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No. 4

Twenty books and manuscripts, 1532-1848

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### *Pre-Romantic aquatints*

1) **BALZER, Anton** (1771-1807). *Das Riesengebirge nebst einigen Gegenden von Adersbach in vier und zwanzig Prospecten in Kupfer gestochen von Anton Balzer*. Prague: Johann Balzer, [1794].

Small oblong folio (168 x 298 mm). Engraved calligraphic title, 28 sepia aquatints comprising four part titles and 24 numbered plates, 24 leaves text, the prints approx. 92 x 134 mm., all trimmed to the borders (as intended by the artist) and mounted on blue paper within rule borders, the letterpress descriptions on facing versos on uncolored paper (text for no. XI misbound with text on recto). Part 1 title with a correction in the plate. The aquatints in dark, fresh impressions, a few areas overly bitten, e.g., pl. 3 and part 2 title, plate 1 with small white smudge extending onto mount and a couple of other tiny faint white spots, small hole in mount of first title, one or two other minuscule defects, else fine. Bound in contemporary



Bohemian half mottled calf and marbled paper over boards, spine gold-tooled with floral and other small tools and two tan calf onlays including lettering-piece, floral Kattun-paper endleaves (edges scuffed, corners bumped, small losses to paper on covers, upper free endpaper creased and frayed, rubbed area from removed bookplate inside front cover). \$12,500

An enchanting suite of landscape aquatints of the "Giant Mountains" of the Sudetenland, by the Bohemian engraver Anton Balzer. At the time part of Austria, the Riesengebirge or Krkonoše Mountains in northeastern Bohemia form the border between present-day Poland and the Czech

Republic. They include the latter's highest mountain (the Schneekoppe, or Sněžka), and are blessed with lakes, roaring waterfalls, the source of the Elbe river, and, near Adersbach, an area of bizarre rock formations. Now a nature preserve, in the 18th and early 19th century the mountains were a favorite haunt of nature-lovers, artists and intellectuals, including Goethe and Caspar David Friedrich.

Balzer, whose father and uncles ran a large engraving studio in Prague, had improved his home-learned skills at the Vienna Academy of Art, and later studied with engravers in Dresden. Perhaps in contrast to his father Johann, known for fantastical engraved landscapes and fêtes

champêtres, Anton Balzer concentrated on accurately reproducing the beauties of nature, in landscapes and views collected on travels through Bohemia, the Alps, and Venice. "He managed with simple art to create realistic depictions, and often also succeeded in his efforts to reproduce the correct light" of a scene ("er erreicht... auf einfache Art getreue Abbildung, und manchmal kommt auch das Streben nach gehörige Beleuchtung zur Geltung" – Thieme-Becker).



Thieme-Becker's coolly admiring assessment is amply borne out by these sepia aquatint views of mountains, waterfalls, cliffs, gorges, rock formations, cloudbanks, skiescapes and terrestrial panoramas, with delicately stopped-out clearings in the sky, darkly bitten shadows, and tiny but lively human figures, who, whether locals (shepherd, loggers), or visitors gesturing toward the view, serve to enhance the viewer's sense

of immense space in these modestly sized prints. The four part-titles are each artfully inscribed on a rock or a wall within different local scenes: an entrance to a gorge, a forest, a straw-roofed hamlet with farmer and cows. While the artist consciously intended the 24 aquatint views of places described in the accompanying text to be objective and faithful representations of exact spots shown at precise moments, some of the scenes, transcending verisimilitude, foreshadow the romantic landscapes of a Caspar David Friedrich, not least two moonlit views, of the "Devil's Garden" and of a ruin (plates 17 and 18).

Balzer made his trip to the Riesengebirge in 1792; the suite is sometimes dated to that same year, but I accept the dating of Thieme-Becker and Nagler. This is the artist's most important series; a projected series of aquatint views of the Alps and the Veneto was left uncompleted by his untimely death at the age of 36.

This is a beautiful copy of a rare print suite, of which American libraries and museums appear to hold no copies. OCLC and KVK locate two complete copies, at the British Library (with variant title), and Dresden; plus a fragmentary copy at the Priestseminar Bamberg. Thieme-Becker 2:430; Nagler *Künstler-Lexicon* 1:246.

*No touching*

**2) BAPTISM CERTIFICATE.** Self-folding hand-colored engraved and letterpress congratulatory "baptism letter" from a godparent. [Bavaria or Austria], 20 July 1781.

Square half-sheet (158 x 155 mm), folded as intended, letterpress text on inner side accomplished in manuscript, recto or outer side with nine hand-colored engraved scenes each in its own compartment, five of which are visible when folded and the four others revealed upon unfolding; the verso or inner side with letterpress text, accomplished in manuscript with place name(?) abbreviated *Hoh.*, date *20 July 1781* & name *Maria Sabina Schneiderin*. Slight wear along folds, a few tiny creases.

**\$1300**

A well-preserved devotional ephemeron, a *Taufbrief* or *Taufenpatenbrief*, i.e., "Baptism letter" or "Godparent's letter." It was customary in Germany for godparents to send their godchildren painted, handwritten or printed good luck wishes on the occasion of their baptisms. These folded paper objects often contained small coins, and served as both a certificate of blessing and as religious instruction for young children: illustrated with scenes related to the meaning of baptism, they were preserved for the child's edification when he or she reached an appropriate age. In the 18th century printers developed a gamut of formats for these delightful paper-toy documents, which are now understandably rare. The earliest engraved folded baptism letters known to Spamer, as well as similarly presented marriage greetings, dated from the mid-18th century (*Das Kleine Andachtsbild*, p. 242). Earlier examples were usually handwritten on parchment.



The present example is a square sheet printed on one side with a brightly hand-colored engraving in nine scenes: a central large square showing a priest baptizing an infant, accompanied by the parents and a third witness, between two rows of red pillars with a pair of angels and the holy dove above; surrounding this central scene are four small triangular vignettes, visible on the back when the corners of the sheet are folded in twice, showing Adam & Eve, the Crucifixion, Resurrection, and John the Baptist; and four further triangular engraved scenes at the corners, showing (in the following non-chronological order) the Annunciation, Baptism of Christ, Flight into Egypt, and Virgin with the Child in a cradle, visible on the verso when the corners are folded in once. The letterpress text on the verso of the sheet is in seven compartments, three each at top and bottom containing New Testament quotations, at center a full-width compartment containing a four-line verse on baptism in larger type, and the congratulations in smaller type, with two lines for the godparent's name and date.

*Sad irony*



**3) BIERING, Christian Gormsen** (1731-1776). *Den Forvandlede Eege-Krone, eller Den kronede May. et Hyrde-Stykke i et Optog paa den høje Salvings- og Kronings-Dag den 1ste Maj 1767.* [Bound with:] **BIERING.** *Galathee eller den listige Hyrde-Pige, et Original-Hyrde-Stykke i et Optog.* [Both:] Copenhagen: August Friedrich Stein, 1767.

2 works in one volume, 8vo (191 x 88 mm). 1) 32 pp. 2) 32 pp. Both plays with engraved title vignettes, the first signed by Haas fils, woodcut headpieces, *Eeg-Krone* with tailpiece. Edges untrimmed. Contemporary half calf and marbled boards, spine gold-tooled, gold-stamped Luxdorff device on front cover; light scuffing to corners, else fine. From the library of Bolle Willum Luxdorff, with his signature on front flyleaf and supralibros.

**\$950**

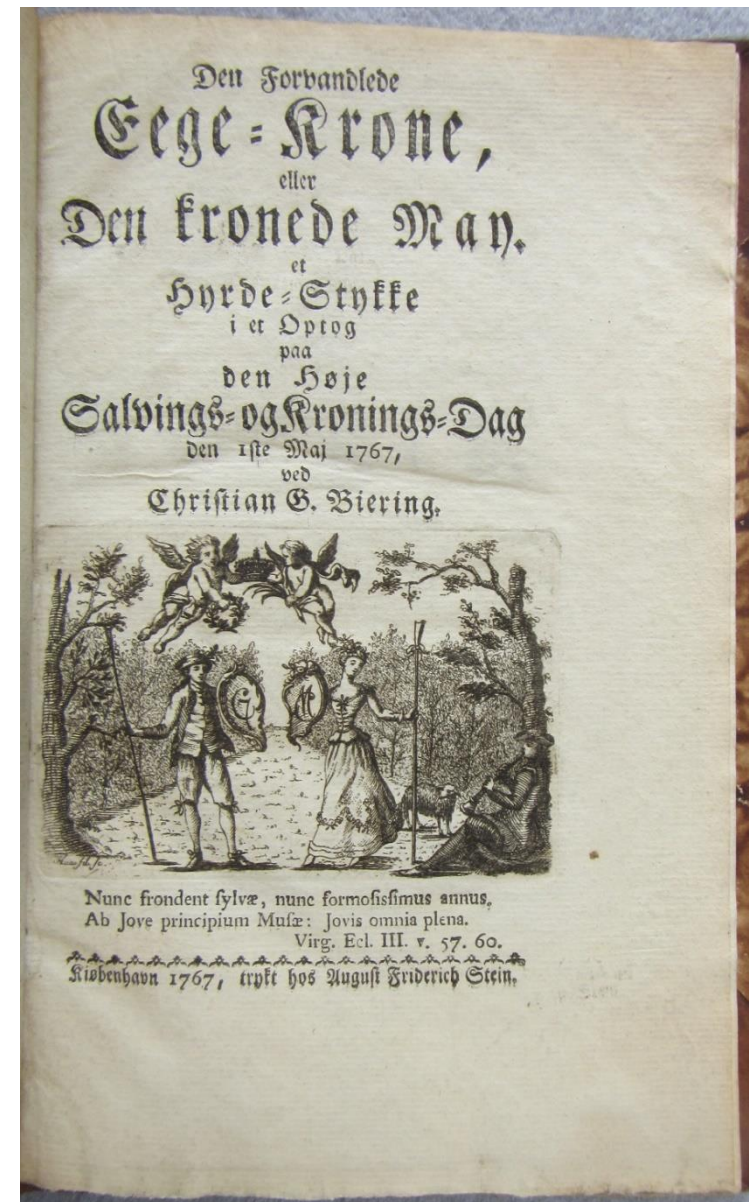
Two pastoral plays, first editions, apparently issued together, by a Danish printer and publisher who often wrote under pseudonyms. The first playlet, dedicated to the Queen, was written as a May-Day celebration in honor of the doomed Royal couple, Christian VII of Denmark and his new wife the 15-year-old British princess Caroline Matilda, sister of King George III. The title vignette by Meno Haas (himself only 15 at the time), eldest son of the prolific Copenhagen engraver and book illustrator Jonas Haas, shows the King and Queen as a shepherd and shepherdess, each identified by a shield with the respective monograms C7 and CM, in a clearing with a sheep, a musician under a tree, and cupids above holding a palm branch, laurel wreath, and royal crown.

This sweet picture was unfortunately pure fiction: the King's mental illness, which expressed itself in scabrous sexual promiscuity including public onanism, had not yet become widely known, but poor Caroline Matilda may already have become aware that something was not quite right. At least she could not foresee her future: divorced by the King five years later, she witnessed the execution of her lover, the King's former advisor (and for a time Denmark's de facto ruler) Johann Friedrich Struensee, was sent into exile, never again to see her children, and died of scarlet fever at the age of 23.

The second play perpetuates the idyll: its characters are Galatee, a poor shepherdess, her sister and father, the rich shepherd Coridon, and his servant, the comical Erastes. The unsigned title vignette shows the amorous couple with more sheep and more musicians, in a hilly landscape.

Bolle Willum Luxdorph (1716-1788) was a Danish historian, poet, privy councillor, and book collector. He assembled a major collection of contemporary literature during the so-called "Free Press years" of 1770-1772, designating the period when Struensee (see above) made Denmark the first state to declare total freedom of the press. Many editions survive only in the Luxdorph copies. He left his books uncut and had them uniformly bound in half calf with his gilt supra-libros showing the head of an elephant whose trunk holds a crown pierced by 3 arrows. Luxdorph's library of approximately 15,000 books and 500 manuscripts was sold at auction in 1789; much of it was purchased by the Danish Royal Library.

OCLC, which locates no copies of any works by Biering outside Scandinavia, lists two copies of these plays, also apparently bound together, in Denmark. On Haas, cf. Thieme-Becker 15:391.



*Wrought in silence*

4) **BLOMEVENNA, Petrus** (1466-1536), and others. *Enchiridion sacerdotum, in quo ea, quae ad divinissimam Eucharistiam & sacratissimae Missae officium attinent, facili ac plano quodam tractantur stylo*. Cologne: Johann von Dorsten, 1532.



8vo (139 x 98 mm). [16], 179, [1] leaves. Small roman type, initial spaces with guide letters; four woodcut and one metalcut illustrations, including title cut, all by Anton Woensam, woodcut historiated and ornamental initials and tailpieces. Contemporary rubrication: Lombard initials, capital strokes, underlinings, some woodcut initials partially colored, large capital letters highlighted, and details added to some illustrations. One or two marginal tears, not touching text. Contemporary blind-tooled calf over boards, both covers panelled with thick and thin fillets, central panel with roll-tooled border of scrolling vine with four-petalled flowers, surrounding three vertical impressions of a flower and star roll, plain spine (very worn) with two old paper labels, one with shelfmark 33C, two fore-edge catchplates on upper cover, nails on lower cover for clasps, now lacking, plain edges; pastedown endleaves lifted leaving glue stains on the current pastedowns, front hinge broken, upper cover nearly detached. *Provenance*: ?rubricator's marginal note in red ink, f. 89r: *Johan[n]is b[er]n[ard]i p[ro]p[ri]e freyburgu[m]*, (relates to the drop-title, "D. Iohan. Brunsvich Carthusien. Montis b. Mariae prope Argentinam olim Prioris" ...); *Sumus fratris Agricolae 1556*, 16th-century inscription on front pastedown; Buxheim, Carthusians, 18th-century inscription on title; unidentified partially visible Denkmal inkstamp on front pastedown; G.W.R.D., modern blind-stamped initials on title. **\$9500**

Only edition of an illustrated Carthusian handbook on the Eucharist, containing explanations of the meaning of this and other sacraments (including Confession), mystical texts for meditation, liturgical guidelines, and accounts of miracles, by Pieter Blommeveen, Prior of the Cologne Carthusians of St. Barbara from 1507 until his death, and others.

Blommeveen is revered for having led the house, the largest Carthusian monastery in Germany, through the tumultuous years of the Reformation, maintaining the strictly contemplative order above the fray. He enlarged the already rich library, wrote a few works defending Roman Catholicism, and published several texts of Denis the Carthusian; he also opened a small extension outside the cloister walls for women who sought his spiritual guidance.

Densely printed in small roman types, this pocket-sized compendium was clearly intended for easy and frequent consultation by the silent monks. The preliminary matter contains, on the title verso, a brief list of the texts included, followed by a poem describing the scope of the work by one Alardus of Amsterdam. These are followed by the dedication to Hermann von Wied, Archbishop of Cologne, a 20-page subject index, the errata, and a note to the reader by Johannes Bariola, who helped compile the collection. The first and longest text, *Compendiarium de sacramento altaris enchiridion*, is by Blomevenna, who may have edited the other works, which comprise: Johann Horst von Romberch, *Ratio confitendi*; Johannes Brunswich, [*Meditationes*] *pro sacro Missae officio*; Gabriel Biel, *Canonis Missae compendiaria elucidatio*; [Hendrik van Kalkar], *Formae duae in Missa servandi memorias*; [Johannes Justus Lansperger], *Effusio[nes] cordis [ad Missam, ad Officium]*; Theodoricus (Dirk or Diereck) Loer (or Dietrich Loher), *Praestantissima quaedam, ex innumeris miracula quae Bruxellis ... circa venerabilem Eucharistiam, hactenus multis ab annis ad Christi gloriam fiunt*; and Theodoricus Pauli, *Miraculum de Diva Barbara*. Most have drop-titles only, but Loer's account of the Eucharistic miracle of Brussels in 1370 (and other Low Country miracles) has its own part-title, preface, and dedication to Christophorus ab Ryneck, Canon and Treasurer of the cathedral at Trier. Vicar at Cologne, Loer was one of a number of talented young monks whom Blomevenna attracted to the Cologne Charterhouse; the first to edit and publish the works of Denis the Carthusian, from 1521 to 1538, Loer also edited the works of his teacher Blomevenna, and went on to become prior of the Buxheim Carthusians, who owned this volume.

The fine illustrations, by the prolific Cologne painter and wood engraver Anton Woensam, show the Last Supper (title cut); a half-page woodcut of Denis the Carthusian writing in a book, flanked by St. George and the slain dragon, and the Virgin and Child; *Ecce Homo* (f. 144v), a circular metalcut within square frame, showing a sorrowful Christ standing in the grave, lettered in the cut 'Ihesus Christus Nostra Salus'; on facing page, the title to the Loer text (f. 145r [misfoliated "clxv"]), a representation of Christ in the winepress, blood gushing from his chest and pouring into a drain opening onto the front of the lower platform where two cherubs are collecting it in a chalice, set within a three-part woodcut arabesque border; and, on the verso of the last leaf, [180]v, of which the recto is blank, Jesus healing the lame man. Of these, the Denis the Carthusian cut (Merlo 383) first appeared here, and the three other woodcuts (respectively Merlo nos. 64, 72 and 57) appeared a year earlier in the *Rosarium Mysticum animae fidelis*, [Cologne] 1531. Merlo states simply that the metalcut was "older"; it seems also to be by Woensam. Even the border cuts on the *Praestantissima... miracula* part-title were Woensam's: Merlo (no. 428) notes the appearance in the top cut of John the Evangelist, writing (somewhat obscured by over-inking in this copy).

Like Woensam, the printer Johann von Dorsten had "close links to the Carthusians" (Reske): he printed only four other known works, all in 1532, and all related to the Cologne Carthusians, including Blomevenna's edition of the writings of Denis the Carthusian.

In this lovely copy the rubricator delicately and effectively highlighted some of the illustrations, adding red lines to St. George's banner in the Denis the Carthusian cut, strokes to the wounds and face of Christ in the *Ecce Homo* metalcut, and red highlights to the fountain of Christ's blood in the facing woodcut.

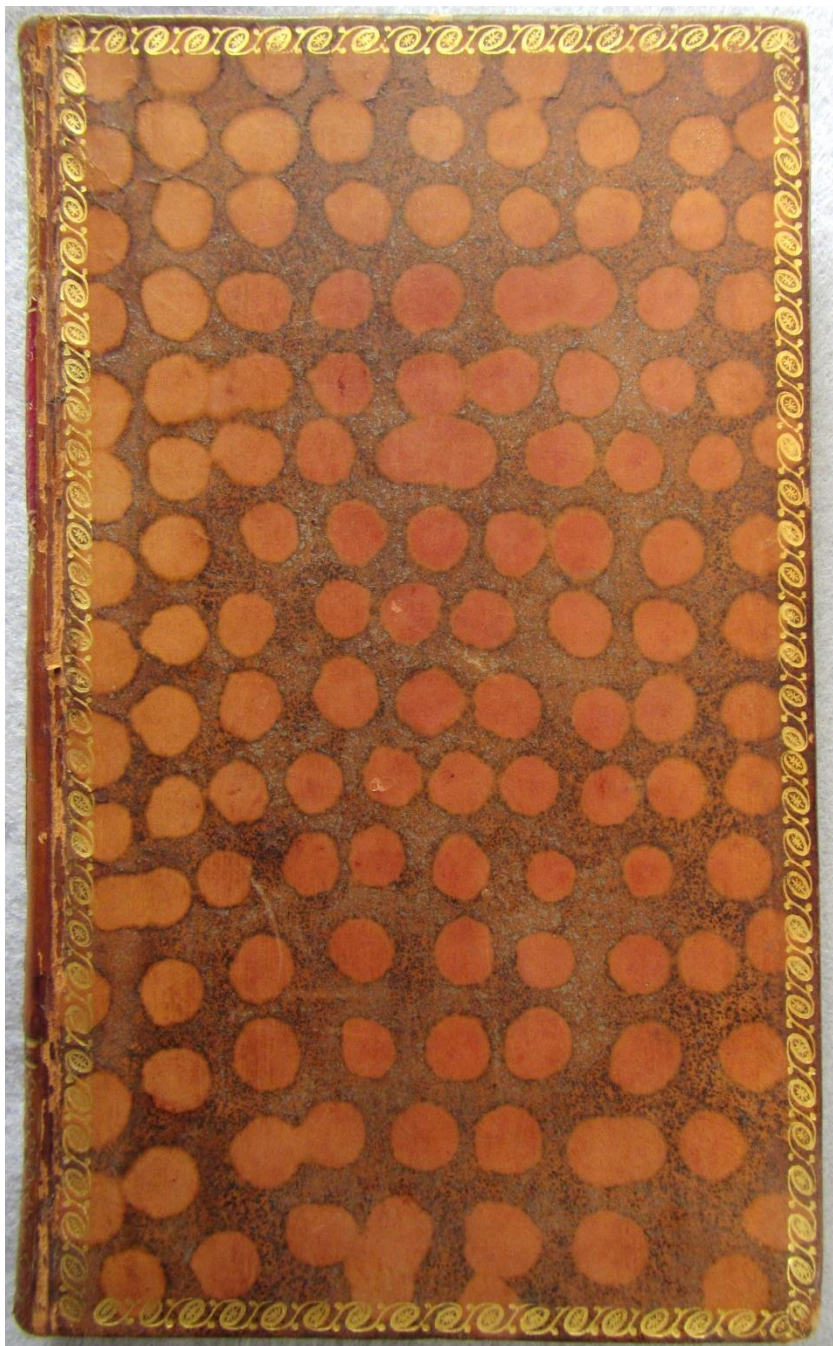






I have not identified the rolls used on the present binding, but its general appearance, and notably the panels with parallel roll-tools (cf. Goldschmidt I:22) point to Cologne. The digitized Bayerische Staatsbibliothek copy is rubricated in red and blue, not as elaborately as here, and is in a somewhat similar calf binding, also with three parallel impressions of a (different) roll-tool.

OCLC locates four copies in US libraries (Houghton, Dartmouth, Yale, LC). Adams B-2109; VD16 B 5747 = L 2294; Reske, *Buchdrucker*, 473-4; Johann Jacob Merlo, *Anton Woensam von Worms: Maler und Xylograph zu Köln* (Leipzig 1864), no. 383; cf. Tieme-Becker 36:165-168.



*A Danish acid-stained binding*

5) **BOOKBINDING – INGERSLEV, Christian** (respondens); **MØNSTER, Peter Hans** (praeses). *De Dionysii Alexandrini circa apocalypsin Johanneam sententia, huiusque vi in seriorem libri aestimationem. Observationes.* Copenhagen: Andreas Seidelin, printer to the University, 1826.

8vo (185 x 104 mm). viii, 117, [3] pp. Contemporary Danish tan calf, covers acid-stained with overall repeated disk pattern within gold roll-tooled border, smooth spine gold-tooled, red morocco lettering-piece, gray endpapers (wear to corners and joints).

**\$400**

An eye-catching Danish binding on a dissertation on the Book of Revelation.



6) **CHODOWIECKI, Daniel** (1728-1801), artist. *Almanac Généalogique pour l'an 1787, avec l'approbation de l'Académie Royale des Sciences et belles Lettres*. Berlin: (George Jacques Decker), [1786/1787].

24mo (binding size 105 x 60 mm). Collation: A<sup>8</sup> χ<sup>4</sup> \*<sub>12</sub> \*\*\*<sup>6</sup> B-G<sup>12</sup> H<sup>6</sup>. [240] pages. Engraved frontispiece portrait of Princess Friederike of Prussia, engraved title, folding engraved map by D. F. Soltzmann showing the projected Kiel Canal, 12 engraved plates by Chodowiecki; colophon on p. [238], final leaf a publisher's advertisement. Tearing along gutter edge of frontispiece, some discoloration. Contemporary German embroidered binding of ivory silk over pasteboard, sides with border of sequins and flowering vine decorative frame built up from purl couched on sequins and with pieces of colored glass, central cartouche of a garlanded and beribboned



wreath of green sequins and purl, enclosing a basket of flowers on upper cover and two doves on lower cover, both on striated grounds, gilt edges, marbled endpapers. Some wear to upper board edges, a few small losses. Bookplate of Carlo de Poortere. \$2800

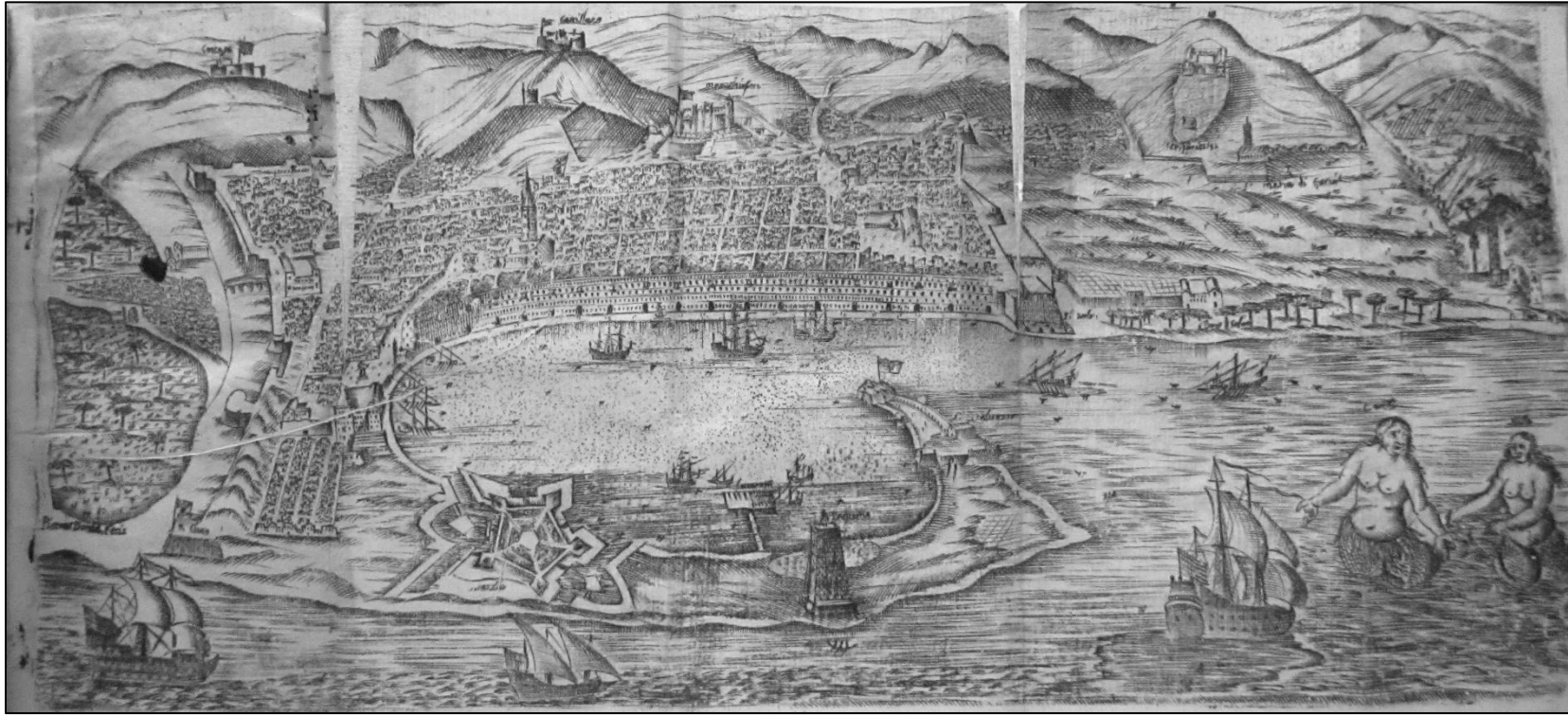
This long-running Berlin almanac appeared under various titles from 1769 to 1813. The greatest German book illustrator of the 18th century, Daniel Chodowiecki can be said to have practically single-handedly made the fortunes of the Berlin almanac publishers; he worked for the Berlin *Genealogischer Kalendar* or *Almanac Généalogique* from 1770 until his death, as well as for several other almanac publishers. Chodowiecki's financial value is evident from the publisher's advertisement on the final leaf, in which ordinary copies of the almanacs are offered for 7 groschen, those with 12 engravings for 9 gr., and those with the 12 engravings by Chodowiecki for 16 gr. (these latter were available in German or French, for the same price). Chodowiecki was given free rein to choose the subjects of the 12 engravings, always in the calendar sections of the annual almanacs. He often chose popular plays, concentrating his considerable skills on the facial expressions of the actors. In this almanac his 12 small engravings depict scenes from the play *Die Jäger* by the German actor and playwright August Wilhelm Iffland (1859-1814), published in 1785. The subject of each engraving is explained in a 7-page *Explication des estampes* following the calendar. The young Hanoverian Princess Friederike

of Prussia (1767–1820), shown in the engraved portrait, would become Duchess of York and Albany through her marriage in 1791 to Prince Frederick, King George III's second son. The map depicts the projected route of what is today known as the Kiel canal - one of the world's most trafficked canals - which joins the North Sea to the Baltic. As the canal was completed in 1784, this map was originally issued before that.

Like the publishing phenomenon of the almanac, the embroidered decor of this German binding imitates French models, especially in the use of purl couched on sequins and the ribbon and wreath design. Cf. Lanckoronska & Oehler, *Die Buchillustration des XVIII. Jahrhunderts* II: pp. 92-93.



*They Picked Her*



7) **D'AMBROSIO, Giuseppe** (d. 1707). *Quattro Portenti della Natura, dell'Arte, della Grazia, e della Gloria. Rappresentati dalla Nobile Città di Messina, nell'anno 1685*. Messina: Vincenzo d'Amico, 1685.

12mo (139 x 61 mm). [22], 664, 43 pp., final blank leaf removed. Three engraved plates, the last two signed by Pietro Donia: frontispiece of the Virgin (the Madonna della Lettera) holding a letter and the infant Christ, second frontispiece with arms of the dedicatee Innocent XI, and fold-out view-plan of Messina with harbor and surrounding hills. Discreetly repaired tear to Virgin plate; title slightly extended at foot with reinforcement on verso, fold-out plate with small holes along a fold, the other folds partially backed with paper on verso, marginal staining to a couple of leaves. Contemporary flexible parchment, manuscript spine title (the parchment slightly shrunk and warping). *Provenance*: Capuchins of Militello (Sicily), contemporary inscription on title, partly deleted. **\$5600**

Only edition of an exhaustive description of a months-long celebration of the Madonna della Lettera of Messina in 1685, written, printed and illustrated by citizens of Messina. The cult of the Madonna of the Letter, the patron saint of the ancient city of Messina, is ancient. Legend holds that the Apostle Paul (Saul of Tarsus) had visited the city and so inspired its inhabitants that four of them made the trip to Jerusalem, where, on

June 3, 42 AD, they met the Virgin. Praising them for embracing the Faith, she wrote a letter to the city promising her eternal protection, and tied it with a lock of her hair. The four arrived back home on September 8th, to great acclaim. The letter, long vanished, was supposedly rediscovered in 1716. The Messinans take great pride not only in their direct relationship with the Mother of God but in the distinction of being one of the only cities to have chosen their own patron Saint rather than having been chosen by him/her.



In flowery language the author, who identifies himself as a cleric (a servant in Christ), evokes every silver-trimmed banner, gold-encrusted processional chariot, firework burst, festival contraption, ephemeral architectural construction, drum-roll, musical interlude, candle-lit illumination, dignitary, and spectators' joyous acclamation during the weekly celebrations that began in May and culminated on Assumption Day, August 15th. He lists local sources of silk, lace and silver trim, enumerates the musical instruments of each piece, provides lyrics to motets and the texts of orations, and leads the reader through every avenue and alleyway of the city, admiring the extraordinary lights – never equaled anywhere, not even in Rome. He explains the title: Nature provided the materials (silk, gold, silver, gems), Art the handiwork, and combined they manifested the Grace and Glory of Mary. Prepared for over a year in Messina and other towns, the elements of this festival were closer to divine than human (p. 5); a supposition supported by miraculous healings of pilgrims who had been injured en route to the festival, and even of victims of the plague, cured by a single touch of the Celestial couple (the Virgin and Child statue or painting – there were many). In the author's dedication to Pope Innocent XI, he claims that 232,000 visitors, both local citizens and foreigners, took Communion and Confession on the final day of the festival, "sharing in the Treasures of the indulgences" granted by the Pope. The account is scattered with explanations of legends and historical asides including a list of all Saints associated with Messina (p. 466 ff.), and contains Blue Guide-worthy descriptions of the various churches, not least the Duomo, including descriptions of each altar, painting, and cornice. This makes of the book an exceptional eye-witness source of information concerning the art and artefacts of the oft-destroyed city, assisted by a useful 43-page index. Among objects described by D'Ambrosio historians have pointed out his description of a massive silver model of the citadel, by an "extremely skilled artist," tentatively identified in 1902 with the goldsmith Pietro Juvarra (ca. 1609-1705) (cf. La Corte-Cailler), and of the recently completed Baroque frescos, paintings, and stucco decorations of the Duomo (most since destroyed in the

earthquakes), the work of Antonino Bova, Mercurio Romeo and other painters, commissioned by Giuseppe Cicala e Statella, Archbishop of Messina from 1679 until his death in September 1685. The final section of the book (pp. 583-664) contains a defense of the authenticity of the Madonna della Lettera legend.

The engraver Pietro Donia was one of a family of Messina silversmiths and engravers active from the late 16th to the early 18th century. His folding view-plan shows the city, harbor and fortress of Messina, with surrounding hill-top fortresses labeled with their names, and, at the sea end of the harbor two rather fleshy female figures depicting Charybdis and Scylla, the famous mythical embodiments of the notorious twin whirlpools in the strait of Messina.

OCLC locates copies at the BnF, Cambridge, and the University of Dayton; ICCU adds 5 copies in Italy of which two are defective. Piantanida, *Libreria Vinciana* 210; Early Modern Festival Books Database (Watanabe-O'Kelly) 560, misreading Donia as "Domin"; *Dizionario Biografico degli Italiani* 41:173 (on Donia, citing this work); Mira, *Bibliografia siciliana* (1875) I:32; Narbone, *Bibliografia sicola sistematica* (Palermo 1850) I:313. Cf. G. La Corte-Cailler, "Una riproduzione della Cittadella in argento," *Archivio Storico Messinese* 2.2 (1902): 136-139.



*Art-historical detour, bound for presentation*

**8) FALCONI, Niccolò Carminio** (1681-1759). *Ad Capponianas Ruthenas tabulas commentarius*. Rome: Giovanni Generoso Salomoni [for the author], 1755.

4to (310 x 216 mm). [40], 136 pp. Title in red and black with engraved vignette of the arms of the dedicatee Cardinal Millo held aloft by two cherubs, text in two columns, 5 engraved plates on thicker paper, two historiated initials, one engraved, signed by Gravignani, the other woodcut, woodcut tailpiece. Light foxing to title and a few leaves, a few sheets discolored. Contemporary Roman presentation binding of gold-tooled red goatskin, covers with roll-tooled rocaille & dogs-tooth borders and floral and foliate dentelle frame, at center the arms of Cardinal Millo, spine gold-tooled and -lettered, pink pastepaper endpapers, gilt edges (scrapes to front cover, scuffing to corners, a few wormholes to upper cover and spine); felt-lined morocco folding case. *Provenance*: Giovanni Giacomo Millo (1695-1757), Cardinal of Crisogono, supra-libros; Maurice Burrus, bookplate, purchased from the Paris bookseller Arthur Lauria in 1935, as noted on small label at end with coded price label. **\$7500**

Only edition, the dedication copy, of a study of a Greek cross-shaped Russian wooden icon, finely painted with a visual calendar of Orthodox saints based on manuscript *menologia*, bequeathed to the Vatican Library, along with his vast library, by the Marquis Alessandro Gregorio Capponi (1683-1746). *Cameriere segreto* of the Pope, voracious collector of mainly Italian literature, art and antiquities, Capponi was the first to conceive of a Capitoline Museum, and its first director. Exhibited today with other Russian and Byzantine icons in Room XVIII of the Vatican Pinacoteca, this icon is described by Falconi (Archbishop of San Severino) as dating from the beginnings of the Russian

Orthodox church, i.e., the 12th century, but was later easily identified as seventeenth-century. As described in the Vatican hand-outs for visitors (available on the Pinacoteca website), “this ‘calendar of sainthood’ presents, round the central nucleus with Christ in Glory, the feast-days of the Saints, as established in the Orthodox calendar, which begins on the first of September. Called *menologion*, meaning annual calendar ... these icons derived their iconography from the miniatures that illustrated the texts containing the first collections of lives of the saints. They were displayed in churches on a special lectern called *analogion*.”

The icon comprises five panels: four equal-sized arms of the cross and a central painting. As meticulously reproduced in the engravings in this volume, the four arms each contain three columns, one for each month, starting with September, the first month of the Orthodox year; each column contains six vertically arrayed scenes depicting groups of the Saints, identified in Church Slavonic, with scenes from their lives. The central panel, in a different format containing 26 small compartments with scenes from the Passion, and one large central compartment showing the Resurrection, represents the moveable feasts, from the ninth Sunday before Easter (Septuagesima) to the first Sunday after Easter (the Orthodox All Saints Day). Three of the panels bear the artists’ signatures.

In the Prolegomena, Falconi provides notes on the icon’s provenance, to the effect that it was intended by a Greek priest as a gift to Peter the Great, and was bought in the Roman antiquities market by Capponi (whose guiding light was the famous scholar-dealer Francesco Ficoroni). A history of the introduction of Christianity into Russia and an account of the Slavonic liturgy introduce the body of the work, clearly a labor of love, containing hagiographies of every Saint shown in the icon, translations of the texts into Latin, and extensive commentary.

In 1834, the authors of a German guidebook to Rome, citing the historian Alexander Turgenev, mocked Falconi’s attributions of the piece as “clearly unfounded,” stating that the names of the artists who signed three of the panels were Russian, not Greek, and that the style of the lettering showed a date not earlier than that of the reign of Peter the Great’s father Tsar Alexis I (Ernst Platner, et al., *Beschreibung der Stadt Rom*, Stuttgart 1834, vol. 2,325-6). OCLC locates 3 copies in US libraries (UC Berkeley, Baylor Univ., and Catholic Univ. of America). On Capponi, cf. DBI 19:10-13.





*Only complete copy of an illustrated Capuchin fête book printed in Prague*



9) **FELIX of CANTALICE, Saint** – *Epitome seu compendiaria enarratio vitae, virtutum, et miraculorum Sancti Felicis a Cantalicio Religiosi, & Filii S. Patris Francisci orDInIs CappVCInorVM*. Prague: press of the Jesuit college, [chronogram date:] 1713.

4to (187 x 141 mm). Collation: A-C<sup>4</sup> )(-)()(<sup>4</sup>. [20] leaves. 4 engraved plates, by Johann Franz Fischer: additional engraved title, 2 plates in first part, and large fold-out plate of the “Porta triumphalis” at the Prague Capuchin monastery. Engraved title and plates printed from two copperplates: a border plate and a central medallion scene printed from a different plate; the same border used for the title and first 2 plates. Woodcut & typographic head- and tailpieces and initials. Occasional slight paper discoloration. Contemporary silver-tooled Prague binding of dark brown goatskin over pasteboard, covers with outer roll-tooled border and large central panel containing a center- and corner-piece design built up from two repeated individual tools: a drawer-handle with three dots and a flowering plant, with a semis of stars and small solid disk tools, and a fifth small cartouche tool at center; rose pastepaper endleaves, gilt edges (backstrip rubbed). Printer’s? manuscript corrections on C2v and C4r (also in the one other known copy, at the BSB). **\$8500**

Only edition, the only complete copy recorded, of an hagiography of Felix of Cantalice (1513?-1587), the first Capuchin saint, published the year after his canonization by Clement XII on May 22, 1712. The account of the Saint’s life and miracles is followed by a description of the festival constructions and mises-en-scene assembled at the Capuchin Monastery in the Hradčany Palace district of Prague for an eight-day celebration of the event, starting on the fourth Sunday after Easter (1713). The largest of these festival decorations, an imposing triumphal arch, erected on the facade of the Church of St. Mary’s of the Angels, is illustrated in the large folding plate. The text contains transcriptions of inscriptions on the various columns of honor (*colossi / Ehren-Säule*), in which every line contains a chronogram (the

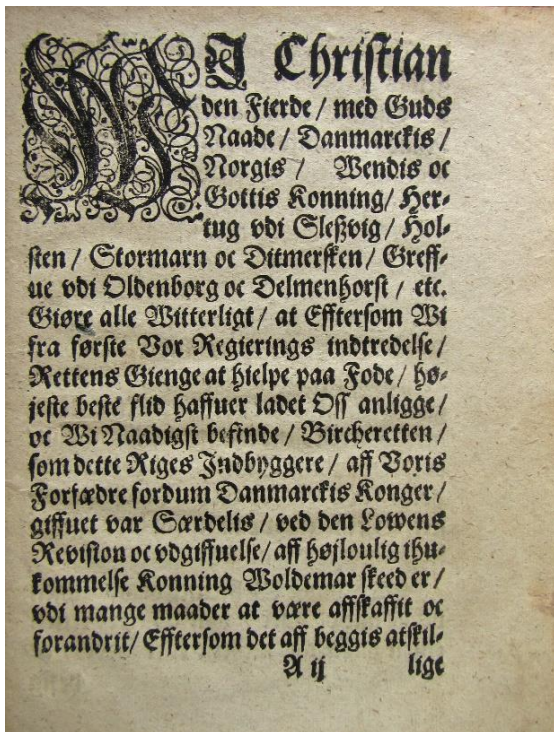
dividing line between the chronograms is not obvious). This copy includes an otherwise unknown second part containing a German version of the same description of the triumphal arch. It is a literary tour-de-force, as the quite different "Überschriften" of the German text are also composed of repeated chronograms. The letterpress title's chronogram date is 1713, while the engraved title is chronogramatically dated to 1712. The craze for chronograms extends to the captions of the plates and to some of the text cartouches of the *Porta triumphalis*.



Felix's birth date, commonly given as 1515, is here stated to be 1513. The account of his saintly life and miracles is illustrated with rococo allegorical portraits: the engraved title shows him flanked by putti with his foot on a small orb (illustrating the caption engraved on the central wreath-frame "Felix qui potuit Mundum contemnere," from a hymn by Jacoponus); the second plate illustrates a vision of him kneeling at an altar holding the Christ child with Mary and angels on heavenly clouds; the third shows him walking with two angels among monastic edifices.

These plates are signed (in the border plates) by the Prague engraver Johann Franz Fischer, who produced mainly devotional prints for Prague confraternities and monastic orders. The magnificent folding plate was also engraved by Fischer, after the painter and miniaturist Christian Luna; it shows the triumphal arch erected in front of the Church of St. Mary at the Hradčany Capuchin monastery, whose roofline with its three crosses is unchanged today. The four-tiered structure is lavishly decorated in leafy branches and garlands, with recessed arches containing statues of the Saint and allegorical figures, painted emblems, coats of arms, inscriptions, a pair of vine-entwined obelisks on pedestals, putti, and at top Christ and God blessing the humble saint, with the Holy Spirit surmounting all. The caption at the foot states that the *porta triumphalis* was erected by (or at the expense of) his Serene Highness Prince Philip a Lobkowitz (Philip Hyacinth [1680-1734], 4th Prince Lobkowitz?) and his wife Eleonora née Poppl a Lobkowitz.

OCLC and KVK locate 1 copy, at the Bavarian State Library; it contains only the Latin text and the engraved title. Thieme-Becker 12:20, on Fischer, cites the folding plate, misdated to 1663. Nagler (4:355), gives Fischer's dates of activity as 1712-1740. This festival book was unknown to Watanabe-O'Kelly and Simon, *Festivals and Ceremonies. A Bibliography* and is therefore not in the Early Modern Festival Books Database at Oxford, a searchable version of their bibliography.



*Deal-making in medieval Denmark*

10) [LAW, Denmark]. CHRISTIAN IV (1577-1648). *Bircke Rett. Anno M.DC.XXIII*. Copenhagen: Henrick Waldkirchs Arffuinger, 1623.

4to (186 x 159 mm). [15] pp. Gothic types. Typographic title ornament, one 7-line and numerous 3- and 2-line woodcut initials. Browning intrinsic to paper, short marginal tear to title. Modern boards. Contemporary inscriptions on last leaf. **\$550**

First edition of these ancient Danish statutes for baronial jurisdictions. Translating literally as "birch rights," the 35 clauses of the *Bircke-Rett*, promulgated by King Eric the Fifth in the mid-thirteenth century, granted the Danish fief-holders virtually feudal jurisdiction over the farmers and peasants in their lands. Their publication here was part of a program of diffusion of the Danish law codes, which previously existed only in manuscript form, or in individually printed edicts, commenced by Christian III and carried out by his son Christian IV, who also brought the laws up to date. The *Bircke-Rett* was published two years after a collection of medieval commercial law statutes, the *Rigens ret* (Copenhagen, 1621). OCLC lists copies at the BnF, National Library of Sweden, British Library, and U. Minnesota.

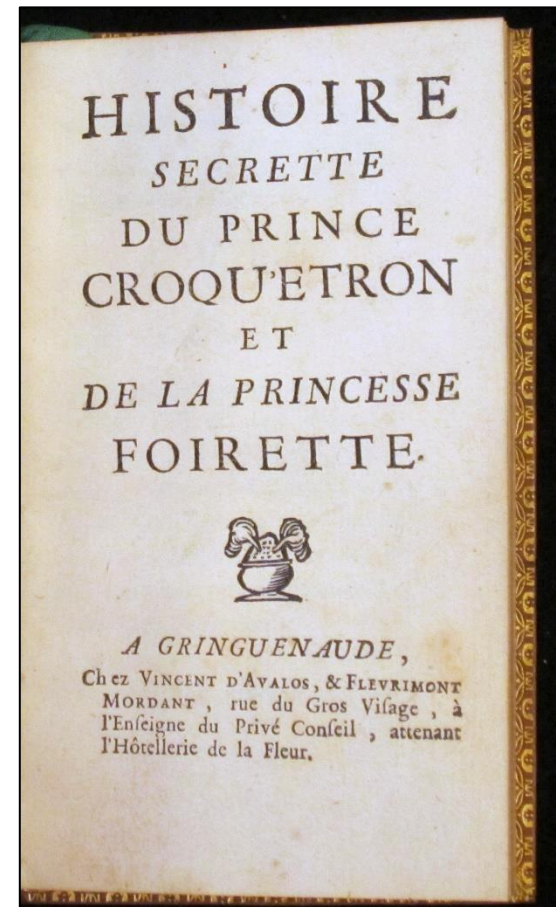
*A scatological love novella*

11) [LUBERT, Marie-Madeleine ("Marguerite") de?] *Histoire secrète du Prince Croqu'Etron et de la Princesse Foirette*. "A Gringuenaude [i.e., Paris?]: chez Vincent d'Avalos & Fleurimont Mordant, rue du Gros Visage, a l'Enseigne du Privé Conseil, attenant l'Hôtellerie de la Fleur," [ca. 1740-1780].

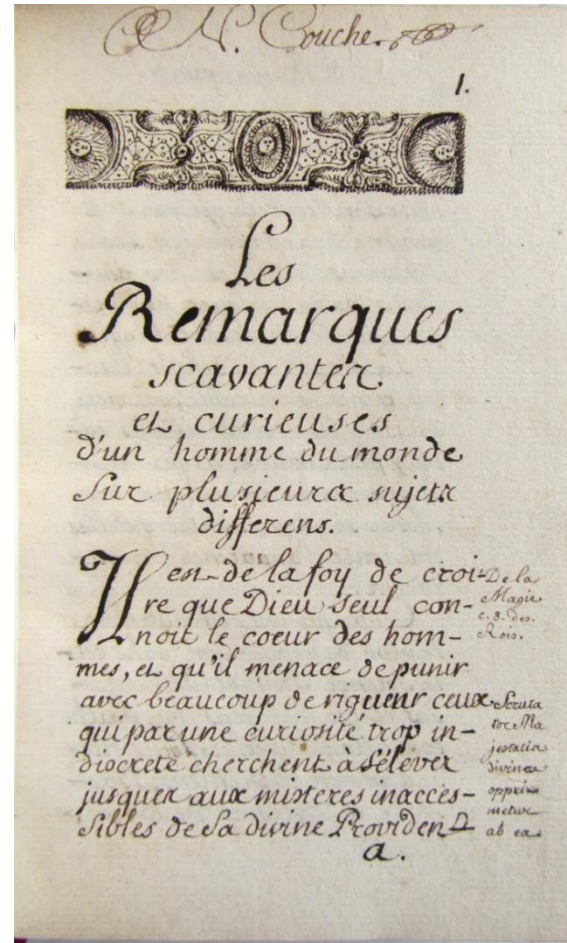
12mo (129 x 76 mm.). viii, 64 pp. Half-title. Expressive woodcut vignette on title (a chamber pot and its contents). Occasional light spotting. 19th-century citron morocco, sides gilt panelled, spine gilt lettered longitudinally, turn-ins gilt, gilt edges, pair of vellum flyleaves, by Koehler, with his signature on verso of front free endpaper. \$1350

First edition? of a silly scatological spoof, parodying the fairy tales of Mlle Lubert. Farts, excrement, latrines, and their Rabelaisian synonyms provide characters' and place names and an endless supply of windy jokes in this ultimately tragic love tale. The hero Prince Croqu'Etron (Sh\*t-eater), son of the sneaky Roi de Vesse (Silent-But-Deadly-Fart), falls in love with the lovely Princess Foirette (Diarrhea), daughter of his father's enemy the open-hearted Roi Petaut (Loud Fart). Abetted by King Vesse's minister Constipati, whose secret liaison with one of Foirette's governesses, Lady Clisterine (Enema) makes him take the Prince's side, Croqu'Etron persuades his father to replace war with dynastic marriage, a gentler path to territorial aggrandizement. Love vanquishes all, King Petaud gives Prince Croqu'Etron a handsome commode chair, and the Kingdom of Caca finds peace, but the newly married lovers meet their demise at the hands of the evil Prince Gadouard (Manure), who drowns them in vats of perfume, and is punished by the king with the opposite fate, being buried alive in you know what.

This extended dirty joke, complete with satirical preface and printing permission (dated from Laval, 1 Sept. 1701), and a final selection of verses sung at the royal marriage, parodies the style of Mlle. de Lubert (ca. 1702-ca. 1779), friend of the *salonnière* Mme de Graffigny, dedicatee of two poems by Voltaire, and author of novels, novellas, poems, and fairy tales. Stanford University holds a manuscript of this text, with textual variants, dated (falsely) 1716: the Stanford cataloguers question the attribution to Mlle de Lubert, though the work has been associated with her since at least the 19th century. Gay and Barbier date this(?) edition to ca. 1701, based on the facetious *permission d'imprimer*, not noting that Mlle de Lubert was still unborn at that time. The publishing history is unclear. OCLC lists 3 copies in N. American libraries (Harvard, U. Indiana Kinsey Institute, U. Ottawa). *Bibliotheca scatologica* (1849) 28; Gay-Lemonnyer II:581-2; Barbier II:833 (both misdating and apparently describing a ghost edition); Quérard, *La France Littéraire* V:382; Cioranescu, 18. s., 40961. Cf. note in the *Bulletin du bibliophile et du bibliothécaire*, vol. 14, p. 645; D. Haase, ed., *Greenwood Encyclopedia of Folktales and Fairy Tales* (2008), I:590-91.



Copy of a ghost



12) MANUSCRIPT IMITATING PRINT – *Les Remarques Scavantes et curieuses d'un homme du monde, sur plusieurs sujets differens.* “A Paris: chez Jacques Langlois Imprimeur Ordinaire du Roy, 1698”.

8vo (160 x 100 mm). [2] leaves, 261, [2] pp. 23 lines and headlines, in a neat cursive hand: the manuscript imitates a printed text, including a title-page with imprint, signatures, catchwords, running heads, shoulder notes, and a pen-and-ink “head-piece.” Worm damage affecting text near gutters in pp. 179-182. Nineteenth-century red morocco gilt, sides with triple fillet borders, spine densely gold-tooled, gilt edges, by Lortic, according to a pencil inscription on flyleaf. *Provenance:* A. V. Couche, inscription at head of first page; Paul Desq, bookplate, sale 1866, lot 906; Gustave Mouravit, inkstamp, sale 1938, lot 94. \$2400

A manuscript imitating a printed book, complete with a printer's permission dated 20 August 1696, and an *achevé d'imprimer* dated 8 October 1698. No edition of that date is recorded, but the text was published under a similar title (*Remarques sçavantes et curieuses sur divers sujets*) in 1702, by T. Guillain in Paris (accompanying a separately paginated French translation of Giovanni Battista Gherardini's *Relation d'un voyage de la Chine*). The present manuscript matches that 1702 edition page for page, suggesting that the latter may have been a reprint of a now lost edition of 1698.

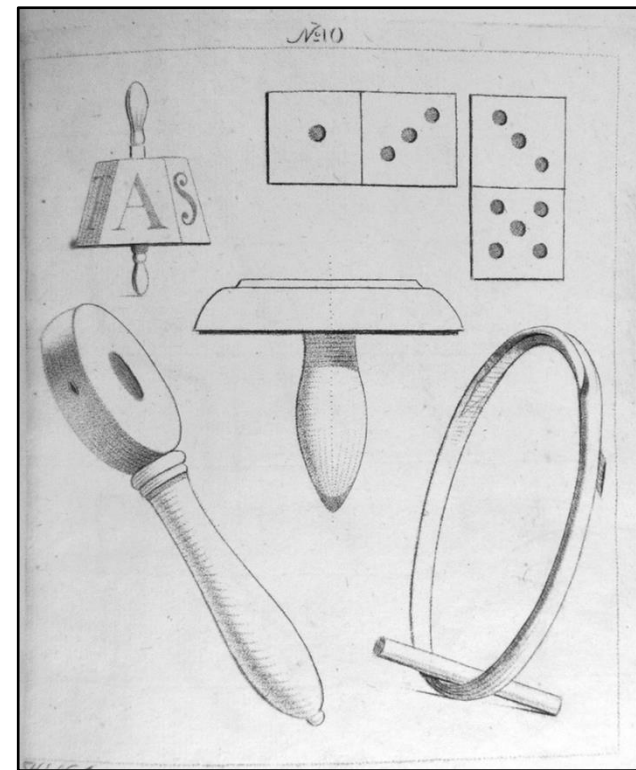
True to the title, the text provides a smorgasbord of curiosities, from black magic to the origins of history to ethnographic snippets, and long lists of the nobility of various countries. This kind of miscellaneous magazine-like text was a precursor of newspapers, and of the entertaining *mélanges* of the French court almanacs that became popular forty or fifty years later.

### *The Zen of Dutch draftsmanship*

**13) NUMAN, Hermanus** (1744-1820). *De Beoefening der Teekenkunde, door de eerste gronden der Meetkunde gemakkelijk gemaakt*. Amsterdam: J. van der Hey (part 1); W. van Vliet (parts 2-4), and H. van Munster and Son, 1807-1808-1810-1812.

4to (220 x 160 mm). Four parts, 23; [2], 18; [2], 13, [2], 14 pages, 80 engraved plates (mostly numbered 1-20 in each part), all signed HN f[ecit], including 64 crayon manner engravings, 6 folding line-engraved perspectival diagrams (Part 2), and 11 aquatints or engravings with aquatint (Part 4). Woodcut title vignettes. Other than a very occasional small spot, a clean, fine copy. Contemporary half calf and speckled paper-covered boards, smooth spine, red calf gilt lettering-piece, edges untrimmed (minor edge wear, a few small dents). Modern armorial bookplate, initials W H S. \$5800

Only edition of a Dutch artist's beautifully illustrated drawing treatise. Numan was a landscape painter, portraitist, engraver, skilled copyist, and set designer. He studied with Jan Augustini in Haarlem and with Jacques-Philippe Le Bas in Paris. His other published works include a well-regarded suite of color aquatints of Dutch country houses (1797), and a treatise on taste in art (1772). In this, his major written work, he approaches the teaching of drawing methodically, starting in Part 1 with the simplest geometric shapes, illustrated in the first three plates. Building on these, and using grids to start, the student learns to reproduce two-dimensional images of everyday objects, such as a fence, a bench, or a tea-cup. Spherical objects introduce the concept of shading to create depth, illustrated in Numan's chalk-manner engravings, showing three to five sparsely displayed objects per plate, all drawn from domestic life: candles and snuffers: children's toys (dice, a top, a rattle, a hoop and stick); jars and cooking





utensils: bellows, spoons, tongs, a firepit; brooms and a dustpan; outdoor and gardening tools: axes, a hammer, a chopping block, watering pail, shears, and a wheelbarrow; and even the lowly equipment of laundry: buckets, brushes, and pails. In Numan's simple but sure depictions the objects are shown with no sense of relative scale, possibly one reason for the slightly surreal quality of this visual catalogue of mundane things.

Part 2 introduces the rules of perspective, illustrated in 7 diagrams and 13 plates showing more complex groupings of objects, and a few clusters of buildings. Shown are a water pump with crock and ladle, a boat and winch at water's edge, a two-runged stile, a grinding wheel, coffee grinder, embroidery loom, infant's curtain-covered basket, churches and humble houses, and a traveler's paraphernalia: gourds, sack and saddle blankets, gracefully draped on a tree branch. To demonstrate perspective, objects are shown in context here – lightly engraved landscapes beyond the hamlets, a bucket on its side and knife awaiting sharpening next to the grinding wheel, a needle and a bag of thread hanging from the embroidery loom – grounding these fine didactic designs in the Dutch still-life and landscape tradition, with its ability to show the immanence of material objects.



In Part 3 the author-instructor brings in nature and botanical drawing. The text is letter-keyed to the first 6 plates, providing examples of flowers, leaves, branches and trees. The last 14 plates in this section, including several stipple engravings, are unnumbered other than with a 3 (indicating the part), and appear to provide supplementary examples for the previous parts; subjects include machinery, windmills and village street-scenes (devoid of people).

The fourth and final part is devoted to shadows and shading with the pencil and the paintbrush, and 10 of the 20 plates in this section are gray “wash” aquatints. Subjects include flowers, village vistas, of which two show bridges over canals (one with a fisherman or boatswain and a man pushing a wheelbarrow), a rococo divan, a sewing box, a baby in a cradle, musical instruments, glass bottles on a silver tray, and animals: cats and a dog, water birds, rabbits and swans. In the entire book only two plates show human figures, and only one of these, that of the baby, shows a face. Perhaps portrait drawing was intended for a later part or work, never published. OCLC lists two copies outside the Netherlands, at the BnF and Peabody Essex Museum. Cf. Thieme-Becker 25:536.



Leading by the tale



14) PAMPHLET IN SHEETS. *O modo de resuscitar os mortos. Conto Persiano*. Lisbon: Typografia Rollandiana for F. B. O. de M. Mechas, 1819.

8vo, in unfolded sheets (sheet size 317 x 404 mm). One and 1/2 sheets, A<sup>8</sup> B<sup>4</sup> (A2 and B1 signed). 24 pp. Laid paper, no watermark, untrimmed deckle edges. Fine. **\$800**

A story from the Arabian Nights, the tale of King Feridoun and his vain search for a perfectly happy man. Most of the half sheet (B2r-B4v, pp. 19-24) contains a list of books in wrappers sold by Mechas (*Catalogo de alguns Livros que ha para vender brochados em Casa do Editor F. B. O. de M. Mechas...*). Either the printer-publisher mistakenly let the story overlap onto a second sheet (with 6 lines on B1r, B1v blank), and decided to fill the rest of the half sheet with a list of his books in wrappers, or, more likely, the pamphlet tale was produced as a vehicle for the advertisement. OCLC locates one copy, at Princeton.

*Paduan festival play*

15) [PAULETTA, Giovanni Andrea; CLEMENTI, Girolamo, and others]. *La Rosa Trionfante nella partenza dell'Ill. & Ecc. Signor Luigi Mocenigo, dignissimo Podestà di Padova*. Padua: Gio. Battista Pasquati, 1686.

4to (211 x 162 mm). [40] pages. Half-title, engraved frontispiece showing the Mocenigo arms (two roses, argent on a sable ground and sable on an argent ground) held aloft by two maidens and with a pair of putti holding a crown at top; woodcut rose vignette on title, repeated in text, woodcut initials and headpieces. Modern boards. \$1250

A gratulatory volume of verse and prose tributes to the podestà of Padua, Alvise "Luigi" Mocenigo (1628-1701) on the occasion of his retirement. By law, god knows why, every male member of the Mocenigo family was named Alvise; to avoid confusion they used numbers, and this Alvise was no. 9, but for the purposes of this tribute, he was the one and only Luigi M.

Blessed with a calm temperament, Luigi fulfilled the charges of his offices responsibly, including the highest office of Podestà, which he held from 1684 to 1686, earning the approbation of his fellow citizens by promoting commerce, education, and the smooth administration of justice; and the compliments paid him in this volume, by G. A. Pauletta, Clementi (who signed the dedication), and anonymous authors of an ode, a madrigal and an epigram, were probably at least partly sincere.

Pauletta's contribution is the eponymous *Rosa Trionfante*, a festival play, which was no doubt performed and enacted with a float and costumes: a triumphal chariot (*trionfo* in Italian) is pulled along the shores of the Adriatic by four large



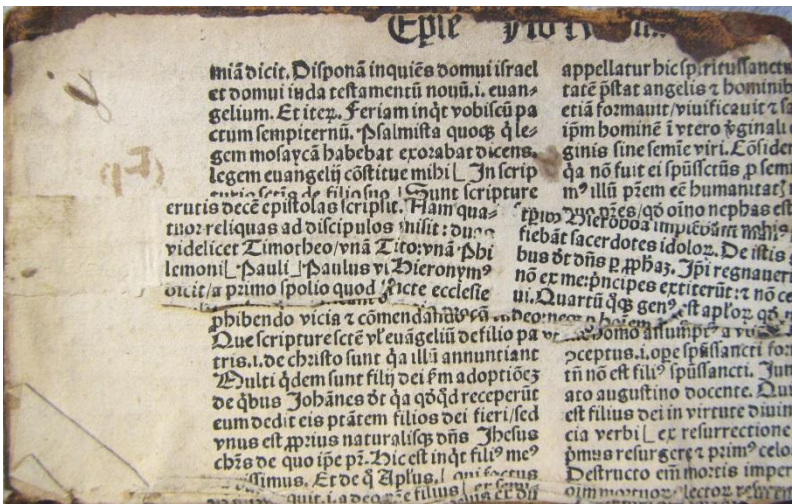
winged lions wearing crowns of roses. The goddesses Virtue, Justice, Peace and Abundance stand at the four corners of the chariot. In the middle atop a *superbissimo* throne piled with roses, gems and gold, sits the departing podestà, flanked by Antenor (counselor to Priam King of Troy) and a personified Padua, who are given the main speaking parts in this 10-page playlet. Surrounding the coach are a chorus of “innumerable” Padovani carrying banners and applauding, shouting “Viva, Luigi, Viva!”

The volume’s collation is A<sup>20</sup>: ten quarto half-sheets inserted one inside the other. Soranzo 5783; cf. DBI vol. 75 (entry online). No copies located by OCLC or ICCU; not in Piantanida.

*Printed pastedown anomaly*

**16) PROVERBS – [RAY, John (1627-1705)].** *A Collection of English Proverbs, Digested into a convenient Method for the speedy finding any one upon occasion; with Short Annotations...* By J. R. Cambridge: John Hayes for W. Morden, 1670.

8vo (155 x 95 mm). [8], 296 pp. Title printed in red and black, woodcut initials, type ornament headpiece. Some soiling and discoloration, corners softened at front and back, a few small edge chips. Contemporary sheep, covers ruled with double blind fillets, no upper pastedown, lower pastedown from a 16th-century edition of a Latin patristic(?) text in two columns, with a small attached flap cut from the same edition; speckled edges (corners bumped, gouges on rear cover, some old repairs to spine). *Provenance:* Robert S. Pirie, bookplate, sale Sotheby’s NY, 2 Dec. 2015. \$1100



First edition of an important proverb collection by the naturalist and theologian, containing numerous proverbs that were expurgated from later editions. Ray assembled his multilingual proverb collection over ten years, giving much thought to the principles of classification. In his preface to the reader he argues against a classification scheme based solely on the use of “heads” or subject categories, but also rejects a straight alphabetical arrangement, in favor of a system of classification by form: proverbial sentences (i.e., proverbs that are full sentences), proverbial phrases, proverbial similes, etc. Within each section the proverbs are alphabetically arranged by what we would now call keywords. At the end are several miscellaneous collections, including a collection of Scottish proverbs adapted from David Ferguson. Ray’s analyses of the proverbs’ origins, and of the validity of those relating to health, husbandry, and other practical matters, reflect his rational scientific training. He traces many proverbs to Latin, Italian, Greek or French sources, which are cited

and analyzed, making the book a fascinating read still today. Later editions were enlarged by readers’ contributions, but some of the cruder or racier proverbs appeared only in this edition. This copy has an unusual printed waste pastedown with a flap from the same text, presumably on the sheet that was cut up by the binder, who did not bother to remove it. ESTC R13689; Wing R386; G. Keynes, *John Ray*, 10.

Juvenile folk art

17) RACAH, Adèle (ca. 1839-1862). *Cours abrégé de Sphère et de Géographie par Adele Racah*. Livorno, 1848.

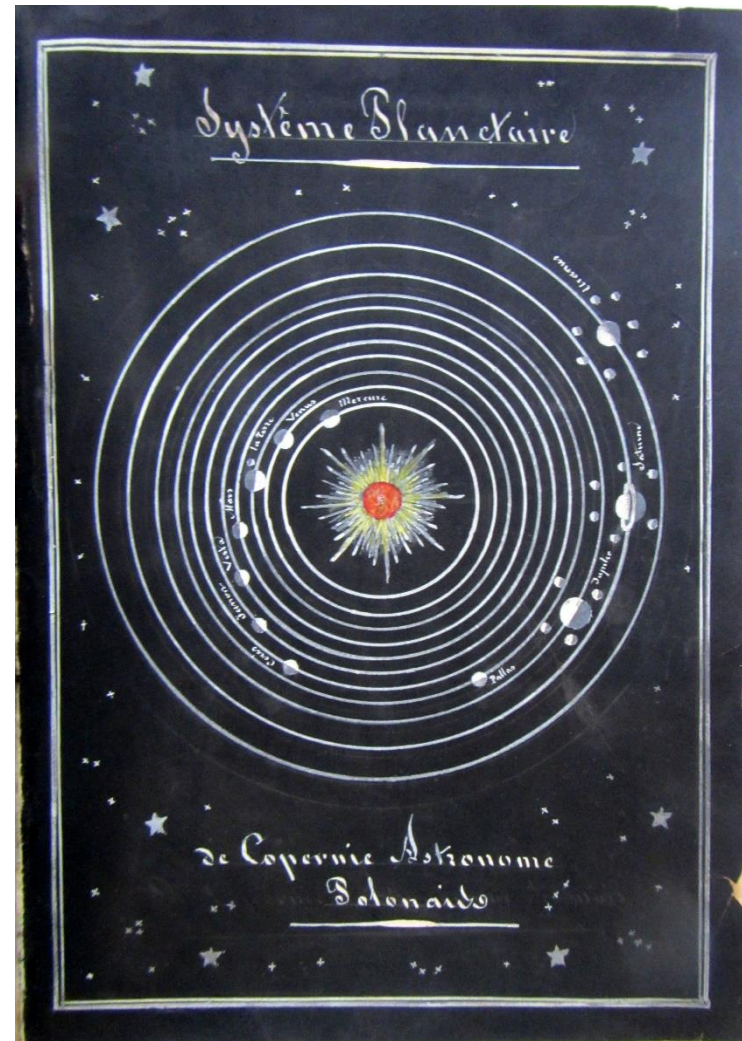


Manuscript, 4to (224 x 160 mm). [97] leaves including 1 blank and 7 inserted leaves. Contents: [2] leaves: half-title & title, [3] ll.: "Figures géométriques" (diagrams), [1] blank leaf, [15] ll.: "Traité abrégé de la Sphère et du Globe Terrestre" [drop-title], [1] leaf: half-title "Système Planétaire," [14] leaves text and illustrations, [1] leaf: half-title to Part 2, "Traité abrégé de Géographie," [53] leaves text and illustrations including 7 tipped-in leaves of maps. Written in French in dark blue ink (with one or two additions in brown ink), in a small cursive hand, headings in variously colored inks, on rectos and versos of a notebook of wove paper, the text pages ruled in pencil. Abundantly illustrated with watercolor drawings, vignettes, and pen-and-ink diagrams, including two full-page watercolors, 17 colored maps of which 10 full-page (7 on tipped-in leaves), and about 60 smaller drawings in the text, the majority in color; 35 geometric diagrams; stencilled ornamental borders to half-titles, map captions, etc., and four pasted-in ornamental chromolithographic cut-outs. Some showthrough of acidic black ink, also causing slight chipping to fore-edge of full-page "Système Planétaire" drawing. Contemporary dark brown calf case binding, sides with outer gilt fillet and blind roll-tooled arabesque border, gold-tooled ornamental cartouche at center of upper cover enclosing the writer's initials A.R., flat spine tooled in compartments, gilt edges, front free endpaper used as half-title, lower free endpaper blank. \$6500

A delightfully illustrated *cahier* or notebook of a schoolgirl from a prominent Jewish family of Livorno, Italy, written in French. The notebook was probably prepared for presentation. Prefaced by an apparently unfinished illustrated glossary of geometric terms, and a discussion of the properties of a sphere, the first part is devoted to planet earth, with sections, most in question and answer form, on the equator, the zodiac, the horizon, the tropics, longitude and latitude, etc., and is illustrated with meticulous diagrams, small watercolors of the astrological

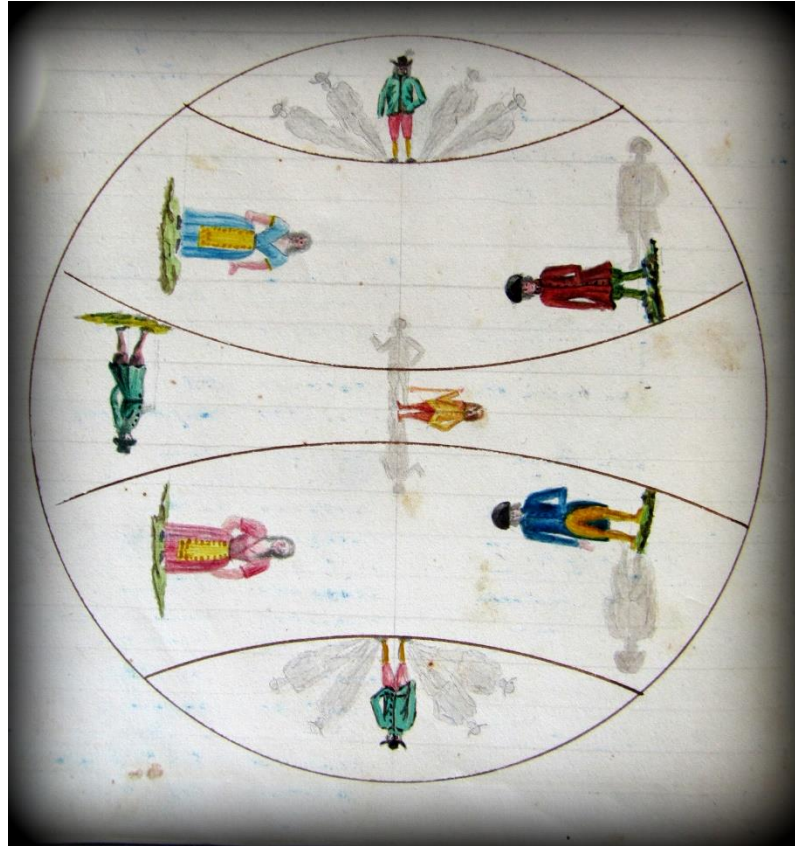
signs, a colorful compass rose, and a full-page emblematic watercolor of an armillary sphere on a grassy ledge surrounded by emblems of writing, painting, and measurement, signed and dated H.B., 7 April 1848. The section concludes with the author's large bold red stenciled crowned initials A. R. The following section, on astronomy, opens with a full-page drawing of the solar system [pictured] in white and gray on a black ground, according to the system of "Copernicus, Polish Astronomer." Other illustrations include stylized stars, the orbit of a comet, the earth from space showing the lunar orbit, three black-ground drawings of the moon and of solar and lunar eclipses, colored diagrams of the positions of the earth vis-à-vis the sun during the equinoxes and solstices, plus allegorical and decorative illustrations of a bagpipe player and a multi-colored flowering branch.

The second part, on geography and government, opens with a presentation of the principles and vocabulary of political geography, illustrated with a fictional full-page map ("Carte Phisique Demonstrative") modelling various geographic features, and with a sphere showing 8 individuals and their shadows representing the different solar exposures of the planet. A map of Europe in 1815 introduces the geography of Europe, which quickly narrows to Italy. The various Italian states (Piedmont, Parma, Modena, Toscana, the Papal States, the Realm of Sicily, Corsica and Sardinia) are each described in some detail, with briefly commented lists of the principal towns, e.g., Livorno is a "very commercial seaport on the Mediterranean, southwest of Pisa. Its only remarkable features are the Synagogue of the Hebrews and the four Moors at the foot of the statue of Ferdinand de Medici." Concluding the notebook are short sections on adjacent countries or regions, or on countries considered important, first and most importantly France, followed by Switzerland, "Germany or the Confederation of the Rhine," Prussia, the Austrian Empire, and the British Isles.



The prominence of France in Mlle. Racah's notebook and her use of French were no doubt at least partly due to the influence of the Bonapartist regime. An iconographic reference to Napoleon in an illustration concluding the Piedmont section shows a woman kneeling at a tombstone engraved with the crowned Napoleonic initial N (next to her stands a Roman warrior). That France carried equal weight with Italy in the writer's heart as a symbol of liberty may be deduced from the double Italian and French flags at the head of the general title page, the Italian flag labeled "Indep. Italiana", the French flag "R F" [République Française] (the labels, written in the blank centers of each flag, are oxidised). Livorno was a center of Risorgimento activity, and in May 1849 the Livornese would defend themselves valiantly though unsuccessfully against the siege by the Austrian army.

The Racahs were members of the prosperous Jewish community of Livorno, a cosmopolitan port and haven for the Jewish community in Italy until the disasters of the twentieth century. What Gibbon wrote in 1764 still held in 1848: "Every nation can arrive here and live according to their religion and under the protection of their own laws ... This is the veritable Land of Canaan for the Jews, who experience here a mildness unknown in the rest of Italy. The interests of commerce here have almost silenced the conversionist spirit of the Church of Rome" (Edward Gibbon's journal, 1764, cited in A. Green, *Moses Montefiore* [2010], chap. 1). Adèle Racah's parents were Giuseppe Racah (d. 1863) and Rosina Soria. In 1832 she married Leon Seyman (1832-1900). Their son Georges was born in 1859; Adèle died, in Bone, Algeria, following the birth of her second son Jacob in 1862 (cf. [geneanet.org](http://geneanet.org)).



*A forbidden Royalist satire in Revolutionary France*

18) ROYALIST ALMANAC – *Etrennes des bons Français pour l'année Mille sept cent quatre-vingt-dix-huit*. "Paris: de l'Imprimerie de Fidele-Prospere" [but London], 1798.

12mo (151 x 85 mm). 155, [1 bl.] pp. Engraved frontispiece, woodcut Bourbon arms on title, title and calendar within type-ornament border. Contemporary green morocco gilt, sides panelled and with the gold-stamped Bourbon arms (i.e., arms of Louis XVIII) at center, salmon pink endpapers, gilt edges (small gouge to front joint). Inserted small pen-and-ink drawing of a gentleman in profile. Bookplate of Carlo de Poortere. \$2750



Sixteen years before the Bourbon Restoration, in the middle of the Revolutionary Wars, this almanac was published to encourage supporters of a return of the Monarchy in the person of the Comte de Provence, future Louis XVIII (known in certain circles as *Désiré*), heir to the French throne following the execution of his brother Louis XVI in 1793 and the death of his young nephew Louis XVII in prison two years later. In 1798 the wandering royal exile was in Latvia, having been deported from Verona under pressure from the Directoire, the governing body of France.

The title-page signals the work's agenda on multiple fronts, from the Bourbon coat-of-arms to the motto "Aimer son Roi, c'est aimer sa Patrie." Following the calendar (strictly Gregorian), a list of Kings of France, and a genealogy of Louis XVIII, the text consists of short poems, songs, verse fables, acrostics, epigrams, invocations, and jokes based on word-play, ranging from nostalgic paeans to the old regime to bitingly satirical parodies of the Revolution and its proponents. They may be the work of a single writer. The first poem is emblematic of the collection, opening elegiacally, before moving to more somber imagery, and uses italics to highlight the ugly vocabulary of the Revolution:

" Dans le vieux régime on avoit / de voyager pleine licence / et sans passe-port on pouvoit / faire vingt fois son tour-de-France / lorsque chez soi l'on demouroit / personne n'avoit souciance / Combien de tems on y restoit / et de vous point on n'exigeoit / certificat de *résidence* /... La guillotine encore étoit / chez Lucifer, dont la vengeance / ce maudit présent nous a fait .... / Le *terrorisme* point n'avoit / imaginé la diligence / pour l'autre monde... De tems en tems à la potence / quelque vaurien l'on condamnoit; / mais le Juge, alors, prononçoit / avec justice la sentence / et jamais on ne *mitrilloit*, / ne *fusilloit* ni ne *noyoit* / homme, femme, vieillesse, enfance, / enfin le genre humain complet..."

Other poems grimly celebrate the death of Robespierre, deride Revolutionary publications and personages, or promise a return of the monarchy. The unsigned engraved frontispiece (new to this edition) contains an excerpt from Louis XVIII's manifesto of March 10 1797, inscribed by a sad putto, in a pastoral setting. The citation weaves together several passages which urge a return to Religion [and the monarchy], but promote forgiveness rather than vengeance.

Along with four other titles, THIS EDITION WAS PROSCRIBED IN A PUBLIC PRONOUNCEMENT, dated from Bourg, March 9, 1798 (*16 Ventose, l'an VI* of the Republican calendar), and circulated in a 2-page printed flyer (a digitized copy of the Lyon Municipal Library copy is available online). The proscription describes this very 1798 edition, including the frontispiece. Citizens are asked to turn in any booksellers or pedlars (*colporteurs*) caught offering this atrocious work, a large number of copies of which had been seized, along with the four other books, on the Swiss stagecoach in Geneva.

Like many clandestine texts, this daring challenge to the Revolutionary regime may have circulated in multiple editions. An earlier issue of this title, possibly intended as an annual periodical, appeared in two or three different editions in 1797, without place of publication but with the same fictitious imprint as this 1798 edition; the contents appear unrelated, the present edition including more poems and satirical pieces. This edition was almost certainly printed in London. The typeface appears English, the parentheses marks around the pagination were a characteristic of English printing, and the type-ornament border used for the title and calendar pages copies an ornament used by Baskerville, who was widely imitated in England (reproduced by Updike, *Printing Types*, vol. 2, pl. 274). One of the 1797 editions (see below) was also ascribed to London, by J.M.C. Leber (whose collection is now at the Rouen Municipal Library). That copy was in a similar binding, with the royal arms, and Leber noted accurately, in his catalogue description, that it was "uncommon to find political books of this period, bound with the arms of the exiled king...".

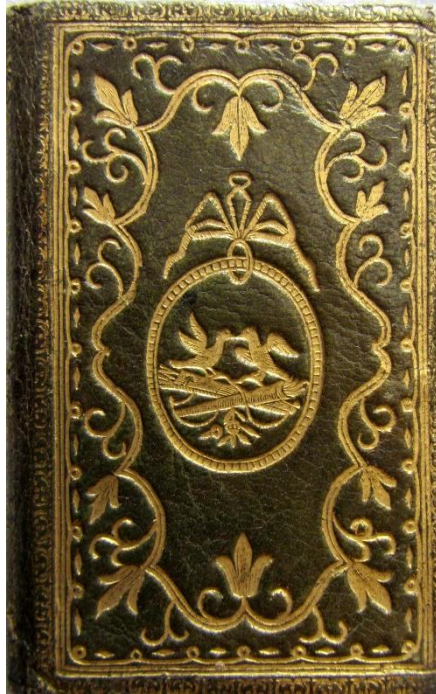
Of this edition OCLC locates copies at the University of Augsburg and the Staatsbibliothek Berlin; there are no copies in the Catalogue collectif de France. Not in Barbier. For the 1797 editions cf. Tourneux, *Bibliographie de l'Histoire de Paris pendant la Revolution* II:11766; Grand-Carteret 1255; Jean-Michel-Constant Leber, *Catalogue des livres imprimés, manuscrits, estampes...*(1839), vol. 2, no. 4991, transcribed verbatim in the Rouen Municipal Library online catalogue.

### *Frivolous disguise*

**19) ROYALIST ALMANAC – MARIE-ANTOINETTE.** *Les Romances du Temps présent. Almanach nouveau.* Paris: chez les Marchands de Nouveautés, [between August and mid-October 1793].

24mo (binding size 98 x 62 mm). Collation: [1]<sup>32</sup> [2]<sup>8</sup> (nested quires). 33, [16], 34-64 pp. Page borders. Calendar for 1794. Publisher's green gold-blocked morocco with central cartouche of turtle-doves, marbled endpapers, g.e. (light edge wear, small crack in lower cover). \$2200





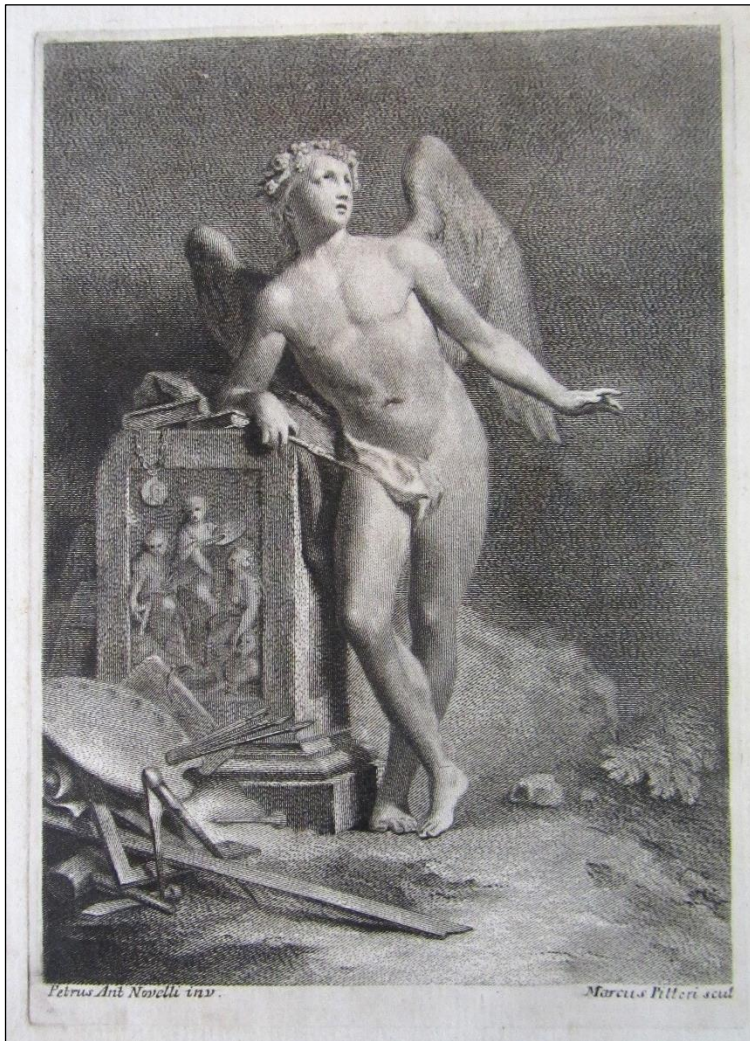
An unrecorded subversive almanac, innocuous in appearance but containing openly anti-Revolutionary poems, songs and invocations. The "Romances of the present day" open with several heart-rending poems on the plight of Marie-Antoinette, who, on August 1, 1793, had been transferred at dead of night from her prison in the Temple to a solitary cell in the Conciergerie. She would be guillotined on October 16. Other poems, set, incongruously, to popular tunes, include an invocation of the Dauphin (age 10, separated from his mother on July 3), a "romance" of the ghost of Louis XVI (executed on 21 January 1793) addressing the French people, a song relating the last words of the dying King, "found in his papers," a song "to the Sans-Culottes" ("Rhables-toi, peuple François, / Ne donnes plus dans les excès / De nos faux Patriotes"...), a racy pair of Couplets, "to the Emigrés, by the French Ladies," and vice-versa, each verse ending with the equivocal line "ce qu'on fit en nous [vous] faisant" (e.g., "Et jurons qu'un brave Emigré / Seul aura droit de nous faire / Ce qu'on fit en nous faisant)," and a series of "Ariettes, written from the siege of Maastricht" (winter of 1793). In the middle of these Royalist satires are normal apolitical songs, and a calendar for 1794.

*Not just any art school*

**20) VENICE ROYAL ART ACADEMY** – *Statuto e prescrizioni della pubblica Accademia di Pittura, Scultura, et Architettura instituita nella città di Venezia per Decreto dell'Eccellentissimo Senato.* [Venice]: nella Stamperia Savioniana, 1782.

4to (253 x 180 mm). Collation: A<sup>12</sup> B<sup>14</sup> (first and last leaves blank, frontispiece printed in text quire). 26 leaves, the first 25 paginated [6], VII-L, the tacit pagination including the first blank leaf, the engraved frontispiece, and the title-leaf. Engraved allegorical frontispiece by Marco Pitteri after Pietro Antonio Novelli, woodcut initials. Printed on thick paper. Last page (B13v) unfinished and the 8 final members' names supplied in manuscript. Contemporary mottled sheep, sides with gold-tooled border with scrolling vine roll-tool and floral motifs at corners, marbled pastedown endpapers, gilt edges (some scrapes and dents). \$3750

A handsome copy of the Statutes of the Royal Art Academy of Venice, founded in 1750 by order of the Senate as the *Veneta accademia di pittura, scultura e architettura*, and still thriving today. This is the second edition, published ten years after the first. The Academy was reconfirmed under jurisdiction of the Senate in a decree of November 20, 1771, included here. Its administrators were the "Riformatori dello studio di Padova," a sort of ministry of culture (founded in 1516) which governed the University of Padua, schools, public libraries, printing and censorship, and



public historiography. The first statute limits to 36 the allowed number of members (*Accademici*), to be divided between painters and sculptors; and lists official posts (President, Masters, etc.). To qualify for entrance each student member had to submit a work of art. The following statutes describe the entrance requirements in more detail, including admissible works of art, criteria for judging said works, and their ultimate fate (they become the property of the Academy). Qualifications, methods of appointment, and charges of each official follow.

Statute XI describes the curriculum, which was extremely simple, the daily assignment being to “draw [or sculpt] a nude male model in whatever position he has been placed in by the Masters.” Statute XII regulates decoration of the Studio, which was to contain statues of the Virgin, of Saint Mark as Protector of Venice, of Saint Luke, patron of painters, and of the four Patron Saints of sculpture, as well as portraits of the Doges and of illustrious deceased artists. The longest and most important Statute is no. XIII, which provides precise rules for the annual *concorsi* or exams: each student had to submit a prepared painting or sculpture copied from a work of a celebrated artist (the most advanced students could submit original works); to guarantee that it was the student’s work he had two hours to execute a drawing or sculpture of the Academy’s nude model on the spot (the masters compared the improvised with the prepared works to verify authenticity). House rules and the awarding of prizes are outlined in later statutes. While these regulations pertain to the training of painters, and secondarily of sculptors, starting in 1768 architecture became the third discipline taught at the Academy. After 1777 another important and unusual sub-specialty joined the curriculum, that of art restoration, thanks to the efforts of the painting restorer Pietro Edwards (1744-1821).

The first director of this illustrious Art Academy was Piazzetta, and the second was Giambattista Tiepolo; the latter is mentioned in the addendum of 5 February 1755 (p. 38). The final 10 pages list professors of the Academy and Academicians of Honor to date, providing a roll-call of both Venetian artistic creativity of the latter 18th century and of north Italian nobility. Among the most influential talents in the list are Pietro and Alessandro Longhi, Antonio Zucchi, Antonio Visentini, Luigi Crespi, P. A. Novelli (who designed the frontispiece), the aforementioned Pietro Edwards, Angelica Kauffmann (the only woman in the Academy), and Antonio Canova. Noble families (and art patrons) are represented by the Mocenigos, Emos, Veniers, Grimanis, Faliers, Dolfins and Pinellis, to name a few.

This copy is from the first issue or state, with p. 50 (L) unfinished and last leaf blank (cf. ICCU). Novelli's neoclassical frontispiece, used previously in the 1772 edition, shows a winged angelic *ignudo* (nude model) leaning on a pedestal base carved in bas-relief and nonchalantly strewn with books and a prize medal, with emblems of painting piled on the ground nearby.

OCLC lists American copies of this edition at the National Gallery of Art, Yale, and the University of Toronto, and a single copy of the 1772 edition at the Canadian Centre for Architecture. ICCU locates 6 copies of this edition and 4 of the 1772 edition in Italian libraries.

