

◆ MUSINSKY RARE BOOKS ◆

*E-Catalogue 17: FEMINAE*

*Two dozen books by, for and/or about women*



*No. 21*

[www.musinskyrarebooks.com](http://www.musinskyrarebooks.com)  
email: [nina@musinskyrarebooks.com](mailto:nina@musinskyrarebooks.com)  
telephone: 212.579.2099

## Instant luxury

1) **ALMANAC.** *Le Mérite des Femmes*. [With:] *Petit Souvenir des Dames*. Paris: Janet, [1812].

24mo (binding size 104 x 64 mm). 2 parts, separately titled. 24 leaves (title, 33 pp. text, and 6 “plates”); 11 leaves (of 12, without the last leaf, blank except for border rule). Entirely engraved, printed in sanguine throughout, except for the letterpress calendar. *Mérite*: Title vignette and 6 stipple engraved “plates” (part of the quires) by A- B. Massol after Sébastien Leroy, color-printed à la poupée and with additional hand-coloring. *Petit Souvenir*: title vignette of a writing hand, 7 pages, blank except for the day of the week at top, 12 pages with headings of the months within engraved festoon headpieces with astrological signs. Folding letterpress calendar for 1812. Some tears or splitting in gutters. Publisher’s hand-painted boards, each cover with a different scene executed in watercolor and gouache (river scene with bridge on front cover, harbor scene with ancient temple on back cover), backstrip and board edges painted in gold, gilt edges. *Provenance*: a few brief annotations in pencil and a sketch of a male profile; Achille Poncelet, bookplate. \$1250

A colorful almanac sporting a hand-painted publisher’s binding. Almanac publishers of the early 19th century sought ever new ways to provide special features for their mass-produced publications in order to diversify their customers’ choices. By the second decade of the 19th century, *cartonnages*, or publishers’ boards, had begun to replace more expensive morocco or embroidered bindings. Many *cartonnages* were elaborately decorated, but no matter how lavish, such machine-made covers ran the danger of appearing cheap. Decorating the simple board covers of some copies with original watercolor drawings was an ingenious (and unusual) way to produce an instant luxury copy.

Pierre-Claude Louis Janet was one of three brothers who built up the business founded by their father Pierre-Etienne Janet. As “libraire-relieurs” they specialized in popular printing, music, almanacs, children’s books, and small gift books known as *keepsakes*, all ephemeral publications which could be issued and re-issued with different calendars and bindings. The present almanac (not to be confused with a later poetry collection of the same title by Ernest Legouvé), contains poems, songs, epistles, acrostics, etc., ostensibly in praise of women: decorative, gentle and unintelligent creatures whose purpose in life is to please men. The colorful stipple engravings depict mythological couples, Native Americans performing touching funeral rites, and couples in medieval and modern dress; one shows the ages of man. The *Petit Souvenir* is intended for personal notes. A reader supplied her own take in pencil to the first title: [*Le Mérite des Femmes*] “*est de savoir souffrir et se taire*” (the merit of women is to know how to suffer and remain silent).



This edition first appeared at an unknown earlier date, and continued to be reissued: a copy appears in an 1809 auction catalogue, of C. J. Fernand of Ghent (*Catalogue de livres, la plupart très-bien conditionnés...* [digitized]); and the Morgan and Beinecke copies are bound with calendars for 1814 and 1815 respectively. OCLC locates a third copy at Lyon, Bibliothèque Municipale, also in a painted binding. Grand-Carteret 1660.

*Thirteen publishers, and still rare*



2) **BOCCACCIO, Giovanni.** *Le plaisant livre de noble homme Jehan Bocace poete florentin, auquel il traicte des faictz & gestes des illustres & celebres dames.* Paris: [Jean Réal for] Philippe Le Noir, [Guillaume Le Bret, and others], 1538.

8vo (144 x 85 mm). [8], 196 leaves. Title printed in red and black, bâtarde type, small typographic pointing hands used throughout text. Half-page woodcut of an author presenting his book to a seated dignitary, with reserved space for letterpress name, here “Jehan bocasse”; a variety of metalcut floriated initials, final verso with woodcut device of Guillaume Le Bret (Renouard 588). Title with old repair at top slightly affecting 2 letters, a couple of tiny holes, worming in or near gutters catching a few letters in quires R-T, skillful discreet repairs in ff. CC3-6, small stain in quire M. Nineteenth-century French blue straight-grained morocco (ca. 1820), covers with gilt rule border enclosing blind roll-tooled neoclassical frame and central blind-stamped lozenge, spine gold-tooled and lettered, board edges gold-tooled, gilt edges, green pastepaper endleaves (corners very lightly bumped, else fine). A few old effaced inscriptions. \$5600

Second edition of *De mulieribus claris* in French, using the text of Antoine Vêrard’s edition of 1493. Although Vêrard had tried to pass the translation off as his own, it was in fact a slightly revised version of an anonymous French translation made ca. 1401. Vêrard’s editions of Boccaccio in French had made the writer more accessible to a French public, but it was not until the sixteenth century that his works became more widely known, and frequently imitated. This was the “golden age” for Boccaccio in France, which would end with the restrictions placed by the Church on the racier passages of the *Decameron*.

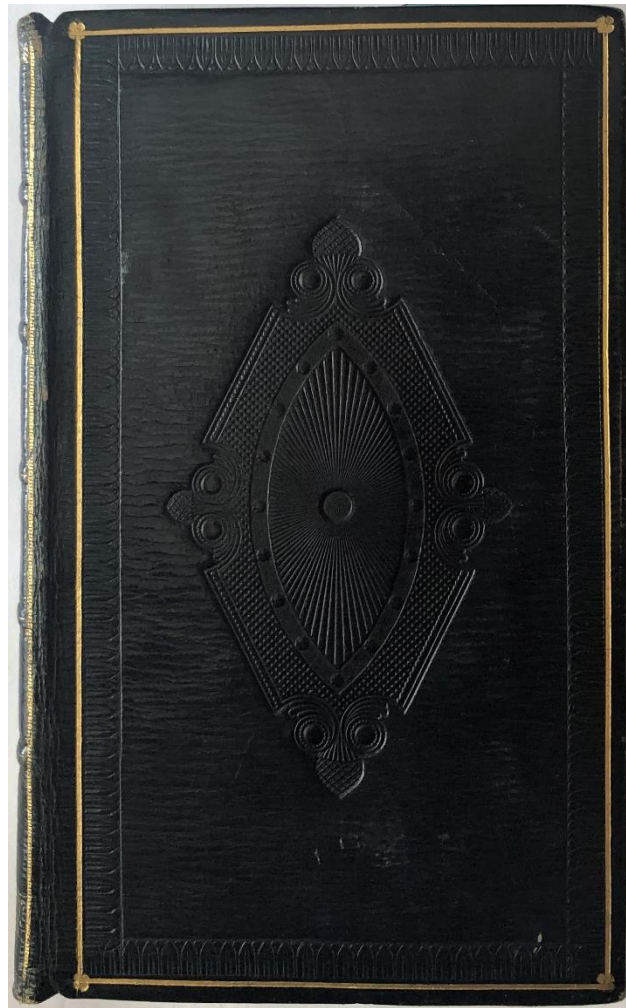
*On Famous Women* was the first biographical survey devoted exclusively to women in (Western) literature. Clearly, though, in spite of the plethora of surviving Latin manuscripts of the text, Boccaccio’s survey of 106 women of distinction (some for their vices), drawn from the Bible, mythology, history, and from amongst Boccaccio’s contemporaries, was of less interest to sixteenth-century French readers than *Griseldis*, *Fiametta*, or indeed the *Decameron*. Forty-five years had passed since the appearance of the first printed edition in French before a group of Paris publisher-booksellers decided to publish the work anew. In order either to blanket the market, to obviate pirate editions, or to spread the risk, no fewer than thirteen booksellers shared this pocket-sized edition. The first and last quires, containing the titles, colophons and publishers’ devices, appear to have been reset for the various issues (cf. Hortis’s transcriptions). The present copy bears the imprint of Philippe Le Noir and the



woodcut device of Guillaume Le Bret. The printer was recently identified as Jean Réal, whose metalcut capital initials are used at the head of each chapter. This was the first book from his press.

The unusual typographic pointing hands in the text were added by the printer as a finding aid, to signal the Latin articulating phrases left in by the translator (the Latin phrases appear also in Vérard's edition, but without any specific typographic mark highlighting them).

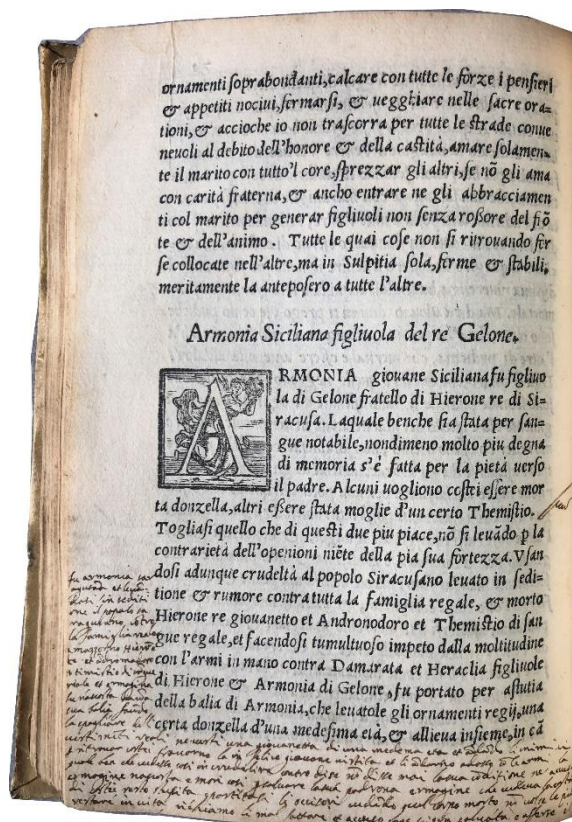
Two US copies located, at Princeton and Smith College. Moreau V, 742; BM / STC, p. 71; Brunet I, 990-91; Bechtel B-224; Hortis, *Studi sulle Opere Latine del Boccaccio* (1879), pp. 798-800. Cf. Bibliothèque nationale de France, *Boccace en France* (1975), 123.



## Adding on

3) **BOCCACCIO, Giovanni.** *Libro ... delle donne illustri, Tradotto per Messer Giuseppe Betussi.* Venice: (Pietro Nicolini da Sabbio), 1547.

8vo (151 x 105 mm). [14 (of 16)], 216 leaves, the two blank leaves \*7-8 removed. Italic type. Title with woodcut printer's device, figurative woodcut initials. A modest copy, with scattered staining and soiling, title and last leaf with small marginal repairs, rust-hole through 3 leaves (62-64) affecting a few letters. 16th- or 17th-century Italian parchment over pasteboards, ms. title on spine; recased, endpapers and quire liners renewed. *Provenance:* numerous marginal notes in a small neat 17th- or 18th-century Italian cursive (a few notes shaved); crossed-out 18th-century signature on title, *Baldassaris Pomi Balneare[u?]s*, two impressions of an unidentified 18th-century armorial inkstamp on title. \$975



Second Edition of Giuseppe Betussi's important translation of *De mulieribus claris*, first printed two years earlier. Although not the first rendering into Italian, Betussi's version was most influential in Italy. His supplement, containing biographies of fifty "modern" women, occupies a third of the volume; it is devoted to princesses and noblewomen, saints, intellectuals and writers (the categories often overlap, as with Hildegard von Bingen, Isabella d'Este, Marguerite de Navarre, or Vittoria Colonna), and includes the dedicatee Camilla Pallavicina.

In the 1540s, having left his position as corrector for the Giolito press, Betussi (ca. 1515-ca. 1573), who was already a popular poet (and decidedly preoccupied with women), became the secretary of the prominent literary patron Collatino di Collalto (a dedication to whom concludes this edition), and commenced a program of Italian translations of the classics, including Book VII of the *Aeneid*, and Boccaccio's *On Famous Women*, *On the Fates of Famous Men*, and *The Genealogy of the Gods*. Betussi's Italian versions of Boccaccio's Latin works made them familiar to Italian readers, and his *Vita*, here corrected from the first edition, which was filled with inaccuracies (cf. Hortis 690-692), was used by later 16th-century biographers of Boccaccio.

Nicolini da Sabbio's device shows Neptune astride and about to spear a marine monster with the head of a horse. Many of the woodcut initials show women. The errata on the last page conclude with the following exasperated statement: "The other [errors], similarly caused by dropped letters because of the carelessness of the printers, which is infinite, in some places words being repeated and in other places dropped, will be left to the judgment of every worthy reader, in order not to write a volume of mistakes."

Adams B-2143; BM STC Italian, p. 109; EDIT 16 CNCE 6315; Hortis, *Studi sulle Opere Latine del Boccaccio* (1879), pp. 682-695 & 806-7; cf. DBI 9:779-781.

*"How men took over science": a male feminist in 1753*

**4) [CAFFIAUX, Philippe Joseph?].** *Défenses du beau séxe ou Mémoires historiques, philosophiques et critiques, pour servir d'apologie aux femmes.* "Amsterdam: aux dépens de la compagnie" [i.e., Paris: Charles-Guillaume Le Clerc], 1753.

Four volumes in two, 12mo (165 x 95 mm). [2], xvi, 242; [2], xii, 268; [2], ix, [1 blank], 225, [1 blank]; [2], viii, 194 pp. Late 18th- or early 19th-century German half roan, sides covered in comb-marbled paper, red morocco gilt lettering-pieces on spines, edges stained red. Occasional light foxing, binding worn. *Provenance:* Dr. H. I. Rosenbaum, red inkstamps on versos of first title in each volume. **\$3800**

ONLY EDITION OF AN EARLY AND IMPORTANT ENLIGHTENMENT FEMINIST TREATISE. Authorship is attributed with some uncertainty to Dom. Caffiaux (1712-1777), a Benedictine monk of St.-Germain-des-Près, and the encyclopedic scope of the work is characteristic of that order's scholarly endeavors. In the first volume, borrowing liberally from Poullain de la Barre's *L'égalité des deux sexes* (1673), the author demonstrates that women are the equals of men. In this context he discusses WOMEN'S EDUCATION, POWERFUL WOMEN IN HISTORY, AND THE DESIRABILITY OF FEMALE INVOLVEMENT IN AFFAIRS OF STATE. Caffiaux agrees with Poullain's premise that the source of injustice toward women lies in the false assumption of their natural inferiority, and Poullain's systematic Cartesian arguments are woven throughout Caffiaux's exhaustive treatise, which partakes both of the traditional apologetic mode, providing multiple examples of women of distinction, and the new rationalist approach to the "*querelle des femmes*." Throughout the work he buttresses his examples and arguments by extensive citations from the classics, modern literary works, legal treatises, the Bible, and contemporary philosophers.

In the second volume Caffiaux considers female heroism and virtue, and women's achievements in poetry, languages, mathematics, medicine, and the arts. In the spirit of the time, women's learned accomplishments are for once given greater weight than demonstrations of unusual virtue. Chapter V is a 200-page history of women's contributions to the arts and sciences, covering Antiquity to the present day. This survey is placed in context by a discussion of the definition of "science" (the pursuit of learning), its moral benefits, WHY MEN "DO NOT WANT WOMEN TO BE LEARNED," AND "HOW MEN TOOK OVER SCIENCE." Caffiaux dissects conventional wisdom in the last two volumes, disputing the weaknesses and vices conventionally associated with the female sex—obsessive interest in love, flirtation, chatter, gossip, indiscretion, etc.—all faults which he either refutes or shows to be shared by both sexes.

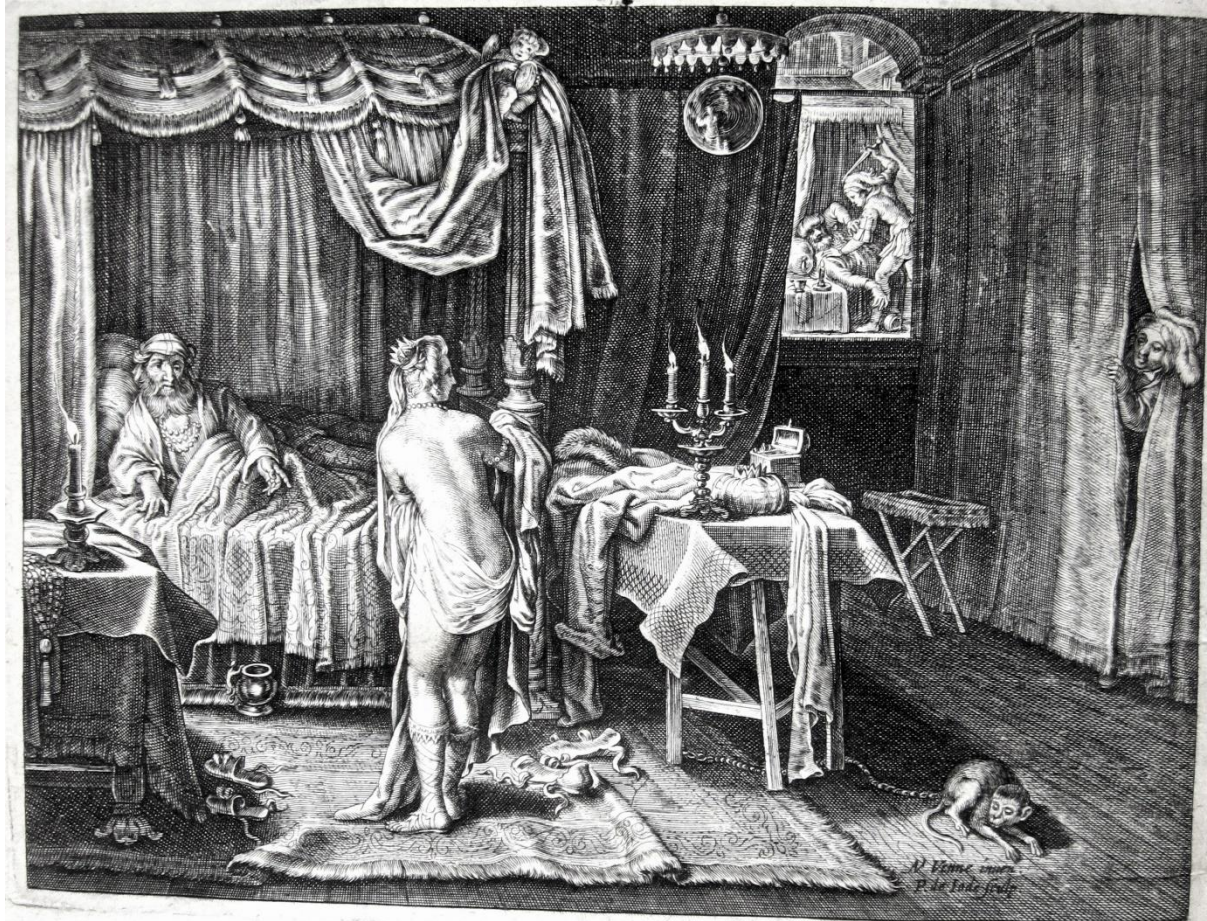
That Caffiaux's book was published anonymously and under a false imprint may have less to do with any subversive content than with the byzantine pre-Revolutionary system of *privileges* and *permissions*. Its rarity is not surprising considering its small press-run: the Bibliothèque nationale catalogue identifies the printer from the "permission tacite" granted to Le Clerc, for a print run of 200 copies.

OCLC locates 3 copies in American libraries (Stanford, UC Irvine and UCLA Clark Library). Barbier I, 867-8; Gay I, 837; Albistur & Armogathe, *Histoire du féminisme français*, pp. 167, 185-186; Graesse II, 349; L. Steinbrügge, *Das moralische Geschlecht: Theorie und literarische Entwürfe über die Natur der Frau in der französische Aufklärung* (1987), pp. 25-26 (English edition: *The moral sex: woman's nature in the French Enlightenment*, Oxford 1995, pp. 16-17).



*A model for painters*

5) **CATS**, Jacob (1577-1660). *Tooneel van de Mannelicke Achtbaerheyt*. Middelburg: Jan van der Hellen for Jan Pieterss. van de Venne, 1622.



4to (233 x 176 mm). [16], 60, [19], [1 blank] pp. Large emblematic publisher's mark on title-page, four half-page engraved illustrations, by Pieter de Jode (2), Pieter Serwouters, and Willem van der Passe after Adriaen van der Venne. Woodcut head- and tailpieces and initials. Short marginal tear to title, light dampstaining to first and last leaves. Later parchment over pasteboards. *Provenance*: Samuel Ashton Thompson Yates (1842-1903), bookplate dated 1894. \$2200



FIRST EDITION of Cats' retelling of the Biblical tale of Queen Vasthi, the wife of Ahasuerus, who refused her husband's summons to appear before his guests wearing only the royal crown, and who was duly punished. The first part of Cats' word-playing verse adaptation, whose title may be translated as *The Theater of Manly Respectability*, is a long speech in the Queen's defense and in defense of all women, followed by a speech against her and in favor of "Manly Respectability." The work concludes with the Judgment, which is that Vasthi should obey

her husband, because women's subservience to men is a law of nature. A final poem titled "Aller Princessen, Spiegel, aller Vrovvwen, Spoor," is illustrated with an engraving showing the humbled queen wearing a yoke around her neck. The parallels and differences between the Biblical Ahasuerus and Herodotus' tale of King Candaules (supplied in Latin and Dutch translations in an appendix), whose wife's rebellion was more successful, are fully exploited by Cats, and more importantly for the book's influence, by the illustrator.

The painter and engraver Adriaen van de Venne, Cats' usual partner, supplied the masterful engravings of this work, which was published by Adriaen's brother Jan (who later that year set up his own printing shop). These prints, notably the scene of Candaules' naked wife being surprised by Gyges, served as models for a number of Dutch painters. The Van de Venne brothers played a central role in the dissemination of Cats' poetry, and it is their joint production that makes the works come alive: "The complete works of Cats, together with Van de Venne's illustrations formed a sort of housebook of the Dutch people which remained popular for two centuries ..." (Bol, p. 117).

Following the privilege on the title verso is a letter from the publisher to all bailiffs, officials and readers ("*Noodige Waersschouwinge ...*"), complaining of the many counterfeit editions of an earlier Cats work, the 1620 *Self-stryt*, and explaining how to tell them apart. A second edition (without the *Noodige Waersschouwinge*) appeared later in 1622, and several further editions followed. De Jonge van Ellemeet, *Museum Catsianum*, 97; Bol, *Adriaen Pietersz. Van de Venne* (1989), p. 118.





## *Enlightened contradictions*

**6) DICTIONARY OF WOMEN.** Manuscript: *Dictionnaire des femmes des Cinq parties du monde. Europe. 1<sup>ere</sup> Partie. 3<sup>eme</sup> division.* [France, 1833?].

Manuscript on paper, 4to (212 x 165 mm). [272] pages, including 3 blank leaves (1, 37, and 136), written on rectos and versos in a legible cursive hand in brown ink, mostly 24-25 lines. A draft, with many crossings out and additions. The date 1833 (apparently in a different hand) inscribed on front blank leaf. Untrimmed and unbound, formerly stab-stitched, a few sections pasted together at gutters. Worming in gutter margins of last 20 leaves, one or two marginal stains. Housed in a new fitted blue cloth solander case, morocco lettering-piece. \$2500

An unpublished “women’s geographical dictionary,” or anthropological survey of women of different nationalities. The accounts of the anonymous male author reflect the prejudices of his time. While sincerely supporting women’s education, he views women conventionally, as objects of sexual interest. Nonetheless, his unflinching interest in social customs, dress, and the influence of climate and food on regional culture, traditions, and character types, makes the possibly unfinished treatise a rich source of anthropological arcana, containing an early exploration of gender roles and attitudes.

Each chapter is devoted to the psychology, customs, appearances, and roles within society of women of a different country or region. The author cites in passing a few travel accounts, such as “Dr. Henderson” on Iceland (Ebenezer Henderson’s *Iceland: Or, The Journal of a Residence in that Island*, first published in 1818); and philosophers, including Montaigne, Voltaire and Montesquieu, but some of the observations may be firsthand. Countries covered (in order of appearance) are Hungary, the Low Countries, Ireland, Iceland, Italy (with separate chapters on Naples, Rome, Sicily, Tuscany, and Venice), Lapland, Malta, Montenegro, Norway, Poland, Portugal, Russia, Sweden, Switzerland (including separate chapters on Bremgarten, Geneva and Lausanne), and Turkey. Some asides treat separate religious communities, such as the Moravians in the Low Countries, or ethnic communities like the “Morlachs” of Hungary (i.e., Bosnia-Herzegovina and Dalmatia). The latitude of each region is stated in the heading. Each section is complete within itself, but as the title refers to the “Five parts of the World,” and this manuscript covers Europe only, the project was evidently intended to cover the globe.

The unknown author’s tone is worldly and fairly cynical, especially regarding religion (usually with good reason). He describes the lack of rights and mistreatment of women dryly, but tends to place the blame on cultural norms rather than on men. For example, in describing Morlach women, he states that the “the girls keep themselves clean only until the day after their weddings; once they are assured of a husband, they disdain all the ways of maintaining his affection; thus they are treated with scorn, even verbally. When the Morlachs speak of their wives they excuse themselves, with a “begging your pardon.” They make [their wives] sleep on the ground next to their beds, awaiting their orders ... ” (fol. 6v).

Women are very much objectified, sounding at times like pieces of meat: “The Dutchwoman does not resemble other European women at all: the more watery air, the constant fogs, are causes of her rosy complexion, while rendering her skin white and soft; the nature of her food (milk and the cheeses made from it) results in a plumpness extreme enough to offend good taste; they also produce a softness of the flesh ...”

13lande  
L'heure du repos étant venue, je fus conduit  
par mes obligeans hotes, dans un appartement reculé  
où se trouvait un très-bon lit; il se passa alors  
une cérémonie qui prouve jusqu'à l'excès l'hospitalité  
et l'innocente simplicité des islandais  
après m'avoir souhaité une bonne nuit,  
mes hotes laissèrent auprès de moi leur fille aînée  
pour aider à me deshabiller; politesse dont j'aurais  
mille fois mieux aimé être dispensé, tant elle me  
paraissait opposée aux sentimens de bienveillance  
que professe tout homme élevé dans notre partie  
de l'Europe. Ce fut en vain que je cherchai à  
m'en excuser. La jeune personne soutint que  
c'était la coutume et qu'il était de son devoir  
d'aider un voyageur fatigué.  
Dès que je fus au lit elle plaça auprès  
de moi une grande planche pour m'empêcher de  
tomber, et après avoir mis un vase plein de  
lait sur une table qu'elle approcha de mon  
chevet, elle me souhaita le bon soir et se  
retira.  
je reconnus ensuite que c'était la  
coutume générale de l'Islande et que —

Such crude physical descriptions are tempered by observations on the effects of the environment and socio-economic factors. In the case of the Netherlands, the author attributes to the overriding preoccupation with commerce a moderating effect on the women's natural voluptuousness, and he praises Dutch women as the continent's best housewives (whose houses, however, are often cleaner than their persons).

Besides the influence of local cuisine on women's physiques, their clothing and local costumes are described in detail, as are local norms of hospitality to strangers, ways of greeting, sex and relations between the sexes, funerary customs, especially those in which women wail and a large amount of alcohol is consumed (Ireland), and women's "gossip." Groups of women talking freely without men are described as "orgies" (Ireland); but elsewhere the abolition of women's parliaments (Iceland) is described as regrettable. The author, a Frenchman, approves of women's education, and compares several countries unfavorably to France, the land of salons and wit. The Italians, for example, treat their women like children, providing them with no education. "But one remarks in their commerce what they [Italian women] would be capable of with a different education. The culture of the minds of women is as neglected there as is that of the country, and the 'world's garden,' (sobriquet given to Italy) is covered with brambles and sends out pestilential odors." Further prejudicing our writer against Italy is its association with Greece, the land of homosexual love, a practice which persists in certain Roman enclaves, and leaves him indignant for Greece's neglected women.



*Companion to drudgery*

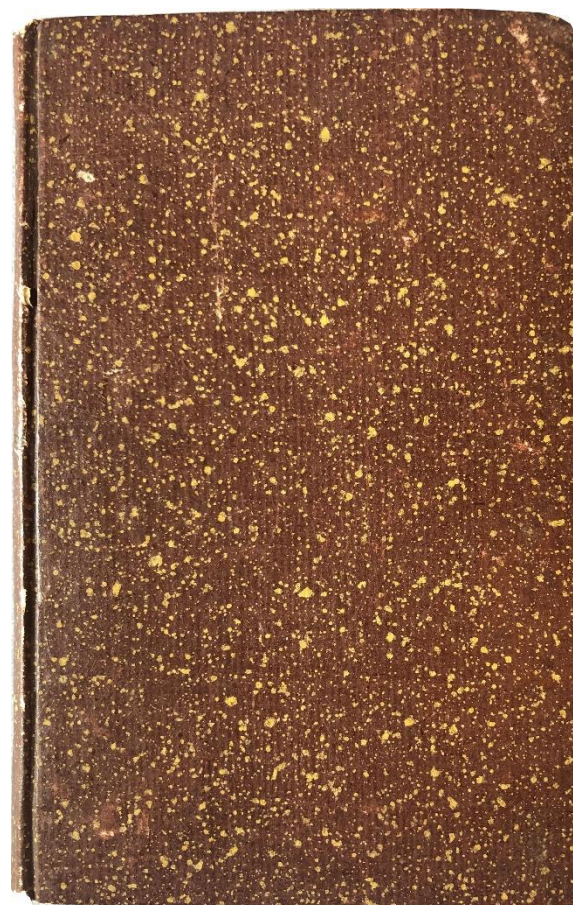
7) **ERNST, Friedrich Joseph**, editor. *Compendiöses Wirthschafts-Buch für Frauenzimmer*. Quedlinburg: Friedrich Joseph Ernst, 1806.

8vo (171 x 105 mm). [iv], 107 pp. Contemporary brown speckled paper boards, edges sprinkled red.

\$1400

Only Edition, only known copy, of a household guide for the German lady of the house, with instructions on domestic and personal care, from the pantry to the boudoir. 216 short chapters arranged by subject in twelve parts, helpfully indexed at end, treat the pickling and preservation of foodstuffs; recipes for beverages, mainly alcoholic and stimulant (these include a number of unappetizing coffee substitutes); methods for cleaning various materials (lace, silk, colored clothes) and household objects (mirrors, silver, giltwood); the manufacture of cleaning supplies and other household objects (candles, starch); and bodily hygiene and feminine beauty. Cooking is not included: the publisher's preface explains that the volume supplements his previously published cookbook (cited as *Neuestes allgemein verständliches Kochbuch*, date unknown, no copies located). The final two parts of the *Wirthschaftsbuch*—a distant descendant of the book of secrets—are devoted to health, popular medicine, ointments and cosmetics, and include remedies for the aggravations of bad breath, stomach cramps, warts, and a wan complexion, as well as instructions for artificial resuscitation and for emergency treatment in cases of hypothermia and poisoning, and solutions for other less pernicious aggravations.

The work may have been compiled by the publisher Friedrich Joseph Ernst, who published popular medical books, practical treatises on subjects of local interest (beer brewing, the fabrication of fruit wine), and works of interest to women, including a dissertation on the beauty of the bosom. Only the Staatsbibliothek zu Berlin copy located in OCLC or KVK, but that copy lost in the war.



*Equal opportunities to shine*

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



18mo (126 x 75 mm). 180 pp. Engraved title and 12 hand-colored etched plates, including one double-page; wood-engraved vignettes. Occasional light foxing to text, paper flaw to first text leaf, the plates fresh and clean. Contemporary quarter olive green calf and bright green paper boards. \$950

A fashion almanac showing the latest styles for each month, including a few for men. By the middle of the relatively prosperous period of the Restoration, both sexes of the Parisian bourgeoisie were happy to follow the dictates of fashion propagandists, such as those employed

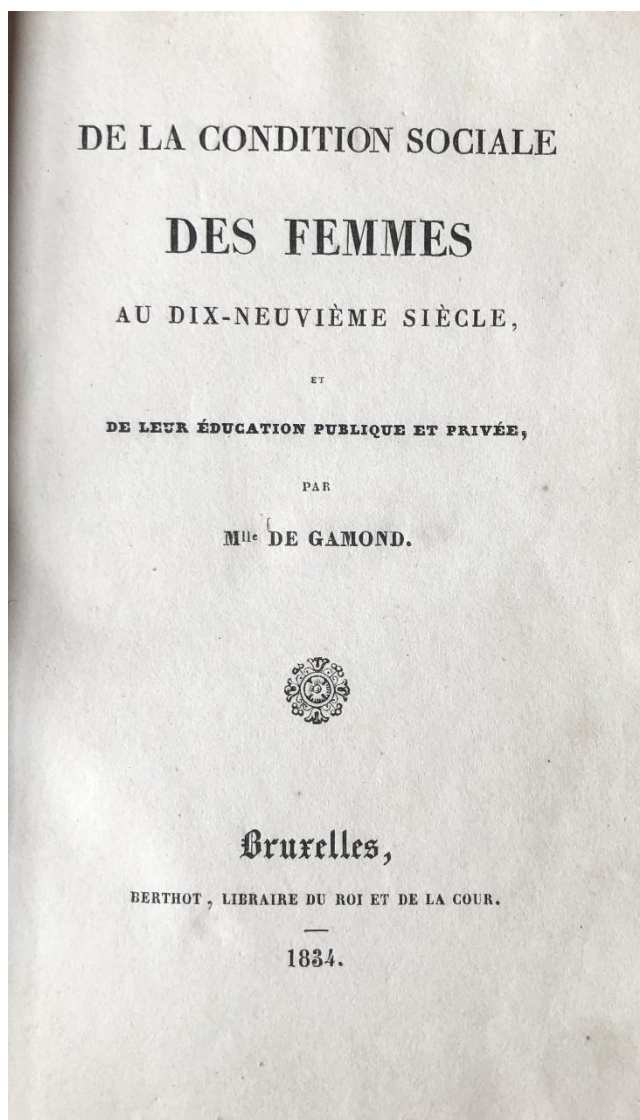


by the publisher Valentin Le Fuel, a specialist in almanacs, children's books, and other semi-ephemeral genres of popular printing. A precursor of the *journal de mode*, this delightful small volume provides not only amusingly couched news of the latest fashions (e.g., the war of mens' hats, in July), but also gossip, anecdotes, verses and songs, bulletins of the theatrical season, names and addresses of fashion providers and *modistes*, and even advice on home decoration, such as a feng-shui-like description of a "Salon de bon goût": "Door to the east; console table and mirror door opposite, to the west; chimney to the north, Erard piano and mirror to the south ..." (p. 30). The text is a mine of information on textiles, materials, patterns, styles, and vendors. Eleven of the delicately colored plates show full ladies' outfits, including capes and hats, identified in the captions, and one depicts a male dandy donning a jacket in front of a mirror. Glimpses of Paris gardens appear in a few backgrounds. Called "*absolument ravissante*" by Grand-Carteret, the double-page plate of the Promenade de Longchamp shows paragons of fashion strolling in the foreground, and in the background a delicately delineated crowd enjoying the summer air, complete with children, horses, carriages, musicians, and many large bonnets and hats.

Grand-Carteret records three issues of the almanac, from 1818 to 1820, and states that the 1818 and 1819 volumes contain identical text and plates, the present 1820 edition being entirely new. The BnF gives a confusing publishing history that differs slightly from this. OCLC records one copy in the US, at Brooklyn Public Library, but the year is not stated. Grand-Carteret 1843; Colas 2333.



## The foundation of Belgian feminism



9) GATTI DE GAMOND, Zoé (1806-1854). *De la condition sociale des femmes au dix-neuvième siècle, et de leur éducation publique et privée*. Brussels: (H. Rémy for) Berthot, Libraire du Roi et de la Cour 1834.

18mo (155 x 100 mm). [8], 161, [3] pp. Half-title preserved. Wove paper. Some soiling, a few creases. Contemporary dark violet leather-backed marbled boards, title gilt-lettered on spine (extremities worn). Marginal reader's marks in first chapter (*Première Lettre*). **\$3500**

FIRST EDITION IN BOOK FORM OF A FUNDAMENTAL TEXT OF BELGIAN FEMINISM. This young woman's analysis of the social handicapping of women and her call for a radical improvement in women's education embody the idealism of the time but are unusually precise and well developed. She sets out her arguments in four letters, which had previously appeared serially under the disguised name Marie de G\*\*\* in the French *Revue Encyclopédique*, starting in December 1832. Both the journal issue and this edition, which appears under her full name (*Mlle de Gamond*; her marriage to Jean-Baptiste Gatti, an Italian refugee painter, took place in 1835), are rare.

In the first letter, de Gamond analyses the condition of women. Her premises at first appear neither revolutionary nor fully feminist in the modern sense: far be it from her to dispute conventional wisdom, which ascribed to women the domestic sphere, judging them unfit for the professions reserved for men. De Gamond deplores the constrictions of women's lives and perspectives, but not because of their assigned role of wives, mothers, and mistresses of households. Rather she sees women as prevented by their lack of education from filling these roles with distinction. Her ideal woman is a person of intelligence, resilience, and strong moral fiber, all traits exemplified, in her eyes, by the Girondist martyr Madame Roland, who, though politically gifted, was hardly an advocate of women's rights. Roland was, however, an autodidact who read widely and never stopped studying. The heart of de Gamond's thesis is that all women

deserve and need to be better educated, in two ways: first through what she calls "spontaneous education," a kind of "self-work," described in the second letter. She blames women themselves for failing to overcome the egotism and indifference of society by joining forces in a grand sisterly "social pact ... with all of humanity, with women of all conditions and all classes" (p. 51). Arguing that it is ignorance which leaves women powerless over their own lives and hence is the cause of their unhappiness, she insists on the reciprocal effect of education on *les*



*moeurs* (social customs and beliefs), thus leaving open the possibility of radical social change. De Gamond emphasizes that even girls from wealthy families should master either a form of intellectual work or a specialized skill, for moral and psychological reasons, and as a practical means of supporting themselves should they end up without the usual familial resources.

In the last two chapters she proposes practical solutions. Herself an aristocrat, de Gamond was deeply concerned with the education of women of the *classes populaires*, and by extension, with their children. She outlines a detailed system of childcare and education for poor families. For the littlest girls she proposes a *crèche* system, such as that which exists in France today. As they grow older, there would be public schools for the destitute, and for those with some income, schools with a fee structure; apart from these funding differences and a slightly different quality of uniforms and food, the education in these elementary schools would be the same. De Gamond stresses that her educational system would benefit not only the poor but also women of the upper classes, whom, she claims, she pities more than anyone else for the precarity of their positions (controlled by the men in their lives) and their complete unpreparedness for work. The reader marveling at how progressive this sounds is stopped short as de Gamond moves to her proposals for older girls, as here the schools clearly diverge by class, the poorer students being given only the option of what she calls *écoles d'industrie*, trade or vocational schools, which would furnish a pool of qualified workers from whom the upper classes could select their servants. To complete the plan and to carry it out, de Gamond proposes a fourth type of school, called (as in modern France) *écoles normales*, to train teachers, young women from poorer sectors of the upper classes. In the final letter she defends the very notion of institutional education for girls, who were traditionally taught at home, and describes the curricula of her proposed schools in detail and the obligatory qualifications of their teachers.

This book “already contains the ferment that was to be the basis of all Belgian feminism, that is the role of education in the improvement (*épanouissement*) of the condition of women” (Piette, p. 406). Only 26 at the time, de Gamond, the privileged daughter of a prominent and cultivated Brussels family, would go on to make many of her ideas a reality. Her political involvement had commenced with the 1830 revolutions. In 1832 she renounced Saint-Simonianism, after the scandals involving their “guru” Barthélemy-Prosper Enfantin, who preached free love for all but especially for himself, but she maintained numerous links to progressive milieux, later becoming an admirer of the utopian socialist Charles Fourier, and remained a tireless advocate for the poor and for women’s education. Ignoring the many attacks on her ideas, in 1835 she and her friend Eugénie Poulet founded two schools, one for working women, and an *école normale*. In the 1840s, after a costly attempt to establish a Fourieriste *phalanstère* in Citeaux, de Gamond and her family suffered severe financial hardships, but she was eventually granted the post of “Inspectrice générale” of Belgian state girls’ schools. She was the first woman to hold such a position. After her death at the age of 48, her daughter Isabelle Gatti de Gamond continued her efforts, becoming one of the most important Belgian feminists.

OCLC locates 2 copies of this edition, at Williams College and Lyon BM. Cf. Valérie Piette, “Zoé Gatti de Gamond ou les premières avancées féministes?” and Kaat Wils, “Science, an Ally of Feminism? Isabelle Gatti de Gamond on Women and Science,” both in *Revue belge de Philologie et d’Histoire* (1999), no. 77-2, pp. 402-415 and 416-439; for an excellent biographical notice, see the entry in *Le Maitron: Dictionnaire biographique, Mouvement social, mouvement ouvrier*: <http://maitron-en-ligne.univ-paris1.fr/spip.php?article31462> .

« *Un vrai bijou* »

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



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

THE FIRST FRENCH LOTTERY ALMANAC AND THE SINGLE MOST ABUNDANTLY ILLUSTRATED EIGHTEENTH-CENTURY FRENCH ALMANAC. Gravelot's delightful etchings of young girls and women were intended, as is explained in the preface, to represent the spirit of France, while encouraging its citizens to play the new national lottery, established in 1757 to finance construction of the *Ecole royale militaire*, a military academy founded by Louis XV in 1751 to train 500 young noblemen from impoverished families.

Besides the usual calendar and a 12-month table of gains and losses, the text contains a history and description of the new lottery and its Italian antecedents, explanations of its principles and mechanics, and a guide to playing advantageously using "mathematical reasoning." The lottery, a predecessor of today's *Lotto*, was planned to last for 30 years, with monthly drawings from local bureaus throughout France. Tickets containing numbers from 1 to 90 were spun in a "wheel of fortune," pictured in the frontispiece, from which five winning tickets were selected. One had the right to place bets on up to five numbers at once, the variously sized bets being provided with arcane names (an *extrait* for one number, *ambe* for two, *terne* for three, etc.).

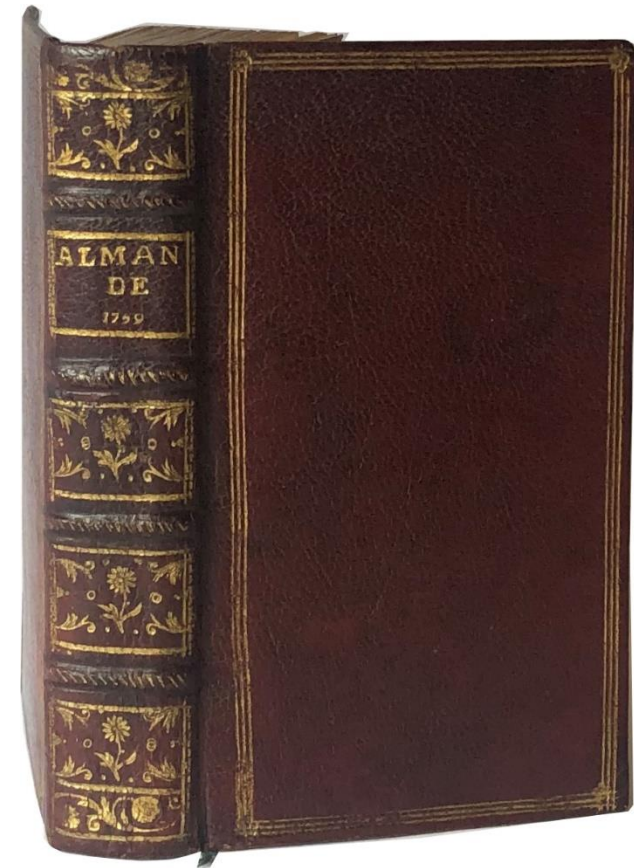
The pictures' role was to help the lottery player choose his number(s), functioning somewhat in the manner of the traditional Italian *smorfia*, but without the exclusive focus on dreams and portents, which are referred to in the preface as an optional method of



inspiration. Like the lottery itself, the concept of thematic images linked to lottery numbers was based on the Italian model (as explained in the preface and the historic chapter), but, while in Italy each city chose their own motifs—in Rome it was the arts, in Naples animals, in Genoa flowers, and in Venice, trades—for France it was decided without hesitation that *la galanterie* was a natural fit for the nation (p. iv). One might read a rather Freudian (or Jungian) motivation into the presumably subconscious choice by the lottery committee of the very opposite of a warlike theme: sweet young girls, domesticity, and intimations of intimacy, for the financing of a military school. Whether this was Gravelot's idea is unknown, but his contribution was major: as stated in the publishers' preface, and in his own *Avertissement* on the penultimate verso, he designed the figures and wrote the verses. The plates were etched by Noël Le Mire (1724-1801), "one of the most prominent engravers of the 18th century ... [whose] best work was in his book illustrations ..." (Thieme-Becker 23:27).

The frontispiece depicts blindfolded fate drawing tickets from the "wheel of fortune" and dropping them into a crowd of eager ladies and gentlemen. The first 28 plates portray young girls, and the rest adolescents and young women. Each etched scene is set within a gracious rococo frame with cartouches for the title, the number, and at the foot Gravelot's rhyming quatrain. Shown are girls at play, with dolls or, heaven forbid, spinning tops with the boys, learning their ABC's, being slapped by their mother or governess for laziness, teaching the dog to dance, playing badminton alone, on a swing pushed by a brother, crying as the cat makes off with the pet sparrow, painting dreamily at a table, and even building a house of cards. As she ages the teenage girl is given more work—she embroiders, knits, studies, but also prepares for parties, flirts, gossips, is jealous ... Many of the plates tell stories. Portraits of the now adult young women include a reader (the quatrain warns to choose one's books as one does one's friends: wisely), a gambler, a coquette, a "*savante*" (surrounded by books), a dreamer, personifications of boredom and religious devotion, and, moving into another sphere, working women, shown gardening, milking cows, harvesting grapes, spinning, cooking, sewing, doing hair, selling knickknacks, etc. Even a laundress and a housemaid are shown, the latter making a bed, and admonished to be "flattering, supple, patient, and never to tell certain secrets." The final plate depicts, fatefully, a wedding, and there is nothing left to show, the bride having ceased to be the property of la Galante France and become that of her husband.

This copy is in very fine condition. The edition is a notorious rarity. There are two copies at the Bibliothèque nationale de France, of which at least one is incomplete, a defective copy at the Bibliothèque Ste. Geneviève, and copies at the Morgan Library and the British Library. (The Morgan also has four of Gravelot's original drawings for the almanac, and Houghton Library has six others.) The almanac had only this one year of issue. The plates were re-issued once, in an edition of *Les Jeux de la petite Thalie* (Paris: Desnos, s.d.), which is almost as scarce as this volume. John Grand-Carteret, who devoted 5 full columns to the edition, knew of only the Baron Pichon copy. The collector and amateur Savigny de Moncorps included this almanac in his list of twenty most



“absolutely desirable almanacs,” of which it is the earliest, and the frères Goncourt called it, a trifle condescendingly, “un vrai petit bijou et joujou” which perfectly suited Gravelot’s talents.

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

### *The Grandes Heures, with manuscript prayers by a contemporary female owner*

**11) HORAE B.M.V., use of Rome.** *Hore christifere virginis marie secundum usum Romanum ... cum illius miraculis & figuris apocalipsis et biblianis cum triumphis cesaris.* [Paris]: Simon Vostre, [ca. 1508].

Printed on paper. 4to in 8s (249 x 167 mm ). Collation: A-E<sup>8</sup> F<sup>2</sup> G<sup>6</sup> H-N<sup>8</sup> O<sup>6</sup>. [102] leaves. Batarde type 98, 29/31 lines. Title in four lines below large metalcut Vostre device (Renouard 1105), within a metalcut border; Anatomical man metalcut within an architectural border; 26 large metalcuts of which 14 full-page, 33 small text cuts, all except the full-page cuts set within a variety of metalcut borders assembled from individual cuts, and composing several historiated series, most incorporating letterpress text. Rubricated, initials and paragraph marks supplied in red and blue; a few small ink splashes from the rubrication. Ruled in red. Bound with three additional leaves containing six pages of contemporary manuscript prayers at end. One or two tiny tears or very discreet repairs in lower blank margins.

*Binding:* 19th-century red goatskin decorated in sixteenth-century style, outer frames of black and tan inlaid calf framing large inlaid black calf interlacing bands with leafy sprigs of inlaid tan calf, all inlays outlined in gold tooling, gold-lettered title (erroneously making two words of *christifere*) on front cover and imprint on lower cover, spine similarly decorated, olive morocco doublures gilt with allover design by Capé (discreet restoration to joints), modern linen folding case.

*Provenance:* 1) Marielaine du Varny, of Rosny, near Mantes, Seine-et-Oise: six pages of manuscript prayers in a contemporary bâtarde cursive hand, in French with some Latin, signed at end, and promising a reward of wine and food for anyone who finds the book. 2) Effaced 17th or 18th-century signature on title, *Lagarde(?)*. 3) French trade: 19th-century French clipped description from an unidentified auction or bookseller’s catalogue, item no 7, trace of another tipped-in description, since lost, retaining only the item number 35. 4) Robert Hoe (1893-1909), bookplate, sale Part IV, Anderson Galleries, NY, 11 November 1912, lot 1683. 5) Cortlandt F. Bishop (1870-1935), bookplate, sale, Part I, 25 April 1938, lot 1037. 6) Mary S. Collins (1864-1948), bookplate. \$32,000

A fine, large, red-ruled copy of the most lavishly illustrated of Simon Vostre’s quarto editions, called the “grandes heures” as much for the richness of their illustrative material as for their format. Vostre’s complete new series of 14 very large full-page woodcuts, attributed to the workshop of Jean Pichore, first appeared in this edition; only three had appeared previously. This copy is bound with six pages of contemporary French manuscript prayers and devout meditations by a woman, preserved by the binder Capé when the copy was luxuriously rebound in the 19th century in a retrospective style.



The present book of hours represents a high point of printed Paris *Horae*, for the abundance and intricacy of the graphic material, to which the text plays a decidedly secondary role. The Paris printers' mastery of the complex composition and printing of multiple editions of texts integrated with hundreds of separate metalcuts testifies 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. Simon Vostre, who, with Antoine Vérard, had pioneered the industry of Paris *Horae* publishing, had commissioned several cycles of illustrations and border cuts starting in the 1490s. Vostre was the first publisher of books of hours to commission full-page metalcuts for large quarto editions. Quickly imitated by his competitors, these large cuts, formerly attributed to Jean Perréal, are now ascribed to the workshop of the illuminator / *imagier* / printer Jean Pichore, who supplied metalcuts to all the major Paris *Horae* publishers for over two decades.

Of the series of fourteen full-page metalcuts, three (the Annunciation, Nativity, and Adoration of the Magi) seem to have first appeared in a quarto edition printed in 1502 by Philippe Pigouchet for Simon Vostre (cf. Fairfax Murray 257; the Bibermühle catalogue ascribes the first appearance to an edition of 1504 for Jean Pichore and Remy de Laistre: cf. *Sammlung Bibermühle* 92). The remaining eleven large metalcuts first appeared in this edition and other *Horae* with calendars for 1508-1528 published by Vostre (for the use of Paris, Chartres, Amiens, and other editions for the use of Rome).

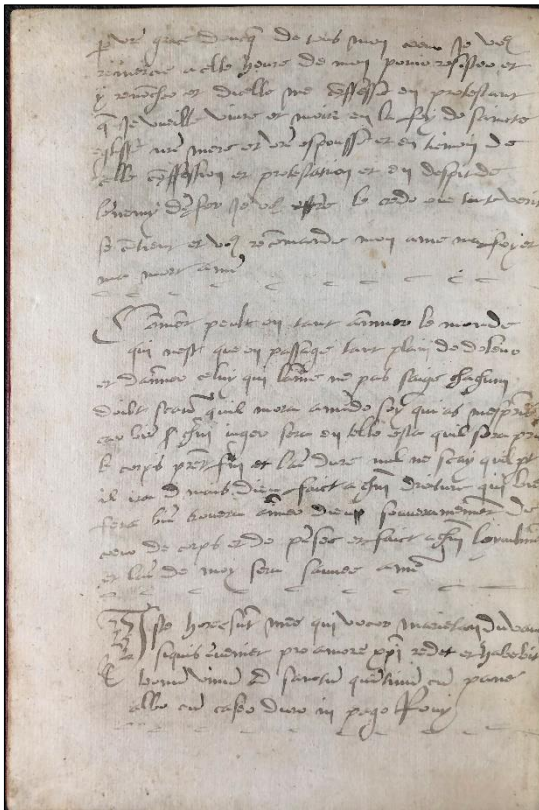
Nine of the fourteen large cuts appear in lavish double-page displays opposite smaller metalcuts, set within architectural borders to bring them to the same size. The subjects relate thematically; in one case the cuts show two artists' views of the same subject, the Annunciation to the Shepherds. Most of these smaller cuts are from an earlier octavo-format series cut





by Jean Pichore's workshop for Vostre, first used in 1502-1506. The oldest metalcuts used in the double-page spreads are the Tree of Jesse, the Adoration of the Shepherds, and the Trinity. Along with the anatomical man, the 33 small text cuts, and some of the border pieces, they date from the 15th century and are attributed to or in the style of the so-called Master of the Apocalypse Rose.

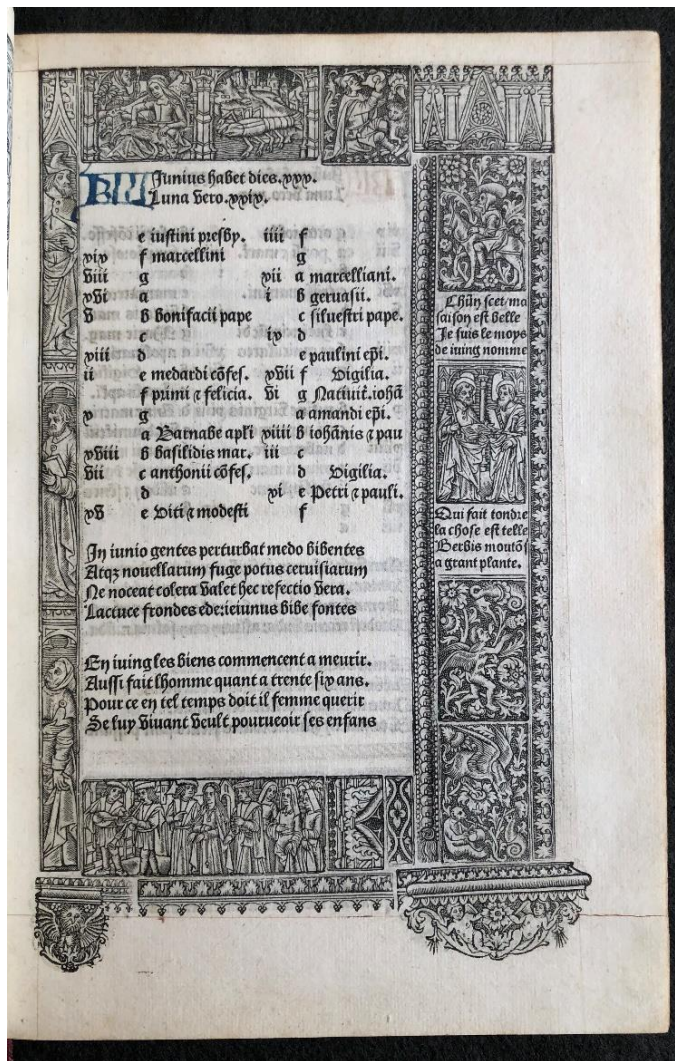
As important as the larger illustrations in the presentation and reception of early 16th-century Parisian printed Horae were the metalcut page borders, which completed the visual feast offered by the book of hours. They diverted the reader with entertaining stories and an enchanting patchwork of pictures, while amplifying the main devotional text with their edifying tales and reminders of mortality. Sixteen different series are used here, including the celebrated Dance of Death with its pungent French verse text, the Last Judgment series (inspired by Dürer), the Triumphs of Caesar, the Lives of the Virgin and Jesus (sometimes described as the Typology series, modelled on the *Biblia pauperum*), the Miracles of Notre Dame, Susanna and the Elders, the Sibyls, Joseph and his Brothers, the Triumph of the Virtues over the Vices, and scenes of games and seasonal activities. The historiated border-pieces alternate with purely ornamental border strips embellished with putti, arabesques, grotesques, and foliate ornament. Originally imitative of the manuscript tradition, such widely copied border series took on a life of their own. Their importance in the eyes of the publisher and public is evident from the fact that they are mentioned in the title. The metalcuts and border strips that compose them include both older, stylistically archaic material in the style of the Master of the Apocalypse Rose, and more modern Italianate ornament cuts along with German-influenced figural cuts by the Pichore workshop.



The manuscript prayers following the printed text, by a clearly literate and devout woman named Marielaine du Varny, are in three sections, the first and longest containing prayers to the Virgin, addressed in a variety of manners: *Glorieuse Vierge Marie*, *Noble Mere du Redempteur*, *Glorieuse Vierge puella fille de dieu*, etc.; the prayers of the second section are to Jesus (*Jesus ... roi, filz de dieu le pere...*), and those of the final section to God (*Sire Dieu tout puissant...*). Her notes conclude with the promise of a gastronomical reward to anyone who should find the book, a not uncommon message by medieval book owners: *Iste hore sunt mei qui vocet Marielaine du Varny si quis inveniet pro amore Xri redet et habebit bonum vinum ... cum pane albo cum caseo duro in pago Rony*" (These Hours are mine, my name is Marielaine du Varny; should anyone find them for the love of Christ let him return them and he will have good wine ... white bread, and hard cheese in the village of Rony").

The copy was later owned by three distinguished American collectors. Its excellent condition, large size, and "fine and crisp impressions" were lavishly praised in the Hoe and Cortlandt Bishop sale catalogues. Mary S. Collins, née Mary F. Schell, married the Philadelphia publisher Philip Sheridan Collins following the death of his wife and her closest friend Anna Steffen. Together the couple assembled an important collection of medieval manuscripts and early printed books. Some were donated; others were sold by her estate.

Four other copies located (apparently all printed on paper): Johns Hopkins University, Harvard, Rennes Bibliothèque municipale, and Sammlung Bibermühle. Bohatta 881; Alès, *Bibliothèque liturgique ... de Charles-Louis de Bourbon, Supplément* (1884), no. 358 (and cf. table, p. 43 of Supp.); R. Brun, *Le livre français illustré de la Renaissance*, (1969), pp. 14-16; Tenschert, ed., *Horae B.M.V.: 365 gedruckte Stundenbücher aus der Sammlung Bibermühle*, vols. I-IX (2003-2014), no. 95; on the illustrations, see also II: pp. 736-8 and IX, series 15, 22 & 24; Harvard/ Mortimer French II, p. 368, Horae no. 1; Peignot, *Recherches historiques et littéraires sur les danses des morts* (1826), pp. 149-163. Cf. Fairfax Murray *French* 259.



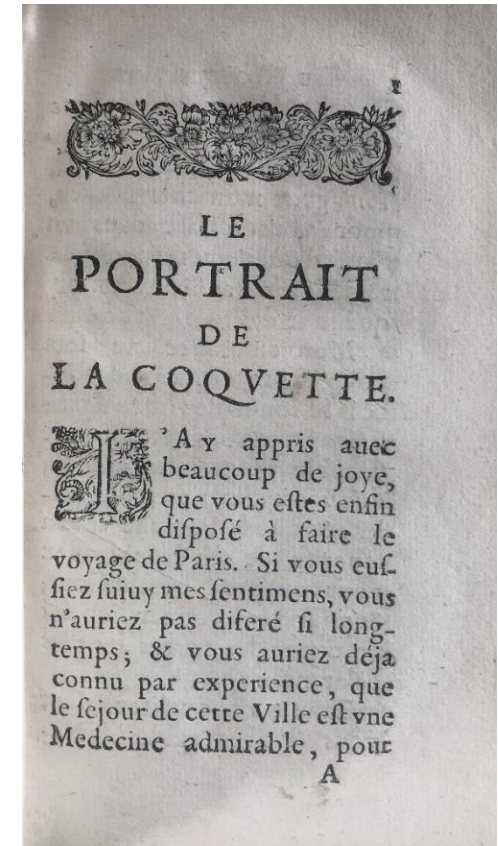


*She gave as good as she got*

12) [JUVENEL, Félix de]. *Portrait ou le veritable caractere de la coquette*. [Part 2]: [NINON DE LENCLOS]. *La Coquette vangee*. Paris: Claude Prudhomme, 1701.

12mo (143 x 86 mm). [10], 264 pp.; [2], 7-48 pp. (complete). Woodcut printer's device of Charles de Sercy, head- and tail-pieces and initials. Title-leaf torn at gutter, dampstain in first few quires, one or two short marginal tears. Contemporary calf, spine gilt; foot of spine damaged. *Provenance*: early signatures, Moreau (?), and ... *De Beaujour*. \$550

First Edition, third issue, with a new title but the original sheets from 1659, of a satirical diatribe against "Coquettes," couched as a warning to the author's nephew against the dangers of associating with women who aim to use their beauty and/or intelligence to make masculine conquests. The writer singles out several unnamed ladies, including one whom the contemporary reader (of Paris society) would have recognized as Ninon de Lenclos. Gifted writer, atheist, *saloniste* and a fiercely independent woman who had serially monogamous relationships with such eminences as the King's cousin (*le Grand Condé*) and the duc de La Rochefoucauld, Ninon de Lenclos (1620-1705) was known in France by the catch-all term of *courtisan*, applied not only to prostitutes but also to women who refused to marry or join a convent, and for whom the paradoxical sole route to independence was via the generosity of wealthy men. Juvenel, an inexhaustible writer of voluminous unpublished tomes, known in society as an insufferable and thin-skinned pedant, allegedly penned his satire as revenge against an incident resulting in his public mockery by the exasperated women of the Paris salons, instigated by Ninon de Lenclos. (Lacroix stated that it was originally published outside France as a pamphlet, but none seems to survive.) The work was printed by Charles de Sercy in 1659, under the title *Portrait de la coquette, ou la lettre d'Aristandre à Timagène*, along with a lively response by one of the "Coquettes," who mockingly mirrors Juvenel's conceit, warning her niece against "Philosophers, who bring criticism, insults and disorder into the most agreeable gatherings." "*Un chef d'oeuvre d'esprit, de malice, et de style*" (Lacroix), it is attributed to Ninon de Lenclos herself.

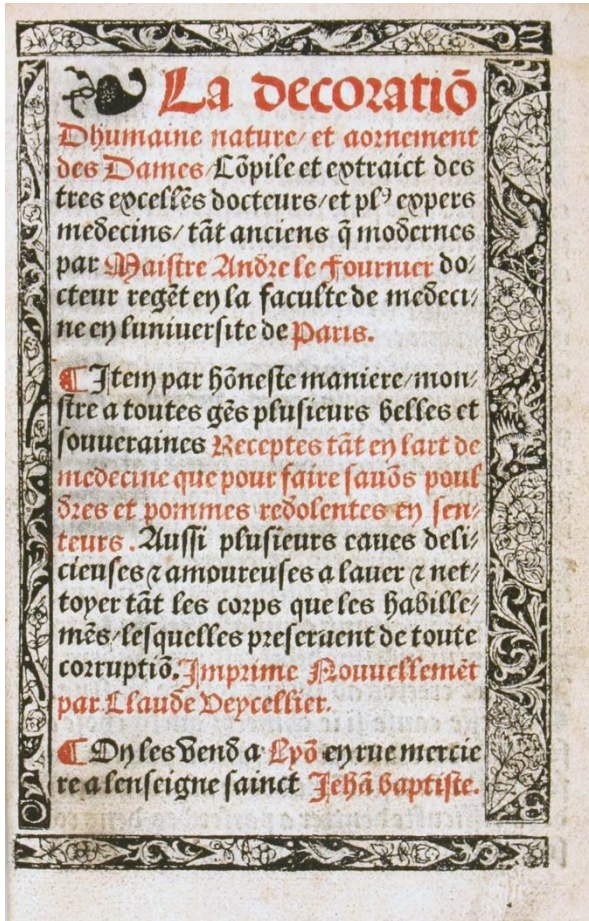


The two works were reissued together in 1685 with a new title, and again in 1701, both editions using the 1659 sheets. In our copy and that of the BnF, only the title-leaf of the *Portrait* was canceled and replaced, and de Sercy's Letter to the reader, the Extrait du Privilège, and the errata are preserved. The *Coquette vannée* retains only the original half-title, the 2-leaf preface, which contained "indiscreet details" according to Lacroix, having been removed. In the present copy the first text leaf (A1) of the *Portrait* is of a variant typesetting, with different woodcut material, from that of the BnF copy of the 1685 issue (reproduced on Gallica), but the rest of the quire (including the conjugate A12) and the other quires appear to be identical. OCLC records no American institutional copies of the 1659 issue. There are copies of the 1685 issue at U. Wisconsin and Columbia, and of the present issue at Yale and the Lilly Library.s Barbier, *Dictionnaire des ouvrages anonymes* 3:959 and 1:762-3; Paul Lacroix, art. in the *Bulletin du Bibliophile et du Bibliothécaire*, 14th Series (1860), pp. 1003-5.



*Beauty and health: a companion of the toilette*

13) LE FOURNIER, André (fl. 1518). *La decoratio[n] Dhumaine nature, et aornement des dames*. Lyon: Claude Veycellier, 1 [i.e., 11] March 1531.



8vo (133 x 90 mm). Collation: A-G<sup>8</sup>. 50, [6] leaves. Bâtarde type. Title in red and black within woodcut border printed from four blocks, woodcut initials. Bound ca. 1830 in crimson polished calf, covers with double gilt fillet surrounding two blind roll-tooled borders, smooth spine gilt with title lettered longitudinally within decorative cartouche, gilt edges, marbled endleaves, signed "Simier" at foot of spine. Notes in Latin in a contemporary French hand on final blank page. **\$9750**

THE FIRST FRENCH BEAUTY MANUAL, second edition, and the first printed in Lyon. This collection of recipes for cosmetics, perfumes and herbal treatments relies on easily available foods or plants, many requiring no more than a stove, and occasionally an alambic for distillation. Most of the concoctions are cosmetic: how to dye hair blond or black, prevent a suntan, remove unwanted hair, warts, pimples, or freckles, whiten one's teeth, sweeten one's breath, firm up one's nipples, brighten one's complexion, smell like roses, tidy up ragged fingernails, or abolish wrinkles. Several remedies address common medical complaints: a child's cough, headaches, injuries occasioned by childbirth, and other gynecological issues (the latter written in Latin, to ensure that the readers consult a "clerc" or doctor). The second part is devoted to perfumes, powders, oils and soaps. A table at end facilitates consultation.

How much Le Fournier, a physician and chemist, named regent of the Faculté de Médecine de Paris in 1518, actually contributed to the book is uncertain, as many of the health and beauty remedies stem from oral tradition. His books would hardly have told him, for example, the secret skin cleansing recipe of Isabelle of Aragon (involving large quantities of goat's milk and flour), or that a concentrate of 300 boiled snails blended with a laurel leaf, 3 spoons of olive oil and honey will produce a hair-

thickening pomade; while a distillation of 12 fresh hen's eggs, 12 ounces of ass's milk & an ounce of cinnamon will "illuminate, purify, and so glorify a person's face that she will look 15 years old."

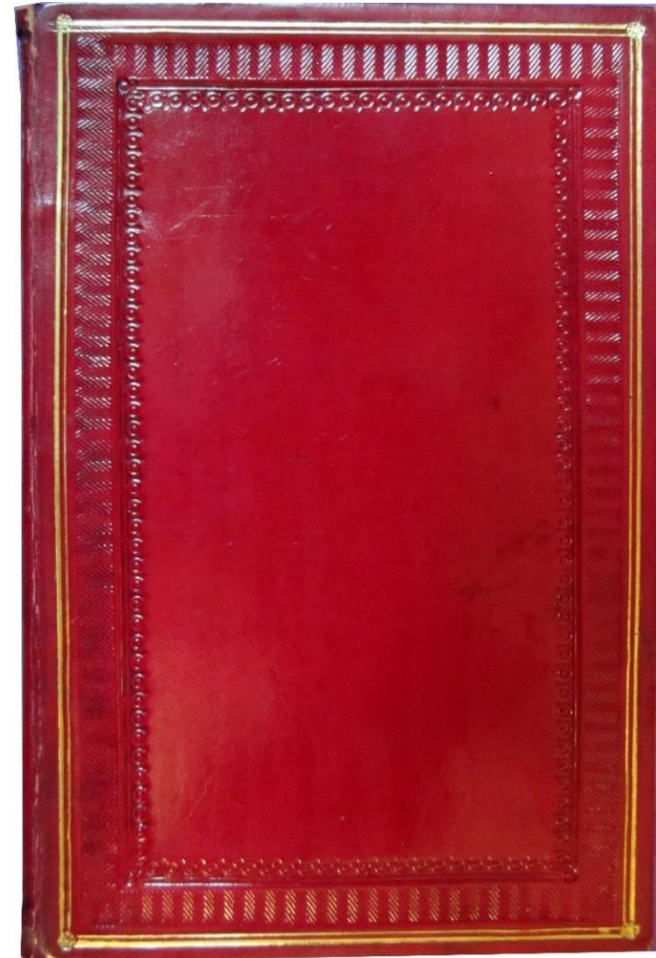
Claude Veycellier issued this edition five months after the first (recorded) edition, printed in Paris by Pierre Leber for Jean Longis and Jean Saint-Denis (18 October 1530). A second Paris edition, also from Leber's press, is dated two days after Veycellier's. Both this and the slightly later Paris edition include three pages of medical remedies not included in the 1530 edition. The book jumped off the shelves: Veycellier

reprinted the text in 1532, and seven further editions are recorded, most Lyonese and all but one printed in the 1530s and 40s. Nearly all survive in one to five copies, as to be expected given “the frequent use these Companions of the Toilet (like their relatives of the Kitchen) must have been subject to by their fair owners, probably lying open for reference close by during the concoction of the various mixtures...” (Picot, Fairfax Murray catalogue).

I locate 4 other copies of this edition: the Lignerolles-Fairfax Murray copy, now at Princeton, a copy at the British Library (shelfmark 1174. d.1, mistakenly described as undated in the BMC catalogue, the oddly placed colophon, on fol. G2r, preceding the *Table*, having been overlooked by the cataloguer, and listed as a separate edition by Baudrier and Gültlingen, but correctly described by Ferguson), a copy at the University of Minnesota, and a copy offered by Giraud-Badin in the 1990s. x0078

The binding may be the work of René Simier, or of his son Alphonse, who took over the firm ca. 1826. But, while decorated with one of the characteristic border rolls (“*en molette*”) from their shop, it is signed simply *Simier*, without the title “Relieur [or R.] du Roi” used by René Simier after his appointment in 1816 or 1817 as binder to Louis XVIII, and later by his son. The narrow backstrip may have made inclusion of the honorific impractical, but it is also possible that the binding was produced by the unrelated or distantly related binder Germain Simier, who capitalized on the name from the early 1830s, until he was forced by court order to identify himself properly.

Baudrier XII, 428; Gültlingen VI:107, no. 8; Fairfax Murray *French* 307; Brunet III, 932; BM/STC *French* p. 260 (misdescribed as undated); Bechtel L-100=L-103 (perpetuating the “undated” ghost edition); Ferguson, *Secrets*, S. III, p. 16, no. 21, & Index no. 499; cf. Demerson, *Livres populaires* Mpvf 01-03, and Kelso, *Doctrine for the Lady* 492.





*The Real Thing*





**14) NETTO, Johann Friedrich** (1756-1810). *Zeichen- Mahler- und Stickerbuch zur Selbstbelehrung für Damen, welche sich mit diesen Künsten beschäftigen ... Mit 48 Kupfertafeln und einem auf Taffet mit Seide und Gold gestickten Modelltuche.* [With part 2:] *Zeichen- Mahler- und Stickerbuch ... Zweiter Theil, Mit 24 Kupfertafeln und einem auf Taffet mit Seide und Gold gestickten Modelltuche.* Leipzig: Voss und Compagnie, 1795-1798.

Two parts in two volumes, oblong folio (280 x 450 mm). Both volumes COMPLETE: Volume 1: 38 pp. 47 engraved plates, of which four folding: 23 numbered etched plates, all signed *Netto fec. or f.*, each in two states, hand-colored and uncolored (plates 19 and 20 larger and folding); an uncolored impression of plate 21 bound at front, as the pattern plate for A SILK EMBROIDERY SAMPLER, CONTAINING OVER FORTY-FIVE EMBROIDERED MOTIFS IN COLORED SILK THREAD, plus one unnumbered demonstration pattern sheet with punched designs for transfer. Volume 2: 40 pages, 23 etched & engraved plates, all signed *Netto fec.*: 11 plates in two states, hand-colored and uncolored, the uncolored impression of plate 12 bound at front as the pattern plate for the MAGNIFICENT SILK SAMPLER, AT CENTER A LARGE SCENE OF AN ERUPTING VOLCANO, flanked by four smaller motifs, all embroidered in colored silk and gold and metallic thread with sequins. Titles on original guards of the same pale green paper as the facing flyleaf. In both volumes the samplers are preserved with their original paper backing, attached with the original large, regular stitching. Vol. 1 title creased, vertical crease through first leaf of Chapter 1 (fol. B1), occasional faint discoloration, the plates in fresh condition with fine original coloring, and the samplers with the original paper backing and in equally fine condition. Bound ca. 1798-1799 in red calf-backed black straight-grained goatskin over boards, covers with gold-tooled *entrelac* roll border, at center of upper covers an onlaid gold-tooled and -lettered green morocco title label; black endpapers, speckled edges (some cracks, extremities worn, large chips with loss to vol. 1 cover label). Contemporary bookseller's inscription on front flyleaf of vol. 1: *2 bände, mit gestickten Modelltuchen eingebunden...* \$32,000

AN OUTSTANDING COPY OF NETTO'S FIRST TWO PATH-BREAKING EMBROIDERY PATTERN BOOKS FOR WOMEN (ONLY EDITIONS), COMPLETE WITH THE EMBROIDERED SAMPLERS. A third volume of patterns was published under the same title in 1800; the three volumes are usually found separately. This set was uniformly bound soon after publication of Part 2. Copies with the samplers are exceedingly rare, and those few that have survived are usually well-worn. The samplers in this set are in remarkably fresh condition, as are the engraved plates. That for the second volume, showing Vesuvius (presumably) erupting, is especially finely worked and preserves every original sequin and gold thread.

Netto, a Leipzig drawing master, was the first needlework pattern book editor to embrace the ingenious idea of providing a genuine sampler to aid his female readers in interpreting the engraved patterns provided in his manuals. In his introduction he refers to an early essay in the genre, published in 1783 (not identified, no copies located), which he found unsatisfactory, as it lacked a sampler, the essential instructional element for ladies: "Since that time members of the beautiful sex in Germany have begun more frequently than hitherto to occupy themselves with needlework; at the same time none of the books that treat this art have provided the complete instruction that can be afforded by a model sampler." He sought to remedy this in his first needlework book, the present first volume. His manual distills the result of "twenty years attention and experience in this and related arts"; the sampler was embroidered under Netto's supervision by "the best [female] embroiderers" (*Stickerinnen*). As usual these women remain anonymous.

Both volumes contain "exquisite depictions of the neoclassical garlands, bouquets, medallions and allegorical motifs associated with late eighteenth-century design in Europe. Netto's books provide an invaluable glimpse into the creation of designs for embroidery, the means by which they reached their intended audience and the technical information provided to the purchaser" (Cora Ginsburg catalogue, 1998, p. [6]). In the first volume, the embroidered motifs of the finely worked sampler, which follows the patterns given on plate 21, progress from upper left to lower right from the simple to the more elaborate. Shown are blossoms, flowering plants, a wild strawberry plant, a canary, ornamental trims, ribbons and bows, garlands, a wheat sheaf and a cornucopia, flower baskets, butterflies, palm trees, a cottage, neoclassical monuments, fountains, broken columns and circular colonnades, and an altar in a grotto. These designs can be used, he explains in the text, for small workbags, portfolios, and "souvenirs," and the small bouquets can decorate "négligés."



The embroideries of Netto's beautifully worked sampler for the 1798 volume are pictorial rather than ornamental, showing an erupting volcano (presumably Vesuvius) in an Italianate landscape, flanked by candelabra and, at top, two vignettes of cottages. The character of the engraved designs also differs between the two volumes. "Netto's earlier book... held smaller and more delicate designs, a lingering influence

of the Louis XVI style, while those of the later edition, larger in scale, show that of the Directory" (Margaret Abegg, *Apropos Patterns*, Bern 1978, p. 183).

The 1795 volume contains a technical manual covering drawing, painting, colors (*Farbenlehre*), and different types of needlework, in 86 paragraphs divided into 12 chapters, with a final chapter describing each plate. The engravings are provided in color, Netto explains, as a guide to choosing the colored threads, while the black and white plates are meant to be pricked through for direct use as patterns. The engravings supply individual decorative motifs as well as larger patterns for dresses, chemises, shawls, and other elements of clothing. In the

1798 volume Netto delves more deeply into the application of the arts of drawing to embroidery, and his 40-page manual includes chapters on drawing, perspective, painting; embroidering with English wool; the use of corals, pearls, gold and silver; allegorical motifs for fire screens, tablecloths, potpourris, and other objects; embroidering on leather for portfolios, bags, etc; and a glossary of colors for landscape painting. The introduction concludes with an explanation of the plates. Netto intended this new series of designs to show that taste is not the exclusive domain of the French (a prejudice which he decries in the preface). His designs were intended to last, being motifs that will not go out of style. "The flowers, for example, the bouquets, the landscapes, and other parts will [in future] still be embroidered in the same manner and with the same colors as at present. Also the text, which has proven itself in the experience of many, will lose nothing of its usefulness" (p. 4).

These costly volumes could only be published by subscription, as explained by Netto in a prospectus to the second volume, issued in 1797. The volumes were produced and delivered in the same order in which the subscription orders were received. They could be ordered with or without the embroidered models; for the less expensive copies the embroideries were replaced with a hand-colored engraving (hence the count provided in the titles of 48 and 24 plates respectively). Besides his further volume of embroidery patterns, issued in 1800, Netto went on to publish a knitting manual (*L'Art de tricoter*) in 1802, a periodical devoted to the arts of the needle (*Taschenbuch der Strick-, Näh- und anderer weiblichen Arbeiten*, 1801-4), and a few other manuals of the domestic arts for women, all now quite scarce. Netto was the only needlework pattern book artist named in Jessen's classic survey of ornament prints, where his books are described as the "most distinguished" (*am stattlichsten*) of the spate of women's needlework manuals that appeared in the late eighteenth century in response to the new vogue for female handiwork.



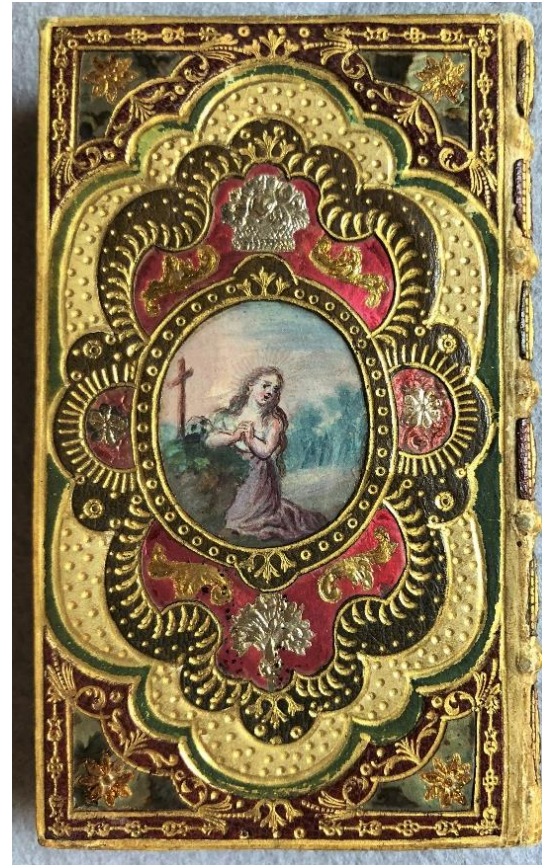


All volumes of Netto's *Stickerbücher* are rare. Guilnard knew of only the second and third volumes. In North America, copies are held by the Smithsonian (volume I), the Metropolitan Museum of Art (vols. I and II), Winterthur Museum and Library (vols. I and II, with the 1797 Prospectus, sold by us), Clark Art Institute (vols. I, without pl. 21 or the sampler, and vol. III), and New York Public Library (vol. 1). The embroideries of the samplers differ in different copies. For example, in this copy the sampler for the first volume closely follows the engraved model, while the embroiderer of the vol. 1 sampler in the Winterthur copy took liberties and made up some of her own designs. (An exact count of the embroidered motifs is difficult, since some of the motifs have multiple elements). The sampler for the 1798 volume follows more or less the same design in both this and the Winterthur copy, but with slightly differently colored threads. No effort was spared to make this embroidery enticing - neither sequins nor gold thread, nor fumes of the volcano, delicately drawn directly on the silk in charcoal or ink. Berlin Katalog 1529 (vol. 2); Guilnard, *Mâitres ornemanistes*, p. 461; Paludan & de Hemmer Egeberg, *98 Mønsterbøger ... 98 Pattern Books for Embroidery, Lace, and Knitting* (Den Danske Kunstindustrimuseum, 1991), no. 70; cf. P. Jessen, *Der Ornamentstich* (1920), p. 359.





*The route to nobility: a goldsmith's daughter*



15) **ORDINARY** – *Ordinaire de la Messe. Avec les Vespres. Les Complies. Les Sept Pseaumes de la Penitence ...* Paris: Durand, 1756.

32mo (binding size 97 x 59 mm). Single quire of 32 leaves. [64] pp. Some browning. Contemporary mosaic binding of white calf, at center of each cover a cartouche containing a MICA-COVERED WATERCOLOR MINIATURE, of a saint holding lilies on the front cover and of Mary Magdalene on the lower cover, set within a frame of successive irregularly shaped onlays of green-painted, white, and brown calf gilt borders, the four reserved areas between the frame and the central cartouche filled with silver and gold ornaments on a red foil ground, overlaid with mica, and at each corner an inlay of painted clouds with a small gold foil flower ornament, also covered



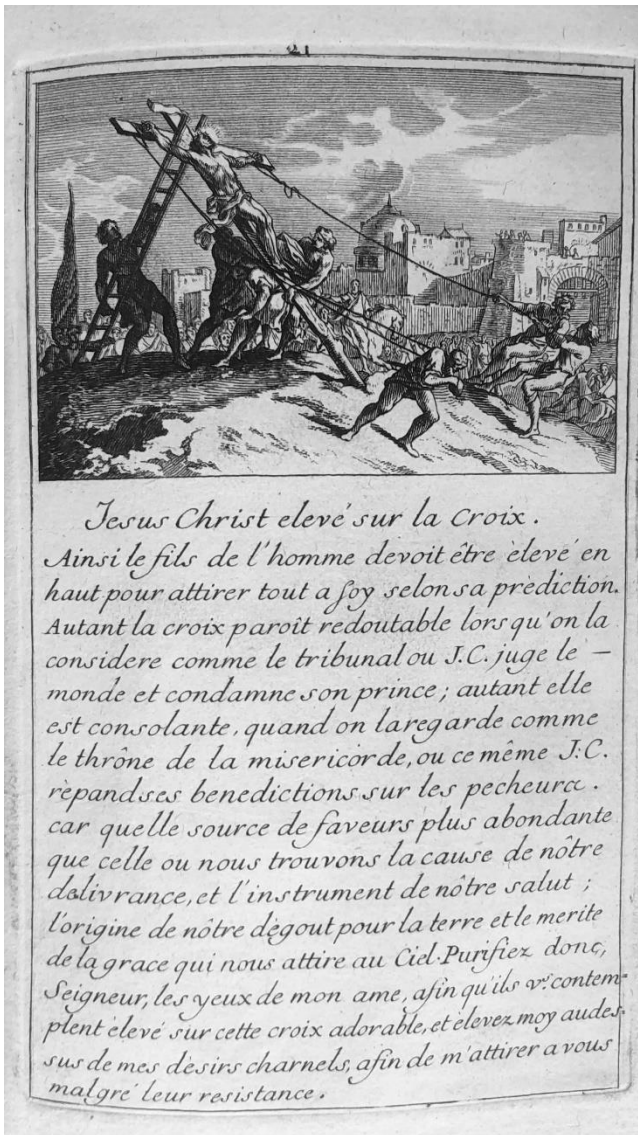
with mica; spine in six compartments with alternating red and black gilt morocco onlays each with a silver or red mica-covered roundel, "Annee 1760" gold-lettered in second compartment; gilt edges, blue silk liners, blue silk ribbon marker. Slight rubbing to joints and extremities, green paint with a few small chips, else fine; modern two-part case. *Provenance*: Marie-Rose Bridon [de la Gicquelière]: manuscript leaf with calligraphic ownership statement in red ink, within ornamental border, bound at front: "*Ces Heures appartiennent à Marie-Rose Bridon, A Nantes, 1764.*" \$8500

A luxury binding on a miniature Ordinary of Mass. With its onlays of gold and silver, crimson foil and central painted ovals covered in mica, the binding was AN APPROPRIATE GIFT FOR THE DAUGHTER OF A PROMINENT FAMILY OF GOLDSMITHS. Jean Bridon of Nantes, born in the early seventeenth century, was the first of his noble Breton family to call himself "sieur de la Gicquelière" (noted in a document of 1646), presumably following the acquisition of a property of that name; he was also the first of a long line of Bridon master goldsmiths. Goldsmithing was considered a noble art at the time, whose pursuit not only did not make a noble lose caste, but could confer nobility upon commoners. Marie-Rose may have been the daughter of Pierre III Bridon, born in 1702, who fathered many children with his wife Marie-Madeleine Bory, and for whom a new private family chapel is recorded as having been blessed in 1764, under the invocation of Saints Peter and Mary Magdalene (an event possibly not unrelated to this binding). Presumably the same Marie-Rose Bridon was recorded as a new lay member of the Confraternity of Saint-Esprit du Machecoul in 1760.

Other bindings from the specialized workshop that produced this binding are known; some contain painted coats-of-arms instead of pictures in the central cartouches. Louis-Marie Michon attributed a group of such mosaic bindings, mostly on octavo-format books including *Almanachs royaux*, executed between 1755 and 1772, to the workshop of the Derome dynasty, which included "no fewer than 16 master binders" (p. 37), of whom two distinguished themselves, Jacques-Antoine Derome and his son Nicolas-Denis, received as master binder in 1761. Michon reproduces a binding in the Arsenal library (plate VI, no. 56), which resembles this one stylistically.

OCLC records a handful of copies of editions of this almanac, dated 1750, 1760, and 1771. The Penn copy of the 1750 edition includes two plates. On the Bridon family, see Granges de Surgères, "Les artistes nantais du Moyen âge à la Révolution," *Nouvelles Archives de l'Art français*, 3rd series, XIV (1898), pp. 80-82; "la Famille Bridon" at [www.info.Bretagne.com](http://www.info.Bretagne.com) (<http://www.infobretagne.com/famille-bridon.htm>); "Une confrairie du XIIe siècle au pays de Retz," *Bulletin de la Société Archéologique de Nantes*, 30 (1891), p. 192. On the binding, cf. Louis-Marie Michon, *Les Reliures mosaïquées du XVIIIe Siècle* (Paris, 1956), pp. 37-42, 110: nos. 56-58, & pl. VI; Gumuchian Catalogue XII (*Belles Reliures*), no. 252, color plate CVI.

*For the 1 %?*



**16) PACOT, Jean**, engraver. *Figures de la passion de Notre Seigneur Jesus Christ Accompagnées de reflexions propres a donner l'intelligence de ce mistere*. Paris: chez Chereau, [1729].

8vo (190 x 124 mm). [3], 35 leaves, entirely engraved, all but the second and third preliminary leaves (the dedication) printed on rectos only. Engraved title, arms of the dedicatee Adélaïde d'Orléans, historiated initial, and 35 vignettes of scenes of the Passion, unsigned but by Pacot, after Sébastien Le Clerc, engraved description and commentary below each vignette. Contemporary gold-tooled brown goatskin, sides with wide dentelle border with flower tools at inner corners, upper cover with central panel composed of a different piece of morocco and with corner fleurons not used on the lower cover (an early restoration?), both covers with oval centerpiece densely tooled with small stars, sprigs, blossoms, circles, etc., and including a smaller oval inlay of red morocco, board edges gilt, liners of blue silk, green on gold *Brokatpapier* endleaves, gilt edges; rebaked, clumsy restoration to corners and board edges of lower cover. Provenance: presentation inscription from *le Père Nicolas Jacquier*, author of the *Réflexions en forme de prière sur le sacrifice de la messe* (Paris 1722), to one Madame Hamon, "Donné a Madame Hamon par lautheur des Reflexions son tres humble et tres obeissant serviteur Jacquier prestre de la doctrine chretienne." **\$950**

Only Edition of this engraved devotional book. Pacot's skilled small-scale vignettes of the Passion were copied in reverse from those of Sébastien Le Clerc's *Figures de la Passion*, published in 1692. He dedicated the edition to Louise-Adélaïde d'Orléans (1698-1743), daughter of Philippe d'Orléans, Regent of France from 1715 to 1723. Madame d'Orléans served ably from 1719 as Abbess of Chelles, an ancient Benedictine Abbey that had long been reserved for close female relatives of royalty; during the Regency the position made her the most important religious figure in France. Copies of this book were regularly given to ladies of rank, to judge from the provenances recorded of other copies.

The print publisher François I Chéreau received a *permission* for the work in 1729, according to the BnF catalogue (citing the *Dictionnaire des éditeurs d'estampes à Paris sous l'Ancien Régime*, p. 79-80). Cohen-de Ricci 396; Lewine, *Bibliography of Eighteenth Century Art and Illustrated Books*, p. 400; Thieme-Becker 26:128; Jombert, *Catalogue raisonné de l'oeuvre de Sébastien Le Clerc*, II (1774), p. 82.



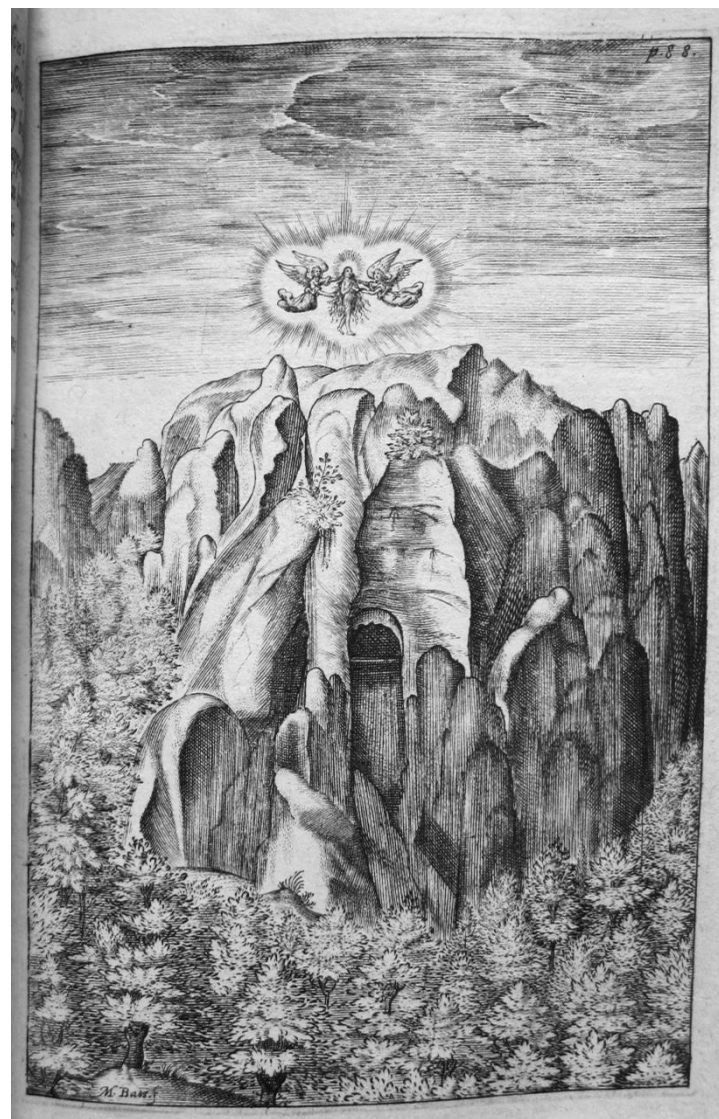
*Carried away by the Magdalene*

17) RÉMI de BEAUVAIS. *La Magdeleine*. Tournai: Charles Martin, 1617.

8vo (150 x 98 mm). Engraved title, 746, [5] pp., [1] blank leaf. 2 engraved plates. Shoulder notes. Woodcut and typographic head- and tail-piece ornaments. Rust-stain in quire D, small stain or adhesion on fol. Tt3v affecting a couple of words, soiling to a page or two, else very good. 18th-century French calf, sides with single blind rule border, spine gold-tooled with red morocco gilt lettering-piece, edges red-stained (a few ink stains to covers, minor wear). *Provenance*: Paris, Capuchins(?), early inscription at head of engraved title (cropped); Albin Ser[ai?]n, signed note on front flyleaf, partly deleted. \$1800

ONLY EDITION of a stupefyingly long poem on Mary Magdalene by an otherwise unknown Capuchin friar and poetaster. The history of the work is provided in a preface to the reader by Marie de Longueval, a noblewoman and friend of the scribbling friar, who was probably her confessor. Mme. de Longueval had requested of Father Rémi a few verses on *la Madeleine* for her own diversion, and after a couple of initial sonnets in the light vein that she expected, the sonnets kept coming, and coming, and an epic work took shape, eventually reaching 20 books, of non-stop alexandrines. At Mme. de Longueval's request Rémi gave her his manuscripts. Originally written only for her, and for a small circle of friends, the work was too great, in her view, to keep from the public, and she feared that the manuscript could be lost or damaged, sitting in her *cabinet* "among her rings," so she persuaded the friar to let her publish it. The same circle of friends, no doubt, contributed laudatory verses, praising the monster as a masterpiece.

Though inspired stylistically by Ronsard and the poets of the Pléiade, Rémi de Beauvais lacked their genius. A German scholar, Paul Dittmer, who analyzed this obscure work, describes Rémi's endless, obsessive detours into dusty by-ways of erudition, his helpless use of onomatopoeias to fill out his lines, and his waves of empty words, which finally suffocate his readers and turn his sincere attempts at reverence into silly parodies. Not surprisingly, in spite of the colorful promise of its



subject, the medieval Magdalene legend being filled with lonely sea-voyages, mass conversions, years in a cave in the south of France, and flying angels, Remi's oeuvre was soon forgotten.

Luckily, it is illustrated. Most fetching is the engraving, signed by Martin Baes or Bass (cf. Thieme-Becker 2:348), of the Cappadocia-like mountains of the Sainte-Baume with the Saint's grotto, her soul being carried aloft by a pair of angels. The engraved title and second plate, showing the penitent Magdalene, are unsigned.

There appear to be different states of the edition: the Harvard copy has an errata leaf at the end, apparently not present in most copies, and the number of engravings seem to vary, with some copies having only one plate (Harvard) plus the title or no plates (Huntington), others with 3 plates (Mazarine, which also has a copy with 9 plates, described as by Jacques Grandhomme). Gay-Lemonnyer II:960. Cf. Paul Dittmer, "La Magdeleine: eine Magdalenenlegende aus dem anfang des 17. jahrhunderts," *Siebzehnter Jahresbericht über die Städtische Realschule zu Magdeburg* (Magdeburg 1907), 1-10.





*Fielding sobered up*

18) **RICCOBONI, Marie Jeanne de Heurles Laboras de Mézières; Henry FIELDING.** *Amélie, roman de Mr Fiedling* [sic, corrected in titles of parts 2 and 3], *Traduit de l'Anglois Par M<sup>me</sup> Riccoboni.* Paris: Brocas & Humblot, 1762.

3 vols. in one, 12mo (162 x 97 mm). [2] ll., 176 pp.; [2] ll., 208 pp.; [2] ll., 271 pp. Fine. Contemporary French mottled calf, flat spine gilt with red morocco lettering piece, edges stained red; foot of spine chipped. \$1250

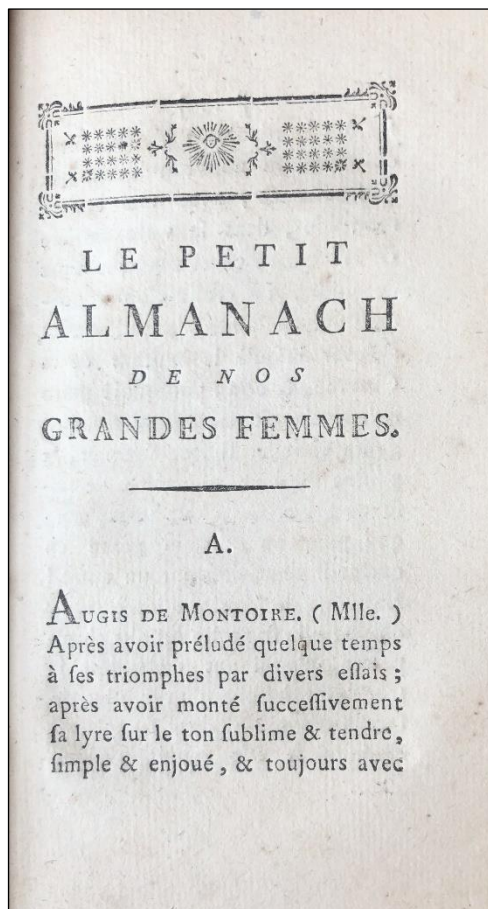
First Edition of Mme. Riccoboni's free adaptation of Fielding's novel. Riccoboni was among the pioneering 18th-century female novelists who earned a living from their writing. Published the same year as a more faithful French translation, by Mme. de Pisieux, Riccoboni's abridged and altered version omitted Fielding's "longueurs" (Gay), "cleaned up" his prose, turned commoners into aristocrats, magnified the importance of financial transactions, interjected an omniscient narrator where Fielding had let the characters reveal themselves through their actions, and altered the fundamental nature of several characters, including the heroine's.

Although a passionate Anglophile, English humour was lost on Riccoboni; she therefore removed all traces of it from her version, which, according to Crosby, had been undertaken as an exercise to improve her English. Her scattered notes had been cobbled together rather hastily for publication, Humblot, an excellent printer and publisher, having proposed that she tighten her production schedule in an attempt to thwart the pirate-printers of illegal *contrefaçons* which were adversely affecting her income. She may have succeeded: *Amélie* had fewer counterfeit editions than her other publications, a fact that Crosby considered "infallible proof" that it was less successful (p. 46). Whatever the case, it provided "ready consolation" for those female readers (English as well as French) who were "repelled by Fielding's lack of refinement..." (Streeter, p. 146).

Martin, Mylne, Frautschi 62.16; Cioranescu 53037; Gay-Lemonnyer I:91; Rochedieu, *Bibliography of French Translations of English Works 1700-1800*, p. 107 (Cioranescu and Rochedieu both erroneously citing 1743 as the first edition of this translation); Cross, III 179, 184, 322; Crosby, *Mme. Riccoboni, une romancière oubliée*, pp. 46, 121-5; Streeter, *The 18th-century English novel in French translation*, 134.

*Shame on the Academy*

19) [RIVAROL, Antoine and Louis René Quentin de Richebourg, Marquis de CHAMPCENETZ, attributed to]. *Le Petit Almanach de nos grandes femmes, accompagné de quelques prédictions pour l'année 1789*. A Londres [i.e., France]: s.n., [1788].



12mo (168 x 98 mm). 118 pp. Typographic ornaments. Untrimmed, in modern half buckram (first and last leaves browned from acidic endpapers). *Provenance*: FRÉDÉRIC LACHÈVRE (1855-1943), bibliographer and literary historian, with his bookplate. **\$975**

FIRST EDITION of a satirical reply (or sequel) to the great wit Antoine Rivarol's *Petit almanach de nos grands hommes*, written with the assistance of the Marquis de Champcenetz and published in 1788. With his unerringly accurate barbs Rivarol "perfected the torture of punishing with praise" (*Nouvelle Biographie Générale*), and the work was an unexpected success. The present parody uses the same dictionary format to lampoon 88 female authors, but the snide entries lack the original authors' cleverness (as noted by Grand-Carteret), belying the common attribution of the text to Rivarol and Champecenetz themselves.

The premise of the work was the anonymous author's tongue-in-cheek proposal, explained in the preface, that the Académie française add an additional 40 chairs for female writers, to match the number of men. A friend cautioned that the Amours would take over, the chairs would turn into sofas, and the Academy meetings would become an occasion of loss of virtue ... (p. xiii). Setting aside these frivolities and in spite of the condescending tone of the entries, the work is of interest for its list of so many mostly French female writers of the pre-Revolutionary period. Although a few are better-known—Mme de Genlis (listed under her noble name of Marquise de Sillery), Mlle de Keralio, Mme Riccoboni, Mme la Comtesse (Fanny) de Beauharnais, and Olympe de Gouges, for example—the majority of the targeted authors are now remembered mainly by literary scholars, and some no doubt deserve resuscitation.

It took another two centuries for a woman to be admitted to the Académie, when Marguerite Yourcenar was admitted in 1980. To date only eight other women have shared that honor.

The satirical supplement, a fictive list of 12 predictions for 1789, one for each month, consists of an IMAGINARY BIBLIOGRAPHY, as the predictions all concern literary works not yet written.

OCLC lists North American copies at Rutgers, Cornell, and U. Kansas. Tourneux 20745; Grand-Carteret 936; Barbier 3:838; cf. *Nouvelle Biographie Générale* 42:328-333.



*Cut and pasted*

**20) ROMANTIC BOOK ILLUSTRATION – Baroness DARU.** Album of illustrations from printed books and periodicals. [France, ca. 1855].

Oblong album (257 x 333 mm). [55] leaves of thick paper including sheets of blue, green and brown paper, on the rectos and some versos of which are carefully mounted approximately 425 cut-out illustrations from French books and periodicals, most from the 1830s and 1840s (but with 5 eighteenth-century illustrations or vignettes), including three clippings mounted on the moiré front free endleaf; several illustrations printed on colored paper, two hand-colored, three ?offset proofs on India paper (one with small tear); with two loose unsigned drawings. A few clippings partly detached from mount. Dark violet crushed morocco, sides with gold-blocked foliate border and central arabesque cartouche, within which the gothic letters “E. F.” are stamped on the upper cover, smooth spine gold-tooled to a similar design, white moiré endleaves, gilt edges (a few scratches, upper joint split, lower joint rubbed). *Provenance:* given by the Baroness Daru to Eugène Hippolyte Forest, with presentation inscription mounted on verso of front free endleaf, “A Monsieur Eugène Forest, souvenir de Mad<sup>me</sup> la Bonne Daru,” with his supra-libros, and the initials E.F. inscribed in pencil on the lowermost clipping of the first page, showing a leering horned devil.

\$2500



A woman’s scrapbook of wood-engraved, steel-engraved, and a few lithographed illustrations and vignettes from the heyday of the Romantic period of book illustration in France. It was presented to the artist, engraver and caricaturist Eugène Hippolyte Forest (1808-1891) who had collaborated on many of these publications, by one Baroness Daru, presumably a friend or admirer, possibly the wife of Pierre-Auguste Napoléon Daru, grandson of Napoleon’s trusted advisor Pierre Daru.

Madame Daru arranged her clippings partly thematically and partly according to purely esthetic criteria. She sacrificed bibliographical accuracy to visual effect; thus a central vignette is in several cases placed within a cut-out title or ornamental border from a different work. As broad as the world of French Romantic graphic art itself, the illustrations include fashion plates, romantic vistas and scenes of foreign lands, city views, monuments, pastoral scenes, melodramatic illustrations for novels or tales, fable pictures, portraits of *le beau monde*, caricatures, comic vignettes, and satirical prints. One shows a chained black slave on his knees about to be whipped by a white man; the caption reads “*Un Républicain modèle / (Scène de moeurs Américaines).*” A number of the illustrations come from *La Caricature*, a satirical weekly directed by Charles Philipon, published from 1830 to 1843, and from the early years of *Le Charivari* (1832-1937), on which Forest collaborated

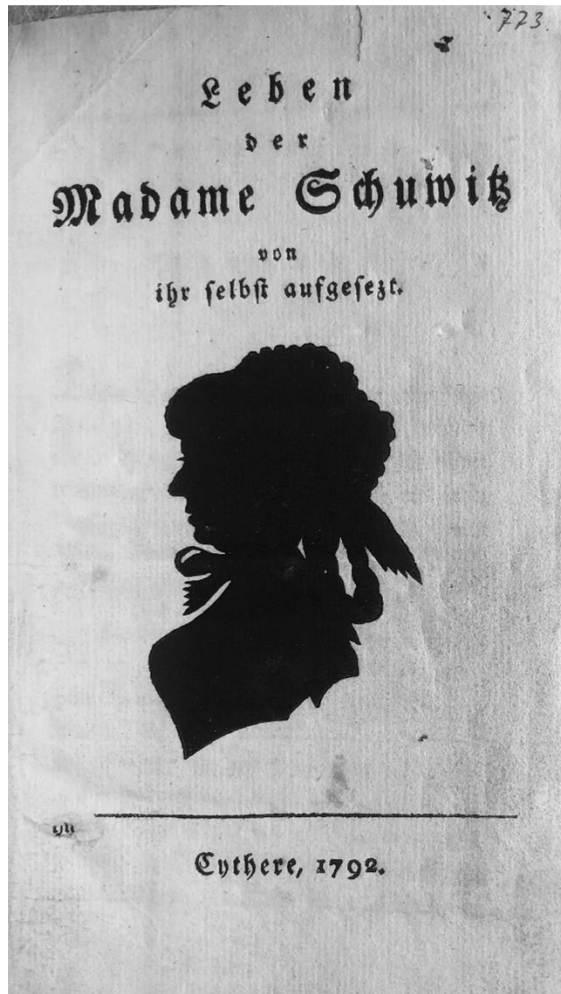


with Grandville and Honoré Daumier. The opening page includes a title-illustration of the *Musée pour rire*, a three-volume collection published in 1839, containing comic illustrations by Daumier, Gavarni, Grandville and others. Among the signed illustrations are wood engravings after Bellange, Daumier, Gavarni, Tony Johannot, Jules David, Célestin Nanteuil (two large wood-engraved title-page illustrations), and Bertall. The 18th-century vignettes include two after Cochin and one after Sébastien Leclerc. One illustration shows the interior of the Crystal Palace in London, which was completed in 1851. A couple of the clippings bear neat pencil illustrations identifying the scenes: e.g., *La Galerie des Glaces à Versailles*, and a wood engraving of an elaborate *armoire* by Jeanselme, noted to have been shown at the Exposition universelle of 1855.



*A Madam's saga*

21) SCHUWITZ, Charlotte Elise, purported author. *Leben der Madame Schuwitz, von ihr selbst aufgesetzt*. "Cythere" [Berlin]: s.n., 1792.



12mo (160 x 93 mm). [2], 92 pp. Woodcut silhouette bust portrait of the author-subject on title. Occasional minor spotting, staining to fore-corners of 2 or 3 leaves at end, tiny hole in title-leaf. 20th-century red boards, green leather lettering-piece on spine (rubbed, chipped, old repairs). **\$3500**

FIRST EDITION of a remarkable fictional autobiography, by an unknown author, of the most successful and prominent brothel-keeper of Berlin, Charlotte Elise Schuwitz, called the *Präsidentin* by the many powerful men who passed their leisure hours in her elegant salon, which was frequented by the likes of Wilhelm von Humboldt, the historian Friedrich Gentz, and other luminaries of Berlin society.

This witty and intimate account may be novelistic, but the grim details of Schuwitz's life bear the ring of truth, and the account constitutes a remarkably convincing first-person woman's narrative, including frank descriptions of female sexuality, most unusual for the time.

Ostensibly written for her two children, a daughter (who will be her heir) and a son, "well-versed in riding horses and in populating the world" (p. 4), the tale commences with Schuwitz's mother, a prostitute who died gruesomely of syphilis. Like all the biological fathers in the story, Schuwitz's own had nothing to do with her, and her mother had placed her early on with a wet nurse, but she is rescued from childhood penury after her mother's death by one of the latter's wealthier lovers, who sets her up with a childless couple who provide a home and education. Puberty brings sexual self-discovery and quickly on its heels the first encounter with a man, in this case her adoptive father, whose daily molestations are eventually discovered by his wife. He blames the girl, she is out, and thus commences her career as a prostitute. Throughout the account men appear as objects of attraction or repulsion, occasionally of indulgence, but never of respect. They are a willing and gullible source of income. Schuwitz's ambition and intelligence preserve her from the worst pitfalls of a courtesan's life, and gradually and

very deliberately she builds up her own business, as the highest of high-class Madams, not without many fits and starts along the way. She falls in love—a weakness against which she strenuously warns her children—with yet another scoundrel who refuses to acknowledge his child, but whom she eventually marries; is attacked by rivals, and finally by the police, and has to move her business to a more discreet location. The last few pages contain details of the furnishing of her elegant house, and of prices. Payments are made as tips; while price levels

are never advertised, a stingy client ceases to be considered a gentleman and is not invited back. Throughout this hard-to-put down story, written in lively and clear German, the most salacious details are described in elegant paraphrases, comprehensible to any adult reader. The overt descriptions of a woman's sexual desires and pleasures give the tale a distinctly modern cast. Laced with witty satire, humorous descriptions of characters, and *bons mots*, the narrative paints a clear picture of this certainly formidable woman, whose practical philosophy is resumed in such statements as "the world wishes to be deceived; it is thus wisdom to deceive it, when the deceit is pleasurable" (p. 67).

The *Leben* was followed by a presumably equally spurious (and somewhat tedious) response, supposedly from a representative of the real Schuwitz (*Apologie der Madame Schuwitz, ein Sendschreiben im Namen derselben an den Verfasser ihrer Lebensbeschreibung*, [Berlin], 1792). Madame Schuwitz's life inspired a few other pamphlets and erotica, some as late as the 20th century.

In American institutions, I locate one copy each of two different 1792 editions: Princeton has an edition with the same title and imprint, in 80 pages, and Stanford holds a copy of an edition titled *Lebensbeschreibung der Madam Schuwitz*, bound with the *Apologie*. Of the present edition OCLC locates two copies in Germany. Not in COPAC. VD18 10360743; Hayn-Gotendorf I, 315 ("Lasciv! Sehr selten"); Weller, *Die falschen und fingierten Druckorte* I: 174. Cf. Susanne Kord, *Sich einen Namen machen. Anonymität und weibliche Autorschaft 1700-1900* (Stuttgart/Weimar 1996), p. 129.

### *As pretty as a ... flock of sheep?*

**22) VAENIUS, Ernestus.** *Tractatus physiologicus de pulchritudine, Juxta ea quae de Sponsa in Canticis Cantorum mysticè pronunciantur.* Brussels: Franciscus Foppens, 1662.

Small 8vo (154 x 86 mm). [8], 60, [1], [3 blank] pp. Line-engraved title vignette & 28 engraved illustrations in text, some two to a page, most of female busts, four of animals' heads, the last two showing full-length female figures including a saint next to a palm tree. Faint offsetting of engravings. Bound ca. 1790-1810 in French citron morocco, triple gilt fillet framing sides, smooth spine gold-tooled with flower tools and monogram AAP or AAR, black calf lettering-piece, board edges & turn-ins gilt, pale blue silk liners, vellum flyleaves, edges gilt; faint small stain on upper cover, extremities a bit scuffed. *Provenance*: Pierre Bulteau de Préville, 18th-century engraved armorial bookplate by P. Giffart (mounted on title verso), his sale September 1727; unidentified owner, monogram on binding; George Hibbert (1757-1837), penciled note of acquisition at the Hibbert sale, 1829, shelfmark W3780; Laurent Currie, bookplate. **\$2600**

ONLY EDITION of an eccentric treatise on female looks. Vaenius derived his canon of beauty from verses of the *Canticum Cantorum*. Each of the 14 chapters opens with a verse from the Song of Songs, and concludes with Vaenius' Latin verses. Many of the neat outline engravings of female heads or figures are paired with pictures of the animal to which a particular feature was likened in the relevant verse. A bibliophiles' copy in citron morocco. Brunet V:1026; Gay-Lemonnyer III:1228; Funck 405; Krivatsy 12098; Dorbon, *Bibliotheca Esoterica* 5014.

### *Trompe l'oeil devotion*

**23) WASSERTHAL, Anton** (1733-1790). Manuscript: *Sammlung auserlesener Gebether. Zum Gebrauche der Mademoiselle Josephe von Hodaczek. Geschrieben von Ihrem Freunde und Diener Anton Wasserthal.* [Vienna?], 1778.

Manuscript on paper, 8vo (175 x 107 mm). [1 leaf], "174" (i.e., 178), [2] pp. Frontispiece pen-and-ink drawing of the Crucifixion with inset of Adam and Eve in ornamental lettering, both within ornamental borders; text in 21 lines in brown ink in a rigorously neat upright German script within double rule borders, headlines and headings in a variety of ornamental scripts. Illustrated with fifteen highly finished drawings, of which ten full-page (some with captions in decorative cartouches), including four pen-and-ink and six in gray wash; TWO TROMPE-L'OEIL DRAWINGS, one half-page drawing in red ink (possibly representing the Infant Jesus of Prague), and two small vignettes; with numerous decorative initials, ornamental flourishes and ornamental cartouches including a full-page section title border, and two examples of micrography. Bound in contemporary Viennese or Bohemian gold-tooled brown calf, covers with outer rule border enclosing a rococo dentelle with six lobes composed of garlands, acanthus and foliate tools framing a bouquet and small star tools, smooth spine in six gold-tooled compartments, turn-ins gold-tooled, pastedowns of red and white block-printed paper with alternating circles and stars, gilt edges (slight wear to corners and joints, small stain to upper cover). *Provenance:* Alfred Murányi Rohó, etched bookplate, by A. Hartmann of Vienna, 1914 (after Stefano della Bella). **\$6800**

A consummately illustrated calligraphic manuscript by a Viennese calligrapher, mathematician, and educator. Containing selected prayers and meditations for the edification of its recipient, Mlle von Hodaczek, Wasserthal's manuscript is illustrated with original drawings of a variety of religious subjects: a man praying at the rising sun, the Last Supper, allegorical devotional scenes including Christ crucified with a tiny Adam and Eve appearing in a bubble formed by his spurring blood, the Virgin treading the snake on an orb with the holy dove above, a vision appearing to a monk of the Virgin in a rosary, and Saints Teresa, Joseph, Anthony of Padua and Francis. Most remarkable are the two trompe l'oeil drawings, of Christ and





John Nepomuk (patron saint of Bohemia), shown as if written on curling pieces of paper placed within the book and covering the text. The reason for the use of red ink for only one of the drawings, showing the robed and crowned Christ Child holding the Orb (without a cross), is not clear, but this may be another reference to Bohemia, possibly to Prague (perhaps the home of the young dedicatee). Anton Wasserthal was a member of the Piarist order, who taught literature, calligraphy and mathematics in the Savoyisch Liechtensteinschen Akademie in Vienna. In the 1760s he published at least two writing manuals and a book on arithmetic for children. His graphic skills were considerable, to judge by this manuscript. For the pen-and-ink drawings he used either tiny pointillé dots or delicate hatching to create gradations of shade, and the wash drawings, particularly those of St. Teresa and St. Francis, are veritable grisaille paintings. A fine baroque manuscript.



*Second known copy of a hairdressers' model book*

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



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

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

The engraved plates were cut out from one or two large sheets. This was part II of a series. I locate only one other copy of this part (Augsburg) and one copy of part IV (the Lipperheide copy at the Kunstbibliothek of the Staatliche Museen zu Berlin), which has the same title and 23 plates. The Augsburg copy is digitized: it is in wrappers of the same or very similar dark embossed paper. VD18 80238963-001; Lipperheide 1680 (different volume); on Will see Thieme Becker 36:7. Cf. E. Langlade, *La Marchande de Modes de Marie-Antoinette: Rose Bertin* (1911, digitized on archive.org); C. Weber, *Queen of Fashion: What Marie Antoinette Wore to the Revolution* (2006).



For enquiries  
please contact us by email at  
[nina@musinskyrarebooks.com](mailto:nina@musinskyrarebooks.com)

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