



E-Catalogue 20

Recent

Acquisitions

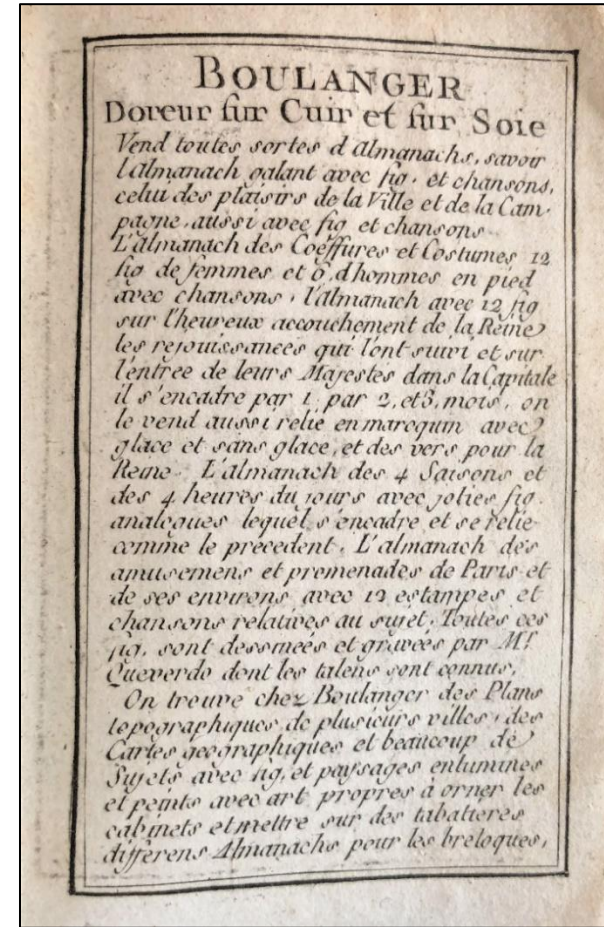
Autumn

2020

I. Almanacs and small books for women

The eighteenth- and early nineteenth-century publishing phenomenon of small-format books whose texts, composed of light verses, songs, and humor, were usually secondary to their illustrations and bindings, has continued to hold my interest as I have handled more of these perpetually varied, always rare and indeed often unique purveyors of popular culture. Inspired by the small-format almanac tradition, the vogue of *almanachs galant* or love almanacs and *étrennes* or New-Year's gifts originated and flourished in France, but was imitated elsewhere (see no. 9 below).

These lovely little books, largely but not exclusively intended for a female audience, reveal a world of printing, publishing, and bookbinding that existed apart from mainstream book publishing in France. During the pre-Revolution and the Revolution, illicit and pamphlet publishing caused these communities to occasionally overlap (see no. 8 below), but generally the two industries and their distribution networks worked independently of each other, for the printers and publishers of these quasi-ephemeral codices did not come from the guild of book printers, rather they were *relieurs* and *imagiers*, bookbinders and printmakers. Further, their bindings, which could be had in a variety of styles and price points (see no. 2 below), were often the work not of standard bookbinders but of embroiderers. All of these facts make the *almanach galant* more weighty than it appears: each diminutive volume is filled with clues for students of social history, printing and publishing history, the history of readership, and the history of the decorative arts and bookbinding. I hope that you will enjoy this selection.



No. 5

Only known copy of a proto-almanach galant in a painted relief binding

1) PAINTED RELIEF BINDING — BRESSON de MAILLARD. *Petites étrennes galantes, pour la Pressante [sic] Année. Dédiées aux Beaux Sexes Par le Sr Maillard Debresson.* Paris: chés Maillard, au Magasin des belles Emblemes, rue St. Jacques [et] chés M^r Lambon, Avocat, 1762.



32mo (92 x 53 mm). [29] leaves: engraved title, 8-leaf letterpress calendar for 1762 (with vertical chainlines), and 20 engraved leaves (with horizontal chainlines), of which 12 text leaves engraved on rectos and versos and 8 leaves printed on rectos only, each of the latter with a half-page hand-colored engraved vignette and a verse caption headed "Etrennes." Apparently complete. Staining throughout, small marginal tears to first and last 2 leaves, rule borders of 2 calendar pages shaved. Contemporary case binding of hand-painted embossed *papier-mâché*, covers painted in shades of olive green and light brown, both covers with stylized curtains at top, at center a large flower basket in relief, painted in red, green and yellow on a pale orange ground, and at foot a gilt cartouche with inscription in red ink, "Il sera toujours le meme / pour vous" on front cover, and "Avec ce Panier / de fleurs je vous / livre mon coeur" on back cover, *Brokatpapier* endleaves (gilt saltire design on white ground), text block stab-stitched and attached by thread to the binding at head and foot (sewing loose). The inscriptions partly faded, gilding faded, scuffing to corners and edges, a bit of oxidation(?) to color of back cover, but overall in very good condition. *Provenance*: Henri Lavedan (pencil inscription on calendar half-title), his sale, Paris, 1 February 1928, lot 38 (*Almanachs chantants et galants du XVIIIe siècle...*).

\$3000

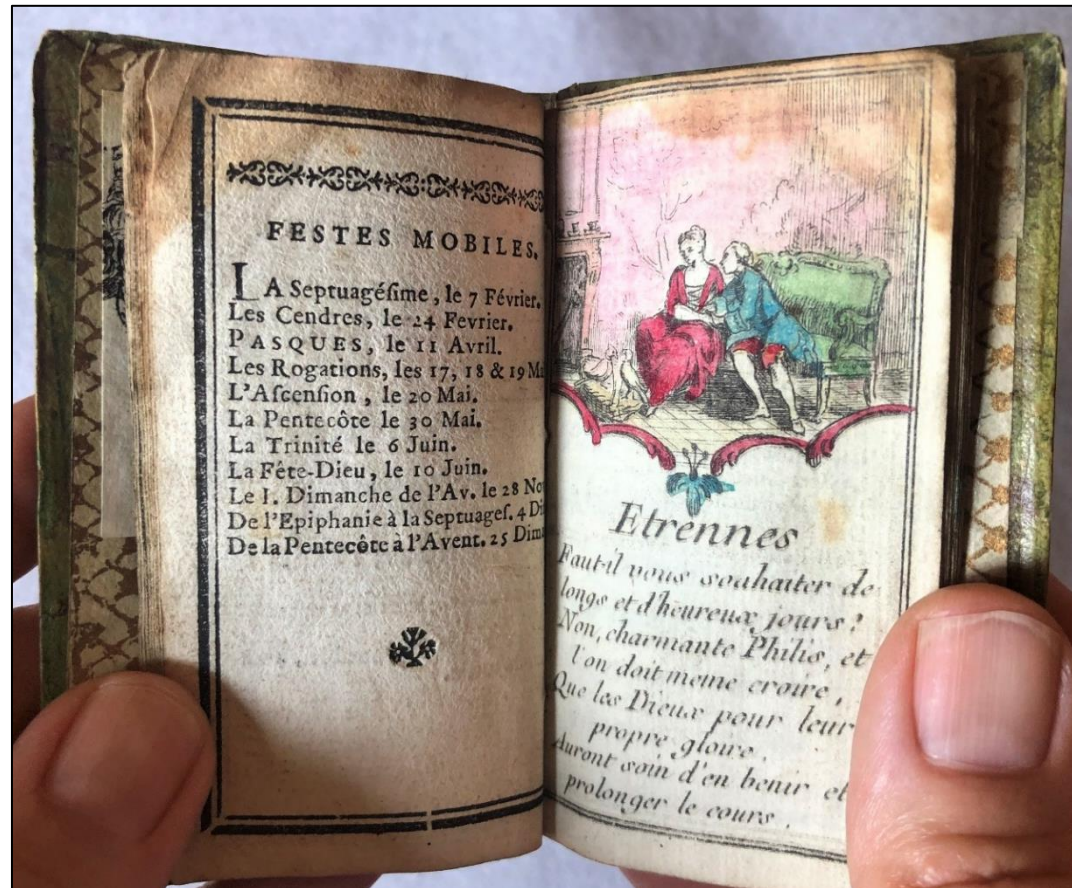
An illustrated ephemeral almanac for women in contemporary painted and molded boards or *papier-mâché*. This charming pocket volume, with its misspelled (and equivocal*) title and miniature colored engraved vignettes, was produced by an obscure print dealer of the rue St. Jacques. Entirely engraved, except for the letterpress calendar, it contains poems for each month, set to popular tunes (indicated in the headings), each describing a humorous *étrenne* (New Year's gift) for a different relationship: for one's son, daughter, niece, nephew, female or male friend, godchild, spiritual director, lawyer, cousin, etc. The "narrator's" voice is feminine, notably in the verses of the *étrenne* for February, "for a daughter": *J'ai risqué de perdre la vie, / Afin de vous donner le jour, / Mais n'importe, j'en suis ravie, / Si vous m'aimez à votre Tour...* ("I risked losing my life in order to give birth to you - but no matter, I am overjoyed, if you love me in turn"). The miniature engravings illustrate eight of the rather acerbic gifts (including sugar for the father

confessor, scissors to cut the long nails of the lawyer, a mirror for a vain young woman, etc.). Explicitly intended for women, this little book is an early precursor of the *almanach galant*, a genre that became popular about a decade later (cf. Grand-Carteret, p. xxxi).

The engraved pages were printed together on large sheets, which were imposed, folded and cut. It appears that each sheet was signed by the printer: Maillard's (sideways) imprint is preserved here in the foremargin of the text leaf for August, "A Paris, chez Maillard, Graveur en Caractères, Rue St. J[acques]" (the rest cut away). His use of the term *graveur en caractères*, usually used for typefounders, is not clear, unless it refers to calligraphic engraving: his name appears with two others in the imprint of a calligraphic manual by Bedigis, *L'Art d'écrire*, Paris 1768, one of only two imprints by him held by the Bibliothèque nationale de France, the other being a 1770 satirical broadside on the war between the sexes. The weekly journal *L'Avantcoureur* described him on 30 April 1764 as having recently moved to the rue Saint-Jacques (the street of print-dealers), next to the church of the Mathurins, under the sign of the arms of Burgundy, with his wife, who tutors ladies ([BnF catalogue](#)).

This edition appears to be unrecorded outside of the Lavedan sale catalogue. Its unusual "vernacular" relief binding was produced using either a mold or hand-stamps on dampened pressed paper or papier-mâché, which was then painted. A wonderful popular survival; unknown to Grand-Carteret, no other copies located. For another binding of this type, see Patricia Pistner and Jan Storm van Leeuwen, *A Matter of Size: Miniature Bindings and Texts from the Collection of Patricia J. Pistner* (New York: The Grolier Club, 2019), no. 144.

* The "*beau sexe*" was a term for ladies; *les beaux sexes* plural would be understood today as synonymous with pretty private parts, or as a nod to a rainbow of gender identifications.



Only known copy, with a miniature companion

2) FASHION ALMANAC IN MOTHER-OF-PEARL BINDING — *Almanach galant des Costumes Français des plus à la mode dessinés d'après nature*. Paris: Boulanger, Rue du Petit Pont, près le Petit Châtelet, [1780].



36mo (binding size 82 x 60 mm). Entirely engraved. 74, [2] pages, etched and engraved title and EIGHTEEN FULL-PAGE ETCHINGS OF FASHIONS FOR WOMEN AND MEN, with captions describing the garments. Nested quires: engraved title-leaf with *Remarques pour la présente année 1780* on verso, conjugate with advertisement leaf at end, enclosing the fold-out calendar for 1780, in columns, each headed by an engraved vignette, wrapped around the text block, which comprises 18 leaves text (on 9 bifolia), alternating with 18 etched "plates" (printed on versos only, on 9 bifolia), ornamental or rule page borders throughout, including on otherwise blank rectos, which are included in the pagination. Ad leaf at end printed on both sides and paginated "3-4." The calendar, designed for a larger format, is folded up at bottom, frayed and defective, lacking January-April. A few lower page borders cropped, shaving a couple of plate captions, some light spotting.



with draped torches (?); that on lower cover with festive symbols: an open book of music, musical horns, a pair of doves, and at top two sun-rays descending from clouds; backstrip hinged, liners of salmon silk, free endpapers lined with red and gold *Brokatpapier*, gilt edges (partial loss to gilding on lower cover). *Provenance*: Robert de Beauvillain, full-page etched bookplate by Charles Jouas tipped in at front.

WITH: An engraved almanac calendar for 1793, cut up to form a miniature agenda-format calendar, each leaf approx. 84 x 22 mm., folded in the middle (horizontally), thus forming 13 leaves, the last (bottom of December) pasted down to back cover, in a SIMILAR MOTHER OF PEARL AND SILVER-GILT HINGED CASE BINDING, the decor with floral decor and central medallion (crack across back cover, some rubbing); a portion of the Beauvillain bookplate tipped in at front. \$4750

A TOP OF THE LINE FRENCH *ALMANACH GALANT*, with 18 detailed fashion plates, of which 12 of women in elaborate dresses with “matching” hairstyles, and 6 of men, all accompanied by faintly lascivious verses to be sung to popular tunes. With the almanac is a miniature companion in a binding evidently from the same *tabletier’s* workshop (see below).



The fine etchings, unsigned but by Berthaut after François Marie Isidore Queverdo, Boulanger’s “house” artist, show elegantly posed ladies in full battle dress ... or undress, carrying fans, coiffed in towering, beribboned pouf hairstyles, and displaying low décolletés; a few show their nipples, or, more daringly, their legs. All, even the casual *baigneuse*, dressed in lingerie and washing her feet, express the height of fashion. Thanks to the captions and titles, which add to the book’s DOCUMENTARY VALUE FOR THE HISTORY OF FASHION, the modern reader learns quickly that the popular *à la Polonoise* dresses (inspired by Queen Maria Leczinska, the Polish princess who married Louis XV), sported an extra puffy layer on the back (“the back of the skirt gathered up into three separate puffed sections to reveal the petticoat below” (Metropolitan Museum Collection online, showing a [dress](#) from ca. 1780), or that men wore quite colorful pants and jackets.

Contents (captions in *italic*, titles of accompanying text in quotes):

- *Jeune Dame en robe de Cour avec une grande Coëffure*; “La Dame en robe de Cour”
- *Demoiselle en Caraco de taffetas, Coëffure à la Picarde*; “La Dame en Caraco” (the subject is shown coyly adjusting a garter, revealing her leg from the lower thigh down; the “caraco” was a tight-fitting women’s jacket)
- *Dame en pelisse fourrée manchon blanc et coëffure en pouf*; “La Dame en pelisse”
- *Dame en Robe rose à la Polonoise, coiffée en pouf huppe*; “La Dame en robe de Printemps”
- *Dame en Robe à la Polonoise, Chapeau en corbeille*; “La Dame en Robe bordée”
- *Dame en Robe à la Russe, bonnet et fichu en fourrure*; “La Dame en Robe à la Russe”
- *Fraque bleu, veste piqué blanc, culotte d’un vert sale* [i.e., *pale?*]; “Le Lorgneur” (a man

with a handheld telescope (or *lorgnette*)

- *Fraque à la mode, chapeau garni en poil*; “Le Matinal”
- *Jeune homme en habit habillé, coiffe en grecque quarrée*; “L’Elégant”
- *Manteau à la mode italienne, et chapeau en jaquet*; “L’Enveloppé” (seen from the back and the side)

- Fraque d'indienne bordée de même, chapeau en jaquet; "Le Jaquet"
- Polonoise chamois moucheté noir et blanc, chapeau de poil; "Le Frileux"
- Dame en Robe à la Polonoise de mousseline, chapeau galant; "La Dame en Robe garnie"
- Dame en Polonoise de satin chapeau de paille huppé noir et blanc; "La Dame en Robe tigrée"
- Dame en robe de chambre à la mode et en baigneuse; "La Dame en Robe de chambre" (a lady washing her feet, showing a scandalous amount of thigh as well as the more usual bosom)



- Robe à la mode de Polonoise de mousseline à bandes de toile peinte; "La Dame en Robe à la polonoise"
- Robe à la Polonoise avec un manteau bordé de fourrure; "La Dame en robe retroussée"
- Robe à la Lévitte avec une écharpe, chapeau et coëffure à la mode; "La Dame en Robe à la Lévitte"

Adding to the historical value of this little book is the publisher's advertisement at the end. Like most publishers of eighteenth-century French almanacs and especially *almanachs galants*, Boulanger was officially a binder or *relieur-doreur* rather than a licensed bookseller or printer. He also sold a variety of images and small objects, as is made clear in his advertisements, of which at least five other versions are known: I have encountered two others, and extracts from a further three were transcribed by Savigny de Moncorps. The present ad lists several almanacs and *souvenirs*, with prices, including this one — "*un Almanach nouveau pour les coeuvres et costumes*", described in detail, identifying the artists, and priced at 3 livres (or francs) 10 sols (not including the binding). Referring to himself as "the author" of these almanacs, Boulanger offers



a variety of other objects — maps and plans, illuminated images for snuff-boxes, and miniature almanacs of all sizes, ranging from "11 lines to 6 inches," including tiny toy-like books to be attached to watches ("*Almanachs pour les breloques de montre*"). Most interesting is a price list for various types of almanac case bindings, "*toutes sortes de couvertures executées dans le dernier gout en fin et en commun pour les Almanachs*" ("all sorts of covers for almanacs, carried out in the latest style, from the finest to the most economical"). These range from 2 sols for plain paper or 5 sols for red and blue paper to morocco with mirrors at 1 livre 16 sols, and include 9 sols for gilt plaque bindings, called *couvertures de Colombat* ("Colombat" having become a metonym for classic almanacs such as the *Calendrier de la Cour*, named after the latter's "inventor" Jacques Estienne Collombat, and thence a shorthand term for the plaque bindings that usually covered them). But these prices were far exceeded by the 6 livres which Boulanger asked for embroidered bindings, of which the embroideries were "superior" and all "guaranteed" (see no. 5 below).

Notably absent from Boulanger's ads is any mention of mother of pearl or metalwork bindings. Rather than by the publisher, the present unusual binding, possibly a wedding present, was probably commissioned by a customer, who may have also had the idea of cutting up a fold-out columnar calendar for 1793 to create a miniature book, similarly bound. These bindings would have been produced by a *tabletier*, an artisan specialized in the fabrication of small objects such as boxes, game pieces, combs, fan mounts, etc., using inexpensively luxurious materials such as mother-of-pearl, ivory, or horn.

OCLC locates only one copy of this title, at Harvard, which appears to be the same 1780 issue as this one. The other years had different engravings and even different engraved titles. This may be the earliest of the series. Cf. Grand-Carteret, *Les almanachs français, Bibliographie-Iconographie... 1600-1895* (Paris, 1896) 669 (1782

issue); Cohen-de Ricci, *Guide de l'Amateur de Livres à Gravures di XVIIIe Siècle. Sixième édition* (Paris, 1912) col. 25 (1785 issue). Not in Colas, *Bibliographie générale du costume et de la mode*. On Boulanger and his advertisements, see Savigny de Moncorps, *Coup d'oeil sur les almanachs illustrés du XVIIIe siècle*, 2nd edition (1891), pp. 17-20, and Léon Gruel, *Manuel historique et bibliographique de l'amateur de reliures* (1887) I: 58.

Dresses and hairstyles bound in painted silk

3) FASHION ALMANAC — *Nouveaux costumes, Etrennes les plus utiles aux dames, avec Tablettes Economiques Perte et Gain*. Paris: chez le Sr. Desnos, [1781].

24mo (binding size 98 x 58 mm). The first part entirely engraved: title within floral wreath, folding calendar for 1781, with 12 emblematic vignettes and imprint “Jubert Doreur, Successeurs M. Boimare” (mistakenly sewn down at folds when the book was recased), [10] pages engraved text (unpaginated), 13 ENGRAVED PLATES OF WOMEN IN DIFFERENT FANCY DRESSES AND WITH DIFFERENT ELABORATE HAIRSTYLES, ALL *AVANT LA LETTRE*, title and plates hand-colored; [2] leaves: 1-page letterpress advertisement and a page of Couplets, bound facing each other; and a single quire (A¹²) of 24 pp. containing letterpress monthly tables of losses and gains (with imprint *chez Jubert...*, shaved). The almanac has had some restoration: the plates and calendar archivally backed, the text leaves washed and resized. EMBROIDERED AND PAINTED WHITE SILK over binder’s board, covers with scrolling vine borders of couched metallic thread and sequins enclosing a different GOUACHE PAINTING on each cover: a strolling gentleman playing a bagpipe on upper cover and a lady in a lavish pink dress and pouf coiffure on lower cover, spine with undulating thread and sequins (a few lacking), blue silk liners; recased. Robert de Beauvillain, bookplate bound at front. **\$3000**

A RARE FASHION ALMANAC IN A PAINTED AND EMBROIDERED TEXTILE BINDING.

With its plates before lettering, this volume may be a kind of specimen. The first engraving shows an elegant belle in her boudoir dictating a love letter to a putto seated at a desk. It is followed by six plates of dresses, four of which are accompanied by a one-page song, with a heading describing the figure or the dress: *La Polonoise*, *La Circassienne*, *La Parisienne* and *La Versailloise*. The last six plates are bust portraits within oval cartouches, showing elaborate pouf hairstyles, beribboned and crowned with feathers or colorful fancy hats, each plate accompanied by a page of only tenuously related text.

Louis-Charles Desnos (1725-1805) was one of the early publishers of *almanachs galants*; he clearly worked closely with his colleagues, as this almanac includes a calendar, advertisement, and “Tablettes de perte et gain” of the prolific *relieur-doreur* and fellow almanac publisher Jean-Pierre Jubert, active from the early 1780s until 1789 and an important innovator in almanac publishing. Possibly Jubert’s earliest





advertisement, this one notes that he has taken over the business of M. Boimare, *doreur sur cuir*, whose name also appears with Jubert's on the calendar. Listed are types of covers and objects rather than individual titles: "all sorts of pretty covers for almanacs, brilliant moroccos & embroidered in all manners à la Provençale; Souvenirs of all types, secrets & Portraits, with *peau d'âne* (tanned calf?) and [tables of] Wins-Losses (*Perte-Gain*)," etc. The present binding may have been produced under his direction. These advertisements are important as they show that, whether produced by professional embroiderers and artists in Jubert's shop, or more likely farmed out to the artisans, the bindings on his (and other almanac publishers') almanacs were largely produced for stock rather than custom-ordered.

Colas 2221 (without collation); not in Grand-Carteret. OCLC lists one copy (accession no. 43313641) giving no location, but a cited Dewey number implies a US library. The pagination given for that copy: [10, 4, 36], 24 pages, indicates that it contains another, unidentified section. Cf. Savigny de Moncorps, *Coup d'oeil sur les almanachs*, pp. 13-15 (on Desnos), and 19-20 (on Jubert); and Gruel, *Manuel historique*, I: 114 (Jubert).



Vaudeville en blanc

4) [PIIS, Pierre-Antoine-Augustin de (1755-1832) and Pierre-Yves BARRÉ (1749-1832)]. *Les Vendangeurs ou les Deux baillis, divertissement, en un Acte de Vaudeville*. Paris: [s.n.], 1784.

32mo (binding size 80 x 60 mm). 63, [17] pp. Double rule page borders, typographic headpiece ornament; calendar for 1785, interleaved (marginal tear to calendar half-title). Contemporary case binding of gold-blocked white reversed calf over pasteboards, covers with central vase and bouquet within arabesque border, smooth spine gilt paneled, gilt edges, some rubbing, covers a bit bowed. \$475

An anonymous pocket edition of a popular “opéra-comique en vaudeville.” Vaudeville referred to theatrical entertainments often using the melodies of popular songs. Piis was one of the “regenerators” of that genre (*Nouvelle Biographie Générale*); Barré was a well-known *chansonnier* and prolific author of what might later be called operettas. After the Revolution the two went on to found the Théâtre du Vaudeville in Paris.

Les Vendangeurs was first performed by the Comédie Italienne on 7 November 1780. Following the libretto is a calendar for 1785. The softly golden white binding made for an inexpensively pretty little book for a lady’s or gentleman’s pocket. OCLC locates a single copy of this edition, at Texas A & M. Cf. Barbier, *Dictionnaire des ouvrages anonymes*, (4 vols., Paris 1872-89) 4:918 (attributing to “Auguste”).



Playing around in gold and silk



5) **LOVE GAMES** — *L'Amour parmi les jeux, le Souvenir du bon temps, Dédié aux Belles*. Paris: Boulanger, [1785].

24mo (binding size 98 x 57 mm). Entirely engraved. 44 leaves = 22 bifolia, a “nested” construction, irregularly paginated: engraved title, *Remarques pour la présente année 1785* on verso, conjugate with advertisement leaf at end, 6-leaf engraved calendar for 1785

enclosing central quire, paginated 3-62, containing: 12 leaves engraved text, each text leaf alternating with one of 12 full-page engraved "plates" (printed on 6 conjugate bifolia), the printed sides included in the pagination; at center a separate quire of tables of gains and losses, with separate imprint, but included in the pagination (pp. 21-44). Title signed by and after Queverdo, the engravings unsigned but also after Queverdo. Contemporary cream silk over binder's board, embroidered with gilt sequins, metallic thread and purl, outer border of sequins and *frisure* (gold spiral wire) enclosing pairs of garlands at top and bottom, and, at the center of each cover, suspended from a "chain," a framed medallion containing a MICA-COVERED GOUACHE AND WATERCOLOR MINIATURE, on the front cover a girl with doves, on the back cover a small boy astride a dog; embroidered saltire design on backstrip, salmon silk liners, original mirror framed in couched strips of gold foil (*lame*) inside front cover, pocket inside back cover, free endleaves lined on text side with copper-coated paper (with a faint impression of a floral design, evidently a Brokatpapier whose design has oxidized); some loss of sequins, *frisure* on spine detaching, denting to the fragile mica. *Provenance*: contemporary annotations to second page of November gambling table (p. 42); full-page bookplate of Robert de Beauvillain tipped in at front. \$3750

A delightful and discreetly erotic almanac, with engravings by the most sought-after illustrator of *almanachs galants*, François Marie Isidore Queverdo (1748-1797), in a simple and lovely embroidered binding with painted miniatures. I locate NO OTHER COPIES.

Each month has its game: for January, *les Quilles* (bowling), for February, *la Cligne-Musette* (hide and seek), for March, *La courte paille* (the short straw), and so on, but these childrens' games are played by grown-ups. The slightly racy engravings, showing beautifully clothed flirtations in pastoral settings, are accompanied by more overtly lascivious verses. Filled with double entendres, the poems, to be sung to popular tunes, describe husbands left at home napping, seducers and seductresses winning out every time, slippers (nudge nudge) lost in bushes, skirts flying up accidentally and staying up, and so on.

Boulanger's advertisement ends in mid-sentence and appears to have been intended to continue on the verso (blank except for an engraved border); I have had another Boulanger-Queverdo almanac, from 1785, with the same ad leaf (also printed on recto only); it is also reproduced on the website of the Musée Carnavalet in Paris. Listed are a number of Boulanger's almanac titles and types, noting the various ways they can be bound (in morocco, with mirror, without mirror, etc.), and that all are illustrated by and after M. Queverdo, whose talents are known (*dont les talents sont connus*). Noteworthy also is the mention that each almanac is "*encadré*," or framed, in "1, 2, or 3 months": evidently the wrapping of the text in a calendar was not only convenient for small formats but could serve as a marketing tool.



Boulangier's specialization in the production of embroidered as well as leather bindings inspired him to call himself a *Doreur sur cuir et sur soie* (gilder of leather and silk), but this should not be taken to imply that he produced the embroidered covers himself, rather they were farmed out to professional embroiderers. They were by far the most expensive types of almanac covers offered by him, according to one of his advertisements from ca. 1780 (see no. 2 above).

Not in OCLC; no institutional copies located. Grand-Carteret 766 (stating that the engravings are by Dambrun after Queverdo); Cohen-de Ricci col. 31-32.

With a publisher's catalogue of lost titles



6) LOST BOOKS — *Les Etrennes à la mode ou Recueil des enigmes chantantes. Pour la présente année.... Par M. D.*** "A l'Isle des plaisirs,"* et se trouve à Paris: chez Langlois, [1788].

32mo (binding size 88 x 58 mm). Collation: A-D⁸ [E]⁸, nested quires. 32, [16], 33-64 pp. Double thick- and-thin rule page borders (one or two borders shaved). The 16 unnumbered leaves contain the calendar for 1789. Publisher's catalogue of almanacs on verso of title. Slightly later embroidered binding of ivory faille silk over binder's board, upper cover with two flowering sprigs, the stems in green silk thread, the flowers and petals in bright pink and silver sequins, lower cover with different sprigs and an oval "sign" of pink metallic thread hanging from a "rope" of couched gray sequins, the sign with partly illegible words written (upside down) in ink, both covers with double border of couched metallic thread (some loss to borders). Bookplate of Carlo de Poortere. **\$400**

An unrecorded almanac, containing short "emblematic" poems and songs, to be sung to popular tunes, and a calendar, in a simple but delicately embroidered binding.

On the title verso is a list of almanacs (under a variety of titles) supposedly published by Philippe-Denis Langlois that year, listing 16 titles and "an assortment of new almanacs." Most of this ephemeral literature has now disappeared. Not in Grand-Carteret, no other copies located.

Predicting the future on the eve of the Terror



7) GAME OF FORTUNE — *Le Trésor des Devinations, ou Le Porte-Feuille de Jerome Sharp*. [Bound with:] *Le Nécessaire des Dames et des Messieurs ou Dépositaire fidèle & discret*. Paris: chez Janet, Successeur du Sr Jubert, rue St. Jacques N^o 36, [1791/1792].

24mo (109 x 58 mm). *Trésor*: 48 pp., [6] leaves. Engraved title showing a putto holding up the magic hexagon, and 10 engraved plates by Dorgez, all with contemporary hand-coloring; 12-page typographic calendar for 1792. Bound before the calendar is the *Nécessaire*, printed on blue paper, 48 pp. Title printed on verso of first leaf, pages 4-13 blank except for headings of days of week and rule border, 42-48 with rule border only, 12 entirely blank leaves (of blue paper) at end. A few jottings. Contemporary red goatskin, sides paneled with triple gilt fillets, spine gold-tooled, green morocco gilt lettering-piece, board edges with three-part gilt morocco sleeve for the stylus (absent), gilt edges (a couple of small holes to lower cover). **\$2800**

ONLY EDITION, A FINE COPY, WITH THE ENGRAVINGS HAND-COLORED, of a Revolutionary-era *almanach galant* containing an elaborate fortune-telling game, bound with a pocket diary printed on and advertising a special paper that can be written on with a metal stylus.

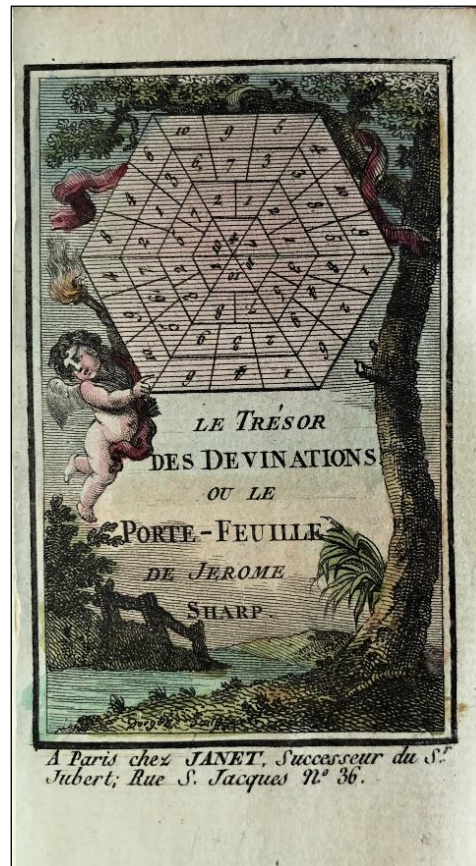
The rules are explained at the outset: the player chooses one of 10 suggested questions ("who will break up first?, Will I be rich?", etc.), and tosses a dice on a hexagon divided into numbered compartments, depicted on the engraved title; this leads her through a series of charts to the answer in the text, which consists of songs set to popular tunes, largely on the themes of love, sex, duplicity and heartache. To fill out the final quire, the last few leaves contain unrelated satirical poems, including the first appearance of "le

Teinturier Malade" (the sick dyer), which pokes fun at the medical profession and was often reprinted. The title and some of the games are based on Henri Decremps' best-selling book *La Magie blanche dévoilée*.

The game is illustrated with hand-colored engravings by Dorgez, one of the more talented almanac illustrators, showing allegorical personifications of the titles of each chapter: Truth, Chance, Fortune, Destiny, the Good Fairy, Good Genie, Sybil, and a mother (for the chapter "Mother knows everything"), portrayed as a crone-like fortune-teller, with magic lantern and owl, enticing passersby to come try their luck. Also depicted are Nostradamus, and, in a nod to the almanac tradition, the legendary (and fictive) mathematician and astrologer Matthieu Laensberg, whose name became synonymous with the *Almanachs de Liège*.

In 1789 Pierre-Etienne Janet (1746-1830) took over the shop and bindery of his father-in-law the publisher and binder Pierre Jubert, the most important innovator in French almanac publishing. Following in Jubert's footsteps, Janet established himself in the rue St. Jacques, and systematically published almanacs, most illustrated and offered in a variety of leather and embroidered bindings. He eventually built up the business to become one of the largest French publishers of gift books, almanacs, and children's books, ephemeral genres which would become the mainstay of the firm under his son Louis Janet. Like Jubert, Janet mixed and matched with his almanacs various accessory texts and rewriteable notebooks, including the *Nécessaire*, an interactive pocket diary inherited from Jubert, and kept constantly in print for binding with almanacs. Described in the long title and the facing "Usage" (how-to) page as being on a special paper which could be written on with a "mineral stylus," and including monthly tables for noting wins and losses at the gaming table, and blank leaves for miscellaneous notes, the *Nécessaire* embraced the personalized functions of almanacs as date books, portable account books, and jotting pads. On page 40 is a full-page advertisement for Janet's almanacs and for his bookbinding services, reproducing word-for-word one of Jubert's original ads.

OCLC records two copies in the US, at NYPL and Bryn Mawr (acquired from us: uncolored, with different calendar, in an embroidered binding). Grand-Carteret 1074; Cohen-de Ricci 74; cf. Léon Gruel, *Manuel historique et bibliographique de l'amateur de reliure* I:114 (reproducing the Jubert advertisement).



Odd Couple

8) **MARCHANT, François** (1761-1793). *La Constitution en Vaudevilles, Suivie des Droits de l'Homme, de la Femme, et de plusieurs autres vaudevilles constitutionnels*. Paris: chez les Libraires Royalistes, 1792. [With:] *Manuel du Républicain*. Paris: de l'Imprimerie Nationale Exécutive du Louvre, l'an II [probably 1794, after 24 November 1793].

2 works in 2 volumes, 24mo (95 x 58 mm). Marchant: [33] 34-160 pages. Half-title, engraved frontispiece printed in bistre *avant la lettre*, calendar [pp. 8-31] with typographic lunar symbols. Small stain to frontispiece, occasional minor spotting. *Manuel*: [4], 115 pp.,



woodcut revolutionary emblem on title-page, text in double rule borders throughout. Fold-out table (concordance of Revolutionary and Gregorian calendars). Wove paper. Folding table slightly creased, else fine. Uniformly bound in early nineteenth-century green morocco gilt, covers with roll border, smooth spines gold-tooled and paneled in five compartments of which four with a “mille points” stamp, the second compartment gilt-lettered, gilt edges, turn-ins gold-tooled, pink pastepaper endleaves (slight scuffing to spine extremities). *Provenance*: from the libraries of Lord Auckland, and Carlo de Poortere, with their bookplates. **\$1800**

TWO DIAMETRICALLY OPPOSED REVOLUTIONARY-ERA PUBLICATIONS, CONTAINING DIFFERENT VIEWS OF THE FIRST TWO FRENCH CONSTITUTIONS, both in small format for convenient pocket consultation, uniformly bound (with a touch of tacit humor) for an early 19th-century *amateur*.

1) FIRST EDITION OF A CELEBRATED ROYALIST SPOOF OF THE FIRST CONSTITUTION OF FRANCE, adopted in September 1791. The body of the work consists of clause by clause parodies of the

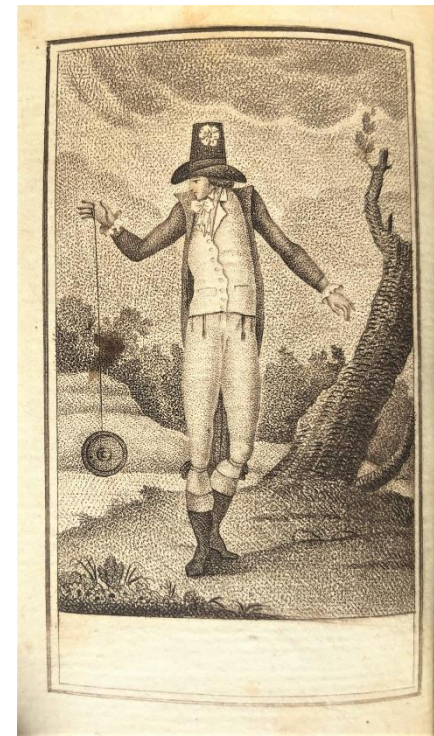
Constitution, each set to the tune of a different popular song. In his dedication to “Monsieurs les Emigrés,” Marchant supposes that the reader will prefer “*la constitution qui fait rire à celle qui fait fuir*” (the constitution that gives glee to one that makes us flee), and his witty mock Constitution, which is preceded by a (genuine, Gregorian) calendar, is indeed replete with *bons mots*. It is followed by a poetic satire of the rights of woman (whose sole right should be to enchant and enchain men), and a series of political parodies, on the “exploits” of the Jacobins and on well-known revolutionary personalities, such as the journalist or hack writer Jean-Louis Carra, the publicist Antoine-Joseph Gorsas, and Jean-Georges-Charles Voidel, the deputy who had introduced the notorious oath of fidelity that was imposed on the clergy, triggering the first great societal schism of the Revolution. Also satirized, in the song “*l’Expedition de Vincennes*,” is the mob of “twenty thousand brigands” who descended on Vincennes on 28 February 1791 (the *Journée des poignards*), before the Marquis de Lafayette arrived with the National Guard and calmed them.

The frontispiece shows A MAN PLAYING WITH A LARGE YO-YO, a pastime that caught on among emigrés in England, and was thereafter known as an “émigrette.”

The work or portions of it were reprinted with variations and under different titles (e.g., *Étrennes au beau sexe, ou la Constitution française mise en chansons*, 1792), and it spawned a vogue for “Constitution songs, [which] found their way into theatre pieces, and especially into scenes enacted at festivals. They were also disseminated outside France in German reprints” (Boyd, p. 238). François Marchant, the author of this original *Constitution en chansons*, was forced to flee to his native town of Cambrai, where he died in December 1793 (Boyd, p. 238, citing Pierre, *Hymnes et chansons*).

Grand-Carteret 1053 (« une des plus spirituelles parmi les nombreuses parodies de l’époque »); Cohen-de Ricci, 677; Gay-Lemonnyer, *Bibliographie des ouvrages relatifs à l’amour, aux femmes, au mariage* (Paris, 1894) I:672; Tourneux, *Bibliographie de l’histoire de Paris pendant la Révolution* (1890-1913), II: 11744; Welschinger, *Les Almanachs de la Révolution* (1884), 228; Constant Pierre, *Les hymnes et chansons de la Révolution* (1904), p. 154, no. 5; cf. M. Boyd, *Music and the French Revolution* (Cambridge, 1992), 238-39.

2) Uniformly bound with this satire is a serious Revolutionary’s pocket manual: weighty material in a palm-sized volume. The first part contains the text of the “Jacobin” Constitution, ratified on June 24, 1793, which swept away the constitutional monarchy, outlining a plan for the equalization of French citizens and a radical redistribution of wealth, and containing a fundamental statement of the rights of man. This constitution was never implemented (though portions were resuscitated after 1870 for the Third Republic), being swept away by the emergency war powers enacted by the Committee of Public Safety and the ensuing Terror. The second and longest part of the book is devoted to the new Republican calendar and to one permanent legacy of the Revolution: the metric system. Included are the decrees relating to the establishment of the calendar on 4 frimaire An II (24 November 1793), the calendar itself, in 24 pages, a fold-out concordance of the old and new calendars, and an account of the new system of weights and measures. OCLC locates one copy, at the BnF.



Bound in the Low Countries?



9) PAINTED AND EMBROIDERED BINDING — *Dichtkundige almanach, of keur van Heldenbrieven, Vertelzels, Theatrale en andere Dichtstukjes*. Amsterdam: M. Schalekamp, [1795].

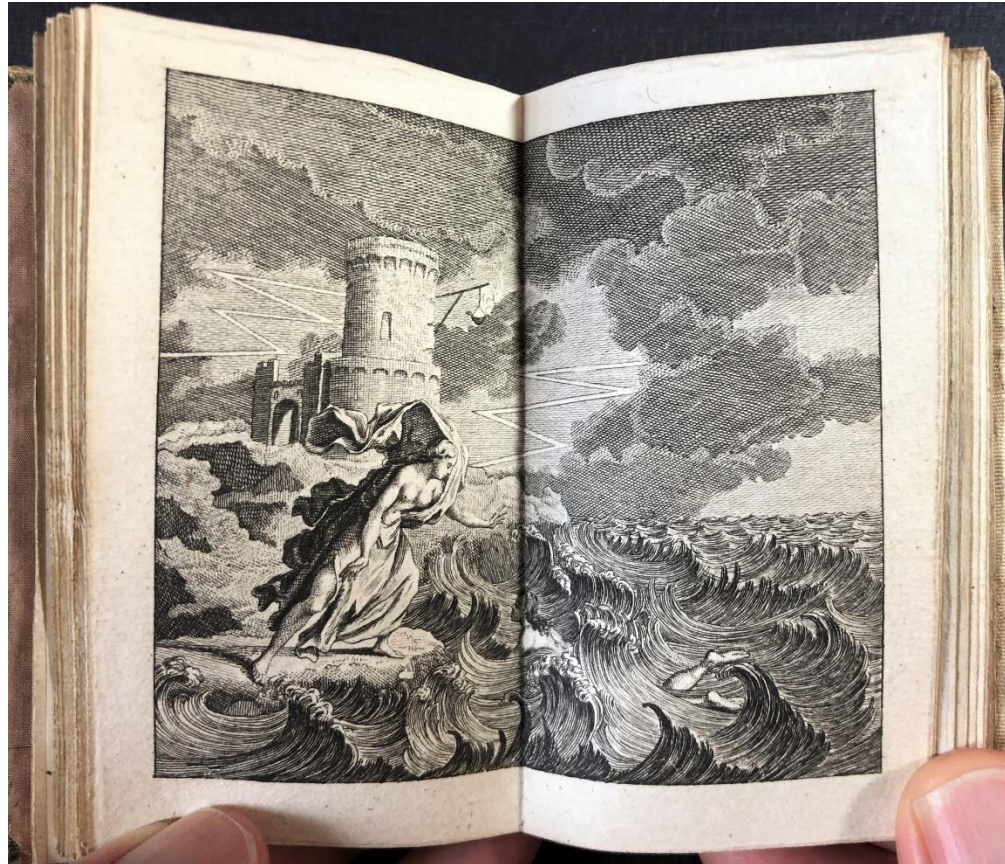
36mo (binding size 97 x 62 mm). 71, [1] pp. Title and text within type-ornament borders. Four double-page engraved plates, two signed by W. J. Strunck. Contemporary embroidered binding of beige silk over binder's board, both covers with an outer wavy border of gold satin stitch enclosing a GOUACHE AND WATERCOLOR MEDALLION UNDER GLASS, each cover with a different scene, within an oval relief frame of goldwork, red thread and satin stitch, the medallion suspended from a ring hanging from a ribbon and flanked with sprigs, the design composed of couched and separate colored and gold *pailletes*, silver-gilt thread, purl and goldwork, spine

plain with two silver-gilt rectangles, pale orange silk liners, preserving original wrappers of orange block-printed patterned paper with sprigs and dots, gilt edges. Loss of a few sequins. Bookplate of Robert de Beauvillain. \$3800

A DUTCH ALMANAC IN A STRIKING, POSSIBLY NETHERLANDISH EMBROIDERED BINDING WITH WATERCOLOR MINIATURES. The painting on the front cover shows a young man wearing a tricorne standing jauntily in a mountainous landscape, and on the rear cover two shepherds at dusk.

This "Poetic Almanac, or choice of Heroic epistles, Tales, Theatrical and other Poetic Pieces," was published in Amsterdam, and sometimes also sold in Utrecht, from 1771 to the late 1790s. The almanac includes a 12-page tabular calendar with Saints' days, moon phases and eclipses, a schedule of the ringing of the Amsterdam city bells, and tales and poems, some adapted from classical mythology. The romantic double-page engravings by Strunck show Mirtil and Chloe (Daphne's children), Hero and Leander (in a dramatic scene of roiling seas and lightning), a pastoral love scene, and a woman in a dungeon with snakes, illustrating the final poem, "Elane, Romance." OCLC locates a single copy of a different year in the US, at the Grolier Club; that copy, of the 1781 issue, is also in an embroidered binding, with a floral design and no miniatures. On Strunck, cf. Thieme-Becker, *Allgemeines Lexikon der bildenden Kuenstler* 32:217.

(See also cover illustration.)



A gem

10) THEATRICAL ALMANAC — *Les Agréments du spectacle, ou Recueil d'ariettes les plus nouvelles*. Paris: chez [Pierre-Etienne] Janet, Libraire, rue St. Jacques N° 31, [1800/1801].



24mo (binding size 99 x 60 mm). Nested construction: letterpress fold-out Gregorian calendar for 1801, in columns with woodcut vignettes (six months at front and six months at end), enclosing: engraved title, conjugate with blank leaf at end, enclosing: 6-leaf letterpress Republican calendar for l'An IX (six months at front and six at end), enclosing: text block of 24 engraved pages (on 6 bifolia), including engraved music, 6 engraved plates (printed on 3 bifolia), with at center, between pp. 12 and 13, an unpaginated 12-leaf letterpress quire signed A, with drop-title "Ariettes nouvelles." Repair to lower corner of calendar affecting about 7 lines of January. CONTEMPORARY EMBROIDERED BINDING WITH PAINTED MINIATURES UNDER GLASS: cream silk over binder's board, both covers



embroidered with outer border of overlapping twigs of purl, enclosing on sides a wavy line of gold sequins couched with gold purl (or cannetille), and at top and bottom a neat double-looped bow built up from tiny parallel sections of purl, flanked by two flowering plants, the blossoms and bow knots of paste diamonds ringed in silver purl, at center of each cover a miniature painting under glass and within a reddish-gold oval frame, on front cover a young girl with a dog pawing at a picnic basket, on back cover a boy wearing a beribboned hat, holding a scythe with which he is apparently about to cut down a potted tree, backstrip with gilt purl and sequin decor of four compartments each with a fleuron, ORIGINAL MIRROR mounted inside front cover and framed in gold brocade (gilt metallic strips oversewn with metallic thread), pink silk front liner, matching pink silk pocket inside back cover, pocket and liner both lined with green and gold floral *Brokatpapier*, to which the book block is stitched (sewing slightly loose), gilt edges. Purl border detaching from one flower on front cover, loss of sequins at top and bottom of backstrip, else in fine condition. *Provenance*: Robert de Beauvillain, full-page etched bookplate by Charles Jouas tipped to front free endleaf. **\$3800**

A rare Janet almanac in a well-preserved embroidered binding with painted miniatures. The engraved plates and accompanying songs relate to recent successes of the opera or *opéra-comique*. Grand-Carteret took the second plate, *le Tableau des Sabines*, to be a reference to Poussin's painting (or one of the two), but it in fact alludes to a recent "vaudeville" of the same title. The other operas or vaudevilles depicted are: *Monsieur Guillaume ou le Voyageur inconnu*, *Ariodant*, *Marcelin* (the biggest hit), *Les Deux journées*, and *Le Maréchal ferrant d'Anvers*.

Complete with the full luxury appanage of mirror and pocket, this binding was executed by one of the textile binding workshops most frequently called upon by Janet. Other published examples are no. 117 in the Pistner collection, in the description of which Storm van Leeuwen cites three other Janet publications in similar bindings. Another example is reproduced as no. 73 in the BnF catalogue *Livres brodés*. That binding is on an earlier almanac, published by the widow Depoilly and Jubert in 1785, showing that these embroidered case bindings, so easily removable from their contents, were meant to be reused, and could just as well re-clothe earlier almanacs if the size matched.

OCLC gives two locations, Harvard/Houghton and the British Library. Grand-Carteret 1314; Cohen-de Ricci col. 9. On the plays, cf. the online [database](#) *Le Théâtre français de la Révolution à l'Empire*. For a discussion of the production of French almanac bindings, see Jan Storm van Leeuwen's introductory essay to the Pistner collection catalogue, *A Matter of Size*, pp. 19 ff., & see no. 117. See also Sabine Coron & Martine Lefèvre, eds. *Livres en broderie: Reliures françaises du Moyen Age à nos jours* (Paris: BnF, 1995), no. 73.

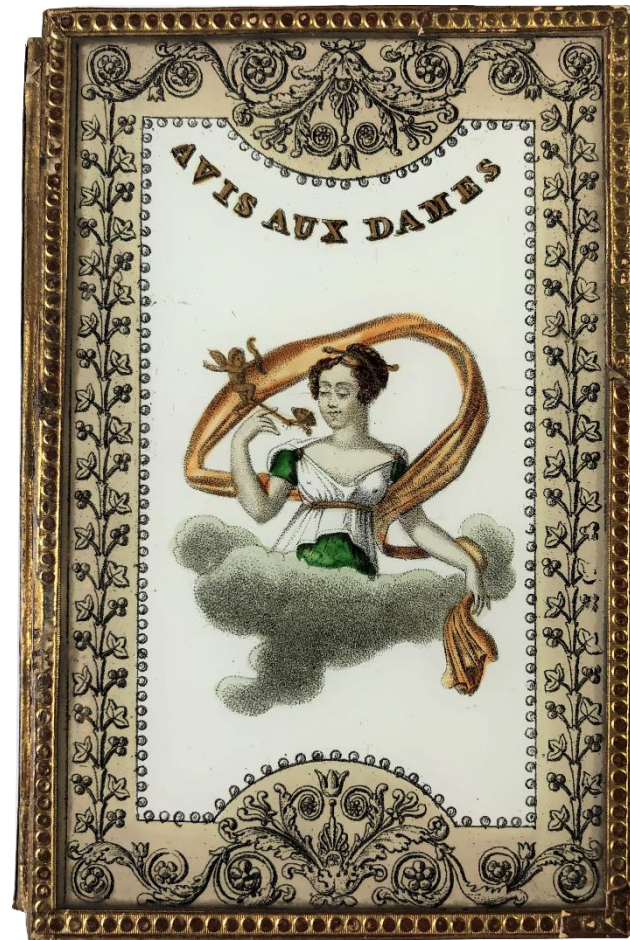
Juggling, under glass

11) **DIABOLO** — *Le Diable couleur de rose ou Le jeu à la mode*. Paris: [Louis] Janet, Libraire, rue St. Jacques N° 59, [ca. 1813-1819].

24mo (101 x 60 mm., binding size 108 x 72 mm.). 70, [2] pp., 6 etched and engraved plates including engraved title, printed in pale red and black and hand-colored in wash. Some foxing, two plates with small marginal spots. Publisher's binding "*fixé sous verre*," each cover with a HAND-COLORED ENGRAVING MOUNTED UNDER GLASS: on front cover a stipple-engraved Venus emerging from clouds, caption *Avis Aux Dames* in gold at top, on lower cover a lyre and other muse attributes, the central engravings highlighted in gold and green and within an ornamental border, covers framed in gilt gauffred cartonnage with raised dot decor, spine also in gold with raised stripes, fore-edges extending beyond text-block and incorporating a three-part gilt sleeve for a stylus (lacking), gilt edges (chip to top of backstrip, small dent to a lower corner). Bookplate of Robert de Beauvillain. **\$2000**

ONLY EDITION. A fine example of one of the more unusual publishers' binding styles of the early Romantic period. Apparently invented by Pierre Claude Louis Janet (1788-1840), known as Louis Janet, binder and pre-eminent almanac publisher, this eye-catching luxury case binding provided a new and inexpensive twist on the painting technique known as *fixé sous verre*, or reverse painting on glass, in which a painting was applied either to a thin tissue, then covered in glass, or directly to the glass itself. That technique, of ancient origin, had been applied to almanac bindings incorporating painted medallions toward the end of the eighteenth century, but Janet seems to have been the first to use *engraved* images, and to apply the technique to the entire binding cover. The green watercolor and gold highlights appear to have been applied directly to the glass, producing glowing colors. A similar binding, on another Janet almanac, with the same title and figure of Venus but without the engraved border and with a different gilt frame, is illustrated in Malavieille, *Reliures et cartonnages d'éditeur*, plate I.

The binding itself could in theory be used for various almanacs (I locate no Janet almanacs with the title *Avis aux Dames*), but the introductory poem to this collection specifically invokes Cythère, or Venus, as inventor of the gyroscopic bobbin and string game then known as *le diable*. Certainly the cover title signals the intended audience of the present literary almanac, illustrated with a title engraving showing a small girl with the toy and five plates depicting elegant ladies in Empire dresses (and one gentleman), manipulating the sticks and bobbins. Recently





imported to Europe by a missionary from China, where it had been played since antiquity, the game, whose name derived from the noise made by the bobbin on the string, was at the height of fashion in France in 1812-1813. Most of the delicately colored plates feature a second tiny background version of the main subject, or her partner, illustrating a different position or technique. The text is a potpourri of verses for women, the first few of which allude playfully to the diabolic theme.

The dates of Louis Janet's activities and his various addresses are not firmly established. Ramsden and Malavieille both cite sources stating that he moved from no. 57 rue St. Jacques to no. 59 after 1817. However, the copy of this edition cited by Grand-Carteret was bound with a calendar for 1815, and the BnF dates their copy to [1813].

OCLC locates 3 copies (BnF and two in Belgium). Grand-Carteret 1728 (with appended calendar and Souvenir, not included here or in BnF copy); cf. Ramsden, *French Bookbinders 1789-1848* (1950), 109; Malavieille, *Reliures et cartonnages d'éditeur en France au XIX^e siècle* (1985), pp. 23, 242-3 & pl. 1.



Happy sadness

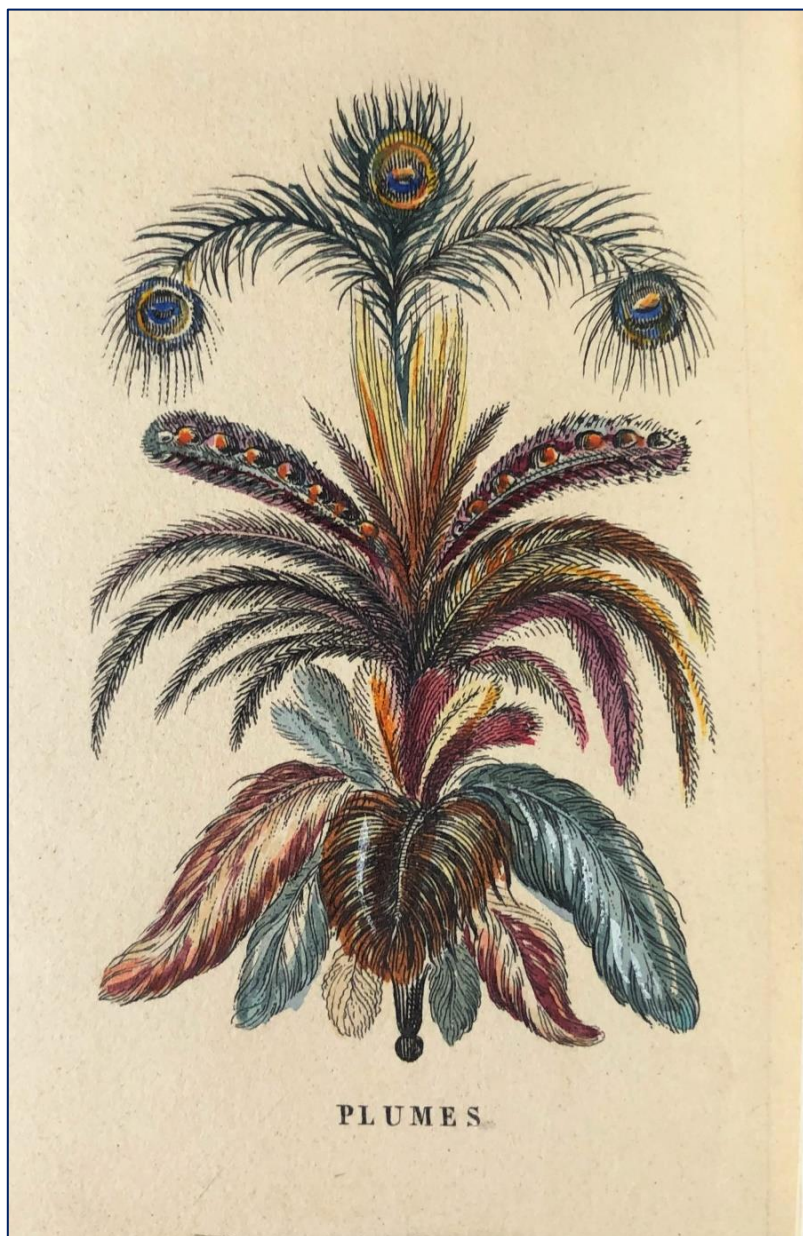
12) JANET, Louis (publisher). *Mademoiselle de Lafayette*. [With:] *Petit Souvenir des Dames*. Paris: (Ad[rien] Egron for) [Louis] Janet, [1814].

24mo (101 x 61 mm). 48 pages; [12], [6] leaves. Frontispiece portrait, engraved title, and six engraved plates by Leroux after Desenne. Printed in very small types. The *Petit Souvenir*, entirely engraved, comprises [19] pages, for weekly and monthly notes, all with rule border, all blank except for heading, and, for the months, 12 engraved vignettes; four blank pages at end (with rule borders). 12-page letterpress calendar for 1814 bound at end. A few small spots, stains to two calendar leaves. Original pink glazed boards, edges gilt over marbling, matching slipcase (the latter rubbed). \$300



Only Edition of a women's literary keepsake devoted to thwarted loves. In 1636 the unhappily married King Louis XIII allegedly became enamored of Louise Motier de Lafayette, aged 17, who may have reciprocated his affection. Richelieu tried to make her his spy; she refused, and a year later entered the convent of the Visitandines at Chaillot, of which she later became the Mother Superior. King and nun remained close friends. The almanac contains a prose account of her life, and poetic romances on other star-crossed lovers, both fictive and historic, also shown in the delicate engravings. Besides the titular subject, shown with Louis XIII, these include Clément Marot & Marguerite de Valois, and Valentine de Milan [Valentina Visconti], mourning her husband Louis de Valois, Duc d'Orléans, assassinated by his cousin in 1407. An exception to the general sentimentality is a portrait of "la Coquette," showing a fashionably dressed woman reading a letter in front of her writing table, while a suitor waits behind.

Grand-Carteret, no. 1806, states that this belongs to the same series as two other almanacs of the period, *Marie-Antoinette* and *Madame Elisabeth de France* (his nos. 1745 and 1744), although those were published by Le Fuel and were in a larger format. Like those almanacs, this one was reissued over several years, with different calendars; Grand-Carteret's copy had a calendar for 1817. I locate no other copies.



13) MAZERET, Constantin and Aristide-Michel PERROT.

Miroir des Graces, Dedié aux Dames, ou Dictionnaire de Parure et de Toilette. Paris: (Cordier for) Le Fuel, [1822].

18mo (123 x 80 mm). [iv], 175 pp. Double column. Additional engraved title/wrapper with hand-colored fashion emblem (a parasol draped with shawls, necklaces and a flowered hat) and 15 engraved plates, on thicker paper, all STENCIL- AND HAND-COLORED UNDER THE PUBLISHER'S DIRECTION, one (of corals) also color-printed; tissue guards. Small internal closed tear in first gem plate, else FINE. Bound at end are six leaves on thicker paper containing [12] pages, one per month, blank except for the engraved name of the month and hand-colored vignette (with traces of old pencil scribbles); and a smaller format foldout calendar for 1822, with the imprint of Lefuel, the months in columns each topped by a woodcut astrological vignette. Publisher's blind-stamped brown calf "cathedral" binding, the same block used on both covers, backstrip with blind-stamped ornamentation above and below the title, gilt edges, yellow endleaves, blind-stamped matching leather slipcase, lower cover of binding with silk tab for removing from the slipcase (a bit of scuffing). Bookplate of Robert de Beauvillain tipped to front endleaf. **\$3500**

ONLY EDITION of an unusual and still useful illustrated dictionary of objects, materials and concepts, most of interest to women and many relating to fashion. covering both luxury goods and common objects and materials, the dictionary contains over eight hundred entries, many including the names and addresses of relevant Parisian suppliers, making it a FAR-RANGING ENCYCLOPEDIA OF FEMININE MATERIAL CULTURE IN

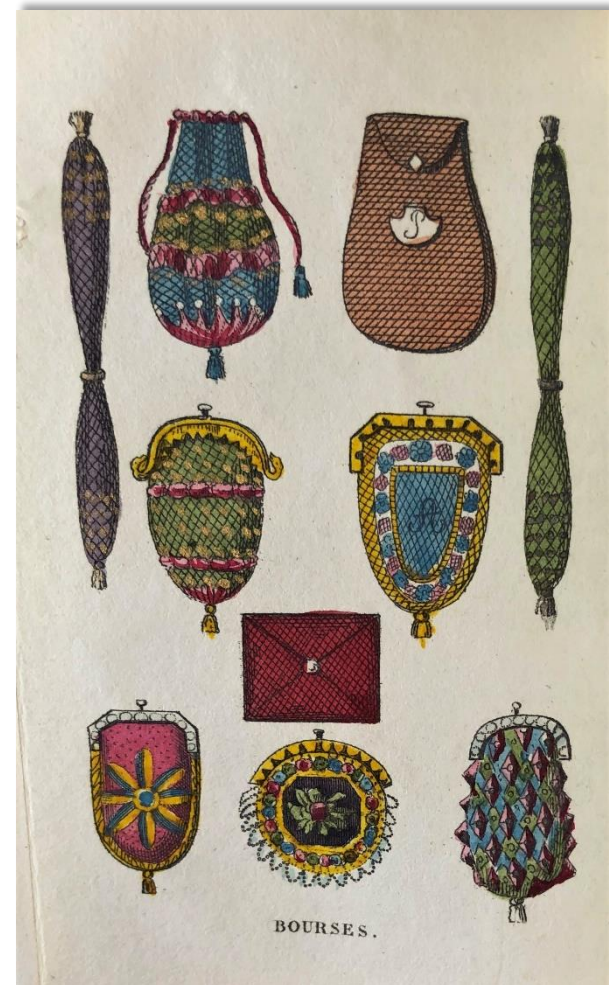
RESTORATION FRANCE. This is a SPECIAL *DE LUXE* COPY IN A *RELIURE À LA CATHÉDRALE*, with an extra fold-out calendar and hand-colored ornamented cahier for notes for each month of the year.

From *Abaca* (a type of hemp or linen from the Philippines, of which the white plants were used to make a very fine cloth while the gray were used for cocardes) and *Acier* (steel being used at this time not only for buckles, belts, clasps etc., but also to make jewelry, a dozen examples being illustrated in plate 1), to *Zéphir* (a shawl made of net) and *Zibeline* (the animal whose nearly black fur is highly prized), the dictionary includes terms of apparel, footwear, and accessories, a vast number of textiles and related terms (materials, weaves, and treatments), furs and skins, common materials with a variety of applications (e.g., sandalwood, various vinegars and oils), objects used for personal grooming (sponges, tweezers, brushes, mirrors, etc.), many perfumes and *eaux de toilette*, gems and precious metals, furnishings and furniture, and even prostheses, including a long description of artificial eyes and where to purchase them. A few entries contain mini-treatises on social custom: the seven-column entry for *Deuils*, for example, discusses the proper length and appropriate mourning dress for various degrees of consanguinity. Some contain surprises – thus the entry on Marriage, far from listing bridal gowns and suppliers, tells a simple story of a painter and the changing perspective of a groom, before and after marriage. The language of flowers gets a special entry (which advertises a relevant publication, the *Dictionnaire du Langage des fleurs ou de leurs emblèmes*, of which I locate no edition).

The plates show rings and earrings, pocketbooks and wallets, necklaces, specimens of coral, fans, a splendid bouquet, brightly colored garters, bejeweled combs, 24 precious stones (on two plates), an elaborate feather headdress, a pretty assemblage of ribbons, and several large handbags (*sacs-gibecières*, two plates).

Perrot was a geographer who wrote and edited numerous works. Mazeret was an almost equally prolific writer for hire. The publisher Valentin Lefuel, active from 1792 to the late 1820s, specialized in the publication of almanacs, keepsakes, and children's books. He was also a binder, and he offered his publications in a variety of different bindings, including "*veau gaufré*," here in the "cathedral" style, inspired by gothic architecture, which enjoyed a vogue in France and England during the Romantic era. (I have not previously seen an example of this kind of binding on an almanac or almanac-like popular imprint.)

Copies are held by the Brooklyn Public Library, Morgan Library, Metropolitan Museum of Art and Smith College; outside the US OCLC lists only the BnF, to which the Catalogue Collectif de France adds a copy at Rouen. Colas, *Bibliographie générale du costume et de la mode* 2023; Grand-Carteret 3476. Cf. Malavieille, p. 24 (on Lefuel).





II. From knights to lithographers

Cosimo's club

14) **ORDER OF SAINT STEPHEN.** *Statuti Capitoli et Constitutioni del Ordine de' Cavalieri di Santo Stephano.* Florence: Lorenzo Torrentino, 1562. Bound with four related documents, 1563-1566.

Folio (310 x 203 mm). Collation: a⁴ A-L⁴ Aa⁶ M⁴. [8] 86, [2], [20] pages. Italic types. Title within elaborate woodcut allegorical border, several sets of historiated woodcut initials, woodcut printer's device (the Medici arms) on verso of errata leaf (Aa6); quire Aa, the table, bound before quire M (the papal privilege). First and last quires foxed, occasional light foxing elsewhere, internal tear to fol. H3 with loss to woodcut initial on verso, small hole from paper flaw in fol. K2 with loss of 3 letters. Bound with four related imprints (see below), of which the last with a FULL-PAGE CROSS OF THE ORDER PRINTED IN RED. Early 19th-century Italian half roan and marbled paper over pasteboards, spine gold-tooled with small flower tools in each compartment, the lowermost with a small star of the Order, red morocco gilt lettering-piece, probably from an earlier binding, pastedowns of block-printed paper in pink, light brown and green, edges stained blue to match the covers (worn, soiled, worming to backstrip). *Provenance:* engraved armorial bookplate of the Martelli family of Florence, with motto *Sola virtus vera nobilitas*, on the front flyleaf facing the title; 19th-century inscription at front, citing Gamba. **\$2750**

FIRST EDITION, A KNIGHT'S COPY, of the statutes and privileges of the Tuscan chivalric order of St. Stephen, created by Cosimo de' Medici,

first Grand Duke of Tuscany, in October 1561; bound with three updates to the statutes and an additional privilege.

To “normalize” the transition of Florence from a city-state republic to what was essentially a monarchy, Cosimo had repeatedly tried to establish a religious military order, along the lines of the Knights of Malta, but had been thwarted by papal politics. It was only with the accession of his distant cousin Pope Pius IV (Giovanni Angelo Medici di Marignano) that he was finally able to establish the order, appointing himself as its first Grand Master. Although it was based on the Benedictine rule, the order’s charge was resolutely military. Its name commemorated two battles which had consolidated Medici power, both of which occurred on August 2, the feast day of St. Stephen: the Battle of Montemurlo in 1537, in which the Grand Duke defeated republican insurgents, and the Battle of Marciano in 1554, in which Florence (backed by Spain) defeated Siena (backed by France). The new order’s primary purpose was to COMBAT THE (MOSTLY TURKISH) PIRATES WHO PLAGUED THE MEDITERRANEAN and threatened the Medicis’ newly built port at Livorno, and to join the Christian wars against the Ottoman Turks, and thus attract fame and prestige to Tuscany and its Medici rulers. In this the Order of Saint Stephen would succeed, participating, for example, in the siege of Malta in 1565, and the Battle of Lepanto in 1571. The seat of the order was in Pisa. “In its palazzo, designed by Vasari, along with its church, soldiers found a veritable naval academy which provided them with all the training that they required” (Trecani., transl.). It was only after the accession of the Habsburgs to the Tuscan Duchy in 1737 that the order’s military charges were rescinded, and it became a mere symbol of social status, which it remained, after a brief suppression during Napoleonic rule, until its final abolition with the unification of Italy in 1859.

The Tuscan order’s statutes were modeled on those of the Order of Malta. Their written formulation, praised for the elegance of the prose, may have been the work of juriconsult Lelio Torelli, first secretary of the Grand-Duke (*vide* Gamba). Extremely precise, the statutes are divided into 17 parts, covering the fundamental rules governing the knights (Charity, Chastity, and Obedience), rules of admission to the order, its hierarchy, uniforms, etc.; religious ceremonies and obligations; the order’s hospital and treatment of the sick; finances; the general assembly; administration and government; duties and prerogatives of the Grand Master, prior and other officers; elections; vacancies and disposal of the possessions of deceased knights; and prohibitions and punishments. This last section describes the knights’ duty to fight only the Infidel and never to get involved in intra-Christian conflicts, and prohibits giving safe passage to pirates, declaring a truce without permission of the Grand Master, appearing in public out of uniform, consorting with prostitutes or keeping mistresses, general rowdiness, duels, swearing, beating up civilians, or otherwise harassing the population. One of the usual punishments was a 40-day period of isolation, called *la quarantena*.

Handsomely printed at the Ducal press of Lorenzo Torrentino, the edition is ornamented with numerous woodcut initials and an allegorical title border showing Athena and Artemis on the columns, three muses or goddesses flanked by the Medici arms atop the entablature, the Medici emblems of a falcon holding a ring and a tortoise bearing a sail at the base of the columns, and below the title a scene of a river god reclining amid scattered attributes of Medici power (religious and secular), before a background of ancient ruins (of Florence?) and Tuscan hills.

Bound with:

1) *Privilegia, et Facultates ab Illustrissimo, et excellentissimo D.D. Cosmo Medices Florentiae, et Senarum Duce Religioni, & militibus Sancti Stephani concessa. 1565.* Florence: sons of L. Torrentino & associates of Carlo Pettinari, 1566.

[2] leaves. Torrentino’s large woodcut device on title, woodcut initial. Roman type.

2) *Al Nome dello Omnipotente Dio, et del Beato S. Stephano Papa... A Di XIII. di marzo MDLXII. Dichiaratione sopra alcuni Capitoli, & Statuti della nostra Religione, dichiarata dall' Illustriss. & Excellentiss. S. il S. Cosimo de Medici Secondo Duca di Fiorenza, & di Siena ...* Florence: sons of L. Torrentino, 1563.

[4] leaves. Small Medici / printer's woodcut device on title and the large device on final verso (recto blank), 2 woodcut initials. Italic type. Contains clarifications and additions, including one to Chapter II of the first section of the 1562 Statutes, "*Regole dei Cavalieri*," which states that each soldier may have only one *donna* (Grand Master Cosimi I was a model of marital fidelity, unusually for the time); the relevant paragraph here specifies that remarriage after the death of one's spouse is permitted, including to non-virgins, i.e., widows.

3) ... *Dichiarazioni, Statuti, Riformazioni, Addizioni, del Gran Maestro, & Capitolo generale dell'anno 1565.* Florence: sons of L. Torrentino & company, 1565

[6] leaves, a single quire signed B. A different small Medici device on title, initials, bandeaux. Italic type. Not thus in OCLC, not in BMC, possibly an offprint or extract.

4) ... *Statuti, Ordini, Riformazioni, & addizioni del Capitolo Generale dell' anno. 1566.* Florence: sons of L. Torrentino & Carlo Pettinari, 1566.

11, [1] pp. Woodcut small device on title, initial, bandeaux, and the large eight-point cross of the order printed in red on final verso.

This copy was bound for and belonged to the prominent Martelli family of Florence, who could boast a "founding membership" in the Ordine di Santo Stefano, and who continued to fill its ranks into the 18th century (cf. Marchesi, *La Galeria dell'onore, ove sono descritte le Memorie del Sagr'Ordine Militare di S. Stefano P. e M. e de suoi Cavalieri*, Forli 1735, vol. 1, passim). The occasional attribution of the bookplate to Giuseppe Maria Martelli (1678-1741), archbishop of Florence from 1722 to 1740, is not certain, but by the 19th century the Martelli family library was considered one of the most important private libraries of Florence. Cf. A. Bertarelli and D. H. Prior, *Gli ex libris italiani* (Milan 1902), p. 247 (dating to ca. 1730); J. Gelli, *3500 ex libris italiani* (Milan 1908), pp. 245–246 and fig. 462 (misdating to ca. 1830).



References: EDIT-16 CNCE 10515; Gamba, *Serie dei testa di Lingua* (1839), 1660 (with quire M); Adams, *Catalogue of Books Printed on the Continent of Europe 1501-1600 in Cambridge Libraries* (1967) S-1832 (without quire M); Moreni, *Annali della tipografia fiorentina di Lorenzo Torrentino* (1811), p. 205 ("*questa stupenda edizione*"). On the Order, cf. Treccani, *Enciclopedia Italiana* (1936, online), art. "Santo Stefano, Ordine di", and "[The Knights of St Stephen of Tuscany](#)" in website "The Mad Monarchist." For the additions, see BM/STC Italian, p. 647.

An unequal match



15) POLITI, Lancelloto (1487-1553, name in religion **AMBROSIUS CATHARINUS**, Archbishop of Conza). *Opusculum De Coelibatu, Adversus impium Erasmmum*. Senis [Siena]: Luca Bonetti, 1581.

4to (194 x 137 mm). 85, [3] pp. (the last blank). Printed shoulder notes. Small woodcut printer's device on title, larger version on last leaf recto, large woodcut (facing first text page) of St. Catherine in clouds above the towers and Duomo of Siena within type-ornament border, 2 historiated initials. Small stain to A3, cut close but with no text loss. Modern boards. \$850

ONLY EDITION of an energetic refutation of Erasmus's defense of marriage, published posthumously by the author's nephew. Erasmus had argued in favor of marriage in a rhetorical exercise (*suasoria*), part of his *De conscribendis epistolis* (Basel, 1522). In the present work, couched as a dialogue between *Cosmophilus* (standing in more or less for Erasmus) and *Aporeticus* (the doubter, or one who hesitates), the Dominican polemicist took Erasmus at his word. In arguing against Erasmus's suave mockery of clerical and monastic celibacy, Politi countered Erasmus's evasive charm with by-the-book methodical argumentation, adopting the "classical method of faithfully lining up the texts to be refuted or condemned and systematically replying to them one by one" (Telle, p. 327, trans.).

In the 1522 version of his *suasoria* (though not in an earlier version, the 1518 *Encomium matrimonii*), Erasmus jocularly described the case of no less a Catholic figure than Thomas More, whom he referred to as "Mauricius

meus." More had remarried soon after the death of his first wife, a fact presented by Erasmus as an encouraging example for his pupil William Blount, Lord Mountjoy (addressed as "Iovius noster"), who had recently lost his third wife and was contemplating a fourth marriage. Politi failed to see through the Mauricius pseudonym, and thus unknowingly (and rather comically) blasted the saint and martyr More as "shameful with love of lust" (*amantem ... probrosae libidinis*, p. 76).

Politi was an interesting character. A citizen of Siena, trained in the law, he had joined the Dominican order having been inspired by Savonarola's writings (against which he later railed). Always outspoken, he was persistently at loggerheads with the heads of the order, partly for his pro-Marianism. The authorities eventually decided to use his argumentativeness for their own purposes, and as an anti-

Reformist controversialist he became a weaponized voice of the Church. To Politi, for example, was given the charge of countering Luther (cf. the *Apologia pro veritate Catholicae*, Florence: Giunti, 1520). Rejecting inquisitorial methods, he worked to convert “heretics” through persuasion, succeeding in several notable cases. Caravale in *DBI* speaks of the “asperity” of his character and the force of his convictions. Politi’s numerous works included attacks on Savonarola (1548) and on Macchiavelli (1552) and treatises on predestination, original sin, and the Immaculate Conception. He was made Archbishop of Conza in 1552, but died en route to his consecration in Rome.

OCLC gives six US locations. Adams C-109; EDIT-16 CNCE 26497. Cf. *Contemporaries of Erasmus* 3:105-6; *Dizionario Biografico degli Italiani*, vol. 84, art. Giorgio Caravale; E. V. Telle, “La Digamie de Thomas More, Erasme et Catarino Politi,” *Bibliothèque d’Humanisme et Renaissance* 52, no. 2 (1990): 323-32.

*Patroness of aviators**

16) LORETO — BARTOLI, Baldassare. *Le glorie maestose del Santuario di Loreto. Opera ampliata, e nouamente data fuori.* Macerata: Giacomo Filippo Pinelli, 1681.

8vo (151 x 103 mm). 118, [6] pp. Frontispiece (titled *La Sacrosanta Casa di Nazaret...*) with woodcut of the Virgin and Child being transported on the Holy House by angels, repeated on p. 115 (first index), small woodcut on last page with the Litany of the Virgin, woodcut initials, type ornament borders and headpieces. Discoloration to a few leaves, pp. 26-27 adhered near gutter. Contemporary *carta rustica*, long-stitched along flat backstrip, remains of paper labels, short tear along lower hinge and at foot of spine. *Provenance*: 18th-century ownership inscription on title, *Ex libris Caroli Fr Orlik*. \$1000

Early edition of a GUIDEBOOK FOR PILGRIMS to the Santa Casa di Loreto, one of the most important Marian pilgrimage sites in Europe.

According to medieval legend, in 1291, just before the final defeat of the Crusaders, four angels carried the Holy House of the Virgin, where she had resided with Joseph and the Christ Child, from Nazareth to a hill in Dalmatia. Thence, either directly or with several stops along the way (versions vary), the house continued its miraculous peregrinations to its final resting place, a wooded site near Recanati. From this grove (*lauretum*) the shrine probably derived its name. A sanctuary was built over the house ca. 1469. The stones of the Holy House do seem to correspond to two types of limestone found in Nazareth but not in the Italian Marches. Historical evidence, including archival records and coins, has shown that the three-walled house, already venerated for centuries in Nazareth, had indeed been brought to Italy at the end of the Crusades, but in a sea voyage. Some sources attribute this to members of the Angeli family. However it got there, pilgrims have flocked to the shrine for centuries (in the words of Bartoli, “*popoli infiniti coronano a venerarla*”: index. p. 118).

Opening with a meditative preface on the life of the Virgin and the symbolism and affective import of the Santa Casa, (the “Teatro,” indexed separately at end), Bartoli’s exhaustive treatise presents the early history of the shrine’s veneration, by Crusaders including Saint Louis; its “translation,” first to Dalmatia and thence to a hill near Recanati (where even after arriving it jumped from one spot to another before settling in its final resting place); a list of authors who have written about it, starting with the four Evangelists; relevant papal gifts, privileges, and indulgences; a history of princely and other distinguished pilgrims and benefactors; lists of masses and sacristies; a chapter on the many

miracles of Our Lady of Loreto; description of the site's governance; and several chapters describing the Holy House itself, from its original walls and altar to the statue of the Virgin and its grandiose later encasements, including Bramante's marble facade, and the many works of art, precious gems, and reliquaries of the basilica. The last two chapters contain an itemized list of the sanctuary's yearly expenses, and a description of the surrounding area and worthy sights of the bourg of Loreto. Following the tables of contents is a 5-page list of carriage routes to Loreto from various Italian cities. with their stops and distances; and, to fill out the final page, the litany of the Virgin.

Bartoli is identified on the title as the chaplain of honor of the Elector of Bavaria. Apparently first published in 1673, in Macerata (19 km from Loreto), his book was frequently reprinted, with additions and variations, to meet the constant demand: ICCU records 32 editions, printed at first every year or couple of years, from 1673 to 1761, and OCLC adds two or three more. Some editions have no doubt been lost. The present edition does not exactly match either of two 1681 editions with this imprint described in ICCU. It shares the title with an edition with different typesetting, in 121, [7] pages (IT\ICCU\SBLE\019048), while its typesetting and pagination, but not the title, match that of an edition containing a separately paginated second part (*Le glorie maestose del Santuario di Loreto con i tesori celesti, e venerati di Terra Santa, diuisi in dui libri*, IT\ICCU\RCAE\013083).

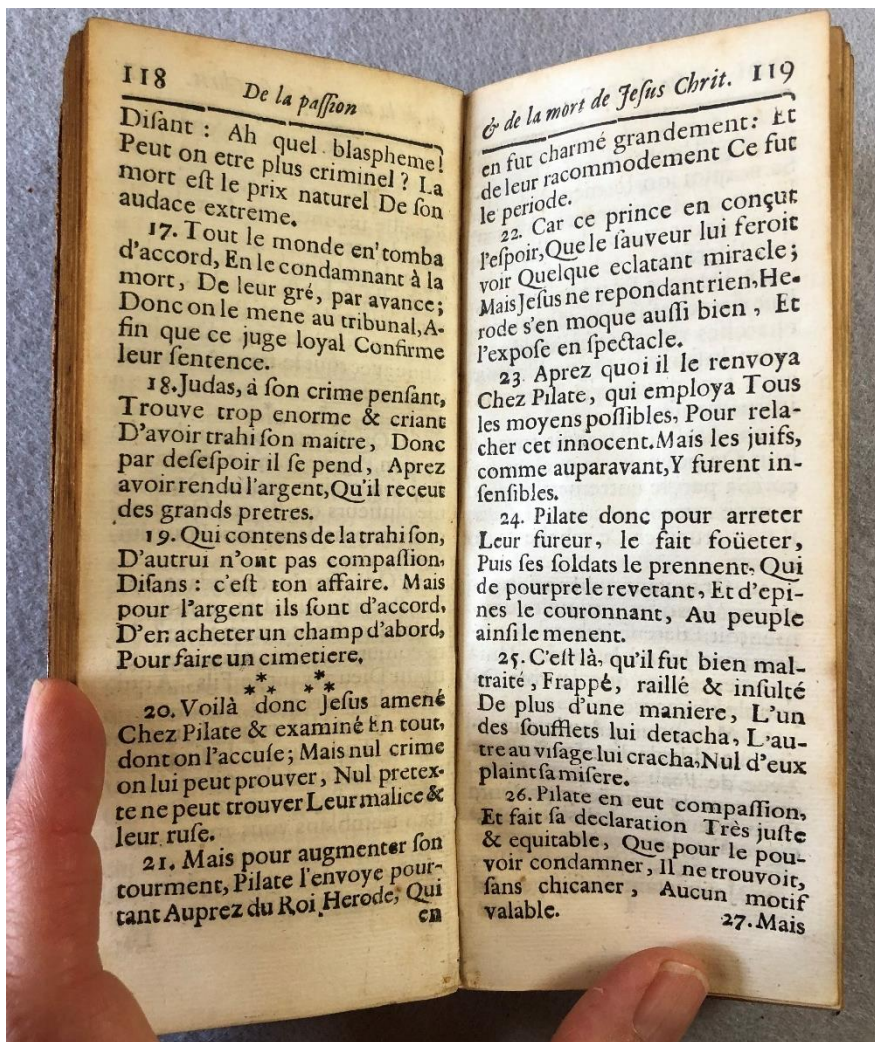
While a search through the many individual entries of OCLC shows how widely this pilgrim's guide was disseminated throughout Europe (including in a German translation of 1689), the text is scarcer in North America. Copies are held by NYPL (the two-part 1681 edition), Yale (Macerata 1688), and the Marian Library (U. Dayton), which holds 12 editions including this one.



*This copy, which is furnished with an Italian export license, has had an unusually airborne recent history, including 3 flights across the Atlantic, thanks to an astonishingly drawn-out mixup of UPS. The copy in its secure casing was mislabeled by a tired UPS employee, we received in its place a large box filled with Japanese-Italian calendars, and the little book was lost for an entire year. But, miraculously, it resurfaced! Perhaps one day it will find a "permanent" home.

Hymns for French refugees in Sweden

17) HUGUENOTS — [ARNELL, Laurent, editor]. *Livre des cantiques ... Seconde edition, augmentée de plusieurs cantiques*. [Part 2:] *Les Evangiles et les Epitres Pour tous Les Dimanches, Jours solennels & Fêtes*. Stockholm: de l'imprimerie de l'Historiographe du Royaume, par Hartwig Gercken, 1734.



Agenda format 12mo (168 x 69 mm). [4], 304; 392, [20] pp. 2 parts, with alphabetical index and final errata page. Woodcut title-page ornaments and tailpieces, type-ornament headpieces. Light foxing to first few leaves. Contemporary speckled sheep, gilt edges, marbled pastedowns; worn, spine completely abraded with loss at top. \$1700

A RARE HYMNAL, WITH A CATECHISM AND PRAYERS, FOR THE SMALL FRENCH HUGUENOT COMMUNITY WHO HAD TAKEN REFUGE IN SWEDEN. Most had fled to Sweden after the Revocation of the Edict of Nantes in 1685, although a few French Calvinists had settled there earlier. They were not warmly welcomed by the Swedes, who tried to amalgamate them with the English and German reformed groups. A small community persisted, and in 1700 a first hymnal was published in Stockholm to meet their needs. This second edition was substantially revised and enlarged.

The hymns are in French, with headings in Swedish and (usually) German, all indexed in the final table. Containing more hymns than psalms, this is among the earlier French Lutheran hymnals. The Genevan reformist and poet Benedict Pictet was the first to advocate adding hymns to the psalters of the Reformed French communities, but only in Germany did this truly catch on, after about 1705. This Stockholm edition clearly follows the German model.

In a prefatory letter to the reader, the editor Laurent Arnell, then pastor of the French Lutheran church in Stockholm, explains that he decided to publish this since so few copies remained of the 1700

edition. As the latter contained an insufficient number of hymns, he added 85 new ones, and along the way he couldn't resist improving some of the wording, the result being that he spent far more time on this revised edition than intended. *Ars longa ...* Part 1 contains 224 hymns, of which numbers 17-58 correspond to 38 psalms, including four given in two versions. The French text of the psalms may derive from various sources: during the late 17th and 18th centuries a plethora of different French paraphrases of the psalms appeared: "A côté de la soixantaine de poètes qui ont donné une traduction complète en vers de l'ensemble des 150 psaumes, plus de 250 noms peuvent être cités pour la paraphrase de quelques psaumes seulement" (*Le Chant de David, Les Psaumes en vers français*, exhibition at the Bibliothèque Part-Dieu Lyon, Sept-Dec. 2010, [online](#) catalogue. As opposed to the psalms, many of the present hymns were probably either written or heavily revised by Arnell. Printed as prose, without music, many include verbal indications of melodies, referring to tunes used for other hymns (e.g., "Sur l'air du N. 163"), which were already firmly associated with a melody. The work opens with "Catechism in the form of hymns" (*Le Catéchisme en forme de cantiques*). Citing its rather clumsy verses, Puaux remarked that it was rather foolhardy of Arnell to undertake his revision.

Part 2 contains the Gospels and Epistles for every Sunday and feast day, and also includes a "Catechisme de Luther" (pp. 233-252) in more traditional question and answer form, including advice on explaining to children the Ten Commandments, Articles of Faith, Sacrament, and other ceremonies and symbols. Further instructive material includes biblical passages on the duties of various social states (women, husbands, parents, etc.) and a prose account of the Passion. Prayers for various occasions and social groups and the Litany conclude the edition. There is an index of incipits in French, Swedish, and German.

OCLC locates 5 copies, of which one in the US (Yale), with no US copies of the 1700 edition. *Bibliographie des Psaumes Imprimés en Vers Français (1525-1900)* (apparently still unpublished) no. 1537 (cf. BM Lyon online catalogue entry for this edition). Cf. F. Puaux, *Histoire de l'établissement des protestants français en Suède* (1892), p. 66.

Universal health care in Malta

18) KNIGHTS OF MALTA. *Historisch-Geographische Beschreibung der Insel Malta und des hohen Ritterordens daselbst.* Frankfurt and Leipzig: s.n. 1782.

8vo, IN SHEETS (sheet size 372 x 460 mm). Two and a half sheets ([A]⁸ B⁸ C⁴), paginated 39, [1]. Woodcut title vignette and headpiece. Foxing to title, first sheet dust-soiled along folds and edges, a few tiny perforations at folds. The sheets untrimmed, folded in a modern cloth case. \$950

Probable First Edition of a succinct description of the Order of Saint John (also known as the Knights Hospitaller, or the Knights of Malta), of the island itself and its unique social structure, and of the Order's hospitals and good works. The anonymous author emphasizes throughout the Order's historical links to the German-speaking lands, pointing out, for example, that it was thanks to the Habsburg Holy Roman Emperor Charles V that the former Knights of Rhodes, who had wandered homeless for seven years after the Ottomans' successful siege of Rhodes, were able to settle in Malta in 1530. Following a brief history of the Order, which mentions St. Paul's shipwreck and miracles, the writer turns to the island and its towns, filled with fine international hostels, plentiful food from Sicily (Malta being barren), and gleaming hospitals, "the most beautiful in the world... more heavenly than earthly," for the Order, notes the author, is equally devoted to war and

healing. He describes the functioning of the hospitals and notes that health care is provided to all inhabitants, not only the Knights and their entourages, and that those who cannot pay are treated for free (p. 21). He goes on to laud the magnificent palace of the Grand Master and to a review of the various knightly ranks and their entry requirements (which included proof of at least 200 years of nobility). An Addendum describes the order's German seat, in Heitersheim, and other continental branches (Castilian, Provençal, French, Welsh, etc.), and lists the other chapters, confusingly known as "langues" or tongues (*Zunge*), and the languages and nationalities each represented; the German *langue*, for example, included Hungarian, Croatian, Dalmatian, Polish, Bohemian, Danish and Swedish. The author notes (p. 32-33) that the English had not been admitted since 1537, which he finds irrational given the acceptance not only of Lutheran and Calvinist branches but even of a "Schismatic" Russian branch. Three copies located, all in Germany (SB Berlin, Bavarian SB, and Goettingen). VD18 10680292 (this edition only); cf. Hellwald, *Bibliographie Méthodique de L'Ordre Souv. de St Jean de Jérusalem* (Rome, 1885). pp. 27 & 280, listing a different edition, with imprint Regensburg: Montag, 1782, of which I locate no copies.



Musinsky Rare Books

Saintly stock



19) WOODBLOCK. Original woodblock of Saint Louis, King of France, for a popular print. [France, late 18th or early 19th century].

Large block (302 x 208 x 21 mm.) of pearwood or possibly beechwood, deeply carved with prominent central figure of the crowned King, his head within a halo, holding a scepter in his right hand, and in his left hand the crown of thorns and three nails from the Passion on a draped cloth, his robe dotted with fleurs-de-lis, outer robe lined with fur; with clouds above and behind him the sea, in the right background a ship riding the waves, and in left background a fortified town rising from rocks above the water; grassy herbs at his feet and, in carved capitals, the inscription "SAINT LOUIS ROY DE FRANCE." Small rectangle in lower portion of king's robe cut out and replaced. Chips at the foot of the robe, worm damage at to top right corner and along left side, slightly affecting outer edges of image, a few small wormholes affecting engraved surface. **\$3900**

A WELL-PRESERVED WOODBLOCK FOR A DEVOTIONAL PRINT OR BROADSIDE. This fine carved block shows France's most popular king and only saintly monarch, Louis IX (1214-1270), standing benignly in front of symbols of his departure for the Crusades. The town probably represents Aigues-Mortes, his departure point for both the Seventh and Eighth Crusades, from the second of which he would never return, victim of an epidemic, probably typhus, that devastated his army.

Although already considered a saint during his lifetime, and canonized within 30 years of his death, in 1297, Louis IX was only locally venerated until the 17th century, when the Jesuits helped spread the cult of his sanctity throughout France and even internationally. In this image he displays his usual attributes: the crown, nails of the Passion, royal scepter, and royal robe with fleurs-de-lis. Besides its obvious meaning, the crown of thorns harks back to Louis's acquisition, in 1238, from the cash-starved leaders of the Crusader state known as the Latin Empire, of a relic purporting to be that holy object; the sum paid for this and a few other relics could have wiped out poverty in his entire realm. (Most recently, that relic, known as the Sainte Couronne, was rescued from the fire at Notre Dame, along with Saint Louis's tunic. Both presently reside in the Louvre.)

This skillfully cut woodblock, with its deep, sure lines, would have been cut by an anonymous workman, after a design by a master *imagier* (cf. Adhémar, *Imagerie populaire française* (1968), p. 6). According to Hind, "in cutting with the knife the wood used is generally of fairly soft character, e.g., pear, apple, cherry, sycamore, or beech" (*Introduction to a History of Woodcut*, 1963, I: 8). Pear wood was often used in France, but the size of this block may point to a larger tree. The prints would have been colored by hand or by stencil, and sold to be used as objects of private devotion. The shape and lack of border or imprint may indicate that the woodblock was intended to be printed with flanking letterpress text, a common format for French devotional broadsides of the early 19th century.

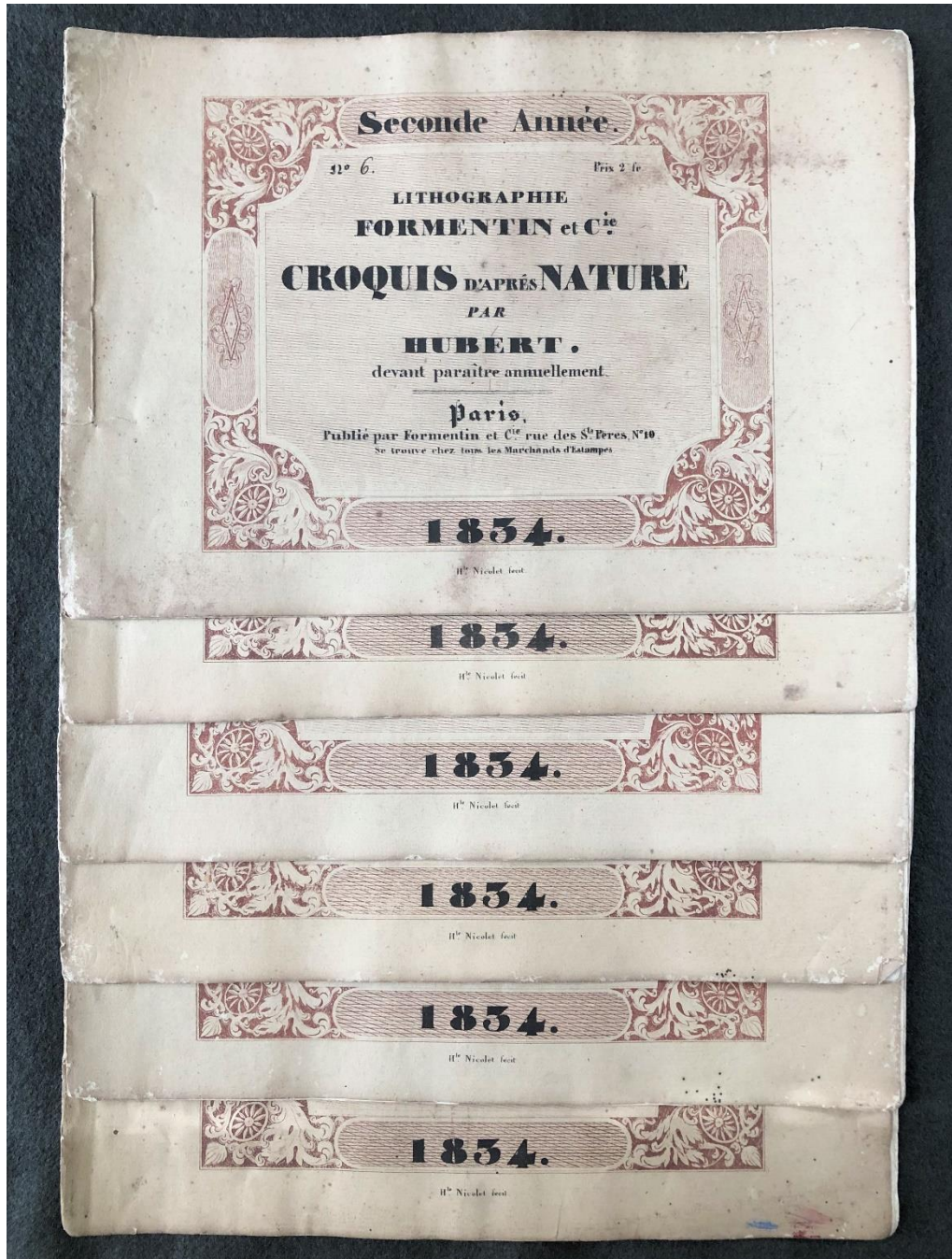
I have not located any impressions of this woodblock. For other popular prints of Saint Louis, see the catalogue of the Musée national des arts et traditions populaires, Nicole Garnier, ed., *L'Imagerie populaire française* (1990) I: 208 & 242.

The first French female lithographic printer-publisher

20) FORMENTIN, Joséphine Clémence (1802-1863?), lithographer; **HUBERT, Jean-Baptiste-Louis** (1801-after 1865), artist. *Croquis d'après nature par Hubert. Devant paraître annuellement. (Seconde Année)*. Paris: Publié par Formentin et Cie., se trouve chez tous les Marchands d'Estampes, 1834.

Six fascicles, oblong format, (201 x 289 mm). Wrapper titles. 24 plates of chalk-manner lithographs, four in each fascicle, all untitled and signed "Hubert" and with various forms of the imprint "Publié par Formentin et Cie., rue des S^{ts} Peres, n° 10 1834" on wove paper. Light spotting to a few plates. All fascicles stab-stitched in two-color lithographed wrappers on tan paper, titles, headed "Seconde Année," in black on front cover, spaces for the part numbers left blank and accomplished in manuscript, printed price of 2 fr., signed at foot "H^e. Nicolet fecit," both covers within white on red ornamental border, filled with light red grid design on back cover (marginal tears to first 2 front wrappers, a few other tiny marginal tears and creases, some light spots or soiling). **\$2500**

EXCEEDINGLY RARE LITHOGRAPHIC SUITE BY THE MOST IMPORTANT FEMALE LITHOGRAPHIC PUBLISHER OF THE FIRST HALF OF THE NINETEENTH CENTURY. Issued in parts, from 1833 to at least 1838, this series of fine lithographed landscapes by the Parisian artist Jean-Baptiste-Louis Hubert shows close-ups of natural features and village scenes, largely from mountainous areas, all from the south of France and Switzerland,



Hubert's favored subjects. Hubert evidently drew the scenes directly on the stone, while the printing and dissemination of the series was the charge of Formentin.

Active for over thirty years, from 1824 to 1856, "Mademoiselle" Formentin, as she was called, having apparently never married, was a successful publisher, employing up to 30 workers. Her firm specialized in lithographic portraits of artists, musicians, dancers and other celebrities, covers for musical partitions, illustrations for luxury literary editions and archaeological works, and job printing, and also sold art supplies and materials for lithography. Her success, so unusual for a woman at this time, was not easily achieved, although family status and wealth helped. Formentin moved to Paris to study drawing after her mother's family farm was destroyed in the war in 1814. After the death of her father, a tax administrator, in 1819, she lived in the residence of his former colleague Denis Louis Goujon, librarian of the Bibliothèque Mazarine. This caused her some problems, when she and Goujon decided, in early 1824, to apply for a *brevet* or permit to form a lithographic press. Insinuations were made about their relationship, it was remarked that Goujon was a widower, and Formentin's participation was not taken seriously: she was accused of being a mere figurehead. It took high-placed connections and news of Goujon's fortune, who had just settled a large dowry on his daughter, to push through the printing permit, finally received in June of that year. Two years later she received a permit to exercise as a publisher (*libraire*).

While she was not the first woman lithographer in France, having been preceded, a year earlier, by

Charlotte Josephine Sohier, whose printer's *brevet* was registered on November 12, 1823, Sohier's activities were limited to printing, while Formentin led a thriving publishing business.

While the BnF and OCLC list over 75 individual prints with the Formentin imprint, including by well-known artists such as Nanteuil, Victor Adam, and Charles Philipon, as well as an early work (Malpière's *La Chine*, 1825-27) printed by Firmin Didot and published by Goujon and Formentin, the present series publication seems to have been the most significant or possibly the only large-scale work from the Formentin press. It is exceedingly rare. Published in parts, the series is not listed in OCLC and appears not to be held by the BnF. I locate a single copy of the 1833 issue at the Bibliothèque Forney, with 21 plates. I have been unable to ascertain the length of its publication. It began in 1833, as cited by Thieme-Becker, and as corroborated by the

1834 part-titles, described as the "Second Year," and it continued through at least 1838: the 1838 annual issue is recorded in the *Universal Catalogue of Books on Art*, and a copy has passed through the trade, as have copies of the 1836 issue (both with 48 plates), and of this 1834 issue (a copy with 24 plates as here, implying that the annual plate number was increased during the interval). All of those copies are rebound; the present copy in original wrappers is thus unusual. The Nicolet who signed the wrapper titles was probably Hercule Nicolet, briefly described by Thieme-Becker (25:456) as a lithographer from Neuchatel, active ca. 1840.

Universal Catalogue of Books on Art (1870), vol. I, p. 881 (1838 volume only). Cf. Thieme-Becker 18:25 (Hubert entry). On Formentin, see the Ecole des Chartres' online *Dictionnaire des imprimeurs-lithographes du XIXe siècle*, which summarizes [documents](#) from the Archives nationales; and the chronological list of [pre-1830 French lithographic printers](#) compiled by George D. McKee of Binghamton University Libraries, "based on a register of the Bureau de l'Imprimerie et de la Librairie conserved in the Archives nationales de France, *F/18(I)/24, 'Imprimeurs en lithographie.'" More information on the dates of Formentin's *brevets* as *imprimeur* and *libraire* are found on the digitized archival finding aid IdRef, [here](#).



END