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LIST 60

WOMEN -- GIRL -- BOYS MANUSCRIPTS & ILLUSTRATED BOOKS

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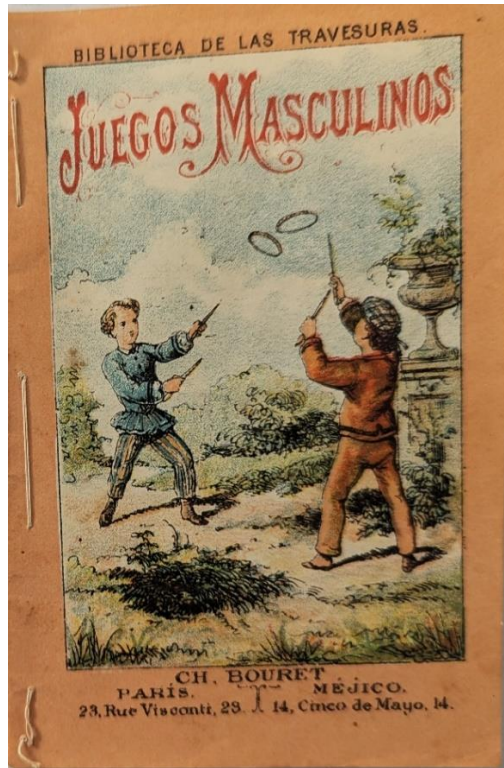
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THE LIBRARY OF MISCHIEF -- PRINTED FOR THE MEXICAN
MARKET

1. BIBLIOTECA DE LAS TRAVESURAS. *Juegos Masculinos*. Paris and Mexico: Ch. Bouret, ca. 1870. \$ 120.00



16mo. 115 x 75 mm., [4 ½ x 3 inches]. 6 pp. [4 pp. text.] Alphabet printed on the inside front wrappers and pronunciation guide to syllables on inside back wrapper. Color printed illustrations of boys at play on front and back wrapper and 2 illustrations on the verso of page 3 and recto of page 4. Stitch as issued. Near perfect condition.

Rare example of this Mexican children's book, printed in Haarlem, Netherlands by Emrik & Binger, the noted lithographers and children's book printers. This little chapbook is part of the series of children's books which are both educational and playful and reflect, in this case, the mischief that boys get into when frolicking with their friends. The text of *Juegos Masculinos* or *Young Men* suggests that the character of a

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strong man is formed made when as boys he play games that mimic adults and that tossing hoops, playing soldier, and climbing the maypole are to be encouraged. The illustrations, colored by the lithographic process, complement the text.



The Mexican publisher Ch. Bouret printed hundreds of books in all fields of history and literature. Like his American counterparts he produced genre series, like *Biblioteca de las Travesuras*, which proved to be very successful part of the business. In 1900 after the death of Bouret the business was sold and continued to 1933 under the same imprint. See the holdings in the Biblioteca Pública General San Martín for a list of Bouret's publications. (1274)

IMAGES BY THE 18TH CENTURY DUTCH ARTIST, CHRISTINA CHALON

2. [CHALON, CHRISTINA] LE FRANCO VAN BERKHEY, J. *Zinspelende Gedigjes, op de geestige Printjes ge-etst door Pieter de Mare, na de Teekeningen van Mejuffrouw Christina Chalon, berustende in de verzameling van den kunstbevorderenden heere H. A. Dibbets.* Leyden: Frans de Does, 1779. \$ 4,500.00



8vo. 225 x 135 mm., [9 x 5 inches]. 32 pp. Illustrated with a title-page vogmette, 32 etchings on 29 plates. Bound in contemporary leather backed boards; spine and edges show wear to the marbled paper, bookseller's description pasted to front pastedown. Images on good paper stock, nice clean copy.

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First edition. Complete suite of 32 etchings on 29 plates by Pieter de Mare (1758-1796) after drawings by Christina Chalon (1749-1808).

Christina Chalon was an 18th century Dutch artist, known for her skills as a draughtsman and a printmaker. She was born into a family of artists in Amsterdam in 1749, her father being a musician and her grandfather, Louis Chalon (1687-1741), a painter of some reputation. She was trained by Sara Troost, daughter of the well-known artists Cornelis Troost, and later studied with Cornelius Ploos van Amstel. Her talents developed and she devoted her time to etching, inspired by the style of the Dutch Golden Age painter Adriaen van Ostade. Growing up in a circle of artistic, Christina was allowed to pursue her artistry with the encouragement of her family, a rarity for a young woman at the time. Chalon became known for her depictions of domestic scenes, particularly those of women and children.



Christina married at age 36 to Christian Frederick Ruppel, a merchant who also held a post at Leiden University as organist. She continued to

work throughout her marriage, signing her work variously, “Chra Cha”, “Chra Chal”, or “C C”, using her maiden name and building a clientele that dated back to her early years as an independent artist. Her many prints and drawings are a rich source for the daily life of women in the second half of the eighteenth century.



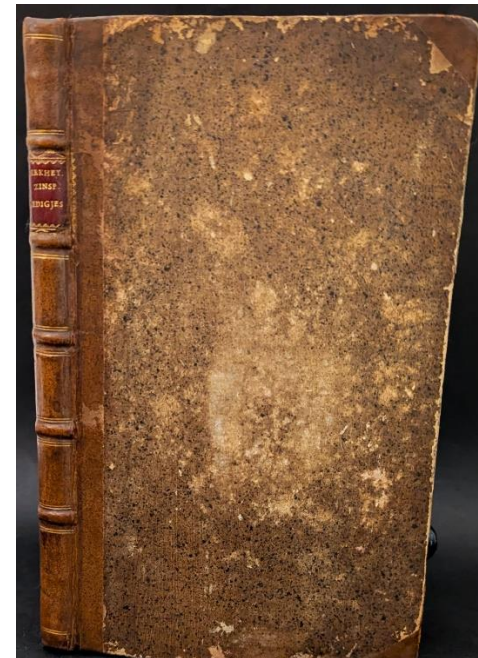
Women doing chores around the house and representations of the lives of children are almost the sole subject of her artwork. This makes Chalón quite a unique artist. We rarely see images of children playing with toys, but for Chalón this was a favorite subject. The women and children she portrays belong to the lower classes of society, but Chalón’s work never displays any social misery or poverty. On the contrary, there is a perpetual optimism detectable in her prints and drawings and it is this mood that made her work popular with collectors. Some of here

drawings were reproduced in etchings by Pieter de Mare but she made many of her own etchings as well.

The plates in this book are indeed reminiscent of Adriaan van Ostade’s wonderful genre works. Showing peasants, playing children and scenes of everyday Dutch life, document a visual record of Dutch vernacular culture. The original drawings were in the collection of Hendrik Dibbets, a Leiden admirer and collector of Chalón’s work. Other editions appeared in 1779 and 1793. The work ends with a 4-page publisher’s stock catalogue of prints for sale with prices.

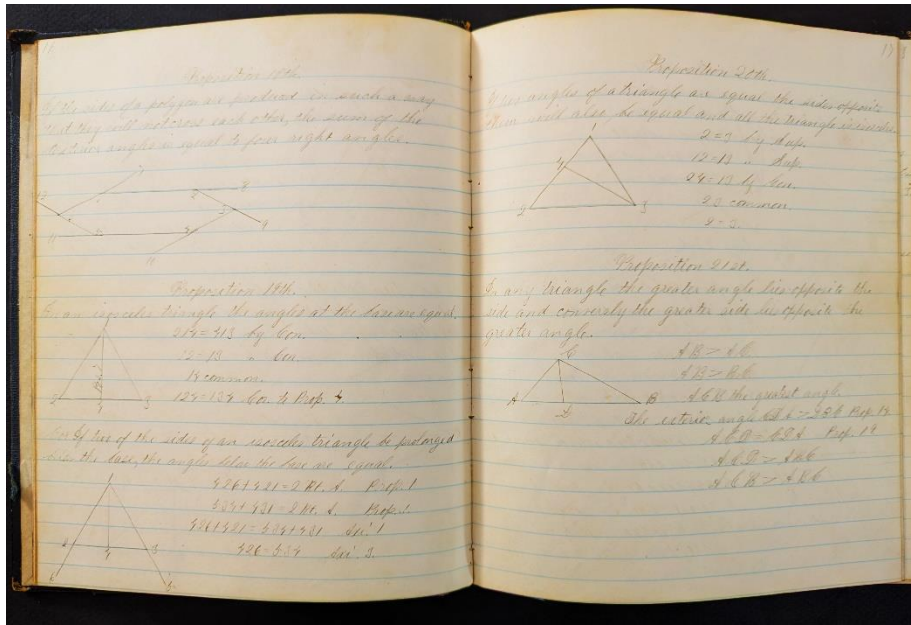
Schaeps, Jef. [Blog] *Women Artists in the Leiden Special Collections, Part 2*. June 28, 2022. J. Buijnsters, *Bibliografie van Nederlandse School – en Kinderboeken 1700-1800*, 1455-1456, who writes, “more an art book for adults than a children’s book.”

For US libraries OCLC cites copies of the 1779 edition at NYPL, Morgan Library, & Harvard; for the 1793 edition Princeton, Morgan, and University of Washington; for the 1806 edition no copies are listed. (1263)



YOUNG GIRL'S STUDY OF THE SCIENCES: CA. 1880

3.DORAN, ANNA J. *High School Notebook*. New England, ca. 1880.
\$ 1,500.00

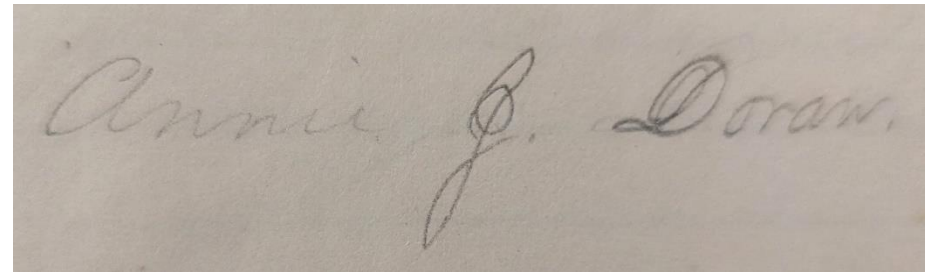


Square 8vo. 200 x 175 mm., (8 x 6 ¼ inches). 81 pages of manuscript on paper, text in ink, written in one hand; a 20 page section has been neatly removed at the end of the notebook. Bound in original black buckram with black leather tips and spine; spine rubbed with some loss to the top layer of leather, otherwise sound and attractive. Signed in pencil "Anna Doran" on front free endpaper.

Nicely preserved science notebook, written by an advanced high school student, learning the elements of geometry, chemistry, and physiology. The greater part of the notebook features lessons in geometry, written in a clear and neat hand suggesting this was the final document to present at the end of class. The geometry lessons begin with definitions, each with a drawing of a geometric form. This part is followed by thirty-nine propositions, increasing in complexity from a basic diagram of a triangle to "A square described on the hypotenuse of a right angled triangle is

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equal to the sum of the squares described on the other two sides;" with a diagram showing the angles and the square and their respective sizes. The geometry lessons is followed by chemistry, with a focus on solids, gases, and liquids, with diagrams illustrating the propositions offered by the teacher. The section on physiology covers the human body and its organs and how they function.



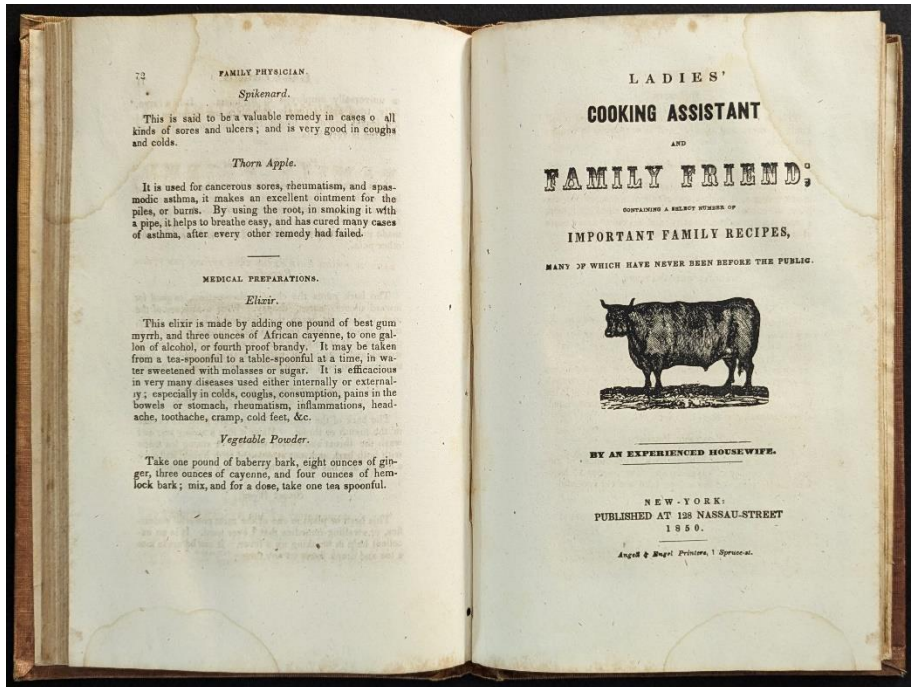
The notebook is clearly written and well organized. Ms. Doran supplies headings describing the content of the section, mathematical figures very precisely drawn, formulas, and scientific tables documenting the experiments she is performing, especially in the chemistry section.

Science notebooks by young American women are rarely found in the market. It is more likely to find a notebook with literary and historical notes, especially at the end of the 19th century. Although the identity of Anna Doran has remained obscure, she presents a growing class of educated young women, schooled in the sciences as well as the arts, and preparing to take their place in laboratory as well as the classroom. (1266)

**MANUAL FOR A HAPPY AND HEALTHY DOMESTIC LIFE IN MID-19TH
CENTURY AMERICA**

4. LADIES' HOME COMPANION. *Ladies Indispensable Assistant. Being a Companion for the Sister, Mother and Wife.* [Bound with as publisher]: *Ladies' Cooking Assistant and Family Friend: Containing a Select Number of Important Family Recipes.* New York, 1850-51.

\$ 250.00



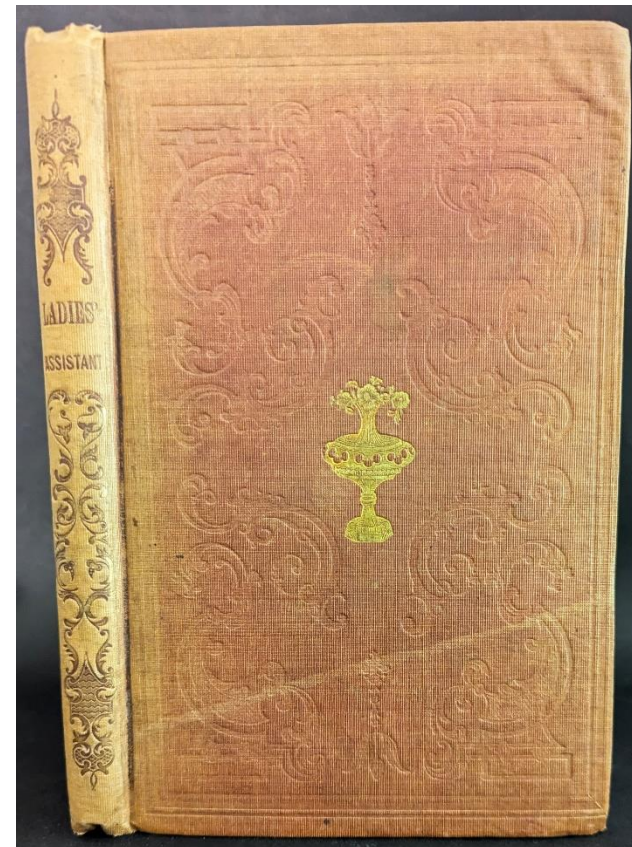
8vo. 200 x 150 mm., [8 x 5 ¼ inches]. 72; [vii], 8-48; [i] 122-136 pp. Bound in publisher's red embossed linen cloth, decorated spine and medallion on the upper board; some fading to the spine and around the edges of the cloth binding; paper stock foxed with tidemarks in the upper right corner of the text; with faults a good to very good copy.

This copy appears to be the second edition, originally published separately and then as companion volumes. The two titles are followed by 16 pages of text from another publication in this line which touches on etiquette for ladies and gentlemen, ladies grooming and choice of dressing gowns, taking care of canary birds, and sewing instructions.

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Ladies' Indispensable Assistant is a guide which focuses on family medicine and is entitled the *Family Physician*. It includes descriptions of diseases and remedies for their cure. Croup, Whooping Cough, Rheumatism, Consumption, Inflammatory Fever, Typhus Fever, Scarlet Fever, and Measles are the major ailments that described. Scores of other sicknesses are discussed in less detail, but each contains a diagnosis and remedy. *Ladies' Cooking Assistant* contains hundreds of cooking recipes including cakes and breads; pies, preserves and jellies; meat, fish, and gravies; and vegetables there is also a section entitled, "Cookery for the Sick".

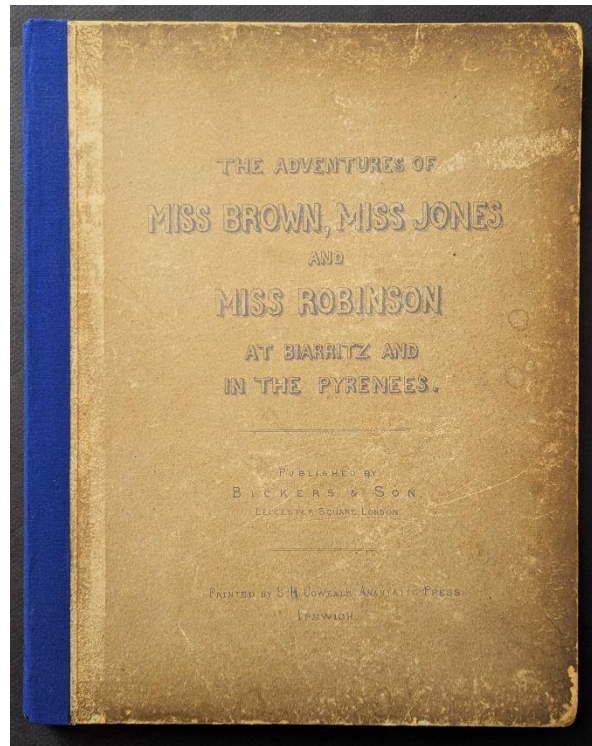
Lowenstein, *Bibliography of American Cookery Books.* (1257)



**AN ARTIST AND NURSE RECORDS IN PICTURES HER VISIT
TO EUROPE WITH FRIENDS**

5.[**LOCH, CATHARINE GRACE**]. *The Foreign Tour of the Misses Brown, Jones and Robinson. Being the History of what they saw & did at Biarritz & in the Pyrenees.* By Miss Brown [pseud.] Ipswich: J. H. Colwell & Co., Anastatic Press, [1877]. \$ 2,200.00

Folio. 305 x 240 mm., [12 x 9 ½ inches]. [1], 49 pp., printed on recto only.



Illustrated throughout with drawings by Catharine Loch printed by the anastatic process, a transfer process using zinc plates. Bound in original printed boards, expertly rebacked with blue cloth; hinge of front board reinforced with Japanese paper; the margins of the printed boards are soiled and with some minor loss of paper at corners and edges; discoloration of the inner margin of title-page. Text is sound and clean.

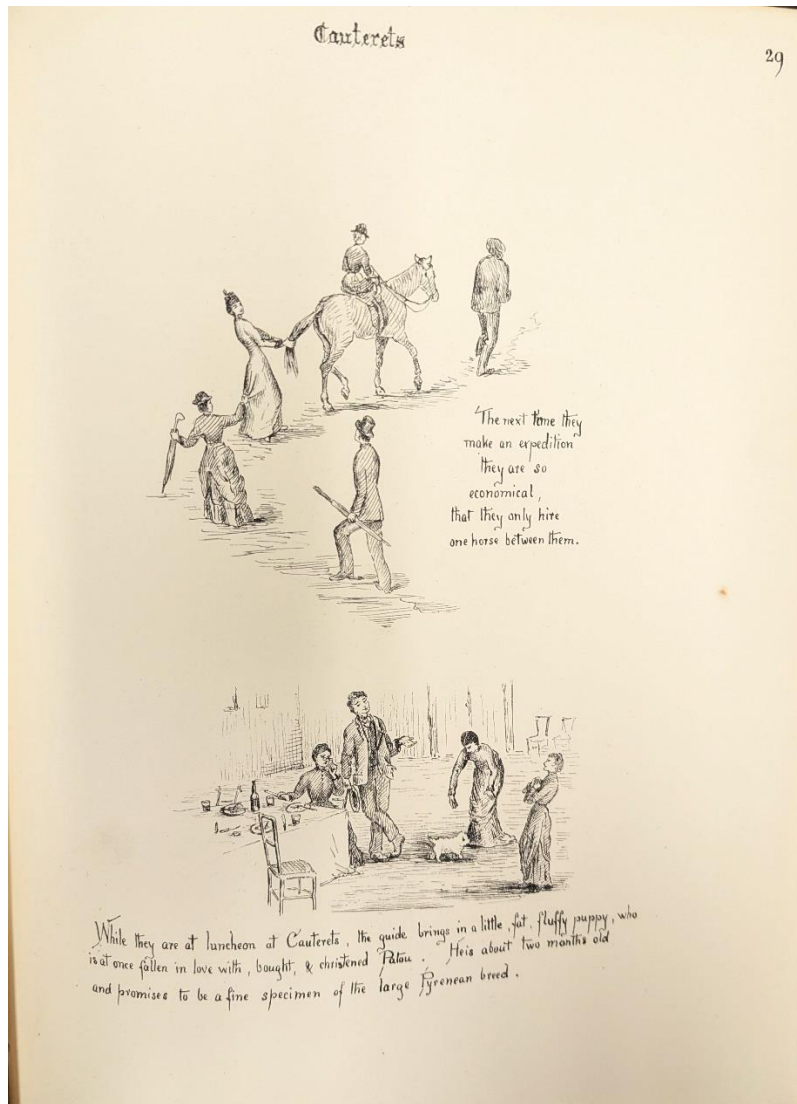
Only edition of this rare travel book, illustrated with original drawings printed by the anastatic process from zinc plates. Catharine Grace Loch (1854-1904) traveled with Lady Florence Sutherland-Leveson-Gower and Miss Bragge their governess and mother-hen-in-chief. Miss Loch prepared this souvenir of her travels to Paris and Bordeaux and to the southeast of France where she and her companions stopped for some days at the town of Biarritz near the Spanish border. They continued south

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and crossed the border to Fontarabia, now known as Hondarribia, and further southeast to San Sebastian. After numerous adventures, they began moving west returning to France via Lourdes, Argelès, Gavarnie, and through a number of small French town before heading home to England.



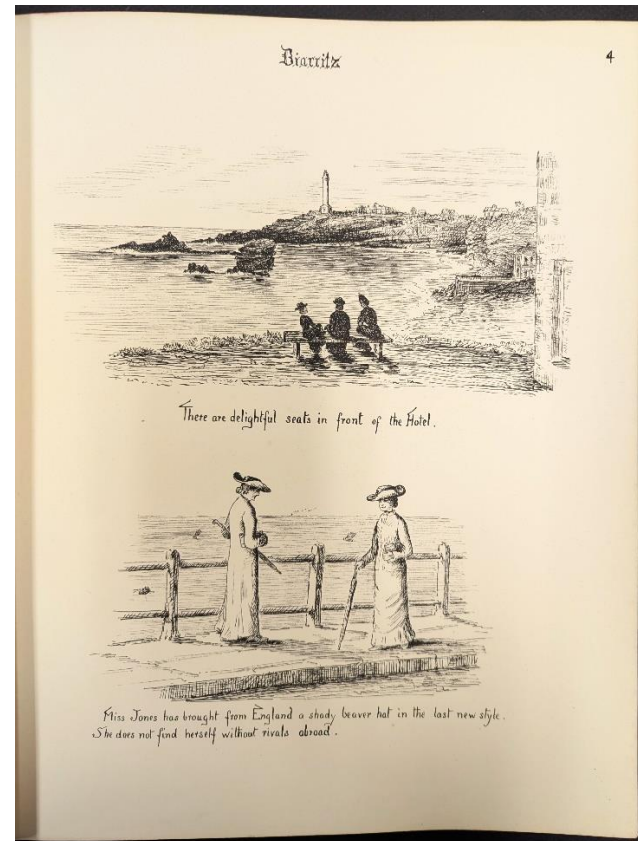
At each stop, Miss Loch made humorous drawing of their adventures, many times using her companions as foils for a joke or to record an amusing situation. She also made very sophisticated renderings of the towns she visited, making drawings of town halls, churches, pastoral views, and landscapes. The three women traveled by train and carriage, but much of their trip required the use of horses, which at times created very funny scenes for her to illustrate. Miss Loch made sure to include drawings of the people they encountered, especially those who helped the trio as they made their way through the rural territories of southern France and Spain.



A biography of Catharine Grace Loch in the files of the National Portrait Gallery, London reads in part, that Miss Loch was a

“Pioneer nurse who trained at the Royal Hants County Hospital and was appointed a Sister at St Bartholomew's Hospital. In 1882, following the inauguration of the Indian Army Nursing Service, she was appointed Lady Superintendent, based at Station Hospital, Rawalpindi,

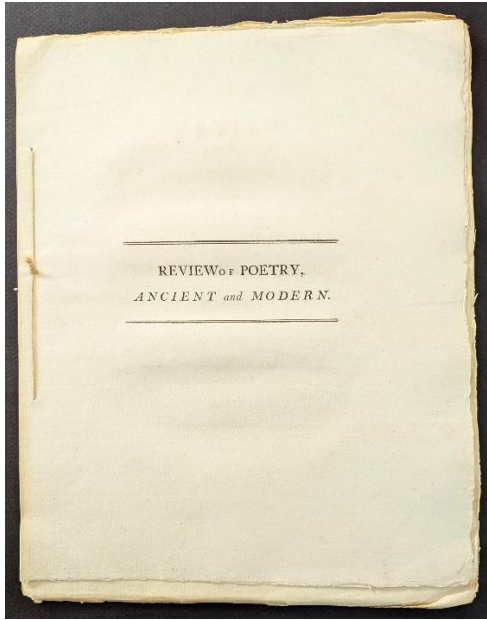
Punjab, India (now Pakistan). She received the Royal Red Cross and Indian Medal with "Hazara" clasp for active service on the frontier in 1891. She wrote a paper entitled "The Indian Army Nursing Service" which she presented at the Nursing Conference, London in June 1896. She was the subject of *The Memoir of Miss C.G. Loch R.R.C (late Senior Lady Superintendent of the Indian Army Nursing Service)*. by Surgeon Major General A.F. Bradshaw C.B.”



With faults, this is a rare travel book. OCLC cites only one copy in the collections of the National Library of Scotland. Not listed in NUC. She is not cited in the *Oxford Dictionary of National Biography* or in any article in *Wikipedia*. (1304)

ANGLO-IRISH POET'S ADDRESSES HER FIRST BORN SON

6. MANNERS, LADY CATHERINE REBECCA GREY. *Review of Poetry, Ancient and Modern. A Poem by Lady M******. London: Printed for J. Booth, 1799. \$ 400.00



4to. 285 x 225 mm., [10 ¼ x 9 inches]. 2 preliminary leaves, 30 pp. Stitched as issued. Near fine copy, probably from a cache discovered in London in the 1990's.

Lady Manner (1766 or 77 – 1852) was an Anglo-Irish poet whose work was praised for its “purity and sentiment” and its “genuine pathos”. This assessment was by a reviewer writing in the *British Critic and Quarterly Theological Review*, established to counter the influence of the French Revolution on the English public. Manners was a member of the “Delphic throng” of women poets including Charlotte Smith, Anna Seward, and Mary Robinson, whose popularity during the 18th century brought them a wide audience and considerable notoriety. She was married in 1790 to William Manners, Lord Huntingtower of Leicestershire, later Lord Tollemache and had six boys and six girls over their thirty-three marriage.

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The *Review of Poetry* is dedicated to her first born son Lionel. The poem highlights the contrast between the “gay and childish air” of her son and “Gallia’s sanguinary race/Fixing in each savage mind/Hatred to the human kind--”. Lady Manners goes on to quote many of the major poets from time in memorial writing on the theme innocence and depravity, from Homer through Shakespeare, Milton, Johnson and her near contemporary the nature poet and romantic, James Thomson.

This was her second publication, the first issued under the title *Poems* in



Cleveland Museum of Art

1793 and reissued due to demand the following year. That same year Sir Thomas Lawrence painted a most revealing portrait of Lady Manners, that in its day was not appreciated for its sensitive portrayal of feminine beauty. By today’s standards it is considered one of the most renowned examples of English portraiture created during the waning years of the 18th century.

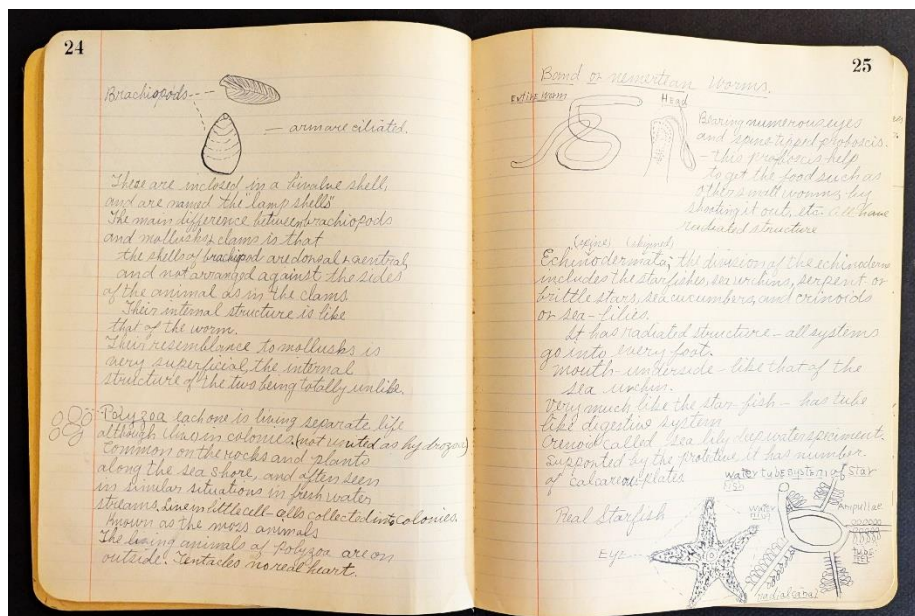
Although not many editions of *Review of Poetry* are cited in OCLC and NUC, there are numerous digital copies listed in American libraries.

See *The History of British Women’s Writing, 1750-1830*, V. 5, (2010), edited by J. Labbe, pp. 321, 329.

Carolyn Day and Amelia Rauser. “Thomas Lawrence’s Consumptive Chic: Reinterpreting Lady Manner’s Hectic Flush in 1794.” *Eighteenth Century Studies*, V. 48., no. 4. Portrait of Lady Manners by Thomas Lawrence. *Catherine Rebecca Grey, Lady Manners*, 1794; Cleveland Museum of Art. (1273)

SCIENCE NOTEBOOKS BY A HIGH SCHOOL GIRL FROM WESTON
OREGON: GRADED "A"

7. NARKAUS, IDA. *Science Notebooks on Zoology, Botany, Physiology, Anatomy, Histology & Hygiene By a High School Girl from Weston Oregon.* 1910. \$ 650.00

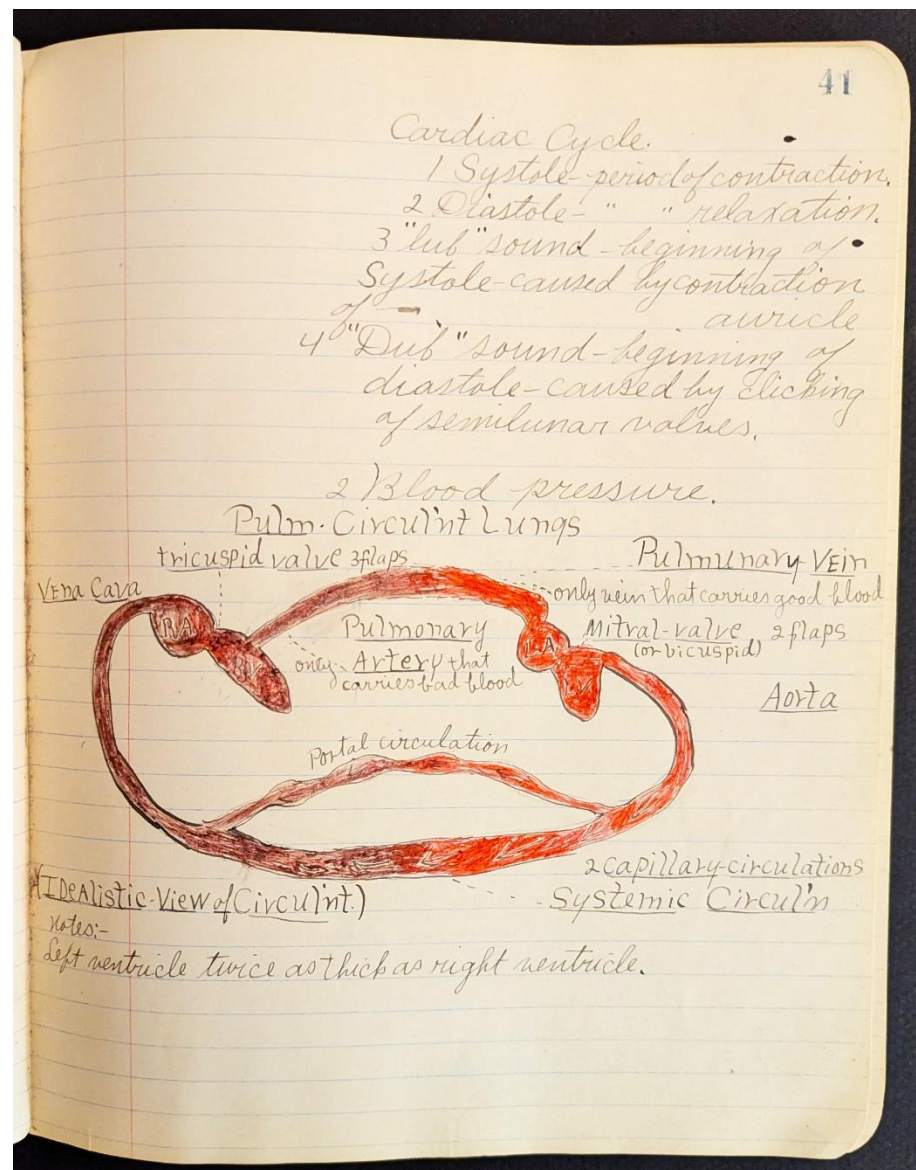


2 volumes. 240 x 185 mm., [9 ¼ x 7 ¼ inches]. 83 pp.; 83 pp. Standard cloth notebook bindings. Title in black ink on upper boards. Signed and dated on front free endpapers of both volumes.

Lecture notes and drawings dated January 1 – May 3, 1910, and signed by Ida Narkaus of Weston High School, Weston, Oregon. The detailed notebooks cover the physiology of the human body and explanations and examples of skeletal structure, organs, blood and circulation, the eye and ear how they work, the respiratory system, the digestive tract and other elements of the body. The second volume continues the systematic study of zoology and botany, offering lectures on animals and plants from the structure of the cell to the development of a species and their varieties. Ida Narkaus illustrates her notebooks with drawings,

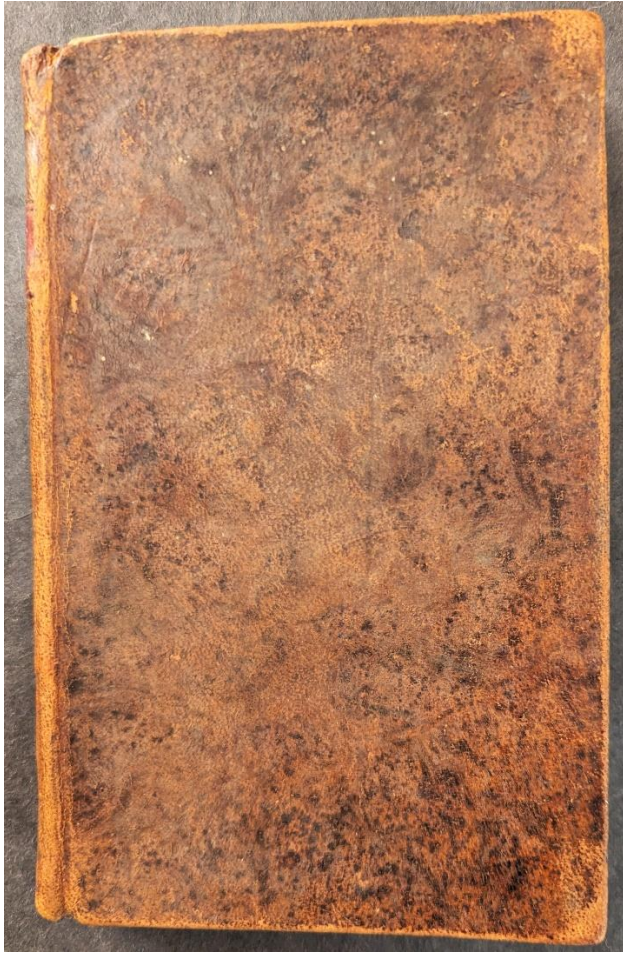
De Simone Company, Booksellers

some in color, that emphasizes the content of each individual lecture. At the end of each volume Ida's work is graded "A" in pencil, presumably by her teacher. (1264)



**THE FIRST POETESS OF CUMBERLAND COUNTY
WITH A 16 PAGE SUBSCRIBER'S LIST, ABOUT HALF OF WHICH ARE
NAMES OF LOCAL WOMEN**

8. OLIVER, ISABELLA. *Poems, on Various Subjects.* Carlisle, (PA): From the Press of A. Loudon 1805. \$ 350.00



12mo in 6's. 170 x 110 mm., [6 ¾ x 4 ¼ inches]. 220 pp. Bound in original full brown sheep skin, red leather label; some light scuffing to the joints and edges, boards a bit bowed, but a sound and very attractive copy in original condition. With three ownership inscriptions in light pencil reading "Mariah Nevins' Book/ February 1819": "Mariah Fr___

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Book"; "Mariah Lairds Book", all three of which appear to be written in the same hand.

Near fine copy of the poems by a young woman from Cumberland County, Pennsylvania, who was orphaned at the age of 14. In the notice "To the Editor" signed "R. D.", the writer states that Isabella dictated the verse to a friend, as her skills at writing were limited. He writes, "These Poems, therefore, have come, not so properly from the pen, as from the memory and the heart of the Poetess." Isabella was the daughter of James Oliver "long an inhabitant of Cumberland country, -- a worthy citizen, -- an eminent mathematician, -- of whom she was deprived, when about fourteen years of age."

The nature of the poetry centers around her community, with numerous poems commemorating the life and death of local friends. She also wrote a poem on the Death of Washington, a poem in memory of "the Late Gen. Alexander Hamilton, who fell in a duel with Aaron Burr, composed by the Author when in Childhood", and the late Principal of Dickinson College, the Rev. Dr. Charles Nisbet. Her poem on Slavery contains the lines,

"To trade in human flesh, to forge a chain
For those who may with them in Glory reign?
But, independent of the Christian light,
Humanity is outrag'g, every right
Of human nature trampled to the ground;
By Men who deify an empty sound,
And call it liberty, or what they please;
But God will visit for such crimes as these."

Joseph Sabin. *Dictionary of Books Relating to America*, 57205. Oscar Wegelin, *Early American Poetry*, 1072. Roger Stoddard and David Whitesell, *A Bibliographical Description of Books and Pamphlets of American Verse Printed from 1610 Through 1820*. (792)

**A SPIRITUAL GUIDE FOR WOMEN:
PREPARATION FOR THE MASS, CONFESSION AND COMMUNION**

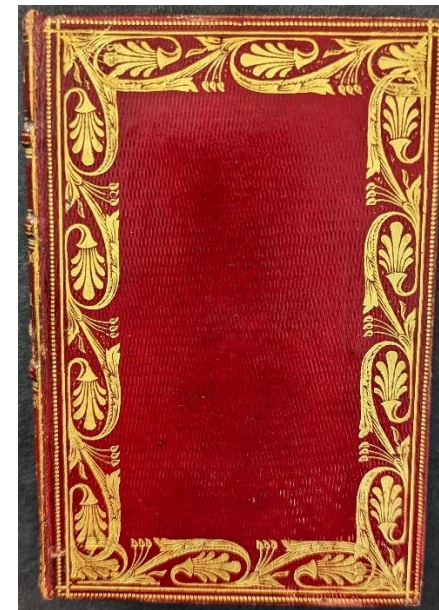
9. Orario Spirituale per le Dame. Ossia raccolta d'istruzioni ed affetti per la Santa Messa per la Confessione e Comunione e molti altri di pietà. Milan: Pietro e Giuseppe Vallardi, ca. 1819. \$ 500.00



Small 12mo. 120 x 80 mm., [4 ¾ x 3 ¼ inches]. 324 p. Illustrated with an engraved frontispiece and title-page and three engraved plates by the Vallardi brothers. Bound in full red morocco, gilt border of acanthus leaves and vines on the boards, spine decorated with ornate patterns set within three raised bands; pink glaze paper endsheets. End bands of light green and red silk, with a red and green ribbon page marker. All edges gilt. Very nice copy with only minimal rubbing to the joints of the binding.

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A rare and handsome prayer book organized and directed to women, with emphasis on the preparation for the mass and holy sacraments. The volume begins with a series of prayers, including the "Our Father" and the "Confession of the Faith." This is followed by prayer to the Holy Ghost requesting His help in combatting the devil and his attempts to corrupt the purity of the female soul. The book continues with prayers composed for the Mass and communion, and prayers in preparation for the sacrament of confession. This is followed by prayers for the dead, the text of the "Ways of the Cross" and repetitive prayers making up the Litany of the Blessed Virgin, the Angels, Saints, and the martyrs.



The engravings by Vallardi include images of *Madre del Salvatore*, *Madre del Redentore*, *Santo Luigi Gonzaga*, and *Santo Vincent de Paul*.

Rare: ICCU (Italian Union Catalogue) cites only one copy of an edition dated 1837 with 218 pp. and no illustrations. OCLC adds an edition dated 1829 with 360 pp. in only the copy at the Bibliothèque Nationale de France. (1265)

CHILDREN'S BOOK PRINTED IN COLOR ON CLOTH

10. PATRICCHIO, CATERINA. *The Garden: Dean's Rag Book No. 105*.
London: Dean's Rag Book, Co. Ltd, ca. 1910. \$ 180.00



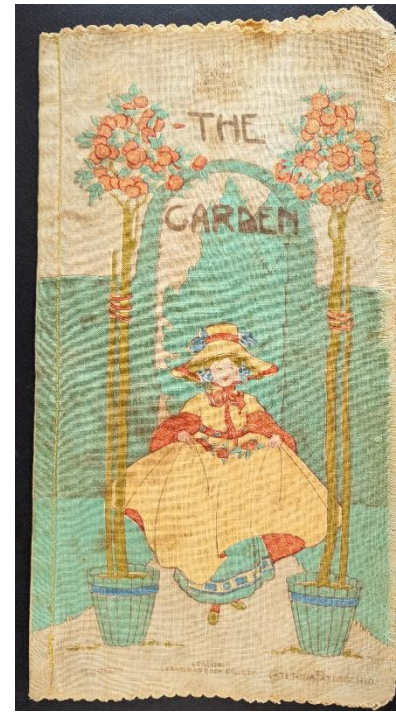
4to. 320 x 170 mm., [12 ½ x 6 ½ inches]. Printed cover and back leaf colored on both sides, plus two interior leaves (4 pages) printed on one side only in color with identifying text. The six leaves are stitched together along the fold creating a spine that holds the cloth leaves together. Cloth book is illustrated with images of everyday objects colored in reds, yellows, greens, and browns, with a text printed in brown ink. Edges of cloth are a bit frayed, some minor fading to color on front leaf, some minor spotting. Otherwise, a very good copy.

An early publication in the “Dean’s Rag Book” series with patent numbers and “quite indestructible” dogs logo on the rear panel. Charming individual pictures of the objects, creatures, and creations in

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the garden, including cabbage, sun-dial, dove-cote, bees & Beehives. It also contains specific names for flowers (fuchsia, pansy, arum, lily, narcissus).

Not much is known of the artist, Caterina Patricchio (fl. 1900–1920). She was the daughter of Giuseppe Patricchio (1833–1914), a painter and



teacher of art in England in the later years of the 19th century. Caterina, or Catherina as she sometimes signed her work, was a very accomplished artist working both in watercolor and pen and ink line drawing medium. She not only made artwork for “Dean’s Rag Book” series but also illustrated children’s books for C. W. Daniel Ltd., Thomas Nelson and Sons, and T. C. and E. C. Jack Ltd., and others.

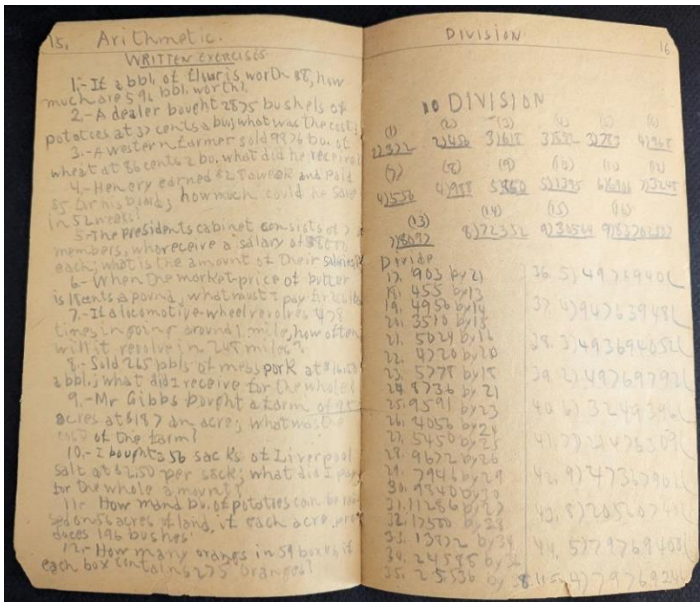
“Dean’s Rag Book Company was founded in 1903 by Henry Samuel Dean to produce rag books for children. However, their expertise in working with cloth, printing and “patterns” also led them to branch out into other enterprises such as making soft toys and cut-out books. The “Rag Books” made by Deans were simple printed cloth books with edges cut with a zig-zag “clothmaking shears” pattern. Rag books were ideal for very small children, they were cheap, pages couldn’t be torn out and eaten, they were difficult to deface, it didn’t matter if the child fell asleep with one (as they were soft and comfortable), and ... ultimately ... if they ended up saturated with drool or mud (or worse), they could easily be washed and sterilized.” (Brighton Toy Museum, UK).

Scarce title from a popular series, only 1 copy cited in OCLC (Princeton University). (1271).

TWO MANUSCRIPT MATHEMATICS TEXTS
WRITTEN OVER THE COURSE OF A HIGH SCHOOL CAREER

11. RIDINGTON, THOMAS TREGONING. Book 1. *Arithmetic for Children. By Thomas Tregoning Ridington, Editor of. Arth., for teachers(sic) and for schollars (sic) graded arithmetic ect. (sic) No. 1. Answers in Back of Book.* Manuscript on paper, text in pencil. 200 x 120 mm, 8 x 5 inches]. 26 [1] pp. Paper wrappers covers, sewn with binder's cord; paper stock brittle at edges and a bit fragile. [Philadelphia, ca. 1905]. **WITH:**

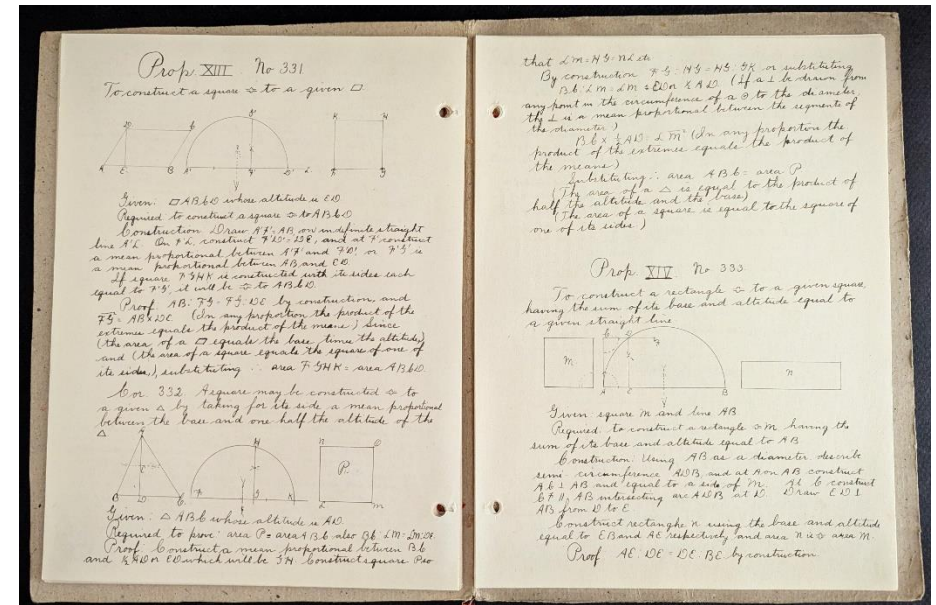
Books II – V. *Geometry: Senior Class P.P.H.S.* Manuscript on paper, text in pencil. Geometric diagrams throughout. 225 x 170 mm., [9 x 6 ¾ inches]. 78pp. Card stock wrappers, ribbon ties for sewing, frayed and broken. [Philadelphia, ca. 1908]. \$ 400.00



Two manuscripts showing the development of a high school student from Prospect Park High School in Philadelphia. The progression in handwriting, the format of the two manuscripts, and the degree of difficulty of the mathematical materials covered demonstrates the growth in confidence of a student from freshman year to his final year in high school.

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Book 1, *Arithmetic for Children* begins with a preface that reads in part, “This book is for children who are small and small numbers preferred. Definitions do not occur here because they are supposed to be already learned.” This is followed by the contents, which begins with Notations and Numeration divided into six parts. This is followed by fractions, decimals and answers at the end. Thomas Ridington is a very confident young man and marks the front and back covers with his monogram in overlapping letters, TTR.



Books II-V, *Geometry*: Ridington's Senior class project on geometry, graded on the final leaf "100" in blue pencil. These four books he entitles "Constructions" and over the 78 pages provides examples, exercise, propositions, and proofs, each illustrated with diagrams precisely drawn and described.

Thomas Ridington graduated from Prospect Park High and attended University of Pennsylvania. After graduation he became an instructor in mathematics at Century High School in Philadelphia. (1270)

ARITHMETIC.

FOR
CHILDREN

 BY 

THOMAS RIDINGTON

NO. 1.

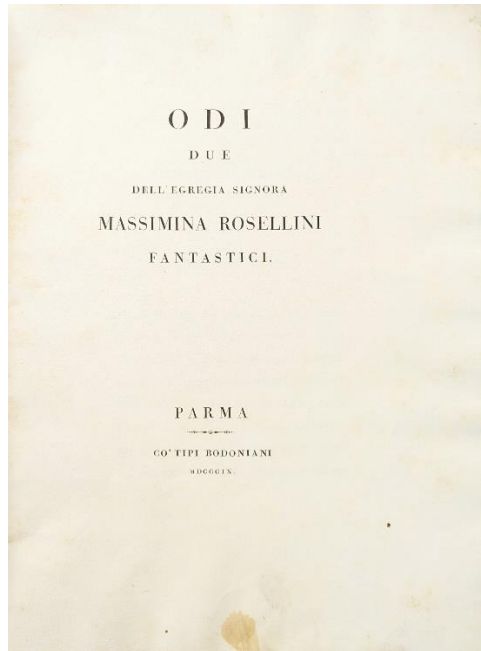
GEOMETRY

SENIOR CLASS P.P.H.S.

THOMAS T. RIDINGTON

**DAUGHTER OF THE POET FORTUNATA SULGHER FANTASTICI
HER POEMS AND PLAYS WERE LAUDED BY ALFIERI AND FOSCOLO**

12. ROSELLINI, MASSIMINA FANTASTICI. *Odi due dell'Egregia Signora Massimina Rosellini Fantastici.* Parma: Co'Tipi Bodoniani, 1809.
\$ 425.00

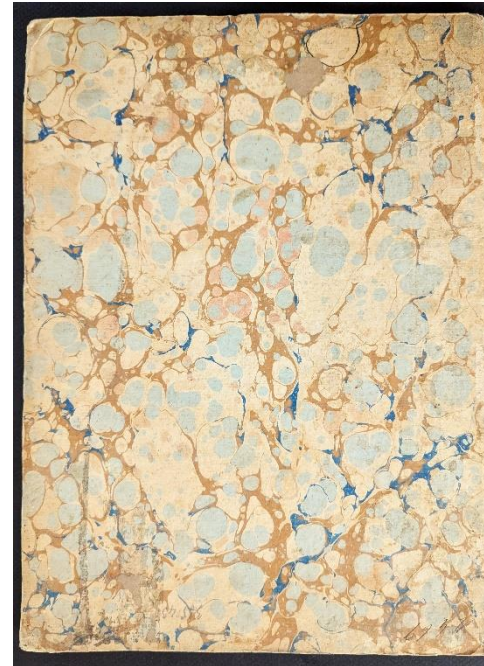


Folio. 320 x 225 mm., [12 ½ x 9 ¼ inches]. [6], 10 pp. Found in contemporary marbled stiff paper wrappers; wrappers showing some wear to edges and corners, paper somewhat soiled and darkened at the margins; minor foxing on most leaves. With faults a good copy of a rare Bodoni publication.

This is the first publication by the poet and playwright Massimina Fantastici Rosellini (1789-1859). It was printed by Giovanbattista Bodoni and it contains a laudatory introduction by the royal printer of Lucca, Francesco Baroni. Baroni provides an introduction addressed to "All' amabile Figlia di Temira Parraside," "to the lovable daughter of Termira Parraside", the Arcadian name of her mother Fortunata

De Simone Company, *Booksellers*

Fantastici. The two poems by Massimina were written to Signora Alessandra Rospigliosi, a noble woman from Pistoia, and the poet and freedom fighter Count Giovanni Fantoni, known as Lubindo, who died in 1807.



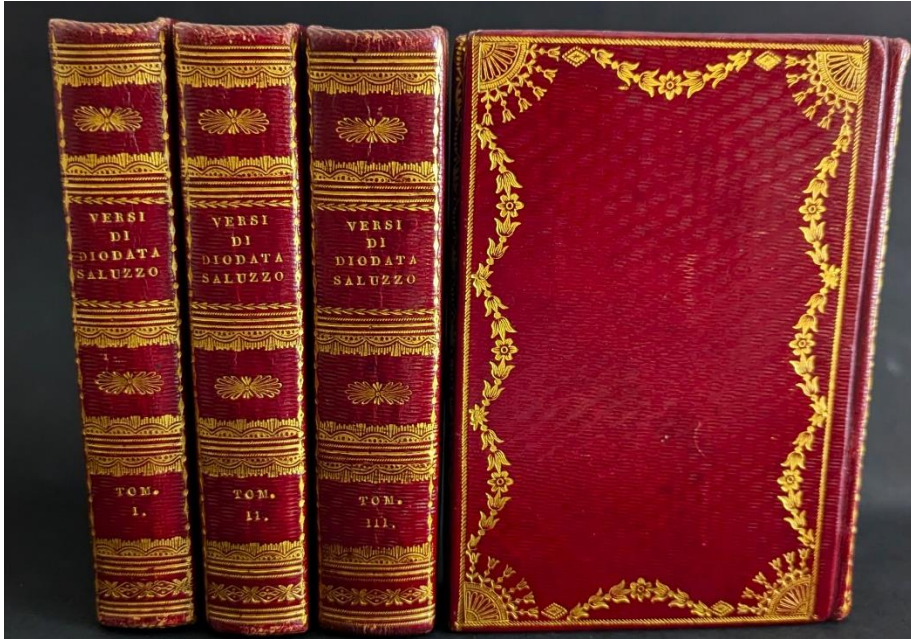
Massimina's career spanned thirty years, and she published hundreds of poems and a dozen plays during her tenure as one of Italy's most notable female authors. Her most successful publications were her poems and plays that reflected her interest in the education of children. *Comedies for Children* was published in Florence and went through five editions in the 1830's. This was followed in 1837 with *Readings for Children from Four to Ten Years*. An edition of *Poems for Children* was issued in 1838.

Her plays were topical and sometimes controversial. She wrote about the *Risorgimento* focusing on its impact on families and especially mothers and wives. In 1845 she published anonymously *Il Compare*, a tragedy about the seduction of a peasant girl by a nobleman. It became a sensation and after the death of her husband, future editions carried her name and contributed greatly to her renown. Her final publication, *Dialogues and Stories for Children*, was published in 1851. She died in Lucca in 1859.

Ferri, Pietro Leopoldo. *Biblioteca Femminile Italiana*, pp. 154-157. Valintina Coen, *Dizionario Biografico degli Italiani*, V. 44 (1994) under the name Massimina Fantastici. Brooks, *Bibliografica di Edizioni Bodoniane*, 1069. (1292)

**HER PROSE & POETRY PRAISED BY ALFIERI, FOSCOLO & MANZONI
SHE WAS ELECTED A MEMBER OF THE ARCADIAN ACADEMY
THE MARCHESA MARIA LOUISE ARCONATI VISCONTI'S COPY
PRINTED BY THE WIDOW OF GIUSEPPE POMBA OF TORINO**

13. SALUZZO ROERO, DIODATA. Versi di Diodata Saluzzo Roero. Quarta Edizione Corretta e Accresciuta. Torino: Vedova Pomba e Figli, 1816-1817. \$ 2,750.00



4 volumes. 12mo., 150 x 110 mm., [6 x 4 inches]. 240 pp.; 256 pp.; 278 [1] pp. xvi, 255 [1] pp. Illustrated with an engraved portrait by P. F after a drawing by Dedemonici in volume 4. Printed on thick paper and bound in late 19th century full red straight grain morocco, gilt decorative floral boarder on both boards, spine decorated in gilt, all edges gilt. Some minor foxing to a few pages of text. Book label of Marchesa Maria Louise Arconati Visconti in all four volumes.

Collector's copy of the poems, prose, and theater productions written by one of the first women elected to the Accademia degli Arcadi in Rome under the name *Glaucilla Eurotea*.

De Simone Company, *Booksellers*

Diodata Saluzzo Roero (1774-1840) was born in Turin, daughter of Giuseppe Angelo Saluzzo di Monesioglio, the noted chemist specializing in the study of gases and one of the earliest Italians to lecturer on the nature and characteristics of carbon dioxide. He was correspondent of Benjamin Franklin. She was educated as member of a noble family and studied literature, music and drawing and learned at an early age that poetry and drama were her favorite subject. She began writing verse as early as age seven, but under the direction of her father she abandoned her passion to study science and chemistry. At the age of 18 she wrote and published her first poem, dedicated to her cousin Erichetta, who had died prematurely and was one of her favorite companions. In 1796 her first book of verse was published and reprinted in numerous editions over the next decades. In 1801 she was married to Count Roero of Revello, who encouraged to write plays and poetry and over the next decade her publications were celebrated, and she received invitations to join numerous academies across the north of Italy. Today Diodata is viewed as a pioneer female writer who as a member of the Arcadia represented the collected voice of feninists writers of periods past.

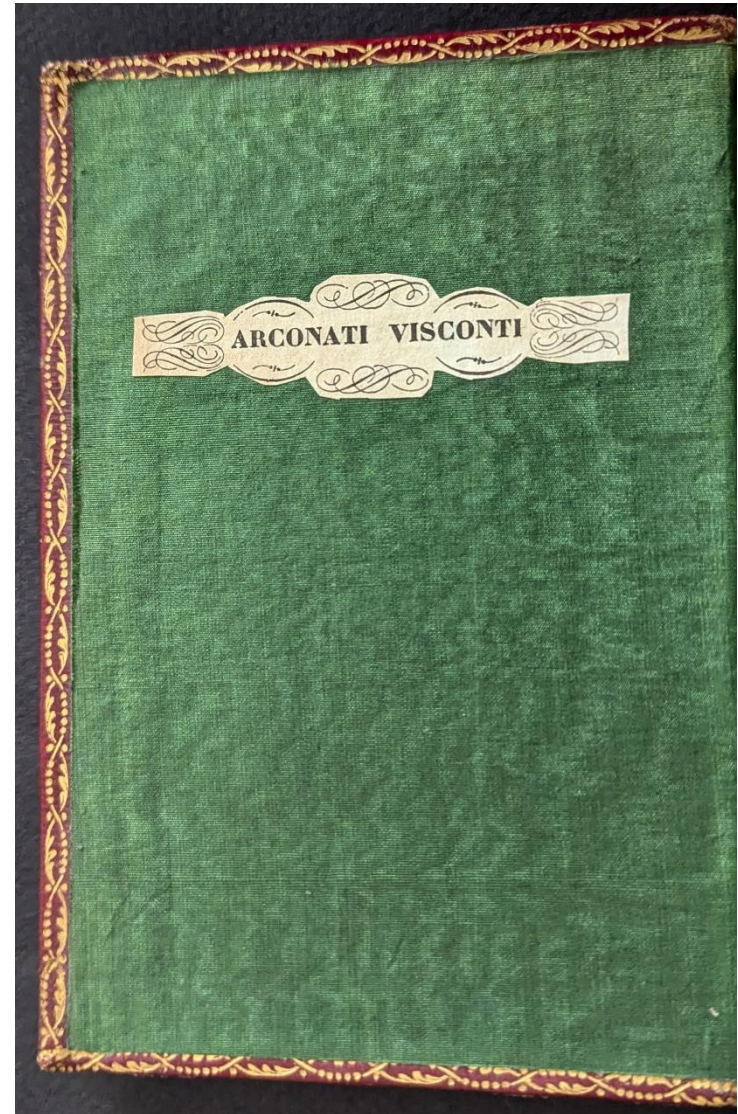
“It is to this Arcadian moment of feminist literary rediscovery that we can trace the strong sense of literary women as a “corporation down the ages” (to use a phrase of Croce’s) that we find a later Italian female writer like Diodata Saluzzo Roero, whose verses hymn a feminine literary succession stretching back through Faustina Maratti and Moderata Fone to “Veronica” and “Vittorio” to the far distant Sappho” (Cox).

This edition was printed by the widow of Giuseppi Pompa, noted printer of fine books in Turin during the first years of the 19th century. This copy belonged to the Marchesa Maria Louise Arconati Visconti. She was the wife of Marquis Arconati Visconti, who died after only three years of marriage in 1876. He was a collector of art and with her inheritance she continued to collect, building a great gallery of paintings

and a large library. At the time of her death, she was called in tribute a “benefactress of arts and letters.”

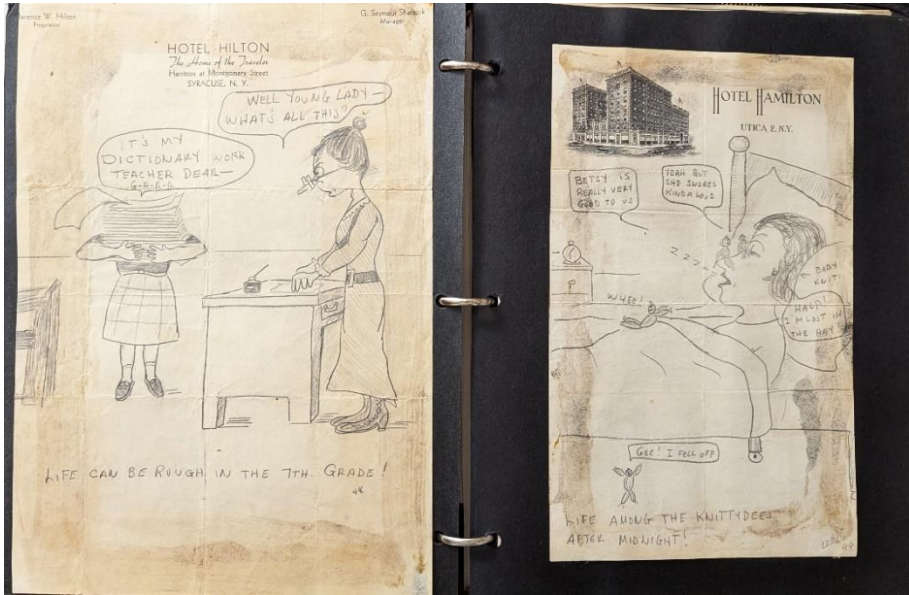


Pietro Leopoldo Ferri, *Biblioteca Femminile Italiana*, p.320-324 (“Questa bella Edizione”). Virginia Cox. *Women Writing in Italy*, p. 231. Letizia Panizza and Sharon Wood, *A History of Women’s Writing in Italy*, pp. 144-45. (1268)



DADDY'S LITTLE GIRL: A COMIC OPERA

14. **WELLER, LEWIS D.** *Comic Strip Album Illustrating the Life of Betsy Weller and Her Family.* Rochester, New York, ca. 1934-1970. [WITH]: *The Normal Notebook.* Potsdam, 1912-14. \$ 2,700.00



I: Comic Strip Album. Rochester, New York, ca. 1934-1970. Image size 250 x 175 mm., [10 x 7 inches.] 80 original pen and ink and pencil cartoon drawings and 25 reproductions of original artwork. Pasted on black backing paper and housed in a 3 ring leatherette binder with zipper closure.

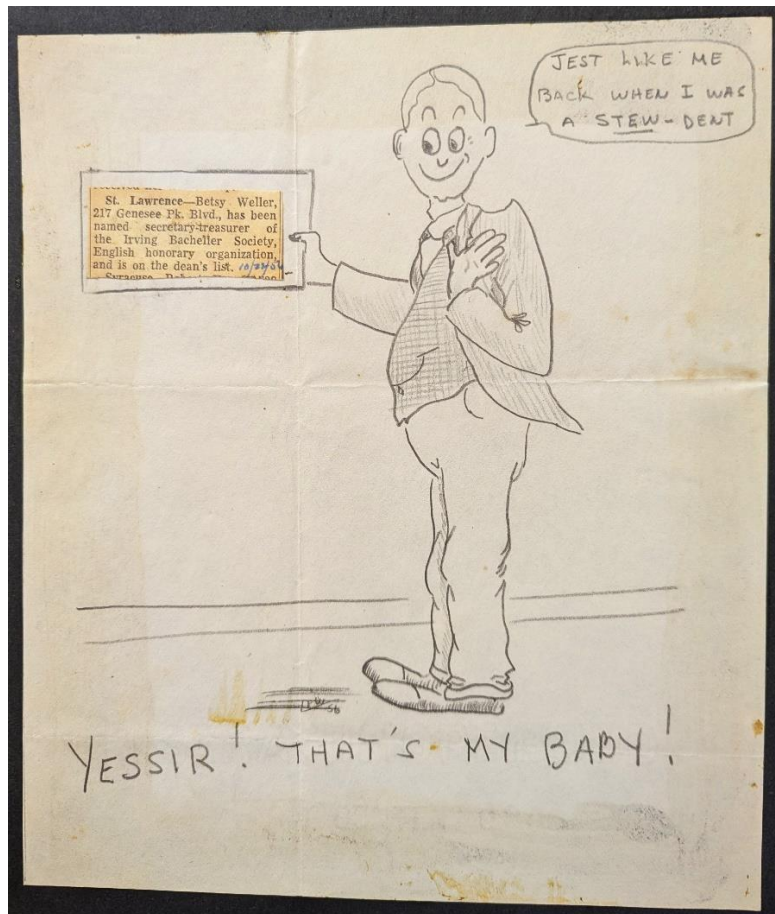
This comic strip album was created by Lewis Weller, a traveling salesman for the John C. Winston Company, a book publisher in Philadelphia. Weller was the Rochester, N.Y. sales representative and traveled throughout New York State selling books and albums. During his travels he stayed at dozens of hotels from Jamestown to Albany and, using hotel stationary, made comic drawings for his daughter Betsy and his wife Mildred whom he missed during his travels.

De Simone Company, Booksellers

The comic album begins in 1944 when Betsy was in 7th grade, takes her through high school at Western High and then on to St. Lawrence College. Weller made drawings of the events of Betsy's school days and



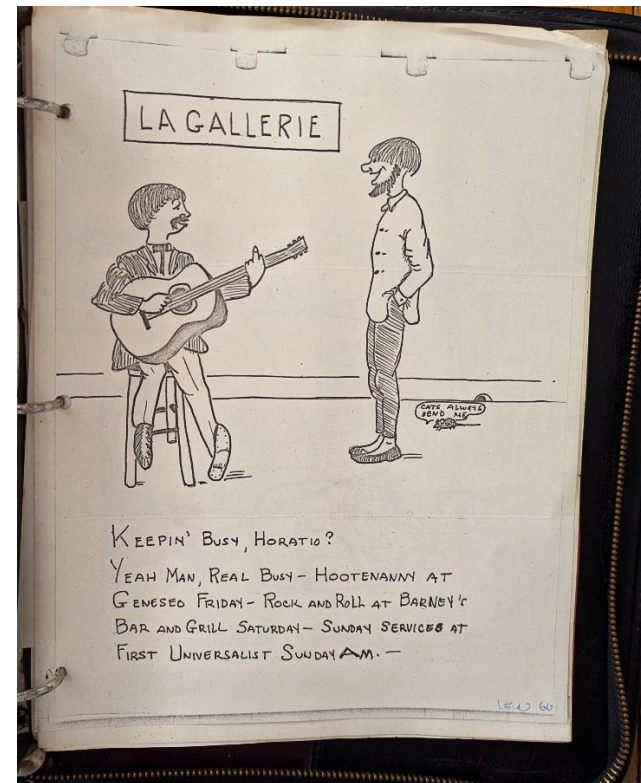
made short quips about the events he chronicled. He drew her studying for a test, playing in a yard, going to a game, gabbing with her girlfriends, and he offers his take on her first boyfriend, her graduation from Western High and the first days at college. He continues through the 1950's, capturing the major events of her life in comic relief, and with a great sense of love and hope for her future.



He also makes drawing, penciling in comic sayings from his life with his wife, his boss, his friends, and amusing events that he witnessed during his travels across New York State. By the 1960's he makes comic drawings satirizing the Beatnik movement, his 50th high school class reunion, and his transformation into a balding, aged man, whose wife kids him about his protruding belly and balding head.

II: WITH: *The Normal Notebook, Keep Out: Dis here Book and All What's in it am de Property of one Lutey Dimkerinous Weller. Now Just a Friendly Warnin' dese Pages am Passable but Dangerous! You Proceeds at yer own Peril. A Rare Collection of Gems of Song, Voise, Art und so Weiter!.* [Potsdam, ca. 1912-14]. 215 x 195 mm., 8 ½ x 7 ¾ inches. Stiff paper covers, cloth spine; cover with some soiling, but

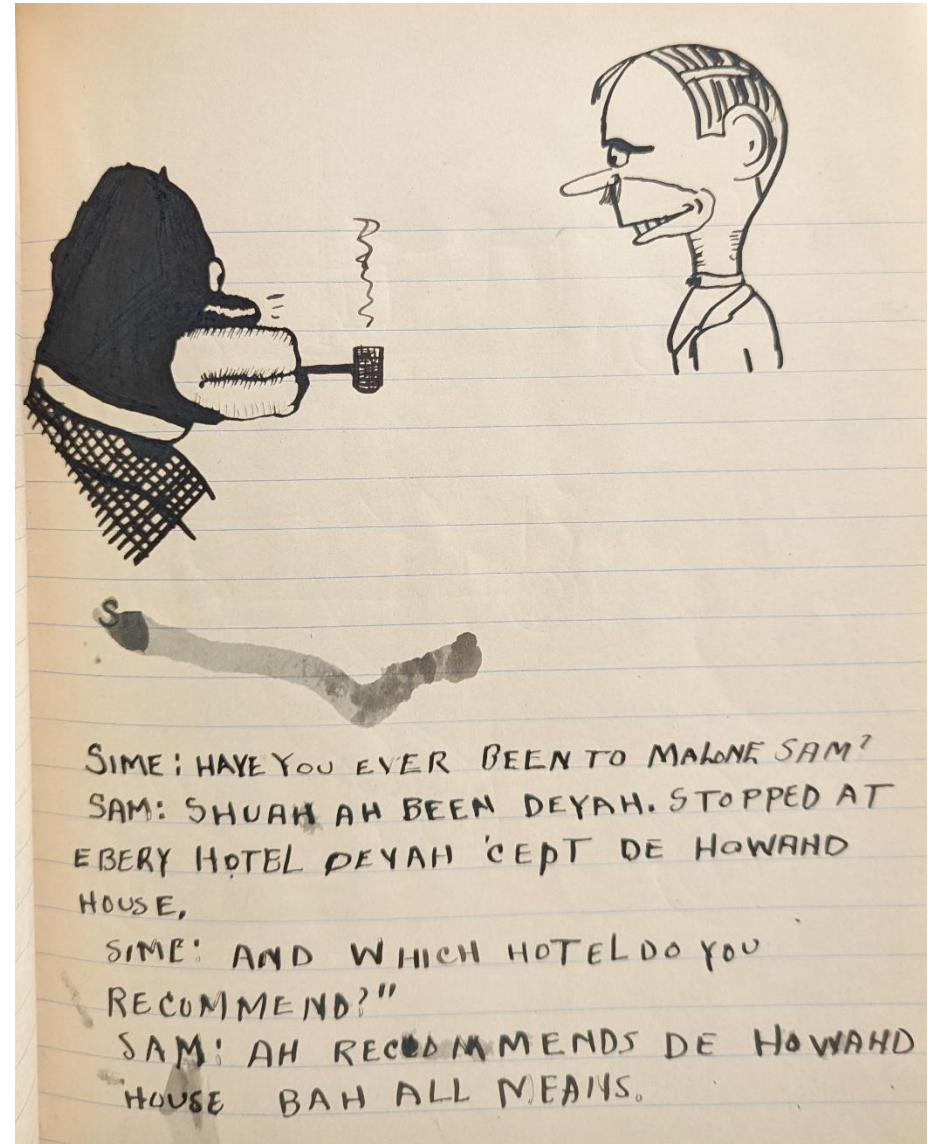
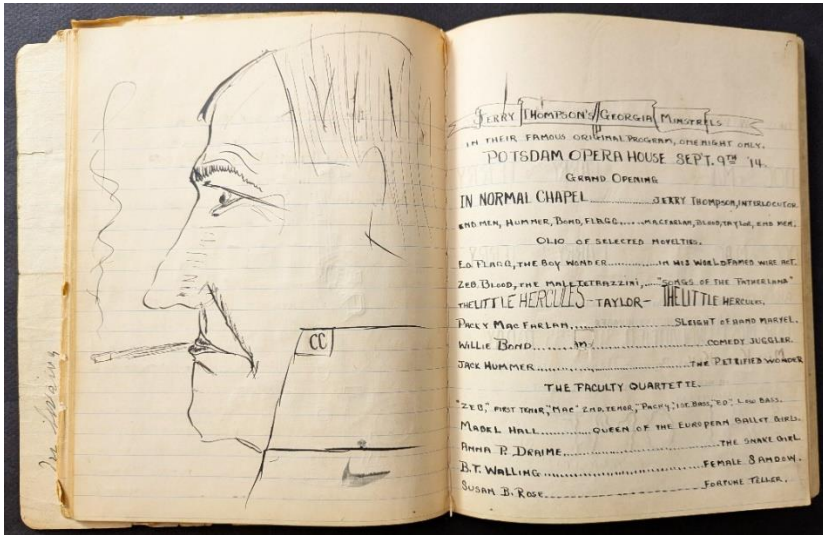
remarkably intact. Printed signature on upper cover: "Lewis Weller, Sole Owner: Keep Out." The back cover reads, "Did you like the Book? If so tell Others. If not – keep you thoughts to yourself, there's something the matter with you.//Lewis D. Weller."



The Normal Notebook begins in 1912 and chronicles his life as a teenager and high school student in Potsdam, N.Y. It contains all the elements so vividly displayed in the *Comic Album*, showing Lewis's growth as a caricaturists and comedic writer. The *Notebook* also includes short stories, some minor --very minor--poetry, and a few drawings that illustrate the stereotypes of black people that were common in the day.

A wonderful survival, documenting the life of father devoted to his daughter Betsy and his wife Mildred.

Lewis D. Weller is listed in the 1934 *Directory of East Rochester* with the address of 217 Genesee Park Blvd; the notice includes his wife's name, Mildred. His name had previously appeared in the 9 October 1918 edition of the *Courier and Freeman*, the hometown newspaper of Potsdam, citing his naval training in Pelham, New York during the final days of WWI. (1272)



Additional images are available upon request

ONE OF HER LAST PUBLISHED WORKS
ISSUED AFTER FALLING TO HER DEATH IN VENICE, 1894

15. WOOLSON, CONSTANCE FENIMORE. *The Front Yard and Other Italian Stories*. New York: Harper & Brothers, 1895. \$ 200.00



8vo. 170 x 120 mm., 7 x 5 inches. viii, 272 pp. ; plus 4 pp. ads. Illustrated with a frontispiece and fourteen plates. Original decorated green cloth in the Art Nouveau Style; boards with minor soiling but a very good copy. This copy with a publisher's broadsheet outlining the content of the book, "enclosed as an aid to editors who wish to ascertain , with the least possible delay, the most salient points of the book." This copy with the contemporary signature in ink of "Jean C. Paterson/1895" on the front free endpaper.

First edition of Constance Fenimore Woolson's final publication, written before her death in Venice in 1894. It is compiled from stories previously published in *Atlantic Monthly*, *Century Magazine*, and *Harper's Magazine*. Her stories were marked by realism in their study of landscape

De Simone Company, *Booksellers*

and characterization but had the romantic qualities that were fashionable at the time. The collection of stories includes, "The Front Yard", "Neptune's Shore", "A Pink Villa", "The Street of the Hyacinth", "A Christmas Party," and "In Venice". The stories are illustrated with plates by C. S. Reinhart, the noted New York illustrator and painter.

Ms. Woolson was a well-known writer who published numerous articles of literary magazines and over a dozen books published during her career which lasted from 1870 to her death in 1894. She was the grand-niece of James Fenimore Cooper.

Notable American Women, III, p. 670-672.

