

Artelibro

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Bernard Quaritch Ltd

1. AGRATI, Giuseppe. Delle sedizioni di Francia. Cenni storici di G. Agrati onde illustrare un discorso di Torquato Tasso; a cui se ne aggiugne un altro del maresciallo di Biron: si questo che quello tolto da manoscritti inediti. *Brescia, Nicolò Bettoni, 1819.*

Large 16mo, pp. viii, 160; occasional very light spotting, some foxing on edges, but a crisp, tight, clean copy; nineteenth-century ownership inscription of Dr. Antonio Greppi, recording the book as a gift from Domenico Agrati, the author's brother; contemporary boards, ink titling on spine.

€ 310

First and only edition, rare. Styled as the ‘transcription’ of unpublished manuscripts by Tasso and Biron on the French unrest from Calvin to Nantes, this publication was in fact intended to support the reaction of European aristocracy against the outcome and repercussions of the French Revolution. Hume’s and Rousseau’s visions of *popular fury* depict the violence of the French ‘populace’. Throughout history, Agrati argues, the French have fomented factions, incited rebellion and regularly spoiled the constructive efforts of well-meaning monarchs. In line with the spirit that had just animated the Congress of Vienna, Agrati maintains that only a ‘firm and absolute’ (p. 153) ruler can avert the lethal threat of anarchy.

Rare outside Italy: one copy at BL, one listed in OCLC (Alberta).

ALBERTI'S POLITICAL THOUGHT

2. ALBERTI, Leon Battista. *Momus [or De principe]. Rome, Jacopo Mazochi, 1520.*

4to., 104 leaves, including a leaf of errata at end; printed in roman letter, several large white-on-black initial letters; some light spotting but a very good large copy in marbled paper boards with paper spine label.

€ 5620

First edition of this political and social satire by the great Renaissance architect, theorist, scholar and man of letters, Leon Battista Alberti. There were two editions published in Rome in 1520, one (the present) by Jacopo Mazochi, the other by Étienne Guillery. Both carry papal privileges, but inasmuch as the present is an *uncorrected* text with a leaf of errata at the end and the other is a *corrected* text with no errata, this is probably the original. (Further, our edition carries no indication of month in the colophon, but the Guillery edition is dated to November, which puts it very late in the year). This edition carries a dedicatory preface addressed by the printer Mazochi to Pietro Accolti, Cardinal of Ancona.

An indispensable source for Alberti’s political thought and a ‘supremely interesting example of how the comic spirit of the early Renaissance expressed itself in literature’

(Martini, below), the *Momus* is a political and social satire set in the form of an allegorical/ mythological fable. Its mood is that of a light-hearted humanist *jeu d'esprit*; its humorous and even farcical manner was intended, as Alberti states in his preface, to make readers laugh while at the same time confronting them with serious political/social issues: in particular, with the question of what makes a good ruler.

Macchiavelli apparently derived the title of his *Il Principe* from Alberti, and Erasmus too seems to have read it. “It could be that Erasmus when he talks of Momus lately hurled to earth by the indignant gods was echoing Alberti: for is there anywhere, in Lucian, or another, such a fate for Momus: But we do not need prodding by Erasmus to see in *Momus* the most conspicuous instance of the wake of Lucian ... *Momus* was written in the 1440s, twice printed in 1520, had no real breakthrough at either time. Yet it is demonstrably the most sustained, the most inventive offshoot from Lucian before *Gulliver's Travels*, and it is on a scale which Lucian himself never attempted; while as its subtitle, *Momus, seu de Principe*, shows, it is also the halfway house between the Monarchy of Dante and that other *Prince*, of Machiavelli” - J.H. Whitfield, “‘Momus’ and the nature of humanism”, in *Classical Influences in European Culture*, ed. R. R. Bolgar, CUP 1971.

Momus, son of Night in Hesiod’s *Theogony*, is the god of disorder, malevolence, ill-will and sarcasm. The most outspoken of all the gods, he is compelled to learn to hide his character through suffering certain injustices (according to the story told by Alberti in Book I) and, ironically, becomes the spirit of dissimulation, or of ‘mummery’ in effect. Alberti gives his Momus a subtlety and ‘genius in evil-doing’ (see P. Laurens, below) that far exceeds anything in his antique sources - principally Lucian. But where Lucian’s satire has a bitter edge, that of Alberti is more genial and more fanciful. The story centers on Jupiter’s dealings with Momus, amidst a royal court of other gods and goddesses, each representing some human failing, excess or attribute. Jupiter himself, preoccupied solely with his own amusements, is a weak and vacillating ruler; unable to make firm decisions, he surrounds himself with advisors who are always badly chosen. His rule and its consequences may be referred, in comparison, to the allegory of *Male Governo*, or Bad Government painted by Ambrogio Lorenzetti in the Palazzo Pubblico in Siena. Book IV of the *Momus* centres on Alberti’s two most vividly drawn and original characters: Charon, representing wisdom and good sense, and Gelastro, a philosopher, as caricature of the absurdity of intellectual pretension.

Inscription dated 1804 inside front cover reading “Dono acceptus Romae ... Ph. Aur. Visconti liberalitate”.

Modern editions of *Momus* include:

Leon Battista Alberti. *Momus o del Principe. Testo ... a cura di Giuseppe Martini*. Bologna, Nicola Zanichelli, 1942 (with full scholarly apparatus and concordance); *Momus ou le Prince. Fable politique. Traduite ... par Claude Laurens. Préface de Pierre Laurens*. Paris, Les Belles Lettres, 1993.

For Alberti's philosophical and political writings see: P.H. Michel: *Un idéal humain au XVe siècle. La pensée de L.A. Alberti (1404-1472)*. Paris, 1930.

3. **AMIRA, Georgius Michaelis.** Grammatica Syriaca, sive Chaldaica, Georgii Michaelis Amirae Edeniensis e Libano, philosophi, ac theologi, Collegii Maronitarum alumni, in septem libros divisa. *Rome, Jacobus Luna for the Typographia Linguarum Externarum, 1596.*

4to, pp. [xxii], 480, text in Syriac and Latin, with woodcut initials and tail-pieces; an excellent copy in late seventeenth-century English calf, spine gilt; slightly rubbed, expertly rebacked preserving spine; from the library of the earls of Macclesfield.

€4275

First edition. The first large-scale Syriac grammar, composed by the Maronite priest Georgius Amira (c. 1573–1644). Amira had been sent to Rome in 1583, where he taught Syriac at the Maronite College. In 1595 he returned to Lebanon as bishop of Ehden, and he took an active part in the publishing of the famous Quzhayya Psalter of 1610.

The work was printed by the Maronite scholar Jacobus Luna (Ya'qūb ibn Hilāl), who was composer at the Medici Press under Raimondi, and as such responsible for the Arabic and Syriac publications issued between 1590 and 1594. In 1595 he started printing on his own, and possibly took over some of the types of the Vatican Press, where Dominicus Basa had died in 1596.

'In the beginning a Syriac alphabet is presented, in three different scripts: *estrangelo* (this word possibly used here for the first time), *serto*, and a Nestorian script possibly in type. This Nestorian script, a cursive form of *estrangelo*, is introduced here for the first time' (Smitskamp).

Adams A965; Smitskamp, *Philologia orientalis* 184.

4. **AMOROSO, Luigi.** Principii di economia corporativa. *Bologna, Nicola Zanichelli, 1938.*

8vo, pp. xix, [1] blank, 367, [1] blank; with 17 plates (14 coloured); edges lightly browned; a good copy, uncut and partly unopened in the original printed wrappers, a little soiled.

€125

First edition. A mathematician by training, Amoroso (1886–1965) was inspired by Pareto to develop the relationship between pure economics and classical mechanics. 'He

also saw analogies between Heisenberg's uncertainty principle and economic phenomena' (*The New Palgrave*).

'During the Fascist period he was able, unlike some colleagues, to continue working in Italy. His *Principii*, written during this period, has discussions of money and equilibrium quite free from political implications and, in the third part, an economic theory of Fascism stated in analytical terms, which remains within the mainstream of economic science' (*Who's Who in Economics*).

5. ANDREUCCI, Andrea Girolamo. *De vicariis basilicarum urbis tractatus Canonico-Theologicus. Rome, typis Antonii de Rubeis in via Seminarii Romani prope Rotundam, 1744.*

4to, pp. 54, [2]; roman and italic letter; large woodcut ornament to title page, animated woodcut initials, woodcut headpieces; a little light foxing, paper lightly toned throughout, two short worm trails to title far from text, minute marginal wormhole in first two quires; a good copy in contemporary stiff vellum, title lettered to spine, cover slightly wormed with small loss at head of spine; edges sprinkled red.

€550

First edition, rare, of Andreucci's treatise of the juridical and hierarchical prerogatives of the prelates of the *basilicae*. It was to be reprinted twenty years later as part of the author's work on ecclesiastical hierarchies.

Two copies found in American libraries: at Columbia and at the Catholic University.

6. [ANON]. *Il Corrispondente triestino ovvero lettere istruttive per la gioventù bramosa di applicarsi al commercio composte da un negoziante. Venice, Silvestro Gnoato, 1805.*

8vo, pp. 162, [1] contents, [1] blank; light waterstain to the lower edge, and occasional spotting; a good copy, uncut and unopened in the original plain wrappers, spine a little worn, early stamp ('doppio') to the front cover.

€215

Very rare. We are able to trace an edition published in Amsterdam in 1794, and one in modern Greek and Italian printed by the Mechitarists in Trieste in 1800.

Not found in any bibliography or collection catalogue consulted; NUC locates one copy of the Trieste edition at Harvard; KvK lists one copy of the same edition in the Staatsbibliothek in Berlin ('Kriegsverlust moeglich'), and one copy of the Amsterdam

edition in Augsburg; COPAC lists one copy of the Trieste edition in the British Library; not in ICCU or OCLC.

7. ARIOSTO, Ludovico. *I suppositi: commedia...riformata, & ridotta in versi. Venice, Gabriel Giolito de Ferrari e fratelli, 1551.*

8vo, ff. 43, [5]; italic letter; woodcut printer's device to title, edges red, large 6-line white on black animated woodcut initials; faint dampstain affecting extreme fore-edge and lower margin of a few leaves at end, else a very good copy in later paste boards, edges red.

€1525

Giolito's elegant edition of Ariosto's *Pretenders*, first published in prose in 1509, and since 1528 often in verse, as here. While Boccaccio stands as the main model, both in the choice and inflection of the vernacular and in the sensitivity to contemporary social tensions, Ariosto's 'new comedy' introduces a renewed classicism of structure and tropes, this play in particular drawing patently on Terence's *Eunuchus* and Plautus' *Captivi*. Part of the plot was the source of inspiration for Shakespeare's *The Taming of the Shrew*.

Adams A1658; Agnelli-Ravegnani, *Annali delle edizioni ariostee*, v. 2, p. 103-104; Clubb, *Italian plays*, 118.

8. ARISTOTLE. *L'Ethica d'Aristotile tradotta in lingua vulgare fiorentina et commentata per Bernardo Segni. Florence, Lorenzo Torrentino, 1550.*

4to, pp. 547, [13] (last leaf blank), title within woodcut border, historiated initials; diagrams in the text; light foxing to a few gatherings and small dampmark to the corner of a few leaves; contemporary limp vellum with manuscript title to spine, front fore-edge lightly gnawed, otherwise a fine copy.

€3360

First Italian translation of Aristotle's *Nichomachean Ethics*, reprinted the following year in Venice.

Bernardo Segni (1504-1558) studied Greek and Latin at Padua. Through the influence of his maternal uncle, Niccolo Capponi, he became a public servant. It was these years spent in the service of his uncle that provided him with raw materials that he later fashioned into his best known work, the *Storie Fiorentine*. Segni was known as a pensive and reclusive scholar who was devoted to his scholarly pursuits and his reputation for wisdom and clear thinking brought him to the attention of Cosimo I, the dedicatee of his

translation of the *Nichomachean Ethics*. Cosimo sent him on many diplomatic missions including a meeting with the brother of Charles V, Ferdinand, King of Rome.

In the late 1540s and early 1550s Segni translated a number of Aristotle's works into Italian. His translation of the Rhetoric and Poetics, *Rettorica e Poetica* (1549), and the Politics, *Trattato dei governi di Aristotile* (1549), were also printed in Florence by Torrentino. His translation of Aristotle's *On the Soul*, was published posthumously in 1583.

Brunet says that one cannot easily find this translation.

Not in Adams; Brunet A-467.

9. BALDINUCCI, Filippo. Notizie de professori del disegno da Cimabue in qua ...
Florence, Santi Franchi, 1681 (Bound with:) Notizie de professori del disegno
da Cimabue in qua, parte seconda del secolo quarto ... dal 1550 al 1580 ...
Florence, Pietro Marini, 1688.

2 vols. 4to, pp. [18] (including Charles II privilege leaf [see below]), 68, [4], with one folding letterpress table; pp. [4], 287, with engraved printer's device on title-page; very good copies bound in contemporary vellum, red speckled edges.

€980

First editions. Volumes 1 and 4 (out of 6) of Baldinucci's important biographical study of Italian artists, which was published between 1681 and 1728. The work was based on published sources as well as original research with unpublished manuscripts and documents and is considered by Cicognara to be a worthy successor to Vasari. The first volume deals with Italian artists from 1260 to 1300 while the 4th volume covers the period 1550 to 1580.

The first volume here has the very rare privilege leaf of King Charles II of Spain (with woodcut of royal arms printed at top) bound in; 'rarissimo ... manca in moltissimi esemplari' (Cicognara).

Cicognara 2195.

10. BARONE, Enrico. Le opere economiche. *Bologna, Nicola Zanichelli Editore, 1936-1937.*

Three vols, pp. xix, [1] blank, 462; xviii, [2] blank, 720 [1] errata; xi, [1] blank, 533, [1] blank; a very fine copy in later dark green cloth with brown morocco lettering-pieces to spines.

€675

First edition of Barone's collected works, including his *Principi di economia politica* (first edition in 1908). Barone's place in economic theory was assured when Hayek published a translation of his paper 'Il Ministro della produzione nello stato collettivista' in 1935, which, together with von Wieser and Pareto, signals him out as a one of the founders of 'the pure theory of a socialist economy.' What remains of lasting interest in Barone's thought is his freedom from the ideological motivations that coloured the treatment of planning after 1920. 'In fact it was Barone's use of equations which established the formal equivalence of the basic economic categories between a society based on private ownership in perfectly competitive conditions and a socialist society, in which the distinct need to establish the relative distribution of income was recognized. As Samuelson writes, the innovative meaning of Barone's contribution was that "by avoiding all mention of utility and indeed without introducing even the notion of indifference curves, Barone was able to break new ground along lines which have in recent years become associated with the economic theory of index numbers"' (*The New Palgrave*, I, p. 195).

See Del Vecchio (1925); Einaudi (1939); Jaffé (1965); Samuelson (1948); and Spinedi (1924). Copies at Oxford, Cambridge, LSE and National Library of Scotland.

11. [BECATTELLI, Lorenzo.] I riti nuziali degli antichi romani per le nozze di ...
Don Giovanni Lambertini con ... Donna Lucrezia Savorgnan. *Bologna, Lelio dalla Volpe, 1762.*

Folio, pp. xvi, xxiv, 75, [1], with allegorical frontispiece, fine double-portrait in a rich frame, 21 head- and tail-pieces, and 2 initials, all engraved by Jacobo Leonardis; neat contemporary Ms ownership inscription at foot of title; a fine and large copy in the original limp boards, ink title on spine, spine with minimal wear.

€1040

A sumptuous wedding book with a scholarly introduction into the wedding rites amongst the ancient Romans. The volume is handsomely illustrated with a fine double-portrait of the couple by Leonardis after Flaminio Minozzi, and a number of head and tail-pieces showing archaeological artefacts.

Not in Morazzoni.

12. BELLOC, Auguste. Les quatre branches de la photographie. Traité complet théorique et pratique des procédés de Daguerre, Talbot, Niepce de Saint-Victor et Archer, précédé des annales de la photographie et suivi d'éléments de chimie et d'optique appliqués à cet art. *Paris, L'auteur, 1855.*

8vo, pp. li, [i], 416, with a frontispiece and a folding plate (table); some foxing and a couple of instances of soiling, but still a good copy; in quarter calf with textured paper boards, decorative panels and lettering in gilt to spine, paper library label to foot of spine, coloured edges; only a little rubbing to extremities.

€1470

First edition, rare, with a photolithographic frontispiece-portrait of the author and Jacott. Belloc was a prolific writer, producing 10 photographic treatises; the one offered here proved very successful and was reprinted in 1858. Topics discussed here and for which instructions are provided include daguerreotype, talbotype, niepçotype and archerotype.

Not in COPAC.

13. **BELLOC, Auguste.** *Photographie rationnelle. Traité complet théorique et pratique. Applications diverses. Précédé de l'histoire de la photographie et suivie d'éléments de chimie appliquée à cet art. Paris, Dentu, 1862.*

8vo, pp. [iv], 420 (recte 416); uncut and occasionally unopened, only the lightest foxing, small tape repair to hole pp. 419-20; a good copy in handsome modern binding of quarter black morocco with marbled paper boards, gilt lettering to spine, raised bands, marbled endpapers.

€1160

First edition.

An extensive price list for photographic equipment, ranging from handheld devices, dark room materials, and stereoscopes, to glass, paper and chemicals, is included at the end of the book.

COPAC shows one copy, at BL (imprint Paris, Leiber).

14. **[BIANCHI, Giovanni Antonio.]** *De i vizi, e de i difetti del moderno teatro e del modo di correggergli e d'emendarli, ragionamenti VI di Lauriso Tragiense pastore Arcade. Rome, Pagliarini, 1753.*

4to, pp. xii, 345, [1], with 6 engraved plates and 2 engraved illustrations in the text, title with engraved vignette; some foxing and spotting; contemporary vellum, recased with new endpapers.

€675

First edition. Bianchi (1686-1758) was a member of the ‘Arcadian’ literary academy in Rome and published under the pseudonym ‘Lauriso Tragiense’. Bianchi, a noted theologian who taught at Bologna university, takes issue with an attack by Daniele Concina who accused the theatre of being immoral. Bianchi was better suited than most to the task as he was also an author of eight plays. He offers what is probably the most detailed and learned mid-eighteenth century justification of staged drama.

Cicognara 761; Berlin Cat. 2789.

15. [BOARD GAME.] Nuovo e nobile divertimento del viaggio all’Indie. *Milan, Gaetano Bianchi, [c. 1760]*.

420 x 520 mm, engraving with contemporary hand-colouring; tear in right-hand edge (repaired on verso, without loss), some light creases, a few minor marginal tears or paper flaws, but generally in very good condition; preserved in an attractive modern portfolio.

€6100 + VAT

An ingenious eighteenth-century Italian board game on the theme of a voyage to the Americas, a rare survival.

The game takes the familiar form of the ‘Game of the Goose’: the player proceeds along the track by throwing a die, but penalty spaces force him to move backwards, to lose a turn or to drop out of the game. In our game the player, having set aside at least one coin in the ‘bank’, starts out from port and proceeds to the Americas (‘India’, half-way along the track and represented here by a vignette of a European gesturing towards two natives carrying bows and wearing feathered head-dresses) before returning to port again. Penalty spaces include a calm, low tide, pirates, a lazaretto, a storm, a shipwreck (here the player must drop out of the game entirely) and a sea monster. Whoever lands on the space marked ‘pesca’ (fishing) may take a coin from the bank before proceeding. If two players find themselves on the two spaces marked ‘cambio’ (exchange), the player who is behind swaps places with the one in front, at the same time paying him a coin for the privilege. The first player to arrive safely back at port wins both the game and all the money.

Not found in the British Museum online catalogue. For Gaetano Bianchi see Thieme-Becker III p. 582.

THE ALDINE BOCCACCIO

16. **BOCCACCIO.** Il Decamerone. [Ed. A. P. Manutius]. *Venice, Aldo & Andrea Torresani, November 1522.*

Sm. 4to., 326 leaves including the blank leaf R4, italic letter, Aldine anchor on title and verso of last leaf; a tall copy (214 by 130 mm.) in English 19th century dark green morocco gilt, with the Aldine anchor on covers; gilt edges; with the bookplate of Conte Leonardo Vitetti.

€ 21,975

First Aldine edition, embodying a new text, and the first containing the three added *Novelle* (not by Boccaccio) at end.

In the prefatory letter addressed to Roberto Magio, the printer Andrea Torresani – Aldus' father-in-law – says that the text was prepared and corrected by Aldus himself. “Gran tempo ha ... che la presente opera ... alla sua vera & sana lettione ridotta ... è da Aldo mio cognato, & c.”. If this is true it is the only vernacular text that Aldus edited. Perhaps, Martin Davies suggests, Torresani means he just gathered the material, which he might then have given to say a Bembo or Navagero to edit. Renouard says that the edition served as textual basis for the Giunta edition of 1527, noting “Dans la Bibliothèque Médicis, à Florence, on en conserve l'exemplaire que les Junte ont en 1527 donné pour copie à leurs compositeurs”.

This is the copy listed in the Quaritch Aldine catalogue of 1929, formerly in the library of the Earl of Powis.

17. **(BOLOGNA)** Descrizione e spiegazione della misteriosa figura. In occasione del santo solenne sepolcro rappresentata nella Chiesa Parrocchiale di S. Caterina Vergine e Martire, detta di Saragozza., quest'anno 1719, gli 6. Aprile. *Bologna, per li Rossi, e Comp. alla Rosa, (1719).*

Small 8vo, pp. 22, [2] (last blank), in very good condition, bound in contemporary *carta rustica*.

€1050

Scarce ephemeral guide to the decorations, paintings and statuary put on for the Easter pageant on 6 April 1719 (Maundy Thursday) in the church of Santa Catarina in Bologna. The pamphlet is interestingly detailed in describing the art works displayed, their iconographical meaning, their textual sources, where they were placed in the church, the names of the participating artists (Natalino Peruzzi, Giovanni Martino Concelmani, and Paolo and Lodovico Amici), and the text of inscriptions mounted inside and outside of the church.

We could only locate a single copy in libraries worldwide, in Bologna.

18. **BONACINA, Martino.** *Tractationes Variae ... Prima ... De Simonia. Secunda, De Alienatione bonorum ecclesiasticorum. Tertia, De Largitione munerum, regularibus utriusque sexus interdicta. Quarta, De Obligatione insumendi beneficiorum fructus in pios usus. Quinta, De Onere, et obligatione beneficiorum ad residendum. Sexta, De Obligatione denunciandi delinquentes, praesertim haereticos, & confessarios ad turpia in confessione sollicitantes.* *Venice, Giunta, 1628.*

4to, pp. [36]; 323, [1]; double column, roman letter; title printed in red and black, woodcut printer's device to title, woodcut headpieces, initials and text ornaments; small, light mostly-marginal waterstain affecting a single quire at head, one leaf with lower outer blank corner torn away, a very little insignificant foxing; a very good copy in contemporary limp vellum, lower board with losses as a result of skin-flaws, paper library label to spine.

€915

Rare early edition of six legal tracts by Bonacina, one of the foremost jurists, theologians and moralists of his age. Bonacina was to die suddenly three years later, immediately after having been appointed Nuncio of Urban VIII at the court of the Emperor.

Three copies located in American libraries: Berkeley Law, De Paul, Library of Congress.

MAGNIFICENT WEDDING GIFTS
FOR THE POPE'S NEPHEW

19. **(BRASCHI ONESTI, Luigi).** *Nota de' regali avuti da Sua Eccellenza la Signoria Donna Costanza Falconieri, e Sua Eccellenza il Signor D. Luigi Braschi Onesti, in occasione de' loro già seguiti Sponsali.* (*Rome, nella stamperia Cracas, 1781*).

Small 4to, pp. xiv, printed in double columns, with ornamental letterpress dividers, two woodcut tail-pieces; a few minor tears repaired, one small hole with loss of a few letters (repaired with old pen facsimile), vertical folding crease; bound in near contemporary gold (part oxidised) patterned boards, later vellum spine.

€1850

First and only edition of a very rare and unusual piece of ephemera recording the presents received by Costanza Falconieri (1764-1820?) and Luigi Braschi Onesti (1745-1816) on their wedding. Luigi Braschi Onesti was a nephew of Pope Pius VI who granted him a dukedom, and the mother's bride was rumoured to have been a mistress of Pope Pius VI when he was younger. Their wedding on the 4th June 1781, conducted by the Pope himself in the Sistine chapel in the Vatican Palace, was a splendid one and celebrated like a state wedding with the Great and the Good of Italian society in attendance. The Braschi Onesti lived a life of splendour in Rome basking in open papal nepotism; Duke Luigi

built himself one of the most ostentatious town palaces near the Piazza Navona, Palazzo Braschi, where he housed his splendid art collection and fine antiquities (some of which were eventually bought by the future King Ludwig I of Bavaria).

The list gives the names of the well-wishers (and their rank, including members of the main noble Roman families and many cardinals) who gave presents. It divides into numbered presents received by the bride (91) and by the groom (59). Many of the numbered presents are made up of a cluster of individually described presents so that the total of presents listed here surpasses three hundred.

There are many jewels, such as diamonds, emeralds and rubies, individual or in elaborate combinations, including very many rings; intricate dresses embroidered in gold and silver; fine gilt pocket watches and table clocks; several enamelled tobacco jars and richly decorated gold and silver boxes; thoroughbred horses; tapestries; dinner services, and tea and coffee sets, often from Meissen; fine cutlery; much silver and gold vessels for various uses; table linen; some glass including a mirror; etc. There is also some art, such as a large painting by Romanelli; some ancient cameos; a painting of the Virgin Mary by Arazzo; five pieces of porcelain from Japan; Cosimo Morelli, the architect, presents them with a specially bound presentation copy in red morocco with their arms of his *Pianta, e Spaccato del nuovo Teatro d'Imola* (Rome, 1780), together with loose sheets of his theatre prints; there are several editions of Salvioni printed prayer books, all splendidly bound. Some of the presents are elaborate *Kunstkammer* objects such as the splendid Meissen porcelain Crucifixion scene, with ebony cross and the holy nails made of diamonds, the whole preserved in a red morocco box embossed with the arms of the married couple. There is a silver and ivory writing set in an elaborately decorated Portuguese wooden box; a silver font decorated in bas-relief with putti and the images of St. Joseph and the Virgin Mary and a gilt crown above; and two enamelled French boxes, decorated with diamonds and rubies, with a note of one thousand *scudi* in each box.

This is a splendid record of the kind of gifts which were fashionable in Roman society in the late 18th century.

COPAC locates only the British Library copy; no copies in OCLC; KVK locates only the Bavarian State Library Munich copy in Germany; ICCU locates only the Museo di Roma (housed in the Palazzo Braschi) copy in Italy. Not in Watanabe/Kelly or Rosetti, *Rome*.

20. **BUXTORF, Johannes.** *Concordantiae bibliorum Hebraicæ....novae concordantiae Chaldaicæ...* *Basel, Ludwig Konig, 1632*

Folio, pp. 12, ff. [456]; elaborate architectural title-page border, woodcut initials, head- and tail-pieces; text in four columns lightly toned, occasional small marks; a very good copy in contemporary pigskin, elaborately blindrolled with a central portrait panel to upper board, coat of arms to lower, spine in compartments with manuscript title; a few small wormholes; nineteenth-century ownership inscriptions to the fly leaf.

€ 750

First complete edition of the *magnum opus* of Johann Buxtorf, newly expanded with a lengthy preface and Chaldean concordance. Based on the Masoretic text, on its appearance the scale of the work had neither precedent nor rival in Jewish literature, setting a precedent for later concordancers such as Mandelkern. The work lists every word and phrase that occurs in the Bible, accompanied by an explanation and Latin translation, and was long the favoured work of Christian scholars of Hebrew.

Johannes Buxtorf the elder (1564-1629), known in academic circles as *Rabbinorum Magister*, was the undisputed leader of Protestant rabbinical scholarship. The present work remained uncompleted at his death, and was finished by his son, Johannes Buxtorf, who succeeded him as Professor of Hebrew at Basel.

BM STC Hebrew p.106; Brunet VI, 9,258; Wolf, II 550.

21. **BUXTORF, Johannes.** Lexicon Chaldaicum, Talmudicum et Rabbinicum, in quo omnes voces Chaldaicae, Talmudicae et Rabbinicae, quotquot in universis Vet. Test. Paraphrasibus Chaldaicis, in utroq[ue] Talmud, Babylonico & Hierosolymitano, in vulgaribus & secretionibus Hebraeorum Scriptionibus, Commentationibus, Philosophis, Theologis, Cabalistis & Iureconsultis extant, fideliter explantur etc. etc. *Basel, Ludwig Konig, 1639.*

Folio, ff. [6], 2680 columns, ff. [32], + engraved portrait of Buxtorf the Elder and fine engraved title-page by Daniel Esra; woodcut printer's device to title, elaborate woodcut initials and head and tailpieces; pencil underlinings; mild browning, occasional marks, some worming, two careful repairs to upper fore-edges; a very good copy in contemporary pigskin with an elaborately decorated concentric pattern in blind, now faded; panelled spines, vol. 1 with faded ink inscription to top of spine, vol. 2 affixed with lettering-piece; various signatures of ownership in ink to front and back pages.

€490

First edition. ‘The Lexicon Chaldaicum is Buxtorf’s last work, a dictionary of Aramaic words occurring in the Targum, the Talmud and the Rabbinical commentaries on which he had worked for twenty years. After his death in 1629 his son, Johannes Buxtorf Filius (1599-1664) had to spend another ten years to bring the manuscript up to date, and the lexicon has often been referred to as the *opus triginta annorum* as stated on the title-page’ (Smitskamp). The lexicon remained unrivalled until 1866, and was an essential resource for linguistic scholars.

BM STC Ger 17th C B2561; De Sacy 2666; Fürst I, 138; Smitskamp PO 172; Steinschneider 329.

WITH THREE LARGE WOODCUTS

22. [Buzzacarini, Antonio]. **BERTEVELLO dale Brentelle.** Poesie in lingua rustica padouana. ... cioè Madrigali. Bradamante irata. Isabella, e Zerbino. Orlando addolorato. Lamenti raccolti, & imitati da' leggiadri Canti dell' Ariosto. *Venice, Daniele Bissuccio, 1612.*

4to, pp. [viii], 132, [2]; special title-page to each section; with printer's device on title, three full-page woodcuts, numerous six-line historiated or decorated woodcut initials, text printed in italics within ruled borders, many typographical head- and tail-pieces throughout; title-page lightly soiled with lower corner thumbed, very faint waterstaining in the outer lower portion of the last few quires, occasional light spots, but a very good copy in contemporary brown speckled paper-covered boards; a few chips to the spine, cover on the edges rubbed and worn, a few scratches to sides; early ownership inscription at foot of title (?Andrea di Cerenate).

€2150

First edition, rare, of three literary comic paraphrases from Ariosto, with madrigals and other short compositions, in the Paduan vernacular. The three adaptations, 'Sbravamente Scorezza', 'Zerbin e la bella' and 'Rolando Fastubio', nod respectively to Ariosto's *Bramante irata*, *Isabella e Zerbino*, and *Orlando addolorato*. The reference is emphasized by the three full-page Renaissance woodcuts, copied from those employed by Valgrisi to illustrate his editions of *Orlando Furioso*; each illustrates a complete story by juxtaposing multiple scenes within a single frame.

Melzi attributes this vernacular collection to the Paduan nobleman Antonio Buzzacarini, the author of several compositions in the Italian literary vernacular as well as his local Pavano. Buzzacarini used the pseudonym Bertevello delle Brentelle, with slight variations in the spelling, for his less conventional pieces of work.

Agnelli-Ravegnani, *Edizioni Ariostee*, II, 261: 'assai rara'; Melzi II, 218. Three copies in US libraries (Harvard, UC Davis, Yale), 2 in the UK (BL and V&A).

23. **CAGNAZZI, Luca de Samuele.** Analisi dell' economia privata e pubblica degli antichi relativamente a quella de' moderni ... *Naples, Società filomatrica, 1830.*

8vo, pp. xii, 131, [1] blank; scattered light foxing; still a good copy in patterned boards.

€615

First edition. Cagnazzi (1764–1852) was originally a teacher of mathematics by profession, receiving a professorship at Naples in 1806. 'His life was full of trouble; having been concerned in political intrigues, he had to flee from Naples and, after wandering, nearly always on foot, through Italy and Switzerland, and after being

imprisoned more than once, he had to seek refuge in Florence. He returned to Naples under Murat's government' (Palgrave). He wrote a number of works on economics, and one on statistics, desiring 'government interference whenever practicable, and wrote, in particular, a book on ancient and modern economical principles (*Analisi dell' economia privata e pubblica ...*) to point out that modern principles are preferable!' (*ibid.*).

Einaudi 774; Kress *Italian* 917; not in Goldsmiths'.

24. [TRADE CATALOGUE] **COTONIFICIO CANTONI.** Stampi speciali. [*n.p., ca. 1930*]

Folio, ll. 50, with 252 prints on 87 cotton sheets (numbered 1201 – 1335, 1340 – 1447, 1449, 1454, 1456, 1457 and few numbers repeated); some cotton sheets loose, but a very good copy bound in the original green cloth, front and back boards with blind decorations at corner, front board lettered gilt.

€ 4275

An extremely rare survivor of a trade catalogue from the Cotonificio Cantoni, with a selection of over 250 'special prints' in gold, silver, red, blue, green, yellow, purple and blind, showing example letters, signs, numbers, ornaments, trade marks, symbols, frames and images, many of which still reflect the Art Nouveau style. The catalogue also includes 5 examples of embroidered lettering, on cotton with gold thread.

Designs of particular interest include a portrait of Elena of Montenegro, Queen of Italy, an advert for Puccini's *Tosca*, the fasces, symbol of the Italian Fascist Party and various gold prints such as St George and the Dragon, a horse and rider and a donkey eating freshly washed bed linen. The combination of patriotic elements such as the Italian flag, crests of the Savoia family and the Fasces, together with English symbols and images, may suggest that the catalogue was intended for an international audience rather than merely local distribution.

Founded in 1830 in Legnano, near Milan, Cantoni was one of the largest and most important Italian textile factories, and was the only firm from Lombardy to be present at the 1855 Paris Universal exposition. Despite its long and successful history, the increasing competition from emerging markets in the 1960s brought about the start of the company's long decline and, following two failed attempts to revive the firm (first by Montedison, and subsequently by Fabio Inghirami), the factory finally closed in 1985.

We have been unable to locate any copy of this or of any other trade catalogue of the Cotonificio Cantoni in any institution worldwide.

CIRCULATION OF MONEY AND THE DYNAMICS OF SUPPLY AND DEMAND
WITH A COMPLEMENT OF 14 TABLES OF DATA

25. **CAPPELLO, Pier Andrea (also CAPELLO).** Nuovo trattato del modo di regolare la moneta. *Venice, Lorenzo Baseggio, 1752.*

4to, pp. [12], 152; **14 folding plates plus 1 folding leaf with a synoptic table** of currencies; mild water staining to the lower gutters of the first two gatherings, but a fine, very attractive copy, uncut in the original carta rustica; upper hinge loose but holding; early ink library shelfmark to the front pastedown.

€6100

Very scarce first edition. Cappello's work seeks to deduce the general principles regulating supply and demand by studying the relative circulation of gold and silver across twelve international markets. He offers the empirical basis of his study in fourteen tables which provide exhaustive details of his observations.

Cappello was a Venetian patrician who travelled to Spain, Germany and England on diplomatic missions on behalf of the Republic. Little is known about him, but one known detail is that of Galiani visiting him in 1751 and giving him a copy of his *Della moneta*, published the year before. Cappello's book played a considerable part in the mid-eighteenth century debates on coinage and the circulation of money, together with works such as Galiani's and those of other Italian writers including Broggia, Belloni (who praised the *Nuovo trattato* in the revised edition of his *Dissertazione*), Carli, Costantini, Fabbrini, Spinelli. Among them, Capello's peculiar strength lies more in the acquisition, selection and ordering of useful data than in any theoretical innovation. Among his proposals, as a measure for reducing the disorderly proliferation of coinages within the national market, is that, within the boundaries of a state, foreign currencies should be treated as goods for sale –and therefore purely subjected to market forces- rather than as units of account or as a medium of exchange.

Einaudi 860; Higgs 328; Kress Italian 281; Kress 5187; Goldsmiths' 8725; Melzi, II, 260; Cicogna 1544; not in Mattioli. COPAC lists 2 copies in the UK (UL and LSE), OCLC finds 3 copies in the US (Kress, Chicago, Northwestern).

26. **CAPPONI, Alessandro Gregorio, Marchese.** Catalogo della Libreria Capponi o sia de' Libri Italiani del su Marchese Alessandro Gregorio Capponi ... con Annotazioni in diversi luoghi, ed coll' Appendice de' Libri Latini, delle Miscellanee, e dei Manoscritti in fine. *Rome, Bernabò & Lazzarini, 1747.*

4to, pp. 488, title in red and black with an engraved vignette showing the library; a fine, fresh and large copy in the original boards, spine with orange label. Bookplate of

Giuseppe Martini (1870-1944), bookseller and collector, who in the 1940s had the richest collection of Italian literature in private hands.

€900

First and only edition of the catalogue of this remarkable library assembled by Capponi (1683-1746) and containing over 5000 titles, mainly of early Italian literature. The catalogue was compiled by Alessandro Berti with bio-bibliographical notes by Domenico Giorgi. The collection now forms part of the Vatican Library by Capponi's bequest: it is still considered an important aid to the student of Italian literary history.

A fine copy with an interesting provenance. Giuseppe Martini started his business in his native Lucca, but emigrated shortly after to the US, settling in New York where he lived until 1921, he then returned to Europe setting up in Lugano in Switzerland, he died there in 1944. He is considered a giant amongst antiquarian booksellers and collectors.

Brunet, I, 1639; Pollard & Ehrman, pp. 264 and 349; Taylor, pp. 23, 105, 134, 228, 236; Ottino-Fumagalli 3566; Bogeng, III, pp. 21-22.

MESSINA

27. CARAFFA, Placido. *La chiave dell'Italia, compendio historico della nobile ed esemplare città di Messina, dal principio della sua fondatione, che fù l'anni del mondo 1974 [sic], sino all'anni di Christo 1670. Venice, appresso Marco Filippi, 1670.*

Small 4to, pp. [8] (last blank), 256, title-page with woodcut arms of Messina; a very good, crisp and clean copy, bound in 18th century Italian vellum, spine with red morocco label, covers with small blind-stamped arms of William Stirling. 18th century armorial bookplate of Amadei Svajer, and red bookplate on green paper of William Stirling.

€2150

First edition, very rare, of one of the earliest histories of Messina in Sicily. The collector Moncada in his *Una Bibliotheca Siciliana* calls for an engraved plate with the author's arms, not present in our copy. A second edition was issued in Messina proper in 1738.

Moncada, *Una Bibliotheca Siciliana*, no. 479 ('rarissima'); not in Fossati Bellani; COPAC locates only the Oxford copy (no plate); not in British Library; KvK and OCLC locate only the Bavarian State Library copy in Munich; no copy in the US.

SPANISH ARS COMBINATORIA APPLIED TO CANON LAW AND THEOLOGY

VERY RARE

28. **CARAMUEL Y LOBKOVITZ, Joannes.** *Pandoxion physico-ethicum cui tomi sunt tres, primusque logicam, secundus philosophiam, & tertius theologiam. Satriano/Campagna [now Sant'Angelo della Fratta], ex typographia Episcopali, 1668 (colophon 1667).*

Three parts in one volume, folio, pp. [xvi], 304; 179, [1, blank]; 228; text in double column; with woodcut printer's device on title, numerous historiated large and small woodcut initials throughout, woodcut diagrams of combinatory logic, and large woodcut of Mary Mother of God in glory to the last title; one tear entering text with no loss, one short marginal tear not affecting text, the title-page with a little uniform browning, but **a very good copy in contemporary full limp vellum**, lightly stained.

€10,700

First and only edition, of great rarity, of this fundamental application of the *ars combinatoria* to canon law and the moral sciences by the pre-eminent and controversial Spanish theologian Joannes Caramuel. Caramuel's theological, philosophical and legal project suffered criticism from many quarters, his brand of probabilism deemed dangerously lax and open to argument. In the *Pandoxion*, issued from the author's own press near his Episcopal residence in Campagna (a remote, poor Italian diocese beset by plague and bandits), Caramuel resolutely breaks with the traditional, Scholastic hierarchy in the articulation of the law and of theology.

Responding sympathetically but critically to the contemporary drive towards a unified, encyclopaedic universal knowledge, Caramuel maintains that the Aristotelian-Porphyrian classification and the principle of the 'clear and evident' are only fit for the 'formal sciences': for such disciplines, quantifiers like 'all/none' and binary true/false statements form the basis of a valid method. The law and theology, on the other hand, are 'human sciences'; the quantifiers in legal and theological cases tend to be 'many/ few/ some more/ almost none', and true and false are only limits of a range. Law and theology, like grammar and language studies, ought therefore to be subject to the principle of probability.

Caramuel's combinatory and probabilistic lens scrutinizes the entire system of the Canon law with abundant examples. The scrutiny of theology is then complemented by the re-issue, appended at end, of a work on the name and nature of Mary which Caramuel had first published in Prague nearly twenty years earlier: *Maria liber, id est primi Evangeliorum verbi. Sanctangeli, typis Episcopalis*, 1665.

Very rare: besides 4 copies in Italian libraries, OCLC lists 1 copy in the US (Georgetown, the Woodstock Theological Center), one in Germany and 2 in Spain (Salamanca and National Library).

NUN, MYSTIC AND PAINTER

29. **CATHERINE of Bologna, Saint.** Il libro della beata Caterina bolognese, dell'ordine del seraphico santo Francesco, quale essa lascio scritto di sua mano. [*Bologna, Pellegrino Bonardo, ca. 1550*].

8vo, pp. 96; with a large woodcut Crucifixion to title; small corner repairs to the last three leaves, far from text, a small old dampstain, some light spotting and soiling; bound in modern boards covered with old manuscript antiphonal; lightly rubbed.

€1475

Rare edition of *The seven spiritual weapons*, the chief work of the Italian mystic and artist St Catherine of Bologna, the patron saint of painters. Catherine de Vigri (1413-1463), founder and abbess of a convent of Poor Clares in Bologna, wrote works of mysticism, visions and devotion, and was a highly accomplished illuminator and painter. Her principal work, on the spiritual weapons against sin, initially circulated in manuscripts in Italian convents and was first published in 1475, but achieved its greatest popularity in the sixteenth century when biographies of the saint began to circulate. Shortly after 1550 Bonardo of Bologna produced two editions, both rare, carrying exactly the same text line-by-line, but with a different type composition (for the dating, see A. Serra-Zanetti, *L'arte della stampa in Bologna nel primo ventennio del Cinquecento*, p. 220). This is the rarer of the two editions and very probably the earlier, bearing the variant 'IL EINE' (a typo for 'IL FINE') instead of 'FINIS' at the end.

Of this edition only 2 copies are recorded in Italy (Bologna and Venice). COPAC records one copy, at the British Library. In the US, Saint Bonaventure University only lists a copy of a Bonardo edition, though we have been unable to verify whether it is our edition or the variant.

LOVE IN RENAISSANCE PHILOSOPHY

30. **CATTANI DA DIACCETO, Francesco, [and Benedetto VARCHI].** I tre libri d'amore . . . con un panegirico all'Amore; et con la vita del detto autore, fatta da M. Benedetto Varchi. *Venice, Gabriel Giolito de' Ferrari, 1561*.

8vo, pp. 207, [1]; with woodcut grotesque cartouche and printer's device on title, several head-pieces and 4- and 5-line historiated initials throughout, and large woodcut Giolito emblematic device on final page; some light toning in a few quires, old erased inscription in ink on title, but a very good copy in contemporary stiff vellum, flat spine with old paper library labels; contemporary ownership inscription of Baldello Baldelli at the beginning of the Panegirico all'Amore (p. 135), eighteenth-century English inscription on front free end-paper recording the purchase of the book from the Pinelli sale; some later pencil marginalia by an English reader on pp. 142 and 155.

€2500

First edition of the collection of Diacceto's Neoplatonic writings on love edited by his grandson (also called Francesco), complemented with Varchi's Life of the author.

Francesco Cattani da Diacceto (1466–1522) was a disciple and successor of Marsilio Ficino at the Florentine studio. While more inclined than his mentor towards harmonizing Platonism and Aristotelianism, he embraced and enhanced the former, particularly through his very influential works on love, which he published both in Latin and the vernacular. In line with Ficino's interpretation of Plato, Diacceto sees love as a yearning for beauty; 'common' or 'vulgar' love is defined therefore as a physical desire for bodily union, and 'spiritual' love as the desire to be in unity with God.

His writings, first circulated in the early 1500s, gave impulse to the Neoplatonic erotic literature of the Cinquecento and deeply influenced Renaissance verse and prose on love as the soul's progress towards perfection. This first collected edition is cited in Alfred Rose's Register of erotic books.

Not in Adams. COPAC locates 3 copies only (British Library, Manchester and Warburg Institute). See L. Deitz' study in Jill Kraye (ed.), *Cambridge translations of Renaissance philosophical texts*, vol. 1, Moral philosophy, Cambridge University Press, 1997, pp. 156–165.

31. **CECI, Carlo.** Piccoli Bronzi del Real Museo Borbonico ... descritti e disegnati da Carlo Ceci. *Naples, stamperia di Salvatore Piscopo*, 1858.

Oblong folio, pp. [2, dedication], 10 leaves of descriptive letterpress, with coloured frontispiece and 13 coloured lithos; bound in original printed wrappers, front cover with printed title acting as title-page, some minor dust-soiling and light marginal stains, some short marginal tears repaired; sewn as issued, cloth portfolio.

€800

Second edition (with three extra plates) of this exhibition catalogue of ancient artefacts excavated from Pompeii and Herculaneum on display at the Real Museo Borbonico (today Museo Nazionale) in Naples, and here illustrated and described by its curator, Carlo Ceci. The plates display a mixture of decorative bronzes, ornamental armour and weaponry, votive offerings, as well as more mundane items such as tools. Ceci was particularly interested in everyday objects used by Roman women, such as kitchen utensils, cosmetics, and toiletries.

The illustrations are very fine. The first litho shows the excavations in progress; all have colours added by a contemporary hand. The first edition was published in 1854.

Borroni 1870; Murray, *Museums*, II, p. 46.

32. (**CITTADELLA, Cesare.**) Catalogo istorico de' pittori e scultori ferraresi e delle opere loro con in fine una nota esatta delle piu celebri pitture delle chiese di Ferrara. *Ferrara, per Francesco Pomatelli, 1782-83.*

4 vols bound in 2, large 8vo, pp. 42, 197, [1]; vi, 246, [2]; vi. 326, [2]; 344, [2]; with together 25 engraved portraits by Luigi Ughi, and each volume with engraved title-page enclosed by floral border also by Ughi; a fine copy in contemporary vellum, spine with contrasting red and green morocco labels, gilt, red marbled edges.

€3500

First edition of the most important source book on artistic life in Ferrara then published. Cesare Citadella (1732-1809), a painter, priest, and curator of the natural history cabinet affiliated to Ferrara University, compiled his work by using the unpublished manuscript of Girolamo Baruffaldi who had assembled material on Ferrara's artists in the early 18th century (cf. Comolli, *Bibliografia*, (1788), I, pp. 209-216)). There is however, much original work by Citadella who gives a chronological account of Ferrara painters, sculptors, and engravers. Each Life is followed by a long list of the artist's works to be found in Ferrara; the artistic output is critically evaluated. Baruffaldi's book was only published in 1844-46.

Schlosser Magnino pp. 531, 584; Cicognara 2240; Lozzi 1663.

CURRENCY POLICIES

33. **CORNIANI, Giovanni Battista.** Riflessioni sulle monete. *Verona, Stamperia Giuliani, 1796.*

8vo, pp. viii, 82; a little, very faint dampstaining at gutter in a few quires, but a **crisp copy, uncut and unopened** in the original drab wrappers, foot of spine a little worn.

€2450

First edition, very rare (no copies in the US, 1 copy in the UK) of an original work on currency and the effects of depreciation by Corniani, an administrator from the Venetian inland province of Brescia, whose broader fame in literature lies principally in the formulation of aesthetic theories based on sensism.

Locke's, Genovesi's and Carli's condemnation of the increase of currency and consequent devaluation as a remedy in economic crises, cited in the opening of the *Riflessioni*, does not persuade Corniani. Averse to summary and theoretical solutions to what he sees as an ever-changing set of live circumstances, he recommends that

economists look for provisional, non-definitive answers and technical, contingent measures.

From this premise, Corniani shows that, in the right circumstances, the deliberate, slow and controlled depreciation of a currency can benefit a slack productive sector. His theory is based on two main assumptions. One refers to the self-evident good effects on export and foreign demand brought about by currency depreciation. With the second assumption Corniani addresses the effect on the home market. Value, he surmises, is a wholly subjective fact, a ‘perception of the mind’ and an ‘opinion’ determined by ‘need and rarity’. It is the people’s collective perception of the rarity and desirability of goods, not the intrinsic metallic content of coins which underpins the notion of value. A prudent depreciation, slow and studied so as not to bring about steep changes in home prices, would rely on this psychological fact, and would not degenerate – given the right circumstances and provided it remains under constant monitoring – into pernicious results.

In 1805 Corniani’s work was reprinted as part of the series of *Scrittori classici italiani di economia politica*.

See Einaudi 1299 (the 1805 reprint). This first edition is very rare: OCLC lists only one copy, at the Bibliothèque Nationale de France; COPAC adds one copy, at Cambridge.

COCKAIGNE, THE UTOPIA OF ABUNDANCE

34. [CUCCAGNA]. Discrittione del Paese di Chucagna dove chi manco lavora più guadagna. [*Bassano, Remondini, XVIII cent.*].

Large engraved and etched plate (mm. 393 x 523, plus margins); coloured by a contemporary hand.

€10,375

A superb handcoloured specimen of Remondini’s Land of Cockaigne, the mythical land of plenty and idleness, one of the most popular utopian icons of its age.

Cockaigne, a utopia of overabundance and excess born out of the strictures of Medieval dearth and toil, was a vivid popular concept embodied throughout Europe, with countless variations, in texts and images since at least the thirteenth century. Its images, both literary and graphic, lived on, indeed thrived throughout the early-modern era.

The Remondini firm was by the second half of the eighteenth century one of the biggest publishers in Europe, if not the biggest. Their Chucagna, or Cuccagna, sold in several variants throughout Europe and in the Orient. This vision of the land of contrary includes a large cauldron on a mountain of cheese with bread erupting into a river of running butter, rivers of Spanish wine, a sea of wine, poultry raining from clouds down onto a laid table, other clouds producing a precipitation of coins and gold, trees heavy with

fruits, a fountain sprinkling with malmsey, many idle characters helping themselves to the liberal yields of the land, and a large forbidding fortress, prison for all who insist on working. The Seigneur of Chucagna, a portly character honoured with the title by virtue of his unmatched idleness, hails a cup while riding a boar and carrying the standard of Chucagna.

Zotti Minici, 241.

35. [CUCCAGNA]. Lettera scritta da Livorno ad un amico a Firenze per ragguagliarlo della Festa della Cuccagna. *Lucca, Domenico Ciuffetti, 1732.*

8vo; woodcut decoration to title-page, large historiated woodcut initial and head-piece; light uniform browning, but a very good copy, disbound.

€1220

Very rare account of a memorable celebratory Cuccagna, a document which testifies to the political significance of a primeval utopia of abundance.

This *lettera* was printed in the context of the celebrations organized by the city of Livorno for the visit of the young Duke of Parma Charles I, heir to Philip V of Spain, and his successor as King of Spain and the Spanish Indies in 1739. The Cuccagna staged in the main Piazza for the fifteen-year-old prince is described in great detail, from the sceneries, of the grandest theatrical tradition, to the exuberant cornucopia of the richest edible delicacies, cleverly and attractively arranged. It is immediately hailed as a fabrication devised and enacted by the Jews of Livorno for the glory of the sovereign and the delight of the people. The five-page majestic description of quantities upon quantities eventually gives way to the account of the quasi-epic assault of the crowds. The anonymous author draws conclusions which must have been clear to all witnesses: the Jews' Cuccagna, first and foremost, happened as a 'sottilissima allegoria', a most ingenious allegory of the hopes of progress, prosperity, wealth, commerce and welfare collectively pinned on the young prince.

Moreni I, p. 619. Two copies located worldwide, both in Tuscany (Florence and Livorno).

36. DANIEL, Gabriel. Viaggio per lo mondo di Cartesio, con seco la sua continuazione ... Recata dall'original Francese nel nostro volgare Italiano. *Venice, Francesco Storti, 1739.*

8vo, pp. xvi, 303, with three woodcut folding plates, woodcut vignette on title, one woodcut headpiece, two woodcut tailpieces, and one woodcut initial in the text; small wormhole to the lower blank margin, else a fine copy, recased in contemporary Italian vellum over boards, vellum restored at foot of lower cover, spine lettered in ink; lightly

spotted, new endpapers; with eighteenth century initials *B.G.D.* on the title, and an ownership inscription *Ad uso di Gabriello Dora*, dated 1782, on the title-verso.

€550

Rare third Italian edition of a satirical refutation of Cartesian ideas, the first work written by the immensely productive French Jesuit Gabriel Daniel. This popular satire on the vortices of Descartes is written as an imaginary voyage to a Cartesian utopia. Descartes, Mersenne, Pascal, Arnauld, and Malebranche are ridiculed.

Daniel (1649-1728) published this ‘réfutation ingénieuse du système des tourbillons de Descartes’ (Sommervogel) in 1690, in 1696 he added a *Suite du voyage du monde de Descartes*. This influential work was translated into Spanish, Latin, English, and it appeared in 1703/04 in Italian (a second Italian edition followed in 1731).

Sommervogel I, 1302 (under the translator’s name “Jean-Baptiste de Benedictis”); for the first edition, see Negley, *Utopian Literature, a Bibliography*, p. 255. All Italian editions are rare: NUC locates one copy of the first edition at University of Chicago, no copy of the second edition, and two copies of the present edition, at Cornell University, and at Berkeley; OCLC gives no additional locations for the first edition, lists one copy of the second edition at the University of Oklahoma, and adds one copy of the present edition at the University of North Carolina in Wilmington.

THE FIRST ECONOMIC BESTSELLER

37. **DAVANZATI, Bernardo.** *Scisma d’Inghilterra. Con altre Operette ... Florence, Massi and Landi, 1638.*

Small 4to, pp. [xii], 3–204; complete with the woodcut portrait of the author on the verso of the first leaf, but without the second title-page bearing the date 1637 (pp. 1–2; cf. Kress *Italian*); old stamp to title effaced with early ink, now slightly corroded; some light foxing and offsetting, but still a good copy in nineteenth-century half vellum, gilt lettering-piece to spine.

€6400

Extremely rare first edition of this collection of Davanzati’s economic writings, containing his two most famous economic works, *Lezione delle Monete* and *Notizia de Cambi*, first published in 1588 and 1582 respectively, although Carpenter states that there is no copy recorded of the true first edition of the *Lezione*.

Davanzati (1529–1606), a Florentine merchant, renowned translator of Tacitus, and historian of the Reformation in England, was a ‘metallist’. ‘In two works, written in lively Italian style, in 1582 and especially in his *Lezione delle Monete* (1588), Davanzati applied the scholastic type of utility analysis to the theory of money. Thus Davanzati approached, and solved – with the exception of the marginal element – the paradox of value, comparing demand and scarcity. Davanzati also followed Buridan in developing

what would later be the excellent analysis of Carl Menger, father of the Austrian School in the late nineteenth century, of the origin of money. Men, wrote Davanzati, need many things for the maintenance of life; but climates and people's skills differ, hence there arises a division of labour in society. All goods are therefore produced, distributed, and enjoyed by means of exchange. Barter was soon found to be inconvenient, and so locations for exchange developed, such as fairs and markets. After that, people agreed – but here Davanzati was cloudy on *how* this “agreement” took place – to use a certain commodity as money, i.e. as a medium for all exchanges. First, gold and silver were used in lump pieces; then they were weighed, and then stamped to show weight and fineness in the form of coins. Unfortunately, in his later sketch of the theory of money, Menger was ungracious enough to dismiss Davanzati brusquely as simply someone who “traces the origin of money back to the authority of the state” (Rothbard, *Economic Thought before Adam Smith*, p. 167).

The *Notizia de Cambi* contains a detailed explanation of commercial vocabulary and phraseology of the period, as well as an analysis of the mechanics of exchange. *Lezione delle Monete* is of greater importance to the history of economic thought and was written in reply to a request for a solution to the monetary disorder of the period by the Accademia Fiorentina.

Einaudi describes Davanzati as ‘one of the first writers to point out the quantitative relationship between the volume of money and level of prices and explained the great increase of prices in the 16th century by the influx of gold from America’ (ESS).

Carpenter I (2); Cossa 30 (29); Einaudi 1434; Gamba 429; Goldsmiths’ 687; Kress Italian 149; see Palgrave I, 482–3.

ALESSANDRO GALILEI BUILDS A CATAFALQUE

38. **DEL RICCIO, Leonardo.** Eseguie dell'altezza reale ... Cosimo III, Granduca di Toscana, celebrate in Firenze dall' ... Gio. Gastone, Granduca di Toscana. *Florence, nella Stamperia di S.A.R per li Tartini, e Franchi, 1725.* (Bound with:) ALAMANNI, Andrea. Delle lodi dell' altezza reale ... Cosimo III ... orazione funerale ... *Florence, nella stamperia di S.A.R., per li Tartini, e Franchi, 1725.*

2 works bound in 1 vol., small 4to, pp. [4], 28; pp. 23, with large folding plate (485 x 343 mm) engraved by Vincenzo Franceschini after Alessandro Galilei; fine copies in modern *carta rustica*.

€825

First editions of two accounts of the festivities observed at the funeral of Cosimo III at Florence, which was organised by his son and heir Giovanni Gastone de'Medici. The first work describes the festivities with a detailed description of the funeral architecture etc. designed by the Florentine architect Alessandro Galilei; while the second prints the

funeral oration by Andrea Alamanni. The fine plate shows the elaborate catafalque including baldachin, which was erected in San Lorenzo.

Watanabe/O'Kelly, no. 1309; RLIN locates 5 copies: National Gallery of Washington, Getty, Columbia, New York Public, and Stanford.

PARMA THEATRE

39. **DONATI, Paolo.** Descrizione del Gran Teatro Farnesiano di Parma e notizie storiche sul medesimo. *Parma, nella stamperia Blanchon, 1817.*

Small 4to, pp. [8], 96, [4], with 1 large folding engraved plan of the theatre; a fine, fresh and uncut copy in contemporary blue decorated wrappers.

€1550

First edition of the first description of one of the most curious theatres built in Italy. The author Paolo Donati was a stage designer. He was a pupil of the great Gonzaga and worked in theatres at Livorno and his native Parma.

The Teatro Farnese in Parma was built by Giovanni Battista Aleotti between 1618 and 1619, and opened in 1628. Aleotti converted the armory in the Palazzo Pilotta into a theatre with an U-shaped arrangement of tiered seating (capacity of 4500 seats), opening up onto a stage placed at one end, forming in the middle a large, open space which was left free for combats and displays, large entrances were provided for mounted men and wagons. The theatre was only ever used for festivals celebrating a marriage or birth of the ruling Farnese family. It was inaugurated in 1628 and then hosted a grand total of eight further celebrations until 1732 when it fell into disuse; it was never used again and was destroyed in a bombing raid in 1944, and has since been restored. Donati describes the architecture of the theatre and gives detailed information of the nine spectacular festivals which were performed there. He describes the nature of the festivals, lists the music played, the stage designers, the ballets and concludes with an indication of a printed source.

'Aleotti adopted the double-tiered arcade motif of Andrea Palladio's Basilica to serve as the backdrop for the audience, and this was to be an important source for the galleries of later theatres. The proscenium arch defining the stage departs significantly from both the scena frons of Palladio's Teatro Olimpico and the proscenium of Vincenzo Scamozzi's Teatro in Sabbioneta in its size and panoramic scope. It is generally accepted that Aleotti was the first to employ stage wings, namely, wooden frames on wheeled undercarriages allowing for several changes of scenery. Aleotti's break with local tradition and style in the sources he chose helped create what many consider to be the model for the modern theatre' (W.B. Stargard in *Macmillian Encyclopedia of Architects*, vol. I, p. 62).

Berlin Kat. 2816 (seems to lack the plate); Lozzi 3359; RLIN locates 6 copies: Getty, Chicago, Harvard, New York Public, Princeton and CCA.

SOURCE TEXT FOR MICHELANGELO AND
BACCIO BANDINELLI SCHOLARS

40. **DONI, Antonio Francesco.** *Disegno ... partito in piu ragionamenti, ne quali si tratta della scoltura e pittura; de colori, de getti, de modegli ... Venice, appresso Gabriel Giolito di Ferrarii, 1549.*

12mo (150 x 95 mm.), ff. 63, [1], printed in Giolito's attractive italic type; with his woodcut printer's device on title-page and a different and larger version of the device on final leaf verso, a handful of historiated woodcut initials; a very good and crisp copy in 18th century Italian vellum, gilt lettered label to spine, pale blue edges.

€4275

First edition of an important art theoretical text by the polyglot scholar Anton Francesco Doni who discusses the Renaissance concept of *disegno* in contemporary sculpture and painting. The book is divided into two parts, the first consists of six essays discussing *disegno*, the second prints a handful of letters Doni wrote to scholars and artists discussing contemporary works of art.

Doni's *Disegno* is 'important for a number of quotes given by Michelangelo and printed here for the first time' (Wittkower). In several of the letters Doni discusses contemporary artists and especially Michelangelo's sculpture with his correspondents.

Doni also had access to the unpublished treatise, *Libro del Disegno* by Michelangelo's great rival Baccio Bandinelli (see Vasari), and incorporates a number of Bandinelli's views in his text. Bandinelli is referred to throughout the book as 'il cavaliere'. The last chapter in Doni's *Disegno* is entirely given over to Bandinelli where he discusses art patronage, the paragone between painting and sculpture, and the proportions of the human head (ff.39-44). Bandinelli's *Libro del Disegno* was only published in 2004.

Cicognara 114; Wittkower/Steinmann, *Michelangelo Bibliographie* (1927), no. 570; Bestermann, *Old Art Books*, p. 31; Schlosser-Magnino, p. 245-6.

41. **DUMAS, Alexandre.** *Les Trois Mousquetaires. Paris, Calmann Levy, 1894.*

Two volumes, 4to, xxii, 479, [3]; [4], 469, [5] original artwork by Maurice Leloir for the front covers bound in at the start of each volume, first volume with two preliminary drawings, and one tracing paper sheet with colour highlights, second with watercolour draft of title, seven additional original watercolours, including one of a musketeer at start

of each volume, illustrations in two states, in half blue morocco with marbled paper boards by René Aussourd, spines in five compartments, the second and fourth lettered direct, the others richly gilt, red morocco onlaid cross within a circular border to the central compartments, marbled endpapers, original wrappers bound in, spines slightly sunned. Preserved in a matching slipcase of marbled paper boards and blue morocco, slightly sunned.

€3660

Edition de grand luxe, number 39, one of 250 copies on Chine paper, one of a 100 copies with drawings with parts of the engravings.

An attractive edition of *The Three Musketeers*, first published in 8 volumes in 1844, illustrated and with original drawings by Maurice Leloir, sometime President of the French Watercolour Society, and finely bound by René Aussourd.

42. **DUMOULIN, Eugène.** Les couleurs reproduites en photographie: historique, théorie et pratique. *Paris, Gauthier Villars, 1876.*

8vo, pp. 63, [3], [6, advertisements]; clean and crisp, uncut; a fine copy, in modern binding of quarter calf with marbled paper boards, gilt lettering and panels to spine, fresh marbled endpapers.

€300

First edition.

COPAC shows two copies: Imperial and V&A.

43. **EDER, Josef Maria.** Über die chemischen Wirkungen des farbigen Lichtes und die Photographie in natürlichen Farben. *Vienna, Verlag der Photographischen Correspondenz (Dr. E. Hornig), Leipzig, Hermann Vogal, 1879.*

8vo, pp. [ii], 68 (misbound: half-title follows title-page); generally very clean, margins cropped without touching text; a good copy in marbled wrappers.

€1050

First edition, printed in the same year the author received his PhD and started work with G. Pizzighelli on the activity of chlorosilver gelatine.

COPAC shows one copy: British Library. WorldCat shows five institutional holdings in America and Germany.

Heidtmann-Bresemann-Krauss 1229.

44. **FABRETTI, Santo.** Nuova canzone sopra la Santiss[ima] Lega fatta innanzi la conseguita vittoria. Al beatissimo nostro Signore Papa Pio Quinto, con tre composti per Santo Fabbretto da Mudiana. *Venice, [Domenico Farri], 1572.*

4to, ff. [4], with a woodcut printer's device on title; woodcut initials; modern wrappers.
€1160

First edition. Comprises a *canzone* on the Holy League, purportedly written before the battle of Lepanto, and three sonnets: on the beginning of the war with the Turks, on the Holy League and on Lepanto respectively. The author, a resident of Modigliana, near Forlì, is otherwise apparently unknown.

Adams F45; Göllner 1511. OCLC records one copy only (National Taiwan University).

45. **[FABRIZI, Giuseppe.]** Sposizione delle pitture in muro del Ducale Palazzo nella nobil terra di Sassuolo ... *Modena, per gli eredi di B. Soliani, 1784.*

(*Bound with:*)

RENAZZI, Filippo Maria. Lettera al Monsignor Vicenzo Bresciaglia ... con cui s'illustra l'intaglio d'un Niccolo antico. *Rome, nella Stamperia Pagliarani, 1805.*

(*Bound with:*)

LASINIO, Carlo. Pitture del Campo Santo di Pisa, intagliati presso gli originali. *Florence, presso Molini, Landi, 1806.*

3 works bound in 1 vol.; 8vo, pp. 160, [2], title-page with woodcut of the Estensi arms; pp. xviii, with 1 engraved plate, title-page with woodcut vignette; pp. ix, [3], with 1 engraved plate; crisp and clean copies bound in contemporary pale calf and patterned boards, gilt spine.

€800

I. Rare first edition of the earliest description of the frescoes (and paintings that formed part of the architectural design) which adorned the rooms of the Palazzo Ducale in Sassuolo. In the 1630s the ruling Estense family transformed their fortress in Sassuolo into a stunning Baroque summer palace. Under the guidance of the architect Bartolomeo Avanzini and the painter Jean Boulanger the Palazzo Ducale took shape. Over the years painters like Angelo Colonna, Guercino, Salvator Rosa, Agostino Mitelli, Ottavio Viviani and others decorated the many rooms.

In the other two short pamphlets Renazzi discusses an antique engraved gem, and the publishers Molini and Landi invite subscriptions for the proposed volume of engraved plates by Carlo Lasinio reproducing the pictures of the Campo Santo in Pisa.

The volume also includes an incomplete essay by Visconti, G. A., *Dissertazione epistolari sopra la statua del Discobolo scoperta nella Villa Palombara ...* (Rome, Fulgoni, 1806), pp. VIII, 88 (of 88), with 1 (of 2) engraved plates.

I. Fossati Bellani 2910; Melzi III, 92.

RECLAMATION OF THE VALDICHIANA,
NEAR SIENA

46. **FANTONI, Pio.** Relazione della visita fatta per ordine di sua maesta imperiale Leopoldo II dal matematico canonico Pio Fantoni nel mese di Giugno MDCCXC al Canal Maestro di Valdichiana e considerazioni sopra il nuovo progetto di abbassare il regolatore di Valiano. *Florence, per Gaetano Cambiagi Stampatore Granducale, 1791.*

Small folio (310 x 220 mm.), pp. 52, with 6 plates (3 engraved, 3 printed, one with engraved elements, one folding); a fine copy in the original *carta rustica*, Ms. title on spine.

€1075

First edition of the hydraulic engineer Pio Fantoni's arbitration in the quarrel between two engineers in how to tackle the drainage and reclamation of swampy land in the Valdichiana valley near Siena. The reclamation of the Valdichiana had long been considered and at various stages in history Galileo, Viviani and Torricelli had all been asked to come up with solutions. None had succeeded. Fantoni (1721-1804) was considered the most important Italian hydraulic engineer of his time and his measured conclusion in this case, where he weighs and discusses the different proposals evenly, got the project finally off the ground. Fantoni lent his considerable support to the theories of Vittorio Fossombroni (1754-1844) who argued for changing the incline of the valley. The reclamation project was finally started in 1816 following Fossombroni's idea and in a few years the valley was transformed into one of the most prosperous of the region.

The work was beautifully produced by the ducal printer and was paid for by Fantoni's patron, the recently elected Holy Roman Emperor Leopold II, also Grand Duke of Tuscany until 1790.

Riccardi I, 446.

AN UNRECORDED CRYPTOLOGY PAMPHLET

47. **FERRANTE, Salvatore.** Cifra impenetrabile facile, e di soma utilitá, dedicato al merito impareggiabile Dell'Illustriss. & Eccelentiss. Sig. D. Domenico Grillo Duca di Giuliana, e Monterotondo. [?Naples, c. 1680].

4to, two leaves plus one folding table; diagonal lines added in ink to grid plate by an early owner; lightly stained; 19th-century marbled boards; early ownership inscription in ink at foot of title.

€1830

AN UNRECORDED PAMPHLET PROMOTING THE APPLICATION OF TRITHEMIUS' CIPHER IN CORRESPONDENCE.

The folding plate, illustrating the cipher, has the printed note in Italian: 'The ambiguity of the thought therein is removed when one releases the message using the code.'

48. **FERRARA, Francesco.** La tassa sul macinato. Dev'ella abolirsi, mantenersi o riformarsi? *Florence, successors of Le Monnier, 1871.*

Tall 8vo, pp. 129, [1] blank, [1] contents, [1] blank; creased where previously folded; uncut in the original printed wrappers, a little chipped and marked in places, stamp to rear cover.

€430

First edition of a contribution by Ferrara on the question of the *macinato* or Italian grist tax.

The idea in Italy of taxing the grinding of cereals dates from the Middle Ages, falling in and out of favour with legislators throughout Italy from that time, and was an important episode in Italian history in the second half of the nineteenth century. After various previous attempts, it had been introduced across the country in 1868. 'The system adopted consisted in applying an instrument in the mills which registered the revolutions of the millstone or those of the cyclinders and taxed the miller in accordance, giving him the right to charge every customer a fixed rate, according to the weight of the cereals ground ... As the instruments which ought to have been applied were at first not ready in sufficient number, much arbitrary taxation took place, and provoked riots, in repressing which blood was shed' (Palgrave).

Ferrara, who was in favour of the tax, took an important role in the debate over it, as both economist and politician. However, this 'tax of despair' as it was called, which laid a heavy burden on the people, led increasingly to popular disquiet and was finally abolished in 1884.

Einaudi 1869.

49. **FERRARIO, Giuseppe.** Statistica delle morti improvvise e particolarmente delle morti per apoplessia nella città e nel circondario esterno di Milano dall'anno 1750 al 1834. *Milan, Imperiale Regia Stamperia, 1834.*

8vo, pp. 238, [2 blank]; with two large folding plates included in pagination; uncut and partly unopened, in the original stiff paper wrappers, paper label on spine, corners a little worn, but a clean, crisp copy.

€615

First edition of one of the earliest (and the earliest in Italy) advanced statistical works on public health, diagnostic and prophylaxis: an investigation of the relation between the occurrence of sudden death (particularly heart attacks and ruptured aneurysms) and climate, nutritional habits, poverty, life-style. Grain prices, rain downfall ratio, temperature, season, residence in the country or in the city, profession, gender, age are recorded next to the rate of sudden death year by year in a series of tables that can be used in combination or individually: ‘From the pure statistical exposition of facts I trust that not dubious ramble, not intellectual hypotheses will be drawn, but severe truth, the most necessary and useful condition for the medical practice’ (p. 9).

‘Severe truth’ begins to surface from one of the opening chapters. It addresses and quantifies the practice of disposing of infants and young children when families could not afford to keep them: a sad sequence of numbers charts yearly the occurrence of sudden death in children’s homes and hospices (90% in some years) compared with the rosier figures regarding children left with foster families out in the country. Though the aim of this work is less to gather conclusions than to show the impact of weather, food and job on the survival ratio from a scientific and medical perspective, and to demonstrate the crucial role of statistics in public health and in human progress, the eloquence of numbers often conveys pictures of wider historical relevance.

A prize-winning surgeon and a member of one of the foremost Academies in Italy, Ferrario extends some of his statistics to figures relating to other European cities: Edinburgh, Dublin and London, Paris, Vienna, Amsterdam, St. Petersburg provide a comparative background and, along with the author’s footnote references, place this work within the most up-to-date contemporary European clinical and statistical investigation.

EARLY ARCHITECTURAL PHOTOGRAPHS FROM ITALY BY CARLO PONTI AND CARLO NAYA

50. **FIERLANTS, Edmond** (1819–69); Giorgio Sommer and others. Grand tour photograph albums from Northern Europe and Italy. *Early 1860s–1870s.*

A pair of large folio albums comprising a total of 187 albumen prints, approx. 100 in large formats from 10 x 14 inches (25.4 x 35.6 cm.) to a maximum of 12½ x 20 inches (31.8 x 50.8 cm.), the remainder smaller (edge fading to some prints); many south Italian subjects titled and numbered in the negatives from the series by Giorgio Sommer; ink manuscript captions in English below the images; bookplate inside front cover ‘Presented to the Bath Royal Literary & Scientific Institution by E. R. Wodehouse MP.’ (since confirmed as having been de-accessioned from this library), Edmund Robert Wodehouse (1835–1914) was an MP for Bath for many years, near contemporary half dark green morocco, ruled gilt (extremities worn, one spine partially detached, joints cracked but firm), each 21½ x 15½ x 2 inches (54.6 x 39.4 x 5.1 cm.).

€9150 + VAT

Two impressive albums containing a comprehensive selection of architectural photographs by several masters of the medium, most unusual for their inclusion of a series of imposing studies by the eminent early Belgian photographer, Edmond Fierlants. The first album comprises 31 photographs from Belgium of which 23 are large architectural studies, all likely to be by Fierlants – Antwerp (14), Brussels (5), Louvain (1), Bruges (2) and Ghent (1) – with eight smaller prints from Bruges and Ghent. This first album continues with eight studies from Cologne, six from Nuremberg, eleven from Prague (plus an impressive four-part panorama of that city), and 40 smaller prints, from southern Italy and Sicily, most of which appear to be from the numbered series by Giorgio Sommer.

The classical and renaissance architecture of Italy is well represented in the second album beginning with 44 Venetian studies likely to be by Carlo Ponti and Carlo Naya, followed by two views from Padua, five small studies from Bologna, nine large photographs from Verona, seven reproductions of artworks from Ravenna and finishing with a series of twenty splendid and very large images from Rome. It was from the 1850s to the 1870s that photographers such as Robert MacPherson, James Anderson, the Alinari Brothers and Tommaso Cuccioni competed with each other and with printmakers to produce ever more powerful large photographs of the most significant Roman monuments in the style of the engraved ‘vedute’ popular with tourists and armchair travellers alike.

Fierlants had learned the basics of photography during an apprenticeship with Hippolyte Bayard in Paris and in 1854 he was the only Belgian to become one of the founder members of the Société française de photographie. He returned to Brussels in 1858 and started documenting the art and architecture of his homeland almost immediately. ‘The momentum was unstoppable. Armed with favorable reviews and the goodwill of the Belgian government, Fierlants received successive commissions to record the historic art and architecture of the towns of Antwerp (165 views taken in 1860), Brussels (114 views taken between 1862 and 1864) and Louvain (39 views taken in 1865), full-plate images characterised by compositional rigour. He regularly exhibited his work Fierlants founded the Société belge de photographie in 1862’ (Steven F. Joseph, <http://dating-au.com/fierlants-edmond-1819-1869>). The relevant municipal archives were supplied with prints and Antwerp houses some of his negatives, but despite critical acclaim, Fierlants was not successful commercially and died in poverty. This same lack of

commercial success no doubt accounts for the scarcity of his work today outside Belgian institutional collections.

A complete list of titles is available on request.

See Joseph, Steven F. & Tristan Schwilden, *Edmond Fierlants 1819-1869. Photographies d'Art et d'Architecture*, Charleroi, Credit Communal, 1988, pp. 119, 124, 142, 225, 227, 236.

51. [FRANCESCO I, *Duke of Parma*.] Orazione funebre e descrizione del solenne funerale dell'Altezza Serenissima Francesco I Duca di Parma ... celebrato in tributo d'ossequio dal Ducal Collegio Ancarano in Bologna, nella Chiesa di S. Ignazio Noviziato de' PP. Gesuiti, li xii Novembre MDCCXXVII. *Bologna, nella stamperia di Lelio della Volpe, [1727.]*

Small folio, pp. 28, very large folding frontispiece (400 x 560 mm.) engraved by Lodovico Quadri; fore-margin of title-page with paper flaw, some very light staining, but a good copy in recent marbled boards.

€975

First edition of a description of the funeral festivities held in Bologna for Francesco Farnese, duke of Parma and Piacenza (1678-1727) who was succeeded by his son Antonio. The fine catafalque, designed by Giacomo Campana, is shown in a richly decorated chapel of the Jesuit church St. Ignazio Noviziato.

Not in Ruggieri; not found in RLIN or OCLC.

52. GHEZZI, Nicolò. Dell'origine delle fontane e dell'addolcimento dell'acqua marina, lettere scritte al Sig. Conte N. N. da Niccolò Ghezzi religioso della Compagnia di Gesù. *Venice, Simeone Occhi, 1742.*

8vo, pp. xvi, 404, title printed in red and black and with woodcut ornament, with engraved frontispiece, 5 engraved plates and one folding table; occasionally lightly browned; a very good copy in contemporary Italian green vellum, covers ruled and with ornaments in silver (oxidized); red lettering-piece, edges mottled in red and blue, hinges restored in the 19th century. Contemporary typographical bookplate at foot of title.

€675

First edition of Ghezzi's first book. Ghezzi (1683-1766) was a Jesuit teacher of humanities in Como, who devoted much of his time to the study of physics and got into difficulties with his superiors on theological grounds.

The book contains six chapters on hydrology, dealing with springs and underground water, different aspects on the circulation of water between the sea and rivers, examining many meteorological phenomena such as precipitation due to the rising of air, wind, snow and ice. Ghezzi pays particular attention to the physics of the Mediterranean climate. He further deals with various methods of desalinating seawater for use on ships, referring to suggestions and observations by Boyle, Steven Hales, and Edmund Halley. The final hundred pages of the volume contain the criticisms of the addressee, the fellow Jesuit Conte Giulio Cesare Brusati, and the author's replies.

Riccardi I, 595 (3 plates only); Sommervogel III, 1377; Ward & Carozzi, *Geology Emerging* 908.

53. **GRAVAZZI, Egidio.** Nuova canzone del R. P. F. Egidio Gravatio Eremitano, nella felicissima vittoria contra Turchi. All'illustre Sig. il Sig. Conte Matthio Caldognio da Vicenza. *Venice, Giovanni Antonio Bindoni, 1572.*

4to, ff. [4], with a woodcut printer's device on title; woodcut initials; signature on A2 fractionally shaved; modern boards; early ownership inscription of the Archbishopric of Monreale at head of title.

€915

First edition. Comprises a long *canzone* on the battle of Lepanto, full of classical allusions, and a sonnet on the same subject. Little is known of Gravazzi, an Augustinian friar from Roccacontrada (now Arcevia, in Ancona) active in the second half of the sixteenth century.

Göllner 1518. OCLC records two copies only (Folger and Syracuse University).

“THAT FINE SCIENCE” – MONTAIGNE
FIRST GREEK BOOK PRINTED AT BORDEAUX

54. **HERMES TRISMEGISTUS.** [FOIX, FRANÇOIS DE, Duke de Candale, Bishop of Aire; editor and translator]. Pimandras utraque lingua restitutus, D. Francisci Flussatus Candellae industria. *Bordeaux, Simon Millanges, 1574.*

Large 4to., ff. [vi], [62], Greek and Latin text printed on opposite pages; woodcut printer's device on title, woodcut initials and head-pieces, a very large copy, unwashed, in 19th century calf; from the library of Mark Pattison, with his library stamp in blind at foot of title.

€4650

The first Greek book printed in Bordeaux: the first and chief work of the *Corpus Hermeticum*, called the “Pimander”. It is only the second printing of the Greek text (first, Paris 1554), and is edited here and accompanied by a new Latin translation (to replace Ficino’s) by the Bordeaux savant François de Foix (1512-1594).

As well as editing and translating the “Pimander”, François de Foix edited Euclid in Latin (1566), and in 1591 founded a chair of geometry at the Collège de Guyenne. His château at Puy-Paulin, Bordeaux, was a centre of erudition, often visited by Montaigne. In his laboratory he created the so-called “Eau de Candale” an infusion of various plants into spirits of wine, manufacture of which as a universal panacea continued until at least the 18th century.

Desgraves, *Bibliographie bordelaise*, no. 6.

RARE EARLY ESTIENNE

55. **HUMBERT DE ROMANS.** *Liber eruditio[n]is religiosorum: in quo quicq[ui]d præclaru[m] et utile in aliis religiosoru[m] instructionibus continetur.* *Paris, Henri Estienne, 12 March 1505.*

Small 8vo, four parts in continuous pagination, ff. [iv], 181 (with several instances of mispagination); gothic type, small woodcut initials; a very good copy in eighteenth-century mottled calf, panelled spine gilt with fleurons, red and green gilt lettering-pieces; hinges cracked but holding firmly, some rubbing to extremities; **multiple contemporary annotations** on recto and verso of the first and last leaves, including presumably an ownership inscription stricken through in ink and another inscription in the uppermost margin trimmed when the book was bound; occasional contemporary marginalia (just shaved), a few instances of old red underlining.

€4880

First edition, rare (Schreiber), of one of the first books printed by Henri Estienne (Renouard), handsomely produced in his small gothic type. The *Liber eruditio[n]is religiosorum* draws on a wide canon of scriptural, patristic, theological and philosophical texts, among which are Augustine, Benedict, Bernard of Clairvaux as well as Seneca, Boethius and Cicero. It offers a systematic guide which illuminates all aspects of monastic life, from the practical ethics of communal life to the discipline of the five senses, to the orderly use of the powers of the intellect, to the perfecting value of meditation.

The book includes the ‘Contemplatio beati Anselmi Epistoli super vita Christi’ (ff. 169-176), ‘Ordinarium vite religiose, editum a sancto Bonaventura cardinali, de ordine fratrum minorum’ (ff.177-181) and ‘Preparatio ad missam’ (ff.: 182-183).

Moreau I, p. 164, n. 113; Renouard, 2, 2; Schreiber, n. 3. Four copies recorded in the US (Brigham Young, Harvard University, Illinois, North Carolina).

56. **JOUART, Abel.** Application de la photographie aux levés militaires. *Paris, J. Dumaine, 1866.*

8vo, pp. [viii], 76 + three plates [2 folding]; light foxing in a couple of areas; a fair copy in the original printed wrappers; holding together but lower wrapper together with folding plates detached, a bit worn, especially spine.

€800

First edition.

COPAC shows one copy, at the British Library.

57. [MISHNAH.] **Constantijn L'EMPEREUR** (*editor*). Masekhet Midot me-Talmud bavli [*in Hebrew*] hoc est, Talmudis Babylonici codex Middoth sive De mensuris templi, una cum versione Latina. Additis, praeter accuratas figuras, commentariis, quibus tota templi Hierosolymitani structura cum partibus suis, altari caeterisque eo pertinentibus, e Talmudistarum aliorumque Judaeorum scriptis distincte explicatur, variaque Scripturae S. loca illustrantur. *Leiden, Bonaventure and Abraham Elzevir, 1630.*

4to., pp. [xl], 194, [14], text in Latin and Hebrew, woodcut printer's device on title, with a large folding plan of the Temple in Jerusalem.

[*bound with:*]

COCCEIUS, Johannes. Duo tituli Thalmudici Sanhedrin et Maccoth: quorum ille agit de Synedriis, judiciis, supliciis capitalibus Ebraeorum; hic de poena falsi testimonii, exsilio et asylis, flagellatione: cum excerptis ex utriusque Gemara, versa, et annotationibus, depromtis maximam partem ex Ebraeorum commentariis, illustrata. *Amsterdam, Jan Jansson, 1629.*

4to, pp. [xxxii], 436, [4], text in Latin and Hebrew; occasional browning; together two works bound together in contemporary limp vellum; spine darkened.

€750

I. First edition of L'Empereur's translation of and commentary on tractate *Middot* of the Mishnah. Divided into five chapters, tractate *Middot* deals with the architecture of the Second Temple in Jerusalem, in which there was considerable interest in both Jewish and Christian scholarly communities in the seventeenth century. L'Empereur's translation

and extensive commentary is accompanied by a detailed floor plan of the Temple. The eminent Dutch Hebraist Constantijn L'Empereur (1591–1648) succeeded Thomas Erpenius as professor of Hebrew at Leiden in 1627.

II. First edition of Cocceius's commentary on the tractates *Sanhedrin* and *Makkot* of the Mishnah, which were of particular interest to Christian scholars for the light they shed on the ancient Jewish court system. Cocceius (1603–1669) was one of the first Dutch Hebraists who was truly a rabbinical scholar.

I. Fürst, *Bibliotheca Judaica* I p. 244; Willems 339.

II. Fürst, *Bibliotheca Judaica* I p. 181.

58. LA BLANCHÈRE, Henri de. L'art du photographe comprenant les procédés complets sur papier et sur glace négatifs et positifs. *Paris, Amyot, 1860.*

8vo, pp. [iv], 314 with tables and diagrams to the text; some instance of limited spotting or soiling, uncut; a good copy in recent quarter black morocco over dark marbled boards, gilt lettering to spine, raised bands, marbled endpapers; fine appearance.

€1050

Second edition, revised and enlarged (first 1859), rare.

Not in COPAC or WorldCat. COPAC shows only one copy of first edition: Imperial. WorldCat shows only one copy of first edition: Biblioteca Civi di Roverto, Italy.

59. LA FONTAINE, Jean de. Le quatrième livre de Contes et Nouvelles. *Paris, Xavier Havermans, 1930.*

4to, pp. [6], 142, [6], with colour illustrations by Carlège, including an original watercolour, all illustrations repeated in outline on tissue; in contemporary crimson morocco jointly signed by Pierre Legrain and J. Anthoine Legrain, gilt-tooled border of short rules around central panel of natural and polished geometric shagreen sections and red morocco squares tooled in gilt, flat spine with author gilt at head and title at foot, triple gilt fillet detail, morocco doublures with pattern of silver circles and gold dots, charcoal watered silk endpapers, all edges gilt. Preserved in a slipcase of red morocco and paper boards with a coordinating sleeve with black leather label.

€4275

Volume IV only of the four volume set of Jean de la Fontaine's works, number 14 of fourteen copies on japon blanc nacré a la cuve, from a total limited edition of 346 copies.

A striking composition, designed by Pierre Legrain and executed by his stepson Jacques Anthoine Legrain after Pierre's death in 1929. Jacques himself was active between 1930 and 1950.

MERCANTILE ACCOUNTANCY
ANNOTATED IN A SEVENTEENTH-CENTURY HAND

60. **LANDO, Giovanni Giacomo.** *Aritmetica mercantile ... Nella quale si vede, come si hanno da fare li conti, per li cambi, che si fanno nelle Città Principali della Christianità. Il modo di raguagliare le piazze, di aggiustare ogni sorte di comissioni de cambi, & mercantie, & formare arbitrij ... Naples, [Alexander Gratianus for] Tarquinio Longo, 1604.*

Small 4to, pp. [xii], 270, [2] blank; woodcut device on title, woodcut initials, head- and tail-pieces in the text; short closed tear to outer margin in one leaf, but a very clean, appealing copy in contemporary full vellum, a couple of dents to the spine, some light soiling, ink titling on spine, faded; early ownership inscription on front free end-paper, 'Gio. Matth. Smiths', dated 1645, with annotations on the recto and verso of the last leaf of the table of contents, copious annotations covering the last blank leaf and the rear paste-down, and several marginalia to text all in the same seventeenth-century hand and in Italian (see below); modern ink ownership inscription to front free end-paper; **a most attractive copy revealing the perusal of a near-contemporary merchant.**

€5500

Very rare first edition of one of the most important and comprehensive seventeenth-century works on commercial arithmetic and exchange rates in Italy and Europe; this copy owned and annotated with copious figures by a near-contemporary merchant.

The early owner of this copy, evidently a practised merchant with a particular interest in exchange rates and probably either a Dutchman educated in Italy or an Italian of Dutch descent, annotates the last blank leaf, the rear pastedown and several portions of text with numerous remarks and figures derived from his own frequentation of international fairs. Italian financial venues such as Venice, Milan, Naples but also international marketplaces like Seville, Antwerp, Amsterdam and London are observed and their figures updated. Smits notes exchange rates and commission charges current around 1645, and works out his figures next to Lando's reckonings, announced by the cautious phrase 'a mio modo'.

Born out of the need to acknowledge and systematize the increasingly central role played by money and the relationship between currencies in the trade-led Italian economy of the early-modern period, Lando's fundamental manual puts the complex art of exchange at the heart of mercantile accountancy. As straightforward money-lending, labelled usury throughout Christianity, lacked legitimacy and the status of acceptable transaction in early-modern business, currency exchange on the most prominent international piazzas

took its place, its complications determined by time lapses and fluctuant relative value a useful platform to be profitably exploited by the skilled merchant. Lando offers a full handbook of arithmetic instructions and examples, and a wealth of information on the principal trading cities in Italy and the rest of Europe (Antwerp, Frankfurt, Lyons, London, Barcelona, Valencia and Zaragoza among others).

Three further editions came out within forty years, all printed in Venice, and all now scarce.

Herwood, *Historical Accounting Literature*, 224; Kress S.343; Riccardi II, 15.1 ('raro'); this edition not in Goldsmiths' or Einaudi.

61. **LEONI, Giovanni Battista.** Considerationi . . . sopra l'istoria d'Italia di messer Francesco Guicciardini. *Venice, Gioliti, 1583.*

Small 4to (215 x 115 mm), pp. [viii], 177, [15]; contemporary limp vellum.

€1075

First edition. An extended refutation of the Florentine Guicciardini's censures of Venice expressed in his history of Italy (1561), which, for example, blamed the selfish ambition of Venice for preventing Italian unity in the face of foreign incursions. Despite their disagreement, Leoni expressed his admiration for Guicciardini in the *Considerationi*: his stance is indicative of a growing interest among Venetians in the political culture of Florence and a shift towards a political and historical understanding resembling that of the mature Florentine Renaissance, moving away from the traditional static idealism that held that Venice's perpetuity was guaranteed by an original constitution which had achieved a perfect balance of social forces (see Bouwsma, *Venice and the defense of republican liberty* pp. 69, 269).

Adams L489.

62. [LEPANTO, *Battle of.*] Canzone al Signor Dio sopra la felic[issi]ma vittoria dell'armata della Sant[issi]ma Lega, contra la turchesca. All'illustriss[i]mo et reverendiss[i]mo Sig. Domenico Bollani Vescovo di Brescia. *Venice, [probably Domenico Farri], 1572.*

4to, ff. [4], with a woodcut printer's device on title; several manuscript corrections in a contemporary hand; small portion of corner of title cut away and tiny hole in final leaf (neither affecting text); old patterned boards; early ownership inscription (repaired) of the Archbishopric of Monreale at head of title.

€915

First edition. Dedicated to the bishop of Brescia, this anonymous work comprises a *canzone* thanking God for the victory of Lepanto. ‘Stampata probabilmente da Domenico Farri’ (EDIT16).

Adams C567; Göllner 1573. No locations given in OCLC.

63. [LETI, Gregorio.] *Itinerario della Corte di Roma, o vero teatro historico, cronologico, e politico della Sede Apostolica dataria, e Cancellaria Romana. Parte prima ... [- terza]. Valenzia [i.e. Geneva], per Pietro Francesco Guerini, 1675-76.*

3 vols., 12mo, pp. [48], 887; [24], 767; [24], 763, some light browning and spotting due to paper quality, curiously the third volume is printed on better quality paper; a handsome set bound in contemporary vellum, spine with red label, covers with blindstamped arms and cipher of William Stirling, red and blue speckled edges. Bookplate of William Stirling.

€460

Second edition. Gregorio Leti in virulent anti-catholic mode, polemically attacking the corruption of the church. Leti fails to mention that part of his work is based on the writings of G. Lumadoro, F. Sestini and F. Martinelli. The first two volumes with cancel imprints, as usual. The work was put on the Index.

Melzi II, 57.

64. [LONGANO, Francesco]. *Logica, o sia arte del ben pensare. Naples, Raimondi, 1773.*

8vo, pp. [xvi], 234, [10]; author’s name stated at end of preface; occasional very light browning or spotting, some very discrete modern pencil annotations and corrections in Italian and English; contemporary mottled calf, gilt panelled spine decorated in compartments, gilt lettering-piece, all edges sprinkled in blue; joints cracked but holding, slight loss to spine ends and to gilt lettering-piece, spine somewhat worn, a few worm-holes affecting only the margins of marbled end-papers; a good copy of a scarce book.

€2750

First edition, very rare (one other copy only traced, in Italy), of Francesco Longano’s treatise on logic.

Longano (1728-1796) was a key player not only in the theoretical development of the Italian Enlightenment: his thoughts on freedom and equality, although only rarely

organised in a systematic philosophy, sprang from thorough observation of features of Southern Italian society and, once crystallized in theory, turned back to inform action and programs of reform.

A pupil of the economist and reformer Genovesi, and an admirer of Locke, Longano's early interest in philosophy evolved into active criticism of social structures founded on inequality and exploitation, then re-emerged in its more theoretical form in Longano's late production of the 1790s. Longano's perceptive synthesis of the Western logical tradition spans from Aristotle to Bacon, Descartes, Locke, Wolf, Condillac and Hume.

Only one copy of this work has been located in a public library (University of Sassari, Italy) and there are no auction records of it in the last thirty years.

65. MAGANZA, Giovanni Battista. *Canzone di M. Gio. Battista Maganza.*
[Probably Venice, Domenico and Giovanni Battista Guerra, c. 1571.]

4to, ff. [4], with woodcut head- and tail-pieces; lower outer corners of first two leaves cut away, not affecting text; modern boards; early ownership inscription (repaired) of the Archbishopric of Monreale at head of first page.

€915

First edition, published without title-page or imprint. Following a *canzone* on the battle of Lepanto (1571) is a sonnet in honour of Agostino Barbarigo, the Venetian commander of the left division of the Christian fleet who died from his wounds two days afterwards. 'Stampata probabilmente a Venezia da Domenico e Giovanni Battista Guerra' (EDIT16).

The painter-poet Maganza (c. 1513–1586, called Magagnò) was a pupil of Titian. 'Ses compositions religieuses . . . témoignent d'une grande facilité et d'une certaine grâce. Ces qualités se font aussi remarquer dans ses poésies' (Hoefer, *Nouvelle Biographie Générale* XXXII 668; see also Thieme-Becker XXIII p. 552).

Göllner 1342. OCLC records four copies (Bayerische Staatsbibliothek, Harvard, New York Public Library and Thomas Fisher Rare Book Library).

66. MANETTI, Saverio. *Delle specie diverse di frumento e di pane siccome della panizzazione.* Florence, Moüicke, 1765.

4to, pp. [8], 237, [3]; very lightly foxed, but a very good copy, uncut, bound in contemporary 'carta rustica', title manuscript to spine; with Lord Westbury's bookplate to front pastedown.

€915

First edition, rare, of this essay on bread and bread-making, by the physician and naturalist Saverio Manetti (1723 – 1785). The work deals with wheat, flour, different kind of bread (corn, rye, buckwheat and sweat bread, donuts, farinata, waffles, bread with raisins etc.), how to prepare and bake it, substitutes of bread, and molds and worms that can grow on it.

‘This work precedes Parmentier’s *Parfait Boulanger* by 13 years’ (Westbury).

Bitting, 185 (only the 1766 edition, listed under ‘Ginori’); Gamba, 2328 (only the 1768 edition); Re, III, 103; Westbury, 138-140.

67. [MANUZIO, Antonio, *editor.*] Viaggi fatti da Vinetia, alla Tana, in Persia, in India, et in Costantinopoli: con la descrittione particolare di città, luoghi, siti, costumi, & della porta del gran Turco: & di tutte le intrate, spese, & modo di governo suo, & della ultima impresa contra Portoghesi. *Venice, sons of Aldus Manutius, 1545.*

8vo, ff. 163, Aldine anchor on title; without final leaf, blank except for Aldine anchor on verso; light dampstain in first few leaves, blank lower margin of title cut away and renewed, old ownership inscriptions on title; eighteenth-century English polished calf; slightly soiled, extremities rubbed, short cracks in joints; ownership inscription ‘J. W. S. M. / Caius. / Cambridge. / Jan. 1899’ on front pastedown.

€1830

Second edition (first 1543) of this collection of Venetian voyages to the Near and Middle East edited by Antonio Manuzio, son of Aldus.

‘Tana was the name which the Genoese gave to their factory at Azov at the mouth of the river Don. This volume contains voyages by Giosafat Barbaro (Tana in 1436, Persia 1471), Ambrogio Contarini (Persia 1473–77), and Luigi Roneinotto (Ethiopia 1532, Persia and India in 1529). It also includes Benedetto Ramberti’s account of the Turkish Sultan’s campaign against the Portuguese settlement of Diu in northern India in 1538’ (Atabey).

Adams V624; Blackmer 1071; Göllner 861; Renouard p. 134, noting that of the two editions the present is ‘bien mieux imprimée’. Atabey 761 records the first edition.

68. MANZONI, Alessandro. Il Conte di Carmagnola. Tragedia. *Milan, Tipografia di Vincenzo Ferrario, 1820.*

8vo, pp. [viii], 142, erratum printed on a small strip of paper pasted onto the verso of the first blank leaf; a fine copy; in contemporary marbled paper boards, ms. paper label on spine, some minor wear.

€2700

First edition of Manzoni's first verse tragedy, *The Count of Carmagnola*, with a preface on the aesthetics and usefulness of the theatre. Manzoni wrote only one other tragedy, *Adelchi* (1822), and although both plays were praised by Goethe, Manzoni himself did not wish them to be staged. He ceased using verse altogether after 1822 and turned to prose fiction.

Parenti p. 331.

FIRST BOOK

69. **MANZONI, Alessandro.** In morte di Carlo Imbonati. Versi di Alessandro Manzoni a Giulia Beccaria sua madre. *Milan, Coi Tipi di Gio. Giuseppe Destefanis, 1806.*

8vo, pp. 19 + blank leaf at beginning and end; pencil annotations and occasional red ink to first blank; a large, fresh copy, uncut, in contemporary marbled paper wrappers; bookplate to inside front wrapper.

€ 3050

First trade edition of Manzoni's first published work; it was first published in Paris by Didot earlier in 1806 in an edition of 100 copies; another edition of 15 pages was published in Brescia the same year. The edition is dedicated to Vincenzo Monti by the editor, Giambattista Pagani.

In 1806 Manzoni was living in the house of his mother Giulia Beccaria, daughter of Cesare Beccaria, and it is to her that the verses are addressed, on the death of her companion, Carlo Imbonati. 'Cesare Beccaria, famous in the 1760s throughout the civilised world for advocating the abolition of torture and capital punishment, wished to stop the affair between his lively and beautiful daughter, Giulia, and Giovanni Verri, the playboy brother of his friends Pietro and Alessandro (renowned editors of *Il Caffè*, one of the most influential journals of the Italian Enlightenment). Pietro arranged Giulia's marriage to the obscure Count Pietro Manzoni, twenty-six years her senior, as if that could stop the affair. In 1785 she gave birth to Alessandro, who her husband acknowledged although he was (presumably) Giovanni Verri's son. After seven years in a steadily worsening relationship, Giulia went to live with Carlo Imbonati, a wealthy merchant banker, and Alessandro was farmed out to various religious boarding schools which gave him very unpleasant memories but a good classical education... Imbonati, who had never met Alessandro, invited him to Paris early in 1805, but died suddenly before his arrival, making Giulia his heiress and laying the foundations of her son's future financial well-being' (*The Cambridge History of Italian Literature*).

Parenti p. 330 (Paris, Didot edition). OCLC records copies at Chicago and Harvard; copies of the Brescia edition at Yale and Chicago; and copies of the Paris, Didot edition at the British Library and Bibliothèque Nationale de France.

INSCRIBED TO LAWRENCE OLIVIER AND SIGNED BY MANZÙ

70. [MANZÙ, Giacomo] PEPPER, Curtis Bill. An Artist and the Pope: Based upon the personal recollections of Giacomo Manzù. Illustrations by Manzù. New York, Grosset and Dunlap, 1968.

8vo, pp. [vi], 249 with 18 leaves of photographs; original brown and beige cloth, lettered in gilt on spine; **signed by Manzù on title-page and p. 1; inscribed by the author to Lawrence Olivier ‘For Larry – No STRANGER To These immortal dreams – Nor the mortal call to love – Most fondly - Bill’**, dated September 1978.

€185

First edition. Manzù was an Italian sculptor and personal friend of Pope John XXIII who carried out a number of commissions for the Vatican including the ‘Door of Death’ for St Peter’s Basilica.

71. MAREY, Étienne-Jules. La chronophotographie. Nouvelle méthode pour analyser le mouvement dans les sciences physiques et naturelles [from: Revue générale des sciences pures et appliquées, 2e année, № 21, 15 novembre 1891]. Paris, Georges Carré, [1891].

4to, pp. 689-719, [1, blank]; quarter cloth with decorative paper boards, original printed wrappers with advertisements bound in, gilt-tooled leather lettering-piece to spine, small paper label to upper cover; a little rubbing.

€2260

Original illustrated offprint.

WorldCat shows four copies only: Bibliothèque nationale, Bibliothèque interuniversitaire de santé, Harvard and Museum of Modern Art.

72. MATTIOLI, Lodovico. Primi elementi della pittura raccolti da varii autori per uso de’ principianti del dissegno. Bologna, Lelio dalla Volpe, 1728.

Oblong 4to, engraved throughout and numbered 1 to 24, comprising allegorical frontispiece incorporating the title and 23 engraved plates; a very good and large copy in an early 19th-century binding of green calf-backed green marbled boards, front cover with large orange label, gilt edged and with gilt lettering ‘primi elementi di figura’.

€2750

First and only edition of Mattioli’s scarce drawing manual. At the beginning are plates devoted to the usual anatomical studies of eyes, ears, noses, hands, arms, and legs while the final twelve plates show facial and figure studies and include a fine head and shoulder portrait of a young African. Some of the illustrations are after the designs of Agostino Caracci, Giuseppe de Ribera, Oliviero Gatti, Federico Barocci and Carlo Maratta. Lodovico Mattioli (1662-1747) was a Bolognese painter and pupil of Carlo Cignani. He specialised in landscapes as well as being an outstanding etcher. He was responsible for what is generally regarded as the finest Bolognese illustrated book, Cesare Croce’s *Bertoldo con Bertoldino e Casenno* (1736). He was a member of the Academia Clementina in Bologna where he taught drawing and for whose students he compiled this drawing manual.

Illustrated Bartsch 43, no. 6 (389); COPAC locates British Library and Oxford; OCLC locates only 3 copies: New York Public, National Gallery of Washington and Getty Center.

73. [MAZZINI, Giuseppe]. *La Roma del popolo. Pubblicazione settimanale di filosofia religiosa, politica, letteratura. Rome, Amministrazione della Roma del Popolo, 1871-1872.*

Two vols, 4to, pp. [iv], 8, 216, [2] (index and bibliography); 232; all 57 issues (last two printed with black border, see below); occasional pen underlining and notes; a few adhesions with some losses of letters, some light spotting, some creases and wear resulting from the folding of a few issues; contemporary plain stiff paper wrappers, ink lettering to upper covers, wrappers worn at extremities; a good, complete set preserved in a recent board case.

€1830

First edition, rarely to be found in its entirety, of Giuseppe Mazzini’s last periodical paper, published weekly from March 1st 1871 (the first issue was preceded by a ‘programme issue’ published February 8th) until March 21st 1872.

Mazzini’s battle for the education and unity of workers and the creation of an Italian citizenship found expression in some fifty contributions given by the elderly patriot before his death in early 1872 (the two last issues are printed with a black border in mourning). Giuseppe Garibaldi’s endorsement of the First International, published as a letter to the paper’s director Petroni, is here opposed by several passionate attacks against the radical and indefinite challenge to state authority; more criticism is directed against

Bakunin and the Marxist socialism of the First International (see issue of 26th April 1871), for their ‘injuries’ to the nation’s moral and material unity.

Mazzini, with Saffi, Quadrio and Campanella, upheld instead the principles of association, solidarity, civil progress, to be pursued within rather than against the nation, in order to perfect it rather than destroy it.

The success of the project sketched in *La Roma del Popolo* among the working classes (all the more notable if set against the high rate of illiteracy, then at 69%) led to the signing of the ‘Patto di Fratellanza’, a ‘Covenant of Fraternity’ approved by the workers’ unions with the purpose of promoting a body of education and assistance structures for the material improvement of the workers’ conditions. Mazzini himself, in Rome, created, sustained and funded such institutes (the Società di Mutuo Soccorso) in an experimental attempt to introduce a ‘welfare structure’ of solidarity and edification. His initial impulse generated 50 associations with 8.500 members in the early 1870s; by the mid 1890s the figures had soared to 274 associations with more than 40.000 members.

74. [MAZZINI, Giuseppe]. Lettera [...] intorno agli affari di Roma ai Sigg. de Tocqueville e de Falloux ministri delle Repubblica francese. *Firenze, A spese dell'editore [Tipografia italiana]*, 1849.

8vo, pp. 30, [2]; perpendicular fold in the middle, but a very good copy, lightly toned, sewn as issued.

€220

Very rare issue of Mazzini’s open letter in defence of Rome’s short-lived secular revolution, a plea published simultaneously in Italian (6 issues), English and French. We were able to locate only 6 other copies of this Florence 1849 edition, none of which outside Italy.

75. MEYER, Cornelius. L’arte di restituire a Roma la tralasciata navigatione del suo Tevere. *Rome, Lazzari Varese*, 1685.

[bound with:]

Sacra Congregatio Riparum Tyberis Romana remunerationis pro Illustriss. D. Cornelius Meyer memoriale. *Rome, Typographia Reverendae Camerae Apostolicae*, 1685.

Folio (40.5 x 26.5 cm), ff. [91]; pp. 15, [1]; additional engraved title page depicting the river god and 68 engravings by Falda, van Wittel, Wouters, Blondeau and others, of which 1 full page, 3 half double-page, 3 full double-page and the rest half-page; light damp-stain to inner margin of few pages, but a good copy, printed on thick paper, bound

in early twentieth-century stiff vellum, spine gilt with two brown morocco lettering pieces.

€5500

Second edition (the first, Rome 1683, is exceedingly rare) of this masterpiece of hydraulic engineering by Cornelius Meyer in which the Dutch inventor and engineer describes his solutions to improve the navigation of the river Tiber, endangered by erosion, litter and excessive flow. The work is divided into three parts, the first illustrating different solutions such as the construction of new canals, locks, barriers, bridges etc. The second part deals with the area between Rome and the sea, showing also different ways to recuperate sunken ships. The third part includes some particularly attractive views of Rome, with views of Piazza del Popolo and Piazza S. Pietro amongst others, showing possible improvements and additions. The book deals also with the floods of the river Arno in Pisa (illustrated by a splendid double-page map), the drainage of the Pontine marshes and the harbour of Ancona; a very curious engraving depicts a horseless carriage.

The decrees of the Camera Apostolica related to the works carried by Meyer (see Cicognara, 3791) are bound at the end.

Cicognara, 3792

76. **MILIZIA, Francesco.** *Principi di Architettura Civile.* Seconda edizione veneta, riveduta, emendata, ed accresciuta di figure disegnate ed incise in Roma da Gio. Battista Cipriani Sanese. *Bassano, nella Tipografia Remondiana, 1804.*

3 vols., large 8vo, pp. xxiv, 296, with 10 folding engraved plates; pp. viii, 351, [1], with 12 folding engraved plates and 1 engraved plate in the text; pp. vii, [1], 293, [1], with 13 engraved plates (5 folding) and 1 folding printed table in the text; a fine, uncut set, printed on better paper, in the publisher's binding of woodcut decorated Remondini wrappers, spines with printed label.

€1830

First complete edition, including the 27 additional plates by Giovanni Battista Cipriani with his explanatory text and including Milizia's brief autobiographical sketch. The plates were first published separately in Rome in 1800 but only appeared together with Milizia's influential text in the present edition. The work is considered Milizia's best and was praised by Cicognara as 'opera piene di critica profondissima, e scritta con libertà di pensare, e saper sommo'. 'As late as 1824 Thomas Jefferson could describe Milizia as the most reliable source on architectural aesthetics' (H. W. Kruft).

This copy is bound in very attractive pink Remondini wrappers blocked with an ornamental red decorative design incorporating a globe.

Cicognara 567; Schlosser-Magnino p. 683 listing the rare first edition printed at Finale, 1781 with only 8 plates. H. -W. Kraut, *A History of Architectural Theory*, pp. 203-07.

THE LIVER

77. **MORGAGNI, Giovanni Battista.** *Epistolae anatomicae duae, novas observationes, & animadversationes complectens, quibus anatome augetur, anatomicorum inventorum historia evolvitur, utraque ab erroribus vindicatur.* Leiden, J. à Kerkhem, 1728.

4to, pp. (xx), 308, with engraved title-vignette; faint library stamp on title verso; one leaf with tear repaired; a little light browning and staining; a very good copy in contemporary mottled calf, a little worn.

€1475

First edition. ‘The two anatomical essays in this work constitute a detailed review of the anatomy and physiological functions of the liver. Although the historical aspects of the subject are emphasized, Morgagni includes many of his own observations’ (*Heirs of Hippocrates* on the edition of 1762).

Morgagni's *Adversaria* (1717-19), *Epistolae anatomicae duae* (1728), and *Epistolae anatomicae duodeviginti* (1740) ‘represent new contributions to the mechanical interpretation of the structure of the organism’ (DSB IX p. 511).

Blake p. 312; Waller 6677; Wellcome IV p. 178.

WORD GAMES IN RENAISSANCE LOMBARDY

78. **MORI, Ascanio de'.** *Giuoco piacevole. Mantua, Giacomo Ruffinello, 1575.*

4to, ff. 56 (errata in the last leaf); woodcut headpiece and device to title; a very good copy, bound in nineteenth-century half vellum.

€3350

First edition of a rare Renaissance collection of tales in prose and verse.

Set in the Lombard city of Brescia during the Carnival days of what is described as the prosperous and peaceful year 1566, the book employs the narrative frame canonized by Boccaccio in the Decameron, though with pointedly opposed features. In the palace of Barbara Calini (a prominent aristocrat at the centre of the arts scene in Brescia, the dedicatee of a book of madrigals published by the musician Giovanni Contino) eight noble guests enjoy a fine dinner and a dance; as a late entertainment, Barbara dismisses

the idea of joining in the city Carnival celebrations, and opts for a game of stories instead. Each guest is called to improvise a tale in prose or verse; each tale must feature a series of elements (a city, an abode, a guest, a garden, a nymph, a tree, an animal, a bird singing a song) all starting with the same letter of the alphabet, and each guest is assigned a letter.

Adams M 1783; Olschki *Choix* II, 2610; one copy only in the UK (British Library), two in the US (Huntington, Folger), one in Canada (Toronto).

79. **MORI, Ascanio de'**. Prima parte delle Novelle. *Mantua, Francesco Osanna, 1585.*

Sm. 4to., ff. [4], 139, printed in italics throughout, woodcut printer's device on title, woodcut initials and type ornaments; contemporary vellum.

€2200

First edition of these short stories. Ascanio de' Mori was born in 1533. He was a client of the Gonzagas of Mantua and a close friend of G. B. Cavallara, the very distinguished medical doctor at the Gonzaga court. Both were acquainted with Tasso during his stay in Mantua. Ascanio de' Mori had published *Gioco piacevole* in 1575 with the same publisher and was made Administrator of Ceresara (a Gonzaga possession) in 1576 holding this position until 1583. Cavallara wrote the introduction to *Gioco piacevole* and in this volume, described as a 'first part' receives the dedicated epilogue. No second part ever appeared.

For about three hundred years from the end of the thirteenth century until the end of the sixteenth century Northern Italy witnessed prolific production of stories under the name *Novelle* which are the precursors of our modern prose fiction. The better known authors in the genre are Barberino, Boccaccio, Sacchetti, Fiorentino (from whose *Pecorone* Shakespeare took the story of the *Merchant of Venice*), Matteo Bandello (after Boccaccio the most famous), Molza, and Firenzuola. Ascanio de' Mori is less well-known; jealousy, marital deceit, dowries, confidence tricks, and money figure here as they do in other collections. Each story, with a short dedicatory preface and on occasion a short verse, is dedicated to a Gonzaga or other notable.

80. **MOSCATI, Pietro**. *Instituzioni magistrali chirurgiche dell'Illustriss.mo Sig.r D.n Pietro Moscatti [sic] Reggio Professore nel Ospedal Maggiore di Milano. [Milan, 1778].*

Small 4to (14,5 x 19,5 cm), pp. (1), 115, 87, (3), 21, (1); neatly written in brown ink in a single Italian eighteenth-century hand; the odd ink smudge, but overall clean and crisp, bound in contemporary 'carta rustica', covers lightly soiled.

€2200

A manuscript collection of Moscati's lectures on surgery, apparently unpublished. Moscati's practical, innovative, Enlightened approach to medicine, shown in this collection, is the result of a deep knowledge of the human anatomy, studied with an eye to pathology and physiology, and a great interest in international innovations, as can be seen from the many references to the theories of contemporary, near contemporary physicians such as Alessandro Brambilla, Hermann Boerhaave, the London Royal Society of Surgeons, Nicolaes Tulp, Richard Mead, David de Gorter and others. Reference to the masters, Avicenna and Nicolaes Tulp amongst others, are also present.

The work is divided into three books, the first dealing with inflammation, wounds, lacerations, abscesses, gangrene, and venomous bites. The second book deals with diseases of the integumentary system, such as leprosy, elephantiasis, erysipelas, herpes, pustules, ulcers, crusts, skin, hair and nail conditions, tumors, edema and chilblains. The third book analyzes diseases of the muscles, including inflammation, adhesions, rigidity, dislocation, alterations in muscle contraction, tendon lesion and rupture, this last chapter being particularly interesting considering Moscati's study on tendons, *Discorso intorno alla struttura de' tendini*, published in 1771.

Pietro Moscati (1739 – 1824), professor of surgery and obstetrics at the University of Pavia since 1763, in 1772 became professor of medicine and surgery at the Ospedale Maggiore in Milano, where he remained in charge until 1797. In those years Moscati discovered the transmissibility of syphilis and was the first to promote the widespread public inoculation for smallpox in Lombardy, being among the first Enlightened physicians to understand the importance of public health and to consider it a priority for the State. In 1792 Moscati published his translation of John Brown's *Elementa medicinae*, an innovative work very popular in European medical circles, which thanks to Moscati's version soon spread widely in Italy as well. He was highly esteemed by both Maria Theresa and, when Lombardy was taken by the French, Napoleon, who made him a member of the first Directory of the newborn Cisalpine Republic.

Biographisches Lexicon der hervorragenden Ärzte aller Zeiten und Völker, IV, pp. 272-273; Pecchiai, *L'Ospedale Maggiore di Milano nella storia e nell'arte*, pp. 347-351.

81. **MUSSI, Antonio.** Disegno di lezioni e di ricerche sulla lingua ebraica. Prefazione recitata nella adunanza della R. Università di Pavia il di xxi di Marzo l'a mdccxcii da Antonio Mussi sacerd. obl. della congr. de SS. Ambr. e Carlo R. Prof. di teol. dogm. e di lingua ebr. Aggiuntari la versione del I. Cantico di Mose dall' ebr. in versi ital., e lat., con note. *Pavia, Bolzani, [1792]*.

8vo, pp. [ii], 219, [1]; with an engraved titlepage reproducing a drawing by Correggio; pages uncut, a few marginal stains to the very bottom of the centre gatherings; bound in blue paper wrappers with manuscript inscriptions to both sides of the upper wrapper.

€615

First edition of this rare history of the Hebrew language. Including a preface delivered as a lecture at the University of Pavia, the first part of the work discusses Hebrew grammar, noting its consanguinity with other Eastern languages, including Greek, Syriac, Ethiopic and Arabic. Choosing standard Latin phrases, Mussi discusses the points of grammar involved in their translation into (transliterated) Hebrew. The remainder of the work comprises the first song of Moses in Hebrew with a parallel Italian verse translation, followed by a further translation into Latin verse, and an extensive commentary which draws on other Semitic languages.

Antonio Mussi (1751-1810) was Professor of Oriental Languages at Padua University and director of the Ambrosian Library.

The Italian collective Catalogue lists four copies.

82. **MUZIO, Girolamo.** Rime del Mutio Iustinopolitano, per la gloriosa vittoria contra Turchi. [*Venice or Rome, c. 1572*].

4to, ff. [20]; a good copy in modern wrappers.

€1475

First edition, published without title-page or imprint. Dedicated to Marcantonio Colonna, this work comprises 15 sonnets and four *canzoni*. The sonnets are addressed to different personalities or groups associated with the battle of Lepanto (1571): Pius V, Philip II, the Venetian noblemen, Don John of Austria, Sebastiano Venier and others. Included is a sonnet 'Al gran Turco'.

The Paduan Girolamo Muzio (1496–1576) ‘served as a courtier and wrote on courtly topics . . . as well as composing verse and an art of poetry (1551). Works on the language from the 1530s onwards, published as the *Battaglia per difesa dell’italica lingua* (1582), include a defence of the vernacular against claims for the superiority of Latin’ (*The Oxford Companion to Italian Literature* p. 398).

Cicogna 1924; Göllner 1543. Not found in OCLC.

BOCCACCIO DRAMATIZED

83. [ITALIAN DRAMA]. **NARDI, Jacopo** (1476-1563). *Comedia di amicitia.* [Florence, Gian Stefano di Carlo, c. 1512].

4to. (225 by 145 mm.), 20 leaves, roman letter; a fine copy, edges totally uncut, in Italian early 19th century turquoise polished calf, gilt outer ruled border, inner blind-tooled border of neo-classical ornament, lettered in gilt in centre of upper cover, flat gilt spine.

€25,650

First edition. Although the book has been in the past treated as a Florentine incunable,¹ the type is now identified as the 102R of Gian Stefano di Carlo, a native of Pavia who printed at Florence from c. 1505 to c. 1520.² The date of printing has been variously assigned to 1510, 1511 or 1512, but since the composition of the play is now dated to 1512 or a little before,³ it must be one of the latter two years. ISTC, Edit16, KVK and RLIN between them record a total of 14 copies. A second Florentine edition (in 8vo.) was printed by Bernardo Zucchetta, apparently about 1512.

Jacopo Nardi (1476-1563), best known now for his History of Florence (printed in 1582) and in his own day for his Tuscan translation of Livy, also played an important part in the growth of secular drama. The passion for Plautus and Terence that among the humanists displaced the wooden performances of the sacre rappresentazioni, especially in the period 1480-1500 in the circle around Poliziano, soon developed into original compositions for vernacular comic theatre. Ariosto at Ferrara led the way with two five-act comedies in the Roman mould, *Cassaria* of 1508 and *I suppositi* of 1509, full of the stock characters and amorous intrigues of the ancient genre. It was Nardi's innovation a few years later to take a plot from Boccaccio (X.8, the only story in the Decameron with a classical setting) and people it with Plautine characters in his verse *Amicitia*, a comedy in five short acts. In *Amicitia* the Boccaccian plotline, essentially a rhetorical argument about the competing claims of love and friendship,⁴ takes second place to the comic activities of the servants, friends and parasites who attend the two principal characters, Lucio and Eschino.⁵ Boccaccio's setting in Athens and Rome could not be accommodated in drama which held to the ancient idea of unity of place (Nardi calls his work 'togata o palliata'), and much of the back story is consequently related at Rome by the parasite Ergastilo and Lucio's servant Lico, Nardi's additions and not in Boccaccio. Croce saw in the play a measure of psychological penetration wanting in Boccaccio's original.⁶

Nardi borrowed another plot from the Decameron (V.5) in his *Due felici rivali*, a play performed before the newly restored Medici court in 1513. A similar mix of Plautus and Boccaccio took place in the same carnival period, this time at Urbino, with the performance of Bernardo Dovizi's *La Calandra* (see following item) where the language and comic devices as well as the plot are more firmly based on Boccaccio.⁷ The fame and importance of Dovizi ('il Bibbiena') rather eclipsed Nardi's experiments in classical comedy at Florence, and the whole early period from Ariosto on was altogether overshadowed by the éclat with which Machiavelli's *Mandragola* was greeted in 1518.

84. [ORAN.] Diario distinto di tutto il seguito per la spedizione fatta d'ordine della maesta cattolica di Filippo V. Re delle Spagne della grande armata navale, e terrestre per la seguita conquista, e ricuperazione della piazza d'Orano in Africa, e de' gloriosi progressi delle armi della maesta' sua contro gl'infedeli. (*Colophon:*) *Florence, Bernardo Paperini, 1732.*

Small 4to (245 x 175 mm), pp. 8; lightly soiled; extremities frayed; stitched as issued.

€215

A daily account in Italian from 20 June to 8 July 1732 of the Spanish capture of Oran. The Moroccan city had been governed by Spain since 1509 but had fallen into Ottoman hands in 1708. This 1732 invasion brought Oran once more under Spanish control, in which it remained until 1792.

Both Palau and Toda y Güell note that this is a translation from a Spanish edition published in Madrid earlier that year.

Palau 71836; Toda y Güell 1445. Not found in OCLC.

85. ORTA, Garcia d'. Dell'istoria de i semplici aromati, et altre cose che vengono portate dall'Indie Orientali pertinenti all'uso della medicina ... con alcune brevi anotationi di Carlo Clusio ... Con un trattato della neve & del bever fresco di Nicolo MONARDES ... tradotti ... da Annibale Briganti. *Venice, Giovanni Salis, 1616.*

Small 8vo, pp. [xxxii], 525, [1], with woodcut printer's device on title, woodcut illustrations in the text; 18th-century tree sheep, spine gilt, red edges; bottom of front hinge split; Kenneth Mackenzie/Horticultural Society of New York book-plate inside front cover and HSNY blind-stamp on one leaf.

€1900

A HANDSOME COPY of this pocket edition of the classic treatise on the drugs of the East. Appended is Nicolo Monardes' treatise on snow, its properties, and its use in refreshments.

'Most of the simples discussed were of vegetable origin, but amber, ivory and pearls were also among his topics ... [D'Orta] described the size and form of the plant, its leaves, flowers, and fruit; what parts were used; the method of cultivation and preparation ... Although d'Orta's central concern was medicinal substances, he often digressed to include other edible plants unknown in Europe ... and he first reported on several important local food plants, notably mangoes, mangosteens, durians, and jakfruit ... He also described accurately other plants formerly known only as processed commodities or from garbled texts. He was a pioneer in the study of Indian diseases ... his description of

the symptoms of Asian cholera became a standard reference, and he carefully observed the effects of chronic dysentery, cobra bite, and datura poisoning ... and the social role of such practices as betel chewing and the consumption of *bangue* (cannabis)' (DSB).

Krivatsy 8447; Wellcome 4663.

86. **PAGANI-CESA, Giuseppe Urbano, Count.** *Poesie. [Venice, 1782-3.]*

Two vols, 12mo, pp. vi, 341-344, vii-xii, 340, 345-[346]; [vi], 416; with an engraved title-page to each volume; some very minor spotting, two leaves from the end of vol. I misbound in the preliminaries, but a very good copy, uncut in the original carta rustica.

€675

Sole edition, rare, of the two-volume collection of verse by Count Pagani Cesa, Poems by Giuseppe Urbano, Count Pagani-Cesa (1757-1835).

The first volume is dedicated to the Viscount La Rochefoucauld, and presented in the preface as a work full of 'French spirit', and 'belonging to France more than any other nation'. It gathers verse translations from classics such as Ovid, Horace, Anacreon, as well as moderns like Gesner, Schmidt, Haller, Mercier, Jerningham and Crebillon, including some original interludes from the translator.

The second volume is an offering of original verses by Pagani Cesa. The themes and style are in keeping with the occasional nature of the poems, which include celebratory nuptial verses, academic subjects, and a poem on the Messina earthquake.

Rare in the UK: BL only in COPAC.

87. **PANNI, Anton-Maria.** *Distinto Rapporto delle Dipinture, che trovansi nelle Chiese della Città e Sborghi di Cremona ... Cremona, nella stampa del Ricchini, 1762.*

Small 8vo, pp. [4] (including initial blank), pp. vii-xxiv (complete!), 214, [2], a fine large and uncut copy in contemporary *carta rustica*, contemporary ms. ink title on spine.

€800

First edition. The first guide to the paintings in the churches of Cremona, written, according to Comolli, by Panni's teacher, the painter G.B. Zaist. The introduction to this guide deals with the care and conservation of paintings. Panni later edited Zaist's posthumous *Notizie storiche de' Pittori ... Cremonesi* in 1774.

The preliminary matter has irregular pagination but is complete, see Fossati Bellani.

Cicognara 4190; Schlosser-Magnino p. 570; Fossati Bellani 2129; Lozzi 1400.

88. **PANTALEONI, Maffeo.** *Erotemi di economia. Bari, Laterza & Figli, 1925.*

Two vols, 8vo, pp. xi, [1], 375, [1], [8]; xi, [1], 348, [1]; both with half-title ('Scritti Vari di Economia'); light foxing to first few pages of both volumes but otherwise a very good set, uncut, the first volume unopened, bound in the original printed wrappers.

€180

First edition. Maffeo Pantaleoni (1857-1924) greatly influenced the school of economics known as 'La Scienza delle Finanze'. These volumes collect and order the best of the economist's work from across his lifetime of writing. In the preface to the first volume, Pantaleoni states that this collection was necessary so that he could add various comments. In particular, the volumes incorporate Pantaleoni's work on 'impure economics' (including the relations between economics and statistics, history, and institutions) that consumed the second half of his intellectual life; before this time, Pantaleoni had devoted himself to the study of 'pure economics', producing his seminal *Principi di economia pura* in 1889. Especially notable essays in these two volumes include *Del carattere delle divergenze d'opinione esistenti tra economisti* (1897) in the first volume, and *Alcuni problemi di dinamica economica* (1909) in the second. The latter essay instigated Italy's prestigious inter-war research programme, when economists such as Bresciani Turroni, Demaria, Del Vecchio, Fanno, and Einaudi attempted to go beyond 'static' Paretian equilibrium theory by introducing 'dynamic' analysis into economics. Once the collection of Pantaleoni's writing had finally been brought together, the author claimed that his 'day' was ended. True to this, 'Erotemi di economia' was published posthumously.

Mattioli, 2679.

'A CLASSIC OF THE MATHEMATICAL SCHOOL'

89. **PANTALEONI, Maffeo.** *Principii di economia pura. Milan, Treves, 1931.*

Small 8vo, pp. 428; bookplate to front free endpaper; lightly browned throughout, as usual, more so to edges; in the original printed wrappers, worn and with a corner of rear wrapper torn.

€40

Third edition. This important work, called 'a landmark' by Schumpeter, contributed to the introduction of marginalist ideas in Italian economic thought. The work 'is a classic

of the Mathematical School, and contains besides much new matter of the author's, some previously unpublished work of Marshall's' (Batson).

'A CLASSIC OF THE MATHEMATICAL SCHOOL'

90. **PANTALEONI, Maffeo.** *Principii di economia pura.* *Florence, G. Barbera, 1889.*

Small 8vo, pp. 376; front free endpaper and first two leaves loose, even browning throughout, as usual, a few small marks to the title; a good copy in the original embossed cloth, extremities lightly rubbed.

€1050

First edition. This important work, called 'a landmark' by Schumpeter, contributed to the introduction of marginalist ideas into Italian economic thought. The work 'is a classic of the Mathematical School, and contains besides much new matter of the author's, some previously unpublished work of Marshall's' (Batson).

'Enriched by Marshall's apparatus of foreign and domestic trade (from his privately printed pamphlets of 1879), it gave an important lead away from old and toward new things. In this consists its importance ... it is brilliantly written ... and is still worth reading' (Schumpeter, p. 857).

91. **PASOLINI, Pier Paolo.** *Dov' è la mia patria. Con 13 disegni di Giuseppe Zigaina.* *Casarsa, Edizioni dell'Academiuta, 1949.*

Small 8vo, pp. 56 including 13 full-page black-and-white illustrations by Giuseppe Zigaina; a few spots here and there, but a very good copy in the original printed wrappers, light spotting to covers.

€2150

First edition, **one of 500 numbered copies** of a collection of poems in Friulian dialect with Italian translations.

'In 1942 [Pasolini] published his first book, *Poetry for Casarsa*, choosing to write in the Friulian dialect that he associated with his mother, considered by many Italians to be the most beautiful of Italian dialects... The dialect offered Pasolini not only a beautiful language, but also the opportunity to spite his father who could not understand it. His use of dialect also defied fascist authority, as the government of the time discouraged the use of dialects in an effort to mold a more unified national Italian identity' (William Van Watson, *Pier Paolo Pasolini and the theatre of the word*, UMI Research Press, 1989, p. 5).

Pasolini remained fascinated by language and dialect throughout his life, and in subsequent years he published several important anthologies of popular and dialect poetry.

Gambetti-Vezzosi p. 345; Spaducci p. 217. OCLC records a copy at Harvard only.

92. **PELLICIARI, Bartolomeo.** Avertimenti militari, del colonnello Bartholomeo Pelliciari da Modona. Utili, & necessarii a tutti gli officii che possono essere essercitati in un formato essercito, principiando dal soldato privato, et ascendendo per ordine fino al carico del capitano generale. *Modona, Gio. Maria Verde, 1600.*

Small 4to (205 x 155 mm), pp. [xxxvi], 306, [2, errata]; a few spots on the title; bound with another work (see below) in contemporary vellum, with green silk ties and the spine lettered in ink, 'Bartolomei Pelliciari / Avertimenti Militari'; covers slightly bowed, but a very good copy, from the library at Donaueschingen with its stamp on the verso of the title.

€1160

First edition. A guide to military matters by an Italian colonel, who is one of the authors considered by Julian Corbett in his investigation of the origins of this rank. Corbett questioned the traditional belief that its name derived from the officer who commanded the 'colonello', or 'little column', that marched before the regiment and notes that Pelliciari, 'in treating of the colonel of a regiment, tells us he usually had a company reserved to him and gives a full account of its constitution, but he does not say it was called a *colonello*; and what makes it still more probable that it was the officer who gave his name to the company, not the company to the officer, is, that sometimes a regiment was called in Italy a *conellato*, a word that in appearance is a contraction of *colonellato*' ('The colonel and his command', *American Historical Review* 2, 1896, p. 9).

Cockle 588. Not in Adams.

Bound with this copy is Joachim Camerarius, *Politicorum et oeconomicorum Aristotelis interpretationes et explicationes*, Frankfurt, Andreas Wechel, 1581, pp. [viii], 332, [12], 117, [2], [1, blank] (Adams C442).

93. **PETRONIO, Alessandro Traiano.** De victu Romanorum et de sanitate tuenda libri quinque ... His accessere libelli duo de alvo sine medicamentis mollienda. *Rome, in aedibus populi Romani, 1581 [colophon dated 1582].*

Folio, pp. 340, [23], engraved coat-of-arms on title, woodcut coat-of-arms on sectional title (p. 293, dated 1582), woodcut printer's device on colophon leaf, woodcut initials in

the text; title with small damp-stain to upper margin, a good copy in contemporary limp vellum, title manuscript to spine, ownership inscription ‘Fletcher’ on title.

€2700

First edition of one of the best Renaissance studies of Roman culinary customs and conviviality, with much emphasis on their wines, wine making and drinking habits. Petronio was physician to Pope Gregory XIII, to whom this work is dedicated and, according to an 18th-century ms. note on the front fly-leaf, ‘medico di S. Ignazio di Lojola.’

André L. Simon emphasizes that this work ‘donne une foule de détails sur les vins connus des Romains et leurs moeurs épulaires ainsi que les noms correspondants des mêmes vins en Italie au seizième siècle.’ Petronio deals in detail with the wines of Lazio, Calabria, Campania, Corsica, and Liguria.

The long section on wine is followed by chapters on herbs, vegetables, meat, fish and seafood, milk and milk products, honey, sugar and spices, describing their dietetic values and medical effects. The final part, with its own title-page, deals with digestion, and how to encourage it without the use of strong medicines.

Adams P858; B.I.N.G., 1470; Bitting p. 368; Durling 3606; Simon, *Bacchica* II, 498; Vicaire 679-80; Wellcome 4935; Westbury p. 171; see Cagle 1167 and Horn-Arndt 70 for the first Italian edition of 1592.

FIRST STAR ATLAS

94. **PICCOLOMINI, Alessandro.** *Della sfera del mondo... Delle stelle fisse, libro uno con le sue figure, e con le sue tavole...* *Venice, Nicolo de Bascarini, 1552.*

2 parts in one vol., 4to., ff. 58, 122, [4], italic letter, general title and separate title to part two, with woodcut printer’s device of a tree withstanding a gale; woodcut diagrams and **48 full-page woodcut star maps**, tables printed within ruled borders; wormhole in top inner margin of three gatherings just touching a few running headlines, another wormhole in the blank bottom inner margin of another three gatherings, some occasional light stains and soiling; generally a good unwashed copy in calf antique.

€3660

A collected edition, using the same woodcuts, of two companion works which had earlier appeared independently in 1540. Both are in the vernacular, by which Piccolomini sought to extend scientific knowledge beyond the university confines. The first is his treatise on the sphere of the universe; the second – more significant – is his book on the fixed stars with 48 star maps.

"This modest book was, in fact, the first printed star atlas. That is, it was the first printed set of maps of the stars, as distinct from simple pictures of the constellations such as illustrated the various editions of Hyginus. Of equal importance was Piccolomini's pioneer use of letters to identify the stars – a practice later adopted with some modification by Bayer and, through him, by all modern astronomers.

"At the bottom of each map is a scale of degrees, correct for that particular map. The words 'PARTE VERSO IL POLO' on each map indicate the direction of the equatorial pole, and the words 'VERSO DOVE' and 'DONDE,' meaning 'toward which' and 'from which,' indicate the direction of daily rotation of the celestial sphere ... The star magnitudes 1-4, are well graduated. The most notable stars in each constellation are identified by consecutive Latin letters, 'A' representing the most important star (usually the brightest)" – *The Sky Explored*, p. 200.

95. **PIERANTONI, Giovanni Giacomo.** Diverse operationi d'aritmetica: nelle quali s'insegna di rissolvere con brevità, le ragioni mercantili. *Bologna, Giacomo Monti, 1652.*

4to, pp. [vii], 176; title within elaborate architectural woodcut border, small woodcut initials throughout; small marginal closed tear in one preliminary leaf, minute pin-hole in the lower margin of the first half, occasional light damp-staining, but a very good copy, in eighteenth-century vellum-backed boards, flat spine lettered in ink; a few scratches to the boards. €3660

First and only edition, very rare, of an early tract on mercantile arithmetic rich in examples drawn from business practices. Measures, weights, prices and exchange rates reflect Northern-Italian markets and are offered in comparisons and equivalences. Most business cases with which Pierantoni illustrates arithmetical rules (principally the computational Rule of Three) and the calculation of gain and losses relate to the silk and textile, the wine and the cattle sectors, with a whole chapter devoted to the financial market and the workings of the *lettere di cambio*.

Cerboni p. 56; not in Goldsmiths' or Kress, not in Herwood or Mansell, not in Einaudi or Mattioli. OCLC finds five copies worldwide: 3 in the US (Columbia, Temple University and Kansas) and 2 elsewhere (Glasgow and Berlin).

96. **PIGNA, Giovanni Battista.** Il principe di Gio. Battista Pigna, al sereniss. Emanuele Filiberto duca di Savoia. Nel qual si discrive come debba essere il principe heroico, sotto il cui governo un felice popolo, possa tranquilla & beatamente vivere. *Venice, (colophon:) Francesco Sansovino, 1561.*

Small 4to (210 x 150 mm), ff. [4], 71, [9]; blank S4 present; minor worming in margins of final leaf; eighteenth-century sheep-backed boards, spine chipped. €1200

First edition. A rebuttal of Machiavelli's *Prince* written by a rhetorician who enjoyed the patronage of the duke of Ferrara (see NBG).

Adams P1207.

97. PINI, Ermenegildo. Dell'Architettura. Dialogi. Milan, nella Stamperia Marelliana, 1770.

4to, pp.[6], 92, fine engraved portrait frontispiece after Martin Knoller, 5 folding engraved plates, with a four-page *manuscript* copy of a review of the book from the *Efemeridi letterarie di Roma*, 1772. Fine crisp copy in contemporary marbled boards, calf spine, gilt label, head and foot of spine worn.

€1475

First edition. A rare work by a Barnabite architectural theorist, in the form of two dialogues delivered to students at the University of S.Alessandro de'Cherici Regolari di S.Paolo and the Collegio de' Nobili Regio-Imperiale Longone in Milan. The first work deals with cupolas, the resistance of rotundas on churches and their decoration, the influence of Borromini and Brunelleschi's designs for the cupola at Florence. The second dialogue discusses military architecture, the unacknowledged influence of Francesco de'Marchi on Vauban and corrections to Vauban's theories. The plates give Pini's own designs for the parish church of Seregno.

Cicognara 611; Marini, *Biblioteca istorico-critica di Fortificazione permanente*, Rome, 1810, p.318.

98. [PISARRI, Carlo.] Dialoghi tra Claro e Sarpiri per istruire che desidera d'essere un eccelente pittore figurista. Bologna, per Ferdinando Pisarri, 1778.

Small 4to, pp. iv, 165, [1], with a fine engraved vignette on the title-page and 7 more in the text used as head- or tail-pieces, 1 folding engraved plate; a very good and large copy in contemporary half calf and marbled boards, flat gilt spine with dark blue label, yellow edges.

€1075

First edition of an interesting and uncommon treatise on artistic theory for the practical use of painters. The work is composed in the form of a dialogue between two painters who meet after not seeing each other for some time and now exchange opinions on a variety of practical topics. There is a long discussion on perspective together with an explanation of an instrument (illustrated) to capture perspective drawing. The author, Carlo Antonio Pissari (b. 1720), was a painter and engraver in Bologna.

Cicognara 186; Schlosser-Magnino p. 683; not in Vagnetti.

99. **PLATINA, Gioseffo Maria.** Trattato del movimento degli affetti. *Bologna, Clemente Maria Saffi, 1725.*

4to, pp. [xii], 426; with engraved printer's device to title page, initials, head- and tail-pieces; occasional minor marginal damp-staining, but a very good copy in contemporary stiff vellum, flat spine lettered in ink, edges green; light soiling and negligible surface dents on the sides, corners lightly rubbed.

€550

First edition, very rare, of an eighteenth-century philosophy of rhetoric. Though conceived in the first place as a reflection on the effectiveness of sermons, Platina's work is a far-reaching, very substantial monograph on the nature of human passions and on the influence exerted on them by language. While the classics' teachings on the role of language in moulding opinion are fully embraced, a significant advancement is here made on the rhetoric theory of, for example, Cicero and Quintilian. Platina states that orators, who must have a 'precise and distinct knowledge' of the human passions, can achieve full effectiveness in 'moving the soul' and affecting behaviours only by demonstration and example. Platina cannot find power of full persuasion, strong enough to lead to action, in pure arguments or logic, unless followed by a demonstration or example.

After the publication of this theoretical treatise on the effects of language on passion, Platina went on to publish a practical treatise on eloquence and figures of speech.

COPAC lists one copy only (British Library).

100. **POE, Edgar. [BAUDELAIRE].** Vingt Histoires Extraordinaires. Illustrées par quarante et une eaux-fortes originales de Lobel-Riche. *Paris, Le Livre de Plantin, 1927.*

4to, pp. 335, [3], with an engraved frontispiece portrait of the author, and forty engravings, 20 hors-texte in three suites, one with remarques, 20 'lettrines' in two states, the first black and grey with extra illustrations, the second in colour within the text; a couple of tiny marks, else a fine copy in gorgeous full crimson morocco by Charles de Samblanx; boards within a single gilt fillet border with elaborate interlacing geometric knotwork, board edges with double gilt fillet, turn-ins with quintuple gilt fillet, marbled endpapers, spine in six compartments, second and fifth direct lettered gilt, the others tooled with a geometric knotwork border, a very little wear to spine, all edges gilt. Preserved in a slipcase of marbled paper boards.

€4900

First edition of Baudelaire's celebrated translation to appear with these striking illustrations by Alméry Lobel-Riche, his close friend who was to illustrate the whole Baudelaire canon during the 1920s and early 1930s. Lobel-Riche described Baudelaire as "le premier, le plus grand poète de la femme moderne. Beaucoup le chanteront après lui, mais il est resté le Maître et le Modèle".

Number 103 of 197 copies.

Baudelaire's translations of Edgar Allan Poe had a tremendous impact on Poe's worldwide reputation, and a lasting influence on French literature. Baudelaire devoted much of the first half of the 1850s to translating the works of Poe, which he had first encountered in 1847. The translations had appeared regularly in reviews, but they were first published in book form in 1856 under the title *Histoires extraordinaires*, with an important critical introduction by Baudelaire. The collection includes such classic stories as 'The Murders in the Rue Morgue', 'The Purloined Letter', 'The Facts in the Case of M. Waldemar', 'MS Found in a Bottle', 'The Gold Bug', etc. The following year Baudelaire published a second volume of translations of Poe under the title *Nouvelles histoires extraordinaires*.

A handsome creation from the pinnacle of the Belgian binders.

101. **POLIZIANO, Angelo.** Stanze di Messer Angelo Politiano cominciate per la giostra del magnifico Giuliano di Piero de Medici. [Venice, In casa de' figliuoli di Aldo], 1541.

8vo, ff. [i], 29, [2]; with Aldine device on the title-page and on the verso of the final leaf; a very good, clean, crisp copy, in eighteenth-century vellum, gilt lettering-piece.

€2150

Best edition of Poliziano's poetic masterpiece, a prime text of the Italian literary Renaissance, composed to commemorate the tournament given in 1475 by Giuliano de Medici in honour of Simonetta Cattaneo Vespucci. 'Cette édition très correcte et préférable à toutes celles qui avoient jusqu' alors été faites de ces poésies, a servi de copie pour la belle édition Cominiane, de 1728' (Renouard). It was printed by Paolo Manuzio, who had taken over the Aldine press in 1533.

Renouard, *Annales de l'imprimerie des Aldé*, p. 123, no. 9. Uncommon.

102. **[POMMEREUIL, François René Jean, baron de.]** Campagne du Général Buonaparte en Italie, pendant les années IVe et Ve de la République Française; par un officier général. Paris, Plassan & Bernard, 1797.

8vo (215 x 135 mm), pp. [iv], 373, [1, blank], [2, advertisements], with a folding map; contemporary calf-backed brown boards; top and bottom of spine and corners worn.

€490

First edition. An account of Napoleon's 1796 to 1797 campaign in Italy written by a French officer, one of Napoleon's former tutors, to whom Napoleon had offered the command of his artillery in that campaign. Pommereuil had first entered the French artillery in 1765 taking part in the expedition to Corsica. He was later commissioned to raise the standards of the Neopolitan artillery, but was forced to return to France after Naples joined the allied coalition. In 1790 he was promoted Générale du Division and employed in the Central Committee of the Artillery. From 1805 he served in government, being made Directeur Générale de l'imprimerie et de la librairie in 1811. Following Napoleon's defeat, he was exiled from France.

'In many ways [this] Italian Campaign marks the end of an era. The days of limited eighteenth-century warfare were fast drawing to a close in the face of the energy and ideology of the French Revolutionary armies, now led for the first time by a general really worthy of their latent talents. For this period marks the emergence of one of the greatest captains of all time. In March 1796 Napoleone Buonaparte was known only to comparatively restricted circles within France, but a year later his name had become a household word throughout Europe' (Chandler, *Campaigns of Napoleon* p. 130).

Horward p. 112.

103. [POSTAL HISTORY]. [Venetian "AQ" letter sheet.] [*Venice, 1647.*]

Single sheet printed on recto only, oblong folio, with woodcut of Lion of St. Mark at head, some light waterstaining which has affected legibility of letter penned on the sheet, light wear along old folds and edges, red mark at margin where document was sealed, address penned on verso; in a cloth folder.

€1715

A completed example of the first prepaid letter sheet.

In 1608 the Venetian authorities began issuing these prepaid printed letter sheets, which are considered to be the first postal stationary sold officially – predating the British Mulready letter sheets of 1840 by more than two centuries. The letters "AQ", a contraction of *acque*, were printed at the top of each sheet – they were issued to generate revenue for the repair and upkeep of waterworks in the city by the *Collegio alle Acque*. The text printed on the sheets reproduced the statute of 1608 under which the system operated, with a surcharge of 4 soldi on the cost of posting a letter. Each sheet has an identification number printed at the top left and the system remained in operation until the end of 1797.

104. [RAGUENET, Françoise.] Les monumens de Rome ou descriptions des plus (*sic!*) beaux ouvrages de peinture, de sculpture et d'architecture qui se voyent à Rome, & aux environs. Second edition. *Paris, chez Jean Villette, 1702.*

Tall 12mo, pp. [12], 349, [33]; occasional light spotting here and there but a very good copy in attractive contemporary mottled calf, richly gilt spine with red label, head of spine a little chipped. Fine printed booklabel of 'Bibliothèque de M. André de Champcour, Chevalier de l'Ordre Royal ...'. €915

Third edition of Raguenet's popular guide book to Rome, originally published in 1700. Rather than giving an all embracing account of art and architecture in Rome, Raguenet concentrated on a few masterpieces and discussed them in much detail. The work is of great interest for its enthusiastic praise of Bernini, the Caracci, Guido Reni, Fontana and Carlo Maderna, indicating contemporary aesthetic preferences.

Schudt 522; Fossati Bellani 874; Cicognara 3850.

105. RÉGNIER, Henri de. La Sandale Ailée. *Paris, Société des amis des livres modernes, 1914.*

4to, pp. [8], 222, [4], with ten full-page colour plates in two states with differing colourways, with a further nine half-page images, appearing in one state within the text and another on additional sheets, numerous monochrome vignettes; a superfine copy in a stunning near-contemporary binding of full tan morocco by Canape and Corriez dated 1927, boards with corner bouquets onlaid in three coloured leathers, ruled to a panel design with a triple gilt rule and single pointillé rules, central circular panel to upper board with lyre device onlaid in cream morocco with brown morocco ornaments, on a gilt ground, within a double gilt fillet and single pointillé border, spine in six compartments with gilt-ruled raised bands, second compartment direct-lettered gilt, the others with central flowers of onlaid leathers within a double gilt fillet and single pointillé roll, board edges with a double gilt fillet, doublures richly gilt with a floral tool within a single gilt fillet border, central panels of lilac watered silk, matching lilac silk endpapers, all edges gilt; with the original wrappers bound in. Preserved in a leather-lined slipcase of marbled paper boards and matching morocco.

€4275

Limited edition, Comte Foy's copy, number 35 of 125 copies produced for the members of the Société of this compendium of free verse by the Mallarmé-circle symbolist poet Henri de Régnier, attractively illustrated with reproductions of watercolours by noted French artist Antoine Calbet.

106. **RHENANUS, Johann.** Solis e puto emergentis: sive dissertationis chymotechnicae libri tres. In quibus totius operationis chymicae methodus practica: Materia lapidis philosophici, & nodus solvendi eius, operandique, ut & clavis operum Paracelsi, qua abstrusa explicantur deficientia supplentur. Cum praefatione chymiae veritatem asserente ... *Frankfurt, Anton Hummius, 1613-15.*

Three parts in one vol., 8vo, pp. [xxiv], one folding synoptic table, pp. 80 [recte 78], [1 blank], pp. 31; 24, with a finely engraved allegorical frontispiece by Eberhard Kieser, and several woodcuts in the text; small repair to upper outer corner of engraved title (minimal loss), and a few leaves with marginal repairs; a good copy in old vellum; contemporary inscription ‘ex libris Monast. S. Roberti [de Cornillon] ... ord. S. Bened. Congr. Mauri catal. inscr ...’ at upper margin of engraved title.

€3675

FIRST EDITION of Rhenanus’ influential work, dedicated to Moritz, Landgrave of Hesse. The first book comprises a treatise on ‘the truth of chemistry’, and a thorough introduction in 168 theses to chemico-technical theory, with descriptions of chemical operations, and illustrations of chemical apparatus. This part was originally published in 1610, without the other two books. The second book deals with the preparation of the philosophers’ stone, the third is a ‘key to the works of Paracelsus.’

Rhenanus ‘studied at Marburg under [Johann] Hartmann, took the degree of M.D. in 1610, and became physician in Cassel of the Landgrave Moritz, who employed him actively in chemical experiments’ (Ferguson). Beside Hermes Trismegistus, Geber, Morienus Romanus, Roger Bacon, Ramon Lull, Paracelsus, and Basilius Valentinus, Rhenanus’ teacher Hartmann receives special praise in the dedication.

The engraver and publisher Eberhard Kieser settled at Frankfurt in 1609. He was responsible for the illustrations of a number of works, including the commemorative volume of the coronation of Emperor Maximilian II, and a fine *Dance of Death* in the manner of Holbein and Aldgrever. He also collaborated with Matthias Merian, illustrator of a number of hermetic works.

Duveen p. 505-06 (now: Neu 3490); Ferguson II p. 264; Krivatsy 9602; Sudhoff 294; NUC records only two further locations, Library of Congress, and Yale University.

107. **RICCI, Vincenzo.** Ragionamento intorno alla navigazione ed al commerzio di Vincenzo Ricci Giustinopolitano. *Padova, Giovambattista Penada, 1755.*

4to, pp. clxix, [3], [2, blank]; with engraved nautical allegorical vignette to the title-page, and woodcut head- and tail-pieces; small wormhole in the lower margin of the last few quires, far from the text, some very faint dampstaining, but a very good copy in recent vellum.

€2745

First and only edition, rare, of the Venetian Vincenzo Ricci's treatise on navigation and trade, the repository of much valuable information which the author, a scholar of maritime practice and law, had gathered in his assiduous frequentation of the archives in Venice, as well as in his direct and indirect experience of life at sea.

Ricci's is an able and original attempt to organize a history of the expansion of Western colonialism. In his history techniques and technologies play a key role. The invention of the compass marks a turning point both in navigation and trade, and ample space is devoted to nautical construction, cartography, maps and their transforming impact on worldwide communications. Beside chapters on tides and shipping, Ricci looks at the effects of various instances of colonization on the colonizing country, in some cases venturing into well-argued, well-grounded and controversial historical claims, such as the precedence of the Venetian Alvise di Cadamosto over the Portuguese in the discovery of the Cape Verde islands. The last chapter, more specifically on trade, embraces mercantilist theories in advocating the pursuit of luxury goods for the Republic's prosperity.

Einaudi 4758. Higgs 960. OCLC finds five copies in the US only, beside four in Italian libraries.

108. [ROSE, Louis]. Il buon fattore di villa, ovvero l'amico degli agricoltori, la buona gastalda, ed il Socrate rustico. Bassano, *A spese Remondini di Venezia*, 1788

8vo, pp. xxxii, 219, [1], xvi, 114, [1 , blank]; a very good copy, uncut, bound in the original 'carta rustica', numbering in ink on spine; Westbury bookplate on front pastedown. €375

First edition of the Italian translation of *Le bon fermier* and *La bonne fermière* combine together to create a treatise on agriculture and domestic economy, with interesting chapters on how to organise a kitchen and a cellar, on bread, the dairy and husbandry.

Taccolini, *Fonti per la storia dell'agricoltura italiana (1750 – 1799)*, 777; for the French edition see: Barbier, I, 447; Cagle, 411; Vicaire, 901.

109. ROUSSEAU, Jean-Jacques. Discorso sull'origine e sui fondamenti dell'ineguaglianza tra gli uomini. Tradotto e accresciuto di note da L.P. Milan, Rossi, 1798.

12mo, pp. [2], xxxvi, 194; a few spots in early quires and some light foxing; a very good copy, uncut in modern marbled limp boards, preserving the original drab wrappers; paper label (Lombardini) on verso of front wrapper.

Very rare first complete Italian edition, published the year after the first Italian edition. Rousseau's *Discourse on the Origin of Inequality* had originally been published in France in 1755. The editorial 'avviso al lettore' states that the first edition in Italian, published in Venice in 1797 carrying the translation of Niccolo Rota, came out just as this present edition was well under press. That edition, though, as our publisher points out, did not include Rousseau's Dedication to the Republic of Geneva, nor the Preface with the relative author's notes. As well as being incomplete, the preceding translation is also described here as 'poor' and 'unfaithful'. Conversely the translator of the present edition (an unidentified L.P.), is praised as skilful and faithful, and his own additional notes are described as very useful for a 'better understanding of the work'.

The work defines inequality as 'a word meaning two different things; one, natural or physical inequality, such as difference of age, of health, of physical strength...; the other, moral and political inequality, consisting in differences of privileges...such as being richer, more honoured, more powerful.' The discourse opens with a 'glowing imaginary description' of man in his natural, savage state where neither type of inequality could exist. Rousseau uses this description, which occupies 'considerably more than half of the entire performance', to argue that the 'happier state' was a primitive, uncivilised one. Rousseau concludes that 'inequalities gradually became summed up in the great distinction between rich and poor; and this distinction was finally embodied in the constitution of a civil society, expressly adapted to consecrate the usurpation of the rich'. (J. Morley, *Rousseau*, 1, London, 1886, pp.154-170).

110. **SABELLICUS, Marcus Antonius Coccius.** Rapsodi[a]e historiaru[m]
enneadu[m] Marci Antonii Coccii Sabellici ab orbe condito. Pars prima quinque
complectens Enneades [vol. II: continens sex enneades reliquas]: praemissis
earundem repertoriis auctis et recognitis ab Ascensio cum authoris epitomis.
Paris, Josse Badius Ascensius and Jean Petit, [1513 (vol. II 1516)].

2 vols., folio, ff. [xxii], 394; [xviii], 355, [1, blank]; roman letter, titles printed in red within elaborate woodcut borders, Ascensius's woodcut printing press device on each title, numerous woodcut criblé initials; light dampstain in last few leaves of vol. 2, but an excellent copy in contemporary Italian (Neapolitan?) red goatskin over paste boards, tooled in blind and gold to a panel design, broad gilt border formed from repeated impressions of a 'peacock's tail' motif, central gilt arabesque, fleurons at inner and outer corners of border, rear covers lettered in gilt 'ENNEADUM SABELLICI PARS PRIOR' and 'ENNEADUM SABELLICI PARS POSTERIOR' respectively, remains of four pairs of ties, edges speckled in red and blue; slightly rubbed, skilful repairs at foot of spines and corners, small areas of re-gilding. €19,550

Mixed edition of Sabellicus' historical *magnum opus*, a universal history from the Creation, in an important contemporary Italian binding.

Tammaro de Marinis illustrates a very similar binding, displaying the same ‘peacock’s tail’ stamp and with lettering similarly on the rear cover, assigning it to Naples; see De Marinis, *La legatura artistica in Italia nei secoli XV e XVI*, vol I no. 272 (p. 28 and pl. LIII), a copy of *Cyrillus Alexandrinus* (Paris, 1508) now in the Museo Civico, Turin.

The *Enneades* were first published in 1498, Sabellicus subsequently writing a continuation down to 1504. Badius first published the work in 1509 (enneads 1–7 only), adding enneads 8–11 in the edition of 1513 (the date of second volume here); he produced a substantially similar edition in 1516–17 (the date of the first volume here). Sabellicus (1436–1506) was born in Vicovaro in central Italy and, after studies in Rome and spells in Udine and Verona, he was appointed to the second public lectureship in the humanities at the school of San Marco in Venice. He took over the first lectureship on Giorgio Valla’s death in 1500. Sabellicus’s subsequent works, including his *Enneades*, are vehemently pro-Venetian in outlook.

Provenance: Giorgio Trivulzio (1542–1612), Count of Melzo, with his ownership inscription on title and f. A¹ of each volume. Trivulzio was a member of the College of Jurisconsults of Milan and became a senator in 1571. His extensive library was dispersed in the middle of the nineteenth century.

Renouard, *Josse Badius Ascensius* III pp. 224–226.

ALTDORFER WOODCUT

111. **SANGRINO, Angelo** [i.e. Angelo FAGGI]. *Poesia Christiana. Padua, G. Percacino, 1565.*

4to, ff. [iv], 316; with an allegorical woodcut title, a full-page woodcut of a cleric kneeling before the Virgin and Christ Child by Albrecht Altdorfer, large printer’s device at end, and numerous historiated 10-line woodcut initials throughout; light dampstaining in the upper portion of the initial few leaves, but a very good, crisp copy in contemporary limp vellum, faded ink lettering on spine. €1830

First edition, rare, of an illustrated work of devotional and exegetic verse published by a prominent Benedictine abbot friend of Ignatius of Loyola: a man of great erudition, of a mystic disposition, and of considerable influence in the life of his order in sixteenth-century Italy. A keen versifier since youth, Faggi left several manuscript compositions in the library of Cassino.

On taking up a post at Padua, he published this large, mature work dedicated to pope Pius V. The first part is a collection of poems on the life of Jesus, from the ineffability of his name and the circumstances of his birth to his death on the cross, with devotional exhortations for the Holy Week memorial of the Passion. The second part celebrates the Virgin, and ends with a splendid full-page woodcut by Albrecht Altdorfer (c. 1480–1538)

of a seated Madonna and Child honoured by a kneeling cleric (this appears to be the first use of this woodcut in a printed book; it was subsequently used in Sangrino's *Carminum* of 1570). The third part gathers verse hagiographies and eulogies of several saints, beginning with a heroic epicedium for the Holy Innocents.

Very rare outside Italy: two copies in UK institutions (British Library, Aberdeen), no copies found in the US.

112. **SANSOVINO, Francesco.** *Della origine et de' fatti delle famiglie illustri d'Italia ... Libro Primo [all published]. Venice, presso Altobello Salicato, 1609.*

4to, ff. [6], 405, printed in italic letter; a very good, clean and fresh copy bound in contemporary limp vellum with yapp edges, front cover with blindstamped arms of William Stirling, who also added a red label to spine. Bookplate of William Stirling.

€490

A fine edition of Sansovino's important history of the leading patrician families of Italy. This edition was dedicated to Emperor Rudolph II. The original edition was published in Venice in 1582.

113. **SANTI, Giorgio.** *Viaggio al Montamiata. Pisa, Prosperi, 1795.*

8vo, pp.viii, 356, [2, errata], with a half-title ('Viaggio primo per la Toscana'), 1 map and 7 plates of local flora; light water stain to first half of book, but otherwise a very good copy in contemporary patterned brown paper boards; flat spine in five compartments, the second with gilt lettering piece; from the Giannalisa Feltrinelli library with its bookplate to front pastedown and blind stamp to front free endpaper.

€300

First edition, rare, dedicated to the Grand Duke of Tuscany, Ferdinand III. Mount Amiata, situated in the Province of Siena, is a region bursting with flora and fauna, extinct volcanoes and lower foothills, praised by Giorgio Santi, a celebrated naturalist and the professor of natural history at Pisa University, through his compelling narrative and fine plates.

Second and third parts of the 'Viaggio per la Toscana', dedicated to the provinces of Siena and Grosseto, were subsequently published in 1798 and 1806.

D. Moreni, *Bibliografia Storico-Ragionata della Toscana*, II, Florence, Ciardetti, 1805, pp. 311-312.

114. **SARAVIA DE LA CALLE, Luis.** *Institutione de' mercanti che tratta del comprare et vendere, et della usura che puo occorere nella mercantia insieme con un trattato de' cambi. Et in somma si ragiona di tutto quello che al mercante christiano si conviene. Composta per il dottor Sarava & nuouamente tradotta di lingua spagnuola dal s. Alfonso d'Ulloa. Venice, Bolognino Zaltieri, 1561.*

8vo, ff. 133, 1 [bound without the final blank]; title-page a bit soiled, minute pinholes in the initial 4 leaves, faint trace of dampstaining in the upper outer corner of the second half of the book; a very good copy in contemporary limp vellum, stained and with a couple of small wormholes and tears; early ownership inscription to title page.

€3050

Rare first Italian edition of Saravia's important work, one of the earliest books on mercantile accountancy, which first appeared in Spanish in Medina, in 1544. The translation is by Alfonso d'Ulloa. This version had considerable influence in Italy, and was partly included in Venusti's *Compendio utilissimo* (also 1561). In *The School of Salamanca* Grice-Hutchinson quotes extensively from Saravia de la Calle's somewhat extreme view of the utility theory of value: 'Saravia denies with considerable vehemence that cost-of-production can play any part at all in the determination of price. Viewing the poor man not as producer but as consumer, he clearly fears that the least relaxation of his doctrine will give merchants an excuse for raising prices on the pretext of recouping their expenses' (p.48).

Kress, 33; Palau, VI, p. 466. Smith, *Rara Arithmetica*, pp. 229-230; not in Goldsmith's or Einaudi.

115. **SCIALOJA, Antonio.** I Principî della economia sociale esposti in ordine ideologico ... II. edizione riveduta, corretta ed aumentata. *Turin, Giuseppe Pomba, 1846.*

Small 8vo, pp. xxx, 333, [1] blank + errata leaf; with an engraved title; scattered foxing throughout, more so at the beginning; contemporary quarter calf, lightly rubbed, spine lettered and decorated gilt; bookplate to front pastedown.

€375

Second edition, enlarged. Antonio Scialoja (1817–1877) studied at Naples, publishing the *Principi della economia sociale* (1840) there when he was only 22. It proved a great success in Italy and elsewhere, receiving many editions in Italian and a translation into French in 1843. In 1846, the year of this, the second edition, Scialoja went to Turin to occupy its recently re-established chair of political economy.

'Scialoja's book, *I Principii d' economia sociale*, is, considering the date when it was written, a very noteworthy book. The author discusses broadly the principal arguments

of economics and finance, following in the footsteps of English economists and in their temperate but eclectic views. In this, as in his other works, Scialoja stoutly upheld the principles of liberty, at a date when Naples was the stronghold of absolutism and protection. In the *Principii*, he asserts the importance of mathematics in economic researches, and recognises the expediency of using them, especially in the theory of value' (Palgrave).

In his discussion of the Italian economic thinking of the time, Schumpeter calls Scialoja, and Pellegrino Rossi, 'two men of conspicuous brilliance' (p. 510).

Einaudi 5179; Kress *Italian* 1163 ('Section 1, chapter 6 and section 3, chapter 7 are the major additions'); this edition not in Goldsmiths' (cf. 31364 for the Collection's copy of the rare first edition, inscribed by Scialoja to McCulloch; the first edition is not listed in either Einaudi or Kress *Italian*, and OCLC locates only 2 copies).

116. **SCALIGER, Julius Caesar, the Elder.** *Exotericarum exercitationum liber quintus decimus, de subtilitate ad Hieronymum Cardanum. Paris, Michel Vascosan for Fredericus Morel, 1557.*

4to, ff. [4], 476, [32], complete with the final blank; penultimate leaf blank except for colophon on recto; roman letter; a few woodcut illustrations and diagrams in the text; waterstain to lower inner corner of last few leaves, old paper repair to upper inner corner of colophon leaf (no loss of text); otherwise a fine copy in early eighteenth-century mottled calf gilt, from the library of St. Benedict's Abbey, Fort-Augustus.

€1350

First edition of Scaliger's *Exercitationes* upon the *De subtilitate* of Cardano; the book by which Scaliger is best known as a philosopher and scientist.

"Scaliger was proud of his disputatious nature. In the *Exotericarum exercitationum* he wrote: 'Vives maintains that silent meditation is more profitable than dispute. This is not true. Truth is brought forth by a collision of minds, as fire by a collision of stones. Unless I discover an antagonist, I can do nothing successfully'. As Scaliger made his reputation by an attack on Erasmus, so he confirmed it with a spirited critique of Cardano's *De subtilitate libri XXI*. The *Exotericarum exercitationum* runs to well over 1200 pages. When Cardano failed to reply immediately, Scaliger, believing a false rumour that Cardano had died, was stricken with remorse and wrote a funeral oration in which he repented for the onslaught on his late opponent.

Scaliger based his critique on a reprint (Lyons, 1554) of the first edition of *De subtilitate* [Nuremberg, 1550], rather than the revised second edition (Basle, 1554). The full title of the *Exotericarum exercitationum* implies that the critique is merely the fifteenth book of Scaliger's philosophical exercises (the first fourteen remained unpublished). Following its target, the work ranges over the whole of natural philosophy ... astronomy ... natural

history ... dynamics ... motion ... gravity [etc.] ... The *Exotericarum exercitationum* won a celebrity that survived its author's death. Lipsius, Bacon and Leibnitz were among its later admirers; and Kepler, who read it as a young man, accepted its Averroist doctrine of attributing the movement of each star to a particular intelligence" (DSB).

Wellcome 5806.

117. **SERDONATI, Francesco.** De' fatti d'arme de' Romani, libri tre. Ne' quali si tratta di tutte la battaglie, & imprese, fatte da Romani, dalla edification di Roma, sino alla declination dell'imperio. Raccolti da Tito Livio, Plutarco, Dione, Macrobio, Volterrano, & altri gravissimi historici. Et novamente dati in luce da m. Francesco Serdonati firentino. *Venice, Giordano Ziletti (colophon: for Christoforo Ziletti), 1572.*

Small 4to (210 x 150 mm), pp. [xvi], 170, [6]; light damp-stain in last few leaves, but otherwise an excellent copy in early vellum (probably English), small gilt arabesques in centre of covers; slightly soiled; gilt edges; from the library of the dukes of Manchester at Kimbolton Castle, with its nineteenth-century shelf-label.

€1190

First edition. Serdonati's book is an example of how scholarship in the course of the sixteenth century gradually reconstructed the ancient military arts and began to look for sources beyond Vegetius. The 'painstaking historical techniques for such a task were not readily acquired or easily deployed. The historiography of the reconstruction of the Greek and Roman armies has, I believe, yet to be written: but it is clearly important for our understanding of the paradox whereby generation after generation of scholars – Machiavelli included – looked to the Roman army for military perfection, yet were unable to comprehend how that army really functioned at different times and in differing conditions' (Anglo, *Machiavelli* p. 526).

BL STC p. 622. Not in Adams.

118. **STATUTA COLLEGII DD. Almae Urbis Medicorum ex antiquis Romanorum Pontificum bullis congesta, & hactenùs per Sedem Apostolicam recognita, & innovata.** Mox ab Urbano Octavo confirmata, eorumdemque statutorum in Apostolicis litteris [!] inserctione corroborata. Demum à S. D. N. Clemente X. firmiùs consolidata, & novis auctariis amplificata. *Rome, Printer of the Apostolic Chamber, 1676-[c.1745].*

4to, pp. [xvi], 116, [2, blank], 117-119, woodcut printer's device on title; some foxing; a good copy in contemporary vellum, spine lettered in gilt.

€1150

THE VERY RARE ENLARGED AND UPDATED ISSUE OF THE STATUTES OF THE MEDICAL FACULTY OF ROME, A VERY RARE AND INTERESTING DOCUMENT ON ITS INTERNAL ORGANIZATION.

These statutes regulate the organisation of the College, demarcate the various branches and ranks of the medical profession (surgeons, obstetricians, *protomedici*, etc.), and regulate the procedures for the conferment of doctorates.

Our copy has three additional pages (pp. 117-119) at the end which are unknown to the library catalogues consulted. These pages are a continuation of the list of members of the *Collegium*, bringing it up to the year 1745.

Krivatsy 2606.

119. **STRABO [transl. XYLANDER, ed. CASAUBON and MOREL].** Strabonis rerum geographicarum libri XVII. Isaacus Casaubonus recensuit... Adiuncta est etiam Gulielmi Xylandri Augustani latina versio ab eodem Casaubono recognita.... *Paris, [Morel], 1620.*

Folio, pp. [xii], 843, [116], 282, [8]; Greek and roman letter, text in parallel columns, title printed in red and black, engraved royal armorial device of Louis XIII of France, finely engraved head- and tail-pieces and large inhabited initials throughout; short marginal tear and a crease to the title-page, single minute wormhole in the inner margin through the first half of the text block; a very good copy, in contemporary English vellum gilt, panelled sides with two double-rule borders enclosing a four-part fan motif centrepiece and surrounded by fan motif cornerpieces, flat spine gilt with foliate motifs and small tools; nineteenth century bookplate of Richard Newcome, and later label of Viscount Mersey, Bignor Park, on the front free endpaper.

€1850

Excellent Morel edition of Strabo, the second and better edited by Casaubon with Xylander's translation, 'édition estimée pour sa correction et sa beauté' (Brunet) and relied upon as the best until the nineteenth century. It was redacted from the collation of four manuscripts, and its text represented a major and lasting improvement both on the princeps (an Aldine of 1516 based on a very corrupt manuscript) and the first edition curated by Casaubon, published in 1587 in Geneva.

Fédéric Morel le Jeune 'surpassed his father and was among the most knowledgeable commentators of the 17th century. ... His editions of Aristotle, John Chrysostom and Strabo would remain famous' (translated from Renouard, 'Les descendants de Fédéric Morel', in *Vie et Oeuvres de Fédéric Morel*). As well as correcting the Casaubon Geneva edition in numerous loci, here Morel added what he modestly termed *Observatiunculae*, short yet decisive corrections and comments, especially relating to the books XII and

XVI. Garamond's Greco du Roi is the elegant type used for the text, beautifully set in parallel with the translation and adorned with fine engraved decorative pieces.

The sources for Strabo's monumental first-century world geography are eminently Greek, very probably consulted in the great library of Alexandria; his work treats Europe (with two books on Spain and Gaul, two on Italy including Sicily, one to the North and East of Europe, and three to Greek territories) as well as Asia (the Eastern and most remote parts occupying the eleventh book, with three entire books devoted to Asia Minor, one to India, one to Assyria, Babylonia, Syria and Arabia) and Africa, with Egypt and further notices on the continent closing the work in book seventeen.

Brunet V, 554; Graesse VI, p. 505.

120. [THEATRE]. *La vana gelosia di Pandolfo. Opera Scenica da recitarsi nel teatro vicino a S. Lucia della Tinta nel carnevale dell'anno 1715. Rome, Antonio de' Rossi, [1715].*

18mo, pp. 103, [1 blank], woodcut device on the title-page, large grotesque initial; title a little browned, a couple of stains, but a very good copy, resewn in later *carta rustica*.

€850

First and only edition, very rare, of a comedy performed during the Rome Carnival in 1715. The drama is in three acts, it involves a line-up of characters typical of the Commedia dell'Arte tradition with an Ariostean touch of exoticism in the Moresque *personae*, and its dialogues conjure up a 'polyphony' in the dialects of Bologna, Venice and Bergamo.

Two other copies traced: one at Harvard, and one at the Bibliothèque Nationale de France. Not in COPAC or in the Italian unified catalogue. Listed in S. Franchi, *Drammaturgia romana: repertorio bibliografico cronologico*, p. 116.

121. THULDEN, Theodor van. *Les travaux d'Ulysse desseignez par le sieur de Sainct Martin, de la facon qu'ils se voyent dans la maison Royalle de Fontainebleau. Peints par le sieur Nicolas, & gravez en cuire par Theodore van Tuldén. Avec le sujet & l'explication morale de châque figure. Paris, Francois Langlois, dit Chartres, 1633 [but 1640].*

4to, letterpress double-page title, letterpress double-page 'Advertissement', series of 59 double-page or folding plates by Thulden (including dedication plate to Liancourt), pp. [8] of explanatory text (in total 6 leaves of letterpress signed A-F, complete); a very good copy with the plates in fine impressions, the title-page has the imprint cut away but was

repaired sometime in the 18th-century, at time of binding, with ink mss., explanatory text a little dusty; bound in 18th-century calf, hinges splitting, gilt spine with red morocco label.

€3350

A set of engravings by Theodor van Thulden representing the Works of Ulysses, after the frescoes painted by Francesco Primaticcio and his pupil Niccolo dell'Abate for the walls of the Galerie d'Ulysse, in the French Royal Palace at Fontainebleau (c. 1555-1560). Thulden's engravings and the printed text that lists and describes the plates are the only source of information we have on the gallery of Ulysses at Fontainebleau, which was destroyed in 1739. It was a masterpiece of mannerist painting and programme, exemplary for the decorative style of the school of Fontainebleau, influential and admired by many subsequent artists. Thulden was a pupil of Peter Paul Rubens, and active at Paris between 1631 and 1634.

The set was first published in 1633; this is a later edition, published in 1640. Our plates are numbered and monogrammed 'TvT' on the plate. The first plate of the series, no. 1, is lettered in the plate with publication address 'F.L.D. Ciartres excū cum Privilegio Regis', all other plates are not lettered. The dedication plate to Liancourt is lettered in the plate 'F.L.D. Ciartres [Ciartres partly erased with razor, only 'res' still visible] 1633 excudit cum Privilegio'.

122. **TITI, Pandolfo.** Guida per il passeggiere dilettante di pittura, scultura, ed architettura nella citta' di Pisa. *Lucca, Filippo Maria Benedini, 1751.*

8vo, pp. xxx, [1, blank], 352; paper lightly toned, as usual; light waterstain to lower inner corner or first half of the book; a good copy, bound in contemporary limp vellum, morocco lettering piece to spine; bookplate of William Ward, Viscount Dudley (1750 – 1832) to front pastedown. €915

First edition, rare, of one of the most celebrated guides to Pisa, the best published in the Eighteenth century when the town became a popular destination on the way of the Grand Tour.

Fossati Bellani, II, 3231; Cicognara, 4313; Lozzi, 3680.

123. **TRISSINO, Giangiorgio.** La Poetica. [*Vicenza, Tolomeo Ianicolo, 1529 (colophon)*].

4to, ff. LXVIII; without the two errata leaves, rarely present; woodcut printer's device to verso of last leaf; title lightly soiled; a fine copy in eighteenth-century mottled calf,

skilfully rebacked, triple-gilt fillet, corner flower ornaments, spine gilt in compartments with flower ornament, brown morocco label, dentelles gilt, marbled endpapers; ex libris of the abbey of Sainte-Croix, Bordeaux, to title-page, modern ownership inscription on front free end-paper (Sir Walter Wilson Greg).

€2700

First edition, the corrected issue, of Trissino's milestone essay on language, aesthetic and poetry. The first issue bears the erroneous date of 1549.

A production of characteristic graphic elegance, the *Poetica* was printed with the italic types produced by Lodovico Arrighi, expressly obtained for Tolomeo Ianiculo by the author himself. 'For the purpose of printing Trissino's texts, Arrighi added to his italic the new characters proposed by Trissino for the Italian alphabet' (Mortimer). Trissino's proposal was the introduction of new letters, modelled on the Greek types, to represent sounds in the Italian language which the present alphabet left undistinguished. His contribution to the normalization and grammar of the nascent Italian literary language was almost as fundamental and as influential as Bembo's.

Sir Walter Wilson Greg (1875 – 1959) was one of the leading bibliographers and Shakespeare scholars of the 20th century, conducting lengthy investigations into the spurious dating of several Shakespeare folios.

Adams T-955; BM STC It. p.681; Gamba n.1706; see Mortimer, *Italian Books*, 507.

124. **VALVASON, Erasmo da.** Al serenissimo Don Giovanni d'Austria Generale della Santa Lega sonetti, e canzoni dell'illustre Sig. Erasmo di Valvasone, per l'espedizione contra Turchi, e per la vittoria ottenuta. *Venice, Domenico & Giovanni Battista Guerra, 1572.*

4to, ff. [10], with a woodcut printer's device on title; woodcut head-pieces and initials; light offsetting on title, small modern inscription in ink (partly erased) at foot of recto of final leaf; a few contemporary manuscript corrections of the text; modern boards; early ownership inscription of the Archbishopric of Monreale at head of title.

€1160

First edition. Dedicated to Don John of Austria, this work comprises two *canzoni* and four sonnets on the naval battle of Lepanto (1571). At the end is printed a dedicatory letter dated 7 February 1572 from Valvason to the Spanish ambassador to Venice, Diego Gusman da Silva. Erasmo da Valvason (1523–1593) was one of the most elegant writers of his day. His works herald the Baroque style with their mixture of the sacred and the sensual.

Adams V228; Göllner 1559. OCLC records two copies only (Newberry Library and Yale).

125. **VAN MONCKHOVEN, Désiré.** *Traité d'optique photographique comprenant la description des objectifs et appareils d'agrandissement. Paris, Victor Masson et fils, 1866.*

8vo, pp. 271, [1] + 5 folding plates and with numerous tables and diagrams to the text; clean; quarter red morocco over cloth boards, with gilt fleurons and lettering to spine, panels in gilt and blind, raised bands, speckled edges; some loss to leather and cloth recoloured, slackening a bit.

€375

First edition. Van Monckhoven developed an optical enlarging apparatus which he patented in Belgium in 1863, and for which he later applied for patents in England and France. The innovation described in this work earned him the bronze medal at the Paris international exhibition of 1867.

COPAC shows two copies: Imperial and St Andrews.

126. **VASI, Giuseppe.** *Itineraire instructive divise en huit journées pour trover avec facilité toutes les anciennes, & modernes magnificences de Rome ... Rome, de l'Imprimerie de Michel-Ange Barbiellini, 1774.*

8vo, pp. xi, [1], 600, title-page printed and red and black and with engraved vignette, with 45 finely engraved views in the text, 15 engraved plates (13 with two views each and some French descriptive text etched in the plates, and 2 folding engraved maps of ancient and modern Rome), all engravings are by Vasi; an excellent, crisp and clean copy bound in contemporary pale half calf and speckled boards, spine with gilt lettered red label, red and blue speckled edges.

€1160

First French language edition of Vasi's important illustrated guide book to Rome. The French language edition used Vasi's improved and revised text of 1773; the original edition was published in 1763 in Italian.

Schudt, pp. 78-80, and no. 335; Rosetti, *Rome, Guide Books*, G-1268; Borroni 8145/4.

127. **[FLORENCE] VENUTI, Niccolo Marcello.** *Esequie di Luigi I, Cattolico Re delle Spagne, celebrate in Firenze nella Chiesa di S. Maria Novella ... il di XXVI di Ottobre ... Florence, nella stamperia di S.A.R per li Tartini, e Franchi, 1724.*

(*Bound with:*)

BOCCADIFERRO, Camilo Antonio. *Delle lodi di Luigi I, Cattolico Re delle Spagne, orazione ... recitata pubblicamente dall'autore nell'Eseque celebrate in Firenze dal ... Padre Fr. Salvatore Ascanio ... Florence, nella Stamperia di S.A.R. per li Tartini, e Franchi, 1724.*

2 works bound in 1 vol., small folio (295 x 205 mm), pp. xxiii, [1] (blank), with 5 large and folding plates engraved by Ferdinando Ruggieri, that of the catafalque after Ticciati; pp. 12; a little worming in the margins, but a clean and fresh copy, bound in contemporary vellum. Bookplate of Baron Horace de Landau.

€2260

First edition of the description of the festival and memorial service in Florence for Luis I King of Spain (1707-1724). Luis I, only ruled for eight months, dying of smallpox on 31st of August 1724 in Madrid. His father, King Philip V of Spain who had abdicated in his favour, resumed the throne after his death.

The obsequies ‘in absentia’ took place in Florence’s cathedral, Santa Maria Novella. The architect Girolamo Ticciati designed the catafalque and other festival architecture inside the church. The fine plates show a plan of the church, an elevation, two interior views, and a view of the catafalque. The works are often found bound together.

Watanabe-O’Kelly, no. 1310; Berlin Kat. 3247; Moreni II, 443; Vinet 568; OCLC locates copies in North America: Getty, Harvard, New York Public, CCA, Columbia, Yale and Pennsylvania.

128. VERGA, Giovanni. *Cavalleria Rusticana. Scene popolari. [Con disegni di Edoardo Calandra]. Turin, F. Casanova, 1884.*

Small 8vo, pp. 61, [1], with 15 illustrations in the text; some old tape marks to first and last leaf, but generally a very good copy in the original publisher’s illustrated wrappers, some minor cracks to spine; in a folding cloth box.

€1830

First edition. This is the source for Pietro Mascagni’s opera of the same name.

‘In its original form *Cavalleria Rusticana* was a short story, compact and tense, by one of Italy’s great writers, Giovanni Verga. From the story Verga made a play for Eleonora Duse, greatly enlarging the role of Santuzza (the part taken by Duse), moving the knife-fight offstage, and ending with the screamed announcement “Hanno ammazzato compare Turiddu!” (“They have murdered Turiddu!”).

‘Though the story and play are quite different, both were successful, have a permanent place in Italian literature, and gave Verga reputation and pleasure. Then came Mascagni with his opera (1890) based on the play, and Verga’s joy in his work turned sour.

Mascagni was the third composer to try his hand at the play, but unlike his predecessors neither he nor his [two] librettists asked permission to use it. Verga first heard of Mascagni's opera only ten days before it won a much-publicized national contest' ('Literary sources of opera libretti', *Gazette of the Grolier Club*, New Series, no. 25, pp. 30–31). The disputes and law-suits which followed continued over the next twenty-eight years.

Parenti, *Prime edizioni italiane*, p. 507.

129. [VERRI, Pietro.] Il Caffè ossia brevi e varii discorsi già distribuiti in fogli periodici. *Brescia, Giammaria Rizzardi, 1765-1766.*

Two parts in one volume, 4to, pp. vii, [1, blank], 288; viii, 302, [2, publisher's ads]; some light browning, the odd spot, a few contemporary ink annotations, restoration to short tear on pp. 288-289, printing flaw to pp. 59 affecting a few letters, sense recoverable; bound in contemporary vellum boards, border stamped in blind, spine with a gilt morocco lettering-piece; lightly soiled, extremities a little worn, upper joint starting; a very good copy with contemporary ink ownership inscriptions to the front free-end paper, a small book-plate to the lower margin of the title-page, and a discrete booksellers' label to the front pastedown.

€10,370

First edition of this important Italian periodical. 'Questo interessantissimo giornale letterario pubblicato sul modello dello *Spettatore Inglese* è compreso in quattro semestri, ed incominciossi a stampare nel maggio del 1764' (Melzi). The society was founded by Pietro Verri to stimulate and encourage literature, the arts and science. Among the contributors were Alessandro Verri (*Sul Commercio della Nobiltà* etc.), Pietro Secchi (*Danno che recano all'industria nazionale alcune caritatevoli instituzioni: Aneddoto Chineze* etc.) and Cesare Beccaria (*Risposta alla Rinunzia* etc.).

The periodical also contains an interesting contribution to early mathematical economics by Beccaria, which deals with a specific problem of the connection between tariffs and smuggling. This article is published on pp. 122–23 of the first part and is described at length in Theocharis, *Early developments in mathematical economics*, 2nd edition, p. 21. '[Beccaria's] attempt is simply intended to give "a slight idea about how economic science can be analytically considered"' (*ibid.*).

Einaudi 6161; Mattioli 507; not in Goldsmiths' or Kress.

130. **VESLING, Johann.** Syntagma anatomicum, locis plurimis auctum, emendatum, novisque iconibus diligenter exornatum. *Padua, Paolo Frambotti, 1647.*

4to, pp. [xvi], 274, [1], [12], with engraved title, and 20 engraved plates; short tears to engraved title; early ink doodles to the first three leaves; a very good, clean copy in contemporary calf, gilt; extremities a little worn; hinges starting.

€4700

FIRST ILLUSTRATED EDITION, RARE, of Vesling's *Syntagma anatomicum*, with a folded folio sheet printed by Frambotti in the same year, advertising the publication and with laudatory verses on the author by four English physicians.

'A native Westphalian, Vesling lived for a time in Egypt and Palestine before becoming professor of anatomy at Padua in 1632. He was also director of the botanical gardens there and, in addition to his study of Egyptian flora, also led a scientific expedition to Crete to study its plant life.'

'The present work is his most important contribution and was popular as a textbook for a number of years. Vesling aimed to explain the parts of the body as they were encountered during dissection and to avoid discussion of theoretical matters in order not to create confusion. However, he departed from his stated purpose to give a clear picture of the circulation of the blood and action of the heart based on Harvey's research. His descriptions of the lymphatics and assertion that four pulmonary veins normally empty into the heart's left auricle are of particular scientific significance' (*Heirs of Hippocrates* p. 177 on the first edition).

The engraved illustrations 'were intended for the commonest needs but are mostly original engravings and represent some organs of the body more correctly than their predecessors. They were very popular at the time of their appearance and have been frequently re-engraved' (Choulant-Frank). The engraved title-page depicts the anatomy theatre at Padua.

A more common pirated edition was published by Janssonius at Amsterdam in the same year, with which our true first illustrated edition is sometimes confused.

Choulant-Frank p. 243; Krivatsy 12328; Waller 9931.

131. **VETTORI, Pietro.** Trattato ... delle lodi, et della coltivatione de gl'Uliui. Di nuovo Ristampato. *Florence, Giunta, 1574.*

4to, pp. [viii], 90, [2]; woodcut printer's device to title; two large historiated woodcut initials; foxing throughout, occasionally heavy; a good copy in nineteenth-century vellum, morocco lettering-piece to spine; recent bookplate of the Biblioteca Banzi to front paste-down, engraved arms of Ferdinando Belvisi pasted to title verso.

€1475

Second, improved, edition (first, 1569) of humanist Pietro Vettori's treatise on the cultivation of the olive, the first specific work on olive growing. The work discusses the alimentary qualities of regional varieties of olive, as well as techniques of cultivation, harvesting and pressing. A fine work of didactic humanistic prose, summarizing the corpus of Greco-Roman opinion on the subject, and adding new insight into techniques tailored to individual species, the manual enjoyed great popularity, and went through numerous editions. It was composed in situ in the countryside, whither Vettori, a republican sympathiser, had fled on the return of the Medicis to power in Florence.

BM STC It. p.723; Brunet V: 'Bonne édition de cet ouvrage estimé; elle est préférable à celle de Florence, 1569'; Donno, *Bibliografia sistematica dell'olivo e dell'olio di oliva*, 1997, p. 28; Gamba, 1024; Oberlé 687 'la plus recherché et la plus complète... c'est un classique en Italie, souvent cité et réimprimé pour la pureté et l'élegance de son style'.

THE DISCOVERY OF MARSH GAS (METHANE)

132. **VOLTA, Alessandro.** Lettere ... sull'aria infiammabile nativa delle paludi al Padre Carlo Giuseppe Campi C. R. S. [Milan, Giuseppe Marelli, 1776].

Small-8vo, pp. 16; p. 1 with trace of wrapper along inner margin, final page very lightly brown-spotted; a fine, crisp copy in 20th-century plain boards.

€17,100

THE EXTREMELY RARE FIRST PRINTED ANNOUNCEMENT OF VOLTA'S DISCOVERY OF METHANE, AND, WITH THE EXCEPTION OF RONALDS (see below), A PUBLICATION UNKNOWN TO THE BIBLIOGRAPHIES AND HISTORIES OF CHEMISTRY CONSULTED.

These are his earliest letters by Volta recording the discovery of marsh gas or methane. A collection of seven letters on the subject appeared the following year. 'Not even the most fundamentalist historians of physics would deny the prominent relevance of chemistry in Volta's scientific agenda. However his theories and experimental research are to be found in letters, papers, notes and manuscripts of his lectures' (Ferdinando Abbri, *Volta's Chemical Theories*, on-line). Volta's discovery was keenly picked up by the scientific community, and was soon translated into French, German and English.

'VOLTA'S WORK ON GASES SHOWS THE SAME GENIUS FOR INSTRUMENTATION AND MEASUREMENT AND THE SAME FAILURE TO ESTABLISH GENERAL PRINCIPLES, THAT CHARACTERIZE HIS WORK ON ELECTROSTATICS. His first pneumatic studies concerned

“inflammable air from marshes” (chiefly methane), which he discovered in November 1776 [the two letters are dated November 14 and 21 respectively] in Lago Maggiore ... In the autumn of 1776 Volta’s friend P. Carlo Giuseppe Campi had found a natural source near Pavia; and Volta himself, intrigued by the “ever more remarkable and interesting subject of the different kinds of air” (*Opere*, VI, 19), had scoured the countryside for telltale bubbles. The testing of his new gas – new in source, flame colour, and combustibility (*Opere*, VI, 30) – led him to the faddish field of eudiometry [the investigation of the chemical properties of gases by electric discharges]’ (DSB).

Volta ‘distinguished [inflammable marsh gas] from the “inflammable air from metals” (hydrogen) by its azure-blue flame and slower combustion, and by its requiring 10-12 vols. of air for detonation. A much larger electric spark was necessary to ignite marsh gas than to ignite hydrogen. VOLTA, WHO INVENTED THE “ELECTRIC PISTOL”, THOUGHT DETONATING GAS COULD BE USED AS A PROPELLANT’ (Partington III p. 814).

Ronalds, *Catalogue of Books and Papers relating to Electricity, Magnetism, the Electric Telegraph, &c. including The Ronalds Library* (London, 1880), p. 519; the only institutional copy we were able to trace is at Cornell University.

133. **ZAROTTO, Giovanni.** *Concetti sopra la guerra, et vittoria contra Turchi: di Giovanni Zarotto Iustinopolitano. Venice, [no printer], 1572.*

4to, ff. [4], with a woodcut printer’s device on title; modern wrappers.

€1160

Second edition. A series of eight allegorical sonnets, the subjects of which include the Turkish capture of Cyprus (1570), Don John of Austria, the victory of Lepanto (1571), Marcantonio Colonna and Philip II of Spain. The woodcut on the title is derived from the Guerras’ eagle-and-sun device.

In the dedication (to Zarotto’s patron Ottaviano Valier, dated 25 March 1572), the author states that, since it had already pleased somebody to print the work without his knowledge, Zarotto himself should not be considered a faithful servant unless he has it reprinted with a dedication to Valier. The (unauthorized) first edition is perhaps *Sonetti di M. Gio. Zarotto Iustinopoleano sopra la guerra turchesca* (Venice, Onofrio Farri, 1572, ff. [4]).

Adams Z80 and Göllner 1563 record the *Sonetti . . . sopra la guerra Turchesca*. EDIT16 records just one copy of our edition (Vittorio Veneto, Biblioteca civica). Not found in OCLC.