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RARE BOOKS

New York

2017

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Bookbinding & Paper Marbling

HALFER, Josef. Die Fortschritte der Marmorierkunst. Ein praktisches Handbuch für Buchbinder und Buntpapierfabrikanten... Stuttgart, Wilhelm Leo, 1891.

\$2500

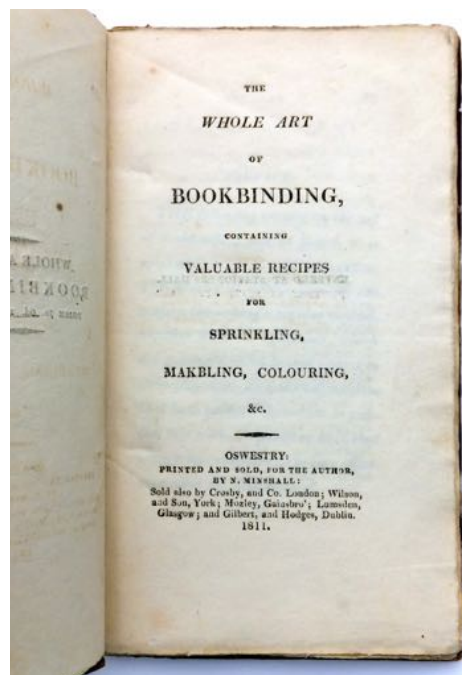
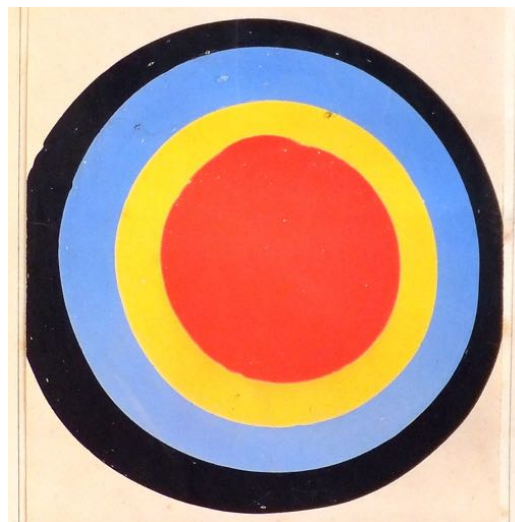
8vo (220 x 140 mm), pp. 224, with 10 plates with 35 original marbling samples pasted on (5 measuring 140 x 90mm, the others 40 x 40mm); contemporary half calf over marbled boards, rebaked, spine gilt in compartments, lettering directly to spine.

Second edition (first 1885), the first to be illustrated with thirty-five original marbling samples. An excellent copy of this rarity of the marbling literature, published at the turning point in the history of paper marbling. 'The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold, freed of the laborious preparation of colours, and with standardized colours, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling' (Easton, *Marbling, a history*, p. 78-9).

Brenni 257; Mejer 1814 (1885); see R. Wolfe, *Marbled Paper* 1990, pp. 124-30.

A Bookbinder's Copy

NICHOLSON, Jack B. A Manual of the Art of Bookbinding: The whole designed for the practical Workman, the Amateur and the Book-Collector. Philadelphia, Henry Carey Baird, & Co, 1882.



[Bound with:] ZAEHNSDORF, Joseph W. The Art of Bookbinding. Illustrated. London, George Bell, 1880.

\$1400

Two works in one volume, 8vo (190 x 122mm), pp. 318, with 7 full-page samples of marbled paper and 12 plates illustrating bookbindings, 30 publisher's catalogue; pp. xxiv, [ii], 187, [1], with 10 plates in various tints, illustrated throughout; full contemporary morocco, spine gilt in compartments, covers ruled in gilt; an attractively bound copy, with occasional mss annotations and binding receipts on the verso of one plate indicating that this copy originally belonged to a working binder.

A Sammelband of two classic bookbinding manuals of the Victorian era. First edition of Zaehnsdorf's standard work on bookbinding, produced by one of the greatest craft-binders. Profusely illustrated with text woodcuts, the plates illustrate tools and equipment, as well as examples of exquisite binding inlays. Third edition of Nicholson's manual (first 1856), the first practical manual on the subject by an American.

Nicholson: see Mejer 1950 (1856); Appleton p. 83; Brenni 39 for first edition; Zaehnsdorf: Brenni 42; Mejer 1054.

The First English Book on Bookbinding

[PARRY, Henry.] The whole art of bookbinding, containing valuable recipes for sprinkling, makbling [sic], colouring, &c. Oswestry, N. Minshall for the Author, 1811.

\$7500

8vo (165 x 94mm), pp. xi, [1], 60, with the half title; entirely uncut, in the original buff boards, extremities rubbed, corners rounded, and upper hinge frail, preserved in case, half red morocco.

Pollard & Potter 89; Middleton 9.

[PARRY, Henry.] Die englische
Buchbinderkunst. Leipzig, Baumgärtner, 1819.

\$4200

First and only German translation of Parry's *The Art of Bookbinding*. This is in fact the first foreign language bookbinding manual to be translated into



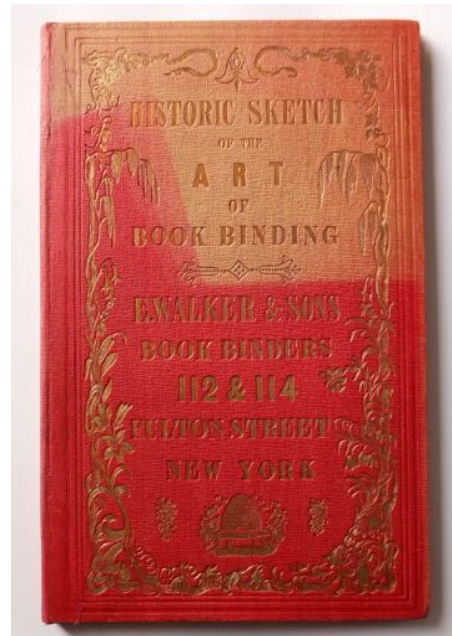
Brenni 40; Mejer 1957 (1820); Pollard & Potter 93;
Schmidt-Künsemüller 7259; OCLC: Cambridge, RIT.

WALKER, Edward. *The Art of Book-Binding, its Rise and Progress; including a descriptive Account of the New York Book-Bindery.* New York, E. Walker & Sons, 1850.

\$1950

First edition of the first original American work on bookbinding. Edward Walker had set up a well respected bookbinding and publishing business in New York. In his publication he clearly borrowed from earlier English manuals of bookbinding, but he is decidedly original in his approach to publicising the art and craft of bookbinding. His book was designed to educate his customers and he contributed to the spread of bookbinding knowledge in America.

Mejer 170; Schmidt-Kunsemuller 8025; R. Rolfe, Marbled paper, p. 106ff.



Rare First Edition

WOOLNOUGH, Charles W. *The Art of Marbling as applied to book edges and paper, containing full instructions for executing British, French, Spanish, Italian, Nonpareil, etc.etc.* London, Alexander Heylin, 1853.

\$4800

Small 8vo (161 x 106mm), pp. viii, [9]-80, with 29 full-page specimens of marbled paper and 4 full-page specimens of marbled cloth; original ribbed black blue-veined marbled cloth, blocked blind and with gilt-stamped and lettered upper cover, a.e.g.; extremities a little rubbed and head of spine chipped, but in all an exceptionally nice copy in its original binding.

An exceptionally nice copy in the original marbled cloth binding of the extremely rare first edition of the single most important British work on marbling. 'A major event in British marbling, and surely one of the prime events in the entire history of marbling, occurred with the publication of Charles Woolnough's *The Art of Marbling*. There is no denying that (this book) was the most remarkable contribution to the literature up to that time, and it remains, together with a handful of other manuals, an essential work ... he not only provided for all posterity the most intimate and detailed information on the actual materials and methods of the craft then in us, but also gave precise instructions for making approximately thirty patterns – the complete armamentarium of the English marbler at mid-nineteenth century' (Richard Wolfe, *Marbled Paper*, pp. 77-80).

The volume included the marbled cloth samples which Woolnough had been trying to promote for the Great Exhibition of 1851.

Mejer 2057 (1881 edn); Ph. J. Easton, p. 178.



Book Trade, Catalogues & Libraries

BATTAGLINI, Angelo. *Dissertazione accademica sul commercio degli antichi e moderni libraj recitata nella generale adunanza tenuta nella Sala del Serbatojo d' Arcadia il di 7. settembre 1786.* Rome, Gio. Zempel, 1787.

\$2000

8vo, pp. 61, [1] errata, [1] imprint, [1] blank; title printed in red and black, with fine engraved title vignette by Giordano; printed on heavy paper; a little spotted; early nineteenth century wrappers, spine lettered in ink.

First edition of this early history of the trade in books, both in classical and modern times. Battaglini (1759-1842), cleric, writer and editor, was drawing on his library research and especially his study of codices when compiling this study. He later became second custodian of the Vatican library, under Marini, and was closely involved in the question of restitution of confiscated medieval manuscripts.

Battaglini comments on the earliest book dealers, who were in fact copyists or employed them to supply the texts requested. He cites unhappy authors in Roman times, who complain about incompetent scribes and unrealistic prices, similar to later complaints about badly-printed books or shoddy editing. He comments on book trade history, early writers on the book trade, and gives detailed bibliographical references. His study is of particular interest as it does not concentrate on institutional history, but individual bookseller data instead.

St Bride catalogue 3571; Munsell, *Catalogue of books on printing and the kindred arts*, 11; Cicognara 1577.

Bibliographies with Annotations

BOOK CATALOGUE - SCHRADER, G. W. Sammelband of three Bibliographies.

BÜRGER, Heinrich. Bibliothek der Veterinairkunde. Berlin, Dümmler, 1823.

[bound with:] ENSLIN, T. C. F. Bibliotheca oeconomica. Berlin, Schade, 1825.

[bound with:] ENSLIN, T. C. F. Bibliothek der Kriegswissenschaften, oder Verzeichniss aller brauchbaren... Bücher über die Kriegskunst und Kriegsgeschichte,... die Fechtkunst, Reitkunst, Pferdewissenschaft, Schwimmkunst und Mathematik, Berlin, Schade r, 1824.

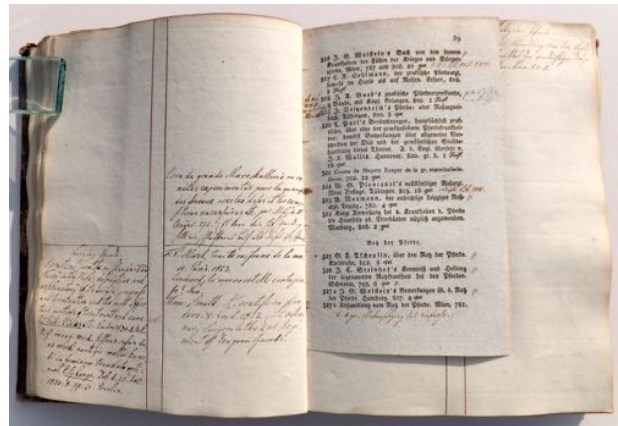
\$1200

Three works in one 4to volume (199 x 159 mm), interleaved copy, 8vo, pp. 68; 143, [1]; 99, [1]; the first work with extensive manuscript annotations on the leaves bound in; the second and third work with occasional annotations; manuscript annotations written in a neat hand in ink; contemporary marbled boards; from the collection of Georg Wilhelm Schrader with his manuscript ownership inscription to front free endpaper, also later faint stamp by veterinarian Dr A Grimmer; extremities a little rubbed, but a good copy.

A fine sammelband of three annotated and expanded bibliographies, collected by the Hamburg veterinarian G.W. Schrader (1792-1869). He was an avid collector of books and bibliographies in the field of veterinary science, natural history, and equestrian matters (see Schröder 3551).

The three bibliographies cover veterinary science, general household economics and military science, and are greatly enhanced by the extensive annotations by Schrader.

Kelly, Reference sources, E41; E49.



English Books

[BOOK CATALOGUE.]

TOURNEISEN. Collection des Ouvrages Anglais, imprimés a Basle par feu M. J. J. Tourneisen, dont le Fonds ne se trouve plus que chez Théophile Barrois, Fils, à Paris. Basle, Tourneisen, 1803.

\$800

8vo, pp. [8]; uncut, folded sheet, unopened, presumably removed from a book.

J.J. Tourneisen of Basle was the leading Continental reprinter of books in English. In this prospectus he offers a whole 'collection' of books in English, uniform in design, and by this stage extending to 195 volumes. The collection is particularly strong in philosophy, politics, history, and literature and is a veritable role call of the authors of the Scottish Enlightenment, with Smith, Hume, Reid, Ferguson, etc. well represented. Tourneisen points out that his prices are about half of those in London.

Greek Manuscripts in Bavarian Library

HARDT, Ignatz. Ueber den Zustand der churfürstlichen Hofbibliothek überhaupt, und insbesondere über die griechischen Handschriften derselben. Eine Rede am Namensfeste Sr. churfürstl. Durchlaucht, &c. &c. Munich, Joseph Lindauer, 1803.

\$750

4to, pp. 34; printed on fine paper; bound for presentation purposes in full tan leather, with Bavarian coat of arms in gilt to upper and lower board, within decorative gilt border; very slight worm damage to foot of spine; a fine copy.

Original offprint of Ignatz Hardt's account of the library of the Bavarian Electorate, later to become part of the Bavarian State Library. After some philosophical remarks on what constitutes a library, and an account of its earliest librarians and early catalogues and their respective uses, Hardt concentrates on the lists of Greek manuscripts. He comments on their cataloguing idiosyncrasies.

Clearly inspired by his talk, he later published a multi-volume catalogue of Greek manuscripts.

Scholarly Library of an Eminent Art Historian

LIBRARY CATALOGUE - WOLFF, Felix. Verzeichniss der Bücher Fach- u. Zeitschriften pp. Cataloge, etc. German Manuscript on paper. Berlin 1888.

\$4500

4to (295 x 230mm), pp. [ii], 210 numbered by hand (pp. 205-210 blank); with extensive manuscript additions; calligraphic title page, first page provided with tabs for twelve divisions; title a little stained and with a collector's stamp, occasional slight

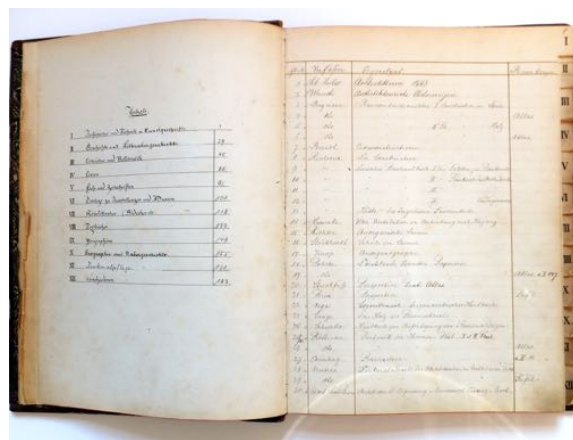
foxing; contemporary half calf, spine lettered and decorated in gilt, spine label reading 'Katalog zu den Büchern', sides a little rubbed.

A fine manuscript library catalogue of the collection of the architect and conservator Felix Wolff (1852 - 1925). An exquisite example of an extensive scholarly library of the end of the 19th century, which reflects not only the professional disciplines of the collector, but also his other intellectual interests, in this case literature and libretti.

Wolff began his career working for the Berlin museums, and was responsible for the new organization of the music section of the Royal library and in particular in charge of internal construction of the newly founded museum of Decorative Arts (*Kunstgewerbemuseum*). He later practised for 15 years as an independent architect before becoming curator of historic monuments in Alsace and head of the Royal Archive in Strassbourg. He played an important role in the institutionalisation of the preservation of historic monuments, and shaped similar organisations in Germany.

His professional interests are well documented in the catalogue, which is divided into twelve sections, focusing on architecture, art, art history, and conservation. Within these categories the entries of approximately 5000 titles are arranged in four columns: number, author, title, remarks. In addition to this catalogue of the printed books, there was a separate listing of photographs and prints, which is not present here. The chapter headings and their contents are as follows:

I. Architecture & technology, art, and art history, 648 titles (pp 1-28). II. History and literary history, 669 titles (pp. 29-44). III. Literature and fiction, 1174 titles (pp. 45-84). IV. Dictionaries, 112 titles (pp. 85-90). V. Journals and periodicals, 268 titles (pp.



91-100). VI. Exhibition and museum catalogues, 376 titles (pp. 101-117). VII. Travel (Baedeker etc.), 489 titles (pp. 118-136). VIII. Text books (libretti), 253 titles (pp. 137-148). IX. Biographies, 253 titles (pp. 149-154). X. Geography and natural history 117 numbers (pp. 155-160). XI. Monuments, 331 titles (pp. 161-182). XII. Various, 684 titles (pp. 183-204).

A fine example of a scholarly library.

The First Theoretical Work on Public Libraries

MARIOTTELLI, Fulvio. Ragguaglio ... Intorno alla libreria, che fù del sig. Prospero Podiani: & si disegna aprire in detta città ad uniuersal beneficio degli studiosi. Perugia, Marco Naccarini, 1618.
\$5200

4to, pp. 34, [2] blank (used as final pastedown); large etched engraved armorial vignette to title, decorative initial; contemporary full limp vellum, lacking ties; title in ink to upper board; small hole to spine

(rodent abuse?), and some wear to upper board; with small stamp of the Galletti collection in lower margin of A2; a very nice and wide-margined copy.

First and only edition, uncommon, of the 'first theoretical work on public libraries' (Serrai), and one of the founding texts of modern library economy.

Fulvio Mariottelli (1559 - 1639) from Perugia was a librarian and scholar. From 1617 - 1620 he was Director of the Augusta Library and in charge of the reorganisation and the preparation of an inventory of the library of Prospero Podiani, one of the most important book collectors of the late 16th and early 17th century. Podiani (ca 1535 - 1615) spent his life collecting books and donated his collection of over 10000 titles entitled Biblioteca Augusta to the City of Perugia, with the express intention of making the books available to the public.

Mariottelli outlines the arrangements of the library. The books will be organised under the headings *Numero* (mathematics, science, perspective and even music), *Voce* (grammar, literature, history and poetry), *Moto* (natural history, medicine, chemistry etc) and *Quiete* (including law, philosophy, and religion). His advice on how to organise a library is impressively modern, taking into account that Naudé's *Avis pour dresser une bibliothèque* was not published until 1627.

OCLC locates just the Berlin copy; ICCU adds Perugia, Venice and Foligno; see G. Cecchini, *La Biblioteca Augusta del Commune di Perugia*, Rome, 1978; A. Serrai, 'Il perugino Fulvio Mariottelli primo teorizzatore della biblioteca pubblica', in Fulvio Mariottelli, *Ragguaglio intorno alla Libreria Podiani*, Perugia, Guerra, 2003.

Private & Clandestine Printing

PEIGNOT, Gabriel. Recherches historiques et bibliographiques sur les imprimeries particulières et clandestines qui ont existé tant en France qu'à l'étranger, depuis le XVe siècle jusqu'à nos jours. Prospectus. [Paris, Duverger, 1839.] **\$650**

8vo (251 x 160mm), pp. 16; uncut in contemporary wrappers with title in ink to upper wrapper; wrappers a little worn, else very clean and crisp.

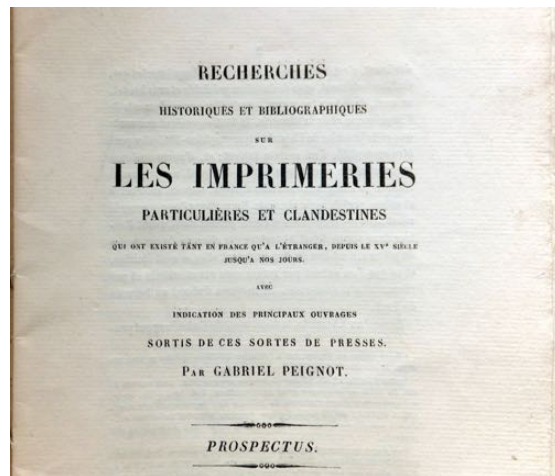
First edition of Peignot's prospectus for a projected work on privately printed or clandestine presses and their publications. The full work was never published, but under the heading *Liste chronologique des quatre-vingt-huit imprimeries particulières et clandestines découvertes depuis 1471 jusqu'à 1839* he lists some 84 private or clandestine presses, and when they commenced operation. Amongst the presses we find Tycho Brahe's press at Uraniborg, Horace Walpole's at Strawberry Hill, the private press of Frederick the Great at Sans Souci, and the print shop of the Mme de Pompadour in Versailles. Brunet, p. v; Petzholdt p. 451 ff.; Bigmore & Wyman II p. 140; uncommon: OCLC: Frankfurt, Yale, Strasbourg.

Printing Control & Censorship

[PRINTING - LAW.] Editto D. Placido dell'Ordine di S. Benedetto della Congregazione Camaldolese... L'invenzione, il perfezionamento delle arti,... Rome, Vincenzo Pogliolo, 1825.

\$1150

Broadside, (630 x 430mm), printed in double columns; a little frayed, and with fold marks; else fine.



First edition of an interesting broadside, justifying the implementation of strict printing controls. A brief initial discourse on the importance of the art of printing for the spread of knowledge and the great ideas of art and science, is followed by an outline of the dangers of printing, such as blasphemy, obscenity etc. This necessitates the introduction of strict controls on what is published, what kinds of publications are imported into the city of Rome, and what kinds of publications may be sold by booksellers in their shops.

The ruling was produced under the Cardinal Vicario Giacinto Placido Zurla (1768-1834).

OCLC: Frankfurt only.

Presentation Copy

STEIGENBERGER, Gerhoh. Historisch-literarischer Versuch von Entstehung und Aufnahme der Kurfürstlichen Bibliothek in München. Munich, Maria Anna Bötterinn, 1784.

\$480

4to, pp. 54; bound for presentation in contemporary full calf, a.e.g.; with Mss presentation letter signed by Comte de Törring-Seefeld (1725-1812); a fine copy.

Original offprint of Steigenberger's account of the foundation and progress of the library of the Bavarian Electorate, which later became part of the Bavarian State Library.

The collections mentioned are those of Hartman Schedel (numerous incunables, German and Latin works), Johan Albert Widmanstadt (oriental manuscripts, Hebrew and Arabic printed books), and finally the Fugger library (with numerous Greek manuscripts).

Bigmore & Wyman II, 393.

Calligraphy & Writing

AGULHON, Lydie. *Calligraphic Album*.
Amour et Reconnaissance a mes parents bien-
aimés! Dirigé par Clemence Estienne
institutrice. Nages, n.p. 1856.

\$3300

Fine mss writing book, 4to (290 x 198mm), ll. 11,
[1] blank, all with calligraphic exercises in black ink
on recto only, all within decorative border; stitched
as issued in unusual gilt-decorated quasi marbled
paper, with two original pencil drawings by Lydie
Agulhon loosely inserted.

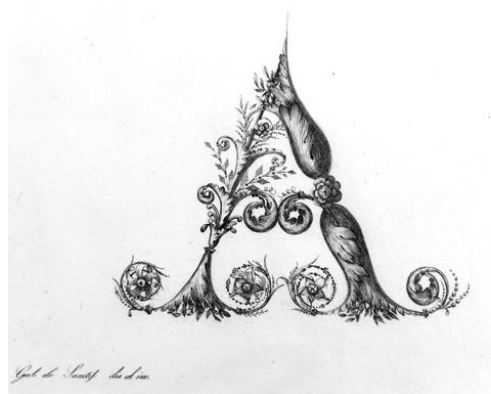
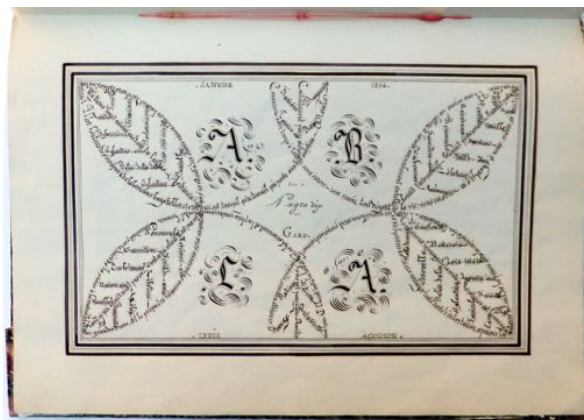
Fine calligraphic exercises by Lydie Agulhon, a
student of Clemence Estienne in the French city of
Nages in Gard. The eleven well-executed plates show
various writing styles, based on classical models, on
topics such as love, work etc., some with cabalistic
associations. Particularly appealing are the elaborate
writing shapes, and her use of micrographic writing.

[ANON.] *Alphabet*. A fine writing manual in
ink. [n.p.] no date, ca 1820.]

\$950

4to, [237 x 172 mm], ll. 24, with two sets of
alphabets in black and red ink on recto only;
stitched, using A/B as upper cover.

A charming early nineteenth century writing book,
either meant as a copying example or possibly an
exercise book. Each leaf has a rendition of two letters
of the alphabet, decorated and shaded, with another
version of the same letter and the lower case version
below. The second alphabet is more architecturally
stylized.



DE SANCTIS, Gabriele. *Alfabeto
Majuscolo Ornato, composto e dedicato
all'ornatissimo Signore Cav.r D. Pasquale di
Giorgio*. Naples, n.p., 1830.

\$3000

Oblong 4to (216 x 270 mm), engraved title and ll. 24
of engraved plates; engraved title with view of
Vesuvius; each plate shows a highly elaborate
decorated letter of the alphabet; first and last leaf
reinforced in the gutter margin, some finger soiling
to foremargin of title; nineteenth century boards,
lettering directly to spine.

A fine and very uncommon calligraphic illustrating
the letters of the alphabet by the Neapolitan writing
master Gabriele de Sanctis. The very elaborate and
highly decorative letterforms are composed out of
plants and flowers. All plates are signed in the plate
by De Sanctis.

Not in Bonacini, who lists one of his other works (512);
OCLC: Newberry only.

Woodblock Printed Border

[DROMCENS, Simon.] *Cahier
d'Arithmétique à l'usage du Sieur Simon
Dromcens de Busy*. French manuscript on
paper. Busy, 1833.

\$3000

Folio (395 x 280 mm), French manuscript on paper,
with colour illustrations and surrounded by
extensive hand-coloured patterns, presumably from
woodblock cotton printing blocks, ll. 88 of
manuscript arithmetic calculations; near
contemporary marbled paper stiff wrappers,
extremities a little rubbed.

A very attractive French arithmetic manuscript,

giving a detailed introduction into the general principles of the art, covering addition, subtraction, multiplication, the rule of three, and percentage calculation. Tables and exercises for computation, calculations for weights and measures, time etc. are surrounded by coloured flourishes and fantastical calligraphic images. This finely executed manuscript, using different coloured inks and with calligraphic chapter and page headings is unusual, in that each page is surrounded by coloured woodblock-printed patterns. These are very reminiscent of blocks used for textile printing. These stamped patterns are employed to high effect, adding both colour and artistic appeal to sober arithmetic and book-keeping exercises.

MÖLLER, Arnold. Schreib-Kunst-Spiegel
Darinn mancherley Teu ütsch Lateinsche und
anderer Sprachen nu ützliche scho öne
Schriftten mit ihren Fu ündamenten...

[together with:] MÖLLER, Arnold. Tugend
Reitzer. Das ist Arnold Möllers Schreib-Kunst
Spiegels Anhang: Lübeck, 1648 and 1649.

\$4000

Two works in one volume, oblong 4to (160 x 206 mm); Schreib-Kunst-Spiegel in three parts, with 3 engraved title pages, lacking engraved portrait which is present in some copies; ll. [iv], one woodcut and three engraved title pages (plates 1-4), pp. 16 letterpress, plates 5- 14, 9-10; 15-24 (also numbered 1-10), 2, 1-12 (also numbered 25-36), ll. 2 woodcut plates white on black; Tugend Reitzer: ll. [2] and 120 columns, with woodcut initials and cyphers; some dust-soiling, first two leaves strengthened in gutter margin; contemporary calf, sides and spine ruled in gilt, a little rubbed and corners bumped, with gilt monogram to upper board M.M.V, 1698.



First edition of this particularly attractive 17th century German writing manual. Published during the Thirty Years war it is understandably rare.

Arnold Möller (1581-1655), a writing master active in Lübeck, had trained in Nuremberg. Judging by the congratulatory verses by Meiboom, Rist, Harsdörffer and others, he enjoyed an international reputation. He was most clearly influenced by earlier and contemporary German and Dutch calligraphers such as van der Velde and cites Johann Neudörffer, Dürer, Veit Stoss and the Dutch master Felix van Sambix and Johann vom Felde as his inspiration.

The second work contains model letters for all social occasions, followed by twenty-four emblems with moral rhymes. The plates were engraved by Dirck Diricksen (1613-1653) and most carry a small waterwheel as the author's device.

I. see VD 17 23:300011C (different printing); Doede 60 (without the portrait and the two woodcut plates; Bonacini 1204-06; Ornamentstichsammlung Berlin 4828; II. VD17 7:665678A; see Becker 106; OCLC: Columbia, Newberry, BL.



Fine Calligraphic Prayer Book

VERPOORTEN, Dominicus. Tot meer der
Eere en de Glorie Godts. Calligraphic
Prayerbook. Antwerp, 1725.

\$9800

8vo (125 x 77mm), ll. [123], written on both sides, with 5 full page ink drawings, and pp. 240 of manuscript calligraphy in black and red ink, partially heightened in gilt; contemporary full sharkskin, spine in compartments, two highly decorated gilt clasps, one with expert repair; original silk endpapers, a.e.g., with gilt dentelles; preserved in its original sheepskin book-shaped box, extremities a little rubbed.

Prayer book-cum-calligraphy extravaganza, a highly varied and expertly executed prayer book displaying a vast array of writing styles, presumably prepared by Dominicus Verpoorten to demonstrate his artistry.

He uses a wide variety of writing styles, alternating between them from one verse to the next, clearly with the intention of showing off his calligraphic skill. The execution of his cursives, chancery scripts, decorative minuscules and embellished capitals (some of them in miniature writing), or just punctuated calligraphy is truly remarkable and indicates a professional writing master. All pages are surrounded by a border in red and black ink.

Dominicus Verpoorten (1676-1763) who signs the prayer book both at the foot of the title page and more prominently, at the end, was a known Antwerp writing master. Like most Dutch writing masters of the time, he was known as 'a French School-Master', and praised for the excellence of his pen.

For Verpoorten see Buschmann, P., *Onze kunst, voortzetting van de Vlaamsche School*. 1904, p. 147 ff.

ZUNNER, Adolph. *Kunst richtige Schreib-Art, welche allerley Teutsche Current- Canzley- Fraktur- und auch Lateinische Schrifften, mit ihren Fundamenten, in verschiedenen Tugend Lehren, Brieffen und Ehren Tituln, vorstellet*. Nurnberg, Christoph Weigel, 1709.

\$1800

Oblong folio, ll. 26 all engraved, strong impressions on heavy paper; contemporary half vellum, extremities a little rubbed, with the bookplate of Hans Freiherr von Imhoff to front pastedown; a good copy.



First and only edition of this entirely engraved copybook and calligraphy manual, illustrating on twenty-six engraved plates examples of different scripts. Included are German Fraktur and Cantzlei, but also cursives - German, French and Italian. The work is clearly meant as a copybook, with instructions on how to lay out business letters, formulate official correspondence etc.

Adolph Zunner was listed as a writing and arithmetic master in the city of Nürnberg in the 1730 Ministerium ecclesiasticum Norimbergense in urbe et agro Iubilans. Together with the other Nuremberg writingmaster Baurenfeind, he produced a writing manual for Weigel.

Doede 122; not in Becker, *The Universal Penman*, or Ekström; see Heisinger, H. *Die Schreib- und Rechenmeister des 17. und 18. Jahrhunderts in Nürnberg*, 1927.

With Bawdy and Erotic Entries

ALBUM AMICORUM. *Album Amicorum*. Stam[m] Buch Mit aller Hochachtung und Ergebenheit verehret Cornelius Heylwagen Joh: Georg: Pol: Saxo. Johanngesorgen-stadt u.a., 1727- 1758.

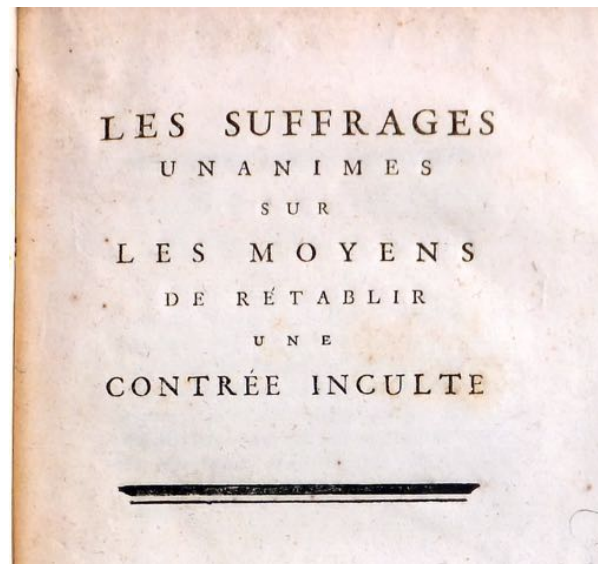
\$15000

Oblong 8vo album (215 x 115 mm) of 93 leaves containing 67 entries, including 14 full-page or near full-page colourful gouaches, one extremely delicate collage of textile material, a painting and cut-out paper, one leaf of calligraphy, all these on vellum, 7 ink and pen drawings, most of which with additional watercolour or wash (3 on vellum), one leaf with mounted copper engraving, 79 blanks; contemporary calf decorated in gilt and spine with raised bands, patterned endpapers of golden stars

and dots over purple tinted paper; binding a bit rubbed, internally occasional spotting or browning (the usual traces of the volume's original use); however, in rather good condition and completely unrestored or tampered with in any way.

A fascinating illustrated album amicorum, with entries from university friends with unusually frank and erotic illustrations and inscriptions. The entries are mostly from Johanngeorgenstadt, Heylwagen's home town, but also Freiberg, Leipzig, Oberwiesenthal, Suhl, and, further afield, Basel, Regensburg, Schaffhausen and Vienna.

One fine watercolour is the emblematic depiction of the globe sitting on a patch of lawn, a snail attached to the globe, which contains recent geographical discoveries and conjectures, such as Novaia Zemlia and the Australian coastline. The next leaf, vellum, is a highly professional, however unfinished, portrait of Heylwagen in pencil, ink and orange bistre, signed by Behling. Other illustrated leaves represent the panoply of suitable iconography for a 'friendship book'; a drawing emphasizing central perspective of the cross lying on a table with three-dimensional letters of the word 'Jesus' resting on it, a heart-shaped calligraphic poem, a chamber with a table laid with a deck of playing cards, a clay pipe and a carafe of wine and a glass, or a group of drinkers of both genders leaving a tavern at night.



Economics

The First Anthology of Economics
[ANON - BERTOLINI, Stefano
compiler.] *Les Suffrages unanimes sur
les moyens de re établir une contre ée
inculte.* [n.p., ?Florence, n.p.], 1764.
\$4000

Small 4to, pp. 206, [1] errata, [1] blank, [1] table of contents; some signatures quite browned, due to paper stock, especially towards the end; uncut in the original carta rustica boards; lettering directly to spine; a good copy.

First and only edition of a fascinating 'anthology' of economics compiled apparently by Stefano Bertolini (1711-1782), arguably the first modern anthology of economics.

The material is arranged in twenty chapters, under headings such as property,

enclosures, workers, workers' protection, roads, waterways, industry, government, the law, legislators, etc. Within each section the author selects relevant extracts from known (mostly contemporary) economic thinkers. Under 'property' we find Butel-Dumont on the British colonies in America; Josiah Child and Josua Gee on colonies; numerous extracts from the works of Montesquieu, Plumart de Dangeuil, Goudar, Vivens, and Mirabeau; Wallace on population; and Forbonnais, Patullo, Hume and Locke. The chapter on workers' protection (*aisance des laboureurs*) cites an excerpt from the *Code Noir*, 1685 with details on the treatment of slaves, stressing the importance of feeding and housing them.

The work is a fascinating documentation of the distribution of economic ideas throughout Europe.

Conlon 64:566; Cossa 137: 30; not in Kress or Goldsmiths', Einaudi or Mattioli; OCLC: UCLA, Newberry, University of Minnesota, Milan (Bocconi).

Mathematical Economics

AUSPITZ, Rudolf and LIEBEN, Richard.
Untersuchungen über die Theorie des Preises.
Leipzig, Duncker & Humblot, 1889.
\$4250

Large 8vo, pp. xxxi, [1]; 555, [1]; with diagrams in the text printed in red and black; uncut in original publisher's full cloth, spine and sides ruled and lettered in black; corners very slightly bumped, and faint damp stain to fore edge of lower board; two small private Japanese library stamps; a very good copy in the original binding.

Very rare first edition of the important work by Auspitz and Lieben, 'the book that assured its authors of a place among the eminent mathematical economists. It is essentially an exhaustive partial-equilibrium analysis of price in terms of an

ingenious geometrical apparatus.... Auspitz and Lieben, though highly regarded by men like Edgeworth, Pareto and Fisher, never received the credit they deserved. In their local environment, in view of the Austrian School's intolerance for mathematics, they were academic outcasts' (New Palgrave, I, p. 144 f). Schumpeter called the work 'one of the outstanding theoretical performances of the age' (Schumpeter p. 849).

Batson, p. 40; Menger, col. 71; Theocharis pp. 151 and 218n; Einaudi 214; Mattioli 151 (first French translation, 1902, not this first edition).

Utopian Socialism

[FOURIER, Charles.] *Théorie des quatre mouvemens et des destinées générales. Prospectus et annonce de la découverte.* Leipzig [Lyon, n.p.], 1808.

\$5000

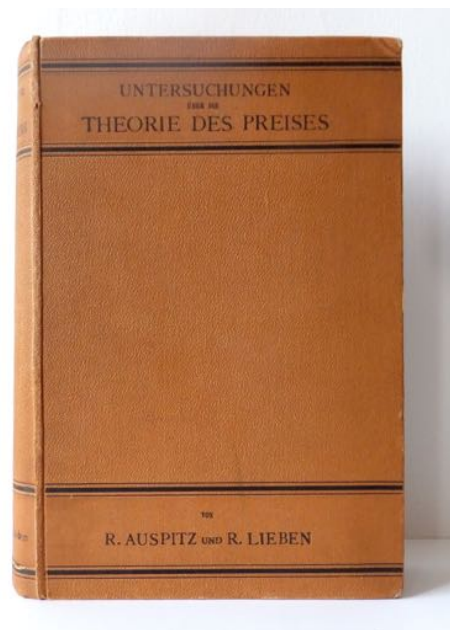
8vo, pp. [iv], 425, [3], with one large folding printed table; title vignette; entirely uncut in the original pink wrappers, upper portion of spine covering lacking, but stitching holding firm; faint traces of damp-staining to title page; occasionally some light dust-soiling; a good, entirely unsophisticated copy.

First edition, very rare, of Fourier's fundamental contribution to Utopian Socialism. Fourier (1772-1837), from one of Besançon's oldest merchant families, was appalled by the inequality he saw around him, and identified merchants' profits as the chief causes of working-class poverty. He wanted to set up a harmonious society where men followed their passions, achieving perfect happiness by virtue of a law he considered the counterpart of one that Newton had discovered: universal passionate attraction. Instead of preaching morals and poverty, Fourier defends opulence, luxury, gluttony and

sensuality for all.

Fourier's following was particularly strong in the United States, where Fourierism had been introduced by Brisbane in the 1840s. A number of experiments of community living were introduced, with the most famous being the North American phalanx of New Jersey, the Wisconsin Phalanx, and Brook Farm in the Commonwealth of Massachusetts. A century later Fourier's epicurean, poetic socialism was popular with the Surrealists: André Breton sang the praises of the 'great visionary who believed he had defeated routine and unhappiness'.

En Français dans le texte, 218; Arthur Bestor, *Backwoods Utopias*, p. 13; Barbier IV, 704; Del Bo, Fourier, p. 5; Gimon 82; Goldsmiths'-Kress 19750; Weller II, 264; OCLC: Stanford, Cornell, St. Gallen and Edinburgh; see R. Schaer, G. Claeys, and L.T.Sargent, *Utopia, The Search for the Ideal Society in the Western World*, 2000, pp. 208 ff.



The Beginning of a Central Bank

GRAUMANN, Johann Philipp. *Lettre de Monsieur Grauman... concernant les monnoyes d'Allemagne, celles de diverses nations et singulièrement celles du duché de Brunswick.* Berlin, Etienne de Bourdeaux, 1752.

\$1000

12mo, [xiv], 170, [1] errata; contemporary mottled calf, flat spine gilt in compartments, gilt-lettered spine label, very small worm trace to foot of spine, a very fine copy from the Bibliothèque de Champvieux.

A fine copy of the French translation of Graumann's *Letter* (first published in German, 1749), an ingenious proposal for a reform of the mint. Graumann (1706-62) was a business adventurer and currency theorist who approached the question of currency as a business proposition. Convinced that a reliable currency was the main means by which the state could control economic activity, he suggested that the absolutist state should mint coin with the purpose of extracting a profit, the seigniorage. To achieve this he arranged for the minting of lighter silver pieces than those normally in use in the Duchy of Brunswick.

This served as a blueprint for Prussia. In the long run, Graumann's export of money without the export of goods was inadequate to control the rate of exchange. His standard had to be abandoned and he was dismissed from office. Graumann is, however, generally credited with modernising coinage and creating a supra-regionally accepted form of currency to boost trade and industry.

Higgs 321; Humpert 11100.

Population and Property

JUNGE, Johann Heinrich. Kataster der Stadt Stralsund angefertigt am Schlusse des Jahres 1844. Stralsund, Königliche Regierungs-Buchdruckerei, 1845.

\$1250

4to, pp. 50; light blue paper, printed in columns throughout; late nineteenth century cloth-backed boards, foot of spine rubbed, with contemporary inscription by L. Kretzschmar to title; a good copy.

Only edition of the cadastre of the city of Stralsund, a comprehensive register of real property, with details of ownership, location, and current status of the land. The cadastre gives a fascinating insight into the population structure of the city, professions of the inhabitants, property distribution, and the large number of unoccupied properties.

OCLC and KVK list just three copies, Berlin, Greifswald and Halle.

Foundation of the Welfare State

JUSTI, J. H. G. von. Die Natur und das Wesen der Staaten, als die Grundwissenschaft der Staatskunst, der Policy und aller Regierungswissenschaften, desgleichen als die Quelle aller Gesetze. Berlin, Stettin and Leipzig, Johann Heinrich Rüdigers, 1760.

\$2800

8vo, pp. xiv, 488, [32] index; woodcut head- and tail-pieces and initials; contemporary full sheep, spine in compartments, gilt-lettered spine label; head of spine repaired; a very clean and crisp copy from the Donaueschingen Library.

First edition of Justi's most explicit treatise on political philosophy. 'An advocate of enlightened despotism...he uses the postulate of the general

1. St. Nicolai-Quartier.				
	Strasse oder Platz.	Des Eigenthümers Name	Stand.	Bemerkungen.
A. 1	Küchstraße	Knoll	Kaufmann.	
" 2	"	Schreiber	Notar.	
" 3	"	Knoll	Kaufmann.	
" 4	"	Knoll	Kaufmann.	
" 5	"	Schreiber	Kaufmann.	
" 6	"	Schreiber	Kaufmann.	
" 7	"	Schreiber	Kaufmann.	
" 8	"	De. Müller-Schiffingh.	Kaufmann.	
" 9	"	Müller	Kaufmann.	
" 10	"	Schreiber	Kaufmann.	
" 11	"	Kaufmann	Kaufmann.	
" 12	"	Dr. med.	Dr. med.	
" 13	"	Dr. med.	Dr. med.	
" 14	"	Dr. med.	Dr. med.	
" 15	"	Dr. med.	Dr. med.	
" 16	"	Dr. med.	Dr. med.	
" 17	"	Dr. med.	Dr. med.	

happiness to provide an ethical foundation for the welfare state and explains the formation of the state by the social contract, entered into when the instinct for self-preservation impelled men to renounce their freedom.' In his work he combines the tendencies of the mechanistic and rationalistic school represented by Wolff and Pufendorf with the more organic ideas of Montesquieu.

Higgs 2415; Masui p. 916; Menger, c. 51; uncommon OCLC: Harvard, Chicago, and Columbia.

LAPORTE, Jean. Organisation et administration des finances pour un peuple libre. Paris, Gastelier, 1790.

\$1250

8vo, pp. [iv], v-xxviii, 176; uncut in the original pale blue wrappers; a little dog-eared and a few slight tears, due to careless opening.

First edition, uncommon, of this draft code of finance inspired by physiocratic principles and advocating a single direct tax on products of the soil.

La Porte, a stock broker from Bordeaux, maintains that this single tax will lead to public prosperity and proposes a clear plan of how to put this into practice. He deals in turn with the administration of finances both on the national and the district level, the Banque Nationale, and French trade and commerce, and arranges his arguments in the form of bullet points.

He concludes with chapters on the regeneration of agriculture, reform of the tax system and financial institutions, improvement of commerce, and internal government. In his chapter on the colonies, he clearly proposes the abolition of slavery, branding it unjust, inhuman and uneconomical.

Goldsmiths'-Kress 14356; INED 2620.

Guide to Life in Sallanches

LAW - SALLANCHES. Reglement de police pour la ville de Sallanches. Enregistré au Sénat de Savoie le 31 Août 1787. Chambéry, J. Lullin, 1787.

\$950

4to, pp. [ii], 40, woodcut arms to title page; head-pieces; uncut in the original buff wrappers, a little dust-soiled, short worm trace to upper wrapper.

First and, apparently, only edition of these civic regulations for the town of Sallanches, a French commune in the Haute-Savoie region. In 101 chapters all aspects of civic life are organised, from markets, food shops, to all kinds of entertainers and the organisation of spectacles and lotteries. The treatment of household servants is covered, as is the admission of foreigners. Many of the rules relate to food and drink, where wine and cider may be sold, and at what price, and only after having registered at the Bureau de Police and having paid the relevant taxes. Very uncommon, OCLC: Geneva.

Bound in Red Morocco

SONNENFELS, Joseph von. Von der Bescheidenheit im Vortrage seiner Meinung. Eine Rede an die Zuhörer bey dem Eingange der Vorlesungen. Vienna, Joseph Kurzböck, 1772.
\$1800

8vo, pp. [xxxx], 48, 1; large engraved title vignette by Mansfeld after Schmutzer, typographic head-piece, decorative initials; contemporary full red morocco, sides with gilt floral decoration, flat spine with gilt pattern; a.e.g.; a fine copy.

First edition of this rare contribution by the Austrian economist Joseph v. Sonnenfels, on the role of academics in public discourse. In this commencement speech to university students, Sonnenfels encourages belief in one's convictions, but at the same time taking interest in the opinion of others, a desire to learn, and restraint when expressing one's opinion.

The first part of the work is taken up by an elaborate dedication to Maria Theresia and seventy statements on political science by Johann Albrecht Huber. VD18 10181846; Goedeke IV/1, 525, 27; OCLC lists just University of Kansas and Basel outside of Germany.

Maritime Law & Insurance

STRACCHA, Benvenuto. Tractatus De Mercatura, seu Mercatore,..... Huc accessit Petri Santernae Lusitani Tractatus, de Sponsionibus & Assecurationibus mercatorum.... Ioan Nider, De contractu mercaturae: alterum D. Bald. de Ubald. Perusini, de Constituto. Cum Indice rerum. Lyon, Sebastian Honoratis, 1558.
\$4500



8vo, pp. 635, 82, [2] colophon; contemporary flexible vellum, spine lettered in ink; a little spotted and spine a little browned; contemporary ownership notes to title-page and to blank margins.

Early edition of Straccha's classic of commercial and maritime law (first published in 1553), including lengthy sections on bankruptcy and the law. Benvenuto Straccha (1509-1578) was the first to present a systematic exposition of commercial law (as distinct from civil law) and to examine it from the practical standpoint. He deals with commerce in general, the merchant class, mercantile contracts, maritime law, bankruptcy, and mercantile practice. This edition is particularly attractive because it also includes a number of related works: Santerna's treatise on insurance, in fact the first modern

treatise on the subject, first published in 1552; Nider's work on merchant contracts first published in 1468 (Kress 9 and 13); and Baldus de Ubaldis's work on statutes of merchants and artisans first published about 1475. The present edition of the *Mercatura* is the first to include all these additional treatises on similar subjects.

Ars Mercatoria S31.4; BMSTC (French), p. 409; not in Einaudi (5491 for the first edition); Kress, IEL, 31 and Kress 77; Goldsmiths' 69.1; not in Camus, *Bibliothèque de droit*, (other edition cf. nr. 2169); Adams S.1911; Baudrier, *Bibliographie Lyonnaise*, iv, p. 174.

European Literature & Philosophy

Speed Learning

ALARY, Jean d'. Discours au Roy, sur son instruction. *bound with*: Harangue faite au roi sur la présentation de ce discours, le 25 du mois de juin 1615. *bound with*: Très humble Requête présentée au Roi par Jean d'Alary,... pour avoir justice et réparation d'un vol domestique qui lui a été fait par Esme Noël... [n.p, n.p.] 1620. *bound with*: L'Abbrégé des longues estudes, ou Pierre philosophe des sciences. Paris, Jean Bourriquant, 1615.
\$1950

Three works in once volume, 12mo, pp. 64, [4]; ii, 118, [ii], [10]; a little browned due to paper quality; early nineteenth century tree calf.

First edition, very rare, of Jean d'Alary's imaginative and ambitious project of 'speed learning' - an elaborate spoof. Addressed to princes, clerics, ambassadors and others who needed to make up for

the deficiencies of their early education, Alary proposed to communicate the principles of this fast learning method, and acquired a number of eager students.

In his text he offers to the young Louis XIII the chance to acquire knowledge in all fields, Hebrew, Greek and Latin, but also history, philosophy and the art of oratory. Unfortunately some of his infallible rules were stolen and he presents a memorial to the King demanding justice for the theft. The final section presents a study plan in 29 lessons, as a 'Pierre Philosophale des Sciences'.

Jean d'Alary was a poet and advocate of the parliament of Toulouse, at the latter half of the sixteenth century. All his works were apparently printed in a small number only and circulated privately.

Bourgeois & André. XVIIem 2093; Cioranescu 6713; Lindsay & Neu, French political pamphlets, 3205; OCLC: Stanford and a few copies in France; on d'Alary see the *Biographical Dictionary of the Society for the Diffusion of Useful Knowledge*, I, pt 2, p. 622.

Jansenists vs Jesuits

ARNAULD, Antoine Théologie morale des iésuites. Extraicte fidèlement de leur liures. Contre la morale chrestienne en général. Deuxiesme Edition reveuë & augmentee. Paris, n.p., 1644.

\$9500

8vo, [ii] title, 61, mistakenly saying 16, [1], printed on half-sheets; contemporary limp vellum, some light staining; with an important contemporary manuscript attribution note on the title: 'c'est mr arnaud qui a fait ce Recetüil en 1643.'



The revised and expanded second version of the opening attack by the 'Jansenists' of Port Royal Antoine Arnauld (1612-94) and Pierre Nicole (1625-95), which inspired not only Pascal's *Lettres Provinciales* in the following decade (written to defend Arnauld after his expulsion from the Sorbonne in 1656), but also ultimately generated a fundamental fault line in French religion, politics and the wider culture as a whole up to the French Revolution. This powerful, concise, focused manifesto attacking the leaders of an 'ultramontane' Counter-Reformation, takes the form of a brief survey of their published writings on the main questions of faith.

Willaert 2309 (2243a, 2243b, 2255); see Lindsay & Neu 6501, Walsh 1088 (45pp, undated); OCLC: Lyon, Cambridge, UCLA, NY, Bibliothèque Nationale.

The Beginning of the Italian Novel

CHIARI, Pietro. La Giuocatrice di lotto o sia Memorie di Madama Tolot. Venice, Angiolo Pasinelli, 1757.

\$3500

8vo, pp. [xii] including engraved frontispiece, 228, with two woodcut figures in the text and one astrological table; a little foxed due to paper quality; contemporary full vellum, red roan spine label lettered in gilt; label chipped; with near contemporary ownership inscription to front free endpaper, reading Gaspero Leopoldo Bellini 1761 (1781?).

First edition, very uncommon, of Chiari's entertaining novel centering on Madama Tolot (acronym of lotto), a lottery addict. Written in his customary style of a first-person narrative, Chiari describes the life, love and adventures of his heroine. Lottery and gambling are discussed at great length.



Don Astolabio gives a long lecture on Cabbala, Pico della Mirandola, mathematics and combinatorics as means of divination.

The novel was popular, reprinted until well into the nineteenth century and the German translation of 1770 advertised the book as useful for players of the lottery, with reference to the cabbalistic, mathematical and astronomical methods of 'cracking' the lottery.

The celebrated Italian novelist and playwright Pietro Chiari (1712-1785), was influenced by Richardson, Fielding, Voltaire and, in particular, Swift, and is generally acknowledged for introducing the novel into Italian literature. He is best known for his long-standing dispute with his fellow dramatist Goldoni.

Marchesi, Romanzi e romanzieri del Settecento, pp. 89 ff.; OCLC: Yale.

Graphic Arts

First LeClerc Edition

BOSSE, Abraham. *Traité des Manières à graver en taille douce sur l'Airain, par le Moyen des Eaux Fortes & des Vernis durs & mols*. Paris, [Aubouin & Clousier] paste-over label: Paris, Claude Jombert, 1701.

\$3750

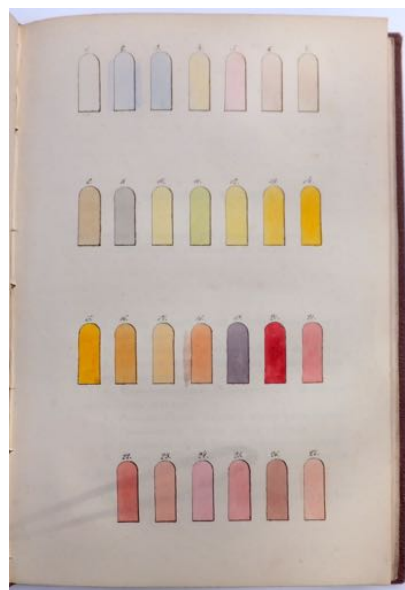
8vo, engraved title, engraved frontispiece, pp. [viii], 70, [2] with 16 numbered engraved plates, and two unnumbered plates, i.e. engraved dedication and unnumbered plate signed by Ertinger; contemporary full calf, spine gilt in compartments, extremities a little rubbed, discreet repair to lower corner.



First LeClerc edition of Bosse's manual of etching, engraving and printing. Bosse's treatise was aimed both at the professional engraver and at the amateur and is extensively illustrated, with detailed engravings based on Bosse's own designs. Subsequent editions (the present one by LeClerc and a further one edited by Cochin) are all valuable in their own right as they reflect changes in printing and engraving technique.

The LeClerc edition, though substantially the same text and plates as the first edition of 1645, is different in one important aspect. LeClerc suggested the use of a shallow etching bath, which could be supported on the knee or, if too large, on a thick rolling pin. A new chapter in the text explains the procedure, which is illustrated by an engraving signed Ertinger showing an artist in his studio, surrounded by books, engraved plates, sculptures and prints, using the etching bath.

See Bigmore-Wyman, I, 72; Cicognara 254; see *En Français dans le Texte*, 92 ; for LeClerc see Thieme/Becker XXII, p. 523.



Learning to Draw for the Russians
COLOUR - [MASLOV, Aleksandr.]
Rukovodstvo k risovaniiu akvarel'iu ili vodianymi krakami bez pomoshchi uchitel'ia
[Manual for painting in aquarelle or watercolour without an instructor's help.]
With 9 coloured plates. St. Petersburg, Printing Office of the Imperial Headquarters for Military Schools, 1857.

\$3500

8vo, pp. [iv], iv, [ii], 132, with 108 hand-coloured colour samples on four lithograph plates bound in

the text, and 59 colour samples on five folding lithograph plates; some spotting and foxing due to paper quality, contemporary red roan backed pebble grain boards.

First and only edition of this Russian guide to watercolour and watercolour painting. Maslov responded to the demand by amateur artists for an easily accessible guide to watercolour painting and introduces his readers to basic techniques of drawing and painting, explains perspective, colour harmony and various techniques of mixing colours. Particularly appealing are the 9 plates with colour samples, the first four giving the full range of water colour hues with 108 samples, the final five illustrating 59 colour samples with their Russian, French and English names.

Not in OCLC or KVK.

Hogarth's Aesthetics in Germany

HOGARTH, William. *Zergliederung der Schönheit, die schwankenden Begriffe von dem Geschmack festzusetzen...* Aus dem Englischen übersetzt von C. Mylius. Berlin and Potsdam, Christian Friedrich Voss, 1754.

\$1250

Large 4to (270 x 206 mm), pp. [xxviii], viii, 111, [1] errata, with two large folding engraved plates (420 x 530mm) bound at the end; typographic head and tail-pieces; contemporary grey pastepaper boards, spine label lettered in ink; extremities a little rubbed, but a good copy.

Second enlarged edition of the German translation of Hogarth's only book, his *Analysis of Beauty* (first 1753), written with a view to fixing the fluctuating ideas of taste, here with the important introduction by Lessing. Hogarth's central thesis was that there is a 'Line of Beauty' which underlies everything we



perceive as beautiful. He makes a claim for the universality of a sense of beauty, rather than a privileged or 'Connoisseur' perception of beauty. This book was not only one of the most important treatises in the history of English aesthetics, but highly influential in European art history. 'It has a greater importance in the history of European art theory than in the history of British painting, and it does not contribute very much to the direct understanding of Hogarth's style. It reinforced, however, the impression of Hogarth's wide and intelligent knowledge of the work of foreign artists' (Waterhouse, *Painting in Britain*, p. 133).

Hayn/G. III, 328; see Goedecke IV1, 73, 7 and Seifert 1553 (first edition, 1754); see Stanley E. Read, 'Some observations on William Hogarth's *Analysis of Beauty*: a bibliographical study,' *Huntington Library Quarterly*, April 1942; see Heiner Klemme & Manfred Kuehn, eds, *The Reception of British Aesthetics In Germany*, 2001; David Bindman, *Hogarth and His Times: Serious Comedy*, 1998, p. 168.



Fine Colour-Printed Miniatures

[JOUBERT, François Etienne.] *Medailles*. Paris, Joubert, rue des Mathurins, aux deux Piliers d'Or, ca. 1793.

\$6500

Two volumes, 8vo, ll. 25; ll. 25 of in all 50 colour stipple engravings by Joubert, printed on heavy laid paper, finely coloured in the plate; some with captions or with Joubert's imprint; most are within classical circular frame of intertwined leaves; contemporary French tree calf, double gilt filets to sides, red calf spines with elaborate gilt decoration, with green lettering pieces, reading 'Medaille' and oval numbering pieces; a fine set.

A very fine, possibly unique, collection of fifty charming stipple engravings of classical or allegorical subjects by the French engraver François Etienne Joubert (fl. 1787 - 1836). Most of the engravings are within a classical circular frame and many show putti and angels, occasional with captions below.

Joubert produced a number of single engravings or small suites of engravings, and he is also known to have engraved dies for commemorative medals.

The collection is undated, but the imprint suggests a publication date of ca 1793.

Préaud, Dictionnaire des Graveur-Editeurs et Marchands d'Estamps à Lyon, pp. 93 ff.

Important French Printing Manual

MOMORO, Antoine François. *Traité élémentaire de l'Imprimerie, ou Le Manuel de l'Imprimeur*; avec 36 planches en taille-douce. Paris, Veuve Tilliard & Son, 1796.

\$3750

8vo, pp. [iv] (cancel title), 347, [1] errata, with 36 engraved plates (numbered 1-28, and 1, 2, 13-18) and 1 folding engraved table bound in; some light browning of the paper; contemporary full calf, flat spine gilt, gilt-lettered spine label; repairs to joints and head and tail of spine; overall a good copy.

Re-issue of the first edition with a cancel title page of 'one of the most important French [printing] manuals. A brief introduction covers the history of printing, the different types, and parts of the press, as well as the principal operations of printing. The rest of the work consists of articles, in alphabetical order, dealing with every aspect of printing and the printing world and often giving detailed descriptions of contemporary practice.' (Gaskell, Barber &

Warrilow, F6).

Momoro (1756-1794) who was a fervent revolutionary, became the official printer of the French Commune, and styled himself '*Premier Imprimeur de la Liberté*'. Nevertheless his fortune turned, and in 1794 he died on the guillotine (Hanson, p. 218). This second issue was published after his death.

Bigmore & Wyman, II, 48; Gaskell, Barber & Warrilow, F6; Jackson Burke 984.



Illustrated Books

Italian Romance of Chivalry

ANON. *Libro chiamato Antifor di Barosia : il qual tratta delle gran battaglie d'Orlando, & di Rinaldo, e come Orlando prese re è Carlo, e tutti li paladini. Nuovamente ristampato con le dichiarazioni alli suoi canti. Venice and Padua, Sardi, after 1635.*

\$3800

8vo (155 x 104mm), ppp. [320], A-K16 including final blank; with 41 woodcut figures in the text; printed in double columns; contemporary full vellum, re-using a vellum leaf with some writing and calculations in ink; vellum creased and corners a little worn; endpapers renewed; with crossed-out 18th century inscription to front free endpaper, and notes in ink to final endpaper.

Rare edition of this attractively illustrated Italian Romance of Chivalry in the tradition of *Orlando Furioso*, one of the longest poems in European literature and one of the most influential works in Western culture. Arranged in 43 cantos, the dramatic and chivalric tales of Orlando and Rinaldo, battles, coming to the rescue of innocent maidens etc. are recounted. Subplots and fascinating characters intrigue and the epic poem takes the reader on a breath-taking journey. In the decades after the publication of *Orlando Furioso* a number of epic poems appeared to feed the public's insatiable appetite for romantic diversion, a very modern publishing phenomenon.

The anonymous epic poems concludes with the authorial statement, '... che tutto l'haggio scritto de man mia gl'anni mile cinquecento sessantasette al vostro honor fece stampar corrette', dutifully copied from earlier editions. In fact this spin-off of the

Orlando Furioso craze was apparently first published in 1519.

See Brunet 14738 for 1519 edition; Giulio Ferrario, *Storia ed analisi degli antichi romanzi di cavalleria e dei poemi*, IV, p. 41; OCLC: BL, Manchester.

Bewick Vignettes

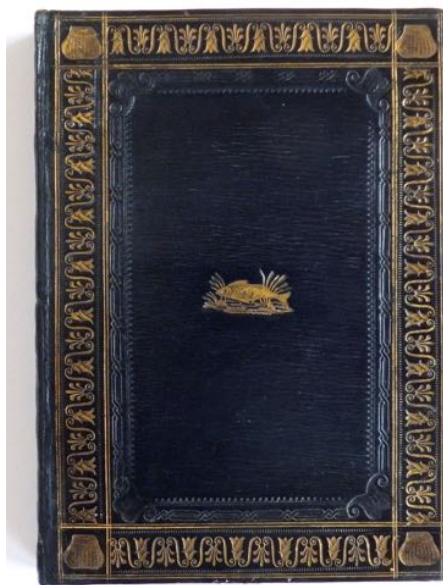
BEWICK, Thomas. A fine Album of Bewick Vignettes or 'Tale-Pieces', presented to Richard Arkwright. 1824.

\$6400

Square 12mo (145 x 110 mm), ll. 24 unnumbered, 8 with proof printings of woodcut vignettes by Bewick, all bound in landscape format, the first with a presentation inscription by Thomas Bewick to Mr Arkwright, 7 Aug. 1824 in ink; contemporary straight-grained blue goatskin, with gilt roll border and emblematic tools (an angler's basket and a fish) in corners and at centre; a.e.g.; gilt dentelles; presumably bound for presentation by Bewick; with the bookplate of Arkwright of Sutton Scarsdale to front pastedown; a charming copy.

A charming album of woodcut vignettes by Thomas Bewick, all on a fishing theme or country life in general and presented by Bewick to Richard Arkwright.

Bewick is best known for his wood engravings, especially for the small, sharply observed, and often humorous vignettes known as tail-piece. Bewick himself referred to them as s 'tale-pieces' and wrote in his introduction to the last lifetime edition of the *History of British Birds* 'I interspersed the more serious studies with Tale-pieces of gaiety and humour; I', and is known to have enjoyed producing these more than any other of his works. Bewick's success had a far reaching effect on book illustrations throughout the nineteenth century.



Richard Arkwright (1755 - 1843) was the son of Sir Richard Arkwright who invented the water frame spinning machine and made his fortune in the cotton industry. His wealth, much greater than that of his father was not just due to the cotton industry, but also to real estate and banking. In 1824 he bought Sutton Scarsdale Hall. When he died in 1843 he was said to be the richest commoner in England.

The binding is reminiscent of those of Thomas Gosden who went in for similar emblematic tooling.

Merchants, Traders & Artisans

BUEK, F.G. Album Hamburgischer Costüme. In sechs und neunzig, von mehreren Künstlern nach der Natur gezeichneten und lithographirten, colorirten Blättern. Mit erläuterndem Texte... Hamburg, B.S. Berendsohn, [1847.]

\$3600

8vo, lithograph title with gilt lettering; pp. [viii], including list of subscribers, [186] with 97 coloured lithograph plates; late nineteenth century half calf over marbled boards; spine ruled and lettered in gilt; printed title reinforced in gutter margin, one plate with repaired marginal tear; occasional light dust-soiling, but overall a very bright copy.

First book edition of this famous series of 'cries' of Hamburg, depicting the full range of street merchants, salesmen, and artisans in their respective costumes, which was first published in 48 parts. Not just the 'lower orders' including servants and maids, a seamstress and a cook, brewers, market workers and fishermen are included, but also undertakers, government officials, police and the military.

Beall D32; Colas 482; Hiler 125; Lipperheide 808; OCLC lists copies at the BL, Hamburg and Brown University

Bologna Street Traders

CARRACCI, Annibale. *Le Arti di Bologna disegnate da Annibale Caracci*. Rome, Gregorio Roisecco, 1740.

\$10000

Folio, 405 x 250mm (page size), plate marks ca 270 x 160 mm, etched portrait frontispiece of Carracci, pp. 8 letterpress with a biography of Annibale Carracci, ll. 80 etched plates, within frame, numbered and with an identification of the trade; most of the plates are lettered An. Car. In, or A.C.I, and are by Simone Guilino; a broad-margined copy, original buff boards, spine lettered in ink; upper board with ownership inscription in ink per il Sig. Domenico Moletti'

A charming series of 80 prints illustrating the itinerant traders and professions of Bologna. Based on life-like drawings by Annibale Carracci (1560 - 1609), one of the greatest draughtsmen and painters of his age, and etched and engraved by Simon Guillain (Simone Guilino Parigino) (1618 - 1658), they were first published in 1646. Carracci's drawings document his lively interest in the world around him and his keen powers of observation; his depiction of hawkers and street peddlars are filled with gentle humour. They carry near impossible loads, balance their wares and thus give a lively picture of street life in 17th century Bologna.

Amongst the hawkers & peddlars we find vendors selling foodstuffs, such as wine, lemons, bread, garlic & vinegar, pears, or Parmesan cheese and also those selling goods such as pans, hats, clothing, lace and slippers or books and prints. Amongst the professions there is a builder, a dentist or toothdrawer (cavadenti), fetchingly dressed with a short cape and sporting a necklace of drawn teeth, and others offering services such as deliveries with a wheelbarrow, a wood chopper, a chimney sweep, a



postman and someone delivering legal documents and summons.

Beall I 2; Lipperheide Jba 15; Hiler p. 141; Colas 538; Nagler, *Künstler-Lexicon*, II, 390; V, 445.

Venetian Coats of Arms

CORONELLI, Vincenzo Maria. *Blasone Veneto o gentilizie insegne delle Famiglie patrizie. Oggi esistenti in Venezia, delineato già dal P. Generale Coronelli, e ristampato con nuove aggiunte.*[Venice,] Gio. Batista Tramontin, 1706.

\$2800

12mo (136 x 103 mm), engraved title page, pp. [xvi], ll. 114 engravings of coats of arms (9 per page); contemporary ownership inscription and stamp of A. Marcello Cavalli to margin of title page and last leaf; original buff wrappers; a very wide-margined copy.

Second edition (first published in 1693) of this guide to the coats of arms of the Venetian families. Coronelli provides a brief introduction to the different elements of coats of arms, illustrated on the first two engraved plates. He gives the crowns and crests of the lay dignitaries, followed by the insignia of the ecclesiastical offices. Seventy-eight crests of the cities of the Veneto region are depicted, all drawn by the cosmographer P. Coronelli. The main section presents 930 coats of arms of the patrician families of the Veneto, many with multiple variants attributed to the numerous branches of these families (the Contarini count more than 20) - in all 1008 coats of arms are given.

Cicogna 2222.

Human Folly

[EMBLEM.] *Die Fehler der Menschen nebst deren Verbesserung in saubern Kupfern und moralischen Versen vorgestellt.* Nürnberg, Georg Peter Monath, 1751.

\$12000

Folio (335 x 205mm), engraved title (plate 1), [ii] printed title, pp. [[ii] list of plates, ll. 2-37 numbered engraved plates by Fleischmann (152 x 88mm); some of the plates signed by Fleischmann (9, 10, 14, 16); all plates within border; contemporary sprinkled boards, endpapers stained; extremities a little rubbed and corners rounded; from the library of the Frankfurt jurist Johann Sebastian Ochs von Ochsenstein (1700-1756), with his engraved

bookplate (large version Warnecke 1490) to front paste-down; some light dust-soiling, but a good copy with strong impressions.

A charming emblem book depicting the faults, vanities and foibles of man, as they manifest themselves in different professions. Each one of the 37 plates depicts a profession with a moral four-line rhyme underneath. The individual characters are depicted within their 'working' environments, surrounded by the accoutrements of power, which cause their downfall. The finely engraved title page shows a fool riding on a globe bearing imaginary countries, the 'mare damnatorum' surrounded by the land of crooks and liars and the country of sloth. The author identifies the many examples of folly separately, including the corrupt judge, the drunkard, and the untrained physician. Married life, where a vicious wife or unruly children rule, is attributed to a lack of religious belief. This is also the accepted reason for much misfortune and the unjustness of life. The rich get richer, the small debtor is prosecuted while the bigger culprits go free - all apparently part of God's plan.

Lipperheide Pa 15; VD 18 10853391; OCLC: Berlin, Göttingen, Oxford, V & A, Copenhagen, and National Library of Medicine.

Grand Tour Memorabilia

[PINELLI, Bartolomeo.] Costume of Rome [spine title]. Rome, 1822.

\$2200

8vo, ll. 55 of hand-coloured etched plates (198 x 130 mm, plate mark ca 140 x 95 mm) signed by Pinelli after Capparoni, either undated or with date 1822; bound in early nineteenth-century smooth red English roan, decorated in gilt and blind, black gilt label, a.e.g. gilt, a little rubbed, but very good.



A charming collection of fifty-five hand-coloured etched plates of Roman costumes, depicting Roman and 'international' clergy. Amongst these are nuns, monks, Pope Leo XII (1823-1829), a Jesuit missionary in Mandarin costume (10), a sergeant of the Swiss guard (14), a Syriac bishop, guards of the Campidoglio (18), a Maronite (23), a Coptic monk, a Chinese Buddhist monk ('bonzo'), a Russian patriarch (32), and a Polish canon (54). They all have Italian printed captions in the plate impressions and many are identified as engraved by Pinelli after Capparoni. The collection was possibly issued shortly after the accession of the new pope, Leo XII, on 28 September 1823 - and judging by the English binding bought by a Grand Tour traveller.

Colour Printing

SOLDINI, Francesco Maria. *Commentarij sopra la dipendenza dei Soldini di Firenze e di Francia dall'anno MCCC fino ai tempi presenti*. [colophon:] Florence, Gaetano Cambiagi, [1774].

\$4200

8vo, ll. [iii] engraved title and two colour engravings, [1] large folding genealogical table, pp. 146, with 15 colour plates; plates printed in red and blue; some of the text quite browned, due to paper stock, and faint dampstaining to outer corner of final signature; contemporary dull mottled calf, sides decorated with gilt fleurons, spine gilt in compartments, pastepaper endpapers; a.e.g.; an attractive copy.

Finely bound copy of the first and only edition of Soldini's genealogical study of his own extended family, the Soldinis of Florence and France, from the 14th to the mid eighteenth century. The particular appeal of the book lies in the plates printed in colour, red, blue and sepia, with one plate printed in two colours, which constitute one of the earliest uses of colour printing in Florence.

The plates show heraldic arms, portraits, the interiors of a number of buildings, and also, curiously a reduced version of one of the plates from Soldini's *De Anima Brutorum* (1776). They are printed in colour, with one in two colours, 'à la poupée'.

A detailed folding genealogical table of the Soldini family is bound at the beginning and is followed by brief biographies of the more notable family members, together with bibliographical information. Spreti, *Saggio di bibliografia araldica italiana*, 3795; G. Colaneri, *Bibliografia araldica e genealogica d'Italia*, 1856; OCLC: Newberry, Harvard, Allen County Public Library, IN.

Juvenile



[ABC.] *Novus Libellus institutionum pro tyronibus. A A B C D ... Zeitlicher Zwang und gute Lehr, bringt die Jugend zu grosser Ehr.* Cologne, Thomas Odendall, 1742.

\$900

8vo (135 x 86 mm), pp. [xvi]; printed throughout within woodcut border, two half-page woodcuts in the text; contemporary boards, covered with decorative pastepaper; printed on strong paper; a little dust-soiled, with mss note in ink to inside of lower wrapper.

A charming and unrecorded collection of prayers for children, arranged in the style of an ABC book, with the letters of the alphabet in the title and illustrated with two woodcuts. The curious final woodcut shows a cockerel, traditionally a sign of an ABC instruction manual, being 'ridden' by an apostolic figure.

Not found in OCLC or KVK, not listed in any children's books bibliographies.



ABC Book with Wedgwood Style Relief Printing
[ANON.] *Ein unverwüstlich Bilderbuch, geziert mit manchem Fibelspruch!* Darmstadt, Bauerkeller's Prägeanstalt, [1846].

\$4000

Square 8vo (188 x 153mm), ll. 18 of relief plates, depicting animals and plants within a floral frame in white on pale blue background in the style of Wedgwood porcelain, with text above and below; original cloth-backed printed boards, extremities a little rubbed, with old archive stamp and shelf mark to first plate; front free endpaper removed; still a good copy.

Unrecorded and highly unusual children's picture book, with relief plates resembling Wedgwood porcelain. The eighteen plates show a relief representation of an animal or a plant,

in white on pale blue background, surrounded by a decorative white relief border. At the head of each plate, the animal is identified in three languages, French, German and English. Below the image are 4 lines of verse in German. Depicted are a dog, a squirrel, a tiger, a horse, a cockatoo and a turkey; amongst the plants we find a rose, a tulip etc. The use of relief printing, normally reserved for maps, has not been seen on children's books of this period.

Georg Michael Bauerkeller (1805-1886) together with his stepbrother Georg Leonhart (1809-1848) is known as the inventor of 'Geomontographie' a printing process for relief printing of maps (*Lexikon des gesamten Buchwesens* I, p. 257). It is a combination of letterpress and lithographic printing together with blindstamping and paper mâché. They published a number of relief maps in the 1840. publishing house continued for another 20 years.

Not found in KVK or OCLC; GV 16, p. 109 (relief printing); see Gerhardt, *Beiträge zur Technikgeschichte des Buchwesens* (Frankfurt 1976), pp. 11-39, (not mentioning this work).

Circus Acts

[BERTIN, Mme.] *Les Spectacles instructifs, ou, Les serins hollandais, les moineaux francs du palais-royal, la chasse au faucon, le cormoran pe écheur de la Chine.* Paris, A Nepveu, 1817.

\$1600

12mo, engraved frontispiece, pp. [viii], 191 [vere 189], [1] list of plates; with 8 engraved plates in all, one of them bound as frontispiece; occasional light foxing, else clean and crisp; contemporary roan-backed marbled boards, flat spine ruled and lettered in gilt; a good copy.

First and only edition of this charmingly illustrated children's guide to circus acts by 'clever or artistic animals'. Following on from the success of the earlier *Les animaux savants* published the year before, Mme Bertin, a pseudonym used by the publisher Nepveu, here expands on circus acts which include trained canaries, hares, marmots, and monkeys.

The fine copper engravings which are by J.D. Dugourc are extremely detailed and show canaries in harness, the war parliament of the canaries, a falcon combating a heron, a drum-beating hare, and military monkeys, to mention but a few.

Gumuchian, 5415; Toole-Stoot, R. *Circus and allied arts*, 4420; OCLC: Yale, Harvard, Princeton, UC Santa Barbara.



A Game for All Seasons

[DUFRENOY, Adélaïde.] *Les Jeux des Quatre Saisons, ou les amusements du jeune âge. Ornés de 16 Sujets en taille-douce.* Paris, Alexis Eymery, 1812.

\$1200

12mo, hand-coloured engraved frontispiece and title, pp. 216, with seven hand-coloured engraved plates; occasionally a little spotted and small marginal ink stain to pp. 47-50; contemporary tree calf, flat spine decorated in gilt, gilt-lettered spine label; a fine copy.

A charming guide to children's games, rare first edition and very uncommon with contemporary colouring.

The games are arranged by season and some are illustrated on the attractive plates. Included are both indoor and outdoor games, such as diabolos, a game involving a juggling or circus prop which is 'spun' using a string, similar to a yo-yo. Also included amongst the outdoor games are the limping game or



'Diable Boiteux', leapfrog, archery, hopscotch, and skipping rope. A winter speciality is skating, with appropriate warnings about its dangers.

Gumuchian 3441; OCLC: Miami and Princeton in addition to copies in France.

Picture Dictionary

[COMENIUS, Johann Amos.] *Eerste Deel der school-geleertheyd, genoemt het Portael: t... Prima pars scholasticæ eruditionis, dicta Vestibulum...* a J. Redingero & J. S[eidelio]. Amsterdam, G. de Roy, 1658.

\$4800

8vo, pp. [xvi], 156, [72] with initial engraved title after Crispijn de Passe reading 'Jon. Amos ComenI Portael der saecken en spraecken. Vestibulum rerum et linguarum' and 38 full page engravings, each with numerous images, within the text; [35]-36 and [75]-76 repeated in main sequence of paging; the individual figures are numbered and illustrate the individual sections of the text; manuscript note at end of 'Informatorium' at foot of *8r and the signatures of Jakob Redinger and Johannes Seidelius (as in the Getty copy); engraved title a little frayed and gutter margin strengthened on verso, foremargins shaved, occasionally touching numbers or letters; contemporary full red sheep, spine in compartments, lacking spine label, upper joint repaired.

First Dutch edition (first published in Latin in 1652) of Comenius' *Vestibulum*, with parallel text in Dutch and Latin. The *Vestibulum* formed part of Comenius' series of school books for learning Latin. In all he published three Latin textbooks, all of which were translated into many modern vernacular languages. The material was organised in the nomenclatura fashion, in 'areas' of vocabulary. Curiously they were published in inverse order of difficulty. The *Janua*

Linguarum Reserata, the most complex was published first, followed by the *Janua Linguarum Reserata aureae Vestibulum*, in a way an introduction to the Janua, consisting of 500 brief numbered questions with one word answers followed by a catechetic Latin grammar. About half the questions are illustrated on the 38 full page engravings. The final work to be published was the *Orbis Sensualium Pictus*, the dictionary fully developed into a picture dictionary.

Comenius (1592-1670) was the pioneer of contemporary developments in education. His proposals and maxims have shaped educational thinking ever since.

Urbánková, 181; Zibrt 5:18222; Joh. Amos Comenius (Exhibition Amsterdam University 1992) 13; OCLC: Morgan Library; Chicago, Harvard, Trinity College, Getty; in addition to a number of European library locations.

Hand-Coloured Broadside

DARTON, William. Handbill. Keep within Compass and you shall be sure, to Escape many Troubles that others endure. London, Darton, 1819 - 1830?

\$1600

Hand-coloured broadside (255 x 416mm), two oval engravings printed side by side, the central images are within a compass and surrounded by text; edges a little dust-soiled; printed sheet mounted on card, cut a little close at foot, with Darton's imprint address slightly cropped; under perspex.

A fine moralistic set of engravings, a popular print exemplifying expected modes of behaviour for men and women. On the left side a man of property is depicted with a sack of money labeled 'reward of industry'. He is surrounded by all the attributes of



well-to-do satisfaction, a substantial house in the background, a riding crop in his hand, and a hunting dog by his side. On the right hand side a well-dressed woman is feeling chickens, again with a substantial property in the background. Both figures stand below a 'moral compass' with the heading 'Fear God'.

This moral broadside might have been intended for a juvenile audience, or possibly for the general public. It is a later variant of a traditional type.

The Dartons: A Bibliographical Checklist. H2155; see Sheila O'Connell, *The Popular Print in England 1550-1850* (British Museum Press, 1999), pp. 77-80.

GAY, John. Fables by the Late Mr Gay. In one volume complete. Newcastle, T. Saint, W. Charnley, and J. Whitfield and Co. 1779.

\$1750

8vo, engraved frontispiece signed R. Beilby, pp. viii, [9] -252, with 67 wood engravings

and 35 wood engraved vignettes by Thomas Bewick; slightly browned due to paper stock, but woodcuts in strong impressions; contemporary sprinkled calf, spine gilt in compartments, sides with double rules, rebaked with original spine laid down; a good copy.

First Bewick edition of Gay's *Fables*, with 67 charming wood engravings and 35 vignettes by Thomas Bewick, which marked a new era in book illustration. All the wood engravings are surrounded by decorative borders typical of the Rococo period. The engravings used in this edition are of particular interest in that they provided inspiration for many of Bewick's famous later vignettes.

ESTC t1385; Tattersfield TB 2.163; Hugo 14.

An Abbreviated Orbis Pictus

HEINZMANN, Johann Georg. Akademie junger Schweizer. Deutsch und Französisch. Zwey Theile mit 46 Kupfern. Académie des jeunes Helvétiens. Allemand et françois. Bern, Typographical Society, 1797-1804.

\$2200

Two volumes, 8vo, pp. 2 engraved titles, pp. xvi, 319; 2 engraved titles, printed title (dated 1805), 344; elaborately engraved facing title pages (in German and French), and 46 engraved plates; some browning, due to paper quality; contemporary half calf over sprinkled and marbled paper respectively, spine gilt with gilt-lettered spine label; with early ownership inscriptions to front pastedown.

Mixed edition of a charming illustrated children's book with parallel German and French text. The work combines fables and anecdotes, with information on natural history, a reduced *Orbis Pictus* and historical biographies of famous personalities such as Wilhelm Tell, Gustav Adolf and

Rousseau.

Particularly noteworthy is the fine series of five engraved plates depicting boys engaging in gymnastics, outdoor exercises, vaulting and balancing, all clearly inspired by the illustrations used in GutsMuths' *Gymnastik für die Jugend*, the founding text for modern physical education, published just a few years earlier.

Lonchamp 1434; Nicolas (Dunker) 128; Walthard/Weigelt 48 (with mistaken collation); Wegehaupt IV, 871 (just volume I); uncommon outside of Switzerland, OCLC: Berkeley, University of Illinois, and Princeton.

Expressionist Children's Book

HESS, Emmy. in tschina. [Hamburg, Werkstatt Lerchenfeld, 1923.]

\$1650

Oblong 8vo, (147 x 197mm), ll. 14 with 12 hand-coloured full page woodcuts; original printed wrapper, decorated with two colour woodcut on pergamin paper; wrappers a little stained, light foxing to endpapers, else fresh, with presentation inscription by 'Emmy Hess, reading 'für Mama, 1923' to front free endpaper.

A striking artist children's book, illustrated with hand-coloured woodcuts. Published by the Werkstatt Lerchenfeld, the publishing arm of the Hamburg School of Art and Design (today University of the Arts) in the 1920s. A number of titles were published in two different series, *Hamburger Handdrucke* and *Zeitbücher der Werkstatt Lerchenfeld*. The present publication is part of *Bilderbücher Werkstatt Lerchenfeld*, of which only one other publication is recorded.

The publication illustrates a spoof nursery rhyme on China and recounts the story of an orphan boy whose parents had been murdered by three men in



Calcutta. After further unfortunate events, he emigrates 'Traurig ist der Waisenknabe, wandert aus mit seiner Habe. Nach Europa, wo er stirbt, weil das Klima ihn verdirbt', but unaccustomed to the climate, he finds his sad end in Europe.

Not much is known about the illustrator and graphic designer Emmy Hess, who worked at the Lerchenfeld. She collaborated on a number of Expressionist publications together with Schmidt-Rotluff and others.

See Raabe/Hannich-Bode 221, 7 and 8 and Volker Pirsich, *Verlage, Pressen und Zeitschriften des Hamburger Expressionismus*, 1988, pp. 205 and 231, for other works illustrated by Emmy Hess.

Charles & Mary Lamb

MYLIUS, William Frederick. The first book of poetry. For the use of schools. Intended as reading lessons for the younger classes. London, M. J. Godwin, at the Juvenile Library, 1811.

\$3000

12mo, engraved frontispiece, pp. xii, 176, [4] bookseller's advertisements followed by a 12-page catalogue of books published by M. J. Godwin, with one plate; original sheep, spine ruled in gilt, a little rubbed, upper joint cracked; in a brown morocco-backed cloth slipcase; with near contemporary ownership inscription by Francis Deane, Tewksbury, 1816; a particularly good copy in its original binding.

First edition of this popular anthology, containing 178 poems in 208 'lessons', for young readers. In his preface, the compiler states that the poems were 'selected for the different capacities usually existing in pupils of any age between six and twelve years.'

Twenty-two poems signed 'Mrs. Leicester' are reprinted from Charles and Mary Lamb's *Poetry for Children* (1809); the two engraved plates had also first appeared in that volume. The Mary Jane Godwin catalogue at the end lists 22 juvenile titles, nine chapbooks, and three one-shilling books.

Osborne II, p. 653; Thomson, *Charles and Mary Lamb*, p. 34.

Letters Home from School

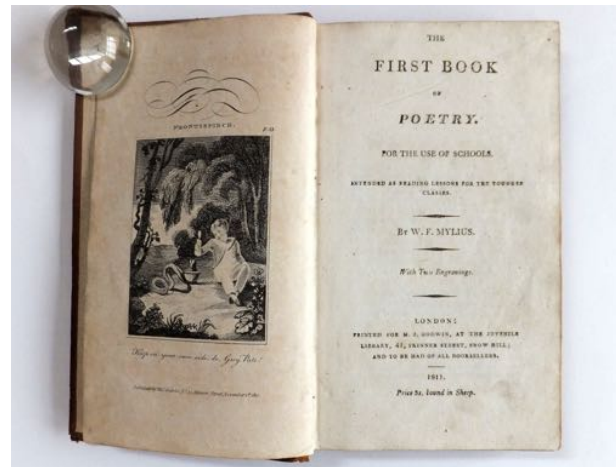
[PENMANSHIP - WIATT FAMILY.] An early 19th century collection of letters written home, examples of penmanship, and two exercise books belonging to William, Francis, John and Samuel Wiatt. Huddersfield, 1810 – 1860.

\$1200

A fine collection of two exercise books, five penmanship examples, and thirteen letters (dated 1810-1812) belonging to the Wiatt children, descendants of Sir Francis Wyatt, 1st Governor of Virginia.

The exercise books, one of calligraphy, and the other of numbers, belonged to Master John Wiatt. In elegant hand, the book of calligraphic exercises features the meticulous repetition of such phrases as 'Conciliatory manners command esteem', and 'Truth never fears rigid examination'.

The letters, by Francis and William Wiatt, are addressed from Malpas School in Chester to their mother, aunt, and elder brother, at their home, 27 Spurling Street, Liverpool. William Wiatt left Liverpool in 1770-1771 and set up business in Fredericksburg. His son returned to Liverpool, becoming a merchant and banker under the title William Wiatt and Co., and died in 1835.



There is also a handbill advertisement for J. Reston's Classical and Commercial Academy, Huddersfield. Addressed to Mrs Wiatt, this may have been an alternative she considered for her sons' education.

'Let us quit the noise and bustle of Oxford-street'

PHILLIPS, Richard. *Rustic Excursions to the villages round London*, by a father and his children. London, J. Adlard, 1811.

\$900

12mo, pp. [iv], 168, [8] publisher's advertisements, 'educational books recently published'; small paper fault to upper blank margin of E2; original red roan-backed marbled boards; gilt lettering directly to spine; roan a little rubbed, else fine, with contemporary inscription from M. E. Harington, 'present from aunt Hawes 1813' to front free endpaper.

First and only edition. The volume, clearly meant to instruct the young, conveys lessons on natural history organized through a series of excursions in and around London, including such destinations as Hampstead, Highgate, Twickenham, and Waltham Abbey. The text whimsically demonstrates a clear preoccupation with the relationship between environment and individual, often negotiating the realities of a burgeoning London. OCLC: BL, Bodley, UCLA, Miami University, University of Florida.



STAHL, Erich & Carl MICKELAIT.
Collection of two hundred coloured linocut
illustrations for children's books for publisher
Ensslin & Laiblin. [Reutlingen, Ensslin &
Laiblinm ca 1930.]

\$2000

4to, ll. 200, ca 300 x 200mm); individual prints on
different colour paper stock, some with pencil
annotations in the margins, colour samples and
printing instructions; preserved in publisher's
original wrappers within two boxes.

An extensive collection of expressive linocuts by the
artists and graphic designers Erich Stahl
(1863-1940) and Carl Mickelait (1870-) for the
illustrations of children's book. Both of them
illustrated children's books for the Ensslin & Laiblin
publishing house in Reutlingen. Particularly
appealing is the fact that the linocuts are printed in
different colours and on different colour paper stock,
in a variety of states. Most of them are
monogrammed in the plate either ES or CM.

35 Trades Illustrated

TRADES. Artificiana or, A guide to the
principal trades; embellished with descriptive
wood-cuts, descriptive of each trade.
Edinburgh, Oliver & Boyd, [n.d., advertisement
leaf dated 1819.]

\$2200

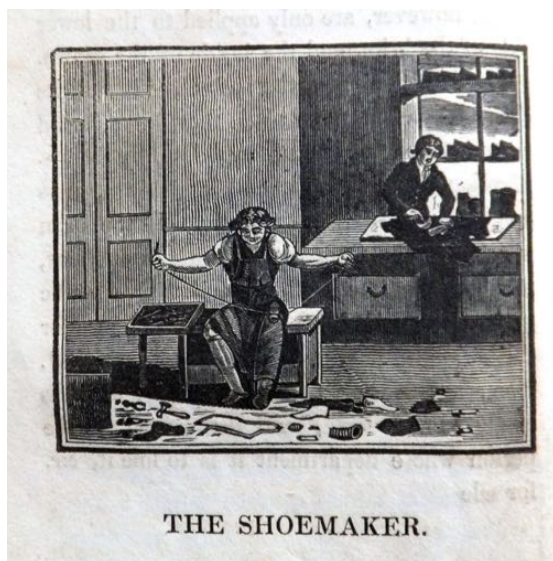
12mo in 6s, frontispiece, pp. 134, with 35 half page
woodcuts by Richard Austin; original green roan-
backed marbled boards, gilt-lettering directly to
spine; binding quite worn, head and tail of spine
chipped, with some loss of roan covering; corners
rounded and extremities rubbed; ink marks to p. 88;
and some light general foxing; a good copy.



First edition of this charming introduction to trades
for children. Already at that time, the beginning of
industrialisation, it was found that knowledge of
individual trades had declined, so the anonymous
author of this little work attempts to rectify this.
Thirty-five different trades and professions are
explained and illustrated on the attractive and
informative half-page woodcuts by Richard Turner
Austin (1781-1842), the son of the type-cutter
Richard Austin. Clearly in the tradition of Bewick
and eighteenth-century woodcut book illustration,
Austin gives a lively representation of the various
trades within the workshop environment.

Amongst the trades illustrated we find gardener,
weaver, dyer, cobbler, cabinet-maker, turner, cooper,
painter etc. Printing and related trades are well
represented with type-founder, paper-maker, printer,
engraver, copper-plate printer and bookbinder
depicted. In all cases work processes, history of the
profession and working conditions are described,
together with some details of earning potential for
journeymen.

See Gumuchian 378 (2nd edition); see Alastair M.
Johnston, *Transitional Faces. The Lives & Work of*
Richard Austin, Type-Cutter, & Richard Turner Austin,
Wood-Engraver. Berkeley, 2013.

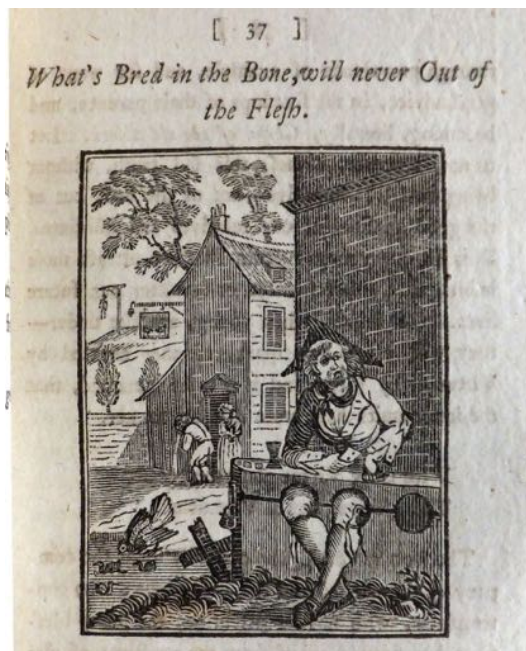


THE SHOEMAKER.

Illustrated by Bewick

TRUSLER, John. *Proverbs Exemplified and*
illustrated by pictures from real life..
Designed as a succession-book to Aesop's
Fables. London, Literary Press, Soho, May 1,
1790.

\$1000



12mo, pp. viii, 196, with large title woodcut and 49 nearly half-page woodcuts in the text; partly uncut; recently bound in crushed brown morocco; spine ruled in gilt, gilt-lettered spine label; a good copy.

First edition of Trusler's continuation of Aesop's fables, illustrated with charming woodcuts by John Bewick. The wood-engravings were commissioned by Trusler for this work, because, as he wrote in his preface, Bewick was 'an artist, who knew how to illustrate the follies and vices of mankind, better than most men.'

This elegant volume, published when Trusler was already a well-known figure made wealthy through various publishing schemes, features the sort of moralizing that was aimed at children throughout the 18th century.

ESTC t93463; Hugo 43; Bell 17; Osborne II, p.743.

Language

Pictographic Origin of Chinese Characters



[CHINA.] PIPER, Gottfried Otto. *Bezeichnungen des Welt- und Lebensanfanges in der Chinesischen Bilderschrift.* [together with:] ALS, written in ink, Bernburg, 4. October 1849. Berlin, G. Reimer, 1846.

\$2850

8vo, pp. viii, 167, [1], with one large folding lithograph plate showing Chinese characters; contemporary marbled boards, gilt-lettered spine label; tail of spine a little scuffed, else fine, with faint library stamp (discarded) to title; together with fine ALS in French, large 4to (280 x 220 mm), pp. 4 on bifolium, written in ink, Bernburg, 4. October 1849, foldmarks.

First and only edition of this early study of the pictographic origins of Chinese characters, well-illustrated and accompanied by an extensive autograph letter by Piper defending his theories. In the preface Piper expresses his

interest in Chinese characters denoting physical and physiological concepts. In the accompanying long autograph letter containing many Chinese characters, which was presumably sent to the well-known sinologist Stanislav Julien, Piper defends his work and explains his theories about Chinese phonetic signs and their historical roots in pictographic signs.

Cordier, *Bibliotheca Sinica*, c. 1747; not in Löwendahl, *China Illustrata Nova*; OCLC lists copies at the BL, University of Philadelphia and Cornell only.

Linguistic Ethnology

POKLUKAR, Joseph. *Ankündigung einer nächst zu veröfentlichenden allgemeinen lateinisch-slavischen, zugleich deutschen, französischen, italienischen und eventuell auch eines Universal- oder Welt-Alphabetes.* Laibach, Bamberg, Ignaz von Kleinmayer and Fedor, 1851-58.

\$1050

8vo, pp. 42, with 7 (6 lithograph) large plates, mostly folding; uncut in the original printed wrappers; a little dust-soiled and dog-eared; internally a little spotted.

First edition of this curious attempt at developing an universal Slavonic alphabet, with a view to inventing a new world alphabet.

Poklukar's (1791-1866) bizarre notation system might be viewed as one of the forerunner's of the phonetic alphabet developed later in the century. OCLC: BL, Oxford, Harvard, University of Illinois, Ohio State.

Military

Prussian Army Reform

FABER, Gotthild Theodor v.
Bemerkungen über die französische Armee der
neuesten Zeit, oder der Epoche von 1792 bis
1807. Königsberg, Fr. Nicolovius, 1808.

\$1200

8vo, pp. viii, 150; very clean and crisp in
contemporary marbled boards, sides with gilt filet,
spine ruled in gilt with gilt-lettered spine label; an
attractive copy.

First edition of this comprehensive assessment of the
new French military tactics which came into force as
a result of the French Revolution. Faber (1766-1847)
apparently composed the study in French and
translated it from the manuscript. The timing and
place of publication are very interesting. After
Napoleon's crushing defeat of the Prussians at Jena
in 1806, the Prussian court fled to Königsberg and
the wholesale reform of the Prussian army
commenced. The present work would have been a
key text in those reforms, led by Scharnhorst.

The French original of the work was apparently not
printed until the early twentieth century, when
General Dragomirov had it published under the title
Observations sur l'armée française de 1792 à 1808.

Recke et al, Allgemeines Schriftsteller- und Gelehrten-
Lexikon der Provinzen Livland, Esthland und Kurland,
1827, p. 545; OCLC lists Newberry, Cleveland, and BL
only.

Military Training Manual

KLOTZ, Friedrich von. Entwurf einer
Anleitung zum Unterrichte des Infanteristen.
Dresden, Carl Gottlob Gärtner, 1817.

\$800



8vo, pp. x, 173, [1] advertisement;
contemporary half calf over green boards,
crowned cipher stamp 'I.A.' to front free
endpaper; a fine copy, with mss note '1st
Compagnie' to front free endpaper.

First and only edition, untraced in the usual
bibliographies, of this introduction to military
practice, in the form of questions and answers.
In twenty-two chapters all aspects of army life
are covered, from the military oath, to basic
tasks like rifle cleaning, setting up camp, and
care for equipment. Guard and combat duty
are explained, as is reconnaissance and the
treatment of POWs or civilians. The work is
clearly meant to help in the instruction of basic
infantry soldiers, and gives a fascinating insight
into everyday army life.

Not found in any of the usual bibliographies, no
copies located in OCLC or KVK.

Siena Army List

MILITARY - ARMY LIST. Ruolo
della Compagnia Settima del Capitano
Simonetti del Battaglione di Truppo di
Bando della Provincia Superiore di Siena
Siena, n.p. 1795/96.

\$1600

8vo (148 x 100mm), pp. [iv] engraved title,
completed in manuscript, and ownership inscription
by Antonio Menini, ll. 86 double-page openings,
ruled in sections, ll. 4 blank, ll. 10 index with tabs;
finely bound in full red morocco, sides and spine
ruled and decorated in gilt.

Fine Italian army list of the Compagnia
Settima under Capitano Simonetti, part of the
battalion of the Province of Siena. The listing
is subdivided into the districts of Casole,

Radicondoli, Chiusdino, Montieri, Marzano and
Mormoraja. For each district all the members are
listed, arranged in 10 columns per page opening,
with indication whether they are part of the cavalry
or infantry, giving name, origin, age, height (with the
three categories Braccia, Soldi, and Denari) and in
the final column under the heading 'Annotazioni
degli Agumentati e Diminuiti', giving dates of
promotions, exit from the Compagnia, or death.

The entries are mostly in a legible hand and
document the recruitment and fortunes of the local
militia for the years 1795/6.

Music

Piano Made Easy

FRITSCH, Henri. Enseignement par l'Aspect ouvrage dédié à l'enfance. Nouvelle Methode de Piano par Henri Fritsch. Paris, ca 1850.

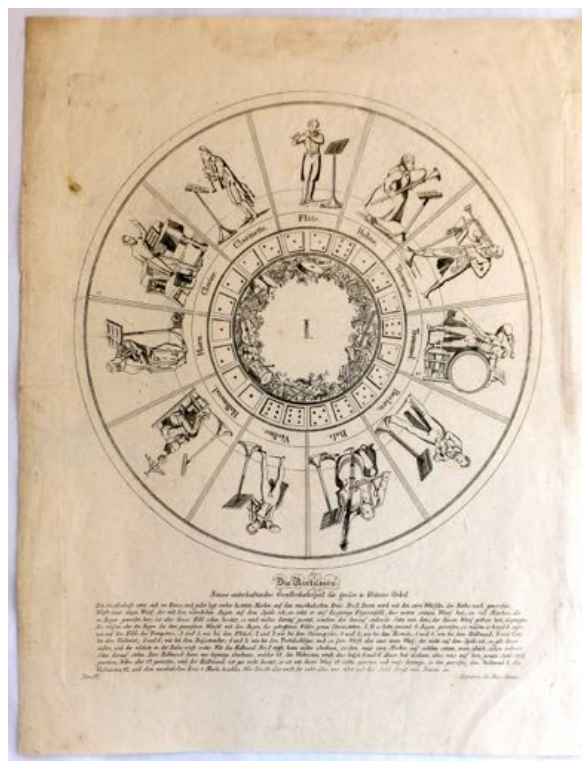
\$1200

Board game preserved in its original box (222 x 310 x 50 mm), edges chipped, and some overall wear.

Music teaching in the form of a board game. Fritsch, the inventor, aims to teach the young the piano keyboard, musical notation and finally how then to play the piano. This is presented in the form of a board or lottery game.

Fritsch's *Nouvelle Methode* is devised as three sections: '1. Le Lecteur Musical' - a large sheet illustrating the image of the piano keys below a scale showing the placement of the notes. This is cut up into seven keyboard octaves (both the uncut and the cut-up strips are included); one joined up to be placed behind the keys. '2. Le Comteur Musical' - seven sheets on which could be place cards segmented into the rhythm or beat which can then be placed in the correct order and subdivision. Lastly '3. Le compositeur des Gammes' - a necessary system, the bane of a child's musical education, the teaching of scales.

Henri Frederic Fritsch was a pianist, violinist and composer active in Paris between 1840 and 1880 where he published a number of polkas, mazurkas and waltzes. In 1844 he applied for a patent for his new method for learning to play the piano, which is recorded in the *Bulletin des lois du Royaume de France* (vol. 30, No. 1183* Paris, 1845).



Fine Engraved Broadside

GAME. Die Virtuosen Neues unterhaltendes Gesellschaftspiel für grosse u. kleinere Cirkel. Nürnberg, Nap. Campe, n.d., ca 1840?

\$1800

Engraved broadsheet (410 x 323 mm), plate mark (340 x 281 mm), finely engraved circle in 11 sections showing musicians with a variety of musical instruments, each connected to two dice faces, below the image we find the title (2 lines) and 10 lines of engraved text explaining how to play the game with the help of dice.

A fine engraved broadside board game in the manner of the Game of the Goose. Players throw dice and then follow the circular track printed on the broadside, positioning themselves on the fields of musicians playing a variety of instruments. Complicated rules determine progress. The game presumably had a partly educational purpose of introducing the player to the instruments of the orchestra.

Napoleon Campe was the son of the well-known and highly successful Nuremberg publisher August Friedrich Andreas Campe, who is best known for his children's books and juvenile publications and the large number of broadsheet Bilderbogen prints, illustrated broadsides which were available individually or bound up in annuals. Some of these, like the present one, were games, others popular prints, telling a story, and as such forerunners of the comic strip. Napoleon Campe continued the business, but with little success, and had to declare bankruptcy in 1853.

E. Reynst, Friedrich Campe und sein Bilderbogen-Verlag zu Nürnberg, 1962, p. 33.

Goudar's Music Criticism

[GOUDAR, Ange.] Le Brigandage de la Musique Italienne. Paris, [n.p.], 1777.

\$1500

8vo, pp. iv, viii, 156; uncut in contemporary carta rustica wrappers; some light browning, small circular private ownership stamp to title; spine a little rubbed; else a good copy.

First edition of Goudar's violent attack on Italian music in general, with particular comments on Italian countertenors on the French stage. Goudar was a staunch supporter of French music.

For future quality control in musical performance, Goudar draws up a satirical constitution for a singing parliament 'Statuts du Parlement chantant', citing genius, talent, taste, good sense, and national spirit as the main requirements.

Mars 132; Cortot, p. 90; Eitner IV, p. 317; RISM BVI, p. 372; OCLC: Yale, NYPL, Stanford.

Satire

ATKINSON, John Augustus. Sixteen Scenes taken from The Miseries of human Life. By one of the wretched. [Sixteen plates, drawn and etched by John Augustus Atkinson, with quotations from "The Miseries of Human Life"]. London, W. Miller, 1807.

\$1850

Oblong 4to (180 x 220mm), title, hand coloured aquatint, ll. 16 of colour plates (one of which folding); descriptive letter press text facing each plate; entirely uncut in the original pale blue boards, printed label to upper board, upper joint cracked, but holding firm; preserved in a blue cloth drop-back box, red morocco label.

First edition of a fine series of satirical aquatints depicting humorous 'miseries of human life' encountered in all manner of situations. Urban irritations and inconveniences are depicted and give a wonderful glimpse of life in Regency England.

Atkinson's volume of plates is also a key publication showing innovative ways of marketing traditional caricature through association with a printed text. The commercial potential of caricature aimed at relatively wealthy collectors and connoisseurs was exploited by the publisher William Miller Abbey, Life 259; Prideaux; Tooley 89.



Poets and Politicians Pilloried

SATIRE - [GILLRAY, James.] New Morality -or- the promis'd installment of the high-priest of the Theophilanthropes, with the homage of Leviathan and his suite... London, J. Wright, 1798.

\$3750

Satirical print, (274 x 620 mm) platemark; slight foldmarks; framed in simple wooden frame, a strong impression.

First edition of this forceful visual satire, published by Gillray as a fold-out plate to the Anti-Jacobin Review and Magazine (1798-1821).

Gillray's complex print was meant to accompany a poem by George Canning, Pitt's Under-Secretary of State for Foreign Affairs. According to the Anti-Jacobin Review and Magazine, 'the existence of a Jacobin faction, in the bosom of our country, can no longer be denied. Its members are vigilant, persevering, indefatigable, desperate in their plans and daring in their language. The torrent of licentiousness, incessantly rushing forth from their numerous presses, exceeds, in violence and duration, all former examples.'

Gillray imagines the 'Jacobin faction' as a procession of whigs, from politicians to poets, all susceptible to the influence of the French Revolution. Among the Opposition, accompanied by monsters, frogs, crocodiles, and snakes, are whigs Nicholls, Tierney, and Fox, who straddle the back of a Duke of Bedford leviathan, led by Joseph Priestley, while other politicians carry documents that testify to their radicalism.

BM Satire 9240.



Political Lord's Prayer

SATIRE - USTERI, Johann Martin. Das Vater Unser eines Unterwaldners. Erfunden von J. Martin Usteri in Zürich, Freiburg, Herder, [1804.]

\$990

4to, 8 leaves of calligraphic lithograph text, with 8 fine aquatint plates by Wocher after Usteri, printed in sepia, surrounded by a broad black border and mounted; loose and uncut as issued in the original lithograph printed publisher's wrappers, wrappers a little dust soiled.

Second edition, first published privately in 1803, of Usteri's anti-French series of illustrations and one of his most important works. The aquatints depict the bloody rebellion of the Swiss canton Nidwalden against the invading French revolutionary troops in September 1798. The event became known as the Schwarzer September ('Black September') as 600 houses were burned down and a large number of women and children perished. The illustrations follow a Nidwald mountain shepherd and his young nephew; the text is based on the Lord's Prayer.

Goedeke XII, 76, 7a (1803 edition); Lonchamp 3067; outside of Switzerland OCLC: Newberry, Berkeley.

Science, Medicine & Natural History

Original Printed Wrappers

ALKEN, Henry. Das Schoene und Mangelhafte im Exterieur des Pferdes. Nach dem Englischen von F.L.C. Steinhoff und Chr. F. M. Peters bildlich dargestellt. Hamburg, Hoffmann & Campe, (Steindruck J.C.A. Pabst, 1831), 1830.

\$2200



4to, (295 x 220 mm), pp. xxiv including lithograph title, and ll. 18 of lithograph plates; occasional light foxing, original lithograph wrappers; a very clean and crisp copy.

A fine copy of the first edition in German of Henry Alken's *The Beauties and Defects in the Figure of the Horse* first published in 1816. Alken discusses various features of horse anatomy individually and explains the benefits and disadvantages on the clear and informative plates, intended as a guide to the good and bad points of that most noble animal 'the Horse' for breeders, country gentlemen, and inexperienced purchasers. Particularly charming is the lithograph title and wrapper, with a procession of horse-drawn carriages, horses and riders, arranged in a circle around

the name of author and title.

See Huth p. 85; Mellon/Snelgrove 73; Mennessier de la Lance, p. 14; Schwerdt I, p. 12; Tooley 20 for first edition; OCLC no copies outside of Germany.

The Formative Drive

BLUMENBACH, Johann Friedrich. Ueber den Bildungstrieb und das Zeugungsgeschäfte. Göttingen, Johann Christian Dieterich, 1781.

\$1750

Small 8vo, pp. 87, [1] blank, large engraved title vignette by J.W. Meil, one engraved plate; contemporary half tan calf over sprinkled boards, spine in compartments, spine label; an attractive copy, with contemporary ownership inscription by the surgeon Joachim Thomas Bosch to front free endpaper.

First edition, rare, of Blumenbach's work on the *Bildungstrieb* (formative drive), the continuing quest by thinkers since Aristotle to understand the nature of life. Blumenbach shared this interest in the driving force that makes up life with many contemporary thinkers, most importantly Kant. Influenced by Haller and the eighteenth-century school of vitalism, Blumenbach conceived of the Bildungstrieb, i.e. the 'innate tendency in living creatures toward self-development. This impulse was to be added to irritability, sensibility and contractility as [an] essential feature of vitalism' (PMM 219).

Blake p. 51; Garrison-Morton 104; NDB II, p. 329.

The Greatest Engineering Project since Roman Times

FROIDOUR, Louis de. Lettre à Monsieur Barrillon contenant la relation et la description des travaux qui se font en Languedoc pour la communication des deux mers.

Toulouse, Dominique Camusat, 1672.

\$2100

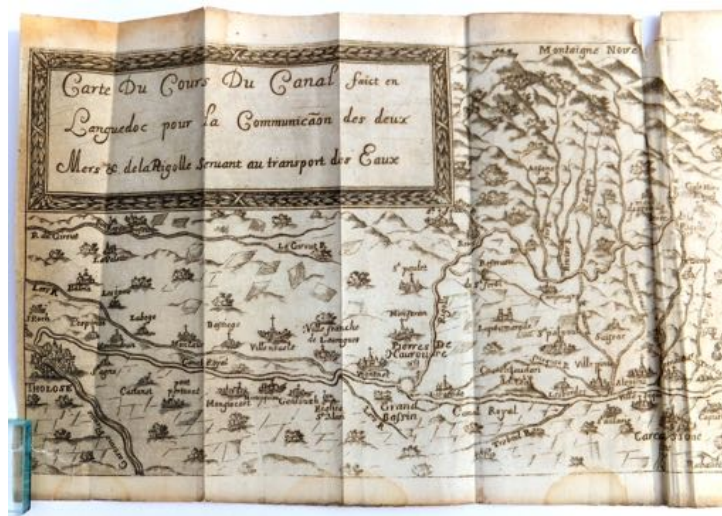
8vo, pp. [vi], 20, [ii], 21-101, with 11 folding engraved plates of maps and plans; some faint dampstaining to upper quarter of gutter margin in first signatures; contemporary sprinkled calf, spine gilt in compartments, gilt-lettered spine label; joints with discreet repairs.

First edition, very uncommon, of the first account of the construction of the Canal du Languedoc, or Canal du Midi. The canal was built between 1666 and 1684 and was one of the major works of civil engineering of the 17th century. Its purpose was to open a safe and fast navigable link between the Mediterranean and the Atlantic, thus providing commercial prosperity to the region.

The initial project is described in this, a highly important first hand account of the construction, in letters written between May 1671 and February 1672 accompanied by attractive maps and fairly detailed plates.

At a length of 240 kilometers, the Canal du Midi today remains the oldest canal in Europe still in operation. It is famous for the technical challenges overcome by Pierre Paul Riquet, and its impressive architecture and the landscapes created make the Canal du Midi unique.

Kommerzbibliothek Hamburg p. 359.



Plates Finished in Metallic Paints and Glazed

KURR, Johann Gottlob von. The mineral Kingdom... with coloured plates of the most important minerals, rocks, and petrifications.

Edinburgh, Edmonston and Douglas, 1859.

\$2200

Folio (355 x 245mm), pp. [4], iv, 70, with 36 inserted leaves: 24 lithographed plates numbered A, B, 1-22, 12 leaves of letterpress description; 20 plates hand-coloured, some heightened with gilt and silver; occasional light spotting, but a very good copy with bright colouring; original bead-grained green cloth with morocco spine.

First edition in English, illustrated with 24 striking hand coloured glazed plates, of Kurr's introduction of minerals and mineralogy.

Johann Gottlob von Kurr (1798-1870), was professor of mineralogy and botany at the Stuttgart Polytechnic Institute. He is now best known for this 'coffee table' book on mineralogy, first published in German under the title *Das Mineralreich in Bildern* in 1858. He prepared it for the publisher, J. F. Schreiber in Esslingen, who also arranged for the preparation of 23 colour plates depicting a total of 225 mineral specimens, plus various accompanying idealized crystal drawings.

Schuh, C. Mineralogy and Crystallography: An Annotated Biobibliography, Kurr 10.

Optical Displays Advertised

[PROSPECTUS.] Grande Galerie Optique Italienne, exposé dans quatre salles, à la Grande-Rue, maison Lazard, vis-à-vis du Tribunal de Commerce, au deuxième étage. Montpellier, n.p. 1837.

\$700

Bifolium (217 x 140 mm), pp. 4; a little creased, small tear to blank outer margin of last leaf, else fine.

A fascinating prospectus for the first exhibition in France of the Grande Galerie Optique Italienne, a travelling show of optical displays, including panorama, neorama and cosmorama, all enhanced by the careful use of illumination, lighting, and the use of lenses to give the images greater realism. Panoramas were first patented by the Scottish painter Robert Barker in 1787 and defined as circular pictorial representations of a landscape. One of the panoramas here is painted by Menozzi, stage painter at La Scala in Milan.

Eight individual displays are offered, with details of viewing times, cost etc.

Russian Pharmacopoeia and Naval Formulary

RUSSIA - SCHROEDER, Karl Franz.
Russisches Apothekerbuch nebst der russischen Feld-und Schiffsapothek. Aus dem Lateinischen von Karl Franz Schröder.
Copenhagen and Leipzig, Faber and Nitschke, 1788.

\$2500

8vo, pp. [iv], 208, [14]; contemporary half calf over marbled boards, flat spine with two gilt lettered spine labels, spine and labels a little chipped, else an attractive copy with fine pattern paper endpapers.

First combined edition in German of the first national Russian pharmacopeia together with the German version of Bacheracht's naval formulary, a table of supply listings of about 200 pharmaceutical items necessary for a voyage of six months' duration. This is combined with a table of pharmaceutical and surgical equipment, together with prescriptions, directions on how to maintain a sickbay, and



information on diet for sick personnel.

The *Pharmacopea Rossica* was originally prepared by two members of the St. Petersburg medical college, Christian Paeken (1732-99) and Georg Thomas von Asch (1729-1807), and was first published in 1778. It was reprinted as recently as 1891 and 1930.

Bacheracht's naval formulary (1724-1806) was first published in Russian in 1783, followed by a Latin edition.

Not in Schelenz, Hirsch-H; OCLC lists copies in Dresden, Leipzig, Hamburg and Amsterdam only; for the Russian edition see Blake, p. 349; Callisen, A.C.P. Medizinisches Schriftsteller-Lexicon, vol. 22, no. 2715a.

In Parts - in the Original Wrappers

ZENKER, Jonathan Carl. Merkantilische Waarenkunde : oder Naturgeschichte der vorzüglichsten Handelsartikel. I. - III. Band in 9 issues [all published.] Jena, F. Mauke and A. Schmid (III only), 1829 - 1835.

\$3200

Three volumes in nine parts (4to) (280 x 230 mm), pp. vi (viii), 136; vi, 155, 1 errata; 26, with in all 54 engraved plates, all coloured; some light browning and foxing, due to paper stock; original printed wrappers, a little frayed and some spines coming loose, preserved in a custom-made cloth box, with contemporary ownership inscription 'Stark' to upper wrappers.

First edition, all published, of this periodical publication on natural commodities and resources for trade and commerce, illustrated with 54 coloured engraved plates. Originally planned to cover plants, animals, and natural resources, only these nine issues on economically useful plants and crops were ever published.



Here the most important crop plants are covered: including palm trees, coffee, oak, almond, figs, capers, cocoa, pepper, mahogany, spices such as cinnamon, saffron, cloves, and various kinds of tobacco. The finely engraved and expertly coloured plates by Ernst Schenk (1796-1859) illustrate each chapter.

Nissen, BBI 2195; Pritzel 10466; ADB 45, p. 62; OCLC: Oxford; Missouri; Field Museum; Frankfurt and Copenhagen.

Travel for Business & Pleasure

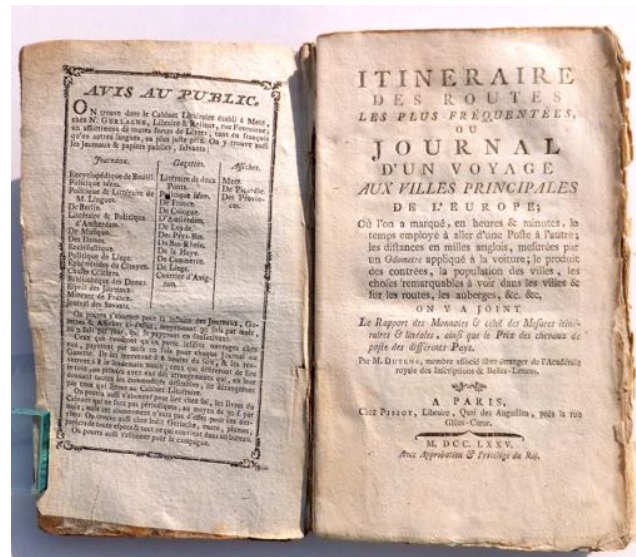
Guide Book for the Grand Tour

[DUTENS, Louis.] Itinéraire des routes les plus fréquentées. Ou journal d'un voyage aux villes principales de l'Europe, ou l'on a marqué Paris, Pissot, 1775.

\$2500

8vo, pp. xxxi, [1], 128, [2], with one folding printed table; numerous tables in the text; uncut in the original buff wrappers; inside wrappers with advertisement for Gerlach's 'Cabinet Littéraire', established at Metz, with a listing of periodicals and journals available; a very good copy.

Rare first edition of this popular European travel guide, providing practical information regarding distances from one place to another, (measured in English miles), the number of hours required to travel between posts, weights, measures, money, post hire etc. together with details of inns, sights and local specialities. The work was clearly a success, popular with all Grand Tour travellers and quoted by Jefferson as the first thing to buy before starting to travel. Another anonymous edition with a false London imprint was published the same year.



An anonymous edition with a Londres imprint, but possibly printed in Paris, was published the same year (ESTC t167468); outside of Europe OCLC lists copies at McMaster, Michigan, Stanford and Yale only.

The First Book Printed in Durham

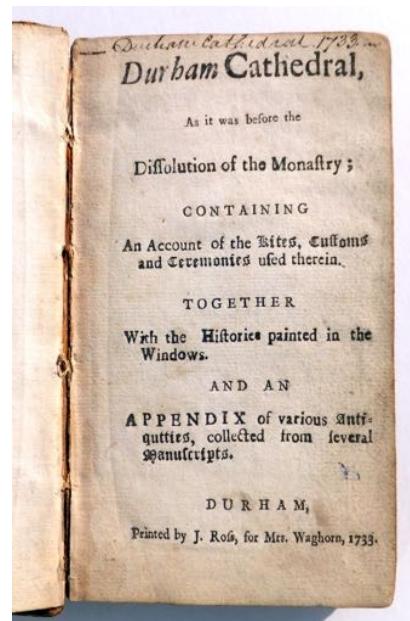
[HUNTER, John.] Durham Cathedral as it was before the Dissolution of the Monastery; containing an account of the rites, customs and ceremonies used therein. Durham, J. Ross for Mrs Waghorn, 1733.

\$2500

Two parts in one volume, continuous pagination, but separate title pages, 8vo in 4s, pp. [iv], 168, [1]; title page dust-soiled, with a manuscript inscription in ink to half title dated 1839, modern ownership inscription, and ink inscription at head of title; contemporary paneled calf from Waghorn's workshop, blind fillets around outer margin, two concentric rectangles, using rolls, with corner stamps; edges worn and head and tail of spine chipped; short splits to foot of upper and lower joint.

The first book printed in Durham: in fact a reissue of Davies's 'Rites and monuments of the Church of Durham', with corrections and additions by Christopher Hunter, a Durham physician and antiquary. He also added an account of the of the Cathedral stained glass from a manuscript in the dean and chapter's library, written by Prior Wassington, 1732; this has a separate title page and James Ross' imprint only.

There is little information on James Ross; four surviving Durham imprints with his name are recorded, published between 1733 and 1736, and an earlier Newcastle pamphlet, dated 1732. Mrs Waghorn, for whom the book was printed, took over



her husband John's business as a bookseller, stationer, druggist and binder, after his death in 1733.

ESTC 63412; OCLC: outside the UK: Folger, Chicago, Minnesota; see Pearson, D., *Durham Bookbinders and Booksellers 1660-1760*, pp. 13-15; *Two centuries of the Durham Book Trade c. 1650 - 1850*, Durham University Library, 1990, no. 6.

Libraries, Collections and Museums in Nuremberg

MURR, Christoph Gottlieb von. *Beschreibung der vornehmsten Merkwürdigkeiten in des H.R. Reichs freyen Stadt Nürnberg und auf der hohen Schule zu Altdorf*. Nuremberg, Johann Eberhard Zeh, 1778.

\$1400

8vo, pp. [xvi], 762, [2], with three engravings on two plates within the text, one full page woodcut (p. 649), one woodcut within pagination and four folding large woodcut plates bound at the end; some light foxing; contemporary boards, spine lettered in ink; extremities a little rubbed, but a good copy.

First edition of this detailed account of the art and book treasures of Nuremberg and Altdorf. Murr covers not just the collections held in churches and museums, but also private art collections, natural history cabinets and public and private libraries of these two cities. This includes useful accounts of many collections now dispersed or destroyed, such as the famous Wunderkammer of Paul von Praun (1548-1616) and Johann George Vockamer (1616-93).

In the final chapter Murr describes the city of Altdorf, its university library, medical garden, and the chemical laboratory, as well as the museum of Christoph Jacob Trew, with its magnificent Chinese

book on natural history, acquired by a Russian in Peking in 1742. The account of the book alone extends to 35 pages and includes a facsimile of the Chinese title.

Schwenke, *Adressbuch der Deutschen Bibliotheken*, pp. 281-82 and 116-17; Engelmann p. 712; Pfeiffer 29735.



The Sights of Berlin, with Details of Libraries, Tradesmen and Shops

NICOLAI, Friedrich. *Wegweiser für Fremde und Einheimische durch die königl. Residenzstädte Berlin und Potsdam und die umliegende Gegend*. Berlin, Friedrich Nicolai, 1799.

\$1750

8vo, pp. [xxxii], 261, [4] advertisements, with one folded printed table bound in the text and one engraved map bound at the end; contemporary buff boards, spine ruled in gilt, with gilt-lettered spine label; extremities a

little rubbed, head and tail of spine chipped and some surface wear to boards; a good copy, internally clean and crisp.

First edition thus of this compact guide to the cities of Berlin and Potsdam, both for foreigners and locals, covering the sights and the cities' history, but more importantly their industry and commerce. The publisher Nicolai had published an earlier more comprehensive history of Berlin and Potsdam, entitled *Beschreibung von Berlin*.

A particularly charming section includes information on all manner of practical concerns, such as carriage rentals, coffee houses, restaurants and lodging houses, newsagents, cleaners, lottery ticket sellers etc.; followed by tips for weekend excursions, from local attractions like Charlottenburg to Potsdam, with its Royal attractions.

The large folding engraved map of Berlin is by Carl Ludwig von Oesfeld, and dated 1798.

See Holzmann-Bohatta I, 11918 and Engelmann 340, both later editions, this edition not in Berlin-Bibliographie.

Type Specimen

Printed in Sicily

CARINI. *Saggio di Nuovi Caratteri dello Stabilimento tipografico Carini*. Via Merlo no. 19. Palermo, Carini, 1852.

\$2500

4to, [252 x 200mm], ll. 30 including title page; all specimens printed within decorative borders, recently bound in pink wrappers.

A fine type specimen of the Sicilian printer Carini. Carini clearly took great care to produce a type

specimen that was both useful and illustrative of the type and fleurons he had to offer. He first presents text type, followed by display type and wooden poster type in various sizes. Every page has a decorative border, all different, illustrating the range of borders available. The final section is taken up by vignettes and decorative woodcuts, including a charming one of the horse-drawn carriage.

Rather unusually the text printed in the various type-faces gives an overview of the process of type-setting, printing, the design of title pages etc. and thus includes information on Italian mid-nineteenth century practices.

OCLC records just one copy at Columbia University; no in Jammes.

Author's Copy - Extra-Illustrated

DUVERGER, Eugène. Album typographique de l'Imprimerie royale. Paris, Imprimerie Royale, 1830.

\$4200

Folio (347 x 255mm), ll. 65, most printed on recto only, quite foxed and spotted throughout; with a large number of different printings of sample sheets; with two lines of mss annotations by Duverger; bound in dark green full calf, sides with decoration, joints repaired.

Duverger's copy, extra-illustrated with additional variants of the sample sheets, of the Album Typographique, which was published to commemorate the visit of Isabella II of Spain and Francis, Duke of Cadiz to the Imprimerie Royale. The examples of exotic type-faces, maps, music and engravings, are designed to show the innovations in printing developed by French printers, scholars and cartographers at the time. Normal copies of this book include 32 leaves of examples, this however has



64 sample leaves, including many page and colour proofs.

Included are the dedication to the King and Queen of the Two Sicilies printed in gold, one full-page chromo-lithographed illustration, Chinese script printed on yellow paper and mounted, lithographed map in two states, uncoloured and coloured, one leaf of music printed in blue and brown, six colour-printed xylographic plates after Aimé Chenavar Eugène Duverger (1800-1863) was the head of the Imprimerie Royale, the French Royal Printing Office.

Bibliothèque de Lille, 1622; not in Bigmore & Wyman, Burke, or Jammes.

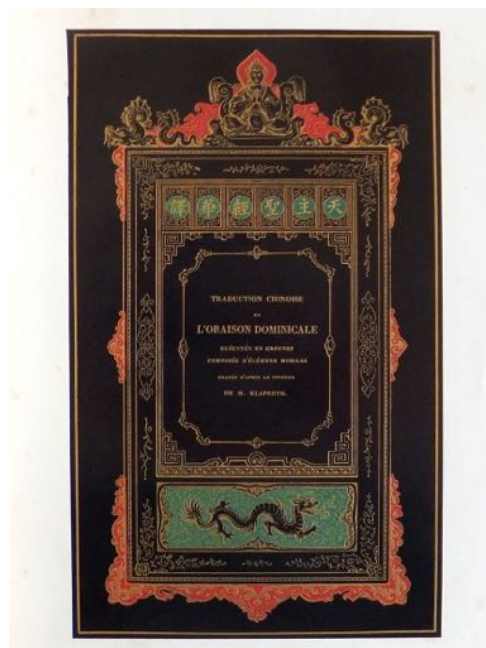
Typographic Tour de Force

GANDO, Nicolas. Epreuve des Caracteres de la Fonderie de Nicolas Gando. Paris, Cloistre Saint Julien le Pauvre, Jacques Guerin, 1745.

\$9750

Small 4to (235 x 180mm), ll. 70, all printed on recto only, within double border (signatures irregular), including general title and 69 specimen leaves, of which 4 double-page, 3 further title pages *Vignettes sur dix corps*, *Recueil d'ornements*, *Ornement en forme de portail de temple* and 1 one large folding plate (310 x 320mm), very clean and crisp, single miniature wormhole to outer margin; discrete repairs to upper outer margin of last third, never anywhere close to text; contemporary full mottled calf, spine gilt in compartments, expert repairs to head and tail of spine; a very attractive copy.

First edition of Gando's first type specimen, prepared some years before he acquired Claude Lamesle's types. With this specimen he clearly went into competition with his contemporaries Fournier and Lamesle, who had both issued type specimen a couple of years earlier. A particularly charming



feature of his specimen are Gando's typographic vignettes and fleurons, displayed in elegant combinations on the relevant title pages, and culminating in a veritable tour de force on the large large folding plate 'Ornement en forme de portail de temple'. This is in fact a calligram of a temple building, utilising ornaments, lines, and fleurons.

The text and display types included are clearly influenced by those of Fournier and Lamesle, arguably justifying Updike's verdict of 'adroit copyists, and very unscrupulous rivals'.

Audin 286; Bigmore & Wyman I, p. 254; Jammes

23; not in Birrell & Garnett or Burke; OCLC:

Columbia, RIT only outside of Europe.

'Our Father' in 123 Languages

KRAUS, Johann Ulrich, ed. Oratio

Dominica 'polyglottos kai

polymorphos' (Greek), nimirum plus Centum

Linguis, Das ist: Das Gebet des Herrn oder

Vater Unser in viel Sprachen und Schreib-

Arten. Augsburg, Johann Ulrich Kraus, and

Johann Christoph Wagner, ca. 1705.

\$4200

Folio, pp. [iv], 22, with four large allegorical engravings (81 x 161 mm) by J.U. Kraus and numerous type specimens, partly engraved; occasional light marginal foxing; gutter margin of D1/2 with old repair, some worming to gutter, and inner joints; contemporary full blind-stamped calf, quite rubbed, with abrasions to lower board; with stamp of Landshut University on the verso of the title together with a deaccession stamp; contemporary ownership inscription to title page of Joscio Abbas.

First and only edition of this very rare type specimen by the Augsburg engravers Johann Ulrich Kraus and



Johann Christoph Wagner - printing the Lord's Prayer in more than one hundred different languages. In all there are 123 examples of different languages and typefaces, amongst them 23 Asian languages, 6 African, 18 eastern European and 3 from America (Mexican, Poconchi, and Virginian). As is noted in the preface, the work was clearly inspired by Benjamin Motte's *Oratio Dominica* (1700), and aims to make this more widely available.

Especially attractive are the large unsigned engravings, in particular one showing putti removing script rolls from shelves and reading them.

Berlin 5338 (under Wagner), Graesse V 32; Thieme-Becker XXI, 441 (Kraus); not in Bigmore & Wyman, St. Bride or Birrell & Garnett; see Gier and Janota (eds.)

Augsburger Buchdruck p. 1258.



POP[P], Bernard. *Proben aus der Schrift- und Stereotypen-Giesserei von Bernard Pop in Trier*. [title on printed boards]. Trier, Pop, CA 1845.

\$3850

4ro, (271 x 189mm), ll. [1] Guss Preis Courant, ll. 26 numbered leaves of type specimen, all printed within border and with running headline 'Proben', all printed on recto only; faint dampstain to lower corner, a few ink stains; pencil scribbles to endpapers and to verso of a number of plates; original printed boards with title to upper board and a small vignette showing a print shop to lower board; extremities rubbed with some surface abrasions to lower board; still a very good copy.

Very rare type specimen of Bernard Pop's type foundry in Trier, Germany. This type specimen is

more comprehensive than the earlier one of 1830. Included on the numbered specimen sheets are 22 black letter types, from text type to poster size, 36 Antiqua and italics, poster types (3), 68 different types of borders, lines, brackets etc (40), tables and figures (2).

Pop's type foundry is recorded since 1834. In 1835 he advertised the publication of a new type specimen, and in 1835 a sample broadside showing borders was published.

See Bigmore & Wyman II, p. 215 (1830); Jolles p. 249 (1835); not in the catalogue of the Börsenverein; not in Birrell & Garnett; not in St. Bride catalogue; F. Bauer, under Trier.

Women

Diversions at the Start of the French Revolution - 24 Almanacs & Ariettes with Erotica bound Back to Front

ALMANAC / ARIETTES. Premier Recueil [- Dix-Neuvième Recueil] d'Ariettes des Opera et autres Chansonse connues, pour la présente année. *with*: Hommage à la Beauté, ou Etrences des Jolies Brunes, Mont Ida, Le Berger. *with*: Le Petit Cadeau, ou Etrences de l'Amitié, Tauride, Oreste e Pylade. *with*: Almanach du Marriage. Paris, Guillaume. *with*: Almanach du Diable, Aux Enfers. *with*: Les Doux Accens, Etrences aux Jolies Voix, Almanach Chantant et très Chantant, Harmonica, Ut, Re, Mi, Fa, Sol. *with*: printed back-to-back: Almanach Cul-a-Tete, ou Etrences a deux faces. Contenant la Description de six espèces de pets. Waquehal, Foire au Base de la Vallée. [Paris], Mont Parnasse, les neufs Seours, 1789. **\$3800**



Twenty-four parts bound in four volumes, 16mo pp. 384, 16 (calendar for 1790); 384, 16 (calendar); 384, 16 (calendar); 384, 16 (calendar); printed throughout with border, typographic decoration and title vignettes and endpieces to each part; bound in green vellum, with gilt-lettered spine labels; contemporary ownership inscription in ink to front free endpaper by the Lieutenant Durier (?) and later bookplate F. Meunie to front pastedown; a charming set.

A charming series of almanacs and opera ariettes on the eve of the French Revolution.

Italian opera was highly fashionable and in great demand in France at the end of the Ancien Regime, as is borne out in this collection of almanacs of ariettes. But in 1789 with the outbreak of the French Revolution more satires and comedy versions were published. Songs were written for specific

occasions and reflected political developments, this is reflected in this collection, where in the *Dix-Neuvième Recueil* Necker and his role in French finance is praised. But when the political situation intensifies there is a striking turn to frivolous entertainment, with a *Hommage a la Beauté*, followed by the *Almanach du Marriage*, and the *Almanach du Diable, Aux Enfers*.

The *Almanach du Marriage* contains a description of the allegorical island of marriage and a 'calendar of marriage', with the months 'empressement' and 'caresse' turning into 'jalousie', 'dispute', 'haine' and eventually 'separation'.

Particularly unusual is the final part in the last volume: *Almanach Cul-a-Tete, ou Etrences a deux faces*. Contenant la Description de six especes de pets. Printed upside down and back-to-back with *Les Doux Accens* a titillating tale evolves, clearly meant to be enjoyed unobserved.

See Grand-Carteret 887 for a different version of the *Almanach Cul-a-Tete*; none of the others recorded.

Women as Changeable as the Moon

[BREGY, Charlotte de.] *La Sphere de la Lune, composée de la tête de la femme*. Par Mademoiselle de B****. Paris, Antoine de Sommaville, 1652.

\$6500

8vo, pp. [xx], 99, [1]; a little browned due to paper quality, small ink burn hole to blank part of final leaf; title page with short fore-margin just like the BL copy; late eighteenth century roan backed paste-paper boards, extremities a little rubbed, else fine.

First edition, very rare of this satirical critique of the nature of women by Charlotte de Bregy (1619 - 1693), lady-in-waiting to Anne of Austria. A

favourite of both the queen and Mazarin, she took part in court entertainment, composed 'Questions d'Amour', and attended the salon of Mlle de Montpesier. She was one of the most talked-about women at court, attracting both flattery and satirical asides in the gazettes.

Starting with the premise of the acknowledged 'lunacy' of women, de Bregy takes every phase of the moon and pillories female foibles and weaknesses in the delicious stylistics of the Grand Siècle.

'However, underlying the fashionable genres she wrote in, we can catch a glimpse of an ironic, even cynical philosophy towards virtue - her own and that of the world in general'. (Evelyne Berriot-Salvadore translated by Susan Pickford <http://www.siefar.org/DictionnaireSIEFAR/SFBregy.html>)

Brunet, Suppl. II 682.; Gay III 1148 (Livre curieux et peu commun sur les femmes. il cherche à prouver que le beau sexe est lunatique, c'est-à-dire sujet aux influences et changements de la lune); not in Cioranescu; OCLC: BL, Harvard, Lyon, Bibliothèque Nationale.

Fanny Hill in French

[CLELAND, John.] *La Fille de Joye*.

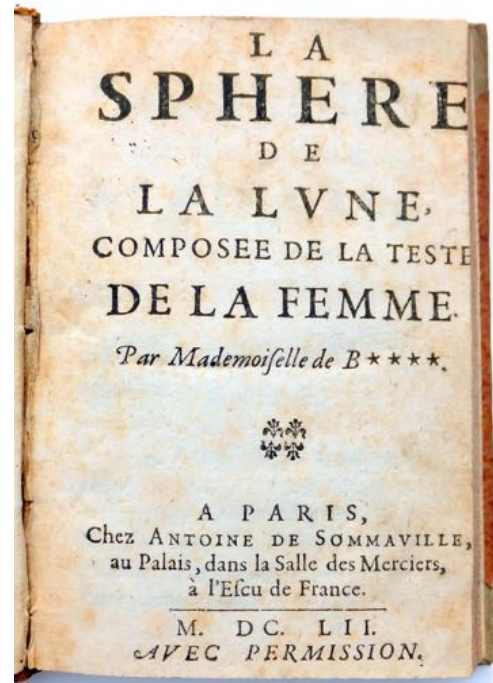
Ouvrage quintessencié de l'Anglois.

Lampsaque [?Paris,], 1760.

\$2500

8vo, pp. [ii] title in red and black with large vignette, 142; contemporary blue wrappers, some dust-soiling, foot of spine chipped, with 10mm section of lower spine torn off, exposing cords; spine lettered in ink.

Second edition of the French translation of John Cleland's *the Woman of Pleasure*. The translation is by Lambert, fils d'un banquier de Paris', but also attributed to Louis Charles Fougeret de Monbron



(Barbier).

Memoirs of a Woman of Pleasure, better known as *Fanny Hill*, was first published in London in 1748. It is generally considered the first original prose pornography, and the first pornography to use the form of the novel' (Foxon), which resulted in it being one of the most prosecuted and banned books in history.

This fictional account of a young woman's unconventional route to middle-class respectability is, in fact, a lively and engaging comic romp through the boudoirs and brothels of Augustan England, with a heroine whose adventures and setbacks never lessen her humanity or her determination to find real love and happiness. Fanny's story offers modern readers sensuality and substance, as well as an unusually frank depiction of love and sex in the eighteenth century.

The rather fitting false imprint Lampsaque refers to the ancient Greek city of Lampsacus, located on the Asiatic shore of the Hellespont, and the chief seat of the worship of Priapus, a god of procreation and fertility.

Barbier II 460; see Foxon, *Libertine Literature in England, 1660-1745*, 1965, p. 45; OCLC: Hamburg and Halle; 1751 edition: Harvard, Yale, BL.