

Susanne Schulz-Falster  
RARE BOOKS

# Spring 2025



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## ABC Primers

[ABC.] AAabcdef... Laut-Buchstaben...  
Doppellaute:... Die stummen Buchstaben...  
Neu-Rupppin, Gustav Kühn, [ca 1815.]

£1200

8vo pp. [viii], [8] with 24 hand-coloured woodcuts (three per page), all within borders with legend below; contemporary pictorial printed paper wooden boards; orange paper spine, spine a little chipped, contemporary ownership inscription to front paste-down E. J. Grönholm.

A delightful and very uncommon early ABC book. Structured in the usual way, with the title page illustrating a number of alphabets, followed by vowels and consonants and figures. The following pages contain a catechism, the ten commandments, and various types of blessings. The second half consists of 24 charming ABC pictures, a rhyming alphabet about animals, each illustrating a letter of the alphabet with two or three fitting objects, and the terms underneath. Beginning with A for ape or apple (Sehr fern von uns der Affe wohnt, Der Apfel hoch am Baume thront), to R for rose (Die Rose liebt wohl jedermann; Der Rab' stiehlt Ringe wo er kann); leading to charming juxtapositions: 'Der Storch ist nützlich, das Schwein noch weit mehr; Der Schmetterling lustig flieget umher' - the stork is useful, the pig even more so, the butterfly flies around with joy, and warnings such as 'W', 'Der Wolf, wenn er sehr hungrig ist, Die Kinder in der Wiege frisst' (when the wolf is really hungry, he might eat babies in the crib).

The printer publisher Gustav Kühn (1794-1868) inherited his father's print business in 1815 after



studying at the art academy in Berlin. He was instrumental in expanding the business into the colourful picture broadsides *Neuruppiner Bilderbogen*, which made Neuruppin in Brandenburg famous far beyond the state's borders. The picture broadside were first printed from woodblocks, but soon adapted to the lithographic printing process, which made it possible to produce large print runs of consistent quality, which were sold stencil coloured.

Almost every nursery had cut-out dolls, paper soldiers, pull-out figures or jumping jacks, home-made paper toys that had been printed in Neuruppin.

WorldCat: Princeton.

### *ABC of Eastern European Costume*

ABC. Aabcdeffg... Die selbst-lautenden Buchstab-ben: a e i o u y... Leipzig, Friedrich Geissler, ca 1840.

£500

8vo, pp. 16, with 16 coloured woodcuts; paper lightly browned throughout; twentieth century marbled boards.

First and apparently only edition of an unusual primer giving an introduction to the ABC and religious education. The arrangement is similar to other primers, with an emphasis on religious education, short prayers, sayings and the multiplication table. But the illustrations, 16 hand-coloured woodcuts are unusual, they all show traditional European costume, ranging from Polish Jews to Russian farmers, and showing costumes from the region of Altenburg, Poland, Russia, Saxony, Switzerland, and Turkey. Sometimes farmers' dress is

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singled out, other times ceremonial or typical dress is shown, always for both men and woman. There is a special emphasis on Eastern European dress.

Wegehaupt III, 10; Düsterdieck 28; WorldCat: Princeton, Columbia.

#### *ABC Flashcards*

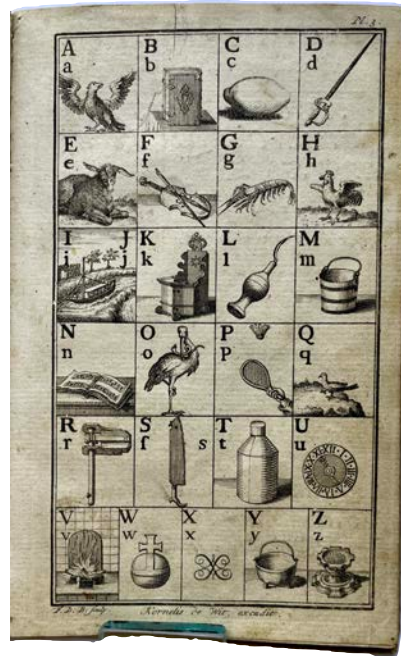
[ABC - GAME.] Neues A - B - C und Lesespiel. Zum Nutzen und Vergnügen für Gross und Klein. La Lecture en Jouant. Nouvelle cartes Alphabétiques. Het Spelende Lezen. Nieuw vermakelijk en nuttig Spel met 40 Karten. Mainz, Jos. Scholz, n.d, ca. 1830. £1400

Small box (95x70x20mm) containing 42 (rather than 40) alphabet cards (85x60mm) with the letter of the alphabet at the top and hand coloured pictorial lithograph illustration below; verso of cards blank; original box with title in three languages, box repaired, but fragile.

A very uncommon tri-lingual alphabet game. The title asks for 40 cards, but in fact there are 42 cards present. All of the them with delightful hand coloured illustrations.

Most of the letters are illustrated on two cards: A, B, C, D, E (3 cards including É), I, L, M N, O, P, R, S, T, U, the remaining cards, representing less common letters, are singletons. Each card has the relevant letter of the alphabet at the head, both in Roman and Black Letter form and includes a charming scene mostly illustrating children.

The game was published by Jos. Scholz. Joseph Carl Scholz (1768-1813) founded a wholesale company for stationery and paper in Wiesbaden, and moved to Mainz in 1829. The family business grew into one of



the best-known publishers of paper theatres, children's books, picture books, Bilderbogen, postcards and parlour games for adults and children. Almost all publications from the Jos. Scholz publishing house are still popular with collectors today. In the first half of the 19th century, Jos. Scholz Verlag was one of the most successful game manufacturers in Europe and Germany. After almost 180 years, the publishing house closed in 1970.

Not found in the usual bibliography, such as Spiel mit! Papierspiele aus dem Verlag Jos. Scholz Mainz. Gutenberg-Museum Mainz.; not in OCLC or KVK.

#### *Innovative ABC Book*

WIT, Kornelis de. Een Nieuwlyks Uitgevonden A.B.C. Boek. Om de kleine kinderen, op eene gemakkelyke Wijze de verscheide Soorten van Letteren te leeren kennen en noemen: door Middel van Figuuren, by de Kinderen bekend... Amsterdam, Kornelis de Wit, 1759.

£1800

8vo (155 x 93 mm), pp. [xxiv], including engraved title, 4 numbered engraved illustrated ABC plates with letterpress text to verso, 1 unnumbered plate, illustrating numbers and the clock, and 3 numbered engraved plates of coins, two with letterpress text to verso; pp. 24 letterpress; old pastepaper wrappers; printed on strong bright paper, in good impressions.

First edition of a highly innovative Dutch ABC book. De Wit abandoned the usual Hahnenfibel format, but instead produced an entirely new genre of primer. Aware that children happily and easily memorise from looking at pictures, especially when they illustrate everyday familiar objects, de Wit uses this to introduce the letters of the alphabet, numbers and also coins. In helpful repetition the alphabet is

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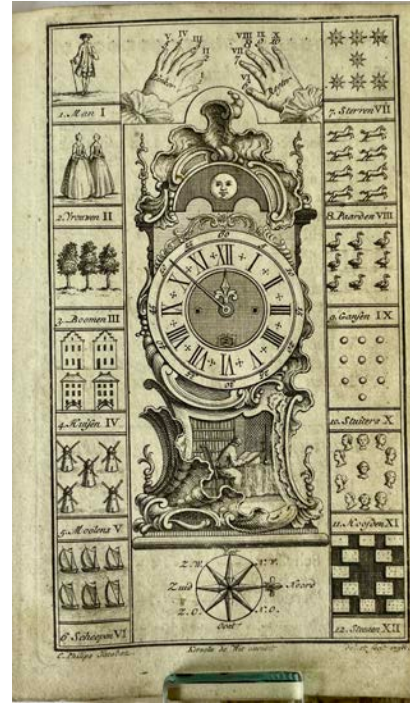
introduced four times, black letter, Roman, in upper and lower case and Italic. So the letter A is illustrated by a little image of an 'Aap' (Ape), c by a circle and g for glass, etc. Similarly numbers a illustrated with repeated objects. The introduction to coins and their respective values is particularly unusual for the intended age group.

The second half of the little primer contains the usual Scriptural questions, the Ten Commandments, the Lord's Prayer and a number of other daily prayers.

'The idea of visual education steadily won over the enlightened minds of northern Europe. In 1759 (1755) Kornelis de Wit published *Een nieuwlyks uitgevonden A.B.C. Boek* - a newly invented ABC Book in Amsterdam, while the German Karl Philipp Moritz produced *Neues ABC Buch* (New ABC Book) in 1790. The images, accompanied by simple and rhythmic prose were intended to develop the elementary bases of reflection through observation.

The Dutch bookseller and publisher Kornelis de Wit was active in Amsterdam between 1736 and 1762. The book was popular, in addition to this 1759 edition, there is an undated edition, which is sometimes tentatively dated 1755, which seems questionable. In this 1759 edition all the plates are signed, F.D.B. del. et sculp. and de Wit exudit, whereas the undated edition has half the plates without the imprint. The text is partly reset with different fleurons.

*Children's World of Learning* (1759 edition), 98; OCLC: lists copies in Netherlands only: Rotterdam, Royal Library, Groningen, Amsterdam & Tresoor; second edition 1759, see B. Kuemmerling-Meibauer, *The Routledge Companion to Picturebooks*, 2017.



Almanacs & Calendars

*Swedish Miniature Calendar with Psalm Book*  
CALENDAR. Stockholms skrif-calender, pååret efter Jesu Christi födelse 1722. Utråknad efter gamla och nya stylen. Stockholm, uti kongl. boktryckeriet åhr 1721.

[bound with:] The siu boot-psalmer samt morgon -och afton-signelse medh någre gudlige böner, så ock psalmer förmerad., Konigl. Boktryckeriert, 1709. £400

Two works in one volume, 18mo (99 x 57mm); pp. 36; [24], contemporary full calf, cut a little close at head, with a few headlines in the first work shaved; contemporary full calf, sides blindstamped; from the Macclesfield library, with South Library book plate; an attractive copy.



A charming Swedish pocket calendar with name days and astrological information. The calendar and astrological symbols in red and black, astronomical events such as eclipses, post-routes and dates from various towns. This is bound together with a small psalm book.

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*Finely Bound Miniature Almanac*

[ALMANAC.] *La Pratique des Amans ou La Théorie du Contemplateur*. Paris, Jubert Doreur, 1788. £2200

24mo (96 x 61mm), pp. [2] engraved title, 16, 25, [17]-32, with two folding calendar leaves at beginning and end, with 12 engraved plates bound in; entirely engraved with the exception of the loss and gain accounts; finely bound contemporary full white calf, extravagantly decorated in gilt, with elaborate border, leaf work, a number of gilt urns and a gilt halo, with central gilt arms on red morocco; a.e.g., preserved in a custom-made blue crushed morocco slipcase by Riviere; a very fine copy, with two bookseller descriptions pasted in at beginning and end.



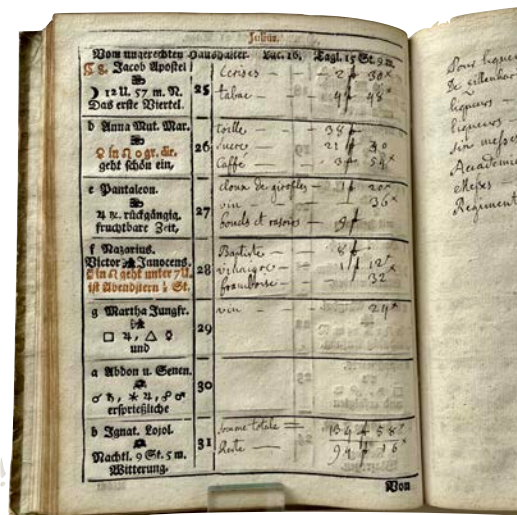
included in many 18th century almanacs, according to Grand-Carteret (p. xxxiii), but are clearly an optional extra.

The fashion for small format almanacs started in the early eighteenth century, but was made more prevalent by the development of a more specialised printing and publishing industry. They were often produced by stationer-binders rather than traditional printer-publishers and their useful original purpose was replaced by the aim of producing ever more charming objects for ladies' pocketbooks, often consisting almost entirely of love poems or songs, with a special emphasis on elaborate bindings.

Félix Meunié, *Bibliographie de quelques almanachs illustrés des XVIIIe et XIXe siècles* (1906), 28 (1794); not in Grand-Carteret; not found in WorldCat or Bibliothèque Nationale.

A particularly charming, very rare and finely bound almanac, *La Pratique des Amans*. The entirely engraved almanac contains 32 pages of engraved songs within a double border, and is illustrated with twelve very fine, but unsigned engravings under the following titles: *L'Amour berger*; *Le triomphe de Louise*; *Buoeur aimable*; *La Piqûre*; *Le Berceau*; *Les Sermens*; *Le pronostic (sic) Matrimonial*; *Im Bergère résolue*; *Les deux Rosiers*; *La Fauoette*; *Le Rapatriage Dramatique*; *L'Amour m'en fait d'armes*, all clearly recounting bucolic and romantic love, the cradle, matrimony, the resolute shepherdess, matrimonial prognosis, and finally the battle cry 'love is my weapon'. The engravings actually illustrate the the engraved songs, each with an indication to what tune it is to be sung.

There is a letterpress printed gambling accounts section, with double columns: loss and gain, not filled in and a folding calendar for 1788. Monthly forms for recording one's gambling results were



*A Curate's Wine Bills over the Year*

ALMANAC. *Schreib-Kalender, auf eine besondere Form und Weise, allen Obrigkeiten Kauf- und Handelsleuten, auch männiglich zum täglichen Nutzen also eingerichtet. Auf das Jahr [...] 1784* Munich, Franz Joseph Thulle, 1783. £800

4to, (198 x 162mm), pp. 64, title and calendar printed in red and black, title page with round woodcut vignette within rectangular baroque border; interleaved copy, with extensive annotations in ink; gold embossed green paper over boards; upper cover with gilt-lettered paper label and year; Bavarian tax stamp to title; with the manuscript ownership inscription by Mr. Esline, curé de Tourlaville diocese de Coutance; and the later manuscript note by Otto Hupp (1859–1949), German heraldist, artist & book collector.

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A most attractive calendar, used mostly for book-keeping purposes by Monsieur Esline, parish priest of Turlaville in the diocese of Coutance, near Rouen. The largest part of Esline's expenses seem to centre around wine and tobacco, with occasional postal costs and charitable donations thrown in. Apparently he was paid extra for reading mass, and he also received some funds from the sale of liqueur.

Amongst the speciality foodstuff enjoyed by this parish priest are cherries and chocolate. Towards the end of the year the wine orders are listed in more detail, including cases of Nierenstein and Frontignac. Some personal expenses are also included, such as laundry and in the colder season, firewood.

A most attractive account of a year in the life of small town curate.

### *Perpetual Calendar*

[CALENDAR.] Calendrier Perpetuel. after Phelippeaux and Guido Regni. L'Aurore aux cheveux de rose Chasse les ténèbres, ouvre les portes du Ciel et le Soleil, dont la lumière se repand partout dissipe les Astres. Paris, Depose a la direction generale de l'imprimerie et de la libraire. 1813. £950

Engraved hand-coloured calendar on board, platemark (215 x 275mm), with three movable discs; some browning and spotting, under glass in simple wooden frame.

A charming perpetual calendar with three movable discs for the adjustments of the year (from 1813 to 1820), the day of the week and the month, with information on the the respective length of day and night, the sign of zodiac and the movement of the planets.

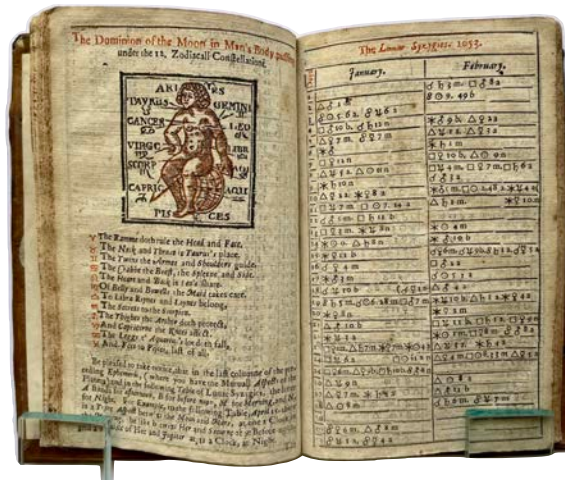


Chronos, the winged god of Greek mythology, moves the allegories of the seasons on his ship. Above it are a two winged figures rowing, with the philosophical assessments 'time makes love pass' and 'love makes time pass'.

The calendar design was after Guido Regni and Philippeaux, with Guido Regni's name on the left and Philippeaux' on the right.

### *Early Almanac*

WHARTON, George. Hemeroscopeion anni æræ Christianæ 1653; presenting the English & Roman kalendar, planetary motions, passions and positions, meteorological observations, chronological collections, and judgements astrological. London, J. Grismond, for the Company of Stationers, 1652. £2400



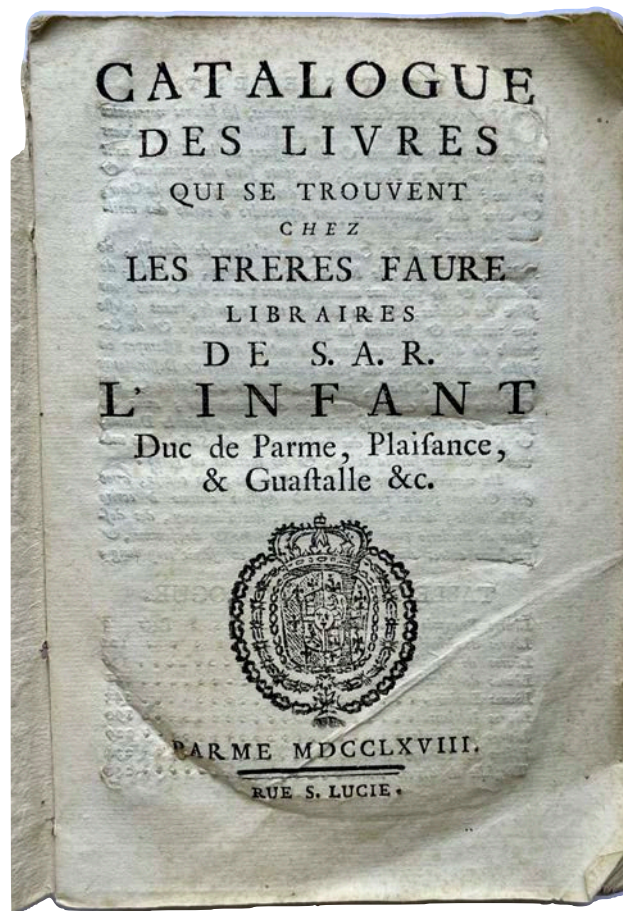
8vo, pp. 96, somewhat irregular pagination, but complete, printed throughout in red and black, title within typographic border, with a number of illustrative woodcuts in the text; small worm trace in upper half to first third; paper fault to C6; contemporary panelled calf, with date 1635 blindstamped at head; remains of original brass clasps; from the Macclesfield library, with engraved bookplate; some early calculations in ink to inside back board.

Uncommon early almanac by Sir George Wharton (1617 - 1681), an English military officer, astrologer and poet who served as Treasurer of the Ordnance from 1670 to 1681. Having been in the service of Charles I and then betrayed to and imprisoned by the Parliamentarians, he was released through the efforts of William Lilly (a Parliamentarian himself) and obliged to remain politically neutral. He published his first almanac in 1641 under the pen name George Naworth, but started using his own name from 1645 and then expanded the almanac with history, astrological observations etc. Wharton's almanac was published from 1649 to 1666 under varying titles.

In the almanac Wharton, a strident royalist includes the prescient assessment the the Commonwealth state was 'sick and like to Dye'.

Also included is a charming publisher's advertisement at the end, headed: 'Books worth buying', listing a number of titles, such as Crooke's *Description of the Body of Man*, the most important vernacular text on anatomy of the 17th century; and concludes with the offer of various new celestial and terrestrial globes by Moxon.

Wing A2668; Thomason / E.1348[4]; for some historical background see Peck, I. (2019). 'A chronology of some memorable accidents': The representation of the recent past in english almanacs, 1648–60. *Historical Research*, 92(255), 97-117.



## Collecting

### *International Book Trade*

[FAURE.] Catalogue des livres qui se trouvent chez les Frères Faure, libraires de S. A. R. monseigneur l'infant duc de Parme, Plaisance, Guastalle etc.. [with Supplement au Catalogue des Fères Faure Libraires a Parme 1769 and Livres non compris dans le catalogue] Parma, [n.p., Gozzi?], 1768 [vere 1769]. £1500

8vo, pp. 240; 44, 4 (including the two supplements); a little dog-eared, in the original interim white wrappers; spine covering worn, with stitching showing, but holding firm; a crisp and clean copy.

Comprehensive catalogue of books offered for sale by the firm of the brothers Faure, printed in Parma. Books in four languages are offered, with the majority in French and Italian and an extensive section of titles in Latin. Spanish books have their own section, but are few in number. Later on the Brothers Faure were issuing catalogues with English books too.

In all approximately over 3500 titles are listed in, covering all subjects, from history and politics, to philosophy, science & medicine and plenty of novels, with a substantial number of English novels in translation. The books are listed in alphabetical order by title, with information on author, size, place of publication and illustrations. Special sections cover medical titles in different languages. At the end there is an extensive listing of drama, both French and Italian. The brothers Faure, originally from Grenoble, contributed substantially to the pan-

European distribution of books. At the same time the catalogue documents the thriving cultural life at Parma.

It is interesting to note that the preface also outlines all the other things for sale by the multi-talented brothers Faure. Not only geographical maps, globes, but also fine engravings, prints, paper of all description, including printed wallpaper, paper imitating damask for making paper screens. Another part of the business is stationery supplies from pencil cases, penknives, drawing and writing paper from Holland, Spanish wax, to brushes and embroidery designs for men's and women's cuffs.

An earlier shorter catalogue had been published in 1757, and later catalogues followed in 1776 and 1794, both printed by Bodoni.

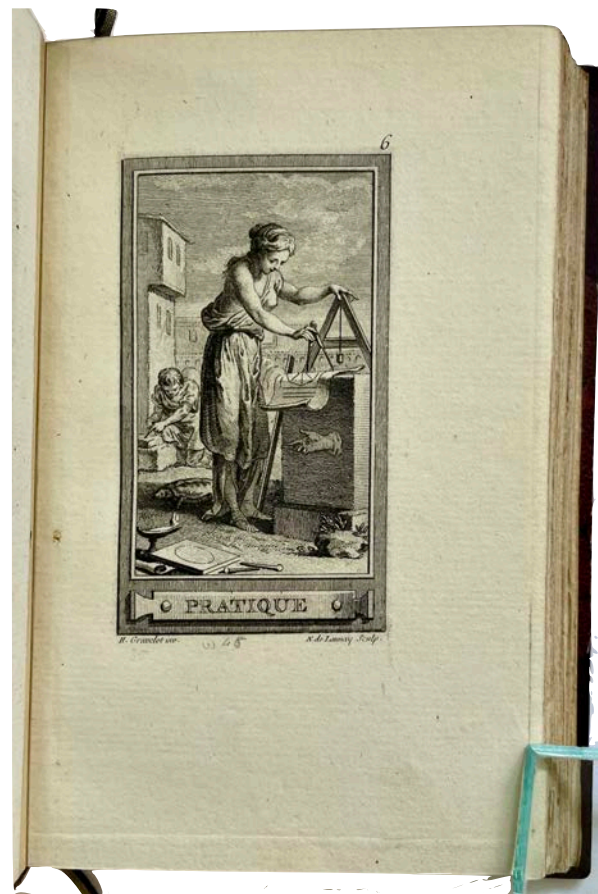
ICCU: Biblioteca Palatina (Parma); no copy of this edition listed on OCLC; see Stefania Bergamo & Marco Callegari, *Libri in vendita: cataloghi librari nelle biblioteche*. (2009), 214.

### 19th Century Print Collector

GRAVELOT [BOURGIGNON], Hubert-François and Charles-Nicolas COCHIN.

*Almanach iconologique, ou des Arts pour l'annee 1765 orne des Figures*. Paris, Lattre, 1765 - 1773. £2200

8vo, ll. 98 of engraved plates, of which 15 title pages and half titles, and 83 plates of personifications; some proof impressions; some before lettering; mostly uncut and printed on strong paper; nineteenth-century half morocco by Gruel, signed at foot of spine, spine decoratively gilt in compartments; a fine copy.



A collector's compilation of title pages and illustrations from Gravelot and Cochin's *Almanach Iconologique*, based on their *Iconologie par Figures*, a Rococo graphic arts encyclopaedia. This encyclopaedic work contained hundreds of personifications and their attributes, and was hugely successful both as a source book for artists, and as key for identifying emblems for the general reader.

The emblematic and allegorical engravings cover different areas of knowledge, such as science, astronomy, botany, chemistry, medicine and mathematics, the seasons, months, moods and temperaments, and arts and industry, such as printing, engraving, calligraphy and sculpture. The French illustrator, draughtsman and engraver Hubert Francois Bourignon, known as Gravelot (1699-1773), spent many successful years working in England and was in great demand as a book illustrator. His book illustrations, which tend to be small size, are characterized by an extreme precision of composition, a delicacy of line and an ability to gracefully animate his tiny figures in a variety of attitudes.

Cochin (1715 - 1790), who came from a family of artists and engravers, is best known for his book illustrations. He became curator of the royal collection of drawings and was given lodgings at the Louvre. From 1755, as the royal administrator of the arts, he was responsible for assigning commissions to other artists. The engravings were executed by Choffard, Duclos, de Ghendt, de Launa, le Mire, de Longueil, Ponce and others after the original designs by Gravelot and Cochin.

See Lels, Ester. *Title Personifications & symbols : an index to H.F. Gravelot and C.N. Cochin's Iconologie par figures*, 2011.

*Catalogue of Newcastle's First Public Library*

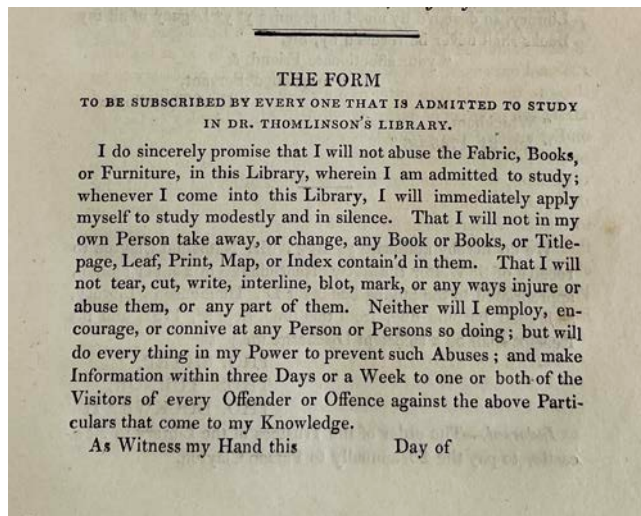
NEWCASTLE. A Catalogue of the public library in St. Nicholas' Church, Newcastle Upon Tyne; with a copy of the will of R. Thomlinson...; to which is added a catalogue of books contained in the Old Library. Published by Authority of the Trustees. Newcastle, Emerson Charnley, 1829. £1200

8vo, pp. half-title and engraved title, [iii]- xxvi, 127 [vere 227]; partly unopened in the original brown publisher's cloth; spine ruled and lettered in black; upper board a little discoloured at foot; extremities a little rubbed, but a very clean and crisp copy.

First edition of the catalogue of the first Newcastle public library. The library was housed in a purpose built Palladian-style building attached to the Cathedral of St. Nicholas, and contained the valuable collection of books collected by the Rev. Dr. Robert Thomlinson (1668 - 1748) in addition to the original Cathedral library. Thomlinson donated some 1600 books to form the nucleus of a public library for Newcastle, and provided funds for the librarian. After Thomlinson's death the library was neglected—a catalogue of 1829 revealed high levels of theft and disrepair—but the collection was later salvaged and housed at the city's central library.' (ODNB)

The catalogue lists over 4500 titles, by author, with details of size, place of publication, year of publication and number of volumes. Predictably the library is particularly strong in theology and philosophy, but literature, economics, history, and the classics are also well represented. In the last section the holdings of the Old Library are listed.

OCLC and COPAC: Durham, York, BL, Newcastle, and Cambridge.

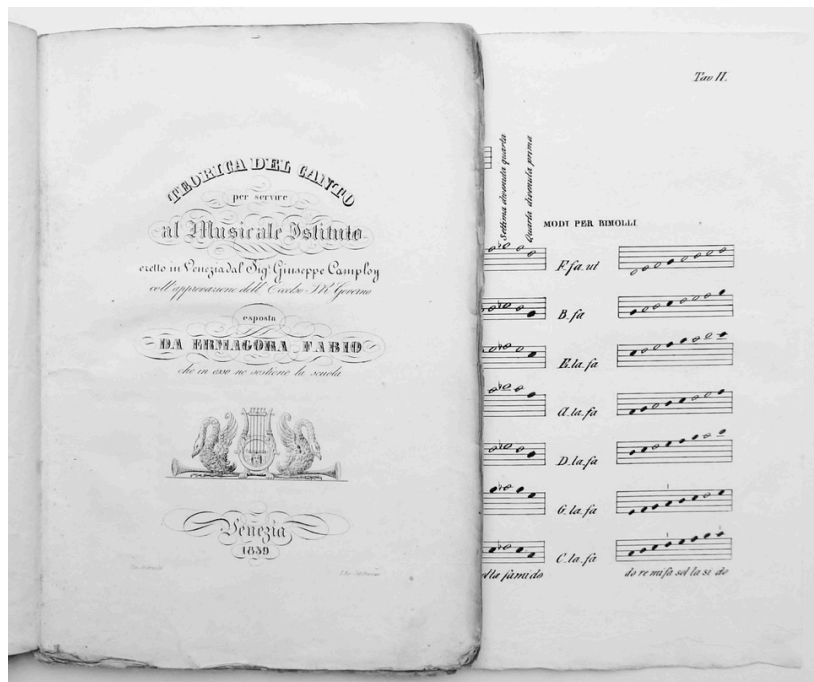


Education

*Singing Lessons from a Venetian Master*

ERMAGORA, Fabio. Teorica de Canto per servire al musicale istituto eretto in Venezia dal Sigr. Giuseppe Camploy coll'approvazione dell'eccelso I. R. Governo. Venice, [n.p.], 1839. £1000

8vo, pp. [ii] lithograph title page, 30 and 5 folding plates of musical notation; uncut in the original printed wrappers, title to upper wrapper within decorative border; edges a little frayed and small loss to spine.



First edition of this choral manual by Venetian composer and maestro Fabio Ermagora.

In this attractive tract, the choral teacher at the Venetian Istituto Musicale outlines his theory of singing. A series of lectures designed to teach the dedicated student how to improve and maximise their vocal strengths, the work begins with an overview of the basic skills required to become a talented chorist. Key to Ermagora's theory is a passion for music and a deep commitment to self-improvement and rigorous discipline. With these, and with natural talent, it is possible to improve and even become great. The lectures begin broadly – On the Human Voice – and combine Ermagora's evidently quasi-scientific theories about vocals as well as his

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extensive experience as a choral composer and conductor.

The work is dedicated to Giuseppe Camploy, who offered Ermagora a teaching position at the Istituto, where he could develop his theories of singing. Ermagora was first and foremost a choral composer and conductor, and is known to have produced at least twenty-one recorded choral works. He was a peer of celebrated Venetian composer Nicolò Coccon, and together they had studied under Bonaventura Furlanetto.

Canal, *Biblioteca musicale* 334; OCLC: Copenhagen, Royal Library of Belgium.

### *Mathematics & Geography for the Military*

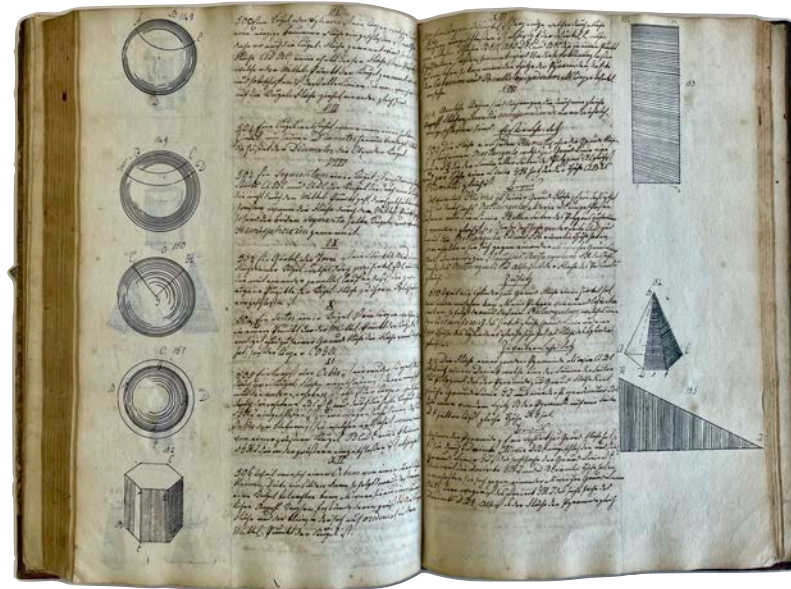
FEUERLEIN, Carl Gottfried. *Cursus Mathematicus Zum Gebrauch der Officiers von der Artillerie und der Ingenieurs*. German manuscript on paper. n.p. ca 1800.

£1500

4to, ll. [137] including title page, manuscript in ink, in a legible hand, with countless scientific drawings and calculations in the margins, numerous pen and ink illustrations of perspective, shadows, cubes etc., occasionally lightly browned, some dust-soiling, but overall very clean; half calf over pastepaper boards, label to upper board, 'Cursus Mathematicus 1er Band'.

A comprehensive manuscript introduction to mathematics and geometry for the military, written in a fine and legible hand by Carl Gottfried Feuerlein, with detailed and finely executed technical drawings.

The work is organised into 7 books containing rules,



doctrines, tasks, solutions, additions. The pages are divided almost in half into 2 columns, with the text to the left and marginalia and drawings to the right.

Feuerlein begins with with I. Section/ Introduction to the Mathesi/ Explanations. This is followed from points 1-56 in short sections by explanations of terms such as theorem, principle, problem, signs such as minus and plus, equation, cube, square root, etc., from algebra to geometry. Furthermore, addition, subtraction, multiplication, etc. follow. From the 'Third Book/ of the Differentiated/ Positions of Odd Lines/ Explanations' onwards the wide white margins are

filled with extensive sample drawings and geometric figures such as eclipses, proportional compasses, horizontal and perpendicular lines, cubes, cones, truncated spinning tops, vault representation in elevation and much more.

Carl Gottfried Feuerlein was a member of the of a Franconian-Württemberg dynasty of important theologians, scholars and high officials.

### *Inspired by Comenius*

GREENWOOD, James. *The London vocabulary: English and Latin: Put into a New Method, proper to acquaint the Learner with Things as well as pure Latin Words. Adorned with Twenty-Six Pictures. For the use of schools*. The twenty-first edition. London, T. Longman, B. Law, F. & C., etc. 1797.

£700

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12mo, pp. [viii], 123, [1] advertisement; title page with large woodcut and 25 charming woodcuts in the text; original hessian (burlap), with manuscript ownership inscription dated 1804 to front pastedown and to title page.

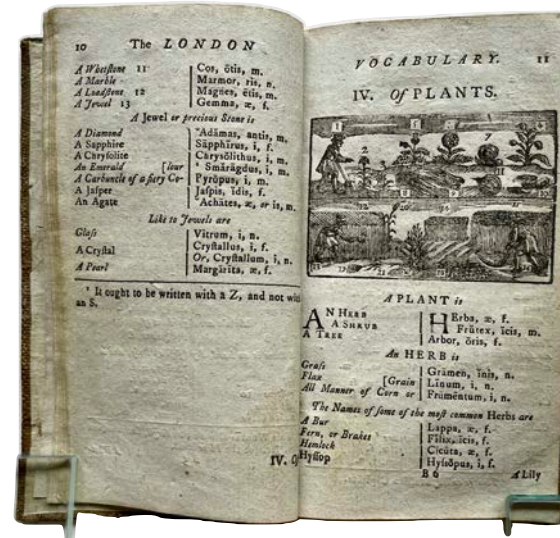
A particularly charming copy of Greenwood's *London Vocabulary*, bound in contemporary hessian, rough cloth. The *London Vocabulary* was designed to help students learning Latin. Greenwood's entry in the *Dictionary of National Biography* claims that The *London Vocabulary* was in fact 'nothing more than an abridgement of Jan Amos Komensky's (1659?)'.

Greenwood's book was astonishingly successful. It was first published in about 1700 (a third edition appeared in 1713, but those versions which were apparently earlier were undated), and the claim on the title-page of this 1807 Hockliffe copy that it was the twenty-third edition is probably not too exaggerated. There was apparently still a demand for a revised edition in 1828.

ESTC t123093.

*Engraved Manual of Commercial Arithmetique*  
 JEAN, Alexandre. *Arithmetique au miroir*. Par laquelle on peut (en quatre vacations de demie heure chacune) pratiquer les plus belles regles d'icelle. [Paris?, n.p.], 1649. £900

4to, three parts in one volume, second part dated 1637, pp. 15, [1] blank; 55 of full-page engraved tables; 17 of full-page engraved tables; contemporary limp vellum; some damage to upper margin of front free endpaper, extending to top margin of first part, just touching running headline; a little browned due to paper stock; original limp vellum, a little stained.

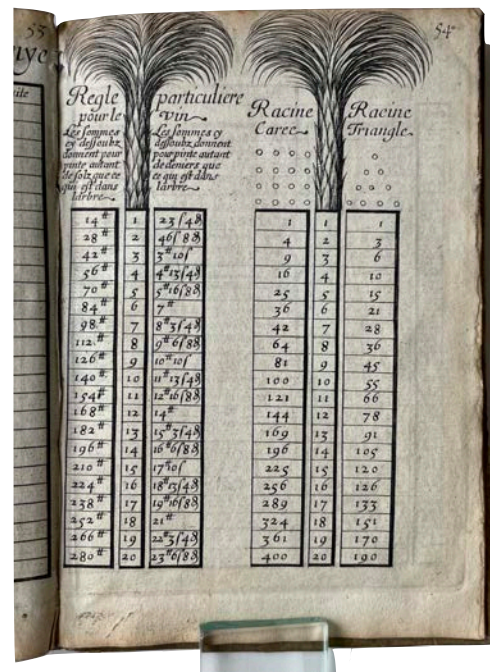


Second enlarged edition of Alexandre Jean's elegantly engraved manual of commercial arithmetic, first published in 1636/7. In a number of lessons various types of calculations are explained, such as multiplication, interest calculations and currency conversions. Jean gives practical examples from the textile trade, such as determining the cost of cloth in livres, solz (sous), and deniers. But the basic idea is to provide the reader with handy conversion tables for commercial transactions, elegantly engraved in the palm-like tables.

In this second edition Jean added a printed explanation of the working of the tables.

Jean (1580-1670), a Paris writing master and arithmetic tutor was active in the first half of the seventeenth century. He was admitted to the Communauté des maîtres écrivains jurés in 1609. The calligrapher Paillason credits him with having popularized thickening strokes in writing and calligraphy. Alexandre Jean is an example of those master penmen who were active in teaching and accountancy, and published several methods of arithmetic. This attractive ready-reckoner has clearly found extensive use.

See Honeyman IV 1756; Sotheran suppl. II. 1730 (édit. 1636); Lie Thomas-Scheler *mathématiques* (1987) n°104 "rare et charmant ouvrage..."



### Paper Modelling

ROCKSTROH, Heinrich. *Anweisung zum Modelliren aus Papier oder aus demselben allerley Gegenstände im Kleinen nachzuahmen... mit einer Vorrede vm Hrn Legations-Rath Bertuch begleitet*. Weimar, Landes-Industrie-Comptoir, 1802. £1400

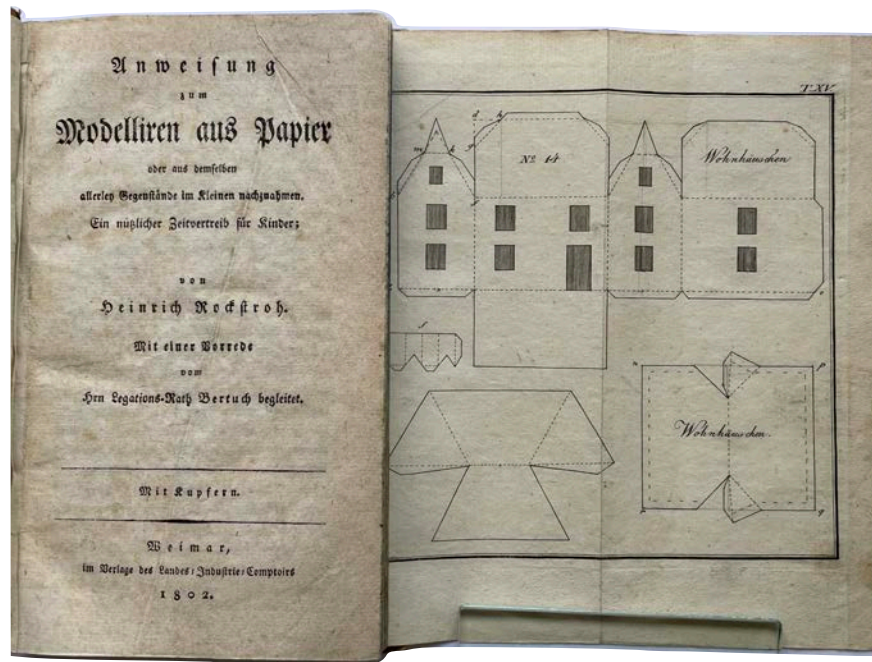
## Susanne Schulz-Falster

### RARE BOOKS

8vo, pp. [x], 132, [1] with 21 numbered fold-out engraved plates; a little spotted due to paper stock; contemporary paste-paper boards, gilt lettered spine label, chipped, and extremities a little rubbed, but a good copy.

First edition, very rare of this introduction to paper or card modelling as an expression of the educational theories of Pestalozzi and Froebel. It was an outcome of the pedagogy of the Enlightenment with its emphasis on playful learning 'with all the sense', or in Pestalozzi's words: to impart knowledge with 'head, heart and hand'. The cut-out craft sheets were probably initially a by-product of the paper theatre and picture broadsides, and thus expanded from the two-dimensional world, to a three dimensional object. As an educational model it stresses the fundamental relations between 'making' and 'thinking'.

Rockstroh (1770 - 1837), a real pioneer of the activity book begins with detailed instructions on the materials and equipment needed, such as compass, ruler and geometry, and the basic drawing and cutting techniques. The second chapter presents exercises in geometry and drawing, while the third and most extensive chapters explains the actual modelling in detail, illustrated with 21 copper engravings showing the completed models and development drawings or web of each model. He then explains how to assemble the models, beginning with simple designs, such as clock, table or chest of drawers, and then advancing to ever more intricate models. A large number of outline drawings are given, with information on how to scale them up, and what to consider when developing one's own model-sheet. From his simple models he progresses to more complicated ones such as a dovecote, before progressing to making models for furnishing a room



and building a small village.

'However, even in his first publication, which was praised by Fr. J. Bertuch in the preface [...], he endeavoured to arrange the material in a didactically justified manner throughout, and he succeeded in conveying the natural history and technical knowledge of his time in appropriate, simple and comprehensible, albeit occasionally dry language.' (LKJL III, P. 193). A second edition was published in 1822.

Wegehaupt I, 1804. Seebaß II, 1679 (selten und wichtig); WorldCat: Göttingen, Coburg, Weimar, Berlin, Bavarian State Library; apparently no copies outside of Germany.

### *Watercolour Manual with Hand-Coloured Samples of Colour*

[COX, David.] A Series of progressive lessons intended to elucidate the art of painting in water colours. London, T. Clay, 1811.

£1250

Oblong 4to, pp. 30, [1] directions to the binder, with [13] leaves of plates, including 2 soft-ground etchings and 11 aquatints of which 6 are hand coloured; with 8 coloured squares in the section on 'compound tints'; slight foxing and marginal dust-soiling; original red roan-backed and cornered brown boards; spine with gilt decorative roll; with purple armorial printed label to front pastedown: from Thomas Clay,

Engraver & Printseller to Her Royal Highness the Princess of Wales; a very good copy.

First edition of this popular and innovative watercolour manual by the well known artist David Cox.

One of England's leading landscape painters of the 19th century, David Cox (1783- 1859) is best known for his watercolours, but was also an accomplished painter in oils, an art instructor and the author of three successful drawing manuals, of which this is the very first.

The author provides a detailed course of painting in watercolours, with information on equipment, perspective, technique and the colouring with simple and compound tints. 'The plates show five views treated progressively and it is probably the earliest

drawing book to show hand-coloured samples of colour in the text' (Yale Center for British Art). His work is clearly intended for the amateur artist and reflects his practice as an art teacher.

Cox's work was popular and was reprinted numerous times; the anonymously published first edition is uncommon.

Abbey Life 166; in the Drawing Book Project; Gilpin to Ruskin, 13; see By David Cox, 1783-1859. Birmingham. Birmingham Museums and Art Gallery, 1983.

### *Nose to Tail Eating*

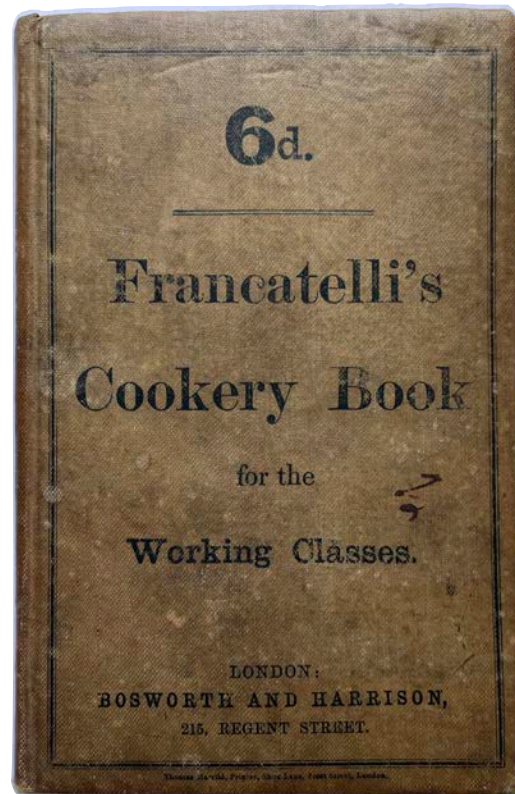
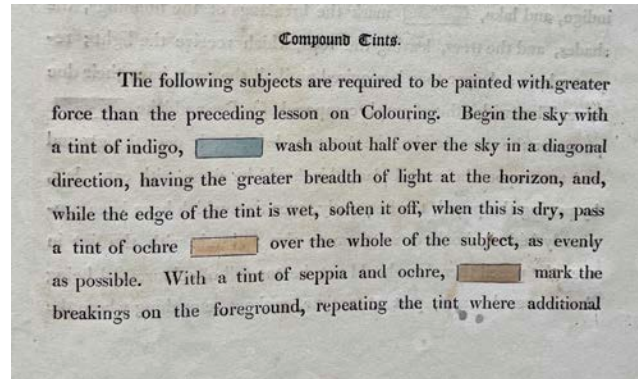
[FRANCATELLI, Charles Elmé. A plain cookery book for the working classes. Second Edition. London, Bosworth and Harrison, [1862]. £580

8vo, pp. [[6] - 105, including frontispiece woodcut showing a kitchen scene; a little browned, due to paper quality; bound without the printed advertisements at beginning and end; original printed buckram boards, giving title 'Francatelli's Cookery Book' and price 6d. to cover within border; extremities a little rubbed, but a good copy.

A charming guide to cooking for the working classes, i.e. those who cook themselves rather than employ a cook.

Charles Elmé Francatelli (1805–1876), an English chef and writer on cookery as born in London, but of Italian descent. Trained in Paris under Antonin Carême, he returned to London where it was fashionable to employ French cooks. He was chief cook at Crockford's, the gambling club in St James, briefly at the Royal Household, in charge of The Reform Club, and later St James Hotel, to mention just some of his employers.

He was successful cookery writer, starting with 'The



Modern Cook (1846), which ran to twenty-nine editions and was described by a reviewer as 'a cookery book which may truly be called supreme' (Literary Gazette).' (ODNB) 'Although this was written for the well-to-do, Francatelli was always concerned with economy in cooking: his remark that he could feed a thousand families a day on the food that was wasted in London alone was much quoted. Just as Soyer, in his *Poor Man's Regenerator* (1847), had turned his attention to the poorer classes, so Francatelli brought out *A Plain Cookery Book for the Working Classes* (1852), with recipes for economical dishes such as cow-heel broth, ox-cheek soup, sheep's pluck, and stuffed bullock's heart, as well as instructions on making large quantities of nourishing soups suitable for serving in soup kitchens.' (ODNB).

This cook book is entirely practical in nature, 241 numbered recipes cover everything from gruel to soused mackerel, kidney pudding and various pies, cocky leeky to tripe. The last section covers medicinal drinks for invalids.

This is the second edition, apparently the first was published ten years earlier, a number of further editions followed.

Wheaton & Kelly, *Bibliography of culinary history*, p. 92, no. 2243.

### *Rare Enlightenment Hospital Reorganisation*

DE BATTISTI, Bartolomeo. Piano disciplinare per lo Spedal Maggiore di Milano, e pe' suoi annessi. Milan, Gaetano Motta, stampatore al Malcantone, 1790. £1800

4to, pp. [8], 104, with [13] folded printed tables, numbered A - N; title page with the coat of arms of the Ospedale Maggiore and the Ospedale Santa

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### RARE BOOKS

Corona; original buff carta rustica limp boards, spine lettering in manuscript; minute single worm hole to gutter of front free endpaper and title page; clean and crisp; a very good copy.

A fine copy of the first and only edition of this programmatic work on the re-organisation of the Milan General Hospital. The work is divided into 22 chapters, which regulate the work of the doctors and especially the directors, as well as the inspectors, nurses, porters and other categories of workers, both at the Ospedale Maggiore and the Opera Pia della Senavra. Detailed tables give doctors' salaries, organised the daily running of the hospitals, from operating hours, to work sheets, record keeping and outreach to patients in the community.

Milan's Ospedale Maggiore was the result of the 15th century reform that had concentrated dozens of medieval institutions into a single, centralised entity. It is an early example of a hospital that was not run by the church but by the municipality from the very beginning. Designed by Filarete, it was a progressive facility in many respects: the wards were high and airy, the rain gutters on the roof fed sewage channels that collected the waste from the latrines and were vented via special shafts. A pharmacy and a medical library were planned from the outset. This was part of a reform movement, transforming hospitals from places of simple assistance and reception of the poor, into centres of medical care; a transformation that would be amplified during the 18th century under Joseph II.

In a broader framework of rationalisation of assistance, on 6 May 1784 Emperor Joseph II instituted the 'Giunta per le Pie Fondazioni' (Council for Pious Foundations) and abolished the hospital chapter, replacing it with a single administrator; conversely, the Medical Directorate



was created, which would continue its functions in the following centuries. The second Medical Director, Bartolomeo De Battisti, modernised the hospital's operation and in 1790 published the innovative regulation 'Disciplinary plan for the Spedal Maggiore of Milan and its annexes'.

The Ospedale Maggiore, though severely damaged in WW II, was rebuilt and continues to be one of the main Milan hospitals.

Predari, p. 596; see Paolo M. Galimberti, *Lo venerando speciale maggiore di Miano: luoghi, medicina, amministratori, benefattori*; Gerosa Brichetto, *Storia della Senavra*; Paniiza, Bertani, *Gazzetta Medica di Milano*, III, 1844, p. 346; WorldCat: Università Cattolica, Milan; Staatsbibliothek Berlin.

### *Street Cries Combined with City Guide*

[GABLER, Ambrosius.] *Ausrufende Personen in Nürnberg mit Prospecten der Stadt, nebst einer kurzen Beschreibung. Mit acht Kupfern.* Nürnberg, Homanns Erben, 1805. £3800

4to, (285 x 220mm), ll. 8 hand-coloured engraved plates, pp. 4; original printed wrappers, giving the title within a decorative frame; lower corner a little bent, else a very nice copy with charming contemporary colouring.

Re-issue of a very rare early book of trades and professions for the merchant city of Nürnberg. The work was first published in 1790, with two series of 6 and 4 plates respectively, and then re-issued with 8 plates. Gabler's book of trade is very unusual because the trades are depicted in front of well known Nürnberg buildings, with the relevant topographical information given below, and thus serve as a kind of tourist or visitor's guide to the city. This was actually included on the more detailed title: '*Ausruffende*

## Susanne Schulz-Falster

### RARE BOOKS

*Personen in Nürnberg mit den vornehmsten Prospecten der dortigen Hauptstrassen, vorzüglichsten Gasthöfe, Märkte, Plätze, und öffentlichen Gebäude [et]c*

Depicted are a seller of towels and table linens, a goose merchant, a rag collector for papermaking; a local beer seller, a seller of mouse- and rat-traps, seller of brooms, socks and flint stones to mention just some.

The fine engravings are by the engraver and etcher Ambrosius Gabler (1762-1834), son of the painter Nikolaus Gabler, who introduced him at an early age to drawing and engraving. His engravings were very popular indeed and give an exact and immediate picture of the time.

Beall D46 (1790 edition – recording copies at Berlin and Hamburg), Colas 1143 (1790 edition); Hiler 348; Lipperheide Dfe 16; Thieme-Becker XIII, p. 8; OCLC: 1790: Berlin, Munich, Buffalo & Erie County Library; this 1805 reprint: Harvard only.



## Games & Children's Books

### *Puzzling Trades & Professions*

[TRADES.] Dissected Puzzle. Jigsaw puzzle depicting 12 trades, ranging from printer to basket maker, robber and onion seller.

[Netherlands], n.p., n.d., ca 1820. £1800

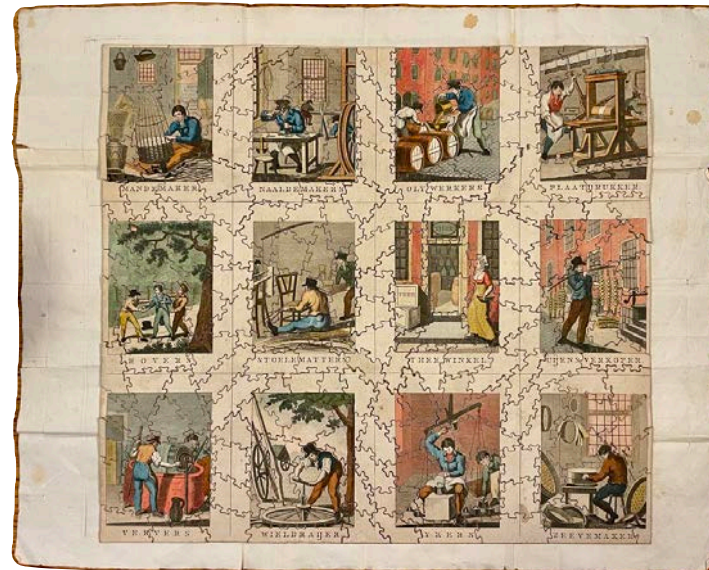
Complete hand-coloured engraved jigsaw of 170 pieces, mounted on beech wood [300 x 360 mm constructed]); together with a hand coloured key sheet, slightly larger than

the jigsaw; all contained in the original stained pine wood box, with sliding lid [205 x 160 x 40mm]; the key sheet with a few stains, creased and with a couple of short tears in the folds; overall in very good condition.

A charming dissected puzzle depicting 12 trades, with the original hand coloured key sheet present. A wide range of trades are included from printer to basket-maker, needle-maker to chair upholsterer, dyer, wood turner and sieve maker. Curiously a robber or bandit is also included, not exactly the c. The illustrations are clearly inspired by Luyken's Book of Trades (*Het Menselyk Bedryf*) first published in 1694, with some of the images in reverse, but also follow other examples. I have not yet been able to identify the sources.

The key sheet is signed G in the engraving, which suggests there are other such sheets.

Most of trades are men or boys, always within their workshop and with tools at hand. The only woman depicted is running the teashop. A number of the workshop scenes also show an apprentice. The workshop scenes are arranged in three rows of four.



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RARE BOOKS

### *Funny Faces & Caricatures*

GAME. Gesichterspiel. Metamorphosis game of heads. Berlin, A. Sala, n.d., ca 1890.

£500

8vo game box (210 x123mm), housing six 'heads', chromo lithograph on card, dissected into the three parts each; original game box with chromolithograph image and text; a little rubbed and corners worn.

A highly unusual metamorphosis game, with the figures not dissected in rectangular pieces, but in three differently shaped parts, which can all be combined in any which way to form caricature-like faces in profile. Each combination creates equally original faces.

The poem on the cover explains the game:

Aus den achtzehn Antlitzteilen, die in diesem Kasten weilen, lassen sich sechs Köpfe formen. Reizt Dich nun die Langeweile zu vertauschen diese Teile, Schaffst Du allerhand Geschöpfe, Fratzen und Charakterköpfe. Du kannst, macht es Dir Vergnügen, Hunderte zusammenfügen. (Six heads can be formed out for the eighteen face parts in this box. If struck by boredom, you can create all kinds of creates, caricatures and character heads. If you enjoy it, you can assemble hundreds of them.

Curiously the cover shows a child smoking a cigarette, this was replaced by a flower in later editions.

A. Sala was one of Berlin's most versatile luxury papermakers. He produced high-quality games, often of an educational nature. The games are identified by a logo (the initials A and S intertwined in a double circle surmounted by a crown) or a red stamp.



### *Metamorphosis Game*

GAME. Komisches Frag- und Antwortspiel mit 24 Damen zum verändern. Jeu comique, en demandes et en reponses. A comical game of questions and commends with 24 ladies for changing. Germany, ca 1840. £3200

Game, housed in the original decorated box (130x77x30mm), with hand-coloured pictorial title, containing 24 lithograph cards showing women, dissected horizontally in three sections, 'heads', 'mid body', 'legs', both 'heads' and 'legs' with typographic text in three languages; strikingly hand-coloured and heightened with eggwhite or gum arabic; corners of the box a little bumped, else very well preserved.

A most attractive and uncommon game, combining a metamorphosis game, with exchangeable heads, bodies and legs, with a game of coquettish questions and answers, and all of this in three languages, German, English and French. It is an ingenious way of learning to flirt in three languages.

The 24 female figures all have a question printed above the head section, ranging from 'Sind Sie wirklich so ehrlich wie Sie aussehen?' (Are you really so honest as you appear to be?), to 'Haben Sie jeder Versuchung widerstanden?' (Have you withstood every temptation), or 'Reden Sie immer was Sie denken?' (Do you only utter what you think), with appropriate or non committal answers such as 'Prüfen Sie mich' (Try me), or 'Ich dachte das wüssten Sie (I think you know that), or 'Das ist ein Sticheley' (This is sarcastical).

Games played with playing cards or similar cards became highly popular in the 19th century. The small size and portability of playing cards made them useful to game designers. Often a small folding

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board would be included with the deck of game cards. Dissected puzzles, or metamorphosis games, were popular. In these games, different cards are components of a whole picture (heads, torso, and legs, for example) and were to be interchanged or else matched to their corresponding parts.

See catalogue Sammlung Werner Nekes, p. 264 with illustration.

### *A Playful Way of Learning Maths*

GAME - MATHEMATICS. Das Ein mal Eins als Lotterie, oder neues Rechnen Lottospiel mit Nationen. Le livret Loterie... Lotto di calcoli... The Multiplicationtable as a Lottery or teh new Arithmetical Lottery with Nations. [n.p., Germany, n.p., n.d., ca 1855.] £3800

Oblong quarto, game box (220x290x20mm), with 8 lithograph game cards with numbers, sixteen cards showing 8 male and female figures respectively, dissected in 4, with mathematical calculations; original decorated box, with coloured top, surrounded by raised embossed paper border; 5 of the 64 dissected elements replaced in manuscript, virtually indistinguishable; two cards with slight damage to corner, no loss to text or image; in very good condition, with contemporary dealer label to verso of the box: Ed. Schneider. Spornngasse N. 8. Basel.

An elaborately designed educational game, teaching the times table. Although designed in the style of a transformation or metamorphosis game, the individual segments of the figures cannot be swapped with each other at will, but the pairs of images on each card can be combined. The figures



are dressed in national costume, each both male and female, representing America, England, Spain, Russia, Greece, Persia, Tyrol and China.

The game entails learning the times table while assembling the correct figure. The base card gives the result of the mathematical task presented on each segmented card.

Of the 64 dissected parts, 5 segments apparently were lost early on, but have been expertly replaced with early hand-coloured images. They appear to be nineteenth century.

Apparently there was a bi-lingual instruction sheet with the rules of the game, this is not present her.

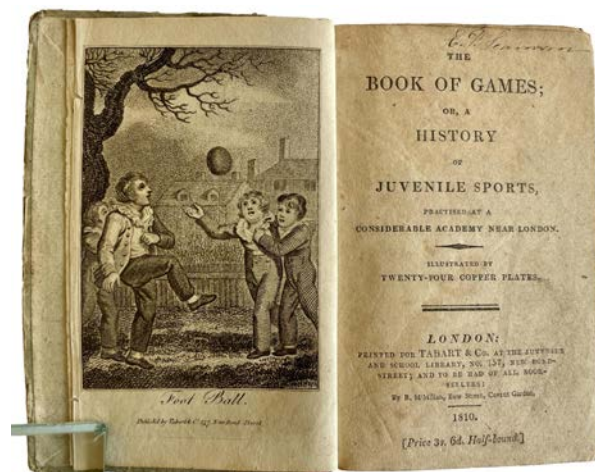
Himmelheber, Spiele: Gesellschaftsspiele aus einem Jahrtausend, Munich, 1972, 371, with colour illustration after p. 144; Spielgoedmuseum Deventer.

### *'Miss Seamen... Her Book'*

[GAMES.] The Book of Games or a history of juvenile sports, practised at a considerable Academy near London. Illustrated by twenty-four copper plates. London, Tabart & Co. at the Juvenile and School Library, no. 157, 1810.

£1800

12mo in 6s, pp. [iv], [1], 2-168, 8 publisher's advertisements for Richard Phillips; with copper engraved frontispiece and 23 copper engraved plates; some plates dated July 13 1804, November 5th 1804, and February 4th 1805; some short tears with loss of a couple of letters, text with occasional light browning and soiling as to be expected; in the original red roan backed glazed pictorial printed boards, with advertisement for 'Youthful Books Published by Knevett, Arliss and Baker' or rear cover, spine ruled in gilt, head and tail of spine a little



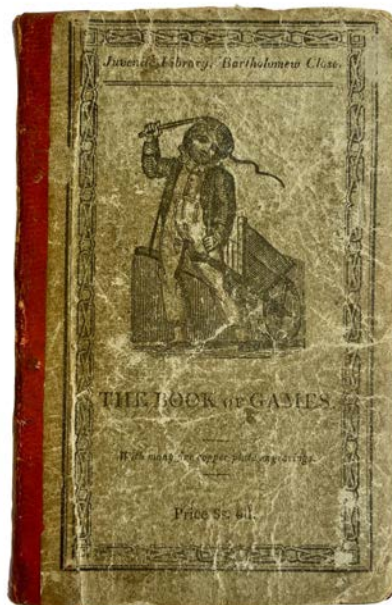
bumped, covers a little cracked and soiled, extremities lightly bumped and worn; a good copy; with ownership inscription on title-page verso 'Miss Seamen, Felmingham, Her Book', with faint signature of 'E.P. Seamen' at head of title-page.

Second edition, in the original pictorial boards, of this scarce instructional work for children, a charming collection of rules and descriptions of twenty-four children's games, each accompanied by a detailed copperplate engraving. Woven around a moral tale, the rules of each game are explained by means of conversations between a returning cast of adults and children, and thus the reader is introduced to the joys of football, cricket, trap-ball (believed to be a precursor of baseball), hockey, shuttlecock, leap-frog, marbles, sliding on ice, and even gardening.

The work was first published in 1805 as 'The Book of Games; or, A History of the Juvenile Sports practised at the Kingston Academy', the title revised a little for this second edition.

'The full-page plates are carefully drawn and show in detail children's activities indoors and out. Some of the boys' games are trap-ball, fives, flying a kite, archery, trundle-hoop, cricket, marbles and football. Girls are shown playing at ball, on a see-saw, blind-man's-buff, hunt the slipper, helping a small child on a rocking horse, and skipping... Altogether, a book to bring great pleasure to its readers' (Moon, 14 (1)). Marjorie Moon makes no mention of copies found in pictorial publisher's boards as here, citing only marbled or plain boards. The rear cover is printed with an advertisement for 'Youthful Books published by Knevett, Arliss and Baker, Juvenile Library, Bartholomew Close'.

A further edition was published by Richard Phillips of London in 1812, with first American edition



issued by Johnson and Warner of Philadelphia in 1811 using the 'Kingston Academy' subtitle.

Moon, *Benjamin Tabart's juvenile library: a bibliography of books for children published, written, edited, and sold by Mr. Tabart, 1801-1820*, 14 (2); *Children's Books of Yesterday*, Catalogue of an Exhibition by the National Book League, 1946, nos 908; Alderson and Moon, *Childhood Re-Collected*, 99; Gumuchian 804; Osborne I, p. 218 1812 edition, and II, p. 845 for the first edition, though both copies incomplete; OCLC: UCLA, Florida, the V&A, the British Library and Berlin.

*Harlequin and Columbine - A Board Game*  
 [GAME.] Arlequin und Columbine, oder Arlequins Hochzeit. Nach der bekannten Pantomime gleichen Namens stellen bei diesem Spiele sämtliche Mitspieler Freier um Pantolons Tochter Columbine vor... n.p. n.p. ca 1830. £950

Lithograph broadside mounted on board (365 x 325 mm), hand-coloured; board showing some staining, and edges a little frayed; numbered 222 at bottom.

A well preserved board game played with two dice relating to the marriage of Harlequin and Columbine. Based on the well-known pantomime of the same name, in this game all the players introduce suitors for Pantolon's daughter Columbine etc. The central circular field depicts the wedding couple surrounded by a number of acrobats. The surrounding twelve numbered arches show twelve stock male courtship figures, all vying for Columbine's attention. The four corners show Commedia dell'arte figures.

Clockwise from the top, the arches are numbered 2, 7, 5, 4, 10, 2, 8, 3, 6, 9, 2, 11, while the central circle is numbered 12. The numbers thus represent all chances upon double dice, with double 1 appearing

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### RARE BOOKS

three times. The rules give pay or take instructions for the various throws. The rules of the game are printed below. One participant is the 'banker', who organises the game and takes the pawns from all participants, and arranges for the money to be distributed. The players throw dice and move along according to their results.

This board game is number 222 from the fund of an unidentified German publisher, printed about 1840. See Plock, Philippa and Adrian Seville, "The Rothschild Collection of printed board games at Waddesdon Manor", in *XIIIth Board Game Studies Colloquium*, Paris, 14-17 April 2010; Buijnsters, P.J., *Papertoys. Speelprenten en papieren speelgoed in Nederland (1640-1920)*. Zwolle, 2005.

[LONDON.] The Wonders of the British Metropolis; being an instructive and amusing sketch of London. Ornamented with numerous engravings. London, Thomas Tegg, Edinburg, J. Dick and J. Cumming, Dublin [London, [Plummer and Brewis], [n.d. but ca. 1810-1824.]

£450

12mo, pp. [iv] including wood engraved frontispiece and title-page, [5] - 35, [3] blank; text including 7 full page wood engravings, with two small tail-pieces; clean and bright; stitched as issued in the original blue semi-stiff wrappers, with mounted etched engravings to both covers, spine and covers a little rubbed, else a very good copy.

An appealing introduction to London for young readers, one of a number of small popular guide-books to the city produced by the publisher Thomas Tegg. Tegg (1776-1845) set up shop in 1805 at 111



Cheapside, where he quickly established a publisher's list of best-selling sixpenny abridgements of popular works, song-books as well as dealing in publishers' remainders. He is particularly noted for his 'New Picture of London' (1803, reissued in 1814), and had previously published 'The curiosities of London: containing a descriptive and entertaining sketch of the British Metropolis' (ca. 1810) also bound in blue card wrappers with mounted engravings on each cover. He became a highly respected figure in the City, and issued some 4000 publications during his lifetime.

The attractive engravings depict: The Tower of London (front cover), St Paul's (rear cover), The Royal Exchange and Bank, Newgate, St. Bartholomew's Hospital, Somerset House, Carlton House, The Horse Guards & Admiralty, House of Lords, Foundling Hospital.

Presumed Gumuchian 3865; not in Adams *London Illustrated 1604-1851*, though he cites other London works by Tegg; OCLC: Cornell, Indiana, Toronto, Trinity College, Cambridge and the V & A.

### *Health & Safety for Children*

[STROBL, Johann Baptist.]

Unglücksgeschichten zur Warnung für die unerfahrene Jugend in rührenden Beyspielen, erläuternden Kupfern und Vignetten. n.p. [Prague, Diesbach] 1790. £1600

8vo, engraved frontispiece and title, pp. [xii], 265, [21] index; with 16 full page engravings by and sixteen topical tail pieces; contemporary pale blue boards, gilt-lettered spine label and shelf-mark; binding quite faded and a little discoloured, head of spine and joints chipped, internally clean and crisp; with contemporary ownership inscription in ink.

A rare early example of the role of accident storytelling in children's safety education. Second edition (first 1788) of dramatically illustrated stories outlining dangers for children, addressed to the children themselves, but also to parents, teachers and 'Kinderfreunde', all those who are tasked with keeping children safe. Strobl emphasizes that physical health is the most important prerequisite for a child's development, before proceeding with horrific tales of what will come of playing with firearms, hopping onto wagons, drinking cold water when overheated, not being careful around horses, being frightened, mistreating animals, overeating, playing with beehives, dangerous games, swimming (you'll drown!), winter sports (you'll fall through the ice), disturbing bird's & stealing fruit, jumping bonfires at Midsummer, playing with fire, being bitten by dangerous dogs, etc.

The tales, partly combined with questions and answers, are reinforced by the dramatic engravings by C. Kinzl, which illustrate the dangers and foolish behaviour of both children and adults; they are reinforced in the charming matching engraved tailpieces.

Johann Baptiste Strobl (1748 - 1805) was a Bavarian educator, bookseller and publisher, and published a number of other works in a similar vein, such as *'Folgen unrichtiger und verwahrloster Erziehung, etc.*

Rühle 3a; Hauswedell 1244; Schatzki: 507; Brüggemann/ Ewers: 880; Rümman 333; Seebass I, 1901; WorldCat: outside of Germany: Yale (1788), Princeton.



## Italian Books

### *Proverbs Illustrated by Mitelli*

MITELLI, Giuseppe Maria. *Proverbi Figurati Consecrati Al Serenissimo Principe Francesco Maria Di Toscana da Giuseppe Maria Mitelli, Pittore Bolognese, e da lui Inventati, Disegnati, e Intagliati.* [Bologna, Mitelli], 1678. £12500

Folio (379 x 280mm), entirely etched and engraved, ll. [2]engraved dedication with the Bologna panorama at the foot and title page, and 48 numbered full page etchings (platemark 275 x 202mm), all in in strong impressions; an illegible manuscript note to foot of dedication and faint crowned stamp; wide margins a little dust-soiled and some short repaired marginal tears, one plate with large old brown ink stain; contemporary mottled sheep, spine in compartments, remains of paper shelf mark at heard; sides decoratively blind-stamped with geometrical pattern; head and tail of spine chipped, short splits at head and tail, corners rounded, with modern printed ex-libris of Dante Cremonini to front pastedown; a good copy.

First edition, very rare complete with the etched dedication to Francesco Maria de Medici, of this charming and witty visual representation of Italian proverbs by the prolific Bologna artist Giuseppe Maria Mitelli.

In all proverbs are illustrated, many of them very familiar all over Europe, such as 'The large fish eats the small one', or 'The beginning is half of the work', or God helps those who help themselves. Others indicate gender roles and misogyny, such as 'Unhappy is the house in which the hen crows and the rooster is silent', the image reverses the roles: the

Susanne Schulz-Falster  
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woman in long trousers stands above the husband, who is wearing a dress and is kneeling before his wife. A madman is shown to illustrate the proverb 'Those who believe themselves wiser than all are more foolish than everyone. Here the madman becomes the fool, with fools' bladders and pinwheels in his hands.

The illustration of proverbs became popular in the 16th century in various European countries, especially in the Low Countries, but Mitelli's version addresses Italian proverbs that especially represent the intent of the Counter-Reformation in Italy.

The Italian artist Giuseppe Maria Mitelli (1634 - 1718) is best known for his etchings and engravings, he is a graphic storyteller of late 17th century life. His imagery, much of it satirical or subversive was used for Tarot and playing cards, game boards etc., but also for emblem books, a book of trades and street cries, or these illustrated proverbs.

'We are able today to conjure up vivid images of what a day in the life of a Bolognese citizen might have been like in the seventeenth and early eighteenth centuries, from the language they spoke to the food they ate' (Starr Riebe). Mitelli's satire, wit, and talent for caricature provides the modern-day viewer with a glimpse of life in Bologna at the end of the seventeenth century.

Bartsch 67-116, Bertarelli 422-271; Brunet vol. 3, col. 1777; Cicognara 1719; Graesse vol. 4, col. 552, Varignana, *Le incisioni. I. Giuseppe Maria Mitelli*, Bologna, 1978, 167-215



*Fleurons & Red Velvet*

TRESCA, Francesco Maria. Rime e prose... in lode dell' invittiss. ed augustiss. imperadore Carlo VI e re delle Spagne, consecrate all' augustissima Maria Elisabetta di Volfemputel, imperadrice regnante. Lecce, [Tommaso] Mazzei, 1717.  
£3800

8vo, pp. 316, [2 (blank)]; with extensive woodcut and typographic ornaments; bound in contemporary red velvet over boards, edges gilt and gauffered, endbands sewn in silver thread, gilt brocade pastedowns, sewn on 4 cords laced in; a few slight wormholes to velvet of upper board, spine somewhat worn with losses in two compartments, endbands tarnished with a few frayed threads, nonetheless an exceptionally well-preserved example, housed in a modern cloth box; eighteenth-century Albani shelfmark in ink to title verso.

First and only edition, very rare, of this typographically striking encomium to Charles VI, printed in Lecce in the Southern Italian province of Apulia. Nearly every page is ornamented by a headpiece composed of numerous small acorn devices and a variety of large woodcut ornaments dispersed throughout the book. It is dedicated to 'l'augustissima Maria Elisabetta di Volfemputel, imperadrice regnante', in fact Elisabeth Christine of Brunswick-Wolfenbüttel (1691–1750), Holy Roman Empress and Queen of Sicily, Naples, and Sardinia as wife of Charles VI.

The volume, printed on strong paper is exceptionally well-preserved in red velvet with gilt and gauffered edges. Velvet, by far the most costly covering material used in early modern bindings, is often found on presentation bindings and other prestigious copies; due to its friability, however, it rarely survives in such a handsome state, set off with silver headbands and gauffered edges. The pastedowns are equally regal, made with gilt stamped paper, most like imported from Germany.

WorldCat: outside of Italy: Cambridge, Augsburg.



## Popular Piety & Religion

### *Danish Dos-A-Dos Binding*

RELIGION. Den forordnede Kirke-Psalme bog. Copenhagen, G. G. Salikath at the Kongelige Vajsenhuses Bogtrykkeri, 1776.

£1800

Tall 18mo in 12s and 6s, bound in two parts dos-a-dos, pp. 302; 303-551, [1], typographic ornaments; bound dos-a-dos in contemporary sheep over thin wooden boards, spines in compartments, ruled in gilt, sides with decorative gilt border decoration; a little warped; colourful pastepaper endpapers, numerous eighteenth century ownership inscriptions in ink.

A charming and apparently unrecorded edition of the Danish hymnal and lectionary, in a contemporary dos-a-dos binding. The work contains hymns, prayers and readings for the liturgical year and was printed at the Royal Orphanage in Copenhagen. Det Kongelige Vajsenhus (The Royal Orphanage), founded in 1727 by Frederick IV of Denmark, was given a number of privileges, such as the right to manage a factory and a printing shop. The school has the right to print *Den Danske Salmebog* (The Danish Psalmbook). From 1740, it had the right to print Bibles and psalmbooks, with the profits going towards scholarships for some of the school's students. During the 18th century, it was a center for Pietism in Denmark.

Apparently unrecorded edition.



### *Pink Vellum Peasant Binding*

[BINDING.] BLUMBERG, Christian Gotthelf. Geistliche Himmels-Leiter, in sich haltend Morgen- und Abend- Beicht- Communion- Kirchen- Festtags- Beruffs- Creutz- Kriegs- Theurungs- Pest- Verfolgungs- Reise- Krancken- und Sterbe-Gebete; Nebst einem kurtzen, doch nützlichen und neu corrigirten, Gesang-Büchlein, Derer meisten und gebräuchlichsten Lieder. Chemnitz, Johann Christoph Stössel, ca 1770. £900

Tall 12mo (134 x 57mm), pp. woodcut frontispiece, 173, [5] index; 212, [4] index, title page in red and black; contemporary pink vellum, a peasant binding with rich floral and ornamental gilding, around central panel with the inscription 'Jesus'; a.e.g.; extremities a little rubbed, and most of the gilding worn off, one clasp, lacking second clasp.

A charming peasant binding on a prayer and religious hymnbook. The Lutheran theologian Christian Gotthelf Blumberg (1664 - 1735) came from a distinguished family of pastors. He studied at the universities of Leipzig and Jena and later succeeded the Zwickau superintendant Johann Christian Schlegel and presided over the more than 60 parishes of the Zwickau ephorate. This is best known publication, first published in 1699 and frequently reprinted.

*Cardinals Portrayed*

GALLE, Theodore. XII cardinalium pietate, doctrina rebusque gestis maxime illustrium imagines et elogia. Antwerp, Theodorus Gallaeus in aes incidit; Philippus Gallaeus excudit, 1598. £3500

4to (251 x 195mm), pp. [32], numbered 1-5 including engraved title and introduction, then 13 full page copper engravings each with 1 page of text; bound in nineteenth-century half roan over boards, extremities a little rubbed, but remarkably strong impressions.

First edition of what is probably the rarest of several books of 'Effigies' or portraits engraved and published by Phillipe Galle. Depicted are twelve Cardinals renowned for their piety and teaching. It was dedicated to Albert VII of Austria (q.v.) when he was Archbishop of Toledo (1594-1598). Each features a portrait engraved by Theodor Galle, although the one of Pietro Bembo seems to have been pulled from the plate engraved by Philips Galle. In all 13 cardinals are depicted, with the relevant name and a two-lines of eulogy below, also engraved. The subjects include two English cardinals, the martyred John Fisher and Reginald Pole, but also the poet and grammarian, Pietro Bembo; and another great contributor to the revival of learning, Cardinal Bessarion, whose birthplace was Trebizond.

The text of this work was printed by Plantin-Moretus (see Imhof G.9) and is probably by Andreas Schotus.

USTC 402426; Adams G-143; Dekesel G-4; Imhof G-9; Sommervogel VII, 876, 13; Andrew Pettegree & Malcolm Walsby, *Netherlandish Books: Books Published in the Low countries and in the Dutch language abroad before 1601*, 12823.



*Manuscript Microcalligraphy*

MICROGRAPHY. Ten Commandments. n.p., Dutch 1790s. £900

Small 4to (270 x 210mm), watercolour with gilt details and ink on paper (image: 155 x 122mm), composed of two parts, mounted with edges on later card; some insignificant staining to the right-hand side, but overall in a good condition, later date in pencil to lower left '1846'.

A charming miniature drawing of a neo-Renaissance monument with the Ten Commandments, written in micrography. The central panels of this gives the text of Exodus 20, or the Ten Commandments, written in Dutch in micrographic script.

During the Medieval period, the art form flourished in Iberia and Central Europe, regions with strong Jewish artistic patronage.

During the early modern era, micrography became popular with a small number of German artists, reaching its high point with the designs of Johann Michael Püchler in the early 18th century.

## Science & Pseudo Science

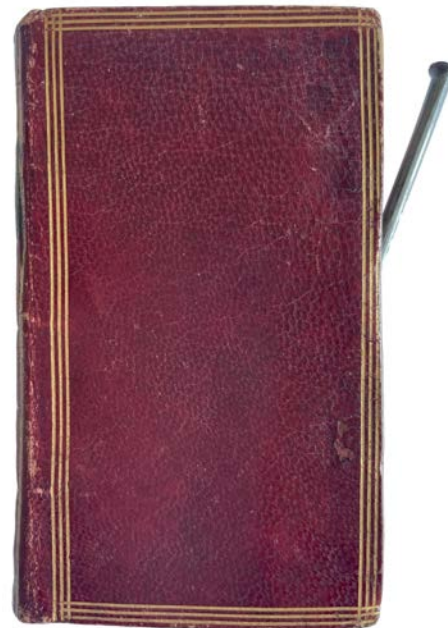
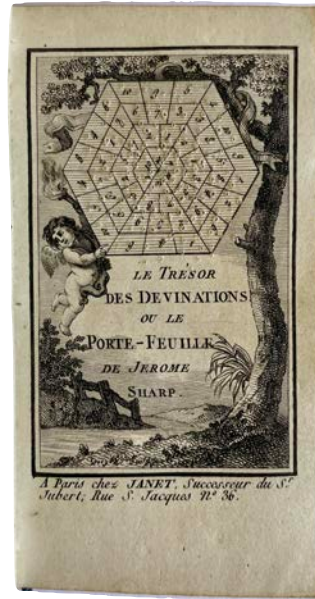
[FORTUNE-TELLING ALMANAC.] *Le Trésor des Devinations, ou le porte-feuille de Jerome Sharp.*

[bound with:] *Le Nécessaire des dames et des messieurs, ou dépositaire fidèle & discret, utile aux gens d'affaires, négocians, voyageurs, militaires, & à tous les états.* Paris, Janet, successor to Jubert. [n.d., but 1791-92.]

£1350

Three parts in one volume, 24mo; pp. 48, with engraved title-page and 10 engraved plates by Dorgez; pp. 24 entirely engraved section of music and songs on blue paper; 'Nécessaire/Secrétaire', pp. [3] blank, [4] - 48, [8] blank, specially treated erasable paper for notes; [10] letterpress calendar for 1792 with a number of small woodcut illustrations; some occasional light spotting and soiling, but otherwise clean and bright; an attractive copy in contemporary full red morocco, fore-edge with three-part sleeve for a stylus, the presumed original preserved, all edges gilt, smooth spine attractively tooled in gilt with green morocco label, upper covers with triple gilt ruled border, with striking blue endpapers; some light rubbing to head of spine and joints, extremities a little bumped, else a fine copy.

A most appealing copy of this scarce fortune-telling almanac, published on the cusp of the Revolution, bound together with a 'Secrétaire' here titled '*Le Nécessaire des dames et des messieurs*', printed on specially treated erasable paper, upon which the user could record 'one's losses and gains, visits to be made, agendas for the week, appointments, thoughts, good notes, fleeting pieces such as epigrams,



madrigals, conversational passages, sallies, addresses etc.' (title).

The numerous small pinpricks visible on the engraved title-page, reveal that a previous owner clearly enjoyed the fortune-telling game. The numbered hexagon relates to a series of 10 questions, with the answers found in the following section of songs and poems, all on the subject of fortune, and to be sung by the player. Ten fine engravings by Dorgez accompany the songs, depicting truth, chance, fortune, destiny, a 'Bonne Fée,' 'Bon Génie,' a Sybil, 'mother who knows all' (resembling a rather sinister looking fortune-teller), Nostradamus, and the fictional mathematician and astrologer Matthieu Lansberg, whose name was also synonymous with the Almanach de Liège. One of the final songs in 'Le Trésor' is 'Le Teinturier Malade', which pokes fun at the medical profession and, according to Grand-Carteret, was subsequently much reprinted. The title draws inspiration from Henri Decremps' best-selling series of works exposing magicians and charlatans, starting with *La Magie Blanche* (1784) and followed by *Testament de Jérôme Sharp*, (1786), *Codicile de Jérôme Sharp* (1788) and finally *Les petites aventures de Jérôme Sharp* in 1789.

A further short section entirely engraved, is bound in the present volume, including two pages of printed music together with further songs, before the useful 'Le Nécessaire', which has been used by a previous owner, with faint manuscript notes visible throughout. This attractive volume concludes with a printed calendar for the year 1792. What we believe to be the original stylus accompanies the volume.

Grand-Carteret 1074; OCLC outside of Europe: NYPL.

## Susanne Schulz-Falster

### RARE BOOKS

#### *Black Magic - French Grimoire*

ANON - A.J.S.D.R.L.G.F. La Poule Noire, ou la poule aux oeufs d'or. Avec la Science des Talismans et Anneaux magiques; l'art de la Necromancie et de la Cable, pour conjurer les esprits Aeriens et infernaux, les sylphes, les oudins, les gnomes .... En Egypte, n.p. [Lille, Blocquel or Paris, Le Brasseur?], 1740 [vere 1820]. £2200

12mo, pp. [3] - x, including woodcut frontispiece and title page, [11] - 150, with numerous symbolic woodcuts in the text; contemporary brown roan, sides with decorative flower role, spine ruled and decorated in gilt, gilt-lettered spine label; abrasion to to of spine; extremities a little rubbed.

A French grimoire of black magic to ward off spirits and acquire knowledge of the secret sciences with a fictitious imprint of 1740, but in fact printed much later. The text gives details of twenty magical rings and silken talismans which transfer a number of secret powers to the magician, ranging from 'knowledge of all plants and minerals' to 'works destruction, calling the elements, calling down storms, or magic to conjure spirits. It also contains a magic circle for protection, and a wand, together with prayers for the magician to perform before and after their feats of magic.

The *Poule Noire* is a grimoire spell book that proposes to teach the science of magical talismans and rings, including the art of necromancy and Kabbalah. It is believed to have been written in the 18th century by an anonymous French officer who served in Napoleon's army. It is one of the more curious occult books and contains information about magical properties such as talismans and amulets, as well as teaching the reader how to gain



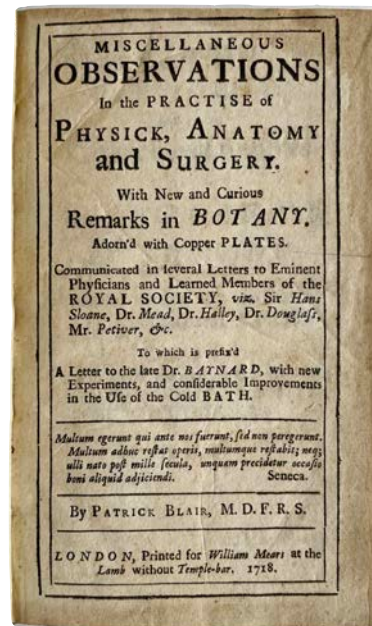
power from these. The title refers to a hen that lays golden eggs. Probably a nineteenth-century concoction, the story seems to be based on the the seventeenth-century volume *Comte de Gabalis* (see *Elementary Spirits*). The work contains many illustrations of talismans and magical rings.

Caillet 8925 (possibly a reprint of the 1820 edition published by Brasseur); WorldCat: Bibliothèque Nationale only; see *The Black Pullet: Science of Talismanic Magic*. New York, 1972; online, *Encyclopedia of Occultism and Parapsychology*.

#### *Dedicated to Isaac Newton*

BLAIR, Patrick. *Miscellaneous observations in the practise of physick, anatomy and surgery. With new and curious remarks in botany...* Communicated in several letters to eminent physicians and learned members of the Royal Society... To which is prefix'd a letter to the late Dr. Baynard, with new experiments, and considerable improvements in the use of the cold bath.. London, William Mears, 1718.

£950



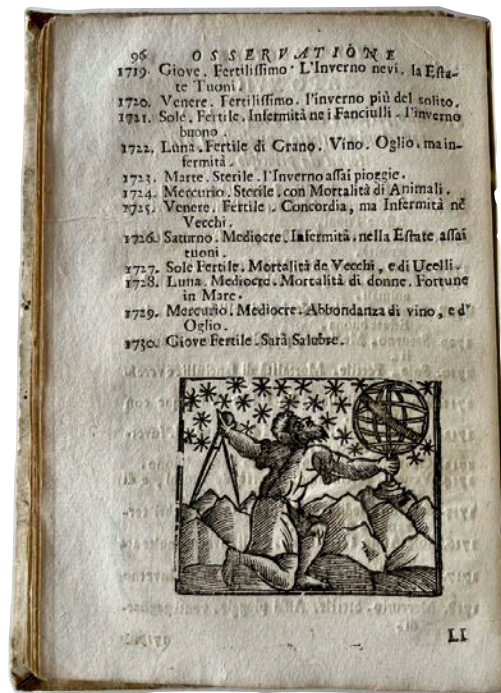
8vo, pp. [ii] title, printed within double rule, [vi] dedication & contents, [3] - 149, [3] publisher's advertisements; with two engraved plates; bound without the separate title page to the Letter to Doctor Baynard; paper somewhat browned, with some offsetting from binding; contemporary panelled calf, extremities a little rubbed, upper cracked but cords holding firm.

First edition of Blair's first substantial publication. The eminent botanist Patrick Blair (ca 1670 - 1728) was first known as a surgeon and anatomist in Dundee and first attained notoriety when he dissected an elephant which had died near his practice. He presented his findings, with an extensive review of the literature, in a letter to the Royal Society in 1710, and in 171/2 was elected a fellow of the Royal Society.

Blair was a Jacobite and was sentenced to death in 1716, but was pardoned after a successful appeal to Sir Hans Sloane and other members of the Royal Society.

His wide-ranging essays, dedicated to Isaac Newton, cover the effects of cold bathing, various reports of dissections, the effect of arsenic on the body and various botanical contributions. '[There] he insinuates some doubts relating to the method suggested by Petion and others, of deducing the qualities of vegetables from the agreement in natural characters; and instances the Cynoglossum, as tending to prove the fallacy of this rule. He relates several instances of the poisonous effects of plants, and thinks the Echim Maritimum (Pulmonaria Maritima of Linnaeus) should be ranked in the genus Cynoglossum, since it possesses a narcotic power. He describes and figures several of the more rare British plants, which he had discovered in a tour made into Wales; for instance, the Rumex Digynus, Lobelia Dortmanna, Alisma Ranunculoides, Pyrola Rotundifolia, Alchemilla Alpina, etc.' (Significant Scots).

WorldCat: outside of the UK: McMaster, Harvard, Brown, Yale.



*Medical Astrology and a Celestial Almanac* LIRFRE', Biasio. Bizzarre osservazioni astrologiche follie stravaganti frenesie sopra le qualità de' tempi, e stagioni dell'anno e forma de membri del corpo Vmano.

*bound with:* [MONETI, Francesco.] Arcolaio celeste, ovvero Trascorso Ivnatico sopra gli' infrussi delle castrellationi per l'anno, che corre senza gambe 1705. Venice, Domenico Lovisa, 1704 and 1705. £1400

Two works in one volume, small 8vo, pp. 176; 62, [2] advertisements; some faint browning, and very light traces of damp to title page; contemporary buff boards, stain to upper board, remains of blank spine label; hole to front pastedown.

The first work in this volume is the first and apparently only edition of a treatise which supports astrological predictions of both meteorological and medical phenomena, but condemns judicial astrology and other forms of divination. Lirfré, who appears to have been a court doctor, presents excerpts from intellectuals and Church Fathers, such as Thomas Aquinas and St Augustine, translating and responding to them in vernacular Italian.

The second work is an attractive and fascinating 'almanac' (with sun woodcut on the title page), with predictions for the coming year, by Francesco Moneti (1635-1712). It's a fascinating read, in which the classical origins of many of the celestial bodies are presented as being responsible for their effects on humankind.

Printed at the very beginning of the eighteenth century, both the works in this volume reflect the pseudo-scientific outlook of the preceding five centuries.

WorldCat: University of Michigan.

*Dreams & Visions*

VULSON, Marc de la Colombiere. *Le Palais des Curieux, De L'Amour et de La Fortune...* Paris, Nicolas le Gras, 1698. £750

12mo, pp. [xiv], 60, [4], 7-212, including attractive engraved frontispiece by T. Guillain, woodcut ornaments & initials; neat repair to clean marginal tear on title; nineteenth-century full finely diced deep green morocco, gilt; modern book label of Robert J Hayhurst; a very attractive copy.

A popular work on dreams and their meanings, which are indexed by subject and signification, as well as divination, and physiognomy. 'Five kinds of dreams are distinguished: songe, vision, oracle, reverie and apparition. It is stated the few persons have the gift of dreams that come true. After an alphabetical arrangement common to dream-books of the thing and its signification, various topics are considered, beginning with fire and air. To dream of suffering martyrdom for the Faith and of being beheaded is a sign of great honor and of bliss in Paradise, and to dream of being hanged is an indication of dignity proportionate to the height of the tree or gallows.' [Thorndike, p. 480.]

'Vulson sandwiched his entertaining account of physiognomy between the interpretation of dreams and a game of chance based around a table of questions typical of those asked of astrologers, all of which he contrasted with the more serious tone of the physiognomy. Yet, despite this, the overall presentation of the contents of this 'cabinet' is a form of theatrical entertainment, one which might be attractive to 'noble' women in particular' (M. & M. H. Porter, *Windows of the Soul* (2005) p. 250.).

STC French, V602; Thorndike VIII p. 480; see Barbier III 762; Brunet IV 313; Cioranescu 67248; Caillet 11540.



**Satire**

*Vices & Follies in all Classes of Society*

[BONA, Giulio Cesare] pseud.: Gnesio Basapopi *La Gabbia de i matti del conv. Gnesio Basapopi riformata, ed illustrata di annotazioni da Lamillo Fortunato accademico detto il Forte, opera critica, morale, giocosa.* Venice, Tommaso Bettinelli, 1766. £1200

8vo, engraved frontispiece, pp. viii, 126, [1] imprint, with figurative headpiece and decorative initial; buff boards, binding with very faint dampstain to foot of spine, very slightly visible internally; a clean copy, with the printed book label of M. Filippo Molza to front free endpaper.

A rare 18th century edition of a satirical work originally published in 1660 under the title '*La Chebba dei Matti*' or *Umori bisbetichi, ouero, Della chebba dei matti, nuoua scorsa: doue succintamente discorsi, intorno le pazzie, materie e spropositi*. The text is preceded by an intriguing engraved frontispiece showing a cage with twelve animals inside, all representing different vices or obsessions, such as pride, hypocrisy, or a sharp tongue.

Starting with Seneca's assessment that vices are prevalent everywhere and express themselves in countless different forms, Bona gives a general introduction to vice and follies, and how they find expression in all classes of society.

Bona Julius Caesar, who published under the pseudonym Gnesio Basapopi was born in Venice, probably between 1620 and 1630, and lived there until his early death in 1664. Not much is known about his life. He was a member of the Order of Franciscan Friars Minor and a member of the

Accademia degli Incogniti. His works, in Venetian dialect, were well received at the time, and can be seen as a light-hearted and entertaining baroque critique of moral decline.

Libreria Vinciana 3065; Melzi 116; Morazzoni 234;  
WorldCat: Harvard, Newberry, Berlin; original 1660  
edition at Harvard, Yale.

*Broadside Misogyny*

[BROADSIDE.] *Ecoutez la Vérité sur l'imperfection des femmes.* [n.p.] France or Netherlands, n.p. [n.d. ca 1760-80]. £900

Folio broadside (430 × 348 mm), letterpress text in typographic frame, with large typographic headpiece incorporating numerous fleurons and a pair of medallions (profile heads of a man and a woman) beneath a coronet; seven vertical and horizontal folds, early manuscript title to one panel on verso, traces of paste to another (perhaps where mounted in an album, or the remains of rudimentary wrapper; some old dampstaining and the paper rather soft, uncut edges fragile and with some tears, one or two small holes to folds.

A broadside catalogue of misogyny, with familiar and unfamiliar citations from Genesis, Augustine, Jonas, John Chrysostom, Gregory, Origen, Cato, Jerome, Tertullian, Plato and Pythagoras. The broadside, which is apparently intended as a satire states 'qu'une femme a le venin d'un aspic, la langue d'un serpent, les yeux d'un basilic, l'artifice d'un dragon, & que toute la malice du monde n'est rien auspres de celle d'une femme' - that a woman has the venom of an asp, the tongue of a serpent, the eyes of a basilisk, the artifice of a dragon, & that all the wickedness in the world is nothing compared to that of a woman.



The broadside is known in a number of imprints, but scarcely recorded in libraries.

The Bibliothèque Nationale holds two, one of which is digitised, and has a woodcut, rather than typographical, headpiece.

WorldCat: Bibliothèque Nationale, see Hennin 9196 for the engraved version.

*Devilish Burlesque - Poetry Illustrated*

DUBOULOY, A. *Amphigouri diabolique.* Satirical pencil drawings based on text by Pierre-Jean de Beranger. [Paris,] ca 1850.

£3800

Oblong 4to, ll. 6 (225 x 300mm) of pencil drawings, undated ca 1825/1830; title with old repair to marginal tear, not touching the illustration, some light foxing and a little dust-soiled; inscription in ink on front free endpaper 'vente a Dubouloy dessiné par lui'; later half red crushed morocco over red cloth, spine in compartments, gilt lettering directly to spine 'Amphigouri'; with two book plates to front pastedown: M Ch. Duplomb, and the exlibris of Lucienne Corneux Filloux, bookplate engraved by Decaris.

Six fine original pencil drawings depicting an array of comical devilish figures involved in burlesque acts to illustrate Béranger's erotic poem *Amphigouri*.

Pierre-Jean de Béranger (1780 - 1857) was a prolific French poet and chansonnier, who enjoyed great popularity and influence in France during the period of the Restoration. He found fame with his first published collection of songs and poems in 1815 (*Chansons morales et autres*).

His material was greatly in demand in the singing societies or 'goguettes' which sprang up during the Restoration and the July Monarchy as a means of circumventing censorship laws and the ban on political parties. He was a highly successful performer of his own songs, and thus an ancestor of post war French chansonniers. He has been described as the most 'popular songwriter of all time' and 'the first superstar of French popular music' (L. Portis, *French Frenzie. A Social History of Popular Music in France*, 2004, pp. 11ff.)

These six pencil drawings were produced in his lifetime, and dedicated to him by the artist A. Dubouloy.

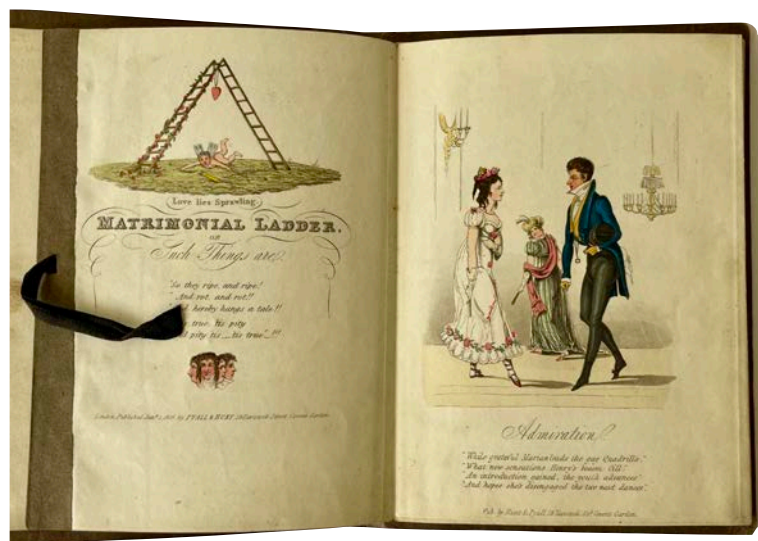
Dubouloy has deliberately given Berenger's Amphigouri a 'diabolical' twist and depicts his figures within the gaping mouth of the Devil. The illustrations were apparently never published.

### Marriage Satirised

EGERTON, Michael. *Matrimonial ladder, or, Such things are.* [title on upper board: A gift for all seasons]. London, Pyall & Hunt, 1825. £2400

8vo (189 x 140mm), hand-coloured aquatint title and 19 illustrations by G. Hunt after Michael Egerton on continuous panoramic strip (178 x 2755mm) (folded concertina-style), in all 20 hand-coloured aquatints, all with imprint below, with pp. 2, [2] blank, letterpress preface; in the original printed card covers, printed label to upper cover, spine repaired and cotton tag renewed, a few minor repairs.

First edition of Egerton's entertaining pictorial satire



on the many states of marriage, with the extremely scarce printed preface, which is always lacking. Nineteen hand-coloured engravings accompanied by quatrains chronicle the courtship and marriage of a young couple named Marian and Henry. With witty captions romance and married life is traced through Admiration, Flirtation, Approbation, Declaration, Hesitation, Agitation, Acceptation, Solemnization, Possession, Ruminantion, Alteration, Irritation, Disputation, Desperation, Detestation, Separation, Reconciliation, Moral

The artist and social satirist Egerton was active in London in the 1820s. The engravings were done by George Hunt, one of the most skilled and prolific engravers of the day. He was an aquatint specialist who worked for others as well as publishing himself or in partnership (esp. with Henry Pyall from 1822-25). His name appears on prints until at least 1841, and

he was still alive in 1871, but seems to have died soon after.

The two page preface, which seems unrecorded, pays homage to Hogarth. This is followed by an advertisement for another Egerton Hunt collaboration, also published by Pyall & Hunt, *Choice of a Husband and Choice of a Wife*, two poems illustrated with an aquatint.

Abbey Life 292 (note); cf. Colas 939: "Ces planches représentent des scènes de genre avec modes masculines et féminines de l'époque."; WorldCat, Cambridge, McGill, Yale, Princeton, Huntington, Washington University.

### Scholars & Charlatans Ridiculed

FASSMANN, David. *Der Gelehrte Narr, oder Gantz natürliche Abbildung Solcher Gelehrten, Die da vermeynen alle Gelehrsamkeit und Wissenschaften verschlucket zu haben, auch in dem Wahn stehen, daß ihres gleichen nicht auf Erden zu finden, wannenhero sie alle andere Menschen gegen sich verachten...* Freyburg, the author, [Berlin, Haude], 1729.

£750

4to, pp. [40] including engraved frontispiece, 222; lightly browned due to paper quality; nineteenth century marbled boards, extremities a little rubbed; from the collection of the book designer Juergen Seuss, pencilled note to front free endpaper; a good copy.

First and only edition of this strident and rather coarse satire against would be scholars, quacks and

## Susanne Schulz-Falster

### RARE BOOKS

charlatans. David Fassmann (1685-1744), a journalist and writer, was editor of the Leipzig weekly 'Gespräche in dem Reiche derer Todten' in Leipzig. The Bremen press historian Michael Nagel called him the 'most successful journalist of the first half of the century.'

Fassmann was a member of the all-male tobacco parliaments [Tabakskollegien] of the soldier king Frederick William I (r. 1713-40). They had little in common with the convivial smoking parties [Tabagien] of his father and predecessor, Frederick I (r. 1701-13). The 'parliaments' were not particularly festive occasions; rather, they simply marked the end of the day-long working sessions that Frederick William I and his ministers held once a week.

In his role as the 'joker' and news teller alongside of Jacob Paul von Gundling, Fassman satirised the appearance of well known figures at court in amusing and detailed descriptions. Many of his more pointed remarks were directed at his predecessor Gundling, called by Fassmann 'Peter Baron von Squentz'; 'the rather coarsely jocular dedication is also addressed to him. Fassmann probably took Squentz from Gryphius rather than from Shakespeare. With unpolished rude humor he lashes out against pedants and would-be scholars, quacks, and charlatans, whom he contrasts with such praiseworthy figures as Grotius, Pufendorf, and Thomasius' (Faber du Faur 1748).

Particularly appealing is the striking frontispiece showing a self-important scholar at his desk, surrounded by monkeys, hares and two satyrs.

Faber du Faur 1748; Jantz 955.



### *The World's first Global Stock Market Bubble Illustrated and Investors Satirise*

STOCK MARKET - [THE GREAT MIRROR OF FOLLY.] Het groote Tafereel der Dwaasheid. [The great mirror of folly, showing the rise, progress and downfall of the bubble in stocks and windy speculation, especially in France, England and the Netherlands in the year 1720, being a collection of all the terms and proposals of the incorporated companies... with prints, comedies and poems published by various amateurs, scoffing at this terrible and deceitful trade...] n.p. [Amsterdam, after 1720.] £7500

Folio, pp. [ii], 25, [1], 52, 26, 29-31 (thus complete), [1], 8, 10, engraved frontispiece (Muller plate No.1), title printed in red and black (Cole version 2), text in double columns, and 74 engraved plates (2 of them in duplicate), mostly double-page, and/or folding, including maps, portraits, playing cards, broadsides; text a little browned, due to paper quality, some foxing; plates generally clean and crisp, one plate cropped at foremargin, with loss of text, but not to image; contemporary full mottled panelled calf, spine gilt in compartments, sides with rich gilt decoration, head and tail of spine repaired, corners strengthened; a good copy.

The classic, rare, literary and pictorial satire on John Law's 'system' and the wild speculation in stocks at that time. As part of Law's well-conceived plan to finance the French national debt, funds were raised, a portion of which was invested in the 'Compagnie d'Occident' which was given rights to exploit trade in Louisiana and Canada. The underlying plan was sound but unprecedented wild speculation sent the share price rocketing to unrealistic levels. Inevitably

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the 'bubble' burst; the Company was bankrupted and many investors ruined, and the 'Système Law' unfortunately discredited. Law himself had foreseen the developments and had withdrawn funds from the French scheme to invest in the British South Sea affair which was being set up at that time. This 'bubble' also burst, in 1720.

'Rarely does a single volume combine in itself so much economic interest... in neither of these countries [France and England], however, did appear such a stout and extravagant piece as this Dutch volume' (Cole, p. 1).

Each copy of this work is unique. The number of plates varies from 60 to 90 (though generally around 70) and the order of the text and the plates differs from copy to copy. The present copy has the regular plates 1-23, 25, 28, 30-51, 53-68, 70 - 73, with 36 and 37 bound in twice in different places), as well as the supplementary plates 1, 2, 4 and 5. This includes the very uncommon 'Register of all the prints' (first issue with 47 prints listed and a further one added in ink), and a fascinating portrait of Madame Law.

In addition to the vivid portrayals of the 'wind-trade' and stock market frenzy, the double-page folding plate with playing cards known as Aprilkaart (65), and the Magic card (73) are particularly appealing. The special feature of this copy is the etched portrait of Madame Law, but not with the usual richly decorated border of scrolls, foliage, fruits and flowers, but surrounded by Callot style figures of dwarves. This border has been used on another print in the collection of de Koninklijke Bibliotheek Den Haag (see BM 1868-0808-9693.)

Arthur H. Cole, *The Great Mirror of Folly*, 1949; Sperling, *The South Sea Company*, 205; Kress 3217; Goldsmiths 5879; Sabin 28932; Lipperheide 3550; see Goetzmann et al, *The Great Mirror of Folly, Finance, Culture, and the Crash of 1720*, 2013.



### *How to Invade Britain*

GIRARDIN, Stanislas. *Geschiedkundig verslag van de landingen op de Britsche Eilanden. Zinds Willem den Veroveraar tot op dezen tyd Amsterdam, Johannes Allart, 1803. £750*

8vo, pp. xiv, large folding engraved map, 62; contemporary pink sprinkled boards, spine covering mostly worn off, stitching visible, but holding fine; corners bumped and a little dog-eared; internally very clean and crisp.

First edition in Dutch of this graphic propaganda piece encouraging the projected invasion of Britain by Napoleon's Revolutionary government. First published in French in 1797 under the title *Notice historique des descentes qui ont été faites dans les Isles*

*Britanniques*. By using a rather loose definition of invasion and by including a long series of medieval coastal raids on Southern England, General Girardin can list 45 'invasions' from 1066 to the present, with 41 being successful.

Rather attractively each 'invasion' or attack is indicated by a one or more ships at sea, which are numbered with further details in the accompanying pamphlet.

With Napoleon's successful campaigns at the end of the 18th century, there had been a general national anxiety in Britain about landings in England and Ireland in 1798. The French fleet had sailed unhindered from Toulon for Egypt, and had played a successful game of hide and seek with Nelson for the next couple of months, while Napoleon's troops captured Cairo and Alexandria. In the end, Nelson caught up with the French on August 1 and virtually destroyed it at the Battle of Aboukir Bay, demonstrating the superior sea power of Britain.

While the danger of invasion in 1797, the year of the original publication had passed, this Dutch edition of 1803 was possibly intended to warn of a renewed threat of invasion by Napoleon on 1803.

Louis Stanislas de Girardin (1762-1827) was a French general and close associate of Napoleon.

See P.J. Mode, *Persuasive Maps*. for the French original; WorldCat: Berlin, British Library; Leiden.

### *Postal routes Through Italy*

TRAVEL - POSTAL ROUTES. *Guida delle rotte d'Italia per posta. - Guide des routes d'Italie par postes. Nouvelle édition avec 25 cartes géographiques et les règles a observer pour le passage du Montcenis. Turin, Frères Reycends & co. c 1800. £2200*

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8vo, pp. viii, 71, [1] blank, 20; with 25 folding leaves of engraved maps at end; first section printed in double columns; small woodcut tailpieces; paper uniformly lightly browned, but otherwise clean and fresh; in contemporary half calf, speckled boards, flat spine ruled in gilt with roan lettering-piece; some wear, and extremities bumped, but still a very nice copy.

New edition (first 1776) of all you need to know when travelling through Italy. In 25 maps postal routes through Italy are outlined with the exact location of the stops, some information on the towns, castles, villages and sights in the proximity. Details are given of river crossings, both chargeable and free, and the prices one pays for horses in each state. The reader is informed that there is an exit tax for all capital cities, a 'poste de sortie'.

In addition we find advice on the bureaucratic requirements for each state, observations on the quality of the roads, the necessity of acquiring a passport from the Neapolitan Ambassador to Rome to travel between the two cities, the possibility of doing some journeys (for instance from Florence to Livorno) entirely by water, and more. Also included is an extract from the regulations governing travel

over the pass of Montcenis, with its requirements for mules and porters, and the different taxes applied in summer and in winter to pay for them, and the laws governing post- chaises.

The 25 folding linear maps, opening with the route from Bologna to Ancona, as promised show rivers, towns, and distances, along with a very rudimentary notion of topography. Boat spotters may be surprised to see a jolly Venetian gondolier making his way across the Gulf of Gaeta en route to Naples.

WorldCat: Yale, Staatsbibliothek Munich (possibly digitised), Rome, Florence, Vicenza.

### *Skyline of Milan*

PANORAMA. KELLER, Henry. Panoramme de Milan dessiné sur le Dôme et publié par Henry Keller de Zurich gravé au trait par F. Schmid. Panorama von Mailand auf dem Dom gezeichnet. Zurich, Fuessli & Comp. 1816.

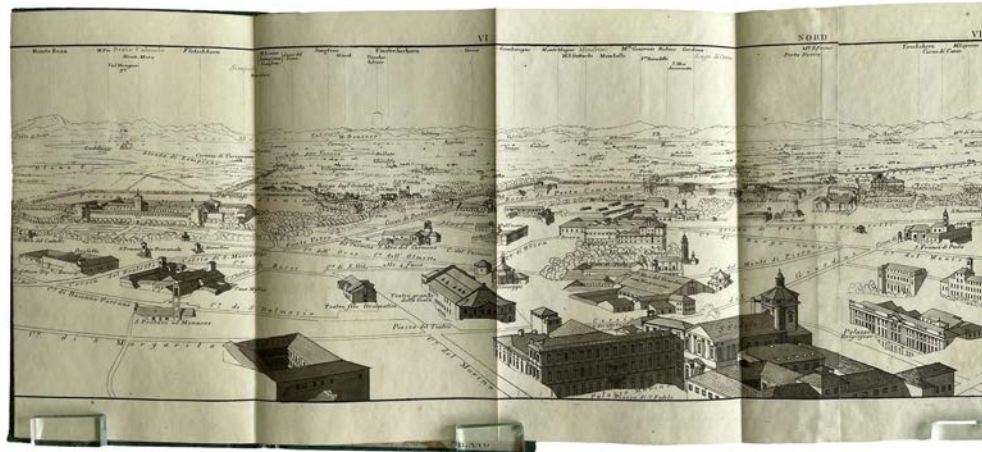
£2200

Leporello, folded copperplate engraving 160 x 1910mm, printed on four plates, with some light water colour wash; pasted into the original green marbled paper boards, with bi-lingual label to upper cover, together with 3 aquatint views of the Duomo, bound at the end.

First edition of this fine panorama of Milan. The concertina folded engraving gives a detailed view of Milan, taken from the top of the Duomo. The view of the city and its buildings is framed in the north with a view of the Alps, with an indication of the main summits and their names. The most important

buildings are highlighted, with details of streets, squares, churches and private houses.

This most unusual panorama, nearly 2 meters long and of exquisite quality, was executed by Henry Keller (1778 - 1862) with great skill and wealth of detail. It is the first accurate panorama of Milan by



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a leading panorama specialist.

Also included are three aquatint views of the Duomo, one of the facade, another one of the interior, with some figures in the foreground admiring the view, and finally the grand cupola and spire of the Duomo, with Madonina atop. All three depicted with great skill, and with the legends in Italian and French.

Great 360 degree illusionistic paintings exhibited in specially designed rotundas like the ones built in Leicester Square or the Strand in London, were the invention of Robert Barker. By the Victorian period the oversized moving panoramas were replaced by small paper panoramas,

Thieme/Becker XX, 107; WorldCat: Zurich, University of Illinois.

MOROSINI, Francesco. *Der treflichen Halb-Insul Morea, und derselben unterschiedlichen Provinzen Alte und Neue Beschreibung: Wie auch der Durchleuchtigsten Republic Venedig bis anhero, unter Großmüthiger Anführung dero Weltberühmten Capitan-Generals Francesco Morosini, Cav. Proc. di S. Marco, in besagtem Morea glücklich-gehabter Success der Waffen: Aus dem Italiänischen ins Teutsche gebracht, und, nebst versicherten Abbildungen der darinn ligenden vornehmsten Städt und Vestungen, Desgleichen einer accuraten Land-Karten, zum Druck befördert.* Nuremberg, Leonhard Loschge, 1687. £2400

12mo, pp. [xvi], 296, 289-300 (with the second pagination sequence being an appendix); title page printed in red and black; 27 engraved plates, 7 of



which are folding (mostly views of fortresses; also a portrait of Morosini and a double-page title engraving); contemporary sprinkled calf over boards with 'G. H. V. S.' and '1687' blind-stamped to front cover, sprinkled edges, 'Morea' written (later) on spine, ties lacking, leather rubbed, wear to headcap and tailcap; small repairs (mainly to folding plates), occasional small holes and tears.

An illustrated work on the Morean war between Venice and the Ottoman Empire, which began in 1684 and ended just over a decade after this book was printed. The account here, which was originally written in Italian, is by Francesco Morosini (1619-1694). Morosini was the Doge of Venice between 1688-1694, and he played an important role in the conflict. Overall, this is a visually impressive item, especially the large and intricate folding plates. These mostly depict fortresses captured by Venetians during the Morean War including Coron (Koroni), Napoli di Romania (Nauplia),

and Navarino (Pylos). Particular attention is given in the folding plates to Modon (Methoni), which is the subject of both a landscape view and an annotated plan. Another folding plate depicts the conquest of Calamata (Kalamata), with numerous boats approaching dramatically from the sea.

During the Morean War, the Parthenon was used as a gunpowder magazine by the Ottoman Army. On September 26, 1687, a mortar during the Venetian bombardment of Athens scored a direct hit on the edifice, igniting the stored powder—the subsequent explosion of which caused the greatest destruction in the Parthenon's history.[4] An attaché of the Swedish field commander General Otto Wilhelm Königsmarck wrote later: "How it dismayed His Excellency to destroy the beautiful temple which had existed three thousand years!" By contrast Morosini, who was the commander in chief of the operation, described it in his report to the Venetian government as a "fortunate shot".

VD17 39:130886L; outside Germany, OCLC lists copies at National Library of Poland and Royal Danish Library.

## Type & Paper Specimens

More than 2400 Paper Samples

MALERBA. Pattern book of decorated paper.  
[Milan], 1848. £6600

4to (250 x 182mm), ll. 182, most with 14 decorated paper samples (30 x 70mm) per leaf, 5 with 3 or 4 samples (120 x 120mm), a few with samples both on recto and verso, ca 100 small samples removed, others clipped, in all at least 2400 decorated paper samples; arranged by type, numbered and labelled in manuscript in German and Italian; recently bound in patterned calf, reback, with the original upper marbled wrapper bound in; paper on which the samples are laid down a little browned and dog-eared, a couple of marginal tears, clear signs of use, as is to be expected in a trade catalogue.

The magnificent in-house catalogue of the pattern, decorated, coated, and marbled paper produced by the Milan paper manufacturer Cartiera Giuseppe Malerba & C. The firm was founded in the early 1800s by Giuseppe Malerba and was based in via Curtatone 14 Milan. In just a few years it became the most important manufacturer in northern Italy of paper for covering books and cupboards, and also wallpaper, with exports to Germany, France and England.

In 1848 the first Commercial Catalogue was produced, presenting the entire production of the paper mill, annotated with information of the name of samples and finishes, both glazed and unglazed. Included are marbled, pattern, figurative pattern paper, abstract patterns, florentine, some with bronze, gilt and silver finishes, light-weight and



tissue papers, paper with wood finishes, produced by walnut or oak husk powder applied to paper surfaces, and sprinkled papers. A large number of samples are embossed, both in colour and with metallic finishes. An extensive section is devoted to marbled papers, covering anything from ordinary marbled paper, to pearl marble, Turkish marble, Polish marble, English, marble with leopard stripes, Greek marble, Schrottelpattern, Corallen Marmor.

Categories include: Feinst glatt Satin, mittelfein glatt Satin, gepresst Satin, gepresst Schiller (purple embossed paper), Titelpapier, gepresst Maroquin, glatt Gelatin, gepresst Gelatin, Cartonglacé Papier (white porcelain glaze), Etiquettenpapier, Mineral Glanzpapier, Schieferpergament (blackboard-like paper), glattes Tuchpapier (velvet fabric paper), Calico Walzendruckpapier, Gelatin Calicot, Quadrillepapier (colourful lined paper), Calicotr Walzendruck, Fantasie Papier, Farben Fantasie, Bronze Fantasie, Hochlakierte Farben Fantasie, Gelatin Porzellan Fantasie, Blätterpapier (green paper, different shades, both glazed and unglazed for making paper flowers), Wickelpapier, Seidenpost (tissue papers in different colours, sprinkled, decorated, some specifically for silk flower production, Granit, Ordinair Marmor, Schottish Marmor, Carrara Marmor, Annonay (Papier Tourniquet), a form of pseudo-marbled paper made with a brush, rather than laid down in a bath, Antikenmarmor, Gelatin Holz-Papier and Cattunpapier.

Decorated and decorative papers produced in Germany, France and Italy have been popular all over Europe since the 17th century. They have been used both for book binding, as end leaves in printed books or blank books, but also for lining boxes and decorate boxes or furniture, to produce paper flowers, and, of course, as wrapping paper. A variety

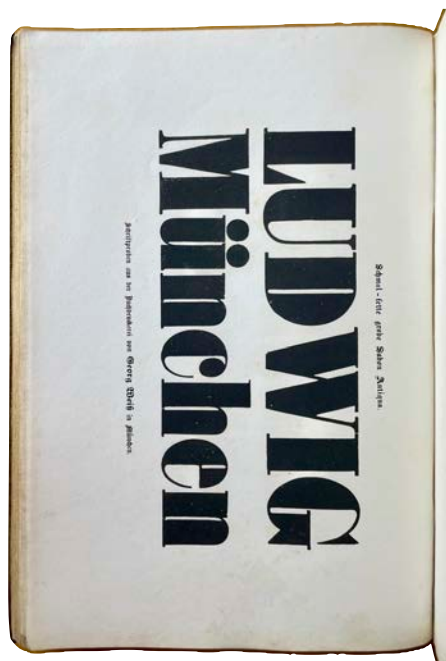
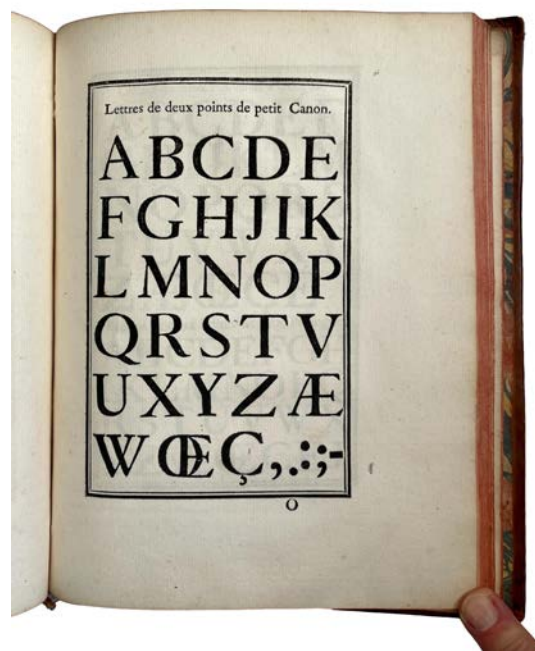
of individual paper types have been named after their designs or places of production, but many remain clearly descriptive.

See: Giordano, Rosalia Claudia and Claudia Benvestito, *Matrice Colore ornato, Carte per legare e coprir libri, guida alla mostra, 2023,2024*; for more information on marbled paper see Richard J. Wolfe. *Marbled paper : its history, techniques, and patterns : with special reference to the relationship of marbling to bookbinding in Europe and the Western world* [1990], and *The art of marbled paper : marbled patterns and how to make them* by Eimen Miura [1989].

### *Fleurons & Ornaments*

TYPE SPECIMEN - GANDO, Nicolas. *Epreuve des Caracteres de la Fonderie de Nicolas Gando.* [together with:] *Recueil d'Ornemens qui comprennent les Differentes Combinaisons des Vignettes de Fonderie de Gando.* Paris, Jacques Guerin, Cloistre Saint Julien le Pauvre, 1745. £10500

4to (235 x 180mm), all printed on recto only, within double border (signatures irregular), ll. [1] general title, ll. [40] type specimen, four of them double-page, three further title pages *Recueil d'Ornemens*, *Vignettes sur dix corps de Caracteres*, and *Autre Ornement en Forme d'un Portail de Temple*, ll. 24 of vignettes, and one large folding plate (very clean and crisp; contemporary full mottled calf, spine decoratively gilt in compartments, gilt-lettered morocco label; head and tail of spine chipped, headbands loose at bottom; a very attractive copy from the collection of the American archaeologist Harris Dunscombe Colt, FSA (1901-1973, with his bookplate and the 1755 inscription 'ex dono D. Lottin', i.e. a copy gifted by the well-known Paris dynasty of printers.



First edition of Gando's first type specimen, prepared some years before he acquired Claude Lamesle's types. With this specimen he clearly went into competition with his contemporaries Fournier and Lamesle, who had both issued type specimen a couple of years earlier. A particularly charming feature of his specimen are Gando's typographic vignettes and fleurons, displayed in elegant combinations on the relevant title pages, and culminating in a veritable tour de force on the large large folding plate 'Ornement en forme de portail de temple'. This is in fact a calligram of a temple building, utilising ornaments, lines, and fleurons.

The type founder Nicolas Gando was born at Geneva in the early 18th century (died in 1767), but settled in Paris on the advice of his uncle who collaborated with Philippe Grandjean, the type cutter of the Roman type faces for the Imprimerie Royale. In 1758 he acquired Lamesle's type foundry, and the business continued under his son Pierre François Gando.

Audin 286; Bigmore & Wyman I, p. 254; Jammes 23; not in Birrell & Garnett or Burke; uncommon, OCLC: Columbia, RIT, Harvard, and a number of copies in Europe.

### *Rare Type Specimen*

TYPE SPECIMEN. WEISS, Johann Georg. *Sammlung von Schriftproben der Buchdruckerei Joh. Georg Weiss in München.* Ausgegeben im Juni 1841. Munich, Joh. Georg Weiss, 1841. £2500

Tall 8vo, (225 x 150 mm), chromolithograph title in gilt and blue, pp. [iv], ll. 88, of type specimens, including numbers, fleurons and borders, followed by 8 double-page plates with 71 colour-printed

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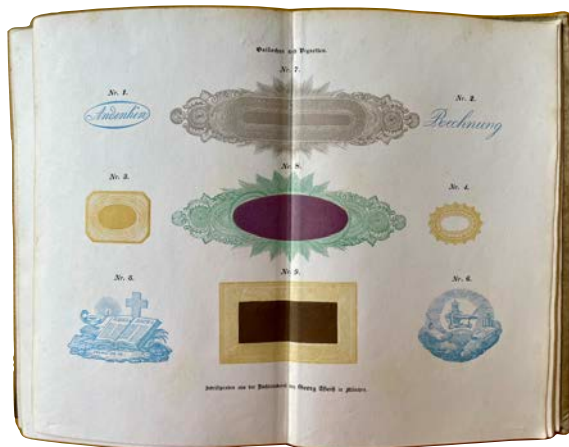
### RARE BOOKS

vignettes and line-engraved patterns and designs; mauve publisher's pebble-grain blindstamped cloth; blocked spine lettering; quite faded; from the library of the Polytechnischer Verein Munich; internally clean and crisp.

First and only edition of the only type specimen issued by the Munich printer Johann Georg Weiss. The carefully prepared and well organised type specimen presents in separate chapters: the latest Fraktur (Black letter) typefaces; the latest Gothic typefaces; Antiqua and Cursive typefaces; various typefaces; decorated title fonts; figures and signs; lines and borders as well as vignettes and guilloches.

In his preface Weiss outlines that more than one hundred type faces are presented, together with decorated type faces, figures and signs. Particularly appealing are his colour-printed vignettes. He prides himself that after two years of ownership of the printing works his collection of type faces is extensive, but by no means exhaustive. Any reasonable requests for further additions would be considered.

Verzeichniss der Sammlungen des Börsenvereins der deutschen Buchhändler p. 724; WorldCat: Leipzig.



*Proof Copy of Illuminations on the Occasion of the Wedding of Maximilian Joseph III of Bavaria to Princess Maria Anna of Saxony*

WIELAND, Matthias. Wahre Abbildung der Beleuchtung des Land-Haußes zu München. Welches bey höchster Vermählung S: Regierend Churfürstl: Durtl: [sic] in Bayrn Maximilian Ioseph mit der Pollnisch- und Chur-Sachßisichen [sic] Princesin Frauen Maria Anna, Churfrtl: Durtl: vorgestöhlet worden den 17.t July annô MDCCXLVII. Munich, engraved by Matthias Wieland, signed in the plate, 1747. £1500

Broadside (330 x 500mm), copper engraving, inscribed lower right M: Wieland scul. Mon. Munich, 1747; trimmed to or beyond the plate mark, on the right touching the framing lines. printed on strong paper.



Illuminated festive broadside engraving for the wedding of Prince-Elector Maximilian Joseph III to Maria Anna of Saxony, showing the nightly illuminations on the occasion. This is a proof copy: the central medallions for small portraits of the couple are still empty, at the foot of the print there is a scale for the precise insertion of the presumably separate portrait plates.

At a slightly later date there was fireworks display at the Nymphenburg palace, which Wieland depicted on an oversized (more than 1000mm) copperplate engraving. (Ornamentstichsammlung Berlin, no. 2912; digitised). He describes himself there as the fireworker (Tormentarius). Both sheets are recorded in Maillinger, Bilder-Chronik I, nos. 976/977, in Pfister (Kunstsammlung, no. 2650), the present one in its final state.

The recording of the celebration of the wedding forms part of official art in the Renaissance and the Baroque with a clear political purpose. It made the contemporary viewer see and understand pageantry

as an instrument and manifestation of power.

Provenance: Small crowned monogram stamp of the Franz Joseph Graf von Enzenberg Collection on the reverse (Lugt 845), auctioned in March 1879 by Wawra in Vienna.

Maillinger, Bilder-Chronik I, nos. 976/977; Pfister (Kunstsammlung Monacensia, Bavarica, no. 2650) only the present one in its final state; British Museum (1859,1210.1103) for the large fireworks broadside.