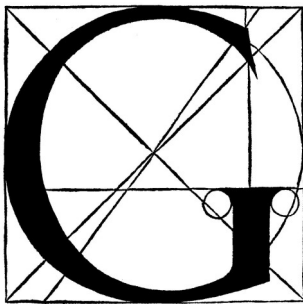


# The Sixteenth Century

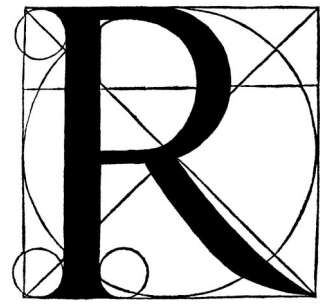


## Part XXIX



**GILHOFER & RANSCHBURG**  
**GmbH**

*Rare Books & Manuscripts*  
Trüllhofstrasse 20a, CH-6004 Luzern  
Switzerland



Tel.: +41 (0)41 240 10 15 Fax: +41 (0)41 240 10 15  
E-mail: [info@gilburg.com](mailto:info@gilburg.com) Site: <http://gilburg.com>

☞ All items described in this list are for sale at net prices indicated and are unconditionally guaranteed against defects other than noted.

☞ Any book may be returned within a week of receipt, but please contact us before you are making a return.

☞ New costumers who have not purchased from us before, should send payment in advance or supply trade references.

☞ Special terms can be arranged for libraries.

Copyright © 2018 by Axel Erdmann



**The ILAB Code of Ethics guarantees**

- the authenticity of all material offered for sale
- the expert and proper descriptions of all such material
- the disclosure of all significant defects or restaurations
- the accurate and professional pricing of all material
- the clear marking of all prices
- the outmost care in the conduct of appraisals or valuations



## ***PART: 29***

**1. ALBUM AMICORUM** of Loth von Weissenbach (fl. first half of the 17<sup>th</sup> century) originated during his academic years at the universities of Jena, Wittenberg, and Strasbourg.

Oblong 8vo (102x133 mm). 252 unnumbered leaves, of which 106 are blank (included in numbering are also 9 removed leaves, possibly blank, of which only a stub remains). 181 entries (on 146 leaves), *of which 83 are accompanied by finely executed colored coat of arms mostly heightened in gold. The entry at leaf 157v also presents, beside the coat of arms, a fine allegorical watercolor of a man half dressed as a cleric and as a soldier. The entry at leaf 159r, instead of the coat of arms, has an allegorical watercolor depicting an armored woman having a hooded falcon on her right arm (Diana?). Moreover, the volume includes a full-page watercolor showing a husband that surprises his wife and her lover inside a wine cask in a cellar. So, the overall illustrations include 83 colored arms and 3 watercolor drawings.* Contemporary limp vellum with overlapping edges, blind-stamped ornaments on spine, and center-piece on panels, on the front panel only are also the blind-stamped initials (“LVW”) of the owner of the album and the date “1601”, spine cracked, ties missing, stained, worn and soiled, front joint partially opened, first leaf loose, uniformly browned throughout, a few coat-of-arms faded, some minor marginal tears, first leaf detached, small portion of the upper margin of leaf 185 cut off, tear to leaf 174 with no loss, lower margin of leaf 170 frayed, small loss to the outer corner of leaf 13 slightly affecting the text, generally well preserved and in genuine condition.

*Jena, Wittenberg & Strassburg, 1600-1611.*



THE WEISSENBACH FAMILY resided at Schönfeld castle, in the district of Zwickau (Saxony) since 1459. They essentially shaped the present appearance of the castle with their alterations around 1500. In 1609, Loth exchanged the castle for other manors (cf. G.-H. Vogel, *Von Stein bis Wolkenburg: 'Malerische Reisen' durchs Zwickauer Muldenland: Burgen, Schlösser und Rittergüter*, Berlin, 2014, p. 52). His father was Hermann von Weissenbach and his mother Agnes von Ende. Loth apparently started his academic education at Jena, where he matriculated in 1600 (cf. G. Mentz, *Die Matrikel der Universität Jena, I: 1548 bis 1652*, Weimar 1944, p. 357). He continued his studies at Wittenberg, where he matriculated in 1602 (B. Weissenborn, ed., *Album Academiae Vitebergensis: Jüngere Reihe Teil 1, 1602-1660*, Magdeburg, 1934, p. 1), and eventually graduated from the Strasbourg Academy, where he studied from 1606 to 1611 judging from the entries in the present *Album amicorum* (unfortunately all records of matriculations of both the Gymnasium and the Academy until 1621, when the University was founded, were destroyed during the French Revolution).

In 1613 he is recorded as assessor in the Imperial Chamber Court at Speyer (cf. S. Günther, *Thesaurus Practicantium: Omnibus in Imperialis Camerae iudicio postulantibus, causasve agentibus, summe expetendus*, Speyer, 1620, p. 435; and K. Zeumer, *Quellensammlung zur Geschichte der deutschen Reichsverfassung in Mittelalter und Neuzeit*, Tübingen, 1913, II, p. 392). The date of his death is not known, and he apparently left no heirs (cf. J.F. Gauhe, ed., *Des Heil. Röm. Reichs genealogisch-historisches Adels-Lexicon*, Leipzig, 1719, col. 1863; V. König, ed., *Genealogische Adels-Historie oder Geschlechts-Beschreibung derer im Chur-Sächsischen und angränzenden Landen zum Theil ebemahls, allermeist aber noch ietzo in guten Flor stehenden ältesten und ansehnlichsten adelichen Geschlechter*, Leipzig, 1727-29, I, p. 156 & II, p. 277; J.F. Buddaeus, *Allgemeines Historisches Lexicon*, Leipzig, 1732, IV, p. 164; and K. v. Weber, ed., *Archiv für die Sächsische Geschichte*, Leipzig, 1865, III, p. 32).

Another testimony from his years in Wittenberg is his entry in the *album amicorum* of Martin Weigmann (d. 1622), a theologian and pastor from Bardejov (Slovakia) who studied in various Euro-



pean universities, e.g. Graz, Breslau, Frankfurt/O., Wittenberg, Leipzig, Prag, and Magdeburg. Weisenbach's entry with his coat of arms is dated Wittenberg, April 1604. The work is now in the *Gheorghe Asachi* Technical University library in Iași (Romania) (cf. A. Emödi, *Martinus Weigmann peregrinációs albuma 1598-1621*, in: "Acta Papensia", 2007/1-2, p. 45).

facebook

## THE «ALBUM AMICORUM», A RENAISSANCE FORERUNNER OF

The early history of the autograph albums distinguishes two types, defining them as albums belonging to the milieu of the nobility, respectively to the milieu of the academic world (cf. W.W. Schnabel, *Das Stammbuch: Konstitution und Geschichte einer textbezogenen Sammelform bis ins erste Drittel des 18. Jahrhunderts*, Tübingen, 2003, p. 571). The present specimen represents a very diffused hybrid form of *album amicorum*, which arose among student (in our case mostly of noble extraction), who usually visited more than one university during the course of their studies.



The albums begin to appear in the middle of the sixteenth century originating in Wittenberg. The oldest autograph book on record is usually considered that of Claude de Senarclens, an associate of John Calvin, sent by the latter to Wittenberg and dating back to 1545 (cf. F. Heinzer, *Das Album amicorum (1545-1569) des Claude de Senarclens*, in: "Stammbücher des 16. Jahrhunderts", W. Klose, ed., Wiesbaden, 1989, pp. 95-124). Melanchthon's opinion about the *Alba amicorum* is verisimilarly found in a letter to

Konrad Cordatus: “These little books certainly have their uses: above all they remind their owners of people, and at the same time bring to mind the wise teaching which has been inscribed in them, and they serve as a reminder to the younger students to be industrious in order that the professor may inscribe some kind and commemorative words on parting so that they may always prove themselves brave and virtuous during the remainder of their lives, inspired, even if only through the names of good men, to follow their example. At the same time the inscription itself teaches knowledge of the character of the contributor, and quite often significant passages from otherwise unknown and little-read authors are found in albums. Finally, they record biographical details which would otherwise be forgotten” (cf. R. & R. Keil, *Die deutschen Stammbücher des sechzehnten bis neunzehnten Jahrhunderts*, Hildesheim, 1975, pp. 9-10).



A typical page will have a set of mottos or citations in Latin, Greek or vernacular at the top (intended not only to display the signatories erudition, but sometime also as a moral advice to the owner), and below, a formal greeting with an expression of esteem in Latin (or vernacular) to the owner with the place where the entry had been written, the date and name of the signatory often followed by the calligraphed formula m.p. ('manu propria'). Frequently there is also found, over or under the citation, a coded motto in initial form, which the signatory usually used also for entries in other albums (cf. M. Löse, *Wahlsprüche. Devisen und Sinnsprüche deutscher Fürstengeschlechter des XVI. und XVII. Jahrhunderts*, Leipzig, 1883; and F.-C. von Stechow, *Lexikon der Stammbuchsprüche. Stechows Stammbuchsprüche-Schlüssel* (SSSS), Neustadt/Aisch 1996). The quoted authors point to the literary fashions among students. These summary details about students make these books a veritable treasure house of information on student life and allow us to trace the *peregrinatio academica* or educational journey that students made to foreign universities.

Despite the apparent randomness with which the pictures, dates and signatures were entered, there were always some organizational criteria, usually reflecting the social status of the signatory. Inscriptions by higher ranking individuals are usually found at the beginning of the volume, what also may explain the blank leaves left between the various sections, which allowed the owners to be open to unexpected encounters that may require a space between existing entries.

The professional quality of many of the allegorical illustrations and coat of arms indicates that they were produced by document illuminators ('Briefmaler'). In some cases, the contributor commissioned the image, while in other cases the owner purchased the paintings during his travels.

The fashion of the album having become more general in the seventies of the sixteenth century, artists and publishers came forward to supply books specially designed for the purpose, containing woodcuts of religious or mythological subjects, and emblems or shields of arms of celebrated personages, such woodcuts facing either blank pages or pages with blank shields, intended to be illuminated with the arms and to receive the inscriptions of the owners' friends. Very popular for that purpose was also the interleaved emblem book, of which that of Andrea Alciati was by far the most popular (cf. M. Rosenheim, *The Album Amicorum*, in: "Archeologia", 62, 1910, pp. 253-257).

"Das Album amicorum, auch als Philotheke und Stammbuch bezeichnet, wird früh aufgrund seiner individuellen, vielfach künstlerischen ansprechenden Ausstattung als Sammlerobjekt geschätzt. Dadurch entstehen bereits zu Beginn des 18. Jahrhunderts private Sammlungen, die später häufig in den Besitz von Bibliotheken und Museen übergehen. Auf diese Weise kommen die Stammbuchsammlungen zustande, die heute zu den grössten ihrer Art zählen: Die Sammlungen der British Library [see M.A.E. Nickson, *Early Autograph Book in the British Museum*, London 1970], der Herzogin Anna Amalia Bibliothek in Weimar, des Museums für Kunsthandwerk der Stadt Frankfurt am Main, die beiden Nürnberger Sammlungen des Germanischen Nationalmuseums und der Stadtbibliothek" (C. Schwarz, *Studien zur Stammbuchpraxis der Frühen Neuzeit*, Frankfurt/M. 2002, p. 13).

"*Alba amicorum* attest, in short to the potential of the material world to assemble the social. They matter today because of spaces of sociability they encouraged friendship, discourse, exchange, and debate between people known well and those never encountered before. That the albums facilitated social networking may be an obvious point, but the resonances with modern social media warrant consideration" (B. Wilson, *Social Networking: the 'Album amicorum' and Early Modern Public Making*, in: "Beyond the Public Sphere. Opinions, Publics, Spaces in Early Modern Europe", M. Rospocher, ed., Bologna & Berlin, 2012, pp. 222-223).

€ 12,500.- / CHF 14,500.- / \$ 14,500.-

*A complete list of all the entries is available on request.*

#### EARLY LITERATURE ON EMBLEMS

**2. AMMIRATO, Scipione (1531-1601).** Il Rota overo dell'imprese dialogo... Nel qual si ragiona di molte imprese di diversi eccellenti autori, et di alcune regole et avvertimenti intorno questa material, scritto al S. Vincenzo Carrafa. 8vo. 230, (8) pp. 1 blank leaf. *With woodcut ornaments on the title-page.*

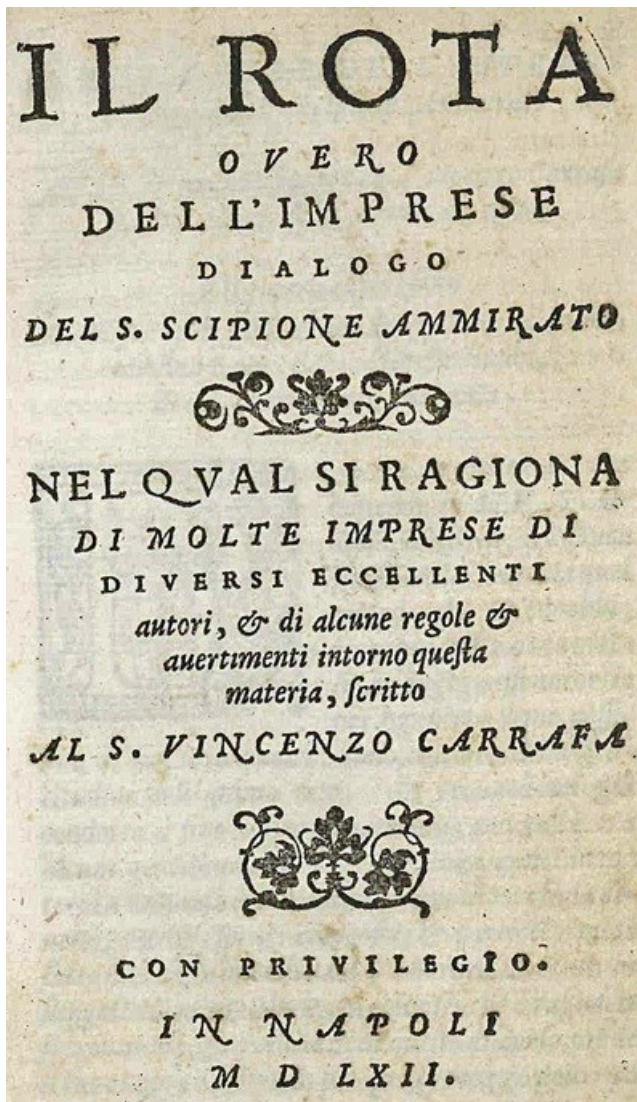
*Napoli, Giovanni Maria Scotto, 1562.* – Bound with:

**PALAZZI, Giovanni Andrea (d. 1573).** I discorsi... sopra l'imprese: recitati nell'Accademia d'Urbino: con la Tavola delle cose più notabili, che in loro si contengono. 8vo. (20),206, (18) pp. *With the printer's device on the title-page.*

*Bologna, Alessandro Benacci, 1575.* - And:

**LAURO, Cosimo (d. 1588).** Capriccio intorno al nome di Selvaggio, & le lodi delle selve. Et una lettera alla illustre signora, la signora Barbara Callina. Nella quale, oltre le lodi di essa signora si racconta donde i filosofi antichi hebbero cognitione di Dio; & quai credettero, che fossero i principij delle cose. Del Selvaggio Academico Occulto, presidente dignissimo dell'Academia il Nebuloso. 8vo. (32) leaves (including one blank). *Woodcut emblem on the title-page.* Comtemporary overlapping limp vellum, manuscript title on the spine, some very light browning, but a fine copy.

*Brescia, Borella & Sabbio, 1566.*



(I). RARE FIRST EDITION of this important treatise on the theory of ‘imprese’, preceded only by Paolo Giovio’s *Dialogo dell’imprese militari e amoroze* (Roma, 1555). This form of personalized emblem date from the middle of the 15<sup>th</sup> century in the ‘revers de médailles’ of Pisanello. The ‘impresa’ was essentially in the same format as the common emblem, but it lacked a subscription and had various peculiar rules of construction. It consisted of a motto and a picture in mutual dependence, neither of which can function meaningfully without the other (cf. D. Drysdall, *The Emblem according to the Italian ‘Impresa’ Theorists*, in: “The Emblem in Renaissance and Baroque Europe. Tradition and Variety”, A. Adams & A.J. Harper, eds., Leiden 1992, pp. 22-32).

Also Ammirato’s treatise is written in form of a dialogue, the interlocutors being Nino de Nini, bishop of Potenza, the Florentine man of letters Alfonso Cambi, the physician and botanist Bartolomeo Maranta and the man who gave his name to the dialogue, the Neapolitan poet and playwright Bernardino Rota (1508-1575). The work is dedicated to Vincenzo Carafa and contains apart a comprehensive theory of the ‘impresa’ also a very detailed description of the forty-six ‘imprese’ Rota had depicted in his villa in memory of his deceased wife, Porzia Capece (he had already published a volume of poems dedicated to her in 1560). These

‘imprese’ demonstrate how they can be used to construct a visitable space, which functions to a degree as a theatre of memory (cf. G. Arbizzoni, *Imprese e poesia nel ‘Rota’ di Scipione Ammirato*, in: “Un nodo di parole e di cose. Storia e fortuna delle imprese”, Roma, 2002, pp. 37-57, and A. Maggi, *Identità e impresa rinascimentale*, Ravenna, 1998, pp. 135-146; M. Favaro, *Sulla concezione dell’impresa in Scipione Ammirato*, in: “Italianistica”, XXXVIII/2, 1998, pp. 285-298).

Scipione Ammirato, historian, poet, novelist and playwright, was born at Lecce in the kingdom of Naples. His father intending him for the profession of law, sent him to study at Naples, but his own decided preference for literature prevented him from fulfilling his father’s wishes. In Naples he frequented several literary circles and became a friend of the poets Bernardino Rota and Angelo di Costanza. Later he entered the church, resided for a time at Venice and was afterwards engaged



in the service of Pope Pius IV. He took refuge in Lecce after a turbulent love affair and founded there the Accademia dei Trasformati. In 1569 he went to Florence, where he was fortunate in securing the patronage and support of Duke Cosimo I., who gave him a residence at the Medici Palace and the Villa Zopaja on the understanding that he should write his *Istorie Fiorentine* (which were published in 1600 and 1647 respectively). In 1595 he was made canon of the cathedral of Florence. Among his other works, some of which were only published after his death, are genealogies of noble families of Naples and Florence (cf. A. Vallone, *Scipione Ammirato poeta*, in: “Studi e ricerche di letteratura salentina”, Lecce, 1959, pp. 29-96; and R. de Mattei, *Il pensiero politico di Scipione Ammirato*, Milano, 1963, passim; and U. Congedo, *La vita e le opere di Scipione Ammirato*, Trani, 1904, passim).

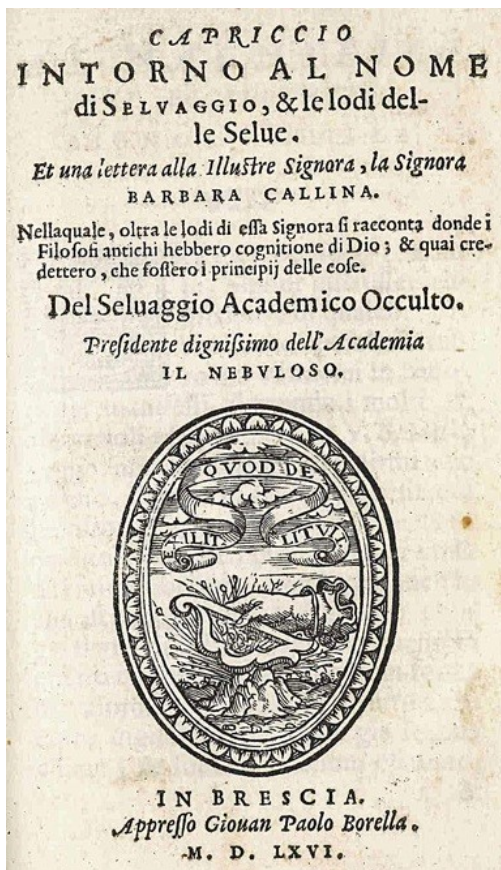
Edit 16, CNCE 1565; Index Aureliensis 104.844; Universal STC, no. 809100; G. Arbizzoni, *Emblems as imprese*, in: “The Italian Emblem”, D. Manuzeto & E.L. Calogero, eds., (Glasgow, 2007), p. 13; D.S. Caldwell, *The Sixteenth-Century Italian 'Impresa' in Theory and Practice*, (New York, 2004), pp. 43-57.



(II). RARE FIRST EDITION of Palazzi's disquisitions on 'imprese' posthumously published by his brother-in-law, Pietro Viti da Fano. The work consists of four lectures delivered over a period of four days probably toward the end of 1569 and the beginning of 1570 in the Accademia degli Assorditi of Urbino. The work is greatly indebted to Luca Contile's *Ragionamento sopra la proprietà delle imprese* (Pavia, 1574). In his first *Discorso* Palazzi says that he was asked by the academy to speak on 'imprese' and also provides an explanation of the 'impresa' of the Assorditi. In the second *Discorso* he makes an accurate distinction between livery, 'impresa' and emblem and deals with other kinds of symbolic image, such as ciphers and coat-of-arms (cf. S. Maffei, *Giovio's 'Dialogo delle imprese militari e amorose' and the Museum*, in: “The Italian Emblem”, D. Mansueto & E.L. Calogero, eds., Glasgow, 2007, p. 36). In the third *Discorso* he presents his definition of the 'impresa' and deplores the blunting of it in recent times (cf. S. Volterrani, *All' 'Hostaria del mal tempo', il realismo emblematico di Padre Antonio Mirandola*, in: “The Italian Emblem”, D. Mansueto & E.L. Calogero, eds., Glasgow, 2007, pp. 192-193). The final lecture deals mainly with the 'corpi' of 'imprese': where to find them, which ones are suitable, and so forth (cf. D. Caldwell, *The Sixteenth Century Italian 'Impresa' in Theory and Practice*, New York, 2004, pp. 166-168).

Giovanni Andrea Palazzi obtained his first education at Fano and later taught humanities at Gubbio, Imola and Urbino, where he was tutor to Lavinia della Rovere, daughter of Guidobaldo II. He wrote a eulogy of the humanists of Imola (1573). Some of his verses are found in the anthology *Per donne romane rime di diversi*, edited by Muzio Manfredi (Bologna, 1575). Probably he was one of the founders of the Accademia degli Assorditi of Urbino (cf. G. Arbizzoni, *Note su Giovanni Andrea Palazzi e i 'Discorsi sopra le imprese'*, in: “Res publica litterarum”, VI, 1983, pp. 9-18).

Edit 16, CNCE32444; Adams, P-76; Universal STC, no. 846131; M. Praz, *Studies in Seventeenth Century Imagery*, (Roma, 1975), p. 443; G. Savarese & A. Gareffi, *La letteratura delle immagini nel Cinquecento*, (Roma, 1980), pp. 240-248.



(III:) RARE ORIGINAL EDITION of this literary exercise written by a member of the Accademia degli Occulti of Brescia. It contains an eulogy on forests, the nickname of the author being 'Il Selvaggio' (the Savage) and a letter addressed to the noblewoman Barbara Callini (d. 1568), who was an influential patron of the academy, who was honored with several poems written by members of it (cf. A. Maggi, *Identità e impresa rinascimentale*, Ravenna, 1998, pp. 97-115).

Little is known about the life of Cosimo Lauro. He was a native of Brescia, wrote a history of the bishops and noble families (never published) of that town and was an active member of the Accademia degli Occulti, founded in the early 1560s, which promoted for nearly twenty years intellectual activities ranging from poetry to mathematical debates. For the academy Lauro wrote a kind of statutory document, *Ragionamento fatto dal Seluaggio academico nel nascimento dell'Accademia delli Occulti* (1565) (cf. L. Bisello, *Di minute scintille un grande fuoco. Parabola storica e testuale dell'Accademia degli Occulti*, in: "Cenacoli: circoli e gruppi letterari, artistici, spirituali", F. Zambon, ed., Milano, 2007, pp. 221-245).

Edit 16, CNCE 26867; Universal STC, no. 837639.  
€ 1,200.- / CHF 1,350.- / \$ 1,350.-

AN IMPORTANT ANTHOLOGY OF NEO-LATIN POETRY  
CONTAINING ALSO VERSES BY CAMILLE MOREL

**3. BUCHANAN, George (1506-1582).** *Franciscanus & fratres, Quibus accessere varia eiusdem & aliorum Poëmata... Eiusdem Psalmos soersim non sine accessione excudit.* 8vo. 3 parts. (8) leaves, 319; 176; 143 pp. Vellum, red edges, some very light browning and spots, old entry of ownership on the title-page, a fine copy.

*Basel, Thomas Guarinus, (1568).*

FIRST EDITION of this collection edited by Karel Utenhove, containing works already published but here extant in variant states, and poems here published for the first time. Utenhove was in touch with the French printer Frederic Morel since 1564 about the publication of Buchanan's poems, whereas also some of Buchanan's friends in Paris had the same plans. Thus, the *Franciscan's* was published in 1566 by Robert Estienne (probably at Geneva) and a year later various other poems also by Estienne in Paris. Utenhove had left Paris for London and until 1568 had no communication with Buchanan. His edition therefore was something of an anti-climax after the appearance of the elegies, silvae and hendecasyllabic poems in Paris in the previous years. Utenhove was working from manuscripts sources other and earlier than those used for the Estienne volume. The translations of *Medea*, *Alcestis* and his tragedy *Jephtes* had already been printed before, but the translation of some of Simonides poems appears here for the first time. At all events Utenhove's edition is interesting now mainly on two counts: for the variants which he offers and for the appearance of poems that had not been printed before: the *Frater's* poems appear in a complete set and the important poem to Walter Haddon is in-

**GEORGII  
BUCHANANI SCOTI  
Poetæ eximij Franciscanus & fratres,**

*Quibus accessere varia eiusdem & aliorum  
Poëmata quorum & titulos &  
nomina XVI. indicabit pagina.*

**Eiusdem Psalmos seorsim non sine  
accessione excudit**

**BASILEAE RAVARACORVM  
THOMAS GVARINVS  
NERVIVS.**

he was to become. Because of his faith he was arrested during the persecution of the Lutherans in 1539, but managed to escape and settled first at Paris and then at Bordeaux, where he found a position in the newly founded Collège de Guyenne. Among his pupils was Michel de Montaigne, who classed Buchanan in his essay *On Presumption* with Jean Dorat, Théodore de Bèze, Michel de L'Hôpital and Adrien Turnèbe as one of the foremost Latin poets of his time. At Bordeaux he also formed a lasting friendship with Julius Caesar Scaliger. After a short stay in Paris again, he was invited to lecture in the Portuguese university of Coimbra (1547). In 1549 he was accused of Lutheran and Judaist practices, sentenced to abjure and to be imprisoned in the monastery of São Bento in Lisbon. After his release in 1552 Buchanan returned to Paris as regent of the college of Boncourt. In 1560 he was obliged to leave France and returned to Scotland as tutor of the young queen Mary. In 1566 he was appointed principal of St. Leonard's College in St. Andrew's. In 1570 he became one of the preceptors of the young king James VI, was for a short time chancery and Lord Privy Seal. His last years were occupied with two of his most important scholarly works *De jure apud Scotos* (1579) and *Rerum Scotarum historia*, completed shortly before his death and published in 1582 (cf. I.D. McFarlane, *Buchanan*, London, 1981, passim).

The importance of Utenhove's anthology is furthermore stressed by the inclusion of poems by three other important men: Michel de l'Hôpital (ca. 1503-1573), chancellor of France, Adrien Turnèbe (1512-1565), whose scholarship was valued by all of the new generation of poets, and for whom access to the wisdom of the classical past was an absolute necessity, and Jean Dorat (1508?-1588), also a great classical scholar and tutor of Ronsard. This anthology also shows Utenhove's and Buchanan's connections with many of the leading scholars of the time and their numerous common relationships. Some of the poems of the first two authors had already been published separately by Frederic Morel between 1558 and 1560, but are here collected for the first time (cf. Th. Schmitz, *L'ode latine pendant la Renaissance française*, in: "Humanistica Lovaniensia", XLIII, 1994, pp. 173-217).

cluded (cf. I.D. McFarlane, *George Buchanan's Latin poems from script to print: a preliminary survey*, in: "The Library", Fifth Series, XXIV, 1969, pp. 277-332).

One of the highest achievements of sixteenth century Neo-Latin verse satire was Buchanan's long Juvenalian anti-Franciscan poem. "Buchanan's longest poem has resisted the ravages of time in a surprisingly way. It retains its interest for us today, partly for its literary qualities, partly for the light it sheds on its author's techniques and indeed on those of his contemporaries in the Neo-Latin field, and partly because of the attitudes and convictions that underlie its composition... it remains an impressive poem, rich in substance and vitality" (I.D. McFarlane, *George Buchanan's 'Franciscanus' - the History of a Poem*, in: "Journal of European Studies", 4, 1974, p. 126).

George Buchanan, the famous Scottish humanist, is said to have attended Killearn school, but not much is known about his first education. His father died at an early age leaving his widow and children in poverty. In 1520 he was sent to the University of Paris by his uncle. After his death he returned to Scotland and graduated from the university of St. Andrews. Buchanan returned to Paris where he continued his studies and where he was appointed regent in the college of Sainte-Barbe. In 1532 he returned to Scotland with Gilbert Kennedy, 3rd Earl of Cassilis, whose tutor

The third part of the volume consists of the *Xenia* by Karel Utenhove (1536-1600) and some verses by George Buchanan, Joachim Du Bellay and Adrien Turnèbe. Utenhove was born in Ghent and his father was a friend of Erasmus, and a prominent protestant. He was sent to Basel to continue his studies and lived there in the house of the humanist Thomas Platter. When he came to Paris in 1556 with his father and his brothers, he was soon introduced to Jean de Morel, through whom he came to know various humanists and members of the Pléiade. He was to pursue his studies under Adrien Turnèbe and became tutor to Morel's daughters. He then accompanied the French embassy headed by Paul de Foix to England and Scotland. In 1568-69 he matriculated at the University of Basel, where he edited the present anthology. He spent the next ten years mostly in Düsseldorf and Cologne. In 1589 he returned to Basel as professor of Greek, but settled definitively at Cologne a year later, where he died in 1600. Utenhove belonged to an interesting and important international group of humanist poets with many contacts and cross-contacts and with a wide range of friends and acquaintances. All this is clearly reflected in the *Xenia*, dedicated to Queen Elisabeth, in which we find verses addressed to rulers and noblemen such as Emperor Maximilian II., Philip King of Spain, Henri II, François II, Charles IX, Catherine de' Medici, Mary Stuart, Emanuel Philibert of Savoy, Marguerite de France, Anna d'Este, William of Cleves-Jülich, Christoph of Württemberg, Albert of Bavaria, Hermann of Neuenahr, Robert Dudley, William of Nassau, William Cecil; and to relatives, friends and acquaintances as Jean de Morel, Camille de Morel, Jacopo Sannazaro, Joachim Du Bellay, Pierre Ronsard, Jean Dorat, Mellin de Saint-Gelais, Adrien Turnèbe, Rémy Belleau, Pierre de la Ramée, Pierre Galland, Etienne Jodelle, Johannes Oporinus, Basilius Amerbach, Thomas Guarinus, Gerard Mercator, Hubert Languet, Felix Platter, Théodore de Bèze, Johann Wier, Hieronymus Wolf, Michel de Nostredame and Orlando de Lassus (of whom a poem in answer to Utenhove is included). (cf. L. Forster, *Charles Utenhove and Germany*, in: "European Context: Studies in the History and Literature of the Netherlands presented to Theodoor Weevers", ed. P.K. King, Cambridge, 1971, pp. 60-80).

Inserted in Utenhove's *Xenia* are some Latin poems by Camille de Morel (1547-1611), the learned daughter of Jean de Morel and Antoinette de Loynes, whose house was frequented by all the major poets of the Pléiade. The lessons of her mother doubtless served as the foundation for her learning. But before she reached her tenth year, she was confided to the tutorship of Karel Utenhove. Her brilliance was admired by Joachim Du Bellay, Michel de L'Hôpital, Jean Dorat and George Buchanan, who had an opportunity to appreciate her accomplishments (I, p. 132). One of her earliest works probably was *Dialogismus Extemporalis* with Du Bellay, in which Camille is saluted as the "Tenth Muse" (III, p. 81) (cf. S.F. Will, *Camille de Morel: A Prodigy of the Renaissance*, in: "Papers of the Modern Language Association", 51/1, 1939, pp. 83-119).

VD 16, B-8976; Adams, B-3051; Index Aureliensis 126.442; Universal STC, no. 659392; J.P. Barbier, *Ma Bibliothèque Poétique*, IV/3, (Genève, 2002), pp. 378-379, no. 45; P.G. Bietenholz, *Basle and France in the Sixteenth Century*, (Genève, 1971), p. 269, no. 200.

\$ 1,900.- / CHF 2,150.- / \$ 2,150.-

#### FIRST BIO-BIBLIOGRAPHY OF CALVIN

**4. CALVIN, Jean (1509-1564).** Commentaires... sur le livre de Iosué. Avec une preface de Theodore de Besze, contenant en brief l'histoire de la vie et mort d'iceluy: augmentee depuis la premiere edition & deduite selon l'ordre du temps quasi d'an en an. 8vo. (94), 208, (6) leaves. *With the printer's device on the title-page.* 19<sup>th</sup> century polished calf, spine with gilt ornaments and morocco title label, gilt edges, hinges a bit weak, some light dampstains, but a very fine copy with the entry of ownership of Georges Constantin Naville (1755-1789), pastor and theological writer at Geneva, and with the book plate of Charles-Louis Frossard (1827-1902), minister at Lille and also writer on geology.

Genève, François Perrin, 1565.

Commentaires de M.  
JEAN CALVIN SUR  
le liure de Iosué.

Avec vne Preface de Theodore de  
Besze, contenant en brief l'histoire  
de la vie & mort d'iceluy: augmen-  
tee depuis la premiere edition, &  
deduite selon l'ordre du temps  
quasi d'an en an.

Il y a aussi deux tables, l'une des matieres singulieres,  
l'autre des tesmoignages de l'Escripture sainte al-  
leguez & proprement appliquez par l'auteur.



A GENEVE,

De l'Imprimerie de François Perrin.

M. D. L X V.

SECOND EDITION of the commentary on Joshua, Calvin's dying bequest to the Church, and first edition of the revised and augmented version of his biography. In his last exegetical endeavor Calvin provided a moral model for Reformed believers, one that he hoped would represent the Reformed as people who were law-abiding, morally sound proponents of order and peace (cf. R.A. Blacketer, *The Moribund Moralists: Ethic Lesson in Calvin's Commentary on Joshua*, in: "The Formation of Clerical and Confessional Identities in Early Modern Europe", W. Janse, ed., Leiden, 2006, pp. 149-168; see also M. Woudstra, *Calvin's Dying Bequest to the Church: A Critical Evaluation of the Commentary on Joshua*, Grand Rapids, MI, 1960, passim).

Calvin started to lecture on Joshua in June 1563 in the Friday congregation and finished his commentary shortly before his death. In the early part of 1564 Calvin's sufferings (fever, asthma, stone and gout - the fruits for the most part of his sedentary habits and unceasing activity -) became so severe that it was manifest that his earthly career was rapidly ending. On February 6, he preached his last sermon, having with great difficulty found breath enough to carry him through it. He was several times after this carried to church, but never again could take any part in the service. With his usual disinterestedness, he refused to receive his stipend, now that he was no longer able to discharge the duties of his office. During his sufferings, however, his zeal and energy kept him in continual occupation, especially

with his commentary on Joshua. On April 25, he made his last will, on the 27th he received the Little Council, and on the 28th the Genevan ministers, in his sick-room. He spent much time in prayer and died quietly, in the arms of his faithful friend Théodore de Bèze on the evening of May 27.

Théodore de Bèze (1519-1605), Calvin's most fervent disciple and his successor as head of the Church of Geneva, accomplished a first version of his account of Calvin's malady and death, a first attempt to a biography, in August 19, 1564. It was first published at the end of August as a preface to Calvin's Commentary to Joshua in a folio-volume by François Perrin with a comprehensive bibliography of Calvin's writings. Shortly after it was re-published in separate form (probably for the foreign market) as *Discours de M. Théodore de Bèze contenant en bref l'histoire de la vie et mort de Maistre Jean Calvin* (until early 1565 at least eight imprints are known and it also was translated into Latin, German and English). When the printer François Perrin published a new edition of Calvin's commentary on Joshua in 1565, he added a new version of the biography "augmentée depuis la première edition et déduite selon l'ordre du temps quasi d'an en an", retaining also the bibliographical apparatus. Bèze repudiated his authorship pointing to Nicolas Colladon (ca. 1530-1586), chancellor of the Genevan Academy, as author of this new version. "L'auteur sans aucun doute, que ce soit Bèze ou Colladon, a voulu donner de Calvin une image plus vivante. Ce faisant il est aussi plus prolix. Le récit des derniers jours occupe

une place encore plus importante que dans la première rédaction. On y retrouve le même sens du détail... d'un récit à l'autre on notera des changements de date, des versions différentes d'un même événement, mais surtout l'importance accrue des 'ultima verba' de Calvin" (D. Ménager, *Théodore de Bèze, biographe de Calvin*, in: "Bibliothèque d'Humanisme et Renaissance", 45, 1983, p. 246). For the Aimé-Louis Herminjard, author of the comprehensive work on the correspondence of the French reformers, it is clearly Bèze's work: "aucun doute n'est possible: cette seconde édition appartient bien à Bèze, et pour tout un ensemble de raisons: 'le fonds était à lui; le raccordement des additions avec le texte de 1564 ne traduit point une plume étrangère'. Autre argument important: la plupart de ces additions ont été 'transportées... dans la Vie latine de 1575'" (D. Ménager, op. cit., p. 246).

"What Beza and particularly Colladon have done is write a much more personalised account of Calvin's life and work. These elements alter completely the *Discours*, which has been reordered to fit into this framework. While no biography in the modern sense of the term, the *Life* now conveys more of the specificity of Calvin than Beza's first account. Removing Beza's identification of the man with the doctrine and referring the reader to Calvin's works for the latter, the Beza/Colladon effort substitutes for it a portrait of someone more human but nonetheless sent by God at a particular time" (I. Backus, *Life Writing in Reformation Europe: Lives of Reformers by Friends, Disciples and Foes*, London & New York, 2016, p. 135).

Calvin's commentary of Joshua of 1565 was printed in two versions: one in-folio and, the present one, in-octavo. In this version were printed, to fill up the preliminary matter, two letters by Calvin: one to Guillaume Farel (May 30, 1540), the other to Pierre Viret (March 8, [1546]).

GLN 15/16, no. 713; Index Aureliensis 130.076; Universal STC, no. 4053; F. Gardy, *Bibliographie des oeuvres de Théodore de Bèze*, (Genève, 1960), no. 189; R. Peter, J.-F. Gilmont & Ch. Krieger, *Bibliotheca Calviniana: les oeuvres de Jean Calvin publiées au XVIe siècle, vol. 3: Écrits théologiques, littéraires et juridiques, 1565-1600*, (Genève, 2000), 65/2.

€ 1,900.- / CHF 2,150.- / \$ 2,150.-

#### THE FIRST SUMMARY OF THE HISTORY OF MUSIC THEORY

**5. CALVISIUS, Sethus (Seth Kalwitz, 1556-1615).** *Exercitationes Musicae Duae. Quarum prior est, de modis musicis, quos vulgò Tonos vocant, rectè cognoscendis, & dijudicandis. Posterior de initio et progressu musices, alijsq(ue) rebus eo spectantibus.* 8vo. 1 leaf, 138 (i.e. 139) + 1 pp. *Title within an ornamental woodcut border, several typographical ornaments and examples of musical notation.* Old boards, a fine copy.

*Leipzig, Franz Schnelbaltz for Jacob Apel, 1600.*

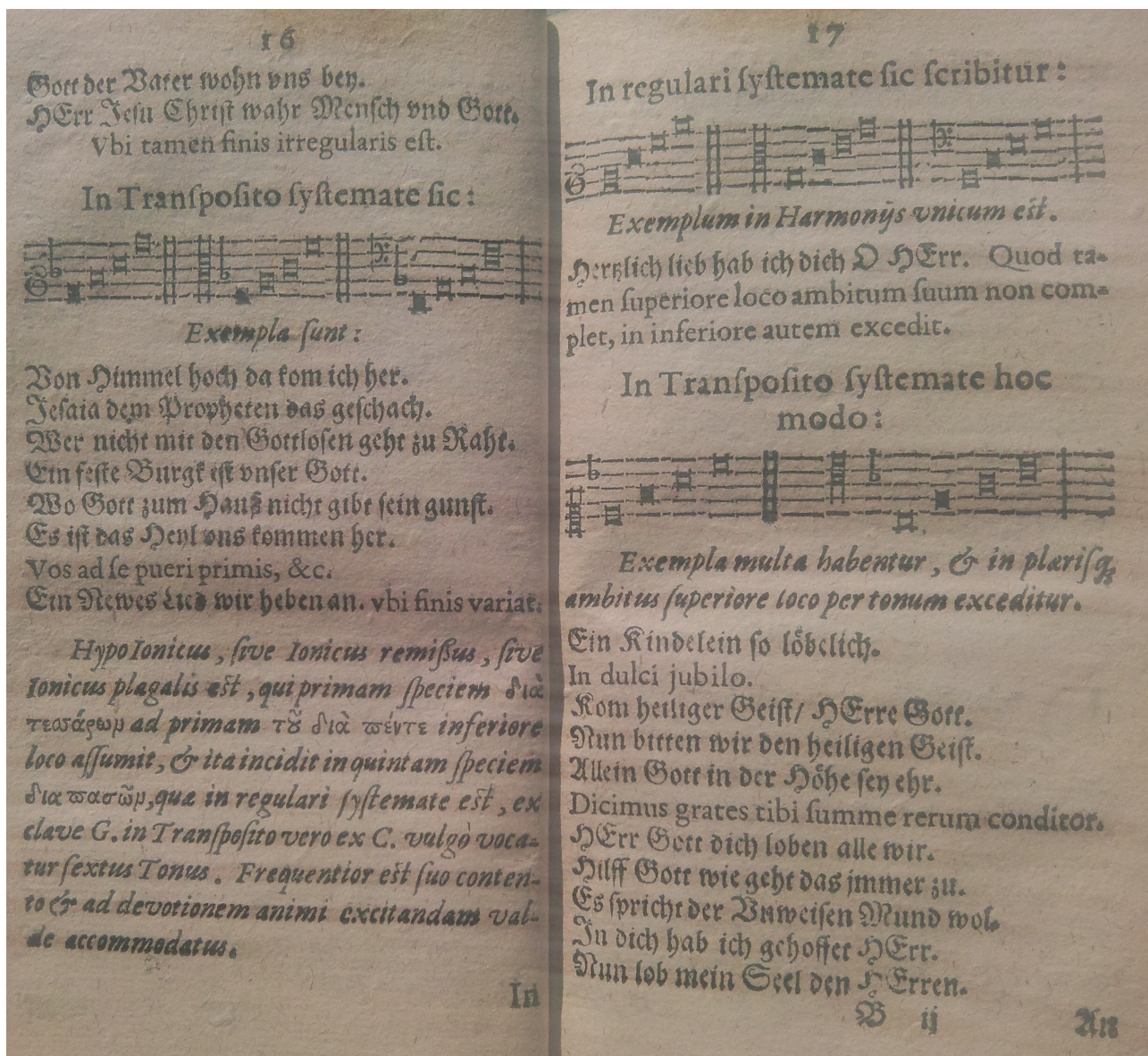
VERY RARE FIRST EDITION. The volume starts with Calvisius' modal theories. He distinguishes six principal modes, each of which is discussed separately. He also treats the differences between authentic and plagal modes and discusses the combination of modes and different forms of the same mode in polyphonic music (cf. J. Lester, *Between Modes and Keys: German Theory, 1592-1802*, Stuyvesant, NY, 1989, pp. 21-24; see also W.D. Allen, *Philosophies of Music History: A Study of General Histories of Music*, 1600-1960, New York, 1962, pp. 7-11).

"Several uses of the modes can be learned from Sethus Calvisius's *Exercitationes Musicae Duae* (1600). The *Exercitatio prima*, which is entirely about the modes, begins with a section explaining the structure of the text. Each of the three parts addresses a different audience: the first, the *melopoei* or composers; the second, the *cantores* (mostly used for choir leaders rather than ordinary singers); and the third the instrumentalists – organists in particular. In the text destined for composers, Calvisius first treats the interval species, the cadences, and derivation of the modes from the species in general, and then each mode in turn... composers must develop their external view of the modes into an internal one. *Cantores*, in turn, may learn to understand better what they are singing, and also to choose the right pitch for a composition, so that they are not dependent on an instrumentalist for that... Organists can learn that there is more in modality than the final only, and their improvisation can gain

much from this insight. Study of the modes gives organists the opportunity of rising from their low position to the office of molopoetus or cantor – the position Calvisius held (F. Wiering, *The Language of the Modes: Studies in the History of Polyphonic Music*, New York, 2001, pp. 72-73).

“Calvisius’ Beschreibung der Modi ist unterteilt in die drei Kapitel ‘De primo. De modis musicis’, wo deren einstimmiges Auftreten behandelt wird, ‘De Secundo. De variatione Modorum in cantu figurato’, wo es um die Verwendung der Modi in der Polyphonie geht, und schliesslich ‘De Tertio. Ad quam clavem in organo Pneumatico in templis usitato, quilibet Modus cantari debeat vel possit’, gleichsam ein aufführungspraktischer Hinweis für das Zusammenwirken von Chor und Orgel. Im ersten Kapitel geht Calvisius nach einer allgemeinen Einführung in die Intervalle und Modi dazu über, jeden Modus einzeln abzuhandeln. Als Beispiele nennt er Choräle, welche in dem jeweiligen Modus stehen, und verweist auf deren Quelle: ‘exempla perspicua ex Harmonijs Cantionum Ecclesiasticarum in supra voce, sive in Cantu expressa subiungam’, diese rekrutieren sich also aus seiner von ihm vierstimmigen gesetzten Sammlung von *Kirchengesänge[n] und geistliche[n] Lieder[n] D. Lutheri und anderer frommen Christen* von 1597, wobei sich die Bestimmung des Modus ausschliesslich auf die Oberstimme bezieht. Dabei geht Calvisius mit einer Systematik vor, die ihresgleichen sucht” (A. Moths, *Exempla in Harmonij nulla habentur. Zur Systematik der Beispiele in Seth Calvisius’ Execitationes musicae duae*, in: “Tempus musicae -tempus mundi. Untersuchungen zu Seth Calvisius”, G. Schröder, ed., Hildesheim, 2008, p. 217).

“The chronological approach took hold in Lutheran music historiography as well, most explicitly in Seth Calvisius’ appendix to his *Execitationes Musicae* of 1600. Calvisius himself had a keen interest



in chronology – he published his own account of world events in 1605 – and relied on Scaliger’s methods in order to pin down such musically significant dates as the birth of Orpheus or Pythagoras’s discovery of the harmonic proportions. Regarding current musical practice, Calvisius was full of praise, asserting that it had reached such perfection that ‘one cannot imagine it ascending any further’. He was not referring to the ‘new’ Italian music, however, since he cited Josquin and Orlando di Lasso as key figures of ‘our time’; moreover, his idea of further developments certainly did not encompass the dissolution of the enshrined contrapuntal rules. Rather, Calvisius found, ‘no more intervals, consonances or modes can possibly be thought out’. Notwithstanding his dedication to rigorous historical research and criticism, his concept of history still aimed to sacralize human achievements, integrated into the three biblical ages before, under and after the Law: music originated from God, while the only possible scenario for reaching ultimate perfection consisted in a progression not forward but upward, towards heavenly music existing after the end of time, out of time” (B. Varwig, *Histories of Heinrich Schütz*, Cambridge, 2011, p. 171).

“Den zweiten Theil der ‘Exercitationes duae’ können wir als eine Darstellung der äusseren und inneren Geschichte der musikalischen Theorie bezeichnen. Jene gibt uns Aufschluss über den Ursprung und die älteste Pflege der Musik, sowie eine Übersicht über die Theoretiker bis Zarlino; diese enthält die Entwicklung der Tongeschlechter, Modi, Claves, Voces Musicales, Noten, und der figurirten Musik... Calvisius Schrift ist ein werthvolles Vermächtniss jener Zeit, um so mehr, als hier überhaupt zum ersten Male versucht worden ist, eine pragmatische Geschichte der Musik zu geben, soweit es der damalige Stand der Wissenschaft zuließ” (K. Benndorf, *Sethus Calvisius als Musiktheoretiker*, in: “Vierteljahresschrift für Musikwissenschaft”, 10, 1894, pp. 449-50, and see also A. Meyer, *Von Erfindern, Jahreszahlen und letzten Dingen*, in: “Tempus musicae -tempus mundi. Untersuchungen zu Seth Calvisius”, G. Schröder, ed., Hildesheim, 2008, pp. 161-169).

Seth Kalwitz, a native of Gorsleben (Thuringia), began his studies at the University of Helmstedt in 1579, after having attended schools at Frankenhausen and Magdeburg. He continued his studies at the university of Leipzig and became music director at the Paulinerkirche there. On the recommendation of the Leipzig theologian Nikolaus Selnecker he moved to Schulpforta as Kantor of the Fürstenschule. Here he spent twelve fruitful years not only as an inspiring teacher but also in the study of history chronology and music theory. In May 1594 he was recalled to Leipzig as Kantor of the Thomaskirche in succession of Valentin Otto. For a short period he also directed the music at the University church. Shortly before this, as a result of a knee injury, which confined him to his bed for over a year and left him with a permanent limp, he found the time to complete his *Opus chronologicum* (1605), his most important non-musical work. He then was offered appointments at the universities of Frankfurt a.O. and Wittenberg, neither of which he took up. Kalwitz had a wide circle of scholarly friends, including the astronomer Johannes Kepler (cf. G. Pietzsch, *Seth Calvisius und Johannes Kepler*, in: “Die Musikpflege”, III, 1932, pp. 388-396), Michael Praetorius and the music theorists Abraham Bartolus, Henricus Baryphonus, Nikolaus Gengenbach and Johannes Lippius. His many pupils including Erhard Bodenschatz and Martin Rinckart. That he also had influence beyond the borders of his homeland is shown in the musical works e.g. of Charles Butler, Thomas Campion and Thomas Ravenscroft (cf. S. Altner, *Sethus Calvisius, das Thomaskantorat und die Thomasschule um 1600. Zum 450. Geburtstag von Sethus Calvisius “Astronomus, Chronicus, Musicus, Poeta”*, in: “Tempus musicae -tempus mundi. Untersuchungen zu Seth Calvisius”, G. Schroder, ed., Hildesheim, 2008, pp. 1-18).

“[Der] gelehrteste aller Leipziger Thomaskantore und nebst Sebastian Bach auch als Musiker der schätzenswerteste, ein kräftiger, vorzüglicher, künstlerisch und menschlich gleich tief durchgebildeter Charakter, ein Eckstein der Musikentwicklung Leipzigs” (R. Wustmann, *Musikgeschichte Leipzigs*, Leipzig, 1909, I, p. 190)

VD 16, ZV17681; Index Aureliensis 130.299; Universal STC, no. 655330; T. Ertelt & F. Zamirner, *Geschichte der Musiktheorie*, (Darmstadt, 2003), 8/1, p. 266; I. Lawrence, *Composers and the Nature of Music Education*, (London, 1978), p. 206; F. Lesure, ed., *Répertoire international des sources musicales. Écrits imprimés concernant la musique*, (Kassel, 1971), p. 198.

€ 5,900.- / CHF 6,700.- / \$ 6,700.-



“ONE OF THE GREATEST THEOLOGICAL MASTERPIECES EVER PRODUCED IN LUTHERANISM”

(J.A.O. PREUS)

**6. CHEMNITZ, Martin (1522-1586).** EXAMEN, das ist / Erörterung Deß Trientischen Cocilij... in Latein beschrieben / und in vier Theil verfaßt / darin eine starke vollkommene Widerlegung der fürnemmen Hauptpunkten der gantzen Papistischen Lehre / beyde auß dem Grundt der H. Schrift / und dem Consens und Einhelligkeit der rechtlehrenden Vätter / zusammen getragen und in ein Buch verfaßt ist. Sehr nütz / dienlich und nothwendiglich zum Erkenntnuß der Christlichen Warheit / und auch der Antichristischen Fälscherey. Auß dem Latein auffs trewlichste verteutschet / durch GEORGIUM NIGRINUM, Pfarrherrn zu Giessen. Folio. Four parts in one volume. (I:) (12, including one blank), 172, (6) leaves; (II:) (6), 220, (8) leaves; (III:) (8), 176, (8) leaves; (IV:) (12), 130, (8) leaves. *Text printed in two columns. Title printed in red and black with a woodcut vignette by Jost Ammann (repeated twice) and with the printer's device on the title-page of Part II.* Contemporary blind stamped calf, back with five raised bands, back panel with three small repairs (at the place of the clasps and part of the joint), clasps missing, old entries of ownership on the front fly-leaf, a few contemporary marginal annotations and underlining, otherwise a superb and genuine copy.

*Frankfurt a.M., Georg Rab, 1576 (at the end: 1577).*



**RARE FIRST GERMAN EDITION.** This evaluation and rebuttal of the decrees of the Council of Trent was originally published in Latin in four volumes between 1566 and 1573. The work had ten more editions until the end of the century, and numerous reprints later, the last, dating from 1861 (Berlin). The work had greater impact, greater readership, and brought Chemnitz greater fame than anything else he produced in his life.

“The preparation of the *Examen* absorbed Chemnitz’ leisure for the next nine years. By the end of March 1565 he had worked out the first part sufficiently to send it to a colleague in Frankfurt/M., Martin Ritter, with the request to find a publisher. On Christmas Eve of that year Chemnitz was still reading proof and finding ‘manifold and most horrible errors’. The following spring the first part came out, dedicated to Duke Albert Frederick [of Prussia], the youthful son of Duke Albert the Elder. The second part followed in the same year, dedicated to Margrave John of Brandenburg-Cüstrin, after Chemnitz’s friend, Duke Julius of Brunswick-Wolfenbüttel, has refused the honor because of the military commitment of his father. The reigning Duke Henry, to the Roman Catholic party. In 1573 both the third part, dedicated to Elector John George of Brandenburg and the fourth and final part, dedicated to Duke Henry Julius of Brandenburg-Wolfenbüttel, the son of Duke Julius, who now reigned as a Lutheran in his deceased father’s domains, came out. Part One is prefaced with a

*Narratio de Synodo Nicena versibus exposita...* composed by Matthias Berg, headmaster of St. Catharine's School in Brunswick. The first part discusses the teachings about traditions, original sin, concupiscence, the word 'sin', the conception of the Blessed Virgin Mary, the works of unbelievers, free will, justification by faith, and good works. The second part discusses the sacraments in general, Baptism, confirmation, the sacrament of the Eucharist, Communion under both appearances, the mass, penance, contrition, confession, satisfaction, extreme unction, the sacrament of orders and matrimony. The third part covers issues of virginity, priestly celibacy, purgatory, and the invocation of the saints. The fourth part continues the third, with sections on the relics of the saints, images, indulgences, fasting, the distinction of foods, and the feasts of the calendar" (A.C. Piepkorn, *Martin Chemnitz's Views on Trent: The Genesis and the Genius of the 'Examen Concilii Tridentini'*, in: "Concordia Theological Monthly", XXXVII/1, 1966, p.19)

"Two years after the Council of Trent between 1565 and 1573 Chemnitz began to release an examination of its decrees, an examination which Arthur Olsen [cf. *Martin Chemnitz and the Council of Trent*, in: "Dialog", 2, 1963, pp. 60-67] has dubbed, 'the most thorough and influential Protestant response ever made to Trent'. Preus [op. cit. below] lauds it 'one of the greatest theological masterpieces ever produced in Lutheranism'. One cannot deny its significance for its day. It saw twenty-five editions and underwent translation into German by Georg Nigrinus in 1576, English in 1582 and French. And while Calvin may have been the first to respond, it was Chemnitz's work that consumed Catholic apologists for decades" (J.R.A. Merrick, '*Sola scriptura*' and the 'regula fidei': the Reformation scripture principle and early oral tradition in Martin Chemnitz's 'Examination of the Council of Trent', in: "Scottish Journal of Theology", 63/3, 2010, pp. 264).



The translator, Georg Nigrinus (Schwartz, 1530-1602), Lutheran theologian, was born in Battenberg (Hassia), studied at Kassel and Marburg, became a school rector and pastor in Gießen and later a moderator (Superintendent) in Alsfeld. He excelled as prolific translator (e.g. of Innocent Gentillet's *Anti-Macchiavell*, 1580) and was polemically active on the side of Fischart against Johannes Nas and wrote also several anti-Calvinistic tracts (cf. A.F.C. *Vilmor*, *Georg Nigrinus*, in: "Zeitschrift des Vereins für Hessische Geschichte und Landeskunde", 3, (1843) pp. 814-817 and H. de Boor & R. Newald, *Geschichte der deutschen Literatur*, Berlin, 1967, V, p. 120).

If Martin Luther is considered the greatest theologian of the Lutheran Church, then Martin Chemnitz is without a doubt our second greatest Lutheran Father. Chemnitz is certainly deserving of the title "the Second Martin", and was the primary bulwark of orthodox Lutheran theology in the latter part of the sixteenth century. Born in Treuenbrietzen in Brandenburg to Paul and Euphemia Chemnitz, was the last of three children. His father was a successful merchant, who died when Martin was eleven: thereafter, the family suffered from financial difficulties. When he was old enough, Martin matriculated in Magdeburg. Upon completion of the course

work, he became a weaver's apprentice. He helped his family with its clothing business for the next few years. When he was 20, he resumed his education at the University of Frankfurt (Oder). He remained in school until his finances were exhausted; he then took a teaching job in the town of Wriezen, supplementing his income by collecting the local sales tax on fish. His time at Frankfurt gave him the basic tools to continue his education on his own, researching areas in which he was interested and applying his naturally inquisitive mind to problems that others had worried over in the past. In 1545 Chemnitz accompanied his cousin Georg Sabinus to school in Wittenberg. Because Chemnitz lacked sufficient academic preparation, Melanchthon recommended that he studied the scientific branches of the liberal arts (which made him a life-long expert in astrology). Because of Luther's death and political events, Chemnitz transferred to the University of Königsberg. He there graduated in the first class with a Master of Arts degree (1548). However, a plague soon infested the town, so he left quickly for Saalfeld. When he judged it safe, Chemnitz returned to Königsberg in 1550, where he was employed by Albert, Duke of Prussia, as the court librarian. In return for caring for the library and teaching a few courses as a tutor, he had unrestricted access to what was then considered one of the finest libraries in Europe. Chemnitz moved back to Wittenberg in 1553 as a guest of Melanchthon. In January 1554 he joined the Wittenberg University faculty. He lectured on Melanchthon's *Loci Communes*, from which lectures he compiled his own *Loci Theologici*, a system of theology. He was ordained to the ministry on November 25, 1554 by Johannes Bugenhagen, and became co-adjutor of Joachim Mörlin, who was ecclesiastical superintendent for the duchy of Brunswick-Wolfenbüttel. When Mörlin resigned in 1567, Chemnitz became his successor; he held the post for the rest of his life. Through his leadership, Brunswick-Wolfenbüttel was brought firmly into Lutheranism. There he helped his prince, Duke Julius of Brunswick-Wolfenbüttel, establish the University of Helmstedt (1575–76). With Jakob Andreae, David Chytraeus, Nicholas Selnecker, Andrew Musculus and others, Chemnitz took part in a centrist movement that brought agreement among German Lutherans in the writing and publication of the *Formula of Concord* (1577), of which Chemnitz is one of the primary authors. He was instrumental in the publication of the definitive *Book of Concord* in 1580, the doctrinal standard of the Lutheran Church. The learning of Chemnitz was something colossal, but it had no tinge of pedantry. His judgment was of the highest order. His modesty and simplicity, his clearness of thought, and his luminous style, his firmness in principle, and his gentleness in tone, the richness of his learning and the vigor of his thinking, have revealed themselves in such measure in his *Loci*, his *Books on the Two Natures of our Lord*, and *On the True Presence*, in his *Examen of the Council of Trent*, his *Defence of the Formula of Concord*, and his *Harmony of the Gospels*, as to render each a classic in its kind, and to mark their author as the greatest theologian of his time (cf. J.A. Preus, *The Second Martin: The Life and Theology of Martin Chemnitz*, St. Louis, MO, 1994, passim; T. Kaufmann, *Martin Chemnitz, 1522-1586*, in: "Melanchthon in seinen Schülern", H. Scheible, ed., Wiesbaden, 1997, pp. 183-253).

VD 16, C-2175; Index Aureliensis 136.222; Universal STC, no. 655159; R. Mumm, *Die Polemik des Martin Chemnitz gegen das Konzil von Trient*, (Naumburg a.S., 1905), p. 91; K. Schottenloher, *Bibliographie zur deutschen Geschichte im Zeitalter der Glaubensspaltung, 1517-1585*, (Stuttgart 1956-1966), no. 43218e.  
/ CHF 2,900.- / CHF 3,300.- / \$ 3,300.-

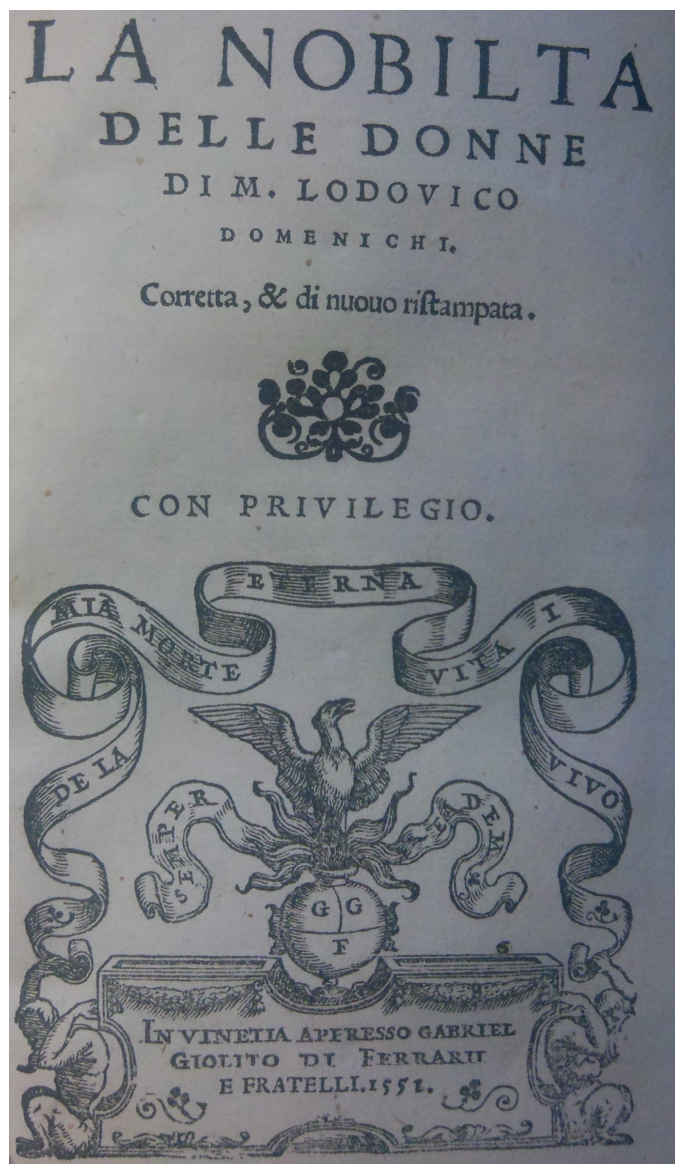
“THE SUPERIORITY OF WOMEN”

**7. DOMENICHI, Lodovico (1515-1564).** *La nobiltà delle donne... Corretta, & di nuovo ristampata.* 8vo. (8), 275, (1) leaves. *With the printer's device on the title-page and at the end.*

*Venezia, Gabriel Giolito di Ferrarii e Fratelli, 1551. – (Bound with:)*

**FRANCO, Niccolò (1515-1570).** Dialogo... Dove si ragiona delle bellezze. 8vo. 120 leaves. *With the printer's device on the title-page.* Contemporary limp vellum, later added title labels on spine, a few tiny wormholes in the first three leaves of the second work and on the inner margins of the first work, some very light dampstains, but a genuine copy with the book-plate of Franz Pollack, Parnau.

*Venezia, Antonio Gardane, 1542.*



(I:) SECOND REVISED EDITION (the first was printed by Giolito in 1549).

In Lodovico Domenichi's dialogues, the female speaker, Violante Bentivoglio, thanks God exclaiming that finally a man undertook to defend the female sex when one of the male speakers begins to argue for female superiority. It's an exception to the rule when the author permits female speakers to develop forceful argumentations in defense of their own sex (L. Prelipcean, *Dialogic Construction and Interaction in Lodovico Domenichi's 'La nobiltà delle donne'*, in: "Renaissance & Reformation", 39/2, 2016, pp. 61-83). The other interlocutors are Faustina Sforza, Camillo Lampugnano, Giovanni Trivulzio, Agosto d'Adda, Clemente Pietra, Pierfrancesco Visconti, Cavalier Cicogna, Conte Sforza Morone, Filippo Torniello, Lucio Cotta, Francesco Grasso e Girolamo Muzio. Of great interest is the fifth dialogue, in which are listed contemporary women (from Italy and France) noteworthy for their beauty, virtue or learning (e.g. Laura Terracina) with short biographical details. Domenichi's work was strongly influenced by Agrippa's *De nobilitate et praecellentia foeminei sexu* (1529), of which Giolito had published an Italian translation in 1544 (cf. F. Daenens, *Superiore perché inferior. Il paradosso della superiorità della donna in alcuni trattati italiani del Cinquecento*, in: "Trasgressione e norma domestica", V. Gentili, ed., Roma 1983, pp. 41-50).

"Un vero e proprio scarto differenziale

di cultura si coglie nella *Nobiltà delle donne*, in cui sono distribuite concezioni straordinariamente moderne relative alla donna e alla sua funzione sociale, tali da maturare una sorta di femminismo talvolta esasperato. Non solo viene asserita e consolidata la convinzione di una equanime parità fra i sessi, ma si propende anzi per affermare con argomenti assolutamente originali la superiorità della donna rispetto all'uomo. Nelle pagine iniziali della *Nobiltà delle donne*, Domenichi attacca senza mezzi termini i pregiudizi misogini e maschilisti che l'età sua ha ereditato dal Medioevo, il quale a sua volta li aveva derivati dalla civiltà classica. In particolare egli si scaglia contro gli antichi Greci, primi responsabili della sottovalutazione culturale e sociale della donna" (F. Sberlati, *Dalla donna di palazzo alla donna di famiglia. Pedagogia e cultura femminile tra Rinascimento e Controriforma*, in: "I Tatti Studies", VII, 1997, p. 131; and id., *Castissima donzella: figure di donna tra letteratura e norma sociale, secoli XV-XVII*, New York & Bern, 2007, pp. 104-109).

Lodovico Domenichi, a native of Piacenza, studied law at Padua and Pavia, where at the time humanists like Celio Curione and Andrea Alciati were teachers. He became a friend of Aretino and Anton Francesco Doni (these friendships later turned to open hostility). In 1544 Domenichi started his assiduous career as a translator and editor, first for Giolito in Venice and then for Bernardo Giunti and Lorenzo Torrentino in Florence. He was involved in the clandestine printing of some heretical books and condemned to life imprisonment in the fortress of Pisa (1552). This sentence was changed into a year of banishment from Florence through the intervention of Renée de France, Duchess of Ferrara. After his return to Florence he continued to work for Torrentino and became official historiographer to the Medici court (cf. A. D'Alessandro, *Prime ricerche su Lodovico Domenichi*, in "Le corti Farnesiane di Parma e Piacenza, 1545-1622", II, 1978, pp. 171-200; G. Fiori, *Novità biografiche su tre letterati piacentini del Cinquecento: Lodovico Domenichi, Luigi Cassoli, Girolamo Paraboschi*, in: "Bollettino Storico Piacentino", XCVII, 2002, pp. 73-111, and E. Garavelli, *Per Lodovico Domenichi. Notizie dagli archivi*, in: "Bollettino Storico Piacentino", XCVI, II, 2001, pp. 177-208).

Edit 16, CNCE 17551, Universal STC, no. 827369; E. Garavelli, *Bibliografia di Lodovico Domenichi*, (Bologna, 2014), p. 5



(II:) FIRST OCTAVO EDITION. The work was originally printed in quarto by Gioanantonio Guidone, at Casale di Monferrato in April of the same year. To both editions are added at the end some stanzas and letters by Franco. Antonio Gardane, French born composer and musical publisher, printed only three books not pertaining to music, all written by his friend Niccolò Franco (cf. M.S. Lewis, *Antonio Gardano, Venetian Music Printer, 1538-1569: a Descriptive Bibliography and Historical Study*, New York, 1988-2005, I, pp. 22-23).

Franco's *Dialogo*, dedicated to Maria d'Aragona, sister of Giovanna d'Aragona and wife of Alfonso d'Avalos, was partly inspired by Leon Abravanel's *Dialogo d'amore* (1535). "Niccolò Franco, the author of the prose romance *Filena*, also published one of the more intriguing dialogues on the subject of beauty... Franco composed his lengthy dialogue, which is not often studied today, in Casale di Monferrato where he had taken refuge... Franco sets his dialogue in the house of a woman named Buona Soarda, who is hosting a large group of distinguished erudite men. Here comments about beauty and the good lead to a long series of didactic refutations by her guests, who continually seek to put her in her place for presuming to know something about the true nature of beauty. Her name, meaning 'Good', would appear to be emblematic, since she typically expresses notions about the nature of goodness that Franco re-

gards as simplistic... In this work, Franco seems to want to set aside the irreverent tone of his earlier anti-Petrarchism and occasional scurrilous verses. In fact, the male speakers of the *Dialogo* consistently aim to express the loftiest anti-materialistic tenets of Neoplatonism, to the extent that Franco's *descriptio mulieris*, or rather *descriptiones mulierum*, since there are so many, tend to be treated more ironically here than in any other work... Most remarkably, they are not pronounced by an amorous male bur ra-

ther by Buona herself, who catalogues the beauties of all the women of Casale at the behest of Guglielmo da San Giorgio, 'il Signor Presidente', the leader of the discussion... Buona describes numerous women, many of them wives of the men who are present, in meticulous detail. She compares their physical features (only those visible in public) to the usual things of nature, but generally takes pains to combine praise for the body with praise of the soul... In fact, her praises touch on all manner of things besides the usual physical traits: nobility of family, eloquence, grace of manners, and so on. The fact that one of the men subsequently provides a few additional *descriptions* for the women of Buona's household, with more emphasis on purely physical charms, does not diminish the irony Franco's assigning the greater part of his text's descriptions of beautiful women to his only woman speaker, a person whom the reader is not regarded to hold in great esteem C. Nissen, *Kissing the Wild Woman, Art, Beauty, and the Reformation of the Italian Prose Romance in Giulia Bigolina's 'Urania'*, Toronto, 2011 pp. 128-129). Franco's dialogue concludes with the praise of the Virgin as the most perfect beauty.

“Nell'aprile 1542, per controbilanciare il carattere osceno delle *Rime contro l'Aretino* e della *Priapea*, Franco diede alla luce il *Dialogo delle Bellezze*, dedicandolo a Maria di Aragona. In questo dialogo celebrò le donne di quel paese per la loro rara bellezza con l'intento di colpire l'interesse dell'alta aristocrazia di Casale. Prima di Nicolò, il Castiglione, il Betussi, il Dolce avevano trattato lo stesso argomento; della bellezza fisica, in modo speciale, aveva scritto Firenzuola nei due notissimi *Discorsi sulle bellezze delle donne*, con una grazia singolare e una forma chiara e piacevole, in cui l'autore dice di aver messo tutta la cura possibile. Nicolò sicuramente conosceva le opere sopra ricordate, tanto è vero che le imita qua e là; alter influenze provengono dagli *Asolani* di Pietro Bembo; Franco ne parafrasa il luogo dove si attribuiscono all'animo 'le due finestre' (quella dell'intelletto e quella del corpo) corrispondenti alle due facce che l'autore attribuisce sempre alla nostra anima. Ma pur imitando questi autori, l'opera dalla quale trae la parte più interessante del suo dialogo è il *Libro di natura d'Amore* di Mario Equicola. Il dialogo si finge tenuto in casa della signora Buona di San Giorgio, dove per il recente matrimonio della nipote di lei, Violante Provana, con Vespasiano Bobba, si trovano radunati i personaggi più cospicui di Casale. A suggerire l'argomento di conversazione provvede il signor Presidente di Stato, Guglielmo di San Giorgio, il quale desidera ragionare della bellezza e della bontà. Si distingue, sin da subito, tra la bellezza intesa come elemento tutto soggettivo e la bontà che, al contrario, è oggettiva. Si determina in che cosa consiste la bellezza del corpo e si afferma che essa è riposta nella proporzione e nell'armonia delle parti, e di queste proporzioni si indicano le precise misure. Non a caso l'autore informa il lettore su quanto dev'essere lunga la fronte, quanto il naso, la bocca, il mento, le gambe, il piede, ecc.... Ci si sofferma, in seguito, sull'influsso che le stelle esercitano sul cuore degli uomini, e subito dopo si ribadisce che la bellezza perfetta è rarissima e che non si trova mai in un sol corpo. Si osserva che la natura ha sempre prodotto belle donne e che la bellezza, dice l'autore, trae sempre vantaggio dalla ricchezza e dalla nobiltà; infatti, le donne antiche, parte integrante di una società che le rendeva potenti, proprio perché nobili e ricche, sono lodate e ricordate molto di più rispetto alle altre. Un altro tema trattato è quello della bellezza del corpo, di per sé fugace, la quale diviene duratura solo quando s'accompagna con le doti più nobili dell'animo, ad esempio l'onestà, la prudenza, la religiosità e via dicendo. Nella seconda parte, l'autore, partendo dal concetto che la bellezza viene da Dio, bellezza Intesa nelle sue forme perfette e vere, afferma che quanto più una cosa è vicina a Dio tanto più partecipa della divina bellezza. Quindi, conclude, l'uomo partecipando alla natura divina, grazie all'intelligenza che lo contraddistingue dagli altri esseri, partecipa pure alla bellezza divina a differenza di ogni altra cosa create” (E. Impieri, *Nicolò Franco prosatore e poeta tra innovazione e tradizione*, Diss., Pisa, 2013, pp. 99-100).

Niccolò Franco, born of a modest family in Benevento, was first tutored by his brother Vincenzo, a schoolmaster, and later sought his fortune in the literary circles of the nearby Naples. In 1535 he published his first work, a collection of Latin epigrams, *Hisabella*. One year later he moved to Venice, where through his friendship with the typographer Francesco Marcolini and the poet Quinto Gherardo, he was introduced in the circle of Pietro Aretino. The latter took him as a secretary and entrusted him the publication of his first book of letters, in which he repeatedly praised the qualities of his new protégé, predicting him a brilliant career. But the characters of the two men were similar to such a degree that they precluded a lasting friendship. Whatever the reason for the break (probably Franco's intention to publish a book of letters in imitation of that of his master), it came violently in summer

1538. Thereafter the works of both became battleground of hostility. Aretino completely suppressed the laudatory remarks on Franco in the later editions of his letters and Franco painted a grotesque portrait of Aretino in the letter *A la Invidia* (To Jealousy). In mid-1539 he was slashed in the face by one of Aretino's secretaries and Franco resolved to leave Venice, where his position had become too risky. On a travel to France he stopped at Casale Monferrato, where he remained for seven years founding the Accademia degli Argonauti and publishing some of his most successful works. In 1546 he moved to Mantua, where he published the long novel *La Philena* (1547). In 1548, after a short stay in Basel, he entered the services of Giovanni Cantelmo, military commander and litterateur, who traveled extensively across the peninsula before settling in Cosenza. Discharged in 1555, Franco tried his luck in Rome, where, however, reigned an atmosphere of distrust against him because of his anticlerical invective in his *Priapea* (1541). Arrested for the first time in 1558 and imprisoned for 8 months, Franco lived from 1560 to 1568 in Rome enjoying a relative calm thanks to the protection of Cardinal Giovanni Morone. In the years of the pontificate of Pius IV, he wrote a violent pamphlet against the Carafa family, which after the election of the more intransigent Pius V caused him a second arrest in September 1568. The trial ended in February 1570 with a death sentence. Franco was hanged on the bridge of Castel Sant'Angelo on March 11. The death penalty looked disproportionate even to his contemporaries and all his works were put on the *Index* (cf. C. Simiani, *La vita e le opera di Niccolò Franco*, Torino, 1894, passim; R.L. Bruni, *Polemiche cinquecentesche. Franco, Aretino, Domenichi*, in: "Italian Studies", XXXII, 1977, pp. 52-67, and A. Matarazzo, *La penna e la forca. Vita e morte di Niccolò Franco*, in: "Rivista Storica del Sannio", s.3, I/1, 1994, pp. 31-73).

Edit 16, CNCE 19821; Universal STC, no. 830886; Kelso, p.359, no. 302; F. Pignatti, *Bibliografia di Niccolò Franco*, (Bologna, 2014), p. 3

€ 1,700.- / CHF 1,900.- / \$ 1,900.-

**8. DONI, Anton Francesco** (1513-1574). *I Marmi... Al Mag.<sup>co</sup> et Eccellente S. Antonio da Feltro dedicati*. Four parts in one volume. 4to. 167, (1) pp. ; 119, (1) pp. ; 166, (2) pp. ; 93, (3) pp. *Printer's devices on each title-page and on the verso of the last leaf of every section, printed with two different italic types, with 44 woodcut illustrations in the text, including the portraits of Doni, Marcolini, Gelli, and Petrarca; at p. 81 of the fourth part is reproduced the title-page of another of Doni's works, the 'Inferni', of which is also announced the forthcoming publication and the contents described (this is probably the first case in the history of printing in which is promoted the imminent publication of a new work, its soon-to-be-released title-page being reproduced within another published work)*. Contemporary limp vellum, blind-stamped coat-of-arms of the sixth son of King George III of England on the panels, manuscript title on the spine and the bottom edge, a bit soiled and crumpled, minor loss at the bottom of the spine, small wormtrack skillfully repaired in the blank margin of the first leaves, first title-page lightly soiled, otherwise a genuine and attractive copy from the library of the prince August Frederick, duke of Sussex (1773-1843).

*Venezia, Francesco Marcolini, 1552 (-1553).*

FIRST EDITION of this collection of a great variety of texts consisting mostly of a series of imaginary dialogues involving over one hundred different characters, some real, some fictive, who are portrayed conversing on the marble steps (*I marmi*) of the Duomo of Florence on a wide range of unrelated topics. The many aspects (editorial, iconographic, musical, etc.) of the work are meticulously investigated by G. Rizzarelli, in: *I Marmi' di Anton Francesco Doni: la storia, i generi e le arti*, Firenze, 2012, passim).

The four parts of the *Marmi*, forming a single volume, were probably also sold separately. The printing of the work started in September 1552 and was accomplished in January 1553. Although Doni's works were usually reprinted several times, of the *Marmi* only one reprint is known, that issued

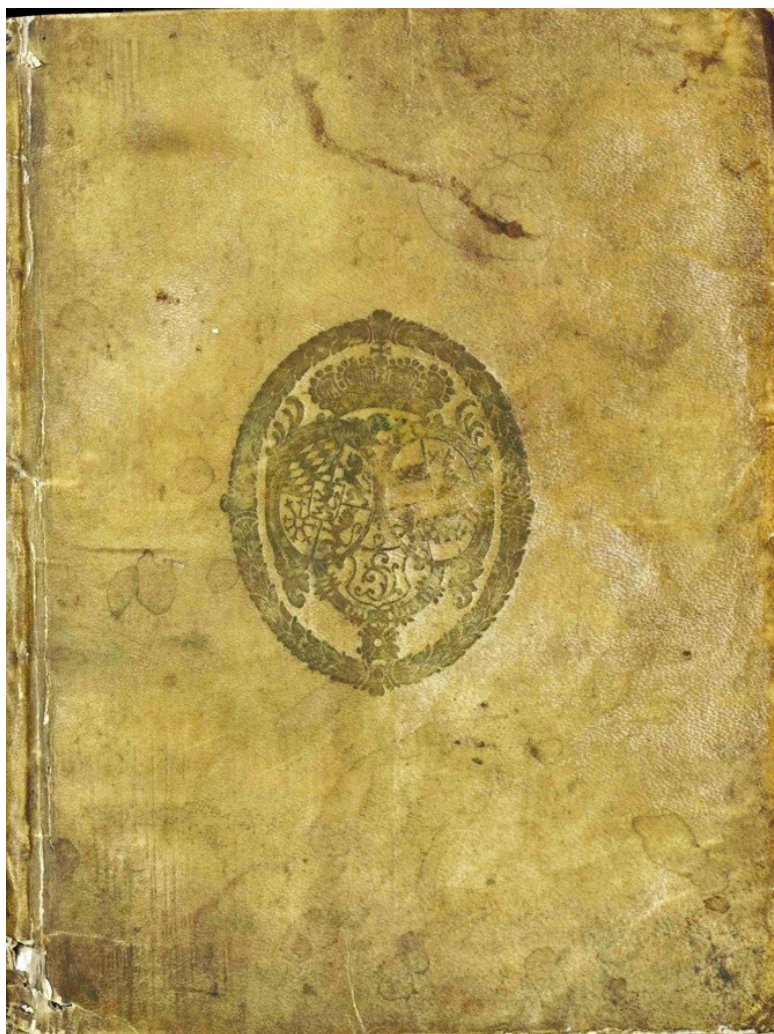
in Venice by Giovanni Battista Bertoni in 1609 (cf. S. Casali, *Gli annali della tipografia veneziana di Francesco Marcolini*, Bologna, 1953, pp. 237-238).



“Anche dentro i parametri doniani i *Marmi* costituiscono una punta estrema di bizzarria e di lunaticità fatta di imprevedibili, sconnesse e spericolate congerie tematiche... Dai frequenti cataloghi e dai bruschi trapassi da una materia all'altra il lettore ricava una prima e spontanea impressione di quello sconcerto che si prova davanti al disordine più radicale, accentuato ulteriormente dalla polifonia di voci di dialoganti senza volto, convenuti a caso nella piazza fiorentina a raccontare storie e a discorrere di materie a volte astruse e a volte dozzinali, a presentare tesi che vengono accompagnate da cori di giudizi o commenti strampalati. L'immagine tradizionale di un Doni 'scapigliato' e ribelle, creatore d'avanguardie e autore sfuggente, contraddittorio, sarcastico trova nei *Marmi* la conferma maggiore. Doni si è creato l'immagine di un autore che non vuole essere mai preso sul serio; e si può dire che nei *Marmi* vi sia riuscito appieno. Ma un'irregolarità così sostenuta autorizza a sospettare una posa, un compiacimento, un'operazione non priva di sistematicità e di calcolo teso in primo luogo ad occultare qualsiasi impegno di 'regolarità'. E si deve ammettere che Doni sia riuscito appieno anche in questo calcolo, perché la sua immagine di scrittore bizzarro si conserva senza scalfiture... I *Marmi* sono costellati di riferimenti a libri, i cui titoli sono citati spesso con approssimazione (ad esempio 'La bottega del Tessitore' per l'*Officina* di Ravisio Testore) forse voluta per creare un tono trasandato e antipedantesco; sono farciti di citazioni di cui a volte è difficile vederne con precisione i contorni o addirittura indovinarne la lingua originale, rendendo talvolta molto difficile distinguere fra le voci autoriali e le citazioni: il tutto fa parte della scanzonata 'scapigliatura' di Doni il quale, a nostro maggiore sconcerto, cita con precisione, lasciando intravedere che anche in questa maniera domina il capriccio... Quasi certamente la base dei *Marmi* è costituita da un mosaico di testi prelevati nella maggior parte da vari autori di cui normalmente si tace l'identità; per giunta i testi sono spesso tagliati e ricuciti in modo tale che anche il più smaliziato *Quellenforscher* avrebbe difficoltà ad identificarli. Se liberassimo questa base dalle superfetizioni e glosse doniane, avremmo una di quelle raccolte miscellanee o 'selve' che furono popolarissime nel Cinquecento; ma Doni la usa come una sinopia alla quale sovrappone o intreccia com-



menti di dialoganti, digressioni che talvolta incorporano altre fonti, parentesi di umore a sfondo realistico, novelle, considerazioni di polemica letteraria, frecciate personali, e una serie di vari altri elementi che occultano e alterano il mosaico di fondo, rendendo difficile riconoscere i testi primari per via di una frammentazione continua e per la farcitura di elementi che dissuonano e producono mescolanze di linguaggi lontane dai criteri di *decorum*, e per via di altre tecniche che alimentano l'impressione di bizzarria e caoticità lunatica a tutto scapito di un'orditura lineare e robusta... Il criterio della *dispositio* sconnessa si applica perfettamente ai *Marmi*, i quali da questo punto di vista sono una selva, cioè una raccolta di materiali privi di nessi fra loro. E sono materiali esteticamente fruibili perché sono per lo meno curiosi: curiose sono le storie e le favole, curiosi sono i soggetti del cibo, della chiromanzia, dei sogni, curiosi la vita di Arnaut Daniel e vari altri materiali ai quali se ne mescolano altri che potrebbero sembrare uggiosi, come i precetti 'utili all'huomo' o alcune discussioni sull'onore. Ma per poter parlare di una 'selva' affine a quella di [Pedro] Mexía bisogna postulare che i *Marmi*, come la *Silva [de varia lección]* (1540), siano ricavati tutti o almeno in gran parte da libri altrui, che siano frutto di una vera 'lectio' o scelta attuata su opere varie. Questo... è un punto cruciale, e fino a quando non si farà un lavoro sistematico sulle fonti sarà imprudente affermare senza ombra di dubbio che i *Marmi* siano una 'selva' nel senso indicato... Ai materiali di base Doni sovrappose ciò che è tipico del suo umore – bizzarria, riboboli, sbandate fuori tema, note dissacranti e antifrastiche, curiosità, capricci e costanti scadute tonali – e lo espresse attraverso le molte voci dei personaggi che frequentano i dialoghi dei *Marmi*. La combinazione creò quella dissonanza... che mortifica l'erudizione, che invalida il sapere, che abbraccia un Seneca ma lo respinge poi come soporifero, che propone norme dietetiche a crapuloni e beoni, che sciorina informazioni cabalistiche ad allocchi. Era questo il modo con cui Doni viveva un atteggiamento culturale dei suoi tempi o almeno di quel gruppo d'avanguardia che fra gli anni '40 e '60 voltò le spalle all'Umanesimo e prese a parodiarne l'erudizione..." (P. Cherchi, *La "selva" dei Marmi doniani*, in: "Esperienze Letterarie", XXVI, 2001, pp. 3-6, 9 e 35-36).



“Anton Francesco Doni went beyond Franco, Domenichi, and Lando in his rejection of *Cinquecento* learning. The others believed that learning had declined and attacked individual humanists, but Doni argued that the *studi liberali* were fundamentally inadequate to teach men virtue... His *I Marmi* (1552-1553), or conversations overheard in the evening on the marble steps of the Florentine cathedral, contains a dialogue in which he rejects the *studi liberali*. A poultry vendor, a broker, and an unidentified third person begin to discuss how to avoid vice and to foster virtue, defined the traditional terms as the love of *patria*, wife, and children. But the *studi liberali* can not teach virtue... Grammar can teach style and poetry is important; history is ‘noble’, but knowledge of the lives and activities of the ancients has only a negative value, a warning to men to avoid their faults. With arithmetic and geometry one can count one’s possessions, but it is of no avail if one does not divide them for charity. Neither is virtue the result of the study of Stoic or Aristotelian philosophy. Books can not teach men virtue because men have to learn from their own experience...” (P. Grendler, *The Rejection of Learning in Mid-Cinquecento Italy*, in: “Culture and Censorship in Late Renaissance Italy and France”, London, 1981, pp. 243-244).



A noteworthy passage important for the history of the reception of the Copernican theory in the 16<sup>th</sup> century occurs in the first dialogue: the ‘buffo’ Carafulla defends the heliocentric system just nine years after the publication of Copernicus’ *De revolutionibus*: “Il sole non già, noi giramo; la terra è quella che si volge, non sai tu che il cielo si chiama fermamento; & quando costa vanno a torno alla terra e dicono io ho girato tutta la cosmographia” (I, p.18) (cf. M. R. Macchia, *Le voci della scienza nei ‘Marmi’ di Anton Francesco Doni: la divulgazione scientifica fra oralità e scrittura*, in: “Lo scaffale della biblioteca scientifica in volgare, secoli XIII-XVI: atti del Convegno, Matera, 14-15 ottobre 2004”, R. Librandi & R. Piro, eds., Firenze, 2006, pp. 469-484).

Anton Francesco Doni was born in Florence, the son of a scissors-maker and second hand dealer. The first extant reliable information on him is that after 1535 he joined the religious order of

the Servi di Maria in the Florentine convent of the Santissima Annunziata, taking the name of brother Valerio. During his stay there Doni became a friend of the sculptor Giovannangelo Montorsoli, a disciple of Michelangelo. In 1540 they both left Florence and the convent and moved to Genoa; the following year Doni transferred to Alessandria, where he stayed with Antonio Trotti and Isabella Guasco. In 1542 he spent shorter periods in Pavia and Milan, and then moved to Piacenza to begin studying law. Very soon, however, he gave up juridical studies and followed his inclination for literature. In Piacenza Doni joined the Accademia degli Ortolani, a group of intellectuals with whom he shared a very polemical, anti-classical attitude. Among its most prominent members were Giuseppe Betussi, Girolamo Parabosco, and Lodovico Domenichi. To Domenichi in particular Doni was bound by a very close friendship, following him to Venice, where he was introduced to Pietro Aretino and where he published the first book of his *Lettere* as well as the *Dialogo della Musica* (1544). Soon afterwards Doni travelled back to Florence, where he began to take part in the meetings of the Accademia degli Umidi. In 1546 he became secretary of the Accademia Fiorentina and, with the aid of Cosimo I de' Medici, duke of Florence, tried to establish a printing house of his own. The business turned out to be disastrous, however, and lasted only from 1546 to 1548. In this period Doni published approximately twenty texts closely connected with the activities of the Accademia Fiorentina, among which should be mentioned *Gli spiriti folletti* (1546) and the *Prose antiche di Dante, Petrarca e Boccaccio* (1547). In 1548, after the failure of his printing house, Doni broke off his relations with the Florentine milieu leaving Florence once and for all and, after a violent quarrel whose reasons remain obscure, ending his personal relationship with Domenichi. Back in Venice, Doni edited the first Italian version of Thomas More's *Utopia*, translated by Ortensio Lando (1548). In 1549 his eldest son, Silvio, was born from an extra-marital relationship with Lena Gabbia; to him Doni dedicated the *Epistole di Seneca ridotte nella lingua toscana*, issued in the same year. This is the first example of Doni's penchant for plagiarism, since what he actually did was to publish under this title his own adaptation of Sebastiano Manilio's translation of Seneca's *Moral Epistles* (1494). Meanwhile, he had begun a close collaboration with the printer Gabriele Giolito with the publication of the *Diseño* (1549), a book concerned with the primacy of figurative art. In 1550 Giolito published three further volumes by Doni: *Fortuna di Cesare*, *Prima Libreria*, and *Medaglie*. In his writings from 1549 onwards Doni often mentions the Accademia Pellegrina. However, this is neither the name of an existing institution (as it was believed until recently), nor the designation of a project for the creation of a new community of intellectuals; Doni's Accademia Pellegrina is simply a literary fiction and an important element of the setting of his works. Ercole Bentivoglio, Titian, Francesco Sansovino, Lodovico Dolce, Pietro Aretino, Francesco Marcolini, and other alleged members of the Accademia often appear as characters in, or even co-authors of, Doni's output. Doni's most productive period coincided with the years 1551-1553, when he was a collaborator of the printer Francesco Marcolini, who during this triennium printed many of Doni's major works: the *Seconda Libreria* (1551), the *Zucca* (1551-52), the *Moral Filosofia* (1552), the *Marmi* (1552-53), the diptych *Mondi-Inferni* (1552-53), the *Pistolotti amorosi* (1552), a collection of letters written by various fictional lovers. In 1555 Doni suddenly left Venice and went to Urbino, where he wanted to obtain the patronage of Duke Guidobaldo II della Rovere with the aid of Pietro Aretino. Aretino, however, refused, and to take revenge for what he considered a betrayal, in 1556 Doni wrote a very aggressive book, the *Terremoto* (*Earthquake*), in which he predicted that his former friend would die before the end of the year – exactly as happened. In 1556 he also published *Le Ville*, a work devoted to the features of country houses. Between 1557 and 1558 Doni stayed in Ancona, where he tried to open a new printing house, but he was soon compelled to leave because of an edict of Pope Paul IV which ruled that all those who had left the priesthood should return to their convents. There is no clarity regarding the details of the following three years of Doni's life. However, between 1562 and 1563 he was certainly in Arquà, where he planned a monument in honour of Petrarch, which was never built. In 1562 Giolito printed *Il Cancellieri dell'Eloquenza*, *Il Cancellieri della Memoria*, the *Dichiarazione sopra il XIII cap. dell'Apocalisse*, and the second revised edition of the diptych *Mondi-Inferni* with the new title *Mondi terrestri, celesti e infernali*. In 1564, *Le Pitture* was published in Padua by the printer Grazioso Percaccino. This work collects the *invenzioni*, or allegorical descriptions of love, fortune, time, sleep, and death, which Doni had created to adorn the projected monument dedicated to Petrarch. In 1567 Doni and his son Silvio moved to Monselice, near Padua. In the same year he composed the *Lumiera*, a short poem that takes up themes

from the main works of the 1550s. The following year, Giorgio de' Cavalli printed an updated edition of the *Mondi* in Venice, the last before Doni's death. Doni's works enjoyed great success throughout Europe and were soon translated into other major European languages: Spanish (*Zucca en español*, 1552), English (*The Moral Philosophy of Doni*, 1570), and French (*Les Mondes célestes, terrestres et infernaux*, 1578, 1580, 1583). In July 1574 Doni returned to Venice, where he offered Henry III of Valois the precious manuscript of a poem in ottava rima, the *Guerra di Cipro*. This is the last known fact of Doni's life. He died soon after, in September 1574 – still in Venice, according to some sources, or back in Monselice, according to other (cf. P. Pelizzari, *Nota biografica*, in: “Doni, *I Mondi e gli Inferni*, (Torino, 1994), pp. LXIX-LXXXIV).

Edit 16, CNCE 17692; Universal STC, no. 827617; Adams, D-824; Casali, *op. cit.*, no. 95; B. Gamba, *Serie dell' edizioni dei testi di lingua italiana*, (Venezia, 1839), no. 1368; C. Ricottini Marsili-Libelli, *Anton Francesco Doni scrittore e stampatore*, (Firenze, 1960), no. 40; R. Mortimer, *Harvard College Library... Italian 16<sup>th</sup> Century Books*, (Cambridge, MA, 1974), no. 165.

€ 5,500.- / CHF 6,200.- / \$ 6,200.-

**9.[LANDO, Ortensio (ca. 1512-ca. 1560)].** Quattro libri de dubbi con le solutioni a ciascun dubbio accommodate. La materia del Primo è Naturale, del Secondo è mista (benche per lo piu sia Morale) del Terzo è Amorosa, & del Quarto è Religiosa. 8vo. 318 pp. (pp. 44-46 are blank), (1) leaf (colophon). *With the printer's woodcut device on the title-page and at the end.* Contemporary limp vellum, some light dampstains at beginning and the end of the volume, but a genuine and attractive copy.

*Venezia, Gabriel Giolito de Ferrari et Fratelli, 1552.*



**Q V A T T R O**  
**LIBRI DE DV BBI**  
CON LE SOLVTIONI  
A CIASCVN DVBBIO  
ACCOMMODATE.

**LA MATERIA DEL PRIMO**  
E' NATVRALE, DEL SECONDO  
è mista (benche per lo piu sia Morale)  
del Terzo è Amorosa, & del  
Quarto è Religiosa.



CON PRIVILEGIO.



IN VINEGIA APPRESSO GABRIEL  
GIOLITO DE FERRARI,  
ET FRATELLI.  
MDLII.

Jean-Claude Margolin par ses collègues, ses collaborateurs, ses élèves et ses amis”, J. Céard, ed., Genève, 1993, pp. 169-178).

The first dealing with natural philosophy, dedicated to the Christoph Müllich, agent of the Fugger of Augsburg in Naples, is certainly the most interesting and presents Lando in a new phase: as a dapper in natural science. “The works of Garimberto [*Problemi naturali et morali*, 1550] and Landi belong to the literary genre of erudite miscellanies of the Renaissance... both authors draw their material, among other sources, from Pseudo-Aristotelian *Problemata*, from Alexander of Aphrodisia, and from Girolamo Manfredi’s *Libro del perché*... The two works witness some changes in the idea and in the function of the marvellous. Firstly they show that marvellous or curious aspects are not found only within the natural world (viz. among plants, animals, or meteorological phenomena), but also in ourselves and in our lives... Secondly, they indicate that all topics which can be treated as ‘problems’ are also an occasion of displaying erudition, of showing how wide the personal culture of the compiler is, and how able he is to answer all kind of questions... Finally, the marvelous is closely related to the aim of delighting the readers; for the two authors, the pleasure of reading can be increased not only by searching for strange or unusual questions, but also trenching the range of topics from science to ethics and spirituality... The question-answer form turns out to be just a strategy to attract the attention of the readers and to increase their pleasure in reading, helping the compilers to realize the project of providing fun through science” (I. Ventura, *The Collections of Natural Questions and their Development from 13<sup>th</sup> to 16<sup>th</sup> Century*, in: “Allgemeinwissen und Gesellschaft”, P. Michel & al., eds., Aachen, 2007, pp. 299-300; see also B. Lawn, *The Salernitan Questions: An Introduction to the History of Medieval and Renaissance Problem Literature*, Oxford, 1963, pp. 101, 139; and E. Zanotti Carney, *I ‘Dubbi’ di Ortensio*

FIRST EDITION, published without the author’s name, who, however, appears several times in the text. Another proof of his authorship is the publication of the *Dubbi amorosi* (not included in the present edition) under his name in *Vari componimenti di M. Hortentio Lando* (1553). The omission of the *Dubbi amorosi* is justified by the printer Giolito on p. 318: “Io promise di darvi quattro libri de Dubbi, hor non havendo sin hora potuto impetrare la licentia dei Dubbi amorosi, sono sforzato à darvene solamente tre. Quanto piuttosto ella si potrà ottenere, ve li darò con altri piacevoli componimenti del medesimo autore. Fra tanto state sani & godete quanto vi porgo” (cf. I. Sanesi, *Il cinquecentista Ortensio Lando*, Pistoia, 1893, pp. 235-252).

The work is in form of short dialogues in which the author answers to ‘doubts’ (puzzling questions) proposed by various ladies and gentlemen, his friends and acquaintances, all mentioned by name (e.g. Torquato Bembo, Fulvio Rangone, Pio degli Obizzi, Lucrezia Gonzaga, Caterina Colonna). The first part deals with the natural world, the second with human psychology and ethics, the third with religion. It was translated into French (Lyon, 1558) and into English (wrongly attributed to Alain Chartier, London 1566) (A. Olivieri, *Les ‘Quattro libri de’ dubbi’ d’Ortensio Lando, l’intellectuel et le langage de la mort*, in: “Langage et vérité. Etudes offertes à

*Lando e il 'Perché' di Girolamo Manfredi*, in: "Giornale Storico della letteratura italiana", 185/609, 2008, pp. 64-78).

"Lando's genius is essentially humorous and paradoxical. His faculty for seeing the other side of things, and his readiness to challenge the most settled convictions of mankind, were accompanied by an equal readiness to refute his own conclusions. Thus, the advocate of intellectual topsy-turvy was also the defender of the conventional. In reality, Lando with all his dialectical skill and wealth of illustration, is an inveterate joker, and it could be said that in his most elaborate disquisitions he is, with however grave a face, only laughing in his sleeve" (W.E.A. Axon, *Ortensio Lando, a Humorist of the Renaissance*, in: "Transactions R.S.L.", vol. XX, 1899, p. 37).

Born in Milan, Ortensio Lando studied there under Alessandro Minuziano, Celio Rodogino, and Bernardino Negro. He continued his studies at the University of Bologna and obtained a degree in medicine. For five years (1527 to 1531) he retired in different Augustinian convents of Padua, Genoa, Siena, Naples, and Bologna, studying various humanistic disciplines, among them Greek. In these years he became acquainted with the works of Erasmus and kept friends with various scholars with Evangelical inclinations as Giulio Camillo Delminio and Achille Bocchi. After a short stop in Rome he preferred to leave Italy and settled at Lyon, where he worked as editor in the printing house of Sébastien Gryphe. Here he also met Étienne Dolet and published his first work *Cicero relagatus et Cicero revocatus* (1534). Then he began a wandering life and in the next twelve years he is found in Basel, where he published *Erasmi funus* (1540) and attracted the anger of the city's Reformed church. He visited France and was received at the court of King Francis I. He reappeared at Lyon in 1543, where he printed his first Italian and most successful book *Paradossi* (1543). He then visited Germany, and claims also to have seen Antwerp and England. At Augsburg he was welcomed by the wealthy merchant Johann Jakob Fugger. In 1545 he is found in Piacenza, where he was received by Lodovico Domenichi and Anton Francesco Doni in the Accademia degli Ortolani. Then followed a decade of relative peace in which Lando's life became stabilized on Venetian territory. He was present at the opening of the Council of Trent and found a patron in bishop Cristoforo Madruzzo. In Venice he worked for various printers, mainly for Giolito, and often met Pietro Aretino, with whom he had already a correspondence since several years. In 1548 he translated Thomas More's *Utopia*, wrote the *Commentario delle più notabili mostruose cose d'Italia*, and published the *Lettere di molte valorose donne*, the first collection of letters by women. He was also very active in the coming years and published numerous works, in which he criticized the traditional scholarship and learning and in which he showed close sympathy with the Evangelical movement. In fact all his writings appeared first in the Venetian indices and later in the Roman Index (cf. S. Seidel Menchi, *Chi fu Ortensio Lando?*, in: "Rivista Storica Italiana", 106/3, 1994, pp. 501-564).

Edit 16, CNCE 27028; Universal STC, no. 837283; A. Corsaro, *Bibliografia di Ortensio Lando*, (Bologna, 2012), p. 7.

€ 1,100.- / CHF 1,250.- / \$ 1,250.-

**10. MOLIN, Girolamo (1500-1569).** Rime... Novamente venute in luce. Con Privilegij per anni XXV. 8vo. (15, lacking the first blank leaf), 121 [i.e.126, leaves 54, 63, 64, 107 and 108 repeated in numbering], (6) leaves. *With a woodcut device on the title-page and at the end.* Contemporary vellum, spine covered with red paper with label and manuscript title, lightly rubbed and worn, but a good genuine copy.

*Venezia, [Comin da Trino?], 1573.*

FIRST EDITION (variant issue in which the blank leaf Q<sup>7</sup> is replaced by a bifolium containing a sonnet by Domenico Venier and the errata). The volume is dedicated by Celio Magno to Giulio Contarini (Zara, October 20, 1572) and also contains a life of Molino written by the painter Giovanni Mario Verdizzotti, a pupil of Titian. This verse collection represents a kind of *summa* of the Venetian neo-Petrarchism and has printed at the end a 'tombeau poétique' in Molino's memory, including verses by

Lauro Badoer, Girolamo Fioretti, Federico Frangipane, Giorgio Gradenigo, Pietro Gradenigo, Nicolò Macheropio, Celio Magno, Domenico Vernier and some anonymous authors (cf. E. Taddeo, *Il maniero letterario e i lirici veneziani del tardo Cinquecento*, Roma 1974, pp. 73-91).

“Nel 1569 muore Girolamo Molino. Gli amici, Domenico Venier in primo luogo, promuovono la pubblicazione delle sue rime; Celio Magno le dedica a Giulio Contarini. Il compito di scrivere la vita dell'autore è affidata al Verdizotti. Anche in questo caso egli coglie l'occasione per dare al libro un particolare sapore. Si celebra la collaborazione fra grandi personaggi di generazioni diverse: si ricorda l'amicizia del giovane Molino con i vecchi maestri, il Bembo, Triphon Gabriele, il Trissino, e con personaggi illustri, con cui minore era lo stacco generazionale, come Domenico Venier, il Navagero, Daniele Barbaro, Bernardo Cappello, Luigi Cornaro, lo Speroni, Bernardo Tasso, Giulio Camillo. Il Verdizotti ricorda anche che l'amore per la poesia volgare conviveva nel Molin con l'interesse per la pittura, la scultura, la musica, e che anche conosceva la lingua ebraica, oltre al greco e al latino. Interessante è anche il ritratto morale del personaggio, non si sposa per non turbare l'*otium* degli studi letterari, ma non è certo insensibile al fascino delle belle donne; accetta raramente incarichi pubblici, ma si indigna per il cattivo uso che altri ne fanno: si arrabbiava, scrive il Verdizotti, contro coloro che ‘carichi di ricchezza e ornati di grande autorità, non facessero molte cose degne di loro, come si può tener per certo ch'egli fatto haverebbe’. La vita del Molin scritta dal Verdizotti tende dunque a tramutarsi nella celebrazione di un ambiente, nella appassionata rievocazione di un momento magico della vita culturale veneziana” (L. Bolzoni, *La stanza della memoria. Modelli letterari e iconografici nell'età della stampa*, Torino, 1995, p. 36).



la vita culturale veneziana” (L. Bolzoni, *La stanza della memoria. Modelli letterari e iconografici nell'età della stampa*, Torino, 1995, p. 36).

“Since musical activity in Venier's salon functioned as a pastime rather than a central activity, and since the academy kept no formal records of its meetings, concrete evidence of links between musicians and men of letters is scarce... Among literati the most intriguing link may be found in the figure of Molino, Venier's aristocratic poet friend and acquaintance of Parabosco. Molino's stature in Venetian society was considerable, despite family battles that cost him an extended period of poverty and travail. A bust sculpted by Alessandro Vittoria for the tiny Cappella Molin in Santa Maria del Giglio - where a great number of reliquaries owned by the family are still preserved — portrays Molino as the embodiment of gerontocratic wisdom. In 1573 his posthumous biographer, Giovan Mario Verdizzotti, wrote that of all the arts Molino had delighted in understanding music most of all. The remark is supported by earlier evidence. Several composers based in Venice and the Veneto - Jean Gero, Francesco Portinaro, and Antonio Molino (no relation) - set Molino's seemingly little-accessible verse to music before its publication in 1573, four years after the poet's death... Molino himself may have performed solo song, as Stampa seems to

hint in a sonnet dedicated to him with the words ‘Qui convien sol la tua cetra, e l tuo canto, / Chiaro Signor’ (Here only your lyre is fitting, and your song, / eminent sir). In Petrarchan poetry the idea of singing, and singing to the lyre, is of course a metaphorical adaptation of classical convention to mean simply poetizing, without intent to evoke real singing and playing. But Stampa's poems make unusual and pointed separations between the acts of "scrivere" and "cantare" that suggest she meant real singing here. Other contemporaries specifically point up Molino's knowledge of theoretical and practical aspects of music. In 1541, Giovanni del Lago dedicated his extensive collection of musical correspondence to Molino, whom he declared held ‘the first degree in the art of music’ (nell arte di Musica tiene il primo grado). Further, he claimed, ‘Your Lordship... merits... the dedication of the present epistles, in which are contained various questions about music... And certainly one sees that few today are found (like you) learned... in such a science, but yet adorned with kindness and good morals’. Del Lago's correspondence, was theoretically oriented in church polyphony. One of its most striking aspects is its recognition of connections between music and language that parallel those embodied in the new Venetian madrigal style. Del Lago insisted that vernacular poetry be complemented with suitable musical effects and verbal syntax with musical phrasing. In discussing these relationships he developed musically the Ciceronian ideals of propriety and *varietas*. His dedication to Molino therefore presents a fascinating bridge between patronage in Venier's circle and developments in Venetian music. Yet taken in sum these sources show Molino's musical patronage embracing two different traditions, each quite distinct: one, the arioso tradition of improvisers and frottolists; the other, the learned tradition of church polyphonists. Molino's connection with both practices reinforces the impression that Venetian literati prized each of them” (M. Feldman, *City culture and the madrigal at Venice*, Berkeley, CA, 1995, pp. 113-116, see also E. Greggio, *Girolamo da Molino*, in: “Ateneo Veneto”, ser. 18, vol. 2, 1894, pp. 188-202 and 255-323).

The printing of the volume has been attributed to Comino da Trino, active in Venice from 1539 to 1573, and probably his last printed work (cf. E. Vaccaro, *Le marche dei tipografi ed editori italiani del XVI secolo nella Biblioteca Angelica di Roma*, Firenze, 1983, p. 254).

Edit 16, CNCE 48399; Universal STC, no. 843040; M. Dal Cengio, *Per una edizione delle ‘Rime’ di Girolamo Molin*, (diss.), Padova, 2016, passim.; I. Pantani, *Biblia. Biblioteca del libro italiano antico. La biblioteca volgare. Vol. 1: Libri di poesia*, (Milano, 1996), no. 2974; H. Vaganay, *Le sonnet en Italie et en France au XVIe siècle*, (Lyon, 1902), I, p. XXX, no. 7.

€ 1,200.- / CHF 1,350.- / \$ 1,350.-

**11. MÜNSTER, Sebastian** (1488-1552). Sei libri della cosmografia universale, ne quali secondo che n'hanno parlato i più veraci scrittori son disegnati, i siti de tutte le parti del mondo habitabile et le proprie doti: le tavole topographice delle regioni. Le naturali qualità del terreno, onde nascono tante differenze, et varietà dicose, et animate et non animate. Le nature, et le dipinture degli animali pellegrini. L'imagini, et descrizioni delle città più nobili: i principij de regni, gli accrescimenti, e tramutamenti. I costumi di tutte le genti, le leggi, la religione, i fatti. Le mutationi: le genealogie altresì de re, e de principi... Folio. (12) leaves, 14 double-page maps, 1237 [i.e. 1259], (1) pp. *With about 930 woodcuts in the text (several repeated), including a world map on the title-page and the author's portrait on its verso, 38 double-page and 3 four-page folding city views, printer's device on the verso of the last leaf.* Contemporary blind stamped pigskin, back with six open raised bands (clasps only partly preserved, rubbed and with minor damages); small stamps on the lower blank margin of the title-page, small hole (2 cm) at leaf 172 slightly affecting a woodcut, light dampstain in the upper margin in the middle of the volume, but a very attractive and genuine copy with wide margins.

*Basel, Heinrich Petri, March 1558.*





VERY RARE FIRST ITALIAN EDITION of the most important and famous cosmography of the Renaissance. “In its first intent Münster’s project was the correction of erroneous cartographical data through uniformly conducted empirical research. Yet, as he travelled, measuring and mapping over years, the idea evolved. Münster’s knowledge increased, he amassed ever-more and more varied information, and his understanding of the value of geography to man deepened. The cartographical fruits of his work became increasingly conjoined with the history of the places shown, and those places and their histories were increasingly shown in relation of the whole: the geographical and historical ‘big picture’. His work gravitationally attracted the idea of a cosmography, and through two decades of personal researches, regional collaborations and editions of the classical authorities and traveler’s accounts, he arrived in 1544 at his own *Cosmographia*” (M. McLean, *The ‘Cosmographia’ of Sebastian Münster. Describing the World in the Reformation*, St. Andrews, 2007, p. 1). Thirty-five editions in five languages followed in the next eighty-five years. From its first edition of 1544 (in German) the work evolved and grew in text and illustrations (Münster’s wish was to include the best available maps and other high-quality illustrations) over six years to the definitive edition of 1550 (in Latin). The present Italian edition retained the same ded-

ication to Emperor Charles V, just the date of it was changed into March 1558. It is also the last in which South America has the caption ‘Insula Atlantica quam vocant Brasilij et Americam’, later changed to ‘Nova Insula Atlantica’ (cf. H.J.W. Horch, *Bibliographische Notizen zu den Ausgaben der ‘Kosmographie’ Sebastian Münsters in italienischer Sprache*, in: “Gutenberg Jahrbuch”, 1976, pp. 237-247). In the 1572 German edition was for the first time added material that Münster had collected before his death. In 1575 appeared the French translation by François de Belleforest, and a Czech version was printed at Prague in 1554.

The *Cosmographia* is made up of six books, which treat the world in most unequal fashion: the more familiar and local places get most of the space which is available in dwindling proportions as the author moves further and further into lesser known continents and countries, since Münster had travelled at short range only and then mainly to collect literary, archival and cartographical material. Thus, following Book I (on astronomical, mathematical and physical geography), Books II and III deal at relatively great length with France, Italy, Switzerland, the Low Countries and Germany, but much less is written about northern, eastern and south-eastern Europe which is covered in Book IV. By the same token the descriptions of Africa, Asia and the Americas are brief and sketchy. However, spiced with fancy, the *Cosmographia* stands among the first of the *omnium gatherum* type of geographies that had a long vogue in the days before triangulation, the natural and social sciences, and history as a discipline, had established in more recent times. But it did something to satisfy the curiosity of the educated public and its influence on geographical work during the sixteenth and seventeenth centuries was considerable (cf. R. Oehme, ed., *Sebastian Münster Cosmographie, Basel 1550*, Amsterdam, 1968, *passim*).

“Münster constructed America as part of a larger geographical space – an archipelago from the Canaries to the Moluccas. In so doing, he connected it to one of the pressing issues in international



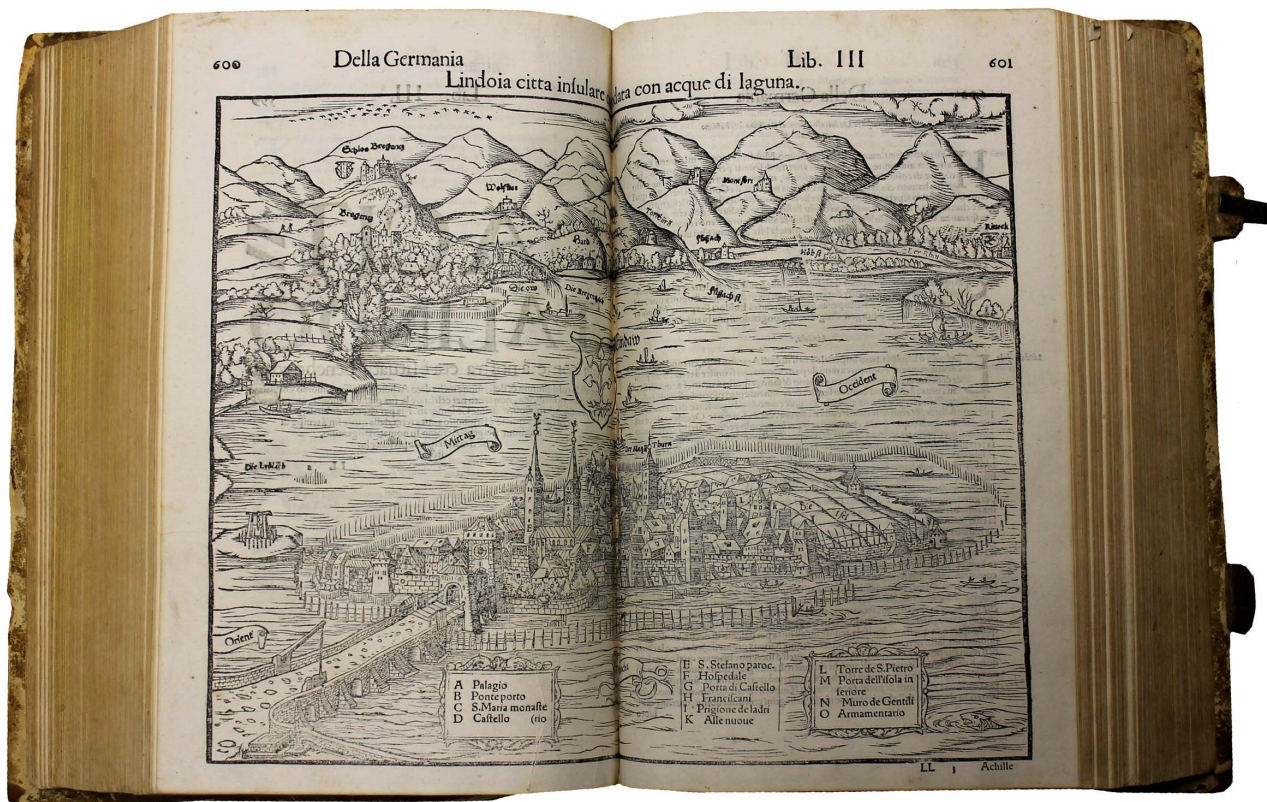
politics and commerce: the search for sea-routes to the Spice-Islands that enabled one to bypass and undercut the overland spice trade... Münster's interpretation of the geography of half the globe along commercial lines indicates awareness of the interests of the many German merchants and financiers in the spice trade" (S. Davies, *America and Amerindians in Sebastian Münster's 'Cosmographiae universalis libri VI' (1550)*, in: "Renaissance Studies", 25, nr. 3, 2011, pp. 368-369).

Münster had published in 1540 a Latin edition of Ptolemy's *Geographia universalis*, which contained 24 maps, but only 14 of them were re-engraved and used in the *Cosmographia* (cf. H.L. Ruland, *A Survey of the Double-page Maps in Thirty-Five Editions of the 'Cosmographia Universalis' 1544-1628 of Sebastian Münster and in his Editions of Ptolemy's 'Geographia' 1540-1552*, in: "Imago Mundi", 16, 1962, p. 89).

For the numerous large illustrations and smaller woodcuts in the text Münster employed some of the most skilled artists of the time such as Hans Holbein, Conrad Schnitt, David Kandel and Hans Rudolf Manuel Deutsch (cf. F. Hieronymus, *1488 Petri - Schwabe 1988. Eine traditionsreiche Basler Offizin im Spiegel ihrer frühen Drucke*, Basel, 1997, pp. 558-578).

Münster was born in Nieder-Ingelheim a small town of the Rhenish Palatinate, on the Rhine between Mainz and Bingen, the son of Andreas Münster. From 1503 to 1508 he studied arts and theology at Heidelberg, where he entered the Franciscan Order in 1505. His truly formative years were those from 1509-1518, when he pursued his studies first under the versatile humanist Konrad Pellikan and subsequently under the Swabian mathematician Johann Stöffler. From 1509 to 1514, at the monastery of St. Katherina in Rufach in the upper Alsace, and then at Pforzheim, Pellikan, who used the *Margarita philosophica* of Gregor Reisch as a text-book, was Münster's instructor in Hebrew and Greek, cosmography and mathematics, in fact in almost the whole range of studies to which his mature life was dedicated.

From 1514 or 1515, as Stöffler's pupil at Tübingen, Münster deepened and broadened his knowledge of mathematical geography and cartography; this was Stöffler's special field of interest, and he had himself written a commentary on Ptolemy's *Geographia*. Münster was allowed to transcribe Stöffler's geographical notes and collections, and from this period dates the 'Kollegienbuch' or lecture-



notebook, which throws much light on Münster's early geographical studies, on the source-materials at his disposal, and on his later evolution as a cartographer. Münster's lecture note book contains extracts from various publications, with his commentary, but also a series of forty-four maps drawn by himself. Forty-three of them are derived from existing printed materials but one, that of the Rhine from Basle to Neuss appears to be an original drawing by Münster himself.

The years 1518-1529 form an interlude, incompletely documented, in Münster's life. This was nevertheless a period of strenuous intellectual activity, expressed in numerous publications in Hebrews and by his earliest printed works on cosmography, geography and applied mathematics. In 1524 he was appointed to teach Hebrew at the University of Heidelberg. This appointment was ill paid, and it was evidently with no reluctance that Münster accepted an invitation to the chair of Hebrew at the university of Basel, whither he moved in 1529. At Basel he was to spend the rest of his life until his death from plague in 1552. Most of Münster's earlier Hebraistic publications came from the press of Johann Froben, Erasmus's printer. He also worked as press-corrector for Adam Petri. In 1529, soon after his move to Basel, he left Franciscan Order and adhered to Lutheranism; and in the following year he married Adam Petri's widow, thus gaining for himself a measure of financial security and the services of the substantial printing-house of his stepson Heinrich Petri, who was to produce, sometimes in collaboration with Michael Isingrin, most of his later works. The Basel period, uneventful save for incessant study and publication, an immense correspondence (of which only 50 letters survive), and numerous journeys, saw Münster's emergence as the leading German geographer of his day. His contemporaries thought of Münster more as a Hebraist. There is no evidence that he taught geography or the mathematical sciences at Heidelberg or Basel, but he attained the peak of his reputation as a geographer with the definitive edition of the *Cosmographia* published in 1550, very near the end of his life (cf. H.K. Burmeister, *Sebastian Münster. Versuch eines biographischen Gesamtbildes*, Basel & Stuttgart, 1963, passim).

VD16, M-6712; Edit 16, CNCE 47036; Universal STC, no. 843737; J. Sabin, *Dictionary of Books Relating to America. From the Discovery to the Present Time*, New York, 1956, no. 51402; K.H. Burmeister, *Sebastian Münster. Eine Bibliographie*, Wiesbaden, 1964, p. 85, no. 99; F. Hieronymus, *op. cit.*, p. 592; no. 216; *Sebastian Münster. Katalog zur Ausstellung aus Anlass des 500. Geburtstages am 20. Januar 1988 im Museum Altes Rathaus Ingelheim am Rhein*, K.H. Burmeister, ed., Fernwald, 1988, p. 122, no. 6.11.

€ 24.000.- / CHF 27,000.- / \$ 27,000.-

**12. PATRIZI, Francesco (1413-1494).** De discorsi..., sopra alle cose appartenenti ad una città libera, e famiglia nobile; tradotti in lingua toscana da Giovanni Fabrini Fiorentino, à beneficio de figliuoli di Messer Antonio Massimi nobile Romano, M. Domenico, e M. Horatio, libri nove. 8vo. 278, (4) leaves (the last is a blank with the Aldus anchor on the verso). *With the printer's mark on the title-page and at the end.* Contemporary limp vellum, manuscript title on the spine, marginal rust spots on leaves AA1-8, some very light dampstains, but a very fine, genuine copy.

*Venezia, In casa de' figliuoli di Aldo, 1545.*



RARE FIRST ITALIAN EDITION of one of the most important documents for the history of political and educational thought of fifteenth century Humanism. It was begun around 1462, completed in 1468 and first published by Jean Savigny under the title *De institutione reipublicae libri novem* in 1518. It has often been seen as a precursor of Machiavelli's *Principe* and had a great influence on Thomas Elyot's *Gouverneur* (cf. J. Schlotter, *Thomas Elyot's 'Governor' in seinem Verhältnis zu Francesco Patrizi*, Freiburg/Br., passim). The work covers the whole field of civic Humanism discussing all questions of state administration, law (moral and civil), town and country planning (cf. P.N. Pagliara, *Vitruvio: da testo a canone*, in: "Memoria dell'antico nell'arte italiana", S. Settis, ed., Torino, 1986, III, pp. 28-30), the management of a family (the duties of a husband and of a wife, the education of children, cf. G. Müller, *Bildung und Erziehung im Humanismus der italienischen Renaissance*, Wiesbaden, 1969, pp. 117, 36), he recommends protection for merchants and tradesmen who contribute to the enriching of a country, he considers that the state should provide the means of subsistence to the population if necessary and also deals with the importance of culture (fine arts, music, theatre, literature, libraries), medicine and the great physicians of the past, gymnastic exercises, etc. (cf. M. Capelli, *'Ad actionem secundum virtutem tendit'. La passione, la sapienza e la prudenza: 'vita activa' e 'vita contemplativa' nel pensiero umanistico*, in: "The ways of life in classical political philosophy", F. Lisi, ed., Sankt Augustin, 2004, pp. 203-30).

"Patrizi's text deals with the disposition and government of a city-state Republic, understood in the terms of the contemporary political reality of fifteenth-century Italy, describing and analyzing the political, social and economic conditions that prevail in such an urban context. Significantly, the treatise does not confine itself to a theoretical discussion of the city as *locus* of government, but examines the urban fabric itself, giving ample space to a discussion of the role of the architect in planning the city, and the disposition of streets, piazzas and individual buildings, both public and private. Architecture and government are thus bound together, so that a well-governed city will be architecturally well-ordered, and vice versa... While, in some respects, the most original feature of Patrizi's treatise

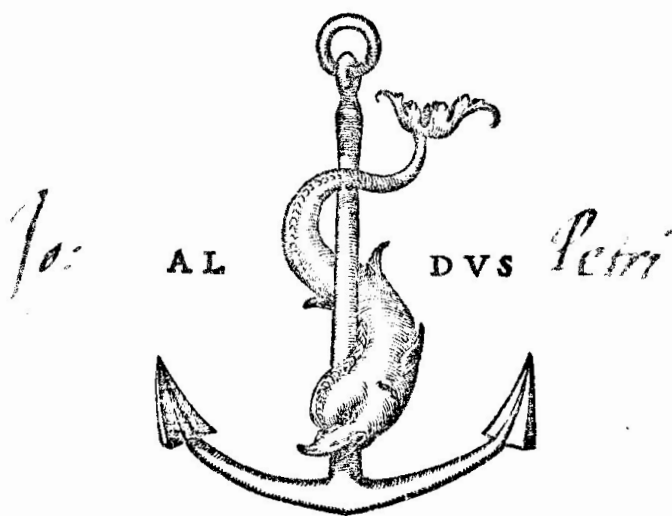
is the way in which he links social and political issues of government to the question of urban life. Patrizi viewed the city-state as the natural resolution of man's need to be a 'social animal', and in Book I he outlines the ways in which urban society should be ordered to maintain equality among citizens. While Book II deals with the varieties of professions that should exist in the city, Book III instead focuses on public offices and the procedures that should be observed in nomination and election... Indeed the core three books relate specifically to the family, in its public and private role. While Book IV discusses the function of the family and the paterfamilias in the government of private affairs, Book V and VI project the family onto the public scene. So that virtues honed in the family setting are given a public purpose. It is thus in Book V that the public virtues of government, discussed in Book III, are revealed as being an attribute to the patrician class, showing that these families are naturally suited to rule. A clear statement in favor of the ancestral aristocracy's capacity to rule come in chapter One of Book VI, where Patrizi provides a definition of urban society as being made up of three classes: the ancient nobility, a middle-ranking group of worthy citizens, and a majority suited only to being governed... However, it is in the last section of the treatise that Patrizi addresses themes relevant to an understanding of the Pope's architectural patronage in Siena. Specifically, chapter Eleven of Book VIII discusses private architecture in the urban context. Patrizi advises the families in public office should invest in a palace suited to their status, but this should be a 'beautiful home'. He recommends the use of 'sancta mediocritas' (a golden mean), so that a building will display neither the opulence nor the avarice of its owner, but rather that the palace will beautify the collective image of the city" (F. Nevola, *Siena, Constructing the Renaissance City*, New Haven, CT & London, 2007, pp. 87-88).

The translator Giovanni Fabbrini, who dedicated the volume to the sons of the Roman nobleman Antonio Massimi, to whom he was the tutor, was born at Figline Valdarno in 1516 and studied at Florence under Lorenzo Amadei and Gaspare Marescotti. In 1544 he settled in Rome, where he published his first work, *Della interpretatione della lingua latina*. In 1546 he returned to Florence and finished the translation of Patrizi's second important work, the *De regno et regis institutione*. A year later he was called by the Senate of Venice to teach in the public schools. His activities as a merchant brought him some wealth and allowed him to concentrate more on his literary activities. He published numerous translations into the vernacular, commentaries and grammatical and linguistic studies, among them in 1565, *Teoria della lingua*, dedicated to Cosimo de' Medici. He died in Venice in 1580 (cf. F. Sarri, *Giovanni Fabbrini da Figline (1516-1580?)*, in: "La Rinascita", II, 1939, pp. 617-640; III, 1940, pp. 233-270; IV, 1941, pp. 361-408).

published his first work, *Della interpretatione della lingua latina*. In 1546 he returned to Florence and finished the translation of Patrizi's second important work, the *De regno et regis institutione*. A year later he was called by the Senate of Venice to teach in the public schools. His activities as a merchant brought him some wealth and allowed him to concentrate more on his literary activities. He published numerous translations into the vernacular, commentaries and grammatical and linguistic studies, among them in 1565, *Teoria della lingua*, dedicated to Cosimo de' Medici. He died in Venice in 1580 (cf. F. Sarri, *Giovanni Fabbrini da Figline (1516-1580?)*, in: "La Rinascita", II, 1939, pp. 617-640; III, 1940, pp. 233-270; IV, 1941, pp. 361-408).

"In his translation of a section following the list of artisans in which Patrizi discusses the ancient respect for certain works of art... Fabbrini adds a reference to Michelangelo in the chapter on artists per se (p. 36v)... Fabbrini's inclusion of the example of Michelangelo suggests that the rise in status of the artist could indeed have promoted the rise in status of the artisan in general"

DE DISCORSI DEL REVERENDO MON  
 signor Francesco Patritij Sanese Vescovo Gaetano, sopra alle  
 cose appartenenti ad una città libera, e famiglia nobile;  
 tradotti in lingua toscana da Giovanni Fabbrini  
 Fiorentino, a beneficio de figliuoli di mes-  
 ser Antonio Massimi nobile Ro-  
 mano, M. Domenico, e  
 M. Horatio, libri  
 nove.



Con privilegio di N. S. Papa Paolo III. & della Illustrissima Signoria di Vinegia, M. D. XLV.

G.W. McClure, *The Culture of Profession in Late Renaissance Italy*, Toronto, 2004, p. 230)

Francesco Patrizi received his early education at the Studio of Siena, his native city. He became a friend of the bishop of Siena Enea Silvio Piccolomini (later Pope Pius II). In 1452 was to be a member of a Siense embassy which accompanied the Emperor Frederick III to Rome. For a certain time he served as podestà of Montalcino. A few years later his fortunes had changed dramatically for the worse- He was among the notables who were arrested in 1456 and tried for conspiring to hand Siena over to Jacopo Piccinini, who was in the service of Alfonso of Naples. Only the intervention of Enea Silvio, then a cardinal, could prevent his death. Patrizi was instead sentenced to exile, leaving his wife and for sons in the charge of their grandparents. Later he was admitted into Holy Orders and, still favored by Enea Silvio, now pope Pius II, was elected bishop of Gaeta in the kingdom of Naples, without the duty to reside in his diocese. Still in 1461 he took up residence in Foligno as papal governor. His experience as governor as well as his originally first-hand knowledge of the ups and downs of politics in his native Siena certainly furthered his interest in political science and the *Institutione reipublicae* was written during his stay at Foligno. Apparently he released his post of governor of Foligno in 1471, settled at Gaeta for the rest of his life, apart from occasional missions for the House of Aragon, attending to his episcopal duties. At Gaeta he wrote his second great work on political science *De regno & regis institutione* (cf. F. Battaglia, *Enea Silvio Piccolomi e Francesco Patrizi: Due politici senesi del Quattrocento*, Siena, 1936, pp. 76-100, F.C. Nardone, *Francesco Patrizi umanista senese*, Empoli, 1996, passim, and P. Benedetti Bertoldi, *Francesco Patrizi the Elder: the Portrait of a Fifteenth Century Humanist*, thesis, Oxford, 1996, passim).

Edit 16, CNCE 26955; Universal STC, no. 762223; A.A. Renouard, *Annales de l'imprimerie des Aldes*, (Paris, 1803), 131:3.

€ 1,900.- / 2,150.- / \$ 2,150.-

FRANCESCO SFORZA SEEKING TO BE REINSTALLED IN THE DUCHY OF MILAN

**13. PIZZACARI, Battista (fl. first half of the 16<sup>th</sup> century).** Ad Carolum .V. Caesarem augustissimum pro Francisco Sphortia Insubrum duce oratio. 4to. (12) leaves (the last is a blank). *Title within an architectural woodcut border.* Wrappers, a very fine copy.

[*Roma, Francesco Minuzio Calvo, 1529/1530*].

VERY RARE FIRST EDITION of this speech probably held at the audience granted by Emperor Charles V to Francesco II Sforza at Bologna on November 24, 1529 through the intercession of Pope Clement VII to obtain for Sforza pardon for all his past offences (G. Giordani, *Della venuta e dimora in Bologna del sommo pontefice Clemente VII. per la coronazione di Carlo V. imperatore celebrate l'anno MDXXX*, Bologna, 1892, p. 42).

After the Spanish army had defeated the French at the Battle of Bicocca in 1522, emperor Charles V installed Lodovico Sforza's youngest son Francesco Maria Sforza (1495-1535) as duke of Milan (July 27, 1525). But what little trust there were between the Sforza and the Habsburgs evaporated when it was revealed that before receiving the investiture, Francesco had shown some sympathy to a plan to join the pope, Venice and Florence in freeing Italy from foreign domination. Outraged, Charles withdrew his recognition of Francesco's rights to the duchy, his troops besieging and then sacking Milan itself. Francesco now joined the anti-imperial league of Cognac. Hostilities continued until the peace of Cambrai in August 1529. Charles was persuaded by Clement VII to pardon Francesco, whose investiture as duke of Milan took place on December 23. The imperial diploma dated from Bologna, January 2, 1530 is still preserved in the Archivio di Stato of Milan. Charles V spent three days in Milan arranging for Francesco's marriage to his eleven years old niece, Christina of Denmark. Francesco died childless in 1535 and the duchy of Milan became part of the Habsburg family patrimony (cf. J. Black, *Absolutism in Renaissance Milan. Plenitude of Power under the Visconti and the Sforza, 1329-1535*, Oxford, 2009, pp. 183-184, and J.D. Tracy, *Emperor Charles V, Impresario of War: Campaign Strategy, Interna-*



*tional Finance and Domestic Politics*, Cambridge, 2002, pp. 120-121).

Just a few weeks before Charles V arrived at Bologna for the coronation, the Turks had laid siege to Vienna (September 17-October 14, 1529). This released a veritable flood of publications on the Turks all over Europe and numerous humanists took the occasion to address themselves directly to Charles V exhorting him to defend Christendom against the Ottoman Turks. So also did Pizzacari in his speech: "... nunc populi, nunc universus terrarum orbis, sub tuis auspiciis quam libertatem sint consequuturi, considerabunt. Converte quaeso Caesar, converte contra verso tui imperii inimicos iram & arma, contra foedissimum & impurissimum Turcarum Regem, Christi & religionis nostrae hostem. En vides illum fines tui Imperii invader, depraedari. Turcas Ipsos hominum genus Barbarum, immane, impurum, & Deo pariter et hominibus invisum patieris Christiano nomini tam diu insultare? Christianorum fines indies infestare? Imperium et ditionem late propagare?" (leaf C1r) (cf. F. Bosbach, *The European Debate on Universal Monarchy*, in: "Theories of Empire, 1450-1800, P. Armitage, ed., Aldershot, 1998, p. 135, n. 15).

Little is known about Battista Pizzacari, a humanist from Ferrara, who was active at Rome, probably at the Papal Curia, and was the author of speeches held at the election of the popes Adrian VI (1522) and Clemens VII (1523) (L. Ughi, *Dizionario storico degli uomini illustri ferraresi*, Ferrara, 1804, II, p. 116).

Edit 16, CNCE 54614; Universal STC, no. 849825; F. Barberi, *Le edizioni romane di Francesco Minuzio Calvo*, in: "Miscellanea di scritti di bibliografia ed erudizione in memoria di Luigi Ferrari", (Firenze, 1952), p. 91, no. 110 (the title woodcut is reproduced on plate III); F. Borsetti, *Historia Almi Ferrariae Gymnasii*, (Ferrara, 1785), II, p. 397.

€ 950.- / CHF 1,100.- / 1,100.-

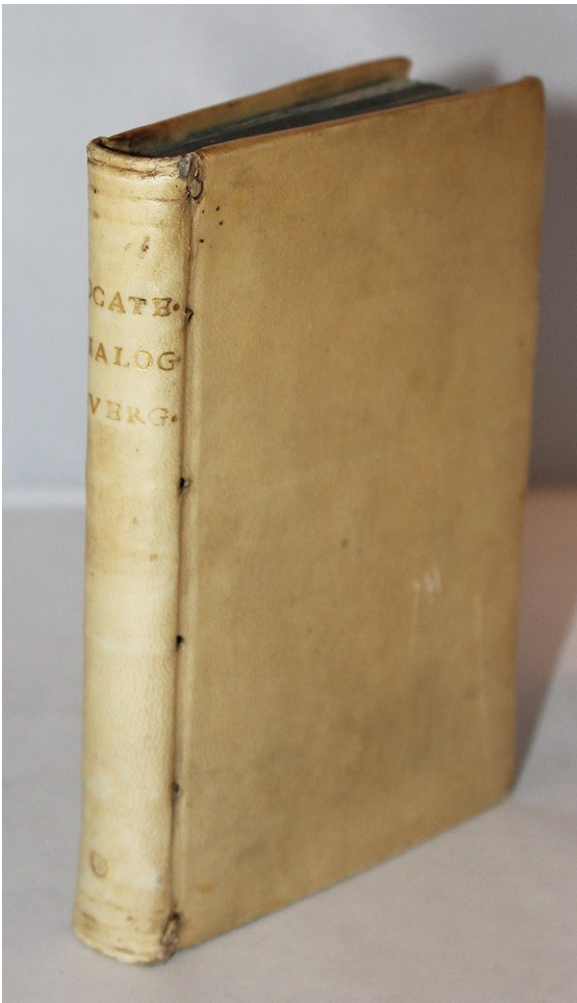
#### THE FIRST MONOGRAPH ON SHAME

**14. POCATERRA, Annibale (1559-1593).** Due dialoghi della vergogna. 8vo. 209 pp., (14) leaves (lacking the last blank). *With the woodcuts arms of Alfonso II, duke of Ferrara on the title-page and the printer's device at the end.* Contemporary vellum, gilt title lettering on the spine, blue edges, very lightly browned, a fine copy.

*Ferrara, Benedetto Mammarelli, 1592.*

FIRST EDITION (it was reprinted in 1607 with an anonymous biography of Pocaterra).

"The psychiatrist who listens in on Pocaterra's *Dialogues* is thrown into a heady experience not unlike that of an archaeologist who has stumbled into a treasure trove filled with artifacts that make us uncomfortable. It is a time capsule sealed in 1592, four centuries before the appearance of a readership ready and able to understand it. Books on shame are never easy to read simply because shame is the emotion responsible for privacy; within each of us, shame protects the borders of what we hide. In no era has a book on shame been easy to read. This one is not only the first ever written about sha-



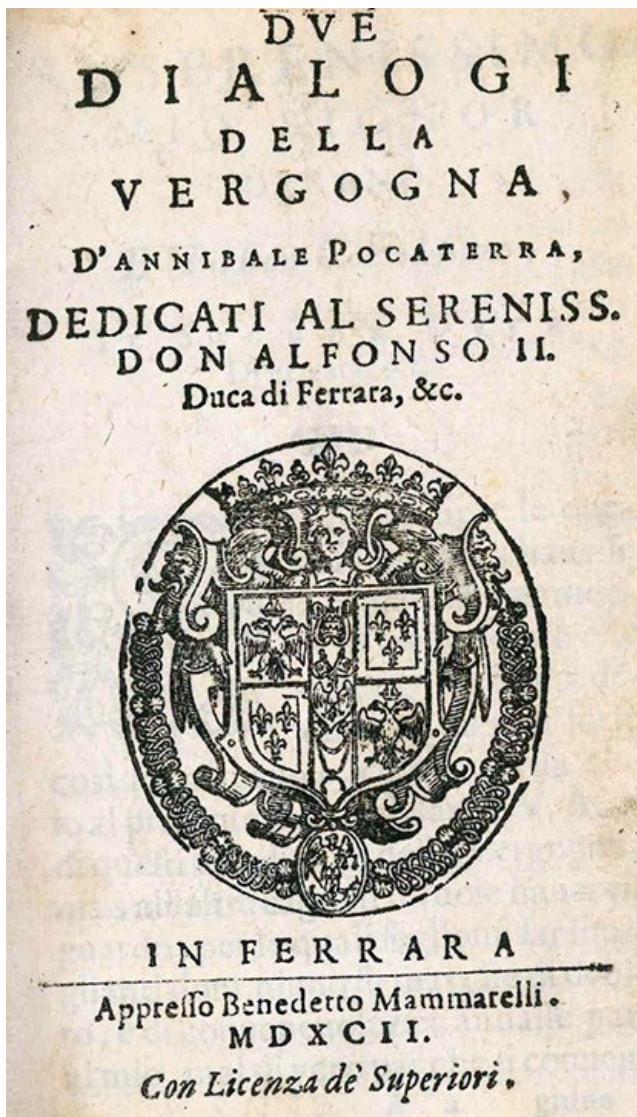
me, but a major, historically significant disquisition - a wide-ranging survey of embarrassment, humiliation, mortification, exposure, failure, and the experience of personal deficiency... Pocaterra, in his insistence that shame is a personal experience of unique form, intensity, and importance, demands that we know and feel each aspect of his subject, that we ignore as little as possible of what has so occupied him. I must assume that the entire subject of shame has made him uncomfortable enough to challenge the revealed truths of his era, motivating the author to make us uncomfortable at a personal level so that we will share his concerns. We are presented with a Socratic conversation between the philosopher Horatio Ariosto and his romantic young friend Hercule Castello, with the equally aristocratic Alessandro Guarino taking the role of a foil, intelligent but speaking as an unsophisticated student whose naiveté helps reduce Castello's embarrassment. Ariosto is nothing like the kindly modern therapist who might offer to assist Castello by reducing whatever emotional pain he carries; in this situation he functions more like an anatomist dissecting the muscles of a living specimen in order to demonstrate them to a theater of students. The die is cast in the opening moments of their interaction: Exposing the latter's secret infatuation with a local woman of Ferrara, Ariosto teases, taunts, and humiliates his subject into a variety of reactions each of which is

a somewhat different form of shame, and each of which will in turn be discussed in detail” (W. Gundersheimer & D. Nathanson, eds., *Annibale Pocaterra, Two dialogues on shame*, Wolfenbüttel, 2013, pp. 7-8; see also W.L. Gundersheimer, *Renaissance Concepts of Shame and Pocaterra's 'Dialoghi Della Vergogna'*, in: *“Renaissance Quarterly”*, 47/1,1994, pp 34-56, and G. Ricci, *Annibale Pocaterra e i «Dialoghi della vergogna». Per la storia di un sentimento alla fine del Cinquecento*, in: *“Alla corte degli Estensi: filosofia, arte e cultura a Ferrara nei secoli XV e XVI”*, M. Bertozzi, ed., Ferrara, 1994, pp. 43-75).

“I try to imagine the course of Western philosophy and culture had not Pocaterra died so young, had he been given the opportunity to write the many books that would have burst from his fountain. What if *Due Dialoghi della Vergogna* had gone through as many editions as *the De civilitate Morum Puerilium* of Erasmus or the *Galateo* of Della Casa? What if shame had been understood, accepted, respected, rather than increasingly secret and shameful? What would psychoanalysis and the entire mental health movement be today had Freud grow up with an awareness of shame as sophisticated as that of Pocaterra?” (D. L. Nathanson, *Shame and Pride: Affect, Sex, and the Birth of the Self*, New York, 1992, pp. 445-46).

“The earliest treatise on shame was written by Annibale Pocaterra, born in 1562... Pocaterra wrote his book on shame at the age of thirty. His book was the only scholarly work on shame until Darwin wrote about it three hundred years later... In the beginning of the book Pocaterra tells us that 'in the end shame is a good thing, a part of everyday existence'. Shame, according to Pocaterra, makes us timorous, humble and contrite and causes outrage against the self. When we are attacked by shame, Pocaterra says we 'would like nothing better than to run and hide from the eyes of the world'. He also describes shame as the 'fear of infamy', which can lead a person to attack his enemy with passion. Shame is thus capable of both cowardice and bravery... Pocaterra posited that our emotions are innate and that 'they are only good or evil as the end to which they are used'. There is an innate and a learned component to all emotion. 'Therefore', Pocaterra writes, 'there must be two shames, one natural free from awareness and the other acquired'. Pocaterra understood shame to be our teacher, He thought





on the theory of games (1582) (cf. G. Barotti & al., *Continuazione delle memorie istoriche di letterati ferraresi*, Ferrara, 1811, III, pp. 211-216).

Edit 16, CNCE 35904; Universal STC, no. 850028; Adams P-1676; V. Cox, *The Renaissance Dialogue: Literary Dialogue in its Social and Political Contexts, Castiglione to Galileo*, (Cambridge, 2008, passim and p. 213.

€ 1,600.- / CHF 1,800.- / \$ 1,800.-

THE 'MANIFESTO' OF THE ITALIAN REFORMATION DENUNCIATED  
PRINTED BY A WOMAN

**15. POLITI, Ambrogio Catarino (1484-1553).** COMPENDIO D'ERRORI, et inganni Luterani, contenuti in un Libretto, senza nome de l'autore, intitolato, Trattato utilissimo del beneficio di Christo crucifisso. RESOLUTIONE SOMMARIA contra le conclusioni Luterane, estratte d'un simil Libretto senza Autore, intitolato, Il sommario de la sacra scrittura; libretto scismatico, heretico, & pestilente. REPROBATIONE de la dottrina di Frate Bernardo Ochino, ristretta da lui in una sua Epistola al Magnifico Magistrato di Balia de la Città di Siena. 8vo. 3 parts. 59 leaves, 1 blank; 55 leaves (lacking the last a blank); 47 leaves (lacking the last a blank).

Roma, Girolama de Cartolari for Michele Tramezino, March/April, 1544. – Bound with:

the shame of children was like a seed that will become a small plant in youth and leads to virtue at maturity. Pocaterra looked at blushing as the external sign of shame and believed that blushing was both the recognition of having made a mistake as well as the desire to make amends. Three hundred years later Darwin would posit blushing as that which distinguishes us from all other animals” (J. Bradshaw, *Healing the Shame that Binds You*, Deerfield Beach, FL, 2005, pp. 6-7).

Annibale was the son of Alessandro Pocaterra, an esteemed courtier at the Estense court, a protégé of Cardinal Ippolito II. and Duke Alfonso II. d'Este and a close friend to Torquato Tasso. His father sent him in 1570, after the terrible earthquake, to Modena, where he received his first instruction. Returned to Ferrara he studied under Flavio Antonio Giraldi, Girolamo Benintendi and Francesco Patrizi and graduated at the university in philosophy and medicine. In 1585 he obtained the chair of philosophy and was among the founders of two Ferrarese academies, *La Ferrarese* and the *Accademia degli Umili*. Pocaterra was also a talented poet, several of whose amorous stanzas were set to music by such madrigalists as Luzzasco Luzzaschi and Alfonso Fontanelli (cf. A. Newcomb, *The Madrigal at Ferrara, 1579-1597*, Berkeley, 1980, pp. 148-149). Torquato Tasso chose him as one of the interlocutors in *Il Gonzaga Secondo*, his dialogue

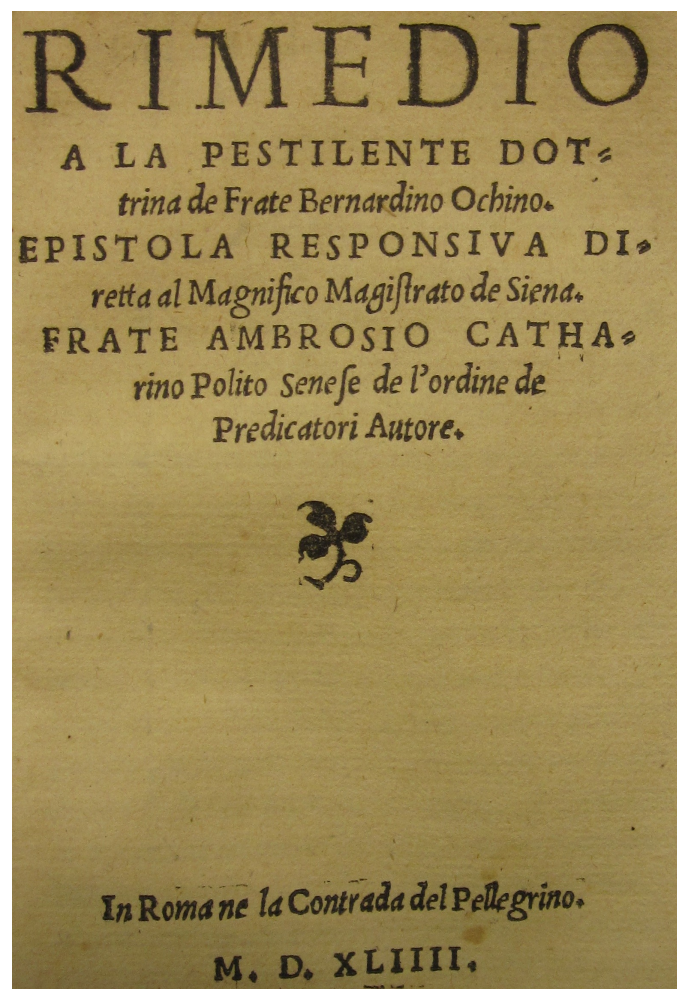
**POLITI, Ambrogio Catarino (1484-1553).** Trattato nuovo utile, et necessario de l'institutione de la confessione sacramentale introdotta da Christo, & de la necessita, convenientia, & frutti di quella, Et del modo di confessarsi con la sufficiente essaminatione. 8vo. 24 leaves. Contemporary limp vellum, panels covered with later marbled paper, lightly rubbed, some light browning and spots, but a fine genuine copy.

*Roma, Girolama de Cartolari for Michele Tramezino, April, 1544.*

(I:) FIRST EDITION of three of the main vernacular polemic writings of the major opponent of Luther in Italy.

The first part deals with the anonymous religious tract *Beneficio di Christo*, probably first published by Bindoni at Venice in 1543. It was to become most read and the most persecuted work the Italian Reformation produced. It was so ruthlessly exterminated by the Inquisition that it seemed to have vanished from the face of the earth. Only three hundred years later a unique copy was discovered in the library of St John's College in Cambridge. The author was identified with a Benedictine monk from Mantua, Bendetto Fontanini, who left the work for editing to the humanist Marcantonio Flaminio (cf. Benedetto Fontanini da Mantova, Marcantonio Flaminio, *Il Beneficio di Cristo*, S. Caponetto, ed., Torino 2009, passim, see also Ph. McNair, *Benedetto da Mantova, Marcantonio Flaminio, and the 'Beneficio di Cristo': A Developing Twentieth-Century Debate Reviewed*, in: "Modern Language Review", 82, 1987, pp. 614-624).

"But of Flaminio's responsibility for the main lines of the work (not just its form) there can scarcely be any doubt. We know that he was familiar with the thought both of Valdés and of Calvin... If in addition to this we note that Benedetto da Mantova was described in 1564 as a 'disciple of Marc' Antonio Flaminio' we may reasonably conclude that the real originality of the work derives



from Flaminio, who drew upon his knowledge of Calvin, Luther, Valdés, Scripture and the early fathers to compose the most impressive document of the Italian Reformation” (D. Fenlot, *Heresy and Obedience in Tridentine Italy. Cardinal Pole and Counter-reformation*, Cambridge, 1972, p. 81).

The second part deals with another anonymous work circulating in Italy, the *Sommario della sacra scrittura* (probably first printed at Genoa in 1534). It was originally composed by a Netherlandish author in Latin as *Oeconomica christiana* and was soon translated into Dutch, French, German and English. The Italian version was based on the French translation, but the translator did not hesitate to formulate independently, taking into account the special needs of his intended audience. The principal topics are baptism as promise of salvation to all Christians, the Lutheran understanding of grace and good works, and a critic of monasticism. The original author borrowed directly from Luther, but his main source of inspiration was Erasmus and just in his case the *Sommario* often surpasses its model in the uncompromising tenor of formulations (cf. S. Peyronal Rambaldi, *Dai Paesi Bassi all'Italia. Il Sommario della Sacra Scrittura. Un libro proibito nella società italiana del Cinquecento*, Firenze, 1997, pp. 1-4).

“Già denunciato a Modena nel 1537, già bruciato a Bologna e messo al bando a Milano l'anno successivo, il *Sommario* non tardò però a comparire tra le carte processuali degli inquisitori e nelle liste dei libri proibiti, o a ritrovarsi oggetto delle censure di qualche previdente difensore dell'ortodossia. La commistione di elementi luterani ed erasmiani spesso piegati ad esiti socialmente radicali ne faceva un pericoloso veicolo d'eresia e un temibile strumento nelle mani dei fedeli. Davvero non stupisce che il Catarino avesse messo gli occhi su quel testo” (G. Caravale, *Sulle tracce dell'eresia, Ambrogio Catarino Politi, 1484-1553*, Firenze, 2007, pp. 179-180).

The third part is directed against Bernardino Ochino, former Capuchin vicar general, who after his flight from the Roman Inquisition to Geneva, had published an open letter to the authorities of Siena (1543), in which he justified his action and explained his doctrines (cf. B. Nicolini, *Bernardino Ochino esule a Ginevra (1542-1545)*, in: “Ginevra e l'Italia”, Firenze, 1959, pp. 135-147 and G.H. Williams, *The Theology of Bernardino Ochino*, Tübingen, 1959, passim). Politi addressed his accusations to the same Siense authorities. “Il testo ochiniano cui il Catarino rispondeva, l'*Epistola al magnifico magistrato di Balìa de la città di Siena*, scritta a Ginevra il primo novembre 1543, aveva segnato una nuova fase del pur breve esilio ginevrino dell'ex generale dei cappuccini.<sup>149</sup> Se la pubblicazione delle *Prediche*, appena un anno prima, aveva rappresentato l'agognato momento del disvelamento, l'uscita dalla clandestinità, la possibilità di rendere noto il suo vero volto, l'*Epistola* marcava invece l'inizio dell'offensiva ochiniana, il tentativo di diffondere il nuovo verbo luterano nella penisola italiana, di convertire alla nuova verità i vecchi compagni di strada. Bernardino Ochino aveva scelto per l'occasione la città natale, Siena, e alla sua magistratura cittadina, la Balìa, aveva rivolto un accorato invito a comprendere le motivazioni della sua repentina decisione di fuga e ad accogliere le posizioni di rottura con l'ortodossia romana. Il Catarino si sentì doppiamente chiamato in causa: come polemista e controversista di punta del fronte romano, in primo luogo, e come cittadino di Siena, in seconda battuta. L'intento propagandistico dell'ex frate cappuccino lasciava cadere anche quei residui scrupoli di opportunità e riservatezza che avevano trattenuto il domenicano dallo svelare il vero oggetto polemico del *Trattato della giustificazione*. Occorreva intervenire immediatamente, rispondendo colpo su colpo, e occorreva rivolgersi direttamente alla Balìa di Siena per mettere in guardia i magistrati e i cittadini senesi dal pericolo che correavano.<sup>150</sup> La sfida assumeva così i contorni di una battaglia personale all'interno di una cornice cittadina. La posta in gioco questa volta non era solamente la definizione della verità teologica e dottrinale: erano in ballo le sorti dell'amata Siena” (G. Caravale, *op.cit.*, pp. 177-178).

Bernardo Ochino was born at Siena in 1487. At an early age he entered the order of Observant Friars, the strictest sect of the Franciscans, and rose to be its general, but, craving a yet stricter rule, transferred himself in 1534 to the newly founded order of Capuchins, of which in 1538 he was elected vicar-general. In 1539, urged by Bembo, he visited Venice and delivered a remarkable course of sermons, showing a decided tendency to the doctrine of justification by faith, which appears still more evidently in his *Dialogi VII*. published soon after. He was suspected and denounced, but nothing ensued until, at the instigation of the austere zealot Caraffa, the Inquisition was established at Rome in June 1542. Ochino was at once cited, but was deterred from presenting himself at Rome by the warnings of Peter Martyr and of Cardinal Contarini, whom he found at Bologna, dying of poison administered by the reactionary party. After some hesitation he escaped across the Alps to Geneva.

He was cordially received by Calvin, and within two years published six volumes of *Prediche*, tracts rather than sermons, explaining and vindicating his change of religion. In 1545 he became minister of the Italian Protestant congregation at Augsburg, which he was compelled to forsake when, in January 1547, the city was occupied by the imperial forces in the Schmalkaldic War. Escaping by way of Strassburg he found an asylum in England, where he was made a prebendary of Canterbury, received a pension from Edward VI.'s privy purse, and composed his important work, *A Tragedy or Dialogue of the unjust usurped Primacy of the Bishop of Rome* (1549). The accession of Mary in 1553 drove him from England, and he became pastor of the Italian congregation at Zurich. In 1563 the long-gathering storm of obloquy burst upon the occasion of the publication of his *Thirty Dialogues*, in one of which his adversaries maintained that he had justified polygamy under color of a pretended refutation. His dialogues on divorce and the Trinity were also obnoxious. Ochino was banished from Zurich, and, after being refused a shelter by other Protestant cities, directed his steps towards Poland, at that time the most tolerant state in Europe. He had not resided there long when the edict of the 6th of August 1564 banished all foreign dissidents. Flying from the country, he encountered the plague at Pinczoff; three of his four children were carried off; and he himself, worn out by age and misfortune, died in solitude and obscurity at Schlakau in Moravia, about the end of 1564 (K. Benrath, *Bernardino Ochino von Siena: Ein Beitrag zur Geschichte der Reformation*, Niewkoop, 1968, passim; R.H. Bainton, *Bernardino Ochino. Esule e riformatore senese del Cinquecento 1487-1563*; Firenze, 1940, passim).

“L’apostata Bernardo Ochino, il *Sommario della Sacra Scrittura* e il *Beneficio di Cristo* erano dunque presentati dal Catarino come tre momenti di un unico insidioso disegno di propaganda religiosa che mirava a confondere le menti dei più semplici in sofisticherie dottrinali e ingannandole con la falsa dolcezza delle sue proposte. Quasi a suggello di questa triplice offensiva controversistica del domenicano risuonavano le parole con cui aveva scelto di aprire il suo Compendio stigmatizzando la ‘curiosità e presunzione umana, venuta oggi a tanto che ciascuno di qual vuoi condizione, così femina come maschio, così idiota come letterato, vuole intendere le profundissime questioni de la sacra teologia e divina Scrittura et esser informato de’ modi e de le cause se la giustificazione, de la facultà del libero arbitrio e de la grazia, degli abissi de la provvidenza e prescienza e predestinazione di Dio, degli effetti de la fede e de l’opere e di più altre cose simili, circa le quali etiam e’ grandi ingegni con assidui studii de le sacre lettere a pena ne hanno dato piena e certa risoluzione’” (G. Caravale, *op.cit.*, p. 183).

Lancellotto Politi, scion of a noble Siennese family, studied law in his native city obtaining a degree in 1502. Later he entered the Dominican order rechristening himself Ambrogio Catarino. His career as a professional theologian began with a bang: the superiors of his order charged him to write against Luther, whose rebellion was fast gaining momentum. In 1520/21 he wrote two treatises against the German Reformer (cf. P. Preston, *Catharinus versus Luther, 1521*, in: “History”, 88/3, 2003, pp. 364-378), to which the latter responded to the first and ignored the second. Afterwards his career took a quieter turn: he devoted himself to itinerant preaching and progressed with his theological studies. But around 1530 Catarino’s relationship with his order became severely strained through his fervent support for the doctrine of the Immaculate Conception, what caused his dismissal as prior of the convent of Santo Spirito in Siena. He then took exile in France. Apart a short stay in Rome, he remained in France until 1543, turning his attention one more to the subject of Protestant heresies, issuing in 1540 the *Speculum haereticorum*. Back in Italy in 1544 Catarino busied himself opposing ‘Protestant’ impulses in his own native land publishing the above described polemical writings. His responsibilities to the Council ceased in 1549. In the last years of his life Catarino devoted himself to writing several massive biblical commentaries. In June 1552 he was promoted to the seat of Cardinal of Lanza. He died in November 1553 in Naples on the way to Rome to receive his Cardinal’s hat (cf. G. Caravale, *op. cit.*, pp. 1-67; S. Lo Re, *Ambrogio Catarino Politi e alcune retroscene delle sue controversie*, in: “Eretici, esuli e indemoniati nell’età moderna”, M. Rosa, ed., Firenze, 1998, pp. 13-60).

Edit 16, CNCE 23839; Universal STC, no. 850157; A. Jacobson-Schutte, *Printed Italian Vernacular Religious Books, 1465-1550*, (Genève, 1983), p. 120.

(II:) FIRST EDITION of Politi’s treatise on confession written as a kind of antidote of the Protestant thoughts circulating in Italy at that time (cf. D. Borobio, *Il modello tridentino di confessione dei peccati nel suo contesto storico*, in: “Concilium”, XXIII/2, 1987, pp. 42-64).

“Nell’aprile del 1544, appena un mese dopo la pubblicazione delle tre opere controversistiche, uscì l’ultima opera in volgare del Politi: il *Trattato nuovo utile, et necessario de l’institutione de la confessione sacramentale introdotta da Christo, et de la necessità, convenientia, et frutti di quella; et del modo di confessarsi con la sufficiente essaminatione*. Il *Trattato* sulla confessione andava a costituire l’ultimo tassello dell’offensiva catariniana di quei primi anni quaranta. La confessione era, nella visione del domenicano, il rimedio ultimo cui poteva ricorrere l’uomo (già) giustificato (una prima volta) per riconquistare la grazia divina perduta ‘per il peccato mortale’ e tornare a concorrere per la seconda giustificazione” (G. Caravale, *op.cit.*, p. 183-84).

Edit 16, CNCE 23842; Universal STC, no. 850161; A. Jacobson-Schutte, *op.cit.*, p. 121.

€ 2,900.- / CHF 3,300.- / \$ 3,300.-

**16. [RIDOLFI, Luca Antonio (1510-1570)].** Ragionamento havuto in Lione, da Claudio de Herberé gentil’huomo franzese, et da Alessandro degli Uberti gentil’huomo fiorentino, sopra alcuni luoghi del Cento novelle di Boccaccio, i quali si ritroveranno secondo i numeri delle carte del Decamerone stampato in Lione, in picciola forma da G. Rovillo. 4to. 100, (1) pp., (1 blank leaf). *Title-page within an elaborate woodcut border with at the center Rouillé’s device*. 18<sup>th</sup> century vellum over boards, gilt spine, marbled endpapers, red edges; some mild browning, but a good copy.

*Lyon, Guillaume Rouillé, 1557.*

RARE FIRST EDITION (it was reprinted in 1558 and in 1560). The publisher Guillaume Rouillé (1518?-1588), who, starting with an Italian translation of *De viris illustribus urbis Romae*, published at the Sign of Venice in Lyons during his life over seventy book in Italian. These were addressed not only to the Italians residing in France, but also to the many Frenchmen, who had learned Italian in the course of war, study, or business. Rouillé had apprehended the book business in Venice with Giovanni and Gabriello Giolito and established himself at Lyons in 1543. His book production exceeded that of Robert Estienne, Gryphius and de Tournes, and his learning at least equalled theirs. His firm gained European reputation and his books were also sold in Antwerp, Frankfurt, Medina del Campo, Saragossa, as well as in Venice and Naples (cf. N. Zemon Davis, *Publisher Guillaume Rouillé, Businessman and Humanist*, in: “Editing Sixteenth Century Texts. Papers given at the Editorial Conference University of Toronto”, R.J. Schoeck, ed., Toronto, 1966, pp. 72-112, see also J. Balsamo, *L’italianisme lyonnais et l’illustration de la langue française*, in: “Lyon et l’illustration de la langue française à la Renaissance”, Lyon, 2003, pp. 211-229).

Rouillé dedicated his *Decamerone* to Marguerite du Bourg, dame du Cange, wife of a high French financial officer, a very learned lady, to whom he was later to dedicate also his 1558-edition of Petrarch (cf. M.-M. Fontaine, ‘*Un couer mis en gage*’. *Pontus de Tyard, Marguerite du Bourg et le milieu lyonnais des années 1550*, in: “Nouvelle Revue du XVI<sup>e</sup> siècle”, 1984/2, p. 76-77, and E. Picot, *Les français italiens au XVI<sup>e</sup> siècle*, Paris, 1906, I, pp. 201-202).

“Il Ridolfi, che collaborò con il Rouillé anche all’edizione del Petrarca (1550) e pubblicò presso lo stesso editore il dialogo l’Aretifila (1560), contribuì con una *Vita di M. Giovanni Boccaccio brevemente descritta* e con il *Raccoglimento di tutte le sentenze* a quella che viene considerata come la prima edizione stampata in Francia del *Decameron* in lingua italiana, la quale uscì dai torchi del Rouillé in formato tascabile nel 1555” (cfr. E. Giudici, *Luc’Antonio Ridolfi et la Renaissance Franco-Italienne*, in: “Quaderni di Filologia e Lingue Romanze”, n.s. 1, Roma, 1985, pp. 115-150).

As clearly can also be presumed from the title, the *Ragionamento* is intended as a page by page commentary to Rouillé’s edition of the *Decamerone*. “Le text est anonyme, mais il est sûrement de Ridolfi, ainsi qu’en témoigne une lettre de son ami Alfonso Cambi. Herberé est un Français féru d’italien, qui a été inspiré par un séjour de deux ans dans le cercle de Marguerite de Berry, où tous cultivent le toscan. Herberé cherche à perfectionner son italien à l’aide du *Décameron*, et se met à interroger



Degli Uberti sur le text. Ce Degli Uberti est basé probablement sur quelque parent d'Antonio di Niccolò degli Uberti, éditeur du *Décameron* en 1527, mais ce qu'il dit reflète les opinions de Ridolfi lui-même, qui n'oublie pas quelques allusions désobligeantes sur d'autres éditeurs, dont Girolamo Ruscelli (Venise 1552). Ces allusions valurent à Ridolfi quelques médisances de la part d'autres exilés florentins, dont Ludovico Castelvetro dans une lettre à Francesco Giuntini. Mais l'intérêt du dialogue réside dans ce qu'il nous apprend sur la fortune en France de Boccace, ainse que dans les multiples allusions dans le text à la *Divina Commedia*" (R. Cooper, *Le cercle de Lucantonio Ridolfi*, in: "L'émergence littéraire des femmes à Lyon à la Renaissance, 1520-1560", M. Clément & J. Icadorna, eds., Saint-Étienne, 2008, p. 43).

"Lucantonio Ridolfi publie également chez Guillaume Rouillé des dialogues qui mettent en scène une société franco-italienne, riche de débats. Tel est le cas de celui qui oppose un Français (Claude de Herberay) et un Florentin (Alessandro degli Uberti) discutant du *Decamerone* de Boccacce et de questions linguistiques à propos des trois auteurs canoniques, Dante, Pétrarque et Boccacce, et qu'il rapporte dans le *Ragionamento havuto in Lione, da Claudio de Herberè gentil'huomo franzese, et da Alessandro degli Uberti gentil'huomo fiorentino, sopra alcuni luoghi del Cento nouelle di Boccaccio* (1557)" (M. Huchon, *Louise Labbé. Une créature de papier*, Genève, 2006, p. 42).

Luc'Antonio Ridolfi was born and had his early education in Florence. At the beginning of the thirties he settled to Rome and became to be known in the literary circles of that city. After the murder of Alessandro de' Medici he took refuge at Lyon as many of his 'Republican' compatriots, but maintained close relations with many Florentine, which remained in Italy as Claudio Tolomei, Niccolò Martelli, Pietro Vettori and Benedetto Varchi. He had come to Lyon as a merchant, but started around

1542 to work for the printing house of Guillaume Rouillé as editor and translator of Italian texts. He spent the last years before his death in Florence (cf. E. Guidici, *Luc'Antonio Ridolfi et la Renaissance franco-italienne*, in: "Quaderni di filologia e lingue romanze", n.s. 1, 1985, pp. 115-150).

Edit 16, CNCE 30149; ; J. Baudrier, *Bibliographie Lyonnaise*, (Lyon & Paris, 1912), IX, p. 242; R. Cooper, *op. cit.*, p. 49; É. Picot, *Les Français italianisants au XVI<sup>e</sup> siècle*, Paris, 1906, II, pp. 20-21.

€ 1,800.- / CHF 2,000.- / \$ 2,000.-

THE FIRST SCHOLARLY ANTHOLOGY OF THE ITALIAN SHORT STORY

**17. SANSOVINO, Francesco (1521-1586).** Cento novelle scelte da più nobili scrittori della lingua volgare,... Nelle quali piacevoli & aspri casi d'amore, & altri notabili avvenimenti si contengono. Di nuovo ampliate, reformate, rivedute, & corrette,... aggiuntovi di nuovo le figure in principio d'ogni Novella. 4to. (4), 238, (2) leaves. *With one hundred woodcuts in the text and numerous fine large ornamental initials and borders.* Contemporary limp vellum, small stamp on the title-page, some minor worming on the inner margins on a few leaves at the beginning and the end, but a very fine, genuine copy.

Venezia, (Francesco Sansovino), 1566.

FIRST QUARTO EDITION, preceded by three octavo editions in 1561, 1562, and 1563 and followed by editions in quarto in 1571, 1578 and 1597. The text was altered from edition to edition. In the prefatory remarks in which Sansovino established the framework of the collection of tales, he states that these stories were related by a company of men and women which had gathered in the house of Francesco Lando at Oriago to escape the plague of 1556. Sansovino's collection is the first scholarly anthology of the Italian short story, and thus a document of first importance in the history of fiction. It included tales from Masuccio (ca. 1420-1480), Matteo Bandello (1480-1562), Giovanni



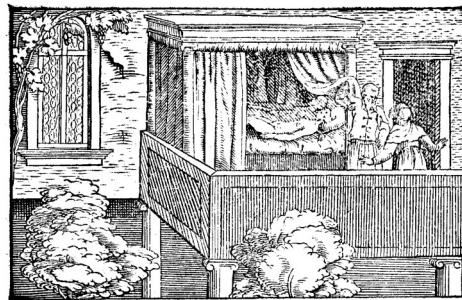
DELLE CENTO NOVELLE  
SCELTE

GIORNATA QUINTA.



**A**VEVA la Luna esido nel mezzo del cielo perduti i raggi suoi, & gia per la nuona luce regnante ogni parte del nostro mondo era chiara, quando il Re levatosi, fatta la sua compagnia chiamare alquanto con lento passo dal bel poggio su per la rugiada spatiandosi se allontanarono d'una & d'altra cosa vari ragionamenti tenendo, & della piu bellezza, & della meno delle raccontate nonelle disputando, & anchora de vari casi recitati in quelle rino-

uando le riva infino a tanto, che gia piu alzandosi il sole, & cominciansi a riscaldare, a tutti parve di dover verso casa tornare, perche volati i passi la se ne vennero. Et quindi essendo gia le tauole messe, & ogni cosa d'erbuicce odorose, & di bei fiori seminata, avanti che il caldo surgesse, per comandamento del Re si misero a mangiare. Et questo con festa fornito, avanti che altro facessero, alquante canzonette belle & leggiadre cantate, chi andò a dormire, & chi a giuocare a scacchi, & chi a tauole si misero. Et Filandro insieme con Lisa di Troilo & di Cri, cida cominciarono a cantare. Et gia l'hora venuta del douere a conciosoro tornare, fatti tutti dal Re chiamare (come stati erano) d'intorno alla fonte si posero a sedere, doue liati alquanto il Re comandò alla Lisa che desse principio a nouellare, laquale hauuto il comandamento così incominciò dolcemente a dire.



RICCIARDO MANARDI E TROVATO DA MESSER LITIO da Valbona con la figliuola, laquale egli sposò, & col padre di lei rimane in buona pace. Nouella I.



**O** SON tenuta di douer dire alcuna cosa, p laquale io alquato vi faccia ridere, & perciò vno amore non da altra noia, che di sospiri & d'una briue paura con vergogna mescolato a lieto fin puenuto in vna nouelletta assai piccola intendo di raccontarvi.

Non è adunque valorose donne grã tempo passato, che in Romagna fu vn cavalliere assai da bene & costumato, ilqual si chiamato messer Litio da Valbona, a cui peruentura vicino alla sua vecchiezza vna figliuola nacque d'vna sua donna, chiamata Madonna Giacomina, laquale oltre ad ogn'altra della contrada crescendo diuene bella & piaceuole, & perciò che sola era al padre, & alla madre rimasa, sommanente da loro era amata, & hauuta cara, & con marauigliosa diligenza guardata, aspettando essi di far di lei alcun gran parentado. Hora v'aua molto nella casa di messer Litio, & molto con lui si ritenia vn giovane bello & fresco della persona, ilquale era de' manardi da Birt timoro chiamato Ricciardo, delquale niun'altra guardia messer Litio o

Fiorentino (fl. 2nd half of the 14th century), Giovanfrancesco Straparola, (fl. ca. 1500-1527), Girolamo Parabosco, Giovanni Brebia, from the *Novelle antiche* and others, including Boccaccio.

“Di fondamentale importanza per la storia e la fortuna del genere novellistico del Rinascimento è la raccolta di *Cento novelle de' più nobili scrittori della lingua volgare*, edita per le cure di Francesco Sansovino” (M. Cicuto, ed., *Novelle italiane. Il Cinquecento*, Milano, 1982, p. XXVIII).

Each tale is headed by a woodcut, which was expressly made for this edition. They are in the soft, shaded late Venetian style. Furthermore each story begins with an exquisite floreate woodcut initial some formed from wild animals, fishes and reptiles. Of particular interest is the cut on leaf 50: a view of the Piazza San Marco in Venice, looking toward the clock tower. On the left is part of the Biblioteca Marciana, still under construction by Francesco Sansovino's father Jacopo Tatti Sansovino. Twenty years earlier Jacopo spent some time in prison, because of the collapse of the library's ceiling in December 1545 (cf. D. Howard, *Jacopo Sansovino. Architecture and Patronage in Renaissance Venice*, New Haven, CT, 1975, passim).

At the end of 'Giornata IX' is an interesting passage in which is praised for her outstanding talent the Sieneese singer and lutenist Virginia Vagnoli, wife of the wellknown musician Alessandro Striggio. She was active for several years at Pesaro at the court of Guidobaldo II della Rovere (cf. I. Fenlon, *Music and Patronage in Sixteenth Century Mantua*, Cambridge, 1980, pp. 140-141).

The printing of the volume was some time attributed to Francesco Rampazetto, since he used some of the cuts in the same year, but the absence of a Rampazetto colophon and Sansovino's moon device on the title-page argues as him as printer.

Francesco Sansovino was born at Rome to the sculptor Jacopo Tatti (Sansovino) by either a wife or an unfaithful concubine. The latter always harbored doubts about Francesco's paternity. In the aftermath of the Sack of Rome (1527) father and son left Rome for Venice, where he received his early humanistic education in the school of Stefano Piazzone da Asola. Francesco obeying his father, he then studied law in Padua, Florence and Bologna, where he earned a degree in jurisprudence in 1542. Unhappy with law he quarreled with his father and began to write poetry and imaginative vernacular literature in the 1540's. In 1550 Jacopo, still desirous that his son should travel the road to wealth and position, arranged for an appointment at the papal court of Julius III, who had held Francesco at the baptismal font. But Francesco disliked courtly intrigue and after a brief period returned to Venice. In 1553 he married a Venetian girl of good but non-noble family and settled down to a tranquil life of study and writing. In his career Sansovino wrote, translated, or edited about eighty volumes. He worked on his own initiative and lived on the income of his books. From 1560 to 1570 and from 1578 to 1581 he operated his own press. At the same time he continued to compose and edit for other vernacular presses as well. His encyclopedic description of his adopted city, *Venetia, città nobilissima et singolare, descritta in XIII libri* (1581), is still a useful source for descriptions of churches, works of art, personalities, famous events and customs of the time. He also wrote a history of the Turks in Europe, *Annali Turcheschi* (1568), a history of illustrious Italian families *Origini e fatti delle famiglie illustri d'Italia* (1582), a treatise in seven books on the art of writing letters, *Il Secretario* (1564), as well as a treatise on the government of kingdoms and republics, *Del governo dei regni e delle repubbliche* (1561). Sansovino was acquainted with nearly all the popular vernacular authors whose publishing careers centred in Venice: Pietro Aretino, Anton Francesco Doni, Ortensio Lando, Luca Contile, Andrea Calmo, Bernardo Tasso, Lodovico Dolce, and many others. Since he avoided the personal quarrels which flourished in this literary society, he was probably of a calm and peaceable temperament. He enjoyed some recognition with memberships in literary academies, and in 1573 was made a cavalier of the Order of Constantine. Ceaseless literary activity weakened his eyes in the last decade although he continued to write until his death in 1583 (cf. G. Kucinich, *Un polygraph venetian del Cinquecento*, in: "Paine Istria", VIII, 1910, pp. 121-130, 145-151, and P.F. Grandier, *Francesco Sansovino and Italian Popular History, 1560-1600*, in: "Studies in the Renaissance", XVI, 1969, pp. 139-180; A. Moz, *Francesco Sansovino a Polygraph in Cinquecento Venice, His Life and Works*, Diss., Chapel Hill, NC, 1985, passim; E. Bonora, *Ricerche su Francesco Sansovino: Imprenditore, librario e letterato*, Venezia, 1994, passim; E. Scantanburlo, *Nuovi documenti per la biografia di Jacopo Sansovino*, in: "Venezia Cinquecento. Studi di storia dell'arte e della cultura, XI/22, 2001, pp. 17-21).

Edit 16, CNCE 35523; Universal STC, no. 854790; C. Di Filippo Bareggi, *Il mestiere di scrivere:*



*lavoro intellettuale e mercato librario a Venezia nel Cinquecento*, Roma, 1988, p. 102; B. Gamba, *Delle novelle italiane in prosa, bibliografia*, (Firenze, 1835), p. 255: “prima edizione in forma di quarto ed abbellita di nuovi leggiadri intagli in legno”; G. Passano, *Novellieri italiani in prosa*, (Bologna, 1965), I, pp. 541-554 (gives a table listing all the stories appeared in the various printings, their authors, and their order of occurrence in each).

€ 3,900.- / CHF 4,400.- / \$ 4,400.-

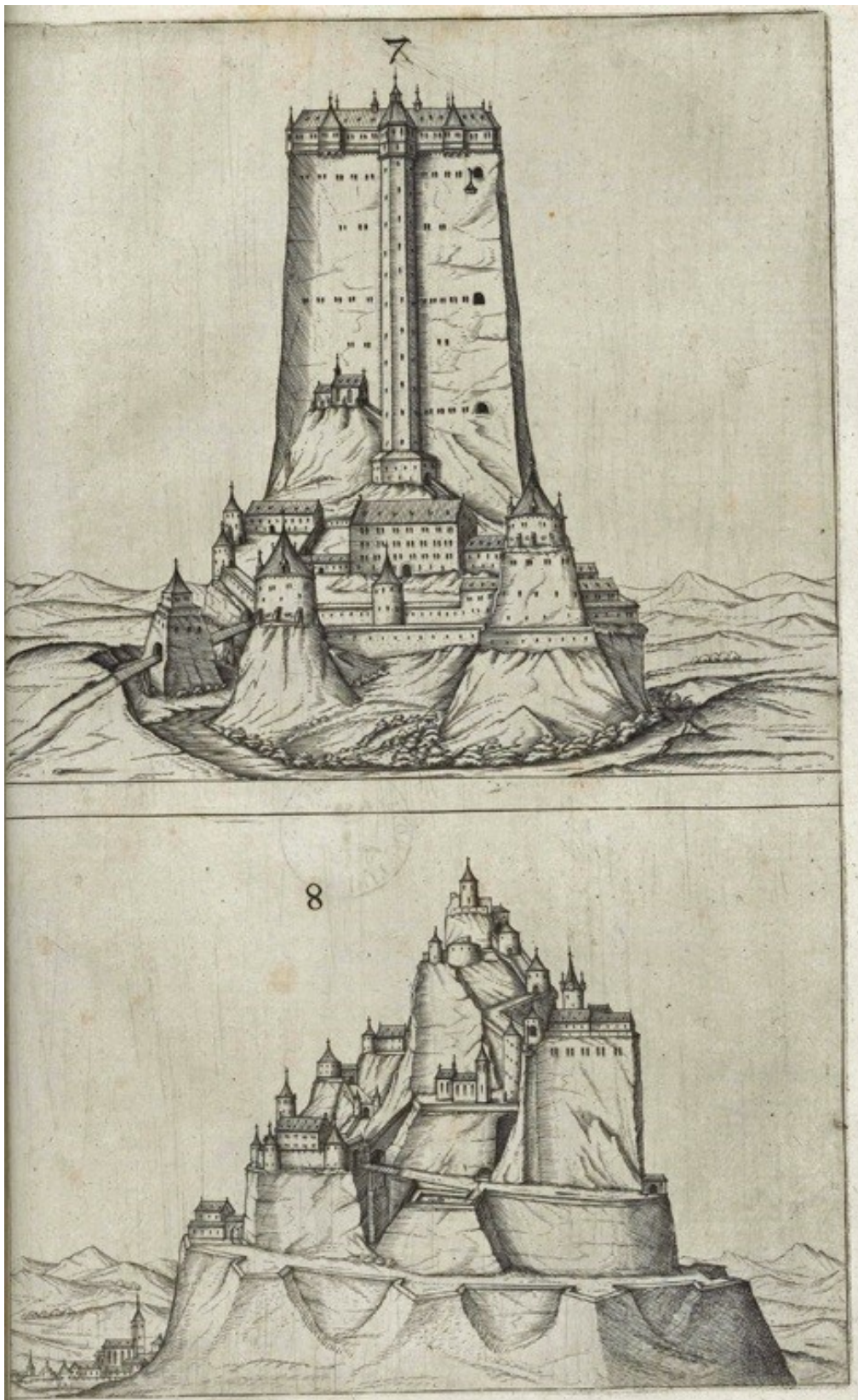
**18. SPECKLE, Daniel (1536-1589).** *Architectura von Vestungen. Wie die zu unsern zeiten mögen erbawen werden, an Stätten Schlössern, unnd Clussen, zu Wasser, Land, Berg, unnd Thal, mit jren Bollwerken, Cavalieren, Streichen, Gräben und Leuffen, sampt deren gantzen anhang, und nutzbarkeit, auch wie die Gegenwehr zu gebrauchen, was für geschütz dahin gehörig, und wie es geordnet, unnd gebraucht werden soll, alles auss grund un deren Fundamenten.* Folio, (8), 112, (i.e. 114) leaves, 1 leaf (errata). *Title printed in red and black within an engraved architectural border by Matthias Greuter, woodcut coat of arms of Julius Duke of Brunswig, 21 (20 double-page) engravings (sometimes appearing as two single leaves, one is also signed by Matthias Greuter), and numerous woodcut illustrations in the text.* Contemporary limp vellum, with later added supralibros and spine label, from the library of Walter Hawken Tregellas (1831 – 1894), an English writer of historical and biographical works and a professional draughtsman (with his presentation label on the pastdown, and from the Royal Engineers Library (gilt stamp on binding, and small ink stamp on title and a few other places; some very light browning and marginal dampstains, but a genuine and very

*Strassburg, Bernhardt Jobin, 1589.*

VERY RARE FIRST EDITION of this magnificent work on fortification and town-planning, the first important contribution in the German-speaking world on the subject since Dürer's *Etliche Underricht zur Befestigung der Stett* (1527). It was to become the standard reference work on the construction of fortresses until there was a decisive change in the manner in which wars were fought. Further editions were published in 1599, 1608, 1705 and 1756 (cf. T. Büchi, *Fortifikationsliteratur des 16. und 17. Jahrhunderts. Traktate in deutscher Sprache im europäischen Kontext*, Basel 2015, pp. 71-106)

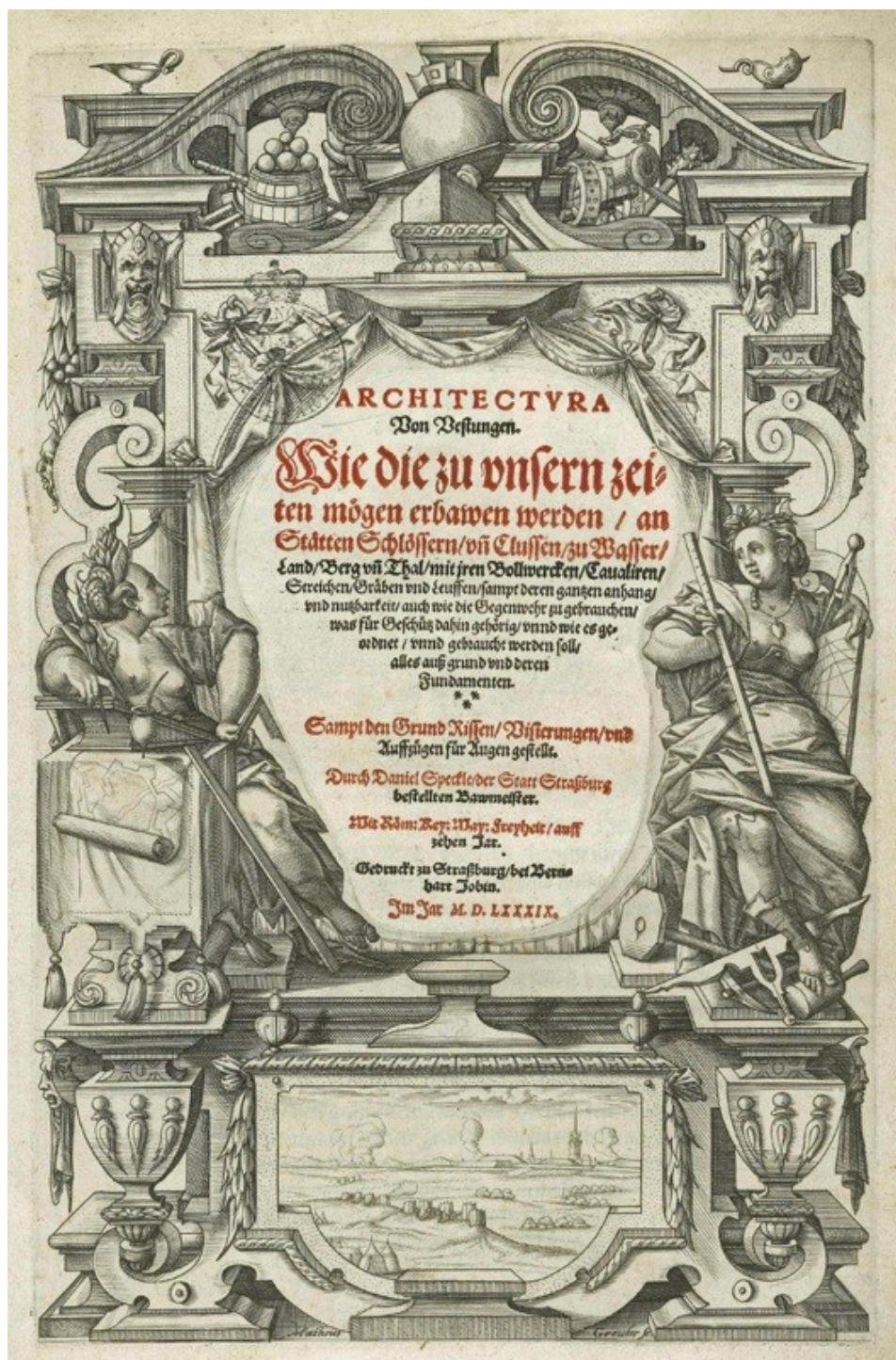
“Speckle writes his treatise from a strongly national motivation as is clear from his preface. He wishes to prove that the Germans are not completely without imagination, and that their invention of printing and of a ‘grausam Geschütz’ (‘fearsome artillery’) shows them to be the ‘the greatest in the world’ in these fields. He attacks, above all, the Italian theorists for their academic disputes, declaring their rules to be outmoded and openly ridiculing their approach (‘when someone has no Latin, he cannot understand it, and so has no business to talk about it’). He demonstrates the urgency of fortification, as Dürer has done, by reference to the Turkish threat. Speckle claims to be familiar with fifty or sixty types of fortification, but restricts himself to a few only. He writes in German and avoids foreign words, ‘so that every German – such as I too have the honour to call myself – can understand’ ” (cf. H.-W. Kruff, *A History of Architectural Theory from Vitruvius to the Present*, London & New York, 1994, p. 115).

In addition to Dürer, whose work Speckle considered very important, he had adopted the work of Francesco de Marchi from Bologna, *Della architettura militare*, thus proving that he kept abreast of the latest trends. But He was no less a pragmatist, who in his teaching methods took into account whether a fortress was located in flat countryside, in hills or in mountainous terrain. Mathematics and geometry, in conjunction with practical skills and a knowledge of mechanical laws were also the art of building fortresses. Some of his retreats and mountain castles appear on the other hand as fantastic



visions of a world that had rid itself of enemies. In a copy of the 1608 edition in the Strasbourg library these castles are labeled by hand and identified as based on reality. In his treatise Speckle presents plans whose forms are dictated by terrain. He describes inter alia, in great detail, the Turkish siege of Malta (1565) and the rebuilding of La Valetta, and in so doing provides us with one of the most detailed plans we have of Francesco Laparelli's project (cf. J. Zimmer, *Daniel Speckle Architectura Von Vestungen*, in: "Architectural Theory from the Renaissance to the Present", B. Evers & C. Thoenes, eds., Köln, 2003, pp. 511-519).

The twenty-eighth chapter of the first part of the treatise contains the essence of Speckle's thinking on town planning. He starts with a description of a regular plan with six bastions, of which he gives a perspective view and which reveals the priority he accords to defensive considerations. He then describes in great detail an ideal type of town plan with eight bastions, in which his political and social ideas are revealed. In the tradition of all military architects of the second half of the sixteenth century, he uses a strict radial pattern. Around the central square are situated the church, royal palace, town hall and staple inn. Religious, secular and economic power are concentrated in this area. The military, on the other hand, are removed to the areas around the bastions. It is interesting that Speckle expressly sets civil law above martial law. Speckle aims overall at a very ordered community: 'mercenaries should be done away with'. Defensive considerations determine the city to the last detail (cf. K. Krüger, *Albrecht Dürer, Daniel Speckle und die Anfänge frühmoderner Städteplanung in Deutschland*, in: "Mitteilungen des Vereins für deutsche Geschichte Nürnbergs", 67, 1980, pp. 79-97 and H. de la Croix, *Military Architecture and the Radial City Plan in Sixteenth Century Italy*, in: "The Art Bulletin", 427/ 4, 1960, pp. 263-290).



“Later in the sixteenth century, the instruments and surveying techniques essential to the preparation of ichnographic city plans were made available to an increasingly large circle of northern artists and topographers through a number of publications. One of the most interesting of these books is Daniel Speckle’s treatise on fortifications, published in 1589. Speckle’s method of surveying, which permitted a ground plan of ‘any building, city or castle’ to be drawn, is closely related to Hirschvogel’s procedure. Unlike Hirschvogel’s confusing description of his own invention, however, Speckle’s chapter on surveying is a model of clarity and verbal economy. Speckle’s straightforward and step-by-step exposition of surveying techniques parallels those of Tartaglia and Bartoli earlier in the century. It permitted any interested artist or architect to learn and apply them easily” (J.A. Pinto, *Origins and Development of the Ichnographic City Plan*, in: “Journal of the Society of Architectural Historians, 35, 1, 1976, p. 49).

In the *Architectura* are also described several instruments of his invention, especially his set of six reduction compasses (cf. I. Schneider, *Der Proportionalzirkel. Ein universelles Analogrecheninstrument der Vergangenheit*, München, 1970, pp. 31-32).

Daniel Speckle (Specklin), a native of Strasbourg, was the son of the eminent carver Veit Rudolph Speckle. After completing his apprenticeship as a silk embroiderer he left Strasbourg in 1552 to go on a study tour, which took him to the fortress of Komorn and Győr in Hungary. By 1555 he was in Vienna, where he first trained as a master mason and later became an architect. The influence of the chief builder in Vienna, Hermes Schallautzer, could well have played a role in influencing Speckle’s decision to concentrate in the future on the construction of fortresses. He soon achieved success in this field and was employed as head of constructions for various fortress projects. He visited Antwerp in 1560 and subsequently travelled to Denmark, Sweden, Poland and Russia. In 1564 he returned to Strasbourg, married and worked again as a silk embroiderer. Having been involved with the construction of fortifications in Düsseldorf and Regensburg in 1567, he was once again in Hungary, this time with his patron, the Imperial general Lazarus von Schwendi, where he was instrumental in the planning of fortifications in Varaždin, Kashau and Tokai. During this time he must also have acquired a reputation as a mapmaker, since as a result of Schwendi’s connections he was commissioned in 1573 by Archduke Ferdinand to produce a map of Alsace, which he worked on until 1576. He also was engaged in producing an overall plan for fortifying the city of Ulm. To this end he drew up extensive plans and models, as well as a builder’s journal, the first of its kind. There followed a journal for Colmar (1579) and a building code for Basle (1589). By now he had also produced elaborate pieces of work for the city of Strasbourg, including a large-scale wooden model of the city. On October 5, 1577 Speckle was appointed City Architect with an annual salary of 250 Guilders, 6 tuns of wine and 1000 bundles of wood. With the authorization of the city council he continued to work for other domains and towns, such as Schlettstadt, Ensisheim, Colmar, Basle, Veldens, Belfort, Cologne Heidelberg and Hanau. After being sent on a study trip to Antwerp, he brought back several plans of the fortifications of towns in Brabant and Holland. In September 1587 he submitted his *Architectura* to the council of Strasbourg. Finally, the city of Heilbronn requested his advice and later sent him the ground plans of a planned fortress for his appraisal, but he was not able to air his opinions on it, as he died on October 18, 1589, aged 53 (cf. K.E. Mayer, *Die Lebensgeschichte des Strassburger Stadt- und Festungsbaumeisters Daniel Specklin*, Stuttgart, 1928, passim and A. Fischer, *Daniel Specklin aus Strassburg, 1539-1589: Festungsbaumeister, Ingenieur und Kartograph*, Sigmaringen, 1996, passim).

VD 16, S-8178; Berlin Ornament Catalogue, no. 3516; M.J.D. Cockle, *A Bibliography of English Military Books, Up to 1642 and of Contemporary Foreign Works*, (London, 1978), no. 789; A. Fara, *Il sistema e la città: architettura fortificata dell’Europa moderna dai trattati alle realizzazioni, 1464-1794*, (Genova, 1989), pp. 171-174; id., *Geometrie della fortificazione e architettura da Borromini a Guarini*, in: “Mitteilungen des kunsthistorischen Institutes in Florenz, 45, 1/2, 2001, p. 181, no. 136; ; M.D. Pollak, *Military architecture, cartography & the representation of the early modern European city: a checklist of treatises on fortification in the Newberry Library*, (Chicago, IL, 1991), p. 94, no. 55; H. Rosenau, *The Ideal City in its Architectural Evolution*, (London, 1959), p. 54; U. Schütte, ed., *Architekt & Ingenieur. Baumeister in Krieg und Frieden*, (Wolfenbüttel, 1984), no. 297.

€ 8,000.- / CHF 9,000.- / \$ 9,000.-

**19. STYMMELIUS, Christoph (Stummel, 1525-1588).** *Studentes, comoedia de vita studiosorum. Nunc primum in lucem edita... Addita est Praefatio Iodoci Willichij & epilogus à M. Christophoro Cornero. Eiusdem Carmen de iudicio Paridis.* 8vo. (48) leaves. *With the printer's device on the title-page.* Boards, some very light browning, but a fine, nearly uncut copy.

*Köln, Peter, Horst, 1569.*

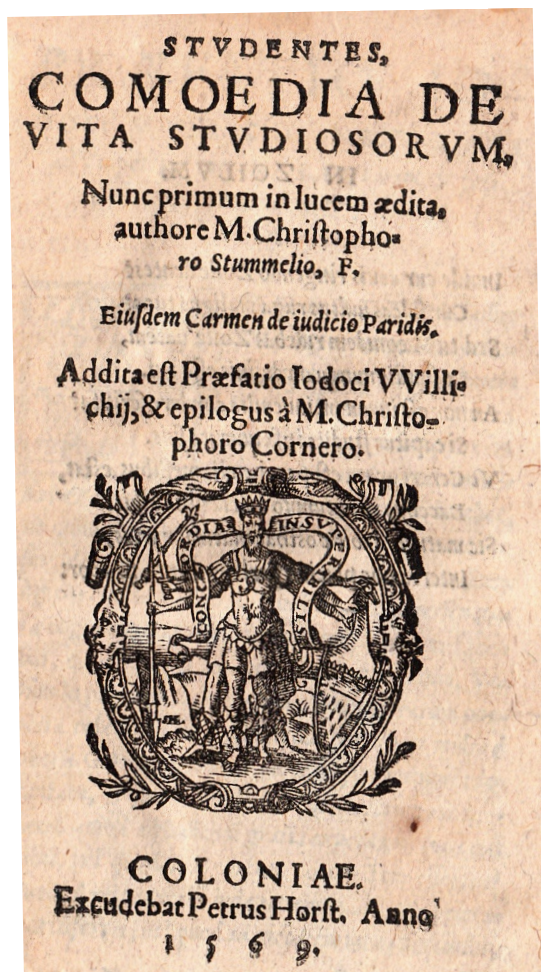
VERY RARE EDITION of Stymmeliuſ' morality play on the university life. It became a great success right from its first appearance in 1549 and was reprinted twenty-one times until the end of the century (cf. G. Voss, *Christoph Stummel: "Studentes, comoedia de vita studiosorum"*, in: "Jahresbericht über das Königliche Kaiser-Wilhelms-Gymnasium zu Aachen für das Schuljahr 1898/99", Aachen, 1899, p. 1-12). At the end of the volume is printed a long poem by Stymmeliuſ *Iudicium Paridis*.

In his comedy Stymmeliuſ introduces three young students on the stage: the assiduous Philomates, and two of his idle fellows, Acolastus and Acrates, who are going to spend their time and money with girls and gambling. Though the plot is not really original and Stymmeliuſ sporadically borrowed from Gulielmus Gnaphaeus' *Acolastus* (1526), nevertheless Stymmeliuſ' comedy is very important for giving a vivid and faithful picture of the students' life in a German university of the sixteenth century, and furthermore expressing the educational intention of its author (cf. K.G. Konrad, Konrad, *Die deutsche Studentenschaft in ihrem Verhältnis zu Bühne und Drama*, Berlin, 1912, pp. 74-77; W.F. Michael, *Das deutsche Drama der Reformationszeit*, Bern, 1984, pp. 104-106, and C. Dietl, *Neo-Latin Humanist and Protestant Drama in Germany*, in: "Neo-Latin Drama and Theatre in Early Modern Europe, J. Bloemendal & H.B. Norland, eds., Leiden, 2013, pp. 155-157).

"Stummel - who had studied dramatic technique with his professor, the Terence commentator Jodocus Willich - had both a gift for astute observation and enough good sense to realize that success

on the school stage required proof of sound moral application. Stummel's *Studentes* was performed twice at Wittenberg. Among the guests of honor was Melancthon, who bestowed upon it the attribute 'elegantissima', praise that referred both to the Latin dialogues fashioned after Terence and Plautus and to the proof that the young author obviously was well-read" (M. Berthold, *The History of World Theater from the Beginnings to the Baroque*, New York, 1991, p. 376).

"Im Jahre 1549 hatte der neunzehnjährige Student Christoph Stummel aus Frankfurt a/Oder... das lateinische Schauspiel 'Studentes' geschrieben. In der Parabel vom verlorenen Sohn knüpft er das Schicksal verschieden gearteter Studenten. Es sind der fleissige Philamates und seine Jugendfreunde Acolatus und Acratus. Der eine der beiden vergeudet alles mit Weibern, der andere ist ein Spieler. Natürlich siegt in Philamates die Tugend. Acolatus muss das Mädchen heiraten, das er entehrt hat. Acratus bestiehlt seinen Vater, um seine Spielschulden zu bezahlen. Über eine der üblichen Sauf- und Raufszene berichten in diesen 'Studentes' ein Student: 'Bis ein Uhr früh haben wir gestern Abend getrunken und waren so berauscht, dass wir kaum noch stehen konnten, ja zur Erde selbst wie taumelnd stürzten, Fallsüchtigen ähnlich. Als wir des Trinkens satt geworden, ging es auf den Markt. Zuerst kam uns entgegen ein ungeheurer Gnotenschwarm, der mit gezückten Schwer-



tern auf uns sich stürzte. Da schlugen wir mit mutigem Sinn, dass sie besiegt uns endlich den Rücken zeigten, viele auch so schwer verwundet, dass kaum noch Lebenshoffnung übrig ist. Bald durch den Lärm gerufen, stürzte sich auf uns der Wache Schar, in Waffen blitzend. Auch diese wurde in die Flucht gejagt. Traun, vor Lachen wäre ich fast gestorben, als die, denen noch das Heil der Stadt vertraut ist, so schändlich flohen'. Stymmels Stück fand übergrossen Beifall. Melanchthon liess es 'zum grossen Gefallen der Gelarten' zweimal in Wittenberg aufführen. Dieses Ansehen erbte sich fort, so dass es nachweisbar noch in 21 Ausgaben vorhanden ist" (M. Bauer, *Sittengeschichte des deutschen Studententums*, Dresden, 1926, p. 140-141).

"Stymmel richtet das Stück in seinem an die Konsuln und Senatoren der Stadt Frankfurt adressierten Dedikationsbrief an die Väter und Söhne, Die Kinder sollen durch das Schicksal des Acolastus und des Acrates von den Verführungen der Freizügigkeit des Sudentenlebens gewarnt werden. Den Vätern will Stymmel an negative Beispiel der 'patres' in seinem Drama vorführen, dass sie sich ihren studierenden Kinder gegenüber weder zu grosszügig noch zu sparsam zeigen sollen" (Th.Brüggemann & O. Brunken, *Handbuch zur Kinder- und Jugendliteratur. Vom Beginn des Buchdrucks bis 1570*, Stuttgart, 1987, col. 511-512).

VD 16, S-9848 (two copies); Universal STC, no. 694784 (two copies); P. Bahlmann, *Die lateinischen Dramen von Wimpfeling's 'Stylpho': bis zur Mitte des sechzehnten Jahrhunderts, 140-1550*, (Münster, 1893), p. 99, 1/I; L. Bradner, *A Check-list of Original Neo-Latin Dramas by Continental Writers Printed Before 1650*, in: "Publications of the Modern Language Association, 58/3, 1943, p. 628; Th. Brüggemann & O. Brunken, *op.cit.*, col. 1200; F.R. Lachmann, *Die 'Studentes' des Christophorus Stymmelius und ihre Bühne*, (Leipzig, 1926), p. 55.

CHF 1,900.- / CHF 2,150.- / \$ 2,150.-

#### BIO-BIBLIOGRAPHIES OF FAMOUS ITALIAN MAN AND WOMEN

**20. TOSCANO, Giovanni Matteo (1500?-1576).** *Peplus Italiae...* Opus, in quo illustres viri Grammatici, Oratores, Historici, Poëtæ, Mathematici, Philosophi, Medici, Iureconsulti (quodquot trecentis ab hinc annis tota Italia floruerunt) eorumque patriæ, professiones, & litterarum monumenta tum carmine tum soluta oratione recensetur. 8vo. (16), 128 pp. Late 17th century red morocco, blind stamped fillet on the panels, gilt back with five raised bands and green morocco label, gilt edged, marbled endpapers, hinges a bit weak, lower part of spine slightly damaged, some light browning, but a fine copy.

*Paris, Frédéric Morel, 1578.*

VERY RARE FIRST EDITION. The *Peplus* is an anthology of epigrams praising Italian men and women distinguished in the liberal arts (especially poetry), mathematics, medicine, and philosophy in the previous three hundred. It is divided into four books and organized more or less chronologically, proceeding from the fourteenth to the sixteenth century. The first book begins with Dante, and the fourth concludes with Giovanni Carga. Although the collection contains men from many different disciplines, the men of letters and their patrons predominate. The first book contains not only Dante, Petrarch, Boccaccio, Valla, Platina, Politian, Landino, but also Lorenzo and Giovanni de' Medici. All in all the work contains two hundred biographies mostly of notables from the sixteenth century, among them two women: Vittoria Colonna and Veronica Gambara. The usual entry in the *Peplus* comprises an epigram, a brief prose sketch that summarizes the accomplishment of each notable and a list of his works.

"Enfin, le dernier volume publié par Toscano sera un petit livre de renseignements bibliographiques (en vers et prose), sur les auteurs savants de l'Italie – son *Peplus Italiae* de 1578, publié, encore une fois chez Frédéric Morel à Paris et encore une fois sous l'égide de Dorat et de son approbation liminaire, mais dédié cette fois-ci, d'après ce qu'on lit sur la page de titre, au nouveau comte-évêque de Cahors lui-même, Antoine d'Ebrard, fils du grand diplomate de Catherine de Médicis, Jean

# Peplus Italiae.

IO. M. TOSCANI OPVS,

In quo illustres viri Grammatici, Oratores, Historici, Poetae, Mathematici, Philosophi, Medici, Iurisperiti (quotquot trecentis ab hinc annis tota Italia floruerunt) eorumque patriae, professiones, & litterarum monumenta tum carmine tum soluta oratione recensentur.

Ad ANTONIVM EBRARDVM  
SANSVPLICIANVM Episcopum,  
& Comitem Cadurcensem.

LVTETIÆ.

Ex Officina Federici Morelli Typo-  
graphi Regij, in vico Iacobæo,  
ad insigne Fontis.

1578.

CVM PRIVILEGIO.

d'Ebrard, baron de St-Sulpice en Quercy. Le jeune évêque était aussi le neveu de Christophe d'Ebrard de St-Sulpice – abbé commendataire de l'abbaye bénédictine de Marcilhac-sur-Célé, grand archidiacre de l'église cathédrale de Cahors et chancelier de l'université de Cahors -, pour qui Toscano composa une langue description poétique d'une grotte, ou crypte merveilleuse de Marcilhac-sur-Célé (Cryptae Massiliacensis Topographia) – très bel exemple de l'ekphrasis – qui figure à la fin du *Peplus Italiae* (pp. 119-124) (G.H. Tucker, *Jean Dorat et Giovanni Matteo Toscano, lecteurs des Pythiques de Pindare en 1566: le double témoignage des ouvrages publiés (1575-1580 de Toscano et d'un livre annoté par lui (1564-1566-7[?])*, in: "Jean Dorat poète de la Renaissance", Ch. De Buzon & J.-E. Girot, eds., Genève, 2007, p.205).

Giovanni Matteo Toscano was probably born in Rome, although in a commendatory poem in French prefixed to the *Peplus* he is called „Gentilhomme Milanois“. Little is known about his biography, neither when he left his native Italy, nor how long he lived after the publication of his works all published at Paris between 1575 and 1580. Most of his biographical data are obtained from his works. He probably studied in Rome, Milan and Bologna. His teacher were Pirro Ligorio, Bartolomeo Marliani, Aonio Paleario and later Carlo Sigonio. It is possible that he met Denis Lambin, when the latter visited Rome in the train of Cardinal de Tournon. However, Toscano attended the lectures of Lambin in Paris, became a pupil and friend of Jean Dorat and a

highly respected poet in the French court. In 1565 he appeared for the first time in print with a poem celebrating the memory of Adrien Turnèbe. Only ten years later his next works were published, *Octo cantica sacra*, which also contains his *Poemata*. In the next year he published his Latin translation of the Psalms. His *Poemata* were reprinted in his main work the *Carmina illustrium poetarum italorum* in three parts printed in 1576-77 (cf. S.P. Revard, *Joannes Mattheus Toscanus and limits of Italian Humanism*, in: "Confini dell'umanesimo letterario. Studi in onore di Francesco Tateo", Roma, 2003, pp. 1165-1176).

BMC, *French Books*, p. 423; Universal STC, no. 170460; A. Pettigrew & M. Walsby, eds., *Books published in France before 1601 in Latin and languages other than French*, (Leiden, 2012), p. 1594, no. 89398; S. Anglo, *Machiavelli. The First Century: Studies in Enthusiasm, Hostility, and Irrelevance*, (Oxford, 2005), pp. 228-229; G.H. Tucker, *Forms of the "Medieval" in the "Renaissance": A Multidisciplinary Exploration of a Cultural Continuum*, (Charlottesville, VA, 2000), p. 203.

€ 1,500.- / CHF 1,700.- / \$ 1,700.-

