

Rodger  
Friedman

Rare Book  
Studio

Italian Books printed  
between 1508 and 1811

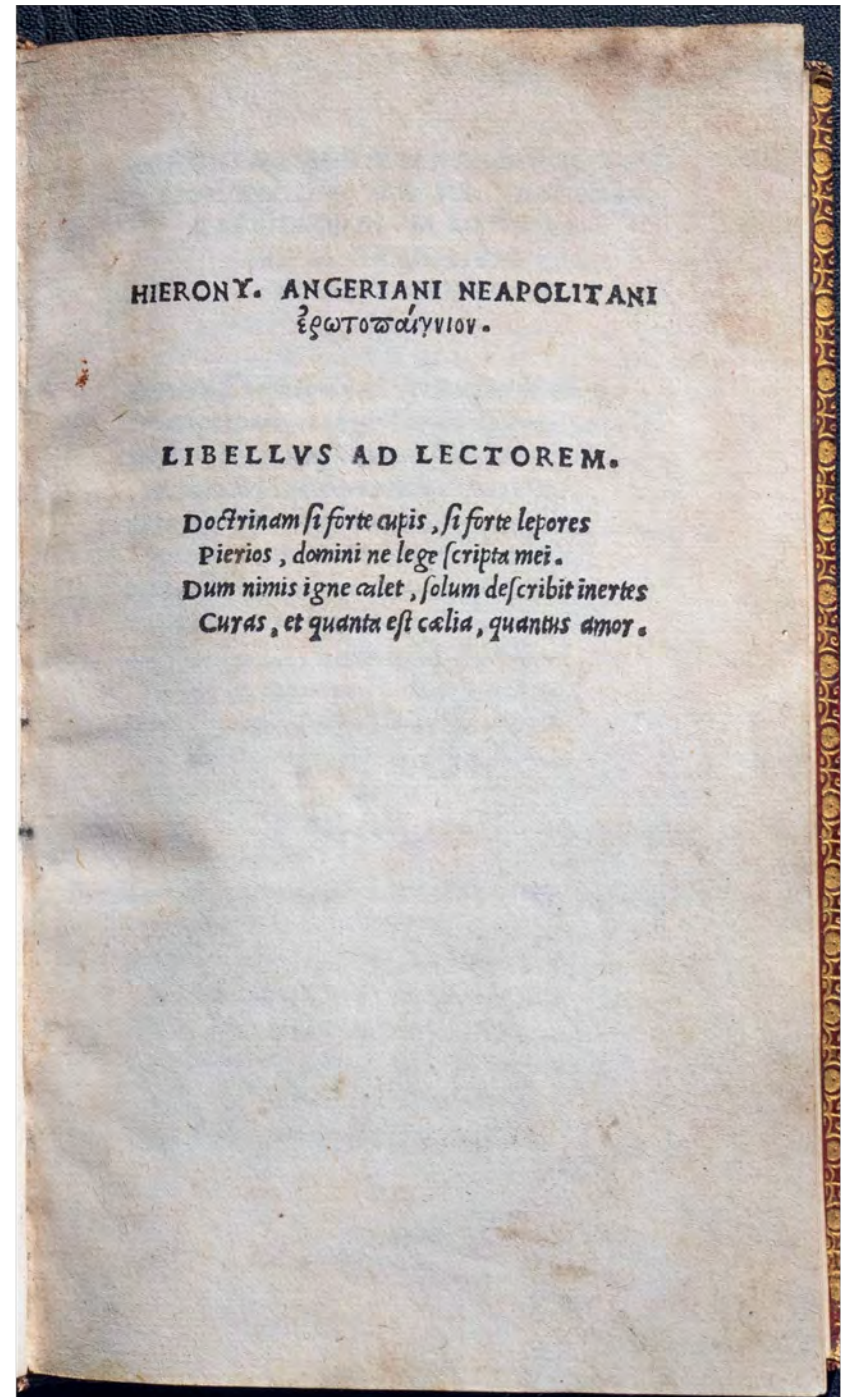
## LOVE GAMES

1. Angeriano, Girolamo (ca. 1480-1535). [Title in Greek] **Erotopaegnon**. Florence: Filippo Giunta, 1512. \$8,000

First edition. Octavo (17cm); [80] pages. Italic type. In 18th-century polished red morocco, both boards double-ruled in gold with triple-ruled panel mitered at corners with fleurons. Gold-tooled spine in six panels, title stamped in gold. Gold edges and turn ins. Decorated "carta dorata" endleaves. Last leaf backed early on. Two bibliographical notes in pencil on front blank, one of them in the hand of the distinguished Italian bookseller and bibliographer **Tammaro De Marinis** (1878-1969), considered a principal scholar of Renaissance Naples and its literary heritage. De Marinis's note translates: "Giuntina. First extremely rare edition, preceding the Naples edition by eight years, without the printer's name. There is one copy at the Institución Colombina in Seville, lacking leaf a. The copy in the Biblioteca Nazionale in Florence is missing the title page and the corresponding leaf a/8." There is also an annotation in the same hand at the base of the page, "Hoepli -- 4, 1959," probably an acquisition note.

References: EDIT 16, CNCE 1881; Camerini, *Giunti tipografi editori di Firenze*, I:2, p. 246, # 3; BM Italian, p. 30. Not in Renouard or Adams (Adams cites only the later Naples edition).

Girolamo Angeriano was one of Giovanni Pontano's youngest students, joining Academy before 1495. Guided by Pontano, he soaked up the culture of Renaissance Naples, based in a classical yet lively and vibrant Latinity. Mario Santoro wrote, "the great debt that European culture owes to the Latin literature of Naples ... has only been partially and episodically **recognized**." Indeed, Angeriano's little book of erotically charged love poems in elegiac couplets was frequently reprinted in Italy and France, was imitated by Joachim du Bellay, admired by Ronsard, and effectively translated by Guillaume Guérault. (Portions were translated into English by Giles Fletcher in 1593.) Most of the poems are dedicated to one Caelia, a compelling lover whose sexuality is frank and proud. In contrast, there are several introspective and self-critical meditations, a departure, I think, from classical models.



## IN CONTEMPORARY AMATEUR BINDING

2. Appianus Alexandrinus; Pietro Candido Decembrio; Lucio Paolo Rosello. **De bellis civilibus Romanorum cum libro per quam eleganti qui Illyrius, et altero qui Celticus inscribitur.** Venice: Bernardinus de Vitalibus, 1526. \$5,500

Octavo (161 x 115 mm); 372 leaves. Title within elegant woodcut vine scroll border with figures. Sixteenth-century Italian brown leather over pasteboard, panel binding tooled in blind on both boards and on spine with rules and a small X-shaped tool used in repeating pattern to form the shape of a Roman cross within multiple borders, which may be considered an odd decoration for a secular text. Titled in ink on fore-edge. Ink capitals (BE and NI) on top and bottom edges. Spine in four compartments, ruled in blind. 25mm restoration at tail of spine. Faint remains of straps, indentations where catch plates had been. Pastedowns consist of vellum waste fragments from a Latin manuscript in two columns, rubricated, with decorated initials in red and blue ink. Front blanks inscribed--one with a ditty in Latin about law and responsibility, together with pen trials, the second blank with an allegorical figure drawing of a palm tree (?) clinging by its roots to a rock (or an egg), bordered by the outlines of a crest. Printed shoulder notes and manuscript commentary in margins in contemporary hand. Table of contents in manuscript facing title page. First leaf reinforced at top edge; few insignificant holes in final leaf above colophon.

References: Adams A-1343; BM Italian, p. 34;

Appian of Alexandria (2nd century CE) relocated from Greek-speaking Alexandria to Rome in order to practice law. He wrote his *Roman Histories* in common Greek, for a Greek-speaking reception. The Latin translation was made by the Humanist Pietro Candido Decembrio, who learned Greek directly from Manuel Chrysolorus (celebrated for introducing ancient Greek literature to Western Europe). Lucio Paolo Rosello revision of Decembrio's 15th-century translation makes its first appearance in print here. This copy of it, published by the scholar-printer Bernardino de Vitali, is remarkable for the unusual binding.



## STAR OF THE COMIC THEATER

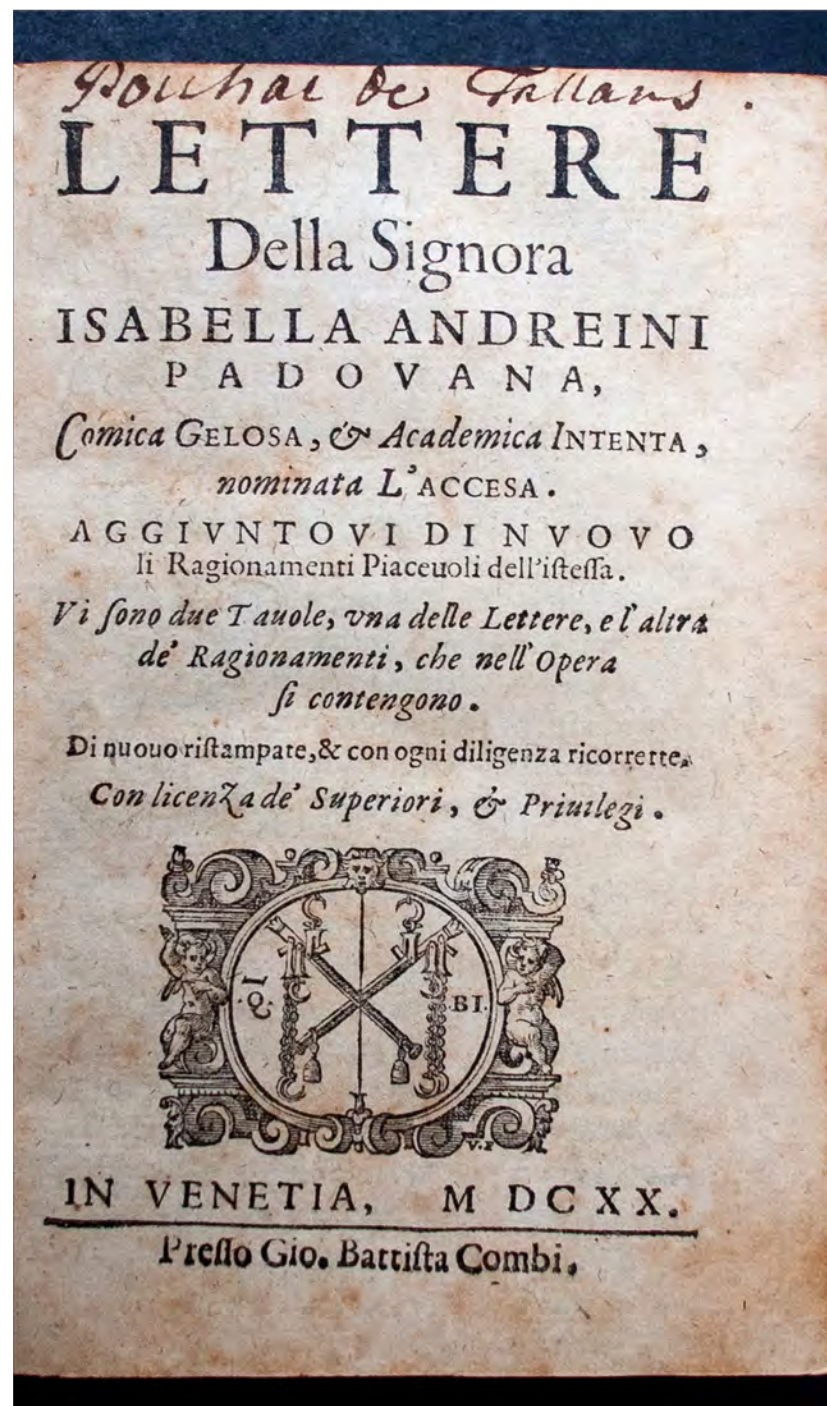
3. Andreini, Isabella. **Lettere della Signora Isabella Andreini Padovana, comica gelosa, et academica intenta, nominata l'accesa. Aggiuntovi di nuovo li Ragionamenti piacevoli dell'istessa....** Venice: Giovanni Battista Combi, 1620. \$2,500

Octavo (163 x 105 mm). Two parts in one volume, each with separate title page (second title reads: *Fragmenti di alcune scritture...*). [24], 268, [4 blank]; 180, [4 blank] pages. Printer's device on title pages. Large woodcut initials. Bound in 18th century in plain leather over pasteboard, spine in six compartments decorated with gilt tools and stamps, raised bands, red leather title label. Edges stained red. Marbled endleaves. Upper joint cracked but holding, with small chip lacking at base of spine and old repair at headcap. Occasional light foxing, with small ink drops (pages 19 and 164-5 of the first part, p.89 of the second). Old ownership inscription in upper margin of title page; modern ex-libris of Mario Bagliani (1926-1990), noted collector of books related to theater arts. References: Ferri, p. 14 (not this edition); Vinciana 3319; Michel I, 142, #7; Graesse I, 121 (noting this as the sixth edition of the epistolary).

The star female player of the well-known Gelosi troupe, Isabella Andreini enjoyed fame as “the most celebrated commedia dell’arte actress of her century,” says Prof. Meredith K. Ray. She wrote prolifically for the stage, including a series of plays in which she acted the title role under her own name (Lucky Isabella, Jealous Isabella, Isabella’s Madness). She also produced several volumes of poetry. The volume of *Lettere* offered here was first printed in 1607, three years after the author’s death (in childbirth), and saw many subsequent editions. It is joined, with a separate title page and pagination, by a series of serio-comic dialogues, the *Ragionamenti piacevoli*, or *Fragmenti*, as they are called on the dedicated title page.

Prof. Diana Robin points out, perceptively, that epistolary collections had been an accepted genre for women writers in the Renaissance (with a hiatus in the mid-16th-century). The genre, she says, “cast itself as a major mode for women’s publications from the opening of the seventeenth century until the modern era” (*Publishing Women*, p. 203).

In fact, it is a series of short essays, very like Montaigne’s, on a broad variety of subjects, most of them “approved” for women (love, marriage, desire, jealousy, etc) and others profoundly outside conventional women’s roles.



## AN ASS

4. Apuleius, Lucius; Filippo Beroaldo (1453-1505). **Apuleius cum commento Beroaldi & figuris noviter additis.** Venice: [Giovanni Tacuino] Ioannis Taciuni de Tridino, 1516.  
\$2,500

Folio. [14 ], 168 leaves. 35 column-wide woodcut vignettes in text, numerous woodcut decorated letters. Title in gothic type; main text printed in large roman type, surrounded on three sides by commentary in smaller roman type; marginal notes in small roman type. Index on preliminary leaves. Bound in circa c19 re-used plain vellum, with older manuscript text scraped away, discernable but illegible. Title page guarded on inner margin, with two paper repairs on verso; manuscript notes in contemporary hand on blank verso of b6, about half washed away and offset onto A1r. Light water stain in early quires. A1 repaired on verso. Interlinear manuscript notes in contemporary hand in first quire only. Burn hole in C4. Paper repair to verso of D3. Woodcut on T1 inked over but clearly visible. Restorations on the lower corners of numerous leaves with slight loss of text in some cases.

References: Sander 486; Essling 1324; BM Italian, p.35; Adams A-1375.

Just about 150 years into the Common Era, the African writer Apuleius produced one of the most influential novels ever written, a model for Cervantes, Rabelais, Shakespeare, Salman Rushdie and Angela Carter. The plot surrounds the misfortunes of Lucius, who fumbles around ambitiously with magic spells and accidentally turns himself into a donkey. The narrative of Lucius's four-footed travels is interspersed with many other tales, including the story of Cupid and Psyche—one of the first examples in culture of a fairy tale transmitted in written rather than oral form. In the end, Lucius recovers human form through a ritual of religious initiation into the cult of Isis. The book survived, barely, in manuscript (I think it survived due to its pornographic passages, which were probably quite dear to cloistered monks), and was revived in the Renaissance with the commentary of the humanist scholar Filippo Beroaldo, included in this edition of the text, which is only the second printed edition to feature illustrations.



## IN CONTEMPORARY BINDING

5. Ariosto, Lodovico; Girolamo Ruscelli. **Orlando furioso.... Tutto ricorretto, & di nuove figure adornato....** Venice: Gli heredi di Vincenzo Valgrisi, 1580. \$6,000

Large quarto (27 cm); [16], 654, [32] pages. Final blank present. Title within elaborate architectural border, with caryatids, putti, caduceus, grotesques, and portrait of Ariosto within an oval between allegorical figures, 51 full-page woodcuts at the opening of each Canto, probably by Dosso Dossi, woodcut initials and headpieces. Printer's device also appears as title vignette on page [533] as a separate title page to *I cinque canti*. In contemporary Venetian red calf decorated with arabesques in gilt within gilt rules on both boards, spine in 5 compartments with gilt decorations, elegant gaufered edges. Joints a little tender, spine ends restored.

References: EDIT 16, 2796; BM Italian, page 40; Gamba, 56 (1556 ed); Mortimer, *Harvard Italian* 29 (1562 edition); Brunet, I, 436 ("Édition recherchée"); Hofer, "Illustrated editions of Orlando furioso" in *Fragonard's Drawings for Ariosto*, 27-40 (1556 ed.) ("The illustrations are amazingly complex, and have considerable animation [...] They are narrative in style and attempt to show all the important episodes of each canto in a series of scenes on receding planes. There is even occasionally humor").

The very prolific Vincenzo Valgrisi published over 350 titles in his career, owned bookstores in at least eight cities, and produced with his wife Eugenia 17 children, two of which took over the business when Valgrisi died in 1573, and the present edition is the first one printed by his heirs. The firm's 1556 edition of Ariosto's great *Orlando furioso* is generally recognized to be among Valgrisi's finest work, printed on quality paper, with attention paid to the material product as well as to the giant text, presented with apparatus including illustrations, commentary, and an exhaustive index –just in case the reader has any trouble following the massive and multi-faceted story line. The illustrations were epoch-making, consisting of full-page visual summaries of the subsequent canto. They represent various events occurring within each canto with the figures diminishing in size to mark spatial and temporal boundaries.. The book was so good that Valgrisi had it reprinted several times, and after he died, the heirs continued to produce it. What we have here is a 1580 printing, still holding up every material standard of the earliest Valgrisi edition, with its remarkable title page and 51 full-page designs, in what may have been its first binding, an excellent copy.



## THE WRITTEN RECORD OF HER IMPROVISATIONS

6. [Bandettini-Landucci, Teresa] Amarilli Etrusca. **Rime estemporanee di Amarilli Etrusca; Saggio di versi estemporanei.** Verona: Nella stamperia Giuliani, 1801. \$750

First edition. Octavo (20 cm); 127, [2], 39 pages, and engraved frontispiece portrait. Engraved publisher's device on title page. Engraved head-pieces and tail-pieces in text. In original green, pink, and black woodblock printed wraps with paper title label on spine. Lower portion of original spine perished. Original wraps protected in contemporary or slightly later improvised dust jacket in woodblock-printed floral pattern. Missing portions of dust jacket reinforced. Hinges reinforced, and old repairs (guarding) to some leaves.

References: Ferri, *Biblioteca Femminile Italiana*, p. 34; Parenti, *Rarità bibliografiche* (1958) vol 4, p. 78; Parenti, *Prime edizioni italiane*, p. 51.

Teresa Bandettini (1763-1837) filled salons and ballrooms all over Northern Italy performing improvisational poetry, sometimes accompanied by dance, adorned in clothing deemed "Grecian." She worked as a street performer first, gathering crowds, and reciting extemporaneous poetry on any subject that someone would call out, then passing the hat. Self-educated, she became admired for her erudition. (The so-called "improvvisatori" in Italy fascinated the expatriated English Romantics, and were pursued by them.)

While Bandettini's work has been largely ignored by the curriculum, we understand that she overcame debilitating personal circumstances and oppressive class and gender origins to achieve her celebrity.

Bandettini's name resurfaced in 2002 with the discovery of six lost sonatas dedicated to her by the young Niccolò Paganini.

Bound (as issued) with a reprint of Bandettini's *Saggio di versi estemporanei*, originally published in Pisa in 1799. (6595)



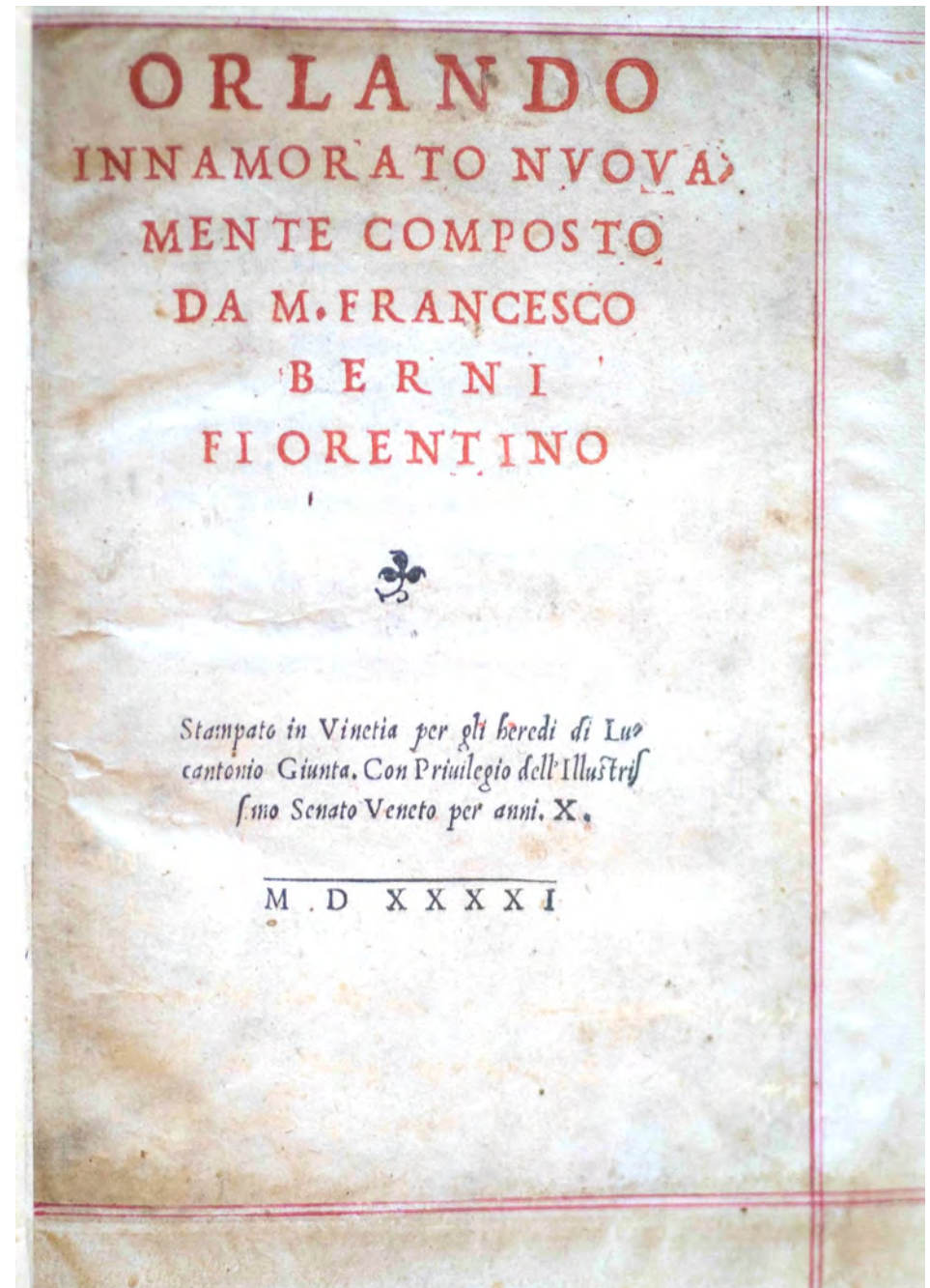
## ORLANDO IN LOVE

7. Boiardo, Matteo Maria; Francesco Berni. **Orlando innamorato nuovamente composto da M. Francesco Berni fiorentino.** Venice: Gli eredi di Lucantonio Giunta, 1541. \$7,500

First edition thus. Quarto (25 cm); 262 leaves. Title page in red and black. Text in italic type in two columns. In 19th-century polished white vellum, border in gilt with small "chain-link" tool. Spine elaborately gold-tooled in scallop pattern, with blue-dyed title compartment and year. Sky-blue pastepaper endleaves. Lengthy bibliographical note in manuscript on front blank. THIS COPY UNIQUELY SOPHISTICATED, possibly at the time of rebinding, with paper extensions attached to all margins, double-ruled in red ink, effectively adding 5 centimeters to the length of the page, and 2 centimeters to the fore-edge, and an attractive border to the text. Odd. All edges gilt.

References: Edit 16 5539; Fontanini, I, 258 f (noting as "scandalose" and "detestibili" the poem's libidinous passages); Camerini, 452 ("di singolare rarità"); Gamba, 161 ("Rarissimo"); Renouard, *Notice sur la famille des Juntas*, xxx ("Elle est très rare"); Harris, *Bibliografia dell' "Orlando innamorato"*, 1, 31. (Harris gives priority to a 1542 counterfeit edition published in Milan, a notion first proposed by the early 20th-century bibliographer Andrea Sorrentino, and is contradicted in the strongest possible terms by Camerini.)

The bookseller's jargon term "first edition thus" doesn't usually mean much, but this case is different. Matteo Maria Boiardo's chivalric romance first saw print in stages between 1483 and 1506 (some of those very early editions are lost or exist in unique copies). The poem was complex, imaginative, energetic, and inspirational (to Ariosto, among others), but was also considered flat-footed, steeped in dialect, uncaredful with syntax, rhythmically flawed, and unfinished. Beginning around 1530, the Florentine satirist Francesco Berni, began his adoring "rifacimento," polishing nearly every line of the massive text, eliminating the perceived rough edges, bringing it into line with the sophisticated tastes of Pietro Bembo's generation. Berni effectively became the poem's co-author. Whether Berni truly "improved" Boiardo's text is not our concern (the answer was yes until very recently). The book, here presented in its very rare first edition, remains a milestone in the development of the Italian language during the sixteenth century.

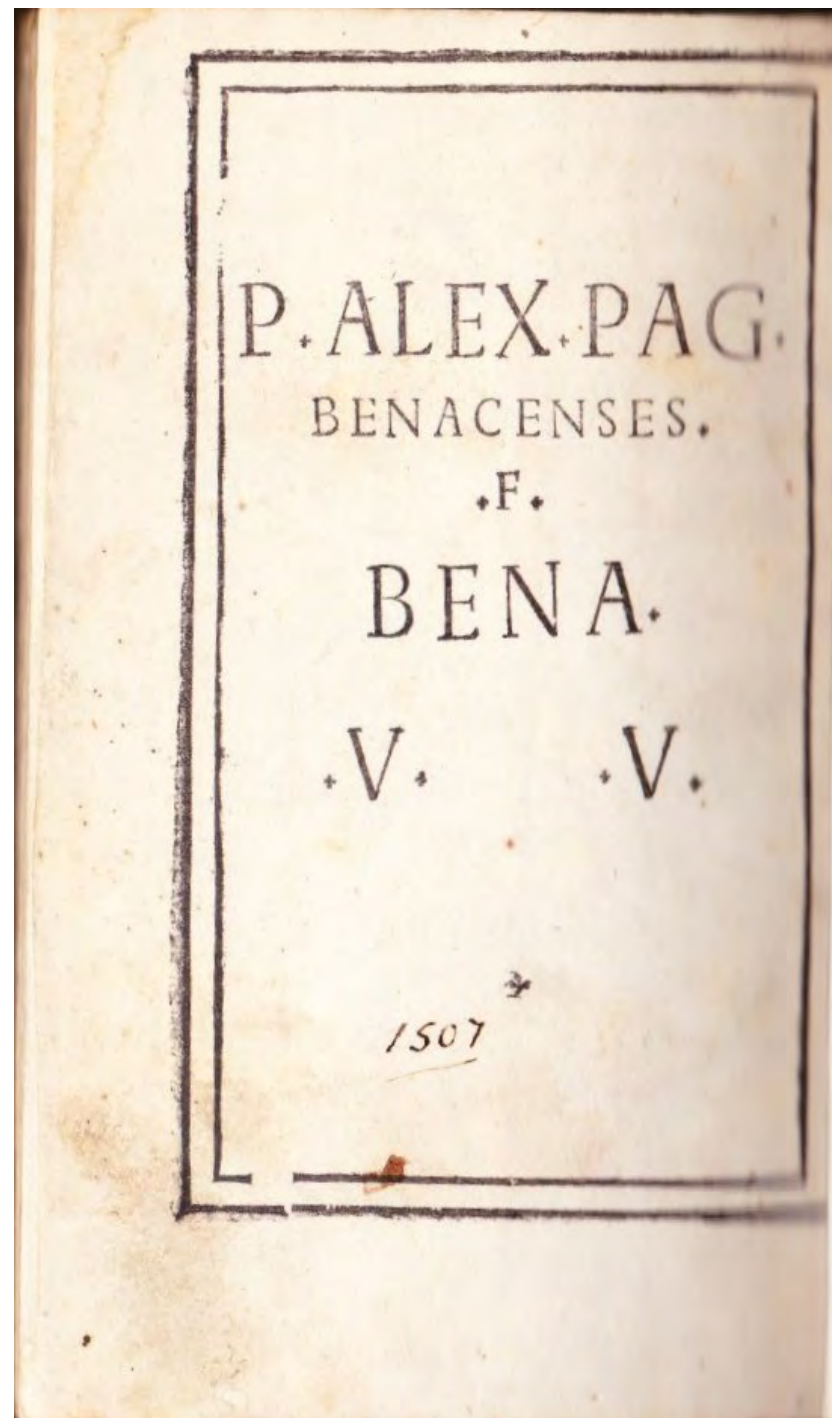


## PAGANINI EDITION OF THE COMMEDIA

8. Dante Alighieri. **Dante col sito et forma dell'Inferno. Lo 'nferno e 'l Purgatorio e 'l Paradiso di Dante Alighieri.** n.p.  
[Toscolano-Maderno]: Paganino e Alessandro Paganini, n.d.  
(likely between 1527 and 1533). \$7,500

Octavo (16 cm);[248] unnumbered leaves, signed a-z, A-H\8. Italic type. Printer's cypher on verso of final leaf, reading "P. Alex Pag. Benacenses F. Bena. V.," generally interpreted to mean "Paganino and Alexander Paganini of Lake Garda made this. Viva Garda." Woodblock figures covering five pages at end, including an elaborate double-page map of the first canticle, and schematic representations of the "sins" outlined in the first and second canticles. In 19th- or early 20th-century white vellum over stiff boards, with gilt-tooled spine, and two red leather labels titled in gilt. Dated 1507 in manuscript on verso of final leaf. Mambelli assigns a date of 1506, even while acknowledging the opinions of others who assign dates of 1515 and 1527. References: Mambelli, 21 ("edizione assai rara e pregevole"); Adams D-91 (postulating date as c.1525); Olschki, *catalogue* LIII (1903) # 651 ("impression fort rare"); Sander, 2318; Baroncelli, *La stampa nella riviera bresciana del Garda*, #47; Angela Nuovo, *Alessandro Paganino*, #84; Fondazione Valle delle Cartiere, *Alessandro Paganini* (exhibition catalogue) #35, Edit 16, CNCE 1155 (postulating a date between 1527 and 1533).

The date of issue of this octavo edition of the *Commedia*, based primarily upon Bembo's redaction of 1502, has been tossed around, but recent scholarship has settled on the period between 1527 and 1533, when Alessandro Paganini published a series of classics in the octavo format. The house of Paganini was an eccentric firm that avoided the throng of Venetian printers. They usually came out with books that looked and felt distinct. The octavo *Commedia* is an exception. While the Paganini font is a bit larger, rounder, and more readable than Griffi's Aldine, it is not substantially different.



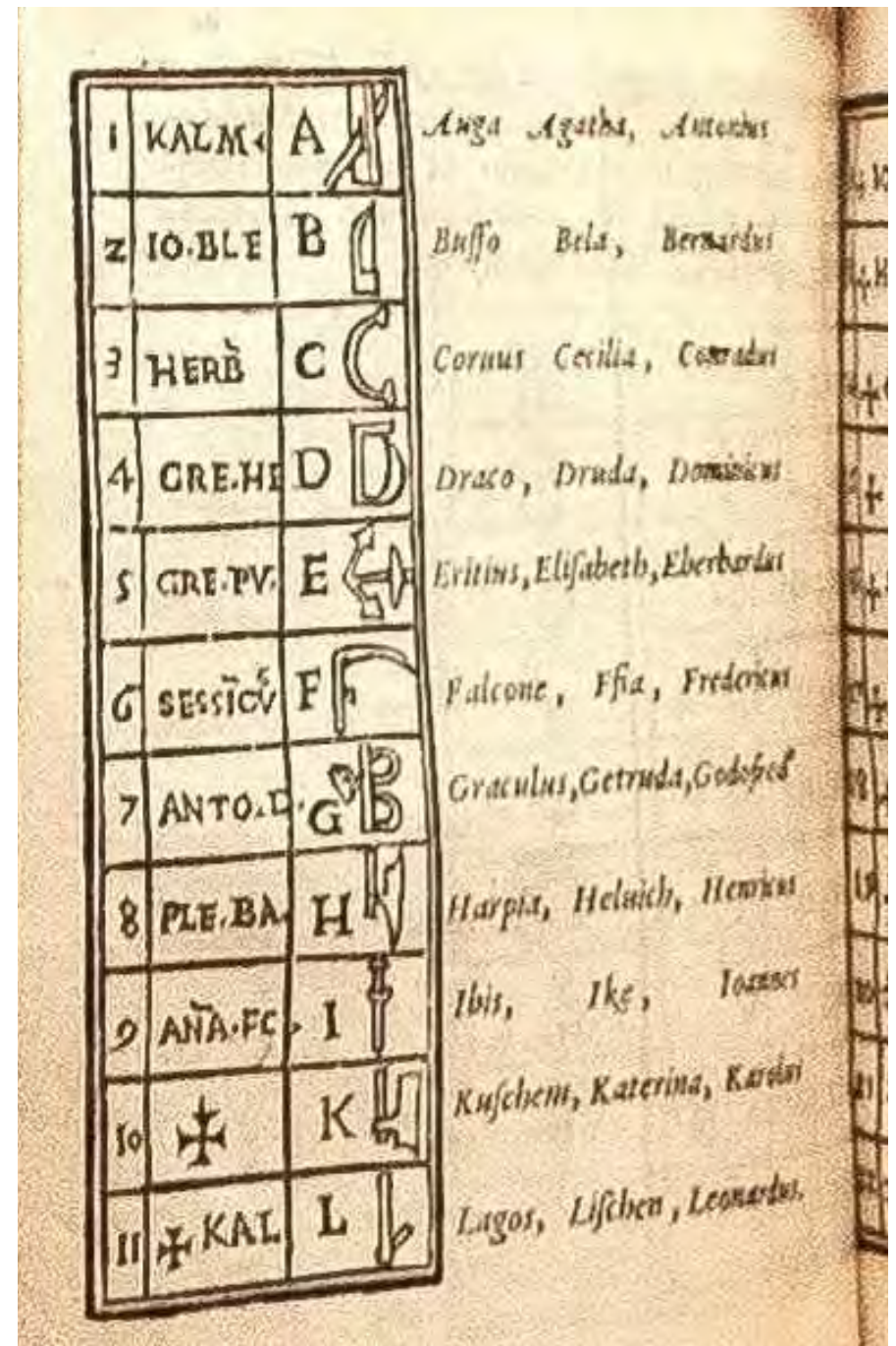
## HOW TO IMPROVE YOUR MEMORY

9. Dolce, Lodovico (1508-1568); Johann Host von Romberch.  
**Dialogo nel quale si ragiona del modo di accrescere, et conservare la memoria.** Venice: Giovanni Battista e Marchio Sessa, 1562. \$3,000

First edition. Octavo (14 cm); [4], 119, [1] leaves, signed A-P\8. Printer's Pegasus device framed by breasty lions, grotesques, fruits, etc. on title page. Woodcut initials, and 23 woodcuts throughout text of mnemonic diagrams and charts, musical notation, and illustrations, which include a head labelled to show the areas responsible for different mental and sensory faculties (one of the earliest examples of phrenological illustration); and the buildings of a town labelled to indicate the businesses located within, such as "barbitonsor" (barbershop), "bovicide" (slaughterhouse), "abatia" (abbey), and "bibliopola" (bookstore displaying books in shop window). Bound in early full stiff vellum, label with title on spine.

References: Adams D-732; Mortimer, Italian, 157; Brunet II, 789; BM Italian p.220.

The mechanics of memory was an abiding concern of the polymath humanist Lodovico Dolce (d. 1568). He first approached it systematically in 1547 with a "Dialogue on women's education," and then with greater focus in 1556 with the text offered here. Dolce explores the concept of the "memory palace," where one associates specific items or specific texts with an imaginary chamber in an imaginary building: a exercise still taught today. He provides other techniques for using vivid mental images and repetition in order to memorize complex texts. With 16 wood-engraved plates and 7 pages of an alphabet populated with mnemonic figures. It is traditional to mention here that the text is based on research by Johann Host von Romberch published in 1520 as *Congestorium artificiosae memoriae*. Indeed the plates were designed for an earlier edition of *Congestorium*. Mortimer speculates that Dolce's interest in elaborating this text may have come from his inspection of the blocks, and a desire to gloss them.



A BOOK COLLECTOR  
WITH A BIZARRE SENSE OF HUMOR

10. Doni, Anton Francesco. **La libreria del Doni Fiorentino** [with] **La seconda libreria del doni nella quale sono scritti tutti gl'autori vulgari con cento discorsi sopra quelli. Tutte le tradutioni fatte dall'altre lingue, nella nostra & una tavola generalmente come si costuma fra librari.** Venice: Gabriel Giolito de Ferrari; Francesco Marcolini, 1550-1551. \$2,400

First editions. Two volumes bound in one. 12mo (14 cm); 70, [2] leaves, last blank; 112, [7] leaves, (lacking blank K/12?). Giolito devices on first title page and on verso of F/12; Marcolini devices on tp of second title and on verso of K/11. Woodcut initials in first title. Italic and Roman type. In velum over boards, titled in manuscript on spine, "Doni Libreria T. I. II." References: Bongi I, 287 ("queste due operette del Doni ... tengono luogo assai importante nella biblioteca italiana"); Adams D-817 and D-822; BM Italian, 225-226.

Doni's idea was to catalogue all the Italian-language authors published to date and record his impressions of them. These efforts broke fresh ground in several camps: book collecting, bibliography, and reader criticism. Bongi wrote, "Everyone knows these two books are the first Italian studies in bibliography, and, as always, the author displays his ingenuity and his bizarre sense of humor, recording there unusual comments and singular judgments."



## THE BRIDE WORE ASPARAGUS

11. Fausto da Longiano, Sebastiano; Plutarch. **Delle nozze, trattato del Fausto da Longiano, in cui si leggono i riti, i costumi, gl'instituti, le cerimonie, et le solennità di diversi antichi popoli, onde si sono tratti molti problemi; & aggiuntivi, i precetti matrimoniali di Plutarco.** Venice: Plinio Pietrasanta, 1554.

\$2,200

First edition. Quarto (22 cm); 45, [3] pages (last leaf blank). Title within woodcut architectural border. Historiated woodcut initials throughout. In half vellum over 17th- or 18th-century woodblock printed paste paper, titled in manuscript on spine. Lower board ruptured near corner, subsequently rebuilt. Some leaves toned brown. Early ownership inscriptions and later bibliographical notes on front free endpaper and on rear pastedown. References: Adams F-182; Olschki, *Choix de livres anciens*, VI, 5817

This essay extolling marriage is an early artifact of modern ethnography, in that it poses as a survey of marriage customs through history and around the world. In true humanist fashion, Fausto mines the ancient historians for most of his material. So we find out that in Lacedaemonia (or, Atlantis), men who refused to marry were forced to run naked through the forum in the dead of winter, and that in Assyria, husbands were bound by law to obey their wives. The text concludes with a long series of Q&A (“quesiti”) concerning marriage ceremonies, in which we find out why the Boetians crowned brides with asparagus, why Persian couples wait until spring to “consummate” any marriage, and why it is customary to grease the newlyweds’ doorway with pig fat or wolf fat. The book is also notable for its lovely, large woodcut initials, including a letter T showing a satyr and a man at table together, a P with a bare-breasted woman driving a triumphal chariot, and an N with a lion-headed man astride a swimming horse.



HONEYMAN'S COPY OF THREE GALILEO RARITIES,  
INCLUDING FIRST PRINTING OF NOV-ANTIQUA

12. Galilei, Galileo. 1. **Systema cosmicum, in quo quatuor dialogis, de duobus maximis mundi systematibus, Ptolemaico & Copernicano, utriusque rationibus philosophicis ac naturalibus indefinite propositis disseritur;** 2. **Nov-antiqua sanctissimorum patrum, & probatorum theologorum doctrina, de sacræ Scripturæ testimoniis, in conclusionibus mere naturalibus, quæ sensatâ experientiâ, & necessariis demonstrationibus evinci possunt, temere non usurpandis...;** 3. **Tractatus de proportionum instrumento, quod merito compendium universæ geometriæ dixeris....** Strasbourg: Daniel Elzevir and David Hautt, 1635-1636. \$100,000

First Latin edition of *Systema Cosmicum* and first edition of *Nov-antiqua*. Three works in one volume. Collations on request. In early 19th-century scarlet-dyed sheep uniquely embossed across the grain with rows of a toothed pattern, with gilt scroll border composed of interlocking fleurons and spine decorated and titled direct in gilt. Preserved in red cloth chemise and red cloth slipcase with 1/4 polished leather titled in gilt. Bookplate of Joannis De Bizzaro, and a manuscript note in Italian on first blank, "edizione rarissima..." that records the purchase at the Libreria Pisani sale in Venice (1810) and the price paid, 80 lire. (The volume was not yet bound at the time of the note.) The *Systema cosmicum* is slightly browned, with occasional marginal notes in a contemporary hand; the other two works are quite browned, as usual. Partially unopened. Red gilt morocco bookplate of Robert Honeyman IV. References: Honeyman IV, 1409 (this copy); *Systema cosmicum*: Cinti, 96; Riccardi I, 52; Willems 426 (noting poor quality of paper stock). *Nov-Antiqua*: Cinti, 98; Riccardi, I, 515; Willems, 441 ("Pièce rare"). *Tractatus*: Riccardi, I, 507.

Even as the book was being banned in Rome (in 1633), Galileo's friends were planning an international edition in Latin, the lingua franca of the scientific community. A copy was effectively smuggled out of Italy to Strasbourg, home of the translator Matthias Bernegger. The mighty firm of Daniel Elzevir underwrote the publication, which was printed in Strasbourg by David Hautt. There was a rush to get it out, and the pressing began while the translator was still finishing up with the text. 600 copies were printed, a relatively large press run for the time. A new frontispiece was designed, based on the Italian edition but changed to show Copernicus as a young man, representing a young science in contrast to the two ancients, Aristotle and Ptolemy.

*Nov-antiqua sanctissimorum patrum...*, appears here in its first edition. It is the famous letter Galileo sent to the Grand Duchess of Tuscany, Christine de Lorraine, in 1615, discussing the boundaries between science and religion.



## RENAISSANCE ART THEORY

13. Gaurico, Pomponio (1481-1528). **Pomponii Gaurici neapolitani, ... De sculptura seu statuaria: libellus sane elegantissimus, pictoribus, sculptoribus, statuarijs, architectis &c. mire utilis, &c lectu iucundu. Item Aeglogae lepidissimae, duae....**

Antwerp: Ioannes Grapheus, 1528.

\$4,500

Octavo (16 cm) [64] leaves, signed a-h in 8s. Full-page "Charity" printer's device (thought to have been designed by Pieter Coecke van Aelst) on last page. Italic type. Title page elaborated at an early date in ink with image of a chalice or urn. Several ownership inscriptions in ink on title page. Marginal notes in manuscript on a4r and in lower margin of f3v. Manuscript note canceled on g6v. Bound in recent full calf with gilt and blind-tooled panels in period style, with author's name stamped in gilt on upper board. Pages somewhat toned, occasional stains. BM Dutch, p. 82.

Pomponio Gaurico was the youngest of Giovanni Pontano's students, and the last to carry Pontano's Neapolitan brand of Humanism into the 16th century. (From 1512 he held the chair in Humanistic Studies at the University of Naples.) His treatise on bronze sculpture came out of his studies at the University of Padua, and was published at Florence in 1504. It was quickly recognized as a fundamental statement of art theory, written in elegant Latin (for which Pontano and his students were justly famous).

The second edition, offered here, was printed in Antwerp. It is significant not only as an early printing of a perennial text, but as evidence of the spread of Italian humanism, with its principles of proportion, perspective, and ideal beauty, to Northern European artists and thinkers. In a preface, Cornelius describes the text as "a rare bird, an uncommon treasure, a textbook useful not only for sculptors or painters, but also to all writers, whether they be poets or historians or philosophers. It is a book to be cherished in the heart."



## EMBLEMS, FOLKLORE, AND PROPAGANDA

14. Joachim, of Fiore [?]; Pasqualino Regiselmano; Anselm of Marisco; Gabriele Barrio. **Vaticinia, sive Prophetiae abbatis Ioa-chimi & Anselmi episcopi Marsicani, cum imaginibus aere incisus.... Quibus Rota, et Oraculum turcicum maxime considerationis adiecta sunt.** Venice: Girolamo Porro, 1589. \$4,500

First printing of some material. Quarto (21 cm); [140] pages, including 34 allegorical copperplate engravings with facing-page explanations. Text within typographical borders; in Latin and Italian. Woodcut decorated initials and tail-pieces. Manuscript marginalia in very neat and readable contemporary hand. Bound in plain vellum, titled in ink on spine (faded). Lower portion of spine ruptured in two places and along joint. Pages thumbled but unblemished, plates are crisp and contrasty.

Adams J-213; Landwehr, *French, Italian, Spanish and Portuguese emblem books* 415..

A first-wave example of baroque book illustration, and a stylistic breakthrough for the illustrator (and printer) Girolamo Porro, this strange book occupies an undefined space between emblem book and prophecy, between folklore and political propaganda.

Although the text is attributed to Joachim of Fiore, a 12th-century cleric, there is no connection, and the life of Joachim by the Neapolitan humanist Gabriele Barrio is equally fanciful. The text relies rather on a manuscript tradition of “prophecies” that always postdated the events they predict (but were attributed to an earlier speaker, such as Joachim, to make them seem premonitory), apocalyptic warnings, and moral advice couched in oracular statements by the popes of the Church. The allegorical emblems by Girolamo Porro are truly imaginative and mystifying. The series of illustrated “prophecies” also includes an “Oraculum Turcicum,” predicting the fall of the Turkish empire, engraved with a caption in Turkish characters, transliterated into the Roman alphabet in the lower part of the plate, and translated on the facing page. Commentary on each prophecy is provided by Pasqualino Regiselmano, who also wrote the dedicatory letter (in Latin and Italian).



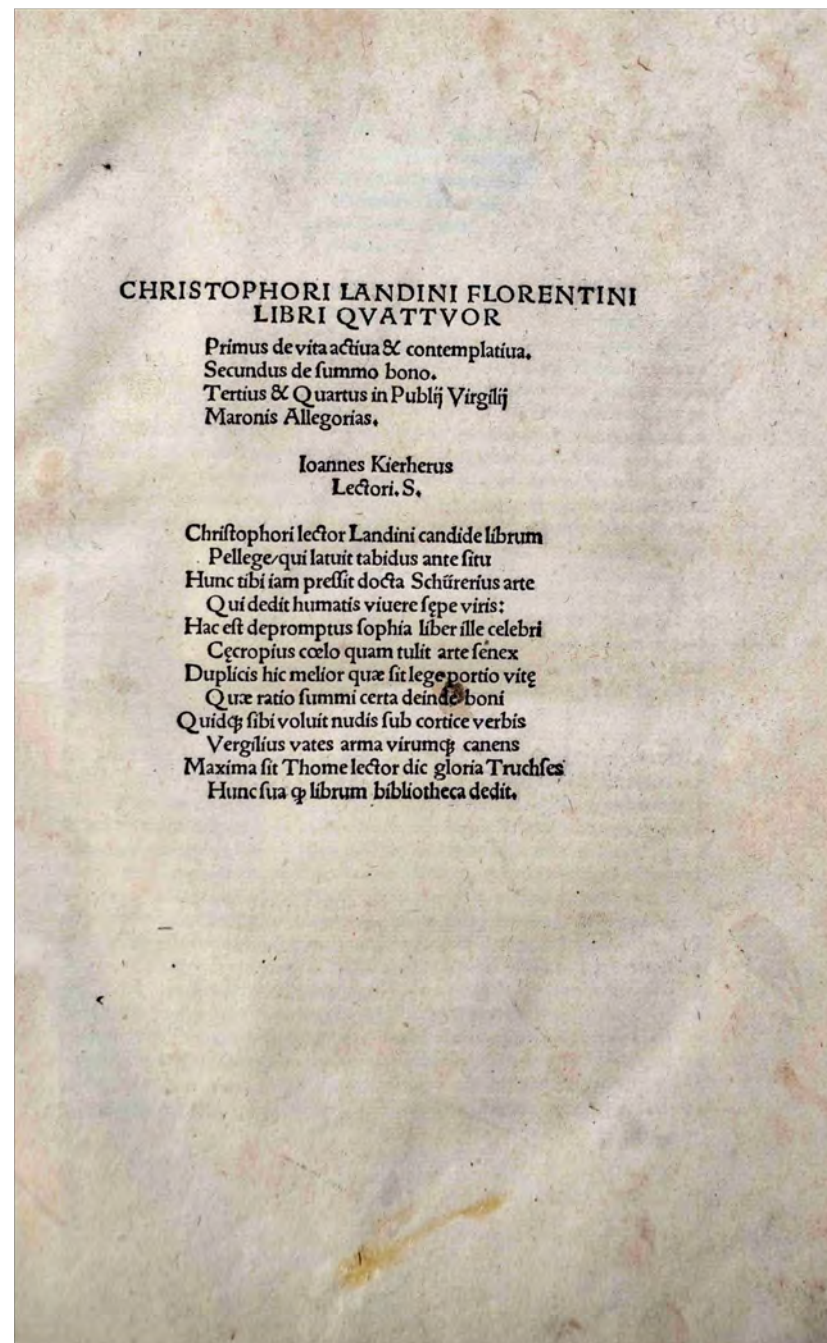
## RENAISSANCE POETIC THEOLOGY

15. Landino, Cristoforo. [Disputationes Camaldulenses.] **Christophori Landini Florentini libri quattuor Primus de vita activa & contemplativa. Secundus de summo bono. Tertius & quartus in Publij Virgilij Maronis Allegorias....** Argenatori [i.e., Strasbourg]: Matthias Schürer, 1508. \$3,000

Small folio (29 cm); [128] pages. Round roman type. In later (20th-century?) half vellum over marbled boards. Ochre-dyed edges. Minor shelf wear. Marginal ink annotations in contemporary hand, especially in the third book (allegorical reading of Aeneid). Adams L-125 Very Good.

The four dialogues that compose this book were the gateway to the Florentine Platonism that characterized the latter part of the 15th century. Written around 1470, they began circulating in manuscript (including a deluxe copy dedicated to Federico da Montefeltro) around 1473 and did not see print until 1480, in an edition now lost. There were only four printings before the 20th century, the last in 1511. All are rare.

Landino was engaged by the Medici to teach at the Studio, and later at the Platonic Academy, where his students and colleagues included Ficino, Leon Battista Alberti, Giuliano and Lorenzo de' Medici (all of whom appear as characters in the dialogues), as well as Pico della Mirandola, Poliziano, Nicolas Cusano, and more. This group embraced a version of Platonism that promoted retirement from politics and civic engagement in favor of intense, quasi-mystical pursuit of divine and poetic inspiration, what came to be known as "poetic theology." The text offered here is the first major statement of this turn to contemplation as the highest good (although true to the dialogue form, both sides of the coin are given a voice). The latter two chapters present an interpretation of the *Aeneid* as an allegory of the soul's movement, led by the Heavenly Venus, from the fires of passion (Troy) through storms of appetite, to true wisdom (Italy). This trend to hermetic interpretation characterized the teachings of Landino's student Ficino and his followers. Indeed the yearning for a mystical engagement with the world, introduced in this text, became a key element of the Florentine Renaissance of Ficino, Poliziano, and Pico, until it morphed into the pieties of Savonarola's oppressive theocracy.



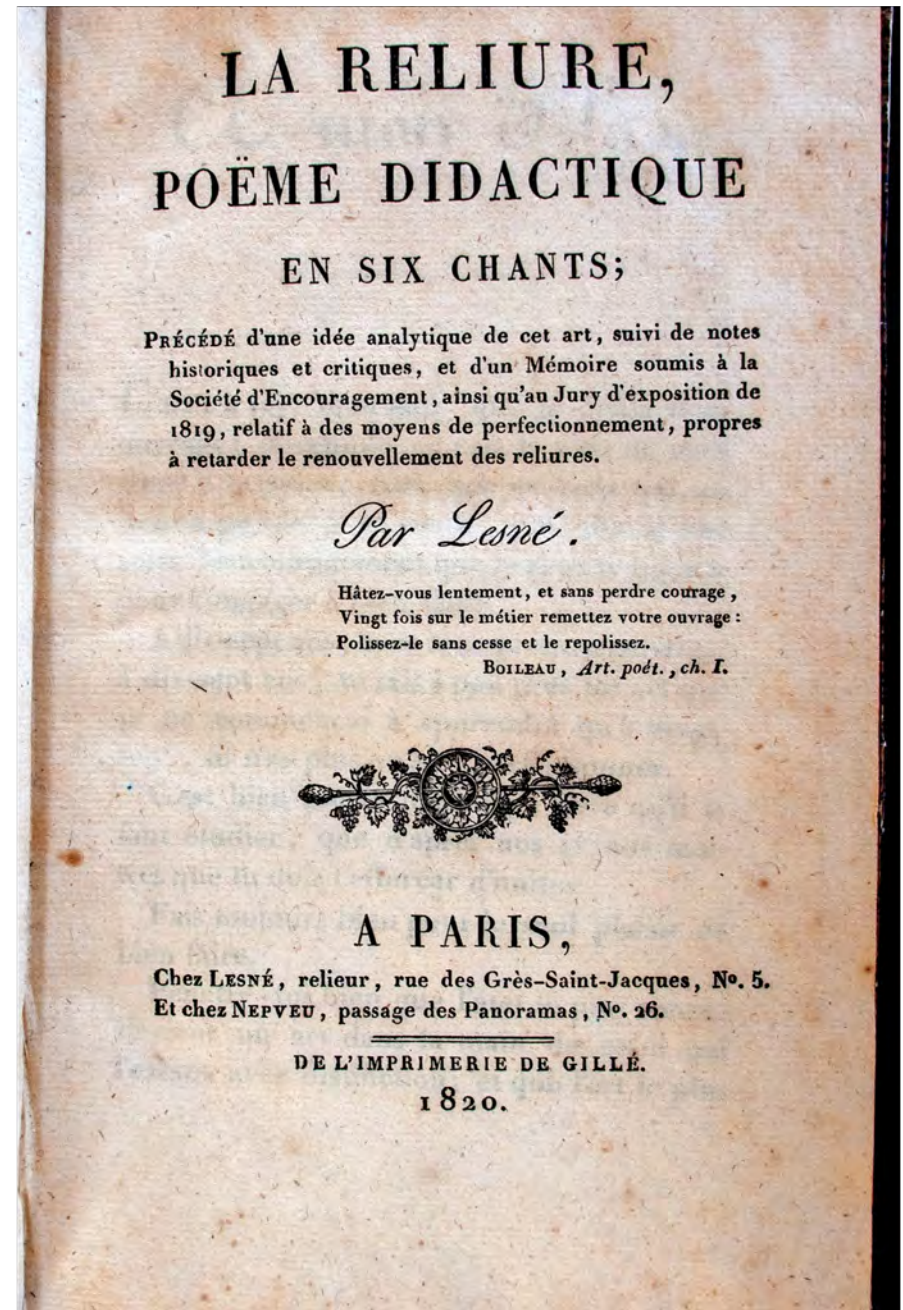
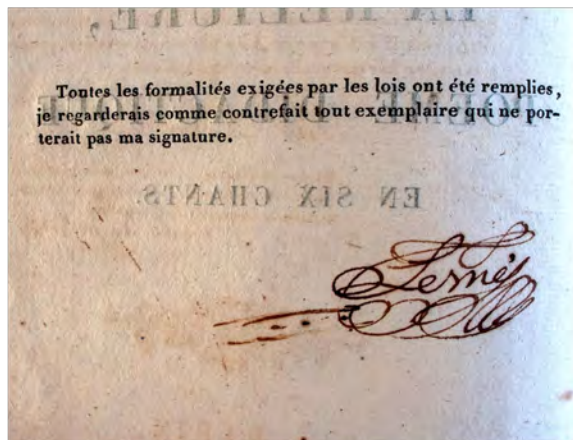
A MANUAL OF BOOKBINDING  
IN RHYMED COUPLETS  
SIGNED BY THE AUTHOR!

16. Lesné. **La reliure: poème didactique en six chants : précédé d'une idée analytique de cet art, suivi de notes historiques et critiques, et d'un Mémoire soumis à la Société d'encouragement, ainsi qu'au jury d'Exposition de 1819, relatif à des moyens de perfectionnement, propres à retarder le renouvellement des reliures.** Paris: Chez Lesné, de l'imprimerie de Gillé, 1820.

\$1,000

First edition, **signed**. Octavo (19 cm); [6], 246 pages. In contemporary polished dark quarter leather over marbled boards, titled in gilt with gilt ornaments tooled onto spine. Autographed by the author opposite title page. Bookseller's ticket of Librairie Raymond Clavreuil. Edges a bit scuffed and worn at corners. Scattered light foxing. References: Thoinan, E. *Relieurs français*, page 339; Pollard & Potter, *Early bookbinding manuals*, 49; Ramsden, C.F. *French bookbinders*, page 129; Vicaire, V, 259f.

Original edition of the first, and so far the only bookbinding manual in heroic couplets, or in any verse form. The poem covers the development of bookbinding, shop techniques, marbling, and even commercial marketing. According to Guido Giannini (*Il legatore di libri*, p. 314), Lesné drowned in the Seine.



## AN UNSERIOUS EPIC

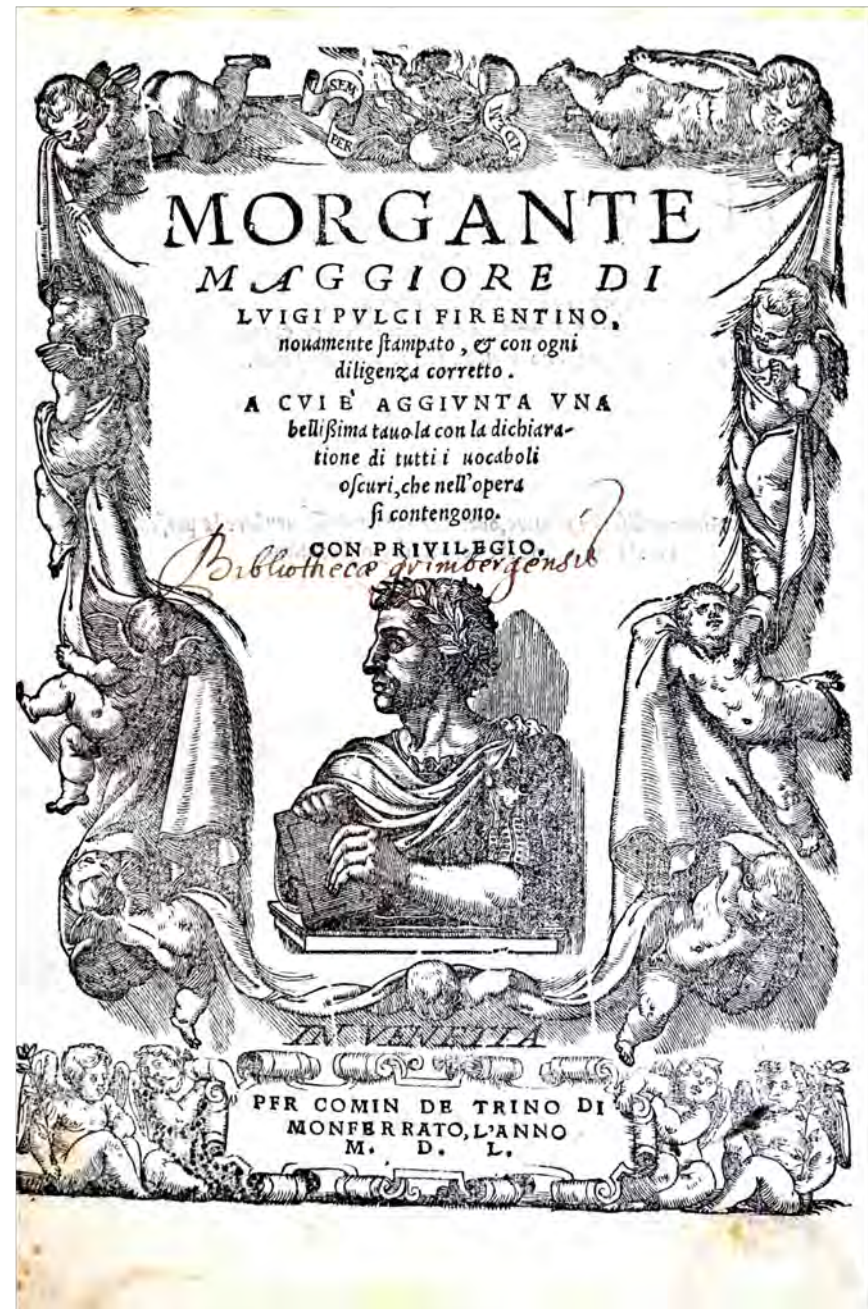
17. Pulci, Luigi. **Morgante maggiore.... Nuovamente stampato & con ogni diligenza corretto....** Venice: Comin da Trino di Monferrato, 1550. \$6,000

Quarto (22 cm); [16], 197 leaves, lacking final blank. Woodcut portrait in profile, ostensibly of the author crowned with laurel (but bearing little resemblance to the weak-chinned profile of Pulci in Fra Lippo Lippi's fresco in the church of Santa Maria del Carmine in Florence--in fact, the printer borrowed the wood block, a portrait of Boccaccio, from his cousin Gabriele Giolito). Woodcut vignettes and tall woodcut initials open each of the 28 cantos of the poem. In elegant 19th-century green morocco by Thompson, ruled in gilt, with fleurons and central arabesque in gilt; all edges gilt (fore-edge gilt over marbling); Spine in six gilt-framed compartments. Occasional very light foxing. Light wear to joints. Old ownership inscription on title page. In effect, a fine copy! References: Adams P-2255; Gamba 790n; EDIT16 69264; Fontanini, I,260 ("pieno di cose vili e plebee.")

Luigi Pulci caroused Florence with Lorenzo de' Medici in early days, when Lorenzo was writing *Quant'è bella giovinezza* ("It's great to be young; let the good times roll"). The two shared an understanding about the pleasure of being alive. It didn't last. Without rehearsing the whole drama, suffice it to say that Lorenzo became increasingly drawn into the mystical teachings of Marsilio Ficino, while Pulci became increasingly atheistic and secular.

Over a twenty year period, Pulci worked on the great chivalric epic offered here, a wandering narrative describing the confused itineraries of knights errant, their quests, battles, and loves, through kaleidoscopic plot lines characterized by thrilling versification and poetic originality. One 20th century critic wrote, "the language itself is the show" (De Robertis, 1966, quoted in DBI).

This mid-century edition was published by Giolito's cousin (maybe) Comin da Trino di Monferrato. Comin was frequently in trouble with Venice's virtue police for printing heterodox texts, that is, Protestant-leaning authors such as Erasmus and Calvin. Nevertheless he enjoyed a long and fertile career, publishing many editions of Italian vernacular authors, alongside the obligatory prayer books and religious tracts. In a sense, the *Morgante Maggiore* is a happy pairing between author and printer, both considered trouble-makers by the powers that be.

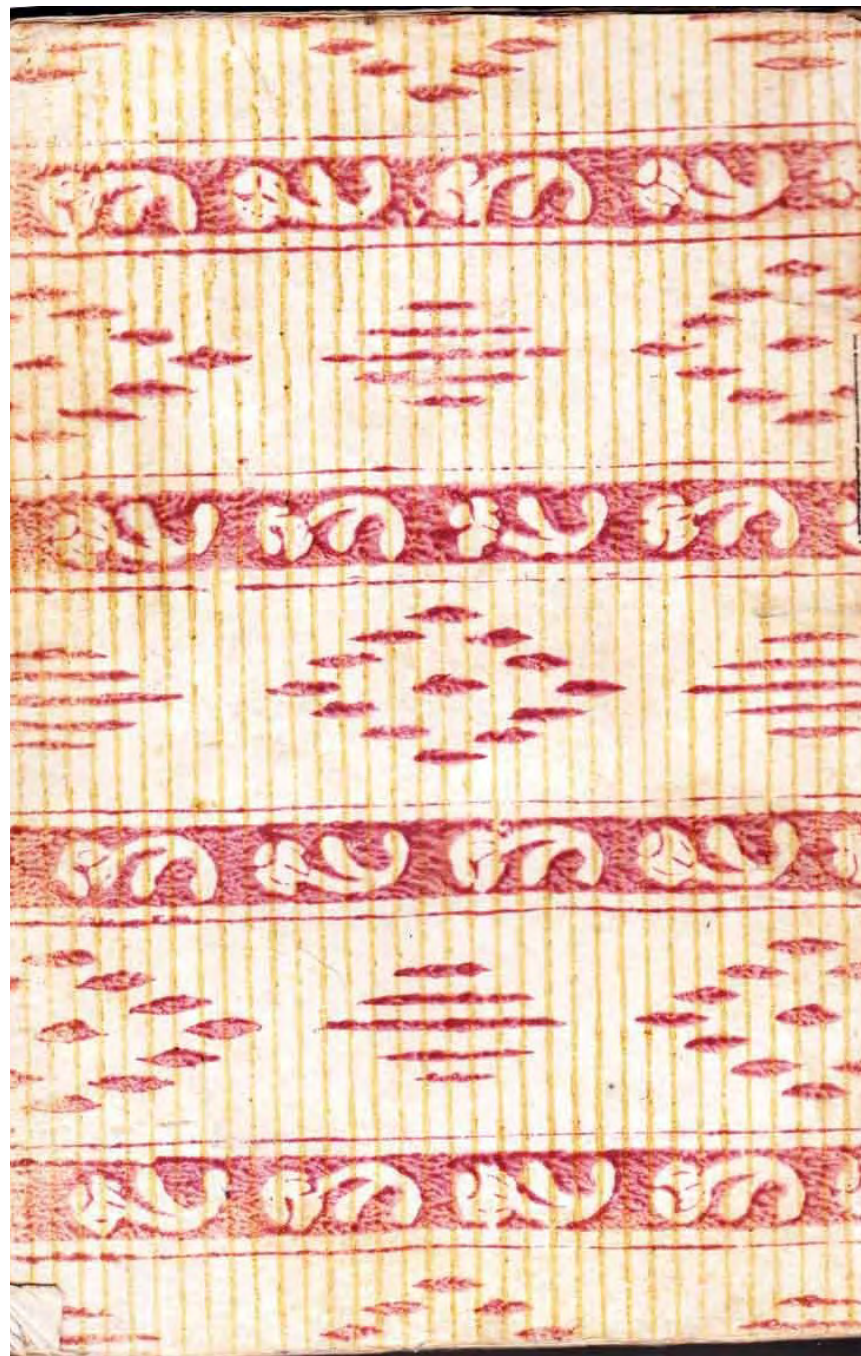


## ON PEDIATRIC MEDICINE

18. Rosén von Rosenstein, Nils (1706-1773); Giovanni Battista Palletta. **Trattato delle malattie de' bambini**. Bassano: Remondini, 1783. \$600

Octavo (20 cm); viii, 439 pages. Woodcut device on title page. As issued in publisher's woodblock decorated paper, printed with two blocks in red and yellow. Printed paper title label. Joints and spine abraded in places, perished at crown. Text fine, with wide margins, never trimmed. Extraordinary example of Remondini's decorated paper. See G.T. Filippetto, "Tecniche di stampa a colori su carta con le matrici lignee del fondo Remondini" in *Remondini: Un editore del settecento* (1990), pp. 105-143, #35.

Italian translation of the seminal textbook on diseases of children by the founder of modern pediatric medicine.



BODONI REPAYS HER FRIENDSHIP  
WITH TYPOGRAPHY

19. Sulgher Fantastici, *Fortunata* (called *Temira Parasside*); Giambattista Bodoni. **Ero e Leandro**. Parma: Co' tipi Bodoniani (Bodoni), 1802. \$2,300

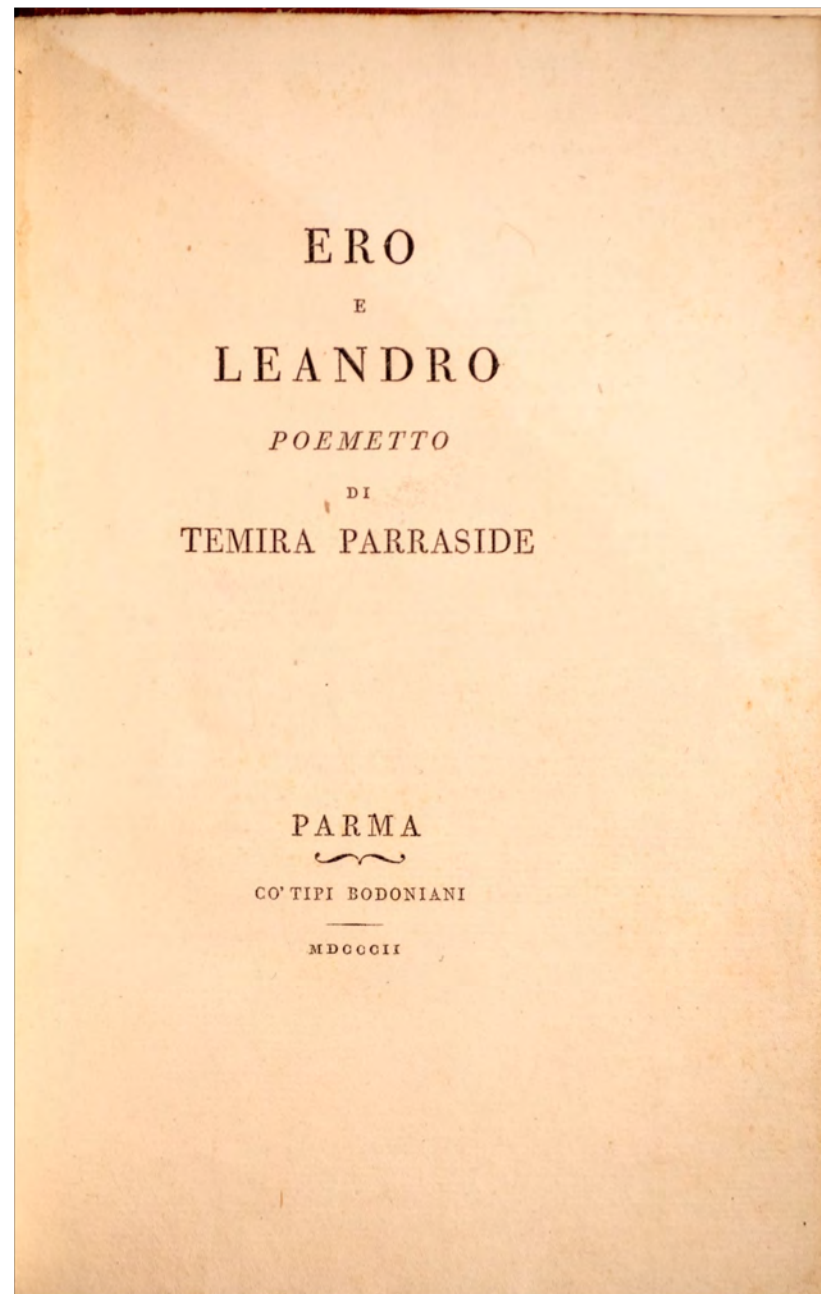
First edition. Octavo (23 cm); [6], XV, [1 blank] pages, with additional leaf inserted before the title page, a unique printed page by Bodoni dedicating this copy of the book to Eugène de Beauharnais (1781-1824), Napoleon's stepson, Viceroy of Italy, Prince of Venice. In contemporary red straight-grain 1/4 morocco over red-dyed boards stamped in gilt on both boards with the monogram of Beauharnais. Green leather title label. Corners worn through, upper board discolored in spots. Old bookseller's note pasted to front blank. Internally very fresh, unopened pages. The whole preserved in custom-made black moiré cloth covered clamshell box.

References: Brooks, 859; De Lama, II, p. 148. See also Gamba, 2362.

One of three great female improvising poets of her age, Fortunata Sulgher Fantastici (1755-1824) entered the Arcadian Academy with the name *Temira Parasside* (members of the Academy routinely took on special names upon induction, as if their identities "in Arcadia" were somehow elevated over their routine selves). Fantastici toured as an improviser in the 1780s and 1790s, to great praise and success, and she composed several volumes of written poetry, now relegated to obscurity for no good reason.

Giambattista Bodoni eagerly printed Sulgher-Fantastici's "Hero and Leander," which she based on the Greek rhapsody of Musaeus. Bodoni himself wrote an effusive dedication, in which he says he is repaying the gift of her friendship with a gift of typography!

This copy of the poem is additionally distinguished by an extra sheet inserted before the title page, a unique page from the Bodoni press, marking the book's ownership by "Eugenio Napoleone," that is, Eugène de Beauharnais, Viceroy of Italy and Prince of Venice. Beauharnais was appointed to the role of Viceroy in 1806, four years after the date of imprint.



## MODELED ON ATTIC NIGHTS

20. Ricchieri, Ludovico (i.e., Ludovicus Caelius Rhodiginus).  
**[Lectionum antiquarium libri XVI] Sicuti antiquarum lectionum commentaries....** Venice: in aedibus Aldi, et Andreae soceri, 1516. \$9,000

First edition. Folio (31 cm); [40], 862, [6] pages. Title page printed in red. Aldine anchor-and-dolphin device in red on title page, and again in black on verso of final leaf. In contemporary full vellum, titled in manuscript on spine with flourishes. Raised bands on spine. Signs of professional repair to vellum on spine and joints; renewed endleaves. Very occasional blemishes in margins of text; title page a bit dusty with two ink stains, early owner's name in lower margin and early ownership monograms flanking Aldine device. Latin distich in manuscript in 18th-century hand on verso of last text leaf. References: Renouard, p.79, #11; Adams, R-450; Ahmanson-Murphy 123.

The anxiety of Humanist scholars over the decay and loss of Latin and Greek culture not only demanded bookhunters combing monasteries for lost texts, but also intense work on recovering fragments of text, wisps of references, second-hand reports or citations from scrolls that were otherwise crumbled away. Poliziano, Perotti, Maffeo Vegio, and Erasmus contributed important volumes to the genre. Ricchieri's awesome encyclopedia is frequently compared to Erasmus's *Adagia*, but I think the more accurate model is Aulus Gellius's *Attic Nights*, also a vast, encyclopedic compendium of gathered fragments and overheard lore. Ricchieri, who was one of the most erudite classical scholars of the entire Renaissance, retrieves from his vast reading a wealth of knowledge about Greek and Roman music, mythology, history, literature, prosody, rhetoric, and culture. He dedicated the volume to the great Humanist book collector Jean Grolier. Rabelais is said to have depended on it, and its influence is very evident on Ricchieri's star student, Julius Caesar Scaliger.

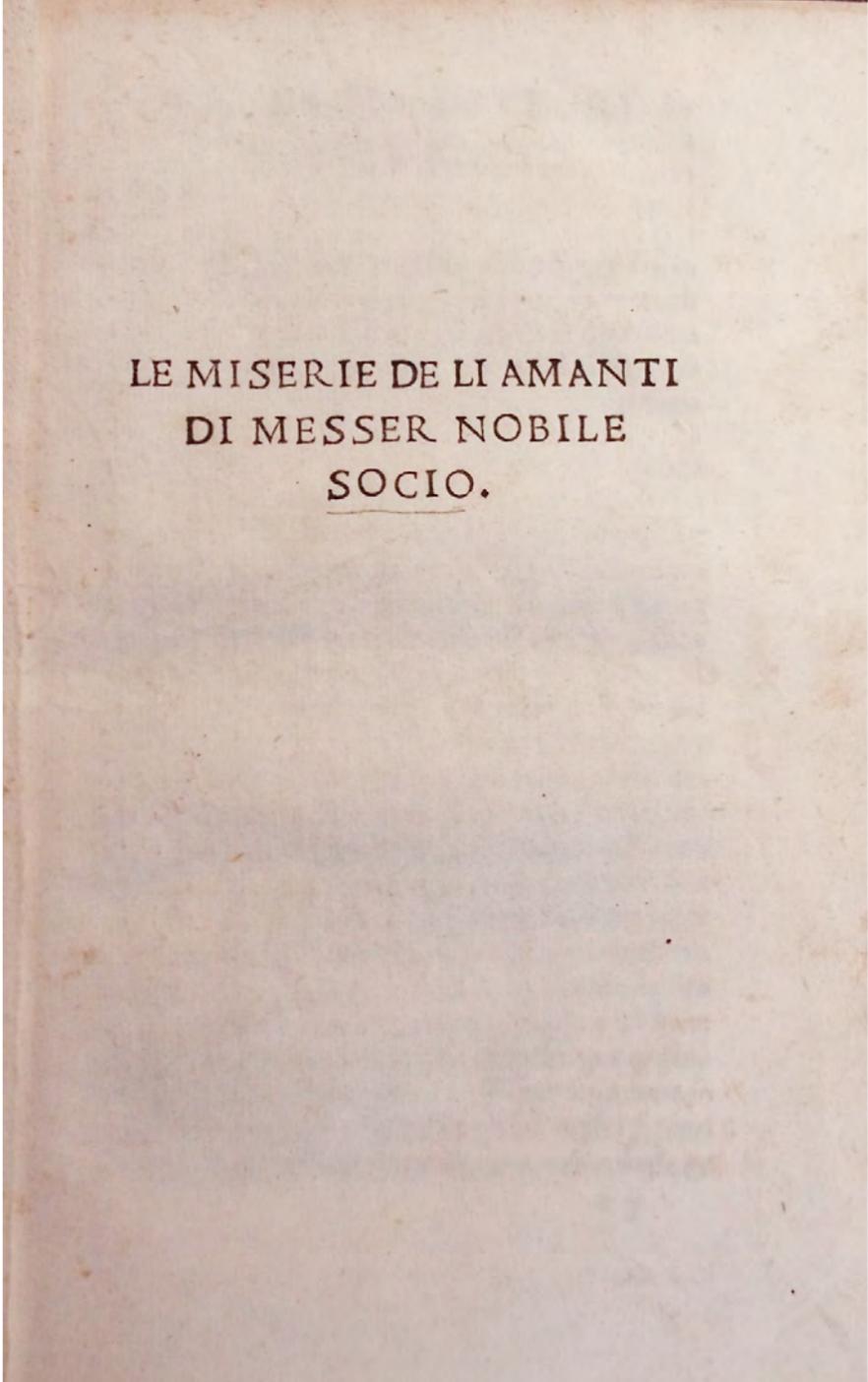


## WHAT IS THIS THING CALLED LOVE?

21. Socio, Nobile. **Le miserie de li amanti.** Venice: Bernardino de Vitali, 1533. \$5,000

First edition. Quarto (21 cm); [90] leaves, including final blank. In modern polished calf, titled in gilt on spine. Gilt dentelles. Some very light dampmarks through latter half of text. Reference: BM Italian, p. 631; Haym, III, p. 44; Hoepli, *Cento Libri Piacevoli*, 1936, n. 87; Jules Gay, *Bibliographie des principaux ouvrages relatifs à amour*, p. 205.

Inspired by Sanazzaro's *Aradia*, this pastoral tale in prose and verse by a physician from Salò is set along the shores of Lake Garda. It is in fact a series of dialogues on love: what is it, how does it manifest itself, and how does it feel? Sexual love is not ignored in the discussion, which may be why the book was feverishly pursued by the youth of the 16th century, and heavily underlined and rumped (but not this copy!) to the point that few copies survive. It is a true rarity of Italian pastoral literature and Renaissance ideas of gender and affection.



LE MISERIE DE LI AMANTI  
DI MESSER NOBILE  
SOCIO.

BODONI'S GRAND EDITION OF  
TASSO'S PASTORAL ROMANCE

22. Tasso, Torquato (1544-1595). **Aminta favola boschereccia ... ora per la prima volta alla sua vera lezione ridotta.**

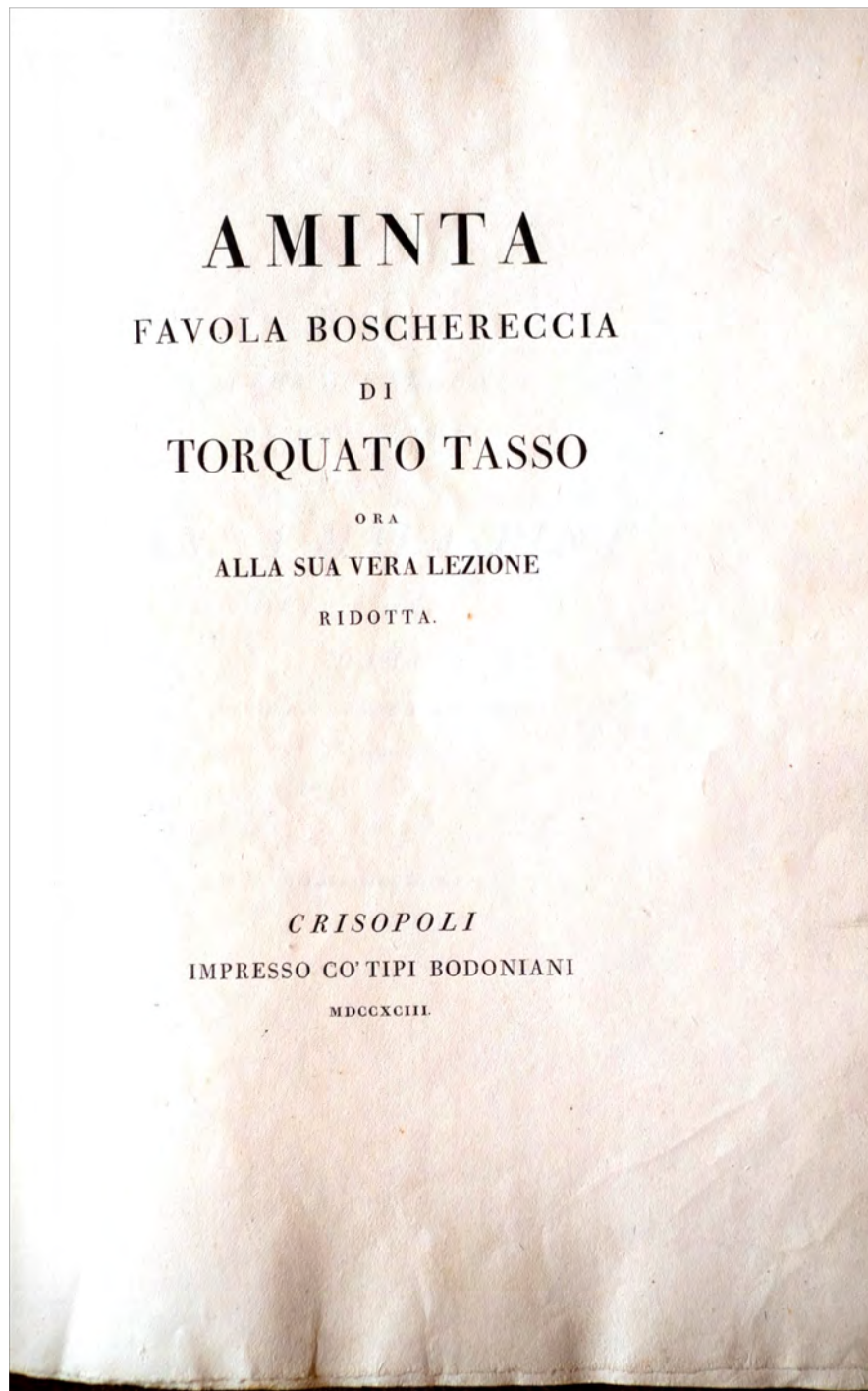
Crispoli [i.e. Parma]: Impresso co' caratteri Bodoniani, 1793.  
\$2,400

Large folio (45 cm); xxxv, 117, [2 blank] pages. Engraved head-piece by Lucatelli. Richly bound in recent polished brown half leather over marbled paper-covered boards, borders double ruled in gilt; spine in six compartments ruled and titled in gilt. Top edge gilt. Fore edge and bottom edge untrimmed. Protected in 20th-century (?) marbled paper-covered slipcase.

References: Brooks 514; De Lama II,89; Bergamo, *Raccolta Tassiana*, #1232 ("edizione di particolare bellezza ed eleganza"). See also Gamba 958 ("suntuosa edizione").

The great printer Giambattista Bodoni quite adored this rather light pastoral romance by Torquato Tasso. As soon as he set up his own firm, he printed an edition of it in quarto (1789). He revisited the text twice more, again in smaller formats. In 1793 he achieved the first and only folio production of *Aminta*, a long-held ambition and a truly grand achievement of book arts. A few copies bear a portrait of Tasso on the title page--our copy is one of the majority that do not. Exquisitely rebound in period style.

AMINTA  
FAVOLA BOSCHERECCIA  
DI  
TORQUATO TASSO  
ORA  
ALLA SUA VERA LEZIONE  
RIDOTTA.  
  
CRISOPOLI  
IMPRESSO CO' TIPI BODONIANI  
MDCCXCIII





1 Mystic Circle, Tuxedo, NY 10987

845 351 5067

[rf@rarebookstudio.com](mailto:rf@rarebookstudio.com)

[www.rarebookstudio.com](http://www.rarebookstudio.com)