

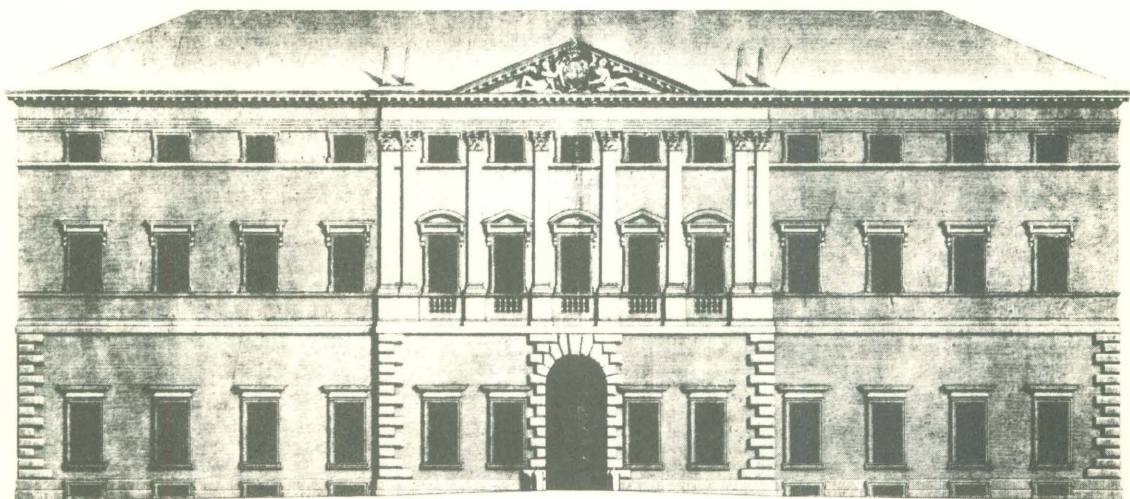
The Ranuzzi Manuscripts



SELECTED AND DESCRIBED BY MARIA XENIA ZEVELECHI WELLS

Humanities Research Center The University of Texas at Austin

To my mother,
Erina Rasen Zevelechi,
and in memory of
my father,
Thomas A. Zevelechi



Palazzo Ranuzzi, constructed between 1572 and 1584. Courtesy of the Ministero per i Beni Culturali e Ambientali, Rome, and the Archivio di Stato, Bologna.

INTRODUCTION

In 1969 the Humanities Research Center acquired 620 volumes of manuscripts and printed matter collected by the Ranuzzi family from the fifteenth through the eighteenth centuries. These holdings at The University of Texas at Austin represent the largest single collection of materials from the Ranuzzi family library, with another 72 volumes remaining in the State Archives in Bologna and 117 volumes in the possession of the British Museum.¹ A large number of these manuscripts have never been published and offer sources for primary research in history, literature, the sciences, church and government affairs, law, geography, and numismatics. The present exhibition includes but a portion of the total collection yet provides an indication of the variety of subjects treated and of the physical nature of manuscripts, illustrations, and printed matter once contained in the library of a family active for some four hundred years in Bolognese political, religious, and cultural life.

Early documents tend to establish the beginnings of the Ranuzzi family in Florence under the name Rinucci. In 1260 at the battle of Monteperti the Guelphs were defeated by the Ghibellines, and the Rinucci, as members of the former party, were forced to leave Florence. Living for a time at Rosseno Castello in the countryside near Bologna, in 1350 they received the "privilege of citizenship" and in 1368 settled in that city where the Ranuzzi family still resides.

The first of the line to begin a long tradition of prominence in the government of Bologna was the distinguished physician and scholar Antonio Ranuzzi, who in 1407 served as Gonfaloniere (Magistrate of Justice) and on the council of 120 citizens in the Signory of Bologna. (It is from this period that the Ranuzzi name is recorded as such.) At his death in 1448, Antonio left a considerable estate acquired through banking and finance; he also left a collection of medical manuscripts, which formed the beginnings of what would become the Ranuzzi family library.

It was Girolamo Ranuzzi, Antonio's eldest son, who firmly established the family's reputation and its prominent role in Bolognese governance. A physician, like his father, and a lecturer at the University of Bologna, Girolamo was appointed to the Senate in 1460, an appointment made by Sante Bentivoglio, the

¹A.N.L. Munby, *Phillipps Studies*, Vol. 4 (Cambridge: Cambridge University Press, 1960), pp. 2-3.

Lord of the Signory of Bologna, and approved by Pope Paul II in 1466. The family retained this seat until the abolition of the Senate in 1803. Girolamo Ranuzzi was also the first member of the family to receive the title of Count of Porretta, which was officially conferred on him by Pope Sixtus IV in 1482. Porretta and its territory remained under the Ranuzzi rule until 1797 when Napoleon's troops occupied Bologna.

The next significant figure in the Ranuzzi line was Count Marc' Antonio, who, in 1679, purchased a Palladian palace built between 1572 and 1584 by Senator Carlo Ruini. As the Ranuzzi family residence from 1679 to 1822, this palace housed the growing family library. The financial success and continuing political importance of the family made possible a wide range of additions to the Ranuzzi collections, which now had a permanent location, described in part at a later date, by Count Vincenzo Antonio Ranuzzi, on two extant leaves of a larger document. The dimensions of one section of the library are given as 6 feet high and 259 feet wide, with the area divided into 6 shelves totaling 700 feet. The library was housed in the Ranuzzi residence from 1706 until the palace was sold in 1822, for 27,000 scudi, to Prince Felice Baciocchi, widower of Napoleon's sister Elisa Bonaparte, Grand Duchess of Tuscany.

With Count Annibale Ranuzzi (1625–1697), a Doctor in Law and Philosophy and a scholar of French and Italian literatures, the fortunes of the family took yet another important turn. In 1652 his marriage to Dorotea Cospi, the only daughter of the Marquis Ferdinando Cospi, whose mother Costanza de Medici was a great-niece of Pope Leo XI, marked the beginning of a close relationship between the Ranuzzi family and the Grand Dukes of Tuscany. This connection is reflected principally in its effect on the son, Count Vincenzo Antonio Ranuzzi (3 March 1658–10 August 1726), who spent the major part of his life at the Medici court and was largely responsible for the active formation of the Ranuzzi library. The Marquis Ferdinando Cospi, having spent his life in service at the court of the Grand Dukes of Tuscany, sought to have his grandson Vincenzo educated at the court and thereby receive all the benefits this privilege would bring with it. Obtaining for him the Order of the Knight of St. Stephen in 1666, conferred by Grand Duke Cosimo III, the Marquis made it possible for his grandson to be received in 1671, at age 13, as a Page to young Prince Ferdinand de Medici.

During his first six years at the Medici court, Count Ranuzzi not only received a valuable education in the sciences and humanities but also enjoyed the company of learned and famous men. While most of these scholars excelled in the sciences, many of them, such as Doctor Andrea Moniglia, author of intermezzi to be set to music, also wrote works of poetry and drama. (See item #74 for works by Moniglia.) Among other figures present at the court, whose works Count Ranuzzi collected, were Francesco Redi and Giovanni Battista Gornia, both personal physicians to Cosimo III. Redi, an entomologist known for his

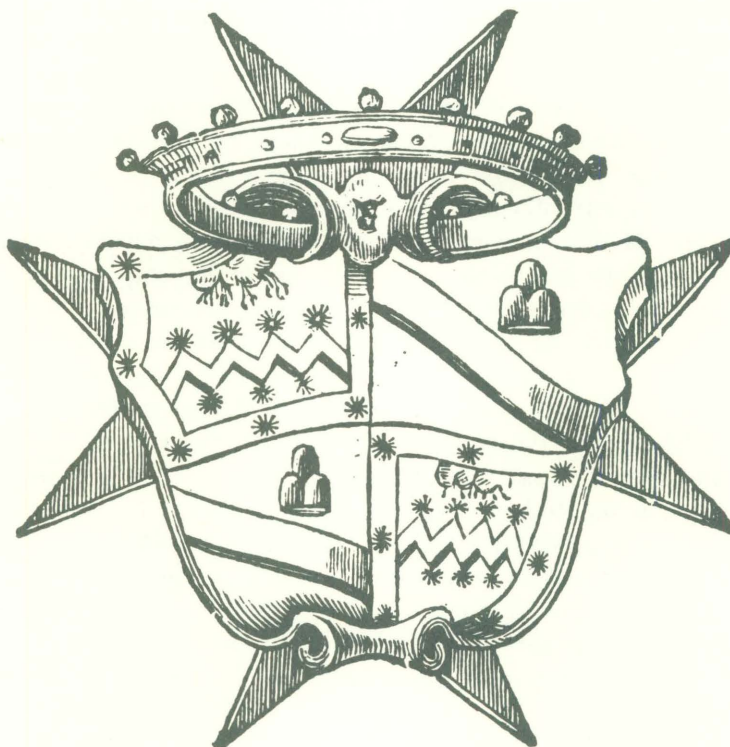
writings on insects, is represented by one of his major works in the HRC's Medici Collection. Gornia's diary of extensive travels (1667–1669) with the Grand Duke Cosimo III provides a personal profile of the ailing Grand Duke, and is included in the present collection. A noted scholar, goldsmith, and book collector, Antonio Magliabechi, appointed Librarian by Grand Duke Cosimo III, often offered advice and comments on the manuscripts that Count Ranuzzi began to collect.

In recalling in his memoirs those tutors who most kindled his enthusiasm for learning and who helped to develop what became an enduring interest in the fields of history and literature, Count Ranuzzi mentions especially an unnamed sister of Doctor Forzoni, at whose home he spent his first years in Florence. It was during these years, 1671–1677, that Count Ranuzzi began collecting manuscripts, the majority of which were literary in nature and were generally dedicated to the Medici or were written to celebrate events occurring at the time. Almost every manuscript collected during his stay at the court of Tuscany is written on large folios with the watermark representing the coat of arms of the Medici. At the close of the seventeenth century events in Europe influenced Count Ranuzzi to turn his attention to historical papers. Manuscripts on the Turkish wars, the capture of Buda in 1687, the capture of Cyprus and Morea and those on fortifications and firearms all seem to have been added during the 1690s. The pleasure he took in collecting such manuscripts (recorded in the Index to his "Memorie,"² written in 1720, as "Primo diletto in raccogliere manoscritti") and the success he experienced in acquiring representative literary and historical writings of the time are due in large part to his life at the Medici court.

Two events in the late 1680s that had an important bearing on Count Ranuzzi's career as a collector were, first, the death in 1686 of his grandfather, Marquis Ferdinando Cospi, and, second, the death in 1689 of his uncle, Cardinal Angelo Ranuzzi. In a will dated 19 March 1682 Marquis Ferdinando Cospi named Count Ranuzzi his sole heir, an inheritance which made available to the Count further financial resources. (The Marquis stipulated that the Count was to quarter the Ranuzzi arms with those of the Cospi and to add to his own name that of Ferdinando Cospi. It was from this time that the Count used the name Ferdinando Vincenzo Antonio Ranuzzi Cospi. See illustration.) Cardinal Angelo Ranuzzi, Archbishop of Fano, Nuncio at the court of Louis XIV, and papal Legate to Poland, was, at the time of his death, on the way to Rome to attend the conclave where he would have been elected Pope, having been assured the necessary number of votes, according to Cardinal Francesco Maria de Medici. The large library that Cardinal Ranuzzi accumulat-

²"Memorie della Vita del Sig.^r Sen.^{re} Co: Ferdinando Vinc.^o Ant.^o Ranuzzi Cospi . . . 1720," 125 *ℓℓ.*, K-Casella 98 L9 (Bologna: State Archives).

ed was left to his nephew; included in it were papers concerning the history of the Church and letters that he had written from France and Poland, in which he described the political situations in those countries and their relations with the Italian states.



Ranuzzi-Cospi quartered coat of arms. Courtesy of the Ministero per i Beni Culturali e Ambientali, Rome, and the Archivio di Stato, Bologna.

In 1691 Count Ranuzzi married Rosalia Orsi, who two years later, on 27 June 1693, bore him a son, Marc' Antonio. From 1693 to 1706 the Count fulfilled his duties at the court of Tuscany but returned to Bologna as often as possible. He had no desire to serve at the Medici court for the rest of his life, and with the death of his father in 1697 and of his older brother in 1706, Count Ranuzzi became the head of the family and took possession of the family estates with the enormous incomes generated by those properties. In December 1706 he was appointed Senator and took office on 4 February 1707.

From 1706 until his death in 1726, Count Ranuzzi's major goal was to increase his holdings of books and manuscripts and to begin a process of cataloguing both the library holdings and the family archives. In addition to the manuscripts left by his father, his brother, and his uncle, Count Ranuzzi acquired many manuscripts from his friend Francesco Antonio Ghiselli, Canon of San Petronio and a renowned historian of Bologna. Most of the Ghiselli manuscripts are in his own handwriting, are signed, and are concerned with the history of Bologna and its relations with several European countries and their histories. These manuscripts also contain a large number of French works translated into Italian, especially plays of the seventeenth-century authors Racine, Corneille, and Molière. Count Ranuzzi collected manuscripts in every discipline of importance in his time, even making scribal copies of works when the originals were difficult to obtain.

While Count Ranuzzi collected both books and manuscripts, the holdings at the HRC comprise manuscripts alone, with some printed materials bound into the paper- or vellum-covered volumes. Church censorship of literary works accounts in part for the fact that oftentimes a book was printed abroad, making its acquisition difficult or even impossible; censorship also accounts for some works' being published posthumously. Count Ranuzzi tried to obtain the original manuscripts; failing this, he had copies made. Likewise, when he could obtain printed materials, he did so. Uncertain, however, whether a work would be available in printed form during his lifetime, and perhaps fearing the disappearance of the original manuscript, the collector chose to acquire at least a scribal copy. An example of an apparently still unpublished work appearing as a copy in the Ranuzzi collection is Dr. Giovanni Battista Gornia's diary, cited earlier in reference to the life of Cosimo III. In the case of a scientist's literary works, which were overshadowed by his scientific writings and were occasional in nature, these remained largely unpublished and were acquired by Count Ranuzzi in manuscript or copied form. Other materials for which the collector acquired scribal copies include historical and papal documents that could not be purchased and were available only in libraries and archives.

Between 1716 and 1724 Count Ranuzzi worked at cataloguing the library and family archives, devising a numbering system of his own. Some of his original numbers can still be seen on the lower spines of volumes in which manuscripts are bound and, at times, on the crest of the coat of arms of the Ranuzzi bookplate. These original numbers appear along with those used by others who re-catalogued the collections at a later date.

Count Ranuzzi's own collecting activities were undertaken not only from a desire for knowledge of different cultural aspects of the seventeenth and eighteenth centuries but from concern for preserving such information for his son, Marc' Antonio, when he would become the head of the family and a member of the Bologna Senate. Count Ranuzzi makes this clear in a manuscript,

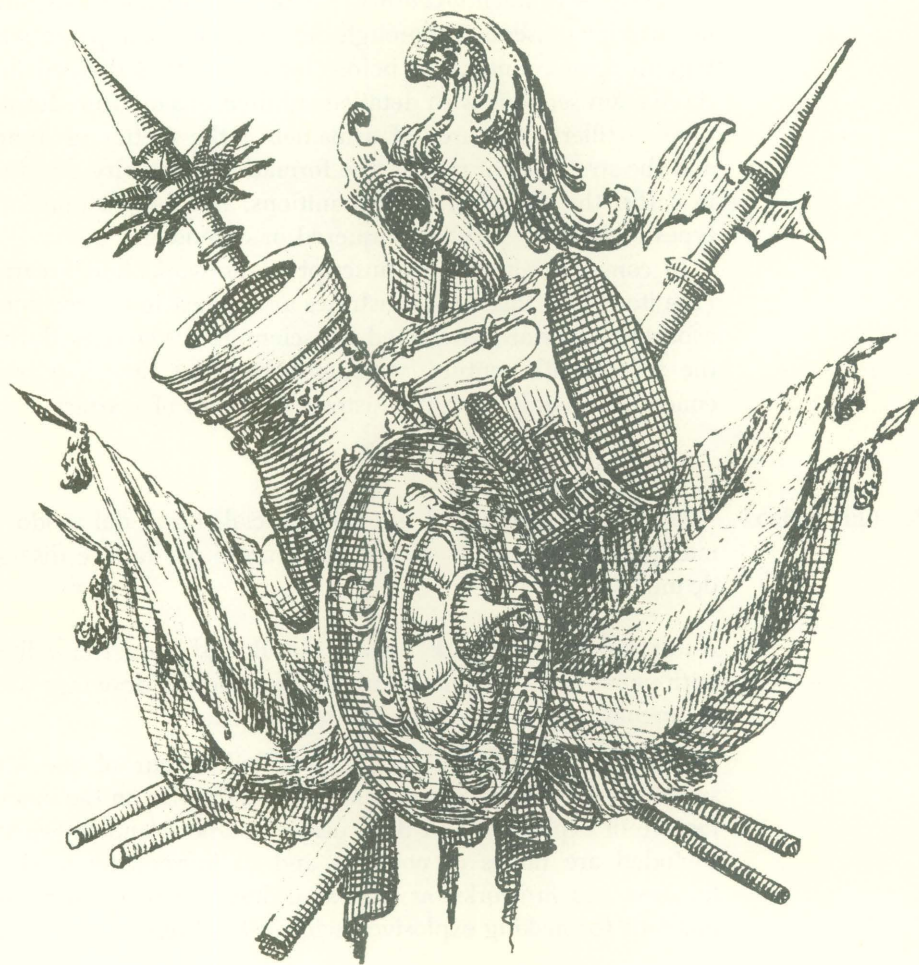
With the French occupation in 1797 the family fortunes and power suffered a setback. This decline, followed by the sale of the Ranuzzi palace in 1822, resulted in a dispersal of the Ranuzzi library that culminated in 1847 with the sale of some 800 volumes to two English booksellers, John Payne and Henry Foss.³ In London the Ranuzzi manuscript collection was offered to Sir Thomas Phillipps (1792-1872), but before he could reach a decision on the acquisition, the British Museum bought 117 volumes (catalogue BM 16.442 through 16.558), after which Phillipps purchased the remaining and major portion of the collection. All the Ranuzzi manuscripts are included in Phillipps's large catalogue printed in 1837 (a facsimile reprint appearing in 1968). In 1968 the collection was auctioned by Sotheby and purchased by Lew David Feldman of New York. The following year Dr. Harry H. Ransom acquired the collection from Feldman for the Humanities Research Center.

The 620 volumes at the HRC include manuscripts, printed materials, scribal copies of books, more than one hundred engravings, etchings and woodcuts, watercolor sketches, and papal bulls, totaling 5,354 manuscripts at an average of 200 leaves each. The importance of the collection rests not only on the variety of subjects it contains and the personal connection it exhibits between Count Vincenzo Ranuzzi and the Grand Dukes of Tuscany, but also on the fact that the seventeenth and part of the eighteenth centuries in Italy have yet to be explored fully by scholars of literature and history. With over three-fourths of the entire Ranuzzi library now housed at the HRC, scholars may conveniently avail themselves of this special collection covering four centuries of Italian cultural life.

Maria Xenia Zevelechi Wells
Curator of Italian Collections
Humanities Research Center
The University of Texas at Austin

³Munby, pp. 2-3.

THE RANUZZI MANUSCRIPTS:
AN EXHIBIT



Item numbers are followed by those assigned by Sir Thomas Phillipps and referred to as Ph numbers.

ARMS AND FORTIFICATIONS

1. (Ph 12485) "Azione bellica in campagna ed intorno a fortezze."

Autograph manuscript, F^o, 41 *ℓℓ.*, n.d. Bound in vellum, damaged. Back cover missing.

An early seventeenth-century treatise on fortifications, this manuscript presents a thorough description of campaign strategy in open country and before fortresses. It is divided into three main sections with detailed subdivisions on army formations, artillery, the uses of armaments, the tactics of attack and the strategies of retreat, the formation of cavalry divisions in battle, the manufacture of munitions, and the positions and types of fortresses to be conquered or defended.

In common with the manuscript on fireworks and firearms (see item #2), this work illustrates an interest in the technical aspects of warfare awakened by scientific discoveries during the seventeenth century; writings before this time had been concerned mainly with the historical aspects of warfare.

2. (Ph 12620) "Dell'Arte di fabricare i Fuochi artificiali tanto del modo di manipularli, quanto di ciò che vi va unito per farli, e disegni de med.^{mi}."

Autograph manuscript, F^o, 49 *ℓℓ.*, n.d. Bound in quarter vellum with paper boards. Contains twelve pen and ink drawings with watercolor wash highlighted with gouache.

Written in the hand of an unidentified author of the late seventeenth century, this manuscript is a treatise on the manufacture of explosives and their use in weapons and fireworks. Included are tables of contents and of ingredients used in firearms and fireworks, as well as a description of thirty-one methods for making explosives, with instructions for their use.

3. (Ph 12695) [An ink and color map, 28.7 x 35 cm., showing the layout of the Ottoman army camp during the siege of Vienna in 1683.]

This map and two other similar drawings are included in an autograph manuscript, the copy of a letter from Captain Luigi Ferdinando Marsili to the Emperor Leopold I, entitled "Relazione dell'accampamento e qualità dell'esercito Ottomanno, all'assedio di Vienna nel 1683—E notizia della situazione e fortificazione di Buda, Pest e Ponte d'Osech . . ." F° 44^{ll.}, n.d.

Published in 1930 by the Comitato Marsiliano in Bologna, on the occasion of the two-hundredth anniversary of Marsili's death, this manuscript is an account of the siege of Vienna in 1683 and a description of the Ottoman army led by the Grand Visir Kara Mustafà. Emperor Leopold I, who had fled and left the city to be defended by its own citizens, returned when he received reinforcements from other nations interested in a Turkish defeat and an end to Turkish penetration into central Europe.

A member of a distinguished family of the Bolognese aristocracy, Count Luigi Ferdinando Marsili (1658–1730) studied at the University of Bologna under such famous scholars as the mathematician Giovanni Alfonso Borelli (1608–1679) and the medical doctor Marcello Malpighi (1628–1694). After completing his studies and spending time in France, Marsili traveled to Constantinople with the Bali (Governor) of Venice to inspect the forces of the Ottoman Empire, returning to Italy in 1680.

After the defeat of the Turkish army and its retreat from Austro-Hungarian territory, Marsili returned briefly to Bologna, but in 1686 he was again in the service of the Emperor as officer in charge of fortifications at the siege of Buda, which was, in that year, freed from a century and a half of Moslem domination.

The question of succession in Spain rekindled war in 1701, and Count Marsili was appointed second in command at Brisaco, under Count d'Arco. After Brisaco he served briefly in the papal army of Clement XI, following which he returned to Bologna and his scientific research.

On 11 January 1712, he donated to the Senate of Bologna a rich collection of research instruments for the study of astronomy and the natural sciences, as well as plans for fortifications and models of antique machinery, a donation which formed the basis for the Institute of Sciences and Arts in Bologna. In 1715 Marsili became a member of the Académie

des Sciences; and in 1722 he journeyed to London to receive membership in the Royal Society, being introduced to the Society by Sir Isaac Newton.

Marsili's studies included geology, oceanography, astronomy, and history. Among his most important publications are: *Osservazione intorno al Bosforo Tracio* . . . (Rome, 1681); *Histoire physique de la mer* (1724—the first treatise on oceanography); *Danubius . . . observationibus geographicis* . . . (1726); and *L'Etat Militaire de l'Empire Ottoman, ses progrès et sa decadence* (Amsterdam, 1732). He was a precursor of systematic oceanographic exploration.

4. (Ph 12694) [An ink and color map, 23 x 38.5 cm., of the fortifications around Brisaco in 1703.]

This and two other maps, showing the location of and attack on Brisaco, are included in an autograph manuscript describing the circumstances that led to its surrender, entitled "Informazione di Luigi Ferdinando Marsili sopra quanto gli è accaduto nell'affare della resa di Brisaco." F^o, 44 *ell.*, [1703]. Bound in paper-covered boards.

Count Marsili wrote this memoir to defend himself against the accusation by Emperor Leopold I that he had abandoned his position too soon. Marsili was removed from the Imperial Army and stripped of his rank of general. In this recounting of the events at Brisaco he blamed the Emperor for not sending sufficient men and ammunition to defend the besieged city. Eventually, perhaps as a result of this account, he regained his military office.

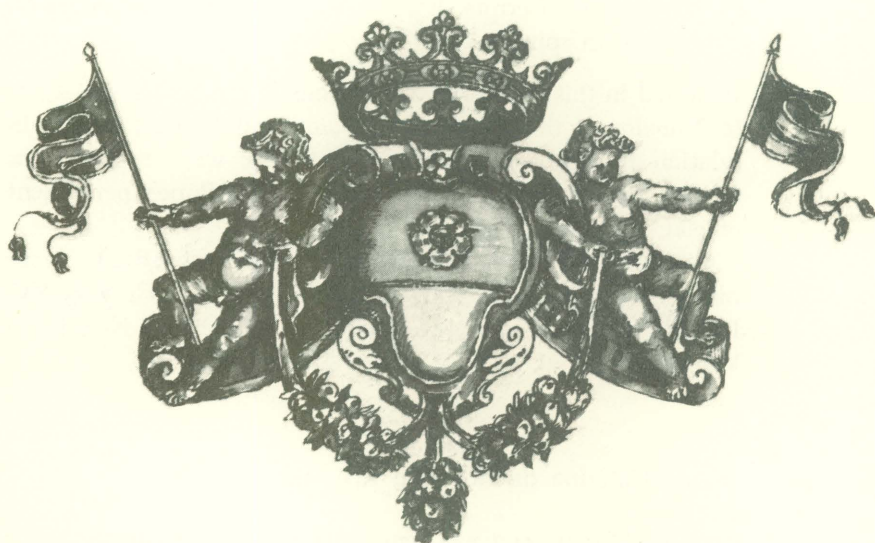
A copy of this work, printed in 1705 (n.p.), is in the library of the University of Michigan in Ann Arbor.

5. (Ph 12966) [Plan for a fortress on flat land.]

An ink sketch, 45.7 x 28 cm., of a fortification plan with cross sections of buttresses, walls, and passageways. Bound in a manuscript by Pellegrino Spagnoli, entitled "Della Fabbrica

delle Fortezze." Autograph manuscript, F^o, 18 *ell.*, 23 August 1636.

Included are nine ink drawings of plans for fortifications, as they were built in Italy, France, Spain, and Holland. The author describes the different structures to be built, depending on the terrain and the location of the fortress.



Emblem on title page of "Della Fabbrica delle Fortezze." Item 5.

CHURCH HISTORY

6. (Ph 12473) "Lettere di Mons. Agocchia, Seg.^{rio} di Stato della Santità di Gregorio XV alla noblissima famiglia de Lodovisi, bolognese, con alcune lettere scritte di proprio pugno di Sua Santità, 1621-1623, Roma."

Autograph manuscripts, F^o, 312 *ℓℓ.*, n.d. Bound in calf with gilt ruling on spine.

Included in this collection are various letters and instructions to Nuncios at the courts of Tuscany and Venice, which, in relation to Rome and the Papal States, were regarded as foreign courts where Nuncios served as the Pope's permanent official representatives.

Cardinal Giovanni Battista Agocchia (1570-1632), Archbishop of Amasia, was Secretary of State to Pope Gregory XV. In 1623 Cardinal Agocchia was himself sent as Nuncio to Venice.

7. (Ph 12490) [Santa Caterina da Bologna, 1413-1436.]

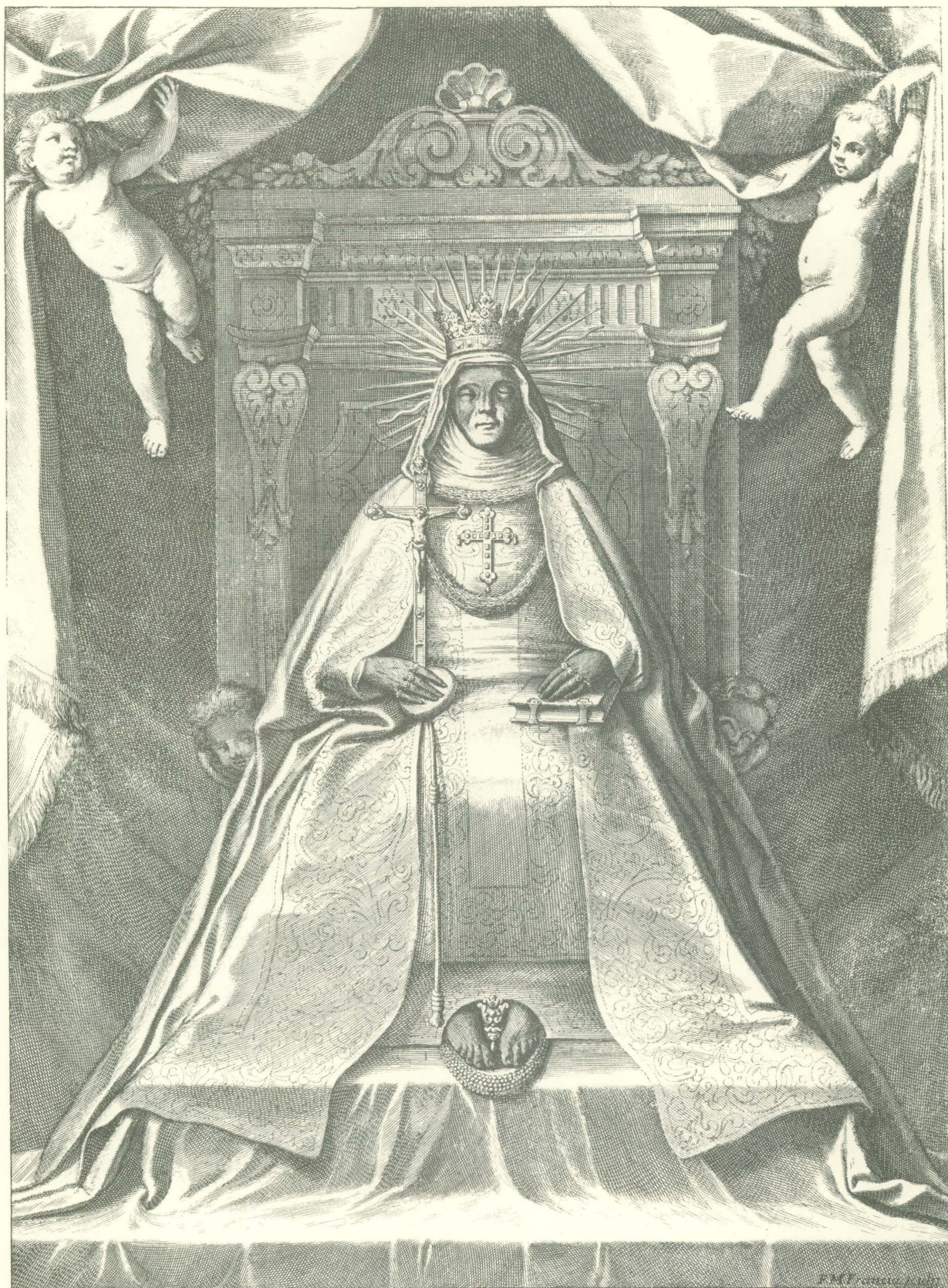
Etching, folded, 44.3 x 30 cm., signed on the plate by Francesco Maria Francia, printed by Giuseppe M.^a Fabri, in San Salvatore, Bologna.

Santa Caterina is shown seated on a throne, with two cherubs holding back draperies in the upper corners. There is a dedication by the printer to Count Cesare Bianchetti Gambalunga, Senator of Bologna, who was appointed by the Senate to arrange the canonization proceedings of Santa Caterina.

Born in Bologna of a noble family, the Vegri, of Ferrarese origin, Santa Caterina was at the court of Margherita d'Este in Ferrara as a lady-in-waiting; she later left to join the Order of Santa Chiara in Bologna, of which she became the Abbess. She was canonized by Pope Clement XI in 1712.

Francesco Maria Francia (1657-1735), a painter and engraver, was founder of the Accademia Clementina in Bologna.

This etching is bound in the first of two volumes of auto-



Al Merito del Sig.^r Conte Cesare Bianchetti Gambalunga Senatore Amplis.^m di Bologna

A Voi piu, che ad altri, o Signore, deuesi dalle osequiose mie stampe il uero Ritratto della nostra Santa Catterina, per esser uoi Nipote, et Imitatore delle Virtù del Venerabile Cesare Senator Bianchetti, che tanto si segnalò in procurare a suoi giorni la Canonizzazione conceduta a nostri, di essa gloriosa Concittadina, e fe dono al di lei mirabilissimo Corpo de piu preziosi arredi, che l'adornano; auendo pur an: che questo Eccelso Senato eletto il uostro Personaggio in uno de suoi Signori Assonti alla medesima Canonizzazione. Gradite Generoso Sig.^r l'offerta, e degnate di Protezione perpetua.

*Il piu umile de uostri Seruitori
Giuseppe M.^o Fabri Stampatore da S. Salvatore in Bologna*

graph manuscripts that treat the canonization, entitled "Canonizzazione et Ottavario di Santa Catarina" [sic], by Girolamo Baruffaldi (1675-1755), a Ferrarese author. Volume one, F^o, 304 *ℓℓ.*, bound in quarter vellum with paper boards, is an account of the proceedings of the canonization as taken from several documents now in the State Archives in Bologna. Also bound with this first volume are three other etchings of Santa Caterina by an unidentified artist; an engraved coat of arms by Laurentius Tinnus; and an ink and watercolor floor plan of the Cathedral of San Petronio in Bologna, showing the order in which the Pope, the Cardinals, and Prelates were seated during the canonization ceremonies.

Provenance: from the library of Canonico Francesco Antonio Ghiselli (1670-1730).

8. (Ph 12506) "Bolla della Santità di N.S. Papa Pio Quinto, nella quale si proibisce la Simonia, la Biastema, la Sodomia, il Cocubinato, il passar per le chiese e che i poveri e gli altri mendicanti non vi siano ammessi mentre si celebrano i divini officii, e del modo che Si dee tenere nello entrare, e stare, e conversare in Chiesa, e anchora di levar via le Casse e i depositi de morti, e di non lavorare il dì delle feste, insieme con altre cose appartenenti al culto divino."

A printed bull by Pius V, 1566: a large, 51.1 x 39 cm. broadside against simony, sodomy, and concubinage, and with rules of behavior in the Church. Bound together with ordinances and decrees by other Popes in manuscript or in printed form. Altogether there are seven autograph manuscripts, F^o, totaling 54 *ℓℓ.*, sixteenth and seventeenth centuries. Also bound with these are two documents, written in Latin on vellum, on the appointment of Alessandro Fachinetto by Alexander VII, dated 5 and 9 May 1662. Fachinetto was appointed as superintendent of the construction of the Cathedral of San Petronio "cum omnibus singulis illius honoribus, oneribus, salarijs"

During the second part of the sixteenth century papal bulls and public edicts of various kinds came to be printed instead of being written by hand. Italian was used instead of Latin,

especially in announcements addressed to the people. Pius V (Michele Ghislieri), who reigned from 1565 to 1572, was one of the Popes of the Counter-Reformation; he intervened in the politico-religious controversies in England, favoring Mary Stuart and opposing Queen Elizabeth, who was excommunicated by him in 1570. In the same year he formed with Spain and Venice the Christian League, which had its first victory against the Turks in 1571 at Lepanto. Pope Pius V also wrote the bull *Coena Domini*, which defined the hierarchy and lines of authority in the government of the Church. He became the most stern and pitiless persecutor of the new religion (Protestantism) and supported the Inquisition with great determination. In 1570 he conferred on Cosimo I de Medici the crown of Grand Duke, in return for the latter's support of the Inquisition.

Provenance: from the library of Canonico Antonio Francesco Ghiselli.

9. (Ph 12556) "Principali motivi del quinto Concilio Lateranense, decimo ottavo Ecumenico. 1512-1517."

Autograph manuscript with notes and corrections, 4°, 109 *ℓℓ.*, n.d. Bound in paper-covered boards.

Pope Julius II convened the fifth Lateran Council, which was continued by Leo X and met from 3 May 1512 to 16 May 1517. The last great council before the Reformation, it could not carry out all its resolutions because of internal changes in the Church, the rival council of Pisa, and political and ecclesiastical dissension within the council. Resolutions it had passed include the rejection of the pragmatic sanction, proclamation of the council's subordination to the Pope, renewal of the bull *Unam Sanctam* of Boniface VIII, and a provision for funds for the war against the Turks.

Provenance: from the library of Canonico Antonio Francesco Ghiselli.

10. (Ph 12558) "Trattato de Conclavi e Creatione de summi Pont., all'Emin.^{mo} e Rev.^{mo} Sig.^r Cardinal Ludovisio, Vice Cancelliere del Sacro

Collegio Arciv. de Bologna."

Autograph manuscript, F^o, 220 *ℓℓ.*, 22 August 1624, with marginal notes and corrections; index at end. Bound in calf with gilt ruling.

Divided into five parts, in the first two the work deals with procedures in general for the election of the Popes and in the last three with an analysis of the election process for the twenty Popes between Innocent VIII and Paul V (1484-1621).

11. (Ph 12566) "Scritture varie su l'occorso in Roma nel tempo d'Alessandro VII Ghigi fra le sue milizie Corse e le genti del Duca di Crequi, Amb.^{re} del Re di Francia Luigi XIV nel 1662 e su i negoziati et aggiustamenti fra sua Santità et il Re nel 1664."

Autograph manuscript, F^o, 284 *ℓℓ.* Bound in quarter vellum with paper boards.

Duke Charles III de Crequi (1623-1687) was Louis XIV's Ambassador to Rome in 1662. At this time the incident recorded here, involving the Duke's soldiers and those of the Pope, grew into a struggle that became an international issue and had to be settled between the court of France and papal officials.

12. (Ph 12587) An engraved and etched portrait of Cardinal Radzieiowski, 32 x 21.5 cm., signed by Tybo, printed by Girolamo Rossi (b. 1630), with the inscription: MICHAEL S.R.E. PRESBYTER CARDINALIS RADZIEIOWSKI ARCHIEPIS. GNESENENSIS POLONUS CREATUS DIE II SEPTEMBRIS MDCLXXXVI. Together with 70 portraits of other Cardinals and with one of the new Pope Innocent XII. Bound in a manuscript entitled, "Vite e Ritratti di Cardinali viventi in tempo della morte di Innocenzo XI."

Autograph manuscript, F^o, 390 *ℓℓ.*, by Count Orazio Delci. Bound in quarter vellum with paper boards.

Cardinal Radzieiowski was born in Poland in 1664 and was

created Cardinal by Innocent XI on 2 September 1686. There is a discrepancy between the date on the portrait, 1686, and the date in the text of the manuscript: "... creato Cardinale . . . li 2 settembre 1682." The date on the portrait would seem to be correct since it agrees with the recorded date of his appointment as Cardinal.

King Jan II Kasimir of Poland (1609–1672) had deprived Radzieiowski's father of his land and possessions because of the latter's participation in a revolutionary movement. The son, however, was helped by King Jan III Sobieski (1672–1696), who appointed him Canon of Varsavia; later he appointed him Archbishop of Chiovia and still later Archbishop of Varnia, bestowing on him the title of "Vice-Cavaliere del Regno." His knowledge of letters, history, and especially languages helped Radzieiowski to establish relations outside Poland. He himself often aided the various dioceses with his own funds and during the Turkish wars also gave assistance to the Nuncio to Turkey. All of these efforts favorably impressed Pope Innocent XI, who called him to Rome and later appointed him Cardinal.

13. (Ph 12634) "Sacra Genesi tradotta da Giovanni di S: Alberto."

Holograph manuscript, signed, F^o, 76 *ll.*; title page in seventeenth-century handwriting. Bound in vellum.

The date and the name of the author appear in the colophon as 10 November 1424, by Johannes Jacobi de Santo Alberto. Written in gotica rotunda or humanistic hand under gothic influence, with harpstring initials in red and blue ink and with headings in red. Used irregularly, the catchword is centered beneath the last line instead of in its usual position at the end of the line.

This collection of biblical stories is translated by Giovanni di Jacobo di Sant'Alberto. The handwriting varies and seems to indicate the work of more than one scribe, although only one is mentioned in the colophon.

Secunda & libro del geneis.

Inlo principio de libro del geneis che inlocominciamento del mondo creò dio lo cielo, elatera elatera unoto. et tuto lo mondo era tenebroso. elospirito de dio andava sopra leaque. Et era tutto lo mondo como e una balota redonda che fosse fatta de molte cosse. cosi come tetera de prieda / e de fuogo che fosse posta i una cocha daqua. Totale era tutto lo mondo. Dixe lo nostro signore dio. Sia fatto lux. E incontinente fo fatta la lux. era bona. Et sparsi la lux daletenebre. Et apelo la lux die. Et letenebre nocte. Così fo copida lounera delcominciamento al primo die. Dixe lo nostro signore dio. losegondo di sia fatto fermamento i meo leaque che parisca luma da laltre cosi fo fatto. Et fo louno signore dio fermamento. per leaque che eram de seuerza lo fermamento. Apra lo nostro signore dio quello fermamento cielo. Et cosi fo fatta lounera delsegondo die. Dixe lo nostro signore dio lo terzo di sia amasate tutte leaque che enon sono lo fermamento in un luogo eapara secha. efo fatto cosi. eapra dio quella secha tra Et amasamento de leaque secha apelato mare. Dixe lo nostro signore dio che tuto era bono. Allora disse i generi latera erba e alberi che facciano fructo segondo loro natura. Et eloro zomana sia somete sopra latera. Et fo fatto allora Erba sopra latera. che facciano fructo segondo loro natura. Dixe lo nostro signore dio che questo era bono. et cosi fo copida lounera alterzo di. Disse lo nostro signore dio lo quarto di sia fatto luminaria i lo fermamento delcielo che parza lodi dalanotte / et sia chiamato segno delodie alanotte et sirespianda i lo fermamento delcielo et si aluminati latera efo fatto culli. Et fe lo nostro signore dio due gradi luminari / el maggiore che segnoregasse lodie. Et questo sic lo solle. e el minore che segnoregasse lanotte. sic la luna. etate lestelle. m Et mise lo nostro signore dio i lo fermamento delcielo ago che le aluminaseno latera. Et signoregasseno lodie Et lanotte. Et sparsi la lux daletenebre. euidi dio che tuto era bono. Et coslito copida lounera delquarto die. Dixe lo nostro signore dio. Congregemo puli i haque i tutti viuano. e corchi i agitare. Et creò lo nostro signore dio. puli gradi ebalene et tutti uineseno corchi che uineseno per gliara segondo. loro natura. Euidi.

14. (Ph 12636) "Ristretto di Salmi dettati da un Angelo a S. Girolamo acciò li mandasse ad una Gran Prin^{ssa} Cattolica per liberarsi dall'assedio nel quale la tenevano molti infedeli che essa convertì."

Holograph manuscript, 4°, 50 ll. Early fifteenth century. Lower cover missing.

The name of the author appears in the colophon: "Scripsit Thomas huc Baldinoctus: & unus Bencivennus eum possidet emeritus . . ." [Thomas Baldinoctus wrote the manuscript: and a distinguished Bencivennus owned it.—trans.]

The Psalter of St. Jerome is written in Latin; a preface in Italian explains that it was dictated to St. Jerome by an angel and was intended for a Catholic princess who had been captured by the infidels. L'Abbé Victor Leroquais, in his *Les Psautiers manuscrits latins des bibliothèques publiques de France*, page xiii, describes the psalter of Saint Jerome as follows: "... Un ouvrage qui se recontre parfois à la suite du psautier proprement dit, mais qui se présente aussi à l'état isolé. . . . Une sorte de psautier abrégé à l'usage de personnes auxquelles manquait le temps de réciter le psautier davidique . . ."

St. Jerome was born in Stridon in northeast Italy (ca. 345) and died in Bethlehem in 419 or 420. He revised, among other works, the Old Latin version of the New Testament, based on a text of the original Greek Gospels; he also made a new version of the Psalter from the Septuagint; and in Bethlehem (386–390) he began a new version of the Old Testament based on Origen's "Hexapla," of which only the so-called Gallican Psalter has been preserved. Between 391 and 406 he completed a new translation of all the books of the Hebrew Bible.

15. (Ph 12653) "Pianta del Conclave nella Sede Vacante di Papa Clemente XI . . . 31 Marzo 1721."

Woodcut, 45.5 x 33 cm. Included in a manuscript, 4°, 34 ll.; bound in paper-covered boards. Folded and cut at the bottom. The upper part shows the plan of the interiors of the conclave chambers; the lower half contains a legend explaining various activities at the Vatican and a list of the Cardinals present at the conclave.

"Liber Genexis" (the book of Genesis), translated into Italian and written in a gotica rotunda hand, with harpstring initials in red and blue ink. Item 13.

The manuscript, with two engraved plates of the triumphal arches and with printed material from later dates (1723–1725), bears the title “Morte di N.S. Clemente e suoi Successi ed Eletione di N. S. Papa Innocenzo XIII di Casa Conti Romano. Con l'altra Eletione di Benedetto XIII—Relationi.”

16. (Ph 12653) [Pianta generale per il Conclave della sede vacante per la morte di Papa Clemente XI e nota dei Cardinali presenti.]

A folded etching, 44 x 30 cm., illustrating the conclave for the election of Pope Innocent XIII in 1721. Presented are detailed descriptions of the proceedings of the conclave, divided into eighteen small vignettes, and a plan of the interior of the Castel Sant' Angelo. Included in an autograph manuscript, F^o 418 *ℓℓ.*, 1721. Index on verso of *ℓℓ.* 5 and 6. Bound, in quarter vellum with paper boards, in the same volume with six other etchings and engravings: one portrait of Pope Innocent XIII, four pieces showing the triumphal arches built in honor of the new Pope, and one large etching of the procession. (See item #17.)

17. (Ph 12653) “Ordinanza della solenne Cavalcata dal Palazzo Vaticano alla Basilica Lateranense per il possesso preso dalla Santità di Nro Sig.^{re} Papa Innocenzo XIII.”

A folded etching, 32 x 88 cm., of the long procession of mounted church officials and soldiers who accompanied the carriage of the new Pope Innocent XIII as it traveled from the Basilica of St. Peter's to the Basilica di San Giovanni in Laterano, passing beneath the triumphal arches. Signed on the plate by Lorenzo Filippo de Rossi, heir to Domenico de Rossi.

Domenico de Rossi, a sculptor and engraver, lived in Rome during the first part of the seventeenth century, working under Bernini from 1627 to 1638. He was also a contributor to the statuary decoration in St. Peter's.

Both of these etchings (items #16 and 17) are bound in a volume entitled, “Conclave per la sede vacante di Clemente

An etching of vignettes from the papal conclave of 1721. Item 15.



XI, nel quale fu eletto Papa Innocenzo XIII della Nobil Famiglia Conti, Romano, li 8 Maggio 1721, con Relazioni, Scritture e Poesie Varie."

18. (Ph 12665) "Il Nepotismo non deve sopprimersi bensì deve . . . il Sommo Pontefice beneficiare li suoi più stretti Congionti."

Autograph manuscript, F°, 16 ll. Bound with other miscellaneous manuscripts, in paper-covered boards.

In the seventeenth century nepotism was looked upon by many as a negative force in the Church. Privileges extended to members of the family of a new Pope led to excessive authority within the various branches of Church government, and also placed some of the fiefs of the Holy See in the hands of one or more of the Pope's family members. Other observers, among them the author of this manuscript, Cardinal François-Laurent de Brancate Lauria (1611-1693), considered such privilege an aid to the new Pope and an obligation on his part toward those who had helped and supported him.

Lauria, created Cardinal by Innocent XI in 1687, numbered among his major works *De Praedestinatione et Reprobatione* (Rome, 1688) and *Commentaires*, an eight-volume book of commentaries on the work of John Duns Scotus (1265?-?1308).

19. (Ph 12682) "Difesa del Gloriosissimo Pontefice Paolo IV dalle false calunnie d'un moderno scrittore composta dal L.D. Francesco Maria Maggio L.R. [1612-1686] data in luce da Francesco Velli, Napolitano."

Autograph manuscript, F°, 80 ll., n.d. Bound in paper-covered boards.

The author of this manuscript reviews *Vita di Paolo IV*, a work written on the life of Pope Paul IV, and responds to accusations against the Pope that his self-esteem was too great (" . . . largo estimator di sè stesso . . . ") and that his love for his blood relations was excessive (" . . . soverchio amor del sangue . . . "). Nepotism was a frequent and controversial

topic in the seventeenth century. (See item #18.)

Paul IV, Pope from 1555 to 1559, had been, during his years as Cardinal, an Inquisitor for the Church's Tribunal. As Pope he fought against the divisiveness of Martin Luther's Protestant movement and tried to bring the Church to a higher moral level than it had achieved at the time of his predecessor, Leo X.

20. (Ph 12696) "Documenti importantissimi lasciati dall'eminentissimo Cardinale Giulio Mazarino al Re di Francia Luigi XIV"

Autograph manuscript, F^o, 50 ll., n.d. Bound in quarter vellum with paper boards.

This volume contains copies of important documents that were left to King Louis XIV by Cardinal Mazarin, at the latter's death in 1661. The text contains advice to the King of France on how to rule without the assistance of such powerful ministers as Richelieu and Mazarin. Nevertheless, since ministers are necessary to the King, Mazarin states that he has delivered to Colbert, in a sealed envelope, the names of those men he considers capable and trustworthy for the office, but who will not lessen the absolute power of the King.

Giulio Mazarino (1602-1661) was already a Nuncio in 1636 under Pope Urban VIII. Cardinal Richelieu, recognizing the exceptional qualities of Mazarin, invited him, in 1636, to serve as minister under Louis XIII. At the death of Cardinal Richelieu (1642) and of King Louis XIII (1643), Mazarin, who had gained the confidence of the widowed Queen, Anna of Austria, acquired full power in the government and used it to the benefit of the French monarchy. As a result, when Mazarin died in 1661, Louis XIV, then twenty-three, inherited a stable government and a powerful kingdom, which he ruled until 1715.

21. (Ph 12719) "Memorie tanto sepolcrali che di altre sorte . . . nella Chiesa, Convento e Piazza di S. Domenico di Bologna."

Autograph manuscript, 88 ll., n.d.

These "memorie" consist of red-ink reproductions of coats of

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ANNO DOMINI

1594.

Expeditio bellica con-
tra Turcam,

*Spisek krótki obrony potężnej
przeciw Cesarzowi Tureckiemu bez
ruszenia pospolitego/żebj każdy go-
spodarz mógł domá zostać sūma-
rie spisanej/ już in lucem podany.*

arms, as they appear on the tombstones in the Church of San Domenico, and of sketches of large mausoleums and columns that stand in the square in front of the church. Also included are memorial plates found in the library of the convent of San Domenico. According to one inscription the library was built by the Bolognini family in 1496 and donated to the church in 1693.

Founded by St. Dominic (1170–1221), the Dominican Order established a chapter in Bologna in 1218, taking quarters in the Church of S. Nicolò delle Vigne and several adjoining buildings. A chapel was added between 1597 and 1605, for the tomb of St. Dominic, and from this time the church came to be known as the Church of San Domenico. Members of some of the most distinguished families of Bologna are buried here, including the most famous in its history—Romeo and Taddeo Pepoli, leaders of the government during the fourteenth century when the city was a signory. Distinguished foreign scholars are also buried in the church in recognition of their contribution to the scholarly reputation the city enjoyed in the fields of law, medicine, physics, and mathematics. The inscriptions on their tombs not only pay tribute to their work but document as well the history of the University of Bologna.

Bound in volume 15 of "Miscellanea di diverse scrittura."

22. (Ph 12795) "Scritture attenenti al Regno di Polonia"

Autograph manuscripts, F^o, 97 *ll.*, 1594–97. Table of contents at beginning. Bound in calf with gilt ruling.

A collection of documents relating to the history of Poland between 1594 and 1597, during the reign of Sigismundo III (1587–1632), these manuscripts contain an account of the war against the Turks and the alliances between Poland and other European countries, particularly Austria, which, like Poland, felt threatened by Turkish forces.

The entire set of manuscripts was intended as a "memoriale" for the papal legate, Cardinal Gaetano, who had been sent to Poland by Pope Clement VIII (1592–1605) to participate in the League against the Turks. All the manuscripts are in Latin, with the exception of one in Polish, which recounts the 1594 Turkish expedition.

23. (Ph 12826) [An ink and watercolor plan of the Piazza de Cavalieri in Pisa.]

19.5 x 27.5 cm. Eighteenth century.

This sketch is bound in a manuscript concerning the Order of St. Stephen and its relations with the Archbishop of Pisa entitled, "Notizie per informare S.S.^{ta} intorno alle Pendenze che ha il Sacr. e Militar Ordine di S.S. Stefano con Monsig.^r Arcivescovo di Pisa." F^o, 8 *ℓℓ.*, n.d.

The Order of St. Stephen was founded in 1561 by the Duke of Tuscany, Cosimo I de Medici. Its main purpose was to defend the coasts of Tuscany from the pirates who were attacking the ports in the Tirreno sea. During the next two centuries the galleys of the Order of St. Stephen not only defended the coasts of Tuscany but also participated in wars against the Turks, just as the Crusaders had done during the thirteenth and fourteenth centuries. The sketch shows a ground plan of the square, the Church of St. Stephen, the residence of the Knights, and related buildings.

Bound in volume 20 of "Raccolta di Varij Manoscritti."

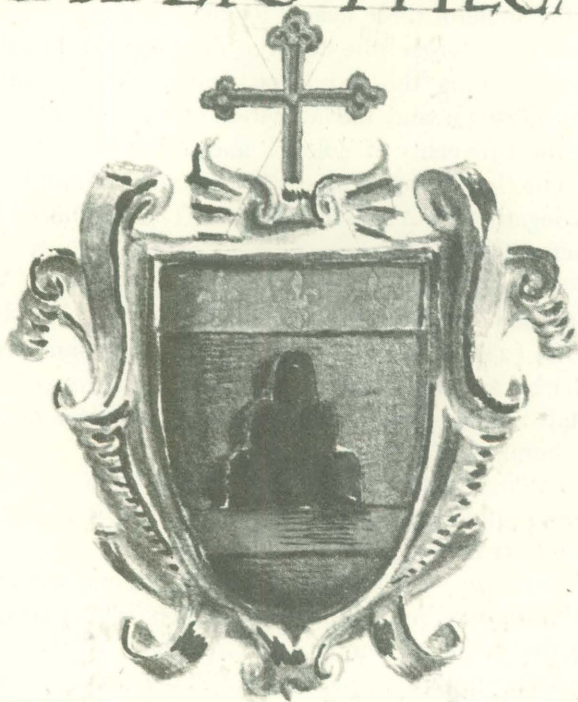
24. (Ph 12840) "Alfonsi Palaeoti Archiep: Bonon: Bibliotheca."

Autograph manuscript, 4^o, 33 *ℓℓ.*, n.d. Pen and color sketch of Paleotti's coat of arms.

Alfonso Paleotti, author of this manuscript, was Archbishop of Bologna from 1597 to 1619. As a list of his library holdings, the document includes an extensive collection of manuscripts and books dealing mainly with the history of Bologna and with the Church. In 1514 the Paleotti family, having been involved in politics of the city from the thirteenth century, received a senatorial seat in the government of Bologna from Pope Leo X. Gabriele Paleotti was Archbishop of Bologna from 1582 to 1597 and served as one of the major representatives at the Council of Trent.

Bound in volume 34 of "Raccolta di Varij Manoscritti."

ALFONSI
PALAEOTI
ARCHIEP. BONON:
BIBLIOTHECA



Pen and color sketch of the coat of arms of the Paleotti family. Item 24.

CORRESPONDENCE AND ARCHIVAL DOCUMENTS

25. (Ph 12670) "Lettere belle e familiari varie Latine e parte Italiane di Camillo Vizzani di Costanzo Macio, di Annibale Aldegatto et altri di diversi anni sopra varie materie."

77 holograph letters, signed, F^o, 102 *ℓℓ.*, 1560–1566; with address leaves and seals. Bound with these are three sonnets in Italian—two by Camillo Cocchi, one by Gavino Sambiguzi—and a poem in Latin by Gaspare Caselli. Bound in quarter vellum with paper-covered boards.

Written by members of the Accademia degli Oziosi, founded in Bologna at the Casa Vizzani in 1563, these letters provide insight into the lives of prominent Bolognesi and offer a picture of the events that took place in Italy between 1560 and 1566. Some of these events include: charges of heresy against Cardinal Morone; the death of Pope Pius IV in 1565; developments during the last three years of the Council of Trent (1542–1563); and the activities of the lecturers and regents at the University of Bologna and Padua.

The letters are signed by Camillo Vizzani (20), Carlo Aldegatti (2), Annibale Aldegatti (8), Costanzo Macio (13), Pietro Porembskij (1), Antonio Mario Venusti (4), Camillo Cocchi (5), Aristofilo Fiorenzuoli (7), Pompeo Vizzani (1), Costanzo Varolio (6), Lorenzo Poggiuoli (4), Felice de Montaldo (2), Orazio Zorceo (1), Baldassare Gamberini (2), and one by an unidentified correspondent addressed to Costanzo Macio. A number of these writers became famous in scientific or humanistic fields.

Baldassare Gamberini was a lecturer in philosophy at the University of Bologna from 1556–1565. Gamberini's lecture notes are item #92.

Costanzo Varolio (1543–1575), a surgeon and anatomist, received his degree in medicine in 1566, and in 1569 was named to the Chair of Surgery and Anatomy at the University of Bologna, a position he held until 1572 when he left for Rome. He was appointed by Pope Gregory XIII (the Bolognese Cardinal Ugo Boncompagni) to the Chair of Anatomy at the Sapienza, the papal university, and also as a personal physician

to the Pope. Varolio was the author of two works, *De Nervis Opticis . . .* (Padua, 1573) and *Anatomiae sive de resolutione corporis humani libri IIII*, the latter published posthumously (Frankfurt, 1591). The broad mass of nerve fibers on the undersurface of the brain, known as "Pons Varolii," is named in honor of Varolio's anatomical studies. His innovative approach consisted in dissecting the brain after removing it from the skull, which permitted a more accurate examination of the nerve fibers. In one of his letters Varolio describes how he defended his doctoral dissertation against the strong opposition of some of the examining committee members: "Lunedì passato che fu alli viii del presente io disputai le mie conclusioni . . . Le conclusioni invero mi furono argumentate risolutissimamente, et quelli, che mi argumentarono procedettero in modo, che pareva, che avessero giurato di chiudermi la bocca et vituperarmi, et tenero le conclusioni in mano dieci giorni, solo un tedesco procedete meco humanamente, et mostrò anco saperne più degli altri" This letter, dated 13 April 1566, forms part of the present exhibit. (See letter #58, on leaf 79, Ph 12670.)

26. (Ph 12844) "Lettera d'un Monstro nato in Sicilia alli tredici d'agosto 1536 et el suo ritratto, mandata da Zacca, città de Sicilia."

Autograph letter, signed, 2 *ℓℓ.*, [16 August] 1536.

While the name of the recipient is not mentioned at the beginning of the letter, it is revealed in the phrase "Servitor di V.S. Fra Thomaso Fazollo," which appears below the signature. Copies of the letter were sent to a Dr. Ferdinando Balamis, and to another priest, Umberto [de Pantarmo ?].

In the letter written in Italian, with some words in a Sicilian dialect, Father Fazollo describes the birth of a set of triplets joined together at the abdomen. He provides a sketch of the phenomenon and a description of its physical appearance, noting that it lived for only three days. The only characteristic which Father Fazollo probably added was a tongue in the shape of a flame, common, as the priest explains, in paintings portraying the devil.

From the earliest times through the Middle Ages such mon-

strosities among men and animals were considered of supernatural origin. They were regarded as the result of the union of a woman with the devil, the latter having taken a human or animal form. These births were thought to be an evil omen for the people and the town where they occurred. Although Aristotle had explained these phenomena as human abnormalities of genetic origin, strong popular superstition prevailed for centuries. During the Counter-Reformation the Inquisition rekindled a fear of the supernatural or unknown and the belief that it was the work of Satan. Such a case, as the one described here, would have been reported to the Church.

Bound in volume 38 of "Raccolta di Varij Manoscritti."

27. (Ph 12853) "Constantij Varolij Bonon. Adumbrati Academici Ociosi Oratio habita in funere Camilli Vizanij"

Autograph manuscript, F^o, 4 *ℓℓ.*, 1566. Funeral oration for Camillo Vizzani delivered by Costanzo Varolio.

In a letter to Pompeo Vizzani (letter #66 on *ℓ.* 87—Ph 12670) Varolio writes that he had asked the members of the Accademia degli Oziosi to allow him, instead of Antonio Mario Venusti, to deliver the eulogy. He obtained their permission, and in the following letter to Vizzani (letter #67 on *ℓ.* 88), Varolio reaffirms his devotion and affection for Camillo and expresses the hope that his oration conveyed that feeling.

Camillo Vizzani, and his brother Pompeo, had founded the Accademia degli Oziosi in 1563. Its members gathered in the Vizzani senatorial palace to discuss literary, philosophical, and political issues. Camillo attended the University of Bologna, was a student of Gamberini, a lecturer in philosophy (see item #92), and accompanied Cardinal Boncompagni, soon to be Pope Gregory XIII, when the Cardinal was sent as papal legate to Spain. Camillo later joined the Cardinal in Rome where, at the age of 24, he died in 1566. His last letter to his brother Pompeo is dated 6 August 1566. (See letter #6 on *ℓ.* 10—Ph 12670.)

- (Ph 16708) [Original letters, legal documents, and copies of documents from the Ranuzzi Family Papers.]

A collection of letters and holograph and autograph manuscripts in the hands of Marquis Ferdinando Cospi, Count Ferdinando Vincenzo Ranuzzi Cospi, and others. F^o, total 130 *ℓℓ.*, including 3 quarto *ℓℓ.*, 20 small folio *ℓℓ.*, and 10 blank *ℓℓ.* Dated from 1669 to 1726.

This group of documents does not properly belong with the rest of the collection but rather forms part of the archives of the Ranuzzi, Cospi, and related families located, since 1939, in the Bologna State Archives. One wonders how they came to be included in a collection sold in 1847 and why they were bound together so haphazardly. Some of the documents present in this volume are incomplete, with the missing leaves still in the Archives in Bologna. This is the case for one particularly important document, Count Ferdinando Vincenzo Ranuzzi Cospi's "Memorie," to which only the Index appears here, while the 250 pages of text remain in the Bologna State Archives.

Following are descriptions of two entries chosen for the exhibition:

28. (Ph 16708) "Note delle spese di Sepoltura, Funerali, Scoruccio, e Creditori diversi, ritrovati alla morte della F. M. del fu Ill.^{mo} Sig. Co: Cav:^{re} Sen:^{re} Ferd:^o Vincenzo Cospi . . . 1726."

Holograph manuscript, F^o, 10 *ℓℓ.*, 1726. An extensive list of the expenses for the funeral of Count F. V. Ranuzzi Cospi and for his burial in the San Antonio Chapel in the Church of San Petronio in Bologna. Listed first are all payments to the church for services, masses, and alms, to the priests who administered the last rites, to the doctor who attended the Count, and to the Podestà who opened the will, and those made to cover the expenses for the decoration of the churches where the vigil, the funeral eulogy, and the burial took place. Then follows an account of the expenses for cloth and accessories used in making the mourning dresses and of the cost for carriages

for the cortege. The total expenses for the funeral amounted to 10.809:5:18 Lire, a staggering amount if we consider that the average wage of a laborer was approximately 100 Lire per year.

29. (Ph 16708) "Testamento originale del Sig. Marchese Ferd.^o Cospi 1656, oobre. 21."

Holograph manuscript, F^o, 12 *ell.*, 21 October 1656.

This is the first will of Marquis Ferdinando Cospi, the front leaf of which bears the names of witnesses, along with red wax seals with the arms of the City of Bologna. The last leaf contains seals with the Cospi coats of arms.

In this early will the Marquis states his wish that the first born son of his daughter, Dorotea Cospi Ranuzzi, should inherit his estate, on the condition that he add to his own name that of Ferdinando Cospi and that he quarter the Ranuzzi arms with those of the Cospi. Two years later, in 1658, at the birth of Vincenzo Antonio Ranuzzi, the second son of Annibale and Dorotea Ranuzzi, the Marquis Ferdinando Cospi and his wife, Smeralda Banzi, decided to raise this boy and later wrote another will making him their sole heir.

30. "Sale del Leone."

Label, 11 x 8.5 cm., used on bottles containing salts extracted through an evaporation process applied during the eighteenth century to water that had flowed through the mouth of a Roman mask in the shape of a lion's head. Made of red marble, the "mascherone" was originally located at the spring that carried these mineral salts, but is preserved today in the Tourist Office of the Porretta Terme. The watermark SDL appeared on wrapping paper used to package the bottles for shipment and was designed solely for this purpose.

31. "The method to make use of the salts called the salts of the Lyon or of the Poretta [sic] translated from the Italian."

Copy of a broadside from the Ranuzzi family papers preserved in the State Archives in Bologna in a box labeled, "Busta I. Lettere, Memorie ed altro concernente li sali del Leone Luciviteo che si estragono dalle Acque Porrettane."

Made during the late eighteenth century, this is one of several translations into English, French, Spanish, German, and Portuguese, of an Italian document intended for the advertisement of salt crystals in the markets where they were sold. On the second leaf appears a list of sixteen cities, to which shipments were sent, as well as names and addresses of apothecaries who sold the product. Salt crystals were used not only for medicinal purposes but as a composite element in metal-work and glass-making. Also included in the box are documents relating to production and sale of the salts: invoices, bills, orders, and letters acknowledging receipt of merchandise.

Another item to be found among these documents is a note listing some of the distinguished guests who visited the springs each year, from 1761 through 1777. Among them is the German poet Christoph M. Wieland, who wrote the story "Clementina von Porretta."



Label used on bottles containing salt crystals. Item 30.

HISTORIES AND CHRONICLES

32. (Ph 12507) [La Valle del Reno.]

An etched map painted in watercolor wash, 42 x 60 cm., showing the territory between Bologna and Ferrara through which the river Reno and its tributaries flow. Engraved by Giovanni Battista Pagnell and signed by Camillo Sacenti, a public surveyor for the Senate of Bologna. Included in a volume entitled, "Varie scritture vecchie, unite la quali tutte . . . danno notizia sopra del Reno . . . fatta in Bologna l'anno 1682. Con Indice." Bound in vellum.

Each city and town on the map is indicated by a small, detailed, rust-colored drawing of its main buildings and churches. On the back of the map there are notes in the hand of the collector: "1651, con la risposta de Bolognesi a Ferraresi" and "Carta di Camillo Sacenti."

The last of a series of volumes that treat the controversy between Bologna and Ferrara over altering the course of the River Reno, this volume contains only printed material, except for the manuscript title page and the dedication to the reader. Two other maps are also bound in this volume: one, dated 1660, showing part of the territory near Ferrara; the other, dated 1682, reproducing the watercolor map in black and white, with a legend inscribed as follows: "Disegno riformato allo stato [presente] del Corso del Reno, et altri, nell'anno 1682."

Each of the eight volumes bears a different title, but all manuscripts and printed material deal with the dispute, between the city state of Bologna and that of Ferrara and its territories, over the waterworks on the River Reno and its tributaries.

33. (Ph 12507) "Topografia del Corso del Po e delle Acque aggiacenti da Piacenza fino al Mare fatta l'anno 1716. [Engraved by] Gio: Mariotti [and printed by] Giuseppe Fabri."

A folded etching in black and white, 41.5 x 85.5 cm., of a large territory between the Adriatic on the east and the Duchy of Parma on the west, the Republic of Venice to the north and Romagna to the south.

This map is contained in volume two of the eight volumes of manuscripts and printed material noted in the previous entry. Bound separately and held together by leather ties in a quarter-vellum portfolio, this volume is entitled "Risposta de' Signori Sindici ed Assonti della Gabella Grossa della città di Bologna alle pretese ragioni della città di Ferrara."

Provenance: from the library of Canonico Antonio Francesco Ghiselli.

34. (Ph 12507) "Profilo delle Campagne tra Bologna, e Ferrara."

A folded etching in black and white, 27.5 x 76.5 cm., of the territory between Bologna and Ferrara, showing the course of the Reno in a horizontal section, with a fine drawing of the buildings of Bologna in the upper left corner and of Ferrara in the lower right corner.

This and another small etching of a small section of the Po are found in volume four of eight volumes of manuscripts and printed material, entitled "Trattati dell'Acque del Fiume Reno che principia da scrittura data alla Sacra Congregazione dell'Acque per il Reggimento di Bologna su le pretese variazioni nel Reno, Panara e Po, doppo il 1693." F^o, 73 *ℓℓ*. Bound in quarter vellum with paper boards.

Provenance: from the library of Canonico Antonio Francesco Ghiselli.

35. (Ph 12509) "Il Senator Novello. Tomo Primo, o Istruzioni al Nuovo Senatore di Bologna d'altro che vestì tal Abito."

Autograph manuscript, F^o, 299 *ℓℓ*. [1725]. Bound in quarter vellum with paper boards. Index at the beginning.

A note on the verso of the title page states that this work is divided into five volumes: only four volumes are present in the Ranuzzi collection, of which this is volume one. As the dedica-

tion indicates, Count Ferdinando Vincenzo Ranuzzi Cospi was leaving the senatorial seat which he had held since 1707; with the approval of Pope Clement XI, his son Marc' Antonio was taking his place. Each volume contains information to help the new senator (*nuovo senatore*) in his senatorial position. The Ranuzzi family received the senatorial seat in 1466 and held it until 1803 when the Senate in Bologna was suppressed as a result of Napoleon's occupation.

Included in this volume is a list, on 31 *ℓℓ.*, of manuscripts concerning the government and history of the city of Bologna which Count Ranuzzi considered important reading for a new senator. Some of the manuscripts were in the library of Padre Orlandi, and were for sale; others were already part of the Ranuzzi library. Marc' Antonio, who inherited his father's library, continued to add to its holdings; two of his purchases from Padre Orlandi's library are described in this catalogue as items #2 and 5.

36. (Ph 12532) "Notizie delle cose di Firenze scritte da un Cavalcanti nelle Stinche. Sono dell' anno 1427 in circa fino all' anno 1450 in circa."

Autograph manuscript, F^o, 674 *ℓℓ.*, n.d.; divided into thirteen parts. Bound in calf with gold ruling. Damaged covers, badly damaged spine with worm holes, and upper cover detached.

A note on the third leaf, and repeated on the last leaf, attempts to attribute authorship of this manuscript to Francesco Cavalcanti or to his uncle, Ludovico Cavalcanti. Both were in prison (*nelle stinche*) at the time (1427) serving sentences for debts owed to the commune of Florence. This work records the history of Florence from 1427 through 1450.

37. (Ph 12598) "Cronaca Universale di Fra Calisto Farnesio Piacentino dall' anno della Natività del Signore fino al 1493."

Holograph manuscript, in Latin, of world history through 1493. In a cursive humanistic hand with ruled borders up to leaf 281, after this becoming more cursive and less legible. Contains corrections and marginal notes through the last 36

leaves. F^o, 326 *ll.*, bound in green vellum; written before or during the year 1532.

Father Calisto Farnesio (1484–1552), an Augustinian from Piacenza, was appointed Inquisitor General for Italy by Pope Clement VII in 1532. A note in the hand of Count Ranuzzi states that Antonio Magliabechi (1633–1714), Librarian of the Grand Duke of Tuscany, Cosimo III, considered this manuscript an original that had never been published.

Provenance: from the library of Giovanni Francesco Negri.

38. (Ph 12627) "Notizie Historiche dogmatiche e curiose, cavate dal supplemento overo dal terzo volume del gran Dizionario Historico Francese."

Holograph manuscript, signed by Antonio Francesco Ghiselli and translated by him from a French historical dictionary printed in Paris in 1689. F^o, 365 *ll.* Bound in quarter vellum with paper-covered boards. Ghiselli coat of arms signed by F. M. Francia (1657–1735), a painter, engraver, and founder of the Accademia Clementina, the Art Academy in Bologna.

An encyclopedia arranged in alphabetical order, this work describes every subject area known at the time. Among the items recorded are the fall of Constantinople in 1453, and the discovery of New France (Louisiana) in 1679.

39. (Ph 12633) [A folded ink drawing, 28 x 190 cm., of a knight on horseback, with his followers, set to enter a tournament.]

This and two other drawings, one of a knight in full armor and the other with names and illustrations of various pieces of armor, are bound in a holograph manuscript, F^o 102 *ll.*, 1724.

Entitled "Giostre in Bologna," the text, by Antonio Francesco Ghiselli (1670–1730), is a description of jousting and tournaments in Bologna from 1147 to Ghiselli's time. As explained in his note at the end of each section, this material was taken from the author's memoirs, of which the present manuscript is an incomplete copy, since the last date referred to is 1600. Also bound with it is a detailed description of the art of joust-



Il Cavagliere Giostrante armato, con otto Stafieri

A knight in armor, with his eight attendants, set to enter a jousting tournament.
Item 39.

ing, by Girolamo Napolitano (known as Momo di S. Paolino), and entitled "Avvertimenti per [?] la Lancia."

Provenance: from the library of Canonico Antonio Francesco Ghiselli.

40. (Ph 12641) "Réception de la plus heureuse Reine, par le meilleur des Rois."

Etching, 29.5 x 55 cm., folded, depicting the meeting of Elisabetta Farnese and Philip V of Spain, with their entourage of cavaliers and ladies in waiting. Unsigned. Bound in a manuscript entitled, "Relazione di tutto ciò che seguì nel Sposalizio della Principessa Farnese, moglie di Filippo Quinto, Re di Spagna . . ."

Autograph manuscript, F° 111 ll., n.d. Bound in quarter vellum with paper-covered boards. Ghiselli coat of arms, signed by F. M. Francia.

A description of the arrangement of the marriage between Elisabetta Farnese and Philip V, this manuscript also contains sonnets and madrigals composed for the occasion by noblemen at the Court of Parma and by subjects of the Farnese dukes. The sonnets, most of which are signed by their authors, offer examples of courtly poetry written for special occasions, to praise the virtues and actions of a ruler, or to obtain his favor.

Elisabetta Farnese (1692-1766) was from a powerful and wealthy family in Parma. In 1545 Pope Paul III had conferred on Pierluigi Farnese (1507-1547), his natural son, the Duchy of Parma and Piacenza, which remained in the family until the death, without heirs, of Antonio Farnese (1679-1731).

Educated at the court and kept in almost complete seclusion by her mother, Margherita de Medici, daughter of Cosimo II, Elisabetta developed a strong personality and a determination to impose her will and to make a place for herself in history. In 1714, with her marriage, by proxy, to Philip V of Spain, the opportunity arose for her to exercise a strong influence in Spanish politics, and during Philip's illness in the last years of his life, she essentially took the King's place. Her marriage had been the result of political plans by Cardinal Alberoni (1664-1752), who sought to restore the Spanish possessions in Italy and to weaken domination by the Hapsburgs.

41. (Ph 12646) "Memoria, o sia Giornale della Guerra principiata in Italia nell'Anno 1733."

Autograph manuscript, 4°, 28 *ℓℓ.* Eighteenth century. Bound in gold-decorated paper.

The work of an unidentified author, this journal of the 1713 war in Italy between France and Austria, fought over Italian territory alternately occupied by the two countries, contains a detailed description of the formation of the armed forces and the siege of Milan and other towns, with a list of the casualties among important men in the Imperial Army. In conjunction with two other manuscripts, items #40 and 42, the present monograph provides an historical description of the period.

42. (Ph 12662) "Stato presente dell'Italia."

Autograph manuscript, in eighteenth-century hand, 4°, 44 *ℓℓ.*, ca. 1750. Bound in paper. Both covers detached.

This monograph by an unidentified author traces the history of Italy from 1733 to 1750 and presents a detailed description of the power struggle, particularly between France, Savoy, and Spain and the Emperor Charles VI, for the right to rule over the territories in northwest and central Italy, the kingdom of Naples, and the two Sicilies. Spanish rule prevailed as a result of the political influence of Elisabetta Farnese, Queen of Spain, through her marriage with King Philip V (see item #40). She succeeded in placing her two sons in key positions: Don Carlos becoming King of Naples and Sicily, and Don Filippo, King of the State of Parma.

43. (Ph 12687) "Cronica della Casa Pica, Duchi della Mirandola"

Autograph manuscript, F°, 146 *ℓℓ.*, 1687. Bound in paper-covered boards.

This manuscript is divided into two parts: the first contains a copy of documents from the Archives of the Duchy of Mirandola, compiled by Count Alfonso Dosio of Bologna; the second, a history of the territory of Mirandola and a record of



An etching of Elisabetta Farnese and Philip V of Spain. Item 40.

the Pico family, compiled by Giovanni Battista Manfredi and based on several chronicles and family documents covering the years 1000 to 1562.

Mirandola, a small principality located near Modena and ruled by the Pico family, became, in the seventeenth century, part of the Duchy of Modena. The most illustrious member of the Pico family was Giovanni Pico della Mirandola (1463–1494), philosopher, author, and member of Lorenzo de Medici's literary circle. A volume of Giovanni Pico's complete works, *Opera Omnia*, published in 1519 in Venice, contains a life of the author written by his nephew, Giovanni Francesco della Mirandola. This 1519 edition forms part of the Medici Collection in the Humanities Research Center.

Provenance: from the library of Canonico Antonio Francesco Ghiselli.

44. (Ph 12723) [A folded pen drawing, 43 x 33 cm., showing the formation of the Christian galleys facing the Turkish galleys off the coast of Morea during the battle of 19 July 1717.]

Bound with an autograph manuscript, "Viaggio fatto dalle Gallere di Nostro Sig:^{re} con l'Armata della Serenissima Republica di Venezia . . .," describing the galleys' voyage from Venice to the eastern Mediterranean, their battle, and their return to Venice. F^o, 14 *ℓℓ.*, n.d.

This battle was fought by the Republic of Venice in an effort to maintain free access to the eastern ports of the Mediterranean, for her own commercial enterprises, and to protect some of the territories, including Morea, acquired by the Republic at the peace of Carlovitz in 1699.

Included in volume 19 of "Miscellanee di diverse scritture."

45. (Ph 12766) "De Commentari de fatti Civili occorsi nella Città di Firenze di Messer Filippo Nerli dal 1215 al 1537."

Autograph manuscript, F^o, 390 *ℓℓ.*, in twelve parts, n.d. Bound in calf with gilt ruling. With a dedication to Francesco I de Medici, Grand Duke of Tuscany, dated 20 July 15[7?]4.

As a senator who held various offices in Florence, Filippo [de'] Nerli (1485-1556) took part in many of the later events he describes in this manuscript. During his long association with the Medici he witnessed crucial moments in the family history and observed the influence of its members on the city of Florence and the Duchy of Tuscany.

Nerli's history deals mainly with the development of Florence and its territories at the beginning of the thirteenth century, the struggle between the Guelphs and the Ghibellines, the rise of the Medici family, and the long rule by the descendants of Cosimo Pater Patriae, which lasted until Cosimo I began his rule in 1537. (See also item #8.)

46. (Ph 12807) "Istoria della Città di Bologna composta da Gioanni [sic] Antonio da Parma, Scrittore in detta città nel 1400."

Holograph manuscript, F°, 30 ll., in gotica rotunda script, with harpstring initials, typical of northern Italy. Seal and signature of Giovanni Francesco Negri (fl. 1642). Early fifteenth century. With marginal notes in two different hands. The name of the author appears in the colophon, together with notes written by two readers dated 3 June 1509 and 23 October 1564.

Covering a period from the origins of Bologna to 1400, the manuscript gives an account of the defeat of the Guelphs in 1260 and the consequent move from Florence, to the countryside around Bologna, of many Florentine families, among them the Ranuzzi.

Bound in volume 1 of "Miscellanea di diverse scritture."

47. (Ph 12809) "La Vita de Cola de Rienzo."

Holograph manuscript, F°, 49 ll.; seal and signature of Giovanni Francesco Negri. Seventeenth century.

This manuscript, in Neapolitan, describes the life of Cola di Rienzo and his brief tenure as a Tribune of the Republic of Rome.

Between 1305 and 1377 the papacy transferred its residence

to Avignon, France, leaving Rome in a constant state of civil war. Many attempts were made to create some form of republican government within the Papal State, but the continuing feuds between noble families prevented unification.

Cola di Rienzo (1313–1354) was of low birth, but after studying law and educating himself in the classics and in Roman history, he became a notary, conceived the idea of restoring Rome to its former order and splendor, and traveled to Avignon as a representative of the Roman citizenry. Appointed by Pope Clement VI as notary in the financial administration of Rome, he was able, by means of this position and because of his increasing popularity among his peers, to form a republican government in Rome, which lasted for seven years (1347–1354). After only two years, however, his government began to show the effects of his cruelty, greed for power, and his inability to retain the confidence of the people. Having created resentment and mistrust among the very group that helped him to power, he was finally murdered in October 1354 by a mob that assaulted the Campidoglio.

Bound in volume 3 of “Miscellanee di diverse scritture.”

48. (Ph 12883) “Raccolta di scritture diverse sopra l'introdurre i forni et granari pubblici in Bologna. 1623.”

Autograph manuscript, F^o, 30 ll.

Excerpted from a group of government documents, the contents of this manuscript consist of five “Discorsi” or petitions presented to the magistrates of the city of Bologna to bring to their attention the low quality of bread that was being sold to the common people. After presenting in the first “Discorso” the various social and economic effects of the bakers’ absolute control over their products, the next four “Discorsi” offer solutions for correcting the situation: among others, that a commission, composed of doctors, merchants, and members of the senate, should regulate the operation of public bakeries and granaries. The document is valuable as an example of early social reform aimed at improving the conditions of the lower class.

Included in volume 77 of “Raccolta di Varij Manoscritti.”

49. (Ph 12909) "Breve Relazione dell'Imperio Ottomano al Serenissimo Sig.^r Principe di Toscana Cosimo III del Dottor Medico Mascellini."

Autograph manuscript, F^o, 9 ll., 1668.

This report on the Ottoman Empire was dedicated to the Grand Duke Cosimo III de Medici by Dr. Mascellini, who had been sent by the Duke to Constantinople to study the structure of the empire, the court, and the personality of the reigning Sultan, Meimeth IV. This manuscript is bound together with two other reports on Constantinople, both dedicated to the Grand Duke Ferdinand II de Medici, one by an unidentified author and the other by Santi Banti.

50. (Ph 12948) "Estratto della Cronica di Bologna di Nicolò Seccadinari . . ."

Autograph manuscript, F^o, 138 ll., n.d. Bound in quarter vellum with paper-covered boards.

An excerpt from Nicolò Seccadinari's original seventeenth-century chronicle on the history of Bologna, this manuscript is partially written in narrative form, the remainder consisting of a list of important events from the founding of the city in 138 B.C. to the end of the sixteenth century. Some of the subjects covered include the freeing of the slaves in 1256; the departure of 700 Bolognesi to wage war against the Saracens in 1290; and events during the fourteenth and fifteenth centuries under the leadership of two powerful families, the Pepoli and the Bentivoglio.

51. (Ph 12957) [Storie Fiorentine.]

Holograph manuscript, F^o, 193 ll., n.d. Bound in vellum.

This volume contains the first seven books of a history of Florence from 1527 to 1537 by Bernardo Segni (1504-1558), with corrections and marginal notes. The title page is missing but the manuscript does begin with the first book, which includes a foreword by the author that discusses his work and the period it involves. Since the completed work in two volumes comprises fifteen books covering the period from 1527 to 1555, this

Storie Fiorentine
di
BERNARDO SEGNI



single volume may represent the original manuscript of Segni's history.

52. (Ph 12958) "Storie Fiorentine . . . dall'anno 1527 fino al 1555, divisa in quindici libri. Parte Prima."

Autograph manuscript, F^o, 284 *ℓℓ.*, [1655]. Bound in calf with gilt ruling.

A copy of the first seven books (volume one) of a two-volume history of Florence from 1527 to 1555, this work covers the period from the last attempt to establish a republic in 1527 to the murder of Alexander de Medici in 1537 and the rule of the younger branch of the Medici, which began that same year with Cosimo I.

The manuscript also includes a life of the author by Andrea di Lorenzo Cavalcanti.

53. (Ph 12962) "Historia Immolensis Philippus Saxi ab urbe condita usque ad 1301."

Autograph manuscript, F^o, 73 *ℓℓ.*, n.d. Signature and seal of Giovanni Francesco Negri.

Bound with other documents concerning the history of the city of Imola, collected by Antonio Francesco Ghiselli, this manuscript seems an original, or an early copy, with corrections and marginal notes. Covered is the period from the founding of Imola to 1301.

LITERATURE, DRAMA, AND ART

54. (Ph 12477) "Modo di ridurre a pace le inamicizie private, di Fabio Alberghi, in qualche parte diverso dal libro stampato da esso autore su tale materia.

Autograph manuscript, F^o, 168 *ll.*, n.d.

This is an early draft of a book printed in Rome in 1583 with corrections and marginal notes, possibly in the hand of the author. It offers advice on how to solve feuds between families and between individuals. This kind of book, giving instructions on how to act in certain circumstances or what to do in order to obtain a position at court, was popular at the end of the sixteenth and throughout the seventeenth century. It was, to a certain extent, the forerunner of the etiquette manual popular in later centuries, and resulted from the strict rules that governed the Spanish court and in turn influenced Italian society.

Fabio Alberghi (ca. 1550–1605) was an author and diplomat and a member of several Bolognese learned academies.

55. (Ph 12479) "Rime di Cristofano Allori detto il Bronzino, Pittore Fiorentino."

Autograph manuscript, F^o, 205 *ll.*, [21 December 1554]. Bound in calf; on the spine, a leather label with gilt lettering.

In the title these poems are attributed erroneously to Cristofano Allori. Alessandro Allori, nephew of Agnolo Bronzino, had a son, Cristofano Allori, whom the scribe of the title page mistakenly takes to be the author of these poems. The actual author is Angelo [Agnolo] Allori (called Bronzino), 1502–1572, a famous Florentine painter at the court of the Grand Duke of Tuscany, Cosimo I.

In his chapter on Bronzino, Vasari (1512–1574) mentions the Florentine painter's delight in the writing of poetry as a little-known side to his artistic life. Bronzino's poems were first published in Venice, in 1882, under the title, *Li Capitoli*



Manuscritte

DEL SIGNOR

Giuliano Gigli-

Sanese,

Colle Note di

Messer Giovanni

TONDELLI

Faceti ed inediti de Mess. Agnolo Allori detto il Bronzino, eccellente pittore e poeta fiorentino. His sonnets are in the manner of the "Poesia Petrarchesca," with an emphasis on style and rhyme, while his burlesque poetry is reminiscent of the anti-Petrarchism of Francesco Berni (1497–1535).

Many of Bronzino's paintings are in the Uffizi Gallery in Florence, but Palazzo Vecchio holds what may be considered his major work, the frescoes in the Chapel of Eleonora di Toledo, wife of Cosimo I. He excelled in portraits of Cosimo I and other members of the Medici family, and of various members of the Florentine nobility.

56. (Ph 12481) "Notizie delle Famiglie Romane copiate dall'originale del Signor Teodoro Amayden, fiamingo da Bolduc et avvocato in Roma."

Autograph manuscript, F^o, 498 *ll.*, 1648. Bound in calf with gilt ruling.

The original manuscript, of which this is a fair copy, was, in 1648, in the library of Count Valerio Zani. A table of contents lists all the families mentioned in this Roman social register—a very extensive list, including the Conti (of which Innocent XIII was a member), the Borghese, and the Cenci. An introduction states that this manuscript is a copy with notes and corrections after the original.

57. (Ph 12483) "Composizioni poetiche su la vita e varij miracoli di S. Antonio di Padova."

Autograph manuscript in Latin with extensive revisions, F^o, 89 *ll.*, 1668. Bound in paper-covered boards.

This manuscript by an unidentified author is a collection of lyrics on the life and miracles of San Antonio di Padova, the patron saint of that city in northern Italy, where a church was built between 1230 and 1300 to honor his memory and to serve as a center for pilgrimages and festivities. The religious genre had been revived in poetry and prose during the time of the Counter-Reformation for the purpose of strengthening and im-

proving the image of the Catholic Church.

After many of the poems a note on revision reads: "Omnia correcta [?] amendata 26 Junij [?] 4 Julij 1668."

58. (Ph 12488) "Numismata, Imperatorum Romanorum praestantiora a Julio Caesare ad postumum et tyrannos."

Eight autograph manuscripts, F^o, 272 *ℓℓ.*, 1714. With index.

This volume on numismatics by Foy-Vaillant (1632–1706) was first printed in Amsterdam in 1694. A note by the scribe Joannes Baraldus Bononiensis gives the date he completed these copies as 7 August 1714, in Bologna. It is possible that Foy-Vaillant's book was hard to obtain, and that Count Ranuzzi wanted at least to have it copied for his library to represent such cultural interests of his time.

During the seventeenth and eighteenth centuries, archaeologists and historians were interested in the symbolic images found in hieroglyphics and on medals, coins, and emblems, because they believed these images revealed much about ancient Near Eastern and Egyptian philosophies and about their Greek and Roman interpretations. (See Ph 12496— *L'Arte Simbolica*, item #59.)

59. (Ph 12496) "L'Arte Simbolica, estratta da moltissimi divisi [sic] autori ed unita in compendio da Girolamo Beni."

Holograph manuscript, F^o, 24 *ℓℓ.*, 1672. Bound in paper-covered boards.

This manuscript, a basic text for teaching symbolic art, presents various authors' views on the meaning of symbols found in literature and iconography. There are two notes on the title page: one, in the hand of Angelo Antonio Sacco, states that this original study on symbolic language was given to him by his teacher in the art of poetry, Girolamo Beni; the other, in the hand of Count Ranuzzi, records that on 4 January 1714 Angelo Sacco gave him this manuscript. In 1719 Count Ranuzzi made a copy for Sacco, while the collector retained the original, which he later gave to his son Count Marc' Antonio.

Divided into twenty chapters, the work traces the history of symbolism from the early Egyptians, through Greek and Roman authors, to early and more recent Europeans. The use of symbolism in the poetry and art of seventeenth-century Italy had become almost a substitute for the inspiration that was lacking as a consequence of adverse historical circumstances.

Two of the most important poets of the period mentioned in this basic text for the teaching of symbolic art are Emanuele Tesauro (1592–1676), a Jesuit famous for his eloquence, and Giambattista Marino (1569–1625), who developed the technique of conceptism, founded to such an extent on metaphors and symbols that all other elements of style were minimized. Marino particularly influenced in England the euphuism of John Lyly (b. 1554²–1606) and in Spain the gongorism of Luis Góngora (1561–1627).

60. (Ph 12500) "Rime di M. Lattanzio Benucci, senese."

Autograph manuscript, F^o, 263 *ℓℓ.*, n.d. Bound in full calf with gilt ruling.

The original manuscripts of Benucci's *Rime* are located for the most part in the Vatican Library. This manuscript copy is divided into four sections: each of three sections, composed of untitled Petrarchan love sonnets, is dedicated to two unidentified women; a fourth section, also of sonnets, is dedicated to Ippolita Gonzaga, Cardinal Bembo, Annibal Caro, and others.

Benucci (1521–1598) received his education in the humanities and later studied law, pursuing careers as a writer as well as a lawyer. He served as legal counsel both for the court of the Medici at the time of Cosimo I and for the Vatican under Pope Paul III and Cardinal Trivulzio. In Flanders he participated in the negotiations which resulted in the peace of Cateau Cambrèsis in 1559. On returning to Siena he was appointed Dean of Humanities at the University of Siena and served as legal counsel and intermediary between the government of Siena and the Grand Dukes of Tuscany.

Benucci's surviving prose works are two published volumes: *Il Dialogo de la lontananza* and *Osservazioni sulla Commedia di Dante*.

61. (Ph 12501) "Poesie diverse, di Romolo Bertini."

Autograph manuscript, F^o, 77 *ll.*, n.d. Bound in full calf with gilt ruling. With some deletions and revisions.

Romolo Bertini (1611–1654) produced most of his poetry during his years of service for Cardinal Leopoldo de Medici (d. 1675). While his classical allusions to goddesses and muses are characteristic of courtly poetry, Bertini's imagery is of a higher quality than that produced by other authors of the period. Antonio Magliabecchi, the famous Librarian at the court of the Grand Duke Cosimo III de Medici (1642–1723), considered Bertini's poetry excellent. Most of the poems are addressed to the Medici.

62. (Ph 12502) "Pietra del Paragon Politico di Traiano Boccalini con prima e seconda aggiunta."

Autograph manuscript-copy of a book printed in 1615 and revised in 1640. F^o, 198 *ll.* Bound in quarter vellum with paper boards.

Traiano Boccalini (1556–1613), author of this work, wrote satirical prose and poetry, directing his criticism at the literary and political life of his time, which he considered decadent and without dignity or vitality. He blamed this situation, at least in part, on the Spanish domination in many of the Italian states and saw the House of Savoy, as many writers were to see it two centuries later, as the only possible moving force for the creation of a unified Italy.

This manuscript can be compared with item #69, a work with the same title by a French author, first published in 1688, and translated by Antonio Francesco Ghiselli.

63. (Ph 12541) "La Preghiera del Peccatore contrito su salmi del Re Profeta e le lagrime del Penitente, a similitudine de Sette Salmi del medemo Re Profeta. Poesie de Ludovico Chiesa."

Holograph manuscript, 4°, 166 *ℓℓ.*, Bologna, 27 June 1631. Bound in vellum; dedicated to Contessa Costanza Malvezzi Magnani. The manuscript is written in elegant and elaborate calligraphy with pen-and-wash flourishes.

A certain Lodovico della Chiesa appears in the *Repertoire des ouvrages imprimés en langue italienne au XVII siècle conservés dans les bibliothèques de France*, Tome II, C-D. The only poem listed under his name is "Le Rose d'Amore, idilio ne' sontuosi sponsali degl' illustrissimi signori Giacomo da Campo e Virginia Spinola . . .," but the similarity between the present work and the piece mentioned in the *Repertoire* suggests that Ludovico della Chiesa is the author of both, as well as of two subsequent manuscripts. (See items #64 and 65).

The poetry of Ludovico Chiesa, based on religious sources and composed as complimentary gifts, was at times influenced by the idylls written for festivals and tournaments celebrating the feasts of patron saints or for marriage ceremonies between members of noble families.

64. (Ph 12542) "La preghiera del peccator contrito ad imitazione del regio profeta David, di Lodovico della Chiesa dedicata all'Ill.^{mo} Sig.^r Conte Filippo Aldrovandi."

Holograph manuscript, 4°, 124 *ℓℓ.*, Bologna, [?] September 1631. Bound in vellum with gilt border and centerpiece. With its flourishes and crown, the centerpiece resembles the coat of arms of the Medici family. It is possible that the manuscript was bound while Count Ranuzzi was living at the court of the Medici during the late 1600s. The title page is decorated with an ink and pen-and-wash flourish, a motif repeated on each page of the text.

Dedicated to Count Aldrovandi, these partly illustrated and beautifully written poems were a gift from della Chiesa to the Count, whose patronage the poet was seeking, a motive made explicit by the opening lines.

65. (Ph 12543) "La Musa Tiberina di Lodovico della Chiesa in lode dell' Ill.^{ma} Sig.^{ra} D. Maria Peppoli, Contessa di Castiglione [due parti]."

Holograph manuscript, 4°, 106 ll., 20 and 30 December 1630. Written in elaborate calligraphy; decorative frontispiece with six brown-ink, circular drawings of landscape views. Bound in vellum.

This manuscript contains 142 poems divided into two parts: the first part, under the title above, includes 40 poems; the second part, with 102 poems, is entitled "Giardino di Fiori poetici copioso di vaghe ottave."

The "R." that appears here after the author's signature in the dedication is spelled out in the two preceding manuscripts as "Romano" and, along with the reference here to "Tiberina" as his poetical inspiration, indicates that Lodovico della Chiesa was originally from Rome. The work is dedicated to Contessa Castiglione in praise of her beauty and virtues.

66. (Ph 12551) "Alcune prediche del Padre della Colombiera, tradotte dal francese dal Sig. Co: Annibale Ranuzzi."

Holograph manuscript, with revisions, F°, 174 ll., n.d. Bound in vellum.

A collection of French sermons by Père de la Columbière, translated by Count Annibale Ranuzzi (1625-1697), father of the collector, Count Vincenzo Ferdinando Antonio Ranuzzi Cospi.

Pierre Bertrand de la Colombière (1299-1361), French Cardinal and diplomat, was born at Colombière in Ardèche. He became Dean of St. Quentin in 1330, and Bishop of Nevers in 1335 and of Ostia in 1353.

67. (Ph 12573) An engraved and etched portrait of Cardinal Giovanni Delfino, 29 x 20.8 cm., by Alb. Clouet (1636-1679), printed by Girolamo Rossi (b. 1630), with the inscription: IOANNES S.R.E. PRESB. CARD. DOLPHINUS VENETUS VII MARTII MDCLXVII. Bound in a manuscript entitled: "Le quattro famosissime tragedie del Card. Gio. Delfino, Nobile Veneziano."

Autograph manuscript in a beautiful eighteenth-century hand, F°, 357 *ℓℓ.*, n.d. Bound in vellum with index of plays at the beginning.

Giovanni Delfino was born in Venice in 1617, of a distinguished family, and died in Udine in 1699. In 1656 he succeeded the Patriarch of Aquileia and was appointed Cardinal in 1667. In his youth he composed the four tragedies gathered in this volume: "Cleopatra," "Lucrezia," "Medoro," and "Creso." The first complete edition of these works was published in 1730 in Utrecht. Three years later, in 1733, G. Comino published another edition in Padova.

Other works by Cardinal Delphino include six versified philosophical dialogues, contained in a group of his works, under the general title, *Miscellanee di varie opere* (Venice, 1740.)

68. (Ph 12632) "Opere Manuscritte del Signor Girolamo Gigli, sanese, colle note di Messer Onorato Tondelli."

Autograph manuscript, F°, 516 *ℓℓ.*, n.d., 213 blank leaves. Decorative, colored title with blue and red pen-work borders, many half-page pen vignettes, a colored cartouche, and one half-page pen drawing of a kitchen. Mottled calf; spine with gilt markings.

The letters included in this volume are dated 1719 through 1721 and are either addressed to Gigli or concern him. There are also poems and notes by Tondelli, along with his comments on the poems and letters.

Girolamo Gigli (1660-1722), poet and dramatist, was born in Siena and adopted by the man for whom he was named. Well-educated in the sciences and in letters, Gigli was most successful as a writer of satiric poetry and drama. Once, in Rome, he was in serious trouble for having mocked the poetry of his contemporary, Giovanni Maria Crescimbeni (1663-1725), who advocated a return to classical imagery and form, which was very much the antithesis of seventeenth-century poetry and of Gigli's mocking and satirical verse.

In 1690 Crescimbeni, along with other members of a literary



Landscape scenes in brown ink from "La Musa Tiberina." Item 65.

group close to Queen Christina of Sweden, founded in Rome the Academy of Arcadia. Their attempt at returning to the harmony and elegance of Greek poetry in their own writing did not, however, accomplish the great change and improvement in literature they had sought, since a lack of originality rendered most of their works weak and impersonal.

Gigli's most important contributions include: a four-volume edition of the collected writings of Santa Caterina da Siena, published in Siena in 1701 and 1713; *Don Pilone*, which was a translation of Molière's *Tartuffe*; and *Giuditta*, a sacred drama, to be set to music, published in Siena in 1700. A complete collection of his works was published in two volumes: *Collezione completa delle opere edite ed inedite . . .* (Siena, 1797-98).

69. (Ph 12666) "Pietra del Paragone Politico sopra li affari del Tempo uscita nel 16[88] divisa in tre Tomi. Tomo Primo."

Autograph manuscript, F^o, 343 *ℓℓ.*; from a French text by Eustache Lenoble, translated by Antonio Francesco Ghiselli. Bound in quarter vellum with paper boards.

The original title of this work is *La Pierre de Touche politique*. Published in 1688-91, in Paris, it is a satirical comment on the political situation of the time, in dialogue form, after the manner of Lucian. Divided into thirty dialogues, each dialogue describes a situation in a different country in Europe. Eleven dialogues are included in this first volume, and in most the two interlocutors are Pasquino and Marforio, legendary names in fifteenth-century folklore. Pasquino is a mutilated statue situated in Rome in the square that bears its name. Beginning in the fifteenth century it was the custom to affix to the statue lampoons directed at persons in office whose deeds deserved a "pasquinade," a satirical poetic composition. Depicting a recumbent man, perhaps a river-god in the image of Neptune, the statue of Marforio served a similar purpose. It was originally located in Piazza Navona but now rests in the Capitoline Museum in Rome. For over three centuries this kind of political satire was very popular and was directed both at individuals and at particular situations.

Eustache Lenoble, Baron de St. Georges et de Tenelière

(1643–1711), was Procureur Général at the Parliament in Metz. He was imprisoned in the Conciergerie for failure to pay his debts and for signing false documents. While in prison he met Gabriëlle Perrou (known as “la Belle Épicière”), with whom he made his escape from prison. They were found and returned to the Conciergerie, where Lenoble wrote a great number of his works. His complete works, in twenty-seven volumes, were published in Paris in 1718. Other works of later dates include: *Amusements de la Campagne* (Paris, 1743) and *La Gage touché: histoires galantes et comiques* (Liège, 1711).

70. (Ph 12672) “Malmantile racquistato, leggenda di Perlone Zipoli.”

Autograph manuscript, F°, 170 ll. Seventeenth century. Decorated title page. Bound in calf with gilt ruling; spine and front cover damaged.

Lorenzo Lippi (1606–1664), a Florentine poet and painter, achieved fame for his comic epic, *Il Malmantile racquistato* (Florence, 1676), a work considered by the Accademia della Crusca to exemplify the best literary form of the time. The subject of the work is an imaginary conquest of an old castle, the Malmantile, situated on the road between Florence and Pisa. The intent of the author is to satirize a political situation, caused by Spanish occupation of Italian territory, that led constantly to large- or small-scale wars. In the opening line Mars, looking down on earth and seeing it lulled in an unusual state of peace, wishes to rekindle the desire for conflict: “Marte sdegnato perchè l'Mondo è in pace . . .” Anagrams, common in satiric poetry of the period, appear throughout Lippi's work, one example of which is the pseudonym he creates from the letters of his own name.

Dedicated to Claudia of Austria, daughter of Ferdinand I de Medici and wife to Leopold V, Archduke of Tyrol, the epic was written while Lippi worked for some two years at her court in Innsbruck, probably shortly after 1646.

Another manuscript of “Il Malmantile” present in this collection (see Ph 12671) consists of a detailed commentary, by Paolo Minucci (anagrammed as Puccio Lamoni), on the topic and composition of the poem, as well as an explanation of the meaning of words and expressions used more often in

Malmantile racquistato
Leggenda
di
PERLONE ZIPOLI



the spoken than in the written Florentine language.

71. (Ph 12673) "La Fortuna abbattuta dalla disgratia. Ottave Rime composte da Giovanni Lori, agente dell'Ill.^{mo} Sig.^{re} Cavaliere Conte Ferdinando Vincenzo Antonio Ranuzzi Cospi.

Holograph manuscript, 4°, 102 ll., 1696. Bound in vellum. On the leaf opposite the title page appears a watercolor, in earth tones, of a pilgrim approaching a town set beside a river.

In 161 short poems the author, Giovanni Lori, describes his life and adventures, doing so with a mixture of self-pity and humor. His wanderings brought him to many cities in central Italy, until, on his return to his native Bologna in 1691, he entered the service of Count Ranuzzi Cospi, at which time he observed the marriage of the Count to his first wife, Rosalia Orsi, in the church of San Vitale, an event recorded in poem 152.

72. (Ph 12684) "Enimmi d'Antonio Malatesti"

Autograph manuscript, F°, 188 ll., n.d. Bound in calf with gilt ruling on spine. Worm holes on spine and cover.

Information on the title page states that the edition printed in Florence in 1683 includes poems that are not present in this manuscript. On the other hand, the second part of the manuscript includes poems unpublished in the 1683 edition.

In 1637 Malatesti wrote *La Tina, equivoci rusticali in 50 sonetti*, which he presented to John Milton. It was published in London in 1757 and again in 1859; the later edition, presently in the library at the University of Illinois, Urbana, includes information on the author as written by a Dr. Giovanni Lami.

Another of Malatesti's works, *La Sfinge, enimmi . . .*, was published in Florence in 1673 (one year after the author's death) and was dedicated to Count Vincenzo Ferdinando Ranuzzi Cospi. A copy of this work is now in the library at Yale University.

The poems in this manuscript are riddles that give an

The decorative title page of "Malmantile racquistato" showing an artist's rendering of the Ranuzzi coat of arms. Item 70.

elaborate and grotesque description of an object and provide the solution in one word or in the final line.

73. (Ph 12715) "Disegno e modo di fare una sedia per salire in essa invece d'andare per le scale."

An ink and color sketch, 28.5 x 19 c.m., of a cross-section view of a chair used as an elevator between two floors of a palace. With a description, on 3 *ℓℓ.*, of materials used to build the mechanical device and of the operation of the chair itself.

The style of the chair and the sketch of the upper apartment indicate that the period was early eighteenth century. The idea of an elevator did not develop until the middle of the nineteenth century, but small-scale elevators for people or food and supplies are mentioned earlier in descriptions of palatial households.

Bound in volume 11 of "Miscellanee di diverse scritture."

74. (Ph 12757) "Il Maestro di Cappella, Intermezzi per un'Opera del Teatro Capranicano in Roma, componimento del Sign. Girolamo Gigli, Senese."

Autograph manuscripts, F^o, 11 *ℓℓ.* Seventeenth century. Included in a volume entitled: "Opere, Commedie, Intermezzi, Serenate e Dialoghi, tutti per musica," 179 *ℓℓ.* Index at the beginning. Bound in paper-covered boards. For Girolamo Gigli (1660–1722) and his work, see item #68.

Along with Gigli's intermezzi there are ten dramatic pieces to be set to music, four by unidentified authors. The first piece in the volume, "Il Vecchio Balordo, Opera Drammatica," was composed by Giovanni Andrea Moniglia (1640–1700), a medical doctor and personal physician to the Grand Duke Cosimo III de Medici. He held a Chair at the University of Pisa from 1682 until his death and was a member of the Accademia della Crusca and of the Arcadia, a literary academy founded in 1690.

These plays, intermezzi, and dialogues are examples of the classical imitation practiced by members of the Arcadia. The

topics and the names of the characters are taken from Roman and Greek legends but lack the elegance of form and the strength of expression to be found in the original works.

75. (Ph 12764) "Critica del Dott.^r Gio: Batta. Neri alla *Didone*, Tragedia del Sig.^r Gio: Pietro Cavazzoni Zanotti e lettera a detto Zanotti del Sig.^r Abb.^e Ant.^o Amadesi . . ."

Autograph manuscript, F^o, 307 *ℓℓ.*, n.d. Bound in vellum.

This manuscript is a critique by Dr. Giovanni Battista Neri of the *Didone*, a tragedy by Giovanni Pietro Cavazzoni Zanotti (1674-1765), painter, poet, and Secretary of the Accademia Clementina of Bologna. The *Didone* was printed in Bologna in 1718 and dedicated to Marchesa Elisabetta Anna Ratta Garganelli. The manuscript also includes a letter from Abbate Amadesi to Zanotti concerning both the *Didone* and Amadesi's own view of Neri's critique.

Written in a satirical vein, this piece of literary criticism points out very accurately the weakness of a number of the characters and questions their presence in certain parts of the drama. Neri claims that *Didone* lacks the tragic character of Virgil's Dido in the *Aeneid* and that, in general, the play is a poor imitation of the original.

The works of Zanotti are collected in two volumes (Ph 13008). (See item #83.)

76. (Ph 12771) "Abecedario Pittorico, ove è descritto Patrie, Maestri e tempi ne quali fiorì tre milla Professori di Pittura, Scoltura e Architettura, e qualche lor vita, di Pellegrino Ant[onio] Orlandi, Carmelit[ano]."

Holograph manuscript, F^o, 494 *ℓℓ.* Bound in vellum.

Published originally in Bologna in 1704 by Costantino Pisauri, the *Abecedario* is a series of biographies of painters, sculptors, and architects from several European countries, covering the period from ancient Greece to Orlandi's time.

Pellegrino Antonio Orlandi, a Carmelite of the Congregation of Mantua, was born in Bologna in 1660 and died in that city

in 1727. Count Vincenzo Ranuzzi, a contemporary of Orlandi, purchased manuscripts from the latter's library and gave to his son, Marc' Antonio, a list of the writings and library holdings of Orlandi to be acquired for the Ranuzzi collections. A partial list of Orlandi's manuscripts may be found in "Il Senator Novello," volume I of Ph 12509. (See item #35.)

Bound with this manuscript are an early draft of part of the book, a letter dated 2 October 1702 from Father Francesco Berdi concerning shipment of books to Orlandi, and two lists—one of illustrated books in the library of S. Michele in Bosco and the other of books from the library of Marchese Manzoli in Bologna. Preceding the text are five leaves which, in the following order, contain:

- pen and ink cartouche containing title and author's name;
- a description of the order in which the book is presented and a dedication to Mons. Matteo Marchetti, Bishop of Arezzo, with date and place of publication;
- the author's dedication to the reader;
- two dedications to the above-mentioned Bishop of Arezzo which, although both are signed Pellegrino Antonio Orlandi, seem to have been written in different hands.

In addition to the *Abecedario Pittorico*, Orlandi wrote a series of biographies of Bolognese writers, *Notizia degli Scrittori bolognesi e dell'opere loro, stampate e manoscritte* (Bologna, 1714), and a history of printing from 1475 to 1500, *Origine e progressi della Stampa dal 1475 fino al 1500* (Bologna, 1772).

77. (Ph 12834) "Arlichino cava denti a Morti, Comedia."

Autograph manuscript, F°, 2 ll., n.d.

Arlecchino (the harlequin) is one of the main characters in the "commedia dell'arte," a genre combining elements from Latin plays and from the popular dramatic tradition. As a product of northern Italian folklore, Arlecchino was one of the few characters to be transplanted successfully into French, English, and other European dramatic traditions.

This very short play, in three acts, introduces along with Arlecchino other well-known characters from the commedia: the Doctor, Pantalone, Finocchio, Franceschina, the Magi-

cian, and others. There is no written dialogue but simply an outline of the action upon which the characters improvise in response to their roles and to the audience for which they are performing.

Bound in volume 27 of "Raccolta di Varij Manoscritti."

78. (Ph 12857) "Refranes."

Autograph manuscript, F^o, 2 ll., n.d.

A collection of eighty-two witty, humorous, or sarcastic Spanish proverbs containing examples of popular wisdom. Some of these *refranes* (proverbs) reflect a certain mistrust and lack of faith in the help of God; others display a misogynic attitude toward women. Below are examples with their English translations:

A Dios rogando y col mazo dando
(While asking God for help, I am wielding my own stick)

Dil agua mansa mi guardi Dios, qui di la brava mi guardari
yo
(God protect me from still water, I will guard myself against
the turbulent [water])

The women fare even worse than God:

Di la mar la sal, di la mujer mucho mal
(From the sea [comes] salt, from women much evil)

Tristi es la casa dondi la gallina canta y el gallo calla
(Sad is the house where the hen sings [sic] and the rooster
is silent)

Al dia qui ti casas, o ti sanas, o ti matas
(The day you marry, you're cured or you're killed)

Part of the oral tradition, these Spanish proverbs were transmitted from one generation to another until they were gathered in several collections and printed some time during the sixteenth or seventeenth century. Almost all are in rhyme: Hijo sin *dolòr*/madre sin *amòr*.

A variation in the spelling, *i* substituted for *e* (as in *Di* instead of *De*, *qui* instead of *que*, etc.), would lead to the conclusion that these proverbs were written down as they were

heard, repeated by Italians who had heard them from the Spanish. During the sixteenth century and most of the seventeenth, Spanish troops occupied much of the Italian territory, including the Duchy of Tuscany. It is possible that these proverbs were recorded at the time of the Grand Duke Cosimo I de Medici, who, married to Eleonore of Toledo, maintained a predominantly Spanish court. Count Vincenzo Ranuzzi probably added these *refranes* to his collection when he lived at the court of the Medici during the late seventeenth and early eighteenth centuries.

Included in volume 51 of "Raccolta di Varij Manoscritti."

79. (Ph 12857) "Hypnerotomachia Poliphili."

Autograph manuscript, F^o, 2 ll., 1601.

This manuscript is a copy made by a scribe in 1601 of parts of the "Dream of Polifilo," by Francesco Colonna (1433-1527), a work made famous by Aldus Manutius when he printed an illustrated version of it in December 1499.

It was in this work that Aldus found the idea for his trademark of the dolphin twining about an anchor, which he used for the first time in his 1502 Dante edition and in all his books thereafter. The dolphin signified speed, and the anchor deliberation—an exemplification of the proverb: "Make haste slowly."

The "Dream of Polifilo" is a romance which develops in a dream sequence involving Francesco Colonna as Polifilo and a woman named Polia. As the work opens, Polifilo enters "a dark forest" to begin a Dantean pilgrimage in search of Polia.

Of particular interest to Count Ranuzzi and to the scribe who copied those parts included in this manuscript was Polifilo's interpretation of hieroglyphics carved on the classical sculptures seen in his dreams.

Included in volume 51 of "Raccolta di Varij Manoscritti."

80. (Ph 12883) "I Campioni di Sileno a Dettrattori di Bacco."

Autograph manuscript, F^o, 2 ll., n.d.

The text is written on the verso of the first leaf and the recto of the second, forming one open leaf framed by a green watercolor design of grape leaves and of grape clusters. A hymn to Bacchus, it praises his powers as superior to those of Mars. Written in defense of Bacchus at a time when war was the main concern of men, its satiric vein belittles the powers of Mars and affirms Bacchus's stimulating effects.

Included in volume 51 of "Raccolta di Varij Manoscritti."

81. (Ph 12981) "La Tebaide, overo li fratelli nemici."

Holograph manuscript, F^o, 26 ll., n.d.

This manuscript is a translation by Antonio Francesco Ghiselli (1670–1730) of the play, *La Thébaïde, ou les frères ennemis*, by Jean-Baptiste Racine (1639–1699). *La Thébaïde*, Racine's first play, written in Alexandrine verse as part of his Oedipus cycle, was published in Paris, by Quinet, in 1664, and performed the same year at the Palais-Royale in the "Théâtre du Petit-Bourbon" by the Molière company. Since Ghiselli's translation is in prose, it may be assumed that it was not intended for the stage. Had it been translated for a performance, the translation would have followed the original verse form. This is one of forty-six French seventeenth-century plays translated by Ghiselli and other Florentine and Bolognese writers. Other plays are by Pierre Corneille (1616–1684), Thomas Corneille (1625–1709), and Jean-Baptiste Molière (1622–1673).

The great popularity that French culture enjoyed in Italy during the seventeenth and eighteenth centuries was due to the cultural and political exchange between the two countries and the prosperity that France achieved under Louis XIII and especially under Louis XIV.

82. (Ph 13004) "L'Asino d'Oro di Lucio Apuleio, di nuovo tradotto in lingua volgare da P[ompeo] V[izzani] et purgato da molti lascivi concetti et licentiosi detti."

Holograph manuscript, F^o, 124 ll., 18 September 1599. Bound in vellum.

This translation into Italian of the original Latin text of the *Golden Ass* by Apuleius is actually an interpretation which alters the text considerably. As indicated by his title, Pompeo Vizzani (1540–1607) has purged the story of “lascivious phrases and licentious words” to make it more acceptable to a reading public at a time when the Church still exercised censorship.

An introduction provided by the translator emphasizes the morality of the tale: man turns into an ass when he abandons virtue and knowledge and is able to regain his human form only when he rejects the pleasures of the flesh and returns to virtue and science [sic]. During Vizzani’s lifetime the Counter-Reformation and the Inquisition influenced both literary and artistic production, and Vizzani not only bowdlerizes the text but adds the introduction in order to emphasize what he takes to be its moralistic import. Vizzani’s translation was first published in Bologna in 1607, by Giovanni Rossi.

The author of the original tale, Lucius Apuleius (125–165?), was principally concerned with social injustice and with exploitation of labor under the Roman emperors. Casting his portrait of Roman society in the form of a fable, Apuleius presents a type of class struggle and attacks the imperfections of Roman law.

83. (Ph 13008) “Rime di Giovan Pietro Cavazzoni Zanotti Pittor Bolognese. Tomo II.”

Autograph manuscript, F°, 718 *ll.*, n.d.

Giovan Pietro Cavazzoni Zanotti (1674–1765), author of the poems and the play in this volume, dedicated his work to Count Ferdinando Vincenzo Ranuzzi Cospi. Written between 1716 and 1724, the poems celebrate public and historical events that took place in Bologna or elsewhere in Italy. Some of the pieces are dedicated to Zanotti’s contemporaries on the occasion of their personal or political triumphs. In volume two we find the text of the *Didone*, a critique of which appears in manuscript Ph 12764, item #75. Zanotti writes after the manner of Francesco Berni (1497–1535), whose “rime burlesche” (burlesque poetry) gained popularity during the seventeenth and eighteenth centuries.

84. (Ph 16039) "Nummi Antiqui Aurei, Argenti et Aerei. Primae, Secundae seu mediae et Maximae Formae. Latini, Graeci, Consulium Augustorum. Regum et Urbium. In Thesauro Christinae Reginae Svecorum et Roma asservati. A Francesco Camelo Eiusdem Maiestatis Antiquario Per Seriem Dedicati."

Autograph manuscript, F^o, 142 *ll.*, 12 May 1716. Bound in paper-covered boards. Copy of a book printed in Rome in 1690.

This manuscript is a list of the ancient gods of Greece and Rome and of the Roman emperors as they appear on medals and coins in the collection of Christina of Sweden (1626–1689). On the last two leaves appears a description of small desks that contained medals, cameos, and various jewelry belonging to Queen Christina. Giovanni Pietro Bellori (1615–1696), a noted antiquarian of the time and curator of the medals collection, explains that the desks were provided for those persons studying the medals.

Christina became Queen of Sweden in 1644 but abdicated in 1654. She renounced the Lutheran religion and came to Rome where she lived in the Farnese Palace, taking part in the literary life of Rome. On 5 October 1690, some of the leading literati of the time, who had belonged to the Queen's literary circle, founded the Academy of Arcadia, the object of which was to restore the classical tradition in literature and to oppose Marinism and Conceptism, movements which had dominated the literature of the seventeenth century.

MEDICINE

85. (Ph 12527) "Medicina Porrettana di Pellegrino Capponi sull' uso dell' Acque de Bagni della Porretta, Feudo de Sig.^{ri} Co: Co: Ranuzzi."

Autograph manuscript, F^o, 244 *ℓℓ.*, with subject index at the end of the volume. Dedicated to Conte Annibale Ranuzzi by the author, Pellegrino Capponi, 1 January 1608.

This manuscript details the curative powers of the thermal waters found in the territory of Porretta in the Appenine mountains, northwest of Bologna. According to legend, the mineral springs were discovered in 1375 by people living in that area, although archaeological evidence contradicts this account. Excavations performed on the territory for repair of the thermal baths have yielded a number of objects that can be dated as of Roman and Etruscan times.

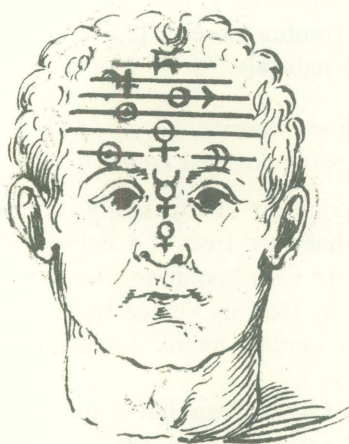
In 1447 Pope Nicholas V made Porretta a county and gave it to Niccolò Sanuti. In 1482 when Sanuti died without heirs, Pope Sixtus IV gave the county to Girolamo Ranuzzi and his descendants, who, for the next three centuries, controlled the territory of Porretta. They developed it into a thriving center of agriculture and local crafts as well as a health spa that was visited by famous literary and ruling figures of the times, from Italy as well as other parts of Europe.

Girolamo Ranuzzi, eleventh and last Count of Porretta (1724-1784), was administrator for the territory between 1765 and 1784 and undertook an international commercial venture of great success: by a process of evaporation he extracted from the waters of the "Spring of the Lion" salt crystals which were then bottled and shipped to England, France, Portugal, and Spain, as well as to Italian cities other than Bologna. (See item #31.)

In 1797 the French Revolution swept through Italy and the nobility had to abandon their lands. After 1814, Porretta became part of the Papal States and in 1869 the Bagni Della Porretta was made a part of the newly created kingdom of Italy.

e la sinistra alla Luna; Il che oltre che per
 osservazione longa s'è avuato vero, si anco qualche
 ragione in se, dominando il Sole l'occhio destro, e
 la Luna il sinistro, come dicono gl' Astrologi.
 Tra le ciglia poi, e la radice del naso, si co-
 rrono linee, s'intendendosi, che siano sotto il
 dominio di Venere, come si vede nella seguita
 Figura.

1. ♄. Saturno.
2. ♃. Giove.
3. ♂. Marte.
4. ☉. Sole.
5. ♀. Venere.
6. ☿. Mercurio.
7. ☾. Luna.



Ma quando non siano nella fronte tante linee,
 che si possono distribuir a tutti i sette Pianeti con
 l'ordine posto di sopra, s'avvertisca molto bene
 quelli, che possono mancare; facendo riguardo
 al sito di quelli, che ci sono, perche perche
 all'uomo

86. (Ph 12604) "La Mascalcia Toscana di Vincenzo Ferri, Maestro di Stalla [del] Serenissimo Gran Duca di Toscana."

Autograph manuscript, F^o, 104 *ℓℓ*. Seventeenth century. Index on fifth leaf. Bound in calf with gilt ruling.

Vincenzo Ferri was Maestro di Stalla (Horsemaster) at the court of Ferdinand II de Medici (1610–1670). Ferri's work deals with the sizes, types, and breeds of horses known at the time. It also contains a section on the practice of veterinary medicine as it relates to equine diseases.

87. (Ph 12700) "Della Metoposcopia, ovvero arte del predire, mediante le linee della fronte, che è la più secreta e più Nobil parte della Fisionomia naturale."

Autograph manuscript, 8^o, 51 *ℓℓ*., n.d. With 47 pen drawings. Bound in paper-covered boards.

A manuscript on metoposcopy, or the art of discovering a person's character from the lines of the forehead, this work by Cavaliere Ciro Spontone (1552–1610) was published posthumously in 1626 in Venice by E. Deuchino, under the title *La Metoposcopia ovvero comensuratione delle linee della fronte*.

On the first leaf an index indicates division of the work into three parts, but only two are present in this manuscript. The third and missing part applies the same metoposcopic study to the foreheads of women.

From the times of the Roman emperors, metoposcopy was considered a reliable method for studying the character and disposition of a person. Girolamo Cardano (1501–1576), the famous doctor and mathematician who taught in Bologna in 1562, applied the science of metoposcopy to the study of the human body and its response to planetary influence. Like the ancient theory of the "humors," which were also held to be influenced by planetary movements, metoposcopy maintained that each line of the forehead corresponded to a particular planet and revealed a different aspect of a man's personality.

88. (Ph 12915) "Ricettario Antico per la cura di diversi mali de Corpi Umani."

Holograph manuscript, 4°, 215 *ℓℓ*. Fifteenth century. Bound in vellum.

Written in a gothic cursive hand, this manuscript is a collection of medical prescriptions to cure "various illnesses of the human body," compiled by Maistro Franzisco. Both the handwriting and the language used, the latter influenced by the Venetian dialect, indicate that the compiler was from northern Italy. While it is possible that Maistro Franzisco may have translated these from a Latin text, some of the prescriptions seem to have their origins in the oral tradition.

Included is a list of herbs used for medicinal purposes and a lunar calendar, covering the years 1470 through 1488. Until the sixteenth century, when medicine became the object of scientific research, the condition of the human body was believed to be influenced by the phases of the moon and medicines were prescribed accordingly. Mention of "la Tavola di Salomone" is in reference to the tables prepared by Solomon ben Elijah around 1374 and updated by copyists every nineteen years thereafter. Computed on this basis, the year of 1488, the last on the lunar calendar, may be considered as the manuscript's date of compilation.

89. (Ph 12979) "Tractatus de Natura Equorum de eorum Morbis et Medicinis."

Autograph manuscript, 4° 171 *ℓℓ*. Index of 6 *ℓℓ*. at the beginning. Bound in quarter vellum with paper boards.

This manuscript, in an eighteenth-century hand, is a treatise on horses and their training, with an extensive description of the nature and treatment of their diseases.

UNIVERSITY LECTURE NOTES

90. (Ph 12533) "Tractatus de Sphera, P[adre] Cavalieri."

Autograph manuscript, F^o, 139 *ℓℓ.*, n.d.; with mathematical charts. Bound in vellum.

Francesco Bonaventura Cavalieri (1598–1647) was a distinguished mathematician and professor who entered the Jesuit Order in Milan in 1615, then transferred to a monastery in Pisa in 1616. There he studied with a lecturer in mathematics, Benedetto Castelli, a disciple of Galileo. It was Castelli who introduced Cavalieri to the study of geometry. After he returned to Rome in 1620 to be ordained as a deacon under Cardinal Federigo Borromeo, Cavalieri continued his studies in geometry and by 1627 had completed his *Geometria*. With Galileo's assistance he obtained an appointment as Professor of Mathematics at the University of Bologna and with the approval of Cesare Marsili, a member of the Bolognese Accademia dei Lincei, was given the chair in mathematics which he held continuously from 1629 to his death in 1647. With the method of the indivisibles as his major area of study, in 1653 he published the results of his work, in Bologna, under the title, *Geometria indivisibilibus continuorum nova quadam ratione promota*, a work that made it possible to solve some important geometrical problems proposed by Kepler.

91. (Ph 12588) "De Electricitate."

Autograph manuscript, 4^o, 26 *ℓℓ.*, 1755. Bound in paper-covered boards.

Apparently presented at a 1755 meeting of the Academia Scientiarum Imperialis Petropolitanae (since changed to Akademia Nauk SSSR, Petrograd), this paper by an unidentified author describes the various properties of electricity and its conduction through glass and through water in liquid and vaporous forms. Among the members of the Academy the following are mentioned on the last leaf of the manuscript:

Comte Georges Louis Leclerc Buffon (1707-1788)

Johann Albrecht Euler (1734-1800)

Benjamin Franklin (1706-1790)

Petrus von Musschenbroek (1692-1761)

Jean Antoine Nollet (1700-1770)

The Imperial Academy of Science was founded on the 29th of January 1725 by Peter the Great, who sought to create a scientific body that could carry on research in various fields of science and would attract scholars from different parts of the world. Created originally for the practical application of science, it later developed into a research institution. The first group of academicians were all from Western Europe, and it was some time before a Russian scientific group made its appearance. The Academy received the patronage of Empress Catherine I (the Great) and was at first totally dependent on the Imperial Court. In 1747, however, it was granted a proper statute and a President was appointed in the person of Count D.G. Razumovskii, who held the post until 1789. After 1917 the Academy was urged to participate in the growth and reorganization of the Russian economy. In 1929, under the Bolshevik collectivization program, the Academy was subjected to strict control by the government, a situation that still exists today.

92. (Ph 12622) "Lectiones variae Mechanicae et Philosophicae Domini Baltasarij Gambarinij."

Holograph manuscript, F^o, 258 ll. Bound in quarter vellum with paper boards.

These are holograph sets of lectures on philosophy by Baldassarre Gamberini, a lecturer in philosophy from 1556 through 1565 at the University of Bologna, and were written for his students, Costanzo Varolio, Camillo Vizzani, and Giovanni Francesco Prado. Varolio was a surgeon and anatomist and taught at the Universities of Bologna and Padua. (For more on Varolio and Vizzani's correspondence, see item #25.)

93. (Ph 12857) "Dall'Anemographia di Maestro Egnatio Danti."

Autograph manuscript, 2 *ℓℓ.*, n.d.

"Anemographia" is the art of recording the direction and force of the winds: the text explains the change in temperature that the winds cause, the amount of humidity or heat they carry, and the ways in which they affect the climates of the territories under their influence. The chart presents "The Rose of the Winds" with the names and positions of each.

Egnatio Danti (Pellegrino Rainaldi, 1536–1586) was a noted mathematician and cosmographer. In 1563, Duke Cosimo I de Medici ordered Danti to prepare maps for his collections and to construct a large terrestrial globe. In 1571 he was invited to reside in the ducal palace where Cosimo I commissioned him to work on the reform of the calendar, which he completed under Pope Gregory XIII. In 1575, after Cosimo's death, Danti moved to Bologna where he became a professor of mathematics. Danti's writings and translations include: *Trattato dell'uso et della fabbrica dell'astrolabio*, 1569; *The Sphere of Sacrobosco* (translation), 1579; *Anemographia in anemoscopium verticale instrumentum ostensorem ventorum . . .*, 1578.

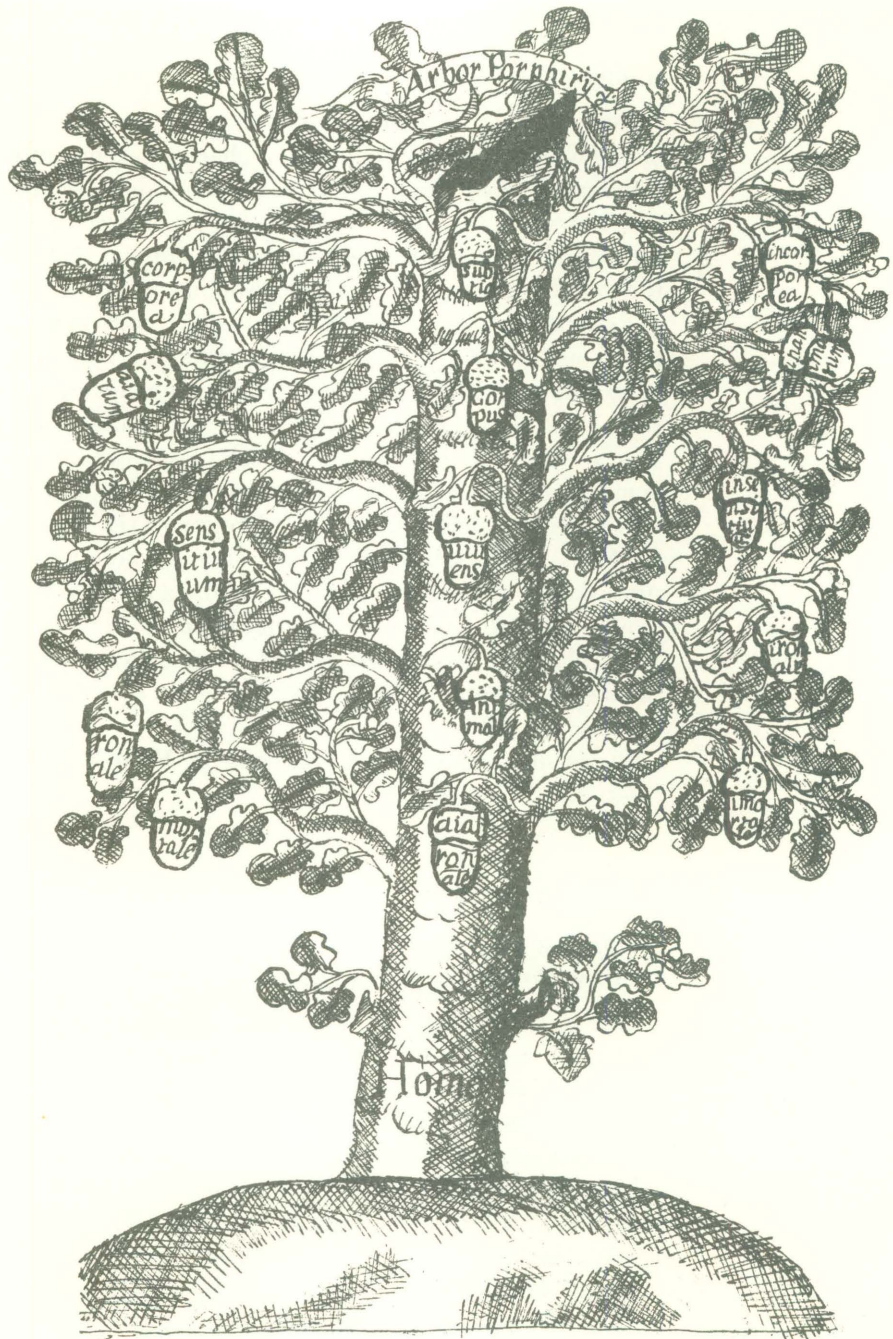
Bound in volume 51 of "Raccolta di Varij Manoscritti."

94. (Ph 12899) "Trattati di Legge."

Holograph manuscript, in Latin, 4°, 104 *ℓℓ.* Early eighteenth century. Bound in quarter vellum.

A treatise on Roman law, this manuscript is divided into three parts: the first treats such topics as family law, the marriage contract, and the division of property; the second discusses the jurisdiction of a magistrate in appointing a judge under the legal age of twenty-five and the circumstances under which this could be done; the third concerns the significance and duty of a legate. Each part is divided into fifteen to twenty propositions which are outlined in an index.

Count Marc'Antonio Ranuzzi (1693–1735), a law student at the University of Bologna, probably compiled this text from a set of lecture notes used for his studies.



"The Tree of Porphyry" from Porphyry's *Isagoge*, a treatise on logic. Item 97.

95. (Ph 12908) "Regole d'Aritmetica scritte nel 1648."

Holograph manuscript, 4°, 189 *ll.*, 1648. Bound in paper-covered boards.

A workbook for the study and practice of arithmetic, this manuscript presents a variety of problems, from simple practice with addition and subtraction, to problems involving interest rates, merchandise per unit cost, and money exchange among Italian city states and with other countries. Some of the problems are solved by examples and others are left as exercises for the student.

All of these calculations follow what is known today as the non-decimal English system for weights, measures, and monetary units. No uniformity of mathematical calculation was achieved in Europe until after the French Revolution with the establishment of the meter as the basic unit of measurement. The conquest of Lombardy and Venetia by Napoleon in 1803 introduced the metric system to Italy, though it became obligatory throughout the country only after the unification of Italy under the House of Savoy in 1861.

96. (Ph 12913) "Lectiones . . . Philosophiae Moralis in Archigymnasio Pisano in Tractatu de Virtutibus. Anno 1673. Cum Prolusione et prima lectionem super Ethicam Aepicuri."

Autograph manuscript, F°, 209 *ll.* Bound in vellum. First of five volumes.

Giovanni Battista Ricciardi, a nobleman from Florence, was a professor of philosophy at the University of Pisa from 1673 to 1681. This manuscript is a copy of his lecture notes on moral philosophy and on Epicurus's *Aethics*.

97. (Ph 12929) "Analitikon Proteron [sic]."

Autograph manuscript, 4°, 118 *ll.*, n.d. Bound in paper boards.

This manuscript is a typical example of an Aristotelian text. It includes much of Porphyry's *Isagoge*, which was an intro-

duction to Aristotelian logic, as well as a translation in Latin of Aristotle's *Posterior Analytics* and *Prior Analytics*, with an illustration of the tree of Porphyry, the trunk of which represents "homo," and the branches, his various qualities.

98. (Ph 12976) "Arithmetica pratica et speculativa tractans de numeris et suppurandi ratione synthetica methodo demonstrata."

Autograph manuscript, F^o, 97 *ll.*, n.d. Bound in paper-covered boards.

Written in the form of a textbook, this manuscript presents arithmetic theorems and problems, explaining them fully through geometric and numeric examples. The last theorems deal with cubic and quadratic relations, leading up to a study of algebraic equations; on the last leaf there is a reference to taking up the subject of algebra next.

The date of the manuscript could be as early as the first half of the seventeenth century, at which time algebra began to develop into a separate branch of mathematics. Most of the manuscripts on science and philosophy in this collection are of that period and belonged either to Annibale or to Silvio Ranuzzi, the father and uncle of the collector respectively.

99. (Ph 13005) "Tractatus Aristotelicus Logicae Doct. Vizzani, Scriptus a Co: Annibale Ranuzzi, 1638."

Holograph manuscript, 4^o, 122 *ll.* Bound in vellum.

This commentary on Aristotelian logic compiled by Count Annibale Ranuzzi (1625–1697) and based on the private lectures of Carlo Emmanuele Vizzani (1617–1661), Professor of Philosophy at the University of Bologna, examines two of Aristotle's works, "Categoriae" and "De Interpretatione." It is prefaced by a discussion of the five predicables ("predicabilia") in keeping with the tradition of Porphyry's *Isagoge*.

On the first leaf appears a brief explanation of the general nature of Logic ("Quid sit Logica"). The manuscript includes three diagrams of Aristotelian squares of opposition of categorical and modal propositions. The last fourteen leaves present an explanation of the *Logica Axiomata*.

100. (Ph 21964) "Summularum Tractatus, juxta doctoris angelici Divi Thomae Aquinatis et Aristotelis doctrinam."

Holograph manuscript, 4°, 54 ll.; in three books, 1693. Bound in vellum.

This treatise on logic and language, according to the author's understanding of the doctrines of Aristotle and of Thomas Aquinas, is based on class notes taken by Giacinto Antonio di Martelli of Bologna when he studied under the Reverend Father Joseph Maria de Spagnis at a Jesuit seminary in Siena. Martelli dedicates his work to the Holy Virgin Mary, to King Philipp II of Spain, the patron of the seminary, and to St. Ignatio de Loyola, founder in 1540 of the Jesuit Order.

The manuscript includes a diagram of the opposition of standard-form categorical propositions.

Provenance: from the library of Canonico Antonio Francesco Ghiselli.



Coat of arms of Canonico Antonio Francesco Ghiselli. Item 65.

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"Mascherone da fonte," a fragment of the Roman mask (first or second century AD), through which flowed water from the spring "of the lion." Item 30. Photo by Dr. Vittorio Giuliarini.

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M.X.Z.W.

A NOTE ON THE AUTHOR

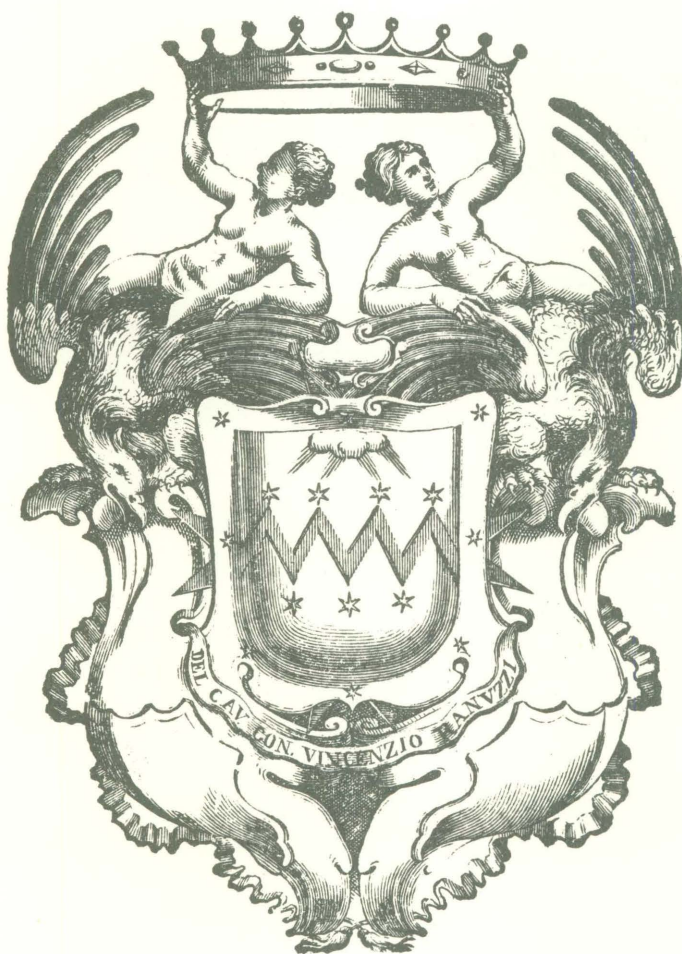
Maria Xenia Zevelechi Wells, Curator of the Italian Collections at the Humanities Research Center since 1973, received her doctorate in foreign languages and literatures at the University of Pisa and a Fulbright Scholarship for study at The University of Texas at Austin, where she subsequently taught Italian in the Romance Languages Department.



Sketch from Girolamo Gigli's "Opere Manuscritte." Item 68.

COLOPHON

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