. Bartoli's work was first published in Rome, with a second edition published in Berlin in 1702.

Library Hub (COPAC) locates only four copies of this splendid Roman edition from 1704: British Library, the University of Manchester, the National Library of Scotland, and Leeds.

2 **FALEREO (Demetrio):** Della Locuzione Volgarizzato da Pier Segni Accademico della Crusca



Detto L'Agghiacciato. Con postille al testo, ed esempi Toscani, conformati a' Greci. Al Sereniss. Signore, il Sig. Don Cosimo Medici, Principe di Toscana, suo Signore. In Firenze, Nella Stamperia di Cosimo Giunti, 1603.

FIRST EDITION of this translation. Small 4to, 205 x 148 mms., pp. [viii], 280, contemporary vellum, letter in ink on spine, paste-down endpapers with notes in an 18th century hand; front hinge cracked, exposing spine, binding a little soiled. **£500**

The orator Demetrio Falereo, a.k.a. Demetrius of Phaleron (c. 350 B. C. - c. 280 B.C.), was one of the most prolific authors of antiquity, noted in particular for his historical works and

those on rhetoric. *De Elocutione* was first published in 1588, edited by A. P. Manutius. The translator here is Pier Segni, with numerous annotations to the text. The attribution of this work on style to Demetrius has been disputed, and it is sometimes attributed to an unknown writer in the second century A. D. Most libraries, however, catalogue the work under Demetrius's name.

Library Hub (COPAC) locates only three copies: BL, Oxford, and the National Library of Scotland.

**RARE EMBLEM BOOK:
COPAC LOCATES ONLY ONE COPY
OUTSIDE LONDON**

3 **GESSI (Berlingiero), inter alia:** La Spada di Honore Libro Primo [- Ottava]. Delle Osseruazioni Caualesche del Senator Berlingiero Gessi. All' Altezza Serenissima di Cosimo III. Gran Duca di Toscana. In Bologna, Per l'Erede di Domenico Barbieri, M.DC.LXXI [1671].

Small 4to, 228 x 165 mms., pp. [xxxvi, including half-title and engraved title-page], 188 [189 - 222 index and letters, 223 colophon, with printer's device: In Bologna, M. DC. LXXI. Per l'Erede del Barbieri, all' Insegna delle due Rose. Con licenza de' Superiori. Ad istanza di Gio. Francesco Davico detto il Turrino, Con Privilegg, 224 blank]; and including engraved portrait (by Lorenzo Tintus after J. Rigus After) of Gessi before address to the reader, 10 further engraved plates (by Lorenzo Tintus after drawings or designs by Domenico Maria Canuti) included in registration, engraved head- and tail-pieces, complete with all plates as called for, contemporary limp vellum (slightly soiled), lettered in ink on spine; base of spine slightly wormed, but generally a very good and attractive copy, with fine impressions of the plates. **£1250**



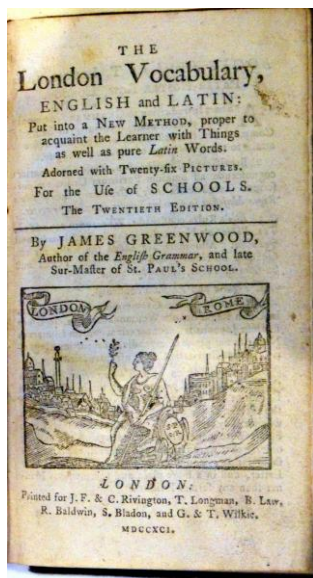
Among the dedicatees of this rather impressive emblem book are Cosimo III, Grand Duke of Tuscany (1642-1723), with one dedication signed by Gessi (1631-1671), as well as Francesco Giovanni Sampieri,

and others. Gessi attended the University of Bologna and was awarded a Ph.D. when he was 20. He was professor of law at Bologna and later spent much of his career in the Roman Catholic church, as, among other roles, a Papal Nuncio, governor of Rome, Bishop of Rimini, and a Cardinal.

Landwehr, J., *French, Italian, Spanish and Portuguese Emblem Books*, 316; Praz, M., *Studies in 17th Century Imagery*, 67; BN, 59, p. 953; *British Library Catalogue of 17th Century Italian Books*, 388. Heckscher and Sherman, *Emblem Books in the Princeton University Library*, 361. Thimm, 114. Library Hub (COPAC) locates only one copy outside London: the one at the University of Glasgow.

THE ESTC FINDS NO COPY IN AN IVY LEAGUE LIBRARY

- 4 **GREENWOOD (James):** The London Vocabulary, English and Latin: Put into a New Method, proper to acquaint the Learner with Things as well as pure Latin Words. Adorned with Twenty-six Pictures. For the Use of Schools. The Twentieth Edition. By James Greenwood, Author of the *English Grammar*, and late Sur-Master of St. Paul's School. London: Printed for J. F. & C. Rivington, T. Longman, B. Law, R. Baldwin, S. Bladon, and G. & T. Wilkie, MDCCXCI [1791].



12mo, 147 x 84 mms., pp. viii, 123 [124 adverts], 26 vignette woodcuts, contemporary sheepskin; recent repair to small hole in B1, front joint very slightly cracked, but a good copy. **£350**

The *London Vocabulary* by James Greenwood (?1683-1737) was probably first published in

1711, though the earliest copy extant of Greenwood's work was printed in 1713. The work was reprinted well into the nineteenth century.

This edition from 1791 is ESTC T13158, for which the ESTC database locates no copies in Ivy League libraries.

OXBRIDGIAN-OWNED FOULIS EDITION OF GUARINI

- 5 **FOULIS PRESS. GUARINI (Battista):** Il Pastor Fido Tragicommedia Pastorale del Cavalier Gurarini. In Glasgua: Della Stampa di Roberto ed Andrea Foulis e si Vendono Appresso Loro e Giovanni Balfour in Edinburgo, 1763.

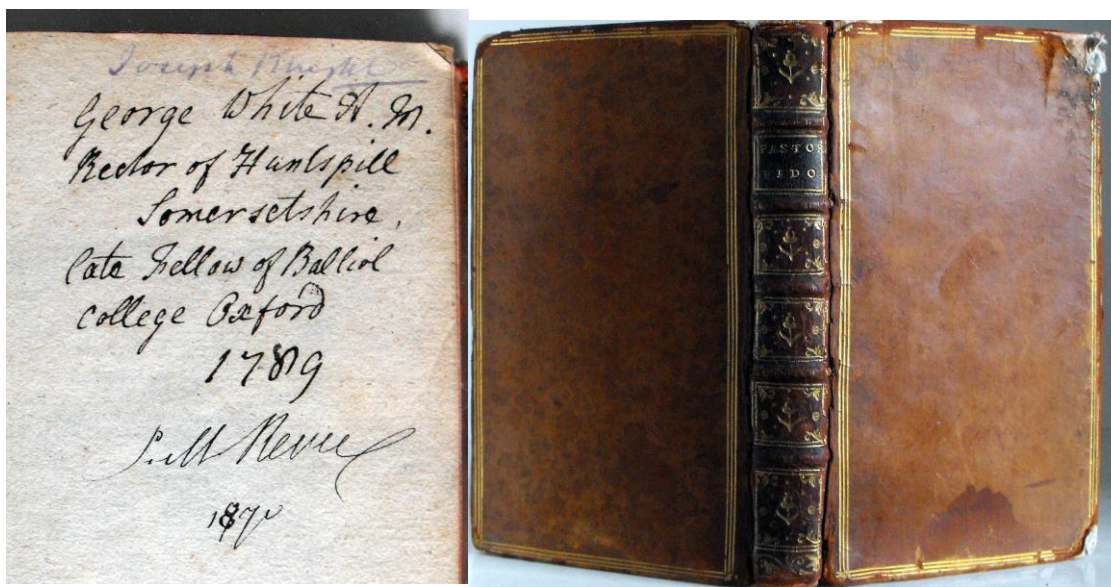
Small 8vo, 149 x 88 mms., pp. 264, 7 engraved plates by Sebastien Le Clerc (1637-1714), contemporary calf, gilt ruled border on cover, spine ornately gilt to a thistle motif, olive morocco label; lower margin of one plate water-stained not affecting plate, joints cracked (but firm), top and bottom of spine chipped, corners worn, but a fair to good copy, with the bookplate of Joseph Knight dated 1883 on the front past-down marbled endpaper, and three autograph inscriptions on the recto of the second front free endpaper, that of Joseph Knight, that of "George White A.M. / Rector of Huntspill / Somersetshire, / late Fellow of Balliol / College Oxford / 1789", and that of "P. M. Revee [?] / 1870."

£250



Guarini's *Il Pasto Fido* was first published in 1590 in Venice. "Although it lacked the lyrical simplicity of

Tasso's earlier work in this genre, *Aminta* (1573), it had a more immediate success, becoming one of the most famous and most widely translated and imitated works of the age. For nearly two centuries *Il pastor fido* was regarded as a code of gallantry and a guide to manners" (*Encyclopaedia*



Britannica).

One previous owner of this copy was George White (1756-1804). He corresponded with Theophilus Leigh, the Master of Balliol College, in the late eighteenth century; their letters and related papers are held in the archives of Balliol at Oxford. White matriculated at Wadham, but became a Fellow at Balliol later in 1768, then became Rector at Huntspill, Somerset, in 1778, a living he held to his death. For his political activism, including that against the slave trade, see *Slavery in the Age of Revolution: An Exhibition Held at Balliol College Historic Collections Centre, St Cross Church, Oxford, Michaelmas Term 2021* (Oxford, 2021); and Eric J. Evans, *Routledge Revivals* (2017).

The fine pictorial bookplate, dated in cyphered roman numerals to 1883, is that of Joseph Knight (1829-1907), F.S.A., drama critic, editor, and historian of the theatre. The plate was designed by the highly-talented Cambridge-educated artist and poet Sebastian Evans, and was engraved by Harry Soane (Walter Hamilton, *Dated Book-plates (Ex Libris) with a Treatise on Their Origin and Development*, 1895, p. 173).

This 1763 edition of Guarini's *Il Pasto Fido* by the master printers Robert and Andrew Foulis of Glasgow is ESTC T106317. Gaskell 418.

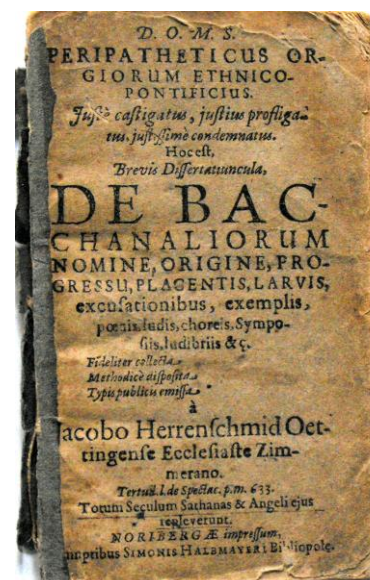
EARLY NUREMBERG PRINTING BY SIMON HALBMAIER (1587-1632) OF HERRENSCHMID'S LATIN SATIRE: COPAC FINDS BUT THREE COPIES

6 HERRENSCHMID (Jacobus): D. O. M. S. Peripatheticus Orgiorum Ethnico-Pontificius Justè castigatus, justius profligatus, justissimè condemnatus. Hoc est, Brevis Dissertatiuncula, De Bacchanaliorum Nomine, Origine, Progressu, Placentis, Larvis, excusationibus, exemplis, poenis, ludis, choreis, Symposiis, ludibriis &c. Noribergae impressum, sumptibus Simonis Halbmayeri Bibliopole, [no date, c. 1626].

12mo, 125 x 74 mms., pp. 132, later gray wrappers, but lacks front wrapper, most of spine destroyed, title-page soiled and fragile at margins.

£250

The Lutheran theologian Jacobus Herrenschmidt (1578-1641) first published this satire with the Elzevirs in 1621 as an investigation, so to

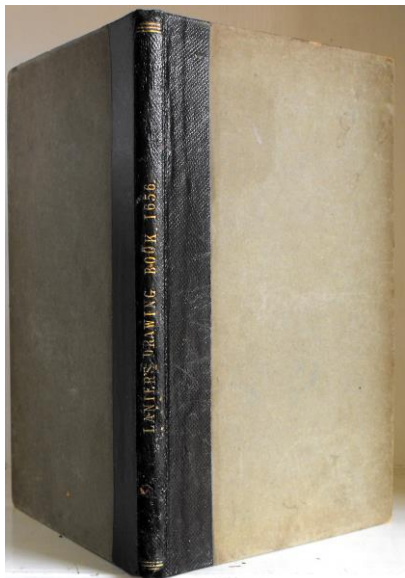


speak, of the justly punished, more justly defeated, and most justly condemned name and origin of the Bacchanalia. My Latin is about as good as my Chamicuro (spoken by eight people in Peru), but I think there is a pun in the title and some jokey, specious references in the footnotes.

Library Hub (COPAC) finds only three copies: BL, Oxford, and the National Library of Scotland.

RARE: NO COPIES IN LIBRARY HUB

7 **LANIER (Nicholas):** *Proue prime fatti a l'aqua forte da N: Lanier a l'eta sua giouenile di sessanta otto Anni 1656.* [No place, No Publisher, c. 1825.]



231 x 147 mms., 31 full-page engraved plates (including the foxed first leaf functioning as title-page), 2 folding engraved plates, bound in quarter early 19th century roan, with "Lanier's Drawing Book 1656" tooled in gilt on spine, plain boards; first plate, with title foxed, many plates marked with "L" in corner area of plate, others marked with "V". **£850**

The musician and art dealer Nicholas Lanier (1588-1666) was in Italy, specifically Venice, as early as 1610, as a diplomatic courier. "Immediately

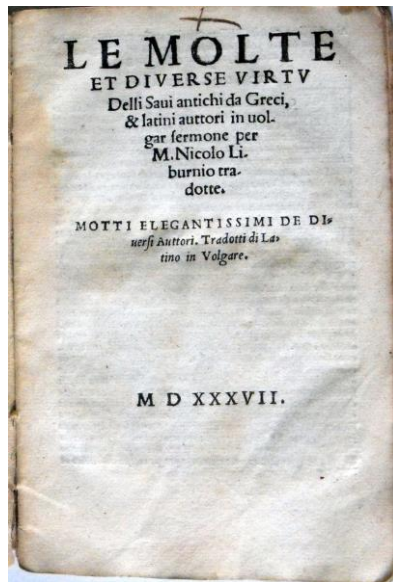
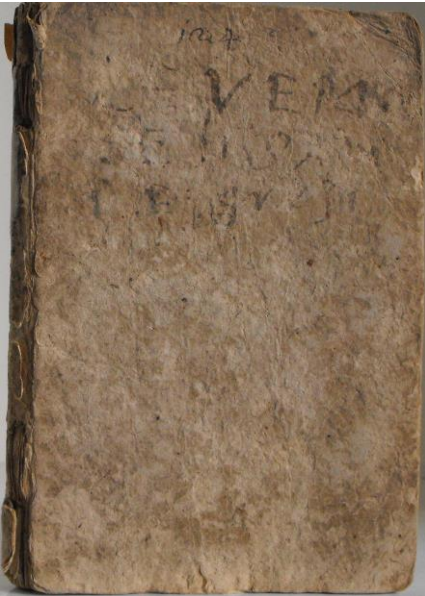
after the funeral of James I on 7 May 1625 Lanier was dispatched by the new king, Charles I, to Italy, to search out and purchase paintings for the enlargement of the Royal Collection. Through Daniel Nys, a French-born art dealer, agent, and entrepreneur, Lanier made contact with the duke of Mantua, Ferdinando Gonzaga, with a view to buying the extensive and celebrated Mantuan collection. The negotiations were long and tortuous and were not finally completed until 1628; the total price paid for this splendid collection was 68,000 scudi (then about £15,000). During this period Lanier made two separate visits to Italy, being based for the most part in Venice. At the end of his first trip he returned to England with his own portrait by Van Dyck (now in the Kunsthistorisches Museum, Vienna). As a result Van Dyck was invited to enter the service of King Charles. Lanier had already begun to collect drawings, both for himself and for his patron Lord Arundel, at a time when such pieces were considered valueless, and was the first to imprint on them a distinctive collector's mark" (*Oxford DNB*).

This volume consists entirely of engravings from the drawings of Parmigianino (Girolamo Francesco Maria Mazzola), Giulio Romano, Lodovico Carracci, and others.

Ian Spink, "Lanier in Italy," *Music and Letters* (1959). Christopher Baker, Caroline Elam and Genevieve Warwick, eds., *Collecting Prints and Drawings in Europe, c. 1500-1750* (2003).

VERY RARE: ONLY TWO COPIES IN LIBRARY HUB

- 8 LIBURNIO (Nicolo):** Le molte et diverse virtu Delli Savi antichi da Greci, & latini auttori in volgar sermone per M. Nicolo Liburnio tradotte. Motti Elegantissimi de diversi Auttori. Tradotti di Latino in Volgare [da M. Cadamosto da Lodi]. Vineggia: per M. B. Zanetti, M D XXXVII [1537]. soiled). **£850**

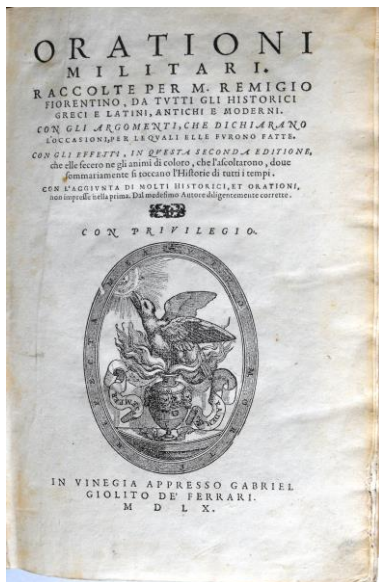


Nicolo Liburnio (1474-1557) compiled and translated this collection and first published it in 1527, under the title *Le Virtu et Ammaestramenti delli Savi Antiqui*. Later, the work was issued under the title *Elegantissime Sentenze et Aurei detti de diversi Eccellentissimantiqui Savi*. The aphorisms are translations from ancient Greek and Latin authors. Library Hub (COPAC) locates only two copies:

BL and Manchester. WorldCat does not list any North American locations for this edition.

**A MISCELLANY OF MILITARY ORATIONS,
GLEANED FROM THE ANCIENTS**

- 9 NANNINI - FIORENTIO (Remigio):** Orationi Militari. Raccolte per M. Remigio, Fiorentino, da tutti gli Historici Greci e Latini, antichi e moderni. Con gli argomenti, che dichiarano l'occasione, per le quali elle furono fatte. Con gli effetti, in questa seconda editione, che elle fecero ne gli animi di coloro, che l'ascoltarono, dove sommariamente si toccano l'Historie di tutti i tempi. Con l'Aggiunta di molti Historici, et Orationi, non impresse nella prima. Dal medesimo Autore diligentemente corrette. Con Privilegio. In Vinegia Appresso Gabriel Giolito de' Ferrari, M D L X [1560].



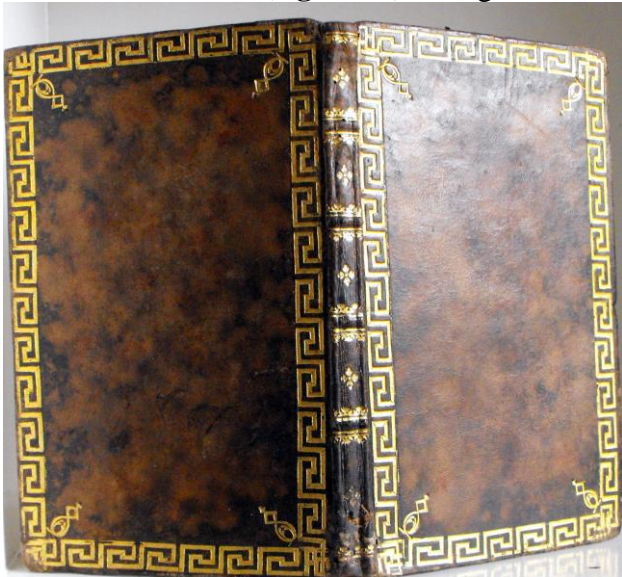
Large 8vo, 234 x 158 mms., pp. [xxxviii], 1004, with fine historiated initials throughout, occasional marginal note in a 17th century owner's hand, that of Marchese Amico, whose autograph appears on the front paste-down endpaper, 19th century half sheepskin, gilt spine, marbled boards (a little rubbed). **£850**

Remigio Nannini (1521-1581) was a respected and respectable Dominican man of letters, busily editing and translating scholarly works and the classics into Italian. He was employed by the publisher precisely to produce cheap (or cheap-ish) versions of classical works. In this work, first published in 1557, he has taken his material almost directly from dozens of sources, many of which have been identified by Nathalie Hester in "Scholarly Borrowing: The Case of Remigio Nannini's *Orationi Militari* and Francois de Belleforest's *Harangues Militaires*," *Modern Philology* (November, 2003). Belleforest's later book was published in 1572. Salvatore Bongi, in *Annali di Gabriel Giolito de' Ferrari da Trino di Monferrato stampatore in Venezia* (1890-95), describes this edition as preferable to the first.

Library Hub (COPAC) finds copies at legal deposit libraries, then just three more: one in the Royal Library at Windsor; one in Trinity College at Cambridge; and one other copy in the library of a country seat, managed by the National Trust, but not specified.

**MILITARY FUTURIST OF HIS TIME:
EXTREMELY RARE OUTSIDE ITALY**

10 PARADISI (Agostino): Elogio del Principe Raimondo Montecuccoli. Bologna Dalla Stamperia di



Lelio dalla Volpe, 1776.

FIRST EDITION. 8vo, 186 x 114 mms., pp. [5] 6 - 85 [86 blank, 87 errata, 88 - 90 blank], engraved portrait of Montecuccoli as frontispiece, text within borders, contemporary sheepskin, gilt borders to a Greek key design on covers; bookplate crudely removed from front paste-down endpaper, top and base of spine slightly worn, some slight general wear to binding, but a very good copy. **£500**

The Italian poet and economist Agostino Paradisi (1736-1783) was a prolific author, and this tribute to Count Raimondo Montecuccoli (1609-1680) is very finely printed and was frequently reprinted. The preface is by the publisher, and the work includes *Lettre du comte Paradisi à sa majesté le roi de Prusse, en lui envoyant son éloge du prince Montecuccoli. - Réponse de sa majesté*. Montecuccoli was himself a distinguished military general: “Unequaled as a master of 17th-century warfare, Montecuccoli excelled in the art of fortification and siege, march and countermarch, and cutting his enemy's lines of communications. In advocating standing armies, he clearly foresaw future trends in the military field” (*Wikipedia*).

Of this 1776 edition, Library Hub (COPAC) finds a copy only at the University of Cambridge. Library Hub locates no earlier editions.