
18mo (130 x 80 mm). 215, [5] pages. Engraved frontispiece and engraved title (both included in the pagination), two engraved plates. (Crease to first leaf, last leaf slightly soiled.) Contemporary tree sheep, smooth spine gold-tooled, marbled edges (rubbed). Provenance: a prize book, on front pastedown a letterpress form headed *Pension Goujon*, a girls’ school in Niort, France, with manuscript certification that the book was given on prize day to Mlle. Félicie Christin on 9 September 1829, signed by the headmistress [Mme] Goujon, née Borde. $500

FIRST EDITION of a collection of morally instructive tales whose fundamental precept is that of kindness to animals.

In part 1, a tall stranger shows two children a series of visions through his telescope. Their first view is of the mountain of science (or education), a steep and difficult climb full of thorns but also hidden flowers, which must be undertaken when young, as it requires time, strength and perseverance. Next they witness the frightening fate of a sadistic boy, whose crimes against insects and a parrot are terminated by his fatal fall from a cruelly spurred runaway horse. In happier episodes rosy-cheeked youngsters raise wounded birds and orphaned lambs in country villages, while egotistical city-dwellers play alone, having been corrupted by precocious exposure to manmade pleasures (like art and music). In part 2, a brother and sister raise a family of robins, visit farms, and observe bees, while their mother teaches them the finer points of ethics.

A bit tendentious, but mildly entertaining, the book was republished in 1829. The author Briand was a bookseller and prolific writer of children’s books. OCLC locates a single copy of the 1829 edition, at the BnF. This first edition is unrecorded.

The last Ars moriendi


8vo (157 x 99 mm). [8], 311 [recte 312], [8] leaves, the last blank. Title and table printed in red and black, shoulder-notes and marginal manicules. Woodcut on title and TWENTY-TWO FULL-PAGE WOODCUTS, of which three in multiple compartments. (Small dampstain in lower margins of last 40 leaves and corners of last 8 leaves.) Contemporary blind-stamped (originally silver-gilt?) calf, upper cover with small central oval cartouche within sunrays, containing IHS monogram and flaming heart (rubbed) on upper cover and Virgin and Child on lower cover, pair of brass fore-edge clasps, lacking catches, blue-stained edges (faded; rather clumsy repairs to board edges, rebacked, preserving most of original backstrip). Provenance: ownership inscription dated 1602, implying that the book was a gift from a husband to his wife: Fraw Margret Rychartine vnd hauptman Balshasar pfyster die sine Eelihe [eheliche] husfraw ist ysin[?] vff Sanct Bartolomius tag Jar. 16 [cross] 02 Jar; later owners’ inscriptions from 1851 and 1954 (Urban Schröder, Bern).

$6,800

A popular sixteenth-century version of the medieval Ars moriendi by the indefatigable editor Adam Walasser, who produced dozens of works for the Dillingen printer Sebald Mayer to further the Counter-Reformation agenda of their patron the Cardinal-Prince-Bishop of Augsburg, Otto von Waldburg. First published in 1569, Walasser’s GREATLY EXPANDED text was based on the version of the early 15th-century Ars moriendi text that was used in most of the blockbook editions and in some of the many 15th-century typographic appearances of the Ars moriendi.

Like its model, Walasser’s text is a florilegium of citations from the Church fathers and the Bible which together point to the proper way to die. This conduct book on dying is framed as a battle between the evil and good sides of man’s
nature, personified in text and pictures as hideous devils and svelte angels. In four parts, his text treats preparation for inevitable death (this includes a basic Christian primer); the temptations of the devil; how attendants and relatives should conduct themselves with the dying; and the afterlife: hellfire vs. heaven. Because of its faithfulness to the traditional *Ars moriendi*, O’Connor called Walasser’s version the “last of those made from moveable type.”

Part 1 opens with a woodcut Dance of Death. The heart of the book, in Part 2, is the struggle for the soul of a moribund man. To the five temptations of the medieval *Ars moriendi* (lack of faith, despair, impatience, vainglory, and avarice or attachment to the world), Walasser added two more: hope for a longer life, and credulity toward the devil in the form of an angel (placed respectively first and last in his order). Six of his seven devilish temptations and angelic counter-offers are illustrated, all but the last with pairs of woodcuts, showing the true and false angels. The woodcuts, by an anonymous *Formschneider*, are crude but expressive. The cuts depicting the original temptations follow the iconography of the blockbooks (omitting the lettered scrolls), while in others the artist added new figures (such as a tiny witch with a devil on a broomstick). Other cuts show the struggle of an angel and a devil for a soul, the punishments of hell for each sin (in 8 labeled compartments), and eschatological scenes. A final appendix contains a symbolic *memento mori* woodcut, showing in one scene seven reasons to not sin, each of which is labeled on a banner; this and an accompanying 2-page poem are attributed to Johann Stötzinger, priest in Dillingen (who died in 1570, according to a note following the poem).

Walasser’s further additions to the earlier *Ars moriendi* include a list of sins for confession, a disputation between the Devil and a dying man, a chapter of exempla, and a translation of the first part of Gerson’s *Ars moriendi*. The anti-Lutheran agenda of the Dillingen publishing program is evident in references to the “old Catholic Roman Church,” and to “shameless” Luther.

Johann Mayer (active 1576-1615) spent years repaying his father Sebald’s debts. This is the fifth or sixth edition and the second published under his own imprint. It is not listed by USTC, and I locate only one other copy, at Grinnell College, lacking bifolium s1.8. All editions are rare; OCLC locates only one copy of an earlier edition in American libraries ( Getty, 1569 edition).


8vo (166 x 110 mm). [16], 290, [12] pages, [1] blank leaf. Italic and roman types, shoulder-notes. Woodcut medallion author portrait on title, woodcut printer’s device on last page, type-ornament headpiece (repeated), tailpiece and initial. Ruled in red throughout. (Marginal dampstaining to about 25 leaves, a couple of tiny marginal tears.) Contemporary laced-case binding of gold-stamped vellum, bound in 1577 for Hartmann II von Liechtenstein und Nikolsburg, covers with gilt rule border and his initials (H.H.V.L.V.N) and the date (M.D.LXXVII) stamped in gold above and below a large central gold-stamped arabesque, flat spine divided into 5 compartments by gold-tooled ornamental bands, 4 compartments with a gilt floral lozenge, the second with the author’s name; remains of two silk fore-edge ties, gilt edges; no pastedowns, parchment waste spine liners from a 16th-century legal document in French. *Provenance*: Hartmann II von Liechtenstein und Nikolsburg (1544-1585), supralibros; small ink “S” at foot of spine; Johan[n]is ?Szionizak (?) 17th or 18th-century inscription on front flyleaf; Raphaël Esmerian (1903-1976), bookplate (sale, Paris: Ader-Picard-Tajan, part I, 6 June 1972, lot 34, FF4500); purchased by an unidentified owner; sold Paris, Beaussaint Lefèvre & Alain Nicolas, 30-31 May 2007, lot 316; with Bonnefoi Livres Anciens (2008), sold to: T. Kimball Brooker (sale, Sotheby’s New York, part 1, 11 October 2023, lot 7). **$13,000**

A French humanist edition of Latin epistolary poetry, in a REFINED CONTEMPORARY GOLD-TOOLED AND DATED VELLUM
Ausonius, fourth-century poet from Bordeaux, had an exceptional life, rising from humble teacher of rhetoric to become tutor to the sons of emperors and high-placed member of the Roman civil service. He wrote on a wide variety of subjects, which rarely included religion (he is thought to have been a “not very enthusiastic” convert to Christianity [Encyclopedia Britannica, 1911]). Best known are his “travelogue” poem on the Moselle, his love poems on Bissula, an enslaved Allemanic woman whom he had received as war booty and freed, and his descriptions of wine and wine-making and other aspects of daily life, including a poem (Commemoratio professorum Burgdigiensium) containing affectionate portraits of the schoolmasters of Bordeaux.

The textual transmission of his work has been “among the most complicated problems of classical Antiquity” (von Albrecht, p. 1327). Ausonius’ writings are found scattered through 181 surviving manuscripts, all anthological miscellanies, often filled with misattribution, and none containing the entirety of his work. Differences between the three main filiations have not been resolved. The first printed edition (Venice, eponymous printer, 1472, ISTC ia01401000) and those following it were based on a corrupt and fragmentary manuscript. De Tournes’ edition, which contains a few poems not previously published, was the first to be based on an early ninth-century manuscript in the library of the Benedictine monastery at L’Île-Barbe, the island at Lyon (Leiden, Vossianus lat. F.11, discovered soon after 1500 by Jacobo Sannazzaro). It is now considered the most complete of the surviving manuscripts (although it lost a leaf soon after this edition was published). In preparing the edition, the Lyonese priest Etienne Charpin (d. 1567) was helped by Guillaume de la Barge, Antoine d’Albon, and Robert Constantin. Although he is not named on the title-page, poems dedicated to Charpin as the editor appear on fol. A4v and A6r. Joseph Scaliger and the Bordeaux humanist Élie Vinet criticized Charpin’s edition; they later published their own corrections and commentaries.

This copy was bound for Hartmann II von Liechtenstein und Nikolsburg (1544–1585). Hartmann was from the Feldsberg (Valtice) branch of the lords of Liechtenstein, who supported Lutheranism “on their estates in Austria and the Unity of the Brethren in Moravia.... In 1568 he married Anna Maria, Countess of Ortenburg, the niece of Count Joachim of Ortenburg, a prominent leader of the Lutheran nobility in the Bavarian duchy.... The marriage resulted in five sons, two of whom died in childhood, and four daughters, two of whom survived into adulthood.... In 1573 Hartmann served as the imperial commissioner who was responsible for settling border disputes between Austria and Moravia. He was advisor to Maximilian II and Rudolph II and an important creditor to these two emperors. In 1575 he managed to recover the estate of Lednice, sold between 1572 and 1573, from Wolfgang II of the Mikulov branch, thus laying the foundations for the extraordinary expansion of Liechtenstein property in Moravia in the following
generation” (Czech-Liechtenstein Relations Past and Present, pp. 36-37). It appears thus that it was after acquiring back the medieval Lednice castle, which he demolished to make way for a new, Renaissance-style villa, that Hartmann had his books uniformly bound in France, in the highest quality pale vellum, the covers with a gold-tooled lozenge centerpiece, his initials (H.H.V.L.V.N.) and the year (all are dated either 1577 or 1578).

His three sons converted to Catholicism after his death, “thereby clearing the way for themselves and their descendants to secure influential positions at the Habsburg courts in Prague and Vienna, in the imperial army and in the provincial and state administration” (ibid., p. 38), and enabling the Liechtensteins to become one of the three richest noble families in the Habsburg monarchy, whose art and book collections became legendary. By the 20th century, the Liechtenstein estate library totaled approx. 100,000 volumes. In 1915, Hanns Bohatta estimated over 230 of Hartmann’s books to survive. Some were no doubt lost in WW II, others are still in the Liechtenstein Princely Library (in Vienna and Vaduz), and others were among the 20,000 books sold to H. P. Kraus in 1949. A few of Hartmann’s books had left the family library at earlier dates, such as this one, with its inscription by a 17th- or 18th-century owner.


Girls en route

4) BOLSWERT, Boëce van (ca. 1580-1633). Duyfkens en Willemynkens Pelgrimagie, tot haaren Beminden binnen Jerusalem. [Amsterdam]: by de Erve d’Wed. [i.e., the heirs of the widow of] J. van Egmont, [between 1756 & 1789].

12mo (147 x 93 mm). 230, [10] pages, Text in gothic, paratext in roman types. Title within woodcut illustrated border, 27 full-page woodcuts, woodcut initials. (Short tear in fol. A12, stain to A5.8 and D5, some browning or foxing). UNTRIMMED, PRESERVING DECKLE EDGES THROUGHOUT, IN THE ORIGINAL RED AND BLACK BLOCK-PRINTED ORANGE WRAPPERS (rubbed, front cover torn, tears to backstrip). $1,500

A rare chapbook edition of ONE OF THE EARLIEST INDEPENDENTLY PUBLISHED STORIES EXPLICITLY INTENDED FOR GIRLS. This ILLUSTRATED MYSTICAL NOVEL relates a pilgrimage to Jerusalem by two sisters of radically different temperaments. Devout Duyfken (little dove) is eager to meet her lover Jesus, while her skeptical and rather more interesting sister Willemynken doesn’t understand what the fuss is about and would rather follow her natural inclinations to sleep in and devour hearty meals. The didactic but entertaining imaginary voyage unfolds as a dialogue between the two girls, each chapter concluding with a short commentary in question-and-answer form. En route the two encounter street performers, peeing birds, lice, rabid dogs, a mad bull, and an impassable mountain. Their fates diverge drastically at the end.
First published in Antwerp in 1627, with engraved illustrations by the author, the book was ahead of its time. Twenty years after *Don Quixote*, the novel remained a genre unfamiliar to many. This was one of the first novels written entirely in dialogue. THE AUTHOR PROVIDED INSTRUCTIONS FOR READING HIS BOOK in a foreword to his prospective readers (“modest and virtuous girls”), exhorting them to avoid jumping around in the text, and instead to read it straight through from beginning to end.

The novel (whose sisters are said to have inspired de Sade’s *Justine et Juliette*) enjoyed great popularity in the Low Countries as well as in France and Germany. It was regularly published in Flanders and the Netherlands throughout the 18th century, but few copies survive of these usually cheaply printed editions, illustrated with rough woodcuts based on Bolswert’s original engravings. Even fewer are found in original condition as here, untrimmed and in wrappers.

Although the primitive, vigorously hatched woodcuts of this edition are a far cry from Bolswert’s original engravings, they are hardly lacking in charm. The printer and publisher Jacob Egmont, who died in 1725, and his widow Marritje Valintgoet, who managed the press and ran it until her own death in 1756, both issued editions of the *Pelgrimagie*. They used the same woodcuts, reverse copies of the engravings, except for the title cut (the only one not in reverse), which did, however, appear in an earlier Amsterdam edition, by Jacob Brouwer, active 1710-1732.

A smattering of the 17th-century editions, illustrated with Bolswert’s engravings, are held by American libraries, but none seem to hold any of these cheap but interesting 18th-century woodcut-illustrated chapbook editions.

STCN 173708668.
A working woman’s roman à clef: a first brick through the monarchy’s window

5) [BONAFON, Marie-Madeleine (b. 1716)]. Tanastès Conte allegorique. Par Mlle de ***. [Bound with:] Suite de Tanastès. “The Hague: Van der Slooten” [i.e., Rouen: veuve Ferrand (Marie-Madeleine La Bulle)], 1745.

2 vols. in one, 12mo (162 x 92 mm). [4], 65, [1 blank]; [4], 156 pages. Type ornament title vignettes, woodcut headpieces and initials. (First title stained from offset of removed bookplate on free endpaper, occasional minor soiling or inkstains, corners creased, marginal tear in fol. K1, part 2). Contemporary paneled calf, spine gold-tooled, edges red-sprinkled (stained, worn). Provenance: childish 19th-century ownership inscriptions in pencil on final flyleaf, “Ce livre appartient a M'on Bernard Coulangu[?] demeurnant en [??] Gimon, Gers 1856”; unidentified engraved armorial bookplate on front pastedown (scraper from attempts to remove it).

*FIRST EDITION OF A ROMAN À CLEF BY A FEMALE DOMESTIC, CLANDESTINELY PRINTED BY ANOTHER WOMAN, IN WHICH A JEKYLL AND HYDE-LIKE PRINCE AND HIS DOUBLE STAND IN FOR AN ADULTEROUS LOUIS XV. Its author Marie Bonafon was femme de chambre in the household of the princesse de Montauban at Versailles, whose teenage daughter she attended to. THE CLANDESTINE PUBLICATION AND CIRCULATION OF THIS BOOK, ONE OF THE FIRST IN A LONG LINE OF SO-CALLED VIES PRIVÉES, RESULTED IN HER INTERROGATION, IMPRISONMENT IN THE BASTILLE, AND TWELVE-YEAR CONFINEMENT TO A CONVENT.*

Bonafon’s allegorical novel is a fairy tale containing a coded description of the scandalous affairs of Louis XV and of related recent events. In the words of the police report, it gives “an account of what happened during the king’s sickness at Metz in 1744; the renunciation of [his mistress] Mme de Châteauroux; her return to favor and her reestablishment; her illness, her death, and the new choice of Mme de Pompadour” (Darnton 2004, p. 112).
The King is represented dually, as both a good prince, Tanastès, who is taken at birth and consigned to a wise tutor by creatures of the air called Sylphs, and his mysteriously identical look-alike Agamil, whom the Sylphs substitute for Tanastès at birth in order to preserve the latter’s virtue from the corrupting influence of the court. Part 1 contains complex machinations between magical creatures, a virtuous queen (Marie Leszczynska), who unsuspectingly spends her nights with loving Tanastès and her days with indifferent Agamil, and Agamil’s several mistresses, including the scheming fairy Ardentine (Mme de Châteauroux), who is rejected by Tanastès and eventually banished to a hellish underground kingdom of gnomes. In part 2 the good and bad King merge into one thanks to a magic potion composed of the ground-up remains of Agamil, who had been transformed into a snake, the virtuous queen becomes a religious zealot, and the King meets a lovely woman, the barely disguised Pompadour. The book ends inconclusively, with Tanastès alternating between admirable and, more often, reprehensible behavior: “this ambiguous character, mixing the good and the bad, [being] fashionable at the time.”

A mediocre fairy tale to the modern reader, the book was viewed by the King’s representatives as dangerous sedition, and the authorities immediately suspected a plot. Louis XV’s alienation from the queen, his adulterous affairs, including with three sisters (deemed incestuous), and the humiliating events of 1744, when he fell sick in Metz, and was refused absolution by his chaplain until he renounced his mistresses — these events were already circulating by word of mouth, and any encouragement to further lower the King in the public’s esteem was feared by his ministers.

This lightweight tale threatened to solidify a so far fleeting and only orally transmitted impression of the public that the king was weak: “before long, [Pompadour] was selecting [the king’s] ministers.... The private life of the king really did determine the course of events for the kingdom: that was the secret revealed by Mlle Bonafon and the source of the excitement conveyed in her fairy tale” (art. cit., pp. 114-115). Hence the five-alarm-fire reaction of the police upon learning of the book. The police tracked down the anonymous author after a chain of interrogations, starting with a peddler caught with copies; the peddler told them that the books came from a secret warehouse in Versailles, owned by the bookseller Dubuisson; Dubuisson said that he had obtained the manuscript from Nicolas Mazelin, valet de chambre of a governess of the dauphin, and that its author was Bonafon, who had sold the manuscript in exchange for 200 copies of the final book, which Dubuisson had had printed by the widow Ferrand in Rouen.

Preserved in the Arsenal Library are the records of Bonafon’s interrogation by no less than the lieutenant général de police, Claude-Henry Feydeau de Marville, “roughly the equivalent of the minister of the interior of today” (ibid., p. 104), indicating the threat that the court saw in the novel. Studied and partly transcribed by Robert Darnton, it is an astonishing document, recording the conversations verbatim. This high official repeatedly refused to accept the young woman’s assertions that she wrote the book herself — no, you must have had help, how could you, a chambermaid, understand the rules of prose, not to mention court politics and current events? — Bonafon revealed her practical motivations: a self-taught writer, an extensive reader and clearly a keen social observer, she had written other works (none of which appear to have been printed) and hoped to earn money for her writing. Throughout she insisted that she was simply recording hearsay. The distribution and production of the book are also documented, unusually for a forbidden publication.

Of the 21 people held in the Bastille for interrogation concerning “the Tanastès affair” (which included the printer Marie-Madeleine La Bulle, her son, two daughters and all employees of the press), only its author received punishment,
and hers was severe. “Mlle Bonafon remained in the Bastille for fourteen and a half months. Her health deteriorated so badly that, according to a report from the Bastille’s governor, she seemed likely to die unless she were transferred to a healthier site. She was therefore shut up in the convent of the Bernardines at Moulins, where she remained, without permission to receive either visitors or letters, for the next twelve years” (ibid., p. 108).

Tanastès was one of the first of what would become a flood of (camouflaged) accounts of Louis XV’s private life, known as “vies privées,” which relayed gossip in print (which source the author insisted upon during her interrogation). It was more crucially the first printed book to present “the lubricity of Louis XV as a crucial element in the decline of the kingdom ... Thanks to [Bonafon] and to other scribblers and novelists, the king with the royal touch began to be replaced by the king as parasite” [les rois thaumaturges étaient remplacés par les rois fainéants] in a corpus of texts disseminated throughout the realm” (Darnton 2003, p. 390, transl.). “Mlle Bonafon ... did not break the story of Louis XV’s private life, because it could be picked up easily from the loose talk of courtiers and servants; but she organized it as a narrative and brought it out in print. Her version fed the others, and they touched off further rounds of rumors, which found their way back into later books. The mutual reinforcement of oral and printed communication kept gathering force, despite the state’s attempts at repression, until it swept everything before it in the flood of forbidden best-sellers in the 1770s and 1780s.... The process of condensing talk and print began in the cluster of books that appeared between 1745 and 1750. Hence the importance of forgotten characters like Mlle Bonafon” (Darnton 2004, p. 121).

Copies of the book are rare. “Once the word had leaked that arrests were being made, everyone attempted to burn their remaining copies of Tanastès” (Graham, p. 73). OCLC gives 4 US locations (Columbia, UVA, Newberry, Vanderbilt).


Two hundred and counting


8vo (150 x 98 mm). 2 parts, continuously paginated. Engraved fold-out title signed F. B. F. [Francesco Brizio fecit], [ii], 262 pages (pp. [126-128] blank). Two woodcut initials. (Marginal tear at fold of engraved title, occasional minor marginal dampstain.) Contemporary parchment (stain on front cover, backstrip torn). *Provenance*: author’s presentation copy, ex dono inscription from the recipient *Michaelli Angelo Actio, 1621 / Donum ipsius Auctoris, mihi Michi / Angelo Actio; Bononia [illegible word].* $700

FIRST EDITION of a collection of 200 Neo-Latin letters from a professor of literature (*umane lettere*) at the University of Bologna, addressed to an array of local (all male) intelligentsia, most from Bologna or nearby towns. An index
lists the recipients in alphabetical order of first name. Most received one letter; a few carried on a more frequent correspondence. The edition was edited and printed at the expense of one of the correspondents, Girolamo Tamburini, and was evidently distributed privately to Cesari’s other correspondents. This copy was given by the author to the protonotary apostolic Michaeli Angelo Actio (recipient of one letter, p. 20). Correspondents include prelates, monks, philosophers, theologians, jurists, professors of logic, literature, law and medicine, poets, members of chivalric orders (the Hospitallers, the Order of St. Stephen), senators of Bologna, and two cardinals (Carlo de’ Medici and Carlo Madruzzo). Subjects are suitably elevated — ethics, religion, philosophy, classical writers (Plautus’s comedies, Tacitus), his interlocutors’ poetry — displaying Cesari’s erudition, but not (in Vernarecci’s view) a commensurate purity of style.

Other than a few circumstantial orations, in Italian and Latin, Cesari’s main published work consisted of 500 letters. These first two hundred were reprinted in 1623 by B. Cocchi, along with a separate edition containing two hundred more letters. The final centuria appeared in 1624. OCLC, USTC and ICCU record no copies of any of these epistolary collections in American libraries.

ICCU IT\ICCU\BVEE\038789; USTC 4000795; cf. A. Vernarecci, Dizionario biografico degli uomini illustri di Fossombrone (1872), p. 13.
7) COMMONPLACE BOOK. *Recueil de différents Morceaux de Poésie*. [France, not before 1809].

Small 4to (204 x 137 mm.). 88 [of 90] leaves, paginated [1]-106 ii-118 123-182 pp. The gap between 106 and 111 is an error; pp. 119-122 were removed; 19 pages are blank except for borders. A few pages in double column; written in brown ink in what appears to be a single, mostly very neat cursive; a few passages with crossings out, inserts, or corrections. Stenciled floral ornaments, stenciled or manuscript dividers in text, about half of the leaves with type-ornament page borders, the rest with stenciled ornamental borders, stenciled pagination at top. Laid paper (no visible watermark). Contemporary straight-grained red morocco, sides with gold-tooled vine borders, smooth spine gold-tooled in six compartments with gilt title and emblems of the arts, a flower, and a flower basket, signed by Lefebvre at foot of spine (light scuffing), gilt edges, marbled endpapers. Provenance: one piece signed Dupont. $2,500

A manuscript commonplace book and poetry collection, focusing on the 18th century, and containing approximately 200 original verses, popular epigrams, extracts from favorite authors, humorous quotations, word games, mildly erotic verses or quips, and notes on interesting facts. The compiler, an unnamed male member of the French educated classes, seems to have had a collector’s philological or historical interest in preserving many of these popular and often orally transmitted texts.

The manuscript is in five parts, including the final “Explanatory notes,” each with its own section title and table of incipits at front. Part 1, “Songs, epigrams, and madrigals,”
contains short, often humorous verses to be sung to popular melodies, epigrams on topics of the day, politics or people (explained in the notes at the end), jokes and riddles. Part 2 ("Various poems") contains longer verses, many treating amorous themes, and most with a satirical edge, mocking marriage, fidelity, or human vanity. Several epigrams pillory individuals whose identities are barely disguised; one, for example, a dig at the homosexuality of Frederick II, is titled *Epigr. s. le Roi de P. soup. de ne pas aim. les f.*, easily decipherable as “Epigramme sur le Roi de Prusse soupçonné de ne pas aimer les femmes” (“epigram on the King of Prussia suspected of not liking women”). Cited authors are all pre-Revolutionary (Voltaire and Rousseau appear most frequently), but the latest date mentioned is 1809. The paper and binding place the manuscript in the first years of the 19th century. The binder Lefebvre was a “nephew or son-in-law of one of the Bozérians” and worked in their style; his activity was documented from 1809 to 1826 (Ramsden, *French Bookbinders 1789-1848*, p. 123).

Part 3 contains “unrefined” (*non chatiés*) or risqué pieces. The first two poems, perhaps the compiler’s own, make fun of the discoveries of “abbé Spalanzini”: Lazzaro Spallanzani, the first scientist to perform in vitro fertilization (with frogs), and artificial insemination (on a dog). The second of these two poems uses GEORGE WASHINGTON as a speculative example of how greatness could be propagated throughout the world by the simple export of semen. Other verses are more conventionally bawdy, such as the riddle describing a male phallus but whose answer is a mole. The subject of many is the immortal French anti-hero the *coco* (cuckold). The mother of Mme de Pompadour is the subject of an epigram. The two missing leaves, containing pp. 119-122, may have been too crude for a later reader, who tore them out.

Many of the entries in all the sections are keyed, in different ink, to the notes at the end, in which the compiler provides historical background. He defends several women who had been objects of mockery, notably Mme de Maintenon, Mme de Pompadour, and Mme de Genlis. After deploring the latter’s appointment by her putative lover the Duc d’Orleans as governess to his children, our writer lauds her as the most cultured, well-educated and devoted individual that the Duke could have found in all of France (pp. 178-179).

The final section contains statistics of the population of Paris in 1809, and notes on gambling, on the French clergy and their property, on the income to be expected from the Opera based on the number of spectators, on a new fire pump at Chaillot, on the state of finances in England in 1804, and on French pronunciation. This section also contains an “*anagramme assez particulière sur les mots Révolution française*”: the anagram refers to a Corsican who will end it (the Revolution).

A passage on the game of roulette (p. 156), which argues mathematically that gamblers invariably lose to bankers over time, is signed by “Dupont,” who certifies that he spent 8 days observing the game in a named casino in Paris. It has been suggested (by our source) that this passage, along with the demographic and statistical passages in this section, may point to the administrator and banker Jean Dupont (1736-1819), who became director of the central bank (*Caisse d’escompte du commerce*) after the Revolution, then mayor of the 7th arrondissement in Paris; named member of the Senate in 1807 by imperial decree, he became count of the Empire in 1808. But, given the latter’s high station at this time, it seems unlikely that this was the same Dupont who haunted a gambling den for a week.
8) DAMNATION — Tromba sonora per chiamar i morti viventi dalla Tomba della colpa alla vita della Grazia. Turin: nella stamperia [Gerardo?] Giuliano, [ca. 1772?].

12mo (151 x 85 mm). 180 pages. 26 half-page woodcuts printed from 23 blocks, of which 22 showing tormented souls in Hell and one a memento mori; five smaller woodcuts: title cut of St. Michael (printer’s device?), St. Francis receiving the stigmata, the Trinity with spheres of the cosmos, a skull and crossbones, and the Crucifixion; a few type ornaments. (Lower corners of fols. B1 and B2 torn with loss to a few words on fol. B2v; softened, some corners creased, light foxing.) 20th-century quarter parchment and block-printed paper covered boards (scrape to lower cover). Provenance: “Ex libris Sac. J. Henry,” 20th-century inkstamp repeated twice on title. $4,950

A RARE DEVOTIONAL WORK ON THE DANGERS OF SIN, ILLUSTRATED WITH NIGHTMARISH, EXPRESSIONISTIC WOODCUTS.

Showing silently screaming sinners contorting with pain in the flames and tortures of Hell, the woodcuts illustrate 24 “esclamazioni,” most describing, in purple prose, different sins. Each “exclamation” is followed by an esempio — a monitory tale, and a final, brief paragraph containing the sinner’s remorseful prayer for pardon. At the outset the unknown author paraphrases Augustine (Ep. 185, 21) to express the grim view that fear is the strongest incentive toward virtue (“Plus sunt quos corrigit timor, quam quos diliget Amor”). Faced with a hair-raising image of the ultimate punishment, the reader learns the perils of pride, lust, avarice, usury, vengefulness, gluttony, slander, cursing, sloth, ingratitude, gambling, dancing, lavish dress, ostentatious display, disrespect towards one’s parents, obstinacy, impenitence, and despair. Duly terrified, he or she is prepared to learn more about Hell, eternity, Judgment Day, God’s omnipotence, and even Paradise. Further lessons include a particular warning to “dishonest poets, painters, and comedians,” a poetic litany of metaphors for mortal sin (an infinitely ugly monster, a drink that transforms men into beasts, poison proffered by the Devil in a golden cup, etc.), its effects on the soul and the body, and how to avoid it. Just when one thought it was over, more tales of the damned
follow, including one of a female sinner, who “neglected to confess a mortal sin out of shame.” The work concludes (finally) with lists of daily prayers and meditations. A single wood engraver produced the 23 half-page blocks, 22 of which (repeated to 25) show horror-filled scenes of naked souls. He deployed his limited skills effectively, filling the frames with tireless parallel hatching and varying the positions of each writhing sinner, shown as if through a window into Hell. The iconography was evidently copied from one edition to another, to judge from the only digitized images of any edition that we could find, 2 pages from the undated Lucca: Marescondoli edition (ICCU IT\ICCU\CFIE\028152). The memento mori cut on p. 72 includes xylographic text which was engraved backwards by the possibly illiterate engraver, who copied it directly from a different block. The smaller woodcuts, in different styles, were probably from the printer’s stock.

OCLC and ICCU together list 16 editions of this popular text (most claiming, like this one, to be revised and expanded), the earliest from 1670, and the latest published in 1857. The majority were printed in the 18th century, in Bassano, Treviso, Brescia, Bologna and Lucca. It is obvious that the surviving editions, none of which are recorded in more than two copies (most in one copy only), reveal but the tip of the iceberg of a chillingly gripping bestseller. Only this edition, whose attributed dating by ICCU we have adopted, and another edition by the same printer, dated 1742, are from Turin. The present edition is the only one recorded with the word “chiamar[e]” instead of “richiamare” in the title.

Interestingly, the other Turin edition, which was presumably illustrated with the same primitive woodcuts, is held by the Bibliothèque Kandinsky in the Centre Pompidou in Paris, a library dedicated to the study of modern art. The book fits right in.

ICCU IT\ICCU\T00E\035776, locating a copy of this edition at the Biblioteca provinciale di filosofia San Tommaso d’Aquino in Turin. The only American holdings are a copy of the Bologna 1675 edition at Yale Medical Library, and of the Treviso 1785 edition at Harvard.
9) **DECOUPAGE — PRINTS.** An album of engravings for interactive use. Augsburg: Engelbrecht [and other publishers], [ca. 1725-1750].

Oblong folio (183 x 297 mm). [115] leaves of engravings, including 13 plates in duplicate, various engravers and publishers, various platemark sizes (contents below). **IN FINE CONDITION.** Later 18th-century half calf and marbled paper-covered boards, smooth spine gold-tooled in panels with three impressions each of a flaming lamp and flower basket tool, block-printed lattice-patterned endpapers, plain edges (joints and corners worn). **$14,000**

A SUPERB ALBUM OF SOUTH GERMAN PICTURE SHEETS (Bilderbogen), containing 27 series of 4 to 6 engravings each (including 3 series in duplicate), all but three being complete. **THESE 115 PLATES CONTAIN HUNDREDS OF INDIVIDUAL MOTIFS OR SCENES, MOST INTENDED TO BE CUT OUT (for which reason they**
are sometimes known as *Ausschneidebogen*). 59 of the plates in the album were published by Martin Engelbrecht, and 49 others are from three other publishers. Seven are unsigned. Three of the Engelbrecht series, comprising 16 plates (plus 4 duplicates), are signed by the artist Jeremias Wachsmuth (1712-1771). While hundreds of individual Engelbrecht prints survive, and fewer from the other publishers, fine albums of decoupage prints “in the raw,” i.e., in their original context of short series, and before manipulation by their audiences, rarely appear on the market.

These engravings were published in the thousands, for two main purposes. Those with many smaller figures were meant to be pasted into scrapbooks or albums (*Klebealbuns*), for the creation of home-made picture books, or they were used for the decoration of small domestic objects (see no. 19 below). While the prints with larger scenes and figures could also be used in albums, some were intended for theatrical or thematic dioramas, or for application to furniture.

**BOTH TYPES ARE REPRESENTED IN THIS ALBUM, WHICH IS OF DOCUMENTARY INTEREST ON SEVERAL COUNTS:** FOR THE SUBJECTS — ALL SECULAR AND MANY OF WOMEN AND DAILY LIFE; FOR THE COMPLETENESS OF MOST OF THE SERIES, EACH IN FOUR OR SIX PLATES; FOR THEIR NEARLY PERFECT CONDITION; FOR THE VARIETY OF PUBLISHERS; AND FOR THE EVIDENTIARY NATURE OF THEIR UNCOLORED STATE. Prints for decoupage could be purchased uncolored or colored, although the quality and amount of engraved hatching and shading in all but the smallest figures obviated the need for coloring.

The rarity of such albums of sheets for decoupage can scarcely be overstated. In his catalogue of 3,216 prints published by Engelbrecht, painstakingly constructed from years of research in museums and archives, Schott mentioned only ten plates of such *Ausschneidebilder*, from four different series (pp. 152-3, 156-7, including none of the plates in this album). Most of these ephemeral prints were clearly consumed (i.e., cut up), and have disappeared from the historic record.

Although published predominantly in Southern Germany, above all in Augsburg, the market for such engravings was Europe-wide, and those prints in this album containing texts are often in both German and French. Far from an occupation for children only, *la décopure / Ausschneiden / decoupage* was a favorite domestic pastime for all ages among the well-off bourgeoisie and moneyed classes throughout the 18th century. Subjects of decoupage prints were nearly infinite (see Metken for an exhaustive list). Our album includes images of tradespeople,
merchants, farmers, gardening, a few soldiers, women and girls engaged in music, art, reading, or games, women being grabbed by men (a repeated motif), pastoral scenes with rococo ladies and their gallants, theater scenes and characters, dancers, musicians, flowers, trees and plants, insects and butterflies, birds, domestic and exotic animals, buildings, grottoes, drinkers, and fantastical characters. About 14 sheets contain a multitude of small figures and about a dozen contain single scenes (including separately grouped figures, unified by a common ground); the rest have both large and small figures to be cut out, and a few have explanatory captions in verse.

The Augsburg publisher Martin Engelbrecht dominated the popular picture print market throughout Europe. Most of his Bilderbogen were produced between ca. 1729 and 1739 (a plate from one of his very early series, no. 4, bears the date 1727, and one of the very highest numbers, 3364, shows Augsburg costumes from 1739: cf., Milano, p. 708). After his death in 1756, his heirs confined themselves to publishing reprints of the plates. Metken claimed that the only known artist to have signed any of Engelbrecht’s prints was the prolific Jeremias Wachsmuth (1711?-1771), who signed three of the present series (16 plates), including one for a theater diorama and a charming series on the ages of life; but three other Engelbrecht plates in the album are signed by Christian Friedrich Hörman (or Hermann), who was Martin Engelbrecht’s son-in-law.

Engelbrecht’s competitors or emulators are represented here by the Augsburg publisher Johann Christian Leopold (1699-1755), in three series; by the widow of Christoph Weigel, who was active in Nuremberg from his death in 1725 to ca. 1740, when her sons continued the business (four series); and by Johann Christoph Schmidhammer of Nuremberg, active ca. 1750 (two series).

10) [DÖRRIEN, Catharina Helena (1717-1795)]. Joujou de nouvelle façon ou Contes amusans et instructifs à l’usage des plus petits enfans. Vienne: Jean-Thomas Trattner, 1759.

8vo (159 x 99 mm). 56 pages. Woodcut title vignette and initial, woodcut and typographic headpieces. Modern marbled paper-covered boards, red edges. sold

Forty short tales for children, written by a governess for her charges, first commercial edition (privately printed a year earlier). Catharina Helena Dörrien, the daughter of a pastor from Hildesheim, was an accomplished botanist and botanical artist who compiled an important flora of the Principality of Orange-Nassau (Verzeichniss und Beschreibung der sämtlichen in den Fürstlich Oranien-Nassauischen Landen wildwachsenden Gewächse, Herborn 1777). The more than 1400 accompanying watercolors which she painted to accompany the flora were well-known in contemporary botanical circles, but they remained unpublished, a fact which consigned her name to near-oblivion.

"Not only an artist and botanist, she was also a writer of children’s books, a compiler of pedagogical works and practical instructions to domestic economy, a translator of French works and an illustrator of scholarly books. Above all she was important for the positions she took on the question of girls' education, at a time when this theme was still largely ignored by pedagogical theorists ... Nearly 30 years before Campe and Pestalozzi Catharina Helena Dörrien took the stand that girls should also benefit from a well-rounded education" (Viereck, p. 8, transl.).

Dörrien's works for children were inspired by her experience as governess for the four children of the historian and jurist Anton Ulrich von Erath. The Joujou, dedicated to one of her charges (“Monsieur Georges Antoine d’E***H,“), contains stories in French for younger children, each featuring a child with a particular character weakness or virtue (L’enfant poltron, L’enfant étourdi, L’enfant charitable, etc.). While it is hard to imagine a 7-year old reminding his little sister to “profit from the salutary exhortations of our dear parents” (profitions des salutaires exhortations de nos chers parents, p. 10), these original moralizing tales no doubt succeeded in helping these upper-class children reach the all-important goal of learning a fine and flowery French.

OCLC locates 2 copies of this edition (BnF and Univ. & Landesbibliothek Sachsen-Anhalt). Clark Library at UCLA has the privately printed edition (sold by us). An enlarged edition appeared in 1760 and was reprinted in 1783; a bilingual Polish and French edition appeared in Warsaw in 1770, and an edition of selections in Russian in Riga in 1789.

11) EMBROIDERED BINDING. A manuscript patent of nobility, in Spanish. Madrid, 16 January 1758.

ILLUMINATED MANUSCRIPT ON VELLUM (302 x 212 mm). 24 leaves, unfoliated. Text in black ink, names in red ink, in a large italic hand. 16 lines within two red-ruled double borders throughout. Illuminations: two full-page escutcheons (on facing pages 1v and 2r) each containing six coats-of-arms, of the paternal and maternal families of the grantee, within identical elaborate ornamental borders of a stylized shell topped with a plumed knight’s helmet and framed by acanthus leaves, drawer-handles, and floral swags, the captions at top in red ink, the maternal arms with an additional banner stating that the lineage of Alonso descended from El Cid; eleven smaller coats of arms in the text; (repeating the families’ individual arms), all but two with original red silk curtains (one incorrectly placed); royal inkstamp on the first text page (3r) within ornamental interlace border. Signed at end by Manuel Antonio Brochero, with his paper seal, with additional certifications and signed confirmations, including by Vicente Francisco Verdugo, with the latter’s paper seal. (A few leaves loose, last leaf with slight damage at gutter, minor marginal soiling to first few leaves, occasional small smudges or stains.)

Binding: contemporary red velvet over pasteboards, covers richly embroidered to a center and cornerpiece relief design of large stylized leafy thistles, composed of stumpwork, metallic thread, silver, yellow, white and pink silk thread, and including couched metallic thread and metallic ribbons, backstrip with a central flower and one (of two) head-piece ornaments, two metal clasps and catches (attaching on lower cover), marbled endleaves, the free endleaf marbled on both sides, a single paper flyleaf at front, no flyleaf at back. Condition: Loss to three out of four spiraling metallic edge-ornaments at center of upper and lower edges, the fourth partly detached, occasional slight rubbing to embossed areas, loss to a headpiece ornament on spine, backstrip a bit rubbed, pastedowns frayed.
An illuminated patent of nobility, or carta ejecutoria de hidalguía, in favor of Mathias Ramon de Torralva of Madrid, issued in the name of King Ferdinand VI of Spain by his king of arms Don Manuel Antonio Brochero, in a lavishly embroidered Spanish velvet binding.

A carta ejecutoria was a legal document acknowledging an individual’s claim to hidalguía, or nobility, based on proof of his or her lineage. It was usually the successful outcome of a family’s petition. The practical privileges granted to the Spanish nobility, which included tax-exempt property and exemption from imprisonment for indebtedness, and from torture (except for treason), made the condition of hidalgueria highly sought after. Of great importance to the families, for whom they served as proof of their legally sanctioned status, these documents were usually lavishly produced in specialized workshops. The quality of their illumination and script correlated with the financial resources of the grantees’ family.

The large and bold embroidered relief decoration of this binding is composed of stumpwork and couched appliqués sewn onto the velvet of the covers. Patents of nobility were often luxuriously bound. As embroidered textile bindings have a lower survival rate than decorated leather bindings, it is difficult to know how commonly they were used for cartas ejecutorias, but Spanish embroidered bindings of any type are scarce. There are only two Spanish examples of embroidered bindings, neither on patents of nobility, in the extensive 1995 exhibition catalogue of the Bibliothèque nationale de France, Livres en broderie (nos. 164 and 183). The Free Library of Philadelphia has a carta ejecutoria from 1553 in an embroidered armorial velvet binding.

In its illumination and script this manuscript resembles two cartas ejecutorias from 1769 that appeared recently in the trade: one, also signed by Manuel Antonio Brochero, sold at Christie’s Paris on 9 Nov. 2010 (lot 163), and the other at Bonhams / Skinner on 22 Jan. 2024 (lot 214).
What’s good for the Renaissance is good for the Enlightenment

12) EPICTETUS — SANCHEZ de las Brozas, Francisco; CITARELLA, Marco Antonio (translators). Dottrina dello stoico filosofo Epitteto che chiamasi comunemente Enchiridion tradotto dal Greco in Spagnolo ... ed ora in Italiano. [Part 2:] Doctrina del estoico filosofo Epicteto... traduzido ... por El Maestro Francisco Sanchez. Pistoia: Biagioni & Franchi, 1727.

4to (203 x 143 mm). Two parts in one, separately titled and paginated: [32], 115, [1] pages; [10], 88 pages, 1 leaf. Half-title, title with engraved arms of the dedicatee, Eugene-Francis, Duke of Savoy (Prince Eugene), engraved portrait of the translator above his arms & titles, signed by [Giuseppe] Filosi of Venice, woodcut initials. (A few sheets in part 2 browned.) Contemporary parchment over flexible boards, ms. spine title (soiled, stained, small tear in upper joint). Provenance: Adam Mabellini of Pistoia, purchase note on first title (Ex Libris Adam Mabellini Pistoriensis emit proprio [tre?]!), his name repeated on front free endpaper and Spanish half-title, with pen trials. $1,550

ONLY EDITION of an (indirect) Italian translation of the Enchiridion (Handbook), the abstract of Epictetus’ Discourses, allegedly compiled by his student Arrian. This Italian version by Citarella, duke of Castelvecchio, which seems only to have appeared in this edition, was made from the well-known Spanish translation by Sanchez (1523-1600), celebrated professor of Greek and Latin at Salamanca, which is reprinted in the second part. Citarella’s Italian follows Sanchez faithfully. Each of the short chapters of the Enchiridion is followed by Sanchez’s commentary; both parts also preserve Sanchez’s prologue and Vita.

Epictetus (55-135 C.E.) brought little new to the teachings of the early Stoics, but possessed his own persuasive method of teaching. The present edition may have been used in schools, to judge by the daydreaming scribbles of one Adam Mabellini, but it was not published for that purpose; rather, the translation was a labor of love. In a prefatory note to the reader, Citarella recounts that he had first read Epictetus, in Sanchez’s translation, at a low point in his (privileged) life, while idle on a Tuscan island where he had taken refuge from the “deceptions of this world.” The book (as it often does) opened his mind and revolutionized his attitudes. Wishing that he had read it in his youth, he decided to translate it for others. The preliminaries include 13 unsigned sonnets, attributed in the title to the translator’s brother Niccolò Citarella and “other Tuscan authors.” Citarella seems to have published nothing else. OCLC locates 2 copies outside Italy (Birmingham & Manchester).

ICCU IT\ICCU\CFIE\022314; Harman, ed., Contributions toward a bibliography of Epictetus by W. A. Oldfather: a supplement (1952), no. 91.

PRINTED ON VELLUM. 4to (215 x 147 mm). Collation: a–h8 i4 k6 (k1 missigned “i3”). 74 leaves, unfoliated. COMPLETE. Jehannot’s batarde types in three sizes (see GW). 33 lines, 2 columns. Vérard’s woodcut device on first page (Renouard 1088), seventeen large woodcut illustrations: three half-page cuts (astronomical man, Holy Grail, and Trinity) and fourteen nearly full-page woodcuts, of which twelve after the Master of the Apocalypse Rose; thirty small text cuts of evangelists and saints; multi-part historiated and ornamental page borders throughout, the outer and lower borders containing dozens of small woodcuts and metalcuts with French typographic captions, white on black metalcut inner and upper borders. Rubricated, initials and space-fillers painted in gold on magenta and blue grounds, faint red-ruling to text. *Condition:* old rubbed-out deletion at top of first page causing slight loss to metalcut borderpieces, marginal staining to first 3 leaves, slight surface rubbing to fol. b2r, early stitch-repair in margin of fol. h3, small tear in lower inner margin of fol. d3 (vellum flaw), tiny hole within text block of last leaf and one or two small marginal holes. *Binding:* late 19th-century retrospective blind-tooled calf (slight scuffing to edges, front flyleaves loosening). *Provenance:* Negrier de la Crochardiere, 18th- or early 19th-century signature in ink at foot of fol. czv, probably René Négrier de la Crochardiére (1749-1817), magistrate and mayor of Le Mans, Normandie; 19th-century inscription on
A FINE FIFTEENTH-CENTURY PRINTED BOOK OF HOURS ON VELLUM, PUBLISHED BY ANTOINE VÉRARD. Illustrated with seventeen large woodcuts commissioned by Vérard and historiated page borders throughout, this edition typifies Paris Horae production at its height. This fine, tall copy is one of four recorded.

Antoine Vérard, who dominated the production of illustrated books in late 15th-century Paris, was the publisher who most “helped to establish the template for printed books of hours. Vérard specialized in vernacular books and illustrated books. But he also published over eighty editions of books of hours between 1488 and 1512, some of them rivaling manuscripts in the quality of materials and workmanship. Distinctive to Vérard’s books was the clever use of illustration, and Latin and French prologues Vérard himself wrote. Vérard effectively used French verse commentary to clarify the book’s Latin text” (Reinburg, p. 31).

Vérard was widely imitated, and Paris became the most important European center to produce these books, at least one of which graced every household of means. By the 1490s, Paris printers had mastered the complex composition and printing of multiple editions of texts integrated with hundreds of separate metalcuts. These intricate books testify to the sophistication and large production scale of what had become, within little more than a decade, a highly successful, specialized branch of the book trade. They were the best-sellers of the late 15th- and early 16th-century, and hundreds of editions were produced. Most, however, now survive in mere handfuls of copies: often no more than one or two copies or fragments remain. From this extreme scarcity of surviving copies, it is clear that many editions must have disappeared altogether.

The printing of this edition for Vérard was incorrectly attributed to Jean Poitevin by Bohatta and Fairfax-Murray, although Claudin correctly assigned it to Etienne Jehannot, to whom it is now definitively assigned on typographical grounds. Etienne Jehannot was active from at least 1494 to after 1500, working mainly behind the scenes as an unnamed printer for others. He was closely associated with Pierre le Dru, some of whose types he adopted. As an example of the importance of Horae printing in the Parisian publishing world during the last two decades of the fifteenth century, of the 167 entries in the Incunable Short-Title Catalogue for editions printed by Jehannot, fifty are books of hours. This is one of four editions (or five or six, two having uncertain attributions) that Jehannot printed for Antoine Vérard, all between 1497 and 1498.

Like nearly all the printed books of hours from the heyday of Paris Horae production, these Jehannot / Vérard editions are exceedingly rare. Only three other copies of this edition are recorded. One is held by the Bodleian Library, one by the Kantonsbibliothek Appenzell Ausserrhoden in Trogen, Switzerland, and a third, the ex-Fairfax Murray copy, apparently remains in private hands: it was part of the collection of Elaine and Alexandre Rosenberg, dispersed at auction by Christie’s in 2021. The present copy is well over an inch taller than the Fairfax Murray-Rosenberg copy, which had been trimmed by the binder.

The handsome large illustrations of this edition have an interesting origin: twelve of the fourteen large illustrations are woodcuts which were commissioned by Vérard as exact copies of a deservedly popular series of outstanding metalcuts, originally cut for the Horae publisher Simon Vostre in 1494 and 1495 by an artist known as the Master of the Apocalypse Rose. The Vérard copies are astonishingly
close copies of the metalcuts (as shown by close comparison to the illustrations in the catalogue of Heribert Tenschert’s “Bibermühle” collection). “Vérard’s plates [i.e., blocks] were used by the printers Jean Poitevin and Etienne Jehannot from 1498, whereas Vostre’s metalcut series was used almost exclusively in books printed by Philippe Pigouchet” (Tenschert I, p. 123, transl.). Along with these 12 woodcuts (from Tenschert series 15) are two slightly smaller cuts, of the Circumcision and the Coronation of the Virgin, from an earlier Vérard series (Tenschert series 2), each with the hour (None and Compline) cut xylographically into the block. These were first used ca. 1488, in Vérard’s so-called Grandes Heures. The woodcuts and metalcuts of the historiated borders show scenes from the life of Christ, interspersed with the Sibyls and the Evangelists.

Contents, with illustrations (in bold):

a1r incipit, metalcut publisher’s device
a1v Almanac (table of moveable feasts) for 1488-1508
a2r Zodiac and bloodletting precepts: archaic anatomical man woodcut with xylographic astrological captions (in French), continued in letterpress at foot
a2v Benediction, Holy Grail
a3r-a8v Paris calendar, each month with two quatrains at foot: mnemonic “Cisiojanus” verses in French (cf. Soleil, Heures gothiques, pp. 155-157) and Latin hexameters providing health precepts for each month
b1r-b2v Gospel Lessons: Martyrdom of St. John the Evangelist, three small metalcuts of Luke, Matthew, and Mark in text
b3r-b6r Passion according to St. John: b3r Betrayal
b6v-e5r Hours of the Virgin (in Latin):
- b6v Matins: Annunciation
- c4v Laudes: Visitation
- c7r Matins (Hours of the Cross): Crucifixion
- c8r Matins (Hours of the Holy Ghost): Pentecost
- d1r Prime: Nativity
- d2v Terce: Annunciation to the Shepherds
- d4r Sext: Adoration of the Magi
- d5v None: Circumcision
- d7r Vespers: **Flight into Egypt**
- e1r, Compline: **Coronation of the Virgin**
- e5v-f2r Penitential psalms and litany: e5v, **David and Bathsheba**
- e5v-f2r Penitential psalms and litany: e5v, **David and Bathsheba**
- f2v-g2v Office of the Dead: f2v, **rich Dives and poor Lazarus** (or the Banquet of the Rich)
- g3r-k6v Suffrages and other prayers in Latin and French: g3r half-page cut of the **Trinity**, and **27 small woodcuts and metalcuts of saints, the Virgin and Christ** (including 2 repeats).
- k6v colophon.

14) [LA CHETARDIE, Joachim Trotti de (1636-1714)].

12mo (145 x 88 mm.). [10]. 129, [2] pages. Woodcut head- and tailpieces and initials. Printed on thick paper. (Some dust-soiling, a couple of small marginal nicks.) Contemporary speckled calf, spine gold-tooled and lettered in compartments, edges red-sprinkled (crude repairs to corners and extremities of spine). Provenance: contemporary inscription on front free endpaper, "mademoiselle de lanzay place saint-sauveur à renne," manuscript corrections in same hand (pp. 18, 62, 84); Millon de Montherlant, 19th-c. armorial bookplate (family of the writer Henry de Montherlant, 1895-1972). $2,500

RARE FIRST EDITION of a conduct guide written for Princess Louise-Françoise, eldest daughter of Louis XIV and his mistress Madame de Montespan. Known as Mademoiselle de Nantes, she was eleven at the time of publication, and was married off the following year to the sixteen-year-old Duc de Bourbon, an unstable character with whom she would have nine children.

The author was curé of Saint-Sulpice and confessor to the girl’s governess Mme de Maintenon, who by the late 1670s had supplanted Mme de Montespan as royal mistress, and who had married the King in 1683, soon after Queen Maria-Teresa’s death. While this courtesy book for a princess (and by extension to all high-placed young women at court) may have been an afterthought to La Chetardie’s conduct book for noble boys (Instructions pour un jeune seigneur, ou l’Idée d’un Galant homme), issued by the same press a year earlier, princesses proved more popular, and it was frequently reprinted, and translated into English and German.
piety is encouraged, but its excesses are not. The book is almost entirely secular. Modesty and a calm, even temperament are the qualities sought in women. Education gets short shrift: while young ladies should exercise their intellects, which he broad-mindedly concedes can be “capable of the greatest things,” it is not clear how they are to do so, apart from reading history or travel narratives, since philosophy (a term which encompassed the sciences) is inappropriate for girls—"What use is it to know whether it’s the sun or the earth that rotates, how thunder and storms arise, and a hundred other things that are equally unnecessary for you to know?" Literature in the form of novels is of course to be even more strenuously avoided.

Man of the cloth though he was, the author’s advice reveals his ample experience of court intrigue and indeed of human nature, seduction, flirtation and jealousy. Without openly stating it, his message is an old one, that a woman’s virtue is her greatest asset. He warns his princess to be keep her wits about her, but at the same time his advice is not superficial: he encourages generosity, tolerance, and discretion, stating repeatedly that these qualities are equally desirable in men and women. The ambiance of court life is revealed in his reactions against it: there is no need to display your wit at every opportunity; it is enough to show that you understand in few words. Do not speak ill of others, for if you have no kindness, your beauty will not bring you respect or love. Once married, if your husband is unfaithful, as a wife you must not shriek or speak badly of him ... if you’ve lost his love at least maintain his respect. Don’t think, he cautions, that a princess is protected by her rank from the clever predations of men. The final chapters contain warnings against “curiosity,” applied to the wish to know the future by consulting astrologers or other fortune tellers, and against gambling, and a return to the concept of noblesse oblige: the princess’s duty is to do good (monetarily and otherwise). The abbé concludes with the briefest allusion to religion: while death is not a subject to dwell on at the princess’s tender age, it must never be forgotten that it can come at any moment, for “the affair of salvation is the most important affair of life.”

Promoting obedience and respect for social hierarchy, La Chetardie’s philosophy was perfectly aligned with that of Mme de Maintenon, who founded a girls’ school at Saint-Cyr, and her confidant the abbé Fénélon, whose Education des filles appeared in 1687; later editions, starting in 1697, included the present text.

His advice did not entirely hit home: as a grown woman, Mlle de Nantes, now the Duchesse de Bourbon, was known for her mischievous wit, and for her many affairs.

This copy was owned by a Breton woman, one Mlle. de Lanzay, who corrected a couple of infelicitous phrases. This first edition is rare; it was unknown to Barbier and Buisson. I locate copies at the BnF, Lyon BM, Wolfenbüttel, and the Swedish Royal Library.

Joke-butt

15) [LA MOTHE LE VAYER, François de (1672-1644); SOREL, Charles (d. 1674)?, and others]. Le Parasite Mormon, histoire comique. [Paris?], s.n., 1650.

8vo (162 x 111 mm). [12], 204 pages. Page 2 with a blank space left for readers to fill in. (Foxing, browning, first and last few leaves frayed and softened, short marginal tear to fol. H1.) Contemporary parchment over flexible pasteboards, manuscript spine title (soiled, covers bowed, tears).

$2,800

FIRST EDITION, ONLY SEPARATE EDITION, of a multi-faceted Tristram Shandy-like satire. Written as linked stories, each in a different comic style, it is ostensibly a fantastical caricature of one notorious Paris character, but the work ridicules more generally the powerful, the law, erudition, narrative and dramatic conventions, and even accepted conventions of printing (viz. the blank space for the reader to supply his/her own portrait of the authors at a banquet). Authorship itself is mocked: according to the tongue-in-cheek letter to the reader, several writers chipped in to the fun, making the book AN EARLY WORK OF COLLABORATIVE FICTION.

The target of this Rabelaisian spoof was Pierre de Montmaur (1576-1760), Royal Professor of ancient Greek at the Collège de France, a Jesuit bibliophile who was evidently both highly amusing and insufferable. An habitual dinner guest at wealthy tables, he was a pedantic punster, glutton, and gossip with a prodigious memory, who bartered witty barbs for meals, and proudly called himself the greatest parasite who ever lived, inspiring numerous literary attacks (in Latin, French, and Greek) which he seemed to delight in bringing upon himself, mocking, as he did, the most revered Latin poets and contemporary writers. This satire was written soon after his death, by a group of writers including La Mothe Le Vayer fils, son of the philosopher, probably along with Charles Sorel and other young writers who emulated the dramatist and novelist Paul Scarron.

“One of the relatively neglected yet more fascinating of the histoires comiques” (Suozzo), the Parasite Mormon opens with the impending execution by hanging of the eponymous hero, with commentary by onlookers, one speaking in slangy dialect. A member of the party launches into burlesque reminiscences, beginning with the little fetus Mormon, who not only starved his mother by devouring all her food, but who ate his twin brother. An IMAGINARY BIBLIOGRAPHY of Mormon’s works, whose titles play on his love of food, is followed by aphorisms and jokes poking more fun at his monstrous gluttony (“Which is better, dancing or singing? - Eating,” “Which is preferable, lunch or dinner? - Neither, for one should have one long meal which lasts all day” [p. 39]).

Most of the book consists of long digressions, bringing in other characters, such as Pointy (Le Pointu), the Stunted Poet (le petit poète rabougri), and the Hedgehog (de la Herissonière), who engage in discussions about poetry, modern novels, the position of women, drama (“a long indictment of the rules and rhetoric of contemporary theater” — Suozzo, p. 164) and other serious subjects, laced with puns, word-play, passages of slang, and tall tales. In a final return to the plot, the tricks played on Mormon by these “friends,” which had led to his near-execution on charges of sodomy and atheism, are revealed, and he is released from prison, not without a final nose-thumbing of the authors at any reader’s attempts to discern the purpose of the book: “it’s enough that we know what it is, and we don’t have to tell you.”

The work was reprinted, along with 11 other spoofs of Montmaur, in Sallengre’s Histoire de Pierre de Montmaur (The Hague, 1715). In Drujon’s detailed description of the
contents of that edition, he called *Le Parasite Mormon* “assuredly the most interesting of all.”

Anonymously published, this edition was clumsily printed and is filled with typos and mistakes, a few of which were corrected by an early reader (on p. 57). (A reference to an engraved frontispiece in an OCLC entry and in a modern literary scholar’s article on the work is a mistake, due to their reliance on the catalogue record for the extra-illustrated Brigham Young copy.)


12mo (binding size 164 x 99 mm). 108 pages. White on black woodcut publisher’s monogram on title, second part with half-title. (Light mostly marginal foxing, creases to last few leaves.) Contemporary pasteboards covered in parchment from a letterpress legal document accomplished in manuscript, dated 178[6?], green-stained edges (covers slightly bowed). $750

Covering two standard treatises on French prosody, this unusual binding preserves most of a recycled 18th-century printed legal document completed in manuscript.

In the name of Louis [XVI], King of France, the bailiffs (*huissiers*) of the court order La Dame [Veuve?] de Chinley[?] to pay to one Jean Charlotte the sum of 143 livres, 13 sous, 7? [deniers], as a fine for an unstated infraction, by judgment of the court handed down on June 7, [1786?]. To this fairly large sum were added 10 livres for the “droit d’archives” (i.e., a processing fee). A few near-contemporary arithmetical calculations and fragmentary jottings appear in the left margin (on lower cover) of the document.

Olivet’s *Traité* was first published in Paris in 1736; from the 1750s most editions joined to it Durand’s shorter work. Monglond, *La France révolutionnaire et impériale*, 6: 1057.
17) PAINTED AND EMBROIDERED BINDING. *Le Trottoir de Permesse, ou le Rimeur Fantastique*. Paris: chez Jubert, doreur, [1791].

32mo (binding 98 x 59 mm). Engraved title, 31 [recte 32] pages (entirely engraved, nested quires); 24 pages letterpress account tables, placed in mid-quire (between pp. 16 and 17); 12 etched and engraved “plates” (printed on bifolia), by Dorgez. Fold-out letterpress calendar for 1792 with woodcut vignettes and Janet imprint, wrapping around the text block. 4 pages with engraved music. (A few corners slightly thumbed, page borders of the accounting leaves and of a few of the engravings shaved.)

CONTEMPORARY FRENCH EMBROIDERED BINDING of beige silk over binders’ boards, both covers with intertwining leafy plant design composed of metal-wrapped threads couched on small sequins and assemblages of purl forming leaves and petals, all highlighted with yellow thread, at center of each cover an oval medallion within embossed gold border containing A WATERCOLOR AND GOUACHE PAINTING ON VELLUM UNDER GLASS: on front cover a woman in a pink skirt and hat writing in her diary under a tree; on lower cover a young woman in white with a lavender cloak placing roses on a tombstone; backstrip with a simpler decor of purl and sequins and two small silver roundels; blue silk liners, original mirror edged in gold ribbon inside upper cover, a pocket for love notes inside lower cover, the free endleaf lined in floral Brokatpapier, gilt edges. IN BEAUTIFUL CONDITION. Provenance: Hippolyte Destaillieur, sale, Paris, 13 April 1891, lot 361. $5,500

A CLASSIC ALMANACH GALANT IN A PERFECTLY PRESERVED EMBROIDERED BINDING WITH TWO FINE MINIATURE PAINTINGS.

The rather insipid but skillful engravings by Dorgez, which Grand-Carteret found “ravissantes,” depict couples in various states of agony or ecstasy, but also two scenes of *la bonne chère*, showing groups of extravagantly coiffed young people enjoying outdoor dining. The accompanying poems and songs, transcribed by Grand Carteret, include one on a mother misleading her daughter on the definition of a hermaphrodite.

The originally practical purpose of the almanac, as exemplified in France by the *Etrennes mignonnes* or the *Calendrier de la Cour*, came to be eclipsed in the later 18th century in favor of the frivolous pleasures of pretty bindings and light-hearted illustrations. Intended for ladies’
pocketbooks, and containing love poems or songs, almanacs could be purchased with a choice of bells and whistles, including special bindings. With its beautifully embroidered binding, lovely medallion paintings, silk-lined pocket for love notes, and coyly suggestive engravings, this copy typifies the almanacs produced by the publisher and binder Pierre Jubert, the most important innovator in French almanac publishing, who ceded his bindery and shop to his son-in-law Pierre-Étienne Janet in 1789.

Most of Jubert’s almanacs include a fold-out calendar with the months in columns topped by astrological vignettes, either letterpress, as here, or engraved. The calendar encloses the two engraved quires of this edition, which are nested one inside the other, with letterpress accounting tables, for the reader to annotate, placed in the middle. The 12 engravings, which alternate with the text leaves in the engraved quires, were printed on the same side of 6 folded bifolia. The sole attachment of the text block is found at the center of what are essentially a series of layered bifolia. This primitive construction was typical of pocket almanacs in this period, which were produced by stationers or “relieurs-doreurs” like Jubert rather than licensed printers. Unusually, though, in this edition the two engraved quires are signed, A-B. The collation is therefore π′ A-B8 (nested quires, entirely engraved), χ8 (letterpress account tables, bound between B4 and B5). The text block is attached with little metal rods, visible in the central fold (holes show that the sheets were stab-stitched, for a temporary or previous binding).

A reader noted in pencil on the recto of the calendar that the binding miniatures were after Angelica Kauffmann. They are certainly in her style. The description of the Destailleur copy (cited by Grand-Carteret) in his sale catalogue matches this copy, which lacks any other marks of provenance.

OCLC locates one institutional copy, also in an embroidered binding, at the Univ. of Michigan. Grand-Carteret 881 (with calendar for 1788): “12 ravissantes figures par Dorgez entièrement dans la note de Binet, c’est-à-dire avec les figures en lame de couteau et les petits pieds” (“entirely in the style of Binet, with tall, slender figures and small feet”); Catalogue de livres rares et précieux composant la bibliotheque de M. Hippolyte Destailleur, Paris: Morgand, 1861, item 361.
18) **PAINTED FOIL AND MICA BINDING.** *Almanach de Normandie, Pour L’Année 1765.* Rouen: veuve Besongne [Marie-Madeleine-Josèphe Gruchet], 1765.

32mo (binding 107 x 66 mm). [128] pages. Woodcut royal arms on title, rule page borders. Stab-stitched in a contemporary mosaic binding of white calf, covers with outer frame and irregularly shaped lozenge border of gold-tooled brown calf onlays, the reserved corners and large central area filled with gold and silver metallic or foil ornaments on a ground of red foil, A DIFFERENT INSET WATERCOLOR PAINTING OF A PUTTO AT CENTER OF EACH COVER, both paintings with manuscript mottoes in red ink, the portraits set within a wreath of gold and silver foil surmounted by a gold urn with a silver bouquet; all the interstices covered in mica, flat spine with gold-tooled compartments and two metal knobs (of the metal attachments fixing the text block), blue silk liners, pastedown liners within gold-tooled borders, red-speckled inner flyleaves, gilt edges. (Minuscule repairs to corners and head of spine, a couple of tiny imperfections to mica, otherwise in beautiful condition.) **Provenance:** later(?) pencil inscription at end, “33 rue Daniel / Asnieres / Seine et Oise.”

$4,800

**A BRIGHT AND DELICATE LUXURY BINDING** of the kind usually used for *almanachs galants*, on a plain and simple *almanach utilitaire*. This superb, probably Parisian binding is IN UNUSUALLY FINE, UNDISTURBED CONDITION. The painting on the front cover shows a putto sitting among sheaves of wheat or hay, with the manuscript inscription “*Moiissonons Nos Amours*” (harvest our loves), while that on the back cover is a winged putto sitting on a branch, inscribed “*Je ne cherche que la Fidelité*” (I wish only for faithfulness).

The *Almanach de Normandie*, first published in 1738, was a classic yearly almanac containing a detailed calendar with times of sun- and moon-rises and -sets; lists of French secular and ecclesiastical officials, of functionaries particular to Normandy, including lawyers and other court officials, and of members of the Académie Royale; routes and schedules of post coaches; and a calendar of regional fairs. This 1765 issue has a final two-page chart of the *Equation de l’Horloge*, for calculating the solar hour using a pendulum clock. From 1760 to 1778 the *Almanach* was continued by the widow of the original publisher, Jacques-Nicolas Besongne. Née Marie-Madeleine (-Josèphe) Gruchet, daughter of a Le Havre printer, widow Besongne was thrown into the Bastille prison in 1764 for publishing a scandalous (anonymously printed) pamphlet on high-level corruption, *Le secret des finances divulgué.* She had to leave Rouen, but managed to negotiate her way back, and died in the 1780s (cf. data.bnf.fr.).
**Kid-made**

19) **POCKETBOOK.** A letter-holder or pocketbook made by a child. [France, ca. 1775].

Rectangular envelope-style pocketbook with flap, 102 x 151 x 5 mm., composed of pasteboards covered in pink paper and edged in green glazed paper with neatly cut out sawtooth edges, covers and outer flap adorned with cut-out engravings of animals in their habitats, traces of lacquer, stubs of ties at flap point, the inner flap lettered in brown ink, ca. 1800, "Petit portefeuille que ma mère avait fait lorsqu'elle était enfant. (Environ en 1775)." (A few small spots or stains, one or two minor wrinkles and chips to border.)

$3,800

An 18th-century pocketbook made by a child, who decorated it with cut-out engravings. The front cover sports a grazing sheep, a bounding rabbit, and two rabbits munching on plants, and the back cover a saddled horse rearing above a gesticulating monkey, with a bird flying overhead. A wonderful and rare example of child-made decoupage.

The five cut-outs, lightly colored, probably originated in one of Martin Engelbrecht’s albums or sheets of engravings. The engrossing domestic art form of decoupage, which occupied millions of mainly woman- and children-hours throughout Europe during the eighteenth century, entailed the cutting up of prints, usually hand-colored, and their application to paper, furniture, or textiles. An entire industry, based in Augsburg and dominated by the publisher Martin Engelbrecht, catered to the hobby: Engelbrecht produced
thousands of sheets of engravings, with subjects grouped systematically, precisely for the purpose of being cut up (see no. 9). These Ausschneidebogen were disseminated throughout Europe. Engelbrecht died in 1756; his heirs continued the firm, reissuing the many plates, but apparently producing no new ones (Metken, p. 102).

From the many thousands of objects decorated throughout Europe using scissors and paste, “only a very few pieces survive today. These ephemeral trinkets were not considered worth keeping; no museums considered themselves responsible, with the result that — as is often the case — the objects that were in their time the most ordinary and ubiquitous are now among the rarest” (op. cit., p. 105, transl.). This child’s creation is an unusual survival.


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**Women at work and play**

20) QUÉVERDO, François Marie Isidore (1748-1797), illustrator. _Almanach des marchés de Paris ... Dédie à Marie-Barbe, Fruitière Orangère_. Paris: Boulanger, [1781].

[Bound with:] _Almanach galant des costumes français des plus à la mode. Dessinés d'après nature. Dédie au beau sexe_. Paris: Boulanger, [1781].

2 volumes in one, 32mo (91 x 55 mm.), both ENTIRELY ENGRAVED. _Almanach des marchés_: [44] leaves: pictorial title, [12]-page calendar for 1782, [24] pages text, printed on rectos and versos, interleaved with 12 unsigned etched and engraved plates (by Dambrun after Quéverdo); [1] advertisement leaf, [24] pages of songs with music. _Almanach galant_: [49] leaves: pictorial title, [36] pages text, [18] unsigned engraved plates of fashions (by Quéverdo), and [24] pages of accounting tables. Engraved list of festival days for 1782 printed on versos of both titles; both almanacs irregularly paginated. (Minor soiling to first title, occasional light small stains, small rust- or burn-hole in 4th calendar leaf, fore-edge of December plate shaved.) Contemporary red morocco, covers framed in gold-tooled roll borders, flat spine gilt with small floral tools in compartments, green morocco gilt lettering-piece, blue silk liners, silk ribbon marker (apparently recased at an early date: leather of front cover a bit wrinkly, marks from old stitching in gutters); contemporary red morocco gilt two-part pull-off case (stained, paper and silk liner worn).
Provenance: a woman’s contemporary signature, clotilde abrassart[?], on lower flyleaf; Baron Jérome Pichon (sale, Paris, 3-14 May 1897, lot 410); a 20th-century owner’s neat ink notes on a loosely inserted slip. $12,500

FIRST EDITION, FIRST ISSUE, OF ONE OF THE MOST PRIZED FRENCH ALMANACS, SINGULAR FOR ITS DEPICTION OF WORKING CLASS WOMEN, BOUND WITH AN EQUALLY FINE AND RARE FASHION ALMANAC, both by the preeminent Parisian almanac publisher Boulanger. This copy was signed by a contemporary female owner; it was later in the library of the bibliophile Jérome Pichon.

I: Almanach des marchés: A masterwork in miniature, dedicated to an orange-seller, the almanac presents a dozen Parisian street traders, all but one female, in situ. Each sells a different foodstuff, one for each month: oranges in January, poultry in February, and fish, flowers, peas, cherries, apricots, cream, melons, grapes, chestnuts, and boudins (blood sausages — sold by the only male vendor) for the other months. The masterful etchings show the marchandes in the midst of bustling activity, in outdoor markets or directly on the street, dealing with customers and accosted by men. Typical Parisian buildings and vistas appear in the backgrounds, with a few specific landmarks, like the statue of Henri IV on the Pont Neuf; the locations are indicated in the plate captions. The frontispiece shows Marie-Barbe, the marchande d’oranges, having just been knocked over by a group of brawling women. Her bared breast, the spilled foodstuffs, and the gawking male figure in the foreground set the tone for the almanac, whose textual double-entendres revolve around a conflation, in the libidinous male mind of the writer, of the women’s products and their bodies. The suggestive rhymed texts are set to the tunes of various popular songs. Most amusing is the description of the poissonnière, which reproduces her slang and accent.

Although the title and the publisher’s advertisement credit the unsigned etchings only to Quéverdo, Boulanger’s “house” artist, and one of the most sought-after illustrators of almanachs galants, the delicate etchings were in fact the work of Jean Dambrun (1741- ca. 1808), after Quéverdo’s designs: the Dambrun collection of the Cabinet des estampes of the Bibliothèque nationale de France includes a suite of early states of the etchings. Dambrun was “one of the master illustrators of the 18th century... His almanacs merit special mention: they are ornamented by vignettes in a very reduced format, which offer a faithful mirror of French society at the end of the ancien régime ... all as if viewed through the large end of a telescope” (IFF V, pp. 433-4, transl.).
Boulanger’s ad leaf (which is unfinished, ending in mid-sentence with the verso blank except for the page-border) lists this and other almanacs, all “designed and engraved by M. Queverdo, whose talents are known”), including the accompanying fashion almanac (called the *Almanach des Coiffeurs et Costumes*). Unusually, no states with colored illustrations are promoted, implying that the plates were (justifiably) considered too good to color. Bound as part of this copy, like the copy recorded by Grand-Carteret, are 12 leaves of songs, including Jean-Jacques Rousseau’s *Romance* “Au fond d’une sombre vallée…”

Copies of the *Almanach des marchés* are known with calendars for 1784 and 1787, and revised lists of festival dates on the title versos. The same engraved sheets of illustrations and text were used in those later issues. This is the earliest issue known, but the plates are said to have been previously used in 1780 in an almanac titled *Itinéraire descriptif de Paris avec indications quotidiennes. Débit des Comestibles les plus abondants et les plus recherchés de chaque saison*. (No copies of the *Itinéraire* were known to Grand-Carteret or Cohen, and I locate none in libraries, but Lewine knew of one. It is likely that the engraved text also appeared there, as the peculiar pagination of this edition testifies to a previous appearance of both plates and text.)

The various parts of almanacs such as these were assembled by the publisher-bookseller: the plates and text; the calendar; the publisher’s advertisement; music; and the tables of gains and losses. Hence copies often differ. Our copy was bound with a fashion almanac, and the monthly table for accounting (with columns for *pertes* and *gains*) appears at the end; paginated 21-44, it has its own imprint. The binding may have been the publisher’s. Boulanger, like many almanac publishers, was also a bookbinder or finisher (the ad leaf announces him as a “*doreur sur cuir et sur soie*”); he also sold maps and small illuminated prints for *tabatières* or *breloques* (snuff boxes and watches or watch-chains).

OCLC lists one copy of this 1781 issue, at the Rijksmuseum. The Morgan Library and Harvard hold copies with the 1784 calendar, and the BnF has one with the 1787 calendar. One copy each of the last two issues have appeared in the trade in recent years.

II: *Almanach galant*: This lovely and very rare fashion almanac includes twelve engraved plates of women and six of men, accompanied by satirical poems to be sung to various popular melodies. The figures are startlingly *au naturel*, and include one of a woman in her slip washing herself, and one of a woman donning her garters. On the engraved title is a tiny echo of that plate: a *putto* is spying on a lady engaged in the same action. Some of the verses are cutting, especially that describing the *Petit-maître*, a self-promoting “*fat*” (a conceited social climber).

I have had another edition of this delightful almanac, from 1780. Unlike the reissues of the *Almanach des marchés de Paris*, this almanac was a true periodical, as each year contained a different engraved title and different plates (see my catalogue 20, item 2). That 1780 edition, of which there is also a copy at Houghton library, contains an advertisement leaf in which the plates (unsigned) are described as by Quéverdo after [Pierre-Gabriel?] Berthaut. The engravings of
the present copy match the lists provided by Savigny de Moncorps and Grand-Carteret (with the “original” plate 14, titled *Demoiselle en polonoise en pouf*, and the lyrics titled *Dame arrosant des Fleurs*). OCLC locates no copies of this 1781 edition.

The warp and the woof

21) SILK INDUSTRY, FRANCE. Reglemens et statuts, Concernant le Commerce, Art & Fabrique des draps, Or, Argent, & Soye, & autres Etoffes mélangées, qui se font dans la ville de Lyon & Faux-bourgs d’icelle, & dans tout le Pais de Lyonnois. Lyon: André Laurens, 1708.

8vo (178 x 110 mm). 62 leaves, irregularly paginated: 95, [1 blank], [7], [1 blank], 3-15, [1 blank], 91-104 pages (complete). Woodcut arms of Lyon on title, woodcut and typographic headpieces, woodcut initials. (Short marginal tear in second leaf, marginal dampstain or spotting to a handful of leaves.) Contemporary French russet goatskin gilt, covers paneled with double fillets, central panel with fleuron tool at corners, spine gold-tooled in six compartments, gilt edges, marbled endpapers (small stains to covers, extremities rubbed, but a nice copy); old ink inscription, “Reglemens,” on front cover. $950

An attractive copy of a comprehensive edition of the many ordinances governing the Lyonese silk industry, regulating production and commerce as well as the important guilds of silk weavers and merchants. This edition contains the regulations promulgated by Colbert and published in Lyon in 1667, followed by subsequent legal judgments, decrees, and royal letters patent.

In 1536 Francis I granted the first privileges to textile entrepreneurs in Lyon, and the guild of Lyonese workers in “draps d’or, d’argent et soie” was established. The burgeoning industry attracted a growing population to the city, and it soon became the major source of textiles for the Court. The earliest known printed regulations of Lyonese luxury textile manufacturing date to 1554. Under Colbert, strict and very detailed quality controls were enacted, which, along with technical developments, provided a boost to an industry which by the end of the seventeenth century had succeeded in rivaling the traditionally dominant Italian production of silk and other luxury textiles.

Some of the earlier statutes included in this edition are standard guild-related rules (prohibition against work on Sundays and feast days, worker protection, apprenticeships, record-keeping, funeral ceremonies), but most relate specifically to the commerce and production of silk, strictly regulating materials and weaves, and establishing trade controls and protection against foreign competition. The later statutes add more detailed regulations, concerning both modalities of enforcement and the materials, measurements, and even stitches allowed for different types of fabric.

Each type of textile and weave was subject to precise rules governing its purity and composition. THE TECHNICAL PRECISION OF THESE REGULATIONS, AS WELL AS THEIR VOCABULARY, MAKE THEM A VALUABLE SOURCE FOR TEXTILE
HISTORIANS (one example among many: “qu’il sera permis de faire de Filatrices, Papelines, Raze de S. Maur, & autres semblables étoffes plaines ou figurées ... tant à deux & quatre fils par dent de peigne qu’au dessus, dont les lisieres seront, soit de la couleur de la chaine ou autrement, & seront les chaines d’organcin filé tordu au moulin, & les trames de floret, galette, ou autre bourre de soye ...,” p. 69).

The various sections were clearly issued separately, accounting for the odd pagination, and at least one section may have had its own title, here removed (the “Lettres patentes et arrest du Conseil, portant reglement pour la manufacture des Etofes de Soye, Or & Argent de la Ville de Lyon. Données à Versailles le 2 Janv. 1703” [drop-title]).

OCLC records only the Harvard Kress Collection copy of this edition in the US (not in the printed Kress catalogue).

Women’s stories for Lent

22) THEOPHILUS à Sancto Alberto. Der unbefleckte Ehe-Spiegel, abgebildet in der edlen, tugendsamen Frauen Susanna der Ehefrauen Joakim ... Welche anno 1696. in ... Straubing in Bayrn durch die heil. Fasten-Zeit einer volckreichen Menge auf der Cantzel vorgestellet worden. Salzburg: Melchior Haan, 1699.

4to (198 x 155 mm). [14], 264, [4] pages (the last blank). Engraved frontispiece of Susanna (fully clothed) and the elders, woodcut printer’s device at end; title in red & black, type-ornament headpieces, woodcut initials and tailpieces. (Fore-edge of frontispiece extended, apparently at the time of binding, small wormhole in gutter of first few leaves, light browning to text block, occasional foxing).
ties (a few small wormtracks to boards, front cover faded). Provenance: Kötschach (Carinthia, Austria), Servites, two ownership inscriptions: on title, Residentia Catesiensis Ord. Serv. B. M. V. 1713, and on front pastedown, a possibly later inscription apparently from a nun of the same order: Ex libris Am. R. ac pie ... D[omini] Oswaldii Parochi quondam Catesio. Sankt Oswald is a town located in the district of Melk in Lower Austria.

$1,500

ONLY EDITION of a collection of sermons containing entertaining stories for Lent, intended for women. The Susanna story from the Book of Daniel serves as departure point for the sermons, which provide a plainly written Biblical exegesis for simple folks, “in part almost novelistic, informally colloquial, with aphorisms, instances & anecdotes” (Jantz).

The author, a Carmelite priest from Straubing in Bavaria, dedicated his sermon collection to the superior and noble ladies of the wealthy Damenstift in Hall, Tirol. Not officially a convent, because run by the Jesuits, this Collegium Virginum provided a comfortable home for single women from wealthy, usually noble families of the Habsburg dominions. The superior at the time was Countess Maria Elisabeth von Kuefstein zum Spitz auf Grellenstein; her predecessors and successors included members of the richest families in the Empire. While they were expected to perform works of charity, to practice six hours of daily prayer, and to maintain the rather splendid establishment without servants, the women led pleasant lives, free of financial care. The author hoped that his sermons/stories, delivered from the pulpit of his church to large crowds (according to his title), would also divert and edify these rich women from influential families. No other works by him are recorded.

The manuscript waste covering the spine of this volume contains, in the left column, a passage from Mass for the first Sunday after Epiphany (noted in the first line, in red ink): In excelsa throno vidi sedere virum quem adoret multitudo angelorum psallentes illum ecce cuius imperii nomen est in aeternum. The right-hand column contains a passage from Romans 12,3-5: mensura fidei multit stringerunt: omnia membra nongentit, multa membra: omnia eundem actum haebant ita multi unum corpus sumus in....

This copy was owned by nuns from the Servite convent of Kötschach in Carinthia, Austria.

In America OCLC lists only the Jantz copy at Duke. Hayn and Gotendorf could not locate a copy and suspected a ghost.


Small 8vo (152 x 98 mm). 2 parts, separately titled: [4], 54 (recte 52); [4], 26 leaves. Part 1 in French, part 2 in Spanish. Roman and italic types. Woodcut printer’s device (Renouard 40) on titles, woodcut initials and headpieces. A modest copy (dampstaining throughout, a few leaf numbers cropped in second work). 19th-century boards. Provenance: table of contents and all but one (no. 27) of the first 32 enigmas in part 1 signed Champaygne with paraph; manuscript corrections matching the errata, in same hand, with same paraph; Emmanuel Louis Nicolas Viollet le Duc (1781-1857), book label, his sale, part 1 Paris, Maison Silvestre, 5 November 1849, lot 284. $3,500

FIRST EDITION OF A DELIGHTFUL COLLECTION OF RIDDLES IN VERSE. This is the second issue, with only the date on the title changed (from 1581). Part 2 contains completely different Spanish riddles. Enigmas to be cracked involve everyday objects or concepts: a balloon, a book, the ten fingers, fire, water, a fly, cannon powder, the year, a mirror, wine, playing cards, ink, etc. The solutions appear in roman type on the first verso following each riddle, and are listed in the table of contents at front (rather spoiling the fun).

Van den Bussche, alias Silvain, was a Belgian poet who excelled at the kinds of word-games then fashionable: acrostics, anagrams, and “enigmas” or riddles. He dedicated both parts to Dowager Elizabeth of Austria (1554-1592), Queen of France from 1570 until the death of her husband Charles IX in 1574, but the texts of the dedications differ. In
the Spanish dedication he explains that some Spanish gentlemen, aware that he was composing enigmas, proposed some of their own riddles. While he was able to compose Spanish verses for some of these, he couldn’t finish them: perhaps this is why the second part announces 40 enigmas, but only contains 30. This was the Belgian poet’s last published book, and the only one in Spanish. Copies of the second part were evidently sold separately.

I have been unable to identify the Monsieur (or perhaps Madame) Champaygne who signed all but one of the first 32 answers, possibly simply to attest that he/she had solved the riddles, and who corrected all the errors noted in the errata. Viollet le Duc père, father of the architect Eugène Viollet-le-Duc and the painter Adolphe Viollet-le-Duc, was a poet, self-taught philologist and passionate collector of Renaissance poetry.

OCLC locates 3 copies in US libraries (all of this 1582 issue): LC, Cleveland Public Library, and the Hispanic Society.

Cioranesco 21596 (1581); USTC 342770, 39778, 340727, & 345896 (Spanish only); Brunet I, 1420; BM/STC French, p. 87; Iberian Books (IB) 63224; H. Helbig, Alexandre Sylvain de Flandre, sa Vie et ses Oeuvres (1861), p. 40, citing this copy.

Unrecorded Tuscan chapbook of a bookseller’s love poems

APPARENTLY UNRECORDED CHAPBOOK EDITION of a collection of popular love poems, serenades, and other rhythmic verses, to be set to music, most if not all by the 16th-century Florentine writing and arithmetic master, poet, and self-identified bookseller Giovanni Battista Verini. As is invariably the case for chapbook printing, the rarity of surviving copies of all editions of these popular poems is a
direct reflection of their wide distribution and readership; most copies were read to shreds and discarded.

The Marescandoli dynasty of publisher-printers in Lucca spanned three centuries, remaining active from 1654 to 1805. Around 800 editions bearing their imprint are known; they were also booksellers, disposing, in 1766, of a warehouse containing over 186,000 individual books (Marcazzani, p. 2). As purveyors of cheap books for sale throughout the rural regions of Tuscany, the Marescandoli name, noted the author of a modern doctoral thesis on the family (loc. cit.), was “synonymous with poor printing.” Grandsons of the founder Francesco Marescandoli, the brothers Salvatore e Giandomenico worked together for no less than 60 years; in 1765 they hired an associate, and continued printing under the present imprint from 1767 until 1782, when they ceded the firm to Domenico Marescandoli (op. cit., p. 5).

This collection of love poems by one considered a poet of the “populace,” was a staple of the Marescandoli presses: in 1766 their inventory listed 500 copies of what was known in shorthand as the “Ardor” (Marcazzani, p. 31), but very few copies of these slim chapbooks survive. None are listed in ICCU or USTC. OCLC lists two copies of a different edition, with the imprint of Domenico, thus after 1782, held by Wellesley College and the Biblioteca Casatanese.


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