

*Connections & influence in the
later 18th century*

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Aldini's influence on Mary Shelley

Casanova & Bernis autograph letters, links through freemasonry & mistresses

Talleyrand, admired art collector & patron, Desnoyers engraving

The fashionable courts & spas of Europe as meeting places, Casanova, de Ligne

Music, poetry & art, the keys to impress socially

Joseph II's enlightened reforms

Satire, explicit & implied, in Perdoux's wallpaper & Voltaire's calligraphic prayer

Exploration & the search for origins, Maupertius in Lapland, Hackert records Horace's villa

Architectures of the world brought to the 18th century landscape garden,

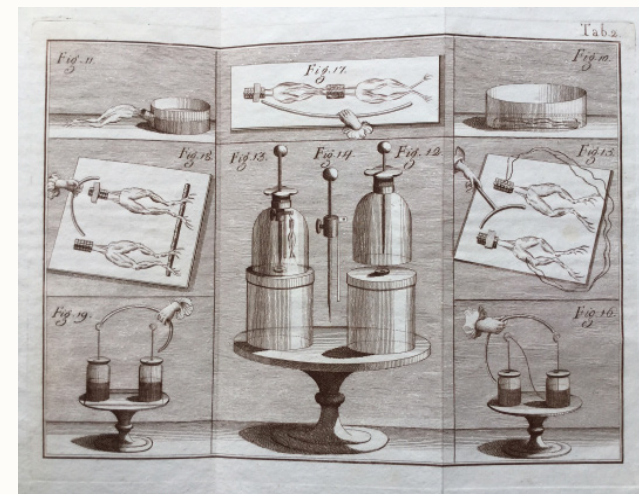
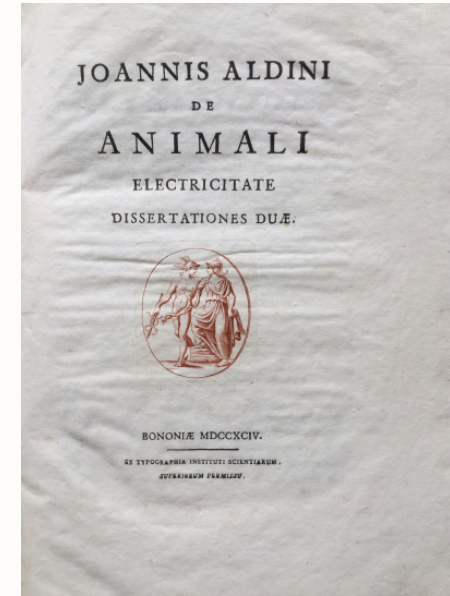
William Wrighte's fabriques

*Aldini's demonstrations at Newgate in London (1803)
lodged in the mind of 5-year old Mary Shelley
to resurface in Frankenstein*

1 Aldini, Giovanni. *De animalibus electricitate dissertationes duae.* Bologna, Press of the Imperial Institute of Sciences, 1794. 4to. [4] + xli + [1]p text + 2 engraved folding plates with 19 illustrations. Emblematic oval sepia vignette on title serving as a printer's device. Contemporary quarter calf decorated with giltstamped floral ornaments; marbled boards; corners worn. £3500

First edition of the author's highly influential illustrated account of his experiments with animal electricity based on Galvani's principles established in the 1780s. Aldini (1762-1834) graduated in Physics in 1782 and became the assistant of his uncle Luigi Galvani (1737-98), in whose celebrated experiments with frog muscles he participated. These experiments here shown in the engraved plates proved that electricity was a vital force surging from brain to muscles.

On Galvani's death in 1798, Aldini became his main defender as professor of experimental physics at Bologna University. He successfully treated patients with personality disorders by applying electric currents to the brain. He later demonstrated galvanic experiments on animal and human corpses in at London anatomical theatres and at the Royal College of Surgeons. His experiments formed the basis of electro-therapy developed during the 19th century. A fine copy with wide margins. Cf Andre Parent, *Giovanni Aldini, From Animal Electricity to Human Brain Stimulation* (November 2004) pp576-584.



de Fiesse le 26 Juin 1754

Notre village illustre est bien voisin du mien.
ne pourrions nous pas sans blesser ni la politique
ni la prudence nous voir une ou deux fois
Ces etc. si vous n'y trouvez point d'inconvénient
J'en trouverai les moyens; si d'ailleurs vous
surprenez au milieu de vos moines, et je
rapporterai dans mon hamlet des idées et
des grâces qu'il ne connaît pas. mon maître
est un très bon négociateur. Je crois que
la république ne saurait mieux faire
pour sa gloire ni pour son intérêt que de s'en
rapporter à lui. J'en ai eu d'autre mérite
dans cette affaire que ^{celui} d'avoir fait valoir
la confiance de le gouvernement.

*'Bernis understood well that diplomacy
was a game of appearance: the party who looked the strongest
held the advantage in negotiations'* ¹

2 Bernis, François-Joachim de Pierre, Comte de,
Abbé. Autograph letter in ink, signed L'Abbé Comte
de Bernis, dated: Fiesse, 26 June 1754. 2 p. recto &
verso, 8vo. £550

Letter written to an unknown recipient while Bernis was French ambassador in Venice (1752 - 1755) acting as mediator between the Republic and Pope Benedict XIV. 'Your village Sir is very near to mine. Could we not without wounding either politics or prudence see each other once or twice this summer, if you have no objection? I shall find the means; I shall gladly surprise you among your monks, and bring back to my hamlet ideas and graces unknown to it. My master [the Pope] is a very good negotiator. I think that the republic could not do better either for its glory or for its interest than to refer to him. I have had no merit in this affair except that of having pointed out to [?] Madame the confidence of this government...'

On his return to France in 1755 Bernis was made a papal councillor of state, and in 1756 he was created cardinal by Pope Clement XIII. Bernis was French foreign minister during the first phase of the Seven Years War, as a protégé of Madame de Pompadour (1757-58); he spent his final years as chargé d'affaires to the Vatican (1774-94).

¹ Ilchman, Michie, Dickerson III & Bell, *Casanova, The Seduction of Europe*, Museum of Fine Arts, Boston 2017, pp20-21, also see pp20-27, 'Casanova and Bernis [spent] ... many hours together in Venice ... richly described in *History of My Life*' (p22).

3 Bernis, François-Joachim de Pierre, Comte de, Abbé (1715-94). French statesman & Cardinal. *Cardinale di Bernis*. Engraved portrait by L[ui]gi Rados (1773-1840) after a drawing by G[iovanni] B[attista] Bosio. c1810. Plate impression: 218 x 154mm; overall size: 28.7 x 200 mm. The French diplomat is shown seated at a desk in the habit of a Cardinal. £150

‘... [Bernis recognised] that art could be an effective agent of personal and public relations. As minister of foreign affairs, he needed to project an image of cultivation and knowledge, while also signaling the affluence and power his royal office conferred.’¹

¹ See, Ilchman, Michie, Dickerson III & Bell, *Casanova, The Seduction of Europe*, Museum of Fine Arts, Boston 2017, p26. ‘The Art of Display’, ch 1, elaborates on Bernis’ art collections and poses.



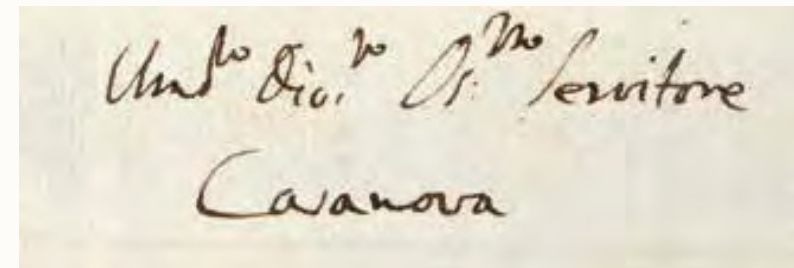
Cardinale Di Bernis

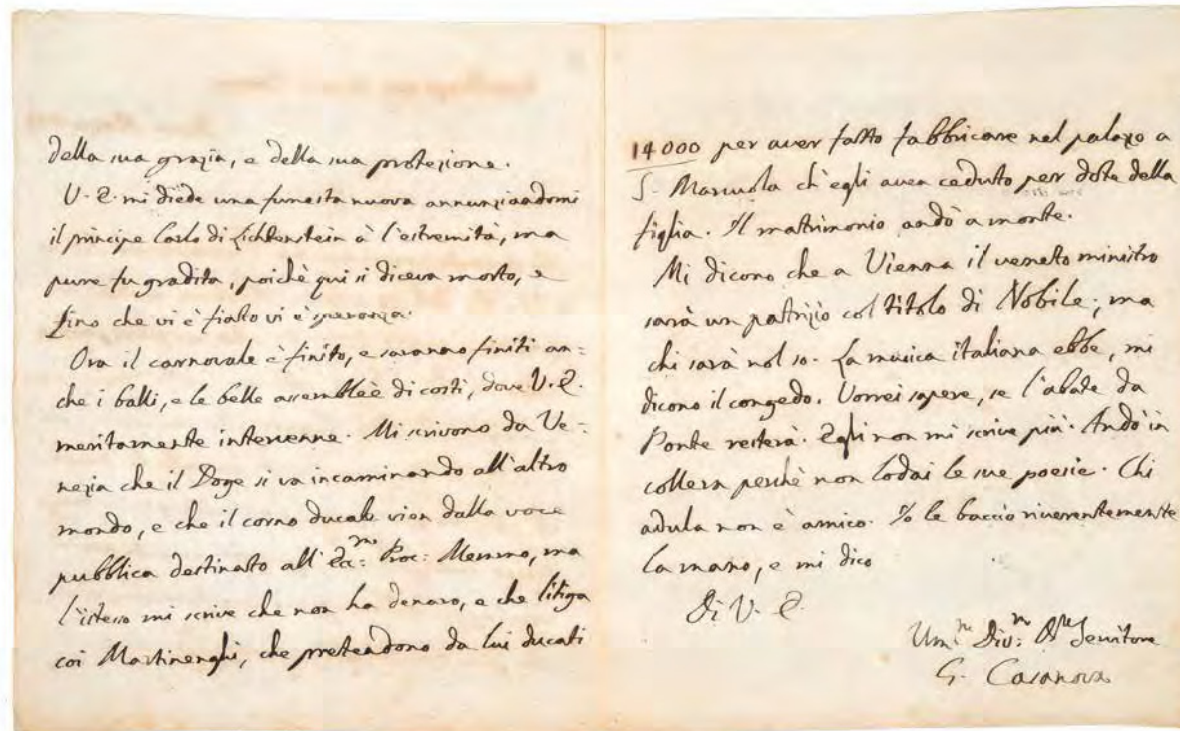
Casanova falls out with da Ponte, Mozart's librettist

4 Casanova de Seingalt, Giacomo Girolamo (1725-98). Libertine, adventurer, spy & autobiographer. Autograph letter in ink, signed 'G. Casanova' addressed to his benefactor and fellow freemason, Count Ottaviano Antonio di Collalto. Dated: Dux, 2 March 1789, (reply received 9 March 1789). 3 pages in 4to. £22,500

Writing 4 months before the outbreak of the French Revolution from his home at Dux in Bohemia, Casanova warmly thanks an aristocratic benefactor for his letter of 14 February, addressing him as 'Eccellenza mio adorato Padrone' (Excellency my adored master) 'Your gentle and generous heart dictates to your happy pen everything that can be read in your writing, by which you can only notice sentiments of truth and of virtue ... May God repay you for the kindness you have shown me, and preserve your good health for a long time ... as for the advantage of your illustrious family and also to give me, in case of need, new token of your grace and of your protection.'

He refers to Collalto's sad news that prince Karl von Li[e]chtenstein¹ was dying, '... but it was also welcomed because over here he was thought dead, and [instead] as long as there is breath here is hope'; Casanova comments on social events '...Now the Carnival is over and so are the balls and the nice court assemblies, to which Your Excellency deservedly took part ... A correspondent of mine from Venice tells me that the Doge² is dying, and that according to the public opinion the ducal horn will be appointed to His Excellency the Procurator Memmo³, but the same [correspondent] also tells me that he has no money, and that he is quarrelling with the Martinenghis, who claim from him 145.000 ducati for works carried out in the palace at S. Marmola which he gave as a dowry to his daughter... I am told that in Vienna the Venetian minister will be a patrician with a noble title, but I do not know who he will be.'





The last paragraph contains an extended reference to [Lorenzo] da Ponte, Mozart's librettist: 'I was told that the Italian music was dismissed. I am wondering if the abbé da Ponte⁴ will stay. He doesn't write to me anymore. He is angry with me because I didn't praise his poems. He who flatters is not a friend...'

¹ Karl Joseph Prince of Liechtenstein (1730-89), Austrian general;

² Doge Paolo Renier (1779-89) was actually succeeded by Ludovico Manin (1789-97), the last doge;

³ Andrea Memmo (1729-93) Procurator of St Mark's, architectural theorist, was in financial difficulties when he left his palace to his daughter as a dowry to the Martinenghi family;

⁴ Lorenzo da Ponte (1749-1838), born as Emanuele Conigliano, a converted Venetian Jew, was a gifted opera librettist, poet and priest, who wrote the libretti for Mozart's

14000 per aver fatto fabbricare nel palazzo a S. Marcella ch'egli avea cadutto per dote della figlia. Il matrimonio andò a morte.

Mi dicono che a Vienna il veneto ministro sarà un patrijo col titolo di Nobile; ma chi sarà nel 10. la musica italiana ebbe, mi dicono il congedo. Vorrei sapere, se l'abbate da Ponte resterà. Egli non mi scrive più. Ando in collera perchè non lodai le sue poesie. Chi adula non è amico. Lo baccio riverentemente la mano, e mi dico

Di V. E.

Um. di V. E. G. Casanova

three most famous operas: *Don Giovanni*, *The Marriage of Figaro* & *Così fan tutte*; he made his career as librettist to the Italian opera in Vienna under the patronage of the Emperor Joseph II, but lost his post under the new Emperor Leopold; he had met Casanova in October 1787; both men had been expelled from Venice and had a tempestuous relationship (da Ponte was critical of Casanova in his memoirs), it has been mooted that 'two literary sketches of a scene in *Don Giovanni*' found amongst 'Casanova's posthumous papers' suggest he either helped Da Ponte write the libretto or 'more plausibly, tinkered with after the premiere to improve' (Kelly, *Casanova*, in Ilchman, Michie, Dickerson III & Bell, *Casanova, The Seduction of Europe*, Museum of Fine Arts, Boston 2017, pp235, n31). After a spell in London, da Ponte emigrated to New York, where he produced the first full performance of *Don Giovanni*, and founded the New York Opera Company in 1836, the predecessor of the New York Metropolitan Opera House.

Traces of ink oxidization throughout, otherwise in very good condition. Autograph letters by Casanova of this length and interest are rarely offered for sale.

Talleyrand celebrated as discerning patron & art collector

5 Desnoyers, Aug[us]te (engraver 1779-1857) after F[rançois] Gérard, (painter 1770-1837) in collaboration with Pierre Picquet (calligrapher). *Bélisaire* [.]. Dédié a Son Excellence, Monseigneur Charles Maurice Talleyrand, Ministre des Relations Extérieures. Par son très humble serviteur, Auguste Boucher Desnoyers. F. Gérard Pinx[i]t Aug[us]te Desnoyers Sculp[si]t 1806. Imprimé par Rambo. Se trouve à Paris chez l'Auteur, Rue du Coeur Volant No 7. Paris, Rambo, 1806. Copper engraving: 545 x 400 mm (plate mark); overall size: 605 x 438mm. Untrimmed. £750

Auguste Desnoyers' splendid engraving of Gérard's celebrated painting of the victorious Byzantine general Belisarius reduced to beggary by his ungrateful master Justinian consolidated his reputation as an exceptional artist. Gérard's portrait, painted in 1795 and exhibited in the same year, had been a sensational success, but in 1806 it mysteriously disappeared from the Galerie du Prince Eugène in Munich. This recreation of the lost painting dedicated to Talleyrand, the illustrious patron of both artists, is now the sole surviving historical source for the painting once owned by the Beauharnais family. The evocative engraving represents what is also probably the sole public testimony to Talleyrand, as a noted art collector, who had first commissioned Gérard to paint his portrait in 1806, and subsequently asked Desnoyers to produce an engraving of it. Talleyrand thought very highly of this engraved portrait by Desnoyers and is known to have presented it to favoured guests. A very fine impression, in an untrimmed, fresh state.

A reproduction of this print in Paris at the Bibliothèque Nationale, Estampes, is illustrated by J.F. Heim, C. Béraud et P. Heim, *Les Salons de Peinture de la Révolution française, 1789-1799*, Paris, 1989, p. 222.



*Wedding celebrations for the Duke of Parma:
with poetic compositions by the local nobility*

6 [Ferdinand Infant of Spain & **Maria Amalia** Archduchess of Austria] *Il Congresso negli Elisi. Poema per le Augustissime Nozze di Ferdinando Infante di Spagna, e Maria Amalia Arciduchessa d'Austria ... umiliato alle loro Altezze Reali dalla Comunità di Piacenza.* Piacenza, Andrea Bellici Salvoni, 1769. 181 + 134p. Charming allegorical title vignette with a view of Piacenza in the background, engraved joint Bourbon and Habsburg arms and historiated initial at beginning of dedication engraved vignette and historiated initial heading to each of the 8 cantos, and engraved tail-piece at end, Contemporary marbled boards; rebacked in sheep, gilt. £2,500

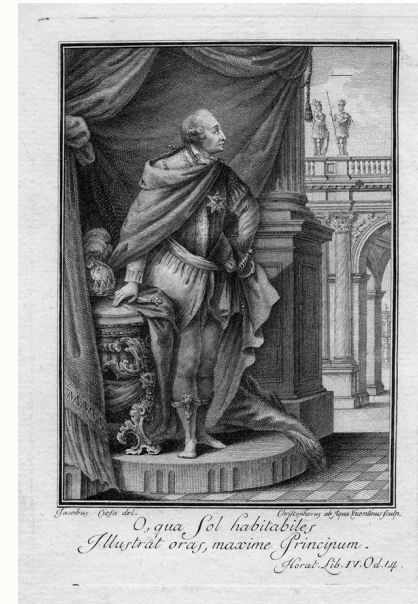
A fête-book in honour of the wedding of the Infant Ferdinand of Spain to Maria Amalia Archduchess of Austria, sumptuously printed on thick paper on behalf of the city of Piacenza and illustrated with charming vignettes. The dedication to the princely couple is by the Prior, and the city elders. The text consists of eight cantos (in eight-line verses) each composed by a local notable: Marchese Francesco Saverio Baldini, Conte Carlo Carasi, Conte Antonio Maria Scotti of S. Giorgio, Conte Carlo Scribani Rossi, Marchese Francesco d'Aragona Appiani of Piombino, Conte Giovanni Scotti of Sarinato, Marchese Giambatista Lando delle Caselle, and Abbate Giampaolo Maggi. The title vignette, the heraldic device, and the culs-de-lampe are engraved by the Piacenzan artist Pietro Perfetti. The illustrated allegorical chapter headings are engraved by Giuseppe Terni after designs by Mussi. A neat title repair without loss, blank tailend corners of first quire lightly toned, otherwise a remarkably fresh tall copy with only very occasional insignificant traces of usage. Rare. Not listed in Cicognara, nor in Lipperheide.



7 Ferrari [Giulio] Baron de. *Prosa e rime*. Vicenza, Nella Stamperia Turra, 1780. 4to. 127 + [1 blank]p, including 5 engraved plates, one serving as a frontispiece, and 3 additional plates, and 2 vignettes. Contemporary marbled sheep, gilt.

£650

A finely illustrated fête book with 71 sonnets and 2 odes in honour of Frederick the Great of Prussia. The plates, engraved by Cristoforo Dall'Aqua after designs by David Rossi, G. G. Ciesa, and Antonio Pirani, depict a triumphal arch, a heroic portrait of the king, the royal arms of Prussia, designs for the royal coinage and for an equestrian statue, as well as a portrait of the author. Printed on thick paper. Ferrari refers to himself as the king's chamberlain. A fresh copy with wide margins.



*Horace's villa in the Roman Campagna,
the search for classical origins followed discoveries at Herculaneum & Pompeii*

8 Hackert, Jakob Philipp. *Raccolta di no 10 vedute rappresentanti la Villa d'Orazio o la sua abitazione di campagna ed i siti circonvicini con una carta topografica della stessa grandezza che indica con n.i romani i punti dai quali il pittore Filippo Hackert le ha espresso, con le figure allegoriche al poeta sud.o; d'invenzione e disegno di Luigi Sabatelli; incise a bulino di Francesco Morel*. Rome, Agapito Franzetti, c1780. Large oblong quarto. Engraved title + engraved map of Sabine hills +

10 numbered plates with explanatory text below in Italian and French. Contemporary boards, quarter morocco. £1,850

First edition of a series of ten splendid engravings of the picturesque Roman countryside surrounding the remains of Horace's villa at Licenza based on the artist's sketches made during his visit in 1769 on a trip from Tivoli to Subiaco. As the archeological site was the subject of lively debate since its discovery in 1757, Hackert added a relief map in order to

Allegories of the five senses in a social context

9 Haid, Johann Philipp. (1730-1806) *Le Goût. L'Odorat. La Vue. Le Toucher. L'Ouïe.* [Augsburg, J[ohann] J[acob] Haid et filius, c1760]. 5 mezzotint engravings (Image: 215 x 180mm; overall size : 297x220mm). Framed. £1,500

Allegorical engravings representing the five senses as human figures holding a significant object, inspired by French models. *Le Goût* (Taste): here expressed by the fashionable coffee drink embraced by the middle classes during the 18th century. *L'Odorat* (Smell); a boy sniffs flowers while a lady gardener looks on; *L'Ouïe* (Hearing): a gentleman plays a mandolin to a lady caressing him; *La Vue* (Sight): a man with optical tube in his left hand offers a lens to a lady with his right; *Le Toucher* (Touch): a lady with a bird perched on her right hand caresses it with her left, a fashionable gentleman carrying a riding crop looks on; the theme of the five senses was a favourite subject since ancient times. The Augsburg artist, Johann Philipp Haid (1730-1806) was known for his striking mezzotint portraits. See Guilnard, *Les maitres ornamentistes*, 62; Thieme-Becker XV, 481. Examples of his distinctive portraits of contemporaries are in the British Museum, the Wellcome Institute & Metropolitan Museum amongst other collections. See also his portrait of Maupertius in this list (no 13).



*New municipal laws for the main cities
of Austrian Lombardy*

10 [Joseph II Holy Roman Emperor] *Piano delle Congregazioni Municipali della Lombardia Austriaca*. Milan, 1786. 8vo. 40 p + [2] folding tables. Ornamental blue printed publisher's wrappers; uncut & untrimmed. £250

First edition. Handbook with plans for the new imperial laws to reform the government of the eight principal Lombard cities: Milan, Mantua, Cremona, Pavia, Lodi, Como, Gallarate, and Bozolo. Including 2 chapters (pp23 - 32) on fines to be imposed for contraventions. The folding tables are added for the convenience of officials to make notes. *Municipali della Lombardia Austriaca*. Milan, 1786.

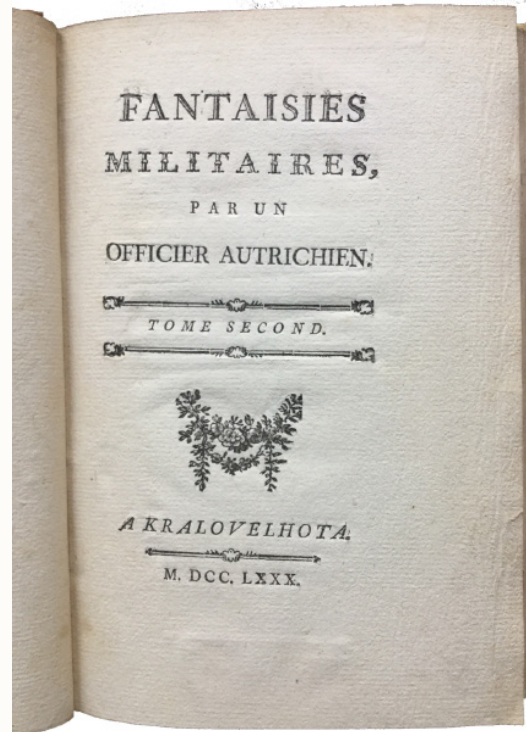


*'... the wittiest book ever published on military subjects'
privately printed at Beloeil Castle*

11 [Ligne, Charles-Joseph Prince de] *Préjugés militaires, par un officier autrichien*. 'A Kralovelhota' (author's private press at Beloeil Castle) 1780. 2 volumes in 8vo. [4] + 224p; [2] + 148p including engraved dedication leaf, and 2 leaves of additional index at end; with 20 engraved plates (mostly folding) showing arms and military tactics, 2 folding tables; 14 exquisitely engraved vignettes of battles by Choffard in the text. Ornamental vignettes. Half calf, marbled boards. £2,850

First edition of what is considered the wittiest book ever published on military subjects, a discussion of contemporary army tactics by an Austrian field marshal. The Prince de Ligne (1735-1814) first distinguished himself during the Seven-Years' War against Frederick the Great whom he greatly admired and who appears to be the only authority not questioned here. Ligne seems to have been a follower of the French tactician Guibert, who had been influenced by the Prussian method.

The first volume comprises general observations on cavalry and infantry, artillery, fortification, discipline etc, as well as chapters on military medicine and hospitals; exquisite miniature textual engravings (48 x 73mm) illustrate famous battles of the Seven Years' War (1756-63), these engraved by Choffard after designs by the author, making it one



of the most charming of 18th century books. The second volume, entitled 'Fantaisies Militaires', is devoted to battle orders, composition of army units, and general manoeuvres.

This edition is also interesting as a typographical curiosity, having been printed at the author's private press at Beloeil Castle, famous for its gardens, and published with a spurious imprint. It was later reprinted at Dresden and translated into German in 1783. The Prince de Ligne visited the several courts of Europe 'befriending Joseph II of Austria and Frederick of Prussia ... [he accompanied] Catherine the Great on her 1787 tour to the Crimea'. He was said to enjoy the company of Casanova both having diverse interests and talents, and it has been said there was a possibility that Casanova's own memoirs 'began as a joint project with the Prince de Ligne'¹ while both were at Count von Waldstein's palace at Dux (Duchcov). A few occasional insignificant

light traces of usage, but a very good, crisp copy from the Liechtenstein collection with armorial bookplate on verso of front flyleaf of each volume. Barbier III, 991; Cohen-De Ricci 645; Deschamps 692; Jähns 2093.

¹ Ilchman, Michie, Dickerson III & Bell, *Casanova, The Seduction of Europe*, Museum of Fine Arts, Boston 2017, p235.

The Dauphin who died aged 7

12 Louis-Joseph, Dauphin of France. *Recueil sur la naissance du Dauphin.* Paris [c1782] 186 + [6 blank]f. Manuscript fête book penned in italic in brown ink within woodcut line borders, generally about 19 lines to a page; title in large calligraphic script (**bound with:**) *Oratio in recentum ortum*

Serenissimi Delphini, habita nomine universitatis, in exterioribus Sorbonae Scholis, Die septimo Januarii, anno M.DCC.LXXXII, a Maria-Antonio-Francisco Chivot, Humaniorum Litterarum Professore, in Collegio Montacutio. Jussu Universitatis edita.

Paris, Thiboust, 1782. 30p + [1 blank] f. Ornamental head-piece at beginning of text. (**and:**) *Description des fêtes préparées par la ville, a l'occasion de la naissance de Monseigneur Le Dauphin, pour les 21 & 23 Janvier 1782.* Paris,

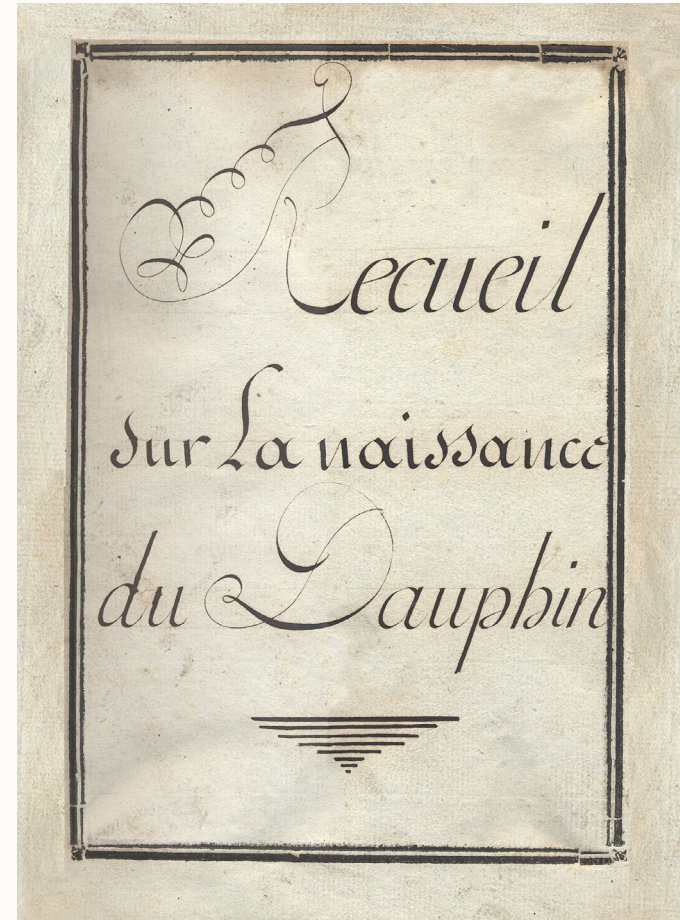
Augustin-Martin Lottin l'ainé, 1782. 15 + [1]f Ornamental headpiece at beginning of text (**and:**) *Description de l'hommage rendu au Roi, a la Reine, a Monseigneur Le Dauphin, et a toute la famille Royale, par les Laboureurs de la paroisse de Chataincour, près Dreux, a l'occasion de la naissance de Monseigneur Le Dauphin; le tout fait, conduit & présent, par l'Abbé de Rupt, ancien Aumônier des Carabiniers de Monsieur, Frere du Roi, dans les guerres d'Hanovre, & Curé, de la Paroisse, le vingt-huit Novembre mil sept cent quatre-vingt-un.* Paris, Belin (1781). 44p. Ornamental headpiece at beginning of text. 4 titles in 1 volume. 4to. Contemporary marbled calf; floral gilt panelled spine; joints rubbed.



Louis-Joseph, Dauphin

£650

Commemorative fête-book on the birth of Louis-Joseph, Dauphin of France on 22 October 1781 (who died on June 4, 1789, at the start of the Revolution, the second of the royal children to die in childhood).



The manuscript gives an account of the celebrations in honour of his birth: it records songs, poems and short theatrical pieces that were composed to mark the event. The accompanying printed works describe other events performed on the occasion. Fireworks burst in the skies over Paris, the Town Hall witnessed a spectacular banquet for privileged and commons alike.



13 Maupertius, Pierre-Louis Moreau de. (1689-1759). Mathematician & physicist. Mezzotint by Johann Philipp Haid (1730-1806), Augsburg engraver famous for this genre after the painting by Robert Tournière c1740 preserved at St Malo. Arms of Augsburg below. Plate area 310 x 192mm. Fine impression. £585

A superb portrait of the French scientist dressed in fur on his expedition to Lapland (1736) to measure the length of a degree along the meridian confirming Newton's theory that the Earth is flattened at the poles; he is shown with his left hand resting on a globe and his right hand pointing ahead; Maupertius rose to fame as a result and was invited to Berlin by Frederick of Prussia to become a member of the Academy of Sciences in 1741, and later it's president.

*'Language in Metastasio's hands is pure and limpid,
perhaps due to his history as an
improvisatory poet'.¹*

14 Metastasio, Pietro (1698-1782) & Francesco Algarotti
(1712-64). *La scusa. Cantata*. Manuscript in Italian on paper,
undated [c1750]] 2 pages of text penned in brown ink, recto &
verso on 1st part of a folding leaf (2nd part blank) edges gilt,
probably from an album. £1,500

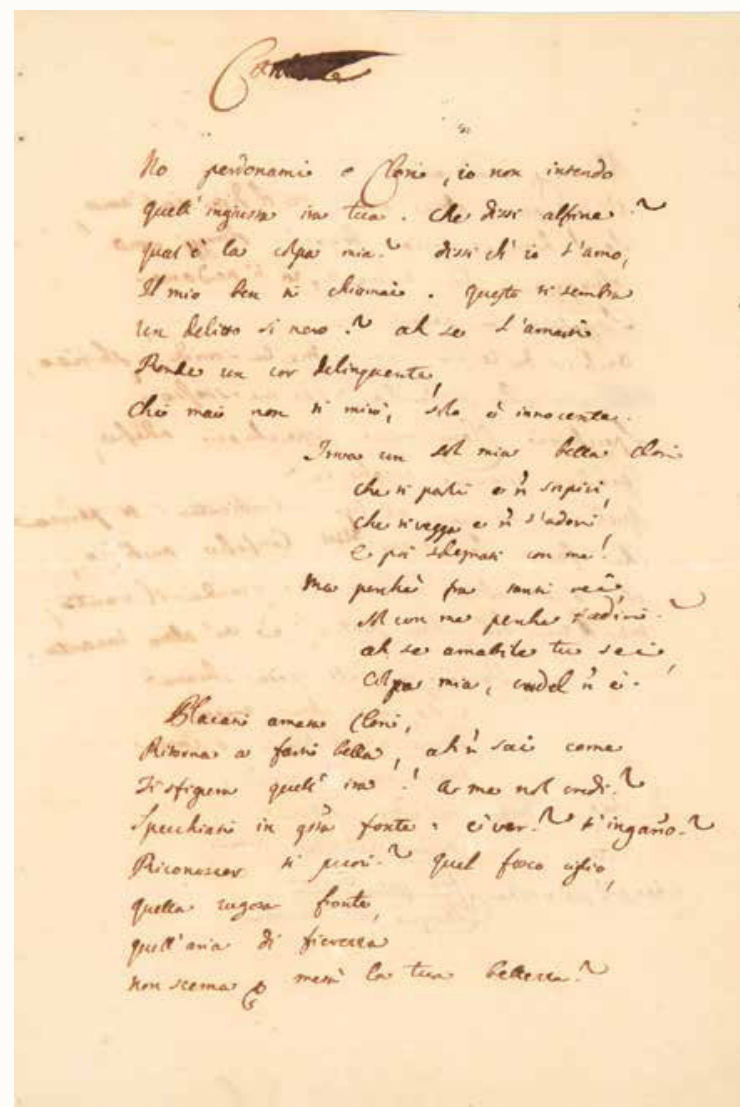
A manuscript of *La scusa*, a
cantata, by the popular lyrical
romantic poet and librettist
Metastasio, (1698-1782),
copied by his friend and
correspondent, the influential
poet and essayist, Francesco
Algarotti (1712-64). Metastasio,
born Pietro Antonio Domenico
Trapassi, was one of the most
famous librettists of the period. He sought to reform melodramma and
'throw off the conventional and the artificial' ... [he] gave fresh expres-
sion to the affections, a natural turn to the dialogue ...' ('Italian Litera-
ture', *Wikipedia*), His libretto 'La Clemenza di Tito' inspired Mozart to
compose an opera in the same name. Algarotti must have copied the
cantata, as no printed version was available until 1780, when it was
published with music by Baldassare Galuppi. Metastasio was among the
acquaintances of Casanova who visited him 'in Vienna'². The word 'Canta-
tata' with contemporary smudge, otherwise in excellent condition.



Metastasio



Algarotti (by J.-E. Liotard)



cf Brunelli II, 709.

¹ Pietro Metastasio' - *Wikipedia*

² See, Ilchman, Michie, Dickerson III & Bell, *Casanova, The Seduction of Europe*, Museum of Fine Arts, Boston 2017, p261. 'Man of Letters'.

Charitable pawnbroking

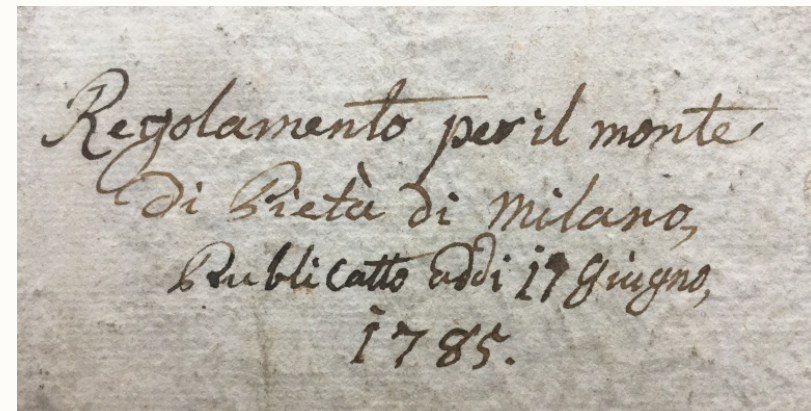
15 Milan. *Piano di Regolamento per il Monte di Pietà in Milano.* [Milan, 1785] Folio. 14 leaves (last blank). Woodcut of imperial arms at the head of first page. Publisher's wrappers with contemporary title label in manuscript on front cover. £250

Imperial proclamation, dated 17th June 1785, setting out the aims, management and composition of the Milan Monte di Pietà, a kind of state pawnshop, which originated as a charitable lending establishment during the Middle Ages, charging only a modest interest.

The three branches listed are S. Giuseppe, S. Ambrogio, and S. Carlo. Chapters 7 and 8 set out the rules for auctioning unredeemed pledges at the end of each month, where employees of the Monte Pietatis are not allowed to participate.

The new laws were part of the sweeping reforms introduced in the interest of administrative efficiency within the imperial dominions under Joseph II (1780-90).

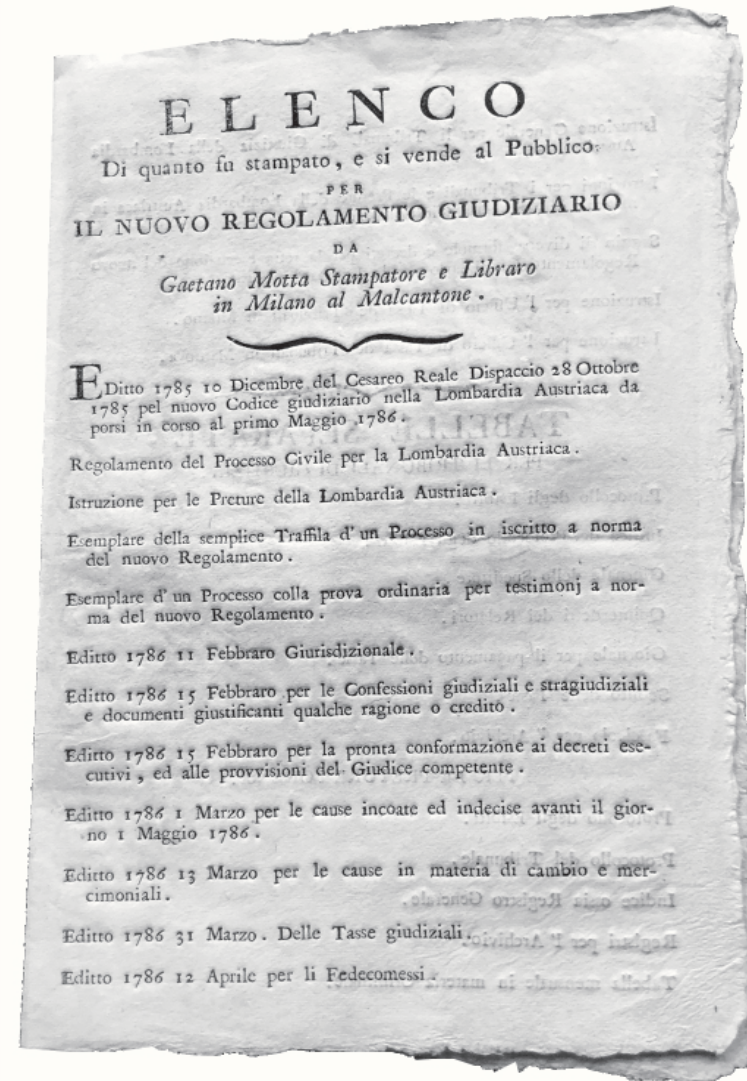
A fine copy.



Publisher's advertisement listing 29 imprints relating to the New Laws for Austrian Lombardy introduced by the Enlightenment Emperor Joseph II

16 Motta, Gaetano. *Elenco di quanto fu stampato e si vende al Pubblico per Il Nuovo Regolamento Giudiziario da Gaetano Motta stampatore e libraro in Milano al Malcantone.* [Milan 1785] £185

Folding sheet in folio with 2 pages of printed text; 2nd leaf blank. Publisher's list by the Milanese bookseller and printer Gaetano Motta advertising 29 imprints relating to the New Code of Laws for Lombardy introduced by the government of the Austrian Enlightenment Emperor Joseph II in 1786. Including government edicts published between 10th December 1785 and 12th April 1786, tax and archival tables. Untrimmed as issued; in immaculate condition.

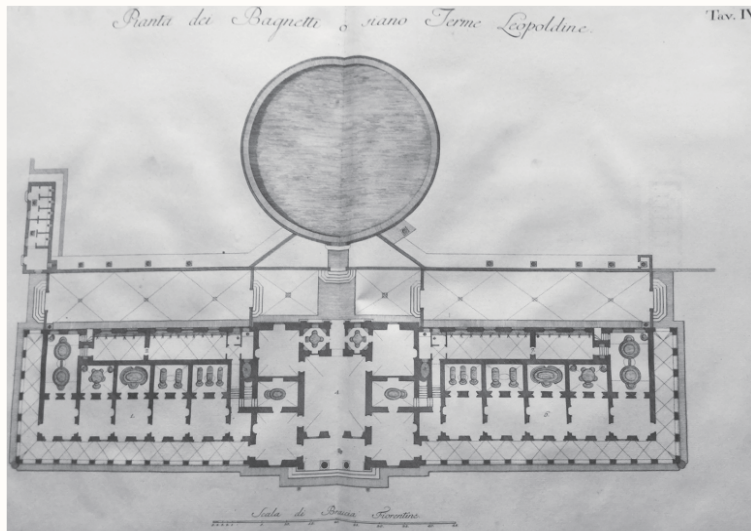


Grand designs for the ancient resort of Montecatini. The spa has remained fashionable to present times. Christian Dior died at the Hotel de la Place in 1957.



17 (Paoletti, Niccolò Gasparo) *Raccolta dei Disegni delle Fabbriche regie de' Bagni di Montecatini nella Valdinievole.* Florence, 1787.
 Large folio. With engraved title-leaf + 6p + 15 double-page engravings (ie general view + 14 numbered plates). Contemporary vellum; lower front corner a little rubbed. £ 3,850

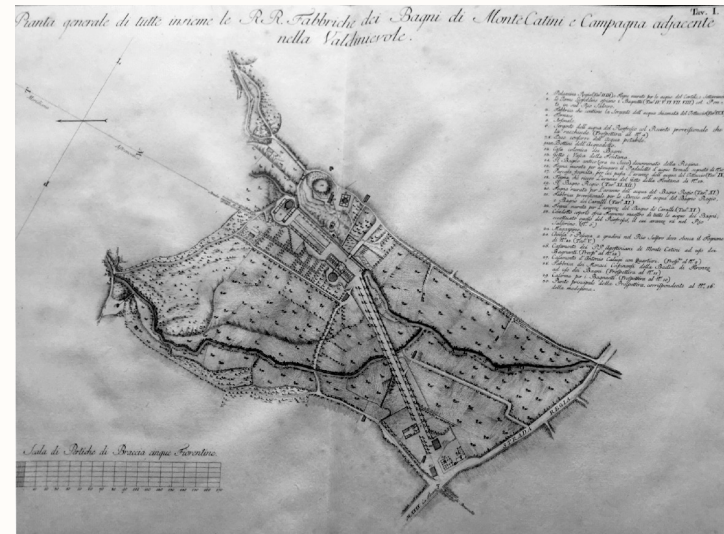
A magnificent record of the splendid new buildings attached to the ancient thermal resort of Montecatini, west of Florence, built for the Tuscan Grand Duke Peter Leopold between 1774 and 1778 by Niccolò Gasparo Paoletti (1727-1813). Following extensive land reclamation, the spa became a fashionable re-



sort, which continues to this day. Among famed visitors were Giuseppe Verdi who spent ten years there, and the fashion designer Christian Dior who died in ambiguous circumstances at the Hotel La Place in 1957.

The volume opens with a fine view over the broad tree-lined avenue, with views of the hilltop castle and village. The architect is seated with sketchpad in the foreground. The piazza contains the classical arcaded main baths and the handsome building which conducts the saline waters from the basin, termed 'Tettuccio', to the various bath houses, including that of the Grand Duke to the left of the square. The main avenue leads to the royal palazzina and residences of the Benedictine monks of the Badia in Florence.

On the surrounding hills picturesque landmarks point to the historic significance of the site - the castle of Monte Catini and its ancient town, the circular cold baths of the Medici, the medieval palazzo of the Marchese Ferroni.



The 14 plates of the new complex give an overview map of the setting, cross-sections, façades and internal layouts of the establishments. Also details of the innovative engineering network and lead pipes conducting the waters to individual chambers and open baths.

The title-page with armorial shield set on architectural balustrade before a background of Montecatini, and the double-page general view, were drawn by Antonio Terreni. The 14 numbered plates are signed variously by the architect Niccolò Paoletti, the chief engineer Antonio Capretti and the designer Giuseppe Puliti; among engravers were Gaetano Vascellini, Cosimo Zocchi and Giovanni Battista Cecchi, Benedetto Eredi and Ferdinando Gregori, all of the Accademia delle Belle Arti in Florence. Generally a very good copy, faint foxing on back of one or two plates, and lightly in margin of title. Berlin Katalog 2731. Signed by Author(s).



18 Perdoux [Pierre-Fiacre] editor, publisher & print maker.
 La folie des hommes ou le monde à rebours. Orléans, 1783.
 Large composite coloured woodblock print made up of 16
 images (12 x 17.8cm) with text captions below, printed from
 4 blocks on separate sheets, stencilled in rusty red, blue, soft
 brown & yellow. Water marked : 'Buges' or, intertwined initials.
 Title heading continued as a floral-leaf border. Printed
 area : 29.5 x 148.7 cm; overall size with untrimmed margins :
 34.7 x 160cm. Folded in modern slip box. £14,000

A superb example of a large decorative wallpaper frieze, a speciality
 and distinctive feature of the 18th century popular imagery of
 Orleans, the most successful early centre of French print production
 which achieved great diversity and high standards in graphic art.
 This spectacular satirical print, made up of 4 segments printed from
 separate blocks, stencilled in 4 colours, was designed for ornamenting
 walls, or chimney pieces in workmen's cottages to be pasted

down as a wallpaper, or to be used as a bed hanging. The strong blue
 tone, typical of the Orleanist school, predominates, while reds, browns
 and yellows have a soft tinge, lending a special charm of their own.

The theme of the entertaining images is a world in reverse, where ani-
 mals, children and women, have taken control to assume the man's way
 of living and his privileges. Scenes include: 2 men carrying a reversed
 globe, a husband nursing a baby as his pipe-smoking wife stands over
 him carrying a rifle and holding a stick, a son teaches his father to read,
 2 men labour in a field whipped by an ox, a fish stands on a river bank
 with a rod, angling for people, 2 jousting horses are carried by men, a
 hare and a fowl watch a man on a roasting spit, a man feeds hay from
 a crib with a horse groom, a man carries sacks of grain to a mill driven
 by an ass with a whip, a man suspended upside down is slaughtered by
 an ox dressed in an apron, hungry pigs curdle a man's gushing blood, a
 town has risen up to the skies with the sun, moon and stars fallen below
 it, birds trap lovers in a net. Two- line descriptive captions are added
 below each image.

This genre of popular print originating in the mediaeval romans de chevalerie and chansons de gestes was widely copied, adapted and distributed throughout western Europe for centuries. Satire was used as a playful critique of patriarchal society, and of the acceptance of man's use of violence in governance and domination by depicting them absurdly in reverse. Although obviously alluding to social illnesses, the prints did not seriously question the existing world order.

The printmaker and publisher Perdoux (1743-1808), a former apprentice of the Orleans bookseller, Sevestre, bought his employer's woodblocks for printing popular images on setting up his own shop in 1780; he only dealt in popular prints and painted paper wrappers as from 1783, supplied by a paper mill in Meung-sur-Loire (15 km west of Orleans), owned by the Comte de Tiville.



Perdoux's 'strong blue'

The workshop produced mainly religious art until the Revolution when it became politicized for mercantile advantage. Perdoux is known to have employed the engravers François Michelin, Jean Dubocq, and Alexandre Jacob, but so far none of his artists have been identified.

A very rare survival of French popular, non-religious imagery in excellent condition, a small repair in right blank margin; light printer's smudges in right outer edges.

A much later version of this print in blue and soft brown colours only with the images differently arranged and in a square format, entitled 'La folie des hommes ou le monde a l'envers' was published by Michel Rabier-Boulard (1776-1852) who appears to have acquired Perdoux's woodblocks; it is held by the Musée National des Arts et Traditions Populaires in Paris (cf. Catalogue of Musée des Beaux-Arts d'Orléans, *L'Imagerie Populaire d'Orléans* (2005), illustration no XXXIX, page 13; see also related text references on pp12,14,15,20,30 & 52.

*Unpublished manuscript on tactics & their function
in the Seven Years' War bound with an autograph letter
signed and dated by the author*

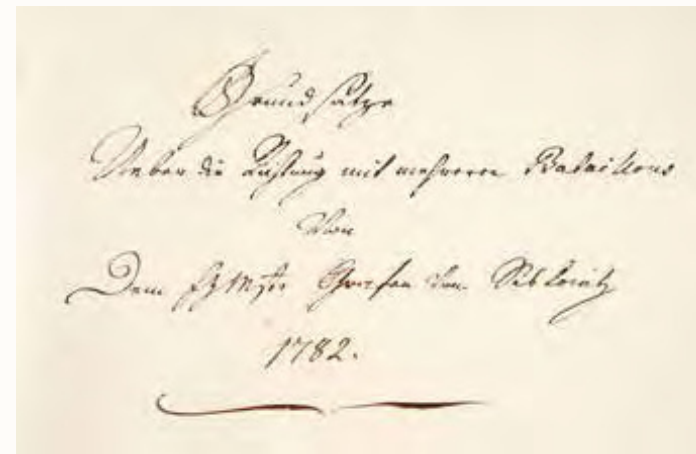
19 Siskovics, József (Siskowitz, Josef von] Count. (1719-1783) *Grundsatz Zu Erhaltung einer graden Linie bey denen in Front Marche vormarschirenden Officirs*. Prague 1782 - 83. Calligraphic manuscript in brown ink on Dutch watermarked paper. Folio (320 x 204mm). [84] pages = [13 + 3 blank + 51 + 1 blank + 10 + 2 blank + 12]. Introductory 4-page letter in French in roman letters signed by the author at the end; main text in German penned in a neat gothic hand arranged in half-page columns; with tactical sketches in two of the ample blank margins, also some notes. Leaves with vertical folding marks in centre-page; contents inscription on recto of front blank leaf in a contemporary gothic hand: *Grundsätze Ueber die Richtung mit mehreren Batallions von dem F[eld]z[eug] m[ei]ster Grafen von Siskowitz 1782*. Contemporary sprinkled brown boards; gilt morocco title label in top of backstrip; ends of spine worn; contemporary armorial bookplate pasted inside frontcover. £2,500

The manuscript details the Count's experiences during the Seven Years' War (1756-63), giving recommendations for strategy, including movements for directing marching columns, keeping proper distance and wheeling at the right moment. These should be thoroughly practised & officers convey the instructions.

Full details available on request



Josip Šišković
hr.wikipedia.org

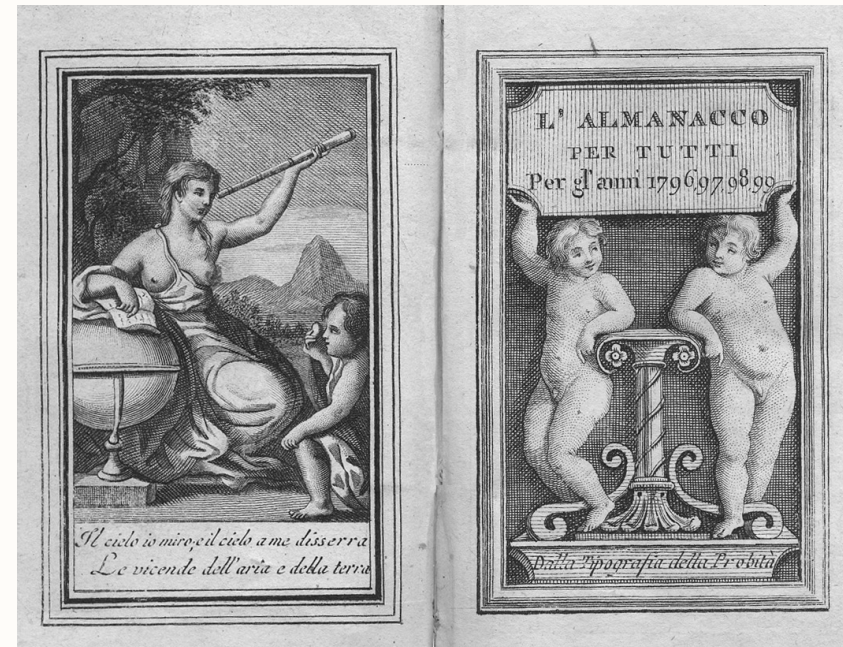
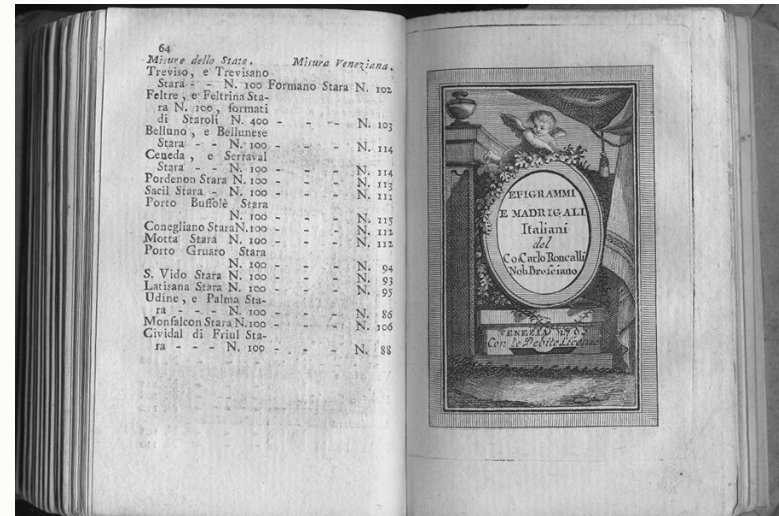


20 Venice. *L'Almanacco per tutti per gl'anni 1796,97,98,99.* [Venice 1795] xxxii + 224p; 13 engraved emblematic plates including frontispiece and title. (Bound with: *Istruzione generale per il viaggio d'Italia.* [Venice, Dalla Tipografia dei Viaggiatori 1795] Engraved frontispiece + 64p; (and:) **Roncalli, Carlo.** *Epigrammi e Madrigali Italiani.* Venice, 1795. Engraved frontispiece + 68p. 3 works in 1 volume. 16mo. Boards. £450

I: Charming Venetian almanach for the last years of the Republic as a a sovereign state. In May 1797 Venice was to lose its independence to Napoleon.

II: Handbook for the traveller in Italy with information on main tourist attractions, distances to destinations, and coach tariffs.

III: A collection of Italian epigrams and madrigals by the Brescian poet, Conte Carlo Roncalli (1732-1811).



*Celebrating the life of the Freemason
in original owner's Masonic binding*

21 Vignoles [ie. Jean Joseph Joniot] & Du Bois. *La Lire Maçonne, ou Recueil de Chansons des Francs-Maçons. Revué, corrigé, mis dans un nouvel ordre, & augmenté de quantité de Chansons qui navoient point encore paru Avec les airs notes tant pour le chant que pour le violon & la flute. Nouvelle édition.* The Hague, R. van Laak, 1787. 8vo. [2]f + xvi + 536p (pp519 -520 duplicated). Title in red & black, engraved vignette signed frere Boëly, woodcut head- and tail-pieces, numerous pages of printed music, printers ornaments throughout. With: *Regle Maçonnique, à l'usage des loges réunies et rectifiées arrêtée au Convent Général de Wilhelmsbad. Seconde Edition.* The Hague, I. van Cleef, 5797, 24pp. Contemporary maroon calf, front & back covers with gilt borders, 'Les Vrais Bataves' on front, 'W; A. Snoek' on back, both in gilt, gilt title on spine label, gilt floral and spiral ornament in spine panels.

£3000

A rare Dutch Masonic volume prepared for members of the Amsterdam lodge preserved in a contemporary masonic binding. Augmented and corrected 4th edition (first: 1763) comprising 270 songs in French and in Dutch (50), many accompanied by musical scores, the majority with words written by the above authors; directions for accompanying music frequently suggest that of a popular air or dance. The songs celebrate the life of the Freemason and the Order, its virtues, pleasures, duties, and ceremonies. An attractive volume in its original masonic binding with the owner's name gilt-stamped on back cover.



*La Prière de Voltaire,
calligraphically illuminated
in the form of a death announcement*

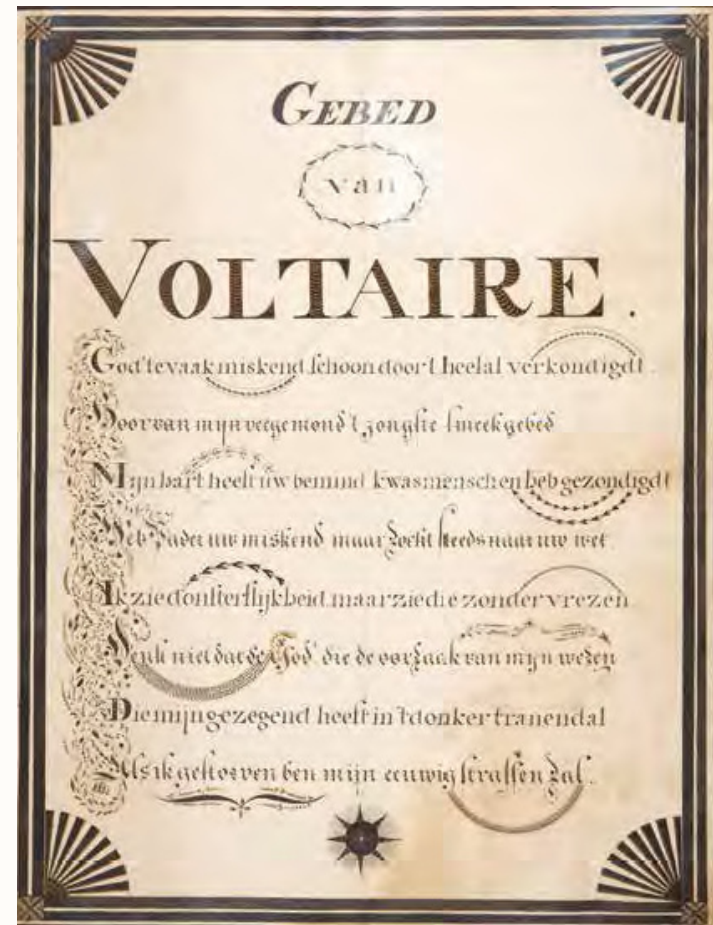
22 Voltaire (Arouet, François-Marie 1694-1778). *Gebed van Voltaire.* Calligraphic manuscript broadside in folio (62.5 x 49cm); eight lines of text penned in brown ink interspersed with ornamental flourishes and small devices within triple line border; decorative corner pieces. The Netherlands, late 18th century. Neatly mounted on tissue. £1250

Voltaire's ambiguous 'prayer', the final verse in *La Loi Naturelle* (1756) here rendered into Dutch, calligraphically illuminated and edged in black, is presented in the form of a funeral announcement.

It appears that this text by Voltaire, a Deist believing in natural law, became an exemplar for the sceptical age of enlightenment. Another famous aphorism often referred to as his one short prayer to God was: 'Lord make my enemies ridiculous; & God granted it'.¹

We have located only two other examples of the illuminated text of this quotation, both in the original French: an 18th c. hand-coloured engraving in the Bibliotheque Nationale, Paris, & an engraving of 1806 by Madame Lemothe shown in an exhibition at the McLennan Library, McGill University, *Celebrating Voltaire* (16 Feb - 16 May 2016), where Voltaire is portrayed wearing a coat of elaborate calligraphic swirls, above text of the poem. *La Loi Naturelle* (1756) was published with *La Desastre de Lisbon*. It was subsequently widely quoted & discussed, but this is a rare example of its near contemporary manuscript illumination. Traces of waterstaining in right margin, small repairs without loss.

¹ Voltaire (François-Marie Arouet, known as), 'Prière à Dieu', from *Traité sur la tolérance*, 1763.

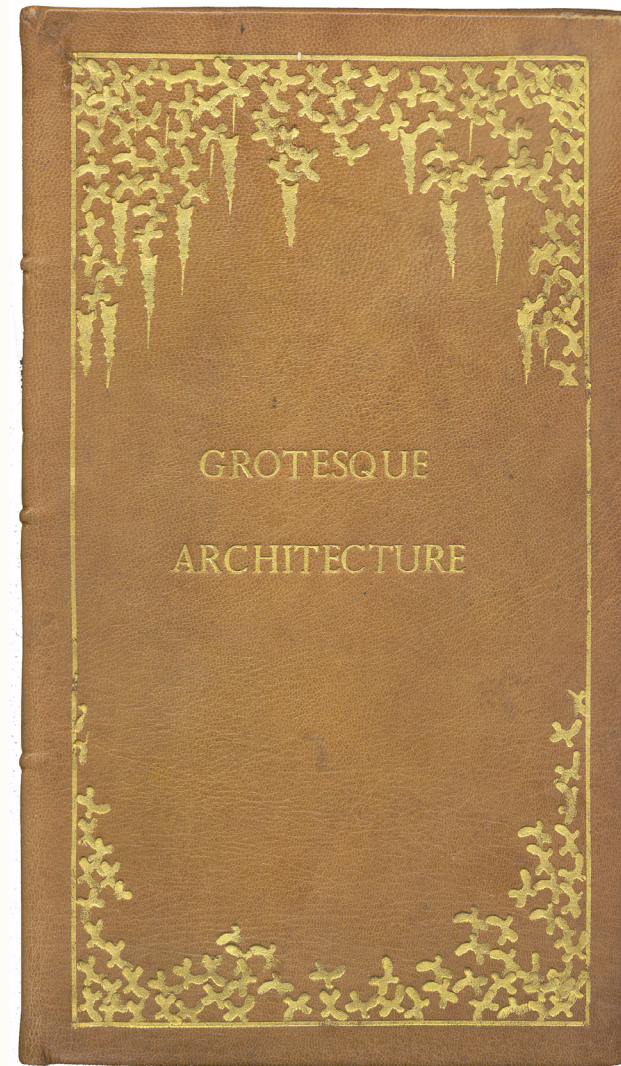


*18th century 'fabriques' for the English landscape garden,
bound by the architect & designer of follies, Peter Foster*

23 Wrighte, William. *Grotesque architecture, or rural amusement; consisting of plans, elevations, and sections, for huts, retreats, summer and winter hermitages ... cascades, baths, mosques, moresque pavilions, grotesque and rustic seats, green houses &c, many of which may be executed with flints, irregular stones, rude branches, and roots of trees.* London, I.J. Taylor, 1790. 8vo. 14p + (2)p publisher's list. With engraved frontispiece by A. Thornthwaite, and 28 engraved plates. Ochre morocco, with gilt grotto design on front cover, similarly blind-stamped on back, gilt title on cover and spine (by Peter Foster, with his fish device inside back cover). £1,600

Exotic grottoes, hermitages, mosques, Chinese pavilions, cascades & fanciful garden houses were a fashionable feature of the 18th century landscape garden. Illustrations in travel accounts spurred architects to devise ever more elaborate designs to encapsulate the 'world in miniature'.

The present work is a pattern book of designs, with the landmark innovation of a frontispiece incorporating in one plate most of Wrighte's designs; this plate was intended to help the 'prospective client' visualize his choice of feature in situ. Archer (1985) says 'Wrighte was the first to publish such a scene — showing specific designs set into natural surroundings in a consciously artful way'. Stylized Indian and oriental motifs were the focus of design in the Brighton Pavilion (c1797-c1822), built for the Prince Regent.



Wrighte cites Thomas Shaw's *Travels ... (in) Barbary and the Levant*, (1738) as his authority on mosques.

The second edition (the first was published in 1767), with bookplate of the art historian John Steegman (1899-1966), tipped in.

Adding to the book's provenance is the fine binding by Peter Foster (1919-2010). He was a multi-talented architect and bookbinder, who had his own printing press (the Vine Press), he was an aficionado of garden follies, designing several himself, including that at Abbots Ripton Hall in Huntingdonshire¹. Foster was appointed Surveyor for Westminster Abbey in 1973, among legacies of his work is the conversion of St John's Smith Square into a concert hall. A good copy.

Berlin Katalog 3420. John Archer, *The Literature of British Domestic Architecture 1715-1842*, 1985, p853; see also Eleanor von Erdberg, *Chinese Influence on European Garden Structures*, 1936, p208 etc. ¹ *The Times*, March 30 2010.

