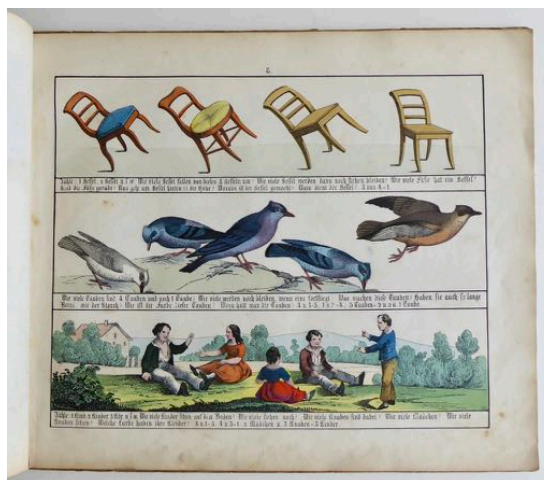


Susanne Schulz-Falster  
RARE BOOKS

# FIRSTS

## virtual book fair



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## ABC & Juvenile

BOHNY, Nicolas. Neues Bilderbuch.  
Anleitung zum Anschauen, Denken,  
Rechnen und Sprechen für Kinder von 2  
1/2 bis 7 Jahren, zum Gebrauche in  
Familien, Kleinkinderschulen,  
Taubstummen-Anstalten und auf der  
ersten Stufe des Elementarunterrichts.  
Stuttgart & Esslingen, Schreiber & Schill,  
[1847]. £3400

Oblong folio (280 x 345mm), pp. 8, with 37  
lithographic plates (36 hand-coloured), publisher's  
stencil colouring to plates; publisher's cloth-backed  
buff boards, with large chromolithographic pictorial  
title illustration; text quite foxed, due to paper stock;  
plates very fresh and colourful; occasionally some  
light marginal foxing; cloth-spine a little frayed.

First edition, very rare, of this classic illustrated  
children's primer, anticipating the work of  
Froebel with innovative instruction under the  
guise of entertainment. The hand-coloured  
plates are prefaced by an introduction on how  
to use the book. To help with numeracy Bohny  
decided to arrange his illustrations not in the  
more common form of scenes, but by depicting  
individual items, people, plants, animals or  
household goods, designed to appeal to small  
children. A wealth of material is presented in  
charming detail, and aims to teach children  
basic concepts of form, number and  
comparison.

The hand-coloured plates are divided into  
separate panels (mostly three). Each horizontal  
strip contains a number of illustrations



together with questions or commentaries, to  
encourage the child to examine the images  
more closely. They are asked to count the  
objects or animals, name individual items,  
explain their use etc.

The Basel pedagogue Nicolas Bohny (1815 -  
1856) who saw himself in the tradition of  
Pestalozzi is justly famous for this work with its  
pictorial lessons on form, comparison, and  
number, for children under seven years of age.  
It is regarded as one of the first examples of  
teaching Mengenlehre or set theory to children.  
The work was frequently reprinted and  
translated into English.

Mark Twain actually refers to the book in his  
notebook during 1878/79, when he spent most  
of his time in Germany and wrote 'The Awful  
German Language'. One of his examples of the  
illogical gender assignments of German nouns  
comes from Bohny's primer.

Rümann, Kinderbücher 53; Stuck Villa II, 15;  
Pressler, image 42; Wegehaupt III, 381; Annotierte  
Bibliographie der Schweizer Kinder- und  
Jugendliteratur 342 (p. 70); HKJL 180

*Entirely Engraved & Hand-coloured*

HOFFMANN, Wenzl. Neues ABC Buch in  
Bruchstücken für die Jugend  
herausgegeben. Prague, Wenzl Hoffmann,  
[ca. 1820]. £4200

4to, (195 x160mm), engraved title and 22  
unnumbered engraved plates, with in total 64 hand-  
coloured engravings, partly heightened with  
albumen, captions in German, French, Latin, Italian  
and Czech; contemporary marbled wrappers; some  
browning and slight discolouration, due to paper

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stock, repaired tear to plate 10; with vivid and fresh colouring; a very attractive primer.

A charming and exceptionally rare multi-lingual primer with gorgeous hand-coloured and partly albumen heightened engravings, depicting mostly animals, flowers, fruits and plants. 'A' for Affe (chimp), 'H' for Hund (dog), 'P' for parrot, or 'T' for turkey, to 'K' for Kurbis (pumpkin) or 'Q' for quince. The captions are in German, French, Latin, Italian and Czech.

A full page is devoted to each letter of the alphabet (with the exception of I/J, V/W, X/Z), and the letter is printed at the top of the page in Fraktur and Latin typography and a number of different forms. Three images are used to illustrate each letter, many depicting animals, natural phenomena or people within their surroundings with suggestive colouring.

The printing permission of the Metternich censors is incorporated in the title engraving (mit Genehmigung der k.k. Censur / No 111). The artist and engraver Wenz Hoffmann (1788-1850) issued at least two other primers, equally rare.

Not found in OCLC or KVK; this work not in the usual bibliographies, see Teistler 737 (ca 1810) and 1076 (1827), for Hoffmann's other primers.

#### *Forty Charming Aquatint Plates*

[BOOK OF TRADES - ANON.] *Gallerie der vorzüglichsten Künste und Handwerke. Neue verbesserte Auflage*  
Zürich, Trachsler, 1827. £2000

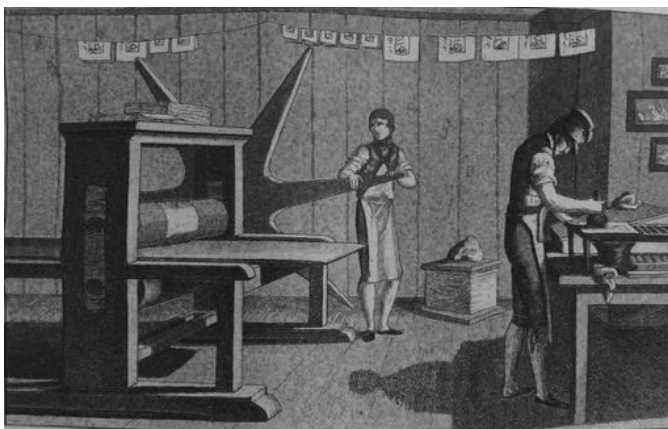


Oblong 8vo (110 x 157mm), pp. 186, [2], [3] advertisements, with 40 aquatint plates (probably after Johannes Senn); contemporary marbled boards, spine with gilt-lettered label; extremities rubbed, head and tail of spine chipped; a very clean and crisp copy.

Revised edition (first 1804/5) of this uncommon Swiss guide to trades and professions with charming and unusual illustrations. The fine aquatints, similar to Geissler's, depict workshop scenes in alphabetical order. They are designed to introduce the young readers to different trades and professions. Included are an apothecary's shop, with a crocodile suspended above the counter, a bakery, a sculptor surrounded by large statues, a bookbinder and printer, but also a blacksmith, a painter, and a bricklayer, etc. All the illustrations include a number of artisans or professionals engaging in their work, within their workshop and surrounded by tools, equipment or customers.

The unsigned plates are attributed to the Swiss artist and illustrator Johannes Senn (1780 - 1861), who studied in Copenhagen before returning to Switzerland. This would also explain the Danish translation published in 1814. The author of the informative text which combines historical information with an insight into working practices and guild information has remained anonymous.

Wegehaupt I, 703; Seebass I 697; Kraut, *Die Jugendbücher in der der deutschen Schweiz bis 1850*, 1945, 68.0; OCLC: apparently no copy of the first edition outside of Germany.



National Dress

MILLS, Alfred. *Costumes of different Nations, in Miniature*, from drawings by Alfred Mills with descriptions. London, Darton, Harvey & Darton, 1814.

£480

24mo (63 x 60mm), pp. 96 with ll. 47 of engraved plates; contemporary dark green roan, neatly rebacked; a very good copy with early ownership inscription of Maria Frances Pratt to front paste-down.

A delightful miniature children's book, giving an introduction to the different nations and countries of the world, by depicting its people in national dress accompanied by information on the respective country. This is the second edition, the first was published in 1811.

The nations are sorted by geography, beginning with the north of Europe and Asia, followed by Russia & Tartary; Turkey, Persia & Egypt; Africa; East India; China; Americas; and ending with the inhabitants of the South Seas.

The charming illustrations show people either at work or at play, an African is sending his slave up a palm tree, a Negro girl is studying the game of ouri, a Chinese man with rats and puppies for sale. Captain Cook makes an appearance on his visit to Tahiti and the Otaheitee.

The Highlander of Scotland is described as wearing a 'close vest, and a short, full petticoat, that leaves the knees bare'.

Darton G647 (2); Moon 541 (2), Osborne p. 187.



*The Alphabet in Pictograms*

[ABC. - CASTOR, J.J.] *Alphabet des alphabets, 600 sujets variés*. Paris, M. Martinet, (imp. Godard), [ca. 1855].

£3800

Folio (338 x 255mm), ll. [21], colour lithography, title page and 20 chromo lithography leaves, each devoted to illustrating one letter of the alphabet, with 26 images per page; original cloth-backed red blind-pressed paper boards, gilt lettering to upper board; extremities a little chipped but a very good copy.

A charming ABC book, illustrating all the letters of the alphabet with 'telling' words. Each leaf has the letter to be illustrated in the centre of the top row, sometimes in the form of a decorated transition type face, followed by twenty-five smaller illustrations in five rows, with the illustrated terms printed below. The illustrations used are of both simple items and more complicated concepts, which suggests the book was not meant exclusively for small children.

Gumuchian 29; OCLC: Princeton; Minnesota; Bibliothèque Nationale; Lyon (1864?); not in Children's World of Learning.

STOY, Johann Sigmund. *Bilder-Akademie fur die Jugend.*] Plate selection for the section 'fables'. Nurnberg, the author, 1784. £750

Oblong 4to, 14 cards (168x248mm), with elaborate engraved frames printed in sanguine, four frames per card, each with image from the fables section of Stoy's *Bilder Akademie* pasted on; 48 engraved images in all (52x92mm); housed in a custom-made slipcase; edges a little discoloured, corners bumped.

Attractive and very rare set of plates for the Fables section of Stoy's *Bilder-Akademie fur die Jugend*. Johann Sigmund Stoy was a keen adherent to the visual method of teaching children, which had been first introduced by Comenius, and been revived in Basedow's *Elementarwerk*, with illustrations after Chodowiecki. His *Bilder-Akademie* provided a virtual picture encyclopaedia for the young, with a folio volume of fifty-two copperplate engravings and two 8vo text volumes. The layout of the original plates was unusual. Each plate had a large central image, generally taken from the Bible, surrounded by related imagery from eight other disciplines, such as morals, art, mechanics, science, trades & professions, fables or popular tales.

Here on these cards all the illustrations for the subject of fables have been combined for more intensive study. Similar series were presumably produced for the other subjects too.

Stoy suggested that some sets of engravings should be 'cut up according to subject' (*Allgemeine Bibliothek* 1782, p. 464), with the resulting individual prints to be glued onto cardboard.

See Wegehaupt I, 2096; see Anke te Heesen, *The World in a Box*, 2002.



## Cooking & Gastronomy

### *Coffee, Chocolate & Gelato*

[TOZZI, Luca.] *Virtu del caffè bevanda la piu salutaria, e men conosciuta, introdotta nuovamente nell'Italia. Con un breve trattato della cioccolata, dell'erba the, e del ribes sorbetto arabico, ed in fine i benefzj delle fresche bevande, e le utilità, che seco porta il bever in ghiaccio.* Venice, Leonardo Pittoni, 1716.

£1800

Tall 12mo (160 x 92mm), pp. 68, including fine engraved frontispiece, [4] publisher's catalogue; uncut in carta rustica; a very good copy.

First edition, very rare, of this early treatise on coffee, tea, chocolate and ice cream, in particular sorbetti, recently introduced to Venice. The attractive frontispiece illustrates the interior of an Italian coffee-house, with three gentlemen standing at a bar.

The first part on coffee copies much of the information from Naironi and especially Domenico Magri's account published under same title 'Virtu del Caffè' in 1671. Magri had been the first to describe how coffee was made, by first roasting it, then crushing it in a mortar and turn it into powder, before brewing it. Magri praised the Turks for being the most expert creators of this concoction, and after its original medicinal use, coffee was now seen as a remedy.

The sections on tea, coca & chocolate and especially ice ream and sorbetti are Tozzi's

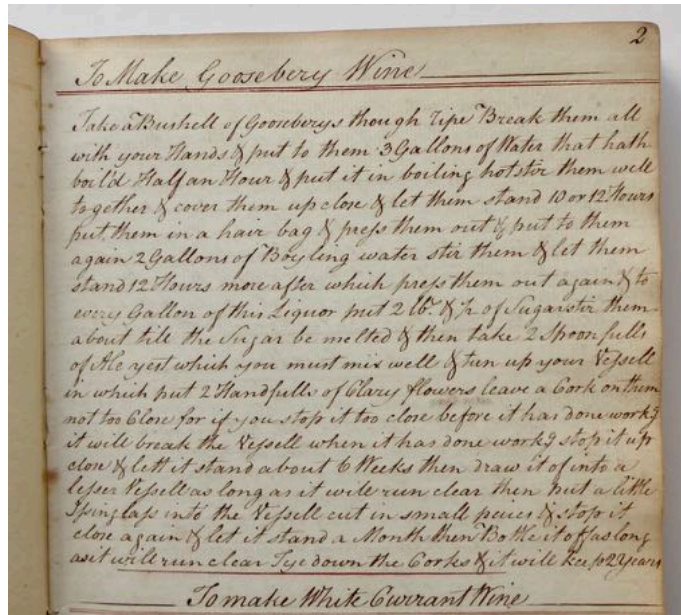
original work, albeit also based on earlier authorities. He describes the origin of the coca bean and its preparation in both hot and cold drink and chocolate bars.

Particularly appealing is the final part on sorbetto and ice cream, and the benefits of cold drink. Refrigeration was achieved by storing snow and ice in cellars, and later with the help of salpêtre. Both ice cream and frozen juices became highly popular in Venice, and their health benefits were stressed.

Luca Tozzi (1633-1717) was an Italian physician and botanist (Pritzel 9433). He first studied humanities in Naples before embarking on the study of medicine and graduating at the age of 21. In 1678 he became the head of the medical faculty at Naples university. He later succeeded Marcello Malpighi as physician to Pope Innocent XII.

The Venetian publisher and printer Leonardo Pittoni was instrumental in providing Venice with a 'window' to the East, a Finestra d'Oriente. This was one of his last publications. He mainly acted as a populariser, but without neglecting good standards of book production. The four page publisher's catalogue at the end lists some of his publications, including a curious work on funeral orations for animals, a number of guides to gambling and card games, treatises on tobacco or coffee, and guides to fortune telling.

Hühnersdorff/Hasenkamp II, S. 1498; Mueller p. 213 (under Virtu); Westbury p. 223; Paleari Henssler, 759, without identifying the author; OCLC: Yale, Harvard; a second edition was published in 1745.



### *Eighteenth-Century Cookbook*

[COOKERY.] Cook Book,  
manuscript in ink. n.p., 1745 - 1775.  
£2800

A fine manuscript household book (200 x 162mm), pp. 218, ca 120 used, first section tabulated with index; written in ink in an easily legible hand; original vellum covered boards; in very good condition; with manuscript inscription John Cowburn, Nov 27, [17]45; and later engraved armorial book plate of Digby Sheffield Neave to front pastedown.

A detailed eighteenth-century manuscript household book, in excellent condition.

The first section is given over to instructions for the making of wines, including gooseberry, white currant,

cowslip, elder, ginger, and lemon. Special preparations include 'Elderflower wine like Fontiniack', 'Metheglin' a spiced Welsh mead, and various iterations of 'Shrub', the fruit drink based on rum or brandy which was hugely popular in the seventeenth and eighteenth centuries.

The recipes which follow are fascinating, providing clear directions on essential techniques such as how to 'flask a calves head', 'roast a pike', 'make a quaking pudding', 'collar a pigg', and prepare various 'soops', including Pease pottage and Scotch collops.

Many of the ingredients and dishes are familiar—'Blanche mange' and 'Marmalet'—both appear, but several have faded from our culinary lexicon, such as 'Hartshorn Flummery'—a starchy set dessert made with shavings from deer antlers.

The seasonal nature of food and the need for various forms of preservation loom large, with pickling techniques for ingredients as varied as oysters, mackerel, kidney beans, samphire, walnuts, and pigeons. There are instructions to stew and preserve summer crops such as cucumbers, and a host of seed and millet cakes, jams, jellies, and cheese cakes.

The volume has an alphabetical tabulated index giving pagination for the recipes which follow. Two hands are discernible, and the formal presentation suggests this may be the work of a cook or housekeeper for a large residence, or was handed down within a family. A fascinating survival, with a wealth of information and recipes, this attests to the variety of ingredients available and meals produced in an eighteenth-century British country kitchen.

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#### *Pâtisserie*

[COOKERY - PIDERMAN.] Catalogo degli Articoli di Confetteria e Pasticceria che si fabbricano nel Negozio di G. Piderman e C.a, vicino Piazza Castello, in Torino. Turin, Chirio and Abina, n.d., ca 1830.

£550

8vo, pp. 20; original printed brown wrappers, title within typographic border, tear to head of wrapper.

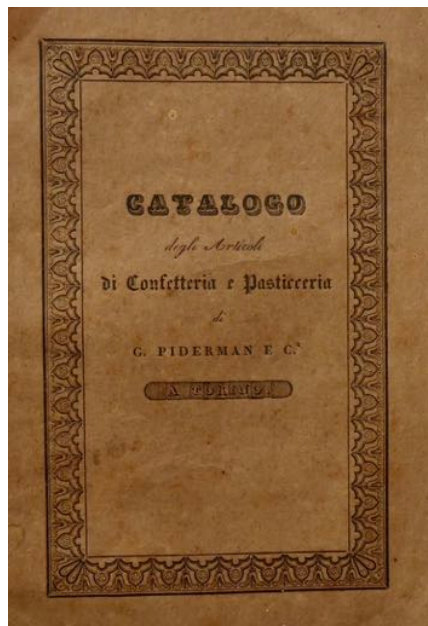
A fine catalogue of the full range of confectionary and patisserie available from the shop of G. Piderman in Turin. Piderman had taken over the patisserie Palioppi e Comp., of originally Swiss origin and with this publication aims to assure his customers that he will continue to produce the full range of patisserie, delivered on time, and with the expected quality.

The range of his offerings includes a variety of dragee candy in various flavours, confectionary, jams, quince cheese, marrons glacées, marzipan, candied fruit; as well as syrups and liqueurs. A special section is devoted to chocolate, caramel and various types of sugar. Foreign imports include Mostarda di Cremona, Maille mustard, and various flavoured waters.

#### *In Parts*

CRICO, Lorenzo. Egloghe Rusticali. Treviso, Giulio Trento 1794. £660

Six parts, 4to, consecutively paginated pp. 152; individual titles 'I Gelsi', 'I Bacchi da Seta', 'La



Canape', 'Il Maiz', 'Il Frumento', 'Le viti', printed within typographic border; individual parts bound in the original publisher's printed pale blue wrappers, repair to foremargin of wrappers of part II, else very clean and crisp, partly uncut and unopened; a fine set.

First edition of this finely printed collection of 'culinary' and agricultural poems, all in the form of a dialogue with the intent of providing popular education. While the first part is more poetic, the relevant scientific or agricultural information is contained in the footnotes at the end. The individual parts, which all correspond to a month of the year, deal with mulberries, silk worms, hemp, wheat, maize and turkish millet, and finally wine and especially the treatment of vines.

Lorenzo Crico (1764-1835), a Italian cleric and educator, wrote numerous agricultural treatises in dialogue form. B.IN.G, II, 1584, ; OCLC: Lyon, Bibliothèque Nationale.



## ECONOMICS, LAW & COINAGE

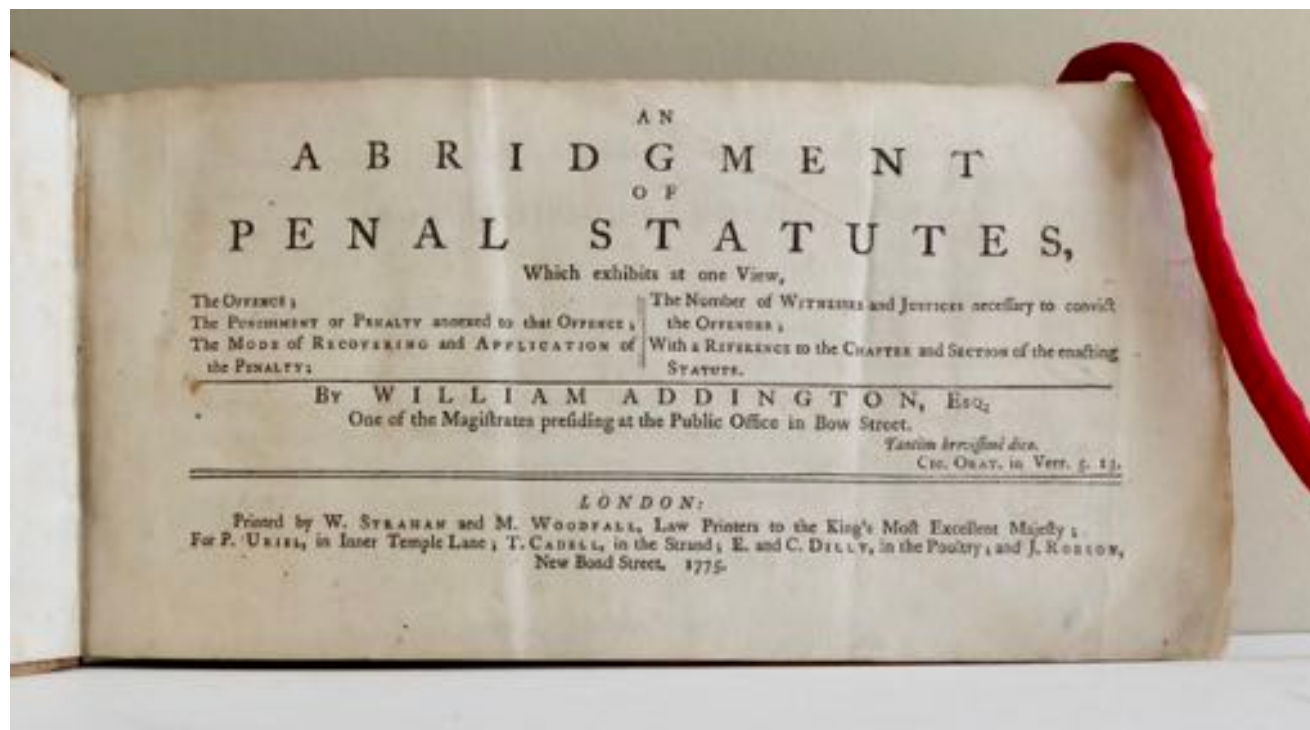
*The Criminal Lawyer's Desk Manual*  
[ADDINGTON, William, Sir.] An Abridgement of penal statutes, which exhibits at one view, the Offence; The Punishment or Penalty annexed to that Offence; the Mode of Recovering and Application of the Penalty; the Number of Witnesses and Justices necessary to convict the Offender; With a Reference to the Chapter and Section of the enacting Statute. London, W. Strahan and M. Woodfall, 1775. £1000

Oblong 4to, (134 x 272mm), pp. viii, 558, [38] index; original half calf over marbled boards; spine in compartments, head and tail of spine chipped, corners rubbed; binding worn, but sound; early ownership inscription by H.L. Brown to front free endpaper and note to front pastedown: October ye 23d 1776. Put into the long pond, by the Temple, 58 brace of carp, & five brace of tench. Into the square pond, seven brace of carp.

First edition of this remarkable tour-de-force, a painstaking classification and tabulation of criminal law and handy desk manual for the criminal lawyer.

Sir William Addington was 'one of the magistrates presiding at the Public Office in Bow Street'. The work is dedicated to Sir John Fielding, his celebrated but controversial magistrate colleague.

This book contains near four thousand different articles, to which are prefixed several



observations for the proper exposition of the statutes; and, as a farther improvement to it, great pains have been taken in collecting all matters on the same subject under their proper heads, and in adding at the end a very correct and complete index of the whole, with some references to those excellent reports of Sir James Burrow, on particular cases relative to the conduct of magistrates.

This manual proved popular and further enlarged editions followed.

Sweet & Maxwell I, p. 358; ESTC t89162, outside of the UK: Harvard, Princeton, National Library of Australia.

### *First Illustrated Trade Directory*

BISSET, James. A Poetic Survey round Birmingham: with a brief description of the different Curiosities and Manufactories of the place. Intended as a Guide to Strangers. Accompanied by a magnificent Directory. Birmingham, Swinney & Hawkins, 1800. £1800

8vo, (228 x 146) frontispiece map, pp. viii, [9]-62, [2], with 27 engraved emblematic plates, in all 28 engraved plates; a.e.g.; Royal paper copy on heavy wove paper watermarked Whatman 1794; original publisher's presentation binding, decorated dark maroon straight grain morocco with gilt tooling to sides and spine, and oval green morocco inlaid title

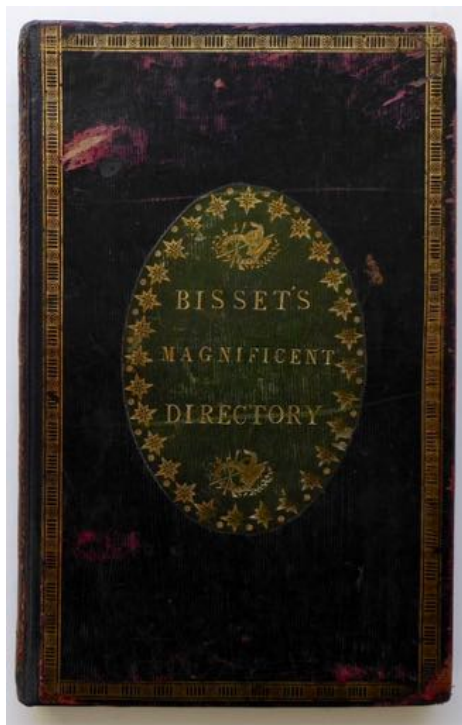




decorated with stars; extremities rubbed, but still a very nice copy.

First edition of one of the earliest illustrated trade directories. On the finely engraved plates, Bisset lists more than three hundred merchants, bankers, tradesmen and manufacturers operating in and around Birmingham. Manufacturers are grouped together by trade, with illustrations of the most prominent factories or industrial tools in the background. The letterpress section contains Bisset's poetry which takes the reader on an enthusiastic tour of the city, with the express purpose of attracting visitors and trade to the city of Birmingham.

The advertisement bound at the end indicates that manufacturers and tradesmen

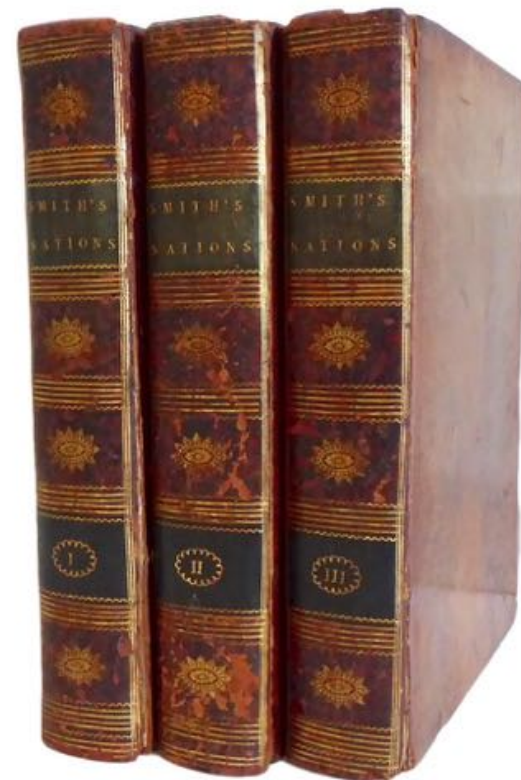


were invited to subsidize its production by paying either for a single line mention or for half page and full page display advertisements. Thus the overall cost of the directory was kept low.

ESTC t143270; Johnson 96; Norton 716.

### *Wealth of Nations*

SMITH, Adam. An Inquiry into the Nature and Causes of the Wealth of Nations. London, A. Strahan and T. Cadell, 1793.  
£2000



Three volumes, 8vo, pp. xii, 499, [1]; [ii], vi, 518, [5] appendix; vii, [1] blank, 465, [1] blank, [49] index, [1] advertisements; with all three half-titles; attractively bound in contemporary full tree calf, joints a little rubbed and small chip at head of spine; a clean and crisp set.

An attractive eighteenth-century edition of *The Wealth of Nations*, the first and greatest classic of modern economic thought (PMM). *The Wealth of Nations* did more than any other book on economics in the West to create the subject of political economy and to develop it into an autonomous discipline. It was the 'first

major expression of the freedom of the individual'. It developed the theory of laissez-faire and the right of individuals and states to carry on their economic activity unimpeded.

Goldsmiths'-Kress 15565; ESTC t95380; Vanderblue p. 4.

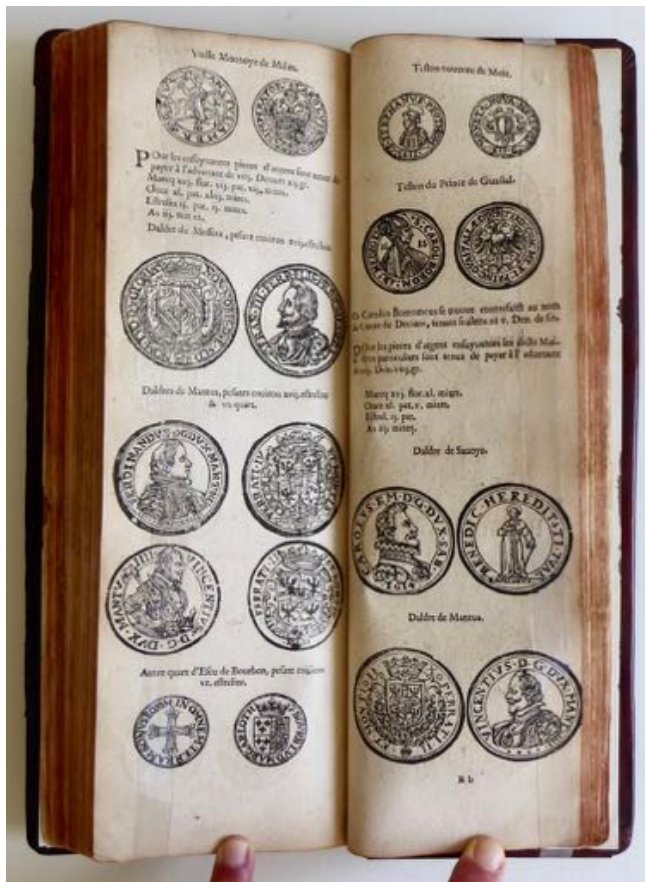
*Moneychanger's Manual*

[VERDUSSEN, Jerome.] Ordonnance et instruction selon laquelle se doibuent conduire & regler doresenauant les changeurs ou collecteurs des pieces d'or & d'argent deffendues, rognées, legieres ou trop vsées, & moiennant ce declairees, & reputées pour billon, à ce commis & fermentez, pour estre liurées és monnoyes de sa Maiesté. Anvers, Verdussen, 1633.

£2800

Tall 4to, (310 x 95mm), pp. 248 including half title, with 3370 woodcut figures of the obverses and reverses of contemporary European coins; large armorial woodcut on title, a few leaves with marginal dampstaining, paper fault to margin of K1, not touching any text or image; original half calf, worn and repaired, endpapers replaced; still a good crisp copy.

First edition in French of this comprehensive moneychanger's manual, printed in a distinctive and oversized tall oblong format as a handy reference tool. 1685 coins are depicted on the presumably full sized woodcut illustrations (these range in size from 20mm to 40mm in diameter), with indication of their value and prescribed weights. This comprehensive guide to coins in circulation at the beginning of the seventeenth century was



published in Dutch the same year. The guide was designed to be used by bankers, money changers and merchants as a handy guide to the the prolific local coinages which were issued by most electorates, city states, bishoprics and kingdoms in Europe, and even includes a Mexican Real.

Lipsius, Bibliotheca Numaria, 1801, p. 298 for Dutch language edition of the same year.

*Utopian Socialism*

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

£3000

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

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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. He imagined a social structure embodied in the Phalanstère, a combination of 'phalanx' and 'monastery' where the inhabitants would live in beautiful rural settings away from urban misery, organised into 'series passionelles' composed of like-minded members. Tasks would be divided according to these temperaments, but personal property and distinctions based on talent or wealth could continue to exist.

'Fourier is distinctive in the generous, indulgent, and epicurean, rather than Spartan or stoical emphasis, given in his vision of the future and of human nature. In Fourier's phalanstères, work, as well as the rest of life, was to be organized according to the grand psychological principle... of 'passionate attraction' whereby the passions rather than reason were to be harnessed to ensure the maximum gratification of sexual, social, and other instinctual desires, and the commensurability of aptitudes with socially necessary labor.... Labor itself would be organized according to the principle of 'attractive association' in 'compound groups' with the aim being that 'attractive labor' would make work as free, and as interesting as possible.' (see Schaer p. 209).

This is the first published version of his Utopian system, published anonymously in Lyon (using the false address of Leipzig) in 1808. The subtitle announced that this was merely a 'prospectus and announcement of a discovery'. Fourierism, which reconciled reason



and passion, won a widespread following despite the failed phalanstère experiment. This 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.

## Satire

### *Regency England*

ATKINSON, John Augustus. *Sixteen Scenes taken from The Miseries of human Life. By one of the wretched.* London, W. Miller, 1807. £1450

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; preserved in a blue cloth drop-back box.

First edition of a fine series of satirical aquatints depicting humorous 'miseries of human life' encountered in all manner of situations. Irritations and mishaps of city and country life are depicted and give a wonderful glimpse of Regency England. Atkinson's volume of plates is 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 (see A. Kremers and E. Reich, *Loyal Subversion? Caricatures from the Personal Union between England and Hanover*, p. 165).

Abbey, Life 259; Prideaux; Tooley 89.



### *Anti-Religious Lampoon*

[ANON.] *Renversement de la Morale chretienne par les desordres du Monachisme. Enrichi de Figures. Premiere Partie.* [all published.] On les vend en Hollande, chez le Marchands Libraires & Imagers. Avec Privilege d'Innocent XI. *Omstootinge der christelyke Zeden. Door de wan-schik ongeregelheden der Moniken.* Holland [Switzerland, n.p.], ca. 1780. £1400

4to, folding engraved frontispiece after de Hooghe, pp. [iv], 20, 111, [1] blank, 50 full-page engraved plates, all within double border; title page a little foxed, else clean and crisp; nineteenth-century marbled boards by Bradel, spine label.



Rare Swiss retake of a vicious satire on the excesses of the clergy, based on a late seventeenth century publication of the same title, attributed to Cornelis Dusart - a series of twenty-five striking mezzotints, showing priests and monks engaging in unsuitable behaviour, from gambling, to drinking to excess, gluttony and engaging in flirtation.

These satirical prints were popular and frequently reprinted, and are here imitated in a late eighteenth century version. The first twenty-five plates are prefaced by explanatory text in French and Dutch, the second twenty-five just by French verse.

The second series is even more vicious than the

first, depicting clerics with fox-like cunning, ready to cut a purse and appropriate money etc. They are listed under headings such as the Insatiable, the Cunning, the Seditious, the Idolator, the Superstitious, etc.

The plates clearly correspond thematically to the originals, but there is no attempt to copy them; whereas the earlier plates were circular, with head and shoulder portraits of the clergy, these are full-length cartoon-like caricatures.

Brunet IV, 52 (suggests Swiss printing); OCLC records copies at Columbia, BL, Lille, Nuremberg and Munich only.

## Illustrated

### *The Augsburg Book of Nobles and their Coats of Arms*

[MAIR, Paul Hector.] Geschlechter-Buch: Darinn Der löblichen Kayserlichen Reichs Statt Augspurg so vor Fünffhundert und mehr Jahren hero, daselbst gewohnet, und biß auff Acht abgestorben, auch deren so an der Abgestorbenen statt eingenommen und erhöht worden seyn. Deßgleichen mit was Personen die Röm. Käy. May. etc. am dritten Augusti, im M.D.XLVIII. Jahre, ein Neu-Regiment, von Rath und Gericht, auch alle Empter besetzt hat. Sampt eines jeden Geschlechts Wapen Zeichn Schilt und Helm auch Ankunfft und Herkommen alles mit kunstlichen Figuren



angezeigt und alles Kunstliebhabern jetzt von neuem wieder umb an Tag gegeben. Frankfurt, Johann Wilhelm Ammon and Wilhelm Serlin, [Nikolaus Kuchenbecker], 1661. £4400

Folio (305x190mm), pp. [ii], 162, [1] imprint, [1] blank, with large title woodcut, woodcut border after Jost Amman to part two and 156 full page woodcuts mostly by Jost Amman, final nearly full page woodcut printer's mark; very clean and crisp, insignificant paper fault to lower margin of C4, L2 and O1 and very occasional light spotting; woodcut border to part II with small fault; bound in contemporary purple velvet, spine a little sunned, but a very nice copy indeed, printed on thick paper and with strong impressions; front pastedown with inscription J.V.C.I. - B.H.Z.S. 1663 in ink.

A stunning series of woodcuts of Augsburg's patricians dressed in armour by Jost Amman. The work was first published in 1538 (then 1550 and 1580). This Geschlechterbuch, a genealogical book includes lifelike full-length portraits of the representatives of the noble families of Augsburg in armour, with their escutcheons and coats of arms. The family name is listed above. The work is in three parts, covering the Patrician families by seniority, resulting in a number of woodcuts being repeated.

The figures in full armour have strikingly expressive faces, some strike a combative posture, with lance or rapier at the ready, others seem more relaxed, as if meeting for a chat. Most face forward or sideways, others are viewed from behind, giving a particularly good view of the intricate armoured back plates, leg

protectors and helmets. Nearly all wear sallets with visors, some with long tails and nearly all with decorative plumes on top. In each case the escutcheon, the shield on which the coat of arms is displayed, has a prominent position and is itself decorated with plumes, figures or further, or further elements from the coat of arms.

All the important families of Augsburg are represented, including of course, the Fuggers.

The city of Augsburg, one of Germany's oldest cities, is located in the southwest Bavaria, on the north-south trade routes to Italy. Founded as a Roman settlement in the reign of Emperor Augustus in 15 BC, the city in the 15th and 16th centuries was a prosperous manufacturing centre and home to the great banking houses of Fugger and Welser. This resulted in a vibrant, diverse and important artistic community, with an established tradition in the printing and metalworking industries. During the reign of the Holy Roman Emperor Maximilian I (1493-1519) Augsburg became the location on an Imperial Diet and the center from which the emperor organised all of his print and armour commissions. Augsburg's artists benefited from the patronage of the Habsburg court.

VD17 39:129077D; Bartsch IX, 191, 11; Becker 104, 29; Lipperheide Rc 6; Nagler, Monogrammisten II, 818; see VD16 M 364ff; Van Berchem 325.



*Venetian Carnival Masquerades*

BERTELLI, Francesco. *Il carnevale italiano mascherato, que si veggono in figura vari inuentione de capritii Fra[nces]co Bert[ell]i for. [Venice], [n.p.] 1642.*  
£15,000

8vo, (144x96mm), ll. 24 engraved plates (platemark ca. 112x84mm), including title-page; one plate with trimmed plate mark, occasionally a little dust-soiled lower outer margins, else clean and with good margins; elegantly bound in later full green crushed morocco, spine in compartments, lettered in gilt, gilt doublures; a fine copy.

First edition, very rare, of this stunning

series of engravings devoted exclusively to the costumes and masquerades of the Venetian carnevale. Two medieval traditions combined, the religious festival of Carnevale, the period of indulgence before Lent and the *Commedia dell'Arte* theatre. Masks were meant break down the barriers between the classes, and allowed satire and criticism. The

disguises were both stereotypes such as the 'wild man' or the demon, or caricatures of characters of everyday life, peasants, poets, doctors or musicians.

The costumed Venetians are presented in theatrical poses, many with musical instruments, such as lute, flute, violin or guitars; some engage in acrobatics or dance. Francesco Bertelli was a writer, editor and typographer in Padua in the first half of the seventeenth century. Some of the plates were copied from his his father Pietro's *Pietro's Diversarum nationum habitus* (1589).

There required number of plates varies , the Getty copy, Colas and Lipperheide all list 24 plates, as does this. Apparently there is a copy at the Correr museum in Venice, which has 28 .

## Susanne Schulz-Falster

### RARE BOOKS

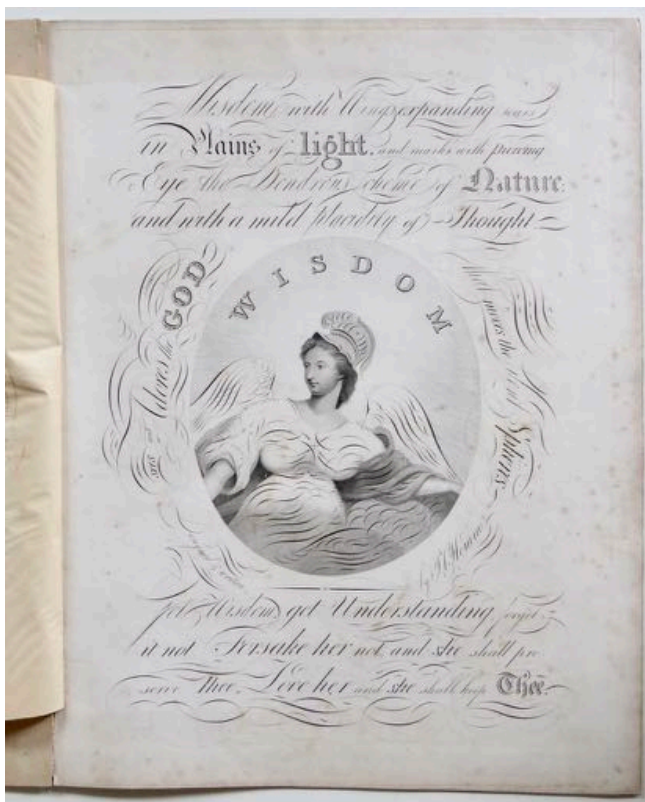
#### *Portraits & Penmanship*

HEMM, J[ohann] P[eck]. [Scriptural Designs in Penmanship] with: Prospectus of J.P. Hemm's Splendid Scriptural Designs in Penmanship. [London, n.p., 1836]. £1200

Large folio (550 x 430mm), prospectus folio (445 x 285mm) ll. 2, first blank, second subscription details, with subscribers list on verso, 6 large engraved allegorical plates (550 x 430mm), with stipple engraved facial features or limbs, completed with calligraphic flourishes; tear to upper margin of final plate, touching image; faint marginal spotting; contemporary cloth-backed limp boards.

A fine calligraphy album employing an idiosyncratic combination of stipple engraved 'portraits', with the clothing, surroundings, and name formed from a linked swirl of calligraphic pen strokes and 'striking'. Hemm's Scriptural Designs combine religious or spiritual with artistic appeal. Under headings such as 'wisdom', 'peace', 'Our Father', 'Virgin' and finally John Wesley artistic stipple engraved portraits are embellished with calligraphic pen strokes.

The prospectus: 'J. P. Hemm has in these designs shown in what manner the splendid and beautiful may be combined together in the art of writing and stippling with the pen; the effect of light and shadow in the Portraits being effected by the delicately repeated dots of the pen, which, in regard to softness and relief, is allowed to produce more real effect than can be produced by the broad wash of the brush'. The prospectus gives the price: 4s per page, and on the verso the list of some two hundred



subscribers, including the Royal family.

J.P. Hemm was a calligrapher active in the post-Regency era. He was a Master of the Ladies School (Castle Gate, Nottingham) and the Writing Master to the Free Grammar School, Nottingham. His best known work in this style was his Portraits in Penmanship of the Royal Family, published in 1831. He was a perfect representative of the taste of his time, when calligraphy/writing and drawing were regarded as 'sister arts'. (see Gerard Curtis, Visual Words: Art and the Material Book in Victorian England, 2002).

OCLC lists just two copies at the BL.

#### *Woman Artist - Augsburg Costume and Prague City Cries*

[ROHBAUSCH, Helena Regina.]  
Sammlung Augspurgischer Kleider, Trachten. Collection de divers habits, usités dans la Ville d'Augsbourg; within an album of Costume plates. Augsburg, Johann Michael Motz, n.d. [ca 1757].

£9,000

Fine album of costume plates (album 192 x 250mm), including a complete run of Rohbausch's *Sammlung Augspurgischer Kleider*, finely hand-coloured and heightened in gilt (150x100mm), faint glue traces in corner, two plates with some marginal discolouring; 26 plates of Bohemian costume, printed by F. K. Wolf in Prague, (plate mark 117 x 66mm) and 30 plates mostly from König's *Neue Sammlung von Schweizertrachten* (144 x 96mm); some German city views and 10 military plates; plates mounted in late 18th century album, red roan, flat spine and sides with gilt decoration, extremities

# Susanne Schulz-Falster

## RARE BOOKS

rubbed and upper hinge starting; from the library of the collector of costume books Louis Becker whose books were sold at auction in 1954.

A lovingly-compiled and fascinating album of costume plates, including the fine and very rare only published work by 18th-century female engraver Helena Regina Rohbausch.

This album is full of interesting images, but the engravings by Rohbausch are particularly superb, and show in great detail the kind of costumes to be found in Augsburg in this period. Sartorial distinctions are made between private life, social functions, and churchgoing. She brilliantly captures richness and detail in both the fabrics and the style of dress.

Rohbausch represents different classes of society and functions: elegant bridal wear, the dress of city burghers, patrician churchgoing outfits (for both Catholics and Protestants), funerary and celebratory dress. The colouring is particularly remarkable; different fabrics are rendered with a tactile quality, which has been further enhanced with gilt and albumen. The engravings have been closely observed from life, by a talented female artist who lived in this community. Helena Regina Rohbausch (1735-1769) was the daughter of the miniaturist and art publisher Johann Michael Motz, and worked as an engraver in his Augsburg publishing house. In 1757 she married Christoph Gottlieb Rohbausch. This is her only published work, and although she is identified on only six of the plates, the remaining ones are clearly also by her. The fine pictorial title shows a detailed view of the city of Augsburg.

2. Also included is a series of 26 Bohemian costume plates, with the imprint F. K. Wolf in Prague. They are part of a very rare series of in all 56 colour plates, provisionally entitled



'*Bohmische Trachten*' (Bohemian Costume). These handcoloured etchings and engravings have no captions, just their imprints. According to Beall only two or three sets are in existence, all incomplete. They depict Prague 'types', including a pretzel-seller, students laden with books, a postman, and a sausage vendor, all with fine contemporary hand-colouring.

Rohbausch: Colas 2571, Hiler 756; Lipperheide 771; OCLC: Berlin, Munich, Augsburg, New York Public Library V & A; Bohemian Costume: Beall O16, with a detailed listing on the partial reprint of 1930 'Der Prager Kaufruf von Paul Nettle', Beall O17.

