Vonam meo fato P. C. fieri dicē, vt nemo his annis viginti Republīca hostis fuerit, qui nō bellum eodem tempore mihi quoque indixerit? Nec vero necesse est ā me quæquam nominari vos: cum, vīrī recordāmini, mihi poenarum illī pluquam optarē, dederint. Te autem miror Antoni, qnorum fácta imitēre, eorum exitūs non perhorrescere. Atque hoc in aliis minus mirābar. Nemo illorum mihi inimicus fūit voluntarius. Omnes ā me Republīca causā lacerīti. Tu ne verbo quidem violatus, vīrī audacior quàm L. Caullina, furiosior quàm P. Clodius viderēre; vītro maledicitis, me lacerāsti, tuāmque ā me alienationem, commendatione ad ciues impios tibi fore putauīsti. Quid putem: contéptūmne me: Nō video nec in vita, nec in gratia, nec in rebus gestīs, nec ī hae mea mediocritate ingenii quid despicerē possit Antonius. An in Senātū facile de me detrali posse credidit, qui ordo clarissimis ciuibus
ACHILLINI, Alessandro. De elementis. [Bologna, Giovanni Antonio Benedetti, 11 September 1505].

Folio, ff. [ii], 85 [of 86, missing last leaf, mostly blank but for final paragraph and colophon]; printed in Gothic type in two columns; restoration to upper outer corner of f. 85 not affecting text, title a little stained, some occasional light water-staining; recased in old limp vellum, stained; manicules, underlining, and marginal and interlinear annotations on over 80 pp. with manuscript zonal chart of the world to f. 85r, annotated in Bologna in 1524 by a student of Ludovico Boccadiferro (see below), as stated in f. [*]2r ‘Ludovicus ab Ore Ferreo Excel. Meus Praeceptor’. £8000

First edition of an influential Aristotelian tract on science by Alessandro Achillini (1463[?–1512), annotated by a student of Ludovico Boccadiferro, himself a luminary in Aristotelian studies and a former pupil of Achillini.
Achillini, Professor of Medicine and Natural History at Padua and Bologna, was probably the most influential scientific author of the Italian early fifteenth century, the force behind a renewal of scientific studies, and mentor to such pupils as Pomponazzi and Boccadiferro. This treatise tackles the Aristotelian principle of first cause, the self-created being from which every chain of causes must ultimately originate. Following in the tradition of Averroes’s interpretation of Aristotle, Achillini supports ‘the pluralistic view that prime matter is substantive and extended; [he provides an] account of how mixed bodies arise from the elements by their breaking up into particles and their reduction to a middle state’ (E. Michael, ‘Daniel Sennert on Matter and Form: At the Juncture of the Old and the New’ in *Early Science and Medicine*, 2, No. 3, (1997), pp. 272–299).

Achillini ‘is remembered for his considerable activity in research on human anatomy. He gave a good description of the veins of the arm, and he described the seven bones of tarsus, the fornix of the brain, the cerebral ventricles, the infundibulum, and the trochlear nerve. He also described, exactly, the ducts of the submaxillary salivary glands … Finally, to Achillini is attributed the first description of the two ossicles of the ear, the malleus and incus’ (DSB).
This copy bears the annotations of a student of Ludovico Boccadifero (1482–1585) who had attended his lectures at Bologna University. Boccadifero prepared several editions of Aristotle, concentrating on the works of natural sciences: *Explanatio libri I Physicorum Aristotelis* (1558, 1563, and 1570), *Lectiones in quartum Meteororum Aristotelis librum* (1563), *Lectiones super tres libros De anima* (1566), *Lectiones in Parva naturalia* (1570), *Lectiones in secundum, ac tertium meteororum Aristotelis libros* (1570), *In duos libros Aristotelis De generatione et corruptione doctissima commentaria* (1571), and *Lectiones super primum librum Meteorologicorum Aristotelis* (1590). After the death of Achillini and then of the more controversial Pomponazzi, Boccadifero persisted as the most prestigious Aristotelian scholar in the internationally renowned University of Bologna. He was also an accomplished swordsman, and as such was chosen as one of the two leading characters in Giovanni Viggiani’s 1575 treatise on fencing.

EDIT16 208; USTC 807719.

### Homiletic Work

**Annotated by Machiavelli’s Last Confessor**

2 ANTONIUS de Vercellis. *Sermones quadragesimales de XII mirabilibus Christianae fidei excellentiis.* [with additions by Ludovicus Brognolo]. *Venice, Johannes and Gregorius de Gregoriis, de Forlivio, [for Alexander Calcedonius], 16 February 1492/93.*

4to, ff. 263, [5], text printed in Gothic letter in two columns, woodcut printer’s device to colophon; loss to a few words in title and in corresponding lines of verso due to ink corrosion following a strike-through, minute wormhole to the lower margin of ff. 80-120, repairs to lower margin of ff. 235-240 following burn, involving some loss of text to three lines in ff. 235 and 236; otherwise a very good copy, in seventeenth-century vellum over boards (reusing a leaf from a fifteenth-century(? ) choirbook), ink titling to spine; copious marginalia in more than one contemporary hand throughout (on approx. 360 pp., a few marginalia trimmed); contemporary ownership inscription of Fr. Niccolò Bonaccorsi of Lucca (‘Ad usum fratris Nicolai Bonaccursii Lucensis’; ‘Accipe aureum atque divinum opus’) to title; near-contemporary gift, ownership and loan inscription of Fr. Niccolò Bonaccorsi (‘Nicholao de Luca’), Fr. Andrea Alamanni, and Fr. Francesco de Emperio (‘Hic liber concessus fuit per fratrem Andream Alamandum ad usum fratris Francisci de Emperio – Nam a fratre Nicholao de Luca largitus fuerat’); further note of loan on f. 145 (same meaning); monastic(?) ownership mark ‘S. C.’ to top edge.

£8500

A remarkable copy of the first edition of Antonius de Vercellis’ sermons, owned and annotated by three contemporary Franciscans, one of whom, Andrea Alamanni, may be the confessor who administered Machiavelli’s last rites.
More than one hand is at work in annotating this copy, and the early ownership history reveals a strict Franciscan connection: at first owned by Niccolò Bonaccorsi of Lucca, the book was then gifted to Andrea Alamanni, and eventually loaned to Francesco de Emperio. The annotations are detailed and wide-ranging in subject: citations from the Church Fathers are interestingly complemented by quotations from Classical authors; a close analysis of the sermons is carried out with references to Duns Scotus; and an examination of what constitutes certainty references Aristotle’s logic, as well as Pythagoras. Considerable attention is devoted to form and to standards of rhetoric. Manicules and underlinings occur on every page, evidencing a thorough reading, and the last blank is taken up by a manuscript index of subjects of special interest to the readers.
Antonius de Vercellis was one of the most prominent Franciscan homiletic authors of the Quattrocento, his sermons often included in anthologies alongside St Bernardinus, Caracciolo, and Caetano. Regarding Andrea Alamanni’s identity as Machiavelli’s last confessor, this connection and a more general Franciscan connection with Machiavelli have been explored by Giuliano Procacci (‘Frate Andrea Alamanni confesore del Machiavelli?’ Dimensioni e problemi della ricerca storica 2, (1993)). Procacci notes that he was cousin to the well-known author Luigi Alamanni, dedicatee of Machiavelli’s Vita di Castruccio Castracani; he notes Alamanni’s claim to have been present at Machiavelli’s deathbed and to have heard his last confession, and that he adamantly ‘had only a world of good to say’ about the controversial writer. This episode, like several others linked with attempts to emphasise Machiavelli’s religious piety, lacks concrete evidence; moreover, as last rites generally rely on arrangements made by third parties in extremis, it might well have reflected the family’s concerns more than Machiavelli’s own will. Nevertheless this witness, as well as other episodic occurrences of Machiavelli’s direct or indirect reference to Franciscan homiletic and social practices, contributes to a body of questions that is still offering ground for academic research into the writer’s thought.

Hain 15949*; IGI 717; BMC V 343; GW 2260; Goff A-918; CIBN A-473; BSB-Ink A-644; Bod-Inc A-357; ISTC ia00918000.

8vo, ff. [vi], [2, blank], ‘273’ [recte 255], [1] (erratically foliated); woodcut printer’s device to title and colophon; a very good copy, recased in old vellum; cancelled ownership inscription and purchase note ‘Iste liber est mei Landi de Landis de Eugubio emptu Rome die 27 aprilis 1537…’ to verso of rear free endpaper; ownership inscription to recto and verso of title obscured with early ink strikethrough (Ludovici ?]); two front free endpapers filled with abundant manuscript comments on Apuleius; extensive marginal manuscript annotations to books I, II, VI, and VII of the Metamorphoses and shorter annotations scattered throughout the other works. £4500

Extensively annotated copy of the celebrated 1522 Giunta edition of Apuleius’s works, representing a notable improvement on its predecessors (only two in all).
It was the third edition to appear, and the second published by Giunta. Editorial care was entrusted to Bernardus Philomathes (Bernardo Pisano), a prominent Italian composer, priest, singer, and scholar. He was one of the first madrigalists, and the first composer to have a collection of secular music printed devoted to his work alone. This edition ‘must be regarded as being of great value and deserves a full collation’ (Roberson, *Apuleius*, (1940)).

The most enduringly successful of Apuleius’s works is the *Metamorphoses*, or *The Golden Ass*, the only Latin novel to survive in its entirety. ‘A delightful work, imaginative, humorous, and exciting, it tells the adventures of one Lucius who, being too curious concerning the black art, is accidentally turned into an ass, and, thus disguised, endures, sees, and hears many strange things. He is at last restored to human shape by the goddess Iris. Many stories are embedded in the novel, the most famous being the exquisite tale of Cupid and Psyche’ (*Oxford Classical Dictionary*). Yet, at the time of this publication, the other works included in the corpus would also have been of great interest and relevance, as texts imbued with Platonic notions.
The Perfect Discourse, Apuleius’ supposed translation of the lost dialogue Asclepius, attributed to Hermes Trismegistus, remained the only philosophical Hermetic work known in the West during the Middle Ages; notwithstanding the Christian objection to the magic elements, such texts were held in high regard by Renaissance philosophers such as Ficino and Giordano Bruno.

This copy was owned and annotated by a sixteenth-century humanist, Lando de’ Landi of Gubbio. Although apparently unrecorded as a scholar, Lando reveals himself as a competent lexicographer, insisting frequently on etymological questions, and a learned lover of adagia, quoted from Suetonius, Cicero, Sallust, Lucretius, Plutarch, and others.

Adams A-1376; Index Aureliensis 106; Renouard, Giunta 62.
BRASAVOLA, Antonio Musa. De medicamentis tam simplicibus, quam compositis catharticis, quae unuque humori sunt propria. *Venice, Giunta, 1552.*

8vo, ff. [xx], 220; woodcut Giunta device to title; the odd stain, last quire somewhat soiled; a good copy, recased in its original vellum, ink titling to spine; cockled and stained, edges a little chipped; contemporary ink ownership inscription ‘sum Leonardii Sicherodii medici Germani’ at head of title-page (obscured with old ink strokes), copiously annotated in the same hand on over 350 pp.; slightly later ownership inscription ‘Alexander Genuensis’ on title.

First edition of this important work on drugs and remedies by the celebrated physician Antonio Musa Brasavola (1500–1555), extensively annotated by a contemporary medical practitioner.
DE MEDICinis

BRAS. quandoq; ad drachmam praebui in iure, frequen-
ter vero duos exhibui scrupulos, in eo nihil alium malo
reperi, quod ventriculum perturbavit, ac circa quandoq;
in iure ita praebui, & nihil incommodi perpenvere
sumentes.

Ellebori nigri scrup. ij.
Zingiberis
Cinamomi
Anisorum
Masticum
Gummi arabici
Camphora

Singulorum gran.x.
Misc. & fiat pulvis, qui ex iure sumi potest aut ex aliqua
aqua sic ignis eiquara, potestq; in deaptoia digeri, at
prae omnibus humoribus atra et flamem summum temperamentum
in conspiciet, tamen vna bilis & pita saepe eurentur, & ip-
sius decoctum non modice educi. RENA. simplex deco-
etum, an cum alis? BRAS. & simplex & cum alis.
Dioscoridis verba non unquam considerantes; quibus aedico
& cum lenticulo, & juculentis alis, quae purgationis
gratia sumuntur, ita decocqui in iure albo Gal. & ali-
quando in lenticulo. RENA. quid sit, eduxit ne vehe-
mentissime? BRAS. vehementissime profusus, sed pro ven-
triculo ore mentam additam, salvia, libanotis, & aniba,
cum cinnamomom. RENA. quantu huilus decocti copia
sumenda est? BRAS. decoctu quatuor vnnctae insump
tae sunt, sed elleborus non minus quantitate, vnus drach-
mae cum dimidia futur. & nonnullam perueni ad drach-
mas duas. RENA. quando in lenticulo decoqui iussifit, id
prouerbium verum esse potuit. quod vulgo Ferrariae di-

Actur, leges, eorumque rationes, in lac
tis. BRAS. & legis legum, seu & legis legis
nonnulla: balanis, cannabica, nonius.
RENA. Ellebori nigri scrup. ij.
Cinamomi
Zingiberis
Anisorum
Masticum
Gummi arabici
Camphora

Patialis
Misc. &

Septem

Actur, debo

ta tii ferme

boreum.
& dicip

fert sibi. al
lia vrbem.
lorum et

coridem
de nigrum

potissim

etio hanc

dum E

nigrum

hominem

preterer

per fece

mores,
Brasavola, the first doctor to perform a successful tracheotomy, was an exceptionally skilled medical man whose patients included the most powerful kings and popes of his time. Brasavola studied under Niccolò Leoniceno and Giovanni Manardo. He was the friend and personal physician of Duke Ercole II Este, to whom this work is dedicated, and was also the consulting physician of Kings Francis I, Charles V, Henry VIII, and Popes Paul III, Leo X, Clement VIII, and Julius III. He published an account of his ground-breaking tracheotomy in 1546.

This copy bears many manuscript comments and corrections by the physician ‘Leonhard Schroeder’ (?) whose ownership inscription appears on the title, and who proudly underlines the fact that he was born in the same year as the author (see the note on the title-page: ‘Coetani mei vide pag. 88’, with the marginal note ‘Musae aetas’). The notes go from underlining to brief indexing, to more extensive corrections and amplifications in the margins, to long paragraphs occupying the large lower margin of the title-page and the whole verso of the last endpaper, revealing not only a high degree of knowledge on the subject of pharmacology and posology, but also notable experience in practical therapy.

EDIT16 7472; USTC 816781. OCLC finds three copies in the UK (BL, Wellcome, CUL) and two in the US (NLM, Chicago).
Inquisitive Theological Annotators

CHRYSOSTOM, John. [Opera: Homeliae]. Que in secundo Ioannis Chrisostomi volumine continentur: Super Mattheum homelie 89 ... Super Ioannem homelie 87 ... De laudibus Pauli homelie 8 ... In epistolam ad Titum homelie 6 ... Ad hebreos homelie 34 ... Ad Thimoteum homelie 28 ... Adversus vituperatores vite monastice libri 3. Venice, Stagnino & de Gregoriis, 1503.

Folio, ff. [xvi], 184; 117,[1]; 168, [16]; woodcut initials throughout; some light stains and foxing, but a very good, wide-margined and well preserved copy in contemporary blindtooled calf over wooden boards, sides tooled to a lozenge grid pattern, spine in four compartments; preserving four brass catches, clasps perished, spine and edges worn, a few skillful restorations to extremities, later endpapers; sixteenth-century inscriptions on title by Leonardo (?)Buonamici/Buonanni and Serafino Orsoni; annotations throughout (on over 200 pp.) in two contemporary Italian hands. £2800

First edition of Chrysostom’s Opera omnia, the second volume (of two), annotated throughout by two critical readers.

The text was edited by Thomas Januensis and translated by George of Trebizond and Pietro Barozzi. John Chrysostom (347–407) was the first Greek Church Father to be published, thanks to George’s translation.
'These works combine a great facility for seeing the spiritual meaning of the author with an equal ability for immediate practical application. He was opposed to the allegorical exegesis of the Scriptures, and insisted that they must be interpreted literally' (Oxford Dictionary of the Christian Church).

Our copy bears the glossae of two contemporary Italian readers, who interrogated the text in light of the most pressing theological questions, concentrating particularly on the homilies on Matthew and John and those on some of St Paul’s letters.

EDIT16 33769; Brunet III 536; Graesse I p.151.

4to, ff. [19] (without blank ✠5), ‘250’ [i.e. 248]; large woodcut Badius device on title, large woodcut floral initials designed by Oronce Finé, criblé initials, and smaller woodcut historiated initials; very lightly washed, first and final leaf reinforced at gutter, upper margin of a couple of middle quires and outer margin of the last few quires brittle due to old water damage (no loss to text or to marginalia); a good copy in modern vellum over boards; sides a little bowed; extensive annotations, somewhat faded but still legible, in a contemporary hand on over 115 pages (see below), cancelled sixteenth-century ownership inscription (‘Roger’?) to title and ✠6. £2500

A profusely annotated copy of a Parisian edition of Cicero’s Philippics. The annotations, by a contemporary French scholar, concentrate on the First and Second Philippics, with interlinear notes as well as tiny, dense marginalia which exploit the generous size of this copy’s margins, specifically designed to accommodate students’ annotations.
In early sixteenth-century France Cicero seemed a perfect model to humanists who challenged scholasticism through a rhetoric embodying both philosophy and history. Admiration for Ciceronian style was accompanied by a moralizing civic humanism and a respect for Cicero, the philosopher, as the purveyor of Greek wisdom (Salmon, ‘Cicero and Tacitus in Sixteenth-Century France’ in *The American Historical Review*, 85, no. 2 (April 1980), p. 307). The attack on tyranny articulated in the *Philippics* as well as in the *De Officiis* did, in particular, strike a chord in an intellectual environment attuned to the perception of arguments in favour of liberty: ‘Cicero was invoked to greatest effect in defining the nature of tyranny. Rulers who betrayed their trust or broke their contract with those who had created them to govern became enemies of the people, committed treason against the commonwealth, and ought to be punished. The *Discours politiques des diverses puissances*, a Huguenot tract rather less known than *Francogallia, Du droit des magistrats*, or *Vindiciae contra tyrannos*, seems to have been inspired by Ciceronian concepts in its attempt to adapt principles of civic humanism to secular resistance’ (ibid., p. 319).

Our copy, likely owned and annotated by a scholar preparing for university lectures in Paris, testifies to a minute, extremely specific interest in the text of the first two *Philippics* – the second being the longest of all this series of orations. Cicero’s onslaught against the atrocities committed by a tyrant is closely examined in terms of both its content and its style; the text is prefaced by a manuscript ‘Argumentum’ in Latin, artfully penned on the *verso* of the editors’ introduction in an hourglass figure, perhaps a graphic reminder of the ineluctable passing of man’s – even tyrants’ – powers.

Adams C–1882; USTC 147303.
M. T. CICERONIS
IN MARCVM ANTONIVM
PHILIPPICA SECVNDA.

Vonam meo fato P. C. fieri dice, vt nemo hie an-
nis viginti Reipublicz
hostis fuerit, qui nobel-
sum eodem tempore mi-
hi quoq indixit: Nec
vero necessé est a me
quequam nominari vo-
bis: sum, vt ipsi recorda-
mini, mihi penarum il-
li plurquam optaret, de-
derint. Te autem miro
Antoni, quorum facta imit-
re, corum exitus non perhorrescere. Atque hae in allis
minus mirabar. Nemo illorum mihi inimicus fuit vo-
luntarius. Omnes a me Reipublicz caufla laceffiri. Tu
ne verbo quidem violator, vt audacia quam L. Catili-
na, furiofior quam P. Clodius viserere: vitro maledictis
me laceffiri, tuamque a me alienationem commendad-
tione ad ciues impios tibi forte putauifi. Quid putem:
contéptimne me? Né video nec in vita, nec in gratia,
nec in rebus gestis, nec hae mea mediocritate ingenii
quid delpicere potest Antonius. An in Senatu facile de
me dentah post e credit, qui ord clarissimis ciubus
**A Valuable Witness to the Reception of Cicero**


8vo, ff. [ii], 227, [34], [1, blank]; woodcut Aldine device to title; a clean, crisp copy in strictly contemporary panelled pigskin over bevelled wooden boards by Frobenius Hempel, sides blocked in blind within roll-tooled panels, upper board bearing the date 1557 and the initials G H B, with central scene of Bathsheba with motto 'species mulieris mult.' (initialled F.H. 1556, Haebler I, p. 173, no II), lower board with unidentified scene with motto 'voluntatem timendum [e]st' (initialled F.H., Not in Haebler), metal catches and one of the two clasps preserved; copiously annotated throughout (on approx. 450 pp.) by a single hand, dated 1588, with marginalia and underlinings; ownership inscription of Johannes Michael Dogabius (?) dated 1694 on front pastedown, early ownership inscription on title ‘ex Bibliotheca Johann. Pennerii’ with purchase note in Hebrew in same hand, seventeenth-century inscription by Ioannis Csurgovich, from the Royal Hungarian College, at foot of title, and a recent pencil inscription (Aemilius Schulthius (i.e. Emil Schultz), German physician, dated 1957) to the front free endpaper. £2500

A unique copy, annotated in great detail throughout and in a well-preserved contemporary German binding by the Wittenberg binder Frobenius Hempel, of the second edition (first 1541) of the second part of Cicero’s philosophical works edited by Paolo Manuzio, Aldus’s son.
DE FATO

Liber I

nulla tamen, quia non est sectio, sed est lubri
cum et alio modo, quorum non est su
cum et alio modo, quorum non est su

nulla tamen, quia non est sectio, sed est lubri
The quantity and assiduousness of the extensive manuscript annotations, corrections, and cross-references make this volume a valuable witness to the reception of Cicero’s work in Renaissance Germany. The annotator is likely to have been a sixteenth-century Catholic, very probably a lecturer able to rely on a solid knowledge of Christian philosophy as well as on a number of editions of Cicero’s works for comments and corrections. His initial inscription (f. 1v) offers the date of the beginning of his labour (‘Ad finem anni 87 et initio 88 annotationibus...’) as well as a sort of valediction or dedication to an unknown recipient (‘[…] si vobis propicius custodiat et protegat Amen’).

Adams C-1761; Renouard I, 288, 4; STC Italian Books 176.
COHAUSEN, Johann Heinrich. *Dissertatio satyrica physico-medicomoralis de pica nasi sive tabaci sternutorii moderno abuso, & noxa*. Amsterdam, Oosterwyk, 1716.

8vo, pp. [xx], 177, [11]; engraved title by I. Schynvoe printed to *1, title-page printed in red and black with woodcut ornament, woodcut ornaments and initials; a very good copy, in contemporary stiff vellum, woodcut ornaments and initials; a very good copy, in contemporary stiff vellum; early eighteenth-century ownership inscription of Pietro Egidio Guadagni (surgeon, see below) to foot of engraved title and to front free endpaper (partly erased); copious annotations throughout (on approx. 175 pp.) with late eighteenth-century inscription to verso of front free endpaper attributing them to Anton Maria Salvini (1653–1729, see below); the Galletti–Landau copy, with stamp of Gustavo Camillo Galletti (1805–1868) to title and bookplate of Baron Horace de Landau to front pastedown.

Exceptional copy of this treatise on the use of tobacco, extensively annotated by a scholar identified as the great naturalist Anton Maria Salvini.
Johann Heinrich Cohausen (1665–1750) ‘sought to demolish forever the custom of snuffing, through the most vitriolic attack published to that date. Most of the people of Western Europe were, by then, sniffing tobacco and sneezing heartily. The composite effect was not pretty and the author was undoubtedly justified in most of his criticism’ (Arents).

By far the more remarkable of the two early owners of this copy is Anton Maria Salvini (1653–1729), as identified in an eighteenth-century note in the verso of the free endpaper. Not only was Salvini a celebrated naturalist, he was also professor of Greek at Florence, and the author of an essay entitled ‘Whether tobacco is harmful or beneficial’ (published in his Discorsi accademici sopra alcuni dubbi proposti nell’Accademia degli Apatisti (Venice, 1735), I, pp. 4ff.) – a tract which no doubt began to be formed in the marginalia to our book. Some of the manuscript notes in this volume were repeated almost literally in Salvini’s published work: as an example, the marginalia on f. [viii] ‘Tabacum, herba nicotiana, portata in Francia da Monsieur Nicot e chiamata erba della Regina, cioè della Regina Caterina’ is only slightly edited to provide the exordium of the printed essay: ‘Quell’erba, che, perché da un Giovanni Nicot a tempo degli avoli nostri fu la prima volta portata in Francia, ed alla Regina Caterina donata, da’ Franzesi ‘nicoziana’ e ‘della Regina’ vien detta…” (p. 4).
Salvini’s stance on tobacco is far from Cohausen’s satirical dismissal: he praises its beneficial effects and confers on it an almost hallowed status as a scholar’s helpful friend, ‘by comforting […] the brain to the highest degree, and by cleansing it from its surplus fluids, [tobacco becomes] a companion in our studies’. Salvini is keen to supply Greek nomenclature and translations to various terms, and appears especially interested in noting tobacco-related habits in women of his time.

The other eighteenth-century owner was Pietro Egidio Guadagni, a celebrated physician from a family originating from Arezzo, and father (with his second wife, the English gentlewoman Anna Maria Palmer) of the noted jurist Leopoldo Andrea Guadagni.
9 ERASMUS, Desiderius (Henri ESTIENNE, editor). Adagiorum ... Chiliades quatuor cum sesquicenturia: magna cum diligentia, maturoque iudicio emendatae, et secundum Concilii Tridentini decreta expurgatae: ut ex epistola, quae pagina quinta est, fusius patebit. Quibus adiectae sunt Henrici Stephani Animadversiones suis quaeque locis sparsim digestae. Paris, Nicolas Chesneau, 1572 (colophon: ‘Cudebat ... Ioannes Charron Typographus, quinto Calendas Decembris, anno Domini Millesimo quingentesimo septuagesimo’ [i.e. 27 November 1570]).

Folio, ff. [28], [335 (cols. ‘1–504’, ‘525–1360’)], [1, colophon, blank]; woodcut printer’s device on title, woodcut headpieces and initials; numerous annotations in a late eighteenth- or early nineteenth-century hand (see below); some very minor staining and soiling, but a very good copy in late eighteenth-century half-marbled sheep, spine gilt and with red morocco lettering-piece; slightly rubbed, joints, corners and edges expertly repaired. £3800

A notable sixteenth-century edition of Erasmus’s Adagia, with the commentary of Henri Estienne first published in 1558, extensively annotated by the Belgian jurist Théodore Dotrenge.

The appendix, which is provided with a foreword by the jurist and philologist Claude Mignault (1536–1606), contains material sourced from elsewhere in Erasmus’s works (cols. 991–1004), Hadrianus Junius (1005–1204), Johann Alexander Brassicanus (1203–1222), Pythagoras (1221–1226), Johannes Ulpianus (1225–1234), Gilbert Cousin (1233–1308), Caelius Rhodiginus (Ludovico Ricchieri; 1309–1314), Polydore Vergil (1313–1318), Pierre Godefroy (1317–1322), Charles de Bouelles (1321–1326), Adrien Turnèbe and Antoine Muret (1325–1330), Willem van Gent (1329–1334), Juius, Willem Canter, and Victor Giselinus (1335–1344), and Melchior van Niepe (1345–1360).
Provenance:

1. The Jesuit College of Dinant, the gift of Father Jean Libion, with seventeenth-century inscriptions on title.

2. The Belgian jurist Théodore Dotrenge (1761–1836), with his ownership inscription ‘Theod. Dotrenge’ on front free endpaper and with his numerous and often lengthy annotations throughout. Described as one of a number of ‘Voltairians, epicureans and sceptics’ who called themselves liberals (van Kalken), in a period of profound political change he was a defender of the rights of the press and institutions, and stood against conscription and feudal privileges (see Biographie nouvelle des contemporains (1822)). His numerous and often extensive scholarly annotations here are furnished with classical references, explanations, and cross-references to other works of Erasmus, and demonstrate an interest in Latin, Greek, French, Italian, and German linguistic usage. One long note in the lower margin of cols 647–650 concerns the word ‘phallus’, discussing also the Italian equivalent ‘cazzo’, and words in Liège dialect which could be expressed as ‘testa del mio cazzo’ in Italian. Recorded in the margin of the facing page is the utterance of a curse (‘…nominans pudendum viri membrum’) by a respectable woman (‘Matrona quaedam’) of Brussels who had slipped and fallen in the snow.

Dotrenge’s library was sold in Brussels in March 1838; books from his library can be found at Ushaw College near Durham and at the Bibliothèque universitaire, Poitiers.

Bibliotheca Erasmiana, I 6; French Vernacular Books 69793 (apparently a variant of the colophon); USTC 170070 and 170071 (apparently also variants of the imprint and/or colophon). For Dotrenge, see Frans van Kalken, ‘Esquisse des origines du libéralisme en Belgique: Le thème politique du centre modérateur’ in RHM I (1926), pp. 161-197.
EUCLID. Elementorum libri XV ...cum scholiis antiquis. A Federico Commandino ... in latinum conversi, commentariique quibusdam illustrati. Pesaro, Camillo Frasceschino, 1572.

Folio, ff. [xii], 256, [1]; woodcut title-page by Jacob Criegher, hundreds of woodcut and typographic geometric diagrams to text; waterstain to top outer corner of several leaves, skillful marginal repairs to ff. 40 and 65 (neither affecting text), some browning, mostly in the margins; contemporary vellum, printed waste endpapers reusing an unfolded sheet from a legal treatise, edges stained red; spine with two small areas of loss revealing printed waste underneath; ownership inscription of Giovanni Gabrieli (see below) to title, with his copious annotations in Latin to text and geometric diagrams on approx. 65 pp.; additional set of annotations in Italian in another seventeenth-century hand to text, front free endpaper, and both pastedowns. £7800

First edition of Euclid as translated by Federico Commandino (1509–1575), with extensive contemporary technical annotations.
Commandino, ‘certainly an outstanding figure in the history of Euclid’s *Elements*’ (Stanford-Thomas, p. 10), who worked for Pope Clement VIII and was tutor to the Dukes of Urbino, was visited by John Dee in 1569 just before the English humanist wrote the preface to the first English Euclid, in 1570.
This copy was owned and annotated ‘Ad usu[m] J[ohan]nis Gabrielis sicarde[n]sis’, the hand responsible for very numerous marginal comments, corrections, and scientific cross-references in Latin. Although it is tempting to link this inscription with the great Venetian composer Giovanni Gabrieli (1554–1612), the toponym ‘sicardensis’ indicates otherwise. Monteciccardo (Castrum Montis Sicardi) is, in fact, a town near Pesaro, where this book was printed. This owner profusely annotated our volume demonstrating a deep knowledge of Euclidean geometry as well as considerable mathematical competence, often quoting the work of Francesco Flussate Candalla as editor of Euclid’s *Elements* (1566; see for instance ff. 4, 20, 21, 50, 70, etc.).

A slightly later reader added his own annotations in Italian, both in the margins and on the pastedowns and endleaves, including a reference to the Italian mathematician and translator of Euclid Niccolò Fontana Tartaglia (f. 43).


**Annotated Mirror for Princes**

11  **FALCONETTI, Ventura.** Laelii, sive Monarchi duo, Ventura Coeco Academico Travagliato authore. *Bologna, Giovanni Rossi, 1563.*

4to, pp. 87, [1, blank]; large woodcut printer’s device on title-page, woodcut historiated initials; a very good, wide-margined copy in modern *carta rustica*; copiously annotated throughout (on over 80 pp.) in an elegant contemporary hand, with underlinings. £3200

First edition of this political and philosophical dialogue on the powers and prerogatives of a monarch, as well as a *speculum principis* providing a set of prescriptions regarding the education of future rulers.

This work was dedicated to a prominent contemporary prince, the Grand Duke of Tuscany Cosimo I de Medici. Ventura Falconetti, a member of the Sienes Accademia dei Travagliati, shows a firm understanding of and consonance with Plato’s ideas regarding the relationship between individual freedom and public good, and between monarch and subjects, as set out in the *Laws* and in the *Republic*. He incorporates regular references to classical authors, which are noted and sometimes amplified (e.g. in the case of Ovid, p. 74) by the early reader responsible for the many annotations. This reader devotes particular attention to the collection of ‘sententiae’, useful maxims, carefully paraphrased in the ample margins.

EDIT16 18510. OCLC finds two copies only in the US (at Yale and the Newberry).  

30
with Esoteric Annotations by Three Sixteenth-Century Hands

12  FICINUS, Marsilius. Epistolae. [Nuremberg], Anton Koberger, 24 February 1497.

4to, ff. CCXLIII, [1, blank]; Roman letter, 3 to 8 line initial spaces with printed guide-letters; some browning, spotting and staining, wormtrack in gutter of ff. CXI-CXXX (occasionally affecting a few letters); bound in eighteenth-century Italian vellum over boards, spine lettered directly in gilt, edges stained blue; with marginalia, annotations, diagrams, and other marks to over 200 pp. in three near-contemporary hands, one of which filled the terminal blank h4 and subsequent binder’s blank with a selection of texts attributed to Joachim a Fiore; with extensive additions by another hand (see below) on the verso of the binder’s blank.

Annotated copy of the second edition (first Venice, 1495) of one of the most culturally representative publications of its age, containing letters addressed by Ficino to many leading scholars. ‘Sustaining a correspondence with a huge group of influential members of the elite – ecclesiastics, merchants, poets, diplomats, civil servants, the signori and principi themselves including Lorenzo de’ Medici – who eventually constituted a personal circle, sometimes, if misleadingly, thought of as the Florentine Platonic academy’ (Allen, Marsilio Ficino, Platonic Theology (2001) I, p. viii).
Many excerpts from the *Letters* have been cited as the best expressions of Ficino’s philosophy, as the tension of the mind from the lower to the higher concerns and state, and as its progress from darkness into light.

Three sixteenth-century hands annotated this copy. The most prolific of the annotators shows a keen interest in esoteric topics: he adds, in the last blank leaf, a selection of texts attributed to the millenarian abbot Joachim a Fiore; he quotes a prophecy by Ficino regarding the pontificate of the Medici pope Leo X (f. cxcix); and sketches an astrological symbols of the planets (f. ccxxxiii). A slightly later reader, embracing the focus of his predecessor, makes detailed notes on the ritual known as ‘Modus ligandi et solvendi’, with references to demons and hell.

Hain & Copinger 7062*; BMC II 443; GW 9874; Goff F-155; Bod-Inc F-043; BSB-Ink F-120; ISTC if00155000.
Bernard Quaritch Ltd

**Galileo’s Greatest Work**

**THE FIRST MODERN TEXTBOOK OF PHYSICS**

**ANNOTATED BY NEWTON’S FRIEND PIERRE VARIGNON**

13 GALILEI, Galileo. Discorsi e dimostrazioni matematiche, intorno a due nuove scienze attenenti alla mecanica & i movimenti locali...con una appendice del centro di gravità d’alcuni solidi. *Leiden, Elzevier, 1638.*

Small 4to, pp. [viii], ‘306’ (recte 314), 6; woodcut device on title, numerous attractive woodcut illustrations and diagrams to text; marginal paper flaw to N4 and Z3, one or two marginal rust-spots, but a fine copy; elegantly bound in antique-style olive morocco, panelled in gilt; ownership inscription of Pierre Varignon (see below) to title, with his annotations, underlinings, and geometrical drawings on 11 pages; this copy from the Bibliotheca Mechanica, with booklabel to front pastedown. £195,000

First edition of the first modern textbook of physics and the foundation of the science of mechanics; a very important copy, owned and annotated by Pierre Varignon, intimate friend of Newton, Leibniz, and the Bernoullis.
in puncto c constitutis, remanent in triangulo duo cdf, cfd, duobus x ce, l c d æquales: postus autem est cdf, ipsi x ce æqualis: ergo reliquus cf, reliquo d c l. ponatur planum c e æquaæ plano c d, & expunctis d e perpendiculares agantur da, eb ad horizontalem xl, ex c vero ad d f ducatur perpendicularis c g. et quia angulus c d g, angulo e c b est æqualis: & recti sunt d g c, b e, crunt trianguli c d g, c b e æquanguli, & ut d c ad g g, ita c e ad e b: est autem d c æqualis c e; ergo c g æqualis c e. cumque triangulorum dac, c g f, anguli ca, angulis f c sint æquales: erit ut c d ad d a, ita f c ad g g, & permutando, ut d c ad c f, ita d a ad c g, scilicet. ratio itaque elevationum planorum æquorum c d, c e, est eadem cum ratione longitudinarum d c, c f: ergo ex corollario primo praecedenti propositionis fexter, temporarum desintium in his æqualia, quod erat probandum.

alter idem, ducta f s perpendiculari ad horizontalem as. quia triangulum c s f, simile est triangulo d c c, erit, us f ad c g, ita g c a d c d. et quia triangulum c f g, simile est triangulo d c a, erit, ut f c ad c g, ita c d ad da: ergo ex æquali, ut s f ad c g, ita c c ad da. media est igitur c g inter s f, d a, & ut d a ad s f, ita quadratum d a ad quadratum c g. rursus cum triangulum a c d, simile sit triangulo c g f, erit, ut d a ad d c, ita g c a d c f, & permutando ut d c ad c g, ita d c ad cf, & ut quadratum d a ad quadratum a c d, c g,
Under permanent house arrest by decree of the Inquisition following the condemnation of his pro-Copernican *Dialogo sopra i due massimi sistemi del mondo*, in 1633 Galileo continued his unfinished work on mechanics. Once it was finished, the issue of ecclesiastical licence to print proved insurmountable in Italy, and Galileo resorted to the Elzeviers in Leiden. The *Discorsi* provide the mathematical foundation for the philosophical exposition of the *Dialogo*, thus being ‘considered by most scientists as Galileo’s greatest work’ (PMM). ‘The two sciences with which the book principally deals are the engineering science of strength of materials and the mathematical science of kinematics … Galileo’s Two New Sciences underlies modern physics not only because it contains the elements of the mathematical treatment of motion, but also because most of the problems that came rather quickly to be seen as problems amenable to physical experiment and mathematical analysis were gathered together in this book with suggestive discussions of their possible solution’ (DSB V, p. 245).

Our copy is perhaps the most important to have come to the market in the last quarter-century. It belonged to Pierre Varignon (1654–1722), member of the Académie des Sciences and one of the outstanding scientists of his time, very close to Newton, Leibniz, and the Bernoullis. Varignon demonstrated the principle of the parallelogram of forces simultaneously with and independently of Newton. He was the first French scientist of note to advocate the new differential calculus. ‘Varignon’s interest in the volume was probably related to his work on *De la Résistance des Solides* … in which he attempted to incorporate the hypotheses of both Galileo and Mariotte
Annotated Books

in a single formula. Todhunter and Pearson note, however, that in order to apply this formula it will usually be “necessary to assume some definite relation between the extension and resistance of the fibres” (Roberts & Trent, *Bibliotheca Mechanica*, p. 130). These are valid comments. However, more specifically, the annotations point to Varignon’s keen interest in the sections devoted to defining uniform acceleration, and their corollaries. In this work Galileo acknowledges that at one time he thought it would be more useful to use the term ‘uniform acceleration’ for motion in which speed increased in proportion to the distance travelled, rather than to the time fit. Now he chooses to define uniform acceleration as the motion in which the change of speed is proportional to elapsed time Varignon’s economic underlinings and annotations homes in on points of crucial interest, on the development of consequential theories from premises, on diagrams; they underscore points upon which Varignon raises doubts. His objections consist especially of displeasure with ‘merae suppositiones’, or ‘gratis suppositiones’, mere assumptions – touching not so much the core of Galileo’s theory as its corollaries. A full exploration of the geometric corollaries of Galileo’s theory must indeed have been a crucial point of departure for the perfecting of Varignon’s own theorem, in *Projet d’une nouvelle mécanique*, 1687, stating that if many concurrent forces are acting on a body, then the algebraic sum of torques of all the forces about a point in the plane of the forces is equal to the torque of their resultant about the same point.

Carli and Favaro 162; Cinti 102; Dibner *Heralds*, 14; Grolier/Horblit 36; Norman 859; PMM 130; Riccardi I, 516.12/1; Roberts & Trent, *Bibliotheca Mechanica*, pp. 129–30 (this copy); Sparrow, *Milestones of Science* 75; Wellcome 2648; Willems 2648.
14 GELLIUS, Aulus. Noctium Atticarum commentaria per Bonfinem Asculanum summa nuper diligentia et studio recognita. Venice, Giovanni Tacuino, 1517.

Folio, ff. [xxii], 135, [1]; Roman and Greek types, title-page printed in red and black with elaborate woodcut cartouche border, woodcut initials, the first of which with likely later colouring (yellow and silver, oxidised), woodcut printer’s device to colophon; a couple of leaves a little stained, but a very good copy in contemporary limp vellum, ink titling to spine and front and rear cover; vellum stained and cockled, some repairs; contemporary manuscript diagram in ink and silverpoint to recto of front free endpaper, contemporary marginal annotations, underlinings, manicules, and reading marks to over 250pp. of text.

£6000

Second edition of Gellius’s opus with the commentary of philologist Matteo Bonfini (1441–1517), annotated throughout by a contemporary reader whose corrections and comments include references to the lectures of Paolo Bombasi as cited by Erasmus in the 1508 edition of the *Adagia*. 
Annotated Books

Erasmus singled out Bombasi as ‘the best of friends’. Bombasi (also Paulus Bombasius, or Paolo Bombace, 1476–1527) was born in Bologna of a noble family. He distinguished himself as a rhetor, philologist, and poet, and became prefect of the Vatican Library, holding regular correspondence with Erasmus. He was one of the victims of the violence which occurred in the 1527 sack of Rome. Our annotator is likely to have been part of the Bologna circle of humanists who gathered for readings of Aulus Gellius, occasionally including Erasmus who lived for some months in Bombasi’s house in Bologna. The most explicit note occurs on f. 13′ (“Paulus Bombasius Bononiensis hunc versiculum sic emendat … hoc modo: “saepe etiam fuit stultus opportune locutus.” Hoc autem refert Erasmus…’). More evidence of a wide collation exercise is to be found on f. 128′: ‘Aliter testus istum emendant eruditiores […] uideri ut omnia exemplaria habent’.

EDIT16 20606 ; Graesse VII, 45; Olschki, Choix des livres 4605.
Who’s Who


Folio, ff. [iv], 102, [4]; large woodcut Sybilla printer’s device on title and verso of last leaf; some marginal waterstaining to a few leaves, a few very small wormholes in the inner margin, small chip to fore-edge of title, but a very good copy in contemporary vellum, ink lettering to spine; fore- and top-edges of boards neatly nibbled, some staining; old Jesuit college inscription and old inscription (‘Joannis Francisci da [?]’) obscured in ink to title; with contemporary marginal corrections and annotations to over 150 pp.

First edition of Giovio’s biographies of illustrious men, with several marginal corrections, remarks, and comments by a contemporary reader, whose knowledge of biographies of the past encompassed several authors, including Erasmus.

£3000
Paolo Giovio (1483–1552) commanded the European intellectual scene for a good portion of the sixteenth century. Close to the Medici, including Clement VII, and then to Cardinal Alessandro Farnese, he directly experienced both power at the highest levels and the crisis brought about by the Sack of Rome. His celebrated villa on Lake Como boasted a private museum, with a portrait gallery featuring the most noteworthy personalities up to his time in a sort of Pantheon, to which the *Elogia* constitute a literary supplement. The work consists of 146 pen portraits of writers and 134 men-at-arms, from Dante to Boccaccio, to Saladin, Charles of Anjou, Poliziano, Ariosto, Galeazzo Sforza, Cesare Borgia: a veritable ‘who’s who’ of the Medieval and Renaissance world.

‘Giovio is always a curious biographer: often mischievous, sometimes treacherous, never hagiographic. And it is also this that makes the reading of his portraits so compelling and immediate’ (F. Minonzio (ed.), Paolo Giovio, *Elogi degli uomini illustri*, Turin, 2006).

Folio, pp. [vi], 764, [68]; bound without blank a4, and without z4, with the short missing text supplied in manuscript in a near-contemporary hand at foot of z3; text in Latin and Greek, woodcut initials; title-page laid down, some corners restored, damp- and mould-stains in the first and last leaves, several leaves browned; early nineteenth-century quarter calf with marbled sides, spine decorated and lettered in gilt; short splits to joints, spine chipped at head and foot; place of printing (Basel) and printer’s name (Oporinus) censored in ink on title and colophon, many late sixteenth-century marginal annotations to first five syntagma and sporadically through the rest of the work (for a total of approx. 220 pp.); late seventeenth-century ownership inscription at head of title, obscured in ink, eighteenth-century ownership inscription of Zacharias De Amicis (see below) to title. £2500

First edition of the most important mythography to be published after Boccaccio’s Genealogiae deorum gentilium and before Conti’s Mythologiae, with extensive marginalia in the first part.
Giraldi was a prolific author, disciple of Sannazaro, Pontano, and Chalchondylas, who was his teacher of Greek. After a brilliant career in Rome, Giraldi suffered the consequences of the Sack of 1527, and spent the rest of his life blighted by illness, poverty, and neglect; Montaigne alluded to his sorrowful last years with regret in one of his *Essais* (i.35).

The marginalia reveal an intensive study of antiquity by a late sixteenth-century reader, and include use of verse for mnemonic purposes; another early reader added, in the lower margin of p. 256, an integration of the short portion of text missing as a result of unbound leaves, all blank except for the end of the text which the annotator supplies – thus revealing access to other copies of this work or to a network able to provide him with the missing lines.

This copy later belonged to the jurist Zacharias (or Zaccaria) De Amicis, from Aquila. Born in 1722, after studying law and humanistic studies he entered the service of Charles III, first as Governor and later as Auditor. He was the author of a *Repertorio legale* and many other works never published.

HORACE Flaccus, Quintus. [Opera, drop-cap title:] Christophori Landini Florentini in Q. Horatii Flacci libros omnes … interpretationes. [Florence, Antonio di Bartolommeo Miscomini, 5 August 1482].

Folio, ff. [vi], CCLXIV, [2]; Roman type, commentary surrounding text, capital spaces mostly with printed guide letters, some with guide letters added in manuscript, seventeenth-century manuscript titling to first page; paperflaw to outer margin f. XX repaired at time of printing, some dampstaining (heavier in the final quires but never obscuring either text or marginalia), old wormwork in the gutter (a few other marginal wormholes with old repairs), chips to upper blank margin of ff. CXXIX-CLXVI, some backfolds reinforced, last two leaves detached, restored at gutter (last leaf with loss of a few letters of the index); a wide-margined copy in eighteenth-century vellum over boards, spine with gilt lettering-piece; spine ends wormed, hinges cracked but holding; extensive marginal and interlinear annotations to virtually every page, in four hands, from contemporary to late sixteenth-century. £18,000

Extensively and exceptionally expertly annotated copy of the first edition of Horace’s works edited and with commentary by Christophorus Landinus, one of the leading humanists of Renaissance Florence. His whole course of Horatian studies and lectures converged into this landmark edition, celebrated by Dibdin: ‘All critics and bibliographers have united in their praises of this exceedingly rare and valuable impression… the printer has shown himself to be worthy of the poet and commentator; for a more tasteful specimen of early typography can rarely be seen’ (Bibliotheca Spenceriana, 266).

Our copy carries a wealth of unpublished material evidencing the philological and exegetical practices of Florentine humanism: covered in marginalia and interlinear notes, it clearly went through the skilled hands of four humanists, with evidence of all being connected with the studium Florentinum.
Annotated Books

minime obtenebris habebitis, putabiet ommotus ipse purgatus est quidcumque purgatae aequitatem. Ergo non est re maximam suam munitionem munitionem. Maior est illa quae nihilum inflammatum est. Ergo.

Aiace fatorem sua quaeque adventi suos. Atque omnibus tibus, ut appelletur maximum regnum troseae dominus quod nomen est tantumque lucebat putus se ferre alio: esse extra mo res purgationem. Ergo si hae putus. Non autem ase qui ase non est se intiret et fallit iniquus est qui fallit simili pro igna. OMNE...
The earliest hand, a small, neat contemporary Italian cursive, carefully annotates all works, but shows an uncommonly sophisticated degree of involvement, depth of knowledge and critical awareness in the *Satires*, from f. 173 to f. 223: there the marginalia are of such abundance and quality as effectively to constitute a whole parallel commentary forming before our eyes page after page, responding to both Horace and Landinus with a rare array of citations and an even rarer degree of independence. Whilst this apparatus is unsigned, a possible, indeed likely, attribution emerges from the very nature of this body of work: Bartolomeo Fonzio, a pupil of Landinus, in 1477 had published a commentary Persius’ *Satires*; he had a deep interest in Horace, and is known to have given lectures on Horace’s *Satires* in 1485-6; his private library inventory also records a copy of ‘Landinus’ Horace, bound in vellum’; though none of these facts can be proof of Fonzio’s authorship of our marginalia, they do contribute to its likelihood. Whether this attribution can ever be confirmed or not, the supreme command of the subject by the annotator and in the philological lesson taught by Poliziano to Florentine humanists are evident: in the attention for recording textual variants; in the number of *auctoritates* cited (most Latin authors of the classical era, the Bible, late antique writers, proto-humanists such as Boccaccio and Vegio); in the particular cherishing of lexicography (including quotations from Suidas); in the systematic reconstruction of Horace’s context through the marshalling of information regarding literature, history, mythology, and science.

A second hand, also very active in annotations of all kinds, offers us a *terminus post quem* in citing the war between the city of Cerveteri and Alexander VI in 1503 when referring to Lambinus’s mention of the ancient city of Caere (f. 68).
A third hand, equally well-represented, glosses a passage by making reference to the 1523 fall of Rhodes to Suleiman’s army: ‘magnus turcus… longa obsidione… mdxxiii’ (f. 20). The latest hand, more occasional in its additions, can be dated through its reference to Laminus’s Horace, published in 1561 (f. [i]). One of this scholar’s annotations tantalisingly places him in the studium of Florence during lectures based on Poliziano: ‘lectio[nem] ex Politiano audivimus Florentiae’ (f. 174). His work pivots around a comparison with Mancinelli’s edition of Horace, which had been published first in 1492, as evidenced by a gloss on a contested word, *parrae* (Ode III.27) here clarified in the margins as ‘vulgo dicitur parruza’ (f. 117) as in Mancinelli’s editions.

‘All critics and bibliographers have united in their praises of this exceedingly rare and valuable impression… the printer has shown himself to be worthy of the poet and commentator; for a more tasteful specimen of early typography can rarely be seen’ (Bibliotheca Spenceriana, 266).

This volume embodies like few others the fervour, the fastidious and relentless precision, the reverence for Classical texts and the passionate spirit of enquiry which, at a very specific cultural juncture, gave rise to humanism, and marked the birth of philology.

HCR 8881; BMC VI 637; GW 13458; IGI 4880; Goff H–447; ISTC ih00447000. Regarding the record of a Horace in Fontius’s library, see T. De Robertis, ‘Breve storia del Fondo Pandolfini della Colombaria e della dispersione di una libreria privata fiorentina (con due appendici)’ in Accademia Toscana di Scienze e Lettere La Colombaria, Le raccolte della Colombaria. I: Incunaboli, (1993), p. 120, n. 101. See also A. Brumana, ‘Bartolomeo Fonzio commentatore di Orazio e di Persio in un codice autografo’ in Italia medievale e umanistica LIII, pp. 225–333.

4to, ff. 86, [2]; woodcut Aldus device to title and colophon, woodcut initials; printed in Greek and Latin types; wormtrack to gutter of first half of the volume, touching a few letters (sense easily recoverable) up to quire d, some leaves lightly browned and stained; bound in contemporary limp vellum; edges of upper cover a little nibbled; with multiple marginalia, many with elaborate penwork extensions, in a neat seventeenth-century hand to over 70 pp., including a large manuscript note on front pastedown and endleaf; nineteenth-century bibliographical note to verso of front endpaper. £3800

First and only edition, a copy with many early annotations, of this commentary on Horace’s verse by Francesco Luisini or Luigini (1524–1568), a humanist and philologist from Udine who taught Latin and Greek and served as tutor at the court of the Duke of Parma.

Luisini’s commentary was a Renaissance endeavour akin to Pietro Vettori’s: rather than driven by a purely philological and editorial concern for Horace’s text, it found its root and purpose in the articulation of Luisini’s own aesthetic and poetic theories. The Classics are seen by Luisini not only as valuable in themselves, but as generators of forms and meaning for the new world of humanism. His exploration of Horace marks him as the exception rather than the rule in the contemporary aesthetic landscape, especially in one respect: alone among Renaissance commentators he endeavoured to establish a compatibility between Horatian rules of poetic decorum and the Platonic doctrine of poetic frenzy (see N.L. Brann, The Debate over the origin of genius during the Italian Renaissance, Leiden and Boston, Brill, 2002, p. 236).
This copy hosts many marginalia in a seventeenth-century Italian hand, which reveal a detailed study of the work, including suggestions of variants, some of which are charmingly idiosyncratic (f. 14v, ‘producere nomen’ is sarcastically subjected to the variant ‘producere numum’, changing the meaning from ‘to produce a word’ to ‘to produce money’). On the front pastedown and endpaper are the remains of a number of quotes of a gnomic character, maxims taken from Cicero or Martial, or from popular culture.
One of the most endearing traits of this reader’s notes is precisely this combination of classical scholarship with popular culture. The Latin maxim ‘Saturnalia fuerunt’ is rendered in an exquisite vernacular declension of ‘game over’ as ‘party over, palio run’ (‘fatta la festa corso il palio’).


**Marginalia Ameliorated**


Folio, ff. 54; woodcut initials, woodcut printer’s device to colophon; scattered foxing and marginal dampstaining, wax stain to last leaf touching the register; bound in early-twentieth-century decorated boards; with marginal annotations, underlining, and manicules to virtually every page, in Latin in an Italian sixteenth-century hand, with many of the printed marginalia crossed out and corrected, and with later (seventeenth-century) sparse annotations in Latin and Italian. £3800

A thoroughly annotated copy of a greatly influential compendium of Trogus’s monumental forty-four-book *Historia* of the world from Babylon to the Augustan era.

Much information about Philip II of Macedon, father to Alexander the Great, was lost to posterity and only survived in Justinus’s and Florus’s anthologies and selections. The *Epitome* was one of the most widely read texts of the Middle Ages and humanism, printed more than one hundred times in the sixteenth century; this edition closely follows the 1497 edition, edited by Marco Antonio Sabellico.

The main body of marginalia in this copy speaks of a competent contemporary scholar, likely to have been a teacher, who makes notes with textual corrections, thoughts on grammar, and moral lessons to be drawn from history. A slightly later, less productive annotator leaves notes both in Latin and (more rarely) in Italian.

EDIT16 51842; Schweiger II, 485; not in Adams.

4to, pp. [viii], 177, [15]; woodcut printer’s device on title, large woodcut initials with mythological scenes, woodcut headpieces and ornaments; some wormwork in the lower margin to quires e and f (just about touching a letter in the text on a couple of occasions), ink splash across the upper margin of G5 entering text but without impairing legibility, much smaller splash on the top edge of G3 and G4, occasional stains; contemporary limp vellum, ties perished, nineteenth-century ink numbering and paper shelfmark on spine; copious early seventeenth-century marginal and interlinear annotations in Italian, underlining, manicules, and corrections throughout the text (to approx. 85 pp.); woodcut bookplate of Antonia Suardi Ponti (1860–1938) to front pastedown.

First edition of a controversial critique of Guicciardini’s *History of Italy*, aimed at defending the role played by the Republic of Venice. This successful tract, reprinted in 1599 and 1600, is the only political monograph known to have been written by Giovanni Battista Leoni (1542?–1613?), who is otherwise renowned as a polygraph, poet, as the founder of the second ‘Accademia veneziana’, and as the author of three books of madrigals.

This interesting copy carries multiple annotations and corrections which bear the hallmarks of notes on working proofs made in the course of the preparation of a new edition: spelling or vocabulary corrections, marks suggesting different argumentative strategies (e.g. p. 109), buttressing of, and new ammunition for Leoni’s pro–Venetian stance (e.g. p. 38), modernisation of some slightly archaic forms, some text cancellations, some instances of whole-paragraph replacement (e.g. p. 46).
Annotated Books

Libro IV

Atta di continuare la comunissima considerazione.

Lugente questa prudenza fate in prudenza di far regole, da quando voi avete collocato presso di voi una grammatica, un vocabolario, e un dizionario. In questo modo, avrete un mezzo per formare il vostro stile, al quale vi rimarrete sempre fedeli.

Libro V

DEI LIBERI DI ANNOTARE.

La prudenza di annotare è molto necessaria per chi vuole scrivere bene. L'annotazione è come una seconda lettura, che consente di rafforzare la memoria e di meglio comprendere il testo.

Libro VI

DEI LIBERI DI ANNOTARE.

L'annotazione è un modo di apprendere, un modo di riflettere. Annotando, si creano legami tra le idee, si costruiscono relazioni, si crea un'architettura mentale dei contenuti.

Libro VII

DEI LIBERI DI ANNOTARE.

L'annotazione è un processo attivo, un processo di costruzione personale. Ogni annotazione è un'opera d'arte, un'opera di pensiero, che riflette lo stato di spirito del momento in cui è stata scritta.

Libro VIII

DEI LIBERI DI ANNOTARE.

L'annotazione è un modo di riflettere sulla clessidra del tempo, una testimonianza del passato, un ponte tra il presente e il futuro.
The handwriting points towards the early and middle decades of the seventeenth century: later than the years of the first appearances of this text. However, as Guicciardini’s work established itself as an unavoidable reference in Renaissance historiography Europe-wide, so Leoni’s cautionary notes on partisan history continued to be reflected upon, alongside the text they attacked. Seventeenth-, eighteenth-, and indeed nineteenth-century historians continued to contend with Leoni’s remarks, sometimes aided by the publication of the Considerationi as an appendix to Guicciardini’s History. Our anonymous annotator is a witness to this lasting and profound engagement, and his work may well have been directed to the preparation of one such edition.

Bongi II, 386; EDIT16 27586.

**Highlighting Political Intrigue**


4to, pp. [xx], 460, [2, errata]; large copper-engraved armorial vignette to title, large woodcut initials and typographic head-pieces; lacking f. Mmm1 (pp. 457-458), with the engraved portrait of Francesco Maria I della Rovere, and last blank, paperflaw to outer margin of O2 not touching text, a few quires lightly browned; nineteenth-century sheep-backed boards with patterned-paper sides, gilt lettering-piece to spine (chipped), ink titling to lower edge; head of spine chipped, joints cracked but holding firm, extremities scuffed; copious marginal annotations to approx. 380 pp. penned by a near-contemporary Italian reader. £1500

First edition, bearing the copious annotations of a near-contemporary Italian reader, of Leoni’s biography of Francesco Maria I della Rovere, commissioned by Francesco Maria’s grandson.
In the preface, Giovanni Battista Leoni (1542?–1613?), who had already authored a pro-Venetian critique to Guicciardini’s History of Italy (see previous item), frames this biography as a *speculum principis*, a mirror of princes, declaring it a truthful account of the deeds and wisdom of one of the most celebrated Italian *condottieri*, and setting out to describe the intricate power games which Italian dynastic alliances played, in the turbulent years of rule contended by Emperor, Pope, King of France, and Serenissima Republic of Venice.

The reader who annotated this work manifests a punctilious attention to such intricacies. The systematic annotations and the keen eye for relations between events and between characters points perhaps to a scholar working towards the composition of a work of history.

USTC 4034217.
OWNED BY HUMANIST GUARINO AND THEN BY VIVALDI’S LIBRETTIST


Folio, ff. [218] (of 220, lacking bifolium f4.5, supplied in contemporary manuscript, in the hand of Guarino, see below); Roman letter, text surrounded by commentary; very occasional light foxing or staining, but a very good, fresh copy, recased in old limp vellum, title in ink to lower and fore-edges, spine covered with paper with nineteenth-century manuscript label and shelfmarks; ownership inscription to last leaf, dated 1511, and annotations to text throughout (to approx. 260 pp.) by notable humanist Alessandro Guarino (1486–1556) and another sixteenth-century annotator; ownership inscription of librettist Grazio Braccioli (1682–1752), dated 1738, to title; early nineteenth-century ownership inscription (Giberto Boni[...]) with note ‘Postillato da Alessandro Guarino Ferrarese – firma autografa in fine’ to front cover.

£9000

A copy with exceptional provenance of the first edition of Lucanus’ Pharsalia accompanied by the commentaries of two leading humanists, scholars, and best-selling editors, Sulpitius Verulanus and Omnibonus Leonicenus. It was the text defined in this edition that Aldus chose to reproduce in his 1502 Lucanus.
This copy was owned by Alessandro Guarino (1486–1556), uncle of Giovanni Battista Guarini, author of one of the most widely influential pieces of ‘Arcadian’ literature, *Pastor Fido*. Alessandro was himself a prominent humanist, author of an esteemed commentary on Catullus, and worthy of a mention in Ariosto’s *Orlando furioso*, in the stanzas that name-check a host of contemporary men and women who should be honoured, admired, and imitated (XLVI, 14, 1–2). Guarino annotates the book judiciously, concentrating on essential variants or meanings in the interlinear notes, expanding the glossae in the margins, penning small marks near notable lines; his is the hand that supplies two leaves of text, where the binder had left them out (ff. 44–45). Guarino’s choice of the word ‘perlegi’ in the ownership inscription (‘Ego Alexandrus Guarinus Lucanum perlegi’) shows that he knew himself to have read and studied the book intensely.

The next owner for whom we have evidence in this copy was the librettist Grazio Braccioli (1682–1752), author, amongst other things, of the text of Vivaldi’s opera *Orlando furioso*, and of a notable study of Venetian painters. Braccioli’s inscription dates his purchase of this book to 1738.

Hain & Copinger 10241*; BMC V 517; GW M18859; Goff L–305; BSB–Ink L–235; Rhodes (Oxford Colleges) 1110; Bod–Inc L–163; ISTC il00305000.
23 MAGISTRIS, Johannes de. Quaestiones super totum cursum logicae Porphyrii et Philosophi cum explanatione textus secundum mentem Scoti. [Basel, Michael Wenssler, not after 25 May 1490].

4to, ff. CLXXXIII, ‘CLXXIIII’, ‘CLXXXII-CXCV’ [i.e. 198], [2, index]; printed in Gothic type in two columns, woodcut diagrams to text, a couple with rubrication; small section of outer margin excised in a7 bare touching text verso, occasional waterstaining along the edges; a very good copy in contemporary wooden boards backed in blind-stamped pigskin, panelled spine with later manuscript paper label, brass clasp and catch, spine lined with manuscript waste; some old wormholes to the edges of the boards; contemporary marginalia and underlinings in red and black to over 300 pp., extensive manuscript notes on the free endpapers and rear pastedown, and approx. 30 penwork initials, incorporating faces, grotesques, and patterns, contemporary ownership inscription in red ink at the end of the index. £8000

An extensively annotated copy of the third or fourth edition, published three years after the first (Venice, 1487), of an important work of late medieval logic by the Paris professor Johannes de Magistris (probably Jean de Caulaincourt).

Along with Pierre Tartaret, Johannes de Magistris distanced himself from the nominalist logicians active in Paris at the same time, instead presenting his logic (even in the title) as made to ‘follow the mind of the Subtle Doctor Scotus’. Thus, he is concerned with ways of generating knowledge that are not demonstrative, the notions of scientia and natural necessity, and Scotus’ view on understanding terms, understanding propositions, and being cognitively neutral with respect to a proposition.
The author’s Aristotelianism was of a critical, open, and modernizing nature across subjects. He was one of the fifteenth-century scholars who, in cosmology, opted for a theory of physical eccentrics and epicycles, rejecting Aristotle’s theory of concentric spheres. Johannes de Magistris’s work gained popularity among scholars Europe-wide. There is evidence that a copy of the *Quaestiones* was owned by John Morcote at Oxford (d. 1508, see E. S. Leedham-Green and R. J. Fehrenbach, *Private Libraries in Renaissance England: a Collection and Catalogue of Tudor and Early Stuart book-lists* (Marlborough 1993) II, p. 26).

As a work printed for use in universities, this incunable is a prime example of a copy well used for its purpose: extensively and expertly annotated in a contemporary hand, with some additions in a slightly later hand (indeed Scotism affirmed itself in the sixteenth century across Europe), it affords an insight into the mind and workings of a late fifteenth-century logician, mostly taken with interpretations of Aristotle’s *Categories* and *De Interpretatione* (the latter being quite decoratively highlighted in red and brown penwork in text and diagrams (see f. lxii) as well as intensely annotated. Underlinings, manicules, references and even doodled portraits (e.g. f. lxiv*), monsters (clxix) or arabesques in the initial spaces speak of a much perused, familiar volume.


Folio, ff. 168 (of 172), text complete including register and colophon, but lacking first and last blank leaves and bifolium y2.3 (index, which had been printed after the register and colophon were completed, see the BSB copy; quire y not in the register); Roman type, text surrounded by commentary; repaired wormtrack (affecting only a couple of words) and small restoration to lower outer corner of first leaf, wormhole continuing through text touching two letters per page, browning and spotting, mainly marginal, a few stains, some dampstaining towards the beginning and end of the volume, outer margins slightly trimmed; Italian seventeenth-century vellum over boards, gilt lettering-piece to spine; lettering-piece partly perished, corners worn, a few chips and some staining to the covers; sixteenth-century ownership inscription ‘Alessandro Padoani’ at head of first leaf, eighteenth-century inscription Vincenzo Masini, count of Cesena, at foot of first leaf; marginal and interlinear annotations to over 300 pp. in two distinct sixteenth-century hands. £7500

A copiously annotated copy of the first edition of Martial’s Epigrams to carry the two most notable rival commentaries of Merula and Calderino, which set out the most discussed philological and exegetical controversies surrounding Martial’s text.
This copy bears extensive annotations, both marginal and interlinear, of two different sixteenth-century scholars. It is clear that both had access to sources of variants, which they carefully recorded, and that they both engaged deeply with textual questions, as well as studying metrics, and building an extensive apparatus of links with other classical texts including histories (Suetonius), verse (Virgil and Ovid, as well as the more obvious Juvenal), and scientific and technical treaties such as Pliny and the *Scriptores rei rusticae*.

The eighteenth-century owner, Vincenzo Masini, count of Cesena, was a patrician who authored a scientific poem about sulphur in 1739.

Hain & Copinger 10821*; GW M21282; Goff M-310; BSB-Ink M-200; Bod-Inc M-125; ISTC im00310000. Only two copies recorded in the UK (Edinburgh and Bodleian).
MATTIOLI, Pier Andrea. Commentarii secundo aucti, in libros sex Pedacii Dioscoridis Anazarbe de medica materia ... His accessit eiusdem Apologia adversus Amathum Lusitanum. Venice, Officina Valgrisiana, 1560.

2 parts in one vol., folio, pp. [100], 776; 46, [2]; with printer’s device on the two titles and on verso of final leaf, and with approximately 700 woodcuts in the text; underlining and numerous annotations in at least two early hands (see below); a few small stains and some occasional marginal foxing or soiling, minor worming in blank upper margins of about a dozen leaves; contemporary blind-stamped south-German pigskin, covers tooled to a panel design incorporating a roll of the Salvator Mundi, David, St Paul, and St John the Baptist (not found in Haebler) and a smaller roll of four heads of Reformation theologians in roundels amidst decorative foliage (possibly Haebler II, p. 99 no. 30, attributed to Augsburg); rubbed and slightly soiled, ties lacking, neat repairs at edges and at head of spine, upper outer corner of front flyleaf torn away.

£12,000

Fourth Latin edition (first 1554) of Mattioli’s enormously popular herbal; from the library of the learned German orientalist Jakob Christmann and with his annotations in Latin, Greek, Arabic, Aramaic, and German.
Jakob Christmann (1554–1613), a converted Jew, had studied Arabic and Turkish and was appointed Professor of Arabic at Heidelberg in 1608. In the sixteenth century Heidelberg was the centre of Arabic studies in northern Germany, and Christmann had access to the Palatine Library, including the oriental manuscripts that Guillaume Postel had been forced to sell to the Elector Palatine Ottheinrich when on his way to Venice in 1555. A pupil of Franciscus Junius, he published a brief introduction to reading and writing Arabic, *Alphabetum Arabicum* (1582), and in 1590 produced a Latin translation of the astronomical work of al-Farghani, made from a Palatine manuscript not of the Arabic original but of the medieval Hebrew version. He prepared several other works for publication but never saw them through the press, among them a detailed comparative Arabic grammar, *Institutiones arabicae et turcicae linguae*.

Christmann’s interest in botany is hitherto apparently unattested, but to judge by his underlining and annotations here, in both red and black ink, he seems to have read Mattioli’s work in its entirety. Perhaps unsurprisingly, his engagement with the text frequently rests on his own knowledge of the Arabic language and also of Arabic or Persian authorities such as Avicenna and Serapion. He praises Gentile da Foligno, the medieval commentator on Avicenna (‘Gentilis Fulginas fidelissimus Avicennae interpres’, p. 716) but also appears to have had access to an Arabic manuscript of Avicenna, for he notes that Mattioli in his description of Cardamom has been misled.
by the Latin translation: ‘Decipitur ex vulgata versione: codex enim Arabicus habet Kakile, cuius duo genera statuit, maius et minus. Maius est sicut nux parva nigra, quae cum frangitur, intus granum album est, et C. Minus autem est sicut garyophylum [i.e. like Caryophyllus Aromaticus or cloves], in figura etiam aromaticum’, p. 24). Where Mattioli ponders at length as to why one of the three varieties of rheum named by Mesue is ‘Indicum or Sceniticum’ (the others being Turcicum and Barbarum), Christmann explains that a scribal error is to blame, ‘Seni’ having been written for ‘Scemi’: ‘Errore scribarum pro Scemi lectum est Seni, sicut in plurimis pro m malè scriptum fuit n. Arabes enim scribunt [quod est] Rhaponticum Syriacum. Aliud autem est صيني seni, quae regio est Indiae’ (p. 344). ‘Thus’, he continues in his marginal note, ‘you may see the errors into which those who are ignorant of Arabic throw themselves’ (trans).

Elsewhere, Christmann corrects Mattioli’s faulty German (‘Firch hyssop, & Hoster hyssop’ to ‘Kirchen hyssop’ and ‘Closter hyssop’, p. 372), and there are sporadic words in Greek as well as one in Aramaic (p. 22). Occasionally he adds information from other sources: next to Mattioli’s entry on oregano, for example, he notes Aristotle’s observation, in his Historia animalium, that tortoises ate the herb after eating snakes in order to avoid dying. He was also clearly aware of contemporary critical responses to Mattioli’s work, citing Guilandinus (Melchior Wieland, the German prefect of the Paduan botanical garden) in a marginal note adjacent to Mattioli’s description of the hawthorn (p. 115). Curiously, Christmann takes a particular interest in ‘oleum scorpionum’, or oil of scorpions, which was used to treat diseases of the urinary system, marking its presence in the text in four separate places (pp. 724, 738, 742, and 763).

In the Apologia adversus Amathum Lusitanum, Christmann has underlined those passages in which Mattioli most viciously attacks the Portuguese physician Amato Lusitano (like Christmann a converted Jew): ‘… you have most perfidiously turned away from God the Eternal. For as you now present to adhere to our faith (so I learn),
and then give yourself over to Jewish laws and superstitions ... Just as there is no faith and no religion within you, so in truth you are completely blind as to the medical art which you unworthily profess’ (p. 20, trans. H. Friedenwald, *The Jews and medicine* II, p. 349). Whether Christmann was agreeing with Mattioli here or objecting to him is uncertain, but the latter response is surely the more likely.

Christmann’s library was evidently sold off shortly after his death. Copernicus’s autograph manuscript of *De revolutionibus*, which had been acquired by Christmann from the library of Valentine Otho, was sold by his widow on 17 January 1614 to the Czech philosopher Comenius for a worthy price (‘digno redemptum pretio’) and is today one of the great treasures of the Jagiellonian University in Kraków. In 1620 eighteen Arabic and Turkish manuscripts, eight of them in Christmann’s own hand, were purchased for the Groningen Academy from Joachim Borgesius, the recently appointed headmaster of the Latin School in Groningen. These volumes, which included Christmann’s unpublished comparative Arabic grammar mentioned above, formed the nucleus of the oriental collection at Groningen, where they remain.

*Provenance:*
1. Ownership inscription ‘Simonis Grýnaei’ on title and the date 1564. This is probably the Swiss mathematician and university professor Simon Grynaeus the Younger (1539–1582). Grynaeus is recorded as a doctor of theology at Tübingen in 1564, and in 1575 became a professor of theology at Basel. Between 1584 and his death in 1586 he organised the University of Heidelberg along Reformed lines. A few of the annotations in the present volume appear to be in Grynaeus’s hand.

2. Jakob Christmann, with his ownership inscription at foot of title. Christmann presumably acquired the book in Heidelberg either directly from Grynaeus or shortly after his death.

3. Arthur Young (1741–1820), the most famous agriculturalist of his age, with his armorial bookplate. A piece of paper loosely inserted between pp. 456 and 457 is probably in Young’s hand and reads ‘Royal Society Books in 1681 – 3000 Vols / Di Bonardo Richezze del’Agricoltura / Di Tatti (Giov.) Agricoltura’.

4. The earls of Haddington.

Adams D–669; Nissen, BBI 1305.
The Fundamental Book on Roman Epigraphy
Annotated and Corrected by an Expert Epigraphist


Folio, ff. [x], CLXXX, [8]; with 21 woodcut illustrations, including one full-page woodcut of the Pantheon, some ancient Roman inscriptions set within woodcut borders (some full architectural borders, some designed as ornamental tablets, others composed of separate strips); first quire (title, prelims, and index) wholly re-margined (overlapping text on title verso) and likely supplied from another copy with two browned leaves, waterstain to last couple of quires and with some marginal wormholes; in eighteenth-century vellum over boards; marginal annotations and corrections in a contemporary hand to approx. 265 pp.

£5500

First edition of the first printed repertory of Roman inscriptions, recording some three thousand inscriptions, mostly epitaphs, complemented with a rich illustrative apparatus, this copy extensively annotated and corrected by an evidently expert epigraphist.

Giacomo Mazzocchi (fl. 1505–1527), humanist and printer in Rome, relied on the collaboration of the Florentine priest Francesco Albertini and possibly Mario Maffei, Bishop of Aquino, Mariangelo Accursio, and Andrea Fulvio, to achieve a repertory ranging from Republican times to the age of Justinian I.
The stylised woodcuts show some of the principal buildings and monuments of Rome, such as the Pantheon, the Arch of Constantine, and the Pyramid of Cestius. Sources include inscriptions in the house of Angelo Colocci, Pomponius Laetus, Guiliano Dati and others. This work ‘remains the fundamental book on Roman and early Christian epigraphy’ (D. De Menil, M. Raymond, *Builders and Humanists: the Renaissance Popes as Patrons of the Arts* (1966), p. 200).
Ever since their first publication in 1521, when they were edited, the Epigrammata constituted a sort of epigraphical handbook for every humanist interested in Roman antiquities in general and epigraphy in particular. This is shown by the large number of copies with manuscript annotations [...] that have survived (Gerard González Germain, 2012).

This copy bears hundreds of marginalia containing references, opinions, corrections, and cross-references clearly by a contemporary Roman epigraphist, expert in Rome’s ancient history, familiar with its geography, and aware of the latest discoveries in local topography, including Onofrius Panvinius’ and Lafreri’s plates. Many instances of the note ‘vide correctiones’ in margins relate perhaps to a separate listing which the annotator might have been compiling ahead of a new edition.


Censored and Annotated


8vo, ff. [144]; printed in Greek, Hebrew, and Roman types; woodcut device on title-page and verso of last leaf, musical notation on p. 2 and p. 3; marginal paperflaw to leaf k1 and m4 (not affecting text), quire m foxed; a good copy, bound in contemporary limp vellum, ink titling to spine and lower edge; s7v and s8v (dedication) censored with ink, the author’s name censored throughout; ownership inscription of Giacomo Antonio Boni (see below) to title, and contemporary marginal annotations to over 80 pp. in Latin and Hebrew. £4500

First edition of Münster’s introduction to Hebrew grammar, annotated and censored by Jacopo Antonio Boni, with the author’s name cancelled throughout, the dedication severely censored, and the relatively widespread expression ‘…autorem damnatum opus hoc permissum’ (‘author’s condemned, but this work allowed’) noted on the title.
INSTITUTIO HEBREA

et gutoralis, ac facit patentum. Traductus est.


Ochata curationis vocatur sicut.

Et recipit a prima curationione radicem, a tercia puncto aliasque quas munere caret, a qua litera, in. Ex eis habet in tercia, ut quae semper radices aliique incernant, et nape praedicat ut, etsi non prae radicem fuerit una illiuis, in tunc enim nisi proclades fed sequatur, et, in illiuis in alias literas mutatur, unde quanem ait prae radicalis, uteretur.

AVTORE


INSTITUTIO HEBREA

et luna filius die fuit.

Sexus est in eam, id est,plex parum, qui et et vocatur.

Septimus est in eam, ad eam coram repatitur, et potest ubi ipse ponit. Hic quoque vocatur, tunc quando max proepede regem zarka, aut arithmathe, aut zephe citam. Quando autem alios reges procedit, vocatur hipheth munah.

Octavus est in eam, id est, corum reuiri, et ponit folia in securum, et ut.

Novus est in eum, id est, corum creatum, nornam, nornam, et alio nominari.

Vitimus doctus eam, id est, corum suixinens, et ponit in fine. Hic est ornament figurat ista secum mahpaha et dupla mercia. Ex hiis inn. mimiliis, semper aliqui ut, ut aliqui procedit reges, cumanum et munah. Verum de his facit.

AVTORE

et quisquis plenius de eis capitat inter formam, illius legitur Capiotis profundis. Sequitur nunc multorum sunt

In finibus impet. p. 1.
‘Of greatest importance in the sixteenth century were the works of Sebastian Münster (Epitome Hebraica grammaticae, 1520; Institutiones Grammaticae, 1524), who, following Elijah Levita, perfected the science of Hebrew grammar as regards both its material and its methods of presentation’ (Jewish Encyclopedia). The printer Johann Froben and Beatus Rhenanus, the cosmographer, mathematician, and professor of Hebrew at Heidelberg, prompted Münster to produce his first introduction to Hebrew grammar. For his text Münster relied on copies of manuscripts owned by Johannes Böhm transcribed by Konrad Pellican, and the writings of Jewish grammarians (David, Rabbi Mosche Kimhi). Caspar Amman contributed the chapter on metrics ‘Versilogus Hebraicus’, and the book of prophet Jonah features as an appendix.

Our copy bears the ownership inscription and the marginalia, including translations and correction, of Jacopo (or Giacomo) Antonio Boni (1527–1587), a philosopher, philologist, and physician from Ferrara. The illustrious physician and naturalist Antonio Musa Brasavola described Boni, in his Index refertissimus in omnes Galeni libros, as ‘the most excellent [man] in literature, medical studies, and natural philosophy’.

Adams M–1931; VD16 M 6685.
Owned and Annotated by Ulisse Aldrovandi

28  NIFO, Agostino. Expositiones in omnes Aristotelis libros De historia animalium. lib. IX. De partibus animalium, & earum causis. lib. IV. Ac De generatione animalium. lib. V. Venice, Girolamo Scoto, 1546.

Folio, pp. [16], ‘413’ [recte 314], 216, 169, [1]; large Scoto devices to title and colophon, woodcut initials throughout; title supplied from a copy with seventeenth-century inscriptions (faded), occasional light spotting and foxing, a few old ink-stains, but a very good copy; in late eighteenth-century calf-backed boards, spine filleted in gilt with gilt morocco lettering-piece; corners bumped; from the library of Ulisse Aldrovandi, with his marginalia on over 40 pp. throughout, underlining on a further 8 pp., two inscriptions (one signed) dated 1559 and 1565, and manuscript title to lower edge (see below); manuscript index leaf bound in at end in a slightly later hand, also responsible for some underlining and short annotations to c. 50 pp.; nineteenth-century shelfmark inscription to front free end-paper, nineteenth-century printed exlibris of Bolognese patrician family Sassoli de Bianchi. £25,000

Exceptional copy, annotated by the preeminent naturalist Ulisse Aldrovandi, of the first Nifo edition of Aristotle’s De historia animalium, the foundational corpus of western zoology.
LIBER SECVNDS

Bernard Quaritch Ltd

affirmat in sequentia, genera fere de numero

Tunc, et in sequentia, fere de numero.

Tunc, et in sequentia, fere de numero.

Tunc, et in sequentia, fere de numero.

Tunc, et in sequentia, fere de numero.

Tunc, et in sequentia, fere de numero.

Tunc, et in sequentia, fere de numero.
‘Nifo pursues a difficult synthesis between doctrinal peripateticism, scholastic architecture, and humanistic methods’ (Perfetti). His revision of Gaza’s translation, as well as his textual analysis and interpretation, placed Aristotelian zoology firmly within the humanistic context, collating theory with an ever-increasing body of factual evidence. ‘[Aristotle] was acquainted with more than five hundred species of animals and had dissected and investigated in detail at least fifty kinds, ranging over the entire animal kingdom. Despite the fact that many of his conclusions now appear fanciful and primitive, others have stood the test of time. Among them may be mentioned his descriptions of the mechanisms of locomotion, of the process of digestion in ruminants, of the habits of bees, of the mechanism of animal reproduction; his exposition of analogous structures in living bodies; and his methods of biological classification’ (Heirs of Hippocrates).

This copy has the remarkable distinction of having been owned and annotated by Ulisse Aldrovandi (1522–1605), professor of natural philosophy and natural history at the University of Bologna, considered by Linnaeus and Buffon as the founder of modern natural history. Aldrovandi was among the foremost collectors of his day, sought out by students and scholars from all over Europe (in addition to princes, cardinals, and others in power) who wished to visit his Wunderkammer, as well as his rich library, which housed thousands of printed books as well as a collection of manuscripts.
‘Aldrovandi’s taste in books was extremely varied [...] The encyclopedic scope of [his] interests makes him a hard individual to classify: he was a university professor charged with teaching philosophy, and as such he had to have a secure command of Aristotle’s works and the commentary tradition (from ancient to contemporary times); yet he was also interested in observation and collecting, was capable of reading Aristotelian and other texts in the original Greek and had deep friendships with humanists working at Bologna’s university.’ (Caroline Duroselle-Melish and David A. Lines, ‘The Library of Ulisse Aldrovandi (†1605): Acquiring and Organizing Books in Sixteenth-Century Bologna’ in *The Library* (June 2015), pp. 133–161). The provenance of this copy is therefore all the more relevant, in linking Aristotle’s pioneering effort to Nifo’s humanistic re-framing and Aldrovandi’s early modern focus on knowledge based on specimens. Aldrovandi’s annotations are accompanied by two dated inscriptions (as was his custom): one made in 1559 (*De historia animalium* p.413) and one made in 1565 (*De partibus animalium* p.169). The other, slightly later, hand responsible for some underlining, short annotations (particularly to the chapters on ‘monsters’ and ‘hermaphroditism’), and the manuscript index at end is to be found also in other copies of books owned by Aldrovandi.

After his death in 1605, Aldrovandi’s books and museum continued to be housed in his home until around 1617 when, in accordance with his 1603 testament, the collections were transferred to the Palazzo Comunale of Bologna, although the reduced number of books in the 1657 inventory suggests that the library may have been subject to some neglect. In May 1742 all the collections were transferred to the newly founded Istituto delle Scienze, but while the manuscripts were kept together, the books were dispersed throughout the Istituto’s holdings. Another blow to the collection arrived in 1797 when several books and manuscripts were removed by the Napoleonic commissioners and sent to France. The books and manuscripts that returned after the Restoration were returned to the Istituto’s library (now the Biblioteca Universitaria di Bologna). Some duplicates and other books have since been sold or exchanged and have ‘ended up in local and foreign libraries, while others made their way onto the antiquarian book market, where they still occasionally surface’ (*ibid*).


8vo, ff. [31], [1, blank], 2–204, [1]; woodcut Aldine device to title and verso of last leaf; lower margin of title-page some time excised and restored, lightly spotted in places, some waterstaining; a tall copy bound in contemporary limp vellum; soiled, chipped; contemporary ownership inscription on title obscured with strike-through ink; ownership inscription c. 1580–1600 of Giacomo and Giampiero Caronello, with Giacomo’s name and hand returning in several other inscriptions throughout the book; seventeenth-century inscription ‘Sbarra’ on the last leaf; late seventeenth-century ownership inscription ‘Antonio Soave’ on f. 6r in Metamorphoses; profusely annotated throughout (to approx. 70 pp.), including ? fully-annotated blanks, in a contemporary hand and several successive hands from the sixteenth and seventeenth century.

£2800

A profusely annotated copy of the third Aldine edition (first 1502–1503, second 1515–1516) of Ovid’s complete works; the first volume only (of three), containing the annotations on Ovid, the mythological index, and, most importantly, the Metamorphoses.
This copy hosts numerous annotations in at least three hands. By far the most prolific and creative contributor appears to be Giacomo Caronello, in whose hand are many textual corrections, whole blank pages filled with selections from Aristotle’s political works, a specific reference to the work of the Spanish humanist Juan Luis Vives (‘Lud. Viv...’). On the front free endpaper, many marginalia referencing the verse of Virgil and Horace, and principally Italian vernacular works by Petrarch, Boccaccio, and Ariosto. Fittingly, the main author involved in snippets of ‘parallel reading’ is Petrarch (see, for example, f. 32r). Petrarch’s classicism has been the subject of much study in modern times; this book bears witness to an early reception and understanding of the classical elements of his vernacular Canzoniere, which exerted vast influence on lyrical verse across Europe. The last blank is filled with notes on rhetoric, poetic theory, and its connection with the ethical sphere through happiness, citing, unusually, Suetonius and Averroes, and the more naturally expected Lactantius, the ‘Cicero Christianus’.

This keenness for composition and verse presents an opportunity for an investigation of the identity of the man who signed the book as Giacomo Caronello. Though some degree of phonetic interchangeability between Caronello and Catonello may allow for familial links with the Tuscan poet Jacopo Catonello, who flourished around 1500 and another Jacopo, ambassador for the city of Conegliano (Venice) in the same century,
the consistency of the form Caronello throughout the book invites a more likely relation with the Northern Italian ‘de Caronellis’ or ‘de Caronelis’ family name: that, for example, of Francesco de Caronellis, author of a mid-fourteenth-century Renaissance metaphorical vision ‘On the Chariot of Carrara’, as well as that of Johannes Andreae de Caronelis (fl. 1493), owner and annotator of copies of classics now emerging in collections such as the Bodleian (Bod-Inc M-201).

EDIT16 27209; Adams O-489; Ahmanson-Murphy 266; Brunet IV, 271; Renouard 109, 8.
Annotated by the Author’s Collaborator

30  PADOVANI, Giovanni. Opus de compositione et usu multiforumiorum solarium pro diversis mundi regionibus, idque ubique locorum tam in superficie plana horizontali, quam murali quorsumcumque exposita sit, pertractans … Nunc primum in lucem prodit. Venice, Francesco de Franceschi, 1570.

4to, pp. [8], 110, [2]; woodcut device to title, engraved initials, tables and woodcut diagrams throughout; minute hole to K2 (not touching text), light foxing to sig. M, a few small marks, otherwise an excellent copy in modern dark brown calf, covers panelled and ornamented in blind and lettered with author, title and date; extremities lightly rubbed; ownership inscription of Johannes Andrea de Muscis (see below), with his occasional marginal notes and two leaves of his manuscript notes bound before the title (quite fragile, some holes where ink has eaten paper away, some bleed through); signature of Giuseppe Laurenti to title, acquisition note to rear free endpaper ‘Compro a di 3 Marzo 1608…’.

£3750

Scarce first edition of Padovani’s treatise on sundials, providing illustrated instruction on the use of various horizontal and vertical sundials and on calculating latitude, this copy owned and annotated by the author’s friend and collaborator Johannes Andrea de Muscis.
A second edition appeared in 1582. Padovani was an Italian mathematician, astronomer, and musical theorist from Verona, a student of Pietro Pitati, and the author of numerous works relating to time.

The owner and annotator of this copy gives his name at the head of the title-page as ‘Jo. Andrea de Muscis’, describing himself as ‘coadiutor huius auctoris’. He provides more detail in a note below the imprint: ‘Mortuus est hic sodalis meus … anno d. MDCXIII q. ad supputandas has tabulas fui coadiutor’. Johannes Andrea de Muscis assisted Padovani in the computation of the numerous tables which embellish the text, giving latitudes of European cities, data for spacing hour markers, occidental and oriental declinations, and altitudes. On two leaves bound before the title-page, de Muscis has added detailed notes providing clarification on using the printed tables of declination, headed ‘Sumariu[m] in tabulis pro declinatione muri ta[m] ad ortu[m] q[uam] ad occasu[m] platitudine 45 graduu[m]’, ending with a brief summary (‘Breuis supradictoru[m] repetitio’). These notes again indicate de Muscis’s close relationship with the author, of whom he writes, ‘hic bonus vir amicus meus, cu[m] quo stricte conversabam et sepissime de hac re adlocutus sum … bene docuit varia componere horologia’. The few notes within the text in de Muscis’s hand include one correcting two dates in accordance with Gregorian calendar reform, and another annotating the diagram on p. 41.

BYZANTINE MEDICINE
ANNOTATED BY A PHYSICIST

31 PAUL OF AEGINA. Opus de re medica nunc primum integrum, Latinitate donatum per Ioannem Guinterium Andernacum. Cologne, Johann Soter, 1534.

Folio, pp. [ii], 507, [1]; woodcut printer’s device on title and colophon, woodcut initials; some light browning, one marginal pinhole wormhole from p. 3 onwards not affecting text, marginal wormhole to index leaves skilfully repaired, a few ink stains, but a very good, clean and untrimmed copy in contemporary vellum over boards, ink titling to upper board, preserving most ties; joints cracked but holding firm, spine chipped at head and tail, some surface soiling and scratching; contemporary marginal annotations, underlining, manicules, and reading marks to over 200 pp. £5000

Second edition of Paul of Aegina’s ancient medical work, the last important opus of Greek medicine, translated by Joannes Guinterius Andernacus (1505–1574), first published in 1532, annotated by a contemporary professor of medicine at Padua. The Greek text was first printed by Aldus in 1528. The conduit for the discovery of this text was a translation into Arabic, which also granted this work important status in Renaissance Islamic medicine.
Paul of Aegina was a celebrated Byzantine physician, the last of the School of Alexandria. His work represented an extremely useful epitome of ancient medicine, placed between Celsus and medieval Arabic writers such as Albucasis (1013–1106), who in fact drew heavily on Paul. His work treats of general pathology and surgery, diseases of the hand, leprosy, skin diseases, poisons, and pharmacology. He also gives the most comprehensive description we possess of ancient eye surgery and military medicine. The translator, Joannes Guinterius Andernacus (also known as Johann Winter, Winther, or Günther) was a teacher, scholar, and humanist perhaps best known for teaching Vesalius at Padua.

This copy bears many marginal annotations in a sixteenth-century hand identified as that of Girolamo Amalteo (born 1506), physician and professor at Padua, the same university where Winter served as professor, with references to Agricola, Galen, Mattioli (p. 392), Fuchs (p. 16), and more. Special attention is devoted to phlebotomy, the pulse, urology, ophthalmology, fevers, and herbal pharmacology.

Adams P-494; Durling 3552; Wellcome 4866; see M. Tabanelli, Studi sulla chirurgia bizantina, Paolo di Egin (Florence, 1964).
32 PICCOLOMINI, Alessandro. La sfera del mondo di M. Alessandro Piccolomini di nuovo da lui ripolita, accresciuta, & fino a sei libri, di quattro che erano, ampliata, & quasi per ogni parte rinnovata & riformata. *Venice, Giovanni Varisco and associates, 1566.*

4to, pp. [xii], 252; 48; ff. 25-93 (as is correct), [3]; wood-engraved printer’s device on title-page, large woodcut initials, 47 full-page woodcut celestial maps, numerous woodcut diagrams within text (including a geocentric map of the universe, diagrams of lunar eclipses and spheres); some small instances of ink corrosion from pen-and-ink diagrams, but a very good copy, bound in contemporary vellum; ties perished, a little shaken, upper hinge split, manuscript title to spine and lower edge; numerous contemporary manuscript additions: a manuscript ‘Tabula ortus solis ad latitudinem xlv grad’ occupying the whole *recto* of the front endpaper, astrological diagram with lunar phases to the rear free endpaper, copious manuscript annotations and underlining in a single Italian contemporary hand to approx. 180 pp., and manuscript index of constellations dated October 1569 to rear pastedown; monogram ‘F P’ dated October 1569 on last text leaf, seventeenth-century ownership inscription ‘Giuseppe Tadei’ to title, seventeenth-century ownership inscription ‘Carlo Carnevale’ to front pastedown, further inscription on title, obscured with old ink strokes.

£3500

Very competently and copiously annotated copy of this enlarged edition (first 1540) of ‘the first printed star atlas’ (Norman).
A ‘remarkable exposition of the Ptolemaic—Aristotelian geocentric cosmography, its appendix, “De le stelle fisse”, represents the first printed star atlas, containing maps of the stars as opposed to simple pictures of constellations, and introducing the practice of identifying stars by letters, a method later adopted and expanded by Bayer’ (Norman 1696, referring to the 1559 edition).

The ground-breaking 47-map atlas comprises maps of each Ptolemaic constellation, with the exception of Equuleus. In each map Piccolomini conveyed the comparative size of the stars, the position of the celestial pole and the direction of daily rotation of the celestial sphere.
The text is systematically annotated in Italian in a contemporary hand, evidently by an expert in mathematics and astronomy, as evidenced by notes on circles and circumference, points and lines and their applications to celestial bodies (pp. 84–85), by his digressions on the nature of movement (p. 41), references to vacuums and to experimental physics (p. 73); the annotator is not afraid on occasion to disagree with the author (p. 73 again: ‘ragione falsa’); he identifies himself in the dated inscription as ‘Fr. P.’. These initials, together with the manuscript ‘Tabula ortus solis ad latitudinem xlv grad’ (times of sunrise at parallel 45, the precise location of Padua) in the front endpaper, point with every likelihood to Francesco Piccolomini (1523–1607), senior chair of natural philosophy at the University of Padua from 1560 to 1598, and a preeminent exponent of early-modern Aristotelianism.

Sienese Mercantile Ruling Classes Engage In Self-Education

33 PLINIUS Secundus, Gaius. [Naturalis Historia]. [Edited by Philippus Beroaldus]. [Venice, Reynaldus de Novimagio, 6 June 1483].

Folio, ff. 356; 49 lines to a page, Roman type; some sparse light dampstaining, marginal pinhole worming to last quire; contemporary Italian blind-stamped calf over wooden boards, author’s name inked to lower edges; clasps perished, covers with portions of leather torn off or worn, chips in the wood boards, old spine covered with vellum at an early stage, loss of vellum at foot, exposing old calf spine and sewing structure; ownership inscription and initials sketched within a cartouche of Giulio Pannilini (see below) to inside of upper board and front free endpaper; sixteenth-century purchase note ‘hoc opus est emptum Senis ab me Leonardo sed Bollane[n]si virginis Urbe Lupae Sacrae’ (see below) to recto of first blank aai, contemporary marginal and interlinear annotations and manicules to over 400 pp., with 5 small marginal pen and ink drawings. £14,000

Early edition of ‘the first important printed book in science’ (Horblit’), a remarkably interesting copy copiously annotated by two near-contemporary readers with strong ties to Siena.
Pliny’s work counts amongst the most influential works of antiquity: the first and greatest ancient science encyclopaedia, it ensured the survival of ancient understanding and knowledge of astronomy and physics, mathematics and geography, physiology and medicine, agriculture and zoology, philosophy, anthropology, letters, and arts – for over one and a half millennia. This was the fourth edition edited by the Bologna academic, philologist, and foremost humanist Filippo Beroaldo (1453–1505); the work had first appeared in Parma (Corallus) in 1476.

Our copy bears the many contemporary and near-contemporary marginalia of two readers with strong ties to Siena.

The most prolific owner-commentator, responsible for almost all the annotations, names himself simply as ‘Leonardo Bollanensi’ whose purchase note suggests that he was active in Siena, where he purchased the book. His marginalia evidence a strong interest in, among other things, stories of androgynous people and hermaphrodites (see manicules on f1v and f2r), the phenomenon of conception and pregnancy, animals, particularly exotic species (especially when used as cures against evil magic) but also dogs (chapter 40 has a curious marginal sketch), agriculture, and plants (especially those with medicinal properties); the care for olives and oil production elicits abundant comments, the mentions of ‘small birds’ and ‘frogs’ produce corresponding little
creatures in the margins (q6, r7). We have been unable to find a chronologically plausible candidate corresponding to Leonardo active in Siena in the years immediately after the publication of this book. Our Leonardo need not have been a teaching scholar, indeed he is likely to have not been one. His annotations reveal a very careful study of Pliny as a source of personal instruction: no textual variants, no explanatory notes appear. Siena’s well-established rich mercantile class was keenly mindful of the nexus between privilege and education, and Pliny’s encyclopaedia would have been an admirably useful subject for any young well-off citizen.

The second inscription, that of Giulio Pannilini, does explicitly, in fact, place this book in the property of a notable family which had risen to pre-eminence in Siena relatively recently through successful mercantile practice (the name means quite literally ‘cloth, linen’); their importance in Siena is testified by one of their scions first acceding to the honours of Capitano del Popolo in 1454. Giulio Pannilini himself became Capitano del Popolo four times in the first third of the sixteenth century; among other achievements, he acquired the palace of San Giovanni d’Asso; exiled for a time in the turmoil of local power struggles, he was reinstated as a citizen under the Imperial protection of Charles VIII.

Hain & Copinger 13095*; BMC V 257; GW M34329; IGI 7886; Goff P-794; Klebs 786.9; BSB-Ink P-605; Oates 1783; Bod–Inc P–366; ISTC ip00794000; see, relating to the first edition of 1469, Dibner, Heralds of Science, 75; Horblit 84; PMM 5.
Humanism Displaces Courtly Love Values
a Music Scholar’s Annotations

34 RIDOLFI, Luca Antonio. Aretefila, dialogo, nel quale da una parte sono quelle ragioni allegate, le quali affermano, lo amore di corporal bellezza potere ancora per la via dell’udire pervenire al quore: et dall’altra, quelle che vogliono lui havere solamente per gl’occhii l’entrata sua: colla sentenza sopra cotal quistione. Lyon, Guillaume Rouillé, 1562.

4to, pp. 164, [4, errata, blanks]; woodcut printer’s device on title, woodcut initials and head-pieces; title lightly soiled with short tear (neatly repaired verso, with no loss); a very good copy in late nineteenth-century roan-backed boards with marbled sides and vellum tips, flat spine filleted in gilt, lettered directly in gilt; joints very lightly rubbed; seventeenth-century ownership inscription ‘Stephani Blancii’ to title, and numerous marginalia in the same hand to over 120 pp. (see below). £2800

Annotated copy, once owned by a music book collector, of the third edition (first 1557) of a remarkable Renaissance philosophical dialogue on the nature of love which marked the culmination of the very divisive ‘questione d’amore’ hotly debated in sixteenth-century literature.

The controversy saw proponents of ‘love by hearsay’, keen on the courtly-love notion of an ‘unseen beloved’ as the object of pure love, pitched against those who, in the wake of a long philosophical and medical tradition, understood love as a sentiment arising from visual stimuli. The characters in Ridolfi’s dialogue put their conflicting ideas forward to an imaginary lady, Aretefila (‘lover of virtue’). They marshal Italian poets, including Petrarch, Boccaccio, Dante, Bembo, the classical Ovid, and the Provençal troubadours; they question evidence from history and literature, they submit a new classification of love from divine down to virtuous, then human, then
‘plebeian’, and even ‘feral’, gradually and inexorably leading to the conclusion which Ridolfi endorses: hearsay loves tend to be literary – not real. We cannot love what we do not know; we cannot seek a particular form of beauty if we do not have the stimulus of its presence. Ridolfi’s influential essay sealed the displacement of long-held courtly values carried out by humanistic scholarship nurtured in the philosophy and physical diagnostics.

The early owner of this book, Stephanus Blanctius, appears to have been a collector and student of musical books and manuscripts, as witnessed by the occurrences of his ownership inscription (see for instance S. Clark (ed.), Citation and Authority in Medieval and Renaissance Musical Culture, Suffolk, The Boydell Press, 2005). His numerous annotations show a deep engagement with the philosophical question of the nature of love – perhaps unsurprisingly: music theory, as much as poetry, underwent fundamental changes in the Renaissance. One of the most important controversies was set out by Johannes Tinctoris in 1477, when he, adhering to the same philosophical, medical, and scientific premises which Ridolfi embraced, stated that pleasure in listening is not brought about by heavenly bodies, but by earthly instruments, with the cooperation of nature. Blanctius’s study of Ridolfi would have lent itself to a reading in musical terms.

Baudrier IX, 286; EDIT16 47603.

8vo, pp. [xlviii], 624, [24]; woodcut printer’s device (mermaid) on title and colophon, woodcut initials; a very good, fresh copy; recased in old vellum; ownership inscription of Tommaso Braccioli (fl. 1560, see below) on title, on p. 34 and on colophon, with his marginal annotations, underlining, manicules, and reading marks to over 300 pp.

£2500

Early edition (first 1537) of this influential and extremely popular treatise (with some twenty editions published before the end of the century) on the complex and thoroughly codified Renaissance art of letter writing, owned and annotated by a sixteenth-century author who would later publish a collection of letters from antiquity.

Scoppa, a humanist from Naples, was the subject of contemporary criticism (including by Giordano Bruno) due to the perceived traditionalism of his ideas on language. His Grammar, however, first published in 1508, remained a bestseller throughout the sixteenth century.
This profusely annotated copy belonged to Tommaso Braccioli (fl. 1560), member of a patrician family of Cortona in Tuscany. Braccioli made intense and personal use of Scoppa’s text, as is shown in the assiduousness of references, the many manicules, the diligent Greek rendition of key vocabulary. A quote from Alamanni’s Eclogae is copied on the pastedown, to which a successive reader adds a quote from Ariosto’s Orlando Furioso. Braccioli would himself go on to author a much-praised vernacular rendition of famous letters from antiquity (Lettere del Gran Turco, et di diversi principi Christiani, nationi, & repub. con le loro risposte, tradotte gia di diversi linguaggi in lingua latina, & ultimamente di lattina in toscana. Perugia, Andrea Bresciano, 1566). It would be interesting to examine the relationship between the annotations in this volume and Braccioli’s own published work of epistolography.

EDIT16 47774. OCLC finds two copies only of this edition: Rome, and Harvard.

Presented to a Poet Laureate and Notorious Drinker with Annotations and Early English Provenance

36  Suetonius et al. C. Suetonii Tranquilli XII caesares. Sexti Aurelii Victoris a D. Caesare Augusto usq[ue] ad Theodosium excerpta. Eutropii de gestis Romanorum lib. X. Pauli Diaconi libri VIII ad Eutropii historiam additi. Index rerum memorabilium... ab Ioanne Baptista Egnatio... Annotationes eiusmodi Egnatii Annotationes etiam Erasmi... Venice, in aedibus Aldi et Andreae Soceri, 1521.

8vo, ff. [60], 320; woodcut Aldine device to title and last page; occasional light marks; overall very good in eighteenth-century calf, rebacked in the nineteenth century, black morocco spine label lettered in gilt; some splitting to joints, wear to corners and edges, a few abrasions to covers; inscription to title ‘Ornatiss: viro Dno Petro Pagano Poetae Laureate amico suo longe chariss:’; d. d. Joan: Schil[m]elpf. 1568’, inscription to final page ‘Moses Hodges’ (seventeenth century); occasional marginal notes in two elegant sixteenth-century hands, and occasional underlining. £2250

Second Aldine edition (first August 1516) of Suetonius’ Lives of the Caesars and Eutropius’ Abridgement of Roman history, with Paul the Deacon’s continuation, this copy formerly in the possession of Petrus Paganus (1532–1576), German neo-Latin poet, humanist, and notorious drinker, and with numerous marginal annotations.

Paganus studied at Eschwege and Marburg, in Hesse, central Germany, before serving as poet laureate in Vienna to the Holy Roman Emperor Ferdinand I. In 1561 he returned to Marburg as professor of poetry and history at the university. There are numerous anecdotes about his dissolute life and drunkenness, including that he could compose classical verse even in the most extreme states of intoxication. His most famous work was the posthumously published Praxis metrica (1609).
This volume was presented to Paganus by the theologian Johannes Schimmelpfennig (c. 1520–1603) who worked as a teacher and pastor at Eschwege, and thus no doubt taught Paganus. The Latin epitaph to Paganus in Wanfried church was composed by him.
The marginalia here appear mostly to be in Schimmelpfennig’s elegant hand and highlight passages of interest to him e.g. (in Suetonius) Julius Caesar being captured by pirates, and portents of his death; Caligula’s fear of thunder; Otho’s contempt for religion; Vespasian’s diet; and Domitian’s greed. His annotations show a particular interest in Eutropius’ text, and a final page of notes refers to Augustus, Drusus, Germanicus, Domitian, and Julia. One marginal note to the life of Tiberius, presumably written by Paganus, refers to the emperor’s fondness for drinking.

There were two Moses Hodges, father and son, at Oxford in the seventeenth century, the former of Magdalen Hall (BA 1629, d. 1676), the latter of Queen’s College (BA 1682, d. 1724).

Adams S-2035; Ahmanson-Murphy 201.


Folio, ff. [iv], 48; printed in Roman and italic letter in two columns, woodcut printer’s devices on title and colophon, woodcut initials, woodcut diagrams to text; some foxing, light browning to a few quires; recently bound in old vellum (reusing old Hebrew manuscript) over boards; extensive contemporary marginalia, underlining, manicules, diagrams, and reading marks to approx. 50 pp. £5000

Early edition of Alcyonius’s translation of Aristotle’s scientific text with Aquinas’s commentary. Petrus Alcyonius, or Pietro Alcionio (1487–1527), distinguished himself as a controversial voice in all his multiple endeavours: as a teacher, as an editor and proofreader in the printing house of Aldus Manutius, as a translator of Aristotle and as a humanist at the curia of Pope Clement VII. This particular version of Aristotle was critically appraised by the Spanish humanist Juan Ginés de Sepúlveda.
A learned, well-versed sixteenth-century reader has carefully annotated this copy, marking the structure of its conceptual development. The annotator develops points made by Alcionio, sometimes extensively, and on occasion frames his notes in diagram form.

EDIT16 33538.

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

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

Antonio Urceo (1446–1500) was a poet and a professor of grammar, rhetoric, poetry, and Greek at Bologna, and was engaged as a tutor by the patrician family Ordelaffi. He taught several exceptional pupils, the most illustrious being Nicolaus Copernicus; among other prominent followers was Filippo Beroaldo the younger, who prepared this edition of his teacher’s collected works. ‘The volume of collected work, lovingly edited soon after Urceo’s death, in 1502, by his most devoted disciples (Filippo Beroaldo the younger, with the help of Jean de Pins and Bartolomeo Bianchini, and the encouragement of Antonio Galeazzo Bentivoglio, to whom the edition is dedicated) contains, besides the lectures, a small gathering of Epistolae, two books of Silvae in verse, one Aegloga and a book of Epigrams. More than half of the volume is taken up by the lectures, which stand as the most eloquent witness to his life and his teachings’ (DBI, trans.).
This copy was annotated by a meticulous reader, eager most of all to hunt down corrections to editors of Classics from the previous generation, embodying the contemporary spirit of dedicated minute philological enquiry as a cultural mission which transcended the mere individual texts. Barbarus, Beroaldus, Calderinus, and others are subjected to Urceo’s fine-eyed analysis, which the annotator embraces and expands in the margins in a close dialogue. Expertise in Greek is also displayed in the careful and correct transcriptions of apt quotes.

Adams U–64; Brunet II, 121 (‘Edition originale de cet ouvrage rare et recherché’); EDIT16 32581.
39  URCEO, Antonio. Antonii Codri Urcei ... opera, quae extant, omnia: sine dubio non vulgarem utilitatem allatura grammaticen, dialecticen, rhetoricen et physica profitentibus: in utriusque enim linguæ Graecæ et Latine autoribus loca hactenus non intellecta explicantur ... Basel, Heinrich Petri, March 1540.

8vo, pp. [16], 431, [1], bound without a2-c1 (dedication and biography of Urceo); woodcut Petri device to title and final page, woodcut initials; a little light dampstaining at beginning and end, very small chips to edges of title-page, small marginal wormhole towards end; overall very good in contemporary calf, panels roll-tooled in blind and gilt (roll incorporating medallions with male bust and heart pierced with arrow), spine lettered in gilt; rebacked, some loss to corners and edges, and abrasions to covers; inscription at head of title ‘Jani Broukusii’ and his manuscript list of contents facing title, inscription to front flyleaf ‘D. of Dev. II sale 1815’, twentieth-century book label of C. Lacy Hulbert-Powell; marginal annotations in two early hands to pp. 1-85 and 113-130, and very occasionally thereafter. £1500

Scarce edition of the collected discourses, letters, and poems of the Italian humanist Antonio Urceo (1446–1500), with interesting annotations, from the library of the Dutch classicist and poet Joan van Broekhuizen.
Urceo’s discourses collected here variously discuss Lucan, Homer, Aristotle, Hesiod, the liberal arts, and virtue, while his letters include epistles to Angelo Poliziano and Aldus Manutius.

This copy contains a number of annotations, in two early hands. These show a particular interest in the opening discourse on ‘human transformation into beasts’, referencing various classical writers, including Catullus, Ovid, and Seneca, and including notes on Midas, the Moon, and even printers of books. There are further marginalia to the fourth discourse, on marriage, with the annotator picking out passages in praise of celibacy (‘Coelibatus laus’) and counterarguments in support of wedlock (‘Matrimonii laus’).

**Provenance:** the celebrated Dutch classical scholar and poet Joan van Broekhuizen (Janus Broukhuisius, 1649–1707), with his ownership inscription on the title. Van Broekhuizen ‘never ceased to read and to imitate the Latin poets, and especially Propertius and Tibullus, and also to prove himself an original poet in his lyric as well as his elegiac pieces’ (Sandys, *A history of classical scholarship* II, p. 329); his classical reputation rests on his elaborate editions of Propertius (1702) and Tibullus (1708).

No copies traced in the US on OCLC. Library Hub finds only two copies (Bodleian and Warburg Institute).
Annotated in the Circle of Manutius


Folio, pp. [xvi], ‘637’ [recte 645], [27]; woodcut printer’s device on colophon, decorative initials; water(?) damage to top-edge in the first half of the book (causing loss in the upper margin, not affecting text), several quires browned, title soiled with small repaired loss to upper margin; bound in eighteenth-century vellum over boards, rebacked in sheep in the nineteenth century, spine worn, upper joint split at head, manuscript label to spine; contemporary marginal annotations to over 60 pp. throughout the work; stamped exlibris monogram ‘TE’ enclosed within a laurel wreath to verso of title.

First edition with the commentary of Pietro Vettori on Aristotle’s *Rhetoric,* annotated by a humanist likely in the circle of Paulo Manuzio.

Vettori (1499–1585), one of the most renowned editors at Giunta’s press, was admired for his editorial skills in editions of Varro, Cato, Porphyry, Hipparchus, Sallust, Aeschylus, and Euripides, among others, and taught Greek and Latin in the Studio Fiorentino until 1583.

£5000
This copy bears much evidence of having been studied by an expert humanist. Though they leave no ownership inscription, their citations and the numerous references to other contemporary or near-contemporary Aldine editions point to someone likely to be close to the Manutius circle. The recurrent gloss ‘aldino meo’ conveys pride in the ownership of cutting-edge and instant classic editions as well as, perhaps, a tender affection for his library. Versed in humanistic studies, the annotator quotes Erasmus, Melanchthon, Alciati, Filetico, Rodiginio, Luisini da Udine, Badius Ascensius, Budé, Hermolaus Barbarus and the great translator George of Trebizond. One of the works most often quoted is Vincenzo Maggi’s exegesis of Aristotle’s *Poetics*, which the annotator rightly sees as the obvious term of comparison in his study of Vettori’s, whilst the corrections of Francesco Luisini from Udine, friend and correspondent of Paolo Manuzio, constantly pepper the text – once even with a short address of praise: ‘Franciscus Luisinus vir utriusque linguae peritus’.

Adams A-1941; EDIT16 28095.