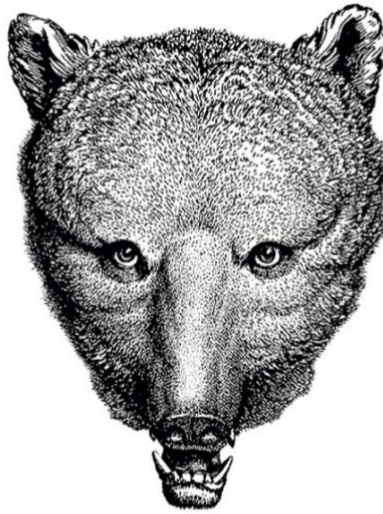


ORSI LIBRI

FIRSTS ONLINE



ORSI LIBRI

Rare Books

Firsts ONLINE, 20-25 May 2021

Federico Orsi

Antiquarian Bookseller

ALAI & ILAB Member

Corso Venezia, 29, 20121 Milan, Italy

Website www.orsilibri.com – Instagram [@orsilibri](https://www.instagram.com/orsilibri)

For any queries, write to info@orsilibri.com

or contact us at this telephone number: +39 351 5242260

Front Cover: item no. 13; Back Cover: item no. 20.

P. IVA (VAT No.) IT11119040969

C. F. RSOFRC87M19G752V

PEC orsifederico@pec.it

THE FIRMIN-DIDOT COPY: A FINE AND VERY TALL ALDINE



1. MARTIALIS, Marcus Valerius. *Epigrammata*

Venice, In aedibus Aldi, 1501.

€13000

FIRST EDITION. 8vo (16,5x10,2cm), A-Z8 &8 (final blank). 1 vol. divided in 14 books, recto of initial leaf with "Martialis" printed on centre of page, verso with prefatory letter by Pliny the Younger to Cornelius Priscus, imprint and notice reporting Aldus's warning against plagiarism and counterfeit editions at colophon. One of the first books printed in italics. 17th c. full vellum over stiff pasteboards, early endpapers, all edges blue. 18th c. red morocco label with gilt-stamped title. Very clean, crisp and bright throughout, as if it were never opened and had always been sitting on the shelf in the best conditions for preservation. Only sporadic minimal foxing or spotting to blank margins of few leaves, nearly unnoticeable, and a tiny wormhole through upper blank margins of last two leaves. A fine, exceptionally wide-margined copy; in other words, a large and pristine copy.



PROVENANCE. *On centre of upper pastedown, bookplate within oval with inscription: "Bibliotheca Ambrosii Firminii Didoti, a la Bible d'or 1698"; motto "Solicitae Jucunda oblivia vitae," dated 1850 Ambroise, eldest son of printer, publisher, bookseller and type-cutter Firmin-Didot, the founder of the distinguished dynasty. Born in 1790, together with his younger*

brothers Ambroise took over his father's business, who made a fortune from steam printing presses. Their publications were issued under the name Firmin Didot Frères Fils. They maintained its reputation through the middle years of the nineteenth century, particularly through publishing Estienne's Greek dictionary (1855-1859) and also a major series of Greek, Latin and French classical texts. Ambroise was member of the Académie des Inscriptions et belles-lettres and wrote many books on prints. He was a great book collector. When in 1850 he purchased the Château de la Bûcherie at Saint-Cyr-en-Arthies and undertook a substantial programme of rebuilding, the project included construction of a large library to house his collection. At his death in 1876, a significant part of the collection was auctioned off in a series of sales, which continued until 1884. The total of all his sales was over 3 million francs.

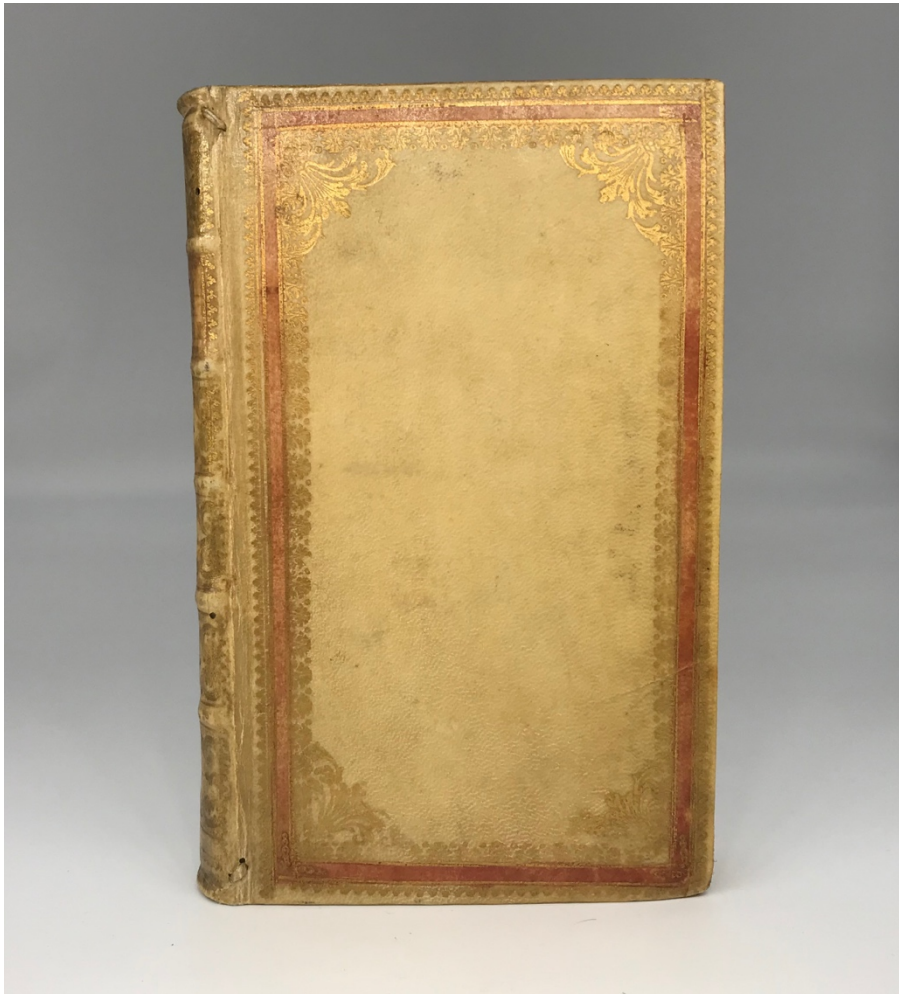
Adams, M, 689; Ahmanson-Murphy, 37; BM STC It., 420; EDIT 16 CNCE 36108; Renouard 30/7.

COMPLETE WITH O5-8 AND IN C18TH NICELY DECORATED VELLUM

2. MEDICI, Lorenzo de'. *Poesie volgari, nuovamente stampate, di Lorenzo de' Medici, che fu padre di Papa Leone: Col commento del medesimo sopra alcuni de' suoi sonetti.*

Venice, In casa de' figliuoli di Aldo, 1554.

€11000



FIRST EDITION. 8vo (15,7x9,5CM). A-Z8 2A-2C8, ff. 205, [3]. Italic letter, very little Roman. Printer's device on t-p and on verso of final blank leaf, large historiated woodcut initial at beginning of text. 2 leaves of errata; register and repeated imprint at colophon. Faded ms. ex libris on t-p: "Di Gennaro Giannelli" (fl. C17th-C18th, Roman bibliophile, physician and man of letters). Occasional marginal early annotations throughout; old ink note on centre of upper pastedown stating that the five songs which were removed from almost all copies are present in this copy. They were inserted later. Indeed the original 4-leave quire O was entirely substituted with a complete 8vo gathering, probably taken from another copy, since it shows skilful restorations to the foot of each leaf, and sometimes the outer margin, in order to adjust the quire to the present copy. Masterly repair to the t-p's outer margin with paper integration most likely due to the removal of an older ownership note. Occasional very mild foxing, toning or spotting on a few leaves, else in very good condition. Crisp and mainly clean copy. Bound in 18th c. full vellum over pasteboards, richly decorated on spine and covers with gilt-tooled motives and fleurons. Ruled large borders in red. An excellent copy in a fine binding. A.e.y.

As stated in the online catalogue's record that describes the three copies of this book held by the University of California, "it appears that after a few copies of signature O had been printed with eight leaves (leaves 105-112) five canzoni were eliminated, thus reducing signature O to four leaves (leaves 105-108), with the reduced text re-arranged and in part reset so as to be continued without break on leaf 113, which follows 108." Furthermore, the record reports that the UCLA copy is a "made-up copy, in which the leaves removed earlier were replaced, at a later time, with those from another copy." Thus, the present copy is comparable with the UCLA's aldine. However, it has not been possible to verify the watermark against the Ahmanson-Murphy bibliography, given that the binding is too tight and no sign of watermark has been noticed. The paper of the quire looks just slightly thinner and entirely genuine and original. The five canzoni removed were: "O dio, o sommo bene, hor come fai"; "O maligno e duro core"; "Ben ch'io rida, balli et canti", "E convien ti dica il vero"; "Una donna havea disire." The removal was clearly intended to be immediate as the register records: "tutti sono quaderni, eccetto O che e duerno." This intervention in course of press was probably decided by Paolo Manuzio to avoid censorship of rhymes considered licentious or simply facetious. All this with the intention of providing a lyrical and Petrarchian image of Lorenzo, devaluing instead the popular and laughing dimension of his lyric, in accordance with the Venetian taste of the time.

Adams, M1005; Ahmanson-Murphy 473; Renouard p.162: "Presque tous les exemplaires sont mutilés de cinq chansons (Canzoni) dans la feuille O"; Edit16, CNCE 27192, Var. A (with insertion of the whole O gathering).

PERHAPS THE EARLIEST MENTION IN PRINT ABOUT BORDEAUX WINE?

3. AUSONIUS, Decimus Magnus. *Ausonius*

Venice, In aedibus Aldi et Andreae soceri, 1517.

€3000

FIRST EDITION. 8vo (14,8x9,6cm), ff. 107, [1], A-N8 O4. Italics, sporadic Roman letter. Large printer's device on initial and final page, imprint and register at colophon. Small guide-letters, text mainly in verse. Occasional mild age toning to blank margins, few short ms. notes. Faded annotation on head of t-p, masterly repaired small hole due to an original paper flaw. Bound in 19th c. vellum gilt, marbled endpaper, black morocco



label with lettering to spine. Oval bookseller's label on upper pastedown: "Bouchard Libraire, 69 place de Espagne à Rome." A very good copy in a soberly elegant binding. A.e.g.

First and only Aldine edition of the poetical works of Ausonius, Roman poet and rhetorician from Bordeaux, who died c. 395, containing one of the earliest mentions about bordeaux wine. The editor Girolamo Avanzio, in his dedication to cardinal Marco Cornelio, gives credit to Andrea Asolani for his endeavour to supply good classical texts for students, and he claims to have emended the text of the poet. Avanzio, from

Verona, was a close and esteemed collaborator of Aldus. He was responsible for some of the outstanding editions of classical authors, notably Lucretius, Catullus, and Seneca. It is noteworthy to mention that Ausonius gives early evidence of large-scale viniculture in the now renowned French wine country.

Adams A2278; Renouard, 80, 7. Graesse, I, 573.

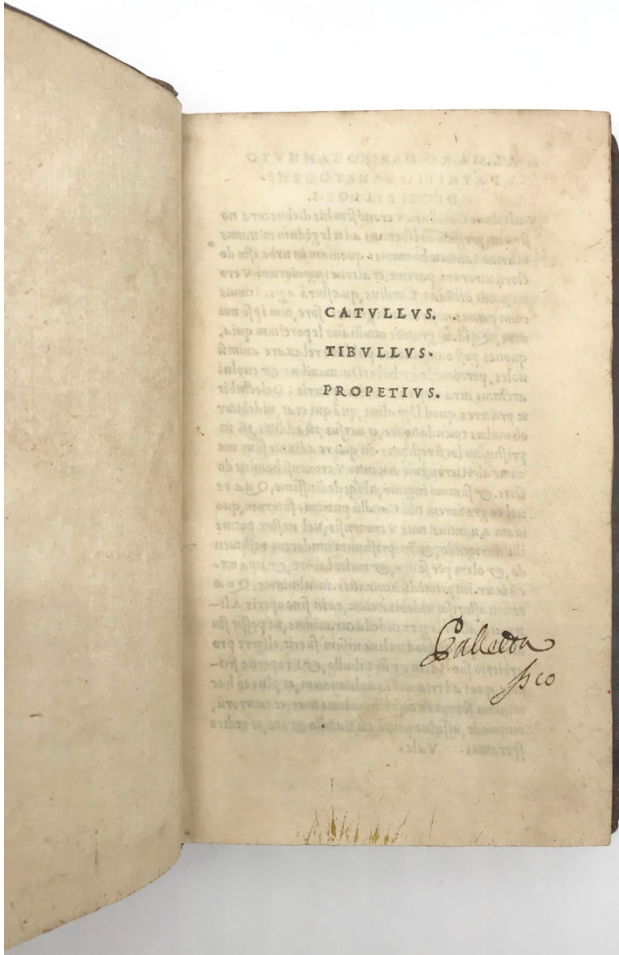
FIRST EDITION, FIRST ISSUE

4. CATULLUS, Gaius Valerius, Albius TIBULLUS and Sextus PROPERTIUS. *Catullus, Tibullus, Propertius [sic]*

Venice, in aedibus Aldi, 1502.

€4500

FIRST EDITION, first issue with Propertius spelled incorrectly "Propetius" on t-p. Corrected t-p bound as the final leaf. 8vo (15,3x9,1cm), A-E8 F4 A-D8 E4 a-i8; not foliated. Italics, sporadic Roman letter, text in verses, small guide-letters. Title printed on centre



of initial and final page. Imprint on recto of second-to-last leaf. Early ms. notes on t-p and colophon, of difficult interpretation (the second one looks like a cryptic autograph). Excellent condition: crisp and clean throughout, just a light water stain affecting partially the head of the first two gatherings. C18th speckled brown leather (French?), original endpapers; gilt spine with morocco title-piece, restored at caps. All edges marbled. An excellent copy.

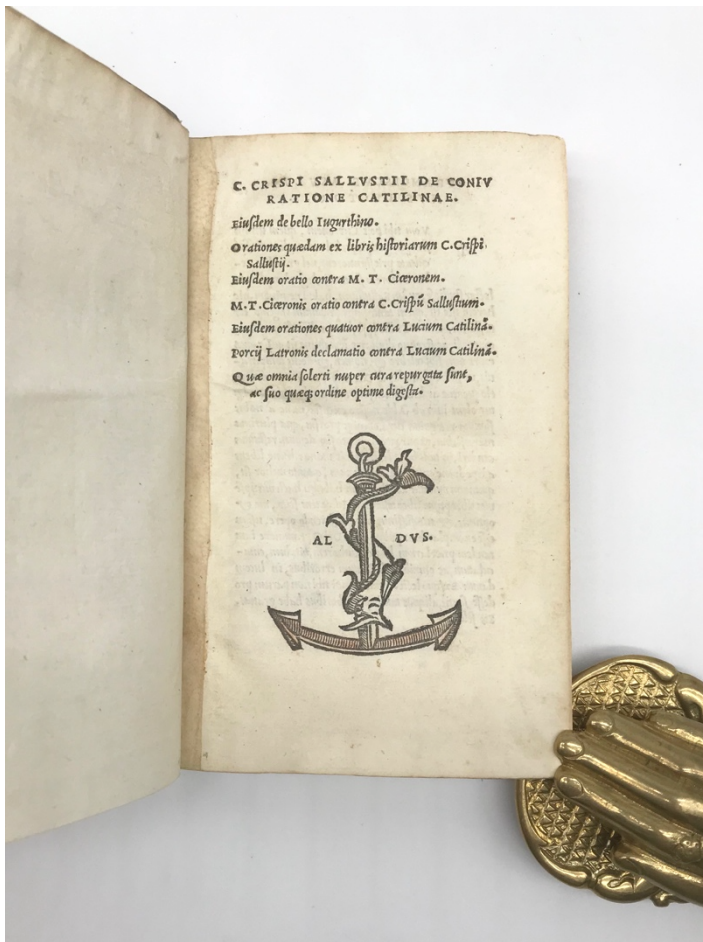
A nice copy of the first issue of the first Aldine edition, with the incorrect spelling

"Propetius" on title-page. The work is dedicated to the book collector and scholar Marin Sanudo. Aldus's preface indicates a print run of 3,000 volumes for this work.

BM STC, Italian, 160; Renouard 39:16; Brunet I, 1677: "Édition dont les beaux exemplaires sont rares et recherchés".

THIS EDITION NOT IN ADAMS

5. SALLUSTIUS, Gaius Crispus. *De coniuratione Catilinae. Eiusdem De bello lugurthino. Orationes quaedam ex libris historiarum. Eiusdem oratio contra M. T. Ciceronem. M. T. Ciceronis oratio contra C. Crispum Sallustium. Eiusdem oratione quatuor contra Lucium Catilinam.*



Venice, In aedibus Aldi, et Andreae soceri. 1521.

€2600

8vo (15,8x10cm), ff. [8], 142, [2]; a-t8. Italics, sporadic Roman letter. Printer's device on t-p and final page. Register and imprint at colophon. Guide-letters, text in prose. Generally clean and crisp copy, restoration along gutter of initial leaf. 18th c. stiff vellum, red morocco label to spine. A very good copy.

Second edition based on the earlier Aldine of 1509, but with the text corrected by Gian Francesco Torresani. Aldus's original preface is included, together with a new preface to the reader by Gian Francesco.

Not in Adams; Ahmanson-Murphy 194.

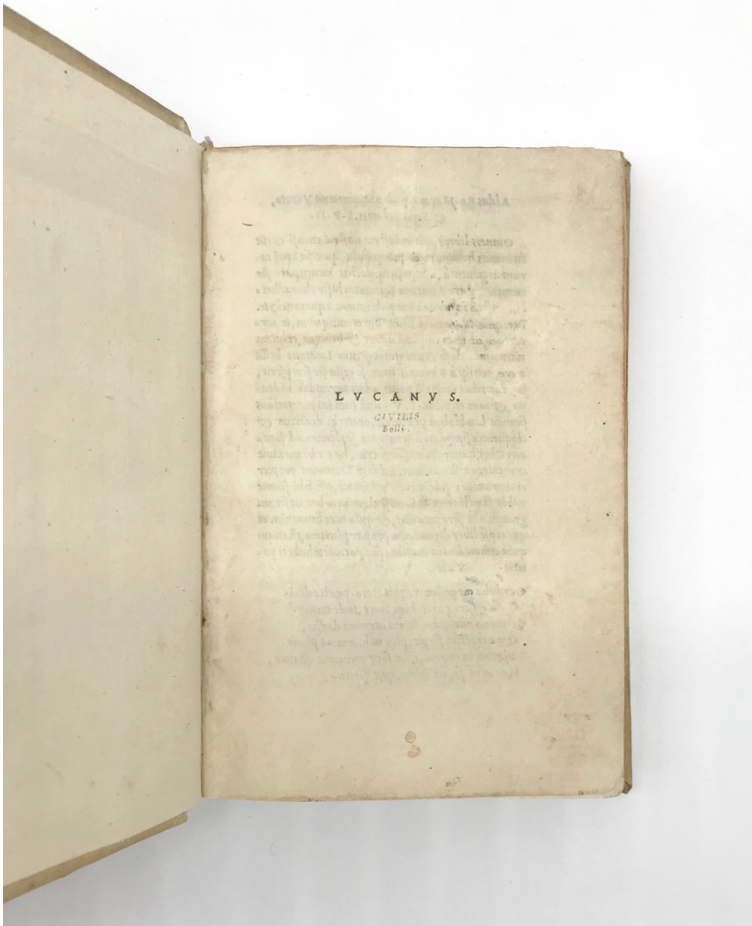
THE LAST BOOK PRINTED BY ALDUS WITHOUT HIS FAMOUS DEVICE

6. LUCANUS, Marcus Annaeus. *Lucanus*

Venice, Apud Aldum, 1502.

€2800

FIRST EDITION. 8vo (16,1x10,7cm), a-r8 s4. Italic letter, sporadic Roman. Small guide-letters, text in verse. Imprint on recto of final leaf, no printer's device. Some age toning and spotting throughout, occasional light foxing. Few ms. notes, faded. Skilful restoration at tears, affecting the text minimally, on the last three leaves. Recased in an



old vellum binding, title label to spine, and gaufered edges gilt. A good copy with wide-margins.

First Aldine edition of the Pharsalia with a prefatory note by Marco Antonio Mauroceno. Aldus based his text on the 1493 Venice edition, but with corrections from a superior manuscript supplied by Marco Antonio Morosini, to whom is addressed the dedicatory letter. Aldus published this edition a few months before adopting the dolphin device.

Renouard, 32, 3. Ahmanson-Murphy 56; Adams L1557.

EARLY-C16TH FOLIO EDITION OF PLINY'S NATURAL HISTORY

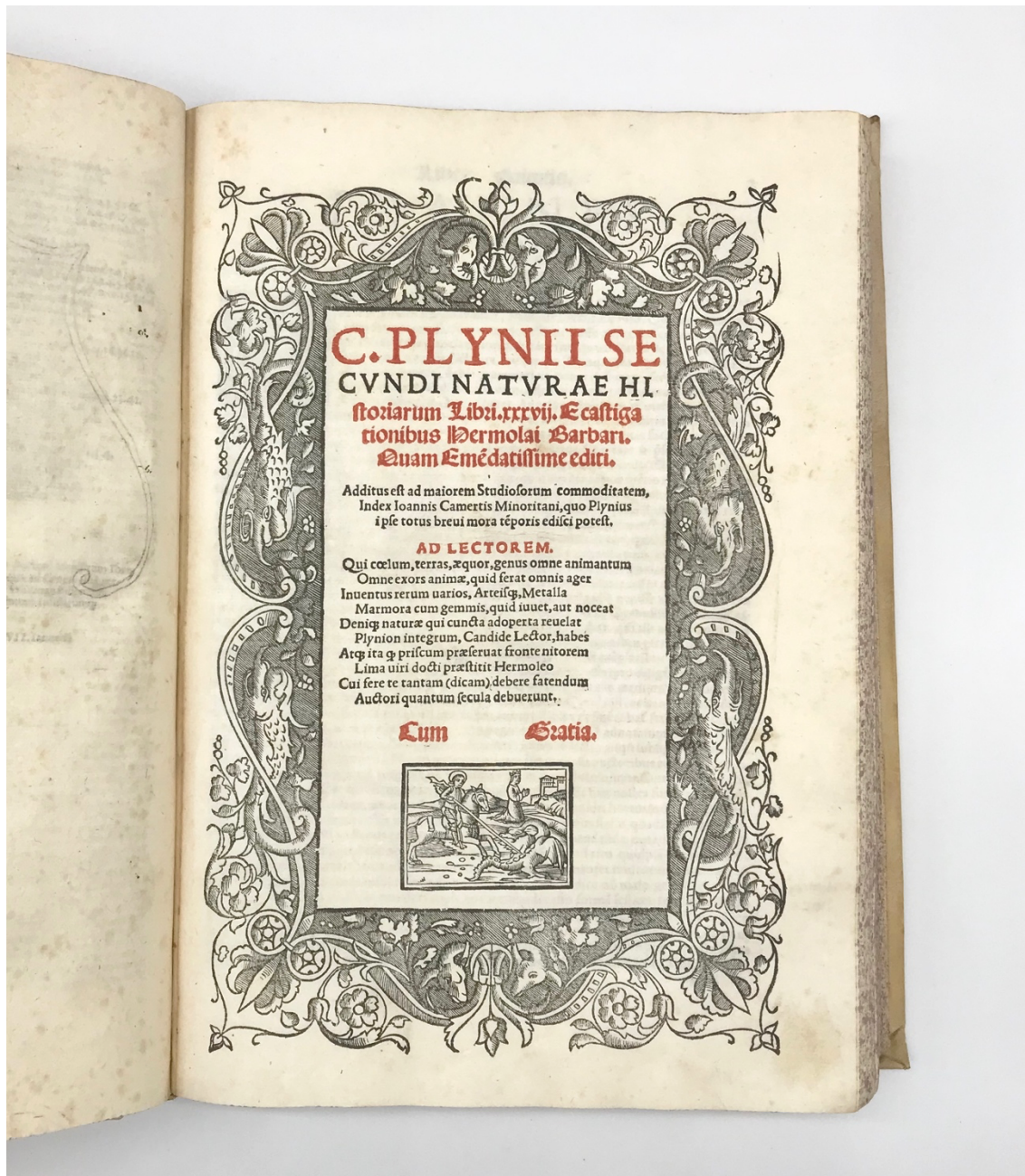
7. PLINIUS SECUNDUS, Gaius. *Naturae historiarum libri xxxvij e castigationibus Hermolai Barbari quam emendatissime editi. Additus est ad maiorem studiosorum...*

Venice, opera industriaque Georgii de Rusconibus, sumptibus ornatissimi viri Luce Antonii de Giunta, 1519-20.

€3800

Folio (30,5x21cm). 2 parts in 1 volume: the extensive index (part 2) being bound before the text. Each part with own title-page. Ff. [79], blank, 286. Roman letter, very little Gothic. Titles in red and black within elaborate shield-shaped borders decorated with vegetal and animal motives. Small woodcut device of Saint George and the Dragon and large woodcut printer's device at the end of the index. Index's title: "Prima [Secunda] pars Pliniani indicis editi per Joannem Camertem Minoritanu ..."; dated 1520 at colophon. Numerous initials, some of which are large historiated and floriated

woodcuts. Occasional period annotations, mainly at margins. Old ownership inscription on recto of upper flyleaf: "Di Antonio Orsetti." C18th full semi-limp vellum and edges sprinkled in purple, early title handwritten to spine. Mild damp staining to lower margin of a few initial leaves. A particularly fresh, clean and bright copy of this rare and early edition of Pliny's fundamental work. Very scarce on the market.



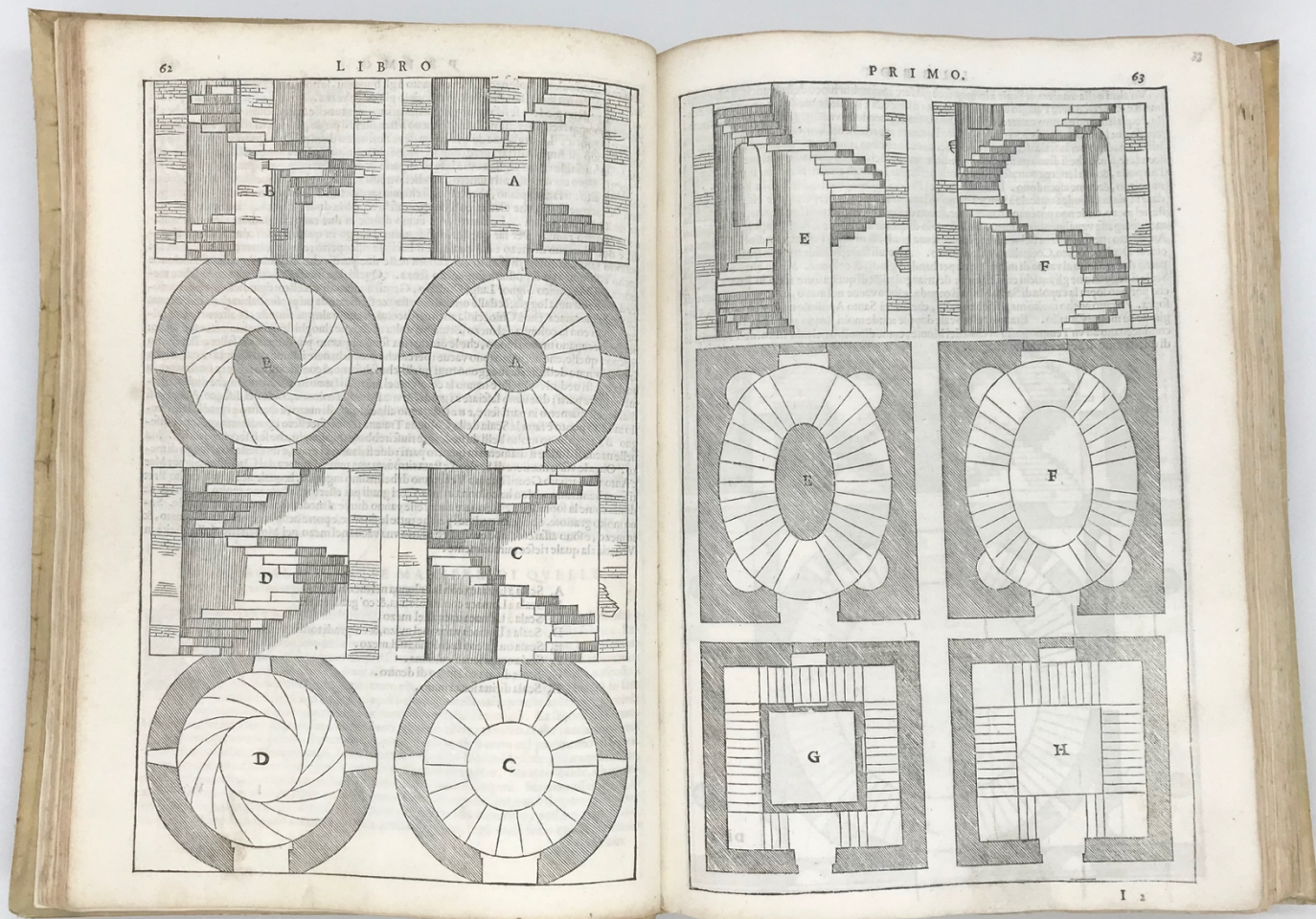
A sumptuous edition published for Lucantonio Giunta and partially based on the Hagenau 1518 edition, which first incorporated the 2-part "Index Plinianus" by Joannes Camers. Opening letter to the reader by Johannes Baptista Palmarius. This is the same

edition described in Heirs of Hippocrates, No. 25: "Pliny the Elder was born into a wealthy family at Como in northern Italy. He benefited from the finest education and served in the Roman army for a long period, mostly in Germany. He practiced law for a time and also served Rome as proconsul in Spain, Gaul, and Africa at various periods. However, he spent most of his time in semiretirement traveling, reading, and writing, for he was a man of great industry and scientific curiosity. He died during his last assignment as commander of the Roman fleet in the Bay of Naples while attempting to observe the eruption of Vesuvius that destroyed Pompeii and Herculaneum. His Natural History dates from 77 and was first printed in 1469. Pliny was a prolific author but this is his only surviving work. One of the earliest encyclopedias, the work consists of 37 books covering cosmology, astronomy, meteorology, geography, ethnology, anthropology, physiology, psychology, zoology, botany, medicine, pharmacology, agriculture, mineralogy, and metallurgy. Book I is primarily a summary of the remaining 36 books and is especially valuable because Pliny was careful to name many of his sources, thus leaving a record of many books that are forever lost. Pliny relied heavily on Aristotle for his biological information and Theophrastus for botanical data although he did make some independent observations. The books dealing with medicine are filled with remedies for many diseases as well as anecdotes, fables, curiosities, prejudices, and folklore from many sources. They are interesting and historically important although often absurd to the modern reader. It is important to recognize that he was not a particularly good judge in his selection of sources nor did he attempt to distinguish between factual and fictional information. Nevertheless, this book had an enormous impact on science as well as medical thought and practice for over sixteen centuries. This early edition of Pliny was edited by Joannes Baptista Palmarius (1520-1588), the French physician of Paris and Caen. Many of Pliny's errors were corrected in earlier editions by the humanistic scholar and physician Ermolao Barbaro (1454-1493) of Venice and this edition contains his corrections. It also contains a comprehensive author and subject index, dated 1520, by Joannes Camers (1448-1546)."

Not in BM. Camerini 226. Sander 5763. Edit16 29266. 4 copies in the US (Dumbarton Oaks, Cincinnati, Iowa and Illinois universities) and only 2 in the UK (Oxford and UCL).

THE GREAT EPITOME OF RENAISSANCE ARCHITECTURE

8. PALLADIO, Andrea. *I quattro libri dell'architettura*



Venice, Appresso Dominico de' Franceschi, 1570.

€29500

FIRST EDITION. Folio (30,6x21cm), pp. 67 [1], 66 [=78], blank, 46, blank with colophon on recto, 128 [6], final blank; ff. [166]. A2 B-14 2A-2K4 3A-3F4 4A-4R4. Roman letter, very sporadic Italic. 4 identical title-pages within elaborate engraved architectural borders, printer's device at colophon with repeated imprint. Profusely illustrated with half-, three-quarter-, full- and double-page magnificent woodcut engravings. Several historiated initials. Occasional early ms. notes. Bound in contemporary full limp-vellum, renewed endpapers. A particularly bright copy (skilfully and gently washed? Or, perhaps, just very well-preserved), only few very light marginal damp stains. Some

practically unnoticeable tears masterly repaired. Overall, an excellent and complete copy of this exceedingly important treatise on classical architecture and its Renaissance reinvention.

First edition of the major work of the Venetian Renaissance architect Andrea Palladio (1508-1580). "Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook. This is divided into four sections: orders and elementary problems, domestic building, public building and town planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Alberti... Palladio followed the rules of classical Roman architecture more closely than any other architect, even sometimes at the cost of practicability and domestic comfort. In spite of the vogue for the baroque and the fact that Palladio left no immediate successors, his book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century [...] 'Palladianism' became a party label in the world of connoisseurship and England blossomed with buildings 'in the Palladian style' - two centuries after Palladio had created it. From England the style made its way into Scotland, Ireland and America" (PMM). For instance, Palladio's influence can be witnessed in Thomas Jefferson's Monticello and his designs for the University of Virginia, and in numerous governmental buildings and mansions of the United States. The treatise was reprinted and translated many times over the following centuries.

Adams P101; Berlin Kat. 2592; Brunet. IV, 320; Cicognara, 594; Fowler, 212; Mortimer Italian, 352; Millard Italian, 65; PMM, 92; RIBA, 2383.

WIDE-MARGINED AND PRINTED ON THICK PAPER

9. VITRUVIUS POLLIO, Marcus. *I dieci libri dell'Architettura... Tradotti & commentati da Mons. Daniel Barbaro, da lui riveduti & ampliati; & ora in più commoda forma ridotti.*

Venice, Appresso Francesco de' Franceschi Senese, & Giovanni Chrieger Alemano Compagni, 1567.

€5500

Large 4to (27,5x20cm), pp. [8], 506 [i.e. 512]. a4 A-Z4 2A-2Z4 3A-3T4. Roman and Italic letter, numerous engraved historiated initials. With a large number of woodcuts

throughout, some of which are half-, full- and double-paged. 2 folding plates out of the text. A fresh copy, rather crisp and clean, printed on thick paper and with uncommonly wide margins, except for the head margin, which was trimmed in order to gild the upper edge. Very occasional mild foxing and spotting to margins. Sporadic marginal light soiling and thumb marks. Recased in 18th c. vellum over thick boards, renewed endpapers (but not modern). Later addition of gilt title piece to spine. A remarkably large and crisp copy.



Third edition of Vitruvius in vernacular Italian and second enlarged edition (1st ed. printed in 1556) of Barbaro's translation with his commentary. Dedicatory addressing Ippolito d'Este. This and the 1556 edition are the only editions of Barbaro's redaction with the original woodcuts designed by Palladio and cut by him and Giuseppe Porta Salviati. Palladio's interest in Vitruvius dates from his relations with Trissino at the Villa Cricioli, and in 1554 he went to Rome with Barbaro to investigate and draw the remains of ancient Rome.

Fowler, 410; Cicognara, 717; Poleni, 93-4; Riccardi, II, 615; Choix d'Olschki 5486.

THE START OF ANTIQUITY'S REBIRTH IN EARLY MODERN ARCHITECTURE



10. ALBERTI, Leon Battista. *I dieci libri de l'architettura*

Venice, Vincenzo Vavgris. [=Valgrisi], 1546.

€4300

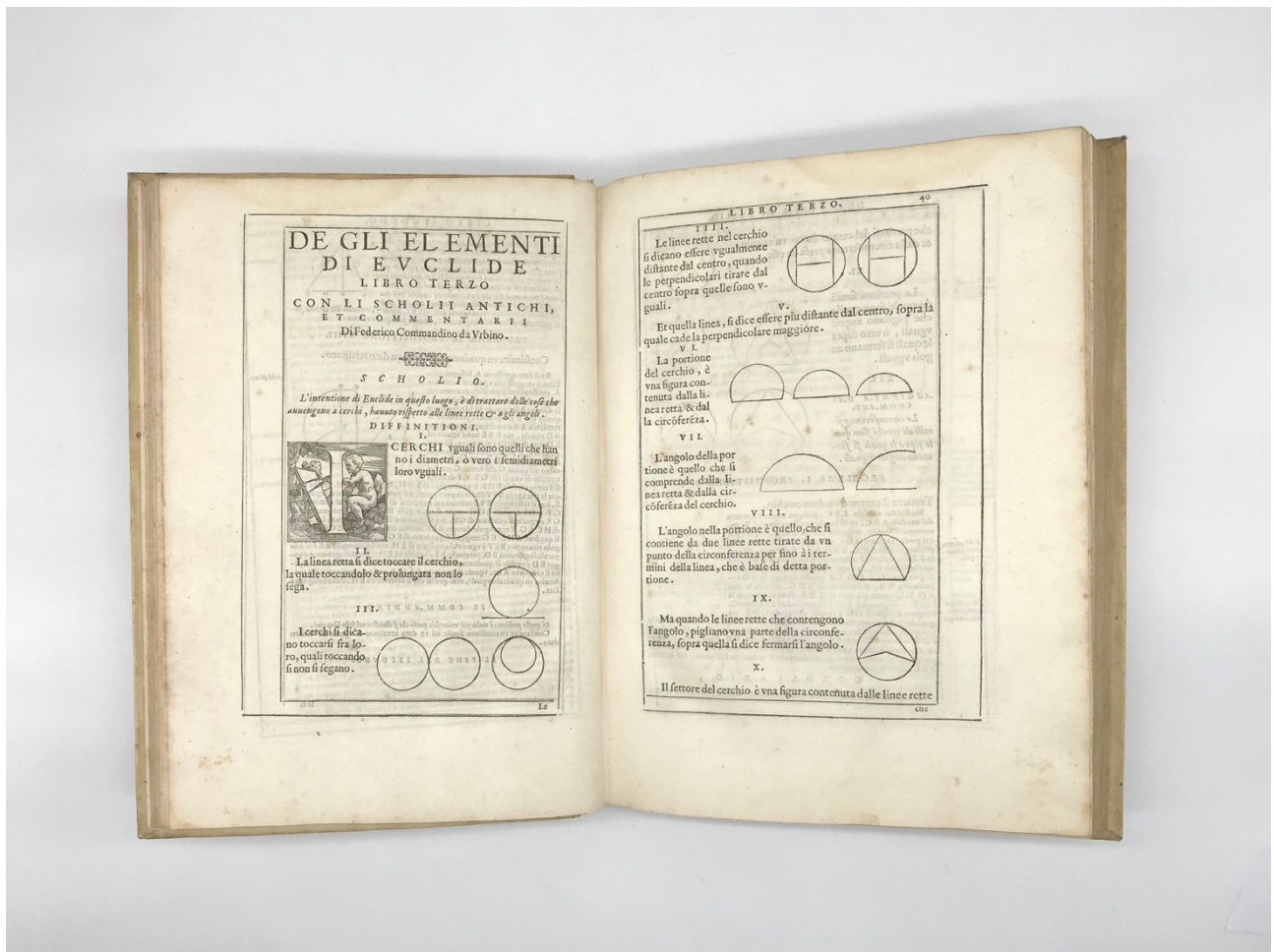
FIRST ITALIAN VERNACULAR EDITION and only edition of Pietro Lauro's translation. Small 8vo (16x108cm), ff. [12], 248. *8 **4 [**4=blank] a-z8 A-H8. Italic letter, very sporadic Roman. Printer's device on t-p and colophon, a few woodcut initials. Generally clean and crisp, occasional spotting and age toning. Little paper loss at lower corner of t-p, tiny hole through upper flyleaf, t-p and first leaf, affecting the text very minimally. Bound in contemporary limp vellum, flaws along covers' extremities, loss of skin at spine foot repaired with later vellum. A good copy.

Alberti's treatise, together with the writings of Vitruvius, constituted the fundamental architectural theory of the early Renaissance. The present edition is one of great significance for the spread of Albertian theory throughout Italy. It is also of significance as the first architectural book in octavo format to appear in any vernacular language.

"One of the most brilliant dilettantes that has ever lived, Leon Battista Alberti had a great visual capacity, a strong sense of beauty, and passionately believed that human dignity resides entirely in work" (Millard).

Adams, A487; BMC/STC, Italian, p. 15; Cicognara, 373; Fowler, 5; Millard, Italian, 5.

THE URBINO EDITION IN ITALIAN VERNACULAR



11. EUCLIDES and Federico COMMANDINO (Comm.). *De gli elementi d'Euclide libri quindici*

Urbino, Appresso Domenico Frisolino, 1575.

€2400

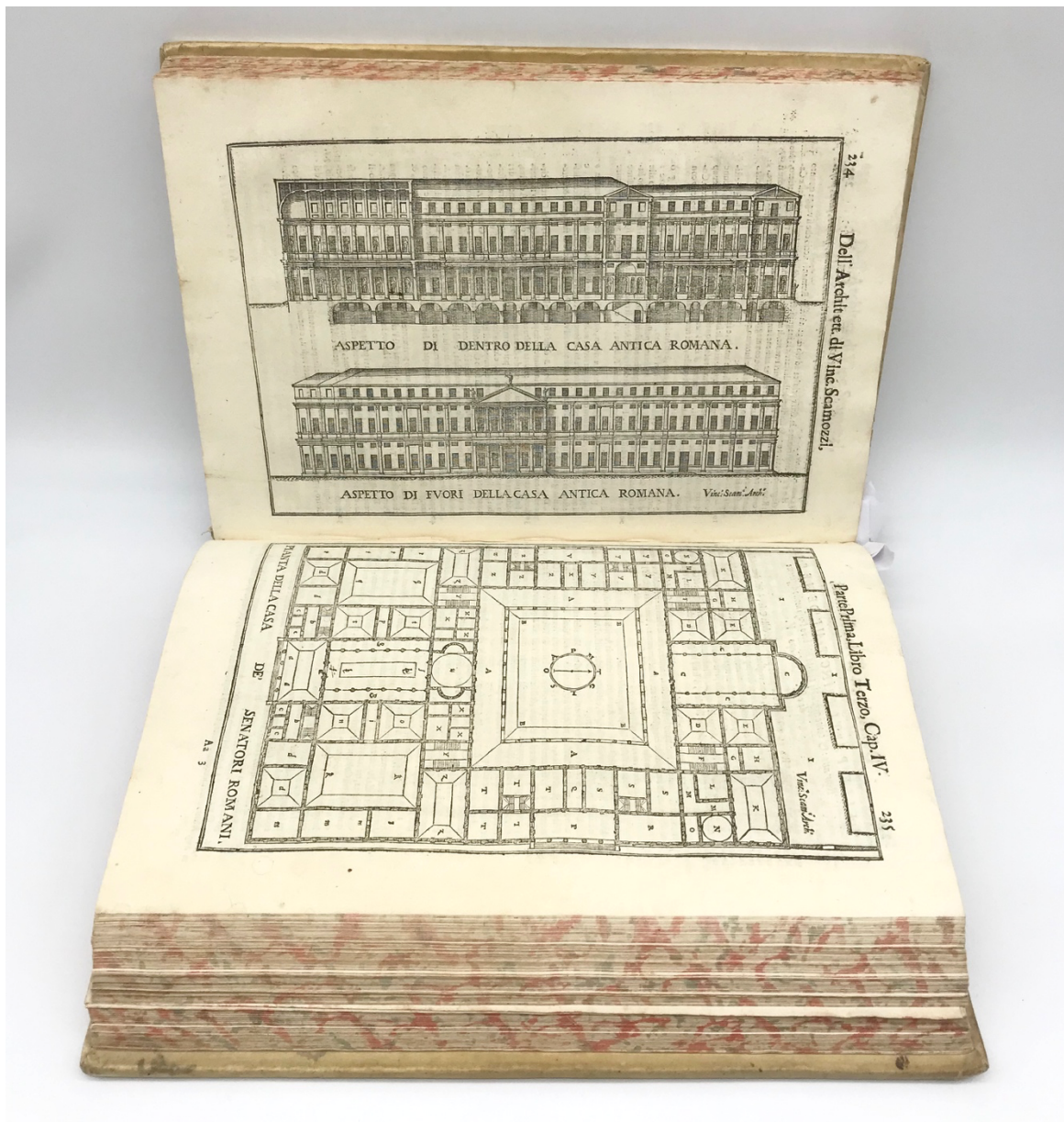
Folio (31x21,8cm), ff. [8], 278. *2 2*4 3*2 A-3Z4 4A2. Roman letter, some Italic. All pages with ruled double border in black for printed side notes. Ornamental woodcut on t-p,

imprint repeated at colophon. Large woodcut historiated initials and numerous small woodcuts throughout the text. 18th c. vellum over thick boards, red morocco label with gilt-tooled lettering, all edges sprinkled in red. Some marginal soiling on t-p, occasional marginal foxing. Overall, clean and crisp. An excellent wide-margined copy.

First edition of this translation by Federico Commandino, mathematician and Italian humanist, and also one of the few books printed in Urbino during the 16th century.

Adams E995; Brunet, II, 1090; Graesse, II, 513; Gamba, 1386: "Nobile edizione co' margini interlineati..."; Olschki, Choix, 6539: "Traduction très estimée"; Riccardi, I, 364.

"BULKIEST ARCHITECTURAL TREATISE WRITTEN IN ITALY" (Wittkower)



12. SCAMOZZI, Vincenzo. *L'idea della architettura universale*

Venice, expensis auctoris, 1615 (per Giorgio Valentino), 1615.

€9800

FIRST EDITION. Folio (34x23,5cm). Roman letter, some Italic. 6 books in 1 volume, divided in 2 parts. Additional architectural t-ps with author's portrait within oval for both parts, each book with its own t-p. 1st part: [Book 1] a8, A-G6 H4 (H4 blank), blank, with 3 full-page woodcuts; [Book 2] a2, I-K6 L-M2 N-R6 S4 T-X2 Y8, with 4 full-page woodcuts, 1 full-page woodcut plate, 1 double-page woodcut, 1 double-page copper engraving and 3 double-page copper engraved plates; [Book 3] a2, Z6 2A-2I6 2K-2L4 (2L4 blank), a-b6 c4 [=index], with 26 full-page and 2 double-page woodcuts. 2nd part: [Book 6] *4, *2, A-O6 P8, with 40 copper engravings, 1 of which being a double-paged plate; [Book 7] a2, Q-Z6; [Book 8] a2, 2A-2G6 2H-2I4, *6 2*4 [=index], final leaf with register, with 6 full-page woodcuts. With a total of 43 woodcuts and 44 copper engravings. All illustrations are included in the pagination, which is [16], 1-90, [9], 96-128, [2], 125-193 [2] 194-218, [4], 219-352 [i.e. 356], [34] and [12], 172, [4], 173-279 [i.e. 269], [5], 271-370, [22]. Numerous historiated initials, head and tail-pieces. Late-C19th illustrated bookplate of "Dav. Henrici de Prioribus" glued on upper pastedown. Some ms. notes throughout. Occasional mild waterstaining at margins to the initial leaves and sporadic light marginal foxing or spotting. Generally, a crisp and clean copy. Few short tears along margins, title leaf of 7th book starting to loosen at upper gutter. A thick and large book bound in slightly later vellum over pasteboards, painted label with gilt-stamped lettering to spine, some scattered wormholes. Small skin flaw at footcap and restored loss at headcap. All edges marbled. A very good copy.

First edition of Scamozzi's detailed architectural treatise, which contains books 1-3 and 6-8 of his projected 10 books; the remaining books were not completed before Scamozzi's death in 1616. It was published at the author's expense and each book was dedicated to a different potential patron in the hope of financial support, which does indeed seem to have been successful with Cosimo II de' Medici, the dedicatee of Book 6.

Schlosser-Magnino 417: «Queste quattro opere furono e sono l'eredità lasciata dal tardo Rinascimento italiano alla madre patria e a tutta l'Europa»; Berlin Kat. 2605; Cicognara, 651; Fowler, 292; Piantanida, 4409; Riccardi, Sup. V, 150.

THE BEST C19TH CHILEAN BINDER'S WORK FOR PRESIDENT BALMACEDA



13. ESPECH MEDEIROS, Roman and Federico SCHREBLER. *Propaganda industrial. Colección de artículos encaminados a demostrar la necesidad de crear manufactura nacional i los medios de conseguirlo ... tomo I* [only published volume]

Santiago de Chile, Imprenta "Victoria", de H. Izquierdo y Ca., 1887.

€3200

FRIST EDITION and IMPORTANT ASSOCIATION COPY. 8vo (22,5x14,7cm), pp. 176, [2]. Number "3.404" stamped on foot of t-p (copy number?). Pages mildly browned throughout. Presentation copy for president José Manuel Balmaceda with a large and luxurious dedication silk label, richly gilt-decorated with ruled borders and floral motives, glued to recto of upper flyleaf: "Al Ex.mo Señor / D. J. M. Balmaceda / Presidente de la República / de / Chile / Santiago Junio 9 de 1887 / El autor." Bound by multiple award-winning Federico Schrebler in elegant full red morocco with the arms of the Republic of Chile embossed on centre of both covers, ruled in gilt on three sides except gutter. Boards with sumptuously gilt-tooled dentelles on outer bevelled edges and turn-ins. Spine with gilt-stamped lettering and divided in 6 compartments by 5 decorative bands. Gold marbled endpapers, rough to the touch. A.e.g. Binder's oval label on verso of front flyleaf: "Encuadernacion de libros / primer premio / exposiciones de / 1872. 1875. 1884. / || Santa Rosa || / Santiago / Federico Schrebler." A few small and well-brought out restorations on front cover, minimal chipping to margin of f.f.l. A presidential binding and a remarkable piece of craftsmanship. Also, a historically important work, as well as copy: for its content and the role that the author and the dedicatee played in the attempt to realise Chile's manufacturing aspiration.

*Roman Espech was a Chilean economist, one of the nation's leading copper-mine owners and a noted Balmacedista, that is, a supporter and collaborator of the Balmaceda government. The present work was probably meant to be the first volume of a series of economics-related publications, which was in fact never continued. The book contains 3 series of reports and articles: "La industria fabril en Chile" (14 papers), "La industria nacional" (4 papers), and "Mercado del cobre" (2 papers). The context of this publication was Chile's attempt to convert its economy, which was mainly based on extractivism (nitrate, wood and copper above all) and was controlled by foreign powers, such as the great capitalists of the British Empire, to an economy in which not only the exportation of primary commodities but also their manufacture within national borders was intended to be crucial for the South American country's future industrial development. A passage from Maurice Zeitlin's *The Civil Wars In Chile (or the bourgeois revolutions that never were)* (Princeton University Press 1984) is very helpful to*



understand the historical and political scenario towards the turn of the 19th century: "In 1883, the Ministry of Hacienda [Luis Aldunate] commissioned Espech to conduct a study on the possibilities of increasing internal manufacturing activity. The Espech study proposed the introduction of an import-substitution development strategy, that is, the erection of protective tariffs, encouragement for the formation of industrial corporations, government-sponsored training facilities for industrial workers, and the formation of a government-sponsored association of manufacturers. These policies were opposed by the nitrate faction, which was the main source of the state's revenue because they called for higher export duties and came at a time of decreasing nitrate prices. But the National Society for Industrial Development was formed and in

1888 joined the Sociedad Nacional de Agricultura in pushing for a protective tariff. That legislation was favoured by the president, José Manuel Balmaceda, who also had created a cabinet-level post for Industry and Public Works." Moreover, "It was Espech's view, as he wrote in the Mining Society's Bulletin in 1884, and later elaborated in his book Industrial Propaganda in 1887, that 'Chile must be the consumer of Chilean copper.' It should be utilized, he argued, wherever possible in place of imported iron in the machines and engines already being manufactured in Chile. This, of course, was precisely what Balmaceda himself was shortly to advocate, though defeat and death overtook him before his government could act to stimulate and protect domestic copper fabrication." The binder Federico Schrebler was a German immigrant arrived in

*Chile during the second half of the 19th century, together with several other compatriots who settled in the area of Valdivia as a consequence of both the difficult political situation in Germany and Chile's call for colonisation of its southern part (see Perez-Rosales's *Essay sur le Chili*, published in Hamburg in 1857 in order to promote the country and attract German settlers). Schrebler's bookbinding skills were very much appreciated in Chile and abroad. His bindings and artworks were awarded in several national and international occasions: for instance, the recurrent Chilean *Exposición Nacional de Artes e Industria* (e.g. *Boletín de la Sociedad de Fomento Fabril*, Volume 5, 1888 exhibition) and the *Pan-American Exhibition in Buffalo, USA*, in 1901, just to mention few.*

Only the Biblioteca Nacional de Chile's copy is recorded in OCLC Worldcat.



THE CRIES OF LONDON

14. SMITH, John Thomas.
Vagabondiana; or, Anecdotes of Mendicant Wanderers Through the Streets of London; with Portraits of the Most Remarkable, Drawn from the life

London, Published for the Proprietor, 1817.

€2200

Folio (34,3x28cm), pp. viii, 52. Title in red and black within a red-ruled double lozenge. With half-title and 49 etched and engraved plates, including the partially hand-coloured engraved title at the beginning of the series of etched plates. Woodcut initials and vignettes in the text, printed on heavy paper. Light occasional

foxing. A wide-margined copy in modern quarter cloth and marbled paper over pasteboards. Red morocco spine label with gilt lettering. An excellent copy. A.e.m.

A classic popular subject: a collection of etching representing scenes of London tradesmen while wandering through the street of the city. Nice edition, wide-margined copy.

Lipperheide 1023.

GORGEOUS PUBLISHER'S BINDING IN EXCELLENT CONDITION



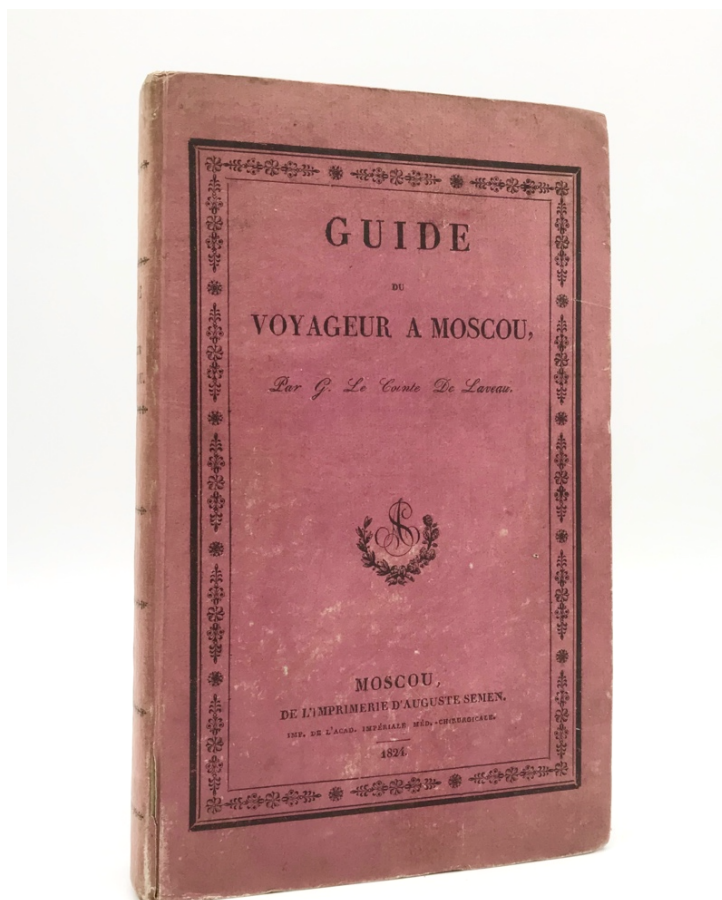
15. KARR, Alphonse. *Voyage autour de mon jardin*

Paris, Crumer-Lecou, 1851.

€600

Large 8vo (27,5x18,5cm), pp. [2], 411 [1], [10]. Profusely illustrated by Freeman, Marvy, Steinheil, Meissonier, Gavarni, Daubigny and Catenacci with b&w woodcuts in the text showing insects, plants etc., 7 full-page b&w woodcut plates, and eight beautiful botanical colour plates with tissue guards on which are printed the name of the respective flowers. Head and tail-pieces. Occasional foxing and spotting. Original publisher's binding embossed with floral motives in gilt, green, red, white, blue and yellow in outstanding condition. a.e.g. A fascinating and attractive book.

MINT



16. LE COINTE DE LAVEAU, Georges. *Guide du Voyageur a Moscou*

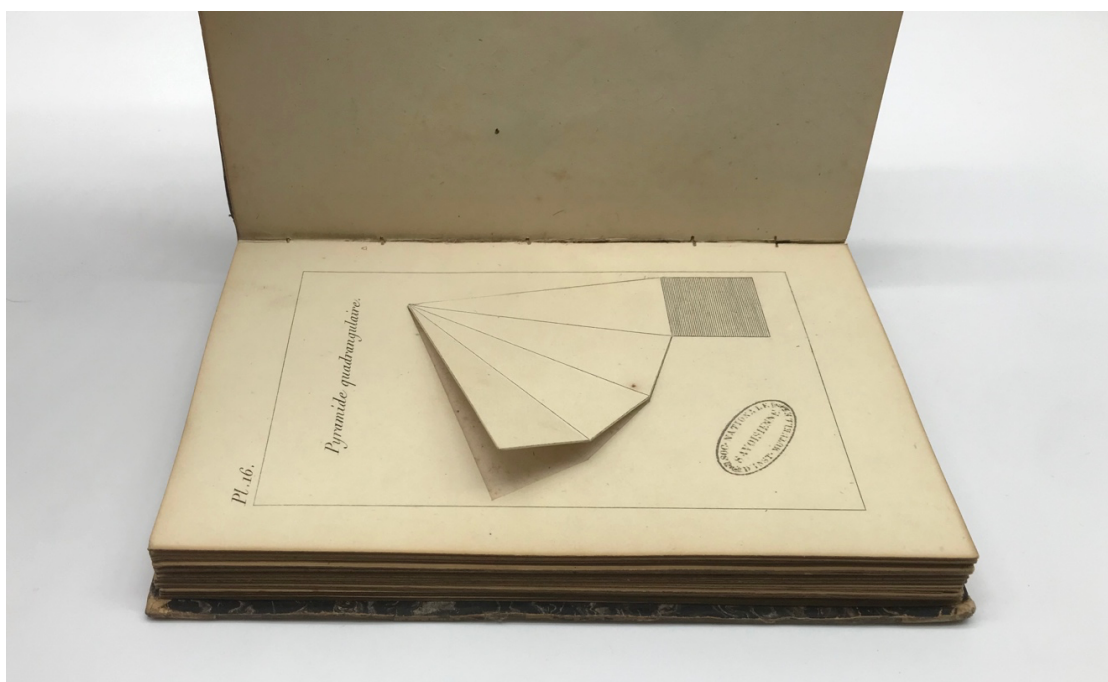
Moscou, De l'imprimerie d'Auguste Semen. 1824.

€1500

FIRST EDITION. 8vo (22x13cm), pp. [6], vi, 11-459 [1], with half title, 8 lithographed plates including frontispiece and 4 folding letterpress tables. Printed on thin light-blue paper, many still-uncut gatherings. Early ownership stamp on f.f.l. and autograph on t-p ("Monticelli Obizzi / crema"). Absolutely bright, crisp and clean. Bound in the original pink printed publisher's paper over pasteboards representing the t-p layout within a decorative border on front cover and a vignette on centre on rear cover. Some light scratches and minimal faults along binding edges. A mint copy.

First edition of this early guide to Moscow written in French primarily for French people and foreigners. It was a great success and was translated in Russian by S. Glinka the same year. Le Cointe de Laveau, a French entomologist, was secretary of the Imperial Society of Naturalists of Moscow and had a first-hand knowledge of the city. In 12 chapters he describes Moscow's history, topography, commerce, monuments, and institutions, with tables providing valuable statistic data. The seventh chapter contains details on public and private art collections and libraries, including the library of Prince Michel Galitzin, who owned a Gutenberg Bible!!

RARE WORK ABOUT GEOMETRY AND SPACE



17. MARIE, François-Charles-Michel, COWLEY, John Lodge. *Geometrie stereographique ou reliefs des pyedres pour faciliter l'etude des corps*

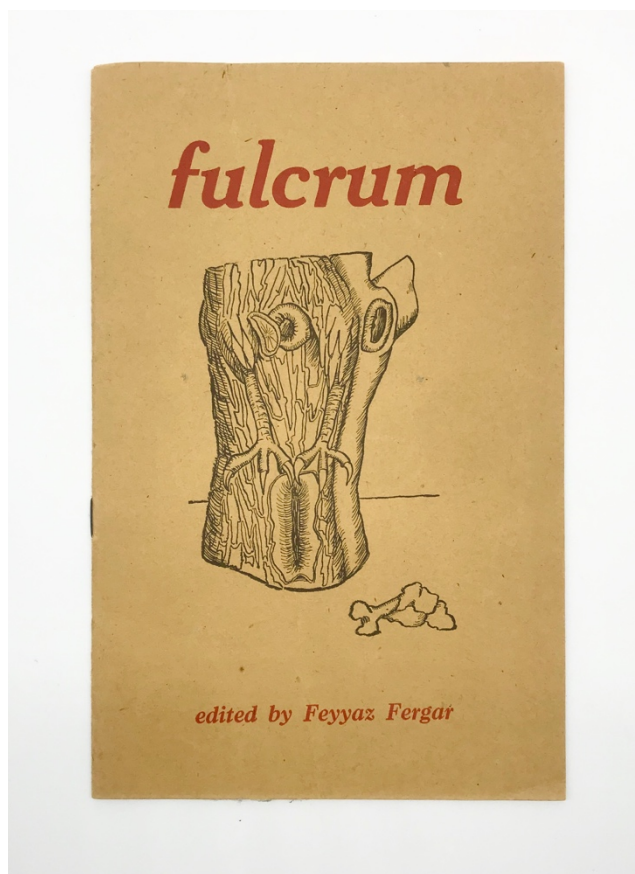
Paris, chez l'auteur..., 1835

€1280

FIRST EDITION. 8vo (20,2x12,5cm.), iv, 44 pp., ill.: 24 plates with cut-out movable figures printed on card, one final folding engraved plate. Soc. Nationale d'Inst. Mutuelle Savoisiennne, with stamps on title and plates. One library shelf mark label on top outer corner of t-p. With Marie's signature of authorisation on title verso. Contemporary calf-backed boards, front joint slightly cracked though holding well. Marbled paper. A rare and important French adaption of Cowley. A very good copy.

First edition in French of Cowley's 1757 An Appendix to Euclid's Elements, employing plates with folding parts to facilitate the study of polyhedra. Marie was professor of mathematics and topography. He also worked as cadastre and at the French "dépôt de la guerre".

RARITY CONCERNING ENGLISH SURREALIST POETRY



18. FERGAR, Feyyaz (ed.). *Fulcrum*

London, s.n., 1944

€350

LIMITED EDITION of 500 copies. 22x14cm, pp. 11, [1]. Paper wrappers illustrated by Edith Rimmington (front) and John Banting (rear). Fifteen poems by various authors in English and French, a list of suggested readings follows the text. Creased vertically through the middle. A very good copy.

Feyyaz Kayacan Fergar (1919 - 1993) was born in Istanbul from an Armenian family.

In 1940, he moved to England in order to study at King's College in Newcastle upon Tyne. He moved to London soon after finishing his studies and came in contact with the circle of emigrated Surrealist poets led by E. L. T. Mesens and Toni del Renzio. A collection of his early surrealist poems in French (Gestes à la mer, 1943) was positively reviewed and allowed him to fund the publication of two literary magazines: Fulcrum (1944) and Dint (1944; 1945). He was also a writer of short stories (Shelter, 1945) and a Turkish-English translator. He became head of BBC's Turkish Section, 1974 – 1979. Fulcrum included works of authors like Mesens, Simon Watson Taylor and Jacques Brunius, however it was not just a Surrealist magazine. In fact, it featured poems by New Apocalyptic poets as well - such as Henry Treece, John Atkins and James Kirkup - who reacted to the mainstream 'political realism' of the 1930s. The illustrations on the covers were the work of two eminent artists of the London Surrealist Group: Edith Remington and John Banting.

Jackaman, R. The Course of English Surrealist Poetry since 1930 (1989), p. 137; Levy, S.; Conroy, M. The Scandalous Eye (2003), p. 73; Remy, M. Surrealism in Britain (2019), p. 1977.

"SURVIVOR" CHILDREN'S BOOK: MUNARI'S AND MoMA'S "TANTA GENTE"

19. MUNARI, Bruno, and The Museum of Modern Art (MoMA). *Tanta Gente* [= So many people]

Milano, Danese Edizioni per Bambini, 1983.

€1750

FIRST EDITION. Square 4to (31x31cm). Super rare first edition of Munari's famous children's book in its almost pristine original condition. "Tanta Gente" was published in 1983 by Danese in collaboration with the MoMA of New York. It appeared also in the English version with title "So Many People". This copy is preserved in its original glassine dust jacket with the paper price label (38.500 lire) still glued to the front slip of the jacket. The work is made up of two books of 41 and 29 unnumbered leaves respectively, each leaf being of different material and colour, bound together with aluminum bolts and nuts. It is nearly impossible to find so fine a copy today since children used to play with "Tanta Gente" and tear these "toys" to pieces very quickly. This book is a real

[illegible]

20. POCCI, Franz von. *Lustige Gesellschaft. Bilderbuch*

€700

FIRST EDITION. Oblong 4to (28.2x22.4 cm), [2], 59, [1] pp., with 31 full-page coloured woodcuts, one being the title-page, which is repeated on the front cover. Original illustrated paperboard. A copy in remarkable condition.



In his Pocci biography, Hyacinth Holland described the "Lustige Gesellschaft," that is, "Funny Society," as "a real treasure trove of healthy good humour and unsolicited, beneficial cheerfulness ... with veritable dragons and knights, with magicians, the Turkish grand vizier, gypsies, snowmen and the winter sleigh ride, which is completely reminiscent of Jobst Amman; the Chinese bureaucrats, clerks and bobbleheads, Punch and Judy who donate pretzels and Klausner who lives in the quiet solitude of the forest." (Hyacinth Holland, «Pocci, Franz Graf von», in: Allgemeine Deutsche Biographie, Vol. XXVI, Leipzig: Duncker & Humblot, 1888, pp. 331–338). The 30 beautiful woodcuts are carefully hand-coloured and 15 of them are double paged, while the singl-paged ones have the respective text in front. On page 3, Pocci caricatures himself as a teacher while giving class at school.

Pocci-Enkel 494; Pressler 207; Rümann, Kinderbücher, 1612; Wegehaupt III, 2900.

LITHOGRAPHIC INCUNABLES, 72 PRINTS



21. LASTEYRIE, Charles Philibert de, and Francois-Seraphin DELPECH. *Album lithographique* (1818-1821)

Lasteyrie and Delpech, s.l. [Paris], s.d., [1818-21].

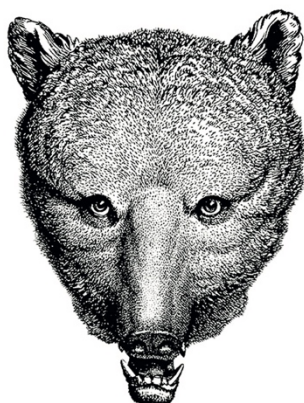
€2500

Oblong folio, 2 vols (28x36,5cm), each one with 2 t-ps: designed by Vauzelle in the first volume and by Delpech and Carle Vernet in the second. First vol. contains 40 lithographs (20 per year) engraved, printed and signed mainly by C. De Lasteyrie, and some not signed. Second vol. contains 32 lithographs (16 for the year 1820 and 16 for the year 1821, which shows the date) produced by F. Delpech. All lithographs are after more or less famous artists of the time: for instance, Bourgeois, Carle and Horace Vernet, Thiénon, Lescot, Lecomte, Bessa, De Marne, Gros, Granger, Vauzelle, Hersent, Guérin, Bidauld, Redouté, Lebas, Jacob, Villeneuve, Delorme, etc. Printed on heavy paper, wide margins. Near-contemporary quarter red morocco and marbled paper

over pasteboards. Gilt dates to spine in compartments decorated with gilt-ruled borders. Excellent condition, just some sporadic light thumb marks to blank margins.

An incredible collection of what specialists defined "incunables" of the lithographic art, since these images showing views of European landscapes, botanical illustrations, reproduction of the artworks of the best artists of the time, including orientalist scenes, etc., were among the very first historical attempts at making decorative images through the new technique of lithography at the beginning of the 19th c. De Lasteyrie was a "lithographic pioneer, draughtsman, printer and publisher. Trained in Munich 1812-1814; established press in Paris 15 April 1816. Gradually retired from printing business after 1818, though publications under his name continue to 1825. Artistic publishing business taken over by Delpech; printing shop taken on by his chef d'atelier Brégeaut. His name often abbreviated on prints to "C. de Last." This collection includes also the famous image known as Delpech's Print Shop, which is the t-p of the first part in the second volume." (Delpech, in British Museum online catalogue: <https://www.britishmuseum.org/collection/term/BLOG34904>) The invention of lithography at the end of the 18th century had an immediate and profound impact on the Parisian print market. In just 20 years, 18 lithographic workshops opened in Paris alone. In addition to their press operation, many master printers provided artists with a stone delivery service and a place to sell their prints. Delpech's Print Shop depicts the earliest years of this burgeoning market. Carle Vernet's image of likely customers for an album lithographique is also a testament to the affordability of prints, as he depicted patrons from various classes who are identifiable by their different styles of clothing and headdress." (Art Institute Chicago: <https://www.artic.edu/artworks/205641/delpech-s-print-shop>)

A Mellerio & Louis de Nussac, 'La lithographie en France, Charles de Lasteyrie', *Gazette des Beaux-Arts* XIV 1935, pp.107-119



ORSI LIBRI

Rare Books

Terms & Conditions

- We guarantee the authenticity of every item that we offer for sale.
- All items are complete and in at least good condition, unless otherwise stated. Any defect will be clearly pointed out in our item description.
- Bank transfer is our preferred payment method. We may also accept cheques.
- Items will only be sent after payment has succeeded.
- All items remain our property until paid for in full.
- Postage is charged on all parcels unless otherwise specified.
- Any item may be returned within 14 days for any reason. Please ensure you inspect all items upon receipt and notify us right away if you are not satisfied with your purchase.

Please be aware that, according to the Italian law, all books printed more than 50 years ago require an export licence if leaving Italy. In this event, we will apply for the licence immediately, but it may take several weeks for the licence to be granted; we will keep you informed throughout the process.

