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

Left: item 43

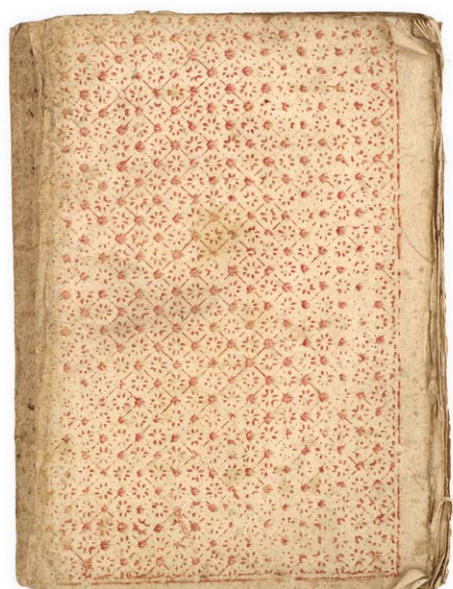
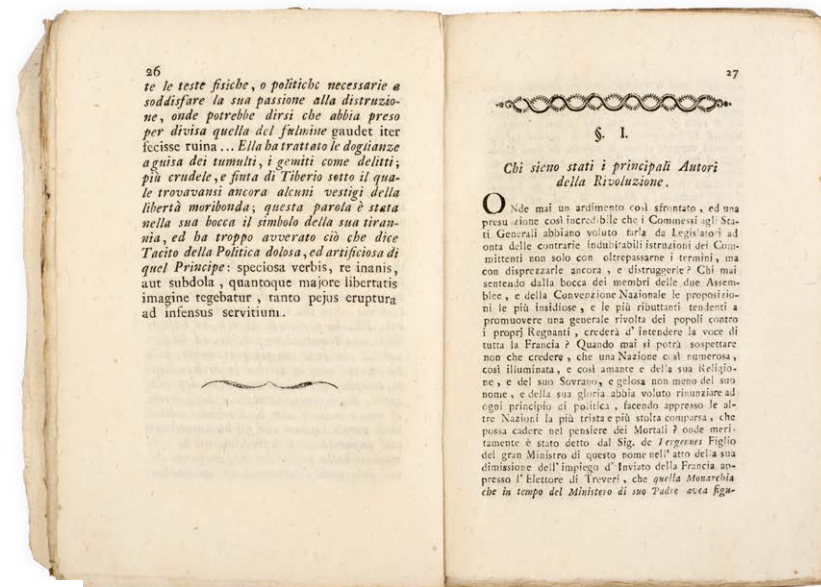
Jesuits vs Jansenists

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

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

£550

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



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

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

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

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

ASSISI

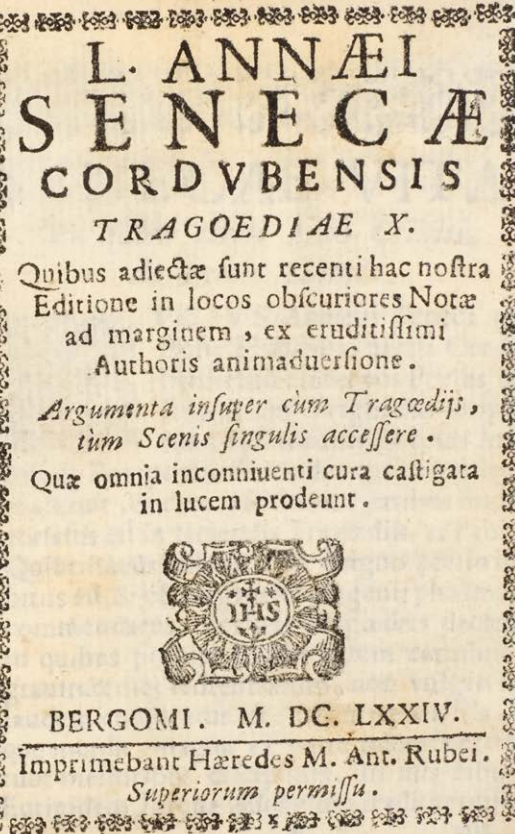
Unrecorded

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

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

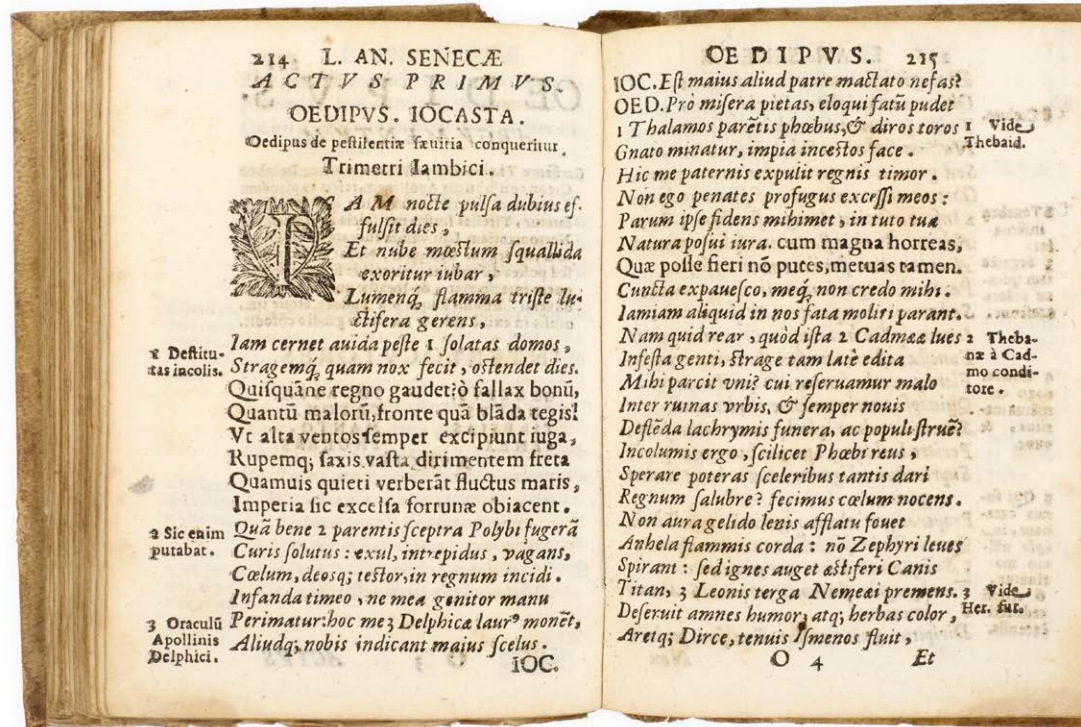
Seemingly unrecorded pocket-sized edition of Seneca's *Tragedies* printed in Bergamo, likely intended for use at a local Jesuit school.

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



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

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



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

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

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



NONVS.

gat: Quin etiam hæ fabellæ tantarum sunt unum, tantaq; uoluptatis, ut
 aios audientium ducere queant: si qdem Menenius agrippa orator misti
 sus ad Romanâ plebem, quæ à patribus in sacri montis secesserat: nihil
 aliud recitauit, nisi fabellam illam, quæ de membris cœtera uentrem cœui
 rantibus arguntissime p̄scripta legit: qua recitata, et ad rem suam accom
 modata: plebem ipsam in patrum gratiam tradit̄ reduxisse. De fabulis ha
 tetenus. Nunc de uita pastoris loquamur: de qua certe possem p̄lixam fa
 cere orationem, adeo multa se mihi ingerunt, exponenda. Verum breuita
 ti consulendū esse puto, et eius laudes per capita declarandū. Laudabo igit̄
 uitam pastoriam ab antiquitate. à p̄sonis. à rebus gestis. à rebus inuen
 tis. à rebus sacris. à rebus poëticis. *Ab antiquitate, quoniam prima ho
 minum in terris fuit uita pastorica: ante enim q̄ agricultura esset pastio
 certe fuit. p̄ cultis agris postea arma suscepta sunt. A p̄sonis quia ut in
 quit Ouidius. Pascebatq; suas ipse senator oues. et ipse Apollo deus mei
 dicinæ. deus citharizationis. deus auguriorum. deus poetarum. deus sagie
 cadi Admeti thessalix regis p̄tuit armenta. unde et Apollo nomios græ
 ce dictus est. i. pastoralis. et Dauid q̄ Goliath interfecit, pastor fuit. *Dauid Goliath interfecit
 et argus q̄ ceterū luminibus caput cinctū hēbat. Polyphemus et pastor. et
 q̄ aneâ urbis romæ auctore genuit Anchises pastor fuit. et daphnis mer
 curii filius. quimo et mercurus eloquentiæ deus pastorū p̄nceps fuit. q̄
 syringa. i. fistulâ iuenit Pan deus pastorū fuit. Endymion q̄ lunæ cursū
 obseruauit, pastor fuit: et Weneri plumū dilectus: et formosus ut scribit
 Virgilius, oues ad flumina p̄tuit adonis. Proteus pastor fuit, quoniam deus eēt,
 uide Theocritū. vii. Oda. A rebus gestis: quoniam q̄ Romam condide
 runt Romulus et Remus pastores fuere. Qui iudicium inter deas de pul
 chritudine contententes ferret Alexander pastor fuit. q̄ spolia optima Io
 ni ferretio p̄tulit pastor fuit. qui Romanos terruit ac multis p̄liis profliga
 uit Spartacus pastor fuit. A rebus inuentis. quia q̄ magnetem lapidem
 quem alii heracleum appellant, inuenit, pastor magnes fuit. qui oleum et
 trapetas et mel inuenit Antifeus pastor fuit. A rebus sacris: quoniam hinc
 pingues uictimæ diis offerebant. unde eximix et egregix dicebant. et sac
 ces porci. Præterea cū reges facti sint, tamen pastore philosophorū Agamem
 nionē appellat Homerus. Faunū deum colūt pastores. nos quoq; sum
 mum pontificem nostrum pastorem ecclesie nuncupamus, et in sacris p̄ntifex
 cio sepe uerba illa usurpare solemus: Quem pastorem ecclesie p̄esse uoi
 luiti una cum grege sibi credito ad dona pertinetur sempiterna. Adde et
 illud, q̄ multo plus facio, et maximum esse duco: q̄ dux noster et dei fi
 lius et homo quem Christū appellamus et adoramus non erubuit se pa
 N i**

Locus Xesopi fabula
M. enenius orator q̄ cœui
quibus rebus laudet uita
pastoris
Apollo Deus Multorū
Dauid Goliath interfecit
Argus
Polyphemus
Anchises
Mercurius
Endymion
Adonis
Proteus
Agamemnon
Remus
Daphnis
Mercurius
Antifeus
Magnes Heracleus lapis
Agamemnon
Philosophorū
Agamemnon
Christus

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

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

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

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

PRIMVS.

moreretur/unde excordes et uacordes dicuntur. i. sine anima et mente et eiusdem animi. alii partem quandā cerebri/mediū scilicet uentriculū; alii nec cor nec cerebri partem; sed alii in corde. alii in cerebro dixerunt animi sedem et locum. Ipsū uero animū alii dicunt esse aera ut Anaximenes et Diogenes unde efflate animam et agere animā dicimus et Virgilius atq; in uentos (inquit) uita recessit. et ἀπὸ τοῦ ἀνέμου. i. a uento dicam esse animam, et ab anima animū quidam arbitrantur. Alii ignem ut Zeno cetheus, quare frigidus mortuos uidemus. et ζῆν græcæ inde dicta est idest uita quoniam ζῆν feruere significat: et Virgilius dixit igneus est ollis uigor et reliqua. Democritus quoq; animam ignem quendam et calorem esse censet, sed ex atomis rotundis concursu quodam fortuito coherentibus factam. Eadem ferè Leucippus dixerat. Heraclitus autem ἀπὸ τοῦ ἀπῆν idest uaporem siue calorem spirabilem: ex qua omnia alia consuitur. Hippon philosophus aquam putat esse quia omnium ῥοαῖ idest genitale semen humidum est: unde ἵππων dicta est ἀπὸ τοῦ ἵππου idest a refrigerando: nisi forte hoc retrogradum est. Alii sanguinem, ut Cirtus philosophus: unde exanguis mortui sunt: secundum quā sententiā poeta dixit effundere animam et purpuream uomit ille animam. Et Empedocles, secundum Ciceronem, dixit animū esse suffusum cordi sanguinem, secundum Anistorem, ex omnibus elementis animam esse compositam et unum quodq; elementum à sibi simili cognoscit et discordiam à discordia et concordiam à concordia: quæ generationis causæ erant ῥαῖς μὲν γαῖαν πῶσθον ὕδατι. ἄνῆρ ἀέρι. ἄσπερα δὲ ἄτῳ πῦρι. πῦρ δὲ ἀλλοιοῦσθαι τὰ στοιχεῖα ἐκ τῶν ἑκείνων. Plato de anima loquens ita uaria scripsit: ut Aristoteles dicat, eum facere animam ex elementis eo modo quo Empedocles et simile simili cognoscit alibi tamē ipsum ex numeris dicit animal constitutum. alibi etiam alius Cicero refert Platonem triplicem finxisse animam ut ratio esset in capite tanq; in arca ita in pectore cupiditas subter præcordia. Sed illud quod idē Plato ex numeris animam factam esse credidit ex monade scilicet et tribus numeris paribus hoc ē. duobus. quattuor. octo. et tribus imparibus hoc est. tribus nouem. et uiginti septem. qui sint duo numeri longi duo lati: idest quadrati. et duo cubi. nescio an mirandum inuentum an fabulosum appellem. tot enim proportionēs tot symphonias coaceruauit: ut quid sibi uelut: uix a penionibus intelligatur. Quare in prouerbium uenit: ut cum aliquid obscurum significare uelimus dicamus id esse numero Platonis obscurius. Xenocrates uero credidit animam esse numerum se mouentem: cuius uis in natura maxima esset: ut etiā Pythagoræ uisum fuerat.

Excordes uacordes
Anima uentus
Vana de animo
Locus Virgilij ex vi. dicit
Anima ignis
Locus Virgilij ex vi.
Aia aqua
Aia sanguis
Locus Virgilij
Aia ex elementis
Aia triplex
Aia ex numeris
Reuerentium
Summo Platoni obseruati

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

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

SERN

Quare fabule inerte
fabularum species
pallata comedia
Togata com.
Togatarum species
fabularum species eay que ad diuites horrat
Vn Aesopus fabularum iuctor
Athio Aesopus vn dicitur sit
Vn Aesopus blefus de adu
narratio historica
Aesopus alexandri philoso
pho liberata donat
Ath Aesopus delphis pisse
Columna erecta desopo

figmento. Ad rem igit; ppositam redeam
Macrobius, aut tantum conciliande aur
comædiæ aristophanis menandri. plauti
aut adhortationis quoq; in bonam frug
elegantiæ fictionis illustres. Fabularum, qu
Tagædia et comædia: quarū et aliæ sur
referens. Togata/Romanū. et togatarū
Tabernaria humilium. atellana ridiculor
bendit/ Earum autē fabularum, que ad ui
alix. n. simpliciter mendaces sūt, et ex tot
ciconix sermones. alix sub figmento/ uen
cerimoniarū sacra hæsodij et Orphej, et c
ranf: ut pallas nata de iouis cerebro. Ve
dicit narratio fabulosa, nō fabula: hæc ta
ad turpia et indigna numinibus: ut q; di
ego spēm nō inter fabulas, sed inter mon
seo: et à uirtutis honestate se iungendam
q; iocosa sunt et pceptorum, et doctrina
fortuna seruus. animo liber. Et nō tantu
turpissimus, ita ut Theæstæ homerico cot
niges, unde et æsopus dictus est. i. æthiopi
peius erat ἄεσαπος. i. lingua tard
non posset. Verū cū ipse æsopus domini
et alii quidam uiri errantes ad eum puen
diceret, Aesopus eis primum cenam sub
factus est. Quare dormienti æsopo lingu
data. Seruiuit autē seruitutem multis dom
pho post plurima in illū beneficia, liberta
loca pagrauit. Cum puenisset in delphos
seipsis prudentiorem/ in uindicta moti, eum
hil pñsissent defensionē, a delphis pcepita
peste laborantes, acceperunt oraculum, pla
lūnam æsopo erexerunt: sed principes gra
a delphis facta fuerant/ mortis æsopi graua
ma de eius uita apud græcos scriptores leg
nobis delibata sunt. Vt igit hanc ptem
ti ingenio insignitus: qui nō æsopum fa
esse confiteatur. nemo est: qui illius fabul

Drama for the Literary Academies by the Younger Corneille

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

[bound with:]

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

[and:]

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

[and:]

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

[and:]

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

[and:]

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

[and:]

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

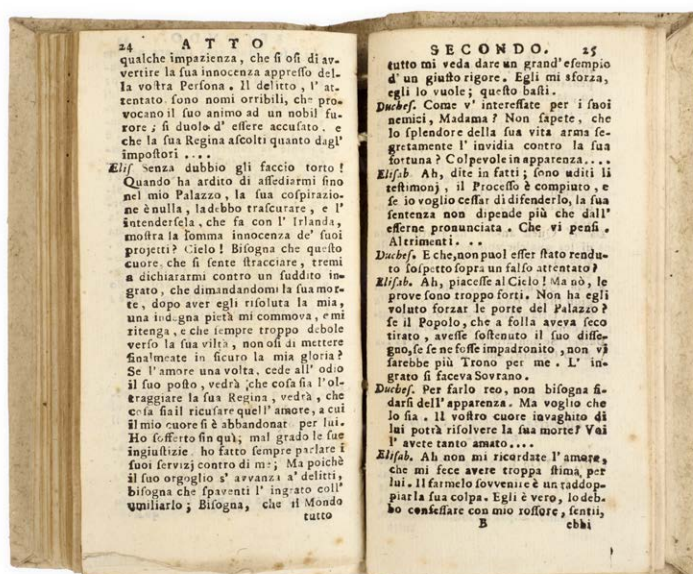
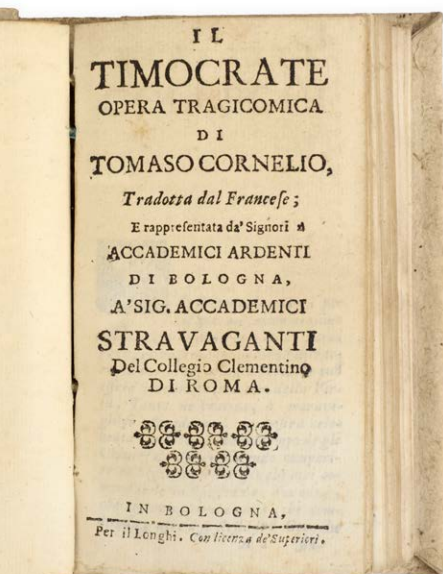
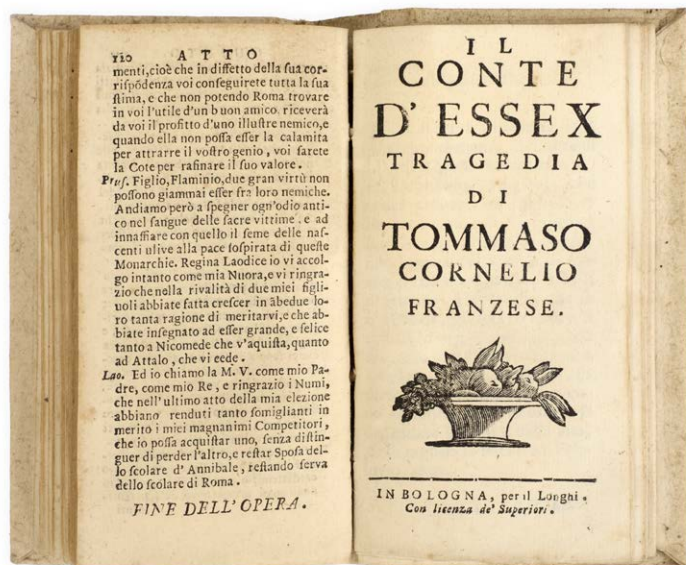
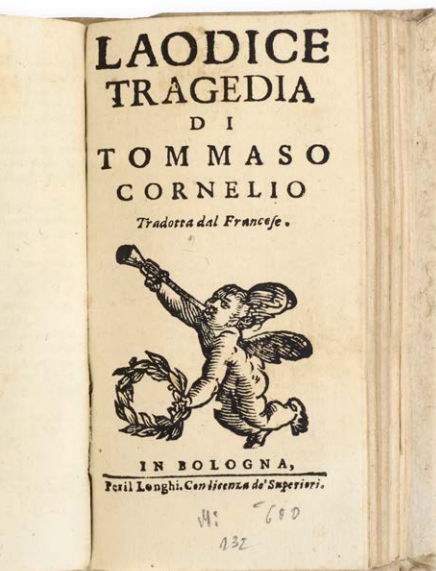
[and:]

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

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

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





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

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

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

From One Poet to Another

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

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

£1750

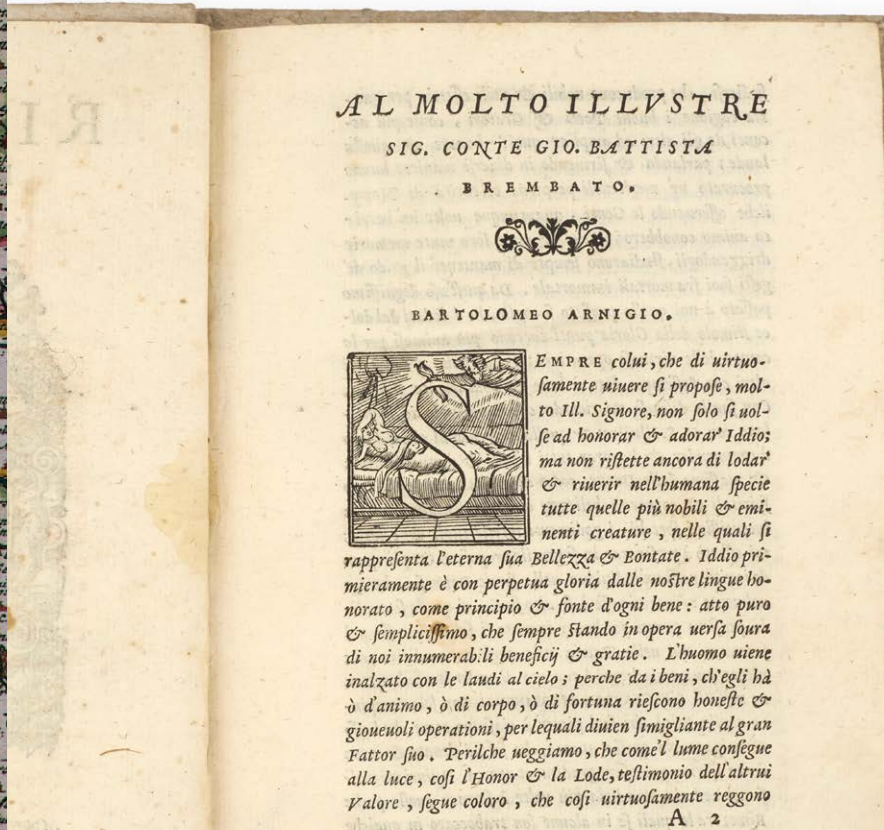
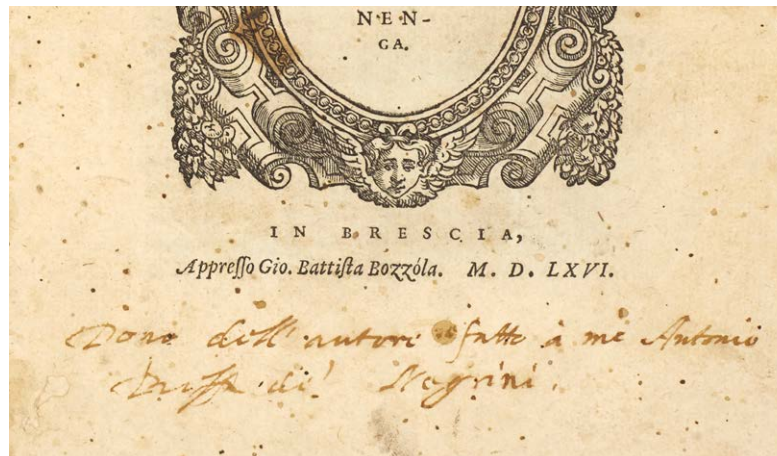
First edition of Bartolomeo Arnigio's collection of poems addressed to Claudia Martinengo, wife to Ludovico Martinengo della Pallata, an important association copy presented by the author to fellow poet Antonio Beffa Negrini.

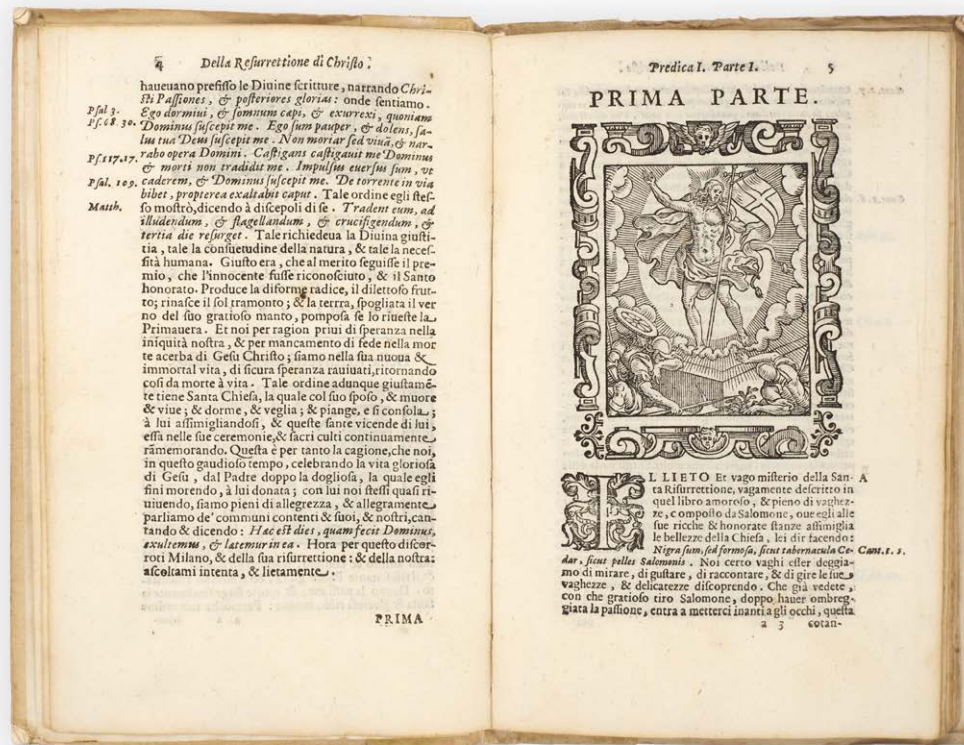
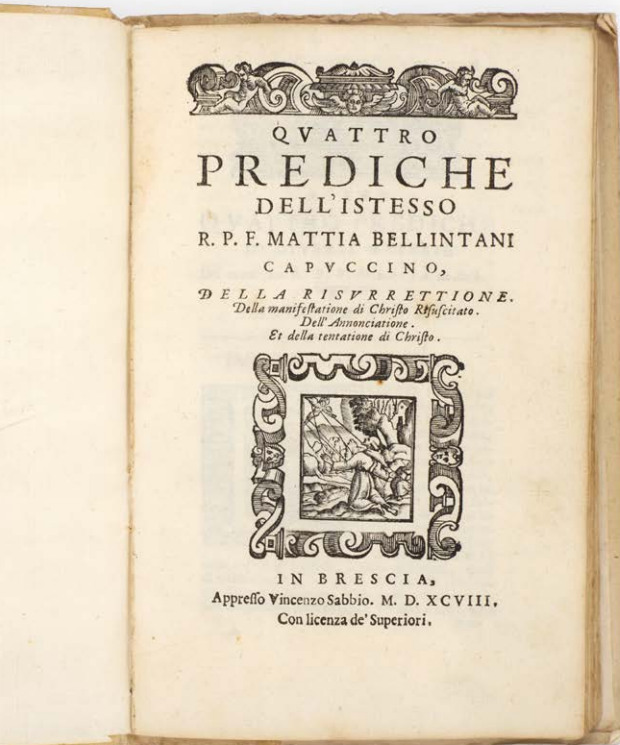
The poems, composed in the tradition of Petrarch's lyric verse, celebrate the divine essence of womanly beauties with much recourse to the Petrarchan imagery revolving around eyes and hands, light, arrows and seawaves. Bartolomeo Arnigio (d. 1577) was of humble origins, born in Brescia to a farrier;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

Provenance:

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

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





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

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

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

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

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

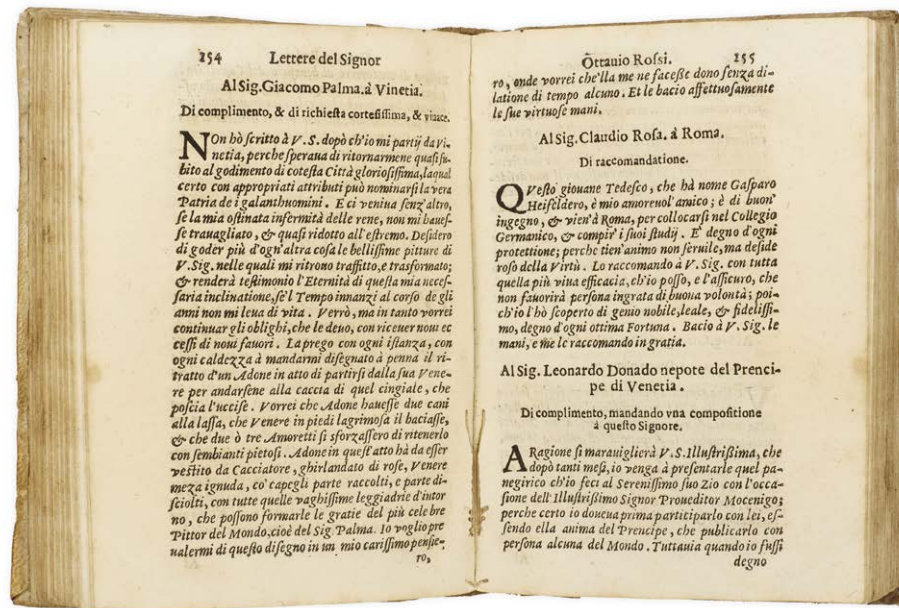
Bellintani was much admired as a preacher and teacher, not least by Carlo Borromeo, for whom he wrote his popular and much reprinted *Prattica dell'oration mentale*.

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

Italian Books: Brescia



L LIETO Et vago mistero della Santa Risurrettione, vagamente descritto in quel libro amoroso, & pieno di vaghezza, c'omposto da Salomone, oue egli alle sue ricche & honorate stanze affinisce le bellezze della Chiesa, lei dir tacendo: *Nigra sum, sed formosa, sicut tabernaculum Salomonis*. Noi certo vaghiamo a gustare, di raccontare, & di vagatezze discoprendo. Che per il tiro Salomone, doppo haver ombreggiata la passione, entra a metterci inanti a gli occhi, questa



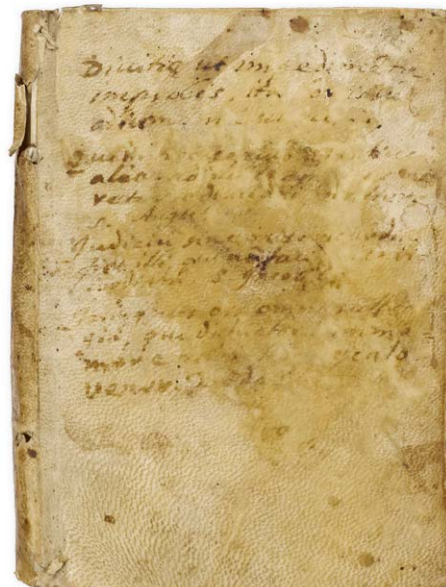
Recording the Death of Palma il Giovane

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

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

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

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



Di Venetia li 21. d'ottobre 1628
scrivono, che lunedì 16. d'o-
ttobre, passo all'altra vita, dopo
alquanti giorni d'indisposi-
tione, l'ec.c.mo. Giacomo Pal-
ma, Pittor celebre a nostri
tempi, nell'eta sua di circa
ottant'anni.

Di Me D. Giovanni
Maria Gallarini

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

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

Provenance:

1. Contemporary note to front free endpaper: 'Di Venetia li 21 d'ottobre 1628 scrivono, che lunedì 16 d'o[ttobre]. passo' all'altra vita dopo alquanti giorni d'indispositione, l'ec.c.mo Giacomo Palma Pittor celebre a nostri tempi, nell'eta sua di circa ottant'anni'.

2. Ownership inscription 'Di me D. Giovanni Maria Gallarino', perhaps the contralto Giovanni Maria Gallarini employed at S. Gaudenzio in Novara, Piedmont from 1687 to 1710.

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

BM STC Italian, p. 800; USTC 4008187.

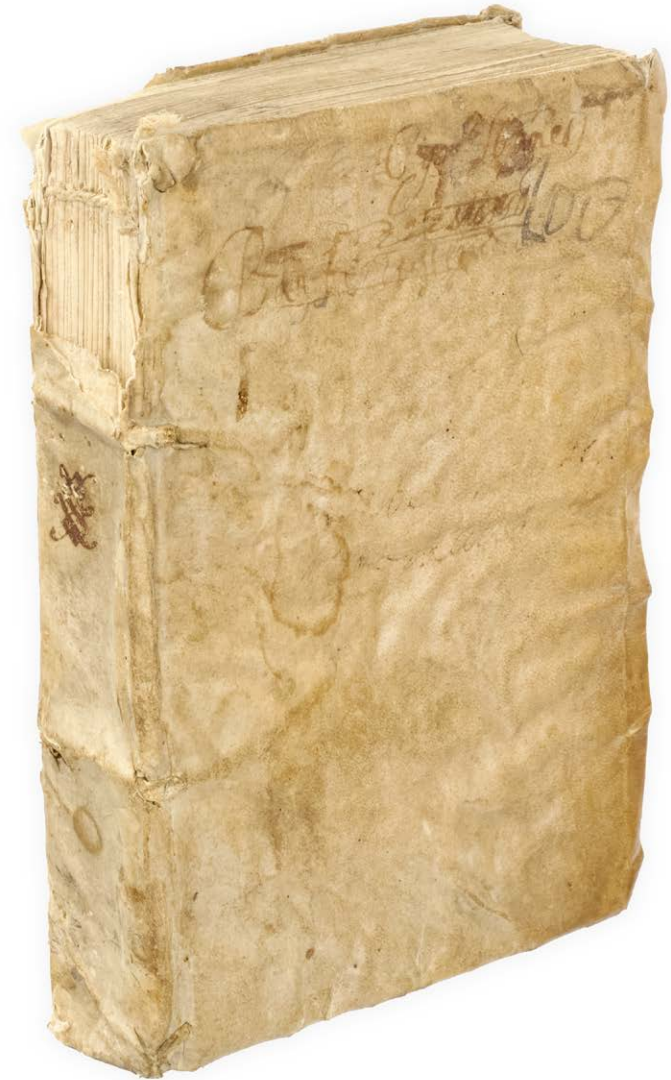
Provincial Printing in Piedmont

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

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

£375

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



dexteris, aut sinistris, dextra autem tota sua grauitate
feriam comediae dictionem pronuntiabant: sinistra
& serrane acuminis leuitate iocum in comedia ostendebant.
ubi autem dextra & sinistra acta fabula inscribebatur,
mixti mioci & grauitates demneciabant.

IN ANDRIA M
Terentij Praefatio.



Comedia Andria, cum palliata sit, de loco nomen accepit, & à Menandro prius, & nunc ab ipso Terentio: qui cum de Chryside loqueretur, sic ait.

Hei reor, ne quid Andria adportet mali, & hoc commune vocabulum est & in Graeca, & in latina lingua. haec maiori ex parte notoria est, continetque stus amatorum adolescentium, & patrum piorum, callidi serui; astuta ancilla, seueri fenes, adolescentuli liberales. In hac primae parte scenis Simonis sunt, secundae Dauis, tertiae Chremetis, & deinceps reliquorum. Prologus in hac acer inducitur, & in duersarios non mediocriter exasperatur: sed tamen id subtiliter, vt omnia laeessius facere videatur a dicere: hic protasis subtilis, epitasis tumultuosa, catastrophe penè tragica; & tamen repente ex his tubis in tranquillum peruenit. Haec prima acta

Melior. Genoa.

ALI

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

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

EDIT16 CNCE 32171; USTC 858821.

Discardi in Andria

P. TERENTII
Africi Comediae sex.

A M. ANTONIO MURETO LOCIS
Propè innumeris suo nitore restituta
TVM ALIQVOT SCHOLIIS.
Et in singulas Scenas Argumentis
Illustratę:
Maiores quàm haecenus inquam diligentia
emendatae.

CARMAGNOLIAE,
Apud Marcum Antonium Bellonum. 1590.

³²
C. SVLPICII APOLLINARIS
PERIOCHA.



TRIMETRI IAMBICI.

Sororem falso credidit meretricula,
In genere Andriae, Glycerium vitiat Pamphilus:
Gravidamq; facta, dat fidem vxorem sibi
Fore hanc nam aliam pater ei desponderat
Gnatam Chremetis: atq; vt amorem comperit,
Simulat futuras nuptias, cupiens, suus
Quid haberet animi filius, cognoscere.
Dauis suasi non repugnat Pamphilus.
Sed ex Glycerio natum vt vidit puerulum
Chremes, recusat nuptias, generum abdicat:
Mox filiam Glycerium in sperato agnitam
Dat Pamphilo hanc, aliam Charino coniugem.



Andria

³³
Andria Terentij,

ACTA LYDIS MEGALENSIBVS. M.
FVLVIO, ET M. GLABRIONE AEDILIB. CV-
RVLIB. EGERVNT L. AMBIVVS TVRPPIO,
L. ATILIVS PRAENESTINVS. MODOS
FECIT FLACCVS CLAVDIVS TIBIVS PARIBVS,
DEXTRIS, ET SINISTRIS. ET EST TOTA
GRAECA, EDITA M. MARCELLO, C. SVL-
PICIO COSS.

PROLOGVS.

TRIMETRI IAMBICI.

PROLOGVS.
DE T. ACU primis animi ad scribendum appulit
Id sibi negotij credidit solum dari,
Populo vt placeret, quas fecisset fabulas
Perium aliter euenire multo intellegit:
Nam in prologis scribundis operam aduertit.
Non qui argumentum narret, sed qui maleuoli
Veteris poetae maledictis respondeat,
Nunc quam rem vitio dent, queso animum aduertite.
Menander fecit Andriam, & Perinthiam.
Qui vtramuis recte norit ambas nouerit.
Non ita sunt dissimili argumento, sed tamen
Dissimili oratione sunt factae, ac stylo.
Quae conuenere, in Andriam ex Perinthia
Fateatur transiulisse, atq; vsum pro suis.
Isti id vituperant factum, atq; in eo disputant,
Contaminari non decere fabulas.
Faciant ne intelligendo, vt nihil intellegant.
Qui cum hunc accussant, N. enim, Plantum, Emium
C Accu-



Cicero on Lake Como

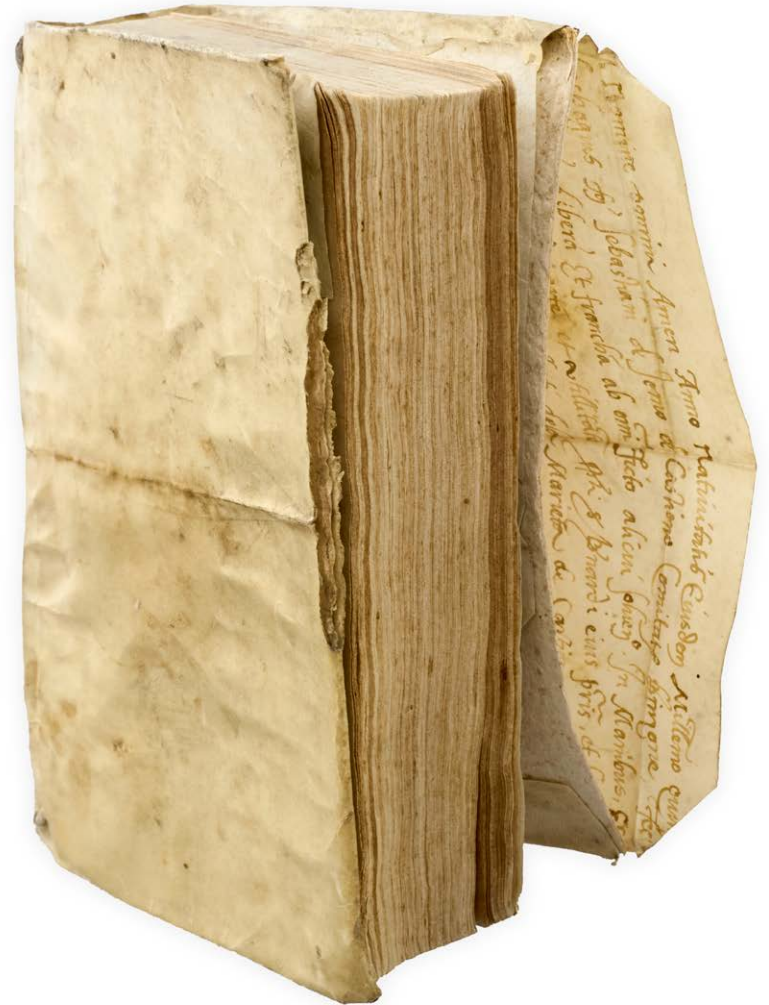
9. CICERO, [Marcus Tullius]; Aldo MANUZIO *the Younger, editor.* Locutioni dell'epistole di Cicerone scielte da Aldo Mannucci, utilissime al comporre nell'una, & l'altra lingua. Con due tavole copiosissime, per trovar le materie, nel libro contenute. *Como, Giovanni Angelo Turato, 'Successore del q.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

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

£900

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

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



LOCVTIONI
DELL'EPISTOLE
DI CICERONE

Scielte da Aldo Manucci .

Vtilissime al comporre nell'una, & l'altra lingua.

CON DVE TAVOLE COPIOSISSIME
per trouar le materie nel libro contenute,



IN COMO,
Per Gio. Angelo Turato, Successore del q.
Hieronimo Froua, 1618.

Girolamo Frova was born around the middle of the sixteenth century in Novara but soon moved to Como to take up the art of printing. Having obtained permission to establish a printing press in the city in March 1581, together with a privilege for himself and his successors, Frova purchased a house and set up his printing press within the boundaries of the parish of San Giacomo. Printing had been introduced in Como as early as 1474, but the local output remained extremely limited until the establishment of Frova's more ambitious press. Upon his death in September 1615 the press was taken over by his son-in-law, the Milanese printer Angelo Maria Turato, as his son Amanzio, born in 1597, was too young; on Turato's death in 1630 he was succeeded by Amanzio.

di noi, e ritornare, doue n'habbino qualche voglia . Cupio ab hac hominum satietate nostris discedere, & cum aliquo desiderio reuerri .
Che vò io ricercando queste cose, dalle quali hò in desiderio di discedermi, e àarmi contutto l'animo, e con ogni sollecitudine alla filosofia? Quid ego hac qua cupio deponere, & toto animo, atq; omni cura philosophari?
La speranza ha dimostrato, che, doue io credea essere splendore, in non è altro, che vanità. Quae putauisse praclara, experius sum, quam essent inania .
Frattenerci con le Muse. Cum Musis rationem habere .
Hò talmente abbracciato l'otio, che non vi è cosa, che me ne possa leuare . Sic sum complexus otium, vt ab eo diuelli non queam .
Ecci altro? ecci. Aliud quid? etiam .
Quanto à questo, ci penserò ben bene. De hoc etiam atq; etiam deliberabimus .
Andar dietro alle pedate. Indagare vestigia .
Profongare il giorno del comparire. Differre rationum .
Io ne hò gran volontà. Mira sum alacritate .
Andare à far riuerenza. Ire salutatum .
Non sai tu, che essi non sono vsati di far riuerenza ad alcuno. Narra mihi, ipsi neminem salutare solent .
Io mi haueua aguzzato lo ingegno per schernirlo .
di que

di questa sua ambascieria . Acueram me ad exagitantam hanc eius legationem .
Da materia di cruciarsi . Bilem commouet .
Egli è cosa da vedere la più bella del mondo . Spectaculum est egregium .
Per dire il vero, gli è fatto alquanto d'ingiuria .
Hercule, perum vt loquamur, subconuulsiöse tractatur .
Infigare alcuno. Incedere aliquem .
Quel che copertamente mi accenni . Quodiakis obsecure .
E già vn pezzo fa, che mi rincrescua di governare, hora, essendo io sforzato d'uscire di naua, non per ch'io mi habbi gittato via quei strumenti da reggere, ma per essermi stati solti di mano, stando in terra, desidero guardare i naufragi di costoro . Iam pridem gubernare me iadebat, nunc, cum cogar exire de naua, non abiectis, sed ereptis gubernaculis, cupio istorum naufragia ex terra intueri .
Spauentati in voce, & in viso, confessarono di hauer ricenute le lettere, ma haueu le smarrite per camino. Perterriti voce, & vultu confessi sunt scilitteras accepisse, sed excidisse in via .
Nissuna lettera è senza utilità, o dolcezza . Nulla est epistola inanis aliqua re vtili, & suau .
E uenuto a salutarmi. Venit ad me salutatum .
Io m'ido a comporre historie. Medo historia .
Rendici la lettera passata, & aggiungiui qualche

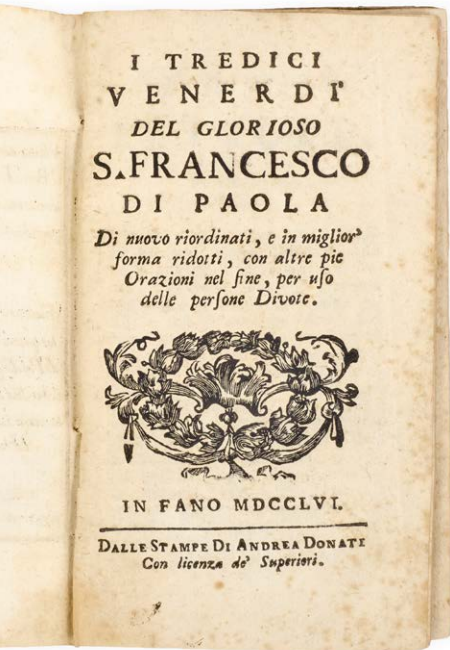
This edition is preceded by three others printed by Frova in Como, in 1591, 1597, and 1609, all scarce (the editions of 1591 and 1609 are each recorded in a single copy, while three copies of the 1597 edition are known).

No copies traced outside Continental Europe. OPAC SBN finds four copies in Italy, to which OCLC adds a single copy in Switzerland (Sistema Bibliotecario Ticinese).

USTC 4021450.

Unrecorded Minim Manual

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



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

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

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

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

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

No copies traced on OCLC or OPAC SBN.



In Longstitch *Carta Rustica*

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

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

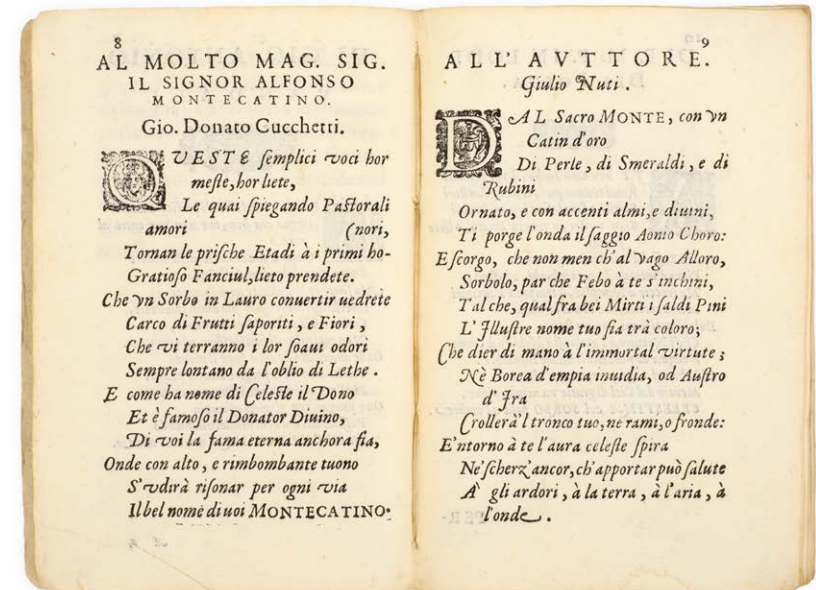
First and only edition, rare, of this verse play by the physician and philosopher Girolamo Sorboli, a remarkably fresh, unsophisticated copy in a contemporary longstitch binding.

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

Provenance:

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

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



8
AL MOLTO MAG. SIG.
IL SIGNOR ALFONSO
MONTECATINO.

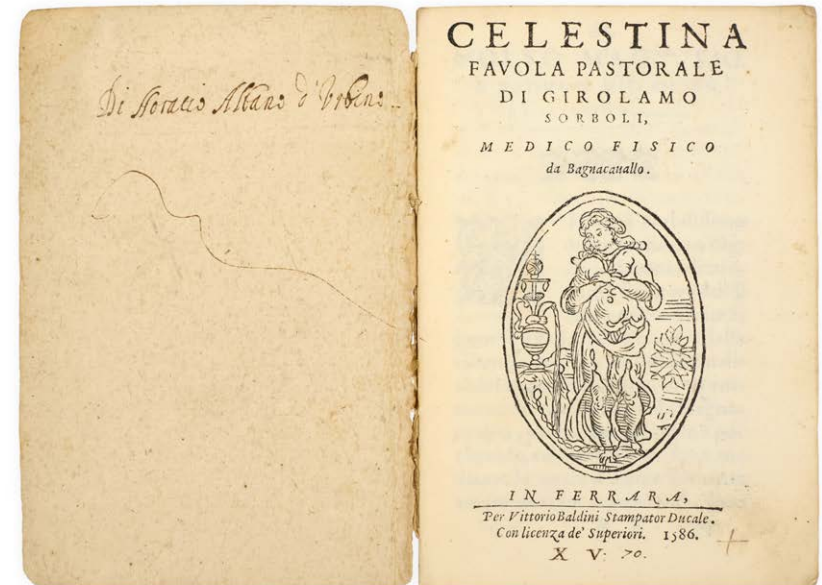
Gio. Donato Cucchetti.

DEST E semplici voci bor
meste, hor liete,
Le quai spiegando Pastoral
amori (novi,
Tornan le prische Etadi à i primi ho
Gratiofo Fanciul, lieto prendete.
Che in Sorbo in Lauro conuertir uedrete
Carco di Frutti saporiti, e Fiori,
Che voi terranno i lor soau odori
Sempre lontano da l'oblio di Lethe.
E come ha nome di Celeste il Dono
Et è famoso il Donator Diuino,
Di voi la fama eterna anchora fia,
Onde con alto, e rimbombante tuono
S'udirà risonar per ogni via
Il bel nome di uoi MONTECATINO.

9
ALL' AVTTORE.
Giulio Nuti.



DAL SACRO MONTE, con un
Catin d'oro
Di Perle, di Smeraldi, e di
Rubini
Ornato, e con accenti almi, e diuini,
Ti porge l'onda il saggio Aonio Choro:
E scorgo, che non men ch' al vago Alloro,
Sorbolo, par che Febo à te s'inchini,
Tal che, qual fra bei Mirti i faldi Pini
L' illustre nome tuo fia trà coloro;
Che dier di mano à l'immortal virtute;
Nè Borea d'empia inuidia, od Austro
d' Ira
Crollerà l' tronco tuo, ne rami, o fronde:
Entorno à te l'aura celeste spirà
Nè scherz' ancor, ch' apportar può salute
A gli ardori, à la terra, à l'aria, à
l'onde.



Di Horatio Albano d'Urbino

CELESTINA
FAVOLA PASTORALE
DI GIROLAMO
SORBOLI,
MEDICO FISICO
da Bagnacavallo.



IN FERRARA,
Per Vittorio Baldini Stampator Ducale.
Con licenza de' Superiori. 1586.
X V. 70.

Italian Imitation of Christ

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

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

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

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

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

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

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

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

MESSER GIOVANNI GERSON
Utile & diuota operetta della imitatione di Giesu Xpo
Qui uult uenire post me abneget semetipsum
& tollat crucem suam & sequatur me.





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

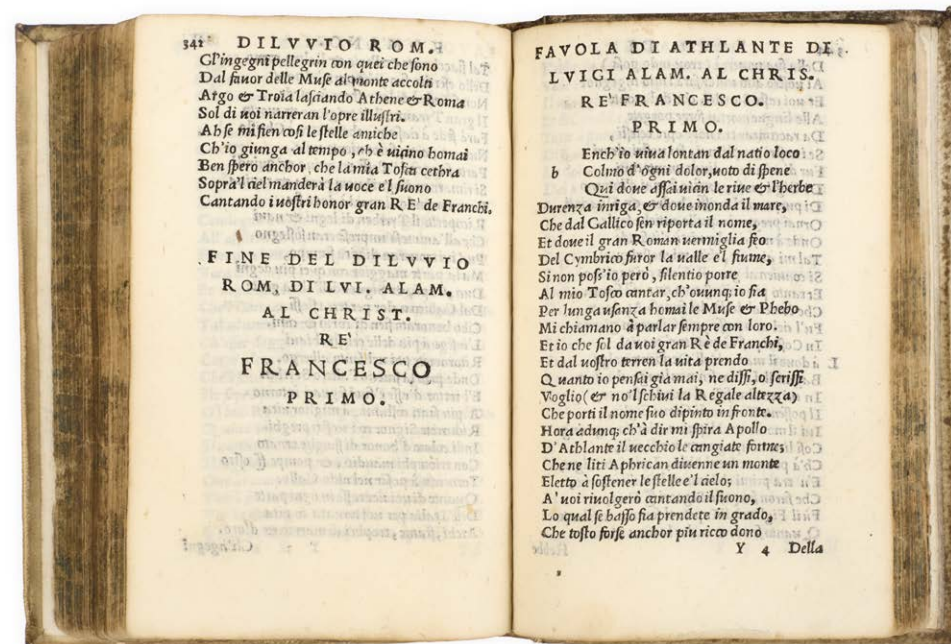
13. **ALAMANNI, Luigi.** *Opere toscane.* [(Colophon:) *Florence, [Bernardo Giunta], 9 July 1532.*]

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

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

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

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



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

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

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

DIARIO
DE' SVCCESI PIV IMPORTANTI

Seguiti in Italia, & particolarmente
in Fiorenza dall'anno 1498 in
fino all'anno 1512

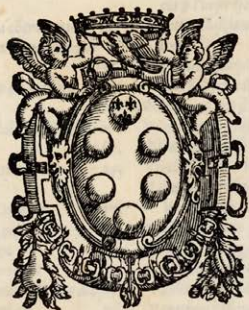
Raccolto da Biagio Buonaccorsi in que' tempi coadiu-
tore in Segreteria de Magnifici Signori
Dieci della Guerra della città
DI FIORENZA.



CON LA VITA DEL MAGNIFICO LORENZO
DE' MEDICI IL VECCHIO,

Scritta da Niccolò Valori Patrizio Fiorentino.

NUOVAMENTE POSTI IN LVCE.



IN FIORENZA

Appresso i Giunti

1568.

Con Licenza & Priuilegio.

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

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

[bound after:]

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

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

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



In 1498, Machiavelli assumed the role of secretary to the Dieci della Guerra, the Florentine council responsible for matters of warfare and diplomacy; in the same year Buonaccorsi, a notary, was employed as Machiavelli's assistant and 'soon became his most fervent admirer and friend, as evidenced by the many letters the pair exchanged between 1499 and 1512' (DBI trans.). His *Diario* is a chronological account of Florentine and Italian history and provides valuable firsthand insights into the politics of Machiavellian Florence, recording precise details, key figures, and dates of battles in the Italian Wars, as well as decisions taken by the Dieci; though it would only be published posthumously, it was well-known by his contemporaries and would serve as the primary basis of Jacopo Nardi's important *Storie della Città di Firenze* (1582).

Prior to its publication the *Diario* circulated widely in manuscript among Buonaccorsi's contemporaries, with some twenty-one surviving copies are recorded in Moyer (*The Intellectual World of Sixteenth-Century Florence* (2020),



p. 78). Buonaccorsi's relationship with Machiavelli, combined with the content and scope of his *Diario* – which spans the period of his employment by Machiavelli and ends in 1512, when the Medici were ousted from power – has resulted in frequent though false attributions to Machiavelli himself.

Provenance: The title-page bears the ownership inscription of Claude-Enoch Virey (1566–1636), secretary to Henri II de Bourbon, Prince of Condé. Virey had studied law in Padua and amassed a library of over four thousand volumes during his lifetime, later expanded by his son, Jean-Christophe.

Diario: BM STC Italian, p. 130; EDIT16 7829; USTC 817155; Adams B-3275; Brunet I, col. 1393; Gamba 635; Graesse I, p. 573; Pettas, pp. 247-8. *Historia:* BM STC Italian, p. 406; EDIT16 28306; USTC 839758; Adams M-293; Brunet IV, col. 1337; Gamba 1274; Graesse IV, p. 351.

LE VERGINI
PRUDENTI

DI DON BENEDETTO
DELL'VVA MONACO
CASINENSE

All'Eccellentissima S. La Signora

CON LICENZA DE SUPERIORI.



IN FIRENZE
Nella Stamperia di Bartolomeo Sermartelli.
MDLXXII.

Sacred Epic Poetry from Southern Italy

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

[bound with:]

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

[and:]

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

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

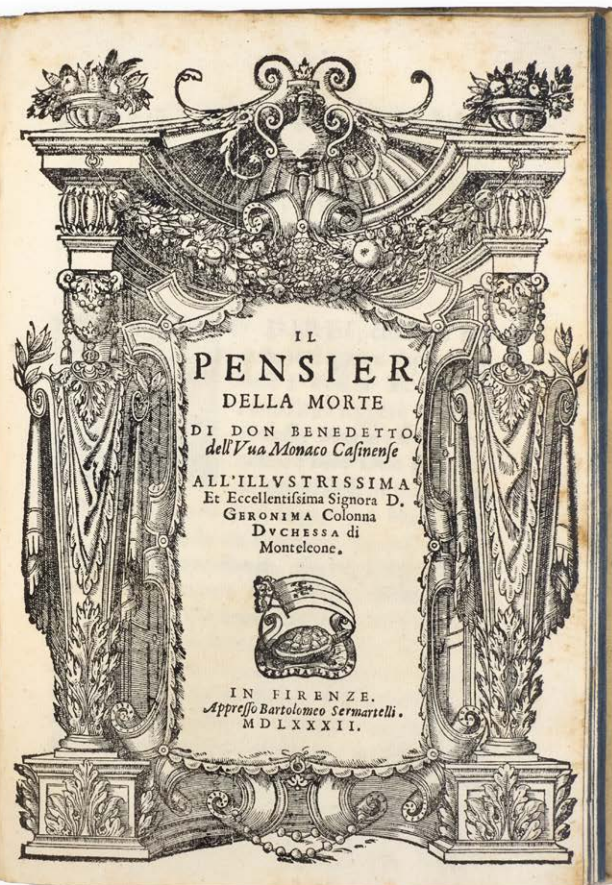
First editions of three religious poems in ottava rima by the Capuan monk Benedetto dell'Uva, representative of Counter-Reformation poetry in southern Italy.

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

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

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

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





Florentine Tragedy and Comedy

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

[bound with:]

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

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

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

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

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

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

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



Presented to the Grand Duchess of Tuscany

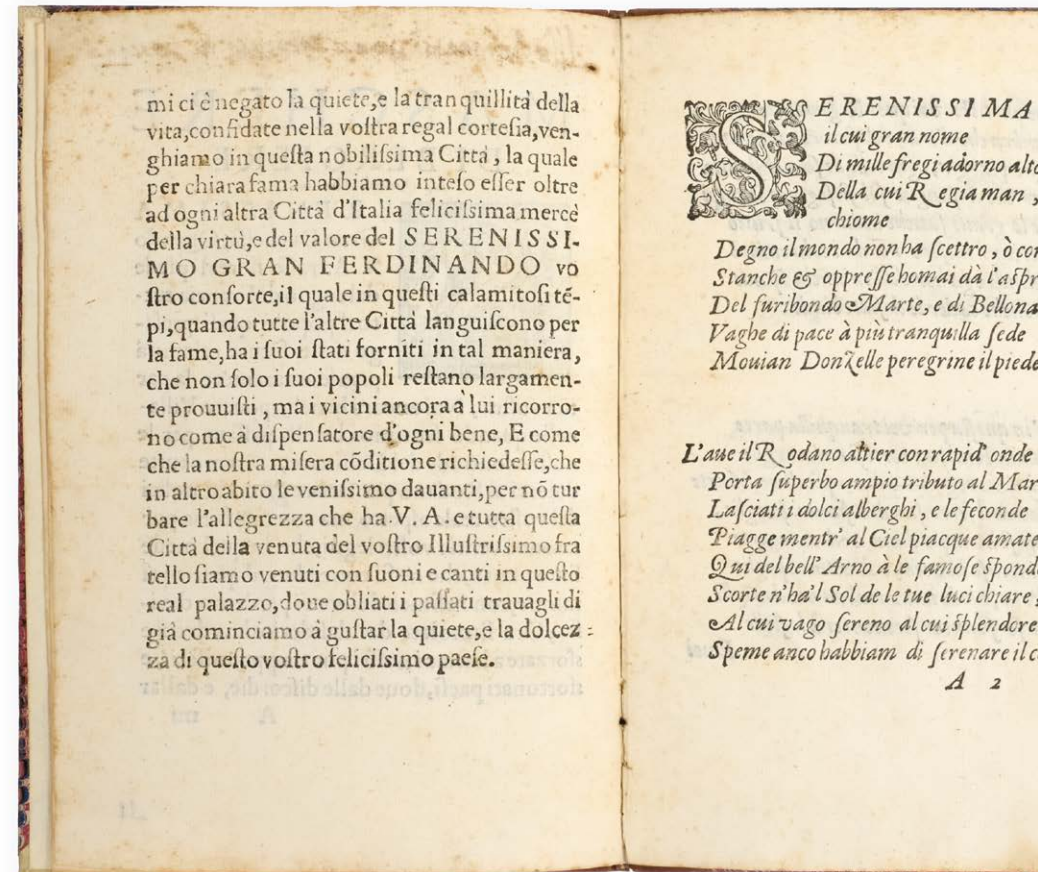
17. [RINUCCINI, Ottavio, *librettist.*] [*Drophead title: Maschere di bergiere.*] [(Colophon:) Florence, Giorgio Marescotti, 1590.]

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

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

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

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



Alla Sereniss. Gran Duchessa di Toscana

MASCHERE DI BERGIERE.

Del Sig. Ottavio Rinuccini



ERENISSIMA
Gran Duchessa, Quando
V. A. trasse il real piede
del regno di Francia, tut-
to il popolo quasi prefa-
go delle future calamità
pianse amaraméte la par-

tita vostra, Noi ancora benche pouere Villa-
nelle quando sentimo che ella passaua per le
nostre contrade del Delfinato, corremo tutte
dolenti al Rodano per fatiare gli occhi nostri
del vostro reale aspetto, ma con tãta furia por-
tauano i venti i vostri legni, che in quel mede-
simo punto, che ne fu conceduto di poterui ri-
mirare, con infinito dolore vi perdemo di vi-
sta; Ora fumolate dal desiderio di vederui e
sforzate à lasciar i nostri pur troppo miseri; e
sfortunati paesi, doue dalle discordie, e dallar

A mi

11

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

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

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

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

The Beginning of the End of the Great Turkish War

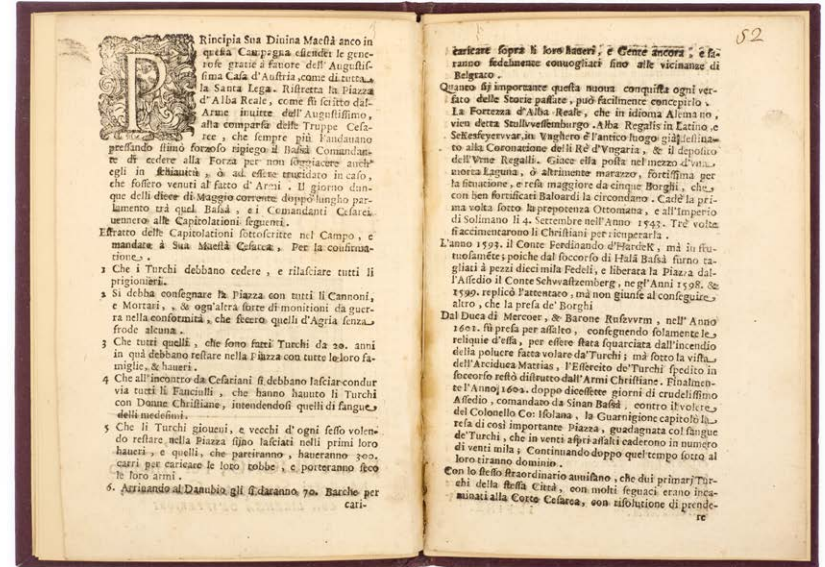
18. [GREAT TURKISH WAR.] Vera, e distinta relazione della resa di Albareale seguita li 10. maggio 1688 all'armi gloriose dell'imperatore Leopoldo I. con la capitulatione, e descrizione della medesima piazza, & altre curiosità. *Venice, and Foligno, Antonio Mariotti, [1688].*

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

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

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

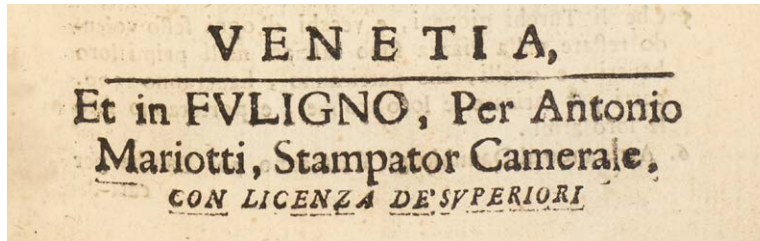
The newsletter reports on the stipulation of the surrender (the release of all prisoners; those who have converted to Islam in the last twenty years to remain in the city; the children of the Turks with Christian women to be allowed to leave), reminds the reader of the three previous attempts to recapture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



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

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

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



Open Access



- 95. Sainte Vierge, signamment pour la France. 68
- Priere à la Sainte Vierge, avant de quitter son auguste Sanctuaire. 69
- Priere du V. P. Pierre de l'Ordre de S. Francis d'Assise, Evêque de Macerata, qu'on trouve à la fin de la relation qu'il a donné de la Sainte Maison de Lorette. 71
- Indulgences accordées à ceux qui prononcèrent plusieurs, devoient, & de couvrir les Aâes des Vertus Théologiques. 72
- Aâe de Foi. 74
- Aâe d'Espérance, & de Charité. 76
- Aâe de Contrition. 77
- I. Cantique en l'honneur de Notre Dame de Lorette. 78
- II. Cantique en l'honneur du Transport miraculeux de la S. Maison de Nazareth à Lorette, l'an 1194. 81
- III. Cantique sur l'Angeus. 85
- IV. Cantique sur l'Ave Maria. 86
- Principaux Monuments de Lorette. 86
- Les Pièces principales du Trésor. 94

REIMPRIMATUR.

Fr. Vincentius Pandolfini O. P. Vicarius S. Officii Laurenti.

REPRESENTATION DES MVRAILLES ET ORNEMENTS QUI ENVIRONNENT LA S.^{te} MAISON



Cet Ouvrage a été designé, et exécuté par les plus habiles Architectes, et Sculpteurs du seizieme siècle. L'architecture est de Bramante, et la sculpture d'André Contucci du Montsansouven celui qui étant mort Nicolas del Tribolo luy succéda et sous ces grands hommes plusieurs autres excellents ouvriers ont travaillé on en fit les fondemens l'an 1514 sous Leon X. et ne fut vedut au perfection, ou on le voit que l'an 1579 sous Greg. XIII. la matiere est de Marbre blanc de Carrare les bas reliefs representent l'histoire de la Vierge, et mari de la S.^{te} V. les statues representent des prophetes, et les des. fillyes, qui on parle de la venue du Messie. Hierome Lombard fit six prophetes, et commença par Jerome frere Aurele heremite, en fit deux le Cherualler la porte en fit un, et Nauf, & fillyes son frere Thomas un prophete, et vne sibylle. 1) la Navisporre de la S.^{te} V. esbauché par Contucci finie par Basilio Gandinielli, et par Raphael de Monte Lupis 2) le Mariage de la S.^{te} V. esbauché par Contucci, et fini par Raphael, 3) par Tribolo qui fit ce personnage qui rompt son balon 4) sib. d'Allespont 5) sib. de Paphrogre 6) sib. Triburine 6) sib. de Daniel 7) sib. d'Amos 9) porte pour monter à la Voute 10) porte pour entrer dans la S.^{te} Maison

Roma. in Licentia Superiori

Fin. Vincentius sculpt.

Loreto 19 / Our Lady

Extra-Illustrated

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

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

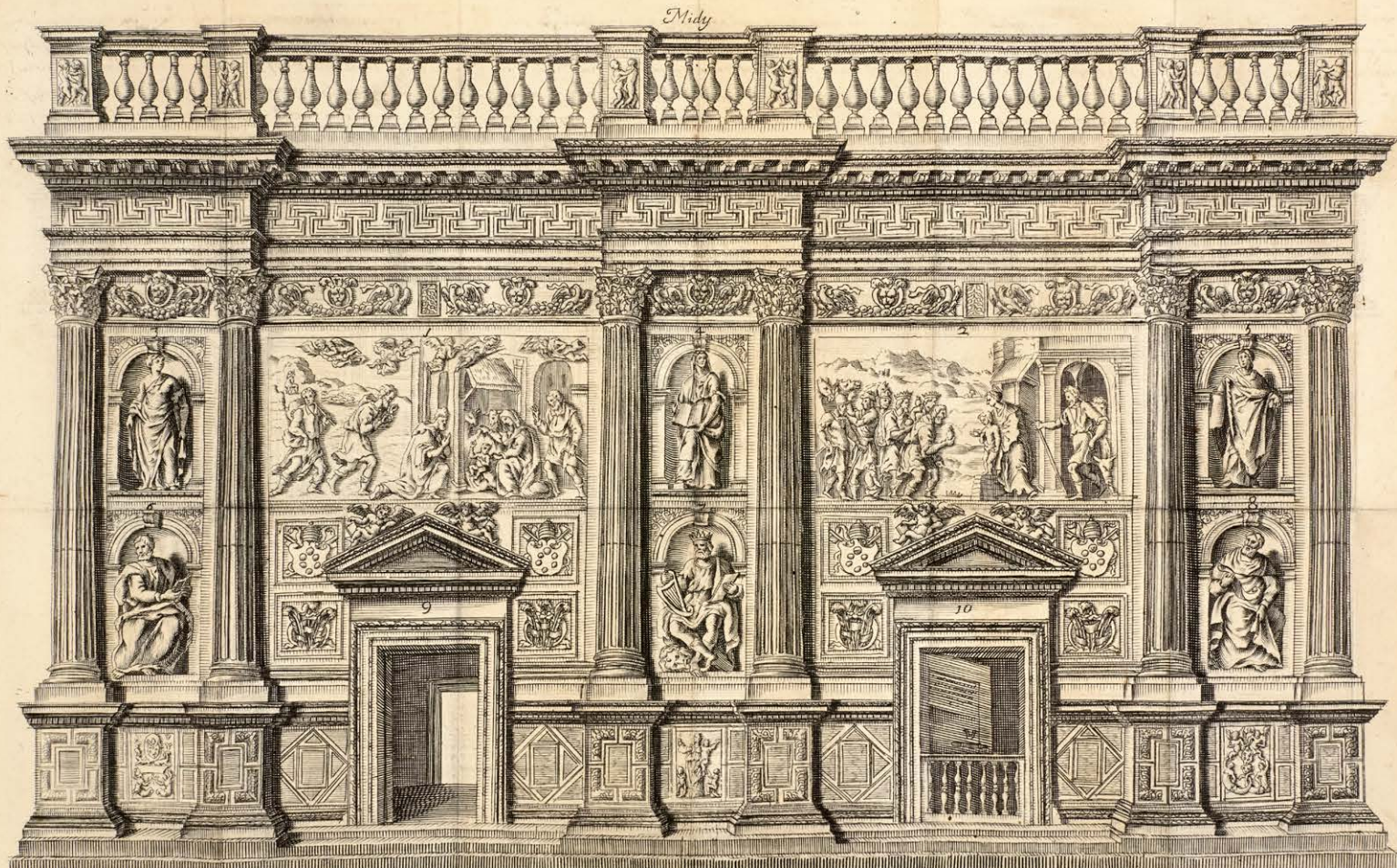
Rare edition of this guidebook for French visitors to the Basilica della Santa Casa in Loreto, this copy extra-illustrated with handsome plates depicting three sides of the Santa Casa, with explanatory text in French and Latin, produced by the French engraver Hubert Vincent, one dated to 1686.

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

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

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





1 la Naisance de J. C. par Contucci. 2 Ladoration des Mages par Contucci, et par Raphael. 3 Sib. peroviene. 4 Sib. Cumee 5 Sib. Erythree
 6 Malachie 7 David 8 Zaurie 9 porte pour entrer dans la 3^e Maison. 10 porte pour entrer dans le Sanctuaire.

Simon Mosca fit les festons, et les trois plus beaux des Anges, qui sont sur les portes, les autres cinq sont de Tribulo, de Raphael, et de françois S^r Galsty a bien d'autres Sculpteurs, qui ont travaillé a ces ornements, comme Simon Colli, Ramieri de pietra santa, françois de Tada, et quelque autres de moindre reputation, dont plusieurs ont donné a la 3^e Maison une partie de leur travail, s'ibien qu'en Architectes, ou Sculpteurs, cest ouvrage ne costé qu'un peu plus de 50 mille ecus Romains sans compter les Materieaux, et les Manoeuvres, qui ont servi

...vbi haec ja cebat Eccl
 ...Angel. ...
 Reca naten o col trans la ta
 ...gel candela in via publica
 ...Paulus II Pont. max.
 ...ornamenti in eandem Eccl
 Raphael, et par françois
 françois ...

Anti-Aristotelian Incest

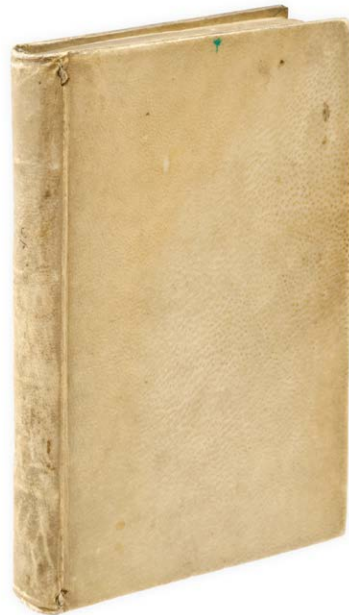
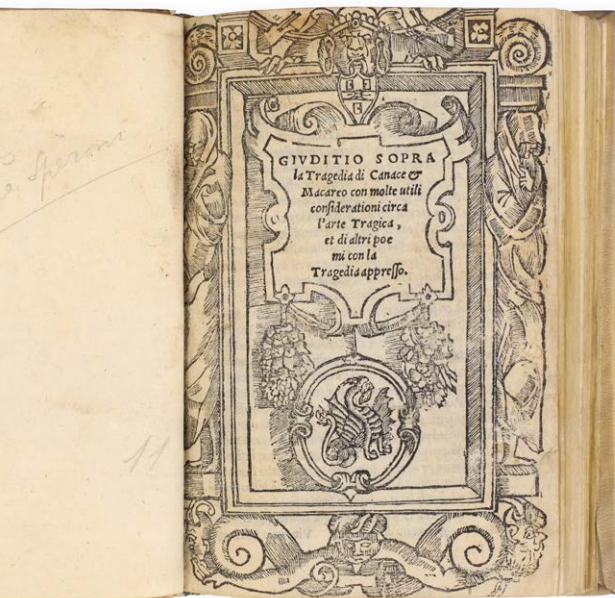
20. [GIRALDI, Giovanni Battista.] Giudicio sopra la tragedia di Canace et Macareo con molte utili considerationi circa l'arte tragica, et di altri poemi con la tragedia appresso. (Colophon:) *Lucca, Vincenzo Busdraghi, 4 May 1550.*

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

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

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





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

EDIT16 CNCE 21258; USTC 833266.



Patroness of Domestic Servants

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

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

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

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

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

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



VITA
 MIRACOLI
 DELLA



Corpo e Altare della Beata Vergine Lita,

LIBRERIA
 S. FERDINANDO
 1711
 1034



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



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

a 2 età



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

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

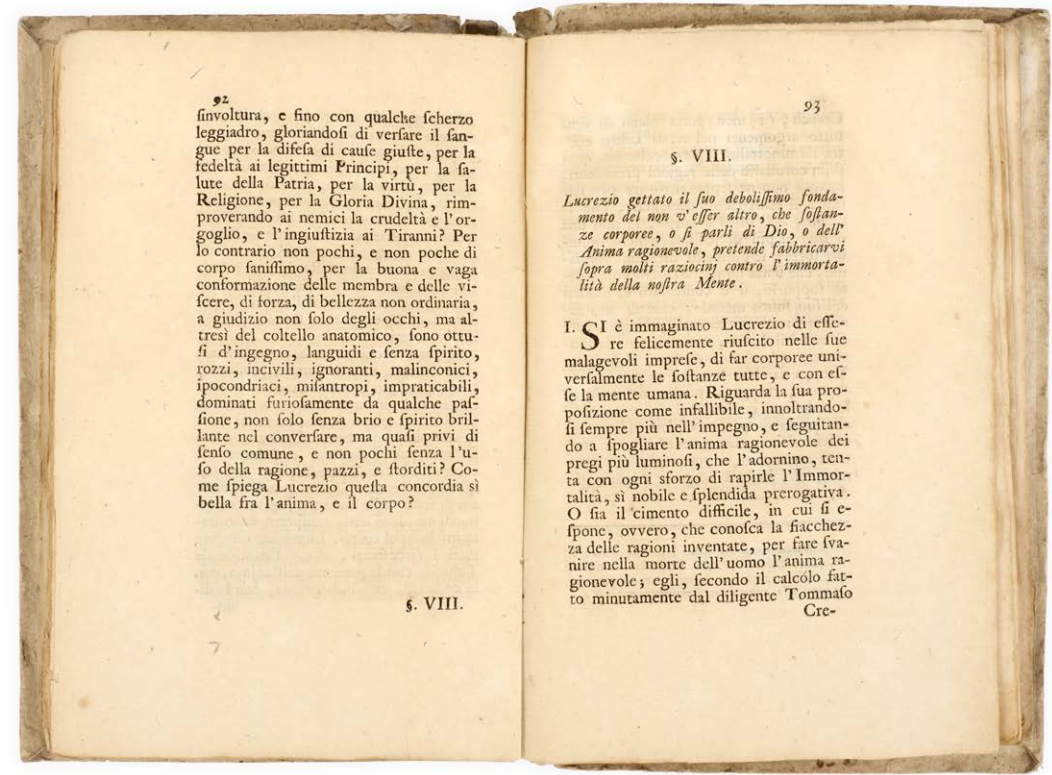
Uncommon anti-materialist work by the Tuscan philosopher Tommaso Moniglia (1686–1767).

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

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

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

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



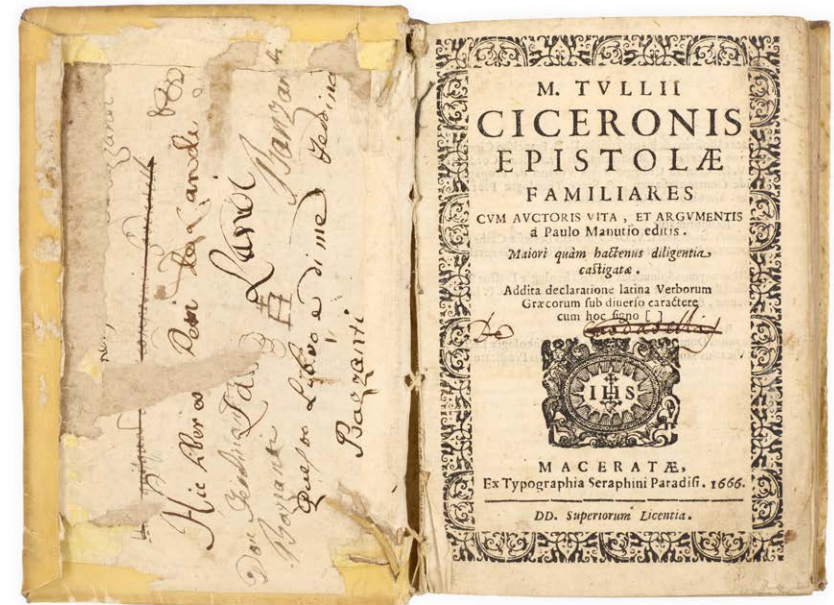


Printed for the Jesuit College in Macerata

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

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

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



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

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

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

USTC 1749738.

PROMPTVARIVM CHIRVKGICVM

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

*Premissa serie Auctorum, & locorum, in quibus
ipsi agunt de quaesita materia.*

Adduntur Annotationes nonnullæ valde utiles
ad bene exercendam Chirurgiam,

*Ostenditur in his vera sedes Suffusionis, seu Cataractæ
à prædicata distans;*

Probaturque quod Castratus in ætate nubili potest, & post
considerabile tempus à castratione Filium Gignere.

AUCTORE

ANTONIO PHILIPPO
CIVCCIO CIVE ARETINO,

Nec non Illustris. Civitatis MACERATÆ
Primo Chirurgo.

ILLVSTRISS. VETVSTISSIMÆQVE

ARETINÆ VRBI
D I C A T V M.



M A C E R A T Æ, Typis Iosephi Piccini. M. DC. LXXIX.

S V P E R I O R V M P E R M I S S V.

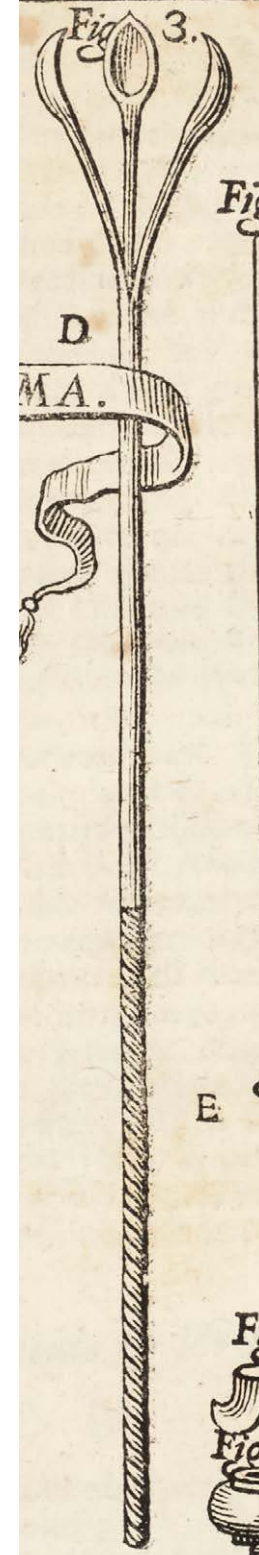
A Rare Handbook of Surgery

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

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

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

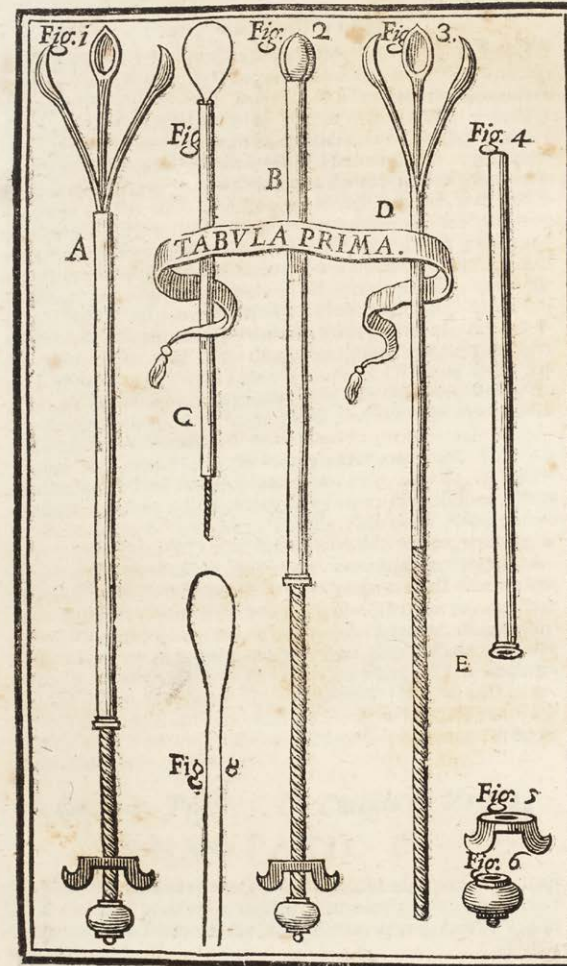
Antonio Filippo Ciucci (first half of the seventeenth century–c. 1710) studied medicine in Florence, before moving to Rome, where he spent five years working in the lazaretto of the Casaletto. His experiences there lead him to the conviction that the plague was a contagious disease, a theory that was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



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

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

Bibliotheca Walleriana, I, p. 97.



Pars Secunda

Tabulæ Primæ Exp

- Fig. 1. **O** Stendit Tenaculam tricuspidem, qua uretra eximendos aperta.
- A Ipsi Tenaculæ cannula argentea, qua aperitur, & retracta clauditur.
- Fig. 2. Ostendit eadem Tenaculam clausam, ad opus intromittitur.
- B Eiusdem Tenaculæ cannula argentea, qua aperitur, & retracta clauditur.
- Fig. 3. Ostendit Tenaculam ipsius struclum, qua calculi extrahuntur.
- C Indicat quousque Tenacula incisiva possit.
- Fig. 4. Pingit cannulam, à qua Tenacula extrahuntur.
- Fig. 5. Ostendit Vitis figuram, à qua clauduntur.
- Fig. 6. Ipsi Tenaculæ capitulum, quod clauditur.
- Fig. 7. Pingit instrumentum, cum quo aurium excrementis eximitur.
- Fig. 8. Tenue filum Auricalchi recoctum, ut supra immisso, Polypum applicat, & ligatur.

Word Games in Renaissance Lombardy

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

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

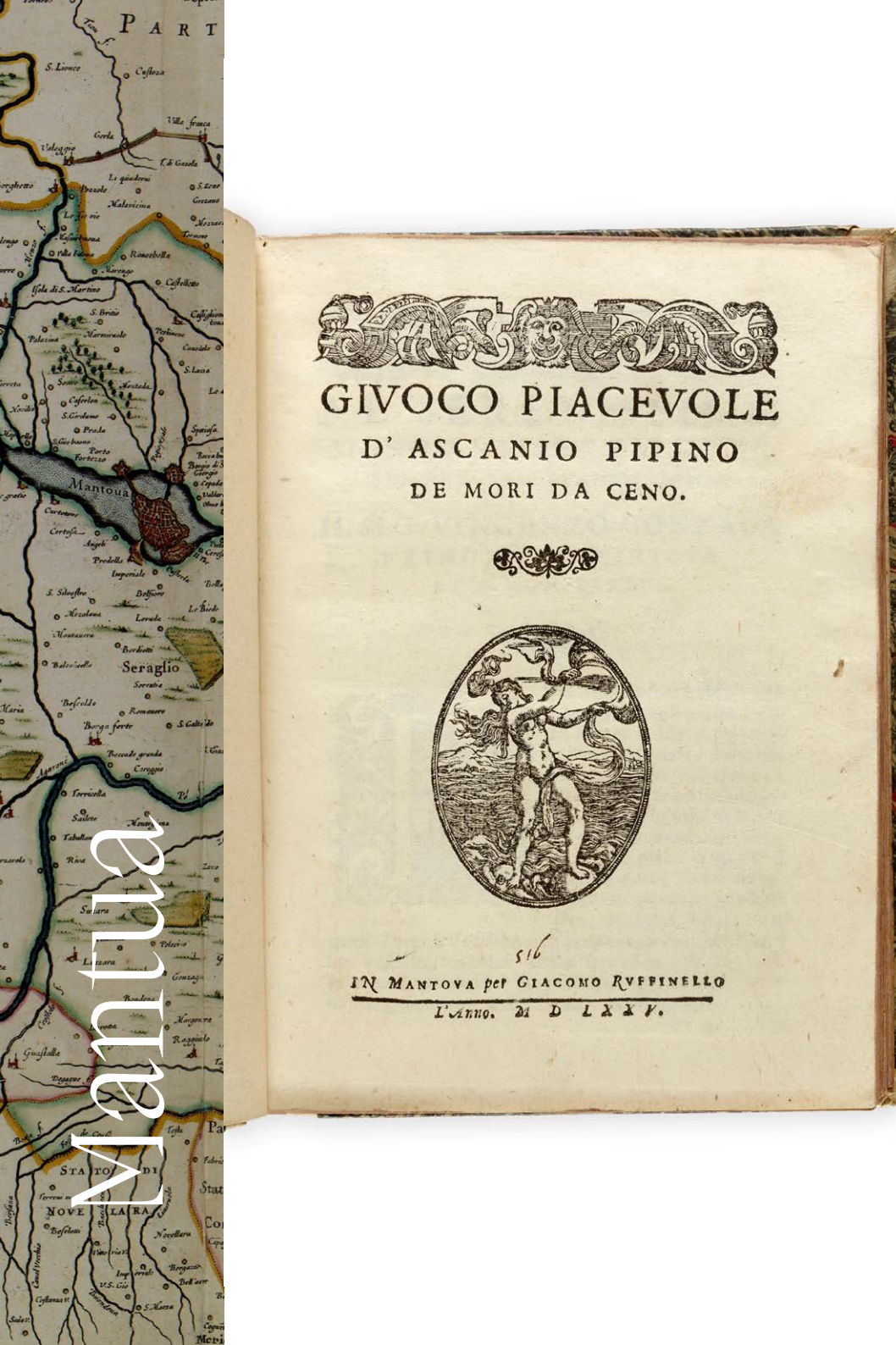
First edition of an uncommon Renaissance collection of tales in prose and verse, set in the Lombard city of Brescia during the Carnival of the 'prosperous and peaceful' year 1566, employing the narrative frame canonised by Boccaccio in the *Decameron*, though with pointedly opposed features.

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

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

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

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





Knights, Wizards, and Evil Powers

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

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

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

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

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

CANTO DVODECIMO.

Et ne lo stesso tempo oppon lo scudo
 Al brando hostile, & vna punta caccia,
 Et col piè l'accompagna, & giunge il crudo
 Ferro al petto, & dà se lontan lo scaccia;
 Ma torna ei più feroce, e irato; e'l nudo
 Con grand'arte à trouar sotto le braccia
 Va ad Agamone incauto, e'l fere in quella
 Parte ascosa di piaga aperta, & fellata.

Nè s'indugia, & con tal forza il ritocca
 Sopra le tempie, che l'introna in guisa;
 Che d'un ginocchio i terra al fin trabocca,
 Tanto ogni sua virtù riman conquisca;
 La spada alza di nouo egli, & nol tocca,
 Nè di più danno fargli, ancor s'ausa;
 Dicendogli. Baron d'alto valore
 Leuati, & per me placa il tuo furor.

Leuati pur, & non temer, che mai
 M'opponga al tuo desir con forza, od arte;
 Con fede, & con amor me sì vedrai,
 Et col mio ben servir la guerra farie;
 Segui pur quei felici amati vai,
 Per me non fian le tue speranze sparte,
 Quando più à te, ch' à me Vittoria inchini
 L'imitto core, & gli occhi suoi diuini.

Vinto da tanta cortesia infinita,
 Getta Agamon lontan la spada, & dice.
 Valoroso Campion tomi la vita,
 Ch' à villan Cavalier vniuer non lice;
 Villano io fui; & non di mente ardata;
 Ma temeraria, & empia, & infelice,
 A' volere oltraggiar sì indegnamente
 Vn cor tanto gentil, tanto eccellente.

Vinto hai Signor, & tua vittoria sia;
 Et bene al suo valore, il tuo conuienti;
 Comienti, à la tua nobil cortesia,
 Ch' ella brami te sol, sol di te pensi;
 Et se più oltre andrà la vita mia,
 Pò, che in tuo sol seruigio si dispensi;
 Così à piè se gli stringe, & pien di doglia
 Pregat, che l' fallo perdonargli voglia.

Tollo l'abbraccia, & con dolcezza immensa
 Il ringratia, il consola, & lo solleua,
 Fidamante, & di far curarlo pensa
 Al Castel, che non lungi iui sedena.
 Il Sole in tanto con la faccia accensa,
 Che s'affrettasse in verso il mar parena,
 Per più chiaro apparir, in sul mattino
 Primiero, à secondar l'altrui cammino.



CANTO TERZODECIMO.



A PENA INTORNO à i cardini
 lucenti,
 Che in guardia tien di Licaon
 la figlia;
 Tratto hauea il carro di sue
 stelle ardenti,

La fredda Notte con serene ciglia;
 Del Ciel nel mezzo i sonnacchiosi, & lenti
 Destrier destado al suò di sferza, et briglia;
 Quando risorto il Fido Amante, il calle
 Prese per vna ombrosa, & fresca valle.

Pria lasciato il Guerrier ferito, in mano
 Di cui buona n'haurà cura, & perfetta;
 Tal che in breue sentirlo, & franco, et sano
 Qual bramaua ei, cò gran speranza aspetta;
 Partendosi da lui d'amor sonuano
 Con noui segni, & bontà vera, & schietta,
 Et con equal diletto, & dolor tanto,
 Ch' ambo non sepper ritener l' pianto.

Et già scorse più miglia, ogni hor più già
 Seco pensando come star potess,
 Che in tante parti, & per cotanta via,
 Il Rè Scita mandato gente hauesse;

Solo per costimessa, & gran follia,
 Che la beltade dissipar credesse
 Del sesso femminil, gloria, & splendore
 Del mondo, et sòmo nostro pregio, e honore.

Fra se dicendo. Et come esser mai pote,
 C'haueudo di costui mia donna vditto;
 Qual mi fer chiaro d'Agamon le note,
 In contando'l valore alto, e infinito;
 Ch' à contrade men crude, & meno ignote
 Di mandarmi prendesse alhor partito;
 E à cui fea solo al duro nostro sesso,
 Et non al suo sì molle, oltraggio espresso?

Forse pensò, che'l mio valor non fosse,
 Per trarmi fuor del cauernoso monte;
 Et rilegarmi in quelle oscure fosse,
 Perchè io non la mirassi mai più in fronte.
 Che pur non credo; ò forse ella si mosse,
 Per tener più di me forte Armedonte.
 Et forse, ò che sper'io per darmi campo
 Di gir più tosto à ritronarla in campo.

O' per meglio dir forse, hauea la mente
 Ad Agamone, e'l piede, e'l cor nuolto;
 Come in Guerrier famoso, & eccellente
 In cui'l Ciel' haue ogni suo don raccolto;
 E'l veder si il mio aspetto alhor presente
 L'era di noia, & di disturbo molto.
 O' felice Agamone, ò fortunato
 Se'l vero io parlo, ò Cavalier beato.



A' PEN A



LETTIONI VENTI

SOPRA GLI ALTI, ET INEF-

FABILI MISTERI DELLA

Messa, in publico lette nella Chiesa

di San Giovanni à Conca,

Da Fr.^{te} Alberto Maria Valesnieri

da Ferrara a Carmelita oseruante.

Date in luce ad istanza delli Auditori.



IN MILANO,

Appresso di Gio. Battista et fratelli de' Ponte,
à la Douana M D LXVII.

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

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

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

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

No copies traced in the UK or US.

EDIT16 CNCE 24323; USTC 861939.

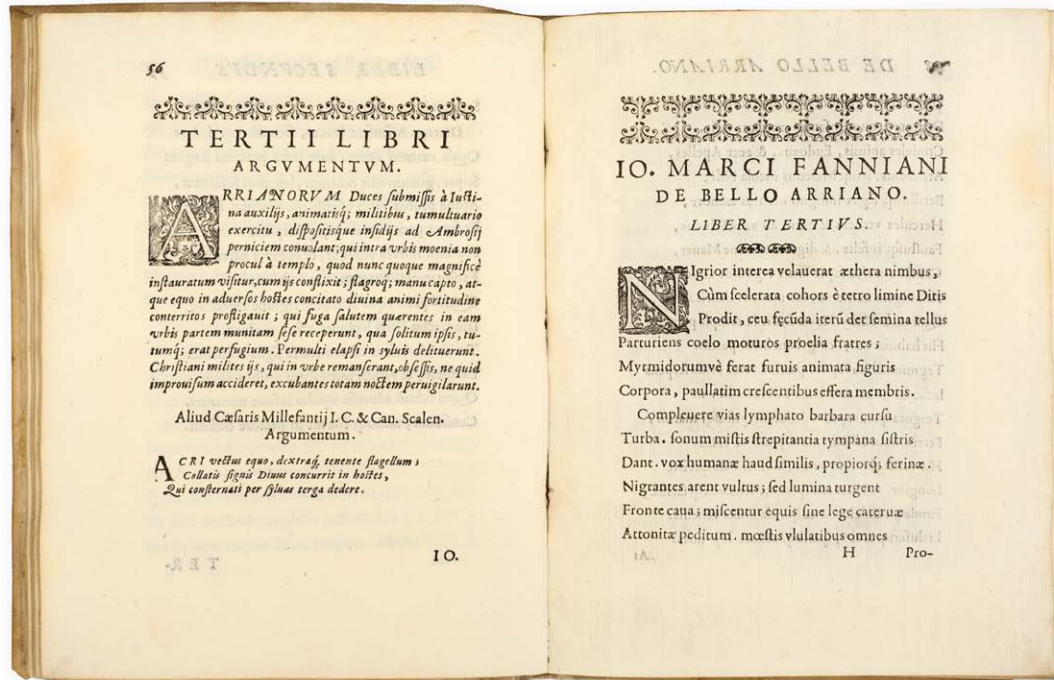
MILAN

St Ambrose Fights Arianism

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

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

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



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

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

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

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

MAR
ANNIAN
CII MEDIOLAN
DE
LO ARRIA
LIBRI SEX.



EDIOLANI

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

ERIORVM PERMISS

LA COLONNA DI CHIESA SANTA.
PANEGIRICO

DETTO NELLA SOLENNIZATA FESTA

DI S. AGOSTINO.

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

DA MATTEO ABBIATE FORIERI.

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

ALVIGI PECCHIO

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



IN MILANO, MDCLX.

Appresso Lodouico Monza alla Piazza de' Mercanti.
Con licenza de' Superiori.

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

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

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

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

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



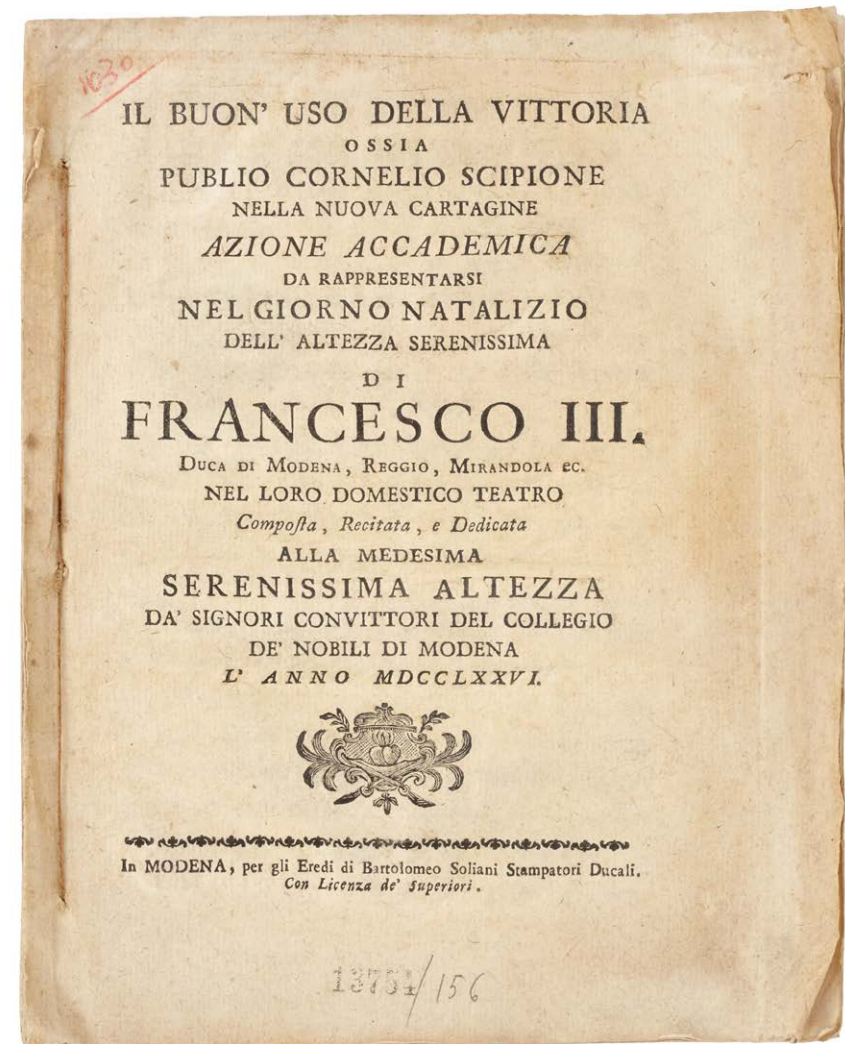
30. [COLLEGIO DEI NOBILI DI MODENA.] Il buon' uso della vittoria, ossia Publio Cornelio Scipione nella nuova Cartagine: azione accademica da rappresentarsi nel giorno natalizio dell' Altezza Serenissima di Francesco III., duca di Modena, Reggio, Mirandola ec., nel loro domestic teatro. Composta, recitata,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

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

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

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

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



IL BUON' USO DELLA VITTORIA
OSSIA
PUBLIO CORNELIO SCIPIO
NELLA NUOVA CARTAGINE
AZIONE ACCADEMICA
DA RAPPRESENTARSI
NEL GIORNO NATALIZIO
DELL' ALTEZZA SERENISSIMA

DI
FRANCESCO III.

DUCA DI MODENA, REGGIO, MIRANDOLA EC.

NEL LORO DOMESTICO TEATRO

Composta, Recitata, e Dedicata

ALLA MEDESIMA

SERENISSIMA ALTEZZA

DA' SIGNORI CONVITTORI DEL COLLEGIO

DE' NOBILI DI MODENA

L' ANNO MDCCLXXVI.



In MODENA, per gli Eredi di Bartolomeo Soliani Stampatori Ducali.
Con Licenza de' Superiori.

13751/156



Hunting Lions and Elephants

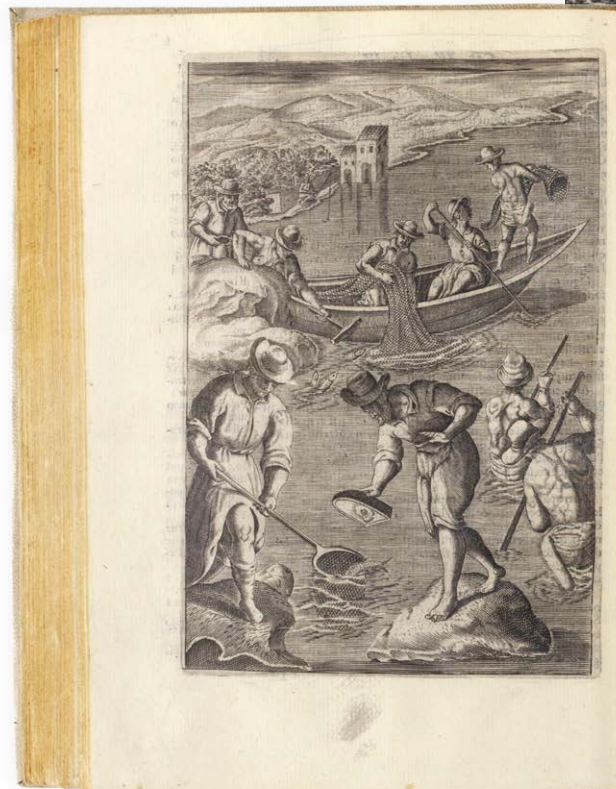
31. RAIMONDI, Eugenio. *Delle caccie ... libri Quattro*, aggiuntovi'n questa nuova 'mpressione il quinto libro della villa. [*Naples, Lazzaro Scoriggio, 1626.*]

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

£1850

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





349

DE' PESCI'N GENERALE.
Cap. XVI.

PARE, che sia fuori di quel che t'hò promesso, nel voler trattar della materia de' Pesci diffusamente, mà però in Compendio, benigno lettore: mentre m'era proposito di trattar solamente de' Pesci fluviali di Peschiera; mà perché ho procurato sempre di darti diletto nella presenti discorsi di Caccie; hò voluto, che non vi manchi tempo da perdere, & per le Caccie, & per diletto, & per lettione, & per trattamento. E se bene questa materia de' Pesci, è materia difficilissima da trattarne copiosamente: nientedimeno hò voluto darti notizia vniversale forsi di quanti Pesci sono dentro del Pelago così salso, come dolce. E però questo Capitolo tratterà solamente de' Pesci generale, che gli altri non haueanno vn Capitolo particolare ciacheduno di essi. Sappi dunque, che vieto Piragora l'apprestar il cibo de' Pesci, mà non vieto il trattarne, che se quello era douto alla profondità del mistero, questo non lo permetteua l'compimento della scienza: la onde se sono i Pesci muti di loro natura, non s'han però da lasciare con muta, & inetto silenzio; perciò che n'essi tratteremo di molte cose d'auanzar, & recondite degne per loro studio, & che se t'isappino per lodarac l'Authore, come anco per aualarle a comodo, & a diletto di questa. Oltre, che n'insieme ci farà lecito d'auerire chiari effetti di perspicacia, & apprenderne documenti di non ingrati costumi.

Certo Plutaco'n va suo libro particolare, introducendo due à contendere, quali Animali fossero più ingegnosi i Terrestri, o gli Acquatici: li ch'ùn l'ò fine sia loro da gli altri perfito, che possipòl'ogn'altro litigio, s'oppoghino a coloro, che sol' l'huomo concedono la ragione. Ma tra Oppiano, che fatto l'paragone tra gli Animali, ch'ùn questi due Elementi conseguirono lo stesso nome, que dell'Acqua, nel vigore, & ferocità, auanzano di gran lungo ciafuna Belua terrestre. Che ditemo della gran mole, che alcuni Pesci fortitono? E qual'altro Bruto si potrà loro'n essi paragonare? Scusiamo Plinio, il qual dice che ne' Mari è grandissima copia d'Animali, tra' quali v'è così smisurata la Balena. E se la Terra nò nud' Belua più vasta dell'Elefante, certo che secondo testifica lo ites' Authore à M. Scauro, mentre fu edile, furono portate da Toppe, castello della Giudea alcune ossa di Pesci di 40. piedi di lunghezza, & l'altitudine delle loro coste eccedeuano gli Elefanti dell'India. Et in vn fiume dell' Arabia, entro dal Mare vna Balena si vasta, ch'era lunga 300. piedi, & larga 300.

Questa



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

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



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

Libri IV.

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

SVPERIORVM PERMISSV.



NEAP. Ex Typographia Secundini Roncalioli, 1631.

Expensis Dominici Vecchi Bibliop. sub signo sanctiss. Nom. Iesu.

Relating All Forms of Knowledge

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

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

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

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

Secunda figura inferenda pag. 23. † * *

1	b	b	c	c	d	d	e	e	f	f	g	g	h	h	i	i	k	k
2	d	e	f	g	h	i	k	k	h	i	k	h	i	k	h	i	k	h
3	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
4	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
5	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
6	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
7	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
8	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
9	b	c	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k
10	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i
11	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
12	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
13	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
14	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
15	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
16	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
17	b	c	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k
18	c	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h
19	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i
20	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
21	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
22	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
23	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
24	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
25	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
26	b	c	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k
27	c	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h
28	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i
29	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
30	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
31	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
32	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
33	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
34	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
35	b	c	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k
36	c	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h
37	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i
38	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
39	f	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
40	g	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
41	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k
42	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h
43	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i	k	h	i
44	b	c	d	e	f	g	h	i	k	h	i	k	h	i	k	h	i	k

CAP. III.

De secunda figura.

SECUNDA figura sic describenda est. † * * secunda.

In hac secunda figura sunt octo columnæ, quæ denominatur à primis literis, in qualibet enim cellula primæ columnæ prima litera est B. in secunda verò columna prima litera est C. & ita deinceps. Nulla autem columna est, quæ sumat initium à litera K. propterea quod omnes modi, quibus hæc litera cum alijs coniungi potest, in columnis iam positis continentur.

In prima columna sunt 44. cellule, in secunda 35. in tertia 27. in quarta 20. in quinta 14. in sexta 9. in septima 5. in octava 2. Itaque omnes cellule figuræ sunt 156. minuitur autem semper numerus cellularum in sequentibus columnis ob eandem rationem, ob quam minuebantur in prima figuræ, id est ne eandem litterarum coniunctio sepius repetatur: verbi gratia in secunda columna non ponitur cellula C B D: quia esset eadem cum primæ columnæ cellula B C D.

In cellulis huius figuræ interdum eadem litera repetitur, veluti B B C. & B C C. tumque intelligendi est ideo litteram repeti, quia semel sumitur ex prima columna alphabeti, & semel ex secunda columna; nunquam verò eadem litera ponitur ter in eadem cellula; quia columnæ principiorum, seu terminorum sunt tantum due.

Ex qualibet cellula multe propositiones, & multi syllogismi oriuntur. & quia quilibet litera sumitur vel ex prima,

CAP. IIL

De Alphabeto.

QVO facilius hæc ars percipiatur, delineandum est diagramma, quod terminos huius artis comprehendat, & vno intuitu oculis subiciat.

1	1	1	2	1	3	1
b	bonitas	1	diferentia	1	utrum	1
c	magnitudo	1	concordantia	1	quid	2
d	duratio	1	contrarietas	1	vnde, & cuius	3
e	potestas	1	principium	1	quare	4
f	sapientia	1	medium	1	quantum	5
g	appetitus	1	finis	1	quale	6
h	virtus	1	maioritas	1	quando	7
i	veritas	1	æqualitas	1	vbi	8
k	gloria	1	minoritas	1	quomodo	9

Hoc diagramma constat tribus columnis, quarum columnarum quælibet continet nouem cellulas, & nouem vocabula. Prima columna continet principia absoluta; altera columna principia relata; tertia quæstiones.

In regione singularum cellularum, & singularum vocabulorum in sinistro latere scriptæ sunt nouem literæ B C D, &c. quia in progressu operis loco vocabulorum breuitatis studio sæpè his literis vtetur: quælibet autem litera significat ea vocabula, quæ è regione ipsius scripta sunt, vt B, significat bonitatem, differentiam, & quæstionem

nem vtum: C magnitudinem indicat, concordantiam, & quæstionem quid. In dextero latere continentur siffæ declarantes numerum cellularum, & terminorum, qui in singulis cuiusque columnæ cellulis continentur: quemadmodum siffæ supra columnas inscriptæ numerum columnarum demonstrant.

Omittitur litera A, quoniam in alium vsum insit à Raymundo adhibetur in figura prima.

CAP. IIL

De prima columna Alphabeti.



Ermini huius columnæ sunt maximæ generales, & (vt cum scholastici loquar) transcendentes. Exempli gratia magnitudo hic non est species contenta in categoria quantitatis, sed latius accipitur: etenim Deus quoque dicitur magnus, & virtus magna, & essentia magna.

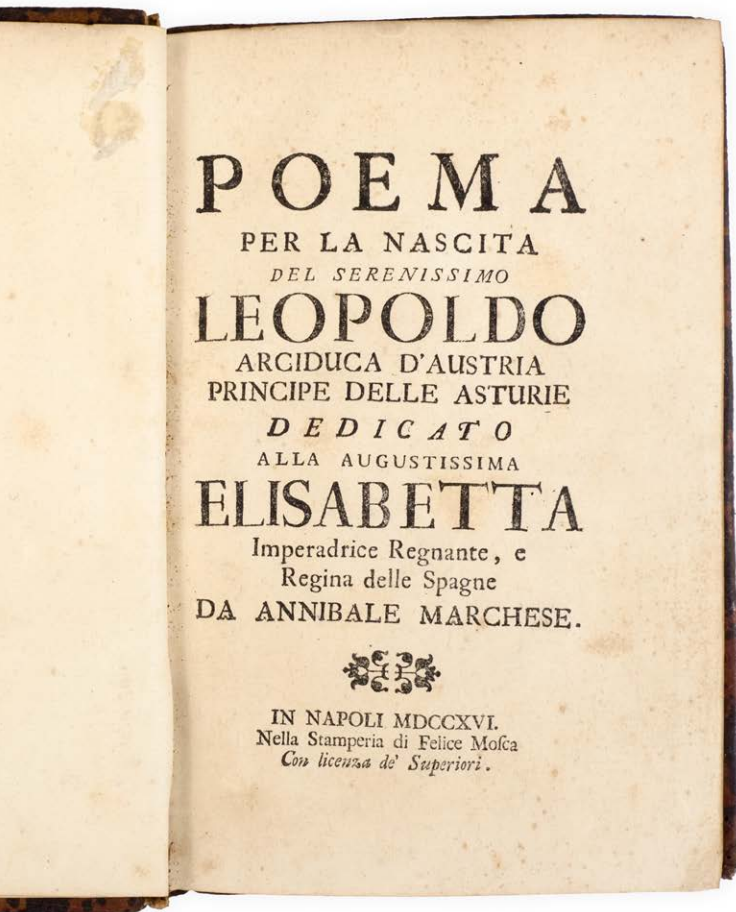
In qualibet cellula non solum intelligere oportet id, quod verbo expressum est, sed etiam coniugata, species, & contraria: vt ex sequentibus apparebit.

Bonitas est iudicæ cuius res est bona, & bene agere Bonitati: coniugata secundum Raymundum sunt bonum, bonificatum, bonificans, bonificabile, bonificatum, & bonificare, seu bonificatio. Bonum est in quo bonitas inest. Bonificatum est, quod habet vim efficiendi rem bonam. Bonificans est quod actu rem bonam facit. Bonificabile est, quod potest bonum fieri. Bonificatum est, quod factum est vel sit bonum. Bonificare est rem bonam reddere. Bonificatio est actus, per quæ res fit bona.

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

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

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



Celebrating the Birth of the Last Male Habsburg

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

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

£650

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



CAROLVS VI ROMA
SEMPER AVGVSTVS

AVSTRORVM IMPERATOR
ET HISPANIAE REX



ELISABETH
ET HISPANIAE

AVGVSTA
RVN REGINA



CANTO

A R
Con le gran
Va, e nam
Da che d
Onde per
Chiede p
Pietro il
De l'alta
Fa che L



Hi a
Fia
On
Tu
Puoi trar m
Con un ragg
Per te dunn
Il don magg

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

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

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





No Pointy Beards, Please

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

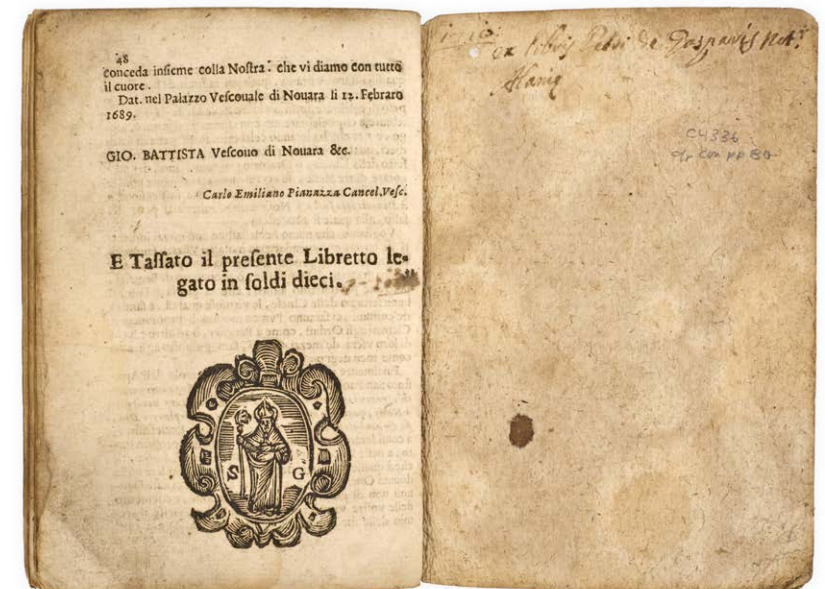
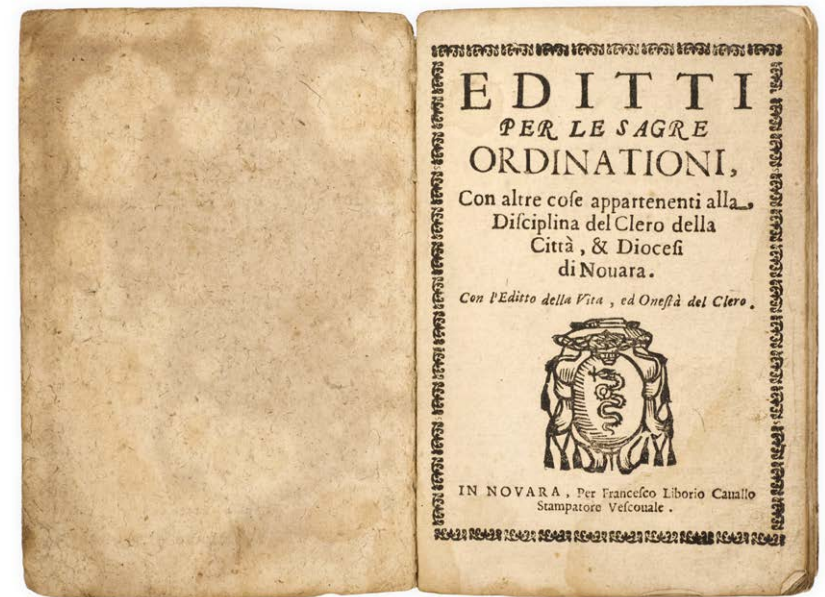
Small 8vo, pp. 48; text in Italian and Latin, date from p. 6, title within border of type ornaments and with woodcut Visconti arms, woodcut of St Gaudentius to p. 48; some toning and marginal damp-staining, otherwise a good copy sewn longstitch in contemporary *carta rustica*; spine worn, covers marked;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

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

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

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

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





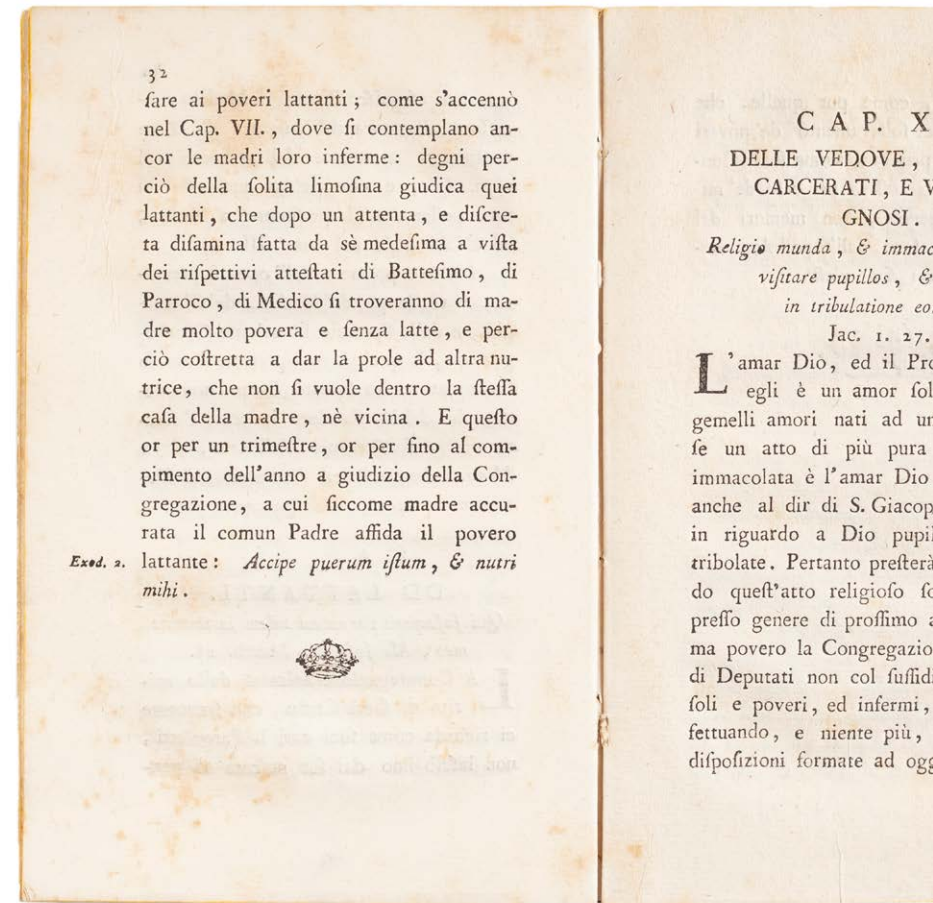
35. [CHARITY.] Costituzioni della Congregazione della Carità di Parma sotti gli auspizi di San Filippo Neri rinnovate nell'anno MDCCLXXVIII. *Parma, Stamperia Reale, [1778].*

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

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

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

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



fare ai poveri lattanti; come s'accennò nel Cap. VII., dove si contemplano ancor le madri loro inferme: degni perciò della solita limosina giudica quei lattanti, che dopo un attenta, e discreta difamina fatta da sè medesima a vista dei rispettivi attestati di Battesimo, di Parroco, di Medico si troveranno di madre molto povera e senza latte, e perciò costretta a dar la prole ad altra nutrice, che non si vuole dentro la stessa casa della madre, nè vicina. E questo or per un trimestre, or per fino al compimento dell'anno a giudizio della Congregazione, a cui siccome madre accurata il comun Padre affida il povero

Exod. 2. lattante: *Accipe puerum istum, & nutri mihi.*



C A P. X
DELLE VEDOVE,
CARCERATI, E V
GNOSI.

*Religio munda, & immacolata
vistare pupillos, &
in tribulatione eo*

Jac. 1. 27.

L'amar Dio, ed il Pro
egli è un amor fol
gemelli amori nati ad un
se un atto di più pura
immacolata è l'amar Dio
anche al dir di S. Giacobbe
in riguardo a Dio pupillo
tribolate. Pertanto preferir
do quest'atto religioso se
presso genere di prossimo a
ma povero la Congregazione
di Deputati non col sussidio
foli e poveri, ed infermi,
fettuando, e niente più,
disposizioni formate ad ogg



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

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

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

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



Printked for Presentation

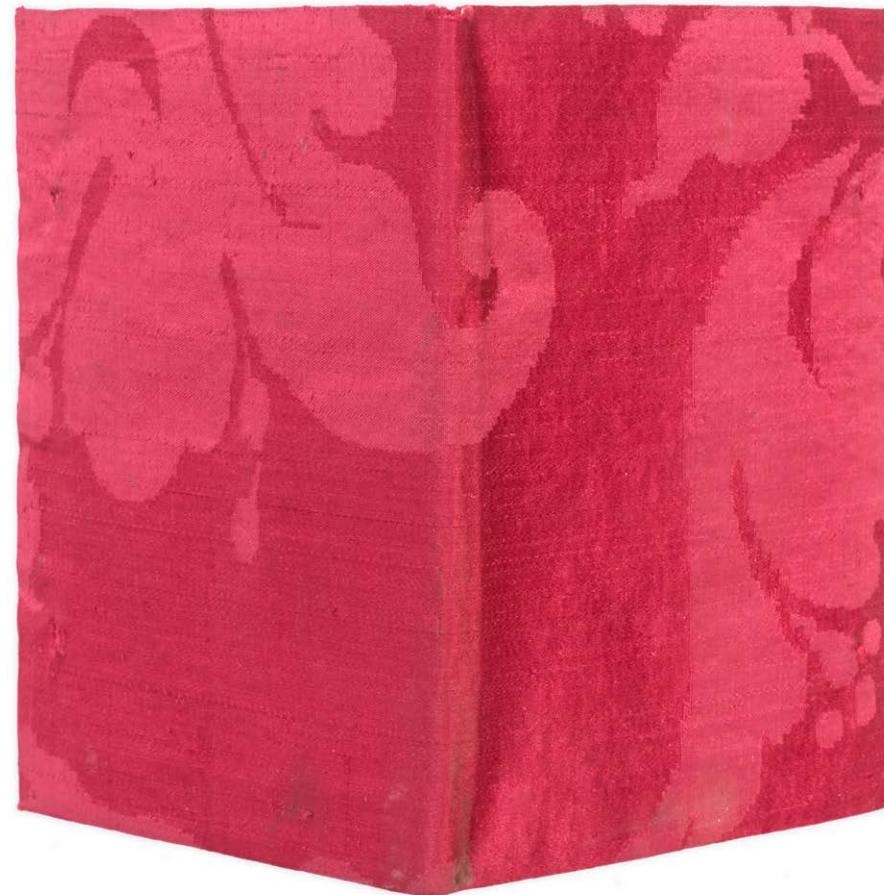
37. [PREDIERI, Luca Antonio, *composer*; Apostolo ZENO, *librettist*.] *La tirannide vendicata*, drama per musica, da rappresentarsi nel pubblico teatro di Pesaro il Carnovale dell' Anno 1726, dedicato a sua eccellenza D. Teresa Borromeo Albani, principessa di Soriano, ec. *Pesaro, Gavelli, 1726*.

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

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

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

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



LA TIRANNIDE VENDICATA

Drama per Musica

DA RAPPRESENTARSI

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

DEDICATO

A SUA ECCELLENZA

D. TERESA

BORROMEI ALBANI

PRINCIPESSA DI SORIANO, EC.



IN PESARO M.DCC.XXVI.

Nella Stamperia Gavelli,

CON LICENZA DE' SUPERIORI.

TUS
IASTICUS
et
DUCATUS
CANN.
ICUM DE WIT

T I A

ANCONA

Marcia Lauretana

A N A

R E G N

Social Satire

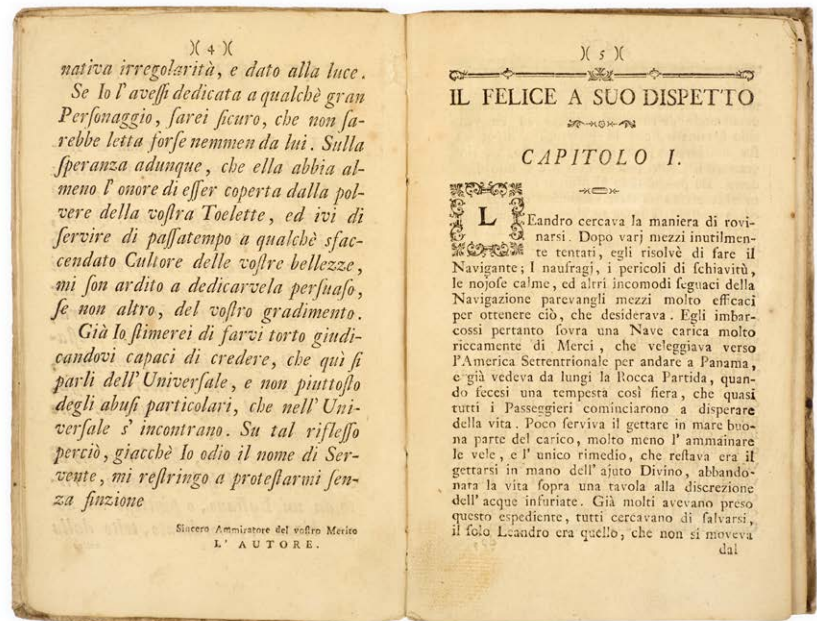
38. [ANON.] *L'Isola de' solitari o sia il felice a suo dispetto operetta alle donne di spirito italiane.* Pisa, Ranieri Prosperi, 1791.

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

£350

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

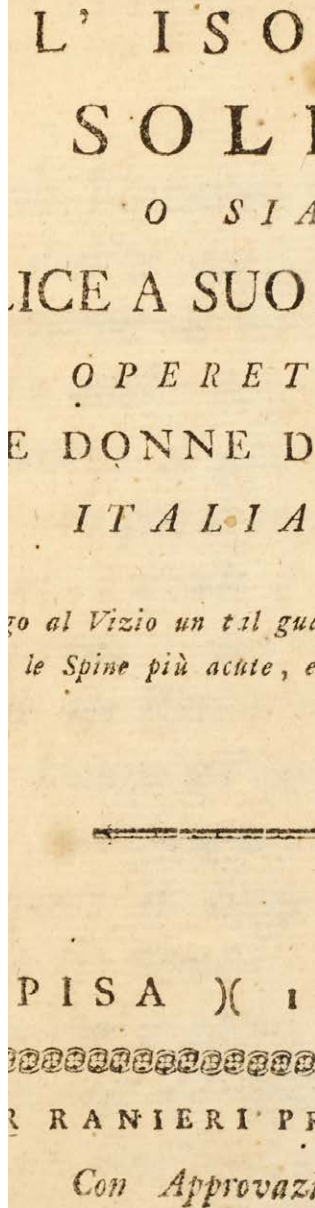
The anonymous author dedicates his work to Italy's 'women of wit', hoping that it will at least have the honour of gathering dust in their toilettes.



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

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

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



Pedantic Poetry

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

[bound after:]

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

[and:]

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

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

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

LA
ZAPPA DI BALLOTTO
SCHERZO PIACEVOLE.

Data in Luce per lo Stampatore

Con l'aggiunta

DELLA BELLA SUCIDA

Al Molto Illust. Sig.

FRANCESCO ROSPIGLIOSI

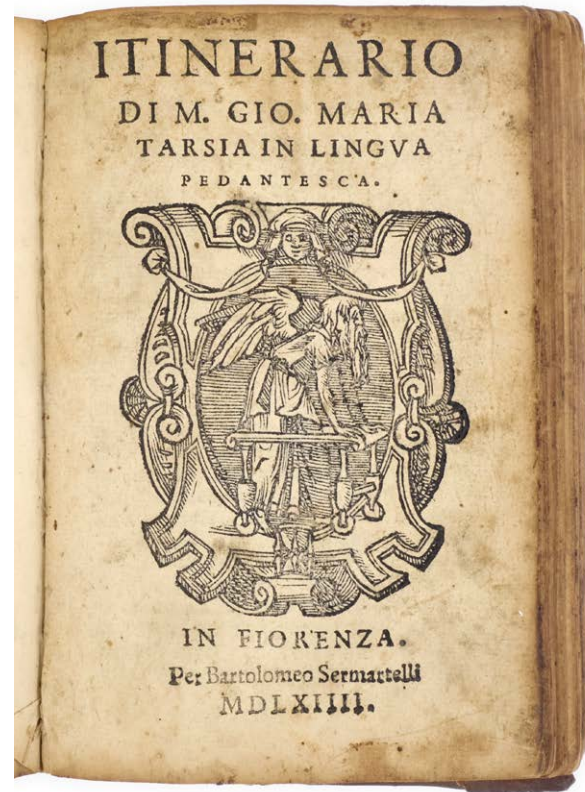
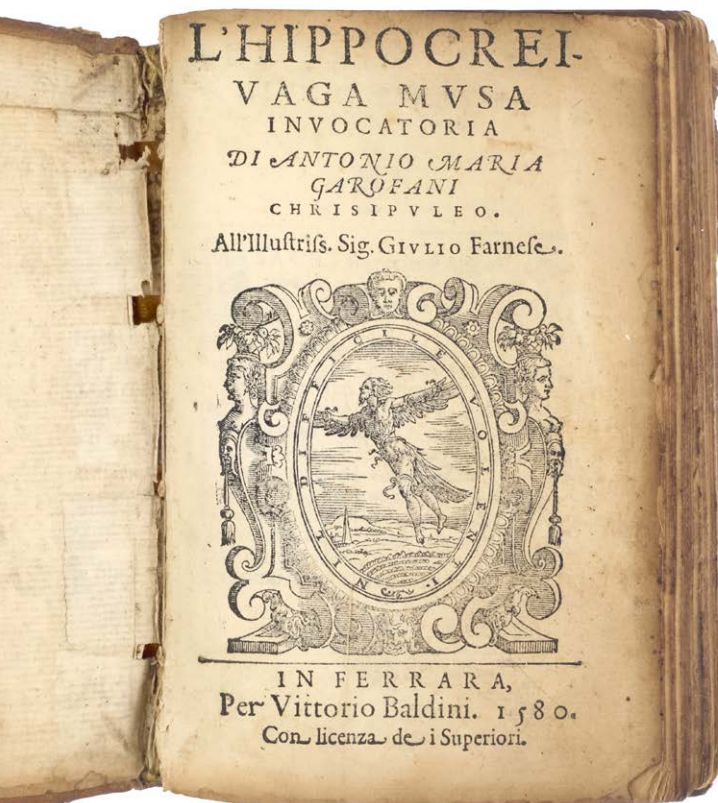
Cauulier di S. Stefano,



IN PISTOIA,

Per Pierantonio Fortunati, 1624. CON LIC. DE SUP.

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



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

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

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

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

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





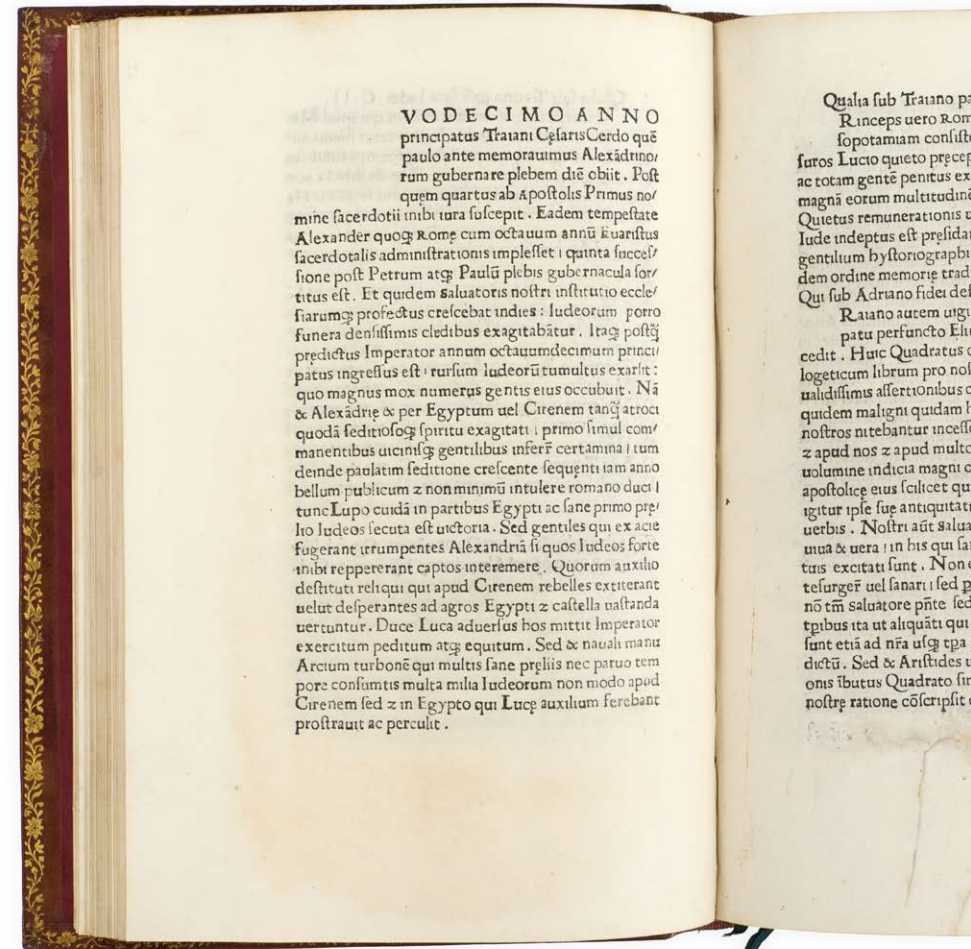
The Syston Park Copy

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

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

£4500

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



VO DECIMO ANNO
principatus Traiani Caesaris Cetero quē
paulo ante memorauimus Alexandri-
rum gubernare plebem diē obiit. Post
quem quartus ab apostolis Primus no-
mine sacerdotii inibi iura suscepit. Eadem tempestate
Alexander quoq; Romę cum octauum annū e uariis
sacerdotalis administrationis impleisset i quinta successi-
sione post Petrum atq; Paulū plebis gubernaacula for-
titus est. Et quidem saluatoris nostri institutio eccle-
siarumq; profectus crescebat indes: Iudeorum porro
funera densissimis creditibus exagitabatur. Itaq; postq;
predictus Imperator annum octauumdecimum princi-
patus ingressus est: rursus Iudeorū tumultus exaruit:
quo magnus mox numerus gentis eius occubuit. Nā
& Alexandrię & per Egyptum uel Cirenem tanq; atroci
quodā seditiosq; spiritu exagitati: primo simul com-
manentibus uicinisq; gentilibus inferē certamina: tum
deinde paulatim seditione crescente sequenti iam anno
bellum publicum & non minus intulere romano duci I-
tunc Lupo curā in partibus Egypti ac sane primo p[re]-
lio Iudeos secuta est uictoria. Sed gentiles qui ex acie
fugerant irruentes Alexandriā si quos Iudeos forte
inibi reppererant captos interemere. Quorum auxilio
desertiti reliqui qui apud Cirenem rebelles extiterant
uelut desperantes ad agros Egypti & castella uastanda
uertuntur. Duce Luca aduersus hos mittit Imperator
exercitum peditem atq; equitum. Sed de nauali manu
Arcum carbonē qui multis sane preliis nec modo apud
Cirenem sed & in Egypto qui Lucę auxilium ferebant
prostravit ac percussit.

Qualia sub Traiano p[re]-
Rinceps uero Romę
sopotamiam confisit
suros Lucio quieto p[re]-
ac totam gentē penitus ex-
magnā eorum multitudinē
Quietus remunerationis
Iude indeptus est p[re]-
gentium hystorographi
dem ordine memorie trad-
Qui sub Adriano fidei del-
Raiano autem uigi-
patu per sancto Eli-
cedit. Huic Quadratus
logeticum librum pro no-
malidissimis assertionibus
quidem maligni quidam
nostros nitebantur inces-
& apud nos & apud multos
uolumine indicta magni
apostolice eius scilicet qu-
igitur ipse sue antiquitati
uerbis. Nostri aut salua-
una & uera: in his qui fa-
tus excitati sunt. Non
telurgei uel sanari sed p-
nō tm saluatore p[re]-
tpibus ita ut aliqui qui
sunt etiā ad n[ost]ra usq; t[em]-
dictū. Sed & Aristides
onis ibutus Quadrato fir-
nostre ratione cōscripsit

modo percūctatur .
primo deinde rem
s a se quosdā cathe
qui ludi illius pueri
e diligēter inquirēs
interrogati fuerint
qui interrogaerat
ritum cūctā cōstare
atuisse traditur illis
: respōsionibꝫ aqua
debere : sed adim
: Athanasium vero
habere vilis fuerat
ub dei obstacōne
ūt tpe exacto cum
fficiēter Athanasius
dele dñi cōmēdatū
velut Samuel qdā
ēte ad patres in le
ē phot sacerdotale
a pro fidei integri
videatur dictū esse
tendā ei quanta eū
ius etenim persecu
x cōmoti sunt prin
cus coierūt aduersō
abat eloquiū dicēs .
ō timebit cor meū :
n hoc ego sperabo .
esta sunt vt magni
patiaē : multitudine
tere incerto pstat

De Constantii Imperatoris errore . C . xvi .

Gitur vbi Constantius orientis regnum solus
obtinuit Constantino fratre nō longe ab Aquil
leia apud Allam fluiū a militibus interfecto
Constans vtriusqꝫ germanus occidentē satis industrie
gubernabat . Nam Constantius natura & animo regio
dam primis illis regni sui fautoribus satis indulget per
eunuchos arte in perfidiā decipit a peruersis sacerdo
tibus & intento satis studio prauis eorū contētionibꝫ
obletundat . Sed illi verētes ne forte adēdi regē co
pia qñqꝫ fieret Athanasio z p eū de veritate fidei quā
peruertebāt secundū scripturas edocerēt omnimodis
insimulare eū apud principē & velut omnū scelerū &
flagitiorū aggrediunt exponere vsqꝫquo humani cor
ponis brachiū loculo delatū Impatori ostendūt : quod
ab Athanasio excisum magice artis gratia de Arieni
cuiusdam corpore confirmabāt . Sed & alia qꝫplurima
criminosa simul & flagitiosa componunt .

**De consilio hereticorū apud Tyrū, con
tra Athanasium cōgregato . C . xvii .**

Vibus ex causis Imperator iubet cōsilio Atha
nasiū condemnari : idqꝫ apud Tyrum misso ex
latere suo vno ex comitibꝫ i adueniēte quoqꝫ
Archelao tunc comite oriētis i necnon z eo qꝫ Fenicia

fortiare bis commodū duxi . Gregorii martyris & Episc
copi necessarie fides . Vnus deus pater verbi viuētis
sapientiē subliētis & virtutis suę & figurę i perfectus
perfecti genitor i pater filii vnigeniti i vnus deus solus
ex solo deo i figura z imago deitatis i verbū perpetrās
sapientia cōprehendēs omnia i & virtus qua tota crea
tura fieri potuit i filius verus veri i & iuisibilis ex inuisi
bili i & incorruptibilis ex incorruptibili i z immortalis ex
immortali i z sempiternus ex sempiterno i vnus spiritꝫ
sanctus ex deo substantiā habens i z qui per filiū appa
ruit i imago filii perfecti perfecta viuētiū causā i sancti
tatis sanctificationis prestatrix i per quem deus super
omnia z in omnibus cognoscitur : & filius per quē om
nia : trinitas perfecta maiestate : & sempiternitate : &
regno minime diuiditur neqꝫ abalienatur . Igitur neqꝫ
factum quid aut seruiens in trinitate : neqꝫ superinduc
tum tanqꝫ ante hęc quidē non subsistens : postea vero
superingressum . Neqꝫ ita defuit vnqꝫ filius patri : neqꝫ
filio spiritus sanctus : sed inconuertibilis z immutabilis
eadē trinitas semp . Sed de Gregorio satis dictū . nūc
ad bystoriā redeamus . Interea Dionysis apud Alexā
driam quieuit in pace duodecimo anno imperii Galieni
decem & septē annis sanctus sacerdotio : succedit ue
ro ei Maximus . Igitur Galienus cum per annos quin
decim romanum gubernasset imperium Claudio regni
successore defunctus est : qui duobus solis annis in im
perio transactis Aureliano rerū apicem dereliquit .
De Paulo Samotheo & eius hēresi . C . xxvi .

Vius temporibus vltimū apud Anthiochiā Episc
coporum congregatur consilium : in quo Paulus
arguitur z manifeste cōuincitur hereticus z damnatur
ab omnibus quę sub cęlo sunt Christi ecclesiis insitēte

plurimum
Malebione
lissimo & o
etiam hoc q
in omni eru
ipsa vrbe d
consilio per
notariis . C
est vt scrip
sint omnibu
occulta nter
care . Quib
ter sacerdot
su vrbs rom
omnes mitt
diligentiam
esse : atqꝫ d
rent . Simu
inducant : s
moresqꝫ dif
D
no
X qu
iudica
qui per uni
pis una cum
se catholice
Theophilus
chomas : H
Gerax : Eut
biteri z cete
vicinis urbi

REVERENDISSIMO In christo patri & domino
dño Guillelmo de Estoutailla Episcopo Ostiensi sanctę
Romane ecclesię Cardinali Rotbomagensi. Iohannes
Philippus de lignamine Messā. S.D.N.P. familiaris.

Olet esse mei moris idq; mihi & a natura est insitū
& a puero obseruatum, ut non patiar unq; turpi me
ocio marcescere: & que ipse uel ingenio uel studio
nō sum affecutus, ab aliis nō minus igenue q̄ libēter mutāe
Quo factū est, ut partē nra industria ptim amicoꝝ opa dig
num aliqd ac laudabile sepe numero ediderimus: multoq;
uiros dictis & scriptis q̄tū p nos fieri potuit clariore red
diderimus. Etenim i hoc uite curriculo nihil magis detestā
dum puto q̄ inertis ignauiq; hoīs cōditionem: qui cum ex
Salustii snia utā silentio transeat recte pecoribus cōparāe.
Id autē eo libētius facio, quo nō nullis ob eoꝝ in me collata
beneficia studeo semp aliqua particulam gratiaꝝ si non re
fere saltem agere: ne sit qui me iure possit ingratitudinis
accusare. Et quanq; multi reperunt: qui cū propria teme
ritate aut ignorātia ducti uirtutē edio habeāt nituntē quo
ad possunt confictis mēdatiis bene operāti detrahēre, ego
tamen q̄ plus satisfactiōē animi quero q̄ illoꝝ fugiā malig
nitate parui ad modū facio eorū oblocutiōēs. Neq; abigo
quin apud equi iudicii uiros magnā sim laudē cōsecuturū
Dicant ii qd uelint: accusent: lacerent: insultent. dūmodo
boni constantiq; uiri snia prober. Sed ad rem. Agitur iam
tertius annus Reuerēdissime p̄rex quo benignitate & grā
xyti. iiii. Pōt. max. in eius familiaritate adscitus sum. Illius
antea beniuolentiā inerā quippe qui hoīs bonitate affabili
tate & summa doctrina allucebar. Nūq; tñ ab iñstituto meo
dūcessi. Nam postea q̄ hęc ipressoria ac proprie diuina ars
miro excogitata ingenio ad nos peruenit, studui pro uirili
aliqud mortalibus nō tā mihi utile q̄ illis gratū & necessariū
afferre. tam & si propter uarias animi cūras reiq; familiaris
angustias non abiq; summo labore id egerimus. Itaq; supra

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

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

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

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

itentia : in qua & regulas eis
& multa alia probatissime feru
ribit de penitētia & cohortatō
d Origenē : ad Laodicenses
nitentia . Ad Cornelū quoq;
n plurima scribit : in quibus e
tum se esse a multis Episcopis
o i Cilicie ; & Firmiliano Cap
lestine ut ad synodū Anthio
dogmata quidam asserere con
uano z Anthiocheno Episcop
in episcopatu successerit . Sed
iscopo his uerbis scribit . An
uit Alexander in carcere posu
ad dominum . Est & alia ipst
omanos scripta de ministeriis
ce & de penitētia & ad quos
huc in urbe roma Nouatū s
n ad eosdem postea q̄ ad eccle
s epistolas scribit . Sed & ad n
terla scribēs studiis q̄busq; in s
profissimam materiam dereliqu

re ecclesiasticę Eusebii Cesari
Sextus hoc loco feliciter finit

ptimi capitula feliciter incipit

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

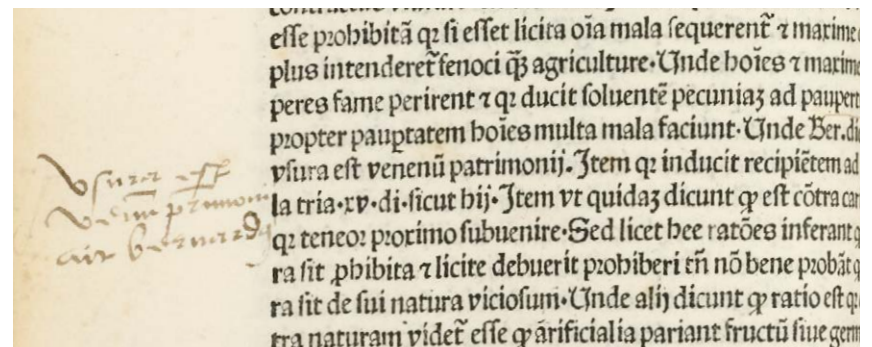
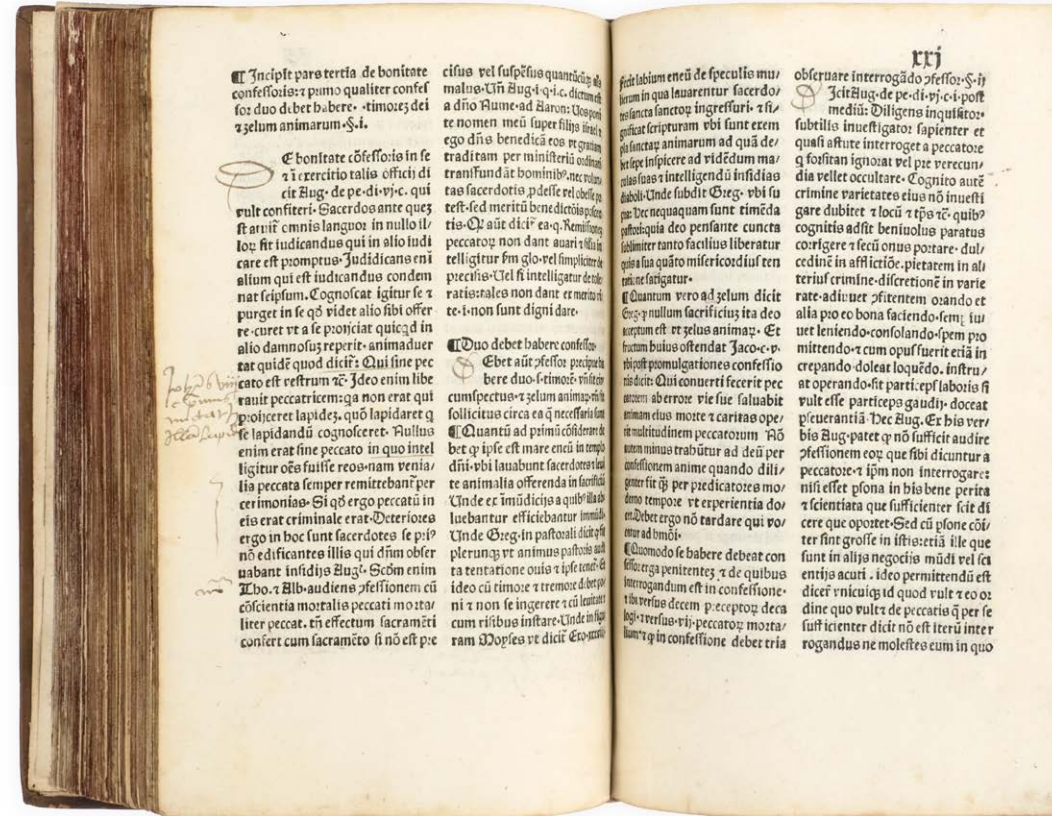
41. [INCUNABLE SAMMELBAND.] Sammelband of ten works. Rome, Stephan Planck and Eucharius Silber, c. 1481–1491.

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

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

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

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





Anno M. cccc. xxxv.

	Dies	Nox	Puncta
Januarius	Con. llii. Oppo. xviii.	r. xlii.	xxv.
Februarius	Con. xv. Oppo. xvi.	xi. xli.	xxv.
Martius	Con. xii. Oppo. xvi.	ii. xlii.	v.
Aprilis	Con. i. Oppo. xv.	xv. xlii.	xxv.
Maius	Con. i. Oppo. xv.	v. xliii.	xxviii.
Junius	Con. xxx. Oppo. xv.	v. xliii.	v.
Julius	Con. xxi. Oppo. xxi.	vii. xlii.	xxv.
Augustus	Con. xxviii. Oppo. xxi.	xlii. xlii.	xxviii.
September	Con. xv. Oppo. xv.	xv. xlii.	xxv.
October	Con. xxv. Oppo. xv.	ix. xlii.	xxviii.
November	Con. xxi. Oppo. xviii.	xi. xlii.	xxv.
December	Con. xxi. Oppo. xviii.	xix. xlii.	xxv.

In pñti año de mēse Junij in oppōde lune erit eclipsis solis & vna pars ipsius eclipsat. A nūitate dñi vsq; carnis priuū sunt. vi. septiane & iiii. dies. Septuagesima erit. xliiii. Januarij Dies mart' carnis priuū. ix. februarj. Pasca. xviii. marcij. Rogationū. iiii. maij. Ascensio. vi. maij. Pēbecostes. xvi. maij. Quinquagesima. xxi. maij. festum corpus xpi. xxvii. maij. Aure? nūrus. xvi. Lia dñicalis. C.



Anno M. cccc. xxxvi.

	Dies	Nox	Puncta
Januarius	Con. xviii. Oppo. xviii.	vii. xli.	xxvii.
Februarius	Con. xv. Oppo. xv.	xi. xli.	xxv.
Martius	Con. xxi. Oppo. xxi.	xv. xli.	xxv.
Aprilis	Con. xxi. Oppo. xxi.	xv. xli.	xxv.
Maius	Con. xx. Oppo. xxi.	xv. xli.	xxv.
Junius	Con. xxi. Oppo. xxi.	xv. xli.	xxv.
Julius	Con. xxi. Oppo. xxi.	xv. xli.	xxv.
Augustus	Con. xxi. Oppo. xxi.	xv. xli.	xxv.
September	Con. xxi. Oppo. xxi.	xv. xli.	xxv.
October	Con. xxi. Oppo. xxi.	xv. xli.	xxv.
November	Con. xxi. Oppo. xxi.	xv. xli.	xxv.
December	Con. xxi. Oppo. xxi.	xv. xli.	xxv.

In hoc año de mēse Junij in pñtēde lune erit eclipsis solis & vna pars ipsius eclipsat. Et de mēse no uēbis in oppōde lune erit eclipsis lune. A nativitate dñi vsq; carnis priuū sunt. ix. septimae & ii. dies. Septuagesima erit. xlii. februarj. Dies mart' carnis priuū. xxix. februarj. Pasca. xvi. aprilis. Rogationū. xxii. maij. Ascensio. xxv. maij. Pēbe. iiii. iunij. Quinquagesima. xxi. iunij. festum corpus xpi. xxv. iunij. Aure? nūrus. xvii. Lie dñicales. B & qz ann? bisextilis.



Handwritten notes in a cursive script, likely a calendar or almanac page, detailing events and dates.

modo possunt sibi retinere ea que illis pauperibus & etiam locis pro quibus petunt dantur: quia hic est error: persone. Item tamen quia nullus tenetur proprijs stipendijs militare nec causas alioq; agere ad suas expensas. Dico q; tales possunt viuere super questus quos faciunt & potest eis moderari salarium dari. Decille. Illa vero que dantur eis et mendacijs eorū questorū videlicet quia asserunt q; dicetur multe missae pro dantibus. vel habebunt tale indulgentiam. vel absoluetur a votis eorum. vel a casibus reservatis. vel q; fient lectisternia in hospitali de hmoi pro quibus illi dant. al's nō datur cum nec talia fiunt vel terra sunt totum est rapina & restitui debent dantibus? ea vel pauperibus? erogari. ar. xliij. q. v. c. non sane.

Handwritten notes in a cursive script, including a signature and some illegible text.

Explicit titulus de restitutionibus fratris Antonini archiepiscopi florentini in quo diffuse tractatur de hac materia.

Impressum Rome per magistrum Stefanum Plannick de Patania Anno domini. M. cccc. xc. xlii. kl. Decembris. Sedente Innocentio Octauo pont. Max. Anno. vij.



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

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

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

Comprising:

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

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

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

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

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

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

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

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

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

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



Flores
THEOLOGICARUM
QUESTIONUM
QUARTUM LIBRUM
SENTENTIARUM.

ACTI, ITERVMQ. SELECTI.
Joannes Angelus Valentino Ord. Minor. Reg.
Observantiae Sacrae Theologiae professor.
VSTREM DOMINVM ANTONIO
Perez, Catholicæ Maieftati à secretis ita

Pars Prima.

PRIVILEGIO PONTIFICIO, ET



LICENTIA SUPERIOR

1678, Apud Iosephum de Angelis, Anno Domini

M. D. LXXVIII.

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

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

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

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

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



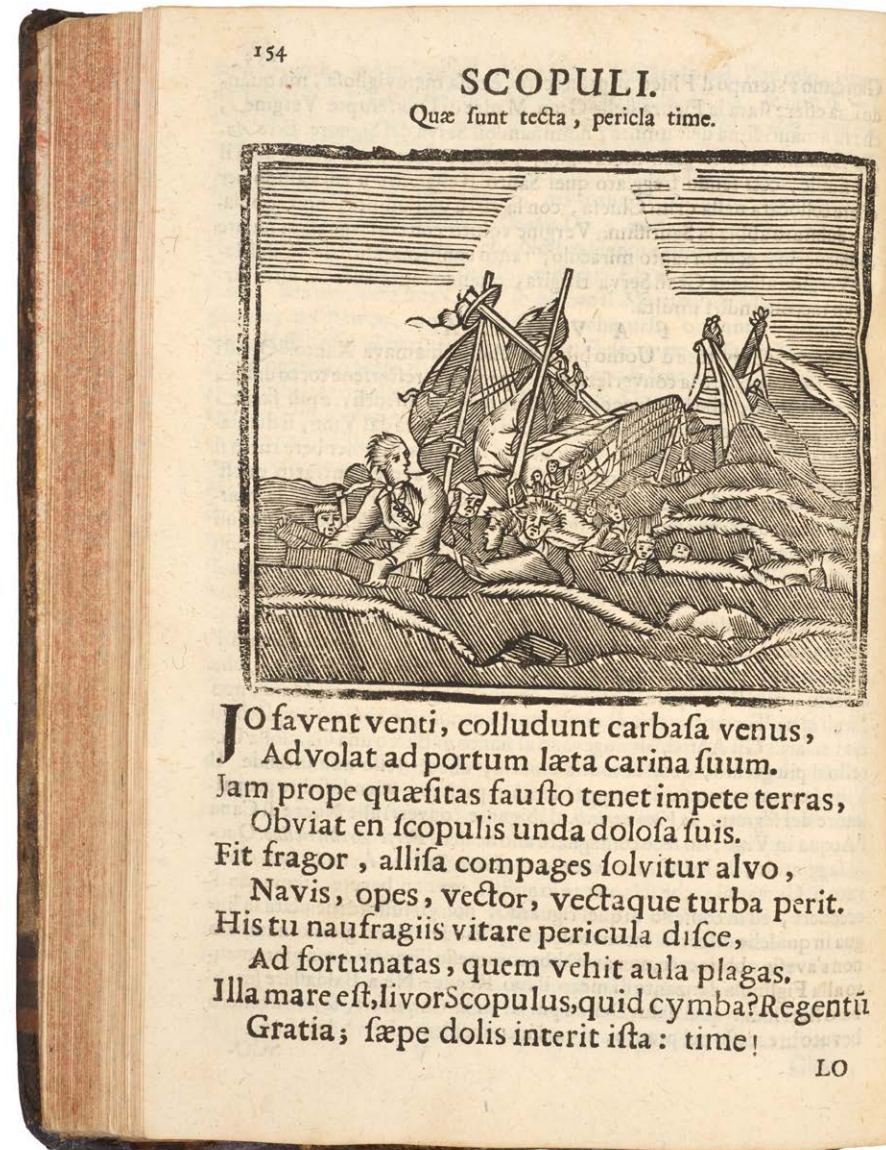
Vice and Virtue

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

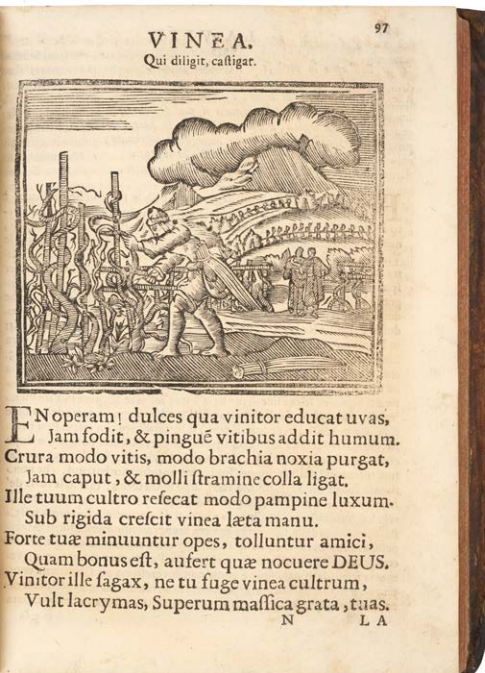
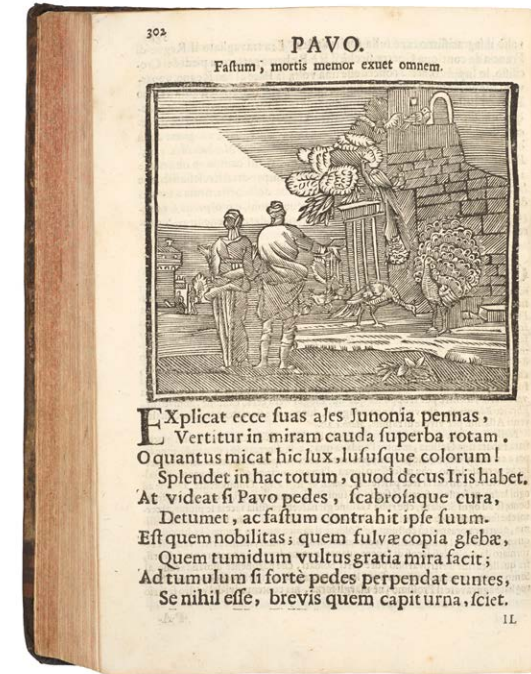
4to, pp. [12], 400, with full-page woodcut frontispiece (see below) and a further 100 half-page woodcut illustrations in the text, printer's woodcut monogram to title, text in Italian and Latin; sporadic light foxing and toning; bound in contemporary German half sheep with speckled paper sides, spine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

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

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



JO favent venti, colludunt carbasa venus,
Advolat ad portum læta carina suum.
Jam prope quæsitæ fausto tenet impete terras,
Obviat en scopulis unda dolosa suis.
Fit fragor, allifa compages solvitur alvo,
Navis, opes, vector, vectaque turba perit.
His tu naufragiis vitare pericula disce,
Ad fortunatas, quem vehit aula plagas.
Illa mare est, livor Scopulus, quid cymba? Regentū
Gratia; sæpe dolis interit ista: time!



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

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

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

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



Sermon Series

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

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

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

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

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

EDIT 16 CNCE 35706; USTC 849096.



TURIN

With Weight Loss Tips and Hangover Cures

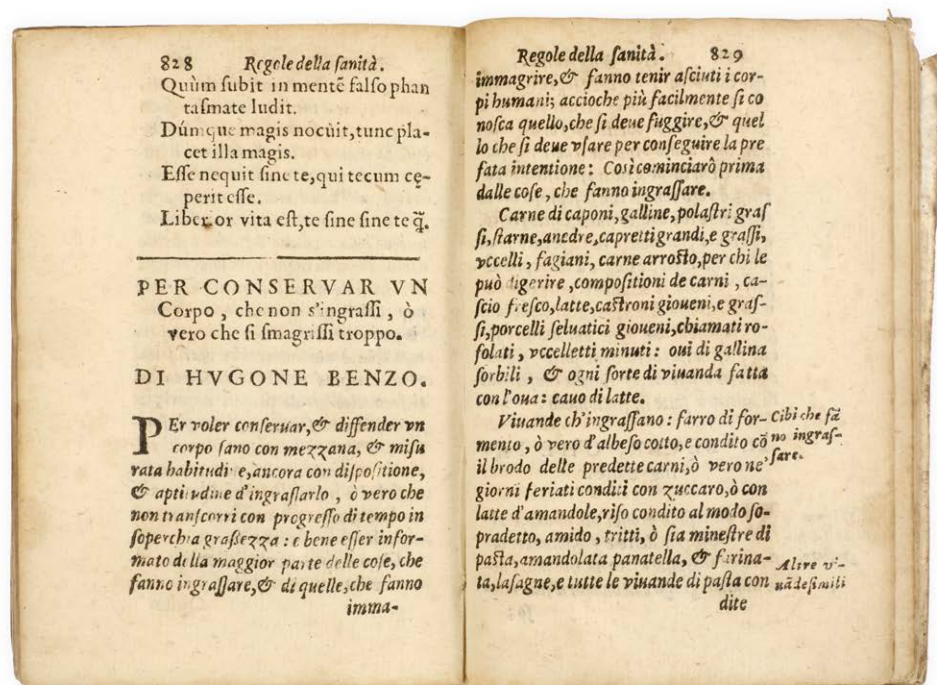
45. BENZI, Ugo; Giovanni Lodovico BERTALDI, commentator. *Regole della sanità et della natura de cibi ... arricchita d'un trattato nuovo della ebbrietà et dell' abuso del Tabaco. Turin, heirs of Giovanni Domenico Tarino, 1618.*

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

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

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





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

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

Provenance:

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

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

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

Unrecorded Manual of Masses

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

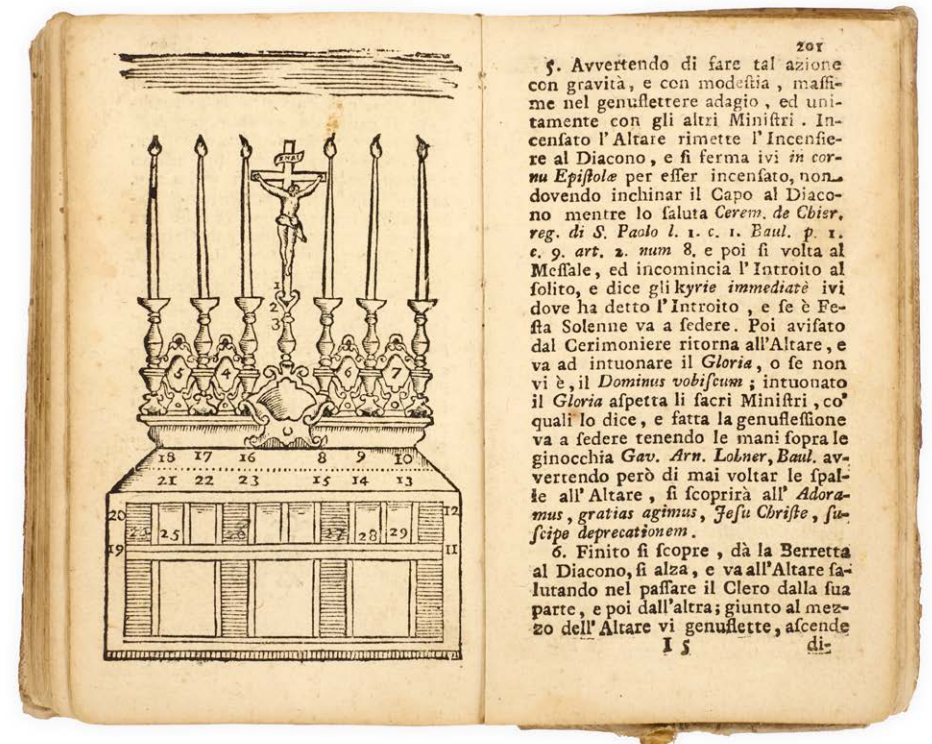
12mo, pp. [xii], 240; with one full-page woodcut illustration included in pagination, and woodcut initials; some spotting and browning in places, ownership inscription, dated 1775, on front free endpaper and title-page; in contemporary vellum, dust-soiled and worn, with some loss to spine. £300

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

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

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

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



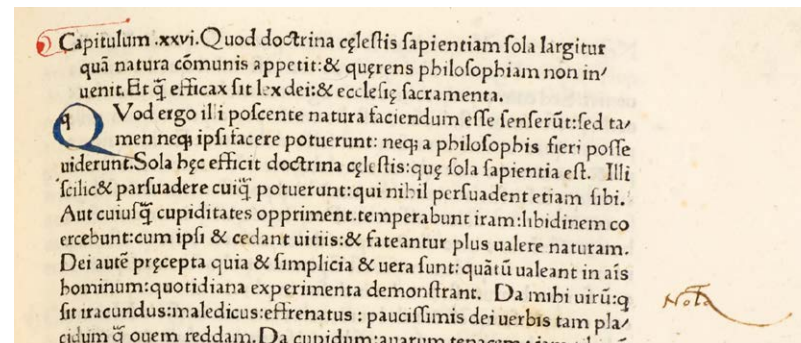
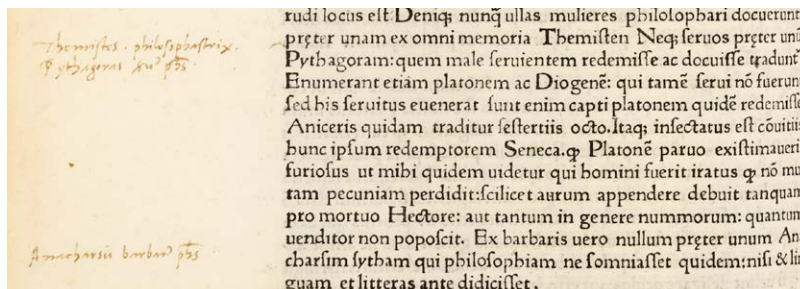


From the First Venetian Press

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

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

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



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

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

Provenance:

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

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

respuendum. Quis mihi interdicare potest ne legam institutionum eius libros: quibus contra gentes scripsit fortissime. Qui de ira quoque dei: & de officio hominis duo uolumina edidit: quos si legere uolueris: dialogum Ciceronis excerptum reperies.

② Hieronymus in eodem libro.

① Firmianus: qui & Lactantius Arnobii discipulus sub Dioclitiano princeps accitus cum Flabo grammatico: cuius de medicinalibus uersus copiosi erant libri: Nicomediæ rhetoricam docuit: Ac penaria discipulorum ob ergastium uidelicet ciuitatem ad scribendum se contulit. habemus enim symphosium quod adolescentulus scripsit affricæ: & odopiciu de africa usque Nichomediæ exametris scriptum uersibus. Et alium librum qui inscribitur grammaticus. Et pulcherrimum de ira dei. Et institutionum diuinarum aduersus gentes libros septem. Epitomen eiusdem operis in libro uno. Afealon & Aselepiadem libros duos de persecuti one librum unum. Ad pbu epistolaru libros quattuor. Ad leuez epistolaru libros duos. Ad Demetrium auditorem suum epistolaru libros duos. Et ad eundem de officio dei uel formatione hominis librum unum. hic in extrema senectute magister Cesaris Crispi filii Constantini in gallia. Qui postea a patre interfectus est.

② Leonardus Aretinus. ad dominam Constantiam uxorem Illustris. d. Alexandri Spbortig.

① Maxime uero inter omnes qui de christiana religione scripserunt longe eminet & excellit nitore quodam ac copia Lactantius firmianus uir omnium christianorum proculdubio eloquentissimus. Cuius libros lege queso si litteras amas.

Ex dono fratris domini uenturi.

① Coeli Lactantii Firmiani diuinarum institutionum aduersus gentes liber primus de falsa religione ad Constantinum impatorem. Quanti sit & fuerit semper cognitio ueritatis: & quæ nec sine religione sapientia: nec sine sapientia sit probanda religio. Cap. primum

Magno & excellenti ingenio uiri cum sese doctrine pernitius deditissent: quicquid laboris poterat impedi: contemptis omnibus publicis & priuatis actionibus: ad inquirendam ueritatis studium contulerunt: existimantes multo esse preclariorum humanarum diuinarumque rerum inuestigare ac scire rationem: quam in struendis operibus aut cumulandis honoribus inherere. Quibus rebus quoniam fragiles terrenæ sunt: & ad solius corporis pertinet cultum: nemo melior nemo iustior effici potest. Erant quidem illi ueritatis cognitione dignissimi: quam scire tantopere cupuerunt: atque ita ut eam rebus omnibus anteponerent. Nam & abiecerunt quosdam res familiares suas & renuntiarunt uniuersis uoluptatibus: constat ut solam nudamque uirtutem nudi expeditique se quererent: tantum apud eos uirtutis nomen & auctoritas ualuit ut in ea omne summum boni premium predicaret. Sed neque adepti sunt id quod uolebant: & operam simul atque industriam perderunt: quia ueritas id est arcanum summum dei qui fecit omnia: ingenio ac propriis non potest sensibus comprehendi. alioquin nihil iter deum hominemque distaret: si consilia & dispositiones illius maiestatis æternæ cogitatio assequeretur humana. Quod quia fieri non potuit: ut homini per seipsum ratio diuina notesceret: non est passus hominem deus lumen sapientie requirentem diutius oberrare: ac sine ullo laboris effectu uagari per tenebras inextricabiles: aperuit oculos eius aliquando: & notionem ueritatis munus suum fecit: ut & humanam sapientiam nullam esse monstraret: & erranti ac uago uiam consequendæ immortalitatis ostenderet. Verum quoniam pauci utuntur hoc celesti beneficio: ac munere: quod obuoluta in obscuro ueritas lateat: eaque uel contemptui doctis est: quia idoneis assertoribus eger: uel odio indoctis ob insitam sibi austeritatem: quæ natura hominum proclius in uitia pati non potest. Nam quia uirtutibus amaritudo permixta est uitia uero uoluptate condita sunt: illa offensa: hæc delinunt feruntur in præcepta: ac bonorum specie falsi mala pro bonis amplectuntur. Suecurrendum esse his erroribus creditur: & docti ad ueram sapientiam dirigantur: & indocti ad ueram religionem. Quæ professio multo melior: utilior: gloriosior: putanda est quam illa oratoria in qua diu uersati non ad uirtutem sed plane ad argutam malitiam iuuenes erudiebamus. Multo quippe nunc rectius de præceptis celestibus disseramus: quibus ad

Opus. 47.
Opus. 48.
Opus. 49.
Opus. 50.
Opus. 51.
Opus. 52.
Opus. 53.
Opus. 54.
Opus. 55.
Opus. 56.
Opus. 57.
Opus. 58.
Opus. 59.
Opus. 60.
Opus. 61.
Opus. 62.
Opus. 63.
Opus. 64.
Opus. 65.
Opus. 66.
Opus. 67.
Opus. 68.
Opus. 69.
Opus. 70.
Opus. 71.
Opus. 72.

Legenda

sancti Thomae

Antonii pisamano patricii veneti doctoris clarissimi in dno thome aquinatis vitam prefato ad thomam barbadicum venetorum principem illustrissimum.

Quamquam sine magno labore in optimo quoque virtutes ipse quae vera bona sunt emicant nequeat atque hominum genus ab ardua et recta semita in partem deteriore partem potius vergat: optimis tamen rebus humane vite magis et magis innotuit viros claris et ipsis ad proprium et felicem locum bene beatos vivere ducit. Capiteo id est magis viri qui ipsi alios esse voluerunt fortissimum omnibus variis exemplis: quod magis est esse placenti digni optimo vivere in omni mortalibus adire et quae ratione: statim atque pietatis huiusmodi exempli quae alii sunt: quibus in vita quae clari fuerunt omni arte redderentur: ut quae ceteros placere viderentur dignissimi alii quae veluti ducere sibi proponentes imitantur habent. Hoc ipso ad pietatem facinorosa plerumque accessos legimus. Uideret aures alii plurimum monumenta vitas hominum ac res gestas effingit melius clara ceperunt alio tacta scriptis suis explicare. itaque res et sua commode successit. Si enim simul lacra interit: pariter huiusmodi indicia ad pietatem mortali metes oppellere solent: quales scriptis ipse et mentis minima quaeque singulis vix in esse arbitramur. Quod etiam munus deo fieri egerit mortalibus ad imitandum sequenda pia munera accipere. Non enim itaque angustiae barba dice princeps serenissime dicitur: ut dicitur in thome per ipsam vitam sanctissimum: mores si modo quodam obruta iacerent: latini omnis suo tanto commodo non latere: cum scriptis scripta toto opere celebratur cunctas generalia placent ipse autem autem etiam parente ignoscant: turpe esse dicitur: huiusmodi amplissimas laudes quaeque ex illi meo: quos ab huiusmodi mano quos ingenio plecte epistolam legentibus relinquo cogitandas: cum nulla sibi vita aut circa bonarum disciplinarum studia aut sanctos mores in vita fuerit. Huiusmodi pro virili mea aggressus: quos de eorum sane ac in cultu pro more plumpta rubigine in vni coegim? quae de eiusdem potui que ad man? nostras pervenire ante digna meritis appropinquat a pollice peculiari: quodas facere paginas huiusmodi scriptis: quos dicitur: cum bene dicitur: per ipsum delegim? Nam quae admodum ille ipse religiose firmos viros ancellit: sic venere et publice tunc peritos duces et sapientissimos facile placent: ut. n. clarum familia tua egerit: quos domi ac militie facta: vel in semario nobis dicitur tuo redigio seletio preceam id quod est: mirabile dicitur a deo huiusmodi tibi traditum videtur: postea sella aurea ascendere festam duntaxat pellicie morbo liberata civitate suspiciat opta

tanos dicit in pace profui. Sicut ipsas igitur habet de me thome aquinas sanctissimam vitam quam tibi deditissimus tu affert pisamanus et sancti lucubrante faucas discipline quibus suavissimas vias verissime redditur? Est: huiusmodi scriptis suis republicam in modum deo: am. quippe quam vnicam tyrannide carere inter ceteros principatus eo libello que ad cyprum regem scriptis attestat? Est: vita ac vite rationem innotuit agenda suscipere: quod dicitur thome non sibi marie adierit: sed que de eo dicta fuere a deo sibi oppellat sunt: ut vix indignum tanto viro innotuit redigi possunt: vix effugiantibus quibusdam suis secretis: ut recitata aliis benevolentia amantissimum me negare non potui: quae legenda non omnino electa qua abesse ab huiusmodi compositione. prope necesse fuit: huiusmodi beati viri rudimentis: ad totam vitam faceribus scriptis delect. dicitur: huiusmodi ad opus plurimum deuenimus

Omnis Thomas Tandulpho prope agni comite capanie vrbis celebratim ac multo opido princeps natus theodoros matris et patris sanctissimi: vite mortibus insignem fortis est: quae si in dicitur: sic petro quos am agone regibus? quibus locutionibus dicitur: quibus dicitur: in dicitur: dignos erit: ut quae affinitas ieiunium et vigiliis crebro cepe genibus? quos ob crebras ad dei preces durissimo calce obductis fuisse ferat. Socrates vero habuit mira pbarate conspiciat. Altera. n. quae opido sancti leonardi dicitur: erat ut viuendo bonissimum eorum: mores ostendit: ita mortuorum cadaver dicitur: solito integritat magnum odorem cadaver sanctae demonstrant. Altera autem in cenobio sancte marie capuane atitiles erat sanctissimum pegit. fratres quoque et coepit oboze atque ai constantia fortissimi fuere: quos alios promana ecclesia pugnatice acriter federic? ipse? sed: exules multo alios mori coegit natus: et ano salus huiusmodi. n. d. cc. 24. Et pulchrum acceptum vtero mater gereret heremita gadas vix ita note bon? ad ea letus pererit penuria filium quae thomas vocabitur plurimas quae predicatores religiose sacerdos ac in vniuerso disciplinam quae maxime? sercet: nullumque eius sicut inter mortales doctrina et moribus parereptus: in antummar. Ad dicitur et eam cum Tandulpho operatur: ut castum montis sacerdotio ut quae magis emolumentum foret petere: vix vos aliquid: alio cogitabit deusticis eripit theodoros in digna tanto honore me noui. Omnia. n. ad deum referenda sunt. Huiusmodi igitur infanti thome nome: ut vix sanctus pbarerat fuit: quo tunc magno cunctis miraculo exiit. Nam cum sicut in eundem locum pertraxit consumpta fotore et iumentis que intra hestant. illius mansit. Deinde quod mirabile

A Reader in Renaissance Thomism

48. THOMAS AQUINAS; Antonius PIZAMANUS, editor. Opuscula [with a life of St Thomas]. Venice, Hermannus Liechtenstein, 7 September 1490.

4to, ff. [436]; aa¹² a-v⁸ x¹² A-Z AA-GG⁸ HH¹² (quire Z misbound); gothic letter, text in two columns, initials supplied in red and blue; first leaf somewhat soiled, lower margins of aa2 and a1 excised, inscription erased from foot of aa3, quire aa and final quire becoming loose, aa12 slightly torn in gutter, final leaf reinforced at upper corner and becoming detached; nevertheless a good copy; bound in later vellum with calf spine, spine lettered directly in gilt; binding somewhat stained and rubbed spine with a few small wormholes, a few small ink stains to edges of textblock, paper label to foot of upper cover; a few neat manuscript annotations to c. 30 pp. in a seventeenth-century hand, later manuscript foliation, a few sections provided with manuscript chapter numbering, various manicules and vertical lines in manuscript marking specific passages, ink stamps of Stonyhurst College to first leaf and penultimate verso. £3750

First collected edition of seventy-one shorter works by Thomas Aquinas.

Although a Dominican theologian by training, Aquinas viewed Aristotelian doctrine as central to his theology. He wrote numerous works on philosophy, including commentaries on Boethius (items 69 and 70 in this edition) and a polemical refutation of Averroes' stance on Aristotle (item 16); this edition is provided with a full and numbered listing of contents on the verso of the first leaf.

T
 eum. V. Quarto benigna christi invitatio cuius ait. **U**ta
 siq; sicut ueniat ad me et bibat. **A** Circa pas-
 cha nota dū q; iudei sepe xpm multiplici cōprehē-
 dere uoluerūt. aliquādo in psona sua sicut hic. ali-
 qñ in sermone suo **Matth. viij.** Abēntes pharisei
 p̄siliū inierūt ut caperēt iesus in sermone. aliqñ in
 ope suo. **Mat. iij.** Erat hō habēs manū aridam et
 obseruabāt eū si sabbato curaret ut accusarēt illū.
 aliqñ in iudicio suo. **Joā. viij.** Adducunt iudei et
 pharisei mulierē in adulterio deprehētas. Et seq-
 uenti

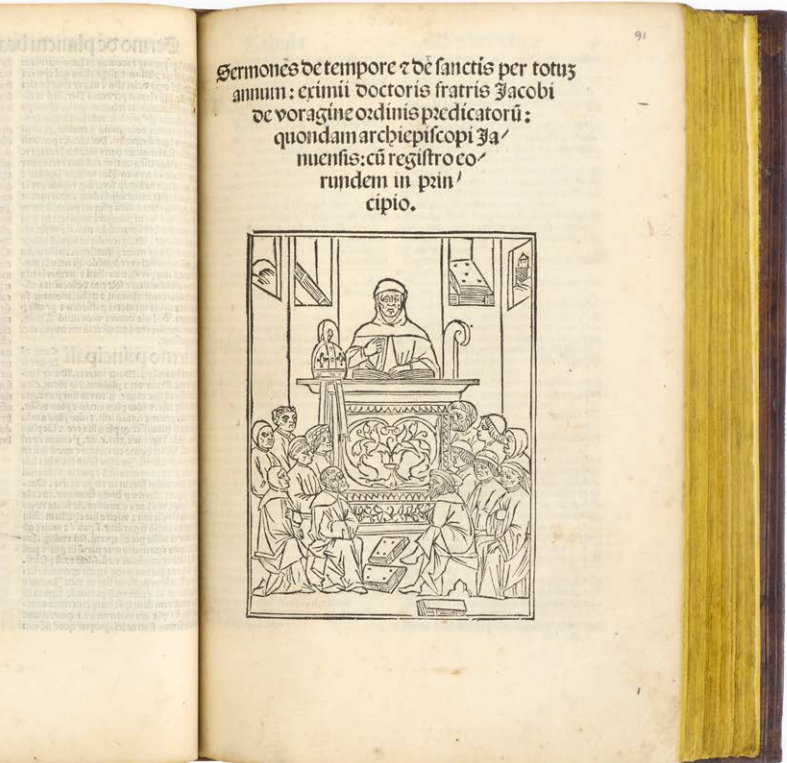
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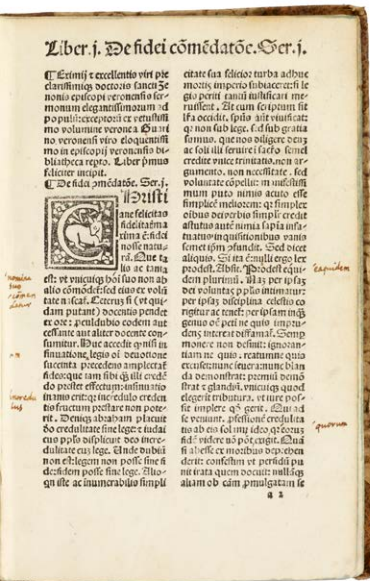
The sections in this volume contain the sermons for Lent and for the feasts of the church year (the parts containing the sermons on the saints and the *Mariale* are not present). Most surviving copies are also composed of just one or two parts, and not always consecutive parts, as here, indicating that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

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

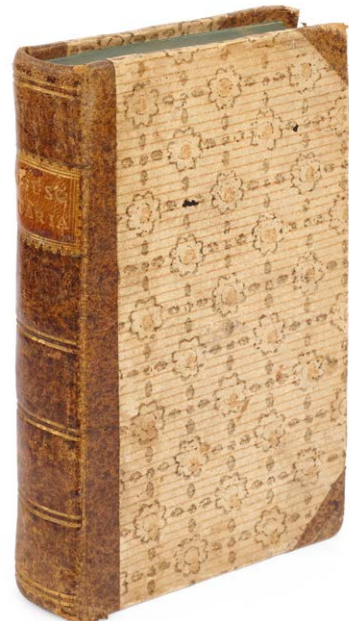
HC 6525; GW M11684; Goff J202; BSB-Ink I-113; Bod-Inc J-084; ITC ij00202000; Sander 7733; cf. BMC V 274 (part II) and XII 41 (part IV).



Italian Books: Venezia



Et certum est excellentioris virtus pie clarioris doctrinae sancti... De fidei comédatoe. Ser. j. Distinctio... Hanc solentia... Hanc solentia... Hanc solentia...



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

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

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

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

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

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



hoc modo intelligat et diligat omnem bonum... Omelia... Hanc solentia... Hanc solentia... Hanc solentia...

Rulers of the Renaissance

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

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

£550

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

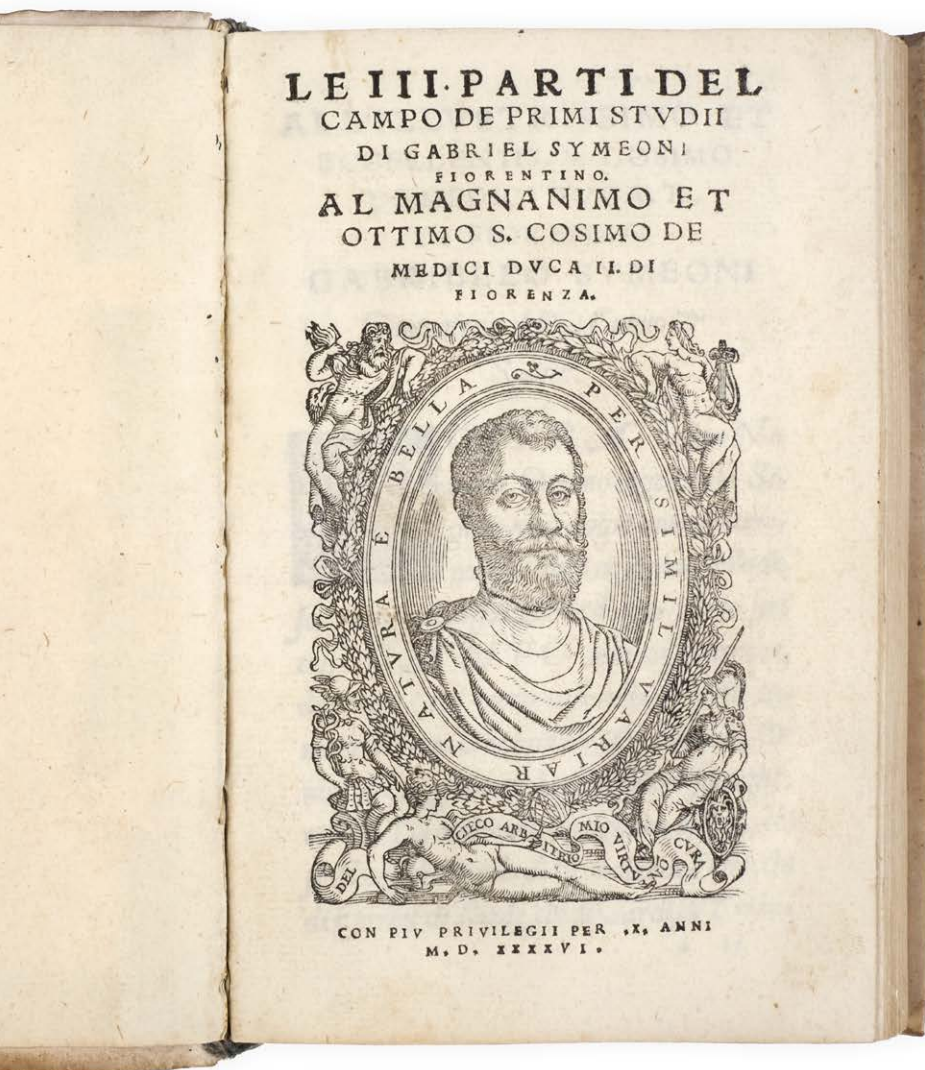
Simeoni's highly detailed account, which traces the history of each city from its origin to 1545, focuses in particular on questions of succession and is supplemented by excerpts from letters, epitaphs, and speeches. Sent to France in 1528 as an attaché to the Pope's envoy, Simeoni travelled to various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

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

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

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





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

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

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

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

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

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

DE GLI AMORI
 uenuta, et secondo il tuo animo ti parrà hauere cagione di
 cōtentarti, risoluiti di rinascere di nuouo, et transformar
 ti tutta in una altra Natura, cioè in quella del tuo marito,
 approuando ogni cosa che ei facesse per ben fatta, pche à
 dirti il uero questa non è altro che una somiglianza d'una
 cōpagna, che fanno insieme due Mercati, l'uno de quali
 (che siamo noi) mette la roba et la psona, et l'altro (quale
 è il mari to) la psona sola come quella che è di maggior ua
 lore et di piu importāza. Anzi se tu uoi uedere quanto
 cattiuo partito sia quel delle dne, pon mēte che doue l'altre
 mercatūe son pagate à coloro di chi le sono uolēdole haue
 re Noi perche altri ci toglia, bisogna che ci pffertamo be
 ne spesso, paghiamo di uantaggio, et le piu uolte siamo ri
 finate. Tit. O' tu mi fai bene hora uedere da douero?
 Tad. Così uolesti Dio che io dicesti le bugie, accio che
 ei non paresti che io deessi cōtro à me oer parere saua, Ma
 non è però che io nō dica il uangelo, et che di qui nō si co
 nosca manifestamente, che à ogni huomo p minimo che ei
 sia nō si discōuene di chiedere p sua moglie ogni grā don
 na et torla sempre mai come gli pare, questo essendo p me
 fo loro dalla nobilitā di lor natura à come prima creati et di
 maggio iore ualore, et tolto à noi come nate di loro, et di lo
 ro men forti così di corpo come di consiglio. D'intorno à
 che nō ti uoglio dire altro, se nō che di nuouo tu apra ben
 gl'occhi, ti elegga et pigli con essi il tuo marito, se uoi sta
 re contenta, ingegnandoti (come io t'ho detto) d'hauere
 lo piu ricco di fenno, di bonā, et di uirtū, che di roba,
 d'ignoranza et di pazia.

IL FINE DELLA II. PARTE.

99
 DEL CAMPO DE
 PRIMI STVDII, ET
 DELL'AMICITIA DI
 GABRIEL SYMEONI
 FIORENTINO.
 PARTE TERZA.

A M. MARTIO MARTII DE MEDICIS



osi Martio auēga ei ch'io fermi alquāto
 (Dico la Dio merci) soua Arno il piede
 Com'io spero uederui anchora herede
 Di piu sagro, honorato, et ricco Amato
 Che sel Ciel puo fra noi per gratia tanto
 (Di che fa lunga speranza fede)

Di quanto eterno l'opre humane eccede
 Fia uer ciò che di Voi qui scriuo et canto.
 Vostra rara Virtū con quella aita
 Ch'ogni hor ui porge la migliore Stella
 V! farā degno di si fatto honore,
 Et poi con esso di piu lunga uita,
 Et di lode immortal mia Musa, ancilla
 Di quanto regna in Voi bonā di cuore.

DE GLI AMORI
 DELLA QUALITA DEL
 buon Marito. Dialogo. II.

La Tita & La Taddea.
 La Taddea.



ERTO Sorella mia che io mi uo
 dar questo uanto, che tu non potui ca
 pitare à miglior mani per hauer con
 siglio piu amoreuole, o piu giusto del
 mio, perche quando tu penserai che io
 habbia hauuti due mariti, differēti a
 mēdue l'uno dall'altro quāto è, il di dalla notte si di costu
 mi et di dottrina, come di leggiadria et di piaceuoleza
 ei non è dubio alcuno, che tu potrai con ragione prestar
 mi intorno à questo qualche fede, hauendo tu piu uolte (co
 me io credo) uoluto dire che la speranza è la maestra di
 tutte le cose. T it. Et perche io sapēuo questo (oltre all'a
 mor che è tra noi naturalmente) però uedi tu con quanta
 scurtā io son uenuta per il tuo consiglio, prima che accon
 sentire alla uoglia d'alcuno de miei parenti, i quali col cer
 car solamente (secondo che io posso comprendere) l'utilità
 et commodo loro, mi uogliono pur fare una balorda, et
 darmi ad intendere che quello huomo et questo, che egli
 hanno disegnato darmi per marito, m'habbia à far beata
 in terra, condur uiua in Cielo, et tener contenta nell'infer
 no, et che egli è bello, nobile, et ricco, et in somma un gio
 uane che non troua pari. Ma io laquale, benchè sia fan
 ciulla, mi sono piu uolte ritrouata (mercè del non haue
 re hauuto padre) fra piu donne maritate, et l'ho sentite

PARTE SECONDA 75

dolere di non hauer trouato ne mariti loro la metà poi di
 quello, che era lor prima stato riferito, hò rispondendo fra
 il si et il no tenuigli in dubbio et in speranza, o di farmi
 nel fine monaca, o tosto di pigliar marito secondo il gu
 sto et desiderio loro; i quali poi che da me sono stati così
 aggrati gran pezo, et finalmente risoluti di uenire a qual
 che conclusione del fatto mio, non potendo io piu con le pa
 role intrattenero, prima che dire di si, ho disposto in tutti i
 modi, che me ne mandino giustificata, da poi che io ueg
 go per l'esempio dell'altre che nel mio si et nel mio nō
 consiste tutto il damo et la salute mia. Per ilche ti prie
 go che con amor di Sorella mi consigli come io debbia fa
 re, et à qual sorte di marito acconsentire? Tad. Io te l'ho
 detto un'altra uolta che tu non potui trouare chi meglio
 ne cō piu amore dime ti consigliassi, se una cosa sola non cē
 guasta di non dirti il tutto, et questo è, che sendo tu fan
 ciulla non ti podrò così lecitamente narrare tutti gli ac
 cidenti p articulari che nascono spesso tra marito et mo
 glie, et le careze distintamente, le quali noi altre Donne de
 sideriamo che ci siano fatte del cōtrouo da nostri Mariti.
 T it. Bh tu sei una gran pazza (perdonami tu) se tu ti pensi
 dirmi cosa che io non sappia, perche quello che non proua
 no le fanciulle in fatto, è insegnato loro dalla Natura, da li
 bri, et dall'altre dōne o, uedone, o maritate che elle siano, se
 cō alcuna possono praticar, con cio sia cosa che essendo que
 sta è una faccēda che tocca à noi è ragioneuole che ognun
 na desideri et cerchi di saperne il che, et il come per tutte
 le uie. Tad. Bene sia. Mi rallegrò adunque che io pos
 trò teo fauellare alla larga, si che ascolta bene, et fa
 K iiii

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

EDIT16 CNCE 53876; USTC 856447.

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

CONTRA LA DOTTRINA,
ET LE PROFETIE DI
FRA GIROLAMO
SAVONAROLA.

Con Gratia & Privilegio



In Vinegia appresso Gabriel
Giolito di Ferrarj

M D XLVIII

VENETIA.

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

PARTE SECONDA.



VA SI tutta la consideratione delle ca-
gioni che mi ritrasser da quella mia scioe
ca fide, si riduce al discorso della dottri-
na d'esso frate. Imperoche per questo uo
cabolo dottrina, egli uolse comprenderli
tutto quello che predicò, tanto di profe-
tia, quanto di qualunque altra cosa. Considerando io dun-
que sopra tal dottrina, ui trouai tali proprietà: quali bene
riconosciute, possono non solamente ritrarre dall' affettio-
ne di questa setta ogni natura benigna, & amatrice del ue-
ro, ma generarli anchora uno odio santo, & fastidio, &
abominazione di quella.

Le proprietà dunque della dottrina sua, Vniuersal-
mente sono queste, che ella è dottrina presuntuosa, inso-
lente, & curiosa: erronea, uana, & bugiarda: uaria & cō-
traria à se medesima: astuta adulatoria, & sofisticata: auda-
ce, temeraria, & contumeliosa: contumace, & proterua:
contentiosa, scandaloza, & seditiosa: piena di spirito inele-
mente, & crudele. Finalmente, conuulsa, dannata, &
suerognata, appresso di coloro, li quali non sono altutto
accecati dalla passione.

PARTE SECONDA 26

Procederemo adunque distintamente sopra ogni articolo
lo: doue ti prego benigno lettore, che tu sia paziente, ne ti
conturbi quando ti si scuopre la uerità, perche ella è sana.

De la presuntione della dottrina del frate.



E magnifiche, & smisurate lode che
usciano dalla propria bocca del frate:
chiaramente manifestano la presuntione
della dottrina sua, uatà d'osi egli, che ella
era dottrina celeste, un lume nouo uenu-
to da cielo, usurpandosi quelle parole del
saluatore: Mea doctrina non est mea. Ne si uergognò
d'essarla sopra la dottrina della Chiesa: et queste cose, nò
in uno, ne in due, ne in dieci, ne in uenti luoghi, ma quasi in
ogni opera sua & in ogni predica le s'esseggiava, & incul-
caua: aggiugnendo che in creder quella, consisteva la salute:
& chi l' hauea udita, era obligato à crederla: & piu oltre,
che il maggior peccato che hauessero quegli che non la cre-
deuano: era il non crederla. Et così arrogantemente si
attribuina la potestà di dar nuouo articoli della fede, pa-
reggiando essa sua dottrina alla scrittura santa, & alla fe-
de catholica, & per conseguente richiedendo che ogni intel-
letto si redensse prigione & ubidire à riceverla, se bene nò
gli pareffe uera. Et hebbe ardimento di attribuire alla sua
dottrina, quello che san Paulo attribuisce alla dottrina Apo-
stolica, dicendo: Se uno angelo da Cielo ui euangelizzasse
altro che quello che noi ui habbiamo euangelizzato, sia Ana-
thema. Intendendo san Paulo, nò della sua propria, ma dell'
apostolica, et ecclesiastica dottrina, et però disse in plurale:
D ij

54 / Savonarola

Rebuttal of Savonarola by a Former Acolyte

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

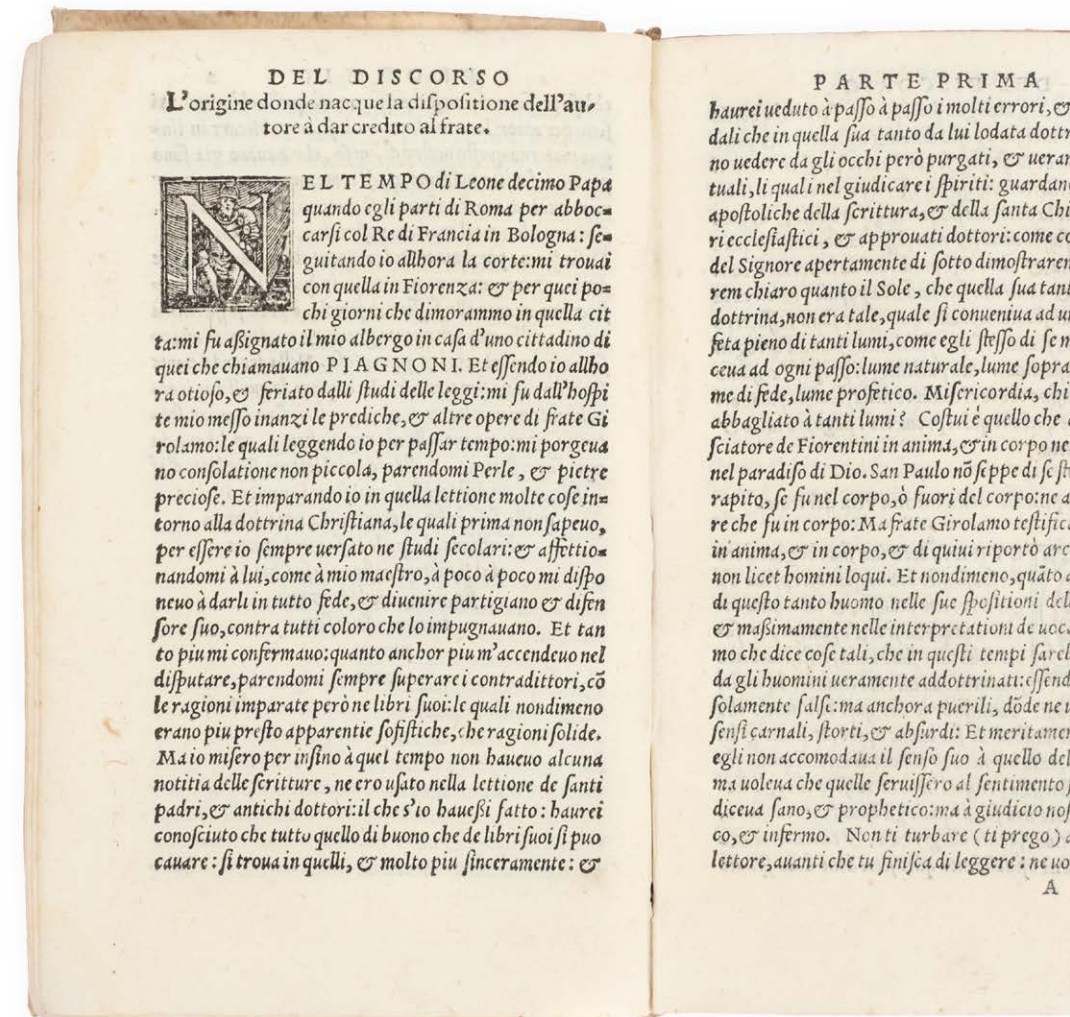
8vo, ff. [viii], 100; woodcut printer's device and numerous woodcut initials throughout; one or two instances of faint marginal damp-staining, but a very good copy in contemporary limp vellum, spine lined with printed waste; headband split, a few small chips at joints, ties perished. £1500

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

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

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

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



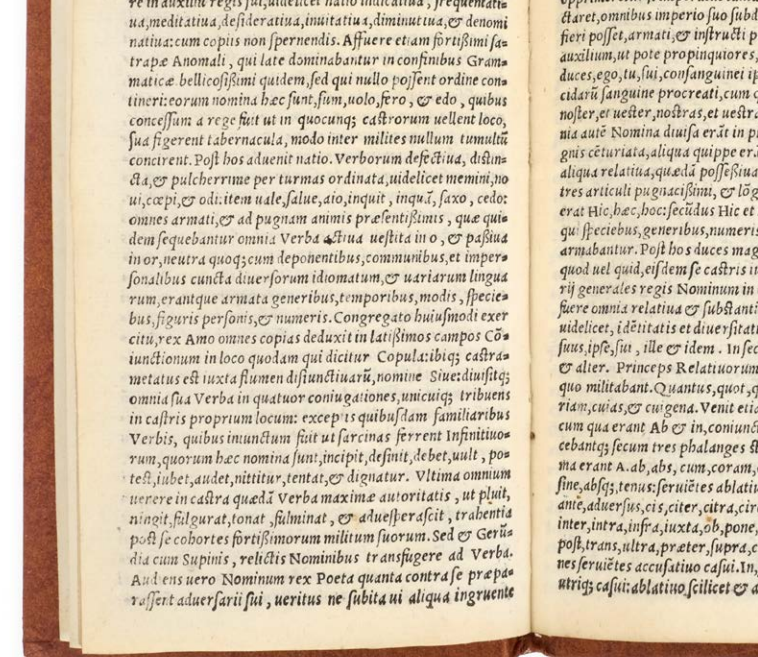
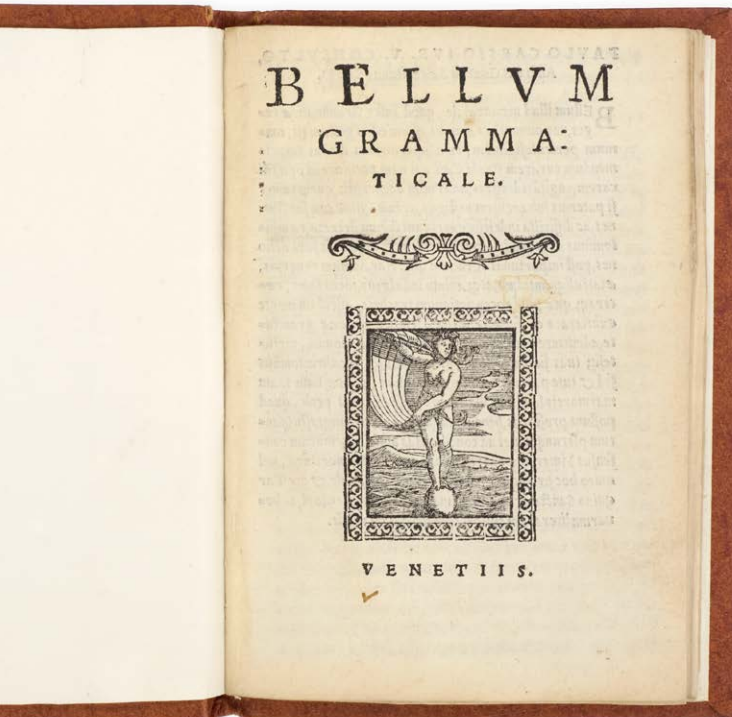
War of the Words

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

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

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

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



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

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

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

LA RETORICA
DI M. BARTOLOMEO
CAVALCANTI, GENTIL-
HOMO FIORENTINO.

DIVISA IN SETTE LIBRI, DOVE SI CONTIENE TUTTO
quello, che appartiene all'arte Oratoria, In questa seconda edizione di
nuoto dall'istesso Autore reuista, & in molti luoghi accresciuta.

CON TRE TAVOLE, LA PRIMA DE' CAPI PRINCIPALI,
la seconda de' luoghi de' gli Autori allegati per tutta l'opera, & la terza di
tutte le cose degne di consideratione, che sono sparse per l'opera.

ALL'ILLVSTRISSIMO, ET REVERENDISSIMO
SIGNORE, IL CARDINALE DI FERRARA.

questo libro è del Cav. Jacopo Peri.

CON PRIVILEGII.



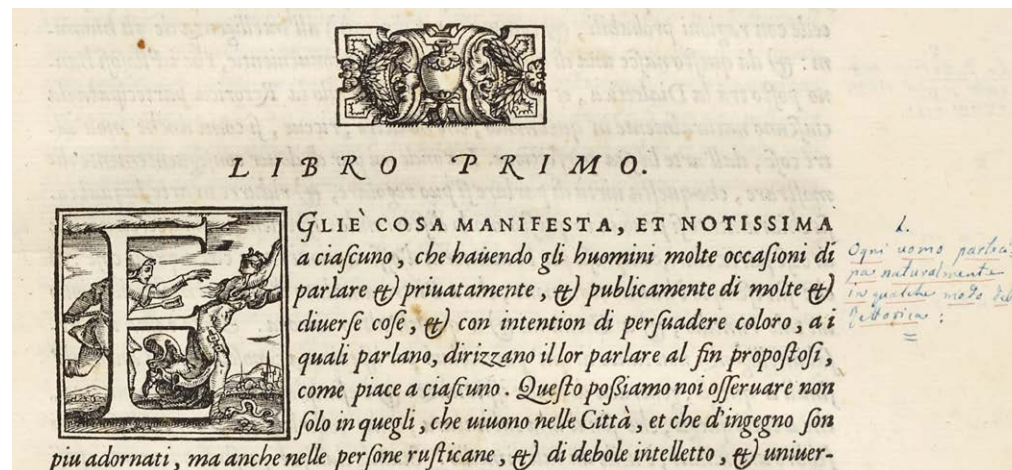
APPRESSO GABRIEL GIOLITO
DE' FERRARI.
M D LIX.

Owned by the Composer of the Earliest Extant Opera

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

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

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



quelli, i quali dubitano se la Retorica debba esser utile & buona reputata, confi-
derando che mal'usata ella puo molti & gran mali paritorre: l'che con molti & spesso
potrebbon confinare. Sappino adunque costoro, che ella non merita perciò d'esser
dannosa, o poca utile reputata, anzi da tal considerazione si puo prendere qualche
principio da conoscer la natura di quella: perche di tutti gli altri beni & malefiche
mente di questi, che bene usati, gran bene, & male usati, gran male paritoriscono. Chi
neghera che la sanità & la sagliardia mal'usata possa esser cagione a gli huomini di
gran male? nondimeno qual'è colui, che l'una & l'altra esser buona non confessa?
& come buona, ragionevolmente non la desidera? l'autorità et la superiorità nelle co-
se civili, & nelle militari, nelle pubbliche & nelle private, neghiamo noi ogni giorno por-
tarci non pochi ne piccoli danni, se coloro, che l'hanno, imprudentemente & iniqua-
mente l'usano. Le ricchezze ancora, non hanno fatto molte volte possessori d'esse sog-
getti dell'inuidia, & dell'auaritia altrui si, che elle sono state a quegli occasione di
persecutioni, & di calamità: oltre che egli manifestò, che & con l'essere male usate,
& anche per altre vie non leggermente si nuocono. Nondimeno & quel-
le alla vita attina & alla felicità civile utilissime debbon essere riputate. Et senza
dubbio non solo queste, ma tutte l'altre simili cose si debbono & stimare et chiama-
re buone, perche le qualità loro non si giudicano dall'uso de gli huomini malage, ma
de i buoni, come dice Aristotele nel primo libro de i suoi gran morali. La onde con-
cludendo dico, che la virtù sola in fra tutti i beni è quella, che non puo altro, che be-
ne paritorre, perche ella non puo esser mal'usata: ma gli altri beni che utili si nomi-
nauo, come male usate si possono, così anche possono nuocere, di che non qua essi, ma
chi male gli usa debbe essere incolpato et biasimato. Hauendo adunque sin a qui di-
mostrato, come ciascuno in qualche modo naturalmente partecipa della virtù dei ben
parlare, & come ella si puo ridurre in arte: et hauendo parlato del principio et del-
la utilità di quest'arte, passerò hora a dichiarar la natura di quella, la qual ben co-
noscuta ci farà piu facilmente intendere i precetti, che di quella si daranno. Et a uol-
ler ben dimostrare la natura dell'arte Oratoria, mi par che si possa pigliar molto ac-
commodato principio dal fine, il quale l'oratore si propone. Dico adunque, che il fine
di quello che persuade, che è generare nella mente dell'auditore opinione, et credenza
di quel ch'egli intende di mostrarci. Perche quello è il fine in ciascuna cosa, per il
qual configuar l'opera, & alquale s'addrizzano i mezzi, come il fine nella mercatura
è l'acquistar ricchezza, perche tutto quello, che fa il mercatante, lo fa per ac-
quistar ricchezza: il fine nella guerra è la vittoria, perche tutte le fatiche & tutti i
pericoli che guerreggiando si portano, tendon a quella, et il medesimo Auuene nell'al-
tre cose. Così quello è fine nella Retorica, per il qual conquir la uirtù, & alquale è
ordinato tutto l'artificio parlare, il quale ciascuno conoscerà esser ordinato a per-
suadere: perche l'intention di ciascuno, che usa la Retorica, è persuadere ad altri quel-
lo ch'è

lo ch'è: è proposito di dimostrare, adunque il fine in quest'arte Oratoria è il persua-
dere. Questo esser suo fine disse Aristotele manifestamente nel terzo libro de i suoi
morali a Nicomaco, doue insegnandoci che non si consulta del fine, perche questa
si presuppone, ma di mezzo da peruenir al fine, dice, che l'oratore non mette in
dubbio se consiglia se d'è debba persuadere, ne il medico se d'è debba sanare, perche
il persuadere et il sanare sono come il segno et il bersaglio, alquale essi addrizzano le
loro operationi. Et che il fine della Medicina sia la sanità, disse apertamente il me-
desimo Autore nel principio della sopraddetta opera. Onde è manifesto, che così il fi-
ne dell'Oratore è il persuadere, com'è del medico il sanare, ma è potrebbe parer a
qualcuno, che questo ripugni a quello, che il medesimo Aristotele dice nel primo libro
de' luoghi de gli argomenti probabili, et ancora nel principio della Retorica: doue non
solo egli non dice che il fine della Retorica sia persuadere, ma che l'ufficio et l'opera-
zione d'essa consiste in considerare et trouar ben quello, che in qualunque materia sia
uerisimile & persuasibile: perche ne anche l'ufficio della Medicina è sanare, ma
far quant'ella puo per sanare, et similmente dell'altre arti. Ma chi considererà a dit-
tamente quello, che Aristotele in questi luoghi uol dire, uedrà chiaramente, che
non ripugna a quello, che noi habbiamo dimostrato, perche in quei luoghi, Aristotele
parla dell'ufficio dell'una & dell'altra arte, et di quello, che si come elle possono sem-
pre fare, così fatto che elle l'hanno, uengon ad hauer operato quanto a loro appa-
tione. Ne si puo dire che per ufficio et operatione egli intendesse il fine di quelli, perche
è contraddittorio a se stesso, hauendo detto nel principio de' libri morali a Nicoma-
co, et ne i libri de i gran morali, et ne morali a Eudemo, che il fine della Medi-
cina è la sanità, & nel luogo allegato di sopra, che il fine dell'Oratore è persuadere.
Contradirebbe ancora a se stesso & alla uerità, s'egli hauesse inteso per l'operatione
& l'ufficio di tutte l'altre arti, il fine: perche egli manifesta cosa, & egli afferma,
che in alcune arti altro è il fine, altro l'operatione, & che il fine di quelle non consi-
ste nell'operatione fatta secondo l'arte. Et ben ci dette Aristotele ad intendere, che il
fine della Retorica sia il persuadere, dicendo che l'ufficio et l'operatione sua consiste in
far, quanto ella puo, per persuadere, et se egli stesso disse nel secondo libro della Re-
torica che ella era ordinata al giudicio, questo ha diuersa consideratione da quello,
che in questo luogo trattiamo: Perche Aristotele uolle in quel luogo dimostrare, che anco-
ra i Senatori et coloro, che odono le orationi, per dir così, fatte a pompa, sono in qual-
che modo giudici. Ma oltre questo potrebbe far se qualcuno piu sottilmente inter-
pretando dire, che anche di qui si puo comprendere in qualche modo, che l'oggetto et il fi-
ne di quella sia la sua audior persuaso: perche certamente il giudicio dell'auditore
cerchiamo noi d'acquiescere con la sua persuasione, si che in questo nome di giudicio si
ueriga a contenerci la persuasione et il suo effetto. Esaminò Quantiliano questa mat-
ria, et uolle che il fine di quest'arte Oratoria fosse operar conuenientemente, cio è il ben
parlare, poiche scienza di ben parlare l'hauena distinta: & suggerì egli che alcu-

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

ne arti si trouano, iquali hanno posto il lor fine in contemplar la natura delle cose,
delle quali elle trattano, come la Filosofia naturale in conoscer per via di scienza le
cose naturali, l'Astrologia le celesti & altre simili, che s'iscruatino o contemplatine
son chiamate, & che altre hanno il fin loro nell'operare, sicche la loro operatione non
resti in altri, ne dappoi quanta cosa prodotta, come l'arte del danzare & d'altri
monimenti della persona, del sonare & simili, iquali attine o uero pratiche
son nominate. altre hanno il lor fine nel fatto, nell'opera (dico) che rimane dopo la
loro operatione, com'è l'arte dell'edificare, & tutte l'arti s'abborti, che di fattive
hanno nome: negando (dico) Quantiliano questa diuisione fatta da gli antichi Fi-
losofi, giudicò che la Retorica partecipasse di tutte le tre s'ette dette, ma che quando
pur s'hauesse a porla sot' una di quelle, si douesse porla sotto le attive, hauendole da-
to per fine il ben parlare. Ma è par che in questa materia s'confondesse l'operatio-
ne, et l'ufficio dell'arte Retorica col fin suo, et così auuertisse solamente a quello, che
quest'arte potena sempre fare, & facendolo potena restar contenta della sua opera-
zione, che era l'artificioso parlare. Ma è non uide che quest'arte era del numero
di quelle, le quali son chiamate da i Greci con un tal nome che a noi significa conet-
turali, o conietturatiue, o coniettratrici, che dir uogliamo. La natura delle quali uo-
lendo ben dichiarare, dico che è son alcune arti, iquali hanno in possèta loro il fine
parimente et l'operatione: perche elle hanno la sua dell'operar tanto certa et determi-
nata, che dell'operatione loro fatta secondo l'arte risulta il fin proposito: & l'opera
di quelle dal caso et dalla fortuna non puo esser prodotta, com'è l'arte dell'edificare,
laqual bene usata produce sempre la casa, et così tutte l'altre arti che fattive son no-
minate: et in queste si giudica la loro operatione dall'effetto, cioè dall'opera prodotta,
che era il lor fine: perche quell'opera s'equa sempre all'operatione fatta artificioso-
mente, et è certissimo segno di quella. Alcune altre non hanno in possèta loro il fine,
ma solo l'operare, et questo perche elle non hanno la sua del proceder si certa et deter-
minata come le prime, ma fa di mestiero che l'artefice d'esse habbia un accordo giu-
dicio per accomodar bene et utilmente l'operatione a quello, che egli intende di fare: et
a produr l'effetto destinato bisogno, che ui concorran certe conditioni del soggetto et
altre cose, che non sono in possèta dell'arte, et la fortuna in questo ha possèta, si che
alla loro artificioso operatione non risponde sempre il fine, ma il piu delle volte: &
in quelle non si giudica la retta operatione dall'opera prodotta, ma allora si stima
che elle habbiano fatto quanta debbono, & ricuoto quella perfectione, laquale per
loro stesso possono conseguire, quando hanno operato secondo l'arte & quanto possie
la cosa, circa laquale elle operano, se bene non hauesero partorito quell'effetto ch'è
intendevano, & conseguono il lor fine: & queste tali arti, iquali non hanno la sua
del loro operare certa & determinata, ma per conietture procedono, et hanno le con-
ditioni sopraddette, sono (com'è detto) coniettrali nominate. Di questa natura è la
Medicina, l'arte del Nauigare, l'arte della Guerra, la Retorica, & simili. Il
medico

medico intende di sanar l'infermo: ma, se questo suo oggetto gli
dalla disubbidienza, & negligenzia dell'infermo, o dalla uolentia
da altra cagione, ha egli non dimeno fatto l'ufficio suo, se egli ha
condo l'arte. Il Nocchiero quantunque non conduca la nave in per
oggetto, per esser sforzato dalla tempesta, ha niente dimeno solido-
to, se quanto ricerca l'arte sua, ha operato. Il Capitano dell'escer-
la uictoria, non uince alcuna uolta, o per il souerchio ualore de' ni
che caso fortuito, ma senza dubbio in merita d'essere ualorofo ripu-
ha fatto, quanto è puo, secondo la disciplina, & il reto uito dell'
per uincere. Similmente adunque l'Oratore non sempre consegue
suadere: ilqual non è in sua possèta, o per la natura della mater
alcuna uolta poche, & deboli ragioni, o per la mala dispositione
per altre cagioni, ma è puo sempre parlare accomodatamente pe
che facendo consegue quello, che è in sua possèta, & si debbe
habbia all'ufficio suo pienamente soddisfatto. Per la qual cosa è
non hauer quest'arte il proprio fine in possèta sua, & hauer l'
che di sopra habbiamo mostrato hauer simili arti, fa che ella ha
retturale: & noi concludendo diciamo, che il fin dell'Oratore
ma il fare quanto è puo per persuadere; è l'operatione & l'ufficio
adunque, com'è dichiarato, il fin dell'Oratore il persuadere, non è
tentione in trattar di quest'arte debbe esser il mostrar la sua di
commodatamente per persuadere, si come nel trattar della Dial
nimento è trouar la via di poter probabilmente argomentare. E
determinatione, mi pare, che hora si conuenia parlare della mat
le quest'arte & tutto l'artificio Retorico s'ercita. Ciascuna (ien
minato, & proprio soggetto: la natura, & proprietà del quale è
ne l'Arithmetica ha per suo oggetto l'auuicere, la Filosofia natu
rali (per dir così) & altre arti, sopra quali elle hanno speculand
lettica non ha ma propria materia, nella quale ella s'adopri, ma si
si Morali, Naturali, Geometriche, Medicinali, & ad ogni alt
meramente però da quelle scienze, a cui sono propri quei soggetti,
che il Naturale, il Geometrico, il Medico, & gli altri nelle loro
non circa i propri soggetti, con fondamenti appropriati a quegli
Dialectica con ragioni comuni, & probabili uia nell'altra matier
& la Retorica ancora, che è quasi un rimpallo della Dialectica
dere ad ogni materia con i suoi uerisimi, & persuasibili discorsi,
sono probabili: & questo modo di procedere si dichiarerà nel luogo
che questi arte si allarghi, tanto quanto è detto: non dimeno si
alle cose, le quali alla uita civile appartengono. Questo manifestò

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

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

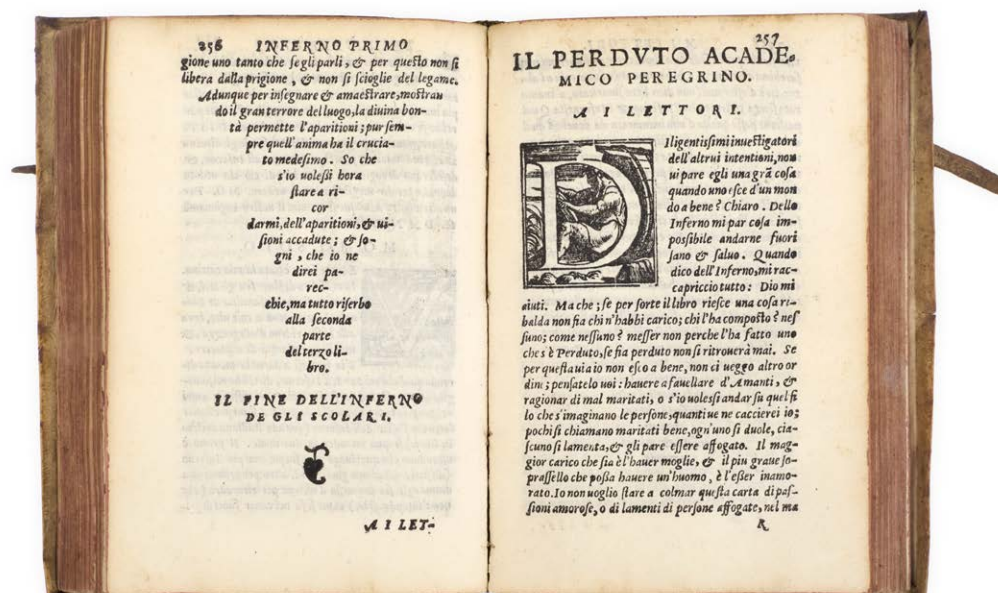
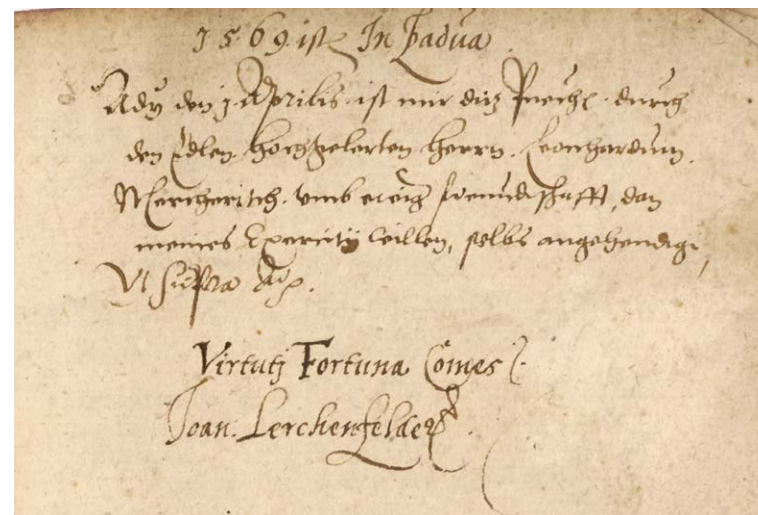
Hells for Whores, Ruffians, Soldiers, and Ignorant Compositors

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

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

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

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



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

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

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



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

Provenance:

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

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

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

LE RIME
BURLESCHE,

SOPRA VARI, ET
piaceuoli soggetti; indrizzate à
diuersi nobili Signori.

NUOVAMENTE COMPOSTE
& date in luce

Da M. Giouanfrancesco Ferrari.

Con la Tauola de' Sommarij.

CON PRIVILEGIO.



IN VENETIA,

Appresso gli Heredi di Marchio Sessa
M D LXX.



Poems in Dialect and Subversive Slang

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

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

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

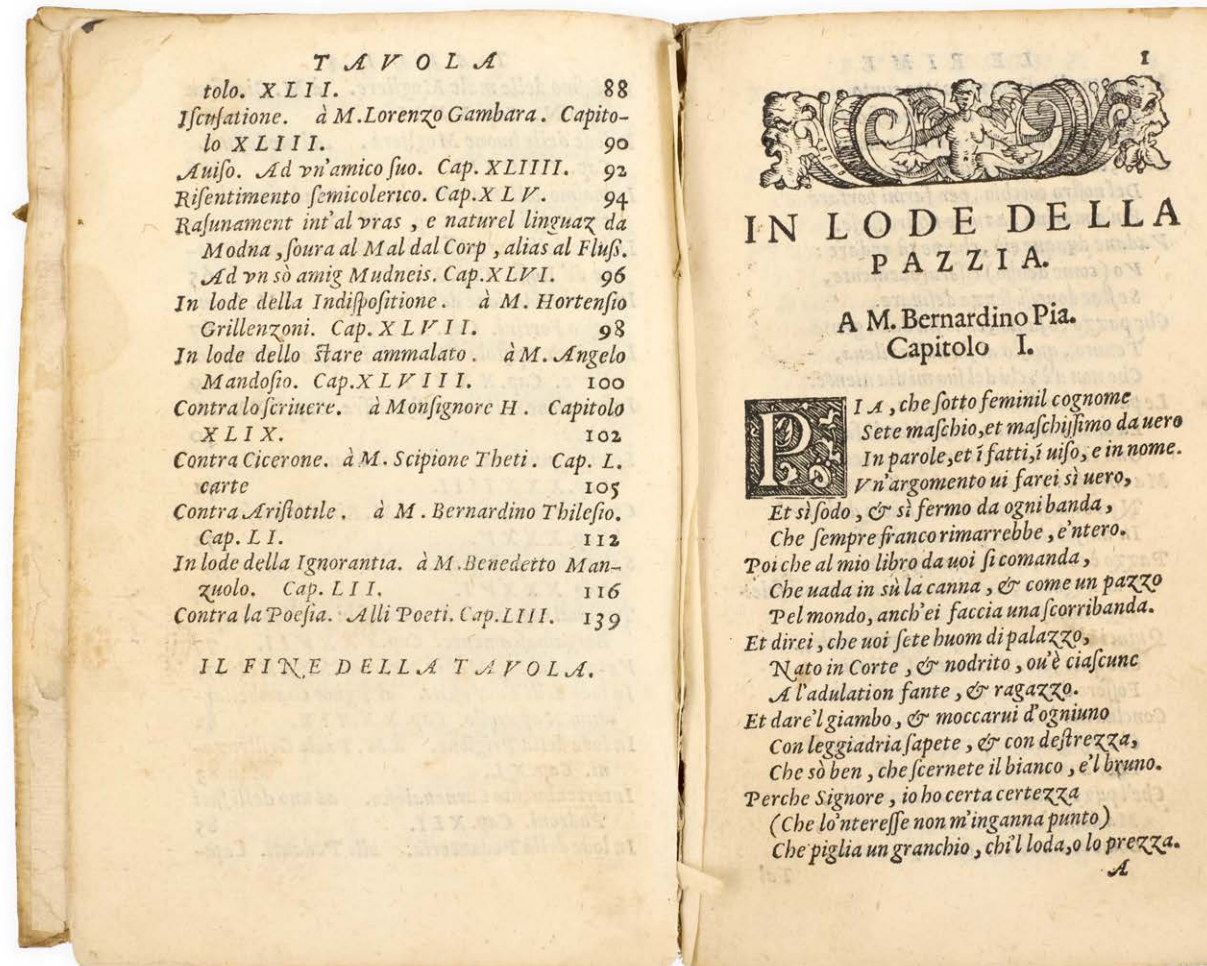
Among Ferrari's 'burle' are a laudatory poem to ignorance, paradoxes, social observations, and satire, influenced by sources such as Ariosto, Pulci, and Folengo. Also included are poems in praise of madness, cakes, artichokes, ugly women, pedantry, picking at scabs, and wine; and against laughter, love,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

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

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

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

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



LA SELVA
DI VARIA ISTORIA
Di Carlo Passi,

La quale auanti andaua attorno stampata sotto nome finto di Annotationi dell'Infortunio, nella Prima, e Seconda parte delle Ifftorie di Mons. Paolo Gioiio.

Doce per via di discorso s'ha pienissima informatio-
ne di tutte quelle cose più notabili d'Ifftoria, & di
altre materie, che sommariamente sono ffate ri-
cordate dal Gioiio.

Di nuouo ristampata, & con fomma diligenza corretta.



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

Justifying Gioiio

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

[bound as issued with:]

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

[and:]

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

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

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



Presented by the Author

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

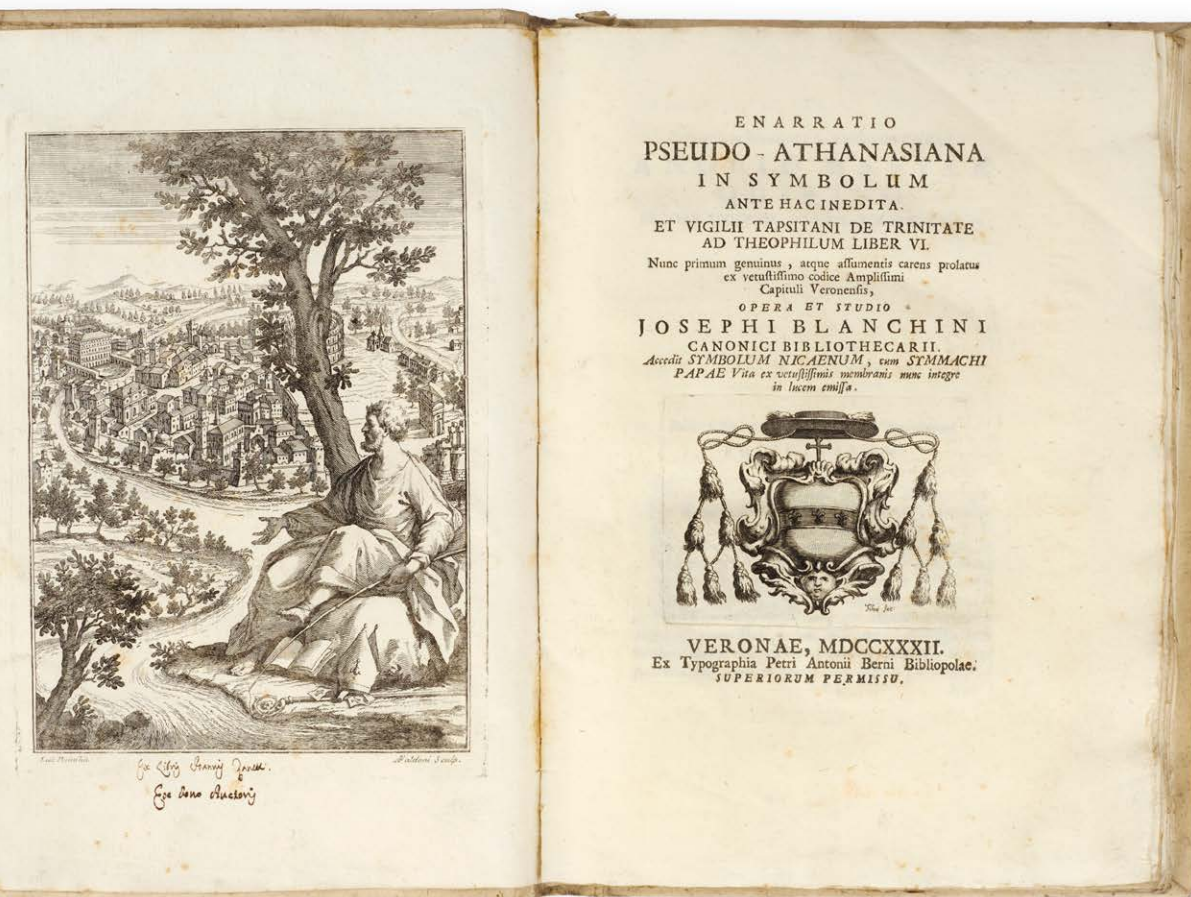
4to, pp. [xiv], 108, with copper-engraved frontispiece, and engraved facsimile of 4 lines of manuscript facing p. 1; copper-engraved arms to title, woodcut initials and head- and tailpieces; a few light marks; a very good copy, uncut in contemporary *carta rustica*, neat manuscript lettering to spine;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

£675

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

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





Perinlin.
 Ex Libris Joannis Zanetti.
 Ex dono Auctoris

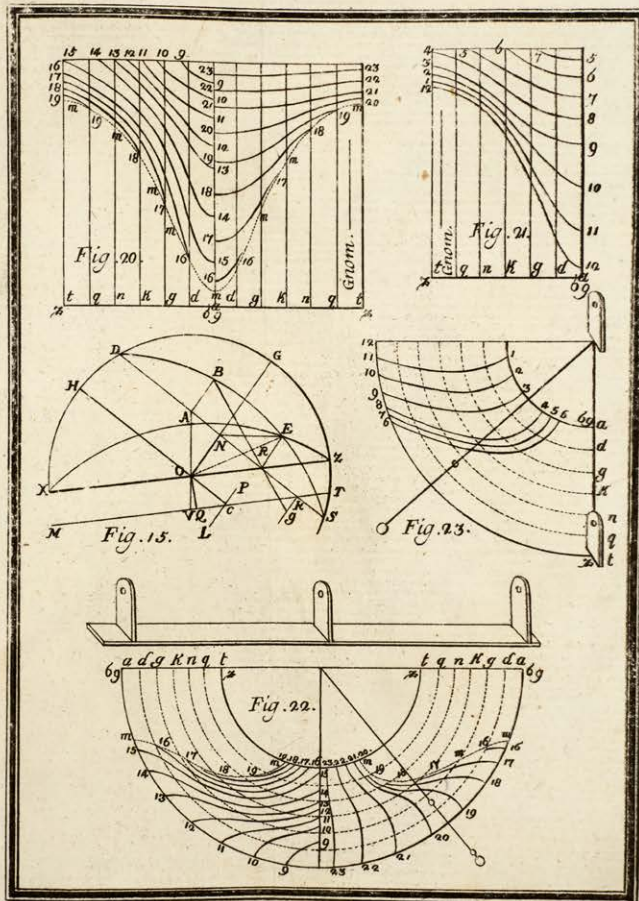
Two further texts follow, edited from the same manuscript: a work on the Trinity attributed to the fifth-century bishop Vigilius of Thapsus, and a Latin biography of the fifth/sixth-century Pope Symmachus. Bianchini dedicates the work to Cardinal Angelo Maria Querini (1680-1755), who served as Librarian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

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

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

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

Practical Mathematics



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

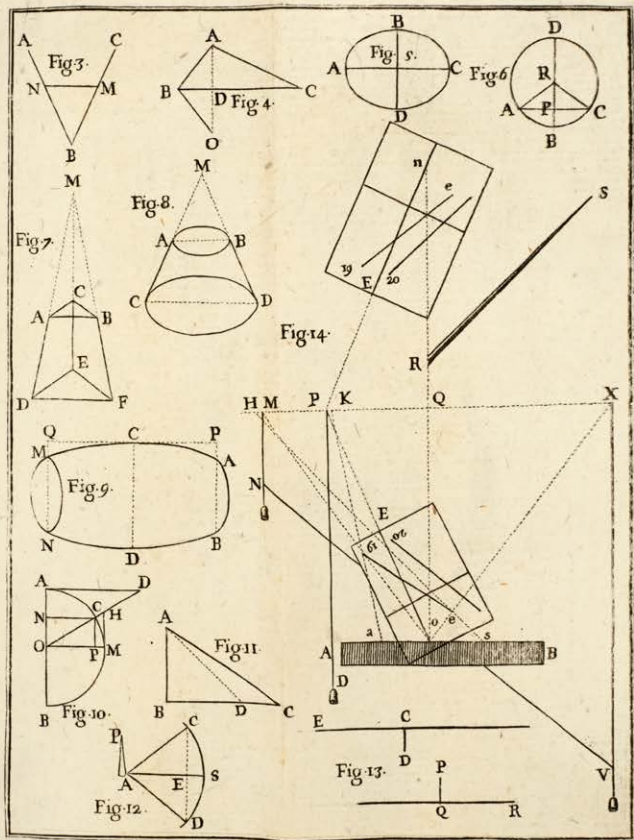
8vo, pp. xvi, '186' (i.e. 188), I-IV, 187-190, 193-380, with four folding engraved plates; many tables in the text; occasional light foxing, but a very good copy in contemporary *carta rustica*; manuscript purchase note dated July 1792 to the front free endpaper, nineteenth-century armorial bookplate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

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

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

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

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



	800	900	1	800	900
60	29344984	29812712	80	29444827	29912261
61	29350031	29827234	81	29449759	29916600
62	29355073	29831751	82	29454686	29921115
63	29360108	29836263	83	29459607	29925535
64	29365137	29840770	84	29464523	29929951
65	29370161	29845273	85	29469433	29934362
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67	29380191	29854265	87	29479236	29943171
68	29385197	29858754	88	29484130	29947569
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70	29395192	29867717	90	29493900	29956353
71	29400181	29872192	91	29498777	29960736
72	29405165	29876663	92	29503648	29965117
73	29410142	29881128	94	29508514	29969492
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76	29425041	29894498	96	29523080	29982593
77	29429996	29898946	97	29527924	29986951
78	29434945	29903388	98	29532763	29991305
79	29439889	29907827	99	29537597	29995655
80	29444827	29912261	100	29542425	30000000

IL FINE.

COM-

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LA Trigonometria Piana è l' arte, con la quale si determinano tutti gli angoli e i lati di un triangolo rettilineo, se si conoscono in un triangolo rettilineo due angoli e un lato, o due lati e un angolo, o i tre lati, o un angolo e due lati, o un angolo e un lato e un altro angolo.

Il cerchio si concepisce diviso in 360 gradi, ogni grado in 60 minuti, ogni minuto in 60 secondi, ogni secondo in 60 terzi &c. Li gradi si segnano con un apice o, i minuti con un apice, i secondi con un apice e un trattino, i terzi con tre &c. v. gr. 45° 24' 36" 58" &c. quaranta cinque gradi ventiquattro minuti sei secondi cinquantotto terzi.

Come gli archi del cerchio sono la misura degli angoli, che sono al centro, e ogni angolo può rappresentarsi descritto nel centro di un cerchio: così i lati si determinano anch' essi per gradi, minuti, secondi, terzi &c. e si segnano cogli apici, come detto degli archi.

Nel semicerchio ACB tirate dal centro O, (dal vertice A, e da qualunque altro punto del cerchio) due rette OM, NC, AD perpendicolari al diametro AB, ed aggiunta la retta l'arco AM, ch'è la metà del semicerchio stesso si quadrante; l'arco CB supplemento dell'arco AM si arco CM complemento dello stesso arco AC.

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