

De Simone Company, *Booksellers*

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Summer Miscellany



August 2022

ALDINE EDITION IN A CONTEMPORARY VENETIAN BINDING

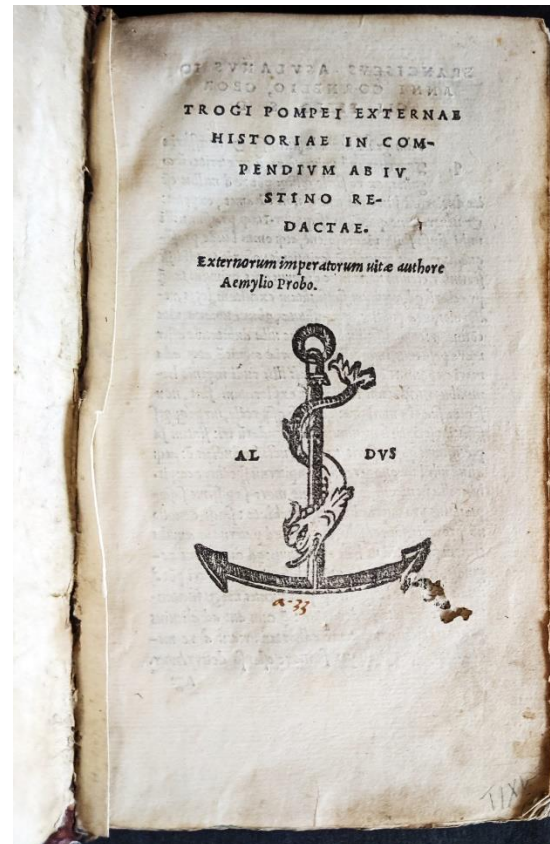
[ALDINE PRESS]. Trogius Pompeius. *Externae historiae in compendium ab Justino Redactae. Externorum imperatorum uitae auctore Aemyljo Probo.* Venetiis: In aedibus Aldi & Andreae Asulani, 1522. \$ 9,500.00



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.

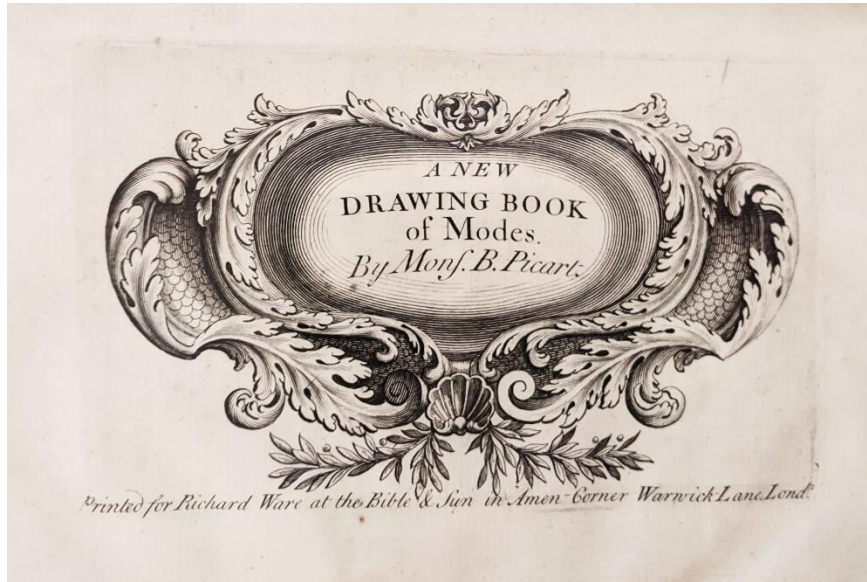
Trogus Pompeius's principal work was *Historiae Philippicae* in forty-four books, so called because the Macedonian empire found by Philip is the central theme of the narrative. This was a general history of the world, or rather those portions of it which came under the sway of Alexander and his successors. 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)



FASHION DESIGNS BY THE MASTER

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

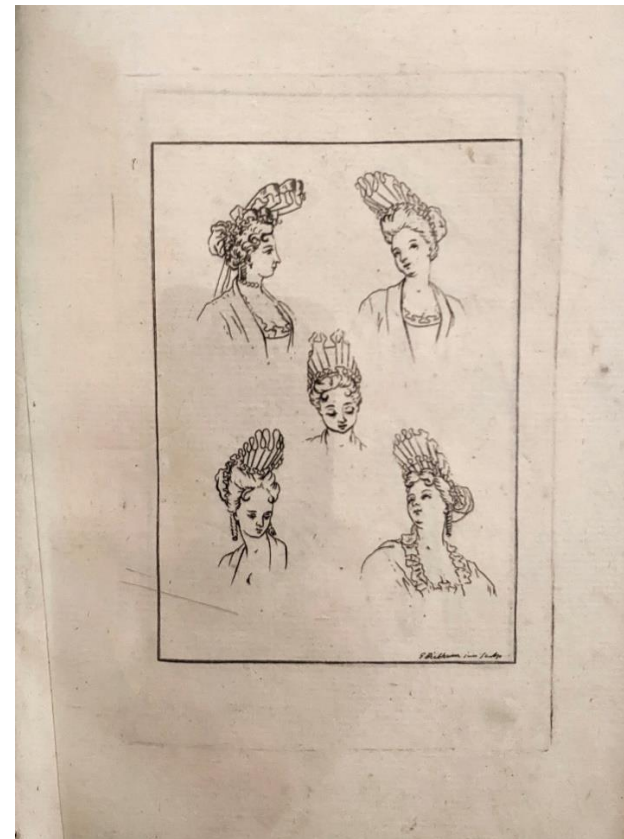


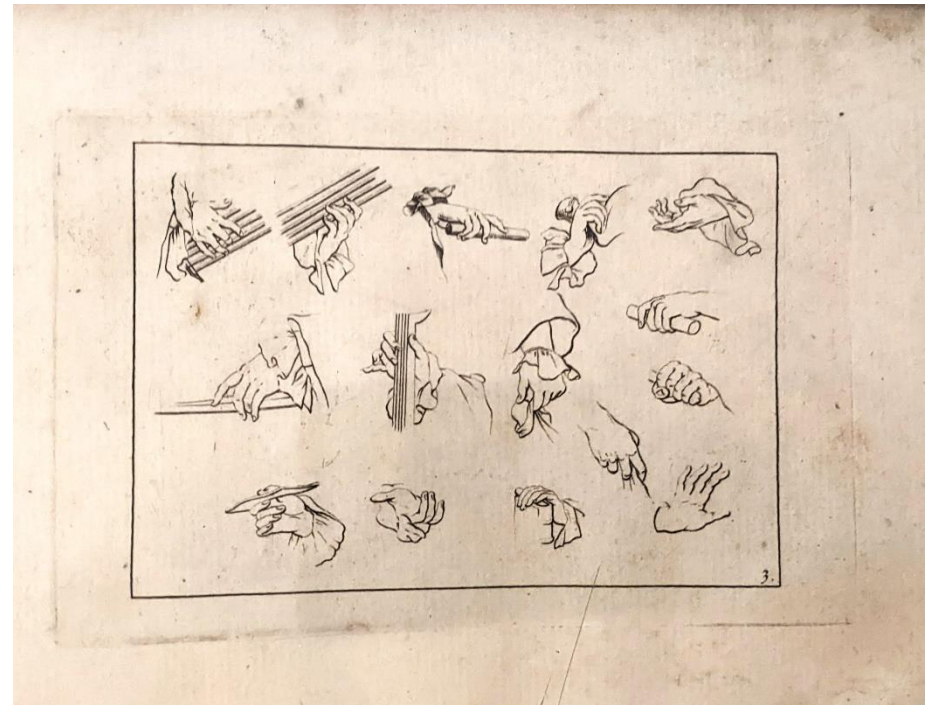
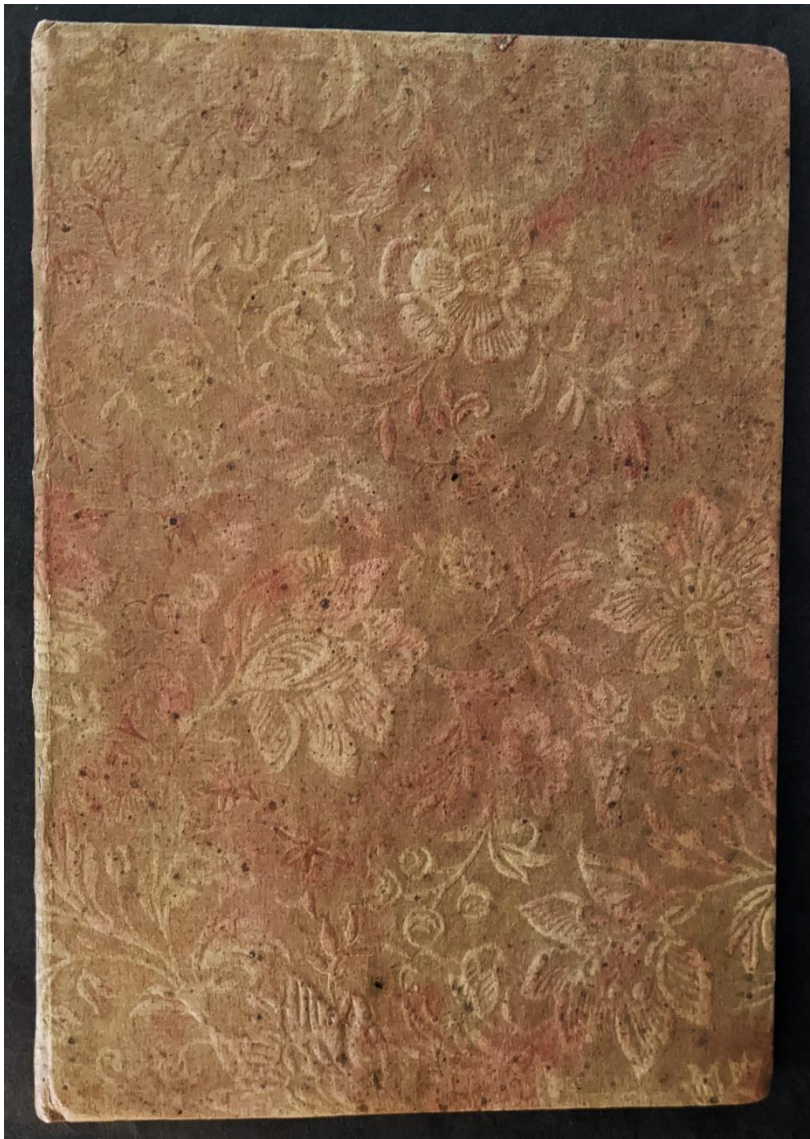
8vo. 205 x 140 mm., [8 ¼ x 5 ½ inches]. Engraved title-page and 12 engraved plates. Bound in later decorated paper boards. With a typed paper label identifying this copy as "Nevinson Loan 1979 No. 18," on the front pastedown; pencil ownership inscription of costume historian J. L. Nevison dated 1959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

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

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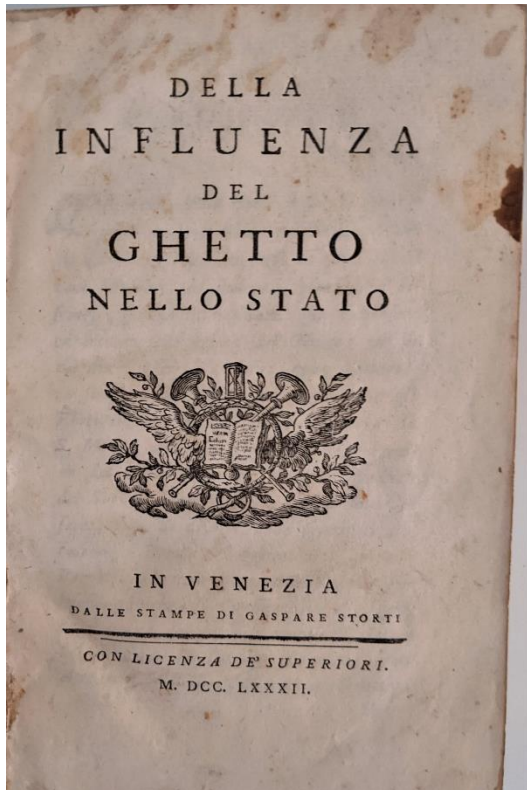
John Lea Nevinson was the founder of the British Costume Society and a curator at the Victoria and Albert Museum. A penciled note in his hand appears on the rear flyleaf and reads, "A later edition of this series, partly signed (and reengraved?) by B. Cole is numbered outside the ruled lines of each plate. Numbers added in pencil." The four signed plates in the series are signed by George Bickham and George Bickham Jr. and dated 1732. A very scarce title in near fine condition. (1000)





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

[BINDING -- JUDAICA]. (ARCO, GIOVANNI BATTISTA GHERARDO D').
Della influenza del ghetto nello stato. Venice: Gaspare Storti, 1782.
\$ 8,000.00



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 Jews and Italians would help better manage both the economy and the social cohesion of the ducal states of Northern Italy.



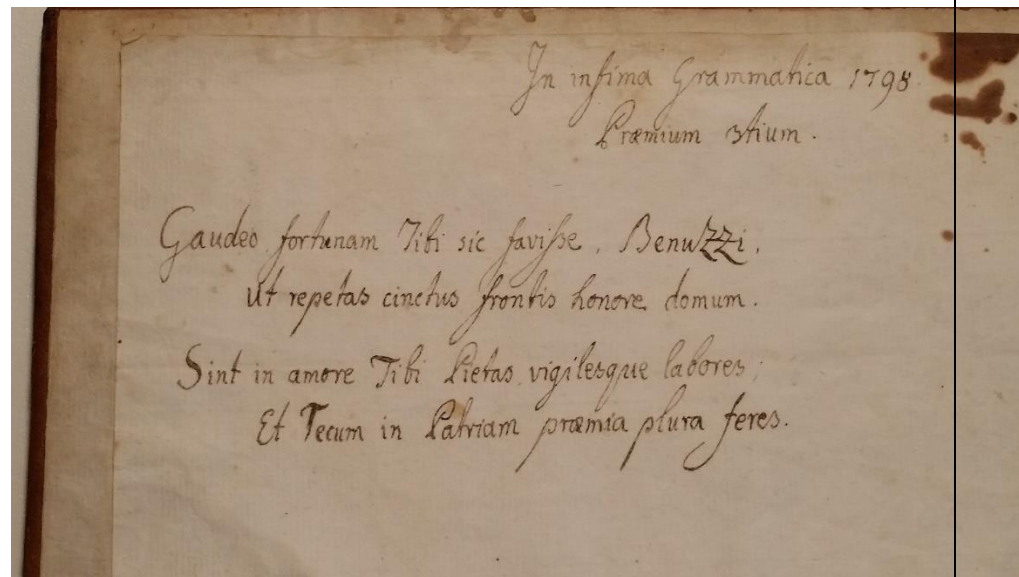
Pasted to the front pastedown is an award citation for achievement in grammar dated 1798. It includes a four-line poem offering words of congratulations and the best of luck in the future. Given the content of the essay, this is an unusual gift book, and one only wonders to whom it

was awarded. A phrase in the citation suggests 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 Piedmontese 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)



RARE VENETIAN ALMANACK ISSUED IN THE DYING DAYS OF THE
REPUBLIC

[BINDING]. Venetian Republic. *La Termi Veneta contenente Magistrati, Reggimenti e Altro per 'Anno 1792*. Venice: Appresso Paolo Colombani, 1792. \$ 800.00



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, a very 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 Termi 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 Termi 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)



RARE CALLIGRAPHIC MANUAL PRINTED IN LIVORNO

[CALLIGRAPHY]. Cominotti, Carlo. *Esemplari di caratteri scitti e incise*. Livorno: Calcografia Vignozzi, 1830-1852. \$ 1,750.00

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



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

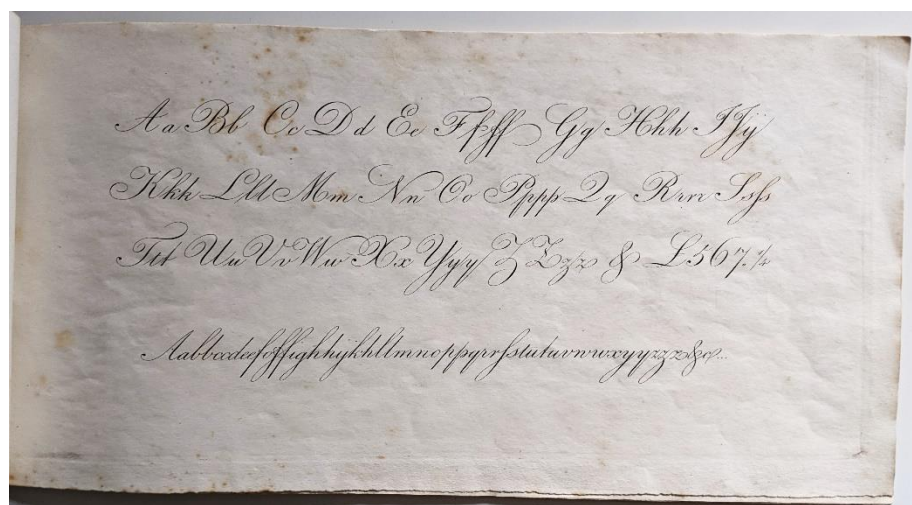
In addition to the engraved title-page Cominotti's calligraphic specimens include five fine examples of cursive letterforms complete with flourishes and accompanying number forms, three alphabets of upper and lower case letters forms in different sizes, seven texts of proverbs each in a

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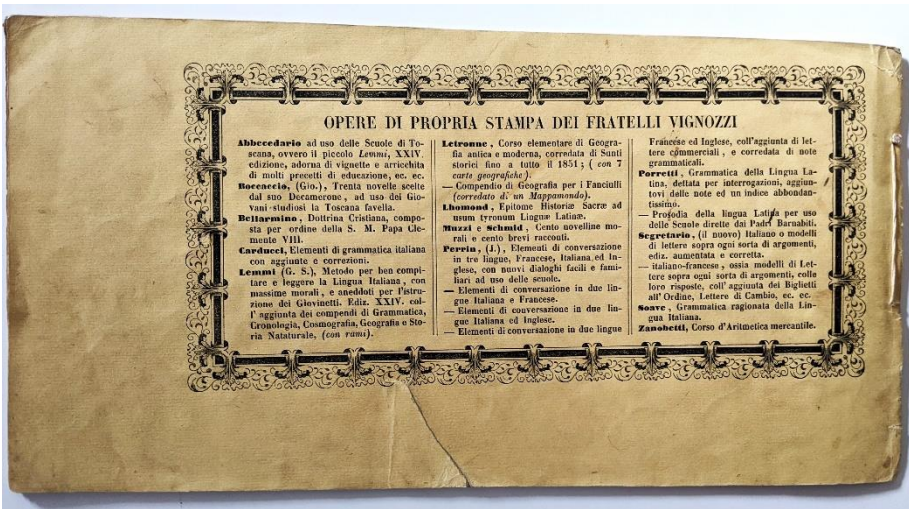
distinctive hand, and a final leaf of ornamental letter forms in both upper and lower cases.

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

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

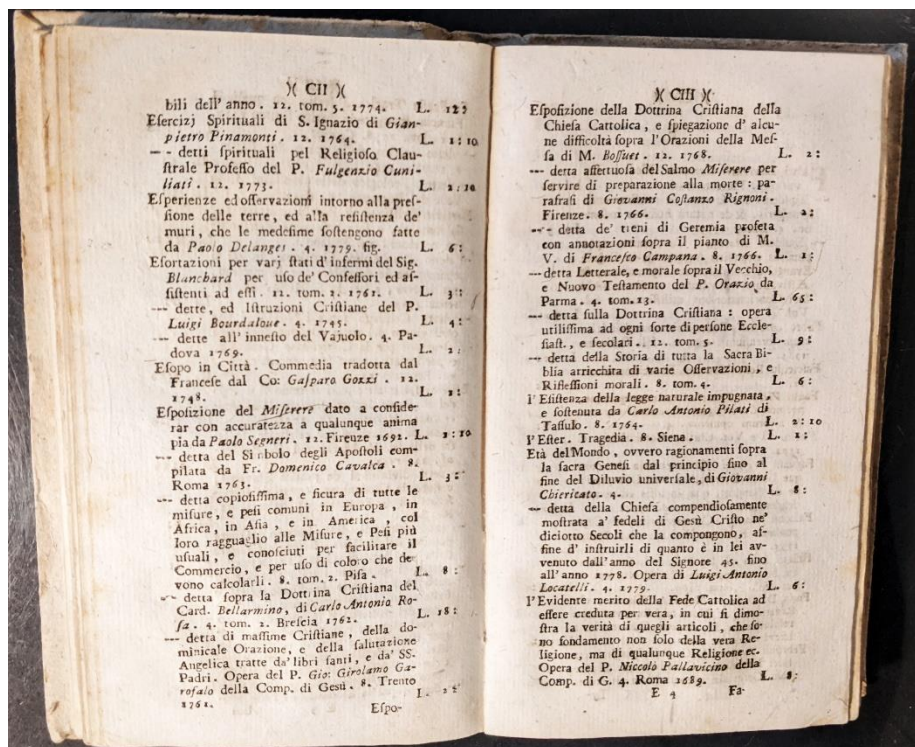


Bonacina, *Bibliografia delle Arti Scrittorie e della Calligrafia*, no. Not in *Practice of Letters, the Hofer Collection of Writing Manuals*, Harvard College, (1997). (950)



RARE CATALOGUE OF A MAJOR PLAYER IN THE VENETIAN PRINTING AND PUBLISHING TRADE

[CATALOGUE -- BOOKSELLER]. Zatta, Antonio. *Catalogues Librorum Omnium Tam Veterum, Quam Recentiorum, Que Venales Reperiuntur*. (Venice: A. Zatta, 1780.) \$ 3,250.00

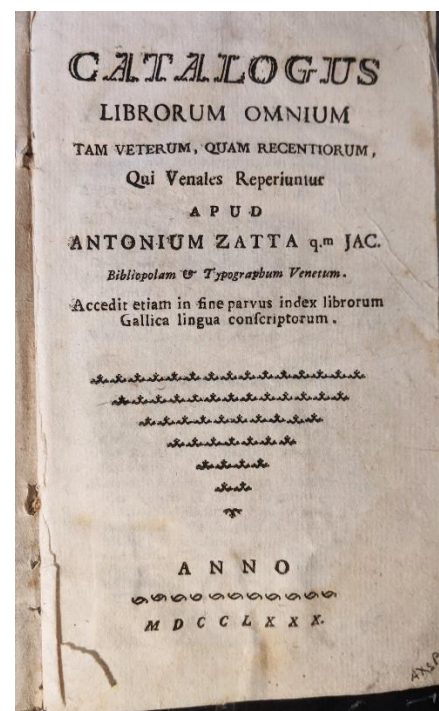


12mo. 172 x 95 mm., [6 ½ x 3 ¾ inches]. ccvii, [3 blank] pp. Contemporary paste-paper boards, laces visible; boards lightly soiled, otherwise an excellent copy.

Inventory catalogue documenting a part of the Zatta business enterprise. The catalogue includes over 3,000 titles, with printed prices that reflect much of what was printed by members of the Italian printing trade during the third quarter of the 18th century. Zatta distributed books in all fields of history, literature, science, natural history, religion, and the classics. There are numerous books on geography, topography, travel, and cartography, a group of subjects which reflects one of the Zatta's

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main areas of interest. The catalogue also includes an 8 pp. list of French books for sale, a list of engraved views and portraits, and a list of engraved maps and charts, many of which were produced at Zatta's print shop.

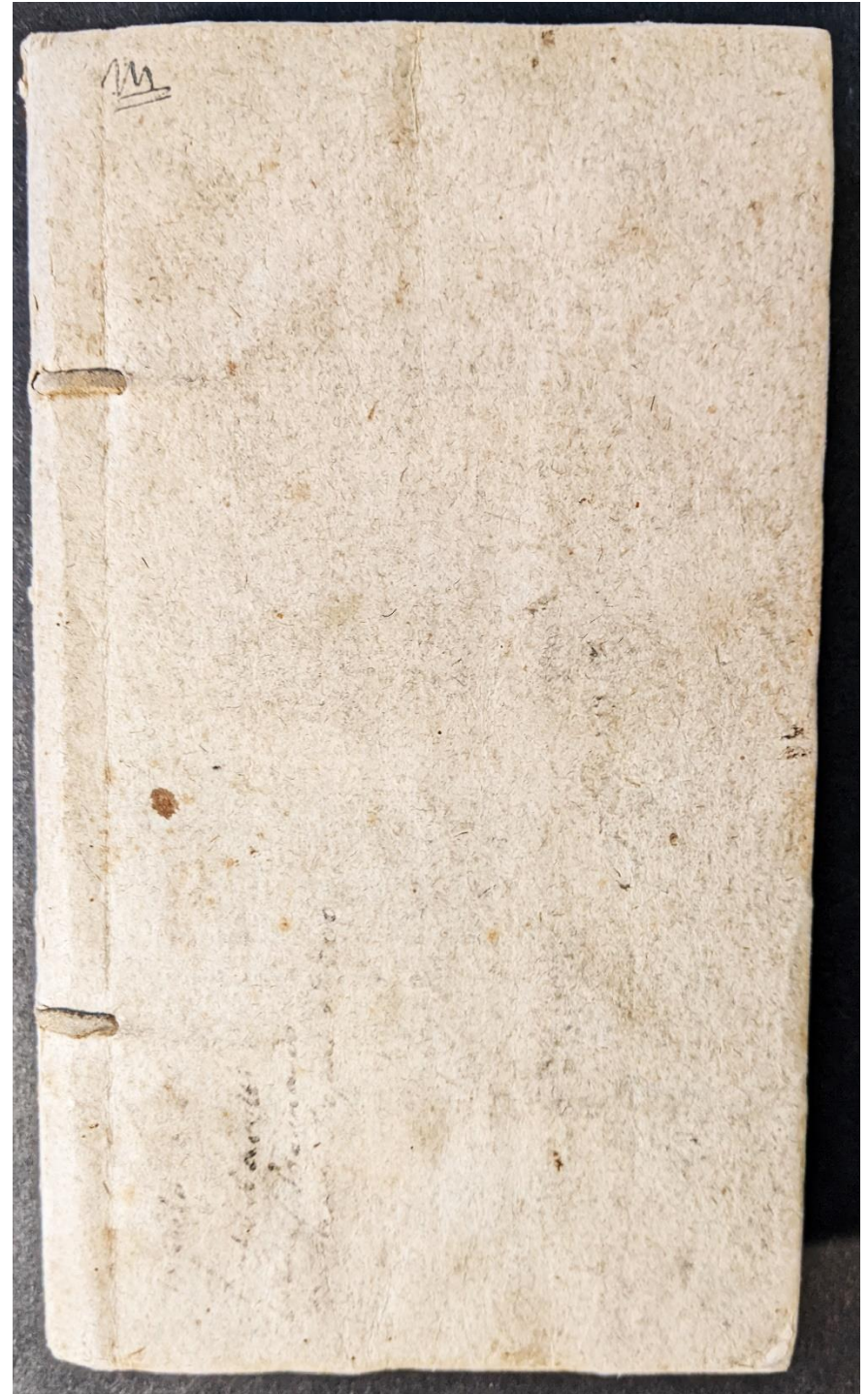
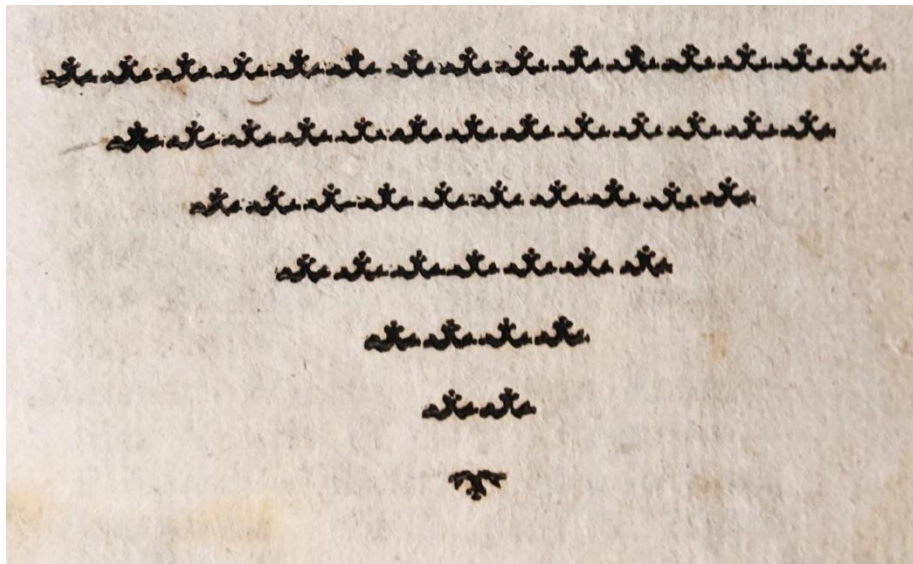


Tracking the catalogues of books for sale issued by Antonio Zatta, the Venetian printer, publisher, and cartographer, reveals scant information on the extent of his commercial practices over the nearly forty years he was in business. For a printer of such stature, a leader in the publication of atlases and maps, especially of the Americas, the publisher of the works of Goldoni, the printer of luxurious editions of Dante, Tasso, Metastasio, and numerous illustrated festival books, little has been written and finding information about the scope of his business is difficult.

The ICCU (Italian Union Catalogue) records that Zatta's first catalogue of books for sale was issued in 1761 in 72 pp. and known in one copy at the public library in Rovereto. This was followed by a 1763 catalogue

of about 200 pages and a 1767 catalogue of 204 pp., each also known in one copy at the same library. OCLC list the 1763 catalogue (Rovereto) and adds a 1774 catalogue of 312 pp. known in copies at Oxford, Harvard, and BN España. OCLC also lists this 1780 catalogue of 307 pp. and cites copies at the BN France, and the Morgan, Huntington, and Newberry libraries. NUC lists the 1780 copy at Newberry only and along with the Grolier Club adds a 1798 catalogue of books for sale which is part of the Smithsonian's rare book collection. A statement about Zatta's published catalogue cited in his biography in the *DBI* reads, "Cataloghi degli assortimenti di Zatta (1761, 1763, 1765, 1768, 1774, 1770, 1780, 1787, 1791, 1798)." All are rare.

Dizionario Biografico degli Italiani, V. 100. Laterza, *Dizionario enciclopedico della letteratura italiana*, V, p. 515. (970)



THE FIRST CATALOGUE DEVOTED TO THE LOCAL HISTORY AND TOPOGRAPHY OF ITALY

[CATALOGUE – PRIVATE LIBRARY] Coleti, Giovanni Antonio.
*Catalogo delle storie particolari Civili ed Ecclesiastiche della Città e de'
Luoghi d'Italia, le quali si trovano nella domestica Libreria dei Fratelli
Coleti in Vinegia.* (Venezia): nella Stamperia degli Stessi, 1779.

\$ 1,750.00

4to. 245 x 190 mm. (9 1/2 x 7 1/2 inches). xii, (first leaf blank), 328 pp.
19th century cloth backed marbled paper boards; inner hinge cracked yet
very sound. Bookplate of Anthony Hobson. Very good, rare catalogue.

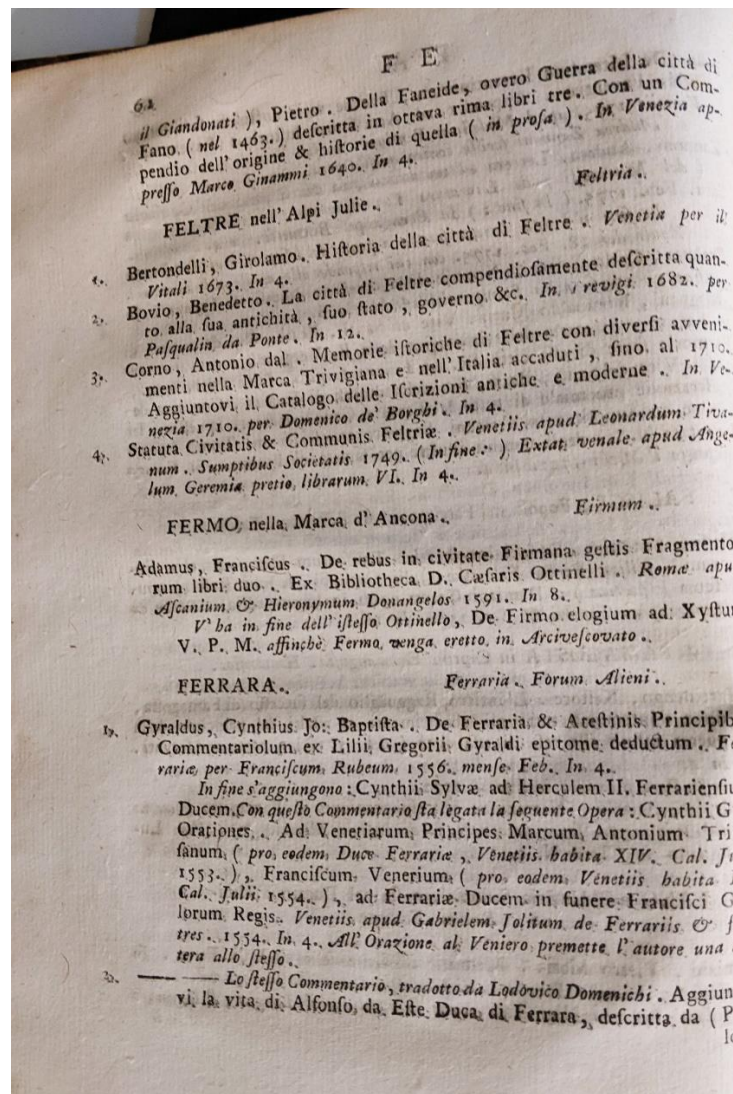
First edition. Catalogue of the Coleti Bros. collection of Italian local
history, called by Archer Taylor, "a remarkable library...rare". The
catalogue is arranged by city and describes the published works on the
history and topography of each locality, including many smaller towns
and villages in addition to the major printing centers of the country. It
includes 33 title of works on Ferrara, including works by Sardi, Giovio,
Pigna, Baruffaldi, Muratori, Borsetti, and Barotti, to name a few.

According to Besterman the catalogue includes over 3000 citations and
features an index of Latin names and authors, making it a useful
bibliographical tool. Coleti dedicates the book to Tommaso Giuseppe
Faretti, whose own catalogue of books on local history was published by
Jacopo Morelli in 1782.

Giovanni Antonio Coleti the compiler and printer of this volume,
descended from a famous Venetian family whose fame rested on their
erudition and scholarship. According to the dedication of the *Catalogo*,
his uncle Niccolo Coleti (1681-1765) began the collection and left it to
Coleti his brother to build as a monument to Italian history. According
to a note written by Jonathan Hill describing another copy of the book,
"the collection was sold by the heirs in 1834 to the bookseller Gaetano
Canciani. . ." and in turn sold to England to Sir Richard Rawlinson
Vyvyan, eight Baronet of Trelowarren in Cornwall.

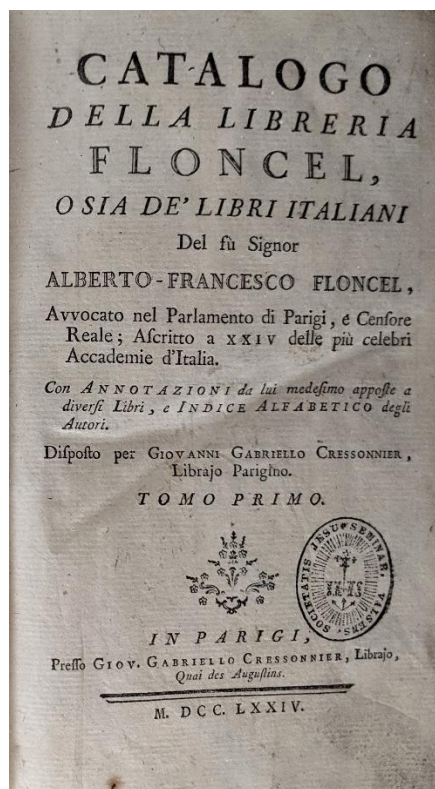
Besterman 2139. Taylor, Book Catalogues, pp. 136. Ottino & Fumagalli
4043. (64)

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LARGEST COLLECTION OF ITALIAN BOOKS FORMED OUTSIDE ITALY
ONE OF FOUR CATALOGUES RECOMMENDED FOR ITS RESEARCH
VALUE BY ARCHER TAYLOR

[CATALOGUE – PRIVATE LIBRARY]. Floncel, Alberto Francesco.
Catalogo della Libreria Floncel, o sia de' Libri Italiani. Parigi: Presso
Gov. Gabriello Cressonnier, Librajo, 1774. \$ 7,500.00



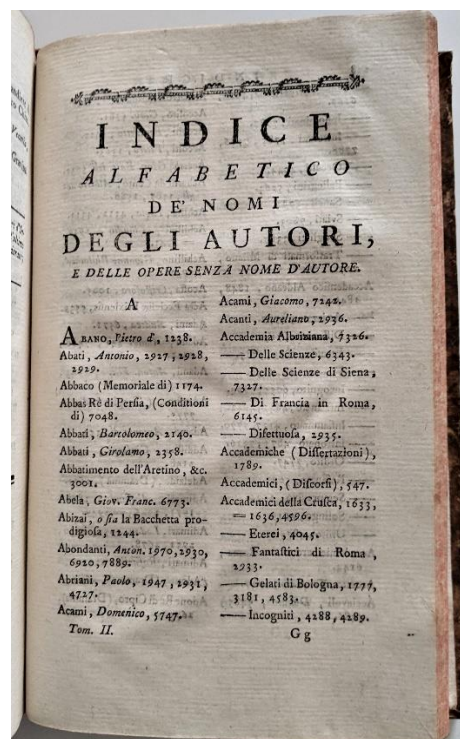
2 volumes. 8vo. 200 x 120 mm., (8 x 5 inches), [2] vi, xxvi, [2] 378 pp.; [4], 346 pp., with both half-titles. Illustrated with title-page vignettes and headpieces. Contemporary tan calf spine, marbled paper boards; some scuffing to the calf; insignia skillfully removed from base of spine; with the library stamp of "Societatis Jesu Seminar. Valsens" on the title-page.

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Important catalogue of 7,984 lots of books, prints and manuscripts, considered the largest collection of Italian books formed outside of Italy and is the only 18th-century French sale catalogue to be printed in a foreign language. Called by Guigard a magnificent collection and he describes the sale catalogue as "très curieux et très recherché". The catalogue is annotated in places and fully indexed by the author.

Floncel was born in Luxembourg in 1697 and died in Paris in 1773. He was a lawyer for the Parliament of Paris, Secretary of State of the principality of Monaco and its first secretary of foreign affairs. The title-pages tell us that he was a member of twenty-four Italian academies and his he formed this collection over sixty years.

Guigard II, p. 217. Horne p. 706. Grolier Club, French Auction Sales, 225. Taylor, *Book Catalogues*, p. 192. (420)



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. \$ 1,000.00



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.

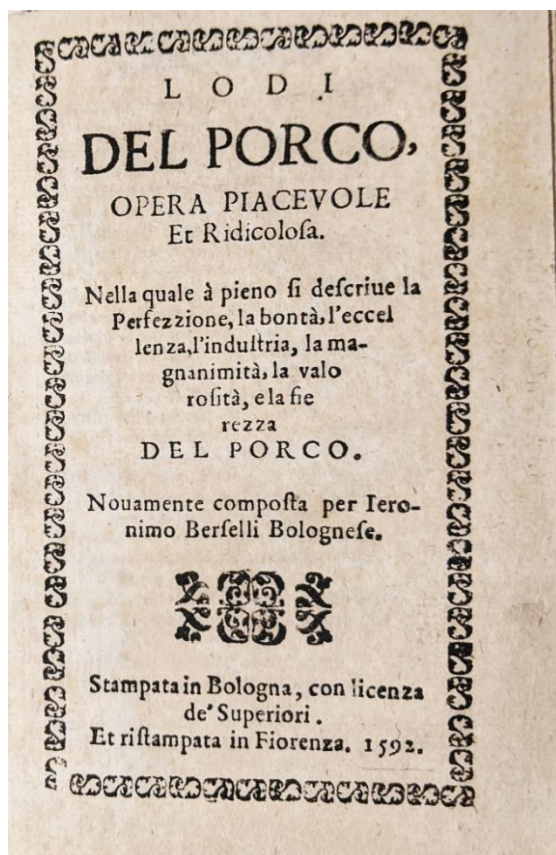
The work is illustrated with 63 linotypes in black ink, a full-page pochoir in four colors, and a single leaf linotype laid in. The images reflect the imagination of the children, and fall into categories of nature, science, home life, religious life, and child's play. The linotypes reflect the simple applications of line, some exquisitely executed and some more crudely applied. The book is a wonderful example of children expressing themselves though the medium of the graphic arts. Fine Copy. (426)

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LAUDATORY POEM ON THE PLEASURES OF PORK

[COOKERY]. Berselli, Geronimo. *Lodi del porco, opera piacevole e ridicolosa. Nella quale à pieno si descrive la perfezzione, la bontà, l'eccellenza, l'industria, la magnanimità, la valorosità, e la fierrezza del porco. Nuovamente composta per Ieronimo Berselli bolognese.* Stampata in Bologna con licenza de'Superiori et restampata in Firenze, 1592. \$ 6,500.00



8vo. 145 x 95 mm., [5 2/4 x 4 inches]. [4] leaves. Title printed with an typographical border. Bound in recent half red morocco over marbled paper boards, title gilt on spine. A fine copy.

Originally published in 1590, this is the second edition of this rare poem in praise of the pork. Written in the form of a eulogy the author, praises the part of the pig and briefly discusses their preparation and the delicate flavor that each can achieve under the direction of a master chef.

The author is unknown

other than for this publication, and it may be surmised that having been originally published in Bologna, its' publication is a celebration of the quality of the beast and many gifts it offers to a hungry and adoring public.

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

See Westbury, *Handlist of Italian Cookery Books*, p. 30, listing only the 1592 edition. Not cited in Vicaire or Biting. Maria Paleari Henssler cites the title in her book *Bibliografia latino-italiana di gastronomia*, p. 87 but no location is listed. This is probably the Westbury copy! (979)



MANUSCRIPT AWARD OF MERIT OFFERED BY COLLEAGUES
RECOGNIZING EXCELLENCE IN THE CULINARY ARTS

[COOKERY]. Circolo Tipografico Modenese. Carnevale dell Vecchie. All'Infaticabile Collega Forghieri Pietro coadiuvato dai Soci Giuseppe Giovetti e Antonio Bellei, Maestri economisti nell'Arte Culinaria, che anche in Questo 2° esperimento Gastronomico hanno Saputo manenere alta la fama da essi già acquistata . In segno di ammirazione alcuni Colleghi Offrono. Modena, 3 Marzo 1894. \$ 750.00



Broadside Calligraphic Manuscript. 398 x 49 mm., [15 ½ x 19 ½ inches]. Written in red and black ink, with lettering highlighted with gold and blue. Capital letters enhanced with flourishes in red ink and with a corner piece in purple ink with a small watercolor of a chef dressed in a ceremonial toque against a blue background. The paper was folded in fours, some discoloration caused by age at the edges, one small tear to left margin. The certificate has pin holes in the four corners where the paper was pinned to a wall board. The name “Pietro” is written on a small piece of paper and pasted over what must have been a mistake. Very good condition.

A type of Award of Merit for Giuseppe Giovetti and Antonio Bellei, masters of the culinary arts and colleagues of the master chef Pietro Forghieri, the patriarch of the Forghieri family of Modena. Modena was and still is, the center of “cuisine Italiano “and this award was given to Giovetti and Bellei for maintaining a high standard of the art and during the second “Esperimento Gastronomico” which took place in 1894.

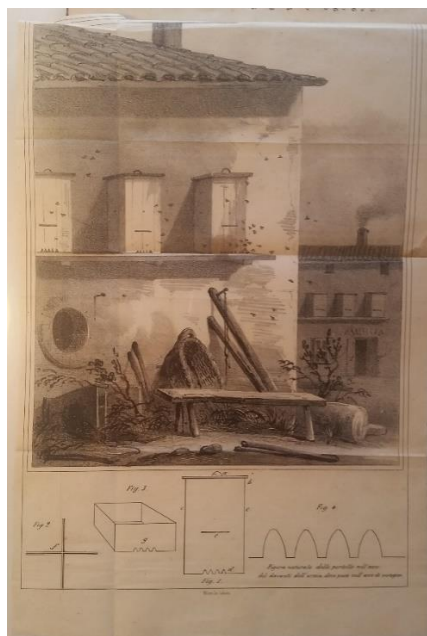
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A lovely survival of this Award of Merit. Rare. Not cited in any of the gastronomic bibliographies, ICCU or OCLC. (968)



RARE BEE KEEPING MANUAL WITH FOCUS ON THE PRESERVATION
OF THE HIVE

[COOKERY]. Fontana, Luigi. *Del Governo delle Api. Trattato inedito dell'Abbate Luigi Fontana*. Milano: Dalla Società Tipog. De'Classici Italiani, 1847. \$ 1200.00



8vo. 190 x 130 mm. (7 ½ X 5 inches). 107, 1 pp., one folding plate with four figures. Early 20th century decorated paper over boards, leather label of Rappaport of Rome.

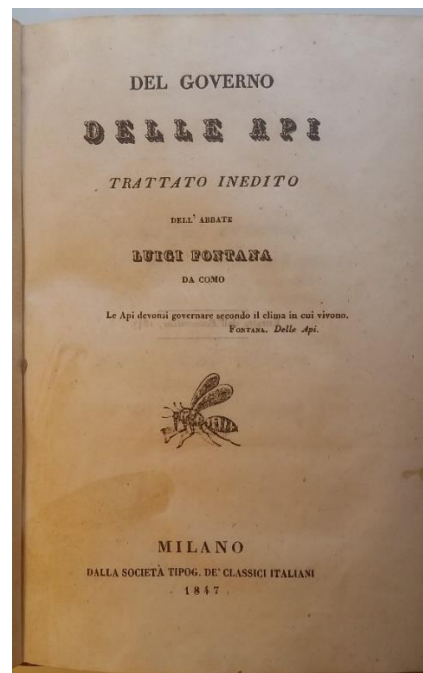
First edition. Rare manual of bee keeping by a provincial cleric, educated at a seminary outside Como. According to a short biography, Fontana was fluent in Latin and a student of the writings of Virgil and Cicero. He studied husbandry and focused much of his attention on bees and their importance for agricultural productivity. He was dedicated to the working with poor and helping farmers to increase their crops and their standard of living.

De SIMONE COMPANY, *Booksellers*

The work includes an opening chapter on the nature and characteristics of bees and is followed by chapters on bee hives and the work of the drones and the queen. He provides methods for safely collecting and transporting bees as well as information on how to read the signs of whether the hive is thriving or in trouble. In the later chapters he focuses on the foods necessary for a healthy hive and about moths, a natural enemy of bees and the hive.

The folding lithographic plate illustrates a thriving series of hives in a barnyard setting and configuration of the face of the hive which allows bees to come and go, and the slide plates where the bees build their cones.

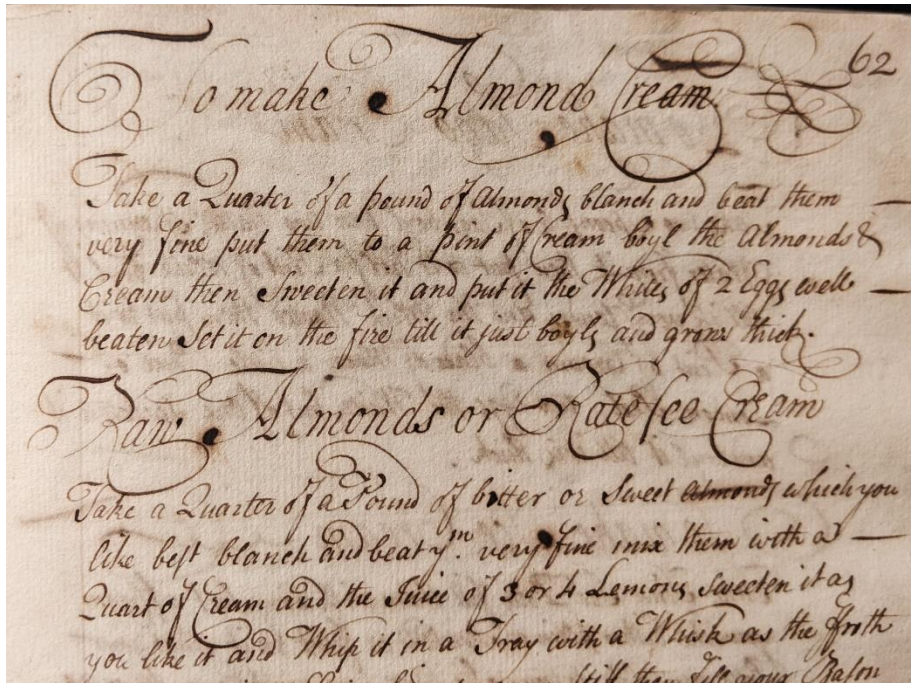
NUC cites a copy at the National Library of Agriculture only and only electronic copies are cited in OCLC; only five copies are listed in ICCU. Other than the biography that appears in the front of this volume, no citation was found in DBI or Laterza.



DESSERT RECIPES FOR A SOPHISTICATED KITCHEN
PROBABLY A MANOR HOUSE COPY

[COOKERY]. *Manuscript Receipt Book Containing 129 Recipes for Desserts and Sweets. English ca. 1750.* \$ 7,500.00

Square 4to. 200 x 165 mm., [8 x 6 ½ inches]. 5 manuscript content pages followed by 69 pp. of recipe all in a single decorative hand and 4 pp. in different hand. Paper with the Pro Patria watermark. Bound with additional blanks in full contemporary vellum, later paper label inscribed 'Apricots page 11', pasted to the front board. Hinge slight cracked but very firm. Very good copy.



Beautifully written and preserved manuscript of a recipe book devoted to desserts and sweets. Written almost entirely in a single decorative hand, this anonymous manuscript proved a wonderful insight into the world of mid-18th century English desserts and sweets. Initially, the recipes are ordered by fruit and focus on the preservation of the flesh for

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future use. For instance, page 2 and 3 for example include three recipes for gooseberries, ("gooseberry clear cakes"), pages 4 to 6, seven cherry recipes ("to dry cherries in bunches"), pages 15 to 21 ten recipes for 'plumbs', ("To dry green plumbs") and so on. Other fruits include 'apricocks' raspberries, currents, peaches, pomegranates, figs, barberries, apples, quinces, oranges, and lemons.

From preserving fruit, the manuscript moves on to how to use fresh fruit in cakes, creams, puffs, jellies, chips, drops and "bisketts". Recipes include "To make honeycomb cakes of orange flower, violets or cowslips"; "ratefea puffs", "chocolate puffs", and "chocolate cream", "rock sugar", "orange drops", "round bisketts with coriander seeds", and "Hartshorn jelly" amongst many others.

The quality of the handwriting, the paper, and the binding suggest that this manuscript was prepared for the lady of the house, perhaps as a guide to choosing the appropriate dessert for a specific dinner event. It is extremely well written in a decorative hand, is highly legible, and is specific enough to be used by pastry chefs today. (1002)

Orange or Lemon puffs.

48

Take a Pound of fine sifted Sugar and grate the Outside Rind
of two Large Oranges or Lemons put the rind to the Sugar and
beat ^m well together in a Mortar grind it well with the Roller and
make it up to a stiff Paste with Gum Dragon well steeped then
beat the paste again and roll it ^{to} square it and bake it in a
Cool Oven on Paper and Tin plates.

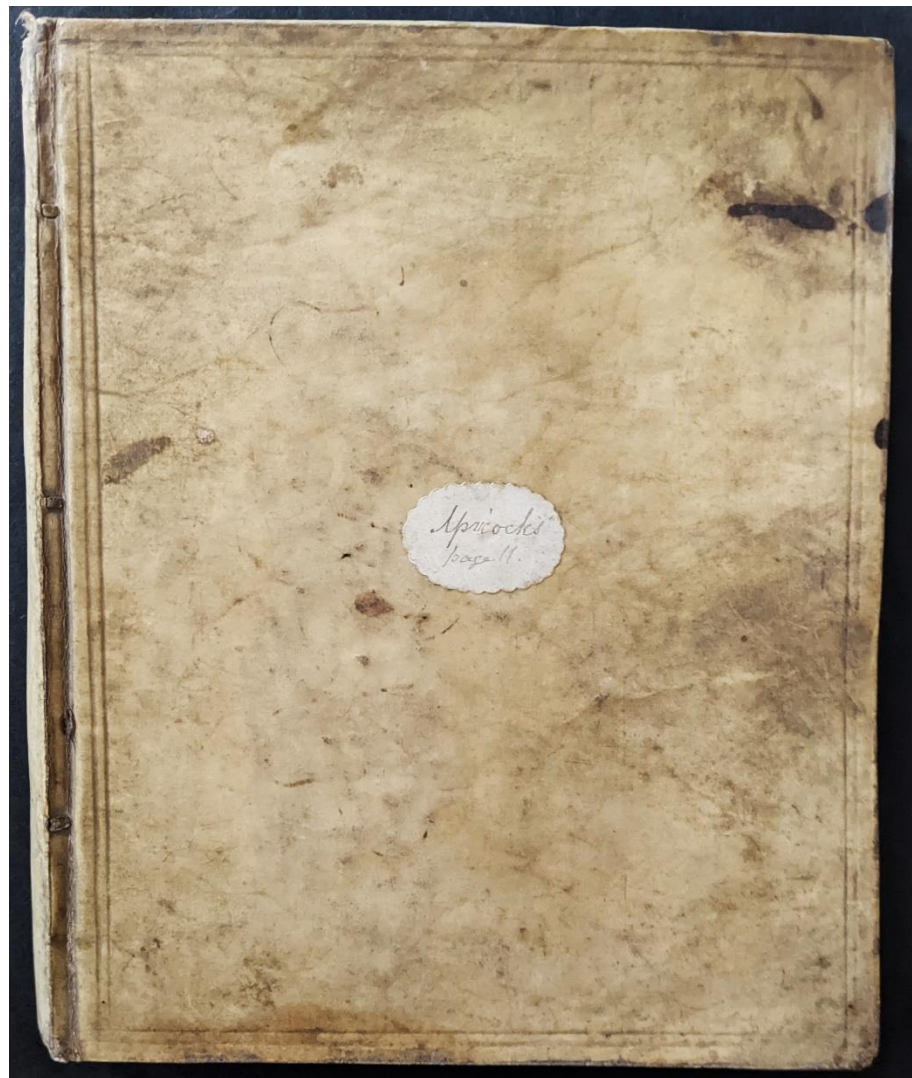
To make little round rattlea Puffs

To make brown Wafers

Take half a Pound of Kernels of bitter Almonds beat very stiff
and a pound and half of sifted Sugar make it up into a stiff
Paste with white of Eggs beat to a froth beat it well in a Mortar
and make it up in little Loaves bake it in a very cool Oven on
Paper and Tin plates.

To make Brown Wafers

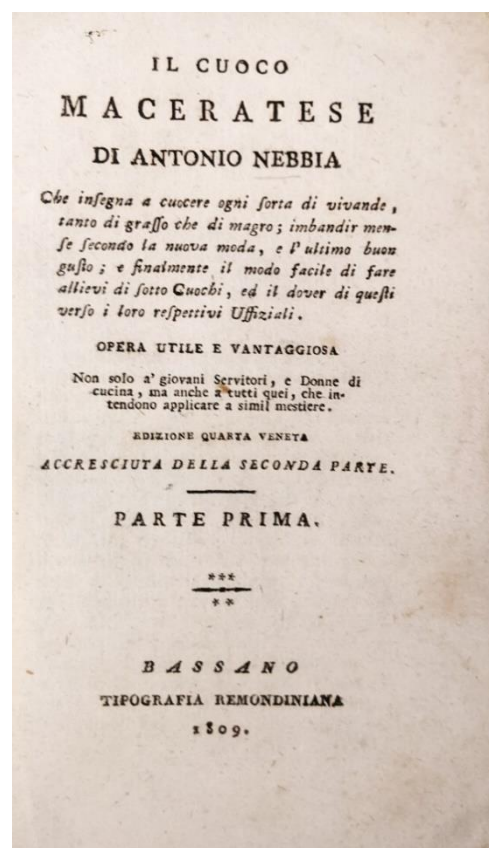
Take half a Pint of milk half a Pint of Cream put to it half
a pound of Brown Sugar melt it and strain it thro a Sieve take
as much fine flower as will make one half of the Cream and
Milk pretty stiff then put in the other half stir it all the
While that it may not be in Lumps then put in 2 Eggs well
beaten a little each some Place Stir it fine 2 Eggs beaten
bake it in Irons.



CELEBRATING THE REGIONAL PRODUCTS AND GASTRONOMY OF THE MARCHE

[COOKERY]. Nebbia, Antonio. *Il cuoco maceratese. Che insegna a cuocere ogni sorta di vivande, tanto di grasso che di magro, imbandir mense se secondo la nuova moda, e l'ultimo buon gusto; e finalmente il modo facile di fare allievi di fatto Cuochi, ed il dover di questi verso i loro rispettivi Uffiziali. Opera utile e vantaggiosa. Non solo a' giovani Servitori, e Donne di cucina, ma anche a tutti quel, che intendono applicare a simil mestiere.* Bassano: Tipografia Remondiniana, 1809.

\$ 1,350.00



12mo. 175 x 100 mm., [6 ¾ x 4 inches]. 299 [1] pp. Original drab paper wrappers; some staining to the upper wrapper but otherwise a very good copy in unsophisticated condition.

Printed from the fourth Venetian edition, this edition includes part two, more recipes for soup, dessert, fish, and salami. Originally published in 1779 (no copies listed) and again in 1781, Antonio Nebbia's cookbook highlighting the cuisine of the Marche, was reprinted and revised half dozen times before this edition was published 1809. According to OCLC and ICCU all editions are quite rare.

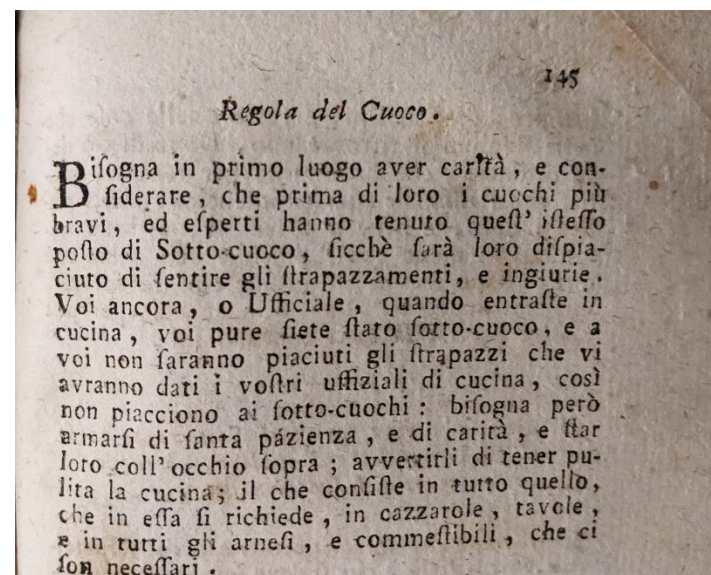
Antonio Nebbia "joyfully rejects the tyranny of French taste without actually spelling out his

De SIMONE COMPANY, *Booksellers*

subversive intentions, for by the late 18th century, Italians, particularly the middle and lower ranks of society, were glad to celebrate local productions and cuisines, and the cooking that most people preferred to the elaborate and in many ways alien French manner. So here we have, in its best bits, a regional cookbook, celebrating the products and gastronomy of the Marche . . ." (Riley).

He begins his book with a sonnet dedicated to the Women of Piceno, the capital city of the Marche on the Adriatic Sea. This is followed by a table of contents listing recipes for minestrone, pasta, and sauces; the best method of selecting quality meat, fruits and vegetables; how to make cream, and a number of recipes for dessert. In part two there is a greater emphasis on macaroni, gnocchi, and making fresh pastas with herbs. Throughout the book Nebbia places a special emphasis on locally grown grains, olives, fruits, and animal products.

Westbury, *Handlist of Italian Cookery Books*, p. 159 citing six editions. Riley, *Oxford Companion to Italian Food*, p.343. Not in Vicaire or Biting. (980)



RARE 17TH CENTURY BROADSIDE PUBLISHED IN BOLOGNA
CONTROLLING PORK PRODUCTION AND PRICES

De Simone Company, Booksellers

[COOKERY]. *Provisione sopra le Carni Porcine e loro prezzi. Publicta in Bologna il dì 10 Novembre 1658.* Bologna per l'Herede del Benacci, 1658. \$ 2,000.00



Folio Broadside. 40 ½ x 60 mm., [24 x 15 ¾ inches]. Illustrated with two woodcut symbols of the City of Bologna, an ecclesiastical coat-of-arms of the Papal Legate Cardinal Farnese printed in red and black, a decorative initial letter and the text in black ink. The broadside was folded into 8's and at one fold it is creased resulting in a few holes but without loss of text. Otherwise in very good condition.

Rare broadside printed in Bologna, one of the culinary centers of bread basket of Italy, the Emilia Romania. The text requires that pork and pork products such as lard, sausage, casings, bacon etc., that are processed and sold be regulated as to meet quality standards and price. This includes all pork products sold in both the City of Bologna and in the countryside where much of the pork is produced.

For instance, sausage must be made only from pork but not the liver or spleen of the animal. Producers of pork products must use high quality salt when making salami, mortadella and other cured meats and that pork is the only meat that can be used to make these products. It goes on to state that it is not permissible for anyone to introduce in this city any quality or quantity of foreign sausages, under the pain of fine and imprisonment. And anyone found to contravene or ignore this Notice or any part of it, will incur in penalty of Scudi 25, and the loss of their pork product.

Rare: I was unable to find this in the ICCU, the Italian Union Catalogue or OCLC. (967)



TWO VENETIAN FETE BOOKS BOUND IN CONTEMPORARY VENETIAN BINDING

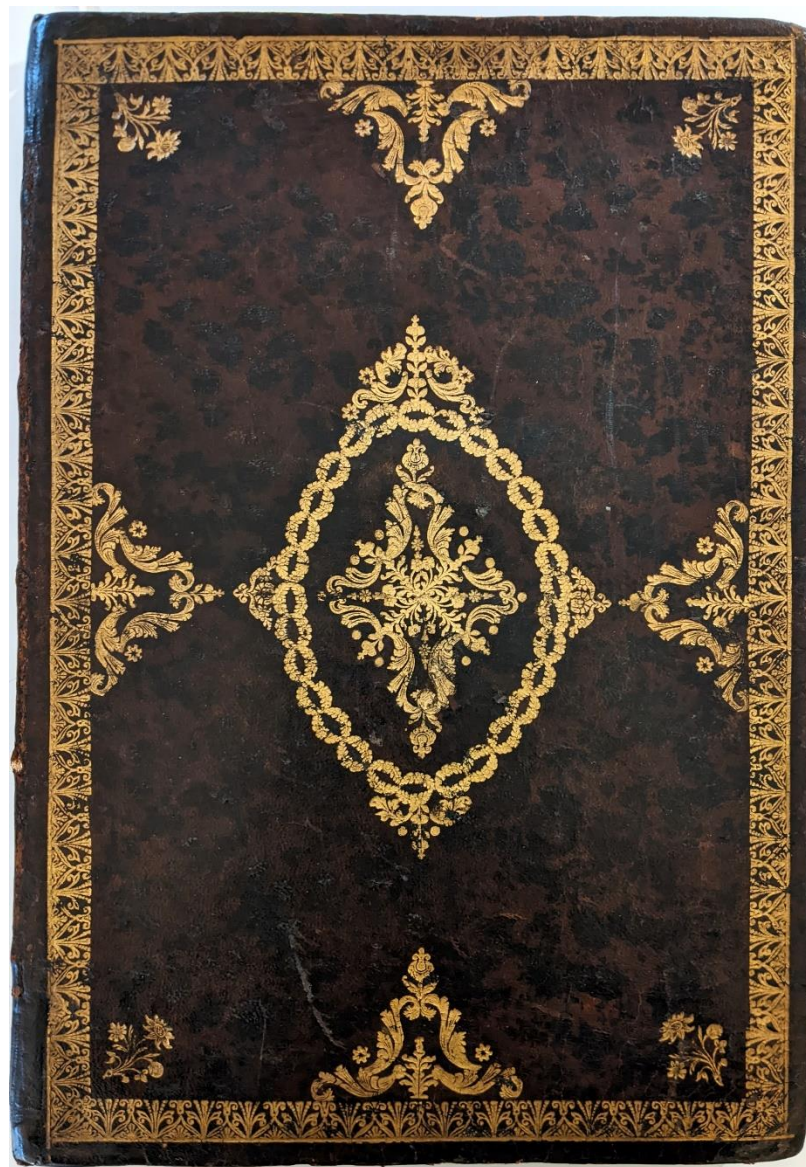
[FESTIVAL BOOK]. Barbaro, Andriana and Nicolò. *Poesie per le Nozze Solenni della Nobile Donna Andriana Barbaro col Nobile Uomo Nicolò Foscarini. Dedicate a sue Eccellenze Giovanni Barbaro, Fratello e Chiara Barbarigo Barbaro Cognata della Sposa.* In Venezia, 1766. 80 pp. Title-page printed in red and black ink, illustrated with a full-page engraved frontispiece, engraved title-page vignette, 7 engraved head-pieces, 7 engraved tail-pieces. and decorative printer's ornaments separating verses throughout.

BOUND WITH: *Poesie per le Fauste Nozze della Nobile Donna Andriana Barbaro col Nobile Uomo Nicolò Foscarini. Dedicate a S. E. Procuratessa Cecilia Emo Barbaro, Madre della Sposa.* [Venezia]: Nella Stamperia di Antonio Zatta, [1766]. 72 pp. plus 1 blank. Title-page printed in red and black ink, engraved title-page vignette printed in blue ink, 7 engraved head-pieces, 5 engraved tail-pieces, 26 engraved initial letters, and decorative printer's ornaments separating verses throughout.

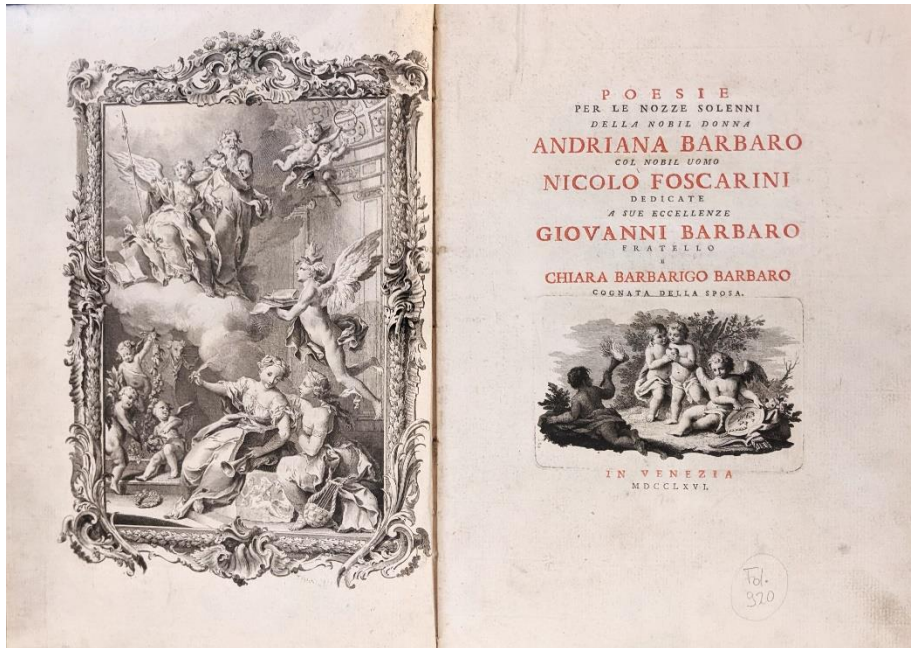
\$ 6,500.00

Together two volumes bound in one. Folio. 360 x 255 mm., [14 x 9 ¾ inches]. Printed on thick paper stock. Bound in contemporary Venetian morocco, marbled paper paste downs and fly leaves, gilt decorated boards and spine; some minor abrasions to the boards and spine, a very neat spine repair, otherwise a fine copy in period binding with wide margins. This copy with the bookplates of W.R.H. Jeudwine, John Saks and "PAW", Peter A. Wick.

Excellent examples of Italian festival books printed in celebration of the marriage of two noble families. Called "Nozze", these festival books are part of a larger genre of Italian books that commemorate important events in Italian life. In addition to weddings, this genre of books includes "Ingresso" or the arrival of important travels to a ducal or important household, "Montacazione" or the taking of monastic orders by the daughters of noble families, "Gratulatoria", "Esaltazione" and "Festeggiamenti" to name the most prominent examples.

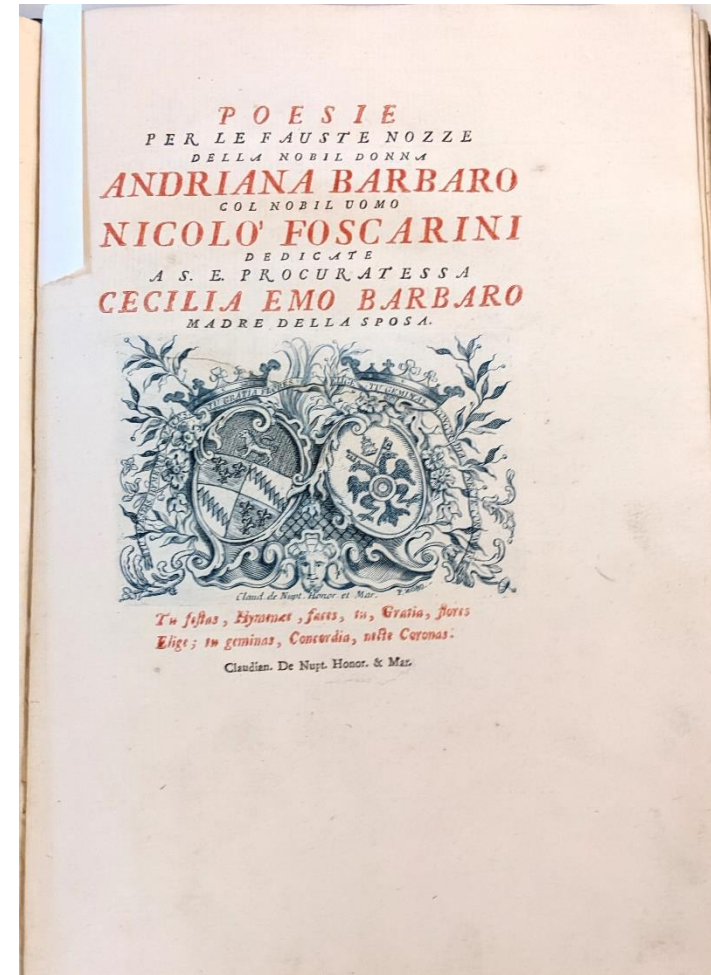


Although these festival books are common throughout Italy, it was in Venice during the 18th century where the most beautiful examples were printed. Printer/publishers like Antonio Zatta used the folio format in his finest examples, illustrating the text with engravings by the most prominent Venetian artists and engravers of the period. According to Anne Palms Chalmers, the Venetian government encouraged printers to produce these elaborate festival books and to trade them on the international market for the purpose of advancing Venice's prestige throughout Europe.



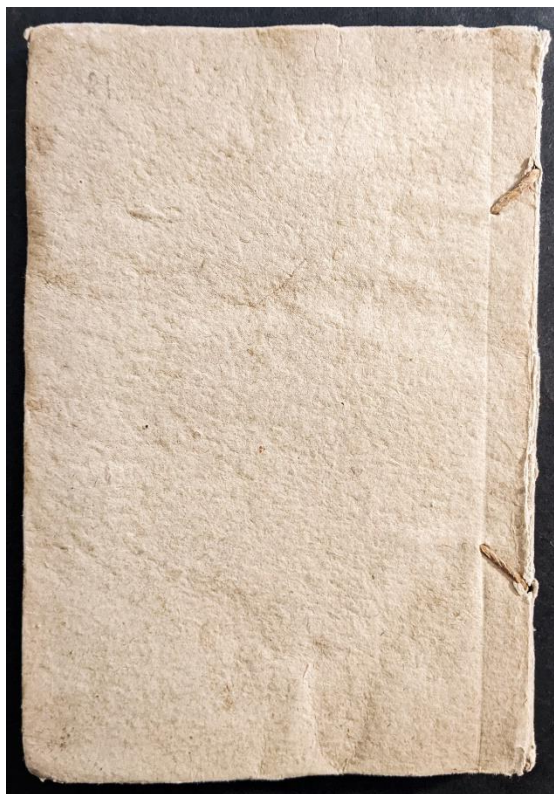
In the two examples offered for sale here we have competing publisher's, patronized by family members of the bride and groom, printing poetry by friends and family of the couple and illustrating the poems with beautifully rendered rococo style engravings. In this case two of the separately published 'Nozze' are bound together in a well preserved Venetian binding of the period, and in this case with excellent provenance.

A. P. Chalmers, "Venetian Book Design in the 18th Century", *Metropolitan Museum of Art Bulletin*, Vol. 29, No. 5, January 1971. Morazzoni, *Il Libro Illustrato Veneziano del Settecento*, 298. Leonardo Lapicciarella, *Libri Illustrati Veneziani del XVIII Secolo, Catalogue 3*, no. 87. See also Martineau & Robison, *The Glory of Venice. Art in the Eighteenth Century*, London, 1994 pp. 350-51. (956)



FRANKLIN SCIENTIFIC WORKS PUBLISHED IN ITALY

FRANKLIN, BENJAMIN. *Opera Filosofiche. Nouvamente Raccolte, e dall'Originale Inglese recate in Lingua Italiana.* Padova: Per il Conzatti e S. Fermo, 1783. \$1750.00



8vo. 200 x 140 mm., [8 x 5 ½ inches]. 125 pp. Illustrated with three folding plates illustrating Franklin's scientific experiments. Bound in contemporary paste-paper boards. Good clean copy with wide margins.

First Italian edition, published in Italy while Franklin was at the height of his celebrity in France as envoy to the court of Louis XVI and the most important American in the eyes of all Europeans. This work was published in 1783 while Franklin was attempted to negotiate

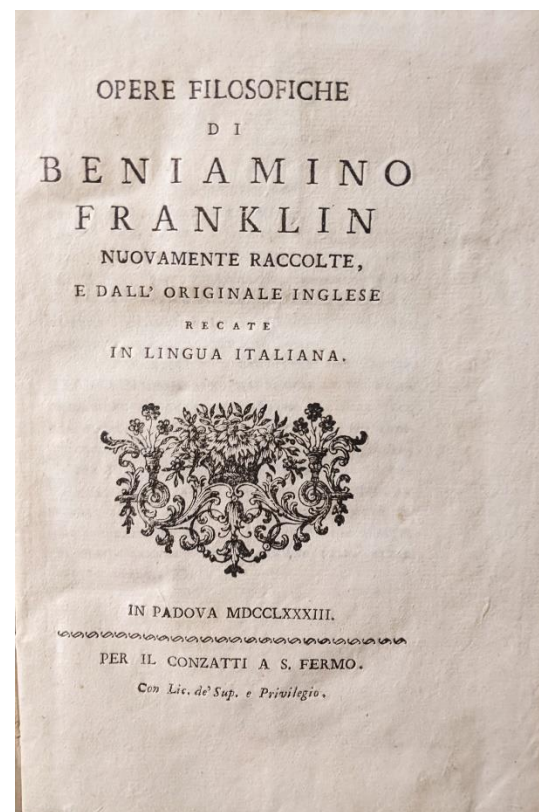
political and commercial treaties with the Vatican, the Bourbons of Naples, and Archduke of Tuscany. History has shown that these none of the treaties came to fruition, but Franklin's contacts with the enlightened thinkers in the both the political and scientific world spread significantly with the publication of *Opera Filosofiche*.

This work contains Franklin's works on electricity, especially as it pertained to the atmosphere, conduction of energy through water, and motion of warm water in cold climates, a reference to the Gulf Stream and its impact on shipping and fisheries. Much of the information

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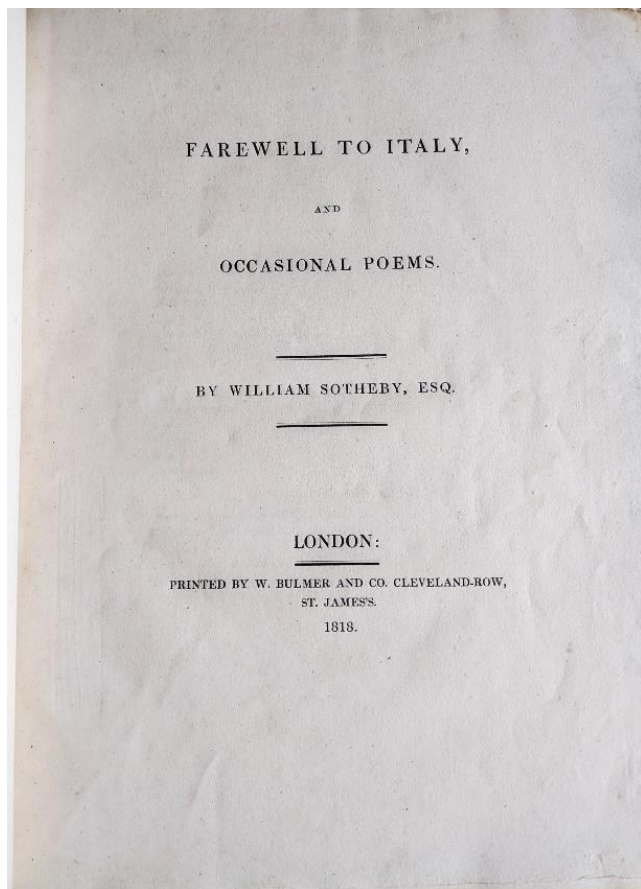
translated for the first time came from Franklin's published works and published letters. Although the editor is anonymous, the notes which appear in explanation of Franklin's work, include a serious understanding of the work of scientists in England, France, and Southern Germany on electricity. This work was reviewed in Venice in 1784 in the *Giornale letterario* and further spread information about Franklin and his ideas to the literary public in Northern Italy.

Antonio Pace, *Franklin in Italy*, p. 418 no. 48. (959)



SCARCE FIRST EDITION OF SOTHEBY'S POEMS RECORDING HIS
IMPRESSIONS OF ITALY

Sotheby, William. *Farewell to Italy, an Occasional Poems.* London:
Printed by W. Bulmer, 1818. \$ 975.00



4to. 285 x 225 mm., [11 ¼ x 8 ¾ inches]. 65 pp. include two blanks. Original drab paper wrappers, wrappers expertly repaired at spine and edges with Japanese tissue. Very good copy in original state.

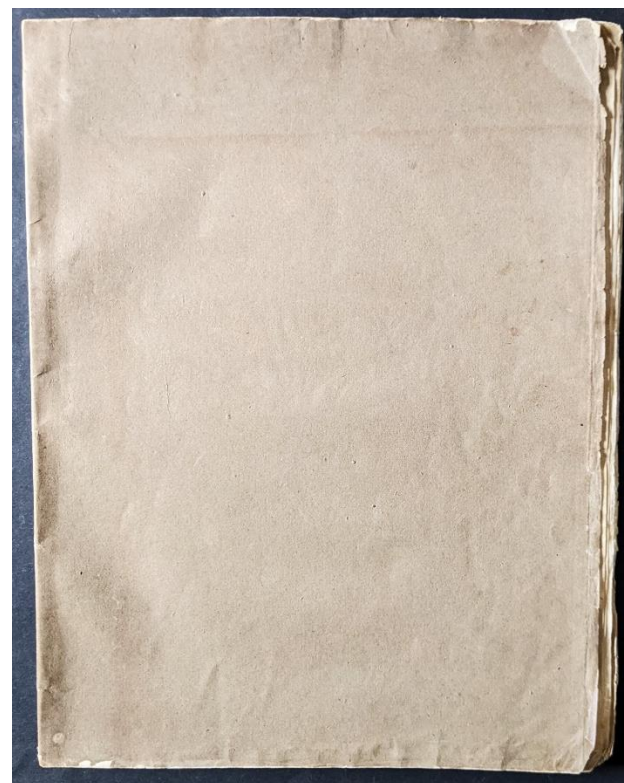
Near fine copy of the first edition, printed in 1818, upon his return to London after two years abroad, mostly in Italy. Saddened by the death of his oldest son William, the poems represent his impression of

Italy, the strength of which reflect his loss and calming nature of the Italian landscape. Included are also poems on Virgil's *Georgics*, the translation of which was considered "the most perfect translation of a classic poet now extant in our language." Sotheby's poems were reprinted in 1825 with the title *Poems* and again in 1828 under the title *Italy and other Poems*.

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This copy, is beautifully printed by Bulmer, bound in original publisher's wrappers, uncut and in an excellent state of preservation. A note in pencil in an unidentified hand reads, "250 copies Privately Printed / From the Sotheby Library."

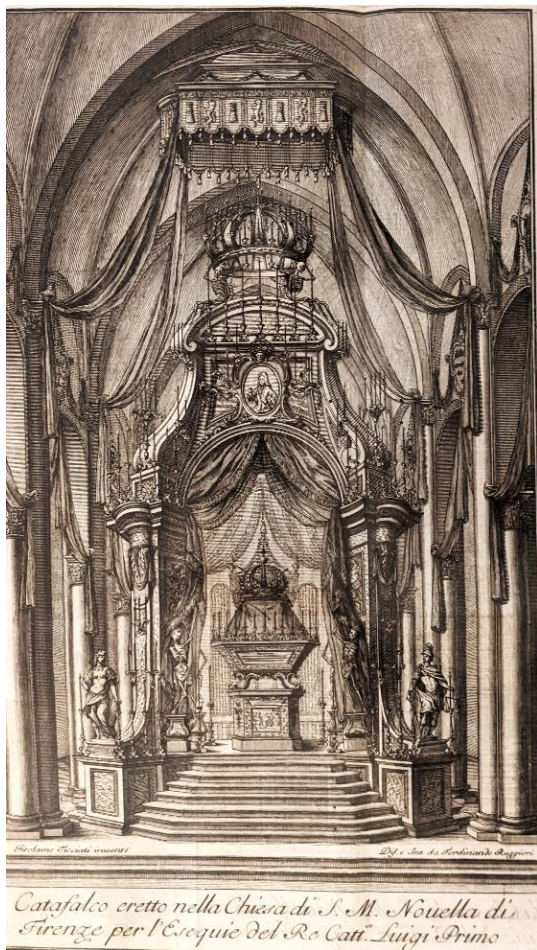
New Cambridge Bibliography of English Literature, III, p. 104. *Dictionary of National Biography*, Vol. 53, biographical essay by Sidney Lee. (976)



FUNERAL CEREMONIES FOR THE 17 YEAR OLD KING OF SPAIN
WITH FINE ENGRAVINGS BY FERNANDO RUGGIERI

[ILLUSTRATED BOOK - ARCHITECTURE]. Venuti, Niccolò Marcello. *Esequie di Luigi I, Cattolico e delle Spagne celebrate in Firenze nella Chiesa di S. Maria Novella. . . il di XXVI di Ottobre MDCCXXIV.* BOUND WITH: Boccadiferro, Camillo Antonio. *Delle lodi di Luigi I. . . Orazione recitata pubblicamente dall'Autore nell'esequie celebrate in Firenze.* In Firenze: Nella Stamperia di S. A. R. per li Tartini, e Franchi, 1724. \$ 1,100.00

Two parts in one volume, each with separate title-page. Small folio.



295 x 210 mm., [11 ½ x 8 ¼ inches]. 23 [1] pp., 12pp. First part illustrated with 5 folding plates. Bound in full contemporary vellum, spine with minor tear in lower portion, some modest soiling to the vellum, otherwise a very good copy.

King Louis I of Spain, died seven months into his reign at the age of 17. He had been hastily married to the Louise Elizabeth d' Orleans after his father Phillip V abdicated his throne in an attempt to become king of France. The young king died of small pox, had no heirs and fewer accomplishments.

This very attractive fete book, commemorating the

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ceremonies surrounding the death of Louis I was organized as a courtesy to his mother, Elisabetta Farnese of Parma, wife of Phillip V and Queen of Spain. The first part contains an oration by Niccolò Venuti, a member of the Order of San Stefano and an antiquarian expert in the archeological history of Herculaneum. Venuti provides a vivid description of the attendance, procession and preparations made by the Chiesa di Santa Maria Novella in Florence. He also describes in some detail the religious ceremony that was conducted to commemorate the king.

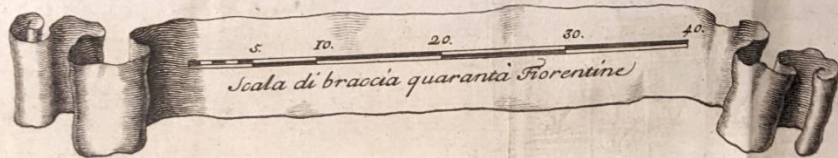
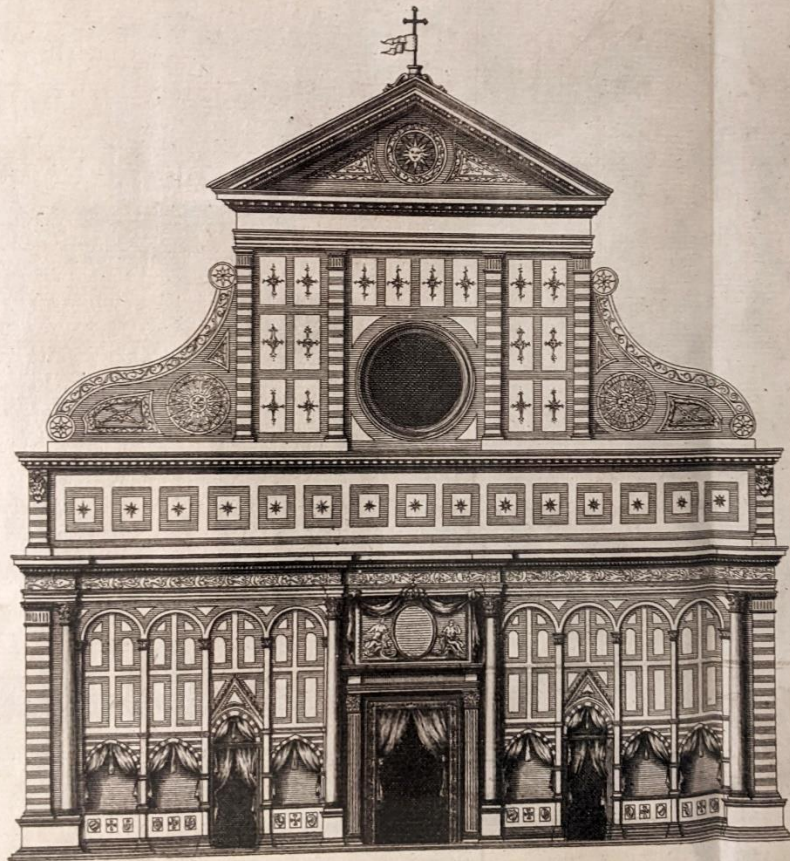
The second work is an oration written by Camillo Antonio Boccadiferro, a prelate from Bologna whose words of condolence are directed to the Queen of Spain, a lady of the famous Florentine family Farnese. He placed Louis I in the line of great kings of Spain and comments sorrowfully on the unfulfilled life that no doubt would have been filled with glory for Spain.

This festival book is illustrated with five folding plates designed and engraved by Ferdinando Ruggieri, the noted Florentine engraver. They include a delicate rendering of the façade of Santa Maria Novella, a view to scale of the interior of the church, an image of the black bunting which decorated the numerous side altars of the church, a view of the decorations of the main altar, and a large view of the altar with the implements of Louis I's reign as King of Spain.

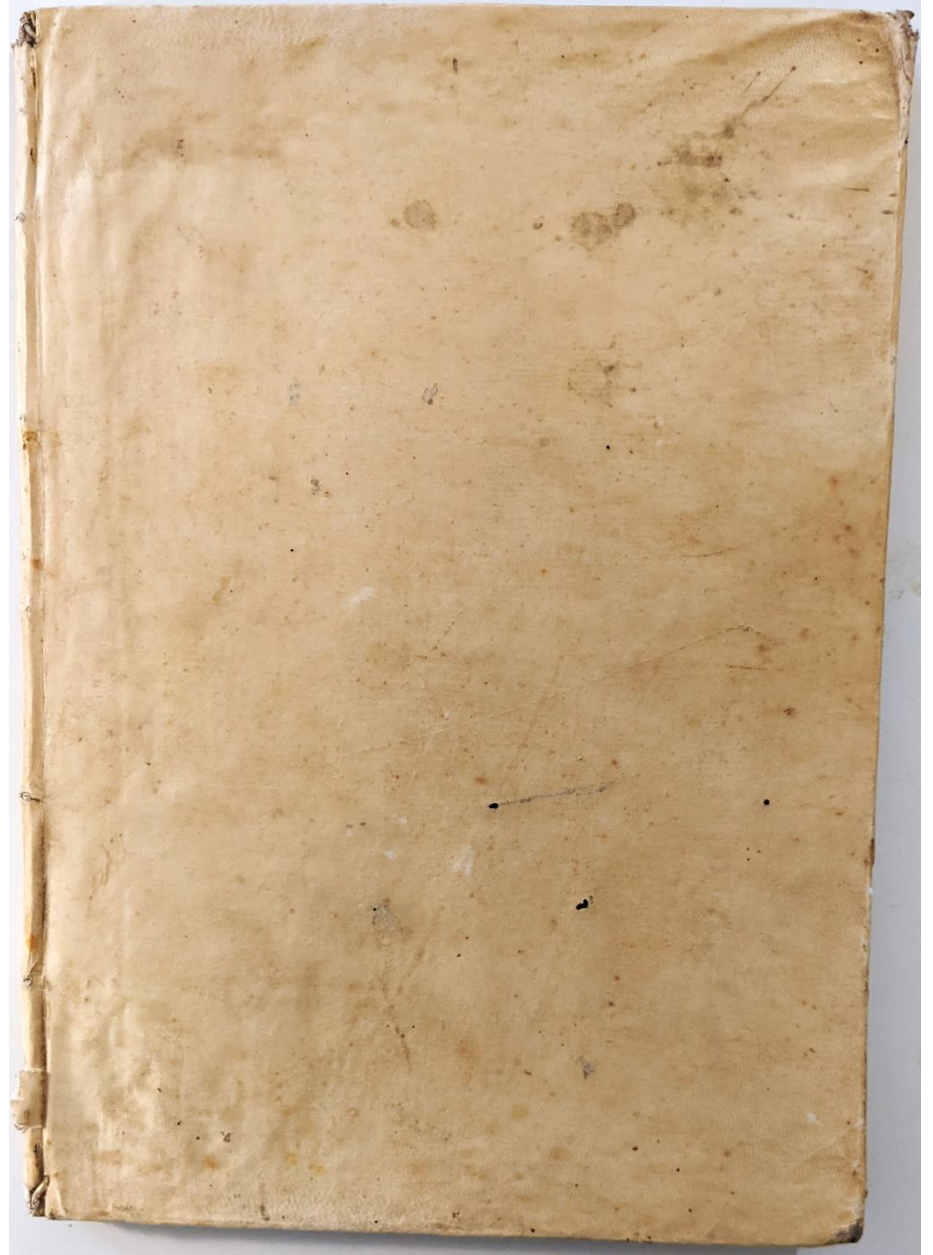
A very nice copy of this illustrated fete book.

Laterza V. p. 415. Berlin Catalogue 3247. (951)

FACCIATA DELLA CHIESA DI SANTA
MARIA NOVELLA.



Diz. e Inc. da Ferdinando Ruggieri.



FIGURES ETCHED FROM FIVE FIXED POINTS

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

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

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

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

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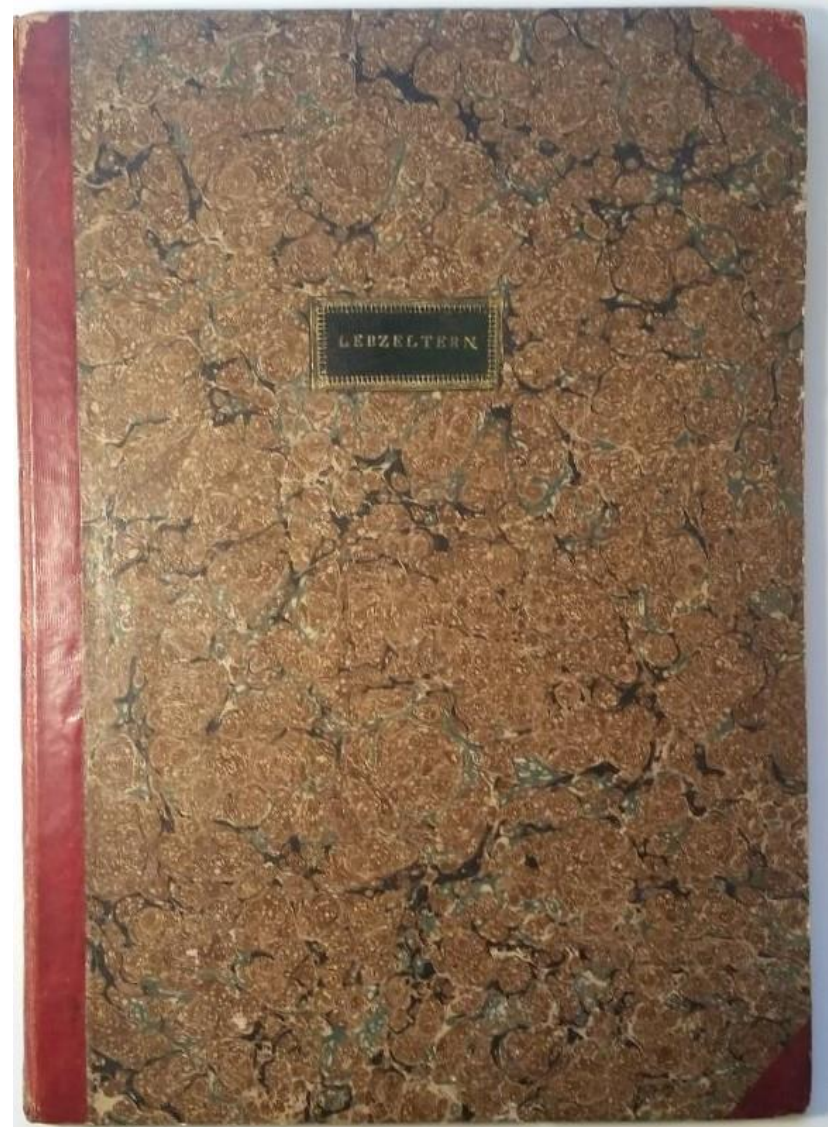
Carlo Labruzzi studied landscape painting and portraiture with his brother Pietro at the Academy of St. Luca in Rome. He had great success as a landscape painter and was taken up by the English travelers who were visiting Rome on the Grand Tour. His technique brought the

landscape to life and he was universally considered an artist of great merit. His most famous patron was Richard Hoare for whom Labruzzi created hundreds of drawings of the antiquities of Rome, landscape watercolors of the Roman metropolis and numerous portraits of residents and travelers. Large collections of his work formed by Hoare are now in the Vatican Library and the Biblioteca Sarti at the Roman Academy of San Luca.

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

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

Nagler, G. K. *Neues allgemeines kunst-lexicon*, vol. 7, pp. 226=27. Le Blanc, *Manuel de l'amateur d'estampes*, II, p. 481, nos. 70-82. Hind, *Short History of Engraving and Etching* p. 365. Not in Brunet or Ebert. (82)





MILTON'S CLASSIC-- ILLUSTRATED WITH DESIGNS BY
PIAZZETTA, TIEPOLO, CIGNAROLI, MELLA VERA, & NICOLA BILII
ENGRAVED BY FRANCESCO ZUCCHI

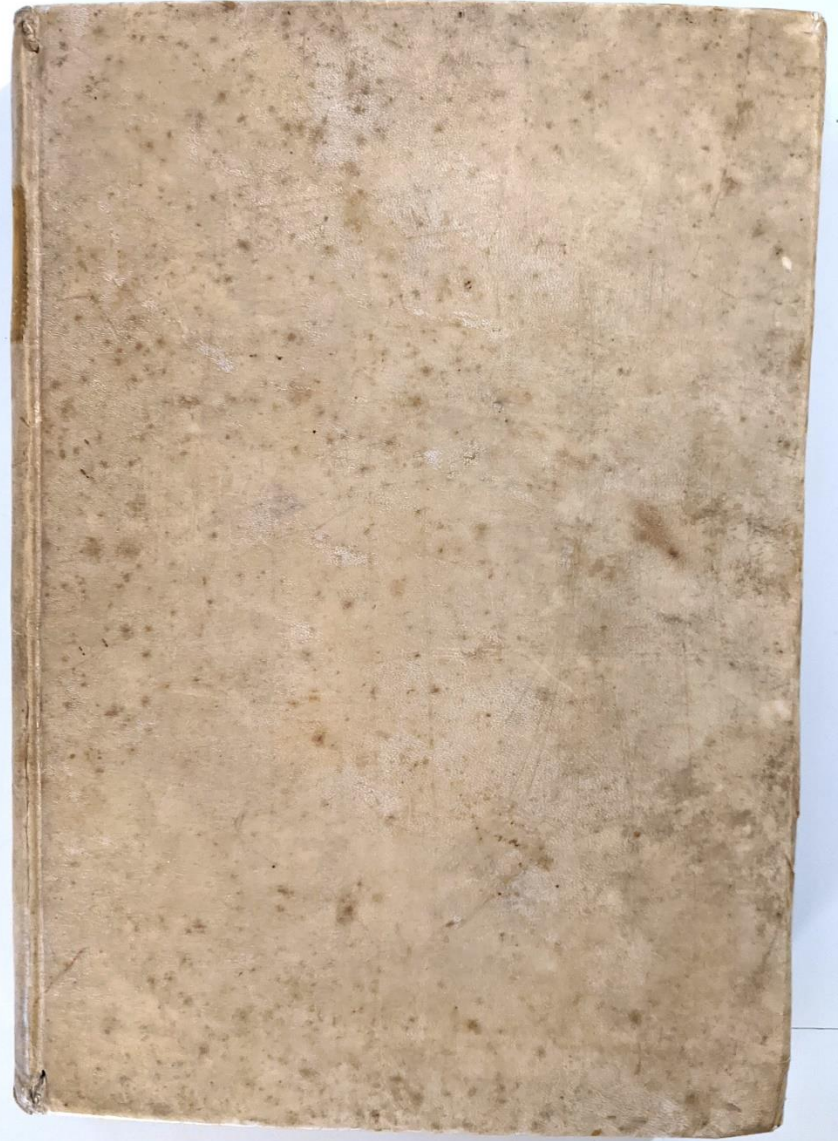
[ILLUSTRATED BOOK – PIAZZETTA]. Milton, Giovanni. *Il Paradiso Perduto, Poema Inglese. Dal quale non si erano publicati se non i primi sei Canti. Tradotto in verso sciolto dal Signor Paolo Rolli, Compagno della Reale Societa in Londra. L'Acclamato nell' Accademia degl'Intronati in Siena e Pastore Arcade in Roma. Con la vita del Poeta e con le annotazioni sopra tutto il Poema di G. Addison, Aggiunte alcune Osservazioni critiche.* In Parigi: A Spese di Giannalberto Tumermani Stap. Veron., 1747. \$ 3,250.00

Folio. 350 x 240 mm., [13 x ½ x 9 ¼ inches]. [viii], 143, 96 pp. Engraved frontispiece and 24 engravings in the text. The typographical design of the poem is Ricchi, who divided each page into two columns and separated the text with the use of decorative ornaments in the antique style. Bound in full contemporary vellum, leather title-label on the spine; vellum showing some signs of aging, but a very good copy in a contemporary binding. This copy with an old catalogue description pasted to front free endpaper.

Very good copy of this landmark book in the history of Italian book illustration and printing is illustrated by some the most important artists of the period. Including a monumental design of the "Creation of Adam" and a smaller design of the "Expulsion of Satan from Eden" by G. B. Piazzetta; an allegorical design in his recognizable classical style by Antonio Balestra; a half-page design by Antonio Mella Vera of the coat-of-arms of Antonio Andrea Gazola, to whom the volume is dedicated; and two half-page designs by G. P. Tiepolo, one a "Dance of Death" and the other, a stylized portrait of a young women and her dog. There is also a lovely design of "St. Michael Leading Adam from the Garden" by Nicola Bili, and others by G. B. Zignaroli, Vittorio Bigeri and two designs by Picart and one by Chasteau, which gives the volume an international flair. All of which were engraved by Francesco Zucchi, the prolific Venetian engraver whose work appears in scores of 18th century illustrated books.



Morazzoni, *Il Libro Illustrato Veneziano del Settecento*, p.243.
Martineaux & Robison, *The Glory of Venice*, pp. 350-51. (954)

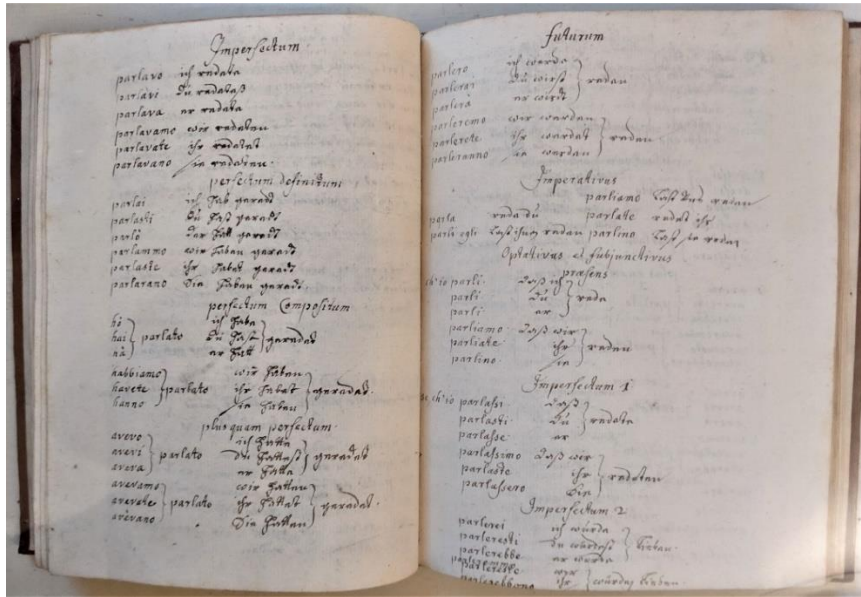


CONJUGATION OF ITALIAN VERBS: A MANUSCRIPT BY THE
COUNTESS OF CHRISTALNIGG

De Simone Company, Booksellers

[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.

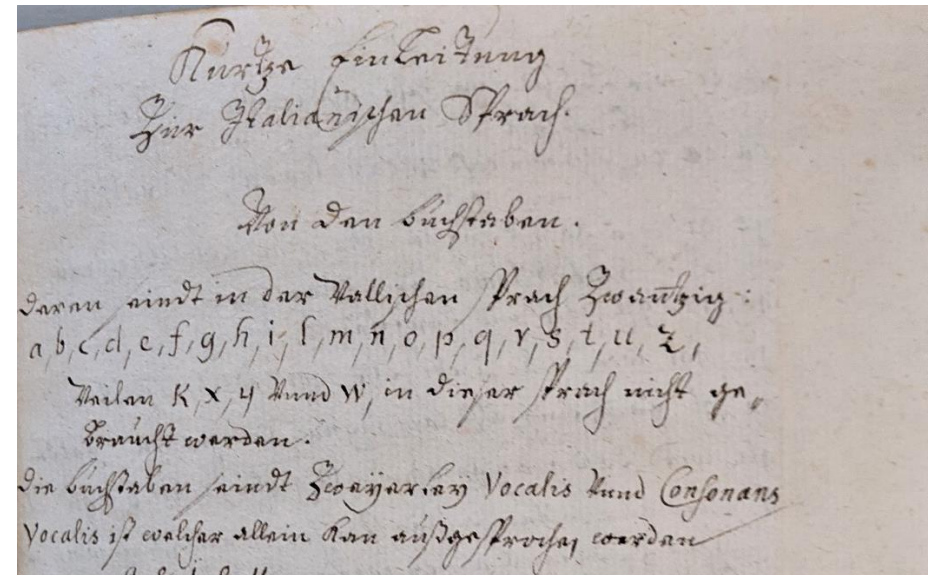
An inscription reading "Therese Comtessa de Christalnigg, 1757" appears on the front pastedown and the book label of Oskar Göshen, dated 1865.

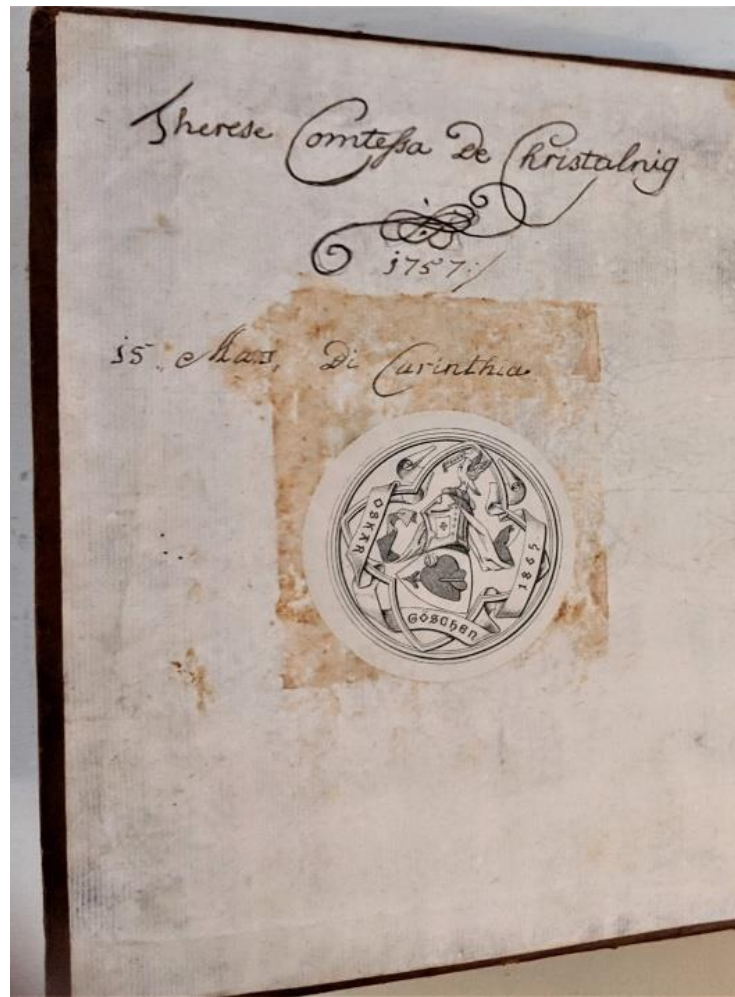
A beautifully written and carefully crafted manuscript volume, written in a very neat and legible hand, containing the conjugation of Italian verbs and rules of grammar. The manuscript was written by the Countess of Christalnigg in the mid-18th century and reflects educational practices of noble women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

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)





APPARENTLY UNPUBLISHED MANUSCRIPT MANUAL
OF LIBRARY AND ARCHIVE ADMINISTRATION CA. 1850

[LIBRARY ORGANIZATION & TAXONOMY]. SPANISH ARCHIVES & LIBRARIES. *Historia y Organizacion de Archivos y Bibliothecas*. Manuscript in single hand. ca. 1850. \$ 2,750.00

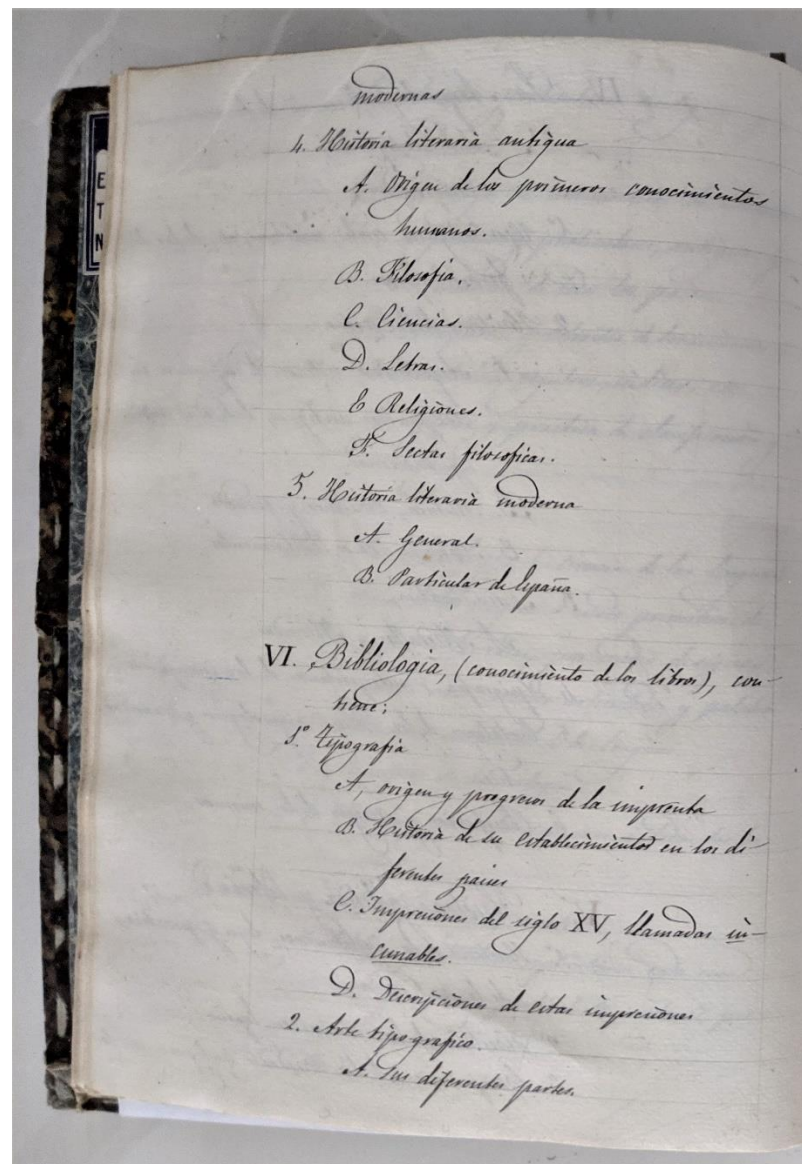
8vo. 215 x 160 mm., (8 ½ x 6 ¼ inches). 306 leaves, chapters separated by blanks. 19th century leather backed marbled paper boards; inner hinge cracked, edges bumped, some abrasion to the head of the spine; sound.

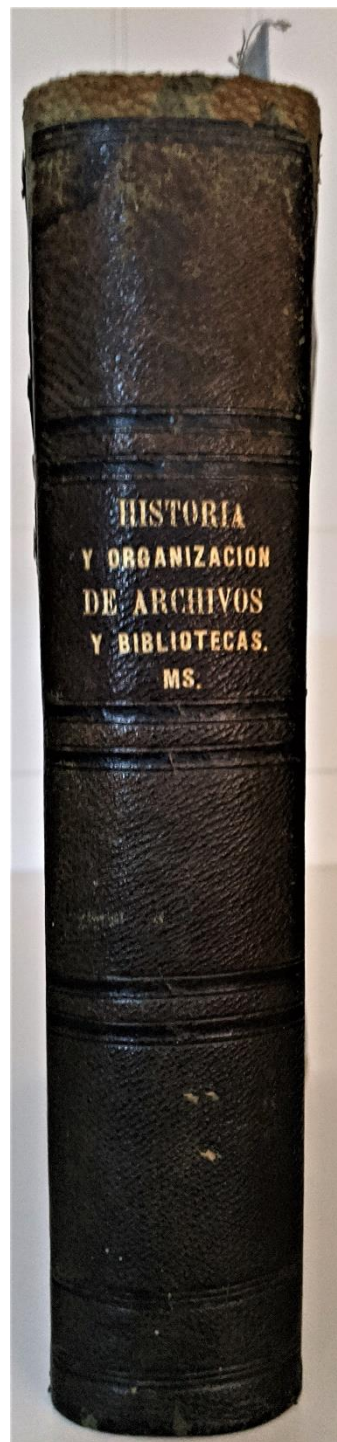
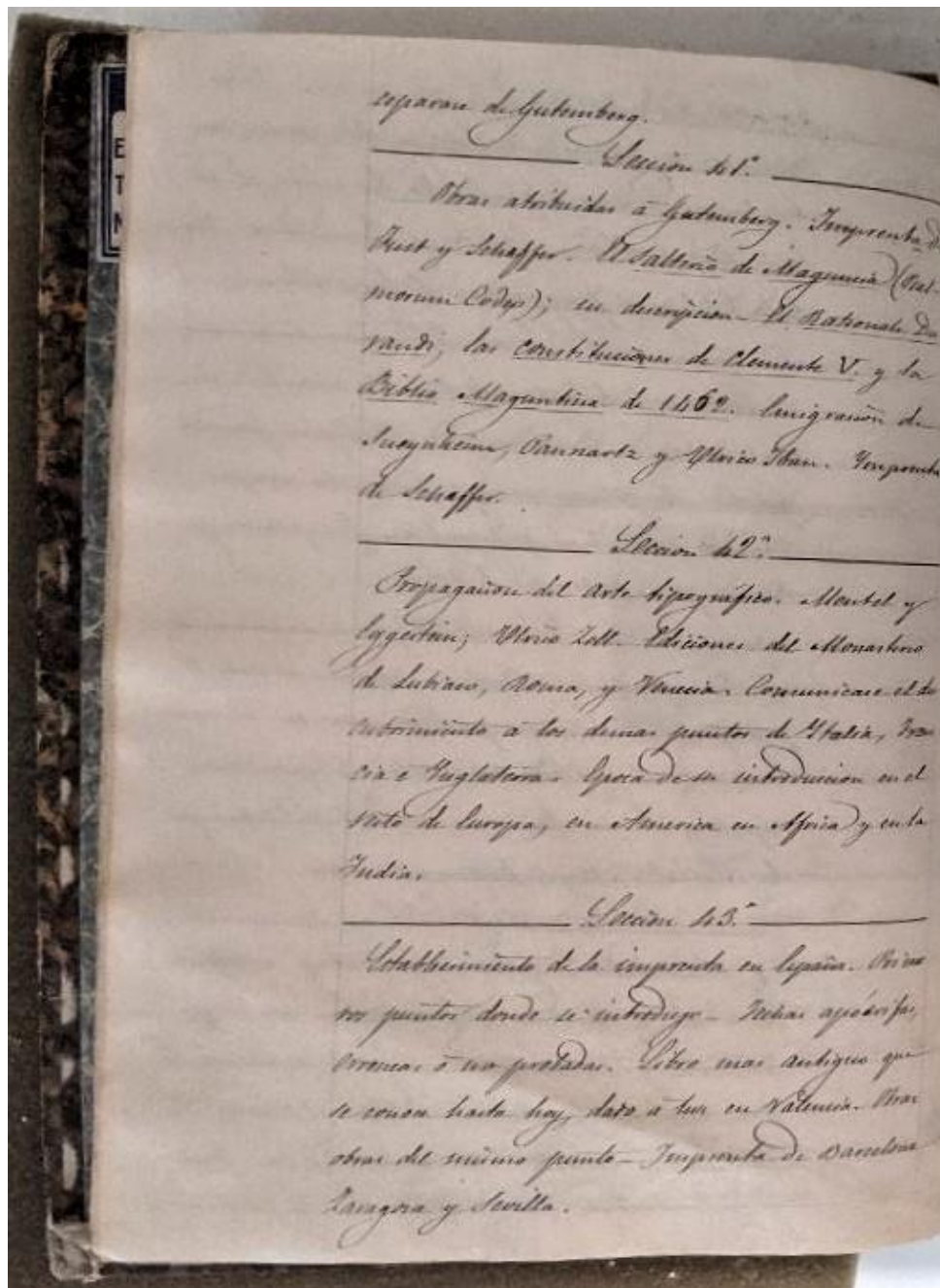
Beautifully written manuscript volume containing an extensive discussion of library management and practices, written by an anonymous Spanish author in the middle of the 19th century. This dissertation, organized in 70 chapters, begins with a discussion of the library profession and its importance to civil society. His first chapters describe the "Archive", with reference to Spanish monastic, governmental, and diplomatic collections that have been preserved. He focuses his attention on Aragon, Mallorca, Navarra, and Santiago. He turns to France to furnish some interested information on the archives in Paris before getting into the chapters on classification of materials and the creation of inventories.

After nearly 200 leaves of text on the subject of archives, the authors turns his attention to libraries. From the beginning he takes a historical approach focusing his attention on both books and manuscripts, mentioning the collections at Cambridge University. Paleography is a subject he spends some time describing and then he moves into the history of printing, typography, Gutenberg, and the spread of printing to Spain. The final dozen chapters are devoted to the rules for managing a library, lessons in classification and inventory control. He quotes from both DeBure and Brunet in his lessons on cataloguing.

A rather remarkable piece of work thought to be unpublished. An examination of both United States and Spanish national collections turned up no reference to this anonymous piece of library scholarship. (425)

De SIMONE COMPANY, Booksellers





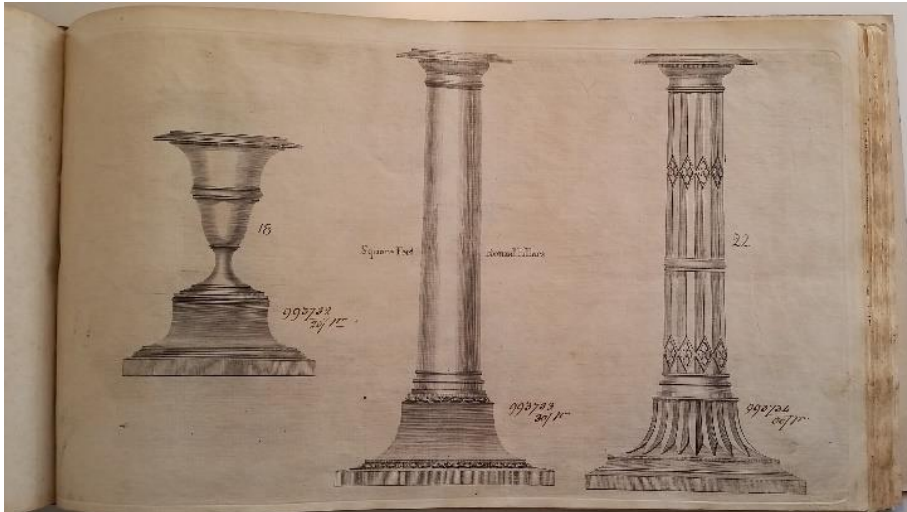
18TH CENTURY ENGLISH SILVER MAKERS SALES CATALOGUE FOR THE ITALIAN MARKET

[TRADE CATALOGUE]. *Modelli di Francia per Argentieri*. Birmingham?
: ca. 1770. \$ 13,000.00

Oblong folio. 390 x 220 mm. (15 1/4 x 8 3/4 inches). Vellum spine over decorative blue paper wrappers, paper label with title in Italian on upper board and ink title in Italian on spine.

Silversmith model book, containing 80 full-page engravings of candles, silverware, candle holders, candelabra, pitchers, and other household pieces. Each image is beautifully and carefully engraved, with rich detail and ornamentation. Each includes a printed product number as well as one in ink with a different item number and a price.

Although there is no title-page or signatures of engravers, this large sales catalogue appears to be English as some of the engravings have English words of explanation engraved in the text.

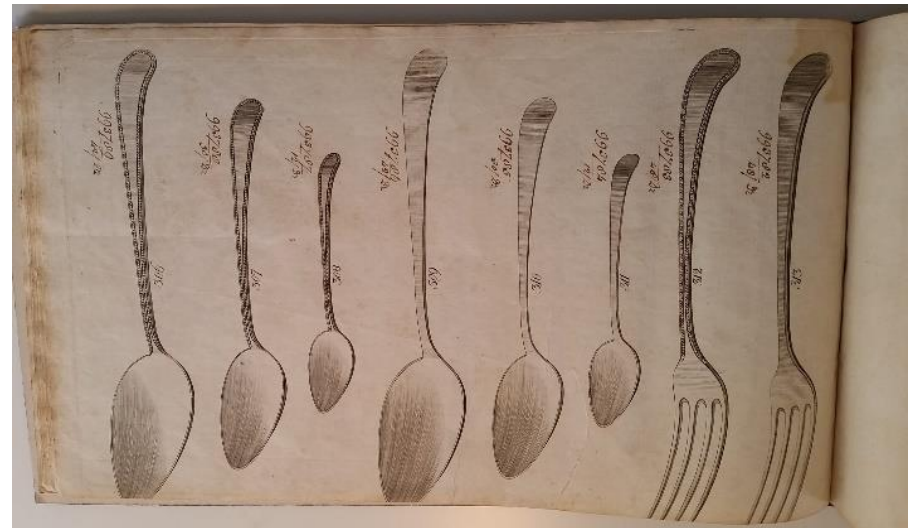


The binding is definitely Italian and the paper label is in an Italian hand. The watermark is a "fleur de lis" pattern. There are only a few English companies with the capacity to export at this time, including Sheffield

De SIMONE COMPANY, *Booksellers*

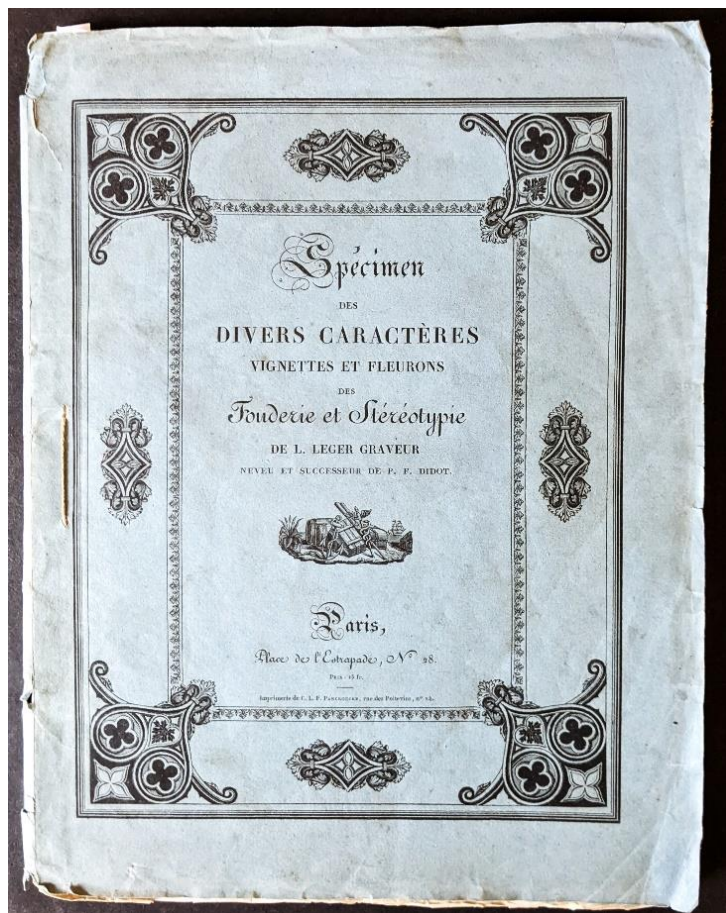
which was established in 1743 and had by the 1770's a network of dealers selling their wares across the country.

This catalogue, with specific Italian connections is very unusual and suggests the scope of the business had reached export capacity by the third quarter of the century. The most important Italian silver makers at this time were Giardini of Rome and Venuti of Naples.



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

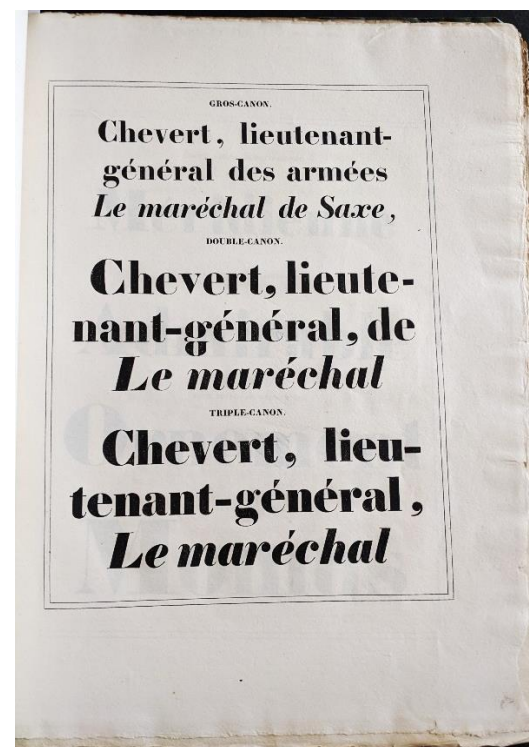


4to (280 x 220 mm). 64 leaves, plus 4 large folding specimen broadsides bound at end. 3 preliminary leaves: title, with Leger's monogram, 2-page *Avís* to printers and booksellers, 2-page price list, the latter bearing the official royal ink stamp (*Timbre royal*); 61 specimen leaves and 4 large folding plates, printed on rectos only. Double rule borders throughout.

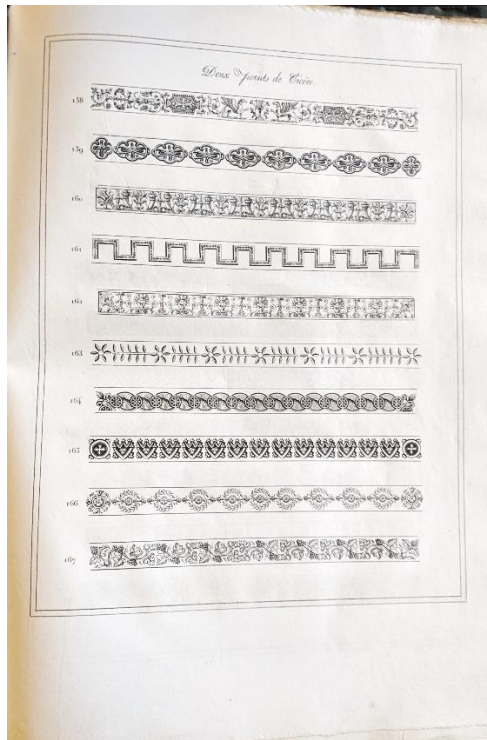
D e Simone Company, *Booksellers*

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.

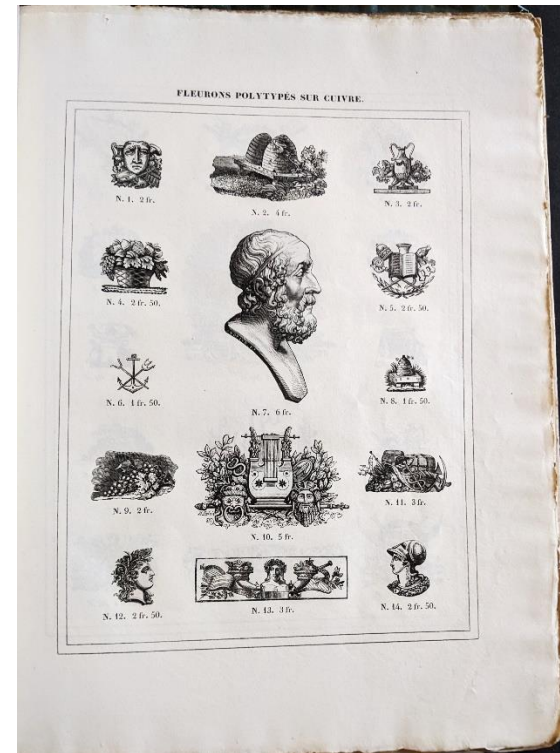


Active from ca. 1783 to 1835, Leger's foundry occupied successively six different addresses. At the time he issued this stock catalogue he had worked since 1818 at no. 28 Place de l'Estrapade in the fifth arrondissement, an address previously occupied by a foundry owned by the Fournier sisters, and which 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 research 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 “*polytypes*,” 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. Dinart, *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)

