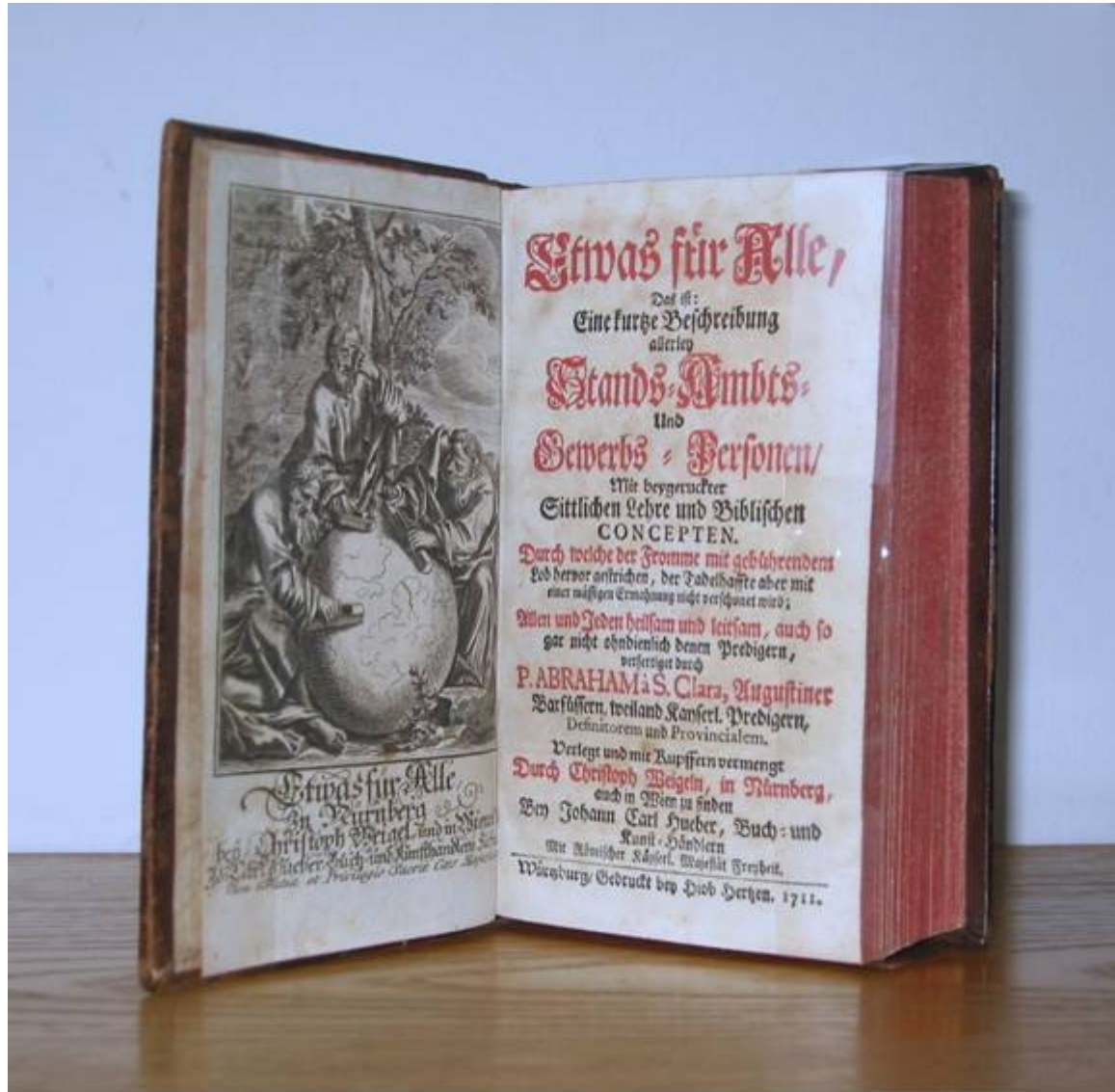




RBMS Preconference June 20-23, 2006

Trades and Professions Illustrated



ABRAHAM A S. CLARA. *Etwas für alle, Das ist eine kurtze Beschreibung allerley Stands-
Ambts- und Gewerbs-Personen, mit beygedruckter Sittlichen Lehre und Biblischen
Concepten.* Würzburg, Hiob Herten, [volume II and III: Martin Frantz Hertz], 1711. \$ 12000

Three volumes, 8vo, engraved frontispiece, pp. [xiv], 532, [12] contents, with 100 engraved plates; engraved frontispiece, pp. [xii], 793, [39] contents, with 77 numbered plates; engraved frontispiece, [xiv], 886, [ii], 887-974, [30] with 103 engraved plates; in all 280 engraved plates; all titles printed in red and black; occasional very light browning, due to paper quality; some of the plates in weak impressions, but predominantly fine; contemporary full sheep, spines in compartments, with raised bands, elaborately decorated in gilt, matching gilt-lettered lettering and numbering pieces; a very attractive set.

First edition of volumes II and III, second edition of volume I, of the most famous German book of professions, trades and artisans, with nearly three hundred engraved plates, showing different professions at work in their traditional costume and surrounded by their tools and equipment. The



plates are by Weigel after designs by Jan and Caspar Luiken. In addition to traditional professions and trades, Abraham a Santa Clara also includes gamblers, acrobats and tobacco twisters. The volumes are a fascinating source of information both on the costumes of representatives of different trades, but also their equipment and surroundings. Professions include printer, bookbinder, type caster, musical instrument maker, but also carpenter, bricklayer and builder. The engraved plates are accompanied by extensive chapters in prose, outlining the relationship of each craft to God and His divine plan.

Abraham a Santa Clara (1644-1709), an Augustinian friar and preacher was the author of numerous books of popular knowledge, presented with wit and humour. They showed the influence of Sebastian Brant's *Narrenschiff* (*Ship of Fools*). It is rare to find all three volumes together, complete with all plates and in a contemporary binding.

Bertsche 38a -5, 56 a-2, 57a-1; Dünnhaupt 146, 35 II.1 and 35.III.1; Faber du Faur 1118-1120; Jantz 313, 314; RLIN/OCLC record copies at the University of Chicago, Columbia, Berkeley (volume I only), Duke, the Library of Congress, the University of Philadelphia and the Metropolitan Museum of Art; a Dutch version was published later.





Presentation Copy by Ampère to his Son

AMPÈRE, André-Marie. *Essai sur la Philosophie des Sciences, ou Exposition analytique d'une Classification naturelle de toutes les Connaissances Humaines*. Paris, Bachelier, 1834. \$ 2400

8vo, pp. lxxx, 272, 1 fold-out printed plate with two tables bound at the end; some staining to head of half title; occasional browning and light spotting, due to paper stock; contemporary roan-backed marbled boards, spine ruled and lettered in gilt; with presentation inscription in ink by Ampère.

First edition of the work Ampère regarded as the 'capstone' of his work, and which contains some of his most interesting reflections on psychology and philosophy, presented to his son.

In this significant work Ampère attempts to align his scientific discovery with his philosophy of the classification of the science. Not content with the mere description, he endeavours to explain the origin of complex conscious phenomena through the blending and association of simpler elements.

[Provenance:] Presented by Ampère to his son 'optimo et carissimo filio. A. Ampère'. Jean-Jacques Ampère spent the second half of 1834 in Italy, which accounts for the dedication in Italian. A note in pencil on the front free endpaper explains the later ownership of the book. Nine years later, and seven years after Ampère's death, his son posthumously edited a second volume of the *Essai sur la Philosophie des Sciences*, which, of course, is not present here.

See DSB I, pp. 139-146.

The First Dictionary of the Terminology of Art

BALDINUCCI, Filippo. *Vocabolario Toscano dell'Arte del Disegno, nel quale si explicano i propri termini e voci, non solo della Pittura, Scultura, & Architettura; ma ancora di altre Arti a quelle subordinate, e che abbiano per fondamento il Disegno*. Firenze, Franchi, 1681. \$ 2000

4to, pp. xii, 178, [177] blank, 178-188, xiii-xix, [1] colophon; printed in double columns, with decorative head- and tail-pieces and initials; occasional light browning, old repair to tear in O4; contemporary full vellum, spine lettered in manuscript; a fine and wide-margined copy.

First edition of the first dictionary of art terminology, dedicated to the Accademia della Crusca, and in fact cited by the 1691 edition of the *Vocabolario della Crusca*. Baldinucci (1624-1696), an Italian art historian, businessman and writer, provides an extensive dictionary of the technical language of painting, sculpture and architecture. Interestingly Baldinucci not only explains the proper terms and expressions of the fine arts, including painting, sculpture and architecture, but also includes the vocabulary of the 'minor' arts. Thus he introduces the vocabulary of jewellery and precious stones, metals, semi-precious stones, marble, timber, colour pigments and recipes, artists' tools, and other materials connected with the artists' and artisans' world.

Brunet I, 622; Cicognara 2146; Gamba 95; Graesse I, 280; Michel, I, 352-11; Parenti 49; Vinciana IV, 4326; Zischka p. 120.

Etching, Engraving and Print-Making

BOSSE, Abraham. *De la Maniere de Graver a l'Eau forte et au Burin. Et de la Gravûre en Maniere noire. Avec la façon de construire les Presses modernes, & d'imprimer en Taille-douce*. Paris, Charles-Antoine Jombert, 1745. \$ 2800



8vo, engraved frontispiece, pp. xxxii, 186, [6], with 19 numbered engraved throw-out plates; some light browning and spotting, especially in foremargin; small tear to last leaf; contemporary full mottled calf, spine gilt in compartments, gilt-lettered spine label; head of spine chipped and corners a little bumped; a good copy.

First Cochin edition (and third edition in all) of Bosse's *Traité des manières de graver en taille douce*, with extensive additions. Bosse's treatise, the first manual of copperplate etching and engraving and the printing of intaglio plates, was first published in French in 1645. It was aimed both at the professional engraver and at the amateur and is extensively illustrated, with detailed engravings based on Bosse's own designs. A second edition of 1701 had contained revisions by LeClerc.

In addition to a wealth of technical information, the work includes scenes of the engraving studio and the copperplate press, and several wonderfully informative step-by-step scenes of printmakers at work appear as engraved headpieces at the start of each new chapter. As adaptations were made to all subsequent editions, the work has remained an important introduction to print-making which is of practical use to the printmaker even today.

Cochin added several pertinent details on the construction of state-of-the art presses, and re-engraved the corresponding plates. He also included an extensive section on the process involved in colour printing, called by him 'à la manière noire', which was based on the three colour technique developed by Le Blon a few years earlier. As Le Blon's work appeared in print only in 1756 this may in fact be the earliest manual on colour printing to appear in France.

Bigmore-Wyman, I, 72; Cicognara 254; see *En Français dans le Texte*, 92.

German Printers' Manual – Including Information on Lithography

[FLICK, Johann Friedrich.] *Handbuch der Buchdruckerkunst für angehende und praktische Buchdrucker*. Berlin, Theod. Christ. Fried. Enslin, 1820. \$ 1600

8vo, pp. viii, 280, 1 large folding lithograph plate (printed in red and black), 4 lithograph plates of type cases; title page lightly browned; contemporary buff boards, spine ruled in gilt, gilt-lettered spine label; corners bumped.

First edition of a rare German printers' manual. After a brief history of printing and some preliminary remarks on the recent development of lithographic printing, Flick (1783-1826) concentrates on a detailed practical introduction to the art and craft of printing. In the first part he deals with preparatory work and gives extensive information on type-setting, the distribution of new type, choice of typefaces, title page composition, page make-up, tables, marginalia, music etc. The second section concentrates on the practical printing process, preparation and dampening of paper, preparing the press, inking and cleaning of the form, padding, preparation of printing ink. The appendix contains a treatise on the colouring of paper and the preparation of chemicals for this purpose. Flick even includes some comments on the ergonomic arrangement of the type case and press to prevent repetitive strain injuries.

Bigmore & Wyman I, 223; Boghardt, *Typographische Lehrbücher* 26; Gaskell, Barber & Warrilow, *An Annotated List of Printers' Manuals to 1850*. G15; not in Jackson Burke.

The Addiction to Books

FRAENKEL, Maimon. *Trifolium. Ueber Prophetismus, Zahlensymbolik und Bücherreiz*. Hamburg, Friedrich Perthes, 1832. \$ 1500



8vo, pp. [viii], 102, [2] publisher's advertisements; lightly browned and spotted, due to paper quality; contemporary paste-paper boards, spine label lettered in manuscript; extremities a little rubbed; manuscript note of contents to front free endpaper; a good copy.

First edition of this rare essay on the addictive properties of books and bookshops. An earlier version of the essay on 'book-addiction' had been published as a journal article in 1825. Fraenkel describes the symptoms of 'book madness' - men are affected to the extent that they pay 'silly' prices for books, women attempt to put together big libraries (more for show than to read them) or become addicts of the lending library, and even insects, especially the bookworm are affected. In this pseudo-scientific article Fraenkel analyses the effect of 'book magnetism' on humans, and describes its progressive forms.

Fraenkel's work is bound together with two other works, one of them appropriately by the manic book collector Karl Pölitz (1772-1838), whose library catalogue, published in 1839 lists 13360 titles. Karl Pölitz's *Andeutungen über politische, besonders parlamentarische Beredsamkeit*. Leipzig, [1832], and J.W.F. Höfling, *Mysticismus*. Erlangen, Carl Heyder, 1832.

Fürst I, 293; Kosch V 384; rare, NUC, RLIN and OCLC locate copies at Harvard, Princeton and the Library of Congress only.

Tuscan Enlightenment Reform

GIANNI, Francesco Maria. Governo della Toscana sotto il Regno di sua Maestà il Re Leopoldo II. Firenze, Gaetano Cambiagi Stampatore Reale, 1790. \$2700

Tall 4to, pp. [iv] including first blank, 76, 60 unnumbered leaves and 4 folding sheets, tables A - DD, dimostrazione I - V; bound in contemporary vellum-backed pattern paper boards; a very crisp fine copy, printed on strong paper.

First edition of Gianni's account of the economic reforms carried out during Leopold II's rule as grand duke of Tuscany, before he became emperor of the Austro-Hungarian Empire in 1790. Leopold II was one of the most capable and remarkable of the reforming princes of the eighteenth century. Advised by the liberal economist Bandini, he introduced a system of free trade in grain and foodstuffs, promoted agriculture, and reclaimed marshlands for intensive cultivation. Taxation was reformed on the basis of equality for all citizens, which abolished the privileges of the nobility. Local government and the administration of justice were also revised, and torture and capital punishment abolished.

A fascinating document of enlightened administration, which shows an astonishing degree of openness and accountability of an absolute ruler. The work was widely distributed through two reprints in 1791 and even translated into German in 1795.

Cossa 143, 87; Einaudi 2668; Goldsmiths'-Kress 14462.73-1.

Economic Utopia

[GOYON DE LA PLOMBANIE, Henri de.] La France Agricole et Marchande. Tome Premier [-Tome Seconde]. Avignon, n.p. 1762. \$ 3000

Two volumes, 8vo, pp. xii, 475 (vere 477, p. 209 twice), 7 fold-out plates; xi, [1] blank, 616, with fold-out table on p. 374, and 4 folding engraved plates (2 maps, one hand-coloured); light damp-staining to upper margin of first three signatures of volume I and prelims of volume II, else clean; contemporary full catspaw calf, spine gilt in compartments, contrasting gilt-lettered labels and numbering pieces; head and foot of spine a little rubbed, and short split to lower joint, an attractive set.



First edition of this economic utopia, published anonymously as all of Goyon de la Plombanie's works. He foreshadows the effects of increased production on society, the results of industrialisation, with massive numbers of people on the move into the cities, the overcrowding and fragmentation of life in the modern metropolis. He proposes the use of cartography to document natural borders, and indicate land ownership. Road transport is to be improved with the use of steam engines, and some form of locomotive - technical advances well ahead of his time. Similarly his fiscal proposals, withholding tax, land and property taxes, were all introduced after the French Revolution.

However, clearly utopian are his proposals for better social organisation. He compares society with a machine, out of disparate individuals a well-organised social entity is formed. Self-interest is identified as one of the productive forces. Similar to Owenite projects in the early nineteenth century, Goyon de la Plombanie proposes a manufacturing village of 120,000 workers to be founded in the Perigord, his original home. Around a central temple, the town is organised in a rigid hierarchical system, divided by professions, class and sex - and in its geometric construction foreshadows Bentham's prison Panopticon.

Goldsmiths'-Kress 9757.4; Higgs 2668; INED 2116; not in Menger; see Perrot, Jean-Claude, *Le despotisme de la raison dans l'utopie économique de Goyon de La Plombanie, La France agricole et marchande*, in *Une Histoire intellectuelle de l'Economie Politique*, Paris, 1992, pp. 287-304.

The First German Book on the Microscope

GRIENDEL VON ACH, Johann Frantz. *Micrographia Nova: oder Neu-Curieuse Beschreibung verschiedener kleine Körper, welche vermittelst eines absonderlichen von dem Author neuerfundenen Vergrößer-Glases verwunderlich groß vorgestellt werden.* Nürnberg, Joh. Ziegers, 1687. \$ 5250

4to, pp. [viii], 64 with 31 (27 of which folding) plates with 55 figures; typographic head and tail-pieces; title page discreetly mounted; engraved plates irregularly trimmed, but no loss to images; occasional light dust-soiling and browning; late eighteenth century stained vellum-backed sprinkled boards; contemporary ownership inscription to front pastedown, Bibliotheca M. Balthasar Hoffman.

First edition of the German answer to Hooke's *Micrographia*, and the first German book to be devoted entirely to the microscope, combining detailed descriptions with intricate illustrations. Griendel's design of the microscope, as described and illustrated in detail in his work, was a distinct improvement on Hooke's and Leeuwenhoek's instruments, as the object could be viewed at a greater distance from the lens, thereby greatly increasing the field of vision. His instrument is of great interest 'as being the first instrument in which there was an attempt made to improve the objective; for in this microscope the objective consists of two plano-convex lenses mounted with their curved surfaces facing one another. This construction was not copied by any other maker and for the next hundred years the objective was universally made of a single lense, usually bi-convex' (Clay & Court p. 84).

Similar to Hooke, Griendel illustrates various insects, including the flea and the louse, blown up to frightening proportions, but also shows plants and details of their construction, and textile materials.

A Latin edition was published the same year, both editions are rare.

Poggendorf I, p. 963; see Clay & Court, *History of the Microscope*, 132; rare, RLIN lists copies of the German edition at the Harvard, Chicago, Cornell and the American Philosophical Society only, six copies of the Latin edition are listed.



On Love and Sexuality

HAEDUS, Petrus. *Anterotica, sive de Amoris Generibus*. [colophon] Accuratissime impressum Travisii per Gerardum de Flandria. Anno salits M.CCC.XCII, die XIII Octobris sub magnifico Praetore Augustino Foscarini. [Traviso, Gerardus de Lisa de Flandria, 13 October 1492]. \$15000

Small 4to, {[197 x 146mm] ll. [vi], 97, including final blank; printed in a distinctive Roman font, initial spaces with guide letters; very small single wormhole to blank margin of first few leaves; very light spotting to title, else clean and crisp; eighteenth-century vellum boards, gilt-lettered spine label, spine discoloured; eighteenth-century manuscript note to front free endpaper.

First and only incunable edition of this early courtesy book composed for the benefit of the author's nephew, a student at Padua university. Written in the form of a dialogue between Haedus, the poet Aemilianus Cimbriacus, who takes the position in praise of love, and the priest Antonino Filermo, who exposes all the evils and problems, caused by love and passion. Haedus sides with Filermo, and gives advice on love and sexuality. He covers passion, sexual attraction, marital relations, conduct and behaviour. Interestingly he also discusses more practical matters, such as jewellery and hairstyles.

The work is prefixed by an introductory poem by Aemilianus Cimbriacus.

Not much is known about Haedus (1427-1504), who was a priest from the Pordenone in Friuli. Brunet (III 10) praised the elegant small Roman type face and described the book as rare.

BMC VI 885; Bodleian Library XV, H-001; Goff H2; Hain Copinger 8343; Polain (B) 1843; Wellcome, 3040; not in Gay. Brunet III 10 'L'édition est Impr. En petits caract. Forts nets. Et les exemplaires en sont rares.'

[INDUSTRIAL EXHIBITION 1834. PARIS.] FLACHAT, Stéphane. *L'Industrie. Exposition des Produits de l'Industrie en 1834*. Paris, L. Tenré, Dupuy, 1834.

\$ 750

Tall 4to, lithograph title, pp.[iv], 160, 38 double plates (numbered 1-20), with the title as part of the numbering; some spotting; original printed boards; extremities a little rubbed and dust-soiled.

First edition of the report of the 1834 Paris industrial exhibition, here published as the first part of a periodical publication on the products of industry. The catalogue has an extensive introductory section, covering the history of industrial exhibitions, especially in France, before describing in great detail individual exhibits, and progress in manufacturing.

The catalogue is of particular interest as it is extensively illustrated, which is unusual in early exhibition catalogues. The thirty-eight full page plates illustrate not just the exhibited items, but also the buildings in which they were exhibited. The buildings were specifically erected for the occasion, and were located on the Place Louis XV, facing the Seine. On the final pages a listing of all the prizes awarded is given, arranged by category of goods.

Carpenter, p. 476; Book of the Fairs, no. 1; Goldsmiths'-Kress 28505.16.

The First French Book on Lithographic Printing

[MAIRET, François-Ambroise.] *Notice sur la Lithographie, ou l'Art d'Imprimer sur Pierre*; par M. ... Dijon, Mairet, papetier, 1818. \$6000

12mo, pp. vi, 57, with five plates (four of them lithographs, one copper plate); with Mairet's authenticating signature to verso of title; small wormhole to lower blank margin, extending to short worm trace in final



signature, never near any text; attractively bound in contemporary marbled boards, spine ruled in gilt, with gilt-lettered spine label.

First edition, very rare, of the first French book on the process of lithographic printing. Mairet's treatise was published in January 1818 and thus preceded Senefelder's which appeared later that year. Mairet's introduction is in three parts, beginning with the theory of lithographic printing, followed by practical information on the preparation of the materials and the various ways of drawing on stone, and concluding with the methods of printing and the presses used. He describes three ways of making lithographs, using crayon, ink, or a method called 'dessin à la pointe'. Mairet was a self-taught lithographer, who in the preface laments the lack of published information on the subject. Four of the plates are early examples of lithographic printing, by Mairet himself, the final one shows a lithographic press.

Mairet's introduction was successful, this first edition sold out quickly, and in 1824 a second edition was published, somewhat enlarged and using different plates, to document the advance in the techniques of lithographic printing.

Bigmore & Wyman, II, p. 13; Jackson Burke 1031; Twyman, p. 261.

Enlightenment Legal Reform

MURATORI, Lodovico Antonio. *Dei Difetti della Giurisprudenza*. Venezia, Giambattista Pasquali, 1742. \$1450

Folio in 4s, pp. [viii], 184; title printed in red and black, engraved title vignette, decorated initials; marginal tear to R1, no loss of text; contemporary marbled sheep-backed boards, spine ruled and decorated in gilt, gilt-lettered spine label, chipped; a fine, wide-margined copy.

First edition, uncommon, of Muratori's criticism of jurisprudence, in fact the starting point of the critique of Roman law throughout the eighteenth century, resulting in far reaching judicial reforms and the drawing up of modern civil codes. Muratori pillories the injustice of old feudal privileges and the role of the Catholic Church in upholding these. He in particular criticises the vast and often contradictory accumulation of edicts, which made the execution of justice and power difficult. His critique proved influential on the reform of Tuscan legislature and the presentation of the Codice Estense. In his treatise Muratori attacked the immobility of the Italian legislative apparatus. The refusal of the curia to grant reform eventually resulted in the radical enlightenment reform movement.

L'Illuminismo Italiano alla Fondazione Feltrinelli 367; Sorbelli I, 154; OCLC and RLIN list copies at Library of Congress, Harvard, Minnesota and Washington University.

The First Practical Treatise on the Woodcut

PAPILLON, Jean Michel. *Traité historique de la gravure en bois. Ouvrage enrichi des plus jolis morceaux de sa composition & de sa gravure. Tome Premier. Contenant toute la partie Historique. [-Tome Troisième]*. Paris, Pierre Guillaume Simon, 1766. \$6000

Three volumes, bound in two, 8vo, pp. xxxii including woodcut frontispiece, 540, with one chiaroscuro woodcut plate bound in; xv, [i], 388; [iv], 124; part two with 5 plates illustrating progressive stages in printing a chiaroscuro woodcut; in all seven plates, woodcut head- and tail-pieces, title vignettes, and a large number of woodcuts printed in the text; one initial printed in red (volume I, p. 369); some scattered foxing and spotting, especially at beginning and end; a few signatures lightly browned; contemporary full mottled sheep, spine gilt, gilt-lettered spine labels; some surface scratches to sides, discreet repairs to head and tail of spine; an attractive copy.



First edition of the first practical treatise on the woodcut. It is famous for a series of 5 progressive plates showing the successive stages of printing a chiaroscuro woodcut. The first volume of the treatise deals with the history of printing and illustration and has been criticised for lack of accuracy. Volume II deals with the methods of wood cutting in detail with clear illustrations and tools and procedures, it also includes information on design, perspective, and printing. Volume III, the supplement, is autobiographical and also contains various testimonials, table of contents and errata.

Papillon (1698-1776), who came from a family of well-known wood engravers, was one of the best French designers and engravers of woodcuts for book work, employed by both French and Dutch publishers. The *Traité* can be seen as a showcase for his work with its 136 woodcut head- and tail-pieces and 257 other illustrations, large and small, incorporated in the text - only the portrait is by another hand.

Bigmore and Wyman II, p. 116; Jackson Burke 1034.

The Diseases of the Ruling Classes

RAMAZZINI, Bernardo. *De Principum Valetudine Tuenda. Commentatio Bernardini Ramazzini.* Patavii, Typographia Jo: Baptistae Conzatti, 1710. \$7800

4to, pp. [xvi], 160; title vignette and decorated initials; occasional light browning, and light dampstain to gutter-margin at head, unobtrusive and never getting anywhere near the text; uncut in the original buff limp boards, eighteenth-century spine covering with paste-paper; corners bumped; sewing strengthened; a very good copy.

First edition, uncommon, of Ramazzini's study of occupational diseases, in fact a companion volume to his earlier and better known *De Morbis Artificum* (1700), where he concentrated on the diseases of manual workers.

In this work he concentrates on the occupational diseases incurred by those who work with their brains rather than their hands, the diseases of princes, government officials, and advisors. He treats all physical aspects that influence life and health of princes, such as air, food, drink, sleep, digestion etc, before concentrating on the psychological aspects, such as the pressure of government, the responsibility, and life at court. Interestingly he argues that a combination of these factors are likely to produce psychosomatic symptoms. Ramazzini warns against the influence of medical doctors. Throughout he backs up his findings with reference to medical authorities.

His work was published to Europe-wide acclaim, and an edition printed in Leipzig followed in 1711, and another one in Uppsala in 1712, with Italian editions in 1713 and 1717, and an anonymous French translation in 1724.

Di Pietro 65; Blake, p. 370; Wellcome IV, p. 468; See Francesco Carnevale, *La Salute dei Principi* 1992, p. 202; RLIN and OCLC also records copies at the University of Chicago, Oklahoma, and the New York Academy of Medicine.

The Hannoverian Magazine: Economics, Politics, Agriculture

RATHLEF, Ernst Lorenz Michael. *Auserlesene Abhandlungen über Gegenstände der Policey, der Finanzen und der Oekonomie gezogen aus den Jahrgängen des Hannoverischen Magazins. Erster Band [-Dritter Band].* Hannover, Helwing, 1786-1788. \$ 3150

Three volumes, 8vo, pp. 528; 532 (vere 530) with 2 printed folding tables; 368, last 4 leaves folding; woodcut head- and tail-pieces and initials; very lightly and evenly browned; contemporary half calf over sprinkled



boards, volume I recased and rebacked with original spine laid down, spine in compartments, ruled in gilt and with gilt lettered spine labels; a fine set.

First edition of this collection of influential contributions on the subject of economics, economic policy, public administration, agriculture and the police to the Hanoverian Magazine (*Hannoversches Magazin*), one of the best-known German popular scientific journals (*Intelligenzblätter*). The work was compiled and edited by Rathlef (1742-1791), and collects contributions from 1755 to 1786. The contributions are wide-ranging and interesting, and also include translations from other European countries, such as Eric Salander's *On the introduction and improvement of manufacturing industry, and its benefits for the economy*, read at the Swedish Royal Academy in 1754.

Noteworthy contributions are Schneller's article on the economic improvement of cities, Heise on the manufacturing industry, 'J.C.' on artisans; and an anonymous article on the importance of business associations for major trade improvements, using fire insurance and brewing associations as examples. There is a further response to the famous prize question regarding the revival of the property market, which was famously won by the German physiocrat Schlettwein, this response is signed S.C. Most interesting is a stinging attack on physiocratic tax proposals as outlined by Mauvillon, '*Etwas über das Steuerwesen und die physiocratischen Grundsätze, die Einrichtung desselben betreffend*'. The anonymous author sides with Dohm and criticises the tax on land proposed by the physiocrats, and by extension Schlettwein. Also included is a still pertinent discussion of the correlation between tax rate and tax fraud (J.C.).

Predictably a large number of articles cover agriculture and land management, including Guden's articles on the economic benefit and moral danger of the distilling industry, Westfeld's contribution on the abolition of serfdom in agricultural estates, essays on tobacco manufacture, the administration of the poor, and general farming questions.

Humpert 994; Jöcher VI, 1394-5; Meusel XI, p. 54; not in Kress or Goldsmiths'; because of the importance of the collection, a reprint was produced in 1999.

The Earliest Bibliography of Books on Technology

ROSENTHAL, Gottfried Erich. *Litterature der Technologie das ist: Verzeichniss der Bücher, Schriften und Abhandlungen, welche von den Künsten, den Manufakturen und Fabriken, der Handlung, den Handwerkern und sonstigen Nahrungszweigen, als auch von denen zum wissenschaftlichen Betriebe derselben erforderlichen Kenntnissen aus dem Naturreiche, der Mathematik, Physik und Chemie handeln*. Berlin & Stettin, F. Nicolai, 1795. \$ 1600

4to, pp. ii, 420; possibly lacking a half title; bound without endpapers; very light browning to title page; contemporary half sheep, paste-paper covered boards; sometime rebacked; corners worn with some loss of leather covering.

First edition of the first great bibliography of technology in which the author lists about 20,000 books and articles. Rosenthal (1745-1814), a baker at Nordhausen, was a member of several important scientific societies and the author of numerous scientific works. The book is arranged by subject and is particularly important as Rosenthal includes a very large number of journal contributions, both well-known and obscure. A very valuable source book for historians of science and technology.

The bibliography was also issued as the final part of 'Jacobssons technologisches Wörterbuch oder alphabetische Erklärung aller nützlichen mechanischen Künste, Manufacturen, Fabriken und Handwerker' (1781-1795).

Besterman 6020; Petzholdt, p. 727; Poggendorff II. 696-97.



French Printing and Book-Selling Regulated

SAUGRAIN, Claude Marin. Code de la Librairie et Imprimerie de Paris. Avec les anciennes Ordonnances, Edits, Déclarations, Arrêts, Réglemens & Jugemens rendus au sujet de la Librairie & de l'Imprimerie, depuis l'an 1332, jusqu'à present. Paris, aux dépens de la Communauté, 1744. \$2200

8vo, pp. xxiv, 496, 30 privilege & index; title printed in red and black, engraved head- and tail-pieces; very faint dampstaining to upper corner for first few leaves, brown stain to H1; contemporary full panelled calf, spine richly gilt in compartments, gilt-lettered spine label; extremities a little rubbed; from the library of the Besançon printer Jean-Baptiste Charmet with the name embossed in gilt on the upper boards, small later book label of Maurice Bixio on front pasted-down; an attractive copy.

First edition of the comprehensive body of legislation regulating the French book trade in the eighteenth century. Elaborate regulations dominated legal publishing in France, regulating everything from the thirty-six master printers and one hundred or so master booksellers in Paris, down to the colporteurs and book peddlars, who sold almanacs and proclamations in the street. The legislation of 1723, initiated by d'Auguesseau, attempted to shift the emphasis from pure profit protection to some form of quality control. Numerous edicts specify typefaces, basic equipment of the main printing houses, training and advancement of apprentices. The *communauté des librairies et imprimeurs de Paris* controlled the industry, and also benefited from special tax exemptions. This particularly attractive copy rather fittingly was previously owned by an eighteenth century Besançon printer named Charmet.

Barbier I, 623; Bigmore & Wyman II, 296; Conlon 44:1114; see Darnton, *The Literary Underground of the Old Regime*, Cambridge, 1982.