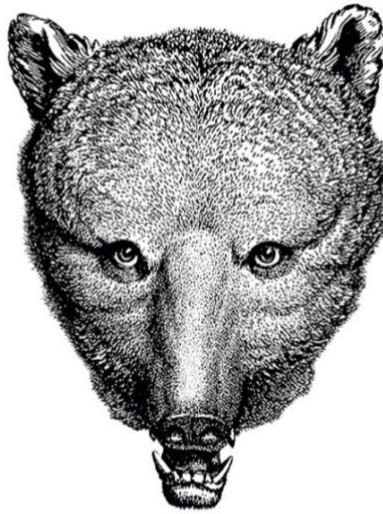


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Front cover: detail of item no. 1.

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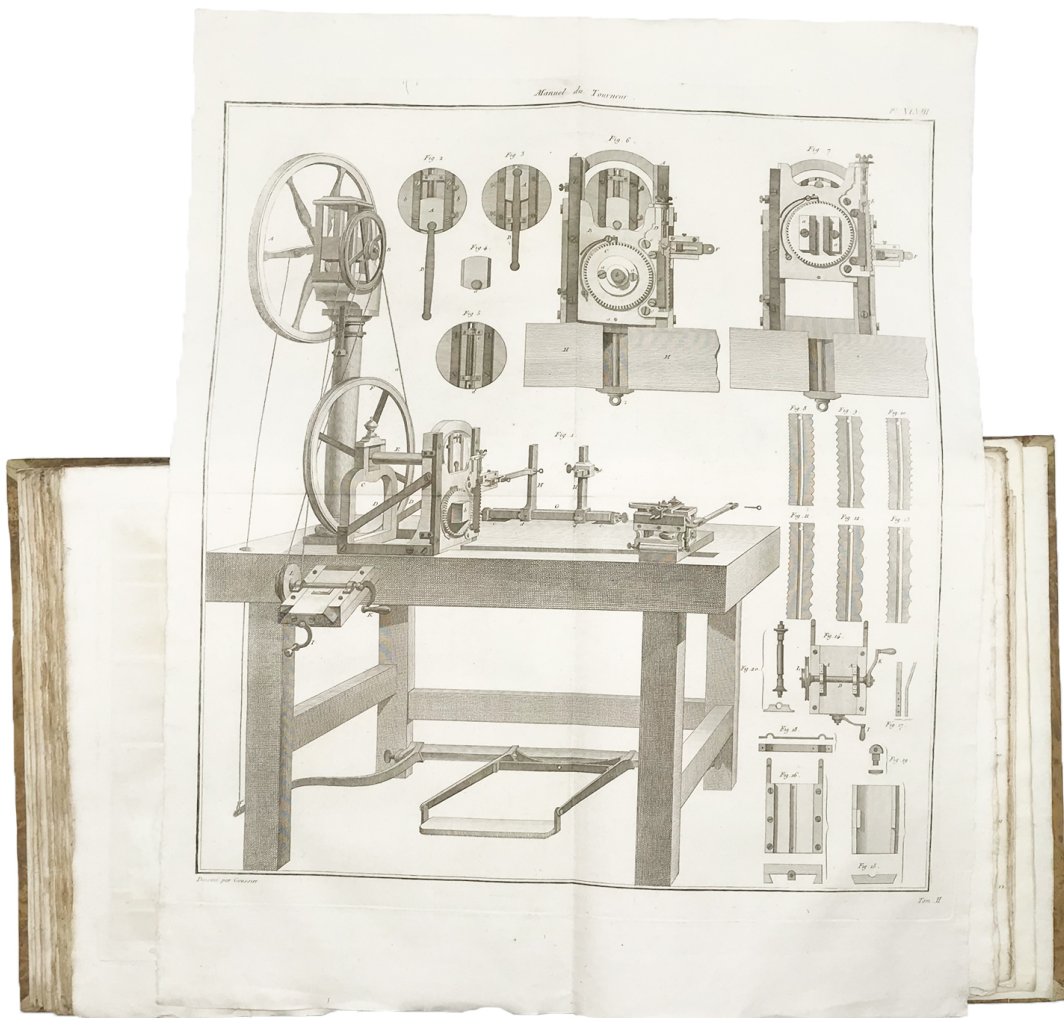
C. F. RSOFRC87M19G752V

PEC orsifederico@pec.it



Above: Borges' *Seven Saxon Poems* (item no. 8).

Below: a fine copy of *Manuel du Tourneur* (item no. 15).



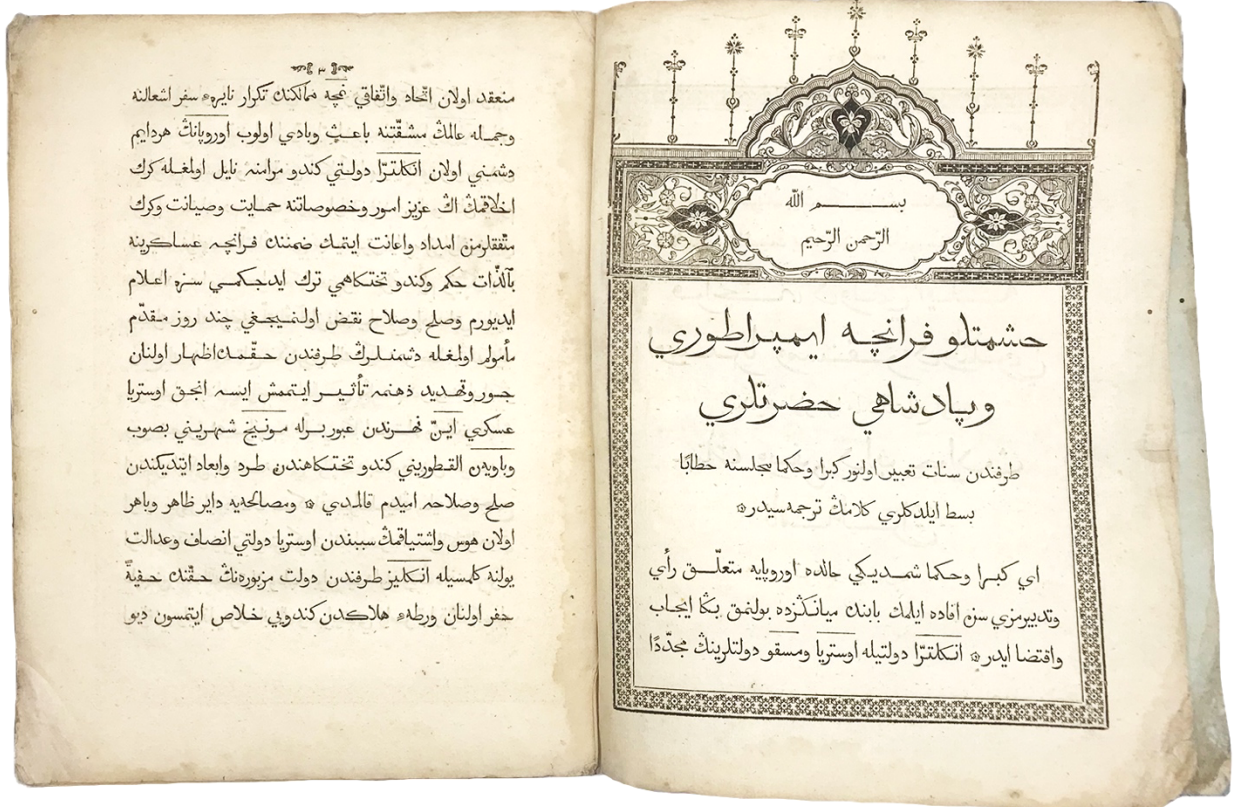
FRENCH IMPERIAL PROPAGANDA IN THE MIDDLE EAST: AN EXCEEDINGLY RARE NAPOLEONICA IN OTTOMAN TURKISH BOUND IN THE ORIGINAL PRINTED WRAPPERS.



1. [NAPOLEON I (creator); KIEFFER, Jean Daniel, and Henri Nicolas BELLETÈTE (translators)]. *Târîh-i İsevînin bin sekiz yüz beş senesi [1805] yâhud târîh-i hicrînin bin iki yüz yirmi senesinde França devleti ile Avusturya ve Mosku devletleri beyninde Nemçe ve Avusturya memâlikinde vâki olan cenk ve sefere dâîr havâdis nâmelerin tercümesidir.*

[Paris], [Imprimerie Impériale], [ca. 1806].

€4000



FIRST EDITION. 4to, 275 pp., text of 15 lines. Original publisher's printed wrappers. Light soiling to the first page, some light wear along the hinges. Nowhere to be found on the market and nowhere to be found at all in the visually appealing original wrappers.

Ottoman Turkish translation of 37 dispatches from the Grande Armée during the first German and Austrian campaign of 1805, which ended in the battle of Austerlitz. At end is a translation of the Treaty of Pressburg.

The title can be translated roughly as "This is the translation of the bulletins relating the events and battles that took place in the states of Germany between the Russians, Austrians and the French in the year 1805 of Jesus Christ or in the year 1220 from the Hijrah."

Jean Daniel Kieffer (1787-1833) was one of the greatest connoisseurs of the Turkish language at the time. He gave the first complete translation of the Bible in this language, a work to which he devoted ten years of his life. The publication in Ottoman Turkish of the Bulletins of the Grande Armée, in collaboration with the orientalist Belletête, served the French propaganda in the East at the beginning of the 19th century and contributed to spreading the power of the Napoleonic army in the Levant. In addition to these 1805 bulletins, Kieffer issued an Arabic translation, in the same year, titled "Kitab medjmouy hhavadits al hharb Alvaqy bein al franseireh ou al nemsavieh... (Book of the relation of the war between the French and the Germans in the year 1805 of the Messiah and 1220 of the Hijrah) and then published, again in Ottoman Turkish, the following Bulletins of the Grande Armée in two volumes, which appeared in Paris in 1808 (Târih-i İsevînin bin sekiz yüz altı ve yedi senesi yani tarih-i hicrinin bin ihi yüz yirmi bir ve iki senesinde Françe ve müttefikleri ile Prusya ve müttefikleri beyinlerinde vaki olen cenk ve sefere dair

havâdisnâmelerin tercümesidir). The latter related the events and battles that took place between the Prussians and their allies, and the French and their allies, during the years 1806 and 1807.

In this enterprise, Kieffer worked with Henri Nicolas Belletête (1778-1808), a pupil of the School of Oriental Languages, who was appointed government interpreter in 1798 and took part in the Egyptian campaign led by Bonaparte as a military interpreter. He stayed in Alexandria, Rosetta and Cairo; wrote an Arabic vocabulary for the use of the army, and translated tax books.

3 copies in the US: Princeton, Athenaeum of Philadelphia and LC. LC copy has handwritten note in black ink after colophon: "This is the last Treaty between the Turks and Egyptians, which I learn from the Rev. John Brazer of Salem, Mass. who presented it to the American Antiquarian Society, Oct. 23, 1834."

Bibliothèque de M. le Baron Silvestre de Sacy, Paris, L'Imprimerie Royale, 1847, Vol. 3, p. 190, no. 4792.

SCARCE AND SOUGHT-AFTER FIRST FRENCH EDITION OF LAS CASAS'S WORKS
INCLUDING THE FAMOUS ACCOUNT OF THE DESTRUCTION OF THE AZTEC EMPIRE.

2. LAS CASAS, Bartolomé de. *La Découverte des Indes Occidentales, par les Espagnols. Écrite par Dom Balthazar de Las-Casas, Évêque de Chiapa. Dédié à Monseigneur le Comte de Toulouse.*

Paris, Chez André Pralard, 1697.

€2850

FIRST FRENCH EDITION. Large 12mo; [10], 382, [2] pp., with an additional full-page engraved title-plate. Woodcut vignette on t-p, large engraved head-piece above dedicatory letter, woodcut decorated initials, head and tail-pieces throughout. Early ms. initials on title. Contemporary calf, some wear to corners and hinges, slightly cracked though holding tight to the spine. Gilt title over red morocco label and tooling to spine. All edges sprinkled in red. A very good copy.

The history of the discovery of the West Indies by the Spanish, written by the Dominican priest Bartolomé de las Casas (1484-1566). It describes the Spanish provinces in America and denounces the abuses committed against the indigenous population in those territories. Indeed, the book includes also the translation of the author's classic account of conquistador atrocities, which was first published in 1552 with the title "Brevísima relación de la destrucción de las Indias".



The missionary Las Casas was one of the earliest historians of the Spanish colonisation of the Americas. He initially participated in achieving the goals sought by the Spaniards with their "Conquista". However, Las Casas was one of the first to expose the oppression of the Indians and request the abolition of slavery through the recognition of their human rights.

Engraved frontispiece and headpiece by Pierre Giffart. The attractive frontispiece shows the first encounter between Hernan Cortes and Aztec Emperor Montezuma.

"This volume contains a translation of four of the tracts of Las Casas, by the Abbé de Bellegarde, softened in some of the cruel parts, which might have given pain to delicate persons. It appeared again as 12mo [in 1701]" (Sabin).

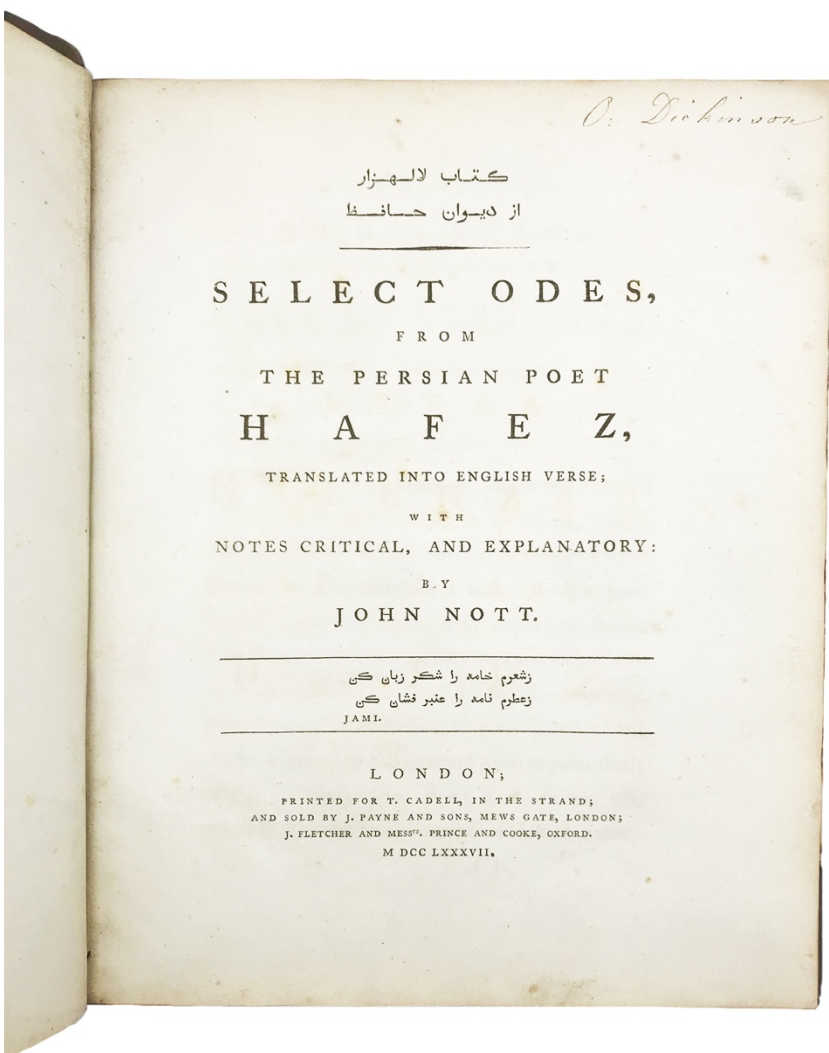
Sabin 11237; European Americana 697/33; Palau 46966.

[ENGLISH ORIENTALISM] BEAUTIFULLY-PRINTED RARE AND EARLY EDITION OF HAFEZ'S ODES.

3. ḤAFIẒ and John NOTT. *Kitāb-i Lālazār az Dīvān-i Hāfiz = Select odes, from the Persian poet Hafez, translated into English verse; with notes critical, and explanatory ...*

London, Printed for T. Cadell, 1787.

€2000



FIRST EDITION. 4to. [4], xv, [1], xii, [8], 131, [1] pp. Half-title: "Ketab Laléhzar, az Divani Hafez". With a list of subscribers. Parallel Persian-English text. Early autograph of t-p ("O. Dickinson"). Early C19th bookplate of John Usborne glued on upper pastedown. Sporadic very mild spotting. Bound in contemp. half calf and paper. Beautifully printed on thick paper. Mid-20th century ms. dedicatory leaf tipped in, between the upper endpapers. An excellent copy with generous wide margins.

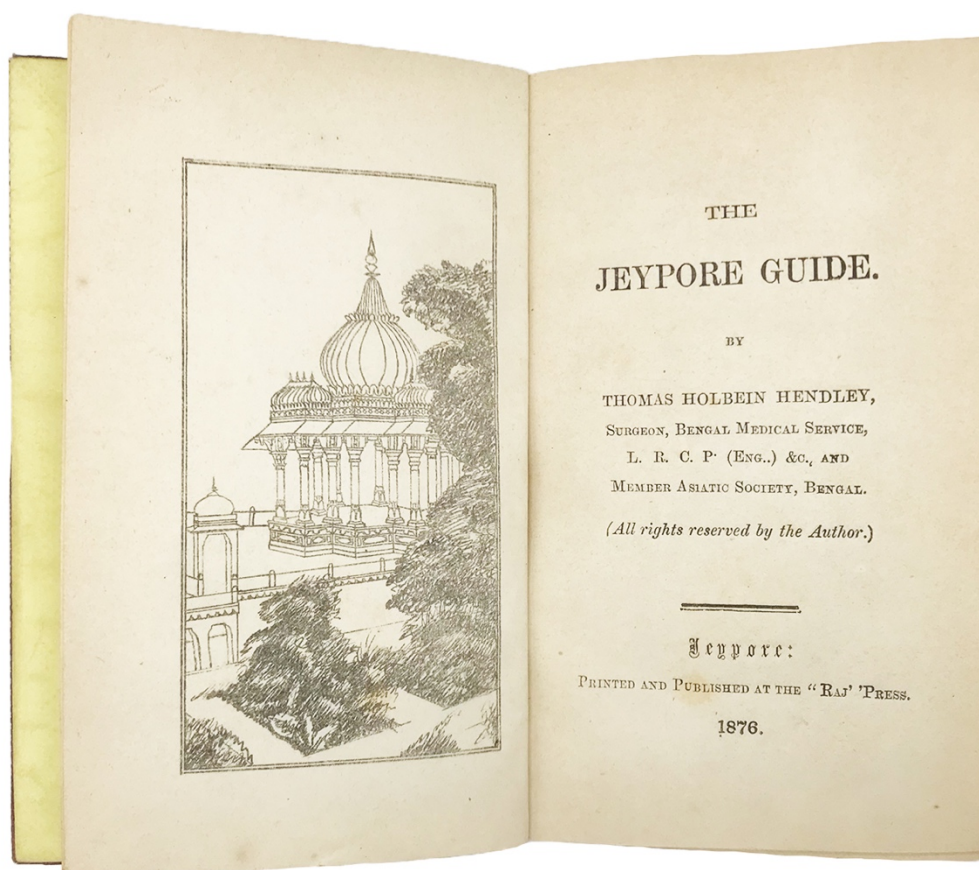
Arabic text, transliteration, and English translation on facing pages; notes on the bottom of the pages. John Nott (1751-1825) was a physician and a classical scholar. On a journey to China, he studied the Persian language. The result of his studies is this very creditable translation of Hafez.

"The publication history of the Persian poet Hafez, contemporary of Petrarch and Chaucer, in England and India from the late

eighteenth century to the early twentieth is a fascinating test-case for Edward Said's theory of western orientalism and illustrates both orientalism's apparently innocent aesthetic surface and its internal complexity in the shifting power-relations between cultures. This involves not only imperial interventions, but the Persianate Asian world's varying appraisal of one of its own unconventional and ambiguous writers, who called himself rind and qalandar, 'vagabond'. Even so, throughout the Islamic world Hafez was regarded as the supreme poetic craftsman, whom to quote was a sign of the cultured Ottoman or Mughal courtier. So for an Englishman to know and refer to him was a badge of diplomatic ability as well as linguistic skill and informed taste" (Datta, K.S. (2008). Publishing and Translating Hafez Under Empire. In: Fraser, R., Hammond, M. (eds) Books Without Borders, Volume 2. Palgrave Macmillan, London).

ESTC T154273.

C19TH ILLUSTRATED ART AND ARCHITECTURE GUIDE OF JAIPUR.



4. HENDLEY, Thomas Holbein. *The Jeypore Guide*.

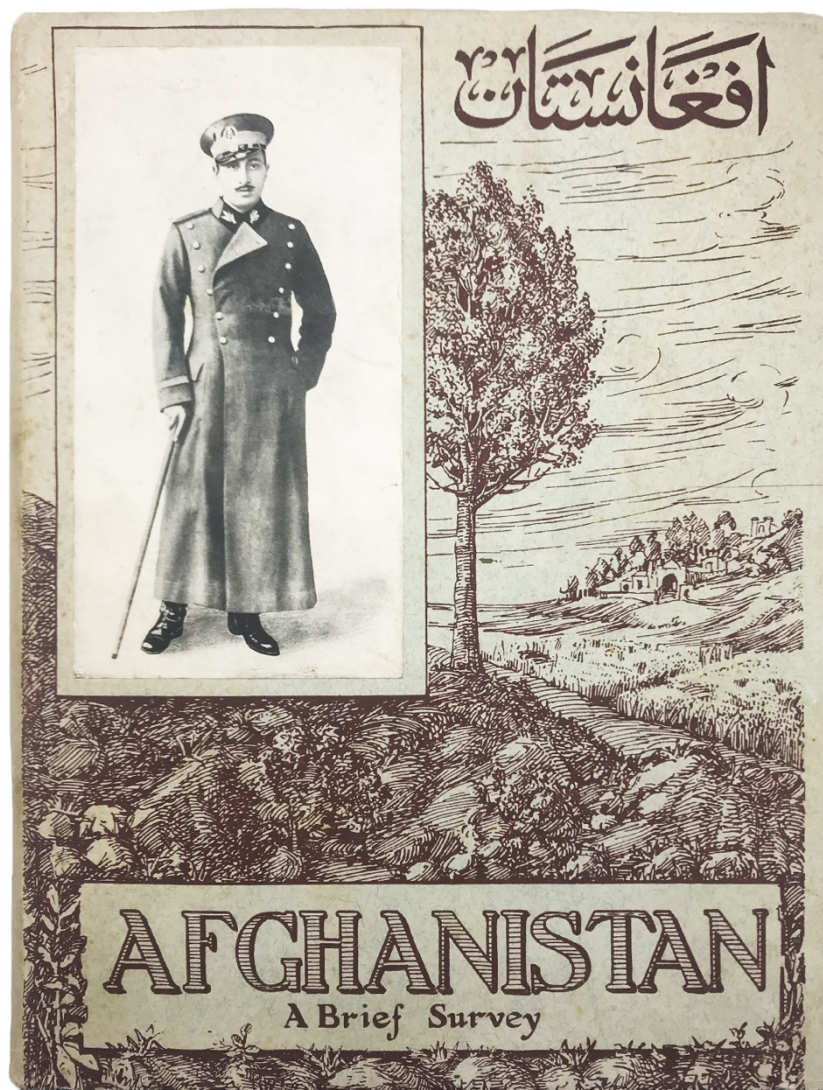
Jaipur, Printed and Published at the "Raj" Press, 1876.

€720

FIRST EDITION. 12mo. ii, 146, xi, 7 pp., with [18] leaves of plates including frontispiece plate and final folding map. Original publisher's blind-stamped buckram. A fine copy.

*"Thomas H. Hendley served in various official capacities in Rajputana for over a quarter century. He held offices in Jaipur, including Agency Surgeon and Consulting Physician to the newly opened Mayo Hospital... A member of the Royal Asiatic Society, he wrote several books and pamphlets on arts and crafts of the area, including 'Memorial of the Jeypore Exhibition of 1883' ... and a Handbook to the Jeypore Museum ... , an institution he was instrumental in founding. Hendley's Jeypore Guide (1876) was initially prepared for the Viceroy's visit to Jaipur in December of 1875. Unsurprisingly, it celebrates many of the infrastructural improvements introduced by the British in the previous decade ... The Jeypore Guide is small - 4 by 6 inches - and slim enough to slip into a pocket. It includes a fold-out map that shows Jaipur and Amber, along with their points of interest. Illustrations for the book were executed by students at the Jaipur School of Art (now the Rajasthan School of Art) another of Hendley's local projects. The book includes a table of distances around Jaipur. An appendix lists hotels, carriage and guide hire rates" (Maxine Weisgrau and Carol Henderson, eds, *Raj Rhapsodies: Tourism, Heritage and the Seduction of History*, Routledge 2016, pp. 37-38).*

A VERY FINE PRESENTATION COPY OF A BOOK PRINTED IN KABUL.



5. AHMAD, Jamal-ud-Din, Muhammad Abdul AZIZ and Muhammmad IQBAL Afghanistan. *A Brief Survey ... With Maps and Illustrations.*

Kabul, Dur-ut-talif, 1313 A. H. S. 1934.

€950

FIRST EDITION (First Thousand, September 1934). Large 8vo. xx, 160 pp., with half-title, 38 leaves bearing 67 monochrome (green, grey, purple, blue, yellow etc.) photographic images, a few of which are large fold-outs; 3 coloured plates protected by printed tissue paper guards, 2 of which are photographic portraits glued on black cardboard leaves; and 3 large folding maps (mineralogical; political and communications; physical), being the 2nd partially coloured and the 3rd one entirely coloured. Printed on thick high-quality paper, nearly spotless; some minor chipping to the jacket along the spine caps. Bound in blue faux-leather with gilt lettering on front cover. Upper edge blue. A very fine copy in the original illustrated dust jacket with a portrait of the king of Afghanistan laid down on the upper inner corner. Inscribed on the front free flyleaf by one of the authors: "To J. S. Barnes, Esq / with Compliments / M A Aziz / Lahore / 15th Oct 1934".

An impressively fine publication issued in Kabul in 1934, in the finest condition, which illustrates a very different Afghanistan from the one that we know today.

"This well-printed and profusely illustrated volume has the virtues of a good handbook or official calendar - geography, geology, climatic statistics, carefully selected historical sketch, reigning house, constitution, and administrative services, with appendices ranging down to postal charges and customs services. The author have done their work well within the limits assigned; the facts which they give seem to be accurate and, while allowance may be made for a certain optimism, demonstrate the very considerable advance made in the organisation of Afghanistan during recent years. H. A. R. Gibb" (International Affairs, Volume 14, Issue 3, May-June 1935, Page 442, no. 72).

A LUXURIOUS "DRAEGER FRÈRES" PRESS PRINTING ILLUSTRATING A POSH CRUISE THROUGH THE
MEDITERRANEAN SEA AND ACROSS THE ATLANTIC OCEAN.

6. ANON. *The Lysistrata. From the Mediterranean to the Caribbean [Log of the steam yacht Lysistrata, 1st February - 19th April, 1903].*

s.l. [Paris], s.n. [Draeger frères], [1903].

€1000

FIRST EDITION. Large folio. 44 unnumbered plates with photographic images. Embossed logo of the "Draeger frères" on the last leaf. Half light cream morocco and gilt-stamped paper. Silk ribbon bookmark. Decorated endpapers. Fine copy.

Rare work, probably published in very few copies, commemorating a transatlantic cruise on board of the Lysistrata, which was carried out between February and April 1903, from Genoa to the West Indies. The 314-foot steamer displacing 2,682 tons Lysistrata was newspaper magnate James Gordon Bennett's largest vessel. It had more than 100 paid crew, a stable for a milking cow, and three separate owner's

staterooms. Bennett spent almost 20 years living aboard his steam yachts, meandering ceaselessly back and forth across the North Atlantic. The most illustrious passengers hosted by Bennett during this transatlantic cruise on his Lysistrata were Prince and Princess Eugène Murat, George Pollock, the Duke of Sasso-Ruffo and Count Gauville, who are portrayed in the book by photographic reproductions. We could locate only 1 copy at the BNF.



“ THE LYSISTRATA ”

A CHARMING ARTIST'S BOOK ON OLD CHINESE TALES.



7. OUANG SHAO KI and Lucie PAUL-MARGUERITTE. *Ts'ing Ngai ou Les Plaisirs contraires. Conte chinois ancien adapte des Kin-kou-ki-kouan. Illustré de seize peintures sur soie.*

[Paris], Presses de A. Lahure, Imprimé aux dépens de l'auteur, 1927.

€1500

FIRST EDITION, limited issue of 100 copies (no. 89). 76 pp. and 16 illustrations in colour on silk; tissue paper guards. Printed on "japon impériale" paper and signed by the author at colophon. Bound with original wrappers in attractive Chinese ornate silk chemise with paper label and bone clasps. Kept in the original quarter morocco and decorated paper folder binding; slightly worn along hinge. Gilt title to spine. An excellent copy with minimal wear.

This is a Chinese text from the beginning of the 17th century (Manchu dynasty), which is part of a forbidden series of Kin-kou-ki-kouan ("ancient and modern stories"). The illustrations are after artist Ouang Shao Ki's artworks. Lucie Paul-Margueritte (1886-1955) was a French-language writer and translator. She was the recipient of the Legion of Honour as well as multiple awards from the Académie Française.



MARVELLOUS BORGES FINE PRESS FOR THE ENGLISH-SPEAKING WORLD



8. BORGES, Jorge Luis, and Arnaldo POMODORO. *Siete Poemas Sajones. Seven Saxon Poems.*

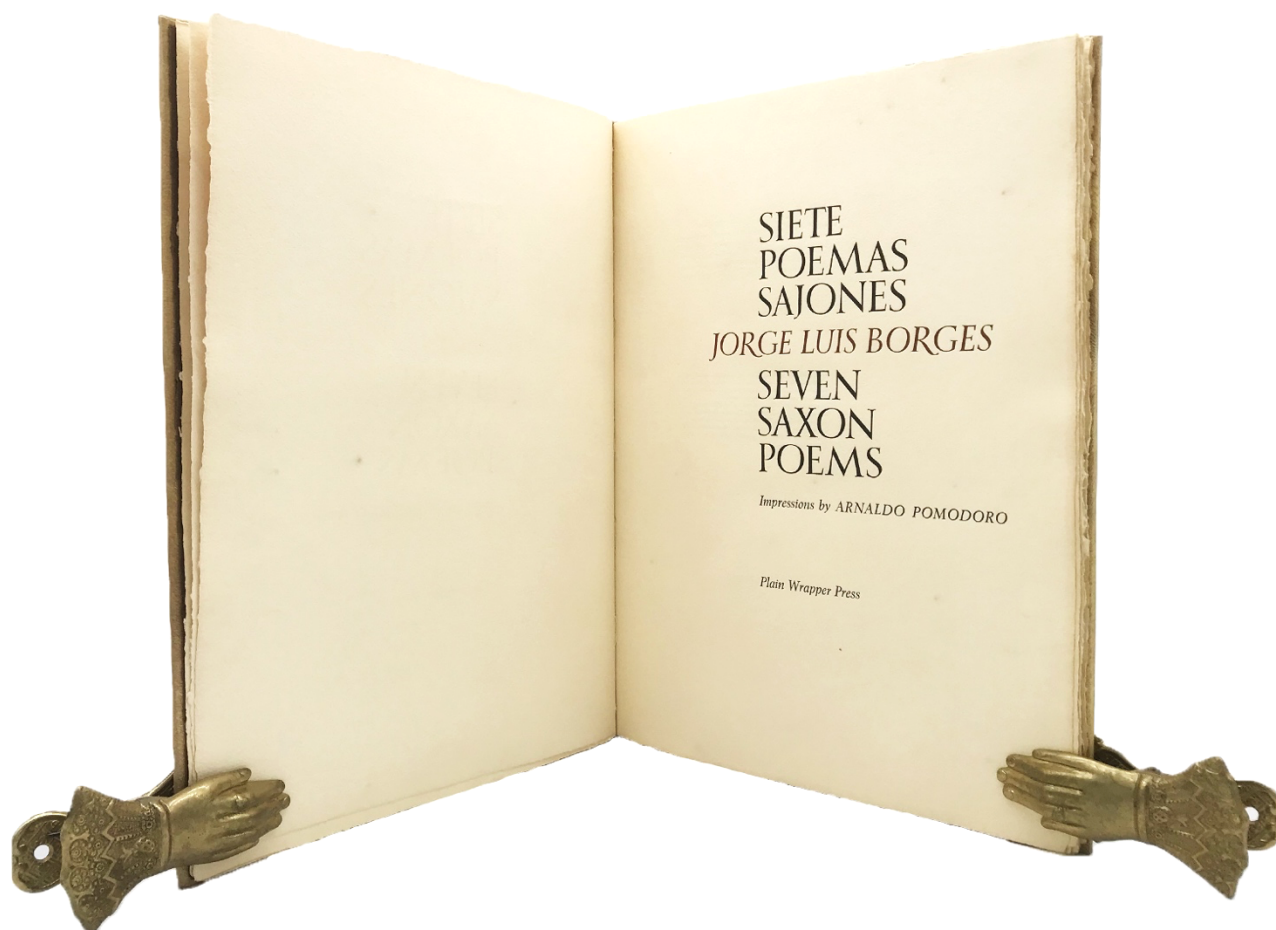
Verona, Plain Wrapper Press, 1974.

€12500

FIRST EDITION, limited issue of 120 copies (this is no. 10), being the last 20 copies numbered in Roman numerals. Folio (44,5x34,5x4,5cm). [2], 37, [1], [2] pp. for a total of 24 ff. Colophon signed in two different blue inks by the author and the artist. Printed in maroon and black in Horizon Light type on Auvergne wove paper, text in Spanish and English, 8 embossed vignettes by Arnaldo Pomodoro throughout. Bound by Marcello Fornaro in full vellum with three vertical bas-reliefs of gilded bronze inset into upper cover, spine titled in brown, fore- and bottom edges uncut. Publisher's cloth-covered wooden box with an original relief-etched brass plate by Pomodoro nailed to lid. The vellum of this copy's binding has a natural darker grain on left-hand side of the front cover that makes it even more unique. Minor rubs to box; else fine. An elaborate and beautiful artwork.

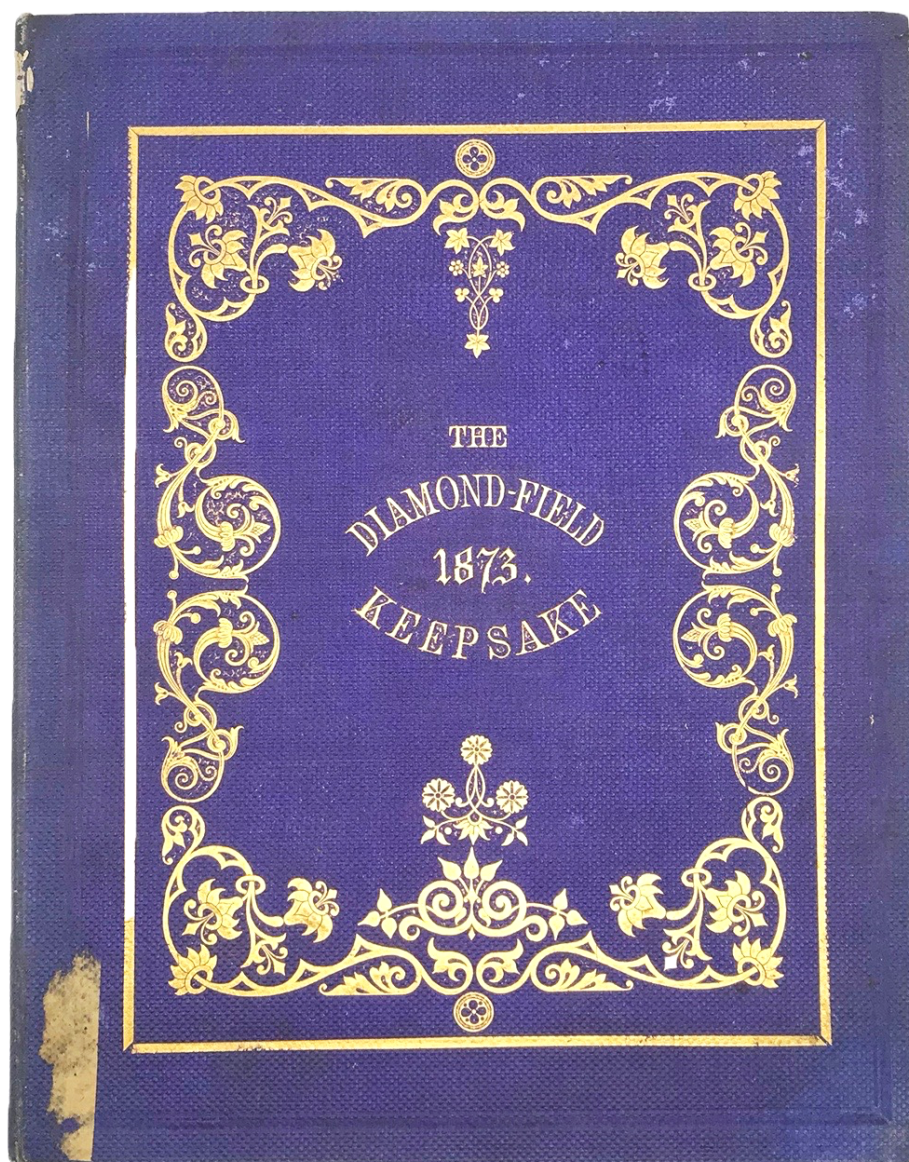
This magnificently illustrated book with eight embossings and two brass reliefs, a copy of which is held by the MOMA, was printed on a hand-press by Richard-Gabriel Rummonds and Renzo Pavanello at the Plain Wrapper Press in Verona in 1974. The introduction and the notes are by Borges; Alastair Reid and Norma Thomas di Giovanni provided the English translation of the poems.

Rummonds first met Jorge Luis Borges (1899-1986) in 1968 in New York, where the Argentine poet was invited to read his poems. He agreed to collaborate on a book and proposed some poems that were inspired by themes relating to the Anglo-Saxon culture, which he deemed very suitable for an English-speaking audience. These texts were never translated into English before and never published as a unitary corpus. The book was completed with the binding only at the end of 1974, six years after the first meeting between Borges and the publisher, and, by the time, the poet had become completely blind. It was necessary to guide his hand in order to allow him to sign the colophon.



Smyth 14; Castiglioni and Corubolo. "Un tipografo fra due culture. Richard-Gabriel Rummonds". Milano, Fondazione Biblioteca di Via Senato - Electa, 1999.

SOME OF THE EARLIEST PHOTOGRAPHS OF THE DIAMOND FIELDS IN KIMBERLEY.



9. MURRAY, Richard William. *The Diamond-Field Keepsake for 1873. Dedicated, by Permission, to His Excellency Sir H. Barkly, K.C.B., Governor of the Colony of the Cape of Good Hope, &c., &c.*

Cape Town, Published by R. W. Murray, Sen., De Beer's New Rush, and printed by Saul Solomon & Co., [1873]

€3700

FIRST EDITION. large 4to, 38 pp. plus initial and final blank. Oval photographic portrait of Henry Barkly on title-page and 7 early photographs of sites around the diamond fields laid down, some of which are folding. Text set in red borders. Elegant original publisher's purple cloth with gilt titles and decorations.



With the bookplate of Prince Tommaso of Savoy, Duke of Genoa, to the front pastedown and his stamp on the t-p's upper corner. Some remains of the old paper shelfmark still glued on the lower inner corner, easily removable. A near-fine copy of this exceptionally rare work.

"In these pages the early days of Kimberley are described and a valuable account of the history up to this period is given. With a lively account of O'Reilly's visit to the Van Niekerks' farm where the first diamond was spotted. The photographs, some full-page and others folding panoramic, actually show true to life the doings on the diamond-fields in the early rush." (Port Elizabeth sales catalogue of 1952).

The author Richard William Murray (1819-1908) was a journalist, editor, newspaper proprietor and politician of the Cape Colony. He was a lifelong supporter of British imperial expansion. He left for the diamond fields, some sources stating 1866 and others 1867, and became the founding Editor of the "Diamond News" at Pniel, certainly in existence by 1870. In September 1871 the newspaper moved its location to Dutoitspan, this after all four of the four historic diamond mines had been discovered. Murray then became Editor of the "Diamond Times" newspaper in 1884, owned by Woolf Joel (nephew of Barney Barnato) which was established as a pro-Barnato newspaper used to attack Barnato's opponents including Cecil Rhodes. He returned to Cape Town for a few years but went back to Kimberley where he became a regular contributor to the various newspapers in existence.

In his 1881 talk to the London Society of Arts about the South African Diamond industry, Murray said: "I have seen strong men tremble and clutch the staging whilst they looked into this great human ant hill! ... Network of ropes as if they were spiders web".

The Historical Society of Kimberley, South Africa, issued a reprint in 1979.

Maggs, Catalogue 1351, n. 319. Not in Mendelssohn.

YES or NO?



10. CEROLI, Mario. *Dizionario Bolaffi degli Scultori Italiani Moderni* [with] *SI/NO box*

Giulio Bolaffi Editore, 1972.

€2800

FIRST EDITION. Large 4to. XCII, 415 pp., copiously illustrated throughout. In fine condition with the original dust jacket and the wrap-around band. The wooden sculpture box (32,5x27,5x12,5cm) shows on one side 'Si' and on the other 'No', in bas-relief. It is signed and numbered 41/300.

The box was crafted in a limited edition of 300 pieces to contain the copies of this dictionary dedicated to the modern Italian sculptors, which was published by Giulio Bolaffi Editore in 1972.



[BRITAIN & CHILE] "THIS RARE PUBLICATION REPRESENT A KEY MOMENT IN WORLD TRADE"

11. YOUNG, Charles D., and COMPANY. *Illustrated and Descriptive Catalogue of Machinery, Implements, Tools, Manufactures Articles, Raw Materials, ... &c. &c. for Scientific and Practical Purposes in South America and other Countries.*

London, Edinburgh, [1857].

€1450

FIRST EDITION. Folio, [4], 91 pp. Folding chromolithograph frontispiece; 51 engraved plates (several folding); numerous woodcuts in text. Text in English and Spanish in parallel columns. Publisher's blind-

stamped cloth with some loss and flaws to the spine's extremities. Frontispiece shows the "Valparaíso Iron Suspension Pier" in Valparaíso, Chile, commissioned by mining tycoon Matías Cousiño.

VALPARAISO IRON SUSPENSION PIER
ON
DREDGE'S PATENT PRINCIPLE.
ERECTED FOR
SEÑOR DON MATIAS COUSIÑO



BY
MESSRS CHARLES D. YOUNG & COMPANY,
ENGINEERS & CONTRACTORS,
EDINBURGH, LONDON, LIVERPOOL & GLASGOW.
FRED^R WM ETHEREDGE, ESQ^R ENGINEER

Charles D Young & Co., Edinburgh contractors, ironmongers and fencing manufacturers attracted attention in 1856 with their castigated "Brompton Boilers". This iron building had been commissioned to house exhibits from the Crystal Palace after that building's removal from Hyde Park. Young & Co. had also been contractors for Dublin's, Great Industrial Exhibition of 1853 and for the Manchester Art Treasures Exhibition of 1857, but Charles D Young had wider ambitions. In addition to large contracts in Britain, they were hungry for overseas markets, stimulated by antipodean mining booms and imagined needs of South American Governments together with those of Chilean resources magnates who seemed to offer boundless possibilities.

"In about 1857 ... C.D.Young published a more ambitious piece of trade literature: Illustrative and Descriptive Catalogue of machinery, Implements, Tools, Manufactured articles...Iron Architecture...targeted at the Chilean and South American markets. This substantial publication offered to sell or negotiate exchanges through barter, an enormous range of products from British manufacturers

encompassing railway plant, buildings, bridges, agricultural machinery, green-houses, etc. The publication has a frontispiece dedicated to a powerful Chilean magnate Señor Don Matias Causiño with a beautifully rendered illustration of the 'Valparaiso Iron Suspension Pier on Dredge's Patent Principle'. There are 90 pages of text in English and Spanish with small woodblock illustrations followed by 50 lithographic plates. This substantial document was certainly produced with high hopes! The range of manufactured products on offer is prodigiously expansive. In the area of buildings alone there are examples of a plate iron front similar to 'Design 15' in Young's earlier pamphlet but drawn more seductively in perspective, occupying an urban setting. There are several examples of more modest iron buildings of the Bellhouse type with horizontal corrugated sheets between stanchions (Plate XXVI) and others reminiscent of examples published elsewhere by other corrugated iron building manufacturers including one identical to a structure sent to San Francisco in 1849 by John Walker (Figure 4, Plate XXVII). Other examples of iron architecture include a recognizable drawing of William Fairbairn's Constantinople iron corn mill, Richard Turner's Palm Stove at Kew Gardens, and an updated version of Paxton's ridge and furrow roofing glazed in cast glass – marketed as suitable for a railway goods shed. Most of these images have been traced to identical contemporary views published elsewhere. Throughout its pages, this 'catalogue' records, explains, promotes and illustrates a very full range of industrially produced tools, ironmongery, appliances, machinery and other goods – just about anything from Britain that could possibly be wanted in Chile other than war matériel. Anyone who wanted to build a railway, equip a distillery, construct piers, order steamers, erect iron bridges and lighthouses, pump out mines or who needed to employ steam engines, saw mills, brick making machines, oil and flour mills, agricultural machinery, ornamental ironwork, cooking vessels, pots and pans and even bedsteads, would be well served. On the prominent title page, the publication is described as: *Catalogue of Machinery, Implements, Tools...for Scientific and Practical Purposes in South America and Other Countries. Manufactured by Messrs Charles D. Young and Company, Engineers, Iron Founders, Contractors &c.* However the inside pages of the publication, which appear to have been compiled by Frederick William Etheredge, includes an introductory 'Address', signed by him, which tempers the blanket claim of universal authorship: 'The great want experienced in this country by Landed Proprietors, Railway and other Companies, Merchants, Miners, Millers, Tradesmen & c., in obtaining at an economic rate all the materials, machinery, implements, & c., they require, has induced the subscriber, in his recent visit to England, to connect himself with several first rate houses, through whom he is enabled to supply the various articles specified in this book to purchasers, either in wholesale quantities, or to meet their casual wants.' This rare publication represents a key moment in world trade. It is was nothing less than an attempt to wrap up the contents of the Great Exhibition between paper covers and make them available to the whole world for the benefit of Britain's manufacturers, contractors and other entrepreneurs." (Pedro Guedes, "Firm foundations or shaky ground? Unraveling tangled threads of attribution", 2011)

Pedro Guedes (2011) "Firm foundations or shaky ground? Unraveling tangled threads of attribution", in Antony Moulis and Deborah van der Plaat (eds.), Audience: 28th Annual Conference of the Society of Architectural Historians, Australia and New Zealand, Brisbane 2011.

ON CRIMES AND PUNISHMENTS "SIGNIFICANTLY SHAPED THE VIEWS OF AMERICAN REVOLUTIONARIES
AND LAWMAKERS" (BESSLER).

DEI DELITTI
E
DELLE PENE.

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



MDCCLXIV.

12. BECCARIA, Cesare. *Dei delitti e delle pene*.

[Livorno, Marco Coltellini for Giuseppe Aubert], 1764.

€20000

FIRST EDITION. 4to (21,5x15,7cm), 104, [2] pp. MAGNIFICENT UNTRIMMED COPY ("IN BARBE") COMPLETE WITH THE FINAL ERRATA LEAF, which was added belatedly "solo in pochissimi esemplari ... probabilmente dietro rimostranze dell'autore" (L. Firpo, Contributo alla bibliografia del Beccaria, Torino, 1966, p. 337). Woodcut typographical vignette on t-p and head-piece on recto second leaf. Bound in contemporary paper over pasteboard covers. Early ms. title beneath the headcap, some light flaws in the paper along the spine. Early ms. ink note on the upper pastedown mentioning the absolute rarity of this first edition. Very sporadic mild spotting, else fine. Internally fresh, clean and crisp. A beautiful copy with the original untrimmed margins.

"ONE OF THE MOST INFLUENTIAL BOOKS IN THE WHOLE HISTORY OF CRIMINOLOGY ... Beccaria maintained that the gravity of the crime should be measured by its injury to society and that the penalties should be related to this. The prevention of the crime he held to be of greater importance than its punishment ... He denounced the use of torture and secret judicial proceedings. He opposed capital punishment, which should be replaced by life imprisonment; ... and the conditions in prisons should be radically improved. ... These ideas have now become so commonplace that it is difficult to appreciate their revolutionary impact at the time" (PMM). The success of the book was immediate, six editions being published within eighteen months, and eventually being published in twenty-two languages.

Bessler, 'The Italian Enlightenment and the American Revolution', *Journal of Public Law and Policy*, vol. 37; Einaudi 380; PMM 209.



LOVELY WATERCOLOURS AFTER FLAXMAN'S ILLUSTRATIONS OF THE ODYSSEY.



13. ANON. *Six watercolours after John Flaxman's illustrations of the Odyssey*

Italy (Florence or Rome), ca. 1830/40.

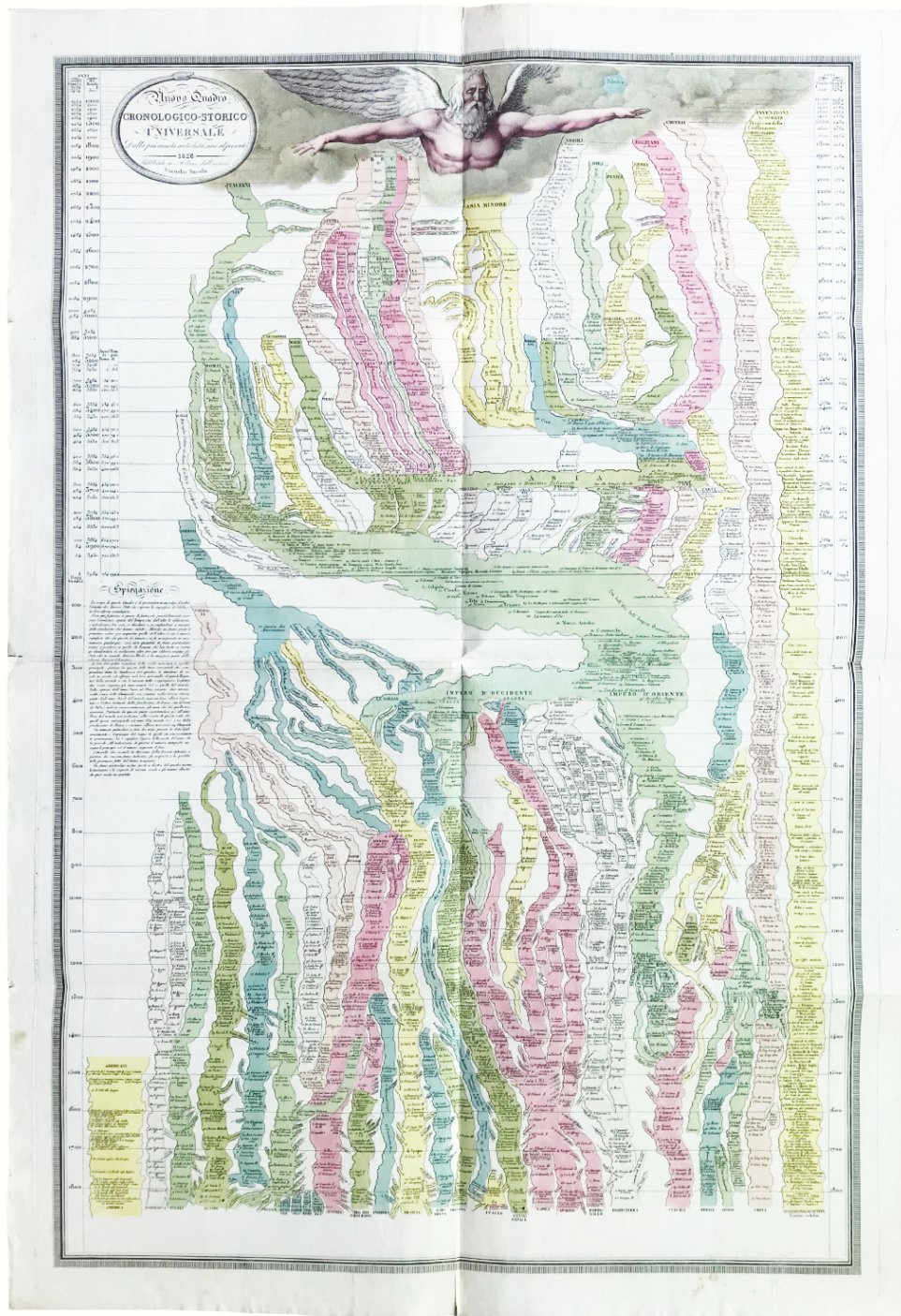
€2400

A series of six fine watercolour drawings, by an anonymous artist, laid down on coloured paper (purple and orange): variation of grey shades, figures outlined in ink pen and pencil, heightening with white wash. Measures: 32x22 cm, 50x36 cm with mounting.

These drawings were inspired by Flaxman's illustrations for The Iliad and The Odyssey, which were commissioned by Georgiana Hare-Naylor while he was living in Rome as a penniless artist. Flaxman's drawings were then "engraved and widely disseminated. They were first engraved and published in Italy by Piroli in 1793...In 1805, the publishers Longman, Hurst, Rees and Orme printed new editions for both

series" (From the Royal Academy website). The early C19th Florence and Rome editions of Flaxman's work became very popular in central Italy and many artists took inspiration from it, copying and adding new elements to his visual compositions. The present set of drawings is particularly interesting because the anonymous artist invented elaborate architectural backgrounds to the scenes and changed the features of the figures considerably, to the point of making it difficult to recognise the model. Only the contemporary manuscript captions help to reestablish the connection between these works and Flaxman. Indeed, to some extent, these drawings are fancy and original creations. The scenes are: Scylla killing Ulysses' companions, The death of Argos seeing Ulysses, Pallas above Ithaca, Mercury and Calypso, the rise of Dawn, and Pallas commanding Ulysses to identify himself to son Telemachus.

A RARE HAND-COLOURED WALL TIME MAP IN FINE CONDITION.



14. STUCCHI, Stanislao (after Friedrich STRASS). *Nuovo Quadro Cronologico-Storico Universale Della più rimota antichità sino al presente* 1826.

Pubblicato in Milano, 1826.

€1200

106x73cm, engraved copperplate printed on thick paper, contemporary hand colouring. Very clean and bright. Only two small restorations on the verso along the folds (paper patches to reinforce them). A fine copy of this large print.

This is the English translation of the explanatory section's beginning found at the centre of the wall map, on the left-hand side: "The purpose of this Picture/Table ["Quadro"] is to present at a glance the origin of the various states that cover the surface of the globe, and their chronological history. Here they appear like rivers, which run parallel throughout the immense space of Time, who embrace them from above. They get in the way of each other, divide or mingle according to the revolutions they have undergone. When a river loses its primitive color to acquire that of the other to which it joins, it means that it was invaded, or incorporated into it in any way whatsoever ..." The map is surmounted by a God-like figure, which is the personification of Time. This hand-coloured timeline is certainly based on Strass' version in German from 1803. This timeline tracks the peoples of the World, beginning with the Italians, Greeks, Assyrians, Chinese, Hebrews and others, and tracking to modern times. The farthest right category is dedicated to important people and events; it notes the lifetimes of Leonardo Da Vinci, Aristotle, etc.

David Rumsey Historical Map Collection, no. 12314.000: "This hand colored timeline is certainly based on Strass' version in German from 1803, see our List Nos. 7921.000 and 11291.00".

SPLENDID COPY, VERY CRISP AND CLEAN,
WITH THE ATLAS VOLUME UNTRIMMED.

15. BERGERON, Louis-Eloy [i.e. Louis Georges Isaac SALIVET]. *Manuel du Tourneur ... Seconde édition revue, corrigée, et considérablement augmentée, par P. Hamelin-Bergeron.*

Paris, Chez Hamelin-Bergeron, 1816.

€4500

4to, 3 vols (2 of text plus the atlas, which is in a larger 4to): xxxii, 509 pp., with the author's signature on the half-title's verso; xi, [1], 542



pp., with half-title; 96 plates, mostly folding or double-paged, all untrimmed with deckled edges. Some woodcut head-pieces, engraved vignettes on the t-ps of the text volumes and a large etched scene by Fortier and Adam after Giralton on the atlas' t-p, dedicated "a la Flotte d'Angleterre". Contemporary quarter mottled calf and marbled paper. Gilt letterings over labels to the spines, C19th paper shelfmark beneath the headcaps. A bright, crisp and clean copy with the atlas in larger 4to format since all the plates preserve the original margins.

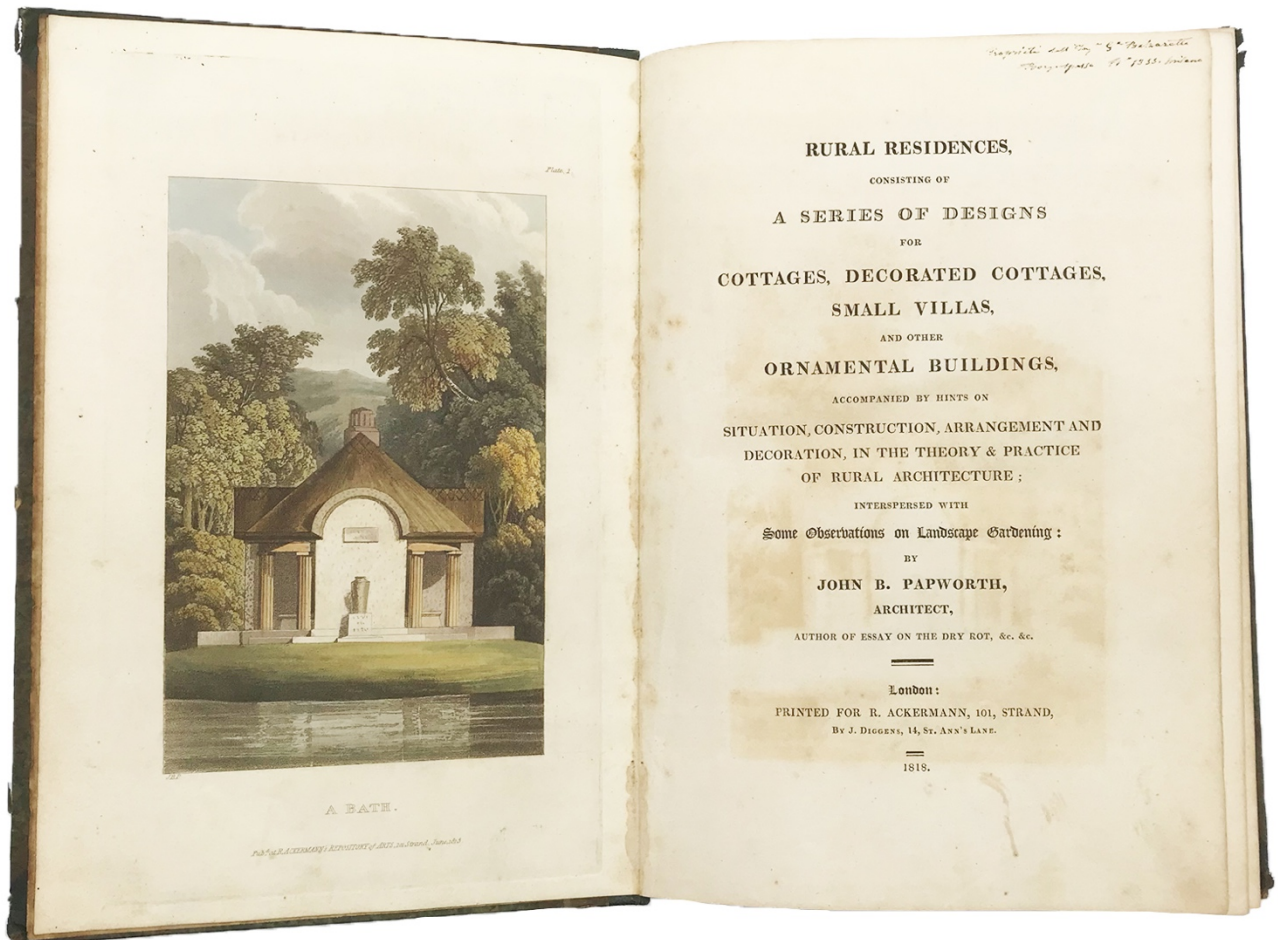


Second edition, corrected and enlarged, of the definitive contemporary work on the lathe, originally published in 1792-96. The illustrations show wood turning machinery and tools, finished products, and hand-coloured depictions of 72 varieties of wood grain. "Bergeron's work ranks as a classic. Although published so long ago, it inspired and influenced almost all other authors to the end of the 19th century, and records what was known of the art up to the date of publication. Intended for the wealthy amateurs at a period when ornamental turning was fashionable in France, it is an encyclopedic record of the development of the lathe at that time" (Ogden, Bib. of the art of turning, no. 27). Worthy of special notice are the 8 hand-coloured plates depicting 72 various woods used in ornamental turning. Other plates

illustrate lathes and turners' tools, the architectural orders and ornaments and a wide variety of ornamental objects made with the lathe.

Brunet, I, 785: "ouvrage fort estimé; la première édition, 1792, est bien inférieure à celleci [i.e. the present edition]".

WITH 27 HAND-COLOURLED AQUATINT PLATES.



16. PAPWORTH, John Buonarotti. *Rural Residences, Consisting of A Series of Designs for Cottages, Decorated Cottages, Small Villas, and Other Ornamental Buildings, ... Interspersed with Some Observations on Landscape Gardening.*

London, Printed for R. Ackermann, 1818.

€1650

FIRST EDITION. Large 8vo. 106, [4] pp. with half-title and 27 hand-coloured aquatint plates, occasional light foxing, mostly to text or plate margins. Ownership note on t-p (Proprietà dell'Ing.re Balzaretto). Quarter green straight-grain morocco and paper. Gilt lettering to spine: "Case e giardini di campagna". Some light wear to the extremities of the binding. A very good copy.

"The following designs for rural buildings, accompanied by some practical observations, were presented to the public in the "Repository of Arts," under the title Architectural Hints, during successive months of

the years 1816 and 1817. The proprietor of that work having received such applications for the series of designs in a separated form, as induces him to re-publish them; further observations have been added to supply, in part, the many deficiencies which necessarily occurred from so desultory a manner of publication." (from the "Introduction", p. [v]). Papworth explained the reason for this book in this way: "happy by-product of the designs having been published periodically is that they cover a large range of design: from small cottages for estate workers (including a garden, so that the uncultivated mind of the husbandman is kept occupied and out of the local village alehouse), through various cottage orné, a vicarage, a dairy, a fishing lodge, to perhaps the height of luxury: an ice house calculated for an embellishment to the grounds of a nobleman."

Abbey, Life, 45; Tooley 359.

AN ELABORATE GREEN MOROCCO BINDING.



17. ROBERTSON, William. *The History of Charles V... The Four Volumes Complete in One.*

Paris, Baudry, at the Foreign Library, 1828.

€650

8vo, [4], 723, [1] pp. Some spotting by foxing to the first few leaves, else internally fine. Contemporary green morocco with large blind-stamped floral border within a gilt-ruled single-fillet frame and gilt-stamped centrepiece in the shape of a lozenge on both covers. A.e.g. Silk ribbon bookmark.

One of the volumes of Baudry's English Classics series bound in fine green morocco gilt.

NOT ONLY ARCHITECTURE, BUT ALSO PURE ENGINEERING.



18. CAPRA, Alessandro. *La Nuova Architettura Familiare... Divisa In Cinque Libri Corrispondenti A' Cinque Ordini, Cioè Toscano, Dorico, Ionico, Corintio, E Composito*

Bologna, Per Giacomo Monti, 1687.

€4200



FIRST EDITION. 4to, pp. [8], 366, final blank. Roman letter, some Italic. Woodcut initials, profusely illustrated with beautiful woodcuts in the text, of different sizes. 2 folding plates. 1st title within fretwork border followed by dedicatory leaf and second title within architectural border. Full-page woodcut portrait of the author within oval to verso of 4th leaf from beginning. Each of the 5 books introduced by individual engraved t-ps showing magnificent architectural frames. Occasional light browning. Charming contemporary pasteboard, all edges untrimmed, title handwritten to spine over label. An excellent copy of this marvellous illustrated book.

"Capra does not consider architecture as the art of building but as a science with a strong engineering aspect. In his work he provides the embryonic theoretical distinction between architecture and building. The singularity of Capra's works lies in the localized quality of his references and his focus on the technical aspects of architecture; all his precepts are technological. The treatise on civil architecture is divided into five parts corresponding to the five orders of architecture, but this is a purely symbolic arrangement, since Capra is not interested in the traditional norms and precepts of architectural theory focused on columns" (Millard). "The first folding plate gives a method for drawing a broken pediment, the second a machine for irrigating fields" (Fowler).

Fowler 79; Millard, IV, 27; Olschki Choix, VI, 6260; Piantanida 4347; Riccardi, I, 234.



Ranston, in Dorsetshire, the Seat of The Ryces Esq.
Published as the first view, April 1, 1779, by W. Watts, Sculp'r, Chelsea.

19. WATTS, William (engraver). *The Seats of the Nobility and Gentry in a Collection of the Most Interesting and Picturesque views ...*

Chelsea, Published by W. Watts, 1779 [-1786].

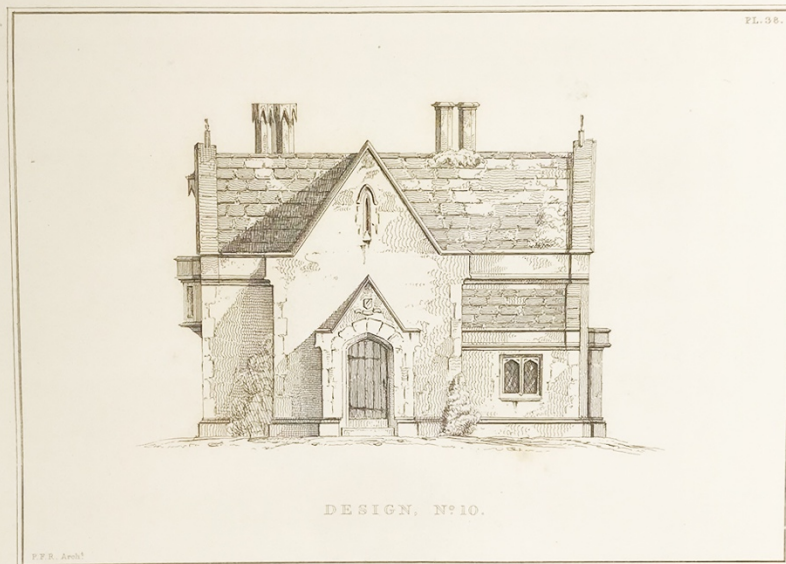
€1500

FIRST EDITION. Oblong 4to, [170] pp., engraved calligraphic title-plate signed H. Shepherd and 84 plates, each one followed by a leaf with descriptive text on the recto. Final leaf with index and errata. Ownership note on t-p (Proprietà dell'Ing.re G. Balzaretto). Some marginal spotting throughout. Bound in contemporary full mottled calf, marbled endpapers. French C19th bookseller's label glued to upper pastedown (Théophile Barrois). Title over red morocco label to spine, richly gilt. A.e.g. A very good copy.

A beautiful collection of picturesque views engraved by William Watts "From Drawings by the most Eminent Artists", showing the stunning country houses of the British nobility and gentry. Issued in parts. The text exists in various settings. The plates reissued or reprinted by Howlett and Brimmer in C19.

ESTC T145838; Upcott, p.XXXIII; Russell, p.40; Millard, II, 89.

WITH ESTIMATES "ACCORDING TO LONDON PRICES".



20. ROBINSON, Peter Frederick. *Rural Architecture; or, a Series of Designs for Ornamental Cottages. In Ninety-Six Plates ... The Landscapes Drawn in Stone by J. D. Harding. Fifth Edition, Greatly Improved.*

London, Henry G. Bohn, 1850.

€500

Large 4to. [8], iii, [1], [2], [2] pp., with 96 plates, many of which are lithographed. Contemporary quarter morocco and cloth, morocco gilt title label to centre of front cover and spine. Sold by "Messrs Fores / Repository of Works of Art, / 41, Piccadilly, / London" (coloured label glued to upper pastedown). Ownership note on t-p (Proprietà dell'Ing.re Giuseppe Balzaretto). Occasional foxing or browning, but mostly clean internally. A very good copy.

First published in 1823. The final leaf shows an "Estimates" guide list for which "the different designs may be carried into effect according to London prices."

DESIGNS FOR COTTAGE AND VILLA ARCHITECTURE.

DESIGNS
FOR
COTTAGE AND VILLA
ARCHITECTURE;

CONTAINING
PLANS, ELEVATIONS, SECTIONS,
PERSPECTIVE VIEWS, AND DETAILS,

FOR THE
ERECTION OF COTTAGES AND VILLAS.

By S. H. BROOKS, Esq.,
ARCHITECT.

LONDON:
THOMAS KELLY, PATERNOSTER ROW,
AND SOLD BY ALL BOOKSELLERS.

21. BROOKS, Samuel H.
*Designs for Cottage and Villa
Architecture; Containing
Plans, Elevations, Sections,
Perspective Views, and
Details, for the Erection of
Cottages and Villas.*

London, Thomas Kelly,
[1839].

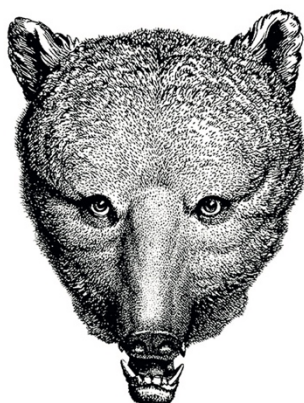
€450

FIRST EDITION. Large 4to. viii,
148, [4] pp., with 111 (CXI)
engraved plates and final
publisher's advertisements.
Bound in the original blind-
tooled cloth (short tear to
upper joint towards head),
gilt-stamped title to spine.
Ownership note on t-p:
"Proprietà dell'Ing.re G.
Balzarotto". Generally clean
and bright, occasional foxing
on some plates. An excellent
copy.

First and only edition, one of
the earliest full-fledged
Victorian house pattern
books. "The plates dated
1839 in [Brook's] remarkable

book can no longer be called proto-Victorian. His so-called "Grecian" and "Swiss" villas, variants on the asymmetrically towered Italian villa, provided details of an oddity that builders were hardly ready to incorporate in terrace facades or even in semi-detached work much before the late 40's ... The illustrations are executed in a dry, very fine outline, and seldom include shrubbery or other scenery. But while Brooks's designs are neither so elegant nor so picturesque as those of his contemporaries, they were far more practical, and therefore better suited to his audience of suburban builders and inexperienced architects" (Hitchcock, *Early Victorian architecture*, p. 425).

Archer 23.1.



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Polluce comanda ad Ulisse di farsi monarca dal suo figliuolo Polidoro



Mercurio mandato da Giove va a bravar Calipso, comandandole di mettere Ulisse in libertà