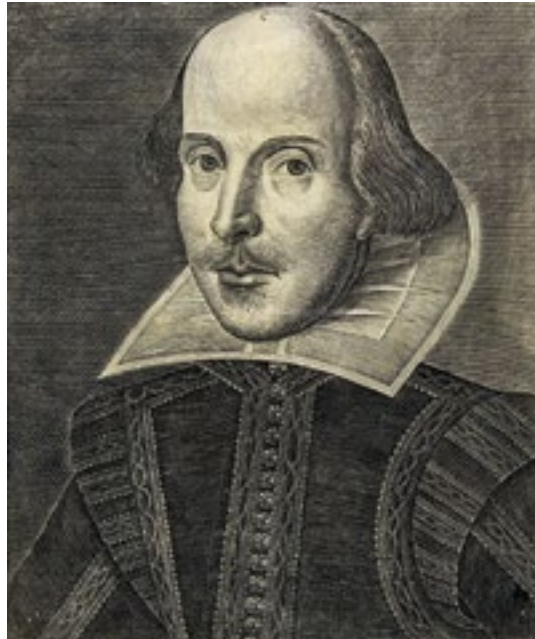


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# PHILOBIBLON

*One Thousand Years of Bibliophily*

III

*From the 17th to the 21st Century*

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*One Thousand Years of Bibliophily*

## I

*From the 11th to the 15th Century*

(items nos. 1 - 44)

## II

*The Sixteenth Century*

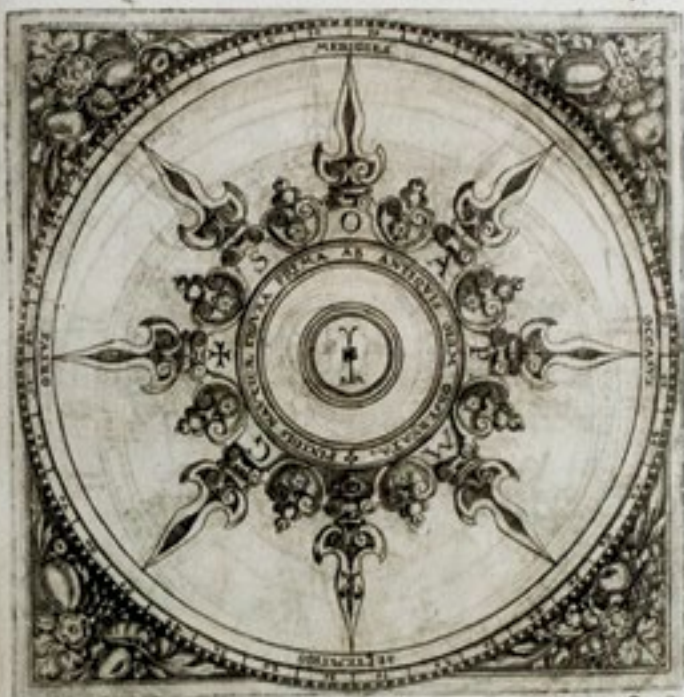
(items nos. 45 - 178)

## III

*From the 17th to the 21st Century*

(items nos. 179 - 290)





Nam institutum meum est à minori ad maiorem numerum ascendere, ne his idem repetere cogar, vel ordinem peruertam, neq; ab octo usque ad 11. reperio aliquem, qui posuerit ventos Aristot. tamen lib. 2. Meteororum cap. 2. ubi ex professo de Ventis tractat. 11. posuit, tali ordine, & nominibus, ut ab Oriente Equinotiali, Apeliotes esset, ab Occidente Equinotiali Zephyrus, ab Oriente Aestuali Cecias, ab Occidente Aestuali, Argelles, ab Oriente Hyemali, Eurus, ab Occidente Hyemali, Lybs, à Septentrione vero Aparctias, qui etiam, & Boreas; à meridie, Auster inter autem Aparctiam, & Argellem, Basciam collocavit; inter Aparctiã, & Ceciam Messem posuit, cui nullũ ventum diametraliter contrariũ cõstituit, inter autem Eurus, & Austrum Phenitiam

C

tiam

## Wind Roses and Compasses



**Padovani, Fabrizio (fl. 16th-17th century). Tractatus duo, alter De Ventis, alter perbrevis De Terraemotu. Adiecto indice copiosissimo...** Bologna, Giovanni Battista Bellagamba, 1601.

Folio (312x217 mm). Collation: †<sup>4</sup>, A<sup>4</sup>, B<sup>4+1</sup> (a singleton signed B3 added after quire B), C-Y<sup>4</sup>. [8], 1-16, 17\*-18\*, 17-163 [i.e. 165], [13] pages. Italic, roman, and Greek type. Woodcut printer's device on the title-page. Thirty-nine engravings, including three full-page. Woodcut decorated initials, head- and tailpieces. Contemporary cardboards. A very fine, wide-margined copy.

The rare first and only edition of this finely illustrated book, including fine engraved maps and plates of wind roses and compasses, among other technologies and technical schemata.

The work is by Fabrizio Padovani, the 'philosophus ac medicus' from Forli; it addresses the effects of winds and contains a full-page chart of the world, the *Carta Marina*, which also shows the Americas in a style that recalls the famous *Nova Tabula* executed by Giacomo Gastaldi for the Italian edition of Ptolemy's *Geography* in 1548.

As announced on the title-page, the last leaves concern earthquakes, as it was traditionally believed these could be caused by subterranean winds. Padovani based his illustrations primarily on historical sources – above all Pliny – as well as contemporary accounts. He “envisioned an early warning system for earthquakes, and, also, categorized phenomena that were either concurrent with or subsequent to an earthquake, similarly to the typology of things seen before, during, and after an eruption that Vesuvius writers described three decades later. Earthquakes were more frequent than eruptions, and in this respect he was not lacking in a language of observation” (S. Cocco, *Watching Vesuvius*, p. 31).

The work is especially praised for the handsome illustrative apparatus, and the engravings depicting wind roses are of the highest quality.

Bruni-Evans 4375; Alden 601.78; Honeyman vi, 2387; Riccardi 1, pp. 230-231; Shirley 232 (world map); S. Cocco, *Watching Vesuvius: A History of Science and Culture in Early Modern Italy*, Chicago 2013, pp. 29-32.

## The correct eyebrows' length



**Olmo, Marco Antonio (fl. 16th-17th century). *Physiologia Barbae Humanae. In tres sectiones divisa, hoc est de fine illius philosophico, & medico.*** Bologna, Giovanni Battista Bellagamba, 1601.

Folio (286x198 mm). Collation: †<sup>4</sup>, ††<sup>6</sup>, A-I<sup>4</sup>, L-Y<sup>4</sup>, Z<sup>1</sup> (singleton), Aa-Rr<sup>4</sup>, Ss<sup>2</sup>. [20], 1-72, 81-317, [1] pages. The book is complete: quire K omitted by the printer. Roman and italic type. Title-page printed in red and black with woodcut coat of arms of Pietro Aldobrandini, the dedicatee of the work. Woodcut on fol. Y1r. Contemporary limp vellum. Smooth spine, title inked vertically. Covers lightly stained, minor wear to the upper board edge of the lower cover. A very good copy, title-page slightly browned, a few stains and spots. Fol. Y1 mounted on onglet.

Provenance: the Count Arthur Dillon (d. 1893; ex-libris on the front pastedown).

Rare first edition of this curious treatise by the Paduan Marco Antonio Olmo, which provides a medical as well as philosophical point of view on the true nature of beards and hair. It is an expanded version of a pamphlet that the author had published on these topics a few years earlier: the *Opinio de fine medico barbae humanae*, which appeared in Modena in 1599.

The Bolognese edition of 1601 is dedicated to Pietro Aldobrandini and divided into three books. For this work, Olmo relied on sources from Antiquity, such as Crisippus and Diogenes, as well as later authorities, including Augustinus and Lactantius. The volume is illustrated with a woodcut depicting the correct proportions of the face and eyebrows necessary to not obstruct the viewing angle (fol. Y1r). The 1601 publication is recorded in only four Italian institutional libraries.

A second, enlarged edition of the work was printed in 1603 by the same Bolognese printer.

STC *17th century*, 926; Bruni-Evans 3713; Krivatsy 8425.



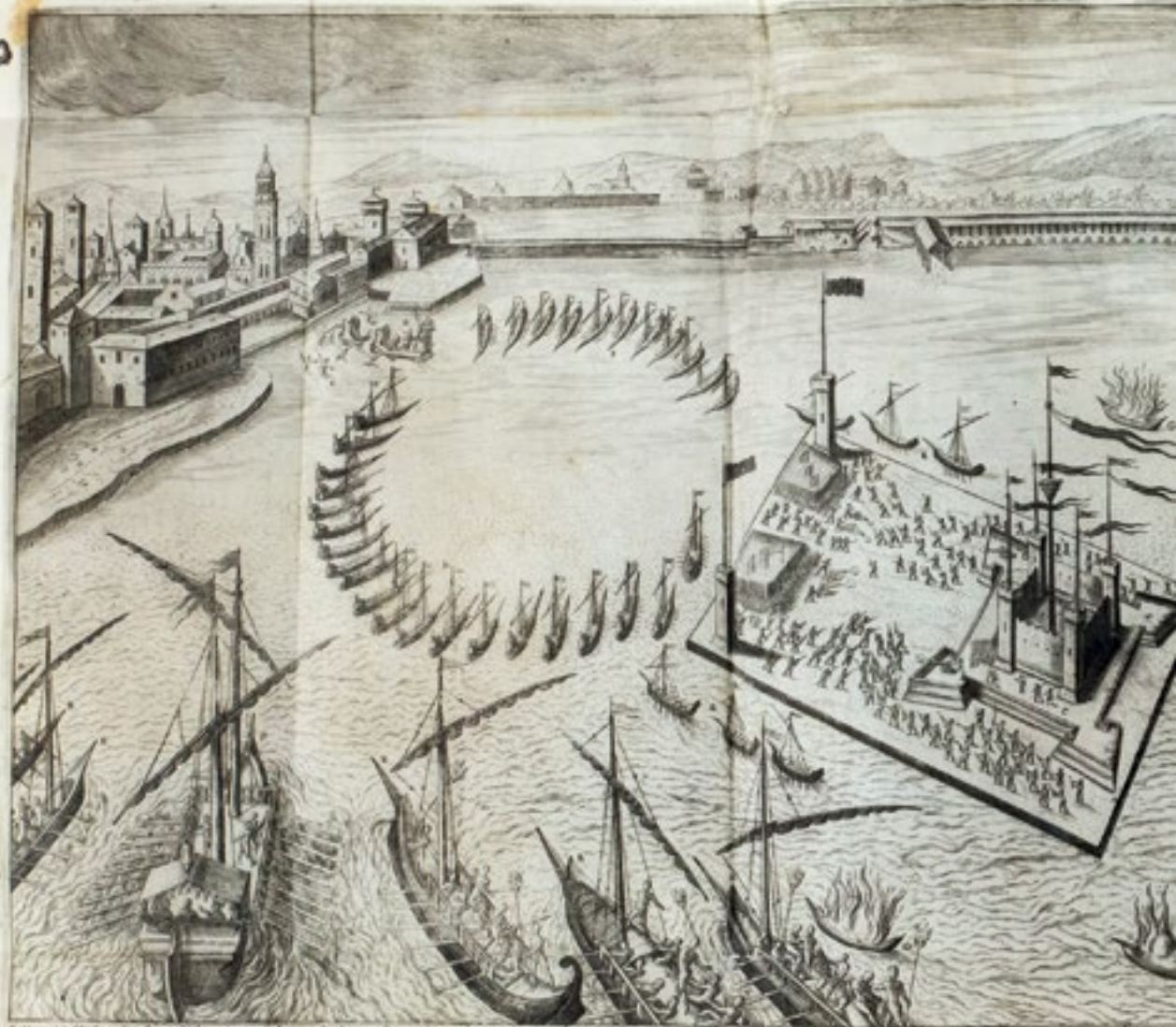
**Follino, Federico (fl. 16th-17th century). *Compendio delle sontuose feste fatte l'anno MDCVIII nella città di Mantova per le reali nozze del Serenissimo Principe D. Francesco Gonzaga con la Serenissima Infante Margherita di Savoia*. Mantua, Aurelio and Lodovico Osanna, 1608.**

4° (194x140 mm). Collation: [π]<sup>4</sup>, A-T<sup>4</sup>. [8], 149, [1] pages. Complete with fol. [π]4 blank, lacking the last blank T4. Roman and italic type. One engraved folding plate (*Disegno della battaglia navale et del castello de fuochi trionfali fatti*, 230x350 mm). Contemporary limp vellum, traces of ties. Spine with inked title. Bottom of spine and large portion of upper cover restored. A very good, unsophisticated copy. Book block partly detached from the upper cover, lacking the lower outer corner of the front flyleaf, marginal foxing in places, some stains to a few leaves. Loss to the lower outer blank corner of fols. H1 and H2.

First edition of Follino's *Compendio*, a precious account of the *sontuose feste*, the sumptuous festivities – including operas, balls, illuminations, tournaments, water festivities, and other extravagant forms of entertainment – celebrating the marriage of the crown prince Francesco II Gonzaga and Margherita, Princess of Savoy, in Mantua in May 1608. The formal wedding had been in Turin on 19 February, and the festivities started in Mantua on 24 May, when the bride made her triumphal entry into the city of her husband.

The chaplain and court chronicler Federico Follino was responsible for the design and organization of those spectacular events, and dedicated his work, on 1 July 1608, to Margherita, the Gonzaga sister. The volume is supplemented with a fine engraved plate showing a *naumachia*, a mock naval battle and castle built on a platform in the middle of the Mantua lake, planned by the engineer and cartographer Daniele Bertazzolo. In this copy, a second engraving accompanying the text – and depicting a triumphal chariot (*Dissegno del carro*) – is lacking, as with most recorded copies.

Follino's *Compendio* contains, among other works, the full text of *Arianna* by Ottavio Rinuccini (1562-1621), set to music by the leading composer Claudio Monteverdi (1567-1643), then choirmaster of the Duke of Mantua; after the great success of his first opera *Orfeo* – dedicated to Francesco Gonzaga – in 1607, Monteverdi was commissioned to write music for the Gonzaga-Savoy marriage. The tragedy was performed on 28 May 1608 in the Sala degli Specchi in the Palazzo Ducale in Mantua. Rinuccini, invited from Florence, had written the libretto specifically for the occasion. The festival account describes in detail the staging of the opera, which lasted two and a half hours. The *Arianna* libretto was published as a separate text three times in the same year – 1608 – in Florence, Mantua, and Venice.



A questa battaglia sopra il mare, avvenne la seguente: quando ebbe de' suoi cannoni scosse con le navi di guerra  
 le principali navi, tutte ad un tratto, sopra l'acqua, fuo molto tempo che si combatte  
 la battaglia, per fare ancor un altro, e finalmente, per un pezzo, sopra l'acqua  
 si vide anche la gran compagnia de' cannoni, e tutti gli altri, che non erano, più abbassati  
 un lato, ed un altro. Finalmente, quando si videro, per un pezzo, de' cannoni, che non erano  
 e quando de' suoi cannoni, tutti abbassati, ed altri, che non erano, più abbassati, e tutti gli altri, che non erano, più abbassati



E fontuose feste fatte nella Città di Mantova, con l'occasione delle Reali nozze del Serenissimo Principe D. Francesco Gonzaga con la Serenissima Infante Margherita di Savoia, sono state tali, ch'oltre il diletto, e la maraviglia, c'hanno apportata à chiunque l'hà vedute, hanno anche destato desiderio ne gli animi di

molti di poterne goder per relatione quel tanto, che non hanno potuto conseguir di presenza; onde per sodisfar al mondo, e per mantener viue al possibile nella mente de gli huomini così gloriose memorie, si è deliberato di porle in iscritto, e di pigliarne il principio da quella stessa parte, ond'esse feste hanno hauuta l'introduzion loro, lasciando tutto quello, che appartiene all'andata del Duca di Mantova col Principe sposo à Turino, et de gl'incontri, e de gli alloggi hauuti pel camino, come delle feste fatte loro colà, come cosa nõ necessaria all'intelligenza di quanto si è hora per dire. Si comincerà dunque dalla publicatione del Castello, che fù fatta per introduzione del Torneo, che s'andaua tuttauia preparando; seguendo poi di mano in mano di raccontar ordinatamente le cose, che sono seguite dopò la detta publicatione, la qual fù fatta in questa maniera.

Pasate, che furono le tre feste della fantissima Resurrectione, il Principe di Mantova se ne vici la sera del Mercoledì fra le due, & le tre hore della notte per la porta del Castello, con buon numero di trombe, & di tamburi, accõpagnato da ben ducento Gentilhuomini à cavallo, ciascun de' quali portaua in mano vn grosso torchio acceso, ad accompagnar vn giouinetto Araldo d'Amore, che pomposamente vestito d'habito greco, veniuà caluacando loro nel mezzo, e passeggiata, c'hebbe con bell'ordine tutta la piazza di San Pietro, entrato in Corte per la porta, che

A chia-

Alongside Rinuccini's *Arianna* the *Compendio* presents the texts of other works performed during the Mantuan festivities and written by leading poets of the age: the *Idropica* (fols. I4v-N2r), a comedy by Battista Guarini (1538-1612), with the intermezzi by the poet from Savona Gabriello Chiabrera (1552-1638) and a musical prologue by Monteverdi; *Il ballo delle ingrato* ('The Ballet of the Ungrateful Ladies', fols. R1r-R3v), a semi-dramatic ballet written by Rinuccini and set to music by Monteverdi; and the *Ifigenia* (fols. S4r-T3) by the Mantuan Alessandro Striggio (1540-1592) – the librettist of Monteverdi's *Orfeo* –, the presentation of which brought these spectacular celebrations to an end.

This festival book is extremely rare on the market.

Bruni-Evans 2188; Sartori, *Libretti italiani a stampa*, 5974; Watanabe-O'Kelly & Simon 463; G. Barboni Yans, "Teatro a Mantova all'inizio del Seicento. Le feste del 1608 descritte dal Follino. Contributo alla ricostituzione pratica del teatro di Corte", A. Schnapper (ed.), *La scenografia barocca*, Bologna 1982, pp. 35-41; J. Gordon, "Entertainments for the marriages of the princesses of Savoy in 1608", J. R. Mulryne - M. Shewring (eds.), *Italian Renaissance festivals and their European influence*, Lewiston 1992, pp. 119-140; B. Bujic, "Rinuccini the Craftsman: A View of his 'L'Arianna'", *Early Music History*, 18 (1999), pp. 75-117 (esp. pp.78-79); A. Mignatti, *Compendio delle sontuose feste*, R. Brunelli (ed.), *Vincenzo I Gonzaga 1562-1612. Il fasto del potere*, Mantova 2012, pp. 159-162.

A wedding account printed on blue paper



**Rinuccini, Camillo (1564-1649). Descrizione delle Feste fatte nelle Reali nozze de' Serenissimo Principi di Toscana D. Cosimo de' Medici, e Maria Maddalena Archiduchessa d'Austria.** Florence, Giunta, 1608.

4° (232x158 mm). PRINTED ON BLUE PAPER. Collation: [π]<sup>2</sup>, A-H<sup>4</sup>, I<sup>2</sup>, K-L<sup>4</sup>, M<sup>2</sup>, N-T<sup>4</sup>, V<sup>2</sup>. [4], 149 [i.e. 147, pp. 69-72 omitted], [1] pages. Complete with fol. M2 blank. Roman and italic type. Text partly printed in two columns. Woodcut coat of arms of the Medici and Habsburg families on the title-page. Fine woodcut compass rose on the recto of fol. N4. Woodcut decorated initials, small tailpieces. Contemporary vellum, over pasteboards. On both covers, a blind-tooled coat of arms of the Vettori family. Smooth spine with running stitches, title and small decorative motif inked in a contemporary hand, partly faded. Marbled pastedowns. Covers slightly stained, lower corners somewhat bumped. A good copy, printed on strong paper. Some spots, light browning. A few small wormholes, occasionally affecting a few letters.

# DESCRIZIONE

Delle

## FESTE FATTE

NELLE REALI NOZZE

DE' SERENISSIMI PRINCIPI

DI TOSCANA

D. COSIMO DE' MEDICI,

E MARIA MADDALENA

ARCIDUCHESSA D'AVSTRIA.



IN FIRENZE,

---

APPRESSO I GIUNTI. 1608.

*Con licenzia de' Superiori.*

Provenance: the Florentine Vettori family (armorial binding); James Bindley (1737-1818; the note on the recto of the front flyleaf, 'Jan. 1819 Bindley 2<sup>d</sup> Sale £ 2.10'; and his sale, Evans, 11 January 1819, *A Catalogue of the Curious and Extensive Library of the Late James Bindley, Esq. F.S.A. Part The First*, London 1818, p. 37, lot 1043, "on blue paper"); purchased by Richard Heber (1773-1833; small stamp 'BIBLIOTHECA HEBERIANA' on the recto of the front flyleaf; see the sale catalogue *Bibliotheca Heberiana. Catalogue of the Library of the Late Richard Heber... Part The Second*, Sotheby & Son, London 1836, p. 200, lot 3819, with the note "printed on blue paper," and sold for the sum of 2 pounds and one shilling); the Italian bibliophile and bookseller Giuseppe Martini (1870-1944; his bibliographical notes on the front flyleaves, including 'Coll. completo G. Martini', and 'Largo margine'); acquired from the English bookseller Percy Mordaunt Barnard in 1916 (see the note on the verso of the flyleaf, 'Barnard, Turnbridge Wells, Inghilt. Agosto 1916').

A marvellous and exceedingly rare copy, printed on blue paper, of one of the most famous festival books of the late Renaissance: the first edition of Camillo Rinuccini's description of the sumptuous ceremonies organised around the wedding of the eighteen-year-old Crown Prince Cosimo II de' Medici to the Archduchess of Austria Maria Magdalena, cousin of the Holy Roman Emperor Rudolph II, celebrated in Florence in 1608. This blue-paper copy was likely offered by the author to a member of the important Florentine Vettori family, whose coat of arms is stamped on the binding. Florence witnessed an unprecedented series of events in celebration of the union between Cosimo, who would become Grand Duke of Tuscany only a few months after his marriage, and his bride from the powerful Habsburg house: plays, musical *intermezzi*, *giostre*, horse ballets, a triumphal procession, banquet, and even a naval battle or *naumachia* on the Arno river. Camillo Rinuccini narrated all of these magnificent events, and his *Descrizione* enjoyed wide and immediate success. Especially noteworthy is Lorenzo Franceschi's *Ballo et Giostra de' venti* (fols. N1r-N4r), a poem in octaves describing a horse ballet illustrated with a fine thirty-two-point compass rose or wind rose (fol. N4r), which was also issued separately from the Giunti press.

At least four other issues from 1608 have been recorded, each with varying numbers of pages and, occasionally, plates. This copy corresponds to the enlarged issue, in which Rinuccini's report is supplemented, in the last quires, with two musical dialogues by Francesco Cini – *La notte d'amore* (fols. O1r-O4r) and *L'Argonauta* (fols. P1r-P4r) – as well as *I Cavalieri sanesi a valorosi e cortesi professori d'arme* (fols. Q1r-V2r). The number of plates included in the various issues of Rinuccini's *Descrizione*, depicting different ceremonies or banquets and executed by Matthias Greuter, is uncertain: Watanabe-O' Kelly calls for two plates, but a few copies containing five plates are recorded. The copy on blue paper described here is in its original binding, and apparently never included plates, of which there is no mention in the early nineteenth-century sale catalogues of the exquisite libraries of James Bindley and Richard Heber, respectively, to whom this fine volume later belonged.

“Vinet [...] conjectures that the plates were published separately, each having been dedicated to a separate person [...] in similar cases the author, publisher or the buyer might bring the plates to the printer for inclusion in the bound book” (Pettas, *The Giunti of Florence*, p. 753). The blue-paper recorded copies do not usually include plates.

STC *17th century*, 749; Camerini 318; Pettas 871a; Cicognara 1412; Lipperheide II, Si 14; Sartori, *Libretti italiani a stampa*, 7648; Vinet 608; Watanabe-O’Kelly & Simon 1241.

### Giordano Bruno’s philosophical lexicon



**Bruno, Giordano (1548-1600). *Summa terminorum metaphysicorum... Accessit eiusdem praxis Descensus, seu applicatio Entis ex manuscripto, per Raphaelem Eglinum Jconium Tigurinum*. Marburg, Rudolph Hutwelcker, 1609.**

8° (155x95 mm). Collation: A-P<sup>8</sup>, Q<sup>4</sup>. [16], 229, [3] pages. Roman and italic type. Woodcut ornament on the title-page; woodcut headpieces and decorated initials. Some diagrams in the text. Contemporary limp vellum; smooth spine with running stitches, and traces of inked title, in a contemporary hand. Traces of ties. Binder’s waste from a printed seventeenth-century German almanac. Covers slightly stained, text block detached from the spine. A good, unsophisticated copy. A small section from the outer blank margin of the title-page cut and restored, without any loss. Some spots, a few stains, especially on the first leaves, with marginal foxing. On the recto of the front flyleaf, the inked annotation ‘Prima Aprilis’, and the number ‘519’, pencilled in red by a more recent hand.

Provenance: given by a certain Reiter to Rev. Leib in 1773 (ownership inscription on the verso of the front flyleaf, ‘Ex libris R.d Leib à R.D. Leibn à R D: Reiter dono oblatu anno 1773’, and on the title-page, ‘Ex Libris R<sup>d</sup> Leib’).

The rare second and definitive edition of this work by the celebrated philosopher from Nola, Giordano Bruno. After several years wandering between Geneva, Paris, London, Prague, and several cities in German-speaking areas, Bruno returned to Venice in August 1591 but was ultimately deemed a heretic and burned at the stake in Rome at Campo de’ Fiori in 1600.

Bruno’s *Summa terminorum metaphysicorum* relays a series of lectures given by him in Zurich; he compiled the text in 1591, while still in the Swiss city. The work aims to provide a lexicon of philosophical terms, which have been divided here into fifty-two concepts according to the model of Aristotelian *Metaphysics*, among other systems of logic.

The book was edited posthumously by the theologian Raphael Egli (1559-1622), who had become acquainted with Bruno in Geneva, and who later attended his lectures in Zurich. Egli had published a first edition of the *Summa terminorum metaphysicorum* in Zurich in 1595, while the Nolano was imprisoned at the Sant'Uffizio in Rome. This text was produced on the basis of a manuscript owned by Egli himself which contained only the first part of the work, the *De Entis descensus*. The enlarged edition of 1609 is introduced by the unchanged dedicatory epistle to Friedrich Salis which had previously been appended to the *Summa* of 1595, but also includes the significant addition of the *Praxis descensus seu applicatio Entis*. Bruno's texts are followed by the *Tractatus de definitionibus* – then erroneously attributed to Athanasius – and the *Terminorum quorundam explicationes* by Rudolf Goclenius, professor of logic and moral philosophy at the University of Marburg.

Of this Marburg edition two versions of the title-page are known, with and without mention of Egli's affiliation and reference to Goclenius's *Terminorum quorundam explicationes*. The copy presented here is one of only seven copies known to bear the title-page in the shorter form, and is considered in first issue. There are also variants in the *tabula* of the *errata*.

For other works by Bruno in this catalogue see nos. 154 and 161.

I. Salvestrini, *Bibliografia*, no. 210; Sturlese, *Bibliografia*, no. 29; E. Canone, "Nota" to G. Bruno, *Summa terminorum metaphysicorum. Ristampa anastatica dell'edizione Marburgo 1609*, Roma 1989, pp. XI-XXII.

### A journey to the City of Truth



**Del Bene, Bartolomeo (b. 1514). Civitas veri sive morum... Aristotelis de moribus doctrinam, carmine et picturis complexa, et illustrata commentariis Theodori Marcilii...** Paris, Ambroise and Jérôme Drouart, 1609.

Folio (343x214 mm). Collation: A<sup>4</sup>, <sup>2</sup>A-Z<sup>4</sup>, Aa-Hh<sup>4</sup>, Ii<sup>6</sup>. [8], 258, [2] pages. Complete with fol. A4 blank. Roman, italic, and Greek type. Engraved title-page and thirty-three engraved plates by Thomas de Leu, including a double-page plan of the City of Truth. Woodcut initials, head- and tailpieces. Contemporary vellum, over pasteboards. Spine with title in gilt on lettering-piece. Some wear. A fine and tall copy, slightly browned, pale waterstain at the upper margin. A manuscript note in French on the front flyleaf.





- A. Mansuetudinis pulsationem.  
 B. Fons in aere media implorari, denotans vitia quae cum Mansuetudine pugnant, Incontumaciam & Leuitatem.  
 C. Draco in subligio fontis, ira significationem habens.  
 D. Vas aurum in quod ex draconis capite aqua influit denotans iram regiam, & principum.  
 E. Aqua quae ex draconis alia fluxit in labrum, quae potius iras concipiant.  
 F. Quaeque fluit significationem habentes malorum quibus opprobriis, facile irascuntur, Seditiositas, Ignorantia, Amoris, Fama, Suis, Defurgationis. Et quae fluit draco caudae suae voluit nos flagellat. Ex altera parte fluit sicut Pietatis & Amicitiae, quae draco caudae volumine altero verberat, sed potius eas exprimit non potuit. Denotant suam valde iracundos, amicum etiam & parentibus, Deo etiam ipsi solent irasci.  
 G. Tria suspensum ora in alia draconis, quibus denotant iracundiae genus triplex.  
 H. Clemencia, quae hydris suae aquae refrigerat temperatque, item regum.  
 I. Patientia quae leuiter sedet item principum.  
 K. Aqua leuis & quae insignitum, denotans Stuporem, vitium Mansuetudini pugnant defolita

Rare first edition of this remarkable utopian work, a poetic meditation in Latin hexameters, based on the *Nicomachean Ethics* by Aristotle. The *Civitas veri sive morum* was written in 1585 by the diplomat and poet Bartolomeo Del Bene, and posthumously edited in 1609 by his nephew Alfonso, bishop of Albi, who dedicated the publication to Henri IV. The text is accompanied by a commentary by Théodore Marcile (1548-1617).

The poem describes a journey to the City of Truth (*Civitas veri*) which begins at the Palace of Strength and takes us to the Palaces of Moderation and Excess; we then arrive at the Temples of Glory and Generosity, and finally at the Labyrinth of Vices. The Basilica of Magnanimity and Modesty is a dignified structure, and so too is the House of Courtesy. The contrast is quickly apparent: arrogance, falsity, and injustice are present in the forms of buildings. The edifices of Heroism, Abstinence, and Justice, represent the goal of a virtuous life.

The work is divided into thirty days, starting from the canonical description of the five senses, following by a listing the traditional virtues and vices in hierarchical fashion, and culminating in a discussion of the philosopher's wisdom. The edition is supplemented with a marvellous series of engravings, executed by the publisher and print dealer Thomas de Leu (1560–1620), mostly representing allegories and figures on a pilgrimage to the City of Truth. One double-page plate shows a map of this city.

“Like so many Renaissance allegories, the ‘Civitas veri’ grows from a medieval root. The commentator Marcile points out its indebtedness to St Augustine’s ‘City of God’, and indeed the plan of the City of Truth recalls illustrations in medieval manuscripts of the City of God. The allegorical dream in the architectural setting has a strong hold on the Renaissance imagination, as exemplified by the ‘Hypnerotomachia Poliphili’ (see nos. 43 and 103), to which work the ‘Civitas veri’, though of a different temper, has a certain relationship”. (F. A. Yates, *The French Academies of the Sixteen Century*, p. 112).”

Duportal, *Livres à figures du XVIIe siècle*, p. 155; *French Emblem Books* F.212; Landwehr 255.

The first and rarest of the three editions of the *Commedia*  
published in the seventeenth century



**Alighieri, Dante (1265-1321). La Visione. Poema di Dante Alighieri Diuiso In Inferno, Purgatorio, & Paradiso. Di nouo con ogni diligenza ristampato.** Vicenza, Francesco Leni, 1613.

16° (105x72 mm). Collation: A-Z<sup>8</sup>, Aa-Rr<sup>8</sup>. 608, [32] pages. Roman and italic type. Title-page within a woodcut border, with woodcut printer's device. Woodcut headpieces introducing each cantica, and the final tables.



*(actual size)*

Contemporary limp vellum. Smooth spine with Dante's name inked both horizontally and vertically in an early hand, at the bottom a shelfmark 'G.R5[?]62', written in brown ink. A beautiful and unsophisticated copy; browning in places, slight wear to the outer lower corner of fol. L8, with loss of a few letters on the verso. The last quire re sewn.

The first of only three editions of the *Commedia* published in the seventeenth century, and of the greatest rarity, presented here in its original vellum binding. The small volume is dedicated by the printer Francesco Leni to Giovanni Battista Minardi, whom he describes as a lover of poetry. The plainness of the 1613 edition of the *Commedia*, without any commentary – apart from the final tables of the *capitoli* and the *argomenti*, containing summaries of the content of each canto – or encomiastic texts or woodcuts reflects Dante's unpopularity in the Mannerist and Baroque period. Stylistically Dante was regarded as too archaic or old-fashioned and the medieval roots of his poetry were considered to be irremediable obstacles to its appreciation. Moreover, as the result of some controversial *terzine* on both the doctrine and the hierarchy of the Roman Church, in 1612 Dante's poem was included in the Spanish *Index* published by the Grand Inquisitor Bernardo de Sandoval y Rojas; two years later it was also added in the *Index* issued in Venice, with the injunction that the incriminating verses – mainly concerning simoniac popes, and other vices of the ecclesiastical hierarchy – had to be expurgated.

For the first time in this Vicenza edition Dante's poem appears under the different title of *La Visione*, focusing on the mystical aspects of his journey through Hell, Purgatory and Paradise, a spiritual itinerary in quest of the vision of supreme Truth and Beauty, embodied by the beloved Beatrice. The new title, reflecting the Counter-Reformation reading of Dante, was also adopted for the second edition of the *Commedia* to appear in the seventeenth century, the one published in 1629 by the Paduan printer Donato Pasquardi. For the third edition, which likewise appeared in 1629 from the Venetian press of Niccolò Misserini, the traditional title of *Divina Commedia* was used (see no. 196).

In Italy Leni's new title was never used again, but it enjoyed wide and enduring popularity in Britain, being adopted by Henry F. Cary for the first complete translation of the *Commedia* into English, published in 1804-1805 as *The Vision of Dante Alighieri*.

Batines I, pp. 101-102; Mambelli 53; U. Limentani, "La fortuna di Dante nel Seicento", *Studi secenteschi*, 5 (1964), pp. 3-49.

Origins of the Pilgrim Press,  
three years before the Mayflower Voyage



**[Pilgrim Press]. Dod, John (ca. 1549-1645) [and Cleaver, Robert (fl. 16th-17th century)]. A plaine and familiar exposition of the tenne commandements. With a methodicall short catechisme, containing briefly all the principall grounds of Christian religion. According to the last corrected and enlarged copie by the authour, Mr. Iohn Dod. To which is now prefixed three profitable tables.** [Leyden, William Brewster], 1617.

4° (200x150 mm). Collation: A<sup>4</sup>, a<sup>4</sup>, B-Z<sup>4</sup>, Aa-Kk<sup>4</sup>, Ll<sup>2</sup>, <sup>2</sup>Ll<sup>2</sup>, Mm<sup>2</sup> (Gg1 signed H; Mm2v blank). COMPLETE (with a total of 144 leaves). [xvi], 260 (numerous misnumberings, the pagination as follows: pp. 1-56, 75-97, 100-133, 138-139, 136-137, 142-143, 140-157, 162-163, 160-161, 158-159, 164-228, 231, 234-238, 241, 240-241, 244-284), [12] pages. Roman and italic type. Title with ornamental border and the famous woodcut ornament depicting a bear. Woodcut headpieces, decorated initials and five tailpieces. Recased in old vellum, renewed flyleaves. An excellent copy with good margins. The first leaves slightly browned with minor waterstaining, a few blank margins frayed, old flaw to title-page, without any loss, staining to the final two leaves, upper forecorner of final leaf torn away, just touching a couple of letters, with old repair.

Rare first Pilgrim Press edition of one of the most influential primers on Puritan religious beliefs, printed by William Brewster, who three years later would lead an intrepid band of English religious ‘separatists’ to America on the Mayflower. Published during Brewster’s Dutch exile, the work is not only relevant to the history of the Pilgrims prior to their emigration to America, but as a printed document aptly embodies the cardinal principles of American life: freedom of expression, and freedom to dissent.

The story of William Brewster and the English Separatists and their emigration to Holland constitutes an important chapter in the pre-history of America. Persecuted for their religious beliefs in England, the community took refuge at Leiden, where Brewster began printing books with Thomas Brewer in a workshop in Kosteeg in 1617.

Some of their productions were seditious books that could never have been printed in England, but among their very first production were English and Dutch editions of Dod and Cleaver’s *Exposition of the tenne commandements*, a keystone of Puritan piety, first printed in London in 1603. At the instigation of the English government, the press was disbanded and the type confiscated in 1619, just as the community was preparing to depart for America. Brewster was actually forced into hiding, before joining the first group of Separatists aboard the Mayflower in 1620. As the only university-educated immigrant and by force of character and charisma, Brewster assumed the role of spiritual leader and acted as preacher for the Plymouth colony until his death in 1644. Copies of this edition – as documentary evidence indicates (see below) – were taken to America by the Pilgrims, and the book was therefore among the first ones to arrive in the New World (see [no. 91](#)).

A  
PLAIN AND  
FAMILIAR EXPO-  
SITION OF THE TENNE  
COMMANDEMENTS.

WITH A METHODICALL  
short Catechisme, containing briefly all the  
principall grounds of Christian  
RELIGION.

According to the last corrected and enlarged Copie  
by the Authour, M<sup>r</sup>. IOHN DOD.

To which is now prefixed three pro-  
fitable Tables.

PSALM. 119. 30.  
*The entrance into thy word sweeth light, and  
giveth vnderstanding to the simple.*



*Printed Anno Dom. 1617.*

(actual size)

Brewster's Leiden press (known later as the 'Pilgrim Press') is known to have printed at least eighteen titles between 1617 and 1619, most now extant in only a handful of copies. Dated 1617, Dod and Cleaver's *A plaine and familiar exposition of the tenne commandements* was one of the earliest, the third item in the standard bibliography of Rendel Harris and Stephan K. Jones. The press soon attracted the attention of the English authorities when it became clear that some of its polemical books were re-entering the Kingdom. The English version of the work the title is dated but unsigned because of the danger assumed by the individual publishing the book. It was first identified as a product of the Pilgrim Press by Harris & Jones, and this attribution is unanimously accepted. It is "a typical 'Brewster' book, which the 'acorn' border to the title-page, and other 'Brewster' ornaments, initials and types [...] it is found possible to place it, chronologically, with apparent exactness. The compositor is already using the small 'bear' with the break which appears throughout 1618" (Harris & Jones, no. 3). Recently Ronald Breugelmans has argued that the publication might have been issued in partnership with the Leiden printer Govert Basson.

While the text is competently printed, the many confusions in pagination evoke the rushed nature and sloppiness of occasional or stealth printing. Unlike other Pilgrim Press productions, which were identified by contemporaries such as the English Ambassador Sir Dudley Carleton as prohibited, the present title was not in itself a clandestine text. On the contrary, it had already become one of the backbones of Puritan piety especially with the appended Catechism 'containing briefly all the principall grounds of Christian Religion'.

At the behest of the English government, the Pilgrim Press and its types were destroyed by Dutch authorities in 1619; the voyage to America commenced the following year. At least some copies of the present edition came to America with the Pilgrims. William Brewster himself owned three copies (noted in Harris & Jones), and according to Briggs other copies are listed in the inventories of Samuel Fuller (the Pilgrims' physician and Deacon of the Plymouth church), Godbert Godbertson and Governor William Bradford.

A rare artifact of North American history, this edition by the Pilgrim Press provides essential background for the first book published in America, the *Bay Psalm Book* of 1640.

Census of this edition: ESTC lists copies at the British Library, Birmingham, Glasgow, the National Library of Wales, the Bodleian Library, Lincoln College (Oxford) and American copies at Dartmouth College and Folger. OCLC adds copies at Princeton, Michigan and Toronto (Thomas Fisher Library, defective, wanting all after p. 273). The only other copy of this work found at auction in the past hundred years is of the Dutch translation, sold on 22 March 1921 for the sum of \$ 280.

STC *Low Countries 1601-1621*, D-66; ESTC 6973; R. Harris - S. K. Jones, *The Pilgrim Press: A Bibliographical & Historical Memorial of the Books Printed at Leyden by the Pilgrim Fathers*, Cambridge 1922 (reprint ed. by R. Breugelmans, Nieuwkoop 1987), no. 3; R. T. Briggs, "Books of the Pilgrims as Recorded in their Inventories and Preserved in Pilgrim Hall", *Old-Time New England* 61 (1970-71), pp. 41-46; R. Breugelmans, "The Pilgrim Press: A Press That Did Not Print (Leiden 1616/17 - 1619)", *Quaerendo* 39 (2009), pp. 34-44.

**Flittner, Johann (fl. 1st half of the 17th century) - Murner, Thomas (1475-1537). *Nebulo Nebulorum; hoc est, Iocoseria Modernae Nequitiae Censura; qua Hominum Sceleratorum fraudes, Doli ac versutiae aeri aërique exponuntur publice: Carmine Iambico Dimetro adornata a Joanne Flitnero, Franco, Poëta Laureato.*** Frankfurt a.M., Jacobus de Zetter, 1620.

8° (156x98 mm). Collation: [π]<sup>4</sup>, A-K<sup>8</sup>, L<sup>4</sup>. [8], 164, [4] pages. Complete with fol. L4 blank. Roman and italic type. Engraved title-page. Thirty-three engravings in the text (91x72 mm). Woodcut decorated initials, head- and tailpieces. Contemporary blind-ruled vellum, over pasteboards. Spine with inked title. A very good, unsophisticated copy. Outer margin of the title-page slightly trimmed. Minor browning, wormholes in the inner margin not affecting the text.

Provenance: given as a gift by 'Petr. Mock.' to a certain 'Doctor Frederice' (address on the recto of the front flyleaf); modern, unidentified ex-libris on the front pastedown.

First edition of the free Latin adaptation by the German poet laureate Johann Flittner of the *Schelmen Zunft* by Thomas Murner, a collection of satirical poems first published in 1512 and strongly influenced by Brant's famous *Narrenschiff*. Flittner's adaption enjoyed great popularity: subsequent editions of the *Nebulo Nebulorum* were published in 1634, 1636, 1644, and 1663, while a translation into Dutch appeared in Leeuwarden in 1634 and 1645.

The work is dedicated to the brothers Joannes Jacobus, Dominicus and Joannes Porsch, and contains thirty-three poems, each of which is illustrated by an allegorical engraving and accompanied by two captions, one for the poem and one for the plate, as well as an explanation in prose. Particularly for its age, the *Nebulo Nebulorum* is a very curious emblem book, which makes fun of the customs of Flittner's time, sparing no social class. If the clergy is the most heavily and frequently attacked, all professions are taken into account, especially those who use words to deceive and seduce other people like jurists, councillors, clerics, and preachers.

The lively illustrations – likely designed by the publisher Jakob de Zetter – show the daily life of the time, depicting costumes, the interiors of homes, and indoor and outdoor activities.

VD17 1:029198C; H. Hayn-A.N. Gotendorf, *Bibliotheca Germanorum Erotica*, München 1913, v, 248; Landwehr 283; Wellcome 4490; M. Praz, *Studies in 17th century imagery*, Roma 1975, p. 337.



One of only a few copies printed on thick paper,  
bound for the Barberini Family



**Galilei, Galileo (1564-1642). *Il Saggiatore nel quale con bilancia esquisita e giusta si ponderano le cose contenute nella Libra astronomica e filosofica di Lotario Sarsi Sigensano...* Rome, Giacomo Mascardi, 1623.**

4° (224x160 mm). PRINTED ON THICK PAPER. Collation: [π]<sup>2</sup>, A-Z<sup>4</sup>, Aa-Ee<sup>4</sup>, Ff<sup>6</sup>. [6], 236 pages. Roman and italic type. Title-page within a fine engraved architectural border by Francesco Villamena (ca. 1566-1626), the arms of Pope Urban VIII Barberini in the upper panel, Lincei device in the lower. Between fols. [π]2 and A1 Galileo's full-page portrait, likewise engraved by Villamena. Numerous woodcut vignettes and diagrams of different sizes in the text. On fol. P4v diagram correctly pasted over the original misprinted one. Woodcut headpieces and decorated initials; tailpiece on the verso of the last leaf. Beautiful Roman contemporary vellum over pasteboards, probably executed in the Soresini bindery. Covers within gilt frames lavishly decorated with foliate tools; at the centre cornerpieces, and gilt coat of arms of the Barberini family, probably Antonio in particular (three bees surmounted by a Maltese cross). Smooth spine, richly gilt tooled. Covers slightly stained. A very fine copy, some leaves uniformly browned, a few minor spots. The first quire slightly weak.

Provenance: probably Antonio Barberini (1607-1671; armorial binding; see below); 'Ad usum D. Aurelii Alberghi Faventini Monachi Camaldulens. 1773' (ownership inscription on the title-page); 'Di L. Gio. de Romani da Casalmaggiore' (ownership inscription on the recto of the front flyleaf; in the same hand the shelfmark 'C.ii.96').

First edition – in the first issue – of Galileo's manifesto on the new science, presented here in an extraordinary copy bearing the Barberini coat of arms on its covers, and most likely offered as a gift to Antonio Barberini (see below). This copy represents one of only a few copies of the first issue that were printed on thick paper, without the preliminary verses by Faber and Stelluti (signed a<sup>4</sup>), and with the correct diagram on fol. P4v pasted over the misprinted one.

Galileo wrote the *Saggiatore* (*The Assayer*) as a reply to the *Libra astronomica et philosophica* by Jesuit mathematician and astronomer Orazio Grassi (1583-1654), which was published in 1619 under the pseudonym Lotario Sarsi. "As Galileo had been forbidden since 1616 to espouse or defend Copernican theory, he avoided direct discussion of the earth's motion, choosing instead the more subtle method of establishing a general scientific approach to the investigation of celestial phenomena" (Norman 857).

The printing of Galileo's work began in May 1623. Maffeo Barberini (1568-1644) was elected Pope Urban VIII on 6 August, and the work was dedicated to him as it came off the press in October. Three different states of the 1623 edition are known.



Saggi  
di Galileo  
Galilei



IL SAGGIATORE

Nel quale  
Con bilancia esquisita e giusta  
si ponderano le cose contenute  
nella

LIBRA ASTRONOMICAE FILOSOFICAE

DI LOTARIO SARSI SIGENSANO

Scritto in forma di lettera

*All' Ill. et Reuer. Mons. D.*

VIRGINIO CESARINI

Acc. Linceo M. di Camera di N. S.

*Dal sig.*

GALILEO GALILEI

Acc. Linceo Nobile Fiorentino

Filosofo e Matematico Primario

del

Ser. Gran Duca di Toscana.

FILOSOFIA  
NATURALE

MATEMATICA

IN ROMA MDCXXIII  
Appresso Giacomo Mascardi.

F. Villamona Fecit.

AT Roma per Andrea Starzani  
Stampatore Reale Anno 1623

The first issue is usually identified – as it is here – by the short *errata* containing only sixteen corrections printed on the verso of the last leaf (fol. F6v): during the printing Galileo was in Florence and could not supervise corrections; for the second issue he added an additional *errata* leaf, printed on an extra leaf bound at the end of the work. The list was further revised for a total of 137 *errata* included in the third and final issue. Further, the first issue is lacking four preliminary leaves (signed a<sup>4</sup>) containing two poems in praise of Galileo composed by two of his Lincean friends, one in Latin by Johannes Faber (ca. 1570-1640), the other in Italian by Francesco Stelluti (1577-1653), which was printed subsequently on different paper.

On 28 October 1623, Francesco Stelluti wrote a letter to Galileo from Rome stating that he had sent fifty copies of the *Saggiatore* to Florence: “Con il presente procaccio ho inviato a V.S. questa mattina una balla, scrittovi sopra il suo nome [...] e vi son dentro cinquanta copie del Saggiatore di V.S. [...] e fra detti libri ve ne sono otto di carta più fina, che serviranno per dare a cotesti SS.<sup>ni</sup> suoi amici. Et perché vi è una figura male stampata a cart. 121 [i.e. 120], essendo posta al contrario, perciò ne ho fatte ristampare alcune poche, che se le potrò havere, le manderò con questa, acciò che possa far incollare sopra quella” (*Edizione Nazionale delle Opere*). According to this document, eight copies had been printed on *carta più fina* (i.e., thick paper) and intended for Galileo’s closest friends, along with a possible corrective mechanism – Stelluti writes “if I receive them in time” – a small number of loose leaves with the diagram printed on fol. P4v, which were to be correctly pasted over the misprinted ones. Stelluti’s letter further relays that the prince Federico Cesi – founder of the Accademia dei Lincei – delivered the *Assayer* to Urban VIII during a presentation ceremony in the Vatican Palace on 27 October. A certain number of the freshly printed copies were delivered to important cardinals; according to Stelluti, even the Pope received a copy of the work, undoubtedly bound with his coat of arms. Urban VIII’s copy is not preserved in the Vatican Library, but it is noteworthy that a copy in contemporary Roman morocco bearing the arms of Urban VIII on its covers was sold at Sotheby’s London in 1951. Two copies were also given to Francesco Barberini – the first copy for Francesco himself, and the second likely for another member of his family, possibly the brother Antonio – both bound with the famous Barberini bee device. The copy of the *Assayer* offered here is in a contemporary Roman binding with the Barberini coat of arms devoid of the cardinal’s wide-brimmed hat with fifteen tassels on each side, simply surmounted by a coronet, and bearing a Maltese cross on the bee device; it may well correspond to the copy offered to Antonio, who was only named cardinal on 7 February 1628, and by 1623 was already a member of the Sovereign Military Order of Malta, ultimately becoming its *Gran Priore*.

This finely tooled armorial binding in vellum was possibly executed in the workshop led by Baldassare Soresini, heir of Francesco, the founder of one of the most celebrated Roman dynasties of binders, which was active throughout the sixteenth century and first three decades of the seventeenth, and patronized by noble Roman families, cardinals, and various popes.

STC *17th Century*, 373; Bruni-Evans 2315; Carli-Favaro 95; Cinti 73; Norman 857; Riccardi 1, p. 511; G. Galilei, *Edizione Nazionale delle Opere*, XIII, p. 142; M. Biagioli, *Galileo, Courtier: The Practice of Science in the Culture of Absolutism*, Chicago 1993; O. Besomi - M. Helbing (eds.), *Galileo Saggiatore*, Roma-Padova 2005.

## The First Folio



**Shakespeare, William (1564-1616). Comedies, Histories, & Tragedies. Published according to the True Originall Copies.** London, Isaac Jaggard and Edward Blount, 1623.

Median folio (311x206 mm). Collation:  $\pi$ A<sup>6</sup>( $\pi$ A1+1,  $\pi$ A5+1.2), A-Z<sup>6</sup>, Aa-Bb<sup>6</sup>, Cc<sup>2</sup>, a-g<sup>6</sup>,  $\pi$ gg<sup>8</sup>, h-v<sup>6</sup>, x<sup>4</sup>, “gg3.4”(± “gg3”), ¶-¶¶¶<sup>6</sup>, ¶¶¶¶<sup>1</sup>, aa-ff<sup>6</sup>, gg<sup>2</sup>, “Gg<sup>6</sup>”, hh<sup>6</sup>, kk-zz<sup>6</sup>, aaa-bbb<sup>6</sup>. 454 leaves, authentic Shakespeare portrait engraved by Martin Droeshout the Younger (third state as usual, tipped in on facsimile title-page after 4 June 2008), title text and four leaves in facsimile (fol.  $\pi$ A1, with Ben Jonson’s verses “To the Reader” on the verso; fol.  $\pi$ A3r with editors’ note “To the great Variety of Readers”; fol.  $\pi$ A4, bearing Ben Jonson’s verses “To the Memory of my Beloved, the Author”, and fol. bbb6, i.e., the final leaf of *Cymbeline*). Fols.  $\pi$ A2 (with editors’ dedication to the Earls of Pembroke and Montgomery) and bbb3-bbb5 supplied from another copy at an early date. Two preliminaries bound out of order ( $\pi$ A5 before  $\pi$ A4,  $\pi$ A5+2 before  $\pi$ A6). Roman and italic type 82mm, larger cursive for running titles. Text in two columns, pages box-ruled. Woodcut head- and tailpieces, and initials. Late eighteenth- or early nineteenth-century diced russia, over pasteboards. Covers tooled with large central lozenge surrounded by blind- and gilt-tooled panels. Spine gilt and blind tooled. Edges gilt and gaufered. Copy in very good condition, washed at the time of binding. Fol.  $\pi$ A2 with small area of headpiece and a few letters on verso in facsimile; fols. i1, bb4, and bbb3 also with some letters in facsimile. Fol. L6r with paper fault affecting running title, closed tears into the text in fols. Z5-6, other small repairs to fols. t3-4, nn2-4, and bbb4-5.

Provenance: from the library of the Bruce family, with several signatures including that of Lady Anne Bruce at the head of *The Tempest*; the Scottish Gilbert Laing Meason (1769-1832), sold in 1837 with the rest of his library to; Sir Thomas Munro of Lindertis, 2nd baronet (1819-1901), by descent to his brother; Sir Campbell Munro, 2nd baronet (1823-1913), by descent to his son; Sir Hugh Thomas Munro, 4th baronet (1856-1919), by descent to his son; Sir Thomas Torquil Alphonso Munro, 5th baronet (1901-1985) and thus in the Munro family for nearly 150 years; Christie’s London, 4 June 2008, lot 195.

The celebrated First Folio, the first collected edition of Shakespeare’s plays and one of the two greatest books in the English language, alongside the King James Bible. “It is needless to emphasize the literary importance of this volume which has preserved twenty of Shakespeare’s plays, as well as provided superior texts of eight of the eighteen plays which had already been printed [...] it is incomparably the most important work in the English language and will always be valued and revered accordingly” (*Pforzheimer Catalogue*). The language, characters, and plots of Shakespeare’s plays are an integral part of Western culture and the English language. Shakespeare’s renderings of events from Julius Caesar to Richard III are more familiar, indeed more real, to us than what historians will ever set down. Apart from the Bible, the First Folio comprises the most influential body of literature ever published.

Seven years after Shakespeare’s death, his friends and actor colleagues in the King’s Men, John Heminges (ca. 1566-1630) and Henry Condell (ca. 1576-1627), collected thirty-six of his plays for this folio edition.

THE TRAGEDIE OF  
HAMLET, Prince of Denmarke.

*Actus Primus. Scena Prima.*

*Enter Bernardo and Francisco two Centinels.*



*Bernardo.*

Ho's there?

*Fran.* Nay answer me: Stand & unfold  
your selfe.

*Ber.* Long live the King.

*Fran.* Bernardo?

*Ber.* He.

*Fran.* You come most carefully upon your heere.

*Ber.* 'Tis now three watch, get thee to bed *Francisco.*

*Fran.* For this releefe much thanks: 'Tis bitter cold,  
And I am sicke at heart.

*Ber.* Haste you had quiet Guard?

*Fran.* Not a Mouse stirring.

*Ber.* Well, goodnight, if you do meet *Horatio* and  
*Marcullus*, the Rivals of my Watch, bid them make haste.

*Enter Horatio and Marcullus.*

*Fran.* I thinke I heare them. Stand: who's there?

*Ber.* Friends to this ground.

*Mor.* And Leige-men to the Dane.

*Fran.* Give you goodnight.

*Mor.* O farewell honest Souldiers, who haue relieu'd you!

*Fra.* *Bernardo* ha's my place: give you goodnight.

*Exit Fran.*

*Mor.* Holla *Bernardo.*

*Ber.* Say, what is *Horatio* there?

*Mor.* A peece of him.

*Ber.* Welcome *Horatio*, welcome good *Marcullus.*

*Mor.* What, ha's this thing appear'd againe to night?

*Ber.* I haue seene nothing.

*Mor.* *Horatio* saies, 'tis but our Fantasie,

And will not let beleefe take hold of him.

Touching this dead night, twice seene of vs,

Therefore I haue interested him along

With vs, to watch the minutes of this Night,

That if againe this Apparition come,

He may appeare our eyes, and speake to us.

*Ber.* With rust, 'twill not appeare.

*Mor.* Sit downe a while,

And let vs once againe assaile your eares,

That are so fortified against our Story,

What we two Night haue seene.

*Ber.* Well sit we downe,

And let vs heare *Bernardo* speake of this.

*Ber.* Last night of all,

When yond same Starre that's Westward from the Pole  
Had made his course: I thence did part of Heaven

Where now it burnes, *Mars* saw and my selfe,  
The Bell then beating one.

*Mor.* Peace, breake thee of: *Enter the Ghost.*

Look: where it comes againe.

*Ber.* In the same figure, like the King that's dead.

*Mor.* Thou art a Scholler, speake to it *Horatio.*

*Ber.* Lookes it not like the King? Marke it *Horatio.*

*Mor.* Most like: It harrowes me with feare & wonder.

*Ber.* It would be spoke too.

*Mor.* Question it *Horatio.*

*Ber.* What art thou that vncop'st this time of night,

Together with that Faire and Warlike forme

In which the Murd'ry of buried Denmarke

Did sometimes march: By Heauen I charge thee speake.

*Mor.* It is offended.

*Ber.* See, it flittes away.

*Mor.* Stay: speake, speake: I Charge thee, speake.

*Exit the Ghost.*

*Mor.* 'Tis gone, and will not answer.

*Ber.* How now *Horatio*? You tremble & look pale:

Is not this something more than Fantasie?

What thinke you on't?

*Ber.* Before my God, I might not thinke beleeue

Without the insoluble and true touch

Of mine owne eyes.

*Mor.* Is't not like the King?

*Ber.* As thou art to thy selfe,

Such was the very Armour he had on,

When th' Ambitious Norwey combated:

So frownd'd he once, when in a ragefull

He smote the fledded Pollax on the Ice.

'Tis strange.

*Mor.* This twice before, and just at this dead heere,

With Martiall halke, hath he gone by our Watch.

*Ber.* In what particular thought to work, I know not:

But in the groffe and scope of my Opinion,

This bodes some strange eruption to our State.

*Mor.* Good now in downe, & tell me in that knowest

Why this same strict and most obseruant Watch,

So nightly toyles the subiect of the Land,

And why such dayly Cast of Bombard Cannon

And Forraigne Mart for Implements of warre:

Why such impresse of Ship-wrights, whose fore Tack

Do's not divide the Sunday from the weeke,

What might be onward, that this fearefull

Doth make the Night ioyne-Labourer with the day:

Who is't that can informe me?

*Ber.* That can,

*M.*

In the appended prefatory address to the Readers, the editors state that the publication relied on ‘playbooks’, i.e., Shakespeare’s own drafts, of which none have survived, while the texts of other plays which had previously appeared in quarto editions, such as *Romeo and Juliet*, *Hamlet*, and *A Midsummer Night’s Dream*, are here authoritatively established. Eighteen of the thirty-six plays were printed here for the first time. The First Folio is therefore responsible for the survival of more than half of Shakespeare’s plays, including, among others, *Macbeth*, *Julius Caesar*, *The Comedy of Errors*, *Measure for Measure*, *Anthony and Cleopatra*, *The Two Gentlemen from Verona*, and *The Tempest*, all of which would have otherwise been lost for ever.

As the colophon on fol. bbb6r relays, a syndicate of publishers and booksellers was established for printing this ambitious folio volume; its members included William Jaggard (the father of Isaac), Edward Blount, John Smithweeke, and William Aspley. The printing began in 1622, and at least nine compositors set the texts in roman and italic types. The publication was prolonged owing to negotiations for the rights to some plays, and the volume could be offered for sale only in November 1623. It is believed that the purchase price had been fifteen shillings for an unbound copy, and one pound for a copy bound in calf. The decision to print plays which were intended for performance in such a large volume – the folio format was traditionally reserved for ‘high-status’ works – caused quite a sensation: “The significance of the folio format for publishing these plays was twofold. Firstly, it conferred some economic advantages in that it enabled large amounts of text to be printed while making efficient use of the expensive imported commodity of paper [...] But more significantly, it also had status implications. The folio format represented a different kind of publication, one associated with more high-status religious, topographical or historical contents than with the down-market products of the London theatre [...] This was not the standard format for play publication, as the lawyer and anti-theatrical controversialist, William Prynne, noted in horror in 1632. For Prynne, that ‘some play books are grown from Quarto into Folio’ had turned his enemies from ‘pigmies’ to ‘giants’, and he notes the specific referent for that ‘some’ in the margin: ‘Skakespeare’s plays are printed in the best crown paper, far better than most bibles’” (E. Smith, *Shakespeare’s First Folio*, pp. 5-6).

It is generally thought that about 750 copies of the First Folio were printed, although only 219 are recorded, according to Anthony’s West census; the majority of these copies are held in institutional libraries, and often tend to be defective and/or incomplete.

According to Jorge Luis Borges, “When writers die, they become books”. This is especially true for the ‘crowns’ of world literature: Dante (see [no. 15](#)), Cervantes (see [no. 210](#)), and Shakespeare.

STC 22273; Lee 57; West 27; Greg III, p. 1109 ff.; Bartlett 119; Pforzheimer 905; Grolier *English* 19; PMM 122; A. W. Pollard, *Shakespeare Folios and Quartos: A Study in the Bibliography of Shakespeare’s Plays*. London 1909, p. 108 ff.; Ch. Hinman, *The Printing and Proof-Reading of the First Folio of Shakespeare*, Oxford 1963; P. W.M. Blayney, *The First Folio of Shakespeare*, Washington, DC 1991; A. J. West, *The Shakespeare First Folio: The History of the Book*, Oxford 2001-2003; E. Smith, *Shakespeare’s First Folio: Four Centuries of an Iconic Book*, Oxford 2016.

A fascinating mirror of Italian society  
at the beginning of the Seicento

190

**[Commedia dell'Arte]. Album with representations of Italian, mainly Venetian, costumes and characters.**

Illuminated manuscript on parchment. Italy (Venice ?), first quarter of the seventeenth century.

125-127 x 190-195 mm (oblong). [22] single leaves mounted on paper guards, compensation guards added at regular intervals. Foliation in pencil, corresponding neither to the number of leaves nor their respective position within the album. Twenty-two miniatures in full colour with occasional use of gold and silver. One miniature with a paper flap (fol. 7). Headings written in gold, in a regular *antiqua capitalis* hand. Mid-twentieth-century dark blue morocco, signed by the Italian binder Bernasconi. Title lettered on the spine, inside *dentelles*. Three paper flyleaves at beginning and end, marbled pastedowns and first flyleaves. In a modern marbled slipcase. Well-preserved manuscript. Most miniatures in fine condition, only minor rubbing, two miniatures (fols. 5 and 13) partly smudged, occasional staining, several repairs around the edges of the leaves.

Illustration

The album is composed of twenty-two miniatures, painted on the recto of each leaf (versos blank). While the first two miniatures (fols. 1 and 2) are set in frames and have fully articulated backgrounds,



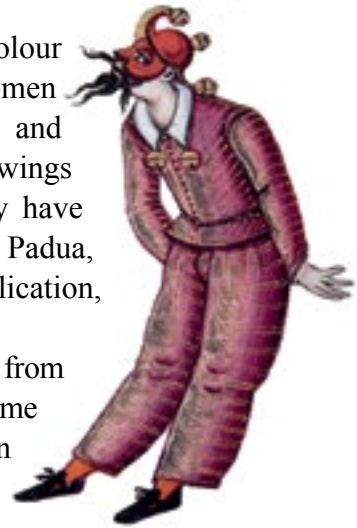


the others follow a simpler scheme. A stripe of beige-pink sets the stage for a *défilé* of figures.

- Fol. 1r: 'Come si bace li piedi del papa';  
fol. 2r: 'Come le done si petinano nel sol per rossir li suoi capeli';  
fol. 3r: 'Gentildona venetiana & Donzela venetiana';  
fol. 4r: 'Procurator di Venetia & Magnifico di Venetia';  
fol. 5r: 'Duco di Venetia & Duchesa di Venetia';  
fol. 6r: 'Cortegiano de la corte del papa & Comendatore in Padoa';  
fol. 7r: 'Cortesiana & Vedoia Feraresa';  
fol. 8r: 'Caposta di Padoa & Procurator in Padoa';  
fol. 9r: 'Cortegiana romana & macarella';  
fol. 10r: 'Un evesque de France allent en prosession';  
fol. 11r: 'Generale de Larmata di Venetia & Concilio di Venetia';  
fol. 12r: 'Medico';  
fol. 13r: 'Gondola di Venetia';  
fol. 14r: 'Come li batuti vano nela processione';  
fol. 15r: 'Arlequin & Isabella & Franquatripa';  
fol. 16r: 'Un contadino sacando otirando lato duna capra';  
fol. 17r: 'Contadina';  
fol. 18r: 'Charlatano';  
fol. 19r: 'Mascarata';  
fol. 20r: 'Come si porta il vino nel tempo di vendemi';  
fol. 21r: 'Un pescator il quale va pescando pece sopra il fumo';  
fol. 22r: 'Come duy fachini giocano a la m[ora]'.



A fascinating manuscript containing twenty-two fine, full-colour miniature drawings of Italian costumes for men and women of different social ranks, scenes of local life, ceremonies, and characters from the Commedia dell'Arte. Twelve of these drawings depict Venetian scenes or dress, suggesting the album may have been executed in the Veneto region, particularly in Venice or Padua, leading centres not only for manuscript production and publication, but also for fashion and the trading of textiles.



At that time, the vogue to buy similar drawings or miniatures from print shops or booksellers, or to commission a personalized costume collection from local artists, was widespread among foreign travellers in Venice and other Veneto cities like Padua. In the age of pre-Grand Tour travels, such albums provided a sort of 'book of memories', illustrated with scenes from local life, especially its ceremonies and dress. These albums were thus produced according to a traveller's individual preferences, and the drawings were rarely signed by the artists. Notably, such travel albums, and particularly those produced in the Venetian milieu, often included representations of courtesans in addition to drawings of noble or wealthy women. "Visitors often purchased visual representations of courtesans' dress in the Venetian marketplace, and then placed them, together with colored miniatures of other Venetian fashions of both men and women, in personal albums as memories of their visits" (M. F. Rosenthal, "Cutting a Good Figure," p. 52).

Another group might be said to form around rather cheeky representations of courtesans. Two such illustrations are of especial note. The first is a drawing of a woman dyeing her hair blond, an allurements closely associated with Venice, as attested by Titian's nudes. The second shows a courtesan – ironically juxtaposed with a widow – with a moveable flap for a skirt. This conceit derives from Bertelli's *Diversarum nationum habitus*, though the flap is lacking in many copies of the printed book. When the flap is lifted, the woman is seen to be essentially naked, wearing only a pair of stockings with fancy ribbons and some high-heeled shoes.



The remaining miniatures show various figures in a seemingly arbitrary order, including some depicting figures from the Commedia dell'Arte, which are of the greatest interest. Developed in sixteenth-century Italy, the Commedia dell'Arte is a type of theatre characterized by improvised dialogues based around plot outlines and featuring a set of stock characters. Fol. 15 presents three of the most famous among these latter. Harlequin is the darling of the audience: witty, often impertinent, and full of jokes; he and Franquatrìpa – whose name signifies 'nonsense', and who's a real good-for-nothing – belong to the 'Zanni' or simple folk. Isabella is most often the beautiful girl whose

adventurous path to a happy union with her beloved forms a central plotline. Closely related is the miniature entitled 'Charlatano' (fol. 18). Charlatans entertained with fantastic stories, often about illnesses and miraculous cures for which they held in stock a wide selection of 'medicine' on sale for the audience. Like the comedians they performed in city and town piazzas. Another aspect of the fascination with theatre and costume is illustrated by the masquerade (fol. 19), a popular pastime of the wealthy Venetians, which of course reached its annual peak at Carnival.

The miniatures in the second part of the present album, among which the flagellants certainly stand out, present other strata of society: a peasant woman and her male counterpart, a fisherman, two vineyard workers, and two servants at leisure. This last miniature shows the pair engaged in a round of *mora*, a popular Italian game in which two players simultaneously hold up one or several fingers, each player trying at the same time to predict the number of fingers shown by the other. Taken together, the miniatures, which may originally have belonged to a larger series, offer a cross-section of Venetian society at the beginning of the seventeenth century, as indicated by the fashion style. With its faithful representations of costumes, typical traditions, and social habits, the album is a truly precious historical document.

The focus on dress also relates to contemporary printed costume books, including Bertelli's *Diversarum nationum habitus* and the *De Habiti antichi et moderni* by Cesare Vecellio, which first appeared in Venice in 1590 and subsequently went through many editions. Both Bertelli's and Vecellio's works offer a veritable mine of information on clothing, textiles, and luxury goods such as jewellery.

Similar albums are highly sought after by collectors for their rarity and the beauty of their visual representations. Famous examples include the ms Egerton 1191 of the British Library, which was produced in Venice or Padua in the 1570s, and the album known as *Mores Italiae*, held by the Beinecke Library (ms 457), which was executed in the 1570s for a foreign student matriculated at the University of Padua.

M. A. Katritzky, "Scenery, Setting and Stages in Late Renaissance Commedia Dell'Arte Performances: Some Pictorial Evidence", Ch. Cairns (ed.), *Scenery, Set and Staging in the Italian Renaissance: Studies in the Practice of Theatre*, Lewiston, NY 1996, pp. 209-288; U. Ilg, "The Cultural Significance of Costume Books in Sixteenth-Century Europe", C. Richardson (ed.), *Clothing Culture 1350-1650*, Aldershot 2004, pp. 29-47; T. Storey, "Clothing Courtesans. Fabrics, Signals, and Experiences", *ibid.*, pp. 95-108; M. A. Katritzky, *The Art of Commedia: A Study in the Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records*, Amsterdam 2006; M. F. Rosenthal, "Cutting a Good Figure. The Fashions of Venetian Courtesans in the Illustrated Albums of Early Modern Travelers", M. Feldman (ed.), *The Courtesan's Arts. Cross-Cultural Perspectives*, Oxford 2006, pp. 52-74; Eadem, "Fashion, Custom and Culture. Two Early-Modern Illustrated Albums," M. Rippa Bonati - V. Finucci, *Mores Italiae. Costumi e scene di vita del Rinascimento: Costume and Life in the Renaissance*, Cittadella 2007, pp. 79-107; A. Vitali, *La moda a Venezia attraverso i secoli. Lessico ragionato*, Venezia 2009; S. Goltz, "A Venetian Sixteenth-Century Costume Book as an Authentic Visual Record", M. Aldrich - J. Hackforth-Jones (eds.), *Art and Authenticity*, Farnham 2012, pp. 50-61; P. Jordan, *The Venetian Origins of the Commedia dell'Arte*, London 2014.

The 'lunatiques' of Aix-en-Provence  
A gift from Peiresc to his friend Gassendi



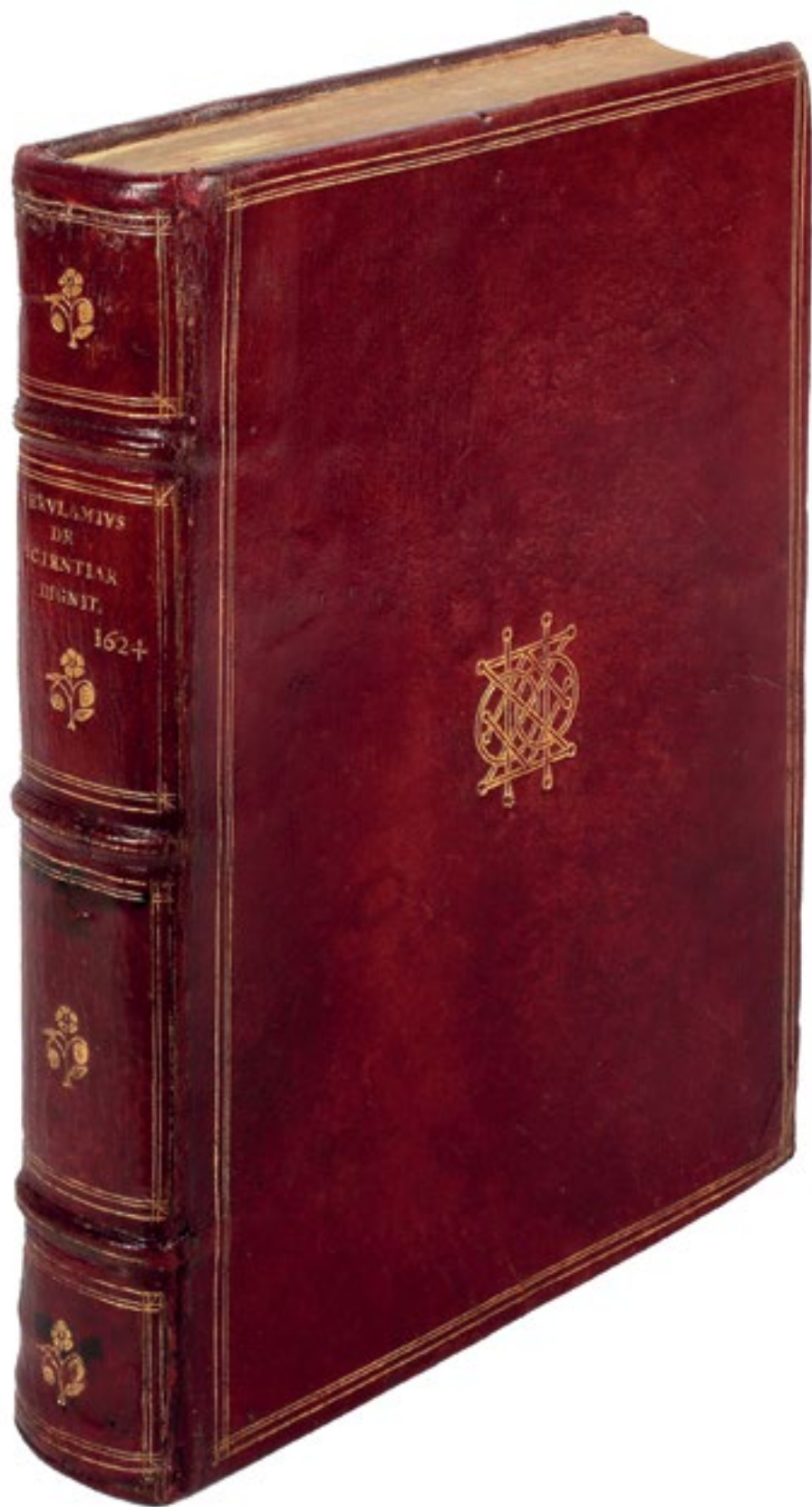
**Bacon, Francis (1561-1626). De dignitate et augmentis scientiarum, Libri ix. Ad Regem suum. Iuxta Exemplar Londini Impressum.** Paris, Pierre Mettayer, 1624.

Small 4° (256x170 mm). Collation: \*<sup>2</sup>, \*\*<sup>4</sup>, \*\*\*<sup>2</sup>, A-Z<sup>8</sup>, AA-ZZ<sup>8</sup>, AAa-XXx<sup>4</sup>, YYy<sup>2</sup>. [16], 540 pages (with some errors in numbering). Roman and italic type. Woodcut printer's device on the title-page. Engraved portrait of the author on fol. \*1r. Woodcut decorated initials and headpieces. Fine French contemporary binding executed by Simon Corberan. Red morocco, over pasteboards. Covers framed within triple gilt fillet, central gilt monogram of Nicolas-Claude Fabri de Peiresc. Spine with three raised bands, compartments decorated with small floral tools, title and imprint in gilt lettering. 'VERVLAMIVS DE SCIENIAR. DIGNIT. 1624'. Edges slightly speckled red. A few minor stains to the lower cover. In a modern red morocco box, at foot of the spine 'EXEMPLAIRE DE PEIRESC DONNÉ EN CADEAU À GASSENDI'. A good copy, light offset turn-ins of the binding on the first and last leaves; restored wormhole in the blank outer margin of some leaves, without any loss. Pencilled modern note about the provenance on the recto of the front flyleaf.

Provenance: from the library of Nicolas-Claude Fabri de Peiresc (1580-1637), who on 26 March 1636 gave the volume to Pierre Gassendi (1592-1655; ownership inscription on the title-page: 'donum optimi d[omi]ni de Peiresc, ideo acceptum, quòd aliud exe[m]plar in folio hab[ea]t. 26 mart. M.DC.XXXVI. Gassendi.').

Extraordinary association copy of the second Latin edition of this famous treatise by the English philosopher and statesman Francis Bacon, his manifesto for the progress of learning. The volume belonged to the renowned savant, naturalist, antiquarian, book collector and great patron and amateur of sciences and art Nicolas-Claude Fabri de Peiresc (1580-1637), who offered it as a gift to one of his closest friends, the famous philosopher and astronomer Pierre Gassendi (1592-1655), one of the earliest French admirer of Bacon's experimental philosophy. This exceptional provenance is attested by the inscription on the title-page, in the hand of Gassendi himself. United in the present volume are thus three of the principal scientists and advocates of the New Science: Bacon, Gassendi and the savant for whom the volume was handsomely bound, Peiresc.

Although in his will Peiresc left books – along with mathematical and astronomical instruments – to Gassendi, his nephew refused to let the philosopher have them upon his death on 24 June 1637. The library was thereby dispersed, and a manuscript catalogue now survives in the Bibliothèque Inguimbertaine at Carpentras. This copy is thus of especial interest as it rescues a volume from Peiresc's library, and offering documentary evidence of Bacon's ideas and work in the French intellectual circles of the 1620s and the following decades.



SERVILIUS  
DE  
SCIENTIA  
DIGNIT.  
162+



Indeed, Peiresc himself was directly involved in the publishing of the 1624 edition of the *De dignitate et augmentis scientiarum*, edited by Bacon's secretary William Rawley, which first appeared in 1623 in London as an enlarged version of the earlier *On the Proficiency and Advancement of Learning* (1605).

In November 1623 Peiresc had received a letter from the Italian scholar and antiquarian Cassiano del Pozzo, containing a notice of the publication in London of the *De dignitate et augmentis scientiarum*. In the opinion of Peiresc, the circumstances were also favorable for proposing in France an edition of this work *juxta exemplar Londini*. Unlike the London folio-edition, for the volume printed by the *typographus regius* Pierre Mettayer a quarto format was chosen, and copies hot off the press were sent by Peiresc to many correspondents. Peiresc thereby played a pivotal role in the diffusion of Bacon across continental Europe.

In March 1636 a copy of this Parisian edition was still preserved in the large library amassed by Peiresc in Aix-en-Provence, elegantly yet plainly bound in red morocco by the binder Simon Corberan, who moved from Paris to Aix-en-Provence in 1625, and stamped with Peiresc's Greek cipher, two sets of his initials, N K Φ. And precisely at the beginning of March 1636 his great friend and intellectual interlocutor Pierre Gassendi arrived in Peiresc's residence, as his letter to the Genevan Elie Diodati, dated Aix-en-Provence 8 April 1636, attests.

In the *De rebus coelestibus commentarij* (1658) Gassendi presents a large number of observations recorded over decades, among them those carried out at Aix in March 1636 together with his friend Peiresc, who had studied astronomy at the Jesuit College in Tournon, and met Galileo at Padua in 1599. Peiresc took an active interest in Galileo's telescopic discoveries, so much so that immediately after the publication in 1610 of the *Sidereus Nuncius*, he had an observatory built in his Hôtel de Callas in Aix; he spent years recording the times of planetary events and calculating terrestrial longitudes, discovered the first nebula in the constellation Orion, and commissioned the first mapping of the moon.

The 'story' of the present copy of Bacon's *De dignitate et augmentis scientiarum* has another protagonist, albeit less famous than Peiresc and Gassendi: the binder Simon Corberan, who in March 1636 assisted the two 'lunatiques' of Aix-en-Provence in their astronomic observations. Peiresc had in fact trained his servants also to be astronomers. Corberan began to observe the celestial bodies on 7 November 1631, on the occasion of the transit of Mercury, accurately predicted by Johann Kepler. He also sketched a cahier d'observation, and we have records of Gassendi and Corberan observing an eclipse of the sun in 1639. Corberan represents the "exemple le plus magistral de domestique parvenu au statut de curieux [...]: embauché initialement comme relieur, il devint, sous la direction de Peiresc, un fervent curieux d'astronomie et acquit d'incontestables talents d'observateur" (C. Dauvergne, *Un moteur de la révolution scientifique*, p. 465).

The gift, on 26 March 1636, of this precious copy of Bacon's *De dignitate et augmentis scientiarum* – from his library and bound by the relieur-astronome Corberan – to his dearest friend seems to encapsulate the revival of Bacon's philosophy, with its dual

emphasis on friendship and the advancement of science. A collaborative venture which reflects Bacon's conviction that the true progress of knowledge can be achieved only through a collective enterprise.

R. W. Gibson, *Francis Bacon. A Bibliography of His Works and of Baconiana*, Oxford 1950, no. 130; P. Tamizey de Larroque, "Une lettre inédite de Peiresc à son relieur Corberan", *Annuaire-bulletin de la Société de l'histoire de France*, 26 (1890), pp. 121-126; P. Humbert, "Un relieur astronome", *Mélanges de Philosophie, d'Histoire, et de Littérature*, 1934, pp. 209-214; I. de Conihout, "Du nouveau sur la bibliothèque de Peiresc", M. Fumaroli (ed.), *Peiresc et l'Italie*, Paris 2009, pp. 243-264; C. Zittel, "Die Lunatiker von Aix-en-Provence", U. Feist - M. Rath (eds.), *Et in imagine Ego. Facetten von Bildakt und Verkörperung. Festgabe für Horst Bredekamp*, Berlin 2012, pp. 277-299.

*The first publication to use colored illustrations  
in the service of scientific clarity*

— Norman —

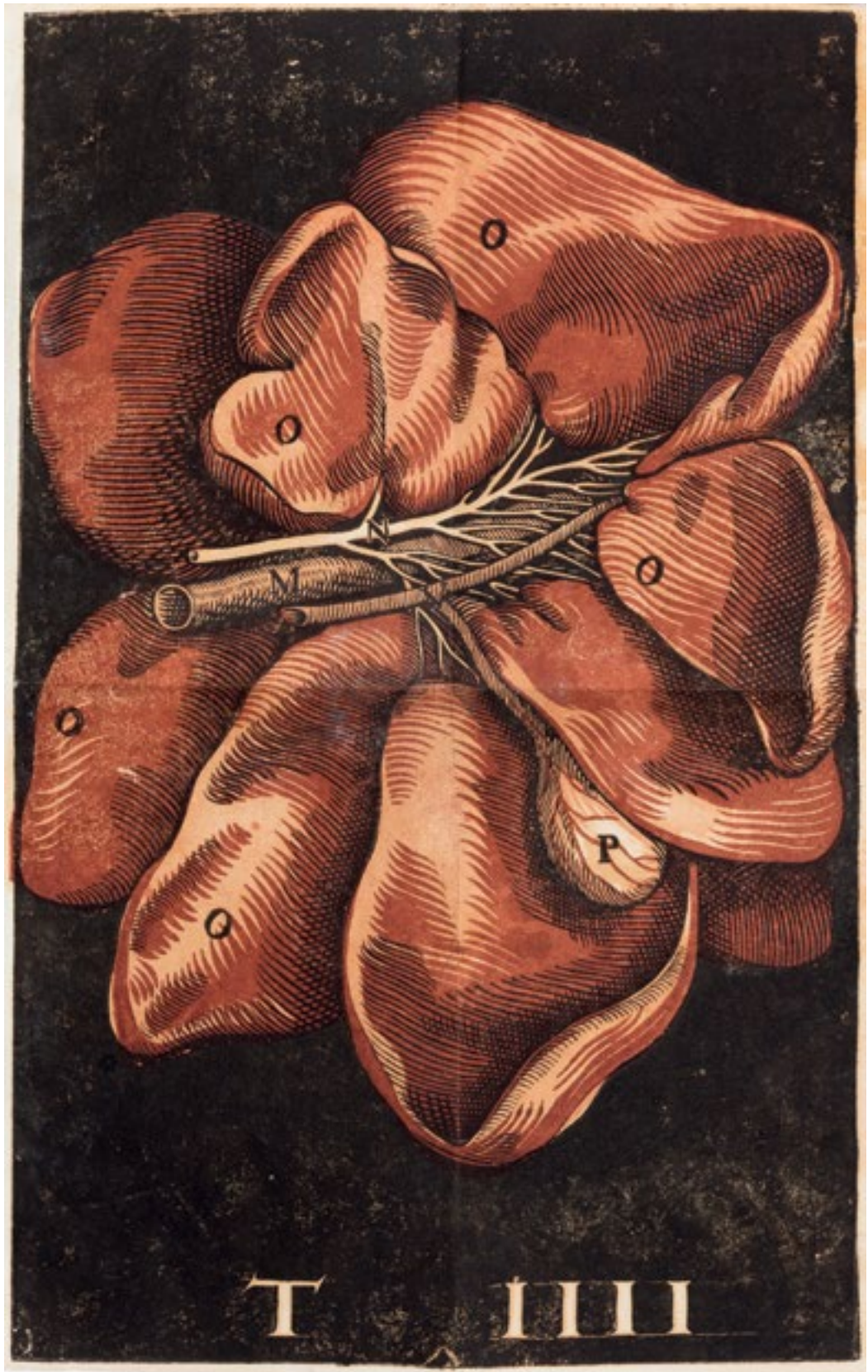
👉 192 👈

**Aselli, Gaspare (1581-1625). De lactibus Siue lacteis venis quarto vasorum mesaraicorum genere Nouo Inuento... dissertatio...** Milan, Giovanni Battista Bidelli, 1627.

4° (218x176 mm). Collation: †<sup>4</sup>, 2†<sup>2</sup>, A-K<sup>4</sup>, 3†<sup>4</sup>. [12], 79, [9] pages. Roman and italic type. Additional engraved title-page within an elaborate border, and extra author's portrait, both executed by Cesare Bassano. Four chiaroscuro woodcut folding plates printed in black, dark red and light red, usually attributed to Cesare Bassano and Domenico Falcini. Contemporary vellum, over pasteboards. Ink title on spine. Lower corners and lower edge of the covers slightly worn and rubbed, few wormholes to the spine. A very good copy. Small stain in the upper margin of the title-page, skilfully repaired wormholes on the rear pastedown and flyleaves, one of which also affects the final plate, old reinforcing strips on the verso of some plates along the folds.

Provenance: the physician from Mantua Giuseppe Perego (ownership inscription on the front flyleaf, dated 1651); the renowned physician Luigi Francesco Castellani, born in Sermide, near Mantua (1727-1794; ownership inscription on the front flyleaf, dated 1752).

The first scientific study of the lymphatic system and the first book with anatomical illustrations printed in colour, in a fine copy in its original binding.





A Cremona-born professor of anatomy working in Pavia, Aselli discovered the lymphatic vessels of the small intestine (which absorb digested fats and control their entry into the lymphatic system) while engaged with experimental research, and called them ‘lacteas, sive albas venas’, owing to the fact that, if incised, these vessels released a fluid similar to milk. “In 1622, while performing vivisection on a dog, Aselli chanced upon the lacteal vessels. His *De lactibus* is a landmark in the history of anatomical illustration: it may well be the first publication to use colored illustrations in the service of scientific clarity” (Norman 76). The book was published posthumously, thanks to the efforts of the great patron of arts and science Nicolas-Claude Fabri de Peiresc (1580-1637; see no. 191), and dedicated to the Senate of Milan by Alessandro Tadini and Ludovico Settala.

The four chiaroscuro woodcut plates included in the publication are of the greatest importance in the history of scientific illustration. These are the first coloured anatomical illustrations ever printed. They use three colours – black, dark red, and light red – along with the natural white of the paper to distinguish the different types of vessels. The plates have been attributed to the outstanding Milanese engraver Cesare Bassano (1584-1648) and to his associate Domenico Falcini (1575-ca. 1632). Preparatory drawings and proofs for the plates are preserved at the College of Physicians in Philadelphia.

The present copy was owned, over the centuries, by two Italian physicians. The earliest, and nearly contemporary owner was Giuseppe Perego, who was active in Mantua in the second half of the seventeenth century. In the eighteenth century, the volume belonged to another well-known Mantuan physician, Luigi Francesco Castellani, who was the first to practice the inoculation of smallpox and wrote about the unhealthiness of rice fields and the non-contagious nature of pulmonary tuberculosis.

Aselli’s *De lactibus sive lacteis venis* is an extremely rare book on the market, with only three copies having been sold at auction over the past fifty years.

STC *17th Century*, p. 52; Choulant-Frank, p. 241; Cushing A-279; Garrison-Morton 1094; *Heirs of Hippocrates* 453; Lilly Library, *Notable Medical Books* 61; Norman 76; Osler 1846; Waller 502; Wellcome 6837; M. Grimm - C. Kleine-Tebbe - A. Stijnman (eds.), *Lichtspiel und Farbenpracht. Entwicklungen des Farbdrucks 1500-1800. Aus den Beständen der Herzog August Bibliothek*, no. 23; E. Savage, “Colour Printing in Relief before c. 1700. A Technical History”, A. Stijnman - E. Savage (eds.), *Printing Colour 1400-1700: History, Techniques, Functions and Receptions*, Leiden 2015, p. 35.

**Lucini, Antonio Francesco (1605/10-1661). Compendio dell’Armi de’ Caramogi D’Ant. Fran. Lucini.** Florence [i.e., Paris?], F. L. D. Chartres excud. [i.e., François L’Anglois, dit Chartres], 1627.

Twenty-three of twenty-five numbered etchings and engravings, including the title image (78-81x117-120 mm), all with large margins (each leaf measuring 198x141 mm). Lacking plates nos. 13 and 24. Unidentified blason watermark. Loose sheets, matted and preserved in a modern half-calf box. Minor fingermarks and other stains in outer blank margins of some leaves; pale waterstain or discolouration at the outer margin of some prints; minor bleeding at outside border of print no. 18, not affecting image; print no. 6 includes very minor staining within image. Most prints have a very slight amount of wash colour – always at the headgear and often barely noticeable – the casual ‘doodling’ of an early collector. Plate no. 2 includes the inked inscription, in an early hand, ‘Les Incroyables’, now slightly faded, in margin above image.

Exceedingly rare suite of prints showing armed *caramogi*, i.e., dwarfs, engaged in duels or carrying a variety of weapons, a satire of the macabre jousts held in seventeenth-century Florence during Carnival, and a ‘little known’ (Viatte) addition to the corpus of Florentine caricature or grotesques which Baldinucci termed “*invenzione bizzarrissima*”. Lucini (or Luccini) is said to have been in the circle – perhaps as a disciple – of the outstanding French engraver Jacques Callot, first in Florence (1616), and subsequently in Nancy. He is famous for his engravings after Stefano della Bella, and for all the engravings in the great sea atlas *Arcano del Mare*, (1646-1647), an immense undertaking of twelve years’ duration which very likely contains the most beautifully engraved and calligraphed maps ever executed.

“The *Compendio dell’armi de’ caramogi* (Compendium of *caramogi* weapons) of 1627 is a rare edition of 25 prints [...] Without a doubt, Luccini was familiar with the *Gobbi* series and other dwarf imagery by Callot, under whom he had studied [...] Luccini’s combination of bizarre costume, ugly physique and grotesque violence produced an amusing parody of dueling. The prints illustrate dwarfs using a variety of weapons (several operate diverse types of cannons). Many of the images feature pairs of doughy-looking dwarfs battling with swords, knives and lances. The dwarfs wrestle ferociously, often stabbing and slicing the limbs off one another. The contrast between the appearance of the lumpish dwarfs and the brutal nature of the fighting created a paradox – small creatures exhibiting excessive carnality – that would have been highly entertaining for the early modern audience” (S. Cheng, “Parodies of Life”, pp. 132-133).

The suite was published by the Parisian printer and occasional engraver Francois L’Anglois (or Langlois; 1588-1647), dit Chartres. His signature – ‘F. L. D. Chartres excud.’ – appears only the title, as none of the other plates are signed. Accordingly, it may be an error to consider ‘in Firenze An. MDCXXVII’ the place of publication, which would more likely be Paris, while the Tuscan city would have been the place where Lucini invented his *Caramogi*.



*(actual size)*

In this set, an early French hand has written, in the upper margin of plate no. 2, ‘Les Incroyables’, a feature which could suggest – alongside the mention of François L’Anglois on the title-page at least a French circulation, if not its Paris publication. We have located only three copies of this series: one complete copy is in the Bibliothèque Nationale in Paris, in the Marolles album devoted to caricature and ornament (BnF, Cabinet des Estampes, Res. Tf-1-Fold, Marolles N° 222; reproduced in its entirety by Viatte); a second one, lacking one plate, is at the Biblioteca Civica Bertoliana, in Vicenza; and a third set containing only twelve plates in the Metropolitan Museum of Art in New York. If it was ever more widespread, the survival rate of such engraved suites is tenuous indeed, whether because they were so antithetical to the main currents of Florentine art, or because of their hypothetically ‘popular’ character – notwithstanding some of the towering names associated with it. One could well imagine that the pleasure they offered was ephemeral, and that only they began to be collected from the seventeenth century onwards. In fact, one of the greatest print collectors of all time, Michel de Marolles (1600-1681), included Lucini’s *Compendio dell’Armi de’ Caramogi* in the same album as his series of *Songes Drolatiques Allemands* (see [no. 173](#)) as outstanding examples of *pieces facétieuses et bouffonnes*; it is with great pride that we are able to offer both such outstanding examples in the present catalogue.

F. Viatte, “Allegorical and Burlesque Subjects by Stefano della Bella”, *Master Drawings*, 15 (1977). pp. 347-365; S. Cheng, “Parodies of Life: Baccio del Bianco’s comic drawings of dwarfs”, D. R. Smith (ed.), *Parody and Festivity in Early Modern Art. Essays on Comedy as Social Vision*, Farnham 2012, pp. 127-142.



Plate 5 (platemark, actual size)

**Massonio, Salvatore (1559-1629). Archidipno, ouero dell'insalata, e dell'uso di essa. Trattato nuouo, curioso, e non mai più dato in luce... Dedicato a' molto Illustri Signori fratelli, Ludouico, Antonio, e Fabritio Col'Antonii.** Venice, Marco Antonio Brogiollo, 1627.

4° (200x142 mm). Collation: a-b<sup>4</sup>, A-Z<sup>4</sup>, Aa-Zz<sup>4</sup>, Aii-Iii<sup>4</sup>. [16], 426 [i.e. 436], [4] pages. Complete with fol. Iii<sup>4</sup> blank. Roman and italic type. Engraved coat of arms of the Colantoni family on the title-page. Contemporary limp vellum. Smooth spine, with inked title. A very fine, unsophisticated copy, foxing and browning in places. Contemporary *marginalia* and underlining.

Provenance: early ownership inscription on the title-page, inked out.

First edition of the first work devoted entirely to salad. Over sixty-eight chapters, Massonio – the poet, historian, and physician from L'Aquila (in the Abruzzo region) and member of the local Accademia dei Velati – deals with all kinds of salads as well as many vegetables, discussing a great number of recipes and dressings. The book is a mine of medical, botanical and historical information, and further provides anecdotes and detailed reports on the eating habits of contemporary nobility.

The work is accompanied by an index of ancient and modern sources, which includes, among others, Hippocrates, Aristotle, Avicenna, Galen, Girolamo Cardano, Antonio Musa Brasavola, and Girolamo Mercuriale.

The chapters are grouped into sections that follow a precise order of 'Aristotelian' logic, and each entry on a given type of salad or vegetable includes its definition, organoleptic characteristics, geographical distribution, different local names, methods of cultivation, varieties, different uses in the salad, and medicinal and dietary benefits. Massonio even specifies whether an ingredient can be defined as 'hot' or 'cold' according to Hippocratic criteria, whether it is digestible or not, whether it increases or moderates the effects of wine, and whether it stimulates the appetite, diuresis, and/or sexual libido. The selection of ingredients discussed is made primarily on the basis of their prominence and accessibility: Massonio deliberately avoids addressing rare, little known, or indigestible vegetables.

The author remarks that salad is different from other foods in that it is a composite and not a simple aliment, and thus its aim is not that of satiating but rather of stimulating the appetite; because of this, salad can be considered a specific food to human beings alone (chap. 1).

The largest section of the treatise is clearly the one devoted to 'leaves', the main ingredient of salads. Priority is quite understandably given to lettuce, both raw and boiled (chap. 31); in the following chapters the author goes on to deal with endive and chicory, arugula, valerian, nasturtium, borage, sorrel, lemon balm, watercress, chervil, burnet, tarragon, star grass, calendula, basil, beans, and cabbage, to name a few of the many varieties covered here.

The discussion then turns to beans and peas, saffron, rosemary, pumpkins, capers, and cucumbers. A separate section is devoted to mixed salads, so-called *misticanze*.

The last part of the book gives dietary suggestions. Massonio recommends not having salad at the end of the dinner; it should rather be eaten as an appetizer with the main entrée followed immediately afterwards, without waiting. Nor is it appropriate to drink wine or water after eating salad, as it undermines its positive effects.

STC *17th Century*, 556; B.IN.G. 1266; Bitting, p. 315; Krivatsy 7547; Simon, *Bibliotheca gastronomica*, 1023; Vicaire 577; Wellcome 4118; Westbury, p. 146; S. Massonio, *Archidipno, ovvero dell'insalata e dell'uso di essa*, eds. M. Paleari Henssler & C.S. Ferrero, Milano 1990.

### The Colbert-Heber-Beckford copy



**Maccio, Paolo (1576-1638). Emblemata.** Bologna, Clemente Ferroni, April 1628.

4° (203x140 mm). Collation: A-Z<sup>4</sup>, AA-TT<sup>4</sup>. 331, [5] pages. Roman and italic type. Engraved title-page within typographical border; dedicatory plate showing the Madonna and Child in a landscape; eighty-one emblematic engravings. Eighteenth-century calf, over pasteboards. Covers within a triple gilt fillet. Spine with five raised bands, title in gold on morocco lettering-piece. Marbled flyleaves, gilt edges. Joints and top of spine partially restored. A very good copy, small repair to the lower margin of fol. Q1r, without any loss.

Provenance: from the library of French politician Jean-Baptiste Colbert (1619-1683; ownership inscription on the title-page 'Bibliothecae Colbertinae'); by descent to Jean-Baptiste Colbert de Torcy (1665-1746), Jacques Nicolas Colbert, Archbishop of Rouen (1655-1707), and Charles Eléonor Colbert, Comte de Seignelay (d. 1747; see the sale catalogue *Bibliotheca Colbertina, seu Catalogus librorum bibliothecae quae fuit primum Ill. V.D. J. B. Colbert, Regni ministri, deinde Ill. D. J. B. Colbert. March. de Seignelay; postea Rev. et ill. D. J. Nic. Colbert, Rothomagensis Archiepiscopi, ac demum D. Caroli-Leonorii Colbert, Comitis de Seignelay*, Paris 1728, *Pars Secunda, Continens Libros in 4.*); the English book collector Richard Heber (1773-1833; his stamp on the front flyleaf); the English writer and patron of the arts William Beckford (1760-1844); his younger daughter, the Duchess of Hamilton (pencil note on the front flyleaf, dated 20 December 1882; see the sale at Sotheby, Wilkinson & Hodge, *The Hamilton Palace Libraries. Catalogue of the Second Portion of the Beckford Library, Removed from Hamilton Palace*, London 11-23 December 1882).

First edition of this lively and richly illustrated emblem book by the Modenese Paolo Maccio (Macchi, or Mazzi), which presents an interesting iconography of contemporary life in Bologna.

The engravings were executed by various artists who were active in Bologna. Oliviero Gatti (1598-1646), a disciple of Giovanni Luigi Valesio, drew and engraved the dedication plate and fifty-two emblematic plates. Giovanni Battista Coriolano (1590-1649) was responsible for engraving twenty-six emblematic plates, while the remaining three engravings are the work of Agostino Parisini (fl. 1625-1636) after drawings by Florio Maccio, a disciple of Lodovico Carracci.

A further point of interest in this copy lies in its provenance, as it once belonged to the great book collector Jean-Baptiste Colbert, chief minister to the King of France Louis XIV from 1661 to 1683 (for another book from the Colbertina see [no. 150](#)). The notable library assembled by Colbert passed by descent to other members of this French family, and was largely sold in Paris on 24 May 1728. Later the book came into the possession of one of the most refined English bibliophiles, Richard Heber, founder of the Roxburghe Club of bibliophiles, whose collection of 105,000 volumes was sold by auction in London in 1835. On this occasion, the copy from the Colbertina was purchased by another outstanding English book collector, William Beckford, and until 1882 was preserved in his family's great library at Hamilton Palace.

Cicognara 1913; Frati 7447; Landwehr 496; A. Sorbelli, *Storia della stampa in Bologna*, Bologna 1929, p. 140; L. Bolzoni - B. Allegranti, *Con parola breve e con figura: libri antichi di imprese e emblemi*, Lucca 2004, p. 48; D. Bloch, "La bibliothèque de Colbert", *Histoire des bibliothèques françaises*, II, pp. 157-179.

### The last seventeenth-century *Commedia*



**Alighieri, Dante (1265-1321). La Diuina Comedia di Dante, Con gli Argomenti, & Allegorie per ogni Canto. E due Indici, uno di tutti i vocaboli più importanti usati dal Poeta... E l'altro delle cose più notabili.** Venice, Niccolò Misserini, 1629.

24° (95x50 mm). Collation: A-X<sup>12</sup>, Y<sup>6</sup>, \*<sup>12</sup>. [6], 510, [24] pages; numerous leaves misbound, but complete. Roman and italic type. Title-page framed within a woodcut border containing Dante's portrait in the upper panel and the printer's device in the lower one. Fine contemporary binding *à la Du Seuil*, red morocco tooled in gold over pasteboards. Covers framed by two concentric borders delimited by fillets *à l'ancienne*, the internal border decorated at its corners with floral tools. Spine with four raised bands, tooled in gilt; title lettered in gold in the second compartment. Gilt edges. A good copy, repairs at joints and foot of spine.

Third and last edition of the *Commedia* published in the seventeenth century. The volume is printed in the innovative and compact 'long 24mo' format invented by Alessandro Paganini (see [nos. 60](#) and [62](#)).

From a textual point of view the edition follows the *Commedia* of 1613, which had been published by the Vicenza printer Francesco Leni under the title of *La Visione* (see no. 185). Dante's poem is therefore presented without any commentary or encomiastic texts or woodcuts, apart from the arguments and allegories by Lodovico Dolce and the *Tavola de vocaboli più oscuri usati da Dante*, taken from the *Commedia* published in 1554-1555 by Gabriel Giolito de' Ferrari (see nos. 116 and 117).

However, rather than use the 1613 title of *La Visione* – which Donato Pasquardi adopted for the second seventeenth-century edition, published in Padua, likewise in 1629 – Misserini adheres to the traditional title of *Divina Commedia*.

Batines I, p. 102; Mambelli 55; U. Limentani, "La fortuna di Dante nel Seicento", *Studi secenteschi*, 5 (1964), pp. 3-49.

One of the first works on ophthalmology ever printed



**Ruschi, Giovanni Battista (1605-1649). De visus organo Libri quatuor. Affixa est de oculi dignitate palaestra.** Pisa, Francesco Tanagli, 1631.

4° (205x149 mm). Collation: [π]<sup>4</sup>, A-N<sup>4</sup>. [8], 104 pages. Roman and italic type. Title-page printed in red and black, with a woodcut vignette. One engraving depicting the eye, ten woodcut diagrams in the text. Contemporary vellum. A very good copy.

Provenance: an early monogram combining the letters T and E on the title-page.

One of the first works on ophthalmology ever printed, a very scarce publication by the physician and physicist Ruschius (or Ruschi), the scion of a noble and wealthy family from Pisa. Ruschi taught anatomy and philosophy at the Studium Generale of Pisa from 1628 until his death in 1649. He was also a friend and correspondent of Galileo, who praised him as a scientist.

As a physician, Ruschi describes the structure and function of the human eye. As a physicist, he investigates the nature of vision and deals with issues related to optics, such as reflection and refraction. The work is divided into five parts: *De visus organo*, *De tunicis oculorum*, *De humoribus oculorum*, *De oculis partibus externi*, and *De oculi dignitate palaestra*.

The author shows deep knowledge of the topic. He is critical towards Aristotle and frequently cites the Arab physicians and astronomers, along with Kepler's work and other important treatises on optics of his time.

STC *17th Century*, 806; De Renzi IV, p. 123; Krivatsy 10064; Streiff *Collection*, p. 61; Wellcome 5651.



A fine association copy of the earliest work  
to contain a bibliographical entry devoted to Galileo



**Allacci, Leone (ca. 1586-1669).** *Apes Urbanae sive de viris illustribus, qui ab anno MDCXXX per totum MDCXXXII Romae abfuerunt, ac typis aliquid euulgarunt.* Rome, Lodovico Grignani, 1633.

8° (176x115 mm). Collation: A-R<sup>8</sup>, [χ]<sup>2</sup>. 276 pages. Roman and italic type. Large engraved vignette with the Barberini coat of arms on the title-page. Woodcut decorated initials, head- and tailpieces. Contemporary vellum, over pasteboards. Smooth spine, with inked title on spine, and the number '31'. A good copy, slightly browned and waterstained (more prominent at the beginning), the last leaf of the index has a tear in the lower blank margin, without any loss. Later notes on the rear flyleaf and pastedown.

Provenance: gifted by the author himself to Giacomo Filippo Tomasini (1595-1655; address in Allacci's own hand on the title-page 'Jacobo Philippo Tomasino Roma misit Autor').

An exceptional presentation copy – given as a gift by the author to Giacomo Filippo Tomasini – of the first edition of the *Apes Urbanae*, the famous 'who's who' of men of letters, philosophers, and scientists living in Rome during the pontificate of Urban VIII, and perhaps the first such register of contemporary intellectuals ever published. The leading Greek scholar Leone Allacci – a teacher at the Greek College in Rome who later became librarian for Cardinal Francesco Barberini and then custodian of the Vatican Library in 1661 – dedicated his work to the Pope's nephew Cardinal Antonio Barberini. The *Apes Urbanae* – literally 'Pope Urban VIII's bees' – represents a celebration of the Barberini family's multi-faceted cultural and artistic patronage and contains several hundred entries, arranged in alphabetical order by first name, as was customary for the time. The entries give short biographical information about the authors and provide a list of their writings. This is the earliest work to contain a bibliographical entry devoted to Galileo Galilei. The entry includes a list of his works, along with other figures who were influenced by him, such as Giulio Cesare Lagalla. As the preface is signed 13 February 1633, the entry could well have included the *Dialogo* (1632), although it does not. A manuscript of the Vatican Library (Vat. Lat. 7075) containing an earlier version of Allacci's work allows us to trace the significant changes that the entry on Galileo underwent before publication. These changes clearly reflect the ambiguous attitude of Maffeo Barberini towards Galileo, on whose celestial discoveries he had written a eulogy before distancing himself from the scientist and his heliocentrism. Allacci's report turns from an initial exaltation of Galileo in the manuscript to an ambiguous and mutilated version in which the final eulogy was cut and the list of works left incomplete.

LEONIS ALLATII  
APES VRBANAE,

siue

DE VIRIS ILLVSTRIBVS,

Qui ab Anno MDCXXX. per totum MDCXXXII.  
Romæ adfuerunt, ac Typis aliquid euulgarunt.



ROMÆ,

Excudebat Ludouicus Grignanus MDCXXXIII.

SVPERIORVM PERMISSV.

*Jacobus Philippo Tomasio Roma  
Militi Auctor.*

(actual size)

The volume was gifted by Allacci to Giacomo Filippo Tomasini (1595-1655), Bishop of Città Nuova, near Padua, and author in 1635 of the well-known Petrarch biography, the *Petrarcha redivivus*. Tomasini was a refined collector of portraits with a great interest in the long-established tradition of illustrated biographies, and in Padua in 1630 he had published the first volume of his *Illustrium virorum elogia iconibus exornata* (the second and a third volumes appeared in 1644 and 1647, respectively).

The personal and intellectual relationship between Allacci and Tomasini is evinced by their correspondence and collaboration for the publication of Cardano's *Opera*, edited by Gabriel Naudé (1661).

STC *17th Century*, 21; Carli-Favaro, 134; T. Cerbu – M.-P. Lerner, “La disgrâce de Galilée dans les *Apes Urbanae*. Sur la fabrique du texte de Leone Allacci”, *Nuncius*, 15 (2000), pp. 589-610.

A fortune-telling book, for learned readers



**Sturm, Johannes (1559-1650). De accurata circuli dimensione et quadratura, cum sylvula epigrammatum aenigmatum...** Leuven, François Simon, 1633. (bound with:) **Idem. Ludus fortunae, ad recreandam societatem Latinis versibus omnibus in contrario sensu Retrogradis exhibitus, & in tres Libros distributus...** Leuven, François Simon, 1635 [but 1633].

Two works in one volume, 4° (197x154 mm). **I.** Collation: ):4, ):4, ):4, ):4, ):4, A-I<sup>4</sup>. [24], 72 pages. Roman and Italic type. Woodcut printer's device on the title-page, with the motto 'REBUS IN HUMANIS FORTUNA VOLUBILIS ERRAT' in cartouche. Six-line decorated woodcut initials. **II.** Collation: A-Z<sup>4</sup>, Aa<sup>4</sup>. 192 pages. Roman and Italic type. Woodcut printer's device on the title-page, with 'FORTUNA VOLUBILIS ERRAT', in cartouche. Six-line decorated woodcut initials. Text within pyramid-shaped diagrams on fols. E3v-H1v. Contemporary vellum, over pasteboards, with yapp edges. Running stitches, traces of ties. Smooth spine. A good copy, slightly spotted and browned in places, last quire of the first bound edition is loose.

Provenance: 'I.C.S.I.' (contemporary ownership inscription on the title-page); José Bayolo Pacheco de Amorim (1918-2013; stamp on the title-page, with the printed shelfmark '14009').

The rare first edition of *De accurata circuli dimensione et quadratura*, an influential contribution by Belgian mathematician Sturm to the controversial topic of squaring the circle, a futile effort which, toward the end of the sixteenth century, had captured the imagination of numerous mathematicians, including Scaliger, Viète, Clavius, and Adrianus van Roomen, Sturm's predecessor to the chair of mathematics at the University of Louvain.

The second bound work is the first edition of the *Ludus fortunae* printed in 1633, and presented here in an apparently unrecorded variant of the title-page, with the final number '3' in the date of printing erased, and overprinted with '5'. Whilst this work fits into the tradition of fortune-telling books – whose highest achievement in print is represented in Italy by Lorenzo Spirito (see nos. 42 and 202), and in France by Jean de Meung – the *Ludus fortunae* distances itself from the legacy of pagan books drawing on biblical figures. The author indeed charges his predecessors with having abused their readers' naivety by combining pagan oracles and characters from Christianity. For this reason Sturmius plays out the Seven Sages of Greece – like Solon of Athens, Cleobulus of Lindos and Chilon of Sparta –, at the end of an itinerary marked by kings and queens from antiquity – including Nestor, Priam, Dido and Cleopatra –, the most renowned European cities – like Antwerp, Leuven and Brussels – and their rivers. Responses were obtained through the roll of two dice, whose twenty-one possible combinations were deemed sufficient, or by the throw of five small bones.

Poggendorf II, 1018 (only the first edition).

### The Genoese nobility



**Fransone, Agostino (1573-1658). Nobiltà di Genoua di Agostino Fransone del fu Tomaso nobile Genouese all'III.<sup>mo</sup> & Ecc.<sup>mo</sup> signor prencipe Doria.** Genoa, Pietro Giovanni Calenzano and Giovanni Maria Farroni, 1636.

Folio (476x357 mm). Six unnumbered engraved leaves, including author's portrait, the frontispiece bearing the coat of arms of the dedicatee, the dedication to the Prince Doria, the title-page, the coat-of-arms of the city of Genoa, St. George (patron saint of the city) killing the dragon; thirty engraved plates, numbered I-XXIX (two plates are numbered I); [4] printed pages, with the list of family names. All thirty-six plates engraved by Jérôme David (three after Luciano Borzone). Contemporary marbled boards, recently rebacked in vellum. A very good copy, some marginal foxing.

The first and only edition of this splendid work dedicated to the Genoese nobility, illustrated with fine engravings executed by the French artist Jérôme David (1605-1670), and dedicated to Prince Doria, whose coat of arms is engraved on the frontispiece. The plates also include Fransone's portrait at the age of sixty-three, while the title-page is illustrated with a handsome engraved bird's-eye view of Genoa. The engravings primarily show the coats of arms of the most noble families of Genoa, particularly the twenty-eight which, in 1528, had been selected for the government of the city

XIII.



(*Armi delle casate nobili della città di Genova annesse al Governo della Rep.: ripartite nelli 28 alberghi instituiti l'anno 1528*). The last four pages list the noble families aggregated to the previous ruling houses.

The colophon and the first three plates are dated 1636; the remaining plates were probably printed in 1634, the date of the engraved title.

Cicognara 2032; Colaneri 724; Manno vi, 25222; Spreti 1579.

The first publication of the Inquisitorial sentence against Galileo



**Polacco, Giorgio (1570- ca. 1650).** *Anticopernicus catholicus, seu De terrae statione, et de solis motu, contra systema Copernicanum, Catholicae Assertiones...* Venice, Guerigli Press, 1644.

4° (230x166 mm). Collation: \*<sup>4</sup>, A-M<sup>4</sup>, N<sup>6</sup> (quire L signed K). [8], 107, [1] pages. Roman and italic type. Engraved diagram of the solar system on the title-page. Two engraved illustrations on fols. C1v and C2r, showing the moon and sun spots. Woodcut decorated initials and headpieces. Later bound 'alla rustica' (possibly a remboitage). A good copy, uncut. Title-page slightly spotted, a few paper flaws. Small paper repairs to the inner margin of the title-page and to the last leaf, without any loss. Some pencilled and inked marginal notes written in an early hand.

Rare first edition of the 195 *assertiones* or theses by the Venetian priest Giorgio Polacco relating astronomy to the Bible and the teachings of the Catholic Church.

In this work, Polacco praises the condemnation of Copernicanism by the Church in 1616 and Galileo's forced recantation of 1633, while demonstrating the scope of his readings and deep erudition.

Further, and more importantly, the *Anticopernicus catholicus* contains the first publication of the full text – in its original Italian version – of the sentence issued by the Roman Inquisition against Galileo in June 1633, along with the subsequent abjuration of the Florentine scientist kneeled before the “most Eminent and Reverend Lord Cardinals, Inquisitors-General throughout the Christian Republic against heretical depravity”, the text of which is quoted by Polacco in its entirety (fols. I2v-K2v). Both texts were until then known only through printed flyers that had escaped Inquisitorial control or in circulated abridgements or summaries in Latin and French, such as the French translation included by Marin Mersenne in his *Questions theologiques* of 1634.

STC 17th Century, 693; Bruni-Evans 4171; Carli-Favaro 202; Cinti 113; Riccardi II, 290; A. Poppi, “Astronomia e Bibbia nell’*Anticopernicus catholicus*’ di Giorgio Polacco 1644”, Idem, *Ricerche sulla teologia e la scienza nella Scuola padovana del Cinque e Seicento*, Catanzaro 2001, pp. 231-244.

neralmente ogni e qualunque altro errore, e setta contraria alla  
 sudetta Santa Chiesa; E giuro che per l'auenire, non dirò mai  
 più, ne afferirò in voce, ò in scritto cose tali, per le quali si pos-  
 si hauer di me simil sospittione; mà se conoscerò alcuno heretico,  
 ò che sia sospetto d'heresia lo denontiarò à questo Santo Officio, ò  
 vero all' Inquisitore, & ordinario del luogo, oue me trouerò.  
 Giuro anco, e prometto d' adempire, & offeruare intieramente,  
 tutte le penitenze, che mi sono state, ò mi saranno da questo San-  
 to Officio imposte. Et contrauuendo io ad alcuna delle dette mie  
 promesse, proteste, ò giuramenti (il che Dio non voglia) mi sot-  
 topongo à tutte le pene, e castighi, che sono da Sacri Canoni, &  
 altre Constitutioni Generali, ò particolari contro simili delin-  
 quenti imposte, e promulgate; Così Dio m'aiuti, e questi suoi  
 santi Euangelij, che tocco con le proprie mani.

Io Galileo Galilei sopradetto ho abiurato, giurato, e promes-  
 so, e mi sono obligato come sopra, & in fede del vero di propria  
 mia mano hò sottoscritto la presente Cedola di mia abiuratione, e  
 recitata di parola in parola in Roma nel Conuento della Miner-  
 ua questo di 22. Giugno 1633.

Io Galileo Galilei hò abiurato come di sopra di mano pro-  
 pria.

ASSER.

## The Renaissance fortune-telling book goes Baroque



**[Stefano della Bella, after]. Spirito, Lorenzo (ca. 1425-1496). Libro della Ventura.** Manuscript drawn and calligraphed in brown ink, in Italian. Italy (possibly Florence?) ca. 1650.

295x284 mm. I + 48 + I leaves. COMPLETE. Six quires. Collation: 1<sup>10</sup>, 2<sup>6-1</sup>, 3<sup>6</sup>, 4<sup>4</sup>, 5<sup>10</sup>, 6<sup>16-3</sup>. Beautiful allegorical title leaf, surrounded by a cornucopia in the form of a garland, with richly festooned garlands draped over the upper portion of the frame. On the verso of the title leaf, introductory text held by three putti and a bust labelled 'Lorenzo In', an homage to the inventor of the game (the bust reappears at a slightly different angle bearing the full 'Lorenzo Inventi' on fol. 22r). The following leaves are finely illustrated with full-page and double-page ink drawings within elaborate frames, depicting – according to the widespread iconography of fortune-telling books – kings, wheels of fortune, and prophets (see below). Calligraphic text in a single hand, drawings most likely in two. Each leaf has been 'tabbed' and labelled in the outer right margin to facilitate game playing. Seventeenth-century calf, over pasteboards. Covers within gilt frieze, spine divided into seven compartments by gilt fillets. Later endleaves, the original flyleaves preserved, bearing some essays with a compass. Manuscript in good condition, three leaves (including the title leaf) extended to fit the size of the volume, several others with repairs to the lower and outer margin, occasionally affecting the drawings and/or labels.

### Illustration

The manuscript contains:

ten full-page drawings of busts of kings placed upon pedestals and within decorative rectangular frames; twenty full-page tables of dice bearing at the centre a small drawing showing each figure of the game (real or imaginary animals, zodiac signs, emblems, etc.);

twenty full-page drawings of wheels of fortune, again with each figure placed at the centre, set before largely pastoral landscapes. Under each wheel is a vignette with scenes of travellers, putti, castles, etc.; twenty double-page spreads dedicated to the prophets, featuring the prophet's portrait on the first page set within a garland, extensive calligraphic text in *terzine* that carries through both pages, and a highly inventive 'carpet' drawing at the bottom of the second page.

All drawings included here are within elaborate ornamental frames, surmounted by banderoles that identify the passage or figure depicted below.

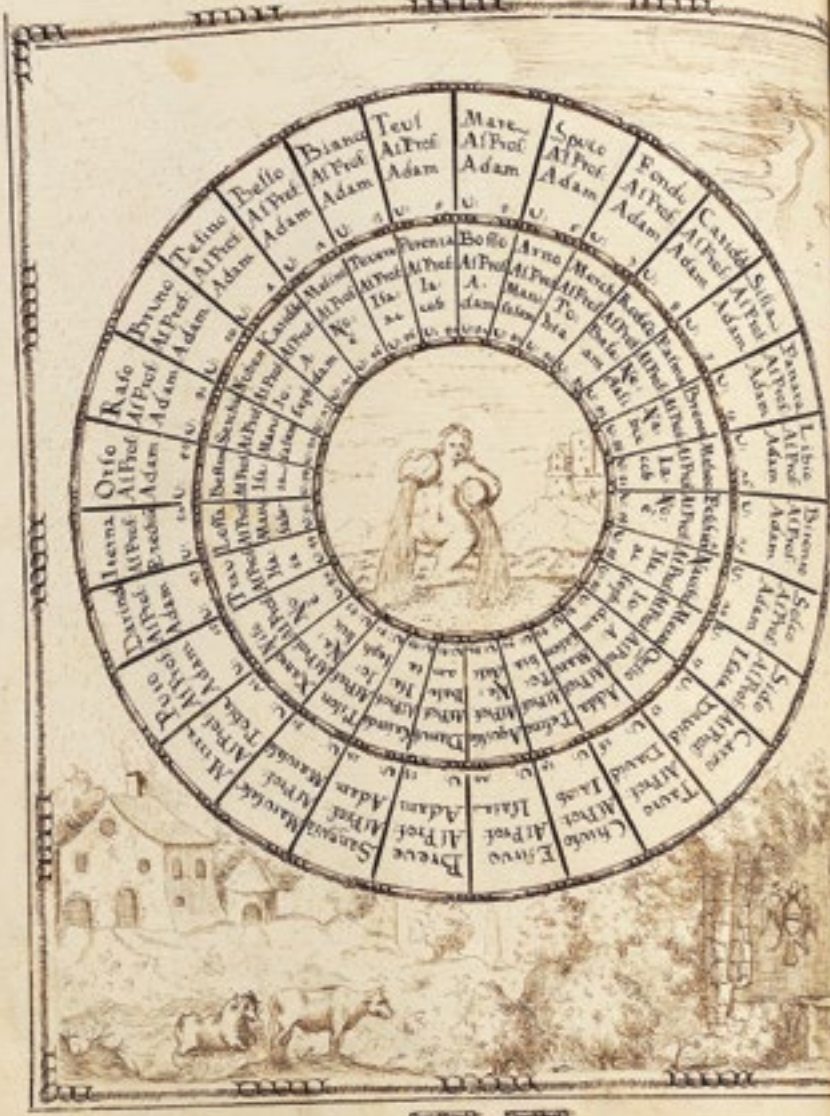
Provenance: ownership inscription inked out, and almost illegible, on the front flyleaf, 'Venne alla [...] di detto libro in Venezia dal Signor G[...] D[...] go'.

A very refined seventeenth-century manuscript containing the *Libro della Ventura* by Lorenzo Spirito, first printed in Bologna in 1482 – one of the most popular printed fortune-telling books of the Renaissance and here profusely embellished with high-quality ink drawings that beautifully exemplify the organic ornamentality of the Baroque.

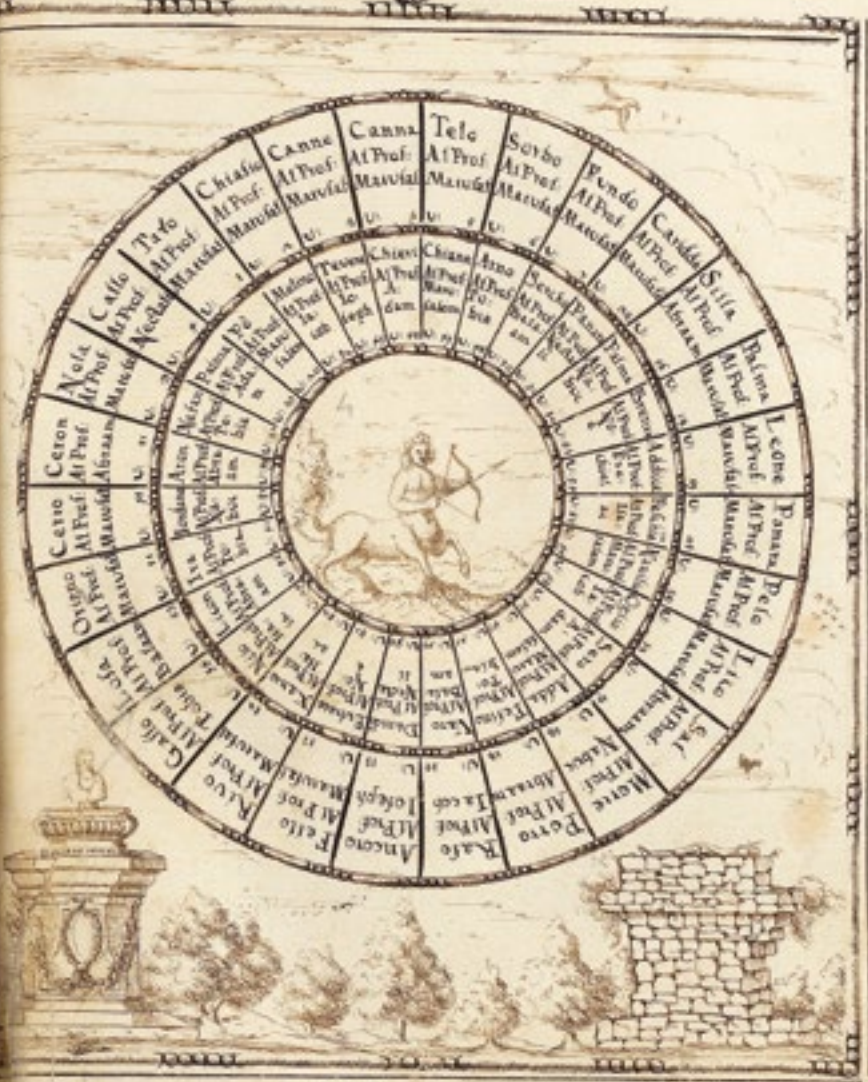


The manuscript text is copied from the printed edition nearly *verbatim*, as are the major figures and motifs (kings and fortune wheels, for example) thus allowing for standard game play. However, the illustrations themselves are far more embellished and in the manner of the prominent Italian draughtsman and printmaker Stefano della Bella (1610-1664). A prolific artist, della Bella was particularly well known for the vastness of his subject matter which ranged from wittily inventive ornamental plates, frontispieces, and illustrations for theatre productions, to present-day and historically bent scenes of the military arts and the royal court, to metaphoric representations of skeletons during the plague and a plethora of *capricci*. Indeed, so varied was della Bella's work that he was even commissioned to produce four sets of educational playing cards for the young Louis XIV covering history, mythology, and geography. The breath of figures, motifs, scenes, and ornament that permeate the pages of the manuscript presented here is equally impressive, particularly given the overall coherency and unity of form established throughout. This careful balance also points up an important feature of della Bella's style: in his youth, the Florentine artist had been an ardent follower of the technically exquisite Jacques Callot (ca. 1592–1635), but his stay in Paris between 1639 and 1650 witnessed the development of his own unique style suffuse with supple, lyrical lines and almost mannerist figuration. The artist was also keen to work *en plein air* as much as possible, imbuing his rhythmical forms with a marked sense of spontaneity that is certainly to the fore in the present illustrations. In more particular details, too, the master's style is everywhere evident; thematically, for example, in the small, elaborately costumed figures in fancy headdresses that recall his interest in Rembrandt, or in the array of animals that enliven the page as they scamper across imaginative landscapes (in fact, della Bella was undertaking a series of etched animal portraits right around the date we propose our manuscript was produced, and certain animals, such as the deer and eagles, demonstrate remarkable similarity to those included in his series). Formally, too, the remarkable sense of luminosity and texture evident in the hair, feathers, grass, leaves, and sky – achieved through sure, painterly yet delicate strokes economically and efficiently employed to let the white ground come through – is practically signature della Bella. A further point to the level of creativity demonstrated in this manuscript: the 'carpet' drawings mentioned above bear no evident relation to the illustrations in any printed edition of the book. The visual coherency of this manuscript is strengthened still by the unity of 'disegno' between the drawings and the three columns of calligraphic text, such that one may infer that artist(s) and calligrapher worked in close collaboration. This is nowhere more evident than in the magnificent title leaf or the drawing on the following verso. The opening leaf gives the title in Roman capitals, beneath which are some introductory verses, not present in the received text. The text proper begins on the verso of the same leaf ('Qui comincia il libro'), and is neatly disposed on a curtain, a common feature of Baroque, held at the top by three putti.

# AQUARIO



SAGIARIO



Aquario  
Sagitario

Cancer  
Mancone

Libra  
Virgo

Capricorn  
Aquila

Falcone  
Larvona

Leopardo  
Delfino

Isuel

Isuel

Elia

Eliseo



While there were at least twelve Italian editions of Spirito's text – all now exceptionally rare (see no. 42) – the source for the present manuscript remains unknown. Comparison with the printed editions nonetheless suggests the basic trajectory: schematic woodcut figures (with frequent re-uses of the same block) are replaced by the individuation of figures, often with orientalizing, 'à l'antica', or historicizing detail, and by fine modeling and minute cross-hatching. Artistically, the 'carpet' drawings, which occupy a quarter to half of the lower margin, are among the most inventive in the album. Subjects include *capricci*, pastoral scenes of animals, seascapes, landscapes, fortified cities, and putti at play. A few are emblematic: one in which three putti seem to be playing a game involving a certain number of coins hidden under a hat (fol. 29r), with one of the three (the loser?) in tears; or another in which a small putto appears to be suckling an antlered deer (fol. 32r).

We suggest the motive for the present manuscript was the production of a luxury object, probably for presentation, rather than simply a 'copy' of an increasingly rare printed text. The carefully cut tabs in the right margins make it clear that it was to be played as a game, and minor defects suggest other signs of use. The drawings were clearly made on individual sheets and then bound; although the paper stock is uniform, the sizes of the individual leaves are not, hence some irregularity in the fore-edges, a few of which are gauffered.

The manuscript ends with what, in retrospect, seems a joke: in a later hand is written a colophon imitating that of a printed book and stating that the text was written and personally copied by Lorenzo Spirito and illustrated by his countryman Paolo Veronese (1528-1588), followed by a date which is sheer nonsense.

A. de Vesme - P. D. Massar, *Stefano della Bella. Catalogue raisonné*, Milano 1906 (New York 1971); T. De Marinis, "Le illustrazioni per il *Libro de le Sorte* di Lorenzo Spirito", Idem, *Appunti e ricerche bibliografiche*, Milano 1940, pp. 67-83; A. Blunt, *The Drawings of G.B. Castiglione and Stefano della Bella in the Collection of Her Majesty the Queen at Windsor Castle*, London 1954; P. D. Massar, *Presenting Stefano della Bella, Seventeenth-Century Printmaker*, Greenwich, CT 1971; L. Hartmann, "Capriccio". *Bild und Begriff*, Nürnberg 1973; C. Limentani Viridis, *Disegni di Stefano della Bella*, Sassari 1975; M. Catelli Isola (ed.), *Disegni di Stefano della Bella 1610-1664. Dalle collezioni del Gabinetto Nazionale delle Stampe, Roma, Villa della Farnesina alla Lungara, 4 febbraio – 30 aprile 1976* (exhibition catalogue), Roma 1976; *Le carte da gioco di Stefano della Bella (1610-1664)*, Firenze 1977; T. Ortolani (ed.), *Stefano della Bella. Aggiornamento al "Catalogue raisonné" di A. de Vesme e Ph. D. Massar*, 1996; L. Nadin, *Carte da gioco e letteratura fra Quattro e Ottocento*, Lucca 1997; D. Klemm, *Stefano della Bella (1610-1664). Zeichnungen aus dem Kupferstichkabinett der Hamburger Kunsthalle*, Köln-Weimar-Wien 2009; D. Klemm (ed.), *Von der Schönheit der Linie. Stefano della Bella als Zeichner. Hamburger Kunsthalle 25. Oktober 2013 bis 26. Januar 2014*, Petersberg 2013.

**Harvey, William (1578-1657). *Exercitationes de generatione animalium. Quibus accedunt quaedam de partu: de membranis ac humoribus uteri: & de conceptione.*** London, William Dugard for Octavian Pulleyn the Elder [Elzevier], 1651.

4° (225x159 mm). Collation: [π]<sup>4</sup>, a<sup>4</sup>, B-Z<sup>4</sup>, Aa-Ss<sup>4</sup>. [32], 301, [3] pages. Complete with the blank leaves [π]1, C4, and Ss4. Roman and italic type. Engraved frontispiece on fol. [π]2v, showing Jove seated on a pedestal, opening an egg to release all of creation, with the inscription ‘Gulielmus Harveus de Generatione Animalium’. Woodcut ornament on the title-page, decorated initials, and headpieces. Contemporary calf, unidentified gilt coat of arms at the centre of the covers, with the motto, only partly legible, ‘TOTA SS MF ED PAS’. Spine with five raised bands, inked title on paper label and the letters ‘PB’ in gilt at the foot. Joints cracked. A good copy. Browned throughout owing to the paper quality, upper margins of the last quires slightly spotted.

Provenance: old library stamp on the recto of the frontispiece leaf (faded); Giorgio Borio (ex-libris on the front pastedown).

The very rare first edition of Harvey’s most important work on conception, embryology, and birth, the text of the chapter *De partu* being the first original English work on obstetrics. A book which has an important place in the history of science.

“After the publication of *De motu cordis*, Harvey turned his attention to the study of generation. Even if Harvey had not discovered the circulation of the blood, his remarkable work on embryology would have placed him in the front ranks of biological scientists. Without benefit of the compound microscope, his work was necessarily limited; nevertheless, nothing comparable had been done since Aristotle. He disbelieved the previously held doctrine of ‘preformation’ of the fetus, maintaining instead that it proceeds from the ovum by gradual building up of its parts. Always slow to publicize his findings, Harvey was only after some years persuaded by his friend, Sir Georg Ent, to put them into print” (*Heirs of Hippocrates*, 271).

The work is divided into seventy-two *exercitationes* or chapters (in this first edition misnumbered seventy-one, the fifth chapter being numbered as the fourth), and collects notes and observations on generation which Harvey had assembled between 1628 and 1642. Three subsequent editions, in smaller format, followed in the same year in Holland, issued by Daniel Elzevier. The first translation into English appeared in London in 1653.

Although the original intention was to include Harvey's portrait, the engraved allegorical frontispiece shows Jove seated on a pedestal, opening an egg and releasing a variety of animal forms; in the background is a landscape with buildings, and on the egg is the famous inscription 'EX OVO OMNIA', i.e., 'all things from an egg'. This engraving is often lacking in the known copies. Keynes suggests the name of Richard Gaywood as the possible author of this frontispiece.

Wing H-1091; G. Keynes, *Bibliography of the Writings of W. Harvey*, 34; Garrison-Morton 467; Norman 1011; Waller 4118; Wellcome II, p. 219; G. Keynes, *The Life of William Harvey*, Oxford 1978, pp. 329-360; W. Harvey, *Disputations Touching the Generation of Animals*. ed. by G. Whitteridge, Oxford-London 1981; B.P.M. Dongelmans - P.G. Hoftijzer, *Boekverkopers van Europe. Het 17de-eeuwse Nederlandse uitgevershuis Elzevier*, Zutphen 2000, pp. 197, 200.

The festival of Saint Rosalia, the 'little Saint' of Palermo



**Paruta, Filippo (1552-1629). Relazione delle feste fatte in Palermo nel 1625 per lo trionfo delle gloriose reliquie. Di S. Rosalia vergine palermitana. Scritta dal dottor don Onofrio Paruta, canonico della chiesa metropolitana di Palermo, figlio di Filippo. E poi perfezionata da don Simplicio Paruta monaco cassinese...** Palermo, Pietro Coppola, 1651.

4° (200x145 mm). Collation: [ $\pi$ ]<sup>2</sup>, †<sup>4</sup>, A-T<sup>4</sup>, V<sup>2</sup>, X<sup>4</sup>, Y<sup>2</sup>, Z<sup>4</sup>, [ $\chi$ ]<sup>2</sup>. [12], 176, [4] pages. Roman, and italic type. Fols. [ $\pi$ ]1 and [ $\pi$ ]2 with half-title and engraved frontispiece, respectively. Four folding plates engraved by Francesco Nigro and Francesco La Barbera, after Gerardo Astorino and Vincenzo La Barbera. Modern morocco, richly gilt tooled. Original edges speckled. A good copy, minor repairs to the outer margin of the first leaves and small worm-track to the gutter of a few leaves, in both cases without any loss. Tears repaired along the fold of one plate.

Extremely rare edition of this festival account attributed to Filippo Paruta, but edited by his son Simplicio – who is also responsible for signing the dedication to the Senate of Palermo – and published posthumously under the name of his other son, Onofrio. In the note to the reader Onofrio provides a detailed list of the works (orations, occasional writings, inscriptions for ephemeral architecture, etc.) of his father, Filippo, who was secretary of the Palermo Senate and chiefly responsible for the iconographic program realized on the occasion of the 1625 festivities.

At the beginning of the 1620s the viceroy Emanuele Filiberto of Savoy rebuilt the Accademia dei Riaccesi, which gathered in the Royal Palace, and entrusted the scholar and mathematician Carlo Maria Ventimiglia with the direction of the academy. Around his figure gravitated many of the artists and scholars who designed the program and the solemn procession of the relics of St. Rosalia, held in June of 1625 as a sign of gratitude for deliverance from the plague. Among them were the painters and architects Gerardo Astorino and Vincenzo La Barbera; the engraver Francesco Negro; the scholar Martino La Farina, who conceived the allegorical arch of the Genoese nation; and, above all, Filippo Paruta, who was also linked to Ventimiglia through a common passion for numismatics and antiquities. Paruta was involved in all literary activities related to celebratory events since the end of the sixteenth century. In 1625 he inspired the triumphal arch that the Senate erected in Piazza Villena and was responsible for the account of the festivities, which in the end was only published after his death in 1651. The constitution of such a large and complex team to be entrusted with the creation of the apparatuses testifies to the importance of this event which officially marked the beginning of the cult of St. Rosalia. The solemnity of 1625 had no immediate follow-up and it was only in 1649 that the feast of St. Rosalia was formalized with all those peculiarities that would characterize the following decades (see [no. 222](#)). In 1625, in addition to the impressive processions and solemn ceremonies in which all local communities, religious and civil, took part, two magnificent horse rides were organized; one, in particular, took place at the conclusion of the festivities, after the solemn mass in the cathedral. It was followed by fireworks, organized by the German nation, along with tournaments and jousts. At the very end the nobility walked in gala dress along the Via Colonna.

Michel VI, p. 80; Biblioteca centrale della Regione siciliana “Alberto Bombace”, *Sanctae Rosaliae Dicata, Bibliografia cronologica su Santa Rosalia*, September 2004, pp. 12-13 (<http://www.cattedrale.palermo.it/rosalia2017/2017bibliografiasantarosalia.pdf>; accessed January 2018); V. Petrarca, *Genesi di una tradizione urbana. Il culto di S. Rosalia a Palermo in età spagnola*, Palermo, 1986, p. 82; M. Sofia di Fede, *La festa barocca a Palermo: città, architetture, istituzioni*, “Espacio, Tiempo y Forma”, series VII, 18-19 (2005-2006), pp. 49-75.

Galileian astronomy in the library of an English astronomer  
The Jesse Ramsden copy

👉 205 👈

**Gassendi, Pierre (1592-1655). *Institutio Astronomica: Juxta Hypotheseis tam Veterum quàm Recentiorum. Cui accesserunt Galilei Galilei Nuntius Sidereus; et Johannis Kepleri Dioptrice..s.*** London, Jacob Flesher, 1653.

Two parts in one volume, 8° (180x114 mm). Collation: A-N<sup>8</sup>, O<sup>4</sup>; <sup>2</sup>A-L<sup>8</sup>. [16], 199, [1]; 173, [1] pages. Complete with fol. <sup>2</sup>L8 blank. Roman and italic type. The first title-page printed in red and black. Four full-page woodcuts printed as plates and uncounted in the collation, bound between fols. <sup>2</sup>B8 and <sup>2</sup>C1, and depicting the Pleiades, Orion's belt, the Praesepe cluster, and the Orion Nebula. Astronomical woodcuts, including images of the moon, showing its uneven, mountainous surface. Contemporary English blind-tooled calf. Covers within two concentric blind frames, floral tools at each corner. Spine with four raised bands. A very good copy, faint stains on the title-page.

Provenance: the renowned English mathematician and instrument maker Jesse Ramsden (1735-1800).

An exceptional copy – once belonging to Jesse Ramsden, one of most skilled mathematical instrument makers of the second half of the eighteenth century – of the first edition of this famous scientific collection.

The volume contains the second edition overall of Gassendi's *Institutio Astronomica*, which first appeared in Paris in 1647, and the first edition to be printed in England of two landmarks in the history of telescopic astronomy: the *Sidereus Nuncius* by Galileo Galilei (1564-1642), the celebrated work – first printed in Venice in 1610 – in which the Florentine scientist announces his discovery of Jupiter's moons, and the *Dioptrice* by German astronomer Johann Kepler (1571-1630), whose first edition had been published in Augsburg in 1611.

“Galileo's ‘Starry Messenger’ contains some of the most important discoveries in scientific literature. Learning in the summer of 1609 that a device for making distant objects seem close and magnified had been brought to Venice from Holland, Galileo soon constructed a spy-glass of his own [...] Within a few months he had a good telescope, magnifying to 30 diameters, and was in full flood of astronomical observation. Through his telescope Galileo saw the moon as a spherical, solid, mountainous body very like the earth – quite different from the crystalline sphere of conventional philosophy. He saw numberless stars hidden from the naked eye in the constellations and the Milky Way. Above all, he discovered four new ‘planets’, the satellites of Jupiter that he called (in honor of his patrons at Florence) the Medicean stars. Thus Galileo initiated modern observational astronomy and announced himself as a Copernican” (PMM).



The volume comes from the library of the pre-eminent English mathematician, astronomical and scientific instrument maker Jesse Ramsden (1735-1800), known for the design of the telescope and microscope eyepiece (ocular) that bears his name, which is still commonly used today. Ramsden was elected to the Royal Society in 1786, and for his formidable inventions and instruments he was awarded the Copley Medal in 1795. A crater on the moon is also named in his honor. “The whole of those hours which he could spare from the duties of his profession were devoted either to meditation on further improvements of philosophical instruments, or to the perusal of books of science, particularly those mathematical works of the most sublime writers which had any connection with the subjects of his own pursuits” (A. Mc. Connell, *Jesse Ramsden*, Appendix 1, p. 303).

This copy belongs to the variant bearing a comma in line 3 of the title-page, after the word ‘Astronomica’.

Wing G-291A (with the comma in line 3 of the title-page); Carli-Favaro 52; Cinti 301; Riccardi I, 508; A. McConnell, *Jesse Ramsden (1735–1800): London’s Leading Scientific Instrument Maker*, Aldershot 2007.

Continental allegories in Naples,  
in honour of the Infante’s birth



**Cirino, Andrea (1618-1664). Feste celebrate in Napoli per la nascita del Serenis.<sup>mo</sup> Principe di Spagna Nostro Signore dall’Ecc.<sup>mo</sup> Sig.<sup>r</sup> Conte di Castriglio Vicerè, Luogotenente, e Capitan Generale nel Regno di Napoli.** [Naples, Carlo Faggioli, 1659].

Folio (329x216 mm). Collation: [π]<sup>2</sup>, §<sup>2</sup>, A-Z<sup>2</sup>, Aa-Zz<sup>2</sup>, Aaa-Yyy<sup>2</sup>. 6 of [8], 271, [1] pages. Lacking the first blank leaf [π]1. Roman and italic type. Title-page engraved by Nicolò Perrey with the coat of arms of Felipe IV of Spain and allegorical figures of the four continents. Full-page engraved horseback portrait of García de Haro y Avellaneda, count of Castrillo on fol. II. Five folding plates engraved by Nicolò Perrey and Jusepe Martinez (the first plate measuring 581x1227 mm, the other four 300x840 mm). Fourteen woodcut emblems in the text, woodcut initials, and headpieces. Contemporary vellum. Spine with five raised bands and inked title, marbled edges. Small stain and a few scratches to the upper cover. A very good, unsophisticated copy with wide margins. Some quires slightly browned, repair to the lower outer corner of fol. D2, and to the outer margin and corner of fol. Aaa2, without any loss. Tear to the lower blank margin of fol. Mm1 not affecting text.

Provenance: on the title-page, two old stamps and two ownership inscriptions: ‘ex libris Jo: Bab.<sup>ta</sup> Valletta’ and ‘Bibliotheca Scholarum Piarum S. Pantaleonis’.





Extremely rare first edition of this lavishly illustrated festival book celebrating the birth of Philip Prospero Habsburg, Infante of Spain and Prince of Asturias, the son of Philip IV King of Spain, who died at the age of three in 1661. The festivities included banquets, plays, musical performances, fireworks, masques, illuminations, and running at the ring and the quintain, and were commissioned by García de Haro y Avellaneda, count of Castrillo, and viceroy of Naples between 1653 and 1658. The larger plate shows the public celebration of the prince's birth, with floats representing continents and the caption 'Nic. Perrey ad instantiam D'Antonii Navarrete Marchionis Latertiae, equitis S. <sup>u</sup> Jacobi, et a Consiliis S. Cathol. Maiest., sculpsit et excudit Anno 1658'. The other four plates depict floats of individual continents (Europe, Africa, Asia, America). The printing date is presumed from the *imprimatur*, dated April 1659. It is extremely rare to find this book complete with all the plates, and this edition is not recorded in the bibliography edited by H. Watanabe-O' Kelly and A. Simon, which mentions a previous edition printed in Naples in 1658.

Michel & Michel II, p. 107; Palau 90841; Vinciana 208.

### Navigating in the Venetian painting



**Boschini, Marco (1613-1678).** **La carta del nauegar pitoresco dialogo tra un Senator venetian deletante, e un professor de Pitura, soto nome d'Ecelenza, e de Compare. Comparti in oto venti Con i quali la Naue venetiana vien condotta in l'alto Mar dela Pitura, come assoluta dominante de quello a confusion de chi non intende el bossolo dela calamita...** Venice, Francesco Baba, 1660.

4° (203x150 mm). Collation: [ $\pi$ ]<sup>4</sup>, a-b<sup>4</sup>, A-Z<sup>4</sup>, Aa-Zz<sup>4</sup>, Aaa-Zzz<sup>4</sup>, Aaaa-Qqqq<sup>4</sup>, Rrrr<sup>6</sup>. [24], 680 [i.e. 682; pages 638-639 repeated in numbering], [10] pages. Roman and italic type. Allegorical frontispiece, and author's portrait, after a drawing by Pietro Bellotto; twenty-five full-page illustrations, all engraved by Boschini. Contemporary vellum, over pasteboards. Covers within outer border of double fillet in gold, gilt cornerpieces; at the centre fleuron. Smooth spine decorated in gold, title gilt-lettered and repeated in ink. Traces of ties, edges gilt and gauffered. A beautiful copy. Small hole in the last three leaves, slightly affecting the text, some insignificant stains on a few leaves.

Rare first edition, in its magnificent contemporary binding, of this poem in Venetian dialect, divided into the eight parts of a wind compass (called *Venti* i.e. winds), and leading the reader through the sea of the Venetian painting.



Foschini  
Carta di Navigazione  
Pittoresca  
del Danubio

The Venetian Boschini was a contemporary of Palma il Giovane and Odoardo Fialetti. He primarily painted works copied from major artists and produced a vast number of drawings and engravings, especially in order to illustrate his own printed books. He was the artistic consultant of many major collectors of the time, and also acted as an artistic guide for important visitors and foreign artists.

The work is dedicated to the Archduke Leopold Wilhelm of Austria, and is written in the form of a dialogue between a Venetian senator – probably Giovanni Nani – and an expert painter, i.e., the author himself. The two interlocutors walk through the Venetian *calli*, and the ‘Professor de Pittura’ explains to the senator, with great competence, the style of each artwork they see on their way, all the while demonstrating the superiority of Venetian painting over its Florentine counterpart, while also comparing painting to the art of music and poetry. The ‘Professor’ even recalls olfactory and food suggestions in a style that is Baroque and redundant, yet simultaneously brilliant and witty. The first chapter includes a general introduction to the main painters of the seventeenth century, including, among others, Velázquez and Rubens. In the subsequent chapters Boschini guides his companion and the reader through Venetian art, starting with the San Rocco School painted by Tintoretto. Of particular interest is the detailed information concerning the private collections of the time, including that amassed by Cardinal Leopoldo de’ Medici, who was one of Boschini’s primary ‘customers’. The final chapter contains a modern gallery of painters; rather than a traditional portrait, each artist is represented here by a significant painting which has been reproduced. The text is supplemented with notes by the ‘Accademico Delfico’, i.e., Dario Varotari.

Michel i, p. 197; Cicogna 4672; Cicognara 976; Gamba, *Serie degli scritti impressi in dialetto veneziano*, p. 137; *Libreria Vinciana* 3066; J. Schlosser Magnino, *La letteratura artistica*, Firenze 1967, pp. 547-548, 561; M. F. Merling, *Marco Boschini’s “La carta del navegar pitoresco”*. *Art Theory and Virtuoso Culture in Seventeenth-Century Venice*, Ph.D. Diss., Brown University, 1992.

**Manzini, Carlo Antonio (1599-1677). *L'Occhiale all'Occhio. Dioptrica practica... Doue si tratta della Luce; della Reffrazione dei Raggi; dell'Occhio; della Vista; e degli aiuti, che dare si possono à gli Occhi per vedere quasi l'impossibile...*** Bologna, Vittorio Benacci's heir, 1660.

4° (207x148 mm). Collation:  $\text{†}^6$  (fol.  $\text{†}3$  signed  $\text{†}2$ ), A-Z<sup>4</sup>, A-Ll<sup>4</sup>. [12], 268, [4] pages, lacking the engraved portrait of Eustachio Divini. Roman and italic type. Woodcut vignette on the title-page showing a telescope, with the inscription 'REFERT INGENTI FOENORE' in a cartouche. Numerous woodcut illustrations and diagrams in the text, one full-page woodcut on fol. P4v depicting a 'Moletta Forfice'. Woodcut decorated initials and tailpieces. Eighteenth-century cardboard 'alla rustica', recased. Nineteenth-century paper label on the spine, bearing an early shelfmark. A few small stains on the covers. A very fine copy, slightly spotted, more heavily to the blank outer margin of the first quires.

Provenance: from the library of the celebrated telescope maker Eustachio Divini (1610-1685; his ownership inscription on the title-page 'Eustachio Diuini'); monogram combining the letters O and K at the bottom of the title-page; Giorgio Tabarroni (1921-2001; ex-libris on the front pastedown).

An exceptional copy – owned by the well-known optical instrument manufacturer Eustachio Divini – of the first edition of the first comprehensive work on telescope and lens making.

Manzini's magnum opus, the *Occhiale all'Occhio*, deals with all aspects of optics, from ocular anatomy to the characteristics of light and its refraction, focusing especially on techniques for manufacturing all kinds of telescopes and microscopes. The author, a Bolognese nobleman, was the pupil of the renowned astronomer Giovanni Antonio Magini, and was acquainted with numerous scientists of the day, such as Bonaventura Cavalieri, Ovidio Montalbani, and Giovanni Battista Riccioli. Among his technological accomplishments counts "a further improvement on a lathe for polishing and grinding lenses", and the treatise of 1660 has been deemed "one of the most important early works on the subject of practical optics and lens making" (S. A. Bedini, "The Aerial Telescope", p. 397).

In the *Proemio al Lettore*, Manzini celebrates Eustachio Divini as the first experimenter to have perfected the art of telescope making. Born in San Severino delle Marche (Ancona), Divini was active in Rome as of 1646 as a maker of clocks, lenses, microscopes and long-focus telescopes. Indeed, Manzini even defines the science of *dioptrica* as a 'divine art', a play on Divini's own name (fols.  $\text{†}5\text{r-v}$ ).

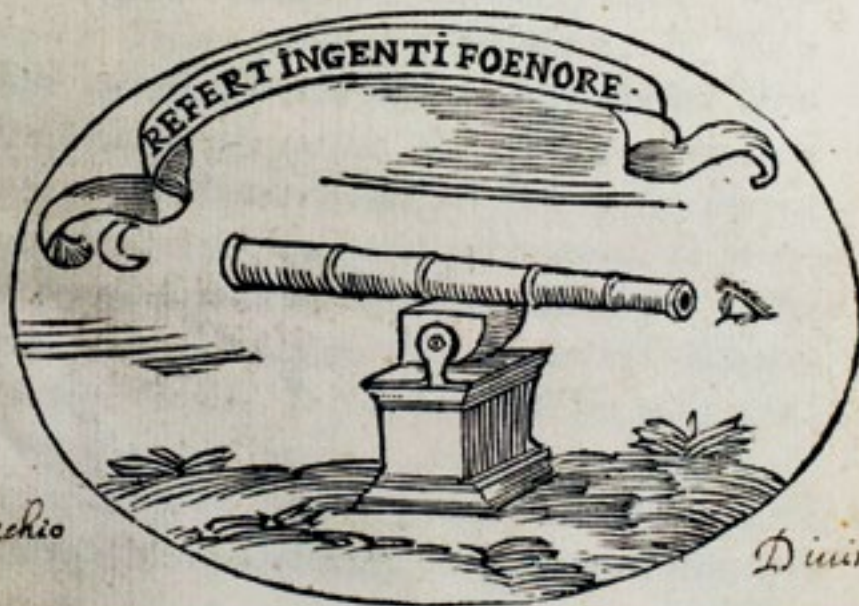
L'OCCHIALE ALL'OCCHIO  
DIOPTICA PRATICA  
DEL CO. CARLO ANTONIO MANZINI  
DOTTORE COLLEGIATO &c.

Doue si tratta della Luce; della Refrattione de Raggi; dell' OC-  
CHIO; della Vista; e de gli aiuti, che dare si possono  
à gli OCCHI per vedere quasi l'impossibile.

*Doue in oltre si spiegano le Regole Pratiche di Fabricare  
OCCHIALI à tutte le Viste,*

E CANNOCCHIALI da offeruare i PIANETI, e le STELLE  
FISSE, da TERRA, da MARE,

*Et altri da ingrandire Migliaia di volte i minimi de  
gli Oggetti vicini.*



*Castuchio*

*Diuini*

In Bologna per l'Herede del Benacci. 1660.

Con Licenza de' Super.



(actual size)



His close relationship with Divini is demonstrated by two of the latter's works, which take the form of letters addressed to Manzini: the *Lettera all' Ill.<sup>mo</sup> Conte Carl' Antonio Manzini. Si ragguaglia di un nuovo lavoro, e componimento di lenti, che servono à Occhialoni* (Rome 1633), and the *Lettera intorno alle macchie novamente scoperte nel mese di Luglio 1665 nel pianeta di Giove con suoi cannocchiali all' Illustriss. Sig. Conte Carlo Antonio Manzini* (Rome 1666). There Divini describes the construction of his new 'occhialone' of fifty-two spans and the astronomical discoveries made possible by his telescopes, also recalling Manzini's *Dioptrica* of 1660.

The copy presented here may have been sent to Divini by Manzini shortly before its effective publication; this would explain why Divini's portrait is missing, as it was printed on different paper and bound after the printing in the standard copies. This copy contains textual corrections, emending misprints or inserting words omitted by the compositor (see fols. B1v, E4v, M1r, S1v, Y2v, Ff1v, Hh2v and Hh4v). These emendations are certainly authorial and added in the printing house.

STC *17th Century*, 530; NLM/Krivatsy 7389; Riccardi II, p. 96; Wellcome II, p. 48; S. A. Bedini, "The Aerial Telescope", *Technology and Culture*, 8 (1967), p. 367; M. L. Righini Bonelli - A. Van Helden, *Divini and Campani: A Forgotten Chapter in the History of the Accademia del Cimento*, Firenze 1981; V. Ilardi, *Reinassance Vision from Spectacles to Telescope*, Philadelphia 2007, p. 229; R. Bellé, "L'occhiale all'occhio. Un testo del XVII secolo sulla costruzione dei telescopi", *Atti della Fondazione Giorgio Ronchi*, 64 (2009), pp. 453-480.

A tribute to the new experimental sciences



**Bérigard, Claude Guillermet de (ca. 1590-1663). *Circulus Pisanus... De veteri et peripatetica philosophia in Aristotelis libros octo Physicorum. Quatuor de coelo. Duos de ortu & interitu. Quatuor de meteoris, & tres de anima... Opus in hac secunda editione auctius & retractatius.* Padua, Paolo Frambotto, 1660-1661.**

Six parts in one volume, 4° (220x160 mm). Collation: †<sup>6</sup>, ††<sup>4</sup>, A-H<sup>4</sup>; a<sup>4</sup>, I-Z<sup>4</sup>, Aa<sup>4</sup>, Bb<sup>6</sup>; <sup>2</sup>a<sup>4</sup>, Cc-Xx<sup>4</sup>; <sup>3</sup>a<sup>4</sup>, Yy-Zz<sup>4</sup>, Aaa-Xxx<sup>4</sup>; <sup>4</sup>a<sup>2</sup>, Yyy-Zzz<sup>4</sup>, Aaaa-Bbbb<sup>4</sup>, Cccc<sup>6</sup>; <sup>5</sup>a<sup>4</sup>, Dddd-Zzzz<sup>4</sup>, Aaaaa<sup>4</sup>, Bbbbb<sup>1</sup> (singleton). [20], 64; 6 of [8], 65-203, [1]; [8], 205-353, [3]; 6 of [8], 357-538, [2]; [4], 541-583, [1]; 6 of [8], 585-729, [25] pages. Complete with the blanks a1, <sup>2</sup>a1, Xx4, and Xxx4; lacking blanks <sup>3</sup>a4 and <sup>5</sup>a4. At the beginning of the volume are twelve unsigned leaves of index which do not belong to this edition. Roman and italic type. Each part opens with a separate title-page bearing the printer's device. The second, third, and fourth parts are dated 1660, while the first, fifth, and sixth ones are dated 1661. Author's portrait on fol. 4r, engraved by Giovanni Giorgi; numerous diagrams in the text.

Woodcut decorated initials, head- and tailpieces. Early nineteenth-century half calf, richly gilt-tooled spine, title in gilt on red morocco lettering-piece. A very good copy. A few quires browned, some marginal foxing, slightly spotted in places.

Provenance: 'Hic liber est Ippoliti de [?]' (partly erased contemporary ownership inscription on the verso of the second front flyleaf).

Second revised, and significantly expanded edition of this remarkably interesting treatise containing an encomium for the new Copernican and Galileian science as well as its discoveries.

The *Circulus Pisanus* first appeared in Udine in 1642-1643. Its author, Bérigard (or Berigardo), was born in Moulin (France) and moved to Tuscany in 1625, possibly summoned there by Christine de Lorraine. He taught in Pisa from 1627 to 1638 and then at the University of Padua from 1639 until the end of his life in 1663.

The *Circulus Pisanus* is based on the 'disputationes circulares' held at the University of Pisa, which played such an important role in his teaching there. The work is cast in the form of a dialogue between Charilaus, a follower of Aristotelian philosophy, and Aristaeus, who upholds pre-Socratic philosophy, especially the atomism of such Ionian philosophers as Anaximander, Empedocles and Anaxagoras. Because atomism, like the new astronomical discoveries, had been condemned, Bérigard was very cautious about how he recovered ancient doctrines and dealt with the new philosophy. Even though he officially remained safely within the limits of traditional thought, he was also clearly familiar with the particulate (probably Cartesian) and experimental (Galileian) forms of the new philosophy. He describes many experiments in his book, including those pertaining to vacuums and the fall of bodies.

Many contemporary scientists – including, among others, Kenelm Digby, William Harvey, Evangelista Torricelli, Vincenzo Viviani, and Giovanni Alfonso Borelli – are mentioned with admiration in the work. The *Circulus Pisanus* also includes an encomium of Galileo (fol. Aaaa4, with the shoulder note *Galilaei encomium*). Bérigard, who must have known Galileo personally, always praised Galileo, although he remained firmly convinced of the earth's immobility.

Though Bérigard seems reluctant to fully cross the borders of the old philosophy, the *Circulus Pisanus* is undeniably a tribute to the new experimental sciences: beside the aforementioned encomium on Galileo, the Copernican hypothesis is mentioned and somewhat 'accepted'; the experiments of Torricelli are used to deny the vacuum only on the basis that God is everywhere and therefore a void cannot exist; and his praise for the telescope and the commentary on *De Luna* became an exposition of Copernicus' and Galileo's doctrines.

STC *17th Century*, 97-98; Bruni-Evans 644; Carli-Favaro 277; Hirsch I, p. 348; A. Favaro, "Oppositori di Galileo, iv. Claudio Berigardo", *Atti Istituto Veneto Scienze, Lettere ed Arti*, 79 (1919-1920), II, pp. 39-92.

*Ilustrada con diferentes estampas muy donosas,  
y apropiadas a la materia*



**Cervantes, Miguel de (1547-1616). *Vida y hechos del ingenioso cavallero don Quixote de la Mancha...* Nueva edicion, coregida y ilustrada con diferentes estampas muy donosas, y apropiadas a la materia.** Bruxelles, Jan Mommart, 1662.

Two volumes, 8° (188x118 mm). **I.** Collation: †<sup>10</sup>, ††<sup>4</sup>, A-Z<sup>8</sup>, Aa-Pp<sup>8</sup>, Qq<sup>4</sup>. [28], 611, [5] pages. **II.** Collation: \*<sup>8</sup>, A-Z<sup>8</sup>, Aa-Ss<sup>8</sup>. [16], 649, [7] pages (pages 529-576 misnumbered 525-572). Roman and italic type. Two engraved titles included in the foliation, and sixteen full-page engraved plates, in total. Uniformly bound in contemporary calf, over pasteboards. Spines with five raised bands, tooled in gilt; title lettered in gold. Marbled edges. Extremities of the spine and joints restored. Tooling and title on the spine somewhat faded. A very good, tall, and genuine copy. Leaves slightly and uniformly browned. In the first volume, skilful repair to the upper margin of the third plate with no damage to the engraving.

An extremely rare and important edition of this masterpiece of world literature: the first illustrated edition in Spanish, and the second edition in any language – following the Dutch translation published in Dordrecht in 1657 – to feature illustrations. This is the first edition with the new title *Vida y hechos*, and one of the most important editions in the history of Cervantes novel.

The sixteen engravings included in this edition are not signed, but are generally attributed to Frederik Bouttats (ca. 1610-1676) – who was active in Antwerp between 1643 and 1676 – after the Dutch edition of 1657. The text follows the 1637 edition for the first part, and the Madrid 1615 and Valencia 1616 editions for the second part. “The complete edition has 2 frontispieces and 16 chapter illustrations newly engraved by an unknown engraver after Savery’s 24 illustrations (Dordrecht: Savery 1657). 8 illustrations from Savery’s set have not been copied: ‘Andrés’ lashes’, ‘The galley slaves’, ‘DQ’s penance’, ‘DQ hanged at the inn’, ‘The enchanted Dulcinea’, ‘Braying mayors squadron’, ‘Washing beards episode’, and ‘Sancho’s judgement’. Cushing’s copy has only the 1 frontispiece and 8 chapter illustrations from vol. 1. Río y Rico refers to two illustrations (‘Don Quixote knighted’ and ‘Doña Rodríguez’ night adventure’) as if they appeared in this edition, but they don’t” (*Cervantes Collection, Cushing Memorial Library*).

Palau 51993; Rius, *Bibliografía crítica de las obras de Miguel de Cervantes*, I, no. 20; Río y Rico, no. 42; Peeters-Fontainas 229; Bardon cat. 2005, no. 3 (“Primera edición ilustrada en castellano de gran aprecio y rareza”); P. Lenaghan, *Imágenes del Quijote: modelos de representación en las ediciones de los siglos XVII a XIX*, Madrid 2003; *Cervantes Collection, Cushing Memorial Library* (<https://www.csti.tamu.edu>; accessed January 2018).



210. Cervantes (actual size)

**Santini, Giuseppe (d. ca. 1717). Libro di Figure diuerse fatte nel 1663. in Liorno. Libro terso. Devo.<sup>mo</sup> Ser.<sup>re</sup> Giuseppe Santi.<sup>ni</sup>. [1663].**

Folio (398x270 mm). Twenty-six leaves, including the title-page, numbered 1-28 (leaves 8 and 9 are missing). Title-page within an elaborate burnt-sienna border. Six full-page drawings in burnt sienna numbered 2-7 (the first three are pasted), eight full-page drawings in pencil numbered 10-17, eight full-page drawings in burnt sienna, on same-color background, numbered 18-25, three full-page drawings in pencil, on light blue background, numbered 26-28. Most of the drawings bear the monogram 'GSF.' ('Giuseppe Santini fecit') and are surrounded by a double-fillet border. Contemporary vellum, over pasteboards. Inked title on spine. Red edges. Some minor staining and fingermarks, somewhat loose.

A fine album of drawings, mostly executed in burnt sienna by Giuseppe Santini. Born in Pisa to a family originally from Barga, near Lucca. He was a pupil of the sculptor and engineer to the Duke of Tuscany, Ferdinando Tacca, with whom he collaborated in 1661 on the staging of *Ercole in Tebe*, a drama performed in Florence on the occasion of Cosimo III's marriage to Marguerite Louise d'Orléans. From 1670 onwards he worked in Pisa as an engineer with the rank of captain and was put in charge of ditches and canalization works in the cultivated fields. In the following years, he supervised the construction of bridges, embankments, roads, and ramparts, and was responsible for the restoration of palaces, castles, churches and the Medici armory in Pisa. He also drew several topographical maps of the territories of Pistoia, Pisa, and Livorno; his surviving maps are extremely accurate and show his great ability both as a geographer and as a draftsman.

In addition to these primary endeavours, Santini was a skilled artist and collector of drawings, and during his site inspections on the countryside and in town he would always have with him a sketchbook and a pencil; indeed, most of his subjects are taken from life during his trips on horseback.

The album offered here contains mainly studies of naked male bodies, but also cherubs, a king, a saint or prophet, a female figure and a group with Muses and laureate poets. Santini's skillful hand shows the influence, alongside Volterrano, who drew similar subjects, of such artists as Giulio Parigi, Remigio Cantagallina, Ercole Bazzicaluva, Valerio Spada, and Jacques Callot.

Apparently Santini used to gather his own drawings in numbered books. The Fondazione Longhi collection had an album of drawings produced by Santini himself, called *Libbro di diversi disegni per principianti fatto l'anno 1663 in Firenze Libro decimo sesto*, which was disassembled and sold in 1982. The album was composed of fifty-four sheets depicting landscapes; single figures of hunters, peasants, and armored knights; and anatomical studies of hands, feet, and heads.



Libro di Figure diverse  
Fatto nel 1662 in  
L'anno &  
L'anno 1662

D'ordine del Signor Francesco...

The Uffizi likewise owns a surviving title-page by Santini and four of his drawings with subjects relating to Florence, all from another one of his albums, *Disegni e capricci diversi copiati dal natural in diversi luoghi Libro Nono*. The present album is – as the title states – the *Libbro Terso*, i.e., the third Book, and therefore represents an early moment in his artistic activity as well as an important finding in the history of Tuscan drawing at the second half of the seventeenth century.

M. Privitera, “Il capitano e ingegnere Giuseppe Santini, collezionista di disegni e disegnatore”, *Paragone. Arte*, 60 (2009), pp. 103-111.

A stunning presentation copy of Kircher’s *Ars Magna Sciendi*



**Kircher, Athanasius (1602-1680). *Ars Magna Sciendi, In XII Libros Digesta, qua Nova & Universali Methodo Per Artificiosum Combinationum contextum de omni re proposita plurimis & prope infinitis rationibus disputari, omniumque summaria quaedam cognitio comparari potest...*** Amsterdam, Johannes Jansson van Waesberghe and the widow of Elizeus Weyerstraet, 1669.

Two parts in one volume, large folio (447x282 mm). The two parts with running collation and foliation. Collation: \*<sup>4</sup>, \*\*<sup>4</sup>, A-Z<sup>4</sup>, Aa-Hh<sup>4</sup>, Kk-Zz<sup>4</sup>, Aaa-Ooo<sup>4</sup>, Ppp<sup>6</sup>. [16], 482, [10] pages. Roman and italic type. Text in two columns. Separate engraved title-pages to both parts, the second one bearing a woodcut printer’s device. Between fols. \*2 and \*3, an engraved portrait of Emperor Leopold, one engraved plate between fols. Ii1 and Ii2 depicting the ‘Arbor Philosophica Universae cognitionis Typus’. Four double-page letter-press tables, one folding; engraved diagrams in the text, those on fols. B3r and Y3r with volvelles. Numerous woodcut illustrations, decorated initials, and large tailpieces. Contemporary Amsterdam binding, red morocco over pasteboards. Covers profusely gilt with massed floral and arabesque tools, partly *au pointillé*. Spine with seven raised bands, similarly gilt; title lettered in gilt ‘A. KIRCHE. ARS COMBINAT.’. Comb-marbled pastedowns; board edges decorated with gilt frieze; inside *dentelles*. Edges speckled red and blue. Binding in very fine condition, especially for a volume of this size; extremities of the spine slightly repaired. A good copy, some browning and foxing, sometimes heavy, as expected. On the title-page, two early inked shelfmarks.

Provenance: Giovanni Paolo Oliva (1600-1681; contemporary ownership inscription on the title-page ‘Bibl. P[raepositi] Olivae’); Martin Breslauer, *Fine Books and Manuscripts in Fine Bindings. Catalogue 110*, New York 1992, no. 107 (his bibliographical notes, dated 22 July 1990, on the front flyleaf); Joost R. Ritman, *Bibliotheca Philosophica Hermetica* (bookplate on the front pastedown).

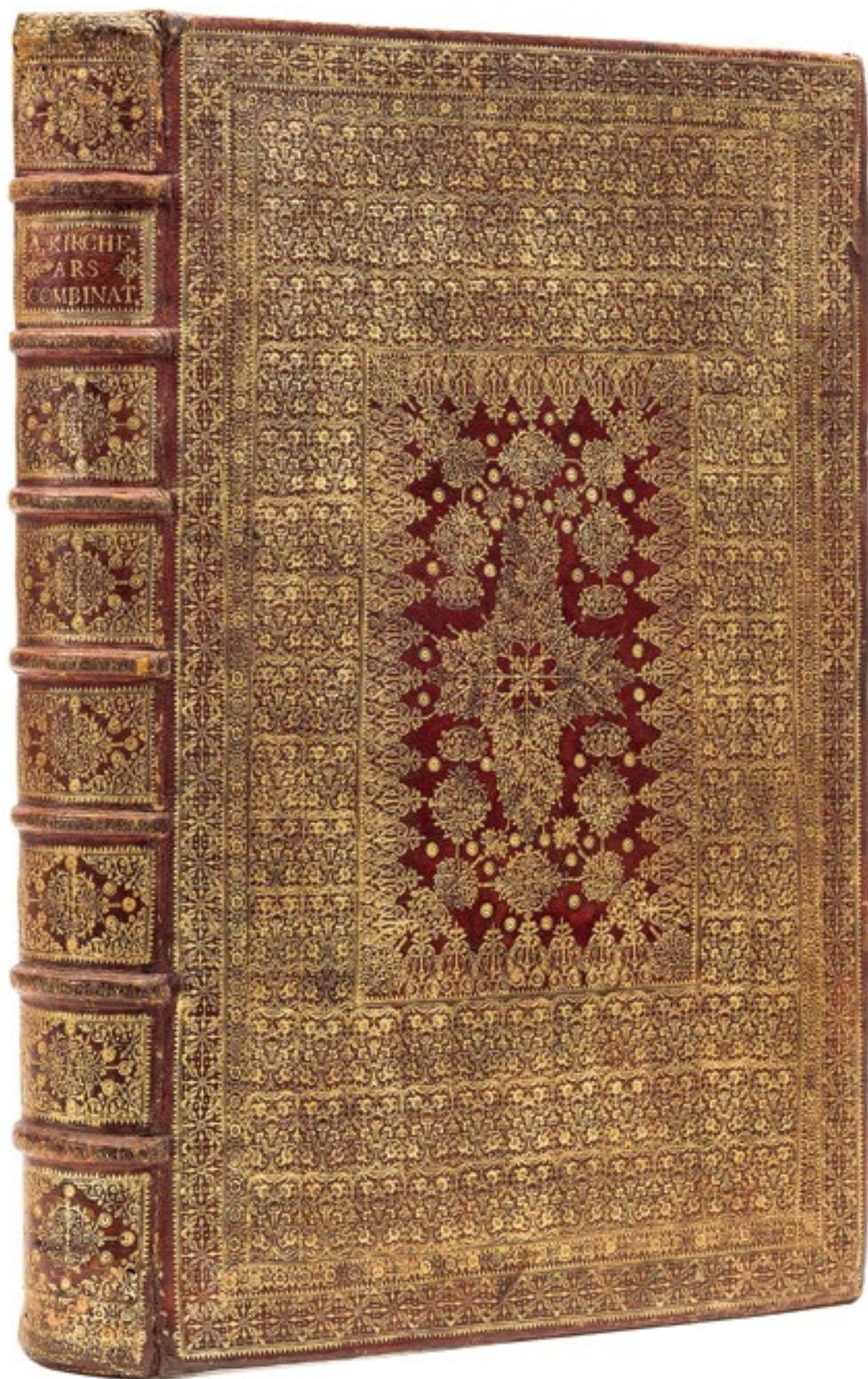
A splendid, large-paper copy of the first edition of the *Ars magna sciendi*, in a stunning morocco binding executed on behalf of Athanasius Kircher for presentation to Giovanni Paolo Oliva (1600-1681), eleventh general of the Jesuits, whose name appears printed on the approbation leaf in this edition. Oliva was a very close friend of Kircher, demonstrated great interest in his polyhedric research and studies, and gave several formal permissions to print his works.

The *Ars magna sciendi* is one of the most influential works by the well-known German Jesuit, who was an eclectic scholar, inventor, collector, and founder of the *Museum Kircherianum* in the Roman College (see no. 226). In this monumental work, which is dedicated to Emperor Leopold I, Kircher builds an exhaustive scientific system based on logical combinations and symbolic logic formulae capable of expressing each truth; it thus represents one of the most celebrated seventeenth-century attempts at creating a universal language for scientists and philosophers to describe and circumscribe all knowledge into a unified system.

In 1661, Kircher – who never left Rome after settling there in 1633 – came into epistolary contact with the Dutch publisher Joannes Jansson van Waesberghe (Janssonius). Jansson was active in Amsterdam from 1651 to 1681; in his later years he entered into partnership with his son-in-law, Elizaëus Weyerstraet. Of Kircher's thirty-four books printed during his lifetime, fourteen were published by Janssonius. As Kircher wrote in his *Vita*, "It was my wish then that all the books I had previously published should be dedicated by posterity to the magnanimous emperor Ferdinand III and those that appeared after his death to his son the emperor Leopold. All those who read these in later times will admire their splendid production by the Amsterdam bookseller Johannes Janssonius, who has assumed responsibility for the publication and printing of all my books" (*The Life of the Reverend Father Athanasius Kircher of the Society of Jesus*, p. 495). The Archives of the Jesuit Gregorian University in Rome preserves Jansson's draft contract, written in Amsterdam and dated 29 July 1661, establishing the sum of 2,200 *scudi* for 'tutti li suoi libri', that is, for publishing all Kircher's books (PUG 563, fol. 244). Kircher also commissioned Jansson to produce luxury bindings for presentation copies, which were to be executed on his behalf by the most renowned binders active in Amsterdam. Among the various craftsmen active in the city at that time, Mirjam Foot has been able to identify a group of 'Kircher-binders' based on the fact that four of the eight luxury bindings she has seen from this group contained works by Athanasius Kircher. This includes the *Latium* printed by Jansson in 1671, which was perhaps bound for Pope Clemens X and is now preserved in Copenhagen's Koninklijke Bibliotheek.

Father Oliva's presentation copy of the *Ars magna sciendi* is housed in a sumptuous binding which bears comparison with those executed by Albert Magnus (1642-1689), the most important Dutch bookbinder of the age. Anthony Hobson has attributed to Magnus a very similar binding found on the famous Landau Hely-Hutchinson copy of the same work, held at the Pierpont Morgan Library in New York (PLM 49213; see the Sotheby's sales of 13 July 1948 and 13 March 1956). According to Foot, however, the Morgan binding was in fact not executed by Albert Magnus, but represents rather the only work of an Amsterdam bookbinder of the same professional stature who also belonged to the group of the 'Kircher binders'.





A KIRCHE  
ARS  
COMBINAT

It is very likely this individual used tools based directly on those employed by Magnus, and was probably active in Jansson's printing house.

“One of the binders commissioned was Magnus, another Dr. Foot's ‘Kircher Binder’ of which she knew eight bindings, four on Kircher's works. Are the two presentation bindings on the ‘Ars Magna’ the only survivors of a shortlived attempt by Janssonius to establish a bindery of his own, for which he had special tools cut and for which he temporarily employed one of Magnus' craftsmen?” (Breslauer, *Catalogue 107*, p. 188).

Merrill 22; Caillet II, 360.5771; Clendening 10.17; J. E. Fletcher - E. Fletcher, *Study of the Life and Works of Athanasius Kircher, ‘Germanus Incredibilis’. With a Selection of his Unpublished Correspondence and an Annotated Translation of his Autobiography*, Leiden-Boston 2011; H. de la Fontaine Verwey, “The Binder Albert Magnus and the Collectors of his Age”, *Quaerendo*, 1 (1971), pp. 158-178; M. M. Foot, *Studies in the History of Bookbinding*, London 1979.

On one of the most famous Egyptian artifacts



**Pignoria, Lorenzo (1571-1631). *Mensa Isiaca, qua sacrorum apud Aegyptios ratio & simulacra subjectis tabulis aeneis simul exhibentur & explicantur. Accessit ejusdem authoris de Magna Deum matre discursus, & sigillorum, gemmarum, amuletorum aliquot figurae & earundem ex Kirchero Chisletioque interpretatio. Nec non Jacobi Philippi Tomasini Manus Aenea, & de vita rebusque Pignorij dissertatio.*** Amsterdam, Andreas Fries, 1669.

Two parts in one volume, 4° (238x187 mm). Collation: \*<sup>4</sup>, \*\*<sup>1</sup>, A-N<sup>4</sup>, O<sup>2</sup>; [π]<sup>4</sup>, [a]-[n]<sup>4</sup>. [10], 96, [12]; [8], 96 [i.e. 94] pages. Roman and italic type. Extra engraved title-page, executed by A. Blotheligh (included in the foliation). Eleven engraved folding plates. Three engraved title-vignettes, nine full-page illustrations, and additional vignettes and other illustrations in the text. Contemporary vellum. Spine gilt tooled, title in gold on lettering-piece. Front hinge slightly opened. A very good copy.

Provenance: J. H. Harrison (ex-libris on the front pastedown).

Third and best edition of the *Mensa Isiaca* by the Paduan antiquarian Pignoria, the first scholarly work on Egyptology, which first appeared in Venice in 1605, under the title *Vetustissimae tabulae aeneae sacris Aegyptiorum*.

The ‘Mensa Isiaca’ or the table of Isis was an elaborate bronze table with enamel and silver inlay discovered in the ruins of the Temple of Isis after the Sack of Rome in 1527; it may have been executed – as Pignoria himself suggests – in Rome in the first century AD.

The table was then bought by Cardinal Pietro Bembo (it is also known as the ‘Bembine Table’); after his death in 1547 the table was acquired by the Gonzagas, remaining in their collections until the capture of Mantua in 1630. The table of Isis eventually came into the hands of Cardinal Pava, who gave it to the Duke of Savoy, who then presented it to the King of Sardinia. In 1797 the tablet was carried in Paris by French troops, and in 1809 – as Alexandre Lenoir attests – it was exhibited in the Bibliothèque Nationale. Later, it returned to Turin, and is now held at the Egyptian Museum of this city.

In the seventeenth century the table of Isis became one of the most famous Egyptian artifacts known: it was used by the Jesuit Athanasius Kircher as a primary source for deciphering hieroglyphs, and an illustration showing the table was included in his *Oedypus Aegyptiacus* (1652/55).

The effective function of the ‘Mensa Isiaca’ is still subject to debate, although Pignoria’s explanation was the simplest and most convincing: he believed it was a representation of sacrificial ceremonies according to Egyptian rites.

The 1669 edition is supplemented with numerous illustrations in the text which had been executed *e Musaeo Bembi* in 1559 by the Parma engraver Aeneas Vico (1523-1567).

Blackmer 1312; Gay 1567; Ibrahim-Hilmy II, 119.

*One of the ‘One Hundred Famous Books in Science’*

— Horblit —

🐾 214 🐾

**Steno, Nicolaus (1638-1687). *De solido intra solidum naturaliter contento dissertationis prodromus.*** Florence, Insegna della Stella, 1669.

4° (225x169 mm). Collation: [π]<sup>2</sup>, A-K<sup>4</sup>. [4], 78, [2] pages. Complete with fol. [π]1 blank. Roman and italic type. Title-page printed in red and black, with engraved vignette. Seven-line decorated initial on fol. A1r, head- and tailpieces. Large folding plate, with engraved diagram and explanatory letter-press. Contemporary limp vellum, spine with inked title; blue edges. A very good copy, some minor foxing, a few spots.

First edition of this “great work [...] which outlines the principles of modern geology” (DSB), by the Danish anatomist Niels Stensen, better known as Nicolaus Steno, then physician at the Florentine court. The *De solido* is dedicated to Ferdinand II, Grand Duke of Tuscany.

**NICOLAI STENONIS**  
DE SOLIDO  
INTRA SOLIDVM NATVRALITER CONTENTO  
**DISSERTATIONIS PRODROMVS.**

A D

SERENISSIMVM

**FERDINANDVM II.**  
MAGNVM ETRVRIÆ DVCEM.



**FLORENTIÆ**

---

Ex Typographia sub signo STELLÆ MDCLXIX,  
SVPERIORVM PERMISSV.

In this work, a cornerstone of geology based on data collected in the Arno Valley, Steno sought to describe the anatomy of the earth and to explain the entire system of nature *stratum super stratum*. His contributions to plate tectonic theory and to stratigraphy is based on his theory that layers or strata of the earth, which are not horizontal, must have been tilted or folded by a force, such as an earthquake, after they formed. His principle of superposition also applied to other geologic events on the surface, such as lava flows and ash layers from volcanic eruptions.

Although brief in form – the work was only intended as an introduction to a larger work that Steno would never write – the impact of *De solido* was far greater than its modest size would suggest, establishing important principles of geology and elaborating upon new tools for writing its history. In his treatise, the Danish geologist “described the composition of the earth’s crust in Tuscany and a famous diagram in his book shows six successive types of stratification: the first attempt ever made to represent geological sections. This was a sequence which he believed would be found all over the world. He explained the true origin of fossils found in the earth as being remains of once living things and he discriminated between the volcanic, chemical and mechanical modes of the origin of the rocks. He was the first clearly to recognize that the strata of the earth’s crust contain the records of a chronological sequence of events from which the history of the earth can be reconstructed. He attempted to find the principles of stratigraphy [...] He deduced that these changes in the original position of the strata are the real causes of the unevenness of the earth’s surface. This was in direct contradiction to the accepted belief that mountains had existed ever since the beginning of things or had simply grown” (PMM).

STC *17th Century*, 877; Bruni-Evans 5151; Dibner 90; Horblit-Grolier 96; Norman 2013; PMM 151; D.R. Oldroyd, *Thinking about Earth*, London 1996, pp. 60-76.

### The first public library of Liguria



**Apro시오, Angelico (1607-1681). La Biblioteca Aprosiana, Passatempo Autunnale di Cornelio Aspasio Antivigliani, Trà Vagabondi di Tabbia detto l’Aggirato...** Bologna, Manolessi for Giovanni Niccolò Cavanna, 1673.

Two parts in one volume, 12° (137x69 mm). The two parts with running collation and foliation. Collation: a-b<sup>12</sup>, c<sup>6</sup>, A-Z<sup>12</sup>, Aa-Ee<sup>12</sup>, Ff<sup>6</sup>. [10], 733 [i.e. 683, pp. 337-386 omitted], [1] pages. Roman and italic type. Frontispiece engraved by Giovanni Mattia Striglioni after Domenico Piola, showing the inside of a library, surmounted by the coat of arms of the dedicatee, Giovanni Niccolò Cavanna.

On fol. C12r, a half-page woodcut illustration depicting an Egyptian stele. Contemporary green morocco, over pasteboards. Covers within gilt frame. Spine with four raised bands richly gilt tooled, title in gold on red morocco lettering-piece. Marbled flyleaves. Reference notes on the front flyleaves, in an English eighteenth-century hand. A fine copy.

Rare first edition of the catalogue of holdings in the first public library of Liguria, the Aprosian Library, named after its founder, the Augustinian Friar Angelico Aprosio, and established in 1648 at the Augustinian monastery of Ventimiglia. The catalogue was financed by the work's dedicatee, Aprosio's friend Giovanni Niccolò Cavanna, and edited by Lorenzo Legati. Aprosio's name is concealed within the pseudonym Cornelio Aspasio Antivigilmi, an anagram of his real name along with that of his hometown, Ventimiglia.

The *Biblioteca Aprosiana*, also the most important source of information we have about Aprosio's own life, consists of a list of the collection's supporters – the so-called 'Fautori' – arranged alphabetically by first name. For each *fautore*, Aprosio provides bio-bibliographical information; the individuals in question tend to have been writers or scholars who gifted the library with some of their own works, the descriptions of which have been included as well.

The catalogue is interrupted at the letter 'c'; the continuation (up to the letter 'm') remained unpublished and is known only through an autograph manuscript that Aprosio had prepared for printing, preserved today at the University Library in Genoa. The second part of the volume contains the *Biblioteca Aprosiana cantata* by Pier Francesco Minozzi, which is introduced by a separate title-page on fol. Cc9r.

The Aprosian Library housed over ten thousand volumes and was officially recognized in 1653 by Pope Innocent X, who issued a ban prohibiting the sale of any of its books and opened it to the public. In the following years, Aprosio dedicated himself to expanding the library, enlarging the monastery to hold its volumes, and compiling this catalogue.

The Aprosian Library was partly dispersed in 1798 upon the arrival of French troops and the suppression of the Augustinian order. Part of the collection ended up in the National Library of Genoa.

Melzi I, p. 69; Brunet II, 325; L. Gavazzi, *Angelico Aprosio, la Biblioteca Aprosiana e il complesso di Sant'Agostino a Ventimiglia*, Ventimiglia 2010.

**Malvasia, Carlo Cesare (1616-1693). Felsina Pittrice. Vite de pittori bolognesi alla Maestà Christianissima di Luigi XIII Re di Francia e di Nauarra il Sempre Vittorioso consagrata... Diuisa in duoi tomi; con indici in fine copiosissimi. Tomo primo [-secondo].** Bologna, Domenico Barbieri's heir for Giovanni Francesco Davico, 1678.

Two parts in one volume, 4° (239x168 mm). Collation: [a]-b<sup>4</sup>, A-Z<sup>4</sup>, Aa-Zz<sup>4</sup>, Aaa-Zzz<sup>4</sup>, Aaaa-Cccc<sup>4</sup>, Dddd<sup>4</sup>; [π]<sup>2</sup>, A-Z<sup>4</sup>, Aa-Zz<sup>4</sup>, Aaa-Zzz<sup>4</sup>, Aaaa-Gggg<sup>4</sup>. [16], 581, 1 of [3]; [4], 606, [2] pages. Lacking in the first part fol. Dddd<sup>4</sup> blank. In this copy fols. b1-b2 are bound after fols. b3-b4. Issue C (no priority) with 'incudi' instead of 'incudini' on fol. B3r, in the first part. Roman and italic type. Woodcut printer's device on fol. Ee4v of the first part. Forty-three woodcut portraits in the manner of Vasari; eight empty portrait frames, fifteen small illustrations of paintings by the Carraccis, four other full-page woodcuts. Woodcut decorated initials. Contemporary blind-tooled vellum, over pasteboards. Covers within fillet borders, in the centre four fleurs-de-lis and a large lozenge-shaped tool. Spine with five raised bands, inked title and imprint. A single ink stain to the lower cover. A very good copy, slight waterstaining at the lower margin of the central and last quires.

Provenance: the famous English artist Sir Joshua Reynolds (1723-1792).

Sir Joshua Reynold's personal copy of the first edition of this famous work, presented here in the early issue with the name of the edition's financial backer, Giovanni Francesco Davico, on the title-page, and the famous insult towards Raphael, called 'Boccaliaio Urbinare' (fol. Nnn4r, line 14), which was subsequently corrected to 'gran Raffaele'.

Carlo Cesare Malvasia was a pupil of the painters Giacinto Campana and Giacomo Cavedone, and is considered the most important historian of the Bolognese school of painting. His *Felsina Pittrice* deals with the life and works of celebrated Bolognese artists, and the sections dedicated to Guido Reni, Agostino Mitelli, and the Procaccinis are especially noteworthy. A third volume of additions, edited by Luigi Crespi, was published in Rome in 1769.

The present copy comes from the library of Sir Joshua Reynolds, one of the most influential English painters and theorists of his time, who specialised in portraiture. He was the first president of the Royal Academy of Arts, and was knighted by George III in 1769. Reynolds was deeply influenced by Italian painters and Italian art theorists. "Among the Italian art literature that Reynolds studied particularly intensively was Carlo Cesare Malvasia's *Felsina Pittrice* (1678) and his *Pitture di Bologna* (1686).

*J. Reynold*  
FELSINA  
PITTRICE

VITE  
DE PITTORI BOLOGNESI  
ALLA MAESTA CHRISTIANISSIMA

DI  
LVIGI XIII

RE DI FRANCIA E DI NAVARRA  
IL SEMPRE VITTORIOSO.

CONSAGRATA  
DAL CO. CARLO CESARE MALVASIA  
FRA GELATI L'ASCOSO.

Diuisa in duoi Tomi; con Indici in fine copiosissimi,  
TOMO PRIMO

Che contiene la Prima, Seconda, e Terza Parte.



IN BOLOGNA, M. DC. LXXVIII.

Per l'Erede di Domenico Barbieri.

Con licenza de' Superiori.

Ad istanza di Gio. Francesco Danico, detto il Torrino.



This explains, to an extent, the importance Reynolds attached to Bolognese paintings in his *Discourses*.

Whereas we can only presume that Reynolds possessed a copy of the *Felsina Pittrice* because he directly quoted from it in his *Discourses, Pitture di Bologna*” (I. Wenderholm, “The President as a Reader: Reynolds and Books”, p. 214). We can now prove it was this very copy that was in his possession.

*Libreria Vinciana* 4381; J. Schlosser Magnino, *La letteratura artistica*, Firenze 1967, pp. 529 and 579; I. Wenderholm “The President as a Reader: Reynolds and Books”, H. Damm, M. Thimann, C. Zittel (eds.), *The Artist as Reader: On Education and Non-Education of Early Modern Artists*, Leiden 2013, pp. 195-217.

## The Roman Gardens of the baroque



**Falda, Giovan Battista (1643-1678). I Giardini di Roma. Con le loro Piante Alzate e Vedute in Prospettiva...** Rome, Giovanni Giacomo De Rossi, [about 1680].

Oblong folio (342x471 mm). [21] engraved plates, including the title-page and dedication to Pope Innocent XI, engraved by Arnold Van Westerhout after Giovanni Battista Manelli, and nineteen landscape views by G. B. Falda and Simon Felice. Late nineteenth-century half-vellum, marbled covers. Marbled edges. A very good copy, a few marginal stains.

First edition – offered here in its first issue with the plates unnumbered – of the most beautiful garden book produced in the Roman Baroque. Falda’s work illustrates the layout and embellishment of nine of the finest gardens of Rome dating from the mid-sixteenth to the mid-seventeenth century. The publication includes bird’s-eye views and plans of the Vatican Gardens, those on Quirinal Hill, and, among others, the Villas Mattei, Pamphili, Borghese, Ludovisi, and Montalto. The gardens were designed by Alessandro Algardi, Carlo Maderno, Ottavio Mascarini, Annibali Lippi, Cavalier Rainaldi, Domenico Fontana, Flaminio Pontico, and Giacomo Del Duca. The book is of particular importance as it shows the gardens before they were destroyed or underwent extensive alterations.

As a boy, Falda was sent to Rome to work in the studio of Gian Lorenzo Bernini. His skills attracted the attention of the publisher Giovanni Giacomo De Rossi, for whom Falda engraved the series *Le fontane di Roma* (‘Fountains of Rome’), *Palazzi di Roma* (‘Palaces of Rome’), and the present *Giardini*. His work became very popular among participants of the Grand Tour and tourists in the second half the seventeenth century and sold very well.

*Berlin Katalog* 3492; Kissner 133; *Libreria Vinciana* 4440; Rossetti 4831; G. B. Falda, *Li giardini di Roma. Faksimile-Neudruck der Ausgabe Rom 1683*, Nordlingen 1994.

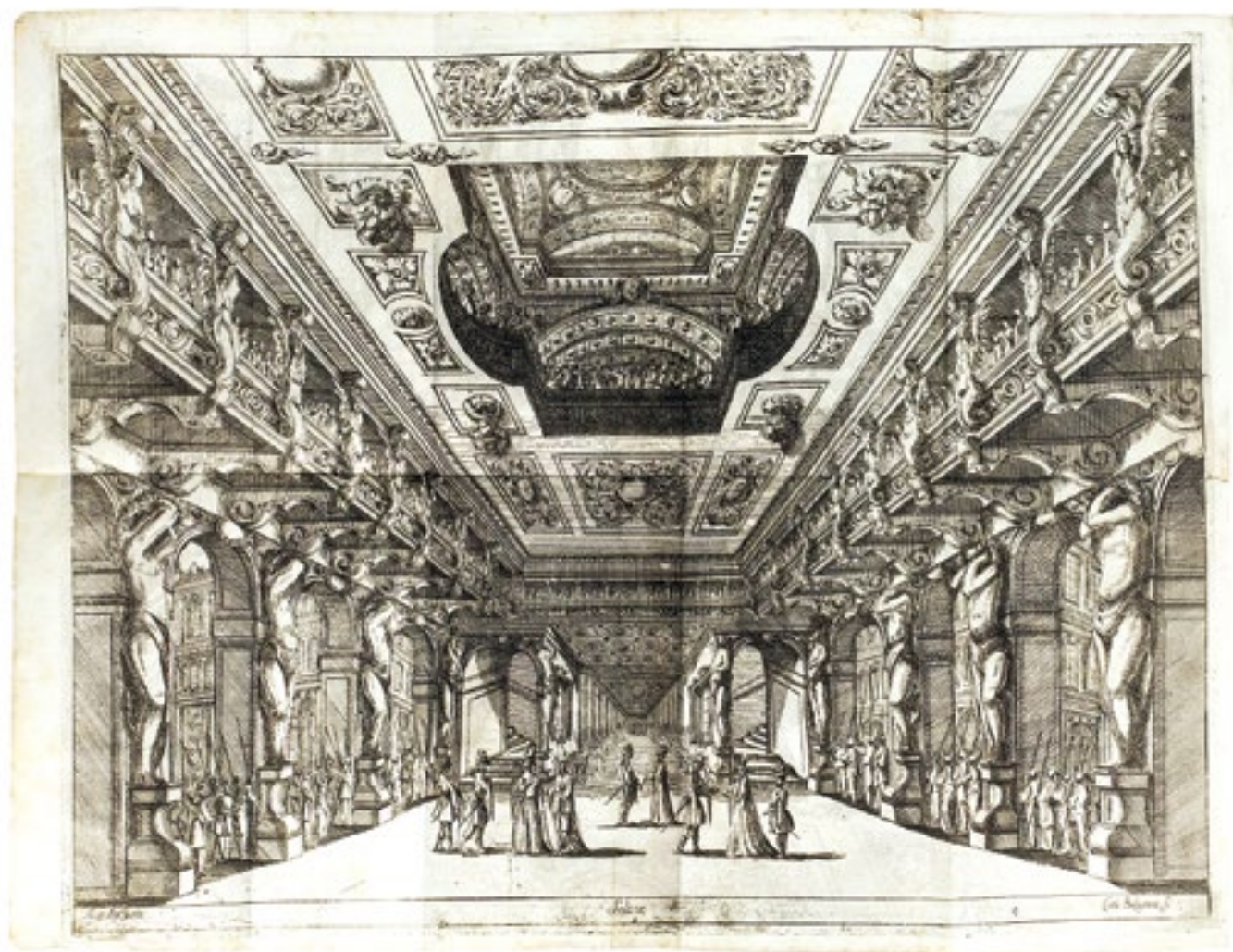
**David, Domenico (d. 1698).** *La forza della virtu drama per musica da rappresentarsi nel Teatro Malvezzi l'anno M.DC.XCIV... Dedicato all'Eminentissimo, e Reverendissimo Sig. Cardinale Marcello Durazzo Legato di Bologna...* Bologna, Antonio Pisarri's heirs, 1694.

4° (199x137 mm). Collation: A<sup>8</sup>, B-H<sup>4</sup>, I<sup>6</sup>. 82 pages, lacking the last blank leaf. Roman and italic type. Twelve folding etchings, engraved by Carlo Antonio Buffagnotti after Marco Antonio Chiarini; each plate signed by artist and engraver, and with caption titles. Rebound in cardboards covered with a beautiful eighteenth-century gilt-blocked floral paper. Marbled edges. A good copy, some foxing and staining. Title-page slightly soiled, pale waterstain to the title-page and second leaf, small repaired tear to fol. B1, without any loss. Other repaired tears on some folding plates with no damage.

The rare first illustrated edition of this opera libretto in three acts, published on the occasion of its presentation at Bologna's Teatro Malvezzi. The librettist is Domenico David, while the music was composed by Giacomo Antonio Perti (1661-1756), whose name is not mentioned in the work. The drama had already been performed the previous year, in 1693, in the Teatro San Giovanni Crisostomo in Venice with music by Carlo Francesco Pollaroli. On that occasion the libretto had been printed in Venice by Nicolini, in an unillustrated edition in 12° format. These editions testify to the success of the opera, which deeply influenced Metastasio's libretto for the *Siface* (Naples 1723).

The 1694 Bolognese edition is enriched with twelve splendid plates illustrating the different stage scenes, engraved by the printmaker, painter, and accomplished cellist Carlo Antonio Buffagnotti (1660-ca. 1715) after drawings executed by the renowned Bolognese architect Marcantonio Chiarini (ca. 1652-1730), who trained with Francesco Quaino and Domenico Santi. Active in Bologna and Milan, Chiarini was a *quadratura* specialist and painted scenography for several plays. The plates included in *La forza della virtu* attest to his use of the *scena per angolo*, or multipoint perspective, a significant innovation in seventeenth-century stage design which is generally attributed to Francesco Bibiena, but was in all likelihood used here for the first time. "Until this time, all perspective scenery had a single vanishing point – for a spectator seated in an ideal position, the scenery seemed to disappear at a single point in the distance [...] Multipoint perspective, as the name implies, could have several vanishing points. The effect [...] was to free the stage from the auditorium. The scene behind the proscenium no longer had to conform to the scale of the spectator, it could be larger than life. There was no need for symmetry: a scene could be shown from any point of view" (*The Cambridge Guide to Theatre*, Cambridge 2000, p. 1093).

Frati, 8208; Gaspari v, 396; Gregory-Sonneck, p. 526; *Grove Dictionary of Opera* 1, p. 1086; Sartori, *Libretti italiani a stampa*, 10875; Schatz 7948.



**Meyer, Cornelius (1629-1701).** Nuoui ritrouamenti diuisi in due parti con trè Tauole in lingua Latina, Francese, & Ollandese. Parte prima. Delli ordegni per cauar pali. Armature della calamita. Del modo di leuare i sassi sott'acqua, e trouar la lega dell'oro, e dell'argento... Rome, Giovanni Giacomo Komarek, 1696. (bound with:) **Idem.** Alla Santità di N.S. Papa Innocentio XI. Beatissimo Padre. [Rome, Giacomo Antonio de Lazzari Varese, 1679]. (bound with:) **Idem.** Nuoui ritrouamenti dati in luce dall'Ingegneiro Cornelio Meyer per eccitare l'ingegno de' virtuosi ad aumentarli, ò aggiungerui maggior perfettione... Rome, Giovanni Giacomo Komarek, 1689. (together with:) **Idem.** L'Arte di restituire à Roma la tralasciata Nauigatione del suo Teuere. Diuisa in tre parti... Rome, Giacomo Antonio de Lazzari Varese, 1685.

Two volumes containing four works, in near uniform bindings.

**First volume.** Three works bound together, folio (411x261 mm). **I.** [28] unsigned leaves, including title-page with a large engraved vignette showing a dragon with the caption 'Drago come viveva il primo di Decembre 1691 nelle paludi fuori di Roma'; dedication to the Grand Duke of Tuscany Cosimo III dated Rome, 22 June 1696; 22 leaves consisting of plates with letter-press explanatory text, all of them half-page (except two full-page and three double-page); 4 leaves of indices in Latin, French, and Dutch. Roman and italic type. **II.** Collation: A<sup>14</sup>. [14] leaves. Issued without title-page, opening with dedicatory epistle to Innocent XI. Twelve numbered half-page engravings accompanied by explanatory text below, printed on recto only. Roman and italic type. The plates are partly dated between 1677 and 1679, engraved by Giovanni Battista Falda and Jacques Blondeau, after Meyer. **III.** Collation: [π]<sup>2-1</sup>, A-D<sup>2</sup>, <sup>2</sup>D<sup>2</sup>, E<sup>2-1</sup>. [12] leaves. Roman and italic type. Typographical ornament on the title-page. Fifteen engravings in the text, two of which are double page. Most of the plates signed by Meyer as designer, and sometimes as both designer and engraver. The double-page astronomical engraving is signed by Ioannes Baptista Honoratus Polustinus.

Contemporary limp vellum. Extremities of the spine damaged. Fine, unsophisticated copy. Worm-tracks on the upper margin of several leaves not affecting the text, some leaves somewhat loose.

**Second volume.** Three parts, folio (401x265 mm). [92] leaves, 15, [1] pages. All leaves are unsigned, except for fols. [9-10] signed A-A2 and the final 8 leaves signed A-D<sup>2</sup>. The edition includes: two additional titles with dedication to Innocent XI and a large allegorical engraving present here in two states (one variant has the caption title 'Fluminis Fluctus Letificant Civitatem' written on a cartouche on top of the engraving, while the second version has 'D.O.M.' instead); a letter-press title with a woodcut ornament; sixty-eight engraved illustrations and maps (six double-page, one full-page and the rest half-page). The final 15 pages contain the relations of the Sacra Congregatio riparum Tyberis, and end with the colophon 'Romae, ex Typographia Rev. Cam. Apost., 1685'. The first illustration of part two, a double-page map showing the *Delineatione del stagno di Maccarese*, is captioned: 'In Roma, nella stamperia di Nicol' Angelo Tinassi, 1681'. The comet plate referred to in the list of plates is absent, in keeping with all other copies. At the bottom of the *figura quarta* in Part one are two contemporary ink drawings of technical structures. Roman and italic type. Woodcut head- and tailpieces.

Contemporary vellum, over thin boards. Spine with inked title, partly damaged and with a few losses. A genuine copy, with good margins. Some browning and foxing, double-page map of *Delinatione del stagno di Maccarese* heavily browned.

Provenance: I. Meyer's own inscription 'Ex dono Auctoris' on the verso of the front flyleaf; on the front pastedown nineteenth-century armorial ex-libris of the Odescalchi family, bearing the motto 'per servire s'acquista servi quando poi', and engraved by Michelassi. II. Meyer's own inscription 'Ex dono Auctoris' on the verso of the front flyleaf.

Two-volume set containing four rare first editions by Cornelius Meyer (Cornelis Meijer), both volumes bearing the author's inscription 'Ex dono Auctoris'. Dedication copies of these already rare works are extremely hard to come by separately, and even more so bound together, and in copies complete with all their parts. This is the case of this set, in which the first volume also bears the ex-libris of the Odescalchi family, and it is especially noteworthy that Pope Innocent XI Odescalchi was the patron of Meyer as well as the dedicatee of the second edition bound in this volume.

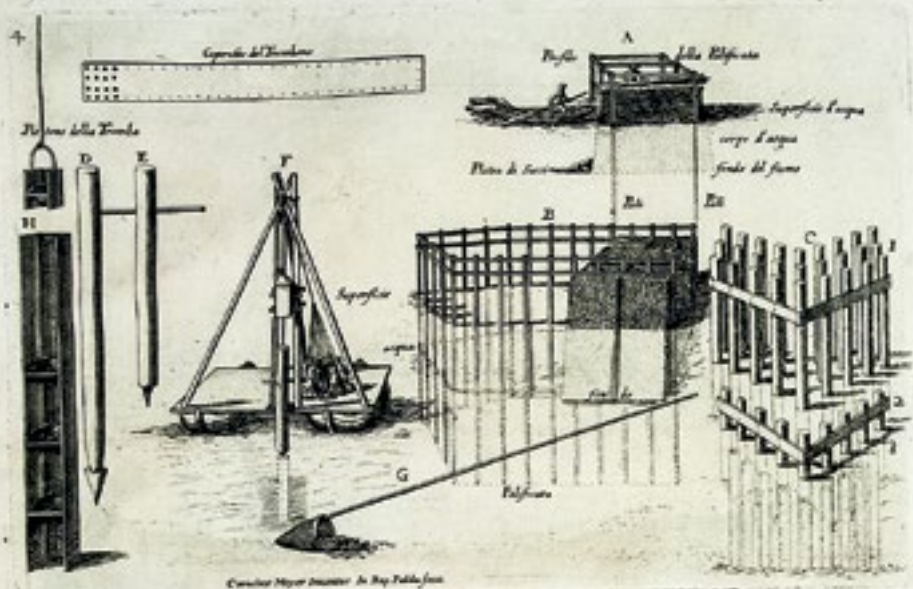
**I.** The first work bound – *Nuovi ritrovamenti divisi in due parti... Parte prima* – though printed seven years later, in 1696, forms the first section of a two-part work, which gathers some of the author's technical inventions and scientific experiments. The second part, *Nuovi ritrovamenti dati in luce*, was issued first, in 1689, but both texts are clearly related insofar as the index to both parts is printed at the end of the Part one.

The plates show inventions and experiments undertaken by Meyer in Rome and other places like Livorno and Civitavecchia: among others, the large magnet of the Grand Duke of Tuscany, instruments and technical tools to raise cannons and poles from below the sea and to break stones underwater, methods for melting metals, canalization and other hydraulic works, a plan of the harbor of Livorno, fortification works, spectacles, games and curiosities including how to break a glass with a musical instrument, the eclipse of Jupiter's first satellite, a map of the mouth of Po river, chariots, the design of a room, the orbit of a comet, and fountains. One of the plates included here shows the Civitavecchia harbor, where the author recovered the hull of a sunken vessel.

The third work included in the first volume – the one bound in the middle – is the rarest of all three. It was issued without a title-page and opens with a dedication to Innocent XI Odescalchi. Meyer's name appears at the end of the dedication, while the imprint is at the bottom of the last two leaves. As stated in the notice to the reader, with this publication Meyer intended to show to the general public how he so brilliantly completed the first task assigned to him by Clement X upon his arrival in Rome.

Born in Amsterdam, Cornelius Meyer left his country in 1674 for Venice, then a popular destination for Dutch engineers seeking employment. He moved to Rome one year later. Pope Clement X put Meyer in charge of a major project aimed at protecting the Via Flaminia against the flooding of the Tiber. Meyer, whose plans were less expensive than those proposed by the project's former head engineer, Carlo Fontana, constructed a *passonata*, i.e., a row of piles, in the Tiber, which deflected the river's current away from the Via Flaminia.

**II.** First edition of Meyer's important work on the restoration of the Tiber River for navigation, *L'arte di restituire a Roma la tralasciata navigazione del suo Tevere*, which is considered his masterpiece, and is presented here in its second issue (the first issue is dated 1683 on the title-page).



#### QVARTA FIGVRA.

#### Profili delle passate Figure.

**P**er meglio comprendere la pratica delle predette Palificate faremo la dimostrazione, colli sopradelineati Profili, accioche spiegate le parti di esse restino piu intelligibili le passate Figure.

- A. Mostra la distanza che v'è trà l'vno, e l'altro legno, e come la riempitura della fascina discenda a scarpa sul fondo dell' acque alcuni palmi fuori della Palificata auanti la qual si denota vna platea fatta di sassi greui per defendere quel sito, accioche il fiume non corroda il terreno vicino alla Palificata.
- B. Esprime che questa sorte di riempitura fortifica assai la Palificata, perche serra fortemente li Palloni trà la fascina che non possano esser scauati dalla Corrente ancorche stassero poco sotto terra.
- C. Denota tre ordini di Palificata quando bisognasse difendere qualche parte essenziale, offesa. Il primo dà palmi sette sopra l'acque. Il secondo à liuello dell'acqua. Et il terzo dà palmi sei sotto l'acque. Quali tre ordini di Palificata si pongono più, o meno lontano l'vno dall' altro secondo il bisogno, e seruono per tenere l'acque lontano che non possano penetrare à scauare il fondo del primo ordine, il quale resta difeso da gli altri due che rompono, e diuertono la forza del fiume.
- D. Dimostra quando le punte delli Pali siano fatte à foggia di frezza, o diciamo lingua di Serpe, che non possano così facilmente esser cauati dalla terra.
- E. Fuso per cacciare li Pali sotto acqua.
- F. Battipalo, che denota il modo d'adoperare detto fuso per cacciare li Pali sotto l'acque.
- G. Rete attaccata ad vn cerchio di ferro per scauare li fondi, profundare gli aluci, e per nettare i Canali.
- H. Trombone per seccare in breue qualche sito quando fusse di bisogno, il quale à causa delle triplicate Animelle porta quantità d'acque ad alto.





## QVINTA FIGVRA.

### Rimedio per superare le cadute dell'acqua.

**S**piegato dunque il primo rimedio per sfingere l'altico del Teuzere, scenderemo hora al secondo per superare le cadute dell'acqua. Queste cadute (come si è detto) sono capionate in alcuni luoghi dall'ineguaglianza dell'altico, o dalli sassi, che sono nel letto del Teuzere, o sia per qualsivoglia altra causa che prouenghino, elle non sono altro, che vna certa altezza, dalla quale cadendo l'acqua si precipitano al basso. Gli impedimenti, che queste cadute apportano alla navigazione, sono che le Barche nell'andare all'insù non possono ascendere sopra quell'altezza, dalla quale casano l'acqua; nè meno al venire all'ingù discendere da questa al basso, che è quanto à dir in termine dell'arte, che le Barche non possono venire dall'acqua alta nella bassa, nè dalla bassa nell'alta. Per rimediare à questo impedimento si propone di fabricare in simili luoghi vn Ponte di trauoloni, il quale cominciando à pigliare dall'altezza de tali siti, v'è poi dolcemente declinando sino al basso, su'l quale le Barche per via d'argani, e di carli si trasportano facilmente.

Ma perchè questa sorte de Ponti non è stata veduta, nè ancora praticata in queste parti, parerà forse strana à qualcheuno: onde à causa dell'insperienza scemerai di conoscermi à quello, che cantò l'Ariosto:

*Chi v'è lontano da la sua patria vede  
 Il fiammo bardiando se rimane.  
 Così da quel che già credea lontano:  
 Che narrandole poi, non se gli crede,  
 Che l'vulgo sciocco non gli vuol dar fede,  
 Se non le vede, o tuca chiaro, e piano.*

Niente mi curo, se poco o assai coccoloso daranno al mio dir gli imperiti, conciosia che questi sempre, volar d'hante à longe speculando, e sò bene quando si tratta d'introdurre arti, o inuentioni nuove che non mancano di quelli che mai vicini dalle Prouincie, o Porte delle Città, oue sono nati, negano adaceminate quello che non intendono, e misurano le cose dall'angustie del lor' intelletto, come ci auerte il Poeta.

*Con la veduta certa d'ona spuma.*

Ma sò bene ancora che la proposizione di questi Ponti non parerà esser detta per mostrare abbondanza di ripieghi, e di bizzarre ideè à quelli che hanno viaggiato, e caminato in sù le sponde de i Fiumi d'Olanda, e che hanno offeruato quanto essi siano sensibili per superare le difficoltà che tal volta s'incontrano nella siti, per i quali si desidera aprire la navigazione. Onde hauendo in mano l'esperienza la buona riuscita, e l'vso giornaliero di essi Ponti così mi spiego. Furono dunque inuolati questi Ponti posti in pratica già molti anni sono in diversi luoghi delle Prouincie d'Olanda, non solo per evitare le gran spese delle sostegni, ma ancora vltimamente nel Canale tra Amsterdama, e Serdama, à causa di alcuni siti alti, e di fasso viuo, che non si poteuano tagliare, ne scauer per rendergli vgnali al fondo del restioe del medesimo Canale onde accioche non restasse interrotta la navigazione vi fabricarono alcuni di questi Ponti. E l'vso de' medesimi hà reso tanto pratico il popolo, che fanno passare sopra detti Ponti dall'acqua alta nella bassa, e reciprocamente dalla bassa nell'alta in meno di mezza hora qualsivoglia gran Nauiglio con tutto il suo carico, coll'opera di trè, o quattro persone solamente.

Oltre il comodo, che questi Ponti apporterebbono alla navigazione, si verrebbe ancora ad evitare molta spesa, e difficoltà, che ordinariamente s'incontrano in fare delle sostegni, d'aprire in alcuni luoghi vn nuovo alveo al Teuzere, in leuare della sassi in quei siti, doue sono cadute precipitose, come in vgnagliare il letto del Teuzere, e simili altre operationi, nelle quali tal volta le difficoltà si rendono insuperabili.

In quanto alla spesa di questi Ponti lascio considerare ad ogni vno, che non possa essere tanto grande, poiche li trauoloni, & altri legni, de quali si deuono fabricare, sono à buonissimo prezzo in quelle parti.

After this first successful work on the Tiber, Clement X and his successor Innocent XI hired Meyer to improve navigation on the river with the purpose of increasing commerce. Meyer came up with revolutionary solutions to expedite travel along the river and in 1683, with the help of artist Gaspar van Wittel, he published his projects in *L'arte di restituire a Roma la tralasciata navigazione del suo Tevere*. The book, which is divided into three parts, was both a record of Meyer's engineering skills as well as a form of self-promotion for seeking further commissions. It includes a beautiful series of etchings by Meyer himself as well as by Giovanni Battista Falda, Gaspar van Wittel, Jacques Blondeau, Barend de Bailliu, Balthasar Denner, Gomar Wouters, Johannes Collin, and Ioannes Baptista Honoratus Polustinus. It was with his designs in *L'arte di restituire* that Meyer consolidated his reputation among the artistic and scientific elite of Rome.

Michel & Michel v, p. 161; Cicognara 3791-3792; Olschki 17589; Poggendorff II, 134; Rossetti 7022-7023c.

Poetry, fortune, and gambling.  
The Spello-Game



**Vago e diletteuole giuoco della diuitia di Spello.**

Illustrated manuscript on paper, in Italian. Spello (?), end of the seventeenth century-beginning of the eighteenth century.

273x205 mm. 34 leaves. COMPLETE. Four quires. Collation: 1<sup>8</sup> (the first blank leaf used as front pastedown), 2-3<sup>8</sup>, 4<sup>10</sup>. Blanks: 1/1, 1/2r, 4/10. Contemporary inked foliation in the upper outer corner (used here). Written in brown ink in a unique hand, in neat cursive. Twelve vignettes drawn in brown ink; twelve full-page ink drawings within rectangular frames, partly coloured in brown, red, and greenish wash; some details in red- and brown-pencil heightening. Contemporary cardboards, smooth spine. Covers rather abraded and stained, corners and spine worn. In a marbled cardboard box, leather spine with title and the note 'M.S. XVII SEC.' lettered in gilt. An unsophisticated manuscript, some stains and spots, numerous traces of use. On the recto of the first leaf the note 'Perugia', in a different early hand.



## Illustration

The first section of the manuscript contains twelve vignettes, drawn in brown ink in popular style, depicting views and monuments of Spello and supplemented with captions, mainly in Italian vernacular. The subjects are as follows, as indicated by the inked captions:

fol. 3r: ‘Colonia Iulia di Spello detta di Giulio Cesare’ (below a Latin note ‘Vel Hijspellum fuit prima Ciuitas per Ianum, id est Noè, Vmbria aedificata Vel Gornualia Hijspellum vocaretur – cornu Vallis per translationem’);

fol. 3v: ‘Antica Porta Venere. descritta con tre porte, e due Torri dalle bande, dall’Architetto Sebastiano Serlio Bolognese nel loco 3.º dell’Antichità’;

fol. 4r: ‘Carcere di Orlando Vicino alla Porta Venere di Spello, come ne scriue il detto Serlio Bolognese nelle sue Antichità’;

fol. 4v: ‘Misura di Orlando Nipote di Carlo Magno Imperatore, come nelle Mura di Spello nella publica Strada, che ua uerso Assisi’;

fol. 5r: ‘Antico Campo da Combattere Nel Territorio di Spello uicino la Via Flaminia, della cui antica virtù bellica ne fa anco mentione Silio Italico libro terzo Belli Punici’;

fol. 5v: ‘Antico Vocabolo Poeta al Colle uicino à Spello detto da Propertio Poeta, doue egli aueua la sua Villa Suburbium Propertij’;

fol. 6r: ‘Bagno del Fiume Clitunno dato à Spellani da Augusto Imperatore Oggi detto le Vene di Pissiniano’;

fol. 6v: ‘Nobile Antico Mausoleo uicino Spello circondato de Fenestrelle, doue Erano i lumi perpetui, oggi fatto Tempio alla Virgine Maria’;

fol. 7r: ‘Cerere Dea Rappresentata in Spello Con due Cornucopij per dimostrare l’abbondanza dell’antico Spello’;

fol. 7v: ‘Antiche tre Statue Gradi Consolari Poste nella uia Flaminia sopra la Porta principale di Spello’;

fol. 8r: ‘Antico Anfiteatro di Spello Colonia amplissima de Romani posto in mezzo alla gran Valle Spoletana, doue conueniuano tutti i Popoli dell’Umbria ai Spettacoli’;

fol. 8v: ‘Portone ò Arco uicino à Spello nella publica strada che ua uerso Assisi, doue con bel gioco uedrai se sei legitimo, ò no’.

The second part of the manuscripts contains twelve full-page drawings, in the same technique and style, depicting poets originating from Spello, with the indication of their names. The subjects are as follows:

fol. 9r: ‘Il Poeta Mauro’

fol. 11r: ‘Il Poeta Propertio’

fol. 13r: ‘Il Poeta Vetruiuio’

fol. 15r: ‘Il Poeta Olorino’

fol. 17r: ‘Il Poeta Sforza’

fol. 19r: ‘Il Poeta Venantio’

fol. 21r: ‘Il Poeta Dandola’

fol. 23r: ‘Il Poeta Angelini’

fol. 25r: ‘Il Poeta Gentile’

fol. 27r: ‘Il Poeta Barbagnacca’

fol. 29r: ‘Il Poeta Cecchi’

fol. 31r: ‘Il Poeta Marcorelli’

Paga il tributo Va al Poeta M. Mauro [ ] [ ] Car: 14 Ver: 3	Va al Poeta Barbagnolo [ ] [ ] Car: 50 Ver: 6	Va al Poeta Olorino [ ] [ ] Car: 26 Ver: 9	Va al Poeta Cecchi [ ] [ ] Car: 54 Ver: 2	Va al Poeta Marcordelli [ ] [ ] Car: 50 Ver: 6	Va al Poeta Dondola [ ] [ ] Car: 30 Ver: 13
Va al Poeta Angelino [ ] [ ] Car: 42 Ver: 1	Paga il tributo Va al Poeta Gentile [ ] [ ] Car: 46 Ver: 10	Va al Poeta Sforza [ ] [ ] Car: 30 Ver: 11	Va al Poeta Vetruiuo [ ] [ ] Car: 22 Ver: 2	Va al Poeta Propertio [ ] [ ] Car: 10 Ver: 4	Va al Poeta Venantio [ ] [ ] Car: 34 Ver: 21
Va al Poeta Propertio [ ] [ ] Car: 10 Ver: 21	Va al Poeta Sforza [ ] [ ] Car: 30 Ver: 22	Nobile Antico Mausoleo in cino a Spello circondato de 12 finestrelle, doue 		Va al Poeta Venantio [ ] [ ] Car: 34 Ver: 16	Va al Poeta Gentile [ ] [ ] Car: 46 Ver: 10
Va al Poeta Dondola [ ] [ ] Car: 30 Ver: 27	Va al Poeta Marcordelli [ ] [ ] Car: 50 Ver: 23	Erano i lumi perpetui og- gi fatto Tempio alla Vergine Maria. 		Va al Poeta Angelino [ ] [ ] Car: 42 Ver: 22	Paga il tributo Va al Poeta Sforza [ ] [ ] Car: 30 Ver: 19
Va al Poeta Barbagnolo [ ] [ ] Car: 50 Ver: 26	Va al Poeta Mauro [ ] [ ] Car: 14 Ver: 15	Paga il tributo Va al Poeta Mauro [ ] [ ] Car: 14 Ver: 26	Va al Poeta Barbagnolo [ ] [ ] Car: 50 Ver: 16	Va al Poeta Olorino [ ] [ ] Car: 26 Ver: 13	Va al Poeta Cecchi [ ] [ ] Car: 54 Ver: 9
Va al Poeta Vetruiuo [ ] [ ] Car: 22 Ver: 17	Va al Poeta Angelino [ ] [ ] Car: 42 Ver: 26	Va al Poeta Gentile [ ] [ ] Car: 46 Ver: 36	Va al Poeta Venantio [ ] [ ] Car: 34 Ver: 33	Va al Poeta Propertio [ ] [ ] Car: 10 Ver: 22	Paga il tributo Va al Poeta Vetruiuo [ ] [ ] Car: 22 Ver: 32
Va al Poeta Marcordelli [ ] [ ] Car: 50 Ver: 17	Va al Poeta Dondola [ ] [ ] Car: 30 Ver: 31	Va al Poeta Gentile [ ] [ ] Car: 46 Ver: 36	Va al Poeta Venantio [ ] [ ] Car: 34 Ver: 33	Va al Poeta Propertio [ ] [ ] Car: 10 Ver: 22	Paga il tributo Va al Poeta Vetruiuo [ ] [ ] Car: 22 Ver: 32

An unrecorded, and extremely interesting variant of fortune-telling book, a genre that enjoyed wide popularity during the Renaissance. Manuscript versions of this game are all of the greatest rarity, owing to the fragility of supports and their extensive use at social occasions.

This manuscript is an adaption of the structure and rules of the game as developed in the *Libro della Ventura* of Lorenzo Spirito (ca. 1425-1496; see nos. 42 and 202) from Perugia, the first fortune-telling book produced in Italy which served as a source of inspiration for numerous later compilations, in print as well as in manuscript. Here the readers wandered not among celestial spheres, prophets, kings or philosophers, but rather among the history and cultural tradition of Spello in Umbria, the ancient Roman colony known as Hispellum. In fact, the anonymous author who produced – according to the title inscribed on the verso of the second leaf – this *Vago, e diletteuole giuoco della diuitia di Spello* sought to celebrate the ancient monuments of Spello, as well as the numerous poets born in this small Italian city over the centuries, such as the illustrious Propertius.

The game rules are explained in the preliminary pages. The players were to choose one of the questions listed (‘Partiti da Proponersi dal Signore’) pertaining to health, wealth, career, business, travel, and happiness in love and marriage. They then threw two dice and proceeded to locate the cast result in the following twelve tables of diagrams, each bearing, at the centre, a drawn vignette showing views or monuments of Spello. The diagrams would guide players to twelve sections of quatrains which provided answers to the chosen questions, each of them introduced by a full-page drawing depicting a poet born in Spello. Remarkably, the Spello-game – which doubles as a gambling game – also involves a stake with pecuniary value (called in the preliminary instructions *Tesoro*, and managed by a *Tesoriere*, or banker): in the quatrains the prediction of future events is therefore supplemented, in the final verse, with the notice of an amount to be payed or cashed out.

The last drawings portray poets active in the seventeenth century, a feature that allows us to date the execution of the present manuscript to the end of that century. In particular, the drawing on the recto of fol. 31 depicts the poet and musician Giovanni Francesco Marcorelli, who was an organist in the Collegiata Santa Maria at Spello between 1627-1634, and then active as *maestro di cappella* in the oratory of the Church of Santa Maria Nova in Rome. He also composed some oratories – in the present manuscript he is even shown writing a musical score – and he died around 1656.

T. De Marinis, “Le illustrazioni per il *Libro de le Sorte* di Lorenzo Spirito”, Idem, *Appunti e ricerche bibliografiche*, Milano 1940, pp. 67-83; M. Sensi – L. Sensi, “Fragmenta hispellatis historiae. 1. Istoria della terra di Spello, di Fausto Gentile Donnola”, *Bollettino storico della città di Foligno*, 8 (1984), pp. 7-136; A. Tini Brunozi, “Appunti sulla toponomastica spellana”, *ibid.*, 19 (1995), pp. 299-329; L. Nadin, *Carte da gioco e letteratura fra Quattro e Ottocento*, Lucca 1997; G. Proietti Bocchino, *Spello città d’arte*, Perugia 2011.

A defence of Raphael and Carracci,  
printed on blue paper



**Victoria, Vicente (1658-1712). Osservazioni sopra il libro della Felsina pittrice per la difesa di Raffaello da Urbino, dei Caracci, e della loro scuola. Publicate, e diuise in sette lettere...** Rome, Gaetano Zenobi, 1703.

8° (198x129 mm). PRINTED ON BLUE PAPER. 114, [2] pages. Complete with the last blank leaf. Large engraved vignette with the coat of arms of Pope Clement XI on the title-page, rendered by Victoria. Full-page engraving showing a hand sharpening a quill above a copy of Malvasia's *Felsina pittrice*, with the inscription in a cartouche 'VT SCRIBAT NON FERIAT', likewise after Victoria. Fine woodcut head- and tailpieces; numerous woodcut decorated initials. Contemporary vellum, over pasteboards. Smooth spine, title in gold on painted lettering-piece. Covers restored. A fine copy, a few minor stains to the title-page. Light foxing in places, some fingermarks.

Provenance: armorial ex-libris on the title-page, including six bees; below the inked letters 'B. D. M.'

A handsome copy – printed on blue paper – of this work by the Spanish painter, printmaker, and canon Vicente Victoria y Gastaldo. Born in Valencia, Victoria was primarily active in Rome, and known under the Italianised name of Vittorio Vincente. A protégé of the Albani family, he was appointed, in 1703, as antiquarian to Pope Clement XI, whose coat of arms is engraved on the title-page of this edition, likewise printed in 1703. Victoria amassed a notable library and a large collection of classical antiquities.

He published the *Osservazioni* in defence of Raphael and Annibale Carracci, whose styles had been criticised as 'dry and lifeless' by Count Carlo Cesare Malvasia (1616-1693) in his *Felsina Pittrice* of 1678 (see [no. 216](#)), the biographical work on Bolognese painters, and one of the most relevant sources for the history of Italian painting. Victoria had perceived in Malvasia's treatise an anti-Roman bias: as is well known, in a few copies of the *Felsina Pittrice* Malvasia had referenced Raphael – in a passage related to the Vatican Stanze – as the *boccalajo di Urbino*, i.e., the 'potter from Urbino', an expression which was later changed to 'the great Raphael' in the definitive issue.

The 1703 publication is famous for including a full-page engraving, executed after a drawing of Victoria himself, depicting a hand sharpening a quill close to a copy of Malvasia's treatise, and surmounted by the caption 'VT SCRIBAT NON FERIAT', i.e., 'May it write, not strike'.

This copy of Victoria's *Osservazioni* is printed on blue paper, indicating that this precious volume was gifted by its author to an as yet unidentified but evidently prominent figure.

E. Páez, *Repertorio de Grabados Españoles*, Madrid 1981.



(actual size)

**Vio, Ignazio de (1659-1749). L'Emporio delle glorie palermitane, o vero il compendio di molti pregi della Città di Palermo, consecrato a S. Rosalia Vergine Palermitana, nella solennità di quest'anno 1704...** Palermo, Domenico Cortese, 1704.

4° (183x129 mm). [4], 138, [2] pages. Four engraved folding plates, signed 'D. Paulus Amato Ingignerius inventor'. Decorated woodcut initials and tailpieces. Modern gilt-tooled morocco. A good copy, some foxing and staining. Upper margin slightly trimmed but not affecting the text. Some marginal repairs, small restored hole on fol. D8, with loss of a few letters.

First edition of this work describing the magnificent religious festival held in Palermo in 1704 in honour of the city's patron saint, St. Rosalia, who, according to local tradition, had saved the city from the plague (see [no. 204](#)). The text is attributed in the dedicatory epistle to the Jesuit Ignazio de Vio, teacher of theology, mathematics, and Hebrew. Between 1693 and 1704 he published several works on the festival of Santa Rosalia, which, initiated in 1625, began on 12 July and lasted four days. The cult of the patron saint was strongly supported by the Jesuits, who were directly involved – as this publication testifies – in the organisation of processions and other festivities.

The volume is supplemented with four fine plates, which are signed by the leading architect, engineer, and painter Paolo Amato (1634-1714), the designer and inventor of all the spectacular ephemeral structures or *apparati*. Amato was in charge of the fabulous decorations for almost all festivities commissioned by the Senate of Palermo between the 1680s and 1714, the year of his death. One of the folding plates is especially impressive: it measures 1098 mm in length, and shows a procession of chariots looking like galleons. The other plates are also of great interest, depicting various ephemeral structures used in the festival, such as an incredible firework machine built as a castle on an island surrounded by boats and elaborate church *apparati*.

“Con la llegada de la dinastía Borbón al solio español, el *festino* se enriquecerà con nuevos tipos de decoración; en los palacios públicos y privados, arcos triunfales, etc. Así los vemos en las últimas celebraciones del Palermo español, entre 1701 y 1713 [...] En 1704 el carro de la santa fue sustituido por un simulacro del Bucintoro de Venecia y la máquina de fuegos se presentó como un castillo sobre una isla, rodeado de barcos” (*La fiesta barroca*, p. 123).

Melzi I, 355; Biblioteca centrale della Regione siciliana “Alberto Bombace”, *Sanctae Rosaliae Dicata, Bibliografia cronologica su Santa Rosalia*, September 2004, p. 58 (<http://www.cattedrale.palermo.it/rosalia2017/2017bibliografiasantarosalia.pdf>; accessed January 2018); S. di Fede, “La festa barocca a Palermo: città, architetture, istituzioni”, *Espacio, Tiempo y Forma*, series VII, 18-19 (2005-2006), p. 65; M. Cornelles, V. Manuel *et al.* (eds.), *La fiesta barroca. Los reinos de Nápoles y Sicilia (1535-1713)*, Palermo 2014, pp. 111-123; F. Checa Cremades - L. Fernández-González, *Festival Culture in the World of the Spanish Habsburgs*, Farnham 2015, pp. 229-231.

A very scarce 1710 re-issue of the first edition (1687)



**Hope, William (1660- 1724). *The Compleat Fencing-Master: in which is fully describ'd all the guards, parades and lessons belonging to the small-sword; as, also the best rules for playing against either Artists or others, with blunts or sharps. Together With Directions how to Behave in Single Combat on Horse-Back: Illustrated with Figures Engraven on Copper-Plates, representing the most necessary Postures... The third edition.*** London, W. Taylor, [1687]-1710.

Small 8° (152x90 mm). [22], 197 [i.e. 167], [17] pages. Title-page is a cancel. Twelve engraved folding plates. Nineteenth-century English calf, covers within double blind-ruled frame. Spine with five raised bands, title on morocco lettering-piece. Red edges. A good copy, some light browning throughout, margins somewhat trimmed.

Provenance: John Whitefoord Mackenzie (1794-1884; engraved armorial ex-libris on the front pastedown). He was a member of the Society of Writers to His Majesty's Signet.

The exceedingly rare 1710 re-issue – after the editions which appeared in 1687, 1691 and 1692 – of this treatise by Sir William Hope, indicated on the title-page as ‘Lieutenant Governor of the Castle of Edinburgh’. Hope is the author of many works on fencing, but the *The Compleat Fencing-Master* is undoubtedly his most complete and important treatise, as well as the first book on this topic to be published in Britain. A true manual for fencers, the text clearly epitomises the body of practical knowledge surrounding the discipline and remained the standard textbook until the end of the eighteenth century.

This 1710 publication is basically a re-issue of the first 1687 edition, the only one bearing the title *The Scots Fencing-Master*. The title-page was recomposed with a new title and imprint, while the rest of the book – as the running title ‘The Scots Fencing Master’ attests – belonged to the 1687 edition, whose unsold copies were thus offered for sale with a new title after twenty-three years. The first quire is composed of eleven leaves, owing to the fact that in the 1687 edition the title had been printed on two leaves, and are replaced here by only one.

The 1710 re-issue is unknown to most of the specialised bibliography. Over his lifetime, John Whitefoord MacKenzie, the former owner of the present copy, assembled a fine collection of early Scottish books, most of which are distinguishable by his bookplate. His library was sold by Thomas Chapman & Son in two sales in 1886. A good number of his books are now in the National Library of Scotland.

ESTC N27837; Pardoel 1282; C. A. Thimm, *A Complete Bibliography of Fencing and Duelling*, London 1896, p. 138.

The Compleat  
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In which is fully Describ'd all the  
*Guards, Parades and Lessons*  
Belonging to the  
**S M A L L - S W O R D ;**  
A S, A L S O  
The Best R U L E S for Playing against  
either A R T I S T S or others, with  
B L U N T S or S H A R P S.  
T O G E T H E R  
With Directions how to Behave in Single Com-  
bat on Horse-back: Illustrated with Figures  
Engraven on Copper-plates, representing the  
most necessary Postures.

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A fine association copy, gifted by the author  
to the Italian historian Francesco Saverio Quadrio



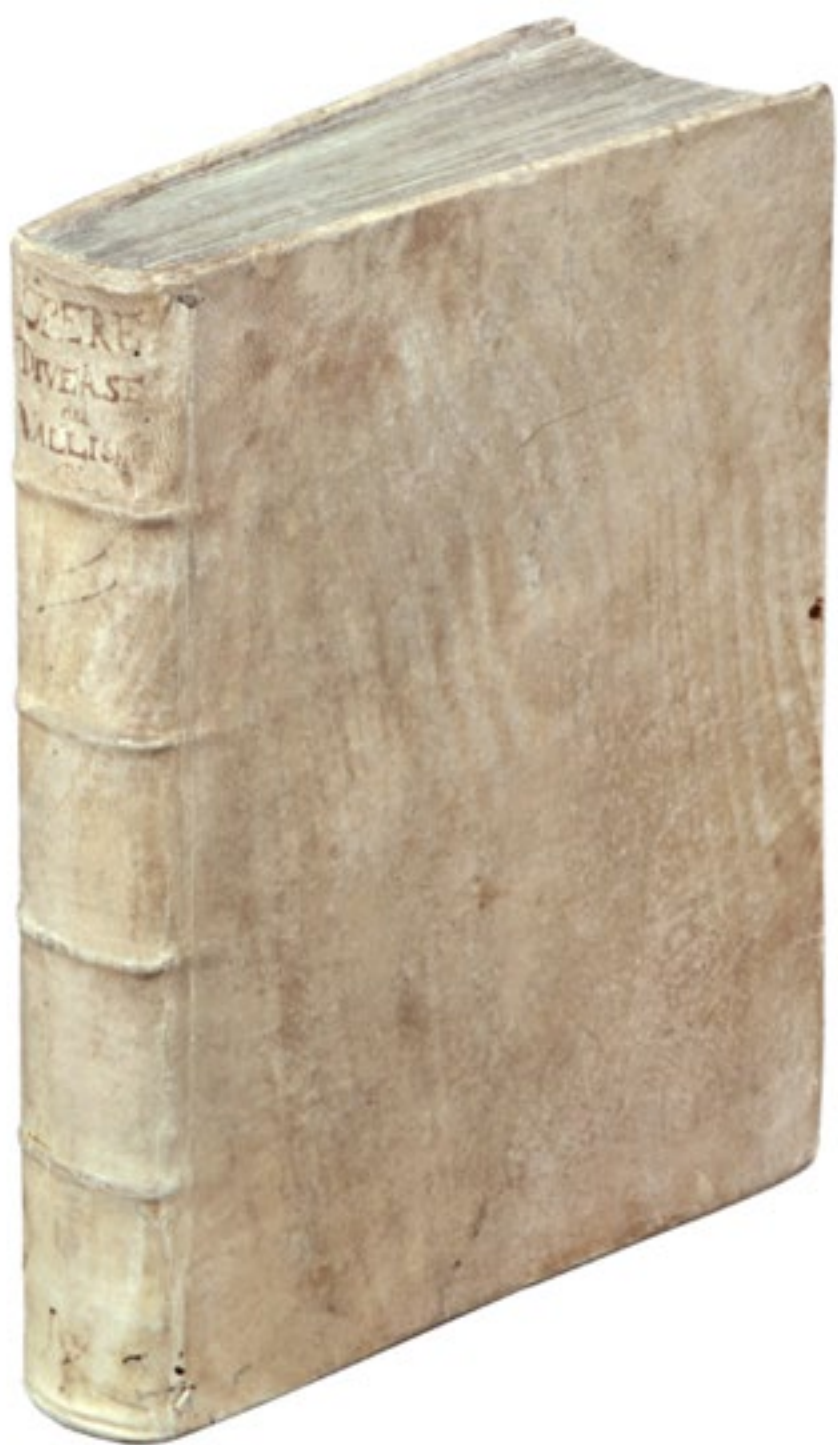
**Vallisneri, Antonio (1661-1730). Opere diverse... cioè: i. Istoria del Camaleonte Africano, e di varj Animali d'Italia. ii. Lezione Accademica intorno all'Origine delle Fontane. iii. Raccolta di varj Trattati accresciuti con Annotazioni, e con Giunte.** Venice, Giovanni Gabriele Hertz, 1715.

Three parts in one volume, 4° (231x156mm). [12, including frontispiece], 200; [8], 87, [1]; [4], 261, [3] pages; complete with the last blank leaf. Engraved author's portrait as a frontispiece. Thirty engraved folding plates. Contemporary vellum, ink title on the spine. Marbled edges. A very good copy, pale waterstains to the lower outer margin, small wormholes to the gutter of a few leaves, without any loss.

Provenance: Antonio Vallisneri, given as a gift by him to the Italian scholar and historian Francesco Saverio Quadrio (1695-1756; see Vallisneri's dedication on the recto of the first leaf, 'All'Ill<sup>mo</sup> P.R.D. Francesco Xauerio Quadrio della Comp.<sup>a</sup> di Gesù L'Authore in segno de riuerentiss.<sup>ma</sup> Stima, e di eterne obbligazioni').

First edition of this collection of Vallisneri's writings on natural history, offered here in a fine copy gifted by him to the renowned Italian historian Francesco Saverio Quadrio, who is especially well-known for his *Della storia e della ragione di ogni poesia*, a voluminous history of poetry, theatre, and music.

Antonio Vallisneri was born at Trassilico, in Garfagnana, on 3 May 1661. His education initially followed the traditional path of the Jesuit schools – a path reserved for the sons of the 'best' families of the day. In 1682, he started attending Bologna University, where he became one of Malpighi's students. In 1685, he was awarded a degree from the College of Reggio (Emilia), after which he extended his practical knowledge and experience in Venice, Padua and Parma. He subsequently returned to his homeland, where he practised his profession and simultaneously initiated an extremely intense period of natural history studies. Vallisneri's works and observations evince an original interpretation of the themes and perspectives of the Galileian medical tradition followed by Malpighi and Redi and were positioned along the most advanced front of the debates between natural history and life science that were then under way in Europe. Vallisneri was inclined to set his scientific hypotheses within a general theoretical framework although maintained a Baconian respect for empirical data, and he committed himself to overcoming the limits of Cartesian dualism and mechanism, first with reference to Malebranchian thought and then to that of Leibniz. His teachings were based on his meticulous observations of natural science, particularly in the fields of entomology and comparative anatomy; he was convinced that scientific knowledge is best acquired through experience and reasoning, and this principle was followed in his anatomical dissections and carefully drawn descriptions of insects.



SOME  
DISEASE  
AND  
MILLI...

Vallisneri's research into reproduction demonstrated the non-existence of spontaneous generation and anticipated evolutionist theory.

In the collection presented here the *Lezione Accademica intorno all'Origine delle Fontane* is especially noteworthy. The lucidity of Vallisneri's experimental approach makes it a perfect example of the Galileian method.

Garrison-Morton, 302; Pritzel 9675; M. Sabia, *Le opere di Antonio Vallisneri medico e naturalista reggiano (1661-1730)*. *Bibliografia ragionata*, Rimini 1996, pp. 106-120.

## The South Sea Bubble



**Baston, Thomas (fl. 18th century).** **Thoughts on Trade, and a Publick Spirit. Consider'd under the Following Heads, viz. i. Companies in Trade. ii. Stock-jobbers. iii. Projectors. iv. Corruptions in the Law and Public Offices. v. Of a Public Spirit...** London, Printed for the Author, 1716.

8° (189x114 mm). [16], 212 pages. Woodcut decorated initials, head- and tailpieces. Contemporary English mottled calf, over pasteboards. Boards within gilt fillets, spine with five raised bands, underlined by gilt fillets. Title in gold on lettering-piece. Upper joint split at the head, corners lightly damaged. A very good copy, somewhat spotted and browned; waterstaining on the last leaves, a few fingermarks. The lower blank corner of fol. C3 is lacking, without any loss. Two marginal notes on fols. G6v and I1r referring to the *Appendix*.

The first edition of this essay by the Tory Thomas Baston, dedicated – as the title-page states – ‘to all Lovers of their Country’. *Thoughts on Trade* is one of the most interesting works on political economics in Early Modern Britain: an invective against stock-jobbers, projectors, fraud, financial degeneracy or corruption, and an acute warning about stock market bubbles: the South Sea Bubble occurred in 1720, owing to the financial exploits of John Law (1671-1729) and the failure of his system, causing bankruptcy and ruin especially in France, England, and the Netherlands.

The work was issued entirely anonymously, although it was entered into the Stationers' Register under Baston's name. In 1732 the work was published under the author's name, with the new title *Observations on Trade and a Publick*.

Baston was active in London as a printmaker. In 1710 he was incarcerated for six years in the Kings Bench prison for debt. *Thoughts on Trade* contains a large section entitled *Case of the poor Debtors*, which reflects his first-hand experience.

Goldsmiths 5282; Kress 2981; Hanson, *Contemporary Printed Sources for British and Irish Economic History* 2217.

**Bonanni, Filippo (1638-1725). Gabinetto Armonico pieno d'Istromenti sonori indicati, e spiegati dal padre Filippo Bonanni della Compagnia di Giesù offerto al santo re David.** Roma, Giorgio Placho, 1722.

4° (240x175 mm). [16], 177, [1, with the *errata*] pages. Frontispiece engraved by Giovanni Battista Sintes after Stefano Spargioni containing an excerpt from Psalm 150. A portrait of King David with a harp engraved by Arnold Van Westerhout after Spargioni, and 151 full-page engraved plates depicting musical instruments. The plates are numbered I-CXLVIII; two plates are numbered XII-XIII and XIII-XIV; numbers XXIX and LXXVIII are repeated; two plates are not numbered (pp. 94 and 138); pl. CIII is misplaced before p. 131. Plate no. XXXIII (p. 80) is folding and depicts the magnificent organ at Palazzo Verospi in Roma. The unsigned plates are attributed to Van Westerhout and Spargioni. Woodcut title vignette, elaborate woodcut initials, head- and tailpieces. Contemporary mottled calf, covers within triple gilt fillet. Spine with five raised bands, gilt-tooled; title in gold on morocco lettering-piece. Marbled flyleaves, red edges. Spine damaged, joints heavily restored. A good, genuine copy. Very light browning throughout, some plates more heavily browned.

First edition of the earliest attempt to describe and depict every known musical instrument from ancient times up to the period in which the author lived, and one of the most important eighteenth-century sources for the history of musical instruments. The edition is presented in the issue supplemented with the final *Aggiunta* containing seven additional pages of text and twelve more plates; the *errata* on the recto of the final leaf, which replaces the *errata* leaf that was bound in the first issue after fol. X5v, is also augmented with three new entries. The author of this work, the Jesuit Filippo Bonanni, was chief librarian at the Collegio Romano, and succeeded his teacher Athanasius Kircher as Professor of Mathematics. He was also responsible for the Museum Kircherianum, and this volume presents the important collection of musical instruments once assembled in this museum. Bonanni describes a total of 151 ancient and modern instruments, including examples from Africa, Asia, the Middle East, and America: among others, violas, violins, mandolins, and Spanish guitars; oboes, tubas, and double-flutes; bagpipes, bird calls, and clam-castanets; serpentone, palla di bronzo, xilorgano, and zampogne; Jewish, Roman, Chinese and Persian horns; and other exotic instruments like the 'Tamburro de Batam', and the 'Instrumento di Affricani'. Several instruments are also related to the New World, such as the 'Trombo della Florida'. The double-folding plate shows the 'Galleria armonica', i.e., the elaborate multi-keyboard built by Michele Todino and held at that time in the Roman palace of 'Signor Verospi'. The present book, reprinted in 1723, was Bonanni's last publication.

RISM B-6, p. 161; Hirsch IV,1476; *The New Grove*, 3, p. 14; A. Mayer-Deutsch, *Das Musaeum Kircherianum. Kontemplative Momente, historische Rekonstruktion, Bildrhetorik*, Zürich 2010.

## The Magnificence of Venice



**Graevius, Johann Georg (1632-1703). Splendor Magnificentissimae Urbis Venetiarum Clarissimus; E Figuris elegantissimis, & accurata Descriptione emicans; In Duas Partes distributus...** Leyden, Peter Van der Aa, 1722.

Two parts in one volume, folio (393x243 mm). [18], 242; [4], 247-324, 324a-324k, 362, 362a, 363, 363a, 364, 364a, 365, 365a, 366, 366a, 367, 367a, 368, 368a, 369-419, [1] pages. Title-pages printed in red and black, with engraved vignettes. One large folding bird's-eye view of Venice (475x1075 mm), one folding chart of the city (490x570 mm), and 115 double-page plates (395x440 mm), all engraved. Contemporary polished calf, covers within triple gilt fillet. Spine with six raised bands, richly gilt; title in gold on morocco lettering-piece. Marbled flyleaves. Edges marbled. Covers slightly worn and rubbed, front joint partly open. A fine, wide-margined copy, with a very good impression of the plates. Slightly uniformly browned.

First edition of this lavishly illustrated book, which was issued as part of the monumental publication *Thesaurus antiquitatum et historiarum Italiae* (it is part *Secunda* and *Tertia* of the fifth volume) and edited by the German scholar Johann Georg Graevius, a disciple of Daniel Heinsius in Leiden. From 1662 Graevius taught rhetoric, history, and politics at the University of Utrecht, and was well known for his editions of Latin classics as well as the great collection *Thesaurus antiquitatum Romanarum*.

The forty-five volume *Thesaurus antiquitatum et historiarum Italiae* was published posthumously by the Leiden printer Vander Aa between 1704 and 1725. Graevius was able to edit only the first six volumes; his pupil Pieter Burmann was responsible for the remaining thirty-nine.

The fine illustrative apparatus supplementing the present volume shows the monuments of Venice, as well as popular and religious festivals, regattas, ceremonies, processions, and parades. The engravings are mainly based on images by Vincenzo Coronelli and Luca Carlevarijs, while the texts are mostly taken from the work of Domenico Martinelli.

These views of Venice were re-issued by Peter Vander Aa in his *La galerie agréable du monde* (Leiden 1729), and again in 1762 by Cornelis Haak under the title *Vues des palais*.

Cassini, 69-70; Cicogna 4478; J. Martineau - A. Robinson (eds.), *The Glory of Venice: Art in the Eighteenth Century*, London 1994; P. G. Hoftijzer, *Pieter van der Aa (1659-1733). Leids drukker en boekverkoper*, Hilversum 1999.



CELEBRERRIMA  
URBS  
VENETIAE.

1740. A.D.  
Georg. FERDIN. HENRICH. A.D.



**[Triodion. Modern Greek] Τριώδιον Ψυχοφελέστατον. Γεριέχον τὴν πρέπουσαν τῇ ἁγία καὶ μεγάλη Τεσσαρακοστῇ ἅπασαν Ἀκολουθίαν, τυπωθὲν. Καὶ Ἐπιμελεία Διορθωθὲν.** Bologna, 1724.

Folio (378x253 mm). [1], 375, [1] pages. Text in modern Greek, printed in red and black. Title-page within a fine red and black woodcut frame, with a small crowned eagle repeated throughout; in the interior space two large woodcut ornaments, the first containing an image of an angel holding Christ on the cross, the second an image of Christ performing a blessing. A large woodcut headpiece and decorated initial on fol. A1r, with smaller headpieces throughout. The first capital letter of each ode or section is set out in red. Contemporary cardboards, marbled-paper covers. Smooth spine covered with brown paper. The paper abraded in places. A beautiful, unsophisticated copy, uncut. A few small stains and spots. Some leaves uniformly browned.

Provenance: Congregatio De Propaganda Fide (old stamp on the title-page).

The exceedingly rare, and finely printed Bolognese edition of the *Triodion*, a liturgical book on the moveable feasts of the Greek-Orthodox Church. It contains canons, prayers, and hymns for the period of Great Lent, its use ranging from the tenth Sunday before Easter (that is, the Sunday of the Publican and the Pharisee) to the night of Holy Saturday. The term ‘Triodion’ comes from the fact that its canons consist of only three odes, rather than the usually nine.

The *Triodion* first appeared in Venice in 1522, and numerous editions followed, intended – like the *Ὁρολόγιον* (see no. 53), *Εὐχολόγιον*, and the *Ὀκτώηχος* – for the large Greek community residing in the city. This 1724 edition is the first *Triodion* issued from a non-Venetian printing house; there are only two such copies recorded among Italy’s institutional libraries. Legrand mentioned the copies of Ioannes Gennadius’ Library, then in London and now in Athens, and the one held at the Evangelical School in Smyrna, gifted by the Pope.

The identity of the printer is unknown, but may be concealed within the small crowned eagles that animate the fine border surrounding the title-page.

Legrand *XVIII<sup>me</sup> siècle*, 1, no. 162.





ΤΡΙΩΔΙΟΝ  
ΨΥΧΩΦΕΛΕΣΤΑΤΟΝ.

Τριήμερον τὸν πρῶτον τῆς ἀγίας καὶ μεγάλης  
Τεσσαρακοσῆς ἀπὸ τῆς Ἀκλιδικίας,  
τυπωθῆναι.


Καὶ ἑβδόμης Διεξοδῆναι.



ἘΝ ΒΕΝΟΝΙΑ.

1727  
\* \* \* \*

SUPERIORUM PERMISSU.



*The vehicle by which the concept of historical development  
at last entered the thought of Western Europe*

— PMM —



**Vico, Giambattista (1668-1744). Principj di una scienza nuova intorno alla natura delle nazioni per la quale si ritrovano i principj di altro sistema del diritto naturale delle genti. All’Eminentiss. Principe Lorenzo Corsini amplissimo Cardinale dedicati.** Naples, Felice Mosca, 1725.

12° (147x78 mm). 270, [12] pages. Small woodcut ornament on the title-page. Woodcut decorated initials, head- and tailpieces. Contemporary vellum, with yapp edges. Traces of ties, title inked on the spine, renewed flyleaves. A good, clean copy. Small, almost invisible tears in the text, skilfully repaired. Marginal notes and corrections.

The first edition of the most influential work by the great Neapolitan philosopher Giambattista Vico, whose name appears in the dedication to Cardinal Lorenzo Corsini (the future Pope Clement XII) dated 8 May 1725. Here Vico develops the theory that human history is cyclical. As such, he may be considered the intellectual predecessor of modern philosophers of history such as Oswald Spengler and Arnold J. Toynbee; his theories on history and religion were also used by James Joyce. “Vico inherited the conception of a cyclical pattern in history, an idea revived in our own day by Spengler and Toynbee [...] it was only in the 19th century that he was rediscovered and his influence has greatly increased since [...] Benedetto Croce has done much to spread the knowledge of Vico’s contribution to historical scholarship [...]. The ‘Principles of a New Science regarding the Character of Nations’ [is] the vehicle by which the concept of historical development at last entered the thought of Western Europe” (PMM).

The 1725 edition was issued in about 1,000 copies on normal paper, and a dozen others were printed on special paper with wide margins. After the dedicatee, Lorenzo Corsini, declined to cover the publication expenses, the philosopher was forced to pay the costs himself; he attempted to condense the text as much as possible but still ended up having to sell a five-carat diamond ring to raise enough money. Vico was also directly involved in the distribution of the book. He personally gave copies of the first edition of the *Scienza nuova* to friends, and – as we know from his correspondence – he sent copies to pre-eminent European contemporaries, such as Jean Leclerc in Amsterdam, Johann Burckhard Mencke in Leipzig, Charles-Louis Montesquieu in Paris, and Isaac Newton in London.

The edition was sold out immediately, and in 1729 copies were sold for two gold *scudi*. As Vico states in his *Vita* “dentro tre anni dalla sua stampa si era fatta rarissima per l’Italia, e se alcuna se ne ritruovava, comperavasi a carissimo prezzo” (G. B. Vico, *Opere filosofiche*, Firenze 1971, p. 47).

Several copies of this edition bear manuscript corrections in the hands of the printer, close collaborators, or Vico himself, as the latter went through as many copies as he could to offer the most correct version of the text.

The present copy contains textual emendations in Italian, which are certainly authorial, added on Vico's behalf in the printing house, emending misprints or inserting words omitted by the compositor: this is the case of the corrections indicated in the margins of fols. C6r, C6v, C7r, H3r, L5r, and M2r. Similar corrections are visible in other recorded copies of the 1725 edition, but in variable numbers, and the list of authorial emendations given in 1931 by Fausto Nicolini as an appendix to the edition of the *Scienza nuova* is merely partial; it does not include, for example, the corrections indicated, in this copy, in the margins of fols. C6v, C7r and M2r.

This copy contains another extremely uncommon feature, found in only a handful of copies that were generally sent as gifts to distinguished figures or patrons: on the verso of the last leaf of text (fol. M8v) the printer Mosca has skilfully pasted – always on Vico's behalf – a paper slip covering lines 11-13 which contained numerous misprints; the three lines, recomposed, were reprinted on the slip.

B. Croce - F. Nicolini, *Bibliografia vichiana*, Napoli 1947, pp. 34-41; PMM 184; G. B. Vico, *La scienza nuova prima*, ed. F. Nicolini, Bari 1931, pp. 325-336; Idem, *Principj di una scienza nuova intorno alla natura delle nazioni. Ristampa anastatica dell'edizione 1725*, ed. T. Gregory, Roma 1979, pp. 10-15.

*in carta Turchina con Rami cinabrio*

— Libri Stampati da Giuseppe Bettinelli —



**Valaresso, Zaccaria (1686-1769). Rutzvanscad il Giovine. Arcisopratragicchissima Tragedia. Elaborata ad uso del buon gusto de' Grecheggianti Compositori da Cattuffio Panchiano Bubulco Arcade.** Venice, Giuseppe Bettinelli, 1737

8° (204x138 mm). cxxxv, [1] pages. PRINTED ON BLUE PAPER. Engraved allegorical frontispiece in orange ink, counted in the foliation. On the title-page engraved vignette in orange ink. Two engraved initials and headpieces printed in orange. Nine full-page satirical copperplates, counted in the foliation and printed in red and orange ink; the engraving on fol. C4r is repeated on fol. F1v. Contemporary vellum, over pasteboards. Smooth spine, with inked title, partly faded, traces of an earlier lettering-piece; minor losses to the foot of spine and lower cover. Green silk bookmark. A beautiful copy, ink stains to the lower inner corner of the last two leaves, not affecting the text.



AL SECOLO DELLE LETTERE IN VENEZIA

RUTZVANSCAD  
IL GIOVINE

*Arcisopratragicbissima Tragedia.*

Elaborata ad uso del buon gusto de'  
Grecheggianti Compositori

DA

CATTUFFIO PANCHIANIO

BUBULCO ARCADE.



I N V E N E Z I A,  
Al Secolo delle Lettere  
PER GIUSEPPE BETTINELLI.  
M D C C X X X V I I I .  
*Con approvazione de' Superiori.*

(actual size)

Provenance: Isidore-Justin-Séverin baron Taylor (1789-1879; on the recto of the front flyleaf cutting taken from his sale catalogue, *Catalogue de la bibliothèque dramatique de feu le baron Taylor: vente, Paris, 28, rue des Bons-Enfants, 27 novembre-13 décembre 1893*, lot 2262).

An extraordinary copy, printed on blue paper, of this ‘ultra-super-tragical-tragedy’ (P. Monnier, *Venice in the Eighteenth Century*, p. 34). Valaresso’s tragedia satirizes the contemporary tragic dramaturgy, and in particular the inflated and tearful *Ulisse il giovane* (*The Young Ulysses*) by Domenico Lazzarini, first performed in 1718. The plot takes place in the fictional capital of Nova Zembla, the domain of the protagonist Rutzvanscad, King of China, and governed by two dictators, mockingly named – with obscene wordplay – Tettinculusso and Culicutidonia. The Rutzvanscad il Giovine originally appeared in Bologna in 1722 printed by Ferdinando Pisarri, but the present third edition is the first and only edition to be supplemented with illustrations. Of this tragedy two issues are known: an ordinary issue on white paper and illustrated in black, and a deluxe issue in carta Turchina con Rami cinabrio – as Giuseppe Bettinelli states in the catalogue of his publications included at the end of the volume (fol. I4r). The text is illustrated with ten full-page copperplates (one repeat), exceptionally printed in the present copy in orange and red ink. The depicted scenes poke fun at tragedies based on the Greek model, which are based on horrible events and far removed from contemporary life. The first plate introduces the charlatan ‘Astrologa di Piazza’, while the last one shows the prompter explaining that the characters ‘Son tutti morti’ (‘are all dead’). These engravings are unsigned, but Eleonor Garvey suggests they may be the work of Gaetano Zompini (see no. 249).



Furthermore the volume has a very appropriate provenance, having once been held in the library of the famous French dramatist and traveller Isidore-Justin-Séverin Taylor, whose influential role in the cultural life of Paris led him to be known as the ‘Father of Artists’. In 1825 he was made Royal Commissioner of the Theatre Français, where he opened the door to the Romantic movement, by supporting the work of Victor Hugo and Alexandre Dumas.

Allacci 686; Gamba 2297; Lancetti, *Pseudonimia*, 58.; Melzi I, 189 (‘faceto critico-satirico componimento’); Lopicciarella, *Libri illustrati veneziani del XVIII secolo*, no. 244; Lanckoronska, *Venezianische Buchgraphik*, 72; Morazzoni, *Il libro illustrato veneziano del Settecento*, p. 221; P. Monnier, *Venice in the Eighteenth Century*, Boston 1910; E.M. Garvey, “Some Venetian Illustrated Books of the Eighteenth Century in the Harvard College Library”, *Bulletin du bibliophile*, 2 (1999), pp. 293-312.

The Soranzo-Smith copy, printed on large blue paper



**Svetonius Tranquillus, Gaius (70-126). Le vite de' dodici Cesari... Tradotte in volgar Fiorentino da F. Paolo Del Rosso Cavalier Gerosolomitano. Nuova edizione con le vere effigie de' Cesari Ed altre illustrazioni...** Venice, Francesco Piacentini, 1738.

Folio (296x215 mm). PRINTED ON BLUE PAPER. [2], XIX, [1], 377, [3] pages. Complete with the last blank leaf. Title-page printed in red and black. Half-title within a frame executed and signed by John Baptist Jackson (1701-ca.1780). Woodcut vignette on the title-page, fine *cul-de-lampe*. Each *Vita* is introduced by a large woodcut medallion portrait, from the series executed by the Flemish artist Hubert Goltzius (1526-1583). Contemporary vellum, over pasteboards. Spine with five raised bands, double morocco lettering-piece, title and imprint lettered in gilt. Gilt edges. A very fine, wide-margined copy, printed on strong paper, partly uncut.

Provenance: the Venetian senator Giacomo Soranzo (1686-1761; ownership inscription on the recto of the front flyleaf, '1743 Di Giano Soranzo'); the British Consul in Venice Joseph Smith (1682-1770; large ex-libris on the front pastedown; his sale *Bibliotheca Smithiana*, Venice 1755, p. CCCLVIII, "la stessa, tradotta dal suddetto, con le vere Effigie de' Cesari (cavate da Goltzio) ed altre illustrazioni. Ven. per Francesco Piasentini [sic] 1738. 4. c. gr. turchina. leg. Oll.") On the rear pastedown a cutting taken from an unidentified sale catalogue 'Splendida copia, una delle poche stampate in carta grigia. Leg. orig. in piena perg. taglio dorato, Con un belliss. Ex-libris di Joseph' Smith, Britisch Consul, ad venice'.

A superb copy, printed on strong blue paper, of this famous historical work, divided into eight books and containing the biographies of twelve Roman emperors, from Julius Caesar to Domitianus.

The well-known artist John Baptist Jackson (1701- ca.1780) is responsible for the fine border framing the half-title. The portraits of Roman Emperors, or "le vere effigie dei Cesari" – as the Venetian printer Piacentini states in his preliminary address – are by anonymous designers and engravers, and closely reproduce the outline of Hubert Goltzius' series of medallions, originally executed in chiaroscuro, which first appeared in the volume *Vivae omnium Imperatorum Imagines*, published in Antwerp in 1557.

The volume has a very distinguished provenance, having once belonged to Joseph Smith, refined lover of paintings and books, and Canaletto's patron (see no. 232). He spent his life in Venice, and in 1740 was named British Consul of the city. Smith's library was sold at auction in 1755, while his celebrated art collection was purchased by King George III in 1762.

Previously this fine copy of the *Le vite de' dodici Cesari* had been in the possession of the Venetian patrician and senator of the *Serenissima* Giacomo Soranzo, one of the greatest collectors of books printed on blue paper.

Brunet v, p. 584; Gamba 1669; Morazzoni, *Il libro illustrato veneziano del Settecento*, p. 255 (listing only the octavo edition); J. Kainen, *J. B. Jackson, 18th Century Master of the Color Woodcut*, Washington, DC 1962, p. 29; M. Zorzi, "La stampa, la circolazione del libro", *Storia di Venezia, dalle origini alla caduta della Serenissima*, VIII, pp. 801-860.

L E V I T E  
D E'  
**DODICI CESARI**

D I

**GAJO SUETONIO TRANQUILLO**  
Tradotte in volgar Fiorentino  
**DA F. PAOLO DEL ROSSO**

CAVALIER GEROSOLIMITANO.  
NUOVA EDIZIONE

**CON LE VERE EFFIGIE DE'CESARI**

Ed altre illustrazioni dichiarate nella Lettera  
dell'Editore a' Lettori.



**I N V E N E Z I A**

Appresso **FRANCESCO PIACENTINI.**

**CID IDCC XXXVIII.**

**CON LICENZA DE'SUPERIORI, E PRIVILEGIO.**



A spectacular wide-margined and complete set of Canaletto etchings,  
in a contemporary binding together with a series by Marieschi



**Canaletto, Antonio Canal called (1697-1768). Vedute Altre prese da i Luoghi altre ideate da Antonio Canal e da esso intagliate poste in prospettiva umiliate All'III.<sup>mo</sup> Signor Giuseppe Smith Console di S.M. Britannica appresso la Ser.<sup>ma</sup> Repubblica di Venezia. In segno di stima ed ossequio.** [Venice, Giambattista Pasquali, after June 1744]. (bound with:) **Marieschi, Michele (1710-1743). Magnificentiores selectioresque Urbis Venetiarum prospectus, quos olim Michael Marieschi Venetus Pictor, et Architectus in plerisque tabulis depinxit. Nunc vero ab ipsomet accurate delineante, incidente, tippisque mandante, iterum in sexdecim aeris tabulis in lucem aeduntur.** Venice, at the author's atelier, 1741.

Two works in one volume, large oblong folio (429x614mm). **I.** Thirty-one unnumbered etchings printed on eighteen leaves (for the different states see below). Bromberg nos. 1-11, 13-16, 18-33, as no. 12 is the undivided plate "Imaginary view of Venice", known in only six impressions and later divided for unknown reasons by the artist into two plates (nos. 13 and 14), and as no. 17 is the small "Fragment of a Bishop's tomb" known only in one impression, at Windsor. Watermarks (both present on all sheets): three crescent moons with the letter 'A' (Bromberg, no. 22); stylized fleur-de-lis with the letters 'AS' (Bromberg, no. 43). **II.** Title-page bearing the portrait of the author drawn by Angelo Trevisani and etched by Carlo Orsolini, and twenty-one unnumbered views designed and etched by Marieschi, including the dedication to French nobleman Marc de Beauvau surmounted by a view of the Doge's Palace seen from the Canal Grande. Fine early impressions of the first state (of four) before numbering and with the plate of Campo San Rocco with its original baroque façade on the church. Watermarks (present alternatively): large crest with comet (star and flame), countermark: 'OLANDA'; comet (star and flame), countermark: initials 'FF' under coronet.

Contemporary Venetian vellum, over pasteboards. Covers within gilt floral frame. Spine in compartments decorated with gilt fleur-de-lis tool, title on red morocco lettering-piece. Marbled edges. Original flyleaves preserved bearing two watermarks: a bow and the initials 'AZc' (not mentioned in Bromberg). Corners slightly damaged, but very well preserved. A marvellous, wide-margined copy on thick paper, with very good impressions of the plates.

**I.** List of the thirty-one Canaletto etchings (ten in first state, eighteen in second, and three in third state, of variably 1, 2, 3 or 4 states):

- |   |  |
|---|--|
| 1. Title plate "Vedute Altre prese da i Luoghi altre ideate..." | (Bromberg 1, 2 <sup>nd</sup> state of 2) |
| 2. "La Torre di Malghera"                                       | (Bromberg 2, 2 <sup>nd</sup> of 3)       |
| 3. "Mestre"   | (Bromberg 3, 1 <sup>st</sup> of 2)       |
| 4. View of a Town on a River Bank                               | (Bromberg 9, 1 <sup>st</sup> of 2)       |
| 5. "Santa Giustina in Pra' della Valle"                         | (Bromberg 7, 1 <sup>st</sup> of 2)       |
| 6. "Prà della Valle"  | (Bromberg 8, 1 <sup>st</sup> of 2)       |

- |  |                                     |
|--|-------------------------------------|
| 7. "Alle Porte del Dolo"                                       | (Bromberg 5, 2 <sup>nd</sup> of 3)  |
| 8. "Al Dolo"   | (Bromberg 4, 2 <sup>nd</sup> of 3)  |
| 9. "Le Porte del Dolo"   | (Bromberg 6, 2 <sup>nd</sup> of 3)  |
| 10. Imaginary View of Padua                                    | (Bromberg 11, 2 <sup>nd</sup> of 3) |
| 11. The Portico with the Lantern                               | (Bromberg 10, 2 <sup>nd</sup> of 3) |
| 12. Imaginary View of Venice, two etchings on one leaf:        |                                     |
| -The House with the Inscription (left half of undivided plate) | (Bromberg 13, 1 <sup>st</sup> of 1) |
| -The House with the Peristyle (right half of undivided plate)  | (Bromberg 14, 2 <sup>nd</sup> of 2) |
| 13. View of a Town with a Bishop's Tomb                        | (Bromberg 16, 2 <sup>nd</sup> of 2) |
| 14. Four etchings on one leaf:                                 |                                     |
| -"La Libreria"   | (Bromberg 18, 2 <sup>nd</sup> of 3) |
| -"Le Procuratie"   | (Bromberg 25, 1 <sup>st</sup> of 2) |
| -"La Piera del Bando"  | (Bromberg 19, 2 <sup>nd</sup> of 3) |
| -"Le Preson"   | (Bromberg 21, 2 <sup>nd</sup> of 3) |
| 15. Four etchings on one leaf:                                 |                                     |
| -The Terrace   | (Bromberg 24, 2 <sup>nd</sup> of 3) |
| -The Market at Dolo  | (Bromberg 26, 3 <sup>rd</sup> of 4) |
| -Imaginary View of S. Giacomo di Rialto                        | (Bromberg 30, 1 <sup>st</sup> of 2) |
| -The Market on the Molo  | (Bromberg 20, 3 <sup>rd</sup> of 4) |
| 16. Four etchings on one leaf:                                 |                                     |
| -Landscape with the Pilgrim at Prayer                          | (Bromberg 27, 3 <sup>rd</sup> of 3) |
| -The Equestrian Monument                                       | (Bromberg 23, 1 <sup>st</sup> of 1) |
| -Landscape with a Woman at a Well                              | (Bromberg 29, 2 <sup>nd</sup> of 3) |
| -Mountain Landscape with five Bridges                          | (Bromberg 22, 2 <sup>nd</sup> of 2) |
| 17. Three etchings on one leaf:                                |                                     |
| -The Little Monument   | (Bromberg 33, 2 <sup>nd</sup> of 2) |
| -The Bishop's Tomb   | (Bromberg 15, 1 <sup>st</sup> of 1) |
| -The Wagon passing over a Bridge                               | (Bromberg 32, 2 <sup>nd</sup> of 2) |
| 18. Two etchings on one leaf:                                  |                                     |
| -Landscape with Ruined Monuments                               | (Bromberg 31, 1 <sup>st</sup> of 1) |
| -Landscape with Tower and two Ruined Pillars                   | (Bromberg 28, 2 <sup>nd</sup> of 2) |

## II. List of Marieschi etchings:

- |   |   |
|---|---|
| 1. Title-page                                 | 12. "Ingressus in Urbem venienti e Clodia"  |
| 2. "Prospectus Urbis Venetiarum"              | 13. "Platea D. Bassi et suum Templum"       |
| 3. "Foscarorum Aedes"                         | 14. "Canale ..."                            |
| 4. "Forum Maius et Basilica D. Marci"         | 15. "Forum Minus D. Marci ..."              |
| 5. "Templum S. Mariae Salutis"                | 16. "Pons Rivoalti"                         |
| 6. "Forum olitorium"                          | 17. "Magnificum Aedium Divalium"            |
| 7. "Forum maius D. Marci aliter Prospectum"   | 18. "Prospectus Canalis magni ..."          |
| 8. "Pisaurorum familiae Aedes ..."            | 19. "Magni Armamentari Venetiarum"          |
| 9. "Pars Canalis Magni se extendens a laeva"  | 20. "Templum cum Platea S. Mariae Formosae" |
| 10. "Platea ac templum D.D. Ioannis et Paoli" | 21. "Forum Minus Divi Marci"                |
| 11. "Templum et platea F.F. Ord ..."          | 22. "Aedis Divi Rocchi"                     |



*The Bishop's Tomb (Bromberg 15, platemark actual size)*

An extraordinary set, including all of Canaletto's published etchings together with Marieschi's beautiful series of etched views, two of the most impressive eighteenth-century series of views of Venice and surrounding areas ever made.

The present volume represents both a stunning work of art and a remarkable historical artifact. Firstly, it is very rare to see such a 'holistic' and authentic presentation of Canaletto etchings – bound as a complete volume and housed in its original binding – become available on the market: it is far more typical to find made-up albums, with etchings amassed from various sources. Furthermore, the Canaletto set is bound with an impressive series by Marieschi, all fine early impressions in the first state (of four), and both sets feature wide, beautifully preserved margins. The sheet size is uniform across the volume; because the platemarks of the Marieschi series are wider than those of the Canaletto, this means that the Marieschi margins are wide, and the Canaletto margins are even wider – a truly remarkable feature for any Canaletto etching (which tend to have smaller, or even trimmed margins), let alone for a complete set!



As Bromberg observes, etching was extraordinarily well suited to Canaletto's painterly style, and the pains he bestowed on the plates is evident from his frequent use of re-biting. Whereas his paintings characteristically portrayed the grand buildings of Venice, in the etchings Canaletto expressed his love of the Venetian countryside with its humble buildings and poor inhabitants. Further, the *Vedute* reveal Canaletto's great inventiveness, in continuous play between fantasy and reality, as some imaginary views of Venice (pl. 12, Bromberg 13 and 14), or 'invented' details such as the lantern (pl. 11, "The Portico with the Lantern" Bromberg 10) or the sign on the façade of a building (pl. 7, "Le Porte del Dolo", Bromberg 6) attest.

The exact date of issue for Canaletto's series is unknown, but it appears most likely to have been between 1744 – the year in which Joseph Smith (ca. 1682-1770), the dedicatee of the series, was appointed British consul at Venice – and 1746, the year of Canaletto's departure from Venice to London. Only one etching, the "Imaginary View of Venice" (Bromberg no. 12 before the division of the plate, and then nos. 13-14 after the division) bears a date: 1741. Nevertheless, the production of the prints clearly extended over a period of several years, probably beginning around 1735, shortly after the publication of Visentini's series of engravings after Canaletto.

Joseph Smith was already an established collector, patron and art dealer before meeting and working with Canaletto around 1728, and had an active role supporting the leading publishing firm of Giambattista Pasquali (1702-1784).





As such, it is no coincidence that Antonio Visentini's series of etchings, *Prospectus Magni Canalis Venetiarum*, all taken from Canaletto's paintings, was printed by Pasquali in 1735 (and, in a second enlarged edition, in 1742). It is probable that Canaletto began printmaking around this first publication in 1735, and that he may have even collaborated with Visentini to bring the latter's ambitious project to conclusion; the paper on which Canaletto's proof states were printed, seems to come from the same stock on which Visentini's series was published, i.e., from Pasquali's warehouse.

Canaletto started etching in a period when engraved views of Venice were becoming popular among tourists visiting Venice, as these buyers were attracted to their relative affordability compared to a painting of the same subject – and the ease with which they could be transported back over the Alps. Nevertheless, Smith probably commissioned the series from Canaletto without the intention of publishing and selling it to the same clientele who habitually purchased Canaletto's paintings. The publication of the etchings finally occurred only when Smith was appointed consul, in June 1744, as a tribute from Canaletto to his patron. The responsibility of printing was presumably given to Pasquali. Canaletto's total etched work consists of thirty-four plates, of which three are preserved as unique examples, and were excluded from the printed edition for unknown reasons. The etchings were published in both bound volumes, and were individually issued.

Differing plate sequences across bound volumes indicates that the decision regarding plate order was made by the printer, rather than the artist, and that the order of publication does not correspond to the order in which the etchings were created. A rough idea of order and date is nevertheless somewhat obtainable following the pioneering scholarship of Ruth Bromberg on Canaletto's printmaking. Through a comparative, qualitative study of different impressions, compiled albums, and the various watermarks of each sheet, one is able to establish an understanding regarding the dating and order of the artist's printed oeuvre.

In this copy, the order of the sheets containing more than one etching, corresponds to Bromberg's printing order D, which, as in the album she describes held at the Museo, Biblioteca, and Archivio of Bassano del Grappa, is associated with watermarks 22 and 43. The space (2-3 mm) between etchings nos. 13 and 14, which previously formed the undivided plate no. 12, is also consistent with the spacing found in the aforementioned album. Only the positioning of the four etchings in the sheet with "La Libreria", "Le Procuratie", "La Piera del Bando", and "Le Preson", differs from the three (D I-III) cited by Bromberg. Bromberg considers the printing of albums following order D as having been printed in the 1760s, presumably by Pasquali. As such it is probable that the copy presented here was printed sometime after the very first impressions of the 1740s, and before the late Remondini impressions of the 1770s.

Later publications of the series are known. The plates were re-issued by the Remondini family after Canaletto's death in 1768. These later Remondini editions are usually printed on a thinner paper bearing the watermark of the house, an 'R',



*The Market at Dolo (Bromberg 26)*



*The Market on the Molo (Bromberg 20)*



and the signature and the title are also often erased alongside a decline in the quality of the impressions. According to their advertising catalogue of 1772, the Remondinis were then the owners of Canaletto's plates, but it is not known from whom they acquired them. When Consul Smith found himself in financial troubles in the late 1750s, he negotiated the sale of the entire warehouse of the Stamperia Pasquali to the booksellers Caraboli and Pompeati. The sale failed and presumably the plates remained with Pasquali, whereupon he republished them until Smith's death in 1770. We know that his widow sold the copperplates by Visentini to the publisher Ludovico Furlanetto, so we can presume that Remondini bought Canaletto's plates from her, shortly after the Consul's death in 1770. As stated above, the etchings made their first appearance in Remondini's 1772 catalogue; after 1778 the series was numbered.

"Canaletto brought to his etchings a painterly approach. The technique employed is not that of a professional etcher, but rather the painter, the fine draughtsman, working the etching needle with a certain freedom, much in the manner of drawings, the final aim being the achievement of 'colour'. Etching, which permits the artist the nervous strokes of a sketch, was a medium suited to Canaletto's temperament. His etchings owe much to the penwork of his drawings and the loosely handled short strokes, given contrast by variation of direction and intensity, produce luminous etchings in a distinctly individual style [...] Faced with a different technique, a new side of Canaletto's art emerges. Precluded is the instant vision of drawing, in its stead a laborious process begins. Each print becomes a challenge, and by comparing the states we have the possibility of following the artist's working method in his search for perfection. The innumerable additions and alterations make us realize with what infinite patience and love of detail Canaletto executed his plates. There is nothing casual about these etchings, the final result is meticulously sought after [...] Since the compositions are virtually complete after the first biting, the second [and following] state is characterized by technical precision [...] Although Canaletto's etched oeuvre is small, he obviously considered print-making an important activity in his life as an artist. [...] For his etchings, Canaletto found inspiration in portraying the Venetian countryside. The humble buildings and everyday occupations of its inhabitants took on the same poetic significance as the palaces and monuments of Venice. His most immediate concern to capture the atmosphere and particular illumination of the places portrayed is the quality which makes Canaletto's etchings outstanding" (Bromberg, pp. 5-13).

II. Like Canaletto, Marieschi was trained in his youth as both a stage designer and a stagehand. This experience is visible in all his productions; in the vedute paintings, which, over the years, became his main activity and interest, as well as in the engravings. Marieschi's series of etchings was published one year before the definitive edition of Antonio Visentini's *Prospectus Magni Canalis Venetiarum* came to light in 1742. At its appearance in 1741, the *Magnificentiores selectioresque Urbis Venetiarum prospectus* struck the audience with the power of a manifesto. Such exquisite quality and mastery of the etching technique, enhanced with bulino detailing, had never before been achieved.

The precision with which all the details of the monuments were articulated and the illusory angular perspective of many of the views was unprecedented. To attain such incredible perspectives, Marieschi used a dark room with a quadrangular lens which created a visual field much wider than that of the human eye. If one compares Marieschi's views with the actual sites of the towns depicted, one is immediately struck by both the superb degree of detailing as well as the rather distorted perspectival frame.

Michele Marieschi dedicated himself to the art of etching only in the last years of his very short life; it was the perfect medium for making his skill as a *vedutista* known to a wider audience. Almost all of Marieschi's etchings are taken from his paintings, presumably with the purpose of promoting his own work. By this time, he was already enjoying a certain amount of popularity and was the protégé of the great art collector Johann Matthias von der Schulenburg, but had he not died so young, the series of etchings he published in 1741 would almost certainly have brought him far more commissions and general renown. The series was indeed very successful; it was reprinted several times and had a great impact on many contemporary *vedutisti* who based their paintings on Marieschi's etchings.

On 5 May 1741, Marieschi obtained the privilege for sixteen prints, as stated in the title-page of the series. He completed the remaining five plates in the short time preceding his death (18 January 1743). The plates were later acquired by the printer Teodoro Viero, who re-issued them, adding a plate number in the bottom left-hand corner.



Marieschi, *Plate ac templum D.D. Ioannis et Paoli*



“Marieschi’s etched vedute, created with a wide variety of strokes to suggest different textures, have a dramatic allure and whiff of intrigue suggested by some of the figural groups that give them a nervous energy absent from those of Carlevarijs and Visentini. Marieschi, like Canaletto, had been trained as stage designer, and like Canaletto he took liberties with the perspective, exaggerating the breadth of the city views as though they were stage sets” (S. Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, p. 21).

**I.** R. Bromberg, *Canaletto’s Etchings*, San Francisco 1993; R. Pallucchini - G.F. Guarnati, *Le acqueforti del Canaletto*, Venezia 1945; D. Succi, *Canaletto & Visentini fra Venezia & Londra. Castello di Gorizia, 7 giugno-21 settembre 1986. Catalogo della mostra*, Cittadella 1986; K. Baetjer - J.G. Links (eds.), *Canaletto*, New York 1989; F. Vivian, *The Consul Smith Collection*, Munich 1989; S. Boorsch (ed.), *Celebrating Canaletto: Etchings from the collection of the Arthur Ross Foundation*, Istituto Italiano di Cultura, New York, November 6-December 30, 1997, Boca Raton Museum of Art, Boca Raton, Florida, January 22 - March 15, 1998, New York 1997; F. Montecuccoli degli Erri, *Canaletto incisore*, Venezia 2002. **II.** Millard 59; Cicognara 4040; *Berlin Katalog* 2697; D. Succi, *Le incisioni di Michele Marieschi*, Gorizia 1981, nos. 2-23; Pedrocco, 1-22; F. Mauroner, “Catalogue of the Complete Etchings of Michele Marieschi”, *Print Collector’s Quarterly*, 27 (April 1940), no. 2, pp. 199-211; R. Toledano, *Michele Marieschi, l’opera completa*, Milano 1988, pp. 59-108; S. Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, New York 1997.

**[Imperial Diet Ceremonies]. Disegni dei sedili e banchi nelli varj Apartamenti dell'Imperiale Palazzo di Vienna disposti per li Ministri ed Ufficiali aulici secondo il rispettivo loro grado cominciando dal Sedile di S.M.C. sopra 4. gradini sotto il Baldacchino...**

Manuscript on paper, in French. Austria (?), mid-eighteenth century.

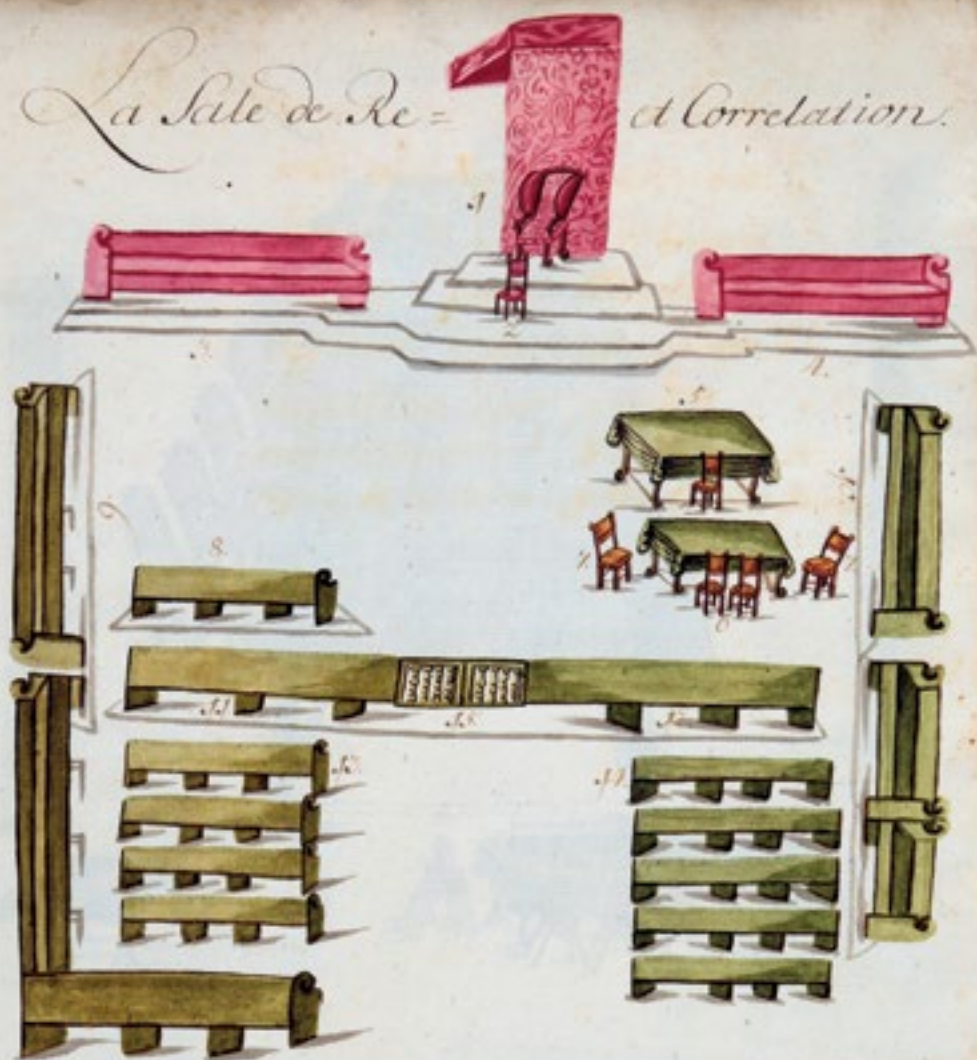
335x205 mm. [6] leaves. Six watercolours depicting the tables and armchairs (mostly coloured in green, brown, and red) in the Hofburg Imperial Apartments once used for meetings of the Imperial Diet. Contemporary marbled and gauffered paper. Italian title inked in a contemporary hand on the upper cover, small paper label on the spine, with early shelfmark. Paper rather abraded along the board edges. A well-preserved manuscript.

Fascinating album of six watercolours depicting the furnishings – especially the chairs, armchairs, and tables – of the great chambers of the Imperial Diet at the Hofburg in Vienna. The former imperial palace and main residence of the Habsburg dynasty rulers, the Hofburg is also the only court residence to have permanently been kept furnished. As the documented seat of government, its chambers provided the setting for countless ceremonies and delegate receptions for Diets held in Vienna, this being the highest representative assembly of the Holy Roman Empire.

The plates are titled, in French, *La Sale de Re et Correlation*; *Le College Electoral*; *Le College des Princes*; *L'Appartement Electoral*; *L'Appartement des Princess*; and *Le College des Villes Imperiale*. For each of the six plates, a legend is provided describing the furniture depicted as well as the relative placements of the Emperor and Prince-Electors, among other various representatives. Thus, for example, the plate *Le College des Princes* illustrates the furnishings for meetings presided over by the Imperial Diet's Council of Princes, including the chairs of its director, co-director, and secretaries, the bench for the bishops of Osnabrück and Lübeck, and even a clock – an 'horologe fait de la manière que celui de Strasbourg' – and small jam table – a 'table petite pour les Confitures'. The plate of the *College Electoral*, meanwhile, depicts a large table with a seat for the envoyés of the different Prince Electors, 'selon l'ordre suivant Mayence, Treves, Cologne, Bohême, Bavarie, Saxe, Brandenbourg, Palatin et Brounsvic': also in this chamber is a small table for *Confitures* that must not be missed. The tables here are covered in green velvet and the chairs are upholstered in a wonderful red damask rendered with especial care by the work's anonymous artist.

An album of watercolours (353x221 mm) titled *Mobilier der Zimmer zur Kaiserwahl* and illustrating six identical subjects is now preserved in the Hessische Landesbibliothek Fulda (Hs 48). The Moravian Library in Brno holds a similar album, bearing the exact same German title, but with illustrations that have been rather carelessly executed.

La Salle de Re = et Correlation.



1. La Majesté Imperial ou pour le  
Commissaire Principal haut de  
quatre degres.
2. Recteur de Troies haut de deux  
degres.
3. La Banc haut de deux degres pour  
quelques Recteurs ou leurs Vicaires.
4. Parcailment haut de deux degres.
5. Table pour le Directeur Electoral de  
Mayence devant public le Conclis.
6. Table pour les Directeurs Princes  
d'Autriche et de Salsbourg devant  
public le Conclis.
7. Secretaires d'Autriche et de Salsbourg
8. Banc a Troies haut d'un degre pour  
les Evêques d'Anaburg et de Sudeck.
9. Banc haut d'un degre pour les Pre-  
lats et des Princes Ecclesiastiques.
10. Banc haut d'un degre pour les  
Princes seculiers.
11. Banc haut d'un degre pour les  
Ministres second rang Ecclesiastiques.
12. Banc haut d'un degre pour les  
Ministres second rang seculiers.
13. Bancs pour les villes Imperiales.
14. Bancs pour les Secretaires Recto-  
reaux et ces Princes.
15. Les Barres.

This newly discovered manuscript is of the greatest import to the history of the Imperial Diet and its ceremonial traditions, as well as the history of eighteenth-century design in general.

G. von Demilić, *The Hofburg in Vienna: Dwelling and Ceremonial Apartments of the Former Imperial Family*, Vienna [ca. 1930]; H. Karner (ed.), *Die Wiener Hofburg 1521-1705. Baugeschichte, Funktion und Etablierung als Kaiserresidenz*, Wien 2014; L. Hellmut (ed.), *Die Wiener Hofburg 1705-1835. Die kaiserliche Residenz vom Barock bis zum Klassizismus*, Wien 2016; M. Beck, *Macht-Räume Maria Theresias. Funktion und Zeremoniell in ihren Residenzen, Jagd- und Lustschlössern*, Berlin 2017.

One of the great achievements in the history of European printmaking



**Tiepolo, Giandomenico (1727-1804). Idee pittoresche sopra la Fugga in Egitto.** [1753].

Complete set, comprising the engraved dedication, engraved frontispiece and title-page (on the same leaf), and the series of the twenty-four etchings printed two by two. All printed over fourteen very large sheets (each 537x385 mm; platemarks 190x252 mm, and smaller), on thick cream laid paper, with watermark A, or V and reversed F surmounted by three stars, 1753; final states (according to Tunick's revisions to the Rizzi catalogue; see *Italian Prints of the 18th Century*, no. 11). Contemporary half-mottled calf stained red, decorative papers over pasteboards. Corners worn. An exceptional copy, with well-inked and very fine impressions, and delicate plate tone in places.

A marvellous and complete set of Tiepolo's celebrated series, *Flight into Egypt*, with plates in the final state; the series is without precedent in originality and inventiveness, and stands as one of the great achievements in the history of European printmaking. Giandomenico Tiepolo was only twenty-three years old when he began to work on the series, and the majority of the plates were presumably executed while he was working, together with his father Giambattista and his brother Lorenzo, on the frescos in the Imperial Hall of Würzburg; he subsequently dedicated the series to their patron, Carl Philipp von Greiffenclau, Prince-Bishop of Würzburg.

The first etchings that Giandomenico executed were the *Stations of the Cross* after the paintings he had produced for the Venetian church of St. Polo (1748-1749); the composition and style of execution in these works is greatly influenced by his father. The idea for *The Flight into Egypt* was said to have come from Giambattista, but Giandomenico took it and ran with it, intending to prove his artistic inventiveness and defend his artistic reputation.



By turning the episode into a pictorial cycle, Tiepolo changed the handling of the Flight into Egypt completely: apart from the first and last images, which depict the departure from Bethlehem and arrival into Egypt, the etchings are basically interchangeable, re-arranging the Holy Family, the angels, the donkey, and the landscape in dynamic, ever-changing compositions.

The collection of etchings – twenty-four variations on what had previously been a two-stage story (the flight, and the rest) – later became an important source of material for the monumental collection of drawings Giandomenico undertook illustrating the New Testament; at least twenty-eight of the drawings focused on the Flight into Egypt.

“The theme of the Holy Family had been rendered sterile by centuries of use [...] To give the subject a new aesthetic dignity, Giandomenico concentrated on details of landscape, such as trees, shrubs and views, and on domestic objects, which gave the episodes a feeling of truth, an ethical quality impregnated with poetry” (Rizzi, *The Etchings of the Tiepolos*, p. 18).

C. Feller Ives, “Picturesque Ideas on the Flight into Egypt Etched by Giovanni Domenico Tiepolo”, *The Metropolitan Museum of Art Bulletin*, 29.1970/71 (1971), 5, pp. 195-202; A. Rizzi, *The Etchings of the Tiepolos*, London 1971, nos. 67-93; Tunick-Rizzi, *Italian Prints of the 18th Century*, London 1981, no. 11; A. M. Get - G. Knox, *Domenico Tiepolo: A New Testament*, Bloomington, Ind., 2006, p. 77; F. Reue, *Giandomenico Tiepolo - Die Flucht nach Ägypten*, Augustinermuseum Freiburg (exhibition catalogue), Freiburg i.B. 2007.

A eulogy for Newton, printed on blue paper



**Arrighi Landini, Orazio (1718-1755). Il Tempio della Filosofia. Poema... di Orazio Arrighi Landini fra gli Agiati, Dorinio (1) In cui con accrescimenti, e osservazioni del medesimo Autore s'illustra. (2) il Sepolcro d'Isacco Newton. Con gli Argomenti di Leontippo Accad. Agiato.** Venice, Marco Carnioni, 1755.

Small 4° (213x142 mm). PRINTED ON BLUE PAPER. XVI, 142, [2] pages. Engraved frontispiece signed by Francesco Bartolozzi (1727-1815), bearing two medallions, the first portraying the author, the second showing an allegory of 'LABORE'. Title-page printed in red and black, with engraved vignette depicting an armillary sphere. A folding plate, with an outline of the different philosophical schools and the names of their proponents. Fine engraved decorated initials, head- and tailpieces, the headpiece on fol. \*2r including coat of arms of the dedicatee, the Bergamo nobleman Giovanni Battista Gallizioli (1733-1806). Contemporary vellum, over pasteboards. Spine with five small raised bands, marbled pastedowns and flyleaves. A very good copy, printed on strong paper. Pale waterstain to the lower gutter of the first leaves, frontispiece slightly browned. On the verso of the front flyleaf the note '4214 B 3.2' in an early hand. A nineteenth-century hand has annotated '955. I.m.7' on the recto of the rear flyleaf.



IL TEMPIO  
DELLA  
FILOSOFIA  
POEMA  
DI ORAZIO ARRIGHI  
LANDINI

FRA GLI AGIATI. DORINIO (1)

In cui con accrescimenti, e osservazioni del  
medesimo Autore s' illustra. (2)

IL SEPOLCRO  
D'ISACCO NEWTON.

Con gli Argomenti di Leontippo Accad. Agiato.



IN VENEZIA, MDCCLV.

Appresso MARCO CARNIONI, in Merceria  
all' Insegna dell' Europa.

Con *Pubblica Facoltà, e Privilegio.*

Provenance: Gottlieb Schweyer, a Venetian merchant of German origin also known as Amadeus Svajer (1727-1791; his ex-libris on the front pastedown); modern ex-libris, with the initials 'S.B.' on the front pastedown.

A fine copy, printed on blue paper, of this verse and prose work by Arrighi Landini, a member of the Accademia degli Agiati in Rovereto, where he came to adopt the nickname 'Dorinio'.

Divided into three books, the *Tempio della filosofia* is essentially a panegyric, supplemented with lengthy philosophical observations, of the 'new' physics of Isaac Newton (1643-1727). As an introduction the work contains a short biography of Newton, and the text is replete with references to such scientists and philosophers as Nicolas Malebranche, John Locke, Voltaire (see no. 238), Francesco Algarotti, and Pierre-Louis Moreau de Maupertuis, among others, whose works had been included in the *Index of Forbidden Books*. The *Tempio della filosofia* is dedicated to the philosopher and orientalist Giovanni Battista Gallizioli, and also clearly reveals the influence of Giambattista Vico (see no. 229).

This handsome copy was once owned by the German merchant Gottlieb Schweyer – also known as Amadeus Svajer – who was active in Venice, where he assembled a notable library. After his death in 1791 the library was partially confiscated by the Inquisition, including his collection of manuscripts relating to Venetian politics.

Morazzoni, *Il libro illustrato veneziano del Settecento*, p. 214; S. Ferrari, "Amadeo Svaier (1727-1791): un mercante erudito nella Venezia del Settecento," M. Bonazza (ed.), *I buoni ingegni della Patria'. L'Accademia, la cultura e la città nelle biografie di alcuni Agiati tra Settecento e Novecento*, Rovereto 2002, pp. 51-85; A. Battistini, "Tra Newton e Vico: *Il tempio della Filosofia* di Orazio Arrighi Landini", G. Cantarutti – S. Ferrari (eds.), *L'Accademia degli Agiati nel Settecento europeo. Irradiazioni culturali*, Milano 2007, pp. 11-34.

*Vend. Pinelli, Unico in Carta turchina*

— Gamba —

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**Tacitus, Caius Cornelius (ca. 55 – ca. 120). Opere... con la traduzione in Volgar Fiorentino del Signor Bernardo Davanzati Posta rincontro al Testo Latino. Con le Postille del medesimo e la Dichiarazione d'alcune voci meno intese... Novella Edizione, purgata dagl'innnumerabili errori di tutte le precedenti...** Padua, Giuseppe Comino; Giovanni Antonio Volpi and Gaetano Volpi, 30 August 1755.

Two parts in one volume, large 4° (245x174 mm). PRINTED ON BLUE PAPER. IXXX, 343; [5], 344- 669, [1] pages. Complete with the last blank leaf. Text in two columns. Engraved Comino printer's device at the end. Engraved medallion portrait of Davanzati on the title-page, with the inscription 'BERNARDO DAVANZATI GENTILUOMO FIORENTINO.' Decorated initials, head- and tailpieces. Contemporary vellum, over pasteboards. Smooth spine, with inked title and printing date. Pastedowns and flyleaves in blue paper. Gilt and gauffered edges. A very fine copy. On the front pastedown the inked number '966'; on the recto of the front flyleaf the stamped shelfmark 'D 327'.

Provenance: Giovanni Antonio Gotti from Ceneda, near Treviso (the ownership inscription 'Die 27 February 1777 Joh:is Antonj Gotti Cenetensis, Vicarj Pretorj Paduae cum Px:mo Antonio Gajnerio - Costò £ 26.-' on the front pastedown); Giovanni Giacomo Trivulzio (1774-1831; ex-libris); Biblioteca Trivulziana, Milan (small stamps on the recto of the front flyleaf and on a few leaves of the volume; copy sold as a duplicate).

The *Cominiana* edition of Tacitus' *Annales* and *Decades*, offered here in the only copy known to have been printed on blue paper. This elegant Italian translation by the Florentine Bernardo Davanzati (1529-1606) successfully captures Tacitus' brevity while illuminating his obscurity. It first appeared posthumously in Florence in 1637, where it was printed on behalf of the Accademia della Crusca, which had inherited Davanzati's manuscripts. This translation represents a significant chapter in the history of the great Roman historian's reception in early modern Europe. During his lifetime Davanzati had only published a version of the first book of the *Annales* which appeared in Venice in 1596.

Tacitus was considered a master of political thought, and a sceptical analyst of political reality; his works could thus offer an interpretation of contemporary political events and the problems of monarchies through discussions of ancient civil wars and the unlimited power of Roman emperors. "The condemnation of Machiavelli's works by the Catholic Church (1559) had left an empty space which Tacitus could easily fill. What could not be said in the name of Catholic Machiavelli could be said in the name of pagan Tacitus" (A. Momigliano, *The Classical Foundations of Modern Historiography*, Berkeley 1990, p. 123). This explains the popularity of Davanzati's translation, and more generally the vernacular translation of Tacitus, which was indeed a European phenomenon.

This marvellous copy was once held in the exquisite library collected by Giovanni Giacomo Trivulzio and is mentioned by Gamba with regard to the Paduan Tacitus of 1755. The Milanese bibliophile may have purchased the volume at the sale of the Bibliotheca Pinelliana (see [no. 250](#)).

Gamba 940.

Bound by Georg Friedrich Krauss  
for Duke Albrecht Kasimir August von Sachsen-Teschen



**Bayardi, Ottavio Antonio (1695-1764). *Catalogo degli antichi monumenti dissotterrati dalla scoperta città di Ercolano...*** Naples, Regia Stamperia, 1755. (uniformly bound with:) ***Le antichità di Ercolano, esposte.*** Naples, Regia Stamperia, 1757-1792.

Nine volumes, large folio (510x390 mm). COMPLETE, with 609 plates (the extra plate no. 610 recorded in RIBA, is usually not included in the known copies). The first six volumes of the *Antichità* feature a frontispiece with medallion portrait of Charles III, King of Spain and the Indies, engraved by Filippo Morghen (1730-1807) after a drawing by Camillo Paderni (this frontispiece is lacking in the seventh volume); the frontispiece of the eighth volume bears a medallion portrait of Charles III's successor, his son Ferdinand IV. Contemporary Viennese bindings executed by Georg Friedrich Krauss (fl. 1791-1824) for Duke Albrecht von Sachsen-Teschen. The fourth, fifth, sixth, and seventh volumes of the *Antichità* bound in red gilt-tooled full-morocco, while the boards of the first, second, third, and eighth ones, and those of Bayardi's *Catalogo* are covered with red painted paper. All nine volumes feature uniform red morocco spines with seven raised bands, with double green morocco lettering-pieces, the other compartments decorated with gilt floral tools, and the gilt monogram 'AST'. Marbled pastedowns and flyleaves, inside *dentelles* in the volumes bound in full-morocco. A very fine, wide-margined set, printed on strong paper. Minor wear to the head of the spine of the first volume.

Provenance: Herzog Albrecht Kasimir August von Sachsen-Teschen (1738-1822; armorial bindings; see [no. 253](#)); Giorgio Fanan (ex-libris on the front pastedown of the first volume).

A splendid set of large volumes containing the first edition of this monumental work devoted to archaeological discoveries at the ancient Roman town of Herculaneum, printed on thick paper and magnificently bound for the well-known bibliophile Albert of Sachsen-Teschen, founder of the eponymous Albertina in Vienna. The set is complete with the *Catalogo degli antichi monumenti dissotterrati per ordine della maestà di Carlo re delle due Sicilie* by the archaeologist from Parma Ottavio Antonio Bayardi or Baiardi (1695-1764). The *Catalogo* briefly describes more than two thousand monuments and works unearthed in the discovered town. It was printed in 1755 and is often lacking in the recorded sets.

The *Antichità di Ercolano* represents the most important source for the development of neo-classical art. It was printed by the *Regia Stamperia*, the royal publishing house founded by the Bourbons in 1750, and edited by the Royal Herculaneum Academy. The vast project involved several scholars, and the reports were supplemented with magnificent illustrations by prominent artists of the time, including Camillo Paderni, director of the Royal Herculaneum Museum at Portici, and court artists who had obtained permits to draw the objects, including Anton Raphael Mengs, Luigi Vanvitelli, and Giovanni Battista Casanova.

The frontispiece of the first six volumes of the *Antichità di Ercolano* features a fine engraved portrait of Charles III (1716-1788), Duke of Bourbon, with symbols of the excavations carried out while he was King of Naples: some papyrus scrolls, a bust of Epicurus,



vessels and coins, a pick and a shovel. It also depicts the inscription found in the theatre, including the word ‘Herculanenses’, which enabled excavators to identify the town brought to light as Herculaneum. The frontispiece of the eighth volume – appeared in 1792, i.e., thirty-five years after the publication of the first volume - bears instead the medallion portrait of Charles III’s successor, his son Ferdinand IV (1751-1828). It is rare to find a such numbers of engraved portraits in the volumes of the *Antichità*. In fact, the copies known are often found lacking many of the frontespices.

Albrecht von Sachsen-Teschen assembled one of the most complete and finely illustrated books from the presses of leading printers. Although unsigned, the present binding can confidently be attributed to the outstanding Viennese binder Georg Friedrich Krauss (fl. 1791-1824), one of von Sachsen-Teschen’s principal binders (see no. 253). “Les exemplaires sont tous d’exception, imprimés sur grand papier, les gravures soit avant la lettre, soit en différents états; mais ce qui rend la collection tout à fait unique ce sont les superbes reliures de l’époque, la plupart avec les dos mosaïqués et ornés du chiffre du duc Albert de Saxe, d’une fraîcheur et d’un état de conservation parfaits” (*Catalogue de beaux livres ayant appartenu au duc Albert de Saxe-Teschen*, p. viii).

Cicognara 2645; Ebert 711; RIBA 112 and 224; Kissner 199; Blackmer 678; *Catalogue de beaux livres ayant appartenu au duc Albert de Saxe-Teschen*, Milan 1930.

**Voltaire [François Marie Arouet de] (1694-1778). *Candide, ou l'Optimisme*. [Geneva], [Gabriel Cramer], 1759.**

12° (161x95 mm). 299, [3] pages. Complete with the penultimate blank leaf, fol. N7 but the final fol. N8 (instructions to the binder) being only a stub. Woodcut ornament to the title-page, and tailpieces. Contemporary Italian mottled sheep-backed boards, gilt spine with title on red morocco lettering-piece. A very good copy. Some light foxing and browning, mostly to the upper margins.

A fine copy of the true first edition, with the following issue points: the title ornament of spray, fruit and flowers is repeated at pp. 193 and 266; p. 103, line 4, has the misprint 'que ce ce fut' (corrected to 'que ce fut' in later editions); p. 125, line 4, has 'précisément' (corrected to 'précipitamment' in later editions); with Voltaire's revisions on p. 31 eliminating an unnecessary paragraph break, and on p. 41 the rewriting of several short sentences on the Lisbon earthquake. This first edition does not preserve the cancelled paragraph critical of German poets on p. 242 (beginning "Candide était affligé").

The bibliographical history of this book has been extremely complex and confused, not least because before handing over a final manuscript to the Genevan publisher Gabriel Cramer, Voltaire went behind his back and sent a slightly different version of the manuscript to John Nourse, a printer in London, who may well have dispatched copies to other publishers. The result was that within weeks of the first edition of *Candide* appearing in Geneva, sixteen other editions appeared in Paris, London, and Amsterdam. The identification of the present issue as the true *editio princeps*, already supposed by Bengesco and Gagnebin, was recently confirmed by the cumulative analyses of Ira Wade, Giles Barber, and Stephen Weissman: the Genevan printing must be considered earlier than the other three editions containing 299 pages published in 1759, as well as the thirteen other editions of different sizes printed in Europe in the same year. Around 1754 Voltaire "fled [from Berlin] to Geneva where he found and bought the ideal refuge, Ferney, four miles from the city. Here, just on French soil, he could enjoy the political liberty of Geneva with the social liberty of France. Here *Candide*, the most perfect of the light-weight parables which were his especial and peculiar forte, was written. Typically, it was published anonymously, and many times printed and pirated in its early years" (PMM).

Drawing on the Lisbon earthquake of 1755 for inspiration, this *conte philosophique* became an almost instant best-seller with about 20,000 copies sold in the first year alone, despite its initial censorship.

Barber 299G; Bengesco 1434; Morize 59a; PMM 204; I. O. Wade, *Voltaire and Candide: A Study in the Fusion of History, Art and Philosophy*, Princeton, NJ 1959; S. Weismann (ed.), *Voltaire: the Martin J. Gross collection in the New York Public Library*, New York 2008.

*At age twenty-three... he already had the talent of a genius*

— Robison —

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**Piranesi, Giovanni Battista (1720-1778). *Prima Parte di Architetture e Prospettive inventate ed incise da Giambatista Piranesi architetto veneziano, tra gli Arcadi Solcindio Tiseio.*** [Rome, late 1760s-early 1770s]. (bound with:) **Idem. *Antichità Romane de' tempi della Repubblica, e de' primi Imperatori, disegnate, ed incise da Giambatista Piranesi architetto veneziano: e dallo stesso dedicate all'Ill.mo e Rev.mo Sig. Monsig. Giovanni Bottari Cappellano segreto di N.S. Benedetto XIV. Uno de custodi della Biblioteca Vaticana, e canonico di S. Maria in Trastevere. Parte prima.*** Roma, si vende dall'Autore dirimpetto l'Accademia di Francia, [1748, but late 1760s-early 1770s].

Two works in one volume, folio (330x465 mm). **I.** Seventeen etched plates. Watermarks: Robison 39 (late 1760s-early 1770s). **II.** Thirty etched plates (two titles, dedication to Giovanni Gaetano Bottari dated 20 July 1748, two plates of inscriptions and index, and twenty-five views). Watermarks: Robison nos. 17 and 36 (late 1760s-early 1770s). This copy also includes nine etchings taken from other Piranesi works: four from the 1753 edition of the *Trofei* and ten etchings, printed on five leaves, from a 1760s edition of the *Opere varie*. Eighteenth-century half-calf. Spine with gilt title and volume numbering on double morocco lettering-pieces. Binding worn and rubbed, corners and extremities of the spine damaged. A very good, wide-margined copy. Book block partly detached from the binding.

**I.** Second edition, fifth issue of Piranesi's first work: a record of the young engraver's first encounter with the antiquities of Rome and of his difficulty in giving visual form to its immense grandeur. The series presented here, according to Robison, represents the second of six editions and it is in the fifth of eight issues.

“Piranesi's first published work. As such, it is a remarkable production. Granted that some of its thirteen plates are little more than pleasant exercises in a set tradition, others are strikingly inventive, extraordinarily successful in their complex compositions, and remarkably sophisticated in their harmonious technique. Clearly, Piranesi learned and developed further, but the level of the first publication at age twenty-three shows he already had the talent of a genius” (Robinson, p. 12).

The first edition of the *Prima Parte* was printed in 1743 and comprised thirteen plates and a letter-press dedication. Piranesi did not publish a second part, but in the following years he etched other plates similar to the original thirteen and revised the entire work. Between 1743 and 1749 six different issues of the first edition appeared on the market. During the 1750s and 1760s Piranesi made a few changes to the plates and, by 1761, when he finally moved to a large house in Strada San Felice, from which he published and sold his prints for the rest of his life, the second edition of the *Prima Parte* was ready. He then continued to work on the series until his death in 1778, producing eight issues of this second edition. All subsequent editions of the work are posthumous.

As often happens with copies of the second edition, in the present volume the seventeen plates of the series are followed by other prints taken from different series: four are taken from the *Trofei* of 1753 (*Facciata d'un Gocciolatojo in piano*; *Parte di una cornice di marmo*; *Capitello di marmo, il quale co'l'altro*; *Capitello di marmo nel Palazzo Mattei*), and ten from the *Opere varie* (after 1761): *Appartenenze d'antiche terme*; *Veduta d'uno de' circhi antichi* (reduced version of the large frontispiece to vol. III of the *Antichità Romane*); *Ponte trionfale* (reduced version of the large frontispiece to vol. I of the *Antichità Romane*); *Braccio di città pensile* (reduced version of the large frontispiece to vol. IV of the *Antichità Romane*); *Idea delle antiche vie Appia e Ardeatina* (reduced version of the large frontispiece to vol. II of the *Antichità Romane*); *Ingresso d'un antico ginnasio*; *Scuola antica architettata alla Egiziana e Greca*; *Portici tirati d'intorno ad un foro*; *Rovine d'antichità Egiziana e Greca* (upright), and *Idea d'un atrio reale* (upright).

II. First edition, a later issue probably printed in the late 1760s and early 1770s, of the complete series, in first state, of this precocious manifesto of Piranesi's historical study of the antiquities of Rome. "From the purely artistic side there is scarcely anything more attractive in Piranesi's work than this early series" (Hind). The series is divided into two parts, each opening with its own title-page: the first shows Roman antiquities in Rome; the second Roman antiquities outside Rome. The series was reprinted around 1765, with the addition of two plates, under the title *Alcune vedute di archi trionfali et altri monumenti*.

H. Foucillon, *Giovanni Battista Piranesi*, eds. M. Calvesi and A. Monferini, Bologna 1967, pp. 287-290; A. M. Hind, *Giovanni Battista Piranesi, A Critical Study*, London 1978, pp. 75-76, 78-83; A. Robison, *Early Architectural Fantasies: A Catalogue raisonné of the Etchings*, Chicago 1986, pp. 65-112.

*If a government needs censorship,  
it comes from the weakness of its constitution*

— Cesare Beccaria —

👉 240 👈

**Beccaria, Cesare (1734-1794). Dei delitti e delle pene...** [Livorno, Marco Coltellini for Giuseppe Aubert], 1764.

4° (197x143 mm). 104, [2] pages. Complete, including the final leaf with the *errata*, often lacking in recorded copies. Woodcut headpiece on fol. A2r. Contemporary vellum, over pasteboards. Smooth spine, divided into compartments by gilt fillets, and decorated with small floral tools. Title in gold on morocco lettering-piece. Pastedowns covered with floral patterned paper. A very fine copy. Leaves somewhat browned, as usual.



Provenance: Walter Ashburner (1864-1936; small and partly erased stamps on fol. N4v and on the verso of the last leaf); gifted to him by the jurist Ferdinando Bosi in 1925 (autograph note on the title-page, 'W. Ashburner Dedit mihi v.cl. Ferd. Bosi IC 1925'); the Italian scholar Luigi Firpo (1915-1989; ex-libris on the front pastedown).

The first edition of one of the most important works of the Italian Enlightenment. A manifesto on legal reform, and one of the best interpretations of the ideas circulating around France in the second half of the eighteenth century.

The young Milanese nobleman Cesare Beccaria Bonesana composed this work between March 1763 and January 1764, while he was an active member of the intellectual circle known as the *Accademia dei pugni*, founded in Milan in 1762 by the brothers Alessandro and Pietro Verri, and Beccaria himself, among others. The central theme of the work is the reform of criminal justice, in a context in which punishment was still both brutal and arbitrary. Beccaria advocates an egalitarian justice system, and traces a new metric for punishment and laws rooted in the concept of public happiness. "One of the most influential books in the whole history of criminology [...] Beccaria maintained that the gravity of the crime should be measured by its injury to society and that the penalties should be related to this. The prevention of the crime he held to be of greater importance than its punishment [...] his ideas have now become so commonplace that it is difficult to appreciate their revolutionary impact at the time" (PMM).

The work enjoyed wide and immediate success, and its influence was enormous. Voltaire, d'Alembert, Helvétius, Holbach, Hume and Hegel all counted among its enthusiastic readers; Beccaria's ideas also inspired justice reforms introduced by Grand Duke Leopold of Tuscany, Emperor Joseph II, and Catherine II of Russia, and its influence on constitutionalism broadly, especially the *Declarations des droits de l'homme* of 1789, is likewise evident.

The *Dei delitti e delle pene* was published in Livorno (Tuscany) – then one of the most advanced cities in Italy – on 12 April 1764, anonymous and without indication of place, for fear of repercussions owing to its strong egalitarianism. The printer Coltellini had already published, in 1763, the *Meditazioni sulla felicità* by Pietro Verri, Beccaria's closest friend. The 'innovative' feature of the reform proposed by Beccaria was, however, perceived by the Roman censorship, and in 1766 *Dei delitti e delle pene* was included in the *Index of Forbidden Books*. A good sign, as Beccaria admonishes: if a government needs censorship, it comes from the weakness of its constitution.

The work was translated into English in 1767, and *On Crimes and Punishments* "significantly shaped the views of American revolutionaries and lawmakers. The first four U.S. Presidents – George Washington, John Adams, Thomas Jefferson and James Madison – were inspired by Beccaria's treatise and, in some cases, read it in the original Italian. *On Crimes and Punishments* helped to catalyze the American Revolution, and Beccaria's anti-death penalty views materially shaped American thought on capital punishment, torture and cruelty." (J. D. Bessler, "The Italian Enlightenment and the American Revolution", p. 1).

DEI DELITTI  
E  
DELLE PENE.

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*In rebus quibuscumque difficilioribus non expectan-  
dum, ut quis simul, & serat, & metat, sed  
praeparatione opus est, ut per gradus mature-  
scent. Bacon. Serm. fidel. num. XLV.*

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*W. Ashburner  
Dedit mihi v. cl.  
Ferd. Bosi IC 1925*

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MDCCLXIV.

The first edition also appeared with an *errata* leaf containing twenty-one corrections, likely printed as a separate sheet, and thus now scarcely found. Exceptionally, the present copy contains this *errata* leaf. Another feature of interest lies in the provenance of the volume, as it was gifted by Ferdinando Bosi, lawyer for the British writer Osbert Sitwell, to the great collector and co-founder of the British Institute in Florence, Walter Ashburner.

Einaudi 3362; PMM 209; B. E. Harcourt, *Beccaria's 'On Crimes and Punishments': A Mirror on the History of the Foundations of Modern Criminal Law*, Chicago 2013; M. Palumbo – E. Sidoli (eds.), *The Books that Made Europe*, Bruxelles 2106, pp. 248-249; J. D. Bessler, “The Italian Enlightenment and the American Revolution: Cesare Beccaria’s Forgotten Influence on American Law”, *Hamline Journal of Public Law and Policy*, 37.1 (2017; <https://ssrn.com/abstract=2901609>; accessed January 2018).



**Beccaria, Cesare (1734-1794). *Dei delitti e delle pene...*** [Livorno, Marco Coltellini for Giuseppe Aubert], 1764.

4° (204x150 mm). 104 pages. Lacking the final leaf with the *errata*. Woodcut headpiece on fol. A2r. Contemporary vellum, over pasteboards. A very good, wide-margined copy. Minor, and sporadic foxing to the first and last leaves.

Another copy of the first edition of Beccaria’s masterpiece, without the last leaf containing the *errata*, which had been printed as a separate additional sheet, and thus is lacking in most recorded copies.

For the complete description of this edition and its associated literature, see **no. 240**, above.

Printed on blue paper

🐾 242 🐾

**Ioannes, Diaconus (ca. 965-1018). Chronicon Venetum omnium quae circumferuntur vetustissimum et Johanni Sagornino vulgo tributum e Mss. codice Apostoli Zeno V.CI. nunc primum Cum Mss. Codicibus Vaticanis collatum, Notisque illustratum in lucem profert. H. Fr. Zanetti Al. F. Venice, 1765.**

Small 4° (218x131 mm). PRINTED ON BLUE PAPER. XIX, [1], 131, [1] pages. Woodcut headpiece and decorated initial on fol. A2r. Fine contemporary, possibly French, red straight-grain morocco, over pasteboards. Covers within triple gilt fillet. Spine with five small raised bands, compartments decorated in gilt with diagonal of dotted fillets, small floral tools, and dots. Title in gold on red morocco lettering-piece. Marbled pastedowns and flyleaves, board edges gilt ruled, inside *dentelles*. Green silk bookmark. Yellow edges. A very good, wide-margined copy, printed on strong paper, and *reglé* throughout in red ink. A few minor spots; some leaves slightly browned and waterstained on the lower margin. Small tear to the lower margin of fol. A5, without any loss.

The first edition of the *Chronicon Venetum*, a significant medieval source for Venetian history. This *Chronicle of Venice* was written in the early eleventh century, and its composition is generally attributed to Ioannes Diaconus.

The *Chronicon* was edited by Girolamo Francesco Zanetti (1723-1782) on the basis of a manuscript then in the possession of the Venetian scholar Apostolo Zeno (1669-1750), whose textual version was collated with two codices preserved in the Vatican Library.

The work enjoyed lasting popularity; counting among its legacy of readers was the especially noteworthy English critic and writer John Ruskin (1819-1900), who referenced the *Chronicon Venetum* in his celebrated work on Venetian art and architecture, *The Stones of Venice*, which first appeared in 1851.

Cicogna 583; B. Rosada, "Il Chronicon Venetum di Giovanni Diacono", *Ateneo veneto*, 28 (1990), pp. 79-94; Ioannes Diaconus, *La cronaca veneziana*, ed. M. De Biasi, Venezia 1986-1988.

CHRONICON VENETUM

OMNIUM QUÆ

CIRCUMFERUNTUR VETUSTISSIMUM

ET JOHANNI SAGORNINO,

VULGO TRIBUTUM

E MSS. CODICE APOSTOLI ZENO V. CL.

NUNC PRIMUM

Cum Mss. Codicibus Vaticanis collatum, Notisque  
illustratum in lucem profert

H. FR. ZANETTI AL. F.



VENETIIS

MDCCLXV.

SUPERIORUM PERMISSU.

(actual size)

**Paciaudi, Paolo Maria (1710-1785). *Descrizione delle Feste celebrate in Parma l'anno MDCCLXIX per le auguste Nozze di Sua Altezza Reale l'Infante Don Ferdinando colla Reale Arciduchessa Maria Amalia.*** Parma, nella Stamperia Reale, [1769].

Imperial folio (552x406 mm). [8], 76 pages. Parallel text in Italian and French. Engraved title-page within architectural border, the typographical title-page follows. Thirty-six engraved plates, thirty of which are full-page and six are double-page. Engraved head- and tailpieces. Contemporary mottled calf, with the gilt arms of Duke Ferdinand I of Bourbon-Parma on the covers. Spine with seven raised bands, title in gold on red morocco lettering-piece in the second compartment; the other compartments richly decorated with gilt tools showing the symbols of the Bourbon-Parma coat of arms: the towers, the rampant lion and the fleur-de-lis. Joints restored, a few repairs to covers, gilt arms on front panel worn and rubbed. A good copy, light marginal staining to a few leaves, ink spots on the half-title and last plate. Tears repaired in the margin of some plates.

A magnificent festival book printed by Bodoni just a year after his appointment as head of the ducal typography, on the occasion of the marriage of Ferdinand, Duke of Parma to the Archduchess of Austria Maria Amalia of Habsburg-Lothringen, Imperial Princess and daughter of Francis I and Maria Theresa. The wedding was formally celebrated at Colorno on 27 July 1769, but the splendid festival organised in celebration of the union took place in Parma. "On 19 July 1769, Maria Amalia left Mantua for her solemn state entry into the duchy of Parma [...] Finally, on 24 August, Ferdinando and Maria Amalia made their way in a huge procession from Colorno to the cathedral of Parma [...] Planning these events required all Du Tillot's formidable organizational skill, and he insisted on recording the results in the most beautiful way possible. To this end, he gathered Bodoni, [the chief architect of the ducal court Ennemond] Petitot, and Benigno Bossi, the renowned engraver, and exhorted them to produce albums that would astonish everyone with their magnificence. The first and most important of these was *Descrizione delle Feste celebrate in Parma*" (V. Lester, *Giambattista Bodoni*, pp. 79-80).

The publication is one of the finest illustrated volumes issued from the Stamperia Reale, "Forse il più attraente di tutti i libri di Bodoni per la bellezza delle figure" (Brooks). It was realised by Bodoni in close collaboration with Ennemond Alexandre Petitot (1727-1801), the latter having been responsible for designing the sumptuous *apparati*, fabulous scenography, and lavish costuming prepared for those festivities. The bilingual text in Italian and French was composed by the court librarian Paolo Maria Paciaudi and describes the various celebratory performances: tournaments, costume balls, processions, fireworks, a pastoral play in the *Boschetto d'Arcadia*, and a Chinese fair, all of which are depicted in the marvellous plates, engraved by, among

others, Benigno Bossi, Domenico Muzzi, and Giuseppe Patrini, and executed after the designs of such leading artists as G. Volpato, G. Zuliani, Paolo Maria Bossi, and above all the aforementioned Petitot.

The edition, presented here in its first issue, was printed in 1,002 copies, which are housed in different bindings. This copy is one of 144 bound in *bazzana*, i.e., mottled calf; some of these also bear the Bourbon-Parma coat of arms in gilt, as with the present example.

Brooks 6; De Lama II, 4; Giani, pp. 1-3; *Berlin Katalog* 3080; Watanabe-O'Kelly & Simon 1141; V. Lester, *Giambattista Bodoni: His Life and His World*, Boston 2015, pp. 79-80.

*Grand in-folio avec les planches enluminées, en grand papier*

👉 244 👈

**Buffon, Georges Louis Marie Leclerc (1707-1788). Histoire Naturelle des Oiseaux...** Paris, Imprimerie Royale, 1770-1786.

Ten volumes, folio (468x330 mm). Text within decorative borders, 973 finely hand-coloured plates depicting birds (lacking as usual the thirty-five plates of other kinds of animals), drawn and engraved by François Nicolas Martinet. Uniformly bound at the beginning of the twentieth century by the London binders Sangorski & Sutcliffe. Dark green three-quarter morocco, boards covered with lighter green cloth. Spines with six raised bands, titles and volume numbering lettered in gilt, the compartments tooled with floral motifs in gilt. Edges gilt. A very fine copy.

The masterpiece of this pre-eminent French scientist and a milestone in the history of ornithological literature, in a superb large-paper set, finely bound by Sangorski & Sutcliffe, established in London in 1901. “This edition was certainly the most ambitious and comprehensive bird book which had appeared at the time of its publication and ranks still as one of the most important of all birds books from the collector’s point of view” (*Fine Bird Books*, p. 63).

The work was conceived by Buffon as part of his massive *Histoire Naturelle* and issued in four different formats, including (as with the copy at hand) a deluxe “grand in-folio avec les planches enluminées, en grand papier”. Buffon was assisted for the first six volumes by Philippe Guéneau de Montbeillard (1720-1785), and then by the abbot Gabriel Bexon (1748-1784) for the subsequent four. The volumes are supplemented with an extraordinary suite of hand-coloured illustrations which, for the most part, depict a single bird perched on a branch set within a yellow- or gold-coloured frame.



*Petit Kakatoe, des Philippines.*



These magnificent, highly-coveted plates were executed by the extremely influential ornithologist and engraver François-Nicolas Martinet (ca. 1760-1800) with the assistance of over eighty artists; they had been commissioned in 1765 by Louis-Jean-Marie Daubenton (1716-1800), chief of the Cabinet d'Histoire Naturelle du Roi, and were originally issued in forty-two separate *cahiers*, each containing twenty-four plates, before subsequently being inserted into the *Histoire Naturelle des Oiseaux* for a grand total of 1,008 engraved, hand-coloured plates. Of this total, 973 are of birds. The colouring was applied by hand after printing. The work was also issued in ordinary paper folio, and 4° and 12° editions were also produced, illustrated with a new set of 262 uncoloured plates drawn by Jacques de Sève.

The first four *cahiers* produced by Martinet contained ninety-six plates, and included thirty-five plates showing other kinds of animals (twenty-eight plates of insects, three with reptiles and amphibians, and four of corals). However, these additional plates go unmentioned in the body of the text, and – as in the copy presented here – are generally lacking in the recorded sets of this monumental work.

Anker, pp. 76-77, and no. 74; *Fine Bird Books*, p. 63; Nissen IV, B 158; Wood, p. 267; Zimmer, pp. 104-106; Norman 369.

*Le plus grand poète priapique qui ait jamais existé et en même temps  
l'un des poètes les plus lyriques du XVIII<sup>me</sup> siècle*

— Guillaume Apollinaire —

👉 245 👈

**Baffo, Giorgio (1694-1768). Le Poesie di Giorgio Baffo Patrizio Veneto.** [London or Venice?], 1771.

Large 12° (179x111 mm). [2], 250 pages, lacking the last blank leaf. Nineteenth-century half-calf, over pasteboards. Marbled covers. Spine tooled in gilt, title in gold on red morocco lettering-piece. Marbled flyleaves; edges marbled. A good copy, repair to the outer blank margin of the title-page, slight foxing in places. A few leaves browned.

Rare first edition, published posthumously and clandestinely, probably in Venice or, more likely, in London, as argued by some scholars, through the efforts of Consul Joseph Smith (1682-1770), a collector of paintings and great lover of Venetian literary culture.

A second edition was issued in London in 1789, and the complete, four-volume edition of all Baffo's works (*Raccolta universale delle opere*) appeared from the fictional place of Cosmopolis (Venice or London) in 1789 at the expense of the Earl of Pembroke, a great admirer of the poet. However, some of the poems, which had enjoyed anonymous manuscript circulation while the author was still alive, have remained unpublished until today. Baffo refused a large sum offered to him by some British travellers who wanted to see his compositions printed, and it seems that in the last years of his life he also destroyed many of his papers.

Born on 1 August 1694 into a family of the small Venetian aristocracy, Giorgio (Zorzi) Baffo completed his studies in law and embarked upon the obvious professional career to which a man of his rank was entitled. Following assignments in Peschiera and Asola, he entered the Quarantie (Venice's Supreme Court) in 1732, particularly the Criminal Quarantia. He used to walk in town wearing a toga and would recite his poems in cafés and shops, where his company was very much appreciated. He began to write poetry at a young age, in the name of a blasphemous and sacrilegious desecration and with a spirit of vengeance against the conformism and social rigor he was forced to endure in his position as a public official. His poetic motto, in stark contrast to the boredom of Arcadian poetry, was "Cazzo ghe vol" ("Fuck is needed").

Apollinaire inserted a section from Baffo's poems in the first volume of his *L'oeuvre libertine des conteurs italiens* (Paris 1910), naming him "le plus grand poète priapique qui ait jamais existé et en même temps l'un des poètes les plus lyriques du XVIII<sup>me</sup> siècle".

J. Gay, *Bibliographie des ouvrages relatifs à l'amour, aux femmes et au mariage et des livres facétieux, pantagruéliques*, Lille 1899, III, p. 777; Gamba, *Serie degli scritti impressi in dialetto veneziano*, pp. 166-168; F. Govi, *I classici che hanno fatto l'Italia*, Milano 2010, no. 255.

Pastries and perfumes, vegetarian food, and farm animals  
by the chief *maggiordomo* for the King of the Two Sicilies



**Corrado, Vincenzo (1734-1836). Il Credenziere di buon gusto opera meccanica...** Naples, Raimondi Press, 1778. (bound with:) **Idem. Del Cibo Pitagorico ovvero erbaceo per uso de' Nobili, e de' Letterati...** Naples, Raimondi Press, 1781. (bound with:) **Idem. Il Moltiplico e governo degli Animali domestici per uso di cibo...** Naples, Raimondi Press, 1784.

Three works in one volume, 4° (233x181 mm). I. [20] 62 pages, lacking the last blank leaf. Frontispiece with author's portrait, engraved by Giuseppe Aloja. Title-page within woodcut frame, at the centre a woodcut vignette.

Large folding plate (230x400 mm), engraved by Aloja after Gennaro Giannini, and showing a banquet. Woodcut decorated initials, head- and tailpieces. **II.** [8], 47, [1] pages. Title-page within woodcut frame, at the centre a woodcut vignette. Woodcut decorated initials, headpieces. **III.** xvi, 42, [2] pages. Title-page within woodcut frame, at the centre an engraved vignette. Printer's device on fol. a4v. Engraved decorated initials, head- and tailpieces. Contemporary Neapolitan vellum, over pasteboards. Smooth spine with gilt title and the number '2' gilt with decorative framing, later paper label. Small repair to the upper portion of the spine. A very good, unsophisticated copy. Some browning and foxing throughout owing to the quality of the paper, tear repaired to the folding plate.

Fine volume, in its original Neapolitan binding, including three works, all in first edition by the renowned chef Vincenzo Corrado, chief 'maggiordomo' for the King of the Two Sicilies.

*Il Credenziere (The Confections of Good Taste)* is the most important of Corrado's publications on pastries and perfumes. It was widely read throughout Europe, and reprinted several times until the present day. In addition to the dedication and the preface, which outlines a short history of cooking and explains the subjects and reasons for the present work, it comprises eight *Trattati* dedicated to sugar, soups, sorbetti, cakes, jams, candied fruits, fruit and flower marmalades, spirits, liqueurs, vinegars, perfumes, eau de toilette, and desserts (one for each month of the year). The chapter dedicated to the so-called *sorbetti*, i.e., sorbets, is especially interesting.

The second work bound here is likewise of the greatest import: the *Del Cibo Pitagorico (On Pythagorean Food)* which is dedicated to John Child, Count of Tylney, and devoted to vegetarian cooking. The author underlines the benefits of a vegetarian diet, which is considered healthier, and – as the Greek philosopher Pythagoras professed – more suited to true human nature. However, since the pleasure of the table must not be lost, Corrado teaches the reader how to prepare tasty herbs, roots, and flowers that may not otherwise be easy to enjoy. This work includes some of the first recipes for tomatoes. The volume ends with the booklet *Il Moltiplico e governo degli animali (The Breeding and Upbringing of Animals)*, which illustrates the breeding and upbringing of chickens, pigeons, peacocks, ducks, geese, pigs, rabbits, and other farm animals.

Corrado's portrait, engraved by the Neapolitan Giuseppe Aloja (1756-1767), was also issued with *Del Cibo Pitagorico* and the *Moltiplico* when these two works were sold separately, but in this copy the engraving is bound only once, at the opening of the volume.

**I.** B.IN.G 546; Bitting 101; Paleari Henssler 84; Westbury 57. **II.** V. Corrado, *Del cibo pitagorico ovvero erbaceo*, T. Gregory ed., Roma 2001; V. Corrado, *Del cibo pitagorico*, L. Mancusi Sorrentino ed., Napoli 2014. **III.** B.IN.G 557; Bitting 101; Paleari Henssler 103; Westbury 58.

Probably the first *numeroté* Italian book,  
one of only thirty-six copies published



**Marcolini, Francesco (1550-1559). Giardino dei Pensieri composta da Francesco Marcolini da Forli L'Anno MDL. Ristampata nel MDCCLXXXIV.** [Venice, Santini], 1784.

Folio (374 x 265 mm). [4], 157 [i.e. 206] pages. Pages 1-7 are typeset, while all extant leaves, including the preliminaries, are engravings reproducing the text and original woodcuts of the 1550 edition. As in this previous edition, the page number on the verso is often repeated on the following recto. Marcolini's engraved portrait after the woodcut portrait of the 1550 edition, signed by Giuseppe Daniotto (1741-1789). Contemporary vellum, over pasteboards. Spine with six raised bands; gilt title on morocco lettering-piece. Covers slightly soiled and bowed. An immaculate copy. Minimal fingermarks to right corners and margins of a few leaves.

Rare, privately printed eighteenth-century Venetian edition of Marcolini's *Sorti*, the most celebrated book of fortune games of the Italian Renaissance, and one of the great illustrated books of the sixteenth century. The present work is modeled on the more complete, and revised second edition of 1550, the first having appeared in 1540. It is of especial art historical interest for showing how the gusto of eighteenth-century Venetian engraving 'translated' the illustrations of sixteenth-century woodcuts. This generally shows higher definition of the image owing to the medium when the original was more suggestive and perhaps refined, with a greater degree of realism. The *Giardino dei Pensieri* of 1784 is one of the first books to be printed in a limited and numbered press run, with only thirty-six copies, of which the present copy is numbered fourteen.

As stated in the title-page, this edition is a larger-format reprint of the 1550 edition, with the exception of the lovely rococo title-page, showing a receding formal garden, and the verso of the final leaf, in which a poem in terza rima allows us to identify the printer (Santini), localize the place of publication (Venice), and infer that the book's illustrator, Giuseppe Daniotto (who signs the portrait of Marcolini), is also responsible for the vignettes. The same verses claim that after the printing of thirty-six copies, the plates perished in the proverbial fire, thus limiting production to an exclusive number. Casali credits the financing of the publication to the Venetian patrician Francesco Savorgnan of Campareggio, a noted bibliophile.

OCLC records a single copy, held at the University of Chicago.

Casali *Annali*, pp. 176-77; Brunet III, 1408.

**Henrion, Francesco (fl. 18th century). Arte Di scorrere a piacere negli Spazi aerei con le Macchine Aereostatiche, di Francesco Henrion Architetto Pittore Consistente nella Copia del Progetto da esso spedito all'Accademia di Scienze, Arti, e Belle Lettere di Lione in Francia In soluzione del Quesito da essa proposto richiedendo con il medesimo La Maniera la più sicura, La meno dispendiosa, e La più Efficace p[er] dirigere a Piacere le Macchine Aereostatiche.**

Autograph manuscript on paper, in Italian. Florence, 1785.

233x177 mm. I + 38 + I leaves. COMPLETE. Five quires. Collation: 1<sup>8</sup>, 2<sup>10</sup>, 3<sup>6</sup>, 4<sup>10</sup>, 5<sup>4</sup>. Blank: fol. 5/4. Contemporary foliation in the upper outer corner (with errors). Text written in brown ink. Twelve numbered drawings in ink (ten in the text, two as folding plates, 421x291 mm). Contemporary sprinkled calf, over pasteboards. Covers within blind-ruled fillet. Smooth spine, with title vertically lettered in gilt on morocco label. Marbled pastedowns and flyleaves, green silk bookmark, red edges. A well-preserved manuscript.

An important autograph manuscript by the engineer, architect and mineralogist from Pistoia Francesco Henrion, the most important Italian balloonist of his time.

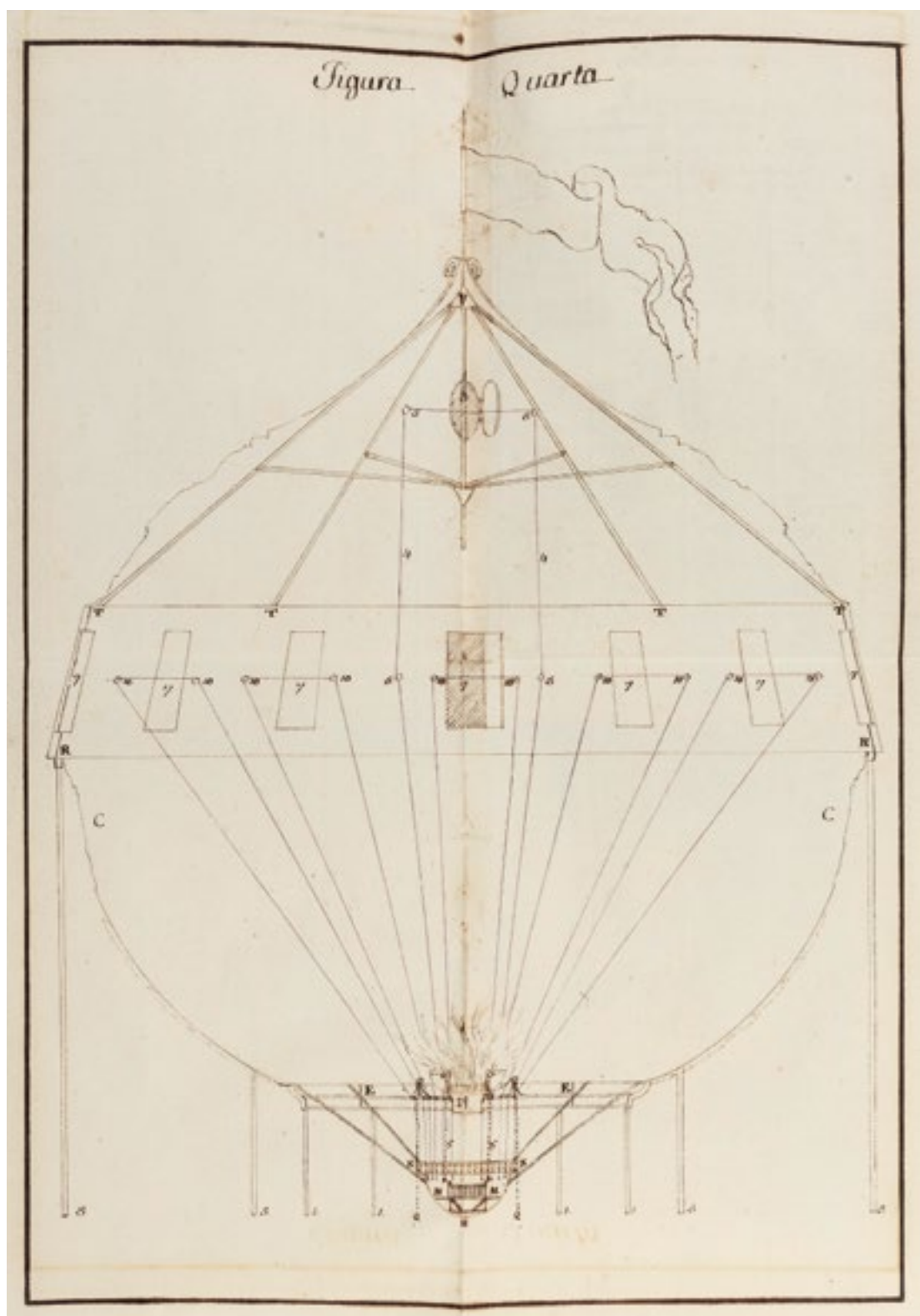
At the beginning of 1784, only seven months after Joseph and Étienne Montgolfier's first public launch of their 'globe volant' on 5 June 1783, Henrion launched an 'aerostatic globe' from the Ponte alla Carraia in Florence by releasing a skin-covered frame held over iron filings in a solution of sulphuric acid. Henrion's launch "initiated a frenzy of ascensions in Tuscany including one on 1 February 1784 that 'rose to a great height' but 'caught fire and came down immediately'. This, along with other accidents, led the Grand Duke of Tuscan to issue an edict on 13 April 1784 forbidding such activities in his territory" (M. L. Lynn, *The Sublime Invention: Ballooning in Europe, 1783-1820*, p. 16).

The present manuscript contains a detailed description, in twelve *articoli* (or chapters), of this 'macchina areostatica', which Henrion wrote in 1785 in an attempt to win the 1,200-livres prize offered by the Académie des Sciences, Arts et Belles Lettres in Lyon for an essay illustrating the most efficacious and least expensive manner of steering balloons.

The Bibliothèque municipale de Lyon owns the manuscript that Henrion sent to the Lyon Academy (Ms PA 231; cf. Delandine, *Manuscripts de la Bibliothèque de Lyon*, no. 1233, "Ce manuscrit d'une belle écriture [...] fut adressé à l'Académie de Lyon qui avoit proposé, en 1785, un prix sur ce sujet, et il forma le n. 99 du concours"). The Lyon manuscript is also divided into twelve chapters but contains only ten drawings, while the one offered here includes two additional ones.

Furthermore, on fol. 9r of the present manuscript Henrion left a blank space for inserting a portrait of 'Signor de Mongolfier', which was never realised by the author. Instead, he added a pencilled note 'In questo spazio deve esservi il ritratto di Mongolfier da me tralasciato p[er] non averlo'.

Figura. Quarta.



The manuscript described here – and presented by Henrion as a copy of the ‘project’ sent to the Lyon Academy – is therefore of the greatest importance and value for its inclusion of two additional drawings. It is quite possible that Henrion made a copy of the text sent to the ‘Signori Componenti della rispettabile Accademia’ (fol. 37v) for his patron, Pietro Leopoldo I, Grand Duke of Tuscany.

*Gazzetta Toscana*, vol. 19, Firenze 1784, p. 35; A.-F. Delandine, *Manuscrits de la Bibliothèque de Lyon*, Lyon 1812, III, no. 1233; E. Crochane, *Tradition and Enlightenment in the Tuscan Academies 1690-1800*, Chicago 1961, p. 149; L.T.C. Rolt, *The Aeronauts: A History of Ballooning, 1783-1903*, New York 1966; R. Abate, *Storia della aeronautica italiana*, Milano 1974; C. G. Gillespie, *The Montgolfier Brothers and the Invention of Aviation: 1783-1184*, Princeton, NJ 1983; J. Christopher, *Riding the Jetstream: The Story of Ballooning from Montgolfier to Breitling*, London 2001; D. Arecco, *Mongolfiere, scienze e lumi nel tardo Settecento*, Bari 2003 (esp. pp. 179-183); M. R. Lynn, *The Sublime Invention: Ballooning in Europe, 1783-1820*, London 2010.

### Daily life in eighteenth-century Venice



**Zompini, Gaetano (1698-1778). Le arti che vanno per via nella città di Venezia. Inventate, ed incise del Gaetano Zompini. Aggiuntavi una memoria di detto autore...** Venice, 1785 [i.e. London, 1787].

Large folio (525x325 mm). Frontispiece, title-page, sixty plates showing Venetian tradesmen, and a final leaf of index, all engraved. Each plate with the English translation on pasted-on slips below the original captions in Venetian dialect. Early twentieth-century half-calf. Spine with five raised bands, gilt-tooled; title in gold on morocco lettering-piece. Upper joint partially cracked. A good copy, repairs to the blank margins of the title-page, tear to the frontispiece and plate no. 6, without any loss. A few marginal foxing.

Third edition – the first to be printed outside of Italy – of this highly original work, which suggests, with vivid immediacy, the harsh realities of daily life for the Venetian people. A painter and engraver from Neversa (Treviso), Zompini was encouraged by the printmaker and collector Anton Maria Zanetti to make a series of drawings of Venetian traders and hawkers (the original drawings are now held at the Correr Museum). Zompini later etched these drawings under Zanetti’s supervision, and the series was first published in 1753. The copperplates were later acquired by the antiquarian John Strange (1732-1799), a British resident in Venice between 1773 and 1788, through his delegate Gianmaria Sasso. A second edition was then published in Venice in 1785; this edition introduced a new title-page and was supplemented with a life of Zompini – who had meanwhile died in 1778 – written by Sasso.



*In le Fabrice, a spasso anco in altri luoghi  
 Fabbricate un mondo col ardo  
 Che se impromette le cose impate in Cangi.*

XXXL

In the Fabrice, as wharves coasts,  
 I'll see many things made with ardour  
 'Tis possible to depend on my words,  
 That's not a word you make from half to rest!



A few years later the work was also published in London with English translations of the original verse captions written in Venetian dialect by a certain Questini, priest of Santa Maria Mater Domini and a friend of Zompini and Zanetti. The copies printed in London, as with the present example, have the watermark ‘71 Leopard’. Some copies also include a letter-press leaf containing the life of the author (*Memoria*); this is not present in the current copy, a feature which can be explained by the fact that this London issue was intended for an English audience, as evinced by the English captions. Zompini was active as an engraver for the press of Antonio Zatta, and was responsible for the majority of plates included in Zatta’s celebrated editions of Dante and Petrarch.

Cicogna 1733; Lipperheide 1330; R. Pallucchini, *Incisori veneti*, Venezia 1941, pp. 55-56; D. Succi, *Da Carlevaris ai Tiepolo*, Venezia 1983, pp. 451-461.

*Une des plus belles bibliothèques de l’Europe*

— Peignot —

👉 250 👈

**[Bibliotheca Pinelliana]. Bibliotheca Maphaei Pinellii Veneti magno jam studio collecta, a Jacopo Morellio... descripta et annotationibus illustrata. Tomus primus [-sextus].** Venice, Carlo Palese for Lorenzo Baseggio, 1787.

Six volumes, 8° (230x156 mm). **I.** LIV, 377, [3] pages. Maffeo Pinelli’s portrait as a frontispiece, engraved by Francesco Bartolozzi (1827-1815). **II.** v, 468 pages. **III.** IV, 367, [1] pages, one folding plate, showing a specimen of papyrus owned by Pinelli. **IV.** LVI, 471, [1] pages. **V.** VIII, 360 pages, with five engraved plates. **VI.** XVI, 365, [3] pages. The last three volumes are in Italian and introduced by the title *La libreria già raccolta con grande studio dal signor Maffeo Pinelli Veneziano, descritta e con annotazioni illustrata da don Jacopo Morelli*. Contemporary marbled cardboards with lettering-piece on the spines. A beautiful, uncut copy.

A fine copy of the catalogue of one of the most significant private libraries in eighteenth-century Europe: the celebrated book collection assembled by the Venetian Maffeo Pinelli (1735-1785).

The catalogue was privately printed and edited by Jacopo Morelli (1745-1819), librarian of the Marciana Library in Venice, for the purposes of selling its contents. Pinelli’s collection was actually purchased from Maffeo’s heirs soon after – for the sum of 6,000 pounds – by the British bookseller James Edwards together with his partners Robson and Clarke, who intended to sell it at auction in London. The sale took place in two sessions, in 1789 and 1790.



BIBLIOTECA  
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The *Bibliotheca Pinelliana* is one of the most important private Italian library catalogues ever to be published. The first three volumes contain Classical and ‘Oriental’ books (7,953 titles); the fourth and fifth volumes include entries of Italian literature, manuscripts, and incunables, along with French, English, and Spanish publications, books on vellum, medals, etc. (comprising 4,610 items in all). The final volume provides the essential indices.

Maffeo Pinelli was born into a wealthy family whose members were the official Ducal printers to the Republic of Venice for almost two centuries. Beside the family business, Maffeo assembled a valuable collection of coins, medals, books, prints, statues, and paintings over the course of his life. In 1785 his fellow student and friend Jacopo Morelli compiled a catalogue of his paintings (*Catalogo di quadri raccolti dal fu Signor Maffeo Pinelli ed ora posti in vendita*) and, upon the request of Maffeo’s stepfather, Daniele Zanchi produced this catalogue of his library.

“Ce catalogue est un des meilleurs qui existent, tant par la valeur et le nombre des ouvrages curieux qui le composent, que par la manière dont il est rédigé, et par les notes savants dont l’a enrichi le célèbre M. Morelli. Maphée Pinelli, directeur de l’imprimerie ducale à Venise, avoit l’une des plus belles bibliothèques de l’Europe” (Peignot, p. 118).

Cicogna 4380; S. De Ricci, *English Collectors of Books and Manuscripts*, p. 89; L. Borean - S. Mason (eds.), *Il collezionismo d’arte a Venezia. Il Settecento*, Venezia 2009, p. 289.

Finely bound for Antoine-Augustin Renouard



**Lucianus Samosatensis (125–182). Opera Graece et Latine ad editionem Tiberii Hemsterhusii et Ioannis Frederici Reitzii accurate expressa cum varietate et annotationibus...** Zweibrücken, Societas Bipontina, 1789-1793.

A set of ten volumes, large 8° (210x117 mm). **I.** [4], cxvi, 492 pages. **II.** [4], 552 pages. **III.** [4], 596 pages. **IV.** [4], 603, [1] pages. **V.** [4], 604 pages. **VI.** [4], 605, [3] pages. **VII.** [4], 583, [1] pages. **VIII.** [4], 598, [2] pages. **IX.** [4], 605, [3] pages. **X.** [4], 367, [313] pages. Engraved vignette on the title-page of each volume. Uniformly bound in blue morocco by Pierre-Joseph Bisiaux, active between 1777 and 1801; the binding of the tenth and last volume uses slightly different leather and tooling, and was probably executed by another binder, possibly after Bisiaux’s death. Covers framed within large gilt frame. The owner’s name ‘RENOUARD’ is tooled in gilt on the upper cover of each volume, apart from the tenth. Spines with five double raised bands, underlined by a narrow gilt frieze on red ground and decorated with gilt stars, diagonals of dotted fillets, and small central tools.



Title, imprint, and volume numbering lettered in gilt. Rose-pink silk pastedowns; flyleaves either in rose-pink silk and in vellum. Board edges tooled with gilt fillets, inside *dentelles*. Rose-pink silk bookmarks, gilt edges. In the first nine volumes, the original blue colour of the spines changes to dark olive. Spines occasionally repaired at extremities; upper headbands of the first and seventh volumes restored, and covered with marbled paper. A set in very fine condition, insignificant browning in places.

Provenance: the renowned French bibliographer and outstanding book collector Antoine-Augustin Renouard (1765-1853).

A fine set, uniformly bound for Antoine-Augustin Renouard by the leading Parisian binder Pierre-Joseph Bisiaux: the monumental edition of Lucianus' works, published in the Bipontine series of classical texts and edited by Johann Frederik Reiz (1695-1778) and Tiberius Hemsterhuis (1685-1766). The texts included are mainly based on the three-volume edition of Lucianus that appeared in Amsterdam in 1743.

The Societas Bipontina was established in Zweibrücken (lat. *Bipontum*) in 1778, and its production centered on Greek and Latin classics. Its publishing activity is famous for the elegance of its layouts and philological accuracy. The first volume opens with the *Sylloge de aetate, vita scriptisque Luciani* by Reitz, whereas the tenth and last volume contains philological notes on textual variants by Jacques-Nicolas Belin de Ballu, along with a series of detailed indices.

The volumes were bound for the celebrated bibliographer and great book collector Antoine-Augustin Renouard, who was particularly passionate about books that were elegantly bound in morocco, richly gilt tooled, and further enriched with vellum or silk – especially rose-pink – pastedowns and flyleaves, as the marvellous set presented here well testifies. The most famous binders during the transition from the Monarchy to the Directory executed bindings for his exquisite library; this included, among others, Pierre-Joseph Bisiaux, who was active in Paris between 1777 and 1801, a rival of Nicolas-Denis Derome (1731-1790), and his heir Bradel.

For an identical binding see the Renouard copy of Athenagoras' work *Della risurrettione de' morti* (Venice 1556), a volume which later came into the possession of Henry Davis, one of the greatest collectors of magnificent bindings, and held now in the British Library (Davis 570).

G. Burkard, *Bibliographie der Editiones Bipontinae*, Zweibrücken 1990, pp. 94-101; J. Schoendorf, *Zweibrücker Buchdruck zur Fürstenzeit. Das Buch-und Zeitungswesen einer Wittelsbacher Residenz 1488-1794*, Zweibrücken 1995, pp. 161-179; M. Baubach, *Lukian in Deutschland. Eine Forschungs- und Rezeptionsgeschichtliche Analyse vom Humanismus bis zur Gegenwart*, München 2002, pp. 100, 118, 266. For similar bindings see S. de Ricci, *French Signed Bindings*, no. 124; M. Foot, *Les reliures françaises*, pl. 8.

### *The price of Revolution*

— PMM —

🐾 252 🐾

**Burke, Edmund (1729-1797). Reflections on the Revolution in France, and on the Proceedings in Certain Societies in London relative to that Event. In a Letter Intended to have been sent to a Gentleman in Paris.** London, J. Dodsley, 1790. (bound with:) **Price, Richard (1723-1791). Discourse on the Love of Our Country, Delivered on Nov. 4, 1789, at the Meeting-House in the Old Jewry, to the Society for Commemorating the Revolution in Great Britain. With an Appendix, containing the Report of the Committee of the Society; an Account of the Population of France and the Declaration of Rights by the National Assembly of France. Fourth Edition...** London, George Stafford, for T. Cadell, 1790.

Two works in one volume, 8° (205x130 mm). **I.** iv, 356 pages. **II.** iii-xii, 51, [1], 44 pages (containing the *Appendix*). Lacking the half-title. Contemporary half-calf, marbled covers. Smooth spine divided into compartments by gilt fillets; title in gold on red morocco lettering-piece. Lower corner of the rear cover slightly worn. In a leather slip case signed by Rivière and Son, on the spine 'FRENCH REVOLUTION EDMUND BURKE PRESENTATION COPY 1790' in gilt lettering. A fine copy, some foxing and browning in places; the last leaves of the second edition bound spotted. On the front pastedown nineteenth-century paper label with shelfmark 'Case G Shelf 7', and the pencilled note 'Pres. Copy'.

Provenance: given as a gift from Edmund Burke to the historian Michael Kearney (1733-1814; Burke's autograph address on the recto of the blank leaf bound before the title-page: 'To The Rev.<sup>d</sup> D.r Kearney From the Author. '; Kearney's ex-libris on the front pastedown, bearing the inscription 'Michael Kearny Fellow Trin: Coll: Dublin.', and the note in his own hand on the recto of the first flyleaf); the New York bookseller James F. Drake (1863-1933; his tipped description of this copy on a small paper sheet loosely inserted in the volume, '[...] A note on the front fly leaf, apparently in Kearney's hand, suggests that he was at least familiar with Burke's style of writing [...] Kearny and Burke actually were friends. They met in the company of other Trinity College professors when Burke returned to Dublin in 1761. He was in the habit of spending two or three evenings a week in converse with a group of Trinity men, some of whom he had known at the college').

Fine presentation copy of the first edition, in first issue, of this masterpiece by the politician and philosopher Edmund Burke, one of the most influential works on English modern history. Published soon after the Bastille was taken, *Reflections on the Revolution in France* presents philosophical and historical analyses on the causes of the contemporary revolutionary events. The work can thus be considered the first account of the French Revolution and inaugurates a (rather conservative) historiographical tradition, which sees England as the model nation against the tyranny of France. According to Burke the English people had reacted against the King's abuses defending the Constitution, while the French had broken every rule and made impossible any civil coexistence. Burke supported the cause of the American Revolutionaries, but for his later objections about the French Revolution he became the leading figure within the conservative faction of the Whig Party, called 'Old Whigs', as opposed to the pro-French Revolution 'New Whigs'. Though praised by both conservatives and liberals, he is today widely regarded as the philosophical founder of modern conservatism. "It is not to be wondered that a man who desired justice for America but rejected Jefferson's doctrines would be deeply stirred by the events of 1789. To Burke an absorption with the end and neglect of the means was the most dreadful of sins. His anger and disgust were exacerbated by the dread that the aims, principles, methods and language which he detested in France might infect the people of England" (PMM).

The second work bound in this volume is *Discourse on the Love of Our Country* by the English moral philosopher Richard Price, one of Burke's favourite targets. The *Reflections* were originally composed as a private text, but after Burke heard the speech held by Price on 4 November 1789 at the Revolutionary Society, in which the French Revolution and its violence were defended, he decided to publish it.

Todd 53a; PMM 241; E. Burke, *Reflections on the Revolution in France: A Critical Edition*, ed. J.C.D. Clark, Stanford, CA 2001.

Bound by Georg Friedrich Krauss  
for Duke Albrecht Kasimir August von Sachsen-Teschen



**Anakreon (ca. 560-480 BC). Ἀνακρέοντος Τηίου Μέλη praeviso commentario et variant. lect.** Parma, Giambattista Bodoni, 1791.

Two parts in one volume, 16° (102x68 mm). [4], 120; 122, [2] pages. In this copy, the Greek part is bound before the Latin one. On the title-page, an engraved roundel with Anacreon's portrait by Giuseppe Lucatelli (1751-1828); on the recto of fol. [π]2 engraved roundel with the portrait of the marquis José Nicolás de Azara. Fine contemporary red morocco, executed by Georg Friedrich Krauss (fl. 1791-1824) for Duke Albert von Sachsen-Teschen (1738-1822). Covers framed within gilt Greek-key roll. Smooth spine, author's name and imprint in gold on double green morocco lettering-piece, four compartments with the gilt initials 'AS' into corner-tools. Green silk pastedowns and flyleaves, inside *dentelles*. Gilt edges, blue silk bookmark. An excellent copy.

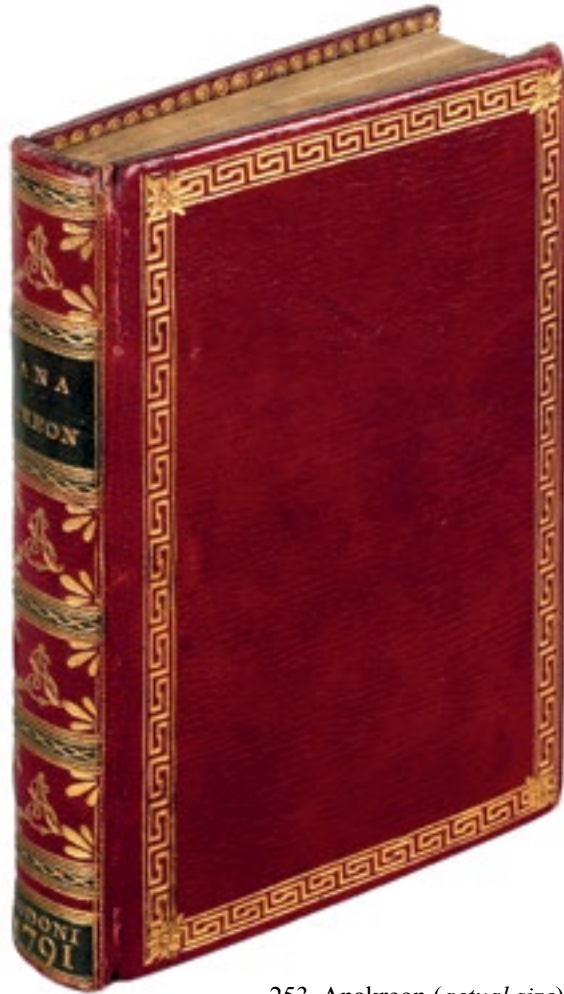
Provenance: Herzog Albrecht Kasimir August von Sachsen-Teschen (1738-1822; armorial binding; see [no. 237](#)).

A fine copy of the Anacreon *in sedicesimo* issued in 1791 by the prominent printer and punchcutter Giambattista Bodoni (1740-1813), offered here in a precious red morocco binding executed for Duke Albert of Sachsen-Teschen, son of Friedrich August II of Saxony, King of Poland. Albert had a well-known taste for the arts: his fine collection of prints and drawings was one of the richest in all of Europe, and he became the founder of the eponymous Albertina in Vienna.

The first Bodoni Anacreon appeared in 1785, and the success of this publication – edited by Paolo Maria Paciaudi (1710-1785), librarian at the Parma court – was immediate. In 1791 Bodoni printed two different editions of Anacreon, in *octavo* and – as with the present volume – in *sedicesimo*. The smaller Anacreon is one of the finest editions produced by the great printer, who was born in Saluzzo (Piemonte) and active in Parma. The text was set in the Greek font he designed a few years earlier based on the model of Henri Estienne's 1554 types. This Greek font was highly appreciated all over Europe and, as Bodoni himself stated in a letter, the king of France requested two copies of the book.

The fine binding was executed by the leading Viennese binder Georg Friedrich Krauss, who was active between 1791 and 1824, and was one of Albrecht von Sachsen-Teschen's principal binders (see [no. 237](#)).

Brooks 421; De Lama II, p. 66; Giani, p. 16; *Inediti sull'Anacreonte*, Parma 1961; Mingardi, *Edizioni bodoniane*, p. 106; Hoffmann I, p. 136; Scholderer, *Greek Printing*, p. 13; *Catalogue de beaux livres ayant appartenu au duc Albert de Saxe-Teschen*, Milan 1930.



253. Anakreon (*actual size*)



Printed on blue paper, and bound for Cardinal Salviati



**Cecire, Antonio Maria (fl. 2. half of the 18th century). *La dottrina della Chiesa sulle Indulgenze esposta e difesa... per dimostrare il valore delle Indulgenze contenute nella Bolla-Crociata pe' regno delle due Sicilie.* Napoli, nella Stamperia Simoniana, 1791.**

Large 8° (214x135 mm). PRINTED ON BLUE PAPER. 360 pages. Woodcut ornament on the title-page. Woodcut decorated initials, head- and tailpieces. Fine contemporary honey calf, over pasteboards. Covers within elaborate gilt frame of neoclassical decorative elements, at each inner corner a small amphora-shaped tool. At the centre a large coat of arms of Cardinal Gregorio Antonio Maria Salviati. Spine with five small raised bands, richly gilt tooled with larger amphora-shaped tools. Title in gold on brown morocco lettering-piece. Board edges decorated with diagonal gilt fillets. Marbled pastedowns, gilt edges. Flyleaves renewed, lower corners restored. A very fine, wide-margined copy. Insignificant paper flaws to the lower margin of fol. Y1 and outer lower corner of fol. Q3, in both cases not affecting the text.

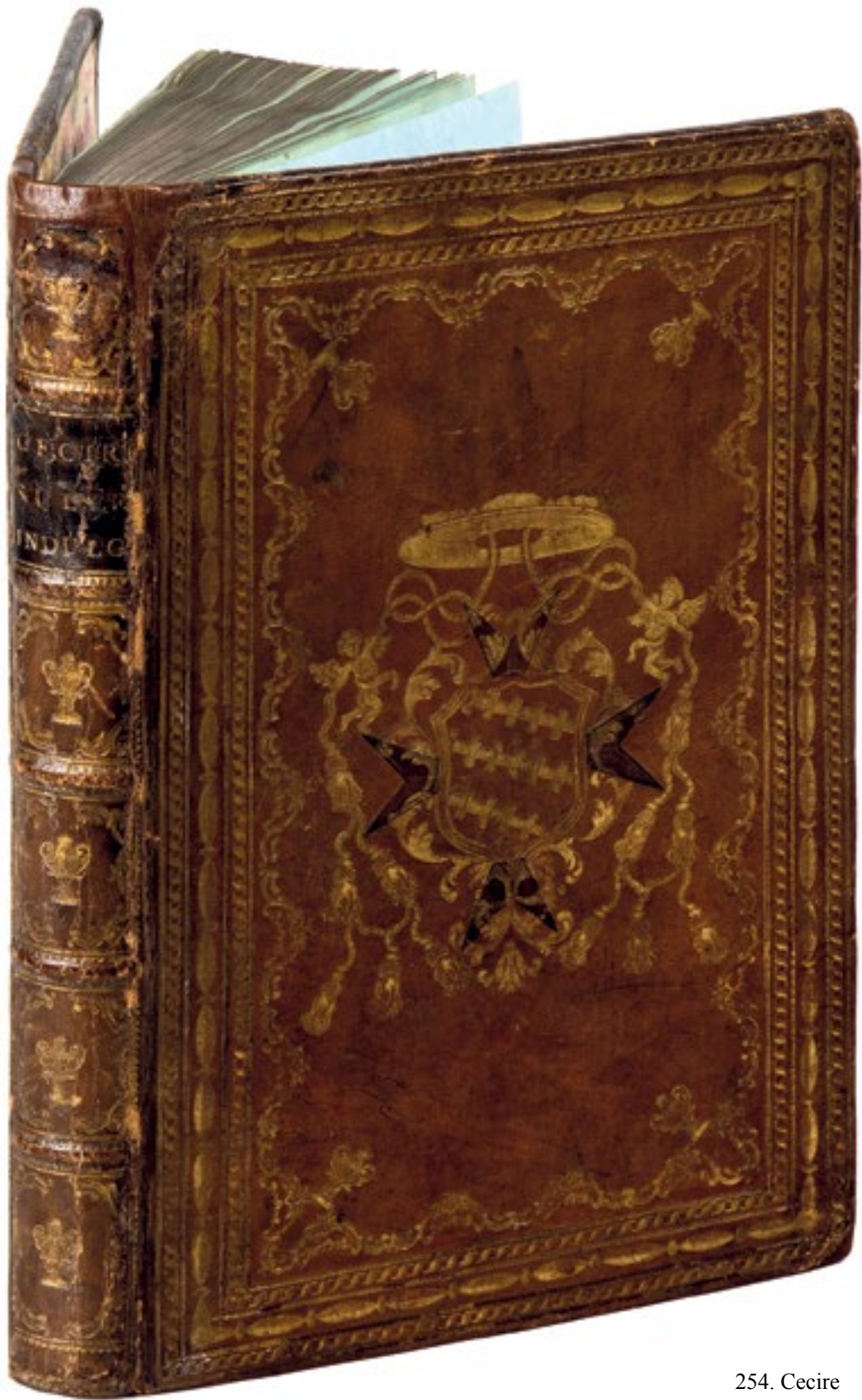
Provenance: Cardinal Gregorio Antonio Maria Salviati, Duke of Giuliano (1727-1794, armorial binding).

A fine copy – printed on ‘carta turchina’ – of this striking testament to the lively debate that had arisen in the late eighteenth-century Kingdom of the Two Sicilies concerning indulgences and the abuses of their practice.

Cecire’s treatise aims to offer a sort of ‘guide’ for preachers, parish priests, and catechists on the issue of indulgences, a topic which has consistently sparked much extensive and heated controversy throughout ecclesiastical history. Here the Franciscan author deals especially with the so-called ‘Bolle della Crociata’, or Crusade-Bulls, issued in the 1790s by Pope Pius VI for Ferdinand IV, King of Naples, which foresaw special indulgences for punishment due to sins. The *Bolla della Crociata* had first been promulgated in 1509 by Julius II in favour of the Spanish monarchy, granting indulgences to those who would take part in the crusades against infidels. Obviously, at the end of the eighteenth century the Bull had lost its original function; instead, it was periodically issued for financing the construction or repair of churches and monasteries among other pious initiatives, but the money was also often used for other purposes, thus provoking criticism and polemics.

This copy, housed in a fine armorial binding and printed on blue paper, was indeed commissioned by the author for a distinguished recipient or patron: Cardinal Gregorio Antonio Maria Salviati.

V. Pinchera, *Lusso e decoro. Vita quotidiana e spese dei Salviati di Firenze nel Sei e Settecento*, Pisa 1999.



254. Cecire

**Bodoni, Giambattista (1740-1813). *Catalogo di alcune edizioni bodoniane*.** Parma, Giambattista Bodoni, 1793.

Small 8° (147x103 mm). xxiii, [1] pages. Recased in old boards. A fine copy.

Very rare catalogue issued by the celebrated printer and publisher Giambattista Bodoni outlining his production. The booklet opens with an explanatory letter written by the great printer and addressed to a collector: “io ho pensato di non poter meglio soddisfare alla erudita di lei inchiesta, che trasmettendole non solo l’elenco di tutto ciò che entro il corrente anno verrà da me riprodotto, ma altresì di quanto, ajutatemi Dio, ho divisato d’intraprendere nell’anno vegnente” (“I thought the best way to reply to your request was to send you a list of everything I have printed in the current year and, with the help of God, all that I will print next year”).

The catalogue lists forty-six titles published between 1791 and 1794, along with the different issues of each edition. In a final note addressed ‘to bibliophiles’ and dated 15 October 1793, Bodoni announces that in 1794 he will publish four classics – Dante, Petrarch, Ariosto and Tasso – that “will end his career”. Luckily, the printer would go on producing his masterpieces up until his death some twenty years later.

Born in Saluzzo (Piedmont), Bodoni learned the rudiments of his profession in the modest workshop of his father. At eighteen he moved to Rome, where he began working at the Apostolic press De Propaganda Fide, which specialised in exotic alphabet publications. Bodoni left Rome in 1766 with the intent of relocating to England, but was forced to stay in Piedmont due to a severe illness. In 1768, he was appointed director of the Royal Press in Parma, which had been founded shortly before. In 1791, he obtained permission from the Duke of Parma to open his own atelier and run a parallel business. In 1806, he took part in the Exposition de l’Industrie Nationale in Paris, and after his death in 1813 his wife, Ghitta, maintained his legacy by continuing to run the business for many years. As Valerie Lester remarks, it is very likely that no other printer experienced – in life and in death – quite as many material and moral recognitions as the celebrated Bodoni.

Brooks 517; V. Lester, *Giambattista Bodoni: His Life and His World*, Boston 2015.

## The first monograph on Leonardo's 'Last Supper'



**Pino, Domenico (fl. between 18th and 19th century). *Storia genuina del Cenacolo insigne dipinto da Leonardo da Vinci nel refettorio de' padri domenicani di Santa Maria delle Grazie di Milano...*** Milan, Cesare Orena in the Malatesta Press, 1796.

8° (223x134 mm). [8], 139, [1] pages. Contemporary red morocco, over pasteboards. Covers within elaborate gilt frames, gilt centrepiece. Spine with five raised bands, gilt-tooled; title in gold on blue morocco lettering-piece. Marbled pagedowns and flyleaves, gilt edges. Small wormholes at the bottom of the spine. A fine copy printed on thick paper. Shelfmark 'L4' on the front flyleaf.

Provenance: old stamp of an unidentified noble family on the title-page.

Rare first edition – dedicated to Ferdinand III, Grand Duke of Tuscany – of the first book entirely devoted to the history of the famous 'Cenacolo' (*The Last Supper*) fresco painted by Leonardo da Vinci in the refectory of the Santa Maria delle Grazie monastery in Milan between 1495 and 1498.

The author, the Dominican Domenico Pino, was prior of the monastery when he wrote the book, and thus had access to the conventual archives, which were later dispersed upon the arrival in Milan of Napoleon's troops.

Pino was assigned – by a Milanese printer who was about to publish a new guide of Milan – with the task of collecting more information on the 'Cenacolo' and revising its history. He was then visited by the painter Teodoro Matteini, who had been charged by Grand Duke Ferdinand III with the task of making a copy of the fresco. The copy was later used by Raffaello Morghen for his engraving of the 'Cenacolo'. In scouring the archives, Pino was especially motivated to debunk legends circulating about Leonardo's work, which had discredited the fathers of the convent.

The book therefore represents an important historical resource, chockful of evidentiary material; for example, Pino is able to quote a specific document referring to payment given to Leonardo on June 1497. The text is accompanied by the author's annotations and an extensive index.

Pino's *Storia* was surpassed a few years later by Giuseppe Bossi's monumental work on Leonardo's 'Cenacolo', published in 1810.

E. Verga, *Bibliografia vinciana*, Bologna 1931, no. 271; F. Predari, *Bibliografia enciclopedica milanese*, Milano 1857, p. 443.



PINO  
STORIA  
DEL  
ENACOLO

*El sueño de la razon produce monstruos*

— Francisco Goya —

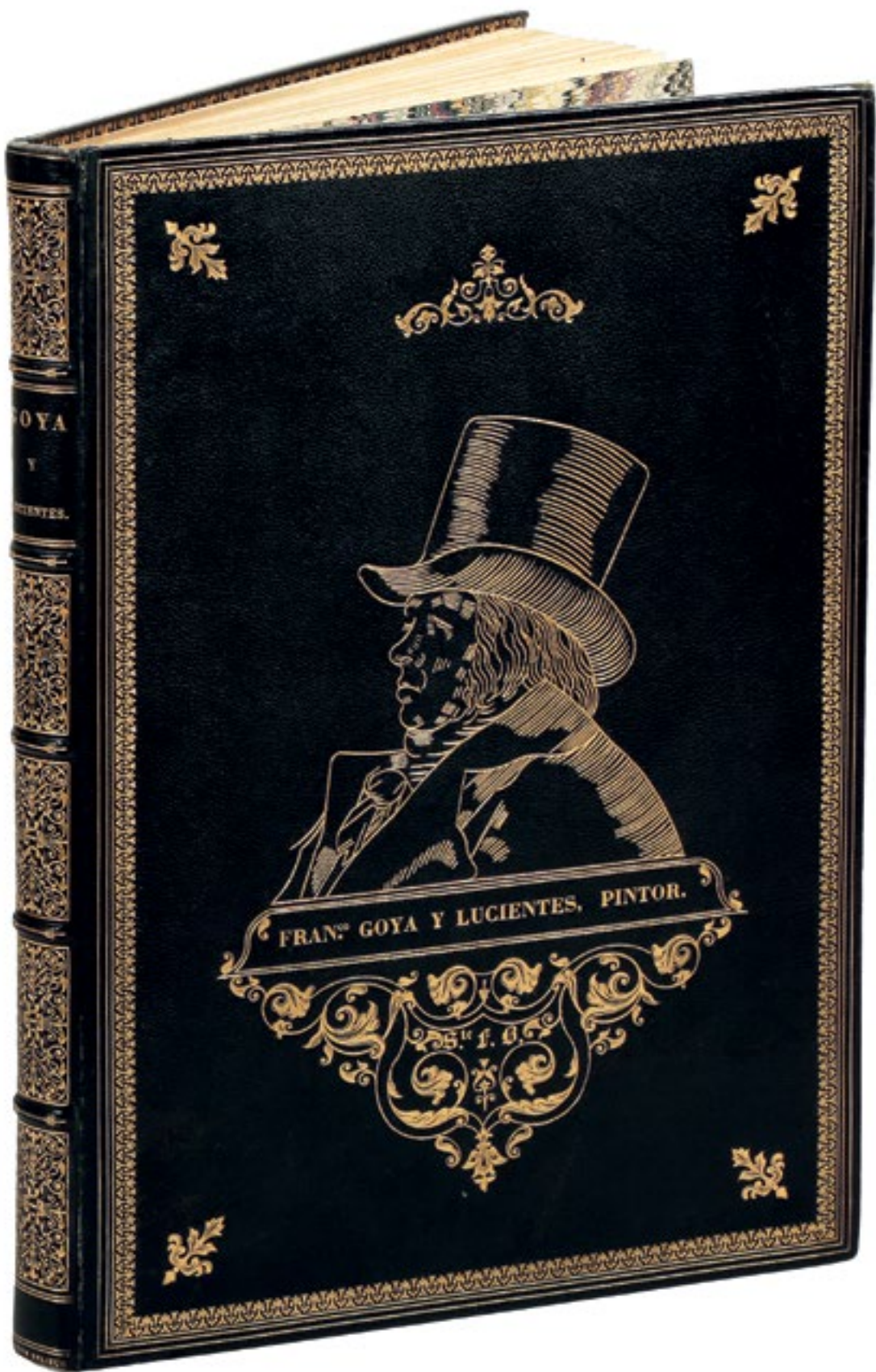
👁 257 👁

**Goya y Lucientes, Francisco (1746-1828). Los Caprichos.** Madrid, [possibly printed by Rafael Esteve for the artist], 1799.

Complete set of eighty etchings (platemarks 216x152 mm, and similar, sheets 311x205 mm; overall 338x237 mm), with burnished aquatint, drypoint, and engraving. The first plate is a self-portrait which serves as the frontispiece to the work. The impression of aquatint plate no. 45 shows the scratch on the face of the background figure. French artistic binding in gilt-tooled dark blue-green morocco, dated 1844 and signed by Lebrun on the lower cover. Covers within three fillets and roll with tulips and fleur-de-lis, floral tool at each corner. On the upper cover, Goya's self-portrait stamped in gilt, below the inscription 'FRAN.<sup>co</sup> GOYA Y LUCIENTES, PINTOR' and the initials 'S.<sup>te</sup> F.B', both lettered in gold. On the lower cover the female subject of plate 32 is stamped in gilt, with the inscription 'POR QUE FUE SENSIBLE' lettered in gold. Spine with five raised bands, compartments richly gilt tooled; title lettered in gold. Marbled pastedowns and flyleaves. Preserved in a red morocco box, with a large green morocco label with bookbinder's signature and the *specimina* of the employed tools, 'Outils qui ont servi pour composer et exécuter la dorure du volume de Goya - Outils du dos'. An excellent, unpressed, and wide-margined copy on laid paper. Fine early impressions of the aquatints in light sepia ink, with deeply impressed platemarks before they were bevelled. Some plates with light stains on the verso, heavier on the last four plates.

Provenance: from the library of Georges Bontemps (1799-1883).

An extraordinary copy, in an artistic binding, of the rare first edition (of twelve) of Goya's intaglio series, and the only edition published during the artist's lifetime. *Los Caprichos* (*The Caprices*) represents Goya's most important creation as well as one of the supreme monuments of European art. This series of engravings and aquatints of a satirical, bizarre, and even absurd nature has universal significance, depicting a general critique of humanity: often imbuing animals with human characteristics, the work shows what happens when reason is trampled underfoot by individual human follies and corrupt social customs. One of the most famous and studied plates is the etching no. 43, bearing the title "El sueño de la razon produce monstruos", i.e., "The sleep of reason produces monsters". A number of the images included in the *Caprichos* are also devoted to witchcraft, as with plate no. 65 "¿Dónde va mama?". i.e., "Where is mama going?", which depicts a witch among various other diabolic creatures.



GOYA  
Y  
LUCIENTES.

FRAN.º GOYA Y LUCIENTES, PINTOR.

F. G.



*Le donkey qui lit.*



Harris estimates that approximately three hundred copies of this first-edition set were produced, of which fewer than ten copies were actually sold.

This copy is presented in a fine binding signed by the refined French craftsman Lebrun, who had a long career at René Simier's *atelier*. The volume was once preserved in the library of Georges Bontemps, director of an eminent French glass manufacturer in Choisy-le-Roi and author of the best description of glass making practices (*Guide du Verrier*, 1868). We are able to trace one other volume – an edition of Victor Hugo, published in 1844 – bound by Lebrun for Bontemps, bearing the same initials 'S.<sup>te</sup> F.B.' lettered in gothic type, as in the present copy.

Lelteil 38-117; Harris 36-115 ("Fine quality, soft but strong laid paper. The plates are not bevelled; this edition was approximately 300 sets easily identified by the brilliance of the impressions and by the paper and ink used").

A troubled publication,  
between French Revolutionism and Austrian Conservatism



**Foscolo, Ugo (1778-1827). *Vera storia di due amanti infelici, ossia Ultime lettere di Jacopo Ortis...*** [Bologna, Jacopo Marsigli, 1799].

Two parts in one volume, 16° (130x85 mm). [4], 138; [8], 139-264 pages. The first leaf of the second part is blank. Frontispiece with an engraved medallion portrait of Foscolo, in bistro (85x63 mm), uncounted in the foliation. Contemporary mottled calf, over pasteboards. Smooth spine, compartments underlined by double gilt fillet and decorated with floral tools in gold; title in gilt lettering. Upper joint somewhat worn, lower extremity of spine slightly damaged. A good copy, foxing throughout, the upper margin of a few leaves waterstained. The manuscript note 'Par Ugo Foscolo' on the recto of the front flyleaf.

Provenance: ownership inscription, partially trimmed, on the recto of the blank leaf signed [χ]1, separating the two parts, 'M Antonio Centura' [?]; on the verso of the title-page of the second part 'Comprato li 18:7<sup>bne</sup> 1802'.

The extremely rare first edition – in the 'Austrian' issue known as '1799A' – of Foscolo's masterpiece, which is considered the first Italian epistolary novel.

Foscolo's *Ultime lettere di Jacopo Ortis* (*The Last Letters of Jacopo Ortis*) is a semi-autobiographical work; in epistolary form, it narrates the impossible love of the young patriot Jacopo Ortis for a girl named Teresa, set against a backdrop of the Napoleonic wars in northern Italy. The epilogue is tragic as sentimental disappointment and political disillusionment lead the young Jacopo to commit suicide.

The work has a very complex publishing history, in which issue 1799A plays a fundamental role. Foscolo had been writing the work between the summer of 1798 and the beginning of the following year, and it was set to be published by the Bolognese printer Jacopo Marsigli. Foscolo then joined the Napoleonic Army, interrupting the text at letter forty-five. Marsigli, the printer, decided to assemble the material regardless, and he asked the young law student Angelo Sassoli (b. 1773) to continue writing the story up until the epilogue. The book came to light – under the title *Ultime lettere di Jacopo Ortis* – around 30 June 1799, although the title-page bears the year ‘1798 Anno VII’ as the date of publication. This first issue, known as *Ortis* 1798, was evidently not distributed: only three complete copies are recorded, these being preserved in the Archiginnasio in Bologna, the Biblioteca di Storia moderna e contemporanea in Rome, and the Biblioteca Comunale in Treviso. At the same time, the city of Bologna was occupied by the Austrian army, and Marsigli attempted to conform his still undistributed publication, which was replete with political statements and references to religious questions, to the new political context. In order to overcome the reactionary Austrian control he assembled a ‘new *Ortis*’ – known as issue 1799A – which appeared on the market around August 1799 under the more ‘reassuring’ title of *Vera storia di due amanti infelici, ossia Ultime lettere di Jacopo Ortis* (*The True Story of Two Unhappy Lovers, i.e., The Last Letters of Jacopo Ortis*). Marsigli re-used the 1798 quires containing the Foscolo-Sassoli text, and organised the *Letters* into two parts, each of which was preceded by new preliminaries, including the *Annotazioni*, a sort of ‘justification’ of what could be considered suspicious. He also eliminated the more delicate or dangerous passages of the *Ortis* 1798, inserting instead substitute bifolia or single leaves (cancels). After Napoleon’s victory in Marengo on 14 June 1800, the French government was restored in Bologna, and the enterprising Marsigli decided to distribute a third and more ‘revolutionary’ issue of Foscolo’s work – issue 1799B –, assembling copies and leaves from the two previous issues, *Ortis* 1798 and 1799A. Foscolo had been unaware of Marsigli’s various attempts at publishing his epistolary novel; it was only in



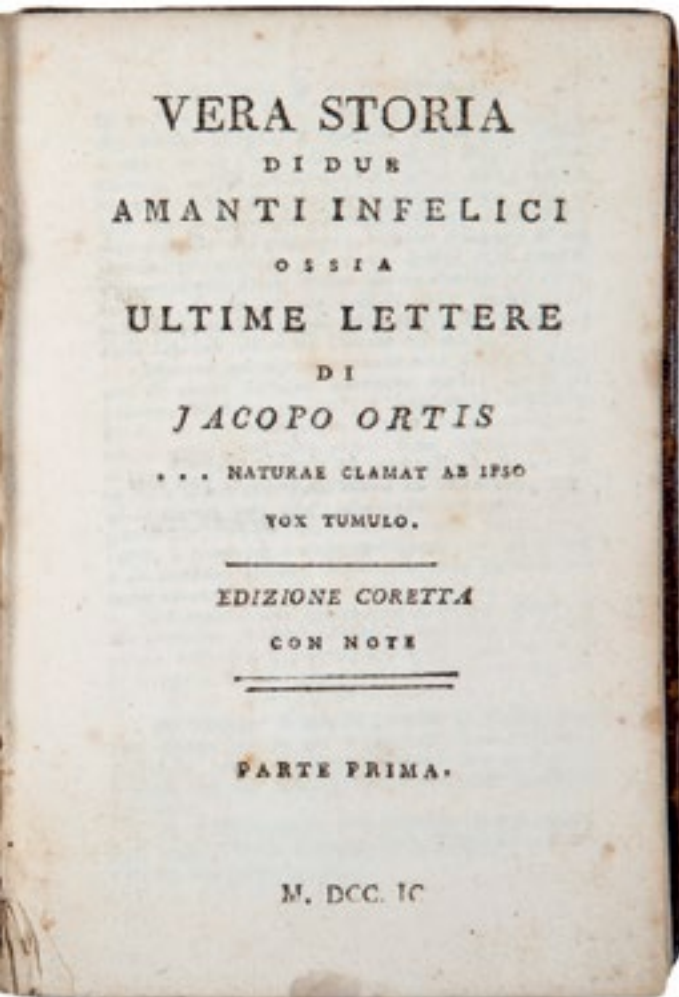
September 1800 that he came into possession of a copy of the *Ortis*, in its 1799B iteration. The publication was, however, firmly refuted by Foscolo as being not his own work, and thus the ‘official’ edition appeared only in 1802. “The editorial history of this novel is controversial and partly conjectural, with some aspects still shrouded in darkness [...] Although recent scholarship tends to see Foscolo’s contribution greater than he cared to admit, the question of how much can be attributed to him and how much to others is still debated [...] Marsigli himself was involved more than one would expect of a publisher, being most probably responsible for assembling the material and filling in some of the gaps”

(R. Loretelli, “*Fleurons* as Temporal Markers in Richardson and Foscolo”, p. 150).

The present copy is in the rare 1799A or ‘Austrian’ issue, with the following issue points – as noted by Gambarin – being observed: the novel is divided into two parts, both with new title-pages bearing the different, aforementioned title. In the first part, an additional quire was inserted for the new preliminaries, including the *Avviso a chi legge* (fol. [π]2; replacing the shorter address of *Ortis* 1798 *Al lettore*, signed by Lorenzo F.), the preface *Lorenzo F. Al sensibile Lettore* (fol. a1) and *Annotazioni Alla prima parte delle ultime Lettere di Jacopo Ortis indispensabilmente da Leggersi* (fol. a2). At the beginning of the second part, following the new title-page, are four unnumbered pages containing the *Annotazioni Alla seconda parte delle ultime Lettere di Jacopo Ortis indispensabilmente da Leggersi*. In this copy the title-page and the four-page *Annotazioni* are preceded by a blank leaf, forming a quire of four leaves (χ4), a feature unrecorded in the bibliographies.

Overall, in the 1799A issue, fourteen leaves are cancels, single leaves variously pasted over the stubs of the cancellands, or bifolia

inserted into the quires. In this copy, the leaf signed e5 is taken from the original *Ortis* 1798 (cancelland, bearing on page 74 the misprints ‘lampi lampi’ and ‘gi à’) and not a cancel (with the corrected ‘lampi’ and ‘già’), as is normally found in other recorded copies of the 1799A. This particular feature was also described in 1955 by Limentani in his paper “Ancora sulle prime edizioni delle *Ultime lettere di Jacopo Ortis*” with regard to his own



copy of the 1799A, suggesting that the volume offered here may in fact be the same copy that was once in the hands of that Foscolo scholar.

Only two copies of the *Ortis* 1799 first edition are preserved in American libraries, one held in the Houghton Library at Harvard (1799B); and one, from the Ferrara collection of Renzo Bonfiglioli (1904-1963) and without any indication of issue (A or B), which is held in the Beinecke Library at Yale University.

*Raccolta Foscoliana Acchiappati*, 19; Ottolini 55; Limentani (“oltremodo rara edizione”); G. Gambarin, “Introduzione” to U. Foscolo, *Edizione Nazionale*, Firenze 1955, iv, pp. xii-xxxv; U. Limentani, “Ancora sulle prime edizioni delle *Ultime lettere di Jacopo Ortis*”, *La Bibliofilia* 57, (1955), pp. 156-160; M. A. Terzoli, *Le prime Lettere di Jacopo Ortis. Un giallo editoriale tra politica e censura*, Roma 2004; R. Loretelli, “The Space of Time. *Fleurons* as Temporal Markers in Samuel Richardson’s *Clarissa* and Ugo Foscolo’s *Ortis*”, R. Loretelli - F. O’Gorman (eds.), *Britain and Italy in the Long Eighteenth Century: Literary and Art Theories*, Newcastle Upon Tyne 2010, pp. 144-155.

## On Sailors’ education



**Scotti, Marcello Eusebio (1742-1800). Catechismo Nautico o vero de’ particolari doveri della gente marittima. Trattati principalmente dalla S. Bibbia, e dalle massime fondamentali della Religione... Parte prima. Doveri in generale di tutti gli abitatori delle Città marittime.** Naples, Di Simone, 1788.

8° (182x110 mm). XLIV, 281, [3] pages. Complete with the last blank leaf. Contemporary vellum, over pasteboards. Smooth spine, title and imprint on double morocco lettering-piece. Covers and spine somewhat worn and rubbed. A good, genuine copy; some staining and foxing due to the quality of the paper.

Extremely rare first edition of this catechism written – as signalled by its title, *Nautical Catechism* – for the education of seamen. The work was originally conceived in three parts, but only the first part, containing the *Doveri in generale di tutti gli abitatori delle Città marittime*, was published. The second and the third parts were lost – as were all Scotti’s papers – during the raid of his house in Procida.

Scotti was born in Naples, into a family originally from the island of Procida. He received his early education at the Chinese College. The abilities he demonstrated in his studies, even at a very early age, were quickly recognized by his teachers who deemed him worthy of becoming their colleague. He chose a religious path to more easily devote himself to his studies. In 1779 he was called to the Academy of Science and Letters in Naples and was later sent to preach in Ischia, Aversa, and Procida. His fame as a preacher grew rapidly, but

he was soon accused of spreading ‘dangerous’ principles of faith. No longer allowed to preach from the pulpit, Scotti undertook the writing of his *Nautical Catechism*.

The text focuses on the duties of seamen, insisting on the importance of being educated in navigation and commerce, practicing the duties of hospitality, assisting with shipwrecks, and taking care of the education of their wives and daughters, who were so exposed to the dangers of seduction during the long absences of their husbands and fathers. Of particular interest, for the surprisingly liberal views of the author, are the chapters on women’s rights and duties.

Originally intended only for the education of sailors on the island of Procida, the work had a broader diffusion and ended up reaching the fishermen of Santa Lucia and the coral divers of Torre del Greco as well.

R. Salvemini, “Introduzione” to M. E. Scotti, *Catechismo nautico*, Procida 2001.

Neoclassical scenography, from the library of Gordon Craig,  
the father of modern British theatre



**Basoli, Antonio (1774-1848). Raccolta di prospettive serie, rustiche, e di paesaggio dedicate al merito di alcuni mecenati, professori, amatori di belle arti, ed amici. Incise a semplice contorno, e stampate in carta velina ad uso di Francia per poterle acquerellare... Disegnate da Francesco Cocchi... Incise da diversi scolari del professore Francesco Rosaspina, dall'autore e dal disegnatore.** Bologna, vendibili presso l'autore e presso diversi negozianti di stampe e libri in Bologna, 1810.

Oblong folio (380x485 mm). Title-page with engraved vignette at the centre; 102 plates (numbered I-CII) engraved by Ignazio Sarti, Giulio Tomba, Luigi and Francesco Basoli, after Francesco Cocchi. Contemporary half-calf. Spine tooled in gilt; title in gold on morocco lettering-piece. A fine copy.

Provenance: from the library of the well-known British actor, stage designer, and director Edward Gordon Craig (1872-1966).

The *Raccolta di prospettive serie, rustiche, e di paesaggio* is composed of a wide range of inventive set designs by one of the most important and active Italian scenographers of the nineteenth century, Antonio Basoli. This is the first published collection of his stage designs, which were widely copied and imitated. The album includes landscapes, interiors, neoclassical reconstructions of Rome, and Egyptian scenes.

Born in Castel Guelfo, near Bologna, Basoli was educated by his father in classical art, classic and contemporary literature, and in the works of Giovanni Battista Piranesi (see no. 239). He often worked in partnership with his brothers, Francesco and Luigi. He taught at the Accademia Clementina in Bologna until 1826, and was active as a scenographer at the Teatro Taruffi, also in Bologna. Many of his publications, as with the present example, had a didactic purpose.

The present copy has a most appropriate provenance, having once belonged to Edward Gordon Craig, son of the famous Victorian actress Ellen Terry. Craig is generally considered the founding father of modern British theatre. His letters, manuscripts, day-books, designs, and prints are preserved at the Harry Ransom Center of the University of Texas at Austin.

*Berlin Katalog* 4165; Millard IV, 15; Thieme-Becker II, 599; C. Ricci, *La scenografia italiana*, Milano 1930, pp. 2 and 23, pls. 138-146; F. Farneti-E. Frattarolo *et al.* (eds.), *Antonio Basoli, 1774-1848. Ornatista, scenografo, pittore di paesaggio; il viaggiatore che resta a casa*, Argelato 2008.

## Mauritius and the Cape



**Milbert, Jacques-Gérard (1766-1840).** *Voyage pittoresque à l'Île-de-France, au Cap de Bonne-Espérance et à l'Île de Ténériffe. Avec un Atlas composé de trois cartes géographiques, et de quarante-cinq vues pittoresques dessinées sur les lieux, et gravées en partie par l'Auteur.* Paris, Jean Baptiste Étienne Élie Lenormand for A. Nepveau, 1812.

Set comprising two volumes of text, 8° (202x130 mm), and one-volume atlas, small folio (295x200 mm).

Text: **I.** xiv, 392, [4, *Table* and *Errata*] pages. **II.** [4], 390, [2, *Table*] pages. Three folding tables. Contemporary half-calf. Spine gilt tooled, titles in gold on morocco lettering-pieces.

Atlas: [4] pages, and forty-five engraved plates, six of which are folding. Slightly later half-shagreen, title in gilt lettering on the spine.

Some marginal foxing, some quires slightly browned, but a very good set. The plates are uncut with deckle edges.

Rare first edition of this travel account illustrated with forty-five plates after Jacques-Gérard Milbert, a painter who accompanied the French expedition sent by Napoleon to explore the 'Mers du Sud' in 1800.

Milbert, a pupil of the great landscape painter Pierre-Henri de Valenciennes, taught drawing at the École nationale supérieure des mines in Paris. In 1800 he embarked on the corvette 'Le Géographe' captained by the explorer Nicolas Baudin.

During the voyage, however, Milbert and several other artists had a conflict with the captain and decided to stop at Mauritius – then called Île-de-France – where he remained for two years. Upon his return, Milbert travelled through the Cape and Tenerife. Back in France, he published the account of his travels in 1812 along with a series of views he had taken in Mauritius, the Cape, and Tenerife.

In 1815, Milbert travelled to the United States, where he would remain for eight years, based in New York, teaching and travelling in the northeastern region.

Galibert Nivoelisoa, *Chronobibliographie de la littérature de voyage sur l'océan Indien*, Paris 2000, no. 108; M. Ly-Tio-Fane, "Biographie de Jacques-Gérard Milbert (1766-1840)", J. Bonnemains - M. Ly-Tio-Fane (eds.), *Le Géographe et le Naturaliste à l'Île-de-France, 1801, 1803, ultime escale du capitaine Baudin*", Port-Louis 2003, pp. XXXVII-XLI; J. Ryckebusch, *Inventaire des ouvrages concernant l'île Bourbon, l'île de la Réunion, ceux imprimés sur place et les ouvrages généraux sur les voyages aux Indes orientales, la traite de l'esclavage, des origines à 1930*, Paris 2005, II, 5713, p. 200.

With an early bibliography on artificial memory and the game of chess



**Cancellieri, Francesco (1751-1826). Dissertazione... intorno agli uomini dotati di gran memoria ed a quelli divenuti smemorati. Con un'Appendice delle Biblioteche degli scrittori, sopra gli eruditi precoci, la memoria artificiale, l'arte di scegliere e di notare, ed il giuoco degli scacchi.** Rome, Francesco Bourliè, 1815.

8° (193x105 mm). xi, [1], 168 pages. Contemporary vellum, over pasteboards. Smooth spine. A very good, uncut copy. Minor foxing in places, the lower blank margin of the title-page slightly soiled. A few pencilled bibliographical notes on the rear pastedown.

Provenance: Marco Mazzoni (ownership inscription on the title-page).

First and only edition of this curious work by the Roman Jesuit Francesco Cancellieri. After the suppression of the Order, Cancellieri became librarian to Cardinal Leonardo Antonelli (1730-1811), whose library was at the Palazzo Pamphili in Piazza Navona, a post he held until the Cardinal's death. In addition to this position, Cancellieri was also superintendent of the Propaganda printing press.

The first, and by far longest, part of the work is devoted to men and women with exceptional memories – people who were able to memorise the entire Bible, like the Italian humanist Isotta Nogarola, or, in general, people who have displayed extraordinary mnemonic capacities: famous philosophers, historians, and poets are quoted here,

including, among others, Onofrio Panvinio, Giovanni Pico della Mirandola, Torquato Tasso, and Ludovico Antonio Muratori, to mention only a few. The second part deals with precocious, learned men like Ermolao Barbaro and Giacomo Leopardi, who was able to learn Greek without a teacher at the age of sixteen. Two bibliographical appendices follow, one on artificial memory, the other on the game of chess. The last part relates to people who have lost their memory owing to age, disease, or trauma (which, in Malebranche's case, was also a means of recovering it).

A. Chicco - A. Sanvito, *Lineamenti di una bibliografia italiana degli scacchi in Italia*, Roma 1987, 138; Young 57.



Presentation copy of  
Babbage's Calculus of Functions

👉 263 👈

**Babbage, Charles (1791-1871). Observations on the Notation Employed in the Calculus of Functions** (offprint from the *Transactions of the Cambridge Philosophical Society*). Cambridge, J. Smith, 1820. (bound with:) **Idem. An Essay Towards the Calculus of Functions... Communicated by W. H. Wollaston, M.D. Sec. R.S. Read June 15, 1815** (offprint from the *Philosophical Transactions of the Royal Society of London for the Year 1815*). London, Bulmer, 1815. (bound with:) **Philip, Alexander Philips Wilson (1770-1847). Some additional experiments and observations on the relation which subsists between the nervous and sanguiferous systems... Communicated by T. Andrew Knight, Esq. F.R.S. Read June 15, 1815** (offprint from the *Philosophical Transactions of the Royal Society of London for the Year 1815*). London, Bulmer, 1815.

Three works in one volume, large 4° (280x207 mm). **I.** [2], 14 pages. On the upper outer corner of the title-page the number '5'. Some pencilled reading marks. **II.** 389-422 pages. On the upper outer margin of the first page the inked number '6'. Diagrams in the text. **III.** 424-446, [1] pages. Diagrams in the text. Pages numbered [448]-454 follow ("Presents received by the Royal Society, From November 1814 to June 1815. With the Names of Donors"), whereas the last four unnumbered leaves contain the "Index to the Philosophical Transactions for the Year 1815". Contemporary greenish grey wrappers. Margins slightly frayed, loss to the lower wrapper. A very fine copy, minor foxing, the title-page lightly soiled. In the inner margin of the upper wrapper small paper label with the pencilled note 'Nº. 1186 (1)'. Some pencilled reading marks.



Provenance: dedication copy signed by Charles Babbage on the upper margin of the first title-page to Dr. Gregory, 'Dr. Gregory from the Author' (the mathematician Olynthus Gilbert Gregory, 1774-1841).

This volume contains the rare offprints of two significant papers by the English mathematician, philosopher, mechanical engineer, and member of the Royal Society, Charles Babbage, both dealing with the calculus of functions, his major contribution to mathematics: a presentation copy of the *Observations on the Notation Employed in the Calculus of Functions*, bearing an inscription in Babbage's own hand, and the *Essay towards the Calculus of Functions*. "It can be said with some assurance that no mathematician prior to Babbage had treated the calculus of functions in such a systematic way. Babbage must be given full credit as the inventor of a distinct and important branch of mathematics" (J. Dubbey, *The Mathematical Work of Charles Babbage*, p. 90).

The first paper bound here bears Babbage's personal address to 'Dr. Gregory', i.e., the English mathematician Olynthus Gilbert Gregory (1774-1841), who studied in Cambridge and was appointed as a professor in 1821. The paper was read by Babbage on 1 May 1820, and is presented here in the rare pre-publication offprint, dated 1820 on the title-page, and published in the *Transactions of the Cambridge Philosophical Society* two years later. This is the first of many papers that Babbage devoted to the problem of notation in mathematical reasoning.

The second of Babbage's papers included here is the highly significant *Essay towards the Calculus of Functions*, read on 15 June 1815 and published in the *Philosophical Transactions of the Royal Society of London* of 1815, along with *Some additional experiments and observations* by the physician Wilson Philip.

Babbage published the second part of his *Essay* in 1816 ("Philosophical Transactions", 106, pp. 179-256).

J. M. Dubbey, *The Mathematical Work of Charles Babbage*, Cambridge 1978; A. Hyman, *Charles Babbage: Pioneer of the Computer*, Princeton, NJ 1982.

The true *porchetta*



**Nardi, Luigi (1777-1837). Porcus troianus o sia la porchetta. Cicalata ne le nozze di messer Carlo Ridolfi veronese con madonna Rosa Spina riminese.** [Bologna], Nobili Press, 1821.

8° (209x144 mm). [2], xvi, 134, [2 blanks] pages. Contemporary wrappers, small losses to the spine. A fine, uncut copy.

The second, augmented edition of this entertaining ludic poem, or *cicalata*. A notice is printed before the title-page referring to the first edition printed in Rimini in 1813. The name of the author is given only under the form of an anagram, ‘Giri di Luna’, in the dedication on p. iii.

This work, by the canon from Savignano Luigi Nardi, though written as a *cicalata* for the marriage of Carlo Ridolfi from Verona to Madonna Rosa Spina from Rimini, represents a real treatise on the history and art of making *porchetta* (roast pork). According to Nardi, the only true porchetta is that traditionally made in Romagna, the author’s region, a version which has nothing to do with that produced in Naples or Bologna.

Nardi then explains that in Ancient Roman cuisine, ‘porcus troianus’ referred to pork stuffed with various meats, which, when cut open at the table – often in a spectacular manner – revealed its precious contents, as in the famous Homeric episode of the Trojan horse.

B.IN.G., 1338; Westbury 158; L. Bartolotti, “La porchetta, sapori di storia e di tradizione”, *Porcus troianus: la storia della porchetta in un trattato dell’Ottocento*, Rimini 2006 (facsimile reprint of the present edition).



**Polybius (200-118 BC). Polybii Megalopolitani Historiarum quidquid superest. Recensuit, digessit, emendatiore interpretatione, varietate lectionis, indicibus illustravit Johannes Schweighaeuser... Tom. I. [- Tom. IV]. Editio nova.** Oxford, William Baxter, J. Parker, and R. Bliss; London, George Whittaker and W. B. Whittaker, 1823. [together with:] **Schweighaeuser, Johann (1742-1830). Lexicon Polybianum ab Is. et Merico Casaubonis olim adumbratum inde ab Jo. Aug. Ernesti elaboratum nunc ab Joanne Schweighaeusero passim emendatum...** Oxford, William Baxter for George Whittaker, W. B. Whittaker, and J. Parker, 1822.

Two works, in a set of five volumes, 8° (213x131 mm). **I.** [4], clxxxv, [3], 448 pages; [4], 542 pages; [4], 560 pages; [4], 287, [1], 84, [166] pages. Text in Greek and Latin. The *Index historicus et geographicus* in the fourth volume printed in two columns. **II.** vii, [1], 495, [1] pages. Text in Greek and Latin, printed in two columns. Contemporary uniform bindings, polished honey calf over pasteboards. Covers within double gilt fillet. Spines with five small raised bands, richly gilt tooled, titles and volume numbering on double lettering-pieces. Board edges decorated with gilt frieze, inside *dentelles*. Marbled pastedowns and flyleaves. Edges marbled. Extremities of spines slightly rubbed; the upper lower corner of the *Lexicon Polybianum* somewhat bumped. A very fine set, minor foxing in places; minor loss to the lower blank corner of fol. GG3 of the fourth volume.

Provenance: the English politician Charles James Monk (1824-1900), gifted by him in July 1843 to his friend Edmund Rolley Pollexfen Bastard (Monk's address in the first volume of *Polybii Historiae*, on the recto of the front flyleaf, 'Edmund R. P. Bastard from his very sincere friend Charles James Monk. Eton. July 1843'; Bastard's armorial ex-libris on the rear pastedown of each volume).

A fine, beautifully bound set, comprising the four-volume edition of Polybius' complete works – presented here in the second edition – edited by Johann Schweighauser, and supplemented with his special *Lexicon Polybianum*. The first edition of Schweighauser's Polybius had appeared in 1789-1795. The first volume opens with a lengthy preface by the sixteenth-century French Hellenist Isaac Casaubon (1559-1614), taken from his Latin translation of Polybius' works, which was published posthumously in 1617. This is followed by Schweighauser's preface, in which the philologist acknowledges his debt to Casaubon. "Casaubon's Polybius has deserved that Schweighauser should say of it, that there is not a page of it, which does not show how much Polybius owes to the learning and sagacity of that industrious editor" (M. Pattison, *Isaac Casaubon*, p. 224). For the *Lexicon Polybianum* Schweighauser had likewise relied on materials previously collected by Casaubon, and more recently by the German scholar Johann August Ernesti (1707-1781).

The present set has a very interesting provenance, as the volumes were given as a gift by a then-young Charles James Monk – the English politician who sat in the House of Commons between 1857 and 1885 – to his friend Edmund Rodney Pollexfen Bastard, son of a known Tory politician. Both Monk and Bastard were educated at Eton College and Trinity College in Cambridge.

Hoffmann III, p. 267; M. Pattison, *Isaac Casaubon*, London 1875.

Babbage's mathematical symbolism  
Presentation copy



**Babbage, Charles (1791-1871). On the Influence of Signs in Mathematical Reasoning.** (offprint from the *Transactions of the Cambridge Philosophical Society*). Cambridge, J. Smith, 1826.

Large 4° (280x212 mm). [2], 53, [1] pages. Diagrams in the text. Contemporary greenish gray wrappers. Margins somewhat frayed, loss to the lower cover of the lower wrapper. A very fine copy, minor foxing, the lower blank margin of a few leaves slightly soiled. In the inner margin of the upper wrapper small paper label with the pencilled note 'N<sup>o</sup>. 1185 (4)'. On the upper outer corner of the title-page the number '9'. Some pencilled reading marks.

Provenance: dedication copy signed by Charles Babbage on the upper margin of the title-page 'To Prof Davies from the Author' (the mathematician Thomas Stephen Davies, ca. 1794-1851).

A remarkable copy – signed by the author – of this extremely rare offprint of the seminal paper by Babbage, considered one of the fathers of the computer.

As a student at Cambridge, Babbage founded, along with John Herschel and George Peacock, the Analytical Society, which focused primarily on research in mathematical symbolism with the larger goal of reforming mathematics in Britain. In 1828 he was named among Isaac Newton's successors as the Lucasian Professor of Mathematics at Cambridge; he resigned this chair after eleven years and devoted himself entirely to the project of difference machines and analytical engines. In *On the Influence of Signs in Mathematical Reasoning*, Babbage claims the importance of symbolic notation in mathematical reasoning and illustrates "the principle causes which exert an influence on the success of mathematical reasoning [...] and the ground of that pre-eminence, which has invariably been allowed to the accuracy of the conclusions deduced by mathematical reasoning" (p. 53).

The paper was read at a meeting of the Cambridge Philosophical Society on 16 December 1821, but was only published in 1827 (*Transactions of the Cambridge Philosophical Society*, II, pp. 325-377). This rare pre-publication offprint bears on the title-page the date 1826, along with Babbage's autograph address to 'Prof. Davies', the mathematician Thomas Stephen Davies (1794-1851), secretary of the Royal Astronomical Society.

NSTC 2B1070; J. M. Dubbey, *The Mathematical Work of Charles Babbage*, Cambridge 1978; A. Hyman, *Charles Babbage: Pioneer of the Computer*, Princeton, NJ 1982.

*To Mr. Deane from the Author 9.*

ON  
THE INFLUENCE OF SIGNS  
IN  
MATHEMATICAL REASONING.

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*From the TRANSACTIONS of the CAMBRIDGE PHILOSOPHICAL SOCIETY.*

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By CHARLES BABBAGE, Esq. M. A. TRIN. COLL.  
FELLOW OF THE ROYAL SOCIETIES OF LONDON AND EDINBURGH, MEMBER OF THE ROYAL  
IRISH ACADEMY, FELLOW OF THE CAMBRIDGE PHILOSOPHICAL SOCIETY, MEMBER OF  
THE ASTRONOMICAL SOCIETY, MEMBER OF THE ROYAL ACADEMY OF DIJON,  
CORRESPONDING MEMBER OF THE PHILOMATH. SOCIETY, PARIS,  
AND OF THE ACADEMY OF MARSEILLES, &c.

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CAMBRIDGE:

Printed by J. Smith, Printer to the University.

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1826

In original printed boards



**Fröbel, Friedrich Wilhelm August (1782-1852). Die Menschenerziehung, die Erziehungs-, Unterrichts- und Lehrkunst, angestrebt in der allgemeinen deutschen Erziehungsanstalt zu Keilhau...** Keilhau, Verlag der allgemeinen deutschen Erziehungsanstalt; Leipzig, A. Wienbrack, 1826.

8° (208x127 mm). [4], 497, [1] pages, plus one final leaf bearing a list of Fröbel's writing up to that date. Original printed boards. The explanatory notes of the two vignettes – 'Die Lilie im Garten' and 'Jesus im Tempel' – at the centre of the covers are pasted on the front and rear flyleaves. A very good copy, only slightly browned.

Provenance: Fröbel's friend and collaborator at Keilhau, Johann Heinrich Langenthal (1792-1879; ownership inscription on the verso of the front flyleaf).

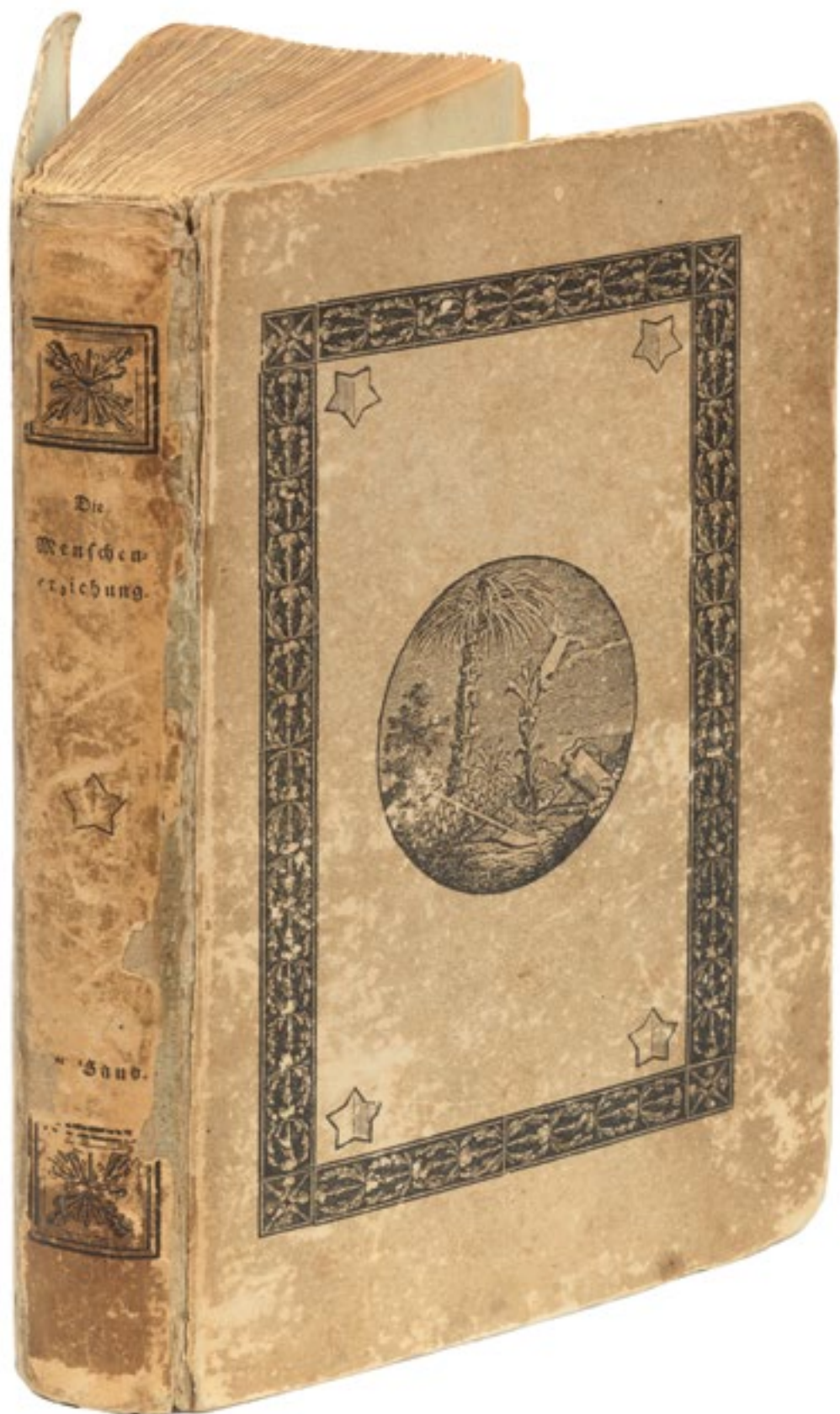
Rare first edition of Fröbel's first major work. Perhaps even more than *Wie Gertrud ihre Kinder lehrte* (1801) by Pestalozzi, who deeply influenced Fröbel, *Die Menschenerziehung* represents a milestone of modern pedagogical thought, and had an enormous impact on such later educators as Peter Petersen, Hermann Lietz, Maria Montessori, and John Dewey.

In 1816 Fröbel started his first school in the small village of Griesheim (in Hesse, Germany). A year later, the school moved a few miles away to another village, Keilhau, where his friends Wilhelm Middendorff and Johann Heinrich Langenthal – the owner of the present copy – joined him to work as teachers. The number of pupils at the school soon grew, and more teachers were recruited. While at Keilhau, Fröbel had begun to publish his ideas in a weekly journal called *Die erziehenden Familien*, and in 1826 he privately published his *Die Menschenerziehung*.

The work outlines Fröbel's teaching methods and embodies a theory of education based on the principles of 'wholeness' (a child must be in harmony with nature and society), and 'activity' (in the sense that thinking and doing through play, learning, and work are the basis for a fully conscious and happy life for the individual and for society). The Prussian authorities were not enthusiastic about this eccentric man and his 'dangerous' ideas, and decided to investigate the practices at the school. Parents started removing their children; when finally only six students remained, the school had to be closed down. This, however, was not the end of Fröbel's career as school director; on the contrary, it marked only its beginning.

The present copy had once belonged to Johann Heinrich Langenthal, one of Fröbel's closest collaborators at Keilhau. Born in Berlin, he first met Fröbel in 1813, and in 1817 he was among the founders of the Keilhau School.

H. Heiland, *Bibliographie Friedrich Fröbel*, Hildesheim-Zürich-New York, 1990, no. 0023; S. Hebenstreit, *Friedrich Fröbel - Menschenbild, Kindergartenpädagogik, Spielförderung*, Jena 2003; M. Berger, "Langenthal, Johann Heinrich", F. Marwinski (ed.), *Lebenswege in Thüringen, Fünfte Sammlung*, Jena 2015, pp. 171-176.



Die  
Menschen-  
erziehung.



Saub.



**Ricchini, Paolo (fl. 19th century).** **Su gli Automi de' signori padre e figlio Droz, Elveti e su due recentissimi effalmatori che ora viaggiar fannosi per Italia a pubblico-prezzolata mostra di se: Dissertazione archeologica...** Voghera, Tipografia Sormani, July 1828.

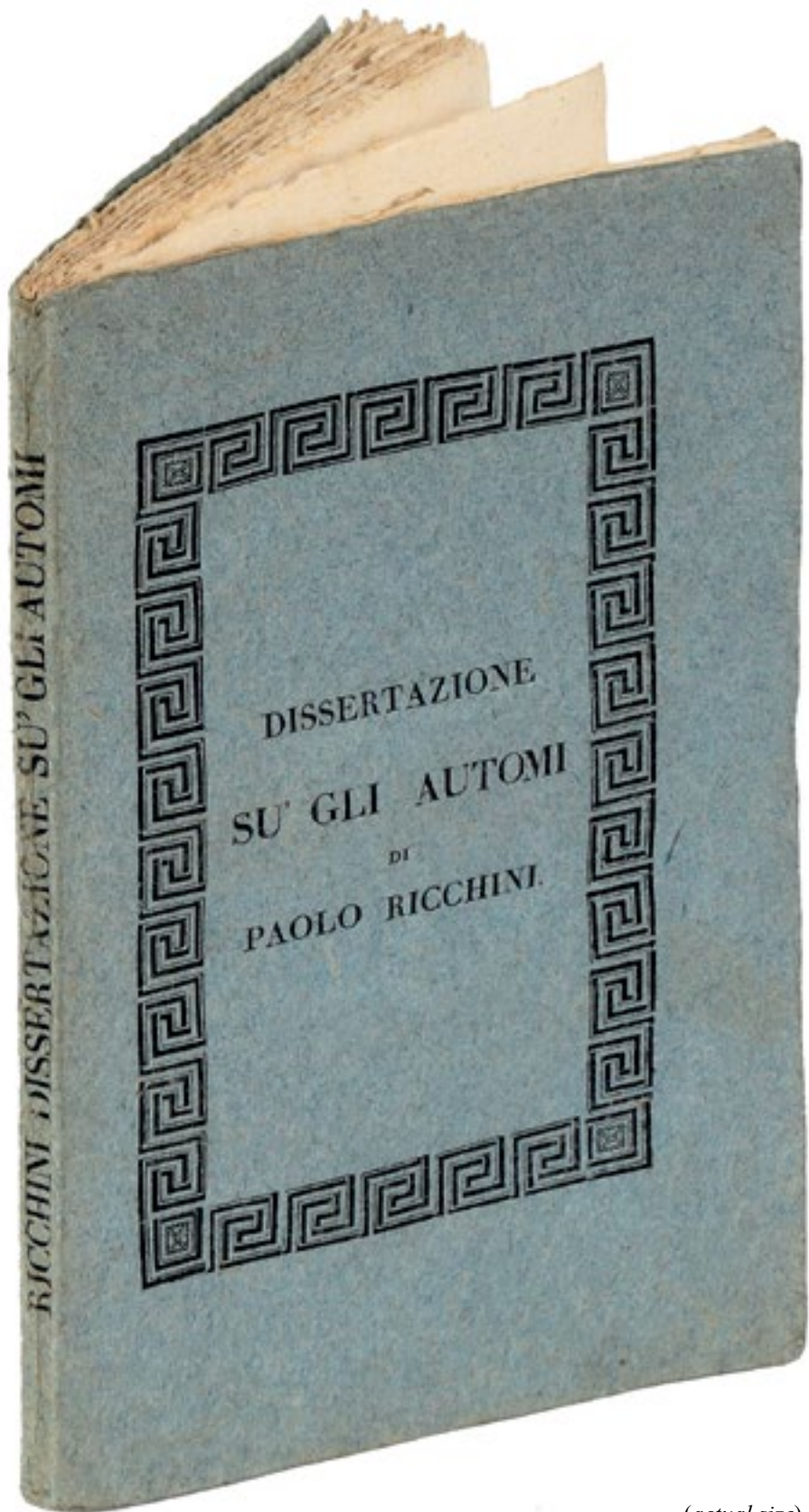
8° (173x108 mm). 86 pages. Original pale blue printed wrappers, the title within a decorative frame on the front wrapper, on the lower one 'Edizione prima di Luglio incipiente Anno 1828' and the price 'Prezzo Lir. 1 decimale'. A very fine copy, some leaves uncut. Title-page slightly browned; a few small stains in places.

A rare booklet – in its original publisher wrappers – on the automata or 'androids' created by the Swiss watchmakers Pierre Jaquet-Droz and his son Henry-Louis and published by Paolo Ricchini, a member of the Roman Academy of Archaeology. These 'machine men' – to borrow the title of the famous mechanistic-materialistic work *L'Homme Machine* by Julien Offray de La Mettrie – could dance, play musical instruments, write, and exchange kisses.

The construction of automata flourished in Europe from the mid-eighteenth century. Between 1768 and 1774, the father-son Jaquet-Droz team invented and constructed numerous automata in their workshop in La-Chaux-de-Fonds; these were veritable masterpieces of mechanics and attained universal renown and appeal. Among these, a draughtsman, a writer, and an organ player were taken on an international tour, provoking wonder in the audience. Jaquet-Droz's trio toured Europe for many decades, and since 1906 have been preserved in the Museum of Art and History in Neuchâtel. On the verso of the front flyleaf of the present copy, a contemporary Italian hand has written the annotation 'Questi Automi si facevano vedere in Bologna nella Sala delle Accuse nel Novembre del 1828', relating to the public appearance of this small troupe in the theatre Sala delle Accuse in Bologna, near the Palazzo del Podestà.

A. Voskuhl, *Androids in the Enlightenment: Mechanics, Artisans, and Cultures of the Self*, Chicago-London 2013.





RICCHINI DISSERTAZIONE SU' GLI AUTOMI

DISSERTAZIONE  
SU' GLI AUTOMI  
DI  
PAOLO RICCHINI.

(actual size)

*These figures are perhaps the most ancient monument  
of science which exists in the world...*

— Gottfried Wilhelm Leibniz —

👉 269 👈

**Y-King.** *Antiquissimus Sinorum liber quem ex Latina interpretatione P. Regis aliorumque Soc. Jesu P.P. edidit Julius Mohl. Vol. I. (- Vol. II).* Stuttgart and Tübingen, J. G. Cotta, 1834-1839.

Two volumes, 8° (206x130 mm). **I.** [2], xvi, 474 pages. **II.** [2], 588 pages. Four folding plates at the end of the first volume. Complete with the *Errata* in the first volume (pages 471-474) and the *Explicatio Tabularum* in the second one (pages 583-588). Both volumes in similar contemporary blue wrappers, manuscript title on paper label on the spines. Two fine volumes, the first one uncut, the second unopened. Foxing throughout, some leaves slightly browned.

Provenance: the Parisian bookseller Friedrich Klincksieck (1813-1874; small ticket inside the front cover of the first volume).

The extremely rare first complete translation into a Western language of the *Yi jing* (*Y-King*) or *The Book of Changes*, one of the most famous and influential pre-Confucian classics.

This collection of oracle or divinatory material includes sixty-four short chapters, which contain, according to Chinese tradition, the fundamental principles of all sciences. Each chapter is divided into three components: “a hexagram, a hexagram statement, and six line statements. The hexagrams (*gua*) are drawings of six parallel lines, some whole and some broken. The two kinds of statements, collectively called ‘appended texts’ (*xici*), ‘sayings’ (*zhou*) or ‘yarrow texts’ (*shici*) explain the mantic value of each hexagram and each line” (*Zhouyi. A New Translation*, p. 26). For centuries, the *Yi jing* was considered a work of millenary antiquity, but its composition is now dated to the third century BC.

Partial translations into Latin of the *Yi jing* were undertaken by the Jesuit missionaries Philippe Couplet (1623-1692) and Claude de Visdelou (1656-1737), who, from 1685 onwards, had been sent to China along with other Jesuit mathematicians and mapmakers with the explicit goal of gathering scientific data, this ‘scientific mission’ being directly supported by the French King Louis XIV and the Académie Royale des Sciences. The first complete translation, also into Latin, was drafted around 1723 by Joseph Marie Anne de Moyriac de Mailla (1669-1748), later corrected by Pierre-Vincent de Tartre (1669-1724) and definitively edited in 1736 by another Jesuit, Jean-Baptiste Régis (1663-1738). The translation remained unpublished, however, likely owing to the suppression of the Jesuit Order between 1773 and 1814.

The manuscript was discovered a century later and published between 1834 and 1839 by the German orientalist Julius Mohl (1800-1876). The text is introduced, in the first volume of the Tübingen edition described here, by Mohl's *Prologomena*, which even today continues to represent one of the best introductions to *The Book of Changes*.

The *Y-King* represents a classic work of Chinese philosophy. It was first used as a book of divination during the Zhou Dynasty, but it also had impressive influence in the Western world. The first Western figure to draw attention to this work was the outstanding German philosopher and mathematician Gottfried Wilhelm Leibniz (1646-1716), whose deep and continuing interest in the culture and language of China is widely documented in his writings as well as in his immense correspondence. In 1697, Leibniz published the *Novissima sinica*, which consists of the collected letters and reports received by Jesuit missionaries in China. In the same year he began his correspondence with the Jesuit Joachim Bouvet (1656-1730), who would travel to China for the second time in 1699 accompanied by ten other missionaries and carrying the title of 'Mathématiciens du Roi'. On 4 November 1701 Bouvet sent a letter from Peking that included a woodcut plate with the diagram of the sixty-four hexagrams. Leibniz was immediately fascinated by the diagram's graphic form. The hexagram pictures, alternating between broken and whole lines, revealed a logical order or symmetry, and formed a sort of natural representation of the binary calculus outlined by Leibniz himself in the essay *De progressionem dyadica* (1679), in which the numeric series is formed by only two numerals, 0 and 1, thus anticipating both Boole's mathematical logic and machine or computational language.

Leibniz discovered that the Chinese compiler of *The Book of Changes* – the work was traditionally attributed at that time to a mythical ruler called Fu-Hsi – had been able to use a binary counting system: in fact, the hexagrams, if written with the numeral 0 for the broken line, and the numeral 1 for the whole line, gave a binary series from 0 to 63 (000000, 000001, 000011 etc. to 111101, 111110, and 111111). Leibniz therefore read the formal structure isolated in the sixty-four hexagrams as a perfect image of binary progression, and in 1703 he wrote the famous *Explication de l'arithmétique binaire, qui se sert des seuls caracteres 0 & 1 avec des remarques sur son utilité et sur ce qu'elle donne le sens des anciennes figures chinoises de Fohy*, later published in 1705 in the *Histoire de l'Académie Royale des Science*. In this paper, Leibniz concludes that "these figures are perhaps the most ancient monument of science which exists in the world. [...] The agreement between the figures of Fuxi and my Table of Numbers is more obvious when the initial zeros are provided in the Table; they seem superfluous, but they are useful to better show the cycles of the column, just as I have provided them in effect with little rings, to distinguish them from the necessary zeros. And this agreement leaves me with a high opinion of the depth of Fuxi's meditations, since what seems easy to us now was not so at all in those far-off times.

The binary or dyadic arithmetic is, in effect, very easy today, with little thought required, since it is greatly assisted by our way of counting, from which, it seems, only the excess is removed. But this ordinary arithmetic by tens does not seem very old, and at least the Greeks and the Romans were ignorant of it, and were deprived of its advantages”.

R. Rutt (ed.), *The Book of Changes (Zhouyi). A New Translation with Commentary of the Book of Changes*, New York 2002; G. W. Leibniz, “Explication de l’arithmétique binaire”, *Die mathematische Schriften von Leibniz*, VII, Halle 1863 (Hildesheim 1966), pp. 223-227 (for the English translation see <http://www.leibniz-translations.com/binary.htm>; accessed January 2018); U. Eco, *The Search for the Perfect Language*, trans. by J. Fentress, Oxford 1995, pp. 284-287; F. Perkins, *Leibniz and China: A Commerce of Light*, Cambridge 2004 (with a reproduction, on p. 117, of the diagram sent in 1701 by Bouvet); R. Batchelor, “Binary as Transcultural Technology. Leibniz, ‘Mathesis Universalis’ and the ‘Yijing’”, D. Glimp - M. R. Warren (eds.), *Arts of Calculation: Quantifying Thought in Early Modern Europe*, New York 2004, pp. 229-251.

A dream set

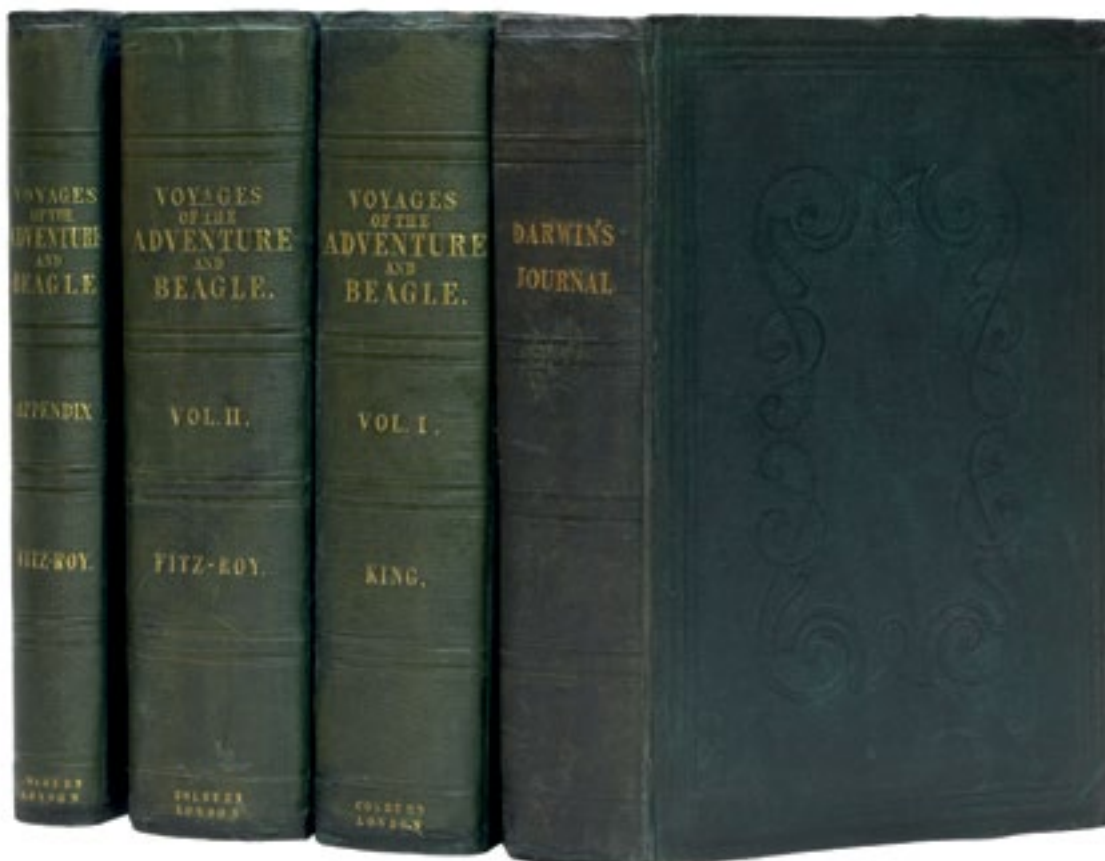
Fitzroy’s dedication copy to George James, with the third volume  
in the presentation cloth binding and inscribed by Darwin to Andrew Smith



**Darwin, Charles Robert (1809-1882) - King, Philip Parker (1791-1856) - Robert Fitzroy (1805-1865). Narrative of the Surveying Voyages of his Majesty’s ships adventure and Beagle, between the years 1826 and 1836.** London, Henry Colburn, 1839.

Three volumes in four, large 8° (240x150 mm), comprising volumes 1-3 and the *Appendix* to volume 2. **I.** xxviii, [iv], 598 pages. **II.** xxviii, [iv], 694 pages, [ii pages addenda]. **III.** xiv, 630 pages, 609-616 pages [index]. **IV.** [“Appendix to Volume II”]. viii, 352 pages. Complete with fifty-six engraved plates, maps, and charts; one supplied, some loose in pockets as issued (preserved in the volumes 1, 2, and the *Appendix* the dark blue ribbons for extracting the maps, often lacking in the known copies). Original cobalt blue cloth, fading to green, for the volumes 1, 2, and 4 (Freeman variant A). Blind-stamped covers, spines gilt-lettered. The third volume in its presentation cloth binding, with gilt-lettered title on the spine ‘Darwin’s Journal’ and without publisher’s imprint at the foot. Edges uncut. A few restorations to the spine of the third volume. Small ‘S.S.’ anchor-and-wreath stamps on front pastedowns of volumes 1, 2, and the *Appendix*. A very good copy, some chipping and wear, occasional foxing.

Provenance. Volumes 1, 2, and 4: set given as a gift by Robert Fitzroy to George James Stebbing (1803-1859), instrument maker on the *Beagle* (Stebbing’s inscription, dated 3 June 1839, on the half-title of volume 1 ‘Geo Jas Stebbing the gift of Captn Fitzroy R.N. 3rd June 1839’); Christie’s New York, 9 June 1999, lot 76.



Volume 3: inscribed in Charles Darwin's hand to the Scottish naturalist and explorer Andrew Smith (1797-1872), 'Andrew Smith M.D. From his sincere friend the Author'; Haskell F. Norman (1915-1996; his sale Christie's New York, 29 October 1998, lot 1010);

First edition of the celebrated *Narrative*, offered in a spectacular association set: the third volume inscribed by Darwin himself to Andrew Smith; and the other three presented by Beagle Captain Robert Fitzroy to Darwin's shipmate George James Stebbing, with the latter's inscription in the first volume. This is very likely the most desirable set in private hands.

Darwin's account is "one of the most interesting records of natural history exploration ever written and one of the most important, for it was on this voyage that Darwin prepared for his lifework, ultimately leading to *The Origin of Species*" (Hill). The voyage of the Beagle was "the most important event in Darwin's intellectual life and in the history of biological science. Darwin sailed with no formal scientific training. He returned a hard-headed man of science, knowing the importance of evidence, almost convinced that species had not always been as they were since creation but had undergone change [...] The experiences of his five years [...] and what they led to, built up into a process of epoch-making importance in the history of thought" (DSB).

Andrew Smith M.D  
From his sincere friend  
The Author

VOYAGES  
OF THE  
ADVENTURE AND BEAGLE.

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VOLUME III.

The third volume of the set is Darwin's first published book, best known as the *Journal of Researches or The Voyage of the Beagle*. This is an extremely rare and important presentation copy relating to the voyage of the Beagle. One of only a very small number of copies specially bound for presentation, it is inscribed in Darwin's hand to Andrew Smith. Darwin visited Smith at Cape Town on the Beagle's return voyage. He accompanied Smith, superintendent of the South African Museum, on several geological journeys.

In a letter to his mentor John Henslow, who had arranged the introduction to Smith, Darwin wrote: "he is a capital person and most indefatigable observer: he has brought back an immense collection, & amongst other things a new species of Rhinoceros. If you had heard him describe his system of travelling and mode of defence, it would have recalled the days of enthusiasm, which you have told me, you felt on first reading *Le Vaillant*". In *The Descent of Man* Darwin quoted liberally from Smith's works on subjects from "on Hottentot notions of beauty" to "an instance of memory in a baboon". The two men corresponded until 1871, the year before Smith's death. This volume is in its presentation cloth binding, with gilt-lettered title 'Darwin's Journal' on the spine, and without publisher's imprint at the foot. Freeman notes a similar binding in a copy Darwin presented to his brother, now at the Cambridge University Library, which bears the same lettering on its spine (see Freeman, *Works of Charles Darwin: An Annotated Bibliographical Handlist Additions and Corrections*, London 1986, p. 1).

The first volume of this set is a presentation copy from Captain Robert Fitzroy, commander of the Beagle, to the instrument maker and shipmate George James Stebbing, with Stebbing's signed inscription dated 3 June 1839. The Beagle crew consisted of sixty-five officers and men, and nine "supernumeraries", including Stebbing, who was engaged "to secure the constant [...] attendance required by a large number of chronometers, and to be enabled to repair our instruments and keep them in order". These nine extra men also included "Mr. Charles Darwin [...] a young man of promising ability, extremely fond of geology, and indeed all branches of natural history" (*Voyages of the Adventure and the Beagle*, vol. II, pp. 19-20).

This very copy of the Darwin volume was sold at the Norman sale in 1998 despite lacking the map, which has now been supplied. This very set of the other three volumes, its rough copy of the third volume now replaced with the presentation copy, sold at auction in 1999. No other presentation copy of Darwin's *Journal* has appeared for public sale in the past seventy years.

Freeman, *Darwin* 10; Borba de Moraes, p. 247; Hill (2004) 607; Norman 584; Sabin 37826.

*La chartreuse est un grand et beau Livre...*

— Honoré de Balzac —

🐾 271 🐾

**Stendhal [pseud. of Marie-Henri Beyle, 1783-1842]. *La chartreuse de Parme*. Par l'auteur de *Rouge et Noir*. Paris, Ambroise Dupont, 1839.**

Two volumes, 8° (203x123 mm). I. [4], 402 pages. II. [4], 445 pages. Both volumes complete with half-title. Lacking – as with the majority of recorded copies – the last leaf of the second volume, a cancel with advertising. Contemporary brown cloth, blind-stamped with floral pattern. Smooth spines, divided into compartments by gilt fillets, title and volume numbering lettered in gold. Blue speckled edges. Pastedowns and flyleaves in yellow paper. Hinges and corners somewhat rubbed. A good copy, some stains.

Provenance: armorial stamp on the half-title of both volumes, the same coat of arms stamped in gilt at the foot of the spines.

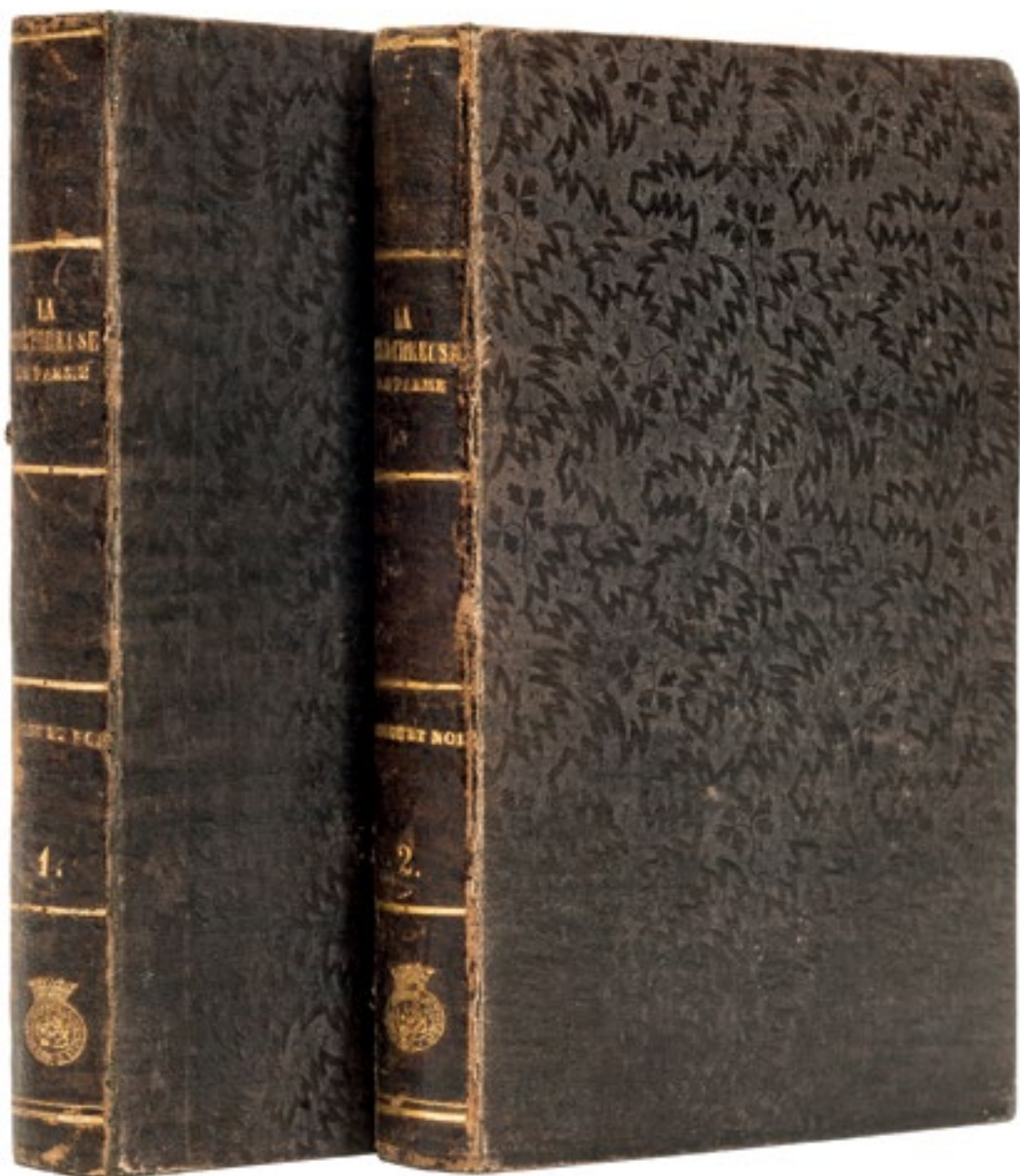
First edition, in its rare first issue, of the eighth novel published by the celebrated French writer Stendhal, mentioned here as the author of another famous *roman*, *Le Rouge et Noir*, which appeared in 1830/31. *La chartreuse de Parme* was written in only fifty-six days, between 4 November and 26 December 1838. It was inspired by both Stendhal's desire to write a Napoleonic novel centred on the Battle of Waterloo and his interest in the life of Alexander Farnese – who would later become Pope Paul III – which featured numerous parallels with that of the novel's main character, Fabrice del Dongo.

The present copy, printed on vellum paper (*papier velin*) and without the indication 'Deuxième édition' on the title-page, represents a rare example from the first issue of this edition. "The various copies of the first edition of the *Chartreuse de Parme* that I saw were all on vellum paper; there is, under the same date of 1839, an edition of this work bearing on the titles and on the wrappers 'Deuxième édition'. The copy I saw is on laid-paper. In fact, it is a new issue on the same composition rather than a second edition. The volumes' collation is identical to the first edition" (Vicaire, *Manuel de l'amateur*, 458).

The novel was enthusiastically received by Stendhal's contemporaries. Of especial note is the opinion expressed by Honoré de Balzac in a letter written to Stendhal on 6 April 1839: upon reading the work, Balzac writes "Il ne faut jamais retarder de faire plaisir à ceux qui nous ont donné du plaisir. *La chartreuse* est un grand et beau Livre, je vous le dis sans flatterie, sans envie, car je serai incapable de le faire [...]".

Carteret *Romantique* II, 358; Clouzot 151; Lhermitte 567; Vicaire I, 458.





A late first edition of a lascivious *Cantare Carnacialesco*,  
printed on blue paper



**Pulci, Luigi (1432-1484).** *Tractato del Prete cole Monache*. Paris, Tipografia Crapelet, 1840.

Large 8° (210x135 mm). PRINTED ON BLUE PAPER. [8] leaves. Set in gothic type. Large woodcut vignette on the title-page depicting the encounter between a priest and three nuns. Two woodcut decorated initials, on *criblé* ground. Contemporary marbled pasteboards, engraved label with title on the upper cover. A very good copy, trace of large ex-libris on the front pastedown. Issued in a total of fifty copies, of which this is number 36.



The first edition of this Renaissance *cantare carnacialesco*, a lascivious work about a priest enticing nuns. The composition of this poetic text has variously been attributed to Luigi Pulci, and it is introduced here by a brief address to the reader written by Niccolò Franco (1515-1570).

The *Tractato del Prete cole Monache* – replete with double entendres – enjoyed a significant manuscript circulation, as attested by the *Zibaldone* included in this very catalogue (see no. 4). The work was first published in 1840, from the Paris printing press run by Georges André Crapelet, and upon the recommendation of Étienne Audin de Rians, a scholar

of Italian chivalric and popular literature. The text itself is based on the ms Palatino 359 of the National Library in Florence.

As the colophon printed on the recto of the last leaf states, the edition was issued in a total of fifty copies, seven of which were printed on parchment, with only fifteen being printed on blue paper, including the handsome copy offered here.

E. Benucci *et al.* (eds.), *Cantari novellistici dal Tre al Cinquecento*, Roma 2002.

In the most desirable original red cloth binding



**Melville, Herman (1819-1891). *Moby-Dick; or, The Whale*.** New York, Harper & Brothers, 14 November 1851.

8° (187x124 mm). xxiii, [1], 634, [1 blank], [6, of advertisements], [2 blank] pages. Original red cloth binding (A); original brown-orange coated endpapers. Exceptional copy, almost invisibly repaired by the master restorer Bruce Levy (DeGolyer Award for American Bookbinding in 2000). Housed in a full red morocco clamshell case.

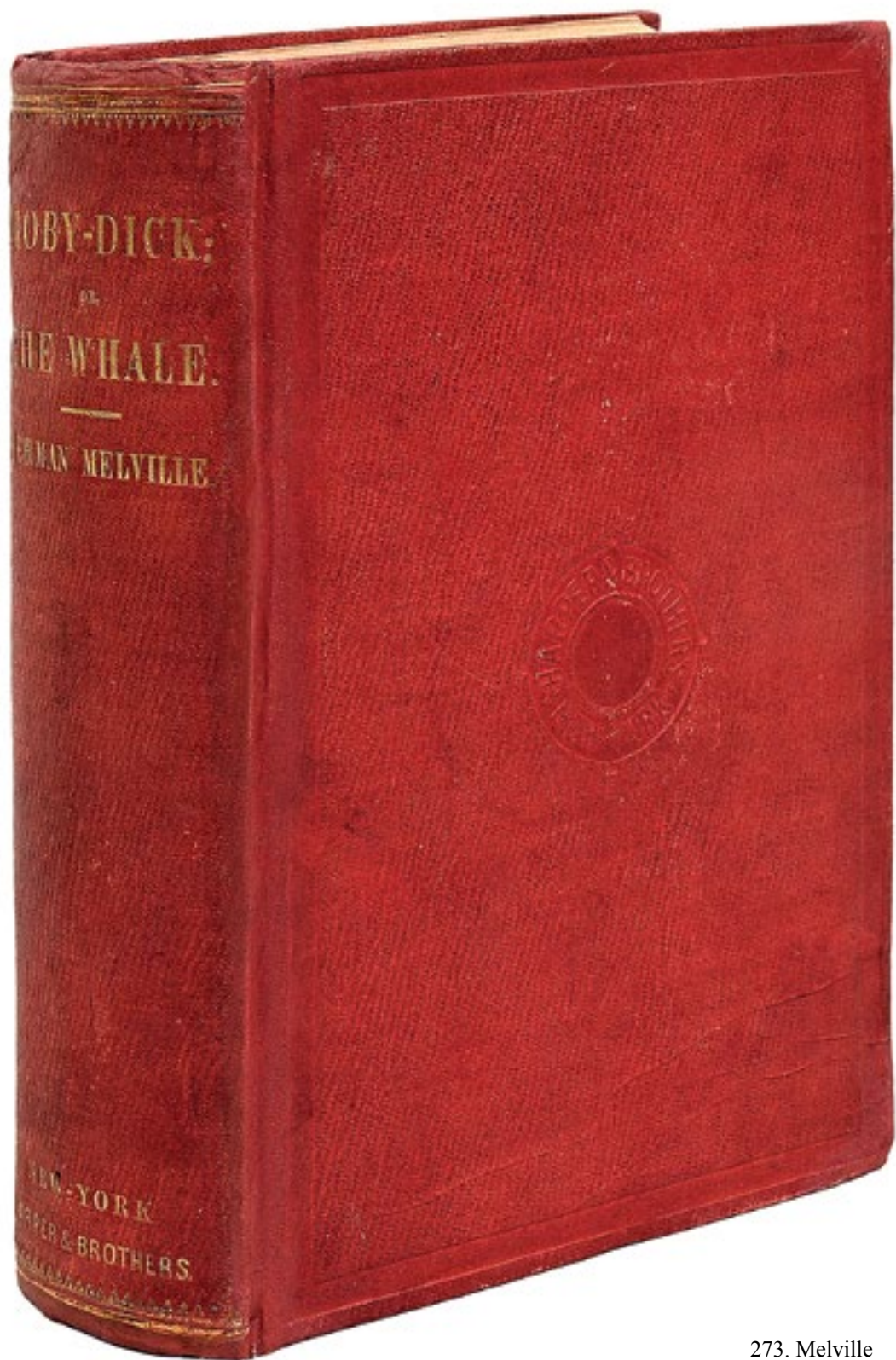
First American edition of one of the Great American Novels, in its extremely rare original first state binding in red cloth (according to BAL). “As a work of fictional narrative *Moby-Dick* is a formidable book. Its reputation generally precedes it and certainly no reader comes to the text without having at least heard about ‘that long book on whales’ [...] Melville’s highly poetic narrative style was as unique in its own time as it is today. Based primarily on his deep and insightful reading of Shakespeare and the Bible, especially the Old Testament, Melville’s prose is grandly metaphorical even at its most literal moments” (M. J. Davey, *Herman Melville’s Moby-Dick*, p. 2) The American edition follows the English one (entitled *The Whale*) – published only a month earlier – and includes thirty-five passages and the ‘Epilogue’ which had been omitted from the London publication, to avoid offending delicate political and moral sensibilities.

There is no doubt that Melville was inspired by an article written by the American journalist and explorer Jeremiah N. Reynolds and published on the popular publication *Knickerbocker Magazine* in May 1839: the magazine’s account was a vivid tale purportedly told to Reynolds by the eccentric first mate of a whaling vessel, and was based on the legendary Mocha Dick, the whale who had killed more than thirty men, and had attacked and damaged three whaling ships and fourteen whaleboats. Melville began focusing his attention on the question of evil, which let him generate the character of Captain Ahab, thanks to Nathaniel Hawthorne’s friendship: the zenith of their relationship was reached when *Moby Dick* was published and was dedicated to Hawthorne.

In 1853 the Harpers’ fire destroyed the plates of all his books, and only about sixty copies of Melville’s book survived.

“Melville’s permanent fame must always rest on the great prose epic of *Moby Dick*, a book that has no equal in American literature for variety and splendor of style and for depth of feeling” (*Dictionary of American Biography*, xii, p. 526).

BAL 13664; *Grolier 100 American Books* 60; Sadleir *Excursions*, 229; M. J. Davey (ed.), *Herman Melville’s Moby-Dick: A Routledge Study Guide and Sourcebook*, Abingdon-New York, 2004.



273. Melville

**Rothschild, Charlotte Baroness de (1825-1899). Italie. Souvenir d'un voyage de Nice à Gènes par la Corniche. Vingt-trois de mes Dessins. Eaux-fortes. 1869.**

Oblong folio (435x600 mm overall; 250x430 mm platemark). Title-page printed in red and black. Twenty-three mounted etchings. Contemporary dark brown shagreen, covers double-ruled. Spine with six raised bands, title lettered in gilt. Minor abrasions to covers, spine partially cracked. Generally the etchings are superb impressions.

Provenance: Baroness Charlotte de Rothschild (ex-libris 'Abaye des Vaux de Cernay. Nathaniel de Rothschild' on the front pastedown).

Extremely rare and charming series of etched views of areas between Côte d'Azur and Genoa, designed by the accomplished painter, amateur printmaker, and art collector Baroness Charlotte de Rothschild. A visual record of one of the great Romantic *voyages pittoresques*, the journey began in Nice and concluded in Genoa, with stops in Menton, San Remo, etc. From the Parisian branch of this immensely wealthy and cultured family, Charlotte studied watercolours under Eugène Lami, with whom she founded the Society of French Watercolour Painters. Her Parisian salon included such luminaries as Corot, Manet, and Chopin. Published in a small number of copies, strictly for distribution as gifts to family and friends, we have only located two institutional copies: at the Bibliothèque Nationale de France, Cabinet des Estampes, and at the Bibliothèque de Cessole in Nice.



The copy presented here has a very appropriate provenance, bearing her ex-libris on the front pastedown, with the inscription ‘Abaye des Vaux de Cernay. Nathaniel de Rothschild’. The Baroness had bought the Abbaye des Vaux de Cernay, located in the Chevreuse valley, in 1873, after the death of her husband, her English cousin Nathaniel Rothschild (1812-1870).

Most of the plates, as the title indicates, show harbours and coastlines from the viewpoint of the shore, although four are townscapes. The outlines of cities appear in some of the harbour plates as well; the emphasis falls on the romantic celebration of nature, with picturesque elements (fishermen, washer women) providing a sense of scale and enlivening the scenes. Unusually, the place names of the locales depicted are etched in the plate. Proximity is indicated by densely etched areas of black in the foreground, distance by a lighter and lighter line. The pitch-black areas are reminiscent of Manet, who most influenced the artist. The album represents a quite unknown document, and a significant addition to the corpus of engraving by female artists.

Astengo-Fiaschini, nos. 55, 99, 122, 123, 132, 147, and 160; *La route de Gènes. La riviera da Nizza a Genova nelle stampe romantiche francesi*, nos. 58-59; M. Hall, “The English Rothschilds”, G. Heuberger (ed.), *The Rothschilds: Essays on the History of a European Family*, Rochester, NY 1994, pp. 265-286; P. Prévost-Marcilhacy, “Charlotte de Rothschild: artiste, collectionneur et mécène”, *Histoires d’art*, (2008), pp. 252-265.

The foundation of Criminology. A dedication copy to the  
Italian Psychiatric Society



**Lombroso, Cesare (1835-1909). *L’uomo delinquente studiato in rapporto alla antropologia, alla medicina legale ed alle discipline carcerarie*. Milan, Ulrico Hoepli, 1876.**

8° (225x160 mm). [4], 255, [1] pages. With four illustrations in the text, one of which is pasted on page 65 and reproduces the photograph that three murders made of themselves, as a memory, while miming the crime that they had just committed. Contemporary half-cloth with gilt title on spine. Spine repaired at the extremities. A very good copy, gutter of the first quire reinforced.

Provenance: gifted by Cesare Lombroso to the Società Freniatria Italiana, i.e., the Italian Psychiatric Society (large paper strip on the half-title, bearing Lombroso’s autograph dedication ‘per i soci della Freniatria Italiana / tutti voi / C. Lombroso / Pavia 6 Dic 1883’); the medical-legal physician Angiolo Filippi (1836-1905; pencilled ownership inscription on the half-title leaf).

Rare first edition – in a precious association copy – of the work that marks the birth of criminal anthropology. The book went through five editions in Italian and was published in various European languages, including English in 1900.

Born in Verona to a wealthy Jewish family, Lombroso studied literature, linguistics, and archaeology at the universities of Padua, Vienna and Paris, before becoming an army surgeon in 1859. In 1866 he was appointed visiting lecturer at Pavia and in 1871 he took charge of the mental asylum at Pesaro. He became Professor of Forensic Medicine and Hygiene at Turin in 1878. Later he was appointed as Professor of Psychiatry (1896) and Criminal Anthropology (1906) at the same university.

The *Criminal Man*, immediately welcomed as extremely innovative in the psychiatric and medical world of the time, is also addressed to judges and lawyers. It illustrates Lombroso's theories on the correlation between somatic and mental deformities with reference to specific factors as atavism, degeneration, and epilepsy. Lombroso also deals with the legal implications of his theories, particularly in relation to the issue of 'moral insanity', understood as a serious disturbance of social behavior. Lombroso was convinced of the pathological nature of the 'born criminal', and is considered the founder of criminology.

"Lombroso [...] maintained that criminals are more often found to suffer from physical, nervous and mental abnormalities than non-criminals, and that these abnormalities are either inherited or the result of physical degeneration [...] 'Criminal Man' was a revolutionary work which not only caused a considerable stir when it first came out but had a practical effect which was wholly beneficial. The division which it indicated between the congenital criminal and those who were tempted to crime by circumstances has had a lasting effect on penal theory. Again, by connecting the treatment of crime with the treatment of insanity, Lombroso initiated a branch of psychiatric research which has cast new light on problems, such as criminal responsibility, which lie at the root of human society" (PMM).

This copy bears Lombroso's autograph address to the Società Freniatria Italiana, dated 'Pavia, 6 Dic 1883'. The Società Freniatria Italiana – the Italian Psychiatric Society – was established in 1873, and Lombroso was among its founders. Its fourth congress took place in Voghera, near Pavia, on 16-22 September 1883. Later the volume came into possession of Angiolo Filippi, who was the leading medical-legal authority in Italy at that time. Filippi published the first Italian treatises on forensic medicine – the *Principii di medicina legale per gli studenti di legge ed i giurisperiti* (Firenze 1889) and the *Manuale di medicina legale conforme al nuovo codice penale per medici e giuristi* (Milano 1889) - in which some sections are devoted to criminal anthropology. Filippi was in correspondence with Lombroso, with respect to whom he often had differing opinions. Some notes in the present volume, written in his own hand, confirm the critical approach he had towards Lombroso's work, offering striking testimony to the Italian debate on criminology.

CLIO, *Catalogo dei libri italiani dell'Ottocento (1801-1900)*, IV, p. 2667 (MI185); Garrison-Morton 174; Norman 1384; PMM 394; H. Mannheim, *Pioneers in Criminology*, Chicago 1960, pp. 168-227; M. Gibson, *Born to Crime: Cesare Lombroso and the Italian origins of Biological Criminology*, Westport 2002; G. Seppilli - L. Bianchi (eds.), *Atti del IV Congresso della Società Freniatria Italiana tenuto in Voghera dal 16 al 22 settembre 1883*, Milano 1883.

In the deluxe original publisher's green cloth



**Collodi, Carlo (1826-1890). *Le avventure di Pinocchio. Storia di un burattino.* Illustrata da E. Mazzanti. Firenze, Felice Paggi, 1883.**

8° (182x120 mm). 236 pages, plus iv pages of advertisements. A portrait of Pinocchio by Enrico Mazzanti serves as the frontispiece. Sixty-one woodcuts in the text, likewise by Mazzanti. Original publisher's green cloth. On the upper cover, title stamped in gilt between two gilt stripes with the name of the author and printer embossed in green; the lower cover decorated with two floral-patterned rolls in black; spine with title lettered in gold. Covers slightly discoloured, lower cover somewhat bumped. In a fine sand morocco folding case, probably by Gozzi (Modena), the figure of Pinocchio outlined in gold at the centre of the upper board, with inlays in green, white, and red morocco. A good copy, marginal browning. Two short tears to the blank margins of pages 18 and 225, repaired, without any loss.

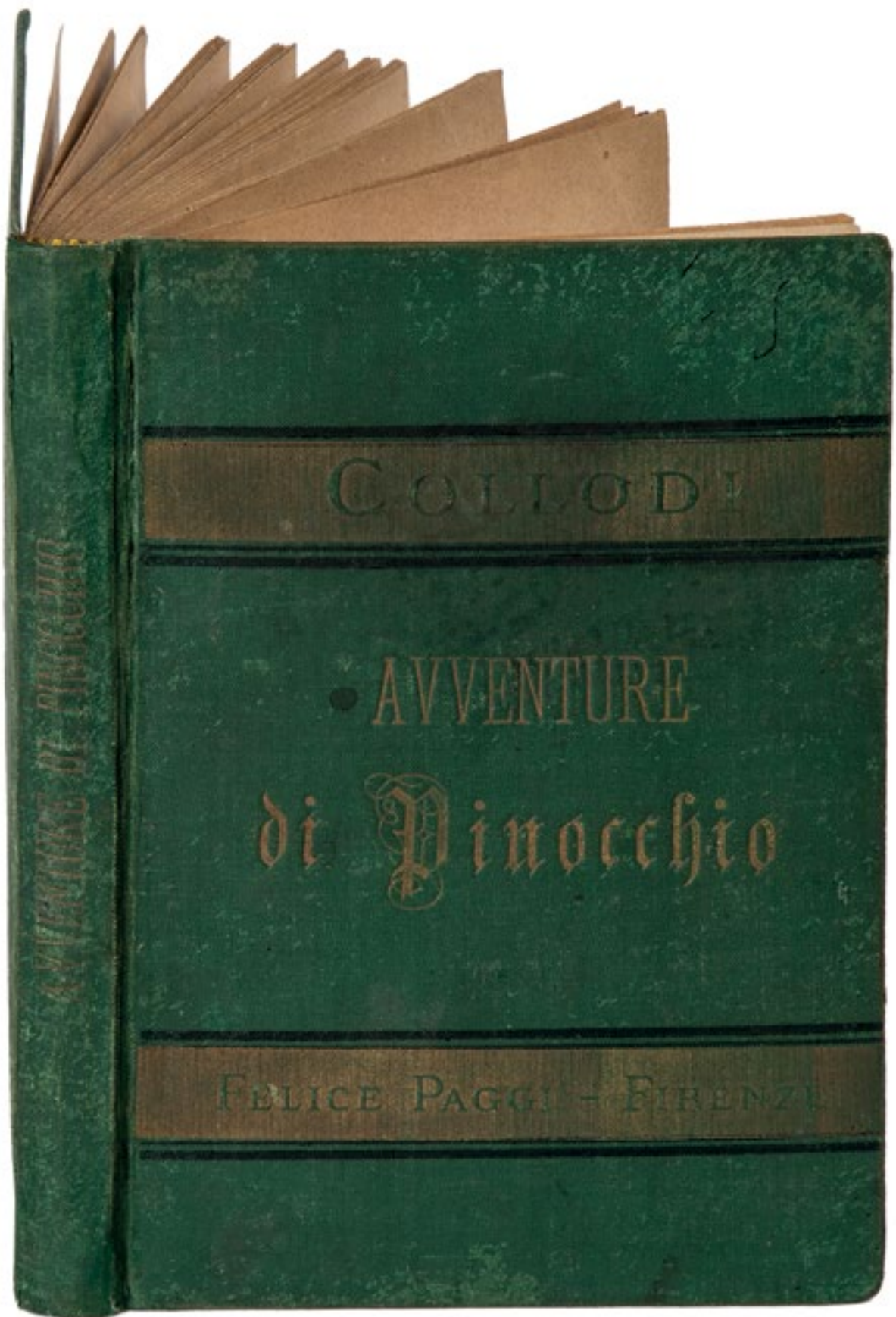
The exceedingly rare first edition in book form – presented in its very desirable original luxury cloth binding – of the masterpiece by the Italian writer and journalist Carlo Lorenzini (better known as Collodi), the enduring children's classic about a marionette whose nose would grow each time he told a lie.

The novel *Pinocchio* was first serialised in the children's magazine from Rome, *Giornale per i bambini*, under the direction of Ferdinando Martini: the first instalment appeared on 7 July 1881, and the last one on 25 January 1883. *Pinocchio* was published as a book in the same year, 1883, probably in a very small print run, and at least twelve reprints appeared during the first year of publication. Enrico Mazzanti (1852-1893) was responsible for the everlasting black-and-white illustrations. The success was enormous, with countless editions and translations into more than 260 languages. Collodi's masterpiece continues to be cherished to this day and has been the subject of numerous adaptations, including popular versions by Walt Disney and Steven Spielberg, who used the story for the film *A.I.* (2001).

The work was first translated into English in 1892 by M. A. Murray, whose version – *The Story of a Puppet or The Adventures of Pinocchio* – was published in the same year in London as well as in New York, supplemented with thirty-seven of Mazzanti's illustrations. In 1904 the first American illustrated edition was published, thanks to the work of Walter S. Cramp and Charles Copeland (*Pinocchio: the Adventures of a Marionette*, Boston, Ginn & Co.). “Almost nothing else in children's literature equals *Pinocchio* for wildness of invention” (Carpenter-Prichard, *Oxford Companion to Children's Literature*, p. 462).

Parenti, *Rarità bibliografiche dell'Ottocento*, pp. 148-153 (“E' questo uno dei pezzi più rari, se non il più raro senz'altro, dell'Ottocento italiano”); H. Carpenter - M. Prichard (eds.), *Oxford Companion to Children's Literature*, Oxford 1984, pp. 461-462.





(actual size)

C. COLLODI

LE

AVVENTURE DI PINOCCHIO

STORIA DI UN BURATTINO

ILLUSTRATA DA E. MAZZANTI



FIRENZE

FELICE PAGGI LIBRAIO-EDITORE

Via del Proconsolo

NAPOLI — FRATELLI RISPOLI

—  
1883



277. Collodi

With the original light green wrappers,  
housed in an artistic binding by Sandra Varisco

👉 277 👈

**Collodi, Carlo (1826-1890). Le avventure di Pinocchio. Storia di un burattino. Illustrata da E. Mazzanti.** Firenze, Felice Paggi, 1883.

8° (190x122 mm). 236 pages, plus iv pages of advertisements. A portrait of Pinocchio by Enrico Mazzanti serves as the frontispiece. Sixty-one woodcuts in the text, likewise by Mazzanti. In a fine binding signed and dated (2015) by Sandra Varisco, after a maquette by the contemporary artist MP5. Cream box calf with figurative inlays in green inspired by the silhouette of Pinocchio wearing donkey's ears (in Italian, 'donkey' also means 'dunce'). Title lettered in 'dymo' style on spine. The original light green wrappers preserved inside (with old repairs). In a half-leather chemise, with title in 'dymo' style on spine. A fine copy, partly uncut and generally fresh, two unobtrusive children's stamps.

Handsome copy of the first edition of *Pinocchio* housed in an artistic box calf binding, which captures one of the most famous episodes of Collodi's masterpiece, Pinocchio wearing donkey's ears in the *Paese dei Balocchi*, i.e, the Land of Toys. The original light green wrappers, illustrated by Enrico Mazzanti, are preserved inside the covers. For the complete description of this edition and its associated literature, see [no. 276](#), above.

*All modern American literature comes from one book by Mark Twain  
called Huckleberry Finn... it is the best book we've had.*

– Ernest Hemingway –

👉 278 👈

**Twain, Mark (1835-1910). Adventures of Huckleberry Finn (Tom Sawyer's Comrade).** New York, Charles L. Webster and Company, 1885.

Square 8° (215x164 mm). [2], 366 pages. Lithographic title-page by Edward W. Kemble showing Huckleberry Finn holding a rifle and, in the other hand, a dead rabbit. Photographic portrait frontispiece of Mark Twain's bust by the sculptor Karl Gerhardt (BAL state 1). 174 black-and-white illustrations in the text, by E. W. Kemble. Original dark green gilt-decorated pictorial cloth. Upper cover and spine stamped and lettered in gilt and black. A handsome copy, a small ink stain to the fore-edge.

ADVENTURES  
of  
Huckleberry  
Finn.

BY  
MARK TWAIN.

WEBSTER  
& CO.

Adventures of  
HUCKLEBERRY  
FINN.

(Tom Sawyer's Comrade.)  
BY

MARK TWAIN.

ILLUSTRATED.



First American edition of this ground-breaking novel, presented here in its first state. Sold by subscription, *Huckleberry Finn* was finely bound and illustrated to appeal to buyers. As a result, the first edition is the most attractive and eye-catching of all American literary classics. This first edition contains 174 illustrations executed by Edward W. Kemble (1861-1933), a young artist who was active in New York. Twain himself selected Kemble to illustrate his book, and his career as an illustrator and cartoonist was given an enormous lift by this commission. Copies were issued in leather bindings (sheep or three-quarters morocco), in blue cloth for those who wanted it uniform with *Tom Sawyer*, and, as here, in green cloth. There is no priority between them: all were first available to the public on the same day in February 1885.

A number of errors were discovered and then corrected during the printing of the first edition. Copies with the earliest, uncorrected states are always sought after by collectors. In this copy, the title-page is a cancel with the copyright notice dated 1884 (C, BAL second state, with the first state only noted in the publisher's prospectuses and advanced sheets), while the frontispiece is in the first state with the tablecloth visible and unsigned on the finished edge of the bust (A, BAL first state). Further, the following issue points are respected: on p. 13, the illustration captioned "Him and another Man" is wrongly listed as being on p. 88 (A, BAL first state); p. 9 with the misprint "Decided" (A, BAL first state); p. 57, the eleventh line from the bottom reads "with the was" instead of "with the saw" (A, BAL first state); p. 143, missing 'l' in the illustration (A, BAL first state); p. 155, the final '5' in the pagination is missing (A, BAL first state), and on p. 161, the signature mark is absent (A, BAL first state). *Huckleberry Finn* and *Tom Sawyer* "let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys" (*Grolier 100 American Books*).

BAL 3415; *Grolier 100 American Books* 87; Johnson, *Twain*, pp. 43-50; Mc Bride, pp. 92-112; J. Bird, "Mark Twain, Karl Gerhardt, and the *Huckleberry Finn* Frontispiece", *American Literary Realism*, 45 (2012), pp. 28-37.

'Normal' versus 'criminal' woman,  
such as 'the prostitute'



**Lombroso, Cesare (1835-1909). *La donna delinquente. La prostituta e la donna normale*. Turin-Rome, L. Roux, 1893.**

8° (242x154 mm). xi, [1], 640 pages. With the engraved portrait of Messalina on the title-page, eight plates (four folding) and several diagrams, photographs, and statistical tables in the text.

Possibly original blue cloth, gilt title on spine. Joints weakened. A good copy, only slightly browned, plate vi loose.

Rare first edition of this very influential work on the criminal woman, considered the first modern criminology text to focus exclusively on the subject.

A first draft of the work, written in collaboration with Salvatore Ottolenghi, had appeared two years earlier in the *Giornale della R. Accademia di Medicina* (nos. 9-10). The final draft was written in collaboration with the author's son-in-law, the talented law student Guglielmo Ferrero (1871-1942).

In *Criminal Woman*, Lombroso – convinced of the pathological nature of the born criminal – applies to women the same theories expressed in his *Uomo delinquente (Criminal Man)*, published in 1876 (see no. 275), the work that marks the foundation of criminal anthropology. In the text, he outlines a comparative analysis of 'normal women' as opposed to 'criminal women' such as 'the prostitute'. "These theories, published in *L'uomo delinquente* and several other works, caused a good deal of controversy, but also exerted a powerful influence that still persists, even though we no longer accept Lombroso's concept of the connection between atavism and criminality" (Norman 1384).

CLIO, *Catalogo dei libri italiani dell'Ottocento (1801-1900)*, IV, p. 2667 (MI185); Garrison-Morton 174; H. Mannheim, *Pioneers in Criminology*, Chicago 1960, pp. 168-227.

### Manet's Etching Revival



**Manet, Édouard (1832-1883). Manet. Trente eaux-fortes originales.** Paris, A. Strölin, 1905.

Large folio-size collection (546x360 mm) comprising a four-leaf booklet and complete set of thirty etchings with aquatint set in mats. The title-page includes a heliogravure portrait by Fantin-Latour; introduction and index by Théodore Duret. Edition of 100 copies. In original tan cloth portfolio case. Sheets with full margins, 445x312 mm; plates ranging in size. Printed on paper with the Van Gelder watermark or with crowned lily and monogram 'JGL'. In the lower right margin of each sheet is a small red editorial stamp with numbering of the plates. Good impressions, neatly inked and very fresh, in a perfect condition.

Exceedingly rare complete set of etchings with aquatint by the famous French artist Édouard Manet, the eldest son of an official in the French Ministry of Justice and a visionary Realist with a profound impact on Modern Art. Printed in Paris by the Swiss-born art dealer, publisher, and collector Alfred Strölin, the etchings are accompanied with an introduction





and index by the French journalist, author, and art critic Théodore Duret, one of Manet's greatest champions, and a heliogravure portrait of Manet by Henri Fantin-Latour, an extraction from the latter's celebrated canvas, *Hommage à Delacroix*, which was exhibited at the Salon in 1864.

The early 1860s was a particularly fruitful time in Manet's career specifically and printmaking generally. As Duret explains, this was when the artist was most fascinated with Spanish themes, taking as his subjects the various singing and dancing troops that made their way into Parisian entertainment. In 1861, as a young artist of only twenty-nine years, Manet received honourable mention at the tremendously important Paris Salon with *Le Guitarrero* ('*The Spanish Singer*') followed by great notoriety at the 1863 *Salon des Refusés* with the scandalous *Déjeuner sur l'herbe*, a reputation perhaps most solidified when his *Olympia* was shown in 1865. In the same years, the 'Etching Revival' – a period from about 1850 to 1930 when the medium was re-embraced by artists, particularly in France, England, and the United States – was gaining speed thanks to the establishment of the *Société des Aquafortistes* in 1862. The Society, which aimed to promote etching among artists and the public alike, was established at the urging of the skilled etcher Alphonse Legros. As with other painters, Manet joined the Society new to the graphic arts, and it was Legros who taught him the ropes. Fittingly, among his earliest efforts counts an etching of *Le Guitarrero*, included here in its final state – a poetic testament to Manet's artistic and technical maturation.

Between 1860 and 1882, Manet produced about 100 prints (etchings and lithographs); although a number of these were included in Society-related projects, many others were published posthumously. Upon the artist's death in 1883, thirty etched plates were counted among his possessions, which then became the property of his wife, Suzanne; in 1890, Suzanne printed about thirty impressions of twenty-three of these (including thirteen which had previously been unpublished) at Gennevilliers, where Manet had summered at his family's house. These twenty-three plates, along with seven more, were then ceded to the dealer and printer Louis Dumont who likewise published thirty impressions of each of the thirty plates. As Dumont's successor, the plates then passed into the hands of Alfred Strölin, who is responsible for the current edition, of which 100 copies were printed. Apart from contemporary impressions known in only a small number of copies, the plates of the Strölin edition are generally considered most desirable, as those of previous editions are often poorly inked. There is, however, an additional measure of finality at play: upon completing the print run, Strölin destroyed all the coppers by punching holes in them, thus ensuring his would be the final prints pulled from Manet's plates.

The beautiful impressions included in Strölin's edition are representative of the vastness and depth of Manet's lauded career, ranging from his early investigations into Spanish themes to such famous masterpieces as *Olympia* (included here in two versions), and the portraits of Eva Gonzalès, Baudelaire (again in two versions), Berthe Morisot, and Edgar Allan Poe.

It is extremely rare to find the Strölin set complete with all thirty etchings along with the text.

E. Moreau-Nélaton, *Manet, Graveur et Lithographe*, Paris 1906; M. Guérin, *L'Oeuvre gravé de Manet*, Paris 1944; J. C. Harris, *Edouard Manet: Graphic works*, New York 1970; F. Cachin - C. S. Moffett - J. Wilson Bateau, *Manet, 1832-1883: Galeries Nationales Du Grand Palais, Paris, April 22-August 8, 1983, the Metropolitan Museum of Art, New York, September 10-November 27, 1983*, New York 1983.

One of thirty printed on *Japon Ancien*,  
bound by Madeleine Gras



**Bonnard, Pierre (1867-1947) - Mirbeau, Octave (1848-1917). Dingo.** Paris, Ambroise Vollard, 1924.

4° (371x274 mm). 193, [11] pages. Fifty-five original etchings, some with drypoint: fourteen *hors-texte* plates, forty in the text, one at the end; etched initials, headpieces and vignettes, all by Bonnard. Black and red morocco binding with white and red accents by Madeleine Gras (1891-1958), title lettered in gold in 'dymo' style on spine. Black suede endleaves and flyleaves. Gilt edges. The original wrappers preserved inside. Copy no. 23 of a total 350 copies, one of thirty printed on *Japon Ancien*. With a separate sheet showing the *Indication pour le placement des eaux-fortes hors-texte*, and a double suite of the fourteen plates sur papier d'Arches. A beautiful, pristine copy.

A fine copy of the famous French dealer-printer Ambroise Vollard's deluxe printing of one of Octave Mirbeau's final texts, illustrated throughout by the celebrated French painter and printmaker Pierre Bonnard. No. 23 of 350 copies printed – and one of only thirty copies printed on *Japon Ancien* – it is one of the best examples of early twentieth-century *livres d'artiste*, counting among Bonnard's masterpieces, and further enriched with a design binding by Madeleine Gras, pupil of the great binder Noulhac.

*Dingo* is an autobiographical tale of the author's adventures with his semi-feral Australian dog – the titular Dingo – in a lowly French country village reminiscent of the town in which Mirbeau grew up. It was published by Eugène Fasquelle in May 1913 although some months earlier, on 23 January, Vollard had written to Mirbeau stating that Imprimerie Nationale had agreed to print it for Éditions Vollard and on 29 December 1916 the dealer paid Bonnard 9,200 francs for illustrations for *Dingo* as well as another project he was illustrating. In failing health, Mirbeau turned to his long-time friend Léon Werth to help complete the work and passed away less than a month after Vollard's letter, on 16 February 1917. It is still a matter of debate as to why the printing of the text then shifted from Imprimerie Nationale to Émile Féquet, but by 26 November of that same year Vollard wrote to Mirbeau's widow announcing that the printing of *Dingo* was to commence that same day.

Regarded as the champion among champions of young avant-garde artists in the late nineteenth and early twentieth centuries, Vollard was endowed with a great eye and an incredibly energetic creative spirit, constantly moving from one novel project to the next. It was likely in 1893 that Vollard met a young Bonnard, now known for his intimate Post-Impressionist style and painterly approach to printmaking, and the former acted as the latter's 'impresario' for over twenty-five years thereafter.

Already an established dealer, in 1895, Vollard entered the world of print publishing and set out to issue annual collections of fine prints commissioned from an array of contemporary artists. This included Bonnard, who was increasingly involved with these efforts; indeed, in 1897, Vollard published his second collection, *Album d'estampes originales de la Galerie Vollard*, for which Bonnard designed the wrapper, inside covers, and contents page, and also contributed a lithograph to the collection itself. Although Vollard's early efforts in this domain were both critically and commercially unsuccessful, it was to Bonnard that he turned when he decided to begin printing his *livres de luxe*, *Dingo* being the second of five such works that Bonnard worked on with the great printer-dealer.

Bonnard, for his part, seems to have begun working on illustrations for Mirbeau's text shortly after it was published, and his 'croquis d'après le *Dingo* de M. Octave Mirbeau' was published in the June 1913 issue of *Les Cahiers d'aujourd'hui*. His illustrations mark Bonnard's first use of line etching and drypoint, and his excitement at the new technique – which to Vollard's dismay rendered his a more lengthy task than had been anticipated – can be felt in the animated strokes that enliven his illustrations; they capture at once the nobility, savagery, and freedom of the animal spirit and the powerfully dynamic nature of one's relation to space. Vollard also had a lengthy relationship with Mirbeau himself. The French journalist, art critic, travel writer, pamphleteer, novelist, and playwright – who travelled breezily around popular and avant-garde domains alike – wrote a catalogue preface for a Manzana-Pissarro exhibition at Vollard's gallery in April 1907 and purchased a number of works from him around 1904; by 1907 the author had still not paid what he had owed, and it has been suggested by former Metropolitan Museum curator of Modern art Rebecca A. Rabinow that, 'given the nature of their relationship, it is possible that Mirbeau offered Vollard the opportunity to publish his latest work to defray his debt' (Rabinow, *Cézanne to Picasso*, 333).

N. Rauch, *Les Peintres et le livre, 1867-1957*, Genève 1957, 26; U. Johnson, *Ambroise Vollard, Editeur*, New York 1977, no. 169; F. Bouvet, *Bonnard the Complete Graphic Work*, London 1981, no. 90; C. Ives - H. E. Giambruni - S. M. Newman, *Pierre Bonnard: The Graphic Art*, New York 1989, no. 103; R. Jentsch, *Ambroise Vollard, Éditeur*, Stuttgart 1994, no. 17; R. A. Rabinow - D. W. Druick - M. A. di Panzillo, *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-garde*, New York 2006, no. 20.

*For Christ's sake don't give anyone that jacket you're saving for me.  
I've written it into the book*

— Francis Scott Fitzgerald to Max Perkins —



**Fitzgerald, Francis Scott Key (1896-1940). *The Great Gatsby*.** New York, Charles Scribner's Sons, 1925.

8° (200x136 mm). [6], 218 pages. Original green cloth, blind-stamped title on upper cover, spine lettered in gilt. Dust jacket in first issue, with lowercase 'j' in 'jay Gatsby' on the back hand-corrected in ink. Repairs to the spine of the dust jacket, including 1-inch piece at the foot, affecting the publisher's imprint. Preserved in custom drop-back box. A very good copy, spine ends and corners slightly bumped.

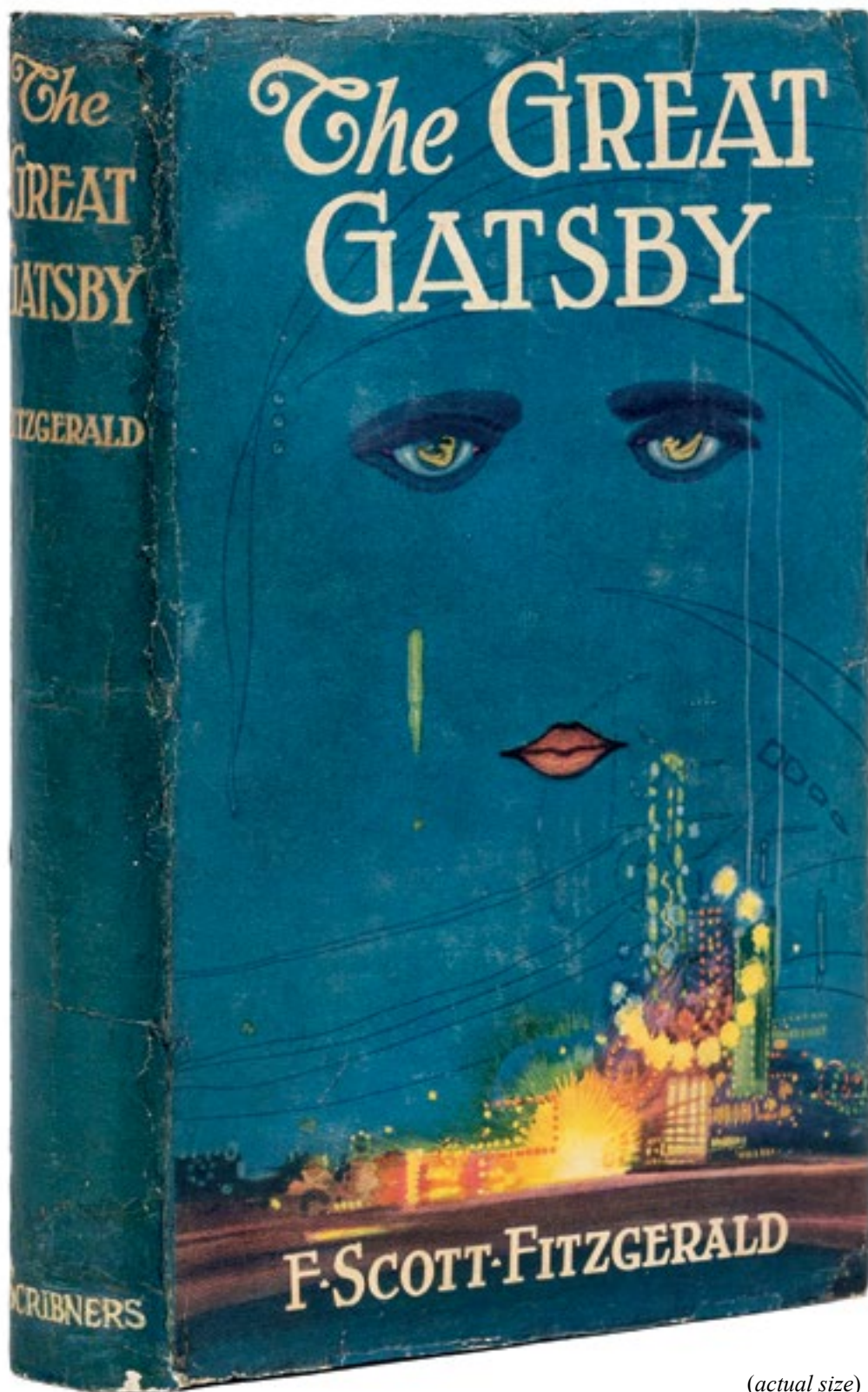
First edition, first printing, and first state of the text, as well as the first issue of the iconic and exceedingly rare dust jacket of this masterpiece of American literature. *The Great Gatsby* “remains a prose poem of delight and sadness which has by now introduced two generations to the romance of America, as *Huckleberry Finn* and *Leaves of Grass* introduced those before it” (Connolly).

The dust jacket for *The Great Gatsby* was designed by the Spanish artist Francis Cugat (1893-1981), who symbolically echoed the events narrated in Fitzgerald's novel, depicting two enigmatic female eyes staring, in the blue of a night sky and above bright red lips, over Coney Island scene below. It is probably the most famous and intriguing cover executed in the history of American literature.

“Francis Cugat's painting for F. Scott Fitzgerald's *The Great Gatsby* is the most celebrated and widely disseminated jacket art in twentieth-century American literature, and perhaps of all time. After appearing on the first printing in 1925, it was revived more than a half-century later for the 'Scribner Library' paperback edition in 1979; more than two decades (and several million copies) later it may be seen in classrooms of virtually every high school and college throughout the country. Like the novel it embellishes, this Art Deco tour-de-force has firmly established itself as a classic. At the same time, it represents a most unusual, in my view, unique form of 'collaboration' between author and jacket artist” (Charles Scribner III).

The present copy respects all the issue points of the correct first printing: “chatter” on p. 60, line 16; “northern” on p. 119, line 22; “it's” on p. 165, line 16; “away” on p. 165, line 29; “sick in tired” on p. 205, lines 9-10, and “Union Street station” on p. 211, lines 7-8.

Buccoli A11.1.a; Connolly 48.



(actual size)

**Picasso, Pablo (1881-1973) - Balzac, Honoré de (1799-1850). *Le Chef-d'oeuvre inconnu*. Paris, Ambroise Vollard, 1931.**

4° (335x260 mm). xiv, [3], [16 pages lettered A to P], [3], 92, [14] pages. With thirteen original etchings by Picasso, pulled by Louis Fort; sixty-seven wood engravings cut by George Aubert after Picasso's drawings; and 16 pages reproducing lineblock dot and line drawings. Handsomely bound in a custom binding by René Kieffer, with his signature on the lower turn-ins of the upper cover and his stamp pasted on the verso of the second flyleaf. Linen pastedowns, linen and marble-paper flyleaves. In marbled slipcase. Small stain on plate no. v of the table of etchings and on facing page (a blank), otherwise in pristine condition.

Beautiful centennial edition of Balzac's short story, *Le Chef-d'oeuvre inconnu* – originally published in the newspaper *L'Artiste* in August 1831 with the title 'Maître Frenhofer' – commissioned by Picasso's dealer, Ambroise Vollard, and illustrated with thirteen original etchings by the Spanish master, sixty-seven wood engravings cut by George Aubert after his drawings, and sixteen pages reproducing lineblock dot and line drawings. This edition was printed in 305 copies, of which 240 – including the present one, no. 230 – were printed on Rives wove paper.

Admired by such artists as Paul Cézanne and Henri Matisse, Balzac's story tells the tale of an ageing seventeenth-century artist named Frenhofer who obsessively works on a canvas he keeps hidden for years. When two young painters and admirers of Frenhofer's work finally manage to see the canvas, they are shocked by what they discover to be an indistinguishable mass of tangled brushstrokes and layers of paint. Deciding that the older artist must have gone insane, the two young artists deride Frenhofer who subsequently destroys all his works and commits suicide.

The story of this dramatically misunderstood yet visionary hero was well suited for the avant-garde artists pursuing careers in Balzac's wake; indeed, in 1904 Cézanne exclaimed outright 'Frenhofer, c'est moi' (J. Medina, *Cézanne and Modernism: The Poetics of Painting*, 1995). Arguably the most innovative and ground-breaking artist of the Modern period, Picasso was no exception and identified heavily with Balzac's tragic protagonist, so much so that he later moved his studio to the very seventeenth-century townhouse believed to have been the setting for the opening scene of Frenhofer's tale. It is perhaps hardly a coincidence that the dealer of both Cézanne and Picasso was the great avant-garde champion and mentor Ambroise Vollard, who, in addition to dealing art, was also an avid collector, biographer, and publisher.

In 1927, twenty-six years after mounting Picasso's first Paris exhibition in 1901, Vollard asked the Spanish artist to illustrate a centennial edition of Balzac's text.



Although Picasso – widely recognized as one of the greatest printmakers of all time – counts among the most prolific book illustrators of the twentieth century, the etchings he produced for this edition in fact bear little relation to Balzac’s text; rather, the artist seems to have used the opportunity to reflect more generally on one of his favourite subjects: the artist-model relationship and the act of creation itself. It is perhaps for this reason that the final product – a true meditation on Art – is itself a work of art, ranking among one of the most beautiful artist’s books of the twentieth century.

Cramer, *Picasso. Catalogue raisonné des livres illustrés*, no. 20; Bonet, *Carnets*, no. 690, pl. 175.

*The Leonardo of our time*

— Pablo Picasso —

🐾 284 🐾

**Munari, Bruno (1907-1998). *Le macchine*.** Turin, Einaudi, 1942.

4° (283x210 mm). [32] pages. Fifteen full-page coloured plates showing ‘useless machines’. Editor’s illustrated cardboard, spine covered in black cloth, black-and-white author’s portrait on the front pastedown. A very good copy.

Provenance: given by the author to the Italian architect Carlo Paccagnini (see Munari’s autograph dedication to on the front pastedown: “Caro Paccagnini, ti regalo l’apparecchio per sostenere la testa del cane stanco, puoi fartene pure uno di ferro (da Crespi) e tenerlo in casa tua. Ciao. Munari” (‘Dear Paccagnini, I give you as a present a device to sustain the head of the tired dog, you can also have it made in iron (by Crespi) and keep it at home. Bye. Munari’).

First edition of Munari’s most important artist book, a brilliant re-use of those ‘useless machines’ invented by the American cartoonist Rube Goldberg (1883-1970). The definition ‘useless machines’ indicates machines, made up of various movable parts, which are unable to produce expendable goods and do not increase resources. Munari, inspired by Goldberg’s comics, began to draw these humorous machines during his student period to make his friends laugh. Some of these ‘useless machines’ are: a Machine to tame alarm clocks, a Mechanism to smell artificial flowers, an automatic Gauge of cooking time of boiled eggs, a Device to foresee the aurora, and an Apparatus to make hiccup music.

Bruno Munari is one of the most successful and prolific twentieth-century Italian artists and designers. With his fundamental contributions to the visual arts in painting, sculpture, film, and industrial and graphic design (in modernism, futurism, and concrete art), as well as to non-visual arts with his ground-breaking research into games, didactic methods, tactile and kinaesthetic learning, and creativity, Munari became known worldwide as a true design legend. Called by Picasso ‘the Leonardo of our time’, Munari considered the book the best medium to communicate his visual ideas, showcase his art, and convey his creative spirit: he produced over sixty publications, ranging from design manuals and manifestos to visionary tactile children’s books.

Munari’s *Le macchine* appeared in the Einaudis’ series “Libri per l’infanzia e la gioventù”, the press run for which is unknown. This copy was given as a gift by the author to the architect and friend Carlo Paccagnini, who was one of the participants to the Movimento per l’Arte Concreta (Concrete Art Movement) or MAC, the artistic movement formed in Milan in 1948 by, among others, Munari and the critic Gillo Dorfles.

G. Maffei, *Munari: i libri*, Mantova 2007, p. 56.



**Levi, Primo (1919-1987). *Se questo è un uomo*.** Turin, Francesco De Silva, October 1947.

8° (195x122 mm). 197, [3] pages. Editor's wrappers by Franco Antonicelli, complete with the dust jacket printed in two colours, and illustrated with a drawing by Levi himself. Unclipped price at rear fold. Small tears to the dust jacket. A good copy, light marginal browning.

Provenance: ownership inscription by a certain Luzzati on the recto of the first page (a blank).

Rare first edition of this masterpiece of twentieth-century literature, one of the greatest and most impressive works focused on the experience of deportation and extermination camps during the Holocaust, and the first book published by the Italian chemist and partisan Primo Levi.

The work, which is divided into eighteen brief chapters, was composed by Levi upon his return from the Buna-Monowitz Lager – one of the satellite camps of Auschwitz – between December 1945 and January 1947. After having been rejected by such great publishers as Giulio Einaudi, the first edition came out in the fall of 1947, printed by the small Turin publishing house De Silva, then under the direction of Franco Antonicelli; it was Antonicelli who substituted the title chosen by Levi – *I sommersi e i salvati* – with the present *Se questo è un uomo*. Levi's work had long been out of print when the second edition was published by Einaudi in 1958, supplemented with a comment on the book jacket by Italo Calvino, who had already written an enthusiastic review of De Silva's publication. "There was a dream, Primo Levi tells us, that came back often to afflict the nights of the prisoners in the extermination camps – the dream that they had come back home, that they were trying to tell their family and friends what sufferings they had gone through and that they noticed with a feeling of desolate pain that the listeners were not understanding, that they were not managing to take it in" (Italo Calvino).

After 1958, *Se questo è un uomo* was translated into dozens of languages, and its success was enormous. The first English translation of *If This is a Man* – and the first translation into any other language – was published by the American publishing house Orion Press in 1959.

The majority of copies printed in the first Turin edition of 1947 – around 1,100 copies – were destroyed by the flood which afflicted Florence in November 1966.

Gambetti-Vezzosi, p. 446.

*No, not your poem. Weird... weird...  
how I felt while you were saying it*

— The Postman —

🐉 286 🐉

**Neruda, Pablo (1904-1973). *Los versos del capitán*.** Naples, Arte Tipografica, 8 July 1952.

4° (246x165 mm). 181, [3] pages, including the *Elenco de los subscriptores* and *Index*. Original publisher's wrappers. Excellent copy, minor wear to the foot of the spine. Front wrapper slightly foxed. Copy no. 35, printed for the 'subscriber' Bruno Molajoli.

Provenance: the Italian art historian Bruno Molajoli (1905-1985), one of the subscribers of this publication.

The first edition of one of the rarest twentieth-century books, issued anonymously – or, as the colophon states, “de autor desconocido” – in only forty-four copies printed for friends and subscribers.

*Los versos del capitán* is considered one of the masterpieces of the celebrated Chilean poet and 1971 Nobel Prize winner Pablo Neruda, whose real name was Neftalí Ricardo Reyes Basoalto.

Owing to his protests against President González Videla's authoritarian policy, Neruda was forced to flee Chile for Europe. The poetic collection *Los versos del capitán* was written in 1952 during his exile on the island of Capri and published in Naples on 8 July 1952 by Arte Tipografica, the press led by his friend Angelo Rossi. The collection contains Neruda's passionate love songs addressed to his muse, Matilde Urrutia (1912-1985), who became his third wife in 1963, and ultimately his widow. The first edition was published without mention of Neruda's name as their love affair was still a secret at the time.

Neruda's stay in Italy was fictionalized in Antonio Skarmeta's 1985 novel *Ardiente Paciencia*, which inspired the popular film *Il Postino* (*The Postman*, 1994), directed by Massimo Troisi.

The work only appeared in Chile in 1963, in a publication bearing the name of Neruda as the author.

J. Wilson, *A Companion to Pablo Neruda: Evaluating Neruda's Poetry*, Woodbridge 2008, pp. 194-196.

LOS VERSOS  
DEL CAPITAN



NAPOLI - MCMLII

**Mao Zedong (1893-1976). Mao Zhu Xi Yu Lu [Quotations of Chairman Mao. In Chinese].** Shenyang, Political Department, Air Force Division of Shenyang Military Region, December 1963.

12° (126x91 mm). [6], 351, [1] pages. Text organized into five divisions, sixteen chapters, and sixty-four sections. Publisher's cream-colour wrappers, red-lettered upper wrapper and spine. A good copy, cover stained, some text underlined in red ink.

Provenance: on the upper wrapper, an inscription referring to a degree of military hierarchy corresponding to that of 'official'.

Extremely important Maoist edition representing the prototype of the official *Little Red Book* of May 1964, in its printed paper wrappers: prior to the formal publication of Mao's *Quotations* – widely distributed within the People's Liberation Army – the Air Force, under the leadership of Lin Biao, assembled a somewhat larger collection of abstracts from the Chairman's speeches and writings; these were printed in such a small quantity that military officers were requested to return the book so others could borrow it. This edition has the same title as the later version (consisting of 250 pages divided in thirty chapters) and includes Lin's endorsement that "Everyone should study the Chairman's writings, follow his teachings, act according to his instructions and be Chairman Mao's good soldier", taken from Lin's *Resolution of the Expanded Meeting of the Military Committee on Strengthening Political And Ideological Education in the Army*, here type-set in red and printed in its entirety (as opposed to the abridged version in calligraphy). The edition does not include Mao's portrait. Lin's endorsement is followed by seven pages of indexed content preceded by 150 quotations (127 extracts from Mao and twenty-three by Lin Biao and the Central Military Commission, selected from newspaper transcripts).

This larger anthology is barely known and not mentioned in any of the standard Mao bibliographies, nor is its relationship to the eventual publication five months later explained in the one citation located, Guo Dongpeng's *Outline for Cataloguing Mao Zedong's Works* (p. 71). Guo refers to two copies in different bindings, each with 351 pages of text: an undated edition without imprint that he ascribes to 1963, and this version (which is dated and detailed); the most recent selection from Mao's texts is dated 29 August 1963. As General Lin was Minister of National Defense for the PRC (1959-1971), it is assumed this may have been a trial specimen created by the Air Force and possibly used as the model and source for editing down Mao's better-known version of the following year.

Guo Dongpeng, *Outline for Cataloguing Mao Zedong's Works*, Harbin 2006, p. 71; O. Lein Han, "Sources and Early Printing History of Chairman Mao's Quotations", *The Bibliographic Society of America* (<http://www.bibsocamer.org/BibSite/Han/index.html>; accessed January 2018).



(actual size)

Not for sale



**Eco, Umberto (1932-2016). *Il nome della rosa*.** Milano, Bompiani, September 1980.

8° (204x114 mm). 503 [9] pages. Map of the Monastery on both flyleaves. Original gilt-stamped red cloth. Unclipped strawberry red, yellow and white dust-jacket bearing the price 'L. 10.000'. 'SIAE 1 edizione' sticker, numbered 0035375 on the copyright page. A copy in excellent condition.

Provenance: gifted by the author to the Italian bookseller Arturo Pregliasco ( b. 1931-; Eco's autograph address on the half-title 'a Arturo Pregliasco una prima [i.e. a first edition]... il suo Umberto Eco').

First edition of the celebrated *The Name of the Rose*, inscribed by the author to the Turin antiquarian bookseller Arturo Pregliasco.

Eco's masterpiece narrates a medieval mystery set in a Italian abbey, in which the English Franciscan William of Baskerville is sent to investigate among the friars, suspected of heresy. The multilayered plot develops among books and librarians, theological and philosophical discussions, and a series of bizarre murders. Central is the character of the chief librarian, the blind monk Jorge of Burgos, an evident tribute to one of the greatest writers – and librarians – of all time, Jorge Luis Borges. As Eco wrote in his Postscript to *Il nome della rosa*, "I wanted a blind man who guarded a library and a librarian plus blind may can only equal Borges, also because debt must be paid".

Immediately after its publication, the novel become an international sensation: translated into forty languages, it received two of the most prestigious European awards - the Prix Médicis and the Premio Strega. The first English translation appeared in the United States in 1983, and in England in 1984. In 1986 *The Name of the Rose* was made into a film directed by Jean-Jacques Annaud and starring Sean Connery as William of Baskerville.

At the end of the 70s, while he was writing his masterpiece, Umberto Eco would often visit the Pregliasco bookshop in Turin, looking for herbaria and miniatures, texts on labyrinths and Inquisition. Needless to say, our dream would have been to find a manuscript of the lost second book of Aristotle's *Poietikés* – the one in praise of laughter – which causes Jorge's homicides and the fire in the library, a nightmare for any antiquarian bookseller. It is difficult to say which came first in Eco's novels, *the chicken or the egg*: was it the writer's need which guided the book collection, or the possession of certain books which inspired his novels? One thing is for sure, all of his novels were supported by a deep study of antique texts.

We include this copy in the present catalogue as a tribute to our friend Umberto Eco, who held an inauguration speech at the opening of the PrPh Gallery in 2013. It is, however, priceless, and thus not for sale.

J. L. Contursi, *Umberto Eco: An Annotated Bibliography of First and Important Editions*, Minneapolis, MN 2005, A021a ("1 edizione settembre 1980").



(actual size)

*As a human being, as you go through life, you just do collect.  
It was that sort of entropic collecting that I found myself interested in,  
just amassing stuff while you're alive*

— Damien Hirst —

🐼 289 🐼

**In The Darkest Hour There May Be Light. [Portfolio].** London, published by The Serpentine Gallery and Other Criteria, 2006.

Overall size: 479x338 mm. The complete set of twenty-three digital photographic prints, lithographs and screenprints, on various papers, each signed in pencil or ink. It is no. 8 of the fifty signed print portfolios. With title-page and frontispiece, sheets loose in paper wrappers (as published). In original blue cloth-covered solander box with a digital print on the front. In excellent condition.

The Limited Edition Print Portfolio (no. 8 of fifty) of twenty-three prints published in 2006 by the Serpentine Gallery, London and Other Criteria on the occasion of the exhibition *In the darkest hour there may be light*, works from Damien Hirst's *Murderme* collection (25 November 2006 - 28 January 2007).

Damien Hirst's unparalleled international success had allowed him to build an extraordinary and unique collection of important modern and contemporary art. In exhibiting a small part of this collection at the Serpentine Gallery in London, the public were able to get an intimate insight of the artist as a collector. This portfolio is testament to the artist's vision and taste and an invaluable document of art and creativity at the end of the twentieth and beginning of the twenty-first century.

A wide selection of artworks were exhibited, including paintings, sculptures, photographs and installations: over sixty works by twenty-four artists including painting, sculpture, photography and installation, displayed both inside and outside the Gallery. To coincide with the show, Hirst curated a limited edition of fifty signed print portfolios, including twenty-three works from the exhibited artists, in a unique presentation box. The contributing artists are: Banksy, Don Brown, Angela Bulloch, John Currin, Tracey Emin, Angus Fairhurst, Stephen Gregory, Marcus Harvey, Damien Hirst, Rachel Howard, John Isaacs, Michael Joo, Jeff Koons, Jim Lambie, Sean Landers, Tim Lewis, Sarah Lucas, Nicholas Lumb, Tom Ormond, Laurence Owen, Richard Prince, Haim Steinbach, Gavin Turk.







This complete Portfolio includes the following works:

- |   |   |
|---|---|
| Banksy 'Napalm (Can't beat the Feeling)'      | Jeff Koons 'Dolphin (Bicycle Rack)'       |
| Don Brown 'La Pléiade'                        | Jim Lambie 'ArthurLeeLove'                |
| Angela Bulloch 'Open Pixel Print'             | Sean Landers 'Woody'                      |
| John Currin 'The Jack Ass (Clambake)'         | Tim Lewis 'page 2'                        |
| Tracey Emin 'More Margate - more past'        | Sarah Lucas 'Perceval'                    |
| Angus Fairhurst 'Proposal for a Public Place' | Nicholas Lumb 'Public Place'              |
| Steven Gregory 'A Nod's as Good as a Wink'    | Tom Ormond 'Plan for a New Beginning'     |
| Marcus Harvey 'Skull'                         | Lawrence Owen 'Spot the Dogging'          |
| Damien Hirst 'Blue Butterfly'                 | Richard Prince 'Untitled (hippy drawing)' |
| Rachel Howard 'Can't Breathe Without You'     | Haim Steinbach 'Accelerate your escape'   |
| John Isaacs 'Impossible dreams'               | Gavin Turk 'Reclining Cup'                |
| Michael Joo 'Consumables'                     |   |

H. U. Obrist, 'Interview with Damien Hirst, June-September 2006', 'In the darkest hour, there may be light: Works from Damien Hirst's Murderme collection', Serpentine Gallery/Other Criteria, 2006; *In the darkest hour, there may be light: Works from Damien Hirst's Murderme collection* (<http://damienhirst.com/exhibitions/permanent-displays/projects/2006/in-the-darkest>; accessed January 2018).

**Pasquini, Alice (b. 1980-). *The Unchanging World*.** Artist notebook, 2017.

215x150 mm. [76] pages, plus 14 blank pages. Black cloth binding, similar to Moleskine notebook covers, with elastic closure and pencil holder on the lower cover. Sixty-two handwritten pages, illustrated with original drawings executed in ink and Ecoline liquid water color, graphic interventions, textual re-elaborations, and collages from vintage magazines and newspapers.

Provenance: Philobiblon Gallery, Rome.

The original notebook was especially executed by the Roman artist Alice Pasquini for her first solo show *The Unchanging world*, held at Philobiblon Gallery in Rome (19 January-17 February 2018) and fostered by the newborn brand Philobiblon Urban Project, conceived to give life to a new path of communication between street art and gallery art.

Alice is both a street artist and a painter, as well as an illustrator and set designer, who has developed different threads in her research, from narrating feminine vitality to manipulating the three-dimensional possibilities of her work. She is one of the few female exponents of street art working actively in the international arena, and reviewed by world press, as the *New York Times International* and *The Wall Street Journal*.

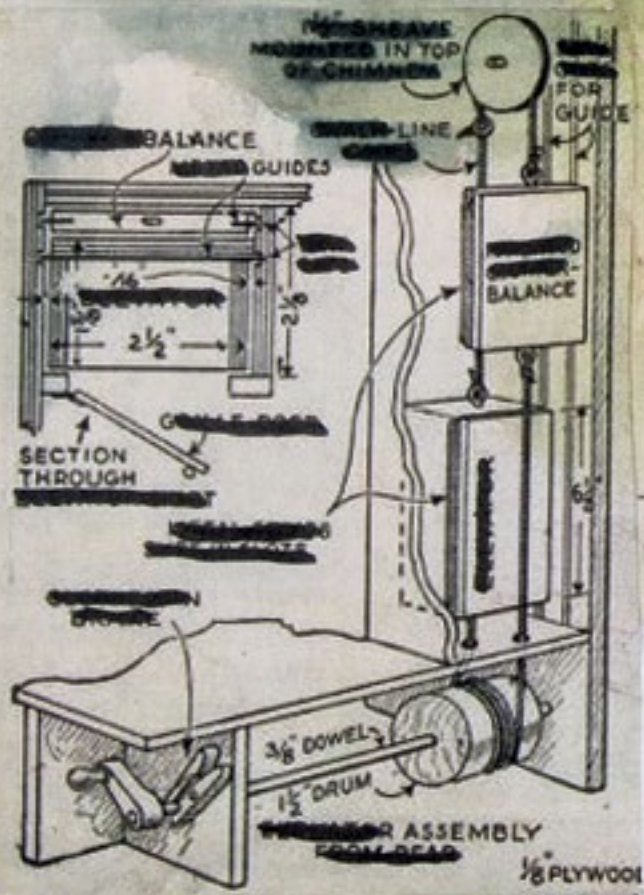
The notebook, or 'journal', offered here recounts the introspective journey of the artist, in the evolutionary transition from childhood to adulthood. The original drawings, created with markers, ink, and liquid water color, find inspiration in the influential concept of the transitional objects introduced by the pediatrician and psychoanalyst Donald Winnicott (1896-1971). Winnicott framed the relationship between mother and child through 'transitional objects' that the infant only attributes value to due to their representation of an 'immutable world', or *middle earth*, which is the transitional space, a thin borderline between subjective and objective reality. It's the meeting point where play, creativity and illusion coexist. The crowning achievement of Alice's research is represented by the almost four-foot-tall abandoned doll house - completed over the course of six months - displayed in the aforementioned exhibition. Indeed, the journal shows each detail of the project's evolution. This doll house recalls the small spaces we live and play in as a child. With this in mind, this doll house, consumed by time, is a place/non-place where everyone can delve into their childhood memories and return, for a brief time, to the distant past. Spying through the keyhole, we reflect back on ourselves, conscious of what our psyche has created.

A. Pasquini, *The Unchanging World*. Facsimile ed. for Philobiblon Gallery by M. Ghirighini and F. Sordi. Photos by A. Sgarito, Roma 2018; L. Bofkin, *Concrete Canvas: How Street Art is Changing the Way Our Cities Look*, London 2014, pp. 276-277; "Street Artist Takes Her Work to New Dimensions", *The New York Times*, 13 January 2016 (<https://www.nytimes.com/2016/01/14/arts/international/street-artist-takes-her-work-to-new-dimensions.html>; accessed January 2018); E. Bartlett, *Street Art Lonely Planet*, Carlton, Victoria 2017, pp. 72, 73, 111.



step-back  
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 wall operates the  
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 cloth spin on the axle. A balu-  
 around the terrace and a  
 interesting add to the appearance.

# APARTA



PLYWOOD



290. Pasquini (*actual size*)



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