List 58

Books & About Women, Illustrated Books, Cookery, & Collections for Sale
Ground Breaking Treatise on Calculus by the Woman who Broke the Glass Ceiling at University of Bologna


8vo. 195 x 120 mm. (7 ¾ x 4 ¾ inches). iv, 500 pp. Illustrated with 6 folding plates with numerous diagrams. Bound in contemporary mottled calf, lightly rubbed at the edges. A sound and attractive copy.

Maria Agnesi (1718-1794) was born into a wealthy family in Milan. She was identified as a child prodigy and her father encouraged her to study and introduced her to many of the most prominent thinkers in Milan. By her teen years she was fluent in seven languages. While maintaining her father’s household, she pursued her studies at the University of Bologna, where after the publication of her book was the first woman appointed to the faculty. After the death of her father in the 1750's she dedicated herself and her income to the poor of Milan and was recognized by the city fathers for her contributions.

*Dictionary of Scientific Biography*, I p. 75-55, essay by Edna Kramer.

Riccardi, *Biblioteca matematica Italiani*, I, p. 83. (1154)
ARGUING FOR THE RIGHTS AND EQUALITY OF WOMEN
A FOUNDAIONAL WORK


$ 7,000.00

4to. 225 x 160 mm., [8 ¾ x 6 ¼ inches]. [6], 257, [3] ff. [A¹, e², A-TT²]; 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 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 impregnable of the honor of the female sex; Paris, 1555, in-4°; reprinted under this title: The Defense 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.”

Marie Chevallier’s Manuscript Exercise Book at Age 14

3. (Calligraphy) Chevallier, Marie. *Cahier d’écriture fait par élève au pensionnat de Ruillé-sur-Loir, 1849.* $ 2,500.00

Folio. 390 x 260 mm., [15 ½ x 10 inches]. 15 leaves. Bound in a stiff binding covered with an embossed paper, gilt decorative borders, with a lozenge shaped orange leather label with the title in gilt. Some rubbing to the binding, now protected with a mylar wrapper. With a contemporary manuscript label on the front pastedown signed by Marie Chevallier (1835-1896), Boarder at the Convent Ruillé-sur-Loir, which states she was in the 4th Division and received a prize in arithmetic in 1847. There is also the 20th century bookplate of the noted historian Baron Herve Pinoteau (1927-2020), expert in heraldic research and a royalist apologist. On the rear pastedown there is a typed short biography of Marie Chevallier written by Pinoteau who as a distant relative of Marie Chevallier.

Rare manuscript exercise book, beautifully executed and preserved, organized by subjects taught at the convent school. The subjects include the importance of study, education, grammar, the French language, logic, literature, arithmetic, and history. Each theme is introduced with a decorative heading followed by a paragraph of text describing the importance of the subject at hand. The manuscript text is enclosed in various decorative pen and ink boarders, some of which are highly complex in their design and arrangement. The final leaf on the subject of Geography, is illustrated with a beautifully rendered map of Britain and Ireland, off the French Coast at Calais.

A very unusual example. For most of the calligraphy manuscripts of this nature that I have seen, a name may be associated with the work, but rarely do we find one with such detailed biographical information about the creator. Wonderful preserved. (1212)
4. **CALLIGRAPHY** RIVOT, FÉLICIE. *Cahier d'Ecritures Fait par Félicie Rivot*. No place, 1858. $1500.00

Folio. 380 x 235 mm., [14 ½ x 9 ¾ inches]. 14 leaves. Bound in yellow textured paper wrappers; some minor soiling and chipping to the edges and spine of the wrappers.

Lovely example of a religious school exercise in calligraphy, organized with short prose descriptions of the virtues associated with a pious life. Sincerity, virtue, moderation, prayer, faith are all written in a different letter form, and in some case the origin of the form is described as part of the manuscript text. One leaf entitled “Alphabets” offers three different letter forms written out, in highly decorative fashion.

On the final leaf, the text in French, written in most beautiful cursive hand reads:

> Writing can only be obtained by great practice. It must be equal and similar in the last as in the first page of a long work. This character must be made in good taste, in accordance with the purpose and very free. Writing is an art so useful, so simple and so admirable, that one would be led to believe that this marvelous invention was inspired by God to men. It is a precious gift of nature and a blessing from the Creator. Writing is of the highest antiquity.
Manuscript on paper. Small 4to. 205 x 155 mm. 8 x 6 ¼ inches. 96 pp., plus initial and final blanks. Written in ink on good quality laid paper. Bound in full contemporary calf, all edges gilt; a few minor marks and stains to the paper stock, otherwise very good condition.


A beautifully written and carefully crafted manuscript volume, written in a very neat and legible hand, containing the conjugation of Italian verbs and rules of grammar. The manuscript was written by the Countess of Christalnigg in the mid-18th century and reflects educational practices of noble women in the 18th century. The Countess Theresa’s home was at the Palais Christalnigg in Klagenfurt, Carinthia, about 40 miles from the Italian border.

The opening page of the manuscript begins with a series of alphabets and short directions about pronunciation. This is followed by a list of the chapters in the manuscript; including rules and exercises explicating “nomen, pronomen, verbum, participium, praepositi, adverbium, interjection, conjunction . . .” The lessons are written out in a beautiful German script and examples are in both German and Italian. As the manuscript progresses the emphasis is on conjugation of verbs and vocabulary.

This manuscript is a precious survival of a highly educated and gifted women whose dedication to the Italian language is manifest in this highly crafted and careful workbook obviously meant to be a part of a greater library of Italian books. (942)
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 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.

De Simone Company, Booksellers

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.}
7. **COLONNA, VITTORIA.** *Rime della Divina Vettoria Colonna.* . Stampate, Aggiuntovi le sue Stanze, e con Diligenza Corrette. (No place of printing, no Printer’s name), 1539. $3250.00

8vo. 142 x 85 mm., [5 ½ x 3 ¾ inches]. [47], [1] leaves. Contemporary brown calf, double fillet boards in blind on both covers; some minor wear a very good copy in original condition.

Second edition revised and corrected. The first edition was a pirated edition and printed in Parma in 1538. This was followed in 1539 with three issues; this one without publishing information but with Colonna’s revisions and corrections, one printed Florence and one in Venice. This edition is thought to take precedence over the Florence and Venice edition.

Vittoria Colonna’s (1492-1547) writing is considered a cornerstone of female publications, and she is credited, through her numerous letters to other women, with encouraging writing and publication for the educated class. She was the center of a large network of intellectual and political relationships among the most illustrious and prominent personalities of the Italian Renaissance. Her influence can be found in the numerous books dedicated to her, among then by the poet and essayist Michelangelo Buonarroti. Vittoria Colonna also participated in the very public debate about the Protestant Reformation. She was part of the circle of intellectuals who gravitated to the court of Ferrara where Duchess Reneé of France, wife of Duke Ercole II, was entertaining prominent Protestant thinkers, including John Calvin who visited her in 1536.

Her first appearance in print ws 1535 where her poems were included in Pietro Bembo’s second edition of his *Rime*. She gained greater notice when Ariosto made mention of her in his augmented edition of *Orlando Furioso*. “From this point, her fame continued to expand, particularly following the publication of Colonna’s *Rime*, which appeared for the first time in a pirated edition in 1538 and proved one of the published sensations of the day” (Cox p. 64.).

Charlotte Guillard, Printer: 16th Century Business Women


8vo. 170 x 105 mm., [6 ½ x 4 inches]. [8], 180 leaves. Bound in contemporary stiff vellum, upper joint with expert repair; title-page with contemporary scratch outs and graffiti in ink; some browning to paper stock from age. Sound and not unattractive copy.

Only edition printed by Charlotte Guillard (1488–1557), the notable women printer whose printed under her own name after the deaths of her two husbands, also printers. “Between 1537 and 1557 Charlotte Guillard printed or published 158 different titles or an average of 8 books per year at her print shop and home Soleil d’Or or Sole Aureo. She catered to the student and professional trade as well as monasteries and religious houses with libraries. He concentrated on theological and religious works as well as civil law, canon law, dictionaries, and titles printed in Greek.

For the next twenty years after her second husband’s death (Claude Chevalon d. 1537) Charlotte took charge of her life and continued to build a business and during a short period of time was the second largest producer of printed book in Paris. She managed a books shop, a printing company with 4 or 5 presses and about 25 workers, she owned land and properties in Paris and the surrounding countryside, she贷款ed money, collected rents, and provided marriage dowries for her nieces, the children of her brother, and a number of unrelated girls. She is considered one of the most successful and influential women printers in 16th century France.

In 1539, two years after her husband’s death, Charlotte published along with Jean Loys, Jean Petit and Jean de Roigny and edition of Denis the Carthusian’s commentaries on the Psalms of David. The same year

De Simone Company, Booksellers

“To sum up, she concentrated on critical editions of the Church Fathers and Roman legal texts, and thus established herself in the main stream of French humanism.”
Guillard in partnership with Jean Loys : Jean Petit : Jean de Roigny printed an edition of the letters of Saint Paul, which appeared again in 1540. In partnership with many of the same printers Guillard continued to issue editions of the works of Denis the Carthusian’s work, which was a testament to her position in the Parisian book trade. According to OCLC all of these editions are known in one or two copies only, in U.S. libraries.

The title of this work by Denis the Carthusian reads in English, *A very useful book about four stages of the later life of man. I. Death. II. Judgment. III. The punishments of hell. III. The joys of heaven . . .* It was published in numerous editions, but this edition appears to be quite rare. Not cited in OCLC or NUC. A similar edition was published in Paris the same year by Jean de Roigny, also rare in U.S. libraries.

An extremely rare pamphlet that, taking inspiration from the sacred scriptures, rails against contemporary women’s vestments and their way of dressing that and offers portions of their bodies for all to see. From Gattoni’s point of view, “Christian women carry in triumph immodesty, impudence, and the most licentious and lascivious clothing fashions of which the prostitutes of the most corrupt times of pagan Rome would have been ashamed.” With an abundance of biblical quotations or sacred texts, the author attempts to demonstrate the social danger of this behavior, and of such fashion itself.

Gattoni was alone in his criticism of women’s fashion. In 1816 Giulio Imbimbo wrote a pamphlet entitled Dialoghi sulle vesti indecenti, in which he states, “the feminine use of indecent fashions of dress will last as long as the weakness of vanity of the sex lasts.” He continues, “. . .the tearful disorder that is observed among Christian women, clothing that is too showy for the ornaments, and too inappropriate for the nakedness. . . .”

Gattoni was a keen follower of certain Counter-Enlightenment ideas which had started to develop in 18th century Europe. He was in today’s terms a reactionary critical of the belief in progress, democracy, and the secularization of society. In his other pamphlets Gattoni went beyond the reproach of women’s attire and morality, and condemned secularism and the diminished power of the Catholic Church over the peoples of Italy.

Not cited in OCLC or NUC. ICCU (Italian Union Catalogue) cites two copies in Italy. Thanks to Alessandro Borgato for his help with this description.
Manual for Teaching the Art of Making Doll’s Clothes with Fabric


4to. 280 x 240 mm., [11 x 9 ¼ inches]. 17 leaves of mounted hand-woven fabric samples, each numbered with manuscript notes on materials and teaching directions. An additional 10 leaves of lined paper with notes on crafting clothes for dolls with paper samples mounted to versos. Front paper wrapper detached and worn; text block secured by cord. Ownership signature “Josephine Griffith Oct. 7, 12” written on the verso of the front wrapper. A few leaves detached; mild marginal staining, else internally very good.

Wonderful teaching manual constructed with fabric or paper samples secured to the recto of the leaf and a manuscript description and instructions written on the verso. Some of the examples are in miniature and were designed for making clothes for dolls.

The first example is of “Stitches used in plain sewing” and a 23 line explanation on the verso offering information on the materials used, stitches used, including running stitch, backstitch, overcasting, chain stitch, feather stitch and a blanket stitch. Further fabric examples included are “Needle Book”, “Doll’s Apron”, “Dusting Cloth”, “Sewing Bag”, “Drawers”, “Doll’s undershirt”, and “Button holes, Buttons, Hook Tyes”. There is a detailed descriptions on making patterns for doll’s drawers, how to cut doll’s jackets and petticoats, a doll’s kimono sleeved dress, a doll’s nightgown, all with paper sample examples.

Josephine Griffith was a highly skilled seamstress and educator who through her examples encouraged students, most likely young women, to learn not only technique but taste in materials and design. Scarce survival. (1220)
La Scala’s Prima Soprano 1805 – 1824

11. Maffei, Francesca Festa. Al Merito distinto della Signora Francesca Festa Maffei che con grandissima lode ha eseguita la parte di primo Soprano nel Teatro Comunale di Bologna l’autunno dell’anno MDCCC.XXVI. Bologno: Dalla Tipografia Cardinali e Frulli, [1826].

$375.00

Broadside folio. 425 x 313 mm., [16 ¼ x 12 ¼ inches]. Printed on a half sheet; previously folded, with a little dust soiling at foot of the broadside but in very good condition.

Broadside published the year she retired from the stage, celebrating her talent as a singer and confirming her position in the early 19th century opera performances.

Francesca Maffei [1778-1836] was born in Naples, studying with the castrati Giuseppe Aprile in Naples and the great Gasparo Pacchierotti in Rome before making her debut at Naples Teatro Nuovo in 1799. “She sang at La Scala between 1805 and 1824, creating Fiorilla in Rossini’s Il turco in Italia [1814]. Her roles included Donna Anna, Cenerentola and Desdemona in Rossini’s Othello, which she sang at the Teatro S. Benedetto in Venice [1818].

In addition to appearing in opera house in Naples, Milan, Rome, Venice, Padua, and Turin, she sang leading roles in opera houses in Paris, Munich, and Saint Petersburg, where she died in 1836. She was a contemporary and friend of other successful opera stars including Rosa Paulina Moroll, Teresa Trombetta, Marietta Schira, and Brigida Lorenzani.

See The Grove Book of Opera Singers, (2nd edition) for biographical information on Maffei’s life and work. (1221)
“One of the Cleverest of Women and One of the Best” -- Horace Walpole


Seven volumes. 8vo. 205 x 130 mm., [8 x 5 inches]. Bound in brown publisher’s floral patterned textured cloth, title gilt at head of spine; corners a bit bumped, head of spine of a few volumes with minor chips, otherwise a very attractive copy.

Second American edition of the Complete Works of Hannah More (1743-1833) published by Harper; a two volume set by the same publisher appeared the previous year. The first English edition of the Works appeared in 1830. Very attractive copy in original publisher’s cloth, of one of Great Britain’s most prolific and beloved authors. The American edition includes all of her writings that appeared in the 11 volume English edition, plus the biography of Miss More by William Roberts, originally published in 1834.

Hannah More was an independent, self-confident, and ground breaking author, who avoided convention and began and sustained a literary career that lasted decades. Poet, playwright, memorialist, teacher, and editorialist, Hannah More’s career spanned the age of Johnson through the Romantics and beyond. Her consistent message of religiosity and patriotism to God and Country fostered a loyal and vast audience who supported her work and brought her independence, a rare commodity for women at the time.

“The sale of many of her religious and moral tracts has been very large. Of the Cheap Repository series, 2,000,000 copies were sold in the first year; and more than 150,000 of one of the best of them, the excellent story of the Shepherd of Salisbury Plain have been put into circulation. Nor must her many political tracts in defense of the English Constitution against the Revolutionary party be passed over with respectful remembrance.”

RULES GOVERNING THE EDUCATION OF YOUNG GIRLS BY THE NUNS OF BRESCIA: 1710


16mo. 130 x 170 mm., [5 x 2 ½ inches]. 32 pp. Original paste paper wrappers.

Unrecorded instruction manual containing the pedological rules and ordinances taught to the nuns who would be responsible for the education of young girls in the Diocese of Brescia. This little pamphlet is organized in two parts. Part 1 is a list of 11 regole or rules governing the methods for presenting the educational information to the girls in the nuns care. Part 2 contains 14 orders that outline the course of education throughout the day, beginning with morning prayers, mass, breakfast thanksgiving, memorization of prayers, duties humbly executed in the monastery by age group; recreation, dinner prayers and bed time prayers. Sounds like my own education program 70 years ago.

“11. Do not allow them to ever dress up as men, nor allow them to perform performances that are not of a sacred nature.”

Not sited in ICCU (Italian Union Catalogue), OCLC, or NUC. (1204)
NUNS ENJOYING A VISIT TO MILAN
PLAYFUL POEM PRIVATELY PRINTED

14. (PERTUSATI, FRANCESCO.) Le Monache in gala. Poemetto di Canfresco Puresatti. Monaco (Milano): Nella Stamperia Trasupeti all’insegna del Portico aperto, 1774. $ 3,000.00

8vo. 180 x 125 mm., [5 x 7 inches]. [8], 100, [2 blanks], errata, [1 blank]. Original publisher’s marbled paper wrappers. Very good copy.

Only edition of this poem, written by Francesco Pertusati, who signed the work with the pseudonym and anagram Canfresco Puresatti. It was printed at the author’s expense with a false place of printing and not offered for sale. In an article written by Giovanni De Castro, Pertusati wrote two poems on the Nuns of Santa Lucia, but only printed Le Monache in gala. Written in the playful style of Goldoni, he regretted having published the poem and “withdrew the few copies he had printed” and dedicated the remainder of his life to more serious pursuits. The manuscripts of Pertusati’s poems are conserved in the Biblioteca Ambrosiana, Milan.

The text of the poem is an affectionate and playful rendering of an outing to Milan by a group of nuns. He describes the preparation for the trip, the secular habits and bonnets they wore, and the decorative with ribbons that adorn the dress. He records the nuns’ reactions to strolling through the Piazzas Cordusio and Broletto, and reports on what they saw on the Corso where so many people congregated in the square. The nuns insisted on visiting the Brera Observatory and were introduced to the local astronomer who greeted them when they arrived. They even enjoyed a cold drink and chatted with one another about the wonder of their visit.

Parenti, Dizionario, Lexicon Typographicum p. 221. See Gaetano Melzi, Dizionario di opere anonime e pseudonime di scrittori italiani, for attribution of the work to Pertusati. Giovanni De Castro. Milano e la Repubblica Cisalpina guista le poesie le caricature ed alter testimonianze dei tempi. 1879, p. 36.

Not cited in NUC or OCLC. Two copies are recorded in the Italian Union Catalogue (ICCU), in Milano and Rome. (1222)
LETTER OF WARNING TO HER SON ON BEING HAPPY IN LIFE AND MARRIAGE
WITH A SELF PORTRAIT BY THE AUTHOR IN VERSE

15. PICCOLOMINI PETRA, AUGUSTA CATERINA. Avvertimenti di Augusta Catarina Piccolomini Petra duchessa di Vastogirardi ad Ugone sou figlio. Canti tre con un ritratto di se medesima in versi. Fermo: Per Giuseppe Alessandro Paccasassi, 1783. $ 280.00

The Duchess Augusta Caterina Piccolomini Petra (d. 1799) was the wife of Nicola Petra, Duke of Vastogirardi (1693-1775) of the Molise Region of Italy, Southeast of Rome. What is known of her life is contained in the final part of her of this book, which describes in verse aspects of her life and her philosophy of how to live a good and fruitful existence. The Duchess was encouraged to write about her life by Cavalier Leonardo Marsili of Siena, a member of the noble family of Sienese courtiers.

Augusta Caterina choses the word Avvertimenti in the title of her poems, a word which when translated into English is understood to mean “warning”. Not the usual declaration to a son from his mother, but in this case, in my be be lie a call to recognize the responsibilities of a young man of his class to comport himself in a respectable manner in both his private and public life. The body of the poems is organized in three parts; part one is on complexities of life in society; part two is on how to live a happy life; and finally, on how to find the right wife and live in harmony together.

The first edition was printed in Florence in 1765. It was followed by Torino in 1767, Lucca, 1779, this edition printed in Fermo in 1783, and another Florentine edition printed in 1785. There was an English language edition printed in Bristol 1777 by Doddsley.

All editions are cited in only few copies. For this 1783 edition printed in Fermo, the ICCU (Italian Union Catalogue)cites only 2 copies in Italy and the edition is not cited in either NUC or OCLC. According to OCLC only the Florence 1785 edition is cited, listing copies at Harvard and Johns Hopkins. NUC cites only the Harvard copy. No other edition is cited in an American library.

MANUSCRIPT WEDDING ALBUM LIKE YOU HAVE NEVER SEEN BEFORE, OR EVER WILL

16. PRYKE FAMILY OF GIRLS. This book is filled with folly. In foolish sketch and rhyme. Comes to wish our Collie Joy till the end of time. Great Britain, ca. 1930. $2,800.00

8vo. 230 x 180 mm., [9 x 7 ¼ inches]. 70 pp. poems & lyrics. Illustrated with 35 original drawings, 9 of which are in full color. Album bound in red cloth spine over red boards, with the drawing in black in of a Bride & Groom set within a frame of tall leafy trees.

The opening dialogue sets the tone for the entire album, the story of loving family wishing there daughter and sister a very happy wedding day. The text of “A Dialogue on an Important Subject, Between Two Members of the Pryke Family” reads in part:

Joan. Mummy, what is this I hear?
M. Collie’s to be married, dear!
J. Goodness gracious merry me!
When is the Event to be?
M. On the tenth of August, Joan.
She and he will be made one
J. What’s fellow want her for?
M. To darn his socks and scrub the floor;
And Dust the room, and make the bed,
And see that his is amply fed.

Thus the album of a loving family begins with this coming of age poem, with a colored drawing on the opposite page of Mother and three sisters, presenting the book set on a purple pillow being held by the youngest girl. This is followed by a series of 34 other poems, all by family members, celebrating Collie, the family, and some poems of pure whimsy and folly. Each is illustrated with a pen & ink drawing rendered in pure amateur fashion, fit for the nature of the album.

One of the untitled poems signed by O. P., suggests that the family relished word games. The first few lines read;
When I was at kcowledge
It came to my nollege
That if could scrough
Out the time to go threw
With my uttermost fourse
A Very long corce
Of spelling

The page opposite shows a table with eight books, including a dictionary, a speller, a book with the title, “How to use a Vowel” and copy of “Principles of Etymology”.

A remarkable gift from Mother and sisters to the daughter getting married. (1207)
When I was at school,

I loved it very much.

There I made friends,

And my love to my mother,

She was a wonderful person.

A very long time,

My parents, I suppose,

How come to college,

Their own way nowadays.

And I made up my mind, too,

To have gone to college,

With a student allowance.
17. **Prostitution.** *Consulta teologico sopra la permissione del Meretricio, de’Lupanari: Proposto alla confidenzione de’ Veri Amanti della Castita.* In Bassano: Per il Remondini, (1732). $ 2,400.00

So goes the opening line of this 48 page report on the impact of “whoredom” and brothels on the morals of women and children in Bassano in 1732. Acknowledging the near universal acceptance of this practice and the regulation of the activity by some governmental agencies, the “True Lovers of Chastity” provides a litany of biblical and church pronouncements condemning fornication and insisting that the path to salvation is elusive for both the women who offer the service and the men who procure it.

The report speak of the how the cities of Venice, Florence and Rome have attempted to manage prostitutes by imposing fines and in one case forcing the guilty women to carry wood throughout the city, thus distinguishing herself from the chaste women who were also seen in the public square. The Grand Duke of Tuscany refused to prohibit brothels but rather deemed them manageable, a position that the “True Lovers of Chastity” hope to change through prayer and vigils.

OCLC cites only one copy in America at University of North Carolina Chapel Hill and a copy in the archive in the Siena State Library. ICCU (Italian Union Catalogue) cites only four copies in Italy. (1205)
18. PROSTITUTION. (Elidi, Sofrando). Riposta di un Teologo, e Canonista al Dubbio di un Paroco se al Cadavere di una Pubblica Meretrice si debba Dare Sepoltura in Luogo Sacro. In Firenze: Per Dominico Ambrogio, 1734. $1,550.00

A contribution to the discussion first broached by the anonymous publication entitled Consulto teologico sopra la permissione del Meretricio, de'Lupanari printed in Bassano in 1732 (listed above), and to the decision by the Giuridico Politico of Florence to remove or evict prostitutes from local streets written by Benedetto Coletti and printed in Lucca in 1733. Expanding on these two proposals, Safrando Elidi tackles the subject of whether a known prostitute could or should be buried in the sacred ground of church cemeteries or in burial places outside the city gates that is unconsecrated. Citing both scripture and canon law, Elidi describes the historic connection between the prostitute and the heretic, and the Church’s justification for denying them burial in sacred ground. But he equivocates in his essay concerning the prostitute by also citing Christ’s compassion for fallen women and their attempts at reconciliation. He writes in conclusion:

That if such a harlot, even though she had not fulfilled the precepts of annual confession and Easter communion, at her death, or even long before reaching the final stage, had given some sufficient sign of sincere sorrow, (provided that she had not subsequently returned to her former public filthiness) she should in no way be excluded from the Holy Place.

Rare: There are no copies of this pamphlet in an American Library and ICCU (Italian Union Catalogue) cites only one copy in the Public Library in Prato. (1206)
AMERICAN WOMAN’S MANUSCRIPT ARITHMETIC WORK BOOK
PREPARED FOR THE MERCANTILE TRADE

19. TAGGART, ESTHER. Esther Taggart’s Book. Middletown (Ct.?): 1814. $ 5,000.00

De Simone Company, Booksellers

Fine example of an early American arithmetic work book, filled with examples applicable to the mercantile or dry goods trade. Includes exercises in simple addition, addition of Federal Money, simple subtraction, subtraction of Federal Money, simple multiplication and the application and use of multiplication in making out bills, determining quantity and finding the value of goods. This part includes examples of establishing the cost of paper, pairs of men’s shoes, bushels of oats and other grains and food commodities. This is followed by exercises in division, compound addition, Sterling money, weights and measures, Troy weight, Avoirdupois, apothecaries, cloth, wine, and the measurement of land.

Of the examples we especially note math problems, concerning distances on the East Coast, including New York to Philadelphia; a wine merchant’s dwindling quantity of ‘pipe wine’; and a tailor’s bill for materials and making of a silk coat, vest, and buttons."  A final question to be solved reads as follows:  “The war between England and America commenced April 19, 1775, and a general peace took place January 20th 1783, how long did the war continue?” Miss Taggart’s calculations break down the problem into years, months, and days to arrive at the correct answer.

The contents of the manuscript suggest that Ms. Taggart may have been training to work in a commercial setting, selling goods such as the one listed in the fictional Bill of Parcels. Although it is well known that women, especially wives of the owners of general stores, managed the business side of a mercantile enterprise, it is very rare to have an exercise book, penned by a woman that documents the method of learning complex mathematics and business practices.

In this case Esther Taggart was very proud of the work she was doing, and she signed the book four different time; once on the inside cover; once on p. 9 “Esther Taggart’s Manuscript”; once on p. 45, again signing it “Esther Taggart’s Manuscript”, and finally on the inside rear wrapper.

Although we are not sure which New England town named Middletown was Esther’s home, we think it was Connecticut. On the sample “Bill of Parcel” that appears on the verso of leaf 11, the example cites New London as the origin of the invoice. (1160)
Simple Multiplication

Multiply each figure in the multiplicand by the multiplier, counting the multiplier for each of the digits, and you will have the product of numbers.

Example:

\[ \text{Case 1} \]

When the multiplier is not more than sixteen.

\[ \text{Table} \]

Multiply the multiplier by the multiplicand.
Dress Maker’s Manual – “Extra Good 100%”
J. Erios-Fontaines


Oblong folio. 350 x 270 mm., [14 x 10 ¾ inches]. 117 pp. Illustrated with numerous detailed diagrams and patterns throughout, many in black, red, and green ink. The text is full indexed. Bound in original black cloth, the name B. E. Todd appears in gilt at the lower corner of the upper cover, with ownership signature on front pastedown and a teacher’s approbation in ink reading: “Extra good 100%, J. Erios-Fontaines 7 April 1936.”

This very attractive and detailed dress making manual reflects the work of a precise and systematic student identified only as B. E. Todd. Although there is no evidence of whether this student is a young man or woman, I suspect, given the highly detailed presentation, the legibility of the hand writing, and the number of designs that for women’s clothing, (over 100 for women and 5 for men), that B. E. Todd is a female student working under the direction of her teacher, J. Erois-Fontaines, who graded the work 100%.

Ms. Todd’s work includes instructions on how to take measurements of the neck, bust, hips, across the back and front, depth of armholes, sleeves, wrist, etc., plus a section on the shirt, foundation, and pattern designs for flared skirt, pleased shirt, skating skirt, double goudets, cascades, tailored wrap, crossway panel, bodice with tucks, darts, square shoulders, Victorian bodice, apron cascade, flared & gathered shirt, long sleeved kimono, cross over kimono, wedding dress, riding coat, swagger coat, boy’s long trousers, hoods, nightie-pajamas, you get the idea. In all well over 100 designs, many designs containing multiple drawings. (1223)

A remarkable survival.
WAISTCOAT AND CAPE

DRAPED COLLAR

1. Neckline
2. Size
3. Construction
4. Notes on the Neckline
5. Neckline
6. Notes on the Neckline
7. Neckline
8. Notes on the Neckline
9. Neckline
10. Notes on the Neckline
11. Tuck Sheath suit
12. Puff Sheath suit
13. Gathered Sheath suit
14. Keyhole Sheath suit
15. Long Sheath suit
16. Square Sheath suit
17. Dotted
18. Dotted
19. Gathered Sheath suit
20. Dotted on Double Bodice
21. Victorian Sheath
22. Skirted Sheath
23. Cowl Skirt
24. Skirted Skirt
25. Gathered Skirt on a Half
26. Skirted Skirt
27. Gathered Skirt
28. Skirted Skirt
29. Skirted Skirt
30. Skirted Skirt
31. Skirted Skirt
32. Skirted Skirt
33. Skirted Skirt
34. Skirted Skirt
35. Skirted Skirt
36. Skirted Skirt
37. Skirted Skirt
38. Skirted Skirt
39. Skirted Skirt
40. Skirted Skirt
41. Skirted Skirt
42. Skirted Skirt
43. Skirted Skirt
44. Skirted Skirt
45. Skirted Skirt
46. Skirted Skirt
47. Skirted Skirt
48. Skirted Skirt
49. Skirted Skirt
50. Skirted Skirt
51. Skirted Skirt
52. Skirted Skirt
53. Skirted Skirt
54. Skirted Skirt
55. Skirted Skirt
56. Skirted Skirt
57. Skirted Skirt
58. Skirted Skirt
59. Skirted Skirt
60. Skirted Skirt

NORMAL BODICE

B. E. TODD

[Handwritten notes and diagrams]
Weaving, Quilting, Spinning, Sewing & Tailoring


$750.00

8vo. 215 x 175 mm. [8 ¼ x 7 ½ inches]. 45 pp. Original blotter paper wrappers, hand sewn; edges slightly tattered; text written on unruled paper, pages lightly brown with age and a bit faded. Legible hand.

Rare manuscript diary, organized by day of the week, contains short descriptions of daily activities including work being done, names of customers visited, attendance at school, church service attended, and some travel to nearby Connecticut towns. Diary also contains information on the weather for a specific day, usually records with the words, clear, pleasant, cold, rainy, or “Cloudy with high winds.”

The diary lists many days spent weaving, spooling, mending, sewing, and quilting and suggest that the young women, whom we think is part of the Turner family of New London County, is employed doing piece work in the Connecticut textile trade. Making thread, yarn, and cloth by hand was a laborious and complex process, in which skilled spinners

De Simone Company, Booksellers

and weavers utilized a large number of small, mostly wooden, preindustrial devices and machines, some of which are mentioned in the diary.

The diary also contains the names of many of her female customers and co-workers, including the names Mary S. Chapman, Mary Moxley, Mrs. Turner, Mrs. E. Bailey, Mary Avery, Mrs. T. Roach, Eunice Wightman, and Mrs. S. Wood, to name of few of women recorded in this diary. Miss Turner may have worked in collaboration with Mrs. E. Baily as there are numerous entries that read “went to E. Bailey’s sewing.”

The diary not only records events relating to her work, but also more personal activities like visiting Poquetanock, butchering a pig, numerous days going to school suggesting her young age, and deaths, births, and marriages that occurred in town. A remarkable survival in excellent condition. (944)
Illustrated Books:

Recognized as a Classic of 18th Century Venetian Book Illustration


$5,000.00


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 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 book 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.

23. **CALLIGRAPHY.** Cominotti, Carlo. *Esempieri di caratteri scitti e incise.* Livorno: Calcografia Vignozzi, 1830-1852. $1,750.00

Oblong format. 170 x 338 mm., [6 ¾ x 13 inches]. Engraved title-page dated 1830, date on the printed wrapper dated 1852. Comprised of 16 engraved plates of calligraphic specimens; with one inserted calligraphic specimen leaf published by Tomso Finiguerra of Florence, dated 1852. Stitched as issued with original yellow printed wrappers; some dust soiling to the wrappers; lightly foxed throughout; lower wrapper with 2 inch tear to the wrapper with ancient repair. Catalogue of books for sale by Fratelli Vignozzi printed on the rear wrapper.

Very good copy of this rare calligraphy book, with the original plates engraved in 1830, and this copy appearing to be issued by the same publisher twenty-two years later.

In addition to the engraved title-page Cominotti’s calligraphic specimens include five fine examples of cursive letterforms complete with flourishes and accompanying number forms, three alphabets of upper and lower case letters forms in different sizes, seven texts of proverbs each in a distinctive hand, and a final leaf of ornamental letter forms in both upper and lower cases.

Carlo Cominotti was a cartographer by trade and was known for published world maps, including examples of Europe, Asia, and various European countries. Most of this work appears to have been accomplished in the 1820’s. In 1829 he published a study of geography entitled, *Corso Elementare di Geografia Antica e Moderna* and his first manual for creating letter forms appears to have been published in 1827, titled *Metodo per Imparare a Scrivere in Sette Lessione*.

All his works were published by Calcografia Vignozzi, a Livorno publisher whose first publications were printed around 1800. The company appears to have been taken over in the 1840’s and called Vignozzi e Nipote and then changed to Dei Fratelli Vignozzi around 1850. Appearing on the rear wrapper is a list of 19 titles offered for sale by the Fratelli Vignozzi, including books on science, religion, history, geography, mathematics, and the French and Italian language.

THE ART OF THE SCRIVENER

SMALL BRONZES EXCAVATED FROM POMPEI AND HERCULANEUM

24. CEVI, CARLO. *Piccoli Bronzi del Museo Borbonico. Distinti per Categorie in Dieci Tavole. Descritti e Disegnati da Carlo Ceci, Custode Ordinario del Real Museo Borbonico.* Naples: Stamperia di Salvatore Piscopo, 1854. $1,750.00

Oblong folio. 350 x 485 mm., [13 ¾ x 19 inches]. Title printed on front wrapper, introduction leaf and 10 pages of text. With 10 full-page lithographic plates, printed in blue and bronze color by Dolfino of Naples, with 334 objects illustrated. Bound in original brown paper wrappers; some minor tears to edges, spine rubbed but mostly intact. At one time the folio was folded in two, with some creasing to the pages, but no damage to the text block. Bookplate of Biblioteca Papafava.

First edition. Very good copy in original condition of Carlo Ceci’s attempt to create a standardized nomenclature for the small bronzes excavated from Pompei, Herculaneum and other areas near Naples and part of the collections in the Museo Borbonico. Ceci was the first curator of this collection of small bronzes and in the introduction, he describes his goal of creating a standardized nomenclature and classification system for this diverse group of objects. The lithographs illustrate ten categories created by Ceci which include bronze utensils used in cooking, weights and measuring instruments, lamps and candelabra, sacred objects, small idols, bronze symbols of war, harnesses for horses, object used by women in the bath, tools used in agriculture and more. The lithos are printed in blue ink with some use of a bronze color to distinguish certain objects.

A second edition, enlarged with four more plates, followed by an edition printed in 1873. OCLC list seven copies of the 1854 edition in the U.S. (1181)
Engravings by Giuseppe Maria Crespi
The Text in 20 Cantos by a Series of Notable 18th Century Italian Writers


$5,000.00

4to. 285 x 215 mm., [11 ¼ x 8 ½ inches]. [20], 346, [2], 128 pp. Illustrated with an engraved frontispiece, title-page vignette, 20 full-page engravings designed by G. C. Crespi. Bound in contemporary vellum, red leather title-label on spine; minor soiling to vellum boards, an old partial ring discoloring a small part of the upper board, perhaps from a glass being set upon the binding; some minor foxing the margins of the preliminary leaves. Otherwise, a very nice copy

First edition in verse of the famous work by G. C. Croce, with literary contributions by P. Riva, P. B. Balbi, G. P. Zanotti, Baraffuldi, and others, with 128 pages of notes by G. A. Barotti. The 20 large plates, were both designed and mostly engraved by Giuseppe Maria Crespi, with some help by his student Lodovico Mattioli.

De Simone Company, Booksellers

This edition had a wide reception and the text in ottava rima became the basis for numerous editions. For its iconographic apparatus and the elegance of the printing it is considered the most beautiful Bolognese book of the 18th century and one of the most representative of the entire Italian 18th century.

Of this edition Gamba writes:

"Beautiful edition. The twenty Cantos are by various fine minds, and among these are the two Zanottis, Baruffaldi, Zampieri, Amadesi, Flaminio Scarselli etc. Although Canto VI bears the name of Francis on its forehead, we know it was the work of Giampietro Zanotti... Giuseppe Maria Crespi, known as the Spaniard, invented the figures, which were carved in the
pictorial style of Salvator Rosa; but attributing the work to Lodovico Mattioli to gain him fame and renown., 1 folding plate of ancient inscriptions, and 20 engraved tail pieces."

Cicognara adds,

“This edition has become very rare due to the picturesque taste of the plates, and because the playful and pleasant Poem, having been in everyone's hands, has been worn out and been dispersed.”

Gamba, Bartolomeo, *Serie dei Testi di Lingua Italiana* (1828), no, 1818.
Cicognara, Lodovico, *Catalogo Ragionato dei Libri d'Arte*, no. 1083. (1233)
VERY RARE AND WONDERFULLY EXECUTED LITHOS OF NAPLES & ITS PEOPLE

26. CUCINIELLO, E BIANCHI. Nuova Raccolta di Scene Popolari e Costumi di Napoli, Disegnati esattamente dal vero. Stampati e Pubblicati nella Litografia di Signori Cuciniello e Bianchi. In Napoli, 1827. $ 8,000.00

Folio. 400 x 280 mm., [15 ½ x 11 inches]. Printed title on upper board, 24 full page lithographic plates. Bound in original leather back boards, printed title on upper board; some rubbing to the paper on the boards and edges, sine very lightly rubbed. Bookplate on front pastedown reading “Bibliothèque Du Prince De Sayn Wittgenstein”. Sound and attractive copy.

De Simone Company, Booksellers

Rare first edition of Cuciniello e Bianchi’s lithographs representing the costumes and customs of the people of Naples. This suite of plates is beautifully rendered in clear and clean black lithographs printed on high quality paper, almost with any foxing or discoloration to the plates. Cucciniello e Bianchi published another edition of plates on Naples ca. 1850.

This work is not cited in Lipperheide, Colas, the Berlin Catalogue or any other bibliography of costume books consulted. It is not cited in NUC or OCLC and only the 1850 edition is listed, citing one copy at Columbia University. (1213)
De Simone Company, Booksellers

Broadside. 4to. 303 x 253 mm. (12 x 10 inches). Printed in various type faces and styles, with the text enclosed with a decorative border. Edges lightly browned a few minor chips to the edges, otherwise very a good copy. Matted in white paper stock frame.

Publicity broadside, prepared for the photographer E. S. Hayden informing local inhabitants that he will be in town on a given day and place, to take daguerreotype images for family and friends.

"His miniatures are warranted not to be surpassed by any, for their richness of tone and life-like appearance; standing out in such bold relief, that they can be seen equally well in any light."

“All those wishing a perfect likeness of themselves or their friends, would do well to call soon; confident that neither the Pictures nor the Prices will fail to suit.”

“Paintings and Engravings ACCURATELY COPIED.”

This copy is without designation of place or time, which would have been supplied in manuscript, suggesting it is a remainder (288)
A unique photo album and scrapbook documenting the summer vacation of Milton P. Higgins to Yellowstone National Park in 1920. The trip was organized by Camp Big Horn and included an 800 mile pack trip through Yellowstone and featured a crew of cowboys and chuck masters who supervised the troupe of boys and provided instruction in camping, hunting, outdoor cooking, and self-preservation in the wilderness. The cowboys also entertained the boys with baseball games, fishing contests, and a rodeo and steer wrestling contest, all well documented in the 174 photos that are tipped into the album.

Milton P. Higgins was the son of Aldus & Edgenie Higgins of Worcester. Aldus was chief legal counsel for the Norton Company and during his tenure he invented a cooling system which regulated heat in the production of abrasives. For this he was awarded the John Scott Medal. Milton. Milton was a graduate of Harvard College and followed his father at Norton Company where over the years worked his way up to become president of the company. He and his wife Alice were benefactors of many institutions in Worcester, including Clark University, Worcester Polytechnical Institute, and the American Antiquarian Society. A lengthy notice of Milton’s death appeared in the Proceedings of the American Antiquarian Society, which read in part, “Milton Prince Higgins died on April 19, 1997, at the age of ninety-three. He was elected to membership in AAS in 1948, one month after the death of his father, thereby keeping the association with the Society in the family. He attended the annual meetings of the Society faithfully from the time of his election, missing only a few years between 1949 and 1981. . .”

De Simone Company, Booksellers
Most if not all of the photos in this album are by the noted Yellowstone photographer Jack Ellis Haynes. He was the son of Frank Jay Haynes who established a photo business that passed to his son and operated in Yellowstone continuously from 1884 to the death of Jack Ellis in 1962. Both were named Official Photographers of Yellowstone and their images of the Park and its environment were published in numerous journals and magazines and their reputations were secured when then superintendent of Yellowstone National Park officially named a peak in the Madison Canyon area of the park Mount Haynes.

It appears that the photographs in this book were taken during the pack trip by Jack Ellis Haynes whose photograph appears with his camera in two of the prints. The photos are either platinum prints or silver gelatin prints and are most like original to this album and not based on stock images. A search online did not turn up any original photographs by Haynes but there are a number of his photographic books available for sale. (1217)

The letter and post cards from Milton to his parents are filled with short descriptions of the events of the day and express his joy at being apart of this pack trip and experiencing life in the Rockies. The three letters from his father Aldus express his admiration for the way Milton is conducting himself and offer some observations about the character building nature of the trip and the hope that this experience will be a milestone in his development as a man.
Figures Etched from Five Fixed Points

29. **Labruzzi, Carlo.** *Figure fatta da cinque punti obbligati.* [Dedicated to] The Right Hon.ble Countess of Bessbourough. (Rome): (Carlo Labruzzi), 1796. $5,000.00

Folio. 415 x 302 mm. (16 ¼ x 11 ½ inches). 13 full-page etchings printed in sanguine on laid paper, each plate with a loosely inserted guard sheet (also of laid paper) with 5 dark pencil points marked as guides to the artists. Early 19th-century red leather spine and tips over marbled paper boards. Leather ownership label with the name "Lebzeltern" (Ludwig von Lebzeltern) on the front board. Binding lightly rubbed, very good copy.

Rare series of etchings, by the well-known Italian artist Carlo Labruzzi (1748-1817) created for the Countess Bessbourough, Henrietta Frances Duncannon, the daughter of the noted English book collector the Earl of Spencer. During the years 1792-95 she traveled throughout Italy and must have struck up a friendship with Labruzzi while in Rome in order for this curious series of etchings to be created. The title of the work in English reads, "Figures drawn from five predestined points". The points indicate where the hands, feet, and head of the image must be, and the artist's charge was to create images of classical figures from these guide points. What Labruzzi created was a very rare series of whimsical etchings where the figures were dressed in classical garb and posed in classical positions. It appears to be a test of sorts, where a challenge was brought by a beautiful English Countess and the artist executed fanciful designs meant to capture the playfulness of the moment. The first plate includes the dedication to Countess Bessbourough and illustrates a shield bearing the arms of the family crest.

De SIMONE COMPANY, Booksellers

This copy has laid-in a series of thirteen tissue guards, each with the five points indicated in pencil on the paper where the head, hands and feet
are to be located on each plate. The tissue is probably not original with the publication of the book, but created when the book was bound as the paper stock is the same as the pastedowns of the binding. The binding it thought to be from the first quarter of the 19th century, probably executed in Germany and commission by Ludwig von Lebzeltern.

Carlo Labruzzi studied landscape painting and portraiture with his brother Pietro at the Academy of St. Luca in Rome. He had great success as a landscape painter and was taken up by the English travelers who were visiting Rome on the Grand Tour. His technique brought the landscape to life and he was universally considered an artist of great merit. His most famous patron was Richard Hoare for whom Labruzzi created hundreds of drawings of the antiquities of Rome, landscape watercolors of the Roman metropolis and numerous portraits of residents and travelers. Large collections of his work formed by Hoare are now in the Vatican Library and the Biblioteca Sarti at the Roman Academy of San Luca.

Ludwig von Lebzeltern (1774-1854) was an Austrian politician and diplomat who lived in Rome in 1801-06 and again in 1814-16. This book has been in the library of family until just recently when it appeared on the market in Germany.

This is a very rare series of etchings. There is only one copy cited in OCLC (Northwestern) and none cited in NUC and ICCU. The Northwestern copy does not appear to have the tissue guards with the five points marked in pencil.

A Master Typefounder Known to Few
One Copy in America


$8,000.00

DE SIMONE COMPANY, BOOKSELLERS

Thin but fine wove paper. Occasional light spotting, foxing along folds of broadsides, tiny hole in 3rd broadside. Stab-stitched in original printed blue wrappers, soiled, tears to back strip, untrimmed.

A near fine copy of a well printed specimen book, containing a complete range of type specimens and an extensive display of decorative and illustrative material from the stock of a master Parisian typefounder with ties to the Didot family. This appears to be the only general stock catalogue to have been issued by this typefounder, of whom little is known other than the fact, stated on the title, that he was a nephew of Pierre-Francois Didot. In advertising this fact Leger probably hoped to borrow a bit of the Didot glory, since he calls himself his uncle’s successor, which seems doubtful, given the fact that Pierre-Francois’s youngest son, Henri Didot, was also a typefounder.

4to (280 x 220 mm). 64 leaves, plus 4 large folding specimen broadsides bound at end. 3 preliminary leaves: title, with Leger’s monogram, 2-page Avis to printers and booksellers, 2-page price list, the latter bearing the official royal ink stamp (Timbre royal); 61 specimen leaves and 4 large folding plates, printed on rectos only. Double rule borders throughout.
Active from ca. 1783 to 1835, Leger’s foundry occupied successively six different addresses. At the time he issued this stock catalogue he had worked since 1818 at no. 28 Place de l’Estrapade in the fifth arrondissement, an address previously occupied by a foundry owned by the Fournier sisters, and which had descended from the 16th-century typefounder Guillaume Le Bé. It is likely that Léger purchased the atelier from the sisters, which would make him part of this illustrious lineage, although Audin did not have sufficient evidence to assert this positively (cf. p. 1 note). Leger, who remained at that address until 1833, has occasionally been incorrectly conflated with one of Pierre-François Didot’s other sons, Léger Didot, or Didot Saint-Léger, who financed construction of the first paper-making machine, invented by Nicholas-Louis Robert.

In his foreword, addressed to potential buyers (printers and publishers), Leger declares that the present specimen is the result of “25 years of hard work, of sacrifices and researches of all kinds, of which the principal goal has always been the improvement and progress of typography.” The first leaf of the typographic portion of the Specimen reproduces medals received by Leger, most recently a patent or Brevet d’invention awarded him at the art exposition held in Douai in 1831, providing a terminus post quem for the catalogue.

Contents:
24 leaves of type specimens, comprising roman and italic in every size, all in the Didot style, some gothic and Hebrew types, 2 leaves of Greek types, several display and ornamental types, concluding with a leaf showing 93 different “ornamented and non-ornamented” accolades and filets (curly brackets and ornamental rules).

37 leaves of graphic material: -- 11 leaves of Fleurons polytypés sur cuivre (numbers 1-145; ff. 7-11 titled Armes de France);

-- 4 leaves of Fleurons polytypés sur bois (nos. 146-197);
-- 3 leaves of *Fleurons gravés sur acier* (nos. 198–219); the last page shows a tomb decorated with skulls, tears, etc.;

-- 18 leaves of *Vignettes gravées sur acier*: ornamental bands or part-borders, organized by size, and numbered 1-248;

-- 1-leaf sample with bust of Homer above a row of small astronomical symbols, within a double ornamental border;

-- 4 large folding broadside type and vignette specimens, various dates and printers, including two unknown to Audin (see below).

The 467 individually priced graphic elements consist of “fleurons” (what we would now call vignettes), and “vignettes” (borders or bandeaux), making this catalogue an unusually comprehensive resource for the study of ornamental and figurative graphic printing material. Included are figurative vignettes, busts, monograms (including Leger’s own, no. 24 of the first series, which also appears on the title), trophies and other emblematic accumulations of objects, religious vignettes of saints, the crucifixion, and armorial or royal insignia, the latter including 22 settings of the Charter of 1830, which had established the July Monarchy. Although these graphic pieces are organized by production process, no such distinction is made in the prices, in which size is the only criteria of different costs. About half are steel engravings, and half were printed from stereotype clichés, known as “polytypages,” cast either from copperplates or from woodblocks (e.g., *Fleurons polytypés sur cuivre* or *sur bois*). It is noteworthy that this is the only one of Léger’s specimen catalogues listed by Audin in which Leger is described on the title as having his own stéréotypie (stereotyping studio), presumably used for these polytypages of graphic material rather than for typography, i.e., stereotype plates made from types.

Some of the vignettes are white-on-black, and resemble wood engravings. At least a few may have originated with the Didot family: the last leaf contains an oval cartouche enclosing a steel-engraved bust portrait of Homer, signed by Andrieu, which is also specimen no. 206 in the section *Fleurons gravés sur acier*, and the bust alone appears as specimen no. 7 in the first section, *Fleurons polytypés sur cuivre*.

Bertrand Andrieu (1761–1822) was a celebrated medal engraver during the Revolution and Napoleonic period. In 1798 Pierre and Firmin Didot had employed him to produce a series of vignettes, for their stereotype edition of Virgil. These were widely dispersed through polytypage in the 19th century (cf. Jammes catalogue no. 53).

In the preface to his invaluable catalogue, Marius Audin explains that, besides their periodic general catalogues, typefounders often issued special specimens, on the occasion of a new font or ornament; these could be in the form of broadsides, some copies of which were kept back for later inclusion in the general catalogues. Thus the present specimen book includes at the end four large folded broadside specimens by Leger, comprising:


2) *Caractères d’Ecriture Gravés et Fondus par Leger, Graveur, Place de l’Estrapade, No. 28, à Paris. Imprimerie de Jules Didot aîné, [not before 1819]. 567 x 408 mm.* Shows two cursive types, ornamental border, reproduction at top of two medals received in 1819. Not in Audin.

3) *Caractères d’Ecriture De la Fonderie de Leger, Graveur, Place de l’Estrapade, à Paris. Imprimerie de C. F. L. Panckoucke, [between 1818 and 1833]. 568 x 394 mm.* Title in 3 different fonts, specimen of one large upright cursive font, ornamental border. Audin 203.

4) *VIGNETTES GRAVEES SUR ACIER DE LA FONDERIE DE M. Leger, Graveur Brevete Du ROI, place de l’Estrapade, no. 28. Imprimerie de C. F. L. Panckoucke, [between 1818 and 1833].*
537 x 394 mm. The above title in very small capitals at center of six concentric progressively smaller ornamental borders. Not in Audin.

There appears to be four other copies of this specimen book; Houghton Library, Cambridge Univ. Library, and the BnF, and a copy offered by the Librairie Jammes in 2006. The BnF copy includes three folding specimens, and the 3 other copies appear to each have two. The Jammes copy also differs from this one in having a leaf of musique grecque at the end instead of the sample leaf with the Homer portrait, and beige instead of blue wrappers (inset in a later binding in that copy).

Audin, Les Livrets Typographiques des Fonderies Françaises créés avant 1800, nos. 207 (this catalogue, not seen, citing Updike), 203 and 206; pp.154, note 29 & pp. 161-162. All the other Leger specimens recorded by Audin are single sheets. Updike, Printing Types II: 183-4; Jammes, Collection de Specimens de Caracteres 1517-2004, 90 (conflating Leger with his cousin Didot Saint-Léger); Birrell and Garnett, Catalogue of... Typefounders' Specimens, 63: the typographic portion of this catalogue only, without title, erroneously attributed to Panckoucke. (966)
De Simone Company, Booksellers


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 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. Near fine copy.

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 the field of book illustration and became one of France’s most renowned 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 known 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 jeanne, 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 Sarrazin 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.

A Rare Series of Engravings for the Use of Oil Painters
Learning the Art of Landscape Painting


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 designed by another Bolognese artists Giuseppe Beruzzi. Two plates are by Bernardo Minozzi and a single image is designed by 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 disegnate* 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) (1146)
AN ALPHABETICAL LIST OF THE “ONE THOUSAND” 
WITH ALBUMEN PHOTOGRAPHS OF GARIBALDI 
AND KING VITTORIO EMANUELE II

33. PAVIA, ALESSANDRO. *Indice Completo dei Mille Sbarcati a Marsala Condotti dal Prode Generale Giuseppe Garibaldi.* Genova: Stabilimento degli Artisti Tipografi, 1867. $900.00

12mo. 175 x 125 mm., [7 x 5 inches]. 28 pp. Illustrated with three albumen photographs. Original brown paper wrappers.

Rare copy of this promotional pamphlet advertising a program to photograph all of the living members of *Mille* or “1000” who in 1859 left Genoa as a brigade under the leadership of Garibaldi and landed in Sicily and over time moved north to conquer the peninsula and finally establish a nation. Although the goal of forming a unified Italy was successful, organizing and capturing the photographic images of the men who made it happen, unfortunately was not.

In this small pamphlet, the photographs of the King of Italy Vittorio Emanuele, Garibaldi, and Garibaldi’s estate in Caprera, precede the list of names of 1085 members of the Garibaldi Brigade, with a short reference to their home towns. The second leaf of the pamphlet contains a note to the reader detailing the evolution of the unification of Italy beginning in 1809 and the importance of recognizing those who in 1860 contributed to the cause of the *Risorgimento.* This plan was never realized and today we are left only with the names of the 1000 who carried the banner for those who preceded them in this noble cause.

Campanella, Antony. *Giuseppe Garibaldi e la Tradizione Garibaldina: Una Bibliografia dal 1807 al 1970,* no. 5992. The story Garibaldi and the Thousand: May 1860 is most ably told by the English G. M. Trevelyan in his 1909 history of the unification of Italy. (1234)

$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 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[giuliano]. 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.

---

**De Simone Company, Booksellers**

**Piazzetta’s Manual for Artist**

**The Standard for Artists Throughout Europe for Five Decades**

---

---

---
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.


For a detailed description of the various editions and states of the work see: Federico Montecuccoli degli Erri, Ánalisi 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. (1144)
Fitch Hambletonian is a Bronze Bay, 15 ¾ Hands High and Weights 1050 lbs.

De Simone Company, Booksellers

Broadside, matted and framed. Folio. Visible image size 340 x 258 mm., [13 ½ x 10 inches.]; frame size 420 x 370 mm., [16 ½ x 14 ½ inches]. Illustrated with woodcut image very well executed and printed in deep rich black ink. Some minor shadow effect from large wood type, text and image printed within a decorative border. Appears to be in very good condition although not removed from the frame. Will remove upon request.

The woodcut image of the large, virile stallion rearing against the reins and constraints imposed by the hot walker, is beautifully cut and printed. The broadside is surprisingly clean as the ink used to accentuate the cut has not oxidized. In the background is a young black child walking a white horse, presumably the mare suggested by the advertisement. Although unsigned the woodcut is expertly designed and cut with delicate parallel line which accentuates the movement of the stallion.

Rare broadside, with only one copy cited in OCLC at Connecticut Historical Society. A copy was offered for sale by William Reese and Company earlier in the year, presumably sold. (654)


**Engraver to the King of France**

Folio half sheets. 320 x 205 mm., [12 ½ x 8 ¼ inches]. Engraved title and 7 engraved plates, designed by Augustin de Saint-Aubin and engraved by J.-B. Tillard; the final engraving without signature of the engraver. Fine impressions, some light soiling to the paper stock.

**De Simone Company, Booksellers**

Only edition of Saint-Aubin’s series of “cries”, complete with architectural and landscape backgrounds and interiors.

Following in the tradition of 18th century French book illustration and etching, Augustin de Saint-Aubin [1736–1807] amplified the design characteristics of Gravelot, Cochin, Eisen, and especially J. M. Moreau. In addition to his numerous portrait engravings and title-pages for book...
illustrations, he is best remembered for his drawings of contemporary life as exemplified by this rare series of etchings of depicting Savoyards, young boys who offered their services on the streets of Paris as letter carriers, messenger boys, shoeshine boys, and barrel organ players.

Saint-Aubin’s vision is beautifully rendered into print by Jean Baptiste Tillard [1740–1813]. Like Saint-Aubin, Tillard was a student of Étienne Fessard, who was appointed engraver to the King, a position awarded to Saint-Aubin after his death in 1771.

What distinguished Saint-Aubin’s style was his technique of using a burin to deepen the lines created by his etching, thus producing thick contour lines and heavy contrasts between light and dark. See how the contour lines pop the facial composition of his subjects and emphasize the physical characteristics of the figure. He Saint-Aubin’s career lasted through the period of the French Revolution but his taste for rococo style was superseded by the neo-classical style favored during the reign of Napoleon.

According to Cohen-DeRicci, Tillard was a prolific engraver during the last part of the 18th century, producing hundreds of engraved, portraits, landscapes, and architectural views.

37. Strange Robert. Nota della raccolta delle stampe incise da Roberto Strange di Londra che trovarsi vendibile, si intera come al dettaglio, presso Pietro Paolo Montagnani negoziante alla Piazza di Pasquino in Roma. ca. 1790. $2,400.00

This rare broadside was issued in Rome c. 1790 by the antiquary Pietro Paolo Montagnani, principally for the Grand Tour market of English travelers. It advertises for sale imported London printed engravings by the Scottish Jacobite engraver Sir Robert Strange. The subjects are principally engravings after Italian masters including Guido Reni, Guercino and Titian, though there are also listed several prints of king Charles I after Van Dyke. Sold at Montagnani’s premises “alla Piazza di Pasquino”, the sheet includes measurements and prices in both English and Italian currency.

A notice at the bottom of the sheet describes other works sold by the printer Montagnani including engravings after some of the most renown artists of the day. Included his list are the works by celebrated Italian artist like Bartolozzi, marine and landscape engravings by Flemish, French and English artists, as well as images by Angelica Kauffman.

An ephemeral survival, we have not been able to trace another example. No copy in OCLC. See British Museum biographical nots on Montagnani for reference to his print catalogues. (1232)
38. **TASSO, TORQUATO.** *La Gerusalemme Liberata. Con le figure di Giambattista Piazzetta. Alla sacra Real Maestá di Maria Teresa d’Austria.* Venezia: Stampata da Giambattista Albrizzi, 1745. $8,000.00

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 woman 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.

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

“Without a doubt the most valuable and beautiful edition of Secchia that has appeared to date” — Pulliati

39. Tassoni, Alessandro. La Secchia Rapita. Poema Eroicomico. La Prefazione, e la annotazioni di Giannandrea Barotti Ferrarese e La Vita del poeta composita da Lodovico Antonio Muratori. Modena: Per Bartolomeo Soliani Stamp. Ducale, 1744. $4,000.00

4to. 270 x 200 mm., [10 ½ x 8 inches]. LX, 92, 489, [1] pp. Illustrated with a full-page portrait engraved by Bartol. Bonvicini dated 1738, allegorical frontispiece designed by Francesco Villiani and engraved by Francesco Zucchi, 15 full-page engraved plates, two maps, one folding plate in the text, and finally a woodcut illustrating the famous Tower of Modena, unsigned. Bound in contemporary French speckled calf, raised bands, a red title label and gilt designs in the panels of the spine; corners pumped, and some minor rubbing to the joints. Late 18th century ownership label of M. Dupleix, de Bacquencourt, Intendant d’Amiens.

De Simone Company, Booksellers

“The subject of Tassoni’s poem was the war which the inhabitants of Modena declared against those of Bologna on the refusal of the latter to restore to them some towns which had been occupied ever since the time of the Emperor Frederick II. The author mischievously made use of a popular tradition, according to which it was believed that a certain wooden ‘bucket’, kept in the treasury of Modena cathedral, came from Bologna, and that it had been forcibly taken away by the Modenese. Every episode of the poem, though beginning in the epic manner, ends in some hilarious absurdity” (Encyclopedia Britannica).

The Prefazione and La Vita da Tassoni, which precede the poem, were written by Giannandrea Barotti and Lodovico Antonio Muratori respectively. Barotti, a third generation Ferrarese poet and antiquarian, provides information on the origins of the of this mock-heroic epic poem which was first published in 1622. He includes the history of the work and how it evolved overtime and provides a bibliography of printed editions with commentary on the editors who preceded him. He also provided the notes that appear in the margins of the poem, offering interpretation and insights into Tassoni’s world at the time the work was written. Muratori, the noted antiquarian from Modena, used the archives at the Modena State Library, later called the Biblioteca Estense di Modena, to write his biography of Tassoni and provides documents.
which go back the origins of the family which is delineated by a folding genealogical table of the family line.

The book is illustrated with engravings representing Florentine, Ferrarese, Venetian, Bolognese and Modenese styles, by such noted artists as Domenico Maria Gratta, Pietro Gradici, Francesco Villani, and Francesco Zugni. The designs are engraved by such noted engravers as Giuseppe Benedetti, Andrea Bolzoni, Bartolomeo Bonvicini and Piero Locatelli, to name a few. In addition to the 17 full-page engravings, each of the twelve cantos in the poem begin with a woodcut initial letter and end with an engraved cartouche.

As a result of this collaboration, this edition of Tassoni’s *La Secchia Rapita* is considered one of the great 18th century Italian illustrated books and a must have for anyone collecting in this field.

Gamba. *Serie dei Testi di Lingua Italiana*, 1765. Pietro Pulliati, *Il Libro Illustrato dal XIV al XVIII Secolo*, no. 92. See also the biography of Tassoni written by Luigi Fassò in 1937 in *Dizionario Biografico degli Italiani* that can be found on the Treccani website. (1231)
THE PLEASURES OF PORK

40. BERSELLI, GERONIMO. Lodi del porco, opera piacevole e ridicolosa. Nella quale à pieno si descrive la perfezzione, la bontà, l’eccelenza, l’industria, la magnanimità, la valorosità, e la fierezza del porco. Nuovamente composta per Ieronimo Berselli bolognese. Stampata in Bologna con licenza de’Superiori et restampata in Firenze, 1592.


Originally published in 1590, this is the second edition of this rare poem in praise of the pork. Written in the form of a eulogy the author, praises the part of the pig and briefly discusses their preparation and the delicate flavor that each can achieve under the direction of a master chef. The author is unknown other than for this publication, and it may be surmised that having been originally published in Bologna, its’ publication is a celebration of the quality of the beast and many gifts if offers to a hungry and adoring public.

This title is cited in the Italian Union Catalogue (SBN ICCU) but only the 1590 edition and specific copy is listed. It does not appear in OCLC or NUC.

See Westbury, Handlist of Italian Cookery Books, p. 30, listing only the 1592 edition. Not cited in Vicaire or Biting. Maria Paleari Henssler cites the title in her book Bibliografia latino-italiana di gastronomia, p. 87 but no location is listed. This is probably the Westbury copy! (979)
Rare first and only edition of Eraclio Landi’s study of the wines of Mantua, an ancient city in the Lombardy region of Northern Italy. Adopting scientific criteria and referring in particular to wine chemistry, Landi carefully describes the various wines of Mantua: its characteristics, its quality, the fermentation process used, as well as the market for the wines. Included is a description of fourteen different grapes that can be cultivated in this region of Italy. There is also a section on how to conserve the wines and to transport and export them by sea.

The work was written for presentation to the Reale Accademia di Scienze, e Belle Lettere di Mantova, and academic society, which was founded by Maria Terese, Empress of Austria in 1768. Landi was a Franciscan from Siena who was appointed by the Austrian government to be the royal agrarian inspector in Milan and the surrounding area.

De Simone Company, Booksellers

Chinese cuisine. Included are chapters on “Grilled and fried things -- Stewed and bain-marie -- Smoked things -- Fried foods -- Braised foods -- Cooking under the ashes -- Cooking in water -- Broths -- Savory dishes -- Marinades -- Sauces and condiments -- Preparation with marcs -- Sugar and sweets -- Preparations with alcohol -- Retrospective cuisine.”

Il a été tire de cet ouvrage Dix exemplaires sur papier Coréen Numerotés de a +: Quarante exemplaires sur papier du Honan Numerotés de 11 a 50; et Cinq Cents exemplaires sur papier Pelure Chinois Numerotés de 51 a 550. Exemplaire no. 194.

Tall 8vo. 250 x 195 mm. [9 ¾ x 7 ½ inches]. [24], 141, 4] pp. Illustrated throughout. Bound in beautifully color printed decorative wrappers of Chinese kitchen iconography, original tissue wrappers, in near fine condition. Some of the images are printed in tissue paper, the remainder of the paper stock is Pelure Chinois. Some minor wear to edges. House in a leather backed chemise style book box.

First edition. An enchanting book, beautifully printed and bound in a most stricking color printed wrapper. The text by Lecourt and edited by Nachbaur includes recipes demonstrating the variety and quality of
A PHILOSOPHER, PHYSICIAN, AND ASTRONOMER
DISCUSSES THE SCIENCE OF DIET AND HEALTH

43. (MANFREDI, GIROLAMO) Opera nova intitulata: il perché, utilissima ad intendere le cagioni de molte cose, et maximamente alla conservazione della sanità: et phisionomia: et virtù delle herbe. Novamente emendata, e purgata di errori inumerabili e nel primo essere suo ridutta. - Venezia, (Giovanni Padovano), 1540. $ 1,500.00

De Simone Company, Booksellers

human body that are affected by diet and well-being. Manfredi also discusses the eating habits of his time and offers today’s reader insight into available food stuff for the 15th century public, recommendations for a balance diet and some discussion of exercise.

“The first edition of Manfredi’s encyclopedia was published in Bologna in 1474, and the second at Naples in 1478. The author asks some two thousand questions to each one he volunteers at least one reply. The first of the eight books of the encyclopedia deals exclusively with food and the second with wine.” (Simon)


8vo. 155 x 101 mm., [6 x 4 inches]. [16], 128 leaves. Bound in 18th century vellum spine over marbled paper boards; title in manuscript on the spine; paper stock uniformly brown with age.

Uncommon Italian language edition, originally published in Latin in 1474, of this popular encyclopedia which enjoyed vast success. The main topic covered is gastronomy and the nature of food and drink. Valuable for instruction to making popular cuisine. The book is divided into two parts: the first illustrates the means to preserve health, the second is aimed at clarifying various questions, concerning in particular the parts of the
WITH A RESPONSE TO PICO ON TOXICITY OF CERTAIN VARIETIES BOUND-IN


$5,500.00

De Simone Company, Booksellers

Two works in one volume. 8vo. I: 205 x 135 mm., [8 x 5 inches]. [iv], 284 pp. 2 folding plates colored by contemporary hand, with 10 diagrams. II: 32 pp. Bound in contemporary wine morocco, gilt triple-fillet borders and corner pieces in a floral motif, spine with title gilt, all edges gilt; original marbled paper pastedowns and endpapers. Very fine copy.

Pico’s treatise is divided into four parts, including insights into picking mushrooms and the risk involved in consumption of toxic species. Of great importance are the folding plates, engraved by Stagnon from drawings by G. F. Anselmi and Pico himself and hand-colored at the time. The second part of the volume is taken up with the work by Dardana, featuring a letter addressed to Pico about the differences between poisonous and edible mushrooms.

It is evident that the truffle has very ancient origins, but the first scientific studies are carried out only since the eighteenth century. More precisely, in 1788 the Latin name Tuber Magnatum was born: it was invented by a Turin doctor Dr. Vittorio Pico, who defined the white truffle as the “truffle of the magnates”. The Savoy family, for example, passionate lovers of truffles, sent it as a “diplomatic gift” to all the other European courts and invited friends to their hunts (for truffles) in the Turin hills.

For Pico, OCLC cites copies at Harvard and Michigan only, NUC cites Harvard only. For Dardana OCLC cites copies at Oklahoma, Wisconsin, and Michigan only. Rare in the trade; not listed for sale on Via Libri or ABE, two copies of Pico only on Maremagnum.

Paleari Henssler, Maria. Bibliografia Latino-Italiana di Gastronomia. 1998., p. 575 for Pico only. (1150)
INTERNATIONAL WINE, LIQUOR AND OLIVE OIL TRADE REVEALED WITH INFORMATION IN MANUSCRIPT ABOUT TERMS OF SALE & PAYMENT

45. WINE BROADSIDE. Lista e prezzi dei vini, liquor rosoli, ed oli che si vendano in Livorno da Gio. Battista Nardi e Figli. [Livorno, not after 1792].

Folio Manuscript Broadside. 450 x 320 mm., [19 ½ x 12 ½ inches]. Engraving in three columns. Title set in the center with images of wine caskets and other trade items on either side. With descriptions of locations of goods imported from France, England, Hungary, Portugal, Holland, the Piedmont, Tuscany, Spain, the Eastern Mediterranean, and Sicily. Below the location the type of imported good is listed with price in paoli and pezze in manuscript, with a note offering 5 ½% discount to those paying in gold. At the bottom of the broadside is a view of the warehouses in Livorno, the port and another image of casks and oil jugs. A manuscript note at the top left of the broadside provides a date and a note at the bottom offers terms of sale and payment.

The condition of the broadside is very good. There are a few minor holes at the folds and some minor paper damage cause by the ink, but otherwise both the printed engraving and its manuscript additions are very legible.

Rare perhaps unrecorded broadside offering a very clear view of the business of buying and selling wine, olive oil, and liquor in the last decade of the 18th century. The trade was international and included South Africa and the Middle East and

Nardi was a wine merchant and proprietor of a shop in the Tuscan town of Livorno (Leghorn). Having been granted the status of free port by the Medici in the 16th century, Livorno allowed merchants to import and trade goods duty-free within the city, evidently facilitating Nardi’s impressive offering of wines and other liquors from around the world.

Not cited in any of standard works on wine history. Not cited in OCLC or ICCU (Italian Union Catalogue). (1216)
One hundred eighty-seven (187) original woodblocks (see photos 1 - 4) for illustrations of various dishes, surtouts, kitchen equipment, etc., that appeared in works by Urbain Dubois (1818–1901). Information provided on back labels of single blocks (more on this below) identifies the following sources:

*La Grand Livre des pâtissiers et des confiseurs*

*La Cuisine de tous le pays*

De Simone Company, *Booksellers*

*La cuisine d’aujourd’hui*

*La Cuisine artistique, étude de l’école moderne*

*La Cuisine classique*

Given that each of these titles typically contained hundreds of illustrations and that identification of all of the woodblocks has not been achieved, it is unlikely that this group constitutes a complete set for any single title. It is possible that some were used in multiple works, but that remains to be verified.

Dubois is a pivotal figure in the history of French cuisine and certainly one of the most prolific culinary authors of the Belle Époque. He is credited with introducing *service à la russe* to Western Europe, and some scholars attribute the usage of the term *chef*, as we intend it today, to his publications. Some of his works were translated into English, initiating an important cross-channel exchange of culinary methods.

The general condition of the blocks is quite good. Only three present damage (photo 5), perhaps due to the wear and tear of printing many editions. Many present traces of the solution of zinc white in gum Arabic that provided the ground for the artist’s design before sculpting (photos 6 - 7). In these cases, the image is clearly visible. Others bear heavy traces of ink, making it more difficult to discern the carved image (photo 8).

The woodblocks offer a unique view of a particular printing period and of gastronomical history. A motivated researcher could take this material in many different directions. How many times were the blocks reused? What impact did such a rich iconographic apparatus have on the price of the books at the time they were issued? Why were the woodblocks imported from Prussia? Perhaps it was due to the author’s connection to the crown. For a time, Dubois was *chef de cuisine* to Wilhelm I, Emperor of Germany.

Collections:

**Cicisbeismo: The Gallant Triangle**

**A Collection of Books Documenting the Social Advancement of Women in Italy & Spain in the 18th Century**

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

The price of the collection is $300,000.00. Payment terms are available.

47. A source collection of 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 period.
The Dionisi Family of Verona. Collection of 24 Printed Broadsides

$15,000.00

De Simone Company, Booksellers

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, novitiates, 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. (1147)

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 Govan Jacopo Dionisi, the eighteenth-century Dante scholar and perhaps the most famous member of the family.

A Complete Illustrated List of Broadsides is available upon request. (1147)
GIOGS OR JOYS:
BROADSIDE SONGS PRINTED IN CATALONIA 1674 – 1850

49. GOIGS. Series of 101 Festival Broadsides 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], a few double size printed two up. A few stained, and some with repair, but generally in very good condition.

The following description is a loose translation of the Wikipedia Article on Goigs and edited for clarity.

“The ‘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 Encyclopedia Catalana)
Addenda:


Together two works bound in contemporary leather backed boards, decorated paper cover. Very nice copy. $2,000.00

A separate printing taken from the First Italian edition of the text on handwriting prepared by Charles Paillasson for the *Encyclopédia méthodique*, published, originally in Geneva 1780-1793 by C. J. Pankouche. This copy is bound with Giuseppe Bonatti’s engravings focusing on examples of the Italian methods and traditions. Bonatti’s work appears to be quite rare.

Paillasson’s text offers a history of the development of the art of writing, including the evolution of letter form, national traits of letter design, methods for executing proper letter form, and some bibliographical information on manuals published on the subject from the 16th century to the present time. The last seven pages of the text contain explanations of how each letter, from a to z, should be formed for legibility and the method for accomplishing proper handwriting.

The plates have all been reengraved with Italian legends, by Bettinelli of Padua, a printer and engraver known for his stylish production of illustrated books and prints. The first two plates illustrate a man and then a woman at writing desks, with images of pens, paper, ink wells, and the
correct position of the fingers as they secure and guide the pen across paper. These two plates are followed by thirteen folding plates illustrating the positioning of the pen on paper, rotunda and bastarde letter forms, exercises to gain the feel of the pen gliding across paper, complete alphabets of rotunda and bastarde, capital and lower case forms, and flourishes. All the plates are beautifully engraved by Bettinelli’s printing shop.

Bonatti’s *Esemplare* uses the same designs as Franco Bertolotti’s *Caratteri*, also published in 1802. The engravings offer guidance for correct posture of the writer, proportion of letter size and spacing, ligatures, capitol and lower case letters, distance between the ascending and descending letter forms, antique forms, letter forms used by English calligraphers, modern calligraphic forms, and a few alphabets.

“Allora quando il corso delle umane vicende...”

51. Costituzione degli Stati Uniti D’Amerca tradotta in Italiano da Angelo Lanzellotti. Colla dichiarazione dei Rappresentati degli Stati Uniti d’America rinuiti in Congresso e cogli Articoli addizionali e correttivi. Napoli, 1820. $1250.00

Constitution of the United States of America translated into Italian by Angela Zanellotti. With the declaration of the Representatives of the United States of America assembled in Congress and with the additional and corrective Articles.

De Simone Company, Booksellers

12mo. 180 x 95 mm., [7 ¼ x 4 inches]. 47 pp. Stitched as issued with first blank as wrapper.

First edition thus. Angelo Lanzellotti (1782-1853) was a member of the intellectual elite of Naples and a contemporary of the economist Antonio Genovese, and the jurist and correspondent of both Franklin and Jefferson, Gaetano Filengieri. He was an acolyte of Giambattita Vico, the noted historian and author of the new science of history.

Lanzellotti was a part of the reform movement in the Kingdom of the Two Sicilies and author of an analysis of both the civil and penal laws of the Bourbon government. He published this translation of the Constitution at a time when revolutionary politics was threatening the ancient regime as a guide to the formation of a new constitution for Naples and the Kingdom at large. The same year he published articles on the 1799 Constitution of France, the Constitution of Naples published in 1815, and study of the constitution prepared by Napoleon in 1799.

Carpanetto & Ricuperati. Italy in the Age of Reason, pp. 287-89. (1230)