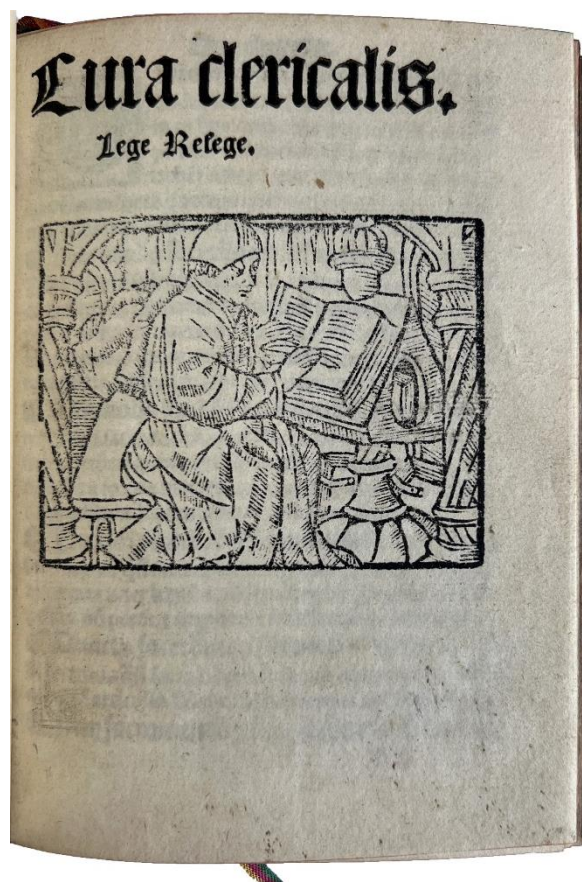


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for
25





1) **PRIESTS** — *Cura clericalis. Lege Relege.* [Paris?, 1515?].

Small 8vo (131 x 93 mm). Collation: A-B⁸. [16] leaves. Title woodcut of a cleric reading at his desk. Rounded gothic text types in two sizes, 27 lines and headline. One 5-line white on black floral initial. Printing flaw on B4v obscuring a couple of letters; traces of adhesion on same page opening, else in fine condition, handsomely bound in 19th-century dark blue morocco, by Cuzin, blind-paneled with gilt fleurons, gilt edges, ribbon marker. *Provenance*: Fernand Gauthier, bookplate. \$3,800

UNRECORDED EDITION OF A POCKET HANDBOOK FOR PRIESTS.

A succinct survey of every aspect of the priesthood, the text opens with the meaning of *sacerdos* (priest), a definition of the job: the care and salvation of human souls, and the requirements for fulfilling this office: basic literacy and the ability to express oneself correctly. From abstract concepts to practical applications, the fundamental tenets of the Christian Church are methodically reviewed: the articles of faith, seven deadly sins, cardinal and theological virtues, three keys of the church, three parts of penitence, etc., as are the different kinds of sacraments, the materials used for them and their meanings, and the various clerical offices. The telegraphically short entries (with abundant use, in this small format edition, of abbreviations) permitted the inclusion of a vast amount of indispensable knowledge for the practicing priest. The last third of the text is devoted to an equally condensed introduction to the Computus, the all-important calculation of time based on the yearly date of Easter; it includes mnemonic verses and syllables.

Dozens of editions are recorded, from Germany, Italy, France, England and Italy, most surviving in one or two copies. Four similar editions (Moreau II: 1066-1068 and 1322) appeared in Paris ca. 1515 and 1516; their printer's marks are of the *libraires* Pasquier Lambert, Jean Petit, and Denis Roce. Instead of a device, this copy sports a woodcut of a studious cleric. It appears to date to ca. 1515.

Cf. Pettegree and Walsby, *French Books III & IV*: 637490-63778; cf. Moreau, *Inventaire chronologique des éditions parisiennes du XVIe siècle, d'après les manuscrits de Philippe Renouard*, II: 1066-1068 and 1322 (= BP16 102727, 102728, 102729, and 102984).

2) **LAWS, PROVENCE** — *Ordonnances du treschrestien roy de France, Francoys premier de ce nom... ordonnées estre gardees et observees en ses pays de Provence, Forcalquier, et terres adiacentes. Selon et en ensuyuant la reformation par luy faict de la Justice desdictz pays, Lan Mil.CCCCC.xxxv. Avignon: Jean de Channey, August 1536.*

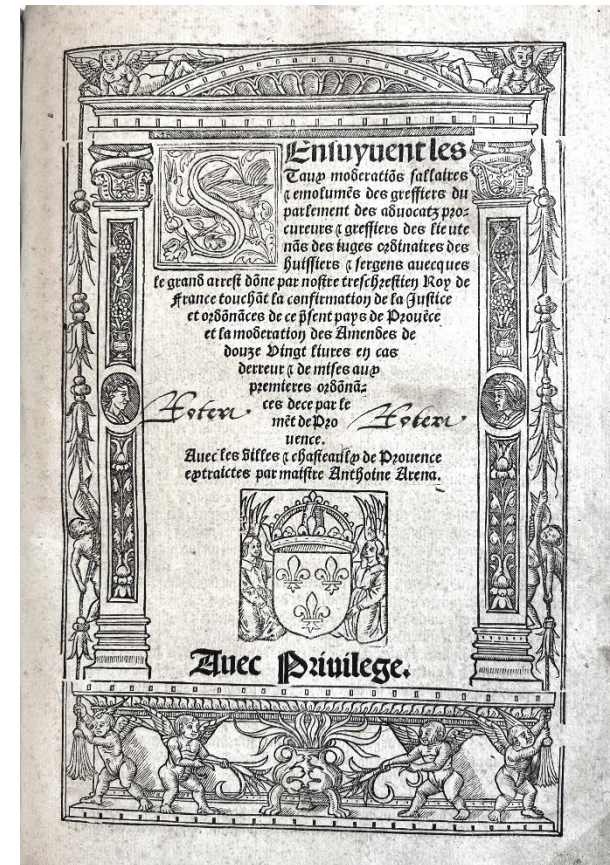
Bound with three other volumes of laws of Provence:

II. *Ordonnāces Royaulx sur le faict de la Iustice & abbreuiation des proces par tout le Royaulme de France... Lyon: [?Pierre de Sainte-Lucie, dit Le Prince for] Thibaud Payen [and François Juste, after 10 August 1539].*

III. *Sensuyvent les Taux moderatiōs salaires & emolumē[n]s des greffiers du parlement... de Prouence. Avec les villes & chasteaulx de Prouence extraictes par maistre Anthoine Arena. [Lyon: Pierre de Sainte-Lucie, called Le Prince and/or Thibaud Payen for] Dominique de Portunaire at Aix-en-Provence, 24 May 1540.*

IV. *Articles de lestil & instructions nouvellement faictz par la souveraine Court de Parlement de Provence. Lyon: [Pierre de Sainte-Lucie, called] Le Prince, for Vas Cavallis at Aix-en-Provence, 18 April 1542. [With:] Arrest par lequel est p[ro]hibe & defendu a tous Prelatz, Chapitres, Prieurs, Vicaires & administrateurs des Eglises de ne faire aucunes exactions ... [Lyon, 1543?].*

4 volumes in one, small folio (251 x 171 mm). Bâtarde types, a few passages in roman. Woodcut title borders, many woodcut ornamental and historiated initials in various sizes. (Dampstaining at beginning and end, occasional foxing or browning, a few small stains.) Bound in early 17th-century French



flexible vellum over printer's waste, front endleaf with bell watermark, signed P[ierre] Tenon (cf. Briquet, II: p. 237). Provenance: contemporary signature "Hoteri," with paraph, on first 3 titles and a few other leaves; contemporary and slightly later marginalia (a few cropped), occasional early underlinings; Helmut N. Friedlaender, bookplate. \$9,500

AN IMPORTANT AND VERY RARE COLLECTION OF EARLY FRENCH LAWS AND STATUTES, CONTAINING MOST OR ALL OF THE PROVENÇAL LAWS ISSUED DURING THE REIGN OF FRANÇOIS I. Compelling in form as well as content, the book showcases the care lavished on practical Renaissance printing.

This collective volume contains all Provençal laws issued during the reign of François I. The *comté* of Provence was annexed to France in 1486 but continued to preserve its own separate administrative organization. In laws relating to the county the sovereigns added to their title of King of France that of count of Provence and Forcalquier. BY PUBLISHING THE EXTANT PROVENÇAL LAWS UNDER THE ROYAL AEGIS, WHILE ADDING A FEW STRATEGIC REFORMS, FRANÇOIS I REINFORCED HIS AUTHORITY WITHOUT OFFENDING LOCAL CUSTOM. Among his most famous reforms was the ordinance of Villers-Cotterêts (after the town where it was signed, on 10 August 1539), calling for clarity of communication in court, to be achieved by forbidding the use of Latin and mandating instead that French be the language of the law. This appears on fol. D3r of the second work, which brings together the most recent royal ordinances, passed since publication of the 1536 collected laws (establishing a *terminus post quem* for its publication date).

Most of the laws are devoted to the administration of justice: court procedure, charges, fines, and trial law, including regulations for the use of torture (allowed), but some cover the maintenance of roads and tolls, the *gendarmerie*, the Navy, local militias (*legions*), measures to prevent hoarding of wheat, and a reformation of the laws of Marseille. The *Arrest* in the fourth collection is an exposé of the corruption of the clergy, notaries and local tradesmen of Aix, including the town butcher.

The volume brings together important documents for the legal history of Provence, while shedding light on the book trade

network that linked Lyons, Avignon and Aix. The *Taux* was the first book published in Aix-en-Provence.

Detailed contents and remarks [on our website](#)

I. Répertoire bibliographique des livres imprimés en France au seizième siècle, 29: 12, 50; Brunet II: 388.

II. Baudrier IV: 212-13 and XII: 178; Gültlingen VII:14, 51 (Payen) and VII: 177, 36 (P. de Sainte-Lucie); Brunet IV: 216.

III. Baudrier IV, 224; Gültlingen VII:15, 61. *Index Aureliensis* 106.983 (under Arena). Not in Brunet.

IV. Baudrier XII: 181-2; Gültlingen VII: 178, 41; *Répertoire bibl. des livres imprimés en France au seizième siècle* I: 22,2; Brunet II: 388-9.



Illustrating the bibliographical complexities of such composite volumes, the Fairfax Murray copy (Davies, *Catalogue of Early French Books*, no. 411) contains the same editions as ours with the exception of the first work: its imprint is the same ("Avignon: Jean de Channey, 1536"), but the title of the Fairfax Murray copy is differently typeset, and is printed within the same woodcut border as our no. III above, implying that

his edition was in fact printed at Lyon by Thibaud Payen. As Davies noted, "although each part... has the appearance of a distinct and separate publication, it seems that they are sometimes found together bound in one volume, but not always in the same combination, and some of the parts being different editions from those in the present volume...."

3) **SAN PEDRO, Diego de** (ca. 1437- ca. 1498). *Carcer d'Amore*. Venice: Francesco Bindoni & Mapheo Pasini, compagni, July 1537.

8vo (145 x 94 mm). 48 leaves. Italic types. Large title woodcut of the prison of love in flames, 19 woodcut text illustrations printed from 13 blocks, most showing two scenes; initial spaces with guide letters. 19th-century green straight-grained morocco, sides with double fillet border enclosing central gold-blocked arms of Gómez de la Cortina, his gilt crowned ciphers in the corners, gilt edges. *Provenance*: Joaquin Gómez de La Cortina, 1st Marquis de Morante (1808-1868), supralibros & bookplate; with Quaritch, collation note; Kenneth Rapoport (bookplate). \$3,950

Lelio Manfredi's Italian translation of the *Carcel de amor* (1st ed. 1492) was among the most popular sentimental romances of its time. Many wept over the thwarted love of the noble Leriano and Laureola, heir to the throne of Macedonia. Captive in an allegorical tower of love, the hero eventually renounces his beloved to preserve her honor, threatened by a rival's false aspersions. There are duels and battles, Leriano stops eating, and finally dies, after shredding and swallowing her letters. The tragedy touched a nerve and dozens of editions appeared in Spain, as well as translations into Italian, French, English, Catalan, and, in the 17th century, German.

One of several Castilian romances that were widely adapted and translated into other western European languages, the *Carcel de amor* was the only one to appear first in print, and to be consistently illustrated. It permeated the European reading public. Much has been written about its hybrid forms and elaborate rhetoric ("a reflection of vernacular humanism and a fictional tour de force of rhetorical precepts" [Francomano, p. 10]), literary sources and later influence (or lack of it): while many scholars note its influence on the development of later



*sentia del re, Mado Perseo a Leriano in vna littera le paro
le sequenti. Lettera di Perseo a Leriano.*



Apoi chel procede dale virtuose opere la laudabil
fama, giusta cosa e che la malignitate si punisca a fine
che la virtu si mategni, e con tanta diligētie debba
be esser la bonta exaltata, che gli nimici di quella che p vo
lunta nō lo prano, p timore la v sino. Dico questo Leriano, p
che la pena che riceuerai della colpa che cōmetesti sera puni
tiōe, pche tu habbi a satsifare, e altri a temere, che se a tal cos
se si perdonasse nō seria mado fuorito il vitio t gli tristi, che
la nobilita in gli boni. Per certo male ti hai fatto vtile della
generosita che hareditasti, Li tuoi maggiori te insignorrio
fur bonta, e tu imparasti di fur tradimenti, le lor ossa fileuati
riano contra di te, se sapessero come tu deturpi p tal errore
le loro nobili, opere, Nondimeno sei venuto a tal tempo che
receuerai p quello che hai fatto fine in la vita, e macula in la
fama. Male auenturati q li (come tu) che non siano ellegier
morte honesta. Sēza risguardo del seruitio del tuo Re, e la
obligatione del tuo sangue pigliasti ardire senza vergogna
de inamorarti di Laureola, con la quale nella camera sua da

European Renaissance fiction through its use of epistolary exchanges and of a narrative voice (*L'autore*, who acts as intermediary), as well as its tragic ending and exploration of class differences between the lovers, one commentator has called it "a dead-end in the history of literature" (West).

The humanist Lelio Manfredi (d. 1528) translated the work into Italian at the request of Isabella d'Este, to whom the printed editions are dedicated, the first appearing in Venice in 1514. Eight more editions of his translation are recorded by USTC, all but one Venetian, the last in 1546. This edition is the third of four recorded editions by the partners Fr. Bindoni & Maffeo Pasini, who specialized in vernacular literature and devotional works.

The title woodcut used in the Bindoni and Pasini editions is a close copy of woodcuts from earlier Venetian editions. Its iconography dates to the earliest Spanish editions, as does that of the small, primitive text woodcuts, which relate to the text and are based on the more elaborate cuts from the Spanish incunable editions (cf. Deyermond). Blind copying was the order of the day: note the anachronism of a cheaply printed edition of the 1530s retaining blank initial spaces with guide letters, to be filled by rubricators or illuminators, who by this late date would only have been hired to embellish costly imprints or luxury manuscripts.

USTC 854438; EDIT-16 CNCE 66994; Sander 6732 note; Palau 293388; Brunet V, 112. Not in Essling. Cf. Alan Deyermond, "The Woodcuts of Diego de San Pedro's *Cárcel de Amor*, 1492-1496," *Bulletin hispanique* (2002) 104-2: 511-528; Emily Francomano, *The Prison of Love: Romance, Translation and the Book in the Sixteenth Century* (Toronto, 2018); Adrian West, "On Translating Diego de San Pedro's *The Prison of Love*," *Asymptote*, Oct. 2012.

4) **FESTUS.** *Libro di Sexto Ruffo huomo consulare, a Valentiniano Augusto, della historia de Romani. Nuovamente tradotto de Latino in volgare.* Venice: Agostino [Bindoni] Milanese, 1544.

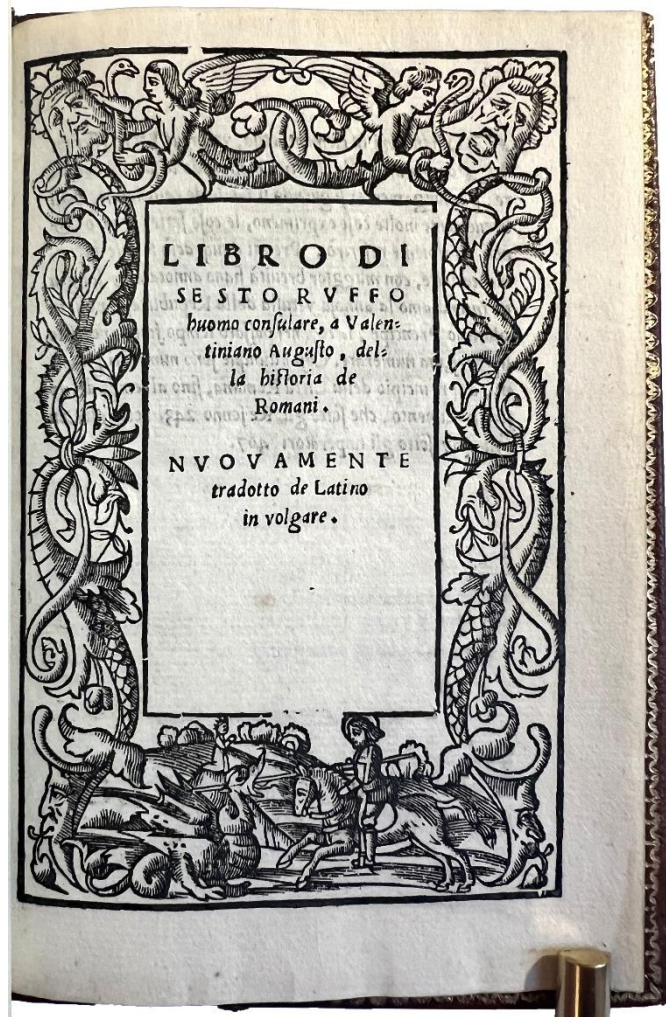
8vo (149 x 98 mm). Collation: A⁸ B⁴ (B₄, presumed blank, removed). [22] pages. Italic type. Woodcut title border with grotesques and St. George slaying the dragon, one metalcut initial. 20th-century goatskin. \$1,750

FIRST EDITION IN ITALIAN of the *Breviarium rerum gestarum populi romani*, a short and flawed epitome of Roman history written for the emperor Valens (who may have been illiterate), by Festus, usually identified as the senator from Tridentum and probably imperial secretary, “who won notoriety for his execution of the Neoplatonist Maximus and persecution of intellectuals generally” (*Oxford Classical Dictionary*, 3rd ed.).

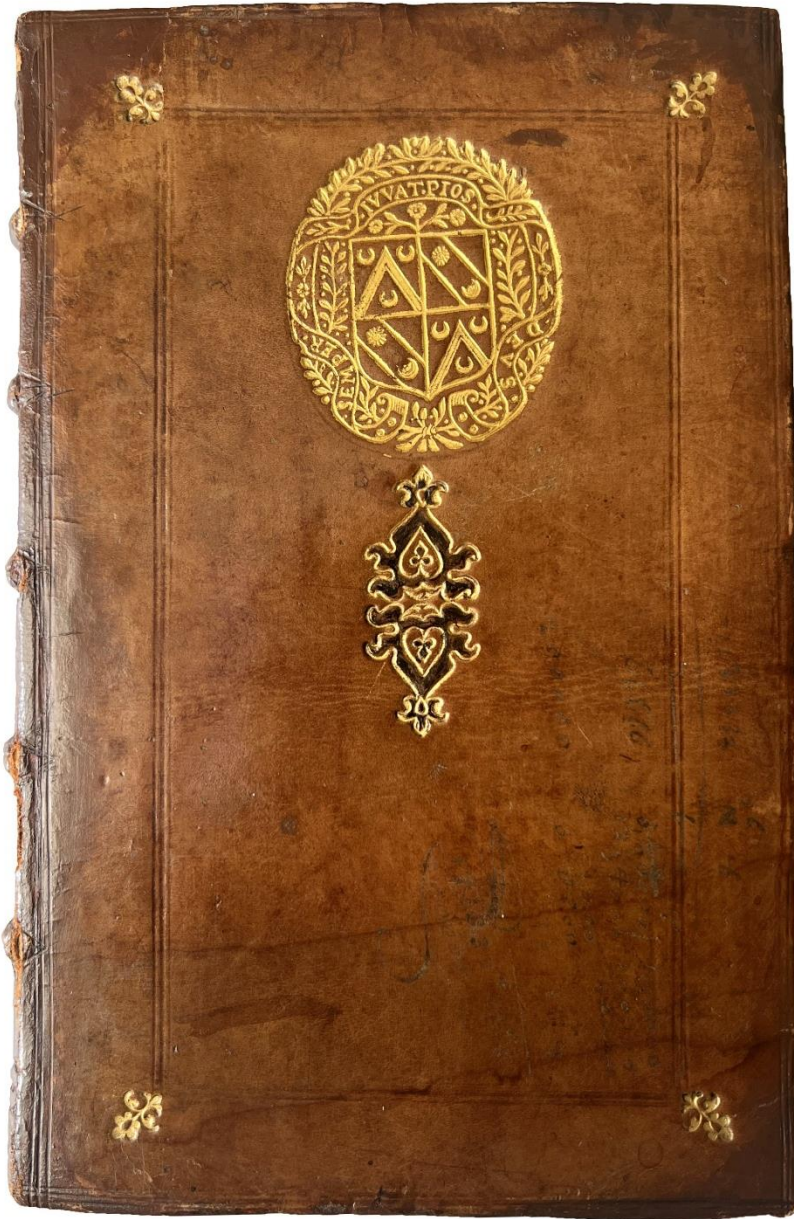
Evidently Valens wanted short: in 20 pages the work covers over a millennium, from the foundation of Rome to the death of emperor Jovian in 364. While it may have been the first to analyze the history of the Roman empire as a progressive incorporation of provincial territories into the Roman sphere of influence, its historical value is low. Festus probably relied on his own memory of past sources consulted, resulting in a number of errors. Over 100 manuscripts are known, progressively more corrupted.

This is the ONLY EDITION OF THIS TRANSLATION, attributed in the colophon to the Minorite friar Andrea Lancianese (“bachelor of sacred literature”). In the same year Bindoni published another equally rare translation by the same friar, of the 12th-century *De progenie Augusti Caesaris* (misattributed to Corvinus), in the same format, and using the same delightful title border (EDIT16 CNCE 71742). Lancianese’s name appears in three

Italian manuscripts, dated 1555, 1558 and 1561 (*Iter italicum* I: 7, 60, 390). The two Bindoni imprints seem to have been his only appearances in print.



USTC gives 5 Italian locations; OCLC adds the British Library, BnF, and University of Illinois. USTC 853815; EDIT16 CNCE 72124.



5) **GAGNY, Jean de** (d. 1549). *Psalmi Davidici septuaginta quinque, in lyricos versus, servata ecclesiasticae versionis veritate et Hebraeorum varietate, redacti*. Paris: Nicolaus Dives (Nicolas Le Riche), 1547.

8vo (187 x 118 mm.). [8], "158" leaves (*recte* 148, misfoliated 80, 89-143, 146-158). Title with printer's woodcut double anchor device (Renouard 636). Italic types (imitating the Aldine italic), shoulder notes in a very small italic font. Contemporary French calf, covers paneled with double blind fillets, gilt fleurons at corners of inner panel, two mirrored impressions of a large gilt fleuron with onlays of darker brown calf, later gold-blocked arms of Vincent Richard de la Barollière (OHR. 170) stamped above the central fleuron (rebacked, preserving panels of original backstrip; corners restored, upper joint cracked, a few old scribbles, stains). *Provenance*: Vincent Richard de la Barollière (d. 1617), supralibros. \$5,500

ONLY EDITION OF THIS TRANSLATION OF SELECTED PSALMS FROM THE HEBREW INTO LATIN VERSE, BY THE PHILOLOGIST, THEOLOGIAN, AND BIBLIOPHILE JEAN DE GAGNY, PRINTED ON HIS OWN PRESS, IN "ALDINE-STYLE" TYPES COMMISSIONED BY HIM.

For his version of the first 75 psalms, Gagny provided preliminary directions for the scansion, with philological notes on the Hebrew in the interior margins and on the Vulgate text in the exterior margins. In a note to the reader, the printer credits the translator for reviving, in France, the Aldine types, "either dead or long hidden in Italy," by financing the cutting of new types, "almost the equal of Aldus's, for the benefit of scholars."

The printer Nicolas Le Riche was Gagny's nephew. Le Riche's device of the twin anchors was intended as both a tribute to the great Venetian printer-scholar and a symbol of the two

languages, Latin and Greek. The types which his uncle had paid for were cut by one Charles Chiffin, a goldsmith from Tours, of whom nothing else is known. This edition was the second of 18 editions known to have issued from the Gagny / Le Riche press (Renouard knew of 17 and Nicolas Barker listed 18), which functioned for only three years, ceasing to exist with the death of its patron.

Almoner of François I from 1536, rector at the Université de Paris, of which he was named chancellor in 1546, Gagny was a “Christian humanist” (Jammes), a Hebraicist and Hellenist. As a de facto royal librarian, he sought out unpublished manuscripts of ancient Christian texts in the abbeys and monasteries of the realm. Some of these he translated or edited and had published in print or transcribed in fine manuscripts. An inventory of his personal library, recorded in the Royal Library in 1622, was sadly lost, but it is evident that he was a lover of books. “If Jean de Gagny took a keen and well-informed interest in the texts that he sought out, he had an equal interest in the physical appearance through which he chose to disseminate them.... As well as the beauty of the types used, which caught the eye of the ‘premier aumônier,’ he also took a close interest in layout.... Gagny had the same taste for sumptuous bindings” (Jammes & Barker, p. 415 & 423). Founding his own press was a logical extension of these activities and interests.

Adams B-1509; USTC 149866; Delaveau & Hillard, *Bibles imprimées* (2002) 3521; Renouard, *Annales*, pp. 345 and 414-15. Cf. André Jammes, “Un Bibliophile à découvrir, Jean de Gagny,” *Bulletin du Bibliophile* (1996) no. 1, 35-81; and the same text in English, slightly revised and with an additional bibliography of Gagny’s book: Jammes and N. Barker, “Jean de Gagny: A Bibliophile Re-Discovered,” *The Library*, Vol. 11, no. 4, December 2010, 405-446.

Good bone structure

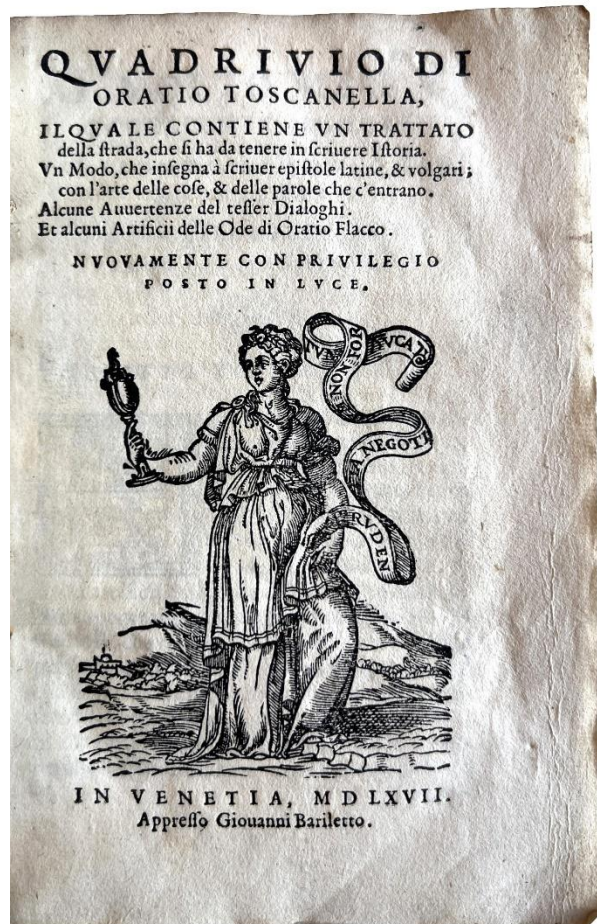
6) TOSCANELLA, Orazio (1520-1579). *Quadrivio, il quale contiene un trattato della strada che si ha da tenere in scrivere Istoria*. Venice: Giovanni Bariletto, 1567.

Small 8vo (151 x 103 mm). [8], 83 [recte 82], [1] leaves. Text in italics, dedication and headings in roman. Woodcut printer’s device on title (Prudentia gazing into a mirror held in her right hand, with motto on a banner “*Prudentia negotia non fortuna ducat*”), the block repeated on final verso, five woodcut historiated initials. Contemporary limp parchment, two thong sewing supports laced through joints, traces of two fore-edge ties, contemporary manuscript author / title on spine and on upper text block edge, “*per imparare a componere epistole*” in apparently the same elegant humanist hand on the lower cover, upside down (soiling, a few small holes, tears to backstrip exposing sewing structure, tears to flyleaves). \$1,900

ONLY EDITION OF A COMPLETE RENAISSANCE GUIDE TO GOOD WRITING by a Latinist philologist and pedagogue who promoted the Italian vernacular. Toscanella’s pocket-sized guidebook conveys in clear, well-indexed chapters the basics of the *studia humanitatis*, which during the previous century had gradually replaced the old medieval curriculum in Italy. The *Quadrivio* of his title, presumably a playful allusion to the antiquated Quadrivium of medieval schooling, simply refers to the four parts of the book, of which the first two are the longest and most important: how to write history, how to write letters, some notes on writing dialogues, and a short guide to some stylistic artifices in Horace’s Odes.

Toscanella, who may have been Paduan but whose family origins are unknown, was a teacher in the Veneto countryside for at least a decade, before moving to Venice, where he made his living as a “poligrafo,” writing, translating, and editing mainly pedagogical works. These included didactic treatises on

Ciceronian rhetoric, Latin meter, and the *ars epistolaria*, as well as a popular Latin grammar and translations of Quintilian and Cicero, all intended for schoolboys or an educated but non-specialist public.



History was “the Renaissance’s most original curricular innovation” (Grendler p. 255), and it comes first in Toscanella’s handbook. His introductory exposition of history’s meaning and purpose (customary among Renaissance pedagogues) includes exhortations concerning its value and general

statements concerning the writing of it: e.g., that the study of history will help us avoid the errors of our forebears, that the historian must honor truth above all, and that a good historian manages to thread the needle between excessive detail and oversimplification. While these points are eternally pertinent and make sense to the modern reader, as does Toscanella’s choice of Caesar’s Commentaries as a model of historical writing, the schematic tables and rather Borgesian lists of historical topics that follow — Battles, Cavalry, Cities, Punishment, Deceptive Promises, Provisions, Fear, etc., evoke a pre-modern approach to classifying reality.

Medieval education was grounded in the study of rhetoric, which was transformed by the humanists’ study of classical texts, above all, of course, those of Cicero. In the second part, on letter-writing, Toscanella analyzes Cicero’s letters, and by extension, all letters, using rhetorical labels for the various epistolary genres (playful, choleric, accusatory, excusatory, persuasive, etc.); traditionally there were 24, but Toscanella lists only 19. Each genre requires a different style and vocabulary. For certain genres the student is urged to also consult modern writers, such as Erasmus’ *Adagia*, or the author’s own collection of *Motti* and *facetie* (published in 1561). In his final paragraph he asserts that all the Ciceronian stylistic precepts reviewed apply equally to writing in the vernacular.

In his short essay on writing dialogues Toscanella refers the reader to Quintilian, Aristotle, and modern writers like Agricola, of whose *De inventione dialectica* Toscanella’s own Italian translation was also published in 1567. The final section of tips to some Horatian stylistic devices was co-written with another “dottissimo spirito” who preferred not to be identified.

Adams T-841; BM / STC Italian, p. 677; cf. Paul Grendler, *Schooling in Renaissance Italy* (1989), passim.

7) **ONGOYS, Jean d'** (1530?-1600?). *Le Promptvaire de tout ce qui est adven plvs digne de memoire depuis la creation du monde iusques à present*. Paris: Jean de Bordeaux, 1579.

16mo (112 x 82 mm). Collation: ã⁸ ã⁸ ã⁸ ã⁸ A-Z Aa-Pp⁸ (-Pp3-8). [64], 602 pages (with mispagnations); bound without the last 3 leaves, a supplemental index of bishoprics in France. Italic type, headlines and headings in roman. 12 half-page woodcuts in text, one for each month, all signed with a symbol-monogram of an asterisk atop a small 3-sided rectangle. Typographic headpiece ornaments. (First line of title shaved, a few headlines shaved, especially in quires Hh to the end, title and a few other leaves somewhat finger-soiled, occasional small inkstains). Contemporary sheep over pasteboards, sewn on three double cords, gilt lettering-piece on spine (*Chronologie de l'Ongoys*), red-speckled edges, blue paper pastedowns, no free endpapers (joints and edges quite worn, some chipping of leather, lower headcap loose). *Provenance*: a[?] *Presteveille*, contemporary signature on title-page, the title date crossed out in ink and replaced at the foot with the date *M.D.XXXVI* in the same hand; contemporary and later marginalia and annotations in the blank portions of the pages on approximately 243 pages (mainly long entries, but including a few pen trials, doodles, and manicules), in at least seven contemporary and later hands (a few early marginalia slightly shaved). \$4,000

AN ILLUSTRATED POCKET-SIZED LARGELY SECULAR CHRONOLOGICAL CALENDAR, COPIOUSLY ANNOTATED BY SEVERAL GENERATIONS OF READERS. Printed in small italic types, the calendar records historical events for each day of the year, with a single page devoted to each day. The opening day of each month bears a woodcut illustration. Since only one or two events are recorded for many of the days, large blank spaces abound, inviting readers' annotations. Whether or not the



author and/or printer intended readers to supply their own notes, it was almost inevitable, given the contents and layout, making this a de facto “interactive” book.

For this edition d'Ongoys enlarged his historical calendar, first published in 1575, adding supplementary lists of Popes, Emperors, and Kings of France, England, Spain and Portugal. This copy was bound without the final 3-leaf index of French archbishoprics and bishoprics (perhaps for a Protestant reader?).

The work may have been inspired by Paul Eber's bestselling Protestant *Calendarium historicum* (1st ed. 1550), the first calendar to replace the traditional daily Saints with historical and Reformist figures. D'Ongoy's emphasis is more secular than Protestant, although a few Biblical references were unavoidable, but he may have himself been of the Reformed faith. (There is only a brief mention of the “troubles” under the 24th of August; it would have been risky in 1579 to allude to the

St. Bartholomew's Day massacre, Henri III having revoked in 1577 most of the concessions granted to the Huguenots the previous year.) A native of northern France, d'Ongoys wrote a few historical compilations and popular circumstantial works, including (according to the BnF) an allegorical satire of the events of St. Bartholomew's Day. He worked as a printer after his marriage in 1573 to Marie Gervais, widow of the printer Mahiet Le Roux, whose stock she had inherited.

Preceding the calendar is a long alphabetical index of the events listed, an index of sources (mainly biblical, classical, and medieval), and, enhancing the resemblance of the work to an almanac, a list of the annual French fairs. Following is a chronological "*memoire*" of notable historical events which cannot be associated with specific days of the year. The catalogues of Emperors, etc., complete the volume.

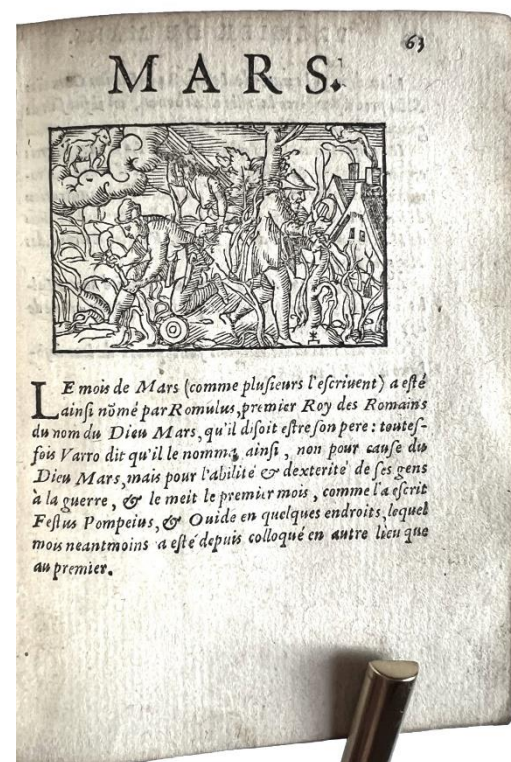
The fine woodcuts illustrating each month of d'Ongoys' *Promptuaire* are signed with a symbol of an asterisk above a table-like 3-sided rectangle. The blocks had previously appeared in 1565 in the calendar of a sextodecimo Book of Hours printed by Thielman II Kerver, where they at that time bore the monogram "I.L.B." (the abbreviation of the printer-bookseller Jean Le Blanc). Monograms and initials on 16th-century French woodblocks were ownership marks of the publishers or printers who used them, and they were easily excised and replaced. Brun somewhat fancifully called the symbol used here (and in the 1575 edition) a "simplified version" of the device of the de Marnef printing firm. Whether it had anything to do with the de Marnefs (it seems unlikely), the symbol was certainly a mark of the new ownership of the blocks (possibly by the printer Jean de Bordeaux), which had evidently been dispersed along with the rest of Kerver's printing material after his death in 1572 or 1573.

Seven or eight annotators wrote in this copy from shortly after its publication to the second half of the 18th century. The most

consistent writer was a contemporary, educated reader whose very small, neat, and now faint notes, in French and Latin, are confined mainly to the margins of the calendar and the following *Memoire*: he preferred to ignore the large blank spaces on most pages. His notes (I assume he was a man) highlight facts of interest and add personal comments as well as supplementary details, including remarks on the defeat of the Ottomans in Spain in 1491 and 1492 (p. 341). Subsequent annotators recorded later historical events, both political and local: these include floods (in 1697 and again 1755, in and around Tours) and other weather-related events, deaths of well-known individuals, and political events.

USTC and OCLC together locate five US institutional copies of this edition, and one of the 1575 edition. The work was reprinted in 1589 under the title *Memoire certain des choses les plus notables...* (one US copy, Houghton).

USTC 3593; Brunet IV: 187, Brun, *Livre illustré*, p. 260. Cf. Cioranescu 16769 (a 1576 edition, now lost).





8) [BOUTET, Claude Gregor Andreas].

Grundmässige kurtze und sehr deutliche Anweisung zum MignaturMahlen.

Nuremberg: Christian Sigmund Froberg for Wolfgang Michahelles, 1710.

12mo (127 x 77 mm). [16], 145, [7] pp. Gothic types. Woodcut illustration of a pantograph (p. 8). (Overall discoloration, soiling and fraying to first and last few leaves.) Contemporary speckled parchment over pasteboards (worn, covers bowed and darkened). \$1,500

A popular and now commensurately rare

German translation of Claude Boutet's guide to miniature painting, the *Traité de Miniature pour apprendre aisément à peindre sans maître* (first published [as *Escole de la Mignature*] in Lyon, 1666). The translator was Gregor Andreas Schmidt, whose initials appear at the end of the dedication.

A bestseller in France, Boutet's work was translated successively into German (first 1688), Italian (1703) and English

1729). Boutet's goal in writing the work, he explains in the foreword, was to provide a guide for those lacking the opportunity for personal instruction in technical matters, such as nuns, or "persons of standing" who seek a pleasant diversion for their leisure hours. For the amateur, therefore, he lauds the superiority of miniature painting over other types, noting that it is far more delicate than regular painting, is to be viewed up close, and can only be executed on vellum or similar material. For those who cannot paint he provides instructions for scaling. The work contains detailed directions for preparing the pigments, color by color, and discussions of the brush, proper lighting, blending of paints and colors, painting techniques, and appropriate colors and techniques to use for backgrounds, day and night skies, clouds, and halos. Separate sections are devoted to coloring and techniques for textiles and clothing, skin and various body parts, flames and smoke, landscapes, and flowers. The last, miscellaneous section contains "secret" recipes for lacquers, gold and silver paint, purification of vermilion, etc.

The translator attempted to follow the French text closely, but his printers did not always cooperate: for example, in the foreword, in an allusion to painting treatises, "da Vinci [and] Fresnoy" have become a single writer-artist named "Vinci du Gresnoy." This error appeared as well in the first German edition (Nuremberg: Endter, 1688), of which the 1702, 1703, and the present 1710 editions are faithful copies.

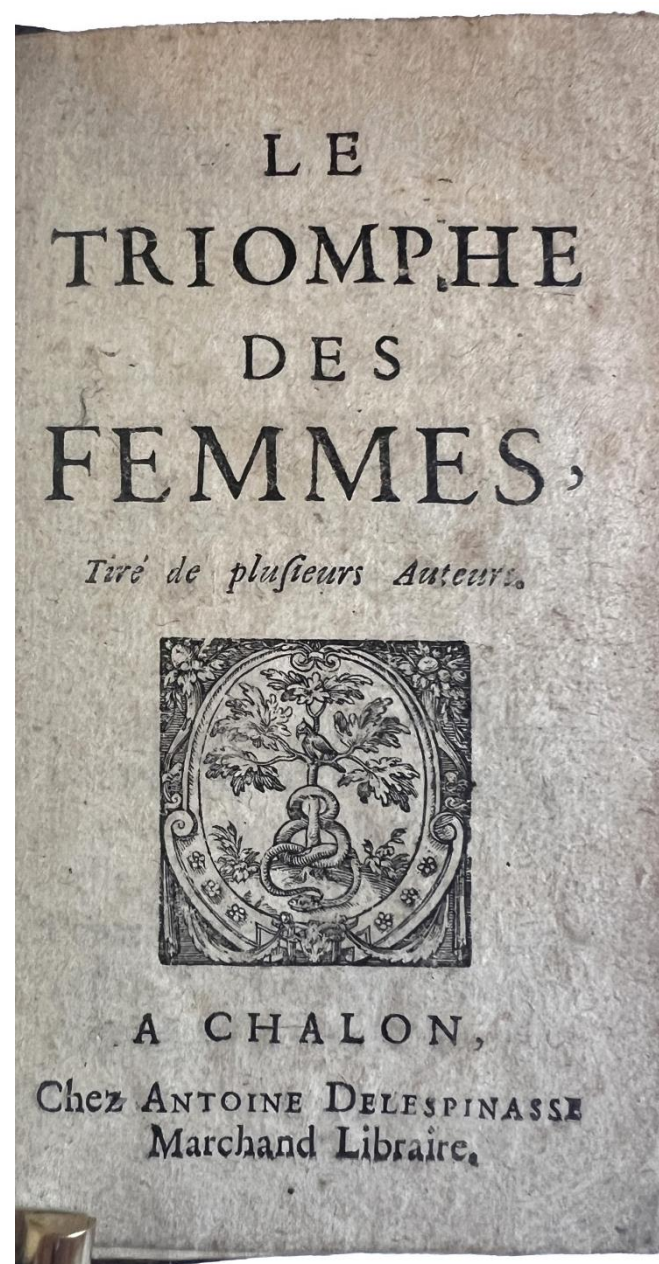
I locate no copies of any German edition before 1753 in American libraries. VD18 1299331X; Holzmann & Bohatta, *Deutsches Anonymen-Lexikon* I, 2639 (1688 edition); Schiessl, *Die deutschsprachige Literatur zu Werkstoffen und Techniken der Malerei von 1530 bis ca. 1950* (1989), 581-585.

9) **FEMINISM** — *Le Triomphe des Femmes, Tiré de plusieurs Auteurs*. Châlon sur Saône: chez Antoine Delespinasse Marchand Libraire [ca. 1714-1727].

12mo (142 x 78 mm). 10 pp., [1] leaf. Woodcut printer's mark on title, type ornament headpiece, verso of final leaf with two further woodcut devices (recto blank). (First and last leaves slightly soiled.) Partly untrimmed, two deckle edges. 19th-century half hard-grain morocco, title gilt-lettered along spine (rubbed, cracks in covers). \$2,900

AN ANONYMOUS DEFENSE OF THE SUPERIORITY OF WOMEN, impressively wide-ranging in its ten pages. Citing the Bible and the Church Fathers as well as classical philosophers, the author claims that women are more saintly, more beloved to God, more heroic, more beautiful, cleverer, more diligent, kinder, more rational and more peaceful than men. The erudite author opens with Genesis, arguing that the Biblical names for man and woman imply the former's lesser nobility, as the word for man is derived from "dead and inanimate earth" (Adam, which literally means "red," derives from *adamah*, ground or earth), while woman "was taken from the living substance of man, and her name bears the meaning life" (the Hebrew name for Eve, *Chavah*, means living one or source of life). This daring polemicist affirms that men are more at fault for the arrival of sin in the world, since the grace brought into the world by the Virgin outweighed Eve's error; moreover since a woman was the Mother of God, while no man can claim His paternity, "the glory of her sex is infinitely higher than that of men" (p. 6).

The classical references are equally selective: although Aristotle often spoke ill of women, he was "obliged to say much good of them, and to prefer them to men, saying that women are much more diligent and careful than men in the domestic sphere, that men are more prone to acquiring goods, but that



women are better at keeping them... that women are more adept than men at finding solutions in business, that they are more ingenious and more astute, more inclined to do good, and more compassionate” (pp. 8-9). In the *Republic* (the author adds), Plato said that women of merit should be allowed in government, as did Lycurgus.

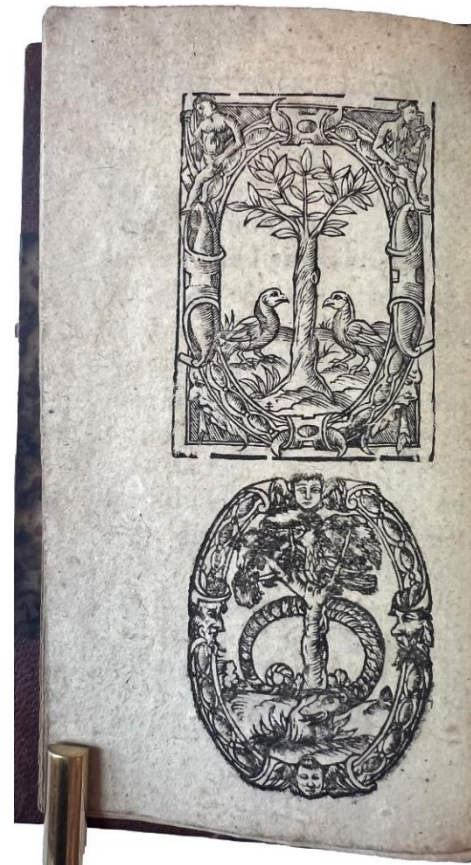
The pamphlet ends on a prosaic note: “If one should object that women make noise at home, one may answer that perhaps men don’t, but they fight and spread disorder everywhere, which women do not do; they are content to use words to remind men of their duty.” While one may think that only a woman could have written this last comment, a scholar of the subject cautions that “it must be noted that almost all of the apologists of women’s superiority from 1480 to the Revolution were men” (Angenot, p. 4).

Little is known of the *libraire* Antoine Delespinasse (ca. 1682-1771), who in 1714 married the daughter of the printer-bookseller Jean Nanty (data.bnf.fr). He seems to have sold mainly popular literature; what survives includes satires and a very rare collection of Christmas Noels. His descendants were still booksellers in Châlon sur Saône well into the 19th century (cf. Nodier, *Description raisonnée d’une jolie collection de livres*, no. 594).

Probably the woodcut device on the title of a serpent wrapped around a tree was Delespinasse’s, and the uppermost of two devices on the last page, showing two birds flanking a tree, most likely identified the printer. The second device on that page is a close copy of that used by the 16th-century printer Jean Bonfons (Renouard 61), using the same serpent and tree motif. The presence of these attractive woodcuts on the last, outer page may indicate that this colportage pamphlet was distributed with the conjugate title-leaf and last leaf functioning as self-wrappers.

This is one of two recorded editions: the BnF holds a copy of a different undated edition, with the same title and the ?false imprint “Nuis: Henry Baptiste Bec.” OCLC locates copies at UCLA and the British Library. The BL copy has an extra leaf containing a reimpression of the title device and a woodcut vignette, both printed sideways.

Conlon, *Prélude* 9891; Gay-Lemonnyer III: 1262; Brunet, *Supplément II*: 802 (“pièce rare et curieuse”); Lever, *La Fiction narrative en prose au XVIIe siècle*, p. 409 (a mistake, since this is not narrative fiction); cf. M. Angenot, *Les champions des femmes: examen du discours sur la supériorité des femmes, 1400-1800* (Montreal, 1977).





For those late nights patrolling the neighborhood

10) DUTCH CITY MILITIA ALMANACS — *d'Erfgen: der Wed: Sticht. Borger Wacht-Almanach, op't Jaer onses Heeren Jesu Christi, 1718*. Amsterdam: heirs of the widow of Cornelis Stichter II, [1717].

16mo (88 x 69 mm). Gothic and roman types. [64] pp. Title and calendar printed in red & black, title woodcut with the arms of Amsterdam on a pedestal labeled "Pro Patria," flanked by Athena

and Mars? (or peace and war personified), 12 half-page calendar woodcuts.

[Bound with four other almanacs, all but the last with same imprint:]

II. *ANNO 1718. Schutters Wacht - Almanach, Aenwijsende wat Compagnien, en op wat Nacht sy te samen Waecken moeten om de vijfthiende Nacht ... Onder de E.E. Heeren Colonellen Lucas Trip en Jan van de Poll.*

[16] pp. Title woodcut of the coats of arms of the mayors of Amsterdam Lucas Trip and Jan van de Poll, another armorial cut on verso, text woodcut of two watchmen and the letter L; interleaved, a few annotations.

III. *d'Erfgen: der Wed: C Stichters Gepreviligeerde Leg-plaatsen, Van al de Scheepen, Schuyten, en Post-wagens, die van de Stadt Amsterdam, op de navolgende Steeden en Plaatsen af-varen ende af-rjiden.*

[16] pp. Title woodcut of a ship, typographic astrological symbols.

IV. *MAGINI, Giovanni Antonio. Den Oprechten Onvervalsten Italiaensche Waer-Segger, Ofte Prognosticatie, op't Jaer ons Heeren, 1718.*

[16] pp. Title with a globe flanked by type-ornaments.

V. *Kort Kronyckxken, Beginnende van den Jare 1650.* [1717].

[16] pp. Woodcut arms of Holland under drop-title.

TWO THICK COATED LEAVES FOR REWRITABLE NOTES bound between the second and third almanacs. (A few page borders or letters shaved at top; overall in fine condition.) Publisher's longstitch binding of stiff yellow parchment, covers blocked in silver-gilt, upper cover with the Dutch Maiden (symbol of the United Provinces since 1694), lower cover with three militiamen holding percussion instruments, fore-edge flap with slits for a writing utensil (covers slightly rubbed). A few names supplied on the blank leaves, other names in the text crossed out or marked with an X, 1718 written on lower cover and flap in a contemporary hand.

\$2,500

Musinsky Rare Books

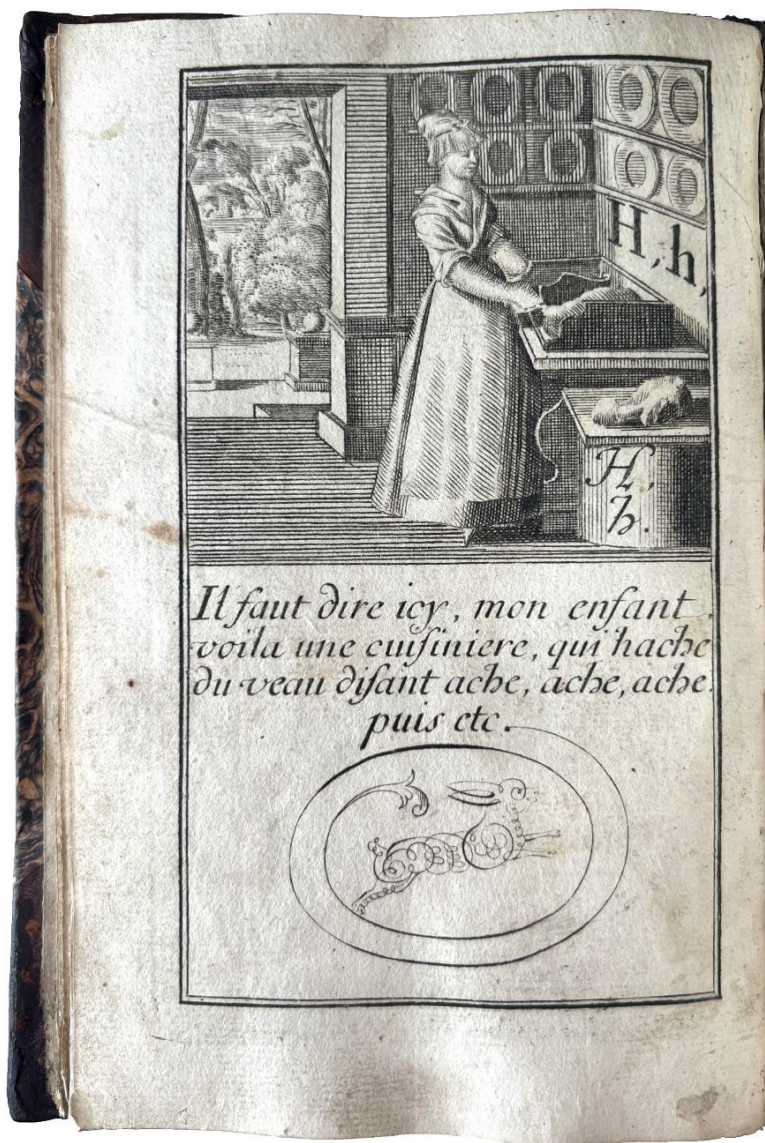
A rare multi-part Dutch almanac for the Amsterdam city militia, preserved in the original boldly silver-gilt-stamped longstitch binding. The five parts are separately titled and are catalogued separately by the Short-Title Catalogue Netherlands; they were probably usually bound together or with different almanacs, but also available separately. ALL BUT ONE OF THE PARTS ARE KNOWN IN A SINGLE OTHER COPY.

The 12 woodcut vignettes in the first almanac show scenes of the Amsterdam *Schutterij*, a voluntary citizen's militia intended to protect the city from attacks, revolts or fires. Each small brigade covered a specific district and trained on certain days; the second almanac contains a table of assignments, arranged by a letter code (the first being L) with names of participants, for 1-15 Jan. 1718. The other parts contain lists of layovers, canal boat stops, post coach itineraries, etc.; at the end is a dense chronicle of events from 1650 to September 1717.

Such practical booklets would have been produced in the thousands, but outside Dutch libraries few are found today, especially in their original bindings, as here. The STCN locates one copy of this edition, containing the same five parts, in the Haarlem Noord-Hollands Archief, Oude Boekerij. The *Leg-plaatsen* appeared in other almanacs published by the Stichter heirs, and a few other copies are recorded.

- 1) Borger wacht-almanach: STCN 314387242
- 2) ANNO 1718. Schutters Wacht - Almanach: STCN 31438734X
- 3) *Leg-Plaatsen*: STCN 314387471
- 4) Magino: STCN 314388737
- 5) *Kort kronyckxken*: STCN 315851562





11) PLATZ [or PLATS], Georg Philipp (1682-1736). *Sehr leichte neuerfundene Art, die Kinder das Frantzösische A. B. C. büchstabiren und die Ortographie besagter Sprache in kürtzter Zeit zu lehren. / Methode très facile, et nouvellement inventée, pour apprendre aux enfans en peu de tems l'A. B. C....* Nuremberg: Joh. Christ. Weigel, [ca. 1720].

8vo (158 x 102 mm). Engraved title, engraved alphabet leaf, 16 pages letterpress text, and 52 unnumbered engraved leaves, printed on one side only on facing versos and rectos, comprising a picture alphabet (23 ll.) of half-page engravings with calligraphic text, of which 11 with figurative calligraphic flourishes; a syllabary with engraved text (15 ll.); an illustrated vocabulary with nine images per page (12 ll.); and a reading exercise (2 ll.). (Last 2 leaves of the syllabary misbound in next section; soiling, a few small stains to plates O and P.) Later 18th-century half blind-tooled calf and marbled paper, blue-stained edges (restored, spine abraded). \$4,900

ONLY EDITION OF A RARE ILLUSTRATED READER FOR CHILDREN LEARNING FRENCH, INCLUDING A DELIGHTFUL PICTORIAL ALPHABET. This book was to be used for instruction by the adult in the room, to ensure that correct pronunciation be instilled along with the words and letters. In the introduction, intended for teachers, it is strictly forbidden to let children handle the book alone, but given the scarcity of surviving copies, these counsels may have been often disregarded.

In the preface, the Nuremberg notary and schoolmaster Platz explains his teaching method, which relied on hearing the letter while seeing it, and on repetition: "the instructor first explains to the child a picture from the picture alphabet, while naming the letter and pointing to it, and then he or she should keep asking the child to repeat it until he can identify it without hesitation. In reading the syllabary the emphasis is on correct pronunciation. The instructor should make sure to keep

pointing to the pictures, in order to keep the child interested" (HKJL). Showing children and/or animals in action, usually in the foreground of pastoral landscapes or formal gardens, the diverting engravings function rather as a memory aid than as logical representatives of each letter. Most of the connections are based on the sound the pictured figure is supposed to be making (L is a boy ringing a bell, since he [obviously] repeats "el, el, el", or G is a boy trying to herd stubborn sheep, since he says "ge ge ge" ...). Occasionally a letter does match a picture: a man sips tea for the letter T, or a rooster crows for Q (usually written *cocorico* in French, but *quququ* is a fair substitute). These explanatory texts could also be copied for pupils who wished to practice writing.

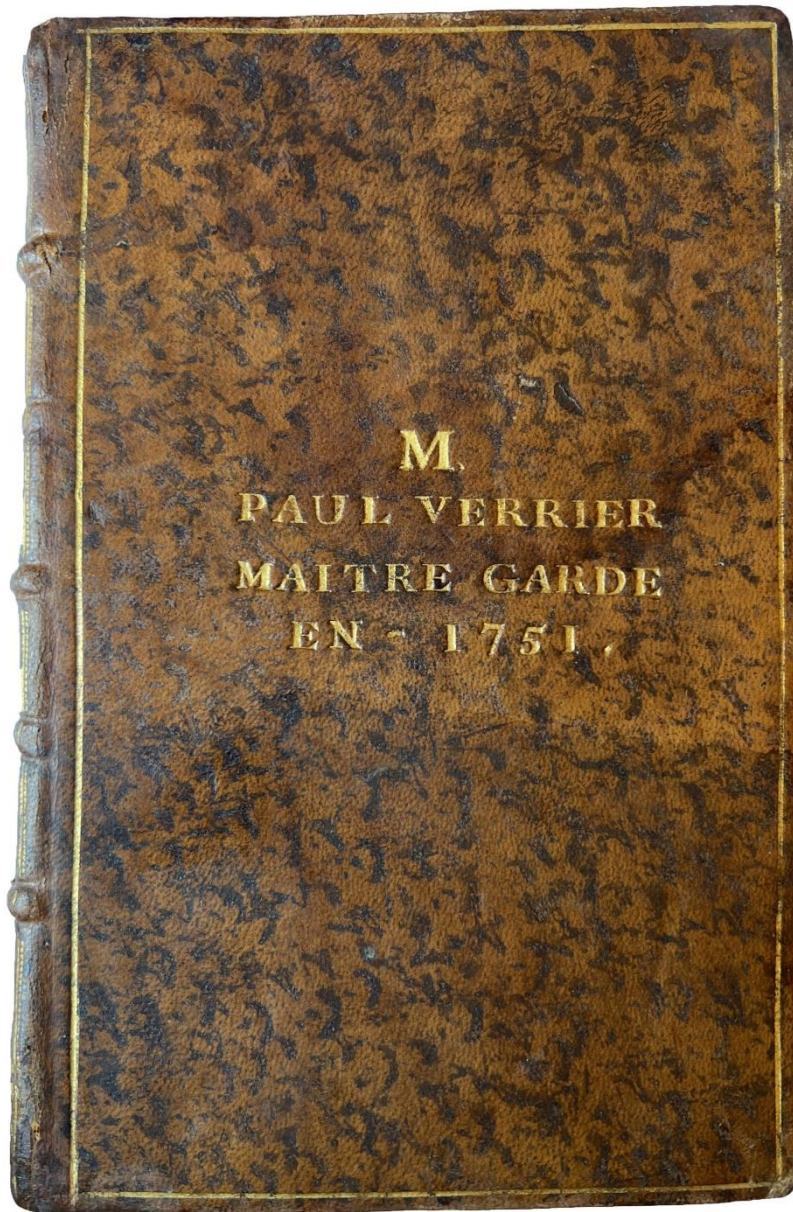
Following the alphabet plates is a French syllabary, for practicing pronunciation, and an illustrated vocabulary, containing 108 small figures for common words, identified in German and French, and loosely grouped by category: people and professions, fish and fowl, weapons, writing utensils, household objects, plants, metals, architectural objects clothing, and food and drink (including beer, wine, brandy - and a snuffbox).

The unsigned engravings and engraved text may have been the work of the publisher. Engraver, art dealer, and print and book publisher, Johann Christoph Weigel (1661-1726), was the younger brother of Christoph Weigel ("the Elder"). One of his sub-specialties was instructional books, including several calligraphy books, published in the first decade of the 18th century.

Brüggeman and Brunken describe "54 copperplates on 26 leaves," and VD 18 also calls for 26 leaves following the text section, instead of 52, showing that the leaves were often pasted together back-to-back, to create extra-sturdy leaves for the inevitable little hands. Two pairs of leaves are found thus adhered in this copy.



OCLC and VD18 locate one copy in Germany and two in US libraries (Harvard and NYPL). VD 18 10074430; Brüggeman & Brunken, *Handbuch zur Kinder- und Jugend-literatur von 1570 bis 1750* 2: 700 (pp. 1670-71); D. Rammensee, *Bibliographie der Nürnberger Kinder- und Jugendbücher 1522-1914*, 5; Rümman, *Alte deutsche Kinderbücher* 3. Not in Wegehaupt, Cotsen, or *The Children's World of Learning*.



12) TEXTILE WORKERS, LAWS & STATUTES — *Règlemens des maîtres passementiers, tissutiers et rubaniers, de la ville et fauxbourgs de Lyon, rendus par Messieurs les Prévôt [sic] des Marchands et Echevins de lad. Ville.* Lyon: Faucheux, 1744 [-1749].

8vo (177 x 109 mm). iii, [1], [4] pp. Printer's(?) woodcut monogram on title, woodcut and type-ornament headpieces, woodcut tailpieces and initials. Bound at the end is an *Ordonnance de Messieurs les Prévôt des Marchands & Echevins Juges de la Juridiction consulaire de la Police des Arts & Métiers de la Ville de Lyon* (drop-title), [Lyon: s.n., after 18 July 1749]. 16 pp. (Small hole to last leaf affecting a few letters, slight overall paper discoloration). Contemporary mottled sheep, covers with gilt rule border, front cover gilt lettered at center "M. Paul Verrier Maitre Garde en 1751," spine with floral gold-tooling. \$1,800

FIRST EDITION, RARE, of the statutes and laws governing the specialized textile workers of Lyon who fabricated and applied ribbons and trims, including cords, braids, curtain tassels, fringes, pompons, epaulettes, applied embroideries, metal threads, curlicues... - i.e., all kinds of sartorial embellishments.

Originally separate guilds, the *passementiers* and *tissutiers-rubaniers* were combined into one corporation in the 18th century. They included makers (*maîtres*) as well as sellers (*marchands*) of these clothing decorations. The text comprises selections from the original articles of 1683 and various subsequent articles, ordinances and royal letters patent. The original statutes govern apprenticeships, including the employment of workers from other areas, and several discriminatory articles against women (who, if they married non-guild members, were not allowed to teach the trade to their husbands or children, but were grudgingly allowed to work alone in their homes), indicating the prevalence of

women in the trade; materials permitted; dues and fines; restrictions on commerce (e.g., no selling in the streets); administrative governance of the guild, etc. Later additions shed light on chronic problems: in 1726 it was reiterated that it was strictly forbidden to all *maîtres* and *marchands* and their employees to “take, steal, keep or sell” any of the silk, gold leaf (*dorure*), or silver that was provided to them for the fabrication of their ribbons, borders, etc., and the *maîtres* were required to keep detailed business records (the article provides a list of the data required). The penalties for infringement were severe, including corporal punishment and high fines.

The *Ordonnances* bound at end revise many of the earlier monetary rules, in an effort to remedy the financial situation of the community, which had fallen into debt. Mention is made of “difficult times” (“*les disgraces des temps*”), and of the obligations to contribute to the levy of the militia. France was overextended in the War of the Austrian Succession, and a new tax (on the clergy, nobility, and third estate), the *vingtième*, had just been imposed by the Controleur Général des Finances (in May 1749).

The approximately 300 guild members who attended the assembly in 1743 are listed, as are those of the assembly in 1749, which includes close to 500 names.

The owner of this copy, Pierre Verrier, was a *maître garde* of the guild in 1751, one of six such officials elected annually, who were responsible for making sure the statutes were applied. The *maître garde*’s duties included visiting the guild members’ shops and workshops at least three times during the year; this must have been a full-time job given the number of members. M. Verrier’s name does not appear in the assembly lists.

The statutes were reprinted in 1763. OCLC locates US copies of this edition at Cornell and New York Public Library. *Goldsmiths'-Kress library of economic literature* 8o48.

Coats of many colors

13 [CAYLUS, Anne Claude Philippe de (1692-1765)]. *Les Manteaux. Recueil.* The Hague [i.e., Paris?]: s.n., 1746.

8vo (168 x 101 mm). 2 parts, separately titled and paginated: [3]-vi-xxiv, 182 pages, 1 blank leaf; [2] leaves, 128 pages. Engraved frontispiece by Fessard after Cochin fils (apparently included in the pagination), typographic title ornaments, head- and tailpieces. An attractive copy (stain to fols. A2-3 in second part, 2 or 3 minor marginal tears, some spotting). Contemporary red morocco, triple gilt fillet on sides, smooth spine sparingly gold-tooled and lettered, board edges gilt, gilt edges (scuffing to lower board edges and extremities of spine, corners a bit bumped). *Provenance*: early purchase(?) note on lower flyleaf; John Wodehouse, 3rd Earl of Kimberley (1883-1941), bookplate; Leonard Forrer (1869-1953), his bookshop ticket of L. S. Forrer Ltd., Numismatic Booksellers, London; Charles Van der Elst (1904-1982), bookplate. \$2,750

ONLY EDITION OF A LITERARY JOKE by the brilliant antiquarian, engraver, art patron and connoisseur, the Comte de Caylus. He exercised his stylistic muscles in this peculiar collection of two dozen literary pieces featuring the word *manteau*: in part 1, racy anecdotes, short stories, fairy tales, and a chivalric tale (supposedly taken from a manuscript in the Royal Library, and written in pseudo-archaic French); and, in part 2, tongue-in-cheek erudite essays in several styles — the religious history, the antiquarian disquisition, the etymological or bibliographical analysis — all laced with fictional (and a few real) references.

A glance at the entry for *manteau* in the online *Trésor de la Langue Française* gives an idea of the semantic opportunities offered by this one word, whose appearances in many idiomatic expressions are exhaustively exploited by Caylus. In part 1 appear the *manteau de fourrure* (fur coat), the *manteau de lit* (a



short bed-jacket into which a jealous husband is metamorphosed by his fairy mother-in-law, to teach him a lesson), the long and short coat, the chimney mantel (same word in French), and a portrait of a remarkable old man presented as the (fictional) originator of the term "*sous le manteau*" (clandestine or clandestinely).

In part 2 (which, its title notes with a wink, "one doesn't need to read"), the author delves into the Roman pallium (a cloak), the coats of saints and clerics, those, both heraldic and actual, of Dukes and Peers, and the order of the Blancs-Manteaux. Completing the picture are a florilegium of dictionary extracts and a satirical etymological comparison of the French word with other languages (containing sentences like: "As for the letter L which is found at the end of words like Mantel and Mantello, one can very well understand it to be a diminutive of the Arabic word Allah, meaning God" [p. 103]).

The self-imposition of arbitrary constraints onto one's writing, while an ancient practice (viz., poetic meter), have been associated more recently with a French literary movement from the 1960s known as Oulipo, short for *Ouvroir de littérature potentielle* ("workshop of potential literature"), which included the great French authors Raymond Queneau and Georges Perec, whose wry humor and doggedness in pursuing the conceit to the end Caylus foreshadowed.

Cochin's frontispiece shows a rather shifty-looking merchant in the doorway of his shop filled with coats.

OCLC locates 4 copies in North American libraries. Cohen-De Ricci 210; Gay-Lemonnyer 3:23; Barbier III: 34 (a 1775 edition, not seen elsewhere).

Gnocchi'd out

14) **VERONA FESTIVAL** — *Relazione dell'annuo bacchanale o sia gnoccolar di Verona*. Verona: Giannalberto Tumermani, 1759.

8vo (184 x 128 mm). [2], XVI pages. Five etched and engraved plates of which two folding, the fifth smaller than the text block, woodcut headpiece, initial, and title vignette. (Blank corner of 4th plate restored.) 19th-century marbled boards, covers with gold-tooled borders, slipcase. FINE. \$6,500

\$6,500



FIRST EDITION OF A *SETTECENTO* GASTRONOMIC FESTIVAL BOOK, NOT FOUND IN THE STANDARD BIBLIOGRAPHIES, DESCRIBING AND ILLUSTRATING THE ANNUAL VERONESE FESTIVAL OF THE GNOCCHI.

Called the *venerdì gnoccolare*, this fête is still held on the last Friday of carnival (the Friday before Lent). It commemorates a quasi-legendary act of civil benevolence: the story goes that in 1531, faced with a food shortage caused by a flood and the passage of marauding German mercenaries (Lansquenets), the people of Verona rioted, targeting the local bakers. In the popular tale, the physician Tommaso da Vico is said to have donated a large sum of money to the poor, to buy flour to make gnocchi (potatoes had not yet arrived from the New World). In other, more probable histories, a group of prominent families, led by Vico, passed measures to use the taxes on chestnuts and olives to provide a stock of food for the populace. Either way, the event was celebrated by a distribution of bread, wine, flour and butter and cheese in the central piazza of the quarter of San Zeno, which had been most affected by the penury. Vico allegedly left a bequest to repeat the festival in perpetuity, although no such bequest was ever documented. An analogous festival had predated these events by centuries; those in power revived it when useful, to distract the people during difficult times, especially those caused by the abuses of those same powerful cliques (Fainelli, p. 202).

Whatever its source, the annual festival included (and still does) a reenactment of the event: a parade with cavalry, musicians, porters carrying immense quantities of food, masked participants including children, most from the San Zeno neighborhood (called here *Sanzenati*), *punchinelli*, barrels of wine, and a large edifice in which buckets of gnocchi were prepared and cooked. At the time this anonymous description was written, there was not yet a Papà del Gnoco, the principal masked character of the present-day revelries, or at least no such figure is mentioned in the account. Described in detail, though, are the participants (some four-legged), their costumes and masks, the path of the procession, the immense quantities of food and wine, the shouts of joy and wild revelry, and the final feast served on a huge stone table to twelve of the poorest citizens. This final culminating ceremony, in which the

rich serve the poor, embodies the traditional carnival trope of the world turned upside down.

The Veronese painter and engraver Antonio Buttafogo may have designed all the illustrations, although his signature (as artist and engraver) appears only on the first engraving, a bust portrait of Tommaso da Vico reproducing a statue still preserved next to the church of San Procolo. The two marvelous fold-out etchings provide panoramic views of the processions: the first is a birds-eye view of the Piazza del Podestà (signed by the engraver Giacinto Rubini), and the second a view of the throngs arriving at the final destination, the piazza of the Church of San Zeno (signed by the Graz engraver Wenzel Daniel Gutwein), showing in front of the church an elevated covered stage on which the gnocchi are being cooked (the *palco dei gnocchi*). In both etchings the principal buildings, statues, and groups are letter-keyed to captions at the foot. The last two engravings show a typical reveler: a peasant woman holding her mask, two flutes, and the obligatory banner reading “VV” (signifying *Viva il prencipe, Verona, e l’Abbondanza*, as explained on p. 5), a plate heaped with gnocchi at her feet; and the dinner of the twelve poor at the huge stone table erected near the bust of Tommaso del Vico.

All three group scenes show numerous Punchinelli (*pulcinelle*). The association of the hunch-backed, pot-bellied stock character of the Commedia dell’arte with the *gnoccolare* was widely known. Giovanni Battista Tiepolo created a series of drawings and couple of paintings on this subject (one of the paintings, showing a guilty Punchinello holding his stomach after eating all the gnocchi and surrounded by his scolding brethren, recently fetched a large price at auction).

This edition is dedicated to the then current *capitano* and vice-*podestà* of Verona (a one-year position), Giannandrea Giovanelli, who, promoted at a very young age to various



charges in the Veneto, turned out to be a superb administrator. As the most honored participants in the celebration, the titles of *podestà* and *capitano* are printed throughout in majuscules. Perhaps this booklet was intended as an instruction guide to or souvenir of the festival for its most prominent participants. Its rarity implies a small pressrun. It was reprinted in 1763 and 1764, with a slightly different text and new dedication to the next capitano of Verona, Giovan Battista Contarini (although the digitized Florence Bib. Naz. Centrale copy of the 1763 edition has the same dedication as this one).

OCLC and ICCU together locate 3 copies in Italy. There appear to be NO COPIES OF ANY EDITION IN AMERICAN LIBRARIES; outside Italy I locate only the V&A copy of the second edition. ICCU IT\ICCU\VEAE\128975V. Cf. Fainelli, “Il Baccanale del Gnocco a Verona,” *La Lettera*, 23(1922), no. 1, 200-204. Not in Ruggieri, Vicaire, Cagle, or Oberlé *Fastes*. (See also cover illustration.)



The real thing

15) GOLD-EMBROIDERED AND PAINTED BINDING —

Étrennes plaisantes, ou Almanach nouveau contenant les plus jolies Chansons sur différens sujets comiques et sérieux; avec des proverbes chantans. Par un auteur réformé. “Au Parnasse,” et se trouve à Paris: Cuissard, [1762].

24mo (binding size 96 x 55 mm). [80] pp. Rule page borders (fore-edges cut close, some

borders shaved, small hole in title). Text block stitched into a CONTEMPORARY GOLD-EMBROIDERED CASE BINDING WITH TWO ORIGINAL WATERCOLOR DRAWINGS: both covers with large asymmetrical curving goldwork design couched on a gold basketweave ground, embroidered on a plain textile (visible at board edges), the design incorporating an abstract plant or cornucopia, and framing on each cover a different watercolor emblem of fidelity, painted on glazed paper (or possibly vellum): on the front cover a putto holds a bow and arrow, while a dog rests behind him, below a neat manuscript caption in majuscules, “Fidel jusqu’à la mort”; on the rear cover a blindfolded putto with his quiver on his back is led by a dog on a pink leash through a

coastal landscape, with caption “La Fidelité me conduit”; the covers edged with vermeil strips, spine with sinuous couched goldwork band, edges gilt, dark purple silk liners; housed in a contemporary two-part morocco pull-off case, lined in color-blocked paper. IN NEAR-PERFECT CONDITION (very slight darkening of some goldwork on lower cover). **\$12,500**

A SUPERB EXAMPLE OF ONE OF THE EARLIEST AND MOST SOUGHT-AFTER TYPES OF FRENCH LUXURY ALMANAC BINDINGS. A single, probably Parisian atelier, active in the 1760s, seems to have been responsible for a group of innovative small bindings featuring small painted love-emblems on vellum, enclosed in glowing rococo frames composed of padded fretwork covered in gold-wrapped thread which entirely hides the plain textile cover. These inventive and successful bindings inspired emulators, paving the way for an explosion of imaginative almanac bindings over the next three decades, incorporating silk, embroidery, paintings, glass, mica, metal foil, and other materials, as well as the more traditional leathers, arranged in an enticing variety of patterns and designs and creating a full-fledged industry of these little books, produced by stationer-binders, who sub-contracted their textile bindings to professional embroiderers.

It may seem extraordinary that such an elaborate binding would be used for a small, cheap publication like the present almanac, printed by Léonard Cuissard soon after 5 November 1762 (date of the printing permission on the last page). Containing songs, proverbs, and a calendar of Saints’ days, it is an unillustrated precursor to the more elaborate *almanachs galants* produced during the next few decades. Like them, it would have been given as a New Year’s gift (*étrenne*), and indeed a love-gift. This fact explains the apparent paradox of such a labor-intensive production method for the cover decoration of an ephemeral publication: “The status of gifts held by these little works ... quickly conferred upon them, in the eyes of an elite clientele, the double role of *bibelot* [bauble]

and of an object of gallantry likely to become a precious souvenir, and thus worthy of receiving a decoration formerly reserved only for the most precious publications” (Fabienne le Bars, no. 35b, *Éloge de la rareté*, trans.).

It was in the 1760s that the fashion for such palm-sized treasure books first surfaced. A few later imitations of this “goldwork” style are known, of somewhat inferior workmanship, on almanacs from the 1770s (see, for example, no. 35b in the BnF exhibition catalogue *Eloge de la rareté*). The frequent misattribution of this type of goldwork binding to the Low Countries seems to be based on a few examples of those emulative bindings, from the 1770s, found on almanacs from Liège (see, for example, *Livres en broderie*, no. 176). Whether or not those later imitations were indeed produced in or near Liège, the original examples of these goldwork bindings, such as this one, were almost certainly produced in Paris, as is evident from the almanacs they cover: see, for example, a group of four such almanacs, offered by Patrice Rossignol, in his catalogue 18, no. 25, all on Paris almanacs from 1760 to 1769 (with a fifth, inferior example from 1773).

Most surviving goldwork bindings have suffered from handling; thanks to its original case, the present binding has been exceptionally well preserved.

I locate no other copies of the almanac, which was not recorded by Grand Carteret. Cf. Bibliothèque nationale de France, *Éloge de la rareté: cent trésors de la Réserve des livres rares* (Paris: BnF, 2014) and *ibid.*, *Livres en broderie* (Paris: BnF, 1995-96).



Inimitable provenance

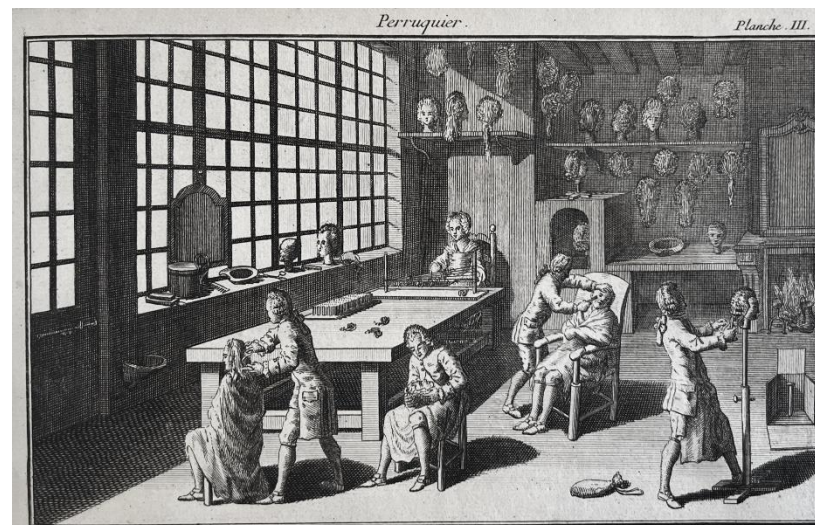
16) WIGS — GARSULT, François-Alexandre-Pierre de (1693-1778). *Art du Perruquier, contenant la Façon de la Barbe; la Coupe des Cheveux; la Construction des Perruques d'Hommes & de Femmes; le Perruquier en vieux; & le Baigneur*. [Paris: Académie Royale des Sciences], 1767.

With: [Encyclopédie. Plates for Perruquier, Barbier, Baigneur-Etuviste]. *Recueil de planches ... Septième livraison, ou Huitième Volume ... Troisième Edition*. Livorno: de l'Imprimerie des éditeurs, 1776.

2 volumes, folio (402 x 249 mm). 1) Garsault: vi, 44 pages, 5 engraved plates. 2) *Recueil*: [1] leaf (title), 3 pp. letterpress, 12 engraved plates of which 3 folding. Uniformly bound in 19th-century Russia leather gilt, central monogram stamp of the 1st Earl of Lonsdale, and later Feder gilt stamp, Garsault spine gilt with red and black calf gilt lettering-pieces, *Recueil* rebaked to style, buckram slipcases. *Provenance*: William Lowther, 1st Earl of Lonsdale (1757-1844), supralibros; by descent to Hugh Cecil Lowther, 5th Earl of Lonsdale (1857-1944), with his bookplate; "From the Collection of the house of Louis Feder, Inc.," supra-libros; Suesann & Richard Wolkiss, bookplates. **\$1,500**

A matching set of the essential 18th-century guides to wig-making and the associated trades, from the two rival Enlightenment encyclopedias, the *Descriptions des arts et métiers*, published by the French Royal Academy of Sciences from 1761 to 1788, and Diderot's *Encyclopédie* (third Livorno edition).

Garsault's treatise provides extensive instructions for creating men's wigs, with a shorter section on women's hairpieces, and includes a useful glossary. *Perruquiers* were well-respected artisans, with their own guild, privileges and protections. The guild included specialist barbers and bath-keepers, and the last



section describes various kinds of baths and their appropriate herbal concoctions. The engraved plates show instruments, men's wigs, women's hairpieces, wax dummy heads, a wigmaker's *atelier*, and a bathing setup.

The *Encyclopédie* plates complement Garsault's, showing more types of combs and tools such as steamers and braiders, a barbershop/wigmaker's establishment (above), measurements, and two large folding diagrams depicting Jean Poitevin's bathing ship, which floated on the Seine in 1761.

This set from the Lonsdale collections subsequently belonged to Louis Feder (1892-1969), a prominent New York toupee maker. An Austrian emigrant, he founded his own studio in 1914, the House of Louis Feder. "In 1945 he estimated that he had covered the heads of 45,000 men, women and children." He had a residence in Florida, and among his claims to fame was his invention of a toupee called the "Tashay," "which he called 'a hurricane-resisting hairpiece that can be combed and brushed, kept on in high winds and when swimming, and worn for weeks without removal'" (New York Times obituary, Jan. 15, 1969).

No out-of-wedlock need apply

17) ORPHANS — *Piano dell'Orfanotrofio di S. Pietro in Gessate di Milano*. Milan: Pietro Antonio Frigerio, 1778.

4to (249 x 187 mm). [6], 56 pages. Printed on thick paper. Title with engraved vignette of St. Peter, woodcut head- and tail-piece & initial; double rule page borders. Contemporary *carta rustica* (soiled, tear to foreedge of front cover). *Provenance*: engraved 20th-century bookplate of Silvio Zipoli. \$950

ONLY EDITION of the program and rules for an expanded Milan orphanage for boys, whose creation was ordered in 1770 by Empress Maria Teresa. The new orphanage was a badly needed expansion of that of San Martino, founded in the 1530s, administered by the order of the Somaschi, and known locally as the *Orfanotrofio dei Martinitt* (the boys being referred to as *i Martinitt*), after the adjacent oratory honoring St. Martin of Tours. The boys (orphaned girls, called *le Stellite*, were in a different institution) and their teachers and custodians were moved in 1772 to the convent next to the church of S. Pietro in Gessate, which had been emptied by the imperial closure of the monastic orders.

A long introduction (pp. 1-22) contains the orders and decisions of the Empress, including her projects for a school of mechanical arts, and a summary plan of governance of the orphanage, with general rules of admission and discipline. This last part is signed by Gaetano Balbi, an educator whose name appears on several other published rules and statutes, and who may have drafted the detailed rules that follow. In 27 meticulous chapters, they cover the orphans' admission and eligibility, education, food, sleeping quarters, chores and occupations, and the orphanage's governance (including its many officers and staff, and their salaries), infirmary, kitchen, provisions of firewood, lighting, storehouse, gate and porter, church, and wayhouse for pilgrims. Admission to the

orphanage was limited to healthy children aged 7 to 13 (it is not specified where younger children were housed), and children of unmarried women were not allowed.



The Empress's goal for this renovated orphanage was to produce artisans and workers; thus every child was sent for an apprenticeship once he had completed his education (reading

and writing, counting with an abacus, drawing, and of course religion), but he could work only in the mechanical or artisanal trades: excluded were purely commercial professions or the “sciences.” The administrators of the Martinitt orphanage “made every effort to find and select craftsmen, small businessmen and technicians willing to teach the young orphans and admit them to their ‘workshops.’” Boys could learn common trades like carpentry or blacksmithing, but also more skilled professions: “in the early nineteenth century some boys learned how to cut gems and stone, and others worked in jewellery, watchmaking, silversmiths’ and goldsmiths’ workshops” (Molina, p. 94). The Milan orphanage later had its own internal printing shop where the boys trained as printers.

Three-quarters of the boys’ earnings went to the orphanage. Uniforms of different colors were worn by the boys still being schooled and those working outside the orphanage. After age 18 or exceptionally age 20, one had to leave. The *Deputati* charged with direction of the orphanage were politely urged to help graduates find lodgings, but this was not an obligation.

In various configurations and housed in changing quarters, this Milanese orphanage and its sister institution (now a hotel) continued to function until the 20th century. The Museo Martinitt e Stelline, opened in Milan in 2009, preserves their archives and history.

OCLC locates two copies outside Italy (U. Illinois and British Library). ICCU IT\ICCU\LO1E\026811. Cf. G. da Molina, et al., “Italian assistance patterns for orphans in the 18th and 19th centuries,” in N. Roman, *Orphans and abandoned children in European history: sixteenth to twentieth centuries* (NY, 2018).

18) EMBROIDERED BINDING — *L'Amour victorieux ou Les Conquêtes de Cypris. Almanach chantant*. Paris: chez la V[euve] Depoilly, et chez Jubert, [1784].

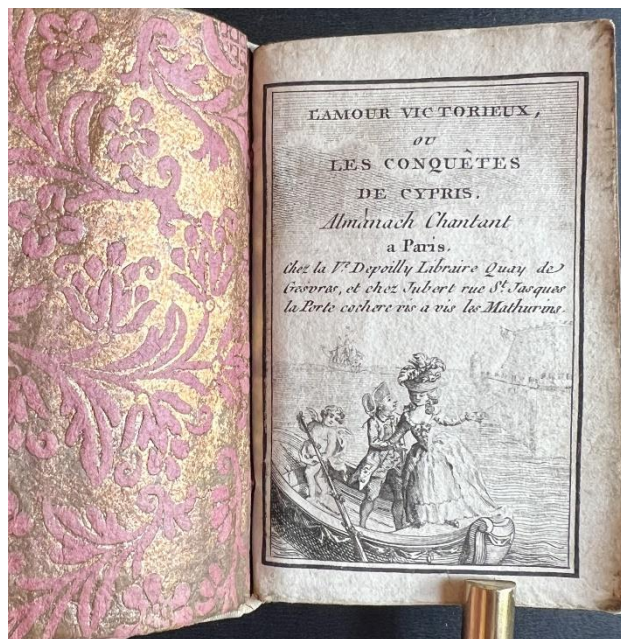
24mo (binding size 98 x 58 mm). Etched and engraved title, 24 pages (a single 12-leaf quire A), [16]-page calendar for 1785 bound in middle of quire, 12 etched and engraved “plates” (printed on 6 conjugate bifolia), rule page borders throughout (one or two borders shaved). Contemporary case binding of embroidered ivory faille silk over binders’ boards, both covers with a central wheat sheaf of couched purl and vermeil sequins in a pot of green threads, symmetrical purl ribbons and sprays above and below, the ground with small green flowers and sequin accents, double outer border of sequins and intertwining metallic thread, spine with saltire design of metallic thread and sequins, salmon watered silk doublures with hammered vermeil ribbon borders, framing a mirror on the upper cover, and on the lower cover a pocket, free endpapers of pink on gold brocade paper (printed on one side only), gilt edges.



\$3,800

A delightful almanac in a fetching embroidered binding which expresses the golden sun of the harvest, abundance and joy. In pictures and verse this *almanach galant* relates love's approaches, evasions and eventual conquest using an extended military metaphor. Hence captions like "the diligent vigil, the gracious combat, marauding cupids, a lucky rally, the double attack, the capitulation," etc., grace the hardly warlike images. The women, in petticoats, ribbons, and flowery hats, wear the latest fashions. The engraved illustrations of courting and sometimes (modestly) contorting couples are in dark vivid impressions.

OCLC lists the BnF copy only. Cf. Savigny de Moncorps, *Almanachs illustrés du XVIIIe siècle* (1909), no. 55 (p. 104); Meunié, *Bibliographie de quelques almanachs illustrés des XVIIIe et XIXe siècles* (1906); Grand-Carteret 1143 (the same almanac (with full-page illustration) but bearing the title of the 1793 *Gouquettes Parisiennes*, his no. 1192).



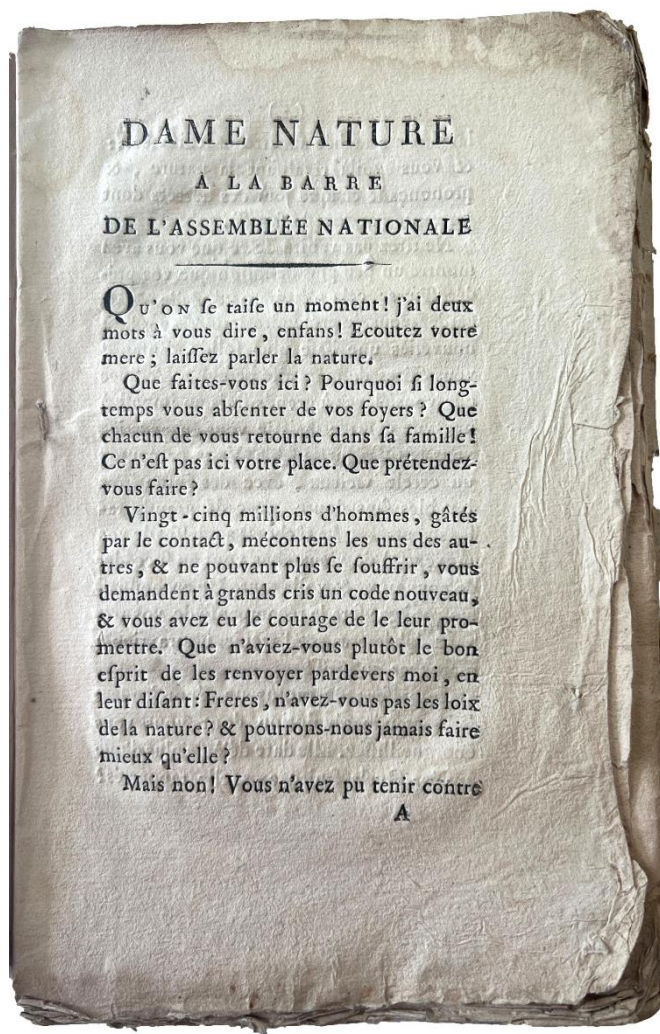
A radical manifesto by "one of the first professional revolutionaries"

19) FRENCH REVOLUTION — [MARECHAL, Sylvain (1750-1803)]. *Dame Nature à la barre de l'Assemblée Nationale*. Paris: chez les Marchands de Nouveautés, 1791.

8vo (215 x 139 mm). [1] leaf, 46 pp. Self-wrappers, stab-stitched as issued, untrimmed (front and back pages dust-soiled, slight crease in first leaf, small dampstain in upper margins of first few leaves). A few marginal pencil marks. \$2,000

ONLY EDITION OF A RARE REVOLUTIONARY PAMPHLET ADVOCATING THE ABANDONMENT OF POLITICS, REDISTRIBUTION OF WEALTH, AND RETURN TO A STATE OF "NATURE."

The pamphlet appeared in January 1791 (Dommanget, p. 179). By 1791 the *Assemblée constituante* had abolished feudalism, suppressed the monastic orders, and forced the clergy to come under secular governance, but only those men owning significant property could vote, and no attempt had been made to disrupt the social structure that had created a yawning chasm between the haves and have-nots. Maréchal found this impardonable. In the voice of Mother Nature, he accuses the Assembly (whom he addresses as "Children") of having accomplished nothing; there are still rich and poor, they have maintained "the monarchy and all its consequences, commerce and all the low passions that keep it alive, religion and all the errors that cause it to exist..." (p. 14). The social and political constructions built by men have simply shifted, "like an incurably sick man changing position in his bed" (p. 13). Dame Nature calls for a redistribution of property ("I don't like kings, I like the rich still less" — p. 33) and abolition of complex political structures. All that is required, she says, is a return to the state of nature, in which patriarchs rule their own families and everyone lives happily in a state of perfect equality.... "In bringing mankind into existence, my goal was certainly not to



create rich and poor, masters and servants, citizens and soldiers or priests, representatives and those represented. You should have studied better my plan and your own character" (p. 12). The new government's solemn oaths, religious consecrations, speeches and ceremonies celebrating liberty are shallow and meaningless. Return to your roots, reject politics: man's only true roles are to be a son, a spouse, and a father, and

men should live off the land, in "an archipelago of small, self-governing families" (Perovic, p. 54) that are sufficiently distant from each other to avoid conflict. (Women are utterly subservient in this "egalitarian" fantasy.)

After 1788, when he was jailed after publishing his *Almanach des Honnêtes Gens*, the poet, political theorist and activist (and on and off librarian of the Bibliothèque Mazarine) Sylvain Maréchal published all his works anonymously. In them he hammered away at his pet theme of social equality, in a foretaste of 19th-century utopian socialism and anarchism or communism. An atheist and anti-monarchist (although he speaks here favorably of the King's character), he was one of many "Grub Street" writers of the time, who were forced to scabble a living from piecework, pamphlet and journal writing, but he differed from his peers "in his lack of political opportunism and unwavering commitment to a radically atheistic and egalitarian ideology. This makes him both one of the last atheists in the erudite tradition and one of the very first 'professional' revolutionaries, an exemplar of a new social type: the militant atheist" (Perovic, p. 54). Indeed this pamphlet is striking in its absolute rejection of politics and breathtakingly simplistic advocacy of a return to a mythical golden age.

The construction of the pamphlet is eccentric, collating π^1 (conjugate with "C1") A-B⁸ "C1" (= π_2) C⁶ (C1 signed C2, etc.).

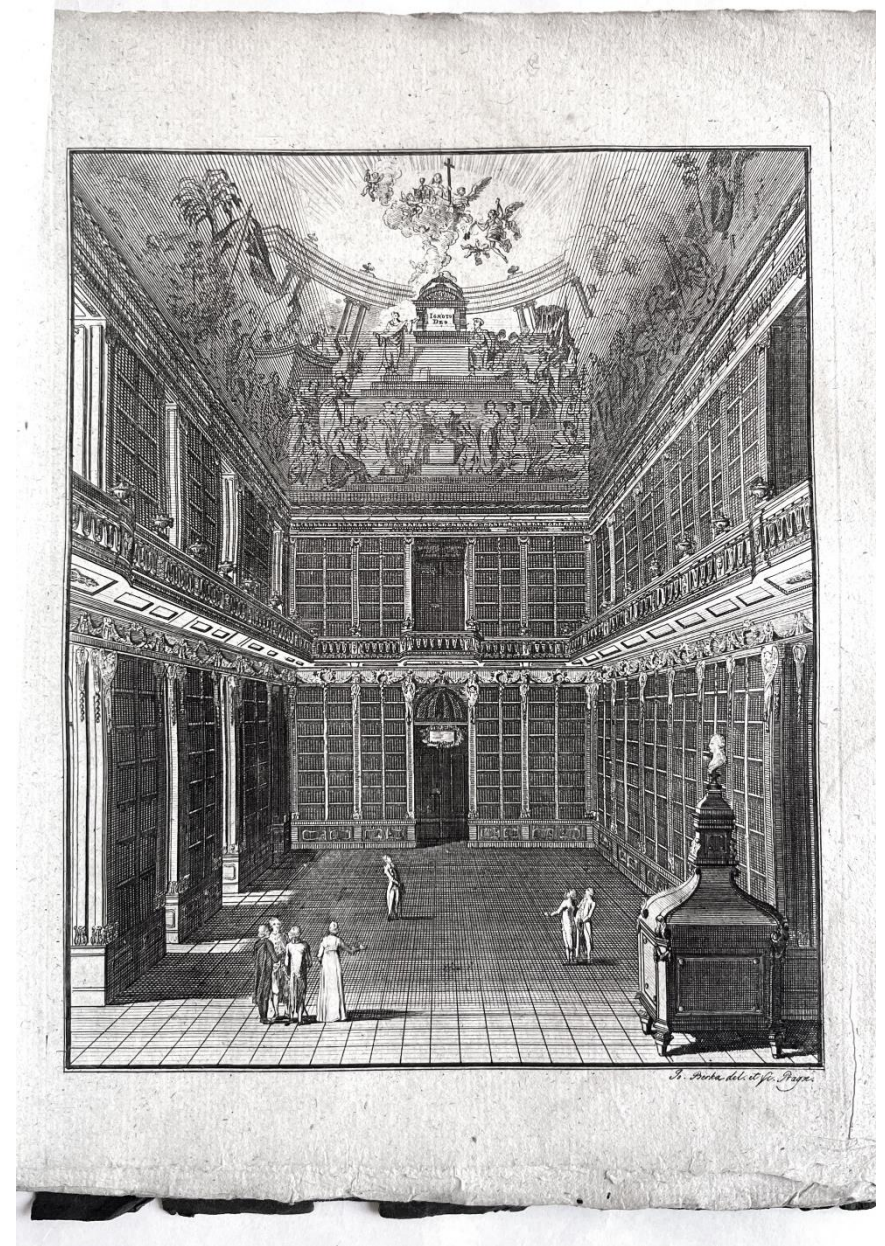
OCLC locates copies at the BnF and British Library only. Martin & Walter I: 437. Cf. M. Dommanget, *Sylvain Maréchal, the godless man* (2023, transl of his 1950 *Sylvain Maréchal l'égalitaire*), pp. 179-186; Sanja Perovic, *The Calendar in Revolutionary France* (Cambridge, 2012), chapter 2, "Between the Volcano and the Sun: Sylvain Maréchal against his time" (53-86); E. Manucci, "The Anti-Patriot Patriarch: Utopianism in Sylvain Maréchal," *History of European Ideas* 16 (1993), 4-6: 627-32.

20) [MAYER, Václav Josef (1734-1800)]. *Historische Beschreibung der vom Anton Maulbertsch ... am Bibliotheksgewölbe der königlichen Prämonstratenserordens-Kanonie ... in einem ... Platfond in Fresko dargestellten Kalkmahlerey*. Prague: widow [Barbara] Elsenwanger for Anton Petzold, 1797.

4to (262 x 218 mm.). [14], 26 pages. Two engraved plates (monumental frontispiece and a view of the library) and an engraved text illustration, all by Johann Berka, woodcut head- and tailpiece vignettes and page ornaments. Untrimmed, partly unopened (some deckle edges a trifle dusty, occasional light dampstain). Contemporary black paper wrappers (tears at backstrip and edges). \$1,750

First edition in German of a description of the ceiling fresco painted by Anton Maulbertsch in the new library hall of the Strahov Monastery in Prague, the Premonstratensian Abbey on the Petřín hill, which still thrones among the picturesque edifices of the west bank of the river Vltava. Petzold published a Latin version in the same year.

Called Philosophy Hall, the vast new library building was commissioned by the abbot of Strahov, Wenzel [Václav] Joseph Mayer; designed by the architect Jan Ignác Palliardi, it was completed in 1790. Its immediate purpose was to house the collections of the Premonstratensian Monastery of Klosterbruck bei Znaim, which had been secularized by Joseph II in 1784, and whose library ceiling had also been painted by Maulbertsch. Along with the books came the magnificent walnut bookcases, as related in the foreword and shown in Johann Berka's fine engraving. They are still in situ today, as is the imposing stove, and the principal subject of this short treatise, the allegorical ceiling painting by the celebrated Baroque painter Franz Anton Maulbertsch, whose many



frescoes and a few altarpieces decorate churches and castles in Vienna and Lower Austria, Bohemia, Moravia, Hungary and Slovakia (many of these works are listed in the foreword).

Maulbertsch's allegorical painting in Philosophy Hall depicts "the revelation of Divine Wisdom" (Kaufmann, p. 453), or the "Intellectual progress of Mankind" (Strahov Abbey website). Painted in 1794 in only six months, with the help of a single assistant (Martin Michl) the magnificent fresco was the 70-year-old Maulbertsch's last important project; he died in Vienna in 1796.

The text of the Historical Description is believed to have been written by the abbot Václav Mayer himself (cf. Šeferisová Loudová, p. 90), although he is referred to in the third person throughout, and the work, dated October 4, 1797, is signed at the end by the canons regular of the Abbey. Praising the abbot Wenzel Joseph Mayer (i.e., praising himself), the author describes his dogged pursuit of acquisitions for the library, needed in part to replace the many books damaged and lost through war (particularly under the Swedes, during the sack of Prague in 1648). Above all the abbot had the courage and determination (says the author) to make this library an exceptional space, the first step being his purchase, at great expense, of the splendid bookcases of the library of the dissolved monastery of Bruck. Since they were too tall for the ceiling, already built, the ceiling was simply raised. As the new library's crowning glory, Mayer hired the renowned painter Maulbertsch to paint the ceiling. The introduction concludes with an encomium of the young Emperor Francis II, to whom a marble monument was erected in the library, illustrated in Berka's second engraved plate.

The text provides a detailed interpretation of the many figures and scenes in Maulbertsch's huge and ambitious allegorical painting. Biblical and Patristic figures, ancient philosophers (Aristotle, Diogenes, Heraclitus, Galen, Hippocrates,

Socrates...), all gather in celebration of the progress of human knowledge, subsumed however under divine wisdom. Scholars have noted that the textual descriptions diverge in many places from the actual painting. The Abbey's librarian Gottfried Johann Dlabacz left, in an unpublished manuscript, a more accurate description of the painting, which he appears to have written concurrently with Maulbertsch's production of the painting. In fact, the present work, printed three years later, was conceived rather as a compelling literary relation of the intellectual-spiritual development of mankind, than as a guide to Maulbertsch's painting itself. The edition was printed in 200 copies, all on fine paper, and copies were distributed to "professional artists and to members of sister monasteries" (Šeferisová Loudová, p. 90-91).

OCLC locates one copy of this German edition in a US library (Cornell, a presentation copy in a silk binding, acquired from us).

Cf. M. Šeferisová Loudová, "'Historische Beschreibungen' von Maulbertschs Fresken in Dyje, Louka und Strahov: einige Bemerkungen zur Beziehung zwischen Text und Bild," in *Ars* 47, 2014, 1, pp. 84-92; Thomas Da Costa Kaufmann, *Court, Cloister & City: the art and culture of Central Europe 1450-1800* (1995), pp. 426-430, 449-454.

Barrels of love

21) **EPHEMERA** — A metaphorical valentine. [Southern Germany, ca. 1800].

Small broadsheet with deckle edges (252 x 196 mm., platemark 134 x 190 mm). Engraved image with contemporary hand-coloring, showing a barrel-maker and his wares, with engraved captions. Fine. \$1,200

A unique South German handbill: a foldable love note in the form of an advertisement for a barrel-maker.

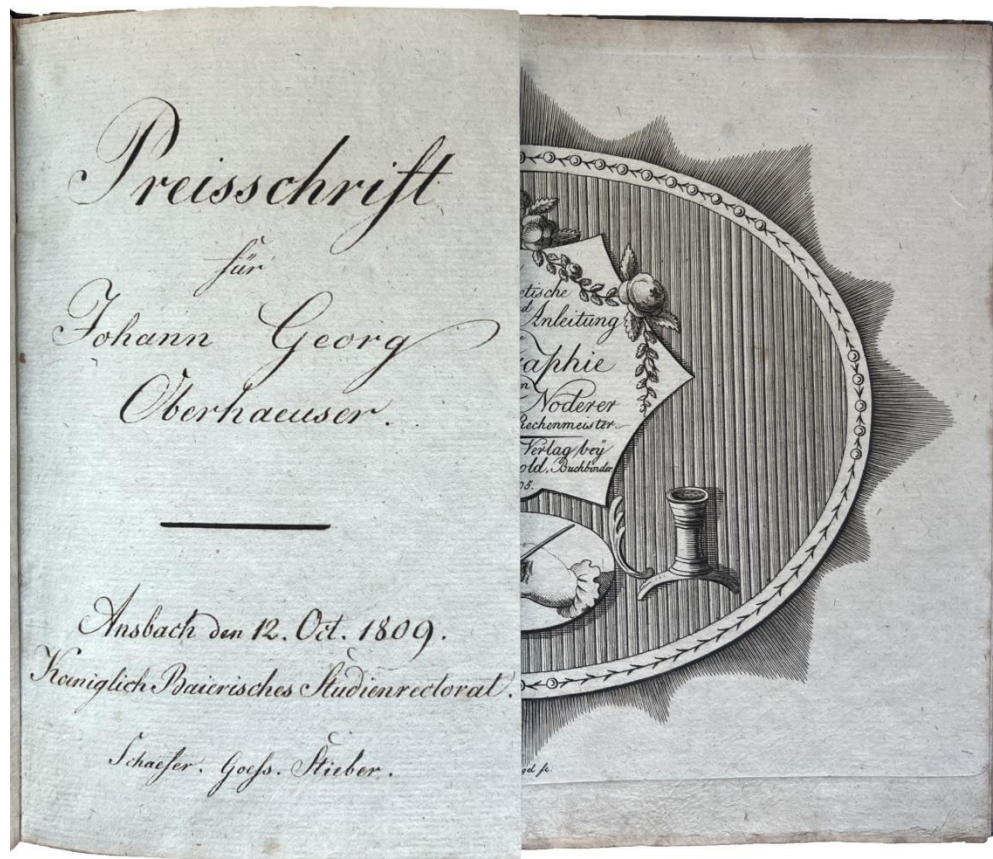
The long tradition of foldable paper objects in Bavaria, usually for devotional use, such as *Brevel* (amulets) and *Taufbriefe* (baptism certificates), is alluded to in the format of this brightly colored small broadside. The image occupies a cruciform space delineated by right-angled engraved lines at each corner, indicating where it was to be cut out and folded.

Shown at center is a cooper, wearing a blue shirt and yellow work trousers, flanked on his right by three barrels and a basket, and on his left by a large cask topped by a smaller one. Hearts bedeck two of the objects; in the background is a tiny cooper making a barrel. The engraved rhyming captions convey amorous messages. He points to this message with his left hand: “*Ein Kueffler, ein Schäßfler, ein Fassbinder ich bin, dem dich nur zu lieben stets lieget im Sinn*” (“A cooper, a barrel-maker am I, who thinks only about loving you always”). Verse captions at top and bottom are in the same vein: “*Ich mache viel Fäser recht sauber und nett / Ach wen[n] ich in einem Dich Schätzen hätt / Schönstes Kind ich muss verzagen wen[n] mich liebes Sorgen Plagen / Endige denoch die Pein, u[nd] las[s] mich dir empfohlen sein*” (I make many barrels right clean and neat, Oh if only I had you, my treasure, in one of them; most beautiful child I must despair when the cares of love plague me, yet end my pain and let me be commended to you”). A barrel



labeled with a heart is inscribed “full of love” and another red heart atop the casks stands in for the word in this message: “*In diesen Schäßle ligt mein [Herz], unt leidet für dich Liebes Schmerz*” (“In this barrel lies my [heart], and suffers for you the pains of love”). And so on.

Schäßfler and *Schäßle* are Bavarian terms for a cooper and a barrel, permitting the localization of the piece. I locate no other copies.



Goodbye writer's Kramp

22) **NODERER, G. M.** *Theoretische und practische Anleitung zur Kalligraphie.* Ansbach: G. M. Rappold, Buchbinder, 1805.

Oblong 4to (172 x 200 mm). Engraved title, [4] pages letterpress text, 12 numbered engraved calligraphy samples within double-rule borders, title and plates engraved by G. [George Friedrich] Vogel, all on blueish paper. (4 plate borders shaved at fore-edge, scattered light foxing.) Presentation half leaf bound in before title, neatly inscribed in manuscript "Preisschrift für Johann Georg

Oberhauser. Ansbach den 12. Oct. 1809. Koeniglich Baierisches Studienrectorat. Schaefer. Goess. Stieber." Publisher's prize binding of blue paper boards, covers with silver-tooled interlace border and and central wreaths enclosing the words *Dem jugendlichen Verdienste* ("for youthful merit") on front cover and *Schuljahr 1809* ("schoolyear 1809") on back cover (extremities rubbed, small scrapes to front cover). *Provenance:* Johann Georg Oberhauser (1798-1868), optician. \$3,400

A charming prize book for a young student, containing a local schoolmaster's concise calligraphic guide to the most common German and Latin scripts (only edition). Printed and bound

locally, the book may have been kept in stock by the publisher-binder Rappold for the Ansbach school, for distribution as prizes, with new bindings each year. In 1809 this copy was awarded to eleven-year-old Ansbach pupil and future microscope-maker Johann Georg Oberhauser (see below) by a triumvirate of school administrators (Schaefer, Goess, and Stieber, members of the Royal Bavarian Office of Academic Affairs).

From the 18th to 20th century, a literate person in Germany was expected to know how to write in three different scripts, a special cursive for writing letters, etc., in everyday German, a more formal German hand for titles and documents, and an italic cursive for other languages like Latin, French and English. Children had to learn all three; they were also familiarized with the formal *Fraktur*, used for official documents, calligraphic showpieces, etc. Thus the first 7 and 1/2 plates of this useful little book are devoted to the German cursive and chancery hands, *Kurrent* (spelled here *Current*) and *Kanzlei Schrift*; and plates 8-11 contain examples of the “Latin” script, with samples in Latin, French and English, while the last plate contains a *Fraktur* alphabet. The alphabet plates for the *Current* and *Kanzlei* hands show the basic strokes and variant forms, followed by lower- and upper-case alphabets. As he explains in the introduction, Noderer, who calls himself in the title a “writing and arithmetic-master,” decided to use texts on calligraphy for the samples themselves. Topics are terminology, ascenders and descenders, parallel, diagonal and perpendicular lines, hairline strokes, proper form, etc. He would have wished to provide more theoretical information in the introduction, but was prevented by the need to keep the work compact and cheap.

Noderer also published an arithmetic textbook, in 1798 (one US copy, at Princeton). The engraver Vogel, who identifies himself as being from Wöhrd near Nuremberg, was the third

generation of the Vogel family of Nürnberg engravers; he specialized in small formats (Thieme-Becker 34:48).

The recipient of this copy was almost certainly the important optician Johann Georg Oberhauser. Son of an Ansbach master turner, he apprenticed with an instrument-maker in Würzburg after completing the gymnasium in Ansbach, and later emigrated to Paris, where he became a highly successful microscope-producer, catering to a growing market of students in biology and botany who required good but affordable microscopes.

I locate no copies outside Europe (OCLC gives Berlin, Munich and Strasbourg). This is a much lovelier copy than the badly foxed digitized Bavarian State Library copy. Berlin Katalog 4958; Bonacini 1294. On Oberhauser, see Wikipedia (good article in English), and M. Seeberger, “Oberhaeuser, Georg” in: *Neue Deutsche Biographie* 19 (1999), 385-386.



"Absolutely ravishing"



23) FASHION — *Le Petit modiste français, Dédié aux Dames*. Paris: Le Fuel, [1820].

18mo (binding size 120 x 78 mm). 180 pages. Engraved title and 12 etched and stipple-engraved plates (irregularly numbered), of which one double-page, all hand-colored under the publisher's direction, with tissue guards; wood-engraved vignettes. Wove paper. Calendar for 1820, with separate Le Fuel imprint, bound at end, [8] pp. (Occasional light foxing to text, slight marginal foxing to a couple of plates). Publisher's pink glazed paper boards, gilt edges, matching pink slipcase (the latter slightly soiled). Bookplate of Carlo de Poortere. \$1,850

A FINE RESTORATION FASHION ALMANAC, showing the latest styles, one for each month, including a few for men.

By the middle of the Restoration, both sexes of the Parisian bourgeoisie were happy to follow the dictates of fashion propagandists, such as those employed by the publisher Valentin Le Fuel, a specialist in almanacs, children's books, and other semi-ephemeral genres of popular printing. A precursor of the *journal de mode*, this small volume provides monthly entries containing amusing news of the latest fashions (e.g., the war of mens' hats, in July), gossip, anecdotes, verses and songs, bulletins of the theatrical season and reflections on the latest plays and actors, names and addresses of fashion providers and *modistes*, and even advice on home decoration, such as a feng-shui-like description of a "*Salon de bon goût*": "Door to the east; console table and mirror door opposite, to the west; chimney to the north, Erard piano and mirror to the south..." (p. 30). THE TEXT IS A MINE OF INFORMATION ON TEXTILES, MATERIALS, PATTERNS, STYLES, AND VENDORS. Eleven of the delicately colored plates depict full ladies' outfits, including capes and hats, identified in the captions, and one shows a male dandy donning a jacket in front of a mirror. Fashionable Parisian sights such as the Tuileries occasionally appear in the background. Called "*absolument ravissante*" by Grand-Carteret, the double-page *Promenade* at Longchamp shows paragons of fashion strolling in the foreground, and in the background a crowd enjoying the summer air, complete with children, horses, carriages, musicians, and many large bonnets and hats.

According to the BnF catalogue, the work was first issued in monthly parts, which were brought together for two different annual collections, in 1819 and 1820. This differs somewhat from Grand-Carteret's account of three issues of the almanac, from 1818 to 1820; he states that the 1818 and 1819 volumes contain identical text and plates, the present 1820 edition being entirely new. Grand-Carteret 1843; Colas 2333; Gaudriault, *La Gravure de Mode Feminine en France* (1983), p. 62 ("*gravures ... de grande qualité*").

The French advantage

24) ADAM, Victor, illustrator ; CLAVELIN, G. *Petites étrennes récréatives de la mode*. Paris: Delaunay & Susse, 1821.

18mo (135 x 80 mm.). [2] leaves (half-title and title), 251, [3] pages. Six etched plates, including frontispiece, by and after Victor Adam. Wove paper. (Light foxing and occasional light dampstain, a few small spots.) Contemporary red morocco, covers with gold roll-tooled border, smooth spine gold-tooled and -lettered in compartments, bright green endpapers, gilt edges (slight scuffing, staining to endpapers from turn-ins). \$1,750

ONLY EDITION OF A MEDITATIVE TREATISE AND HISTORICAL OVERVIEW OF FASHION, ILLUSTRATED WITH FINE LINE ETCHINGS BY THE 20-YEAR-OLD VICTOR ADAM.

The author presents *la mode* as an engine of the economy and its dominance in France as one of her greatest strengths. When he pretends to speak for women, his conventional sexism grates on the modern reader, but individual chapters relating to *la toilette* (general skin care), makeup, headgear, hair styles, artificial hairpieces, jewelry, lace, gauze, fans, belts, garters, shoes, beards and mustaches, luxury carriages, dance, etc., provide interesting historical vignettes, from Antiquity to the present.

The G. Clavelin named on the title was probably Guillaume-François Clavelin (1757-1831), a printer and bookseller in Paris who contributed to the first seven volumes of the 20-volume *Histoire de la Révolution Française* (1790-1803), which he also published.

Thieme-Becker noted that Adam (1801-1826) entered art school at the age of 13 and enjoyed success at a very young age. His output was prodigious. In this rare work, Adam's

allegorical frontispiece shows the goddess of fashion as a windmill, with frantic women at her feet removing the rapidly changing garments carried on her blades. His other etchings portray graceful women in various garbs, some embodying the historical stages of fashion outlined in the author's sweeping analysis. The last two plates are the most overtly satirical:

"*L'Heureux quadrupède*" illustrates a reference in the text to one Mlle Laguerre, who ordered her servants to feed her horses pistachio nuts from silver dishes; and "*Déluge dramatique*" depicts an entire theater (the Odéon) filled with weeping audience members (male and female), mocking the recent fashion for crying at plays.

OCLC locates no copies in the US. Grand-Carteret 1934; Quérard, *La France littéraire* II, 221; Colas 629.





Candy box binding

25) MODENA FESTIVAL PROGRAM — *Decorazioni a trasparenti nella Facciata del R. Palazzo di Finanza per festeggiare l'arrivo della Eccelsa Coppia Imperiale nel febbrajo 1857.* (Modena: Tipografia della Regia-Ducal Camera), 1857.

Small oblong folio (binding size 220 x 317 mm). Title printed in blue and gold within floral and foliate lithographic border in blue, with red wreaths and gold arrows at each corner; lithographic plate showing the grand facade of the Palazzo di Finanza within ornate floral and arabesque border with a putto at each lower corner, printed in red, green, and yellow, by the Litografia Goldoni in Modena; [4] pages text within ornamental page borders, printed entirely in blue. Contemporary *cartonnage* presentation(?) binding, both covers covered in blue watered silk within vermeil onlay borders stamped with a flower and leaf roll-

tool, at center of front cover a large onlaid white glazed paper panel with design in gold and colored embossed appliqué: an outer frame containing stylized acanthus leaves in gray forming enclosed areas filled alternately with a pair of pink flowers and a pink & white striped ground, the frame enclosing an interlace border and centerpiece design in gold, a clump of red berries and green leaves at each side and at center a cluster of variously colored flowers (spine torn at foot, wear to corners and head of spine).

\$1,250

A handsomely printed program, recording the emblematic decoration of the royal palace of finances in Modena (now the prefecture of police) for the occasion of the passage of Austro-Hungarian Emperor Franz-Josef I and his wife Empress Elizabeth through the town. Modena was simply a waystation between the imperial visits to Milano and Venice, but, possibly begrudgingly (four years before the finally successful Second Italian War of Independence), the city officials decked out this



monumental building lining the main thoroughfare (Corso Canalgrande) in honor of the imperial passage. The decorations were made with “transparencies” of the kind used in the theater (scrim): cut-out gauze figures used to create visual effects when specially illuminated, appearing opaque when illuminated from the front and transparent when the light comes from behind.

The text identifies the 13 allegorical figures placed on the Palazzo’s facade and transcribes the epitaphs appearing elsewhere on the facade and on the two obelisks mounted at its outer edges. Winged allegorical figures of the houses of Austria and Este, unified by Bavaria, occupy the large central portico, and in each of the 12 flanking windows are figures representing religion, wisdom, justice, etc. The descriptions highlight details of light and color that testify to the meticulous effects of the transparencies (not visible on the simplified lithographic illustration). Gustavo Goldoni was the second lithographer of Modena; in 1840 he had purchased the press from his predecessor Giuseppe Gaddi.

Copies are found in plain wrappers. This special binding may have been intended for presentation.

Not in OCLC. ICCU IT\ICCU\MOD\1537994 (3 copies in Italy). Cf. P. Gaddi, “Intorno all’ arte della litografia in Modena,” *Memorie della Regia Accademia di Scienze, Lettere ed Arti di Modena*, 1861, vol. 3, Sezione d’Arti, pp. 3-14. On *trasparenti*, cf. *Enciclopedia dello Spettacolo* (Rome, 1962) IX: 1095-6.

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