

Edmund Brumfitt Rare Books Ltd

List 3 - 2024



# **50 Items for the 56th California Antiquarian Book Fair**

**Edmund Brumfitt Rare Books Ltd**

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## LITERARY OLYMPICS

1. [ACCADEMIA DEGLI ARCADI]. I GIUOCHI OLIMPICI celebrati dagli Arcadi nell'Olimpiade DCXX. In lode della Santità di N.S. Papa Clemente XI, e pubblicati da Gio. Maria de' Crescimbeni custode d'Arcadia. In Roma: Nella Stamperia di Gioseppe Monaldi, MDCCI [1701]. **£425 / \$550**

8vo, pp. 88; arcadian device on title and numerous woodcut tailpieces; some spotting and foxing throughout; two ownership signatures in ink on front free endpaper, one illegible but dated 1806, the other of the American collector George Hopper Fitch (1909-2004) in later vellum, gilt morocco lettering-piece on spine; binding dustsoiled and lettering-piece chipped.

Uncommon collection of poems and prose by members of the Accademia degli Arcadi of Rome, a decade after its foundation, dedicated to Pope Clement XI and marking the arrival of the 620th Olympiad.

There are five 'games': 'The Oracle'; 'Disputes'; 'Talent'; 'Transformations'; and 'Wreaths', with each offering a series of responses, in verse except for the first game, to the theme. Among the 43 contributors, we find the critic and poet Giovanni Mario Crescimbeni (1663-1728), Cardinal Pietro Ottoboni (1667-1740); the poet and librettist Petronilla Paolini Massimi (1663-1726); and Gaetana Passerini (1761-1726); the names and Arcadian handles of every contributor are listed at the end of the volume.

These literary Olympics were to become a regular activity of the Accademia, with their associated publications becoming more elaborate as the century went on; by 1754, the accounts stretched to 360 pages. As far as we can tell, the present volume is the first time such a collection appeared.

*Outside Continental Europe, OCLC locates three copies, at Pennsylvania, the Folger, and the British Library.*

## GYMNASTICS BROUGHT TO FRANCE

2. AMAR DU RIVIER, Jean-Augustin and Louis François JAUFFRET. LA GYMNASTIQUE DE LA JEUNESSE, ou Traité Élémentaire des Jeux d'Exercice, considérés sous le rapport de leur utilité physique et morale. Ouvrage orné de 30 Gravures. A Paris: Chez A.G. Debbay, An XI (1803). **£1500 / \$1900**

FIRST EDITION. 8vo, pp. 289, [1] bookseller's catalogue; with hand-coloured engraved frontispiece and 29 further hand-coloured plates; text within double border throughout; a couple of leaves with light staining to head, and the odd paper flaw taking out the occasional letter, but overall a very clean, crisp copy; in contemporary calf, boards with gilt borders flat spine with gilt tooling and morocco lettering-piece; aside from some very light wear, a lovely copy.



First edition, very unusually with all its plates hand-coloured, of this delightful guide to exercise and games for the young, inspired by the *Gymnastik für die Jugend* of 1793 by the German pedagogue Johann Christoph Friedrich GutsMuths.

The authors are concerned by the sloth of the youth of their day, which they see as much as a moral issue as one of physical health: 'les corps languissent sans force, les ames, sans énergie ... en général, le luxe et la mollesse ont pris la place de l'énergie courageuse, qui distinguait les anciens'. Addressing their work to fathers, teachers, and 'amis prétendus de la Jeunesse', the authors propose a complete course of gymnastics in three parts, but one designed not around systems but around 'nos moeurs et ... usages'. The three parts deal in turn with the necessity of exercise and the advantages (both physical and moral) that it offers; various exercises and games, both ancient and modern, and how to adapt them for the use of modern youth; and finally the exercise of the senses, following Rousseau's dictum that in order to learn

to think, one has to exercise one's organs of perception. As a whole, the authors claim, the work is for French readers a 'matière absolument neuve', the first time gymnastics has been written about by the French.

The exercises presented are divided into three classes: the first, 'la force', explores jumping, running, and fighting; the second, 'la force et l'adresse' covers swimming, balance, and climbing; and the third, 'la grace', horse-riding, dance and military exercises, and fencing. Many of these are illustrated in the charming engraved plates, here hand-coloured; we have not encountered any other hand-coloured copies of the work.

*Gumuchian 331.*

### SKETCHES OF THE RICH VIENNESE

3. [ANON]. EINE KLEINIGKEIT. Ibi Ubi [i.e. Vienna?], 1781.

£350 / \$450

FIRST EDITION. 8vo, pp. [ii], 34; woodcut vignette on title-page; foxing and browning throughout, especially to first and last few leaves; in contemporary patterned wrappers; small hole to upper cover.

Attractively bound in coloured, patterned wrappers, this rare work satirises the habits of Viennese high society in the second half of the eighteenth century. The anonymous author sketches the characters and activities of various wealthy Viennese (presumably not wholly imaginary), as they sit in their coffee houses, go to the theatre, beautify themselves, while musing on the uneasy relationship between wealth and happiness (while acknowledging that he has neither).



The contemporary review in the *Weiner Wochenschrift* was not enthusiastic: noting the rather bitter tone of the work, it observes that 'the characters presented are seldom drawn naturally or faithfully from people's daily and social lives, and Rabener's genius does not inspire the author in his work - there is also no lack of rambling, un-German passages containing little sense or understanding... The author would like to say something, but does not know how to express or present his ideas clearly' (1781, number XXVI, p. 201). Perhaps it may have more value two centuries on as a document of how Viennese society seemed to those who did not feel fully part of it.

*Not in OCLC or KVK; one copy located at the City Hall Library in Vienna.*

## SOMEHOW ATTRIBUTED TO VOLTAIRE. NOT VOLTAIRE.

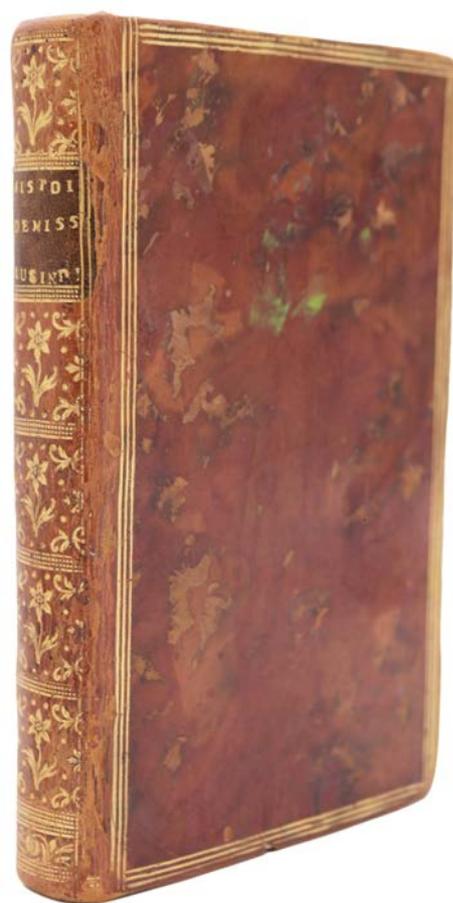
4. [ANON]. HISTOIRE DE MISS LUCINDE COURTNEY, imitée de l'anglois. A Londres, et se trouve a Paris: Chez Moutard, MDCCLXXV [1775]. **£550 / \$700**

FIRST FRENCH TRANSLATION. 12mo, pp. xi, [i] blank, 396; woodcut vignette on title, head- and tailpieces, and initials; small stain to upper corner of first few gatherings, not affecting text, and some foxing and browning in places, but otherwise clean; in contemporary calf, boards bordered in gilt, flat spine gilt with morocco lettering- piece, marbled edges; some light wear, but still an attractive copy, with the ex-libris stamp of Gabriel Lucas de Montigny on verso of front free endpaper.

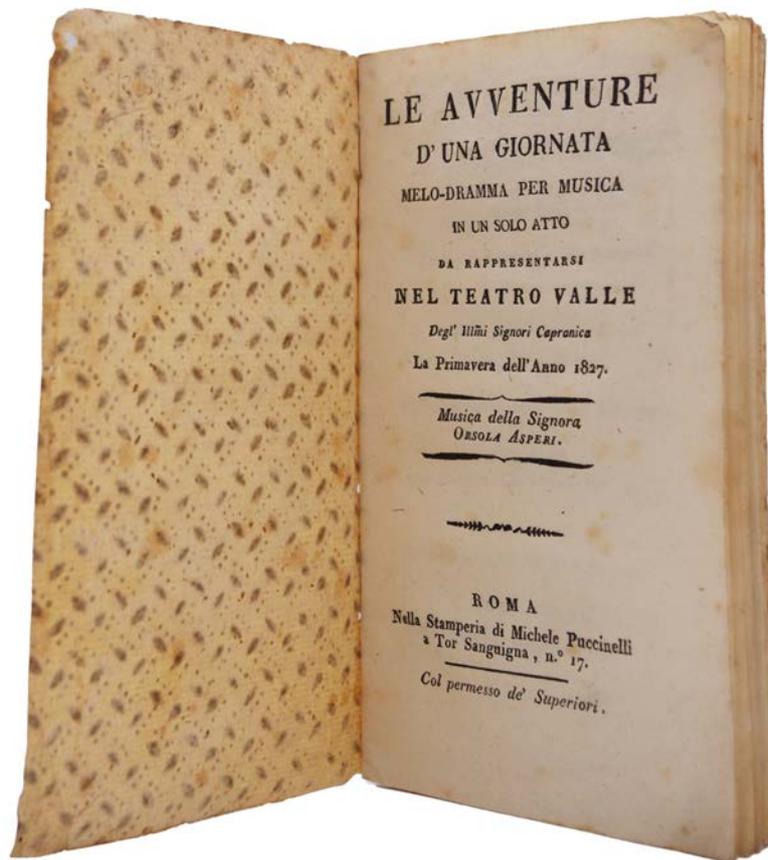
First French translation of this anonymously published epistolary novel, which, despite having been published in English in Dublin some ten years previously, was attributed to Voltaire and republished in 1778 as *Correspondance Anglaise par Mr de V\*\*\**.

*The History of Miss Lucinda Courtney* saw editions in Dublin in 1764, and then again in London in 1767 and 1773, while a further novel, *The History of Miss Harriet Fitzroy and Miss Emilia Spencer*, appeared, also in 1767, attributed to the same author. The novel tells the story of Lucinda, 'only daughter of a man of very good family, who enjoyed a considerable fortune'; all the ingredients of the late eighteenth-century novel are present and correct, from the threat of the 'malheureuse mariage' to the ... sorry, no spoilers. The author's second novel advertised itself as being written in the manner of Richardson's *Clarissa*, and it is fair to suggest that the same is true of *Lucinda Courtney*.

ESTC T221544 records copies at the BL and BnF, with OCLC adding Augsburg, the Sommerpalais, and Wisconsin; the edition published as *Correspondance Anglaise, ou Histoire de miss Lucinde Courtney par Mr de V\*\*\** appears only at the BnF.



5. ASPERI, ORSOLA (PSEUDONYM OF ADELAIDE APPIGNANI). LE AVVENTURE D'UNA GIORNATA melo-dramma per musica in un solo acto da rappresentarsi nel Teatro Valle Degl' Illmi Signori Capranica La Primavera dell'Anno 1827. Musica della Signora Orsola Asperi. Roma: Nella Stamperia di Michele Puccinelli, [1827]. **£250 / \$320**



FIRST EDITION. 12mo, pp. 27, [1]; aside from occasional light spotting, clean and fresh; in contemporary patterned wrappers.

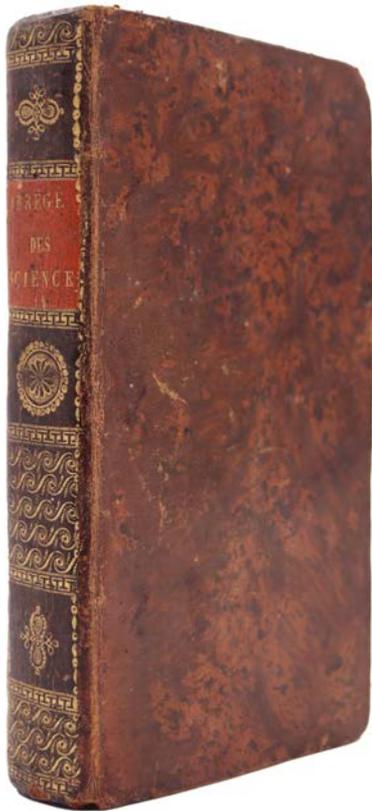
Uncommon libretto for this musical melodrama by the Roman composer, singer, and conductor Adelaide Orsola Appignani, under her stage name Orsola Asperi (c. 1807-1884), performed at the newly reopened Teatro Valle in Rome in the spring of 1827, when the composer was only twenty years old.

The drama takes place in a Polish village, and has, in addition to a chorus of peasants, seven characters, whose actors' names we find on page 4. The lead part is taken by Giovanni Giordani, who was later that year to appear, again at the Teatro Valle, in their revival of Rossini's *La Cenerentola*, alongside Gianbattista Verger, who plays Baron Enrico Swintz in the present production. Other singers include Agnese Loyselet, who had previously debuted the role of Leonarda in Donizetti's *L'ajo nell'imbarazzo*.

Appignani took the surname Asperi (or Aspri) after her widowed mother married the violinist Andrea Aspri; she was active in Florence and Rome as a singer, conductor, and composer, was a member of the Academia Filarmonica in Rome, and composed, in addition a number of operas and operettas, cantatas and one symphony. The present melodrama, *DBI* tells us, was very successful and had a lengthy run; the composer herself played the continuo.

*OCLC records a single copy, at the Biblioteca Casanatense in Rome.*

## POLITICAL SELF-CENSORSHIP IN ACTION?



6. [BARTHÉLEMEY, LOUIS]. NOUVEAU ABRÉGÉ DES SCIENCES ET DES ARTS précédé d'un discours sur la religion, avec une Notice exacte des Gouvernemens; un état précis des lois, revenus, usages et productions de l'Angleterre, et un petit Annuaire rural. Orné de Cartes et Figures. A Lyon: [s.n.], 1809. **£450 / \$575**

*12mo, pp. [ii], 11-372; with two folding maps and eight engraved plates; prelims excised (see below); small hole to O3, just touching the edge of a letter on each side, and occasional light spotting and browning, but otherwise clean and fresh throughout; in contemporary calf, flat spine gilt with skiver lettering-piece, red edges; somewhat worn and extremities bumped; 'De Pl. Villeneuve' stencilled on rear free endpaper, and some pen trials on both pastedowns.*

Unrecorded issue of this general introduction to the arts and sciences for school children, first published in 1808 with Bruyset ainé and Buynard in Lyon, by the little-known Grenoble journalist and pedagogue Louis Barthélemy (1759-1815).

The work is largely arranged in the form of a catechism, and leads the reader, with no apparent logic in the order, through sections on religion, the nature of the sciences and the liberal arts, philosophy, physics, meteorology, earthquakes, jurisprudence, medicine and botany, rhetoric, poetry, language, the origins of printing, music and dance, arithmetic, trade, cosmography, and the constitutional arrangements of neighbouring countries, most notably England, whose economy and military strength is discussed at length, as is its unpredictability: a reader will be thrilled to know, for instance, that the King of England has 'le plein pouvoir' to make war (or peace) as he pleases. As for France, 'monarchique et militaire', we learn all about Napoleon and his family, the armed forces and the structure of the government; also covered are, inter alia, heraldry, cartography, how to colour prints, and Roman religion.

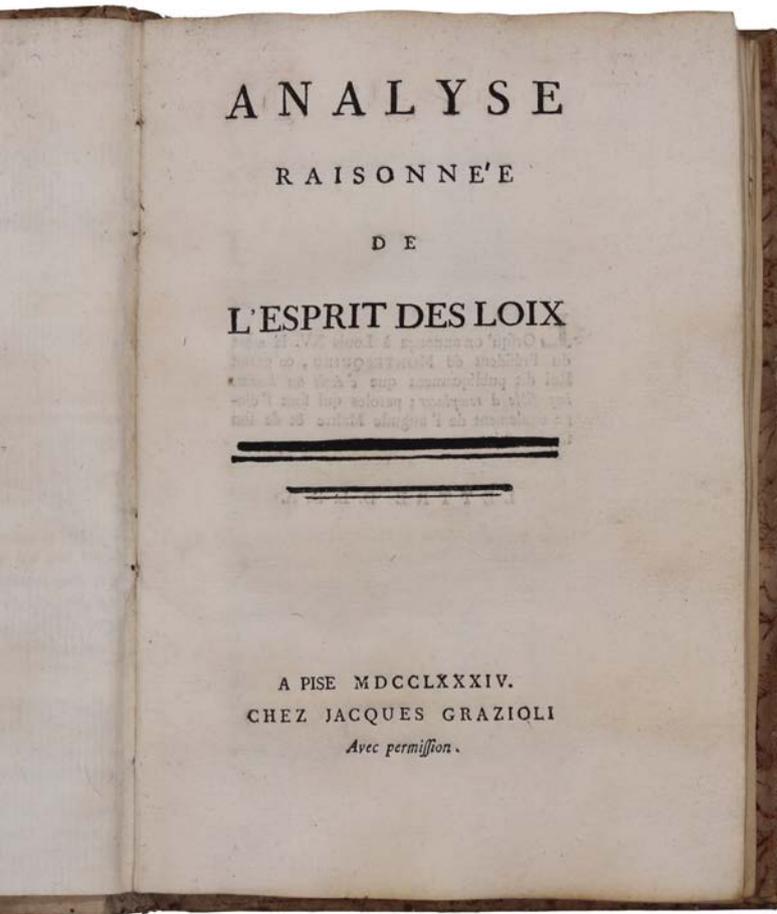
The work first appeared the previous year, with the author's name on the title-page and the imprint Lyon, chez Bruyset ainé et Buynard. This was dedicated to Pius VII, 'souverain pontife', and had an engraved frontispiece, a 10 page preface and dedication, and no plates. The present copy no longer has a frontispiece, appears anonymously, and now includes maps and other illustrations not present in the earlier printing. Our copy is also notable for the rather crude removal of the prelims; we have been unable to locate any further copies of this edition, but we can assume that the dedication to Pope Pius VII may have been swiftly removed (presumably by a self-censoring bookseller); it was of course in 1809 that Pius excommunicated Napoleon after his invasion of the Papal States, and was taken prisoner by the French. The removal of the prelims may then tell its own tale.

*Not in OCLC or CcFr.*

7. [BERTOLINI, STEFANO]. ANALYSE RAISONNÉE DE L'ESPRIT DES LOIX. A Pise: Chez Jacques Grazioli, MDCCLXXXIV [1784]. **£600 / \$765**

FIRST ITALIAN PRINTING. 8vo, pp. 125, [1] errata; aside from very light darkening to outer margins, and very occasional light spotting, clean and crisp throughout; in contemporary stiff patterned wrappers; spine lightly worn but still a very good copy.

Rare Pisa printing, the third overall, of this study of Montesquieu's *De L'Esprit des Loix*, by the Tuscan lawyer Stefano Bertolini (1711-1782).



Bertolini, a graduate of the University of Pisa, practised law in Florence before becoming a civil servant and minister of justice for the Grand Duchy of Tuscany. Although his study of Montesquieu's work was not published until 1771, when it was printed in Geneva, it was in fact written in 1754, and sent to Montesquieu; the work opens with Montesquieu's letter in response, alongside a later one, dated August 15, 1765, to Bertolini from Algarotti. Bertolini had intended the *Analyse* to function as a preface to Montesquieu's work, and while that never came to pass, it was included in the 1798 posthumous works edition.

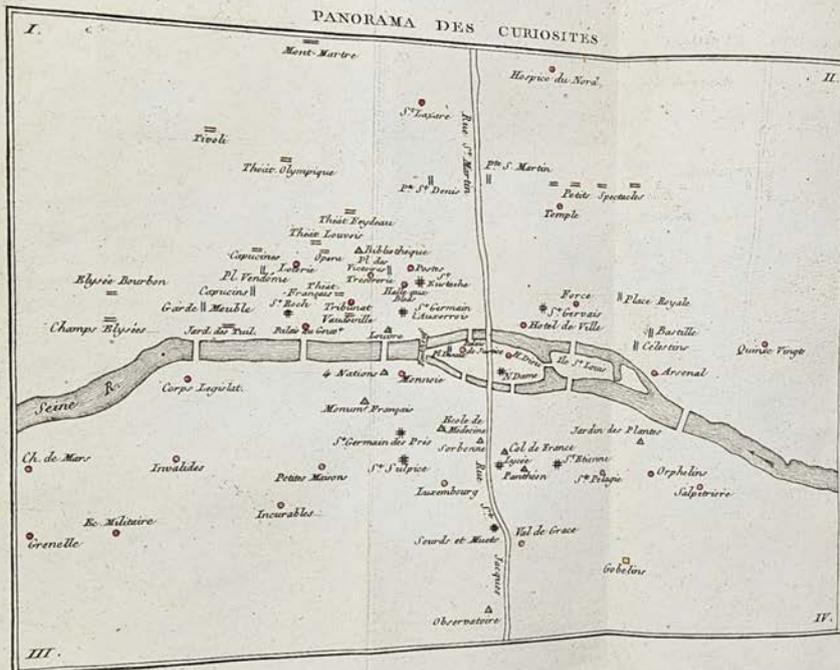
'Si par cette *Analyse* de son *Esprit des Loix*, celui qui l'a composée, pouvoit se flatter de faire lire davantage cet Ouvrage incomparable & si utile, de le faire plus méditer, mieux saisir, il s'en féliciteroit beaucoup. Par là, il auroit, comme cet illustre Auteur, le sage

Législateur des Nations, contribué au bien de l'humanité, avantage précieux, qui a été son objet' (*Avertissement*).

See Shackleton, Montesquieu: A Critical Biography (OUP, 1961), p. 365; this printing not in OCLC, which records copies of the 1771 Geneva printing at the Danish Royal Library,

## EVERYTHING YOU NEED TO KNOW ABOUT PARIS

8. BLANVILLAIN, J.-F.-C.. LE PARISIÉUM, ou Tableau de Paris, en l'an XII (1804). Ouvrage indispensable pour connaître et visiter en peu de tems ce qu'il y a de curieux; Antiquités, Edifices, Musées, Cabinets, Manufactures, Spectacles, avec les noms et les adresses des artistes et des littérateurs, la notice des ouvrages publiés sur Paris, les Postes, les Monnaies, les lieux mémorables, l'indication des rues, et un Pamorama



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PAR J.-F.-C. BLANVILLAIN, Orléanais.

DÉDIE à M. le Baron PIERRE DE FICHS.

Ta regere ingenio populos Parisios mementa.

A PARIS,

HENRICH, ancienne librairie de DU PONT,  
rue de la Loi, N. 1231.  
LE NORMAND, cloître St-Germain-l'Auxerrois.  
PETIT, Palais du Tribunal, N. 229.  
DEBRAY, place du Muséum, n. 9.  
MONGIE, cour des Fontaines, n. 1, et Palais  
du Tribunal, n. 224.

qui offre au premier coup-d'oeil la position et la destination des objets les plus intéressans. (Voyez l'Avant-propos.) A Paris: Chez Henrichs, Le Normand, Petit, Debray, Mongie, [1804]. **£685 / \$875**

FIRST EDITION. 8vo, pp. xxxvi, 1-48, [2], 53-317, [1] blank; with folding frontispiece 'panorama des curiosités'; short marginal note in ink on p. 168, staining to margins of a few gatherings, and occasional spotting, but largely clean and crisp; uncut in contemporary stiff interim wrappers, covered in brown and blue marbled paper, later handwritten paper label on spine; light rubbing and marking, but a lovely copy.

A good copy of this rare guide to Paris in 1804, designed 'for the foreigner who would like to know our capital and instruct himself on the topography, history, government, religion, literature, arts, and customs of Paris, that is, of France, of which this city is the centre and the motive force'.

Opening with a section of instructions for the foreigner arriving in Paris, explaining where to stay, where and how to eat, how to send a letter, the various types of vehicles for getting around, and the importance, for someone who wants to learn the language properly, of going to the theatre. Then, after a brief historical sketch of the origins and development of the city, the work is divided into six sections: government (including the courts and prisons); religion (including education and customs); letters (including the arts and sciences); industry (including agriculture and commerce); buildings (including monuments and public spaces); and spectacles (which encompasses

every sort of entertainment and leisure). To this reader, it is especially interesting to find descriptions of the various Parisian libraries, starting with the Bibliothèque nationale (open to *littérateurs* every day except Sunday, between 10am and 2pm and to the curious on Wednesdays and Thursdays), but also noting the Pantheon library, the Mazarine (with its 'superbe globe terrestre, nouvellement fait'), and the bibliothèque de l' Arsenal.

Blanvillan also sketches the principal journals (both literary and scientific) published in Paris, often with their subscription prices; the printers and booksellers of the city; the manufacture of everything from Sèvres porcelain to steam pumps, artificial pearls, and perfume. The reader is told the exchange rates for both currencies and weights and measures throughout Europe, and the names of the singers and dancers of the Paris Opera, the Opera comique, and elsewhere, along with ticket prices. And, although there is no map of the city included, the frontispiece is a folding 'panorama des curiosités', showing the principal sights in relation to, on one axis, the Seine, and on the other, the rue S. Martin/rue S. Jacques.

A second edition of *Le Pariséum* appeared in 1807. One of the updates over the present edition was a regrettable fixing of the pagination, which in this copy runs 48, 49 et 50, 51 et 52, 53 (for B8v, C1r, C1v, C2r); a bodge we have never seen elsewhere.

*OCLC records no copies outside Continental Europe; LibraryHub adds a copy at the British Library.*

## TEN FEMALE MONKS

**9. BONUCCI, ANTONIO MARIA.** LE SAGRE METAMORFOSI rappresentate nelle vite di dieci santissime donne, che sotto l'abito di diverso sesso, giunsero ad un'alto grado di perfezione evangelica. In Roma: nella Stamperia del Bernabò, 1710. **£1250 / \$1600**

FIRST EDITION. 8vo, pp. [xxxii], 216; with eleven leaves of engraved portraits by Benoit Farjat; woodcut device on title, and woodcut initials; some foxing and browning in places, mainly light but heavier to first few leaves; in contemporary vellum, spine ruled in (rather rubbed) gilt; later morocco lettering-piece on spine, lettered in gilt, and old blank paper shelf-label at head of spine; spine chipped at foot, extremities worn, and boards rubbed.

First edition of this collection of biographical sketches of holy women who lived their lives as men, by the Italian Jesuit Antonio Maria Bonucci (d.1728), illustrated with portraits by the Lyon engraver Benoît Farjet (1746-1724).

Dedicated to Maria Grazia di San Clemente, a Carmelite nun in Rome and the niece of Pope Clement XI, the work presents the lives of 'ten of the most renowned heroines'. Opening with St Hildegund (died 1188), a German woman who, dressed as a boy, accompanied her father on a pilgrimage to Rome on which he was killed, leading her to join the Cistercians as a monk, we continue with varied stories of women, all of whom were members of male religious orders and were only found to be women after



S. Hildegundis Virgo Ord. Cisterc. migravit ad Christum Sponsam 20 Apr. An. 1188.

I  
**ISTORIA**  
 DELLA VITA  
 DI  
**S. ILDEGONDA**  
 VERGINE DI NOVESSIO  
*Vicino a Colonia dell'Ordine Cisterciense,*  
 DETTA GIUSEPPE.



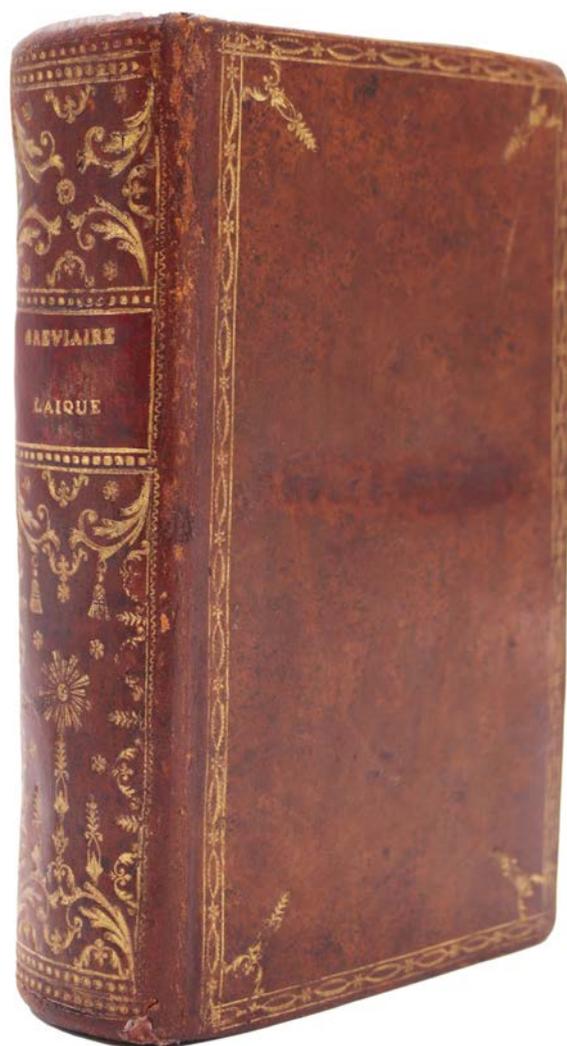
E non sapessimo, che lo Spirito di Dio può e suol fare delle gran cose ne' Santi suoi, e molto maggiori senza paragone di quello che dall'umano giudizio si comprendano, come scriveva S. Agostino; chi non crederebbe essere una mera favola, o intreccio di strane

*Epist. ad Novat. celli.*

their deaths. Some of the cases seem more plausible than others: for instance the married saints Athanasia and Andronicus (chapter IV), after the loss of their children to the plague, elected both to become hermits in Egypt. More than a decade later, Andronicus was visited by a monk, Athanasius; they went on a pilgrimage to Jerusalem together, before entering a monastery near Alexandria, where they shared a cell for many years. Only after Athanasius' death did Andronicus find a note revealing him to be his wife.

The history of monasticism is full of similar examples, of which many are and were well known; as far as we are aware, however, this is the first work to collect together hagiographies exclusively of women who lived their lives as monks. Bonucci, whose published work consisted largely of lives of saints, aside from a treatise on the Eucharist, concentrates on the biographical details, and the piety and sacrifice of his subjects, without much interest in any deeper questions. He had previously been a missionary in Brazil, and returned to Italy due to ill health in 1703; he was a great enthusiast for Marian devotion.

*Not in OCLC; SBN (IT\ICCU\TO0E\044001) records seven locations in Italy.*



**10. [BREVIARY].** LIVRE D'ÉGLISE a l'usage des laïques, suivant le Bréviaire de Poitiers. A Poitiers, : Chez François Barbier, An XII - MDCCIV [1804]. **£250 / \$320**

*12mo, pp. [xxii], xxiii-xxxii, 480, cxcvii, [i] blank; partly printed on light blue paper; woodcut vignette to title, engraved head- and tailpieces, fourteen pages of music at end of volume; aside from very occasional light spotting, clean and fresh throughout; in contemporary calf, boards with double gilt borders, spine tooled and lettered in gilt, all edges gilt; evidence of owner's name, once in gilt but removed, from centre of each cover, but otherwise, aside from some light bumping to corners, in good order.*

A very well preserved copy, notwithstanding what we assume to be the removal of an old owner's name from the covers, of this very rare provincially printed breviary for lay use, in an attractive provincial binding. The Poitiers Breviary was first published in 1755 in four duodecimo volumes, and is here published to contain 'tous les Office auxquels les Laïques assistent ordinairement'. It also contains a list of all the feasts observed in the Poitiers diocese, and at the end, the plainsong tones to be used with psalms and canticles.

*Not in OCLC; CCFr records only one copy outside Poitiers, at the Université catholique de Lyon.*

## HOW TO RECOGNISE, AVOID, AND TREAT CHOLERA

**11. BUNIVA, MICHELE.** TRATTATO DELLE VARIE SPECIE DI CHOLERA-MORBUS coll' addizione di alcune delle più applaudite memorie sullo stesso argomento. Torino: Tipografia Cassone, Marzorati e Vercellotti, 1831. **£285 / \$365**

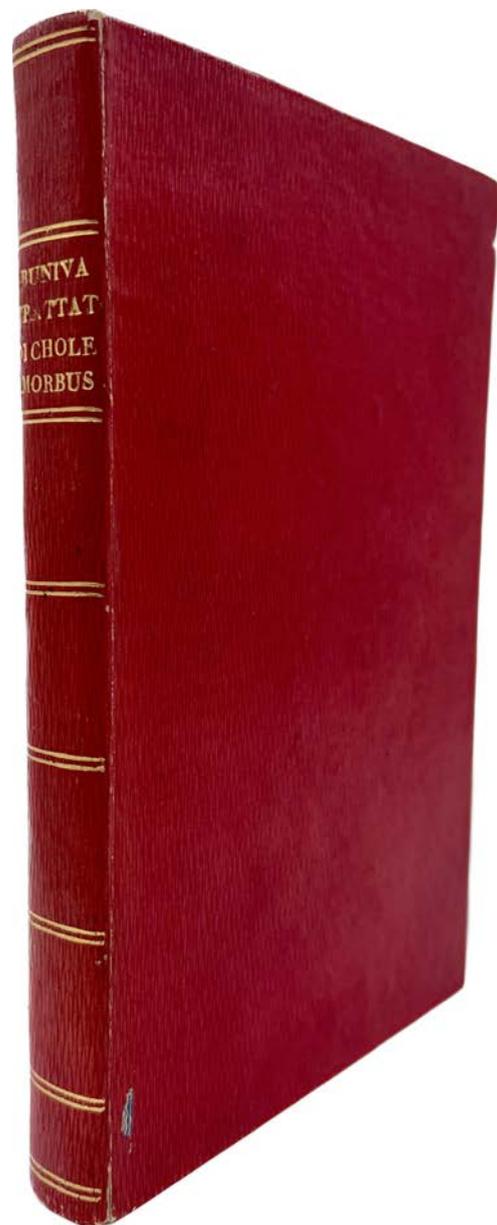
FIRST EDITION. 8vo, pp. [x], [i] errata, [i] blank, iii-clxxix, [i] blank, [iv] repeated pages, 78; some gatherings uniformly browned due to paper quality, but otherwise, aside from very occasional light spotting, clean and fresh throughout; in contemporary red boards, spine ruled and lettered in gilt; very slight wear, but an attractive copy with the book-label of the *château de Barante* on front paste-down.

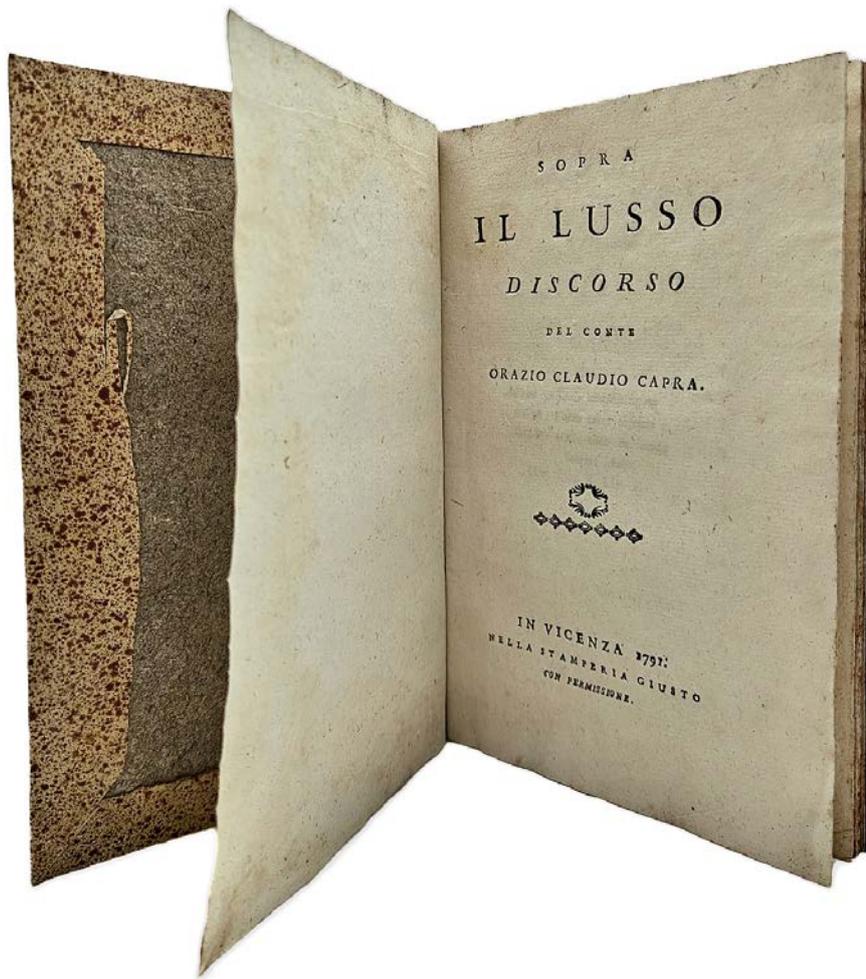
A lovely copy of this comprehensive survey of the theory and practice of the treatment of cholera, by the Italian physician and patriot Michele Buniva (1761-1834), with a supplement in French containing observations on the 1818 epidemic in Bengal by the French naval surgeon J.J. Deville,

The body of Buniva's study is divided into three parts: the first discusses the diagnosis, prognosis, and treatment of cholera, examining its relationship with other diseases such as yellow fever, the relationship with humidity, and the notion that cholera is *sui generis*, unlike any other kind of contagion. Buniva examines the efficacy of treatments ranging from hot and cold baths to camphor and morphine, before in the second part presenting a number of historical studies of outbreaks from 1817 onwards, in India, Russia, and western Europe. The third part offers a survey of various methods of preventing, or at least minimising, contagion.

Buniva was exiled in Paris for five years from 1800, where he served on the Parisian vaccination committee, in which capacity he travelled to England to study the work of Jenner. After Napoleon's annexation of Piedmont, he returned to Turin, and did much to implement a vaccination program in Piedmont.

*Outside Continental Europe, OCLC records copies at Rochester, the College of Physicians of Philadelphia, and NLM.*





## LUXURY, DOWRIES, AND FRIVOLITY

**12. CAPRA, ORAZIO CLAUDIO.** SOPRA IL LUSSO Discorso. In Vicenza: nella stamperia Giusto, 1791. **£350 / \$450**

FIRST EDITION. 8vo, pp. 44; occasional dustsoiling, but otherwise clean and fresh; in speckled wrappers over carta rustica; a good copy.

Only edition, rare, of these reflections on luxury by the Vicenza architect Orazio Claudio Capra (1723-1799).

Dividing his work into 27 short numbered sections, Capra discusses the nature of luxury, its opposition to the virtue of moderation, and the ways in which it is inimical to the life of the family. He distinguishes between decorum (good) and vanity (bad), and discusses in several places the role luxury can play in the conduct of marriage, both morally and in the practical matter of the provision of dowries, and their desirability, arguing that a dowry in fact serves only as an incentive 'per alimentare una irragionevole vanità', and speculating about the abolition of the institution. Capra concludes by noting the descent of the Greeks and Romans into luxurious decadence, calling 'fatalissimo Lusso di frivolezze' the destroyer of every well-ruled nation.

Capra published many works on literary and philosophical subjects, but is best known as an architect, designing a number of houses around Vicenza, including the neopalladian Villa Capra Bassani at Sarcedo.

*OCLC records just one copy, at the BnF; ICCU adds two copies in Venice (Marciana and San Francesco della Vigna), and the Biblioteca Bertoliana in Vicenza.*

## VENETIAN SERENADES, BOUND FOR A DOGE

**13. [CARAVIA, ALESSANDO].** NASPO BIZARO [Calate fantastiche, che canta Naspo Bizaro da veniesia castellan, Sotto i balconi de Cate Bioda Biriota, per cadarse la bizaria del cervelo, e'l martelo del stomego.] In Venetia: appresso Domenico Nicolini, MDLXV [1565]. **£1950 / \$2475**

FIRST EDITION. 4to, ff. 31; woodcut illustrated title-page, woodcut initials, and two further full-page woodcut illustrations, included in pagination; some light browning in places; in early 18th-century red morocco, boards with decorative gilt border and the arms of Marco Antonio Foscarini in gilt on both covers; spine with raised bands, gilt with gilt green morocco lettering-piece, all edges gilt; some light wear, but still an attractive copy.

A good copy, uncommonly without the separate (and possibly slightly later) fourth *canto*, and from the library of the historian, collector, and doge of Venice Marco Antonio Foscarini (1695-1763) of this rare comic serenade by the Venetian poet Alessandro Caravia (1503-1568).

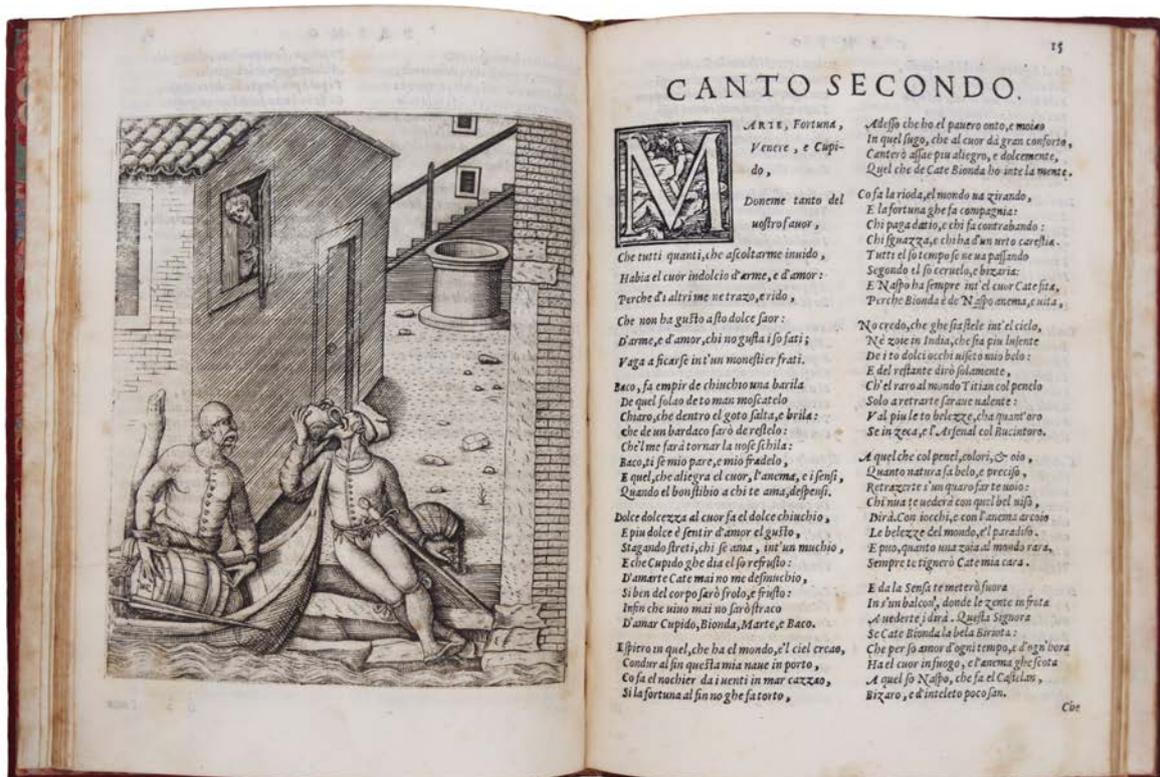
The 'calate fantatiche' are serenades, sung by the respectable Castello gentleman Naspo Bizaro to his *inamorata* Cate, a blonde beauty from Biri (an area of Canareggio notorious at the time for crime and prostitution) as she looks down from her balcony. Naspo, by contrast with the object of his serenades, was a respectable(ish) man from Castello (Benini Clementi (p. 121) suggests he is an amalgam of two stock characters of *commedia dell' arte*: the old venetian merchant Pantalone, and the braggart soldier). Written in *ottava rima* in Venetian dialect, the serenades are awash with references to gold and precious stones (Caravia was by trade a jeweller), fish, games, dances, funeral rites, food, and other Venetian songs of the period. The three full-page woodcuts depict Naspo, with his gondolier, with Cate peering out from her window, and are the work of the Venetian engraver and print dealer Niccolò Nelli (fl. 1552-1579).



The present copy contains only the first three *canti*; a fourth appeared in the same year, and is usually present, with a separate title page 'El fin de l'inamoramento de Naspo Bizaro'. However, the third canto advertises itself as 'Canto terzo et ultimo', and ends with 'El fin' and a colophon. Bernini Clementi suggests that the fourth *canto* was composed between May and February of 1565 (according to the Venetian calendar); the privilege for the work was initially given by the Consiglio dei Pregadi on May 5, and it seems likely that the fourth *canto* was only composed after this. We can assume that

the present copy was one of very few to have been printed before the addition of the final *canto*.

For this copy, see *Catalogo della biblioteca Forscarini ai Carmini vendibili a Venezia nell'anno 1800, no. 1735*; see *Enrica Bernini Clementi, Riforma religiosa e poesia popolare a Venezia nel cinquecento: Alessandro Caravia, Firenze, Olschki, 2000, especially pp. 118-134*; *OCLC records copies at Yale, Harvard, the Newberry, the Folger, the BL, the BnF, the Library of Congress, and the Mazarine, all with the fourth canto.*



## CONTROLLING CONVERSION

**14. [CATHOLIC CHURCH - JUDAISM].** CAPITOLI DELL' OPERA PIA DE' CATTECUMENI della città di Modona. In Modona, Per Antonio Capponi, MDCCVIII [1708].

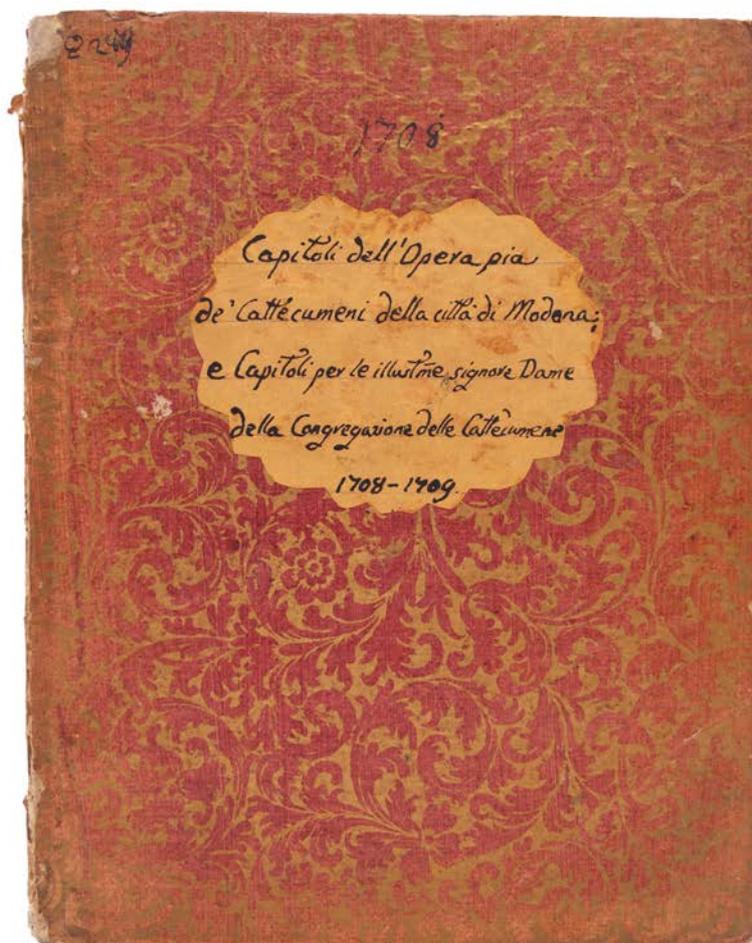
[bound with]: CAPITOLI PER LE ILLUSTRISIME SIGNORE DAME della Congregazione delle Cattedumene di Modona. In Modona: Per Antonio Capponi, MDCCIX [1709].

**£850 / \$1100**

FIRST EDITIONS. Two works in one volume, 4to, pp. 19, [1] blank; 14; woodcut vignette on title, head- and tailpieces, and initials; some staining and spotting in places, but otherwise largely clean; in contemporary brocade wrappers, handwritten paper label on upper cover; somewhat worn, but still an attractive copy with book-label 'Fratelli Solmi' on inside front cover.

First editions, very rare, of these two works on the newly established *Casa dei Catecumeni* in Modena, an institution devoted to the conversion to Catholicism of non-Catholics (in this instance in practice almost entirely Jews).

*Casa dei Catecumeni* (houses of catechumens, or of converts) had first been established in Italy in the sixteenth century, with the aim of organising and controlling the process of the conversion of non-Catholics; although ostensibly a counter-Reformation enterprise, they very quickly became focussed on the conversion of Muslims and, more especially, Jews to Catholicism. The first *Casa* appeared in Rome in 1543, and by the end of the eighteenth century, there were twelve throughout Italy, all established in order to 'systematize, centralize, control and scrutinize the process of conversion, endowing it with a "hard institutional shell"' (Lappa, p. 64). Modena was a relatively late addition to the list: although a confraternity devoted to assisting conversion had been in place since 1629, it was only in 1700 that a fully fledged *Casa dei Catechumeni* was established.



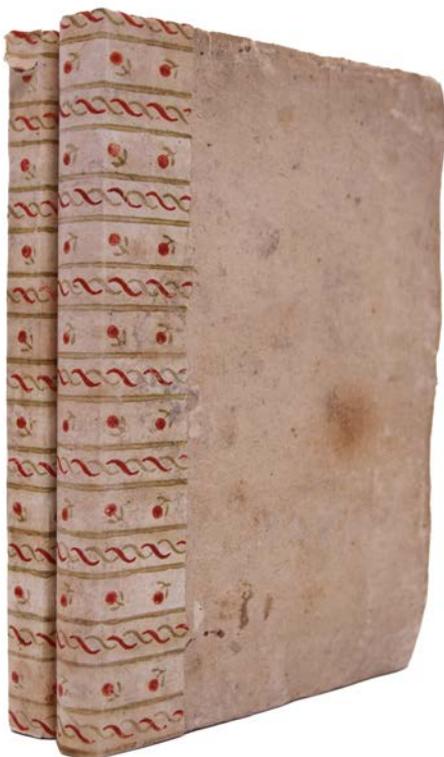
The two works here detail the workings of the institution, and the ways in which they dealt both with male and with female converts; they describe the role of the catechists, the organisation and management of the *Casa*, with its governors and congregation, and the ceremonies performed upon the baptism of converts. It should be noted that the history of the *Casa dei Catecumeni* in Italy was not a noble one; conversion was often enforced, and while the catechesis itself may only have lasted a week or less, converts, through networks of godparents, priests, and others, often remained under the control of the institution for many years.

See Daphne Lappa, 'Before Baptism: Jews and the Networks of Conversion. Stories from the Venetian Pia Casa dei catecumeni, 18th century', *Contesti. Rivista di microstoria* 7 (2017), 61-85; neither work recorded by OCLC; SBN records two copies (Biblioteca Estense Universitaria in Modena and the University of Turin) of the second work; both of these libraries also hold the first, with a further copy at the Biblioteca Civica d'arte e architettura Luigi Poletti in Modena.

**15. [CHIARI, PIETRO]. LA COMMEDIANTE IN FORTUNA, o sia Memorie di Madama N.N. scritte da lei medesima. Tomo primo [-secondo].** In Venezia: presso Angelo Pasinelli, MDCCLV [1755]. **£600 / \$765**

FIRST EDITION. *Two volumes, 8vo, pp. xvi, 200; 188, [4] bookseller's catalogue; with engraved frontispiece to volume one, and vignette on title-page of both volumes; woodcut initials, head-, and tailpieces; some light foxing and browning throughout, and light dampstaining to head of the second half of volume two; in contemporary carta rustica with decorative paper spine; some marking and wear, and spine of volume 2 chipped at head, but still an attractive copy.*

First edition, uncommon, of this semi-autobiographical novel by the Jesuit, playwright and author Pietro Chiari (1712-1785).



Chiari spent fifteen years as court poet to Francesco III d'Este, based in Venice, writing over fifty comedies and numerous novels, and becoming thoroughly immersed in Venetian literary society. It is this that informs the present novel, his fourth, written after he had already been in Venice for over a decade. *La commediante in fortuna* is the third and final novel what can be seen as a trilogy of works set within the Venetian theatrical world, after *La ballerina onorata* and *La cantratrice per disgrazia*, and follows Rosaura, a comic actress as she progresses from a life of poverty to one of fortune, through marriage to a wealthy protector. The plot, though, is of secondary interest to the modern reader (and likely also to the contemporary reader), with Chiari including many of his contemporaries, very lightly disguised, among the characters: *inter alia*, Goldoni (with whom he had a running feud), the critic Stefano Sciugliaga, and Casanova, whose dislike of Chiari, elaborated in the *Histoire de ma fuite des prisons de Venise*, was clearly reciprocated.

The novel swiftly proved popular, with two printings appearing in Naples and one in Parma, both in the same year. An English translation, *Rosara or the adventures of an actress*, was published in London in 1771.

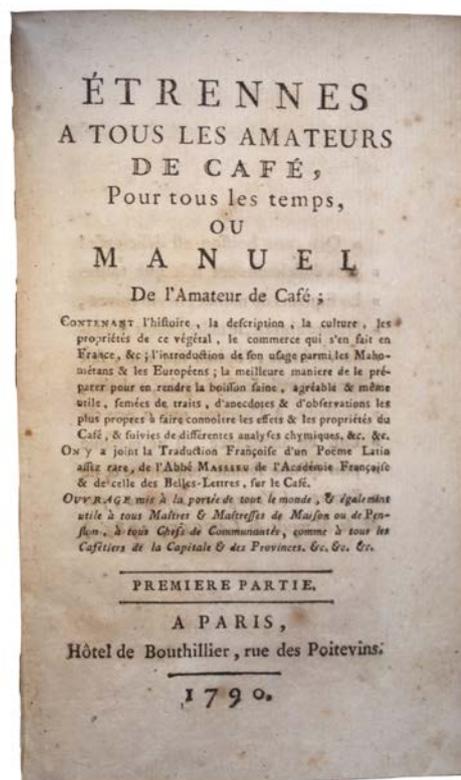
See Valeria Tavazzi, 'I percorsi del romanzo italiano del Settecento: il caso della *Commediante in fortuna di Pietro Chiari*', in Beniscelli et al (eds), *La Letteratura degli Italiani rotte confini passaggi*, Genova 2012; OCLC records four copies outside Continental Europe, at Toronto, the Getty Research Institute, Birmingham, and the British Library.

**16. [COFFEE].** ÉTRENNES A TOUS LES AMATEURS DE CAFÉ, Pour tous les temps, ou Manuel de l'Amateur de Café; Contenant l'histoire, la description, la culture, les propriétés de ce végétal, le commerce qui s'en fait en France, &c; l'introduction de son usage parmi les Mahométans & les Européens; la meilleure maniere de le préparer pour en rendre la boisson saine, agréable & même utile, semées de traits, d'anecdotes & d'observations les plus propres à faire connoître les effets & les propriétés du Café, & suivies de différentes analyses chymiques, &c. &c. On y a joint la Traduction Française d'un Poëme Latin assez rare, de l'Abbé Massieu de l'Académie Française & de celles des Belles-Lettres, sur le Café. Ouvrage mis à la portée de tout le monde, & également utile à tous Maîtres & Maîtresses de Maison ou de Pension, à tous Chefs de Communautés, comme à tous les Cafétiers de la Capitale & des Provinces, &c. &c. A Paris,; Hôtel de Bouthillier, 1790. **£550 / \$700**

*Two parts in one volume, 12mo in 8s and 4s, pp. [iv], xxxvii, [i] blank, 121, [1] blank; [iii], [i] blank, 109, [1] blank, [2] table des chapitres; some light foxing and spotting in places and browning throughout; in later half green calf over blue morocco, flat spine tooled in gilt with red morocco lettering-piece; light wear to extremities.*

Uncommon first edition of this comprehensive guide to coffee: its history, farming, properties, chemical analysis, roasting, preparation, and trade.

Opening with a description of the coffee plant and its varieties, the book then turns to the history of its cultivation as a crop, starting not with the Ethiopians who 'ne le cultivent plus que par curiosité' but with the Arabs, in particular in Yemen, and its spreading popularity as a drink throughout the Ottoman Empire and thence throughout Europe. There follows a detailed guide to growing coffee, the best places to do so and the best techniques to employ; anecdotes on its introduction into France and on Parisian cafés, and the economics of the French coffee trade.

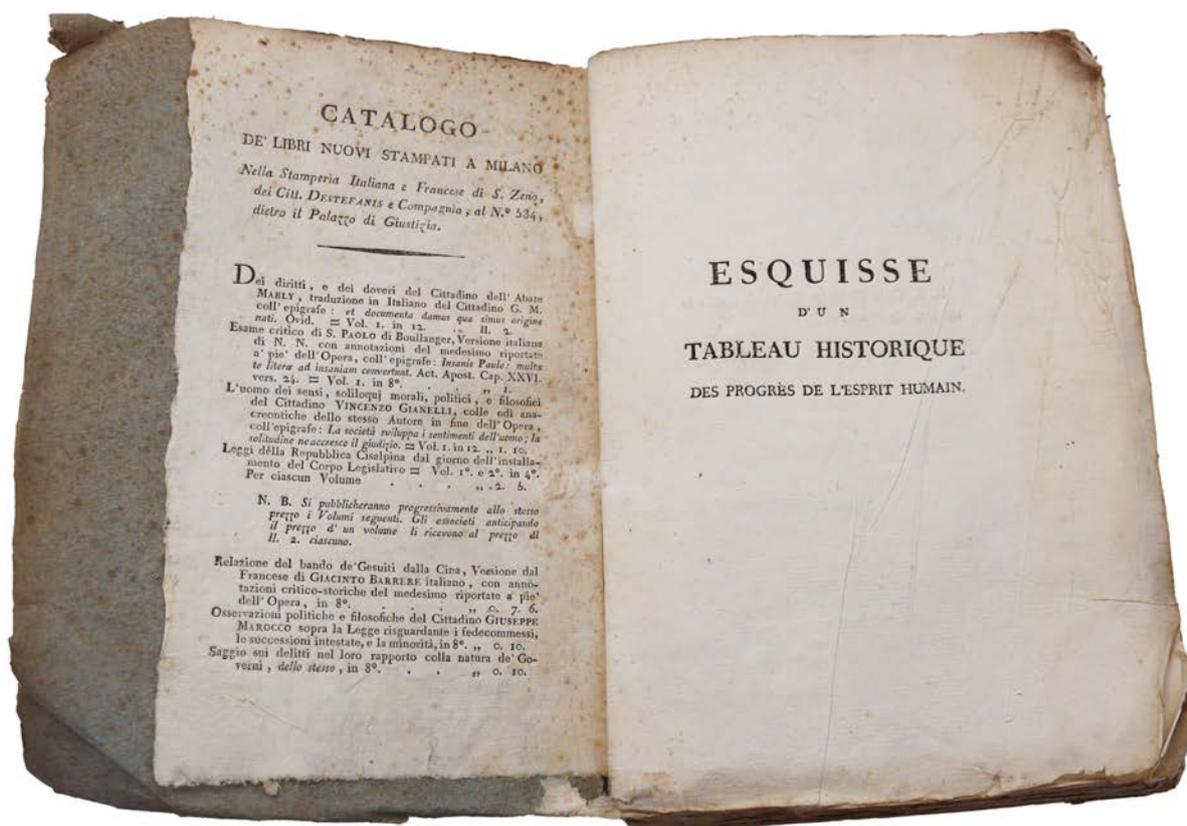


Further chapters go on to describe torrefaction, and the pitfalls to avoid; the physical and psychological effects (both good and bad) of drinking coffee at different times and with different additions; and its many advantages: 'vertigo, lethargy, catarrh and headaches are rarely resistant to the use of coffee'. The main work concludes with a comprehensive chemical analysis of coffee.

The last section of the book is occupied with the Latin text and parallel translation of a poem on coffee by Guillaume Massieu (1665-1722).

The author has aspirations that these *Etrennes* might be read beyond France: 'The use of coffee is now so universal, so widespread, that we are perhaps allowed to think that the work we now offer to the public might meet with swift success proportionate to this use, not only in France, where it has become almost habitual, but also in every country where both coffee and the French language are together en vogue'.

*Outside Continental Europe, OCLC records copies at Berkeley, Yale, NYPL, NLM, Harvard, the BL, and the Museum of Islamic Art in Qatar.*



## ON HUMAN PROGRESS

**17. CONDORCET, JEAN-ANTOINE-NICOLAS DE CARITAT, MARQUIS DE.** ESQUISSE D'UN TABLEAU HISTORIQUE des progrès de l'esprit humain. Ouvrage postume de Condorcet. Cinquième édition. A Milan: De l'Imprimerie Italienne et Française à S. Zeno, An VI républicain [1798]. **£300 / \$385**

FIRST MILAN EDITION. 8vo, pp. viii, 389, [1] blank; occasional spotting and marking, but never heavy; the odd tear to foot with slight paper loss, but never affecting text; final leaf stuck to wrapper, but verso blank so with no loss of text; uncut in interim wrappers; wrappers worn but sound, spine chipped at head and foot, with light dampstain to head and old manuscript paper label.

First Milan printing, uncommon, of Condorcet's monumental survey of the history of human endeavour, first published posthumously in 1795.

An 'ouvrage d'un utilité générale et durable', the *Esquisse* represents a summation of Condorcet's thoughts on the notion of human progress, and thus can in some ways be seen as a definitive encapsulation of the enlightenment project, or at least of one view of it. Condorcet divides his work into ten *époques*, tracing human history from the initial formation of societies, through the development of agriculture, the invention of writing, the intellectual and scientific achievements of classical Greece, the progress (not uninterrupted) of the sciences, the invention of printing, and the tense relationship between scientific progress and 'the yoke of authority'. Closing with two chapters on the period from Descartes until the French Revolution and on his expectations for future human progress, Condorcet demonstrates his optimism: 'Our hopes for the future state of the human species can be reduced to these three important points: the destruction of inequality between nations; the progress of equality within nations; and finally, the real perfection of humanity. Are not all nations bound one day to approach the state of civilisation reached by the most enlightened, freest, least prejudiced of peoples, such as the French and the Anglo-Americans?' (p.328)

Condorcet's work was instantly popular, with 1795 printings in Paris and Zürich; it was swiftly translated into English (printed in both London and Philadelphia) and German (Tübingen), before Zatta in Venice published an Italian translation by Luigi Bossi in 1797. The present edition is the first to be printed in French in Italy.

*Outside Continental Europe, OCLC records copies at Connecticut, the College of the Holy Cross in Massachusetts, and Durham.*

**18. [CONFRATERNITY].** REGOLE, E STATUTI della venerabile archiconfraternità del Santissimo Nome di Maria In Roma: Nella Stamperia della Reverenda Camera Apostolica, 1689. **£750 / \$950**

FIRST EDITION. 4to, pp. [xvi], 52; woodcut device of the Confraternity on title-page, woodcut initial on p. 1; aside from a couple of light marginal stains, clean and fresh throughout; stamp of the Fürstenberg library at Donaueschingen on verso of title-page; in slightly later vellum, boards with gilt borders; some wear and staining, especially to lower cover.



First edition, rare, of the statutes and rules governing the newly established Archconfraternity of the Holy Name of Mary.

The confraternity was formally approved in 1688, in the wake of the establishment of the Feast of the Holy Name of Mary by Pope Innocent XI in celebration of the victory over the Turks in the second siege of Vienna in 1683. A cult devoted to the Holy Name made its home in 1685 at the Roman church of San Stefano del Cacco, under its founder, the Sylvestrine monk Giuseppe Bianchi; it was to move firstly, in 1684, to the church of San Bernardo, which was swiftly deemed to be too small, and was replaced with a new building, now dedicated to the Holy Name of Mary, in the Foro Traiano.

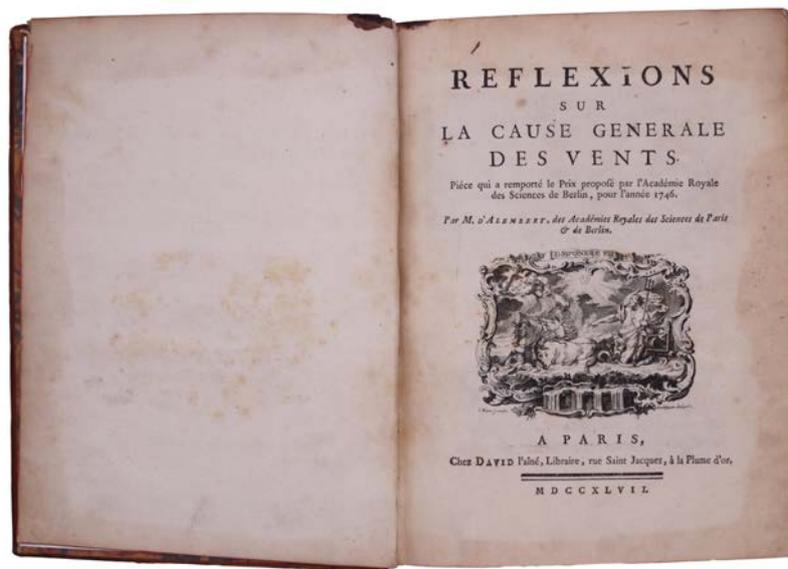
The present statutes set out, in three parts, the workings and organisation of the confraternity. In the first part, it describes its origins, the feast that inspired it, and arrangements both liturgical (the celebration of the Mass and Office, processions) and practical (the visiting of the sick, the burial of the dead). The next is devoted to the membership: the acceptance of brothers and of sisters, their habits, the duties of the superior and office-holders, and their election, and things that might prove an impediment to a member's election to office, alongside detailed descriptions of every role. The third part goes into detail about discipline within the confraternity, the importance of maintaining stability and peace between members, and the observance of the statutes, rules, and constitutions.

*OCLC records copies at Stuttgart, the Biblioteca nazionale centrale in Rome, and Emory (Pitts Theological Library).*

**19. D'ALEMBERT, JEAN LE ROND.** REFLEXIONS SUR LA CAUSE GENERALE DES VENTS. Pièce qui a remporté le Prix proposé par l'Académie Royale des Sciences de Berlin, pour l'année 1746. A Paris: Chez David l'aîné, 1747. **£1000 / \$1275**

FIRST EDITION, Paris Issue. 4to, pp. [viii], xxviii, 194, 138; with two folding leaves of plates; engraved vignette on title-page and engraved headpiece, both by Eisen; prelims misbound, but complete, tear to lower corner of b1, not affecting text, and some spotting and foxing, mainly marginal; in contemporary calf, spine gilt in compartments with raised bands, gilt morocco lettering-piece; some wear, especially to joints and extremities.

First Paris printing, in the same year as the Berlin first, but unlike the Berlin issue also including the original Latin text of d'Alembert's prize essay, of this important essay on wind patterns and tides.



"In 1747 d'Alembert published two more important works, one of which, the *Réflexions sur la cause générale des Vents*, won a prize from the Prussian Academy. In it appear the first general use of partial differential equations in mathematical physics. Euler later perfected the techniques of using these equations. D'Alembert's treatise on winds was the only of his works honoured by a prize and, ironically, was later shown to be based on insufficient assumptions. D'Alembert assumed that wind patterns were the result of tidal effects on the atmosphere, and he relegated the influence of heat to a minor role, one that caused only local variations from the general circulation. Still, as a work on atmospheric tides it was successful, and Lagrange continued to praise d'Alembert's efforts many years later." (DSB I, p.113).

Norman 34.

## REFUTING THE DEISTS

**20. DE MUSSON, SIGISMONDO.** VERITAS IN LUCEM PROLATA adversus hujus aetatis pseudo-philosophos et incredulos. Romae: Ex Typographia Pauli Junchii, MDCCLXXX [1780]. **£450 / \$575**

FIRST EDITION. 8vo, pp. xxviii, 384; engraved arms of Henry Stuart, Cardinal Duke of York, on verso of a3, numerous woodcut initials and head- and tailpieces; some light foxing in places, but largely clean and fresh; in contemporary carta rustica; title in ink on spine, along with old shelf-label at head; some wear, but still a good copy.

First edition, rare, of this attack on the deism of the enlightenment, with detailed criticisms of Voltaire and Rousseau, by the Capuchin friar Sigismondo de Musson.

The work is divided into three parts, dealing in turn with natural theology, the Old Testament, and the New Testament, and is written in response to the 'Pseudo-Philosophorum turba [which] hisce temporibus ubique locorum erumpat'. In the first, the author discusses the notion of God as creator, human origins, the rationality and immortality of the soul, free will, natural law, and revelation, regularly citing authors including La Mettrie, Helvétius, Rousseau, and Hobbes. The second part opens with



a discussion of whether Moses is the true author of the Pentateuch, and examination of miracles, revealed religion, and toleration, before addressing the deists' treatment of several books of the Old Testament, while the third examines the truth of the Incarnation, the existence of Christ and the Apostles, Jesus's miracles, the resurrection, and the role of the Church.

Throughout, de Musson addresses the arguments of many of his philosophical contemporaries, with particular attention paid to Rousseau and the *Encyclopédie*, but it is Voltaire who permeates the work most thoroughly, with many references to works ranging from the *Philosophie de l'histoire* to the *Dictionnaire philosophique*. The book, which saw a second edition the following year and another in 1787, is dedicated to Henry Stuart, Cardinal Duke of York; we are unaware of any further published works by de Musson.

*Outside Continental Europe, OCLC records physical copies at St Bonaventure University, Princeton, the Javeriana University in Bogotá, and the V&A.*

## FAIRY TALES FOR A NEW ERA

**21. DELAFAYE-BRÉHIER, JULIE.** LES SOUPERS DE FAMILLE, ou nouveaux contes moraux, instructifs et amusans pour les enfans, avec seize jolies gravures. Tome premier [-quatrième]. Paris: Librairie d'Education d'Alexis Eymery, 1817. **£550 / \$700**

FIRST EDITION. *Four volumes bound in two, 12mo, pp. xiii, [i] blank, 15-174; 182; 180; 144; each volume with hand-coloured engraved frontispiece and three hand-coloured engraved plates; sporadic spotting and marginal staining, but otherwise largely clean and fresh; in later nineteenth-century red morocco-backed boards; flat spines gilt; some wear, especially to extremities; with book-label of Bréhier and Ballue on front paste-downs, and contemporary ownership signature of Ernestine Legros on versos of front free endpapers*

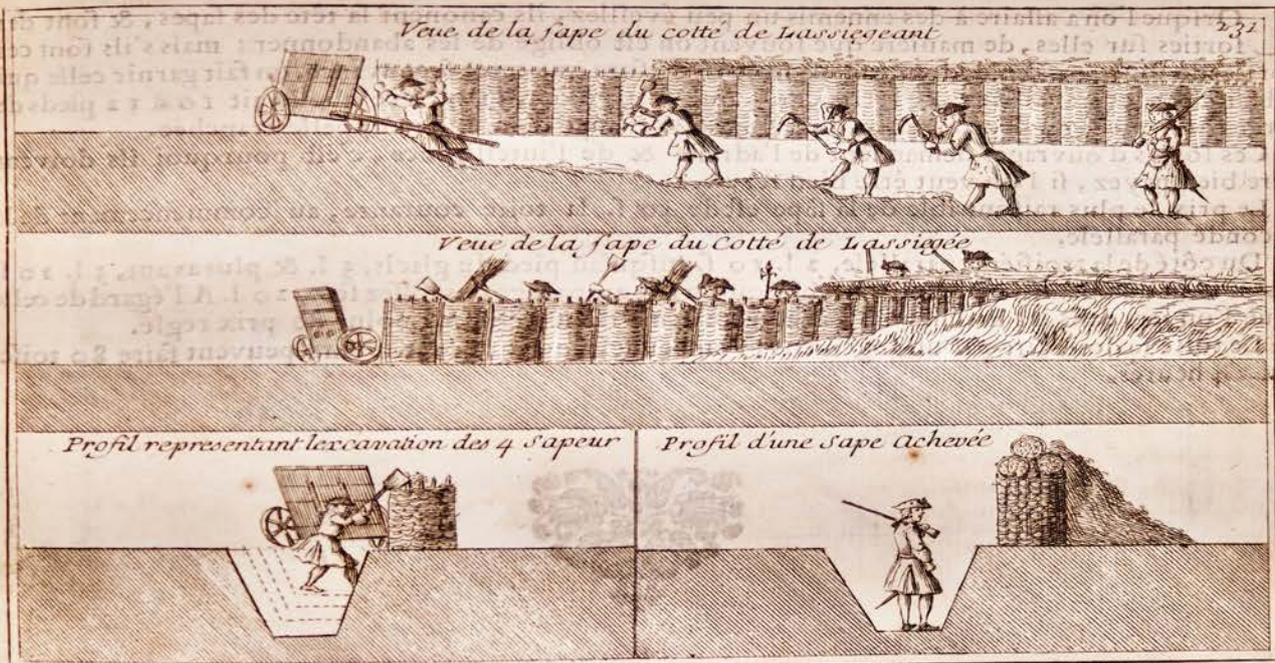


A good copy, uncommonly with all sixteen plates hand-coloured, of this collection of moral and instructive tales by the prolific French children's writer Julie Delafaye-Bréhier (c.1785-1850).

Delafaye-Bréhier was the daughter of a *négociant* in Nantes, and at a young age converted to protestantism after moving from Brittany to Saintonge, north of Bordeaux. She married a physician, Gratien Claude Delafaye, in 1812, and soon started to publish children's books, most often collections of tales such as the present work. In the preface, she addresses the doubts which assailed her writing: what use are her tales to others, and have not other authors 'mille fois plus instruits et plus ingénieux que moi' also published similar works? Moreover, fairy tales have gained a reputation for leading children astray, but this is for Delafaye-Bréhier a 'crainte fivole': they are too extravagant to be dangerous. And so *Les soupers de famille* contains a series of family suppers, in a suitably fairy-tale castle, after which the family members (of all generations) are invited to give a performance; these range from poetry recitations to short story telling.

As the editors of a recent anthology note, Delafaye-Bréhier's tales 'are embedded in complex frame narratives ... the resolution resides, importantly, in not having heroines marry at all, and female independence and self-sufficiency is promoted over heteronormative coupling ... the removal of the marriage plot may be read as a subversive act given the classic fairy tales in the French tradition'.

See Koehler, *Julie et al*, *Women Writing Wonder: An Anthology of Subversive Nineteenth-Century British, French, and German Fairy Tales*, Detroit, Wayne State UP, 2021; outside Continental Europe, OCLC records two copies, at Queen's University Ontario and NYPL; LibraryHub adds a copy at the Bodleian.



## ILLUSTRATING FORTIFICATION

**22. DESPREZ DE SAINT SAVIN, PIERRE SAMUEL.** NOUVELLE ÉCOLE MILITAIRE ou la fortification moderne, divisée en quatre parties, ornée de cent-cinquante planches en taille-douce; contenant la manière d'apprendre facilement les fortifications et tout ce qui en dépend, suivant les Systèmes François, Espagnols, Allemands, Italiens & Hollandois, avec Plans, Coupes, Profils & Elévations. Les Marches & Conduite des Armées en général. Les Distributions & Constructions des Lignes & Campemens des Troupes; la Conduite & Construction des Tranchées, des Sapes, Logement dans les Ouvrages, &c. pour les Siéges & Attaques des Places. La Défence des Places contre toutes sortes de Siéges, Capitulations, Réditions, &c. Distributions des Troupes pour combattre & la maniere de le mettre en bataille rangée. Les Contructions des différentes Mines, Fourneaux, &c. le tout avec des Plans, Coupes, Profils & Elévations. Dédiée à S.A.S. Monseigneur le Prince de Conty. A Paris: Chez P.G. le Mercier, MDCCXXXV [1735]. **£1150 / \$1450**

FIRST EDITION. Oblong 8vo, pp. [xii], 305. [2] approbation and privilege, [1] blank; additional engraved title, 145 full-page engravings and one full-page table included in pagination (not the 150 mentioned on the title, but complete); woodcut tailpieces; some light marking in places but largely clean and fresh; unobtrusive ownership stamp of M. Carboué on title-page; in contemporary calf, spine gilt in compartments with raised bands, morocco lettering-piece; boards worn, and joints repaired.

First edition of this superbly illustrated introduction to fortification and siege warfare, by the Parisian mathematician and tutor Pierre Desprez de Saint Savin.

The author, according to the note at the end of the *table des matieres*, taught fortification and other branches of mathematics in Paris, including to the young Louis François, Prince de Conti, to whom he dedicates this book, which is 'un Recueil des differentes parties des Fortifications que je vous expliquois, Monseigneur, dans votre enfance'. Over the course of four parts, dealing in turn with fortification, attack, defence, and artillery, he describes the nature and variety of fortifications and their construction, the establishment of camps, construction of batteries, and techniques for sieges, defensive measures, and the use of gunpowder and the construction and design of mines and countermines. Throughout, the work consists of a page of text on the verso of each leaf, and a full-page illustration on the recto; in all, there are 145 illustrations (the number mentioned on the title-page is an exaggeration, as our copy tallies with others in this respect). The illustrations are unsigned; the engraved title-page is signed Guillard.

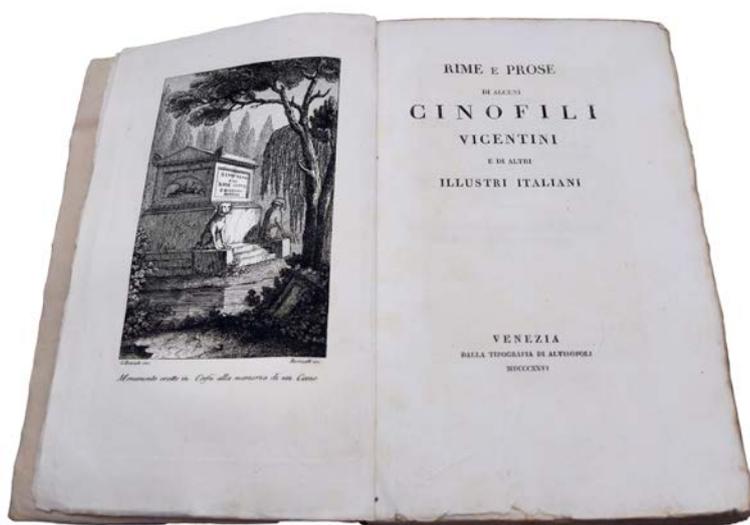
Another edition was published in the same year, and reprinted in 1738, with 342 pages, although with no additional illustrations. Marini notes "Il bello di quest' opera à di contenere tutte le parti indicati nel frontispizio in pagini 305, delle quali 150 sono occupate dalle figure. Questo è lo specchio della precisione geometrica. Nelle figure oltre le piante si rinvengono ancora i profili, e prospetti'.

*Marini*, Biblioteca storico-critica di fortificazione permanente, pp. 242-3; *outside Continental Europe*, OCLC records copies of this edition at the Newberry, Michigan, and West Point, with further copies of the 342-page edition at Yale, Harvard, Virginia, Georgian College, the Society of the Cincinnati, and NYPL.

## IN PRAISE OF DOGS

**23. [DOGS].** RIME E PROSE di alcuni cinofili vicentini e di altri illustri italiani. Venezia: dalla tipografia di Alvisopoli, MDCCCXXVI [1826]. **£225 / \$285**

FIRST EDITION. 8vo, pp. 363, [1] blank; with engraved frontispiece and one further engraved plate; aside from very occasional and slight marginal browning, clean and fresh throughout; uncut in the original printed wrappers; spine chipped at head, and some light marking, but still an attractive copy.



First edition of this uncommon dog-lover's literary companion, a collection of writing of all sorts from Italian writers, principally but not exclusively from Vicenza, living and dead, in praise of dog ownership and the loyalty and beauty of dogs, with a lengthy historical introduction by the Vicenza playwright and poet Giovanni Bettin Roselli.

This is followed by over 80 compositions, mainly in verse, ranging from sonnets and odes to funereal eulogies, by writers including Lucietta Zambusi, Vittoria Madurelli Berti, Angela Veronese, Bartolomeo Gamba, and the sculptor Luigi Zandomeneghi; along with these living authors, a final section has a number of translations of classical poems and inscriptions. The frontispiece, by Antonio Bernati after Giuseppe Borsato, depicts a marble monument to a dog in Corfu, while a second engraving, unsigned, shows a Saint Bernard, looking rather more athletic than customary.

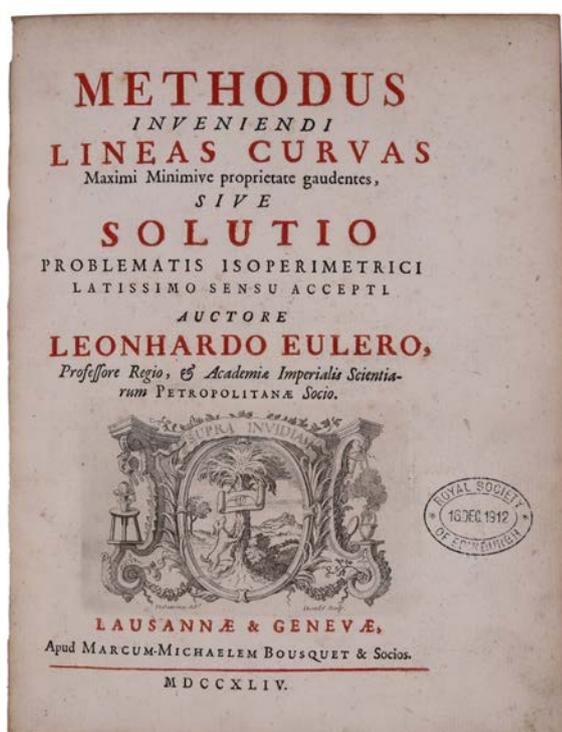
The entire volume is dedicated to Marco Antonio Pasqualigo, the governor of Vicenza, by the 'cinofili vicentini'.

*Outside Continental Europe, OCLC records copies at Illinois, Harvard, William & Mary, the Newberry, St Mary's College Indiana, and the British Library.*

### 'ONE OF THE MOST BEAUTIFUL MATHEMATICAL WORKS EVER WRITTEN'

**24. EULER, LEONHARD.** METHODUS INVENIENDI LINEAS CURVAS Maximi Minimive proprietate gaudentes, sive Solutio problematis isoperimetrici latissimo sensu accepti. Lausannae & Genevae: Apud Marcum-Michaelum Bousquet & Socios, MDCCXLIV [1744]. **£5500 / \$7000**

FIRST EDITION. 4to, pp. [ii], 322, [1] avis au relieur, [1] blank; with five folding leaves of plates; engraved vignette on title, headpiece, and initial; some light dustsoiling and foxing, principally marginal, in places, and wormtrace to a couple of gatherings, not affecting text but touching the edge of Plate III; otherwise clean and fresh throughout; with the stamp of the Royal Society of Edinburgh on title, front pastedown, and front free endpaper; in contemporary calf, rebacked; spine in compartments with raised bands, ruled in gilt, and with title in gilt and the crest of the Royal Society of Edinburgh at foot; boards bordered in gilt; somewhat worn but sound.



First edition of Euler's pioneering work on the calculus of variations, which constitutes the founding text of that branch of mathematics.

Euler had explored the subject of the shortest line between two points on a surface in a 1732 article (*De linea brevissima in superficie quacunq̄ue duo quaelibet puncta jungente*) but there he addressed individual cases separately. It was only in the *Methodus Inveniendi* that he attempted a systematic approach to general problems. "As the birthyear of the theory of the calculus of variations one usually considers 1744, the year in which Euler published his famous book *Methodus inveniendi lineas curvas maximi minimive proprietate gaudentes, sive Solutio problematis isoperimetrici latissimo*

*sensu accepti* (A method for discovering curved lines that enjoy a maximum or minimum property, or the solution of the isoperimetric problem taken in its widest sense). Thus Euler replaced 'art of invention' (*ars inveniendi*), a very popular term in the works of Tschirnhaus and in other works of Leibniz's time, by 'method of invention', a remarkable turn toward systematization... Euler's book also contains a fascinating collection of 66 problems. Carathéodory, the editor of the book as a volume of Euler's *Works*, said that it 'is one of the most beautiful mathematical works ever written. We cannot emphasize enough the extent to which that Lehrbuch over and over again served later generations as a prototype in the endeavour of presenting special mathematical material in its [logical, intrinsic] connection.'" (Kreysig).

From the library of the mathematician and historian of mathematics Alex Craik F.R.S.E. (1938-2019), sometime president of the Edinburgh Mathematical Society.

*Erwin Kreysig, 'On the Calculus of Variations and Its Major Influences on the Mathematics of the First Half of Our Century, Pt 1', American Mathematical Monthly 101, (1994), 674-8; DSB IV, p. 479.*

## **MAPPING THE LOW COUNTRIES - WITH THE PUBLISHER'S PROSPECTUS**

**25. FERRARIS, JOSEPH-JEAN FRANÇOIS, COMTE DE.** CARTE CHOROGRAPHIQUE DES PAYS- BAS AUTRICHIENS. Dédiee à leurs Majestés Impériales et Royales Par le Comte de Ferraris Lieutenant-Général de leurs Armées. Gravée par L.A. Dupuis, Geographe de S.A.R. Mgr le Duc Charles Alexandre de Lorraine et de Bar en 1777. [Brussels], 1777 -8. **£5250 / \$6700**

*Twenty-five folding engraved maps, consisting of between nine and eighteen panels mounted on linen, each panel 150x195 mm; map sections coloured throughout; in addition, single leaf engraved Essai du genre de Gravure pour la nouv.le Carte de Pays Bas, and Prospectus (4to, pp. 3, unbound); each section with handwritten paper tab; a few small holes and abrasions to linen backs, but otherwise clean and fresh throughout; housed in a calf-bound wooden box aping a five volume set, with spines gilt, and morocco lettering-pieces; lid of box somewhat fragile, and box generally worn but still sound.*

A complete copy, not only with the often absent section 16 depicting the presentation of the map to the Emperor Joseph II, but also the printed prospectus and an additional single-leaf map functioning as an illustrative sample, presumably to accompany the prospectus, of the first scientific cartographic survey of the Netherlands under Habsburg rule, commissioned by Maria Theresa and Joseph II and produced under the Austrian general Joseph de Ferraris (1726-1814).

"In the last quarter of the eighteenth century, an important chapter in Belgian map making was about to be written. For the first time, a territory was going to be mapped in a detailed, systematic and complete way. Count de Ferraris was commissioned by the Habsburg government to make a large-scale map of the Austrian Netherlands and



the Prince-Bishopric of Liège. As this map included almost the entire territory of Belgium today, it is perceived as the first topographic map of the country. For scientists and cartographers of the nineteenth and twentieth centuries, it served as a model for map making of the Belgian territory (De Maeyer, 2008). Since its creation, the Ferraris map has served as a protagonist in the history of cartography in the Belgian discourse” (De Coene et al, 30). First produced as a *Carte de Cabinet* designed exclusively for military use, the map was then reduced in scale and sold as found here, as a *Carte marchande*, with the intention of selling enough to cover the costs of production. This was on a scale of 1/86400, as against the *Carte de Cabinet*'s 1/11520; while reduced, the commercial map is still a very substantial offering. In addition to covering the whole of the Austrian Netherlands, it also contains an explanation and legend (not included in the *Carte de Cabinet*), a city plan of Brussels, a guide to how the whole map is to be assembled, and a large engraved depiction of the presentation, on December 10, 1777, of the completed map to Joseph II. Sometimes found bound as an atlas, the *Carte* is here found in its constituent parts, backed with linen, to be presented as a whole; the map sections are hand-coloured throughout, while many copies remain uncoloured.

Unusually, this copy is found with the prospectus for the *Carte marchande*, which explains the scope of the work, sketches the history of its development and its aims, and warns the prospective purchases that it 'sera composée de 25 feuilles que l'on pourra coler ensemble ... ell formera un rectangle de 8 pieds 8 pouces 2 lignes, de France, de hauteur, sur 11 pieds 7 pouces 5 lignes de largeur'. In order to combine 'l'utile' with 'l'agréable', blanks have been filled with cartouches, designed and engraved by distinguished artists. According to this copy, it is to be sold in Amsterdam by Lovens and Mortier and Lovens junior, for 50 florins. This prospectus, and the *Essai du genre de Gravure* accompanying it, are seldom found with the map; there are copies

at the Belgian Royal Library and the University of Brussels. The present copy was not in fact sold in Amsterdam, but rather, according to the printed label on the first part, by Vignon, 'Marchand de Cartes de Géographie' in the rue Dauphin in Paris, from whom it appears to have been purchased by a M. Sorberio, who has signed in ink the front of every part; Sorberio was a long-established Béarnais noble family, among whom certainly numbered bibliophiles; we are aware at the very least of a complete edition of Buffon (Paris, 1770-1790) bearing their armorial book-plate.

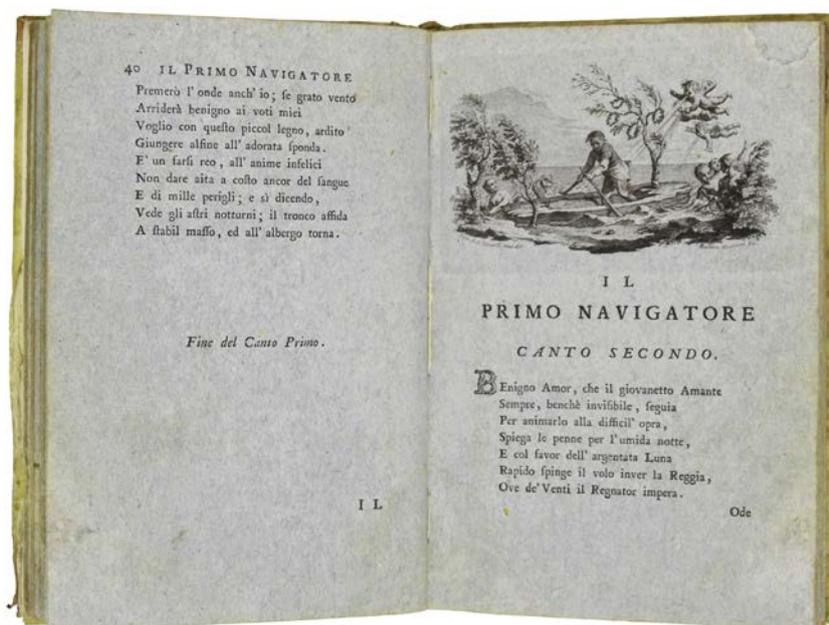
See De Coene, K., Ongena, T., Stragier, F., Vervust, S., Bracke, W. & De Maeyer, P. "Ferraris, the legend." *The Cartographic Journal*, vol. 49 (1), 2012, 30-42.

## GERMANY NOT TOO AUSTERE FOR POETRY

**26. [GESSNER, SALOMON AND CHRISTOPH WIELAND].** IL PRIMO NAVIGATORE E SELIM E SALIMA Poemi tradotti dal tedesco dall' Ab. Giulio Perini nobile fiorentino. In Venezia: Nella Stamperia di Carlo Palese. Si vende al Negozio di Gaspare Storti, MDCCLXXI [1771]. **£625 / \$800**

FIRST EDITION. 8vo, pp. 112; printed on heavy blue paper throughout; vignette on title and four large engraved headpieces; light staining to title-pages, wormtrace to foot of first few leaves, not affecting text, and occasional spotting, but largely fresh; old armorial stamp on title-page, and paper label on p. 112 'Dono del duca di Roccavecchia Aless. Oliva alla Biblioteca di Sala 1879'; in contemporary vellum, flat spine ruled and lettered in gilt; small wormhole to foot of spine, and binding generally worn with some small stains, but still a good copy.

First edition (but see below) printed unusually on thick blue paper, of this translation by the Tuscan priest, librarian, and writer Giulio Perini (1733-1801) of two German poems, by the Swiss writer and painter Salomon Gessner (1730-1788) and the philosopher and poet Christoph Martin Wieland (1733-1813).



The first work translates Gessner's prose poem *Der erste Schiffer*, a sort of Robinsonade which had first appeared in the Zurich-printed *Gedichte* of 1762. Here, it is translated into blank verse by Giulio Perini (1733-1801), a Tuscan priest, secretary of the Accademia dei Georgofili, and later translator of Montaigne's essays; to this he adds his translation of Wieland's *Selim*, which had first appeared in German in 1752 and had already seen a French translation, by Dorat, in 1769.

In his preface, Perini mentions the reception that his publication of these translations had already met with, and that this is a 'più diligente e corretta' version; we have found no other evidence of an earlier printing. His hope is that the translations will go some way to disabusing the Italian public of the notion that Germany is perhaps 'troppo austera ed indocile per potersi agevolmente adattare alle delicate immagini ed al soave stile della bella Poesia'. He concludes by stating that he is working on a collection of translations of German poetry, ranging from Bodmer and Kleist to Haller and Klopstock, with the aim of providing for Italian readers the introduction to German poets that Arnaud had provided for the French.

Each poem features two delightful headpieces by Giuliano Zuliani (1730-1814) after Pietro Antonio Novelli III.

*OCLC records just one copy outside continental Europe, at Berkeley.*

## **A GRAND PUBLICATION FOR A GRAND ENTRANCE**

**27. [GOZZI, GASPARO, EDITOR].** *COMPONIMENTI POETICI* pel solennissimo ingresso di sua eccellenza il signor cavaliere Francesco Morosini alla dignità di Procurator di S. Marco per merito. In Venezia: Appresso Luigi Pavini, MDCCLXIII [1763]. **£1500 / \$1900**

SOLE EDITION. *4to, pp. lxxxviii, xxiv; title-page printed in red and black, engraved vignette on title, engraved head- and tailpieces throughout, initials within engraved borders; clean and crisp throughout; a fine, wide-margined copy in contemporary patterned stiff wrappers; very slight wear to extremities.*

A lovely copy of this very rare collection of poems celebrating the solemn entrance of Francesco Morosini into Venice in his role as Procurator of San Marco.

The Morosini family had held a central position in Venetian society and politics for centuries, most notably in the figure of another Francesco (1619-1694), who had reconquered the Morea for Venice in the 1680s and was elected doge in 1688. The influence of the family lived on with Francesco Lorenzo Morosini, generally known as Lorenzo (1714-1793), whose skills were more political than military; his greatest accomplishment was the negotiation of the Treaty of Mantua, signed in 1755, which





settled the dispute between the Republic of Venice and the Habsburg Empire over territories around Lake Garda and the Tyrol. It was this that led him to be appointed as Procuratore di San Marco De Supra on July 2, 1755, one of two responsible for the financial administration of San Marco and its treasury, and a role second in importance only to that of the doge. Thanks to a number of diplomatic missions, though, it was only on April 18, 1763 that he was able to make his solemn entrance into the city, and it is this that the present volume, dedicated to his wife Elisabetta Cornaro Morosini, celebrates.

Opening with a *canzone* by the editor, the dramatist and critic Gasparo Gozzi (1713-1786), the volume contains a mixture of sonnets, *canzoni*, epigrams and more, chiefly in Italian but with a few in Latin, by a wide variety of authors, largely from Venice and the Veneto, including Girolamo Vaninetti, Carlo Casati, the philosopher Giuseppe Maria Pujati, and Ottavio dalla Riva (best known for his translations of Horace); an appendix at the end adds more poems by Bolognese poets, including Gioseffi Manfredi and the jurist and poet Vincenzo Berni degli Antoni. One might have hoped for a contribution from Luisa Bergali (1703-1779), who was married to Gozzi, and there may indeed be some; several of the poems appear anonymously.

Although the volume is very finely produced, it is not faultless: on p. xvi, the word 'sonetto', contained as throughout the work within an engraved vignette, is printed upside down.

*Not in OCLC, which records a number of similar titles with different printers and paginations; SBN (IT\ICCU\VIAE\013949) records copies in Bologna (Casa Carducci), Naples, Padua (Capitolare), the University of Pisa, and Vicenza (Bertoliana).*

**28. HERMANN, JAKOB.** PHORONOMIA sive de Viribus et Motibus Corporum Solidorum et Fluidorum. Libri duo. Amstelaedami: Apud Rod. & Gerh. Wettenios, 1716.

**£850 / \$1085**

FIRST EDITION. 4to, pp. [xx], 401, [2] emendata, [1] blank; with additional engraved title-page and 12 folding leaves at end, containing 160 diagrams; title-page printed in red and black with engraved vignette; repaired tear to final folding leaf, just touching one diagram, tear to head of third folding leaf, again just touching one diagram, and repaired tear to Aaa3, with text legible; otherwise, aside from occasional spotting and marginal browning, clean and fresh; in contemporary calf, rebacked preserving original panels,

*gilt in compartments with raised bands, morocco lettering-piece; some wear to extremities.*

First edition of the Swiss mathematician Jakob Hermann's best known work.

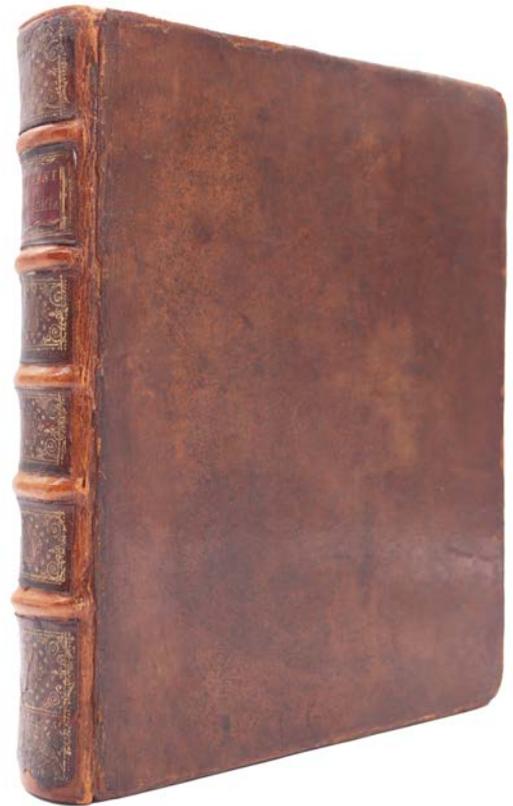
Hermann (1678-1733) was a native of Basel, and studied at the city's university under Bernoulli, through whom he got to know Leibniz, to whom the present work is dedicated; much of his early work was devoted to a defence of Leibnizian calculus. This led to a deeper interest in mechanics, a subject to which his greatest contribution was the present work. What Hermann calls 'Phoronomia' we would now call theoretical mechanics.

*Phoronomia* 'is devoted to the dynamics of solid and fluid bodies and covers many problems dealt with by Newton in the first two books of the 'Principia'. In the preface, Hermann declares his intention of adhering to geometrical methods, since these seem to him more suitable for beginners. However, his knowledge of calculus is evident in the way in which he deals with infinitesimals. Hermann's 'Phoronomia' is indeed representative of the process of transition that transformed dynamics in the first decades of the 18th century' (Guicciardini).

"An example of Hermann's approach is illustrated by looking at how he proved Kepler's area law. This had been proved by Newton in the Principia by using an intuitive limiting geometrical process. Hermann, however, gave a proof in the Phoronomia in terms of differentials. Although his notation was rather different from modern notation, and not particularly easy to understand, Hermann reworked the same ideas into a notation which is essentially that used today and sent his new version of the proof to John Keill who published it in Journal littéraire in 1717" (O'Connor and Robertson).

Much of Hermann's book was written while he was teaching in Padua, although by the time he published the work, had had returned to a chair in Basel, after a period in St Peterburg. He was elected to the Académie Royale des Science in Paris in 1733.

*DSB VI, 304-5; Poggendorff I, 1077; N Guicciardini, 'An episode in the history of dynamics : Jakob Hermann's proof (1716-1717) of Proposition 1, Book 1, of Newton's Principia', Historia Mathematica 23 (2) (1996), 167-181.*





The 25 folding linear maps, opening with the route from Bologna to Ancona, as promised show rovers, towns, and distances, along with a very rudimentary notion of topography. Boat spotters may be surprised to see a Venetian gondolier cheerfully making his way across the Gulf of Gaeta en route to Naples.

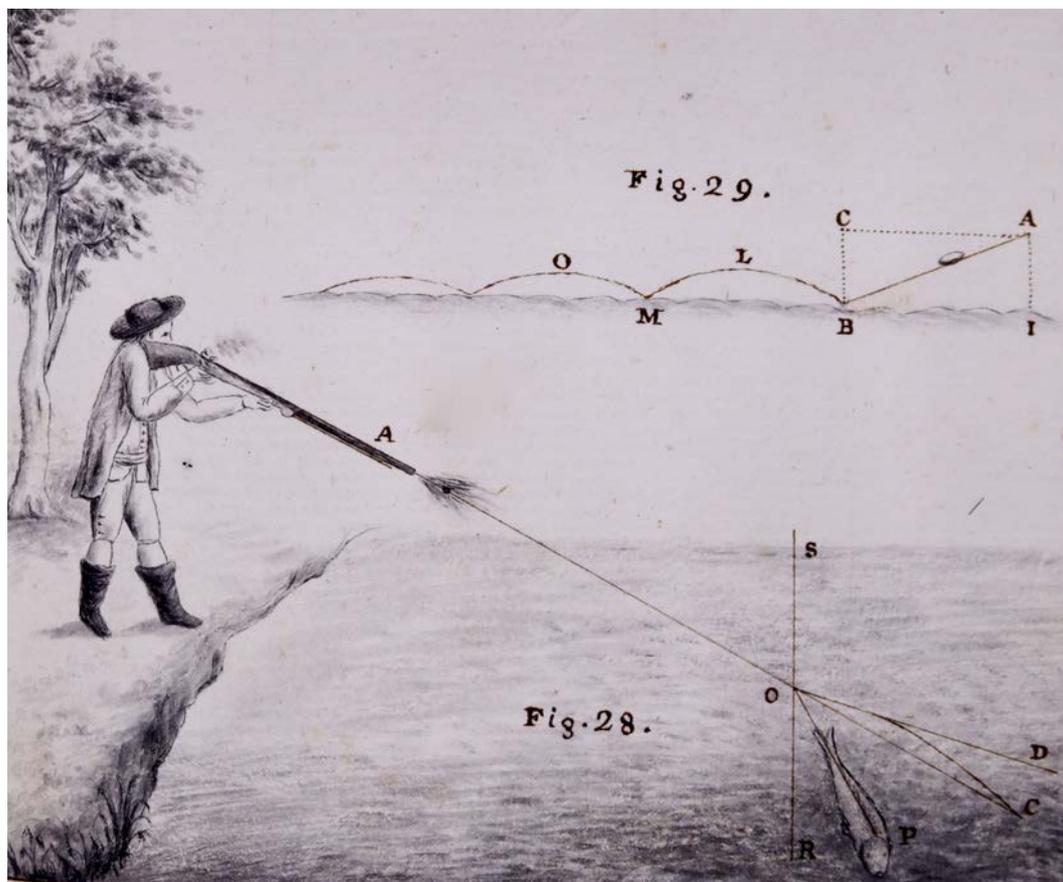
Although this claims to be a new edition, we have been unable to identify any earlier printings.

*OCLC records one copy of any edition outside Continental Europe, at Yale; SBN (IT\ICCU \VIAE\035986) records copies at the Biblioteca nazionale centrale in Florence, the Biblioteca Marco Besso in Rome, and the Biblioteca civica Bertoliana in Vicenza; we have been unable to locate any earlier edition.*

## ILLUSTRATING PHYSICS

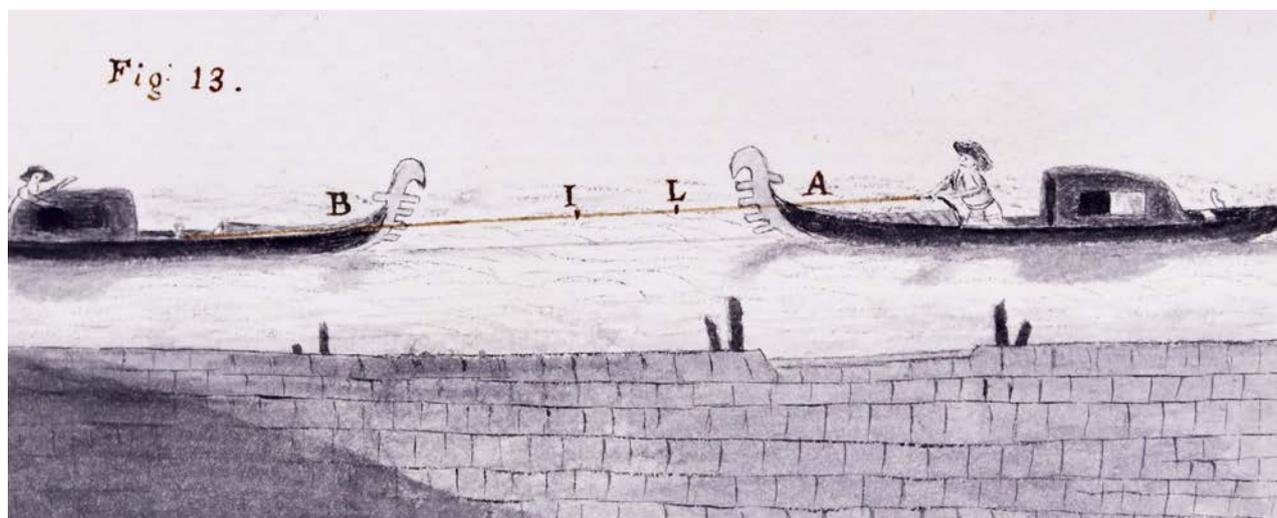
**30. LAVAGNA, GIOVANNI.** AD EXPLICANDUM PHISICAM ECLECT[*I*]CAM R.P. Joannis Lavagna S.J. Tabulae decem et octo. Venetiis, 1789. **£3600 / \$4600**

MANUSCRIPT IN INK. 4to, ff. 36; with additional frontispiece with monochrome watercolour after Guercino's 'The Persian Sibyl'; title-page with vignette of scientific instruments, seventeen double-page illustrations, contained in single borders on each page, plus one single page illustration on verso of final leaf, all finely done in ink and wash; in all 189 numbered diagrams; aside from very occasional light marking, clean and fresh throughout; in contemporary carta rustica, speckled paper spine with paper label with 'Phisicae tab. M.S.' in ink; some light wear but still a very good example, with the blindstamp of Neatham Mill Library on rear free endpaper.



A very fine illustrated manuscript containing almost 200 illustrations of experiments, equipment, and calculations covering all aspects of physics, by the Venetian Jesuit Giovanni Lavagna.

Consisting of seventeen double-page spreads and a single page at the end, each containing numerous individual numbered diagrams, the volume is divided into several sections, each dealing with a specific branch of physics. The first 59 diagrams deal with matter and motion; these are followed by 53 on gravity, 52 on light, 9 on sound, 12 on hydrostatics, and 4 on magnetism. Throughout, we find finely executed drawings of pulleys and levers, globes both celestial and terrestrial, astronomical diagrams, lenses, mirrors, and prisms, and even trumpets. It is not, however, as dry as this might suggest; a cheeky-looking boy brandishes a rope attached to a weight in a demonstration of a pulley, while the trajectory of a bullet is shown with the help of a man on a river-bank with a rifle, shooting at a fish (the success of the shot is not clear). Elsewhere we find two gondolas facing off, a cat being suspended by its tail, and a couple of differently romantic landscapes, one picturesque and illuminated by the sunrise, one with a dark hillside being struck by lightning.



The purpose of the book is unclear; the diagrams are obviously intended to illustrate a text, but we have been unable to identify any likely candidates (while the title calls to mind Sturm's *Physica electiva* and *Philosophia eclectica* of several decades earlier, there is no obvious point of connection between either work and these illustrations). Lavagna also seems elusive; he is not mentioned by Sommervogel, and we have not managed to find a single reference to a Jesuit of that name (or even a non-Jesuit scientist of the time). The Jesuits, of course, had also been expelled from Venice in 1773.

## THEATRE AS EDUCATION

**31. LE TEXIER, ANTONY A..** L'AMI DES MÈRES: journal d'éducation et des spectacles; où l'on fera voir les rapports qui doivent exister entre l'instruction & l'amusement. Vol I [-II]. A Londres: de l'imprimerie de Baylis, 1799. **£1450 / \$1850**

L'AMI DES MÈRES:

JOURNAL D'ÉDUCATION

ET

DES SPECTACLES;

ou L'ON VERRA VOIR

LES RAPPORTS QUI DOIVENT EXISTER

ENTRE

L'INSTRUCTION & L'AMUSEMENT.

PAR M. LE TEXIER.

*Floris et in aëre in saltibus omnia limant,  
Omnia nos itidem depascitur aërea diBa.*

LUCRETIVS, LIB. III.

VOL. I.

*Ca. Sondres*

DE L'IMPRIMERIE DE BAYLIS, GREVILLE-STREET.

On s'abonne chez l'AUTEUR, N<sup>o</sup>. 4, Lisle-street, Leicester-fields; & chez A. DULAU & Co. Wardour-street, Soho; DEBOFFE, Gerrard-street; L'HOMME, New Bond-street; & T. BOOSEY, Old Broad-street, près de la Bourse-Royale.

1799.

FIRST EDITION. Two volumes bound in one, 8vo, pp. viii, 86, 102, 87-208, 86; [iv], 72, 87, [1] blank, 73-107, [1] blank, 75, [1] blank, 64, 109-168; occasional foxing in places, and offsetting from leaves used as bookmarks (some still present) towards end of volume II; the odd contemporary manuscript correction in ink; otherwise clean and fresh; in contemporary sheep, spine ruled in gilt with gilt morocco lettering-piece; upper joint cracked but holding, and some wear, especially to spine.

Complete edition, very rare, of this short-lived journal by the London-based French actor and theatre director Anthony Le Texier (1731-1814), promoting the use of theatre as an educational tool, and incorporating a number of short plays to act as exemplars.

Le Texier is clear that much of his thought is influenced by the work of Montaigne, Helvetius, Locke, and, among recent writers, Rousseau, whose *Emile* would have done more good (and possibly more damage) had it been 'à la portée des intelligences ordinaires'. How many people have both read it and understood it? A work on education that people can't understand is one that cannot be put into practice, whatever its merits; Le Texier aims with the present work to take the ideas from Rousseau's work and make them more approachable, especially, as the title suggests, to mothers of all stations in life, inspired by the works of 'un corps de courageuses Amazones', including Jeanne-Marie Leprince de Beaumont and Madame d'Épinay. As such, he offers himself as a reading teacher, and in this capacity goes once a week to teach at Mr Strachan's school in Enfield; and it is this work that informs *L'ami des mères*.

With the aim of education being 'le bonheur du monde', Le Texier seeks to use theatre as route to both physical and moral education, explaining the educational use of various popular plays, starting with Kotzebue's *The Stranger* (adapted by Sheridan for Drury Lane in 1798), as well as opera and novels including Lewis' *The Monk*; several issues also contain short plays, along with reviews both of new plays and of other works on education. A notice at the end of the last issue on Hannah Moore's *Strictures on the modern system of female education* promises an analysis in the next issue; none was forthcoming.

Le Texier was a native of Lyon, but moved to London in 1775, working firstly as an actor in Drury Lane, and then as a writer, adapting French plays for the English stage, and theatre manager.

ESTC: N30036, recording a single copy at Kansas; OCLC adds a further copy at Yale; LibraryHub records only digital surrogates.

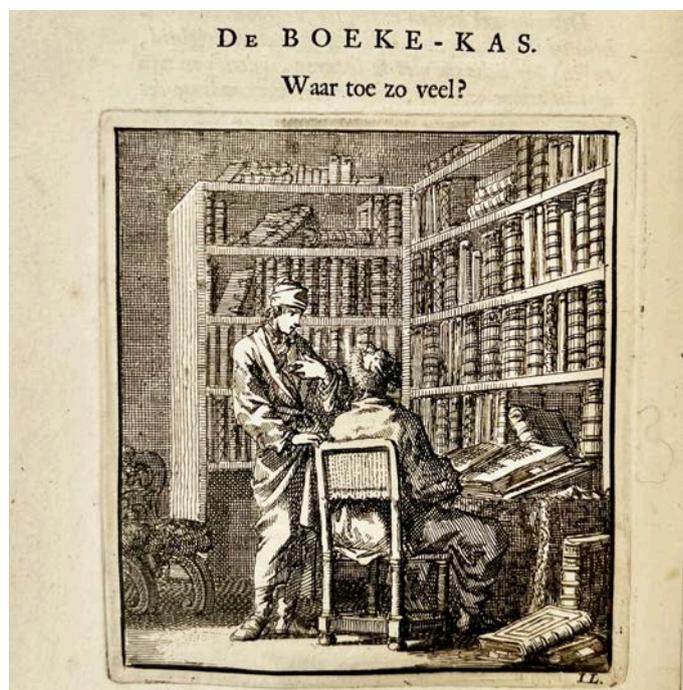
## LESSONS FROM HOUSEHOLD OBJECTS

**32. LUYKEN, JAN.** HET LEERZAAM HUISRAAD, Vertoond in Vyftig Konstige Figuren, Met godlyke spreuken En stichtelyke verzen. Te Amsterdam: By de Wed: P: Arentz, 1711. **£550 / \$700**

FIRST EDITION. 8vo, pp. [viii] including additional engraved title-page, 182, [2] index and bookseller's catalogue of works by Luyken; with 50 large (100x120mm) emblems in the text; staining to head of first few leaves, and occasionally elsewhere, paper uniformly lightly yellowed, but in the main clean and fresh; in contemporary vellum; some light dustsoiling, rubbing, and bumping to corners, but still a good copy.

First edition of this delightful emblem book, one of the last by the prolific Amsterdam poet and engraver Jan Luyken (1649-1712).

Luyken offers the reader fifty "instructive household goods": everything from tables and chairs to bookcases (and their contents), table linen, maps and cooking pots, chests and clocks, lamps and napkins. Each of these is illustrated with a large engraving showing it in a typical household scene, with a brief heading (the book case asks plaintively 'Why so many?') and a short biblical text, followed by a short poem on the relevant item, and several verses from different parts of the Bible, with the aim being that the reader draws moral lessons from the things surrounding them.



Luyken's skill both as engraver and poet are fully on display; he became a Mennonite in 1675, and the asceticism of that Church informs much of his poetry, including the verses found here. It is less apparent in the apparel of the characters depicted in the emblems, all of whom are exotically dressed: a means of distinguishing the emblems from simple illustrations of domestic scenes. A second edition appeared in 1731.

*Landwehr 512; Van Eeghen/Van der Kellen, Het Werk van Jan en Casper Luyken, 439.*

## MARIAN MIRACLES IN THE SHADOW OF NAPOLEON

**33. MARCHETTI, GIOVANNI.** DE' PRODIGI AVVENUTI IN MOLTE SAGRE IMMAGINI specialmente di Maria Santissima Secondo gli autentici Processi compilati in Roma. Memorie estratte e ragionate da D. Gio. Marchetti... Con breve ragguaglio di altri simili Prodigii comprovati nelle Curie Vescvili dello Stato Pontificio. Roma, Dalle Stampe di Zempel presso Vincenzo Poggioli, 1797.

[bound with]: RACCOLTA DI VARIE LETTERE Che descrivono e attestano i prodigiosi segni veduti costantemente in vari luoghi della Marca, in alcune sante Reliquie ed Immagini. E specialmente in quella della SS. Vergine Maria, posta nella Cattedrale di S. Ciriaco di Ancona. Per opera di un sacerdote povero servo della stessa Madre di Dio. Roma: dalle stampe di Zempel, 13. Luglio 1796. **£685 / \$875**



FIRST EDITIONS. *Two works in one volume, 8vo, pp. lxiv, 293, [1] imprimatur; xvi, 64; engraved frontispiece to second work; 26 small engravings within the text in first work; inscriptions on front free endpaper and front pastedown, and on page 221 the signature in ink of Cardinal della Somaglia; some light foxing and spotting in places, but largely fresh; in contemporary vellum, title in gilt on spine, red edges; some marking to boards, but still an attractive copy.*

An attractive copy, with an English Catholic provenance, of these two accounts of a succession of miracles which occurred in the Marche over the course of several months from June 25, 1796 (the feast of the Immaculate Heart of Mary).

The second work in the volume came first, and appeared, as the imprint is keen to remind us, within three works of the first event. In the cathedral at Ancona, a portrait of the Virgin was seen to open her eyes; this was repeated on several occasions in front of multiple witnesses, including the Bishop of Ancona, Cardinal Ranuzzi. The *Raccolta* here collects 24 letters, and a number of extracts, from witnesses including Ranuzzi, describing the miracle, which took place late at night as the litany was recited.

This, extraordinary as it was, was only the first of a series of similar phenomena which were to take place over the next few months, not coincidentally at the time of Napoleon's Italian campaign (a link made by several of the letter writers in the *Raccolta*, who note that they were in a 'pessima situazione' waiting for the arrival of the French). The first work in this volume describes 26 further occurrences of 'movimento degli occhi' in images of the Virgin, crucifixes, and saints, not only in the

Marche but as far afield as Rome itself; each account is accompanied by an engraving illustrating the affected image, while the second half of the book describes the investigations made by the Church, under the supervision of Giulio Maria della Somaglia, later the Secretary of the Inquisition, whose signature, along with that of Francesco Mati, the notary at the inquiry, appears at the end of the report. The book as a whole, with Napoleonic modernity there as a backdrop always threatening to encroach, has the distinct feeling of the end of an era.

The present copy bears the ownership signatures of the Italian priest Telesforo Galli (1769-1845), and in pencil, Charles Weld (dated Rome, 1849), likely the Charles Weld (1812-1885) whose grandfather Thomas donated land to the Jesuits for the foundation of Stonyhurst College.

*For more on the miracles, and their use as propaganda, see Germano Pistolesi, 'I miracoli mariani nelle Marche di fine Settecento e i santini come strumento privilegiato di propaganda', Il Capitale culturale no. 15, 2017; I: outside Continental Europe, OCLC records copies at Illinois, Dayton, the Warburg, Aberdeen, and Ushaw College, Durham; II: OCLC records copies at Harvard, the Berlin Staatsbibliothek, and the Werner Oechslin library.*

**34. [MARIA THERESA OF AUSTRIA].** BOUND VOLUME OF 22 FUNERAL PUBLICATIONS marking the death of the Empress Maria Theresa as celebrated in Naples and environs. Naples and elsewhere: various printers, 1781. **£1250 / \$1600**

*22 works bound together, 4to; for full listing see below; some browning, foxing and dampstaining in places; in contemporary vellum, gilt lettering-piece on spine, some wear and marking to boards and chipping to vellum, but sound.*

An extraordinary collection of 22 Italian works, principally from Naples and the surrounding area, relating to the funeral of Maria Theresa of Austria, which was marked across her dominions for months after her death in November 1780 with a series of memorials.

The works are as follows:

1. FILANGIERI, Serafino. ELOGI PER LA GLORIOSA MEMORIA della imperatrice Regina Maria Teresa d'Austria ne' solenni funerali ordinati da Sua Eccellenza Reverendissima D.Serafino Filangieri, Arcivescovo di Napoli, nella sua Cattedrale il dì 13 Gennaio 1781. In Napoli, Presso Faustino de Bonis, [1781]. pp. xxii, [ii] blank, [xi] Iscrizioni Sopra la Porta al di fuori, [i] blank. *Not in OCLC.*

2. [AVERSA]. FUNERALI PER LA MORTE DI MARIA TERESA imperatrice de' Romani, Regina di Ungheria e di Boemia, celebrati nella Real Chiesa della SS. Annunciata dalla fedelissima Città di Aversa il dì XII febbrajo 1781. [Naples?, n.p. 1781]. pp. 26, [6]. *OCLC: 83627998.*

3. ATTANASIO, Domenico. ORAZIONE in morte dell'augusta Maria Teresa d'Austria, recitata dal Sacerdote napoletano D.Domenico Attanasio ne' solenni Funerali celebrati nella Chiesa della Compagnia della Disciplina della S.Croce nel dì 30 Gennaio 1781 ed alla Sacra Real

Maestà della Regina nostra Signora consecrata. [Naples], Presso il Regio Impressore Giuseppe Maria-Severzino-Boezio, [1781]. pp. iv, 25, [3] blank, [3], [1] blank (A1 wanting). *Not in OCLC, SBN records 4 copies in Naples.*



4. [ROSINI, Carlo Maria]. EPIGRAMMATA graeco-latina ad cohonestandas exsequias funeris Mariae Theresae Austriacae Roman. Imperatricis et Reginae Apostolicae, Mariae Carolinae Hierusalem et Siciliae Reginae Matris Apparatu a Graecis Neapoli degentibus more suo indicti ante diem XVI. Kalendas Martias 1781. [Napoli : typis excudit Bernardus Perger vindobonensis, 1781]. pp. [12]. *Not in OCLC, SBN records five copies in Italian libraries.*

5. VICO, Gennaro. ELOGIUM Mariae Theresae Augustae. A Januario Vico inscriptie. Neapoli ex typographia Bernardi Perger vindobonensis. [1781]. pp. 7, [1] blank. *Not in OCLC or SBN.*

6. FINAMORE, Guglielmo. IN MORTE di Maria Teresa Walburga imperatrice de' Romani, regina d'Ungheria, e di Boemia, arciduchessa d'Austria &c. &c. &c. Orazione recitata ... Ne' solenni Funerali celebrati dalla Reale Arciconfraternita de' Bianchi dello Spirito Santo a 19. Gennaio 1781. Napoli, nella stamperia di Bernardo Perger. [1781]. pp. [v], [i] blank, 34 (misnumbered 42). *Not in OCLC, SBN records five Italian locations.*

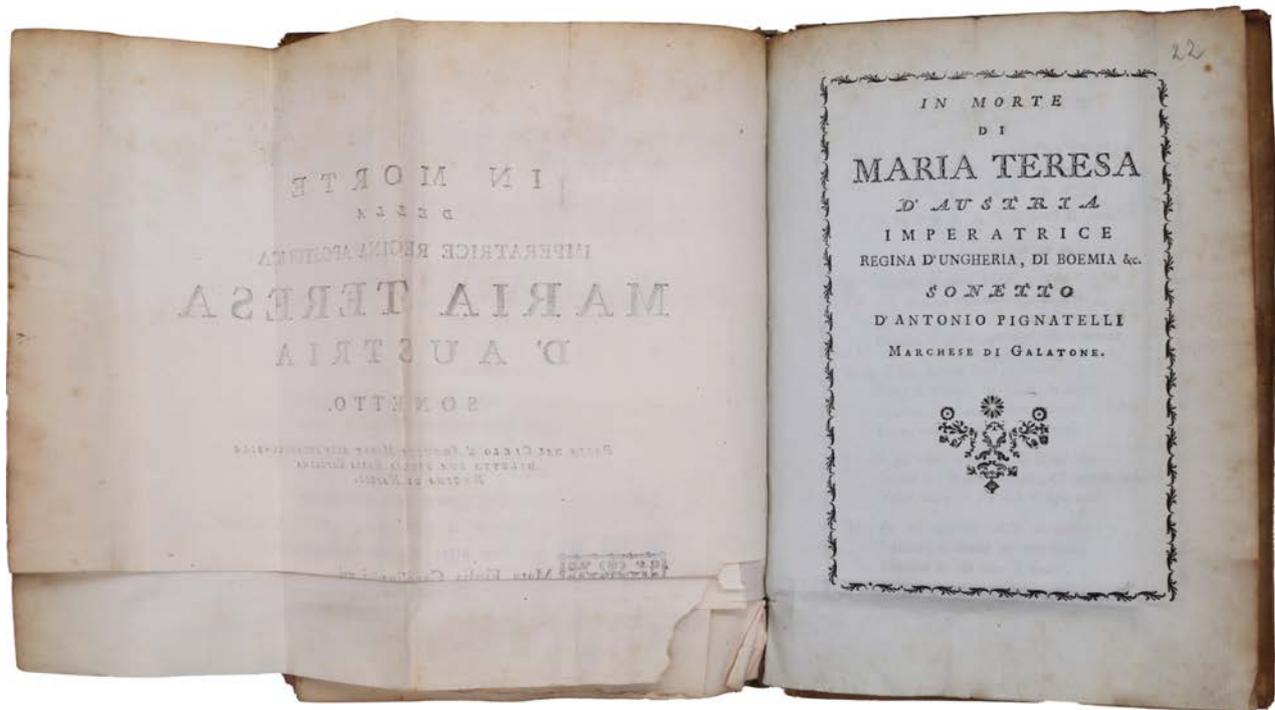
7. MAFFEI, Scipione. MARCHIONIS SCIPIONIS PATRITII Epicedion. [s.l., n.p., c.1781]. pp. [5], [1] blank. *Not in OCLC, SBN records a single copy, at the Biblioteca Nazionale Vittorio Emanuele III in Naples.*

8. FILANGIERI, Serafino. [ORATIO] per misericordia di Dio, e Grazia della Sede Apostolica Arcivescovo Napoletano, Cavaliere e Gran Cancelliere dell'Ordine Insigne di S.Gennaro, Gran Croce, e Gran Priore dell'Ordine Costantiniano, a tutti i Fedeli di questa Capitale salute, e benedizione. [s.l., n.p. 1781]. pp. 36 (wanting a1 and a4). *Not in OCLC or SBN.*

9. CARACCILO, Giuseppe. PER LA MORTE DI MARIA TERESA d'Austria ... Sonetto, ed anacreontica ... Napoli, MDCCLXXXI [1781]. pp. xii. *Not in OCLC, SBN records a single copy at Biblioteca nazionale Vittorio Emanuele III in Naples.*

10. VECCHIONI, Vincenzo Tommaso. ELOGIA inter sollemnia funeris pro Maria Theresia Hungariae et Bohemiae regina augusta. Napoli celebrati in Sede Sanctae Mariae ad Verticem Caeli ... [s.l., n.p., 1781]. pp. [12]. *Not in OCLC, SBN records copies at the Biblioteca nazionale Vittorio Emanuele III in Naples and Montecassino.*

11. CALEFATI, Alessandro Maria. PARENTALIORUM Mariae Theresiae augustae matris patriae officio pietatis a Maria Karolina Siciliarum et Hierusalem regina filia amantissima sollemni apparatione indictorum inscriptiones Alexandri Mariae Kalephati electi episcopi



Potentini in sacra aede divi Ferdinandi adpositae ex A.D. 3. kal. in. prid. kal. ian. 1780. Neapoli, ex typographia Bernardi Perger vindobonensis, [1781?]. pp. [17], [1] blank. *Not in OCLC, SBN records six Italian locations.*

12. [PERUTA, Andrea]. IN FUNERE CASERTAE INDICTO 3. Id. Ianuar. 1781 Pro Maria Teresia Augusta Romanuromu Imperatrice inscriptiones ab Andrea Peruta Regiae familiae medico exaratae. [s.l. n.p., 1781]. pp. [5], [3] blank. *Not in OCLC, SBN shows three Italian locations.*

13. PILOLLI, Giuseppe. ORAZIONE in morte dell'imperatrice Regina Maria Teresa Walburga recitata in celebrarsene le funebri Pompe nella real Chiesa di S. Giacomo degli Spagnuoli. Napoli, per Vincenzo Mazzola-Vogola, MDCCLXXXI [1781]. pp. 32 (i.e. 28, matching Naples copy). *OCLC records a copy at Stanford, with SBN adding Foggia and Biblioteca nazionale Vittorio Emanuele III in Naples.*

14. SAGARRIGA, Niccolò. NE' FUNERALI SOLENNI celebrati in Napoli il giorno 6. febbrajo 1781. dalla Reale Arciconfraternita dell'Albergo de' Pellegrini ... per la morte di Maria Teresa Valburga ... Orazione recitata dal P. D. Niccolò Sagarriga C.R. [s.l., n. p. 1781]. pp. 24. *Not in OCLC, SBN cites four Italian locations.*

15. VIVENZIO, Giovanni. ELOGIO dell'imperatrice Maria Teresa d'Austria recitato alla presenza di S. M. la regina ne' solenni funerali della chiesa del Carmine di Caserta dal cavalier Giovanni Vivenzio medico della maesta sua il di 11. gennaro 1781. Napoli, nella Stamperia Reale, MDCCLXXXI [1781]. pp. xvii, [iii] blank. *OCLC records a copy at the BnF, with SBN adding seven further Italian locations.*

16. [ROSINI, Carlo Maria]. ISCRIZIONE apposte nel sontuoso funerale della greca nazione dimorante in Napoli secondo il proprio rito celebrato in morte dell'Augusta Imperatrice Regina Maria Teresa d'Austria inclita madre della serenissima Regina delle Sicilie Maria Carolina nella loro regale e parrocchiale chiesa de' SS. Pietro e Paolo, nel dì 14 febbrajo 1781 dalla greca nell'italiana favella tradotte. [Naples] nella stamperia di Bernardo Perger, [1781]. pp. [12]. *Not in OCLC, SBN records copies at the diocesan library in Pozzuoli and the Biblioteca*

nazionale Vittorio Emanuele III in Naples.

17. Two folding leaves of Latin epigrams, unidentified (torn but with no loss of sense).

18. ADAMI, Antonio. PER LA MORTE DELL' IMPERATRICE Maria Teresa d'Austria. Sonetto. [s.l., n.p., 1781]. Single folding leaf. *Not in OCLC, SBN records copies at Montecassino and the Biblioteca nazionale Vittorio Emanuele III in Naples.*

19. [ANON]. IN MORTE della Imperatrice regina apostolica Maria Teresa d'Austria sonetto. [s.l., n.p. 1781]. Single folding leaf. *Not in OCLC, SBN records copies in Lucera and at the Biblioteca nazionale Vittorio Emanuele III in Naples.*

20. PIGNATELLI, Antonio. IN MORTE DI MARIA TERESA d'Austria imperatrice regina d'Ungheria, di Boemia &c. Sonetto. [s.l., n.p. 1781]. pp. [3], [1] blank. *Not in OCLC or SBN.*

21. [ANON]. BREVE DESCRIZIONE de' funerali. pp. 24 (wanting first leaf, presumably with title).

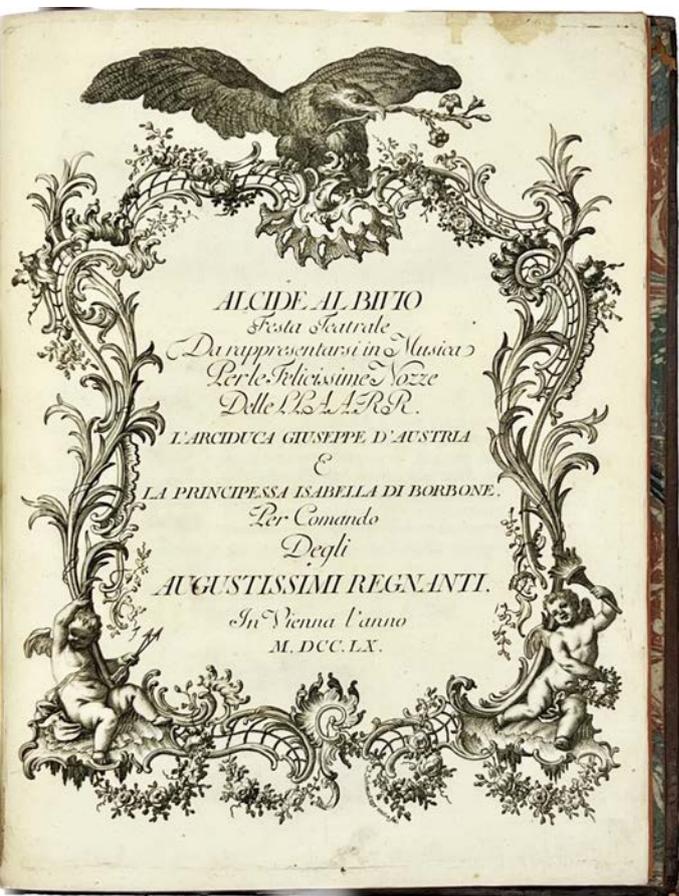
22. SERRAO, Giovanni Andrea. DE REBUS GESTIS Mariae Teresiae austriacae ad Mariam Carolinam Neapolis et Siciliae reginam commentarius. [Naples] ex Typographia Pergeriana, an MDCCLXXXI [1781]. Pp. 63, [1] blank. *OCLC records a copy at the BnF, with SBN adding three further Italian locations.*

## OPERA FOR A ROYAL WEDDING

**35. METASTASIO, PIETRO. ALCIDE AL BIVIO** Festa Teatrale Da rappresentarsi in Musica Per le Felicissime Nozze delle L.L.A.A.R.R. L'Arciduca Giuseppe d'Austria & La Principessa Isabella di Borbone Per Comando Degli Augustissimi Regnanti. In Vienna: nella Stamperia di Ghelen, MDCCLX [1760]. **£875 / \$1125**

FIRST EDITION. 4to, pp. [62]; title-page engraved within decorative border, and 21 engraved head- and tailpieces and initials, some signed by Anton Tischler; occasional spotting and marking, and some bleed from headpieces, but largely clean; in contemporary sheep, later spine decorated in gilt, red edges; some wear but still an attractive copy.

Splendidly illustrated by the Austrian engraver Anton Tischler (1721-1780), this libretto was written for the wedding of the Emperor Joseph II and Princess Isabella of



Parma on October 9, 1760, where it was set to music by Johann Adolf Hasse (1699-1783). *Alcide al Bivio* (Hercules at the crossroads) was one of over thirty collaborations between poet and composer, and remains performed (albeit very occasionally) to this day.

The union of Joseph and Isabella was a political one, but also by all accounts a loving one; it was, however, not a fortunate one. After a series of miscarriages, and weakened by a bout of smallpox, Isabella died only three years later, at the age of twenty-one. Their sole surviving daughter, Maria Theresa, was to die of pleurisy in 1770.

*Sonneck, Catalogue of Opera Librettos, I, p.453; LibraryHub records three copies in the UK, at Cambridge, Liverpool, and the BL.*

## **CORRECT YOUR FRENCH, PURIFY YOUR HEART**

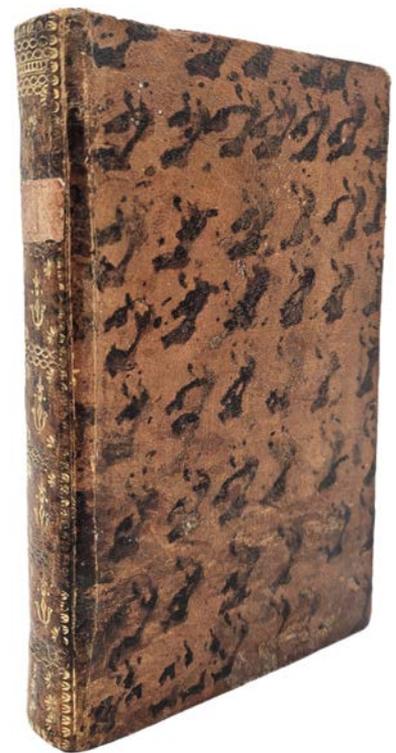
**36. MOLARD, ETIENNE.** DICTIONNAIRE GRAMMATICAL DU MAUVAIS LANGAGE, ou recueil des expressions et des phrases vicieuses usitées en France, et notamment à Lyon. Lyon: Chez l'Auteur et chez C.F. Barret, An XII [1803]. **£325 / \$415**

FIRST EDITION THUS. *12mo, pp. xii, 214; light dampstaining to head throughout, and occasional browning in places, but otherwise fresh; in contemporary mottled sheep, spine gilt with skiver label lettered in gilt; light wear, but still a good copy.*

Uncommon dictionary of French bad language, compiled by the Lyonnais grammarian and classicist Étienne Molard (1761-1825).

The work had first appeared under the title *Lyonnoissismes, ou recueil d'expressions vicieuses usitées à Lyon*, in 1792, and met with some success (although a search of OCLC suggests that this success may only have been relative, with only five copies recorded outside its home city). The present edition, the first under this title, has been expanded by more than a third, attempting to provide etymologies for many of the 'locutions vicieuses', and adding related anecdotes. Molard observes in his preface that 'if languages distinguish nations from one another, then the manner of speaking one's own announces the company one keeps ... whoever has vice-laden pronunciation, who disfigures language with the abuse and impropriety of terms, who denatures words by giving them a genre and a number of syllables they shouldn't have, shocks the ear, and reveals their ignorance. I say more: the purity of language allows one to presume the purity of heart'.

With this dictionary, even the most crude citizen of Lyon should be able to satisfy the demanding Molard, with his help. It is as much a guide to pronunciation as a dictionary



of slang. Opening the book randomly, we come across the word *Estomac*: he defines it, but warns that 'il ne faut pas prononcer le c, comme font les Genevois'. He assists the reader with irregular verbs, reminds the reader that *l'ivoire blanche* is wrong (it is masculine), and advises that one should never talk to the *cafetiere*, but rather to the *limonadiere*. Regardless of whether she is making coffee or lemonade, she will not be delighted to be addressed as a coffee pot.

*Outside Continental Europe, OCLC records copies at Chicago, the Newberry, Louisiana State, Australian National University, National Library of Australia, and Waseda.*

## WHAT WE GET WRONG (AND RIGHT) ABOUT SIRENS

**37. [NICAISE, CLAUDE]. LES SIRENES, ou discours sur leur forme et figure. A Paris: Chez Jean Anisson, MDCXCI [1691].** **£2200 / \$2800**

FIRST EDITION. 4to, pp. [vi], 78, [2] *table des sommaires*; with engraved vignette on title-page, and engraved head- and tailpieces, initials, and coins within the text, as well as a full-page engraving on verso of title-page (see note below); very occasional spotting and light marking to extremities, but otherwise clean and crisp throughout; in contemporary calf, spine in compartments with raised bands, gilt, marbled endpapers and edges; some wear but still a well-preserved, solid copy with book-plate of 'The Waterbury' (a type of watch) on front paste-down.

First edition of this rare and handsomely printed study of sirens and their role in mythology, art, and literature, by the French priest and scholar Claude Nicaise (1623 -1701).



Nicaise's work was prompted by a conversation at the Cabinet, a group of scholars and writers that had emerged from the Académie française in the early seventeenth century, on the nature of sirens, following an argument at a session of the Academy between Pierre Daniel Huet and the Abbé de Dangeau, and he opens his treatise with a brief history of the Cabinet from its origins with the Dupuy brothers up to the present day, before elaborating on the argument between Huet and Dangeau, which centred on a passage in Virgil which could lead to the view that sirens were either birds or fish. This leads Nicaise to enter into what appears to be the first sustained treatment of



sirens in French, examining their depiction both in painting and sculpture (covering representations from medals to Giotto), in literature ranging from Plato and Epicurus to Saint Jerome, and in scientific writings of Athanasius Kircher and Aldrovandi. While criticising the errors of writers and painters, Nicaise also discusses in more details the naming and symbolic nature of sirens, the etymology of the word, and their appearance in emblems, tapestries, medals, and more.

The work is adorned with intaglio engravings by the Paris-based German printmaker Franz Ertinger (1640-1710). A vignette on the title is repeated twice later in the text, and a frontispiece shows Odysseus and Circe on a shore, alongside Odysseus tied to his own ship's mast, while sirens (depicted both as birds and as fish) serenade him, in the expectation that he might fail to notice the skulls littering their island. And the lesson of the sirens is of course a moral lesson: 'il faut imiter son Heros, & s'attacher comme lui au mâât du navire, envisager la patrie d'un oeil fixe, & ne la perdre jamais de veuë pour quoyque ce soit, comme des passagers qui vont à la conquête d'une autre demeure que celle-cy, sans nous laisser seduire à ses appas trompeurs, ni à ses vains plaisirs' (p. 77).

Nicaise was a native of Dijon, travelled widely in Italy, and was a correspondent of several of the most prominent intellectuals of his day, including Huet, Bossuet, and Bayle.

*Barbier IV, 499; outside Continental Europe, OCLC records copies at Yale, Harvard, McGill, the Metropolitan Museum of Art, Cambridge, and the Warburg.*

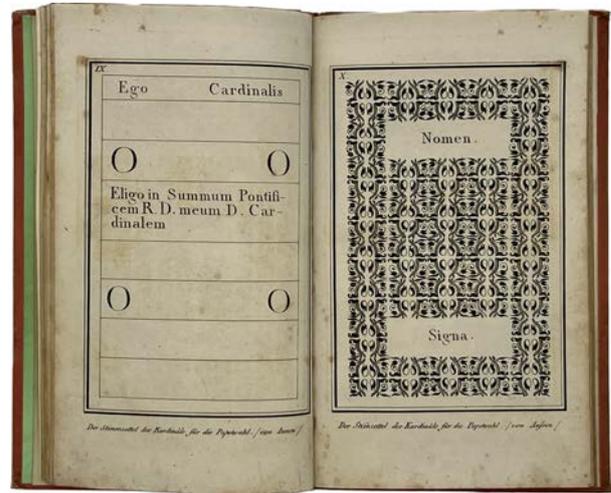
## ELECTING POPES

**38. ORLAY, ALEXANDER EDLEN VON.** DIE PAPSTWAHL. Eine ganz genaue Beschreibung und Abbildung der Gebräuche und Feyerlichkeiten bey Erledigung und Wiederbesetzung des Päpstlichen Stuhles. Nebst einer Chronologie der römischen Päpste. Mit 20 Kupfertafeln. Nach den neuesten in Rome erschienenen Werken beschrieben, und aus dem Italienischen ins Deutsche übersetzt. [Augsburg, Schlosser], c. 1829.

**£350 / \$450**

FIRST EDITION. 8vo, pp. [ii], 58, [2] contents, with fourteen leaves of plates (comprising 20 engraved plates in all); some foxing throughout; a few later notes in pencil and ink on last few pages; in pink silk-covered boards, covers decorated in gilt, all edges gilt; spine and extremities sunned and worn, corners bumped, but still an attractive copy.

First edition, one of several printed in the same year but the only one undated on the title-page, of this historical and procedural study of Papal elections, based on 'the most recent works to have appeared in Rome', collected and translated into German by the Austrian cavalry officer Alexander Edlen von Orlay and illustrated with twenty engraved plates.

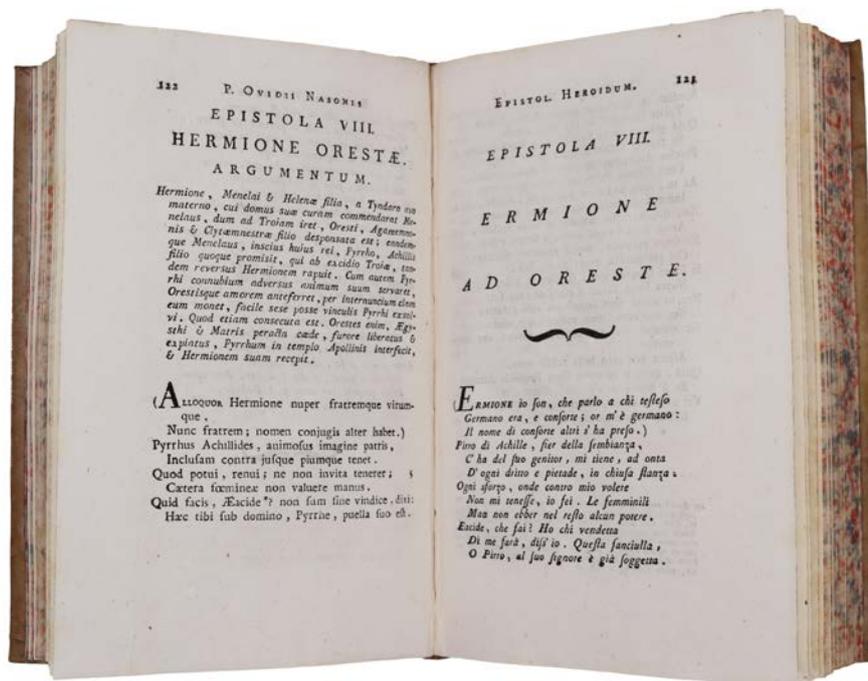


Over ten short chapters, the book describes the customs and festivities related to papal elections, the nine-day exequies for a dead pope, the workings of the conclave, scrutiny (the casting of anonymous nominations by each member of the conclave), the rituals associated with the first day after the announcement of the new pope, the papal coronation, and the formal entrance of the new pope into St John Lateran.

An appendix includes a description of St Peter's Basilica, and a list of all the popes (but not, obviously, of the antipopes).

Outside continental Europe, OCLC records just one copy, at the National Library of Israel.

**39. OVID. P. OVIDII NASONIS EPISTOLARUM HEROIDUM LIBER** cum appositis italico carmine interpretationibus, ac notis. Mediolani: Typis Imper. Monast. S. Ambrosii Majoris, MDCCLXXXIII [1793]. **£225 / \$285**



8vo, pp. 432, [1] blank; vignette on title-page; text in Latin on versos with parallel Italian text on rectos; clean and crisp throughout; in contemporary vellum, title in gilt on spine; edges speckled in red and green; some wear and marking to boards, and pencil mark to upper corner of upper board; still an appealing copy.

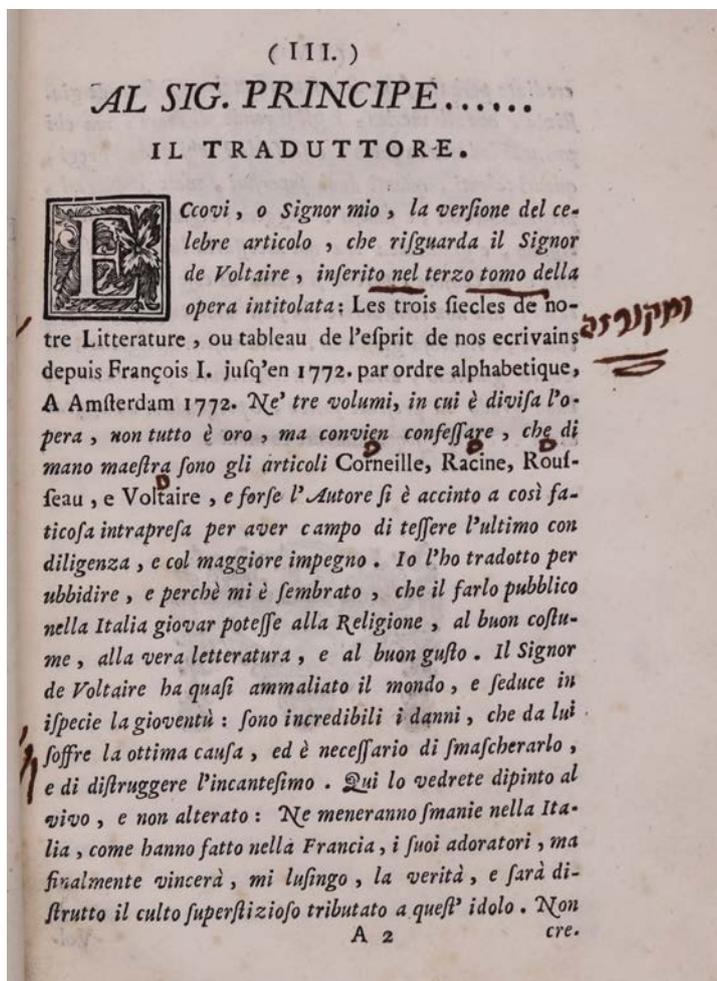
A very clean copy of this uncommon edition of Ovid's *Heroides*, printed the year after Remondini's works edition at the press run by the Benedictine monks of Sant' Ambrogio in Milan, with a parallel Italian translation.

Although the title-page does promise notes, these are not the extensive notes provided by Remondini's edition, but rather occasional explanatory footnotes for some of the more obscure references, with a few pages of additional endnotes. The translation in tercets appears, however, not to have been published either previously or subsequently; moreover, the translator remains unidentified.

Outside Continental Europe, OCLC records copies at Harvard, Cincinnati, and the BL.

**40. [SABATIER, ANTOINE].** ESAME CRITICO DELLE OPERE DEL SIGNOR DE VOLTAIRE tradotto dell'idioma francese con note. In Roma: pe'l Salomoni, MDCCLXXIV [1774]. **£475 / \$600**

FIRST ITALIAN TRANSLATION. 8vo, pp. lii; woodcut vignette on title-page, initials, and head- and tailpieces; small hole in title-page, not affecting text; occasional browning; sporadic annotations in Hebrew in a contemporary hand; in recent wrappers.



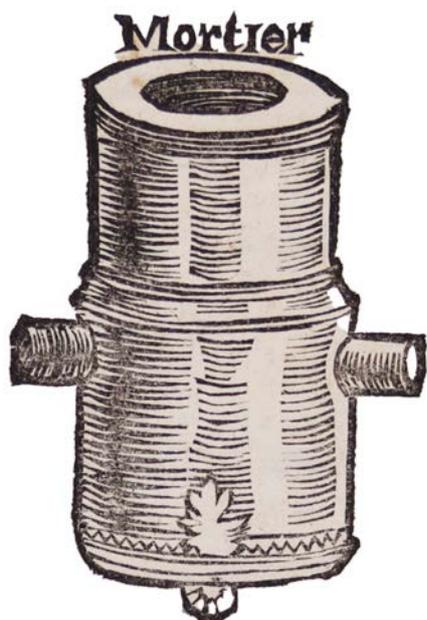
Rare Italian translation of the article on Voltaire in the third volume of Antoine Sabatier's *Les trois siècles de notre Litterature, ou tableau de l'esprit de nos écrivains depuis François I*, which had first appeared in Amsterdam in 1772.

Sabatier's hostility to Voltaire was what attracted the anonymous translator, who tells us in his preface: 'Signor de Voltaire has so enchanted the world, and seduced the young in particular: the harms that he has inflicted on the best causes are incredible, and it is necessary to unmask him and to destroy his spell. Here you will see him depicted as he is, and not altered: his admirers will fret about this in Italy just as they did in France, but finally, I flatter myself, the truth will out'.

The present copy is especially interesting; printed by the prominent Roman Jewish printer Salomoni, notable for their editions of Piranesi and others, there are a couple of Hebrew annotations on the first and last pages, and numerous underlinings and marked passages throughout; also, wherever the name of a modern author is mentioned, this is marked with a circle above the name. What this signifies is unclear; but it does give rise to speculation about the extent to which the products of the Salomoni press, which certainly had a wide general readership, were also circulating among the Roman Jewish community.

*Outside Continental Europe, OCLC records copies at Oxford and the British Library.*

**41. SAINT-JULIEN, ANTOINE DE. LA FORGE DE VULCAIN, ou L'appareil des machines de guerre, traité curieux, dans lequel on fait voir comme en raccourci quels sont les instruments militaires, leur forme, leur matière, & leur composition leur fin, leur aparel, & leur execution; les éfets surprenant qu'ils produisent; & generalement tout ce qui peut servir à leur perfection. A La Haye: Chez Guillaume de Voys, 1710. £625 / \$795**



*Second edition? 12mo, pp. [xvi], 144; with twelve leaves of woodcut illustrations (including four folding); some light browning throughout, small wormtrace to foot of gutter of a couple of gatherings, not affecting text; in contemporary sheep, spine in compartments with raised bands, tooled and lettered in gilt; binding somewhat worn with chips to joints and extremities.*

Uncommon second edition of this rare guide to military machines, their design, use, effect, and necessity, by Antoine de Saint-Julien.

Dedicated to the Czech nobleman Franz Karl Liebstenky-Kolowrat, *La forge de Vulcain* opens with astonishment that, among so many

works on geometry and other aspects of mathematics, so little has been published on military machines, 'one of the most worthy and important subjects for the well-being of states, since without the aid they give us, no prince or monarch would be able either to vanquish his enemies nor even to be in a position to slow down their efforts'. Saint-Julien aims to fill this gap with a work useful to all the engineers and artillery officers who had asked him to write it, and so he describes the preparation and composition of gunpowder, the design, use, and transport of cannon, mortars and bombs, grenades, petards, fireworks, mines and countermines, and more. The text is augmented with twelve leaves of splendidly crude illustrations. Saint-Julien hopes not only that his work will be instructive to the young who might want to take up arms, but also to others; he concludes it with a list of all the preparations used in three important 17th-century sieges: 'par la on verra d'un coup d'oeil le nombre presque innombrable

d'instrumens & machines qui y ont été employées, d'où l'on jugera de l'immense dépense qu'il y a falu faire'.

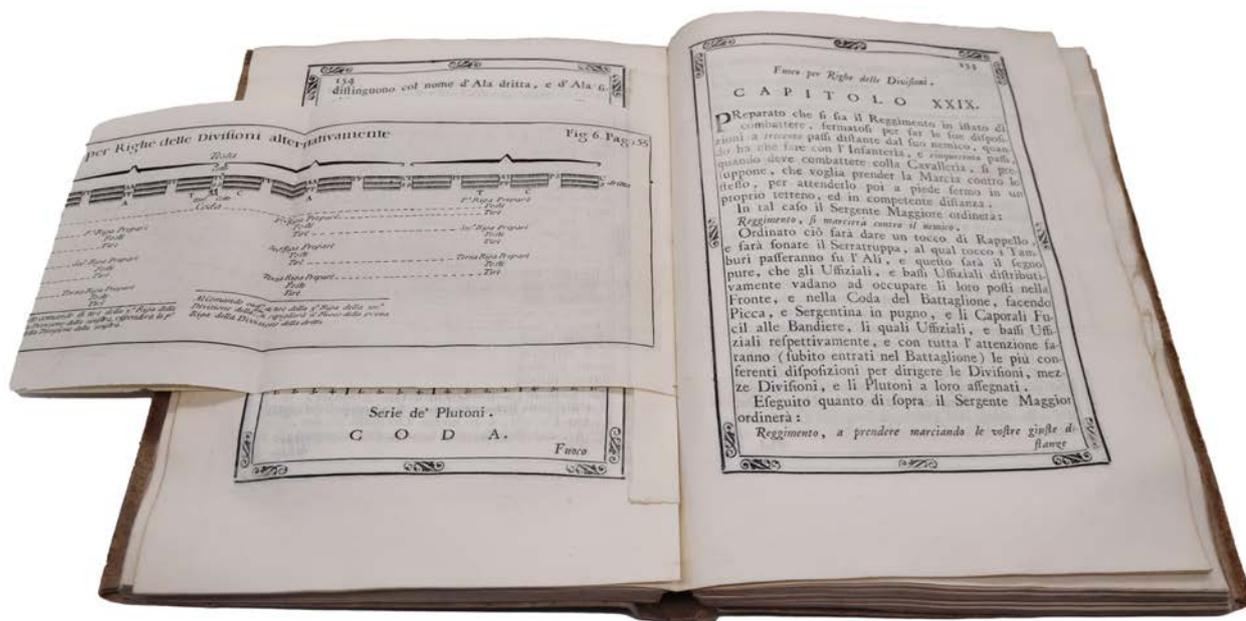
The work first appeared in 1706, also with de Voys; all editions are rare.

*Outside Continental Europe, OCLC records copies at Boston Public Library, Harvard, the Society of the Cincinnati, and the National Maritime Museum, with the Society of the Cincinnati also holding a copy of the 1706 edition.*

## THE WORKINGS OF THE VENETIAN MILITARY

**42. SCHULENBURG, JOHANN MATHIAS, GRAF VON DER. ESERCIZIO MILITARE**, e regola universale dell'infanteria della serenissima Repubblica di Venezia Suggesto, e nuovamente accresciuto da S. E. Felt Marescial Mattias Gio. Co. di Schulembourgh generale in capite, Ristampato per Ordine dell'Illustrissimo, ed Eccellentissimo Signor Sebastain Zustinian ... in esecuzione al Decreto dell' eccellentissimo senato de di' 22. ottobre 1735. [Venice]: Stampato per Z. Antonio, ed Almorò Pinelli Stampatori Ducali, [1753]. **£1450 / \$1850**

*4to, pp. [vii], [i] blank, 426; with eleven folding leaves of plates; text within double border, woodcut printer's device on title-page; aside from very occasional spotting, clean and fresh throughout; in contemporary carta rustica, upper half of spine loose and chipped, and some wear to other extremities; book-label of the Prussian/Norwegian collector Karl Friedrich Wilhelm Brose on front paste-down.*



Rare expanded and updated edition of this collection of the rules governing the conduct, organisation, and military exercises of the Venetian army, first published in 1724, updated in 1735, and here with a supplement dated December 28, 1752, continuously paginated but with its own title-page. All editions are very scarce.

The author, Johann Mathias von der Schulenberg (1661-1747) was a German aristocrat who spent the end of his military career in the Venetian army, serving during the siege of Corfu in 1716 before retiring to Venice in 1718 to establish a significant art collection, correspond with Voltaire, and write this monumental work, his only published book. The 93 chapters of the main body of the work deal with every aspect of the organisation of the army, from the divisions of the infantry and the roles of different classes of officer, to the arrangement of exercises, the structure of and expected response to commands, and the ways in which different groups divisions are differently armed and how this affects their drills, before describing pike drills, drills with friesian horses, rules for marching, columns and other formations, preparation for battle, the role of the sergeant major, the functions of army governors, and more. An appendix describes ceremonial use of the pike, while a final supplement, accompanying this present reissue, presents a number of updates to aspects of drills and exercises.

“Schulemberg would be the last reformer to affect the overall structure of the San Marco military. His writings would continue to be cited until the fall of the Republic by those who were attempting to reform the increasingly devastated Venetian troops, but only in the second half of the century would they find any application” (Tamburlini, p. 82).

*P. Tamburlini, “L’organizzazione militare veneziana nella prima metà del Settecento”, Studi Veneziani LIII, 2007; for more on all aspects of Schulenburg’s life and work, see F. Vecchiato and A. Gargano (eds), Matthias e Werner von der Schulenburg: La dimensione europea di due aristocrati tedeschi, Verona 2006; OCLC records two copies of this edition, at the Society of the Cincinnati and the Newberry, with copies of earlier editions also at Michigan and the British Library; this edition not in LibraryHub.*

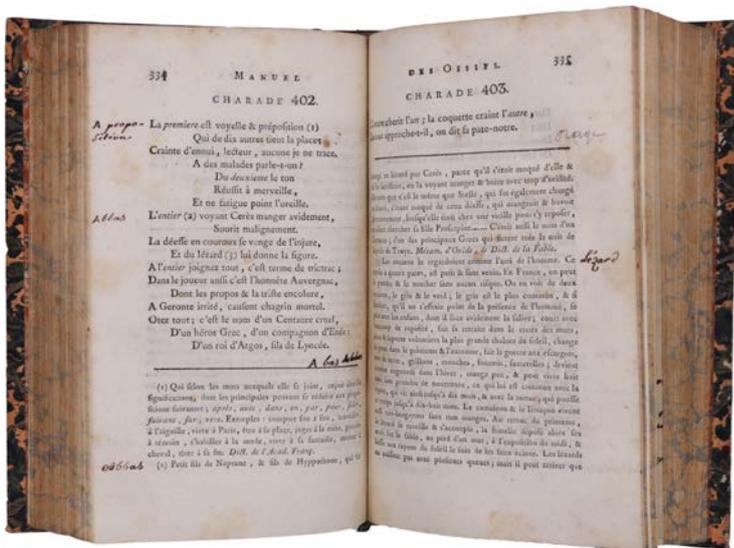
## LEARNING THROUGH CHARADES

**43. [SEMILLARD DES OVILLERS, ABBÉ].** MANUEL DES OISIFS, Contenant sept cents folies & plus, avec des notes, que plusieurs ont oubliées, & que beaucoup ignorent, ou Charades. Par le Doyen des Sages. Tome Premier [-Second]. [Paris?]: De l’Imprimerie des Quinze-Vents. Chez Oedipe, au Sphynx. Et se vend à Paris, chez Le Boucher, Libraire du Châtelet., MDCCLXXXVI [1786]. **£785 / \$1000**

FIRST EDITION. *Two volumes bound in one, 8vo, pp. xx, 352; [ij], 353-694; occasional woodcut tailpieces; some foxing and browning throughout; annotated throughout in ink in a contemporary hand, with later pencil annotations in places; in later calf-backed marbled boards, flat spine blind-tooled and ruled in gilt, with worn leather lettering-piece, marbled edges.*

First edition, rare, of this collection of word-games, puzzles, and charades compiled by the Tremblay priest Semillard des Ovilliers.

In the introduction, the author attempts to tell the reader exactly what a charade, coming from a Spanish word signifying ‘rusticité, grossiereté, impolitesse, mauvaise éducation’, is, landing on the definition from the *Encyclopédie méthodique*: “a type of



logogryph, consisting of the simple division of a word into two or more parts, following the order of its syllables, in a way in which each part is a word expressing a complete sense: and where one proposes divining both the whole word and its parts, while defining successively each of the parts and the whole". He also explains the necessity of the notes he gives for each charade, along with his approach to

orthography, the use of italics to aid the reader, and finally a list of solutions (although he is not so helpful as to provide any links of solutions to puzzles).

The charades themselves vary considerably, with some amounting to no more than a couple of lines: number 103, for instance, is simply: 'L'un se remplit de vin. L'autre peint le nature; Du tout l'argent ou l'or enrichit la texture'. The accompanying footnote, however, gives more of a clue to the answer: 'In its true significaton, it is 'une étoffe tissue toute d'or, tant en chaîne qu'en trame, ou d'argent, ou des deux ensemble. On a aussi donné ce nom aux étoffes où il y avoit quelques pourfilures de soie, pour relever & donner de l'ombrage aux fleurs d'or dont elles étoient enrichies'. In this instance, a contemporary reader has helpfully given us the answer: brocart (i. e. brocade); the same hand has provided similar annotations throughout the work, but not always reaching the point of solving the puzzle; often the marginal notes merely explain the reference in the footnote, while the answer remains unknown. A later reader has attempted something similar in pencil, sometimes correcting the efforts of the first. The charades themselves, though, and their accompanying explanations, both require a vast array of literary and historical knowledge, and supply it, with details of everything from the habits of sea-lions (the answer to number 578) to the medicinal properties of garlic. In all, we find 769 charades.

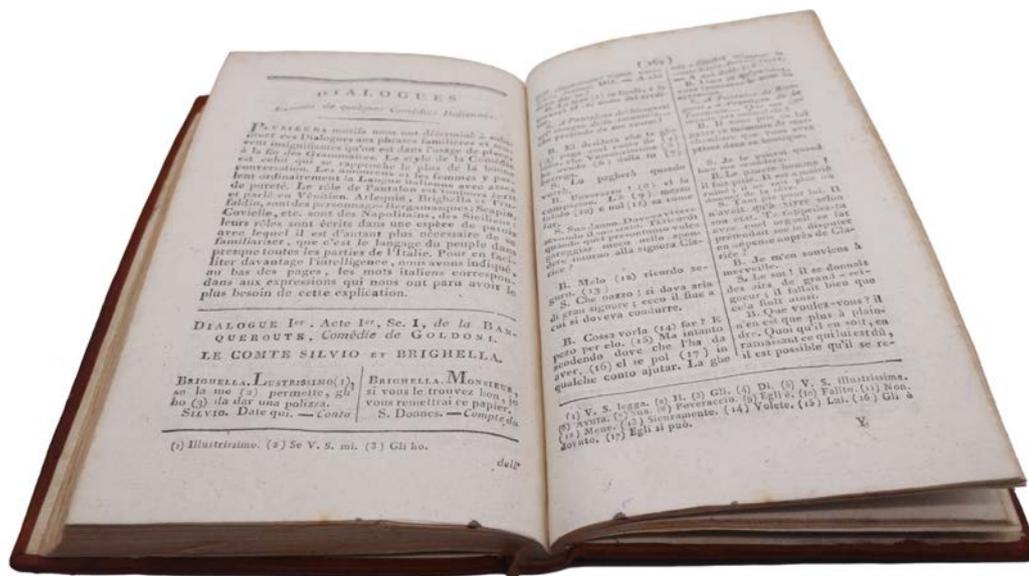
*Barbier III, 44; OCLC records two copies outside Continental Europe, at the British Library and the University of London.*

## LEARNING ITALIAN THROUGH COMEDY

**44. SIRET, PIERRE-LOUIS.** *ELÉMENS DE LA LANGUE ITALIENNE*, ou Methode Pratique Pour apprendre facilement cette Langue; Par M. Siret, Auteur des Elémens de la Langue Anglaise. A Paris: Chez Théophile Barrois, An 5 de la République Française (1797). **£400 / \$500**

FIRST EDITION. 8vo, pp. [iv], xvi, 207, [1] blank; some light browning in places but largely clean and fresh throughout; in contemporary calf, boards with plain border in blind, flat spine ruled in gilt with morocco lettering-piece; aside from some very light wear and marking to boards, and chip to top of lower joint, a very attractive copy.

A lovely copy of this rare introduction to the Italian language for French speakers, by the French grammarian Pierre-Louis Siret (1745-1798).



Siret, who had previously published a similar introduction to English, divides his work into three parts, opening with a section on grammar (parts of speech, including nouns, numbers, pronouns, and verbs), before a lengthier part on syntax, where he explains the use of articles and adjectives, the formation of sentences, the use of tenses, and more. Of perhaps the most interest, however, is the third part, on idioms, defined by Siret as uses that cannot be literally translated from one language to another. Opening with an alphabetical listing of Italian words that lend themselves to many idioms (andare, alto, fare, tenere, and so on), and an equivalent list of French words (affaire, apprendre, façon, piquer), along with a number of idioms and proverbs that are common to both languages, Siret goes on to record the sounds made by animals in the two languages, and how to tell the time in Italian. The last forty pages are taken up with a range of dialogues taken from Goldoni comedies (*Il mercante fallito* and *La donna vendicativa*), with the observation that ‘Le style de la Comédie est celui qui se rapproche le plus de la bonne conversation’.

Although Siret’s *Elémens de la langue anglaise* saw more than 40 editions, his work on Italian appears to have been less successful; no further editions were published.

OCLC records four copies outside France, at Harvard, the Newberry, the Anna Amalia Bibliothek, and the Biblioteca nazionale centrale in Rome.

## BIND BEFORE SINGING

**45. [SONG].** AMUSEMENT DES DAMES, ou nouveau recueil de chansons choisies. A la Haye: Aux Depens de la Compagnie (but Paris?), MDCCLVI [1756]. **£400 / \$500**

FIRST EDITION. 8vo, pp. 8, 352; title printed in red and black within decorative engraved border; bulk of work consisting of engraved music, with numerous engraved head- and tailpieces; some spotting and marginal staining in places, but largely clean and fresh throughout; in contemporary interim boards, lacking spine (which was probably never

present), but cords intact (loose but holding); some wear to corners but still a very attractive copy.

A lovely copy, in the most interim of interim bindings, of this collection of popular songs for both solo voices and duets, all with music; although the title suggests that the target audience is female, the songs themselves are clearly to be sung by a variety of voices, being written in several different clefs, including the bass clef. The volume includes drinking songs, vaudevilles, rounds, and adaptations of arias from popular operas, with over 100 in all.

Weller, *Falsche Druckorte*, vol. 2, p. 144; outside Continental Europe, OCLC records copies at Yale, Indiana, Michigan, George Mason University, McGill, Sydney, Edinburgh, and Leeds.



## AN IMPROVISATRICE CAPTURED

**46. SULGHER FANTASTICI, FORTUNATA.** *COMPONIMENTI POETICI di Forturtuna Sulgher Fantastici fra gli Arcadi Temira Parraside ...* In Firenze: da Pietro Allegrini, 1785. **£750 / \$950**



FIRST EDITION. 8vo, pp. xcvi; text within decorative border, with decorative tailpieces; engraved title-page by F. Gregori after designs by James Macpherson; in near-contemporary marbled sheep, spine gilt with morocco lettering-piece, boards with border in blind; marbled endpapers, all edges red; some wear to boards and extremities, with slight loss of leather to lower corner of lower board, but still an attractive copy

First edition of this collection of poems by the improvisatory poet Fortunata Sulgher Fantastici (1755-1824), dedicated to Maria Amalia, Duchess of Parma.

The collection consists of twenty-three poems, chiefly but not exclusively anacreontics, many of which take up

classical themes: Bacchus in Thebes, Andromache's lament over the death of Hector, Penelope dissuading Telemachus from following in Odysseus' footsteps, and more. In addition, we find both wedding poetry (for the wedding of Maddalena Federighi to Baron Cerbone del Nero), and juxtaposed with it, *versi sciolti* lamenting the death of Maddalena Federighi.

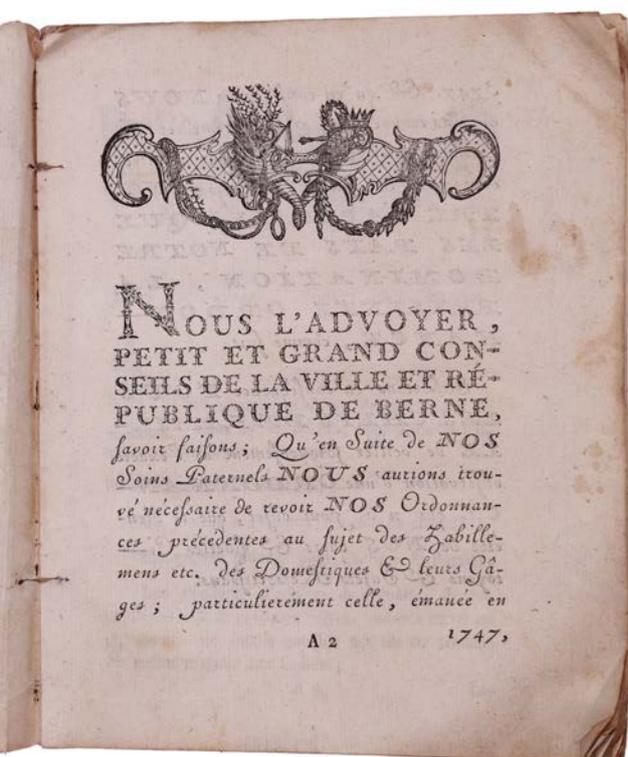
The engraved title-page seems to be based on the work of the British miniaturist and enameller Joseph Macpherson (born. 1726), who was active in Florence in the 1760s and then in Milan. Later editions of Sulgher Fantastici's poems were to have seen a different Macpherson connection, as she was to translate two extracts from *Ossian*. In all, the collection, in various forms, appeared four times before 1794, in Parma, Siena, and Livorno. Her primary fame came not from published work but from her improvisation, which is how she is depicted in Angelika Kauffmann's famous portrait of 1792.

*Outside Continental Europe, OCLC records copies at Chicago, Duke, Harvard, Bryn Mawr, Toronto, and the National Library of Scotland.*

**47. [SUMPTUARY LAW].** ORDONNANCE CONCERNANT LES HABILLEMENS ETC., le Service, & les Gâges des Domestiques. Pour les Pays Allemand & Romand de la République de Berne. Berne: Imprimerie de Leurs Excellences, 1766. **£650 / \$825**

*4to, pp. 32; numerous engraved vignettes, headpieces, initials, and headings; first and last few leaves with some spotting and staining, but otherwise largely clean; unbound with marbled paper backstrip; slightly dogeared, and chipping to spine.*

Very rare set of sumptuary laws for the Republic of Bern in Switzerland.



The introduction highlights the need to review previous sets of laws, in particular those of 1747, in the light of the frequent abuses that had taken place both in the city of Bern and its territories, and exhorts the head of every family carefully to observe 'an ordinance that has as its only object the well-being of our dear and faithful citizens and immigrant subjects'. It goes on to list the clothing, jewellery, and materials that are forbidden, the penalties for contravening the regulations, and the various exceptions. For instance, fine pearls are forbidden, with an attendant fine of fifteen ecus-blancs. However, fake pearls may be worn on the head, and on collars and bracelets, but nowhere else, otherwise the same fine applies. Other regulations apply to the use of gold and silver thread, embroidery, lace, and velvet; valets must not wear silk, while only immediate family are

permitted to wear mourning. On no occasion is the wearing of masks permitted, but dancing is, as long as it finished by 9pm. The authorities are 'determined to watch carefully to ensure that this ordinance is observed in all points'.

The final section presents laws relating specifically to the service and wages of domestic staff, covering everything from the employment of those who have been 'chassé de la Ville' (forbidden) to seeking a change of employment without giving two months' notice (also forbidden, under pain of 24 hours in gaol).

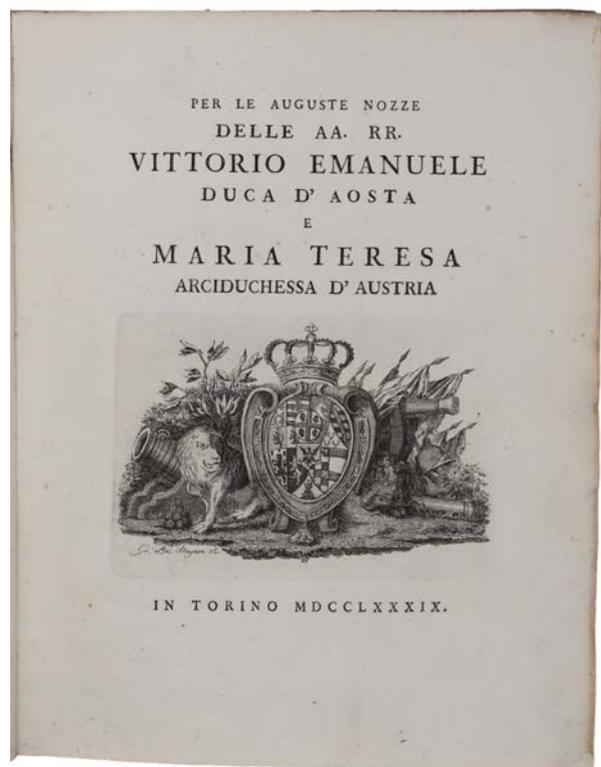
*Only one copy of any version recorded outside Switzerland by OCLC, the 1748 edition at Emory.*

## CELEBRATING A ROYAL WEDDING

**48. [WEDDING ALBUM].** PER LE AUGUSTE NOZZE delle AA. RR. Vittorio Emanuele duca d'Aosta e Maria Teresa archiduchessa d'Austria. In Torino: dalla Reale Stamperia, MDCCLXXXIX [1789]. **£650 / \$825**

FIRST EDITION. 4to, pp. 47, [1] blank; armorial engraving on title-page, and four further engravings in the text; the odd small mark, but otherwise clean and crisp throughout; in contemporary decorative stiff wrappers; some light wear, especially to spine, and small dampstain to lower cover, a couple of small doodles to upper cover; but still a very attractive copy.

A lovely copy, bound in striking contemporary patterned wrappers, of this collection of poems celebrating the wedding in 1789 of Vittorio Emanuele of Savoy (1759-1824), later King of Sardinia, to Maria Theresa of Austria-Este (1773-1832).



The verses, in a mixture of Greek, Latin, and Italian, are by a variety of distinguished authors, including Leonardo Miniscalchi (the author of a collection of *Componimenti poetici* (Alessandria, 1787), Teodoro Bergera (who translated Racine's *La Religion* into Italian), Giovanni Bernardo Vigo (1719-1805), and the economist Giambattista Vasco (1733-1796), alongside others including professors of classics and moral philosophy at the University of Turin, and Giuseppe Antonio Cauda, who was at the time assistant University Librarian; the variety of authors is reflected in that of form, with a mixture of odes, madrigals, sonnets, epigrams, and an epithalamion. The fine engravings are by Stagnon, Valperga, and Cagnoni.

**49. [WEDDING POETRY].** BEY DER HOHEN VERMÄHLUNG DES HOCHGEBOHRNEN GRAFEN, Herrn Heinrich des 42ten jüngern Reußen, Grafen und Herrn zu Plauen, mit der Durchlaughtigen Prinzessin, Frauen Carolinen Henrietten, Prinzessin zu Hohenlohe, Gräfin von Gleichen ... welche den 10ten Juny 1779 zu Kirchberg vollzogen wurde, suchte seine tiefe Ehrfurcht und Freude in nachstehender Kantate an den Tag zu legen das dasige Musik-Collegium. Schwäb. Hall, gedruckt mit Messererischen Schriften [1779].

[with]: DAS VON DER FREUDE ÜBERSTRAHLTE KIRCHBERG wurde bey der glücklichen Vermählung des Hochgebohrnen Reichsgrafen und Herrn Herrn Heinrich des XLIIten Grafen Reussen und Herrn zu Plauen Erbgrafen in Schlaitz &c. mit der Durchlaughtigsten Prinzessin Caroline Henriette Prinzessin zu Hohenlohe Kirchberg, Gräfin zu Gleichen ... welche den 10ten Juny 1779 in Kirchberg feyerlich und vergnügt vollzogen worden, zu Bezeigung der ehrfurchtvollen Theilnehmung vorgestellt von der Hochfürstl. Hohenlohe Kirchbergischen welt- und geistlichen Obern Dienerschaft in der Stadt und auf dem Lande. Hall in Schwaben: gedruckt bey Johann Christophe Messerer, [1779].

£1100 / \$1400



FIRST EDITIONS. I. Large 8vo, pp. [4]; printed within decorative border, with woodcut head- and tailpieces; clean and crisp, in contemporary Italian decorative wrappers; II. Large 8vo, pp. [7], [1] blank; decorative border to p. [2], woodcut head and tailpieces; ink blot to foot of second leaf, but otherwise clean and crisp throughout; in contemporary Italian decorative wrappers.

Lovely copies, both in Italian block-printed paper wrappers, of these two poems printed for the marriage of Heinrich XLII (1672-1818) and Caroline Henriette of Hohenloe-Kirchberg (1761-1849), which took place at Kirchberg in Thuringia on June 10th, 1779.

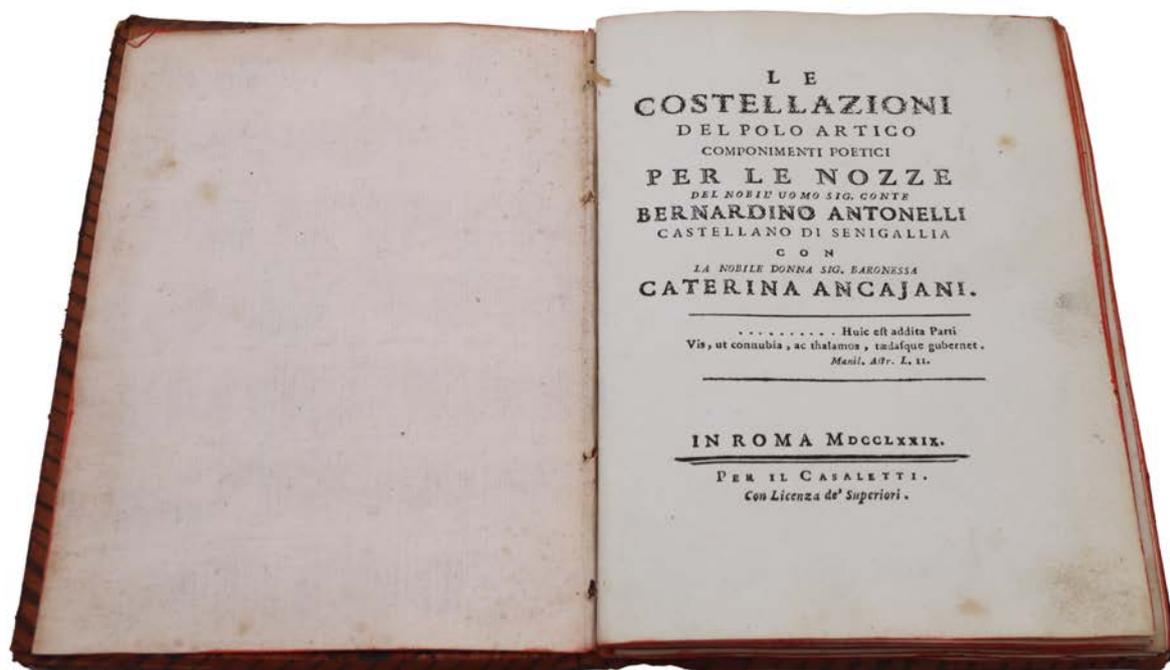
Both take the form of brief cantatas, with the first consisting of a short air followed by a longer recitative and a duet, and concluding with a further recitative and a chorus ("Fromme Wünsche bringen wir für die Neuvermählten"); this was, according to the title-page, to be performed at the Musik-Collegium in Kirchberg, although neither the librettist nor the composer is named. The second, similarly anonymous, is divided into sections on joy, married love, and hope, interspersed with interventions from 'Der Kirchbergische Genius', and concluding with alternating duets and chorus sections, the latter to be performed by children of both sexes. Both are printed in Schwäbisch Hall.

The alert may be surprised at Heinrich's regnal number; the house of Reuss, of which he was a member, had a convention that, rather than giving sons different names, they would all be called Heinrich and numbered, whether or not they had any expectation of becoming the head of the house.

*Neither work recorded by OCLC or VD18.*

**50. [WEDDING POETRY].** LE COSTELLAZIONI DEL POLO ARTICO Componenti poetici per le nozze del nobile uomo sig. Conte Bernardino Antonelli Castellano di Senigallia con la nobile donna sig. Baronessa Caterina Ancajani. In Roma: per il Casaletti, MDCCLXXIX [1779]. **£650 / \$825**

8vo, pp. 66; engraved vignette on page 3; printed on very light blue paper; some spotting and browning in places, first three gatherings detached; *in contemporary mottled calf, board bordered in gilt; red edges; somewhat bumped and worn, wormhole near head of spine, and spine chipped at head; despite faults, quite an attractive copy.*



Uncommon collection, printed on light blue paper, of poems on astronomical themes printed to celebrate the wedding of Count Bernardino Antonelli to Baroness Caterina Ancajani, edited by Count Girolamo Fagnani Tesini (born 1746).

In his preface, Tesini notes that the Greek poets 'applicarono i successi umani alle Stelle, e gl' Italiani Poeti applican' oggi le stelle ai successi umani'. And so we open with a sonnet addressed to Uranus, before a *canzone* on the pole star by the poet (and translator of Addison) Gaetano Golt, an ode on Ursa Major by Ignazio Ondedei, another on the Boreal Triangle by the Roman antiquarian and politician Enni Quirino Visconi, and many more; aside from one Latin *sermo* on Pegasus, the poems are all in Italian; in all, the volume contains fifteen poems in a variety of metres, ranging in length from a couple of stanzas to several pages.

*Not in Nuptualia; not in OCLC; SBN records copies at the Biblioteca comunale Francesco Antolisei in San Severino Marche and the Biblioteca comunale Augusta in Perugia.*



**EDMUND BRUMFITT**  
RARE BOOKS