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E-Catalogue 16

Twenty-two recent acquisitions



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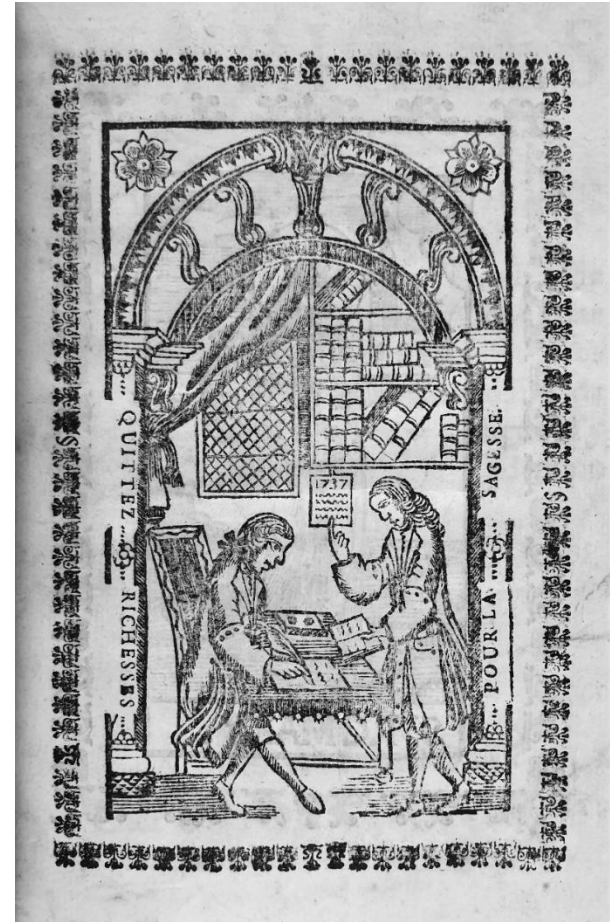
Powerful women having fun

1) ABBEY OF REMIREMONT – *Kyriolés ou Cantiques Qui sont chantez à l'Eglise de Mesdames de Remiremont, par les jeunes filles de différentes Parroisses des Villages voisins de cette Ville, qui sont oblizez d'y venir en procession le lendemain de la Pentecôte.* Remiremont: chez Cl[au]de Nic[olas] Emm[anuel] Laurent, 1773.

8vo (185 x 115 mm). [3], 4-14, [2] pp. Four large woodcuts, printed one to a page on the first and last leaves, within various woodcut and typographic ornamental borders. Woodcut headpiece, type ornaments. Dark green 19th-century quarter morocco, pale green paper flyleaves. \$3400

ONLY EDITION, an unusual piece of popular printing, memorializing an ancient religious ritual held yearly on Pentecost Monday at the female Abbey of Remiremont in the Vosges. This ancient establishment had been founded in the 7th century as a double monastery of monks and nuns, under the austere rule of Saint Columbanus, by Saints Amé (or Aimé) and Romaric, who served successively as its first abbots. The mens' monastery disappeared early on, and in the early 9th century the nuns embraced the more flexible Benedictine rule. The Abbey gradually became a secularized elite institution, reserved for women who could prove sixteen quarters of nobility on both paternal and maternal sides. These exigences were common to several other aristocratic chapters in Lorraine, but Remiremont was the richest of all the Lorraine abbeys, and its *chanoinesses*, known as *les Dames de Remiremont*, enjoyed all the privileges of a secular life, including marriage, and shared in the Abbey's considerable income. Their only duties were to celebrate the divine office daily. As an Imperial Princess, the Abbess reported directly to the Pope. Known throughout Europe, Remiremont's Dames represented the most powerful association of women in pre-Revolutionary France. Along with all the aristocratic female chapters, this most exclusive chapter was suppressed by the Revolutionaries in 1790.

The Abbey was known also for a ritual of annual homage rendered by the local parishes, the Whit Monday Kyrioles, the words of which are transcribed in this little book. The custom is described in the *Avis* on the verso of the title. Picture a glowing green morning in late May or early June: from six neighboring villages, bands of girls set forth, singing as they march toward the Abbey. Each group carries bouquets of a different flowering plant, and each intones the parish's own local *kyrielle* or hymn: the girls of Dommartin carry juniper; it is lily of the valley for the troupe from St. Amé, wild roses for St. Nabord, cherry branches for St. Etienne, elder branches for Vagney, and willow branches (*saules*) for Saulxures. Other groups paraded as well, each with their own flowers and songs, but only these six embassies were allowed to enter the Church of Mesdames.



The crookedly printed text contains the kyrielles of the six elite parishes: not the most elevated verses, opening, for example, “Criaulé, criaulé, chantez Yaulé [repeat]” or Kyrié, Sire Saint Pierre / Qui a Rome sied en Chaire”... they nonetheless convey the jolly flavor of the day. This edition preserves texts that might have otherwise been lost. The charmingly rustic woodcuts on the first and last leaves (which possibly served as wrappers), evidently from the local printer’s stock, show 1) two gentlemen in a study or hall, one writing at a desk, the other showing him a book, with books on the wall, and a rather ironic (given the context) typographic caption laid out vertically on either side, “Quittez Richesse... Pour la Sagesse” (give up riches for wisdom); 2) St. Romary (Romaric); 3) St. Claire; and 4) the Virgin and Child.

The publication would have been ordered by the then Abbess, Anne-Charlotte of Lorraine, a portrait of whom, reproduced by Wikipedia, shows a most attractive woman in a colorful and emphatically secular gown. Anne-Charlotte (who was elected Abbess in 1738, at the age of 23, and died in November 1773) was one of the more energetic Abbesses of Remiremont: she had a hospital built there, and a girls’ school, and it was she who commissioned the palatial residence, built in 1750 by the architect Jean-Nicolas Jenneson, and still standing. OCLC and the Catalogue collectif de France locate 8 copies in France, one at the British Library, and one at Yale.

Soothing the savage tongue

2) **BOURGOGNE, Antoine de** (1593/4-1657). *Linguae vitia & remedia Emblematicè expressa*. Antwerp: widow Cnobbaert, 1652.

Small oblong 16mo (74 x 97 mm). Collation: a⁸ b⁴ A-M⁸. 2 parts, continuously paginated. [12] leaves, 191, [1 bl.] pp. Half-title, etched title, 93 full-page etchings. This copy includes the cancelled leaf A8, blank except for pagination and headline on the verso.



Nineteenth-century red morocco with triple gilt fillet borders, spine and turn-ins gold-tooled, edges gilt over marbling, by Trautz-Bauzonnet. *Provenance*: James Toovey (1814-1893), London bookseller, armorial gilt bookplate with motto *inter folia fructus*. \$7250



One of the most charming Netherlandish emblem books, with 94 fine near-miniature etchings. This second Latin edition reprints the same plates and text as that of 1631, which was published at the same time as a Flemish-language edition. The purpose of the book was to list and propose remedies for the “vices” of speech: garrulousness, equivocation, insults, foul language, detraction, blasphemy, lying, perjury and calumny. The theme can be traced back to antiquity, having been treated by Plutarch in the *Moralia*; but the author, a member of the secular clergy at the Cathedral of Bruges, was more immediately influenced by Erasmus’s *De linguae usu ac abusu* (1525).

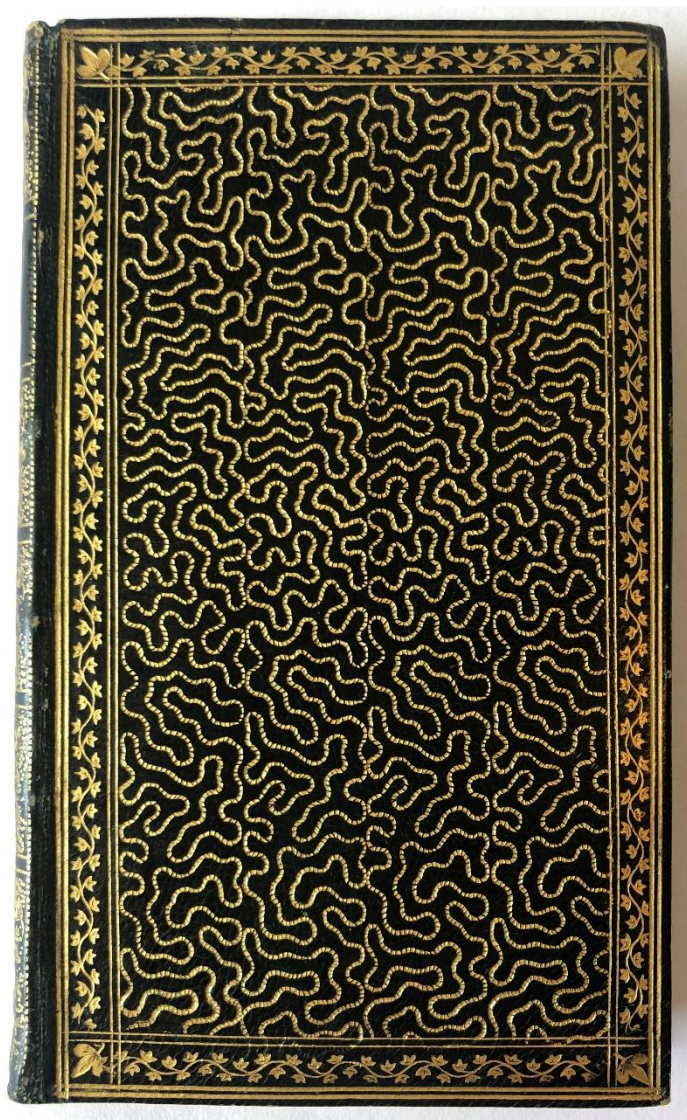
Part 1 provides examples of improper or sinful speech; two introductory emblems (the first a grisly vision of hell) are followed by 45 examples of such speech, each with an etched emblem on the verso and a motto and four-line poem on the facing recto, with an occasional note in smaller italic type at the foot of the page. Part 2, with 45 more etchings, turns to the remedies for each kind of evil language (each number responds to the same number in the first part). The delicate unsigned etchings are attributed, apparently without question, to Jacobus Neeffs and Andries Pauli (or Pauwels) the elder, after designs by Abraham van Diepenbeeck,

who dominated Antwerp book illustration at the time. Some show vignettes of daily life, in interiors, towns or landscapes, others more exciting scenes – supernatural events, battles, storms at sea, fires and floods; and many include animals, both domestic and exotic, including a toucan, a parrot, porcupines, a rhinoceros, an elephant, snakes, a leopard, a lion, a crocodile and bees.

The cancelled leaf A8, preserved here, was removed from most copies. This is among the scarcer emblem books. In the US, there are copies of the 1631 Latin edition at the Getty, Houghton, Folger and Penn State, and Houghton holds a copy of the present edition.

Landwehr (3rd ed.) 96; Funck, *Livre belge à gravures*, p. 284; Forum, *The Children’s World of Learning*, part 7, no. 3815; cf. Praz, p. 292 (1631 Latin edition); de Vries, *De Nederlandsche Emblemata* 132 (1631 Flemish edition). On the artists, cf. Thieme-Becker 9: 243-5 (Diepenbeeck), 25:373 (Neeffs), and 26:309 (Pauli).

3) **BOZÉRIAN, Jean-Claude, binder – MONTESQUIEU, Charles-Louis de Secondat.** *Le Temple de Gnide ... Par ordre de M^{sr}. le Comte d'Artois.* Paris: imprimerie de Didot l'aîné, 1780.



18mo (binding size 136 x 80 mm). 76 pp. Half-title, title with woodcut arms of the Comte d'Artois. EXTRA-ILLUSTRATED with 24 plates, comprising an engraved portrait medallion of Montesquieu by Auguste de Saint-Aubin from the 1795 edition by Pierre-François Didot; 10 etched and engraved plates by Bertaux and other engravers after Regnault, from the same 1795 edition, in two states, both *avant la lettre*, the first pure etching and the second with added engraving; an etched and engraved title by Moreau le jeune for the Italian edition published in Paris by Prault, 1767, in two states, the first pure etching; and a plate by N. de Launay after Marillier (in the final state only), which was used as the frontispiece to the Geneva 1777 edition of *Les Lettres persanes, suivies du Temple de Gnide*. Light mostly marginal dampstaining to first and last few leaves, marginal foxing to a couple of plates.

Bound ca. 1800 by Jean-Claude Bozérian in dark greenish-blue gold-tooled morocco, both covers with border of an ivy plant roll-tooled (Culot Roulette 33) set within two pairs of parallel fillets, with at each corner an ivy leaf (Culot Fer 8), enclosing an overall *vermiculé* decor (a labyrinth of squiggly *pointillé* lines), consisting of four carefully applied parallel impressions of Culot Roulette 23, sewn on four hidden cords, smooth spine in six compartments, the second gold-lettered, the remainder with a repeated "*mille étoiles et points*" stamp including roses (not in Culot), signed at foot of spine "Rel. P. Bozerian," doublures and liners of rose watered silk, turn-ins gold-tooled with Culot Roulette 9, the doublures tooled directly with a feathery foliate roll (not in Culot), gilt edges.

Provenance: René Descamps-Scrive (1853-1924), monogrammed book label (sale, Paris, 23 March 1925, lot 192); mounted label certifying that this copy appeared in the exhibit *Dix Siècles de Livres français* in Lucerne in 1949, as no. 412 in the catalogue; at that time it was owned by one E. J. Reynaud of Geneva. \$9800

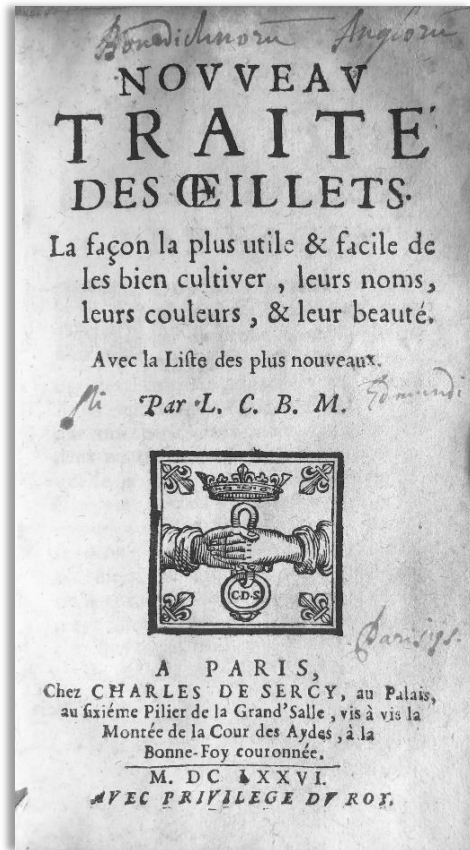
An enchanting “vermiculé” binding on an extra-illustrated copy of the first edition of the so-called Collection du Comte d’Artois (*Collection d’ouvrages français, en vers et en prose, imprimée par ordre de M. le Comte d’Artois*), consisting of 64 volumes in small format, printed for the Comte (later Charles X) from 1780 to 1784 in small press-runs by François-Ambroise Didot (1730-1804, known as *l’aîné* to distinguish him from his younger brother Pierre-François Didot). Montesquieu long pretended to deny authorship of the *Temple de Gnide*, a fairly frivolous neo-mythological poem in seven cantos, which he had published anonymously as a supposed translation from the Greek, but it was to be his most frequently published work.

This elegant volume represents one of a handful of *vermiculé* bindings executed by Jean-Claude Bozérian (1726-1839), the most skilled and



sought-after Paris bookbinder of Napoleonic France. Most recorded examples appear on editions from the collection of the Comte d’Artois. The present copy is extra-illustrated with the author portrait and 10 etchings in 2 states, from the 12 plates of the 1795 edition of the *Temple de Gnide*, printed by Pierre-François Didot; probably not coincidentally, the 1795 edition was one of a handful of books published (i.e., financed) by Bozérian himself (cf. Culot, p. 10). The volume was shown in Lucerne, Switzerland, at the Musée des Beaux-Arts, as part of an exhibition of French books and book arts, from July 9 to October 2, 1949 (*Dix siècles de livres français*, no. 412). Cf. Paul Culot, *Jean-Claude Bozérian* (Brussels 1979); Jammes, *Les Didot: trois siècles de typographie et de bibliophilie* (1998), p. 4.





4) CARNATIONS – *Nouveau Traité des Œillets. La façon la plus utile & facile de les bien cultiver, leurs noms, leurs couleurs, & leur beauté. Avec la Liste des plus nouveaux.* Par L. C. B. M. Paris: Charles de Sercey, 1676.

12mo (148 x 85 mm). [4], 162, [2] pp. Publisher's woodcut device on title, woodcut head-and tailpiece and opening initial. Contemporary parchment over flexible pasteboards. Front pastedown unglued showing liners of printed waste. Dampstain to first few leaves, foxing and softening, corners creased, binding soiled and stiffened. *Provenance:* from the library of the English Benedictines in Paris (St. Edmund's Priory), late 17th or 18th-century inscription on title, *Benedictorum anglorum S[anc]ti Edmundi Parisiis.* \$800

FIRST EDITION of a guide to carnations and pinks, evidently by a gardener or nurseryman (whether a gentleman or a professional gardener is not known). The book, which went into several editions, helped spread the vogue for the flower in France, and is still respected. In the preface, the anonymous author claims that he intends his book for other *fleuristes*, with no commercial interests but purely in order to share the beauty of the flower. Testifying to the breadth of his experience, the first part is a detailed technical guide to cultivation, with much precise advice on layering (*marcottage*), cultivation in a pot versus a greenhouse, required watering and sun exposure, flowering, and protection from blights and insects (especially earwigs and ants). The second part, starting with chapter XVII on p. 89, is a more properly aesthetic guide to the flower, with a general assessment of its lovely qualities, and a detailed list of well over 200 different carnation varieties, organized alphabetically under each color: violet, red, crimson, pink, white, and multicolored. An entire paragraph is devoted to each type. The work, which was apparently erroneously ascribed by Barbier to one Goube of

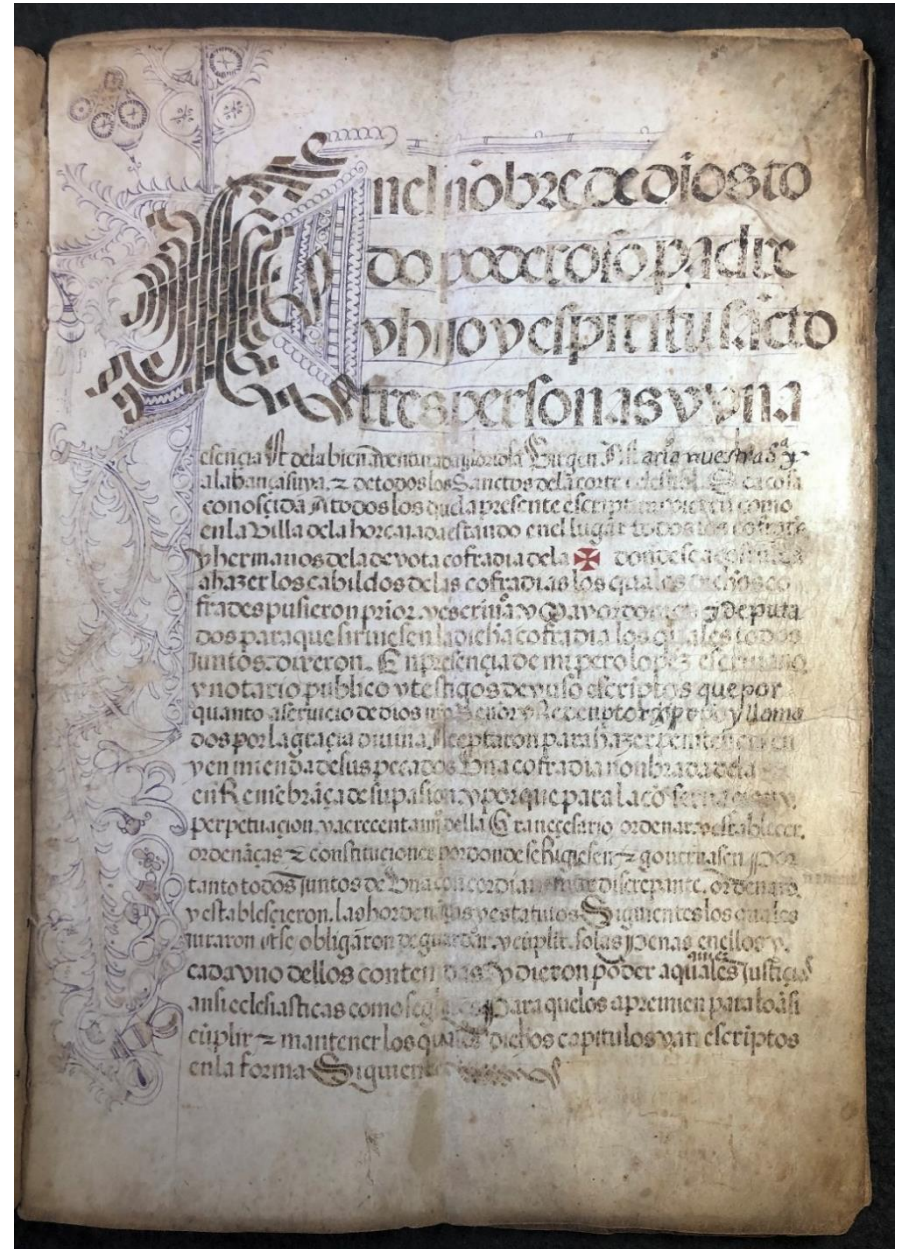
Valenciennes, met a need and was reprinted at least three times before 1700.

This copy was owned by the Benedictine community of St. Edmund in Paris, founded in 1615 by the English Benedictine Dom Gabriel Gifford, later Archbishop of Reims and primate of France. Following its expulsion from Paris during the Revolution, the community took over the vacant buildings of the community of St. Gregory's in Douai in 1818.

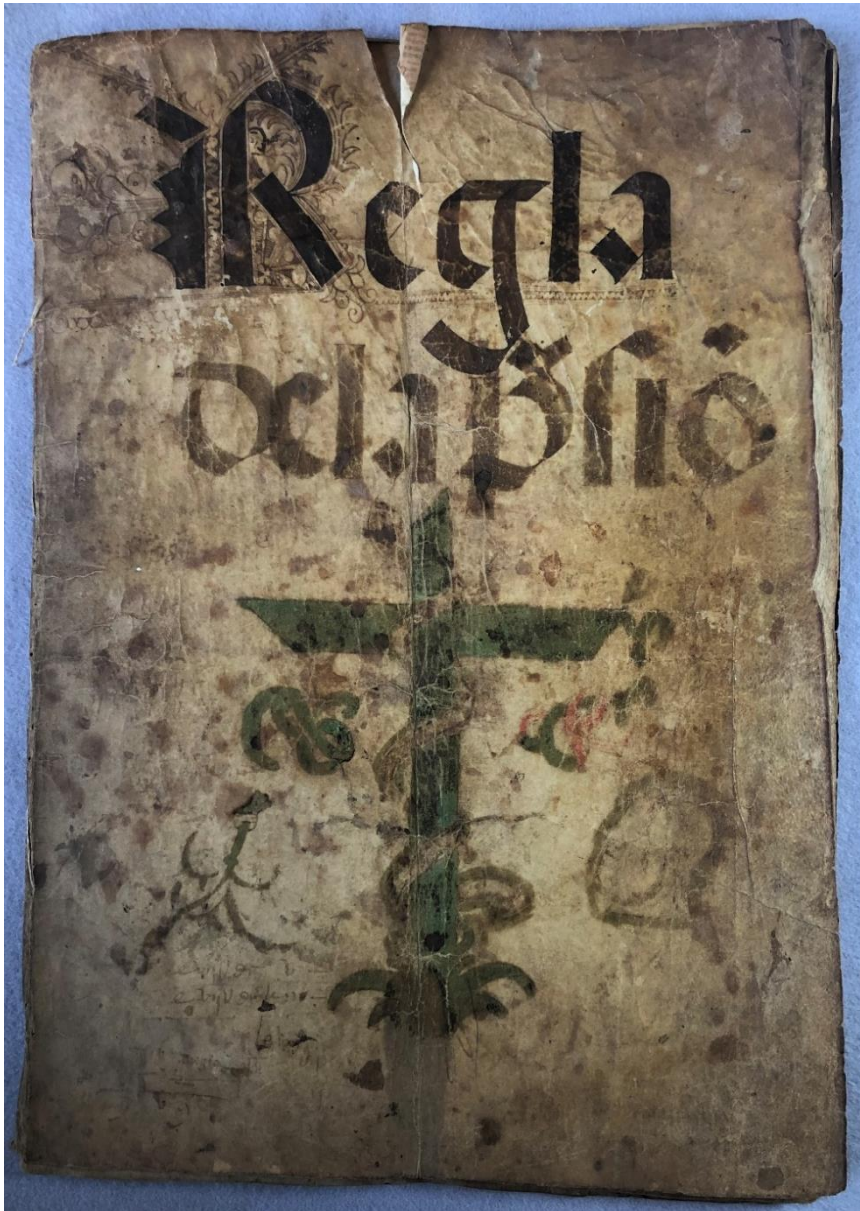
OCLC locates copies in the US at the libraries at Oak Spring, NY Botanical Garden and Chicago Botanic Garden. Musset-Pathay, *Bibliographie agronomique* 1379; cf. Barbier III: 522. Musset-Pathay, *Bibliographie agronomique* 1379; cf. Barbier III: 522.

5) CONFRATERNITY OF THE HOLY CROSS, LA HORCAJADA, SPAIN. *Regla de la P[ro]p[ri]a*: Manuscript rules for the Confraternity of the Holy Cross of La Horcajada, Spain. Ávila and La Horcajada, 1527-1615.

Manuscript on parchment (380 x 270 mm). [1]⁸. COMPLETE. Contents: ff. 1r-4v: Regla, in Spanish, in 30 numbered sections (inconsistent numbering on ff. 3v-4v), in a rounded script in brown ink (the first page slightly larger), up to 27 lines. F. 1r: incipit, first four lines in large lettering, with very large calligraphic initial: *En el no[m]bre de dios todo poderoso padre y hijo y espiritu sa[n]cto tres personas y una esencia...* Section 30 (f. 4v) added in a slightly later hand. The word *Cruz* symbolized by a red Maltese cross. Text on ff. 2r-2v underlined in red. Calligraphic initials, some with marginal extensions in brown, purple or red. Marginal drawings of prickly foliage, some in the shapes of fantastic animals. Later marginal notes opposite many sections. Ff. 5r-5v: [Heading:] *Este es traslado de un testimonio*, followed by two notarial subscriptions on f. 5v, one partially in cursive, signed and dated Ávila, 11 May 1527, the other in italic (partly faded), including the date 1615. F. 6r: *A cerca de la procession de la Resurreccion*. After an introductory portion in a small round early 16th-century hand in brown ink, the text continues from f. 4v with sections 32-37 of the Regla, of which sections 33-37 are in a later sixteenth-century hand; these sections ruled through with light diagonal lines. Signatures or notes in lower margin. F. 6v: blank except for five lines heavily cancelled in red. Ff. 7r-7v: five paragraphs, in a fine upright italic hand, the first and third with headings in red, *La orden que han de tener en la procession de la Resurreccion* [sic] *en la* [faded and illegible]...; *La orden que sea de tener en la procession de la Resurreccion* [sic] *en el domingo de pascua es la siguiente...* Followed on f. 7v by a note in a different hand dated from La Horcajada, 21 May 1550. Ff. 7v-8v and back inner cover: later additions, some quite faded. A few later marginal annotations throughout.



Rubrication and decoration: headings and line fillers in red, a few ornamented line fillers or borders, some passages underlined in red or light purple, else ruled in dry point, numerous calligraphic initials in red or brown ink, opening initial with purple filigree extension filling left margin, numerous foliate, vegetable and zoomorphic ornamental designs in the margins in red, purple and brown ink.

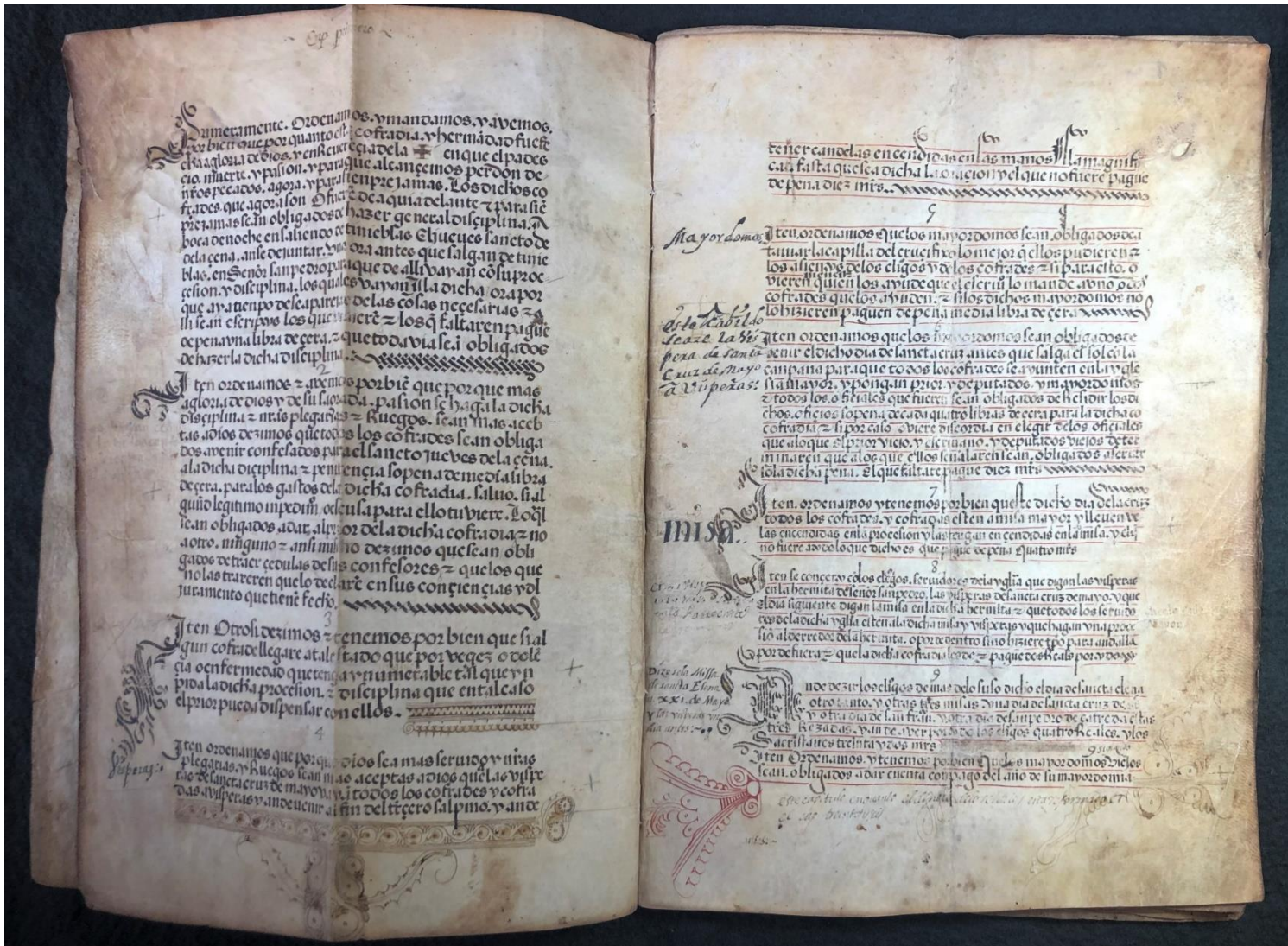


Binding: stitched into the original parchment cover with title “Regla de la P[a]sio[n]” in large letters, the R with decorative extensions, above a large cross in green ink, entwined with the snake and in the margins the instruments of the Passion. *Condition:* rubbing and staining, vertical crease from folding causing occasional erasure of text, outer edge of first page somewhat rubbed affecting legibility of text (some words at line ends helpfully written over in a later hand), the inks used in the last two leaves quite faded; wrapper worn and darkened, with tears at top and 3 small holes in lower cover.

Provenance: Confraternity of the Holy Cross of Horcajada; purchased in France (with export license). \$22,000

A Spanish confraternity manuscript, containing the rules and statutes that governed the Confraternity of the Holy Cross (referred to as the *Cofradía* or *Hermandad de la [Cruz]*, the word *Cruz* being supplied by a Maltese cross in red) of La Horcajada, a town located in Castile and León, in the province of Ávila. As in other Roman Catholic countries, confraternities or lay brotherhoods played a vital role in community life in Spain, functioning as mutual aid societies and venues for laypeople to express their piety and perform charitable acts. VERNACULAR MANUSCRIPT CONFRATERNITY STATUTES FROM THE IBERIAN PENINSULA SURFACE MUCH MORE RARELY THAN, FOR EXAMPLE, THEIR ITALIAN COUNTERPARTS, although it appears that Spain had a larger number of confraternities proportional to the population, especially in Castile and León, than the other Catholic lands. Virtually every community, including small villages, had at least one confraternity. While exact numbers of confraternities in sixteenth-century Spain are unknown, “studies carried out for a number of cities suggest that the number of confraternities and

brotherhoods in the Hispanic kingdoms was larger than elsewhere in Catholic Europe.... The reasons behind the extraordinary popularity of confraternities and brotherhoods in the Hispanic kingdoms cannot yet be established, however, in view of the current state of research on the topic.... There has been a tendency for scholars to emphasize the confraternity as a primarily urban phenomenon, a reflection, perhaps, of their early development in Italy where they formed an essential part of civic and urban life. In the Hispanic kingdoms, however, these institutions were equally important in the religious and social life of the small village. Pastoral visitations carried out by the bishops of Cuenca during the sixteenth century found that 'nearly every community had at least one brotherhood,' even small villages of 500 inhabitants. A similar pattern prevailed in villages around Toledo during the late sixteenth century" (Callahan, pp. 18-19).



In his article Callahan further points out the popular nature of Spanish confraternities, which “arose from the initiative of the laity rather than the clergy, prime examples of the lay piety that began to flourish in late medieval Europe. This piety developed largely on its own uncontrolled by either local bishops or the pope, both of whom regarded its manifestations with some suspicion.... The resiliency of traditional confraternities and brotherhoods developed from their connection to local religious cultures. It also reflected a fact noted by scholars who have studied specific cities and regions, the strongly popular character of membership. There were, of course, some associations that limited membership to the nobility or clergy, but in most cases members were recruited from the popular classes. This was obviously true in the case of peasant villages where only one or two confraternities existed...” (pp. 22-23). In spite of the centrality of confraternities to early modern religious life in Spain, there is comparatively little modern scholarly literature, especially on the rural confraternities. (Note the absence, for example, of any articles on Spain or Portugal in Brill’s recently published *Companion to Medieval and Early Modern Confraternities*.)

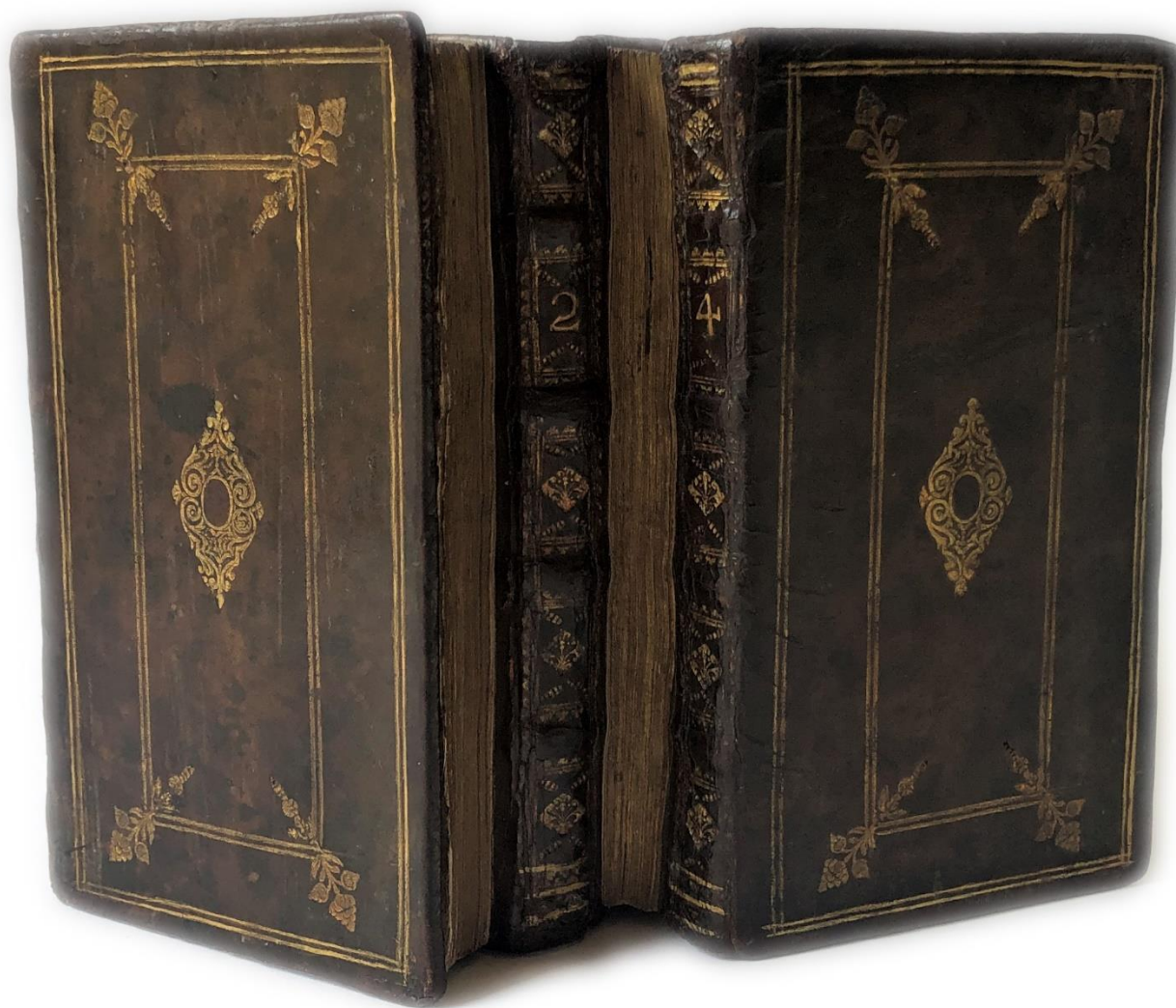
The present working manuscript bears witness to this important but understudied aspect of Spanish popular religious culture, before the restrictions placed on confraternities by the Council of Trent and succeeding Popes. Consulted frequently and contributed to by members of the confraternity, the manuscript includes abundant interlinear and marginal additions and corrections, and half- or full-page later additions. The town of La Horcajada is identified in the opening page. Ff. 1r to 5v contain the introduction, the first 30 statutes, and a notarized testimony with heading “*Este es traslado de un testimonio*” which relates to the apparently recent establishment of the confraternity. The statutes cover admission of new members, general rules of comportment, requirements of prayer and confession for feast days and for the canonical hours, charity for poorer members of the confraternity, chants, etc. Several paragraphs relate to processions, including required habits and admission of non-members into the processions. On f. 6r a paragraph on the *procession de la Resurrection* is followed by six entries numbered 32 to 37, of which paragraphs 33 to 37 are in a later 16th-century hand. Light diagonal lines through these five paragraphs may indicate that they were cancelled. The verso (f. 6v) contains only five lines, heavily cancelled in red ink, and f. 7r continues discussion of the procession of the Resurrection on a feast day (the name of the saint is smudged) and on Easter Sunday, in a different 16th-century upright cursive. This second section (of which portions are difficult to read because of fading), ends on f. 7v and is followed by a note in a larger hand, dated from La Horcajada, 21 May 1550. The final leaf and inner back cover contain later additions, some quite faded. One late addition in the lower margin of f. 5v is dated 1615.

The manuscript is decorated in a popular style. Some of the leafy plant designs have a thorny look that may reflect local vegetation. Animals and grotesques include a scorpion-like creature, birds, and possibly imaginary mammals. A witness to the central role played by religious confraternities in early modern Spain, bearing the marks of its use and in original condition, it is a rare survival, and would repay further study.

Cf. William Callahan, “Confraternities and Brotherhoods in Spain 1500-1800,” *Confraternitas: The Newsletter of the Society for Confraternity Studies* 12:1 (2001) 17-25. See also William A. Christian, *Local Religion in Sixteenth Century Spain* (Princeton 1981); Maureen Flynn, *Sacred Charity: Confraternities and Social Welfare in Spain, 1400-1800* (Basingstoke, 1989).

Going Dutch

6) **DOS-À-DOS** – *Thirsis Minnewit. Bestaande in een verzameling der moyste en aangenaamste minne-zangen en voysen.* Amsterdam: Joannes Kannevet II, [ca. 1750-1760]. Bound with: [*De vrolyke zang-godin, opheffende veelderhande ernstige en boertige gesangen, kusjes en drink-liederen.* Amsterdam: Kannevet, ca. 1750-1760].



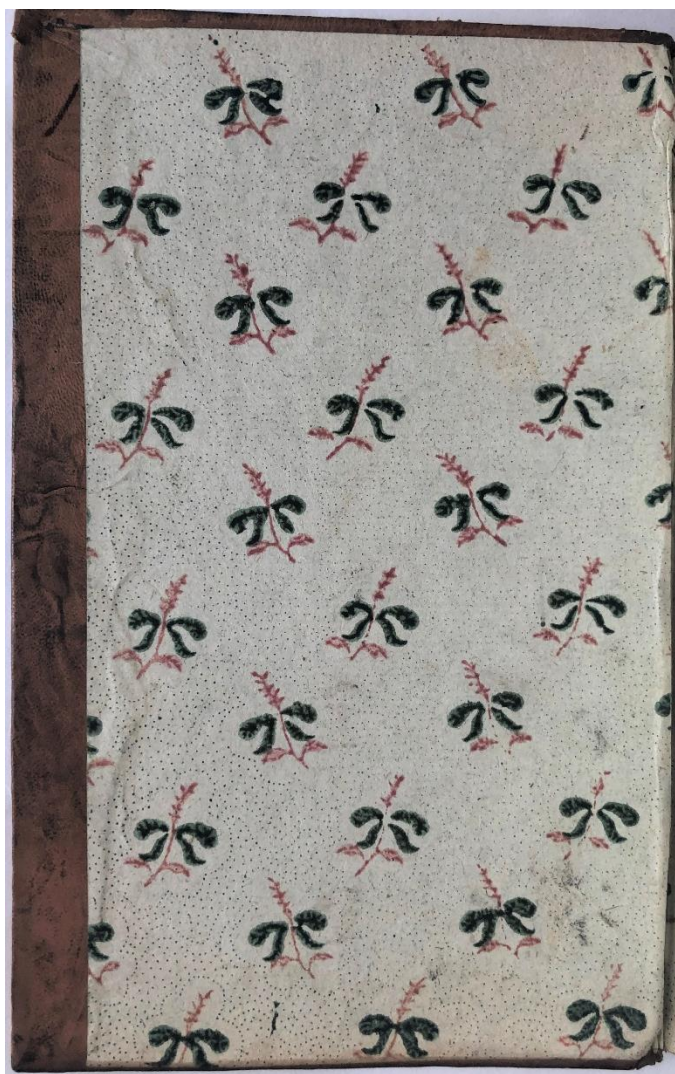
2 works in 4 volumes, 12mo, bound back to back (dos-à-dos), binding size 134 x 74 x 50 mm. *Thyrsis Minnewit*: 3 volumes: [8], 160; 164, [4]; [8], 160. Volume 1 with engraved frontispiece, all 3 letterpress titles with a woodcut vignette of men and women at a banquet, woodcut initials and tail-piece vignettes. *Vrolyke zang-godin*: 160, [4] pp. Bound without the 2 unpaginated preliminary leaves, containing the engraved frontispiece and title-leaf. Some soiling and staining in vol. 3, second work with tear to corner of fol. D8 catching a letter and catchword. Bound together in a double dos-à-dos binding of mottled dark brown calf, the two covers gold-tooled with two double-fillet panels, a small stamped arabesque lozenge at center and a large and small flowering plant tool at each corner of the inner panel, the spines gold-tooled in five compartments, second compartment with the gold-stamped volume number (1 to 4), gilt edges, marbled endpapers. Small repairs to corners and to fore-edge of lower board. *Provenance*: Grace Whitney Hoff (1862-1938), her 1933 catalogue: Amédée Boinet, *Bibliothèque de madame G. Whitney Hoff*, no. 294; by descent to her grandson Charles "de" Labouchere (Charles David Labouchere), with their bookplates. \$12,500

A pair of popular Dutch songbooks in a four-volume *dos-à-dos* binding. Known as a "double" dos-à-dos binding, surviving examples of this variant of the usual two-volume dos-à-dos are extremely rare, but, surprisingly, the genre seems to have been identified with the present popular erotic songbook: I locate only two other double dos-à-dos bindings, both on copies of these same songbooks (in different editions). The binding style may be a clever allusion to certain passages of the book's racy contents.

Although few copies of any edition of *Thyrsis Minnewit* are found outside the Netherlands, the Short-Title Catalogue Netherlands (STCN) lists over 20 editions. The collection was first printed in 1636, under the title *Scoperos satyra ofte Thyrsis minnewit*, attributed to Johan van Dans. According to STCN, Joannes Kannevet II, the publisher of the present edition, was active for nearly fifty years, from 1733 to 1780. The title of volume 3 declares it *Verbeeterd* (corrected). This is one of several editions to have been issued with a companion songbook, *De vrolyke zang-godin*. The two works, technically separate editions, are found together in all extant copies recorded. In this copy the binder omitted the title-page and woodcut frontispiece of the *Zang-godin*, evidently a not uncommon practice. The unsigned engraved frontispiece in volume 1 shows a pastoral scene with an embracing couple, dancing nude nymphs in the background, and an androgynous creature representing Bacchus in a chariot pulled by swans in the foreground. This iconography and the small banquet vignette were a regular component of the songbook, which contains the words to hundreds of songs, some quite bawdy, to be sung to popular melodies, identified in small type beneath the title of each song.

The two other double dos-à-dos bindings mentioned above are: a calf binding on an undated [ca. 1690?] edition of the same songbooks in the Bodleian Library (shelfmark Broxb. 1.27); and a parchment binding on a 1726-1728 edition of the same, from the Cornelius Hauck collection, sold at Christie's New York, 28 June 2006, lot 387. STCN 168606682 and 24067006X, locating only the British Library copy outside the Netherlands.





7) **FÁBA, Simon (István)** (1731-1801). *Carmina, e posthumis mss. pietate nepotum eius, Matthiae ac Stephani, edita*. Posonius [Bratislava]: Georg Aloysius Belnay, 1804.

8vo (193 x 118 mm). 160 pp. Two engraved plates: portraits of the author and of Franciscus Barkóczy, by Sebastian Mansfeld of Vienna. Contemporary marbled sheep, smooth spine gold-tooled in six compartments, the second with beige calf gilt lettering-piece, floral *Kattunpapier* endpapers (covers a bit scratched, dent in front cover). *Provenance*: book label of Edward John Kenney, Canadian classicist. \$450

Only Edition, a posthumous collection of previously unpublished Neolatin poems by a Hungarian priest, printed in Bratislava (Pressburg), now part of Slovakia. The verses include a eulogy to the dedicatee, Franciscus (Ferenc) Barkóczy (1710-1765), archbishop of Bratislava. Edited by the author's nephews, the edition is handsomely printed on thick paper.

Outside Hungary only the British Library copy located. Cf. G. M. Vajda, ed., *Le Tournant du siècle des Lumières 1760-1820* (1982) p. 615.

Makes your hair stand on end

8) HAIRSTYLES – Johann Martin WILL, engraver. *Les Differens Gouts et nouvelles Modes de Coeffures*. Augsburg: zu finden bey Joh. Martin Will, [ca. 1780].

8vo (161x 95 mm). Engraved title, 23 (of 24) engraved plates of hairdos, all with caption “Coeffures d’Augsbourg” and signed “Joh. Martin Will exc. A.V.” [Augustae Vindelicorum], all except plate 15 with details highlighted in contemporary hand-coloring and grey lead. Lacking plate 14, pl. 13 cropped at fore-margin, slight foxing and creasing to title; the sub-title “II. Theil” effaced and covered by owner’s inkstamp. Contemporary grey embossed floral paper wrappers (rubbed, torn along backstrip, other small tears). *Provenance*: “G H,” circular ownership stamp on title-page. \$3500

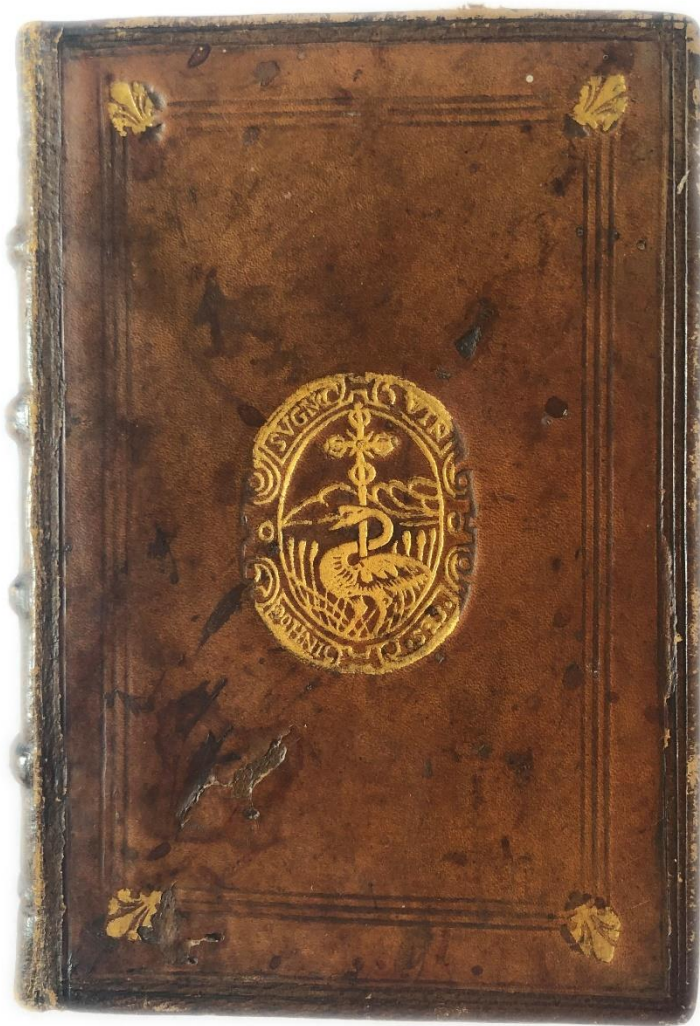
A model-book for hairdressers, engraved and published by the Augsburg engraver Johann Martin Will (1727-1806), showing elaborately braided hairdos and monumental hair-towers, with ringlets and tresses carefully disposed around teased mountainous appendages and interwoven with ribbons, feathers, and a variety of fanciful millenary creations. Augsburg was clearly no backwater; while somewhat less extreme than their French counterparts, these hairstyles were inspired by the latest French vogue for the notorious *pouf* hair-constructions, allegedly invented in 1774 by the dressmaker Rose Bertin (whose most influential client was Marie Antoinette), in collaboration with a hairdresser named Monsieur Léonard. “The pouf was built on scaffolding made from wire, cloth, gauze, horsehair, fake hair, and the wearer’s own tresses, teased high off the forehead. After dousing the whole edifice heavily with powder, its architect installed amid the twists and curls an elaborate miniature still-life...” (Weber, p. 104).

The cropping of plate 13 at the fore-margin is due to its having been incorrectly trimmed and bound in askew; a line parallel to the gutter shows that the engraved plates were cut out from one or two large sheets. This was part II of a series. I locate only one other copy of this part (Augsburg) and one copy of part IV (the Lipperheide copy at the Kunstbibliothek of the Staatliche Museen zu Berlin), which has the same title and 23 plates. The Augsburg copy is digitized: it is in wrappers of the same or very similar dark embossed paper. It includes plate 14, absent from this copy, which shows the front view of the coiffure shown from the back in plate 15. VD18 80238963-001; Lipperheide 1680 (different volume); on Will see Thieme-Becker 36:7. Cf. E. Langlade, *La Marchande de Modes de Marie-Antoinette: Rose Bertin* (1911, digitized on archive.org); C. Weber, *Queen of Fashion: What Marie Antoinette Wore to the Revolution* (2006).

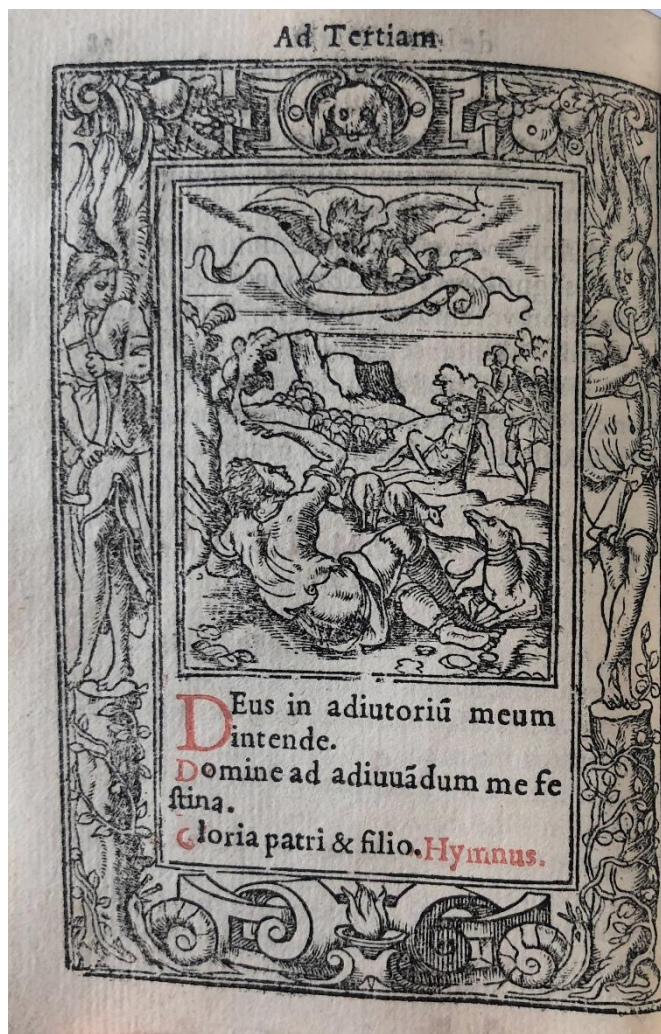


An unrecorded composite book of hours in a publisher-bookseller's binding and with early English provenance

9) HORAE B.M.V., use of Amiens. *Heures Notre Dame à l'usage d'Amiens toutes au lo[n]g sans riens requerir.* – *Sequuntur vesperę per omnes ferias dicendae cum Completorio.* – *Les quinze effusions de sang de nostre sauueur & redempteur Iesuchrist.* Paris: Nicolas Bruslé for Guillaume Merlin, 1562 (parts 1 and probably 2); Guillaume Merlin, 1569 (part 3).



3 parts in one, 16mo (115 x 73 mm). 120; [24]; [8] leaves. Roman type, parts 1 and 2 with 28 lines, printed in red and black. Part 1 (*Heures*): title printed in red and black with Merlin's woodcut device (Renouard 762, with motto *In hoc cygno* [i.e., signo] *vinces*) within



woodcut border, 13 large *Horae* woodcuts, from 12 blocks, all set above 5 lines of letterpress text within ten different woodcut borders (three repeated), last page with full-page woodcut of a skeleton representing "the triumph of death," with inset letterpress text; 5 small woodcuts in the Gospel sequences, a few woodcut capital initials. Part 2 title in red with Flight into Egypt woodcut and border repeated from the main *Horae*; 5-line typographic arabesque initials. Part 3, the *Quinze effusions*, with 15 small woodcuts of the Passion. Small repaired wormhole in blank lower margin of title, small repaired tears in F3 and F4 (without loss), light dampstain in lower gutters of quires E-G. Bound ca. 1569-1570 FOR THE PUBLISHER GUILLAUME MERLIN in brown calf, covers double-paneled with blind triple fillets, small gold-stamped fleurons at corners of inner panel, at center Merlin's gold-stamped device, copying his printed device (Renouard 762), but spelling the motto "*IN HOC SVGNO VINCES*," gilt edges; the volume was rebound in brown goatskin, preserving the original covers, in the late 19th century.

Provenance: "Margaret Paige," early 17th-century signature in a childlike hand on lower flyleaf, accompanied by pen trials and Latin words; on the front flyleaf, other pen trials in a later 17th- or early 18th-century hand, including the words, "*many are called but few chosen ... I am the Duke of Norfolk and shall be attende[d].*" \$20,000

UNIQUE COPY OF A COMPOSITE PRINTED *HORAE*, ILLUSTRATED WITH UNRECORDED WOODCUT MATERIAL, IN ITS ORIGINAL PUBLISHER-BOOKSELLER'S BINDING, AND WITH A SEVENTEENTH-CENTURY ENGLISHWOMAN'S OWNERSHIP INSCRIPTION.

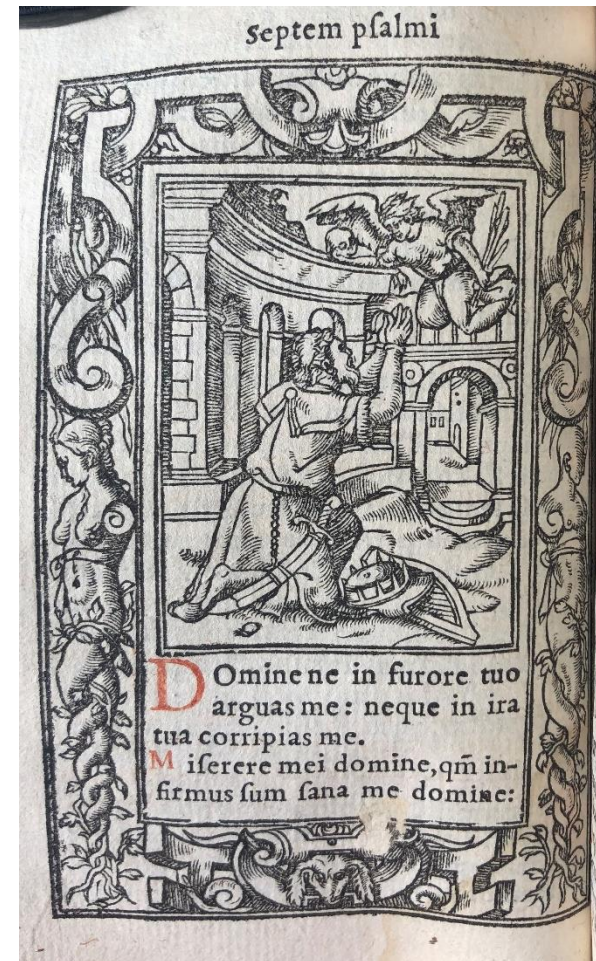
In the second half of the sixteenth century Paris was still the center for Book of Hours publishing. Of the 13 editions for the use of Amiens listed by Bohatta (to which one can add this edition), all were printed in Paris. Guillaume Merlin I,

active from the 1540s to ca. 1570, had this small book of hours printed for "export" to Amiens, and bound it with an extra three-quire section of prayers for Vespers and Compline, and a hugely popular vernacular devotional tract on the "*Fifteen effusions of the blood of Christ.*" Such "composite" copies of books of hours were so common as to be almost the rule in French publishing during the second half of the sixteenth

century. Publisher-booksellers had at their disposal different and interchangeable independent quire sections (i.e., editions) of various devotional texts, which they had bound in different combinations with individual copies of books of hours, as a method of customization. Tracts like the *Quinze Effusions* were printed in literally hundreds of editions; always intended to accompany *Horae*, they are never foliated or paginated.

In spite of the French title, and the calendar in French, the text of the present *Heures* is entirely in Latin. Although of decent quality, the presswork shows signs of haste, notably in the frequently imprecise register of the red printing. Nevertheless, the very fact of two-color printing, combined with the use of roman types and the fashionable Fontainebleau-style woodcut borders, points to the publisher's desire to differentiate this edition from the often archaic productions printed in gothic types that characterize post-1550 popular *Horae* printing. The woodcuts are mostly uniform in style; only the Pentecost and Job cuts are from a different series, both being set within oval frames which were cut down for this edition. The Renaissance strapwork borders, which are printed from single blocks, add charm to the illustrations, with their hanging swags, fruit baskets, antique vases, ivy-entwined columns, trophies, male and female caryatids, satyrs, putti, dogs, snails, turtles and grotesques.

This Book of Hours is unrecorded. It appears in none of the standard *Horae* reference sources (Lacombe, Bohatta, Bibermuehle catalogue), nor in the Universal Short-Title Catalogue or any OPACs or library catalogues. The printer Nicolas Bruslé also makes no appearance in any of the *Horae* censuses, and the exhaustive Bibermuehle catalogue does not record any of the woodcut material used in this edition, which predates the earliest of the 15 editions with Bruslé's imprint, printed from 1563 to 1573, recorded in the admittedly lacunary USTC. The Bibliothèque nationale de France holds another composite book of hours printed by Nicolas Bruslé for Guillaume Merlin in 1567, a Latin *Horae* for Roman use (BN Res P-B-83, not in Lacombe or USTC). That edition (examined by the cataloguer) is also in sextodecimo format, but is printed in gothic types, and illustrated with small woodcuts of the same size as the standard *Quinze Effusions* cuts; two of the cuts are in fact re-used in the *Quinze Effusions* of that edition (which shares a colophon with the 1567 *Horae*), and one appears in this copy's *Quinze Effusions*. Stylistically the BnF edition belongs to the "older" type of Books of Hours, which contrasts markedly with the Italianate style of this 1562 edition. The BnF 1567 *Horae* is bound with an edition of the *Devote meditation sur la mort & passion de nostre seigneur Jesus christ*, published in 1568 under Merlin's imprint (Bechtel, *Catalogue des Gothiques*, M-220), which includes the skeleton woodcut used on the last page (f. 120v) of our edition. (The cut represents the "triumph of death," according to the BnF catalogue.) While the same woodblock is used, the inset letterpress texts in Latin and French are differently typeset in the two editions.



Les Quinze Effusions, probably the most frequently printed of any of the adjunct devotional texts used in composite French Horae, contains French prayers for each of the 15 occasions on which Christ's blood was shed. It is almost always illustrated with a series of 15 woodcuts, with much borrowing and copying of the cuts. The copies are often extremely close, and can be difficult to distinguish. The woodblocks were sometimes signed with the initials of their owner, the publisher (or occasionally the printer), rather than by the always anonymous wood engraver. The printer of the present edition of the *Quinze Effusions* is not stated, but it is also almost certainly by Nicolas Bruslé: all but two of the woodcuts (for *effusions* 5 and 15, see below) which are here replaced by cuts from a different series, were also used in the [1567] edition, identified as being by Bruslé.

Contents:

Heures: Collation: A-P⁸.

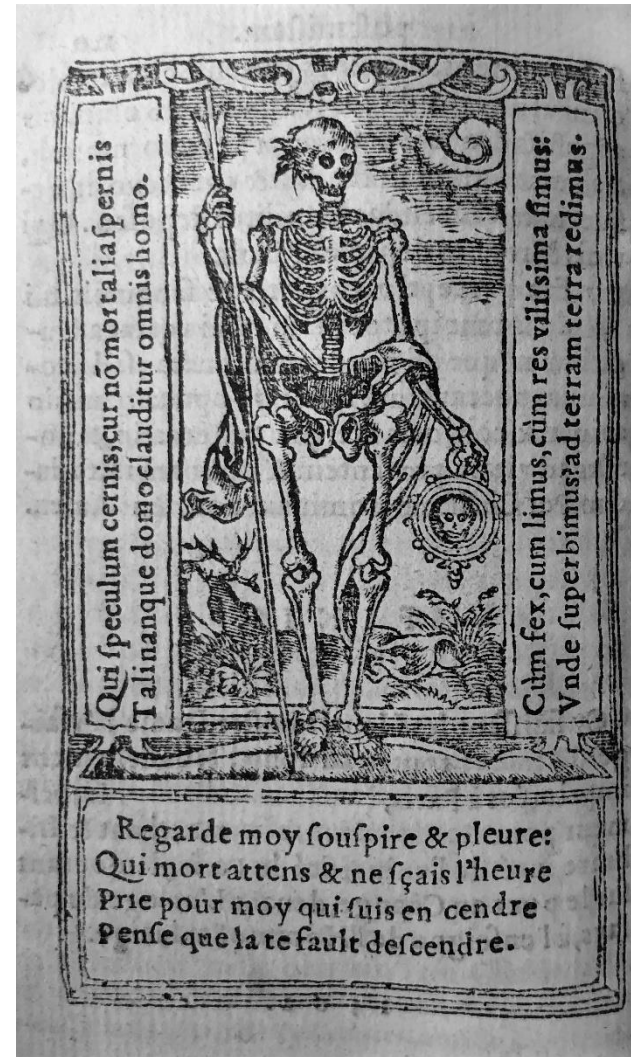
A1r title, A1v almanac for 1562-1573, A2r-A7v calendar (in French), A8r-B7r Gospel lessons (with 5 small woodcuts), B6r-B7r prayers (*Prosa de beata Maria*: Psalm 102, etc.), B7v-F1r Hours of the Virgin, F1v-F4v Hours of the Holy Cross, F5r-F7v Hours of the Holy Ghost, F8r-G2r Hours of St. Barbara, G2r-G7v Penitential Psalms, G8r-H5v Litany; H6r-L3r Office of the Dead, L3r-M7r *Commendationes animarum*, M7v-P8r various prayers and suffrages, P8r colophon, P8v woodcut.

Major illustrations:

A1r title with Merlin's device, border 1
 B7v Annunciation (Matins), border 1
 C4v Visitation (Lauds), border 2
 D1v Nativity (Prime), border 3
 D4v Annunciation to the Shepherds (Terce), border 4
 D7r Adoration of the Magi (Sext), border 5
 E1r Presentation in the Temple (None), border 6
 E3r Flight into Egypt (Vespers), border 7
 E7r Coronation of the Virgin (Compline), border 8
 F1v Crucifixion (Matins, Hours of the Holy Cross), border 9
 F5r Pentecost (Matins, Hours of the Holy Ghost), border 3
 G2v David repentant (Penitential psalms), border 10
 H6r Job on the dung-heap (Office of the Dead), border 1
 M7v Crucifixion (*De sanctissimo Trinitate*), border 9 (repeats)
 P8v A skeleton holding a spear and a death's-head medallion, flanked by letterpress Latin text printed sideways, at foot a monitory French quatrain ("Regarde moy souspire et pleure" ...).

Vespere: Collation: A-C⁸.

A1r Title printed in red below Flight into Egypt cut, within border 7 (repeated from E3r of the *Heures*).



No imprint or colophon but same types and line count as part 1. Prayers for Vespers and Compline, with various other Latin prayers.

Quinze Effusions: Collation: A⁸.

Drop-title. 15 woodcut illustrations printed in upper half of every page except the last (A8v); 13 of the cuts are from a uniform set, with abundant hatching; the exceptions, the cuts for *effusions* 5 and 15, are in a different, more open style, and are signed GM [Guillaume Merlin].

Binding: The binding bears one of three known stamps or tools with Guillaume Merlin's device, recorded by Georges Colin on a total of six bindings, of which one (with this stamp) was destroyed by a Dutch library in the 1970s. The present device, Colin's tool "C," is also found on the lower cover of a copy of the *Hortulus Animae* printed by Henri Coipel for Merlin in 1569-1570, at the Mazarine Library (Rés. 23.889). The destroyed example was on an octavo *Horae* printed for Merlin by Jehan Amazeur in 1553.

The function of the small number of surviving bindings bearing blind panel stamps or (later) gold-tooled stamps reproducing publishers' devices was long debated. E. P. Goldschmidt finally proposed the most convincing explanation, which elucidates early bookselling practice and is based on an understanding of the *libraires'* devices as trademarks, useful for advertising: his hypothesis was that these stamps were used by the bookseller-publishers for display in their shops, and sold to customers who were willing to purchase the books ready-bound, rather than in sheets. Thus, rather than publishers' bindings, they are now generally thought to represent the publisher-booksellers' latter role (with some possible exceptions, noted by Colin in his excellent article on the subject). One may speculate that the present copy of a book intended for readers of a different city, yet bearing the publisher's "trademark" on the binding, was not exhibited in Merlin's Paris premises, but may have been intended for a customer who indeed wished to buy his or her book(s) ready bound; or perhaps it was meant to be displayed in the shop of an Amiens colleague, as an advertisement for the publishing business of Guillaume Merlin, who specialized in religious material. Cf. Georges Colin, "Les Marques de libraires et d'éditeurs dorées sur des reliures," *Bookbindings and other Bibliophily: Essays in honour of Anthony Hobson*, pp. 77-115, esp. p. 99; E. P. Goldschmidt, *Gothic & Renaissance Bookbindings* I:33-36, 41-43.



The proletariat speaks out?

10) HOUSEMAIDS – *Die Sich selbst vertheidigende Dienst-Magd.* [Leipzig?]: s.n., 1719.

8vo (159 x 94 mm). 29 pp. Engraved frontispiece. Type-ornament headpiece, woodcut tailpiece. Modern buckram-backed paper wrappers. \$2200

ONLY EDITION of a satirical dialogue between two working women, a housemaid and an aged second-hand goods vendor (*Trödel-Frau*), defending the reputation of their professions against the recent attacks of a pamphleteer. At first, “The Maid-Servant defending herself” appears to be a genuine rebuttal of the pamphlet in question, by one Marforius, published two years earlier under the title *Kurtze Beschreibung des zum theil liederlichen Lebens und Wandels Derer anjetzo in grossen Städten sich befindenden Dienst-Mägde Als da sind Muhmen, Ammen, Köchinnen, Junge-Mägde, Jungfer- und Kinder-Mägden [et]c.* (Leipzig: August Martini, 1717, and later editions). But in fact this lively fictive dialogue (“almost ready for the stage” - Dürr, *Mägde* p. 101) slowly reveals itself as a further commentary, though subtler and more ambiguous than its predecessor, on the perceived loose morals of the servant class.

In early modern Germany, many young women of both the laboring classes and the lower middle classes entered the households of wealthier families as maids, staying either for a few years, until their marriages, or for their entire lives. Their chores ranged from child-care to cooking to housework, sometimes all at once for less prosperous families. In theory maids were considered the lowest of the low, but at the same time their morals were perceived as a reflection of that of their employers. *Hausvater-Bücher* or domestic household manuals of the time regularly sanctioned the verbal scolding of disobedient maids as a necessary aspect of the Paterfamilias’ charge to maintain order and honor in the family. And yet, there was an internal conflict between maids’ nominally low status and social realities, as many young housemaids came from respectable bourgeois families and fought back against these conventional strictures. This pamphlet expresses these contradictions and highlights a number of social tensions and paradoxes familiar at the time.

The scene of the conversation is a visit of the maid, Regine, to the bedside of the ailing older woman, Liese, as depicted in the charming frontispiece. “Mutter Liese” attributes her recent illness to her upset at Marforius’ scurrilous pamphlet, which accused housemaids in the cities of being dishonest whores, and ragsellers such as herself of pimping and fronting stolen goods. After speculating on the author’s identity, implying what they would do to him could they find him, the two launch into a detailed refutation of his accusations:

Regine: Maids are not girls who have been banished from their villages for shameful acts; they are poor women forced to seek employment by unfortunate circumstances, mainly in the towns and cities where most such jobs can be found. Second-hand goods sellers do not incite their servant friends in wealthy households to steal, exclaims Liese indignantly; their maid friends may occasionally bring them scraps from the masters’ tables, but these would otherwise have been thrown away. Indeed, Regine replies, our masters and mistresses urge us to give what we cannot eat or use to other needy folk. And the libel that we maids walk around in better clothes than a workmen’s daughter is complete nonsense. How would we buy nice clothes with the tiny tips we get or the few coins of change at the market? Our mistresses nowadays watch their expenses like hawks, and demand back every penny of change.... What’s more, many of us ARE workmen’s daughters.... And as for his recommendation that we maids not be given clothes for weddings or funerals, an old custom practiced by the



Gotendorf IV, 350; cf. Renate Dürr, "Die Ehre der Mägde zwischen Selbstdefinition und Fremdbestimmung," in Backmann, ed., *Ehrkonzepte in der Frühen Neuzeit: Identitäten und Abgrenzungen* (Berlin, 1998), pp. 170-184; Renate Dürr, *Mägde in der Stadt: das Beispiel Schwäbisch Hall in der Frühen Neuzeit* (1995), pp. 101-102.

best and kindest families, I wonder that he hasn't suggested that we be barred from Mass itself – may Heaven hear how we are being treated.... As Regine rages at the thought that maids are being called prostitutes, her older friend tries to calm her: that writer does not know women, no doubt has never had a girlfriend, it is just envy speaking. Finally, revealing that the author's actual intent is to concur with Marforius' view of maidservants' loose morals, the two agree that widowers are better employers than married men, more malleable and above all marriable, and that if some of their peers get pregnant outside marriage, well, that is their own business. They conclude by decrying Marforius' suggested new system of obtaining references from maidservants, professing indignation that a maid should be asked for details of her previous employment.

So, the dialogue seems to end as a satirical echo of the original message of Marforius. But this interesting satire has a complex message: the author expresses in no uncertain terms the anger and frustration inherent in the position not only of lower-class women but implicitly of all women, notably in the following memorable passage, spoken by Mutter Liese: "My dear Regine, the issue these days is really that it is not only this Marforius, but that almost all men want to oppress you and keep you down, indeed they want to take away everything that belongs to you by right, since no man can live without you, but cover yourself with patience, as this will change [one day]." (*Mein gutes Regingen, es gehet euch heute zuTage nicht anders, dieser Marforius nicht alleine, sondern fast alle Menschen wollen euch unterdrucken und runter machen, ja wohl gar um alle das bringen, was euch doch von Rechteswegen gehöret, da doch kein Mensche ohne euch leben kan, aber schmieret euch mit Gedult, es wird wohl anders werden*" [p.16].)

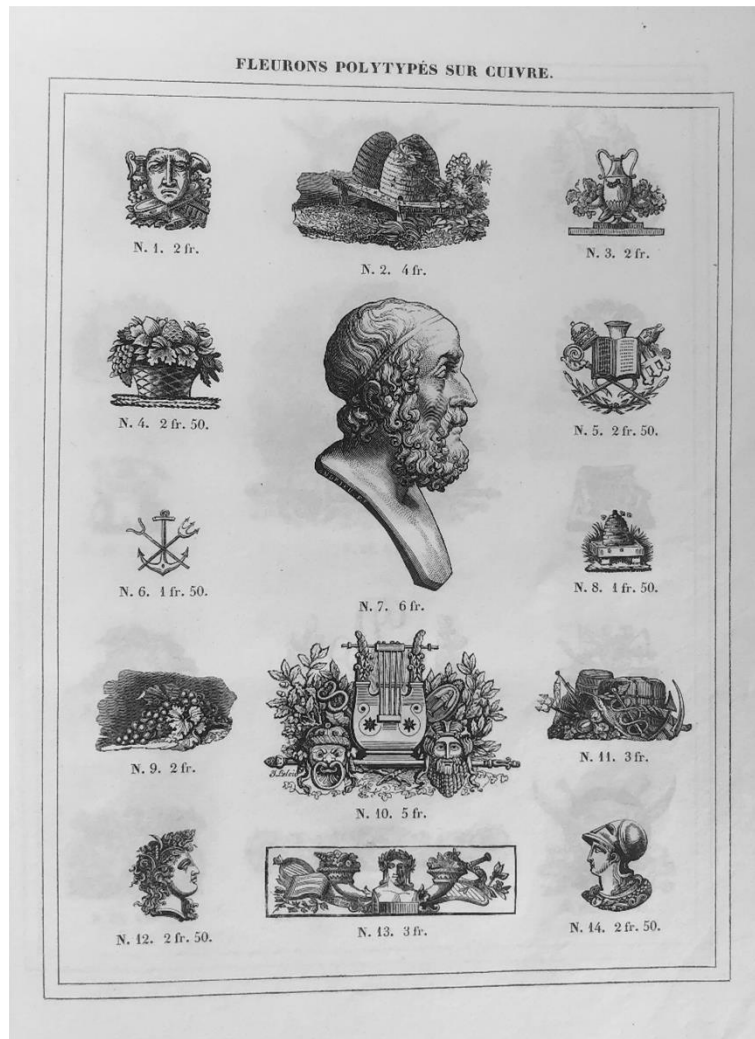
Concluding the pamphlet is an additional five-page comical dialogue between a *Muhme* ("auntie" or old lady) and a young female unmarried cook who was recently pregnant (the baby died), which reinforces the trope of the bossy servant who manipulates her employers into getting exactly what she wants.

OCLC locates two copies, in Göttingen and Berlin. VD18 10981446; Hayn-

Rare typefounder's specimen including hundreds of figurative and ornamental vignettes, and four broadsides

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

4to (280 x 220 mm). 64 leaves, plus 4 large folding specimen broadsides bound at end. 3 preliminary leaves: title, with Leger's monogram, 2-page *Avis* to printers and booksellers, 2-page price list, the latter bearing the official royal inkstamp (*Timbre royal*); 61 specimen leaves and 4 large folding plates, printed on rectos only. Double rule borders throughout. Thin but fine wove paper. Occasional light spotting, foxing along folds of broadsides, tiny hole in 3rd broadside. Stab-stitched in original printed blue wrappers (soiled, tears to backstrip), untrimmed. \$7500



A finely printed specimen book, containing a complete range of type specimens and an extensive display of decorative and illustrative material from the stock of a master Parisian typefounder with ties to the Didot family. This appears to be THE ONLY GENERAL STOCK CATALOGUE to have been issued by this little-known typefounder, of whom little is known other than the fact, stated on the title, that he was a nephew of Pierre-Francois Didot. In advertising this fact Leger probably hoped to borrow a bit of the Didot glory, since he calls himself his uncle's successor, which seems doubtful, given the fact that Pierre-Francois's youngest son, Henri Didot, was also a typefounder. Active from ca. 1783 to 1835, Leger's foundry occupied successively six different addresses. At the time he issued this stock catalogue he had worked since 1818 at no. 28 Place de l'Estrapade in the fifth arrondissement, an address previously occupied by a foundry owned by the Fournier sisters, and which had descended from the 16th-century typefounder Guillaume Le Bé. It is likely that Léger purchased the atelier from the sisters, which would make him part of this illustrious lineage, although Audin did not have sufficient evidence to assert this positively (cf. p. 1 note). Leger, who remained at that address until 1833, has occasionally been incorrectly conflated with one of Pierre-François Didot's other sons, Léger Didot, or Didot Saint-Léger, who financed construction of the first paper-making machine, invented by Nicholas-Louis Robert.

In his foreword, addressed to potential buyers (printers and publishers), Leger declares that the present specimen is the result of “25 years of hard work, of sacrifices and researches of all kinds, of which the principal goal has always been the improvement and progress of typography.” The first leaf of the typographic portion of the Specimen reproduces medals received by Leger, most recently a patent or *Brevet d'invention* awarded him at the art exposition held in Douai in 1831, providing a *terminus post quem* for the catalogue.

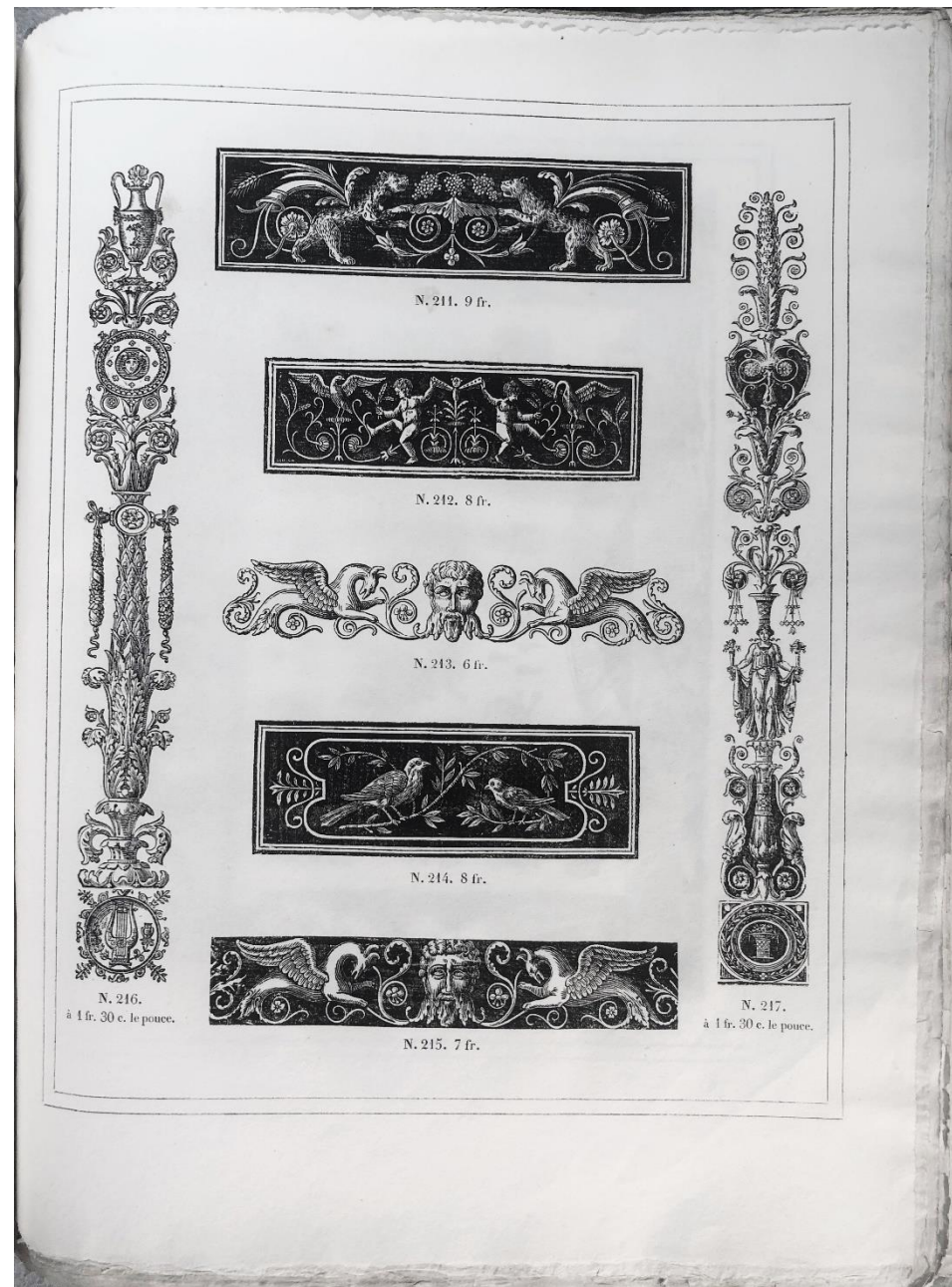
Contents:

24 leaves of type specimens, comprising roman and italic in every size, all in the Didot style, some gothic and Hebrew types, 2 leaves of Greek types, several display and ornamental types, concluding with a leaf showing 93 different “ornamented and non-ornamented” *accolades* and filets (curly brackets and ornamental rules).

37 leaves of graphic material:

- 11 leaves of *Fleurons polytypés sur cuivre* (numbers 1-145; ff. 7-11 titled *Armes de France*);
- 4 leaves of *Fleurons polytypés sur bois* (nos. 146-197)
- 3 leaves of *Fleurons gravés sur acier* (nos. 198-219); the last page shows a tomb decorated with skulls, tears, etc.
- 18 leaves of *Vignettes gravées sur acier*: ornamental bands or part-borders, organized by size, and numbered 1-248.
- 1-leaf sample with bust of Homer above a row of small astronomical symbols, within a double ornamental border.
- 4 large folding broadside type and vignette specimens, various dates and printers, including two unknown to Audin (see below).

The 467 individually priced graphic elements consist of “*fleurons*” (what we would now call vignettes), and “*vignettes*” (borders or *bandeaux*), making this catalogue an unusually comprehensive resource for the study of ornamental and figurative graphic printing material. Included are figurative vignettes, busts, monograms



(including Leger's own, no. 24 of the first series, which also appears on the title), trophies and other emblematic accumulations of objects, religious vignettes of saints, the crucifixion, and armorial or royal insignia, the latter including 22 settings of the Charter of 1830, which had established the July Monarchy. Although these graphic pieces are organized by production process, no such distinction is made in the prices, in which size is the only criteria of different costs. About half are steel engravings, and half were printed from stereotype clichés, known as "polytypages," cast either from copperplates or from woodblocks (e.g., *Fleurons polytypés sur cuivre* or *sur bois*). It is noteworthy that this is the only one of Léger's specimen catalogues listed by Audin in which Leger is described on the title as having his own *stéréotypie* (stereotyping studio), presumably used for these polytypages of graphic material rather than for typography.

Some of the vignettes are white-on-black, and resemble wood engravings. At least a few may have originated with the Didot family: the last leaf contains an oval cartouche enclosing a steel-engraved bust portrait of Homer, signed by Andrieu, which is also specimen no. 206 in the section *Fleurons gravés sur acier*, and the bust alone appears as specimen no. 7 in the first section, *Fleurons polytypés sur cuivre*. Bertrand Andrieu (1761-1822) was a celebrated medal engraver during the Revolution and Napoleonic period. In 1798 Pierre and Firmin Didot had employed him to produce a series of vignettes, for their stereotype edition of Virgil. These were widely dispersed through polytypage in the 19th century (cf. Jammes catalogue no. 53).

In the preface to his invaluable catalogue, Marius Audin explains that, besides their periodic general catalogues, typefounders often issued special specimens, on the occasion of a new font or ornament; these could be in the form of broadsides, some copies of which were kept back for later inclusion in the general catalogues. Thus the present specimen book includes at the end four large folded broadside specimens by Leger, comprising:

1) *Caractères d'Écritures De la Fonderie de Leger, Graveur, Quai des Augustins, No. 17, à Paris*. De l'Imprimerie de Mame, rue du Pot-de-Fer, [between 1809 and 1815]. 588 x 440 mm.

A selection of 17 italic and other cursive types within an ornamental border. The date is based on the address (cf. Audin, p. 154, note 29: Leger's second sojourn at the quai des Augustins lasted from 1809 to 1817), and the activity dates of the short-lived Mame press in Paris, from 1807 to 1815: cf. N. Dinart, *La Maison Mame: Histoire d'une imprimerie-librairie au XIXe siècle*, mémoire de diplôme, ENSIB, 1988-89, pp. 18-21 (digitized). Audin 206.

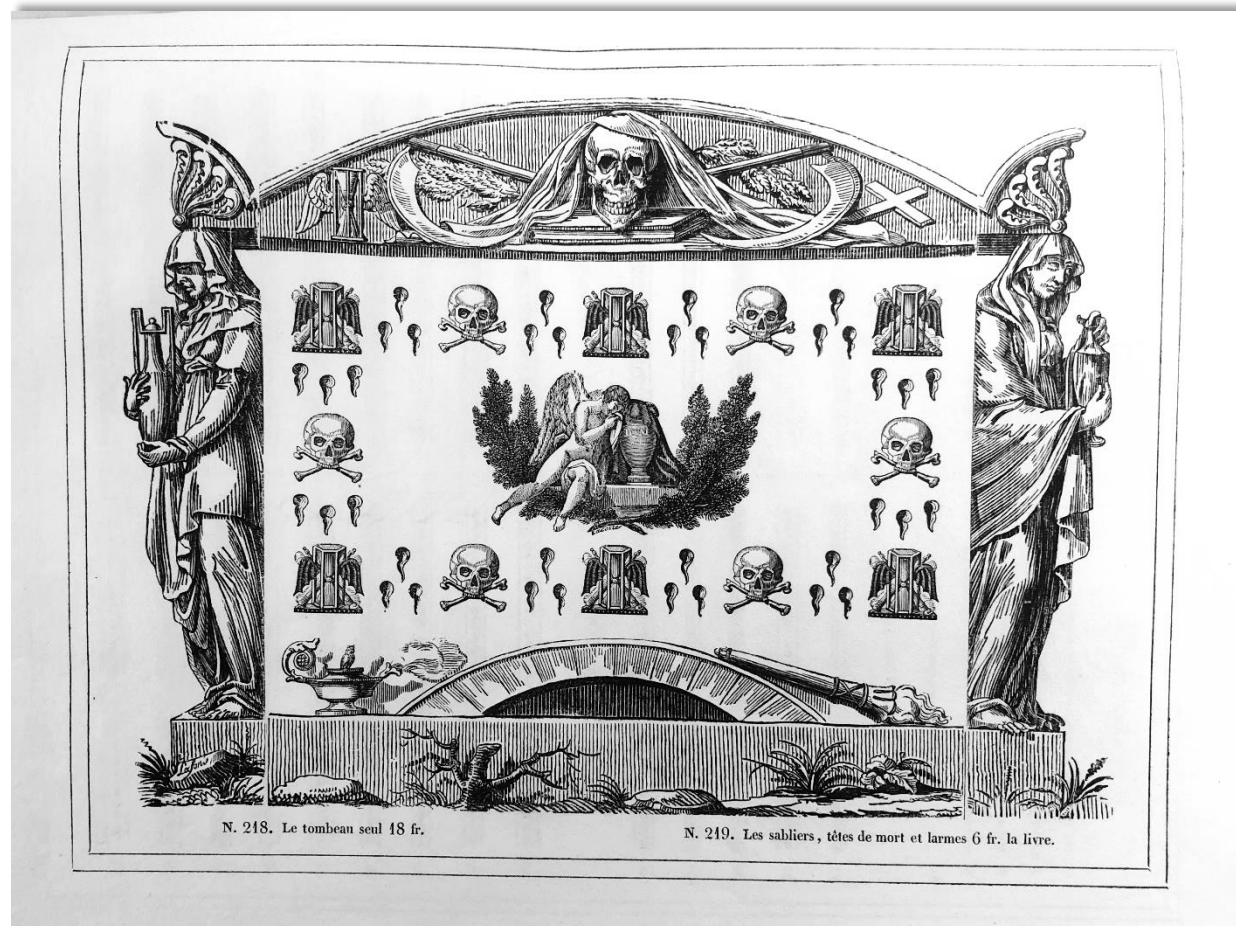
2) *Caractères d'Écriture Gravés et Fondus par Leger, Graveur, Place de l'Estrapade, No. 28, à Paris*. Imprimerie de Jules Didot aîné, [not before 1819]. 567 x 408 mm. Shows two cursive types, ornamental border, reproduction at top of two medals received in 1819. Not in Audin.

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

4) *VIGNETTES GRAVEES SUR ACIER DE LA FONDERIE DE M. LEGER, GRAVEUR BREVETE DU ROI, place de l'Estrapade, no. 28*. Imprimerie de C. F. L. Panckoucke, [between 1818 and 1833]. 537 x 394 mm. The above title in very small capitals at center of six concentric progressively smaller ornamental borders. Not in Audin.

I locate 4 other copies of this specimen book, at Houghton Library, Cambridge Univ. Library, and the BnF, and a copy offered by the Librairie Jammes in 2006. The BnF includes three folding specimens, and the 3 other copies appear to each have two. The Jammes copy also differs from this one in having a leaf of *musique grecque* at the end instead of the sample leaf with the Homer portrait, and beige instead of blue wrappers (inset in a later binding in that copy).

Audin, *Les Livrets Typographiques des Fonderies Françaises créés avant 1800*, nos. 207 (this catalogue, not seen, citing Updike), 203 and 206; pp. 154, note 29 & pp. 161-162. All the other Leger specimens recorded by Audin are single sheets. Updike, *Printing Types II*: 183-4; Jammes, *Collection de Specimens de Caracteres 1517-2004*, 90 (conflating Leger with his cousin Didot Saint-Léger); Birrell and Garnett, *Catalogue of ... Typefounders' Specimens*, 63: the typographic portion of this catalogue only, without title, erroneously attributed to Panckoucke.





A black tulip of French almanac literature: Gravelot's girls

12) LOTTERY ALMANAC – GRAVELOT, Hubert François (1699-1773).
Almanach utile et agréable de la loterie de l'Ecole Royale Militaire pour l'année 1759
... Enrichi de quatre-vingt-dix figures en taille douce, qui pourront servir de devises.
 Amsterdam & Paris: chez Prault père [and] Laurent-Fr. Le Clerc, 1759.

16mo (113 x 62 mm). viii, 97, [1] pp. (folding table counted as 4 pages).
 NINETY-ONE ETCHINGS AFTER GRAVELOT, including allegorical frontispiece signed by N. Le Mire and dated 1758, and 90 etched plates of girls and women engaged in various activities of daily life. Text within double rule border throughout. Small marginal loss to pl. 34, pl. 90 with an old crease from paper flaw, else fine. Contemporary French red morocco, covers paneled with triple gilt fillets, spine gold-tooled and -lettered, green gilt *dominotier* endpapers with repeating star pattern; modern morocco two-part pull-off case by Riviere & Son. *Provenance*: Sir David Lionel Goldsmid-Stern-Salomons (1851-1925), armorial bookplate. \$14,000

THE FIRST FRENCH LOTTERY ALMANAC AND THE MOST ABUNDANTLY ILLUSTRATED OF ANY SINGLE EIGHTEENTH-CENTURY FRENCH ALMANAC, with 91 etchings designed by Gravelot, who also wrote the epigrammatic quatrains accompanying each etching.

Gravelot's series of delightful etchings of little girls, teenage girls, and young women, busy with pastimes or chores, or shown at moments of emotional intensity, was intended, as is explained in the preface, to represent the spirit of France, while encouraging its citizens to play the new national lottery, established in 1757 to finance construction of the *Ecole royale militaire*, a military academy founded by Louis XV in 1751 to train 500 young noblemen from impoverished families.

Besides the usual calendar and a 12-month table of gains and losses, the text contains a history and description of the new lottery and its Italian antecedents,

explanations of its principles and mechanics, and a guide to playing advantageously using “mathematical reasoning.” The lottery, for which bureaus were to be established throughout France, was planned to last for 30 years, with monthly drawings. It was an early form of today’s Lotto. Tickets containing numbers from 1 to 90 were spun in a “wheel of fortune,” pictured in the frontispiece, from which a child would select 5 winning tickets. One had the right to place bets on up to five numbers at once, the size of the drawing being provided with arcane names to add to the fun (an *extrait* for one number, *ambe* for two, *terne* for three, etc.).

The pictures’ role was to help the lottery player choose his number(s), functioning somewhat in the manner of the traditional Italian *smorfia*, but without the exclusive focus on dreams and portents, which are referred to in the preface as an optional method of inspiration. Like the lottery itself, the concept of thematic images linked to lottery numbers was based on the Italian model (as explained in the preface and the historic chapter), but, while in Italy each city chose their own motifs – in Rome it was the arts, in Naples animals, in Genoa flowers, and in Venice, trades – for France it was decided without hesitation that “la galanterie” was a natural fit for the nation (p. iv).

One might read a rather Freudian (or Jungian) motivation into the presumably subconscious choice by the lottery committee of the very opposite of a warlike theme – sweet young girls, domesticity, and intimations of intimacy, for the financing of a military school. Whether this was Gravelot’s idea is unknown, but his contribution was major: as stated in the publishers’ preface, and in his own *Avertissement* on the penultimate verso, he designed the figures and wrote the verses. The plates were etched by Noël Le Mire (1724-1801), “one of the most prominent engravers of the 18th century ... [whose] best work was in his book illustrations after Boucher, Cochin, Gravelot, Eisen, Gravelot, Monnet, Moreau, and others” (Thieme-Becker 23:27).

The frontispiece depicts blindfolded fate drawing tickets from the “wheel of fortune” and dropping them into a crowd of eager ladies and gentlemen. The first 28 plates portray young girls, and the rest adolescents and young women. Each etched scene is set within a gracious rococo frame with cartouches for the title, the number, and at the foot Gravelot’s rhyming quatrain. Shown are girls at play, with dolls or, heaven forbid, spinning tops with the boys (Gravelot disapproves), learning their ABC’s, being slapped by their mother or governess for laziness, teaching the dog to dance, playing badminton alone, on a swing pushed by a brother, crying as the cat makes off with the pet sparrow, painting dreamily at a table, and even



building a house of cards. As she ages the teenage girl is given more work – she embroiders, knits, studies, but also prepares for parties, flirts, gossips, is jealous... Many of the plates tell little stories. Portraits of the now adult young women include a reader (the quatrain warns to choose one's books as one does one's friends: wisely), a gambler, a coquette, a "savante" (surrounded by books), a dreamer, personifications of boredom and religious devotion, and, moving into another sphere, working women, shown gardening, milking cows, harvesting grapes, spinning, cooking, sewing, doing hair, selling knickknacks, etc. Lowest of the low, even a laundry woman and a housemaid are shown, the latter making a bed, and admonished to be "flattering, supple, patient, and never to tell certain secrets." The final plate depicts, fatefully, a wedding, and there is nothing left to show, the bride having ceased to be the property of la Galante France and become that of her husband.

This copy is in excellent condition. The edition is a notorious rarity. There are two copies at the Bibliothèque nationale de France, of which at least one is incomplete, a defective copy at the Bibliothèque Ste. Genièviève, and copies at the Morgan Library and the British Library. (The Morgan also has four of Gravelot's original drawings for the almanac, and Houghton Library has six others.) The almanac had only this one year of issue. The plates were re-issued once, in an edition of *Les Jeux de la petite Thalie* (Paris: Desnos, s.d.), which is almost as scarce as this volume. Because of its rarity, this almanac is far less known than Gravelot's 17-volume *Almanach iconologique*, which contained, like most French almanacs, 12 plates per volume. John Grand-Carteret, who devoted 5 full columns to the edition, knew of only the Baron Pichon copy. The collector and amateur Savigny de Moncorps included this almanac in his list of twenty most "absolutely desirable almanacs," of which it is the earliest, and the frères Goncourt called it, a trifle condescendingly, "un vrai petit bijou et joujou" which perfectly suited Gravelot's talents.

Inventaire du fonds français, graveurs du XVIIIe siècle, vol. 10, Gravelot, 983-1073, and vol. 14, Lemire, 159-248; Grand-Carteret, *Les Almanachs français* 277; Cohen-de Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle* (1912), col. 28-29; Savigny de Moncorps, *Coup d'oeil sur les almanachs illustrés du XVIIIe siècle. Deuxième édition* (1891), pp. 29-35.

A Marian sodality's illustrated annual gift book

13) MARIAN DEVOTION, SALZBURG – *Orationes Partheniae in Conventibus Ordinariis et Generalibus Ad Sodales Marianos in Congregatione Academica Salisburgensi dictae: Et jam ab eadem Congregatione Salisburgensi sub titulo Beatissimae Virginis Matris Dei Mariae Glorioso In Coelos Assumptae Partheniis DD. Sodalibus In Xenium oblatae*. Salzburg: Johann Joseph Mayr, (1755).

8vo (148 x 89 mm). [30], 267, [23] pp. 12 engravings in text, woodcut and typographic head- and tailpieces, large folding letterpress table. Stitched with a drawn-on Brokatpapier cover, the edges cut flush and sprinkled with a red pigment. \$3200

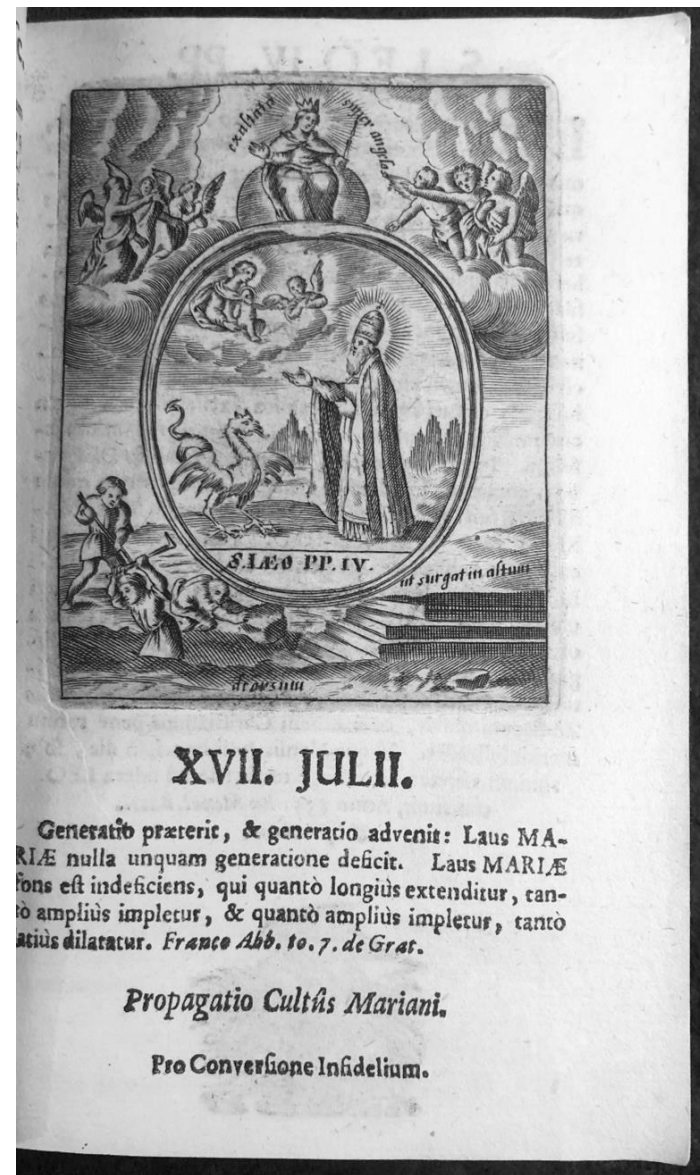
A devotional confraternity book produced for members of the Marian sodality (or confraternity) of Salzburg University's Congregation of the Assumption of the Blessed Virgin (Maior Congregatio Academica Beatissimae Virginis in Caelos Assumptae). Although called *orationes*

or prayers, the text consists of sermons or exhortations for feast days throughout the year. Inserted are 12 leaves each devoted to a different saint, arranged by order of feast days, one per month, with an engraving on the recto showing the saint within an oval cartouche surrounded by scenes from his or her life, above the saint's feast day in large letters, a short quotation from a church father, and two related aphorisms or resolutions, with on the verso a life of the saint. The title describes the book as a "gift" offered to members; these "gift books" for the sodality were apparently published annually (see below), but are now not surprisingly quite rare.

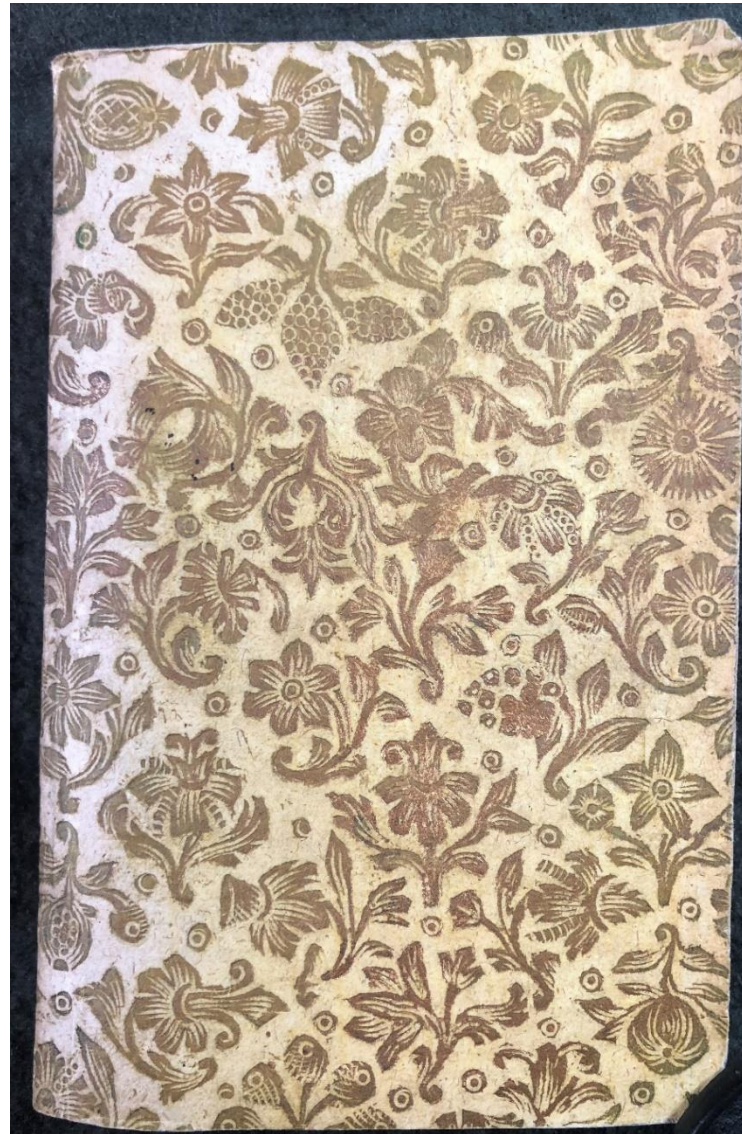
Following the text is a table of contents, and, in the last five leaves, a catalogue of new members of the sodality, categorized by discipline (theology, law, physics and logic), followed by a list of members deceased in 1753 and 1754. The large folding table preceding this section lists the highest officials and council members of the "Marian Magistrature". The largest name is that of the Prinz-Archbishop, Sigismundus Christophorus, followed by his many titles. Sigismundus, Graf von Schrattenbach (1698-1771), Prince-Archbishop of Salzburg from 1753 to 1771, was particularly devoted to the cult of the Virgin, and during his tenure Marian devotion reached a high point in Salzburg. It was also during this time that Leopold Mozart played violin in the court orchestra; his son Wolfgang Amadeus was born in Salzburg in 1756.

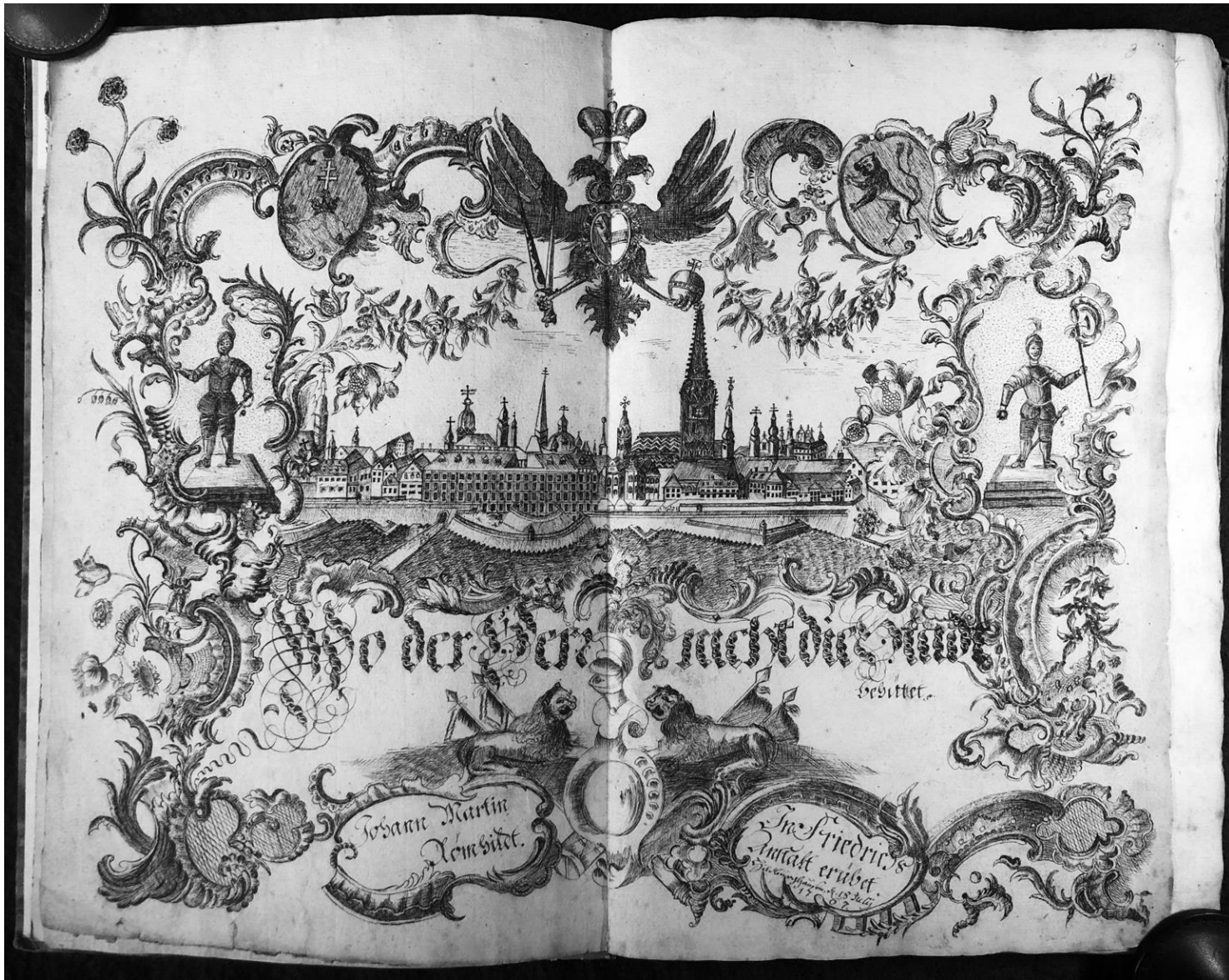
Other books for the sodality are recorded, under various titles, for different years, between 1740 and 1765, all printed by Mayr. Three digitized examples from the Bavarian State Library are *Xenium Partheniis D.D. Sodalibus Oblatum*, Salzburg: Mayr, 1740; *Officia sodalis Mariani in allocutionibus Partheniis declarata*, Salzburg: Mayr, 1764; and the same title for 1765. Each of these editions has its own inserted 12 leaves of saints, which follow the same format with engraving and text, but each edition has different saints and engravings (with no overlap), though the style of the engravings is uniform.

The bibliographical construction of this book (and apparently of the afore-cited editions, viewed in digitized format) shares the mix-and-match characteristics of some liturgical and devotional printing: following the first three leaves a separate quire of 12 leaves is inserted, containing the saints section, printed in smaller roman types. Besides the typographical variation, it is evident that this quire is an extraneous insert from the fact that the catchword on f.)(3v is *ORA-*, the first word of the drop-title on f. A1r being *Orationes*. The final quire contains 9 leaves, and the large folding table is inserted after f. S4. The collation reads:)(4(-)(4) χ^{12} A-R⁸ S⁸ (S⁸+1); folding table inserted after S4;)(2v signed "(3".



The book was simply stitched and is in its original pretty and well-preserved paper cover. The bookblock edges appear to have been trimmed and sprinkled with red coloring after the wrapper was applied. "The final printed leaf shows a small amount of deckle edge, showing that the book was carefully 'cut to show proof', which is a nice touch on such a cheap structure" (N. Pickwoad, email communication, to whom grateful thanks for his explanation of this type of binding). I locate two other copies of the edition, at Amberg and the Capuchin library at Muenster.





14) STUDENTICUM – RÖMHILDT, Johann Martin and others. Students' manuscript album of calligraphic samples and drawings. Hildburghausen, 1767.

Manuscript, folio (332 x +/- 209 mm). [56] leaves, of which about half written on one side only, for a total of 55 pages plus 6 double-page openings: two pen-and-ink drawings (a town view in an ornamental border and a palatial garden) and four double-page calligraphic samples. Written in black and brown ink, red and green inks used for one sample [p. 56], in various scripts with abundant calligraphic capitals and lettering. Papers of varying weights, with at least three different armorial watermarks. Later pagination in pencil. Lower edge of first leaf strengthened on verso, some mostly marginal soiling and occasional browning, staining to pp. [55]-[58], slight smudging of black ink in the last double-page sample. Early 20th-century boards (worn, tears to backstrip). *Provenance*: Friedrich Soenneken: Schriftmuseum F. Soenneken, Bonn, printed label on front pastedown, object no. 4542 supplied in manuscript. \$3800



A manuscript calligraphic album compiled by a group of students, including several orphans, containing calligraphic display pieces and exercises, including two fine double-page pen-and-ink drawings.

The level of skill varies in the album, the most obviously accomplished calligrapher and draftsman being Johann Martin Römhildt, who identifies himself in the two lower cartouches of the opening double-page drawing of Vienna, as "Johann Martin Römhildt / In Friedrichs Anstalt erübet. Zu Hildburghausen, der 18 Julij 1767," and who signs the other drawing and the best display pieces. The *Friedrichs Anstalt* (Friedrich's Institution) in which Römhildt states he was trained may have been the Hildburghausen orphanage (Waisenhaus), which later became a hospital: several of the students are identified as orphans.

The rest of the album contains sample documents, examples of forms of epistolary address with the opening words in ornate gothic or Fraktur lettering, and prose and verse quotations from various authors, written mainly in Kurrentschrift and signed by about 25 different students. Several are identified, in a different hand (the teacher's?) as *Quartaner* (fourth-year students), *Secundaner* (second-year students) and a number also as *Waysen Knabe[n]* (orphans). The last 13 written pages are arithmetical problems, with demonstrations of how to work them out, each signed by a different boy. Except for small details of the garden drawing, the drawings and calligraphic lettering are in black ink, while the captions and *Kurrentschrift* passages are in brown ink.

Römhildt's opening double-page drawing shows a view of Vienna at the center of a lavish ornate border of rococo ornamentation including acanthus leaves, shells, flowers, garlands, etc. At each side is an armored knight and at top center the double imperial eagle holding a sword in one claw and orb in the other, flanked by cartouches containing a lion rampant and a Lorraine cross atop a crown on a mound. Below the town view is a citation of Psalm 127.1, "Wo der herr nicht die Stadt behütet" in ornate twisted letters; Herr Römhildt however failed to leave enough room for the last word, which is written below in regular small script in brown ink.

Hildburghausen at the time was ruled by Ernst Friedrich III, Duke of Saxe-Hildburghausen, an intelligent Enlightenment prince, interested in the arts and science, who endowed his city with such amenities as a library and a theater, before he was eventually accused of overspending. The first double-page calligraphic sample, immediately following the city view, is an ornate dedication to the Duke; it is signed from "all the students and their teacher, Johann Andreas Geiger / written [by?] / Johann Martin Römhildt." The Duke's coat-of-arms is set within a trophy of emblematic military motifs at the head of the second double-page sample [pp. 14-15], an imposing decorative *Urkunde* (document or deed), with large ornamental capitals occupying the entire left margin, and in which the Duke's many titles are spelled out. It is signed by Römhildt at the foot, with the note *Erste Probe* ("first sample"). The third double-page sample [pp. 66-67], an extract from a poem with the first lines in ornate calligraphy, is signed by Johann Paulus Lobenstein and dated Hildburghausen, 5 July 1767; and the fourth [pp. 80-81] is signed Johann Ludwig Theodor Tauschunberg (or Tauschenberg) and dated 29 April. Two other samples are dated 20 April and 12 July of the same year.

Römhildt's double-page garden drawing [pp. 76-77], set within a border imitating a picture frame, shows a garden *à la française* in the foreground with two symmetrical *parterres de broderie*, each with a central fountain and border of pyramidal topiary, flanking a wide central alley in which strolls a gardener. In the background each parterre is bordered by a peristyle giving onto forest; the central alley leads to a large and ornate garden pavilion, behind which to the left can be seen the massive Schloss. Below it is the caption "*Strömt der Himmel Thau und Regen / Zeicht sich gleich darauf der Seegen*" (When heaven streams dew and rain, blessings will soon be revealed), and Römhildt's signature. Römhildt may have been training as a professional scribe or clerk, but he appears more likely to have been the star pupil at a time when a high level of writing skills and draftsmanship was expected of students.

This manuscript was in the collection of Friedrich Soennecken (1848-1919), a well-known inventor and manufacturer of pens and other office supplies, whose collection on the history of writing and calligraphy became the "Schriftmuseum F. Soennecken," which was dissolved, and the collection dispersed, in 1968. On the Hildburghausen orphanage, cf. D. Voit, *Das Herzogthum Sachsen-Meiningen* (Gotha 1844), pp. 146-147.

By the sweat of thy brow

15) **VLIET, Jan Joris van** (ca. 1610-1668?). Crafts and trades: print suite. [Amsterdam:] Justus and Cornelis II Danckerts, [ca. 1690].

Folio (305 x 190 mm). 18 etched and engraved plates by and after Jan van Vliet, most signed in the plate and a few dated 1635, 6th plate (B-R 38) with later imprint *Iustus Danckers Excudit* and pl. 18 (B-R 49) with later imprint *C Dankerts excud.* Platemarks 207-209 x 157-163 mm. Crowned shield watermark. Fine impressions. Some marginal darkening, fraying to edges of last 3 sheets, minor paper flaw (a fold), in "weaver" plate. Modern morocco-backed boards. \$7000

The complete suite of van Vliet's magnetically brooding etchings of workmen at their labors. This "picture book of the crafts" (Bober, p. 18) constituted a newly expressive Dutch Baroque take on the traditional Christian theme of the labors, vastly expanded in the sixteenth century by Jost Amman in his *Ständebuch*. Whereas Amman's subjects were stylized types, van Vliet's workers are suffused with grubby humanity. Engraved in 1635, van Vliet's series "has always attracted attention for its technical subject matter especially since the prints are also precisely documented as to date and authorship" (ibid., p. 3). But their creator, long in the shadow of his peer and fellow Leiden citizen Rembrandt, after whom van Vliet executed a few etchings, was for centuries considered only in relationship to the giant. This may have changed somewhat since Bober's corrective essay, but van Vliet, whose biography remains sketchy, is still relatively little known. The present suite of the trades, produced 1635, is one of his most important original works. This copy is from the second state of two,





printed ca. 1692 by the Amsterdam print publisher Justus Danckerts and his son Cornelis, who each signed one of the plates. The only other modification in this state is a bevelling of the lower edges of the Turner plate, B. 46.

The etchings provide dramatic windows onto trades since lost: glaziers, cloth shearers, broom makers, coopers and sailmakers, as well as blacksmiths, coppersmiths, locksmiths, basketmakers, bakers, weavers, hatmakers, shoemakers, turners, tailors, bricklayers, carpenters, and a stone-carver. The skilled artisans, sweating in their baggy and rumpled working clothes and aprons, are shown completely immersed in their work, in the dark interiors of their shops, surrounded by the tools and products of their trades. Only the workers' headgear betrays any social distinctions: the masters wear soft, conical "Phrygian" caps, while their assistants wear flatter hats or are bare-headed. A handful of the scenes include windows or door openings, but all have an invisible light source which renders each etching a study in chiaroscuro. Indeed, "the measure of van Vliet as artist, too often tested against criteria of academic draftsmanship, and seen mainly in terms of technical craft, may be best and most appropriately read in his mastery of chiaroscuro. Here we see his real virtuosity..." (ibid., p. 19).

Bober's invaluable reassessment of van Vliet places these works in context, and shows how the artist was at first excessively eulogized, and then, with the development of Rembrandt-mania, unfairly dismissed. If Bartsch's view of van Vliet's style was scornful, partly in reaction to the earlier exaggerated encomia of the artist, to the

modern eye these extraordinary working class portraits, filled with informative details of objects and capturing the gestures and brute force of these stocky, devoted craftsmen, foreshadow 19th-century realism and even German expressionism, and are powerful works on their own.

The plates are bound in the following order, listed by Bartsch-Rovinski-Hollstein number. Although Bartsch's French titles were in the singular, all but two of the etchings (the sculptor and the turner) show two or more workers:

B-R 35 Mason (or bricklayer)
B-R 48 Cooper
B-R 32 Sculptor or stone-carver
B-R 44 Glazier
B-R 37 Basketmaker
B-R 38 Broom maker
B-R 34 Locksmith
B-R 47 Baker
B-R 43 Hatmaker
B-R 36 Carpenter
B-R 46 Turner
B-R 41 Shoemaker
B-R 40 Tailor
B-R 49 Weaver
B-R 33 Blacksmith
B-R 45 Nap or cloth shearer
B-R 42 Sailmaker
B-R 39 Coppersmith

OCLC locates one complete set in the US, of the first state, at the Getty.

Harry Bober, *Jan van Vliet's Book of Crafts and Trades: with a Reappraisal of his Etchings* (Albany, 1981); Bartsch, Adam von, *Catalogue raisonné de toutes les estampes de Rembrandt* (Vienna and Paris, 1797), Van Vliet 32-49; D. A. Rovinskij, *L'oeuvre gravé des élèves de Rembrandt et des maîtres qui ont gravé dans son goût, 478 phototypies sans retouches: avec catalogue raisonné* (St. Petersburg, 1890); Hollstein, *Dutch and Flemish etchings*, XLI, 32-49.

Greatness on a small scale

16) **WOEIRIOT, Pierre** (1532-1596?), artist. *Pinax iconicus antiquorum ac variorum in sepulturis rituum ex Lilio Gregorio excerpta*. Lyon: Clément Baudin, 1556.



Oblong 8vo (118 x 164 mm). Collation: A-E⁴ (E4 blank). [19] leaves letterpress text (final blank removed), 5 text leaves printed on one side only. Italic type, *extrait du privilege* at end in roman type. Thirteen engraved plates: engraved title, self-portrait of the artist aged 24, dedication leaf, 9 numbered plates of funerary ceremonies, and printer's device, all by and after Pierre Woeiriot. This copy with an extra blank leaf after the engraved dedication leaf, on old paper but apparently supplied by the binder. Small round repair to outer blank corner of device leaf, very occasional small marginal stains. Dark olive-green morocco, sides with blind-stamped panel of interlocking ovoids, spine blind-tooled and gold-lettered, turn-ins gold-tooled, gilt edges, by Bauzonnet, with his stamped signature upside down on the lower free endpaper (slight rubbing at extremities of joints). *Provenance*: Guillaume Mouret,

contemporary signature at end (E3v) and on title-page (faded); Gustave Chartener, bookplate, sale, part I, 4 May 1885, lot 134; Damascène Morgand (catalogue, 1900, no. 39695); (with Lardanchet, Paris, catalogue Feb. 2002, no. 10); Fred Feinsilber, booklabel, sale, Sotheby's Paris, 11 October 2006, lot 19; Marc Litzler, book label, sale, Christie's Paris, 20 Feb. 2019, lot 13. \$35,000

ONLY EDITION, A SUPERB, LARGE-MARGINED COPY of one of the greatest and rarest French sixteenth-century illustrated books. WOERIOT'S MASTERPIECE CAN BE CONSIDERED THE FIRST FRENCH ARTIST'S BOOK. The text is secondary to Woeiriot's extraordinarily fine engravings. Not only did the 24-year old goldsmith design and cut them, but, as he states proudly in his dedication, he cast and polished the copperplates, and had the work printed and published (the royal privilege is indeed granted to him, not to the printer).

Woeiriot was a goldsmith, and his works include designs for gold-wrought rings and sword hilts. A native of Neufchâteau, he is thought to have spent time in Italy, perhaps in Rome. The present illustrations were among his earliest works, produced soon after settling in Lyon, where he remained until ca. 1563 before becoming engraver to the Duke of Lorraine. Although Mortimer credits the printer Clément Baudin for selecting the text, it seems equally likely that Woeiriot chose the subject of his engravings, Lilio Gregorio Giraldi's *De sepulchris & vario sepeliendi* (Basel, 1539), a text that called out for illustrations during a period that was fascinated with ancient funeral rites. Its adaptation into excerpts was then probably carried out by Baudin, of whom this was the first imprint.

The artist's mastery of the Fontainebleau mannerist style is impressive. The engraved title is lettered in an oval with distorted lettering as if on a curved surface, within a border of architectural forms filled with skeletons, standing, sitting, and in pieces. At the top two angels blow horns. The self-portrait, dated 1556, printed on the verso of the second leaf, shows the artist at the age of 24, flanked by grotesques. It is one of the most beautiful Renaissance portraits to appear in a printed book. The dedication to Charles III, Duke of Lorraine, of which the text was also engraved by Woeiriot himself, in rather endearingly adolescent slanted lettering, is set within symbols of war, including bound prisoners, and surmounted by the arms of Lorraine. The nine plates, ostensibly showing the funeral rites of different ancient peoples, of Rome, India, Scythia, Egypt and the Heruli, are above all exhibits of Woeiriot's imagination and fine-tuned skill. Vast in scope, showing huge skies and distant panoramas, they provide at the same time detailed close-ups of more-graceful-than-life crowds of mourners. Three plates (6, 7, and 8) juxtapose wild, exotic and sometimes horrifying scenes of partly fictive funeral customs with real French places, identified in the text, notably plate 6, showing Lyon. All are signed with Woeiriot's full name and Lorraine cross (for his native



province). In plate 9 (depicting cannibalism), his name appears in reverse. The wonderful engraved device for Baudin, with his elephant motif, was engraved for this edition and not used elsewhere.

The work was influential, being copied by Girolamo Porro for some of his illustrations for Porcacchi's *Funerali antichi* (1574), which were in turn imitated in later funeral books (cf. Mortimer).

Noteworthy among the previous distinguished owners of this fine copy was Gustave Chartener (1813-1884), a native of Metz, who amassed a huge library of books and prints devoted to Lorraine, and who commissioned the sober retrospective binding from Bauzonnet.

I locate four copies in US libraries: the Philip Hofer copy at Houghton, the Sylvain Brunschwig copy at NYPL (Spencer Collection), the Rahir - Burton copy at the University of Virginia (Douglas Gordon collection), and a copy at the Metropolitan Museum of Art. Baudrier V: 24 (illus.); Gültlingen XIII: 147.1; Harvard / Mortimer 555; Brunet V: 1469, *Suppl.* II: 952; Robert-Dumesnil, *Le Peintre-Graveur Français* 7: p. 53, no. 1 & pp. 86-93, nos. 193-204; Fontaine, *Antiquaires et rites funéraires*, pp. 339-355; *The French Renaissance in Prints* (1995), no. 140, p. 394; Brun, *Le livre français illustré de la Renaissance* (1969), pp. 97-98 & 316, pl. 31.



TEXTILES



17) **POCKETBOOK.** An embroidered letter-holder or pocketbook. [France?, second quarter of the 18th century].

Rectangular envelope-style pocketbook with flap, 110 x 179 mm., pasteboards covered in ivory silk embroidered with polychrome and silver-gilt silk thread (red, blue, several shades of green, brown, pink, orange, beige), the covers each with a different floral decor consisting of a large flowering plant with a straight stem entwined at the foot with a multi-colored ribbon, with one central flower, four large lateral flowers and four small flowers emerging from two lateral leafy branches, each blossom in a different design with

large petals of couched silver-gilt thread and multi-colored stamens and other flower parts, adorned with four small butterflies on the flap side and two on the back side, a different design in the same theme continuing onto the flap; braided green and beige binding along edges, pink satin lining (gussets torn). Rubbing along lower edge and to a few other small areas of the silk covering, some loss and old repairs to braided edges, but the embroidery intact and in very good condition; the silver-gilt thread oxidized except under the flap. \$3800

A beautifully designed and executed embroidered pocketbook for ladies. Not a purse, this richly decorated textile envelope would have been used to carry notes or letters; a *portefeuille* in French, it would have been called a "wallet" in English. Such useful embroidered objects were produced by the same skilled professional (male) embroiderers who decorated bookbindings.

A first in Denmark

18) GROSCH, Henrik August (1763-1843). *Haandbog til Brodering og Tegning ... Første Deel. Med XXVI illuminerede Kobbere, som angive de behørigte Farver.* Copenhagen: Glydendal, 1794.



Oblong folio (307 x 204 mm). 12 pp., 25 (of 26) engraved plates (without plate 1), all delicately colored in watercolor under the direction of the artist-publisher. Title within type-ornament border. First plate (pl. 2) somewhat soiled and with small ink splashes or spots, some marginal soiling elsewhere, a few frayed or folded edges. Color essays in border of pl. 14, and color splashes on some versos, pencil doodles in margin of pl. 20. Modern blue paper wrappers, new archival flyleaves; cloth folding case. \$5000

ONLY EDITION, THE FIRST DANISH PATTERN BOOK FOR EMBROIDERY, containing neoclassical and floral designs and ornaments, for colored silk embroidery on clothing and accessories, and wool embroidery for foot rugs. The author and artist was a painter and drawing instructor from Lübeck, who studied at the Royal Danish Art Academy in Copenhagen from 1790 to 1794, remaining there until 1811, when he founded a drawing school in Halden, Norway, and later helped found what was to become the Norwegian royal art academy in Oslo. In his introduction, Grosch sets forth the basic principles of design and various types of needlework, and discusses at length the choices of colors. He is aware of treading a new path in Denmark, and states that because of his lack of predecessors he must decide on colors and elements of designs for himself. As the sub-title states that the hand-coloring is provided in order to indicate the appropriate colors, it is clear that the coloring was supplied under his direction.



The delicate engravings with largely pastel coloring include designs for borders, cartouches, floral motifs, garlands, flowers alone or in baskets or urns; a ruin (e.g., pl. 13), motifs from Antiquity (pl. 19, reproducing at center a scene from a Greek vase), and funerary monuments (pl. 16 & 17). The designs are intended for the decoration of dresses, waistcoats, kerchiefs, fire screens, wallets, etc. The last plate is a color chart.

A second part was published separately, in 1805. Both parts are very scarce. Outside Scandinavia I locate a single copy, at the Lilly Library. The Lilly copy lacks plates 16 and 26, and plate 2 is defective; it also includes 25 plates from what is presumably the second part, including three plates signed by C.D. Fritsch. The coloring of the plates in the Lilly copy differs in some details, including elements of vases, blossoms, from that of this copy, but is in the same style. With thanks to the Lilly for sharing digitized images of their copy. Charlotte Paludan & Lone de Hemmer Egeberg, *98 Mønsterbøger ... 98 Pattern Books for Embroidery, Lace, and Knitting* (Den Danske Kunstindustrimuseum, 1991), no. 69; *Bibliotheca Danica*, Supplement 209.

Hands-on instruction

19) NETTO, Johann Friedrich (1756-1810). *Zeichen- Mahler- und Stickerbuch zur Selbstbelehrung für Damen, welche sich mit diesen Künsten beschäftigen*. Leipzig: Voss und Compagnie, 1795.

Oblong folio (283 x 446 mm). 38 pp. 47 engraved plates: 23 numbered plates, signed by Netto, each in two states, hand-colored and uncolored, plus one uncolored plate (21) bound at front as the pattern plate for the SATIN OR TAFFETA EMBROIDERY SAMPLER WITH FORTY-SEVEN EMBROIDERED MOTIFS IN COLORED SILK THREAD, backed in modern paper, and one unnumbered pattern sheet with pouncing patterns for transfer. Plates 18-20 larger and folding. Condition: title defective and amateurishly repaired, the sampler backed in modern paper overlapping the edges, pl. 21 finger-soiled and with frayed edges, small stains within images of colored plates 1 and 16, marginal staining to pl. 22 (both proofs) and uncolored proofs of pls. 7, 10, 19, 20 and 23, tiny hole to uncolored pl. 19, marginal soiling and old creases to fore-edge of colored pl. 24, uncolored proof of pl. 24 backed in modern paper; some marginal discoloration. Mid-20th-century leather-backed boards (spine rubbed). *Provenance*: from the textile collection of Emma-Henriette Schiff von Suvero (née Reitzes, 1873-1939); the collection was "sold" in 1939 by her nephew Edwin Reitz, who had emigrated to the US, to the Austrian Kunstgewerbemuseum, now the Museum für Angewandte Kunst; restituted by the Austrian government to his descendants in 2003, who sold most of the collection. \$9000

ONLY EDITION of Netto's first needlework pattern book and instructional manual for ladies, by a Leipzig drawing master, complete with the ORIGINAL NEEDLEWORK SAMPLER modeled on plate 21.

Netto was apparently the first and possibly the only needlework pattern book editor to embrace the ingenious idea of providing a genuine sampler and a pricked transfer sheet to aid his female readers in interpreting the engraved patterns provided therein. In his introduction he refers to an early essay in the genre, published in 1783 (not identified, no copies located), which he found unsatisfactory, as it lacked the essential instructional element for ladies: "Since that time members of the beautiful sex in Germany have begun more frequently than hitherto



to occupy themselves with needlework; at the same time none of the books that treat this art have provided the complete instruction that can be afforded by a model sampler." He sought to remedy this in the present work. His manual distills the result of "twenty years attention and experience in this and related arts"; the sampler was embroidered under Netto's supervision by "the best [female] embroiderers" (*Stickerinnen*). As usual these women remain anonymous.

The embroidered motifs of the finely worked sampler, which follows the patterns given on plate 21, progress from upper left to lower right from the simple to the more elaborate. Shown are blossoms, flowering plants, a wild strawberry plant, a canary, ornamental trims, ribbons and bows, ribbons holding garlands, a wheat sheaf and a cornucopia; flower baskets, butterflies, palm trees, a cottage, Neoclassical monuments, fountains, broken columns and circular colonnades, and an altar in a grotto. These designs can be used, he explains in the text, for small work-bags, portolios, and “souvenirs,” and the small bouquets can decorate “negligés.”

Netto's text consists of a technical manual on needlework, in 86 paragraphs divided into 12 chapters, with a final chapter describing each plate. The engravings are provided in color, he explains, as a guide to choosing the colored threads, while the black and white plates are meant to be pricked through for direct use as patterns. The plates supply copious individual decorative motifs as well as larger patterns for dresses, chemises, shawls, and other elements of clothing.

This was (apparently) the first of Netto's influential sample books; he went on to publish two further volumes of embroidery patterns in this series (separately published and rarely found together), in 1798 and 1800, a knitting manual (*L'Art de tricoter*) in 1802, a periodical devoted to the arts of the needle (*Taschenbuch der Strick-, Näh- und anderer weiblichen Arbeiten*, 1801-4), and a few other pattern books and manuals of the domestic arts for women, all now quite scarce. The *Zeichen-Mahler- und Stickerbuch* is the only needlework pattern book named by Jessen (p. 359), who called Netto's sample books the “most distinguished” (*am stattlichsten*) of the spate of women's needlework manuals that appeared in the late eighteenth century in response to the new vogue for female handiwork.

All volumes of Netto's *Stickerbücher* are rare. Guilnard knew of only the second and third volumes. Copies in American institutions are held by the MMA (vols. 1 and 2), Clark Art Institute (this vol., without pl. 21 or the sampler, and vol. 3), Winterthur (both volumes, with original embroidered prospectus, purchased from us), and the Smithsonian (volume 1). Berlin Katalog 1529; Jessen *Ornamentstich*, p. 359; Paludan & de Hemmer Egeberg, *98 Mønsterbøger ... 98 Pattern Books for Embroidery, Lace, and Knitting* (Den Danske Kunstindustrimuseum, 1991), no. 70.

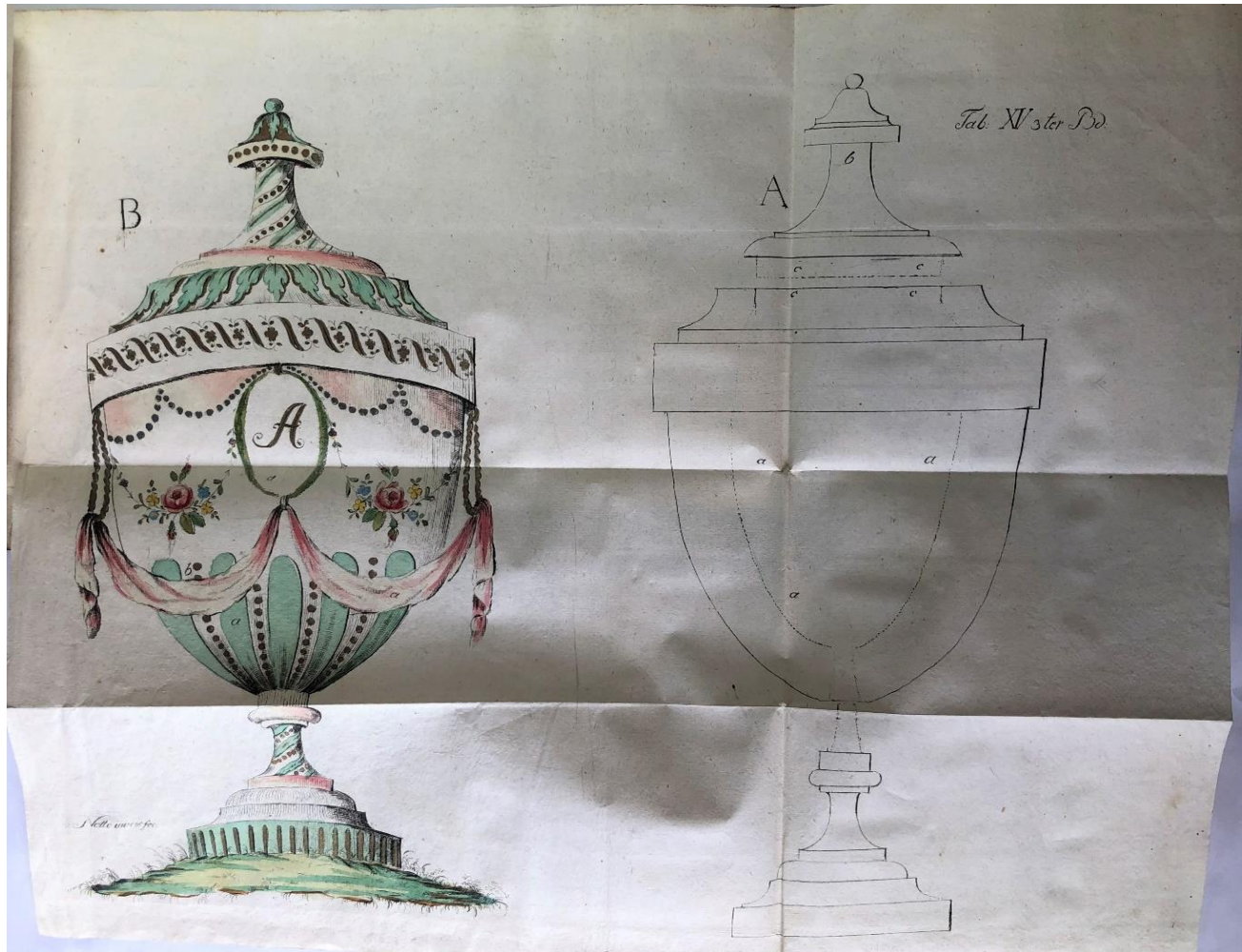


A mystery

20) NETTO, Johann Friedrich (1756-1810). Suite of etched floral embroidery designs, in two states, colored and uncolored. Leipzig, [ca. 1800].



Oblong folio (200 x 327 mm). 36 etched plates, comprising 18 plates each in two states, colored and uncolored (all the colored plates bound first, followed by the uncolored plates), all numbered in the plate at upper right, "Tab. I [-XVIII] 3ter Bd.," nearly all signed by Netto, some with place (*Netto del. & fec., Netto fec. Lieps, etc.*), including 9 large folding plates (nos. 8, 9, 10, 11, 12, 14, 15, 16 and 17) in various sizes up to 480 x 378 mm. (pl. 11). No title: the plate volume from an unidentified edition. Some fraying and occasional soiling to fore-edges, 8 folding plates (6 colored and 2 uncolored) with minor short repaired tears at guards, a few inner edges wrinkled, else in fresh condition, Contemporary red-patterned pastepaper (*Kleisterpapier*) over pasteboards (edges and spine quite worn, upper joint broken). Effaced library inkstamp on front flyleaf. \$3500



An attractive suite of neo-classical patterns, mainly for embroidery, by the drawing-master and influential pattern book compiler. Most of the etchings bear number- or letter-keys, indicating that they were accompanied by explanatory text, but I have been unable to identify the edition to which this plate volume - no. 3 in a series - belongs. The number of plates, subjects, and platemark sizes match none of the Netto works listed in the Berlin Katalog, OCLC, or KVK, several of which are digitized. The plates show floral details, swags and ribbons, delicate bouquets including sprays of wheat and feathers, classical urns, and border and corner patterns. The first suite is hand-colored in



wash, watercolor and, occasionally, gold paint, indicating the suggested use of both polychrome silk thread and metallic thread. Plate 2 shows six small arabesque floral designs, colored in gold paint only. Folding plate 15 depicts a large, decorated urn, painted in colors and gold, with an outline sketch of its parts. Comparison of the uncolored plates to their colored counterparts show that the coloring must have been carried out under the supervision of the artist, for some elements of the cloth base coloring, supplied in pale wash, are not indicated in the uncolored etchings (e.g., pl. 10 and 11). The last two plates are patterns for whitework, these are colored only in monochrome wash (respectively green and blue) in the colored suite.

On a simpler note

21) EMBROIDERY DESIGNS – *Album of watercolor and pen-and-ink designs for embroidery.* [British Isles, ca. 1820-1830].

Folio (397 x 250 mm). 110 leaves [plus 29 blanks], of varying sizes, many on guards, of which 6 are large and folding, and 2 small loose sheets, containing dozens of highly finished pen-and-ink or watercolor floral and foliate embroidery designs. Some dampstaining at front with traces of mold, some dust-soiling to edges, the large folding leaves with a few mostly marginal tears and creases. Contemporary half brown goatskin and marbled paper over boards, smooth spine divided into gold-ruled compartments, each with a large gilt fleuron; a contemporary manuscript list of the 72nd Regiment of Foot (ca. 1823-ca. 1841) used as front pastedown; rubbed, loss to paper on front cover. *Provenance*: bookplate of Rev. James Lambert, A.M., Trinity College, Cambridge (on back pastedown); childish drawing on front free endleaf; old largely effaced inkstamp, only the name "Exeter" legible. \$3600



A large portfolio of designs for embroidery or needlework, carried out in the sunset years of hand embroidery. In 1828 the Alsatian inventor Josué Heilmann produced the first embroidery machine, which could operate with over 300 needles simultaneously. Although such machines did not become widespread for another 20 years, this was to be the death-knell for everyday domestic hand-embroidery.

Included are floral borders, swags and sprigs, spot and corner designs, repeating motifs, curlicues, and some abstract designs. About 60% are in watercolor,

sometimes combining several colors on one page. The uncolored designs are in pen and ink and/or gray wash. All but a couple of sketches at the end appear to be the work of a professional draftsman. Various laid and wove papers are used, with watermarks of the makers S. Wise & Co.; Whatman; Hall, Whatman & Balston; and John Hayes, with dates ranging from 1819 to 1824; with some apparently later unwatermarked wove papers.

Some designs are openwork, for broderie anglaise; others are whitework patterns to be worked on muslin, with delicate needlework fillings. About five appear to be unfinished, with some of the designs lightly traced in pencil, and a couple of others have only partial coloring. There are a few faint penciled notes, such as "red pattern, light sprays of roses form the veil," or "very pretty when worked." Most leaves bear an x or cross in pencil near the gutter, possibly indicating that the designs on the sheet had been copied.



A visual feast

22) TEXTILE DESIGNS – J. CLAUDE FRÈRES. Collection of original gouache, watercolor, pen-and-ink, and graphite designs for textiles. Paris, 1847-1853.



Musinsky Rare Books

4 volumes, large folio (409 x 272 mm. average size). 44; 47; 42; 45 leaves, the designs of the first two volumes drawn or painted directly in the album, the other two volumes with mounted samples; totaling approximately 617 individual designs, in various media and in various sizes (contents below). Condition: somewhat dusty, some edge-soiling, one or two leaves and a few of the mounted items detached. Nineteenth-century linen-backed boards, the front covers volumes numbered in manuscript respectively 3, 4, 6, and 8; housed in 20th-century portfolios with ties. Boards soiled and worn, vol 6 boards detached. *Provenance*: repeated inkstamp in last two volumes, "J. Claude Frères / rue du Sentier 32 / Paris." \$17,000

A visually rich and extremely varied collection of original designs intended for printed textiles, four volumes containing OVER SIX HUNDRED ORIGINAL DRAWINGS AND WATERCOLOR AND GOUACHE PAINTINGS, PRODUCED BY THE ARTISTS OF A PRE-EMINENT PARIS DESIGN STUDIO DURING ITS HEYDAY. While the unifying inspiration of the designs is the plant world, styles range from naturalistic plant portraits to abstractions, and techniques from pencil tracings to luminous paintings. Most unusual is the third volume (titled *Végétaux*), containing several hundred intensely colored designs for paisley and other designs influenced by Indian artistic traditions, although many of the delicately painted samples of the other volumes, such as the joyful florals in the last volume, or the numerous semi-abstract *Japonisant* designs, rival the exotic paisleys in loveliness and purity of color. Although these four disparately numbered albums are the survivors of a still larger archive of designs, they nonetheless bring together a veritable encyclopedia of patterns and color from the most influential seat of Western decorative arts production of its time, Paris.

The brothers François Jean-Claude (1800-1879) and Victor Jean-Claude (1809-1852) were, like many textile designers and producers in 18th- and 19th-century France, from Alsace. Historians have not established whether they began as textile merchants or whether they established their firm directly as a design cabinet (cf. Maillet), but, whatever its origins, the company, founded in 1834, was a pioneer in the production of sample textile designs showing the latest Paris fashions, marketed through swatches sent to textile manufacturers in France and abroad, including America. The company remained in business under the same name for nearly a century and a half, merging in 1979 with its longtime principal competitor, Bilbille. "[In the 1830s], François and Victor Jean-Claude opened their Paris design studio, J. Claude Frères et Cie; within a few years they were running a swatch service that mailed cuttings of the current styles to foreign manufacturers. By the late 1800s, Claude Frères was the leading fabric subscription bureau in Paris, offering 29 different services classified by textile and by end use. Subscriptions were costly, but it was far less expensive for a textile mill to buy swatches than to support a resident agent in Paris ... Using this system, a design printed in Europe could be copied in the United States in three weeks" (Blaszczyk, *Color Revolution*, p. 31). "As testimony to its significance in the nineteenth century, the Claude sampling service received a prize at the Exposition Universelle in 1878, one of the great world's fairs in Paris. The prestigious accolade was testimony to the growing importance of sampling activities to the French fashion and textile industries" (*Fashion Forecasters*, p. 12). One of the services offered by J. Claude Frères came to be color standardization: by the end of the century, like other Paris style houses, Claude Frères had become an important producer of "color cards," samples of the "shades that had been approved by the official trade bodies such as the Chambre syndicale des fleurs et plumes and the Chambre syndicale de la confection et de la couture in Paris" (ibid., p. 39). Their attention to nuances of color, already in the 1850s, is evident in these portfolios, whose precise dating adds to their value for the history of design.

Thanks to their wide distribution, textile swatches from J. Claude Frères are found in a number of institutional collections (the Metropolitan Museum of Art, Rhode Island School of Design, the Bibliothèque Forney in Paris, the Musée du papier peint in Rixheim, etc.). Original

drawings and paintings of their designs are however far scarcer. The present set of portfolios constitutes a treasure trove of mid-19th-century design ideas of great exuberance and depth.

Contents:

1) Cover title: *N° 3. Aⁿ. A^{lt}. Fleurs.* 42 leaves containing 44 pages with realistic botanical drawings of approximately 97 plants or plant details (on rectos except for two drawings on versos and one extending onto the facing verso), of which 35 watercolors, 6 pen-and-ink drawings of which one with wash, and 3 drawings in watercolor combined with pen-and-ink or graphite. 19 pages show a single large plant, the rest show multiple plants or details, and the last 4 pages feature colored ink drawings of bouquets. Partly effaced inscription on front inner board, visible are *15 juin* and further down *1847*.

2) Cover title: *J. B. N° 4. "40"* stenciled below. 47 leaves, written on rectos and versos, containing over 100 outline botanical drawings in red ink, some with graphite and some with color additions, plus 47 striking full-color Japanese-inspired gouaches. All pages squared for transfer.

3) Cover title: *Végétaux. N° 6 1852.* 42 leaves containing 199 mounted designs (a few detached), various sizes, several large and folding, consisting of: 108 gouaches and painted designs, largely of paisleys, many of which are extremely intricate and quite exotic; 58 graphite tracings on fragile tracing paper, 21 tracings with elements of color, 8 red ink or pencil outlines on regular paper, and 4 large apparently lithographically printed designs.



The 21 partially finished compositions provide a view into the exact steps taken from rough outline to finished maquette. A few of the gouaches are also executed on the thin tracing paper.

4) Cover title: *Croquis Peints N° 8 1852*. 45 leaves containing 175 mounted gouache and watercolor floral designs, mostly rectangular panels; including 37 *japonisant* floral assemblages in a blue, red and white color palette on patterned papers. Two leaves each contain seven strips of Rothkoesque painted color stripes. The last leaf contains a full-page mounted watercolor of a rose and peony design on squared paper.



The second and third volumes (nos. 4 and 6) have numerous annotations in pencil and ink in various hands, containing instructions for further elaboration or production of the designs, or confirmation of the next production stage: e.g., notes for measurements; instructions for

color: "fond bleu avec du gris," or "en trois couleurs"; confirmations that the design was completed, or that it was executed in color: "fait en croquis" (*croquis*, "sketch," may have had here a special technical meaning of "fully worked color design"); notes of applications: "pour une colonne" or "pour la planche." Included in vol. no. 4 is a pencil note in English, "more dark but of the other nuance" (p. [22]). One bored clerk wrote FAIT in fanciful block letters (p. [63]). Vol. no. 6 has especially precise ink annotations on many of the mounts, as well as on some tracings, identifying the artist by initials and giving the date, with an abbreviation that I have not been able to identify: e.g., "S. Y. Le 12 fevr / 53 B^{d[?]} f^o" (usually followed by a number, which is the same for groups of designs in the same style). A few of the designs have a small inkstamp "J.C.A. No [blank]" (possibly for Jean-Claude Atelier). A majority have small identifying labels with manuscript numbers.

On J. Claude Frères, cf. Thierry Maillet, "Les échantillons, un vecteur d'innovations dans l'industrie textile en France au xixe siècle," *Innovations et transferts de technologie en Europe du Nord-Ouest aux XIXe et XXe siècles* (2011); R. L. Blaszczyk, *The Color Revolution* (2012); Blaszczyk & Wubs., eds., *The Fashion Forecasters: A Hidden History of Color and Trend Prediction* (2018); Black, et al., *The Handbook of Fashion Studies* (London & NY 2013), p. 187.

See also cover illustration



END

*Nina Musinsky
May 2019*

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