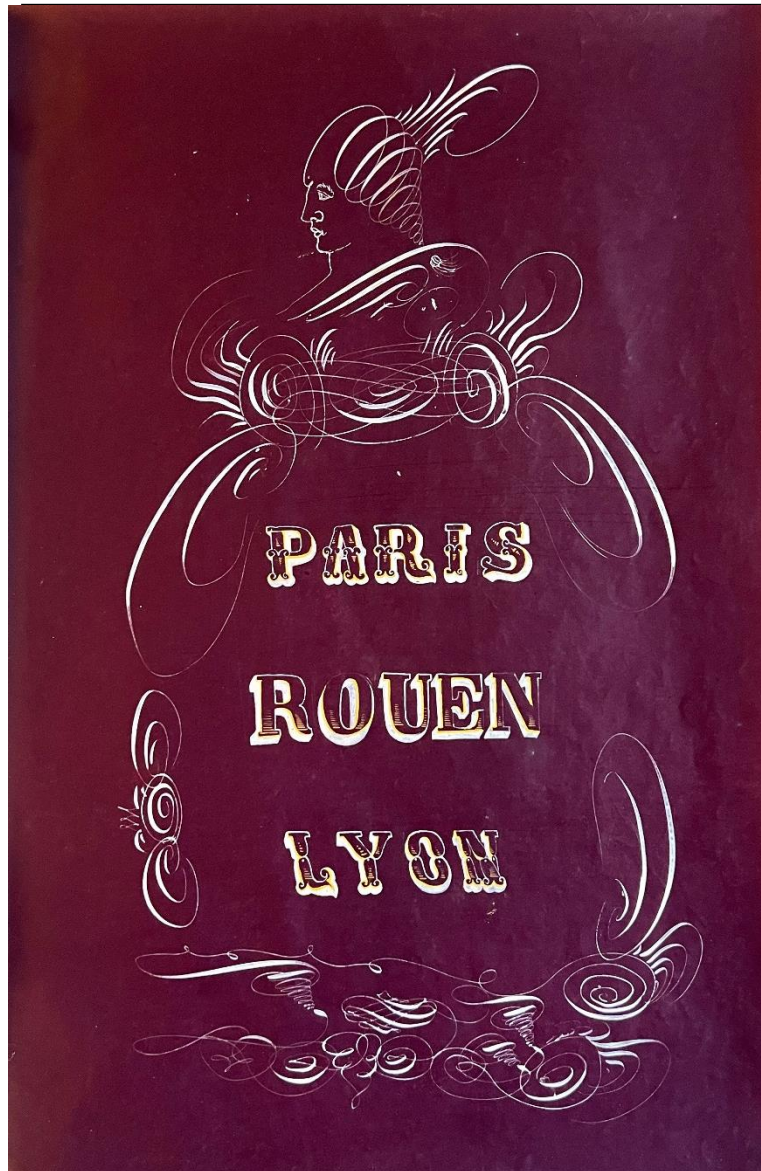


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*Post-traumatic frivolity*

1) [FAN — INCROYABLES and MERVEILLEUSES].  
Printed satirical fan. [France, ca. 1795-1799].

Hand-colored etched folding paper fan, printed on recto of a single sheet, backed in plain paper, mounted on original plain wooden sticks, the open leaf measuring approx. 130 x 460 mm., total fan height 275 mm. The etching shows two couples in a park, one pair with a young coachman in a small open carriage, with caption “*Ma paole d’honneur! Elle est! Chamante!*”, hand-colored in watercolor, within stencil-printed pink decorative border. Condition: a few tiny holes, 2 within etched area, small repair on verso of an outer fold.

\$2,750

A printed fan from the *Directoire*, satirizing the fashionable young men and women known as *Incroyables* and *Merveilleuses*, epithets based on their attitude of wide-eyed exclamation (à la “awesome”). The frivolity of that period was an understandable reaction to the horrors of the Terror, and it expressed itself in costume as well as attitude. Both men and women often wore huge neck scarves and large hats, visible in this print, in which, however, the more famous eccentricities of their dress do not appear. Thus, while gaily attired in bright pink and gauzy blue, the ladies are substantially clothed, the season being perhaps too chilly for the transparent gauzy dresses associated with the *Merveilleuses*. The signature give-away of the identity of the young beaux and belles in this fan is not their clothing, but the caption: a byword of the *Incroyables* and

Merveilleuses, besides certain set phrases (“Incredible,” “Marvelous,” or “my word of honor”), was a dropping of the letter R, or its pronunciation in the English style, instead of the traditional rolled R (supposedly to avoid the *R* of *Révolution*). Here *parole* becomes “*paole*” and *charmante* “*chamante*,” and strategically placed exclamation points convey their air of naive astonishment. Finally, the cool set affected a lisp, so that their speech sounded like that of three-year olds, providing ample fodder to satirists.

In early 1797, the print publisher Louis Darcis published a pair of caricatures of Incroyables and Merveilleuses after Claude Vernet. These were widely copied and imitated in the decorative arts, including for the cheap, mass-produced paper fans whose production had exploded during the Revolutionary years, replacing the traditional luxury market of bespoke fans. One commentator remarked that if these images could only convey the speech of these privileged youths, the ridicule would be all the more striking (Menal, para. 7). Evidently the publisher of this fan (which looks nothing like the Vernet prints) took this advice to heart.

Cheap and mass-produced, perhaps, but now extremely rare: I locate no other copies of this fan. Cf. Cf. Sibylle Menal, “Les Incroyables de Carle Vernet : l’image comique et son contexte,” *Fabula: Les colloques, Le rire : formes et fonctions du comique* ([online](#)). Cf. Schreiber (British Museum, *Catalogue of the Collection of Fans and Fan-leaves presented to the British Museum by the Lady Charlotte Schreiber, 1893*) no. 146, for a different fan on the same subject.

## Documentary pleasure

2) [FASHION ALMANAC]. *Recueil général de costumes et modes, Contenant les différens Habilemens et les Coëffures les plus élégantes*. [Part 2:] *Le Secretaire des Dames et des Messieurs, ou Dépositaire fidèle & discret, et à double usage*. Paris: Desnos, [1779].

24mo (109 x 62 mm). *Recueil*: [26] leaves, entirely engraved: title within decorative border and 25 etchings with engraving, including frontispiece; *Sécretaire*: 48 pp., double-rule page borders; [12]-page letterpress calendar for 1780. A few light marginal stains. Contemporary red morocco, sides with triple gilt fillet panel, smooth spine gold-tooled in compartments, green morocco gilt lettering-piece, board edges with three-part sleeve for a stylus, blue endpapers, gilt edges. \$1,900



A fashion almanac for ladies and gentlemen, showing various stations of society in appropriate dress. Dispensing with unnecessary text, Desnos’s 24 fashion plates are equally divided between women, in pouf hairstyles or wearing complicated hats, and men. Shown *en pied* (full length) in pastoral settings, the two are bound facing each other (the engravings were printed two to a sheet on one side only and bound in as bifolia). At the foot of each



engraving is an explanatory caption, providing fashion historians with exact terminology for certain styles and accessories in the last years of the ancien régime. Four captions are dated 1778.

The first couple are the most luxuriously attired and are of the highest station; they were perhaps understood to portray the King and Queen. The lady wears a voluminous, farthingaled robe with an opening of lace and layers of embroidery, and an enormous feathered

and beribboned pouf. The gentleman, described as a *Grand seigneur*, sports a richly adorned waistcoat and a telltale Maltese cross.

Desnos issued the etchings in several contexts: with the same title and with 24 other etchings, in the same small format; in octavo format, with the engravings as printed, four to a leaf, with the title *Recueil général de Coëffures de différens goûts*; and recycled among various other later almanacs. The illustrations were inspired by (but not directly copied from) a series of etchings after Claude-Louis Desrais (1746-1816), published in 1785 under the title *Suite*

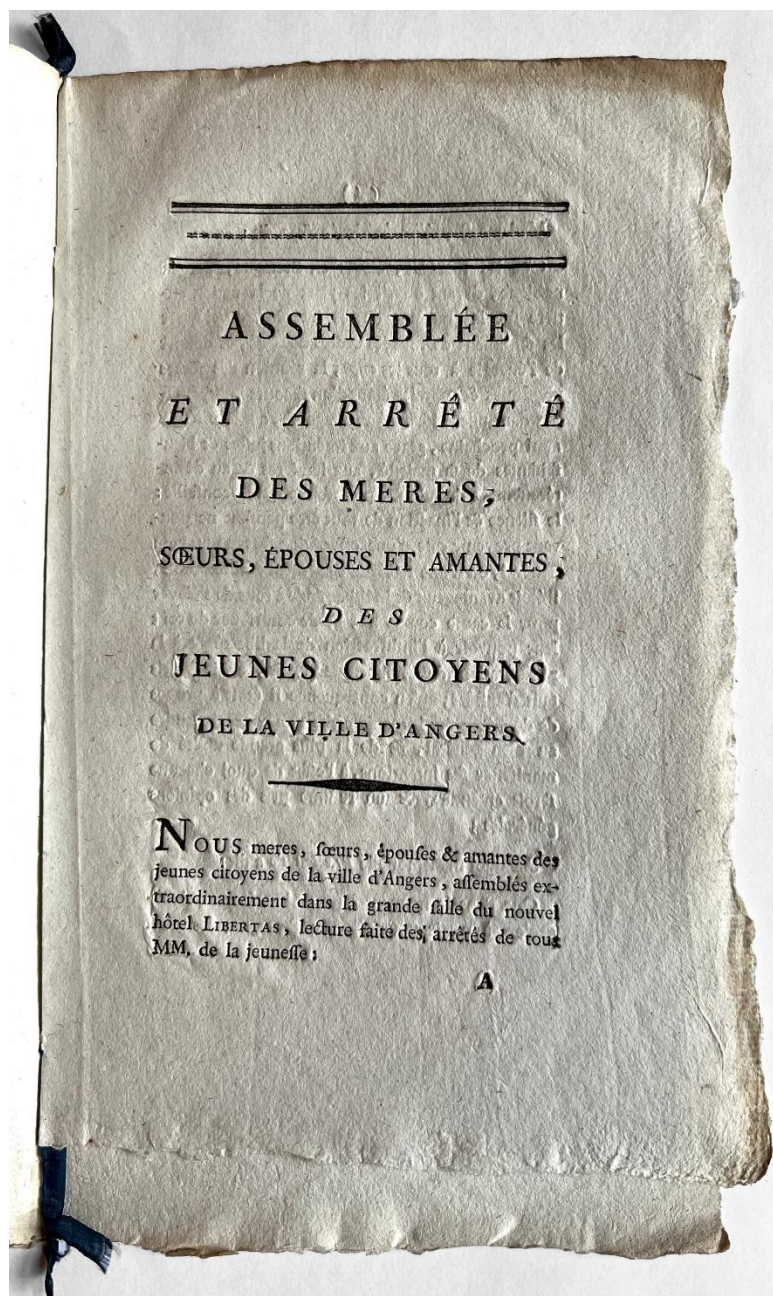
*des Nouvelles Modes françaises* (Gaudriault, *Répertoire de la gravure de mode françaises*, p. 139).

As usual Desnos joined to this almanac his helpful notebook, the *Sécrétaire*, with its tables for household expenses, and many blank leaves for notes. This edition concludes with four leaves of Desnos' special coated reusable paper. An old note appears on p. 41 of this copy, as well as inscriptions in blind on the front flyleaf and at the foot of the frontispiece.

The frontispiece is a bust portrait of a woman (the Queen) wearing the “*Coiffure à la Belle Poule*,” a pouf hairdo topped by a miniature sailing ship. This famous coiffure had an American connection. It was worn by Marie Antoinette to celebrate the naval victory in June 1778 of the French frigate *La Belle Poule* against English forces, which marked the beginning of French involvement in the American Revolutionary War. The Queen unfortunately chose this extravagant accessory shortly after having “piously declared that the nation needed new warships more than she needed new diamond jewelry” (Weber, *Queen of Fashion*, p.123), provoking an outpouring of satirical prints and pamphlets.



OCLC locates only the Bibliothèque nationale de France copy (issue not stated). Cohen-de Ricci col. 69 (attributing the engravings to Desrais); cf. Grand Carteret 640.



3) [FRENCH REVOLUTION, WOMEN]. *Assemblée et arrêté des mères, sœurs, épouses et amantes des jeunes citoyens, de la ville d'Angers.* [Rennes?: s.n., 6 February 1789].

Halfsheet 8vo (222 x 129 mm). 8 pages. Untrimmed, deckle edges, stitched with original blue silk ribbon, unbound. Fine. Title with the date *Fevrier 1789* in a contemporary hand, the number 6 at upper corner in same hand. \$2,200

Only Edition of a somewhat mysterious pre-Revolutionary pamphlet, a parodic declaration of support for the “patriots” of the Third Estate by the women of Angers at the dawn of the French Revolution.

The pamphlet records the supposed speeches held during a woman-only assembly by the allegorically named *Madame Respublica*, *Mademoiselle Praecipitatio*, *Mistress Proverbia*, and *Mlle Prudentia*, each of whom shows a different degree of solidarity with the grievances of the Third Estate (who had been blocked by the nobility of Brittany from adequate representation in the Provincial Estates). As mothers, sisters, and wives, they declare that their principal intention is to support their “Jeunes Gens,” the sobriquet given to the young bourgeois students (predominantly law students) who had mobilized in support of the Third Estate. These young men had been involved in the recent skirmishes in Rennes during what came to be called the *journée des Bricoles*, on January 26-27, 1789, during which violent confrontations between the student “patriots” and poor working people (whom the nobility had temporarily co-opted in a classic populist manoeuvre) led to the first deaths of the Revolution. The women of Angers pledge to help their sons and brothers travel to Rennes in support of their peers. The document, allegedly drawn up in Angers in the great hall of the “hôtel

*Libertas*,” on Feb. 6, 1789, is signed with 20 initials, noting that there are 300 more signatures.

The speeches spoof political declamations, and each woman represents a different attitude or character type. Some counsel action, others prudence; even while speaking in clichés, Mistress Proverbia utters the most radical thoughts: “the first strike is the best ... nobles are not human, he who has killed must die, the oppressor shall be the oppressed.” It is not clear whether the unknown author intended to mock real women’s wish to participate, or revolutionary zeal, or demagogic speechifying itself (perhaps all were targeted). There are a few misogynist asides (e.g., “women, by their nature weak and inconstant ...”), but it has even been suggested (by Mabo) that the parody may have been written by the women, who added these digs to make it more convincing (in a parody of a parody). The speakers pledge to “stand with the common cause, and join forces with the nation, but that since strength is not one of our attributes, we will be useful by taking care of baggage, provisions, preparing food, and all the cares, consolations and services which depend on us” (p. 7). Is this male satire or a woman’s voice? Documentation of female participation in the Revolution is scarce, since women were excluded from political clubs and relegated to the domestic sphere. Interpretation of this pamphlet “remains open” (Mabo).

OCLC records copies at the BnF and Mazarine. Conlon, *Siècle des Lumières* 89:4490; S. Mabo, *Les citoyennes, les contre-révolutionnaires et les autres: participations, engagements et rapports de genre dans la Révolution en Bretagne* (thesis), Univ. of Rennes, 2019, p. 123; cf. N. Déplanche, “[From Young People to Young Citizens: The Emergence of a Revolutionary Youth in France, 1788-1790](#),” *Journal of Social History* 45, no. 1 (2011): 225-37.

### A little history

4) [HENRI IV]. *Almanach du bon François ou bons mots et anecdotes de la vie d'Henri IV*. Paris: chez Desnos, [1783 or earlier, reissued 1791]. [Bound with:] *Le Secrétaire des dames et des messieurs*. Paris: Desnos, s.d.

24mo (112 x 62 mm). 2 parts, separately titled. Part 1: engraved frontispiece portrait, 83 pages. Part 2 entirely engraved: title, 12 full-page engravings *avant la lettre*, bound facing 12 text leaves printed on rectos only. *Secrétaire*: [1] blank leaf; [4] 5-48 pp., containing tables of gains and losses and pages for daily notes, blank except for rule borders; [12] pp. calendar for 1792. Contemporary morocco, sides gilt-paneled, smooth spine gold-tooled, gilt edges, blue paper endleaves, the lower endleaves connected by blue silk fabric (torn) to form a pocket, 3-part sheath on fore-edges for stylus (lacking the stylus, binding rubbed). *Provenance*: contemporary accounting notes on 15 blank pages; Eugène Aubry-Vitet (1845-1930), historian and politician, bookplate.



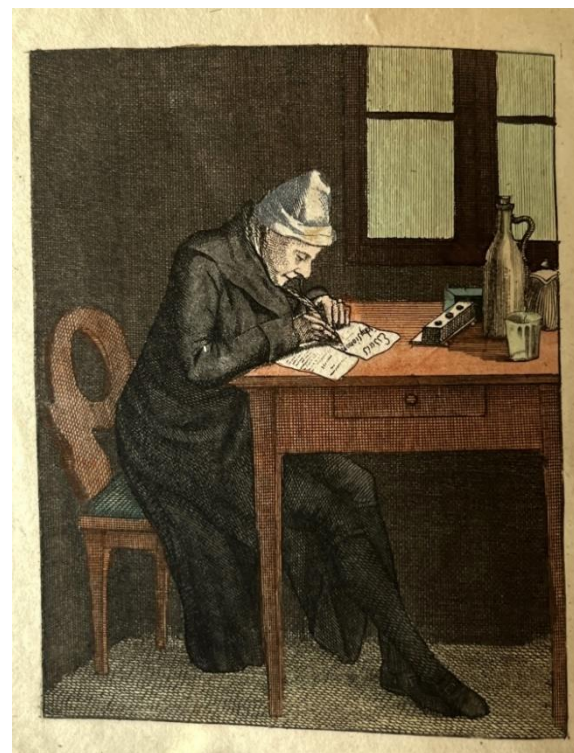
\$750

Anecdotes from the life of France's favorite King. The text is followed by a suite of anonymous engravings illustrating Charles Collé's popular play *La Partie de Chasse de Henri IV*, first published in 1766 (then with 4 engravings after Gravelot, copied here in reverse). Facing each of the Collé engravings is a citation from the relevant scene. The edition dates to the late 1770s or early 1780s: the title appears as no. 46 in a 1783 edition of Desnos's *Catalogue général d'almanachs* (with a printing permission dated 9 Dec. 1783). An earlier edition, or an earlier issue of the same edition, titled *Beaux traits de Henri IV, le parfait Modèle...* is cited in Desnos's 1778 catalogue, *Almanachs utiles et agréables, pour l'année 1778* (BnF, *Catalogues de libraires* 910, digitized on Gallica).

The *Sécrétaire*, a combined date book, account book, and jotting pad, with special paper and often an accompanying stylus, was kept constantly in print to accompany Desnos's almanacs. In this edition the recto of the *Sécrétaire* title-page (which is on a verso) bears a note from the publisher, advising readers to compare the many imitations of his almanacs to the real thing, adding that the calendars of his almanacs can be changed every year without added expense. All copies of this edition of the *Sécrétaire* seem to share the same odd pagination. A contemporary owner filled several blank leaves of this copy with lists of household expenses and a few other notes.

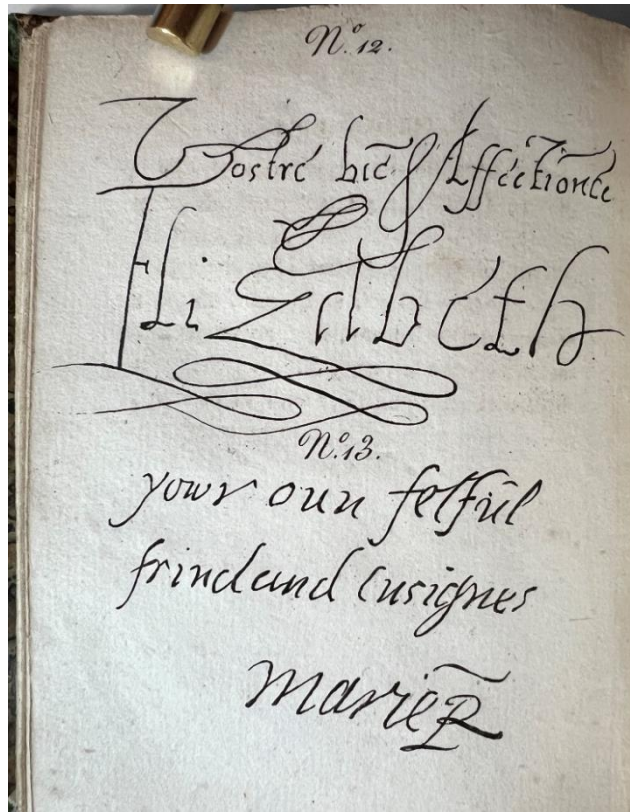
OCLC lists two copies of the Henri IV almanac at the BnF, dated 1785 and [1790s], the dating presumably based on the calendars with which they are bound. Not in Grand-Carteret, Cohen-de Ricci or the Savigny de Moncorps catalogues.

5) [HOCQUART, Edouard?]. *L'art de juger de l'esprit et du caractère des hommes et des femmes sur leur écriture*. Paris: chez Saintin, [1812].



Square 12mo (21 x 91 mm). [2], 52; 10 pp. Hand-colored engraved frontispiece of a scribe at work, 24 etched & engraved plates containing 43 handwriting facsimiles. Ten-page bookseller's catalogue at end. Later 19th-century calf-backed marbled paper(?) -covered boards (sides a bit scratched). \$950

FIRST EDITION OF A POPULAR MANUAL OF GRAPHOLOGY, with 43 facsimiles, skillfully etched or engraved after the originals.



Most of the writing specimens are from well-known historical figures, permitting the author to pontificate convincingly on the characters revealed by the hands ... a circular argument. Just as Lavater's pseudo-science of physiognomy, which is said to have influenced the author, was the vehicle for racism and antisemitism, our handwriting expert brought all his prejudices to bear on his judgments of character. In the introduction, for example, the author discusses the innate differences between men's and women's hands, the latter being allegedly marked by a lack of strength, delicacy, etc. Among the 43 specimens are samples taken from manuscripts by Louis XIV, Mazarin, Racine, Frederick the Great, Pascal, Voltaire, Rousseau, Ben Franklin and Elizabeth I: the hand of this Protestant queen is deemed stiff and ostentatious, in contrast with the

supposedly gentle and noble script of Mary Stuart, a Catholic.

The handwriting facsimiles appear at first glance to have been lithographed (which would have been exciting, since Engelmann did not set up the first French lithographic press until 1816): they have been incorrectly designated as such by library cataloguers, but platemarks are faintly visible and the numerals of the specimens are characteristic of engraving. Moreover, a different issue of this edition, with a different title, dated 1812 (BnF copy digitized on Gallica) states clearly that the 24 plates of handwriting were "engraved after the autograph originals" (the facsimiles were probably etched). An enlarged edition appeared in 1816. The reference to women was removed from the titles of both those editions (*L'Art de juger du caractère des hommes sur leur écriture...*).

Barbier attributed the work to Edouard Hocquart (1789-1870), a printer, bookseller and printseller. He probably worked in partnership with Claude-Auguste Saintin (1780-1850), publisher-bookseller, who is described in the imprint as "libraire de Sa Majesté l'Impératrice pour les livres d'usage." The last five leaves, which are integral to the final quire, contain a priced catalogue of over 100 "curious, instructive, and amusing" books found in Saintin's shop: educational works, abridged and sanitized histories for older children, guides for mothers, etc. Although some cataloguers have dated this edition to 1810 or 1811, Saintin did not receive a bookseller's license (*brevet de libraire*) until 1 October 1, 1812 (cf. [databnf.fr](http://databnf.fr)), and the publishers' catalogue, part of the final quire, includes books from 1812.

In the US, OCLC locates copies of the edition at Yale, NYPL, and the Univ. of Chicago.

Barbier, *Anonymes* I: 289.



6) [IGNATIUS OF LOYOLA, **Saint**]. Medallion portrait on parchment within an enameled vitrified brass frame. [Italy?, 18th century].

An oval medallion gouache portrait of St. Ignatius of Loyola on parchment (56 x 46 mm.), backed in paper (visible on verso) and set within an oval border of gold ribbon, metallic gold embroidery, and parallel silver ribbons, displayed behind a VITRIFIED BRASS PLAQUE (194 x 138 mm.), enameled in gold with a wreath surrounded by volutes and stylized leaves with touches of red highlighting, the winged bust of a cherub at the foot, the inner “recessed” part of the frame left transparent and painted with a diaper pattern behind which is visible a silvery wale textile, the outer background painted black; on the verso the backing of blackened parchment(?) is visible, with the stitched and taped-on paper backing to the medallion. \$3,750

Vitrified brass, parchment, gold paint, textile, paper ... this carefully constructed and visually effective devotional image is an outlier both materially and iconographically. The founder of the Jesuit order is shown in his usual black cassock, on a blue background with a subtly glowing halo. He touches a holy image of the Virgin which hangs around his neck on a blue string. Her blue attire and the blue of the sky behind her mirror the background of the main portrait. The image of Mary alludes to the Saint’s vision, but its presence is unusual, Ignatius being more often shown holding a book, often bearing the IHS monogram. This depiction of a holy image within a holy image was intended to move the viewer to a state of heightened devotion.

In further visual cross-references, the silver-striped cloth echoes the silver strips immediately framing the portrait,



and the gold of the enameled volutes reflects the more discreetly rich gold of the embroidered frame. These various media set the sober portrait in reserve from its boisterous frame, creating depth and fostering a meditative state of mind in the viewer.



LES STATUTS  
DE LA CONFRAIRIE  
DE MONSIEUR  
L'ABBE DE St. LACHE.

DE par Saoul-d'ouvrier, par la  
grace de trop dormir, Roi de  
négligence, Duc d'oïveté, Comte  
d'enfance, Vicomte de m'chancéré,  
Marquis de trop musé, Comte de  
de nulle ent'eprise, Amiral de fai-  
néantise, Capitaine de laisse moi en  
paix, Garde & Gouverneur de tous  
ceux & celes qui aiment le ogno-  
sate & entièrement achevée, Seigneur  
de rien faire, Euyer & Curier or-  
dinaire de la Cour de M<sup>o</sup> seigneur  
l'Abbé de S. Lâche. on

A nos amis & frâux les Géné-  
raux & Conseillers sur le fait de nulle  
science.

A 2

7) [LAW, SATIRE]. *La grande confrairie des saouls d'ouvrier, et enragés de rien faire, avec les statuts d'icelle. Ensemble la Monoie d'Or & d'argent servant à ladite Confrairie.* "Rouen: chez Jean Oursel" [i.e, Troyes: Garnier?], s.d. [1735?].

12mo (158 x 95 mm). Collation: A<sup>8</sup> B<sup>4</sup> (B<sub>4</sub> blank). [1-3] 4-21, [1] pp. Woodcut floral title vignette, headpiece (printed upside down). Printed on crude but sturdy paper, untrimmed, deckle edges (edges of 4 leaves dust-soiled). Later wrapper. 19th-century paper booklabel from the Librairie Schlesinger in Paris. \$1,250

A spoofing set of statutes for a confraternity of the lazy. First printed in the sixteenth century, and no doubt written by one or more members of the ever tongue-in-cheek *basoche* (associations of law clerks), this popular text, written in mock legalese, calls for a permanent workers' strike.

After invoking the King of Negligence, the Duke of Idleness, the Count of Infancy, the Marquis of Daydreaming, and so on, down the social hierarchy to the Seigneur of Doing Nothing, the members of this confraternity of those "sick of working and dying to do nothing" (to paraphrase the title), under the direction of the Abbot of St. Lâche (Saint Coward), along with their allies from the Abbey of Chasse-Profit (Chasing Away Profit), are called on to have nothing, to acquire always less for themselves and for others, to accumulate large debts, for which they are to go to prison or to the pawnshop, and to be excommunicated daily. Members of this upside-down brotherhood are further instructed to abandon their houses to ruin, and their fields, farms, ponds and forests to wild animals, with detailed descriptions of the results of

these actions, and litanies of insults describing the merry band of slobs.

Following the statutes is a description of the magical island that awaits them in the next world. On it is a castle built of precious jewels and foodstuffs, filled with soft sofas, sweet scents and music, infinite closets of clothes, fountains of wine, and instantly appearing feasts (foreshadowing Hogwarts banquets). The pamphlet ends with facetious exchange rates for gold and silver and a contract for the three-year rental of a goat.

In the earliest editions, dating to the sixteenth century, the list of witnesses (here on pp. 10-11) includes three notaries' names (*Jean Gueneau*, *Thibault l'Enflé* and *Guillaume Mausouppa*, or *Maulsouppé*: John Rag, Thibaud the Swollen, & Bill Dined-poorly). Nine more witness names were added to the 18th-century editions, including that of a real actor, Gaultier Garguille (d. 1633).

The woodcut ornaments of this edition were traced to the Garnier family of Troyes. This copy shares points of both Morin 429 and 430: the variants must have been due to stop-press corrections. Some library cataloguers have dated what appears to be this edition to 1780; the Approbation is dated 30 April 1735, but the date of printing may have been later.

Printed on rough paper, filled with dropped letters and typos, this unpressed copy with its deep type impressions is an appealing pamphlet-object, nearly as fresh as the day it was printed.

OCLC lists no US copies of any earlier editions in the US; Stanford and Harvard hold copies of this edition. Morin, *Catalogue descriptif de la Bibliothèque bleue de Troyes*, 429-430; Brunet 2:1700, note. Cf. Picot, *Rothschild* 2:1775; Gay-Lemonnyer 2:426; Mercier, *La littérature facétieuse* 328.

### *From hats to Hogarth*

8) [LICHTENBERG, Georg Christoph, editor]. *Almanac de Göttingue pour l'année 1785*. [With]: *Almanac de Göttingue pour l'année 1790*. [Göttingen]: Johann Christian Dieterich, [1784 & 1789].



2 vols., small 16mo. **1785**: (102 x 60 mm). [56], 207 pages. Part 2 separately titled & paginated. Engraved title & 34 plates, comprising 12 fashion engravings by and after Ernst Ludwig Riepenhausen, 2 engravings by the same (after John Webber) showing a girl from the Sandwich Islands and a “young dancer from Otaheiti,” 12 etched and engraved plates in the calendar section, by and after Daniel Chodowiecki, and 8 plates by Riepenhausen after William Hogarth. (A bit foxed and dust-soiled, small adhesion to pp. 112-113.) Publisher’s parchment wrappers, the parchment splash-stained in red, sides with ornamental silver-gilt-tooled roll border and central stamp of a

winged(?) cherub's head, the wrappers lined with block-printed decorative paper, gilt edges (covers creased and bowed, small loss to lower cover).

1790: [56], 228, [4] pages. Engraved title by Riepenhausen after Chodowiecki, 38 plates, comprising 14 fashion engravings, of which 12 in double compartments, by Riepenhausen, and 2 stipple engravings in sepia by and after H. J. Penningh in Berlin; 12 etched and engraved plates in the calendar section, by and after Chodowiecki; and 12 plates by Riepenhausen after Hogarth. (Occasional light spotting, part 2 title shaved at top.) Publisher's silver-gilt-tooled paper boards, sides with ornamental roll border and central urn stamp, remains of manuscript title on spine (backstrip defective), block-printed vermicular endpapers, two leaves of thick glazed pink paper (for writing?) bound between lower endpapers, g. e. \$2,000

Two French issues of the Göttingen pocket almanac. Among the most information- and illustration-packed almanacs of their almanac-crazed time, the Göttingen almanacs were anonymously edited by the talented Lichtenberg (1742-1799), a close friend of the publisher Dieterich, who produced the almanac in separate German (*Göttinger Taschen Kalender* or *Taschenbuch*) and French editions from 1776 until his death in 1800; the series was continued for another decade by the firm's heirs. The almanacs are of particular interest for their etchings by Chodowiecki (from 1778 to 1794), for the remarkable excerpts from Hogarth's satirical prints (from 1784 to 1796), and for Lichtenberg's astute commentaries on both.

Lanckoronska and Rümman called this the best of the three most important "historical-genealogical" German almanacs, all of which were illustrated by Chodowiecki, the greatest German book illustrator of the 18th century (the others were the *Gothaischer Hofkalender* and the *Königlich-Grossbritannischer Historisch-Genealogischer*

*Kalender*). The Göttingen almanac series owes its special quality to Georg Lichtenberg, German Enlightenment writer, critic, and professor of physics at Göttingen. Combining scientific accounts, humor, and sharp social and psychological commentary with traditional almanac contents, his Göttingen almanac also included, from 1784 to 1796, an idiosyncratic series of engravings by Ernst Ludwig Riepenhausen, reproducing Hogarth's print series (in reverse), by including juxtapositions of HEADS ONLY from each of the prints. Each engraving was "explained" by

Lichtenberg, an anglophile who spoke fluent English, and whose many enthusiasms included an interest in physiognomy.

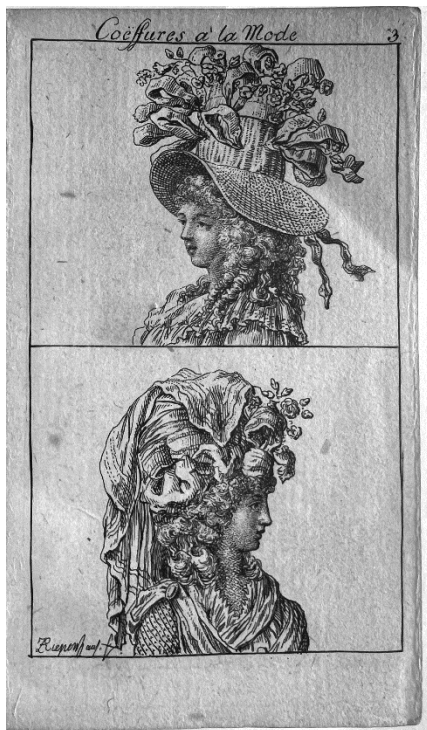
These almanacs were Lichtenberg's most popular publications, rivaled only by the collected edition of the commentaries on Hogarth (*Ausführliche Erklärung der Hogarthischen Kupferstich*,

1794-[1816], which included copies of the whole prints). Although he produced no major works of note, Lichtenberg's fame rests on his many short articles and



above all the vast archive of his carefully preserved notebooks, first published in 1800.

The almanacs open with a series of fashion plates. The 1785 issue is unusual for its inclusion in this section of two engravings after John Webber, the artist who accompanied Captain Cook's third voyage, of female inhabitants of Hawaii and Tahiti. These reproduce the very recently published engravings from the official account of Cook's voyage (*A Voyage to the Pacific Ocean*, published by the Admiralty in 1784). In the 1790 issue we find 6 female busts sporting extravagant hats, 18 scenes of daily life, illustrating "Göttingen attires," by Riepenhausen, and 2 full-page stipple engravings of ladies in costume by Heinrich Jan Penningh (fl. 1787-1805).



For 1785, Chodowiecki's 12 etched and engraved plates in the calendar section show scenes from Macbeth. This was the first of four consecutive issues for which Chodowiecki chose to illustrate Shakespeare. As the theme of the calendar engravings for 1790, Lichtenberg chose "character traits of Peter the Great. (Chodowiecki usually chose his own illustrations). The work that inspired these was Jakob von Stählin, *Originalanedkten von Peter dem Grossen* (Leipzig, 1785).

Part 2 opens with lists of the birth dates and families of European nobility, followed by short articles on various topics, reflecting Lichtenberg's polymathic interests. In

1785, these include a discussion of new discoveries about the solar system, mentioning Herschel and Flamsteed, and the description of a poisonous tree in Java. 1790 features an articles on wedding gifts; on a supposed controversy surrounding Herschel's discovery of a new planet (Uranus); a horrifying description of the slave trade in Circassian girls; an essay on carrier pigeons; a recipe for a fast-acting bleach, and other recipes and discoveries relating to electricity, including a final chapter on animal magnetism and electricity, mentioning Boyle.

Follows the Hogarthian section, which includes 8 plates in 1785, reproducing the heads only, of Hogarth's etchings of *The Rake's Progress*. Dissected in the 1790 issue — the heads placed in conjunctions not necessarily in the original prints — are Hogarth's engravings of the *Four Times of Day*, lettered A-H; *The Sleeping Congregation* (I-K), and *The Distrest Poet* (L-M). In his commentaries Lichtenberg explains the original contexts of these disembodied heads by describing Hogarth's prints.

The notes to the binder on the last pages of both volumes indicate not only where but in which direction (facing versos or rectos) the Hogarth plates should be placed: that last part of the directives was studiously ignored by the binders.

I locate no copies of these two issues of the French edition in US libraries, although there are a few copies of the German editions.

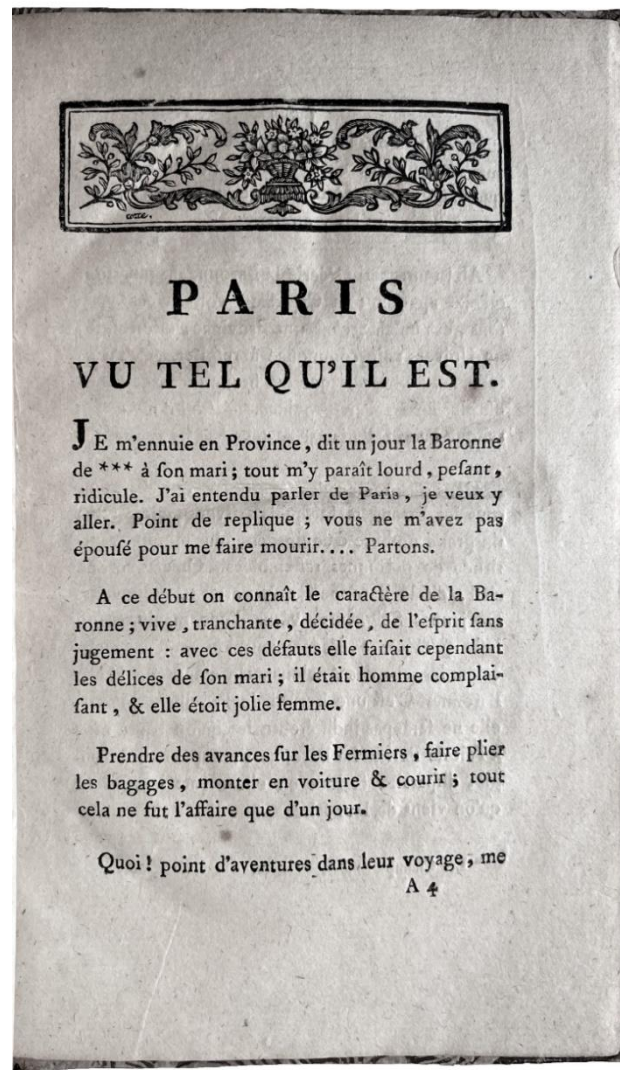
William Engelmann, *Daniel Chodowiecki's sämtliche Kupferstiche* (1857), no. 613 and 514 (the German edition); Lanckoronska & Rümman, *Geschichte der deutschen Taschenbücher und Almanache aus der klassisch-romantischen Zeit* (1954), p. 15; Lanckoronska & Oehler, *Die I* (1933) II: 97-99. Cf. Ulrich Joost, art. on Lichtenberg in Killy, *Literatur-Lexikon* 7: 264-266.

9) [PARIS, SATIRE]. *Paris vu tel qu'il est*. Paris ("A Londres, et se trouve à Paris, chez les Libraires qui vendent les nouveautés"), 1781.

8vo (200 x 122 mm). [3-5] 6-31 pages. Woodcut title vignette, tailpiece, and headpiece signed Cotte. Formerly stab-stitched and folded horizontally; bound in later boards covered in old Dutch-gilt paper. \$1,850

A biting satire of the shallowness of privileged urban life during the last years of the *ancien régime*, one of at least two (and probably more) editions published in 1781. This account of a noble provincial couple's holiday in Paris relates their exciting (for Madame) and disillusioning (for Monsieur) plunge into the corrupt morals of Parisian society. Madame la Baronesse delightedly embraces all that is *au courant*: cosmetics, fashion, addressing her husband as Monsieur, post-midnight parties, adultery, and, eventually, absconding with another (to Bordeaux!) The anonymous author paints vivid portraits: the Baroness is "lively, sharp, decisive, witty but not judicious; in spite of these flaws her husband adored her; he was an indulgent man, and she was a pretty woman."

Contrasting the spouses, the author evokes their divergent experiences: she can finally breathe in Paris, he sees only fog, and bad air. The tone is light, the arrows swift. The Baron's cousin, the Chevalier Dorimont (her tour-guide into debauchery), is a con artist and gigolo, "skilled, like many others, at living at the expense of the public." Several other characters are evidently modeled on known Parisian personages (one appears to be Lavoisier, portrayed as a chemist scorned by academe but beloved to ladies and prelates). Ahead of its time stylistically, written largely in dialogue, this short story provides more fodder for the



eternal urban-rural debate — whether to be bored but pure in the countryside, or lead interesting lives in Sodom — while illuminating the relative satisfactions, or lack of them, of the dominant sex and the one who was forced to play second fiddle. The targets of the author's mockery include Americans, who spend their six-month visits to Paris glued to their windows gawking "like monkeys"; the

Foire Saint Germain, center of commerce and diversion, of “witty marionettes, eloquent *baladins* (street performers), decoupled acrobats, rare and industrious animals”; Wauxhall, a chic party venue; the Opera (“Italian throats grafted onto French throats”), where the audience, dressed *incognito*, prefers viewing each other to the performance; the Comédie Italienne, where the Baron is shocked by the frivolity of the play, and the Comédie Française, where the audience weeps and the Baron is bored. Everywhere one goes only to be seen, and the worst is the grand dinner held by a Fermier Général (tax collector): “Evening dress, powders, perfumes, white, rouge, nothing is forgotten)... D disdainful airs, shrugging of shoulders, ceremonial grimaces, pirouettes, strutting conceit ... They praised the beauty of the service without seeing it, picked at their food, drank the wine without tasting it,” and strained to outdo each other for cleverness.

In the dedicatory epistle the author addresses his book, promising that it will have readers, although it won't be kept in libraries: instead it will circulate in dressing rooms, surrounded by pompons, flowers and perfumes. At least one other edition is recorded (though not differentiated by library catalogues), and the pamphlet was plagiarized by another unidentified writer 30 years later, in a longer work titled *Il n'y a qu'un Paris dans le monde* (Paris: Mathiot, 1813).

Like this copy, the BnF copy lacks the first leaf, either blank or a half-title (a different 1781 edition, at the Bibl. Ste-Geneviève, has a half-title). I locate 6 institutional copies (editions not clear), of which 2 outside France (Augsburg and Queens Univ. Library, Ontario).

Lacombe, *Bibliographie Parisienne*, 238. Not in Barbier or Gay-Lemonnyer.

### *And Paris after*

10) [PARIS, SLICE OF LIFE]. *Paris et ses modes ou les Soirées parisiennes, par L\*\*\**. Paris: chez Michelet [et] Ponthieu, An XI — 1803.

12mo (155 x 95 mm). [6], 10-214, [2] pages (probably lacks half-title). Folding stipple-engraved frontispiece of a woman (caption “La plus belle”) with contemporary hand-coloring. Publisher's advertisement for five other works on last leaf. (Repaired hole in gutters of quire 10, affecting about 10 letters, small tear to folding frontispiece, spotting to last page.) Contemporary half calf and marbled paper boards, edges red-sprinkled (worming at lower front cover, corners bumped; ribbon marker detached). \$2,000

Only Edition of a collection of vignettes intended to convey the flavor of Parisian bourgeois life during the last year of the first French republic.

The “editor” uses the trope of the observations of a provincial visitor to Paris (whose notes he acquired in a card game) as scaffolding for 54 short chapters on Parisian fashion, shops, pastimes, construction projects, food and drink, and gossip, along with some anecdotes and allegorical tales. Described are Frascati's (the famous Italian cafe with gardens), Tivoli, the *magasins de nouveautés* of the Palais Royal, candy shops (*confiseurs*), bookshops, music shops, perfumeries, bath houses, gardens for balls (Bastringue, Paphos, Rugéri, Wauxhall and others), theaters, Franconi's equestrian amphitheatre (the Cirque Olympique), and of course the cafes and restaurants, which had recovered by this time from the Revolutionary recession, were always full, and were then as now the chosen venue of business deals and seductions. Commenting on the latest best-sellers in a chapter on *la Librairie*, the author notes that the gothic fad is thankfully



over but that it has been replaced with sentimental novels; he sniffs at the craze for travel narrations and books for children, both no sooner published than sold out, but praises the *Voyage* of Denon and Levaillant's *Oiseaux d'Afrique*, and those Parisian printers and publishers known throughout Europe: Didot, Crapelet, Cramer, etc. He objects to publishers' habit of advertising their wares at the ends of books ... but a two-page catalogue concludes this edition.

A chapter on vocabulary is a reminder that word-policing is nothing new, and that fashions shift unpredictably: instead of a *couturière*, one was now supposed to call an assistant seamstress in a garment shop an *ouvrière en linges* or *en modes*; a cobbler was no longer a *cordonnier* but was now a *bottier*, and a hairdresser [a "stylist"] would shave your head if you called him a *perruquier* rather than a *coiffeur*.... The word "*magasin*" was "outlawed forever.

What was In in post-Revolutionary Paris, as at any other time, was soon to be out, a fact not lost on the author, who added this motto to the title: "*La mode fuit, saisissons la*" (Fashion flees, grab her).

This copy collates [1]<sup>6 (-1/1?)</sup> 2-18<sup>6</sup>. The odd pagination points to an absent half-title (Tourneux and the BnF catalogue provide only a summary pagination for the BnF copy).

OCLC locates only the BnF copy; Lacombe also listed one at the Musée Carnavelet. Lacombe, *Bibliographie Parisienne*, 436; Tourneux, *Bibliographie de l'Histoire de France pendant la Révolution française* (1900) 20272. Not in Barbier or Gay-Lemonnyer.





919.



920.



921.



922.



923.



924.



925.



926.



927.

**11) [PORCELAIN].** A manuscript sample book of porcelain cups. [Volkstedt / Rudolstadt, Germany, 1812].

Oblong 4to (179 x 231 mm). [81] leaves, in 10 parts, each separated by 2 blank leaves, containing 687 FINELY PAINTED DESIGNS FOR HANDLE-LESS CUPS (*coupes* or *Koppchen*), outlined and decorated in gold paint, all but 78 with watercolor, the cups numbered in red ink with sequential numbering for each section (see contents below); plus 42 unfinished and unnumbered cups (outlined in pen-and-ink and wash but undecorated). Laid paper watermarked Van Der Ley with post horn in crowned shield (cf. Churchill p. 37, dated to 1802; similar to Heawood 2749), the same paper used for the endpapers. The ten parts separated by leather gilt index tabs, numbered 2-10; two blank leaves at the end of each part (not included in the leaf count). IN FINE CONDITION (minor crease in leaf with samples 199-207; green paint scribbles on samples 17, 72 and 80, small smudges or abrasion from color adhered to facing page on samples 1230, 1233, and 1236, a couple of smudged numbers). Bound in contemporary tree sheep, sides with gold-tooled ribbon borders, smooth spine, gold-tooled and with onlaid red and green paper labels: the larger label fragmentary but legible: “[Hol]zapfel Greiner in [Rudo]l]stadt,” the smaller label with date 1812, gilt edges (corners rubbed, small hole near upper joint). *Provenance:* the Greiner and Holzzapfel porcelain manufacturing firm, based in Volkstedt, Rudolstadt, Thuringia, active from 1800 to 1822; childish doodles in pencil (including date 1850) on 3 blank leaves.     \$35,000

A SPECTACULAR AND EXTENSIVE MANUSCRIPT SAMPLE CATALOGUE OF PORCELAIN CUPS, from Volkstedt, the first center of porcelain manufacturing in Thuringia. Unusual

for the QUANTITY, VARIETY AND QUALITY OF ITS PAINTED DESIGNS, the album provides a stunning glimpse into early 19th-century fashions in ornamental design, in an important provincial center of German porcelain production. In a mutual dynamic of influence, porcelain reflected the decorative arts as a whole: “just as porcelain was made to enhance the beauty of rooms, rooms were designed, like a well-known example in Schönbrunn palace, to enhance the appearance of collections of porcelain. It is a question whether fashion in porcelain reflected changes in the fashion of interior decoration or led them” (Reed, p. 290).

The vogue for small cups without handles, known in Germany as *Koppchen* (or sometimes *Turkenkuppchen*) arrived in Europe soon after the first coffee beans. At first coffee connoisseurs used imported Chinese white porcelain, but after Johann Friedrich Böttger discovered how to make hard-paste porcelain in the early 18th century, these lovely objects began to be produced first in Meissen, and then in other German centers, each with its own variations on the secret technique (each producer used slightly different local materials to supply the necessary fusible ingredient). Similar small cups came to be used for tea as well, usually with matching saucers and platters.

The central German region of Thuringia, rich in woods, water, and kaolin clay, and already the home of a thriving glass-blowing industry, became a prominent center of small but high-quality porcelain manufactures. The earliest hard-paste porcelain factory there was founded in Sitzendorf in 1760 by George Heinrich Macheleid, who had received an exclusive privilege for the production of porcelain from Johann Friedrich, Prince of Schwarzburg-Rudolstadt. He moved the factory to Volkstedt in 1762, and took on other partners, including Johann Gotthelf Greiner, and the latter’s cousin, J. Gottfried Greiner, an experienced glassmaker; but by 1767 Macheleid, who did not profit from

his invention, had transferred his privilege to the Erfurt businessman Christian Nonne. During the next 30 years, the factory's management was somewhat unstable, until in 1799 it was acquired by Carl Gottfried Holzapfel, a Coburg banker, and his brother-in-law Wilhelm Heinrich Emmanuel Greiner, yet another member of the large Greiner family, which owned, at various times, all but one of the nine porcelain factories in Thuringia. The majority of these Thuringian factories "produced only *Geschirr*, or useful wares," but three of the factories, at "Kloster Veilsdorf, Volkstedt, and Gotha, did exceedingly good work; their paste was excellent and their staffs of modelers and painters were worthy of the great factories" (McClellan, p. 32).

Greiner and Holzapfel ran the factory until 1822; this catalogue was therefore produced at what was probably the height of their activity. Sales did not come easily: they were "at first unsatisfactory. They were mainly carried out through buyers in Erfurt and other neighboring towns, at the Leipzig and Frankfurt fairs, as well as through auctions and lotteries in many regions, even faraway ones, demanding not insignificant efforts and expenses" (Scherf, p. 40.) Thus display catalogues such as this one would have traveled far, to be shown to potential buyers throughout Germany, ensuring that they would wear out and



eventually be discarded. The survival of this catalogue may be due to its not having been completed.

Painters of porcelain, like all the artisans involved in its production, had to be highly skilled. In the early years of porcelain production in Germany they were often so-called *Hausmaler*, painters who worked from their homes or small workshops and who were not contracted to a single manufacturer; but by the end of the century this had changed, and the porcelain artists — who included women\* — were regular employees of the factories. Whether the artist who executed the present delicate sample drawings was also one of the firm's in-house porcelain painters is unknown, but the drawings were carried out with the greatest delicacy and skill. The cups

themselves, all carefully highlighted with gray wash shadowing, were drawn first, as is evident from the 42 unfinished cups; the artist then added the decoration, perhaps in stages, painting the decorative gold rims first. Unlike the figurative work that is seen on much German porcelain of the period, the designs are purely floral and geometric. A very few examples, comprising the first 36 patterns of part 1, repeat the same design with different colors; elsewhere EACH MODEL SHOWS A DIFFERENT DESIGN. All the rims are painted in gold, and all include extensive

(and a few, exclusive) use of gold paint in the main designs of the sides as well. Particularly striking are the 180 dramatic dark blue cups decorated in gold and silver paint of series 8 and 9, and, in series 10, the cups combining the dark and light patterns of the previous series. These dark cups evoke the *chinoiserie* fashions of the end of the 18th century (cf. Reed, p. 287).



Contents:

- Part 1: 45 leaves containing 9 models each, numbered 1-405, a 46th leaf containing nos. 406 and 407, the rest unfinished (showing the cups only).
- Part 2: 5 leaves, containing sample nos. 501-545, all but the last, which has 2 gold sprigs, with gold decoration around

the rims only (probably as intended, though they may be unfinished).

- Part 3: 3 leaves, sample nos. 601-627. 13 cups are decorated in gold only.
- Part 4: 2 leaves, sample nos. 701-718, 3rd leaf with 719 and 720, the remaining 7 samples unfinished (undecorated). 9 cups in gold only.
  - Part 5: 3 leaves, sample nos. 801-824, the other two cups on the 3rd leaf undecorated.
  - Part 6: 4 leaves, sample nos. 901-930, 7 cups in gold only, the 4th leaf with 6 cups undecorated.
  - Part 7: 4 leaves, sample nos. 1001-1034, 4 cups in gold only. The last 2 cups on 4th leaf unfinished. (The caption numbers [not the cups] of 1033 and 1034 marked or crossed out in pencil.)
  - Part 8: 4 leaves, sample nos. 1101-1128: gold and silver on dark blue grounds, plus 8 unfinished cups.
  - Part 9: 7 leaves, sample nos. 1201-1255: gold and silver on dark blue grounds, plus 8 unfinished cups, with base painting but undecorated, one scribbled on.
  - Part 10: 2 leaves, sample nos. 1301-1316, combining floral designs on white grounds with gold / silver on black grounds, leaf 2 with 2 unfinished cups.

*Bibliography:* H. Scherf, *Thüringer Porzellan* (Leipzig, 1985), pp. 37-40 and *passim*; Lauterbach, ed., *Volkstedter Porzellan, 1760-1800* (Rudolfstadt, 1999), *passim*; Irma Hoyt Reed, "The European Hard-Paste Porcelain Manufacture of the Eighteenth Century," *The Journal of Modern History* 8, no. 3 (1936): 273-96; G. McClellan, *The McClellan Collection of German and Austrian Porcelain* (New York, 1946), pp. 32-33; *Pottery & Porcelain. A Handbook for Collectors*, pp. 237-238.

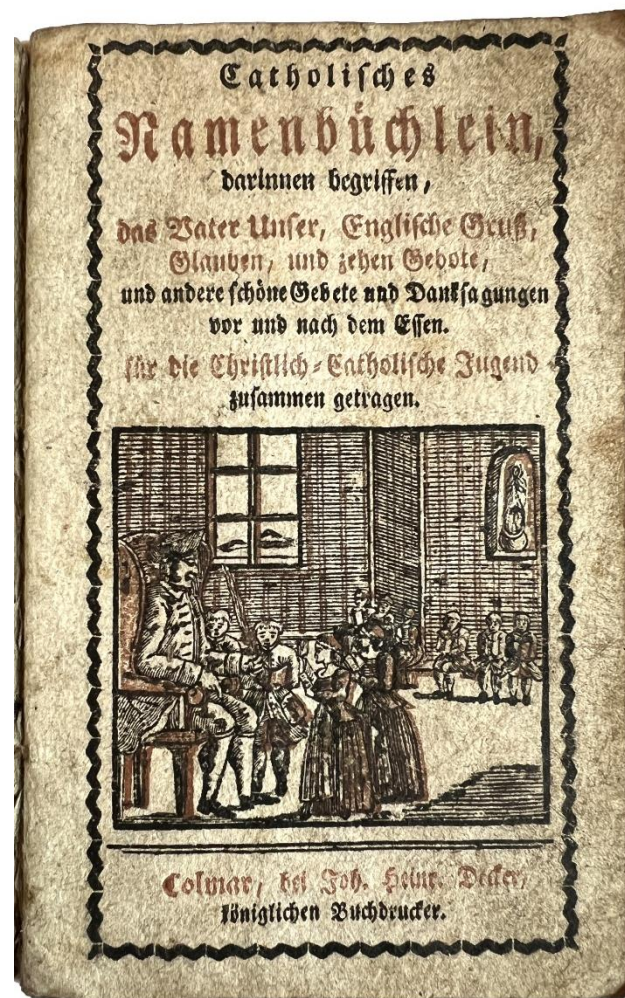
\* "Many women were employed for the work of painting, as they are now" (Reed, p. 288).

12) [PRIMER]. *Catholisches Namenbüchlein, darinnen begriffen, das Vater Unser, Englische Gruss, Glauben und zehen Gebote.* Colmar: Johann Heinrich Decker, [between 1815 and 1826].

8vo (154 x 98 mm). [16] pages. Gothic types. Title printed in red and black, including color-printed woodcut of a (co-ed) classroom on title, woodcut head-piece above ABC on verso. Printed on extra-thick grayish ?laid paper. Minor soiling, a corner of title creased. Stab-stitched into blue decorative paper over thin flexible pasteboards, covers creased and rubbed, spine torn. Inscription of a pupil on front pastedown. \$950

An unrecorded school primer printed in Colmar, containing an ABC, a syllabary or list of vocabulary (including proper nouns), the basics of Catholicism, including the “English greeting” (a salutation and short prayer to Mary) and various prayers, and a multiplication table. The thick paper, intended for handling by children, seems to have been produced by two layers *couché* or pressed together.

The Decker dynasty of printer-booksellers was active in Basel, Colmar and Berlin for nearly 200 years, and, given the archaic appearance of the pamphlet, it could have been printed at almost any time during their activity. But in fact our printer Johann Heinrich Decker (1766-1826) was the fourth to bear that name. He began printing in Colmar in 1792, with his father Johann Heinrich III, directing the publication of Colmar and Upper Rhine periodicals. He and his father were both active in politics and were members of the Jacobin club. No. IV took over the firm after his father's death in 1814, and in early 1815 he became royal printer, a



title that he uses in this imprint, providing a terminus post quem.

I locate no other copies of this Colmar children's book. Not in Teistler, *Fibel-Findbuch: deutschsprachige Fibeln von den Anfängen bis 1944: eine Bibliographie* (2003), which lists two other editions under this title, one printed in Strasbourg in 1810, the other, undated, from Saargemünd. Another primer, with a similar title, title cut, and contents, was published in Mülhausen (Mulhouse) in 1816.

13) [RESTIF DE LA BRETONNE, Nicolas-Edmé, attributed to]. *Tableaux de la Bonne Compagnie ou Traits caractéristiques, Anecdotes secretes, Politiques, Morales & Littéraires, recueillies dans les Sociétés du bon ton, pendant les Années 1786 & 1787. Accompagnés de Planches en taille-douce, dessinées & gravées par M. Moreau le jeune ... & d'autres célèbres Artistes. Tome premier [- second].* "Paris" [i.e., Neuwied: Société Typographique], 1787.

2 volumes in one, 12mo (147 x 89 mm). [6], 210; 192 pages. Titles within typographic borders. 16 engraved plates, unsigned, with captions in French and German. 19th-century gold-tooled red morcco, edges gilt over marbling, by [Charles] Allô (light scratches to front cover); morocco-edged slipcase. \$3,600

FIRST EDITION, an impeccable copy, of a light-hearted series of anecdotes and stories portraying privileged life in the *ancien régime*, illustrated with engraved plates after Jean-Michel Moreau and the Swiss artist Sigmund Freudenberger.

The anonymous author[s] dedicated the work to the "Sexe charmant, who beautifies everything, unfortunately including vice," and chapter headings convey the flavor: the Music Lesson, the Café, the garden of the Tuileries, Versailles, hunting in Fontainebleau, the ball, It's a boy!, etc. The fine engravings, whose tonal depth is almost photographic, show idealized interiors, garden parties, and other frivolous pastimes, leading to the moralizing ending, in a chapter called "the true pleasures," illustrated with a family scene in a garden. These engravings are reduced copies of 12 engravings by Moreau and 4 by Freudenberger (Freudeberg in French), produced respectively in 1776 and



L'OPERA.  
*Die Oper.*

in 1774, and published in 1789, together with other plates by both artists, in a folio volume titled *Monument du Costume physique et moral de la fin du Dix-huitième siècle* (cf. Lacroix, pp. 326-328). Cohen-de Ricci attributed the present engravings to "Camelingue" (Camligue). Thieme-

Becker (5: 442) states that Camligue signed four of the plates in full in this 12mo edition, but that is not the case in this copy.

This German edition, issued by subscription in parts, was followed by another 1787 edition, unillustrated and with a variant title (*Tableaux de la Bonne Compagnie de Versailles et de Paris...*), apparently a true Paris imprint, “chez tous les Marchands de Nouveautés.” Later editions followed, under different titles, with texts better adapted to post-Revolutionary morals; some have inferior impressions of the plates, others are without illustrations.

The attribution to Restif de la Bretonne has been disputed, although it lingers in library catalogues. It may however be accurate in part: Lacroix considered the entire text to be by Restif, but, writing about a later edition with variant text and the same plates, *Tableaux de la Vie, ou les Moeurs du Dix-huitième siècle*, Lacroix claimed that the German editors had turned to Restif, as the French author whom they knew best, and that, while he did not do the work justice, he did contribute a few pieces (p. 336). Perhaps this was in fact the case for this first edition (as the BnF catalogue suggests: “*celui-ci ne serait pas l'auteur de tous les textes*”).

The BnF has an incomplete copy in parts, preserving the original wrappers, which bear the notice “*on souscrit à Neuwied, chez la Société typographique.*” OCLC gives 7 locations for this edition. Cornell University holds a rare German edition, with the same date.

Cohen-De Ricci, 879-880; P.-L. Jacob [Paul Lacroix], *Bibliographie et iconographie de tous les ouvrages de Restif de la Bretonne* (1875), pp. 333-336; Barbier, *Anonymes* 4: 654. Rives Childs, *Restif de la Bretonne* (Paris, 1949), p. 312, attributing to Charles Joseph, prince de Ligne.

#### *Convent-made cosmetics case?*

14) [STRAW MARQUETRY]. Small round box decorated with straw marquetry and embroidery. [France, 18th century].



A two-part round wooden box, approx. 68 mm in diameter x 30 mm. high, the top slightly rounded, top and sides covered in decorative designs composed of bands of straw marquetry overlaid with twisted and embroidered straw-work, the design on upper cover with sections in relief, the bottom of the box undecorated, the interior lined in strips of multi-colored straw. *Condition*: loss of one hook of the looped ribbon on sides, slight ungluing of straw decoration

on bottom part; the straw lining with some swelling and irregularities, else fine. \$1,750

A pretty decorative box, possibly a “*boîte à poudre*” for face powder. The cover is decorated with a flowering plant, its flowers made of tiny flat bands of straw with leaves of interwoven straw, petals and leaves outlined in embroidered straw, and the rest of the surface decorated with embroidered tendrils. The sides of both sections are decorated with a continuous looped garland.

“Starting in the 17th century and throughout the 18th century, elegant women carried around their necks or in their pockets a proliferation of bibelots, boxes, tubes and other miniaturized *nécessaires*, most intended for perfumes or makeup, They also appeared in their bedrooms.’ Their rooms are cluttered with thousands of boxes,” complained one contemporary in 1642. (Caunes & Baumgartner, p. 148, transl). Sold by *marchands-merciers*, these accessories came in all sorts of materials, from the most expensive materials like porcelain or ivory, to the humblest, like straw. In spite of the inexpensive and accessible material, straw creations during this period, which often combined the techniques of straw-plaiting, straw marquetry, and a method of using straw in embroidery, could be exquisite.

This box was probably made by nuns. Straw marquetry and straw embroidery were associated early on in France with nuns’ handiwork, in the production of both religious and secular objects, often produced for sale outside the convent. Straw was cheap and abundant, and working it demanded skill rather than any expensive materials or sophisticated preparation. To make a palette resembling wood veneer, wheat or oat straw was split, soaked for a time in water, and then ironed. From this basic technique, two main decorative techniques evolved, one using straw marquetry and the other relief embroidery. This little box

uses both. An example of a larger box using the same techniques is reproduced by Caunes, et al., p. 62. A similar box, measuring approx. 11 x 6 cm, is currently being offered by a New York antiques dealer (for \$14,000).

While externally the colors of the box are somewhat muted, the original bright colors of the dyed straw strips have been preserved in its inner lining.

Cf. Lison de Caunes, Serge Goldsal, & Catherine Baumgartner, *La Marqueterie de Paille* (Paris: les Editions de l’Amateur, 1993), passim.

### *Educational ephemera*

15) [STUDY PLAN]. *Exercices publics d’humanités de MM. Les écoliers du collège des prêtres de l’oratoire d’Arras*. Arras: Michel Nicolas, 1781.

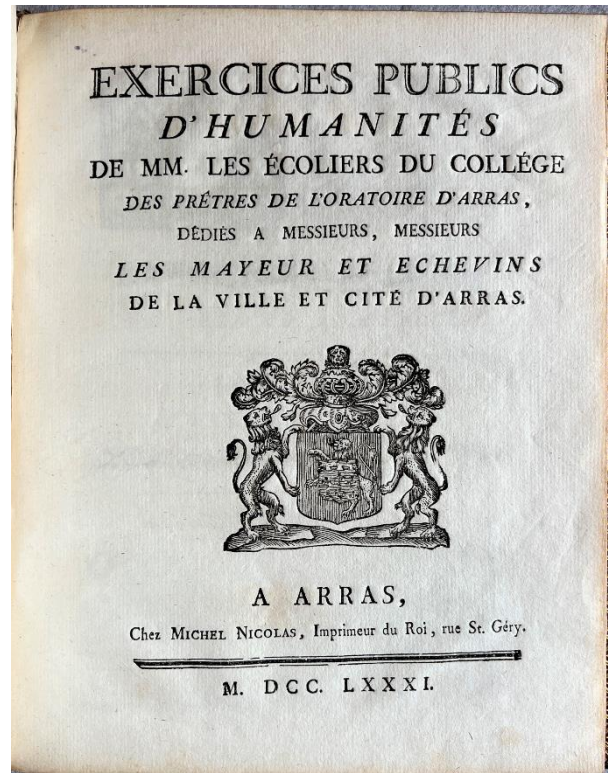
4to (238 x 187 mm). 2 parts, separately titled and paginated: [21], 1; 16 pages. Shoulder notes. Woodcut arms of Arras on title, headpieces, tailpiece vignettes. Central section of the first title removed, the two remaining portions of the leaf neatly mounted; first leaf with creased corner. 18th-century gold-tooled morocco, sides with wide border, scalloped central medallion with small flower & star tools enclosing a later onlay with the arms of Arras, flat spine with horizontally gold-tooled title within a double gilt fillet border, blue silk liners, edges gilt (an early remboîtage). Provenance: MD, modern leather gilt bookplate. \$3,500

An UNRECORDED PROGRAM OF STUDY for the students of the Collège des Oratoriens of Arras. A Jesuit college until the suppression of that order in 1762, the Arras *collège* had been founded in 1561, and still exists, now called the Lycée



Robespierre, after its best-known alumnus. The Oratorian order, whose raison d'être was the education of future priests, had been the Jesuits' main competitor, and its priests were hotly pursued to run schools once the Jesuits had left. The Arras *collège* was one of the lucky schools to succeed in bringing them in. There, starting in the 1770s, the Oratorians overhauled the curriculum and raised the level of the school, bringing into their instruction the "new ideas" and the sciences, in a program directly influenced by the *Encyclopédie*.

These pamphlets describe one aspect of the Oratorians' innovative pedagogy: all students were required to present their work in public, once per semester, along with a group of 8 professors (*Académiciens*). The reasoning behind this proposal — emulation is a stimulus, preparing for an event inspires students to work, and public speaking builds confidence — are explained in a 3-page introduction, which concludes with a list of all the subjects assigned to each grade in preparation for the presentations, for each of the two semesters. While Latin literature was a constant, the first semester was dedicated to History and Geography, and the second to Natural History. In order not to overtire or confuse the students, each presentation was to contain only two subjects, one being Latin. In the second semester, for example, the students of the Fifth class must be prepared to speak on pastoral poetry and the natural



history of fish, those of the Fourth class on didactic poetry and the natural history of insects, and so on.

The two parts that follow this introduction contain the detailed curricula which each class had to study in preparation for these public events. LOCAL CITIZENS ARE EXHORTED TO ATTEND, and the pamphlets appear to have been printed as much for the use of the public as for the school (the dates and times of the presentations, extending over seven days in May and August, are provided at the end of each part). As examples of the assignments, the students of the Second class (the junior year) were to prepare a selection from the first book and the entire second book of Horace's *Odes*, as well as the natural history of quadrupeds. The oldest students, in their last year,

known as *Rhétorique*, were assigned, besides Cicero's *Pro Milone* and the *Ars poetica* of Horace, the natural history of man. The paragraph describing this loaded subject is a sort of resume of 18th-century prejudice, with topics including the characteristics of various peoples and races, customs of native Americans, political institutions of the early (Precolumbian) Mexicans, and many questions about the propensities and habits of "les Sauvages."

These rare programs, of which I locate no other copies, were bound together a few years later, perhaps by a former student, who adapted a luxurious binding from another, slightly thicker volume, adding the arms of Arras and the rather clumsy spine lettering. On the history of the Arras college, see the [website](#) of the Lycée Robespierre.



16) [TEENAGER'S CALLIGRAPHY]. Manuscript: "*Cahier d'Écriture par Mercier dédié à mes bien-aimés parents. Grand-Classe St. Étienne. année 1858.*" Saint-Étienne, 1858.

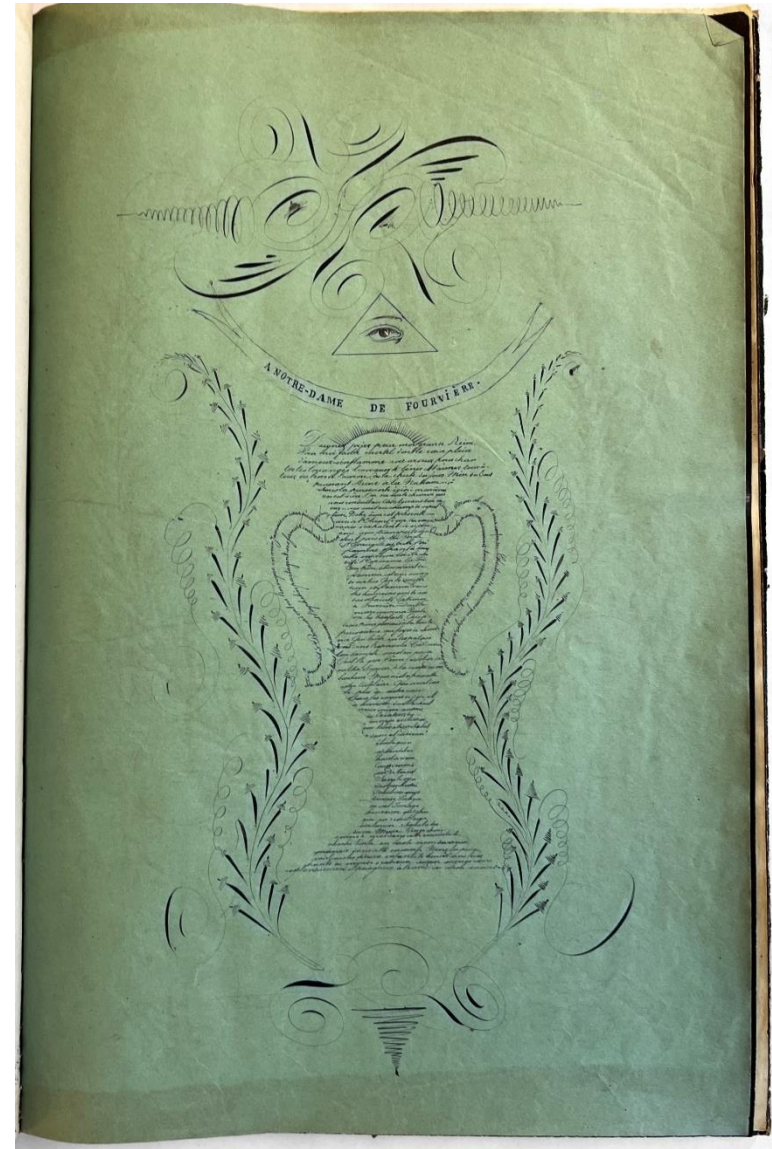
Tall folio (414 x 272 mm). Title (on thick paper) and 32 leaves, containing 24 calligraphic exercises of which 17 on variously colored glazed "India" papers, in differently colored inks, the calligraphic samples with penwork ornamentation including eight with animal figures (six birds, one lion, and a herring), and two with human profiles; four pencil drawings on thicker paper, two with added watercolor or gouache; and four neat charts or tables with calligraphic titles and ornaments. A few of the dark-colored sheets with original tissue guards. Some marginal tears and fraying, title gutter stained, discoloration and staining to 3 sheets on brown paper. Contemporary green shagreen-covered boards, backed in green leather, "Mercier" gold-tooled within a lozenge on front cover (spine and extremities rubbed). \$2,950

A large-format display album of the calligraphic and artistic achievements of a skilled adolescent. The young Mercier, whose first name is not divulged, was in the "grand-classe," probably the equivalent of what was later called *le collège*, comprising the grades between primary school and the lycée, for 11- to 15-year olds. Calligraphic sample albums seem to have been a not uncommon *devoir* in mid-19th-century French schools. This one is unusual for the use of colored papers, including 8 samples on very dark papers requiring the use of white or brightly colored inks.

The texts, consisting of edifying thoughts (on anger, fear, friendship, etc.), facts or lists of names, and one or two devotional texts, are mostly written in a neat italic script,

with headings or titles in larger semi-gothic lettering, although a few texts are entirely in gothic, and some have no titles. There are only a few mistakes: a repeated phrase, or a couple of dangling ends of sentences which the writer did not successfully keep within the format. The more impressive sheets are those in white or multi-colored inks on dark glazed paper; the sheets with ornamentation incorporating animals, especially those showing a bird (fol. [2], on anger), a lion (fol. [13]), and a fish (its body enclosing a summary of the physical characteristics and habits of herring, fol. [30]); and an urn-shaped calligram of a prayer to Notre-Dame de Fourvières, flanked by wavy branches and the Eye of Providence (fol. [10]). One unusual sample [fol. 11], in white and colors on black paper, reproduces a checkerboard with French phrases and words written diagonally, titled “Morale, Laws of Arabia, excavated from the ruins of Persepolis, engraved on a single piece of marble,” presumably referring to a cuneiform tablet.

*Contents:* Fol. 1: Title in decorative capitals, roman and semi-gothic letters, with flourishes, the three main words colored in watercolor; 2-6: 5 calligraphic samples of which 4 on colored glazed papers; 7: pencil landscape on thicker paper; 8-14: 7 calligraphic leaves on colored papers; 15: a large painted armorial, in watercolor and gouache with gold paint, headed “Evêque Duc et Pair de France”; 16-18: calligraphic sheets on colored papers (one on bistre paper, containing an alphabet); 19: a table of accounting; 20) calligraphic sheet on colored paper, with three city names in decorative capitals (*Paris Rouen Lyon*), a human profile at top; 21: pencil and watercolor drawing of a farmhouse with animals (on thicker paper); 22-25: calligraphic exercises of which 2 on colored papers; 26: another pencil drawing of a farmhouse (same farm, different angle); 27-30: calligraphic exercises of which 3 on colored papers; 31: model of a *lettre de change* with calligraphic title and ornaments; 32: a similarly decorated verb conjugation table; 33: arithmetic problems. (See cover illustration.)



17) [WENCESLAUS, Saint]. A multi-media devotional image. [Probably Bavaria or Alsace, ca. 1770-1800].

A small oval gouache and watercolor painting (43 x 38 mm.) of the saint set within a rectangular frame of cut-out thin parchment forming branches and flowers, on a green ground, with concentric borders of painted gold or silver, elements of the parchment delicately painted in watercolor, some curling leaves with tiny decorative punctures and slashes, set within a rilievo frame of glued-on sand(?) and mica painted dark green (some loss of the sand, producing a reticulated surface), on which are mounted tiny alternating lacquered straw diamonds and stars; this frame set within a wide border of leaves, berries and fruits cut out from a colored engraving and carefully mounted on a brown ground of sand and sparkly flecks of mica, the concave inner rim of the outer 4-part wooden frame (234 x 190 mm.) surfaced with parallel strips of multi-colored lacquered straw, the verso backed in woodblock-printed paper with a floral design; remains of old label, a metal hook at top for hanging; some old tape repairs on the back. \$2,100

Straw, sand, mica, parchment, paint: these simple materials were used to compose this elaborate *Andachtsbild* or *canivet*, devotional images using various common materials, often including papercuts or cut parchment. The small painted image shows the smiling, haloed Saint-King wearing a crown and ermine cloak and holding a wheat sheaf and a flag on a pole. The cut-out parchment includes roses and other blossoms painted in watercolor, and a banner with his name "S. Wenceslaus" written in gold ink. The dark green frame around the parchment area may have been intended to resemble moss, while the wider

frame with its engraved cut-outs on a twinkling brown ground evokes the forest at night.

The tenth-century Bohemian Prince Wenceslaus, martyred at the hands of his brother (and posthumously crowned King by Holy Roman Emperor Otto I), was not only patron saint of Bohemia but was venerated in England and later Saxony and Bavaria. Hagiographies glorified his piety, and the 19th-century English hymn writer John Mason Neale borrowed a medieval tune to immortalize good king Wenceslaus for the seasonal delight or torture of generations to come.

This image provides not quite consistent material clues to its localization. Cut parchment and paper were used widely in devotional imagery in both France and the German-speaking lands well into the 19th century. Straw marquetry, used here in the frame, was widely popular in the 18th and early 19th century imagery in France, but was also used in Saxony and Bavaria (cf. *La Marqueterie de Paille*, p. 15). The image framed in painted cut parchment, the delicate coloring of the banner at the foot, and the lettering of the saint's name all strikingly resemble an *Andachtsbild* of St. Cunigunde reproduced by Spamer, plate 95, attributed by him to the first half of the 18th century. The paper covering the back is however, later, and certainly French: it closely resembles a paper produced by the Orléans firm of Sylvestre and Leblond, active from the mid-18th century to the 1780's or 1790s, reproduced in *Papiers dominotés*, pl. 6.

Given these various elements, this object may be datable to the last decades of the 18th century, and it may be from South Germany, an area that then included Alsace.

Cf. Lison de Caunes, et al., *La Marqueterie de Paille* (Paris, 1993); A. Spamer, *Das kleine Andachtsbild vom XIV. bis zum XX. Jahrhundert* (Munich, 1930; 1980 reprint); A. Jammes, *Papiers dominotés* (Paris, 2010).

