



Italian

BOOKS

from A(ssisi) to V(erona)

QUARITCH



Italian Books

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Front cover: detail from Bartolomeo Bonghi (died 1584) by Giovanni Battista Moroni, shortly after 1553

Left: item 43

Jesuits vs Jansenists

1. **GUSTÁ, Francisco.** *Memorie della rivoluzione francese tanto politica che ecclesiastica e della gran parte, che vi hanno avuto i giansenisti: aggiuntevi alcune notizie interessanti sul numero e qualità dei preti costituzionali.* Assisi, Ottavio Sgariglia, 1793.

8vo, pp. [4], '264' [recte 234], [2, blank], with errata slip tipped-in; a very good copy, uncut, in contemporary pink printed patterned wrappers.

£550

Apparent first edition, very rare, of Gustá's first and full articulation of his attack on the Jansenists as responsible for the horrors of the French Revolution.



The Catalan Jesuit Gustá (1744–1816) characterises the Jansenists as the most effective allies of the *philosophes* and Encyclopedists in the deistic and atheistic conspiracy, and as the most pernicious agents in bringing about the horrors of the French Revolution. He deploys Burke's and Spedalieri's points on the nexus between Jansenists and *philosophes* to muster a comprehensive and radical discussion of the influence of Jansenism and 'philosophy' combined on the French Revolution. In the juxtaposition between the Port-Royal and the modern Jansenist generations, it is the second, with its ambiguous alliance with deism and atheism, that Gustá marks as the more challenging for the future of Rome and faith itself.

Gustá continued his passionate apologetic work through publications in 1794 and 1795, all written and published in Italian and similarly rare.

Very rare outside Italy: OCLC finds one copy in Spain (BNE), one in Germany (LMU), one in the US (Dayton), and none in the UK.

Cf. Palau 111282, suggesting an earlier edition (Ferrara, heirs of Giuseppe Rinaldi, 1792) which we have not been able to trace.

ASSISI



Unrecorded

2. **SENECA, Lucius Annaeus.** *Tragoediae X. quibus adiectae sunt recenti hac nostra editione in locos obscuriores notae ad marginem, ex eruditissimi authoris animadversione. Argumenta insuper cum tragoediis, tum scenis singulis accessere. Quae omnia inconniventi cura castigata in lucem prodeunt Bergamo, heirs of Marcantonio Rossi, 1674.*

12mo, pp. 552; title printed within typographic border, woodcut ornament with emblem of the Society of Jesus to title, typographic head- and tailpieces, woodcut initials; part of p. 44 faintly printed but legible, small oil stain to lower outer corner of a few leaves, quires C and D gnawed at outer margin, otherwise a very good copy; bound in contemporary vellum (reversed manuscript waste); head and foot of spine and lower edge of front board slightly gnawed; manuscript notes and juvenile drawings to front and rear endpapers. **£800**

Seemingly unrecorded pocket-sized edition of Seneca's *Tragedies* printed in Bergamo, likely intended for use at a local Jesuit school.

This edition contains the ten tragedies traditionally attributed to Seneca, including the *Hercules Furens*, *Thyestes*, *Phoenissae*, *Phaedra*, *Oedipus*, *Troades*, *Medea*, *Agamemnon*, and the spurious *Hercules Oetaeus* and *Octavia*. 'There are fine passages of description, much moralizing, and some striking epigrams ... They exerted a great influence in the Italian Renaissance and in Tudor and Jacobean times in England; stock characters in the romantic plays of Shakespeare ... were transmitted from the Greek through the medium of Seneca' (*Oxford Companion to Classical Literature*).

With the Jesuit College of Bergamo being opened only in 1712 (closing soon thereafter in 1729), it is likely that this edition was printed for the use at a lower-level Jesuit school in Bergamo, or for the College in nearby Brescia. Both Bergamo and Brescia were at the time Venetian territories, to which the Jesuits had only been allowed to return in 1657, following the expulsion of most religious orders by the Venetian Interdict of 1606.

Rossi's press at Bergamo served as successor to several of the great printers of the city: Comino Ventura (c. 1550–1617) had arrived in Bergamo in 1576 and learned the art of printing under Vincenzo da Sabbio, before acquiring Sabbio's equipment in 1578 and soon after becoming official printer to the City. Ventura's business was in turn inherited by his sons Valerio – until his death in 1626 – and



thereafter Pietro. Marcantonio Rossi married Pietro's daughter Prudenza on 27 January 1630, receiving 500 *scudi* and half of the business as a dowry, and took over the press entirely after Pietro's death, seemingly in the plague of 1630.

Following Rossi's death, the press was continued from 1658 by his two sons and, seemingly, by his widow. The Rossi family held the privilege of official printers of Bergamo until the 1720s and remained active until well after that.

Not on OCLC, USTC, or OPAC SBN. Marcantonio Rossi had printed the same text in 1652 (mistakenly dated 1552), of which no copies outside of Italy are known.



Bologna

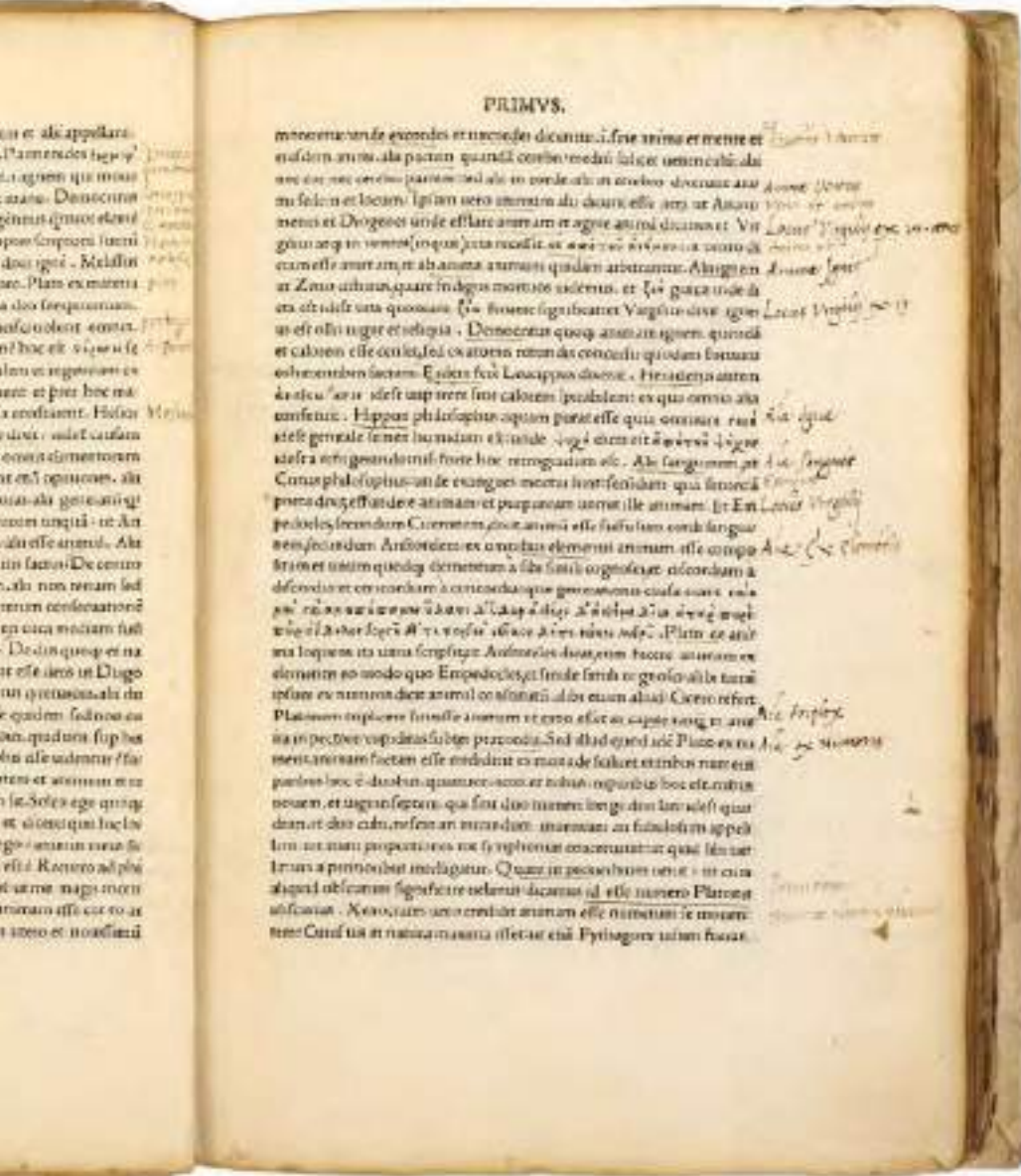


3. URCEO, Antonio. Hoc Codri volumine haec continentur. Orationes, seu sermones ut ipse appellabat. Epistolae. Silvae. Satyrae. Eglogae. Epigrammata. *Bologna, Giovanni Antonio Benedetti, 7 March 1502.*

Two parts in one volume, folio, ff. 110 [of, 112 lacking bifolium G1.6]; 60 [of 62, lacking bifolium H1.6], woodcut printer's device to colophon; ink splash to title, occasional stains and signs of use elsewhere, upper outer corner of last two leaves repaired with no loss to text (last page laid down); eighteenth-century half vellum with drab paper sides, manuscript titling and small paper shelfmark label to spine; with marginal annotations and underlining to c. 270 pp. in a sixteenth-century Italian hand. **£3000**

First edition of a quintessential piece of Italian humanism, annotated by a sixteenth-century reader particularly interested in the philology of the texts.

Antonio Urceo (or Codro, 1446–1500) was a poet and a professor of grammar, rhetoric, poetry, and Greek at Bologna, and was engaged as a tutor by the patrician Ordella family. He taught several exceptional pupils, the most illustrious being Nicolaus Copernicus; among other prominent followers was Filippo Beroaldo the younger, who prepared this edition of his teacher's collected works. 'The volume of collected work, lovingly edited soon after Urceo's death, in 1502, by his most devoted disciples (Filippo Beroaldo the younger, with the help of Jean de Pins and Bartolomeo Bianchini, and the encouragement of Antonio Galeazzo Bentivoglio, to whom the edition is dedicated) contains, besides the lectures, a small gathering of *Epistolae*, two books of *Sylvae* in verse, one *Aegloga* and a book of *Epigrams*. More than half of the volume is taken up by the lectures, which stand as the most eloquent witness to his life and his teachings' (DBI *trans.*).



This copy was annotated by a meticulous reader, eager most of all to hunt down corrections to editors of Classics from the previous generation, embodying the contemporary spirit of dedicated minute philological enquiry as a cultural mission which transcended the mere individual texts. Barbaro, Beroaldo, Calderini, and others are subjected to Urceo's fine-eyed analysis, which the annotator embraces and expands in the margins in a close dialogue. Expertise in the Greek is also displayed in the careful and correct transcriptions of apt quotes.

EDIT16 CNCE 32581; Adams U 64; Brunet II, 121 ('Edition originale de cet ouvrage rare et recherché').



Drama for the Literary Academies by the Younger Corneille

4. **CORNEILLE, Thomas.** Il Pirro, tragedia ... tradotta dal francese e recitata da' signori cavalieri del Collegio Clementino nelle vacanze del Carnevale. *Bologna, Longhi, [1700?]*.

[bound with:]

—. [**Solero CROMIZIO**, *pseud., i.e. Filippo MERELLI, translator.*] Dario, opera tragica ... trasportata dal francese, e dedicata dal traduttore a se medesimo. *Bologna, Longhi, [1713?]*.

[and:]

—. Laodice, tragedia ... tradotta dal francese. *Bologna, Longhi, [1700?]*.

[and:]

—. Antioco, tragicommedia ... tradotta dal francese nell'italiano. *Bologna, Longhi, [1708?]*.

[and:]

—. [**Antonio ZANIBONI, translator.**] Il Comodo, tragedia ... tradotta dal francese e dedicate all'eminentissimo, e reverendissimo, signor cardinale Agostino Cusano, legato di Bologna. *Bologna, Longhi, 1717.*

[and:]

—. Il Timocrate, opera tragicomica ... tradotta dal francese e rappresentata da' signori accademici Ardenti di Bologna, a' sig. accademici Stravaganti del Collegio Clementino di Roma. *Bologna, Longhi, [1700?]*.

[and:]

—. Il Nicomede ... trasportata dall'idioma francese, ed accomodata per le scene all'uso d'Italia. *Bologna, Longhi, [1700?]*.

[and:]

—. Il conte di Essex, tragedia ... *Bologna, Longhi, [1700?]*.

Eight works in two vols, 12mo, pp. 144; 142, [2, blank]; 138, [1], [5, blank]; 108; 104, [4, blank]; 119, [1]; 120 (quire 'A' misbound); 80, [1], [1, blank]; woodcut initials and ornaments; sporadic light foxing, a few leaves slightly shaved at top- and fore-edges, otherwise a good set; bound in eighteenth-century *carta rustica*, manuscript titles to spines. **£750**

A very uncommon set of eight early translations by Thomas Corneille (1625–1709), the younger brother of Pierre, 'le Grand Corneille', published in the context of the Italian Accademie.





Thomas Corneille was 'a highly successful dramatic poet in his own right, whose works helped to confirm the character of the French Classical theatre'; his *Timocrate* (1656), for instance, was 'among the dramatic successes of the century' (*Britannica*).

The plays included in this set are all centred on historical figures, at least two of which were translated from the original French for performances during the Roman Carnival at the Collegio Clementino, an international school for young noblemen in Rome. In *Il Pirro*, the actors themselves were members of the Collegio; in *Il Timocrate*, members of the Accademia degli Ardenti of Bologna performed to entertain the Roman Accademia degli Stravaganti of the Collegio Clementino. Another play, *Il Comodo*, was dedicated by the translator, count Antonio Zaniboni, to Agostino Cusani (1655–1730), cardinal legate of Bologna. These plays were often set to music.

All these plays are very rare outside Italy: OCLC traces no copies of any of them in the UK and single copies of *Il Dario* and *Il Nicomede* only in the US (Johns Hopkins only); Library Hub finds a single copy of *Il Timocrate* only, at the Taylor Institution Library, Oxford.





Brescia



From One Poet to Another

5. **ARNIGIO, Bartolomeo.** Rime dell'Arnigio per la ill[ustre] signora Claudia Martinenga. *Brescia, Giovanni Battista Bozzola, 1566.*

4to, ff. [38]; woodcut grotesque cartouche to title, historiated woodcut initials; inconsequential small wormhole to inner margin of the final three leaves, title and a few leaves slightly spotted, quire F a little browned, neatly repaired closed tear to last leaf; a very good copy in later *carta rustica*; contemporary inscription 'Dono dell' autore fatto a me Antonio Beffa de' Negrini' to title (see below), with his transcription of a sonnet by Arnigio on the final blank. **£1750**

First edition of Bartolomeo Arnigio's collection of poems addressed to Claudia Martinengo, wife to Ludovico Martinengo della Pallata, an important association copy presented by the author to fellow poet Antonio Beffa Negrini.

The poems, composed in the tradition of Petrarch's lyric verse, celebrate the divine essence of womanly beauties with much recourse to the Petrarchan imagery revolving around eyes and hands, light, arrows and seawaves. Bartolomeo Arnigio (d. 1577) was of humble origins, born in Brescia to a farrier; his merits and Martinengo's patronage earned him the chance to study medicine in Padua, and to return to his native city a publicly recognized intellectual, and a lecturer in philosophy. He went on to publish an important emblem book, *Rime de gli Academici Occulti con le loro imprese et discorsi* (Brescia, Vincenzo di Sabbio, 1568).

Provenance:

This copy was given by the author to his friend Antonio Beffa Negrini (1532-1602), the poet, scholar, and lawyer in Mantua, who published his own book of verse in the same year. The sonnet by Arnigio recorded by Beffa Negrini at the end of the volume is a charming verse evocation of the silent night of Christmas.

OCLC finds two copies in the US (California, Yale) and one in the UK (V&A). EDIT16 CNCE 3074.





6. BELLINTANI, Mattia. Quattro prediche dell'istesso R. P. F. Mattia Bellintani Capuccino, della risurrettione. Della manifestazione di Christo resuscitato. Della annunciazione. Et della tentatione di Christo. *Brescia, Vincenzo Sabbio, 1598.*

8vo, pp. 112; woodcut of St Francis to title, 3 woodcuts in the text, initials; some light marks and cockling, marginal wormhole to last two leaves; good in twentieth-century vellum backed *carta rustica*; some wear to corners and edges. **£750**

Very rare collection of sermons by the Capuchin friar Bellintani (1535–1611), illustrated with attractive woodcuts.

Delivered in Milan cathedral, the four sermons take as their subjects the resurrection of Christ, his subsequent appearances, the Annunciation of the Virgin, and the temptation of Christ, the

first three each being illustrated with an appropriate woodcut. The *Quattro prediche* forms the second part of *Delli dolori di Christo sig. nostro prediche otto ... tutte predicate nel duomo di Milano l'anno 1597*, the other part of which was published at Bergamo by Comino Ventura.

Bellintani was much admired as a preacher and teacher, not least by Carlo Borromeo, for whom he wrote his popular and much reprinted *Prattica dell'oration mentale*.

EDIT16 CNCE 4929; USTC 813306. **No copies traced in the UK or US.**

Italian Books: Brescia





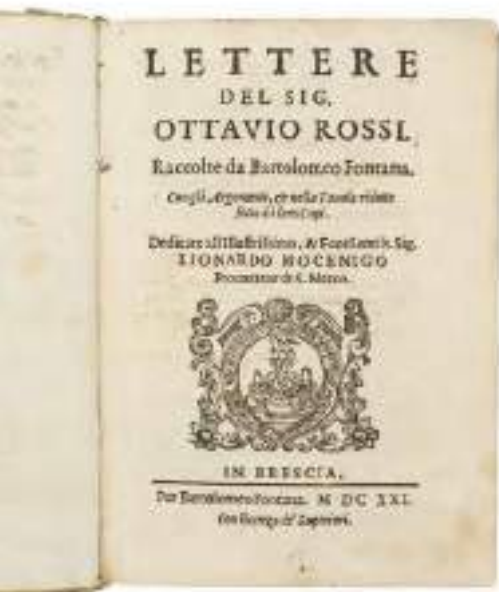
Recording the Death of Palma il Giovane

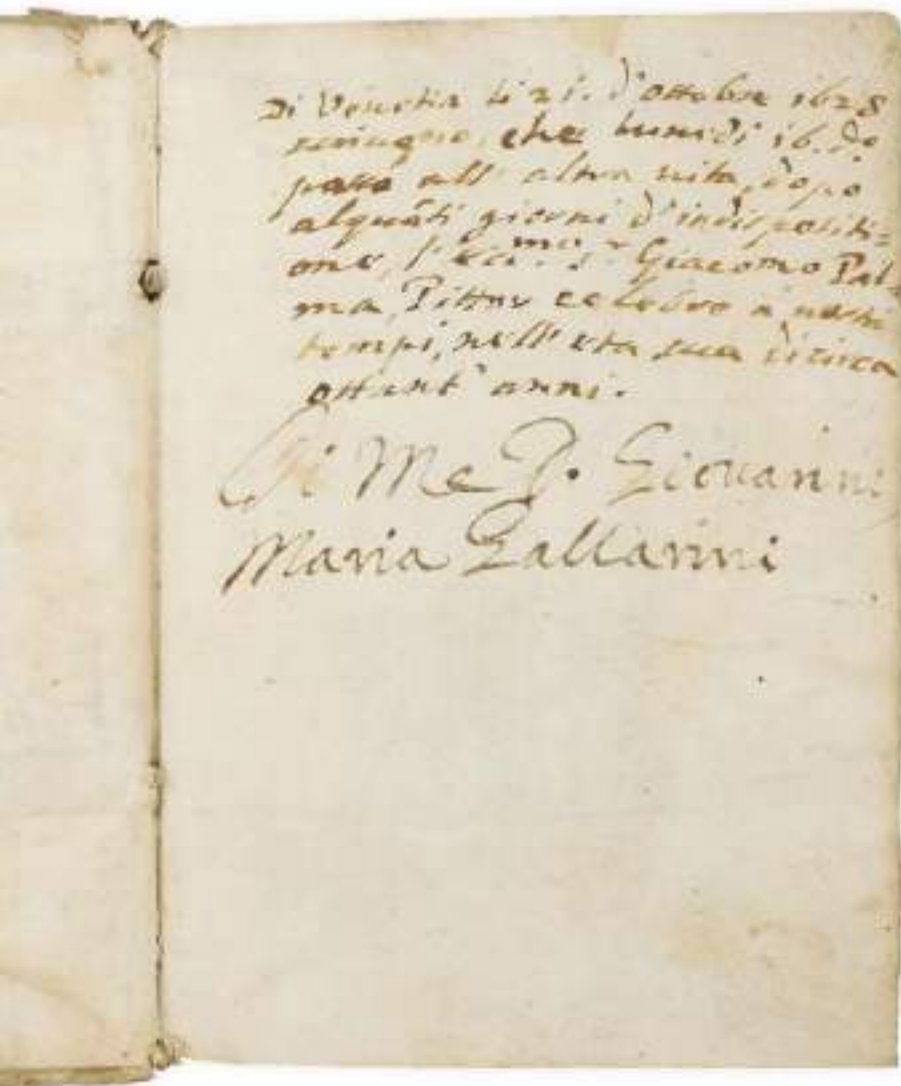
7. **ROSSI, Ottavio, and Bartolomeo FONTANA, compiler.** Lettere del Sig. Ottavio Rossi. Raccolte da Bartolomeo Fontana ... Brescia, Bartolomeo Fontana, 1621.

8vo, pp. [16], '360' (i.e. 350), [2, blank]; printer's woodcut fountain device to title, woodcut initial and headpiece; scattered light dampstaining and toning, a few marks, small wormtrack (larger in quire K); a good copy in contemporary Italian vellum sewn on two cords sewn in; manuscript note in Italian dated 1628 to front free endpaper, manuscript lettering to upper cover in Latin in the same hand; late seventeenth- or early eighteenth-century ownership inscription 'Giovanni Maria Gallarino' to front free endpaper. **£850**

First edition of over 150 letters by the poet and scholar Ottavio Rossi (1570–1630), printed in his native city of Brescia and including a letter to the painter Palma il Giovane, our copy with a contemporary manuscript note on the artist's final moments written mere days after his death.

Bartolomeo Fontana, here both compiler and printer, had previously published Rossi's account of notable *Elogi storici de bresciani illustri*. Among Rossi's interlocutors are Francesco Cornaro, Doge of Venice, as well as Lorenzo Pignoria and the Baroque poets Antonio Beffa Negrini and Angelo Grillo; subjects range from requests for books (pp. 38–9, 271) to protection from enemies who have falsely accused Rossi of disfiguring a certain 'ignorant poet' (p. 94); Rossi's paranoia about burglary or betrayal (e.g. p. 110) is a recurrent theme.





Our copy bears a curious inscription by a contemporary owner, noting that word was received from Venice on 21 October 1628 that less than a week earlier, 'on Monday 16 October, the most excellent painter Giacomo Palma, celebrated in our time, died at the age of about eighty after several days of ailment' (*trans.*). Giacomo or Jacopo Palma il Giovane, or simply Palma Giovane (1544–1628), great-nephew of Palma Vecchio, was another of Rossi's correspondents: Rossi's letter to the Venetian painter (pp. 154–5) requests a drawing of Venus and Adonis flanked by two dogs and two to three putti, and calls Palma 'il piu celebre Pittor del Mondo' (the drawing is perhaps that of c. 1620 now held at the Minneapolis Institute of Art). 'After the death of Tintoretto in 1594, Palma Giovane became the most esteemed artist in Venice ... After 1610 he painted a few mythologies for a small circle of intellectuals that included the poet Giambattista Marino. His fame led to innumerable commissions outside Venice, in various regions of Italy, the Dalmation coast and including the courts of the emperor Rudolf II and of King Sigismund III of Poland' (*Grove online*).

The upper cover is lettered in Latin in the same hand and contains extracts from Ambrose ('Divitiae sicut impedimenta sunt improbis ...'), Augustine, the Epistle of St James ('Judicium enim sine misericordia illi qui non fecit misericordiam'), and Bede.

Provenance:

1. Contemporary note to front free endpaper: 'Di Venetia li 21 d'ottobre 1628 scrivono, che lunedì 16 d'o[ttobre]. passo' all'altra vita dopo alquanti giorni d'indispositione, l'ecc.mo Giacomo Palma Pittor celebre a nostri tempi, nell'eta sua di circa ottant'anni'.
2. Ownership inscription 'Di me D. Giovanni Maria Gallarino', perhaps the contralto Giovanni Maria Gallarini employed at S. Gaudenzio in Novara, Piedmont from 1687 to 1710.

Outside continental Europe, we find two copies in the UK (BL, CUL), and one in the US (Newberry).

BM STC Italian, p. 800; USTC 4008187.



Provincial Printing in Piedmont

8. **TERENCE.** *Comediae sex.* A M. Anto. Mureto locis prope innumeris suo nitore restitutae ... *Carmagnola, Marcantonio Bellone, 1590.*

8vo, pp. 332, [4]; woodcut printer's device to title, title within typographical border, woodcut initials, woodcut and typographical head- and tailpieces, variant woodcut printer's device to verso of colophon leaf, full-page woodcut of the Virgin and Child to final leaf, a few deckle edges; title-page with show-through from inscription on verso, a few marginal ink stains and signs of use, light dampstain to second half of book, heavier towards end, otherwise a good copy; bound in contemporary limp vellum; binding cockled and slightly soiled, tear to lower cover, head of spine defective; manuscript notes to upper cover including the name Joannes, seventeenth-century ownership inscription on title-page (crossed through), note on front flyleaf 'Viscardi in Andria' (relating to the play?), late-seventeenth-century ownership inscriptions of Melchior Genna, one stating that he obtained the book from Giov[anni] Bartolomeo Galeano to verso of title, the others to B4^v and M6^r, a few doodles to D4^v-5^r, final verso with ink drawing of the Virgin and Child tracing the woodcut on the recto of the same leaf.

£375

A rare provincial printing of a school edition the plays of Terence, printed in the small town of Carmagnola in Piedmont, which had become part of the Duchy of Savoy only two years earlier, after almost half a century under French domination. The text is taken from earlier printings of Marc Antoine Muret's version, originally commissioned by Paolo Manuzio in the 1550s and regularly reprinted thereafter.





The printer, Marcantonio Bellone (1572–1621), was active in Genoa and Turin, before settling in Carmagnola from 1584 until his death. His output was typical of a provincial printer, encompassing local regulations, ecclesiastical and religious tracts, reprints, schoolbooks (as here), and works printed on commission for local authors.

No copies found in OCLC or Library Hub, although we locate a copy at Ohio State University (digitised).

EDIT16 CNCE 32171; USTC 858821.





COMO

Cicero on Lake Como

9. CICERO, [Marcus Tullius]; Aldo MANUZIO *the Younger, editor.* Locutioni dell'epistole di Cicerone scielte da Aldo Mannucci, utilissime al comporre nell'una, & l'altra lingua. Con due tavole copiosissime, per trovar le materie, nel libro contenute. *Como, Giovanni Angelo Turato, 'Successore del q. Hieronimo Frova', 1618.*

8vo, pp. [xlviii], 367, [65]; title printed within typographic border with woodcut printer's device, woodcut and typographic head- and tailpieces, woodcut and factotum initials; intermittent light foxing, preliminaries and index slightly browned due to paper quality, dampstain to lower outer corner of quires Aa–Cc (index), otherwise a very good copy, bound in contemporary vellum reusing a sixteenth-century notarial document, small loss at head of spine, manuscript lettering to tail-edges. **£900**

Extremely rare Como edition of Aldo Manuzio the Younger's selection of notable passages from Cicero's letters.

First published in 1573 in Venice by his own press, Aldo the Younger intended his work to provide a linguistic repertoire of Ciceronian style for students, writers, and scholars. This edition retains Aldo's original dedicatory letter to Claudio Pozzo which first appeared in 1575.



Unrecorded Minim Manual

10. [FRANCIS OF PAOLA, *Saint.*] I tredici venerdì del glorioso S. Francesco di Paola di nuovo riordinati, e in miglior forma ridotti, con altre pie orazioni nel fine, per uso delle persone devote. *Fano, Andrea Donati, 1756.*



Francis (1416–1507) was ‘renowned for his holiness throughout Italy and beyond its frontiers, and many miraculous cures were attributed to him. His fame was such that Louis XI of France, in terror of death after an apoplectic fit, sent for him; while his son, Charles VIII, kept him near him as his spiritual director and built him two monasteries’ (*Oxford Dictionary of the Christian Church*).

Francis established the practice of the thirteen Fridays himself, in honour of Christ and the twelve Apostles, reciting thirteen *Pater Nosters* and as many *Ave Marias* on each Friday. This devotion was adopted by his followers in the run up to the saint’s feast day on 2 April. Each Friday focuses on a particular virtue of Francis, from his humility to the celestial favours obtained by him. Several additional devotions to the Virgin Mary and to St Anne can be found at the end.

The fine engraved portrait, showing the saint with his motto ‘charitas’ below, and facing engraved page of prayers, was printed at Rome at the instigation of the Minim friar Franciscus Francoeur.

No copies traced on OCLC or OPAC SBN.

12mo, pp. [2], 60, [2]; with copper-engraved portrait of St Francis of Paola and a page of engraved prayers bound in at the beginning; woodcut ornament to title; slightly browned, text block split but holding between pp. 36 and 37; a good copy in contemporary *carta rustica*, boards covered with green patterned paper, red patterned paper pastedowns; rubbed. **£450**

A seemingly unrecorded edition of prayers, meditations, and hymns for the thirteen Fridays in honour of St Francis of Paola, founder of the Order of Minims, printed in the Italian city of Fano on the Adriatic coast.

FANO



In Longstitch *Carta Rustica*

II. SORBOLI, Girolamo. *Celestina*, favola pastorale. Ferrara, Vittorio Baldini, 1586.

8vo, pp. 128; with large woodcut vignette to title, woodcut ornaments and initials throughout; an excellent copy, sewn longstitch into (?contemporary) *carta rustica* wrappers; spine lightly worn with chips at either end, upper joint partially split; early sixteenth-century ownership inscription 'Di Horatio Albano d'Urbino' to inner wrapper, manuscript shelfmarks to title ('X V. 70') and title verso ('X V. 74'). **£750**

First and only edition, rare, of this verse play by the physician and philosopher Girolamo Sorboli, a remarkably fresh, unsophisticated copy in a contemporary longstitch binding.

Girolamo Sorboli (c. 1550–1591) studied medicine and philosophy and, while practising as a physician in Romagna, published widely: a discourse on the plague of 1575–7 was followed by a dialogue on the Great Comet of 1577, a work of Platonic philosophy *sopra la definizione d'amore*, and, among much occasional verse, an *Orazione* on the election of Sixtus V and a *Canzone* for Gregory XIII. In 1586 he published both this pastoral *Celestina* and a tragedy, *Camaldo*.

Provenance:

Inscribed by Orazio Albani (1576–1653), ambassador of Urbino to Urban VIII.

EDIT16 30133 (noting two variants). OCLC finds only four copies outside Italy, of which two in the UK (BL and CUL) and one in the US (Yale).





Italian Imitation of Christ



12. [THOMAS À KEMPIS.] Messer Giovanni Gerson. Utile & diuota operetta della imitatione di Giesu Xpo ... Florence, Piero Pacini da Pescia, 16 April 1505.

4to, ff. [76]; woodcut of Christ within border to title, woodcut initials, 2 woodcut 'Piscia' devices to last page; small repaired hole at head of title, foot of title repaired, repairs to lower outer corners of [pi]3-4, marginal tears to f1 repaired, small worm track to inner margins of quire i, some light foxing, light marginal damp-staining to a few leaves; overall good in twentieth-century dark brown morocco, title and imprint in gilt to spine, gilt turn-ins and edges, marbled endpapers; extremities very slightly rubbed. **£4000**

Scarce edition of an anonymous Italian translation of the *Imitatio Christi*, with a striking woodcut of Christ to the title.

One of the most influential works of Christian literature after the Bible, the *Imitatio Christi* was long attributed to Jean Gerson but is now generally ascribed to the German-Dutch ascetical writer Thomas à Kempis (c. 1380-1471). 'The purpose of this famous manual of spiritual devotion is to instruct the Christian how to seek perfection by following Christ as his model. The book is divided into four parts. The first two contain general counsel for the

spiritual life, the third deals with the interior dispositions of the soul, and the fourth with the sacrament of the Holy Communion' (*Oxford Dictionary of the Christian Church*).

The *Imitatio* circulated in manuscript from 1418 with the Latin *editio princeps* being printed at Augsburg by Günther Zainer in 1473. Editions in various vernaculars swiftly followed: in Catalan (1482), German (1486), Spanish (c. 1488), and French (1488). An Italian translation was first published in Venice by Johannes Rubeus in 1488, with another version appearing in 1491 in a Florentine edition by Antonio Miscomini. Our Piero Pacini edition is a reprint of that published by Miscomini on 1 July 1494 (ISTC ii00053000).

The title-page carries a woodcut showing the crucified and risen Christ with the cross in his left hand and blood falling from his right hand into a cup. The surrounding white-on-black border incorporates the Greek Christogram flanked by two kneeling angels.

EDIT16 42816; USTC 800051. Only one copy traced in the UK (BL) and three in the US (Harvard, Library of Congress, Yale).



Writing in Tuscan from Exile in France The Duke of Bedford's Copy

13. **ALAMANNI, Luigi.** *Opere toscane.* [(Colophon:) *Florence, [Bernardo Giunta], 9 July 1532.*]

8vo, pp. [vii], [1, blank], 435, [11], [2, blank, printer's device]; capital spaces with guide letters, woodcut Giunta devices to title and final verso; title a little soiled with slight damage to foot, slight oil-staining to K8–L3, a few words of text struck through in ink on L6^v–7^r and X7^v, lower corner of Z7 torn with loss of a few words on verso; else a good copy in eighteenth-century vellum over boards, gilt morocco lettering-piece to spine, edges speckled blue; large armorial bookplate of John, Duke of Bedford dated 1736 to title verso (Franks 24700), small round book label of Woburn Abbey to front pastedown with shelfmark A.4.94, pencilled note in English to front free endpaper. **£650**

First Florentine edition of this collection of vernacular verse, first published in Lyons in the same year, by the influential Florentine poet Alamanni, a friend of Machiavelli mentioned in the *Art of War*, our copy from the library of the Duke of Bedford at Woburn Abbey.

Luigi Alamanni (1495–1556), who had become acquainted with Machiavelli through meetings of the Accademia Platonica at Bernardo Rucellai's Orti Oricellari, had left Florence on pain of death after his friend Buondelmonti and a relative of Alamanni's were respectively exiled and beheaded in a 1522 plot to kill Cardinal Giulio de' Medici. After moving repeatedly between Italy and France in the following years, he was banished once again by the Medici in 1530 and found himself at the court of François I of France, the dedicatee of the present work, who rewarded Alamanni with 1000 *écus du soleil* two months after its publication. François I was interested in promoting Italian poetry and culture as well as extending his political influence across the peninsula; Alamanni was one of many Italians at the French court.

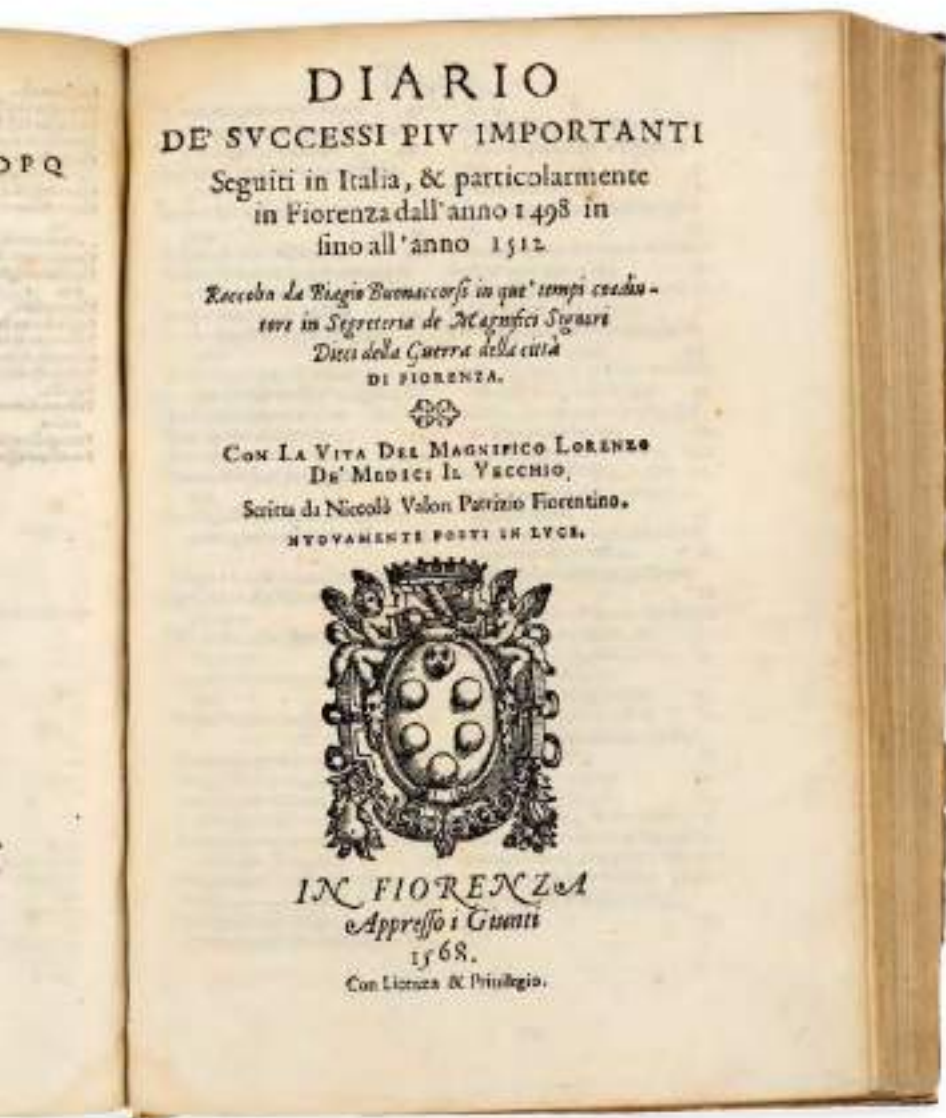
First printed in Lyons in 1532 (with a second volume printed in 1533), the *Opere toscane* consist of sonnets, elegies in the manner of Tibullus and Propertius, satires in imitation of Juvenal, and eclogues in the manner of Virgil and Petrarch, as well as three longer poems on Narcissus, 'Il diluvio romano' (on the flood of October 1530, affecting Rome and Lazio), Atalanta (partly based on Ovid) and Alamanni's verse translation of the Penitential Psalms. All of these have dedications to François I, whom Alamanni portrays as the saviour of Italy, though earlier versions that circulated in manuscript had different addressees. This edition was printed in Florence, despite Alamanni's difficulties with the Medici, although Gamba repeats (without much credence) a story that Pope Clement VII – the aforementioned Giulio de' Medici, who had survived his attempted assassination ten years earlier – had ordered copies of both the Lyons and Florence editions to be burned in Rome.



Alamanni's advocacy for the use of the vernacular and his explicit mention of Tuscan in the work's title reflect a wider cultural shift toward the perception of the vernacular as a language of prestige (Bembo's highly influential *Prose della volgar lingua* had first been published only seven years earlier). In his dedicatory letter, Alamanni writes that 'Tibullus and Propertius, my first masters, would rise in my defence, if by chance they had been told that Latin style was naturally more licentious than Tuscan, I believe they would respond in my favour, that all languages are the same' (*trans.*). Alamanni was widely read and imitated, both in Italy and abroad; his influence on English poets such as Thomas Wyatt is well attested.

By the mid-eighteenth century this copy was in the library of John Russell (1710–1771), 4th Duke of Bedford, who had been on the Grand Tour as a young man.

BM STC Italian, p. 12; EDIT16 CNCE 596; USTC 808163; Pettas 239; Renouard, Giunta 119.



By a Friend of Machiavelli from the Library of the Secretary to Henri II, Prince de Condé

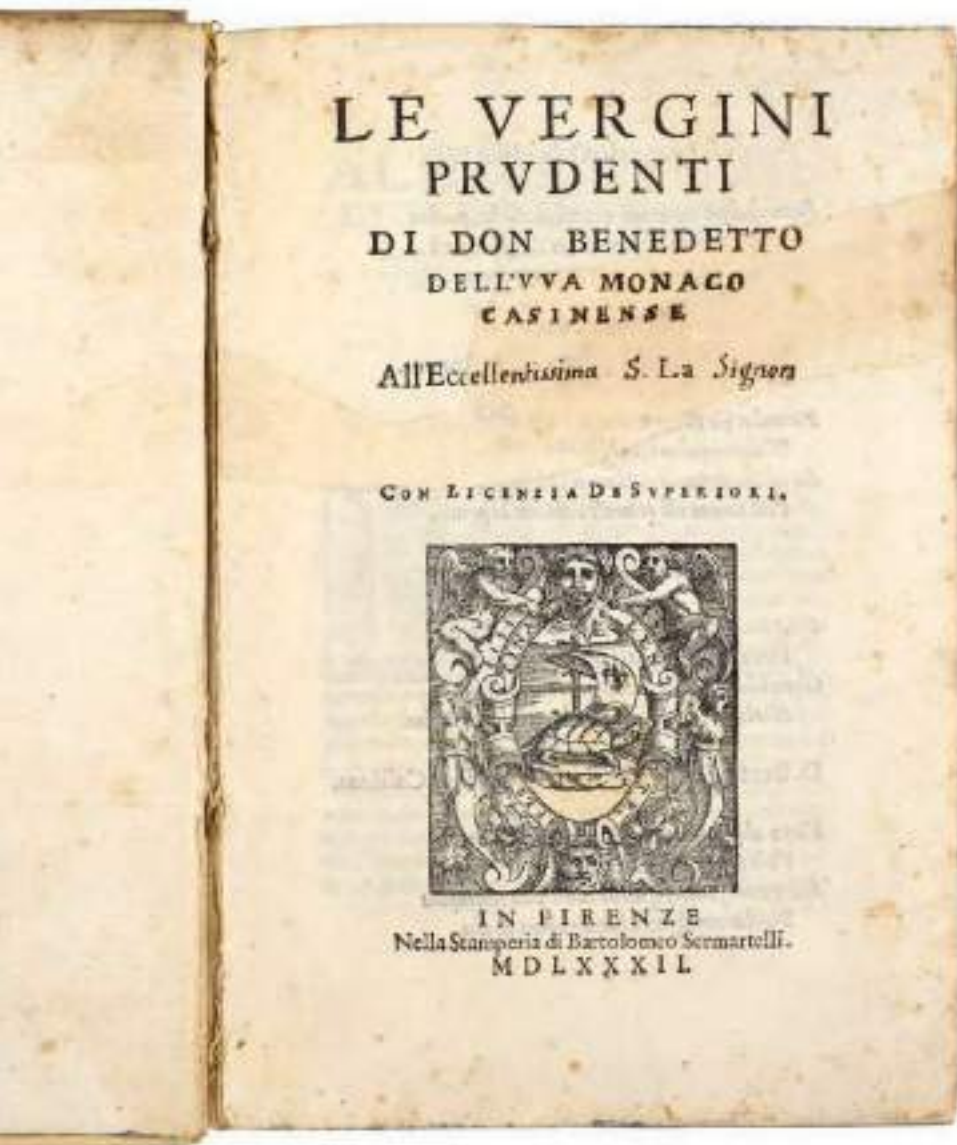
14. BUONACCORSI, Biagio, and Niccolò VALORI. Diario de' successi piu importanti seguiti in Italia, & particolarmente in Fiorenza dall'anno 1498 in fino all'anno 1512. Raccolto da Biagio Buonaccorsi in que' tempi coadiutore in Segreteria de Magnifici Signori Dieci della Guerra della città di Fiorenza. Con la Vita del magnifico Lorenzo de' Medici il Vecchio, scritta da Niccolò Valori Patrizio Fiorentino. Nuovamente posti in luce. *Florence, Filippo & Jacopo Giunta, 1568.*

[bound after:]

MALESPINI, Ricordano, and Giachetto MALESPINI. Historia Antica di Ricordano Malespini Gentil'huomo Fiorentino dall'edificazione di Fiorenza per infino all'anno M.CCLXXXI. Con l'aggiunta di Giachetto suo nipote dal detto anno per infino al 1286. Nuovamente posta in luce. *Florence, Filippo & Jacopo Giunta, 1568.*

Two works in one vol., 4to, pp. *Historia*: [14], [2, blank], '173' (recte 175), [17], *Diario*: [56], 184, [8]; several quires of the *Diario* misbound, bifolium 2A2.3 of index bound after the title; large woodcut Giunta devices to *Historia* title and to both colophons, woodcut Medici arms to *Diario* title, woodcut initials and head-pieces; occasional very light foxing, but very good copies; bound in contemporary stiff vellum, vestigial ties to fore-edge, manuscript lettering to spine with later gilt morocco label; partial losses to endbands, some light wear to covers; near-contemporary ownership inscription 'Di Claud. Enoch Virey' to *Historia* title (see below). **£850**

First edition of an insider account of Medici politics by Biagio Buonaccorsi (1472–1522), colleague and confidant of Machiavelli, bound with the first edition of Malespini's history of Florence and owned by Claude-Enoch Virey, secretary to Henri II de Bourbon, Prince de Condé.



Sacred Epic Poetry from Southern Italy

15. DELL'UVA, Benedetto. *Le vergini prudenti.* Florence, Bartolomeo Sermartelli, 1582.

[bound with:]

—. *Il pensier della morte.* Florence, Bartolomeo Sermartelli, 1582.

[and:]

—. *Il Doroteo.* Florence, Bartolomeo Sermartelli, 1582.

Three works in one vol., 4to, I: pp. [viii], 198, [2]; II: [viii], 40; III: 17, [1], without final blank; woodcut printer's device to each title-page, second title within an architectural woodcut border, woodcut initials, typographic borders and headpieces; first title-page torn and repaired at time of binding with some text on recto supplied in manuscript and loss of a few words to verso, some foxing or browning, else good copies; bound in eighteenth-century Italian vellum over boards, unidentified armorial blocked in blind to boards, gilt red morocco lettering-piece to spine, edges stained blue, front free endpaper with watermark of a bird within a circle surmounted by the letter F (not found in the standard bibliographies); front hinge partially split at foot; nineteenth-century library shelf-label pasted to front pastedown. **£650**

First editions of three religious poems in ottava rima by the Capuan monk Benedetto dell'Uva, representative of Counter-Reformation poetry in southern Italy.

Dell'Uva (1540–1582) was a Benedictine monk of the Cassinese congregation; 'in the last decades of the 16th century, Cassinese authors played a key role in the formation of a new, sophisticated and influential model of vernacular religious imaginative literature, both narrative and lyric, very different in character from their earlier production... Important figures in this tradition are the narrative poets Felice Passero and Lucillo Martinengo, and the lyric and narrative poet Benedetto Dell'Uva' (Cox, p. 256).

Dell'Uva devised the first work in this volume to be a sacred epic poem, in the manner of heroic epics; edited by the Neapolitan scholar Scipione Ammirati, it contains the martyrdoms of Saints Agatha, Lucia, Agnes, Giustina, and Catherine of Alexandria. *Il Doroteo* describes the temptations of worldly passion and *Il pensier della morte* contrition and penitence, the latter written not long before his own death. Ammirati moved to Florence in 1569 as historiographer to the Medici court, hence the works were all printed in Florence (later printings contained all three works together).

Hagiographic epics were thought to be suitable subjects for women to read, particularly if the subject matter was the virtuous behaviour of exemplary women, and two of these three works are dedicated to women: Felice Orsini, wife of the viceroy of Sicily, and Girolama Colonna, Duchess of Monteleone (the third work is dedicated to Luigi Carafa, Prince of Stigliano, by Camillo Pellegrino, a fellow Capuan poet).

I: USTC 862478; EDIT16 CNCE 16627; II: USTC 826477; EDIT16 CNCE 16626; III: USTC 826476; EDIT16 CNCE 16625. See Cox, 'Birgitta in the verse, thought, and artistic commissions of Angelo Grillo', in *The Legacy of Birgitta of Sweden* (2023).





Florentine Tragedy and Comedy

16. **RUCCELLAI, Giovanni.** Rosmunda. Tragedia ... nuovamente ristampata. *Florence, Filippo Giunta, 1593.*

[bound with:]

DONZELLINI, Alessandro. Gli Oltraggi d'amore, e di fortuna. Commedia. *Florence, Bartolomeo Semartelli, 1585 (Colophon: 1586).*

8vo, *Rosmunda*: pp. 47, [1]; *Oltraggi*: pp. 149, [1, colophon], [2, blank]; woodcut printer's devices to titles and final leaves, woodcut initials; first few leaves browned, sporadic foxing (particularly to first work and end of second), marginal dampstaining to second work, sporadic light toning; neatly recased in the original seventeenth-century vellum over boards, top-edge of second work stained purple, spine lettered in manuscript, slight staining to upper corners, front endpapers renewed (obscuring early shelfmark). **£650**

Uncommon first edition of Donzellini's early comedy on the conflict between Love and Fortune, featuring a love triangle and an escape from slavery after the Battle of Lepanto in 1571, bound with the rare second Giunta edition of the first tragedy written by Giovanni Rucellai, author of *Le api*.

Rosmunda, based on Euripides' *Hecuba*, was first staged in the Orti Oricellari – the magnificent gardens established in Florence by Rucellai's father, Bernardo, where Machiavelli, Guicciardini, and members of the Accademia Platonica had held discussions – in 1516, to coincide with Pope Leo X's sojourn in Florence; it was first printed in Siena nine years later. Rucellai is perhaps best known for his didactic blank verse poem *Le api* (*The Bees*), popular well into the eighteenth century and an important precursor to Luigi Alamanni's *La coltivazione*, with which it was frequently issued.

Donzellini (c. 1542/5–1613) became a notary at the age of nineteen, was a member of the Sienese Accademia degli Intronati (under the pseudonym Stordito), and worked with numerous notable Roman families, including the Farnese, Colonna, and Conti; the present work, dedicated to Orazio Conti, evidently circulated in manuscript for several years (the Beinecke holds a manuscript dated 1572), but must have been written after 1571. 'Reference is made to the liberation of one of the main characters in the story, Parthenius, who had been taken prisoner after the Battle of Lepanto ... Set against the backdrop of Ottavio Farnese's Roman *palazzo*, the story stages, through complex vicissitudes, the conflict between Love and Fortune ... Olympia, known as Iphigenia, loves Cleander, who is in love with Amata, who in turn loves Parthenius, who is in love with Iphigenia ... Around these main characters revolve a series of characters typical of the comic genre: a greedy old father, an unscrupulous courtesan, a loyal servant and a foolish one, a captain, and a cowardly braggard' (Terroni, p. 216)

Rosmunda: **Outside continental Europe, OCLC finds a single copy in the UK (CUL), to which Library Hub adds another (Bodley); no copies traced in the US.** *Oltraggi*: **Outside continental Europe, OCLC finds two copies in the UK (BL, CUL), and one in the US (Huntington).**

Rosmunda: EDIT16 CNCE 28836; USTC 853741; Adams R-854; Gamba, p. 471 (described, with the Giunta edition of 1568, as 'meglio corrette' relative to earlier editions); BM STC Italian records the editions of 1528, 1550, and 1568 only. *Oltraggi*: BM STC Italian, p. 226; EDIT16 CNCE 17739; USTC 827663; not in Gamba or Adams. See Terroni, 'Testi teatrali fra *performance* e lettura', in *Textual Cultures* 16:2 (2023), pp. 209–230.



Presented to the Grand Duchess of Tuscany

17. [RINUCCINI, Ottavio, *librettist.*] [*Drophead title: Maschere di bergiere.*] [(*Colophon:*) Florence, Giorgio Marescotti, 1590.]

4to, ff. [4]; two woodcut initials, woodcut tailpiece; lightly creased where folded, light marginal foxing, but a very good copy; bound in late nineteenth-century calf-backed boards with marbled sides and vellum tips, spine gilt in compartments and lettered directly in gilt; contemporary presentation inscription (apparently not in Rinuccini's hand) to the Grand Duchess of Tuscany 'Alla Sereniss[im]a Granduchessa di Toscana' to head of f. [1]'; eighteenth-century? manuscript addition of the author's name below the title, old manuscript foliation '70-73' to outer upper corners. £8000

Extremely rare first edition of Rinuccini's *Maschere di bergiere*, one of the earliest recorded stage performances by a female court musician in Florence, a dedication copy inscribed to Christina of Lorraine, Grand Duchess of Tuscany.

Written by Ottavio Rinuccini (1562–1621) as a court entertainment, the *Maschere di bergiere* ('Ballet of the Shepherdesses') was first performed in 1590, the year after the marriage of the dedicatee, Christina of Lorraine to Ferdinando de' Medici. Danced and sung by the soprano Lucia Caccini (*née* Gagnolanti), it is one of the earliest records of a female court musician giving stage performances in Florence, which followed Ferrara in the use of the *concerto di donne* (Treadwell, p. 181, note 359). Lucia was the first wife of the composer and singer Giulio Caccini, and while the composer of the music of the *Maschere di bergiere* is not known with any certainty, most scholars have attributed it to Caccini due to evident analogies with his other music.

'The "plot" of the *Maschere di bergiere* has a group of French country-girls fleeing their country, now torn apart by war, and coming to Florence to plead for sanctuary. This *mascherata* is clearly divided into two sections. The first (lines 1–48) is a lament addressed to Christine of Lorraine and a call for peace and honor to reign again. Needless to say, this is quite in line with the new direction given by Ferdinando I to Florentine foreign politics, which sees Florence more involved in French affairs, leading to Ferdinando's key role in bringing peace to France and Henry Navarre to the throne' (Chiarelli).



Alla Serenissima Gran Duchessa di Toscana

MASCHERE DI BERGIERE.



ERENISSIMA
Gran Duchessa, Quando
V. A. tralle il real piede
del regno di Francia, tut-
to il popolo quasi prela-
go delle future calamità
punte amaramente la par-

ta vostra, Ne ancora benchè pouere Villa-
nelle quando sentimo che ella passaua per le
nostre contrade del Delfinato, corremmo tutte
dolenti al Rodano per satiare gli occhi nostri
del vostro reale aspetto ma con tanta furia por-
tauanoi ventì voltri legni, che in quel mede-
simo punto, che ne fu conceduto di poterui si-
mirare, con infinito dolore vi perdemo di vi-
sta; Ora sfumolate dal desiderio di vederui e
sforzare à lasciar i nostri pur troppo miseri, e
sfortunati paesi, doue dalle discordie, e dallar

A mi

'In the second part (lines 49 onwards), the "bergiere" address themselves directly to the men in the audience, in a defense of *rustica beltà*: this shift is signalled in the text with the assertion that Florence is governed by Love, while France is apparently governed by Mars. And if *mascherate* of this period are mainly concerned with literary topoi rather than with dramatic or theatrical situations, the *Maschere di bergiere* is representative in this respect as well, with its last section resembling a puzzle of literary topoi. The praise of humble, natural beauty is presented by way of the pastoral topos, of the contrast between the woods, where natural beauty resides, and the city, home to proud and artificial beauty. Opposition between the humble beauty of the *villanelle* and the conceited beauty of the *dame di corte* is also a typical topos of courtly literature. And the passion for make-up, expensive clothes, and jewels had offered an easy target for any satire against Florentine women since Dante' (*ibid.*).

The printer, Giorgio Marescotti, was active in Florence from the 1550s, eventually taking over the print shop of the heirs of Lorenzo Torrentino and becoming the first printer of music in Florence. He produced many of the programmes and accounts of the wedding celebrations of Ferdinando and Christina, and would publish many of Rinuccini's works, including the *Dafne* in 1600.

USTC and OCLC list one copy only, at the Bibliothèque nationale de France; not found in ICCU, EDIT16, or Library Hub.

USTC 870248; Melzi, p. 167. Not in Gamba (see p. 567); not in Watanabe-O'Kelly & Simon. See Chiarelli, 'Before and After: Ottavio Rinuccini's *Mascherate* and their relationship to the operatic libretto', in *Journal of Seventeenth-Century Music* 9, no. 1 (2003), and Treadwell, *Restaging the Siren: Musical Women in the Performance of Sixteenth-Century Italian Theatre*, PhD dissertation (2000).

The Beginning of the End of the Great Turkish War

18. [GREAT TURKISH WAR.] Vera, e distinta relazione della resa di Albareale seguita li 10. maggio 1688 all'armi gloriose dell'imperatore Leopoldo I. con la capitulatione, e descrizione della medesima piazza, & altre curiosità. *Venice, and Foligno, Antonio Mariotti, [1688].*

4to, pp. [4]; woodcut vignette to title, woodcut initial; some slight marginal staining but a very good copy; bound in modern burgundy cloth by Frederico d'Almeida (ticket to front pastedown), front cover lettered in gilt. **£450**

Extremely rare newsletter, provincially printed in Foligno, reporting on the liberation of Albareale from Ottoman Turkish occupation by the Holy League, led by the Holy Roman Emperor Leopold I.

Albareale, also Alba Regia (today Székesfehérvár, in Hungary), the city where most Hungarian kings had been crowned and buried, was occupied by the Turks in 1543 and held until May 1688, when they were forced to withdraw by the army of the Holy League; on their retreat they looted and destroyed the cathedral and palace, leaving the city in ruins. This victory for the Holy League was a significant moment in the Great Turkish War, eventually leading to the end of the war and the signing of the Treaty of Karlowitz in 1699.

The newsletter reports on the stipulation of the surrender (the release of all prisoners; those who have converted to Islam in the last twenty years to remain in the city; the children of the Turks with Christian women to be allowed to leave), reminds the reader of the three previous attempts to recapture the city made in 1593, 1598, and 1601, and updates on the other events of the War, including the entrance of Russia into the war and the preparation towards the siege of Belgrade.



Among the innovations of the provincial printer Antonio Mariotti was the introduction of advertisements to Italian newspapers such as this, one of the first being placed in his issue of 22 December 1683 to advertise his recently reprinted chronicle of the wars with the Turks up to the recent Siege and liberation of Vienna; the relatively late development of newspaper advertisements in Italy has been attributed to the close and ongoing interaction between printed newspapers and the newsletters circulated in manuscript from which they were often copied (see *The Book World of Early Modern Europe II*, pp. 455–456).

OPAC SBN and USTC find only two copies, both in Italy.

USTC 1727993. See *The Book World of Early Modern Europe: Essays in Honour of Andrew Pettegree* (2022).



FOLIGNO



Extra-Illustrated

19. [OUR LADY OF LORETO.] *Abregé de l'histoire de Notre Dame de Lorette à l'usage de la nation Française. Deiparae domus in qua verbum caro factum est ... Loreto, Federico Sartori, 1787.*

12mo, pp. 96; woodcut of Our Lady of Loreto to verso of first leaf, smaller woodcut of Virgin and Child to title; short tear to outer margin of first leaf; some light damp-staining, somewhat dusty; extra-illustrated with three folding copper-engraved plates (Rome, Hubert Vincent, the last dated 1686) showing the north, south, and eastern sides of the Santa Casa; some short marginal tears, a few marks, the third plate with a closed tear and old repairs to verso; bound in nineteenth-century brown pebble-grained cloth. **£1350**

Rare edition of this guidebook for French visitors to the Basilica della Santa Casa in Loreto, this copy extra-illustrated with handsome plates depicting three sides of the Santa Casa, with explanatory text in French and Latin, produced by the French engraver Hubert Vincent, one dated to 1686.

The text describes the history of the Santa Casa; graces and indulgences granted to visitors; excommunications for misbehaviour (for entering the House bearing arms; for stealing part of the fabric etc.); gifts offered by various French kings, queens, and nobles; notable visitors from 1295 to 1778; and its principal monuments. Prayers, litanies, devotional acts, hymns, and canticles employed in the Basilica are also supplied.

Federico Sartori issued earlier editions, according to OCLC, in 1763, 1772, and 1778.

Only one copy of this edition recorded on OCLC (Yale).





1. la Naisance de J. C. par Corradini 2. Adoration des Mages par Corradini, et par Raphael 3. St. parvienne 4. St. Anne 5. St. Erythre
 6. Melancholie 7. David 8. Zacharie 9. porte pour entrer dans le 1^{er} Mansueto 10. porte pour entrer dans le Mansueto.
 Simon Meunier fit les figures, et les trois plus beaux des Anges, qui sont sur les portes, les autres ont fait de Tribula de Raphael, et de son neveu S^r Galley a bien des fois
 l'architecture, qui est travaillée à ses ornemens, comme Simon Colas Remover de plusieurs figures de l'édifice, et quelques autres de grande réputation, dont plusieurs ont donné à la
 Naisance une partie de leur travail, selon qu'on a dit ci-dessus, ont travaillé au projet pour plus de 150 mille sous. Remarquez bien surtout les Historiens, et les Manuscrits, ainsi que



Anti-Aristotelian Incest

20. [GIRALDI, Giovanni Battista.] Giudizio sopra la tragedia di Canace et Macareo con molte utili considerationi circa l'arte tragica, et di altri poemi con la tragedia appresso. (Colophon:) *Lucca, Vincenzo Busdraghi, 4 May 1550.*

8vo, ff. 95, [1, blank]; title within woodcut border incorporating printer's device, woodcut initials, woodcut printer's device to M3, larger woodcut printer's device above colophon, additional engraved portrait of Sperone Speroni pasted to a leaf inserted between ff. 56 and 57; title border slightly shaved, occasional light browning or staining, fore-edge of O4 defective, paper repair to foot of Q3 (see below), a good copy; bound in later vellum retaining old flyleaves (with watermark AA surmounted by a trefoil); binding very lightly soiled. £650

First edition of this criticism, in the form of a dialogue, of Speroni's play *Canace et Macareo*, which sparked one of the most remarkable literary debates of the time. The text was previously attributed to Bartolomeo Cavalcanti, but the authorship of Giraldi is now generally accepted. The full text of the play is included in this edition.

Sperone Speroni (1500–1588) was a Paduan scholar, the author of numerous works on language, history and rhetoric, championing the use of the vernacular in his translations of Aristotle. Giraldi (1504–1573, also known as Giraldi Cinzio), a writer and scholar from Ferrara, is better known for his collection of tales, *Gli Hecatommithi*, which served as a source for later writers, most notably Shakespeare. He was also the author of the first vernacular treatise on drama, written in around 1543 but not published until 1554.





‘The “Aristotelian” debate over tragedy was rekindled by Sperone Speroni’s *Canace*, read at the *Accademia degli Infiammati* in Padua in 1542 and published in 1546. The play – centering on the incestuous love of Canace and her brother Macareus – was harshly criticized by an anonymous treatise (*Giudizio d’una tragedia di Canace e Macareo*, 1550), most likely authored by Giraldo himself (Roaf 1982). The main critique concerned the choice of the story and its characters: Canace and Macareus were evil characters; their tragedy could not, then, arouse terror or pity (and hence “moral” catharsis). In his *Apologia* (1554), Speroni replied that Canace and Macareus were not evil but “median” characters and thus tragic; moreover, they were young and sinned for love, sent to them by Venus, and this was pitiful. Later on (*Lezioni in difesa della Canace*, 1558), Speroni also claimed that the real tragic character was in fact their father Eolus’ (Schironi, ‘The reception of ancient drama in Renaissance Italy’, in *A Handbook of the reception of Greek drama*, 2016, p. 136). This is one of the first books printed by Busdraghi in Lucca; copies are recorded with a typographical fleuron beneath the colophon, which is not present in this copy. The paper repair to the foot of Q3r has added an additional line of letterpress text (in an almost identical font) to the foot of Q3r, though this line also appears in its proper place at the head of the following page. The engraving of Speroni has been extracted from Claude Pernet’s 1625 book of images of famous men.

EDIT16 CNCE 21258; USTC 833266.

Patroness of Domestic Servants

21. [ZITA, *Saint.*] Vita e miracoli della vergine beata Zita. Tradotta di Latino in lingua Toscana. Per Giovanni Federighi da Vico di Lunigiana. Lucca, Vincenzo Busdraghi for Ottaviano Guidoboni, 1582.

Small 4to, pp. [12], 108; woodcut device of a studded wheel to title-page, woodcut to title verso 'Corpo & altare della Beata Vergine Zita', initials, headpieces; small paper repair to title verso, some light foxing, occasional marks; a good copy in nineteenth-century vellum-backed marbled boards; a couple of small wormholes to joints, some wear to edges; bookplates to front pastedown of Francesco Maria Riccardi del Vernaccia (1794–1863), Horace de Landau (1824–1903), and Burlamacchi, ink stamp to title fore-edge of Gustavo Camillo Galletti (1805–1868). £800

First edition of an anonymous Latin life of the thirteenth-century Saint Zita of Lucca, patroness of domestic servants, translated into Italian by Giovanni Federighi, illustrated with a woodcut of her body and shrine.

At the age of twelve Zita (c. 1215–1272) 'entered the service of the Fatinelli family at Lucca, where she remained till her death. Misunderstood and maltreated at first, she later won, by her religious fervour, the respect, and even veneration, of the family' (*Oxford Dictionary of the Christian Church*). Zita's body was exhumed in 1580, found to be incorrupt, and placed on display for public veneration in the Basilica di San Frediano in Lucca: the impetus, no doubt, for the publication of this work, which details her life and no fewer than ninety miracles attributed to her intercession, complete with a list of witnesses. She was canonised in 1696 by Pope Innocent XII.

There are two issues: this one with the name and device of Ottaviano Guidoboni on the title-page, and another with the woodcut of Zita's body and shrine and only Vincenzo Busdraghi's name on the title-page.

Only one copy traced in the UK (BL) and two in the US (Johns Hopkins, Yale). EDIT16 CNCE 23412; USTC 805782.



VITA
MIRACOLI



AGLI LLVST. SIGNORI
PADRONI MIEI OSSEVANDISS.
IL S. ALESSANDRO,
ET LA S. ANGELA
BONFILI.



ON ha dubbio, che la benefi-
cenza, come quella, che più d'ogn'
altra virtù ci rende simili a Dio;
non sia la più bella, & honorata
parte, che possa cadere nell'huo-
mo: & perciò non è gran fatto da maravigliarsi del-
l'error di quelli antichi Gentili, che altro non tene-
vano esser' Iddio, come viene testificato da gli Auto-
ri, che una natura porgente aiuto, & beneficio a'
mortal: quindi amavano che non solo gli inventori
delle cose, che sono d'aiuto, o di comodo ma
anco altri, che in qualunque altro modo erano di
giouamento alla Vita humana, furono da loro per
Dei reuerati, & adorati. A questa virtù essendo an-
cor'io, quanto l'humile mia condizione può portar-
e, stato imitato non tanto da quello, che appa-
to leggendo, quanto dall'honorato esempio delle
SS. VV. & del Signor Lodouico lor figlio, che in

22. MONIGLIA, Tommaso Vincenzo. Osservazioni critico-filosofiche contro i materialisti, divise in due trattati ... *Lucca, Vincenzo Giuntini, 1760.*

8vo, pp. lxxviii, [2], 146; floral vignette to title; some toning and browning; overall very good in contemporary carta rustica; upper hinge partly split, light marks to covers. **£250**

Uncommon anti-materialist work by the Tuscan philosopher Tommaso Moniglia (1686–1767).

Although the ostensible target of Moniglia's work is Lucretius, and Epicureanism more generally, the focus is a broader one, taking in the materialism

of Locke 'e simili distruttori', and drawing on the apologetic strategies of Polignac in his *Anti-Lucretius*, which had first appeared in 1745. Over two treatises, Moniglia discusses the weakness of Lucretius' views on the rational soul and its immortality, and on the nature of, and possibility of free will, before presenting a series of speculations on logic and the importance of metaphysics; here Moniglia discusses Cartesian doubt and the systems of Leibniz and Wolff, before going on to praise the Port-Royal logic of the Jansenists, and conclude with an examination of Helvetius'

recently appeared *L'Esprit*. Moniglia was professor of philosophy at Pisa; as a student, he spent three years in England, where he encountered the work of Locke, then little known in Italy; his writings include the 1744 *Dissertazione contro i fatalisti*, in which he sought to temper Lockean empiricism with traditional Catholic teaching.

OCLC records copies at Cambridge and the British Library, with a copy also at Toronto.



Printed for the Jesuit College in Macerata

23. CICERO, Marcus Tullius; Paolo MANUZIO, editor. *Epistolae familiares, cum auctoris vitae, et argumentis a Paulo Manutio editis ... Macerata, Serafino Paradisi, 1666.*

8vo, pp. 388, [4]; title printed within typographic border with woodcut ornament with the emblem of the Society of Jesus; sporadic light foxing, small damp-stain to lower inner corner of last two thirds of the volume, but a very good copy; bound in contemporary vellum, manuscript lettering to spine; front free endpaper removed; manuscript annotations to a few pages at the beginning, contemporary ownership inscription 'De Cardarelli' crossed through to title and front pastedown, later ownership inscriptions of Ferdinando Bazzanti from Levanella to front pastedown and to rear free endpaper, and of Pietro de Landi to front pastedown. **£900**

Extremely rare provincially printed edition of Cicero's *Epistulae ad Familiares*, in the version edited by Paolo Manuzio, printed for the local Jesuit College.



One of the most influential works in the genre of epistolography, Cicero's collection of letters exchanged with various public and private figures of contemporary Rome is perhaps the most reliable source of information for the period leading up to the fall of the Roman Republic, and a fundamental text in Renaissance education. The letters are distributed in sixteen books, spanning chronologically from 62 BC to his death in 43, and were first published posthumously by Cicero's freedman and personal secretary Marcus Tullius Tiro.

This edition includes the scholia by Paolo Manuzio (1512–1574), Aldus's youngest son, and was printed for the use of the Jesuit College in Macerata. Founded in 1561 and operational until the suppression of the order in 1773, the College can count Matteo Ricci (1552–1610), the celebrated Jesuit missionary to China, among its earliest and most famous students.

Not on OCLC; OPAC SBN and USTC find a single copy, at the Biblioteca Statale of Macerata.

USTC 1749738.

PROMPTVARIVM
CHIRVKGICVM

In quo agitur de Morbis, qui indigent manuali
Operatione Artis Chirurgiæ

*Premiffa ferie Auctorum, & locorum, in quibus
ipfi agunt de quaefita materia.*

Adduntur Annotationes nonnullæ valde utiles
ad bene exercendam Chirurgiam,

*Oftendunt in his vera fides Suffufionis, seu Cataractæ
à prædicata diftans;*

Probaturne quod Caftatus in ætate nubili potest, & post
confiderabile tempus à castratione Filium Gignere.

AUCTORE

ANTONIO PHILIPPO
CIVCCIO CIVE ARETINO,

Nec non Illustris. Civitatis MACERATÆ
Primo Chirurgo.

ILLVSTRISS. VETVSTISSIMÆQUE

ARETINÆ VRBI
D I C A T V M.



MACERATÆ, Typis Iosephi Piccini. M. DC. LXXIX.

SVPERIORVM PERMISSV.

A Rare Handbook of Surgery

24. CIUCCI, Antonio Filippo. *Promptuarium Chirurgicum In quo agitur de Morbis, qui indigent manuali Operatione Artis Chirurgiæ.* Macerata, Joseph Piccinus, 1679–1680.

4to, two parts in one, each with own title, continuous pagination, pp. [16], 198, [4]; 6 woodcut plates; elaborate woodcut frontispiece showing the Trojan Horse; lightly foxed, but generally a good clean copy bound in contemporary vellum, author's name in manuscript on spine; edges and corners worn. **£2850**

First edition, very rare, of this handbook of practical surgery, by the author of the first treatise of forensic medicine written in Italian.

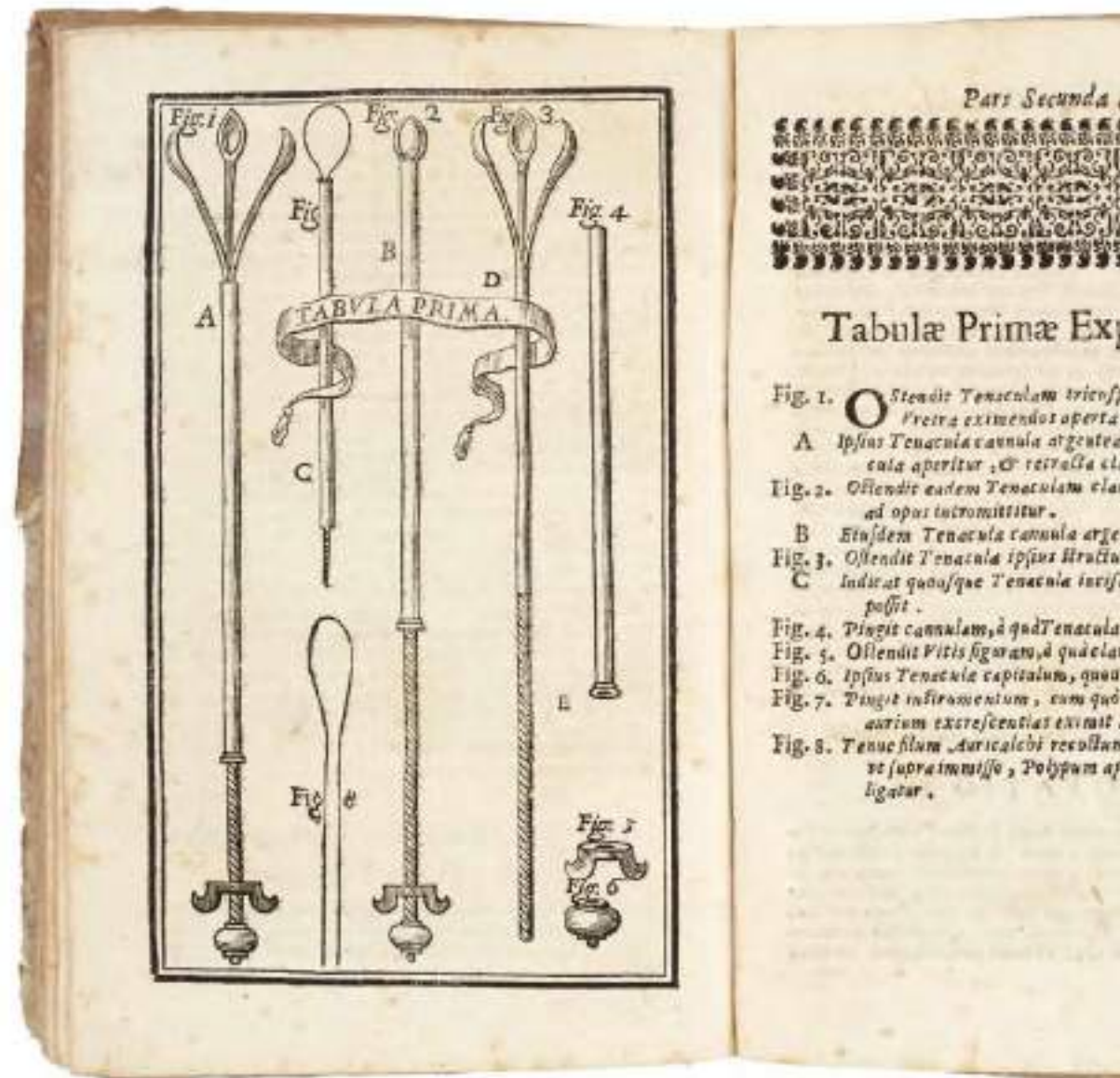
Antonio Filippo Ciucci (first half of the seventeenth century–c. 1710) studied medicine in Florence, before moving to Rome, where he spent five years working in the lazaretto of the Casaletto. His experiences there lead him to the conviction that the plague was a contagious disease, a theory that was still very controversial at the time, and one which he discusses in both the present work and in *Filo d'Arianna* (1682). In 1670 Ciucci became first surgeon in Macerata and professor of anatomy at the local university, while concurrently practicing as a forensic surgeon.



This work on practical medicine, the first published by Ciucci, constitutes a guide to the nature and treatment of a wealth of common and uncommon afflictions. Divided into two parts, the first provides an alphabetical list of ailments and references to medical works in which the physician in need may find information on said condition, and covers everything from constipation, paralysis, and erections, to cleft penises, hearing loss, and earache. The second part, which is illustrated by anatomical and technical woodcuts, contains further explorations on some of the diseases listed in part one, taken from Ciucci's own experiences. Included are diagrams on the treatment of dislocated shoulders; a blueprint of the 'tenacula tricuspidis', the tricuspid forceps invented by Ciucci himself, and designed to extract calculi formed in the urethra without damaging the surrounding tissue; and a proof that cataracts are caused by the clouding of the lens, and not an opacity lying between the lens and the iris, as previously assumed.

Library Hub records only one copy, at the British Library; OCLC records only three in North America (Fisher Library, Cushing/Whitney Medical Library, University of Chicago).

Bibliotheca Walleriana, I, p. 97.



Parti Secunda

Tabulae Primae Ex...

- Fig. 1. **O** Stendit Tenaculam tricuspidis
 Freira extrinsecos aperta
 A Ipsi Tenaculiae canula argentea
 cula aperitur, & retrahit
 Fig. 2. Oflendit eadem Tenaculam clausam
 ad opus intromittitur.
 B Eiusdem Tenaculiae canula argentea
 Fig. 3. Oflendit Tenaculam ipsius huiusmodi
 C Indicat quousque Tenaculia intromitti
 possit.
 Fig. 4. Pungit cannulam, à qua Tenaculia
 Fig. 5. Oflendit Pitis figuram, à qua elicitur
 Fig. 6. Ipsi Tenaculiae capitalium, quod
 Fig. 7. Pungit instrumentum, cum quo
 aurium excrefcenciae extrahit
 Fig. 8. Tenaculum Auricalobi recollant
 ut supra immisso, Polypum a
 ligatur.

Word Games in Renaissance Lombardy

25. MORI, Ascanio de'. *Giucoco piacevole. Mantua, Giacomo Ruffinello, 1575.*

4to, ff. [4], 51, [1, errata]; woodcut headpiece and device to title, woodcut initials; occasional very light foxing at fore-edge; else a very good copy, bound in nineteenth-century half vellum with marbled sides, manuscript title to spine. **£950**

First edition of an uncommon Renaissance collection of tales in prose and verse, set in the Lombard city of Brescia during the Carnival of the 'prosperous and peaceful' year 1566, employing the narrative frame canonised by Boccaccio in the *Decameron*, though with pointedly opposed features.

In the palace of Barbara Calini (a prominent aristocrat at the centre of the arts scene in Brescia, the dedicatee of a book of madrigals published by the musician Giovanni Contino and founder of the Accademia degli Occulti) eight noble guests enjoy a fine dinner and a dance; as a form of late-night entertainment, Barbara dismisses the idea of joining the city's Carnival celebrations and opts for a game of stories instead. Each guest is called to improvise a tale in prose or verse; each tale must feature a series of elements (a city, an abode, a guest, a garden, a nymph, a tree, an animal, a bird singing a song) all starting with the same letter of the alphabet, and each guest is assigned a letter.

The *Giucoco piacevole* is the first published work by Ascanio de' Mori (c. 1533–1591), and 'reflects all the fashions of court culture: the role of women, the *topoi* of amorous Platonism, the centrality of the word and of dialogues surrounding social norms, and the culture of emblems and *imprese*' (*DBI, trans.*). A second edition, printed in 1580, changes the hostess from Barbara Calini to Beatrice Gambarà, and a third followed in 1590.

We find three copies in the UK (BL, Bodleian, and Trinity College, Cambridge), and six in the US (Duke, Folger, Harvard, Huntington, UCLA, Yale).

BM STC Italian, p. 449; EDIT16 30259; USTC 843568; Adams M-1783; Graesse IV, p. 608; Olschki, *Choix* II 2610.



GIVOCO PIACEVOLE
D' ASCANIO PIPINO
DE MORI DA CENO.



IN MANTOVA PER GIACOMO RUFFINELLO
LUGLIO. AN. D. M. D. LXXV.

Mantua



Knights, Wizards, and Evil Powers

26. GONZAGA, Curzio. *Il Fido amante*, poema eroico. *Mantua*, [(colophon:) *Giacomo Ruffinello*, 1582].

Large 8vo, ff. [4], 217, [1]; with elaborate woodcut title, woodcut initials, head-, and tailpieces, printer's device to last leaf; occasional very mild browning and dampstaining, but a very good, clean, crisp copy in later eighteenth-century stiff vellum, edges gilt, flat spine decorated in gilt, paper label; upper hinge cracked, edges slightly gnawed, gilding and label a little faded, top-edge dusty, small tears to spine subtly repaired. **£600**

First edition of Curzio Gonzaga's captivating chivalric poem in thirty-six cantos, much appreciated by his friend Tasso and published the year after the first authorised edition of the *Gerusalemme liberata*.

Composed to celebrate the house of Gonzaga, the 34,000-verse *Fido amante* (or *Fidamante*), later reprinted in 1591, 'sings the deeds and trials of the brave knight Gonzago (born mortal but raised under the loving care of a god) in his attempts to deserve the favour of his beloved Ippolita-Vittoria ... [In a tradition championed not long before by Ariosto,] the quest is entwined with supernatural events, wizards, and evil powers' (*DBI, trans.*).

BM STC Italian, p. 308; EDIT16 CNCE 21437; USTC 833697; Adams G 856; Olschki, *Choix* 18508.

CANTO DVODECIMO.

Fin la fissa tempo oppo la fissa
Al brando è fida, & non punta cecità,
Et tal più l'accompagna, & guagò il cruda
Terra al guato, & da se lontan lo fotta
Ha tenaz più forte, e ritate, e l'anno
Con grand'arte a trouer fotta de braccio
Fu ad Argonne uento, e l'ere in quella
Parte ajcisa di piaga aperta, & folla.

Nè l'indaga, & costal forza il ritace
Tappa le tempie, che l'incrona in guile
Che è va ginocchio l'ere al fin trabotta,
Tanto ego fia verit' rima conq'osa
La fiala alza di nono egli, & nel tocca,
Nè di più d'arco fargli, arco d'auia
D'incudigh, non en il alor valore
Lenam, & ver ne piace il suo farore.

Lenam par, & non truar, che mai
Al'appra, e di tuo dir con forza, ed arte
Con fole, & con onor ne il'ceda,
Et tal nio è en ferar la guerra farie
Segu' pur que fella auarità
Per un uo fiam lo tuo speranze farte.
Quando più è se, ch'è un' p'ima incisa
L'incisa care, & gli occhi post' d'anti.

P'into da tanta cortesia infira,
Geta Argonne lontan lo fida, & dica
P'alcuno l'acopia non la uita,
C'è il uolun Cavalier non non lice;
P'alcuno fole, & non di morte uita;
Ma tenetaria, & engra, & infolite,
A' uolere atragger il uolgar uolente
Fu con tante genti, tanto et colente.

P'into dai Signor, & dai P'ntaria fua
Et d'ora al suo valore, il non conueni
L'umano, & la tua nobil cortesia,
C'è uella uolun te'ol, fol di te perfè,
Et se più oltre andrà lo uita uita,
P'è, che in ero fol ferar lo di d'ag'oli
C'è il più feg'li, f'ingra, & non di d'aglia
D'ingra, che il fole perdant' gli uoglia.

Tolo l'abbracia, & con di cortesia uolente
Il ringatta, il conuola, & in uolente
Vilamente, & di far conuola uolente
Al Castell, che non lungi ne f'olente.
Il f'ole in tanta con la f'arta uolente,
Che è affrettate in uolente il uolente parua,
Per più chiaro appaer, in fol uolente
P'umano, & f'ecunda l'altra uolente.



477



CANTO TERZODECIMO.



UNA uerna
no è i carni
lucati,
Cò in gualia
fira di Lucan
la f'iglia.

Fato per celiamente, & gran f'illa,
Che la beltade d'illo credele
Del f'igo f'ornal, gloria, & p'letore
Del mondo, et d'ita uolun p'ogio e bonora.

Fra se d'ercado, Et come offer uolente,
C'è basado di costal uolente uolente;
Qual mi fer obito d'Argonne le uolente,
In conuola l'valore alto, e infolito;
C'è il conuola non erade, & uolente uolente
Di mandarsi p'cedesse al d'ora uolente,
E d'ca f'ale f'ale al d'ora uolente f'esse,
Et non al f'io il uolente, obraggio obraggio f'esse.

Fate p'eri, che il suo uolente non f'esse,
Per trarmi f'ate del camuolente uolente;
Et uolente in quello uolente f'esse,
Perchè non la uolente uolente uolente,
Che par non uolente è f'esse il uolente f'esse,
Per non più di me f'esse, & f'esse uolente.
La f'esse, & che f'esse per d'anti uolente
De gir più uolente il uolente uolente uolente.

O per meglio di f'esse, hane e la uolente
Ad Argonne, e l'p'ede, & uolente uolente
C'è uolente uolente f'esse, & uolente uolente,
In uolente uolente uolente f'esse uolente uolente
Et uolente il uolente uolente uolente uolente
L'ere di uolente, & di uolente uolente.
O f'esse Argonne, & f'esse uolente
Del uolente uolente, & Cavalier uolente.

La f'essa d'ora con f'esse uolente;
Del Ciel nel uolente i f'esse uolente, & uolente
De f'esse d'esse al f'esse di f'esse uolente uolente,
Quando r'esse il uolente uolente, il uolente
F'esse per uolente uolente, & f'esse uolente.

Tria l'esse il uolente f'esse, in uolente
D'ora uolente uolente uolente, & f'esse uolente;
T'esse in uolente uolente, & f'esse, & f'esse
Qual uolente uolente, & gran f'esse uolente uolente;
P'esse il f'esse d'esse uolente uolente
C'è non f'esse, & uolente uolente, & f'esse uolente,
Et con uolente uolente, & uolente uolente,
C'è uolente uolente, f'esse uolente uolente.

Et più f'esse più uolente, ego per più uolente
S'esse uolente uolente f'esse uolente,
C'è uolente uolente, & per uolente uolente,
Il f'esse uolente uolente uolente uolente.

21 Cera



27. VALLISNERI, Alberto Maria. Lettioni venti sopra gli alti, et ineffabili misteri della Messa, in publico lette nella chiesa di San Giovanni a Conca ... *Milan, Giovanni Battista da Ponte & fratelli, 1567.*

8vo, pp. [16], 374, [10]; in italic, woodcut device to title, initials; title partly rebacked, small holes to inner margins of first few leaves, small mark to pp. 1-2; a very good, clean copy; recased in eighteenth-century vellum over boards, faint title in manuscript and remains of old paper label to spine; some small worm holes to spine. **£500**

Very rare first edition of a collection of twenty sermons on the Mass delivered by the Ferrarese Carmelite Vallisneri in the church of San Giovanni in Conca, Milan, dedicated to the city's archbishop Cardinal Carlo Borromeo.

Written very much in the spirit of the Counter-Reformation, the sermons include a defence of priestly ministrations of the sacraments 'against the opinion of the heretics'. The other sermons cover the origins of the Mass, its power to absolve sin, how priests should prepare for and conduct Mass, and the mysteries of the Eucharist.

No copies traced in the UK or US.

EDIT16 CNCE 24323; USTC 861939.

St Ambrose Fights Arianism

28. FAGNANI, Giovanni Marco. De bello Arriano libri sex. *Milan, heirs of Pacifico da Ponte and Giovanni Battista Piccaglia, 1604.*

4to, pp. 159, [1, blank]; woodcut Picaglia device to title, woodcut initials, woodcut and typographic headpieces and ornaments throughout; some very light browning to edges; very good in contemporary limp vellum, manuscript title to spine; some ink marks to covers, a little wear to edges, upper hinge split; contemporary inscription 'Coll. [...] Soc. Jesu [...] scriptura catalo. / ex dono Joannis Ferarii' to title (lightly erased). **€900**

First and only edition of the sole published work by the Italian nobleman Giovanni Marco Fagnani (1524–1609), an epic poem recounting Ambrose of Milan’s campaign against local Arians in late fourth-century Lombardy.



The poem, composed of six books in dactylic hexameters, recounts how Ambrose managed to drive the Arians out of Milan, before eventually defeating them in Varese, where a church was subsequently erected in his honour. Ambrose was a common symbol of Milanese pride, and his victory over the Arians is presented by Fagnani not so much as the victory of a pious saint over the evils of heresy, but rather the victory of the valiant, brave Milanese subjugating and expelling a pernicious foreign force: even Ambrose is described as ‘not only of exceptional holiness, but also truly skilled in the art of war’ (p. 5 *trans.*). In doing so, Fagnani appears to have been partly influenced by the work of the Milanese historian Gaspare Bugati, whom Fagnani cites. In his *Historia Universale*, first published in 1570, Bugati had also claimed that Ambrose ‘defended Catholicism not only with orations and with fasting; but often with arms’ (p. 87).

Also included are a number of short poems prefixed to each book by Cesare Millefanti (1556-1640), a canon at the church of Santa Maria della Scala.

OCLC finds three copies in the US (Harvard, Illinois, and Newberry) and two in the UK (BL and Bodley).

USTC 4030293; see Canellis, ‘La figure d’Ambroise de Milan d’après le *De Bello Arriano* de Giovanni Marco Fagnani (1604)’ in *Étudier les humanités aujourd’hui: nouveaux enjeux, nouvelles méthodes* (Paris, 2022), pp. 521-538.

MAR
ANNIAN
EII MEDIOLAN
DE
LO ARRIA
LIBRI SEX.



EDIOLANI

. Pacifici Pontij, & Io. Bapt
mpressores Archiep. MD

ERIORVM PERMISS

LA COLONNA DI CHIESA SANTA
PANEGIRICO

DETTO NELLA SOLENNIZZATA FESTA

DI S. AGOSTINO

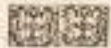
Nella Chiesa de RR. Padri di S. Marco,
à nome de Signori Legisti delle
Scole Palatine,

DA MATTEO ABBIATE FORIERI.

CONSECRATA ALL'ILL.^{mo} SIG. CONTE

AL VIGI PECCHIO

Dottore Collegiato di Milano, & de i
Signori Sessanta Decorioni della
medema Città.



IN MILANO, MDCLX.

Appresso Lodovico Mosca alla Piazza de Mercanti.
Con licenza de' Superiori.

29. ABBIATE FORIERI, Matteo. La Colonna di chiesa santa. Panegirico detto nella solennizzata festa di S. Agostino nella Chiesa de RR. Padri di S. Marco, a nome de Signori Legisti delle Scole Palatine ... *Milan, Lodovico Monza, 1660.*

4to, pp. 14, [2, blank]; woodcut headpieces and initials; aside from a few ink marks to head, a very good, crisp and clean copy, recently bound in nineteenth-century decorated paper with a floral pattern in blue and yellow. **£175**

Very rare panegyric given at the Church of San Marco in Milan to mark the feast day of St Augustine in 1660, by the Milanese lawyer Matteo Abbiate Forieri, an annual event on behalf of the lawyers of the city's Scuole Palatine.

Abbiate Forieri identifies Augustine as the African pillar that supports the Church, muses on the history of Italian interactions with Africa from Aeneas onwards, and praises Augustine for acquiring Africa for Christ, while combatting the heresies of the Manicheans and the Pelagians. Abbiate Forieri was the author of several legal treatises and was a *consultore* for the Inquisition in Milan.

Not in OCLC or Library Hub; SBN records four copies, at the Biblioteca statale in Lucca, the Braidense, and the Universities of Turin and Pavia.



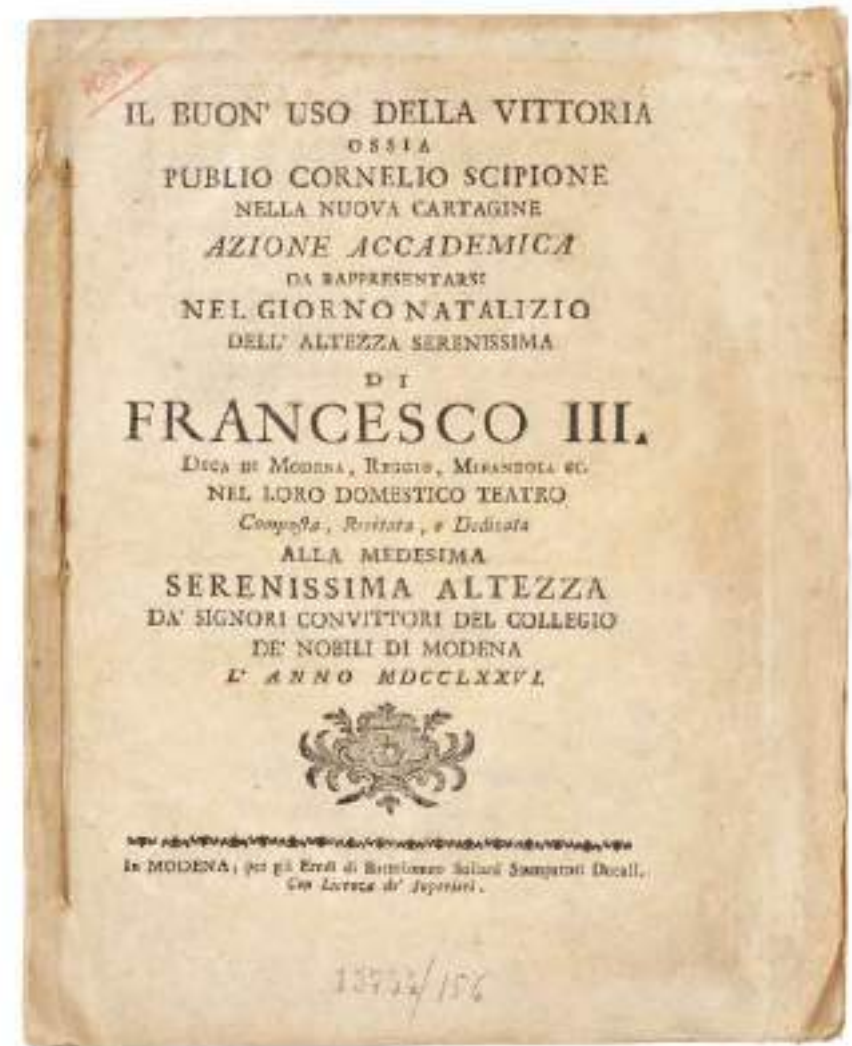
30. [COLLEGIO DEI NOBILI DI MODENA.] Il buon' uso della vittoria, ossia Publio Cornelio Scipione nella nuova Cartagine: azione accademica da rappresentarsi nel giorno natalizio dell' Altezza Serenissima di Francesco III., duca di Modena, Reggio, Mirandola ec., nel loro domestic teatro. Composta, recitata, e dedicata alla medesima Serenissima Altezza da' signori convittori del collegio de' nobili di Modena, l'anno MDCCLXXVI. *Modena, eredi di Bartolomeo Soliani, [1776].*

4to, pp. [2], 3-80, with woodcut ornaments and vignettes throughout; slightly cockled, outer leaves a little dust-stained, a few marginal creases and short tears, but a very good copy; stab-stitched as issued. **£450**

First edition of a scarce play with music and ballet, prepared and performed by the Collegio dei Nobili di Modena for celebrations of the birthday of Francesco III d'Este, Duke of Modena.

The work comprises a play in three acts on Scipio Africanus by Alessandro Guinigi, three short ballets drawn from Greek mythology (*Andromeda liberata da Perseo, Arianna e Teseo, and Ifigenia*), and three songs, by Francesco Chizzola, Giulio Paini, and Ernesto Bevilacqua. The final ten pages list the members of the college and their roles in the production, showing members of leading noble families from across Italy.

Rare: OCLC records only three institutional copies worldwide (Bibliothèque nationale de France, University of Illinois, and University of Toronto, Thomas Fisher Rare Book Library).





Hunting Lions and Elephants

31. **RAIMONDI, Eugenio.** *Delle caccie ... libri Quattro, aggiuntovi'n questa nuova 'mpressione il quinto libro della villa.* [Naples, Lazzaro Scoriggio, 1626.]

4to, pp. [52], 635, [1, blank]; title copper-engraved and 21 full-page copper engravings printed in text (of which 8 duplicates); bound without bifolium a2.3 (dedication, *see below*); tear repaired to a4 (with no loss), very lightly washed, a good copy; bound in early twentieth-century vellum, manuscript lettering to spine in red and black ink.

£1850

Second edition, expanded and extended, with a new series of striking hunting plates. The series of plates (attributable to Nicolas Perrey, who signs the title), showing composite scenes of hunters pursuing animals from birds and fish to lions and elephants, is wholly new, replacing the woodcut illustrations of the first edition of 1621. The engravings were reused in 1630, though the pruning and ploughing plate (p. 471) would be omitted from the later edition. In addition to the expansion of the first four books, the second edition includes a new fifth book, 'Della Villa', on the management of agricultural estates.





Copies seem to exist in three states: with a four-page dedication to Prince Maurizio of Savoy, dated 20 May; with a two-page dedication to Fabrizio Caraffa, Duke of Andria; and, as here, with neither. Westwood & Satchell note that 'in some copies ... the title-page is undated and the last page blank': this is most likely the case in all copies, the comment perhaps arising from difficulty finding the imprint (located beneath the imprimatur on the last preliminary leaf).

USTC 4007210; Cerasoli, pp. 441-2; Lipperheide Tf 9 (3022); Schwerdt II, p. 123; Wellcome I, 5317; Westwood & Satchell, p. 174.



I V L · P A C I I
A R T I S L V L L I A N A E
E M E N D A T A E.

Libri IV.

Quibus docetur methodus, per quam magna terminorum generalium, attributorum, propositionum, argumentorumque copia, ad inveniendam sermonem de quacunque re, amplificandam orationem, inveniendas quaestiones, easdemque dissolvendas, suppetat.

SVPERIORVM PERMISSV.



NEAP. Ex Typographia Secundini Roncaglioli, 1631.

Expensis Domini V. rubei Bibliop. sub signo sancti s. N. etc. 1631.

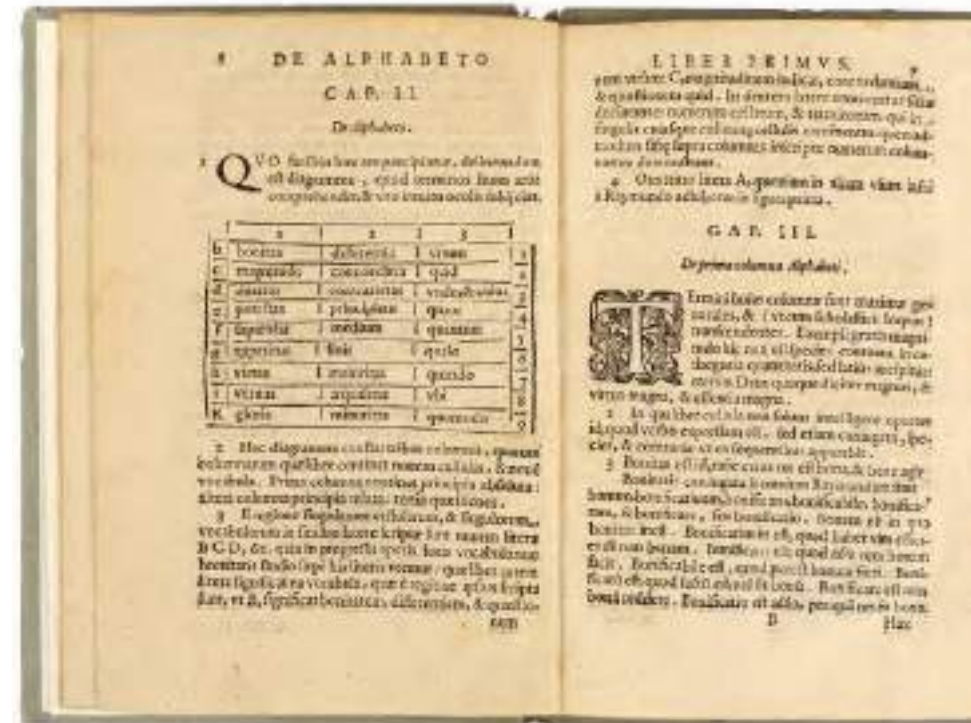
Relating All Forms of Knowledge

32. PACE, Giulio. *Artis Lullianae emendatae libri IV. Quibus docetur methodus, per quam magna terminorum generalium, attributorum, propositionum, argumentorumque copia, ad inveniendam sermonem de quacunque re, amplificandam orationem, inveniendas quaestiones, easdemque dissolvendas, suppetat.* Naples, *Secundino Roncagliolo*, 1631.

4to, pp. 43, [1, index], with a folding letterpress table; woodcut Jesuit device to title, woodcut initials and tailpieces, two letterpress diagrams in the text; lightly toned, a little cockling and slight marginal foxing, otherwise a very good copy; bound in mid-nineteenth-century blue-grey boards, shelf-label to foot of spine. **£750**

Rare third edition (first 1618) of this concise summary of Ramon Lull's (c. 1232–1316) highly influential *Ars Magna* by the famous Protestant Italian Aristotelian scholar and jurist Giulio Pace (1550–1635), whose edition of the *Organon* was for a long time the standard edition of Aristotle's works on logic.

After a mystical experience on the mountain of Puig de Randa on Mallorca, 'in which Lull related seeing the whole universe reflecting divine attributes, he conceived of reducing all knowledge to first principles and determining their convergent point of unity ... Lull used logic and complex mechanical techniques involving symbolic notation and combinatory diagrams to relate all forms of knowledge, including theology, philosophy, and the natural sciences as analogues as one another and as manifestations of the godhead in the universe' (*Encyclopaedia Britannica*).



Pace (1550–1635) studied philosophy and law at the University of Padua, then a hub of Protestant ideas with numerous German students, and fled across the Alps after difficulties with the Inquisition, whereupon he converted to Protestantism. Peiresc obtained a position for him at Valence in southeastern France (1616–20). The present work dates from Pace's time in Valence and is considered somewhat exceptional among seventeenth-century interpreters of Lull in avoiding digressions into alchemy, cabalism and magic, and in sticking more closely to Lull's traditional interests (Hillgarth, *Ramon Lull and Lullism in fourteenth-century France* (1971), p. 294).

OPAC SBN finds only three copies in Italy; outside continental Europe, we find two copies in the UK (both at Bodley), and none in the US.

USTC 4010340; Palau 208041; Rogent and Duran, *Bibliografía de les impressions Lullianes* 203; not in BM STC Italian.



Celebrating the Birth of the Last Male Habsburg

33. MARCHESE, Annibale. Poema per la nascita del serenissimo Leopoldo arciduca d'Austria principe delle Asturie dedicato alla augustissima Elisabetta imperadrice [*sic*] regnante, e regina delle Spagne. *Naples, Felice Mosca, 1716.*

8vo, pp. [8], 142, [2, blank], with 6 copper-engraved plates; woodcut and typographic head- and tailpieces; quire C browned, some light foxing to first few leaves and last two quires, nonetheless a very good copy; bound in contemporary mottled sheep, borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, edges gilt; a little rubbed and scuffed, headcap chipped, a few small wormholes to spine; nineteenth-century shelf-labels to spine and to front pastedown.

£650

Rare first edition of this verse encomium to the newborn Leopold, Archduke of Austria, the last direct male descendant of the Habsburg house, who would live only seven months.



CANTO

A R

Con le gran
Va, e con
Da che d
Onde per
Città p
Ponete
De l'ita
Fu che l

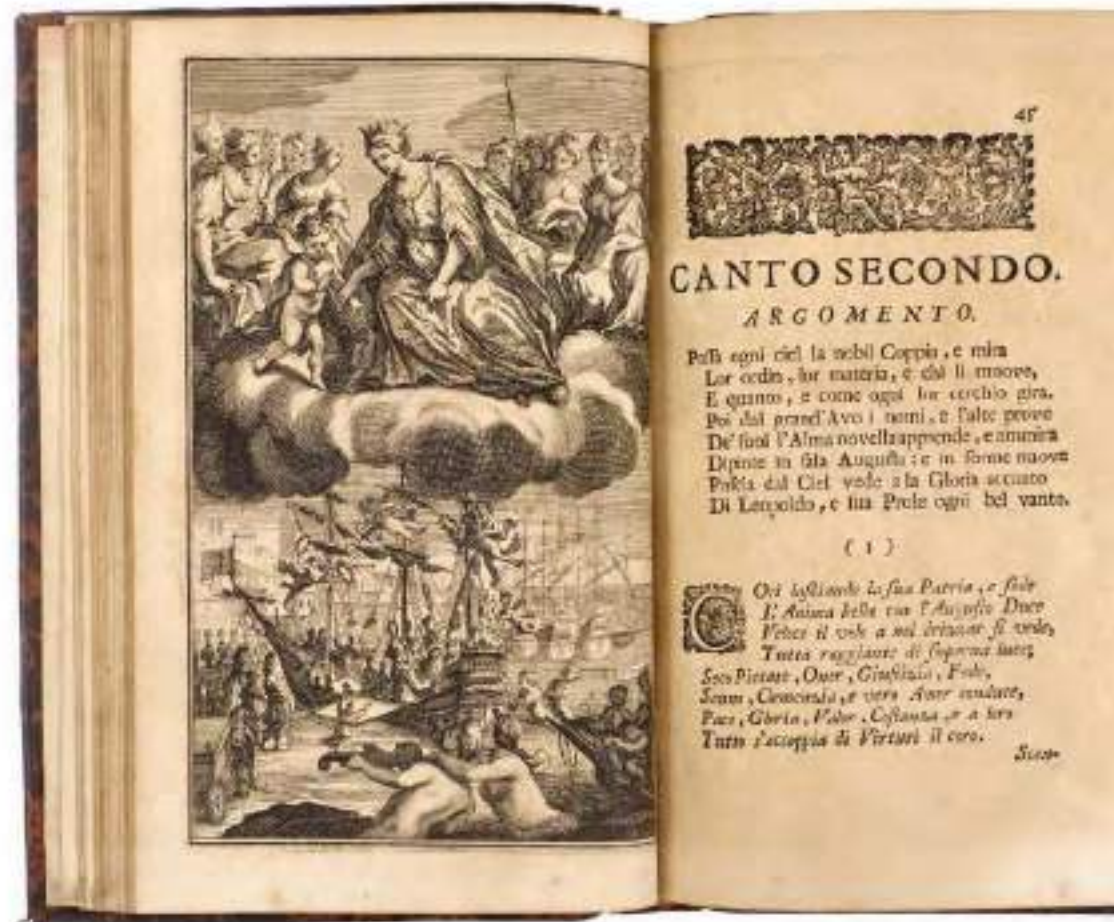
Hi
Fi
Qu
Ta

Posi trar u
Cov non oggi
Per te d
Il dia m

The Neapolitan poet Annibale Marchese (1686–1753) is best known for his *Tragedie cristiane* of 1729. His lengthy verse praise of the Habsburgs, in three *canti* of eighty-three, ninety-three, and ninety-four stanzas, was evidently composed and published in a hurry: the dedication is dated less than a month after Leopold's birth, and the author includes at the end a stanza accidentally omitted from the body of the text due to the printer's haste, as well as a repeated apology for any errors readers might encounter. Leopold would die in November 1716 after a period of illness; his father, Holy Roman Emperor Charles VI, died without a male heir in 1740, leading to the War of the Austrian Succession and the election of Charles VII as the first non-Habsburg Emperor in three hundred years.

The striking engravings are the work of Neapolitan engravers Andrea and Giuseppe Magliar; alongside portraits of the parents Charles VI and Elisabeth Christine of Brunswick-Wolfenbüttel, engraved plates accompanying each *canto* show battle scenes below and Leopold and his parents above, also including fiddling merfolk, putti with garlands, and Christ depicted with a triangular halo.

OCLC and Library Hub find three copies in the US (Getty, Harvard, Illinois) and only one in the UK (CUL).





No Pointy Beards, Please

34. [NOVARA.] Editti per le sagre ordinationi, con altre cose appartenenti alla disciplina del clero della città, e diocesi di Novara. Con l'editto della vita, ed onestà del clero. *Novara, Francesco Liborio Cavallo, [1704].*

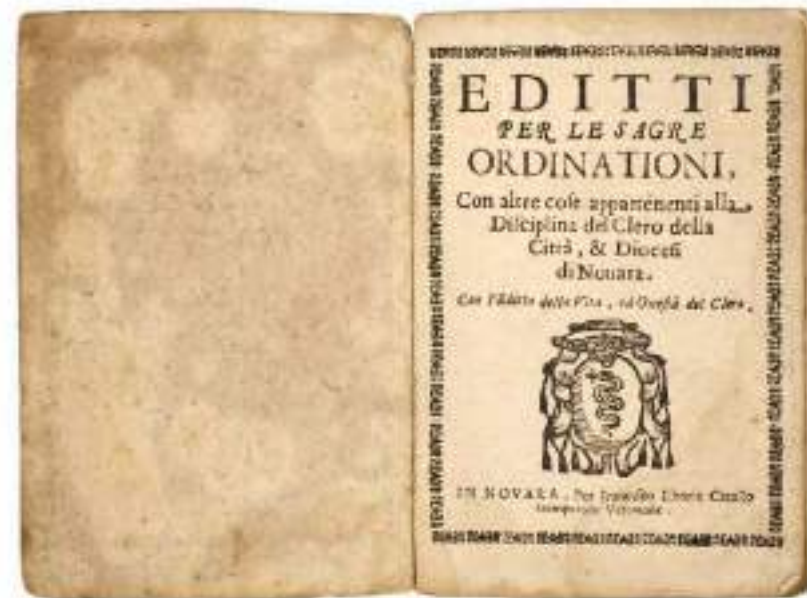
Small 8vo, pp. 48; text in Italian and Latin, date from p. 6, title within border of type ornaments and with woodcut Visconti arms, woodcut of St Gaudentius to p. 48; some toning and marginal damp-staining, otherwise a good copy sewn longstitch in contemporary *carta rustica*; spine worn, covers marked; ownership inscription inside rear cover '1710 ex libris Petri de Gasparis Not. Alaniae(?)'. **£400**

Very rare set of edicts governing ordination and clerical discipline in the city and diocese of Novara, issued by Giovanni Battista Visconti Aicardi, Bishop of Novara from 1688 until his death in 1713.

The wide-ranging decrees contained herein encompass, *inter alia*, clerical tonsure; keeping churches clear of dogs and undesirables; exorcisms; and appropriate clerical appearance (no pointy beards or raised moustaches, thank you) and behaviour (no ball games or teaching women to sing without prior permission, for example). The woodcut to the last page depicts St Gaudentius, Novara's first bishop.

Provenance: the notary Pietro Degasparis of Alagna was active 1710–1758.

No copies found on OCLC; only two copies recorded on OPAC SBN.





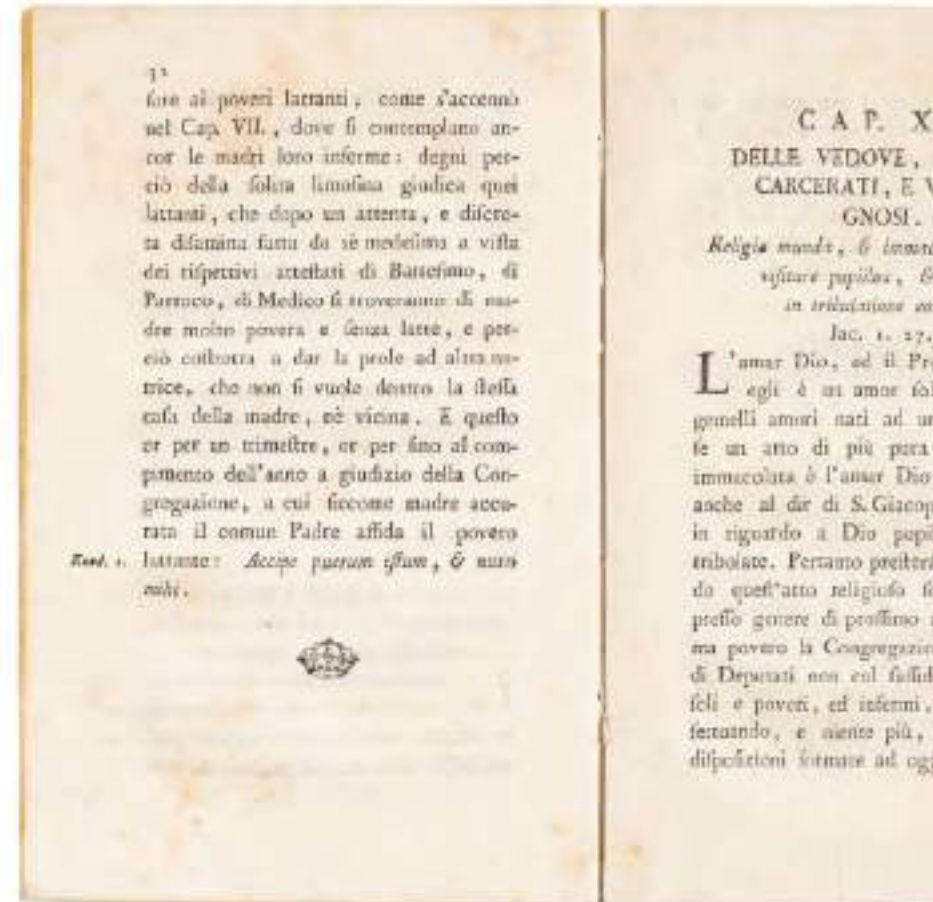
35. [CHARITY.] Costituzioni della Congregazione della Carità di Parma sotto gli auspizi di San Filippo Neri rinnovate nell'anno MDCCLXXVIII. *Parma, Stamperia Reale, [1778].*

8vo, pp. 44; title within decorative border; some marginal foxing in places, otherwise clean; in slightly later marbled wrappers; a good copy. **£300**

Uncommon set of constitutions for the Congregazione della Carità of Parma, printed after its refoundation in 1777.

After a brief introduction, the constitutions set out the procedures for the election of the confreres and their reception, the times and order for meetings, discipline within the confraternity, looking for the poor and infirm within the city, the distribution of alms, the administration of medicines, the role of physicians and surgeons, and the care of new mothers, widows, orphans, prisoners, and the shamed. A final section sets out the order of service for the reception of new confreres.

OCLC records two copies outside Italy, at Oxford and UCLA.





36. GASPARI, Giovanni Battista. *Sanctorum Ticinensis ecclesiae episcoporum vitae breviarium, nec non SS. Guniforti, Boetii martii, et Honoratae virg.[inis] Papien.[sis]. Pavia, Giovanni Andrea Magri, [1651].*

4to, pp. [xii], 100, [8], 101–121, [7]; title copper-engraved by Silvio Maria Curletti (see below), large woodcut initials, typographic and woodcut head- and tailpieces throughout, large woodcut arms of the city of Pavia to p. [xi], woodcut seal of Saint Syrus to p. 121; light damp-stain to lower outer margin of first few leaves, but a very good copy; bound in nineteenth-century pebble-grained cloth-backed boards with patterned sides; sides rubbed, edges slightly worn; early nineteenth-century manuscript annotations, sometime extensive, to a handful of pages. **£850**

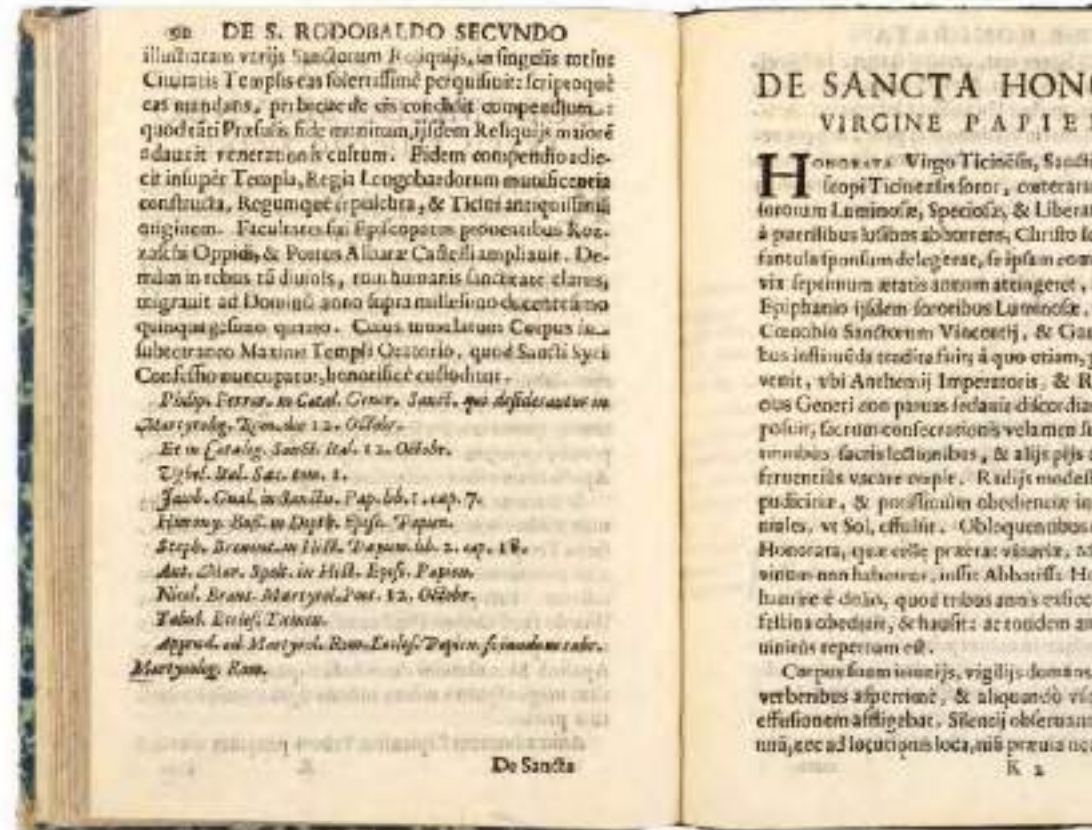
First and only edition, rare, of this history of the first Bishops and saints of Pavia.

The book includes the lives of some of the earliest Bishops of Pavia, including Syrus, Pompeius, Inventius, Urciscenus, Crispinus, Magnus Felix Ennodius, Crispinus II, Dalmatius, Epiphanius, Maximus, Ennodio, Anastasius, Damianus, Armentarius, Petrus, Theodore, Hieronymus, Joannes, Liutfredus, Lanfranco Beccari (1180–1198), Fulco Scotti (1217–1229), and Rodobaldo Cepolla (1230–1254); some of the bishops included are in fact spurious or listed in the wrong order, based on erroneous episcopal lists quoted in early Roman martyrology. To these are added the lives of three other saints important for Pavia, namely Honorata of Pavia (*d.* 500), sister of Bishop Epiphanius; Saint Guinefort, a martyr originally from Scotland (or Ireland); and Boethius, author of *De consolazione philosophiae*, whose remains were entombed in the church of San Pietro in Ciel d'Oro.



The work is also particularly important for the information, accompanied in this copy by sometime extensive manuscript annotations, on the translation of the relics of various saints and bishops and particularly those of Saint Augustine of Hippo, which were translated from Cagliari, in Sardinia, to San Pietro in Ciel d'Oro in Pavia, where the remain to this day.

The book ends with a series of hymns to Syrus, first Bishop of Pavia and the city's patron saint, prayers for the different saints of Pavia, and the ceremonial for the traditional benediction of the bread of Syrus.



The splendid engraved title, by the Genoese engraver Silvio Maria Curletti, depicts two winged putti holding a banner with the title wording at the centre, with a plethora of bishops sitting on the clouds above and a detailed bird's-eye view of the city of Pavia below, showing the famous Covered Bridge over the river Ticino, the medieval towers, and the belltowers of Santa Maria del Carmine, San Michele Maggiore, and the Duomo.

OCLC find three copies in the US (Stanford, Illinois, Harvard) and three in the UK (Durham, Ushaw, BL).

USTC 1736034.



Prinked for Presentation

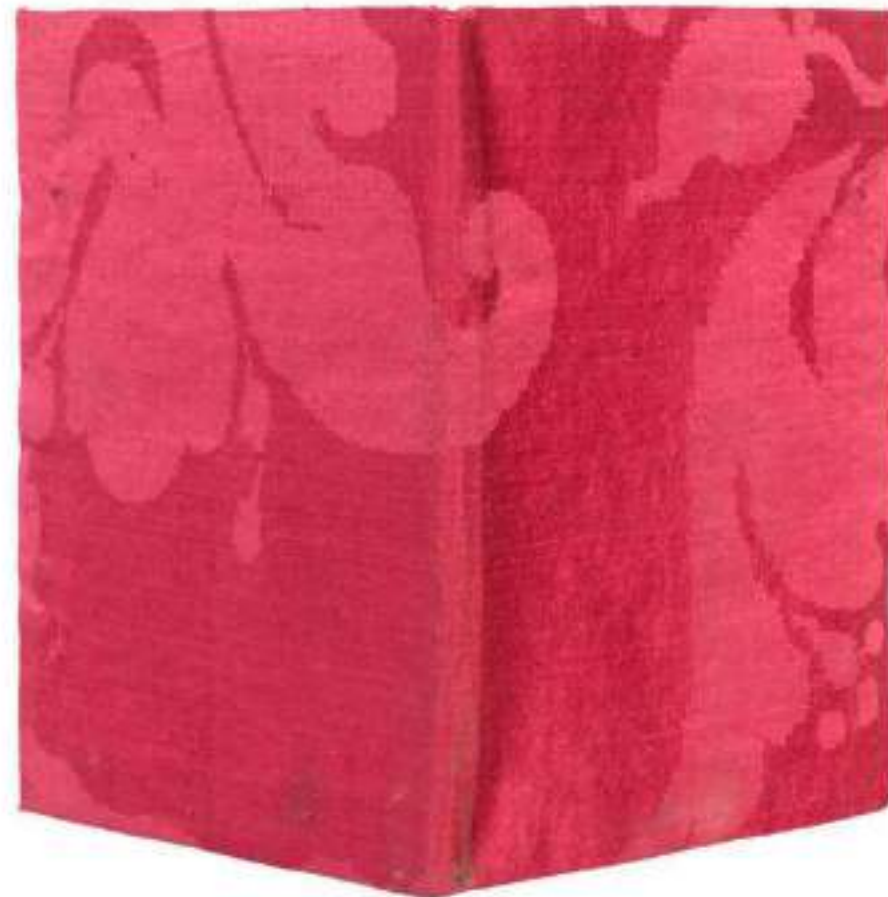
37. [PREDIERI, Luca Antonio, *composer*; Apostolo ZENO, *librettist*.] *La tirannide vendicata*, drama per musica, da rappresentarsi nel pubblico teatro di Pesaro il Carnovale dell' Anno 1726, dedicato a sua eccellenza D. Teresa Borromeo Albani, principessa di Soriano, ec. *Pesaro, Gavelli, 1726.*

8vo, pp. [viii], 60; woodcut ornament to title, large woodcut initial, typographic headpiece; bound in contemporary red silk damask over a *carta rustica* case, vestigial ties to fore-edge, sewn longstitch and bypass between 4 pierced stations; minimal rubbing to spine, but exceptionally well-preserved. **£1250**

First edition, very rare, of the libretto of an opera performed at Pesaro in 1726, bound in red damask most likely for presentation to the dedicatee, Teresa Borromeo Albani.

More commonly titled *Merope* after its protagonist, the libretto of *La tirannide vendicata* by Apostolo Zeno (1668–1750) has been set to music by several composers; the present performance, at Pesaro during Carnival in 1726, was to a now-lost score by Luca Antonio Predieri (1688–1767), sung by musicians from around Italy listed on A3^v. The copy at the University of California Berkeley, though damaged, preserves a contemporary binding in *carta rustica* with an identical sewing structure, suggesting that our copy may in fact have been bound in a simple and cheap binding with the rest of the edition, before being covered in costly silk damask for presentation.

OCLC finds only one copy worldwide, at Berkeley; not in RISM, Library Hub, or OPAC SBN.



LA TIRANNIDE
VENDICATA

Drama per Musica

DA RAPPRESENTARSI

Nel Pubblico Teatro di Pesaro il Car-
novale dell' Anno 1726.

DEDICATO

A SUA ECCELLENZA

D. TERESA
BORROMEO ALBANI

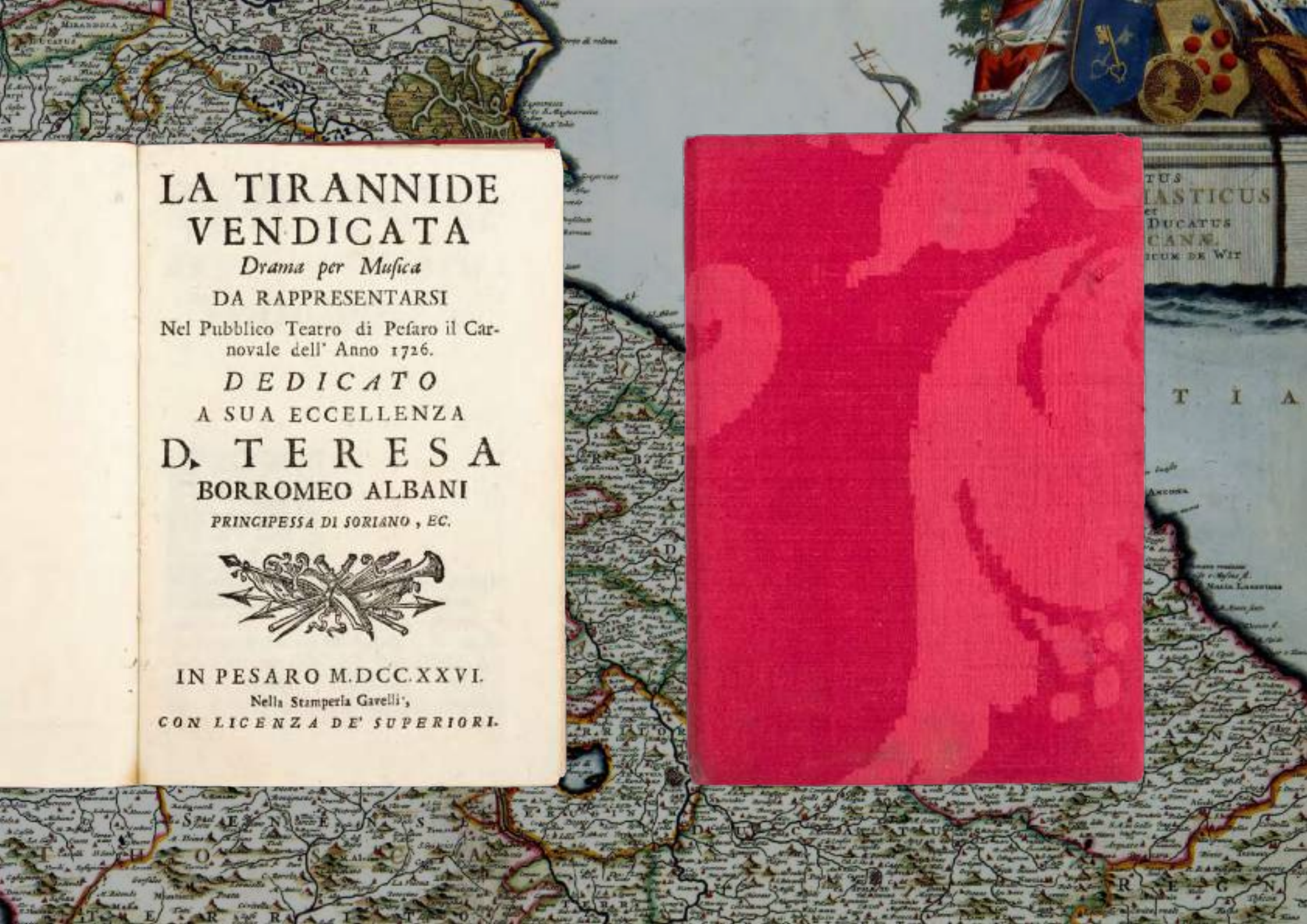
PRINCIPESSA DI SORIANO, EC.



IN PESARO M.DCC.XXVI.

Nella Stamperia Gavelli,

CON LICENZA DE' SUPERIORI.



Social Satire

38. [ANON.] *L'Isola de' solitari o sia il felice a suo dispetto operetta alle donne di spirito italiane.* Pisa, Ranieri Prosperi, 1791.

8vo, pp. 36; title reinforced to inner margin, some spotting and toning; a good copy in contemporary *carta rustica*; a little worn and marked.

£350

First and only edition of a very rare, late eighteenth-century social satire, taking a swipe at intellectual academies and society's ingratitude towards good actions.

The anonymous author dedicates his work to Italy's 'women of wit', hoping that it will at least have the honour of gathering dust in their *toilettes*.



The text narrates the adventures of Leander, a Frenchman blessed with good fortune, who seeks to ruin himself in order to learn the true meaning of wretchedness. Having failed to achieve ruination in the army, but not prepared to go as far as getting married, he decides to become a sailor, and duly boards a merchant ship bound for North America and Panama. His hopes are raised when he is shipwrecked and left stranded on an island, but here he discovers not only delicious raw fish and currant juice in abundance, which he eats to the sound of sweet birdsong, but also two thousand guineas washed ashore in a chest.

A chance encounter with one of the island's inhabitants, Conon, offers fresh hope. Conon takes Leander to the temple of Minerva, where the goddess's 'scholarly' children (who are in fact daft) have an academy. Here they encounter Mr Tantalus, a loud and obnoxious lawyer, whom Leander duly beats with a stick, convinced that this will secure his own downfall. Imagine his disappointment when the island's other lawyers reward him with a hundred florins for ridding them of such a pest. Discussions with an astronomer, a physician, an entomologist, a philosopher, a mathematician, and an ethicist get him no nearer to his goal, but in the end a poet advises him that the only way to ruin himself is by doing good. Inspired by the bard's words, Leander catches a Portuguese ship back to France where he finally achieves his downfall: by adopting a son, who steals from him and beats him; by giving money to friends, who soon turn against him; and by sheltering young women and helping the poor, which wins him only envy, slander, and ingratitude.

No copies traced on OCLC, and only one found on OPAC SBN, at the Archivio Storico Civico e Biblioteca Trivulziana in Milan. Not in Melzi.

L' ISOLA
SOLA
O SIA
ICE A SUO
OPERETTA
E DONNE DI
ITALIA

o al Vizio un tal gu
le Spine più acute, e

PISA X I

RANIERI P

Con Approvaz

Pisa

A R E



Pistoia



Pedantic Poetry

39. [COMANDI, Vincenzo.] La zappa di Ballotto scherzo piacevole. Data in luce per il stampatore con l'aggiunta della bella sucida. *Pistoia, Pierantonio Fortunati, 1624.*

[bound after:]

GAROFANI, Antonio Maria. L'Hippocreivaga musa invocatoria. *Ferrara, Vittorio Baldini, 1580* [(colophon:) 1581].

[and:]

TARSIA, Giovanni Maria. Itinerario di M. Gio. Maria Tarsia in lingua pedantesca. *Florence, Bartolomeo Sermartelli, 1564.*

Three works in one vol., 8vo, *Garofani*: ff. 35, [1, blank]; woodcut Baldini device depicting Daedalus to title and his device of Hercules killing the Hydra above colophon, woodcut initials, typographic ornaments; final blank slightly torn with small ink stain; *Tarsia*: ff. [34, last leaf blank]; woodcut printer's device to title-page, woodcut initial; slightly soiled and browned; *Comadi*: pp. 45, [3, blank]; woodcut illustration to title-page, woodcut initials, typographic cartouches and ornaments; lightly browned; good copies bound in seventeenth-century vellum over pasteboard, spine with manuscript lettering 'Rime' and inventory number 24, manuscript fragments used as spine lining; binding darkened, lower cover defective at foredge, head of spine and head of upper cover slightly defective, front flyleaf removed. £1750

First editions of three poetical works printed in Ferrara, Florence, and Pistoia, the first two rare examples of *poesia fidenziana*, a genre of Italian satirical poetry particular to the mid-sixteenth century, and the third work a seemingly unrecorded piece of *poesia bernesca* and one of the earliest Pistoia imprints.

Antonio Maria Garofani was a cleric at the Pallavicino court in Soragna, and the Florentine Giovanni Maria Tarsia (fl. 1564–1607) is better known for his funeral oration on Michelangelo. Garofani's *Hippocreivaga musa*, a poem in 187 verses of *ottava rima*, is a mad compilation of myths and fables; Tarsia's *Itinerario in lingua pedantesca* is a long account in *terza rima* of a pedant's journey, ending in Pisa where he is mocked by scholars. These two works are both written in *poesia fidenziana*, named for Camillo Scroffa's *Cantici di Fidenzio* (1562) which ridiculed this excessive use of Latinisms.



An earlier example of Italian written with such Latinisms is the *Hypnerotomachia Poliphili* (1499), though it later became used, as here, as a means of ridicule.

The third publication is a piece of humorous 'Bernesque' poetry in *ottava rima*. *La zappa di Ballotto* was attributed by Capponi (in his *Biografia pistoiese*, 1878) to Vincenzo Comandi of Pistoia (born 1585), a cleric who also wrote religious theatrical works; other unpublished verses of his, some of an anti-Jesuitical tendency, are in the Biblioteca comunale Forteguerriana of Pistoia.

Pierantonio Fortunati was active as a printer from around 1622 to 1668, in Pistoia and Florence, specialising in chapbooks; this is one of his earliest productions. In his preface, addressed to Francesco Rospigliosi, he confesses that he is printing these juvenile verses without the author's permission, which is why they are anonymous. The earliest Pistoia imprint dates to 1614.

Rare. We have located three copies of Garofani and Tarsia in the US and UK combined (both are in the British Library and Yale, the former is in the Folger, and the latter in the Bodleian). **We have not been able to locate any copies of this or any other edition of *La zappa di Ballotto*.**

Garofani and Tarsia: EDIT16 CNCE 20437 & 33632; USTC 831865 & 858094.



The Syston Park Copy

40. EUSEBIUS CAESARIENSIS; RUFINUS AQUILEIENSIS, *translator*. *Historia ecclesiastica.* Rome, Johannes Philippus de Lignamine, 15 May 1476.

Folio, ff. [215] (of 220); [a]⁹ [b-c]¹⁰ [d]⁶ [e-m]¹⁰ [n]¹² [o]¹⁰ [p]⁸ [q-y]¹⁰ (lacking preliminary blank [a]1, and bifolia [d]2.9 and [d]5.6); roman type, initial spaces, **fallen type on [P]3**; title leaf washed with erased inscription to head, erased inscription to foot of [f]10 resulting in a repaired tear, final leaf somewhat worn, light dampstaining in quire [q], a few wormholes to first and last few leaves, but a good, clean copy; bound in nineteenth-century tan morocco (probably by Ridge or Storr of Grantham) with decorative border tooled in gilt and blind, spine gilt in compartments with wide flat bands, edges gilt; binding a little rubbed, small paper label at foot of upper cover; erased contemporary inscription 'Fr Felix... ord[in]is p[rae]dicator[um]' to foot of [f]10; monogrammed bookplate of Sir John Hayford Thorold, Syston Park bookplate to front pastedown, with his pencil note 'Sykes Sale, Thorpe, Fine Copy', and an extract from a printed sale catalogue pasted above bookplates (see below); ink stamp of Stonyhurst College to front and rear flyleaves.

£4500

The Syston Park copy of the earliest history of the Christian Church, written in the early fourth century; this is probably the third edition. It was translated into Latin in the early fifth century by Rufinus of Aquileia, who extended the text down to the time of Theodosius at the end of the fourth century.



ignis dum deliberare nō valet quid se velit qđ ambigat & ideo pater nos quod ad rem p̄suis memoremus reliqua eius fama memorabile sine dubio innotua vna nunciatur. Nam nihil quod adire non possit innotuit.

De Constantii Imperatoris errore. C. XVI.

Quot vbi Constantius orientis regnum solus obtinuit Constantino fratre nō longe ab Aquileia apud Aliam fluvium a militibus intercepta Constantius vtriusq; germanus occidit sic ut ad illius gubernaret. Nam Constantius natura & animo regia dum primis illis regni sui futuris hinc indulget per eunuchos arte in perfectis deo p̄a & p̄ueteris sacerdotibus se intento suis studiis prae se oculis constitutionibus oblectat. Sed illi verites ne forte ad eundem regem copia quae fieret Athanasio & p̄ eundem veritate fidei qui perueniret secundum scripturas edoceret. In iudicis sollicitudine eum apud principem de velut omnino seeleris & flagitiorum aggrediant exponere usque humani corporis brachium ioculo delatum Imperator ostendit quod ab Athanasio ex oculis magis artis gratia de Axiensium corpus confusibile. Sed de illa spiritus erimosa simul & flagitiosa componant.

De consilio hypereorum apud Tyrionem
vbi Athanasium congregato. C. XVII.

Vbius ex causis Imperator iubet consilio Athanasium condemnari idque apud Tyrionem in loco latere suo vno ex comitibus adp̄tente quocumque Archelao tunc comite quibus necnon & eo qđ Firmus

sciat hie commodū duxi. Gregorii martyris & Episcopi necessario fides. Vnus deus pater verbi vniuersi sapientis subsistentis & virtutis eius & figuris perfectus perfecti generis; pater filii vniuersi; vno deus solus ex solo deo; figuris & imago deitatis; verbum perpetuum sapientia comprehendens omnia & virtus qua tota creatura fieri potuit; filius vniuersi; & subsistentis ex se; & incorruptibilis ex incorruptibilibus; & immortalis ex immortalibus; & sempiternus ex sempiternis; vnus spiritus sanctus ex deo substantia habens; & qui per se ipso apparuit; imago filii perfecti perfecta viuentium creatura; sine initio sanctificationis praesentis; per quem deus super omnia & in omnibus cognoscitur de deo per quem omnia; trinitas perfecta manifestata; & sempiternitate; & regno minime diuiditur neq; obliuiscitur. Igitur negatum quod aut seruus in trinitate; neq; superius; neq; tantum tantum hie quidem non subsistens; postea vero superius extitit. Neq; ita desit vobis filius patri; neq; suo spiritus sanctus sui inconueniens & immutabilis eandem trinitas semp. Sed de Gregorio factis dictis. nō ad byssorum redeamus. Interea Dionysius apud Alexandriam quomodo in pace duodecimo anno imperii Galieni decem & septem annis sanctus sacerdotio; succedit utro ei Marimus. Igitur Galenus cum per annos quatuordecim aconiam gubernasset imperium Claudio regni successore defunctus est; qui duobus solum annis in imperio transactis Aureliano res apicem detulit.

De Paulo Simplicio de eius heresi. C. XXVI.

Vno temporibus vicinis apud Antiochia Episcopi copiam congregatorum consilium; in quo Paulus attingitur & male hie aduocatus ut hereticus & damnatus ab omnibus qui sub eodem sunt Christi ecclesiae in dicitur

plurimum
Mactianus
lillimo & o
etiam hoc
in omni ere
habet verbe
consilio per
notris. A
est vt scrip
sini omnia
occultante
care. Quib
ter se cordo
si vchis non
genes mirt
diligentiam
esse arguere
re. Sim
inducit; f
morely dicit

D
n
X
iudic
qui per an
pis una cum
hy catholice
Theophrast
chomas; F
Gerax; E
biter & ceter
sionis vbi

REVIRENDISSIMO In christo patri & domini
dno Guillelmo de Estouteville Episcopo Othensi sacre
Romane ecclesie Cardinali Rothomagensi. Johanne
Philippo de lignamine Mellai S. D. N. P. Gaudere.

Olet esse mei meritoq; tuis de a vestra est in illa
bea pueri dilectionem ac non pueri unq; turpe me
oculo marmoreo de quo ipse ait in genio sui thesauro
rē sumā fecerat ad alios nō minus igne q; libere mure
Quo factū est ut pueri nra industria pūm amicos opū dūq;
tum aliq; ac laudabile sepumero pōderimus: multoq;
muri dicitur de se ipse q; nō sibi pūm dāre mē
dilectio. Epistole vberius caritativo mēl magis dicit illi
dōm puto q; mēris igne q; hōi: cōdit mēris: que cum ex
Salutē hūc antā lēnno transtet recte pēcoribus nō pōssit
Id sūc eo libentius facio quā nō rāllē mēris in me colligi
bonē sua studeo sempiternā portualem gratiā: si non re
fere saltem agere: ne sit qm me iure possit it pōderimus
a oculare. Et quāq; multa repant q; nō pōssit a tūm
māre aut ignorātia dicit mēris edio habēre nōmē quo
ad pōssit occidit mēris bene operis decabere ego
tamē q; plus sū dicit mēris mēris q; nō sūc: fēq; nōmē
māre pōssit ad modū hūc eōdē oblatōmē. Negābūq;
quā ipse pōssit tūmē q; nōmē magna sūc hūc eōdē curā
Dūm a q; dicit mēris: hūc mēris: q; nōmē dicit mēris
bonē emfartē q; nō sūc pōssit. Sed ad rem. Agitur in m
tertius mēris. Memorābilis pōssit qui bonē mēris de q; nō
xyā. sūc. Pōssit in eōdē mēris dicit mēris. Hūc mēris
māre hūc mēris in mēris quā pōssit hūc hūc mēris dicit mēris
tūm de sūc mēris dicit mēris. Nō sūc q; nōmē mēris mēris
dicit mēris. Nam pōssit q; hūc mēris ac pōssit mēris mēris
mēris mēris mēris ad nōmē pōssit in hūc mēris pōssit
aliquid mēris mēris nō sūc mēris q; nōmē pōssit de mēris
aliquid: tamē hūc mēris mēris mēris mēris mēris mēris
argulias nō sūc hūc mēris ad pōssit. hūc mēris

Eusebius (c. 260–339), bishop of Caesarea, was one of the most prominent churchmen of his day. His *Ecclesiastical History*, which along with his *Chronicon* initiated the new genre of church history, was written in the early fourth century and amended over time to reflect the changing political situation, but was completed before the Council of Nicaea took place. He attended the Council in 325 where he supported the Arian position of the Son being subordinate to the Father, though at the end of the Council he signed his agreement to the Nicene position, unlike Arius and several others. After the Council he composed a *Life of Constantine* (the only eyewitness account of the Council), though it downplays the earlier condemnation of the author because of his Arian views and is somewhat hagiographical in its portrayal of Constantine's greatness.

The preliminary quire is the variant containing the dedication to Cardinal d'Estouteville rather than Sixtus IV, resulting in the resetting of the whole of the first quire. Cardinal d'Estouteville was a senior figure in the Vatican; at the time of printing he was Dean of the College of Cardinals. Lignamine, the publisher rather than the printer of the works bearing his name, was a courtier at the Papal Curia, using his dedications to facilitate his advancement there.

Provenance: From the celebrated library of Sir John Hayford Thorold (1773–1831) at Syston Park. Thorold purchased many of his books through Thomas Thorpe. Although he wrote 'Sykes Sale' on the title-page as the supposed source of the book, this copy was not in the sale of the library of Sir Mark Masterman Sykes held in 1824 by Evans; lot 1220 was a copy of this edition, but it was bought by Payne, not Thorpe, and is now in the Bodleian Library (Bod-inc E-043, also with an earlier Dominican provenance). The book was lot 766 in the Syston Park sale (Sotheby's, 12–20 December 1884), where it was purchased by Bernard Quaritch for £4-15s.

HC 6710*; BMC IV 34; GW 9436; Goff E126; BSB-Ink E-111; Bod-inc E-043; ISTC ie00126000.

tentia: in qua & regulis eis
& multa alia prebatissime feru
ribit de penitētia & cobortan
d Origenē: ad Laodicenses
tentia. Ad Cornelium quog
n plurima scribit: in quibus
tum se esse a multis Episcopis
o i Calicie / & Firmiliano Cap
lestine vt ad synodū Antio
dogmata quidam asserere con
ano = Antiocheno Episcopo
in episcopatu successerit. Sed
iscopo his uerbis scribit. An
nt Alexander in carcere posi
ad dominum. Est & alia ipso
manos scripta de ministeriis
ce & de penitētia & ad quos
huc in urbe roma Nouatū
n ad eodē posteaq; ad eccle
s epistolas scribit. Sed & ad n
erla scribēs studiis qbusq; in s
profissimam materiam dereliqu

ne ecclesiastice Eusebii Cesari
dextus hoc loco feliciter finit

ptimi capitula feliciter incipi

Marriage, the Moon, a Manual for Confessors, and More

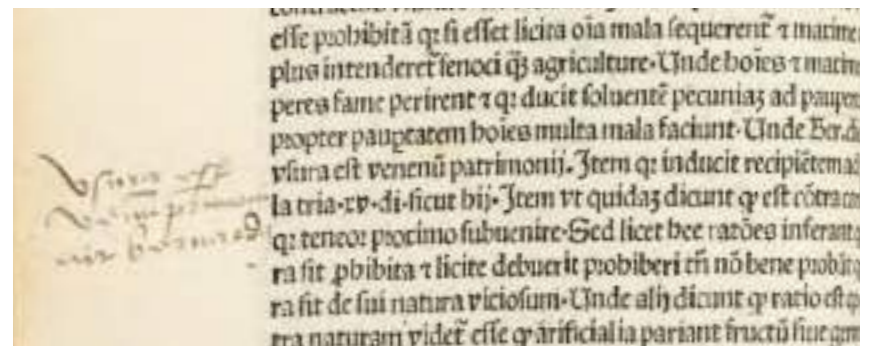
41. [INCUNABLE SAMMELBAND.] Sammelband of ten works. Rome, Stephan Planck and Eucharius Silber, c. 1481–1491.

Ten works in one volume, 4to; occasional light staining, a few small spots; nonetheless very good copies; binding retaining panels of contemporary (German or Flemish?) blind-stamped sheep, laid down on a later calf binding, boards blind-tooled to a panel design, central panel diapered with fleur-de-lys tool, outer panels with two alternating floral tools, edges stained purple; somewhat rubbed, with a few superficial cracks, tailcap chipped; early signature 'Gentonis' in a French hand at foot of annotation on final leaf verso, early sixteenth-century annotations to a further c. 27 pp. in the same hand, nineteenth-century French list of contents loosely inserted. **£25,000**

A sammelband of ten Roman incunables, nine of which printed by Stephan Planck, covering subjects from astronomy to usury, holy water to marriage, and ending with St Antoninus's manual for confessors; with annotations showing the early ownership of a scholar/practitioner of canon law or a confessor, and partially preserving its original binding.

Stephan Planck, of Passau (c. 1457–1501), began his printing career probably as an apprentice in the workshop of Ulrich Han in Rome (active from 1467), which he then took over in 1478–9. He became the most prolific printer in Rome in the fifteenth century, in particular producing works for the Curia, a practical business decision as the papal bureaucracy then formed the primary market for books in Rome.

The first item of the present sammelband, the *Lunarium* of Bernat de Granollachs (1421–1485), contains lunar tables for the years 1490–1550, indicating the phases of the moon, the dates of moveable feasts, and details of eclipses visible from Barcelona. These tables were first issued in around 1484 and reprinted in various languages (including Catalan) and in various locations in Spain and Italy, as well as Lyons, up to the 1520s. This is a reprint of the 1487 Planck edition, which was most likely the first Latin printing, though without the (then-redundant) years of 1488–9.



Anno M^o cccc^o xxxv

	Dies	Doce	Puncta
Januarius	Con. iij. Oppo. xxv.	e. xix.	xxv.
Februarius	Con. i. Oppo. xxv.	xxi. v.	xxv.
Martius	Con. ii. Oppo. xvi.	ii. xv.	v.
Aprilis	Con. i. Oppo. xv.	v. xv.	xxv.
Maius	Con. v. Oppo. xx.	xxv. v.	xxv.
Junius	Con. xx. Oppo. vi.	v. v.	v.
Julius	Con. xviii. Oppo. viii.	vi. vii.	vii.
Augustus	Con. xxvii. Oppo. i.	viii. xxv.	xxv.
September	Con. xxv. Oppo. i.	xxv. xxv.	xxv.
October	Con. xv. Oppo. x.	xxv. xxv.	xxv.
November	Con. xviii. Oppo. viii.	xxv. xxv.	xxv.
December	Con. xii. Oppo. xiii.	xxv. xxv.	xxv.

In pñti ano de mōte Junij in pñtōe lune erit ecli
pñs solis vna pars istius ecliptic.
Et nōtate dñi vñs carnispñaliū sunt. xl. septuane
v. iiii. dies. Septuaginta erit. xxvii. Januarii. Di
es mare. carnispñaliū ē. februarii. Pa. ca. xxvii. martij. Xp
non est. maij. Bientio. vi. maij. pñtō. octo. vi. maij. Xp
trinitas. xlii. maij. festum corpus xpi. xxvii. maij. Bunt. con
rus. vi. La. dñica. E.



Anno M^o cccc^o xxxvi

	Dies	Doce	Puncta
Januarius	Con. xvii. Oppo. viii.	xii. xii.	xxv.
Februarius	Con. xv. Oppo. x.	xi. xi.	xxv.
Martius	Con. xii. Oppo. xiii.	x. x.	xxv.
Aprilis	Con. vi. Oppo. xviii.	x. xx.	xxv.
Maius	Con. i. Oppo. xxv.	i. xxv.	xxv.
Junius	Con. xx. Oppo. vi.	xxv. v.	xxv.
Julius	Con. xviii. Oppo. viii.	vi. vii.	xxv.
Augustus	Con. xxvii. Oppo. i.	viii. xxv.	xxv.
September	Con. xxv. Oppo. i.	xxv. xxv.	xxv.
October	Con. xv. Oppo. x.	xxv. xxv.	xxv.
November	Con. xviii. Oppo. viii.	xxv. xxv.	xxv.
December	Con. xii. Oppo. xiii.	xxv. xxv.	xxv.

In hoc ano de mōte Junij in pñtōe lune erit ecli
pñs solis vñs pars istius ecliptic. Et de mōte no
uobis in oppōe lune erit eclipsis lune. Et nōtate
te dñi vñs carnispñaliū sunt. xl. septuane
Septuaginta erit. xxvii. februarii. Dies mare. carnispñaliū. xxv.
februarii. Pa. ca. xxvii. martij. Xp non est. maij. Bientio. vi. maij. pñtō. octo. vi. maij. Xp
trinitas. xlii. maij. festum corpus xpi. xxvii. maij. Bunt. con
rus. vi. La. dñica. E. Et q. ann. bissextus.



modo possunt sibi retinere ea que
illis pauperibus vñs tiam locis pos
quibus petunt daturuquā hie est
erro. per hōe. Qz tamen quia nul
lus tenetur proprio stipendiis mi
litare nec causas alioq. agere ad lu
as expectā. Dico q. tales possunt
vivere super quibus q. no. faciunt
v. p. et c. et moderatū salarium da
ri. Nec ille. Ita to que datur eis
ex mendacio eoq. quosq. vñs hie
quia a serunt q. dicitur male mis
se pro. dantibus. vel habebant eis
indulgentiam. vel absoluitur a vo
tis. et c. et a calibus reformatione
vel q. sunt locutionis in hospitali
de hōi. pro quib. illi datur vñs
dantur cum nec talia sunt. vel vera
sunt. et c. et vñs. et c. et c. de
beni. dantibus. et c. et c. et c. et c.
gari. ar. c. et c. et c. et c. et c.

Handwritten notes in a cursive script, likely a commentary or continuation of the text on the right.

Explicit titulus de restituendo
bonis fratris Antonii archiepiscopi
Florentini in quo diffinit tracta
tur de hac materia.

Impressum Rome per magistrum
Stoffanum Plantick de parano.
Anno domini. M. cccc. xl. c. et c.
Decembri. Sedente Innocentia
Octavo pont. Max. Anno. m.

The other works in the volume, by authors including Aquinas, Seneca, Antoninus Florentinus, and Johannes de Turrecremata, are of practical use to canon lawyers and confessors, dealing with the Penitential Canons, the cardinal virtues and moral theology, and the sacraments. These were for the most part printed in Rome regularly in the 1470s and 1480s, indicating their utility for the workings of the Curia.

This volume, a rare survival preserving fragments of its original binding, indicates subjects of interest to the original owner.

The annotations, spanning the entire volume in a single early hand, attest to an engagement with a wide variety of subject matter: for the most part they pick out phrases from the text or expand upon them, from usury to consanguinity to exorcism, with a note (to the first work) on the page with an almanack for 1535, about the death of Andreas Terbolan(?) on the penultimate day of December.

Comprising:

i. GRANOLLACHS, Bernardus de. Lunarium ab anno 1490 ad annum 1550. [*Rome, Stephan Plannck, 1490.*] Ff. [33] (of 34, without initial blank), last leaf blank, gothic letter, numerous small woodcut diagrams of the moon, **early marginalia to 1 p.** ISTC ig00339000 (listing six copies: Dillingen, Munich, Västerås, Basel, Harvard, and the Vatican); Sander 3224.

ii. ROSELLIS, Antonius de. De ieiuniis. *Rome, Stephan Plannck, 21 January 1486.* Ff. [6], gothic letter. ISTC ir00324000.

iii. ESCOBAR, Andreas de. Canones poenitentiales. [*Rome, Eucharius Silber, c. 1491.*] Ff. [8], gothic letter. ISTC ia00658000.

iv. ROSELLIS, Antonius de. De usuris. [*Rome, Stephan Plannck, c. 1488.*] Ff. [6]; gothic letter. Small loss to lower margin of [a]5, not affecting text. ISTC ir00332000.

v. ANDREAE, Johannes. Summa de sponsalibus et matrimoniis. [*Rome, Stephan Plannck, c. 1490.*] Ff. [8]; gothic letter; marginal paper-flaw to f. [2]. ISTC ia00643000.

vi. 'SENECA, Lucius Annaeus' [but Martinus DUMIENSIS, Archbishop of Braga]. De quattuor virtutibus cardinalibus, sive de formula honestae vitae. [*Rome, Stephan Plannck, 1490.*] Ff. [4]; gothic letter. ISTC is00413000.

vii. TURRECREMATA, Johannes de. De efficacia aquae benedictae. [*Rome, Stephan Plannck, c. 1481–1487.*] Ff. [10]; gothic letter. ISTC it00511000.

viii. THOMAS AQUINAS. De articulis fidei et ecclesiae sacramentis. [*Rome, Stephan Plannck, c. 1488.*] Ff. [12], gothic letter. ISTC it00279000.

ix. DEFECTUS IN MISSA OCCURRENTES. [*Rome, Stephan Plannck, c. 1490.*] Ff. [6]; slight loss to lower corner of final leaf, some staining to first leaf not affecting legibility. ISTC id00130000.

x. ANTONINUS FLORENTINUS. Confessionale: Defecerunt scrutantes scrutinio. Titulus de restitutionibus. *Rome, Stephan Plannck, 19 November 1490.* Ff. 143 (of 144, without final blank), gothic letter, some deckle edges; closed tear to f. xxxix, staining to f. xvii. ISTC ia00824000.



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QUESTIONUM
QUARTUM LIBRUM
SENTENTIARUM.

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Joannes Angelus Valentino Ord. Minor. Reg.
Observantiae Sacrae Theologiae professor
VICTOR DOMINUM ANTONIO
Catholicae Majestati à secretis sta

Pars Prima.

PRIVILEGIO PONTIFICIO, ET



LICENTIA SUPERIOR

1678, Apud Iosephum de Angelis, Anno Domini

M. D. LXXVIII.

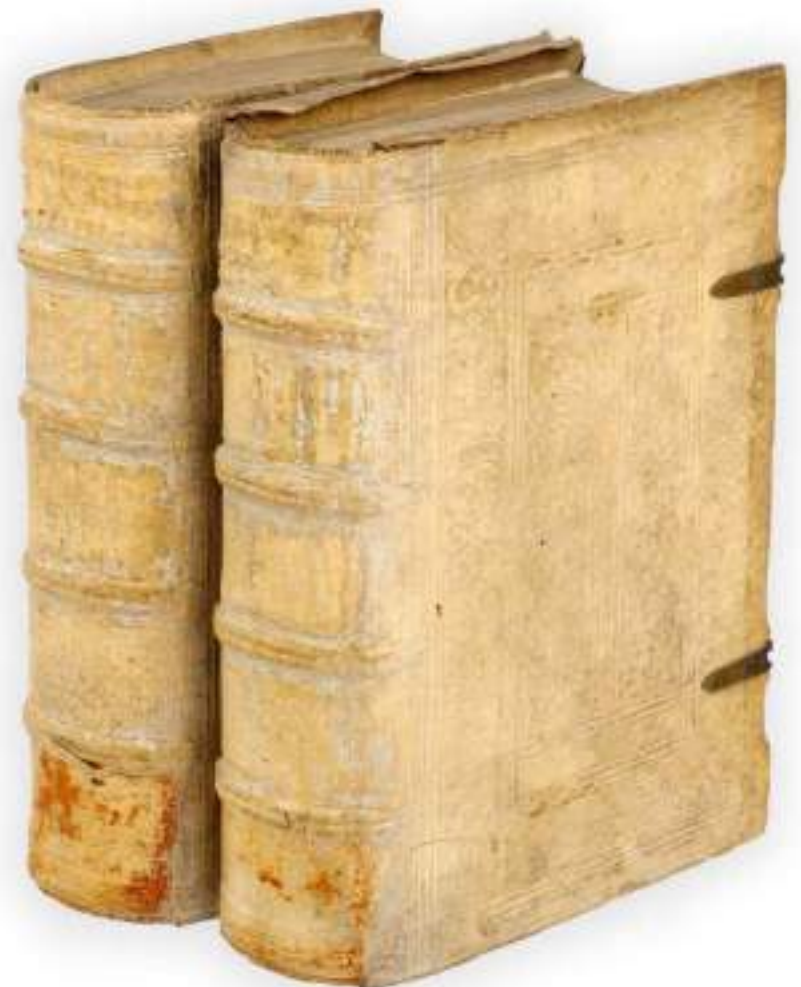
42. ANGLÉS, José. Flores theologiarum quaestionum, in quartum librum sententiarum. Collecti, iterumque selecti ... Pars prima [- secunda]. Rome, Giuseppe de Angelis, 1578.

Two vols, 8vo, pp. [28], 664, [62], [2, blank]; 639, [60], [5, blank]; woodcut device to titles and colophons, initials; old inscriptions cut from heads of title-pages, a little wear to fore-edges of some leaves from clasps; a very good, clean copy in contemporary German blind-tooled pigskin over wooden boards, brass clasps and catches; rubbed, a few light marks, flyleaves wanting. **£750**

Scarce second edition (first Cagliari, 1575-6) of an exhaustive compendium of theological questions compiled by the Spanish Franciscan Anglés (d. 1586), Bishop of Bosa in Sardinia.

The first part is devoted to the seven sacraments of the Catholic Church *viz* baptism, confirmation, the eucharist (including transubstantiation), penance (including contrition and confession), anointing the sick, holy orders, and matrimony (including bigamy, adultery and divorce, and impediments to marriage such as consanguinity). In the second part Anglés considers the keys to heaven, indulgences, excommunication, church discipline, restitution, contracts, resurrection, the last judgement, blessedness, and the torments of the damned.

EDIT16 CNCE 1896; USTC 809510. **OCLC records only one copy in the US** (University of Southern California) **and two in the British Isles** (Cambridge University Library, University College Dublin).



Vice and Virtue

43. 'SANCTA CLARA, Abraham a', [i.e. Johann Ulrich MEGERLE]. Coraggio e viltà, l'uno nella virtù, l'altra nel vizio. Estratto di diversi concetti, storie, e profittevoli favole... Tradotta dal Tedesco nell'Italiano, adornata con cento Figure ... Trento, Giovanni Parone, 1717.

4to, pp. [12], 400, with full-page woodcut frontispiece (see below) and a further 100 half-page woodcut illustrations in the text, printer's woodcut monogram to title, text in Italian and Latin; sporadic light foxing and toning; bound in contemporary German half sheep with speckled paper sides, spine in compartments, raised bands, title gilt, page edges speckled red; minor restorations to extremities, lettering-piece chipped, corners bumped, spine rubbed, wear to hinges and joints, small chip to lower joint at head. **£1850**

Scarce first and only Italian edition of Abraham a Sancta Clara's emblematic moral treatise *Huy! und Pfuy! der Welt*, printed in Trento with one hundred striking – albeit somewhat provincial – woodcuts after the engravings in the first German edition of 1707.

Abraham of Sancta Clara (1644–1709) of the order of the Discalced Augustinians was imperial court preacher of Vienna from 1669. The Latin explanations accompanying each woodcut illustration are the work of Viennese Jesuit Paul Hansiz, each corresponding to natural and astronomical phenomena (the sun, snow, comets, etc.) geographical features (hills, valleys, caves), animals (nightingales, wolves, camels, bees), natural disasters (here illustrating people rescued from earthquakes, icy lakes, and flooding, sheltering from tornadoes, or dying of plague or famine), and elements of human life (old age, wealth, illness). Each entry is followed by a cryptic fable (here translated from German to Italian) only tenuously connected to the phenomenon it claims to represent; the text cloaks moral or spiritual guidance in humour, positioning 'the function of amusement at the very core of the work' (Eybl, p. 335, *trans.*): the emblematic function of Abraham a Sancta Clara's work is thus ingrained in the fables – the only portion of each section for which he is responsible – rather than the images themselves.





The striking frontispiece appears to be a woodcut imitation of the emblematic engraved title of the first edition of *Huy! Und Pfy! der Welt* (1707), and the one hundred woodcut illustrations in the text are likewise renderings of the engravings of the first edition, which are themselves copies of those of Christoph Weigel's *Ethica naturalis, seu, documenta moralia* (Nuremberg, c. 1700), by Jan and Caspar Luyken.

Published in Trento, Abraham a Sancta Clara's text is preceded by a note to the reader in which the translator apologises for any faults in the Italian, having been born in an area 'where one speaks both languages mixed together' (*trans.*), a nod to the zone of cultural liminality between present-day Italy and its Germanic neighbours. This is seemingly the first appearance of any of Abraham a Sancta Clara's works in Italian; the only other known translation, printed by Parone two years later (and presumably the work of the same apologetic translator), is the *Miscuglio salutare* (*Heilsames Gemisch-Gemasch*).

We find four copies in the US (Emory, Georgetown, Ransom Center, Michigan), and none in the UK.

Bertsche, *Die Werke Abrahams a Sancta Clara* (1943–1945) 48b; this translation not in Praz (see pp. 241–2) or Landwehr (see *German* 11). See Eybl, *Abraham a Sancta Clara: Vom Prediger zum Schriftsteller* (1992).



Sermon Series

44. PITTORIO, Lodovico. Delle homelie di M. Lodovico Pittorio da Ferrara. Parte prima [- seconda]. Nella quale si espongono tutti gl'Euangeli, & Epistole, che si leggono nel tempo della Quaresima ... Nuovamente ridotta in miglior lingua ... per il R. P. Francesco da Trevigi, Carmelitano. *Turin, Francesco Lorenzini, 1581 (colophon: 1582).*

Two parts in one vol., 4to, ff. [4], 119, [3], 123–254, [1], [1, blank]; text in two columns, second part with own title-page, woodcut printer's devices, full-page woodcut of the Crucifixion facing f. 1^r, numerous small woodcuts throughout depicting scenes from the life of Christ and the Evangelists (numerous repeats), woodcut initials and headpieces; small ink stains to f. 135^v, some damp-staining especially at the end, occasional very small marginal worm tracks, some creasing to corners; overall a good copy in contemporary limp vellum, title in ink at head of spine; repairs to head and foot of spine, covers cockled and marked; small pen trials in ink to title. **£800**

Very rare edition of a popular and much reprinted collection of sermons for Lent, feast days, and Sundays by the Ferrarese humanist Luigi Bigi, known as Pittorio (1454–1525), illustrated with over a hundred small woodcuts depicting the Evangelists and scenes from the life of Christ.

The editor was Francesco Turchi (c. 1515–1599), humanist and Carmelite of Treviso.

No copies traced in the US and only one in the UK (Bodleian).

EDIT 16 CNCE 35706; USTC 849096.



TURIN

With Weight Loss Tips and Hangover Cures

45. BENZI, Ugo; Giovanni Lodovico BERTALDI, commentator. *Regole della sanità et della natura de cibi ... arricchita d'un trattato nuovo della ebbrietà et dell' abuso del Tabaco.* Turin, heirs of Giovanni Domenico Tarino, 1618.

16mo, pp. [32], '850' (recte 800); woodcut printer's device to title, woodcut initials, typographic headpieces; very occasional light marginal marks and dampstaining, a few marginal paper-flaws, some loss to title due to worming (affecting a few words and device) and corrosion from ink stamps to verso, old paper repair at foot of title (obscuring early inscription 'San Mathei Grabeboni' [sic], visible in reverse to verso), old ink stamp to p. [vi] causing staining to adjacent pages, some worming to last five leaves touching a few words; nonetheless a good copy in contemporary vellum, manuscript title to spine and bottom edge; a little staining and wear to corners, and some worming to endpapers; early inscription to front pastedown 'Libro ad uso di Fra Modesto di ?Brescia', early monastic ink stamps lettered 'S. G. M.' to title verso and †3^v. **£1750**

Scarce first vernacular edition of the works of the medieval Sienese physician Ugo Benzi (c. 1360–1439); an extraordinary testament to their enduring popularity into the seventeenth century, expanded with commentary and a new appendix on the abuse of alcohol and tobacco by the Turinese doctor Giovanni Lodovico Bertaldi (d. 1625), physician to the Duke of Savoy.

Benzi's *Tractato utilissimo circa la conservazione della sanitate*, first published in Milan in 1481, 'contained a series of personal hygiene tips and was one of the first medical texts in the vernacular' (DBI, trans.)





The re-emergence of Benzi's work in Turin in 1618, and again in 1620, is described by Lockwood as their 'final outburst of glory'. 'Ugo's three vernacular works were compendia of Galenic dietary, simple and intelligible to the layman. Their revival in the seventeenth century indicates that ordinary medical practice lagged at least a century behind the development of scientific theory' (Lockwood, p. 392). Following discussion of air, exercise, sleep, and eating, the bulk of the work details the properties, qualities, and medicinal uses of various foods and drinks, arranged alphabetically and running up to 'vino'. There follows a 'trattato nuovo' by Bertaldi on the 'passions' of the mind (including love, anger, fear, and sadness). He then considers the abuse of tobacco and alcohol, adding several remedies for inebriation not touched upon by Benzi, amongst them a giant wheel used in Geneva in which the drunk are spun around until they vomit; he also suggests resting under a thick blanket after a night of heavy drinking, or putting oneself off alcohol entirely by allowing a small green frog or an eel to die in one's drink (pp. 807-8).

The work ends with Benzi's advice on keeping one's body in shape, so that it is neither too fat nor too thin: as causes of weight loss, he points out, *inter alia*, lentils, hard bread, hare's meat, excessive intercourse, melancholy about hopeless situations, and sleeping on an empty stomach.

Provenance:
With ink stamps 'S. G. M.' and inscription 'San Mathei Grabeboni' to title, likely the church of SS Gusmeo e Matteo in Gravedona, on Lake Como.

OCLC finds four copies in North America (Harvard, McGill, NLM, New York Academy of Medicine) and two in the UK (Leeds, Liverpool).

USTC 4027827; NLM/Krivatsy 1102. See BM STC Italian, pp. 95-6 (recording the second edition only); Lockwood, *Ugo Benzi* (1951).

Unrecorded Manual of Masses

46. [MASS.] Cerimonie piu' notabili della messa privata; Cavate dalle rubriche del Missale, ed altri autori da un Sacerdote D.C.D.M. Coll'aggiunta di quelle della messa, e vespri solenni si pei vivi, che pei defunti, col modo di servire alla messa privata. Da un'Alunno del Seminario di Torino. *Turin, Gianfranco Mairesse, 1739.*

12mo, pp. [xii], 240; with one full-page woodcut illustration included in pagination, and woodcut initials; some spotting and browning in places, ownership inscription, dated 1775, on front free endpaper and title-page; in contemporary vellum, dust-soiled and worn, with some loss to spine. **£300**

An apparently unrecorded edition of this uncommon treatise on the celebration of the mass and its associated rituals.

Dealing both with private (low) masses and with solemn mass and solemn vespers, the work explains the meaning and performance of the non-verbal aspects of the liturgy: genuflection, the sign of the cross, the communion of the faithful, the movements of the celebrant's hands, the role of acolytes and thurifers (also during requiem masses), the office of the subdeacon and deacon, the use of incense, and instructions for serving at the *missa privata*. The woodcut on page 200 depicts the altar, annotated with numbers referring to the relevant parts of the text.

The text itself appears first to have been published around the turn of the century; the earliest issue in SBN is a Naples printing of 1701, but that claims to be 'novamente riviste, ed accresciute', and is a duodecimo of only 134 pages. Other editions appeared in Pavia, Turin, and Modena, while Venetian printings were issued in 1739 and 1750. All seem very scarce.

Not in OCLC, which records only a Venice printing of the same year (in the Polish Union Catalogue); ICCU does not record this edition.



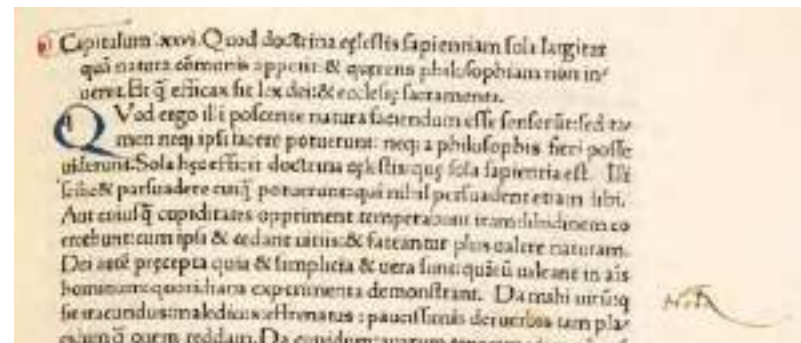
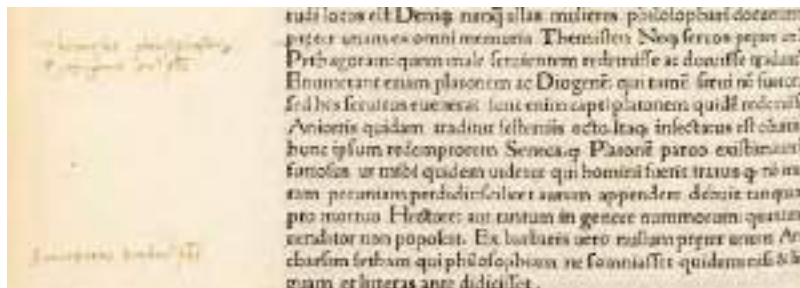


From the First Venetian Press

47. LACTANTIUS. Opera. [Venice,] Vindelinus de Spira, 1472.

Folio, ff. [196]; [a]2–12, [b]¹², [c]¹⁰, [d–y]⁸, [z]1–11, without the first and final blanks [a]1 and [z]12, and without the appendix [A]⁸ ([A]8 blank); 41 lines to a page, roman letter (with some Greek type, incipit [b]2^v) decorated with six-line initial M in gold with white vine decoration on a coloured ground of blue, red, and green, other initials and paragraph marks supplied in red and blue alternately, quire signatures added in manuscript in an early hand (mostly trimmed); repaired tear to lower margin of [a]10, some slight stains (mostly marginal), light dampstain to upper margin of final 20 ff., a very good, wide-margined copy; bound in eighteenth-century tree sheep, rebacked with the original spine relaid, borders roll-tooled in gilt, spine gilt in compartments with gilt lettering-pieces, marbled endpapers; a few light surface abrasions, neat repairs at extremities; contemporary gift inscription 'Ex dono fratris thome donati Veneti' to [b]1^v (see below), numerous early marginalia in a fine humanistic hand; reportedly from the Crevenna Library (nineteenth-century inscription to the front endpaper); from the library of the English art collector William Fuller Maitland (1813–1876), with his armorial bookplate on the front pastedown. **£25,000**

Magnificent incunable edition of the works of Lactantius, a fine product of the first Venetian press, established in 1469 by Johannes de Spira and continued by his brother Vindelinus from 1470 until 1473. This was the fifth impression of the works of Lactantius, the hugely successful North African early Christian writer.



Lactantius's writings, composed mainly during years of poverty and persecution following Diocletian's ban on Christianity, were held up in the Renaissance as exemplary, both as apologetic works and as stylistic models, and acclaimed as exceptionally elegant and persuasive, earning the author the title 'Cicero Christianus'. Though dismissed as heretical in the turbulent early centuries when Christianity was wrestling towards some univocal orthodoxy, these works were singled out by humanists (they are among the very first works to have been printed upon the invention of the printing press) in their search for a quality of reasonableness in Christianity, which embraced aspects of pagan antiquity.

The poem 'The Phoenix', included in this edition, can be described as Christian only in the most cryptic and indirect way, the story of the death and rebirth of that mythical bird echoing Eastern mythologies; it appears to have been the main source for the Old English poem 'The Phoenix' in the Exeter book.

Provenance:

Gift inscription of Tommaso Donati (or Donà, 1434–1504), Patriarch of Venice from 1492 to 1502, eminent theologian who published extensively (including a commentary on Aquinas), and one of the first disciples of Peter of Bergamo. MEI finds an identical presentation inscription in a copy of Saint Ambrose's *De officiis* (Milan, Christophorus Valdarfer, 1474) now at Glasgow University Library (Sp Coll Hunterian Bw.3.23), which was possibly donated to the Dominicans of San Domenico in Castello, of which Donati was Prior, when he was made Patriarch of Venice.

HC 9810*; Pell Ms 6988 (6940); Pr 4040; BMC V 160; GW M16566; Goff L5; BSB-Ink L-5; Oates 1612; Bod-Inc. L-006; ISTC iI00005000.

This publication can be placed at the centre of Renaissance Thomism at the University of Padua. It was edited by Antonio Pizzamano (1462–1512), a Venetian nobleman, scholar, friend of Pico della Mirandola and Poliziano, and later bishop of Feltre. Pico della Mirandola – along with Marsilio Ficino and (later) Pietro Pomponazzi – was influenced by Aquinas and other Dominican Thomists; in the later fifteenth century the University of Padua had set up chairs in theology and metaphysics ‘in via S. Thomae’ which then enabled discussion and exchange between natural philosophy (through the texts of Plato) and Christian faith. The first Paduan professor of Thomist theology, Ludovico da Valenza, took up his post in 1490, the year of publication; the collection was subsequently reprinted in 1498.

The annotations partly repeat significant words and phrases from the text and sometimes refer to passages in other works by Thomas Aquinas; one longer annotation on 2B^v contains a quotation from Henricus de Herp.

HC 1541*; BMC V 338; GW M46029; Goff T258; BSB-Ink T-236; Bod-Inc T-140; ISTC it00258000.



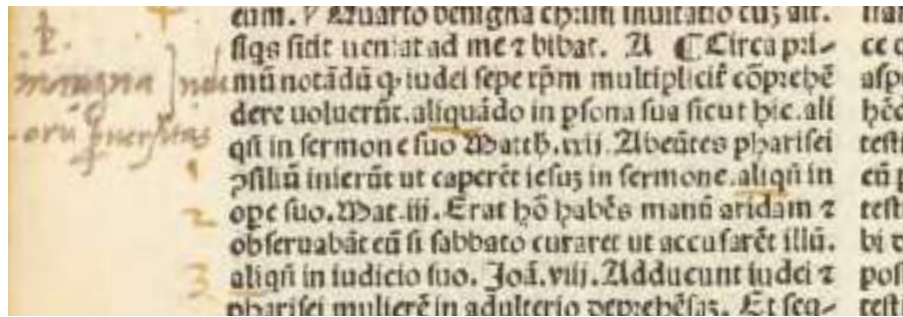
Sifting through Voragine

49. VORAGINE, Jacobus de. Sermones quadragesimales [- de tempore & de sanctis per totum annum] ... [(Colophons:) Venice, Simon de Luere for Lazarus de Suardis, 12 September 1497; - 31 August 1497.]

Parts III and I only (of IV), in one vol., 4to, ff. III: [97], I: [152]; aa⁸ (-aa8, blank) bb-kk⁸ ll⁴ mm⁸ nn⁶, 2⁸ 3⁴ a-r⁸ s⁴; gothic type, text in double columns, woodcut illustration to each title depicting the author sitting at a desk on which rest a book and a bishop's mitre, preaching to a group of clerics, woodcut Suardis device on II4; first leaf slightly stained around edges, occasional light marginal staining and minimal worming (not affecting text), inkstain to n3-4, but withal very good copies; near-contemporary north Italian blind-stamped panelled sheep sides neatly laid down over sympathetic late nineteenth-century sheep, 4 pairs of vestigial ties, edges stained yellow, marbled endpapers; worming to rear board with very slight loss; **manuscript annotations throughout (to c. 200 pp) including underlinings and marginal notes, some numbering of sections and simple manicules**, armorial bookplate of John Vertue, Bishop of Portsmouth (1826-1900), to front pastedown, small paper shelflabel to foot of front board. **£3250**

An annotated copy of Jacobus de Voragine's sermons, one of the most popular medieval sermon collections, composed in the late thirteenth century. Jacobus de Voragine (Jacopo da Varazze) was a Dominican preacher from Genoa who produced several model books of sermons, providing variations to be used by preachers according to the occasion and the audience, aimed at his fellow Dominicans (as depicted in the woodcut) to disseminate Dominican doctrine.



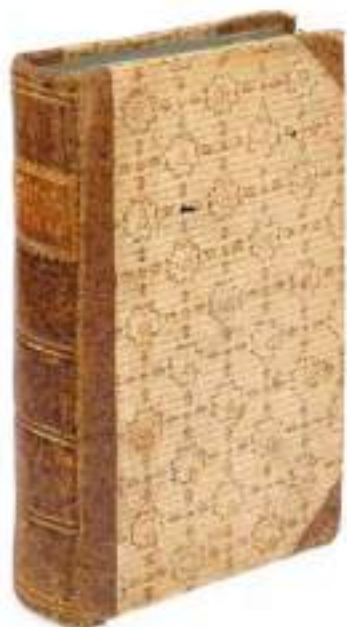


The sections in this volume contain the sermons for Lent and for the feasts of the church year (the parts containing the sermons on the saints and the *Mariale* are not present). Most surviving copies are also composed of just one or two parts, and not always consecutive parts, as here, indicating that the sections could be bought separately to meet the requirements of the purchaser.

This copy displays evidence of close reading throughout; around two hundred pages contain annotations of some sort, often pulling out themes and phrases from the text, and numbering sections or consecutive themes for ease of reference. The annotations seem to be in the same early hand in varying colours of brown and grey ink, a few now somewhat faded, presumably written at different times.

HC 6525; GW M11684; Goff J202; BSB-Ink I-113; Bod-Inc J-084; ISTC ij00202000; Sander 7733; cf. BMC V 274 (part II) and XII 41 (part IV).





50. ZENO of Verona, *Saint*. In presenti opusculo infrascripta continentur. Sermones luculentissimi ... Omelie & admonitiones beati Cesarij arelatensis episcopi ... Sermo de laudibus beatissime virginis Marie ex autenticis sanctorum doctorum dictis compilatus. Omelia Origenis super euangelio Maria stabat ad monumentum foris plorans. *Venice, Giacomo Penzio for Benedetto Fontana, 24 January 1508.*

8vo, ff. [160]; historiated woodcut initial, numerous four-line woodcut initials; printed in Gothic type in two columns; first two quires loose, but a very good copy in Italian eighteenth-century half calf, sides covered with patterned paper, edges stained blue; occasional contemporary marginalia. **£1500**

Rare first edition of the sermons of Zeno of Verona, edited by Guarino and published here along with the sermons of Caesarius of Arles and Origen, and other homiletic material, especially Marian.

Tradition holds that Zeno was of African, Mauretanian origin. One of the most important early bishops of Verona, he died, according to his contemporary St Ambrose, 'a happy death' around 371 – either as a martyr or as a witness of the Christian faith in adversity. His sermons, in two books, are preserved in a number of manuscripts, the oldest dating from the eighth century. Of the ninety-three homilies recorded in the collections, only about thirty appear complete.

The references made in these texts to Hilary of Poitiers's *Commentary on the Psalms* (written in and disseminated from 360), date the composition to the Saint's late years: this and the deep and extensive doctrine contained in his writings makes Zeno one of the very earliest great Catholic Fathers. The themes tackle biblical exegesis, the doctrine of the Trinity, Marian theology, sacramental initiation, Easter liturgy, and the Christian virtues of poverty, humility, and charity towards the poor and the suffering. The mention of African writers and certain elements of style have traditionally corroborated the hypothesis of Zeno's Mauretanian origin.

CNCE 33655; USTC 864308. Two copies in the UK (BL and UCL) and three in the US (UCLA, Yale, Catholic University).



Rulers of the Renaissance

51. SIMEONI, Gabriele. *Comentarii di Gabriello Symeoni Fiorentino sopra alla tetrarchia di Vinegia, di Milano, di Mantova, et di Ferrara ... Venice, Comino da Trino di Monferrato, 1546.*

8vo, ff. [4], 110, [18]; portrait of Simeoni to title-page within an oval frame decorated with the heads of putti, woodcut historiated initials throughout, 3 full-page woodcut diagrams; occasional dampstaining and finger-soiling, title-page soiled with chips to corners; late nineteenth-century blue-grey marbled boards, paper title-piece adhered to spine, manuscript lettering 'Petrarchia' (*sic*) to lower edges; light wear to joints.

£550

Scarce first edition of Gabriele Simeoni's (1509–1575) political history of the most powerful city-states of sixteenth-century Italy – Venice, Milan, Mantua, and Ferrara – with full-page genealogical diagrams of the Visconti, Gonzaga, and d'Este families.

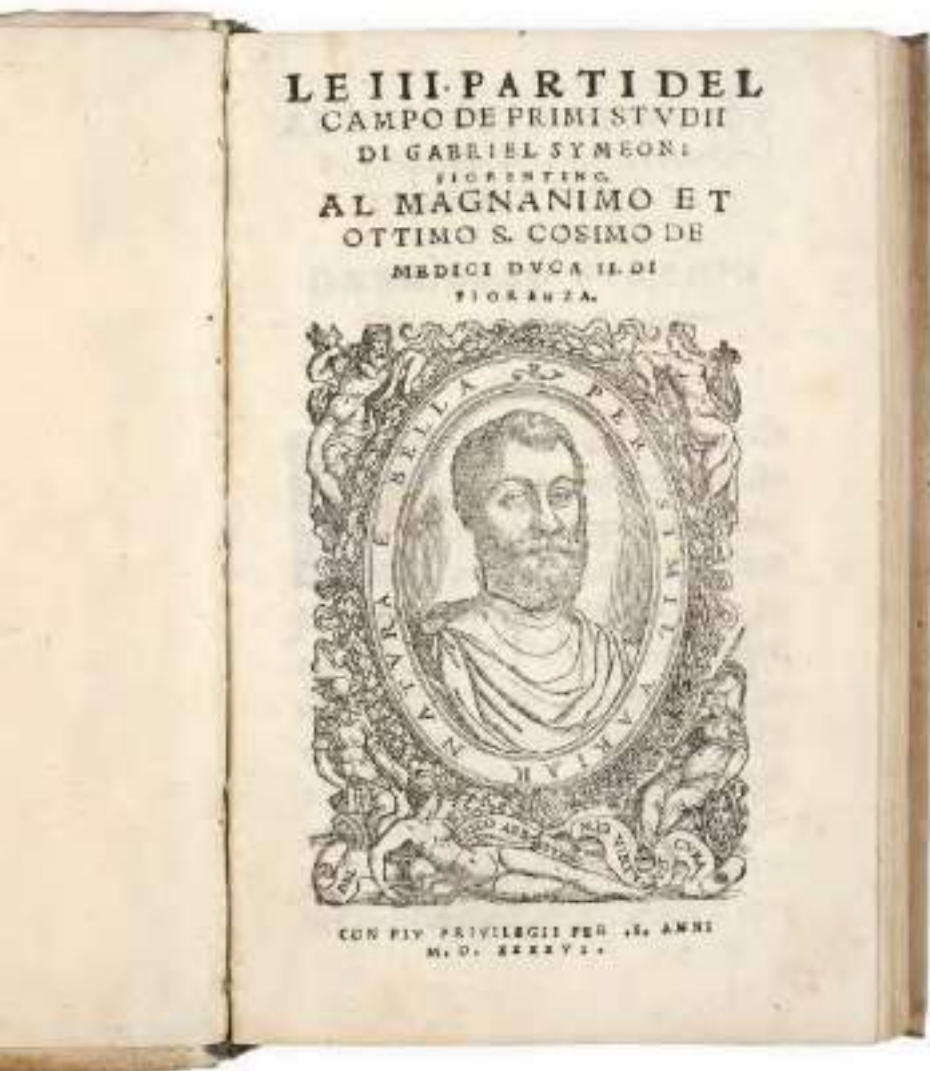
Simeoni's highly detailed account, which traces the history of each city from its origin to 1545, focuses in particular on questions of succession and is supplemented by excerpts from letters, epitaphs, and speeches. Sent to France in 1528 as an attaché to the Pope's envoy, Simeoni travelled to various Italian courts upon his return to Italy, simultaneously pursuing his interests as a poet, translator, astrologer, and writer of emblem books.

The history of Florence, Simeoni's birthplace, is notably absent from the *Comentarii*, perhaps due to difficulties in obtaining patronage: he left Florence for Venice in 1546 having tried unsuccessfully to obtain the sum of one hundred ducats needed for the publication of the work from Cardinal Ercole Gonzaga and Duke Cosimo I de' Medici. Three of the five books address the history of Venice, in recognition of funds eventually supplied by Doge Francesco Donato, to whom the book is dedicated.

Rare outside of Italy. OCLC and Library Hub find only 3 copies in the UK, at the British Library, Cambridge, and Oxford.

BM STC Italian 629; EDIT16 24589; USTC 856446; Adams S 1158. See Paoli, *La dedica* (2009); Richardson, *Printing, Writers and Readers in Renaissance Italy* (1999).





A Plea for Medici Patronage (and How to Choose a Husband)

52. SIMEONI, Gabriele. *Le III parti del campo de primi studii* di Gabriel Simeoni Fiorentino. [(Colophon:) *Venice, Comin da Trino*], 1546.

8vo, ff. [viii], 149, [1], [2, blank]; woodcut portrait of the author to title, woodcut initials, woodcut illustrations; very minor wormtrack to lower margin of quire M, otherwise an almost pristine copy; bound in contemporary vellum, yapp fore-edges with remains of two pairs of alum-tawed ties to fore-edge, manuscript lettering to tail-edges in an early hand, sewn on 3 tawed thongs laced in. **£950**

First edition of this early work by Simeoni, a wide-ranging compilation of juvenile poetry and prose dedicated to Cosimo de' Medici, Duke of Florence.

Gabriele Simeoni (1509–?1576), a Florentine humanist and poet, travelled widely in his youth, in search of employment and patronage; the contents of this work were designed to flatter the house of Medici, though his dedication to Cosimo went unrewarded. He eventually settled in Lyons in 1547, where he produced numerous works on emblems and antiquities, as well as translations for the printers of Lyons. He had spent time in his youth at the French court, which enabled him to write fluently in both French and Italian; following a visit to the tomb of Dante in Ravenna, he wrote of the parallels between his own 'exile' from Florence and Dante's (f. 86).

The first part of this work, on duty ('De gli offitii'), comprises praise of the Medici family in verse, as well as a prose dialogue on the occult symbolism of the Medici arms of the six *palle* (balls); the second part is about love, including a dialogue by two sisters on the ideal husband, and the final part on friendship, dedicated to bishop Marzio Marzi, a close ally of the Medici. Much of the Petrarchan poetry is in *terza rima* or *ottava rima* and there are clear links with the conduct books of Castiglione, Sperone Speroni, and Pietro Bembo (not to mention Pietro Aretino's dialogues between two women).



Politics in early sixteenth-century Florence swung from anti-Medici to pro-Medici regularly, only settling down somewhat after the accession of the seventeen-year-old Cosimo as Duke in 1537. Simeoni had been in trouble for his negative views about Cosimo's mother, Maria Salviati, for which he was briefly imprisoned in 1540. He was in Rome in 1542-1543, at a time when a group of disaffected Florentine exiles were being monitored by the Florentine ambassador, but on his arrival in Venice in 1546, where this and another work (on the history of four northern Italian cities) were printed in the same year, he seemingly distanced himself from any political trouble. Although he dedicated this work to Cosimo himself, the contents mention characters not at all in line with the Medici regime, and even some suspect heretics such as Erasmus.

EDIT16 CNCE 53876; USTC 856447.

**DISCORSO DEL
REVERENDO P. FRATE
AMBROSIO CATHARINO
POLITO, VESCOVO
DI MINORI.**

**CONTRA LA DOTTRINA,
ET LE PROFETIE DI
FRATE GIROLAMO
SAVONAROLA.**

Con Gratia & Privilegio



In Venezia appresso Gabriel

Giolito di Ferrarij

M D XLVIII

**DEL DISCORSO DEL REVERENDO
P. E. AMBROSIO CATHARINO PO-
LITO, VESCOVO DI MINORI,
CONTRA LA DOTTRINA,
ET LE PROFETIE DI
FRATE GIROLAMO
SAVONAROLA.**

PARTE SECONDA.



VA SI tutta la considerazione delle ca-
zioni che mi ritrasser da quello non scio-
ca fide, si riduce al discorso della dottri-
na d'esso frate. Inoperche per quello
solo d'esso dottrina, egli mi se comprende
tutto quello che precede, tutto la profes-
sia, quanto di qualunque altra cosa. Considerando io dun-
que sopra tal dottrina, si trova tal proprietà: quali lo-
te reconstitute, possono non solamente ritrarsi dall' affetto
ne di questa, fitta ogni natura benigna, & amare del ve-
ro, ma gratiarli anchora un odio santo, & fastidio, &
abominazione di quella.

Le proprietà dunque della dottrina sua, Vanerful-
mente sono queste, che ella è dottrina presuntuosa, inso-
lente, & riuosa; arrogante, uana, & bagarla: noia & cō-
traria a se medesima; istata adulatore, & solitaria: eudi-
ce, amatoria, & costantissima; contumace, & proterva;
constantissima, scandalosa, & sediziosa; pietra di spirito inel-
mente, & crudele. Finalmente, comuna, donata, &
svergognata, appresso di coloro, li quali non sono el tutto
accattati dalla passione.

PART'E SECONDA 26

*Precederemo dunque di santificare sopra ogni articolo
lo: dove ti prego denno leggere, che tu sia paziente, ne il
conturbi quando ti si scuopre la verità, perché ella è sana.*

De la presunzione della dottrina del frate.



E neghitate, & fuisurate lede che
usciano dalla propria bocca del frate:
ch'io aveva manifestato la presunzione
della dottrina sua, n'è d'essi egli, che ella
era dottrina celeste, in lume nuovo ussu-
to da cielo, ispirando quelle parole del
salvatore: *Mea doctrina non est mea.* Ne si uergognò
d'essaltarla sopra la dottrina della Chiesa: et queste cose, nò
in uno, ne in due, ne in dieci, ne in venti luoghi, ma quasi in
ogni opera sua, & in ogni predicale s'isfreggiava, & uol-
tando: aggiugnendo che io creder quella, consisteva la salute:
& chi l' hauea uoluto, era obligato a crederla: & più oltre,
che il maggior peccato che haessero quegli che non la cre-
deuano: era il non crederla. Et così arrogante tenente si
attribuua la potestà di dar nuovi articoli della fide, pa-
reggiando essi sua dottrina alla scrittura santa, & alla fi-
de catholica, & per consequente richiedendo che ogni uel-
lente si relesse prigione, & abiudice a crederla, se bene nò
gli pareffe uera. Et debbe adimontato attribuire alla sua
dottrina, quello che san Paulo attribuisce alla dottrina di po-
folina, dicendo: *se uen angelo da Cielo, se euangeli & esse
altro che quello che noi in habbiamo euangeli & cano, si non
habemo.* intendendo san Paulo, nò della sua propria, ma dell'
apostolica, et ecclesiastica dottrina, et però d'esse in plurali.

D 4

54 / Savonarola

Rebuttal of Savonarola by a Former Acolyte

53. [SAVONAROLA, Girolamo.] **Ambrogio Caterino POLITI.** Discorso ... contra la dottrina, et le profetie di Fra Girolamo Savonarola. *Venice, Giolito, 1548.*

8vo, ff. [viii], 100; woodcut printer's device and numerous woodcut initials throughout; one or two instances of faint marginal damp-staining, but a very good copy in contemporary limp vellum, spine lined with printed waste; headband split, a few small chips at joints, ties perished. £1500

First edition of a condemnation of Savonarola's theology, doctrine and prophecies by the former Savonarola acolyte Politi (1484–1553), 'one of the most fiery Catholic polemicists of his times' (Bongi, *trans.*), who four years earlier had published a confutation of Luther's theology.

The first part examines the attractiveness, plausibility, and success of Savonarola's preaching. Born Lancillotto Politi, the author became a Dominican friar at the Convent of San Marco in Florence in 1517, less than thirty years after Savonarola had been made prior there. Here, Politi relives the times of his own past sympathies for Savonarola, and offers, with all the benefits of an insider's outlook, an analysis of the reasons for Savonarola's rise and popularity. Yet he finds Savonarola's depiction of a corrupt Church ('almost embodying the Antichrist, as the Lutherans say', f. 8^v, *trans.*) grossly misrepresentative, and feels that heresy infiltrates Savonarola's doctrines much as leprosy affects without remedy a body which might yet appear to have intact parts.

The second, more ponderous part is an examination of the hidden heretical qualities of Savonarola's preaching. According to Bongi, Politi's refutation displeased many members of his order who cherished Savonarola's memory and example, and that it in turn provoked refutations, such as Tommaso Neri's *Apologia* of 1564. Throughout the book, the author's arguments and narrative are printed in italics, in contrast with the roman type used to reproduce ample excerpts from Savonarola's own works, systematically referenced in the shoulder notes.

EDIT16 CNCE 26141; USTC 850168; Bongi I, p. 209–1.



War of the Words

54. GUARNA, Andrea. *Bellum grammaticale*. Venice, (colophon:) Francesco Rampazetto for Melchiorre Sessa, 1555.

Small 8vo, ff. 16; woodcut allegorical *Fortuna* device to title; cropped slightly short, affecting running title on A8, otherwise a very good copy, bound in modern boards. £750

Very rare edition (first published in 1511) of this extremely popular schoolbook on Latin grammar explained as a metaphorical war between the Nouns and the Verbs.

'Under the influence of alcohol, Amo, king of verbs, and Poet, king of nouns, enter into conflict over which of them should rule the land of Grammar, or rather, over which of them should occupy the most important role in the composition of speech. Their attempts to overturn each other's convictions, despite their rather elaborate rhetorical arguments, are in vain. Once war has begun, the various parts of speech (Adverb, Preposition, Interjection, Conjunction) are forced to side, each organized in close ranks, with one of the two armies. The only exception is the Participle, a grammatical hybrid by nature, which, having been requested to form an alliance by both sovereigns, shrewdly decides to assume a neutral position. The war continues with alternating fortunes, with mutilations or casualties among the combatants, which the author uses as metaphors to explain the grammatical exceptions. It concludes, finally, with the reconciliation of the two sides and the re-establishment of the original balance, mediated by the most illustrious philologists of the time, united in the common fight against the various forms of Ignorance ... The parts of speech are presented as soldiers gathered in camps: all the Verbs, for example, are armed with genders, tenses, moods, species, figures, persons, and numbers, while the Nouns, divided according to the five declensions, fight with species, genders, numbers, figures, and cases. The *Bellum Grammaticale* can therefore be fully included in the genre of the comic epic' (Puccio, 'Le Latin s'en va-t-en guerre. Il Bellum Grammaticale sulla scena: dalla trattatistica alla performatività', in *Dionysus ex machina* V (2014) pp. 490–497, trans.).



Guarna's *Bellum grammaticale* enjoyed immediate and lasting popularity, not limited to the Italian peninsula; over seventy-five editions were published in the sixteenth century in Italy, France, Germany, the Netherlands, Switzerland, Spain and Denmark, as well as a large number of translations and literary imitations which continued to appear well into the nineteenth century. In England, France and Germany playwrights also discovered the theatrical potential of the work, one of the most famous results being Huttens's comedy, *Bellum grammaticale sive nominum discordia civilis* (Oxford, 1635).

OCLC and USTC combined find a single copy outside Italy, at Ohio State University Library.

EDIT16 CNCE 36252; USTC 835023. See Erik Butler, *The Bellum Grammaticale and the Rise of European Literature* (Farnham, Ashgate, 2010).



Owned by the Composer of the Earliest Extant Opera

55. CAVALCANTI, Bartolomeo. *La retorica ... divisa in sette libri, dove si contiene tutto quello, che appartiene all'arte Oratoria. In questa seconda edizione di nuovo dall'istesso Autore rivista, et ... accresciuta. Venice, Gabriel Giolitto, 1559.*

Folio, pp. [xxxii], 563, [1, blank]; woodcut printer's device to title, fine historiated woodcut headpieces and initials throughout; two minute marginal wormholes (not affecting text), some flecks to title, sporadic light browning; but a very good copy in eighteenth-century Italian half vellum with patterned paper sides, spine lettered in gilt, edges mottled in red and blue; remnants of paper label at foot of spine; ownership inscription of Jacopo Peri (see below) to title; some short nineteenth-century annotations to the first ten leaves of text. **£2250**

Second edition, published in the same year as the first with a few amendments, of the earliest Italian and most innovative treatise on rhetoric. The author 'builds an original account of rhetoric by adding Ciceronian and Hermogean material to an Aristotle base' (Mack, p. 172).





This copy is of notable provenance, formerly belonging to the composer and singer Jacopo Peri or 'Zazzerino' (1561-1663), hailed by many as the inventor of opera. He wrote *Dafne*, the earliest work which is today described as opera (around 1597), and *Euridice*, the earliest surviving opera (1600). Peri began his career by studying in Florence and working there as a church organist and singer; he was soon invited to join the Medici court to sing tenor, play keyboard instruments, and compose, and for many years he took part in the Camerata de' Bardi. He worked with Giulio Caccini to define the stile recitativo, a key moment in the development of melodrama. His work greatly influenced seventeenth-century music writers.



In Peri's Preface to his setting of *Euridice* his deep interest in aesthetic questions in connection with rhetoric is evident. There, for example, he minutely justifies the stress on the Bass line on grounds of links between style and mood – a method of reasoning wholly adopted by Aristotle and Cicero, which Cavalcanti modernizes and exemplifies in the present treatise. It would be very interesting to explore to what extent Peri, a firm believer in the superiority of the Greeks, in fact aligned himself with Cavalcanti's renewed aesthetics.

EDIT16 CNCE 10434; Adams C 1175; Bongi II, pp. 72-74; Parenti 147; Gamba 1307. See Mack, *A History of Renaissance Rhetoric 1380-1620* (2011).

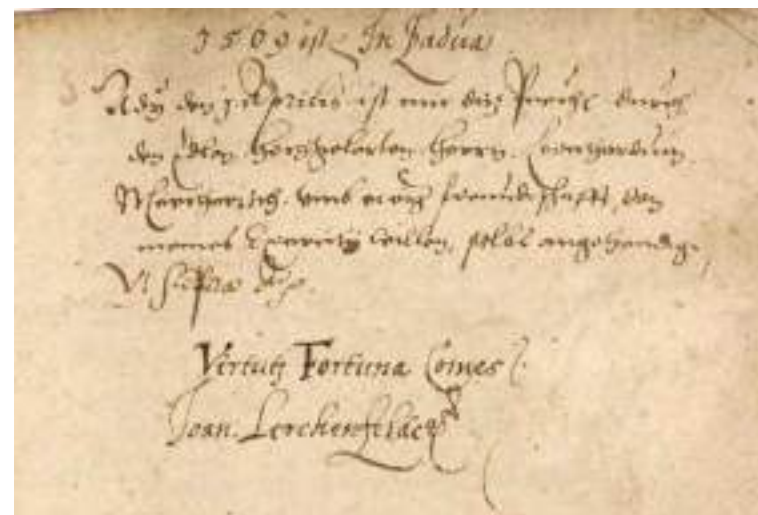
Hells for Whores, Ruffians, Soldiers, and Ignorant Compositors

56. DONI, Anton Francesco. *Mondi celesti, terrestri, et infernali, de gli academici pellegrini ... mondo piccolo, grande, misto, risibile, imaginato, de pazzi, & massimo, inferno, de gli Scolari, de mal maritati, delle puttane, & ruffiani, soldati, & capitani poltroni, dottor cattivi, legisti, artisti, de gli usurai, de poeti & compositori ignoranti.* Venice, Domenico Farri, 1567.

8vo, pp. [xvii], 429, [3, blank]; woodcut printer's device to title, woodcut initials and headpieces, full-page woodcut portrait of Doni to a8^v; old repairs to upper margin of a6-7, else an excellent copy; bound in contemporary vellum, later manuscript lettering and paper shelf-labels to spine (somewhat rubbed), vestigial ties to fore-edge, yapp fore-edges, spine lined with manuscript waste vellum; a little dust-stained; 8-line presentation inscription signed 'Comes Joan. Lerchenfelde' to front free endpaper dated Padua, 1 April 1569, short purchase inscription on rear pastedown dated June 1567, seventeenth-century ownership inscription 'Loca Capucinatorum viennae in urbe' to title-page, nineteenth-century lithographic bookplate (depicting the Cross with Armenian lettering) to front pastedown. **£850**

A handsome copy of the second edition of Doni's collected utopian dialogues, with the addition of a full-page woodcut portrait, first owned by a German nobleman studying in Padua.

Anton Francesco Doni (1513-1574) addressed his dialogues to the learned society he had founded, the Accademia dei Pellegrini. The first book, containing seven worlds, was published in 1552, and the second book with its seven hells followed in 1553; they were first printed together in 1562 by Giolito, and are here joined by a large portrait of the author. The sixth world, wise and mad, is presented in a dialogue between Pazzo (madman) and Savio (wise man); some of the themes of this section would be revisited by Aldous Huxley in his *Brave New World*.



The title lists some of the categories of people to whom the seven hells are directed: 'scholars, the badly married, whores, and ruffians, soldiers, and slothful captains, bad doctors, lawyers, artists, usurers, poets, and ignorant composers'.

Doni was responsible for editing the first Italian translation of Thomas More's *Utopia* (Venice, 1548), entitled *Eutopia* ('A good place' rather than 'No place'); More's influence on *I Mondi* is evident, and Doni was similarly inspired by Antonio de Guevara's utopian *Relox de principes* (1529).

'Doni's novel illustrates that while astrological predictions can be reliable concerning natural phenomena, they are inadequate for anticipating human behavior. The novel criticizes the misuse of knowledge that manipulates moral and political values for



personal gain, thereby opposing the Platonic ideal of the philosopher-king. Simultaneously, by highlighting the conventional nature of social ideals regarding what is considered normal and desirable, Doni underscores the improbability of accepting utopias' (Carvalho, p. 150).

Provenance:

1. Count Johann Lerchenfeld(e); there was a noble Bavarian family with this name, and according to the *Oberdeutsche Personendatenbank*, a Johann Lerchenfeld of Munich studied in Ingolstadt, Tübingen, and Heidelberg between 1552 and 1561. The inscription states that on 1 April this book was given to Lerchenfeld 'in eternal friendship' (*trans.*) by one 'Leonhardus'.
2. The Capuchin convent of Vienna, founded in 1622.

Library Hub finds only three copies in the UK (Bodley, CUL, Rylands).

EDIT16 CNCE 17713; USTC 827635. See Carvalho, *Robert Burton on the melancholic Plague* (2024).



Poems in Dialect and Subversive Slang

57. FERRARI, Giovanni Francesco. *Le rime burlesche, sopra varii, et piacevoli soggetti; indirizzate à diversi nobili signori.* Venice, heirs of Melchior Sessa, 1570.

8vo, pp. [iv], 122, [4, blank]; woodcut Sessa cat-and-mouse device to title, 4-line woodcut initials throughout, woodcut head- and tailpieces; a few light marks; but largely a clean, attractive copy; in contemporary vellum, remains of ties; text block coming away slightly, light wear to covers, a few chips; small nineteenth-century ink stamp 'W.D.G.' (i.e. Walfredo della Gherardesca?) to title, booklabel of Count A[lberto] Guido della Gherardesca with manuscript shelfmark to spine. **£1250**

First edition of the only work published by Giovanni Francesco Ferrari (d. 1588?), a Renaissance court poet of whom little is known, including poems in macaronic Spanish, several Italian dialects, and in *lingua zerga*, or *furbesco*, derived from the jargon of criminals.

Among Ferrari's 'burle' are a laudatory poem to ignorance, paradoxes, social observations, and satire, influenced by sources such as Ariosto, Pulci, and Folengo. Also included are poems in praise of madness, cakes, artichokes, ugly women, pedantry, picking at scabs, and wine; and against laughter, love, beards, Cicero and Aristotle, and poetry itself.

Ferrari's experimental verse makes interesting use of multiple dialects as well as languages, among them his macaronic 'Semispagnolata'. 'An entire chapter is composed in the dialect of Modena, and there are numerous passages in the dialects of Bergamo and Mantua, while Neapolitan is used to characterise obsequious figures or braggarts' (DBI, trans.). *Lingua zerga*, or *furbesco*, was jargon initially associated with the criminal underworld and popularised in northern Italy – particularly in Venice – through a sixteenth-century glossary attributed to Antonio Broccardo, *Modo novo de intendere la lingua zerga*. Here, Ferrari applies the 'cifra di Campo di Fiore' to his poems 'La quinta pistola d'Horatio' and 'Istruzione nella medesima Cifra' (f. 69^r–f. 71^r), and to 'Post scripta in zergo' (f. 13v), in which messages are encrypted through the use of vocabulary in *furbesco*: for instance, *bruna* is used to mean *notte*, *Dragon* is *dottore*, and Simone (or its diminutive, Monello) used to signify *io*, *mi*, or *me*.

Most information about Ferrari's life is gleaned from these verses; for example, his attachment to the entourage of the Mantuan prelate Ippolito Capilupi during his time in Rome is evidenced within the text, and multiple references to Roman life in the late Renaissance are to be found in these lines. Ferrari also edited or endorsed a propaganda pamphlet written by Capilupi's nephew about the St Bartholomew's Day Massacre.

We find four copies in the UK (All Souls Oxford, Birmingham, BL, CUL, Manchester).

BM STC Italian, p. 247; EDIT16 CNCE 18789; USTC 829190; Adams F 272; Brunet II, col. 1231. See Lastraioli, 'In extremis: la manière burlesque de Giovanni Francesco Ferrari', in *Italique* 16 (2013), pp. 233–257.



Justifying Giovio

LA SELVA DI VARIA ISTORIA Di Carlo Passi,

La quale avanti andava attorno stampata sotto nome finto di Annotationi dell'Infortunio, nella Prima, e Seconda parte delle Istorie di Mons. Paolo Giovio.

Doue per via di discorso s'ha pienissima informazione di tutte quelle cose più notabili d'Istoria, & di altre materie, che sommariamente sono state ricordate dal Giovio.

Di nuovo ristampata, & con somma diligenza corretta.



In Vinegia, Presso Altobello Salicato,
M D L X X I I.

58. PASSI, Carlo. La selva di varia istoria ... la quale avanti andava attorno stampata sotto nome finto di Annotationi dell'Infortunio, nella Prima, e Seconda parte delle Istorie di Mons. Paolo Giovio. Dove per via di discorso s'ha pienissima infomatione di tutte quelle cose più notabili d'Istoria, & di altre materie, che sommariamente sono state ricordate dal Giovio. Di nuovo ristampato, & con somma diligenza corretta. *Venice, Altobello Salicato, 1572.*

[bound as issued with:]

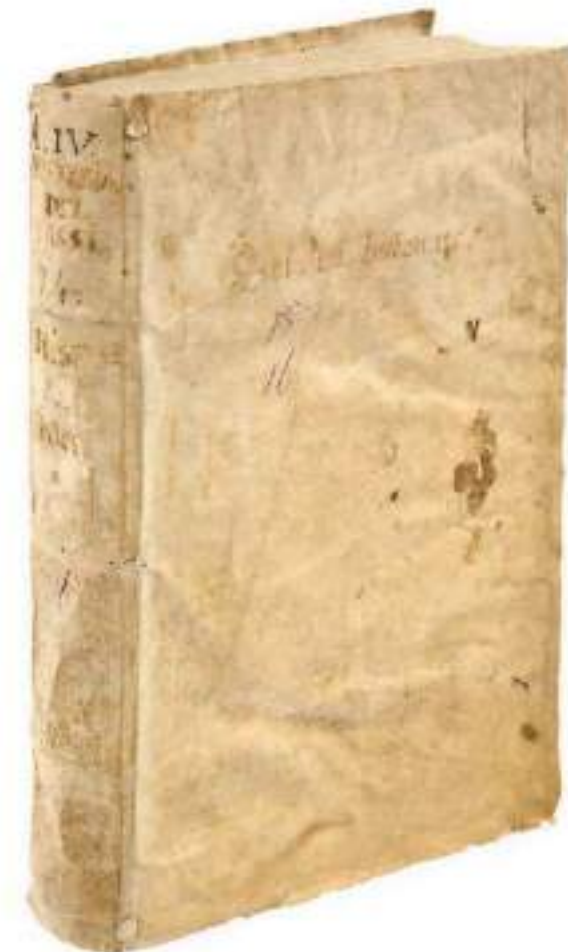
Tavola nella quale di contengono i nomi antichi, et moderni, delle provincie, città, castella, poppli, monti, fiumi, & laghi, de' quali Mons. Paolo Giovio ha fatto nelle sue Istorie mentione. *Venice, Altobello Salicato, 1572.*

[and:]

RUSCELLI, Girolamo. Sopplimento ... nell'istorie di Monsignor Paolo Giovio nelquale è un ragionamento intorno all'Istoria, fatto da M. Dionigi Atanagi. Et un Consiglio di Monsignor Giovio, raccolto dalle consulte di Papa Leone Decimo per far l'Impresa contra Infideli. *Venice, Altobello Salicato, 1572.*

Parts three to five (of five) in one vol., 4to, ff. [iv], 105 (i.e. 101), [3]; 27 (i.e. 26); pp. [vi], [2, blank], 100, [2]; woodcut printer's device to each title-page, woodcut initials and headpieces; a few tiny marginal wormholes, else a very good copy; bound in contemporary limp vellum, spine lined with manuscript waste on vellum (see below), manuscript lettering 'Sel. va. historia:' to upper cover, later manuscript title to spine with shelfmark A.IV.14, manuscript lettering 'Hist. del. Paslo' along foot of textblock, holes from two pairs of ties; binding somewhat worn and creased with a few small defects. **£500**

An unsophisticated copy of Passi and Ruscelli's elaborations and explanations of Paolo Giovio's history of his own time, bound in contemporary limp vellum reusing manuscript waste.



Paolo Giovio's history was first printed in Florence in 1550, in Latin, and the Italian translation by Lodovico Domenichi quickly followed in 1551. Carlo Passi's commentary *La selva* (The forest), in which he took a short passage from Giovio and greatly expanded and explained it, first appeared in the late 1550s and was occasionally attributed to his pseudonym Infortunio. The third work in this volume, the *Sopplimento*, is a page-for-page reprint of the 1560 Bonelli edition, though Bonelli's preface to the index has been rewritten and the errata at the very end omitted, as the errors should have now been corrected.

The manuscript fragments used to line the spine come from a Breviary of the first half of the thirteenth century, written in two sizes of an Italian gothic bookhand. The text includes prayers and readings for the dedication of a church.

EDIT16 CNCE 21240 (all for all five parts, under Giovio); USTC 833255.

Presented by the Author

59. BIANCHINI, Giuseppe. Enarratio pseudo-Athanasiana in symbolum ante hac inedita, et Vigili Tapsitani de Trinitate ad Theophilum liber VI nunc primum genuinus ... Accedit symbolum Nicaenum, cum Symmachi papae vita ... *Verona, Pierantonio Berno, 1732.*

4to, pp. [xiv], 108, with copper-engraved frontispiece, and engraved facsimile of 4 lines of manuscript facing p. 1; copper-engraved arms to title, woodcut initials and head- and tailpieces; a few light marks; a very good copy, uncut in contemporary *carta rustica*, neat manuscript lettering to spine; inscription to recto of frontispiece 'Joannis Zanetti / Ex dono Caris:mi Auctoris' with a similar inscription at foot of verso.

£675

First edition, presented by the author, of this scarce work on the Apostles' Creed by the Veronese Oratorian, Biblical and liturgical scholar, and librarian Giuseppe Bianchini (1704-1764), with a delightful frontispiece depicting the city of Verona.

Admired for his learning by Clement XII and Benedict XIV, Bianchini here edits the text of a Latin commentary on the Apostles' Creed, attributed to St Athanasius, from an early manuscript in the Biblioteca Capitolare at Verona. He prefaces the text with an essay on its authorship and appends extensive notes culminating with a table presenting the text of four different versions of the Creed in Latin.





Provenance
Ex Libris Zanetti Zanetti.
Ex dono Zanetti

Two further texts follow, edited from the same manuscript: a work on the Trinity attributed to the fifth-century bishop Vigilius of Thapsus, and a Latin biography of the fifth/sixth-century Pope Symmachus. Bianchini dedicates the work to Cardinal Angelo Maria Querini (1680–1755), who served as Librarian at the Vatican from 1730 to 1755.

The splendid frontispiece by Ludovico Perini depicts the fourth-century bishop Zeno of Verona fishing at a bend in the River Adige, his arm outstretched towards the city behind him. The cityscape includes its famous amphitheatre, the Arena.

Provenance: given by the author to one Giovanni Zanetti, possibly the Paduan doctor of this name who served as professor of medicine at the University of Pisa.

OCLC records two copies in the US (Columbia and Rice) and three in the UK (Bodley, CUL, and Durham).

Practical Mathematics

60. MARZAGLIA, Gaetano. Fascetto di pratiche matematiche spiegate alle persone popolari per uso del commercio umano, e civile, in questa seconda edizione corretto ed accresciuto di altre molte importanti notizie ... Verona, Dionisio Ramanzini, 1780.

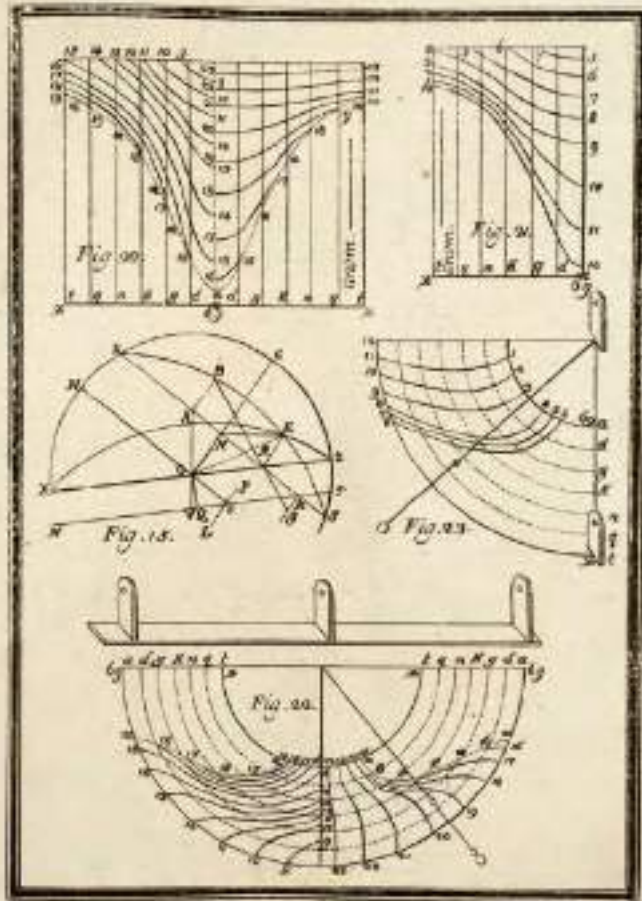
8vo, pp. xvi, '186' (i.e. 188), I-IV, 187-190, 193-380, with four folding engraved plates; many tables in the text; occasional light foxing, but a very good copy in contemporary *carta rustica*; manuscript purchase note dated July 1792 to the front free endpaper, nineteenth-century armorial bookplate of the Carlotti di Riparbella family to the front pastedown, faded manuscript titling to the spine, remains of paper label at foot of spine. **£650**

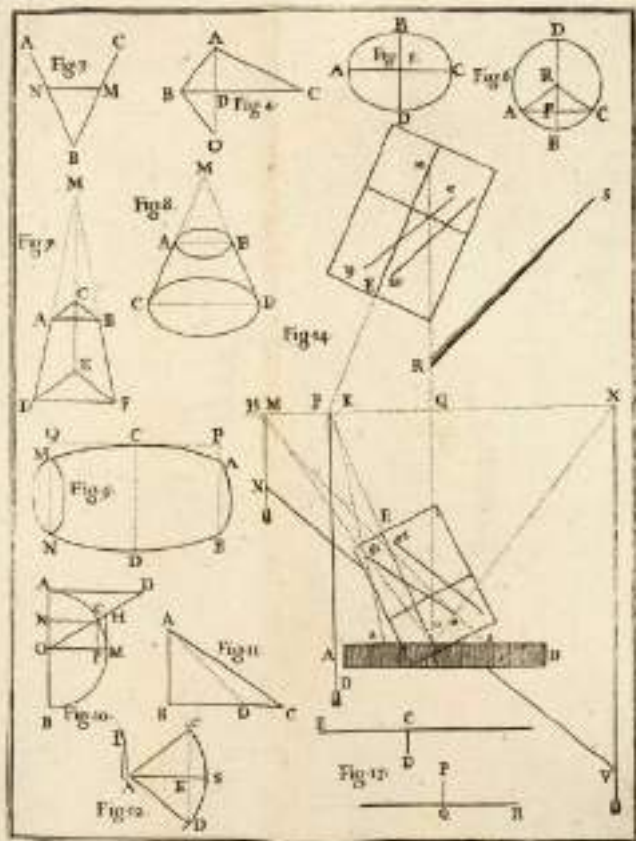
A lovely copy of the second edition, considerably augmented from the first of 1754, of this book of applied mathematical problems by the Veronese mathematician Gaetano Marzaglia (or Marcegaglia, 1716-1787), heavily influenced by the work of Wolff, who provides the motto to the book, and whose works he edited and expanded.

The work contains arithmetical and geometrical problems applied to mercantile, architectural, and industrial settings, dealing with the nature of money, and of weights and measures, the construction of sundials, and the division of royalties within trading companies, among many other questions. One interesting section discusses the measurement of metal coins through water displacement. Marzaglia was professor of mathematics at the military college in Verona and a correspondent of many of the leading scientists and mathematicians in Europe, in particular with Scipione Maffei.

Beside a handful of copies in Italy, OCLC finds two copies in the UK (CUL and Oxford History of Science Museum) and one in the US (Stanford).

Riccardi II, 130-131 (s.v. Marzagaglia).





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