

Susanne Schulz-Falster
RARE BOOKS

Summer
2018

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RARE BOOKS



Book, Printing & Typography

Law Libraries

1 [BOOK AUCTION - PLARRE, Ernst Martin.] *Catalogus Bibliothecae Plarrianae: Libris selectissimis, atque rarissimis, in omni Studiorum et Scientiarum Genere.* Berlin, J. Wessel, 1717.

[bound after:] *Bibliothecae a d. Francisco Carolo Conradi.* Helmstedt, P.D. Schnorr, 1749.

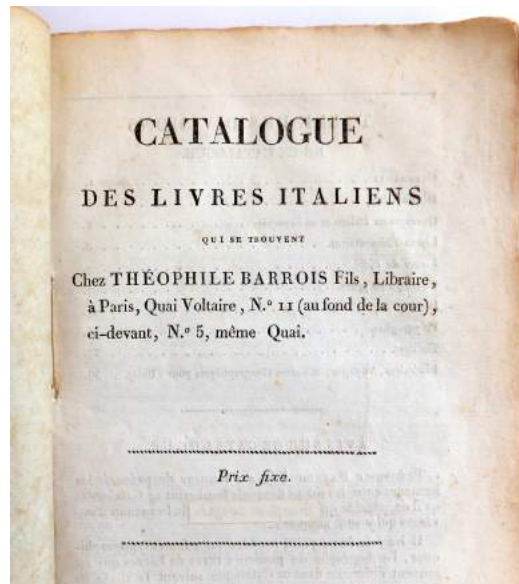
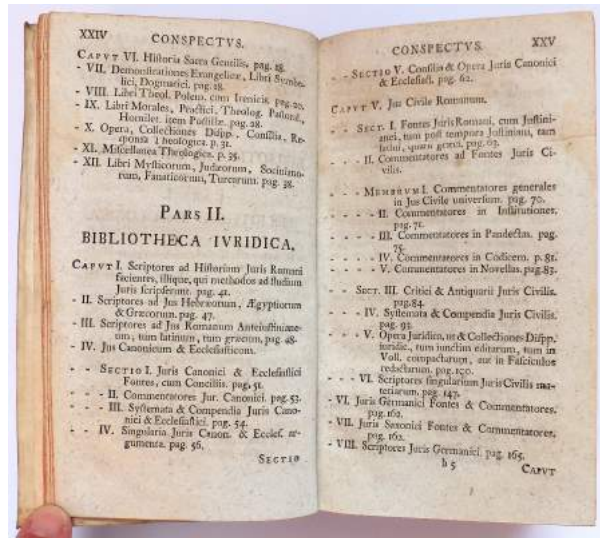
£2000

Two works in one volume, 8vo, Plarre: pp. [xvi], 400, 8; Conradi: pp. [xxxii], 528; mid eighteenth-century full vellum over boards; spine label lettered in gilt; with library and deaccession stamp: Universitätsbibliothek Halle/Saale to verso of title page, and shelf label to spine; a good tight copy.

Two fascinating and extensive auction catalogues of the collections of important German jurists, attesting to the breadth of their interest.

First edition of the uncommon auction catalogue of the extensive juridical library of the lawyer Ernst Martin Plarre (1684-1717). Over six thousand lots are listed, covering the areas of theology, law, medicine, philosophy, literature and history. The auction took place in Berlin from 28 December 1717.

While books on legal subjects are probably the largest category in Plarre's library (close to 1000 lots), a great variety of other subjects are also covered. Philosophy and the humanities in general account for a large part of the collection, followed by political history. His



collection was clearly a working library, consisting predominantly of books published in the 17th century. The books are well organised by subject and then in size order. After legal training Ernst Martin Plarre (1684-1717), was a high official in the military secretariat in Berlin, Germany. Plarre had a highly successful career as a government official cut short by his early death, and his extensive collection of books and manuscripts was highly praised. (*Neue Zeitungen von Gelehrten Sachen auf das Jahr 1717*, III, p. 477 ff.)

Plarre's catalogue is bound after the auction catalogue of his fellow jurist Franz Karl Conradi (1701-1748), overseen by the professor for history and constitutional law Franz Dominicus Häberlin. The auction took place in Helmstädt, starting on July 6, 1750 (originally projected for June 25), and comprised nearly 6500 lots. The remaining books were offered in a second auction 17 years later (not present here). In all some 6500 books are listed, of which nearly 2500 are legal titles, carefully subdivided into Roman law, Canon law, civil and criminal law, and numerous questions regarding state or constitutional law.

VD18 11255811; Loh V, 187; OCLC: Halle, Weimar, Berlin, Hannover, Erlangen, no copies outside of Germany; OCLC: Harvard, Cambridge, Dresden, (Vol 1 only); Tübingen & Zürich vols I & II.

Italian Books in France

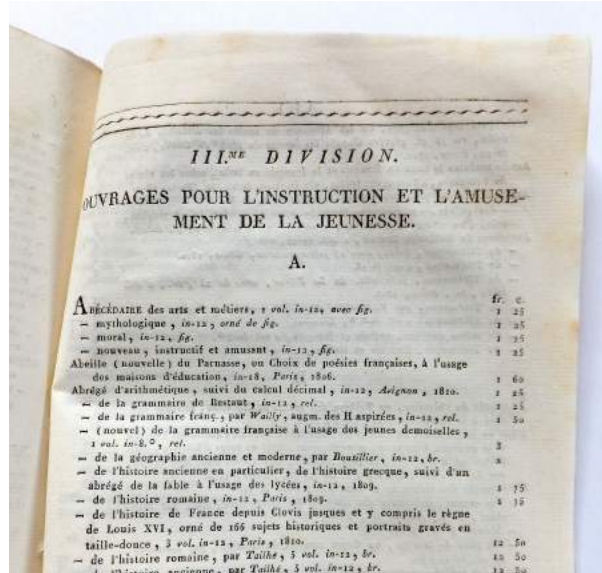
2 [BOOK CATALOGUE - BARROIS, Théophile.] *Catalogue des livres italiens qui se trouvent chez Théophile Barrois fils, libraire, quai Voltaire, n° 5, à Paris. Prix fixe.* [Paris, n.p.] 1810. £400

8vo, pp. [ii], 38; uncut in contemporary paste-paper wrappers.

An interesting specialist catalogue of Italian books available from the Paris bookseller Barrois. Over 700 titles are listed (with prices) in the categories: grammars, dictionaries, bilingual works in French and Italian, fiction, poetry, drama and travel. The 'prose' section covers a cross section of Italian literature, including contemporary novels, such as Chiari's *Ballerina Onerata*, Richardson's *Pamela*, etc., some economics and philosophy such as Beccaria, Broggia, d'Arco, Davanzati, or Vico but also older books such as Galileo's *Opere* 1656, Guicciardini 1567 Euclid's *Gli Elementi* 1575, Botero's *Della Ragion di Stato*, 1598 and *Relationi Universali*, 1595. The final travel section also lists some English books, such as Boswell's *Account of Corsica*, Baretti's *Manners and Customs of Italy*, and Sterne's *Sentimental Journey*.

The Paris book selling and publishing dynasty Barrois (closely linked by family ties to both the Didots and de Bure's) specialised in foreign literature, and was by the end of the 18th century the best-stocked outlet of foreign literature, particularly English, German and Spanish. (see Nicolas Bas Martin, *Spanish Books in the Europe of the Enlightenment*, p. 60). Theophile Barrois senior had pioneered the publication of English books in Paris before the French Revolution, his son continued the family tradition.

OCLC: no copy found of this 1810 catalogue, single copies of 1809, 1812, 1813 & 1815.



Books for Children

3 [BOOK CATALOGUE - GRAVIER, Yves.] Catalogue des livres Français qui se trouvent chez Yves Gravier, Imprimeur-Libraire. Genoa, Yves Gravier, 1811.

[with:] 1813 2 supplement. Genoa, Yves Gravier, 1813. £400

8vo, pp. 96; 16; stitched as issued, I with blue paper covering to spine; illegible note in ink to title page; very clean and crisp.

A fascinating catalogue of French books by the Genoese bookseller and publisher Yves Gravier. The catalogue in subject order, the first and most substantial one covers French literature and history, arranged by title, with details of size, number of volumes, illustrations and price (ca 1500 titles). This is followed by books on the military, mathematics, astronomy etc. However, the most interesting section is the one on books for children, entitled for the instruction and amusement of the young (*Ouvrages pour l'instruction et l'amusement de la Jeunesse*). Some 200 titles, ranging from ABC books and primers, to novels for children, fables and fairy tales, but also natural history for the young or *Buffon des Enfants*.

The 1813 supplement lists 300 further titles, but here children's books are mixed in. This list also includes a separate section of Italian, Latin and English books including *The Art of Reading and Speaking in Public*, *The English Instructor*, Gay's *Fables*, *Robinson Crusoe* and *Gulliver's Travels*.

Gravier was an important book wholesaler and retailer who was active internationally.

OCLC: Jena only.

4 [CANTATA.] In Lode di Sua Eminenza Gio Andrea Archetti creato Cardinale revenendo dall Ambasciata Straordinaria per la Sede all Imp. Corte di Pietroburgo. Cantata. Verona, Dionigi Ramanzini, 1784. £350

Small 4to (205 x 141mm), pp. xxii, including engraved title within decorative figurative border, [ii] blank; fine engraved coat of arms at the head of the licence leaf; contemporary stiff sprinkled wrappers.

A charming celebratory publication produced by Gio Antonio Archetti when his brother Gio. Andrea Archetti was created cardinal.

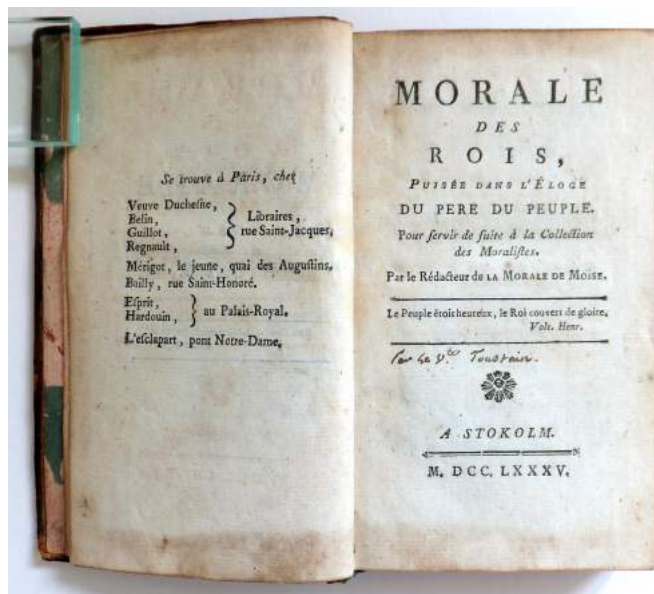
According to the 'Notizie del Mondo' of the year, the festivities which accompanied his appointment were particularly splendid. The Cantata, which is printed in this celebratory publication was set to music by the maestro Ferdinando Bertoni and performed amongst others by the well known castrato Gaspero Pachiarotti.

Censor uses Fictitious Imprint

5 [CENSORSHIP - TOUSTAIN de RICHEBOURG, Charles-Gaspard.] Morale des Rois, puisée dans l'e éloge du père du peuple. Pour servir de suite à la collection des moralistes. Stokolm, [i.e. Paris, Duchesne,] 1785. £600

12mo, pp. 200, [1] errata; a little browned and some offsetting; contemporary mottled calf, single blind fillet border, spine gilt; extremities rubbed, joints a little tender; occasional contemporary annotations.

First edition of this work by a French Censeur Royale, in which he defends the moral strictures of the ancien regime – curiously published



with a fake imprint.

Written during the author's seven-year tenure as Censeur Royal (1783-1790), this small volume is full of praise for the French monarchy and what were seen as the sublime morals of France as dictated and upheld by the Académie Française.

Charles Gaspard Toustain de Richebourg (1746-1836) was a historian and distinguished military officer, whose commitment to the ancien regime led to his appointment as one of the royal censors. As such he was one of between 122 and 139 censors who were employed at any one time to preview and authorise—by means of a privilège or permission de sceau—redact, or wholly prohibit works offered by their authors for publication. His pride in the honorific is evident here, and he cites the title as a reason for presenting the moralising volume to the public.

As a cohort, the censors examined nearly all manuscripts submitted for publication in France from the end of the seventeenth century. As Birn discusses, the censors were rarely paid for their work, which necessarily demanded that they be men of means. Typically, professors of the Sorbonne censored religious texts, while the Censors Royale oversaw secular texts. Historical and military texts seem to have come within Toustain de Richbourg's remit.

With a fake Stockholm imprint; the true publisher Duchesne is identified on verso of half title.

Cioranescu 62139; OCLC: BL; Bibliothèque Nationale, Stockholm, Bamberg, Augsburg (all without errata); no copy in the US; see: Raymond Birn, *Royal Censorship of Books in Eighteenth-century France* (Stanford, 2012) pp. 37-39.

Glossary of Typographic Terminology

6 [MERY, Joseph & Auguste BARTHELMY.] Épitre a M. Saintine qui a bien voulu se charger de revoir les épreuves d'un de nos ouvrages. Paris, J. Tastu, 1830. £650

8vo, pp. 31, [1]; uncut, stitched as issued in the original printed wrappers; stitching loose.

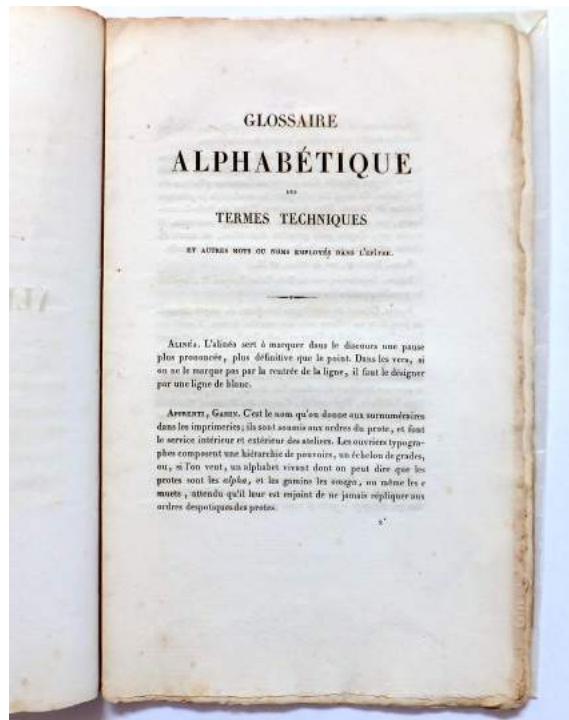
First edition of this 'typography' satire on the highly successful French Romantic dramatist and novelist Xavier Boniface Saintine (1798 - 1865), a collaboration by the duo Joseph Mery (1797-1866) and Auguste Barthelemy (1796 - 1867), both writers and satirical poets. Saintine had apparently reviewed one of their collaborations, and here they respond with a prose poem, which uses the terminology of typography, which is subsequently explained in a 12 page glossary of typographical terms.

Joseph Mery (1797-1866) was noted in his time for his wit and his ability to improvise. He wrote a number of opera librettos, and collaborated with Gerard de Nerval on Shakespeare adaptations.

OCLC: 2 x Paris, NYPL; for further information on Mery and Barthelmy's collaboration see Whidden, *Models of Collaboration in Nineteenth-Century French Literature*, 2009.

Fictitious Catalogue

7 [MEYLING, Johann Martin.] Don Ambrosio Pansa von Mancha des Jüngern, ... wohlgemeintes Meßgeschenk, mit des Setzers Noten. Graptomaniacum, [Berlin, Haude & Spener, 1757.] £1400



8vo (163 x 103mm), pp. 110, engraved title vignette by Christian Benjamin Glassbach after J. W. Meil; single wormhole in lower outer corner of signature A, no loss; contemporary boards; an attractive copy with early ownership inscription H.C.G.V.S and information on price of book and binding.

First and only edition of this entertaining satire on the literary world, with an annotated catalogue of fictitious book titles. Johann Martin Meyling, an independent Berlin scholar and writer (Meusel, vol 9 p. 126), dedicates his work to all aspiring authors. He begins his catalogue of fictitious books with a book title generating compendium and proposes the foundation of a charitable institution to house, feed and generally support unsuccessful authors.

Meyling pillories the contemporary fashion for self help books with his *Oeconomische Abhandlung, von Verbesserung der Ofengabeln, Aschenschaufeln, Beesen, etc.*

To make life easier for his reviewers Meyling proposes a ready-made formula for the production of such a review. He concludes with a further list of 11 fictitious titles, this time with year of publication and size, and his satirical take on the poorly paid and badly prepared translators *Brigantes von Hungerwerde*.

VD18 11698942; Meusel: Schriftsteller 9, p. 126; Hayn/Gotendorf 6, p. 23; see Hayn, *Bibliographie der Bücher mit fingierten Titeln. Ein Beitrag zur Kuriositäten-Litteratur*. In: *Zeitschrift für Bücherfreunde*. 3. Jahrgang, 1. Band (1899/1900), S. 84-90; p. 89; OCLC: Bamberg, Berlin, Weimar, no copies outside of Germany.

Dutch Paper Tax

8 [PRINTING - LAW.] Op de gedruckte Papieren. Ordonnantie, na de welcke in den Lande van Hollandt en West-Vrieslandt geheven sal weren den Impost op eenige gedruckte soo inlandtsche als uytlandtsche Papieren. April 1709 den laetsten Maert 1710. [n.p., n.p., Holland, 1709.] £450

4to, pp. 6, [2]; drophead title; stitched in later wrappers; a couple of wormholes in the upper gutter, but a good copy.

Rare ordinance regulating the imposition of tax on paper in Holland. For most of the 17th century Dutch publishers had relied on foreign paper imports, especially from France. Towards the end of the century paper supply was becoming more difficult, because a ban on the import of some French products included paper. This was made worse when in 1674 the States General introduced a comprehensive new tax on printed paper, which substantially increased the cost for both book and newsprint publishers. Understandably late 17th and early 18th century demands for greater freedom of publication were not demands for editorial freedom, but for 'books to be free of excise'.

The tax legislation was apparently renewed yearly.

Not found in KVK or OCLC; other years recorded.

Gloucestershire School Library

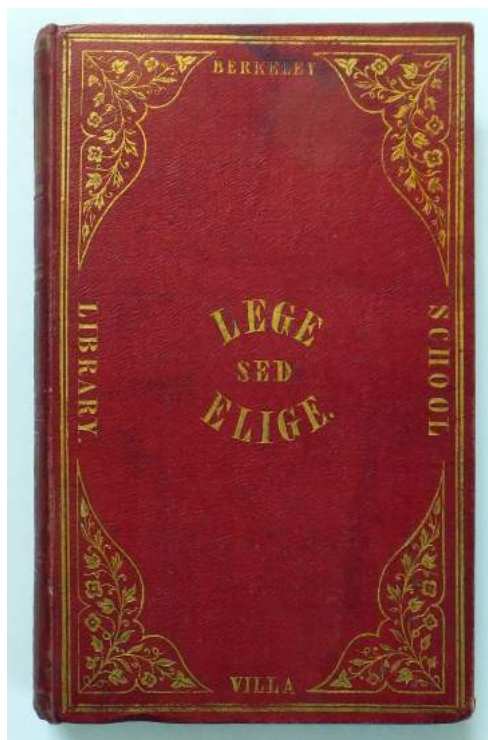
9 SCHOOL LIBRARY. Berkeley Villa School. The Berkeley Villa scholar's manual and catalogue of the school library, Cheltenham, for the compiler, by Richard Edwards, 1848. £650



8vo, engraved frontispiece and title, pp. [xiv] cxxviii, [24], 48, [2]; with four further engraved architectural/topographical views, including a duplicate of the frontispiece; occasional spotting to plates, else clean and crisp; original publisher's gilt decorated red cloth; slightly rubbed, cloth a little bubbled, slight splitting to cloth at joints; an attractive copy.

An uncommon combined text-book and library catalogue for the Berkeley Villa Preparatory School, Cheltenham, which lists the school's library holdings of over 1000 volumes. The catalogue opens with ten pages of books deemed 'Suitable for Sunday Reading', containing the usual worthies such as Bunyan and More, as well as a number of biographies of martyrs and missionaries, histories of the Holy Land, and a vast number of severe-sounding cautionary tracts such as *The Guilty Tongue*, *The House of the Thief* and *The Bread of Deceit*. The remaining sections are classic academic fare, demonstrating the intellectual life of a nineteenth-century provincial school.

COPAC: BL only; OCLC: Princeton and UCLA.



Shaped Poetry - Ode to friendship

10 [VISUAL POETRY.] L'Heroica, & incomparabile amicitia de gl'illustriss. signori Nicolò Barbarigo e Marco Trivisano, gentiluomini Venetiani, Celebrata con diverse maniere di Poesie, & altre compositioni Volgari e Latine. da molti ed exxellenti Ingegni del nostro secolo. Venice, Marco Ginammi, 1628.

£500

Susanne Schulz-Falster

RARE BOOKS

12mo, pp. [lxxii] including portrait of Trivisan and Barbarigo, 246, [7] index and advertisements, [3] blank; with typographic headpieces to most pages and a few examples of shaped poetry in the second half; single wormhole to lower margin, extending to worm trace in last signature, repaired and not touching any text; eighteenth-century polished speckled sheep, spine gilt with tan label; boards a little scuffed; modern bookplate of Gerolamo Marcello del Maino.

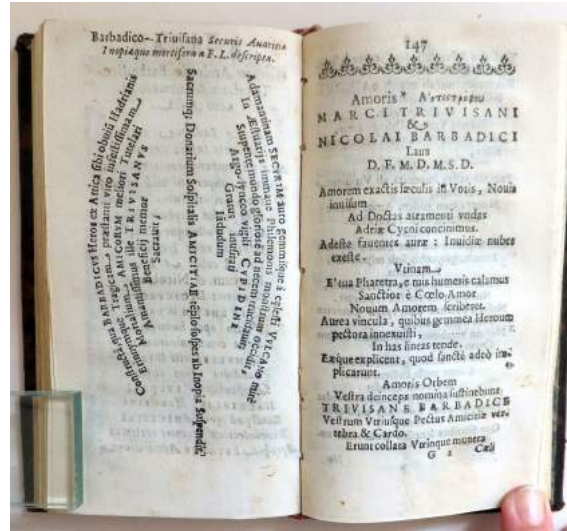
Second enlarged edition (first published in 4to the same year) of this encomium to the *erica amicitia* - heroic friendship - between Venetian patrician Nicolò Barbarigo and the younger Marco Trivisano.

A collection of letters, poems, and celebratory epigrams, including shaped Latin verse, with contributions from notable members of Venetian academic life, such as Giovanni Francesco Loredano, Pietro Michiele, Francesco Belli, and Giovanni Francesco Busenello, all of the *Accademia degl'Incogniti*. The works are in Italian and Latin, with the most interesting in the form of shaped poems which present the friendship in ecstatic and quasi-religious terms.

See Cicogna I 2676 for 4to edition of the same year; OCLC: Oxford, BL; Newberry Library; Kansas, Harvard; see: Peter N. Miller, 'Friendship and Conversation in Seventeenth-Century Venice.' *The Journal of Modern History*, vol. 73, no. 1, (2001) pp. 1-31.

Rare Type Specimen - 'Our Father' in 123 Languages

11 TYPE SPECIMEN - KRAUS, Johann Ulrich, ed. *Oratio Dominica* 'poly-glottos



kai polymorphos' (Greek). Das ist: Das Gebet des Herrn oder Vater Unser in viel Sprachen und Schreib-Arten, nemlich In mehr als hundert Sprachen Übersetzung und Schrifften verfasst und vorgestellt, die letzte Edition, um unterschiedliche Exempel vermehret als die vorige.

Augsburg, Johann Ulrich Kraus, and Johann Christoph Wagner, ca. 1705.

£2800

Folio (, pp. [iv], 22, with four large allegorical engravings (81 x 161 mm) by J.U. Kraus and numerous type specimens, partly engraved; title with some dust-soiling, and light browning throughout; contemporary gilt Brokatpaper wrappers; spine discreetly repaired; a good copy.

First and only edition of this uncommon 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. A list of earlier polyglot versions of the Lord's Prayer is also included.

Jammes 15; Berlin 5338 (under Wagner), Graesse V 32; Thieme-Becker XXI, 441 (Kraus); not in Bigmore & Wyman, St. Bride or Birrel & Garnett; see Gier and Janota (eds.) *Augsburger Buchdruck* p. 1258.

Business, Money & Trade

The Free Port of Venice

12 CZOERNIG, Carl Joseph. Über den Freyhafen von Venedig mit Rücksicht auf den österreichischen Seehandel im allgemeinen. Nebst einer vergleichenden Übersicht der Industrieverhältnisse Großbritannien's, Frankreich's und Oesterreich's. Vienna, Gerold, 1831. £350

8vo, pp. x, 232; some light browning, due to paper quality; uncut and mostly unopened in the original printed wrappers; a little creased and dog-eared, else fine; with heraldic book plate to verso of title.

First and only edition of this assessment of the naval trade of Venice, and by extension the Austrian Empire, after the creation of the free port of Venice in 1829.

Czoernig (1804-1899), chief government statistician and president of the Austrian statistical commission, refined the purpose of government statistics. He wanted it to grow beyond being a mere tool of financial administration and become a study of every phase of a country's economic and social life. For this purpose he introduced innovative and direct methods of gathering statistical information. According to his preface his findings on the Venetian trade are based on a detailed study of thousands of shipping manifestos.

Goldsmiths'-Kress 26750.6; Menger c. 144; not in Humpert; see Pibram in ESS IV p. 688 for further information on Czoernig.



Financial and Political Reform in Nuremberg

13 FORSTER, G. P. Vortrag und Verwahrung des Nürnbergischen Genannten und Kaufmanns, Georg Paul Forsters. Dem Genannten-Kollegium übergeben den 8ten April 1794. Deutschland, [1794].

[with:] [ANON.] Einige Bemerkungen über des Herrn Paul Forsters, Vortrag vom 8ten April 1794.

[with:] Vortrag. 16ten Merz 1795. £780

Three works, 8vo, pp. vii, [1] blank, 21, [3] blank; uncut in folded signatures; 15, [1] blank, uncut in sheets, folded; pp. 46, [2] blank; contemporary pale blue wrappers; 1 and 3 with small book number pasted to title.

First editions of all three titles. A detailed and well informed eighteenth-century debate about the mandate of the city council of Nuremberg to impose or agree an increase in the national debt. At the same time it is a critical assessment of the patrician and 'feudal' structures in city government of the city of Nuremberg. The 'Genannten-Kollegium' existed as a non-elected discussion forum for the city magistrate since the 14th century. It gave representation to the important and substantial class of artisans and craftsmen, but also included the old patrician families of the city. Neither was elected in a popular vote, or even a restricted vote.

Georg Paul Forster (1747-1808), a combative Nuremberg merchant, argues for a reform of the Genannten Kollegium and a curtailment of its powers.

Not in Humpert; OCLC: Bamberg, Augsburg, Munich, Copenhagen.

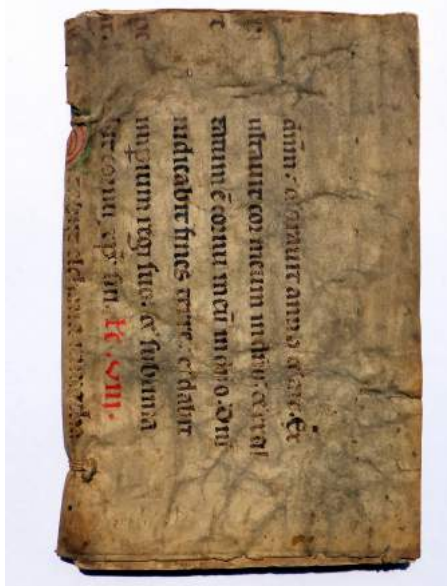
French Numismatics

14 [FRANCE - COINAGE.] Ordonnance du Roy, contenant le poix & pris des especes d'or & d'argent: ausquelles ledict seigneur a permis auoir cours & mise en son royaume, pais, terres & seigneuries de son obeysance.... Lyon, Ambroise du Rosne, 1565. £2000

Two works in one volume, small 8vo, pp. [94], [2] blank; woodcut arms of France to title, with over 100 woodcuts in the text, illustrating heads and tails of coins; pp. [24] with three blank leaves before final woodcut with arms of France; some light dampstaining, a few ink annotations; sewn into a fragment of a 15th century MS on limp vellum.

A rare ordinance documenting the problems on inflation and monetary instability in sixteenth century France. France had both a 'money of account', the 'livres tournois' and a circulating coinage in silver (*testons*) and gold (*écus*). Imported silver from the New World resulted in the appreciation of the price of gold and the depreciation of the price of silver in relation to the money of account. Official exchange rates were replaced by local 'inflationary' market rates, and monetary instability threatened to change the economic order of France. As an emergency measure the circulation of foreign coin was forbidden, and instead the adoption of the 'Écu' was proposed, as the money of account.

As an aid to navigating the plethora of coins in circulation, the obverse and converse of over one hundred coins, both silver and gold, of France, followed by those of the other European states, including England, Flanders, Hungary, Venice, Geneva, various German states, etc. are illustrated.



See Goldsmiths' 100 and 99; for a full analysis, see Mark Greengrass, *Money, Majesty and Virtue: The Rhetoric of Monetary Reform in Later Sixteenth Century France*, 2007; and Jotham Parsons, *Governing Sixteenth-Century France: The Monetary Reforms of 1577*, in *French Historical Studies* 26.1 (2003) pp. 1-30. OCLC:

Berlin College of Trade and Industry

15 KLÖDEN, Karl Friedrich von. Ueber die Fortbildung der Gewerbtreibenden ausser der Schule. Programm zur Prüfung der Zöglinge der Gewerbschule, Ostern 1827. Berlin, Berlin, [1827]. £350

8vo, pp. 75; original glazed blue wrappers; a very clean and crisp copy.

First edition of this interesting work in support of popular education for the working classes, by Klöden, a pioneer of trade education in Prussia. Klöden gives a brief introduction into school types available in Prussia at the beginning of the nineteenth century and maintains that neither the Bürgerschule nor the Gymnasium which concentrated on classical education, offered suitable training for those entering professions. He proposes a school form which specialises in 'realia', i.e. in science & technology, natural sciences etc. to prepare those in need of higher, though not academic education, such as officers, mining-, construction, forest or financial officials, merchants, manufacturers etc. In this prospectus for the course offered by the Gewerbeschule, or School of Trade and Industry, Klöden provides a detailed schedule of subjects to be taught in the four years.

Klöden concludes with a brief report of the

holdings of the library of the school. Prominent are Justi's *Schauplatz der Handwerke und Künste*, numerous works by Poppe.

Not in Humpert; OCLC: Syracuse University; Berkeley; University of Illinois.

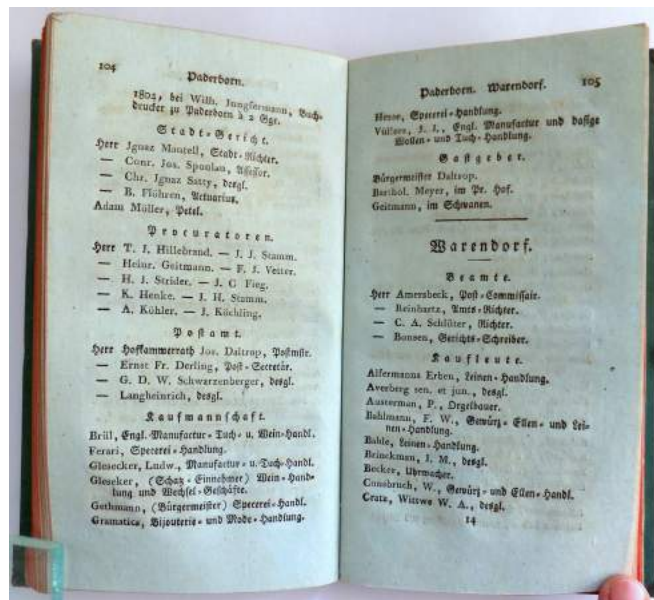
Coins & Medals

16 MONALDINI, Giuseppe Antonio. *Istituzione antiquario-numismatica, o sia, Introduzione allo studio delle antiche medaglie: in due libri proposta.* Rome, a spese di Venanzio Monaldini, Giovanni Zempel. 1772. £650

4to, pp. xxxii, 487 with three folding engraved plates bound at the end; lacking front free endpaper, but with initial blank; contemporary sheep-backed red paste-paper boards; corners a little worn; with later stamp of the English numismatics dealer F. J. Jefferey; an attractive copy.

A scarce work on classic numismatics and medals. Monaldini begins with a detailed introduction to the manufacture of coins and medals, their shape, their iconography and symbolism. He provides a number of useful glossaries, of symbols used, be they based on deities of different ranks, animals, etc., or Latin cyphers and abbreviations used on coins. A listing of the coinage in use in different cities is given, together with a table illustrating which coins were in use.

The final sections deal with medals; which cities issued them, and which emperors were depicted. In the concluding chapter information is given on how to distinguish false medals from real ones. The engraved plates depict a number of Greek and Roman coins.



Pinkerton, in his *Essay on Medals* (Advertisement to the third edition, 1808), called it 'the best, and in every way superior to Jobert's [*Science des medailles*]'

OCLC: Getty, Yale, University of Illinois, Duke, Columbia, Cornell, Penn State, St Johns.

German Business Directory

17 OHM, Johann Jacob. *Merkantiles Handbuch für Westfalen.* Elberfeld und Barmen, the Author, 1805. £1750

8vo, pp. xvi, 168; partly printed on blue paper; original blue-green boards, a little scuffed and slightly discoloured; a very clean and crisp copy.

First and only edition of a fascinating business directory and mercantile handbook for the German regions of Westphalia and part of the Rhineland at the beginning of industrialisation. Most of the Ruhr industrial region is also included. Arranged by city or district, including Bielefeld, Bochum, Dortmund, Essen, Gütersloh, Hagen, Iserlohn, Lipstadt, Osnabrück, Unna etc. names of local government officials, magistrates, teachers, medical doctors are given, followed by a very informative list of merchants, traders and industrialists. In each case the goods they trade in is briefly described. Local specialities are obvious, such as textiles and leather manufacturing and trade, or steel production. In many cases trading contacts are given, such as trade with Holland or England. Noticeable is the large number of wine, tobacco and spice merchants.

In Essen we find an early representative of the Krupp ironworks, Minden shows examples of textile (mostly linen and flax) proto-industrial development.

The work concludes with a listing of relevant postal routes, postal charges, weekly fairs and trade events.

Not in Kress or Goldsmiths', not in Hamburg Kommerzbibliothek; not in Humpert; KVK: Nordrhein Westfalen; not found in OCLC.

For the American Salesman

18 [TRADE CATALOGUE.] Office Equipment Salesman's sample catalogue for business machine. St Louis, Chicago et al, ca 1890. £480

8vo, pp. [20] with original wrapper; ll. 7 (folding, bound in landscape), pp. [4], [16], [16], pp. 73-120; contemporary roan-backed marbled boards, round corners, spine worn and upper joint splitting; printed on different colour paper stock.

A fascinating salesman's book of brochures, flyers etc. of office equipment produced by a number of American manufacturers. Bound at the beginning is a complete catalogue of book holders and bookcases, including a Lambie Dictionary holder; advertising flyers for the G D Barnard & Co. Automatic Bank Punch, and for the Madden Adding Machine. Further leaflets advertise the Black Autocopyist, bookcases (John Danner company), Besley Cabinet Letter files, Stationery, Office furniture and Supplies by G.D. Barnard, and a partial list of banker's supplies by G.D. Barnard, which include everything a bank might need, from furniture to ink stands, coin trays to letter filing cabinets. Curiously also included are hand-cuffs, police truncheons, weapons, locks, and even toilet roll holders.

G.D. Barnard was a St. Louis based office wholesale company.



History, Politics & Law

Turkey - Laws from the Qur'an

19 [ANON.] Axiomata Politica oder Staats-Reguln Des Türckischen Reichs ... Nebst einem Anhang, Der fürnehmsten Gesetze Aus dem Alcoran Kurtz zusammen getragen und zum Druck befördert. [n.p., n.p.], 1711. £900

4to, pp. [xxiv], large decorative initials; recent marbled wrappers.

First and only edition of this fascinating early eighteenth-century introduction into the constitution and public policy principles of the Turkish or Ottoman Empire, together with a condensed version of the laws of the Qur'an. The anonymous author aims to provide background information on the Turkish Empire at a time when it was conducting an assertive, expansionist policy against its European rivals while being threatened both by the Austrian Empire and the rising power of the Russian Empire. Mustafa II (1695–1703) had led the Ottoman counterattack against the Habsburgs in Hungary, which ended in disastrous defeat.

The twenty central principles of Ottoman policy under Mustafa II are explained, amongst them absolute power of the sultan; all negotiations be carried out in Turkish; Christian residents in the Turkish Empire to be conscripted for military service, after full education; whereas for young Muslims religious education be of utmost importance; avoidance of two or multi-front conflicts; active sowing of dissent amongst the Christian European powers. The final section is taken up with a



brief listing of the religious laws of the Qu'ran including advice on prayer and belief, the prohibition of Turks fighting for Christian powers, and the elevation to paradise when dying in combat against Christians.

Not in Atabey; OCLC: Freiburg, Rostock, Dresden, Jena, no copy outside of Germany.

Marteau Imprint - Banned Memoirs

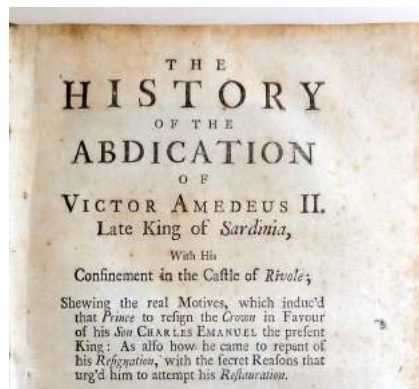
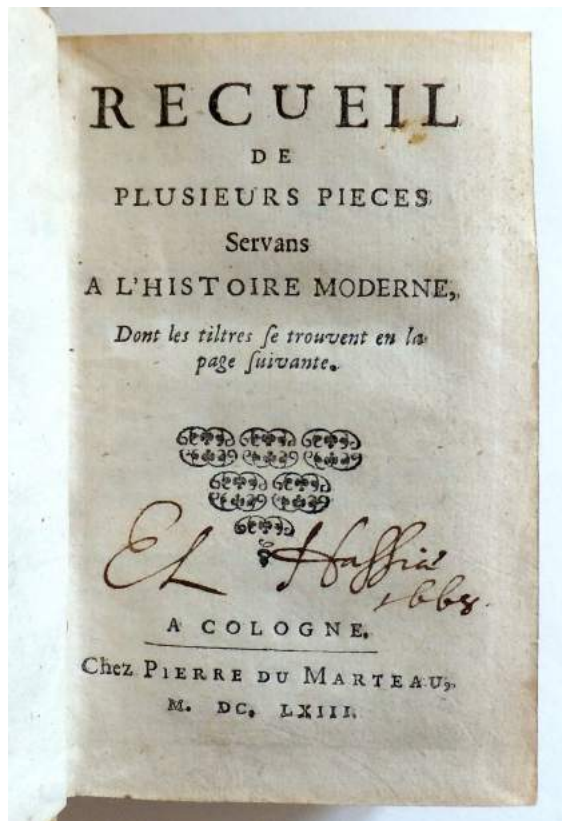
20 [MONTRÉSOR, Claude de Bourdeille, comte de]. Recueil de plusieurs pieces servans a l'histoire moderne, dont les titres se trouvent en la page suivante. Cologne, Pierre Marteau [vere: The Hague, A. Viacq,] 1663. £450

12mo, pp. [iv], 524 [vere 528], errors in pagination, pp. 192-93, 293 repeated; contemporary full vellum over boards, from the Nordkirchen library with printed book label to front pastedown.

First edition of the suppressed memoirs of Claude de Bourdeille, Comte de Montrésor (1606-1663) who was involved in some of the most notorious courtly and political intrigues of seventeenth-century France.

Political machinations of all kinds feature prominently in this sensational history, which covers the downfall of Richelieu, the Franco-Spanish war, and the early years of the Sun King's reign.

Montrésor was divisive figure; implicated in the failed assassination attempt against Cardinal Richelieu at the camp of Amiens in 1636, he was confined to his estate, from whence he supposedly orchestrated another attack in 1642. Returning after Richelieu's death, he became embroiled in Les Frondes, the



civil wars which racked France between 1648 and 1653, as a result of tensions arising from the on-going Franco-Spanish War (1635-1659).

The memoirs were published shortly after Montrésor's death in June 1663. The book was quickly suppressed (it appears on the CRHL17). A condensed version was issued later in the same year, with another fictitious imprint (Sambix, Cologne); Willems 1725; Rahir 2212 ('Impr. par A. Vlacq de La Haye'); Sauvy 563.

21 [RADICATI, Alberto]. History of the Abdication of Victor Amedeus II. Late King of Sardinia, with his Confinement in the Castle of Rivole. London, J. Harbert, 1732. £500

8vo, pp. 47, [1]; a little yellowed; recent wrappers, red speckled edges.

First edition of this rancorous political history by the religious controversialist Alberto Radicati, Count of Passerano (1698-1737).

In this short but salacious work, Radicati presents Victor Amadeus's decision to abdicate the throne of Sardinia-Piedmont as a Machiavellian feint, designed to avoid the growing conflict between Spain and the Italian states. It cites the 'unwarrantable measures' by which the king attempted to wrest back the crown—including viciously attacking his own son—and describes the former sovereign's descent into madness.

Victor Amadeus was initially crowned King of Sicily in 1713, under the Treaty of Utrecht, but was forced to exchange Sicily for the less prestigious Kingdom of Sardinia in 1720. Although he lined his coffers and ushered in a period of relative stability, he was considered an

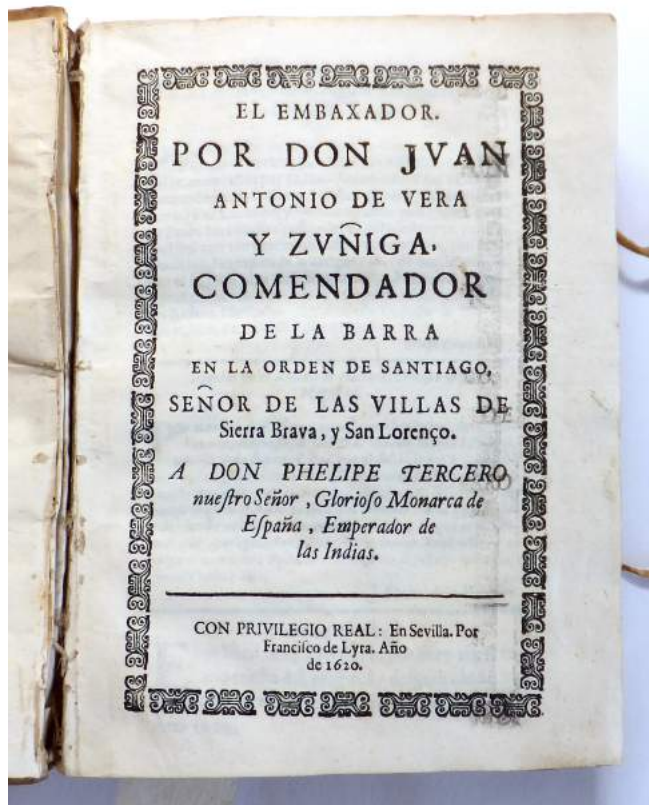
ineffectual ruler and took the decision to abdicate in September 1730, seemingly because he wished to live with his mistress Anna Canalis di Cumiana. The despotic Victor Amadeus of Radicati's creation probably owes much to their relationship; Radicati was no friend of the king. In 1725 he had proposed extensive political and religious reform, hoping that the king would follow the examples of Henry VIII, Louis XIV, and Peter the Great and challenge Rome's dominance. Victor Amadeus rejected the proposals, and Radicati left Piedmont forever. ESTC t94515; another issue of the present work was published in the same year under a different imprint.

The Perfect Ambassador

22 VERA Y FIGUEROA, Juan Antonio. *El Embaxador. por Don Juan Antonio de Verga y Zuniger. Comendador de la Barra en la orden de Santiago, Señor de la Villas de Sierra Brava, y San Lorenzo..* Seville, Francisco de Lyra, 1620. £3500

4to, ll. [3], 151; 131, 20; some light foxing to foremargins, else very clean and crisp; contemporary full flexible vellum, ties; spine lettered in ink, with some dilettante decoration; a very good copy.

Second edition (same year as the first edition) very rare, of this remarkable study of diplomacy, a *vade mecum* for diplomats. Antonio de Vera, first Count of La Roca's blueprint of the perfect ambassador, was widely known and used in Europe until at least the beginning of the eighteenth century, and preceded writers such as Wicquefort. De Vera gives general precepts of the profession, but also outlines the



ultimate conflict between the honour of the ambassador and the good of the state, or between the welfare of the state and the higher purpose of the welfare of Christendom. In catchy asides he describes the role of the ambassador as 'to hear much, see much, consider everything and believe nothing'. The ideal archetype of the 'perfect ambassador' was expected to have some legal expertise, but his role and personality could not be reduced to that of a jurist. The diplomat transcended the restrictions of a legal education. The perfect ambassador was to bridge the ideal of an international community ruled by international laws and the 'Realpolitik' of international relations.

During this time the increasing importance of ambassadors or diplomats was recognized in the creation of a new diplomatic office, the 'conducteur des Ambassadeurs', someone to mediate diplomatic protocol and with direct access to the king (see Albert J. Loomie, 'The Conducteur des Ambassadeurs of Seventeenth Century France and Spain', *Revue belge de Philologie et d'Histoire*, Year 1975, 53-2, pp. 333-356.).

There are two editions of *El Embaxador*, both published in 1620. The first one includes an engraved frontispiece, whereas this one has a reset title page. Both are rare, but the present one is apparently the rarer of the two. Palau 358982; OCLC: Seville, National Library of Chile, National Library of Mexico, see Peter N. Miller, *Defining the Common Good: Empire, Religion and Philosophy in the Eighteenth Century*, 2004, pp. 48ff.

Illustrated Books

Scaramouche in Verse

23 [BADA, Giambattista.] Scaramuzza
Poema in varnacolo familiar venezian.
Venice, G. Curti, 1788. £750

12mo (178 x 103 mm), engraved frontispiece, pp. 226, [2] errata; uncut in the original marbled boards; stitching coming loose, some marginal pencil markings, some light staining to upper gutter margin.

First edition of a curious narrative poem on the adventurous life of the Neapolitan commedia dell'arte actor Tiberio Fiorilli in his most popular role - as depicted on the frontispiece.

Fiorilli (1608 - 1694) is best known for developing the role of Scaramouche, the unreliable and unscrupulous servant with a penchant for intrigue. He was not the first to play the role, but greatly broadened and popularised it. He removed the traditional commedia dell'arte masks, powdered his face white, and employed grimaces and miming as part of his act. With his own troupe Fiorilli toured France, became a favourite of the Dauphin, and also played in London in the 1670s to great acclaim.

The author Giambattista Bada (died after 1818) was a dialect writer from Treviso.

Ebert 20468; OCLC: Getty, Newberry Library, University of Maryland, BL, Stuttgart, Berlin.

Martyrdom

24 BIDLOO, Govert. Brieven der gemartelde Apostelen. Amsterdam, Hieronymus Sweerts, 1675. £1200



4to, pp. [xv], 84 (*-2* 4 A-K 4 L 2); with engraved title page, with explanatory poem printed on verso, with larger printer's mark to title and 13 half page illustrations by de Hooghe; contemporary half dutch pink sheep over marbled boards, spin in compartments, extremities a little rubbed.

First edition of this striking collection of plates depicting the suffering of the martyred apostles by Govert Bidloo, generally regarded as one of the foremost Dutch anatomists of his time.

Bidloo (1649-1713) was a Mennonite and it has been argued that his religious beliefs informed his medical writing. Bidloo's naturalistic depiction of suffering makes the plates particularly striking, the gruesome deaths depicted include some by stoning, quartering, beating, or burning etc. surrounded by unlikely perpetrators, such as Native Americans.

Through the suffering of the apostles, Bidloo 'warned his readers against the vanity of earthly splendour and the seducing power of good food, wine and women. Instead, man should follow the example of the apostles' (A. Cunningham, *Medicine and Religion in Enlightenment Europe*).

Landwehr, De Hooghe, item 40; Spring 8315; a reprint was issued in 1698.

Emblems to Illustrate History

25 EMBLEM - HOGEL, Zacharias. Historischer Stern-Himmel: nach Anleitung Der erfüllten Göttlichen Propheceyungen, aus dem bewehrtesten Geschichtschreibern; Samt einem vollständigen Register. Nuremberg, Johann Hoffmann, 1677. £2000

Susanne Schulz-Falster

RARE BOOKS

8vo, ll. 8 (the last blank) including engraved title, pp. 602, [68] index and errata, with 9 engraved plates with 18 emblematic images within decorative border; contemporary full vellum over boards; a very clean and crisp copy.

First and apparently only edition of this rare emblem book, which provides a visual guide and summary to Hogel's chronicle of church and political history from the beginning of time, based partly on his father's unpublished notes.

The attractive and finely engraved emblems are all bound at the beginning, they signify both historical events and vanitas, showing the transience of life, the futility of pleasure and the certainty of death. These are depicted with often contrasting symbols of the ephemerality of death.

The emblems are within baroque borders, but sadly not signed. The engraved title is by Jo Hipschmann (see Thieme/Becker XVII 126).

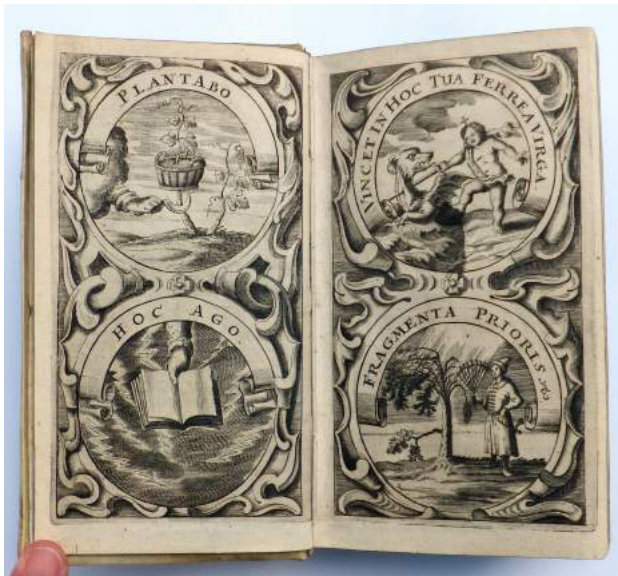
The author Hogel (1637 - 1714) was the son of the eponymous theologian Zachari Hogel (died 1676), rector of the Ratsgymnasium in Erfurt. Well placed and well connected, he was a strict theologian, actively engaged in protecting his congregation from heresy.

VD17 23:281480R; Jöcher II 1666; not in Graesse, Landwehr, Praz, Faber du Faur, or Jantz; OCLC: outside of Germany, just Groningen; no copy in the US.

Baroque and Rococo Pictorial Imagery

- *Extra-Illustrated.*

26 EMBLEM - RIPA, Cesare. Erneuerte Iconologia oder Bilder-sprach. Frankfurt, Wilhelm Serlin, 1669-1670. £2000



Two volumes in one, 4to, pp. [viii] including engraved title page, 188; [iv], 169-176, 9-172, [12] index; with 105 half-page woodcuts with typographic border; text in double columns; head of (3 and Y3 (55 x 170mm) portion replaced in 18th century manuscript; some browning due to paper stock; corners creased; extra illustrated with 25 additional illustrations (some from later editions) tipped in; contemporary full vellum, somewhat dust-soiled; title-page with early page number references to text; small red cypher stamp CCR to lower corner of engraved title.

First German edition of Ripa's allegorical iconography, his highly influential *Iconologia* (first published in 1593), a codification of symbolic attributes associated with ideas and phenomena, combined allusions from classical literature with the Judeo-Christian heritage etc. This proved highly influential in emblematic literature.



This well-used copy has the added appeal that an earlier reader has extra -illus-trated the volume with engravings. In some cases they are from later editions of Ripa's work and illustrate the same virtue, in others the engraving provide a visual illustration, where none is given in the original text.

The striking allegorical plates show abstractions, the four humours, sciences and the arts, the senses,



shades of naughtiness, time, and the world. The expressive woodcuts are followed by a detailed explanation, sometimes accompanied by a Latin motto or citation. The title page is engraved and shows 14 small circular emblems surrounding the title; and earlier reader has marked the relevant pages in ink.

Jantz 2446; VD17 3:302723W.

Playing Cards for Fortune Telling

27 [HERLOSSOHN, Carl.] RUEMPLER, Susanne (*pseud.*) Vier Farben das heisst: die deutschen Spielkarten in ihrer symbolischen Bedeutung beschrieben und erklärt von Susanna Rümpler, Kartenschlägerin. Leipzig, Taubert, 1828. £1800

8vo, pp. [xiii], 14-323, [1] errata; title printed in red and black, with hand-coloured title vignette and 36 pasted on coloured woodcut playing cards; a little browned, due to paper stock; contemporary pastepaper boards, spine label lettered in ink; some surface abrasion at head and tail of spine, joints and corners, but holding firm.



Rare first edition of this introduction to fortune-telling or cartomancy using the German deck of cards, which doubles as a political satire on the social and political situation of the restoration period in Germany. Because of its political criticism, the work was suppressed upon publication by the authorities in Prussia, which accounts for its rarity. A second enlarged edition was published the following year.

In his introduction the author, under the guise of the fictitious Susanna Rümpler, recommends the work as a 'Erbauungs- und Trostbuche aller Liebenden', a book to provide succour to lovers and especially to lovesick females, who seek an insight into what their future holds.

The Germany suits of cards traditionally involved a number of everyday objects including flowers, animals, hunting equipment or coats of arms. Gradually they were standardised and today the German national suit marks are: Hearts (Herzen), Bells (Schellen), Leaves (Laub) and Acorns (Eicheln). A second Knave is substituted for the Queen, the two Knaves being called Obermann and Untermann (abbreviated into Ober and Unter), and the 2 (Daus) takes the place of the Ace.

The author was Carl Herlossohn (1804-1849), born in Prague, but later resident of Leipzig, because of its liberal literary environment. He became an important contributor to the literature of German Vormärz. His most lasting contribution was as editor of the liberal periodical *Komet* (1830-1848).

Goedeke X, 456, 24; Rümman 657; see Hargrave p. 149; *Wahrsagespiel, Los- und Orakelbücher aus fünf Jahrhunderten*, 10; OCLC: no paper copies listed, just the reprint recorded; KVK: Göttingen only.

Handwriting Analysis

28 [HOCQUART, Edouart Auguste Patrick.J.F.] *L'art de juger de l'esprit et du caractère des hommes et des femmes sur leur écriture.* Paris, Saintin [1810]. £750

Small 8vo (138 x 112 mm), hand-coloured wood engraved frontispiece, pp. 52, with 43 examples of hand-writing on 24 lithograph plates; uncut in the original paste-paper wrappers, printed label to spine; a very clean and crisp copy.

First edition, uncommon, of this brief introduction to the 'science' of graphology, or how a person's personality is reflected in their handwriting. The 'scientific' interpretation of handwriting according to modern criteria is followed by the analysis of 43 examples of 'handwriting', illustrated on 24 plates. The first illustrate different styles of writing and their interpretation, the second half represent writing samples of famous public figures, such as Louis XIV, Elizabeth I, Mary Stuart, Marie Antoinette, Racine, Mme de Maintenon, Frederic the Great, Benjamin Franklin and the philosophers Voltaire, Pascal, Condillac and D'Alembert.

Together with Lavater, Hocquart (1787-1870) can be seen as one of the founders of the science of graphology.

Hocquart's introduction proved successful, and a number of further editions were issued.

See Wellcome III, 280 for 1816 edition; see Babier I, 289.



Juveniles

Children's Games

29 [ANON- GAMES.] *Jeux de l'Enfance et de la Jeunesse, e édition ornée de gravures.* Paris, Delarue and Lille, Castiaux, ca 1815. £800

8vo, (165 x 118 mm), hand-coloured engraved frontispiece and title page, pp. 96 and 10 plates of hand-coloured woodcut illustrations, small woodcuts at the end of some chapters; damp-staining throughout, but of text pages only, not affecting plates; original dark green boards, with engraved title pasted to upper board; corners a bit rounded.

Early edition of this charming introduction to children's games. Sixty games are described in all, with ten of the most popular illustrated on attractive hand coloured woodcuts.

These are entitled *La Balançoire, Les Bulles de Savon, Le Billoquet, le Cerceau, la Chasse aux Papillons, la Corde, le Colin-Maillard, le Cocochet, le Sabot ou la Toupie, le Château de Cartes*, and range from physical activities such as hopscotch, swings and skipping rope to chasing butterflies and blowing bubbles.

There was another edition published by Delarue and Castiaux, reset and with similar, but not identical illustrations.

Not in Huguot, *Jeux de l'Enfance*, 1997, or *Children's World of Learning; Bibliographie de la France* 3735; OCLC: UCLA (ca 1800), Berlin.



Movable Parts

30 [GRIMALDI, Stacey.] A suit of armour for youth. London, S. and R. Bentley, 1824. £900

12mo, pp. xii, 92, with 12 leaves of plates (one bound as frontispiece), 11 of the plates with flaps (one re-attached); contemporary calf, sides with gilt roll borders; clumsily rebacked with original spine laid down; with contemporary ownership inscription on title of Jane Janvrin and her presentation inscription to her brother Francis; still a good copy.

A charming children's book with lift-up flaps revealing 'manly virtues' for little boys. The eleven plates show of parts of a knight's body-armour, taken from real examples, delicately engraved and mounted as a flap. When lifted up, an ideal character trait symbolised by the piece is revealed, accompanied by a inspirational text with much historical information and anecdote. The individual pieces of the plate armour which are depicted are entitled: An admirable plume or crest - A noble helmet - The strongest breast-plate - An invulnerable back-plate - A powerful sword - A splendid shield - A tilting-lance - Beautiful housings - Excellent gauntlets - The brightest spurs - An unsullied banner. The fine engravings are Cosmo Armstrong and B.L. Wright.

This is the companion piece for little boys to Grimaldi's earlier *The Toilet; a book for Young Ladies*, encouraging traditional feminine virtues through illustrations of common items of women's toiletry.

The flaps are carefully slotted in and attached on the verso of each plate, just one is reattached on the recto.

Osborne III, p. 418.



31 [TRANSFORMATION BOOK.] *Le Sérail a l'encan. Petite piece turque en I. Acte. Représentée au Théâtre de l'Ambigu Comique.* [Paris, n.d. 1783]. £6000

Small 12mo (112 x 92mm), ll. [6], four of which with two movable parts each; with bright contemporary hand colouring; the outer double-leaf is folded thrice with portraits of the French royal family on the left and right edges; the inner double-leaf is folded 12 times, it has four central panels, each with two half-page flaps (one above, one below; the versos have etched lyrics); small marginal brown stain to border of second plate; contemporary apple green wrappers; a very fine copy.

A charming and exceedingly rare French transformation book in a playful rococo style. The cleverly constructed book consists of a little calendar adorned with engraved portraits of the French royal family (Louis XVI and Marie-Antoinette, their children the Comte and Comtesse de Provence and the Comte and Comtesse d'Artois) and four plates with movable overlays. The movable flaps each show an etched hand-coloured scene from the *Sérail à l'encan* on one side and the engraved text of the songs on the verso. The flaps allow twelve different permutations and transformations.

Nicolas-Médard Audinot, a theatre director full of innovative ideas, had founded the *Théâtre de l'Ambigu Comique* in 1769. He introduced theatre for children, especially puppetry. Formerly a comedian of the *Opéra-Comique*, which he had left to become a puppet-master at the Paris fairs, he here introduced theatre for children on a larger scale.

Opéra-Comique proposed pantomimes and 'féeries' (spectacles) and later included marionettes, child-performers, and acrobats, in

Susanne Schulz-Falster

RARE BOOKS

comedies, vaudeville shows, dramas and pantomimes.

Mme du Barry invited Audinot and his small troupe to come to Choisy to perform in front of the King. This charming little playbook was published to accompany this performance. See Gumuchian 2956; OCLC: Princeton only.



Language & Linguistics

In Praise of Vernacular

32 [DINKLER, Constantin.] Sprache der Menschen ein Anfang dazu. Nicht nach Regeln - auch nicht nach ABC-Ordnung - sondern nach dem Leben aufgenommen. Erstes Theilgen [*all published*]. Erfurt, Georg Adam Keyser, 1780. £800

8vo, pp. [xi], 12-160, large engraved title vignette by Roßmäslers; with some woodcut music in the text, partly printed in double columns; contemporary buff boards, spine lettered in ink; extremities a little rubbed and some light discolouring, but a fine crisp copy, from the library of Talleyrand, with the engraved Bibliothèque du Château de Valençay's book plate to front pastedown.

First edition of Dinkler's curious philological and grammatical study. Dinkler argues against a normative grammar based on high literature, and insists that the language of the 'people' and of daily life (Volkssprache) should be the basis of linguistic study. He praises the tonal elegance of low German or Plattdeutsch, which has a higher emotive range.

Dinkler includes an interesting section of the origins and early development of language studies and their protagonists (*Geschichte der Sprach-Gelehrten*) and on the influence of music on language (illustrated with examples). He concludes with a comparison of the German language with other languages. Dinkler identifies Saxon and Thuringian language as 'high German', the cultivated language as spoken in Meissen, and in a later edition (1785) changed the title to *Die Sprache der Menschen in Sachsen und Thüringen*.

Holzmann Bohatta IV 3327; OCLC: no copy outside of Germany.

The First Female Grammarian

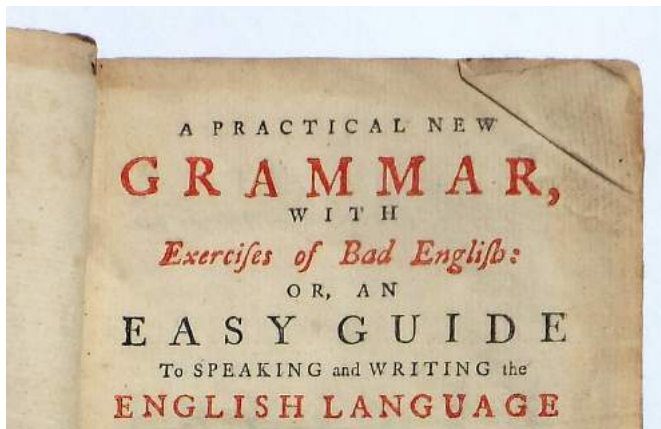
33 FISHER, A[nne]. A practical new grammar with exercises of bad English: or, an easy guide to speaking and writing the English language properly and correctly. To which is added, a curious and useful appendix. Newcastle, Tho. Slack, 1768.

£350

12mo, pp. xii, 179, [1] advertisements, title printed in red and black; some spotting, title page a little creased; contemporary full sheep, spine in compartments, joints weak, but holding, extremities worn; with contemporary ownership inscriptions: Wm Cottom's Book, Wressell.

Early and well-used edition of Anne Fisher's popular *Practical new Grammar* (first 1759), published by her own printing office. Anne Fisher was the first female English grammarian. Her 'approach to English grammar was far removed from the main Latinate tradition, instead she chose to make a fourfold division of the grammatical categories: names ('nouns'), qualities ('adjectives'), verbs and particles. She did not follow the main eighteenth-century approach to grammar, which set out to prescribe rules for English grammar and to proscribe usage considered to be incorrect'. Her grammar book was different, 'it conveyed a blend of prescriptive and descriptive language analysis' (Rodriguez Gil 2002).

'Fisher's work is valuable in the context of eighteenth-century school texts for her concern with methodology, which made her write on the education of children in general and more specifically on the teaching of English (Rodriguez Gil 2002). Her interest in this field led her to devise a new type of English exercise



that became the second most popular type during the eighteenth century and the beginning of the nineteenth (Michael 1987: 325). This type of exercise is known as 'examples of bad English' and was introduced in the second edition of Fisher's *A New Grammar* (1750).'

Anne Fisher (1719- 1778), married the printer and publisher Thomas Slack in 1751, but continued to publish under her maiden name, generally as A. Fisher, to disguise her sex. Before marriage she had founded a ladies' school, apparently especially meant for working women, and together with her husband she ran a library, a printing office and a local newspaper.

Alston I 120; see Maria Esther Rodriguez Gil, Ann Fisher: first female grammarian, Leyden, 2002 http://www.let.leidenuniv.nl/hsl_shl/rodriguez-gil.htm.

Dictionary Competition - Shakespeare English

34 FLÜGEL, J[ohann] G[ottfried]. Literarische Sympathien oder industrielle Buchmacherei. Ein Beitrag zur Geschichte der neueren englischen Lexicographie... Leipzig, August Weichardt. 1843. £150

Tall 8vo, pp. vi, 41, [1] imprint (Tauchnitz); some foxing; original buff printed wrappers, with some marginal discolouration; with shelfmark in ink to upper wrapper and small circular stamp of Basel university library to title page.

First edition of this interesting contribution to the study of lexicography - especially American terminology - and at the same time an impassioned plea against plagiarism. Flügel's

pamphlet was sparked by Grieb's publication of his *Dictionary of the German and English language* (1847), advertised with Grieb's boast that no earlier dictionary recorded American or colonial English to the same extent, or Shakespearean English. Flügel gives numerous examples to the contrary, both on American usage, with an interesting special chapter on abolitionists' language, and demonstrates Grieb's insufficient command of English. He highlights his own, much better, translations of Shakespeare English, in particular his word creations.

Johann Gottfried Flügel (1788-1855) was a German lexicographer. He originally trained as a merchant's clerk, emigrated to the United States in 1810, where he studied the English language. Upon his return to Germany in 1819, he taught English and in 1824 was appointed lector of the English language in the University of Leipzig. He became representative and correspondent of the Smithsonian Institute at Washington and several other leading American literary and scientific institutions. He is best known for his English-German dictionary *Vollständiges englisch-deutsches und deutsch-englisches Wörterbuch*, first published in 1830, and frequently reprinted. Börsenverein deutscher Buchhändler I, 496.



German Grammar on Two Tables

35 KLAUER-KLATTOVSKY,
Wilhelm. Comprehensive Grammar
of the German language, on a new
Plan, Condensed in two Synoptical
Tables. London, Treuttel, Wuerzt
1843.
£300

Two printed tables (485 x 570mm), dissected and mounted on linen; signed by the author to prevent privacy; a little browned; in matching marbled paper slipcase, slipcase a little rubbed; each table labelled ('Nouns' and 'Verbs') in a contemporary hand.

First edition of this innovative tool in language teaching. Klauer-Klattovsky presents the principles of German

grammar on two synoptical tables, one dealing with nouns, adverbs, pronouns and prepositions, the second with verbs, their conjugation and, extensively, irregular verbs. The author appears to have run a language school in London, and also published a Miniature German Grammar in ten Synoptical Tables the same year.
Rare, OCLC: New York Public Library; Cambridge.

additional diacritical marks to indicate variations in sound, Poklukar suggested new letterforms with a mathematical basis to attain analogy and regularity. He created seven concepts for alphabets which cover the sounds of Russian, Serbian, Illyrian, Slovene, Czech, Upper Lusatian (Sorbian) and Polish.’ (see Bianca Berning, *Language as Design Criteria*, 2016 <http://www.alphabettes.org/language-as-design-criteria-part-iii/>).

Poklukar (1791-1866) introduces each 'adopted' letter, describes its use, and makes annotations as to supportive letters. An overview is given on a number of large lithograph plates, which include various versions of the Lord's Prayer in Slovenian. Poklukar's 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.



Public Health

Eighteenth-Century Immigration Control
38 BROADSIDE. Bando contro li Vagabondi, e Birboni, e formalità di Bullette di Sanità. Florence, stamperia di S. A.S. alla Condotta, 1691. £750

Printed broadside, (510 x 369 mm) large arms of Tuscany at head, decorative woodcut initial; uncut sheet, fold marks and small pin holes at head and foot.

A fine broadside detailing legislation against vagrants and low level criminals, i.e. those who make a public nuisance of themselves in Florence. Because of the increased influx of the poor from the countryside, destitute fugitives and deserters from the army, first attempts had been made already in 1657 to restrict their access. This Bando was re-issued in 1690. Anyone who committed any offence would be deported within three or five days. Any legal 'immigrants' would be issued with necessary papers, giving details of name, height, colouring etc.

Apparently aware of the dangers of corruption, the concluding section is aimed at stopping officials from issuing false or blank papers by threatening stiff sentences.

The Bando was clearly pinned up in offices, with pinholes at head and foot.

Not found in OCLC.

Resuscitation after Near-Drowning
39 [FRIZZI, Antonio.] Notificazione intorno al soccorrere gli annegati. Ferrara Stamperia Camerale, 1780. £450

Small 4to, pp. 12, title page with wood cut arms of Cardinal Francesco Carafa in red and black; decorative initial, final woodcut vignette; uncut as issued; very clean and crisp.

First edition of innovative proposals for the resuscitation of near-drowning victims. Four different methods of resuscitation are proposed: mouth-to-mouth resuscitation, or alternatively the blowing of air into the lungs with the help of a tube, blood-letting, stimulation of nerves, with the help of tobacco, spices etc., and warming of the body.

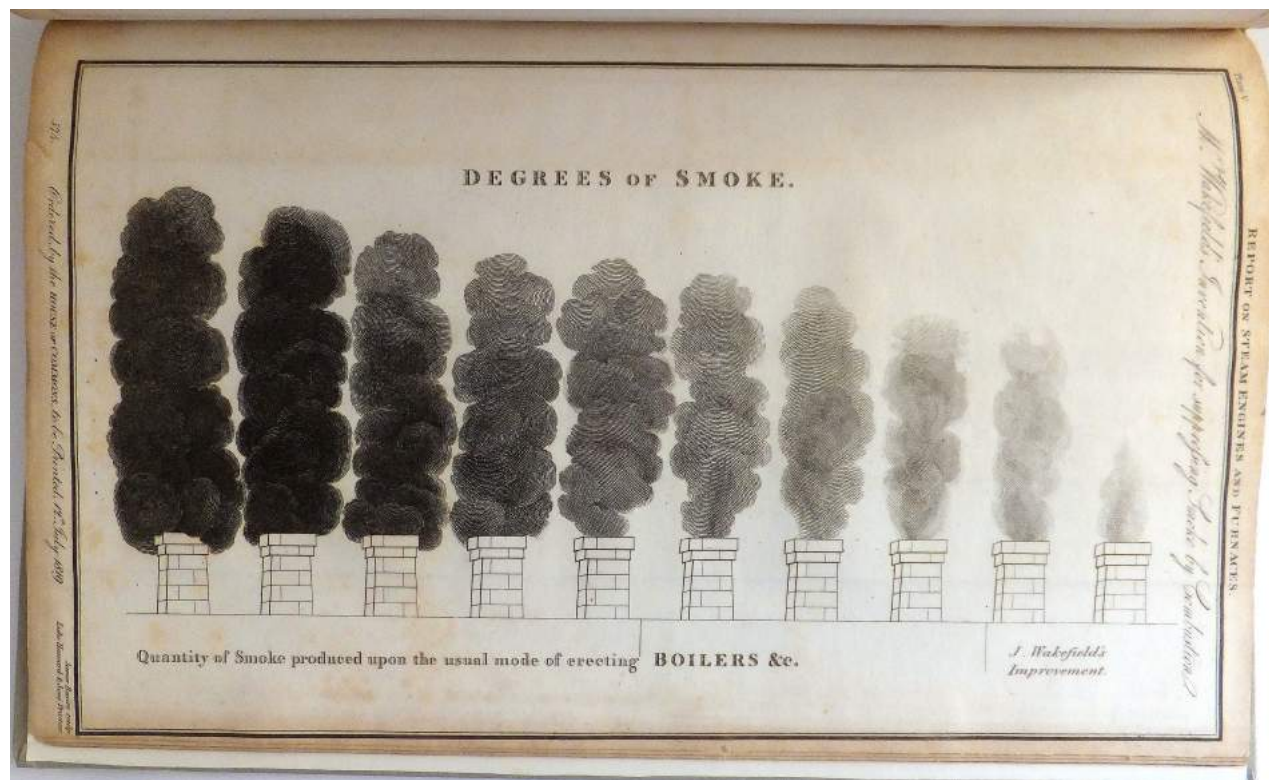
The work demonstrates how towards the second half of the eighteenth century the medical profession came to an understanding that there was not always a sudden passage between life and death, but that many situations could be identified as ambiguous, in which the interruption of vital functions was only temporary. In this context the condition of the drowned appeared as a kind of 'suspended life'. Public health officials were in charge of defining regulations for the rescue to drowning people. Because of the fragmentation of the Italian states, each region had its own regulations. Bologna published similar *Notificazione* in 1774 (NLM).

ICCU: Bologna and Ferrara; not found in OCLC.

London's Air Quality

40 [POLLUTION.] Report from the select committee on steam engines and furnaces, &c.: Ordered, by the House of Commons, to be printed, 5 July. London, 1820.

[bound with:] Report from the Select



Committee on Steam Engines and Furnaces: &c, 12 July 1819. London, 1819. £750

Two reports bound together, folio, pp. 17, [1] blank; 24 with 9 leaves of plates (4 of which folding); occasional light foxing to plates, else clean and crisp; recent grey boards, with paper label to spine.

Air quality in London worsened in the eighteenth and nineteenth century due to the use of both coal fires and the invention of the steam engine. By the early nineteenth century the issue of air pollution in towns, exacerbated by the

huge influx of people from the countryside, became more pressing and a parliamentary commission was appointed to investigate various technological measures to ameliorate the situation.

The 1819 report, here bound second, presents the evidence from a number of experts, including surveyors, boiler installers, bricklayers, and medical doctors from all over England on the question 'how far it may be practicable to compel Persons using Steam Engines and Furnaces in their different Works, to erect them in a manner less prejudicial to Public health and Public comfort'. While

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agreeing that the emissions pose a danger to public health, they all propose different modifications to the existing installations. Some of these are purely theoretical, others illustrate their proposals with functioning models, demonstrating how the smoke may be reduced, redirected or made less toxic. Most appealing is the series of plates depicting various proposed solutions, including Gregson's *Patent Smoke-consuming Furnace*, or J. Wakefield's *Invention for suppressing Smoke by combustion* with a most striking depiction of the reduced smoke emissions.

These reports reflect a changing attitude to public health, partly from an economic point of view. The reports concentrated on the question of the effect of smoke on health. Several physicians were convinced that smoke was damaging to health and one observed that sick people recovered more quickly in fresh air. (see 'Air Pollution in the 19th Century' in *The SAGE Handbook of Environment and Society*, 2007, p. 377)

Both reports are rare; it was not until the 1830s that Parliamentary Reports were made available for general sale.

I. OCLC: Chicago, Linda Hall, Guelf, Huntington;
II. NYPL, Linda Hall, Huntington, NLM, University of London, Utrecht.

Beauty - a Philosophical Approach

41 RICHARZ, Peter Ueber die Idee des Schönen in besonderer Beziehung auf poetische Darstellung. Ein Programm. Würzburg, F. E. Nitribitt, 1811. £200

8vo, pp. 96; contemporary glazed green boards, single gilt rule to sides, spine ruled in gilt, a.e.g.,

extremities a little worn, else fine and crisp; with faint ownership inscription in ink to front free endpaper.

First and only edition of this rarely found theory of aesthetics by the philosopher, philologist and later bishop of Speyer, Johann Peter Richarz (1781-1855). Richarz is clearly well-read and discusses the idea of beauty as found in English writers such as Home, Locke, and Burke before concentrating on Kant's aesthetics. He concludes with an assessment of beauty in poetry and its prerequisites, such as order, harmony, rhythm, etc.

Richarz had been professor of rhetoric and poetics at Würzburg university, and head of the university library before following a church career.

Not in OCLC, KVK lists three copies in Germany; ADB XXVIII pp. 424 ff.



Satire

Financial Politics

42 [SATIRICAL PRINT.] FRENCH REVOLUTION. Il voudrait abattre ce qui les soutient. Si vous avez peur des Feuilles n'attaquez pas le Corp de l'Arbre; Le Pied est bon mais la Cime n'est pas de meme; La multitude des Branches derange leur ambition. Valenciennes and Brussels, J.B. Terry, [1789]. £750

Single sheet, etching and aquatint in brown ink, (312 x 430 mm) platemark; a fine etching in three sections.

A visual satire on the remonstrances against political abuses. The print shows, on the far left, Louis XVI sitting on a throne on a raised pedestal with Necker at the base, holding balance scales and appealing for justice.

In the centre, the clergy, the parliament, and the nobility are attempting to pull over a tree filled with members of the Third Estate; Necker stands at the base supporting the tree. On the far right, Louis XVI and Jacques Necker are helping a female figure, representing France, to her feet. The 'tree' of the Third Estate is attacked by assorted clergy and aristocrats, who attempt to pull it down with ropes, but supported by Necker and the King.

de Vinck, 1381; OCLC: Library of Congress; Stanford, Bibliothèque Nationale.

The first French Dunciad

43 [SAMMELBAND.] Recueil de Pieces. Contenant I. Essai sur la Marine & sur le Commerce. II. La Dunciade, ou l'Angleterre démasquée, où l'on trouve des Anecdotes, curieuses, sur l'Histoire civile & littéraire de ce Siècle. III Lettre sur le Luxe. IV. Le Théâtre de l'Univers, Poëme. Amsterdam, Francois l'Honore 1747.

£900

8vo, pp. [2]; 176; [2], 58, [2]; [8], 96; [4], 154 [2 errata]; title of the first work printed in red and black; contemporary full spotted calf, single gilt rule to boards, spine gilt in compartments with raised bands and red label, marbled endpapers, red edges.

First editions of these four French works, including the first French translation of Pope's *Dunciad*, very scarce.

This sammelband, which has an apparently unrecorded title-page to the whole, comprises four French works printed in the 1740s. Of most significance is the first translation of Pope's *Dunciad* in French (first published London 1728), *La Dunciade*, (A La Haye, 1744), by an unknown translator. A masterwork of arch satire and literary emulation, the poem celebrates the goddess Dulness, and the progress of her agents as they bring decay, imbecility, and tastelessness to Britain. The *Dunciad* has many similarities with the final work in this volume, the anonymous *Le Theatre de l'Universe* (Amsterdam, 1746); both are lengthy mock-heroic poems which satirise contemporary and historical life. Indeed, the anonymous author of *Le Theatre* – one Monsieur le Marquis de la Cer*** [Cervelle, or brain] owes much to Pope, deploying the same



high register and faux-reverence. Both works include critical apparatus – some to be taken seriously and some part of the poems' larger fictions – which explain many of the real identities of the figures under attack. *Le Theatre* is particularly wide-ranging, with historical figures such as Catherine de Medici and Henri III – Priape est sur le throne! – to Addison (the work owes much to *The Spectator*) – and the Duke of Marlborough, amongst many others.

The remaining works *Essay sur la Marine* ([Paris], 1743) and *Lettre sur le Luxe* (Frankfurt, 1745) are both subject-specific histories by André-François Boureau-Deslandes (1689-1757). The first is an ambitious maritime history of Europe and the Mediterranean, and the second is a critical history of luxury, and its deleterious effects on nations and their rulers.

Audra 42. For the edition statement, see: Audra, E. *Les Traductions Françaises de Pope* (1717-1825) (Paris, 1931) pp. xii-xiii; *Dunciade*: OCLC lists just five copies: BL, BNF, The Hague, Geneva, Delaware. *Le Theatre*: OCLC: Just one copy in the UK, at Oxford and one in the USA, at Buffalo.

The Franco-Dutch War

44 [SATIRE.] Eenige Spot-Printen der Francen tegen de Hollanders. By haar uytgegeven in't jaar 1673. Doch nu verrijkt met de antwoorden der Nederlanders op dezelve.- Diverses figures satyriques que les Francois on faites contre les Hollandois en l'an 1673. Suivant la copie imprimee a Paris. Avec la reponse des Hollandois aux Francois. [n.p., n.p.], [1673].

£1800

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4to, pp. [i] typographic title (shaved at foremargin), followed by twelve engraved satirical plates, probably by J. Harrewijn, numbered 1-6, and A-F; the plates are oblong, measuring between 85 x 222 and 100 x 162mm, two plates show three images printed from three plates; paper lightly browned, a little dust-soiled; bound in contemporary vellum-backed limp boards, quite creased and a little dog-eared.

A fascinating set of twelve satirical prints on the Franco-Dutch war (1672-1673), when France, Sweden, Münster, Cologne and England rose up against the Dutch Republic. 1672 was known as the rampjaar, the 'disaster year'. The invading armies quickly defeated most of the Dutch States Army and conquered part of the Republic. The print-series was originally published in France in 1672, followed by this Dutch edition in 1673. The text is both in French and in Dutch. The prints show some interesting similarities and differences, which might be pointing to two different artists. The plates numbered I-VI are satirical plates of the French mocking the Dutch. In the subsequent plates, lettered A-F, the roles have been reversed, and the Dutch managed to fight back and shake off their attackers.

Particularly striking is one entitled France Druck-pers or Presse Françoise. A press is operated by two Frenchmen, who tighten the pressure on the Dutchman fixed in the press. The Dutchman spews out several Dutch cities, all lost during the French advance. In the second series, however, the fortunes have turned and the Dutch have fought back.

Atlas van Stolck I 2557; Muller 2514 a; Knuttel 10936 a; OCLC: National Library of Sweden; The Bibliothèque Nationale copy includes three additional plates, which differ in style, and were presumably added from another book.



Science & Technology

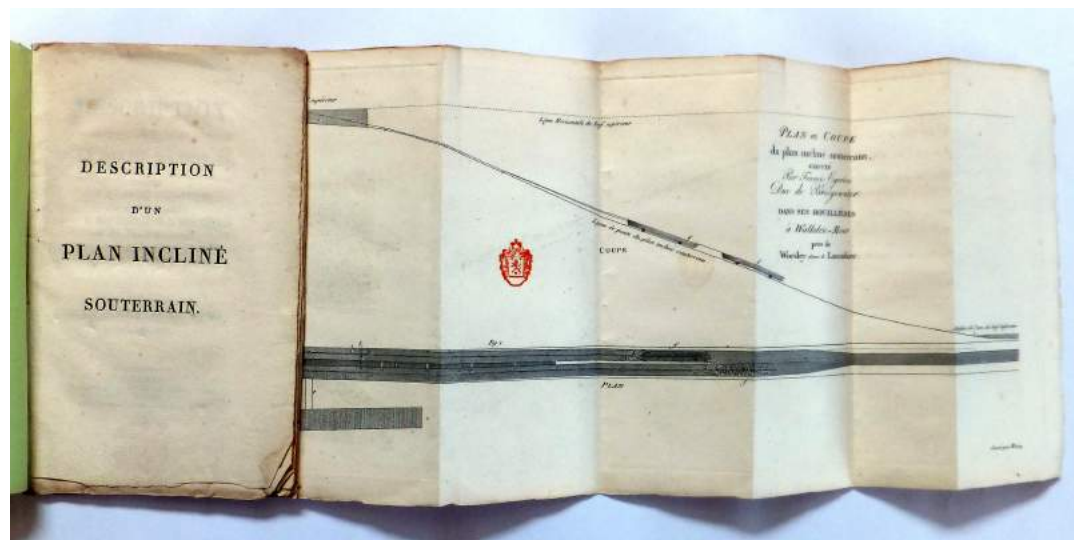
Bridgewater Cut

45 BRIDGEWATER, Francis Henry Egerton. Description du plan incliné souterrain, exécuté par Francis Egerton, duc de Bridgewater, entre le bief supérieur et le bief inférieur de son canal souterrain, dans ses mines de charbon de terre de Walkden-Moor, Lancashire. Paris, Chaignieu the Elder, 1812. £750

8vo, pp. 47, [1], with one folded engraved plate by Moisy; entirely uncut and unopened in the original pale green sugarpaper wrappers; with elegant crowned private library stamp to foot of title and to plate; with a half title; signed and dated at end: 'François-Henri Egerton. Paris, le 2 Avril, 1812.'

First edition in French. This translation is the first separate publication of the untitled essay in the section titled *Paper in navigation and*

commerce on the Duke of Bridgewater's plans for a canal between the Worsley coal mines and Manchester, to be built by James Brindley. It was first published in the Transactions of the Society for the

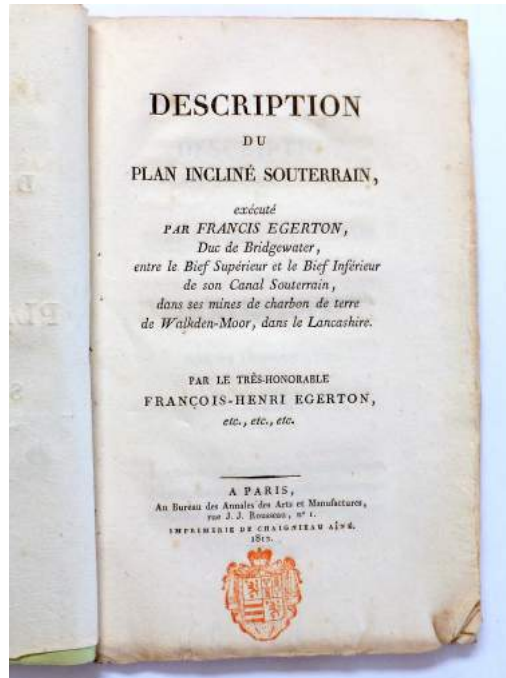


Encouragement of Arts, Manufactures, and Commerce for 1800 (v. XVIII, p. 265-285, with a folded plan signed 'Lowry sculp.'). The folding plate shows the plan and section of the underground inclined plane at Walkden Moor Colliery near Worsley in Lancashire.

The Bridgewater Canal, sometimes described as England's first canal, is named after its owner, Francis Egerton the third Duke of Bridgewater, who built the Canal to transport coal from his mines at Worsley to the industrial areas of Manchester.

Opened on 17 July 1761, the Bridgewater Canal has a special place in history as the first canal in Britain to be built without following an existing watercourse, and so became a model for those that followed it. Affectionately known as the 'Dukes Cut' the Bridgewater Canal revolutionised transport in this country and marked the beginning of the golden canal era which followed from 1760 to 1830.

Skempton, British civil engineering 1640-1840;
OCLC: no copy in the US.



First and only edition of this comprehensive guide to ceroplastics, or the art of modelling and casting in wax. Meisl provides details of how to prepare the beeswax for the purpose, its purification and colouring. He maintains that beeswax is an eminently suitable medium for preparing figures and models, either by modelling or by casting in moulds. At room temperature it can be cut and shaped, it can easily be coloured or surface tinted. Once finished it is fairly resilient against ordinary temperature variations and maintains its shape, even when sculpted in thin layers. In the initial overview and first section he includes detailed recipes for achieving specific colours.

The second, most substantial part is devoted to the production of the most common and popular wax flowers, with detailed descriptions for over 45 flowers, ranging from carnations, daisies, various types of roses, to hyacinths, elderflower, tulips, etc. The patterns and an image of the flower are included on the folding lithograph plates, and detailed instructions of the various operational steps.

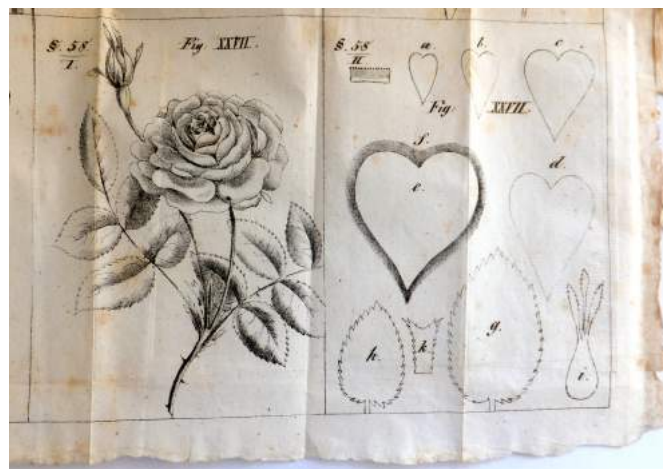
The third part deals with wax casting in moulds, and the relevant preparation of the mould and the wax used. This concerns mostly wax models of human figures, animals, or fruit and vegetables. Here Meisl gives information on how to achieve lifelike skin colour, how to deal with clothing, hair etc. The final sections deal with assembling a variety of figures, animals and natural backdrops for dioramas.

The fascinating introduction to the art of wax modelling, which was clearly used in the workroom and shows some signs of such use. Not in Engelmann; OCLC: Deutsches Museum (Munich), BL, Gotha.

Ceroplastics - The Modelling in Wax

46 MEISL, Joseph. Die Kunst der Wachsarbeit. Eine kurze faßliche Anleitung, menschliche Figuren und alle Gegenstände des Thier- und Pflanzenreichs, in Wachs bildlich darzustellen. Linz, Fr. Eurich, 1837. £900

8vo, (201 x 120 mm), pp. x, 125, with 52 lithograph illustrations on 4 folding plates; text with some foxing, and folding plates quite spotted and browned, plates creased; contemporary marbled paper wrappers, spine covering partly split, remains of spine label; a little dog-eared.



The Largest Astronomical Clock

47 [RAVIZZA, Amicino.] *Descrizione ed uso del Planisfero della Torre Maggiore di Cremona rinnovato l'anno 1787.* Cremona, Stamperia Ferrari, 1788.

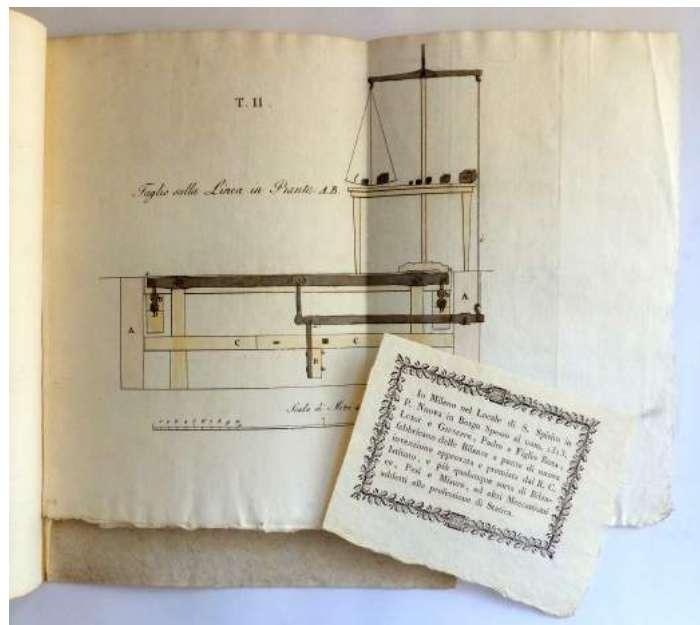
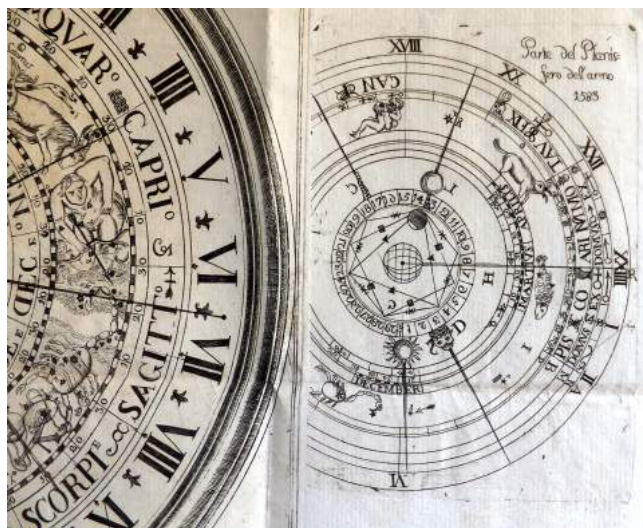
£3500

4to, pp. 18, [2], with two folded leaves of plates, one a printed table, the other a large engraved plate with two engravings, the 'planisfero' one measuring 305 x 305mm, and a part view 152 x 110mm; stitched in contemporary marbled wrappers; a little dog-eared and paper flaw to lower blank corner of last leaf; but clean and crisp; a very good copy.

First edition of this work on the astronomical clock on the bell tower of the cathedral of Cremona, the largest astronomical clock in the world, built between 1583 and 1588. The work was published when the astronomical clock had to undergo extensive renovations. Ravizza describes both the restoration work and more importantly the workings of the astronomical clock. He provides detailed information on the clock face and its mechanics.

The large astronomical clock had been designed and installed by the father and son team Giovanni Battista and Giovanni Francesco Dovizioli. The fine clock face shows zodiac constellations, crossed by the continuous movement of both the Sun and the Moon. It shows the motion of the stars, the phases of the moon and the motion of the sun. The astronomical dial has a diameter of nearly 10 metres.

The large engraved folding plate shows a handsome engraving of the face of the clock after restoration in 1787, together with a representation of 'Parte del planisfero dell'anno 1583'.



Ravizza (1757 - 1815), professor at the Liceo Ginnasio in Cremona is best known as a maker of scientific instruments.

No copies on COPAC; OCLC: Harvard and University of Illinois only.

With the Original Handbill Advertisement

48 ROSA, Luigi. *Della Nuova bilancia a ponte a cinque leve ad un sol punto. coronata colla medaglia d'oro nella distribuzione de' premj d'industria nel di 4 Ottobre 1815.* Milan, Brambilla, 1816.

£950

4to, pp. [14, [2] blank, and 4 folding engraved hand-coloured plates; original marbled wrappers; with printed handbill advertisement for the weighbridge loosely inserted.

First edition, very scarce, of this illustrated specification and report on an award-winning industrial weighing scale.

This finely-produced tract is part technical specification, part puff, and gives detailed designs of Rosa's machine. The text gives an overview of his innovation and outlines the existing state of mechanical weighing machines, notably the design of one Signore Merlin, whose balance was formerly the gold standard. Rosa's innovation centres on adding supports, or struts, to Merlin's design in the form of four arms which add solidity to the balance, preventing it from moving on its base and taking incorrect readings.

The scale won the Istituto Cesareo Regio's Coronata colla medaglia d'oro, after the judges visited Rosa's balance at Meznò near Melegnano, loaded it with 1000 kilograms, and were impressed to note its sensitivity to

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changes of ca. 30 grams. Rosa's system evidently benefitted from the Institute's support, and seems to have been widely adopted. Wealthy Milanese farmer Domenico Berra installed a version of Rosa's balance on his farm, and extolled its virtues in a tract of 1822, arguing that was second to none in providing accurate weights of the agricultural produce which entered and left his premises.

OCLC: Columbia, Yale.

Practical Application of Chevreul's Colour Theory

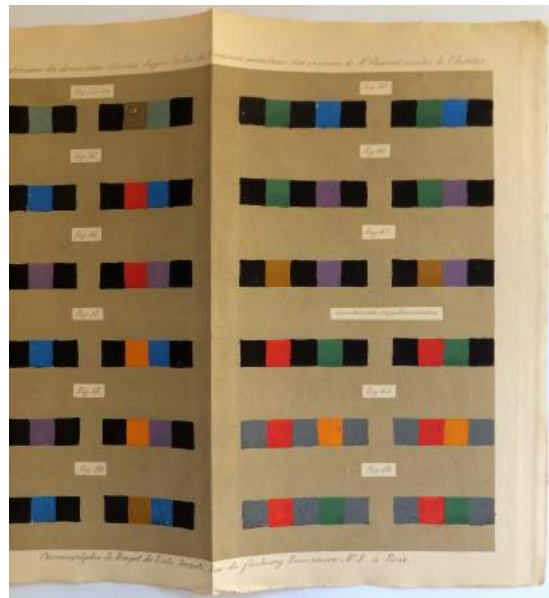
49 ROUGET DE LISLE, Amédée.

Chromographie, de Rouget de Lisle breveté. [title from front wrapper:]

Contrast simultané des Couleurs. Dessins, Tapisseries. Brevet d'Invention Broderie sur Tissus. Médaille Exposition Couleurs. Teintures. Paris, The author, Pitois Levrault, [1839.] £3500

Four parts in one volume, 4to, pp. 7, [1] blank; 16; 12, 8, with nine folding hand-coloured plates (possibly stencilled), entitled 'Couleurs et matériaux du dessinateur-coloriste d'après la loi du contraste simultané de M. Chevreul' (illustrating part II), and 6 folding engraved plates by Durau fils and Leblanc; four wood-engraved vignettes in the text; faint dampstain to part one and extending to first two leaves the second part; occasional insignificant spotting; plates very clean and fresh; stitched as issued in the original lithographic printed wrappers; small hole to upper wrapper, but in all a good copy.

First issue of this rare work describing the first industrial application of Chevreul's colour theory, to tapestry weaving - entirely appropri-



ate as Chevreul was director of dyeing at the Gobelins Tapestry Works.

Rouget de Lisle, a master weaver, based his ideas on Chevreul's *De la loi du contraste simultané des couleurs*, published the same year, and applied them to design, dyeing, weaving and textile printing methods. The colour plates show the effects of adjacent colours on each other (as established by Chevreul in his concept of simultaneous contrast), while the engraved plates illustrate weaving tools and processes and tapestry patterns, and techniques of making tapestry.

Rouget de Lisle concentrates on the management of colours and their exact reproduction. He proposes the 'chromatic table', a colour wheel showing colour nuances.

The four parts have individual title pages and are entitled: *Du coloris appliqué aux modèles de tapisseries et tapis*, *Couleurs et matériaux du dessinateur-coloriste et du fabricant de tapisseries et tapis*; *Procédé de composition et de reproduction des dessins pour la broderie et la tapisserie*; *Tapisseries à l'instar de celles des Gobelins et de Beauvais, tapis à l'instar de ceux de Perse et de la Savonnerie*.

This is apparently the first or patent issue, in the original printed illustrated wrappers. The cover design incorporates Chevreul's colour wheel and also depicts a young woman weaving. There was a later issue the same year, which included a printed and dated title page and a four page introduction and acknowledgement.

Ron 910; Ingerand, *Bibliographie de la Couleur*, 84; with thanks to Charles Wood; uncommon, OCLC: Huntington, Getty, Smithsonian, Winterthur, Yle Harvard, NYPL, and American Textile Museum.

Universal System of Weights and Measures

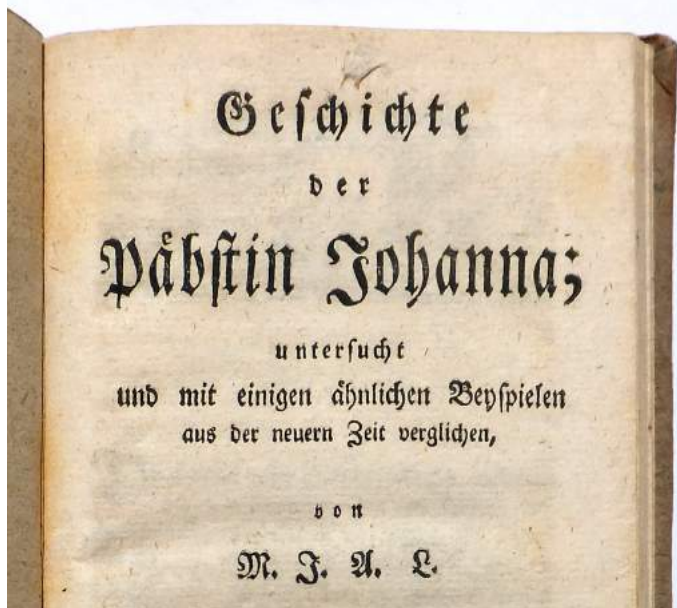
50 TALLEYRAND, Charles Maurice.
Proposition faite à l'Assemblée
nationale, sur les poids et mesures. Paris,
Imprimerie Nationale, 1790. £750

8vo, pp. 20; uncut, stitched as issued.

First edition of Talleyrand's proposal for a universal system of weights and measures. In the eighteenth century, France (like most places in Europe) had a wide variety of weights and measures in use, varying by region, object measured etc., which resulted in great complications both for trade and scientific development. To simplify this, Charles Maurice de Talleyrand, then Bishop of Autun, suggested the establishment of a new universal decimal system of measurement founded upon some 'natural and invariable base' to replace Europe's diverse regional systems. He submitted to the National Assembly of France a plan based on a unit of length equal to the length of a pendulum that would make one full swing per second. Special committees were arranged by the French Academy of Sciences to study the related issues. While many scientists favoured the concept, practical difficulties were identified: the period of a pendulum is affected very slightly by its latitude, altitude, and proximity to certain topographical features.

In view of these complications, the committee eventually recommended a new unit of length equal to one ten-millionth of the length of the arc from the equator to the North Pole, or a quadrant of the Earth's meridian circle.

Martin & Walter IV 32090; OCLC: Columbia, Berkeley, Newberry, Cornell, Brigham Young, Harvard, Northwestern outside of Europe.

*Women**A Female Pope and other Cross-Dressers*

51 [ANON.] Geschichte der Päbstin
Johanna; untersucht und mit einigen
ähnlichen Beyspielen aus der neuern Zeit
verglichen, von M. J. A. L Leipzig, Ernst
Martin Graeff, 1788. £500

8vo, pp. 61, [1] blank; title vignette; contemporary buff boards.

First and only edition of this late eighteenth-century record of the 'legend' of the female pope Joan (855-857). Popular legend had it that a woman, who had disguised herself as a man, rose through the church hierarchy and was eventually elected pope in 855 under the name John VIII (Ioannes Anglicus). Her tenure was cut short and her sex revealed when she gave birth during a procession. She died shortly afterwards either through murder or natural causes. Her story was first popularised in chronicles in the thirteenth century and spread through Europe. It was widely believed for centuries, but most modern scholars regard it as fictional.

The anonymous author gives a balanced account of the various records and documentation of her existence (with bibliographical details), and makes some comparisons with more recent documented incidences of cross-dressing, such as the mid eighteenth century Spanish church deacon, the sailor, Kornelis Christiansen (1746/7), or Johanna Maria Tetzlofin, a soldier, who managed to hide her sex for many years during the seven year war, and finally the French Chevalier d'Eon, i.e. Charles-André Eon de Beaumont (1728-1810), the most famous cross-

dresser of the eighteenth century. After living the first forty-nine years of his life as a man, he spent the next thirty-two years as a woman.

After recounting these instances of cross-dressing, the anonymous author reserves judgement on the case of pope Joan. Hayn/Gotendorf III, 442 (selten); VD18 10077782-000; OCLC: Göttingen, Leyden.

The Unhappy Wife

52 ANON. *Memorie d'Emilia ovvero la figlia sacrificata all'orgoglio. Traduzione dal francese.* Venice, Pietro Savioni, 1788. £450

8vo, pp. lxxviii, lxxix, [1], with engraved frontispiece; a very good copy, untrimmed in original buff boards.

First edition, very scarce, of this novella - a cautionary tale about unhappy marriage.

Memorie d'Emilia is apparently the second of three works which together made up *Le tre mogli infelici* (Three unhappy wives), along with *Giulia, o il matrimonio mal affortito* and *Il Contessa d'Orbeval: o il marito perverso*. Emilia marries a disinterested baron and dies young.

A contemporary advertisement for the works describes the trilogy as highly prized French novels, translated for the first time into Tuscan. The reviewer explains that the works serve as cautionary tales to parents who would unthinkingly encourage their daughters into unhappy marriages. Therefore, although the work is a romance with the usual trappings of infidelity and intrigue, it is described as morally useful. Fiction was highly censored in the Venetian Republic but the utility of the work



was apparently accepted; the final leaf here attests to the fact that the book has been approved by the Inquisitor General, and does not offend the Roman Catholic faith.

We can find no other recorded copies of this or the accompanying works, and the French attribution appears to be spurious.

Fictitious Imprint



53 [KRITZINGER, Friedrich Adolf.] *Komischer Roman von zwey Frauenzimmern.* Scherzfeld [vere Leipzig], n.p., 1765. £300

8vo, pp. 79; lightly browned throughout, due to paper quality; original sprinkled paper covers boards, corners rounded and head and tail of spine chipped.

First and only edition of one of Friedrich Adolph Kritzinger's numerous publications, a chatty panoramic view of mid eighteenth - century mores. The anonymous author positions himself in a country inn, talks to the locals about everything and anything, and eventually ends up in a brothel. Kritzinger (1726 -1793), a publisher and author based in Leipzig was well-known for his erotic and frivolous genre sketches, which capture the spirit of the time.



According to the *Leipziger Literatur Zeitung*, Kritizinger tended to publish 'novelties' every year, mostly anonymous, which he used to trade for other newly published books at the Leipzig book fair. (1819, pp. 1850 ff.). Kritizinger also had a role in popular sex education and published a number of works under the pseudonym Tissot. Recently especially his writings on Leipzig have been re-evaluated and are much appreciated as valuable sources on social life in the city.

ADB 17,173f; Hamberger-M. Ntr.2,1900; OCLC and KVK list just one copy at St Gallen.

The Case Against Women's Education

54 PIRANI, Giovanni. *Le convulsioni delle signore di bello spirito di quelle che affettan letteratura.*

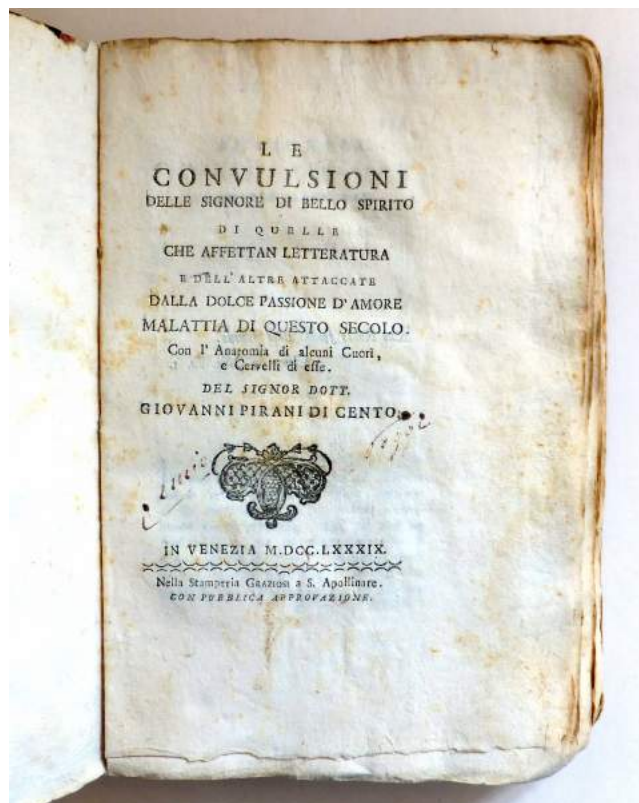
bound with: *Le lagrime delle donne.*

Graziosi, 1789 and 1790. £600

Two works in one volume, 8vo, pp. xvi, (A1 and A2 blank), 17-94, [2] blank; [ii], xvi, 80; second work quite foxed, due to paper stock; uncut in contemporary pastepaper wrappers, some loss to paper covering over spine.

First editions, very scarce. A pair of pseudo-medical treatises which decry the education of women.

Le Convulsioni, the earliest and most explicit of Pirani's works, describes female literacy and education as a fashionable evil ('un male, che perciò chiamasi alla moda'). In it he attacks filosofesse (female philosophers) as saputelle (know-it-alls). *Le Lagrime* contains the same criticisms more cautiously expressed; Pirani grudgingly recognises female achievement and



the importance women had achieved in eighteenth-century society, but attributes this to a prevailing sentimentalità; he bemoans the feminisation of a formerly masculine and strong society. Both works are couched in spurious medical notions of female hysteria and weakness, which owed much to ancient gynaecological theories such as the 'wandering womb', which exhorted husbands to keep their wives pregnant as much as possible, to control their aggressive and irrational tendencies.

Theories which expounded women's incapacity for rational thought were by no means a novel phenomenon, but misogynist texts of this type were particularly common in late eighteenth-century Italy. They proliferated in response to a burgeoning intellectual milieu of women who demonstrated an interest in academic disciplines such as mathematics, physics, and natural history.

The two were published together with a joint title page, but of these separate first editions, OCLC: I. Wellcome, DLC, BL, Cappuccini Library; II. Minnesota State, Penn (2nd edition); see: Marta Cavazza, 'Between Modesty and Spectacle: Women and Science in Eighteenth-Century Italy', Findlen, Roworth, Wassing eds. *Italy's Eighteenth Century: Gender and Culture in the Age of the Grand Tour* (Stanford, 2009).

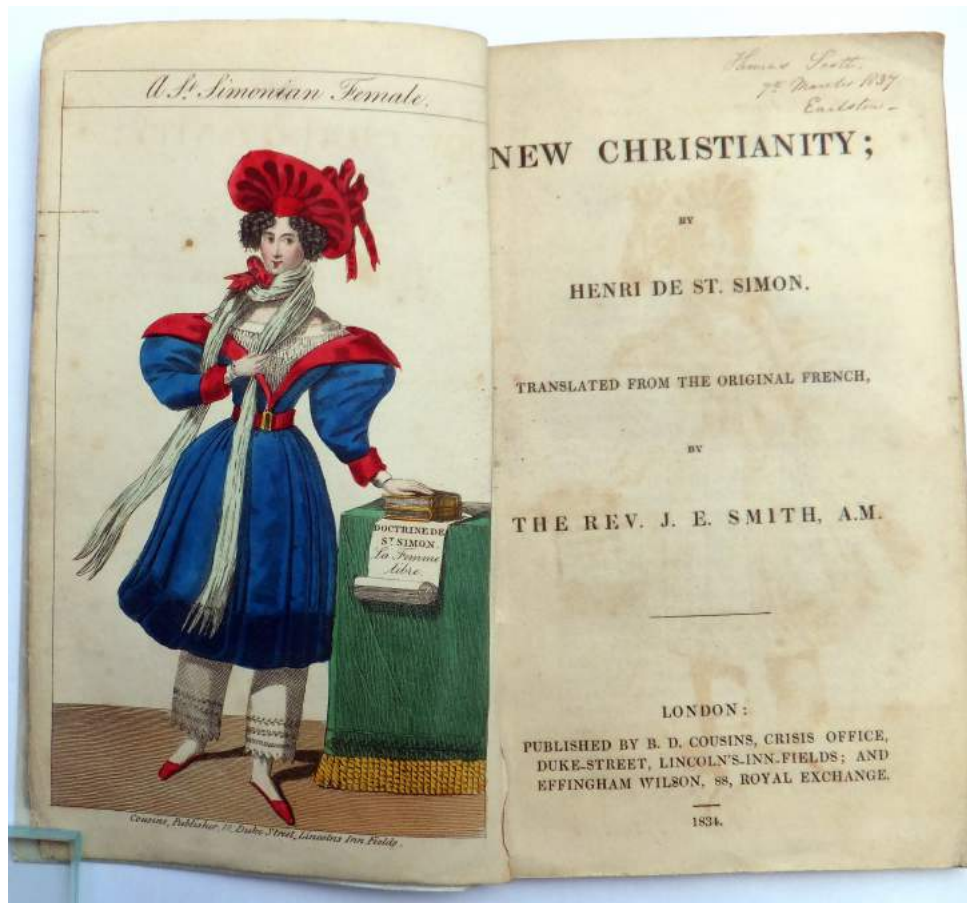
Woman Socialist

55 SAINT-SIMON, Claude Henri, Comte de. *New Christianity*; Translated from the original French, by The rev. J. E. Smith, A.M. London, B.D. Cousins, Crisis Office. 1834. £1200

8vo, hand-coloured lithograph frontispiece, pp. x, 52; original printed wrappers, title within decorative border, head of spine worn and lower corner chipped; but a very nice clean copy from the collection of Thomas Scott (see below), with his dated inscription to title page.

First edition in English of Saint-Simon's last book, *Le Nouveau Christianisme* (1825), the culmination of his theories. Presented in the form of a dialogue between a conservative and an innovator, he gives a vision of society that practised the Christian ideals by devoting itself to the betterment of its least fortunate members. Stripping away many of the doctrines and rituals which had been developed by the Christian churches and returning to the words of Jesus in the New Testament, he developed a concept in which the state owned and administered the means of production for the benefit of all. Later thinkers took these concepts in two directions, Christian socialism and atheistic communism. His influence can be traced in social evolutionary theories as diverse as those of Herbert Spencer and Karl Marx.

Particularly striking is hand-coloured frontispiece depicting the St. Simonian Female. After women were eliminated from the Saint-Simonian hierarchy in 1831, a group of female adherents founded a newspaper as the centre of a separate organization, which aimed to extend



to women the same political and civil rights that men enjoyed. This separatist group focused on policy reform rather than theory, on the present rather than some indefinite future, and on the common concerns that united women across social classes, and thus mirrors modern feminist theories.

Thomas Scott (1800-1855), originally from Berwickshire, was Assistant Surveyor-General of Van Diemen's Land, Australia and was responsible for surveying much of the early settlements. He also published a chart of Tasmania. (ADB II, 1788-1850).

Goldsmiths'-Kress 28881; paper copies very rare; see Evelyn L. Forget (2001) *Saint-Simonian Feminism, Feminist Economics*, 7:1, 79-96).

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