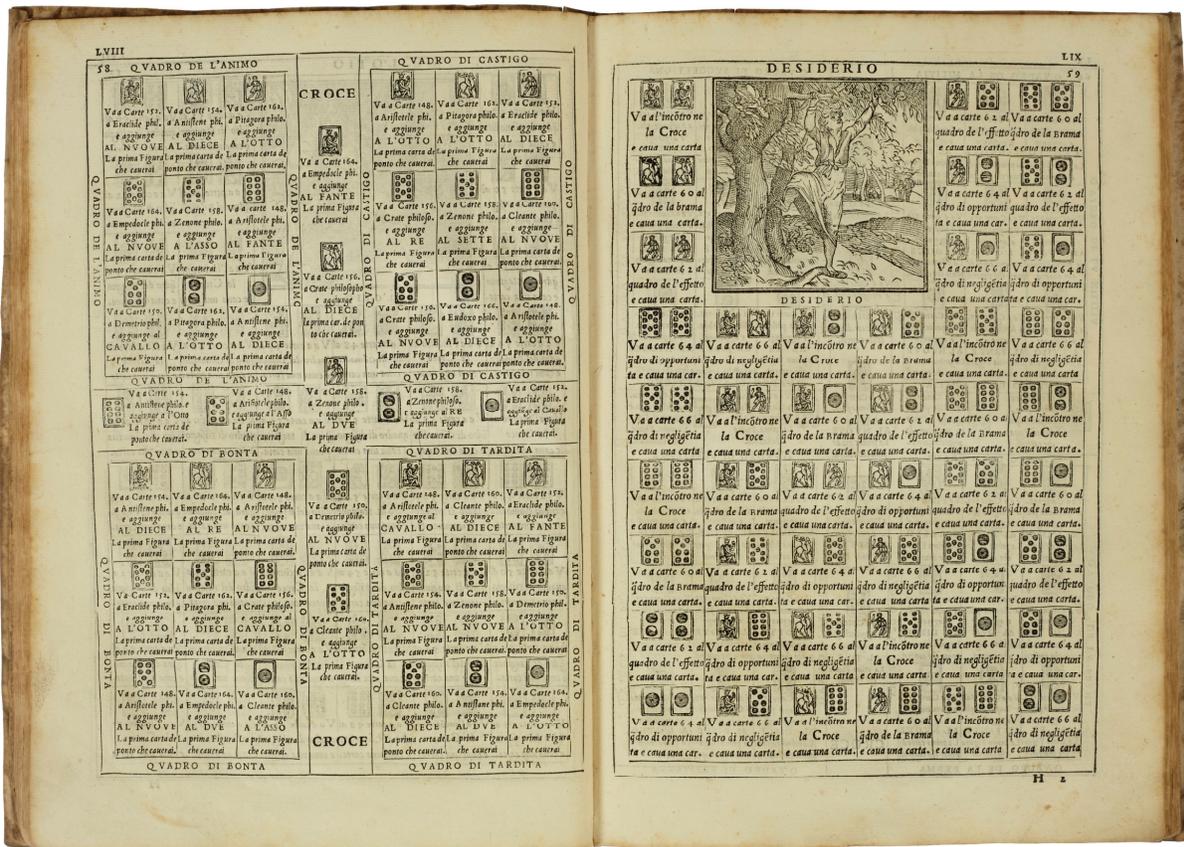


# MILAN BOOK FAIR

7TH - 9TH MARCH 2014

STAND 22



Marcolini, *Le sorti*, item 49

## BERNARD QUARITCH LTD

rarebooks@quaritch.com +44 (0)20 7297 4888

**1. ALBERTI, Leon Battista.** Hecatophila che ne insegna l'ingeniosa arte d'amore. Deiphira che ne mostra suggir il mal principiato amore. *Venice, Giovanni Antonio et Fratelli da Sabbio ad instantia de Nicolo & Francesco Librari al Dolphin, 1528.*

8vo, pp. [2], 29, [1], italic letter, title within a woodcut border of renaissance ornament with publisher's white-on-black dolphin device, same device repeated on verso of last, otherwise blank, leaf; in a **contemporary Venetian binding of soft cream-coloured calf** sewn on three thongs, gilt panel on sides of repeated impressions of a stamp of a staff and trailing vine leaves, within the panel a flaming vase with rosettes and Aldine leaves above and below, remains of silk ties, traces of MS lettering on spine; some wear and loss of gilding, but an attractive unrestored binding preserving original pastedowns and endleaves; in a cloth case.

£8000/€10,000

A combined edition of the *Ecatomfila* and the *Deifira*, Alberti's two dialogues on love. They originally appeared separately in 1471, probably the first works of literature by a living author printed in Italian. They treat the vagaries of love from different perspectives. In the *Ecatomfila*, a woman, expert in matters of love, counsels her youthful listeners on how to secure and keep love. The ideal lover is prudent, modest, and virtuous; above all, he is a man of letters. In the *Deifira* Filarco counsels Pallimacro, hopelessly in love with Deifira, on the dangers of love and on how the humanist may experience the intensity of love as a young man without abandoning his literary and artistic pursuits.

The emblem of the vase of flames – the symbol of love, carnal and spiritual – occurs on both Italian and French renaissance bindings. Anthony Hobson cites examples of its use in *Humanists and Bookbinders*, Cambridge, 1989, pp. 165-166. See also two examples in Breslauer, cat. 110, nos. 23 and 25.

Contemporary owner's initials at foot of title "F.M.S.I.B.". From the library of L.A. Barbet, sale Paris (Giraud-Badin), part 2 (Oct-Nov. 1932), lot 256. De Marinis (*La legatura artistica in Italia*), no. 2202.

Sander, no. 148.

## BENEATH THE VEIL

**2. [ANON. CAMOUFLAGED MATERIALISTIC LIBERAL TRACT].** Le mie vedute su la sanità e la longevità. *Naples, Vincenzo Orsino, 1804.*

8vo, pp. 91, [1] blank, [1] errata, [1] blank, [4]; a very good, crisp copy in contemporary vellum, flat spine with remains of a lettering-piece.

£950/€1200

**Rare first edition**, purportedly a reply to Sir John Sinclair's 1802 pamphlet *An essay on longevity*.

The discourse, on the surface merely concerned with physical health and medicine, is in fact an enticing, ironic, sustained metaphor disguising a radically materialistic and liberal tract concerned with a political, social and economic sort of welfare. Among the recommended cures, the anonymous author (no doubt a Southern-Italian Bourbon subject living in one of the most reactionary contexts in Europe) suggests the unification of Europe, to be governed by a Supreme Council.

The camouflage worked: after the errata leaves at the end, there are two leaves of letters of approval to the censor, dated 1805: one of them is by a theology professor, stating that nothing in this book is opposed to the Christian religion, despite a sentence smuggled in in the early paragraphs, referring to the world as a mass of matter and nothing else, and other similarly unchristian statements. This anonymous work was re-published in 1826 with an appendix of three essays by one Nicola Pilla.

Not in OCLC or COPAC. ICCU locates one copy only, in Avellino (without errata and letters of recommendation at the end).

### UNRECORDED EROTICA

**3. [ANON. EROTICA].** El nuevo Parnaso. Escrito en verso por el Abate Minga Fria Ilustrado con 48 preciosas láminas. *Olimpo, D.n Feli Pelotas, 1886.*

12mo, ff. 64; with 48 full-page lithographic illustrations (including frontispiece); lithographed throughout in black, red and bistre; original publisher's orange illustrated wrappers bound in; evenly lightly browned due to poor paper quality, but a very good copy, bound in contemporary half tan morocco. £5000/€6300

**First and only edition, exceedingly rare**, of this unrecorded Spanish collection of erotic poems and songs, vividly illustrated with explicit scenes of sexual intercourse, including bestiality.

No copies in OCLC. Unknown to all major bibliographies.

### WELFARE POLICY in 1600s ROME

**4. [ANON. ROME: PROVISIONS FOR THE POOR AND THE SICK].** Informazione a' fratelli dell'Archiconfraternita de' SS. XII. Apostoli. Dello stato della medesima in tempo di Clemente VIII nel 1592 e del suo accrescimento fino al anno 1677 sedente la santità di N.S. Innocenzo XI sotto la protezione dell'eminentissimo sig. card. Barberini, decano del sacro Collegio. *Rome, Camera Apostolica, 1677.*

[*Issued and bound with:*]

Informazione a' fratelli dell'Archiconfraternita de' SS. XII Apostoli ne' Rioni di Roma. Per la distribuzione delle Limosine ordinarie, e straordinarie agl'infermi, ed a' poveri rispettivamente. *Rome, Camera Apostolica, 1677.*

[*And with:*]

Informazione a' fratelli dell'Archiconfraternita de' SS. XII Apostoli deputati ne' Rioni di Roma. Alle visite de' poveri infermi, che, nella limosina particolare destinata a' poveri solamente, tali saranno dichiarati, o da' medesimi, o da' signori visitatori. *Rome, Camera Apostolica, 1677.*

4to, pp. 8; 8; 6, [2]; each work with a fine large woodcut vignette on title depicting the Last Supper, and woodcut of the three bees, emblem of the Barberini family, at end; some offsetting of the woodcuts on the facing pages, but very good, crisp copies attractively bound in contemporary stiff vellum, filleted gilt borders to side with acorn corner-pieces, gilt edges.

£1250/€1575

**First and only edition of the three edicts regulating the provisions for the poor and for the sick in 17<sup>th</sup> century Rome.** Under the patronage and rule of the great Cardinal Francesco Barberini, friend to Galilei and Maecenas to Naudé, Vossius, Heinsius and John Milton among others, the Arch-confraternity of the Twelve Apostles was charged with regular visits to Roman citizens organized by *rioni*, or quarters.

These remarkably enlightened regulations detail the procedures whereby sympathetic inspectors, including specialist medical volunteers, would regularly and systematically visit the streets of Rome, listing and administering to the needy. Careful thought is devoted to ensuring that medical needs should be distinct from conditions engendered by mere indigence, that both should be addressed charitably and without laxity, that necessary drugs and cures should be offered freely and that the inspectors and doctors should be held minutely accountable.

The stamp and lustre of Barberini's patronage is evident in the production of these pamphlets (particularly in this finely-bound copy), adorned with striking woodcut vignettes of the Last Supper and each with a large rendition of the Barberini emblem of the three bees.

Not in OCLC or COPAC. ICCU lists 4 copies, all in Roman libraries.

**5. [ANTONELLI, Leonardo.]** Memorie storiche delle sacre teste de' Santi Apostoli Pietro e Paolo e della loro solenne ricognizione nella Basilica Lateranense, con un' appendice di documenti. *Rome, nella Stamperia della S.C. di Propaganda Fide, 1806.*

4to, pp. vii, [1], 109, with engraved frontispiece, 6 engraved plates and 3 text engravings, title-page with engraved vignette; a very good copy printed on blue paper and bound in contemporary vellum, spine with gilt lettering.

£525/€660

First edition of a description of the relics of St. Paul and St. Peter, which after a long and adventurous history found their final resting place in the altar of the Lateran basilica in Rome. The book also illustrates and describes two new marble busts of St. Peter and St. Paul by the contemporary sculptor Luigi Acquisti. Leonardo Antonelli was a Cardinal who had assembled a choice collection of books and employed Francesco Cancellieri as his librarian.

Cicognara 3584; Lozzi 4147 ('rara').

## PHILOSOPHERS' STONE

**6. BALBIAN, Josse van (also Justus a Balbian).** Tractatus septem, de lapide philosophico... *Leiden, Christoffel Raphelengius at the Officina Plantiniana, 1599.*

[bound with:]

**DUVAL, Robert (also Robertus Vallensis).** De veritate et antiquitate artis chemicæ et pulveris sive medicinæ philosophorum vel auri potabilis... *Leiden, Christoffel Raphelengius at the Officina Plantiniana, 1593.*

8vo, pp. 96; 46; woodcut devices to the titles; very light toning, but very good copies, in contemporary brown boards; spine perished, boards loose and rubbed; some contemporary annotations to the text. £3500/€4400

**Very rare first edition of Balbian's *Seven tracts on the philosophers' stone*, an alchemical text edited by the Belgian doctor and alchemist, which was eventually republished in vol. III of *Theatrum chemicum*.**

It is bound with the second, also rare edition of Duval's treatise, hailed by Ferguson as the first history of chemistry, and first published in 1561. Duval's *De veritate*, which also became part of the *Theatrum chemicum*, includes a proto-bibliography of alchemy, a list of venerable authorities.

Both books were produced in the Leiden branch of the Plantin press, set up by Christopher Plantin from 1581, to immediate success. Christopher's daughter Margaretha married Franciscus Raphelengius, who led the Leiden branch of the house. Two more generations of Van Raveling carried on catering for the refined and demanding intellectual appetites of the University city, until 1619.

I: Ferguson I, 67; Wellcome 684; see Duveen 40. II: Ferguson 496.

**7. 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. £800/€1000

**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 4<sup>th</sup> 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.

## RARE ON DOUBLE-ENTRY BOOKKEEPING

### ROUSSEAU (*EMILE*): A COPY IS ESSENTIAL FOR ANY EDUCATED WOMAN

**8. BARRÊME, François-Bertrand.** *Traité des parties doubles, ou, Methode aisée pour apprendre à tenir en parties doubles les livres du commerce & des finances: avec un traité de finance. Paris, J.-G. Nyon, 1721.*

8vo, pp. [viii], 300, [2]; with approbation and privilege; woodcut vignette to title, head- and tail-pieces; occasional light browning, but a very good copy, in contemporary catspaw sheep, panelled spine gilt, gilt morocco lettering-piece; spine extremities skilfully repaired.

£2000/€2520

**First edition of this important manual of double-entry bookkeeping** by the first man to teach commercial arithmetic in France, a mathematician whose impact on accountancy has been acknowledged to this day. This book, now rare, was published posthumously by his son, who had helped his father run an academy of commerce.

The role of the memorial, journal and grand livre is complemented by several auxiliary books, with many examples. Two particular features appear here, which would be taken up in later manuals of double-entry bookkeeping: the author is the first to introduce a two-fold division of ledger accounts, *comptes generaux* and *comptes particuliers*; and much space is given to the accounts of profit and loss as well as to the administration of opening and closing accounts.

The influence of this book was immediate, lasting, and deep. Its tenets and suggestions re-occur in two of the earliest Portuguese books on the same subject, Bonavie's *Mercador exacto* (1758) and the anonymous 1764 *Tratado*, and in much successive literature up to Degrange's *La tenue des livres rendue facile*, 1804.

Historical Accounting Literature, p. 158; Herwood, 592.

**9. BEDIN, Alphonse.** La photographie au laboratoire de médecine légale de l'Université de Nancy. Thèse. Présentée et soutenue publiquement le Mercredi 17 Juin 1908 pour obtenir le grade de Docteur en Médecine [Faculté de médecine de l'université de Nancy, 1907—1908, № 20]. Nancy, *Imprimeries réunies de Nancy, 1908.*

8vo, pp. 132 (i.e.128, [2, errata], 129-132) + 77 photographic plates; uncut; occasional mild foxing, but mostly very clean and crisp; in the original printed wrappers; some creases and rubs to wrappers; *très-bien-élogé* in pencil to upper wrapper. £1200/€1500

A rare thesis on the technical aspect of photography in forensics, with technically and unusually extensive high-quality photographic illustration for the period.

Bedin progresses through the history of forensic photography to its employment, focusing on technique and methodology while discussing its use in judicial proceedings. The quality of the photographic reproduction and paper is unusually high for such a publication, reflecting the importance of photography in forensics, according to the author and the department.

The range of images is extensive both in quantity and subject. Several medical conditions, types of injury and causes of death are depicted, ranging from the living, to dissected specimens and cadavers, notably a scar-ridden abdomen of a mentally-ill masochist; a genital view showing a case of hypospadias; a groove in the neck after hanging; and a corpse, partially eaten by rodents, as well as including relevant instruments and objects. Two plates depict a selection of photographs through the microscope, in which he shows samples of meconium, semen, and blood. He also presents a bloody handprint and magnified fingerprint, comparing them to an imprint direct from the individual using retouching to highlight the identifying features.

He calls attention to differences and patterns so the reader can make in-depth visual observations. For example, he notes the presence of hairs and blisters on a burnt corpse's right leg, in comparison to the fully charred left leg. This also applies to his technical notes on the photography. Two plates compare the same tattoo, but the latter is much clearer: he then details his technical improvement on the common method.

The mortuary photographs show suicides, *post mortem* wounds and 'experimental' injuries, along with numerous cases of murder, infanticide and accidental death. Each plate is numbered and succinctly captioned, then expanded upon in an index (pp. 53-72) which facilitates referencing to specific subjects. There are several drowned cadavers (with notes on time spent in the water) and victims of heavy blows or impact, including the ruptured spleen of a person hit by a car and the heart of a woman stabbed with a bayonet. He conscientiously includes shots of both the body and also the organ after removal.

Not in Parr & Badger.

## FIRST BOOK

**10. BERTOLUCCI, Attilio.** *Sirio. Parma, Alessandro Minardi, 1929.*

8vo, pp. 60, [4]; an excellent copy, uncut and unopened in the original printed wrappers, minor spotting to edges of wrappers; in a folding cloth box. £1250/€1575

**Very rare first edition** of Bertolucci's first collection of poetry, a volume of 27 poems set in his native region of Parma, published when he was just 18 in an edition of only 200 copies (ours is no. 64).

Bertolucci (1911–2000) is 'one of the most important poets of the generation after Montale ... His poetic career began very early with the landscape lyricism of *Sirio* (1929), followed by a shift in a narrative direction in *Fuochi in novembre* (1934) [see following item]. But Bertolucci really finds his voice after the war ... *Viaggio d'inverno* (1971) is one of the most significant collections of poetry published in postwar Italy ...' (*Oxford Companion to Italian Literature*).

Gambetti-Vezzosi p. 64; Spaducci p. 46. Not in OCLC or the British Library catalogue.

**11. BILGERI, Georg.** Colonel Bilgeri's handbook on mountain ski-ing. Translated, with notes by Major Harold Holme . . . *London, Chiswick Press, 1929.*

Small 8vo (190 x 125 mm), pp. 110, [2], with a frontispiece, eight plates, and numerous illustrations; original brown cloth, minimal wear. £200/€250

First edition in English of this work by a pioneer of Alpine skiing, translated from the German. 'Georg Bilgeri had by the end of the winter season of 1894 held several ski-courses, and started the nucleus of the mountain guide troops in Austria . . . . From 1894 till 1914, Bilgeri, who had raised and organized the ski-detachment of his regiment, having persuaded the authorities of its value for mountain warfare, continued annually to instruct officers and men. With these he climbed on skis all the mountain ranges of Austria-Hungary, many peaks being scaled for the first time in history' (translator's preface).

ACLC p. 34.

**12. BOECK, Kurt.** Himalaya-Album. Bilder aus den indischen Alpen. Zwanzig heliographische Kupferdrucke nach Originalaufnahmen des Herausgebers, nebst erläuterndem Text und 3 Kartenskizzen. *Baden-Baden, Friedrich Spies, 1894.*

Folio, pp. [xvi], with 20 photogravures, text and photogravures in loose sheets as issued; three maps in the text; margins of some photogravures and title lightly spotted, old ownership inscription at head of title, but generally in very good condition; original blue-grey

pictorial cloth portfolio, title stamped in gilt; slightly rubbed and marked, some restoration to spine. £2750/€3465

**First edition of this series of early photographic images of the Himalayas, very rare.**

The work records an expedition to the Himalayas made in 1890 by Kurt Boeck together with Hans Kehrer, an Austrian mountain guide. The original photographs, taken by the author, were tiny stereoscopic negatives, but their quality made it possible to enlarge them to the format used here. The first ten images record Boeck and Kehrer's travels from Darjeeling to the glaciers of Kangchenjunga. The remaining ten images were taken in the north-western province of Kumaon, where Boeck and Kehrer trekked from Nainital around the Nanda Davi via Milam and Badrinath. The subjects include portraits of natives as well as landscapes.

Yakushi B196. OCLC records six copies only (Berlin, Dresden, Leipzig, National Library of Scotland, New York Public Library and Zurich).

### PARMA'S SAINTS

**13. BRESCIANI, Antonio (*engr.*).** Compendio delle vite de' Santi e Beati parmigiani contenente l'origine, le eroiche gesta e le azioni miracolose operate dai medesimi col rispettivo ritratto inciso in rame. *Parma, Stamperia imperiale, 1815.*

8vo, pp. 42, [2]; with 16 engraved plates each depicting a Saint, by Bresciani; a very good copy, in the original printed wrappers, wrapper a little foxed; near-contemporary purchase note with price on rear pastedown. £750/€945

**First edition of one of the most mature works by the artist Antonio Bresciani,** who published this collection of engraved portraits of Saints aged 95. He was by then an honorary Professor at the Academy of Fine Arts in Parma, having contributed dozens of frescoes, paintings and other pieces of art to churches and other establishments in Parma and Piacenza for several decades. The Saints from Parma are portrayed in dramatic or dynamic poses, within scenes which almost always contain other characters, acting out each Saint's most iconic deed against architectural backdrops.

Outside Italy we were only able to trace one copy, at the British Library.

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

**14. 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. £5000/€6300

**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 lays 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).

## OLIVES AND OLIVE OIL

**15. CAPPONI, Domenico.** Della Fabbricazione degli olii d'uliva. *Genova, Tipografia del R. Istituto Sordo-Muti, 1871.*

[*bound with:*] CAPPI, Giulio. La coltivazione dell'olivo e l'estrazione dell'olio nelle provincie oleifere italiane poste a confronto con i metodi piu' razionali e moderni ... Illustrata con disegni delle machine più perfette. *San Remo, Tipografia Sociale Ligure, 1875.*

Together two works in one vol., 8vo, pp. 34, [2, blank]; 336, with six lithographic plates, containing twelve figures; half-title to the first work rather browned and the lower corners a little creased; one leaf with lower blank corner torn away; occasional staining, but good copies, bound in contemporary calf-backed marbled boards. £775/€977

**First editions** of two rare works on olive growing and the production of olive oil.

I. With his brief treatise Capponi provides a concise manual, covering all areas of olive oil production. The author was president of the agricultural assembly of San Remo.

II. Divided into three main sections, Cappi's thorough work first describes the various Italian olive-producing regions, with notes on climate, varieties of olives grown, and their characteristics and qualities. The second part describes the physiology of the plant, its history, and cultivation, with notes on terrain, propagation, and diseases; the third is on the extraction of the oil.

The plates show the required equipment and machinery, including various olive presses.

I. OCLC records copies at Hagley Museum and Library, Delaware, and New York Public.  
II. OCLC records copies at Hagley Museum and Library, Delaware, UCLA, Berkeley, Harvard University, Botany Libraries, National Agricultural Library, New York Public, and Lloyd Library and Museum.

**16. [CARDUCCI, Giosuè, Emilio TEZA, and Francesco BONATELLI.]** Per le nozze di Giambattista Gandino con Olimpia Orsi. Marzo MDCCCLXIV. [*Bologna, Tipi Fava e Garagnani al Progresso*], 1864.

8vo, pp. 28; in the original printed wrappers.

£350/€440

A rare collection of three poems presented to Carducci's close friend Giambattista Gandino, a teacher at the University of Bologna, on the occasion of his marriage. Carducci contributes the long poem 'Idillio. Coro di giovani – Coro di fanciulle' which **appears here for the first time**, and was later incorporated into *Levia Gravia* in 1868 and appears in its definitive form in the *Poesie* of 1871. Emilio Teza contributes 'La moglie del Capitano Prijezda' and Francesco Bonatelli 'Visioni interne'.

Not in OCLC; we have located only two copies, both in Bologna (Biblioteca di Casa Carducci and Biblioteca comunale dell'Archiginnasio).

### PRESENTATION COPY

**17. CARDUCCI, Giosue.** Le Nozze. Idillio. *Bologna, Tipi Fava e Garagnani, 1864.*

Sm. 8vo, pp. 13, [3 blank]; occasional spotting, but a good copy, uncut in the original pink printed paper wrappers; with a bibliographical note in contemporary ms. on last, blank leaf.

£1000/€1260

First separate edition of the long poem 'Le Nozze. Idillio. Coro di giovani – Coro di fanciulle'. With a **signed presentation inscription to front cover**: 'A Felice Tribolati, Giosue Carducci, p[astore] arcade'. The writer and lawyer Felice Tribolati (1831-98) was a friend of Carducci's beginning from their his student days, when they were both members of the group 'Amici pedanti'. The group met at the Bottega del caffè dell'Ussero in Pisa, and at

the home of Tribolati, to discuss contemporary politics and literature. Carducci is known to have read Tribolati's first poems during these meetings.

Carducci wrote 'Le Nozze' to celebrate the marriage of his close friend Giambattista Gandino, a teacher at the University of Bologna. It was published simultaneously by the same publisher in March 1864 in a collection of three poems written for the occasion: 'Per le nozze di Giambattista Gandino con Olimpia Orsi' (the other two poems were contributed by Emilio Teza and Francesco Bonatelli). 'Le Nozze' was later incorporated into *Levia Gravia* in 1868 and appears in its definitive form in the *Poesie* of 1871.

OCLC records only one copy, at Harvard.

### **IL MATTO**

**18. [CARDUCCI, Giosuè, Olindo GUERRINI, Raffaello BELLUZZI, Emilio RONCAGLIA, Giovanni VIGNA DAL FERRO, Enrico PANZACCHI, Editors.]** *Il Matto*. Anno I – Num.1 [- Num. 13 (*All published*)]. *Bologna, 19 April – 29 June 1874*.

13 numbers bound in one vol., 4to, each number pp. [4]; some spotting and browning, a few small marginal tears and repairs; in contemporary cloth boards, rebaked, with the satirical cover-title 'Opera santa' in gold on front board; later endleaves (crudely repaired) with gift inscription dated 1922 and old ms. note pasted down. £1000/€1260

**Very rare complete run** of this short-lived satirical magazine, produced by a group of young liberals from Bologna, including Carducci and Guerrini, to attack the main local Bolognese newspaper and government mouthpiece *Il Monitore* and its off-shoot *Il Piccolo Monitore*, directed by Franco Mistrali. It was a personal attack on Mistrali, an anti-liberal former officer of the Habsburg Navy, who continued his publicist activity whilst serving a prison sentence for bankruptcy. The last number of *Il Matto* appeared on June 29, 1874. The final issue announced triumphantly that authorities had finally banned Mistrali from writing while in prison.

Not listed in OCLC or COPAC, ICCU shows only single numbers in Italian libraries.

**19. CHEEVER, George Barrell, and Joel Tyler HEADLEY.** *Travels among Alpine scenery*. *London, James Blackwood, 1855*.

Small 8vo (175 x 110 mm), pp. [iv], 396, with a frontispiece and five plates; original reddish-brown pictorial cloth, gilt; faded and slightly rubbed, recased. £275/€345

**First edition, rare.** Cheever, an American clergyman and anti-slavery campaigner, and Headley, a prolific and popular author, describe their sojourns in the Alps and in Rome and a journey down the Rhine. 'Dr Cheever and J. T. Headley . . . have already distinguished themselves by their elegant and attractive writings, and are eminently fitted to describe the

grandeur of Alpine scenery – to record the simple habits and pursuits of the unostentatious class of people who inhabit the solitudes and the wilds, as well as the enchanting villages of Switzerland’ (editor’s preface).

ACLC p. 60; NLS t201; Smith, *American travellers abroad* C42. NUC locates copies at the Library of Congress and Victoria Public Library only.

### SAINT-SAËNS’S COPY

**20. CIMAROSA, Domenico.** *Il Matrimonio Segreto*. *Dramma Giocoso in due Atti ou Le Mariage Secret*. Opéra Comique en deux Actes ... paroles françaises de Moline. Paris, Imbault, [1814].

2 vols., folio, pp. [4], 492 (continuous pagination); plate number 738; engraved music, with both Italian and French text; a very good copy in contemporary green glazed paper boards, rebaked with modern morocco, small stamp on title. £1500/€1900

A reissue of the first edition of 1802. **With the early ownership signature of Camille Saint-Saëns on front endpaper of both volumes.**

*Il Matrimonio Segreto* in two acts with text by Giovanni Bertati (1735–1815) was based on *The clandestine marriage* by George Colman (1732–1794) and David Garrick (1717–1779). It was first performed on 7 February 1792 at the Burgtheater in Vienna, and was first given in this French translation (by P. L. Moline) at Ghent in 1793. The first Paris performance was sung in Italian, at the Théâtre-Italien on 10 May 1801. It was composed while Cimarosa was *Kapellmeister* to the Viennese Court and was such a success at its first performance that the whole opera had to be repeated after supper.

This is ‘apart from Mozart, the only Italian *opera buffa* between Pergolesi and Rossini which is still in the repertory in Italy as well as in other countries’ (Loewenberg, *Annals of Opera*).

RISM C 2304 (different issues); Sonneck, *Dramatic Music*, 1908, p. 33.

### MADRIGALS

**21. CLARI, Giovanni Carlo Maria.** Contemporary manuscript score of a collection of six two-part madrigals: ‘N° VI Madrigali a due voci’. Italy, mid-18<sup>th</sup> century.

Oblong folio, 84 ll., ink on paper, staves ruled in ms. ink, written on three systems, ms. title-page; in very good, original condition, in contemporary patterned paper boards, front cover working loose; rubbed and worn, particularly to spine, light waterstain to front cover. £1800/€2270

A collection of secular madrigals for two voices by Clari (1677-1754), written for soprano/bass, soprano/alto, and soprano/tenor, each with instrumental bass accompaniment. The madrigals included here are: *Il Soldato poltrone*, *Il Musica ignorante*, *L'Amante disperato*, *Amante di Donne Vecchia*, *Il Poeta Spiantato*, and *Il Ciocatore sfortunato*.

'Clari's most famous compositions, cited frequently in works of later theorists as fine examples of the genre, are his vocal chamber duets and trios. There are copies, both manuscript and printed, in libraries all over Europe. Probably they were written for his pupils to sing, especially in view of the fact that the vocal range tends to be more restricted than in his other works. The chamber works show a charming combination of didactic exercise and delightful melody. By the 19<sup>th</sup> century Clari had been all but forgotten. His fame now rests almost entirely on the six duets that Handel incorporated into his own *Theodora* (1750)' (*New Grove*).

## A LANDMARK IN MENTAL HEALTH POLICY

**22. COLOMBIER, Jean and François DOUBLET.** *Instruction sur la manière de gouverner les insensés et de travailler à leur guérison dans les Asyles qui leur sont destinés. Paris, Imprimerie Royale, 1785.*

4to, pp. [ii], 44; in modern blue boards, preserving a contemporary red morocco strip lettered and numbered in gilt laid on the spine. £1250/€1575

**First edition, rare, of the first 'complete program for the health police of insanity'** (I. Goldstein, *Console and classify*, Chicago, 1989, p. 46). This was the first official directive in France to address management of people afflicted by mental illnesses by focussing on their welfare, anticipating by a decade the work of Philippe Pinel. Colombier, the senior author of the policy, was the physician appointed by Necker for the newly created post of inspector of civic hospitals and prisons. With this ground-breaking publication, Colombier sets the management of mental health firmly within the domain of central government authority, and makes it the object of enlightened intervention. 'The first part, written by Colombier, discussed the design of institutions for curable lunatics. A checklist of specifications of proven therapeutic value was presented: the presence of pure air and water on the site, regularly scheduled promenades... suitable diet. The second part of the *Instruction*, the work of Doublet, reviewed the nosology of insanity and the most advanced forms of treatment devised by the medical art (*ibid.*, p. 45).

About Colombier, Semelaigne writes: 'It is not as a doctor, but rather as a promoter of necessary reforms that he ranks among the pioneers of mental medicine'.

Barbier II, 941. Semelaigne I, pp. 84-87. One copy only in the UK (Cambridge); not at the Wellcome Library, or in the National Library of Medicine.

**FIRST PRINTING OF D'ANNUNZIO, PASCOLI, AND TRANSLATIONS OF  
SHELLEY, BROWNING, POE**

**23. IL CONVITO.** Libro I [-XI]. *Rome, de Bosis, 1895-98.*

Eleven numbers in 10 vols, 4to; illustrated throughout with numerous lithographic plates; one or two instances of light marginal soiling, but a very good, clean, crisp copy, uncut in the original wrappers, variously stamped in gold and colours; a few wrappers a little dusted; ownership inscription 'Bristed' on the title-page of several volumes. £1000/€1260

First edition, rare. A very attractive set of the scarce Italian literary periodical, complete save for the last number, which was only published in 1907, after a nine-year lag, and consisted only of reprints of the editor De Bosis' own poetry. The eleven volumes of *Il Convito* outline a high aesthetic program, the core of which was the upholding of the Italian artistic, poetic and narrative tradition against the encroachment of 'barbarism'. **The journal contains the first appearance in print of works by Gabriele D'Annunzio, De Bosis, Giovanni Pascoli, Edoardo Scarfoglio, Giosue Carducci, Enrico Nencioni, Enrico Pancrazi.** The illustrations, set in active interaction with the text, include works Alma Tadema, Rossetti, Cellini, Elihu Vedder. Among the poems appearing here for the first time are **De Bosis' translations of Shelley' Cenci, and translations of Browning and Poe.**

This copy bears the ownership inscriptions of Charles Astor Bristed Jr., great-grandson of John Jacob Astor.

Substantial runs of the journal are scarce, and sets comprising all 12 volumes are very rare: the Union List of Serials records only four 12-number sets in the US (Yale, Harvard, Congress, and Dartmouth); OCLC locates 2 sets in France (BN) and Switzerland (BCU Dorigny).

**LAZARINA AND BERETTA**

**24. [GARDONE Valtrompia]. COMINAZZI, Marco.** Cenni sulla fabbrica d'armi in Gardone di Valtrompia. *Brescia, F. Speranza, 1850.*

8vo, pp. 20; typographical border to each page; a fine copy, in contemporary silver- and blind-stamped calf, sides with a silver rolled border of palmettes, an inner border of blind-stamped foliage and a silver Arabesque foliate centrepiece; a little oxidation to the outer edge of the silver border, some rubbing with minimal losses to the centre-pieces. £1000/€1260

**First edition, very rare,** with apparently one only copy recorded in institutions worldwide (University of Illinois), of this account of the history of one of the earliest and most globally successful firearms manufactures. In fine silver-stamped calf, this copy appears to have been bound either for presentation or for a privileged recipient.

Gun manufacturing in Gardone Valtrompia, in the valleys of Brescia in Northern Italy, is attested since at least 1526 with Pietro Beretta. Immediately Gardone was able to secure – from the Republic of Venice – a monopoly for gun manufacturing, to manage a highly refined organization with clearly distinct and specialized professions, and to attract specialized workforce as well as accomplished iron- and silversmiths. One of the best established families of gun makers and artists was that of the author, Cominazzi, whose dynasty in the trade had begun with Lazarino Cominazzo. Lazarino's name is the origin of the name of a particular musket, *lazarina*, widespread across Europe up to the colonial era.

**25. D'ANNUNZIO, Gabriele.** *La Figlia di Iorio.* Tragedia pastorale. *Milan, Treves, 1904.*

8vo, pp. 166, with title-page, sectional titles, and numerous illustrations and ornamental borders by Adolfo De Carolis; a very good copy, printed on thick paper, uncut in the original illustrated wrappers by De Carolis. £250/€315

First edition of this verse drama, widely considered to be D'Annunzio's finest work for the theatre. A drama of peasant life, it is based on an experience D'Annunzio and his painter friend, Michetti, had had years before in the small Abruzzi village of Tocco Casauria. In the piazza they witnessed a dishevelled woman being chased by a mob of drunken reapers. Michetti immediately made a painting of the scene, and on seeing this painting some years later D'Annunzio decided to write the play.

Gambetti-Vezzosi p. 158.

### **LEGRAIN, Pierre and J. Anthoine.**

**26. DE LA FONTAINE, Jean.** *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. £3500/€4400

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 the pioneer of art deco, Pierre Legrain, and executed by his stepson Jacques Anthoine Legrain after Pierre's death in 1929. Jacques himself was active between 1930 and 1950.

**27. DOLCE, Lodovico.** *Somma della filosofia a' Aristotele, e prima della dialettica. [with:] Somma di tutta la natural filosofia di Aristotele ...]. Venice, Giovanni Battista, & Marchio Sessa, & fratelli, [1565].*

Small 8vo, ff. [4], 132; 104, [4, including final blank]; the natural philosophy with four text woodcuts, two showing a mnemonic diagram of the head; free end-papers and paste-downs a little wormed at gutter; two leaves with marginal paper-flaws (not affecting text); occasional very light browning; a very attractive copy in contemporary vellum, remains of ties, spine and lower edges lettered in ink. £5500/€6930

First edition of this exposition of Aristotle's dialectics, moral, and natural philosophy by 'one of the major transmitters of culture in cinquecento Italy' (Ronnie H. Terpening, *Lodovico Dolce: Renaissance Man of Letters*, 1997).

Not in Adams.

## POLITICAL ECONOMY IN THE YEAR OF THE *WEALTH OF NATIONS*

**28. DONAUDI delle Mallere, Ignazio.** *Saggio di economia civile. Turin, heirs of Avondo, [1776].*

8vo, pp. [viii], 161, [1] + 1 blank; with a copper-engraved portrait of Prince of Savoy, (afterwards Charles Emmanuel IV, King of Savoy), to the first page of text; some light uniform toning, but a very attractive clean, crisp copy, uncut in the original coloured printed wrappers, a little dusty. £1550/€1950

**Only edition, rare.** Donaudi, a Northern-Italian reformer and economist, was deeply influenced by Genovesi's *Lezioni* and by Forbonnais' *Éléments du commerce* and *Recherches*. In this, his main work of political economy published in the same year as Adam Smith's landmark *Inquiry*, he rejected the land-centred value doctrine of the physiocrats in favour of a theory which saw value in manufactures. Work, Donaudi believes, is the main source of the wealth of nations; work, within a framework of suitable fiscal policy, proper infrastructures, and liberalization of the markets.

Donaudi's 'civil economy' is a discipline which, like Smith's *Wealth*, embraces and interconnects such factors as population, agriculture, manufacture, trade, exchange monetary policies, credit, the relationship between trade and finance, fiscal policies. The author's direct involvement with the Savoy trade council leads him to devote specific paragraphs to metals, the dyeing industry, silk and wool production.

Though Morelli, the Royal censor, prints his *placet* on p. [viii], his initial adverse opinion is testified in a manuscript at the State Archive in Turin. Here the censor found that the issue addressed in the Saggio ‘touch upon what pertains to the sovereign, like duties, taxes, finance, currency, and are liable of opposing the existing laws and government’ (Arch. di Stato di Torino, Corte, Istruzione pubblica, Revisione di libri e stampe [1730-1787], *Parere* ... m. 2). It appears that a publication was allowed on the understanding that Donaudi would renounce public lectures.

Einaudi 1604; see G. Monestarolo, *Negozianti e imprenditori del Piemonte d'Antico Regime. La cultura economica di Ignazio Donaudi delle Mallere*, Florence, Olschki, 2006, pp. 309-310.

**29. [AUSSOURD, René] 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.

£3000/€3800

**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.

**30. FERRARIO, Giuseppe.** *Statistica delle morti improvvisi e particolarmente delle morti per apoplezia 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.

£500/€630

**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.

**31. FOSCOLO, Ugo.** *Lezioni de Eloquenza. Venice, Tip. di Commercio, 1830.*

8vo, pp. [iv], 128; some light spotting and staining; in the original blue printed wrappers, foot of spine chipped. £600/€760

First separate edition of Foscolo's Pavia lectures, originally published in his *Alcuni scritti e dettati inediti*, Piacenza 1825.

Only one copy, at Harvard.

## DYSTOPIA OF INDIGENCE

**32. [FULIGNATI, Giuntino (pseud. for Tommaso BUONI?).]** *Della famosissima compagnia della lesina. Dialogo, capitoli, e ragionamenti. [Bound with:] Continuazione de gl'ordini, & capitoli della compagnia della lesina [and:] Consulto delle matrone, seconda addizione a gl'ordini, & capitoli della lesina. Vicenza, Giorgio Greco, 1601.*

Three parts in one vol., 8vo, ff. [viii], 108, [7], [2 blank]; ff. 81, [1 blank]; separate titles with woodcut awl device, woodcut decorative initials; occasional spotting and light water-staining, a few small stains, but a very good copy in contemporary limp vellum, lightly soiled.

£800/€1000

**Scarce humorous dystopia of indigence, first edition thus:** the first to include a section specifically directed at women. Styled as the statutes and histories of a fictitious society, the ‘Company of Stinginess’, founded to promote thrift in an age of economic depression and scarcity, made its debut in Italy in the 1550s. In a satirical upturning of the outlook of the Renaissance *homo quidam deus*, the characters decry in man ‘the blindest of all animals ... a mathematical body without points, raw material without power ... beast of burden with no control’ (transl. from the dedication to ‘The Stingy’). In a parody of the happy citizens of Utopia, Cockaigne and all Renaissance utopian reformers, the *Dialogo* offers improbable suggestions for thrift in all aspects of life, particularly food, drink, clothing. This is the first edition to include the final part, over 160 pages devoted to thrift in a woman’s life.

Westbury, *Handlist of Italian Cookery Books*, p.97; see Goldsmiths’-Kress 4750-1 and Goldsmiths’-Kress 29580-1.

**33. GALILEI, Galileo.** *Opere. Bologna, Heirs of Dozza, 1656, 1655.*

Two vols., 4to, with engraved allegorical frontispiece, engraved portrait of Galileo, folding engraved plate of Galileo’s compass, and numerous woodcut illustrations in the text; occasional browning; some marginal damp-staining to volume II; a few early annotations washed away resulting in some staining, otherwise a good copy in contemporary speckled sheep; 18<sup>th</sup>-century engraved bookplate of the Johnstone clan with their motto ‘nunquam non paratus’ to paste-downs. £9000/€11,340

**First edition of the first collected edition of Galileo’s works**, edited by Carlo Manolessi.

Included are all of his major works, except the *Dialogo* and the *Letter to Christina*, which were still on the Index at the time.

Carli and Favaro 251; Cinti 132; Houzeau and Lancaster 3386; Riccardi I/1 518.

## FORTY-SIX WAYS TO DIE

**34. GALLONIO, Antonio.** *Trattato de gli instrumenti di martirio e delle varie maniere di martoriare usate da’ gentili contro Christiani, descritte et intagliate in rame. Con la tavola nel fine di tutte le cose piu notabili. Rome, Donangeli, 1591.*

4to, pp. [iv], 159, [9]; title printed in red and black; 46 full-page engraved plates within typographical border, signed by Antonio Tempesta, with printed cartouches on the verso; marginal repair to title-page, second leaf reinforced at gutter, one or two small skilful repairs, last four leaves (index) remargined along the outer edge, but a good copy with engravings in good, dark impression, in nineteenth-century half vellum, red morocco lettering-piece on the spine; ownership inscription (‘Hieronimus Michaelis’) on the title-page. £2000/€2520

**First edition of this very vividly illustrated catalogue of instruments of martyrdom** staging the torments suffered by Christian martyrs throughout history, published by the Jesuit Antonio Gallonio. On p. 136 a curious observation associates contemporary English Catholic martyrs ‘killed in our days by order of the new Jezabel, that is Elisabeth’ with the deaths of the Roman martyrs under Nero.

Brunet II, 1468.

**35. GOZZI, Gaspare.** *Le Stagioni Poema tratto dal Francese, e pubblicato in occasione de'gloriosi sponsali dell'eccellenze loro il signor Cavaliere Alvise Mocenigo e la nobile donna Polissena Contarini. Venice, presso Modesto Fenzo, 1771.*

4to, pp. viii, 73, engraved frontispiece by Andrea Rossi after P.A. Novelli, title vignette and 4 headpieces; thick paper copy with some light waterstaining in contemporary patterned stiff paper wrapper, blocked in pink and grey. Bookplate of John Saks. £550/€690

Morazzoni p. 302.

### ‘A COMPREHENSIVE THEORY OF WEALTH’

**36. [GRASLIN, Jean Joseph Louis].** *Essai analytique sur la Richesse et sur l'impôt, où l'on réfute la nouvelle doctrine économique, qui a fourni à la Société Royale d'Agriculture de Limoges les principes d'un programme qu'elle a publié sur l'effet des impôts indirects ... London [i.e. Paris], n. p., 1767.*

8vo, pp. [xii], xii, 408; a few gatherings a little browned, light spotting, but a very good copy in contemporary mottled calf, spine gilt in compartments, joints cracking but firm, spine extremities chipped, corners worn, covers rubbed. £2200/€2770

**Rare first edition of one of the most important works written against the physiocrats.** Graslin (1727–1790) was, from 1757, ‘receveur général des fermes’ in Nantes. He was a steady and consistent opponent of the tenets of the physiocrats on the subject of the net product. Some physiocrats considered him a greater adversary than Forbonnais. This essay was written to prove two propositions: the first, that the produce of land is wealth even when there is no ‘produit net’, namely when the cost of cultivation is equal to the value of the produce, and the second, that industry applied to raw material is as much wealth as the raw material itself.

According to Schumpeter, ‘Graslin’s reputation never was what it should have been because he put so much emphasis upon criticism of the physiocrats – which is the best ever proffered – that his readers were apt to overlook his positive contribution. Actually, his *Essai analytique* presents the outlines of a comprehensive theory of wealth as a theory of total income rather than of income net of all producers’ expenses including wages – a not

inconsiderable improvement considering the role the latter was to play later on. Also he was above his contemporaries in insight into the problem of incidence of taxation' (p. 175).

Einaudi 2683; Goldsmiths' 10266; Higgs 4142; INED 2126; Kress 6442.

## ENLIGHTENED UTOPIA IN DISGUISE

**37. GUIDI, Leandro Maria.** Sulla propria stagione di seminare il grano. Ragionamento ... dedicato alla Maestà di Ferdinando il Quarto Re delle Due Sicilie, e di Gerusalemme. *Naples, Stamperia Reale, 1794.*

8vo, pp. [8], xiv, 121, [1, blank]; emblematic vignette engraved by N. Cesarano on title, of a **farmer ploughing a field against a smoking Vesuvius**; initial and final leaves very lightly foxed, but a very good, clean copy in contemporary sprinkled half calf, marbled boards, flat spine filleted in gilt, gilt contrasting morocco lettering-piece; shelf label of Biblioteca Banzi.

£1150/€1450

**First edition; a rare Enlightenment utopia sketched through a sustained agricultural metaphor.** The correspondence between the rhythms of the land and those of humankind is traced in every aspect. Experiments, observation and science in agriculture must supplant inherited beliefs, just as prejudice, ignorance and superstition must be swept away by enlightened philosophy in the government of nations. Perfectibility applies to the soil as much as to humanity; technology is one aspect of a necessary drive towards progress; humanity must see itself as a unit, held together in perpetual peace by the laws of harmony of an immanent deity. At the beginning of every chapter the agricultural clothing takes centre-stage, but the metaphor is consistent throughout, dominant and well-nuanced. Such title as 'On the right season for sowing grain', combined with a consistently agrarian discourse, would no doubt have helped this book through the claws of the censor (indeed the censor charged with the Royal print shop) of the severely-guarded Neapolitan regime.

OCLC locates copies at UCLA and Harvard only.

**38. [HYMNS.]** A set of 18<sup>th</sup> century Italian manuscript part books containing hymns for use throughout the church year, entitled: 'Inni à Quatro'. *Italy, first half of the 18<sup>th</sup> century.*

10 partbooks, 8vo, comprising 5 vocal parts (each 37 pp.) and 5 instrumental parts (pp. 9, 9, 15, 15, 17), each part with an index at the end; written in brown ink on 10-stave hand-ruled paper; occasional old repairs and stains, upper edges of the alto part damaged with loss of some titles; each part bound separately in contemporary Italian limp paper boards lettered in manuscript on front covers, vellum or paper spines, some wear and wormholes to spines, a couple of parts with some light waterstains.

£3000/€11,340

A complete set of part books for an 18<sup>th</sup> century Italian church choir, containing 34 four-part hymns for use throughout the church year, to be sung on the regular festivals and saints'

days. The hymns are written for soprano, alto, tenor and bass (the set includes two copies of the bass part), with accompaniment for 2 violins, cello, violone and organ.

## A JOURNEY THROUGH MY POCKETS

**39. [IMAGINARY TRAVELS]. [MONTANI, Giuseppe].** Viaggio nelle mie saccocce. *Milan, Manini, 1824.*

8vo, pp. viii, 9-184; with an engraved frontispiece; a little foxing in places, but a very good copy in contemporary marbled boards, aubergine cloth spine lettered and decorated in gilt; a little surface wear. £600/€760

**Only edition of this humorous and extravagant imaginary journey through one's pockets**, a parody of costumes and a reflection on human nature built on the template of the grand travel literature, and inspired in its device by Xavier De Maistre's *Journey around my room*.

Montani cites Sterne (translated by Foscolo), and hints to De Maistre's work in one of the initial chapters, when he gives the reasons for undertaking such a journey, powered by imagination alone, and bent on the discovery of what is human. But Montani's 'magnifying glass' is even stronger than that of De Maistre: his physical universe even more shrunken, his capacity for movement even more reduced to the extreme of finger-rummaging, the evocative power of each item even more heightened. So his rambling takes him to a little wax ball, a handkerchief, a glove, personal cards, keys, wallet, the daily paper, a 'necessary companion' etc.: each object the springboard for a meditation of human nature and its foibles, or a satirical look on contemporary costumes. One of the most effective digressions is the chapter bearing Walpole's praise of Pope Benedict XIV.

Not in Negley or any other Utopia bibliography. No copies in the UK; the only copies recorded outside Italy are the two held in California (UCLA, and Davidson Library, Santa Barbara).

## SETTING UP A MODERN STATE

**40. [ITALY. LAW. REPUBLIC].** Bollettino delle leggi della Repubblica Italiana dalla Costituzione proclamata nei comizj in Lione al 31 dicembre 1802. Anno I. [-III]. [*Milan*], *Luigi Veladini, [1802-1804].*

Three vols, 8vo, pp. xvi, 527, [1] blank; xv, [i] blank, 440; viii, 567, [1]; lightly foxed in places, but generally clean; bound in contemporary vellum-backed sprinkled boards, paste paper labels lettered in gilt; some rubbing to corners and boards. £1500/€1900

**First edition:** the laws of the new Italian Republic, established by the Constitution agreed at Lyon in 1802.

This publication bears the complete legal apparatus which established the foundation of a new modern State, after the French Revolution had fatally challenged the legal assumptions of monarchic absolutism. As well as the Constitution, it contains the main elaborations leading to the setup of the administration of the powers of the state: the establishment of criminal courts, the elections of appeal judges, the national guard, the nomination of the Secretary of State; regulations on maritime safety, the conscription of soldiers; laws governing the sale of salt and tobacco, public debt, taxation, and laws on workhouses.

OCLC records copies at Yale, Illinois, NYPL, Pennsylvania, Brigham Young and Wisconsin, Madison.

**41. [ITALY. LAW].** Codice dei delitti e delle gravi trasgressioni politiche per Regno Lombardo-Veneto. *Milan, Cesarea Regia Stamperia, 1815.*

8vo, pp. 391, [1 blank]; a very good copy, uncut, in recent wrappers with the original blue printed wrappers pasted on both sides. £250/€315

**First edition, rare,** of an important primary source for the legal history of pre-Unification Italy, and post-Napoleon Restoration Europe: the penal code adopted for Lombardo-Veneto by the Austrian Empire. The second section contains the terms of the Austrian code, from 1815 extended to Northern Italy: it abolished the public verbal trial, which had been in use so far. The text also contains the first instance in Italy of the appearance of verbal attack against the Head of State as a punishable offence.

One copy only in the UK (British Library); no copies located in the US.

**‘RECONSTRUCTION IN EUROPE’  
COMPLETE RUN, WITH TWO ADDITIONAL NUMBERS**

**42. KEYNES, John Maynard, general editor.** The Manchester Guardian Commercial. Reconstruction in Europe. Section one [–twelve] [*Continued as:*] European reconstruction. Section thirteen [–fourteen]. *Manchester, The Manchester Guardian Ltd., 20 April 1922 [– 26 April 1923].*

Twelve + two nos., folio; **a fine set in the original printed wrappers;** no. 2 with a hole in the last advertisement leaf and margin trimmed, no. 4 with lower corner frayed, no. 13 a stain affecting the lower inner portion of each leaf (not impairing legibility), no. 14 one leaf (index) torn without loss, occasional other minor marginal tears; the wrappers generally fine, some with a few marks or a little frayed, staples rusted; preserved in a cloth box. £8000/€10,000

**The scarce complete run** of the *Manchester Guardian Commercial's* ‘series of weighty supplements on European Reconstruction, with articles by the most distinguished authorities

in each country' (Harrod), published under the general editorship of J.M. Keynes, with contributions by other notable authorities including Pigou, Fisher, Einaudi, Gorky, Sraffa, Croce and Cassel.

**Our set includes the particularly uncommon issues 13, *Raw Materials*, and 14, *Food Supplies***; they were published under the different general title of 'European reconstruction', but continued both issue and pagination numbering from the earlier title. While **Keynes** does not appear on the cover of these two issues as the general editor, he **was the author of the first contribution in no. 13, *Some aspects of commodity markets***.

'During 1922 the great *Manchester Guardian* Supplements, twelve in number, were the main vehicle for the expression of Keynes' views. They were entitled *Reconstruction in Europe* and covered the whole field of finance, industry, trade and labour. Some of the issues were general, some specialised on some such topic as shipping or oil. To almost all Keynes contributed an introductory article, which summarised the subject and usually had some interesting ideas ... In the first issue there was a lengthy article on "The Theory of purchasing power parity" and another one on "Forward Exchanges," which give a full account of the theory, which he subsequently summarised in his *Tract on monetary reform*' (Harrod).

'An "important and novel feature" of the First Supplement, which ran through all twelve issues, was the business "barometer", based on an "index" of business conditions. Compiled for Europe by the London School of Economics and for the United States by the Economic Research Department of Harvard University, these barometers claimed to be able to forecast changes in the economic weather' (Skidelsky).

'In the eleventh issue ... he made a frontal attack on deflation. The magnitude of the internal debt of most European countries was the main reason why it was impossible to restore the value of their currencies to their former level. But this was not the only reason. Deflation would cause business depression and unemployment. He cited an article by Professor Irving Fisher in the same issue "written with overwhelming force and lucidity". This article by Keynes was his first to sound a clear warning against the evils of deflation and may therefore be regarded as the preface to the work which was to absorb his interests for the next fifteen years and to lead him far from his original starting-point' (Harrod).

See Harrod, *The Life of John Maynard Keynes*, p. 312ff, Moggridge, *Maynard Keynes, an economist's biography*, p. 375ff and Skidelsky, *John Maynard Keynes, the economist as saviour*, p. 102ff.

**43. [LACE CATALOGUE].** A.L.L. England, late 19<sup>th</sup> century.

386 individual lace samples over 6 folded sheets (505 x 760mm), centrally laced in wrappers within a patterned cloth portfolio, 535 x 400mm, each sample with printed and manuscript paper label to upper right-hand corner, backing sheets lightly toned; blindstamp of Neatham Mill library to the lower wrapper.

£1250/€1575

A collection of machine-made black and white lace samples, from the heyday of the industrialization of lace. The samples, mostly on hexagonal grounds, include braids, edgings and trimmings, as well as elaborate decorative borders, in a variety of styles, with all sorts of floral motifs as well as foliage, geometric patterns, scrolls, stars, scalloped edges, picots, and more.

Varying considerably in size from small squares to larger pieces, each with stock number and price, the samples of this catalogue provide a broad cross-section of the variety of styles of lace, decoration and ornament, that were commercially available in England during the Victorian era. From delicate and intricate to sizeable and chunky, the designs are intended for a variety of purposes.

All English lace-production was substantially affected by the World War I, and never recovered.

## MERCANTILE ACCOUNTANCY

**44. 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; one or two spots only: internally a very clean, appealing copy in contemporary full vellum, recased, head of spine repaired, some light soiling, ink titling on spine faded; cancelled ink ownership inscription on front paste-down, dated Naples 1619.  
£3250/€4000

**Very rare first edition of one of the most important and comprehensive seventeenth-century works on of commercial arithmetic and exchange rates in Italy and Europe.** Three further editions came out within forty years, all printed in Venice, and all now scarce.

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).

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

**45. [LE BLOND, Elizabeth Alice Frances.]** My home in the Alps. By Mrs Main. London, Sampson Low, Marston & Co., 1892.

8vo (190 x 130 mm), pp. vi, [ii], 131; original grey cloth; covers a little bowed, spine slightly soiled. £150/€190

**First edition.** ‘Miscellaneous pieces about guides and alpine life; much of the material first appeared in the St Moritz Post’ (Neate). ‘The idea of publishing these trifling papers came to me through the necessity of replying to many questions on the subjects to which I refer; for, living as I do in Switzerland, I naturally am supposed to be more familiar with the peculiarities of the country and people than is the ordinary tourist. It thus seems to me that a small book, dealing with some of the various objects of interest usually met with during a summer’s tour in Switzerland, might find a corner in a traveller’s portmanteau . . .’ (preface).

ACLC p. 187; NLS m532; Neate L25; Perret 2587; Robinson, *Wayward women* p. 20.

**46. LEOPARDI, Giacomo.** Paralipomeni della Batracomiomachia. Paris, Libreria Europea di Baudry, 1842.

8vo, pp. 137 (including advertisement leaf at end); some light spotting here and there; 19<sup>th</sup> century quarter morocco, marbled paper boards, top of spine darkened (?from heat), hinges split but holding. £1800/€2270

**First edition,** published posthumously in Paris, of Leopardi’s comic-heroic satire in *ottava rima* on contemporary Italian politics. Leopardi first translated the *Batracomiomachia* in 1815, when he published it together with his ‘Discorso sopra la Batracomiomachia’, in which he argues against the attribution to Homer on linguistic and philological grounds. His translation was published again in 1822 and in 1826, during the years in which he composed the *Opere morali*. He started work on the present ‘Additions to the battle of the mice and the crabs’, in 1831, and continued working on it until his death in 1837.

Parenti p. 309.

**47. [MAFFEI, Giovanni Pietro, and Emanuel ACOSTA.]** Rerum a societate Jesu in oriente gestarum volumen. Naples, ‘apud Horatium Salvianum’, 1573.

Small 4to, ff. 236, [2]; some faint dampstaining towards end of volume, inked-out ownership inscription on title, but a very good copy in contemporary limp vellum with remains of ties; unidentified armorial blindstamp at head of title. £9000/€11,340

Third and **best edition of the earliest detailed history of the Jesuit missions in the East, especially Japan. Included for the first time in this edition are five pages of Japanese characters in printed facsimile**, ‘Specimen quoddam litterarum vocumque Japonicarum; desumptum e regis Bungi diplomate’ (ff. 225–8), which reproduce a letter by

the daimyo of Bungo (Kyushu), Otomo Sorin, permitting the Jesuits to build a church on his land in 1552. The previous editions (Dillingen, 1571; Paris, 1572) did not include this. As Alden notes, the present 1573 Naples edition also includes material on the martyrdom of Inácio de Azevedo and other Jesuits en route to Brazil (ff. 229–236). Some copies of this edition have a variant title-page with the imprint ‘in ædibus Decii Lachæi’.

Acosta, a Portuguese Jesuit, taught at Coimbra, where he had unrivalled access to the letters from the Jesuits in the East that form the basis of his history. His manuscript, written in Portuguese, was sent to Rome and translated into Latin by Giovanni Pietro Maffei, a Jesuit novice and skilled Latinist, who had been selected by the Jesuits to prepare an official history of their eastern mission. Maffei added to Acosta’s work what is in fact the overwhelming bulk of the present book, devoted entirely to Japan and entitled ‘De Japonicis rebus epistolarum libri quinque’ (ff. 73–224), which was based on letters sent from the Jesuits working in the region. Among the letters used by Maffei are Xavier’s celebrated report of November 1549 from Kagoshima and two from the Japanese convert Paul (who accompanied Xavier), one from Goa in 1548, the other from Kagoshima in 1549.

Alden 573/27; Cordier, *Japonica* 59 (listing the contents); Laures 138 (imprint not specified; two copies: Sophia, Ueno); Sommervogel V 294–5; Streit IV 958. OCLC records five copies in the US (Cleveland, Columbia, Folger, Minnesota and Rutgers). COPAC records the British Library copy only.

**48. 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. £2200/€2770

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.

## FORTUNE-TELLING BY CARDS

### ONE OF THE MOST BEAUTIFUL VENETIAN ILLUSTRATED BOOKS OF THE RENAISSANCE

**49. MARCOLINI, Francesco.** *Le sorti . . . intitolate giardino di pensieri allo illustrissimo signore Hercole Estense Duca di Ferrara. [Venice, Marcolino, October 1540.]*

Folio, pp. 206 (*recte* 207), [1], with a large woodcut on title, woodcut portrait of the author within architectural border on verso of title, woodcut printer's device at end within elaborate cartouche; 100 woodcuts representing philosophers and emblematic images of vices and virtues, numerous woodcut pairs of playing cards (four cancel cards pasted on X4, two cancel cards on A4v); title lightly soiled, a few isolated spots, short tear at head of one leaf (Q1, just touching one letter), but an excellent, unsophisticated copy in contemporary limp vellum titled 'Libro di ventura' in manuscript on upper cover; soiled and slightly worn, half of front free endpaper cut away, front pastedown no longer present; early note in German on front free endpaper; preserved in a red morocco box. £40,000/€50,400

**First edition, a fine, unsophisticated copy, of this celebrated Venetian illustrated book, one of the earliest works on divination with cards.**

The book provides answers to fifty questions, thirteen of which are to be asked by men, thirteen of which are to be asked by women, and the remainder of which may be asked by both men and women. The allegory of the human quality or defect corresponding to the question must then be sought and a pair of cards drawn. After further steps involving the drawing of further cards (five in total), one reaches an answer taken from one of the great philosophers. The answers of the philosophers were put into *terzine* by Lodovico Dolce.

The title woodcut, after a design by the Mannerist painter Francesco Salviati, is signed by his pupil Giuseppe Porta, to whom the other woodcuts are also attributed. 'Vasari's reference to this book has been read as praise of Marcolini as designer and/or cutter of the woodblocks, and has led to the attribution of other Marcolini book illustrations to Marcolini's own hand. See Casali, *Marcolini*, p. 124–129, who also quotes Antonio Francesco Doni's references to the *Sorti* and concludes that Marcolini was responsible for the idea of the illustrations, that Salviati designed the title-page and the portrait, that there may have been several designers for the other cuts, and that the block cutter or cutters are unknown. Servolini (*Marcolini*, p. 20) rejects the attribution of the portrait to Salviati and attributes it instead to 'Titian . . . . Mauroner (*Incisioni di Tiziano*, p. 42, no. 7, plate 22) also assigns it to 'Titian' (Mortimer).

Brunet III 1407 ('très rare'); Mortimer 279; Sander 4231.

**'RELENTLESS CRITICISM OF THE EXISTING WORLD ORDER':  
THE FOUNDATIONS OF GERMAN PHILOSOPHICAL COMMUNISM**

**50. MARX, Karl, and Arnold RUGE [editors and contributors].** Deutsch-Französische Jahrbücher ... 1ste und 2te Lieferung [*all published*]. Paris, Bureau der Jahrbücher, 1844.

8vo, pp. [2], 237, [1] blank, [1] errata, [1] contents, complete with the half-title; some light foxing, light water-staining to the extreme fore-edge of the initial two leaves, the occasional marginal pencil note elsewhere, but an exceptionally good copy in contemporary ribbed cloth, spine lettered gilt; spine and rear board slightly sunned, some surface wear; preserved in a green cloth box, black morocco spine lettered in gilt. £24,000/€30,200

**Very rare first and only issue, of enormous consequence:** this double number contains the first appearance of both **Marx's first major work**, *Zur Kritik der Hegel'schen Rechtsphilosophie* (containing his famous remark that religion is 'das Opium des Volks'), and **Engels's first work on economics**, *Umriss zu einer Kritik der Nationalökonomie*, which was 'of real importance in the formation of a distinctively Marxian stance towards political economy' (*The New Palgrave*). Marx described it as 'a work of genius' (Wheen, p. 75). Also included are two further important early articles: Marx's essay on the Jewish question and Engels's review of Carlyle's *Past and Present*.

The *Deutsch-Französische Jahrbücher* was created in reaction to the censorship and eventual closure of the *Rheinische Zeitung*. After this severe blow, most of the Young Hegelians drifted away, devoid of any immediate political action or aims; Marx and Arnold Ruge refused to take that path and decided to produce the *Jahrbücher* as a way of reuniting German and French socialists. Marx also had his own, more aggressive agenda: he wanted the journal to offer 'relentless criticism of the existing world order' and serve as a theoretical basis for practical action.

'The new publication collected an imposing array of German contributors: apart from the editors themselves there were Heine, Herwegh and Johann Jacoby, all names of the first magnitude, whilst in the second rank, Moses Heß and a young lawyer from the Palatinate named F. C. Bernays were men of consequence, not to mention the youngest contributor of all, Friedrich Engels, who, after various excursions into the field of authorship, now appeared in the arena for the first time in full armour and with raised visor' (Mehring, *Karl Marx: the story of his life*).

Marx 'published two contributions in the *Deutsch-Französische Jahrbücher*: an *Introduction to a Critique of the Hegelian Philosophy of Right*, and a notice of two books which Bruno Bauer had published on the Jewish Question. Despite the different matter with which these two contributions deal, they are very closely connected in ideological content ... The first gives a philosophic outline of the proletarian class struggle, whilst the second gives a philosophic outline of socialist history' (*ibid.*). Lenin was later to write: 'Marx's articles in this journal showed that he was already a revolutionary, who advocated "merciless criticism of everything existing", and in particular the "criticism by weapons", and appealed to the *masses* and to the *proletariat*.'

Engels's contribution, too, is of key importance. 'In 1859 in his own *Critique of Political Economy*, Marx acknowledged this sketch as "brilliant" and its impact is discernible in Marx's 1844 writings [the so-called 'Paris Manuscripts', Marx's first writings as a communist, which were not published until 1932]. The *Umriss* represented the first systematic confrontation between the "communist" strand of Young Hegelianism and political economy. The communist aspiration was expressed in Feuerbachian language, while the mode of analysis was Hegelian. But, as has recently been demonstrated, the content of Engels's critique was first and foremost a product of his early stay in Manchester ...

'The *Umriss* was an attempt to demonstrate that all the categories of political economy presupposed competition which in turn presupposed private property. He began with an analysis of value, which juxtaposed a "subjective" conception of value as utility ascribed to Say with an "objective" conception as cost of production attributed to Ricardo and

McCulloch. Reconciling these two definitions in Hegelian fashion, Engels defined value as the relation of production costs to utility. This was the equitable basis of exchange, but one impossible to implement on the basis of competition which was responsive to market demand rather than social need ... He next analysed rent, counterposing a Ricardian notion of differential productivity to one attributed to Smith and T. P. Thompson based upon competition ... Finally, after an attack on the Malthusian population theory, Engels attacked competition itself, both because it provided no mechanism of reconciling general and individual interest, and because it was argued to be self-contradictory. Competition based on self-interest bred monopoly. Competition as an immanent law of private property led to polarization and the centralization of property. Thus private property under competition is self-consuming' (*The New Palgrave* II, 144f).

The *Jahrbücher* is also noteworthy as the publication which brought Marx and Engels together, leading to future collaboration and a friendship which was to last for the rest of their lives. The two men had met once before, in 1842 during a visit by Engels to the office of the *Rheinische Zeitung*, when 'it had been a cool and unmemorable encounter ... [But] by the time they renewed their acquaintance in August 1844, Marx's attitude had changed from mistrust to respectful curiosity, and after a few aperitifs at the Café de la Régence, Engels was invited back to the Rue Vanneau to continue the conversation. It lasted for ten intense days, fuelled by copious amounts of midnight oil and red wine, at the end of which they pledged undying friendship. Strangely, neither of them ever wrote about this epic dialogue. Engels's account, in a preface written more than forty years later, runs to one sentence: "When I visited Marx in Paris in the summer of 1844, our complete agreement in all theoretical fields became evident and our joint work dates from that time." One would hardly guess from his brisk summary that Engels's stopover in Paris might be justly described as ten days that shook the world' (Wheen, p. 75f).

The *Jahrbücher* was first planned to be based in Strasbourg, but ultimately was published in Paris, the then centre of socialist thought. Around 1000 copies were published, 800 of which were subsequently confiscated by German police. It appeared in February and its radicalism was immediately recognized; by April, the Prussian government had charged Marx with 'high treason and lèse majesté' due to his articles, and issued a warrant for his arrest should he enter Prussia.

Goedecke VIII, p. 560, 70 (Heine's *Lobgesänge auf König Ludwig*); Goldsmiths' 34030; MNE I, p. 350; Rubel 36–38; Stammhammer I, 113; Weisstein 2587; not in Kress (but there is a copy at the Houghton Library).

## COMMERCIAL ARITHMETICS AND APPLIED MATHEMATICS

**51. MARZAGLIA, Gaetano.** Fascetto di pratiche matematiche spiegato alle persone popolari per uso del commercio umano, e civile, in questa seconda edizione corretto ed accresciuto di altre molte importanti notizie. *Verona, Ramanzini, 1780.*

8vo, pp. xvi, 186 (i.e. 188), I-IV, 187-190, 193-380; with four folding engraved plates and many tables in the text; occasional light foxing, but a very good copy in contemporary carta

rustica; ink purchase note dated July 1792 to the front free end-paper, nineteenth-century armorial bookplate to the front paste-down, faded ink titling to the spine (in the same hand as the 1792 inscription, evidence of a later library paper shelfmark removed from the foot of the spine.

£1150/€1450

**Much enlarged second edition of a rare work on applied mathematics** (the first edition, 1754, only amounted to xii + 255 and two plates). **Commercial arithmetic** is one of the three main fields with which the author engages: business, trade and currency exchange examples prevail in the 82 practical illustrations of problems, with the significant new addition of a section devoted to the rule of three applied to companies. A second major area treated, and much amplified in this edition, is the construction of sundials of various kinds, illustrated with plates. The third field of interest is measurements: of lengths, weights and volumes, with an interesting chapter on the measurement of metal coins through water displacement.

Riccardi II, 130-131 (s.v. Marzagaglia). Beside a handful of copies in Italy, OCLC finds 2 copies in the UK (Cambridge and Oxford) and 1 in the US (Stanford).

**52. [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.

£1500/€1900

**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 the 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.

### ANNOTATED WITH PRICES

**53. [MERLY LIBRARY. WILLETT, Ralph].** Merly library. A catalogue of the well known and celebrated library of the late Ralph Willett, Esq. *London, Leigh & Sotheby, 6 December 1813.*

Two parts bound together, 8vo, pp. 119, [1, blank]; [ii], 25, [1, blank]; printed on fine paper, ruled in red, priced throughout with names of purchasers in a contemporary hand; a very good copy, with many outer and lower edges uncut and the *Prices* section unopened, in contemporary diced Russia, thin Neo-classical gilt border to sides, panelled spine with half-raised bands finely tooled and lettered in gilt; hinges cracked but holding firm, tooling on the head of spine worn off, light wear to extremities, a few light marks on the sides.

£1100/€1400

**One of the few copies on fine paper, with the Drawings section consecutively paginated, wholly priced throughout in a contemporary hand,** which also notes the identity of the buyers. Bound with the 25-page printed *Prices*.

'Willett's library was remarkably rich in early-printed books and in specimens of block-printing. Many works were on vellum, and all were in the finest condition. He possessed also an admirable collection of prints and drawings, while his pictures included several from the Orleans gallery and from Roman palaces. ... His library was sold by Leigh & Sotheby on 6 Dec. 1813, and the sale occupied seventeen days. He had been a patron of Georg Dionysius Ehret, who spent the summers of many years at Merly, its library containing a copious collection of exotics by him. The botanical drawings were sold by Leigh & Sotheby on 20 and 21 Dec. A list of the prices realised at this sale, nineteen days in all, was published in 1814, the total being 13,508l. 4s. (DNB).

Dibdin is likely to have been involved in the cataloguing of the sale; a letter to Leigh & Sotheby dated Nov.1, 1813, now at Harvard, testifies to his offer to proofread the section of early printed books.

De Ricci, p. 88; Jackson 33; See Alan G. Thomas, *Portrait Of A Bibliophile X: Ralph Willett in 'The Book Collector'*, vol. 12, n. 4, Winter 1963, pp. 439-48.

## THE RULES OF DEMOCRACY

**54. MILL, John Stuart.** Considerations on representative government. *London, Parker, Son, and Bourn, 1861.*

Tall 8vo, pp. viii, 340 + 4 pp. publisher's advertisements; title and edges lightly browned and extreme leaves lightly spotted, as usual; a very good copy, uncut in the original publisher's blind-stamped cloth, spine lettered gilt, a little bumped at extremities; ownership inscription (Belper) to front free end-paper. £1750/€2200

**First edition, the most important of Mill's political works following his *On liberty* (1859).** In this, his major work on political institutions, Mill 'discusses to what extent forms of government are a matter of choice, the criterion of a "good form of government", and explains his belief that representative government is the best form of government because it demands the most from its citizens and encourages their development. For this reason he commended the plan for proportional representation... as "among the very greatest improvements yet made in the theory and practice of government"' (Sabine, 667). 'It is a wide-ranging book, and its interest lies as much in the discussion of general principles as in the particular recommendations regarding the ballot, proportional representation, and plural voting, not to mention the treatment of local government, federalism, and nationality' (IESS).

'The influence which Mill's works exercised upon contemporary English thought can scarcely be overestimated. His own writings and those of his successors practically held the field during the third quarter of the 19th century and even later... Many of Mill's ideas are now the commonplaces of democracy. His arguments for freedom of every kind of thought or speech have never been improved on. He was the first to recognize the tendency of a democratically elected majority to tyrannize over a minority' (PMM 345).

MacMinn, Hains & McCrimmon, p. 93.

## TRADE FAIRS IN THE PAPAL STATES IN THE ORIGINAL WRAPPERS

**55. MONTI, Gioacchino.** Notizie storiche sull' origine delle fiere dello stato ecclesiastico. Dell' utilità delle medesime, dei privilegj ad esse accordati dai Sommi Pontefici, del giorno e durata della loro celebrazione, a cui vanno unite tutte le nozioni generali di quelle, che sono stabilite in Italia, ed in Europa. *Rome, Salviucci, 1828.*

8vo, pp. [2], [iv], 3-92; with blank leaf at front and two, unopened, at the end; engraved vignette on title; late nineteenth-century private library ink stamp to title-page; a fine, very crisp large copy, uncut in the original printed wrappers, small tear to lower wrapper. £500/€630

**First and only edition, rarely found in the original wrappers,** of a study of the role and impact of trade fairs in the Papal States and abroad.

The initial overview considers the major trade fairs held worldwide – including those in England, Continental Europe, Mexico, India, Acapulco – and traces a sketch of some of the most significant world trade routes. The study then looks specifically at the list and details of fairs in the towns of the Papal States: Cesena, Faenza, Fermo, Ravenna, Senigallia, Viterbo and Ascoli. Monti gives details on the acquisition of privileges and the development of duties and tax policies.

Although in the original wrappers and undisturbed, this copy is without the portrait recorded in some copies (e.g. Kress). COPAC lists four copies at British institutions. Kress C.2135 (calling for a portrait); Einaudi, 4002 (not calling for a portrait); not in Mattioli.

### THE ELITE THEORY

**56. MOSCA, Gaetano.** *Elementi di scienza politica. Rome, Bocca, 1896.*

8vo, pp. [ii], 400; one or two short marginal blue or red pencil marks, edges very lightly and uniformly toned; a very good copy in contemporary board covered in purple embossed paper, dark brown roan spine; hinges cracked but holding, corners and extremities worn, some surface scratches to sides. £2250/€2800

**First edition, very rare, of Gaetano Mosca's *The Ruling class*, the most important work of political science published by one of the three exponents of the classical elite theory.**

Mosca, (1858-1941) was a 'jurist and political theorist who, by applying a historical method to political ideas and institutions, elaborated the concept of a ruling minority (*classe politica*) present in all societies. ... His work, along with that of Vilfredo Pareto and Robert Michels, inspired subsequent studies by political scientists of the process of the "circulation of elites" within democracies and other political systems.

'[...] Mosca's *Sulla teorica dei governi e sul governo parlamentare* (1884; "Theory of Governments and Parliamentary Government") was followed by *The Ruling Class* (originally published in Italian, 1896). In these and other writings, but especially in *The Ruling Class*, he asserted—contrary to theories of majority rule—that societies are necessarily governed by minorities: by military, priestly, or hereditary oligarchies or by aristocracies of wealth or of merit. He showed an impartial indifference to the most diverse political philosophies. For him the will of God, the will of the people, the sovereign will of the state, and the dictatorship of the proletariat were all mythical.

'Although sometimes called "Machiavellian," Mosca actually considered most of the political ideas of Niccolò Machiavelli (1469–1527) impractical. He opposed the racist elitism preached by the Nazi Party in Germany, condemned Marxism, which in his view expressed the hatred within Karl Marx, and mistrusted democracy, seeing the greatest threat to liberal

institutions in “the extension of the suffrage to the most uncultured strata of the population.” Mosca viewed the most enduring social organization as a mixed government (partly autocratic, partly liberal) in which “the aristocratic tendency is tempered by a gradual but continuous renewal of the ruling class” by the addition of men of lower socioeconomic origin who have the will and the ability to rule’ (Encyclopaedia Britannica).

Mosca’s final speech in the Senate was an attack on the Italian fascist leader Benito Mussolini.

Extremely rare: two copies in the US (NYPL, University of Wisconsin), none in COPAC.

**57. MOZART, Wolfgang Amadeus.** *La Clemenza di Tito ... Titus der Grossmüthige ... Im Klavierauszuge vom Siegfried Schmiedt. Leipzig, Breitkopf, [1795].*

Oblong 4to in half-sheets, pp. [2], 110, [2] errata (here bound back to front), **with a fine engraved frontispiece by Rosmäsler**, text in Italian and German; the music set in type; some foxing due to paper stock; a couple of early ms. ink performance notes to pp. 13–15; early nineteenth-century half calf, small wormtrack to upper joint, paper ms. spine labels.  
£5750/€7250

**First edition of the vocal score.** The full score was not published until 1809. Schmiedt, a talented pianist and notable songwriter himself, worked as a proofreader for Breitkopf, ‘where he dispatched for printing his own and other composers’ works with the greatest care’ (*New Grove*).

*Tito* was commissioned to mark the coronation of Emperor Leopold II as King of Bohemia, and was premiered at the Estates Theatre in Prague on 6 September 1791. It was also the first Mozart opera to reach London, in 1806.

K 621; Hirsch IV, 212; RISM M 5097.

#### **A FINE COPY OF NIBBY’S IMPORTANT GUIDE TO ROME, FROM THE LIBRARY OF WILLIAM MARTIN LEAKE**

**58. NIBBY, Antonio.** *Itinerario di Roma e delle sue vicinanze compilato secondo il metodo di M. Vasi ... Quarta edizione. Rome: Tipi di Pietro Aureli for A. Valentini and G. Antonelli, 1838.*

2 volumes bound in one, 8vo in 12s (172 x 95mm), pp. [4 (half-title, verso blank, title, verso blank)], 5-353, [1 (reimprimatur)], [4 (half-title, verso blank, title, verso blank)], 359-728, [2 (reimprimatur, verso blank)]; retaining half-titles; 2 folding engraved maps and 40 engraved plates with captions in Italian and French; a few light marks, some plates trimmed touching caption, c. 7 more heavily so; contemporary Italian vellum over pasteboard, spine decorated in gilt, 2 gilt morocco lettering-pieces, all edges speckled; very slightly marked, otherwise a

very fresh, crisp copy in a contemporary binding; provenance: William Martin Leake (1777-1860, pencil ownership signature on vol. I title, engraved bookplate on upper pastedown, pencilled correction of 'cella' to 'colonna' on p. 500, and occasional pencilled check-marks and annotations on index).  
£850/€1100

Fourth edition. The Italian archaeologist and topographer Antonio Nibby (1792-1839), had published a number of works on archaeology and antiquities, before assisting Mariano Vasi with his celebrated *Itinerario istruttivo di Roma* in 1817 (Mariano Vasi's work was, in turn, based upon his father Giuseppe Vasi's text of 1763). For his text, Nibby 'not unnaturally introduced a good deal of additional data relating to the archaeology and antiquities of Rome, and simplified some of Mariano's later discussion of later art and sculpture in the city' (BAL, p. 2175). Following Mariano Vasi's death in 1820, Nibby took over the editorship of the work, which he further revised and enlarged, and numerous editions of the work appeared under his name in the following years. The work opens with an address to the reader, in which Nibby explains his methodology and describes the development of the work through its previous editions; a preface on the history of the city; chronologies of historical events, emperors, popes, and artists; a calendar of important religious services; and tables of weights, measures, currency, etc., before then providing a comprehensive and detailed account of the city's antiquities and architecture.

This copy was previously in the library of the soldier, writer, traveller, and numismatist William Martin Leake, who was educated at the Royal Military Academy, Woolwich, and served as a member of the British Military Mission to the Ottoman Empire, which enabled him to travel in Anatolia, Cyprus, the Holy Land, Egypt, Syria, Greece, and the Peloponnese between 1800 and 1802. Between 1804 and 1810, Leake made further journeys throughout Greece, Sicily and the Ottoman Empire, before returning to England where he remained, apart from a brief period of service in continental Europe after Napoleon's escape from Elba, and preparing the works for which he is now remembered: 'Leake wrote thirty-three articles for learned journals [...] He also published nine books [...] Most of his publications were concerned with the topography of ancient Greece and they are still of considerable importance in that field, though *Travels in the Morea* [...] and *Travels in Northern Greece* [...] also incorporate firsthand observations of socio-economic conditions under Ottoman rule. His published inscriptions in ancient Greek soon entered the standard corpora [...] Colonel Leake (as he was universally known) was a well-respected member of the unseen college of intellectuals, politicians, and wealthy individuals which flourished in early nineteenth-century London' (ODNB).

Leake was probably aware of Nibby's work through the English classical archaeologist and traveller Sir William Gell (1777-1836), who was – like Leake – a member of the Society of Dilettanti. Gell had led the Society's second Ionian Expedition (1811-1813), and Leake was a member of the Society's Publications Committee, which was responsible for issuing the account of the expedition's findings. Following travels throughout the Ottoman Empire and Greece, Gell had established himself in Italy in 1815, where he contributed drawings of Rome to Nibby's *Le Mura di Roma* (Rome: 1820), a work 'which served as much as guidebook to the city as an archaeological survey' (BAL, p.1244). Equally, Nibby was familiar with Leake's work and referred to it in his writings, for example in his *Roma nell' anno MDCCCXXXVIII* (Rome: 1838), in which he cites Leake's *Journal of a Tour in Asia Minor* (London: 1824) on the etymology of 'coralítico' (I, p. 248).

Borroni, 8308/3; Rossetti, *Rome*, 7384; cf. Lozzi 4442 (Rome: 1824 ed.)

**59. 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. £1250/€1575

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 *bangué* (cannabis)' (DSB).

Krivatsy 8447; Wellcome 4663.

**60. [AFFOLTER, Paul]. OVID.** L'art d'aimer. *Paris, G. & R. Briffaut, 1923.*

4to, pp. [6], 4-201, [3], on vélin d'arches, with plates in two suites, the first comprising 23 plates in full-colour, the second 24, with one image broken down onto two plates, in a black and white or sepia, decorative initials and typographic ornaments, a fine copy in a bespoke binding of full brown morocco with central gilt arms of Jean Louis Napoléon Régnier 4th Duc de Massa and his wife, Odette de Boutray, signed by Affolter, spine in six compartments, second direct lettered gilt, board edges with double gilt fillet, doublures in rich blue morocco within a border of green morocco within single gilt-rules, Greek key motif, corner fleurons gilt tooled on black morocco, blue watered silk endleaves, marbled endpapers, all edges gilt. Preserved in a custom-built cloth-lined slipcase of marbled paper boards and brown morocco. £2000/€2500

First edition of this new translation by Pierre Lièvre of Ovid's timeless guide to the art of love, printed in parallel with the Latin original, and illustrated with eye-catching illustrations

by André Lambert which appear here for the first time. Lambert (1884-1967) was a sometime designer of theatrical costumes and makeup, latterly becoming renowned for his erotic paintings, which contain a wealth of detail and a rich palette of colour.

The Duc de Massa was a title of the first empire originally created in 1809 by Napoleon I for his Minister of Justice, Claude Ambroise Régnier (1746-1814). Régnier's seat, the Château de Franconville was used as an impromptu wartime tuberculosis hospital from 1914 presided over by the Duchess, eventually being sold to the state for this purpose in 1924, and opening fully in 1929. This is an incongruous backdrop to the binding of the present work, one of several luxury productions by Affolter for the Duke, dateable to no later than 1929 due to Affolter's death.

Carteret IV, 308 'belle publication cotée de cet artiste de talent'.

**61. 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. £550/€700

**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, Jerneingham 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.

## ALCHEMY

**62. PAGEZ, Jean.** Les essais de Maistre Jean Pagez docteur en medecine. Sur les miracles de la creation du monde. Et sur les plus merveilleux effects de la nature. Dedié a Monseigneur le Cardinal de Richelieu. *Paris, Nicolas Rousset, 1631.*

8vo, pp. [xvi], [i] blank, 234, [15] table, [1] blank; occasional spotting, but a very good copy, in contemporary calf, spine tooled and lettered in gilt, "MAGH" stamped in gilt on the

upper board, nineteenth century paper library label; spine and boards worn, spine chipped at foot and repaired at head. £2750/€3465

**First edition** of this very rare work, strongly influenced by alchemical and hermeticist principles, by the French physician Jean Pagez or Pagès (fl. 1626-1634).

Pagez divides his work into eleven chapters. The first affirms that there is one God who created the fundamental principles of the world, while the second explains the ways in which this creation was effected. In the third chapter, Pagez discusses the ways in which the first elements (earth, air, fire and water) are produced and joined together to create the world, while the fourth examines the nature of the heavens, describing the movement and properties of the stars. The fifth chapter deals with the notions of sympathy and antipathy between substances, following Aristotelian lines, while the sixth discusses the tides in the light of these notions.

In the seventh chapter, Pagez goes on to examine the nature of sympathy and antipathy between elements, metals, minerals, plants, animals, and spirits, while the eighth turns to a discussion of the properties of poisons, and the ninth an examination of contagion. The final two chapters discuss the end of the world; firstly, whether it is possible to prove the end of the world by natural reasons, and finally, a demonstration that the world will only come to an end through the power of God, who created it.

Little is known of the author, who may be the same as the Jean Pagès who published *Oeconomic des trois familles des Mondes Sublunaires* in 1625. This earlier work, however, was largely anti-alchemical in its approach, and heavily criticised the Rosicrucians, which suggests either that the author had a change of heart in the intervening six years, or that the present work is not by the same Jean Pagez.

“Jöcher calls the author a ‘philosophus’ at Paris, who flourished between 1626 and 1634 (...). (This book) deals first with God and the creation of the universe, angels, the heavens, and after that a large part of the book is taken up with sympathy and antipathy. I have not found anything about the author” (Ferguson).

Ferguson, II, 162; OCLC: 43238175 records only one copy, at Oxford.

**63. PAGLIARANI, Elio.** *Inventario privato*. Prefazione di Giacomo Zanga. Disegni di Alberto Casarotti. [Milan], Veronelli, [1959].

8vo, pp. 51 including 5 full-page illustrations after drawings by Alberto Casarotti; a very good copy in the original printed wrappers designed by Attilio Rossi. £350/€440

First edition of the second published collection of poems by Elio Pagliarani (b. 1927), a member of the neo-avant-garde Gruppo 63. Pagliarani was the first of five poets to be anthologised by Alfredo Giuliani two years later in his important anthology *I novissimi* (1961), which in many ways can be seen as the launch of the Italian neo-avant-garde.

Gambetti-Vezzosi p. 329; Spaducci p. 206. OCLC records only two copies, at Yale and Brown.

### HAND-COLOURED PANORAMA OF THE ALPS

**64. [OSTERWALD, Jean-Frédéric.]** Vue générale de la chaîne des Alpes. *Neuchâtel, F.W. Moritz, n.d. [c. 1815].*

Panorama, 17 x 330cm, in 6 joined sections, all with contemporary hand colouring; with captions, table of distance from Neuchâtel, altitude and geological details of each mountain depicted; in very good condition, rolled. £2500/€3150

**A splendid panorama of the Alps, extremely rare,** taken from Neuchâtel, ranging from Mount Pilatus (Emmental Alps) to Le Môle (Haute-Savoie) and including the Eiger, the Jungfrau and Mont Blanc.

*Manuel du voyageur en Suisse* (Zurich, 1819), p.40; *Nouvel itinéraire portatif de Suisse* (Paris, 1827), p.68.

### ‘A CLASSIC OF THE MATHEMATICAL SCHOOL’

**65. 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. £850/€1070

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).

**66. PASOLINI, Pier Paolo.** Dov’ è la mia patria. Con 13 disegni di Giuseppe Zigaina. *Casarsa, Edizioni dell’Academinta, 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. £1750/€2200

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 Friulan 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.

## PRE-RENAISSANCE PAINTING

**67. PATCH, Thomas.** The life of Frà Bartolommeo della Porta, a Tuscan painter, with his works, engraved from the original pictures, dedicated, to the Honourable Horace Walpole, an intelligent promoter, of the fine arts, by his most obedient and most humble servant Thomas Patch. [*Colophon:*] *Florence*, 1772.

Folio, pp. [ii], title and text in English and Italian, title within engraved vignette, with 24 plates printed in black, red or ochre.

[*Bound with:*]

[—————.] Il quadro originale, dipinto in tavola a chiaro oscuro da Frà Bartolommeo della Porta, è presentemente nella galleria di S. A. R. *Florence*, [*no publisher*], 1773.

Folio, double-page title-plate and 23 plates printed in ochre.

[*Bound with:*]

[—————.] Al nobil uomo il signore Bernardo Manetti patrizio Fiorentino Tommaso Patch dedica questi monumenti dell'antico splendore di sua famiglia in segno di obbligazione e di stima. [*Colophon:*] *Florence*, 1772.

Folio, pp. [ii], title and text in Italian and English, title within engraved vignette, with 12 plates printed in black or ochre.

**Three works bound together in one folio volume;** very fresh copies in Italian contemporary speckled paper boards, sheep spine and cornerpieces, gilt lettering-piece, blue edges; one corner restored; preserved in a modern cloth box; with the bookplate of Charles Sebag-Montefiore.  
£8500/€10,700

**First editions, rare.** This album comprises three suites of etched and engraved plates by the English artist and connoisseur Thomas Patch. The first two reproduce panel paintings and frescoes attributed to Fra Bartolomeo (1472?–1517), the third reproduces frescoes now attributed to Spinello Aretino (d. 1410/11) but which in the author's day were thought to be by Giotto. This last series is of particular importance, being the only record of Aretino's fresco cycle in the Manetti chapel in Santa Maria del Carmine, Florence, which was destroyed (save a few fragments, some of which Patch came to own) as a result of a fire on 28–29 January 1771. Patch reproduces the compositions of the damaged frescoes, carefully rendering, in two plates, the underlying *sinopia* where the painted surface had become detached.

The first volume of plates after Fra Bartolomeo includes ten works by this artist, the majority now in the monastery of San Marco, Florence. The second volume is devoted to one of his greatest works, the monumental but unfinished altarpiece known as the 'Pala della Signoria' (now in the Museo di San Marco). The plates in this volume are not recorded in Watson's catalogue raisonné (F. J. B. Watson, 'Thomas Patch (1725–1782)', in *The Walpole Society Annual Volume* 28 (1939–40), pp. 15–50) nor mentioned by Maser (Edward A. Maser, 'Giotto, Masaccio, Ghiberti and Thomas Patch', in *Festschrift Klaus Lankeheit*, 1973, pp. 192–99).

These are the earliest reproductive prints after either artist and 'were doubtless a contributory influence in the rise of a taste for pre-Renaissance painting in England' (Watson, p. 27). Maser places Patch at 'a turning point in the study of art' where Italian artists before Raphael began to be appreciated for their own merit. In Maser's view, Patch's attempts at careful visual documentation are 'enough to earn him a place, a small one perhaps, but a secure one nevertheless, among the pioneers of *Kunstwissenschaft*' (*ibid.*, p. 198).

'Patch, an intelligent and original artist with a sharp eye and a louche disposition, spent thirty-five years in Italy, mostly in Florence where he lived across the street from Horace Mann ... In 1770, with the publication of *The Life of Massaccio*, he embarked on a plan to publish books of engravings after "every celebrated author" ' (Ingamells, *A dictionary of British and Irish travellers in Italy 1701–1800*, pp. 745–6). The present volumes followed, but the ambitious project was then abandoned and Patch's next and last publication, in 1774, was a volume on Ghiberti's bronze doors to the Baptistery in Florence. 'Patch figured prominently as a connoisseur in Zoffany's *Tribuna* (Windsor), where he is shown discussing the *Venus of Urbino* with Horace Mann' (*ibid.*, p. 746).

*Provenance:* The front pastedown bears the inscription 'S. T. 1st May 1787'. This is perhaps Robert Stearne Tighe (1760–1835) of Mitchelstown, co. Westmeath, FRS, who is known to have been in Florence on 27 February 1787, when he bought a copy of the two-volume edition of the Laws of Sardinia and Piedmont (Turin 1770), now British Library 660.i.5,6, which carries the ownership inscription "Stearn Tighe" (see Dennis E. Rhodes, 'British and Irish book-collectors in Italy, 1467–1850', in *Bookbindings and other bibliophily. Essays in honour of Anthony Hobson*, p. 268; see also Ingamells, p. 943).

All three suites are rare. Evidence cited by Watson suggests that only forty sets of the Fra Bartolomeo and 'Giotto' series were issued before the plates were destroyed. NUC records one copy only of each work (Yale), as does COPAC (Liverpool). OCLC records just two

copies of the first suite of Fra Bartolomeo plates (Harvard and National Art Library, Victoria and Albert Museum).

### THE FIRST RECIPE FOR VERMOUTH

**68. PHARMACOPOEA TAURINENSIS** nunc primum edita jussu Augustissimi Regis. *Turin, Giambattista Chais, 1736.*

4to, pp. [viii], 246, [16], with 2 large folding plates; first and last leaves lightly browned, tear restored with no loss to second plate; a very good, crisp copy, bound in contemporary full vellum, rubbed at corners, joints strengthened. £2000/€2500

**First edition of this pharmacopoeia**, particularly important for the inclusion, amongst recipes for infusions, decoctions, syrups and spirits, of the first appearance of the recipe for *vinum absinthites*, which formed the basis of Antonio Benedetto Carpano's recipe for Vermouth in 1786.

The two large folding plates by Giuseppe Bartolomeo Tasniere show different alembics for the distillation of spirits.

Wellcome, 14301925.

**69. [PIAZZA, Antonio.]** *La Virtuosa ovvero La Cantatrice fiamminga. Avventure scritte per suo trattenimento da lei medesima. Venice, dalle stampe di Modesto Fenzò, 1770.*

8vo, with engraved frontispiece by Giuliano Zuliani, pp. [viii], 93, [1]; a very good, fresh copy in Italian contemporary limp paper boards, stitched through on leather thongs, ms. lettering to spine. £300/€380

Rare first edition of this novel by the popular and prolific Venetian writer and librettist Antonio Piazza (1742-1825). *La Virtuosa* is an imitation of Pietro Chiari's *La ballerina onorata*, and is sometimes wrongly attributed to Chiari.

OCLC cites a single copy at Harvard.

### FIRST STAR ATLAS

**70. 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. £3000/€3800

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.

## PLATES FOR MANZONI

**71. PINELLI, Bartolomeo.** *I promessi sposi.* Rome, *Litografia delle Belle Arti*, 1829-1831.

Oblong folio, 10 lithographic plates (nos. 1-10, of 20), all dated (1830) and signed in the plate, with quotations from Manzoni’s work beneath; a few marginal spots, otherwise a very good set, bound in the original blue drab wrappers. £1000/€1260

**First edition of one of the earliest attempts to illustrate Manzoni’s masterpiece, by one of the most celebrated engravers of the time.** Manzoni, however, apparently objected to Pinelli’s illustrations on the grounds that the figures and costumes were too ‘Roman’ and publication was halted after only 20 lithographs had been produced: ‘Si ignorano i motivi per cui la serie si interruppe e perchè l’incisore procedette con tanta ineguale suddivisione illustrativa: quindici tavole per i primi sette capitoli, cinque soltanto per i successivi tredici, che, drammaticamente, offrivano anche più pretesti d’immagine che non i primi’ (Cesana-Mascherpa, 1973, p. 30).

**72. [SMABLANX]. [BAUDELAIRE]. POE, Edgar.** 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. £4000/€5000

**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 world-wide 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.

**73. [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. £1400/€1770

**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 *acquie*, 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.

**74. [ROSSO, Giuseppe del].** *Pratica ed economia dell'arte di fabbricare col prezzo al quale comunemente si vendono i generi che possono abbisognare per qualunque fabbrica. Florence, Grazioli, 1789.*

8vo, pp. 120; with woodcut illustrations of building materials in the text; occasional very light foxing, a few marks on the titlepage, but a very good copy, crisp and large, uncut in the original carta rustica; contemporary ink annotations updating several prices in the tariff.

£550/€700

**First edition, very rare, of a handbook on the economics of architecture.** The author endeavours to fill a gap in traditional literature: while many treatises have been printed which detail the styles and the refinement of the glorious Greco-Roman architectural tradition, nothing can be found which gives ordinary master builders the information they need to budget and plan properly to cater for the needs of ordinary citizens.

The first half of this book is devoted to such issues as builders' contracts, bricks, mortar, furnaces, the properties of various types of wood, basic elements of architecture such as foundations, arches, vaults, anti-fire devices. The second half consists of a 50-page tariff, breaking down the cost of all provisions needed for a master builder in Florence at the time: resources like woods and minerals, but also costs of finished pieces of work, like joinery, painted walls, fitted glasses, water features etc; a contemporary reader updated or modified some of the prices in this copy. A very interesting witness.

Melzi II 365 (who attributes it to del Rosso). Very rare: 2 copies only located in institutions worldwide (both in Italy: Florence and Padua).

**75. RUFFO, Tommaso, Cardinal.** *Tariffa, o' sia calmiero perpetuo per il pane che si fabrica dalli fornari di Ferrara. Ordinata dall'eminetissimo, e reverendissimo signor Cardinal Tommaso Ruffo legato, e vescovo della sopradetta città. Ferrara, stamperia Camerale, 1728.*

Folio, pp. [8], with price tables included in the text; woodcut vignette on title, initial and the arms of Cardinal Ruffo printed in red and black at head of text; light, sparse spotting to margins, margins a little water-stained and frayed; an attractive copy, uncut, folded as issued.

£600/€760

A rare document, announcing the price rates for grain and bread set by Tommaso Ruffo, Cardinal-Bishop of Palestrina and Bishop of Ferrara, with tables offering prices for the years 1712-1726. The commodity rates are divided first according to the quality of the grain and then by the weight of bread loaves. The standardised prices are determined by the myriad of

expenses accrued during the production of bread, namely: bakers expenses, including living costs for bakers and workers; expenses for the wood oven, salt and oil; costs of grain sacks and carriers' fees; taxes; charges taken by middlemen who supply the grain; as well as any legal costs for drawing up the relevant contracts.

Rare; ICCU locates only one copy, at the Biblioteca comunale Ariostea – Ferrara.

**76. [SAMBLANX, Charles de]. PUSHKIN.** Contes Populaires Russes de Pouchkine, traduits en Français par Alexandra de Holstein et René Ghil et ornés de bois graves par Jean Lébédév [Ivan Lebedev]. *Paris, Société Littéraire de France, 1919.*

4to, pp. [4], LXVIII, [1, blank], [1, limitation], [1, blank], with 16 coloured woodcuts within the text, repeated in two states, coloured and uncoloured, decorative initials and text ornaments, one of 15 copies on imperial Japan paper (number 11); fine copy in full tan morocco by Samblanx, triple gilt fillet border around a double gilt fillet central panel, small Russianate tools to the centre, decorative corners, board edges with a double gilt fillet, turn-ins with gilt geometric flower border within a double gilt fillet, spine in six compartments, the second direct lettered gilt, the others with large floralesque central ornaments and corner fleurons, all edges gilt; armorial bookplate of the Baron de Launoit to the front pastedown.

£3000/€3800

A beautifully illustrated work, combining old Russian fairytales as told by the inestimable Pushkin with Ivan Lebedev's antique style woodcuts which evoke the spirit of an earlier, simpler, and more colourful age.

A handsome production from Charles de Samblanx, in a Russian style.

Baron de Launoit was a highly successful *homme d'affaires*, masterminding Belgian's lucrative positioning as a supplier to Nazi Germany.

**77. [CANAPE and CORRIEZ]. 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.     £3500/€4400

**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.

## RARE ON CRIMINAL LAW

**78. [RENAZZI, Filippo Maria].** *Analisi degli elementi di diritto criminale. Modena, con approvazione, 1788.*

8vo, pp. 86; very occasional slight spotting, but generally clean and crisp; in later magenta wrappers; extremities faded and with slight foxing, and one-inch tear to lower wrapper.

£950/€1200

**First edition** thus, very rare. The writer of the preface discloses that this 'picciol' volume of Renazzi's work was needed to make the concepts of his *Elementa* accessible to the layman, so that anyone could comfortably approach a complete and distinct idea of the work. It deserved being translated into Italian, he says, in order to make it 'piú piana, piú utile, e piú adattata a commune vantaggio, ed a miglior istruzione degli Studiosi della Scienza del Diritto Criminale' (p. 4).

**'Perhaps the first [work] in that age to reduce the material of crimes and punishment to a scientific system'**, Renazzi's *Elementa* expanded on his belief that what was needed was a purification of the criminal law which had become, as he found it, impeded by its own weight; he 'commended Beccaria and, like him, called for greater attention to the prevention of evil than to sharpening punishments', and was 'clearly seen in his work as one who understood his age, [...] marked by good judgment and dignity' (*Rome in the Age of Enlightenment*, 1990, p. 219). Renazzi, professor at the Sapienza, was a conservative Roman jurist who is best known for his writings against Rousseau's *Contrat Social*. A renowned thinker in eighteenth-century Italy, Renazzi wrote on a range of topics, from jurisprudence, criminal procedure and public morality, to poetry, magic and witchcraft. He published his celebrated work on criminal law, the *Elementa juris criminalis*, in four volumes (Rome, 1773-81), a collection which became influential in the Italian states and went through several editions in both Latin and Italian into the nineteenth century. 'D'un nuovo metodo' of criminal science, Renazzi intended his work to follow in the footsteps of Grotius, Pufendorf and Montesquieu.

This edition not found on COPAC or in any US institution. Worldcat records just one copy, in Heidelberg.

## LAOCOON ENGRAVED

**79. REZZONICO, Carlo.** Castone della Torre di. Discorsi accademici del conte ... segretario perpetuo della R. Accademia delle Belle Arti. *Parma, [Bodoni], 1772.*

8vo, pp. viii, 80; with 4 fine engraved plates (including the engraved title-page) by Bossi, and several finely-engraved vignettes; text within printed borders; a little faint age-toning, but a fine copy in contemporary mottled sheep, gilt triple fillet to sides, flat spine gilt with fleurons, red morocco lettering-piece; small chip to foot of spine, a couple of small abrasions to the sides, one touching the gilt fillets. £700/€890

First and only edition of an exquisite little product of the Bodoni house: Count Rezzonico's reflections on the fine arts, including a dissertation on the techniques of woodcut and engraving. The Neo-Classical aesthetics that inform this work are reflected in the illustrations, masterfully executed by the painter, engraver and stucco artist Benigno Bossi. Perhaps the most remarkable is the depiction of the marble Laocoon, which had been made by Lessing the symbol of the aesthetic autonomy of poetry and painting.

Brooks 25.

## THE VERY RARE FIRST ITALIAN EDITION

**80. ROUSSEAU, Jean-Jacques.** Du contract social, ou, Principes du droit politique. *Milan, Pogliani, 1796.*

8vo, pp. [4], 188; with Avertissement on the verso of the title-page; title-page a little spotted, else a clean, crisp copy in near-contemporary quarter calf, marbled boards, flat spine decorated and lettered in gilt; edges a little rubbed, a few scratches to the sides; contemporary pen monogram and a modern ownership inscription on the front free end-paper. £3500/€4400

First edition printed in Italy, very rare, of Rousseau's *Contrat social*.

'[Rousseau's] fundamental thesis that government depends absolutely on the mandate of the people, and his genuine creative insight into a number of political and economic problems, give his work an indisputable cogency. It had the most profound influence on the political thinking of the generation following its publication. It was, after all, the first great emotional plea for the quality of all men in the state: others had argued the same cause theoretically but had themselves tolerated a very different government. Rousseau believed passionately in what he wrote, and when in 1789 a similar emotion was released on a national scale, the *Contrat social* came into its own as the bible of the revolutionaries in building their ideal state. Still in print, translated into every language in cheap editions and paperbacks, it remains a crucial document of egalitarian government' (PMM 207, describing the original edition of 1762).

Dufour, 154; S nelier, 719. No copies recorded in the UK, one in the US (Berkeley). OCLC finds 3 copies in Switzerland and one in Italy (Arco).

### ALTDORFER WOODCUT

**81. SANGRINO, Angelo [i.e. Angelo FAGGI].** Poesis 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. £1500/€1900

**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.

### ORSINI FAMILY HISTORY

**82. SANSOVINO, Francesco.** La historia delle cose fatte in diversi tempi da Signori di casa Orsina. *Venice, Nicolo Bevil'acqua, 1564.*

4to, [32], 102, [2] pp., printer's device on title, italic letter; decorated paper boards. £1400/€1750

**First edition.** Son of the great Venetian architect and sculptor Jacopo, Francesco Sansovino (1521-1586) wrote widely and much. This is his history of the Orsini family, dedicated to the Duke of Bracciano, himself an Orsini. Printed throughout in italics, it

benefitted, Sansovino tells us, from access to the private Orsini archive and given its fine internal appearance also perhaps from a generous patron's subsidy. A much enlarged edition in folio appeared the following year (1565).

This edition seems to be very rare. The *Censimento* records only two copies in Italy, at Rome (Biblioteca Hertziana) and Naples. Not in the BL.

## MERCANTILE ACCOUNTANCY

**83. 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. £2500/€3150

**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.

## BANKRUPTCY

**84. SAUTERIUS (or SAUTER), Daniel.** Praxis bancae-ruptorum huius seculi; quae 1. Secundum fallaces actiones depingitur; 2. Secundum mala adiuncta expenditur; 3. Secundum poenas in eam sancitas, aestimatur; 4. Secundum charitatem emendatur. *Leiden, Basson, 1615.*

Small 8vo, pp. [xvi], 94, [1 + 1 blank]; woodcut device on the title, woodcut initial, typographical diagram with a table of content; a very good, crisp copy in contemporary limp vellum, ink titling on spine, remains of a paper library shelfmark on spine and a later printed shelfmark on the front paste-down. £1850/€2330

**First edition of a rare early work on bankruptcy.** The fact that a second edition was published in the same year and translations in the vernaculars soon followed testifies to the appetite in contemporary Europe for a treatise that tackled the phenomenon of bankruptcy from an economic-commercial, juridical, and moral perspective. The event is described as on the rise, with negligent accounting, fraud and deception as the most frequent causes. Sauter provides the plan of a fitting legal framework for dealing with bankruptcy, setting out proposals for the regulation of finance, sanctions for offenders, and a series of avenues which creditors might be able to pursue to minimize their losses. Daniel Sauter, a Dutch clergyman and man of letters, published in the same year a treatise on business ethics. An English translation (*The practise of the bankrupts of these times*) was published in 1640.

See Goldsmiths' 713 (the English translation) and Kress S 445 (the German translation).

**85. 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. £850/€1070

**The very rare enlarged and updated issue of the statutes of the medical faculty of Rome, a scarce 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.

**86. TACITUS.** Gli annali di Cornelio Tacito . . . de' fatti, e guerre de' romani, cosi civili come esterne, seguite dalla morte di Cesare Augusto, per fino all'imperio di Vespasiano . . . Nuovamente tradotti di latino in lingua toscana da Giorgio Dati fiorentino. All'illustriss. et eccellentis. signore il s. Cosimo de' Medici duca di Firenze, e di Siena. *Venice, (colophon: D. & G. B. Guerra at the instance of the heirs of B. Giunta of Florence), 1563.*

Small 4to (230 x 160 mm), ff. [15], [1, blank], 301, [1, colophon]; some early manuscript annotations and underscoring; title lightly foxed and dust-soiled, faint stain in last few leaves; eighteenth-century vellum. £1500/€1900

First edition of Dati's Italian translation of the *Annals*, which achieved enduring popularity and was published again in 1582, 1589, 1598 and 1607. 'Tacitus, the "historian of princes", has been recognized as an author of paramount importance in late Renaissance Florentine political thought, and this vernacular edition was hence quite important' (Pettas p. 99).

'Just as Machiavelli had invoked Livy on the subject of Rome's republican age, so did commentators of the later sixteenth century call upon Tacitus, historian of the empire (that is, of monarchy), and also creator of a sharp and ruthless analysis of power . . . Tacitus appeared to his early Italian annotators . . . as the author closest to their own era. "There is none better to adjudicate writings on acts of state than Cornelius Tacitus, whether by comparison with our own time or in weight of opinion, and practical knowledge of the ways of royal courtiers", wrote Tommaso Sertini . . . in the introduction to *Brief notes* by the jurist Emilio Ferretti, author of a critical edition of the *Annals* (1542). The French humanist and sometime resident of Rome, Marc-Antoine Muret, agreed with him, as did the Italian translator of the *Annals*, Giorgio Dati . . . From an object of philological and historical-humanistic study, the *Annals* had moved on to become a political tool' (Lloyd, *European political thought 1450–1700* pp. 79–80).

Pettas p. 241. Not in Adams.

**87. [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. £3500/€4400

**An extremely rare survival:** 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.

**88. TUTT, J. W.** Rambles in Alpine valleys. *London, Swan Sonnenschein & Co., 1895.*

8vo (185 x 125 mm), pp. viii, 208, [8, advertisements], with a frontispiece map and four plates; a few small spots; original dark blue cloth, slight wear to extremities. £150/€190

First edition. The author, an entomologist, describes in some detail the natural habitats of the Dora Valley, Mont de la Saxe, the Val Ferret and the Glacier de Miage. 'The book deals with the Italian side of the Mont Blanc range, a locality that deserves to be better known, than it appears to be, to visitors to the Alps. No attempt has been made to go deeply into scientific technicalities; but I have tried to explain as simply and clearly as possible the scientific bearings of some of the many facts which came under my notice during a holiday spent in that region last year' (preface).

ACLC p. 319.

**89. [VALERIANI MOLINARI, Luigi].** De' cambj e più particolarmente del cambio trajettizio mercantile; trattatello per uso degli Studiosi Giovani in giurisprudenza ed in quella parte massimamente del gius delle genti privato, e pubblico la qual dicesi politica economia ... *Bologna, Annesio Nobili, 1823.*

8vo, pp. xcv, [1] blank, 208, [1] errata, [1] blank, [1] colophon, [1] blank, [2] + 1 plate (loose); two small old ownership stamps to the title; very occasional mild spotting; a good copy in contemporary half vellum, gilt lettering-piece to spine. £450/€570

**First edition.** 'In his day Valeriani was widely known; he wrote many works, some of which were never published. Though diffuse and obscure in style, his writings deserve attention from the learning they display and a certain originality of conception. Trained both as a lawyer and an economist, his writings bear especially on the relation between economics and law' (Palgrave).

Einaudi 5807; Kress C.1049; not in Goldsmiths'; on Valeriani's other works, see Theocharis, *Early Developments in Mathematical Economics* (second edition, 1983), *passim*.

## THE JUST PRICE

**90. VENUSTI, Antonio Maria.** Compendio utilissimo di quelle cose, le quali a nobili e christiani mercanti appartengono. *Milan, Giovan Antonio degli Antonij, 1561.*

8vo, ff. 16, 128; first three leaves repaired in the lower margin (not touching text), light foxing to some pages, some waterstaining in the lower margin of the last few quires, but a good copy in early eighteenth-century stiff vellum, flat spine with red morocco lettering-piece; vellum on the spine cracked but repaired, somewhat soiled; early ownership inscriptions on the title-page, including the date 1717. £2000/€2520

First edition, containing *Discorso d'intorno alla Mercantia* and *Trattato del Cambio di Lione o di Bisenzone* and *Trattato de' Cambi*, and including the Italian translation of Saravia de la Calle's *Institutione de' Mercanti*.

'Venusti examines into the elements of a just price which he considers to be the one prevailing at the time and place of a contract - the circumstances of selling and buying, the quantity of goods and money, the number of buyers and sellers, and the convenience and usefulness of the bargain, according to the judgement of upright men incapable of dishonesty. [He] makes a minute analysis of these elements, illustrating them by the theory of supply and demand, and to some extent opposing this by the theory of cost of production, asserting that *giusto prezzo* springs from abundance or scarcity of goods, and of merchants and money, not from cost, labour, or risk' (Palgrave III, p. 618).

EHB 699; Kress *Italian*, 34; not in Einaudi or Goldsmiths'.

**91. 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. £1500/€1900

**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.

## ILLUMINISMO LOMBARDO

**92. [VERRI, Pietro.]** Il Caffè ossia brevi e vari 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.  
£8500/€10,700

First edition of this important Italian periodical. 'Questo interessantissimo giornale letterario pubblicato sul modello dello *Spettatore Inglese* è compreso in quattro semestri, ed incominciò 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 istituzioni: Aneddoto Chinese* 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 Theodorakis, *Early developments in mathematical economics*, 2<sup>nd</sup> 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.

**93. VISCONTI, Filippo Aurelio and Giuseppe Antonio GUATTANI.** Il Museo Chiramonti ... *Milan, presso gli editori, 1820.*

4to, pp. 356, xlvi, with 52 engraved plates (some double-page); occasionally some light spotting in the margins but a very good copy in contemporary marbled boards, spine with

red morocco label, upper joint with marbled paper flaking but hinge strong and not affected.  
£375/€470

Second edition of the first description of the Museo Chiaramonte which was founded by Pope Pius VII and was part of the Vatican museum. The catalogue was originally published in 1808, with a further two volumes later published in 1837 and 1843, when it was volumes VIII-X, continuation of *Il Museo Pio-Clementino* (published 1782 onwards). The Milan edition, our edition, is complete in one volume.

There is an introduction by Giovanni Labus and a short history of the collection by the editors, followed by a detailed description of the statues, busts and bas-reliefs illustrated at the end. The sculptors Canova and Antonio d'Este were used as experts highlighting restorations of the exhibits.

UCBA, II, 2075 (calls erroneously for 72 plates).

**94. VOGHERA, Giovanni.** *Illustrazione dell'Arco della Pace in Milano. Milan, l'editore architetto ingegnere Giovanni Voghera, 1838.*

Oblong folio, pp. [6], litho title and 28 litho plates; some foxing but a very good copy in the original red publisher's blindstamped cloth, front cover lettered in gilt. £1100/€1390

First edition of an uncommon book. The best pictorial record of the Arco della Pace, dedicated to Count Hartig, the Governor of Lombardy. This grand neo-classical arch was originally designed in wood by Cagnola to honour the marriage of Eugene de Beauharnais in 1807. Work on a permanent structure was resumed in 1826 by the Emperor of Austria as the 'Arch of Peace'; and completed in 1838.

OCLC locates 3 copies: Getty, Harvard and Illinois; COPAC locates copies at V & A and British Library.

**95. WHERRY, George Edward.** *Alpine notes & the climbing foot. Cambridge, Macmillan & Boves, 1896.*

Small 8vo (195 x 130 mm), pp. xvi, 174, with a frontispiece, a title-page vignette and 20 illustrations; original dark green cloth; slightly rubbed. £225/€280

First edition. Reprinted, with additions, from articles published in the *Cambridge Chronicle*. 'The author, who was a surgeon and a mountaineer, made a study of the feet of Alpine guides' (Neate). His *Alpine notes & the climbing foot* explains 'among other things, how useful feet are when climbing and how one must take care of them and use them. He had given first-aid to [J. P.] Farrar's porter Maquignaz, whom he had met on the top of Mont Blanc, after the party had traversed the mountain under extremely bad conditions' (Engel, *A history of mountaineering in the Alps* pp. 205–6).

ACLC p. 335; NLS a342; Neate W50; Perret 4550.

**96. ZANNIO, Francesco.** Ode quam super divina ac foelicissima victoria ex celeberrima pugna ad scopulos Echineos Nonis Octob. MDLXXI. Una cum canticis sub nomine inclytæ urbis Venetæ, ac omnium vere fidelium; Franciscus Zannius Venetus dictabat. *Venice, [no printer], 1571.*

4to, ff. [4], with a woodcut printer's device on title; modern boards; early ownership inscription of the Archbishopric of Monreale at head of title. £750/€950

First edition. Comprises four Latin poems on the battle of Lepanto (1571). The first is in Sapphics, the second alliterative ("Thrax trux Turcis trahit tantos terrore tumultus / telis ..."), the third (and longest) in praise of Venice and the fourth in gratitude for divine assistance.

Göllner 1384. Not found in OCLC. EDIT16 records just two copies (Bologna, Biblioteca del civico museo bibliografico musicale and Padua, Biblioteca universitaria).

**97. ZUNTZ, Nathan, and others.** Höhenklima und Bergwanderungen in ihrer Wirkung auf den Menschen. Ergebnisse experimenteller Forschungen im Hochgebirge und Laboratorium. *Berlin, Bong & Co., 1906.*

4to (290 x 205 mm), pp. xvi, 494, [2], with three coloured plates, two folding panoramas, two folding maps and a folding chart; 30 tables at end (many folding or double-page); numerous illustrations in the text; original morocco-backed cloth, spine slightly scuffed. £185/€230

First edition. An exhaustive study of the effects of high altitude, cold and physical exertion on the muscles and respiratory system. The numerous tables contain detailed scientific observations carried out on the authors during their ascents of Monte Rosa and the Rothorn. These mountains are the subjects of the folding photographic panoramas. Chapter I is an interesting historical survey of research in the field.

ACLC p. 349; NLS h207.

## HOW TO LIFT A SINKING SHIP

**98. ZUSTO, Giovanni.** Descrizione storica dell'estrazione della pubblica nave La Fenice dal Canale Spignon, in cui giacque circa tre anni totalmente sommersa: impresa dall'excellentissimo senato appoggiata alla nota esperienza del nobile uomo Giovanni Zusto prestantissimo senatore, e verificata sotto la di lui direzione, e comando. [*Venice*], *Antonio Pinelli, 1789.*

4to (270 x 200 mm), pp. [ii], [v]–xxxii, 90, [2], with a frontispiece and seven large folding plates; old limp marbled boards with recent paper spine. £2750/€3450

First edition. 'È opera interessantissima per gli studiosi della meccanica applicata alla nautica' (Riccardi).

Riccardi I 407.