

De Simone Company, *Booksellers*

415 Seventh Street SE Washington, DC 20003

desimonecompanybooks@gmail.com

(202) 578-4803

New Year's List

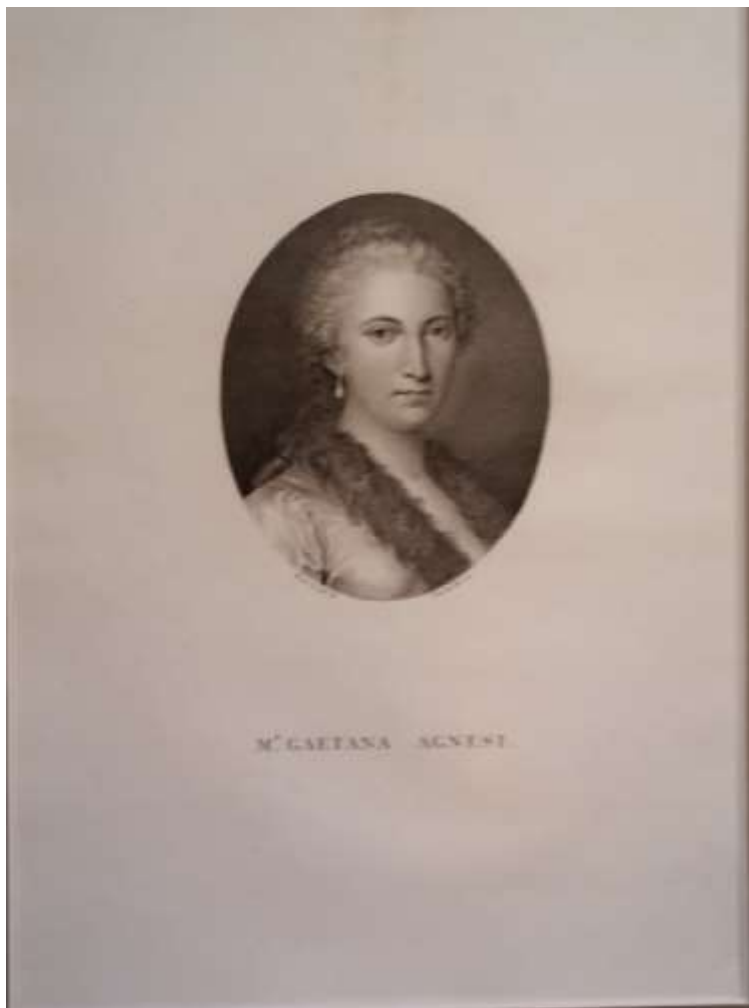


2023

PORTRAIT OF THE CELEBRATED WOMAN OF THE SCIENTIFIC
REVOLUTION -- DESIGNED AND ENGRAVED BY WOMEN ARTISTS

(Agnesi, Maria Gaetana). *Engraved Portrait*. Milan: N.p., 1812.

Folio sheet. Image size 120 x 97 mm. (4 3/4 x 3 3/4 inches); sheet size 305 x 227 mm. (12 x 9 inches). Designed by Maria Longhi and engraved by Ernesta Bisi. With small blind stamp initials below the image; some minor foxing, mounted and ready for framing. \$ 400.00



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An appealing copperplate engraved portrait of the author of *Istituzioni analitiche ad uso della gioventu*, a manual of differential and integral calculus written for students by the noted mathematician Maria Gaetana Agnesi. Her work provided a synthesis for contemporary mathematical research and demonstrated the connections among the numerous branches of mathematical study. As her book was written for young students of mathematics, this synthesis was extremely useful as a pedagogical tool. Agnesi's work was translated into both English and French and garnered her a reputation as one of the first women to achieve international fame in the field.

This portrait was engraved by Ernesta Legnani Bisi, a highly regarded portrait painter who studied in Milan under the direction of Giuseppe Longi. A copy of this image appears on the Smithsonian Institutes blog about Agnesi. It was originally published in 1812 by Giuseppe Longhi in his work *Vite e ritratti di illustri Italiani*.

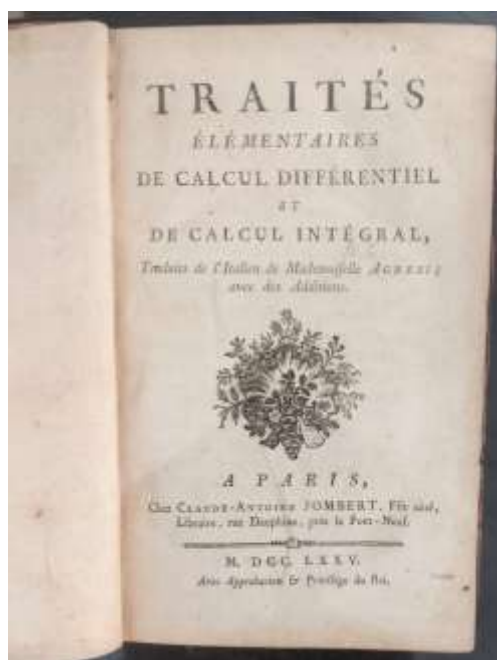
See: <https://http://blog.library.si.edu/blog/2017/07/31/agnesi>. (266)

GROUND BREAKING TREATISE ON CALCULUS BY THE WOMAN
WHO BROKE THE GLASS CEILING AT UNIVERSITY OF BOLOGNA

AGNESI, MARIA GAETANA. *Traité Élémentaire de Calcul Différentiel et de Calcul Intégral. Traduits de l'Italien de Mademoiselle Agnesi; avec des Additions.* Paris: chez Claude-Antoine Jombert, 1775.

\$ 3,200.00

8vo. 195 x 120 mm., [7 $\frac{3}{4}$ x 4 $\frac{3}{4}$ 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.



First in French, originally published in Milan in 1748 in two quarto volumes under the title *Instituzioni analitiche ad uso della gioventù italiana*. It is considered the first book on differential and integral calculus written by either a man or a woman and its publication brought Agnesi international recognition. Although the title suggests that the book was written for the “use of Italian youth” it was a highly sophisticated and detailed presentation including algebraic equations, and terms of finite and infinitesimal quantities. The six plates illustrate her

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ideas. This French edition was translated by P. T. d’Antelmy, with additions by Charles Bossut. It was followed in England in 1801, translated by John Colson, the Lucanian Professor of Mathematics at Cambridge.

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 Italiana*, I, p. 83.

RARE ESSAY ON THE VENETIAN GHETTO IN A GIFT BINDING FROM
THE SOUTHERN TIROL

(ARCO, GIOVANNI BATTISTA GHERARDO D'). *Della influenza del ghetto nello stato*. Venice: Gaspare Storti, 1782.

\$ 6,000.00



First Edition. 8vo. 195 x 120 mm. (7 ½ x 5 inches). (2), 144, (2) pp.

Giovanni Battista Gherardo d'Arco (1739-1791), was born and educated in the north of Italy in the territory known as the Southern Tyrol, near the city of Trento. He moved to Mantua following his cousin Carlo Firmian, a minister of state for the city. D'Arco continued to study economics there and became an important member of the civil service and contributor to the literary life of his adopted home. He was a member of the enlightened class, writing plays

and satires in addition to his scholarly work on the economy and government.

In *Della influenza del ghetto nello stato*, D'Arco studies the impact of the Jewish community on the economy of the city, especially as it relates to lending to support agricultural production. He outlines the limits of the Ghetto participation in general economy and following the theories

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of colleagues Giovanni Battista Vasco and Pietro Verri, suggest that the expanded participation in the general economy would open trade and finance opportunities for both Jewish community and the burgeoning commercial classes in Italy. He also investigates the prevailing opinions and prejudices toward the Ghetto and suggests that greater integration of the of Jews and Italians would help better manage both the economy and the social cohesion of the ducal states of Northern Italy.



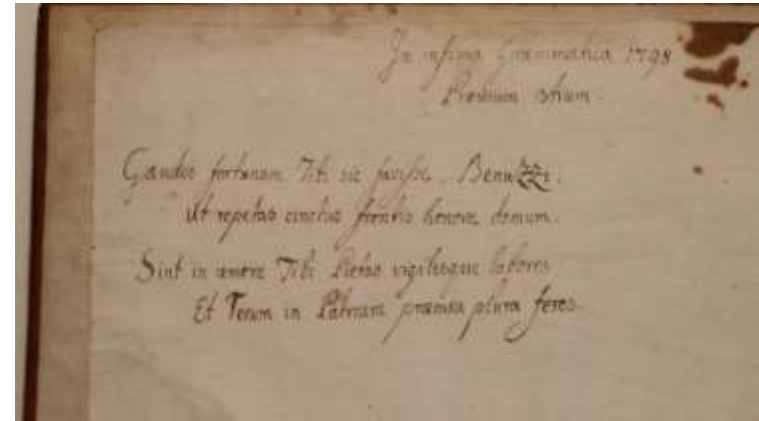
Pasted to the front pastedown is an award citation for achievement in grammar dated 1798. It includes a four-line poem offering words of congratulations and the best of luck in the future. Given the content of the essay, this is an unusual gift book and one only wonders to whom it

was awarded. A phrase in the citation suggest someone from the family Benuzzi.

This copy is bound in full contemporary decorated leather, with remnants of gold or silver painting on the upper board. Both boards are embossed with an outer panel in a leaf and vine motif, enclosing two vertical panels with an urn at the base at its base and leafy vines blooming into a flower at the top. There is a shadow on the leaves and flowers where the gold or silver was applied but now almost completely lost. Each board has two slits where ties or ribbons once were used to secure the boards. The binding is slightly rubbed, and the endpapers are split showing the cords of the text block, but otherwise in very good condition.

According to Federico Macchi, an expert in Italian bindings and author of a book on Piedmontesi and Tirolian bindings, this is a wonderful example of an 18th century binding from the territory encompassing Southern Germany, Tirol, and Trentino Alto Adige. Referring to this copy Macchi writes, “the kind of decoration, of the post fanfare style, showing central leafy vertical bands within head and foot borders, usually appearing in eighteenth-century binding produced in the southern German area or the Tirol.”

Not in Kress, Einaudi or the Biblioteca Mattioli. DBI II (1961) pp. 798-793. Laterza I, p. 170. OCLC cites two copies, BL and Harvard; ICCU cites one copy in Milan. (33)



STUDIES IN PHYSIOGNOMY BY AN 18TH CENTURY ITALIAN ENGRAVER
COPY FROM THE IMPERIAL COLLECTIONS OF ST. PETERSBURG
RARE: NOT LISTED IN THE BERLIN KATALOG OR
THE BIBLIOTHECA NATIONALE DE FRANCE

BOSSI, BENIGNO. *Fisionomie possibili. Parte prima* [Bound with] *Raccolta di Teste, Pensieri e prove varie* d'acquaforte. [Parma], ca. 1776.
\$ 10,000.00

Two works in one volume. 4to. 240 x 185 mm., [9 ½ x 7 ¼ inches].
Image sizes vary from 90 x 75 mm., [3 ¾ x 3 inches] to 120 x 90 mm.,
[4 ⅓ x 3 ½ inches].



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{1} Title page with engraved figure, plates numbered 1-12.

{2} Title page, plates numbered 1-40. Plates 26-35 are printed in sepia.

Together 52 plates. Bound in Italian decorated paste-paper boards of the period. Paper with floral decoration in pink tones, with edges colored with a blue wash. Near fine in contemporary binding. The title of the first suite, *Fisionomie possibili*, has as part of the title *Parte prima* but reference suggest that only one part was every published.

Benigno Bossi (1727-1792) was a master painter and engraver from Parma who excelled in the realization of stucco decorations and etching. His training took place first with his father whom he followed to Dresden in 1743. There he studied under Anton Raphaël Mengs, Christian Wilhem Ernst Dietrich both of whom spent considerable time in Italy, and the French artist Charles-François Hutin, director of the Academy of Fine Arts, Parma. Benigno Bossi returned to Italy in 1754, on the death of his father, and settled in Parma where he introduced the rococo style from Central Europe. He then worked as a stucco painter at the court of Duke Ferdinand of Bourbon and taught at the Academia di Belle Arte.

Bossi's engravings reach a high point in these two suites of plates illuminating the physiognomy of Italian men, women, and children from Parma. His other suites mainly reproduce ornaments of chimneys, vases, trophies, and religious subjects. The *Fisionomie possibili* were etched between 1754 and 1776 and the dates that are recorded in the engraved in the plates and the second series, *Raccolta di Teste* range from 1760 to 1784.

These engravings are found only a few of major collections of prints in Europe and American. The Getty Museum has a collection of six suites by Benigno Bossi, one of which is *Fisionomie possibili. Parte prima* but upon examination its content is completely different series from this set. There is a copy in the Herzog Anton Ulrich-Museum in Braunschweig, which has a title page that is noticeably different from our suite of plates entitled, *Raccolta di Teste*. It is made up of forty plates mixing some of

the plates from the two suites we are presenting and adding some images of other etched works. You can see examples at <https://nds.museum-digital.de/series/746>.



The Bibliotheca Nationale de France retains only a series of vases engraved by Benigno Bossi from drawings by Alexandre Petitot from the Rothschild collection, two isolated engravings of a Masquerade à la Grecque, and a number of small Cupids playing in a landscape.

The order and composition of these collections vary, especially for the second suite for which we find a couple of different titles, *Raccolta di*

Teste, Pensieri e prove varie d'acquaforte, *Raccolta Di Teste inventate, disegnatte, ed incise da Benigno Bossi*, and finally, *Raccolta Di Teste, pensieri, Trofei, e prove varie from aqua forte*. These images from these two suites were sold individually. Publishers therefore composed collections with variations of composition and adapted title pages. The number of plates of the second suite varies from 24 to 40. Some collections mix the plates of the first and the second suite that we present.

PROVENANCE: Former from the Imperial Collections of Saint-Peterburg, Hermitage stamp on the back of each of the plates.

BIBLIOGRAPHY: Not cited in the Berlin Katalog der Ornamentstichsammlung der staatlichen Kunstbibliothek Berlin which only retains a suite from *Diversi Trofei* -- Charles Le Blanc Handbook for the amateur of printmaking, p. 483, for *Isonomy possibili*. Parte prima: requires twelve numbered plates: <https://gallica.bnf.fr/ark:/12148/bpt6k96927958/f493.image.r=Benigno%20Bossi> -- Thieme-Becker, *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig, 1907-1950 -- Michael Bryan, "Bossi, Benigno" in *Dictionary of Painters and Engravers, Biographical and Critical*, London, 1899, I, pp. 162-163

WEBGRAPHY: Collection of engravings by Benigno Bossi kept at the British *Fisonomie* *possibili*, https://www.britishmuseum.org/collection/object/P_1919-1001-2-1-122

Getty Museum: http://primo.getty.edu/GRI:GETTY_ALMA21123047820001551

OCLC cites copies of *Fisonomie possibili* at the Victoria and Albert Museum and Biblioteca Nacional de Espana. Copies of *Raccolta di Teste*, at Biblioteca Nacional de Espana, RijksMuseum and Bibliotheca Oldenburg (Germany).





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

BULL, WILLIAM (1779-1866). 175 watercolors and pen and ink drawings on card stock illustrating the English countryside, landscape and topographical views, drawings of country houses, portraits, and scenes from everyday life, ca. 1820-1840. \$ 13,200.00



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

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This is a remarkable collection of drawings and watercolors created by a legal clerk who traveled on the circuit with a member of the King's Bench and recorded many of the place, people, and adventures that he witnessed while on the road. His images are charming in their choice of subjects, the detail of their composition, and many are adorned with rich primary colors applied in a deft yet self-trained manner.



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

28,000. Also included is an indenture of Samuel Bull, William's half brother and two photographs of William Bull both of him as an old man.

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

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

Devonshire: The Birth Place of William Raleigh:	Grave	Castel,
Carmarthenshire		
Kingsford Church, Essex	Taunton	Castle,
Somersetshire		
West Drayton Church	Isfield	Church,
Suffolk		
Remains of Henry II Palace, Woodstock Park	Cape Coast	Castle
Thomas Coventry, Swindon	Burnham	Abbey,
Buckinghamshire		
Tower of Refuge, Douglas Bay	Castle	at
Llansteffan, S. W.		
Belle View, Kings Norton, Birmingham	Fisher	Street,
Swansea		
View on the Great Ouse River	Hudleigh	Castle,
Essex		

St. Laurence's Gate, Drogheda South	Gateway	at	West
Drayton			
Ancient Vault, Southwark	Wolsey's	Tower,	
Esther Place			
Cheverell, Wiltshire	Prudhoe	Castle,	
Northumberland			
Godstow Nunnery, Burial Place of Fair Rosamond	Steel's	Cottage,	
Haverstock Hill			
Carew Castle, S. W.	Locke's		
Residence, Essex			
St. John's Gate, Cambridge	Pagoda,	Home	of
Sr. Robert Peel			
Pomeroy Castle, Devonshire	Church		at
Swindon			

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

Additional images available upon request.





CHILDREN LEARNING THE ESSENTIAL ELEMENTS
OF THE GRAPHIC ARTS

[CHILDREN THE ARTS] *Gravures d'enfants de l'Ecole Active de St.-Cloud. Cahiers de l'Atelier XIII.* Sainte-Étienne: Les Cahiers de l'Atelier, 1955. \$ 950.00



8vo. 240 x 190 mm. (9 ½ x 7 ¼ inches). Original stiff wrappers decorated with the design of woodcut artist at work; with protective glassine wrapper. Illustrated with a pochoir-printed frontispiece in red, blue, yellow and green; linocuts in black ink throughout the text. With an original linotype of a flower printed in black ink laid in.

First edition, one of 150 numbered copies printed for the "les Amis de l'Atelier". Under the direction of Gérard

Blanchard, Anne-Marie Blaizot, Charles Rambaud, Angela Medici and Marcel Jacno, the Cahiers de l'Atelier devoted much of its time and energy to teaching children the techniques of the graphic arts. This work, *Gravures d'enfants*, is illustrated throughout with images and designs by the students of the atelier and brought to life in the form of linocuts, with the help of this distinguished staff.

The work is illustrated with 63 linotypes in black ink, a full-page pochoir in four colors, and a single leaf linotype laid in. The images reflect the imagination of the children, and fall into categories of nature, science, home life, religious life, and child's play. The linotypes reflect the simple applications of line, some exquisitely executed and some more crudely

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applied. The book is a wonderful example of children expressing themselves through the medium of the graphic arts. Fine Copy. (426)



CONTEMPORARY ACCOUNT OF MICHELANGELO'S INFLUENCE
"PRECIOUS AND DESERVEDLY RARE BOOKLET, AND WORTHY OF
BEING REPRINTED" CICOGNARA

DANTI, VINCENZO. *Il primo libro del trattato delle perfette proporzioni di tutte le cose che imitare, e ritrarre si possano con l'arte del disegno...*
Firenze , (Torrentino) 1567. \$ 9,500.00

Small 4to. 227 x 155 mm., (9 x 6 inches). [8], 62 pp., wanting final blank. Title-page illustrated with a monumental architectural border in the mannerism style and floral and historiated initial letters throughout the volume. Bound in 19th century decorated paper binding; some minor discoloration to the paper binding, otherwise very good.

Extremely rare printing of a contemporary treatise on the proportions of the human body, demonstrating the influence of Michelangelo's ideas of anatomy and the fine arts. It was written by Vincenzo Danti, second son of the artists and engineer Giulio and brother of the mathematician Egnazio Danti, now remembered for his publication on architectural perspective and Euclid.

Il Primo Libro is the only work by Vincenzo to survive and it was the first book in a series of fifteen projected studies that he intended to publish, based on the anatomical teachings of Michelangelo. Danti grew up in Florence under the shadow of Michelangelo who died in 1565, and whose art and theories of art had a tremendous impact on the young painter. "By rejecting the mathematical schemes of proportions, as had been proposed by Durer, Danti sees in anatomy studies a real rule for perfecting proportions, since he believed that the perfection of Michelangelo's figures lay in his understanding of the secrets of the human body" (M. Daly Davies, p.68). This publication brought Vincenzo recognition in Florence and he was elected to the Accademia Fiorentina just before his death in late 1567.

A book by David Summers, entitled *Michael Angelo and the Language of Art*, (Princeton, 1982) also makes this case and states that Danti's goal was to "find and reveal the 'secret' of Michelangelo's art rather than

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simply remembering the precepts of the noble master." Though unfulfilled, Danti's masterplan was revealed in his brother Egnazio's book, *Le scienze matematiche* published in 1577, which contained a detailed description of Vincenzo's thoughts about painting, sculpture and drawing and the application of proportionality to each. Each of these categories is then broken down into sub categories and it become clear from the outline that Vincenzo's goal was produce in fifteen parts, a complete theory of art as it relates to the human anatomy and Michelangelo's faithful representation of the human body as he saw it.

OCLC cites copy cited in the Berenson Library at I Tatti. Not cited in NUC, OCLC, the British Library, Berlin Katalog, nor Adams. Not in Mortimer. Not in the Getty Library or the National Gallery of Art Library Not in the *Ekstrom Collection*, not in *British Architectural Library*; not known to Vagnetti, *De naturali et artificiali perspectiva*.

Cicognara 313. See E. Steinmann and R. Wittkower, *Michelangelo Bibliographie*, no. 539 ("von grosster Seltenheit" (extremely rare)); Schlosser-Magnino p. 386-7; See M. Daley Davis: "Beyond the *Primo libro* of Vincenzo Danti's *Trattato...*", in *Mitteilungen des kunsthistorischen Instituts in Florenz*, XXVI, 1982, pp. 62-84 for a detailed discussion of Danti, his family of artists, and a detailed discussion of this work.

FORGING A NEW LITERATURE FOR A BURGEONING NATION –
BEAUTIFULLY PRINTED

FOSCOLO, UGO. *Dell'origine de dell' ufficio della letteratura*. Milano:
Dall Stamperia Reale, 1809. \$ 1,750.00

8vo. 220 x 145 mm., [8 ¾ x 6 inches]. 104 pp. Original marbled paper
wrappers, some light foxing in the text. Excellent copy, printed in an
edition of 1,300 copies, some on fine paper.

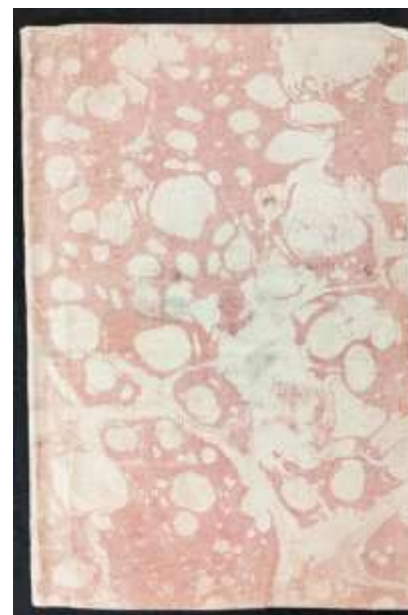


Rare first edition of Foscolo's controversial essay celebrating his appointment to the chair of literature at the University of Pavia. Written after the international success of his poem *Dei sepolcri*, Foscolo caused an uproar within the academic community by challenging the orthodoxy of literary convention. He criticized contemporary literary practice as archaic and deadening to the imagination and freedom of expression. He viewed literary society as stagnant and equated it with the confining regiment of the ancient regime. He called on writers and thinkers to shake off the shackles of the past and to read the French and English

writers and incorporate the style and form of the new writing. For Foscolo Italy was entering a new age and the future of literature must embrace it and reflect its new conventions. Foscolo was severely criticized for this essay and accused of literary heresy and the abandonment of his responsibility as an internationally respected author.

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Ugo Foscolo (1778-1827), was a poet, playwright, novelist, and patriot, straddled the transition from the 18th to the 19th century absorbing influences from both neoclassicism and romanticism. At times his muse was Napoleon, at other times Goethe, and his dream of a liberated Venice and later the entire peninsula of Italy, permeated his writings and drove him to military service. He is in the first ranks of Italian authors and at times considered the conscience of the burgeoning nation.



Excellent copy, beautifully printed in Milan by the Royal Printing House. NUC cites copies at Berkeley, Harvard, Yale and NYPL, OCLC cites only Yale.

Dizionario Biografico degli Italiani, 49, essay by Mario Scotti.
E.H.Wilkins, *A History of Italian Literature*, 378-385.

IN ORIGINAL WRAPPERS

GOLDSMITH, OLIVER B. *Goldsmith's Gems of Penmanship. Various examples of the Calligraphic Art, Embracing the Author's system of Mercantile Penmanship, in Ten Lessons of One Hour Each, with Ample Instructions.* New York: Published by the Author, 1846. \$ 2,500.00



Second edition. Oblong 4to. 295 x 380 mm., [11 ½ x 14 ½ inches]. [13], 26-32 [2] pp. 20 lithographic plates, including author's portrait from a daguerreotype and other calligraphic examples. Bound in publisher's pale green wrappers, red cloth spine; with calligraphic designs printed on both covers. Text and some images foxed, some severely, yet paper stock sound yet blemished. With faults an amazing survival in original wrappers. Bookplate of William Reese. Housed in a custom clamshell box.

Originally published in 1845, this is the second edition, both self-published by Goldsmith. A particularly impressive and scarce penmanship manual, with elaborate plates and a striking portrait of the author from a daguerreotype. The text includes two poems on the

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subject of penmanship, critical reviews of the work, and the author's "Lecture on the Pen", delivered at Clint Hall, New York, January 1843.

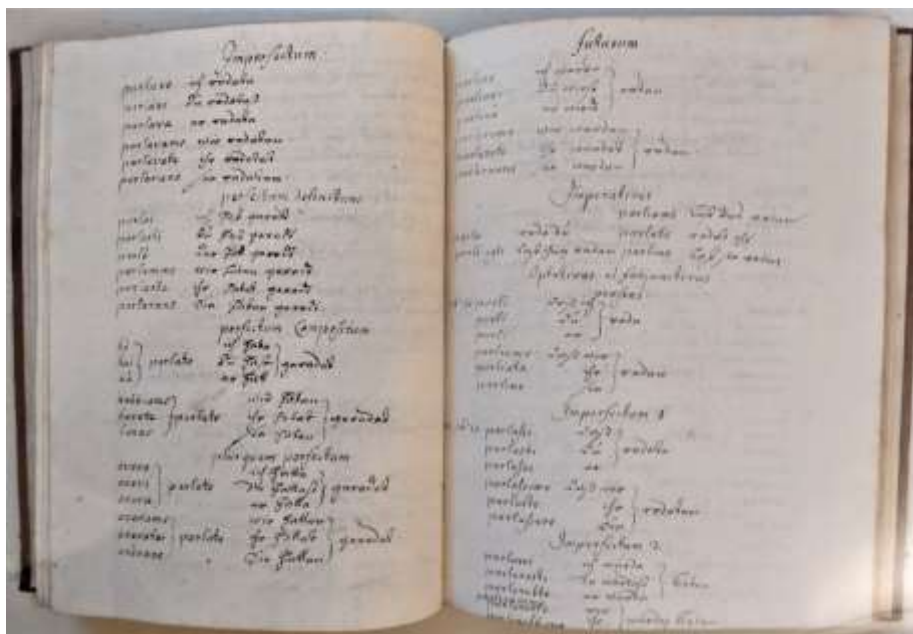
Very Rare in this condition. Ray Nash, *American Penmanship*, 346.



CONJUGATION OF ITALIAN VERBS: A MANUSCRIPT BY THE
COUNTESS OF CHRISTALNIGG

[ITALIAN LANGUAGE MANUSCRIPT]. Christalnigg, Therese, Countess.
Kutze Einleitung sur Italianischen Sprach. Klagenfurt, 1757.

\$ 2,000.00



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.

An inscription reading “Therese Comtessa de Christalnigg, 1757” appears on the front pastedown and the book label of Oskar Göshen, dated 1865.

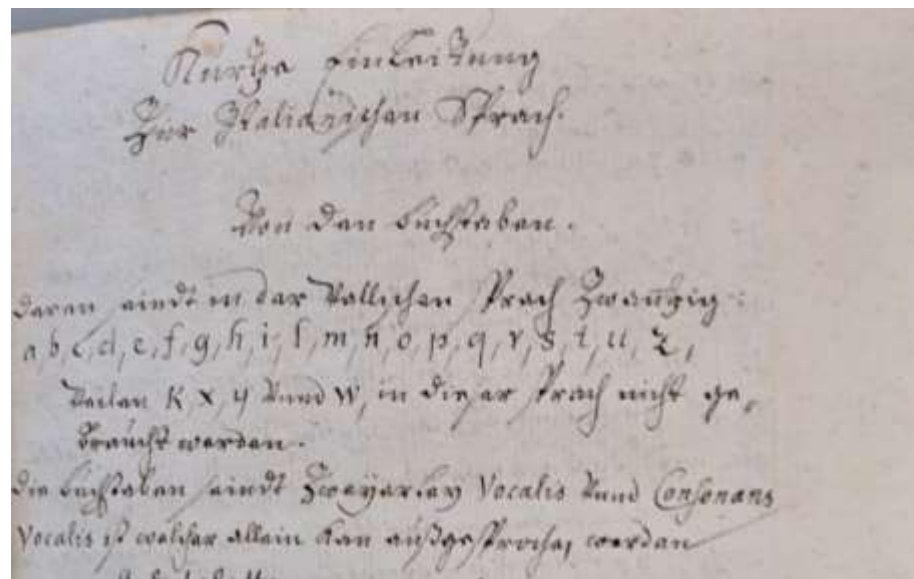
A beautifully written and carefully crafted manuscript volume, written in a very neat and legible hand, containing the conjugation of Italian verbs and rules of grammar. The manuscript was written by the Countess of Christalnigg in the mid-18th century and reflects educational practices of noble women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

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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, praepositio, 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)





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



[ILLUSTRATED BOOK - FABLES]. La Motte, Antoine Houdar de. *Fables Nouvelles, Dediées au Roy. Avec un Discourse sur la Fable*. Paris: Chez Gregoire Dupuis; De l'Imprimerie de Jean Baptiste Coignard, Imprimeur Ordinaire du Roy, 1719. \$ 2,500.00

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

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

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

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

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

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





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

FABLE DIXHUITIESME.



L'Ane & le Lièvre.

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

MILTON P. HIGGINS
WORCESTER PHILANTHROPIST

CAMPING TRIP TO YELLOWSTONE -- PHOTOS BY JACK ELLIS HAYNES

MILTON P. HIGGINS [1903-1997]. *Yellowstone Camping Trip July 1920*. Photo album and Scrap Book. \$ 3,500.00

Oblong 4to. 265 x 365 mm., [10 ½ x 14 ½ inches]. Illustrated with a map of Yellowstone, departure information dated July 1st 1920, 174 black and white photographs, 13 post cards, 2 letters home, 2 letters from his sister Beth or Liz, 3 letters from his father Aldus C. Higgins and a 20-page brochure describing the Big Horn Camp Program. Bound in full green morocco. Excellent condition.



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.

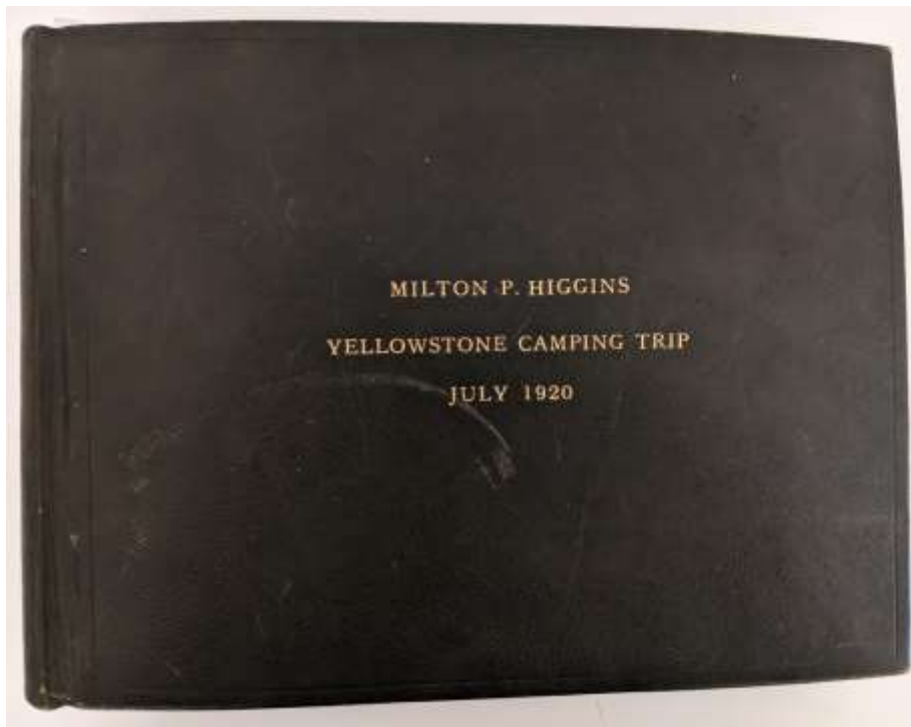
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Milton P. Higgins was the son of Aldus & Edgenie Higgins of Worcester. Aldus was chief legal counsel for the Norton Company and during his tenure he invented a cooling system which regulated heat in the production of abrasives. For this he was awarded 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. . ."



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.

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.



OROLOGI, GIUSEPPE. *L'Inganno, Dialogo di Gioseppe Horologi*.
Vinegia: Appresso Gabriele Giolito de'Ferrari, 1562.

\$ 2,250.00



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

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

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

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

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

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

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

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

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

THE ART OF THE CALLIGRAPHER IN 18TH CENTURY FLORENCE

POGGI, MAURO. *Alfabeto di Lettere Iniziali inventate, e delineate da Poggio Scrittore Fiorentino, ed incise dall'Abate Lornezo Lorenzi.* [Florence, 1730 – 1750]. \$ 5,000.00



Oblong folio. 300 x 450 mm. [12 x 17 ½ inches]. Engraved title-page and 24 engraved plates. Unbound, uncut, wide-margined, housed in a modern folding case. Excellent copy.

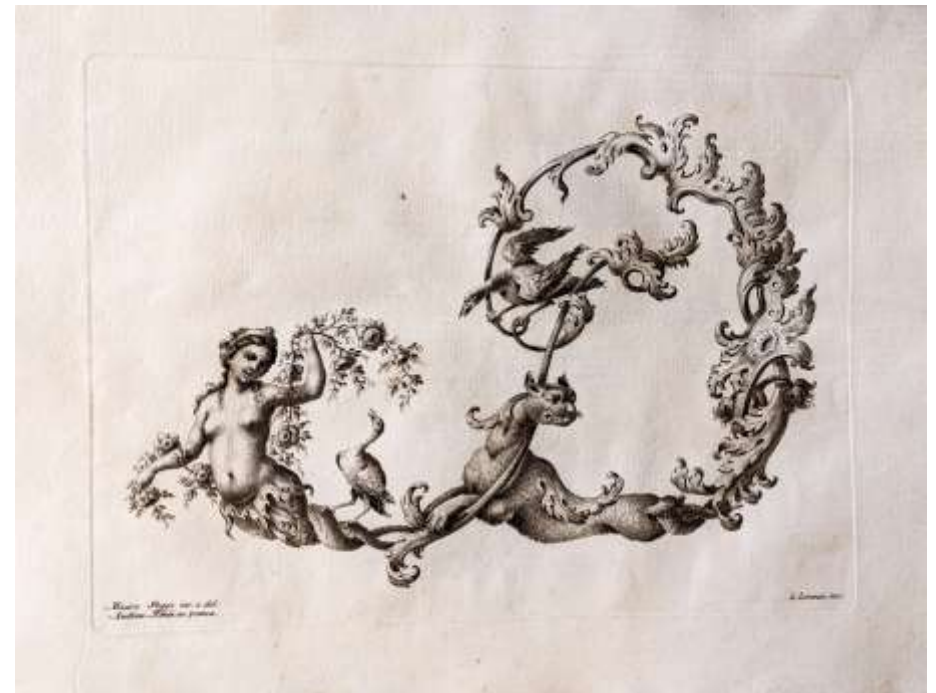
Only edition of one of the most eccentric calligraphy books of the Italian Rococo period. The elegantly engraved title, framed within an elaborate border with motifs of flowers, leaves and putti, precedes 24 engraved plates with Letters of the Alphabet invented by Mauro Poggi. His designs were then made into drawings by Andrea Bimbi and engraved by Lorenzo Lorenzi.

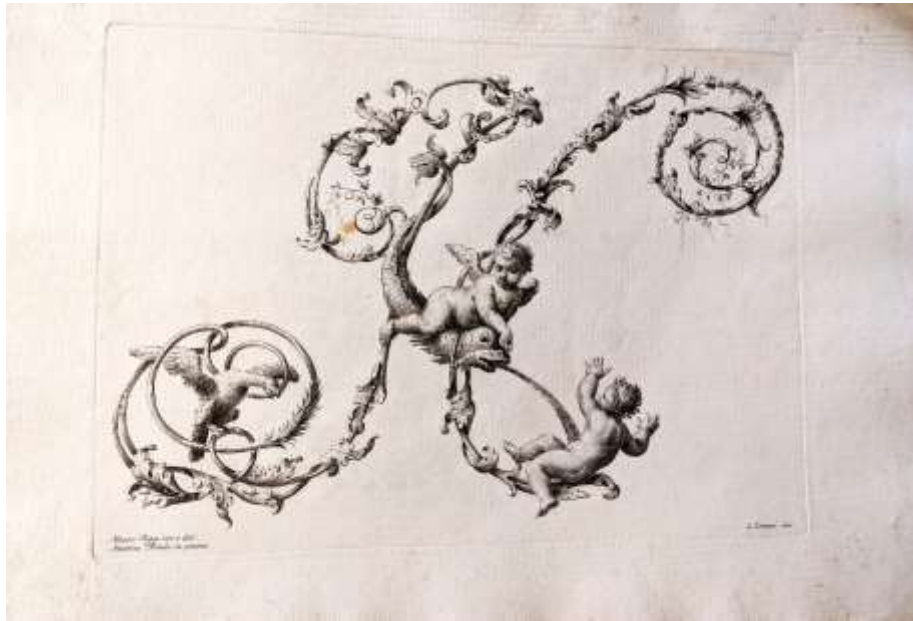
This uncommon Florentine calligraphic manual was printed in the 1730's and had a significant influence on the more ornate designs of later Florentine artists, include the work of Giovanni Betti, and his *Dilettanti delle Bell'arte* (1765), Giuseppe Poggiali's *Metodo facile ben imparare a*

De Simone Company, *Booksellers*

scrivere, (1789), and Gaetano Giarrè's *Alfabeto di lettere iniziali*, (1797). Poggi's designs incorporated leafy and flowing letter forms with finely delineated putti, birds, and animals, which gave the forms structure. The engravings are quite large, 9 x 12 inches, and seem to flow, as does handwriting from left to right, in sweeping motions giving these rococo designs energy and spontaneity. Eleanor Garvey notes the design similarity between Poggi and Betti and writes, "The mixture of the serious and comic, the contrast of the Olympian figures with the playful animals and putti, invest the alphabet with a mock-heroic mood. It combines the grandiose and the frivolous in a very eighteenth century manner to please the taste of the dilettanti to whom [the work] is dedicated."

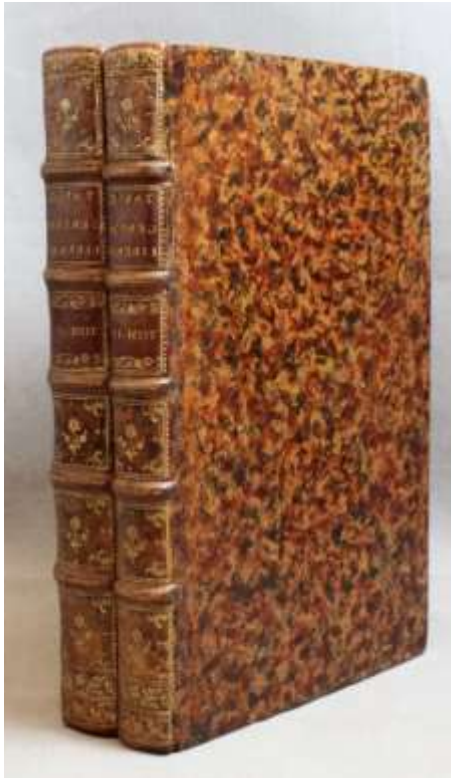
Berlin Katalog 5294. Bonacini, *Bibliografia delle arte scritte e della calligrafia*, 1453. E. M. Garvy, *A Decorated Alphabet Engraved by Giovanni Betti*, Cambridge, 1969. (961)





A JEWEL IN THE CROWN OF 18TH CENTURY VENETIAN ILLUSTRATED BOOKS

TASSO, TORQUATO. *Il Goffredo, Ovvero Gerusalemme Liberata. Nuova edizione arricchita di figure in reame ed annotazioni con la vita dell'Autore.* In Venezia: Presso Antonio Groppo, 1760-61. \$ 6,500.00



Two volumes. 4to. 310 mx 205 mm., [12 ¼ x 8 inches]. xxx, 364 pp.; xii, 360 pp. Bound in contemporary full Italian mottled calf; with expert tissue repairs to the joints. A fine, large margin copy in contemporary binding.

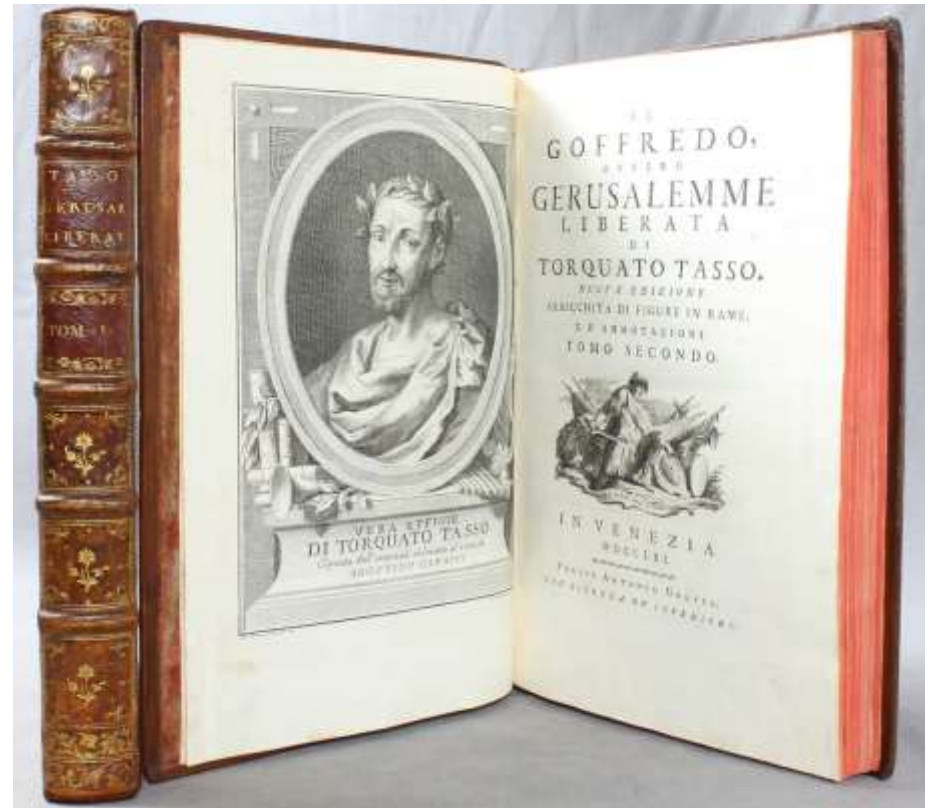
Beautifully printed and illustrated edition of Tasso's masterpiece, reprinted hundreds of times over the centuries, but few as carefully and elaborately as this edition by Antonio Groppo. This appears to be the final book published by Groppo and it is a fitting finale to his forty year career as printer and publisher. This edition is edited and by Scipione Gentili e Giulio Gustavini, and the "argomenti" are taken from the work of Orazio Ariosti, and at the end of each volume there are notes for each canto.

One of the most important Venetian illustrated books of the period, this edition of Tasso includes the designs by Pietro Antonio Novelli, called by Morazoni "the most fertile and elegant illustrator of his time." Giacomo Leonardis, who worked with and was influenced by G. B. Tiepolo did all of the engraving. The designs for the 20 full-page plates which introduced each canto were originally designed by Bernardo

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Castello for the 1590 edition of Tasso printed in Genoa and now, newly interpreted and engraved by Leonardis for this edition. Throughout the text there appears 95 half-page engravings, all newly designed by Novelli and engraved by Leonardis. There are historiated and floriated initial letters beginning each Canto and the "argomenti" for each canto is set within a decorative leaf and vine ornamental frame. The entire book is an elaborate example of Venetian book illustration at mid-century.

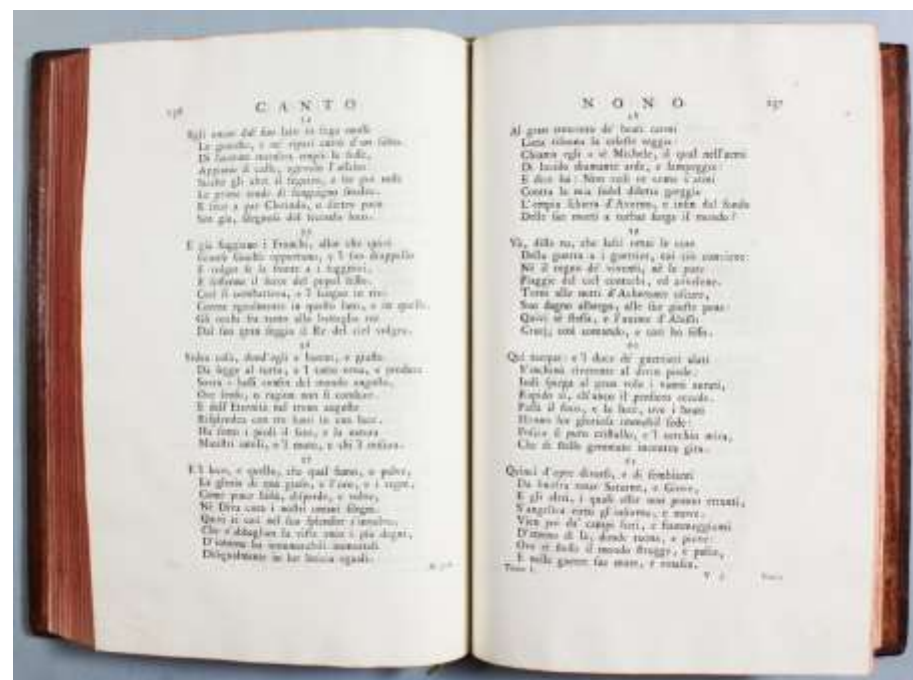
Morazoni, *Il Libro Illustrato Veneziano del Settecento*, p. 256, see plates CXXVII – CXXVIII – CXXIX. . Leonardo Lapicciarella, *Libri Illustrati Veneziani del XVIII Secolo, Catalogue 3*, no. 235. Ebert, *A General Bibliographical Dictionary*, 22311. Martineau & Robison, *The Glory of Venice*, p. 470. Mortimer, *Italian*, no. 494. (1985)





Petrus Antonius Novelli, inv. et del.

Jacobus Leonardus sculp.



ALDINE EDITION IN A CONTEMPORARY VENETIAN BINDING

TROGUS POMPEIUS. *Externae historiae in compendium ab Justino Redactae. Externorum imperatorum uitae authore Aemyljo Probo.* Venetiis: In aedibus Aldi & Andreae Asulani, 1522. \$ 6,500.00



8vo. 165 x 100 mm., [6 ¼ x 4 inches]. 204 ff., first 4 leaves unnumbered, leaf 136 numbered 236. Bound in contemporary Venetian brown calf, both boards decorated in blind with triple fillet borders, enclosing a larger border of embossed floral pattern with designs of urns in the four corners. The center of the board is decorated with a four leaf pattern forming a stylized diamond shape. The spine has three bands, and the panels are tooled with crossing pattern of three lines forming a X with a line across the center. The ties are missing, and the upper board has been slashed in four places, probably by a blade. The binding shows some wear at the joints and edges, the head and tail of the spine has been very

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sympathetically repaired. There is a small paper flaw to the title-leaf affecting three lines of text on the verso. With faults, quite a good copy in sound condition. On the rear endpaper there is a "Tabula" in contemporary hand listing subjects of interest to 16th century owner and the corresponding page numbers. On the rear endpaper is a 3 line motto in contemporary hand referring to the book.



First Aldine edition, edited by Francesco Asolani and printed by the heirs to Aldus Manutius's Venetian printing press. Numerous Italian printers published editions of the works of Pompeius Trogus from the surviving pages from his manuscript book of 44 chapters. The most prominent printers were Nicolas Jenson in 1470, Sweynheym and Pannartz in 1472, Christoph Valdarfer in 1476, Leonardus Pachel of Milano in 1494, and

Filippo Giunta in 1510. The Aldine edition appears to be the second edition printed in an octavo format, the first being the Giunta edition printed in Florence over a decade earlier. Frederic Ebert in his *General Bibliographical Dictionary*, calls the edition 'tolerable scarce' and goes on to write, 'Very carefully corrected by Fr. Asulanus from MSS. and old editions, sometimes from conjecture.' Gustave Brunet cites Ebert's note and adds, "Édition rare, et regardée comme plus correcte que les précédents: elle a été revue par Fr. D'Asola."

Gnaeus Trogus Pompeius was a Roman historian, nearly a contemporary of Livy, who flourished during the age of Augustus. His grandfather served in the war against Sertorius with Pompey, through whose influence he obtained the Roman citizenship; hence the name Pompeius, adopted as a token of gratitude to his benefactor. His father served under Julius Caesar in the capacity of secretary and interpreter.

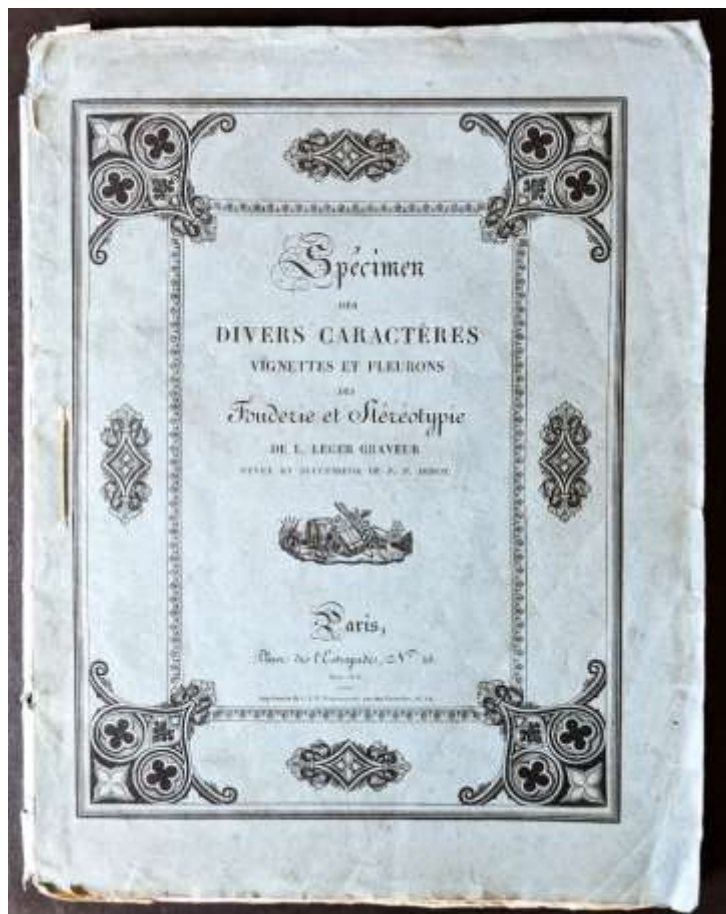
Trogus Pompeius's principal work was *Historiae Philippicae* in forty-four books, so called because the Macedonian empire found by Philip is the central theme of the narrative. This was a general history of the world, or rather those portions of it which came under the sway of Alexander and his successors. His ideas of history were more severe and less rhetorical than that of Sallust and Livy, whom he blamed for putting elaborate speeches into the mouths of the characters of whom they wrote. Of his great work, we possess only the epitome by Justin, the *prologi* or summary of the 44 books, and fragments quoted in Vopiscus, Jerome, Augustine and other writers. But even in its present mutilated state it is often an important authority for the ancient history of the East. Ethnographical and geographical excursions are a special feature of the book.

Renouard 1522:9 (p. 96) refers to this edition as "fort rare," although one does come up from time to time. Ebert, *General Bibliographical Dictionary*, II, no.11130. Brunet, *Manuel du Libraire*, III, p. 620. British Museum, *Short-Title Catalogue of Books Printed in Italy*, p.683. (962)



A MASTER TYPEFOUNDER KNOWN TO FEW – ONE COPY IN AMERICA

[TYPE SPECIMEN]. Leger, L. *Spécimen des divers caractères, vignettes et fleurons des Fonderie et Stéréotypie de L. Leger graveur, neveu et successeur de P. F. Didot*. Paris: Place de l'Estrapade, No. 28 (Impr. de Panckoucke), [not before 1831]. \$ 8,000.00



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 *Avís* 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.

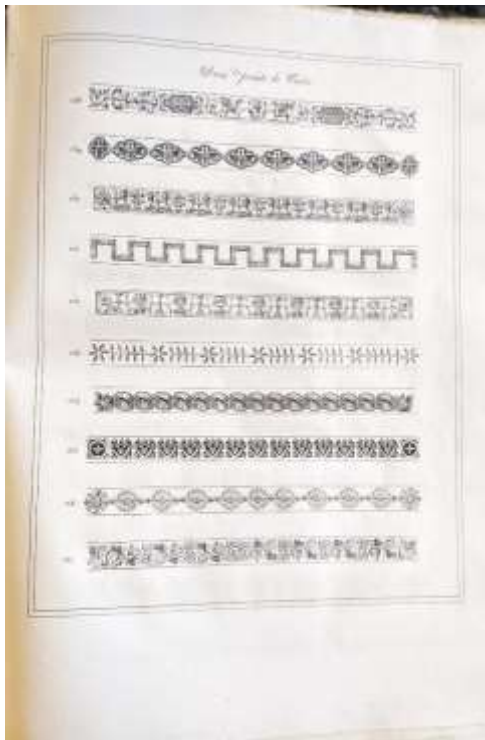
D e Simone Company, *Booksellers*

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.



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 Leger’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:

1) *Caractères d’Ecritures De la Fonderie de Leger, Graveur, Quai des Augustins, No. 17, à Paris*. De l’Imprimerie de Mame, rue du Pot-de-Fer, [between 1809 and 1815]. 588 x 440 mm. A selection of 17 italic and other cursive types within an ornamental border. The date is based on the address (cf. Audin, p. 154, note 29: Leger’s second sojourn at the quai des Augustins lasted from 1809 to 1817), and the activity dates of the short-lived Mame press in Paris, from 1807 to 1815: cf. N. Dinzart, *La Maison Mame: Histoire d’une imprimerie-librairie au XIXe siècle*, mémoire de diplôme, ENSIB, 1988-89, pp. 18-21 (digitized). Audin 206.

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.

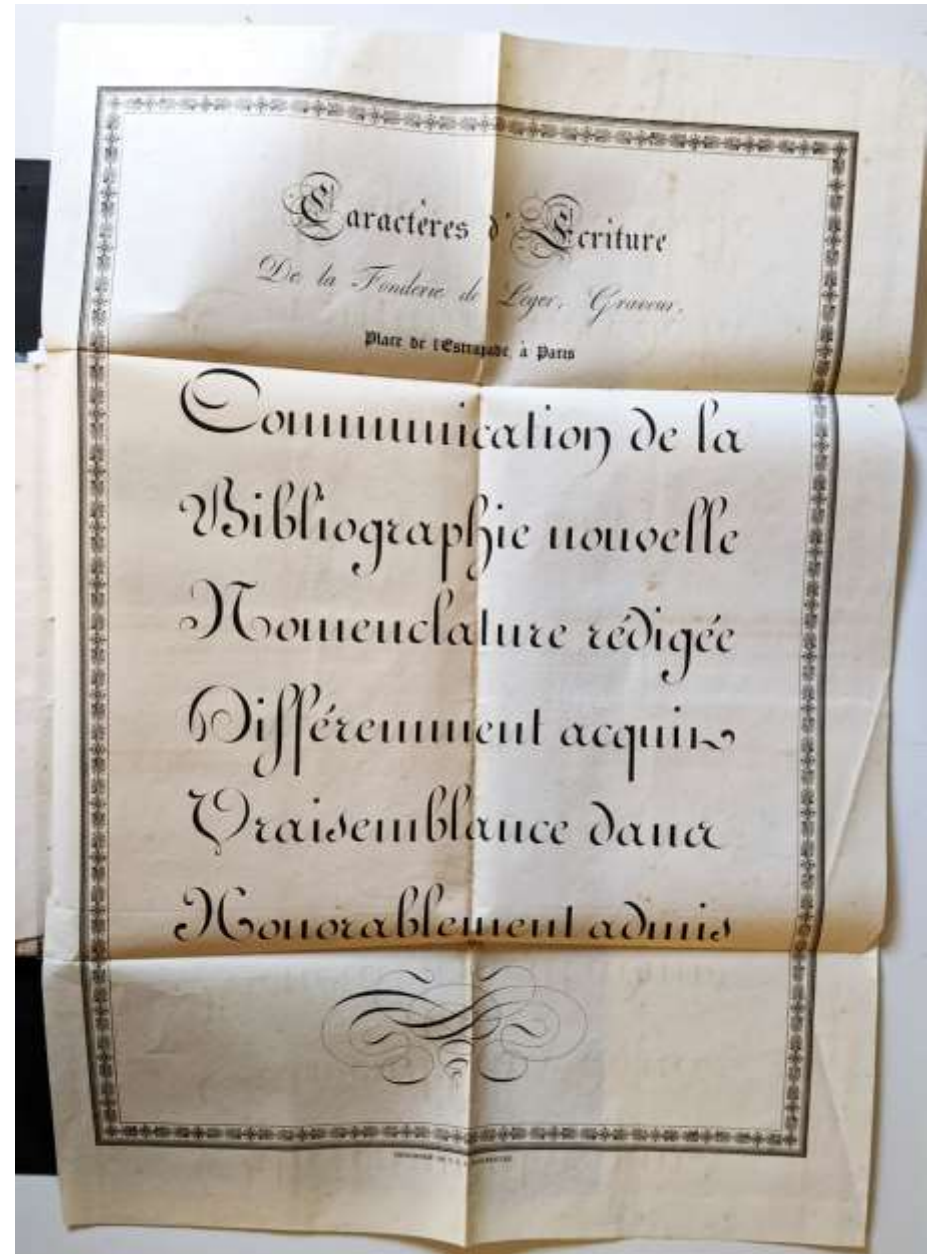
3) *Caractères d’Ecriture De la Fonderie de Leger, Graveur, Place de l’Estrapade, à Paris*. Imprimerie de C. F. L. Panckoucke, [between 1818 and 1833]. 568 x 394 mm. Title in 3 different fonts, specimen of one large upright cursive font, ornamental border. Audin 203.

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)



RARE VENETIAN ALMANACK ISSUED IN THE DYING DAYS OF THE
REPUBLIC

VENETIAN REPUBLIC. *La Termini Veneta contenente Magistrati, Reggimenti e Altro per l'Anno 1792*. Venice: Appresso Paolo Colombani, 1792. \$ 950.00



8vo. 180 x 110 mm., (7 x 4 1/4 inches). viii, 156 pp. Illustrated with an engraved frontispiece and title. Bound in contemporary Venetian brown calf, decorated in gilt floral rococo patterned borders on both boards; a few bumps and rubbing to binding, and some light spotting and soiling to text block but overall quite a good copy.

Attractive copy of this Venetian almanack for the year 1792. It was prepared by Paolo Abis, who name appears at the end of the dedication leaf. *La Termini Veneta* was published from 1761 until the fall of the Republic of Venice to

the French in 1797. Each issue offers a complete calendar of feast days, postal information from various cities around Europe, a list of active cardinals, patriarchs, and Venetian bishops who manage the numerous churches and religious houses throughout the city. There is also a great deal of information on the local officials who control

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the bureaucracy of city and keep the wheels of government moving. *La Termini Veneta* offers a very detailed glimpse of the organization of Venetian life in the dying days of the Republic.

The unsigned frontispiece of the almanack, engraved in the sumptuous Venetian style of the period, illustrates "La Serenissima" with all her accoutrements of her power and vanishing glory. Very nice local binding in quite good condition.

OCLC cites copies of other editions at Harvard, the Getty, Johns Hopkins and the BL but no copies of this edition is listed. (958)

