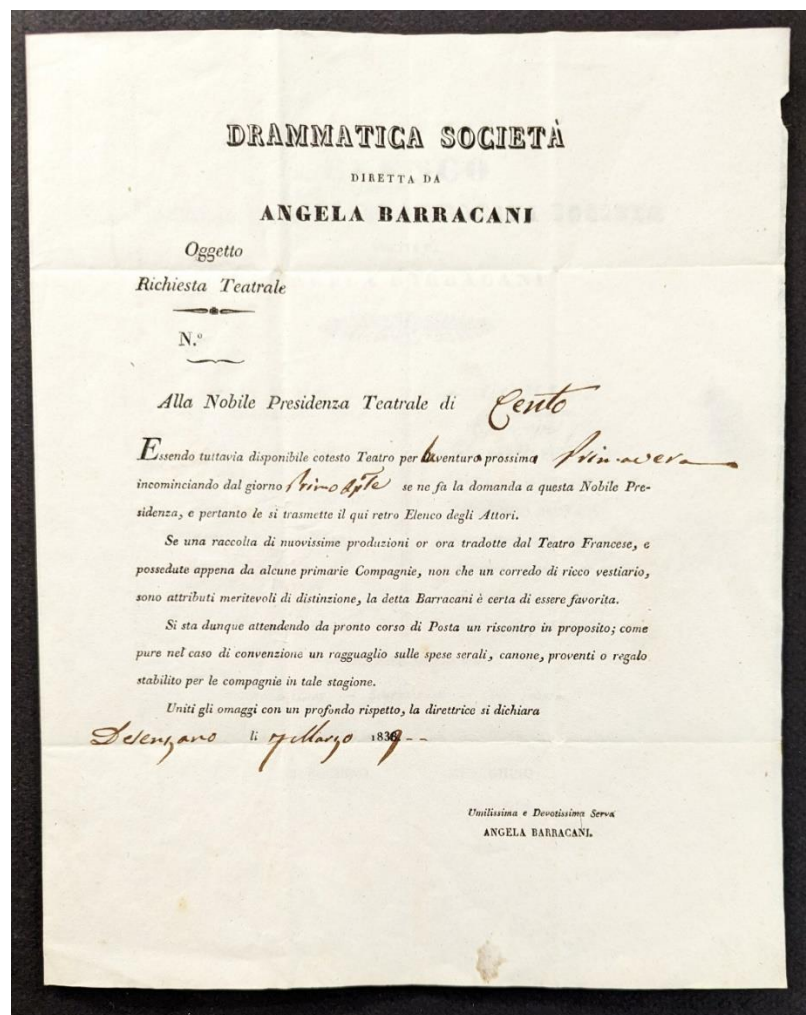


LIST 56

TROUPE DIRECTED BY A WOMAN SEEKS A THEATER DETAILED INFORMATION ON THE TROUPE -- UNRECORDED

ANGELA BARRACANI. *Drammatica Società diretta da Angela Barracani.*
Desenzano: 1838, Signed on verso 1839. \$ 1,300.00

On Reserve



De Simone Company, Booksellers

4to. Bifolium. 255 x 204 mm., [10 x 7 ¾ inches]. [2] leaves. With manuscript annotations and corrections to text, manuscript postal markings, postal stamp (Bologna), remnants of wax seal. Foled for mailing, hole from removed seal.

Unrecorded letterpress document written by Angela Barracani, director of the “Drammatica Società,” in which she seeks to book a theater for her troupe during the 1839 spring season. It is very unusual to encounter a group of players led by a woman in the period, and I have been unable to find any other records of Angela Barracani’s “Drammatica Società, or her career as a manger-director. Later her name appears as an actress here and there in theatrical periodicals of the 1840’s and 1850’s. A contemporary comparison perhaps would be Madame Vestris (1797-1856), who famously managed the London Olympic Theatre from 1831.

This printed solicitation was designed as a mailer, and this example was addressed and posted to the head of the Teatro di Cento. Angela Barracani signed the request from the town of Desenzano on 7 March 1839. Desenzano del Garda is a town and commune in the province of Brescia, in Lombardy, Italy, on the southwestern shore of Lake Garda.

Angela writes that her Drammatica Società would be a good choice for the theater wanting a troupe in possession of the newest titles from the Théâtre Français (in Italian translation) and capable of staging rich costume pieces. On the second leaf is a list of the actresses and actors of the “Comica-Drammatica Società, which included manuscript corrections and additions. Here it is noted that the troupe has its own set specialists, assistant, and prompter and can do both Meneghino and Arlecchino commedia dell’arte performance.

Not cited in OLCL, KVK, or OPAC/ICCU.

ELENCO DELLA COMICA-DRAMMATICA SOCIETÀ

DIRETTA DA

ANGELA BARRACANI



DONNE

ANGELA BARRACANI
EUGENIA } TESSERO
CATTERINA }
ELISABETTA PAGLIARI
Angela Carli
PARTI INCENUE
GIUSEPPINA BARRACANI

UOMINI

Giuseppe Carli
GHERARDO FORATTINI
ACHILLE PAGLIARI
BERNARDO BRUNACCI
GIACOMO GERARDI *Manzoni*
MAURO TURI *Peruchetti*
ETTORE FORATTINI
GIOVANNI DALFIORE

APPARATORE — SUGGERITORE — TROVAREBBE.

MASCHERE

ARLECCHINO

MENEGHINO

Allegro 1139

*Spesa formata il
Credito per le canzoni di Verdi non
è ammontato la somma
Ruggieri*

Pro. A. 369

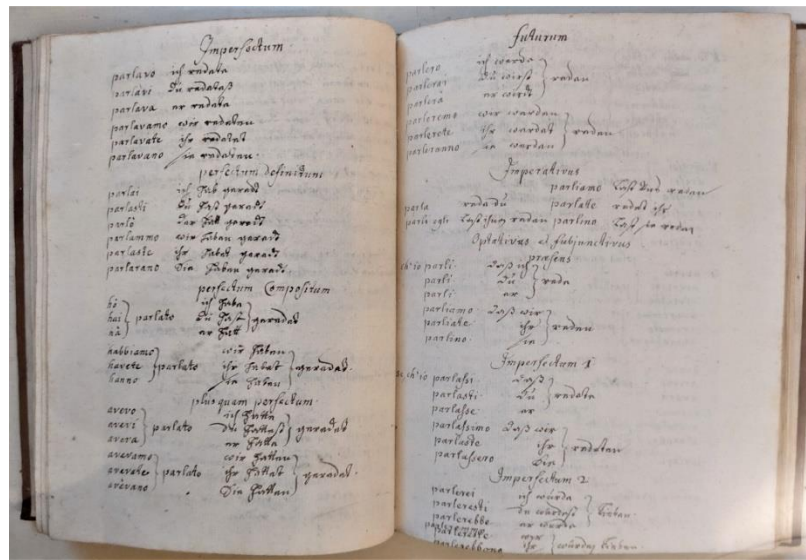
*Spettacolo 20
no. 1. S.*

*Allo il Vol. Giuseppe
Festive
Carli*

BOLDINA
11 MAR 1879

CONJUGATION OF ITALIAN VERBS: A MANUSCRIPT BY THE COUNTESS OF CHRISTALNIGG

Christalnigg, Therese, Countess. *Kutze Einleitung sur Italianischen Sprach.* Klagenfurt, 1757. \$ 2,000.00



Manuscript on paper. Small 4to. 205 x 155 mm. 8 x 6 ¼ inches. 96 pp., plus initial and final blanks. Written in ink on good quality laid paper. Bound in full contemporary calf, all edges gilt; a few minor marks and stains to the paper stock, otherwise very good condition.

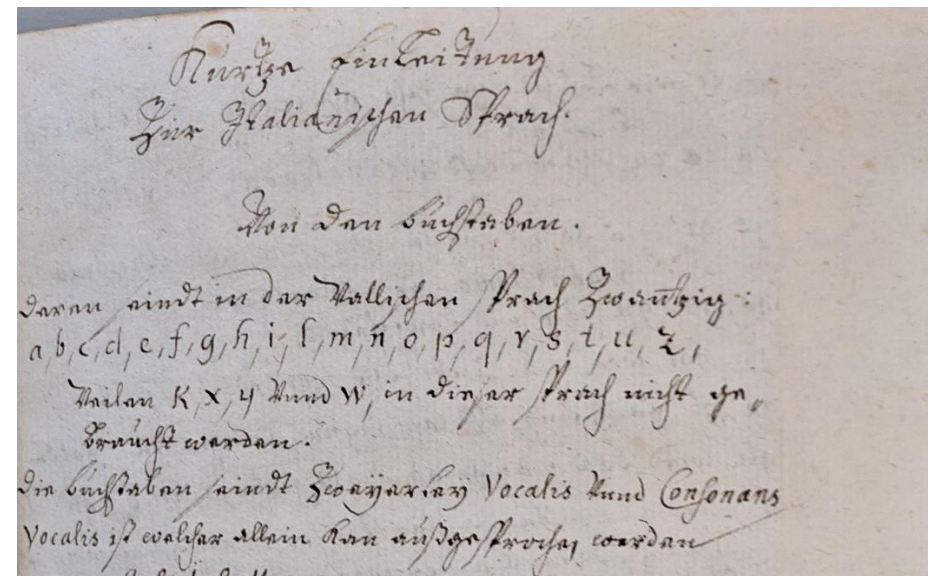
An inscription reading “Therese Comtessa de Christalnigg, 1757” appears on the front pastedown and the book label of Oskar Göshen, dated 1865.

A beautifully written and carefully crafted manuscript volume, written in a very neat and legible hand, containing the conjugation of Italian verbs and rules of grammar. The manuscript was written by the Countess of Christalnigg in the mid-18th century and reflects educational practices of noble women in the 18th century. The Countess Theresa’s home was at the Palais Christalnigg in Klagenfurt, Carinthia, about 40 miles from the Italian border.

De Simone Company, Booksellers

The opening page of the manuscript begins with a series of alphabets and short directions about pronunciation. This is followed by a list of the chapters in the manuscript; including rules and exercises explicating “nomen, pronomen, verbum, participium, praepositio, adverbium, interjection, conjunction . . .” The lessons are written out in a beautiful German script and examples are in both German and Italian. As the manuscript progresses the emphasis is on conjugation of verbs and vocabulary.

This manuscript is a precious survival of a highly educated and gifted women whose dedication to the Italian language is manifest in this highly crafted and careful workbook obviously meant to be a part of a greater library of Italian books. (942)





PRECIEUX GIFT TO MARIE FROM AMÉLIE
FINELY CRAFTED CALLIGRAPHY MANUSCRIPT

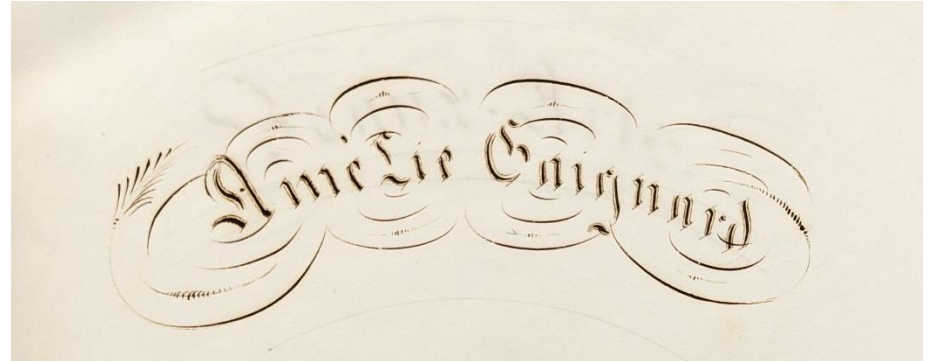
GAIGNARD, AMÉLIE. *Madona Santissima: Maison de la Retraite d'Angers. Á Marie, Te consacrae mes Etudes.* Angers, ca. 1840.

\$ 1,350.00



De Simone Company, *Booksellers*

4to. 260 x 200 mm., [10 x 7 ¾ inches]. 38 leaves of manuscript text and 19 leaves blank. Illustrated with a lithographic title-page with an image of architectural shrine in the center of the page. Bound in green cloth boards with a leaf and vine pattern, Leather label in the shape of a lozenge with the initials "A. G." gilt in the center; marbled endpapers. Very good condition.



Beautifully written manuscript by a young school girl that she dedicated to her friend Marie. The text is written in a highly legible hand, with headings in large letters enclosed in flourishes, and the text in cursive hand with many words emphasized with heavier ink patterns and "civile" letter forms. The two main topics covered in the manuscript are the Beaux Arts and Philosophy, each of which is subdivided by more specific subject areas. Amélie begins her manuscripts with two introductions, one on the arts and sciences, and the other on the science of art. She organizes her information like a dialogue pitting the imagination against reason using painting, sculpture and architecture and a way of understanding astronomy, philosophy, and history. She writes of music, geography, poetry, and painting, before creating discourses on Socrates, Plato, Aristotle, and Pythagoras.

There is little doubt that Amélie was a student at the Convent of the Blessed Virgin in Anvers and that an important part of her education was the ability to communicate through the written word the subjects she

[illegible]

Introduction
 de l'histoire des arts et des sciences

MANUAL FOR TEACHING THE ART OF MAKING DOLL'S CLOTHES WITH FABRIC

GRIFFITH, JOSEPHINE. *Manuscript Notebook of Fabric, Stitching and Paper Samples*. N.p., ca. 1912. \$ 2,000.00



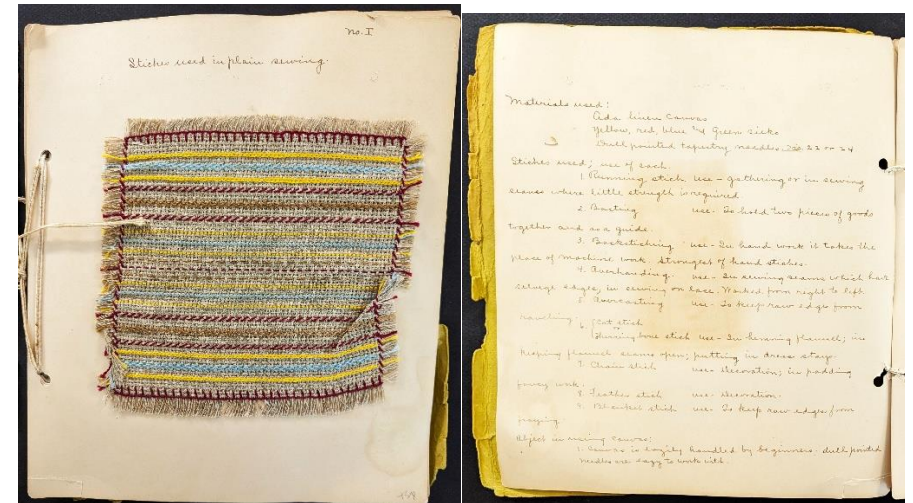
4to. 280 x 240 mm., [11 x 9 ¼ inches]. 17 leaves of mounted handwoven fabric samples, each numbered with manuscript notes on materials and teaching directions. An additional 10 leaves of lined paper with notes on crafting clothes for dolls with paper samples mounted to versos. Front paper wrapper detached and worn; text block secured by cord. Ownership signature "Josephine Griffith Oct. 7, 12" written on the verso of the front wrapper. A few leaves detached; mild marginal staining, else internally very good.

Wonderful teaching manual constructed with fabric or paper samples secured to the recto of the leaf and a manuscript description and instructions written on the verso. Some of the examples are in miniature and were designed for making clothes for dolls.

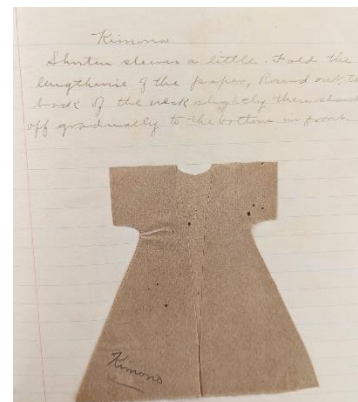
The first example is of "Stitches used in plain sewing" and a 23 line explanation on the verso offering information on the materials used, stitches used, including running stitch, backstitch, overcasting, chain stitch, feather stitch and a blanket stitch. Further fabric examples

De Simone Company, Booksellers

included are "Needle Book", "Doll's Apron", "Dusting Cloth", "Sewing Bag". "Drawers", "Doll's undershirt", and "Button holes, Buttons, Hook Tyes". There is a detailed descriptions on making patterns for doll's drawers, how to cut doll's jackets and petticoats, a doll's kimono sleeved dress, a doll's nightgown, all with paper sample examples.



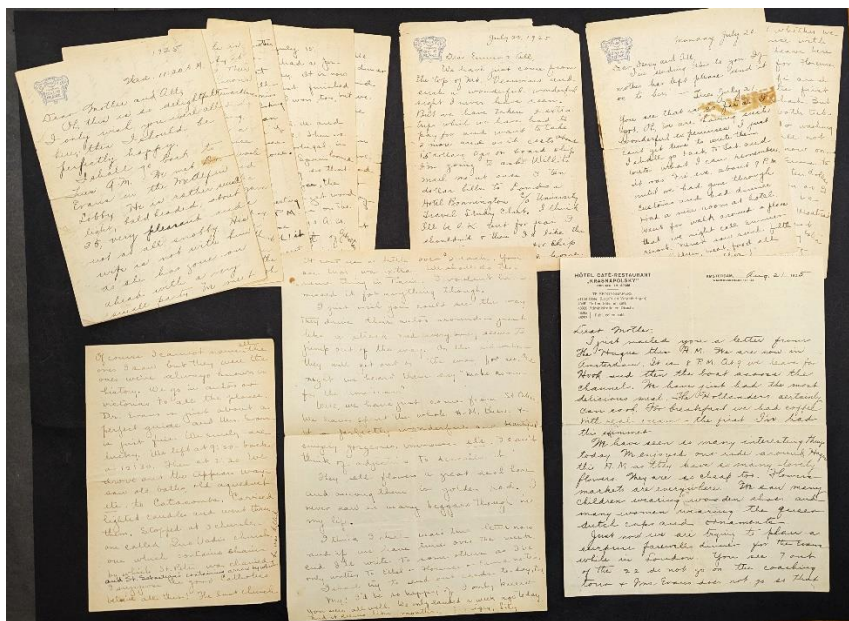
Josephine Griffith was a highly skilled seamstress and educator who through her examples encouraged students, most likely young women, to learn not only technique but taste in materials and design. Scarce survival.



COLLECTION OF 17 LETTER TO MOTHER SIGNED "LILY"
MOSTLY WRITTEN FROM ITALY AND TWO FROM YELLOWSTONE

De Simone Company, *Booksellers*

LILY. *Dear Mother and All.* . . 17 Letters Home to Montreal from the Grand Tour and Yellowstone. Written on hotel stationary. Various places, 1915 & 1925. \$ 900.00



8vo. Approximately 235 x 150 mm., [9 ¼ x 6 inches]. 17 letters comprising 127 pp. Written in ink in a very legible hand. Some of the letters are folded, and torn at the creases, some with minor tears at creases, without loss of text. Housed in a blue plastic binder.

Fine series of letter home to mother, written by a young girl and then young women, very possibly a teacher on the Grand Tour from Montreal, with a group of other teachers and librarians. It appears that all the members of this group are women from the fields of education and public service. The letters are written from Naples, Vesuvius, Capri, Blue Grotto, Rome, Appian Way, Vatican, Sistine Chapel, Florence, Venice, Milan, Lake Como, and Genoa. There are also letters from Geneva, Nice, Lyon, Monte Carlo, Antwerp, Strassburg, Paris, Amsterdam, Cambridge, and London.

Lily seemed to have a thoroughly enjoyed her entire trip. In seven weeks she saw nearly every tourist sight and museum along the way, sampled the food and commented on it all. Below are a few of her observations, which gives a good picture of a tour of Europe between the wars.

“The little we saw of Rome last night was pleasant to the eye after dirty Napoli. But I wouldn’t have missed the sights of Napoli for any thing in the world. “

“We had lunch today half way up the side of Vesuvius. Ate ripe figs and almonds just picked from trees. The people, goats, cows, oxen all walk in the streets. Such filth I never say.”

“Tell Billy that Vesuvius is in eruption. We went up first electric road; then cog, and then electric then cog again; at incline of 55 degrees. We looked into the crater and the cone inside, rumbled and then spit forth coral colored smoke. Sulphur sides.”

“Stopped at 3 churches – one called Quo Vadis church one which contains chains by which St. Peter was chained and St. Sebastians containing arrow by which he was killed. I suppose the good Catholics believe all this!”

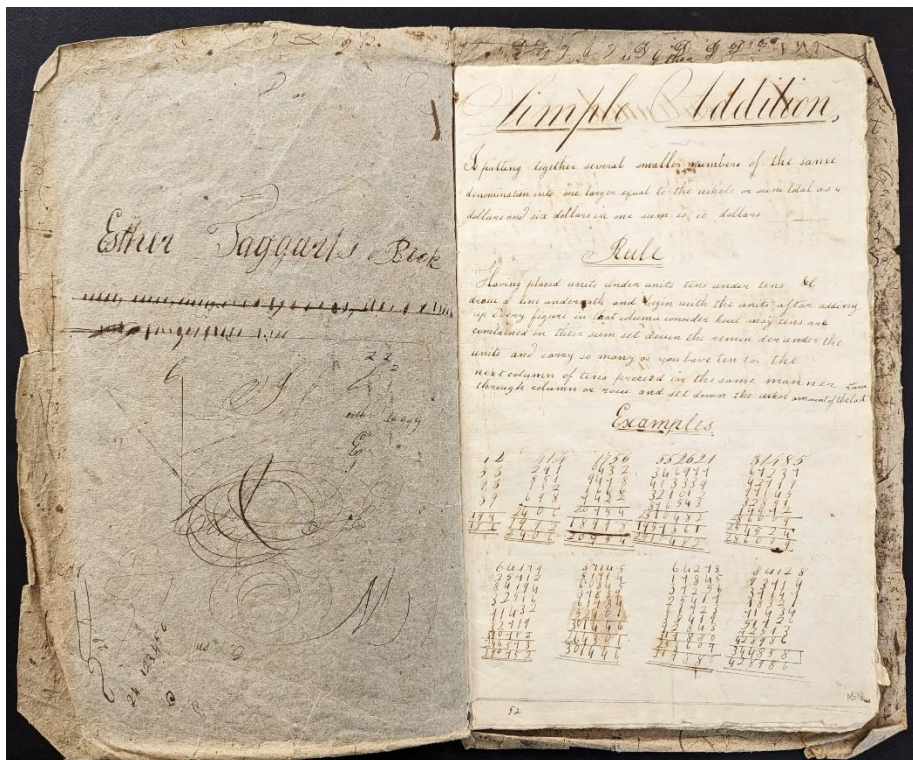
“Our breakfast was terrible – a dry roll and tea as I can’t drink the coffee. That’s all they have all over Europe. Other meals are OK, but I don’t care for Italian cooking. My! I shall be glad to eat a meal at home I tell you but I’m getting fatter and so brown – I’ll be worse than an Italian. I’ll be a regular ni**er.”

“At Milan we stopped off to see DaVinci’s last supper. It is in the end painted on the wall of an old Monastery. Of course, it is very faded & as the building was once used for hay a door has been cut through the lower part of the picture.”

The two letters from Yellowstone were sent in 1915 and describe the Park and her hotel stay there.

AMERICAN WOMAN'S MANUSCRIPT ARITHMETIC WORK BOOK
PREPARED FOR THE MERCANTILE TRADE

TAGGART, ESTHER. *Esther Taggart's Book*. Middletown (Ct.): 1814.
\$ 5,000.00



Folio. 320 x 200 mm., [12 ½ x 8 inches]. 424 leaves. Textblock sewn with original drab paper wrappers. Wrappers with a few tears and folds at the edges, some staining, and a few ink marks; otherwise, a remarkably well preserved manuscript work book.

Fine example of an early American arithmetic work book, filled with examples applicable to the mercantile or dry goods trade. Includes exercises in simple addition, addition of Federal Money, simple subtraction, subtraction of Federal Money, simple multiplication and the application and use of multiplication in making out bills, determining quantity and finding the value of goods. This part includes examples of

De Simone Company, *Booksellers*

establishing the cost of paper, pairs of men's shoes, bushels of oats and other grains and food commodities. This is followed by exercises in division, compound addition, Sterling money, weights and measures, Troy weight, Avoirdupois, apothecaries, cloth, wine, and the measurement of land.

Of the examples we especially note math problems, concerning distances on the East Coast, including New York to Philadelphia; a wine merchant's dwindling quantity of 'pipe wine'; and a tailor's bill for materials and making of a silk coat, vest, and buttons." A final question to be solved reads as follows: "The war between England and America commenced April 19, 1775, and a general peace took place January 20th 1783, how long did the war continue?" Miss Taggart's calculations break down the problem into years, months, and days to arrive at the correct answer.

The contents of the manuscript suggest that Ms. Taggart may have been training to work in a commercial setting, selling goods such as the one listed in the fictional Bill of Parcels. Although it is well known that women, especially wives of the owners of general stores, managed the business side of a mercantile enterprise, it is very rare to have an exercise book, penned by a woman that documents the method of learning complex mathematics and business practices.

In this case Esther Taggart was very proud of the work she was doing, and she signed the book four different time; once on the inside cover; once on p. 9 "Esther Taggart's Manuscript"; once on p. 45, again signing it "Esther Taggart's Manuscript", and finally on the inside rear wrapper.

Although we are not sure which New England town named Middletown was Esther's home, we think it was Connecticut. On the sample "Bill of Parcel" that appears on the verso of leaf 11, the example cites New London as the origin of the invoice.

Simple Multiplication

Teacheth to increase or repeat the greater of two numbers given as often as there are units in the less or multiplying number; hence it performs the use of many additions in the most compendious manner.

The number to be multiplied is called the multiplicand the number by which you multiply by is called the multiplier the number found from the operation is called the product.

Note Both multiplier and multiplicand are in general called factors or terms.

Case I

When the multiplier is not more than twelve

Rule R

Multiply each figure in the multiplicand by the multiplier carry one for every ten, as in addition of whole numbers and you will have the product or answer.

Proof

Multiply the multiplier by the multiplicand

Examples

A Bill of Parcels

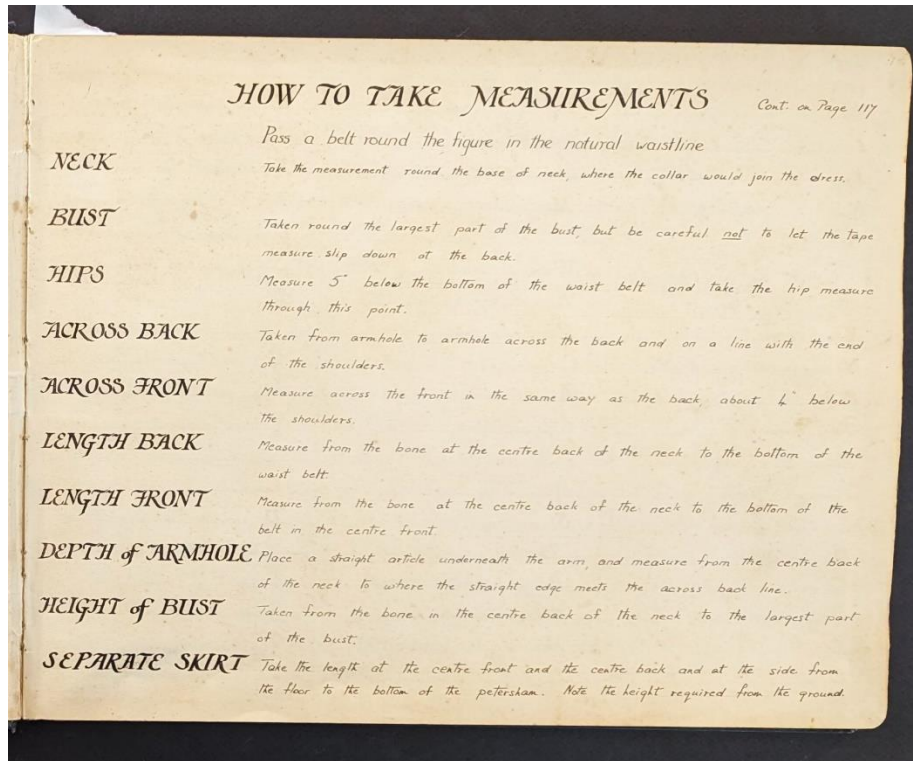
New London March 13 1794
Mr James Sagwell Bought of William Merchant

28 Hds of Green Tea	at 2.15 per H.	60.20
41 Hds of Coffee	at 0.21	8.61
34 Hds of Leaf Sugar	at 0.19	6.46
13 Hds of Molasses Raisins	at 4.51 per H.	59.23
35 Sacks of Butter	at 1.14 per sack	24.90
24 Sacks of Homestead Flour	at 1.00 per sack	24.00
14 Bushels of Oats	at 0.35 per Bushel	4.90
25 Sacks of Mens Shoes	at 1.12 per sack	28.00
		<u>117.48</u>

Kind payment in full William Merchant

DRESS MAKER'S MANUAL – “EXTRA GOOD 100%”
J. ERIOS-FONTAINES

TODD, B. E. Student's *Manuscript Dress-Making and Pattern Book*.
N.p., [1936]. \$ 1,500.00



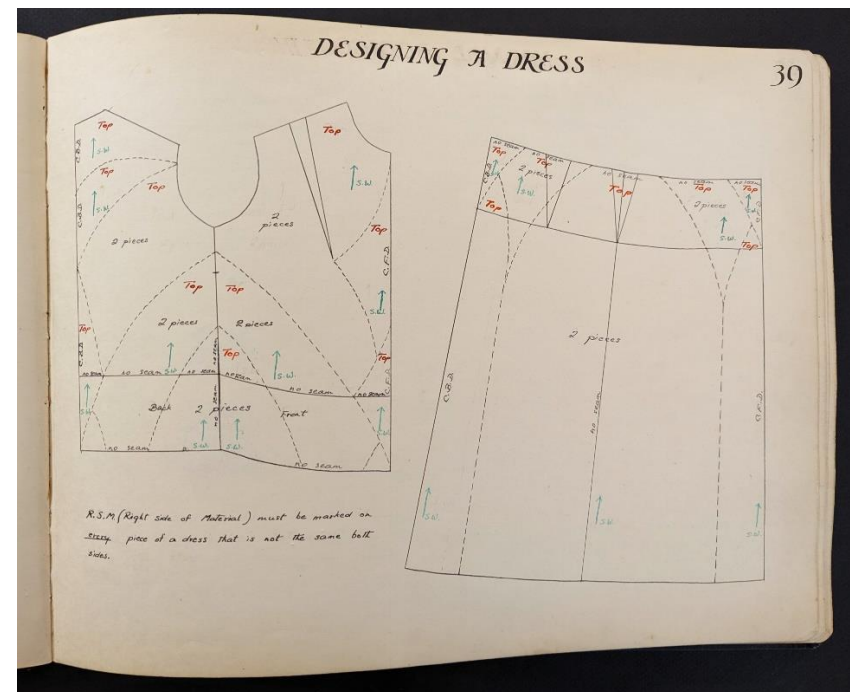
Oblong folio. 350 x 270 mm., [14 x 10 $\frac{3}{4}$ inches]. 117 pp. Illustrated with numerous detailed diagrams and patterns throughout, many in black, red, and green ink. The text is full indexed. Bound in original black cloth, the name B. E. Todd appears in gilt at the lower corner of the upper cover, with ownership signature on front pastedown and a teacher's approbation in ink reading: "Extra good 100%, J. Erios-Fontaines 7 April 1936."

This very attractive and detailed dress making manual reflects the work of a precise and systematic student identified only as B. E. Todd. Although there is no evidence of whether this student is a young man or

De Simone Company, *Booksellers*

woman, I suspect, given the highly detailed presentation, the legibility of the hand writing, and the number of designs that for women's clothing, (over 100 for women and 5 for men), that B. E. Todd is a female student working under the direction of her teacher, J. Erios-Fontaines, who graded the work 100%.

Ms. Todd's work includes instructions on how to take measurements of the neck, bust, hips, across the back and front, depth of armholes, sleeves, wrist, etc., plus a section on the shirt, foundation, and pattern designs for flared skirt, pleated shirt, skating skirt, double goudets, cascades, tailored wrap, crossway panel, bodice with tucks, darts, square shoulders, Victorian bodice, apron cascade, flared & gathered shirt, long sleeved kimono, cross over kimono, wedding dress, riding coat, swagger coat, boy's long trousers, hoods, nightie-pajamas, you get the idea. In all well over 100 designs, many designs containing multiple drawings.



A remarkable survival.



- | | | |
|--|-------------------------------------|---------------------------------------|
| 1 How to take Measurements | 21 Tulip Skirt cont. | 41 Upright Bodice Foundation + Notes |
| 2 Index | 22 Flat Flare | 42 Sleeping do do do |
| 3 Laces | 23 Empire Skirt | 43 Kinema Foundation |
| 4 Notes on the Skirt Foundation | 24 Measurement of Control | 44 Tight fitting Bodice to the Waist |
| 5 Skirt Foundation | 25 do do do | 45 Large Bust-Small Hips Large X Back |
| 6 Notes on the Flared Skirt. Diag. I | 26 Wrap over Skirt | 46 Square Shoulders Hump |
| 7 Flared Skirt. Diag. II | 27 Tailored Wrap over Skirt | 47 Darts |
| 8 Notes on the Three Filled Skirt. Diag. | 28 Pleats on a Yoke | 48 do |
| 9 Notes on the Pleated Skirt. Diag. I | 29 Circular Frill | 49 Gathered Bodices |
| 10 Pleated Skirt. Diag. II + III | 30 Apron Cascade | 50 Darts on Double Bodices |
| 11 Fancy Godets | 31 Crossway Skirt | 51 Victorian Bodice |
| 12 Shalig Skirt | 32 do Panel | 52 Striped Bodices |
| 13 Applique Skirt in Lace | 33 Gathered Skirt on a Yoke | 53 Coll. Necks |
| 14 Skirt with Drapery | 34 Shaped Frill | 54 Draped Shoulder Skirt Blouse |
| 15 Double Godets | 35 Flared + Gathered Skirt | 55 Fancy Collars |
| 16 Cascades | 36 Basque + C.B. Panel in one | 56 Collars |
| 17 Sunny Pleating | 37 Bodice with Tucks | 57 Jabots + Basques |
| 18 Lace with Cascades | 38 Balancing the Waistline | 58 Tight, Pagoda, + Short Sleeves |
| 19 Crinoline | 39 Designing a Dress | 59 Two Piece + Moved Elbow Seam Skirt |
| 20 Tulip Skirt | 40 Normal Bodice Foundation + Notes | 60 Frills at Wrist + Shaped Frill |

B. E. TODD

Beautifully drawn
dress making album
1936

Extra good 40%
J. Lewis
7 April 1936

NORMAL BODICE

40

Bust 20", Hips 21", Length Bust 17", Length 42", Across Back 16", Across Front 18", Depth of Armhole 10", Length of Bust 15", Neck 12",

Trace a line A which will be the Centre Back, trace a line at rt. 1" with it, and fix point B at the bust measurement + 1" from A. Trace a line from B parallel to the Centre Back for the Centre Front. From A fix point C at the length of Bust measurement and trace a line at rt. 12" for waist. From point C fix point D 5" below and trace a line for the hips. From A fix B of neck measurement add 1/2" up fix point E. Connect E to A with a curve for the neck. From A fix point F at the Across Back measurement and trace a line at rt. 12". From F fix 1/2" Bust, measure out 16" and fix point G. Connect G to F for the shoulder. From G fix point H at 1/2" Bust measurement. From H fix the depth of armhole measurement in a crossway line to FH and fix point I. Trace a line at rt. 12" with the Centre Back through I and fix 1/2" Bust measurement less 1/2" at J. Trace a curve from J, H, G, for the armhole. From pt. D fix K at 1/2" hip measurement less 1/2". Connect K to J for the underarm seam 3" below I for a notch.

FRONT

From B measure along line AB 1/2" neck measurement 1/2" and fix point L. Trace a line at rt. 12" to pt. M at 1/2" neck + 1/2". Trace a line at rt. 12" and fix point N. Trace a curve from N to L for the neck. From B fix point O at the Across Front measurement + 1/2", and trace a line at rt. 12". On that fix point P at 1/2" Bust and trace a line at rt. 12". Measure the back shoulder + 1" + fix the amount from L to P for front shoulder. The 1" is for the dart. Trace a curve from P below J to end of shoulder for armhole. Measure down wards from L the height of Bust measurement less 1/2" neck, and trace a line at rt. 12" with the Centre Front line. Fix point Q at 1/2" Across Front measurement from Centre