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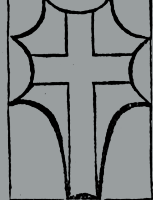
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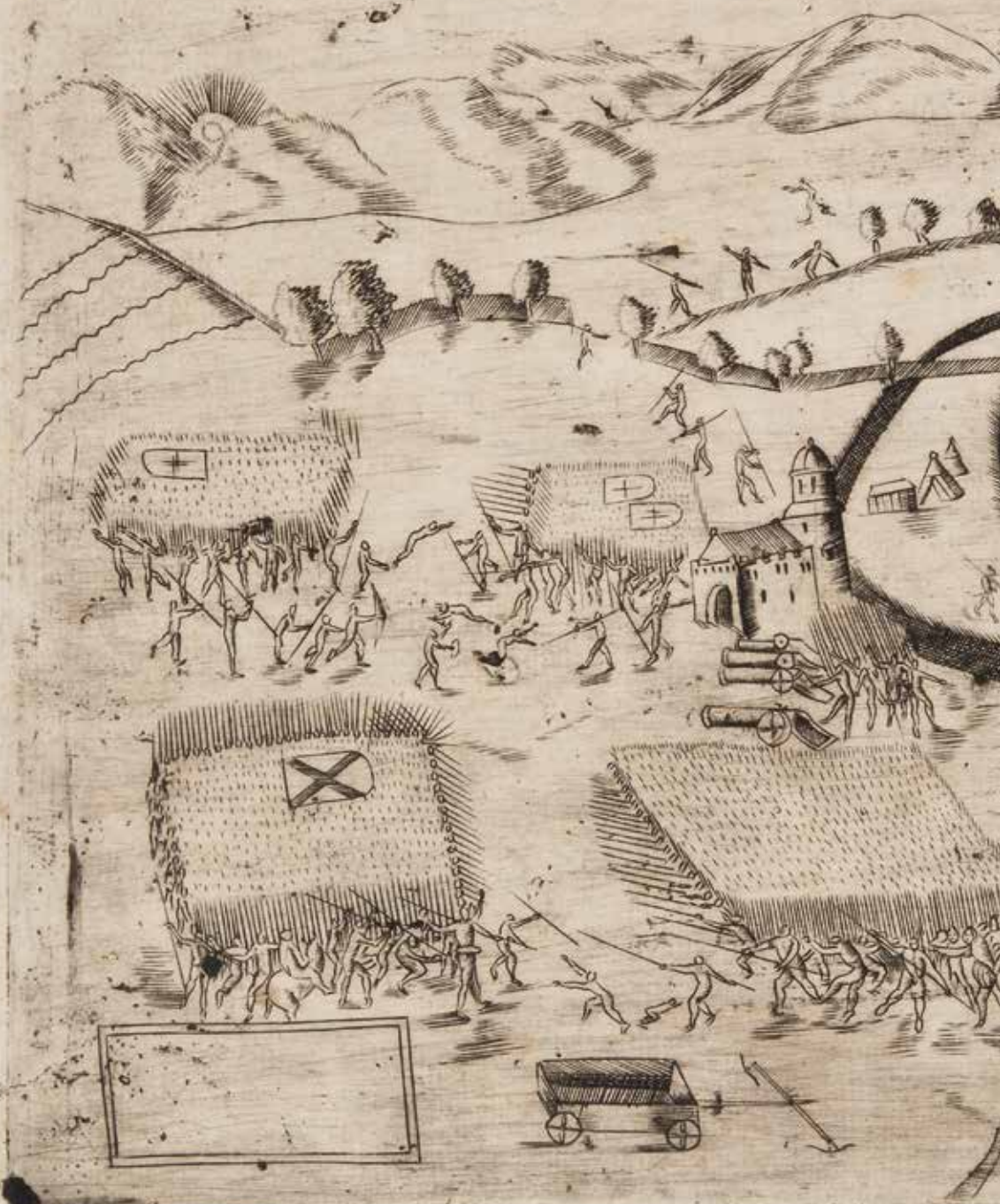
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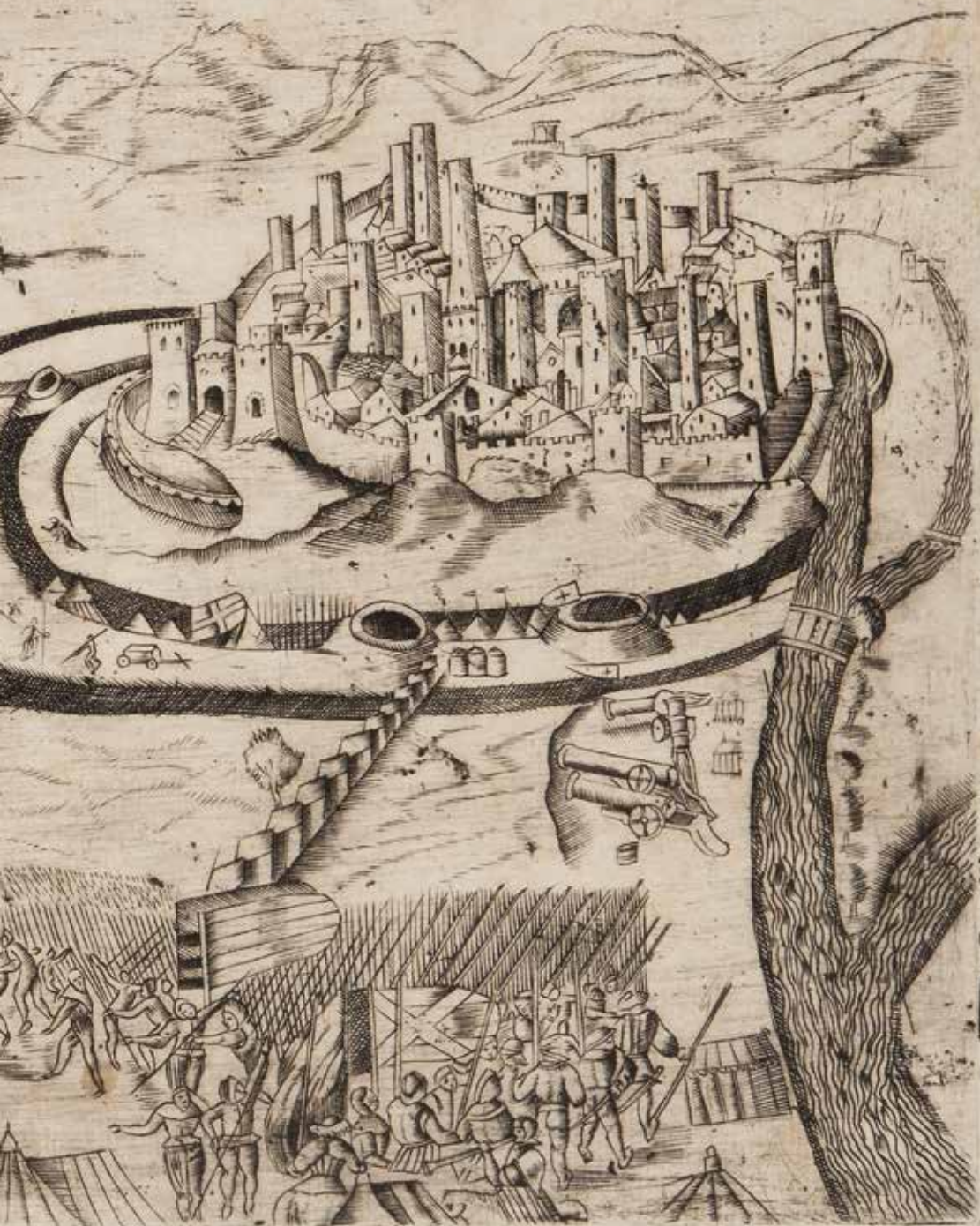
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# CATALOGUE










TO CELEBRATE  
THE 500<sup>th</sup> ANNIVERSARY  
OF THE BATTLE OF PAVIA

WE ARE VERY PROUD  
TO PRESENT THE FIRST PRINTED  
ACCOUNT OF THE SIEGE  
AND BATTLE



ALONG WITH THREE  
OTHER TYPOGRAPHIC MASTERPIECES  
PRINTED IN PAVIA  
BEFORE THE BATTLE







FRANCISCI TAE  
GII PHISICI ET EQVITIS  
CANDIDA ET VERA  
NARRATIO DIŖÆ  
AC CRONICÆ  
PAPIÆ OBSI  
DIONIS.

CVM PRIVILEGIO.

**TAEGIO, Francesco.** *Francisci Taegii phisici et equitis Candida et vera narratio dirae ac cronicae Papiæ obsidionis.*

Pavia: cussa apud Iacob de Burgofranco, 1525 die XIII Aprilis.

Quarto (210 x 146 mm.) [22] leaves; title-page with an elaborate woodcut border, illustrated with a vignette of a sacrificial lamb, grotesque figures and the image of Minerva, goddess of victory, in a *tondo*, the printer's device of Jacob de Burgofranco is also included in the border; two historiated initials. A very fine copy in nineteenth-century paper boards with manuscript title on the front cover.

First edition of the chronicle of the siege of Pavia written by Francesco Taegio, which was followed by an Italian translation edited by Ottavio Ballada and printed in Pavia (1655), and a third edition published in Nuremberg (1736). The chronicle, dedicated to Antonio de Leyva, the commander of the imperial army besieged in Pavia, begins with the French invasion of the Duchy of Milan. After easily taking the capital, Francis I advanced toward Pavia, already weakened by famine and the plague of the previous summer. The siege began on October 28<sup>th</sup>, 1524, and concluded on February 24<sup>th</sup>, 1525, with the battle between the French besiegers and the imperial reinforcements led by Charles III Duke of Bourbon, who had marched from Lodi. The events in Pavia marked a decisive moment in the 16<sup>th</sup> century: the bloody imperial victory forced Francis I, now a prisoner of Charles V, to sign the renunciation of all claims to Italy and Burgundy. Meanwhile, the highly unfavorable conditions of the Treaty of Madrid led to a new phase in the Italian Wars, with the War of the League of Cognac and the subsequent Peace of Cambrai. Ultimately, Pavia came to symbolize the definitive assertion of Spanish and Habsburg power under Charles V in Europe.

The author, however, limits himself to outlining the events, following the chronology from the beginning of the siege to the end of the battle from the perspective of someone experiencing the events firsthand. He does not feel the need to frame the narrative with broader political or historical considerations, also due to the very short time passed between the events and the publication of the work. Taegio emphasizes this episode highlighting the role played by the dedicatee, the Spanish captain de Leyva, in the victory against Francis I: these include de Leyva's decision to melt down his own gold to meet the payment demands of the Landsknechts and the speech in which he indignantly rejects the Spanish king's suggestion to surrender Pavia to the French to avoid its destruction. Also noteworthy is Taegio's attention to the

use of arquebuses by both sides, reflecting their emerging importance as a key element in the composition of European armies.

Francesco Taegio was a physician, philosopher, and knight, from Novara. In 1520 he became professor of philosophy at the University of Pavia. In his posthumous autobiography, the mathematician Gerolamo Cardano (1501–1576), recalled attending some of Taegio's lectures.

Taegio's chronicle is the last book printed in Pavia until 1539; the battle of 1525, along with a series of subsequent sackings, led to a prolonged interruption of all printing activities in the city, which did not fully resume until the 1560s. Jacopo da Burgofranco himself, who was a university custodian, bookseller, and printer-publisher specializing in academic works, left Pavia for Venice, where he worked from 1528 until his death in 1538. USTC records only two copies in institutions outside of Italy (BL and *Bibliothèque Mazarine*), although are records of a copy in the collections of the *Bayerische Staatsbibliothek* in Munich.

EDIT16 CNCE 56073; USTC 857920; BMSTC *Italian* 654; Brunet V 642 cites another edition of the same work under a different title, printed in the same year, as well as a Koln edition under this title. Argelati, I, pp. 1475-6; BNO I 1525; G. Tinazzo, *Il tipografo-editore Iacopo Pocatela (Pavia 1490-Venezia 1538)*, in *Atti e memorie dell'Accademia Patavina di scienze, lettere ed arti* 70 (1957-1958); UNPAV p. 169.

**[PAVIA, Statuti].** *Statuta Papiæ et comitatus.*

*Statuta de regimine potestatis ciuilia & criminalia ciuitatis & comitatus Papiæ cum quibusdam decretis.*

Pavia: J. De Burgofranco, 1505.

Folio (318 x 226 mm.), 102 unnumbered leaves, historiated initials, woodcut printer's device and city of Pavia arms in a wreath at the end of the first part and on last leaf. Title set in the lower part of a full-page woodcut representing a triumphal arch with the standing figures of S. Siro and S. Augustine and, in the middle, the equestrian statue of the *Regisole*, a classical statue which came to be pictured on the city seal. Title flanked by two shields with the Visconti family and the city of Pavia arms. Modern vellum binding reusing old materials. A very good copy with extensive contemporary annotations.

Scarce second edition of the *Statuta Papiæ* - the legislative corpus of the city of Pavia. First published in print in very few copies by Antonio Carcano ca.1480, it reproduces medieval civic laws following the structure of their first coherent collection commissioned (with revisions) by Gian Galeazzo Visconti in 1393, when Pavia was part of the Duchy of Milan. This second edition, corrected by Lorenzo Roverini, also includes ducal decrees and rubrics at the end. It bears a famous woodcut titlepage portraying, within a decorated arch, the patron saints of Pavia - Siro and Agostino - accompanied by the arms of the city and the Duke of Milan, and the *Regisole* on a column (Kristeller, 'Die Lombardische Grafik', 276). This was a classical bronze equestrian statue originally exhibited in Ravenna, later moved to Pavia and eventually destroyed in 1796; it probably represented Theodoric, King of the Ostrogoths, or the Roman Emperor Septimius Severus. The titlepage is considered 'a masterpiece of the art of medieval Pavia', inspired by the 'preference for uncrowded scenes, in the Lombard tradition' but with 'milder lines and fluent movement' (Samek Ludovici, *Illustrazione del libro*, p. 17). As typical of all medieval and Renaissance civic statutes in Italy, it incorporates civil, criminal, commercial, tax and estate law. The first section is concerned with *Statuta de regimine potestatis* on judicial and administrative matters such as magistrates' wages and appointments, procedures to be followed at official meetings, the definition of civic community and the maintenance of roads. The second is devoted to civil statutes and private law, from trial procedures (e.g., the correct formulation of official documents) to inheritance, marriage and animal illnesses. The third section, on criminal law, illuminates on incarceration, judicial procedures and punishment for criminals such as murderers, sodomites, 'dishonest' women

*quod est e nobis charitate p[ro]p[ri]a  
statu in p[ro]p[ri]a d[omi]ni p[ro]p[ri]a p[ro]p[ri]a*



*131-22*  
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*208-99*  
*209-100*

*Reverendus*

*Humbilis*

who live with clerics, innkeepers who serve guests after the toll of the evening bell, and those who have sexual relationships with nuns in monastic premises. The penultimate section, concerning the University of Pavia founded in 1361, regulates the use of corpses belonging to executed criminals for purposes of anatomical research. A remarkably important document on the judicial and political history of late medieval and early modern Italy.

Cat. Senato V, 257; Fontana II, 351; Sander 5495-96; Adams II, P526; Mortimer 366.





Jacobi Sualle iurecōsulti Sāctuarij Pprie prefatio.



Quod multos dubitari solet: an pa-  
pie tot sanctorū reliquiē suū habe-  
ant domiciliū: qm̄ eos later: vnde  
prodierint: ab quibus delate sint: &  
qui demuz ipsi vrbī munus tā exi-  
miū cōtulerit. Ea rōne miori vene-  
ratiōe colūtur: adeo q̄ nōnulli etiā  
eiusdez vrbis incole: illud tā preciosuz ante suos oculos

**GUALLA, Giacomo.** *Iacobi Gualle iureconsulti Papie sanctuarium.*

Pavia: per magistrum Jacob de Burgofrancho, 1505 die X mensis Nouembris.

Quarto (207 x 152 mm.), 92, [6], [4] leaves (in our copy the index is bound at the end), Gothic types. 35 lines + headline. White-on-black wood-engraved and floriated initials, a few black-on-white wood-engraved initials. Four-piece historiated architectural border. Woodcut author portrait on title page and repeated inserted in a historiated and floriated border at the beginning of index, 67 woodcuts illustrations of saints (29 blocks, 38 repeats), woodcut printer's device; first page entirely illuminated by a contemporary artist. A few spots, several marginal annotation by a contemporary hand, overall a very fine copy in contemporary limp vellum with manuscript title on spine.

First edition of "the most important of the Pavian books with woodcuts" (Kristeller, "Books with Woodcuts Printed at Pavia", *Bibliographica*, I, 1895, pp. 347-372). *Papie sanctuarium* which provides information on saints and relics in the churches of Pavia is in effect a sort of *Mirabilia Paviae*, correspondent to that given in the numerous *Mirabilia Romae* editions for Rome. As former residence of Theodoric the Great and capital of the Lombard empire, Pavia's claims to ecclesiastical antiquity were strong, and constantly opposed to those of Milan. Gualla's text includes a bibliographic element, for there are lists of the writings of major saints, including Augustine and Severinus, with incipits of their work. "Jacobus Gualla's lives of the saints of Pavia a guide to the reliquaries in the churches of the city was printed after the author's death in early 1505. It was edited by G.F. Picius and printed for Paulus Morbius by Jacobus de Burgofrancho. It is illustrated with a woodcut portrait of the author, repeated twice, and sixty-seven small woodcuts from twenty-nine different wood blocks. The text is printed in black and is decorated with simple line and black-ground foliated initial letters of very fine quality and Burgofrancho's printer's device. This edition of *Papie sanctuarium* is described by Kristeller as 'undeniably the most important of the Pavian books with woodcuts.' The woodcuts in Burgofrancho's *Papie sanctuarium* are well documented by Kristeller who writes: 'In them the characteristics of the style of woodcut as practiced at Pavia and especially in the office of Jacobus de Burgofrancho are seen in full distinction.' The portrait of the author ... is an excellent example of the Pavian style. It combines the influence of Milanese portrait painting with the thinly cut outline border design of the Ferrarese masters. The portrait is delicately cut with lines of varied thicknesses resulting in a figure of individual character. The folds of the cloak



uitatem medorum ad Sabellum pro consequendis argenti decem  
 talentis: eidem Thobino fuit desposata. Qui cum antea eaz nollet  
 accipere: propterea q̄ audierat septem viros: quibus tradita fue-  
 rat: mortuos esse: angelus illi inquit: Noli expauescere: illi etenim  
 mortui sunt: quia sicut equus ⁊ mulus in quibus non est intellectus:  
 deum excludentes a mente ad virginē properabant: soluz vt exple-  
 rent libidinez: ideo super eos demon habuit potestates. Qui vero  
 cum dei timore: ⁊ prolis: non libidinis amore iunguntur: prolis feli-  
 citate letantur. Tu autē cum acceperis virginem: prima nocte in-  
 gressus cubiculum: item secunda ⁊ tertia: tribus primis diebus va-  
 cabis cum ea orationib⁹: ⁊ accenso piscis tecoꝛe fugabit diabolus.  
 Tertia vero trāfacta nocte: cuꝝ dñi timore: ⁊ plis amore magis q̄  
 ductus libidine: accipies virginē: ⁊ in semie Abrae cū gratia ⁊ bñdi-  
 ctione genus inelythi scōꝝ patriarcharū maioꝝ tuoꝝ multiplicabis

*De effusione  
 sanguinis  
 in medio  
 p̄ Thobino  
 filio Sabellus*

De sancta Felicitate cum septē filijs martyribus. Cap. VIII.



**F**elici.

tatis item san-  
 ctissime relige  
 atq; eiusdem  
 filiorum: Jan-  
 uarij .s. Feli-  
 cis: Philippi: Syllani: Alexan-  
 dri: Vitalis: ac Martialis: ea  
 in angelica capella precipua ve-  
 neratiōe coluntur: que mirādis  
 est efferenda preconijs ob suum  
 tam profusum fidei feruorem: ab  
 diuo Augustino pelaro quodaz  
 sermone suo celebratū. Hic enīz  
 illud magnū eē fidei nostre ante  
 oculos nostros positum specta-  
 culum: q̄ Felicitas ipsa sanctif-

et ei. Demus  
 laudibus ce-  
 a: viditq; suā  
 labores: atq;  
 m singula ver  
 y mortuorum  
 caurius scri-  
 in nouissimo  
 irandam san-  
 plissime deda  
 ui archangeli

ap. VII.

quoz

idem  
 et domiciliū  
 itate Septa  
 religione: ac  
 claruit san-  
 enicbat ege-  
 mortuos: et  
 studebat. Et  
 ⁊ longa ce-  
 meruit libe-  
 uplum sub-  
 mos ⁊ centū  
 spirita red-  
 ac nepotib⁹  
 ultum: po-  
 ni ⁊ Sarre  
 illa admo-  
 Rages: ci-

*omni an fuit*

incorporate curved lines, with loop and angle cuts, highlighted with parallel lines of varied lengths cut in different directions. The border, cut in outline without shading, is distinguished by the thinness of the line and the clarity of the image. The use of roundels and curved-line design for flowers and the figures of the *putti* with musical instruments and the two satyrs at the base of each column are in the popular style of the Venetian design. The eyes of the figures in the roundels are quite large, with lids half closed and dark centers. The overall effect is a light, airy border of original character. This border first appeared in Laurentius Rubeis's of Francesco Negri's *Pullata* printed in Ferrara early in 1505. The same border style is repeated here in another finely cut frame, surrounding a small portrait of Saint Jerome found at the end of the text. Of the remaining twenty-nine woodcuts, most are portraits cut in outline and highlighted with shading and some cross-hatching. The portrait of Saint Jerome was originally used by Laurentius Rubeis in his famous edition of *Vita epistole* of Saint Jerome printed in 1497. Two other cuts, Saint Siro and the Statue of *Regisole*, appeared first in Burgofrancho's *Statuta* of Pavia, published in August 1505. They were copied, and in the case of the *Regisole*, the composition was reversed, and used in the November edition of *Papie sanctuarium*. A particularly well-conceived and well-executed portrait woodcut from this group of smaller cuts is the image of Saint Symphorosa and her Seven Sons. The composition is arranged with Saint Symphorosa standing at the center of the image with her arms outstretched, gathering her boys beneath her open cloak in order to protect them. All the figures are well defined, with individual facial characteristics and finely contoured costumes, and the cut is highlighted by the use of black space to define heavily shaded areas and thin parallel lines. Nine of the smaller cuts in the book are of equal distinction, and all of them exhibit one or more of the characteristics of the Pavian style." (Daniel De Simone. *A Heavenly Craft. The woodcut in early Printed Books*. New York-Washington, 2004).

Edit 16 CNCE 21926; Mortimer 222; Adams G,1351; Sander 3288.

## Index eorū que ī hoc volumīe cōtinētur.

Græcorum sapientum volumina quedam / aureis sententijs  
refertissima / apud raros vulgata.

Pythagore philosophi aurea verba.

Socratis philosophi symbola.

Pseusippi Platonici Liber de omnium rerum diffinitionibus.

Senocratis Platonici liber de morte.

Aristotelis philosophorū eminentissimi Secreta secretorū : De  
anime rōnalis immortalitate: ac post separationē a corpore qd  
agat. De conseruatione sanitatis. De regimine principum  
ad Alexandrum magnum.

Eiusdē liber de plantis e greca in linguā latinā nup trāslatus.

Eiusdem liber magnorum moralium volentibus scientie legali  
operam dare apprime necessarius.

Francisci taegij artium ac medicine doctoris / philosophiam or  
dinariā publice in felici gymnasio ticinensi legentis / Oratio  
de excellētia: dignitate: ac pergrandi naturalis philosophie  
utilitate.

Cum gratia ⁊ priuilegio.



**TAEGIO, Francesco.** *Grecorum sapientum volumina quedam aureis sententijs refertissima apud raros vulgata. Pythagore Aurea verba. Socratis Symbola. Pseusippi Platonici Liber de omnium rerum diffinitionibus. Xenocratis Platonici Liber de morte. Aristotelis Secretum secretorum ... Francisci Taegi Oratio de excellentia dignitate ac pergrandi naturalis philosophie utilitate.*

Pavia: Iacob Pulchridrapensis de Burgofrancho imprimi curabat, 1516 IIII idus Martij

Folio (270 x 178 mm.), XXX leaves, Gothic types, very fine four-part woodcut white-on-black title border, sides with leafy and floral Renaissance ornaments, at bottom two griffins holding a shield; seven 12-line portraits initials depicting famous men, four 12-line elaborate Renaissance ornamental initials, numerous smaller initials, woodcut printer's device at the end. Small oval heraldic paper ex libris pasted on title page, a very fine copy bound in XVIII century brown calf, covers with blind and gilt geometric decoration, rebaked.

Very rare miscellaneous edition of ten philosophical texts, nine of which are spurious works of Greek philosophy, while the last one is a speech delivered by Francesco Taegio in defence of natural philosophy. The first two writings (*Aurea verba* and *Symbola*), curiously attributed to Socrates actually are Pythagorean, followed by two Platonic works (*De omnium rerum diffinitionibus* and *De morte*) and five Aristotelian ones (three from the *Secretum secretorum*, *De plantis*, and *Magna moralia*).

Francesco Taegio was a physician, philosopher, and knight, from Novara. In 1520 he became professor of philosophy at the University of Pavia. In his posthumous autobiography, the mathematician Gerolamo Cardano (1501–1576), recalled attending some of Taegio's lectures.

In the preface to the volume, Taegio claims the provenance of these works from a manuscript in the library of Giovanni Pico della Mirandola.

The *Aurea verba* consist of a series of rules of life that members of the Pythagorean sect were required to observe: “much of the advice is common to all of Greek ethical thought (e.g., honoring the gods and parents; mastering lust and anger; deliberating before acting, following measure in all things), but there are also mentions of dietary restrictions typical of early Pythagoreanism and the promise of leaving the body behind to join the aither as an immortal.” (C. Huffman, "Pythagoreanism", The Stanford Encyclopedia of Philosophy). Similarly, the *Symbola*, traditionally attributed to Pythagoras, consist of a list of rules particularly concerning personal virtue, with frequent exhortations

## Aristo. de regimine principū.

**C**Noli sup omnia Alexāder dare operā veneris: nec bestialibus voluptatibus: q̄ eneruat corpus & vituperāt hominē: vnde sequunt mille incōueniētia: & non velis te inclinare ad coitū: qd̄ est pp̄tū porcorū: quæ igit gloria in te exercere actus bestiarū irrationabiliū: & dicitur Hermogenes q̄ coitus est destructio corporis: abbreviatio vitæ: corruptio virtutis: legis transgressio: ac generat mores foemineos.

**C**Imperatoriā decet maiestātē priuatos habere fideles: cū quibus delectet cū instrumentis musicalibus: cū fuerit tedio affecta: anima. n. humana naturaliter talibus delectat: sensus quiescūt: ac solitudines euanescūt. Hoc aut̄ facito priuate & raro quādo fueris vexatus a curio molestus. Ex magnatibus tuis inuira modo vnū modo aliū ad cenā tecū simistr ad prādiū: ita q̄ nullus sit ex tuis q̄ nō sentiat benignitatem ac liberalitatem tuam.

**C**Decet etiā reges in actibus habere modestiā & p̄tinentiā: & abstinere a nimio risu: quia senectutem generat: & tollit reuerentiā multus risus. Et scire debes Alexāder q̄ magis teneat rex honorare boies in sua curia: q̄ alibi: q̄ tūc sua interest. Si q̄s in curia p̄sumat alteri facere iniuriā: cōsidera quo aīo id faciat: aut iocādo vt tibi complacat: aut in p̄emptus tuæ dignitatis: si p̄ia de cā leuiter corrigat: si secūda de cā cogat subire mortem omnino.

**C**Laudo etiā Alexāder q̄ ceteros oēs ornato indumento antecellat: hoc. n. multū conuenit Regiæ maiestati honorifice & pulchris vestibus indui. Decet etiā reges facundū ac affabilem esse: claram vocem habere: quæ multum p̄dest tempore belli.

**C**Cōmendabāt etiam pbilosophi tacturnitatē in rege: ita q̄ abstinere a multiloquio: nisi necessitas id exposcat. Nā melius est q̄ aures hominū sint sitibunde ad eius loquellā: q̄ q̄ suis verbis saturent: q̄ aurib⁹ saturatio aīe etiā saturant: nec libētē postea vidēt regē &c.

**C**Decet ēt regem abstinere a multo cōmercio subditōrū: & maxie viliiū personarū: quia nimia familiaritas parit cōtemptū. Et p̄pterea pulchra cōsuetudo Indōrū in dispōne regni & ordinatōe regio: q̄ statuerūt q̄ Rex tñi semel in aīo coram oibus appareat cū regali apparatu & exercitu armato: sedens nobilissime in dextrario suo ornato armorū pulcherrime decoratus: stare faciūt vulgus a remotis: nobiles aut̄ & barones circa ipsum. Tūc q̄s solet ardua negotia expedit: varios & p̄cinctos rex euentus declinare: curam & operā quā circa campub. fideliter gesserat: ostendere. ¶ Conseruit siquidē in illa die dona largire: & minus reos de carceribus emācipare: grauiā onera releuare: & multa pia opa exercere. Finito sermone sedebit rex: & prius assurgat vnus de collateralibus principibus q̄ sapientior & facundior: omnibus reputatur: & p̄tionabilis ad eius honores: cōmendationē: & gratias referēs gloriose deo: q̄ ita bene ordinauit regnū Indōrū: q̄ de tam sapienti rege patriā decorauit: & laudabiles Indōrū populū tā obedientem p̄seruauit: & vnanimē p̄firmavit. Et post laudes diuturnas & cōmendationes regales: vertet se ad laudes populū cōmemorādo bonos mores: captans plenā beniuolentiā: inducens eos rōnibus ac exemplis ad obedientiā: humilitatem: ac reuerentiā: ac dilectionem regio: quo factio totus populus studet regias laudes extollere: sua opa cōmēdare: p̄ regia vita deū exorare: & p̄pterea docēt filios suos ab infantia ad regis reuerentiā ac amorem: hoc modo crescit fama regio clam & aperte.

¶ Conseruere ēt tali tpe malefactores ac secleratos punire: & de medio tollere vt p̄sumptioribus via nocendi p̄cludat: & ceteri corrigant. Solent etiam tributa tūc alleuare: cū mercatoribus dispensare: partes eis de redditibus remittere: ipsos cū suis mercib⁹ defendere. Hæc est cā quare nūc multum est populosa India: illic. n. vndiq̄ p̄currunt mercatores: & bene lucrant tam ciues q̄ forenses: hinc est q̄ tributa regalia augent. Vnde dico tibi Alexāder q̄ cauendū est ab iniuria & offensa mercatorū: ipsi nāq̄ sunt laudum celebratores vndiq̄: & possant famā p̄ vnuersum. Quare hæc vellem oīa exerceres Alexāder: si cui pio nomen nācisti æternū. Caue etiam ne infringas fidem & fœdera: alicui: ne meretricius Rex appelleris: fide. n. seruans regna & ciuitates: ablata fide a nobis essemus b̄rta aīalia: quare seruato fidem datam etiam hostibus. Pro consiliarijs tuis elige sapientes viros discretos: ac iustos: & semotos ab auaritia & ira: ac ambitione: qui sint bonæ famæ: apud tuam plebem: & in rei veritate sint experti tales.

**C**Debes

**D**ebes etiam ordinare in regno tuo gymnasia et studia bonarum litterarum: et iuuenibus bonae indolis indigentibus subuentio de bonis vt possint dare operam studio: et facito praerogatiuam bene studentibus et proficientibus in studio litterarum. Exaudi eorum petitiones: et remunera benemeritos. Hac via totum tuum regnum decorabitur et implebitur sapientibus. Quid enim sublimauit regnum graecorum? quid eorum gesta per totum mundum diffamauit? certa diligentia studiorum: et probitas sapientum: qui supra omnem modum ibi sublimabantur. Puella etiam sciebant ex studio cursum annuifera futura: solennitates mensium: cursus planetarum: causas abbreviationis diei et noctis: evolutione Pleiadis et Bootes: circulum dierum: signa stellarum etc.

**T**O Alexander non te confidas mulieribus: nec operibus earum: et praecide a venenis quantum potes: nec vni confidas medico: quia vnus de facili posset nephas committere. Sint igitur. X. aut pauciores: et fac eos in vnum conuenire: et si sumenda est medicina non accipias nisi de consilio plurimorum: et inter eos habeto vnum fidelem cognoscentem naturas medicinarum: qui debet omnia quae sunt necessaria in compositione medicinae colligere: et de consilio aliorum cum certo pondere et mensura totum conficere: sicut decet res.

**I**nsuper Alexander hoc tibi volo stet fixum in memoria: ne per te sanguis humani generis fundatur: quoniam soli deo hoc conuenit: qui nouit occulta cordium secreta hominum. Noli ergo tibi assumere diuini officium: quia non est tibi datum scire archana diuina. Caue igitur quantum potes funderi sanguinem humanum: quia diuus Hermogenes scripsit: quod quando creatura interficit creaturam sibi similem: omnes virtutes caelorum clamant ad dei unam maiestatem dicentes. D. D. seruus tuus vult esse similis tibi. Quid si iniuste necauit eum? Respondit creator excelsus: permittite eum quia interficiens interficitur: permittite mihi vindictam et ego retribuam: et totiens virtutes caelorum praesentabunt in laudibus suis mortem interfecti: donec vindicta sumatur de interficiente: qui erit de perseverantibus in penis aeternis. Quare super omnia caue a sanguine iniusto. Et seruato haec mandata mea ad vnguem: sic enim tuum regnum prosperabitur: et tuus populus erit tibi obediens: et te summo opere diliget: et pro te tuasque salute semper morti se exponet. Ad laudes patrum motosis qui cuncta gubernat.

ARISTOTELIS LIBER DE PLANTIS: E  
GRAECA IN LINGVAM LATINAM  
NUPER TRANSLATVS.



Itum est a nobis: et demonstratum plantas esse animatas: licet habeant tantum virtutem vegetandi. Nam in his quae de anima probauimus stipites et arbuta habere animas quia mouentur ad omnem differentiam positionis in augmento: et nutritione. Ea autem quae sunt inanimata mouentur tantum ad vnam differentiam positionis: grauia deorsum leuia sursum. Et dicebat Empedocles dominum esse plantam inuersam: nam planta habet radices in seruis: quae sunt loco capitis in homine: vnde capiunt nutrimentum: palmites habent superius loco pedum. Nam vita in animalibus et plantis communiter inuenta est: in animalibus est manifesta: in plantis vero occulta. Anaxagoras et Abuzalus desiderio eas moueri dicunt: delectari et tristari per fluxum foliorum: et eorum casum. Abuzalus sexum in his



to practise moderation in all areas of life.

The *Secretum secretorum*, originally the Arabic *Sirr al-Asrar* translated into Latin from the 12<sup>th</sup> century onwards, circulated in Europe as a letter addressed by Aristotle to Alexander the Great. Three texts are drawn from it here: *De animae rationalis immortalitate*, *De conservatione sanitatis*, and *De regimine principum*. A Neapolitan edition of the *Secretum* (1555) by Francesco Storella (1529–1575) directly references the text

presented by Taegio, specifying that “*Ticinii liber, qui secretum secretorum Aris totelis inscribitur, fuit excussus a praesenti tamen longe diversus, liber siquidem ille in treis partes est scissus, in quibus, tribus Alexandri postulationibus fit satis, in prima agitur de immortalitate animae, in secunda de conservatione sanitatis, in tertia vero de regimine principum.*”

The *De plantis* is also pseudo-Aristotelian: “most modern opinion follows Meyer in attributing the work to Nicolaus of Damascus (fl. 37-4 B.C.)” (S.D. Wingate, *The Medieval Latin Versions of the Aristotelic Scientific Corpus*, London 1931). The text in this volume, which Taegio claims is a recent translation from Greek, “is of considerable interest, but whose author and date are as yet unknown. [...] [It] is in reality a commentary in which fragments of the Latin version of Alfredus [de Sareshel] are embedded. After two pages, the commentary ceases in the first book of *De plantis*, and the rest of the work is a commentary on the last section of the *De coloribus* (a section which itself is not infrequently entitled “*De plantis*” in the manuscripts)” (Ivi).

Closing the volume is a discourse by Taegio on “the excellence, dignity and great usefulness of natural philosophy”: tracing the first centuries of the history of Greek philosophy, Taegio's intention is to indicate the value of Aristotelian



thought to the extent that it was able to give a cosmological and ontological foundation to its natural doctrine. It is precisely the knowledge of sensible things that allows a higher form of intellect, one capable of accessing the divine world: "*ex motu aeterno ad Dei optimi max imique ac intelligentiarum caelestium firmam et semper eandem stabilitatem*".

USTC lists only four copies outside Italy (BL; Oxford Bodleian; Paris Mazarine and Valencia) and none in the United States.

Argelati, I, pp. 1475-6; PROCTOR 13902; G. Tinazzo, Il tipografo-editore Iacopo Pocatela (Pavia 1490-Venezia 1538), in *Atti e memorie dell'Accademia Patavina di scienze, lettere ed arti* 70 (1957-1958); UNPAV p. 169.



**G**RAMMATICÆ est ars necessaria pueris:  
iucunda senibus: et dulcis secretorū comes. Ea  
diuiditur in ptis duas. In sciam recte loquen-  
di cū scribēdi rōne: et ī interpretatiōe poetarū  
cum emendata lectiōe.

Grāmātica a nōis interpretatur litteratura et deducitur a lit-  
teris quæ γρᾶμματῶν græci uocāt et ipsa a linea quæ ē  
γρᾶμμα h nostri a lituris declinant.

Euander Carmentæ filius litterarum formas in palatio pri-  
mus ostendit ueteribus atticis similes. hæque fuere. a. b. c.  
d. e. g. i. l. m. n. o. p. r. s. t. u. postea additæ aliæ . f. k. q. x. z. y.  
et aspiratio. h. Vocales sunt quinque. a. e. i. o. u.

Diphthōgi sunt quattuor. æ. œ. au. eu. et apud ueteres in  
usu fuit ei græca. Semiuocales septē. f. l. m. n. r. s. x. Eq-  
bus duæ cōem syllabam faciūt si positura fuerit. l. et. r. et  
præsertim. r. rarissime. n. idē ualet: ut apud syliū. Non nū-  
quam adfirmat teramneis ilion armis.

Mutæ sunt nouē. b. c. d. g. h. k. p. q. t. sed propter græcas uo-  
ces admisisimus. y. et. z.

#### DE PARTIBVS ORATIONIS.

Rāmātica orōnis ptes sūt sex. Nomē: pronomē: uer-  
bū: aduerbiū: cōiūctio: et præpositō. Aristarchus  
et Palamon nōi uocabulū et appellationē subiecerunt.  
Vocabulū est corpus uisu tactuque manifestū ut domus.  
Appellatio est cui uel alterū deficit ut cœlū: uel utrūque:  
ut uirtus uētus. Veteres infinitas res uocabulo finitas  
nōi adscribēbāt. Prouocabulū quod ē q̄s et q̄ et articulū

## **LAETUS, Pomponius.** *Grammaticae compendium.*

Venice: Baptista de Tortis, 31 March 1484.

Quarto (194 x 142 mm.), [40] leaves, Roman type; collation: a-e<sup>8</sup>. Two small water stains in the upper and lower white margins of the last few pages, a few spots; overall a good copy in seventeenth century stiff vellum.

First edition of this Latin grammatical treatise by the Italian classicist Julius Pomponius Laetus (1428-1497). A simple and clear textbook, Laetus discusses in its introduction his intention to teach young children the foundations of Latin, having “reframed that which can be contained by hand, so that the one who reads frequently and especially at a tender age may reap the fruit”, and delivers the promise to his students that they will soon be able to read the works of Cicero. The work is divided into plain syntactic sections, starting with nouns and declensions, delving into pronouns, verbs, adverbs and prepositions. The treatise opens with the passage: “Grammar is an art necessary for children, pleasant to the aged, and a sweet companion of secrets. It is divided into two parts: the correct speaking and writing; and the interpretation of poets with accurate reading.”

Pomponius Laetus was, fundamentally, a teacher and educator. Born in Salerno, he was the illegitimate son of Giovanni Sanseverino and the brother of Roberto Sanseverino (ca.1430-1474), prince of Salerno. Fascinated with the ancient Roman world, Laetus studied in Rome and became a pupil of the humanist Lorenzo Valla (1407-1457), whom he succeeded as chair of eloquence at the university. Admired by his contemporaries for his knowledge of Roman antiquity, he gathered around him a circle of scholars and men of letters devoted to the study of Classics, Roman antiquarianism and archaeology. The *Accademia Romana*, as it became known, came under scrutiny by the Papal authorities in 1468 and its members were arrested and tortured at *Castel Sant'Angelo* due to suspicions of sodomy, heresy, paganism, and opposition to the Church. Released a year later, Laetus resumed his teaching post at the *Sapienza*, where he taught for most of his life.

Only three copies in UK institutions (BL and Oxford: New College and Bodleian)

ISTC il00023000; USTC 993691; Gesamtkatalog der Wiegendrucke M16701; Goff L23; Hillard 1678; BMC V 323; Goff L23

Handwritten text in two columns, likely a manuscript page. The text is written in a medieval script, possibly Gothic or similar, and is heavily faded and obscured by ink bleed-through from the reverse side. The page is aged and stained, with visible binding holes on the left edge. There are several large, decorated initials in blue and red ink, including a prominent 'M' and 'S'.

ST. FRANCIS OF ASSISI.

## ST. FRANCIS OF ASSISI. *Fioretti di Sancto Francesco.*

Florence: [Bartolommeo di Libri] for L.R., 26 May 1489.

Quarto (175 x 122 mm.), [128] leaves, the first leaf, blank except for the title, is an old facsimile on ancient paper; Gothic type 3:114G, 27 lines per page with L.R. device at the end. A few spots, short upper margin, but a very fine copy bound with a contemporary vellum manuscript page, spine renewed, manuscript title on spine, from the library of the famous British explorer Apsley Cherry Garrard (1886-1959). Modern half morocco box.

Exceedingly rare edition of Saint Francis's *Fioretti*. "Little Flowers of Francis of Assisi is the name given to a classic collection of popular legends about the life of St. Francis of Assisi and his early companions as they appeared to the Italian people at the beginning of the fourteenth century. Such a work, [...], can hardly be said to have one author; it is the product rather of gradual growth and must, [...], remain in a certain sense anonymous, because it is national. There has been some doubt as to whether the *Fioretti* were written in Italian in the first instance, [...], or were translated from a Latin original [...]. The latter seems altogether more probable, and modern critics generally believe that a larger Latin collection of legends, which has come down to us under the name of the *Actus B. Francisci et Sociorum Ejus*, represents an approximation to the text now lost of the original *Floretum*, of which the *Fioretti* is a translation. A striking difference is noticeable between the earlier chapters of the *Fioretti*, which refer to St. Francis and his companions, and the later ones which deal with the friars in the province of the March of Ancona. The first half of the collection is, no doubt, merely a new form given to traditions that go back to the early days of the order; the other is believed to be substantially the work of a certain Fra Ugolino da Monte Giorgio of the noble family of Brunforte, who, at the time of his death in 1348, was provincial of the Friars Minor in the March. Living as he did a century after the death of St. Francis, Ugolino was dependent on hearsay for much of his information; part of it he is said to have learned from Fra Giacomo da Massa who had been well known and esteemed by the companions of the saint, and who had lived on terms of intimacy with Fra Leone, his confessor and secretary. Whatever may have been the sources from which Ugolino derived his materials, the fifty-three chapters which constitute the Latin work in question seem to have been written before 1328. The four appendixes on the Stigmata of St. Francis, the life of Fra Ginepro, and the life and the sayings of the Fra Egidio, which occupy nearly one half of the printed text of the *Fioretti*, as we now have

**C**hoiecti di Sancto Francesco'

it, form no part of the original collection and were probably added by later compilers. Unfortunately the name of the fourteenth-century Franciscan friar who translated into Italian fifty-three of the seventy-six chapters found in the *Actus B. Francisci* and in translating immortalized them as the *Fioretti*, remains unknown. The attribution of this work to Giovanni di San Lorenzo rests wholly upon conjecture. It has been surmised that the translator was a Florentine. However this may be, the vernacular version is written in the most limpid Tuscan and is reckoned among the masterpieces of Italian literature. The *Fioretti* have been described as “the most exquisite expression of the religious life of the Middle Ages.” That perhaps which gives these legends such a peculiar charm, is what may be called their atmosphere; they breathe all the delicious fragrance of the early Franciscan spirit. Nowhere can there be found a more childlike faith, a livelier sense of the supernatural, or a simpler literalness in the following Christ than in the pages of the *Fioretti*, which more than any other work transport us to the scenes amid which St. Francis and his first followers live, and enable us to see them as they saw themselves. These legends, moreover, bear precious witness to the vitality and enthusiasm with which the memory of the life and teaching of the *Poverello* was preserved [...]. In Italy the *Fioretti* have always enjoyed an extraordinary popularity; indeed, this *liber aureus* is said to have been more widely read there than any book, not excepting even the Bible or the Divine Comedy. Certain it is that the *Fioretti* have exercised an immense influence forming in the popular conception of St. Francis and his companions. The earliest known manuscript of the *Fioretti*, now preserved at Berlin, is dated 1390; the work was first printed at Vicenza in 1476.” (Catholic Encyclopedia on-line) After that first appearance, the *Fioretti* were reprinted other eleven times during the fifteenth-century; all these editions, including ours which is the first printed in Florence, are extremely rare and most of the surviving copies are imperfect.

GW 10299; Goff F286; HR 7327; Pell 4813; IGI 4060; CIBN F-93.



EURIPIDES.





ΕΥΡΙΠΙΔΟΥ τραγῳδίαι ἑπτὰ καὶ δέκα. ἔν  
 ἕναι μὲτ' ἑξηγήσεων· εἰσὶ δ' αὐταί.

Ἑλένη	Ὀρέστης	Φοίνισσα
Μήδεια	Ἴππόλυτος	Ἀλκίσις
Ἀνδρομάχη	Ἰκτίσις	Ἰφιγένεια ἰν
Ἀυλίδι	Ἰφιγένεια ἰν ταύροις	
Ῥήσος	Τρωάδες	Βάκχαι
Κύκλωψ	Ἡρακλῆδαί	Ἑλένη
Ἴων		

EURIPIDIS tragiæ septendecim, ex  
 quib. quædam habent commentaria.  
 Et sunt hæc.

Hecuba	Orestes	Phœnissæ
Medea	Hippolytus	Alkestis
Andromache	Supplices	Iphigenia i
Aulide	Iphigenia in Tauris	
Rhesus	Troades	Bacchæ
Cyclops	Heraclidæ	Helena
Ion.		

Πεντ. Νοδ.

**EURIPIDES.** *Tragoediae septendecim ex quibus quaedam habent commentaria, et sunt haec. Hecuba Orestes Phoenissae Medea Hippolytus Alcestis Andromache Supplices Iphigenia in Aulide Iphigenia in Tauris Rhesus Troades Bacchae Cyclops Heraclidae Helena Ion.*

Venice: Aldus Manutius, February 1503.

Two volumes, octavo (163 x 100mm), [268]; [190] leaves, with all the five blanks; Aldine anchor and dolphin device at end of each volume. Contemporary limp vellum, yapp edges, flat spine with manuscript title and paper lettering-pieces. Spine slightly darkened but a very fine set.

*Editio princeps* of the most part of Euripides tragedies. *Medea*, *Hippolitus*, *Alcestis* and *Andromache* had been previously published at Florence ca. 1495 by Lorenzo de Alopa; *Electra* was not published until 1545. At the end of the second volume we find the *Hercules Furens* not mentioned in the title page, meanwhile included in the collection are the *Resus*, whose authorship is doubtful, and the *Cyclops* which is a satire and not a tragedy. In his preface to Demetrius Chalcondylas, Aldus indicates the edition consisted of one thousand copies and announces the imminent publication of the scholia to seven of the plays, but these were not printed until Giunta's edition of 1534. "Dans sa préface à Demetrius Chalcondylas, Alde fait entendre qu'il tiroit ordinairement ses éditions in-8° a mille exemplaires environ: "Mille et amplius boni alicujus auctoris volumina singulo quoq; mense emittimus ex Academia nostra." Dans la préface du Catulle, Tibulle et Properce, du 1502, il dit cependant avoir tiré de cette édition plus de trois mille volumes ad tria millia voluminum et plus. Effectivement Catulle, Tibulle et Properce, étoient à la portée d'un plus grand nombre de lecteurs que les tragédies d'Euripide, et sont d'ailleurs maintenant moins rare de cette édition que l'Euripide, ou bien Alde considéroit les tres auteurs comme faisant chacun un volume, ce qui feroit justement le nombre de mille pour le tirage de l'édition. On se rappelle que, dans la fameuse liste de l' Evêque d'Aleria, les ouvrages en deux volumes, tirés à 275 exemplaires, sont ainsi désignés: DL volumina, en cumulant le nombre du tirage de chacun des volumes." (Renouard). The Greek type used by Aldus here is the same introduced for the first time six months earlier for the Sophocles. It is the smallest Greek type so far and better cut than the previous ones; it is probably the best Greek type used by Aldus. Aldus' edition remained the most important printed text of Euripides until the 18<sup>th</sup> century.

Renouard 43/10; Dibdin I 524



QVINTILLIANVS, Marcus Fabius.

## QUINTILIANUS, Marcus Fabius. *M. F. Quintilianus.*

Venice: in aedibus Aldi, et Andreae soceri, mense Augusto 1514.

Quarto (214 x 136 mm.), [4], 230 leaves with Aldus' device on title page and on verso of last page. Title slightly dust soiled, two small worm holes in the upper with the margin of the first tree leaves but a very fine copy in eighteenth century green morocco, panels with triple gilt border, spine in compartments with red and green morocco lettering pieces.

First Aldine edition of Quintilian's comprehensive treatise on rhetoric and the education of an orator. Published only a few months before Aldus Manutius' (1450-1515) death, this edition of Quintilian is one of his last printed works and the only edition of this title printed by Aldus. It was reprinted in 1521 by his heirs.

The volume is prefaced by a dedicatory letter written by Aldus in praise of Giovanni Battista Ramusio (1485-1557), a geographer and learned man who had helped him obtain ancient manuscripts for his publications, including the one for this Quintilian. Ramusio worked in partnership with the humanist Andrea Navagero (1483-1529) to edit this volume, working in great haste and under pressure according to Aldus' letter.

*De Institutiones Oratoriae* exerted a high degree of influence on school *curricula* and in the development of pedagogy in Europe from Late Antiquity, through to the Middle Ages and the Renaissance. The work was read by authors such as John of Salisbury, Alexander Neckham and Petrarch, despite the survival of only fragments from the first five books and the last four books until the rediscovery of the complete text in 1416 by Poggio Bracciolini in the library of the Benedictine Abbey of St. Gall in Switzerland. This discovery and the subsequent first publication of the complete work in 1470 marked a spike in scholarly interest and in-depth study of the work, as well as a growing influence of the work on society. Aldus' edition, printed 34 years later, in Italic type and quarto format, stands out as one of the few smaller format publications, more affordable than the common folio editions that became popular in the sixteenth century.

Marcus Fabius Quintilianus (ca. 35 - ca. 100 CE) was a Roman lawyer and educator originally from Spain. He was sent to Rome to study grammar and rhetoric under Remmius Palemon and Domitius Afer, and after 68 CE began practicing as an advocate in the court of law, as well as establishing a school of oratory. For over twenty years he dedicated himself to the teaching of rhetoric, counting among his students Pliny the Younger and Emperor Domitian's

heirs. *De Institutiones* was written during the last years of his life and remains his greatest legacy, encapsulating a wide breadth of the knowledge, history and culture surrounding the art of Roman rhetoric.

Drawing from his experience as a teacher, the first volumes of the work delineate the ideal educational path of an orator from their infancy to the development of later pedagogy, emphasizing the nurture of a student's natural talents. The central chapters delve into the technical canons in the art of rhetoric, including *inventio*, *dispositio*, *elocutio*, *memoria*, and *pronuntitio*. The work culminates in the twelfth chapter with an analysis of the character of the ideal orator, adding a layer of moral value to the practice of rhetoric. The Quintilian is also notorious for deviating from the usual contemporary employment of silver Latin in favour of a clear and direct way of speaking. *De Institutiones* is a comprehensive treatise on the art of oratory that goes beyond an educator's manual to encompass a larger philosophy of rhetoric that became highly influential for more than a *millennium* after its writing.

USTC 851765; EDIT16 CNCE 54150; Renouard p.68.5; Brunet IV, 1024; Ahmanson-Murphy 124; Adams, Q52; BM STC Italian p.546; Isaac 12840; Schweiger II, 842.

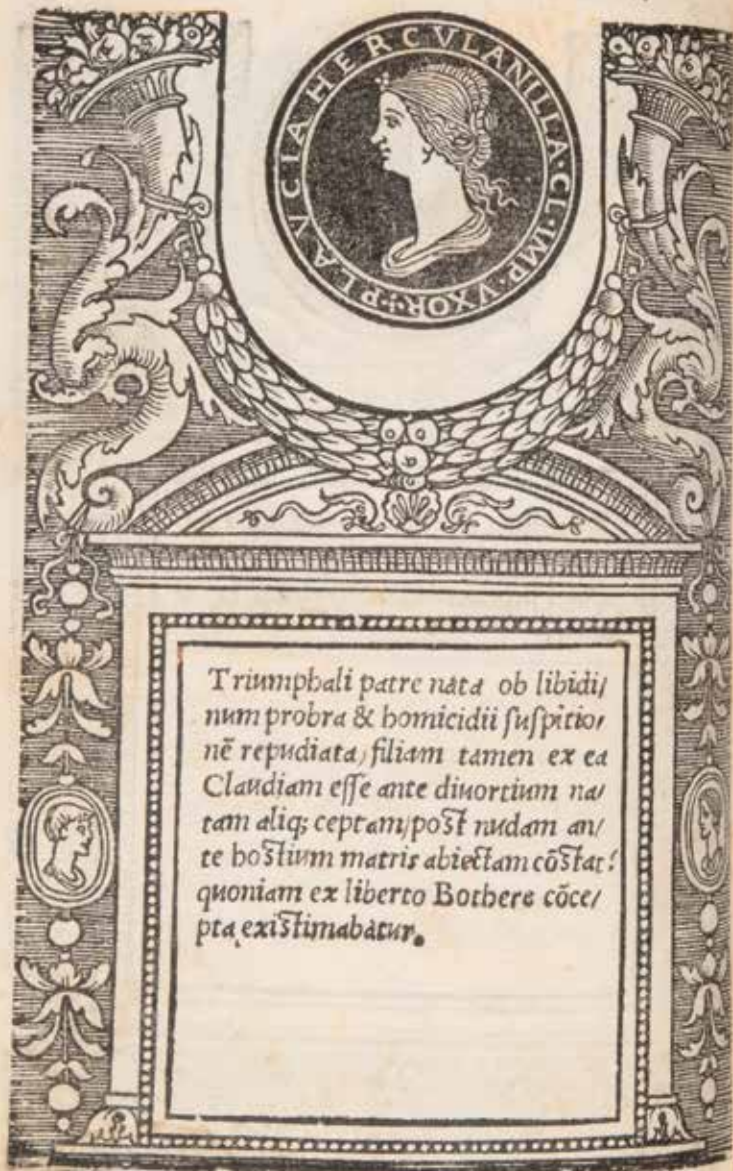
**FULVIO, Andrea.** *Illustrium imagines.*

Rome: Jacopo Mazzocchi, 15 November 1517.

Octavo (155 x 103 mm.), 120 leaves, title within a woodcut border in the form of a tablet or a tomb, 204 medallion portraits, woodcut printer's device on last page. 'Each portrait is set in the space in the upper part of a border block which contains the text set in a second space below. The borders are designed to resemble antique monuments with the text in the position of a carved inscription. The portraits white-on-black are taken from coins and medals in Mazzocchi's own collection and the cuts are ascribed to Ugo da Carpi'. (Mortimer) A few spots, light foxing, ancient Greek marginal annotations in the first leaves, spine restored, but a fine copy in Roman brown morocco, ca. 1540, frame of double gilt fillets flanked by multiple blind fillets, gilt fleuron at outer angles, in center large gilt stamp of Massimo family arms and the inscription ·ILLUSTR·IMAGIN in gilt, spine with raised bands, edges gilt with two rows of dots gauffered around sides. The Massimo were one of the oldest aristocratic families in Rome. The binding boasts their family arms, specifically suggested by Hobson as the arms of Antonio di Pietro Massimo (d. 1561), or alternatively Lelio Massimo, marchese di Santa Prassede. The mysterious Massimo bibliophile of the 1530s onwards has not yet been identified. This is one of thirteen known sixteenth-century bindings adorned with Massimo arms. (Tammaro de Marinis, *La Legatura artistica in Italia nei secoli XV e XVI*, Florence 1960, no. 622)

First edition of the earliest collection of reproductions of ancient coins to be printed; the first illustrated numismatic book and the beginning of modern numismatics. "The *Illustrium imagines* presents a history of Rome from its establishment down to the Holy Roman Emperor Henry III, presented as a series of summary epitaphs accompanied by an image of the individual in coin format." (Brian Madigan) "Despite the interest in numismatic taken by the humanists, it was only in 1517 that what could be called a collection of reproductions of classical coins first appeared in print, the *Illustrium imagines*, commonly attributed to Andrea Fulvio. Reproductions they were, but only up to a certain point, since, though the images appearing on Roman coins were faithfully reproduced, the same cannot be said for their inscriptions. The real aim of the *Illustrium imagines* was not, however, strictly numismatic, for it really set out to furnish an iconographic repertory, though derived whenever possible from numismatic sources. Thus each person included in it has a medallion with his or her portrait and a short biographical account

HERCVLANILLA. CLAVDII.



Triumphali patre nata ob libidi-  
num probra & homicidii suspicio-  
ne repudiata, filiam tamen ex ea  
Claudiam esse ante diuortium na-  
tam aliq; ceptam, post nudam an-  
te hostium matris abiectam constat:  
quoniam ex liberto Bothere coece-  
pta existimabatur.



Consulari patre nata, lenibus dimissa  
offensis: suscepta tamē prius ex ea An-  
tonia: Quā Nero postea nuptias suas  
recusantem tanq̄ rerum molitricem no-  
uarum interemit.

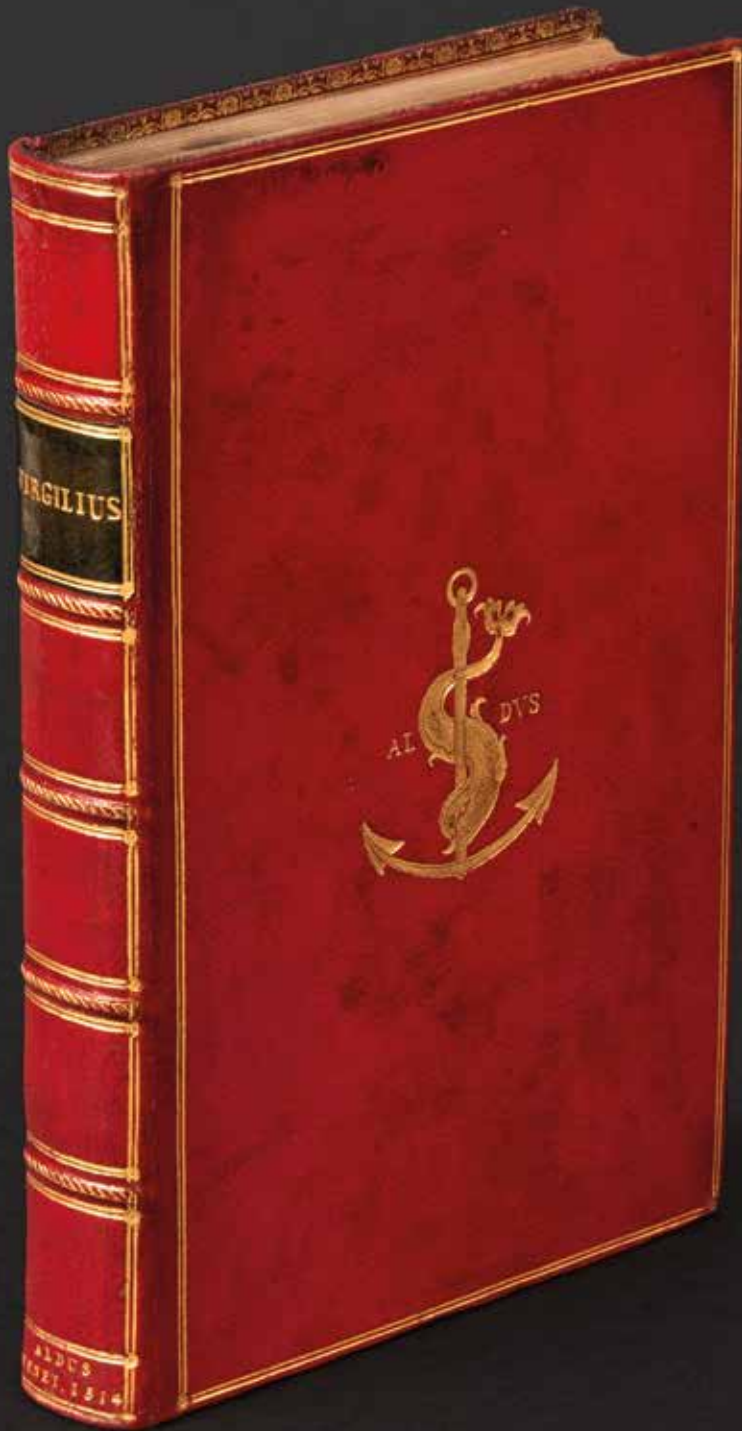




FULVIO, Andrea.

underneath it, the series starting with the god Janus and ending with the Medieval Emperor Conrad I. Inevitably most of the 'portraits' belonging to the republican or the medieval period are fictitious. On the other hand, those of the imperial age were derived from contemporary coins, and when a coin was not available, the space for the medallion was generally left blank. Not surprisingly, the *Illustrium imagines* enjoyed a European reputation. Reprinted in Lyons in 1524, it was imitated, one year later, in the *Imperatorum Romanorum libellus* of Johann Huttich, a work which was in its turn reprinted several times. There is no doubt that it was from the *Illustrium imagines*, a collection which expressed the antiquarian enthusiasm of Roman humanism during the pontificate of Pope Leo X, that the numerous iconographic repertories of the sixteenth and seventeenth century derive. It is equally clear that this work marked the culmination and also the end of what may be called the first period of numismatic studies. It was only a few decades later that a more scientific approach to the actual study of coins really began. During the first period, numismatic studies were considered from only three angles. There was the iconographic element; there was the investigation as to the value which ancient coins had in term of modern money; and there was the use of coins as pieces of evidence, which could be brought to throw light on some obscure historical or antiquarian problem." (Roberto Weiss, *The study of ancient numismatic during the Renaissance (1313-1517)*. In *The Numismatic Chronicle*, vol. 8, 1968).

Adams F-1156; Ascarelli *Mazzocchi* 116; Brunet II:1423 Cicognara 2851; Mortimer *Italian* 203; Sander I:2978.



VERGILIUS MARO, Publius.

## VERGILIUS MARO, Publius. *Virgilius*.

Venice: in aedibus Aldi et Andreae soceri, 1514 mense Octobri. [1518 circa].

Octavo (160 x 98 mm.), 210, [4] leaves with Aldus' device on title page and on verso of last page. Small portion of the white corner of the last six pages restored but a very fine copy bound in late eighteenth-century red morocco, covers double ruled in gilt, with gilt Aldus' device at the center, spine with raised bands in six compartments, green morocco lettering piece, gilt edges.

The extremely rare, corrected third edition of *Virgilius*, published by Aldus Manutius (1450-1515) and his father-in-law Andrea Torresano (1451-1528). Initially presented and dated as a 1514 publication, Renouard has proposed two separate issues: the initial third edition with a long errata list, rushed for printing in October likely due to the decline of Aldus' health, with his death following only a few months later in February; the second issue, the one presented here, is the later version corrected by Andrea Navagero (1483–1529) and without the four-page errata preceding the text, replaced by blanks; Renouard dates this imprint as later than 1519 due to the inclusion of the printer's mark as an open-mouthed dolphin wound around the Aldine anchor, a mark not used earlier. This is the rarest of the two imprints.

First published in 1501, this collection of Virgil's complete works – encompassing the Eclogues, Georgica, and Aeneid - marked a significant editorial milestone towards making classical literature accessible in smaller, more portable sizes that were previously confined to devotional works. It was the first classical book printed in octavo format, as well as the first to be primarily printed in Italic type, which was developed by Aldus based on the Italian cursive humanist script and cut by Francesco Griffo (1450-1518). “The compact style of the Italic face enabled the printer to compress his subject matter into a smaller number of pages and thus reduce the physical size of the work. During the sixteenth century, it quickly became the fashionable vernacular type for Italian and French books, achieving such popularity that Aldus was soon forced to seek exclusive rights from the Venetian senate. These legal protections, however, were of little use; Aldus' Italic type was freely counterfeited by the Giunti at Florence, the Soncini in Fano, and the Lyon printers. Not until the seventeenth and eighteenth centuries did the popularity of the type begin to wane.” (Angerhofer, pp.11-12)

This third edition is the first to include Aldus' preface dedicated to the learned Venetian patrician Pietro Bembo (1470-1547), which had been omitted in the two earlier publications. “Here, Aldus explains that he first developed the idea of the smaller format after using the small-size manuscript copies

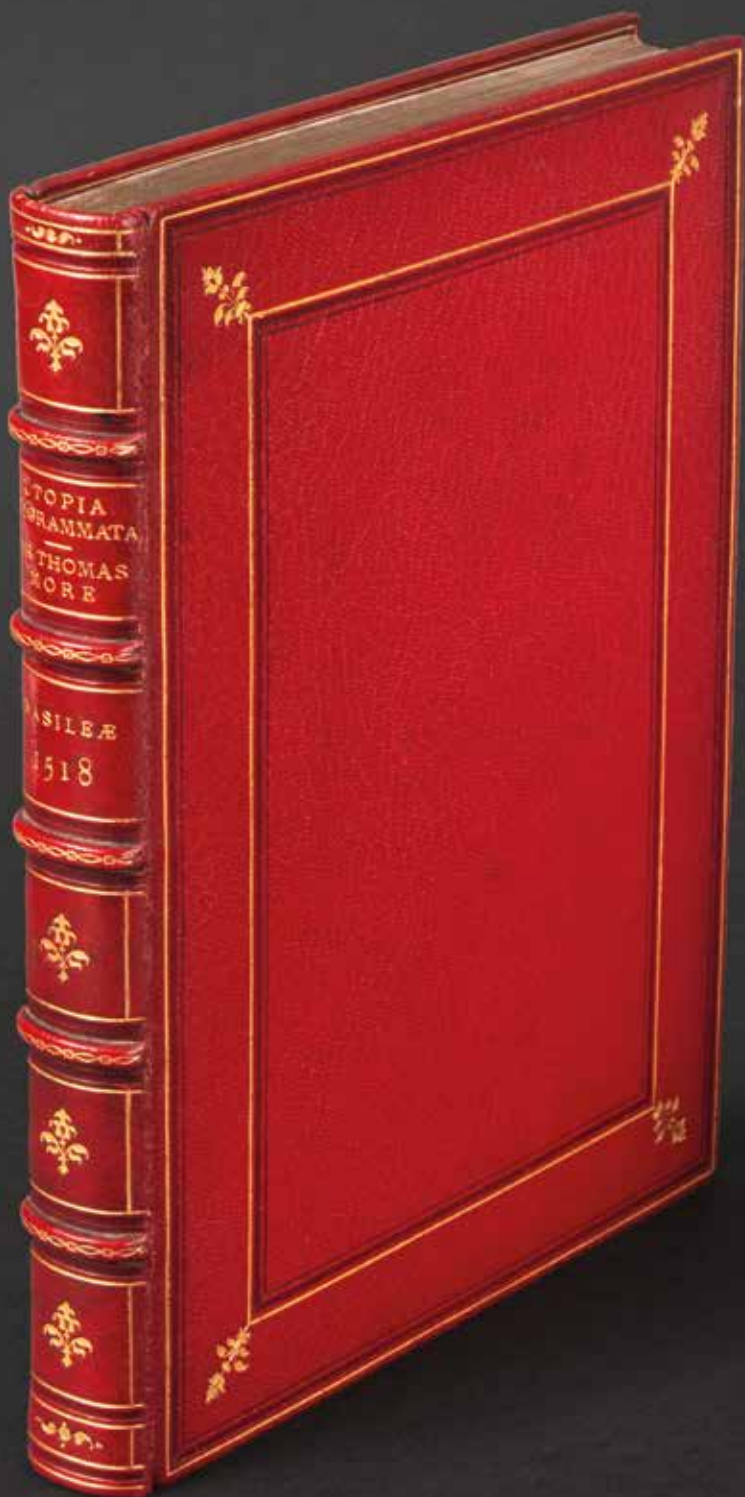
VIRGILIUS.



of the classics in the library of Pietro's father, Bernardo. Seeing the utility of the smaller manuscripts, Aldus no doubt contemplated how smaller printed books might likewise be carried in a pocket, be less expensive, and thus more available for everyday use. As he later explained, these smaller books were intended not so much as a pocket-sized book as simply a book that would be "handy." Quite literally, he wrote, the octavos were *in forma enchiridii* ("in the shape of an enchiridion," a manual or handbook). The impact of the innovation of a smaller-sized book proved immediate and revolutionary." (Angerhofer, pp.11-12) Manutius' association with Pietro and Bernardo Bembo proved to be an incredibly rich partnership for the development of both book design and the spread of classical literature. "The three men shared the same passion for classical culture and texts, enthusiasm for learning and love of books. Pietro collaborated with Aldus in the editing of some of the texts for publication, while Bernardo willingly lent to him manuscripts from his own library. From these ancient codices and humanistic manuscripts Aldus drew inspiration for the design, fonts and format of his editions. By virtue of his skills as a printer and publisher and his artistic talent as a book designer, Aldus created books that eliminated the distance from the past and built a bridge to the future as they contributed to change the appearance of Western books for ever." (Cambridge Library)

WorldCat records only 3 copies in the US (Harry Ransom Humanities Research Center; Princeton, Sterling and Francine Clark Art Institute)

USTC 862703; EDIT 16 CNCE 55882; Renouard, p. 68.8; Adams V 465; Ahmanson-Murphy 127; BM STC Italian p. 730; Brunet V 1281; Schweiger II, 1156; Isaac 12844; Paul Angerhofer et al. *In aedibus Aldi: the legacy of Aldus Manutius and his press*. 1995; *Manutius and the Bembos*, Cambridge University Library: <https://exhibitions.lib.cam.ac.uk/manutius/case/manutius-and-bembo> [accessed 09/09/2024].



MORE, Sir Thomas.

**MORE, Sir Thomas.** *De optimo reip. statu deque nova insula Utopia*  
... *Epigrammata* [with:]

**DESIDERIUS ERASMUS.** *Epigrammata.*

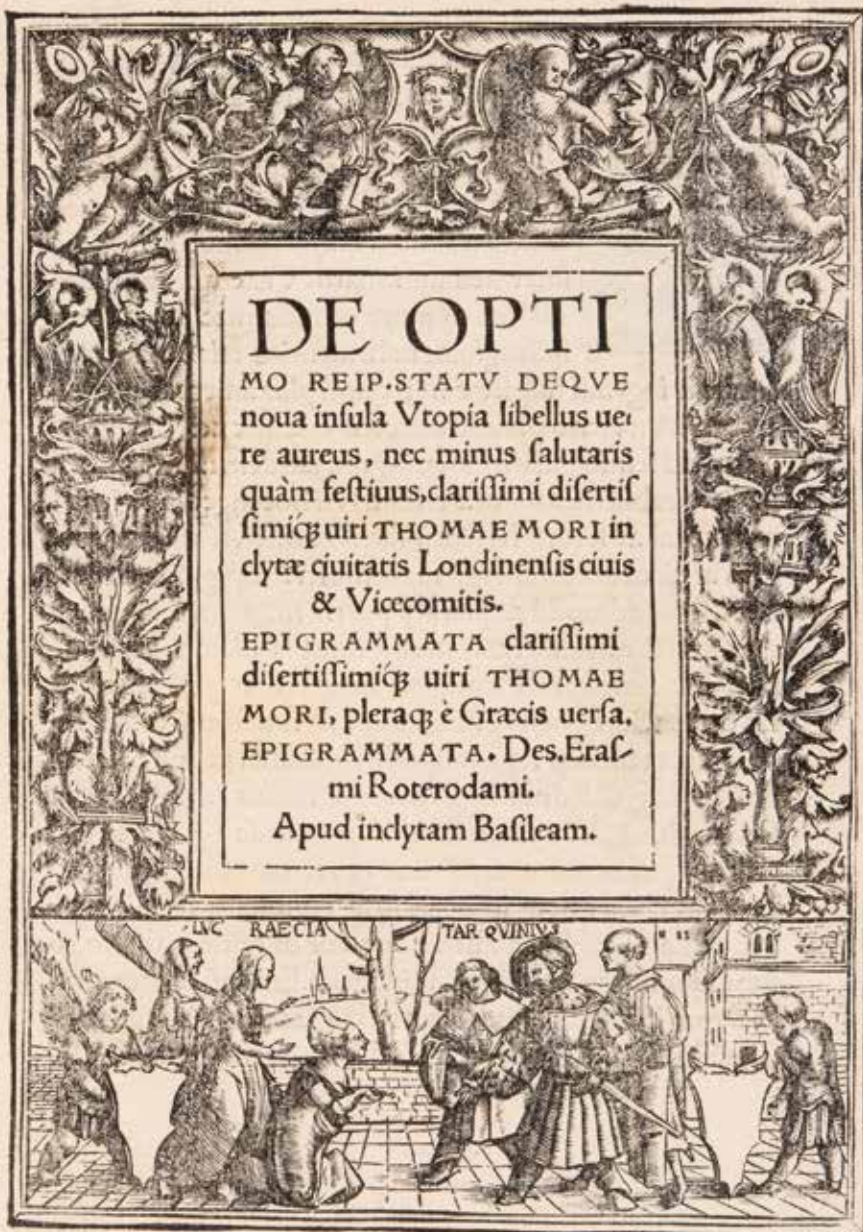
Basel: Johann Froben, March 1518.

Quarto (213 x 155 mm.), three parts in one volume. Roman, Greek and 'Utopian' types. Woodcut historiated border to title of each part and to preface, the first by Ambrosius Holbein, the others by Hans Holbein, full-page woodcut of Utopia and half-page woodcut of Clement, Hythlodaye, More and Gillies, by Ambrosius Holbein, a different woodcut printer's device at end of each part, woodcut historiated initials by A. and H. Holbein. A very fine copy in nineteenth century red crushed morocco by Francis Bedford, spine gilt in compartments with gilt title, gilt edges; from the library of Cardiff Castle (ex libris) and Livio Ambrogio (ex libris).

The important third edition of *Utopia* with the author's revisions, including the first edition of More's *Epigrammata*, not present in the first 1516 Louvain publication by Peter Gillies and the following Parisian reprint by Gourmont in 1517. This early edition of More's *Epigrammata* includes verses that were removed from following printings, particularly those pertaining to Germain de Brie (c. 1490-1538). This is the first edition printed by Johann Froben, which was followed by an identical issue in November/December of the same year. Froben's editions have been described as "the most complete and most correct published in [More's] lifetime" (Fairfax Murray, p. 494). This revised impression was arranged by Erasmus and it also contains his own *Epigrammata*, originally printed in Paris in 1506 in conjunction with the fourth edition of his *Adagia*.

The title page is contained within a woodcut border showing Lucretia and Sextus Tarquinius, with additional separate title pages for each of the three works, as well as printers' devices. These works are often found separate, however it is rare to find them together as published. *Utopia*'s architectural border is populated by Cherubs and signed by Hans Holbein. More's *Epigrammata* is set within a border also signed by Hans Holbein, the lower part occupied by scenes of the life of Gaius Mucius Cordus. The border for Erasmus' *Epigrammata* depicts St. John the Baptist and Salome. *Utopia* opens with a full-page woodcut map of the island, executed by Ambrose Holbein, depicting Raphael Hythlodæus on the bottom left corner pointing towards it while speaking to More and Gillis. The opposite leaf contains the Utopian alphabet and several verses. An additional woodcut vignette is included at





# DE OPTI

MO REIP. STATV DEQVE  
noua insula Vtopia libellus ue-  
re aureus, nec minus salutaris  
quàm festiuus, clarissimi disertif-  
simicq; uiri THOMAE MORI in-  
dlytæ ciuitatis Londinensis ciuis  
& Vicecomitis.

EPIGRAMMATA clarissimi  
disertissimicq; uiri THOMAE  
MORI, pleraq; è Græcis uersa,  
EPIGRAMMATA. Des. Eras-  
mi Roterodami.

Apud indlytam Basileam.

the beginning of the first section, showing Clement, More, Hythlodæus, and Gillies.

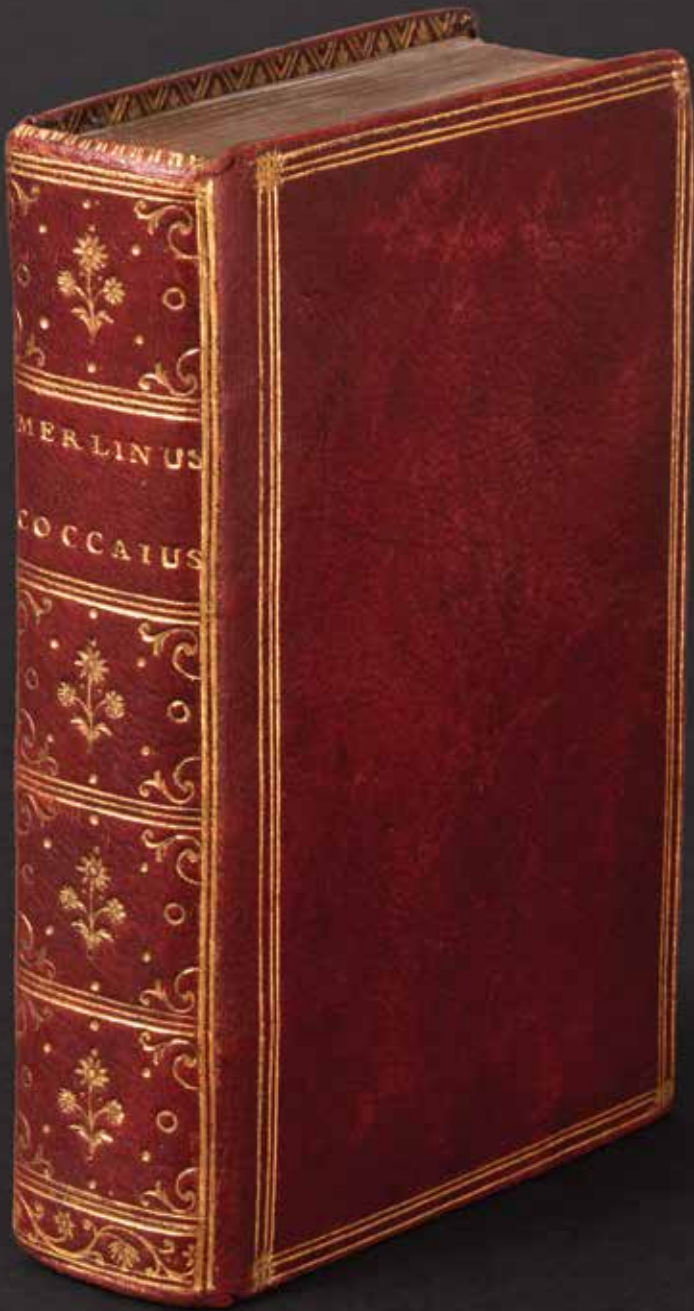
More's *Utopia* is presented as a imaginary dialogue between the author and the fictitious traveller Raphael Hythlodæus, allegedly part of Amerigo Vespucci's crew. The first part is reserved for Hythlodæus' critiques of European societies, particularly their greed, corruption, and inequality, blaming private property, harsh punishments, and class oppression. Conversely, the second part describes the island of Utopia that houses a society organized around communal property and rational governance. Utopians work only six hours a day, share resources, are not bound by materialism and practice religious tolerance. Their simple laws and elected leadership ensure fairness, while war and overpopulation are avoided, and slavery serves as punishment for criminals and prisoners of war. While on the surface *Utopia* appears idyllic, the work is infused with irony, leaving the reader to question whether such a society is attainable or a critique of human nature. "Utopia is not, as often imagined, More's ideal state: it exemplifies only the virtues of wisdom, fortitude, temperance and justice. It reflects the moral poverty of the states which More knew [...] But an ideal state is what it has come to mean [...] *Utopia* has become a fairy-tale.

More, who was knighted in 1521, was later Speaker of the House of Commons, High Steward of Cambridge University, and Lord Chancellor. In 1535 he was executed for high treason. He is a saint to the Catholic, and a predecessor of Marx to the Communist. His manifesto is and will be required reading for both, and for all shades of opinion between." (PMM p.28).

USTC 630792; VD 16 M 6299; Adams M1756; Fairfax Murray *German* 303; BMSTC *German* 860; Brunet III 1893; Printing and the Mind of Man 47, p. 28 (1516 edition).







FOLENGO, Teofilo.

**FOLENGO, Teofilo.** *Opus Merlini Coccaii poetae Mantuani Macaronicorum, totum in pristinam formam per me magistrum Acquarium Lodolam optime redactum in his infra notatis titulis diuisum. Zanitonella, quae de amore Tonelli erga Zaninam tractat. Quae constat ex tredecim sonolegijs, septem eccllogis, & vna strambottolegia. Phantasiae Macaronicon, diuisum in viginti quinque Macaronicis, tractans de gestis magnanimi, & prudentissimi Baldi. Moschaeae facetus liber in tribus partibus diuisus, & tractans de cruento certamine muscarum & formicarum. Libellus epistolarum & epigrammatum, ad varias personas directarum.*

Toscolano: Alessandro Paganino, 5 January 1521.

16° (118 x 70 mm.), 272, [8] leaves; with 54 full - page woodcut illustrations in text. Collation: A-Z<sup>8</sup>, AA-MM<sup>8</sup>, Italic, Gothic and Roman types. A very good copy in late eighteenth century French red morocco binding, covers framed with triple gilt filets, spine in compartments richly gilt with gilt title.

First complete edition and the first to be illustrated. The book contains along with the definitive version of the *Baldus*, the *Zanitonella*, the *Moscheide* and the *Libellus epistolarum et epigrammatum*. Teofilo Folengo, better known by his pseudonym Merlin Coccai was, without doubt, the best and most famous representative of the macaronic literature. Born in 1491 in Mantua, “at the age of sixteen he entered the monastery of Sant' Eufemia near Brescia, and eighteen months afterwards he became a professed member of the Benedictine order. For a few years his life as a monk seems to have been tolerably regular, and he is said to have produced a considerable quantity of Latin verse, written, not unsuccessfully, in the Virgilian style. About the year 1516 he forsook the monastic life for the society of a well-born young woman named Girolama Diedo, with whom he wandered about the country for several years, often suffering great poverty, having no other means of support than his talent for versification’. [...] Then repenting of the step taken, he made overtures to his order for his readmission, which was granted in 1534, only after he had done penance and had cleared himself of certain suspicions of heterodoxy . ‘Some of his later years were spent in Sicily under the patronage of Don Fernando de Gonzaga, the viceroy; he even appears for a short time to have had charge of a monastery there. In 1543 he retired to Santa Croce de Campesio, near Bassano; and there he died on the 9<sup>th</sup> of December 1544.’ (Encyclopaedia Britannica) “Folengo's fame rests chiefly on his *Baldus* which was first printed in 1517 on seventeen books or *Macaronicae*, and was reprinted in 1521 with eight additional books. The work, epic in its tendencies, belongs to the category



Epistola Acquanii  
EPISTOLIVM COLERICVM  
Magistri Acquanii ad Scardassium  
Zaratanū Merlini poema

tis corruptorē.



AVDABILIS ē obser-  
nabilis apud antiquos vsq̄  
sunt, vt in suarum frontibus epi-  
stolarū, aliquam salutationem  
percipiunt ē ascribant recipien-  
ti eas cōdignam. Quā igitur salutem vt huius-  
modi mantineamus costumantū tibi sbudel-  
latisime Scardasse conuenientē mandabimus?  
An dei grām minime, quia Christū Sanctūq̄  
Mariā reneq̄stasti, an corporis bonā valitudinē?  
absit, es etenim (vt diu sbaiafasti) consumatissi-  
mus Herbolattus, ē Anicēnā Hypocratē Galie-  
nū Mesien totū auantaris impendisse, ē ideo  
de sanitate conseruanda non vllū tibi habes  
mancamentum, nā (teste plotino) male gnari-  
bit alios, q̄ sibi medemo infirmanti dare soccor-  
sum neqt. Vex tibi cōgrū illud disticon inueni.  
Dens tibi si caderet quoties fers ore bosiam  
Iam tua non posset pane ganasā frui.

An tibi richēzā denariosq̄ desiderem? ad pro-  
postū nequāq̄. Te nāq̄ per botegas toga brocata  
decorū, colana torquatū, supra Mullettam ca-  
nalcantem sepe sgnaitamus obseruamusq̄, non  
tibi, Mullettēq̄ tuę polimēta desunt, non staffi-  
les rramati, millibus ē stringulis ornatī. Qua  
propter richissimū te arbitramur. O si teipsum  
considerares, quā bellum nobis de te spectaculū  
prebes, quū passū portantino tich tach pedibus  
sonantibus hinc inde p̄ Vrbem cursitas. An tibi  
filios optabimus? nec ita, quādo quidē castratus  
es, nam dum in arte castratoria te peritū iacta-  
bas, quēdā soldatū lergnā patientem emichizare



of burlesque compositions in macaronic verse (that is in a jargon, made up of Latin words mingled with Italian words, given a Latin aspect), which had already been inaugurated by Tifi Odasi in his *Macaronea*, and which, in a measure, marks a continuance of the goliardic traditions of the Middle Ages. For the first edition of the *Baldus*, Folengo had derived burlesque traits and types of personages from the chivalrous romances of Boiardo and Pulci. His second edition reveals, in the greater amplitude of its action, in the improved manner of setting forth comic types, and in its generally better developed feeling for art, the author's reading of Ariosto's *Orlando Furioso*.

However, the poem is a parody not only of the Italian chivalrous romance but also of the Virgilian epic, and, in its latter part, of Dante's Divine Comedy as well. Furthermore, it is grossly satirical in its treatment of the clergy and at times borders on the sacrilegious. In view of the general nature of the work, it is easily intelligible that it should have appealed to Rabelais, who found in it the prototype of his *Panurge* and his *Gargantua*. Among the lesser works of Folengo are the *Zanitonella*, which parodies both the Virgilian pastoral and the Petrarchian love-lyric; the *Orlandino* (1526), which gives in Italian octaves a burlesque account of the birth and youth of Roland; the curious *Caos del Tri per uno* (1527), which in verse and prose and in mingled Latin, Italian, and Macaronic speech, sets forth allegorically the author's own previous heretical leanings and finally states his confession of faith and the *Moschaea*, which in three books of Macaronic distichs relates, somewhat after the fashion of the *Batrachiomachia* as well as of the chivalrous romances, the victory of the ants over the flies, and precludes the Italian mock-heroic poem of the seventeenth century. After his return to his order, Folengo wrote only religious works, such as the Latin poem *Janus*, wherein he expresses his repentance for having written his earlier venturesome compositions, the *Palermitana*, in Italian *terza rima*; and the *Hagiomachia*, which, in Latin hexameters, describes especially the lives of eighteen saints." (Catholic encyclopedia)

Adams F-687; Brunet, II: 1317; Sander 2832.

**BOCCACCIO, Giovanni.** *Il Decamerone nouamente stampato con tre nouelle aggiunte.*

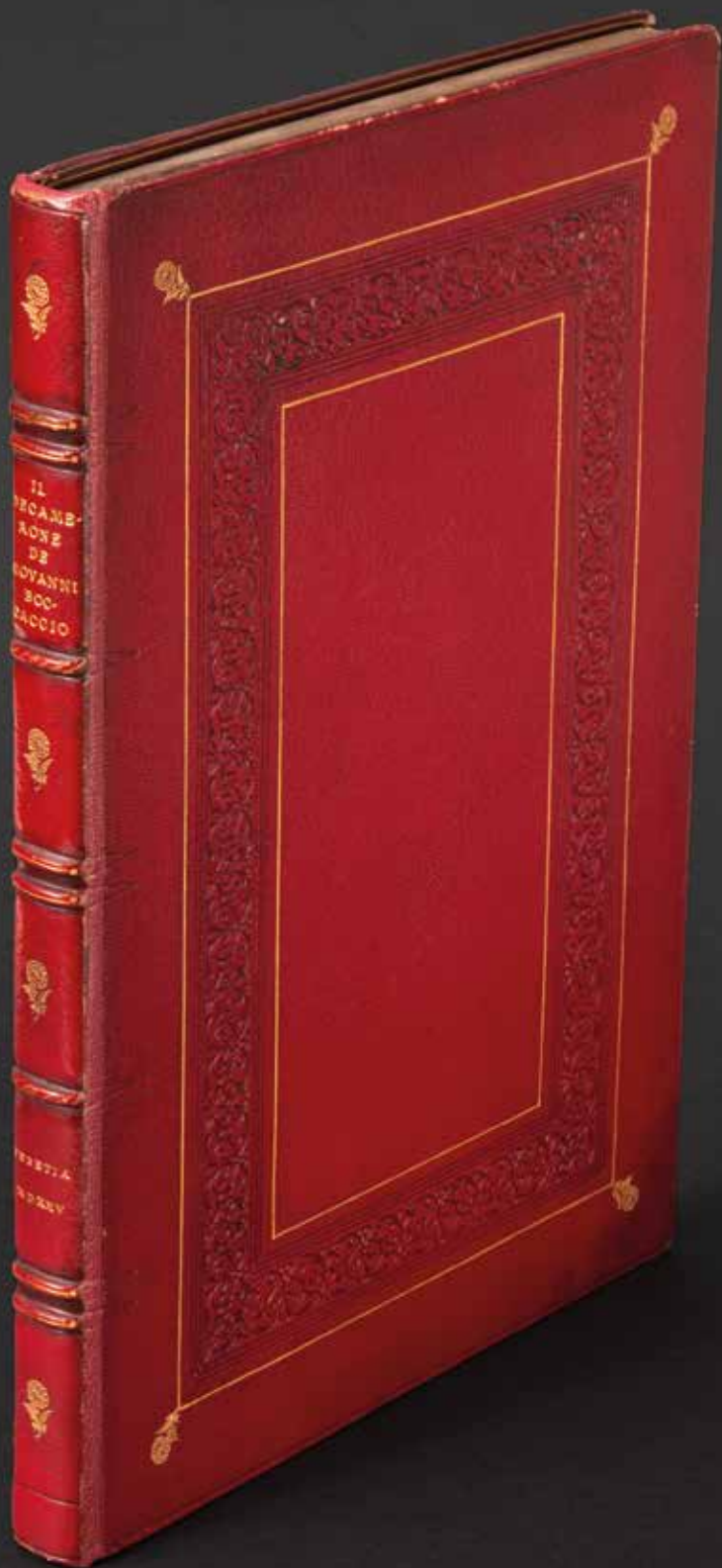
Venice: per Bernardino de Viano, 1525.

Folio (290 x 200 mm.), [4], 128 leaves, title-border with dolphins, a continuous design in four parts derived from the one used by Tacuino in the 1511 edition of Vitruvius; Tacuino border is the original one and it was one of the most influential pieces of ornamentation of the sixteenth century; near half page woodcut at the beginning of *prima giornata* repeated at the beginning of all the subsequent *giornate*; the woodcut is divided in two by a column placed in the center of the image, on the right side we have a young man playing the lute in front of a company of seven women and three men, on the left side there is a man wearing a wreath – possibly Boccaccio himself as a poet laureate – seated before a fountain in a garden with the same company of seven woman and three men for the telling of the tales. Eighty-two smaller woodcut vignettes in the text with scenes from the tales, white on black initials. Some lower corners repaired without touching the printed surface, some staining and spotting, lightly browned, front hinge restored, but a good copy in early twentieth century red crushed paneled morocco gilt by J. Leighton, spine in compartments with gilt title.

A very scarce and profusely illustrated folio edition of the Decameron. It boasts over eighty in-text woodcut vignettes salvaged from an earlier edition printed in 1510 by Bartolomeo de Zanni, as well as ten half-page woodcut illustrations within architectural borders opening each new day, derived from those of the first Venetian illustrated edition of 1492 by Gregorius de Gregoriis. “The figures in this edition are simple in outline, and [...] of the purest taste.” (Brunet I 997)

Written between 1349 and 1353, the Decameron is a seminal work of Italian vernacular literature, shaped by Boccaccio’s first-hand witnessing of the devastation of the bubonic plague in Italy. It consists of one hundred tales told by ten young people - seven women and three men - who flee the pestilence in Florence to a countryside villa and attempt to use storytelling to pass the time. Over ten days, each narrator recounts a story that varies in tone, ranging from lewd and comedic to solemn and philosophical, with roots in ancient and medieval literature, as well as folk tales.

The text from this edition is taken from De Gregori’s 1516 Venetian edition, compiled and edited by Nicolò Dolfin. It has been acclaimed as one of the most accurate versions of Boccaccio’s masterpiece at the time of its



BOCCACCIO, Giovanni.



DEL DECAMERONE DI M. GIOVANNI BOCCACCIO GIORNATA SECONDA.

danno haffi solo ritrouato. Il che, accio che io al cōmano damento della Reina vbidisca, & principio dia cō vna mia nouella alla gposta: intendo di racōtarui qllo, che prima susuramēte, & poi fuori di tutto il suo pensiero assai felicemente ad vno nostro cittadino adiuenisse.



**C**I A per tutto haueua il sole recato: cō la sua luce il nuouo giorno: & gliuccelli fu per gli verdi rami cantādo piaceuoli versi ne dauano a gliorecchi testimonianza, q̄do parimēte tutte le dōne & i tre giouāi leuatisi ne giardini se ne entrarono, & le rugiadosē herbe cō lēto

passo scalpitādo d'una parte in altra, belle ghirlande facendosi, per lungo spacio diportādo s'andarono: & si come il trapassato giorno haueuano fatto, cōsi il p̄sente per lo fresco desinarono: & haueūdo mangiato dopo alcun ballo s'andarono a riposare: & da qllo appresso la nona leuatisi, come alla loro Reina piacq̄, nel fresco pratello venuti alle dintorno si posero a sedere. Ella, la quale formosa & di piaceuole aspetto era molto, & della sua ghirlāda dello alloro coronata alq̄to stāta, & tutta la sua cōpagnia riguardata nel viso, a Neiphile cōmando, che alle future nouelle cō vna desse principio, la q̄le senza alcuna scusa fare cōsi lieta incomincio a parlare.

**C**Manellino infingēdosi di essere attrato sopra santo Arrigo posto fa vitta di guarire: & conosciuto il suo inganno è batuto, & poi preso in pericolo di morte pure ne scampa.

**S**esse volte Carissime Dōne auiene, che chi altrui si è ingegnato di beffare, & massimamēte qlle cose, che sono da nuocere, se cō le beffe & taluolta col



**E**Ra nō è anchora lungo tēpo passato, vn tedesco a Treuigi chiamato Arrigo, il quale pouero huomo essendo, di portare peli a prezzo seruīua, chi il richiedea, & cō qlto huomo di santissimavita & buona era tenuto da tutti: perlaqual cosa, ouero o nō vero che si fusse, morendo egli auenne, secondo che è Treuigiani affermauano, che nell' hora della sua morte le campane della maggior chiesa di Treuigi tutte senza essere da alcuno tirate cominciarono a sonare. Il che in luogo di miraculo haueudo questo Arrigo essere fatto diceuano tutti: & concorso tutto il popolo della città alla casa, nella quale il suo corpo giacea, quello a guisa di vn corpo santo nella chiesa maggiore ne portarono, menando quīui zoppi attrati & ciechi, & altri di qualunque infermita o difetto ipediti, quasi tutti do-

publication, showing unprecedented philological diligence. Dolfín “claimed to have restored the work ‘to its whole and clear reading’ selecting readings from ‘many very ancient texts’. In practice this meant following the 1472 edition with some recourse to manuscripts. Dolfín’s edition proved the more influential. Its text was the main source for the Venetian Decameron of 1522, which was then adopted for two further Venetian editions of 1525 and 1526, although both editions gave readers to understand that the text had been improved by collating authoritative copies.” (Richardson, p. 44)

An appendix is included, comprising three popular Renaissance novellas erroneously attributed to Boccaccio, first published in conjunction with the Decameron in 1516. These are the Bonaccorso di Lapo Giovanni, the Bianco Alfani, and Grasso Legnaiolo.

USTC lists only 3 copies in the world: none in the US, one in Italy (Lucca), two in the UK (BL & Bodleian); Edit16 lists an additional copy in Biblioteca Rilli-Vettori.

EDIT16 CNCE 6264; USTC 814779; Brunet I 998; Graesse I 449; BMSTC Italian 110 [B. Vercelese]; Passano, *Il novellieri Italiani in prosa* I 62; Brian Richardson, ‘The Textual History of the *Decameron*’, in *Boccaccio: A Critical Guide to the Complete Works*, 2013, 41-52.

**PETRARCA, Francesco.** *Il Petrarca colla spositione di misser Giouanni Andrea Gesualdo. I Triomphi del Petrarca colla spositione di misser Giouanni Andrea Gesualdo da Traetto.*

Venice: per Ioan. Antonio di Nicolini et i fratelli da Sabbio, 1541.

Quarto (212 x 148 mm.), two parts in one volume; [24], 384, [4] leaves; [76] leaves. A few spots, some browning and finger marking, spine of binding restored but a good copy in a very rare contemporary binding. Sixteenth-century Venetian interlaced calf binding, in the center of the front cover a double gilt roundel containing "IL PETRARCHA D. GESUALDO"; on the rear cover a painted shield with an illegible coat of arms. Spine in compartments, edges gilt and gauffered.

An excellent exemplar of the second edition of Petrarca's poems accompanied by Giovanni Andrea, Gesualdo's (b. 1496) comprehensive and rich commentary, printed in Venice. The work comprises two parts with separate title pages: the first is dedicated to Maria de Cardona (1509-1563) and contains Gesualdo's biography of Petrarca and Laura, notes on the morality and quality of the *Canzoniere*, followed by extensive commentary that runs alongside each *stanza*; the second part is dedicated to Susanna Gonzaga (1485-1556) and focuses on the *Trionfi* with a side-by-side in-depth analysis. Francesco Petrarca (1304-1374) was an Italian poet, scholar, and early humanist whose works and ideas deeply shaped Humanism and the Renaissance. His lyrical works helped establish the sonnet as a significant poetic form and influenced countless poets. Notably, the *Canzoniere* included in first part of this volume is a collection of 366 poems dedicated to his unrequited and idealized love for Laura, a woman who purportedly was already married. Additionally, his *Trionfi* is an allegorical poem which explores the struggles of the human soul through themes of love, chastity, death, fame, time, and eternity, in a symbolic recreation of Ancient Roman Triumphs composed in *terza rima*. Petrarca's influence on literature was vast, particularly due to the use of vernacular Tuscan to write the two poems comprised in this edition, instead of the customary Latin.

Gesualdo's commentary of Petrarca was one of the most popular and complete of the sixteenth century, despite being often compared to the commentaries of Sebastiano Fausto (1502-1565) and Silvano da Venafro, published the same year as Gesualdo's first edition. His annotations have been associated with the ideas and teachings of Antonio Sebastiano Minturno (1500-1574), Gesualdo's mentor and relative by marriage, to whom a preliminary letter is addressed



PETRARCA, Francesco.

at the beginning of this work. “Gesualdo appears to be working through controversies about rhetoric and poetics aired at the Academy of Naples in his time. He examines the literal and figurative discourse of each poem and he records debates about rival interpretations. He presents divergent opinions, offers reasons for each, and nudges his readers to interpret matters according to their own convictions. Unlike other glossators who propound a single strong thesis, Gesualdo offers many. The result is the longest, richest, and most studiously detailed commentary on Petrarca’s *Rime e Trionfi* in the sixteenth century.” (Kennedy, p. 122)

Worldcat records only two copies in the UK (Edinburgh and Birmingham Universities).

USTC 762260; EDIT16 CNCE 32340; BM STC Italian p. 504; Hortis 63, p. 43; Fiske 1541, p. 98; Adams P807; Marsand p. 48; Kennedy, William. “Petrarchan Poetics.” *The Cambridge History of Literary Criticism*. 1999 (pp. 119 - 126).





CICERO, Marcus Tullius.



**CICERO, Marcus Tullius.** *De Philosophia* (1552) - *Officiorum Libreres* (1552) - *Rhetoricorum Ad C. Herennium* (1550) - *Epistolae ad Atticum* (1551) - *Epistolae Familiares* (1552). 5 volumes.

Venice: apud Aldi filios, 1550-1552.

Octavo (159 x 99 mm.) five volumes, (I): [4], 147, [9], [3], 213, [16] leaves with printer's device on title page and at the end of each of the two parts; (II): 125, [3], [1] leaves 148-251, [16] with printer's device on title page and at the end of each of the two parts; (III): 179, [1], 136, [1], 56, 45, [3] leaves, with printer's device on title page and at the end of each of the four parts; (IV): [2], 333, [13] leaves with printer's device on title page and at the end; (V): 267, [5], [40] leaves with printer's device on title page and at the end of each of the two parts. A very fine set bound in early eighteenth-century French red morocco, three gilt fillets around sides, gilt arms of Jean Jacques Charron de Ménars, spine in compartments richly gilt, gilt edges.

A splendid set of Cicero's works printed by Paulus Manutius (1512-1574), a second reprint from the original volumes published in 1545-1548, corrected and rare to find collectively. Our set has a very interesting provenance coming from the library of the famous French bibliophile Jean Jacques Charron de Ménars (1643-1718), Colbert's brother-in-law. In 1679, he acquired the de Thou collection, which he sold in 1706 to Cardinal de Rohan, with great profit. This famous collection thus passed into that of the Princes de Soubise. The rest of his library was sold in The Hague after his death.

Marcus Tullius Cicero (106-43BCE) was a Roman statesman, orator, philosopher, and writer who significantly influenced Western thought. Excelling in rhetoric and law, Cicero quickly became a prominent public figure as a consul. His life was markedly tumultuous amidst assassination attempts, civil war and the rapid decline of the Roman Republic. However, his extensive writings, ranging from philosophical treatises to speeches and over 900 letters, offer exceptionally valuable insights into Roman politics and culture at such a turbulent moment in history.

The first volume in this set, divided in two parts, focuses on Cicero's philosophical essays, containing *Academica*, *De Finibus Bonorum et Malorum*, *De Natura Deorum*, *De Divinatione*, *De Fato*, *De Legibus*, *De universitates*, and *De Petitione Consulatus ad Marcum Fratrem*. The second volume covers other philosophical treatises concerning moral obligations and societal norms such as *De officiis*, *Cato Maior*, *Vel de Senectute*, *Laelius de Amicitia*, *Paradoxa Stoicorum*, and *Somnium Scipionis* (the sixth book in *De re publica*); in this set the *Tusculanae Quaestiones* are bound in this volume after the *Somnium Scipionis*.

The third book is a collection of works on rhetoric and oratory, comprising

*Rhetorica ad C. Herennium* (attributed to an unknown author), *De Inventione*, *De oratore*, *Brutus*, *Orator ad Brutum*, *Topica ad Trebatium*, and *Oratoriae partitiones*. *Rhetorica* became one of the most well-known works during the Middle Ages, serving as a standard for the teaching of rhetoric throughout Europe, copied extensively and translated from Latin into vernacular languages. Focused on practical applications, it was the first work to present rhetoric in a structured and disciplined manner, offering systematic guidance on *elocutio* and the earliest treatment of Latin rhetorical style. His works on rhetoric continued to be frequently used as guides and schoolbooks well beyond the Renaissance.

The fourth and fifth volumes cover Cicero's correspondence to family, friends and important political figures: *Epistolae ad Atticum* (Titus Pomponius Atticus), *ad M. Brutum* (Marcus Junius Brutus), *ad Quintum fratrem* (Quintus Tullius Cicero), and *Epistolae familiares*, which includes letters to and from Terentia (Cicero's wife) and Julius Caesar, among others. The last volume also contains Paulus Manutius' notes and corrections of several passages and translations. Compiled over the years, Cicero's collection of letters offers a wealth of information, not only regarding Cicero's life, and is instrumental in developing understanding of the period leading up to the fall of the Roman Republic. A manuscript containing the letters to Brutus and Quintus was rediscovered by Petrarca in 1345, in the *Biblioteca Capitolare* of Verona, marking a renewed interest in Cicero's work and its dissemination among scholars, ushering in the Renaissance.

(1) USTC 82238; EDIT16 CNCE12309; Ahmanson-Murphy 431, p.264; Renouard p.154, 7; Adams C1757; BM STC Italian p.176; Graesse p.171. (2) USTC 822351; EDIT16 CNCE 12313; Ahmanson-Murphy 423, p.260; Renouard p.154 8; Adams C1756; BM STC Italian p.176. (3) USTC 822339; EDIT16 CNCE 12301; Ahmanson-Murphy 291 p.245; Renouard p.148 5; Adams C1682; BM STC Italian p.176; Graesse p.169. (4) USTC 822342; EDIT16 CNCE 12303; Ahmanson-Murphy 408 p.252; Renouard p.152, 11; Adams C1919; BM STC Italian p.177. USTC records only 1 copy in the US and in the UK. (5) USTC 822349; EDIT16 CNCE 12310; Ahmanson-Murphy 429 p.263; Renouard p.153, 5; Adams C1954; Not in BM STC Italian; Graesse p.168. No copies recorded in the United States.



DONI, Anton Francesco.

**DONI, Anton Francesco.** *La zucca del Doni.* [*Fiori della zucca del Doni; Foglie della zucca del Doni; Frutti della zucca del Doni.*]

Venice: per Francesco Marcolini, 1551-1552.

Octavo (158 x 98 mm.), four parts bound in two volumes; [16] leaves, 63, [1] pages, [4] leaves, 64 pages; [4] leaves, 61, [3] pages; with general title within large woodcut border with figures designed for this text and used here for the first time, 3 woodcut vignettes to section titles: *I Cicalamenti*, *Le baie* and *Le chiachiere*, 3 woodcut tail-pieces, 2 woodcut portraits, Doni and Burchiello, and 21 woodcut illustrations, some full-page among them one with Dante, Petrarca and Boccaccio; [16] leaves, 185, [3] pages with general title within large woodcut border with figures, 3 woodcut borders to section titles, one woodcut portrait of Doni and 18 illustrations, one of which full page, woodcut printer's device at the end; [8] leaves, 174, [2] pages with general title within large woodcut border with figures, 3 woodcut borders to section titles, one woodcut portrait of Doni and 16 illustrations, one of which full page, woodcut printer's device on last page; [1], 87 leaves with general title within large woodcut border with figures, one small portrait of Francesco Petrarca, two woodcut borders to section titles and woodcut printer device on last page. A very fine copy in late eighteenth century stiff vellum with gilt title on spine.

First edition, very rare, of Doni's popular satirical work and sharp societal critique, named *La Zucca* or 'the pumpkin'. Originally published in 1551 as three parts, the work is divided into *I cicalamenti della zucca del Doni*, *Le baie della zucca del Doni* and *Le chiachiere della zucca del Doni*, to which a later chapter was added in 1552, *Fiori della Zucca*. The work is introduced with separate frontispieces for each chapter taken, from the designs of Lorenzo Torrentino (1499-1563), as well as scattered playful woodcut illustrations, such as a figure of a woman covering her face with a mask, accompanied by the motto: *Quel che più molesta mi ascondo e taci* (What bothers me the most I hide and keep quiet). A final edition was published in 1565 with an additional fifth chapter not included here.

Doni presents the reader of 'The Pumpkin' with a panoply of short stories, jokes, letters, playful tales, artistic reflections, and grotesque speeches through a unique and chaotic experimental blending of prose and verse. The work belongs to the genre of *ragionamenti*, a fashionable literary style in Renaissance Italy where philosophical, moral, and satirical themes are developed through fictional dialogue, set to point out the incongruences of societal norms and



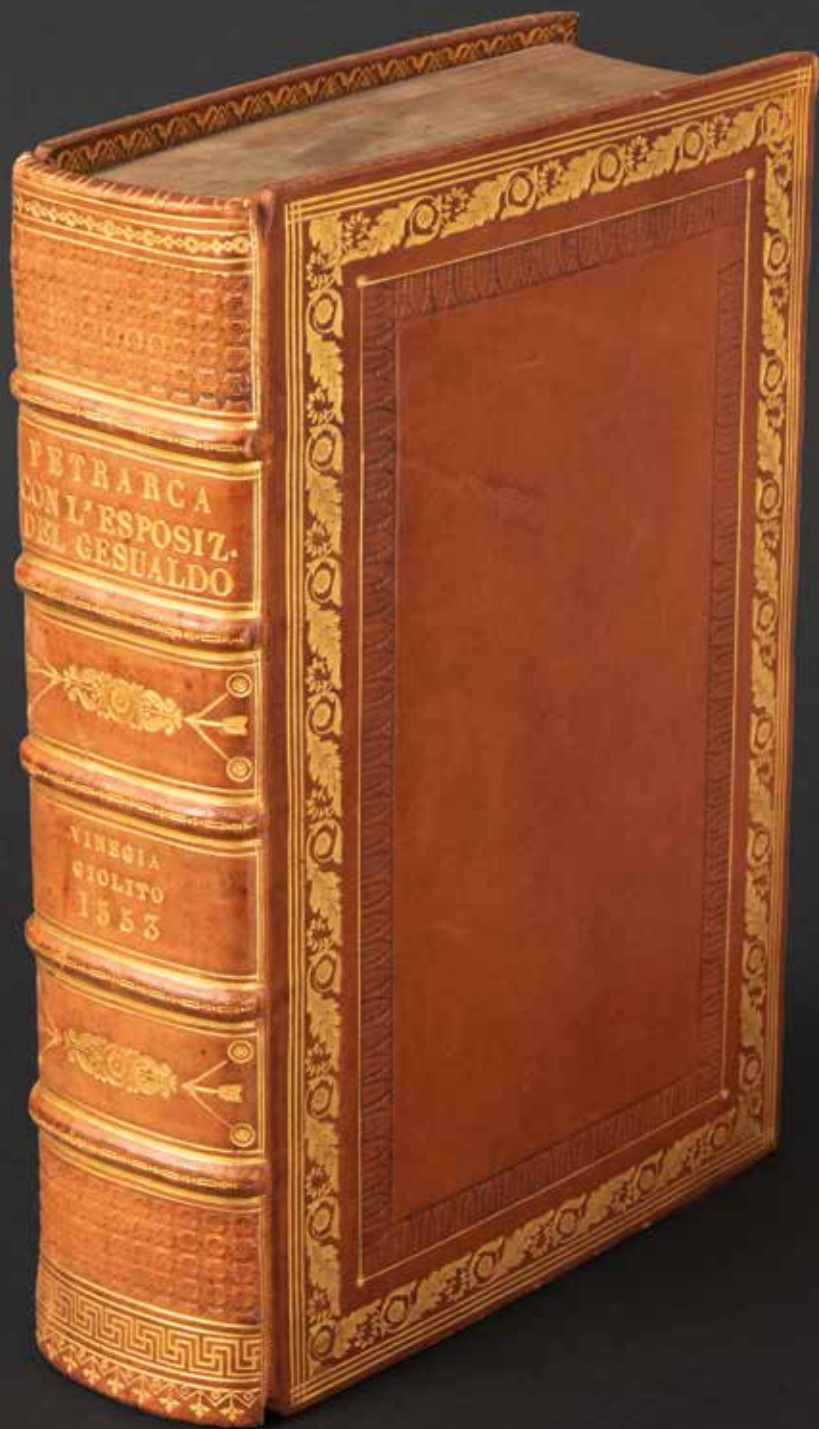
DONI, Anton Francesco.

ideas. The title itself carries symbolic weight, as *La Zucca*, or the pumpkin, as a vegetable was often associated with shallow concepts such as vanity, simplicity and emptiness. Doni employs common tropes and proxy characters to critique his contemporary society, human nature, institutions, and norms in a dynamic and playful manner. Anton Francesco Doni (1513–1574) was an Italian writer, editor, and scholar, renowned for his wit and innovative contribution to sixteenth century literature. Born in Florence, Doni was first educated as a clergyman, a lifestyle he abandoned in order to pursue the more bohemian life as a writer and intellectual. Doni's career was marked by frequent travels across Italy, including stays in Florence, Venice, and Rome, where he engaged with the literary and artistic communities, despite his struggles with financial instability and an erratic temperament. His most famous works include *I Mondi* (1552), a philosophical exploration of utopian and dystopian worlds, and *La Zucca*. Doni's writings offer a vivid window beyond the conventional Classical works published during the Renaissance, into the vivid intellectual and cultural dynamism of 16<sup>th</sup> century Italy. Complete sets in uniform antique binding are nowadays extremely rare.

USTC records only 2 copies in United States institutions (Duke and New York Public Library)

USTC 827596; EDIT16 CNCE 17687; Adams D835; BMSTC Italian p. 226; Gamba 1367; Graesse II 424; Mortimer Italian 164; Brunet II, 812.





PETRARCA, Francesco.

**PETRARCA, Francesco.** *Il Petrarca con l'espositione di m. Giouanni Andrea Gesualdo, nuouamente ristampato, e con somma diligenza corretto, con nuoua tauola di tutte le cose degne di memoria, che in essa espositione si contengono, & ornato di figure.*

Venice: appresso Gabriel Giolito de Ferrari e fratelli, 1553.

Quarto (233 x 145 mm.), [26] leaves, 667 [i.e. 683], [1] pages. "Architectural title-border including Giolito's phoenix device. The title is set in two cartouches in the upper half of the border. The imprint is set in a smaller cartouches below the device. Portraits of Laura and Petrarca on a woodcut funerary urn surmounted by the Giolito phoenix. The cut measures 85 x 70 mm. and illustrates the *Sonetto sopra le sacre ceneri del Petrarca e di Laura* [...]. The portraits are based on the Laurentian miniatures [...]. Full page map of Vacluse [...], a reduced copy of the double-page woodcut map in the first Vellutello edition, Venice, Giovanni Antonio de'Nicolini da Sabbio and brothers, 1525". (Mortimer) The second part of the book, containing the *Trionfi*, has a separate emblematic title-page with Giolito's phoenix and is illustrated with six woodcut vignettes. A very fine, large paper copy in nineteenth-century brown English calf, panels with gilt and blind frames, spine gilt in compartments, gilt edges. From the collection of Charles Fairfax Murray (ex libris).

Very rare large paper copy of the third edition of Gesualdo's acclaimed commentaries on Petrarca, revised in light of Vellutello's critical publication and with additional illustrations by Enea Vico (1523-1567). Printed by Gabriele Giolito, this edition follows the general structure of the two earlier ones published by the Sabbio brothers in 1533 and 1541, without the *giunta* of five sonnets. It is divided into two parts with separate title-pages, the first with commentary on the *Canzoniere*, the second on the *Trionfi*. It adds, however, an ornate frontispiece in a classical style for the first section and an emblematic titlepage with the motto '*De la mia morte eterna vita io vivo*', surrounded by a phoenix rising from the flames to the second section. Additionally, numerous historiated initials populate the text, while each triumph is introduced by a woodcut vignette, and an anonymous sonnet with a portrait of Petrarca and Laura facing each other precedes their biographies. Giolito's edition also includes a full-page woodcut map of Vacluse and Avignon – where Petrarca lived both in his youth and later years – which had been first published accompanying Alessandro Vellutello's (b. 1473) commentaries.

"Giolito faithfully kept his promises in the said title, since this is truly a



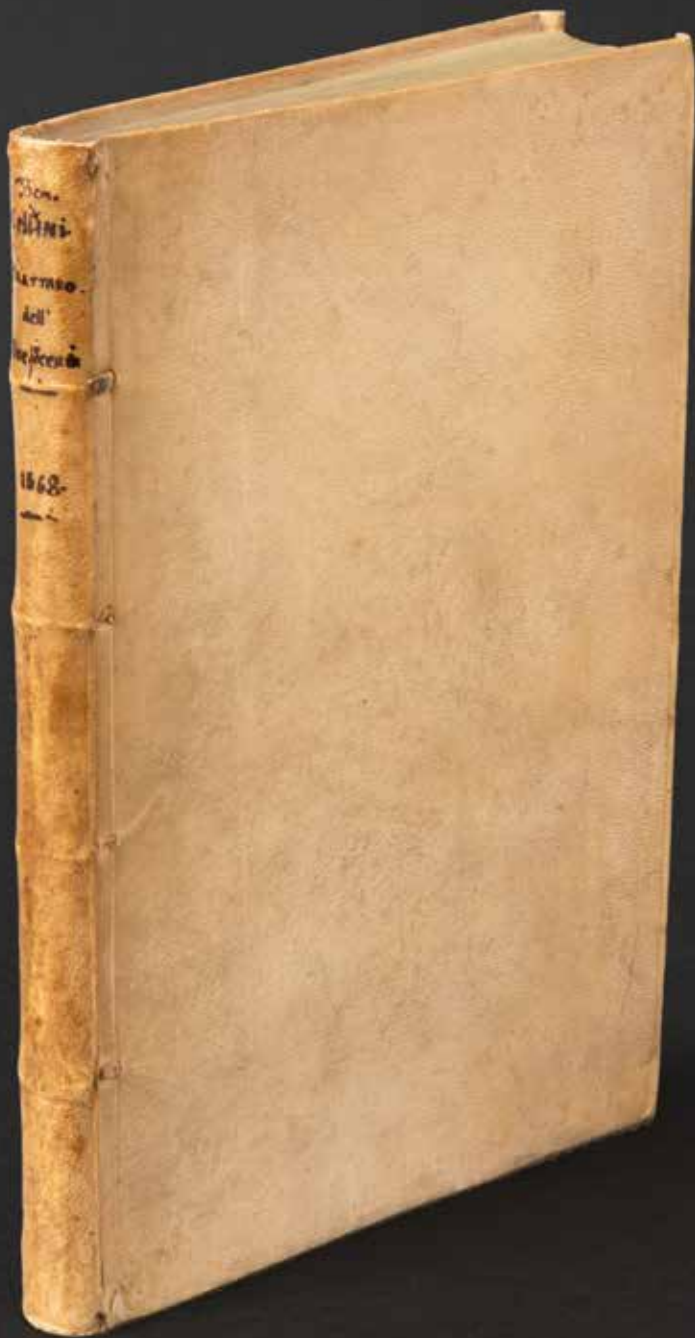
beautiful edition, and worthy of praise. Its existence was questioned for some time, and in fact it is very rare.” (Marsand, p. 64)

A fine copy from the workshop of Gabriele Giolito (c.1508-1578), a prominent publisher of Classical works in the *lingua volgare*, or the Italian vernacular. In its prime, his workshop produced a vast number of editions of Petrarca and commentaries on his poetry, reaching up to 24 editions in the sixteen-year period between 1544 and 1560. (Daniels, *Printing Petrarch*) His shop in Venice, the *Libreria della Fenice* was often frequented by men of letters such as Orazio Lombardelli (1545-1608) and Guglielmo Gonzaga, Duke of Mantua (1538-1587). Giolito’s publications were celebrated for his typographical excellence and he was ranked among the greatest printers of his time, being equated by Torquato Tasso (1544-1595) to Aldus Manutius (1450-1515).

Francesco Petrarca (1304–1374) was an Italian humanist scholar and poet, crowned Poet Laureate, and often considered the "Father of Humanism" due to his discovery of a manuscript of Cicero's letters in the *Biblioteca Capitolare* of Verona. His most well-known work, *Rerum vulgarium fragment* or *Canzoniere*, is included in the first part of this edition, completed with extensive commentary by Giovanni Andrea Gesualdo (b.1496). It is a collection of love poetry with sonnets, chants, and madrigals dedicated to his unrequited love for Laura, divided in two halves: the first 227 poems proclaim his love while Laura is alive, while the other 108 mourn her death. The second work included in this commentary is the *Trionfi*. Written later in his life, it is an allegorical poem that explores moral and philosophical themes such as Love, Chastity, Death, Fame, Time, and Eternity, while depicting the soul’s ascension from the temporal world toward divine transcendence.

Worldcat records only 4 copies of this edition in United States libraries.

USTC 847853; EDIT16 CNCE 27048; BMST Italian Books p. 505; Adams P820; Fiske p. 103; Hortis 97, p. 54; Marsand p. 64. Rhiannon Daniels, “Printing Petrarch in the Mid-Cinquecento: Giolito, Vellutello, and Collaborative Authorship.” *Italian Studies* 75 (1): 20–40, 2020.



CELLINI, Benvenuto.

**CELLINI, Benvenuto.** *Due trattati vno intorno alle otto principali arti dell'oreficeria. L'altro in materia dell' arte della scultura; doue si veggono infiniti segreti nel lauorar le figure di marmo, & nel gettarle di bronzo. Composti da m. Benuenuto Cellini scultore fiorentino.*

Florence: Valente Panizza & Marco Peri, 1568.

Quarto (192 x 134 mm.), [6], 71, [7] leaves with the blank A6. Woodcut armorial of Ferdinando de' Medici on title-page, woodcut initials and tailpieces, woodcut printer's device at end. Light foxing but a very fine copy in late XVII century limp vellum, manuscript title on spine. Provenance: old shelfmark, QQ.III.20; Albani family, of Urbino (probably Alessandro Albani, 1692-1779), eighteenth-century Bibliotheca Albana armorial stamp at foot of title-page with letters BA; Pierre Deschamps (1821-1906), small engraved label of a donkey (his library sold in Paris in 1864); Giuseppe Martini of Lucca (1870-1944), bookplate and note "Duplicate" (lot 62 in his sale, Hoepli, Luzern, 20-26 August 1934, was another copy of this edition); Robert B. Honeyman (1897-1987), sale, Sotheby's, 30 April 1979, lot 659, £1,300, to Maggs; Robin Halwas, London, catalogue 4 (1999), item 36.; Bibliotheca Brookeriana (Sotheby's, 9 July 2024).

First edition of the two treatises by Benvenuto Cellini (1500-1571) on metalwork and sculpture, "recording his technical experience of embossing, engraving, enameling, and gilding metals, alloying gold (with ground carbonate), tinting diamonds, minting coins, designing medals, modelling, casting, and chiseling bronze statues, among other subjects. The treatises contain also his observations on Michelangelo's techniques and on those of other contemporary artists". (R.Halwas, Cat. 4, 1999) At the end of the treaty on sculpture there are: *Poesie toscane, et latine sopra il Perseo statua di bronzo, e il Crocifisso statua di Marmo fatte da Messer Benvenuto Cellini*, some poems in praise of his Perseus and his crucifix, including two sonnets by Agnolo Bronzino, verses by Benedetto Varchi, Paolo Mini, Lelio Bonsi and Domenico Poggiani. "Although traditionally neglected by scholars, the *Trattati* are a book anything but insignificant in the contest of Cellini's literary production. First and foremost, they are the only major writing of the author which was published when he was still alive and therefore his only contemporary recognition as a writer. In the second place, the *Trattati* played a central role in the most problematic part of Cellini's life, as they were conceived by the artist as an instrument through which he was trying to regain the favour of Francesco de' Medici in order to escape the morass of marginalization and

DVE  
TRATTATI  
VNO INTORNO ALLE OTTO  
PRINCIPALI ARTI  
DELL'OREFICERIA.

L'altro in materia dell'Arte della Scultura;  
doue si veggono infiniti segreti nel la  
uorar le Figure di Marmo, &  
nel gettarle di Bronzo.

COMPOSTI DA M. BENVENUTO CELLINI  
SCULTORE FIORENTINO.



IN FIRENZA  
Per Valente Panizzij, & Marco Peri. M D LXVIII.

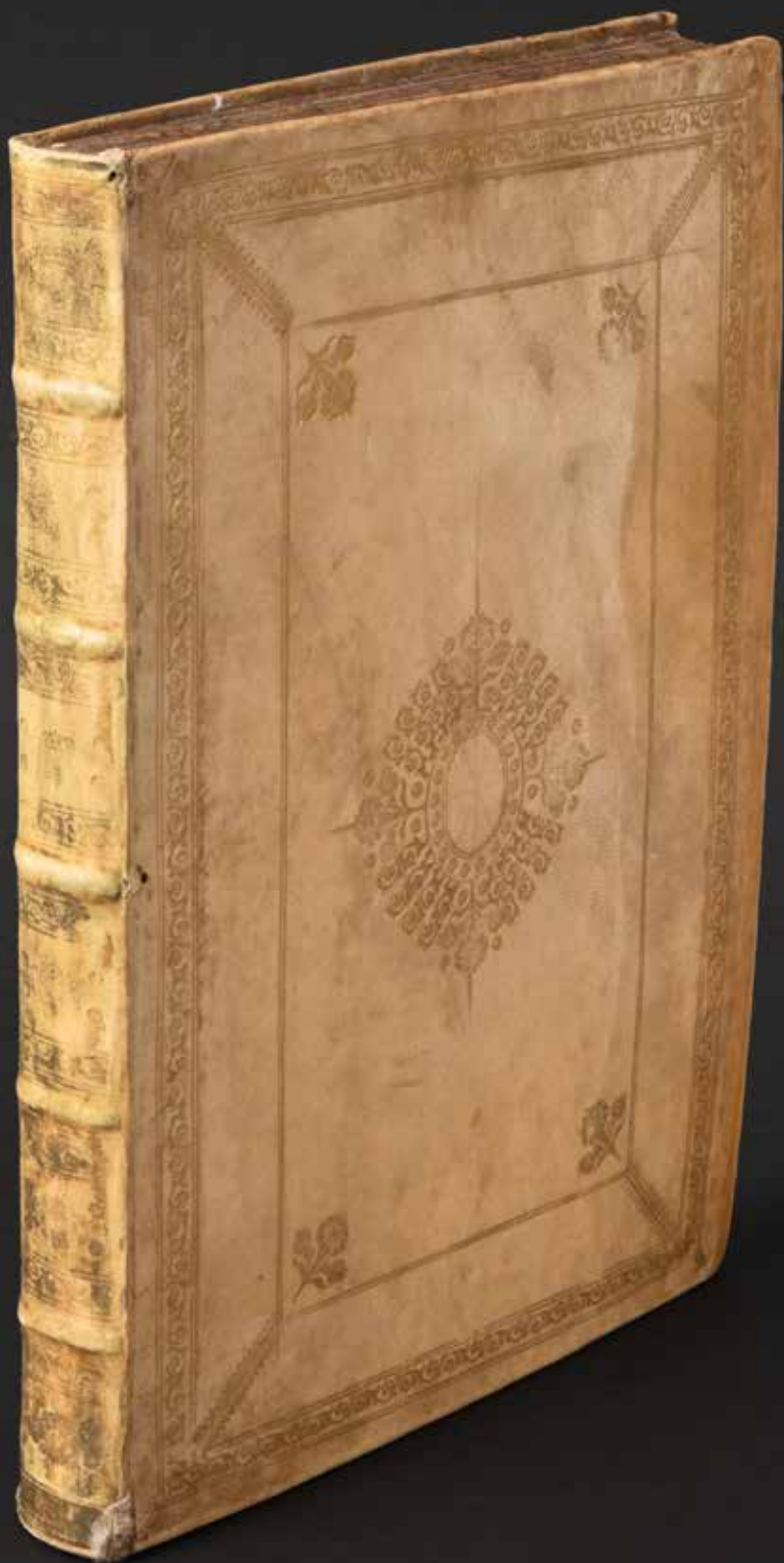
irrelevance in which [...], he had spent his later years. Indeed, also because of his terrible relationship with some of the most powerful personalities at the Medici court, like Vincenzo Borghini and Giorgio Vasari, at the end of the crucial year 1565 Cellini lost the opportunity to play an active role in the Florentine artistic community, which was at the time almost entirely involved in the preparations for the sumptuous *apparati* for the marriage of the Prince Francesco with Joanna of Austria, daughter of the Emperor Ferdinand I. As the author recognized in the dedication letter of the *Trattati*, the book was therefore conceived and offered to Francesco de' Medici as a form of compensation, a gift which aimed to replace his unfulfilled works of art on the occasion of the nuptial festivities. Through the dedication of the *Trattati*, a text fundamentally technical and didactic, Cellini was hoping to capitalize on the Prince's well-known fascination for *techne*. The *Trattati* which mainly concerned the material procedures of the art making both goldsmithery and sculpture appeared a suitable gift for a lord who [...] found his only pleasures in the artisanal activities connected with mineralogy, gemology, numismatics, goldsmithing and sculpture. [...] Conceived by the time the Florentine artistic community was preparing the *apparati* for Francesco's wedding, the *Trattati* were completed by 1567, when the author donated the manuscript version of the book to the lord of Florence. [...] The volume published by the Florentine editors Valente Panizzi e Marco Peri in the first months of 1569 had very little in common with the one prepared by its author between 1565 and 1567 and then donated to the Prince: the edition was on the contrary [...] the supreme betrayal of Cellini's original text. [...] As a matter of fact, a systematic comparison between the earlier manuscript version of the text, which is now preserved in the *Biblioteca Marciana* of Venice and the one that came out of the Panizzi and Peri press, reveals that the *Trattati* underwent a drastic transformation entailing reposition of chapters, massive cuts, interpolations and rewritings. [...] Yet, this was not the only level of the editor's intervention, [...] the emendations also entailed extensive cuts to many crucial passages of the *Trattati* which were considered – from many points of view – inappropriate, deviant or potentially subversive. As a result, a text that – beyond the technical data – was originally rich in comical, auto-apologetic or polemical tones was neutralized and converted into an innocuous handbook, or rather into a useful tool in the context of the Medicean *propaganda*. [...] These alterations - I believe – could to some extent highlight the role of local bureaucracies and academic institutions in the neutralization of “threatening” messages conveyed by a book [...]: Cellini's *Trattati* constitute a very significant example of those cultural agencies' policy of control. [...] in the case of Cellini's *Trattati* we do find countless examples of editorial expurgations of the text published in 1569. In the [...] Counter – Reformist context what is peculiar to these alterations of the original text is the fact that they only in part



had to do with religious or moralistic motivations [...] they also had very “political” reasons. [...] While the manuscript version of the *Trattati* was dedicated to the Prince Francesco de’ Medici, the 1569 edition was addressed to his brother the young Cardinal Ferdinando (1549 - 1609). Yet, the change didn’t affect just the identity of the addressee. Far from the meager, the commendation of Francesco that we read in the dedication letter of the manuscript Marciano, the 1569 edition expresses, in a magniloquent and pretentious style, the sublime qualities of the dedicatee, portrayed as an incomparable model of moral and intellectual virtues, as well as a munificent patron and as a connoisseur of the arts treated by the book. At the same time, the dedication mentions Ferdinando’s “most virtuos” secretary, the young Gherardo Spini. Spini is cited as the person who, during prior conversations, had given the author direct testimony of the Cardinal’s merits. Furthermore the letter highlights that Ferdinando’s secretary was *ornato di belle lettere*, talented in literature and expert in the arts of drawing and architecture. He is also said to be held in the highest esteem by the author of the *Trattati* and he is especially recognized as the person who exhorted Cellini, after he had offered the manuscript version of the *Trattati* to Francesco de’ Medici, to publish the book and to dedicate it to Ferdinando, as an “humble” way to repay all the “infinite benefits” received from the Medici family. No other people are mentioned in the dedicatory letter or in the text as having played any role in the genesis of the printed edition of 1569: thus solid textual evidence indicates Gherardo Spini as the person behind the revision of Cellini’s *Trattati*. [...] Beside being a loyal servant of Ferdinando, Spini was a member of the main literary and artistic institutions in Florence, both tools of the Medicean cultural policy, the *Accademia Fiorentina* (founded in 1541) and the *Accademia delle Arti del Disegno* (founded in 1563). He was a poet (both in Latin and in the Vernacular); he exchanged verses with many protagonists of the Florentine literary *milieu* (e.g. Laura Battiferri degli Ammannati, Benedetto Varchi and Agnolo Bronzino); he was, as well, the editor of an important edition of Giovanni Della Casa’s works (1564). In 1567, his translation from Latin into Italian of Pietro Angeli da Barga’s epithalamium for the wedding of Francesco de’ Medici and Joanna of Austria was published by the Florentine press of Valente Panizzi and associates. He wrote, around 1569, an unfinished treatise on the ornamental elements in architecture, *I primi tre libri sopra le istituzioni intorno agl’ornamenti*, [...] Moreover Gherardo Spini was designated in the prefatory letter to Domenichi’s 1565 edition of the *Facetie* as the author of a courtly dialogue on behavior. According to Domenichi, this book by Spini, now lost, contained *some dottissimi & vaghi ragionamenti, dove ei tratta del vero gentil’huomo affabile, piacevole, & gratioso, & qual ei debba essere a meritare questo titolo*. Although sketchy and arid, this data collection allows us to highlight how Gherardo

Spini was a particularly versatile intellectual, talented in literature and with a significant expertise in artistic theory. He was imbued with the ideals forwarded by the Italian courtly literature of the second half of the sixteenth century, a paraenetic, didascalical production which promoted the model of a courtier not only respectful of the behavioral rules shared in the contemporary “society of good manners”, but also meticulously deferential towards the authority. At the same time Spini appears in many respects perfectly integrated into the cultural policy of the Medici dukedom: he truly possessed [...] all the intellectual features necessary to eradicate the most problematic contents of Cellini’s *Trattati*.” (Diletta Gamberini, *The censorship of Benvenuto Cellini’s Trattati dell’orificeria e delle scultura*. 2013-2014)

Edit 16, CNCE 10737. BM-STC 164. Adams C 1240. IA 135.063. Cicognara 273. Gamba 335.



CONTILE, Luca.

**CONTILE, Luca.** *Ragionamento di Luca Contile sopra la proprietà delle imprese con le particolari de gli Accademici Affidati et con le interpretationi et croniche.*

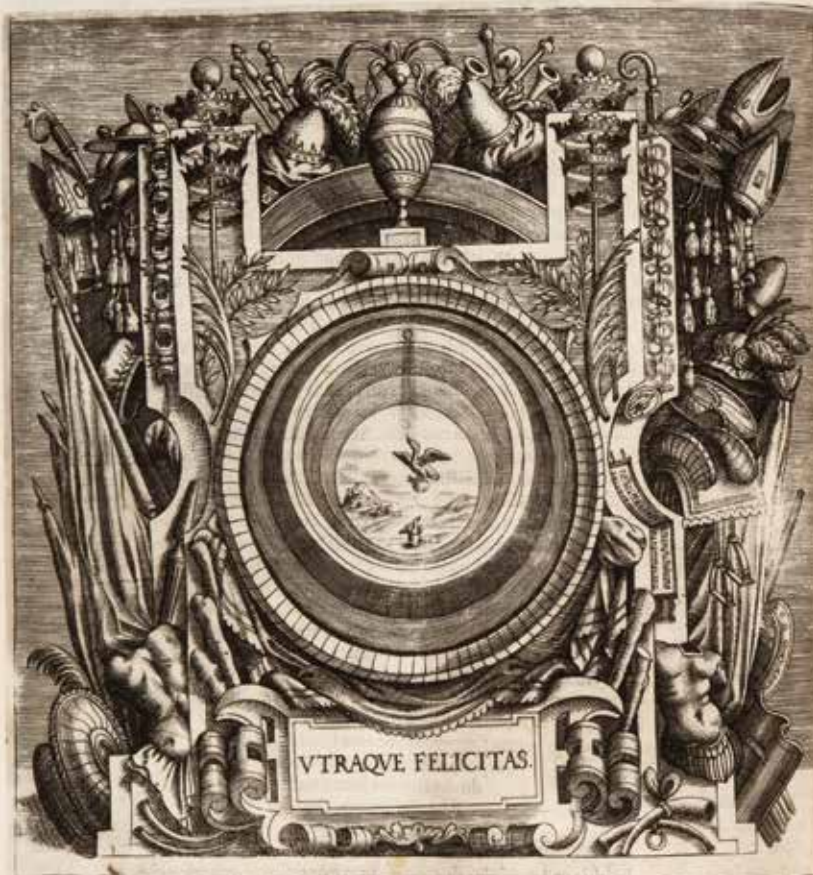
Pavia: Girolamo Bartoli, 1574.

Folio (320 x 220 mm.), [6], 161, [1] leaves; engraved title within an architectural border with a vignette at foot, full-page engraved device of Philip II of Spain, the dedicatee, engraved device of the *Accademia degli Affidati*, and one hundred and fourteen engraved devices of the members of the *Accademia*; historiated initials and Cosimo Bartoli's device on the colophon page. The book was initially planned to end on leaf Qq4, but the work was extended to include another 8 leaves (Rr signatures) at the end. The original final leaf Qq4 (which contained the register, errata, and table) was reprinted onto the recto and verso of leaves Rr1 and Rr8, respectively, and leaf Qq4 was to be discarded as in our copy. A few spots, a few pages browned, overall a very good copy in seventeenth century Italian vellum richly gilt.

First edition of one of the most uncommon and beautiful emblem book printed in Renaissance Italy. The work, dedicated to Philip II King of Spain, starts with a very useful general discussion of the *imprese* and then continues with a detailed discussion of the devices of the members of the *Accademia degli Affidati* in Pavia. "Contile's *Ragionamento*, composed for the *Accademia degli Affidati* (Pavia), was published in 1574. This work is valuable both for its former section, theoretical, and for the latter, illustrated and devoted to the interpretation of a series of *imprese* belonging to noblemen and members of the *accademie*. It offers a magnificent exemplification of the role that the Italian *accademie*, whose members were used to conceive and exhibit imprese as distinctive marks, played in the reflection on the *imprese*, in their circulation outside the courtesan *milieu*, in keeping alive the fashion of that witty symbolic form." (University of Glasgow. The study of Italian emblems. 2006) The book is illustrated with full page engraved device of Philip II of Spain showing in the center the planisphere, engraved device of the *Accademia degli Affidati* and one hundred and fourteen engraved devices of the members of the *Accademia*. The devices, designed with elaborate borders on the copperplate, include the motto and the academic pseudonym of the owner. Among these devices we should mention Contile's own device and those of Saint Charles Borromeo and Emanuele Filiberto Duke of Savoy.

Luca Contile (Cetona, 1505 – Pavia, 1574) was a poet, playwright and a diplomat. After studying in Siena and Bologna he started working for princes

## DELLA ACADEMIA



E presenti figure è della Stella e dell'Augello in aere, e del vouo generato dal medesimo Augello, onde in terra ne nasce vn'altro, è Impresa dell'Academia degli Affidati, e perche lo stesso Augello da i detti Academici e chiamato Stellino con autorità d'vn solo scrittore, non ritrouandosi Augello veruno così da migliori scrittori nominato, ha fatto nascere diuersità di pareri, e per la maggior parte de buoni e dotti giuditij si tiene che questo Stellino non sia ne naturale ne poeticamente finto, la qual cosa ha tenuta l'Academia sospesa, come desiderosa di mettere in publico cosa essenziale & alla regola della proprietà dell'Imprese conferente, per la qual cosa ha eletti dui Academici ornati e ripieni di dottrina, l'vno detto Lelio Pietra

Pietra Iu. Confulto, nella Academia chiamato Filalete, l'altro Marco Corrado Filosofo, e Teologo dell'ordine di Santo Domenico e lettore in Santo Tomaso in Pavia chiamato Procco. Filalete hauendo voluto minutamente vedere sopra questo dubio molti Autori, primamente troua chel sudetto Augello è stato nomato Stellino da vno Autore Ascolano, il quale Augello da Aristotile nel nono libro della historia degli animali, vien detto in lingua latina Stellaris. Nel capo decimo octauo, doue parlando della Ardeola, dice sed stellaris piger cognominata in fabula est, vt olim e seruo in Auem transferit, non scriuendo Aristotile altro in particolare della natura sua, però alcuni ragioneuolmente hanno stimato e stimano che per il medesimo nome, sia vn medesimo Augello, lo Stellino e lo Stellare. E perche l'Ascolano (per quanto dice chi lo ha letto) vuole che lo Stellino seguiti la vaghezza del Cielo e della Stella di Mercurio, però vola tanto alto che ritroua esso Cielo, il che tutto arguisce che sia stellare, cioè (come dice Aristotile) inuaghito della stella. confuona ancora cio che scriue Plinio della medesima Ardeola detta stellare, il quale nel decimo libro della historia naturale al 60. cap. narra che delle Ardeole tre sono le forti, Leuco, Aferia, e Pella Pulla Aferia è così detta, cum ad Altra, eat, cio è delle stelle vaga. Aferio parimenti nono figliuolo di Titano, è interpretato Cielo Afrigero, & Aferio similmente di Titano figliuola, è presa per la Giustitia, cosa diuina come dichiara il Boccaccio, e con il medesimo senso chiamandofi questo Augello Ardeola, dinota quòd ad ardua volat. Onde per il suo altissimo volo fin alle stelle, conforme allo Stellino, o, vero allo Stellare, s'alza, il che si legge nell'horto della sanità al decimo trattato dell' Augelli attribuito a Dioscoride, e per non allongarsi nel citar gli Autori ch'hanno degli Augelli scritto, solo in ciò Virgilio cita il Filalete quando così dice nel primo della Georgica, ATQ; ALTAM SVPRÀ VOLAT ARDEA NVEM.

Questo stellino adunq; è il medesimo che l'Ardeola e l'Ardeola che lo Stellino, l'Aferio ancora è il medesimo che l'Ardeola e conseguentemente e il medesimo che lo stellino, se parimenti lo Stellino è Aferia è ancor per consequenza stellare, e ben si vede come in ciò la diuersità de nomi viene dalla diuersità della qualità non derogandosi punto alla forma, e di ciò se ne potrebbe dare infiniti essempli. Però se la diremo Ardeola è perche vola in alto cioè ardua tendens, volendofi inferire esser difficilissimo il muouerfi all'insù. Se si chiama Aferia dinota quòd tendit ad Altra Si Pella, o, Pulla perche nel coire e nel partorire pellit sanguinis ex oculis guttas, o vero Pulla per esser Augello sagace, Si Leuca dinota che augello bianco, e bianco è dipinto lo Stellino, il quale per la troppa vaghezza che sente in mirar la stella di Mercurio & i suoi raggi, dimenticandosi dell'voo che nelle branche tiene, lo lascia cadere à terra onde nasce vn'altro stellino, e poi quando perde la vista della stella, si mette à fridere, il che intendendo l'Augellin nato, verso la madre si muoue à volo. Hora che con quella breuità che possibil sia, si è trattato dello Stellino, e mostrato che è nell'esser delle cose, vengo alla Allegoria dello stesso Augello, il quale in questa guisa rappresenta i generosi disegni degli Affidati, & è loro vera, propria, & accommodata Impresa. Perciò come l'Academia ha tirato la similitudine di questa sua Impresa per discoprire in essa l'honorati e virtuosi suoi pensieri, i quali sono e faranno sempre intenti allo acquisto de dui fini, vno della vita attua per laquale si guadagni buon nome, l'altro della vita contemplatiua per acquistarsi la salute del Cielo, e così diremo l'esser attua quella la quale nõ può governarsi senza le scientie humane, però l'Academia ha voluto inferire per la Stella di Mercurio la sua influentia, onde ageuolmente le sudette humane scientie concorrendo tale influentia, piu ageuolmente s'acquistano, per le quali sgombrandosi dall'huomo l'ignorantia, rimane dissimile dalle bestie, e fassi, e mantienfi Semideo, come vuole Mercurio Trismegisto, Dico che dallo Stellino prende somiglianza l'Academia sudetta. impercioche naturalmente vaga del lume di Mercurio e partecipando della sua influentia felice e mirabile, cerca à tutte l'hore de perfettamente possedere le scientie & operare negli honesti bisogni di questa terrena vita, preualendosi del soccorso di questa stella e delli continui studi intorno alle scientie naturali per le quali le opere humane si riducono à fini di perfectione, onde si gusta questa nostra bassa felicità. Ma poi che piu alto può salire l'humano intelletto, inuaghito col mezzo di Mercurio, dello splendor del Sole, ritirati dalle scientie terrene, alla sapientia celeste sortuola. Essendo vero che quanto è senza paragone piu lucente il sole di Mercurio, tanto è piu degna la sapientia della scientia, pongono gli antichi che le anime de possessori delle scientie, sciolte da questa bassa vita hanno il luogo loro nel ciel di Mercurio, e quelle de possessori

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and cardinals; he first was at service of Cardinal Agostino Trivulzio in Rome from 1527 to 1542 where he attended the *Accademia della Virtù* and met Annibal Caro and Francesco Molza, members of the same academy. Later he was at the service of Alfonso d'Avalos Marquis of Vasto and in 1548 he worked for Ferrante Gonzaga, Governor of Milan, and for the Archbishop of Trento, Cristoforo Madruzzo. After leaving Trento he went to Venice where he entered the *Accademia Veneziana* and then, in 1560, he returned at the service of Marquis d'Avalos in Milan. Thanks to the recommendation of the Marquis of Pescara he was appointed by the Spanish as commissioner in Pavia, where he remained until his death, dedicating himself to historical studies and actively participating in the *Accademia degli Affidati*.

EDIT16 - CNCE 13187; Praz, p. 307; Mortimer (it.) 136. Adams C-2588; University of Glasgow, *The study of italian emblems*, 2006.







FONTANA, Domenico.

**FONTANA, Domenico.** *Della trasportatione dell'obelisco vaticano et delle fabriche di nostro signore papa Sisto V fatte dal cauallier Domenico Fontana architetto di sua santità. Libro primo.*

Rome: appresso Domenico Basa, 1590.

Folio (426 x 273 mm.), engraved title-page within an ornamental border with arabesque ornament above the imprint; elaborate engraved title with a portrait of Domenico Fontana holding a model of the obelisk, within an architectural border with angels at the head holding three shields with the arms of Pope Sixtus V, and arms of Fontana at the foot beside a tablet engraved with the title. Both titles are signed by Natale Bonifacio from Sebenico and the second one is dated 1589. Thirty-eight full pages engraved plates included in the foliation (those on folio 65, 75 and 97 – 98 are double page); several styles of typographic fleurons, woodcut tailpieces, woodcut initials in several sizes and styles. A signature on the first title page, some browning and foxing, a few spots, overall a very good copy in contemporary limp vellum with manuscript title on spine.

First edition of the book that records and illustrates one of the greatest engineering achievements of the sixteenth century. “On Wednesday, 7 May 1586, the architect Domenico Fontana (1543–1607) was accompanied to his home by the sound of drums and trumpets. He had just reassured Pope Sixtus V (1521–1590) of the successful completion of the delicate operation of lowering the Vatican obelisk, a 25.3 meter high stone weighing hundreds of tons; it was the first step in the process of moving it to its new location in front of St. Peter’s Basilica. The obelisk had been brought to Rome from Egypt in 37 or 38 CE for Caligula, who had it raised at the center of a circus on the Vatican hill. By 1586, it was the only obelisk still standing of nearly fifty that had made the perilous trip across the Mediterranean to symbolically reinforce the magnificence of Imperial Rome. Associated with the mysterious magic of an unknown civilization, the Vatican obelisk — or needle, as it was called — was believed to have witnessed the martyrdom of Saint Peter and thus acquired a powerful Christian symbolism. Donato Bramante (1444–1514) proposed moving the obelisk in the early sixteenth century as part of his plan for the new Saint Peter’s, but this was not done during his lifetime: the problem was that the technical skills needed for such a venture had been lost. Without access to this expertise, the stakes were just too high. No Pope would risk the embarrassment of being responsible for damaging such a sacred object.

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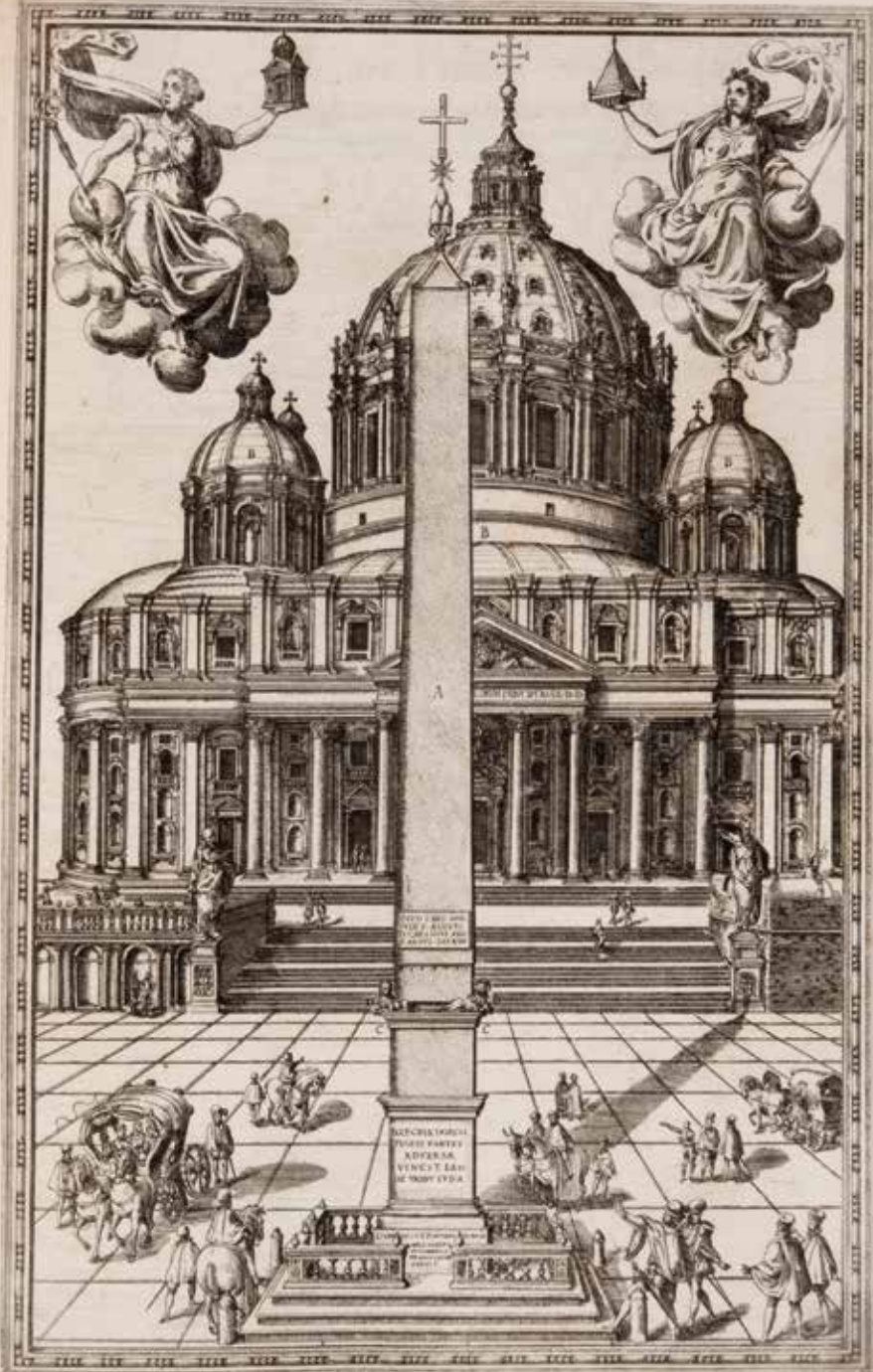
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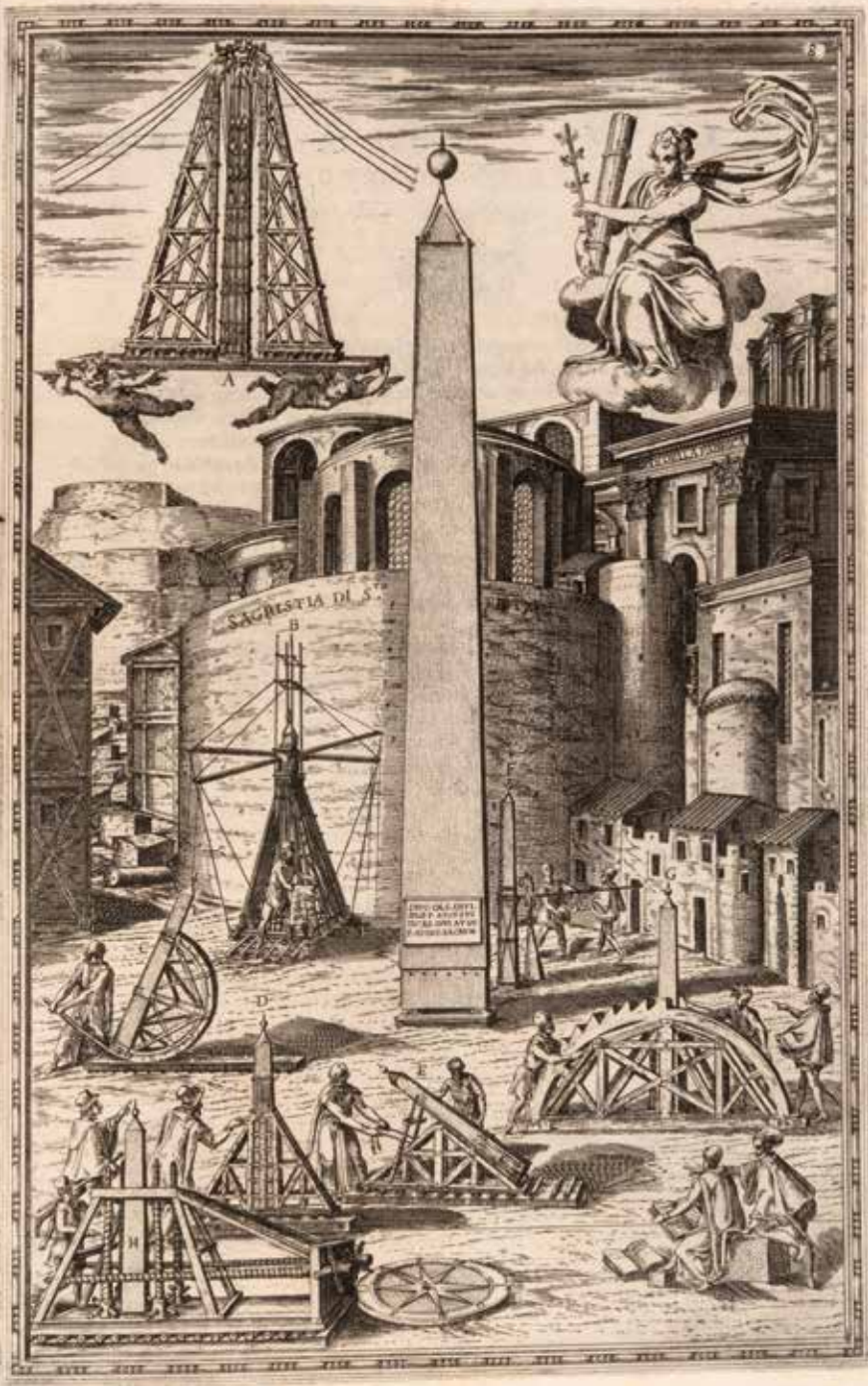
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FONTANA, Domenico.

Eventually, for Sixtus V, appointed in 1585, this obelisk and its rich associations became a priority in his strategy to Christianize Roman antiquities. The Pope expected Christian pilgrims to come to Rome to venerate Christian sites and not, as was quite common, to delight in the *grandeur* of the ancient ruins. To highlight Rome's Christian heritage, he planned major urban transformations. On his orders, statues of Saint Peter and Saint Paul were placed atop the columns of Trajan and Marcus Aurelius, and when the Vatican obelisk was finally set up in front of Saint Peter's, he had its pagan and magical connotations exorcised with holy water and the bronze sphere at its tip — rumored to hold the ashes of Julius Caesar — replaced by a gilt crucifix. Such powerful symbolic moves required equally powerful technical skills, thus the 'drums and trumpets' celebrating Fontana's accomplishment are probably not an exaggeration, even though the project was not even half-finished on that Wednesday in May: the obelisk had been lowered, but it still had to be moved and raised. We are only on page seventeen of the exquisite book Fontana published to celebrate his work.

*Della trasportatione dell'obelisco vaticano et delle fabbriche di nostro signore Papa Sisto V* was printed in 1590, just before Fontana left Rome, and just after the Pope's death. No expense was spared to ensure the success of the move of the obelisk, and the same can be said of the book, lavishly illustrated to immortalize the achievements of Sixtus V and his architect. As the title indicates, the transportation of the obelisk was but one of Fontana's many works for the Pope; it takes up just thirty-six of the book's hundred and eight pages. The remaining pages record a variety of works of architecture and engineering: repairing and moving other obelisks; the design for the Vatican Library; fountains, doorways, and palaces; and, perhaps most amazing of them all, the rotation of the old Manger chapel at *Santa Maria Maggiore* (which was achieved without dismantling the chapel — Fontana lifted and swung it by ninety degrees). However, despite the quality of the projects in the latter part of the book, the first third is what made Fontana's reputation, both as a bookmaker and engineer, with its stunning depiction of the progress of the Vatican obelisk's erection. The book itself was a near-magical technical achievement: the first section recreates the suspense experienced by those present at the exciting moments of raising, lowering, moving, and re-erecting the gigantic stone, controlled by a gigantic machine — part scaffolding and part crane — that Fontana called a *castello*. For those in attendance it was certainly a religious experience, corresponding to the ambitions of Sixtus V. After two early masses, the 907 workers kneeled and took communion just before the work began. Before an enormous crowd, the complex procedures that had been rehearsed beforehand took place in complete silence. Imposed at risk of severe penalties, this silence dramatically highlighted the precise moment when the needle was raised from its thousand-year-old base: 'It



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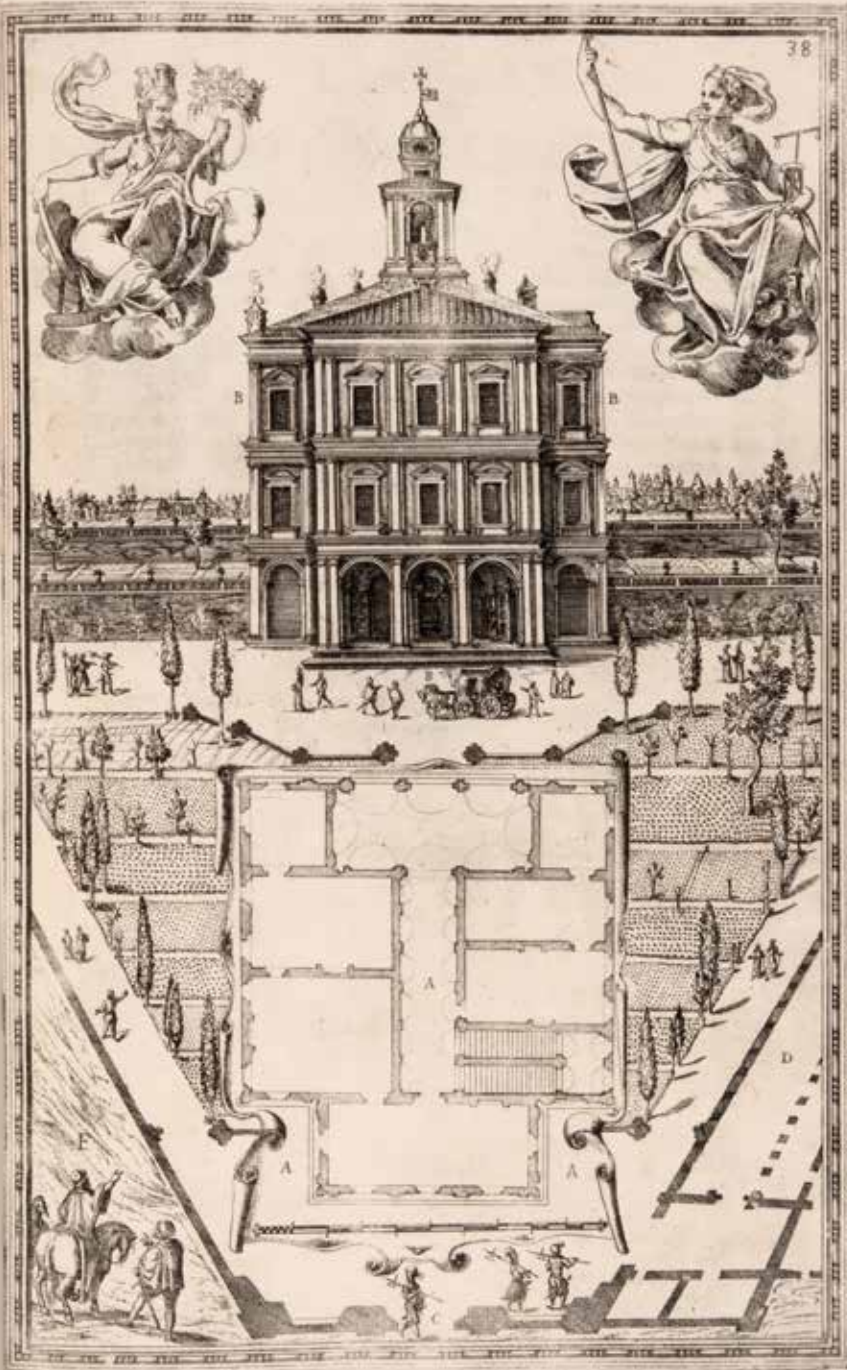
FONTANA, Domenico.

seemed as if the earth shook, and the scaffold let out a great noise as all its timbers tightened under the weight.’ The book aimed to convey this drama. The obelisk was moved about 270 meters east, and the sequence of the pages allows the reader to follow that movement step by step. Fontana aimed to demonstrate ‘to the eyes of the readers, for their clearer comprehension, all the important actions used to this end.’ Being an account as well as a celebration, the book benefited from the success of previously printed material. In March 1586, before the procedure took place, an image describing the planned process was published, designed by Giovanni Guerra (1540–1618) and engraved by Natale Bonifazio (1538–1592). The print, 119 cm long, presents the successive steps of the narrative, reading from left to right, just as the book would later do in a different format. At the left side of the framed image, the obelisk stands in its original position; then it is depicted being lowered inside the *castello*, shown in side elevation, onto a sledge. The sledge appears again at the bottom of the plate where we see the obelisk being transported before being re-erected in the *castello*, shown this time in a frontal elevation, and finally, at the extreme right, the stone is shown successfully standing in its final position. This image contrasts with another panoramic engraving — by the same authors and in the same format, but published in August, when the obelisk had already been laid in the sledge and was being transported — recording the structure of the *castello* and showing the workers busily occupied with multiple tasks.

Despite the frenzied activity, it is a still image that records a precise moment, unlike the first image that narrates the full process. The second image captures the coordinated action of the workers pulling the ropes simultaneously — a key element since an unbalanced distribution of the weight of the massive stone could jeopardize its stability and cause a major disaster. The mainly silent operation was punctuated by trumpet blasts addressed to the controllers of forty numbered capstans signaling them to move and by a bell on top of the *castello* that rang to tell everyone to stop. These and many other coordinated moves, whose complexity is suggested by the still image, are described in the text of Fontana’s book, but flipping through the book’s pages is closer to the overall movement synthesized in the March engraving. As Ingrid D. Rowland suggests, because the book was aimed at an international audience, Fontana could have written it in Latin but chose Italian, the language of the worksite, which allows a directness and fluency in explaining his choices and recounting certain dramatic moments. This fluency has its counterpart in the image selection, which is coordinated with the text to allow a complementary rhythmic reading.

In considering rhythm, we want to focus on the way Fontana masters the thirty-six-page sequence representing the moving of the obelisk from start to finish. It begins with a frontispiece that, echoing Vignola, is centered on a

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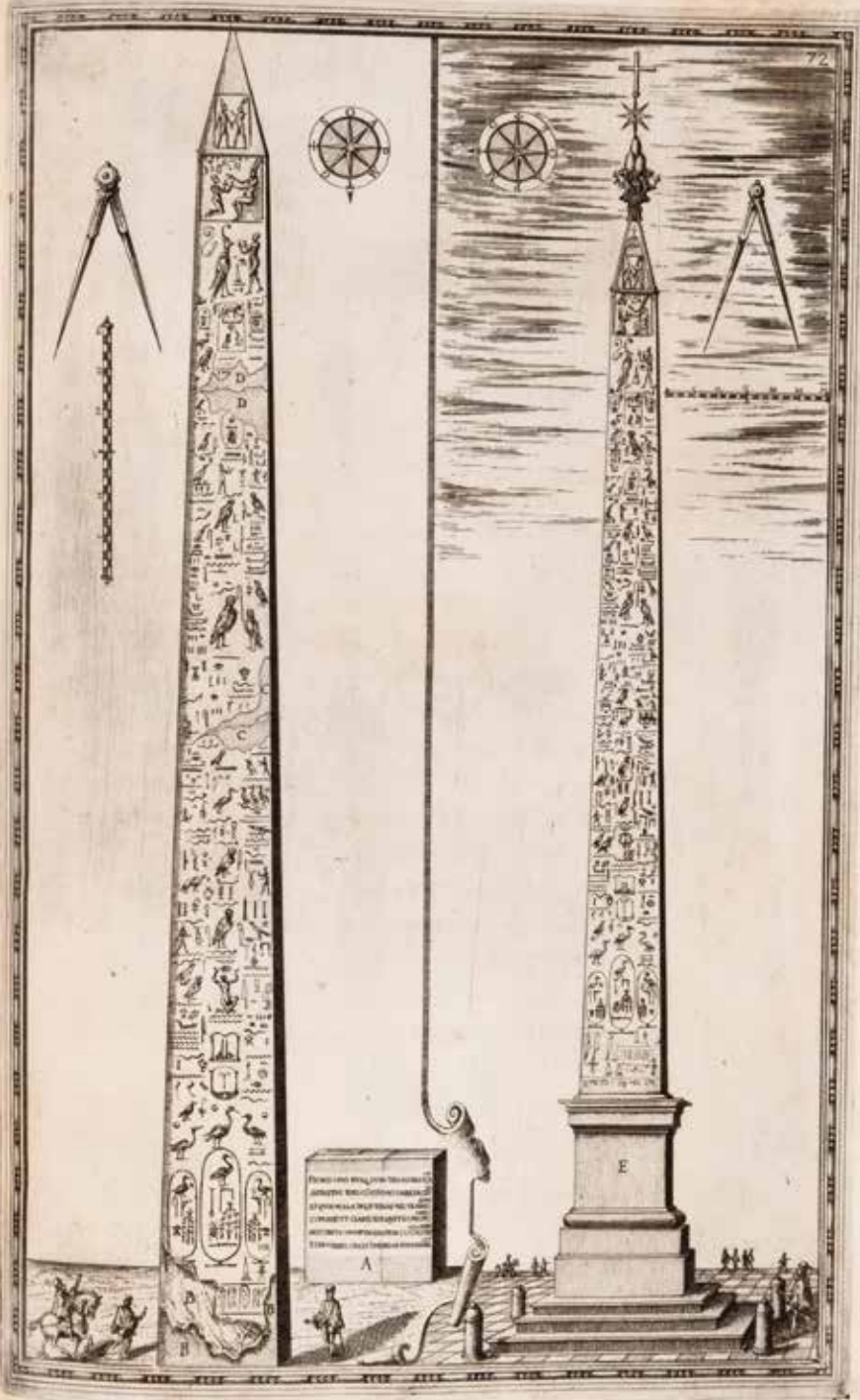
FONTANA, Domenico.

portrait of Fontana, who holds an obelisk. After the dedication to Sixtus V, Fontana describes the tricky process of obtaining the job and the various proposals presented to the project commission on 18 September 1585. The first image, on page eight, is a perspective featuring seven of these proposals placed on the ground around the obelisk in its original location, and, above them in the sky, Fontana's proposed *castello* is supported by two angels. This plate is followed by five pages of text that outline how the stone's weight and the required strength of the *castello* were calculated. This section culminates with a spread featuring the *castello* on the right-hand page (12 recto) and the corresponding captions on the left (11 verso). The scene depicts the work done on 30 April 1586, the first stage of the operation. Then, four further text pages precede a general plan that resumes the activity on the day the obelisk was raised, showing the forty capstans in their relative positions. This engraving also includes the partially demolished sacristy of Saint Peter's and all four elevations of the protective sheath in which the obelisk was encased. The choice of paper and the page-numbering system do not differentiate between text and image; both are printed on the same paper, and the images consistently face the verso of the text pages. Thus, the page sequence closely follows the chronological unfolding of the move, while also providing captions and headlines in just the right spots for the benefit of less patient readers. Even though ancient knowledge for moving obelisks had been lost, another pair of text pages proclaim the superiority of Fontana's technique over ancient methods. A telegraphic message on page nineteen introduces a perspective on page twenty, where we see the obelisk finally lying on the sledge. This is then followed by a right-hand-page telegraphic explanation again anticipating a right-hand full-page plan; there, on page twenty-two, the obelisk is still lying on the sledge, but many capstans have been moved, signaling that another stage of the process is ready to start. Another text page introduces a majestic side elevation where the obelisk moves, as in a procession, toward its final destination; then the *castello* is re-erected in the final position, the obelisk dragged underneath it — a cross-section shows everything prepared to raise the needle, we see the plan with the new distribution of the capstans around the *castello*, and finally a text section details the raising and fixing of the stone in its new position. From page eighteen to thirty-two, all right-hand pages feature an engraving, and all left-hand pages contain text, whether a short description or a more detailed explanation. Step by step, page by page, interweaving text and image, the operation unfolds rhythmically before the eyes of the reader. The final exposition on pages thirty-three and thirty-four precede the accomplished representation of the obelisk set dutifully in place in front of a completed Saint Peter's church; a transcript of the new inscription on the obelisk and a dedication to Pope Sixtus V conclude the epic. Fontana's account opens with an explanation of how he convinced the



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FONTANA, Domenico.

commission appointed to select the best scheme for the transportation of the obelisk and to choose his solution. He describes a public performance:

*I brought my wooden model, within which was a needle of lead in proportion to the cables, blocks, and smaller members of the same model, which were to lift it. In the presence of all the signori of the commission and of the aforesaid masters of the arts, I raised this needle and lowered it by degrees, demonstrating with words and step-by-step the reason and foundation of each movement, in order and then in action.*

The miniature wooden *castello* and lead obelisk worked like magic in the pious hands of the architect. Animating the proposal for the selection committee, an audience without technical knowledge synthesised the architectural concept and brought it to life. The book pages also aim at such an effective demonstration, this time with the added authority of a successfully accomplished task. Hence, from September 1585 (when the proposals were presented) to September 1586 (when the obelisk was fixed in its final position) the book allows us to follow the design and execution of the project. The page sequence weaves descriptions, headlines, timelines, and visual accounts together to engage the reader in a full architectural experience. There is an astounding coincidence between the architect's public performance and his arguments in front of the committee, the description of the actual move, and the means found to represent it in print. Such coincidences between preconceived strategy, successful *mise-en-cœuvre*, and the setting of the book conspire to produce an ideal portrait. Indeed, other accounts of events slightly contradict and moderate Fontana's epic description. His story ends sadly: Fontana lost the privileges he enjoyed as 'Our Lord's Architect' upon the Pope's death and left Rome to seek protection and work in Naples. Nevertheless, the sequence of his book pages brings back his most glorious moment, the 'sound of drums and trumpets' that accompanied him home on the day he managed to move the obelisk." (André Tavares, *The Anatomy of the Architectural Book*. Lars Müller Publishers, 2015)

EDIT16-CNCE 19434; Brunet II:1329; Cicognara 3736; Dibner, *Heralds of Science* 174; Fowler 124; Mortimer, *Italian* 193; Norman 812; Olschki 16955.

يمينه ثم جنوا علي ركبهم قدامة وتهزوا به وقالوا سلام  
يا ملك اليهود \* وكانوا يتفلون عليه واخذوا قصبته



ضربوا بها راسه قلت هزبوا به ترعوا عنه اللباس الاحمر  
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وجدوا انسانا قريانيا اسمه سمعان فخروه ليحمل صليبه \*  
وانوابه مكانا يسمى الجاجلة وتفسيره الجمجمة \*  
واعطوه خلا مخلوطا بتمر فذاق ولم يرد ان يشرب \*  
ولما صلبوه قسموا ثيابه بينهم واقتروا عليها ليكمل ما  
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كتبوا عليها و وضعوها فوق راسه مكتوبة هكذا

بيسوع الذي يقال له المسيح فقالوا كلهم بضلب قال لهم  
 اي شر عمل فازدادوا صياحاً وقالوا بضلب \* فلما رأي  
 بالاطس انه لا ينتفع شيئاً لكن يزدد بحسناً اخذ ماء وغسل  
 يديه قدام الجميع وقال اني بري من دم هذا الصديق  
 انتم ابصروا اجاب جميع الشعب وقالوا دمه علينا  
 وعلينا اولادنا \* حينئذ اطلق باراباس وجلد يسوع  
 واسلمه ليضرب



الفصل السادس والتسعون

حينئذ اخذ جنود القايد يسوع ووثقوه الي الابير وطور يون  
 وجمعوا عليه الحنط ووزعوا ثيابه والبسوه لباساً اخر  
 وضعوا الكليلا من شوك وتركوه على راسه وقصبته في

**[BIBLIA ARABICA].** *Evangelium Sanctum Domini nostri Iesu Christi conscriptum a quatuor Evangelistis sanctis, id est Matthaeo, Marco, Luca et Iohanne.*

Rome: Typographia Medicea, 1590 (-1591).

Folio (352 x 240 mm.), 364 pages; “Arabic title preceding Latin. Double-rule border on title-page and each page of text. One hundred forty-nine woodcuts, by repetition of sixty-seven blocks, approximately 100 x 125 mm. Fourteen of these blocks are signed with the monograms of Antonio Tempesta as designer and Leonardo Parasole as cutter, and four other blocks have Parasole’s signature alone. An early attribution of the “LP” monogram to Luca Penni is incorrect. [...] Printed in Arabic throughout, with a colophon in roman letter. [...] The Arabic types are those designed by Robert Granjon for Domenico Basa, and Granjon was employed by the Typographia as type designer in the last years of his life.” (Mortimer) A few leaves are browned, as usual, but a very fine copy, untrimmed in old paper wrappers, modern vellum protective *chemise*. Our copy is a duplicate from the Imperial Library in Paris with red stamps at the beginning and at the end and a release stamp dated 1874.

First edition of the Gospels in Arabic and first book printed by the *Typographia Medicea*. “... the *Typographia Medicea* often referred to as the Medici Oriental Press, operated in Rome between the last decades of the sixteenth century and the beginning of the seventeenth century under the patronage of Cardinal Ferdinando de’ Medici, later Grand Duke of Tuscany from 1587. The press was established in 1584 by Ferdinando, supported by Pope Gregory XIII and directed by the Orientalist and mathematician Giovanni Battista Raimondi (1536-1614). The ultimate purpose of the *Typographia Medicea* was, in the Pope’s mind, the printing of sacred and religious texts in Oriental languages that were to be disseminated throughout the Mediterranean and the Near East. Cardinal Ferdinando, on the other hand, considered the Oriental Press as an investment through which he could gain the commercial monopoly over the book trade throughout the Levant. However, his investment was to prove unsuccessful. The press never managed to produce substantial revenues, and the initial expenses were not covered by the sales: thousands of copies remained lying in the closets of Ferdinando’s palace in Rome and later were moved to several Medici residences in Florence and Pisa. In spite of the financial failure, the cultural and scientific enterprise led by Raimondi achieved great results. The high technical skills of the craftsmen involved in the making of several Oriental types, together with Raimondi’s exceptional linguistic

and philological expertise, allowed the *Typographia* to produce editions of unprecedented quality. Moreover, Cardinal Ferdinando and Raimondi put together a library that remains an extant legacy for future generations, today constituting the core of the collection of the Oriental manuscripts now kept in the *Biblioteca Medicea Laurenziana* in Florence.” (M. Farina & S. Fani *The Typographia Medicea and the Humanistic Perspective of Renaissance Rome*. in: *The Grand Ducal Medici and the Levant. Material Culture; Diplomacy, and Imagery in the Early Modern Mediterranean*, edited by Maurizio Arfaioli and Marta Caroscio. 2016) Antonio Tempesta (1555 - 1630), Italian painter and engraver of the early Baroque era, was the author of the illustrations of both the editions of the Gospel in Arabic printed by the *Typographia Medicea*.

CNCE 5985; Adams B 1822; Mortimer 64; Darlow/Moule 1636; Schnurrer 318.



[BIBLIA ARABICA].

**[BIBLIA ARABICA].** *Evangelium Iesu Christi quemadmodum scripsit Mar Mattheus unus ex duodecim discipulis eius.*

Rome: Typographia Medicea, 1591.

Folio (329 x 217 mm.), 9 - 462 pages, as issued without title and preliminaries. "Double-rule border on each page of text. One hundred forty-nine woodcuts, by repetition of sixty-seven blocks, approximately 100 x 125 mm. Fourteen of these blocks are signed with the monograms of Antonio Tempesta as designer and Leonardo Parasole as cutter, and four other blocks have Parasole's signature alone. An early attribution of the "LP" monogram to Luca Penni is incorrect. [...] The Arabic types are those designed by Robert Granjon for Domenico Basa, and Granjon was employed by the Typographia as type designer in the last years of his life." (Mortimer). Occasional light spotting, some browning; a good copy in contemporary limp vellum with manuscript title on spine.

First printing of the Gospels in the interlinear Arabic and Latin version, printed by the *Typographia Medicea* at the same time of the publication of the Gospels in Arabic only. The Arabic text, printed in Robert Granjon's famous large font, regarded as the earliest satisfactory Arabic type, is based on the Alexandrian Vulgate and is edited by Giovanni Battista Raimondi; the Latin version is by Leonardo Sionita. The book begins at page 9 without a title-page or any preliminary matters: "the reason for the apparent omission of pages of preliminaries is explained by Schnurrer quoting Bandini (C.F. de Schnurrer, *Biblioteca Arabica*, Amsterdam, 1968); G.B. Raimondi hoped to dedicate the volume to some great person, but failed to do so. In casting off the pagination, therefore, pp. 5-8 were omitted. The book was printed in Rome, but the unsold sheets went to Florence sometime about 1610, and any copy sold after that was sold in Florence. In the reissue of 1619 the gap in the pagination was seized upon and Schnurrer says that it has a leaf with dedication to Cardinal Madruzzi and a portrait together with the leaf "Typographus lectori" separately printed, without the colophon and with a different ornament. In all this makes four leaves, i.e. [8] pages. However it is clear that copies were made up on a very ad hoc basis. The sheets were again reissued in 1774." (Sotheby's *The Library of the Earls of Macclesfield Part VII: Bibles 1477-1739*. 2006) This is the second book issued by the *Typographia Medicea* established in 1584 by Cardinal Ferdinando de' Medici, later grand duke of Tuscany from 1587, supported by Pope Gregory XIII and directed by the Orientalist and mathematician Giovanni Battista Raimondi



نجسة كانوا اذا راوه سقطوا قد امه قائلين انت هو ابن

immandos quando uidebant eum cadebant ante eum, dicentes. Tu es filius

الله وكان ينهائم كثيراً الا يظهر وانفع الله

Dei, & prohibebat eos multum ne manifestarent opera eius.

### الفصل الحادي عشر

Seculo undecima.

وصعد الى الجبل ودعا الذين احبهم وجاوا اليه

Et ascendit in montem, & uocauit quos dilexit, & uenerunt ad eum.

فانتخب اثني عشر ليكونوا معه ولكي يرسلهم ليكسروا

& elegit duodecim, ut essent cum eo: & ut mitteret eos ad praedicandum



واعطاهم سلطاناً على شقاء المرضى واخراج الشياطين

& dedit eis potestatem super curationem infirmorum, & exitus daemoniorum,

وجعل لسمعان اسماً هو بطرس ويعقوب ابني زبدي

& imposuit Simoni nomen quod est Petrus, & Iacobum filium Zebedaei,

ويوحنا اخوه وسماهما باسماء بوانرجس الذي هو ابن

& Iohannem fratrem eius & uocauit eos duos nominibus Boanarges quod est filij

في ان يهلك

وه

ut perderent eum.



## الفصل العاشر

Sectio decima.

فاما يسوع وتلاميذه فانطلق الي البحر وتبعه جمع

At Iesus cum discipulis suis fecerunt ad mare: &amp; secuta est eum turba

كبير من يهودا ومن الجليل وورشليم وادوم وعبر

magna à Iudæa, &amp; à Galilæa, &amp; Ierofolymis, &amp; Idumæa, &amp; trans

الاردن وصور وصيدا وسمع جمع كبير بكلها صنع فاتوا

Iordanæ, &amp; Tyro, &amp; Sydone, &amp; audiuit multitudo magna quæcûque fecit, &amp; uenerunt

اليه فقال لتلاميذه يقدمون اليه السفينة من اجل

ad eum. Et dixit discipulis suis, ut afferrent ad eum nauim propter

الجمع لئلا يزحموه فابرا كثيرين وكانوا ينزحون عليه

turbam, ne comprimerent eum. Et curauit multos, &amp; irruerunt in eum,

حتى يقعوا اليه يسوع والذين كانت بهم امراض وارواح

ita ut caderent, ut tangerent eum. Et quicumque habebant infirmitates, &amp; spiritus

impura

(1536?-1614). The ultimate purpose of the *Typographia Medicea* was, in the Pope's mind, the printing of sacred and religious texts in Oriental languages that were to be disseminated throughout the Mediterranean and the Near East. Antonio Tempesta (1555 - 1630), Italian painter and engraver of the early Baroque era, was the author of the illustrations of both editions of the Gospel in Arabic printed by the *Typographia Medicea*.

CNCE 5987; Darlow/Moule 1637; Mortimer 64 (note); Graesse II, 531.



**[BRUSONI, Girolamo].** *Le glorie de gli Incogniti o vero gli huomini illustri dell'Accademia de' signori Incogniti di Venetia.*

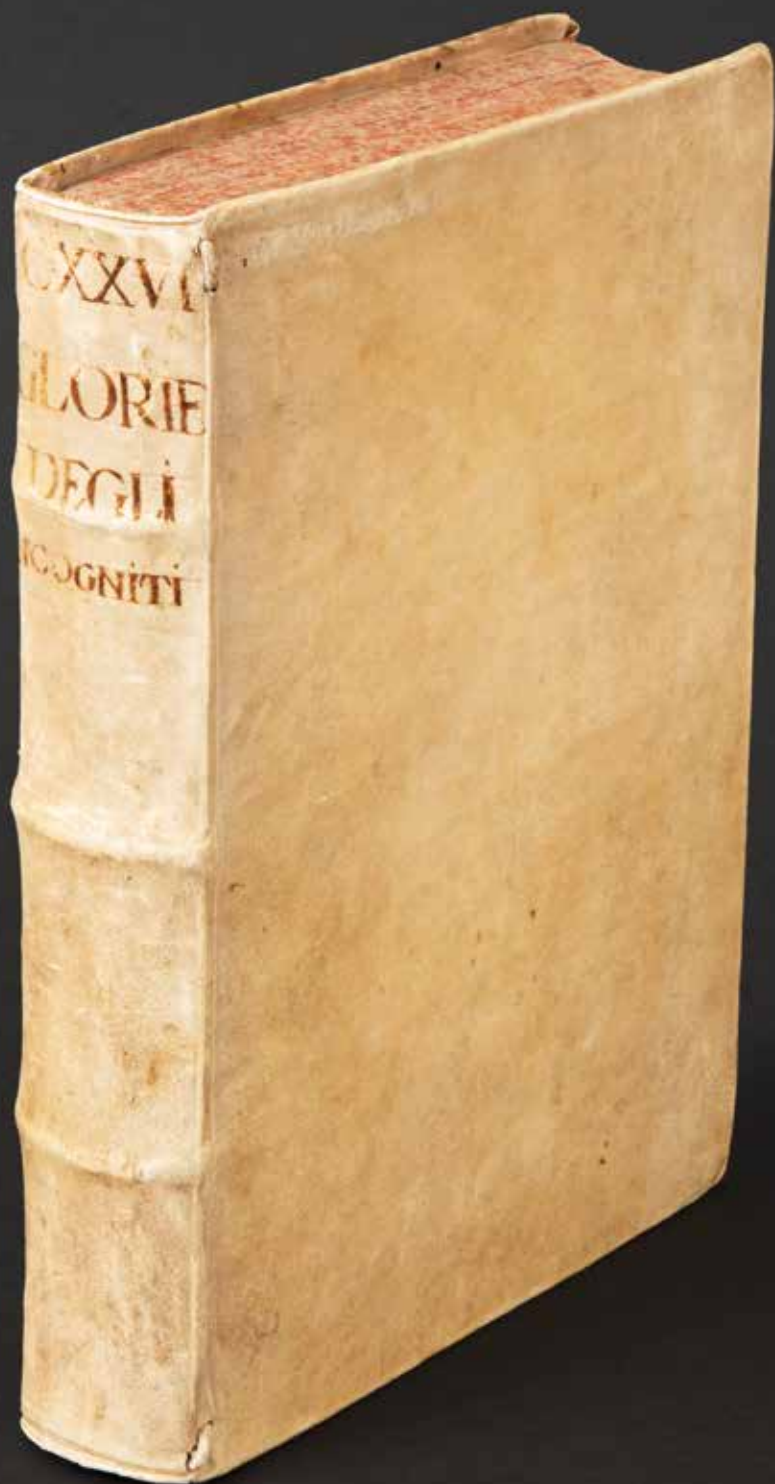
Venice: appresso Francesco Valuasense stampator dell'Accademia, 1647.

Quarto (225 x 160 mm.), [8] leaves, 432 pages including a full-page engraved allegorical frontispiece, full-page engraved emblem of the Academy and 106 engraved portraits of the Academy's members. A pale water stain in the upper white margin of the last pages, one restored tear; a very fine copy in contemporary stiff vellum with manuscript title on spine.

First edition of this biographical compendium from the members of the *Accademia degli Incogniti*, an intellectual and literary circle founded in Venice, in 1630 by Giovanni Francesco Loredan (1607-1661). Loredan was a Venetian patrician who was extremely active in literary and political circles, becoming part of the Council of Ten and the *Signoria* of Venice. He formed the *Accademia* early in his life, while attending the classes of Cesare Cremonini (1550-1631) at the University of Padua. It was during the early 1620s that he gathered a large group of scholars, writers, and men of letters who, armed with pen and paper, defied censure and sought freedom of expression.

The *Accademia* was a revolutionary intellectual circle in 17<sup>th</sup> century Venice. "At the heart of Venetian cultural life, the *Incogniti* [...] created an intellectual style that depended on 'conversation'. They created an 'academic' style that placed enormous emphasis on the virtuosity of word selection and the power of language, not just for self-expression, but as an instrument for perception and deeper cognition. [...] The *Incogniti* supported the most successful opera libretti, they published moral and religious tracts, philosophical essays, and especially novellas that have come to be labelled libertine. Their wide-ranging and eclectic works betrayed certain preoccupations, including an interest in kabbalistic magic, eroticism tinged with overt homosexuality, parodies of the Christian virtues, blasphemy, and religious speculations that were certainly heterodox and sceptical." (Muir, pp.71-72)

*Le glorie* presents one hundred and six biographies of its members, each accompanied by a list of literary works published and those planned to be published, as well as full-page engraved portraits, mostly produced by Giacomo Piccini (c.1619-1660). The work stands as a panegyric of the cosmopolitan intellectual circle, which boasted members from all over Italy. A vast majority of the members were foreigners to Venice, predominantly from Bologna and Genoa, but also Corfu (then a Venetian territory), Florence and Spoleto, having in common their studies at the University of Padua and their



[BRUSONI, Girolamo].

passion for Cremonini's philosophy. These men included Alessandro Adimari (1579-1649), Nicolò Crasso (1585-1656), and Antonio Rocco (1586-1653). The introduction alludes to a potential ensuing publication, as the number of academicians was so great that "to include them all in one volume would be like trying to reduce the greatness of the Ocean to one river" however, such compilation was never published.

Somewhat in contradiction with the publication of *Le glorie*, the *Accademia degli Incogniti* strove for anonymity and secrecy, hiding behind metaphorical language, allegory and pseudonyms in order to escape prosecution when reading or writing forbidden and censored books. This idea of concealment is evident in *Le glorie's* allegorical frontispiece, designed by Francesco Ruschi (c. 1600-1661). It depicts a female figure with a crescent moon headdress - possibly the goddess Selene - spearing a winged male figure, which holds a scythe engraved with the title of the work '*Le glorie degl'Incogniti*'; in the foreground, a pensive Hercules sits naked on the skin of the Nemean lion, holding his club. Under his hand rests the emblem of the *Accademia Incogniti*, the Nile River flowing from an unknown mountain source, an allusion to the secrecy of the *Incogniti*, alongside their motto '*Ex ignoto notus*' ('the known from the unknown'). The concept of secrecy is continued in the introductory poem penned by Baldassarre Bonifacio (1585-1659), declaring the origins of the group as stemming from the wisdom of ancient goddesses, formed hidden from the masses of the 'commoners': "For hidden away, the most beautiful things, always, always in abstruse places, and precious things lie hidden/But, in the blind darkness that once hid itself submerged, may your sun shine upon our names openly."

In the past, this work has been controversially attributed by bibliographers to Loredan or Giovanni Battista Moroni (c.1520-1578), however it is currently attributed to Girolamo Brusoni (1614- after 1686), an Italian man of letters who, like most *Incogniti*, studied at the University of Padua and was part of the Carthusian order, from which he fled three times. Brusoni was an intimate friend of Ferrante Pallavicino (1615-1644) one of the most active *Incogniti* who was sentenced to death due to his scandalous libertine writings.

USTC 4020357; EDIT16 CNCE 007607; Graesse IV, 260 (under Loredano); Autori italiani del '600 III 3607; Rose, Hugh James, 'Brusoni (Girolamo)' in *A new general biographical dictionary*, vol. 5. 1848 (p. 162); Muir, Edward, '*The Libertines*' in *The Culture Wars of the Late Renaissance*, Harvard University Press, 2007, (pp. 61-107).



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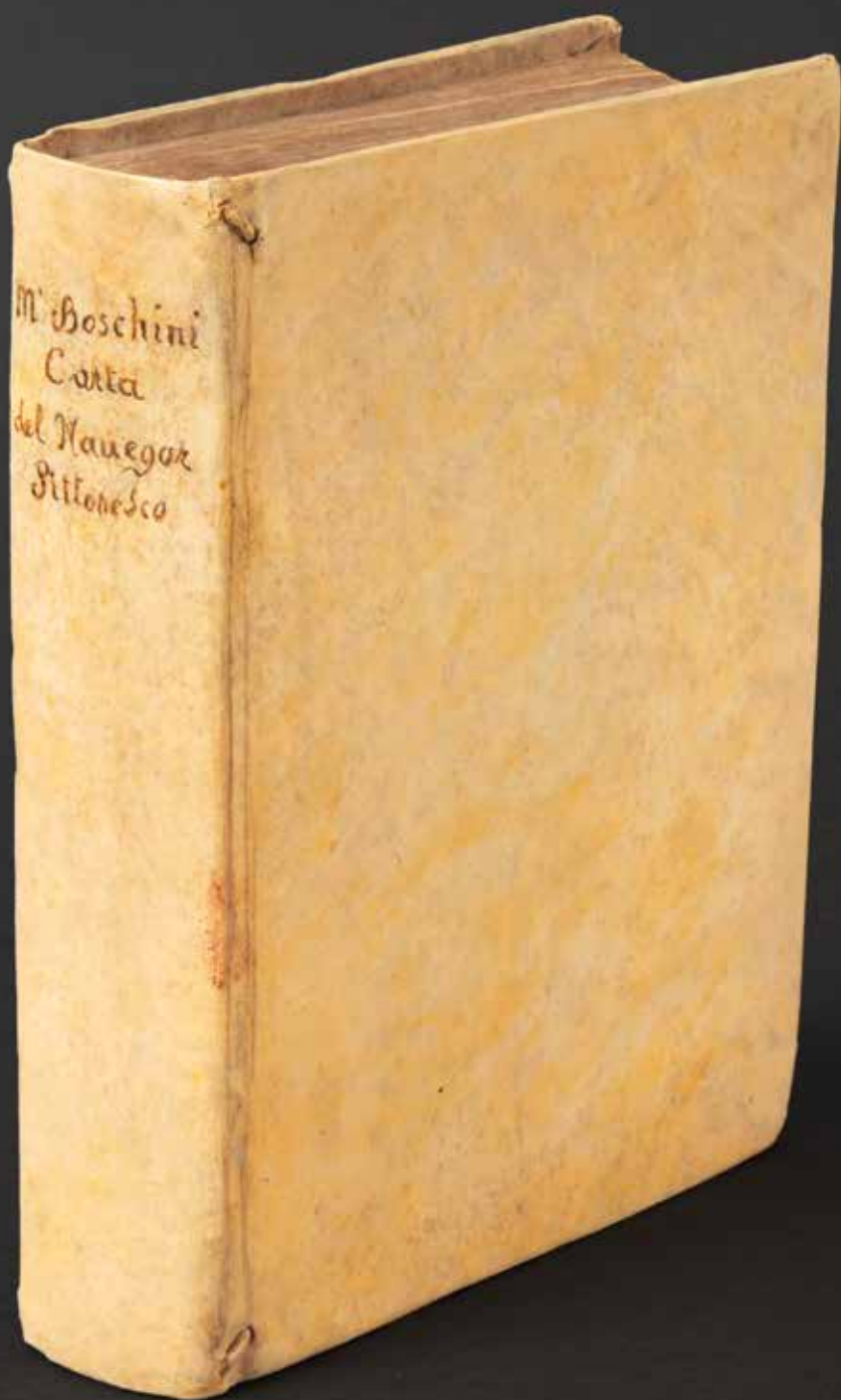
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LE  
**GLORIE**  
DEGLI  
**INCOGNITI.**

De hoc hanc capite Vespere nihil  
Vespere regere cupimus pinnas celare





BOSCHINI, Marco.

**BOSCHINI, Marco.** *La carta del nauegar pitoresco dialogo tra vn senator venetian deletante, e vn professor de pitura, soto nome d'ecelenza, e de compare. Comparti' in oto venti con i quali la naue venetiana vien condotta in l'alto mar dela pitura, come assoluta dominante de quello a confusion de chi non intende el bossolo dela calamita. Opera de Marco Boschini. Con i argumenti del volenteroso Accademico Delfico.*

Venice: per il Baba, 1660.

Quarto (193 x 142 mm.), [24], 680 (i.e. 682), [10] pages, illustrated with an engraved allegorical frontispiece, an engraved portrait, and 25 full-page engravings. Old signature on title page, a few spots but a very good copy in contemporary stiff vellum with manuscript title on spine from the library of the famous British art historian Kenneth Clark (ex libris).

Rare first edition of the most influential works on Italian art of the seventeenth century.

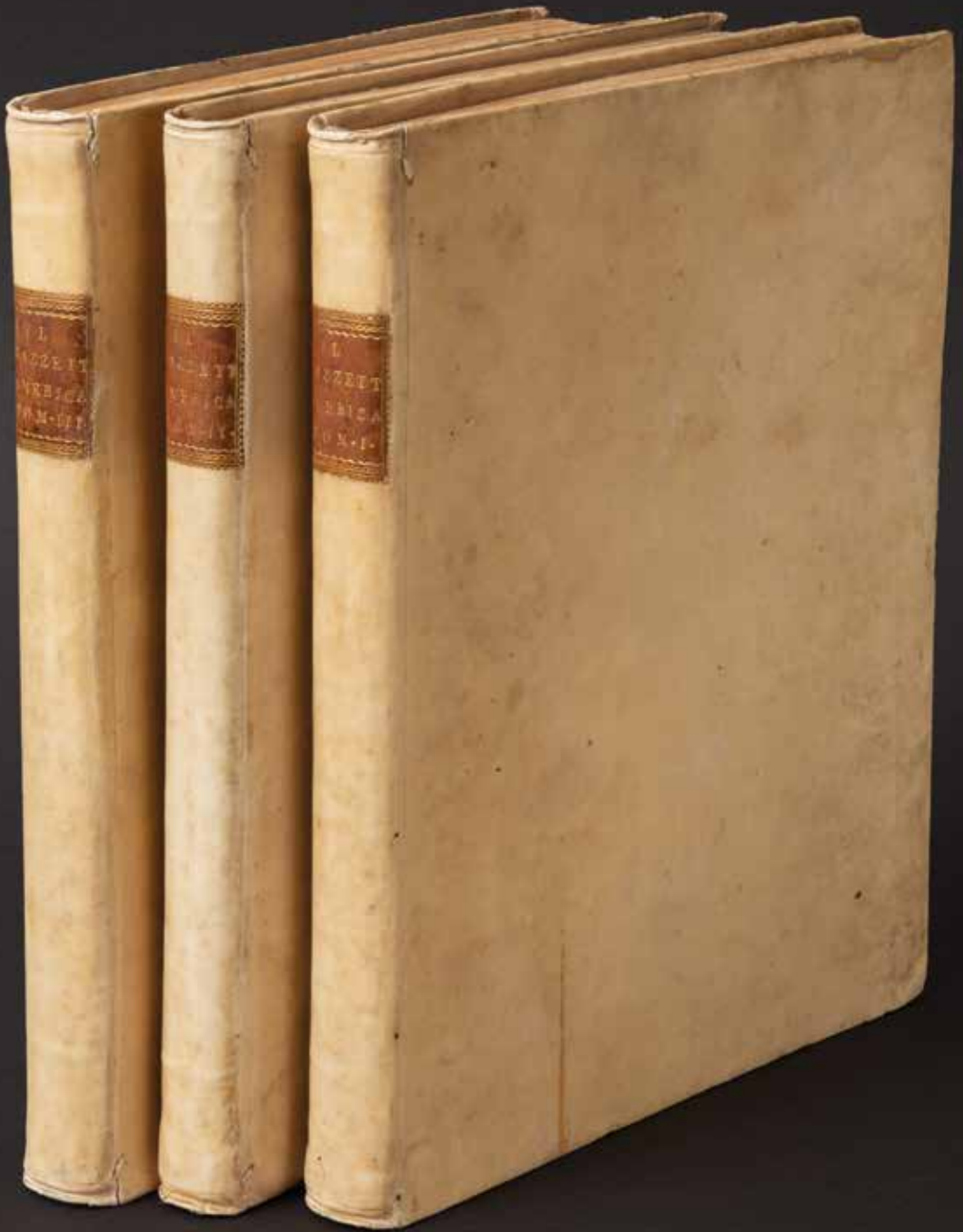
“The *Carta del navegar pitoresco* is a poem of five thousand three hundred and seventy quatrains in the Venetian language, divided into eight cantos that correspond to the eight parts of the compass rose. Each "Wind" is preceded by a summary, whose author, according to Anna Pallucchini, (A. Pallucchini, in M. B., *La Carta del navegar pitoresco*, Venezia-Roma 1966) would be a friend of Boschini, the Paduan painter Dario Varotari. The protagonist of the poem is a Venetian senator (probably Giovanni Nani) to whom a "Professor of painting" - Boschini himself - teaches how to recognize and evaluate the technique of painting and how to distinguish the style of the various authors. In front of the works of art, which the two protagonists of the didactic poem encounter on their path, a discussion is intertwined in which the artistic superiority of Venice over Florence is continually demonstrated. Boschini compares Venetian painting with music, rather than with poetry; fully adhering to the sensual character of baroque art, he evokes olfactory suggestions and even gastronomic comparisons. To the plasticity of the Tuscans' drawings and chiaroscuro he contrasts the life and excitement of Venetian colour; to the officialism of Vasari he prefers dialogue and improvisations that sometimes have the vivacity of news reporting. As a good Venetian he tends to use everyday language, proposes comparisons and adopts terms that any academic would have rejected. To remain faithful to his commitment as a populariser and ardent propagandist of Venetian art he must resort to every means to attract the interest of his readers; to be more effective and "Venetian" and to free himself from any Tuscan complex, he resorts to the



Pingit Bellottus, modulatur carmina Marcus,  
Alter, et alterius nomen ad astra uehit  
Dat. Var. P.

use of the dialect of his beloved city, and of the richness of this language, indeed, he weaves the highest praise. The continuous passing from one place to another, the calm conversation of the two protagonists through the streets of Venice, correspond to the exuberant and colorful animation of the city. But however witty and lively, it must be said that the poem, from a literary point of view, does not correspond at all to the genius of the critical intuitions of Boschini, who for many of the greatest Venetian and Veneto artists has come to propose illuminating interpretations and so precise as to form in our memory a whole with the work of art they illustrate.” (translated from DBI) Marco Boschini (1613-1678) was a Venetian painter, engraver and art dealer. “Boschini's main "client" was Cardinal Leopoldo de' Medici who, following Galileo's principles, intended to organically assemble a collection where all the schools were present and each artist was represented by a self-portrait, some drawings and a painting that well documented his style. Alongside Baldinucci, in charge of the Tuscan school and Malvasia for the Bolognese one, Boschini was entrusted with the task of completing the documentation relating to the Venetian school.” (translated from DBI)

Cicognara 976; Schlosser-Magnino 547; Borroni I, 1619; Gamba 118.



GAZZETTIERE AMERICANO.

**GAZZETTIERE AMERICANO.** *Il Gazzettiere Americano, contenente un distinto Ragguaglio di Tutte le Parti del Nuovo Mondo.*

Livorno: Marco Coltellini, 1763.

Three volumes, folio (316x 230 mm.), XXIII, 216 pages, 1 leaf, 31 plates; 256 pages, 1 leaf, 23 plates; 253 pages, 1 leaf. Engraved frontispiece, 3 title-page vignettes, etched tail-pieces throughout and 78 full-page engraved plates of which 24 are folding. A very fine set with all the illustrations colored, in contemporary Italian stiff vellum, gilt title on spines.

First edition of this luxurious Italian eighteenth-century topographical dictionary of the New World. The work was first published in English a year earlier in an inferior 12mo-format, illustrated only with eight small maps. This Italian edition is virtually a new work, printed in the eighteenth-century rich Italian style on thick paper, with elegant full-page illustrations, folding plates of harbour views, etc. “A comparison of the entries [between the English and Italian editions] shows that although the words were translated literally, the printer, Marco Coltellini, has elevated the cramped, unattractive English original into a handsome book, and the visual effect of the Italian edition is strikingly superior. Because it is a translation of an English work, there is much more information about the English colonies in America than is found in most geographical books written by continental authors up to this time.” (Hough, *Italians and the Making of America*, 81) The text attempts to cover all aspects of the Americas: the land, climate, commerce, goods, government, cities, rivers, mountains, peoples and customs; it is particularly impressive, however, concerning the flora and fauna. A majority of the etched plates are devoted to the indigenous animal and agricultural enterprises, such as a sugar plantation, native cotton manufacturing, tobacco processing, fisheries, and beaver dams, with individual plates of bison, wolverines, porcupines, penguins, Brazilian monkeys, and numerous birds. There are scenes of Barbados, Jamaica, New England, Hudson's Bay, Newfoundland, the Great Lakes, Santo Domingo, Florida, Havana, Lima, Acapulco, Santiago, Boston, New York, Niagara Falls, Quebec, and much more.

Borba p. 347: “This translation of the American Gazetteer [3 vols., London, 1762], is practically a new work, having been greatly enlarged, and with eighty plates and maps engraved for this edition.” Cox II, 131; Howes A-207; Phillips, Atlases 1161; Sabin 26814.









*Carlo Banti del.*

*F. Scarpellini del.*

*Venient annis sacula seris  
Quibus Oceani vincula rerum*

*Laxat, et ingens pateat tellus,  
Tethysque novae detegat Orbis*  
*Statua in Medice.*

I L  
GAZZETTIERE AMERICANO  
CONTENENTE  
UN DISTINTO RAGGUAGLIO DI TUTTE LE PARTI  
DEL  
NUOVO MONDO

DELLA LORO  
SITUAZIONE, CLIMA, TERRENO, PRODOTTI, STATO ANTICO E MODERNO,  
MERCÌ, MANIFATTURE, E COMMERCIO

Con una esatta descrizione delle Città, Piazze, Porti, Bajc,  
Fiumi, Laghi, Montagne, Passi, e Fortificazioni

*Il tutto destinato ad esporre lo stato presente delle cose in quella parte di Globo,  
e le mire, e interessi delle diverse Potenze, che hanno degli stabilimenti  
IN AMERICA*

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TRADOTTO DALL' INGLESE

*e arricchito di Aggiunte, Note, Carte, e Rami.*

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VOLUME PRIMO.



IN LIVORNO PER MARCO COLTELLINI ALL' INSEGNA DELLA VERITÀ MDCCLXIII.

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CON LICENZA DE' SUPERIORI.



TASSO, Torquato.

## TASSO, Torquato. *La Gerusalemme liberata*.

Parma: nel Regal Palazzo co' tipi Bodoniani, 1794.

Quarto (310 x 230 mm.), two volumes: [20], 331, [1] pages; [4], 337, [3] pages. In both volumes instead of first blank page there is a printed page declaring that “*quest'edizione appartiene alla biblioteca particolare di S.A.I. Eugenio Napoleone di Francia vice-re d'Italia*”. A very fine untrimmed copy bound in half red morocco, covers with gilt supralibros of Eugene Napoleon of France and his wife Augusta of Bayern, flat spines with gilt decoration green morocco lettering pieces.

A very fine copy with an important provenance of Tasso's masterpiece. The Bodoni edition of *La Gerusalemme liberata*, is dedicated to the King of Spain Carlos IV de Borbon, who had gratified Bodoni with an annual pension and the title of *Tipografo di Sua Maestà*, and edited by Pier Antonio Serassi (1721 – 1791) who revised the text upon the editions printed in 1581 and 1584, and on some autograph notes by Tasso in his personal collection. “Sometime in the early 1790s, Bodoni conceived the idea of printing by subscription uniform editions of the four Italian poets Tasso, Dante, Petrarch and Ariosto. He detailed his plans in a prospectus circulated in 1793 (printed in English and Italian): ‘Two Editions of each [author's work] will come out at the same time... Of the First in grand Folio, on a superfine, chosen paper and polish'd, there will be only fifty copies struck off... Of the same Edition in common Folio, on fine royal paper and polish'd, one hundred & fifty Copies will be printed... Of the second Edition in grand Quarto, on superfine chosen paper and polish'd, there will be 100 Copies... And of this Edition in common Quarto, on fine royal paper, polish'd, there will be two hundred Copies... And each Copy, if the subscriber chuses [sic] shall have a page of frontis-piece with his name, surname and additions, which will be a lasting proof of the original propriety of the Book’. The first text to be printed was the *Gerusalemme liberata*. On 22 July 1794, Bodoni informed a correspondent that the work was well-underway (*ho quattro torchi occupati attualmente nella stampa della Gerusalemme liberata*) and that it would appear in September *in cinque diverse forme, tutte eleganti e nitidissime*. In fact, four (not five) editions were produced, and the quantities printed were not as specified in the 1793 prospectus. The earliest bibliographers of the Bodoni press, Francesco Fusi and Giuseppe De Lama, writing in 1814 and 1816 respectively, maintain that the four editions were printed in this order:

(1) in two volumes, with three cantos printed on each page, *foglio grande* (page

QUEST' EDIZIONE APPARTIENE  
ALLA BIBLIOTECA PARTICOLARE  
DI S. A. I.

EUGENIO NAPOLEONE

DI FRANCIA

VICE-RE D' ITALIA

ARCI-CANCELLIERE DI STATO

DELL' IMPERO FRANCESE

PRINCIPE DI VENEZIA

ECC. ECC. ECC.

height 470 mm, or smaller), on laid paper with PB watermark (*carta reale fina, detta di Napoli*), 130 copies printed (100 copies reserved for subscribers or so-called ‘Associati’, and 30 for sale to others);

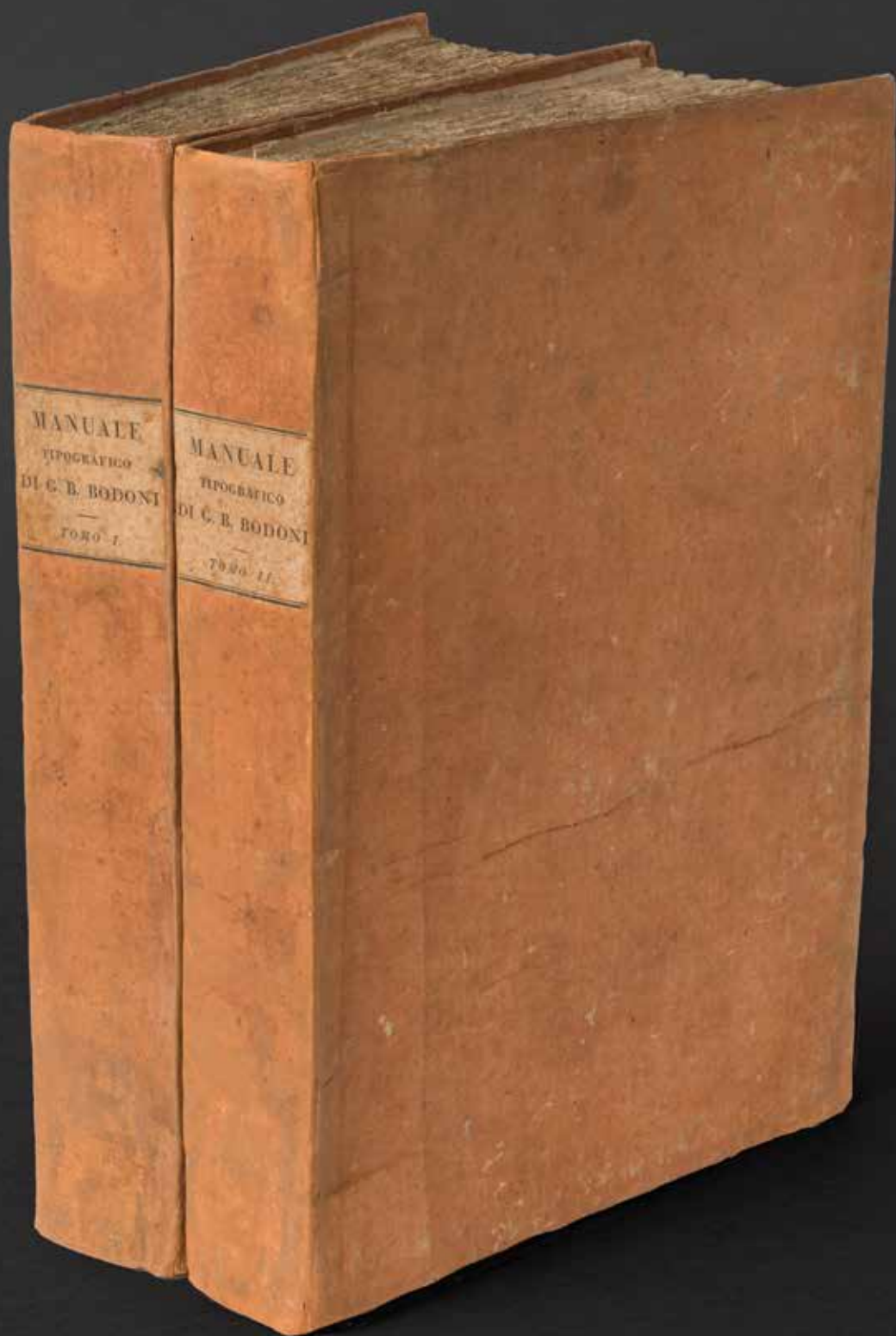
(2) in three volumes, with two cantos printed per page, *foglio mezzano* (page height 450 mm, or smaller), on wove paper (*velina*), 100 copies printed;

(3) in two volumes, *foglio piccolo* (page height circa 390 mm), on wove paper (*di Londra*);

(4) in two volumes, quarto (page height circa 300 mm), on laid paper (*reale fina detta di Napoli*).

Bodoni’s ambitious project to print luxurious editions of the Italian poets was ultimately a commercial disappointment: the next work to appear in the series, Dante’s *Divina comedia*, was published in 1795–1796, also in four editions (Brooks nos. 588, 653–654; Giani p. 53); Petrarch’s *Rime*, published in 1799, appeared however in two editions only (Brooks nos. 733–734; Giani p. 61); and Ariosto never proceeded to press.” (Robin Halwas)

Brooks 565.



MANUALE  
TIPOGRAFICO  
DI C. B. BODONI

TOMO I.

MANUALE  
TIPOGRAFICO  
DI C. B. BODONI

TOMO II.

[**BODONI**] *Manuale tipografico del Cavaliere Giambattista Bodoni.*

Parma: presso la Vedova, 1818.

Folio (320 x 219 mm.), two volumes. Engraved frontespiece portrait by Francesco Rosaspina after Andrea Appiani, text and specimens enclosed within double rule border, specimens printed on rectos only, three folding plates of musical notation and over 250 Roman, Greek and exotic types, borders, mathematical, astronomical, and other signs. Volume I: 325 leaves; Volume II: 279 leaves. Portrait lightly foxed, binding rubbed, overall a very fine copy, entirely untrimmed bound in the original orange boards with printed spine labels.

Second edition of Bodoni's *Manuale Tipografico*, a masterpiece in the art of typography. "The second and final edition of Bodoni's *Manuale Tipografico* in two quarto volumes with a *Discorso* by his widow and *Prefazione* by Bodoni appeared in 1818, five years after his death. It was completed under the care of his widow and Luigi Orsi, who was for twenty years foreman to Bodoni. Signora Bodoni, writing to M. Durand l'ainé of Metz, from Parma (November 14, 1817), says: "The *Manuale Tipografico* in two volumes on papier-velin-the only kind of paper used for it-is not yet completed, but it will be, without fail, at the beginning of the coming year. I dare to believe that book-lovers will thank me for having published a volume which is so very important to Typography. The reception which it will have, will make up for the trouble it has cost me (although, Bodoni has left the bloks or models for it) and the considerable expense which I shall have had to incur before it is finished. Also, in view of the fact that but 290 copies are struck off, I cannot dispose of them at less than 120 francs, without any reduction, M. Rosaspina has engraved *au burin* the portrait after one which the celebrated Appiani ... painted in oils, which is a striking likeness."

The first volume contains, under the title of *Serie di Caratteri Latini, Tondi e Corsivi*, a series of Roman and Italic types, which cover 144 pages. These run from *parmigianina* to *papale*. Sometimes there are as many as fourteen varieties of the same body in different designs and weights of line. It is almost impossible to conceive why it was necessary to have so many kinds which, even to a trained eye, appear much alike: though it is perhaps justifiable in the larger sizes - as in the three weights of *ducale* - where differences can be clearly detected. The number of sizes of type, so nicely graduated that one almost merges in another, is more explicable. This great series enabled Bodoni to place on his pages, not approximately, but exactly the size of type he wished



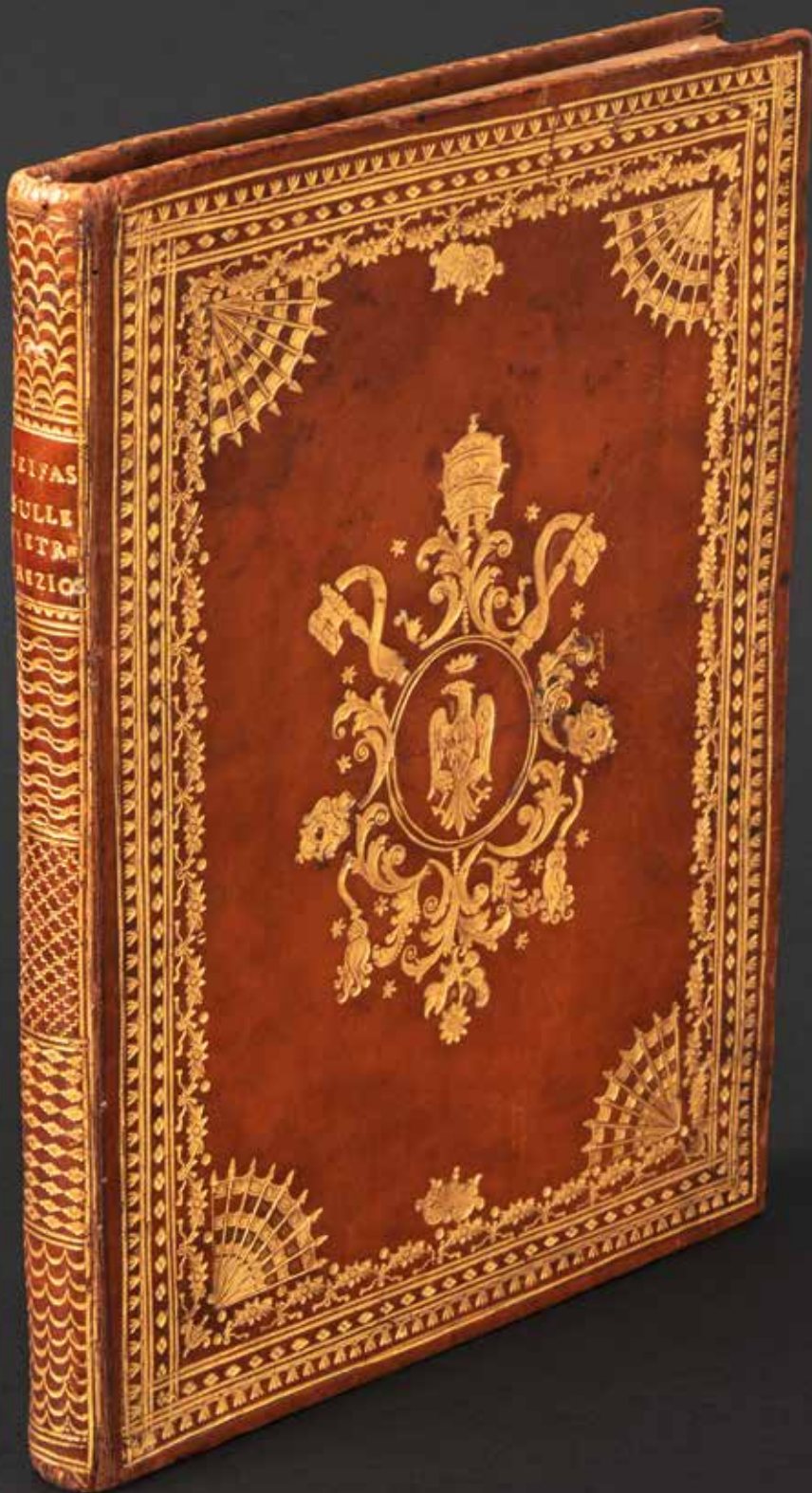
MAJUSCOLE

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to employ. Succeeding pages (145-169) show *Serie di Caratteri Cancelliereschi*, etc., in smaller sizes ugly, gray forms of script. Here and there an interesting one appears- like number 13, or the large sizes 16 and 17. The English scripts are imitations of the “fine Italian hand” then fashionable in England and have little to recommend them. Volume I closes with an enormous array of capital letters, both roman and italic, followed by a few pages of hideous script capitals unworthy of the collection. The second volume contains an assemblage of roman and “italic” Greek capitals, covering sixty-two pages; and exotic types, beginning with Hebrew, run on to the ninetyseventh page. These are followed by German and Russian types many of great splendour. The book closes with series of borders, mathematical, astronomical, and other signs, musical notation, etc. Some few ornaments (*fregi*) are attractive, but most of them, while very perfect, are chilly, sterile, and uninteresting. The borders (*contorni*) confined in rules – a form of decoration which Bodoni affected for his broadsides – are, however, quite charming. The Arabic figures displayed are distinguished, and deserve mention. The music type is uninteresting, the plainsong notation in particular being too modern in effect. The work is probably the most elaborate specimen that the world has ever seen – an imposing tour de force – and the acme of Bodoni’s late, chilly, dry manner” (Updike) “*Ce livre magnifique offre les échantillons de plus de 250 caractères différents ... Le tout ensemble donne la plus haute idée de la richesse de l’imprimerie de Bodoni et présente une variété qu’on chercherait peut-être vainement dans tout autre établissement particulier du même genre.*” (Brunet I, 1027)

Brooks 1216.



AHAMAD IBN YUSUF, al-Tayfāsî

## AHAMAD IBN YUSUF, al-Tayfāsī

*Azbār al-afkār fī ḡawābir al-abḡār by Ahmad ibn Yūsuf al-Tifāšī [...]*

*Fior di pensieri sulle pietre preziose di Ahmed Teifascite, opera stampata nel suo originale arabo, colla traduzione italiana appresso, e diverse note di Antonio Raineri*

Florence: Imp. e R. Tipografia Orientale Mediceo-Laurenziana, 1818

Folio (281 x 205 mm.); (2 bb.); [62], 1-10; (2 bb.); 11-118, [2 for errata]. The dedication copy for Pope Leo XII (Annibale Sermattei of the Counts of Genga). An unusually handsome neoclassical binding by the Vatican Bindery. Contemporary binding: light-brown polished calf, both covers with a series of degrading frames made of seven different fillets or by roll-tooled gilded borders that frame the central panel. Inside the field there is a first border made of intertwined floral elements, at the corners four large fans with lanceolate tools, in the central panel the Pope's coat of arms is imprinted in gold surmounted by the Triregnum and surrounded by a rich floral decoration and small stars. The six-compartment spine features the title in one while the others are closely gilt with small tools of four different types, liners and endleaves of marbled paper, gilt edges.

Excellent and fresh copy.

First edition of the most important Arab lapidary. The author Ahamad Ibn Yusuf al-Tayfāsī, born in 1184 in Tifâche in Tunisia and died in 1253 in Cairo, was a geology scholar and merchant, poet and anthologist. He is best known for his lapidary, the most famous and complete treatise of the Middle Ages on minerals and gems (precious stones). To write it, the author traveled mainly to Armenia, Persia, Turkmenistan, India, Andalusia and Mesopotamia.

Making use of the knowledge of the local populations, he compiled a description for each stone containing the physical-chemical characteristics, analyzing their color, market value, medical and magical uses, the best methods for preserving them, also providing some Persian etymologies, and an indication of the places of origin and extraction.

The treatise lists and illustrates 25 stones, also drawing up a classification according to the current price scale of the time. The precious gems are described according to the order of importance, respectively: ruby, emerald, diamond, spinel, cat's eye, sapphire, zircon, yellow corundum etc... The author delves into learned quotations, technical observations, experiments, memories, dialogues with merchants, sailors and jewelers providing a vivid insight.

FIOR DI PENSIERI  
SULLE  
PIETRE PREZIOSE

DI  
AHMED TEIFASCITE

*OPERA*

STAMPATA NEL SUO ORIGINALE ARABO,  
COLLA TRADUZIONE ITALIANA APPRESSO, E DIVERSE NOTE

DI  
ANTONIO RAINERI.

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FIRENZE

NELL'IMP. E R. TIPOGRAFIA ORIENTALE  
MEDICEO-LAURENZIANA

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MDCCCXVIII.

The translation from Arabic is by Antonio Ranieri Biscia (1780-1836). He completed his high school studies at the Classe college in Ravenna. His classical studies were accompanied by the learning of the main European languages: French, German, English and Spanish. This represented for him access to the growing bibliography around the history and literature of the Near and Middle East, which Raineri Biscia also worked hard to learn the local languages “without the help of a tutor.”

Instead, he managed to overcome family resistance, and left in 1804 for a journey of a few years, getting to know Greece, Istanbul, the Asian part of Ottoman Turkey, Persia, then the Arabian peninsula up to the south-western end, then the Egypt and Sudan, going up the Nile, up to Ethiopia, the last stop. Here, in Gondar, he was imprisoned for defaulting on some debts.

He was freed thanks to the intervention of an Ethiopian woman, daughter of a local Ras, who paid his debts by selling her jewels. The young woman also offered Raineri the money to embark for Great Britain, from where, having received money from his family, he sent the loaned sum back to the girl, with the gift of a small diamond cross. Upon returning to Italy, he settled in Dovadola (Forlì), in the possessions inherited from the Biscia family.

From here he could easily reach Florence, where he continued his study of oriental languages, dedicating himself to reading manuscript works in the *Biblioteca Laurenziana*.

According to his eulogy, Raineri knew Hebrew and Arabic, Assyrian and Chaldean (Syriac), Persian and Turkish at this time. Taken in esteem by the Grand Duke of Tuscany Leopold II, he became a consultant for the reforms, as well as a professor of oriental languages at the University of Pisa.

In 1818, Raineri Biscia published his most important and celebrated work: the edition of the Arabic text with an Italian version of the work *Azhār al-afkār fi ḡawāhir al-ahḡār* by *Ahmad ibn Yūsuf al-Tifāshī*, published bilingually with the Italian title of *Fior di pensieri su le pietre preziose* [...]. The Arabic text of the work was copied by Raineri from the Or manuscript. 368 in the *Biblioteca Laurenziana* of Florence.

To print the Arabic text, the types that had been designed by Giovanni Battista Raimondi for the *Typographia Medicea* commissioned by Pope Gregory XIII and financed by Cardinal Ferdinando de' Medici, future Grand Duke of Tuscany, were used. The Medici types had landed at the *Laurenziana* after a tortuous path, and in order to use them for the volume edited by Raineri, a new press was set up, which is now still present in the library.

Sinkankis 6557; Tifashi 1999; Astori 2000; “L’arte contesa nell’età di Napoleone, Pio VII e Canova, Silvana Ed.2009, p. 246, form n. 6.30.

الباب الثالث عشر في العجزع ❦

العجزع يوجد في معادن العققب باليمن ومنه ما يوتي به من  
الصين ومن امراض الحجاجن وامكن اخره ❦  
ذكر جوده ومرديه ❦ العجزع اصناف كثيرة فمعه البقراني  
والغروي والغامسي والحشبي والعسلي والعروي ❦ فلما البقراني  
فيو حكر مركب من ثلاث طبقات طبقة حمرا لامستشف لها  
تابها طبقة بيضا لا تستشف وتلي الطبقة البيضاء بلورية  
بشقيف واجوده ما استوت عروقه في الثخن والرقه وكان سليما من  
الخشونة وفتح التعرض والائمار فيه ❦ واما الحشبي عروقه  
ووجهه العليا والسفلى سوادتان كالسبيج والوسطى شديدة  
البياض واجوده ما كان من اسوي العروق على ما وصفناه ❦  
واما باقي انواعه فاجودها ما اشد صقاله واستوت عروقه ❦  
العجزع حكر ليس في الاحجار اصلب منه جسما لا يكاد  
يطبع من يعالجه سريعا وانما يحسن اذا طبع بالزيت واذا جلي  
على العشر بالعسل اشرق وانار وجهه ❦  
ذكر خواصه ومنافعه ❦ ذكرت حكما الفلاسفة ان العجزع  
انما اشتق اسمه من العجزع لانه يولد العجزع في قلب لابسه

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