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Cover 9. **KETHAM, Johannes de.** Fasciculus Medicinae. *Venice, Johannes & Gregorius de Gregoriis,*  
*28 Mars 1500.*

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# Aesopi fabule cū Ordine vulgari ⁊ historijs ad cōmunem ⁊ niniū vtilitatem impresse.



**A**iuuet ⁊ proffit conatur pagina presens.  
**Dulcius arrident seria picta iocis.**

Presens pagina: La presente scriptura, conatur se sforza, vt iuuete che la delecti, ⁊ proffit: che la zoue, seria picta: le cose graue depē: iocis: cum serizi, arident dulcius, se rideno piu suauemente ideat delectano piu.

**Hortulus iste parit fructū cū flore. fauore ⁊  
flos ⁊ fructus emunt: hic niter ille sapit.**

Iste hortulus: Questo orticello, parit fructum cum flore: parturisse el fructo cum il fiore. flos ⁊ fructus emunt fauorem: El fiore ⁊ el fructo comprano fauore. hic questo fiore, nitet: resplende, ille: quello fructo; sapit sa de bono.

**Si fructus plus flore placet: fructum lege, si flos  
plus fructu, florem: si duo carpe duo.**

Tu lege fructum: tu tecoglie el fructo, si fructus placet plus flore: se el fructo te piace piu chel fiore, tu lege florem: tu recoglie el fiore, si flos placet plus fructu: sel fiore te piace piu chel fructo: tu carpe duo: tu piglia tutti doi, si duo, supple placent: se tutti doi te piacereno: cioe el fructo ⁊ lo fiore.

**Ne mihi torpentem sopiret inertia sensum:**

**In quo peruigilet mens mea mouit opus.**

Mea mens: la mia mente, mouit opus: ha mouesto vna opera, in quo peruigilet: in la qual habbia a vigilare, ne inertia sopiret: Acio che la pigricia non dormentalse, sensum torpentem mihi: el senso el quale se impigriu a mi.

**Ut messis precium de vili surgat agello.**

**Verbula sicca deus comple rore tuo.**

O deus cōplue verbula sicca: dio bagna le parole secche, tuo rore: cū la tua rosata, vt p̄ciū messis. Adcio chel precio de la biaua, surgat de vili agello: se leue e nasca del cāpesello vile.

**Verborum leuitas morum fert pondus onustum.**

**Et nucleum celat arrida testa bonum:**

Leuitas verborū: la legerza delle parole, fert pōdus onustū morū, Se porta vno cargado peso de costumi, ⁊ testa arida: la scorza secca, celat bonū nucleū: si ascōde el bono garullo.





**1. AESOP.** Aesopi fabule cu[m] Ordine vulgari & historiis ad communem omnium utilitatem impressae. *Parma, Francesco Ugoletto, 18 May 1526.* 4to (194 x 145 mm) 44 nn.ll. 18th century flexible boards, light brown lettering piece, housed in a modern clam-shell box with see-through cover. 68 000 €

*Sander, 92 ; Landau (1885), I, p. 14 ; Hervieux, Les Fabulistes latins..., I, pp. 434-577 ; Jacqueline de Weever, Aesop and the Imprint of Medieval Thought..., Jefferson, 2011, p. 10 passim ; Ireneo Affò, Memorie degli scrittori e letterati Parmigiani, 1789, pp. 17-25 ; Pezzana, II, 1827, 19-29 ; Janelli, Dizionario biografico dei Parmigiani, 1877, pp. 360-361.*

RARE BILINGUAL AND ILLUSTRATED EDITION OF AESOP'S FABLES.

Designed for educational purposes in the spirit of the *Aesopus moralisatus* of Gualterus Anglicus, this beautiful book contains, besides the text in verses and the paraphrase of Latin prose Fables, a version in dialect for students of Parma and its region.

The text is present in the Latin translation of 64 fables arranged in couplets and printed in a large gothic typeface. Between these couplets are, printed in smaller type, a Latin prose adaptation and translation in the vernacular language of Parma. The poetic version of the fable is attributed to Salone da Parma (Salo Parmensis), a Latin writer of the sixth century. A very valuable Aesop manuscript, transcribed by the latter, is preserved at the *Biblioteca Ambrosiana*.

This issue is of great literary interest: the incessant transition from the Late Latin Salone, and its modernized version of Italian Parma create an exciting diachronic context. The attentive reader - even poor Latin scholar - is sure to appreciate these linguistic effects in depth. The use of the Parma dialect invigorates the Aesopian text : the adaptation from Latin to a lively spoken dialect opens a window to the Italian civilization of the sixteenth century and brings the poetry to a new level.

The first sheet serves as both title and introduction: this text, composed on the model of fables, is a spiritual instruction for using the book.

THE REMARKABLE ILLUSTRATION CONSISTS OF 63 CHARMING WOODCUT FIGURES.

The woodcut vignettes (53 x 70 mm), drawn and engraved in a plain and expressive style, also contain a few more decorative components: a peacock fanning out, fantastic animals, checkerboard pavement suggesting a perspective, etc... Far from limiting itself to draw the typical picture of the animal animating a fable - this book is also an amazing bestiary - the anonymous artist has sought to paint the human (kings, princes, jugglers, citizens, farmers, hunters, falconers merchants, horsemen or soldiers) in their contemporary clothing. All people are

camping in landscapes or interiors and are displayed with admirable sense of economy and proportions.

The title is decorated with three different floral borders and a fine and large initial. The large woodcut border (35 x 130 mm) at the bottom of the page shows a master at class with students sitting or standing in the scriptorium, book in hand.

The typographer Ugoletto Francesco had already published in 1514 together with Saladi Ottaviano, an edition of 64 Aesopian fables in the translation by Salone: the booklet in 20 sheets, does not contain the vernacular Italian version nor the illustrations, is described by Sander (No. 89). See also FJ Norton, *Italian Printers 1501-1520*, London, 1958, p. 72.

A VERY RARE EDITION MISSING IN MOST OF THE IMPORTANT INTERNATIONAL PUBLIC LIBRARIES.

We could only trace 4 copies of 1526 Parma *Fabule*: three in Italy (Central Firenze, Pistoia Fabroniana, Siena Intronati) and a single copy in the US (New York Public Library). The latter provided the basis for the study published by Jacqueline de Weever. The copies kept in Siena and New York are very damaged.

A very fine copy, preserved in handsome eighteenth-century flexible boards.

Some occasional waterstains; calculations on verso of the last leaf.





**2. AUGUSTINUS, Aurelius Saint.** [Sermones ad heremitas]. Sermoni volgari del Venera[n]do doctore Sa[n]cto & Aurelio Augustino: padre della regola Heremitana, molto devoti & spirituali ad acquistare la gloria del paradiso. [*Florence, Gian Stefano di Carlo da Pavia, ca. 1505*]. 4to (205 x 132 mm) 34 unnl. Modern flexible red morocco, bound in style. 5 000 €

*Goff, A-1323 ; Sander, 689 ; IGI, 1042 ; BMC, VII, 1209 ; GW, 3011 ; Kristeller, 11a.*



IMPORTANT ITALIAN VERSION OF AUGUSTINE'S SERMONS, CONSIDERED TO BE ONE OF THE FOUNDING TEXTS OF VERNACULAR PROSE LITERATURE.

Long attributed to Saint Augustine, these eighteen sermons on contemplation and asceticism are here in the famous Italian translation by Agostino da Scarperia (14th century), doctor of the Sorbonne and one of the first theologians of the *Studio Fiorentino*, university founded in 1348.

This elegant, carefully printed booklet - which Goff dated around 1500 and attributed to the presses of Lorenzo Morgiani and Johannes Petri - is illustrated by a large wood cut on the on the title page depicting Saint Augustine in his scriptorium. Ornate initials illustrate the text.

A very uncommon book: the British Library catalogue lists only ten copies, including one in France (Paris Mazarine), 4 in the United States (Boston MFA, Chapel Hill NC, New Haven Beinecke Library, Villanova), and only two in Italy (Chiavari and Bologna).

Excellent copy, unwashed and with good margins.

Some minor spots, small repair in the margin of the title.

*The first city atlas produced in Italy*

**3. BALLINO, Giulio.** De' disegni delle più illustri città et fortezze del mondo. *Venice, Bolognino Zaltieri, 1569.* 4to (265 x 200 mm) 3 nn.ll. (engraved title, engraved dedication leaf, index with the map of 'Transylvania recto'), 50 nn.ll. with 49 double page maps and plan and two single page maps and plans, 1 nn.l. with the index. Modern flexible vellum, bound to style. 28 000 €

*Tooley, Maps and Mapmakers (1984) ; Frangenberg, Chorographies of Florence. The Use of City Views and City Plans in the Sixteenth Century, in: Imago Mundi, 46, 41-64.*

RARE FIRST AND ONLY EDITION OF THE FIRST CITY ATLAS PRODUCED IN ITALY, INAUGURATING A SIGNIFICANT MOVEMENT IN ITALIAN CHOROGRAPHY WHICH GATHERED STEAM DURING THE 1570S AND 80S.

Depicting views ranging from Venice to Tenochtitlan, Mexico, the work appeared during the Golden Age of Venetian cartography and promises the reader the most up-to-date catalogue of city plans and views.

Ballino's work was evidently produced to feed the demand for comprehensive collections of maps during this period, as noted by Tooley (pp 20-21). As was customary in books which might contain valuable military knowledge, Ballino has populated his maps with the occasional human figure – a practice stated by many cartographers of the period to ensure that they could not be used by Muslim invaders for reasons of idolatry. Ballino's atlas is in fact notably militaristic, emphasizing fortifications and historic military events in many of his maps - Hale's *Renaissance War Studies* cites the *Disegni delle piu illustri Citta* as "the first topographical work aimed at an audience primarily interested in war" (p 456). Nevertheless many of his views also imply a concerted interest in the architecture and urban design of these cities. Rome is depicted in four different views, including its antique appearance, its modern reincarnation, and a bird's eye view of a particular 'borgo di Roma'. Other cities appear as battlefields, with buildings of significant strategic interest noted in the legend. Several non-European city plans are of significance, including the Mexican capital of Tenochtitlan, replete with boatmen and Aztec-style flat-roofed houses. The quality of the engravings, many signed by Domenico Zenoi, is very high, while almost every map bears a caption attesting to its credibility: "The true design of the plan of Milan as it is truly found today", etc.

Several commentators have remarked upon Ballino's use of legends; Thomas Frangenberg calling his map of Florence the "first to provide a key", while Alfred

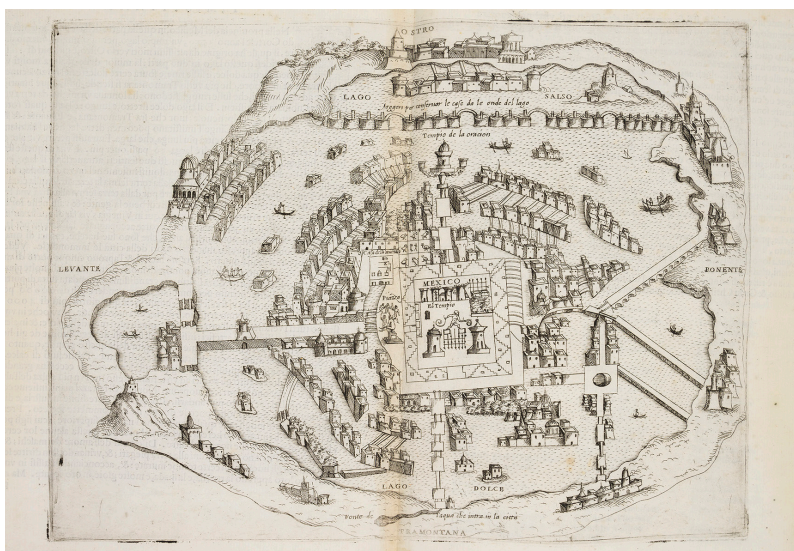


Franklin was similarly impressed with the amount of information Ballino is able to depict in his map of Paris, far surpassing Münster's efforts. Ballino's legends not infrequently run to 30 or 40 sites of interest, while his map of Messina in the present work depicts no less than 167 numbered features of the Sicilian town. "Ballino's key allows the user of his chorography of Florence to locate a large number of monuments, and not only the most conspicuous ones, within the urban context" (Frangenberg).

Ballino's work was the first Italian atlas of its kind, preceded among city atlases only by Antoine Du Pinet's *Plants, Pourtraitz et Descriptions de Plusieurs Villes* (Lyon, 1564), which drew most of its illustrations from the Cosmographies of Guillaume Guérout and Sebastian Münster. There appear to be issues of the present work, as yet undescribed.

The 52 engravings depict: Transsylvania, Venice, Fano, Mirandola, Florence, Siena, Rome (4), Ostia, Nettuno, Civitella, Vicovarro, Naples, Messina, Genova, Parma, Piacenza, Milan, Crescentino, Paris, Perpignan, Metz, Tionville, Calais, Guînes (printed upside-down), Antverp, Gravelines, Augsburg, Francfurt, Geneva, Gotha, Wittenberg, Vienna, Agria (Hungaria), Giavarino (Hungaria), Comar (Austria), Gyula, Tocaï, Sziget, Saaca, Constantinople, siege at Tokay (signed by Forlani in the copper plate), Jerusalem, Tiberiade, Malta (one view of the island, the other showing the fortifications), Tripolis, Zerbe (Africa), the Rock of Vélez de Gomera, and Tenochtitlan.

Very good copy, small occasional marginal waterstain, view of Siena with small ink stains.

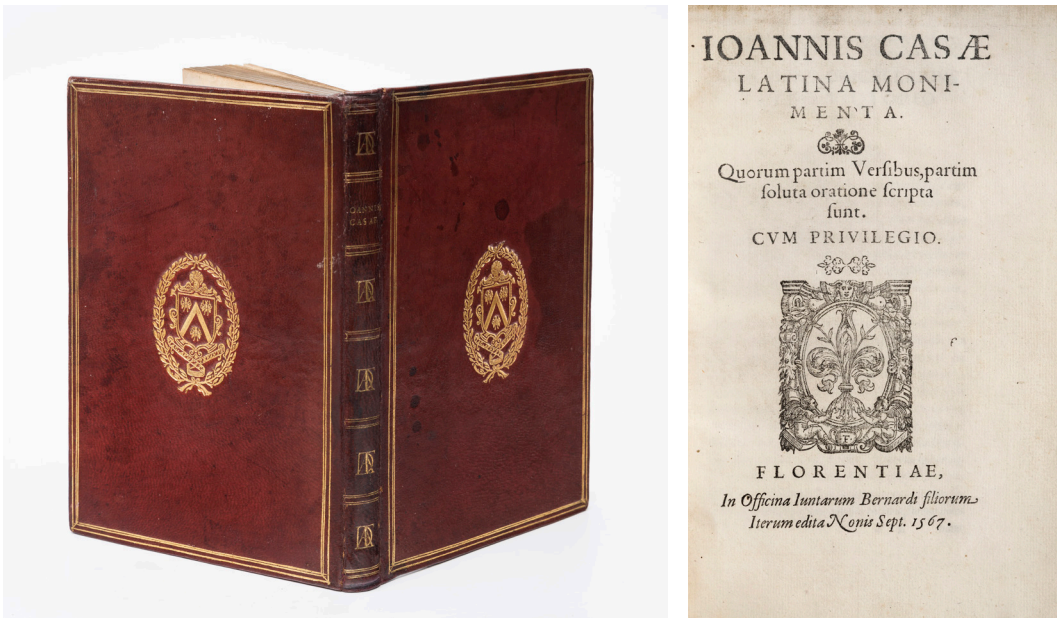


*The de Thou copy*

**4. DELLA CASA, Giovanni.** *Latina monimenta. Quorum partim Versibus, partim soluta oratione scripta sunt.* Florence, Heirs of Bernardo I Giunta, 1567 [i.e. 1564]. 4to (221 x 146 mm) 12 unnl., 210 pp., 1 un.l. (the last 2 blancs removed by the binder). Contemporary French red morocco, triple gilt filet on cover, central coat of arms of Jacques de Thou (bachelor), flat spine gilt, with the collector's cypher, gilt edges. 7 500 €

*Adams, C-804 ; William A. Pettas, The Giunti of Florence, pp. 242 & 246.*

FIRST EDITION, SECOND STATE, WITH THE TITLE AND COLOPHON DATED 1567. AN EXQUISITE COPY BOUND FOR JACQUES-AUGUSTE DE THOU.



This finely printed book contains the Latin works (prose and rime) of Giovanni Della Casa (1503-1556), one of the most important authors of Renaissance literature in Italy, notably of *Galateo* – a highly influential treaty on good manners – and his *Rime*, one of the most important collections of poetry of the 16th century.

The *Latina monimenta*, published by a friend of the author, the humanist Piero Vettori (1499-1585), opens with a letter by Annibale Rucelai, Della Casa's nephew, to Vettori, followed by the answer of the latter. The book contains Latin poetry, the *De officiis inter potentiores & tenuiores amicos* (1546) – written before *Galateo* –, the account of the lives of Pietro Bembo and Gaspare Contarini, etc.



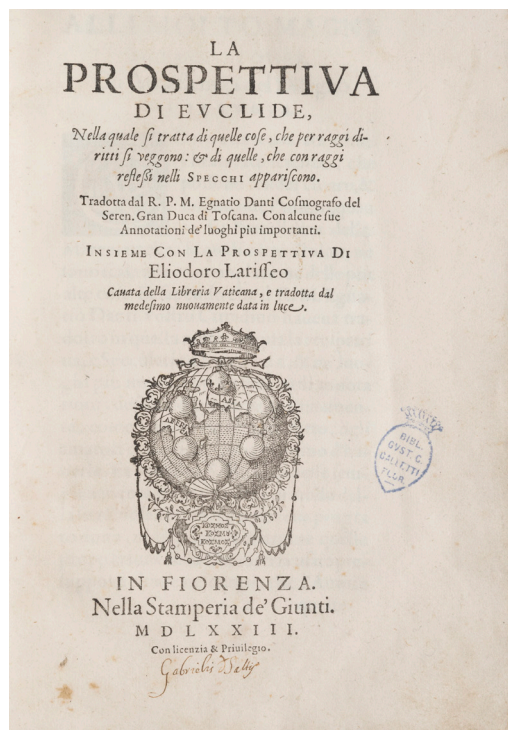
With an added woodcut portrait of Giovanni Della Casa, mounted on a leaf inserted before the title.

VERY FINE COPY, BOUND IN CONTEMPORARY RED MOROCCO FOR THE GREAT COLLECTOR JACQUES-AUGUSTE DE THOU (1553-1617) WITH HIS COAT OF ARMS (BACHELOR) AND CYPHER.

Other provenances : William Beckford (Hamilton Palace, cat. 1882, p. 120, n° 1641). – Henry J. B. Clements (book plate).

**5. ELIODORUS LARRISSEUS & EUCLID.** *La Prospettiva di Euclide... Insieme con la prospettiva di Eliodor Larisseo. Cavata della libreria Vaticana, e tradotta dal reverendo padre M. Egnatio Danti. Florence, Giunta, 1573.* 4to (236 x 167 mm) 4 un.l., 110 pp., 1 un.l. (blank), 18 un.l. (including last blank). Contemporary flexible vellum, flat spine with manuscript title. 4 000 €

*Riccardi I, 391.4 ; Vagnetti, Cb10 ; DSB, III, 558-559 ; Gamba, 1385.*



FIRST EDITION IN ITALIAN OF EUCLID'S WORK ON PERSPECTIVE, AND EDITIO PRINCEPS OF THE WORK BY ELIODORUS LARRISSEUS.

The latter is followed by the original Greek text together with the Latin translation, printed after the manuscript held in the Vatican library.

Dominican monk, mathematician, astronomer and cosmographer, Egnazio Danti (1536-1586) settled in Florence in 1562 in the service of Cosimo I. He was in charge of the scientific education of the children of the great Florentine families. He is also known for his translations of the astronomical works of Sacrobosco and Proclus. His calculations on the

Julian calendar were at the origin of the change to the Gregorian calendar.

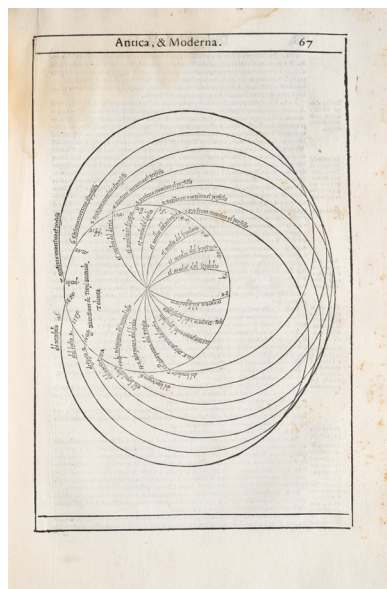
The work is illustrated with numerous woodcut scientific diagrams in the text.

A very good, broad margined copy, albeit some occasional foxing.

Provenance : Gabriel Salti (signature on the title and occasional notes) - Riccardi de Vernaccia (engraved book plate) - Horace Landau (book plate) - Gust. C. Galletti (rubber stamp).

**6. GALILEI, Vincenzo.** Dialogo di Vincentio Galilei Nobile Fiorentino Della Musica Antica , et della Moderna. *Florence, Giorgio Marescotti, 1581.* Folio (334 x 217mm.) 2 unnl., 149 pp., 5 unnl., title within woodcut allegorical border, two engraved musical examples, folding woodcut diagram pasted onto p.120, other woodcut music examples and diagrams (some full-page). Contemporary limp vellum, blue edges, stubs of two pairs of green silk ties. 15 000 €

*Censimento 16 CNCE 20220; Gregory and Bartlett, p.103; Hirsch I, 201; RISM, Écrits, p.344; A. Hyatt King, Four Hundred Years of Music Printing (1968), p.16 and plate 12b; O. Strunk, Source Readings in Music History (1950), pp. 302-322; N. Pirotta, Music and Theatre from Poliziano to Monteverdi (1982); C.Palisca, Humanism in Italian Renaissance Musical Thought (1985).*

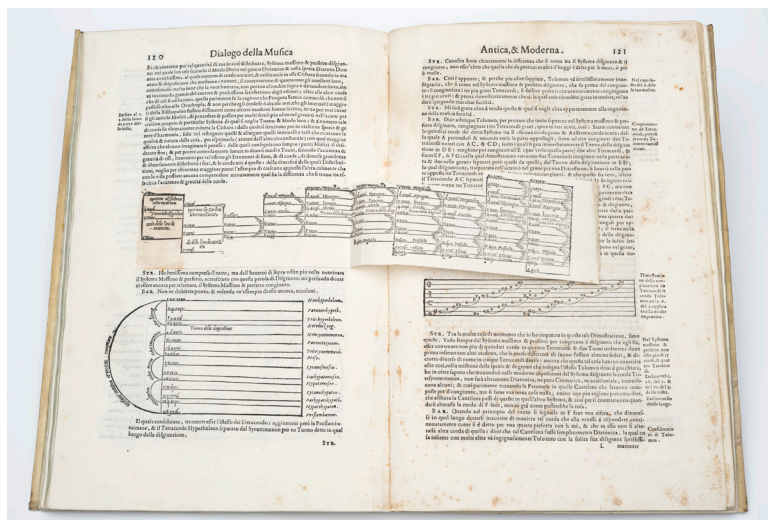


FIRST EDITION, FIRST ISSUE OF THIS IMPORTANT WORK IN THE EARLY HISTORY OF BAROQUE MELODY AND OPERA. IT CONTAINS THE FIRST EXAMPLE OF MUSICAL ENGRAVING IN A BOOK.

Vincenzo Galilei (late 1520s-1591) was an accomplished composer, lutenist, singer and composer, whose rejection of polyphony paved the way for Opera. The present work was the first published musical manifesto of the Florentine camerata. Galilei's rejection of his teacher Zarlino's ideal of seamless polyphony and his call for a return to the dramatic power of Ancient Greek melody, accompanied solely by lyres, lead eventually to the expressive

arias of Baroque operas and cantatas. Vincenzo Galilei was the father of the astronomer Galileo. This book contains the earliest musical illustrations printed from engraved plates. Apart from some engraved lute tablature published in 1536, these are the earliest known examples of engraved music.

Vincenzo Galilei, father of Galileo, made a series of experiments in the 1580s that subjected music to scientific analysis. Stillman Drake suggests that Vincenzo's experiments with sound "may have led to the origin of experimental physics", by inspiring his son to experiment in a similar way.



"Vincenzo was a skilled lutenist, a mathematician, and musical preceptor to the Florentine musical Academy of the Camerata. Among the manuscripts inherited by Galileo he left a translation of Aristoxenus into Italian, and he explicitly followed the example of Aristoxenus in trying to build musical science up from auditory sensation, instead of imposing on it a rigid mathematical scheme in the style of the Platonists. One of his discoveries, described in his last published work and last manuscripts, was that the traditional ratio 2:1, said to have been shown by Pythagoras to produce the octave, did so only with lengths of strings in that ratio: for the tension of strings the octave ratio was 4:1 . . . It was precisely when Vincenzo was doing this work that Galileo made his retreat from Pisa in 1585 and lived mainly in his father's house in Florence, before returning to Pisa as lecturer in mathematics in 1589. He reported what were evidently Vincenzo's results in his Discourses on Two New Sciences (1638), before giving his own proof that the musical intervals were ratios of frequencies and his own physical explanation of resonance, consonance, and dissonance" (A. C. Crombie, Science, Optics and Music in Medieval and Early Modern Thought, pp. 367-68).

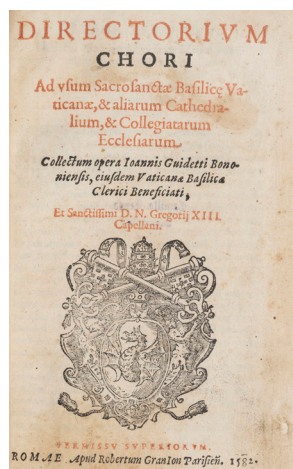
Occasional light dampstaining or foxing (heavier towards end) but a very fine copy.



**7. GUIDETTI, Giovanni.** Directorium Chori ad usum Sacrosanctæ Basilicæ Vaticanæ, & aliarum Cathedralium, & Collegium Ecclesiarum. Rome, Robert Granjon [apud Robertum Granjon Parisien], 1582. 8vo (157 x 102 mm) 8 nn.ll., 573 pp. ; printed in red and black with musical scores. 17th century morocco, gilt border on covers, spine gilt with raised bands, gilt edges. 15 000 €

*Fétis, IV, p.144-145 ; Vervliet, «Robert Granjon à Rome», in : Bulletin de l'Institut historique belge de Rome, 1967, p. 209 ; cf. Clavreuil & Perier, Les Français à Rome, n° 9.*

RARE FIRST EDITION OF THIS IMPORTANT COLLECTION OF CHURCH MUSIC. THE ONLY KNOWN BOOK PRINTED BY ROBERT GRANJON WITH A ROMAN ADDRESS.



The book bearing pope Gregory XIII arms on the title is beautifully printed by Robert Granjon ; this is the only known book by the famous printer published with the Rome address. This “*excellent livre*” (Fétis) was very successful and reissued until 1757.

Giovanni Guidetti, chaplain to Pope Gregory, was born in Bologna in 1532. He studied in Rome under Palestrina, the latter being in charge to review and correct the books of Church Chant after the oldest existing manuscripts in the Vatican. Guidetti offered his help and together they both worked in this project for several years. The work was finished in 1579 but an important edition of the Graduale had already been undertaken in Venice in 1580. While Palestrina gave up his efforts Guidetti gave a new impulse to his work and concentrated his book on choir songs.

According to Vervliet, the scores are new compositions and are by Granjon himself.

«On ne trouve pas d’ingéniosité stylistique dans cette musique très simple, carrée, communément appelée ‘Romaine’. Cette simplicité ne trahit pas le maître, à

l'exception peut-être de la forme parfaite des chiffres interlinéaires et des points d'orgue...» (cf. Vervliet).

Fine copy.

Some occasional slight staining, title page slightly thumbed, small restauration to foot of title and corner of one leaf of the preface.

From the library of Camillo Zeppa, "sacerdote", with his stamp on the verso of the title.

*First edition of the Iliad in modern Greek*

*The most lavishly illustrated edition*

*of any vernacular Greek work at that time*

**8. HOMERUS.** [Iliad (in demotic Greek)]. Homerou Ilias, metabletheisa palai eis koinen glossan, nyn de diorthotheisa, kai diatetheisa syntomos, kai kata biblia, kathos echei e tou Homerou biblos, para Nikolaou tou Loukanou... *Venice, Stefano Nicolini da Sabbio for Damiano Santa Maria, 1526.* 4to (205 x 147 mm.) 164 nn.ll. with the title page printed in red and black and the last blank leaf ; Greek text printed in two columns, 34 lines ; the colophon (recto leaf 163) reads : *Stampata in venetia per Maestro Stefano da Sabio : il quale habita a Santa Maria formosa : ad instantia di Miser Damian di santa Maria da Spici. M.D.xxvi. nel mese di maggio.* Contemporary binding "à la Graeca", brown morocco richly decorated in blind, remains of clasps. 200 000 €

*Adams, H-776 ; Brunet, III, 282-283 : «rare et recherchée» ; Layton (Harvard), 23 ; Sander, 3428 : «Un des premiers monuments de la langue grecque moderne» ; Norton, Italian Printers, p. 150 ; Legrand, I, pp. 188-192 ; Enrica Follieri, «Su alcuni libri greci stampati a Venezia nella prima metà del cinquecento», in : Byzantina et Italograeca. Studi di filologia e di paleografia, Roma, 1997, pp. 67-73 (ill.) ; see PMM, 31 (for the edition Florence, ca. 1488/89).*

FIRST EDITION OF THE ILIAD IN MODERN GREEK AND FIRST ILLUSTRATED EDITION. A WONDERFUL COPY IN A CONTEMPORARY ALLA GRECA BINDING.

This extremely important edition is illustrated with one hundred thirty-eight superb woodcuts (five of them repeated) specially realized for this edition.



“The Loukanias paraphrase of Homer’s Iliad was the first translation into a vernacular language to be printed, and it was fitting that the language was modern Greek. The full title of the Iliad reads thus as translated by Francis R. Walton : ‘The Iliad of Homer, transformed long ago into the common tongue and now corrected, abridged, and arranged book by book, as in the Homeric text, by Nikolaos Loukanis. it is a very useful book and one that will delight those who read it. And since many difficult, or Homeric, words occur in it, a list has been provided where you will find these Homeric words simply explained. Accept therefore this book so that you may come to know the manifold achievements of Homer’.

“The translation is based on an earlier paraphrase made by Konstantinos Hermoniakos, who lived under the Despot of Epirus, Ioannes Angelos Doukas (1323-1335). Loukanis’ version follows the Byzantine Homeric tradition of adding at the end of the Iliad the story of the Fall of Troy which is taken from the Byzantine Achilleid.

“Nikolaos Loukanis of Zakynthos was one of the first students to attend the Greek school (Gymnasium) founded by the Medici Popo Leo X in Rome in 1514 and directed by Ianos (Janus) Laskaris. other than this nothing is known about Nikolaos Loukanis.







Σ φ

“Printed in red below the title is a mark, a marten (in Greek kounadi) within a shield, which is the publisher’s device of Andreas Kounadis. Andreas Kounadis of Patras, a well-t-do businessman residing in Venice, had founded in 1521 or perhaps as early as 1519, a publishing firm in order to print the liturgical books of the Orthodox church and also a series of texts in modern Greek for wider circulation. In order to achieve this he engaged the services of the printers, the brothers Nicolini da Sabio, who had experience in the printing of Greek texts and who at the time had been working with Andrea Torresani, the partner and father-in-law of Aldus Manutius. Andreas Kounadis died prematurely at the end of 1522 but the firm continued to operate until 1553 under the leadership of Kounadis’ father-in-law, Damiano di Santa Maria from Spici in Illyria, concentrating exclusively on the publication of liturgical and modern Greek texts. The mark of Andrea Kounadis came to symbolize Greek books for Greek readers. The publisher of modern Greek texts and liturgical texts, Giacomo Leoncini, purchased the mark and printing types of Kounadis firm and in 1560 launched his own firm, displaying the Kounadis mark along with his own. Thereafter the mark of Kounadis was used by a succession of printers making its last appearance on the title page of a modern Greek edition of Alexander the Great romance in 1600.

“The modern Greek Illiad is illustrated with one hundred thirty-eight woodcuts (five of them repeated) which were later used to illustrate other modern Greek texts printed by the firm, among them editions of the Alexander the Great romance, of the Imberios romance, and others. The woodcuts were fashioned in the Venetian style of the period, a fact which scandalized classical scholars of the nineteenth century who found them crude and inappropriate for a poem such as the Iliad. The Loukanis Iliad, perhaps because of its length, was not reprinted in the sixteenth century but was printed again 1603 and in 1640” (Harvard Layton).

“In its day, the printed edition of the Iliad of Nikolaos Loukanis (1526) was the most lavishly illustrated edition of any vernacular Greek work. The woodcuts in Greek books printed in Venice are similar to those popular Italian editions of the same period. Various woodcuts from Loukanis’ Iliad wer used in editions of other works, such as the Alexander Romance” (Ministry of Culture, National Book Centre of Greece, Greece, Books and Writer, p. 27).

A GREAT CLASSICAL TEXT IN MODERN GREEK, BOUND IN THE SO CALLED ‘ALLA GRAECA STYLE’ AND POSSIBLY ONE OF THE MOST BEAUTIFUL OBTAINABLE COPY OF THIS RARE BOOK.

Only three copies (including two incomplete) were sold at auction over the past



five decades. So far only two institutional copies have been located in the United States, one at New York Public Library and the other at Harvard.

Provenance : College of the Oratoire of Troyes (17th century note). – G. J. Arvanitidi (book plate), famous collector of Greek books and works in the Near East.

Binding skillfully restored.

*A superb medical sammelband*

**9. KETHAM, Johannes de.** Fasciculus Medicinae. *Venice, Johannes & Gregorius de Gregoriis, 28 Mars 1500.* Folio (312 x 213 mm) 34 unnl. Contemporary blindstamped pigskin, one (of 2 clasps). 125 000 €

*Waller, 85; Klebs, 573.3; BMC, V, 351; cf. Garrison-Morton, 363 & One Hundred Famous Books in Medicine, 18.*

VERY RARE INCUNABLE EDITION OF THE MOST BEAUTIFUL ILLUSTRATED MEDICAL BOOK OF THE 15<sup>TH</sup> CENTURY. A WONDERFUL COPY IN CONTEMPORARY BINDING FROM THE LIBRARY OF JEAN BLONDELET.



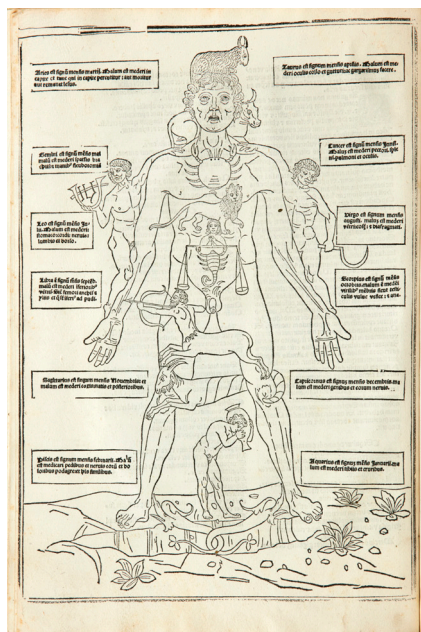
“The book includes sections on surgery, epidemiology, uroscopy, pregnancy and the diseases of women, herbal and other remedies... [The Fasciculus] was the first printed medical book to be illustrated with a series of realistic figures : these include a Zodiac man, bloodletting man, planet man, an urinoscopic consultation, a pregnant woman and notably a dissection scene which is one of the first and finest representations of this operation to appear in any book... Between 1491 and 1523 fourteen editions were published, but the influence of the book, particularly through its illustrations, long outlived them” (PMM).



“The name ‘Ketham’ is probably a corruption by the Italian printers of ‘von Kircheim’. The work is a collection of medical texts the current among students and practioners, some of which had been in sue for centuries, others more recent. Among the most important is the *Anothomia* of Mondino, which is the first modern treatise on anatomy but which did not appear until the second edition of the *Fasciculus medicinae*. But the texts themselves, while not unimportant, pale alongside the illustrations which accompany the volume. Those appearing in the first edition were the first realistic illustrations to a medical book and are among the best woodcuts of the fifteenth and early sixteenth centuries. Among them are Zodiac Man, the Bloodletting Man, the Planet Man, The Female Figure with Uterus, the dissection scene, and, of special interest, the full-page woodcut showing Petrus de Montagnana teaching” (Heirs of Hippocrates).

The printer Giovanni de Gregorio is known to be active in Vicenza since 1476, before moving on to Padova and Venice. From 1483 up to 1516, he was associated with his brother Gregorio: eight editions of Ketham’s *Fasciculus* were printed at their press between 1491 and 1513. From 1517 until 1528 Gregorio continued the printing office on his own.

The 10 woodcuts make the *Fasciculus medicinae* by Johannes de Ketham the most beautiful illustrated medical incunable. The opening image on the title page shows Petrus de Montagnana teaching a lesson, urine examination by the doctors, the urine wheel, the anatomical man, the zodiac man, woman (with uterus), the wound man, the visit of the sick, and the scene depicting a dissection.



#### WOODCUTS BY A PAINTER OF GENIUS

According to Friedrich Lippmann, the drawings of the realistic plates could be attributed to the circle of Gentile Bellini: “There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonizes admirably with the simple and firm outline-drawing. The scenes which exhibit the dying plague-patient, and the consultation of doctors, have a touch of solemn gravity which Venetian art knew so well how to infuse into the representation of important incidents” (The Art of Wood-engraving in Italy in the Fifteenth Century, pp. 99-103).





Diana H. Hook and Jeremy M. Norman underline the importance of the engravings in the history of medical illustration: “It is in the woodcuts prepared for the Italian edition that we see the first evidence of the transition from medieval to modern anatomical illustration. In the 1491 edition, the woodcut of the female viscera – like those of the Zodiac Man, Bloodletting Man, Wound-Man, etc. – was derived from the traditional non-representational squatting figure found in medieval medical manuscripts. However, the illustrations for the Italian edition ‘included an entirely redesigned figure showing female anatomy... The scholastic figure from 1491 must have irritated the eyes of the artistic Venetians to such a degree that they immediately abandoned it. After this the female figure actually sits in an armchair, so that the traditional [squatting] position corresponds to a real situation’ (*Herrlinger, p. 66*).”

Hind notes : “The designs themselves contain larger figures than any of the Venetian illustrations hitherto described, and their style has a dignity worthy of Mantegna. They are almost near enough in character to justify an attribution of the design to the master himself, only there is lackin, perhaps, something of the rhythm which adds such distinction to the ‘Triumph of Cesar’ on which he was working at th period. This lack of rhythm, combined with a stability and classic sense inspired by Mantegna, suggests Mantegna’s brother in-law, Gentile Bellini... Whoever the designer, IT CAN HARDLY BE DOUBTED THAT THESE WOODCUTS ARE THE INVENTION OF A PAINTER OF GENIUS” (Hind, *A History of Woodcut*, II, 494-496).

[Bound with:]

**1. MANLIIS DE BOSCO, Johannes Jacobus de.** *Luminare maius. Venetiis, Bernardinus Stagninus, de Tridino, 1499.* Folio, 75 num.l., and 1 blank.

*Klebs, 662.3; BMC, V, 368.*

FINE EARLY EDITION OF THIS CLASSIC WORK ON PHARMACEUTICS OF THE END OF THE XV<sup>TH</sup> CENTURY THAT SERVED AS THE BASIS OF MANY OTHER PHARMACEUTICAL PUBLICATIONS IN EUROPE UNTIL THE 17<sup>TH</sup> CENTURY.

It contains more than 1000 recipes for the preparation of linctus, pills, ointments, etc. Its Italian author, born in Alexandria and died ca. 1490, relies heavily on classical pharmacists such as Mesue.

**2. VALESCO DE TARANTA.** *Practica... que alias Philonum dicitur, una cum Joannis de Tornamira inductorio. Venise, Impensis & cura Petri Liechtensteyn, 1502.* Folio, 2 unnl., 209 num.l.

*NLM, 4473.*



Of Portuguese origin, Valesco de Taranta studied medicine and worked as a physician at Montpellier from 1382. His *Pratica*, he begun writing in 1418, is the fruit of a long practice. His work, written as a medical course and describing methodologically all known diseases at the time, was well received and very successful.

Very precious sammelband with three important medical texts creating a very complete panoramic insight to the medical knowledge in the Reniassance.

From the convent at Buxheim, manuscrit ownership inscription dated 1503 on the fly leaf.

*Bound in contemporary flexible vellum*

**10. LOMAZZO, Giovanni Paolo.** Trattato dell'arte della pittura, scoltura, et architettura, diviso in sette libri. *Milan, Paolo Gottardo Pontio, 1585.* 4to (224 x 162 mm) 20 nn.ll., 700 pp., 1 nn.l., author's woodcut portrait at the beginning of the text. Contemporary flexible vellum. 6 000 €

*Adams, L-1420; Brunet, III, 1148 Cicognara, 160; Fowler, 186.*



FIRST EDITION, SECOND ISSUE, WITH THE NEW TITLE PAGE DATED 1585.

Lomazzo, a trained painter, was a notable figure in the intellectual circles of late-sixteenth-century northern Italy. When blindness forced an end to his life as an artist at the age of thirty-three, Lomazzo devoted himself to writing about art. His treatises on artists and art theories are still recognized as some of the most important works of the period focusing on Mannerism.

The "*Trattato*" is one of his most scholarly and ambitious undertakings. Notable are

his biographies of contemporary artists working in northern Italy as well as those of artists of the preceding generation. Especially important is Lomazzo's discussion of Leonardo. Compared to Vasari, however Lomazzo gives detailed practical instruction on the creation of art.

Fine, broad margined copy.

*The true first edition*

**11. MACHIAVELLI, Niccolo.** *Historie di Nicolo Machiauegli cittadino, et secretario fiorentino. Rome, Antonio Blado, 25 mars 1532.* Small 4to (197 x 133 mm) 179 num.ll., 1 leaf for colophon. Collation : +<sup>4</sup> A-Y<sup>8</sup>. Printer's device on the title. Modern flexible vellum, bound to style. 25 000 €

*Gamba 606 ("princeps et corvo rarior albo"); BM, Italian, 400 ; not in Adams.*

FIRST EDITION, RARE.

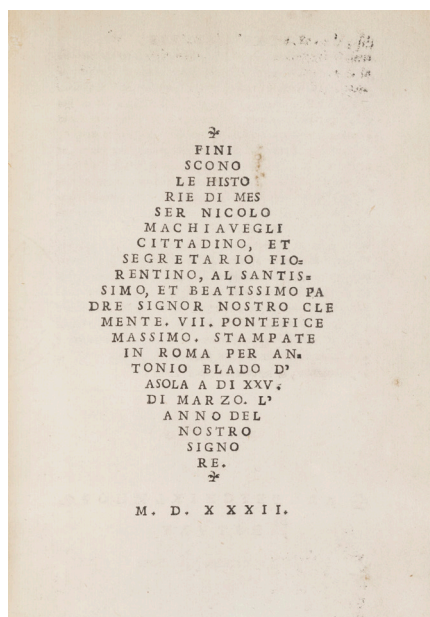


In 1519, at the suggestion of Cardinal Giulio de' Medici, the future Pope Clement VII, the officers of the Studdio pubblico in Florence commissioned Machiavelli to write a history of the city of Florence, for which they agreed to pay him 100 florins annually, expecting him to complete the work in two years. New diplomatic assignments prevented Machiavelli, however, from seriously commencing the work until 1523, and in 1525 he presented the first 8 books out of a projected much longer work to his sponsor, now Pope. Although Machiavelli died before completing the work, it stands on its own as a landmark in the development of historiography.

"It is not so much a chronicle of Florentine affairs, from the commencement of modern history to the death of Lorenzo de' Medici in 1492, as a critique of that chronicle from the point of view adopted by Machiavelli in his former writings. Having condensed his doctrines in the Principe and the Discorsi, he applies their abstract principles to the example of the Florentine republic. But the History of Florence is not a mere political pamphlet. It is the first example in Italian literature of a national biography, the first attempt in any literature to trace the vicissitudes of a people's life in their logical sequence ..." (John Addington Symonds, Ency. Brit.,

1911, 17, p. 236). Still in possession of the papal privilege granted to him for the publication of the *Discorsi*, and still plagued by the competition of Bernardo Giunta, whom the Pope had exceptionally granted permission to print his own editions of Machiavelli's works following the confusion surrounding publication of the *Discorsi* in 1531, Antonio Blado was able to obtain a manuscript of the *Historie* in time to finish printing his edition just 2 days before Giunta issued his rival edition. Though also rare on the market, the latter remains less scarce than the present extremely rare first edition.

“Between the years 1498 and 1512 Machiavelli served in the Chancery of the Florentine Republic. This afforded him unrivalled opportunities to investigate and consider the political systems and government of half Europe. From the age of twenty-five onwards he was engaged on public duties for the republic, and in many diplomatic missions to the neighbouring Italian states, and as far as France and Germany. In 1502 came a decisive event in his career : the embassy to Cesare Borgia, then engaged in a complicated intrigue to strengthen his army by the removal of its disaffected captains. As he watched, Machiavelli developed a strong degree of admiration for the mixture of audacity and prudence, cruelty and fraud, self-reliance and distrust of others” (PMM).



“An indult issued by Pope Clement VII on 20 December 1531, conceding to the Florentine printer Antonio Giunti a ten-year copyright for the publication of three works by Niccolò Machiavelli in derogation of the earlier exclusive right to print Machiavelli's works granted to the Roman printer Antonio Blado (23 August 1531). Both privileges claim to offer ‘universal’ protection, covering all of Christendom. Giunti's privilege mentions two mitigating circumstances: that Blado had already sold out a major part of his output and so Giunti's edition would not jeopardise his investments; and that Giunti had obtained the concession from Machiavelli's heirs, whereas Blado had not. The enactment of these two privileges constitutes an important episode in the history of ‘universal’ privileges granted on papal authority and their increasingly controversial nature which pitted the spiritual ‘universal’ power of the Church against local temporal jurisdictions. The commentary describes the background of these two privileges, in particular the politics of papal privileges, their validity and efficiency throughout various jurisdictions in Italy and beyond” (copyrighthistory.org).

11 leaves in quire G3-H5 with restorations affecting the text.



*One of the most fascinating medieval works,  
not excluding masterpieces like  
the Canterbury Tales or the Divine Comedy (Higgins)*

**12. MANDEVILLE, Jean de.** Questo sie el libro Iohanne de Mandauilla. *Milan, Pietro Martire Mantegatii ad impensa Giovanni da Legnano, 26 June 1502.* Small 4to, ff. [58] (a-g8, h2), with a large woodcut to title and woodcut initials throughout, text printed in double columns of 45 lines. Early 20th century full blue levant with spine lettered in gilt, all edges gilt, gilt dentelles. 48 000 €

*Bennett, J. W., The Rediscovery of John Mandeville (New York, 1954) p. 381, no. 14 in Italian printed editions; Hazlitt, W. C., Bibliographical Collections and Notes on Early English Literature. IVth series (1893–1903) (London, 1903) vol. IV, p. 243; Leighton, J. & J., Catalogue of Early-Printed, and other Interesting Books, Manuscripts and Fine Bindings (London, November 1905) Pt V, no. 3288; Letts, M., Mandeville's Travels: Texts and translations 2 vols. (London, 1953) pp. xxxvi–xxxvii; and Sander, M., Le Livre à Figures Italiens (1467–1530) (New York, 1941) 4176.*

SECOND EDITION IN ITALIAN OF MANDEVILLE'S TRAVELS TO INCLUDE A PICTORIAL ILLUSTRATION.

The origins of Mandeville's book of travels and the very identity of Sir John Mandeville are uncertain. The work was composed soon after the middle of the fourteenth century with the earliest known manuscript being a French version dated 1371 and it is generally accepted that it was originally written in French while the English, Latin and other texts were all derived from it. The author, purportedly intending the travels to act as a guide for pilgrims visiting Jerusalem, describes his supposed travels through Turkey, Great and Little Armenia, Tartary, Persia, Syria, Arabia, Upper and Lower Egypt, Libya, Ethiopia, Chaldaea, Amazonia and Lesser, Greater and Middle India but these are considered largely imaginary and the work is, in fact, 'a compilation drawn from practically every source then available' (Letts, p. xxvii). The author styles himself in the prologue as Jehan de Mandeville or John Maundevylle, a knight, born and bred in England, of the town of St. Aubin or St. Albans but there are strong grounds 'for the belief that his name is as fictitious as his travels' (*Oxford DNB*). While 'the author may have traveled everywhere he says he did, or nowhere, or somewhere in between', the work is variously 'brilliant, entertaining, unpredictable, disturbing, even baffling and boring in places' and 'one of the most fascinating medieval works, not excluding masterpieces like the *Canterbury Tales* or the *Divine Comedy*' (Higgins, I. M., ed., *The Book of John Mandeville, with related texts* (Indianapolis, 2011) p. ix).

Questo. Sie. El. Libro. de. Johanne de. Asbandanilla.





The *Travels* of Sir John Mandeville ‘first circulated in French, Anglo-French, and English, but was translated into many languages, from Danish to Gaelic to Latin. A “bestseller” in manuscript and print, Mandeville’s *Book* reflects far more than medieval ideas of what lay beyond Europe on the eve of the age of Discovery’ (Bennett, p. x). ‘The success of the “Travels” was remarkable. Avowedly written for the unlearned and combining interest of matter and a quaint simplicity of style, the book hit the popular taste, and in a marvel-loving age its most extravagant features probably had the greatest charm. No medieval work was more widely diffused in the vernacular’ (*Oxford DNB*).

According to Cordier the first printed edition was the German version of Otto von Diemeringen, probably at Basel about 1475, but it is thought that there could have been an earlier edition in Dutch at least as early as 1470. The earliest edition of the French text is dated Lyons, 4 April 1480, the same year in which an edition in Italian was first published. This first Italian edition which is thought to be a translation from the French was printed in Milan by Petri de Cornero and was, as Letts notes, ‘a readable version without illustrations or alphabets’ but ‘other, and fuller, editions appeared later’(Letts, pp. xxxvi–xxxvii). In Italy in particular the discovery of America by Christopher Columbus in 1492 fostered curiosity in unknown marvels and encouraged publication of Mandeville’s *Travels*. Six editions were published before Columbus’ return, a further six or seven appeared before the end of the century and, between 1504 and 1567, there were another ten editions (Bennet, pp. 235–36, 242).

An earlier 1492 Florence edition also contained an illustrated title page but it was significantly different from the one in this Milan edition. The ‘large wood engraving’ (Hazlitt) in this edition is divided by a river that runs through the middle of the woodcut, to the left there is a troop of cavalry while to the right a seated Roman emperor, protected by three soldiers, is faced by a kneeling figure attired in oriental apparel. The background consists of a fortified citadel facing towards the sea where several ships are depicted.

‘A very rare edition, unknown to Brunet and Deschamps’ (Leighton). USTC records four copies only: three in Italy, at the Biblioteca universitaria (Genoa), Biblioteca civica Angelo Mai (Bergamo) and Biblioteche della Fondazione Giorgio Cini (Venice); and, one in the United States, at the Chapel Hill Library, North Carolina University (incomplete, without the large woodcut).

One flyleaf detached, a touch of rubbing to extremities, old bibliographical clippings tipped on to pastedown and flyleaf, contents excellent with a mild and consistent age-tone and only a few minor instances of light soiling.



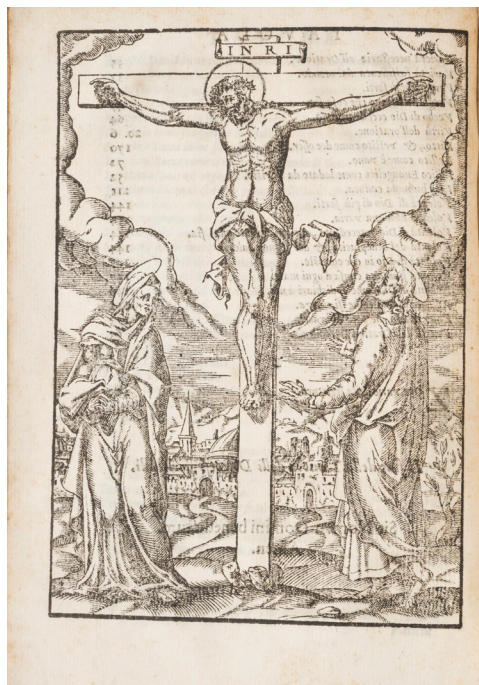
*Provenance:* Dr. Charles Lemuel Nichols (1851–1929), with his bookplate to pastedown. Nichols, of Worcester, Mass., was an eminent physician, founder of the Worcester Welfare Federation, president of the American Antiquarian Society, bibliographer and collector of early printed works. He is best known for his *Bibliography of Worcester* (1918) and *Isaiah Thomas, Printer, Writer and Collector* (1912).

*Charles Emmanuel de Savoie's copy with his coat of arms*

**13. MAREOTTI, Trebazio.** Discorsi Spirituali sopra l'oratione dominicale, utilissima a'tuti devoti Christiani. *Torino, Antonio de'Bianchi, 1590.* 4to (201 x 136 m) one added leaf with the engraved coat of arms of the Sancha di Guzman family, 12 un.l., 228 num.l. Contemporary red morocco, gilt filet on covers, central coat of arms of Emmanuel Philibert of Savoy, large gilt corner piece, spine with raised bands gilt with a decorative tool, decorated and gilt edges, without ties. 4 500 €

*Edit16, CNCE 33980. Not in Adams, British Library, etc.*

FIRST EDITION. IT IS DECORATED WITH A LARGE WOOD WITH A CRUCIFIXION SCENE.



The production of Antonio Bianco and his workshop in Turin seems to be very limited. Adams mentions only one work from this press in 1591.

DEDICATION COPY

This edition is dedicated to Mrs. Sancha di Guzman, a noble family from Toledo. The copy is enriched with a leaf with the arms of the Guzman family, bound as a frontispiece.

It is bound with the arms of Charles Emmanuel I of Savoy (1562-1630), known as Le Grand, duke of Savoy and prince of Piedmont, son of Emmanuel Philibert of Savoy (1528-1580) and Marguerite of France (1523-1574).

Of this edition, well represented in Italian institutional libraries, USTC locates no other copy except the one in the National Library of Russia in St. Petersburg.



Some light old restoration to the upper cover, otherwise a fine copy of this rare edition.

Provenance: Savoy family (book plate and old library shelf mark).

*Only 3 institutional copies in the United States*

*A lovely illustrated incunable from the Essling library*

**14. MONSAUREUS, Raynaldus.** *Sermo de visione Dei. Rome, Stephan Plannck or Johann Besicken, no date [after 26 December 1495] 4to (204 x 138 mm) 6 nn.ll., large woodcut on the title page. Collation a6; 19th century blue morocco by Lortic, covers with the gilt coat of arms of Victor Masséna, prince d'Essling, spine with raised bands.* 8 500 €

*Goff M-811; Sander, 4869; Rosenwald, 267; IGI, 6695; Schäfer, 247; BMC, IV, 140; GW, M-25440.*

FIRST EDITION DEDICATED TO OLIVIER CARAFA, PROTECTOR OF THE DOMINICANS, ALSO KNOWN AS THE ORDER OF THE PREACHERS.

It was printed in the same year when the speech in honour of Saint Stephanus was pronounced at the papal court (*Oratio de visione habita coram san. Domino Alex vi Pont. Max. & sacro Cardinalum collegio in die sancti Stephani anni mccccxvi*), by this member of the Augustins from Cefallu in Sicily.



The magnificent woodcut on the title page shows the martyr of Saint Stephanus.

Copy of the rare issue with the 29th line on leaf a3r printed "*voluntatem intelligit. Totamque suam*" and not added by hand.

Very rare, ISTC accounts for 12 institutional copies (5 in Italy; 1 in the United Kingdom; 1 in Germany; 1 in Austria; 1 in Poland; and 3 in the United States) without indication if the copies bear the

addition printed in or in manuscript. The digitalised copy of the Bayerische Staatsbibliothek belongs to the issue without the printed line.

Provenance: Victor Masséna, prince d'Essling (armoiries) - Maurice Burrus (book plate).

*Dedication copy bound in red inlaid Italian morocco*

*With the plates printed in blue*

**15. PALMIERI, Pier Jacopo.** Scelta di paesi inventati, ed intagliati da Pier Jacopo Palmieri, e da altri bolognesi per uso de Pittori e diletianti. Dedicati al merito sublime dell'ornatissimo cavaliere signor Valerio Boschi. *Bologna, Luigi Guidotti, 1760.* Small oblong 4to (210 x 282 mm) engraved title page, engraved dedication leaf, 33 numbered plates, all engravings printed in blue. Contemporary Italian red morocco, covers lavishly decorated in gilt dentelle, central gilt coat of arms inlaid in green morocco bearing the arms of Valerio Boschi, large corner pieces with inlaid green morocco decorated with armorial elements (trees) of the dedicatee, flat spine gilt, gilt turn ins, endpapers and fly leaves in green silk, gilt and decorated edges.

15 000 €

FIRST EDITION OF THIS DELICATE SUITE OF 33 PLATES, ENGRAVED BY MINOZZI, RAPINI, AND BETUSSI AFTER PALMIERI AND GUIDOTTI. THE UNIQUE DEDICATION COPY, BOUND IN RED MOROCCO FOR VALERIO BOSCHI.



The title bears the dedicatees coat arms and a fine view of the Bologna in the background; the 33 plates depict a series of landscapes, serving as models for artists and students.



All engravings are exceptionally printed in blue, including titlepage, dedication leaf, and the 33 plates.

The regular copies also contain the dedicatees portrait, which is not present in this copy. It was apparently never bound in and not necessary to be included in the dedication copy.

«Nella prima fase della sua attività, Palmieri opera largamente anche in qualità di acquafortista, incidendo per lo stampatore et libraio bolognese Luigi Guidotte numerose lastre, tra le quali vanno qui in particolare menzionate le due serie delle bataglie et dei paesaggi realizzate nel 1760 ‘per uso de pittori et dilettranti’.

Di particolare interesse l'album dei paesaggi dedicato all' nobile bolognese Valerio Boschi, attento committente di questo genere artistico, nel quale Palmieri ben dimostra un'attitudine alla commistione di modelli soprattutto olandesi e veneziani, foce veicolata dalla maniera di paesaggisti bolognesi a lui contemporanei quali soprattutto Bernardo Minozzi (che firma le prime due tavole della serie), Ludovico Mattioli, Carlo Lodi, Francesco Bosio, Antonio Maria Monti, Domenico Maria Fratta.... Palmieri abbandonerà gradualmente la pratica incisoria dopo gli anni sessanta, ma la consuetudine con l'acquaforte nei primi periodi di attività deve aver fortemente contribuito allo sviluppo da parte dell'artista di un gusto per l'imitazione degli effetti delle tecniche calcografiche a mezzo del disegno, che diventerà tratto distinto del suo lessico» (*Chiara Trivisonni, in : Scambio delle tecniche e citazioni da Francesco Londonio nei disegni di Pietro Giacomo Palmieri, Arte Lombarda, no. 175*).

Some occasional foxing, else a very attractive copy, well preserved in a spectacular Italian Rococo binding.

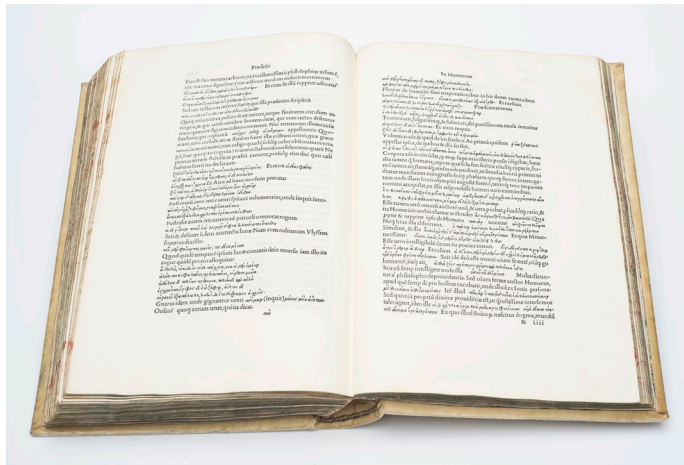
## *The first Hebrew type in an Aldine imprint*

**16. POLITIANUS, Angelus.** *Omnia opera.* Venice, Aldus, 1498. Folio (321 x 216 mm) 452 un.l. (including the blank K4 blank). 18th century vellum, spine gilt.

28 000 €

*Hain, 13218 ; Proctor, 5567 ; BMC V, 559 ; Goff, P-886 ; Renouard, 17. 4 ; Freimann, Gazetteer of Hebrew Printing, 73 ; Lowry, The World of Aldus Manutius, 118.*

FIRST EDITION OF OF POLITIAN'S COLLECTED WRITINGS AND CONSIDERED ONE OF THE MOST BEAUTIFUL BOOKS PRINTED BY ALDUS MANUTTIUS. MOST OF THE CONTENTS APPEAR HERE FOR THE FIRST TIME.



“It has been usual to regard the edition as part of a “grand design” of humanist publication: apart from Aldus’ admiration for Poliziano as the embodiment of that perfect philological skill to which he himself aspired, we might notice that the book was printed as a large folio, costing 1.4 ducats and demanding typographic experiments such as the first use of Hebrew letters.” (Lowry, *The World of Aldus Manutius*).

Substantial portions of the book make use of Aldus’s fine Greek type (7:114), as well as on H8r a brief use of Hebrew type.

Originally, the edition had been started in Bologna by Benedetti and continued in Florence; sponsored by Francesco Pico della Mirandola, nephew and intellectual heir of Aldus’ first patron. When Benedetti died, the work was entrusted to Aldus. Aldus took every means to give the edition a personal and programmatic touch, incorporating the letter in which he declared his faith in Poliziano’s bilingual approach, and using his contact with the Barbaro family to acquire a

number of letters which had not been available to the Florentine editors. Aldus' text is a monument to commercial improvisation as well as humanist principle.

Politian, tutor to the sons of Lorenzo de Medici before becoming Professor of Greek and Latin at Florence, and one of the first native Italians to rival the Greek refugees in their own language, wrote much about correcting and explaining texts and was much admired by Aldus for his philological skills. His works include *Miscellanea* and *Sylvae*, both studies of the more obtruse areas of Greek and Latin literature, and a series of Greek epigrams that demonstrate his great mastery of the language. He was equally a fine poet in the vernacular.

A very fine copy of this rare work.

*A fine Venetian astronomical incunable*

**17. SACRO BOSCO, Johannes de.** *Sphaera Mundi cu[m] tribus commentis nuper editis.* [Commentaires de] Cicchi Esculani, Francisci Capuani, de Mandfredonia, Jacobi Fabri Stapulensis.

[Followed by :] **PEURBACH, Georg.** *Theoricae novae planetarum.* [Commentary by] Franciscus Capuanus. *Venice, Simon Bevilacqua, 1499.* Folio (299 x 201 mm) 150 unnl. Collation : a-c<sup>6</sup> d<sup>8</sup> ; e-l<sup>6</sup> ; m-o<sup>6</sup> ; p-z&<sup>6</sup> 9<sup>4</sup>. 18th century light brown sheep, spine gilt with raised bands, red edges. 35 000 €

*Goff, J-419 ; BMC, V, 524 ; Sander, 6666 ; Essling, 263 ; CIBN, J-278.*

FIRST EDITION WITH ALL THE COMMENTARIES OF THIS WORK. THE APPEARANCE TOGETHER OF THE SACROBOSCO AND PEURBACH ILLUSTRATES THE CONSCIOUS EFFORT AT RESHAPING TRADITIONAL ASTRONOMY DURING THE 15<sup>TH</sup> CENTURY.

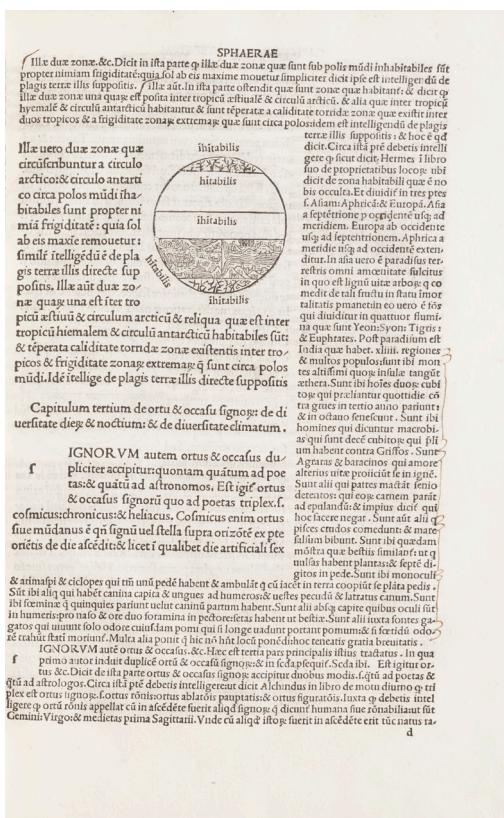
The *Sphaera mundi* had been the fundamental astronomic text of the Middle Ages and was usually accompanied by Gerard de Cremona's more detailed *Theorica Planetarum*. Peurbach's *Theoricae novae planetarum*, completed in 1454, was written to replace the old text of Gerard which contained many aberrations and errors. The two texts – Sacrobosco and Peurbach – represented the standard school edition and common text by 1480's and 1490's. It is known that Copernicus read and annotated a copy of this edition while studying at the University of Padua from 1501-1503.



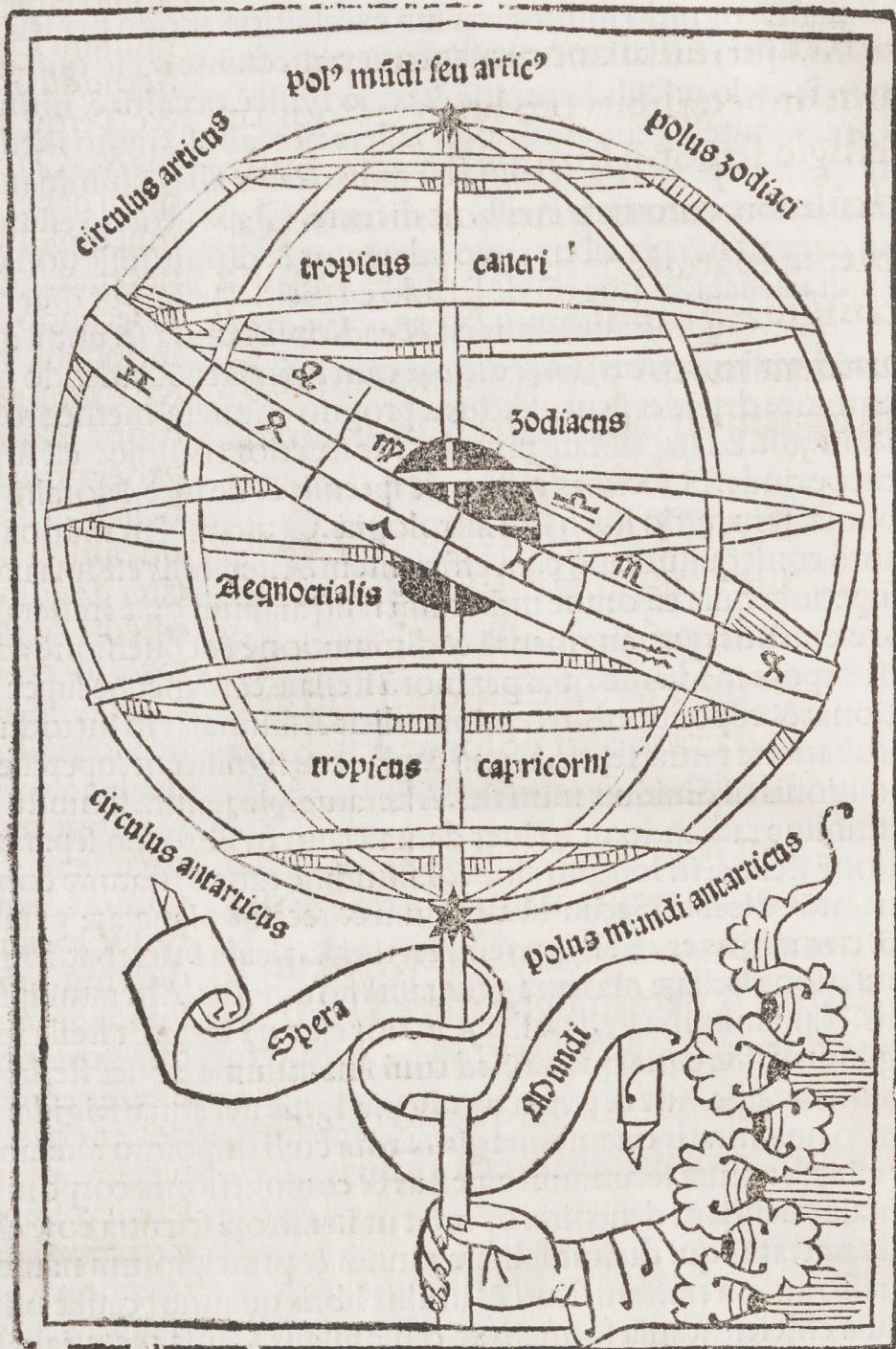
“Sacrobosco’s fame rests firmly on his *De sphaera*, a small work based on Ptolemy and his Arabic commentators, published about 1220 and antedating the *De sphaera* of Grosseteste. It was quite generally adopted as the fundamental astronomy text, for often it was so clear that it needed little or no explanation... During the Middle Ages the *De sphaera* enjoyed great renown, and from the middle to the thirteenth century it was taught in all schools of Europe. In the sixteenth century it gained the attention of mathematicians, including Clavius. As late as the seventeenth century it was used as a basic astronomic text... After Manilius’ *Astronomica*, *The Sphere* was the first printed book on astronomy (Ferrara 1472)” (DSB, XII, 61-62).

The commentators are also notable. Cecco d'Ascoli, professor of astrology and rival of Dante, was burned at the stake in Florence in 1327. Faber Stapulensis was the leading spirit of French Pre-Reformation humanism. Peurbach's treatise is accompanied by the commentary of Francisco Capuano who was one of the most eminent Italian astronomers and mathematicians of his time. This copy has the rare last leaf which is blank except for the printed title to Peurbach's treatise. Some of the diagrams in the Peurbach appear here for the first time.

A fine and crisp copy, well preserved.











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Back cover: **8. HOMERUS.** [Iliad (in demotic Greek)]. *Venice, Stefano Nicolini da  
Sabbio for Damiano Santa Maria, 1526.*

## OUR EVENTS IN 2023 :

9<sup>th</sup> - 19<sup>th</sup> March  
MAASTRICHT  
TEFAF - MECC

27<sup>th</sup> - 30<sup>th</sup> April  
NEW-YORK  
63<sup>rd</sup> International antiquarian Book Fair - Park Avenue Armory

22<sup>th</sup> - 28<sup>th</sup> May  
ABU DHABI  
Abu Dhabi International Book Fair - National Exhibition  
Centre

15<sup>th</sup> - 17<sup>th</sup> June  
BRUSSEL  
Mont des Arts - Écuries royales, Académie royale de Belgique

11<sup>th</sup> - 15<sup>th</sup> October  
LONDON  
Frieze Masters- Regent's Park

**C**Stampata in Venetia per Adaeſtro Stefano  
da Sabio:il quale habita a Santa Maria  
formosa : ad instantia di miser Damian  
di santa Maria da Spici.  
AD . B . x x v i . nel  
mese di magio .