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MANUSCRIPTS (by location)

1542

**Taccuino de disegni di Giovannino de Grassi.**  
 [Bergamo, Civica Biblioteca "Angelo Mai", ms. VII. 14]  
 [88-86251-30-0] Ars Illuminandi. Modena, 1998. 17 x 24 cm, 62  
 pp + commentary.

This work is the best known and most precious manuscript in the Angelo Mai Library in Bergamo; it is commonly regarded as the most important example of late Italian gothic art. The master who painted this Ms is Giovanni de Grassi, a marvellous drawer, sculptor and the architect of the cathedral in Milan. At the height of his career de Grassi maintained contact with the most famous architects of the central European gothic cathedrals; this reinforced the Lombardian master's position and probably led him to produce drawings in which he documented his artistic ideas. The codex was created around 1400 at the Visconti Court. A so-called model book, it comprises 77 drawings and 24 illustrated letters of the alphabet in excellent quality. Model books of this kind were to be an indispensable aid in every artist's workshop. They contained artful ornamental elements, perfect calligraphic initials and exotic animals like lions and leopards. They show both human beings and animals in their pose or specific activities. De Grassi's book is so masterly executed that many painters used it as a model for their own creations. His model book is a true milestone in the history of art, created at the same time as the cathedral of Milan. Commentary (in Italian) by O. Bravi, M.G. Recanati, M.G. Vaccari, & L. Montalbano. Limited edition of 999 copies. € 1250



c.1500

**Histoire d'amour sans paroles. Racconto per immagini di un corteggiamento.**  
 [Chantilly, Musée Condé, Ms. 388]  
 [88-82651-69-6] Ars Illuminandi. Modena, 2005. 19.2 x 12.7  
 cm, 30 pp + commentary.

A narration—completely in pictures—of two young court lovers in the north of France at the beginning of the 16th c. The story develops only through the illuminated images—no text—which, thanks to their beauty and exquisite details, show the development of the loving feeling between the two young protagonists. Like illuminated calendar scenes of the period, the painter captures typical everyday activities, rich with foliage, trees, animals, rivers, & city backdrops; the vignettes are made even more poignant with the use of painted borders, resembling real, carved wooden frames. Commentary in Italian. Bound in green leather decorated with a golden frame; wooden case covered with tooled leather. € 1250



1505-  
1510

**Libro d'ore di Alfonso d'Este. Offiziolo Alfonso.**

[Lisbon, Fundação Calouste Gulbenkian, inv. L.A. 149; Zagreb, Strossmajerova Galerija, S.G. 339-352] [88-86251-50-5] Ars Illuminandi. Modena, 2003. 26 x 38 cm, 2 vols, 358, 258 pp.

This beautiful book of hours, also known as the “Offiziolo Alfonso”, was created by Matteo da Milano between 1505 and 1510 on the commission of Duke Alfonso I. Considered the really last extraordinary work of Ferrarese illumination, it includes 29 full-page illuminations, numerous decorated borders, coat of arms and initials. The codex belonged to the Modena library until 1859 when it was taken by the Estense—along with the Bible of Borso and Breviary of Ercole d’Este—and conserved as the patrimony of the House of Austria-d’Este in exile in Vienna. 14 illuminations became subsequently detached (now kept in Zagreb) and the main body of the manuscript was bought by the Armenian collector Gulbenkian; this facsimile now reunites the two parts of this important manuscript. Commentary by Ernesto Milano and Manuela Fidalgo. Limited edition of 999 copies bound in full leather, with leather box. € 3900



1542

**Inventario delle gioie di Isabella d'Este-Gonzaga. Codice Stivini. La collezione d'arte della Prima Donna del Rinascimento.**

[Mantova, Archivio de Stato, Archivio Gonzaga, D.XII.6]. [88-86251-14-9] Ars Illuminandi. Modena, 1995. 17 x 24 cm, 48 pp.

Beautiful parchment MS from 1542, copied in sepia ink and adorned with sumptuous gold leaf borders, documenting the art collection of Isabella d’Este-Gonzaga (b.1474), the celebrated First Lady of the Italian Renaissance. Its compiler was Odoardo Stivini, the notary public to the Gonzaga court who catalogued the works conserved in Isabella’s “Studiolo” in the Corte Vecchia, inside the Ducal Palace. The 236 inventoried items—including works by Mantegna, Giulio Romano, Michelangelo, Correggio and Perugino—attest to the high aesthetic taste and collecting “mania” of this leading figure in European culture. Commentary by R. Iotti, C. Cieri Via, L. Ventura, & C.M. Brown; transcription of the inventory by D. Ferrari. Limited edition of 600 copies, bound in leatherette, with box. € 280



c.1500

**Composizioni profane. Poesie musicali per le feste di corte.**

[Modena, Bibl. Estense Univ., it. 1221 (=alfa F.9.9)]

Ars Illuminandi. Modena, [in prep]. Oblong, 17 x 12 cm, 180 pp + commentary.

Deluxe full-color facsimile of one of the most beautiful Italian songbooks of the Renaissance. A virtual anthology of strambotti, with 82 examples. The poetry, with Greek, Roman, Jewish, Christian, medieval and Petrarchan references, clearly points to the high humanistic milieu in which it was compiled. Deluxe leather binding with handsome tooling, following the design of the original extant binding.

€ 790



1534

**Libro di devozione di Alberto di Brandeburgo. Est. 136=alpha U.6.7.**

[Modena, Bibl. Estense Univ., lat. 136 (=alfa U.6.7)]

[88-86251-24-6] Ars Illuminandi. Modena, 1997. 26 x 38 cm, 256, 160 pp.

This masterpiece of German book illumination, also known as the “Glockendon Prayerbook” after its illuminator Nikolaus Glockendon, was commissioned by the cardinal Albert of Brandenburg, prince elector of Mainz and a primate of the catholic church in Germany at the time of the Lutheran Reformation. It features 42 full-page illuminations, each divided into two parts: one, of smaller format, a scene from the life and Passion of Christ, is superimposed in the middle on a larger scene depicting the Old Testament. Each illuminated page carries the monogram “NG” of the artist. Glockendon, from a family of painters from Nuremberg, was clearly influenced by Albrecht Dürer and Simon Bening. The German text is in cursive Gothic script, enclosed in a red line box decorated with friezes executed by Georg Stierlein. The subject matter and types of devotion found in this book of hours link it to the school of German humanism associated with Erasmus from Rotterdam, advocate of a new intimate religiousness. Commentary (in Italian) by Ernesto Milano, Daniele Bini, Leandro Ventura, & Giancarlo Malacarne. Limited edition of 999 copies. Bound with full leather with generous tooling, with clamshell case in laid paper.

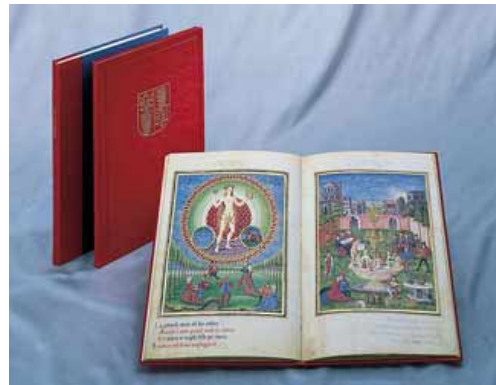


c.1460

***Sphaerae coelestis et planetarum descriptio (De sphaera).* [deluxe edition].**

[Modena, Bibl. Estense, mem. lat. 209 (=alfa X.2.14)]  
 [88-86251-16-5] Ars Illuminandi. Modena, 1995. 17 x 24 cm,  
 34, 117 pp.

“De Sphaera”, written in Latin and Italian around 1460, is unquestionably the most beautiful astrological codex of the Italian Renaissance. It was illuminated for the Milanese Court (whose coat-of-arms is impressed on the binding) by an artist identified by numerous authorities as Cristoforo de Predis. It reached the Este dukes in Ferrara as part of the frequent cultural and political exchanges with the Sforza, rulers of Milan. This codex is glorious proof of a lay offshoot of the Renaissance and its counterpart, in the field of painting, can be seen in the scenes portrayed in the Schifanoia Palace frescoes. The first part of De Sphaera displays astronomical drawings and short captions, representing a synthesis of the coeval knowledge of terrestrial and heavenly phenomena. The second part consists of magnificent full-page illuminations which illustrate the influence of the stars on mankind: planets and zodiacal signs are represented, accompanied by pleasant scenes recalling courtly Renaissance taste. It is important to note that astrology was more than just a fancy at the European courts between the Middle Ages and Renaissance: it was a part of cultural life, a basic branch of knowledge and also a political matter. Commentary (in Italian) by Ernesto Milano, with contributions by L. Ventura & G. Malacarne. Limited edition of 999 copies, bound in full leather, with clamshell case.  
 € 1980



c.1517

***“Les petites prières” de Renée de France.***

**Lat. 614=alpha.U.2.28 Biblioteca Estense Universitaria.**  
 [Modena, Bibl. Estense Univ., lat. 614 (= alfa U.2.28)]

[88-86251-28-9] Ars Illuminandi. Modena, 1998. 9 x 12 cm, 48,  
 159 pp.

This lovely Book of Hours, written and illuminated in the environs of Paris during the 1520s or 1530s for Renée de Valois, daughter of the king of France, Louis XII, came to Ferrara as part of her dowry when she married Ercole II d'Este in 1528, becoming the duchess of Ferrara. The prayers contained in this book of hours are strictly catholic, and this may explain why the codex survived the destruction of her books, ordered by the inquisitors in 1560, for Renée openly supported Reformed teachings and sheltered Huguenots and Calvinists. After her husband's death, the duchess left Ferrara to retire to her French castle at Montargis. Renée's "Petites prières" form one of the most refined examples of prayer collections for personal use: 12 pages are entirely illuminated and decorated with colored and gilt friezes, within which the text, including 112 gilded illuminated initials, was written. This facsimile edition is now the only historical testament that we possess, as the codex was stolen in 1994 and is still missing. Commentary (in Italian) by Ernesto Milano. Limited edition of 999 copies, bound in velvet and hand embroidered with silver threads; leather-covered box.



c.1440

**Liber Physiognomiae.**

[Modena, Bibl. Estense, lat. 697 (=alfa W.8.20)]

[88-86251-39-4] Ars Illuminandi. Modena, 2000. 22 x 30 cm, 76, 126 pp.

The “Liber Physiognomiae”, consisting of a miscellany of medieval astrological treatises, was compiled in northern Italy around 1440. Written in round Gothic script and decorated with wonderful delicate watercolors, it starts with a general astrological discussion followed by a display of horoscopes for the twelve signs of the Zodiac. The codex turns out to be a real encyclopedia of astrological knowledge, with significant cross-disciplinary treatment, including charts for medical applications of astrological calculations, interpretations of the biblical dreams of prophet Daniel, and other medical astrology essays that can be ascribed to Pietro d'Abano, teaching at the University of Padua in the early 14th century. This connection, together with other historical and cultural clues, and the style of the illustrations recalling both Pisanello and Paduan astrological-type frescoes, suggest that this codex was created in the environs of Padua and Ferrara, perhaps on the behest of the Marquis Leonello d'Este. The facsimile, following the original, also reproduces the two “astrolabes”—rotating dials with moving pointers—allowing us to recreate the same calculations made at the time of the “Liber”. Commentary by Daniele Bini, Paola Di Pietro Lombardi, & Leandro Ventura. Limited edition of 999 copies, bound in full leather, with clamshell case. € 1100



1390

**Libro d'ore del Maestro di Modena. Officium Beatae Mariae Virginis.**

[Modena, Bibl. Estense Univ., lat. 842 (=alfa R.7.3)]

[88-86251-65-3] Ars Illuminandi. Modena, 2006. 15 x 21 cm, 544 pp + commentary.

The Lombard MS, dated 1390 and illuminated by the Master of Modena Hours (who takes his name from this exemplary codex), comes from the rich collection of the Marquis Obizzi del Catajo and has belonged to the Estense library since 1817. It features 28 full-page illuminations, of which 15 have vegetation patterned borders and 21 have illustrated initial letters. The text, with indexed headings, is in rounded Gothic script. As is typical of prayerbooks, the first part begins with the calendar, followed by the texts of the prayers, accompanied by splendid illuminations representing important moments in the lives of the Blessed Virgin and Jesus and pictures of the saints. The codex is known as one of the masterpieces of Lombardian illuminated manuscripts and among those of the golden period of the International Gothic. The Master of the Hours Book of Modena has been traced to the workshop of Giovannino de Grassi, author of other wonderful codices for the Visconti court. Despite obvious references of this codex to the main school, the Master of the Hours Book of Modena reveals his own originality in his brush technique and background decorations, in his surprising elegance of line, and in the lovely gentleness of the feminine figures. Of considerable importance is the beautiful and sumptuous 16th c. pink silk binding with embroidered decorative borders along the spine and on the sides, in gold, silver and coloured silk thread. A framed bust of the Virgin Mary is embroidered on the front cover in the center, while the coat-of-arms of the presumed owner is embroidered in the center on the back. Limited edition of 499 copies, bound in silk with colored embroidery, after the original. Special transparent case. € 7200  
[http://www.omifacsimiles.com/brochures/modena\\_bh.html](http://www.omifacsimiles.com/brochures/modena_bh.html)



1390

**Libro d'ore del Maestro di Modena. Officium Beatae Mariae Virginis.**

[Modena, Bibl. Estense Univ., lat. 842 (=alfa R.7.3)]

[88-86251-65-3] Ars Illuminandi. Modena, 2006. 15 x 21 cm, 544 pp + commentary.

(same as above but with plexiglass slipcase)

€ 4800

[http://www.omifacsimiles.com/brochures/modena\\_bh.html](http://www.omifacsimiles.com/brochures/modena_bh.html)

1090-  
1100

**Parma Ildefonso.**

[Parma, Biblioteca Palatina, 1650]  
Modena, 2010. 15.8 x 23 cm, 222 pp + commentary.

The Parma Ildefonso is an illuminated manuscript on parchment made in Cluny 1090 to 1100. A copy of “De Virginitate Sanctae Mariae” written by Saint Ildefonsus (c.610-667), it is an impassioned theological work railing against heretics who doubt the purity of the Virgin Mary. The text may be a transcription of a Spanish copy destined for Bernardo de la Sauvetat, formerly a monk in Cluny and later Bishop of Toledo. (As Toledo had just been liberated from infidel occupation the text is connected to the reconquering of the Iberian peninsular.) The system of illustration is very complex: each one of the 222 pages is decorated with frames, painted in gold, silver or purple, with geometrical shapes or stylized leaves; inside the frames are the pictures or the text. Moreover there are 9 full-page illuminations, 16 half pages, 8 smaller illuminations representing the prophets, 9 big capital letters, 28 golden smaller letters and many other decorations. Deluxe limited edition of 499 copies. Full leather binding with slipcase covered with linen.

€ 4750

<http://www.omifacsimiles.com/brochures/ildefonsus.html>



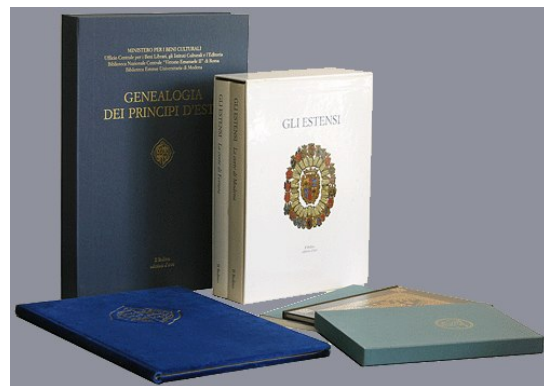
1474-  
1479

**Genealogia dei Principi d’Este. Vitt.Em.293 della Biblioteca Nazionale Centrale di Roma; alpha L.5.16=Ital.720 della Biblioteca Estense Universitaria di Modena.**

[Rome, Bibl. Nazionale Centrale, Vitt. Em.2 93; Modena, Biblioteca Estense Universitaria, It. 720 (=alfa L.5.16)]  
[88-86251-20-3] Ars Illuminandi. Modena, 1996. 26 x 38 cm, 24, 206 pp.

A sort of “portrait gallery” of Este princes copied by one illuminator of Bonifacio Bembo’s circle (c.1474-79). The MS, unique in its genealogical and iconographical approach, and as a history of dress, was intended as a noble “family album” to show important guests the family’s wealth, power and illustrious origins. 169 members of the Este dynasty are portrayed, belonging to the first four centuries of Este rule - from 1095 to 1479. The facsimile reunites two fragments, one in Modena, the other in Rome. Commentary (in Italian) by Ernesto Milano, Francesca Niutta, Margherita Maria Breccia Fratadocchi & Mauro Bini. Limited edition of 333 copies, bound with blue velet, with clamshell case in laid paper.

€ 1400



700-  
525 BC**Libro dei morti. Rotolo di papiro geroglifico.**

[Torino, Museo Egizio, n. 1791]

Ars Illuminandi. Modena. 2007. Scroll, 18 m long , 29 cm high.

Facsimile of a papyrus scroll of the saitic period (700-525 BC). It is a funerary ritual concerning the wandering of the soul in the other world. Champollion called it Funerary ritual, before Lepsius gave it the current title, Book of the Dead. Hieroglyphical red writing, in columns; black pictures are in the upper decoration; 6 main pictures are inserted within the text which is formed by 165 chapters. The text is the most complete one ever discovered. After it was measured for the facsimile edition, its size has been defined in 18,43 m in length and its height varies from 28 to 29,5 cm. The facsimile edition of 7 copies was commissioned by the Italian Ministry of Culture: the first copy was donated to the new Library of Alexandria, Egypt, by the Italian government; six copies were reserved for national and foreign institutions that cooperated for the edition; other three copies belong to the archives of the publisher. The edition was digitally printed on a specific paper in 4 fragments that were then connected to each other and covered with binding cloth that allowed to roll up the papyrus and preserve it in a special case.



13th c.

**Preghiera alla Vergine con le leggende di San Giorgio e Santa Margherita.**

[Verona, Biblioteca Civica, ms. 1853]

[88-86251-66-1] Ars Illuminandi. Modena, 2007. 17 x 24 cm, 84 pp + commentary.

Parchment MS, second half of the 13th century, possibly from the convent of St. Mary Magdalene. The first 2 folios, written in semi-cursive Gothic, contain the Prayer to the Virgin, one of the most ancient lauds in the Veronese tongue. The rest of the MS presents 2 texts written in rotunda Gothic: the legends of St. George of Cappadocia (ff. 3r-26r) and of St. Margaret of Antioch (ff. 27r-37v). At the end of the codex two full-page illuminations depict Christ with the four evangelists and St. Christopher. The artistic importance of the manuscript lies in its 78 extraordinary miniatures that illustrate the legends of St. George and St. Margaret. The result is a wonderful narration in images, with a continuous relationship between text and illustrations. All the illuminations, perfectly preserved, have a strong connection in style with frescoes of the same period in Verona and show evidence of the influence of Bolognese painting. Commentary, edited by Daniele Bini, presents the complete transcription of the text and essays by Agostino Contò and Giuseppa Z. Zanichelli. Limited edition of 999 copies, bound with wooden boards covered with red leather, with straps and clasps.  
€ 2500





INCUNABULA, PRINTS, MAPS & DOCUMENTS

***La piccola passione xilografica - Norimberga 1511.***

[Dürer prints, private collection]

[978-88-86251-91-4] Studi e ricerche, I Modena, 2011 15 x 21 cm, 2 vols, 76, viii, 174 pp

Dürer's Small Passion series is considered his most unified set, carried out with a simpler more direct treatment of the subject. Dürer expanded here the usual cycle of the Passion by providing preceding and subsequent scenes, beginning with the Fall of Man and ending with the Last Judgement. The series was published in 1511 as a book with Latin text on the versos, the same year in which the artist's three large books appeared. Commentary by Mauro Bini. Deluxe facsimile edition limited to 199 copies, bound in full leather with gold stamping; with clamshell case.

€ 960 <http://www.omifacsimiles.com/brochures/duerer.html>



1511

***Carta del Cantino. Charta del navichare per le isole novament trovate in la parte de l'India.***

[maps, Cantino]

Ars Illuminandi. Modena, 2004. 105 x 220 cm.

Manufactured and illuminated in Portugal in 1502, this is one of the most beautiful geographical maps created in the Renaissance bearing witness to the discovery of America. The original consists of 6 sheets of vellum joined to make up a single 105 x 220 cm sheet. Limited edition of 750 exemplars, numbered and certified, presented in a handsome archival box covered in blue linen.

€ 1500



1472

1525

**Planisfero Castiglioni. Carta del navigare universalissima et diligentissima.**

[maps, Castiglioni]

[88-86251-46-7] Ars Illuminandi. Modena, 1998. 815 x 2140 cm.

The Castiglioni World Map is a large nautical map dated 1525, drawn on four sheets of vellum joined together to make up a single 81.5 x 214 cm sheet. Originally titled “Carta del navigare universalissima et diligentissima” (the most universal and accurate navigational map), the word “universalissima” refers to the whole hitherto-known world, and “diligentissima” the particular technical care employed by the cartographer. The map, crossed by lines defining nautical routes and forming rhombic patterns, is considered to be of great historical and cartographic interest in that it gives visual and documentary support to the theories of the curvature of the Earth. It has been attributed to Diego Ribeiro, head cartographer (‘piloto maior’) of the Casa de Contratacion in Seville (the government office of the Spanish royal family authorised to compile innovations in official nautical maps deriving from geographic discoveries). The Castiglioni World Map displays the world immediately after the discoveries made by Magellan and Pigafetta, during their circumnavigation of the globe, and from the explorations of the North American coast by Estevan Gomez. Presented in a display box.

€ 1000



1472

**Collezione Portolani. Antiche carte nautiche della Biblioteca Estense Universitaria. [deluxe version].**

[maps, Modena, Bibl. Estense]

Ars Illuminandi. Modena, 2004.

A collection of 3 portulans preserved in the Biblioteca Estense in Modena (maps CGA5b, CGA5c, CGA5d). These ancient nautical maps, provided with a wealth of geographical coastal names, were conceived for being used by seafarers. Map “b”: Mediterraneo a dell’Europa nord-occidentale, 1460; Map “c”: Atlantiche, 1472; Map “d”: Mediterraneo a dell’Atlantico occidentale, 1450-60. With commentary and certificate of authenticity. Presented in a walnut showcase, sized 67 x 45 x 14 cm.

€ 2400



1472

**Collezione Portolani, Antiche carte nautiche della Biblioteca Estense Universitaria. [standard version].**

[maps, Modena, Bibl. Estense]

Ars Illuminandi. Modena, 2004.

(Each portulan of this version is stored in a tube with commentary and certificate of authenticity).

€ 1400



1460 **Portolano CGA5b. Carta nautica del Mediterraneo a dell'Europa nord-occidentale, 1460.**

[maps, Modena, Bibl. Estense]

Ars Illuminandi. Modena, 2003. 90 x 61 cm.

Stored in a tube with commentary and certificate of authenticity.  
€ 520



1472 **Portolano CGA5c. Carta nautica della atlantiche, 1472.**

[maps, Modena, Bibl. Estense]

Ars Illuminandi. Modena, 2004. 60 x 73 cm.

Stored in a tube with commentary and certificate of authenticity.  
€ 520



1450-1456 **Portolano CGA5d. Carta nautica del Mediterraneo a dell'Atlantico occidentale, 1450-60.**

[maps, Modena, Bibl. Estense]

Ars Illuminandi. Modena, 2003. 90 x 61 cm.

Stored in a tube with commentary and certificate of authenticity.  
€ 520

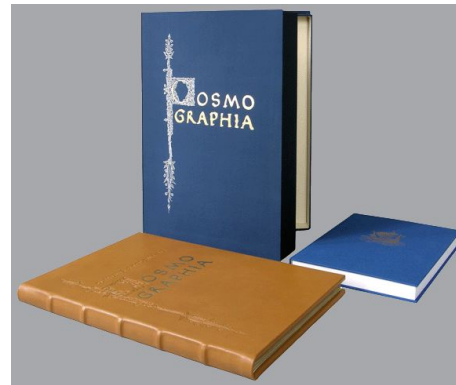


1466

***La cosmografia di Claudio Tolomeo (Atlante di Borso d'Este).*** [Modena, Estense Univ., alfa.X.1.3]  
[maps, Ptolemy, Modena]

Ars Illuminandi. Modena, 2005. 31 x 45 cm, 256 pp + commentary.

This illuminated MS is one of masterpieces of the Biblioteca Estense, purchased in 1466 for 100 gold florins by duke Borso d'Este (to whom it is dedicated) directly from the author, the German humanist Nicholas "Germanico". This new Latin version of Ptolemy's "Cosmographia" by Jacopo Angelo da Scarperia was accompanied by the 27 traditional maps re-elaborated by the author by using trapezoid projections. The text, written in two columns, is in humanistic characters, with the headings in gold capital letters underlined in red and illuminated initial letters. The text is divided into eight books; the first deals with theoretical subjects and representation of the globe while the others cover the regions of the earth. The double paged maps are framed by a gold border. The first plate shows the planisphere of the world while the other plates, preceded by an explanatory text, show the individual regions of the earth as they were then known. Commentary (in Italian) by Ernesto Milano, with transcriptions of the maps. Limited edition of 499 copies, bound in full leather with decorations.  
€ 4500



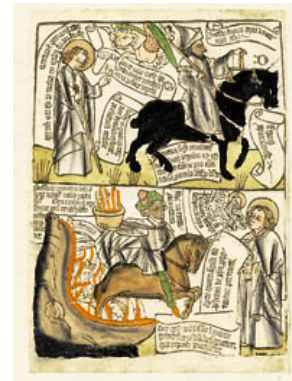
c.1460

***Apocalypsis Johannis. Il libro della fine del mondo. L'apocalisse.***

[Modena, Bibl. Estense, alfa D.5.22]

[88-82651-29-7] Ars Illuminandi. Modena, 1999. 22 x 29 cm, 2 vols, 50, 93 pp.

A precious xylographic block-book, hand-colored, of Rhenish or Dutch origin. Known as the "Apocalisse Estense", it is a beautiful example of the German art of woodcut engraving where various copies were printed with reproducible patterns, however, each exemplar became unique through its hand-colored additions. Almost all the impressions (printed on the recto sides only) contain two scenes, parted by a frame. The images and simplified Latin texts make up a harmonious whole, the latter being distributed around or amidst the figures, a technique akin to modern comic book style. Commentary by Ernesto Milano. Limited edition of 999 copies, bound in full leather in the style of the current binding of the original; with clamshell case.  
€ 1250



1753

***Le arti che vanno per via nella città di Venezia. 60 incisioni di Gaetano Zompini - 1753. A cura di Daniele Bini.***

Zompini, Gaetano.

[978-88-86251-92-1] Modena, 2011 43 x 30 cm, 2 vols, 60, 152 pp.

Collection of 60 etchings printed for the first time in 1753 by Antonio Maria Zanetti, Venetian publisher and intellectual. The work is a sort of illustrated encyclopedia of artists and craftsmen who enlivened the streets of Venice in the 18th century. Gaetano Zompini "invented, designed, and recorded" the plates, while a friend, Don Questini, parish priest of Santa Maria Mater Domini, provided a descriptive rhymed triplet at the foot of each engraving. Gaetano Gherardo Zompini was born in 1700 in Nervesa, close to Treviso. In Venice, where he lived, he painted frescoes and oils for churches and palaces (like the dome of St. Nicholas of Tolentino), but also forecourts in Spain and Muscovy, some Bacchanalia for England and 8 mythological canvases painted for the Venetian Palace Zinelli which are now in Mosznej Castle, Czech Republic. Zompini embraced every kind of painting but was particularly prolific in the field of engraving. The "Venice of the Arts" of Gaetano Zompini is a capital city that lives the last gleam of its secular power, it's the Venice of Carlo Goldoni, great contemporary playwright. Just as Goldoni's comedies depict many facets of Venetian society, Zompini's illustrations graphically summarize daily habits and customs in the streets. The triplet in Venetian dialect accompanying each illustration completes the fresco, giving us detailed information about the material culture of mid-18th century Venice. Among the few known original specimens of Zompini's work is the one preserved in the Biblioteca Estense of Modena, the basis of this facsimile. Commentary by Danile Bini. Deluxe edition limited to 149 numbered copies printed on Fabriano paper Vergatona, handbound with a silk cover with a coat of arms impressed in gold; claim shell box. € 1900 <http://www.omifacsimiles.com/brochures/zompini.html>

