

De Simone Company, *Booksellers*

WASHINGTON, D. C.

ART & ILLUSTRATED BOOKS BROADSIDES & MANUSCRIPTS



LIST 55

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LANDSCAPE DRAWING INSTRUCTIONS

1. *Anleitung zum Landschaft Zeichnen.* Augsburg: Herzberg Kunsthandlung, ca. 1800. SOLD



Oblong 8vo. 185 x 195 mm., [7 ¼ x 11 ½ inches]. Engraved title-page, and 12 engraved plates. Bound in original marbled paper wrappers; edges a bit rubbed, but very sound. Some discoloration to the title-page and the margins of the plates; otherwise, a very good copy of a scarce drawing manual.

Scarce, apparently unrecorded drawing manual published by Herzberg'sche Kunsthandlung, the noted Augsburg engraver and publisher who for nearly half a century produced prints and art books for the trade. In this manual, the lessons begin with a page illustrating leaves presented by a progression of images that culminate in a well-defined and detailed image. This is followed by branches of a tree illustrated in more complicated imagery, various types of trees in flower, plants in an

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environment, a large willow and maple tree in full flower, and a landscape scene of bridges and rivers enclosed by trees and brushes. The final two engravings illustrate complex settings of a mill on a river and farm house and a well. Some of the engravings are simple line illustrations and other focus on detailed contours and shadows, which emphasize gradations of tone to create perspective and dimensionality.



RECOGNIZED AS A CLASSIC OF 18TH CENTURY VENETIAN BOOK
ILLUSTRATION

2. ARIOSTO, LODOVICO. *Orlando Furioso*. In Venezia: Presso Antonio Zatta 1772-1773. \$ 5,000.00



4 volumes. 4to. 265 x 195 mm., [10 ½ x 7 ½ inches]. I: [2] ff, LX pp., [162 ff]. II: [228] ff. III: [223] ff. IV [260] ff. Illustrated with numerous copper engravings, mostly after Pietro Antonio Novelli, comprising 58 full-page engravings including frontispiece, author's portrait, and 6 engravings of Ariosto relics, tailpieces, borders, and illustrative initials; engraved by Tomaso Baratti, Giuseppe Danioto, F. Fanbrini, Jacopo Leonardis, Giacomo Malosso, G. Zuliani, and others. Bound in full contemporary vellum, title in gilt on spine, edges sprinkled red and blue ink; endpapers and preliminary leaves with some light foxing, vellum light soiled with age. A very good, unsophisticated set in contemporary vellum. With the bookplate of Eugenio Scalfari and the bookseller's label Il Polifilo.

Highly regarded edition, with a sixty page "Vita" of Ariosto by Giovanni Andrea Barotti in volume one and "I cinque canti" (five poems) of Ariosto at the end of volume four. Volume four also contains Orazio Toscanella's "Osservazione" on the text of Ariosto; Giambattista Pigna's notes on the

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changes in the text as Ariosto made revisions ;and finally, a synopsis of each canto by Girolamo Ruscelli. The work ends with a detailed index referring to characters and events from the text.



This is also an important illustrated edition of Ariosto's *Orlando Furioso*, with engravings by Pietro Antonio Novelli and a score of artists and engravers, who represent a veritable who's who in the Venetian art world of the period. Both Brunet and Gamba consider this an important edition by editorial standards but were not enthusiastic about the illustrations. Gamba in particular states that it is a deluxe edition but not in good taste, ("Lusso ma niun buon gusto").

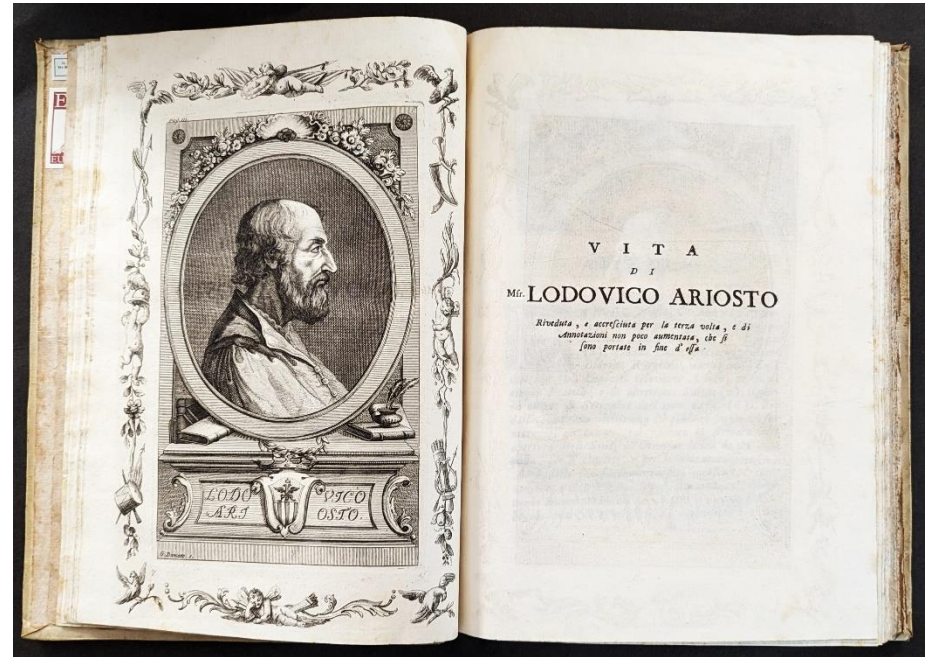
More recent scholarship has recognized the art work as representative of a school of artists working together in Venice for Antonio Zatta during the later years of the 18th century. The art historian Maria Teresa Caracciolo calls Zatta's Ariosto "The masterpiece of venetian book illustration in the 18th century. Anne Palms Chalmers, curator of Prints at the Metropolitan Museum of Art states it this way:

"The Antonio Zatta edition of *Orlando Furioso*, 1772-73, clearly represents the difference between eighteenth-century book design and that of the seventeenth century, and, in fact, its similarities to

that of the sixteenth. Once again, the format is harmonious in composition, with bordered illustration facing cartouche, initial adding emphasis, and the type nicely set. Once again, the nature of the ornament is unified by style, quality of line, and tone of printing. The difference from the editions of the sixteenth century simply lies in the difference between sixteenth- and eighteenth-century taste.”

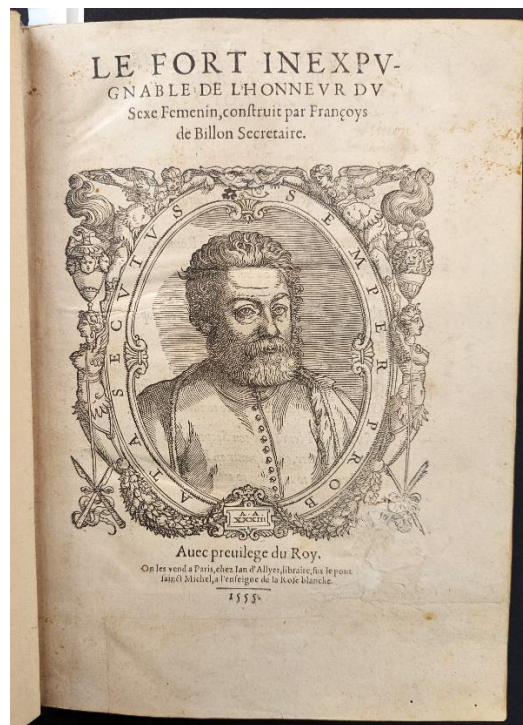
A look at Zatta’s list of books for sale, *Catalogus librorum omnium* of 1780 lists his 1772-73 edition of Ariosto in five formats. This edition described as above was priced at Lira 130; a large paper copy lists for Lira 220; a copy printed on Imperial Holland paper with decorative borders enclosing each page of text was the most expensive copy and was priced at Lira 500; a copy on Holland paper without the borders lists at Lira 400; and finally, a copy on “Biava” or blue paper with decorative borders was also priced at Lira 400.

Giuseppe Agnelli and Giuseppe Ravegnani, *Annali delle Edizioni Arioste*, Bologna, 1933, pp. 202-204. Jacques Charles Brunet, *Manuel du Libraire* I, p. 437. Bartolomeo Gamba, *Serie dei testi di lingua Italiana*, no. 57. Giuseppe Morazoni, *Il libro illustrato Veneziano del Settecento*, p. 213. Candida Visco Romiti, *Mostra Bibliografica Arioste nel v centenario della nascita di Ludovico Ariosto*. Rome: Biblioteca Angelica, 1974, no. 65, “Pregevole edizione” (Valuable edition). Anne Palms Chalmers “Venetian Book Design in the Eighteenth Century” *Metropolitan Museum of Art Bulletin*, pp. 226-235, New Series Vol. 29, no. 5 (January 1971). Maria Teresa Caracciolo, “Lectures de l’Arioste au xviii^e siècle du livre illustré au cycle peint” *Gazette des Beaux-Arts*, 1502 (March 1994) pp. 123-46. Antonio Zatta, *Catalogus Librorum Omnium*, [Venice], 1780, pp. clxxi-ii.



**ARGUING FOR THE RIGHTS AND EQUALITY OF WOMEN
IN 16TH CENTURY FRANCE
A FOUNDATIONAL WORK IN THE FIELD**

- 3. BILLON, FRANÇOYS DE.** *Le Fort Inexpugnable de l'Honneur du Sexe Femenin, construit par. . .* Paris: Chez Ian d'Allyer, 1555.
\$ 7,000.00



4to. 225 x 160 mm., [8 ¾ x 6 ¼ inches]. [6], 257, [3] ff. [A⁴, e², A-TTt³]; plus 6 pp. manuscript table of contents bound-in. First two leaves with early paper repairs to lower margins; final two leaves with paper repairs to the lower corners

Illustrated with title-page portrait of the author, repeated once in the text; a full-page woodcut of a castle showing soldiers at the ramparts and a waving banner of the Virgin and Christ child perched upon a quarter moon, opposite text enclosed within a large woodcut border illustrated with the implements of war and at the bottom a woman firing two

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canons at once (repeated 6 times in the text); a full-page woodcut of a Goddess of War with symbols of feathers on her uniform addressing a seated conclave of women on version, opposite the woodcut border of the implements of war, repeated twice in the text; the image of the goddess and the woodcut border repeated once as separate images in the text; decorated with woodcut initial letters throughout.

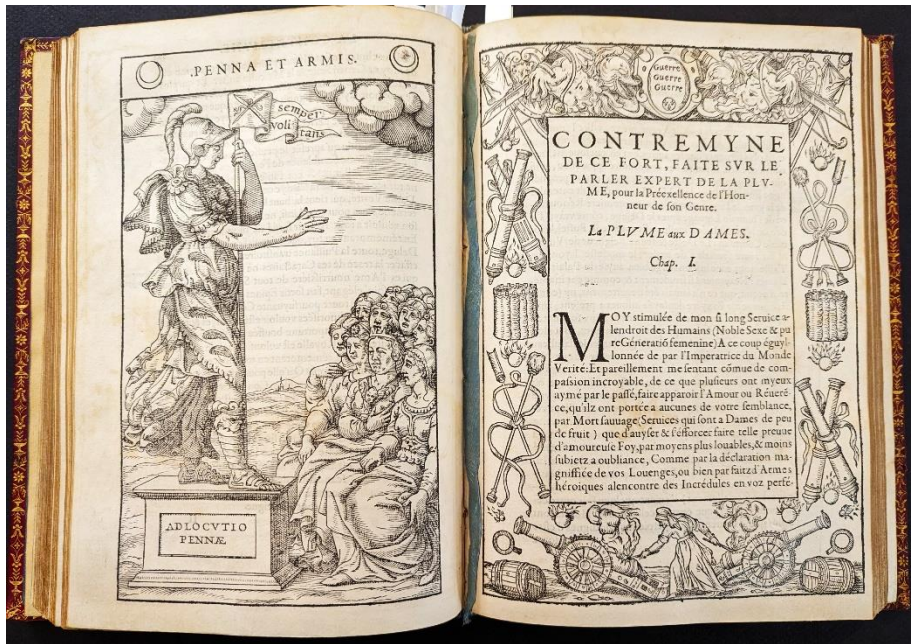


This copy is bound in full red 19th century French morocco, flat spine decorated in blind, with the boards decorated in blind with two borders in blind and two fillet borders in gilt, all edges gilt; blue silk moire pastedowns and flyleaves; some minor wear to the joints and rubbing to the edges.

First edition of this fundamental text advocating for the rights of women and their equal place under French law and in society.

Using the theoretical construct of architecture as a metaphor for society De Billon attacks the “impregnable fort” which constricts the lives and

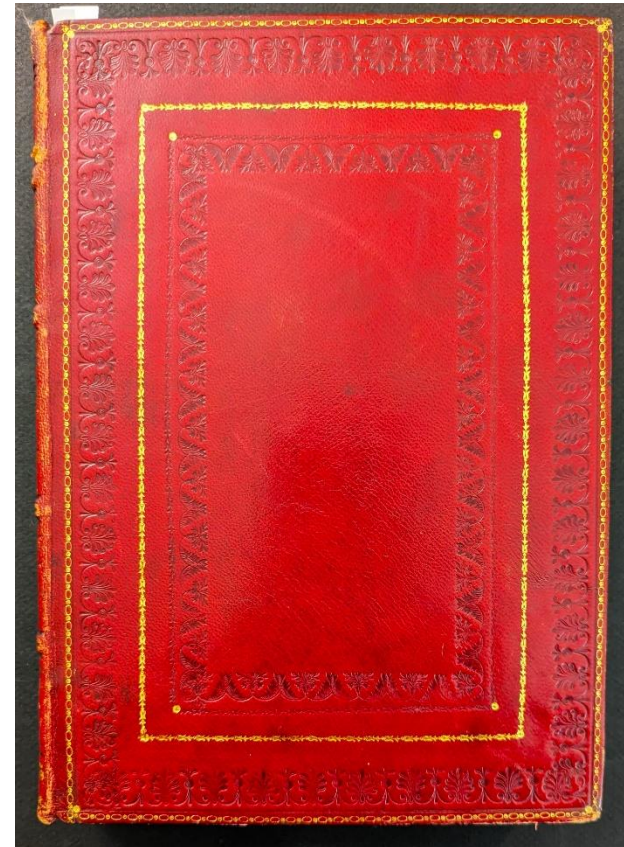
development of women and limits their ability to take their place on equal terms with men in 16th century France. He describes how the structure of society places women in silos where their rights under the law are restricted and act as roadblocks to fulfilling their potentials as free women and equals members of community.



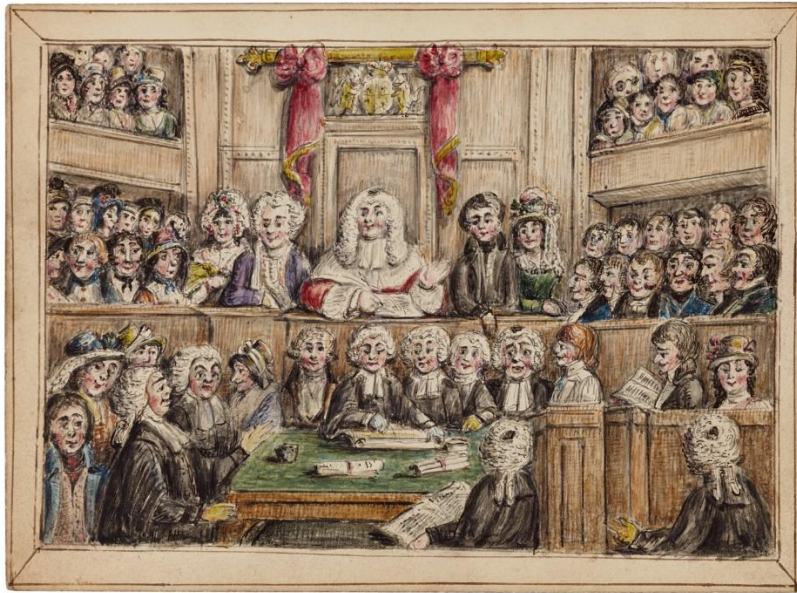
De Billon begins his text with the statement that in all things, women are equals to men. He provides proofs by citing from history, women who have achieved great things as mothers and teachers of children, as doctors, as poets and authors, etc. He cites as examples contemporary women from Ferrara, Italy, including Anne and Lucrezia d'Este, daughters of Duke Ercole II and Rene of Lorraine, and the notable Protestant reformer Olympia Morata. He continues citing women from ancient times and focuses attention on the French history and those extraordinary women who through the power of education were able to contribute to society in politics and in war. He advocates for the abolishment of arranged marriages, proposes a new educational system for all ranks of society, and insists that women be viewed as equal to men under the law, in marriage, and in family economy.

Not much is known about François de Billon, even his birth and death dates are uncertain. From a short biographical sketch in *Nouvelle Biographie Universelle*, we know that he “was nephew of Artus Billon, bishop of Senlis. He followed Cardinal du Bellay to Rome, as secretary. B[illon] made himself known by a singular work which he published under the title of: *Fort imprenable* of the honor of the female sex; Paris, 1555, in-4°; reprinted under this title: *The Défense and Invincible Fortress of the Honor and Virtue of Ladies*; Paris, 1564, in-4°. Billon still lived in 1566, but the date of his death is unknown.”

Jacques-Charles Brunet, *Manuel des Libraire*, I, 945. *Nouvelle Biographie Universelle*, VI, pp. 90-91. Alex Erdman, *The Gracious Silence, Women in the Mirror of 16th Century Printing in Western Europe*, p. 159. Not cited in Mortimer's *French 16th Century Books*.



ARCHIVE OF WATERCOLOR & PEN AND INK DRAWINGS
DOCUMENTING THE
TRAVELS OF A LEGAL CLERK IN 19TH CENTURY ENGLAND



4. **BULL, WILLIAM** (1779-1866). 175 watercolors and pen and ink drawings on card stock illustrating the English countryside, landscape and topographical views, drawings of country houses, portraits, and scenes from everyday life, ca. 1820-1840. \$7,500.00

Original archive of 175 Original watercolors and pen and ink drawings measuring 95 x 125 mm. (3 ½ x 5 inches), a dozen or so at 115 x 155 mm. (4 x 6 inches). 84 illustrations in watercolor and 94 in pen and ink, with some highlighted in color wash. About 20 percent of images are identified on the verso with a hand-written legend. The drawings are in generally very good condition, with a few cards foxed and a few corners bumped. Included are two *carte de visite* portraits of William Bull and two legal documents which contribute to his biography.

This is a remarkable collection of drawings and watercolors created by a legal clerk who traveled on the circuit with a member of the King's Bench and recorded many of the place, people, and adventures that he

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witnessed while on the road. His images are charming in their choice of subjects, the detail of their composition, and many are adorned with rich primary colors applied in a deft yet self-trained manner.



Little is known of William Bull, but a short typed-written genealogy of the Bull family described him as a bachelor who lived his sister Jane, and that he was a legal Clerk for Justice Joseph Littledale. The genealogy is accompanied by a legal privilege or commission issued in 1825 by George IV granting Bull full power and authority to take "Affidavits" and "Oaths" from the infirmed, justly imprisoned or others who are hindered from coming before a justice and participating in a court procedure. This privilege extended not only to the courts in Westminster but also courts in the counties of Middlesex, Essex, Kent, Surry and Hertford. As his career progressed, he kept Legal Chambers in Constitution Row, and Chancery Lane, Grays in Road before

becoming Clerk to Justice Littledale, for whom he worked for many years. According to the genealogy William Bull left an estate worth £28,000. Also included is an indenture of Samuel Bull, William's half-brother and two photographs of William Bull both of him as an old man.

Sir Joseph Littledale, William Bull's employer was a graduate and St. John's College Cambridge, studied law and joined the Northern Circuit where he built a good reputation. In 1813 he was appointed Counselor to the University of Cambridge. In 1824 he advanced to a judgeship to the King's Bench and his tenure was marked by great success. According to an appraisal of the work of the King's Bench during Littledale's tenure that appeared in the *Lives of the Chief Justices*, John Lord Campbell writes; "Consisting as it did of Abbott, Bayley, Holroyd, and Littledale, the court of king's bench at this time was one of the strongest ever constituted"

As a member of the Northern Circuit, Littledale and William Bull moved from town to town adjudicating cases that had implications for the Crown. It was during this time that Bull made his drawings and documented many of the places in which he and Littledale conducted the courts business. Some of the drawings have manuscript notes on the back in William Bull's hand, identifying the place where the drawings were made.

The following is a partial list:

Devonshire: The Birth Place of William Raleigh, Grave Castel, Carmarthenshire

Kingsford Church: Essex: Taunton Castle, Somersetshire

West Drayton Church: Isfield Church, Suffolk

Remains of Henry II Palace: Woodstock Park, Cape Coast Castle

Thomas Coventry: Swindon, Burnham Abbey, Buckinghamshire

Tower of Refuge: Douglas Bay, Castle at Llansteffan, S. W.

Belle View: Kings Norton, Birmingham, Fisher Street, Swansea

View on the Great Ouse River: Hudleigh Castle, Essex

St. Laurence's Gate: Drogheda South, Gateway at West Drayton
Ancient Vault: Southwark, Wolsey's Tower, Esther Place

Cheverell: Wiltshire, Prudhoe Castle, Northumberland

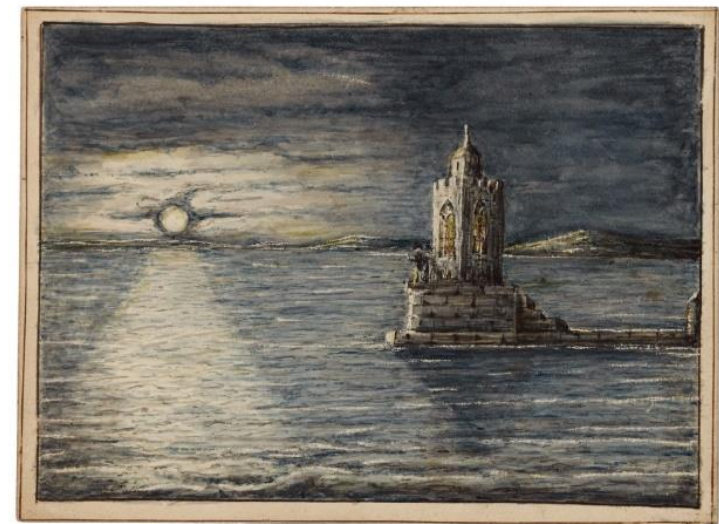
Godstow Nunnery: Burial Place of Fair Rosamond, Steel's Cottage, Haverstock Hill

Carew Castle: S. W. Locke's Residence, Essex

St. John's Gate: Cambridge, Pagoda, Home of Sr. Robert Peel

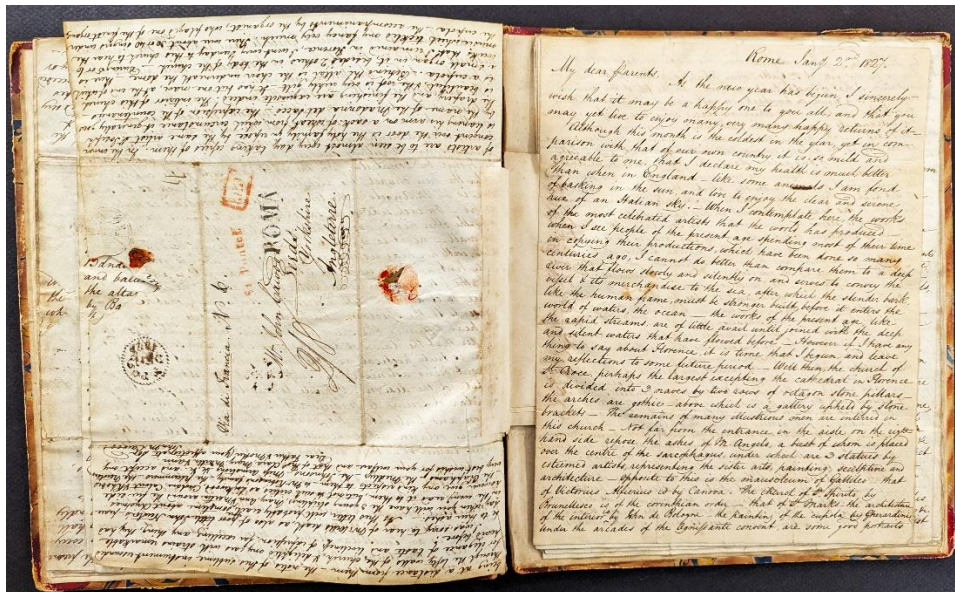
Pomeroy Castle: Devonshire, Church at Swindon

Dictionary of National Biography, Volume 33, pp. 363-4. John Lord Campbell, *Lives of the Chief Justices*, iii. 291; *Autobiography*, i. 421.



**14 LETTERS OF A TOUR THROUGH BELGIUM, FRANCE & ITALY
DESCRIBING THE PAINTINGS AND CHURCHES OF ANTWERP,
BRUGGE, GHENT, PARIS, MILAN, FLORENCE, ROME & NAPLES**

5. CAWOOD, JOHN M. *Fourteen Autograph Letters Signed, Sent to his Parents in Leeds. Recording his tour in France and Italy, visiting Paris, Milan, Florence, Rome, and Naples, returning via Marseille.* 15 July 1826 – 23 May 1827. \$ 5,500.00

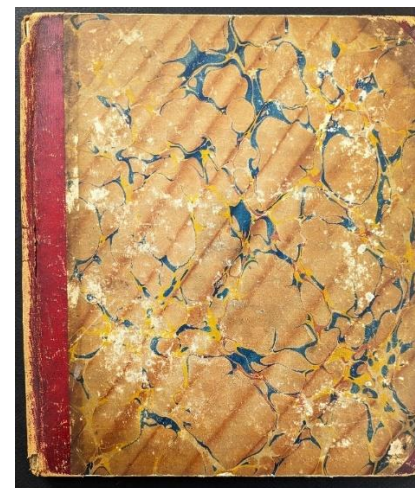


4to. 230 x 265 mm., [9 x 10 ½ inches]. Each letter on a postally-sued bifolium. Approximately 50 full-pages of manuscripts text in total. Letters with a few small tears from seal openings, postal markings, occasional dustiness along old folds. Bound together in ca. 1830's leather backed marbled boards, spine with a little loss of leather at the head and foot of spine, rubbed with wear to the extremities but sound.

These fourteen letters penned between 15 July 1826 and 23 May 1827 by John M. Cawood were sent to his parents in Leeds, keeping them updated on his progress on his grand tour. His father, also John Cawood was a Leeds Iron founder. The letters are written from Paris (3), Sallenche, Milan, Florence, Rome (3), Naples (4), and Marseille.

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Cawood is appalled by a Roman Catholic procession in Brugge but approves of the churches of Ghent and paintings by Rubens viewed in Antwerp. After touring the sights of Paris, he heads for Besançon. In Switzerland he spends a week climbing Alpine glaciers with a Frenchman, Mr. Remond, who has just returned from an agricultural meeting in Norfolk. He then takes in the Italian lakes, in particular Maggiore and Como.

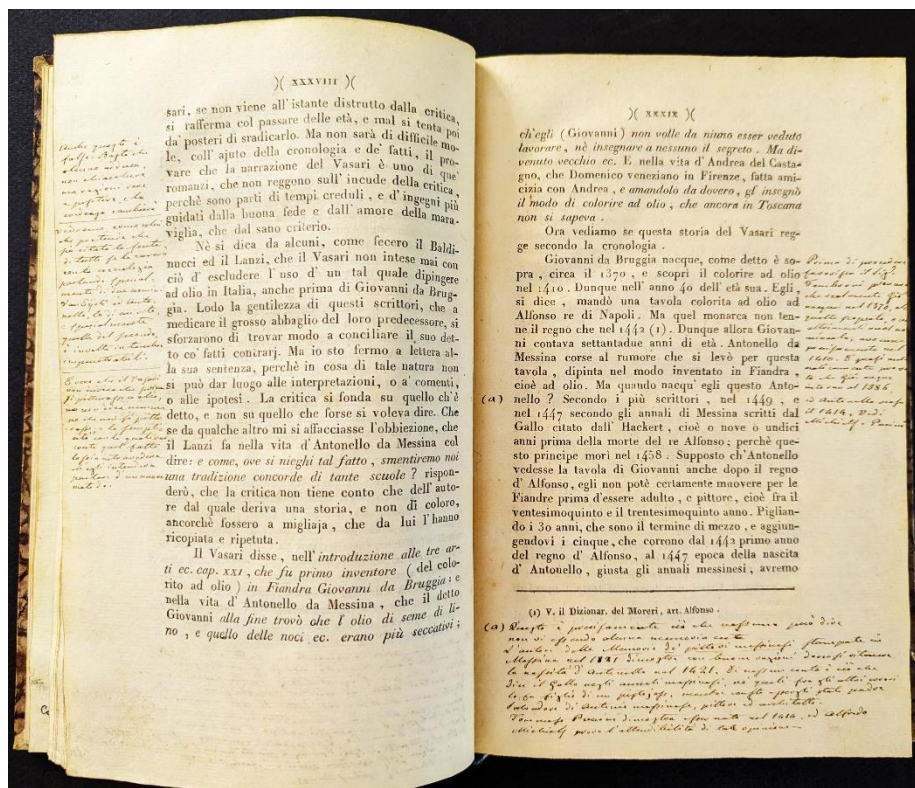


Once in Italy he seems to have spent most of his time visiting churches and viewing paintings, recording in detail the powerful impression made on him by the artistic glories of Milan, Florence, and Rome, where finding a suitable guide, Cawood stopped for more than one month before heading to Naples.



**FIRST PRINTED EDITION OF THE FIRST ITALIAN ART MANUAL CA. 1398, ANNOTATED THROUGHOUT BY GIOVANNI SECCO-SUARDO
DISTINGUISHED ART CRITIC & COLLECTOR**

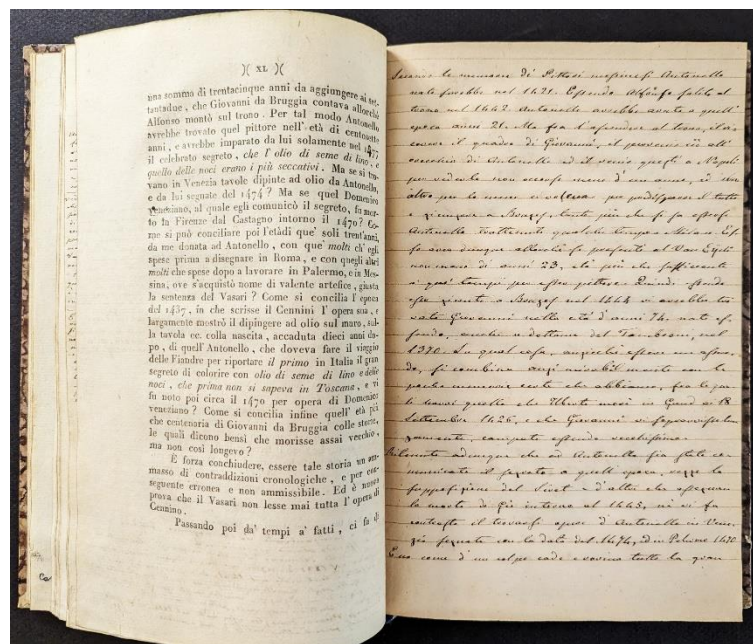
6. CENNINI, D'ANDREA CENNINO. *Trattato della pittura messo in luce la prima volta con annotazioni dal Cavaliere Giuseppe Tambroni.* Roma: co' Torchi di Paolo Salviucci, 1821 \$ 2,000.00



8vo. 230 x 150 mm., [9 x 5 3/4 inches]. lii, 171, [1] pp. Text annotated throughout. Laid-in is a 17th century engraved portrait of the Florentine painter Agnolo Gaddi (ca. 1350-96) by Georg Christoph Eimmart (1638-1705). Bound in 19th century marbled paper boards and leather spine, gilt decoration on spine; some light scuffing to the leather on the lower board, otherwise a very good copy.

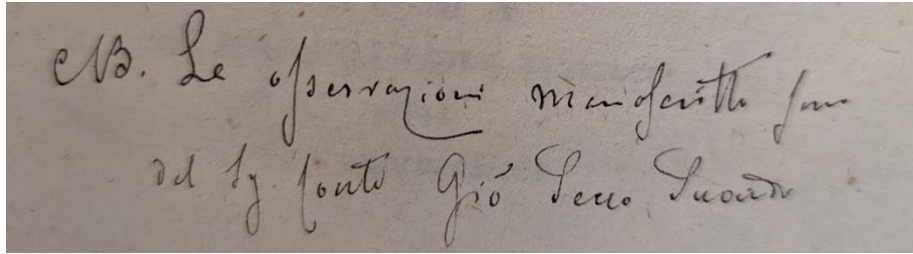
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First printed edition of the earliest Italian art manual written by Cennino Cennini and is based on his manuscript in the Vatican library, originally written in ca. 1398. This copy is annotated throughout with manuscript notations by Giovanni Secco-Suardo (1798-1873), the distinguished Italian art critic, archaeologist, and collector, who himself published an authoritative work on the history of oil painting and the restoration of paintings in 1858 entitled, *Sulla riscoperta ed introduzione in Italia dell'odierno sistema di dipingere ad olio*. This was followed by another work in 1870 entitled *Pensieri sulla pittura ad encausto, ad olio e a tempera* ("Thoughts on encaustic, oil and tempera painting"). Secco-Suardo's work was one of the first to explain the techniques of restoration and led to the establishment of the science of painting restoration.



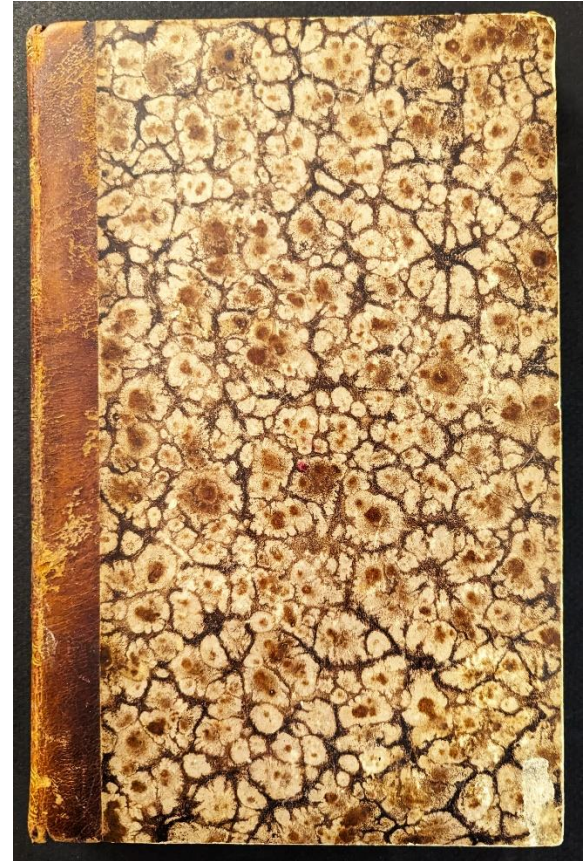
Cennini (ca. 1370-1440), from Colle di Valdelsa in Tuscany, explains that his work is based on notes by the Florentine painter, Agnolo Gaddi (ca. 1350-1396), his mentor for 12 years, and on his

own experience as a painter and teacher. Cennini worked as a painter to Francesco dal Carrara, Lord of Padua, when writing his manual. It was intended as a practical handbook for the apprentice. It is now considered a unique source on the techniques of Italian Renaissance artists, including the first known description of egg tempera for painting panels and draperies.



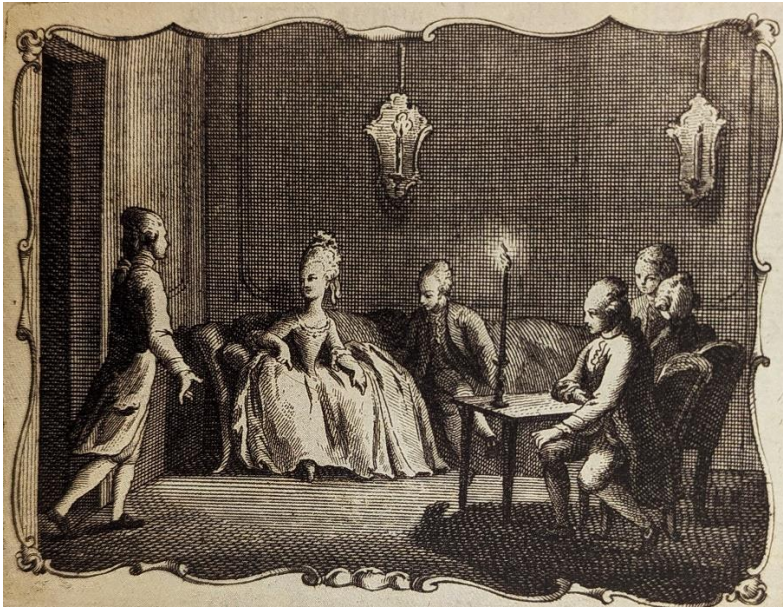
It contains numerous recipes for pigments and mordants based on alum; black, red, yellow, and green are defined as natural colors, white and blue as composed colors; it describes drawing on colored paper as 'carta tinta', how to color drapery with color combinations and how to block-print on fabric. Vasari, in his *Vita de' pittori*, mentions Cennini in his life of Agnolo Gaddi,

Cicognara, *Catalogo ragionato dei Libri d'Arte*, no. 4765. Schlosser Magnino, *La letteratura artistica*, pp. 91-93. For Secco-Suardo see Silvia Cecchini biography in *Dizionario Biografico degli Italiani*, V. 91 (2018).



CICISBEISMO: THE GALLANT TRIANGLE

A COLLECTION OF BOOKS DOCUMENTING THE SOCIAL
ADVANCEMENT OF WOMEN IN ITALY & SPAIN
IN THE 18TH CENTURY



7. CICIBEISMO. A source collection of over 200 antiquarian books and engravings formed by Richard von Hunderdorff on *Cicisbeismo*, the unusual social convention peculiar to the Italian Enlightenment. The subject of the catalogue is the relationship between married women and young men of noble birth in 18th century Italy and Spain. This collection is a sophisticated look at 18th century continental women and their position in society. The collection deals with the status of noble women, their place in society, the restraints to their freedoms, and the ways they were able to engage men as escorts and confidants which allowed them to participate more openly in the social setting of their

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period. What is perhaps most interesting about the collection is that it not only chronicles the evolution of the position of women in Italy and Spain but records the reaction to this social phenomenon by French, German and English writers and visitors to these countries. The criticism was almost universal and at times ferocious. The English and the Germans in particular portrayed the women as prostitutes, the young gentleman as sodomites, and the husbands as cockolds and by doing so provide stunning insights into the social status of women in their own country.

This collection of 205 items is a remarkable library of books and illustrations documenting the struggle for women to become greater participants in the societies in which they lived.



{Printed Catalogue is available upon request.}

**18TH CENTURY COPPER PLATE OF THE VATICAN LIBRARY
ENGRAVED BY NICOLAS-JEAN-BAPTISTE DE POILLY**

8. DE POILLY SCULP. *La Galerie Nouvelle de la Bibliothèque Vaticane à Rome avec le Corniches Ornées des Vases Etrusques.* Paris: Chez Jacques Chereau rue St. Jacques au dessus de la Fontaine St. Severin aux 2 Colonnes no. 257, ca. 1760. \$ 5,500.00



Original Copper Plate. Oblong folio. 293 x 439 mm., [11 ½ x 17 ¼ inches]. Numbered 34 at the top right of the plate. Some very light oxidation to the plate, otherwise in very good, usable condition.

Rare survival of this copperplate engraved by Nicolas Jean Baptiste and published by another notable engraver Jacques Chereau. Prints from this plate also carry de Poilly's imprint with the address Rue de St. Jacques a l'Esperance.

Nicolas Jean-Baptiste de Poilly (1707-1780) was from a family of notable painters and engravers, stretching back to his grandfather Nicolas de Poilly the Elder who worked during the third quarter of the 17th century. Nicolas's father Jean-Baptiste (d. 1727) and his brother Nicolas de Poilly the Younger were highly regarded painters in their youth but both, for different reasons, applied their skills to the trade of engraving. This family of engravers specialized in architecture, landscapes, antiquities and ornaments and worked on many large projects, consisting of hundreds of plates, include *Histoire de l'Abbaye Royale di Saint-Denis* (1706), *Histoire de Ordres monastiques religieux et militaires*, (1714-1719), *Recueil de Estampes dans le cabinet Roy*, (1729-1742) to name a few.

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While doing research on de Poilly I came across a note by Giacomo Casanova on his use of the Vatican Library that I thought appropriate to this description.

“[The librarian] heard me complain about the embarrassment a man of letters found himself in when he went to work in the libraries of Rome, as for example at the Minerva, and even more so at the Vatican [...]. One of the librarians introduced me for the first time to all the subordinates, and since that day, not only have I been responsible for going to the library every day and at all hours, but for carrying home all the books that I might need, doing nothing other than writing the title of the book that I took on a sheet of paper that I left on the table where I was writing. They brought me candles when they thought I couldn't see very clearly, and they went so far as to give me the key to a little door through which I could go to the library at all hours, very often, without being seen.”

Henri Cohen & Seymour De Ricci. *Guide de l'Amateur des Livres a Gravures du XVIII Siècle*, p.1235 for index of works. Arthur Hind, *A History of Engraving & Etching*, p. 465 for an index of their works. Giacomo Casanova, *Histoire de ma vie*, III, p. 856-857

101 GIOGS OR SONGS OF JOYS

BROADSIDE SONGS PRINTED IN CATALONIA 1674–1850

9. GOIGS. *Series of 101 Festival Broadside Mostly Dedicated to the Virgin Mary but also to Local Saints and Religious Leaders.* Printed in Catalan, Valencia, and Zaragoza, 1674–1850. \$15,000.00

101 folio half sheets. 315 x 215 mm., [12 ¼ x 8 ½ inches]; nine are full folio sheets size printed two up. A few stained, and some with repair, but generally in very good condition.



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“*GOIGS* (from Catalan; 'joys') are poetic compositions of a popular nature, which are sung to the Virgin Mary, to Christ or to the Saints. They are sung collectively, within the framework of a religious act of a major event, such as a festival, a mass, a religious meeting, or a procession. The purpose is to give a collective thanks from a congregation for blessings received, a prayer answered, or to ask for the physical or spiritual health of the community.” (*Grup Encyclopèdia Catalana*)



Since the 16th century *goigs* have been printed in folio format and distributed by religious communities, churches, monasteries, and convents in Catalonia, especially the cities of Barcelona (45), Figueres (7), Girona (6), Lleida (3), Manresa (10), Mataró (1), Olot (2), Puigcerdà (1), Reus (3), Tarragona (1) Valencia (1), Vic (14), Zaragoza (1). This collection includes 67 broadsides printed in Catalan and 34 in the Spanish language. Most were printed in the 18th century, and only one from the 17th century.

The texts are poems or songs, written to celebrate an event and to honor the Virgin, the Trinity, or Saints, both living and dead. The poetic form evolved from the songs of the Troubadours and were written to stimulate both song and dance and present an important source of entertainment for a mostly illiterate public. The *goigs* were also important educational tools as they helped conserve and standardize the language and were sources of knowledge for the local populations. Some were used for political purposes and others were a bit satirical and bawdy and provided a bit of good-natured comic relief. Some of the authors of the poems have been identified, and include the names of Pere Serafi, Francesca Vincent Garcia, Rafael Bover.

Sixteen of the *goigs* were printed by women, the widows of established printers who died and their business were continued by their wives. The list includes Teresa Piferrer Viuda, Tecla Pla Viuda, Viuda y Fill de Sierra of Barcelona and Eulalia Piferrer all printers in Barcelona, and Viuda Compte of Reus.



This collection of 101 *Goigs*, were all printed in cities of Catalonia, with the exception of one in Valencia and one other in Zaragoza. The oldest was printed in 1674, and the majority of them during the 18th century. The design of these broadsides was consistent through the centuries, and this demonstrates the success with which this format had with the public.

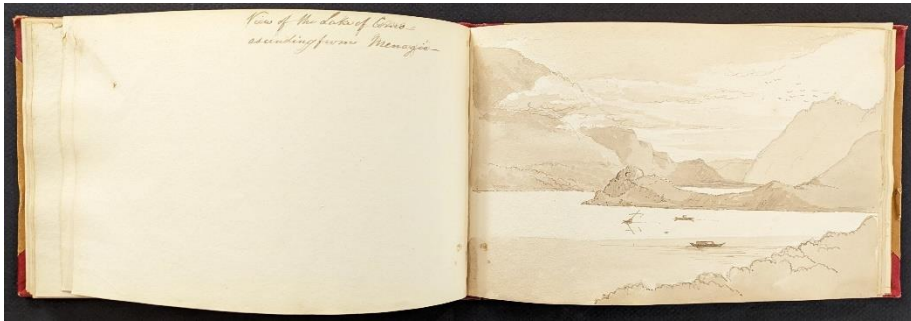
{Part of the above description is a loose translation of the Wikipedia Article on *Goigs* and edited for clarity.}



GRAND TOUR SKETCHES: LYON, TURIN & LAKE COMO

10. GRAHAM, THOMAS HENRY. *Sketchbook of Views Recording a Journey from Lyon to Lombardy, via Turin and Lake Como.* ca. 1817.

\$ 2,200.00



Oblong 8vo. 135 x 215 mm., [5 ¼ x 8 ½ inches]. 35 drawings of views, almost all with annotations indicating location, a few miscellaneous pencil notes & sketches at the end of the volume. Paper watermarked "Whatman 1814"; pastedown bearing the stamp of "Smith Warner & Co. 211 Piccadilly". Very good in original plain boards backed in leather, leather tips; light wear to the extremities.

Of the thirty five drawings 8 in ink & wash over pencil, 7 in ink over pencil, and 20 in pencil.

Recording a journey from Lyon Lombardy via Turin and Lake Como, the views in this sketchbook were drawn by Thomas Henry Graham (1793-1881) of Edmond Castle, Cumbria. Achieved variously in pencil, ink, and wash, the locations depicted include, "L'île Barbe, Lyons, Passage of La Grotte Savoy, Remains of the Palace of Chambery from the promenade of Verney, St. Michel. Mont Cenis, Suza, Po & Turin descent from Superga, the Villa Pliniana on the Like of Como, view of the Lake Como ascending from Menagio, Besano, Sacro Monte near Varese, Monza"

Graham is known to have travelled in Switzerland in 1818 and these drawings were mot probably made in the outward leg of the same tour.

De Simone Company, Booksellers

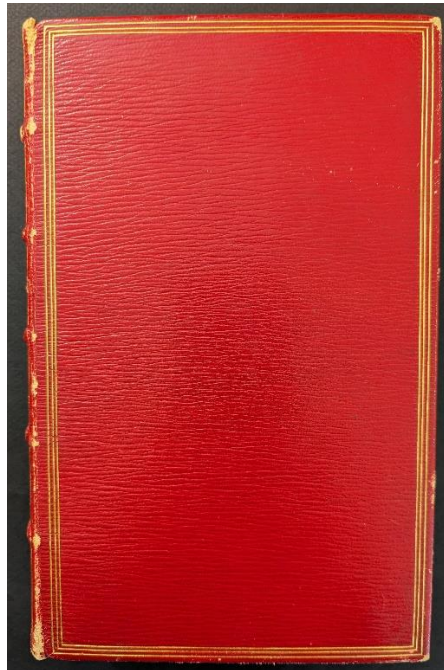
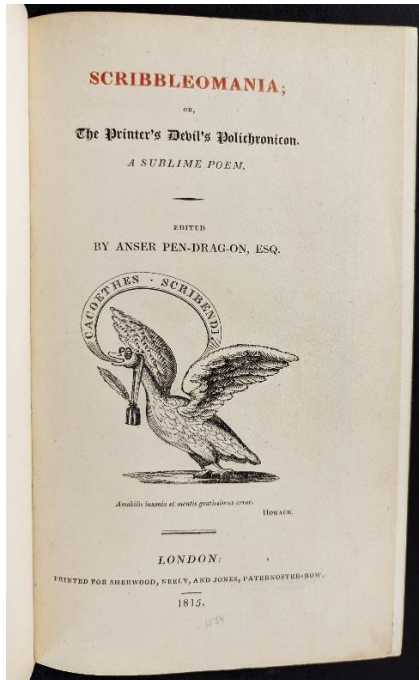
The son of the writer of books for children Elizabeth Susanna Davenport Graham (1764-1844) and the lawyer Thomas Graham (1751-1813), presumably Thomas Henry received artistic encouragement from his mother, herself an accomplished amateur.



EXTRA-ILLUSTRATED WITH 109 PLATES OF AUTHOR PORTRAITS

11. IRELAND, W. H. *Scribbleomania or, The Printer's Devil's Polichronicon. A Sublime Poem. Edited by Answer Pen-Drag-on, Esq.* London: Printed for Sherwood, Neely, and Jones, 1815.

\$ 300.00

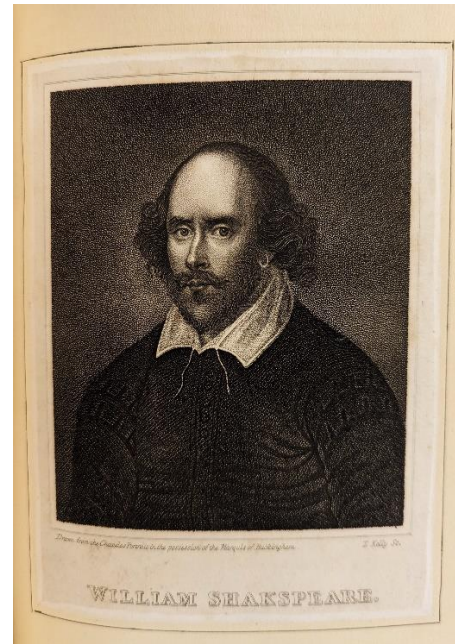


8vo. 220 x 135 mm., [8 ¾ x 5 ½ inches]. viii, 341, [1] pp. Woodcut vignette of a swan with glasses and an ink well hanging from its neck, with a quote from Horace suggesting the lovable nature of the writer or scribbler; extra-illustrated with 109 engravings and woodcuts (some colored) throughout the text. Bound in full red straight grain morocco, triple gilt fillet borders on boards, spine with title and author (W. S.[?] Ireland) gilt on spine; some light rubbing to edges and head and tail of spine, all edges gilt. A notice in pencil on the front free endpaper states that the binding is by Sampson. A very nice copy.

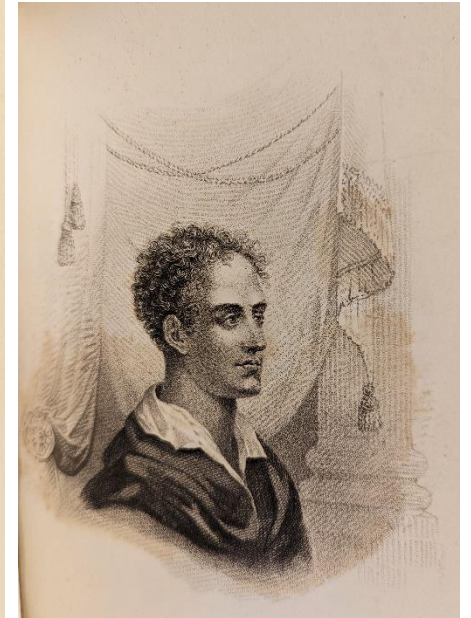
First edition. "Collection of satirical—even scurrilous in some cases—commentaries in verse form on writers of the period by William Henry

De Simone Company, *Booksellers*

Ireland, the audacious late 18th-century forger of numerous manuscripts purported to have been written by Shakespeare, including four plays, two of them previously unknown."



William Shakespeare



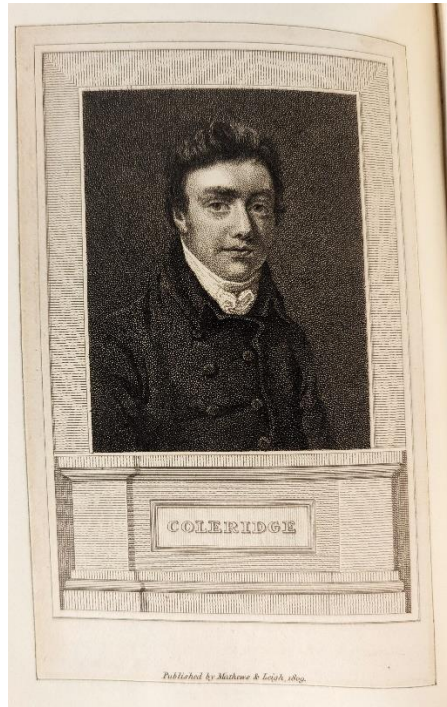
Lord Byron

There are chapters on authors such as Samuel Taylor Coleridge, Lord Byron, Robert Southey, Robert Burns, Walter Scott, and Clío Rickman, as well as sections on classes of writers such as "Novelists", "Dramatists," "Topographers," "Travellers and Tourists," "Catalogue Makers," and "Commentators on ancient lore."

Also included are short critiques and portraits of the following women writers of the period; Miss Clara Reeve, Ann Radcliffe, Lady Morgan, Jane Porter, Anna-Maria Porter, Fanny Burney, Maria Edgeworth, Mrs. Opie, M. R. Mitford, Anna Jameson, Hannah More, Joanna Southcote, Mary W. Montague, and Madame de Stael.



Maria Edgeworth
Maria Edgeworth



Samuel Coleridge



Hanna More



Elizabeth Radcliffe

FAMOUS 18TH CENTURY FRENCH ILLUSTRATED BOOKS
“CET OUVRAGE MARQUA L’APOGÉE DE GILLOT”



12. LA MOTTE, ANTOINE HOUDARDE. *Fables Nouvelles, Dediées au Roy. Avec un Discourse sur la Fable.* Paris: Chez Gregoire Dupuis; De l’Imprimerie de Jean Baptiste Coignard, Imprimeur Ordinaire du Roy, 1719. \$ 2,000.00

Large 4to. 265 x 185 mm., [10 ¼ x 7 ½ inches]. xlii, 1-120, 131-140, 131-358, [2] pp; page numbers 121-130 were misprinted as 131-140 and then repeated, signatures correct and text complete.

Illustrated with an engraved frontispiece by Coypel, engraved by Dardieu; title-page vignette designed by Vleughels and engraved by Simoneau; 100 one-third page vignettes, of which 67 are designed and engraved by Claude Gillot; with other vignettes by Coypel, Edelinck, B. Picart engraved by Cochin, Edelinck, P. Picart, Simoneau and Tardieu.

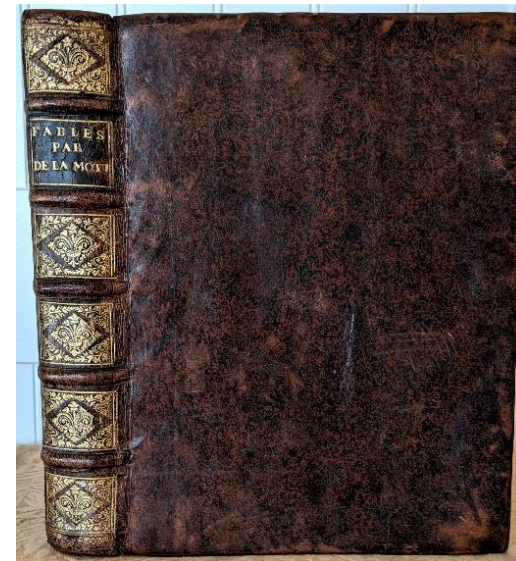
De Simone Company, *Booksellers*

Large paper copy with wide margins. Bound in contemporary sprinkled calf gilt spine; some minor scrapes to binding, but otherwise an excellent copy in contemporary condition.

“The eighteenth century perfected a fresh, seductive format for books subsidized by wealthy patrons for wealthy bibliophiles. These books were not meant to be read but rather to be admired two facing pages at a time. In 1719 Claude Gillot, Watteau’s teacher, diminished Louis XIV’s royal folio format into a neat block of type and picture. Gillot was the next French printmaker after Callot to see with and grace in the everyday and to keep pace with comedians.” [Hyatt Mayer, *Prints and People*, 362].

“Cette edition occupe dans l’histoire du livre une place exceptionnelle, car, il s’agit du premier en date des livres illustrés dans l’esprit du XVIII^e siècle.” [Dacier, “Le premier livres illustre du XVIII^e siècle eb France ” in *Trésors de Bibliothèques*, V, 1927.].

“Trés belle edition rare et recherché. Elle existe en grand papier.” [Cohen, *Guide de l’Amateur de Livres a Gravures du XVIII^e Siècle*, 594.] (943)





*La Fable exerce ici son humble autorité
Elle ose, même aux Rois, montrer la Vérité.*

FABLE DIXHUITIESME.



L'Ane & le Lièvre.

J Adis, aux temps aînez de cet âge où nous sommes,
Entre les animaux une guerre survint.
Parfois, n'en déplaise à l'instinct,
Ils sont aussi fous que les hommes.
La Commune vouloit l'emporter sur les Lords ;
Chambre Basse prétend devenir Chambre Haute.
On s'arme, on s'assemble, & sans faute,
On veut voir ce jour-là qui seront les plus forts.

THE SOLE BIOGRAPHICAL SOURCE FOR THE EARLY YEARS OF THE
MAGGIOLINI BROS.

13. MEZZANZANICA, GIACOMO ANTONIO. *Genio e lavoro. Biografia e breve istoria delle principali opera dei celebri intarsiatori Giuseppe e Carlo Francesco Maggiolini di Parabiago.* Milano: Tipografia e Libreria Arciv. Ditta Giacomo Agnelli, 1878. \$ 900.00



8vo. 190 x 125 mm. [7 ½ x 5 inches]. 2, 112 pp. Illustrated with one folding plate of flower drawings. Bound in original buff printed wrappers, a bit soiled with dust, a small hole at the bottom right corner of the upper wrapper.

Extremely rare biography of a pair of the most famous 18th century Italian cabinet makers, Giuseppe and Carlo Francesco Maggiolini of Parabiago, a small town outside of Milan. The text was written by the parish priest from Parabiago, who also the son of a cabinet maker and the biography is based on unpublished documents and news received from direct witnesses. Interesting is the information recorded from some of the major Milanese artists of the period, including Appiani, Albertolli, Piermarini, and Mantelli, artisans who designed the cartoons for the

De Simone Company, *Booksellers*

inlays created by the Maggiolini brothers. The biographical work is a good example of the popular didactic literature typical of those years.

Giuseppe Maggiolini (1738-1814) was trained at the mills of Parabiago and by the age of 20 opened his own shop in the town. Ten years later his reputation for high quality decorative furniture was recognized and he moved to Milan with a team of nearly one dozen artisans. His work was introduced to the noble class of Milan and he became cabinet maker to many of the local families. In 1758 his son Carlo Francesco was born and he followed in his father's footsteps and maintained the business after his father's death in 1814. He died twenty years later. Giacomo Antonio Mezzanzanica father was an apprentice of Carlo Francesco and became the source for this fundamental book on the early years of Maggiolini.

Dizionario Biografica degli Italiani, V. 67, article by Ilaria Scarbozza. OCLC cites copies at the Newberry Library and the University of Illinois, only. OCLC cites copies at the Newberry Library and University of Illinois.



{An example of the work of Giuseppe Maggiolini}

ON DECEPTION AND SEDUCTION IN ART AND COLLECTING

14. OROLOGI, GIUSEPPE. *L'Inganno, Dialogo di Giuseppe Orologgi*. Vinegia: Appresso Gabriele Giolito de'Ferrari, 1562.

\$ 1,250.00



8vo. 156 x 98 mm., (6 ¼ x 4 inches). [16], 207, [3] pp., including final blank. Illustrated with a woodcut printer's device to the title-page and a full-page device to the final leaf. Bound in contemporary paste-paper boards; some soiling to the covers and slight wear to the spine; paper shelf label at head of spine covering a manuscript number and a couple of dates on front endpapers.

First edition and only edition. Important book criticizing the art world in mid-16th century Italy, where personal collections of paintings, drawings, sculpture and jewelry were

being formed by a growing number of wealthy patrons. Orologi, a relatively unknown critic satirizes both collectors and artists who were participating in “deceitful” (*inganno*) practices to bolster their ownership of pieces of art.

In an essay by Sally Hickson published in *I castelli di yale*, she writes, “This essay deals with only one aspect of Orologi’s interest in art deception, and that is with the deception of art itself. In its very nature

De Simone Company, Booksellers

as a practice of imitation, art was long perceived to be an exercise in deceiving the senses. However, the growing status of art objects as both intellectual and economic commodities in Orologi’s time created a mania for conspicuous consumption that led to collectors to deceive each other in their frenzy to acquire objects, to falsely assume an expertise in evaluating the worth of such objects, and to confuse ownership and acquisition with self-worth, self-image and self-knowledge. The result was a continuous chain of deception and self-deception, which Orologi examines in his treatment of deception in Art.”

Hickson quotes Orologi on this subject at length on a few occasions. Her is one example;

“There are some in Rome called antiquarians by everyone, who assume the task of recognizing everything and they say the most lying and scurrilous things in the world . . . This type of man is accustomed to playing strange jokes on the moderns using the appearance of ancient figures, and they say things and then they go back and say them again in a manner better to their purpose, finding others’ ears well-disposed to believe everything they fell like saying. And I lien them to dreams that feature things both present and past, but never wholly as they are, or as they were.”

With faults a very good copy of difficult book to find in the market. Orologi also published a book entitled *L'Ingratitudine*, also published by Giolito in 1561 which was reprinted in 1562.

Italian STC under Dondi dall'Orologi, p. 225. Sally Hickson, “The inganno of Giuseppe Orologi. On deception and seduction in art and collecting.” *I castelli di yale – online*, 2013. Year 1, no. 1, pp. 107-119. OCLC cites 12 copies and the ICCU cites numerous copies. (417)

**A RARE SERIES OF ENGRAVINGS FOR THE USE OF OIL PAINTERS
LEARNING THE ART OF LANDSCAPE PAINTING**

15. PALMIERI, PIER JACOPO. *Scelta di paesi inventati ed intagliati da Pier Jacopo Palmieri e da altri Bolognesi per uso de pittori diletstanti.* Bologna: Luigi Guidotti Librajo e Stampatore, 1760. \$ 3750.00

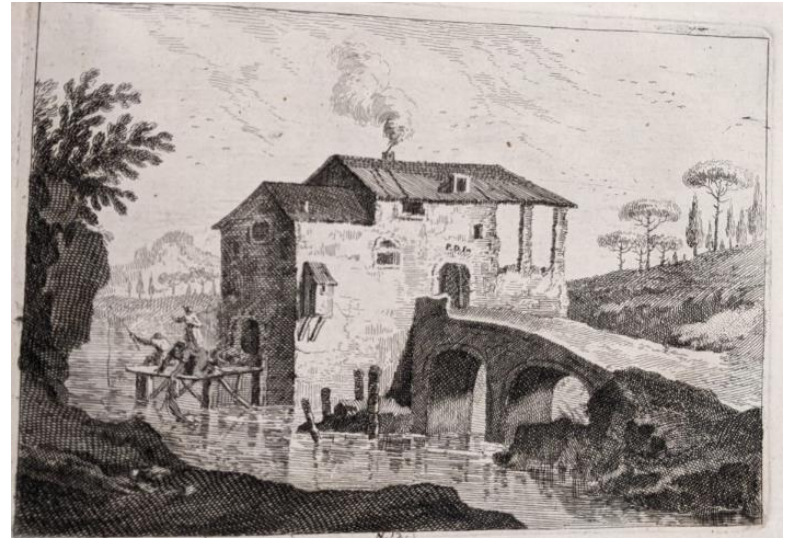


Oblong 4to. 180 x 250 mm., [7 ¼ x 9 ½ inches]. Engraved frontispiece of Valerio Boschi, engraved title-page with an image of the city of Bologna in the background, 2 pp. engraved dedications, 33 engraved plates of countryside villas, landscapes, and country scenes from the environs surrounding Bologna. Bound in contemporary decorated paper wrappers, spine reinforced with old repair, edges rubbed, fore edges of paper brown with age, margins foxed. With faults a rare survival.

A charming series of engraved and etched plates, designed in great detail and with considerable skill, which capture the feeling of the pastoral countryside around Bologna. As stated in the title, Palmieri published this work as a type of manual for oil painters, learning how to organize their paintings and create a pleasing compositional structure. Of the 33 plates nineteen are designed by Palmieri and an additional eleven are

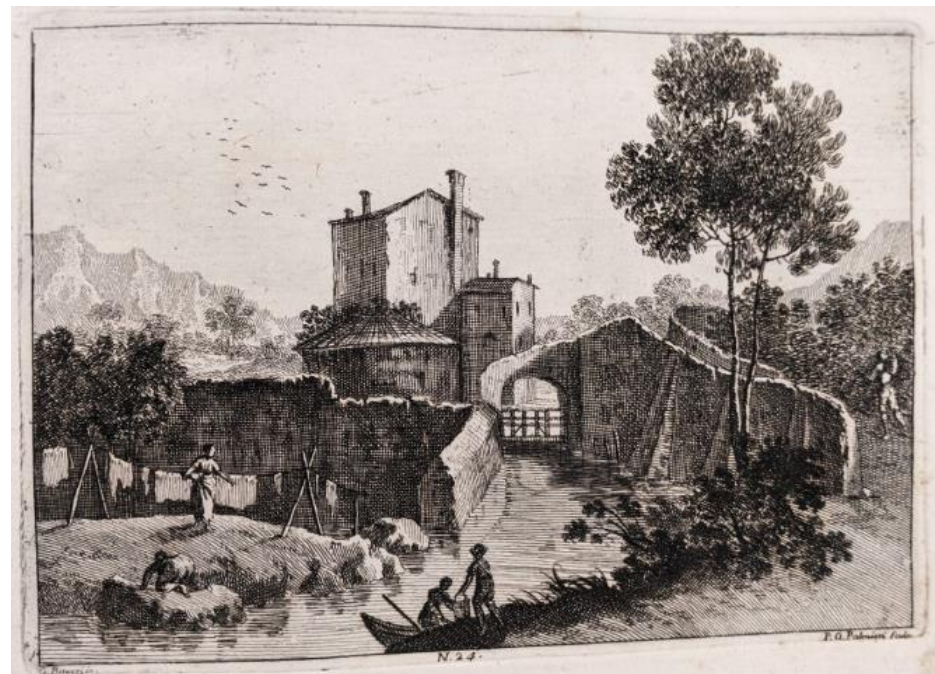
De Simone Company, Booksellers

designed by another Bolognese artists Giuseppe Beruzzi. Two plates are by Bernardo Minozzi and a single image is designed b Gaetano Rapini. All are printed by Luigi Guidotti.



Little is known about the author and designer of most of the plates in this little volume. In addition to this work, Palmieri published a series of four plates carrying the title *Fuoco, Aria, Terra Acqua*, also printed by Guidotti the same years as this work. Palmieri is also known to have contributed to a work by Simoni consisting of battlefield scenes, entitled, *Scelta di battaglie inventate e diseguate* which also appeared in 1760.

Only edition of this rare album of prints, not listed in Cicognara or the Berlin Catalogue. Not cited in OCLC or NUC; and only 3 copies listed in the Italian Union Catalogue (ICCU)



PIAZZETTA'S MANUAL FOR ARTIST
THE STANDARD FOR ARTISTS THROUGHOUT EUROPE FOR FIVE
DECADES

16. PIAZZETTA, GIOVANNI BATTISTA. *Studi di Pittura già dissegnati da Giambatista Piazzetta ed ora con l'intaglio di Marco Pitteri pubblicati a spese di Giambatista Albrizzi sotto gil auspice de sua Eccellenza Carlo Conte, e Signore Firmian.* Venezia: [Giambattista Albrizzi], 1760.

\$ 7,500.00



Oblong folio. 310 x 430 mm., [12 ¼ x 17 inches]. Engraved frontispiece portrait of Piazzetta as an older man flanked by allegorical images of painting and sculpture; title-page printed in red and black ink with an allegorical engraving illustrating Venice and the Arts; 3 page dedication with coat-of-arm of Count Carlo Firmian with an engraved initial letter and a tail-piece of an angel blowing a trumpet; 1 page dated notice by Albrizzi describing the content of the book and the artists who made the designs and engravings; 2 page "Prefazione"; 4 page *Memorie intorno alla Vita di Giambattista Piazzetta* by Albrizzi with an engraved initial letter and a second state of an engraved self-portrait of Piazzetta originally made in 1738; 23 pages of text with instructions to the student about

De Simone Company, Booksellers

the engravings to follow; and 48 engraved plates of designs of the human body by Pitteri after designs by Piazzetta. **With an additional 4 engraved plates** of pastoral scenes with men and women in local costumes 3 of which are unsigned but designed by Piazzetta and one signed by Piazzetta and the engraver G[iuliano]. Giampiccolo.



This copy is sympathetically bound in late 19th century mottled calf spine and tips over original decorative paper boards. Frontispiece previous folded with paper repair to the folds, the leaf with some discoloration to the margins. With the book plate of the founder and publisher of the *La Repubblica*, Eugenio Scalfari and the bookseller Fiametta Soave.

First edition, 2nd state of this collection of studies of the human body by the master painter and illustrator Giambattista Piazzetta. Created as a manual of the art of drawing, this rare album of images became a guide for Italian and continental painters well into the first decade of the 19th century. Composed of 48 images, 24 of which are in chiaroscuro, Piazzetta's designs and texts was the ultimate representation of the Venetian style of art and are responsible for its dissemination throughout Europe. Beautifully rendered engravings by Marco Pitteri and Francesco Bartolozzi, this is a classic of 18th century Venetian book illustration.

In a loose translation in G. Morazzoni's book, *Il Libro Illustrato Veneziano del Settecento*, he writes of Piazzetta's *Studi di Pittori* in the following way:

“If Piazzetta's art shines in the various frontispieces for Albrizzi's printed collection, it excels in its explanations of design and decoration in the famous album of the *Study of Painting*. Only Piazzetta was able to interpret the general conventions of the way of pictorially presenting the human figure and it is easy to understand how for forty years the luminous book served as a useful model for students of the Venetian Academy . . .”

A very good copy of an important book in the history of western art.

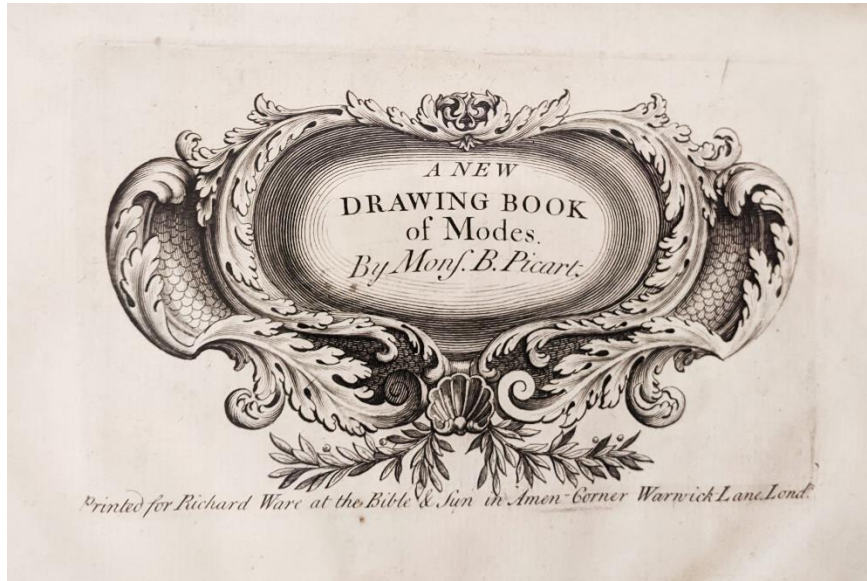
Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte*, 345, citing the importance of the *Memorie* by Albrizzi. G. Morazzoni, *Il Libro Illustrato Veneziano del Settecento*, pp. 183–84. 129. See also, George Know, *Piazzetta*, Washington; National Gallery of Art, 1983, pp. 210–11, 226.

For a detailed description of the various editions and states of the work see: Federico Montecuccoli degli Erri, *Analisi di un Libro Veneziano del '700: Gli Studi di Pittura di Giambattista Piazzetta, con il catalogo ragionato delle edizioni e delle incisioni*”; in *Saggi e Memorie di storia dell'arte*. Firenze”: Olschki, 1992, pp. 145.



FASHION DESIGNS BY THE MASTER

17. [ART MANUAL]. PICART, BERNARD. *A New Drawing Book of Modes. By Mons. B. Picart.* London: Printed for Richard Ware at the Bible & Sun in Amen Corner Warwick-Lane, [1732-33]. \$ 1,200.00

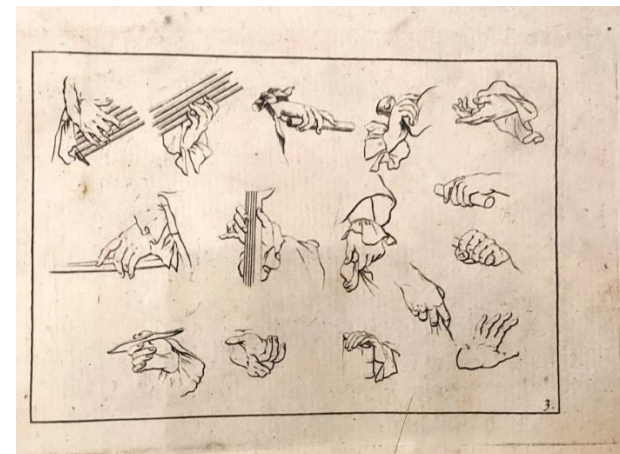


8vo. 205 x 140 mm., [8 ¼ x 5 ½ inches]. Engraved title-page and 12 engraved plates. Bound in later decorated paper boards. With a typed paper label identifying this copy as "Nevinson Loan 1979 No. 18," on the front pastedown; pencil ownership inscription of costume historian J. L. Nevison dated 1959 on front free endpaper, Pencil numbers and occasional smudges to margins of the plates.

First edition of this drawing manual offering designs of hairstyles, costumes, and attitudes by the noted French artists and engraver, Bernard Picart. The title of the work is engraved within a rococo style shell and floral vignette and although unsigned is no doubt a design used by Picart in many of his works. The twelve plates offer the art student Picart's sense of how to draw the hands, heads, hair, and wardrobes of fashionable people in the first part of the 18th century. The plates are both stylish and suggestive for composition as well as contours and lines.

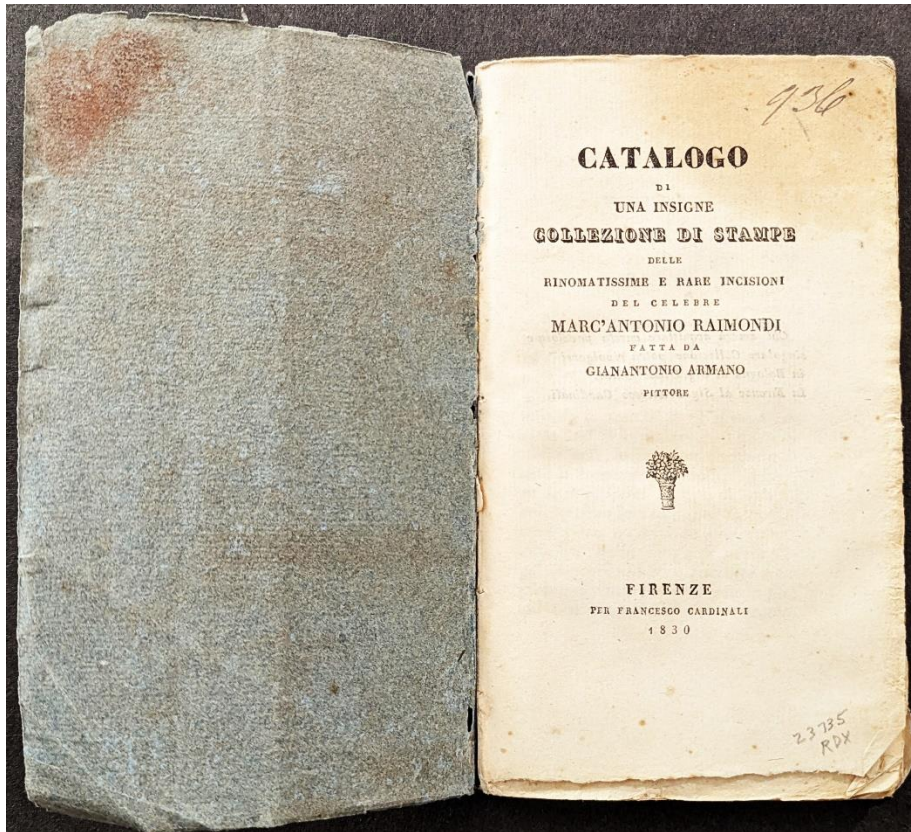
De Simone Company, Booksellers

John Lea Nevinson was the founder of the British Costume Society and a curator at the Victoria and Albert Museum. A penciled note in his hand appears on the rear flyleaf and reads, "A later edition of this series, partly signed (and reengraved?) by B. Cole is numbered outside the ruled lines of each plate. Numbers added in pencil." The four signed plates in the series are signed by George Bickham and George Bickham Jr. and dated 1732. A very scarce title in near fine condition.



PRIVATE COLLECTION OF 900 PRINTS FORMED BY THE PAINTER
GIANANTONIO ARMANO

18. RAIMONDI, MARC'ANTONIO. *Catalogo di una insigne Collezione di Stampe delle Rinomatissime e Rare Incisioni del Celebre Marc'Antonio Raimondi, fatta da Gianantonio Armano, Pittore.* Firenze: Per Francesco Cardinali, 1830. \$ 650.00



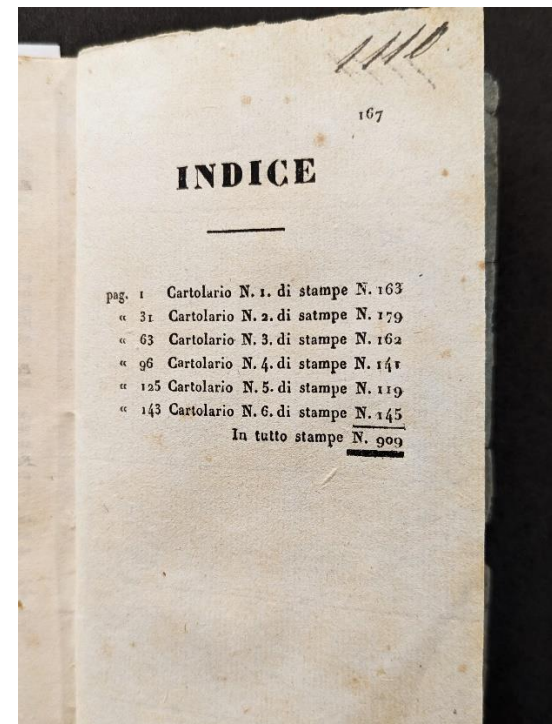
12mo. 165 x 95 mm. (6 ½ x 3 ½ inches). viii, 167 pp. Later blue paper wrappers; some minor wear to the wrappers, first signature with stain to upper right corner of each leaf. Good copy.

An early collection catalogue of the prints of Marc'Antonio Raimondi, formed by the little know 19th century artist, Gianantonio Armano. In the introduction to his catalogue Armano outlines its purpose and

De Simone Company, *Booksellers*

method of purchasing the collection over time. It includes over 900 prints, 600 of which are original, the remainder were reengraved or copied from the original. The catalogue is organized in six chapters and each of the prints described include details about the content and some commentary on importance. A note on the verso of the title-page suggests that those interested in purchasing the collection should contact Ulisse Giudi in Bologna or Francesco Cardinali in Florence.

Before putting together this collection of Raimondi's prints, Armano collected the works of Giulio Bonasone and produced a similar catalogue in 1820.

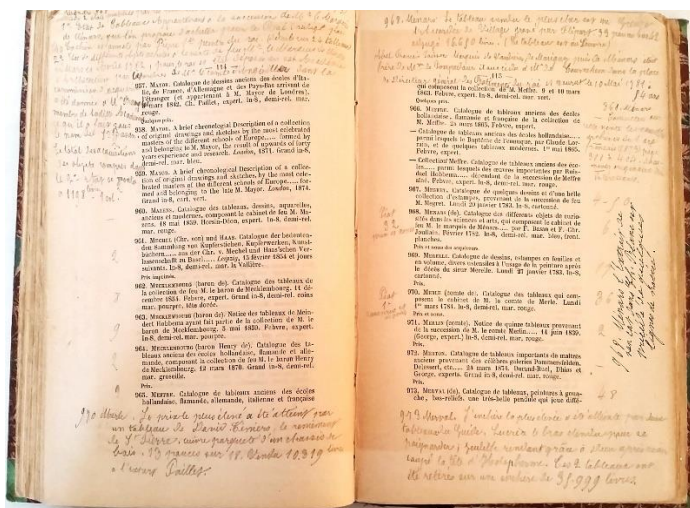


Hind, *Etching and Engraving*, p 454. ICCU cites 3 copies in Italian libraries; OCLC cites copies at Getty, National Gallery and University of Chicago.

FULLY PRICED AND ANNOTATED BY A MEMBER
OF THE ACADEMIE FRANÇAISE

19. REISET, MARIE FRÉDÉRIC EUGÈNE DE. *Catalogue des Livres sur les Arts tous bien Reliés composant la Bibliothèque de Mr. R., Ancien Directeur des Musées nationaux.* Paris: Adolphe Labitte, 1879.

\$ 1,200.00



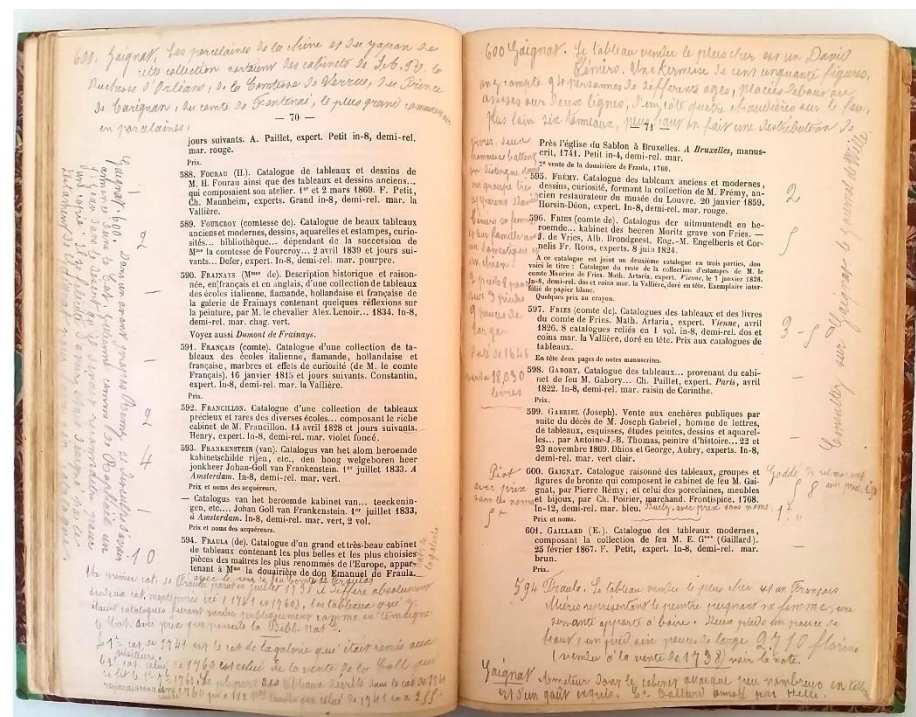
8vo. 255 x 170 mm. (10 x 6 1/2 inches). iv, 260, [1] pp. Contemporary marbled boards, blue cloth spine; lower hinge cracked and repaired. With the signature of Couderc de Fonlongue on the front pastedown.

Scarce catalogue of the art library formed by the noted collector, curator of prints and drawings at the Louvre and the Director of the Musées Nationaux de France during the third quarter of the nineteenth century. At age 20 he inherited his fortune from his father, a regent with the Bank of France. Reiset had a rich history in the 19th century art world in Paris as a connoisseur of Italian art, cataloguer of nearly 35,000 prints in the national collections, and as a collector who formed collections of paintings and sold them to private collectors and institutions building their holdings Renaissance art. He is especially remembered for the collection of nearly 400 drawings that he formed and sold to duc, d'Aumale in 1861 and a collection of 24 Italian paintings to the same buyer in 1879.

De Simone Company, Booksellers

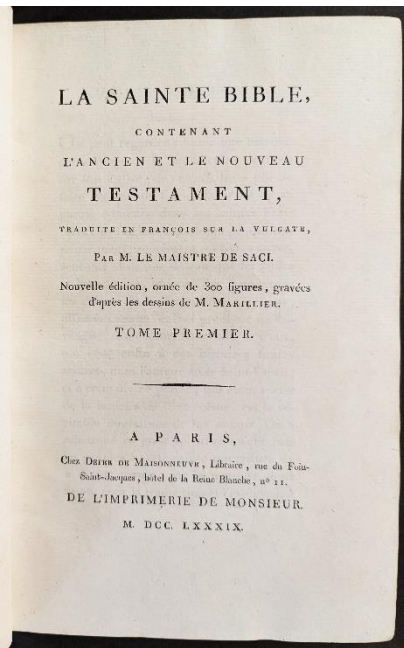
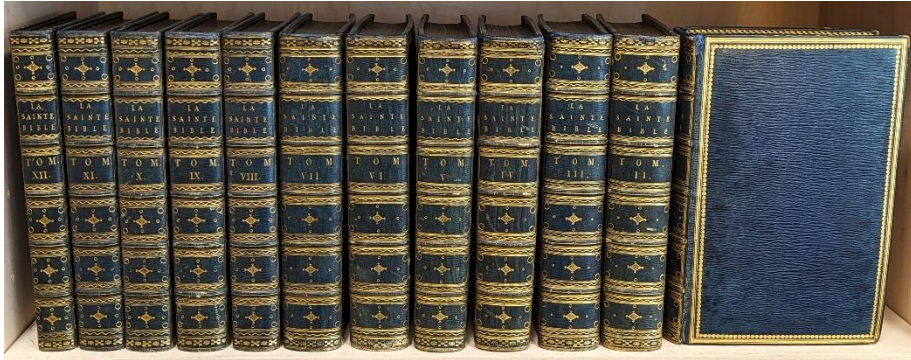
The catalogue of art books, one of the largest private libraries of its kind formed in 19th century France, consists of 2315 lots and is strictly devoted to the history of art, art catalogues, exhibitions catalogues, and collection catalogues. This copy is remarkable because it is fully annotated with prices and notations by Couderc de Fonlongue, who knew the collection very well and attended the auction.

The notes are for the most part in pencil in a legible hand and are written by an extremely knowledgeable art historian. The annotations include a complete list of references consulted by the annotator and clipped catalogue descriptions from other sources. This copy of the sale catalogue is a treasure house of information that amplifies the catalogue descriptions and the importance of the collection formed by Reiset. (268)



“MARILLIER JOINED THE SUCCESSION OF OUTSTANDING BIBLICAL ILLUSTRATORS “ -- RAY

20. Sainte Bible. *Contenant l'Ancien et la Nouveau Testament, traduite en François sur la Volgate per M. Le Maistre de Saci, ornée de 300 figures gravées par les dessins de M. Maillier.* Paris: Defer de Maisonneuve (de Imprimerie de Monsieur), 1789-1804. \$ 5,500.00



12 volumes. 8vo. 230 x 150 mm., [9 ¼ x 6 inches]. Illustrated with 300 engraved plates; 204 [Old Testament] and 96 [New Testament]. Collates complete, both pagination and illustrations agree with Cohen-De Ricci's collation on p. 935. Bound by Bradel, Rue Pierre Sarrazin 8, in full blue straight grain morocco, raised bands, gilt spine, two borders on each board; all edges gilt. Some minor rubbing to heads of bindings expertly refreshed, and some very minor foxing to the preliminary leaves. With the bookplate of Eugenio Scalfari, founder of the post war Roman newspaper, *La Repubblica*, and the binder's ticket of Bradel.

De Simone Company, Booksellers

Important illustrated edition of the *Holy Bible* printed and illustrated over a fifteen year period. This enormous project, printed in twelve volumes and illustrated with 300 engraved plates, was begun in the same year as the taking of the

Bastille and continued until Napoleon's coronation in Notre Dame Cathedral in December of 1804. In many respects it reflects the epoch of the French Revolution itself by capturing the narrative of the Bible with all of its conflicts and drama in engravings in a neo-classical style by Pierre Clément Marillier (1740-1808) and Nicolas-André Monsiau (1754-1837).





Marillier first studied painting in Dijon and came to Paris as a twenty year old to continue his education in the arts. In order to make a living he turned to field of book illustration and became one of France's most renown illustrators of the late 18th century. His first major work was the 1773 edition of Durat's *Fables* followed in 1775 with an edition of Berquin's *Idlles*. He was know for his ability to produce numerous illustrations for a printed book and maintain continuity in tone and character of the imagery over a long period of time. In his work on the French illustrated book Gordon Ray summarizes the work of Marillier in this way:

“Marillier was among the most accomplished and abundant of 18th century illustrators. His work is seen at its best in his small head pieces and tail pieces. He was a thorough professional, however, and in his extended series of plates

for *Le cabinet des fées* and particularly :*La Sainte Bible*, he maintained a high level of proficiency. Nearly all of his designs are characterized by grace, liveliness, and firmness of drawing.”

Numerous engravers were enlisted to produce the images for this set of books and it represents a veritable history of French engraving during the last decade of the century. The engravers who are represented in this work include Armond, Baquoy, Bosc, Courbe, Dambrun, Dulaunay, Delignon, Delvaux, Dupréel, Duval, de Ghendt, Giraud jeune, Halbou, Hubert, Hulk, Lebeau, Patas, Petit, Ponce, Trière, Varin, and Viguet. The engraved work of Dambrun and Delvaux are especially prominent here with 47 and 38 engravings respectively.

This set is also distinguished by the bindings by Alexis-Pierre Bradel, a French binder working for the most part in Germany during the second half the 18th century. Bradel returned to Paris during the revolutionary period and set up shop on the rue Pierre Sarrizin in the 6th arrondissement . Bradel is known for his technique of refining the hollow backed spine, which allowed the bindings to fully open. The example we have here is bound in full blue straight-grain morocco and each volume opens easily and facilitates easy access to the engravings.

Henri Cohen, Seymour de Ricci, *Guide de l'Amateur de Livres a Gravures du XVIIIe Siècle*, p. 935. Gordon Ray, *The Art of the French Illustrated Book 1700-1914*, pp. 81-86. Edith Diehl, *Bookbinding its Background and Techniques*, pp. 182, 256.



“IL FIORI DELLE MODERNE STAMPA ITALIANE”

**“THE FLOWER OF THE 18TH CENTURY ITALIAN PRINTING PRESS” --
ALBRIZZI**

21. TASSO, TORQUATO. *La Gerusalemme Liberata. Con le figure di Giambattista Piazzetta. Alla sacra Real Maestà di Maria Teresa d'Austria.* Venezia: Stampata da Giambattista Albrizzi, 1745. \$ 8,000.00



Folio. 435 x 300 mm., [17 x 11 /34 inches]. [11] p. l., 254 leaves. Bound in contemporary mottled calf; raised bands and gilt spine, decorated endpapers; some minor pitting to the leather boards where the acid used to mottle the calf has deteriorated and very small cracks to head and tail of spine. With the book plate of the founder and publisher of

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the Roman newspaper *La Repubblica*, Eugenio Scalfari. An unsophisticated copy in very good condition.

The text block includes a half title; engraved allegorical frontispiece of Apollo and the Muses, with a portrait of Tasso in the upper right; title-page printed in red and black with an allegorical engraved vignette representing Venice and Neptune; a full page engraved portrait of Maria Theresa as a mature women by Piazzetta and engraved by Felice Polanzani; 5 page dedication to Maria Theresa by Albrizzi with an engraved initial letter; six page subscriber's list; 6 page essay “Allegoria del Poema” with an engraved initial letter; 2 page “Privilegio” dated March 26, 1745; 20 “Cantos” each introduced by a full page engraved plate, a large decorative engraved design enclosing the “Argomento”, a large engraved initial letter and a large engraved tailpiece; on the final leaf is an engraved portrait of Piazzetta and Albrizzi seated in an Arcadian landscape.





Celebrated edition, illustrated with engravings by Giambattista Piazzetta, one of the most important Venetian artists of the 18th century. A major collaboration between the artist and the printer/publisher Giambattista Albrizzi, and a culmination of years of working together on illustrated book projects. In a short essay on the book by Eleanor Garvey, Hofer Curator at Harvard, she refers to the illustrations for the canto's as follows:

“The canto frontispieces, each framed with a border, are compositions of heroic episodes, depicted in the traditional manner. More interesting are the head-and tailpieces, the former in the shape of elaborate pictorial cartouches framing the engraved canto summaries. They combine the heroic, mythological, and genre, whereas the tailpieces, resting on brackets, are all bucolic genre scenes. They both express Piazzetta's own individual pastoral style, freed from the restraints of the narrative canto frontispieces. Even those are pervaded with his poetic and often melancholy interpretation.”

This appears to be the second edition published in the same year as the first and Piazzetta was responsible for the changes to the design of the engravings. The coat-of-arms and the dedications have been omitted from the 20 plates and inserted is poem as an introduction to the “Argomento” for each canto. For a more complete information see Andrew Robison's discussion in George Knox's *Piazzetta* p. 231-32, part of which reads:

“It used to be thought that this second edition was a pirated one, but it is now clear that its preparation was already in progress prior to 1743, and that Piazzetta himself was responsible for the alterations in the design which it displays.

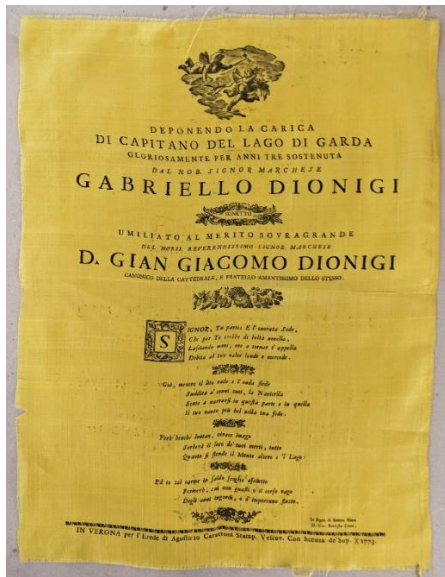
Perhaps Albrizzi realized as the subscriptions came in that his Tasso was going to be a bestseller, and that a second edition with new or completely reworked engravings would be necessary. If he was not prepared to take advantage of the demand, someone else would surely step in to fill the gap.”

Torquato Tasso (1544-1595), author of the lyrical poems *Rinaldo*, *Aminta*, his master work the epic poem *Gerusalemme liberata*, and numerous love poems, were completed during his tenure in Ferrara as a guest of Cardinal Luigi d'Este and his brother Duke Alfonso II. He became good friends of Alfonso's two sisters, Lucrezia and Leanora, who became his patrons and the inspiration of much of his love poetry during the 1570's. *Gerusalemme liberata*, written over a period of fifteen years, captured the ethos of the period by intertwining religious fervor and the romance of chivalry into a great epic poem about the capture of Jerusalem during the first Crusade. The twenty cantos are highlighted by the romantic interaction of the crusader and the exotic Saracen women they encounter and the love affairs that ensued. These themes reflected the Italian epic style and were elevated by the lyrical nature of Tasso's poetry.

Tasso was considered by many to be the greatest Italian poet of the late Renaissance period and his work was recognized by future generations in numerous editions in Italian, French, Spanish, and English issued well into the 19th century. His biography is complex. Tasso's decline into mental illness severely impacted his writing career and his last twenty year were clouded by doubt, suspicion, and erratic behavior that resulted in a nomadic life, moving from one Italian city to another, until he was embraced by Pope Clement VIII just before his death in 1595.

Eleanor Garvey, “Torquato Tasso, La Gerusalemme liberata” in *Visions of a Collector, the Lessing J. Rosenwald Collection in the Library of Congress*. Washington 1991, no. 52. George Knox. *Piazzetta, a Tercentenary Exhibition*. Washington: The National Gallery of Art, 1983. pp, 166, 230. Giuseppe Morazzoni. *Il libro illustrato Veneziano del Settecento*. no. 256. See also Giovanni Aquilecchia's essay in *Encyclopedia Britannica*, published in 1998.

COLLECTION OF 18 CENTURY BROADSIDES
CELEBRATING THE NUNS, PRIESTS, AND COMMANDERS OF DIONISI FAMILY



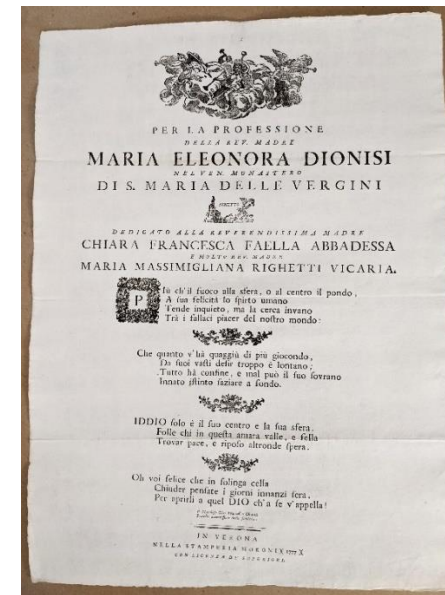
22. VERONA BROADSIDES. Rare Series of Twenty-Four Festival Broadside Celebrating the Accomplishments and Appointments of Members of the Dionisi Family of Verona During the Middle Years of the Eighteenth Century. Including celebratory broadsides commemorating civil appointments, ordinations, taking of religious habits by the women of the family, retirements, and funerals for the Dionisi of Verona. \$15,000.00

The format of the twenty-four broadsides is folio, four are printed on silk and one in gold ink. There is one duplicate in the collection. Each is illustrated with a large, engraved cartouche at the top of the sheet and printer's ornaments in the body of the text. The quality of the paper is uniformly very good, and the condition of the collection is excellent.

Gabriello Dionisi or Dionigi as it sometimes appears (1718-1808) was the patriarch of the family and Captain of the Guard for the Lago di Garda. This was an important civil position responsible for protecting

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the cities along Lake Garda from potential conflicts coming from Austria in the north and the west from Milan and is celebrated in a number of broadsides in the collection. His brother Giovan Francesco, a noted lawyer and judge in Verona in is feted in two examples in the collection. Gabriello's daughters and nieces Cassandra, Maria Teresa, Origa and Maria Eleonaro are celebrated for entering the Convent of San Domenico and the Monastery of Maria the Virgin.



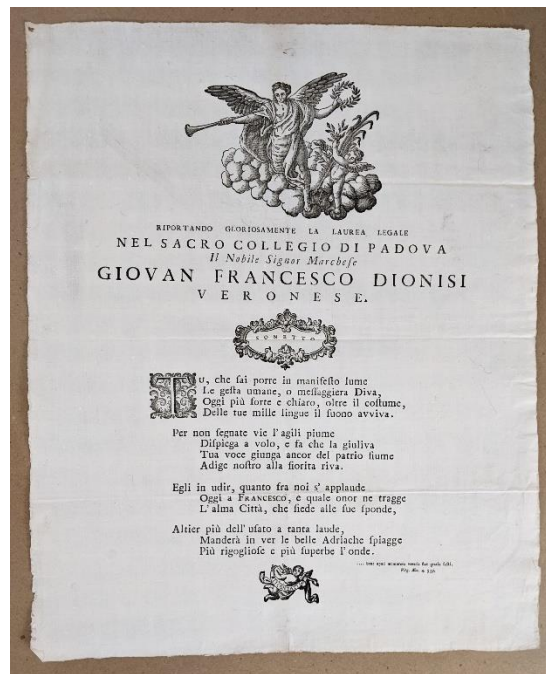
One of the broadsides is dedicated to Monsignor Dionisio Dionisi and in another the Marchese Ottaviano Dionisi is recognized for his tenure as Captain of the Guard for Lake Garda. Many of the poems are composed by Giovan Francesco Dionisi and others by Antiono Maroadi, Stefano Trimeloni, Gio. Battista Turazza, Gio. Battista Conte, Anton Maria Pedrotti, and Alessandro Bonifazio.

This is a unique collection which documents the lives of the men and women of the Dionisi Family during the second half of the eighteenth century. It provides an insight into manner in which noble families took responsibilities for their community and church, and celebrated individuals for their contributions to the society in which they lived.

Women are celebrated as mothers, novitiate, and leaders of convents and the men as soldiers, lawyers, poets, and priests. As a collection this group of broadsides offers scholars significant access to a ruling family of Verona, one with a distinguished history.

THE HOUSE OF DIONISI

“The Dionisi were ancient to Verona recognized in the fifteenth century by the Venetian Senate and in 1711 elevated to the position of Marchese”. So begins Guido Vercellone’s biography of Giovan Jacopo Dionisi, the eighteenth-century Dante scholar and perhaps the most famous member of the family.



According to Vercellone and a manuscript genealogy written by the above mentioned Gabriello Dionisi, the family dates back to the 9th century and is of Norman origins. This is unverified but typical of genealogical research searching to bolster the pedigree of noble families. What is known is that the founder of the dynasty was Paolo Dionisi, who studied at the University of Padua and in 1544 took a degree in medicine. He was highly regarded in his profession and known for his careful study

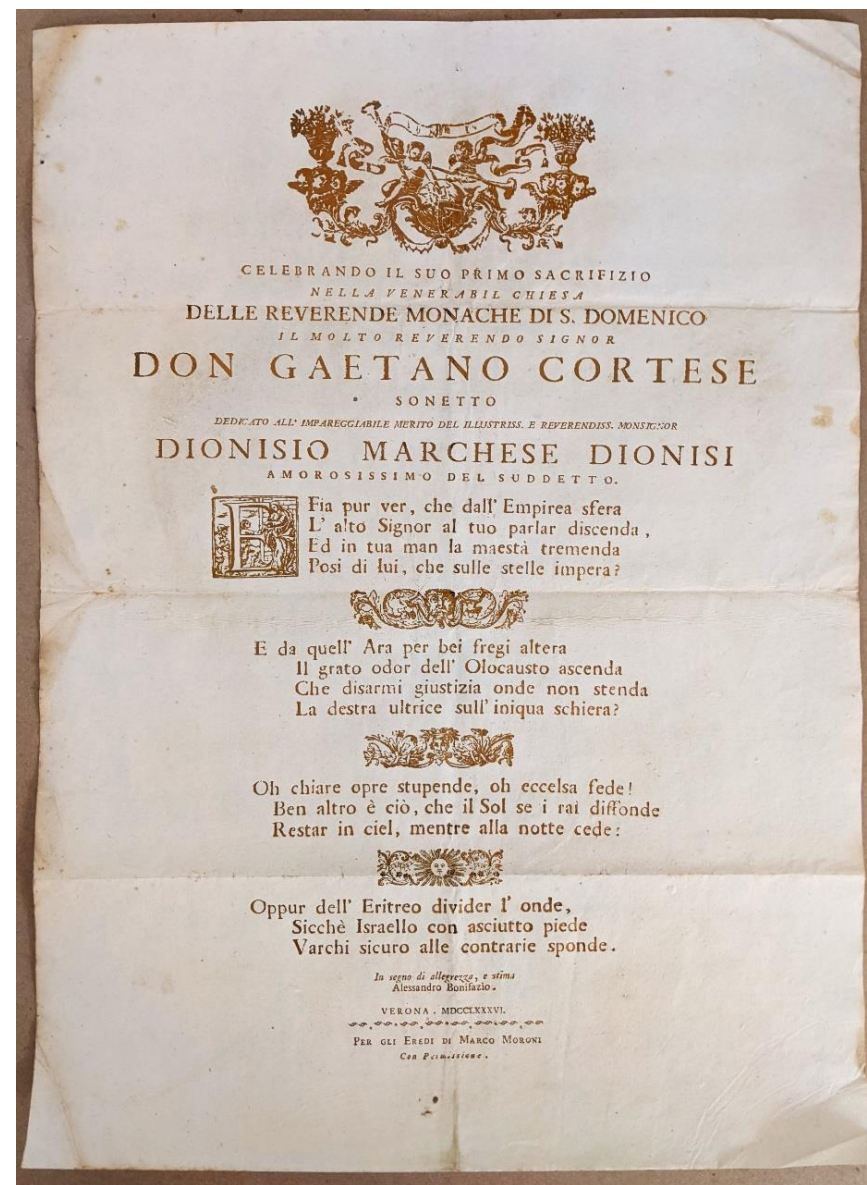
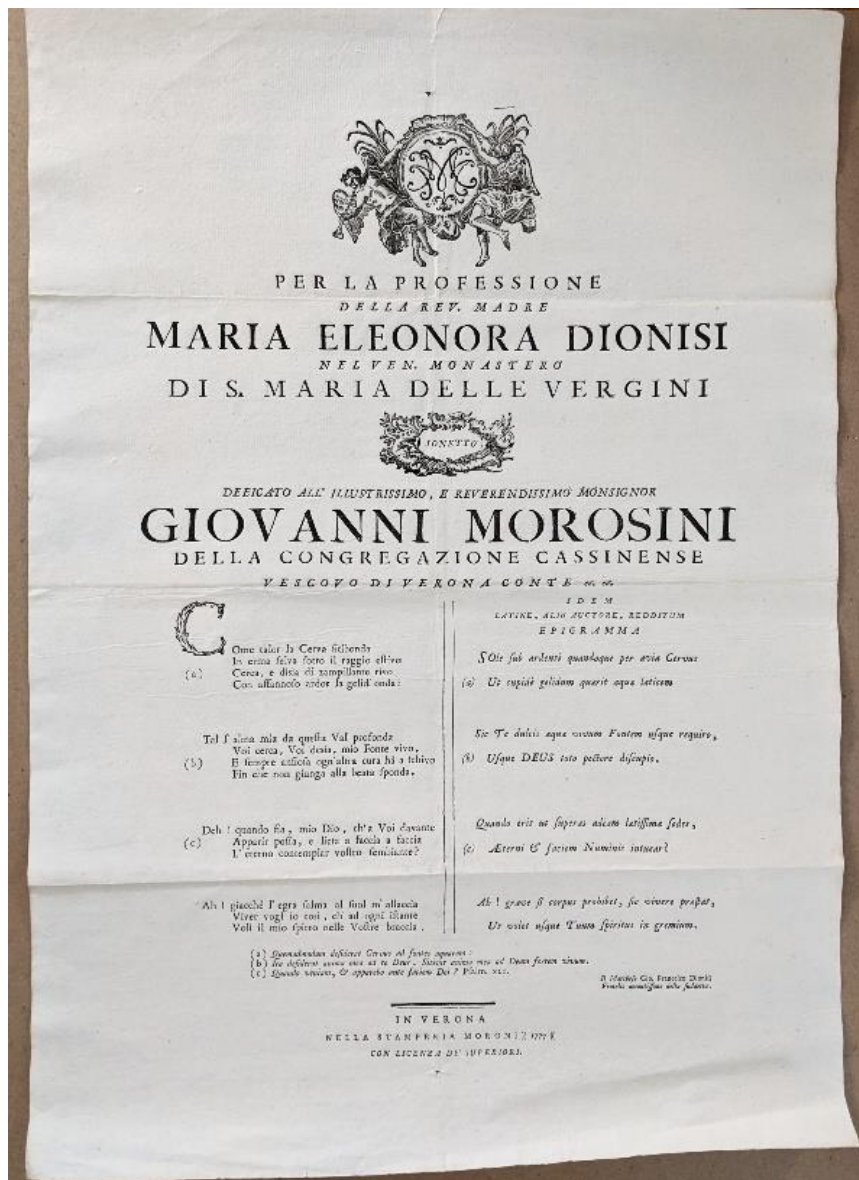
of the human body, especially his work on the eye. Documentation is limited but he did leave a manuscript poem entitled, *De oculis carmen*, which showed a sense of poetic meter as well as scientific accuracy. The family prospered and in the eighteenth century the Marchese Gabriello, reflecting the spirit of enlightenment sense of progress, initiated a series of agricultural reforms that significantly increased the production of rice and the wealth of the family. He was also recognized for his contributions to civic life in Verona and on two occasions was elected Captain of the Guard overseeing the fleets which protected the cities and populations of Lake Garda.

During the same period, Giovan Jacopo Dionisi (1724–1808) studied at a Jesuit College in Bologna and was ordained a priest in 1744. His skill at research was quickly recognized and he was appointed Librarian to the Cathedral in Verona. He also managed the archive, where he initiated a reorganization of the manuscript collection and a conservation program to preserve Veronese documents. He became a recognized scholar of the history of Verona and noted antiquarian whose research into the diplomatic history of Verona’s relationship with Venice and Milan established his reputation throughout Italy. He followed the methodology of Ludovico Muratori in his handling of state documents and was cited by both G. A. Zanetti and Th. Mommsen for his contributions to the historical method. His scholarship into the comedies of Dante was encouraged by Bodoni and led to the publication of his edition in 1795. This was the culmination of his research and according to Gio. Carducci’s 1891 publication “Della varia fortuna di Dante”, Dionisi was “one of the most deserving men of Dante studies, who was at the end of the last century the founder of a new criticism on the works of the poet.”

Today there are two surviving architectural monuments that were constructed in the 18th century by Gabriello Dionisi. The first is the Palazzo Dionisi which was built in the center of Verona and is now listed in the *Catalogo generale dei Beni Culturali* as historic building. The second is the Villa Dionisi a sprawling estate that was built in the town of Cerea where Gabriello’s agricultural experiments on the cultivation of rice took place. The impact of his research and increase the cultivation

of rice brough considerable wealth to the town of Cerea and it rural population. The Villa Dionisi is now a luxury hotel and home of the Fondazione Aldo Morelato, devoted to the arts and artisanship.

{ A complete illustrated description is available upon request. }



{ Printed in Gold Ink }