

Susanne Schulz-Falster  
RARE BOOKS

SUMMER 2022



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## Susanne Schulz-Falster

RARE BOOKS

### *Popular Piety*

BAPTISM LETTER - TAUFPATENBRIEF.  
Taufbrief Jos. Michael Ftitzsche  
[Fritzsche], Pausa, den 12ten September  
1821. Crottendorf, C.A. Bitterlich, 1821.  
\$650 + VAT in EU & UK

Square half-sheet 152 x 155 mm, with hand coloured woodcut on recto and letterpress text on the inner side; nine woodcut scenes, each in its own compartment, on the other side, all of them vividly hand-coloured; text side with details of the godfather filled in in ink, but no particulars of the person baptised.

A charming and particularly well preserved example of a baptism certificate or Patenbrief. These attractive mementoes were presented to babies by their godparents at the time of the christening. The baptism note, engraved on one side and letterpress printed on the other, is folded into a double blintz form. The four corners are devoted to the evangelists Matthew, Mark, Luke, and John. The other fields are filled with religious scenes.

The named godparent is 'Jos. Michael Ftitzsche', in Pausa, in Saxony. The baby who remains unnamed was born or baptised on 12 September 1821.

The tradition of baptism letters was common in Germany from the 16th century. First manuscript, later printed or engraved, they contain good luck wishes on the occasion of the baptism. These folded paper objects often contained small coins, and served as both a certificate of blessing and as religious instruction for young children: illustrated with scenes related to the meaning of baptism, they



were preserved for the child's edification when he or she reached an appropriate age. It has been argued that they were possibly derived from similarly folded horoscopes in the form of the astrological square, after opposition to superstition and astrology during the Reformation and Counter-Reformation.

See Adolf Spamer, *Das kleine Andachtsbild, vom XIV. bis zum XX. Jahrhundert*. Munich, 1930.

### *Book Trade History*

BATTAGLINI, Angelo. *Dissertazione accademica sul commercio degli antichi e moderni libraj*. Rome, Gio. Zempel, 1787.  
\$1250

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



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

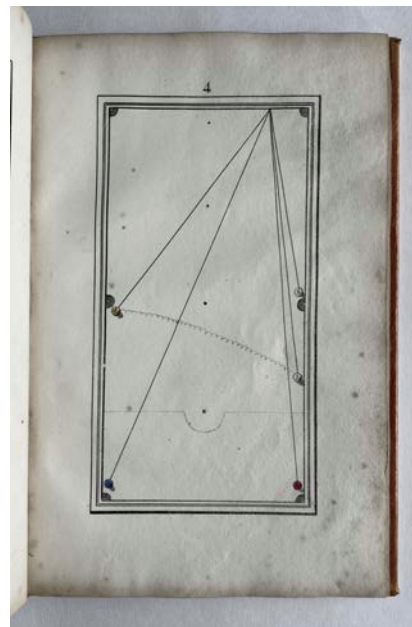
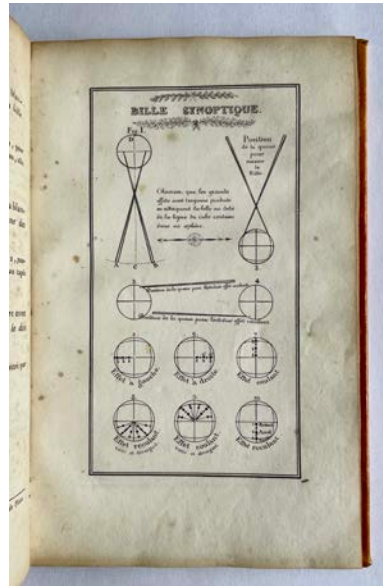
Battaglini comments on the earliest book dealers, who were in fact copyists or employed to supply the texts requested. Not much appears to have changed - Battaglini cites unhappy authors in Roman times, who complain about incompetent scribes and unrealistic prices, similar to later complaints about badly-printed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

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

### *Guide to Billiards*

[BILLIARDS - ANON.] *Demonstration des coups surprénants exécutés au Jeu de Billard, par les plus célèbres amateurs de l'Europe, publiée par Orlando*. Brussels, the author, and Paris, n.d., ca 1830.

bound after: [ANON.] *Manuel de L'Amateur du Jeu de Billard*,... Nouvelle



Edition, revuë et augmentée par une Reunion d'Amateurs, et publiée par Blismon. Paris, Delarue, and Lille, Castiaux, n.d., ca 1830.

\$3500

Two works in one volume, 8vo, pp. 12, and 41 lithograph plates, 40 hand-coloured, 1 in black and white; small ink stain in upper blank margin, lightly browned, due to paper quality; 64; early 20th century full sheep, gilt lettering directly to spine.

First Belgian edition (first published the year before in Paris) of Mingaud's influential guide to billiards. Mingaud (1771 - 1841), an infantry officer in the French army, is credited as the inventor of the leather tip for a billiards cue, an idea that he perfected whilst imprisoned in Paris for political reasons. This revolutionised the game of billiards, allowing the cue ball to be finely manipulated by the application of spin. After leaving prison Mingaud made a career of displaying his billiards skill and new cue in Paris and was a driving force in popularising the game across Europe. The forty colour plates show a large variety of shots.

The Lille publisher Simon-François Blocquel (1780-1863), was a prolific 'polygraph printer, writer, publisher, editor and above all astute businessman... who was able to exploit all fashions if not to inspire them outright' (*Revue de la Bibliothèque nationale de France*, no. 18, 'Jeux de mots en images'). He is well known for his popular prints.

Devolder M-932; KVK lists copies at the Biblioteca Sportiva Nazionale, Rome, not in OCLC.

BOARD 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.  
\$1250 + VAT in EU & UK

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. 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 three times. The rules are printed below the image and give details of gains or losses for the various throws. 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 the dice and move along according to their results.

This board game is number 222 from the fund of an unknown German publisher, printed about 1840.



See Plock, Phillippa 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). Waanders Uitgevers-Zwolle, 2005.

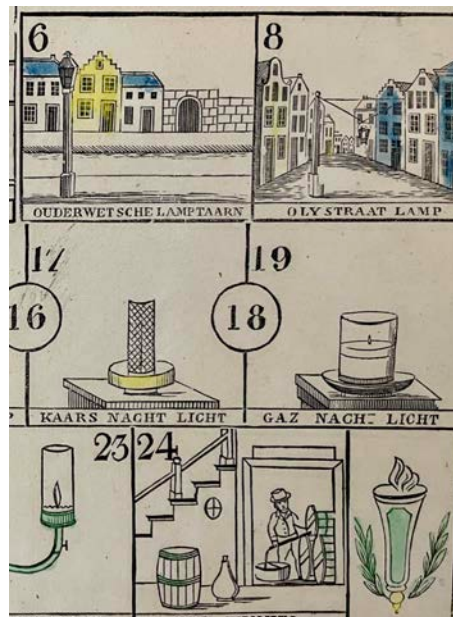
### Science Game

BOARD GAME. Het Gaz-licht Spel. Arnheim, P.A. DE JONG ca 1850. \$1250

Broadside, woodcut on paper (405 x 486 mm), with text in letterpress; hand coloured; some minor damage along the margins, a vertical folding crease at centre, otherwise in very good condition.

A charming hand-coloured educational board game celebrating gas street lighting. The playing field is divided into 15/24 numbered squares with images of candles, gas lighting and oil lamps, and similar to the game of the goose. Above it, the centre, the Hoogduitse Schouwburg, the German Theatre building in Amsterdam is shown, which also serves as the bank. Below it we find the rules of the game.

The number of players is unlimited; all participants have to put up an equal amount of money for the bank. Two dice are used, thrown twice, the eyes are added up and the player moves his/her token to the field in question. Special rules apply to individual fields: if you land on the field with an oil light, you must give one cent to the oil-broker; if you land on a field with a gas light, you must give two cents to the treasury, but you may pass if the field is already occupied; if you land on the Lantern-Burner,

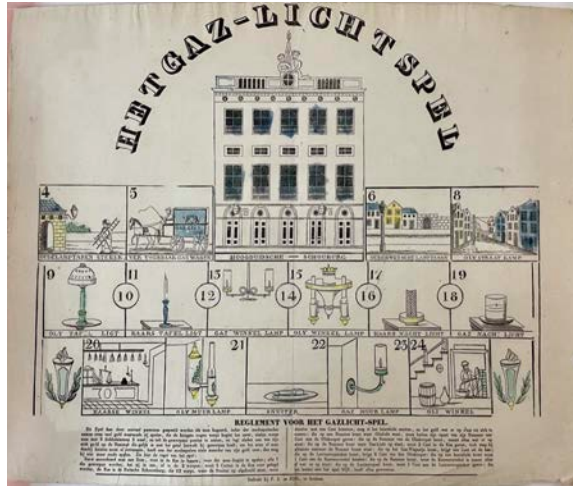


you receive 2 cents from the Oil-Buyer; those who land on a Candlelight have to pay 1 cent to the Candle-Shop; if you land on the Candlestick-Shop, you may take all that's on it. If a seven is thrown, money has to be paid into the bank, and the same happens when you land on field 22, the candle snuffer.

Players who run out of money forfeit their money, the last 'survivor' wins.

Street-lighting started early in Amsterdam, but the oil lamps in use, which needed to be lit manually every night were replaced by gas lights in the first half of the nineteenth century. This game can be seen as light-hearted commentary on changing technology.

Buijnsters, Papertoys Speelprenten en papieren speelgoed in Nederland, 2005, p. 250; OCLC lists one copy at the Rijksmuseum.



and print dealer in the reign of Louis XIV, a member of the Bonnart dynasty who invented fashion portraiture, depicting the stars of the century as attractive young ladies.

Dressed prints, which through the addition of rich textiles in vibrant colours were given a new meaning and sumptuousness much beyond the original etching and engraving, became popular in the 17th century. Originally mostly religious, they provided nunneries with an additional source of income; by the early 18th century the skilful cutting out of prints and embellishing them with textiles had become a household pastime for women.

The lady portrayed here is Marie-Louise de Montmorency-Laval, Duchess of Laval. The bridesmaid of the dauphin Marie-Anne-Christine of Bavaria, she was one of Louis XIV's temporary mistresses. Pregnant with the King, she was hastily married to Antoine Gaston, Duke of Roquelaure. She became Madame de Roquelaure and the mistress of François de Neufville, Maréchal de Villeroy.

### *Dressed Print*

BONNART, Henri. La duchesse de Roquelaure. Paris, Henri II Bonnart, 1694.  
\$2500 + VAT in EU & UK

Dressed print (245 x 180 mm), etching and engraving, with various portions of the clothing and head dress cut out and replaced with pieces of silk fabric; engraving within black border; a little creased and faint dampstain; old mounting and framing (glass removed), frame chipped; with engraved label to verso, giving the name of the sitter, and the note 'Touts le portraits de la Cour et autres se vendent a Paris, chez HBonnart, rue St. jacques au oq, avec privil., 1694'.

Beautiful 'portrait print' by Henri Bonnart, dressed in light blue silk and gilt brocade.

Henri II Bonnart (1642-1711) was an engraver



'Although devotional images represent an important part of the production of clothed engravings in the 17th and 18th centuries, it is certain that other subjects benefited from this enrichment. In particular, there were secular works, including portraits of sovereigns and court figures, actors and theatrical characters, and also genre scenes. [...]. It seems possible to argue that the ambition to brighten up the engraving, thanks to the colours and brilliance of richly applied materials, while offering volumes that a simple illumination could not give the illusion of, is fundamental. From then on, the fabric gives the engraving an unexpected realism and an important "added

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value". In keeping with the figures thus dressed, the preciousness of the textiles used underlines their quality'. (Pascale Cugy, Georgina Letourmy-Bordier and Vanessa Selbach, "Les 'estampes habillées' : acteurs, pratiques et publics en France aux XVIIe et XVIIIe siècles", Perspective, vol. 1, 2016, 163-170.)

### Bookshop History

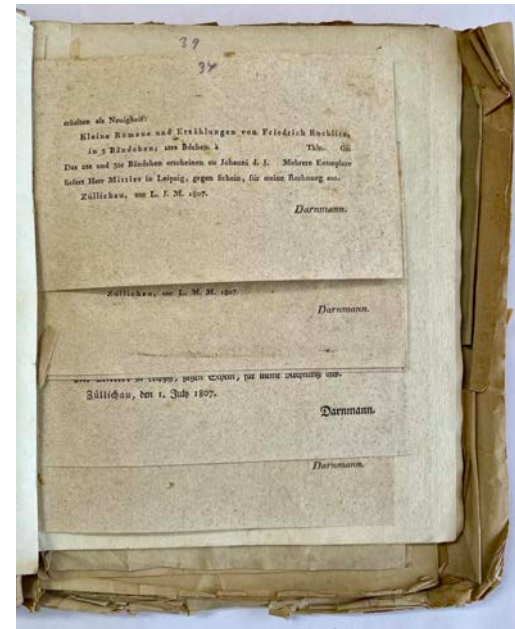
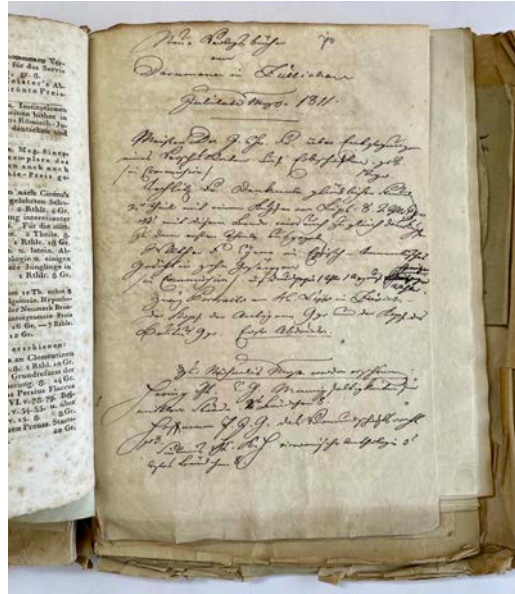
[BOOK TRADE.] FROMMANN.  
Sammelband of circulars, recent publications list, notifications documenting Darnmann succeeding Frommann in Frommann's Bookseller in Züllichau. Züllichau, 1798 - 1842.

\$3000

Ca 130 documents, 4to and some 8vo, mostly handbills, bifolia or pamphlets of pp. 4; including a few duplicates; some with manuscript annotations in ink; stitched together in one 4to volume; paper spine; some light browning & dust-soiling; edges a little dog-eared and frayed, a few marginal tears; more pronounced on the final leaves; contents overall in good condition.

A fascinating volume of circulars and catalogues documenting the history of the important German book selling business of Frommann in Züllichau near Dresden at the crucial point when the bookshop became independent of the publishing company.

The business was founded in 1727 by Sigmund Steinbart Frommann, in conjunction with a printing press in the orphanage in Züllichau. His son Carl Friedrich Ernst Frommann (1765-1837), who had received his



bookseller's training from August Mylius

in Berlin, succeeded him. He decided to concentrate on the publishing side and appointed Carl Darnmann, his apprentice and assistant to take over the bookshop.

The first circular, issued by Frommann, announces the change of ownership, commends the business acumen of Darnmann, and, to reassure his trade suppliers, promises to honour all of Darnmann's invoices for stock orders at the Leipzig book fair (1797). Together with this we find a letter by Darnmann to the same effect.

This is followed by regular lists of newly published books stocked by the book shop, issued at the time of the Spring or Autumn Leipzig Book Fair, interspersed with announcements about business cooperation with other booksellers and other publishing matters. These are interspersed with a variety of references to current affairs and remarks about personal events. Darnmann pleads with publishers to send him information on new publications in a timely manner, so that he can advertise them in his regular publications.

His announcements of newly published titles come in a variety of different formats, sometimes just a few titles at the end of a circular, 2 or 4-page 8vo catalogues, small handbills, 4to handbills. He clearly tries every marketing idea available, including subscription deals. The books offered range from literature, to schoolbooks, popular science, and general handbooks. Darnmann's circulars contain interesting references to developments and problems of the book trade in general, such as payment modalities, discounts, etc., and problems caused by outside events, such as war, quartering, etc.

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Darnmann died in 1823, his wife Friederike née Gründer probably took over the bookshop, which was later continued by different owners. The main focus of the collection is the period between 1798 and 1823, i.e. the period under Darnmann's leadership. Only about ten circulars cover the later years until 1842.

The Fromann publishing concern initially focused on Pietistic literature; later also rationalistic theology. Under the third generation school books and dictionaries became more prominent. Goethe commented on the bookseller/publisher as 'a meeting place for many academics, artists or otherwise distinguished people' (Goethe to Eckermann).

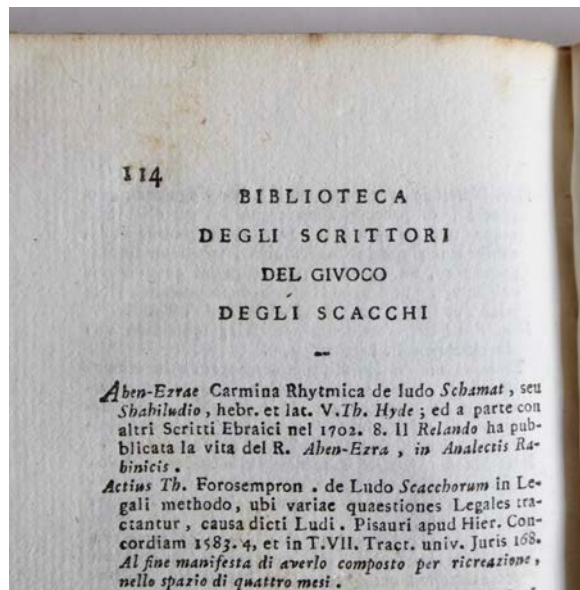
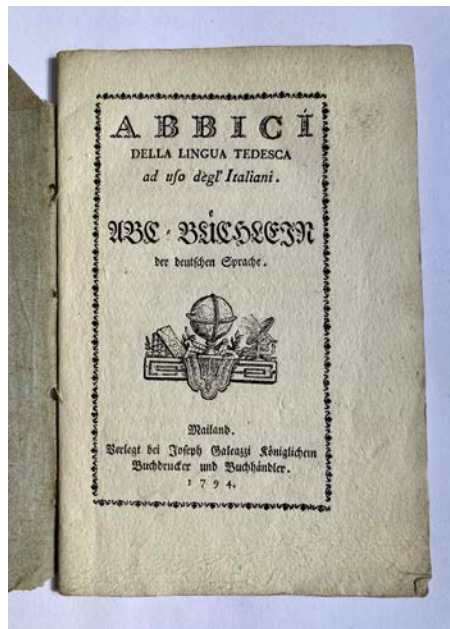
#### *Learning German for Italians*

[BORRONI, Bartolomeo.] *Abbici della lingua tedesca ad uso degl'italiani*. [ABC-Büchlein der deutschen Sprache]. Milan, Joseph Galeazzi, 1794. \$750

8vo, pp. 30, [2], printed on strong paper; title vignette; contemporary interim paper wrappers, printed book label of M. Filipp Molza to inside front wrapper; wrappers flimsy and with some loss at head; text very clean and crisp.

A charming and very rare introduction to the German language specifically for Italians. First the alphabet is introduced, followed by syllables, which contains some curious juxtapositions, such as Qual, Quecksilber, Quirl and Quittung'. Twenty-four religious and moral maxims, to be used as a practice material, take up the bulk of the work.

A table outlines all numbers, and on the following pages the basics of German



pronunciation are explained.

In his brief preface, the author Bartolomeo Borroni (fl 1770 - 1820), who apparently also published a German - Italian dictionary and a grammar, stresses the importance of the German language while parts of northern Italy were under Austrian rule.

Not found in OCLC or KVK; ICCU lists just the copy at the Braidense.

#### *Feats of Memory and Chess - With Bibliography*

CANCELLIERI, Francesco. *Dissertazione di Francesco Cancellieri intorno agli uomini dotati di gran memoria ed a quelli divenuti smemorati, con vn'appendice delle biblioteche degli scrittori sopra gli erediti precoci, la memoria artificiale, l'arte di trascrivere e di notare ed il giuoco degli scacchi*. Rome, Francesco Bovrlie, 1815. \$1200

8vo, pp. xi, [i], 168; manuscript note in ink bound after the text, with details of the essays included; uncut contemporary pattern paper covered boards, traces of library label at the top of the spine; extremities a little rubbed, but a good copy.

First and only edition of this curious combination of a historical essay and two bibliographies. In the first part Cancellieri concentrates on biographical sketches of figures in history who were remarkable for their feats of memory. This is backed up by extensive bibliographic details and citations. Of particular interest is his 13 page bibliography of

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books on the art of memory or mnemonics. Interestingly he doesn't just include books on mnemonics, but also books on how to improve one's memory with techniques such as note-taking or summarising (Castel de Saint-Pierre, *Lettre sur la Methode des Extraits*), etc.

The second part consists of a 14 page bibliography of books on chess, listing some 150 titles, including Damiano's *Vidas Scaccia Ludus* (1527) and Thomas Hyde's *Historia shailudii* (1689). The final chapter is taken up with biographical notes on men who have suffered memory losses, be it through old age, illness or accidents. One example he cites is Malebranche, who due to an accident in his youth, could not remember any details of his childhood - according to Cancellieri this freed up his mind for his philosophical work.

The Italian writer, librarian and bibliophile Francesco Cancellieri (1751 - 1826), was educated by the Jesuits at the Collegio Romano, even though he never took vows as a priest. In 1775 he was appointed librarian for Cardinal Antonelli, for a while he was also the superintendent of the Propaganda Fide printing press. He was a prolific letter writer and published numerous books. His discursive style of combining short statements of facts with long footnotes, extensive quotations and citations, has been likened to some modern novells. Trollope's brother Thomas Adolphus wrote a short biographical sketch of him.

Young, p. 57; OCLC: Columbia, Getty, Newberry, Duke, Harvard, V & A.



### Educational Cards

[CARDS.] Roman History. Card game.  
[Paris, Marchands de Nouveautés, ca  
1810.] \$2800 + VAT in EU & UK

Twenty-five engraved cards (108 x 70 mm), top third with three bust portraits of Roman historical figures within circular frame, hand-coloured, with name above, and dates below, lower two thirds of the card with historical information on each; cards within a pale turquoise coloured border; verso of cards blank, a few with mid nineteenth century ink inscriptions; cards a little bent, and with some signs of use; preserved in the original box (140 x 95 x 30 mm), with one sample card pasted on lid; slight discolouration to lid, else in very good condition.

A charming educational game on Roman history. Beginning with Romulus and Remus, the legendary founders of Rome, Roman history is recounted in 75 small portrait sketches up to Constantine the Great, the first Roman emperor to convert to Christianity. A remarkable number of women are included, amongst them Tarpeia, a Roman woman who betrayed her city to the Sabines for their gold bracelets, to Lucretia, the legendary heroine of ancient Rome, Cornelia, the sophisticated mother of the Roman reformers Tiberius and Gaius Sempronius Gracchus, and Livia, wife of Emperor Augustus. Sadly no mention is made of Cleopatra.

The game is well preserved and particularly attractive in its original decorative box.



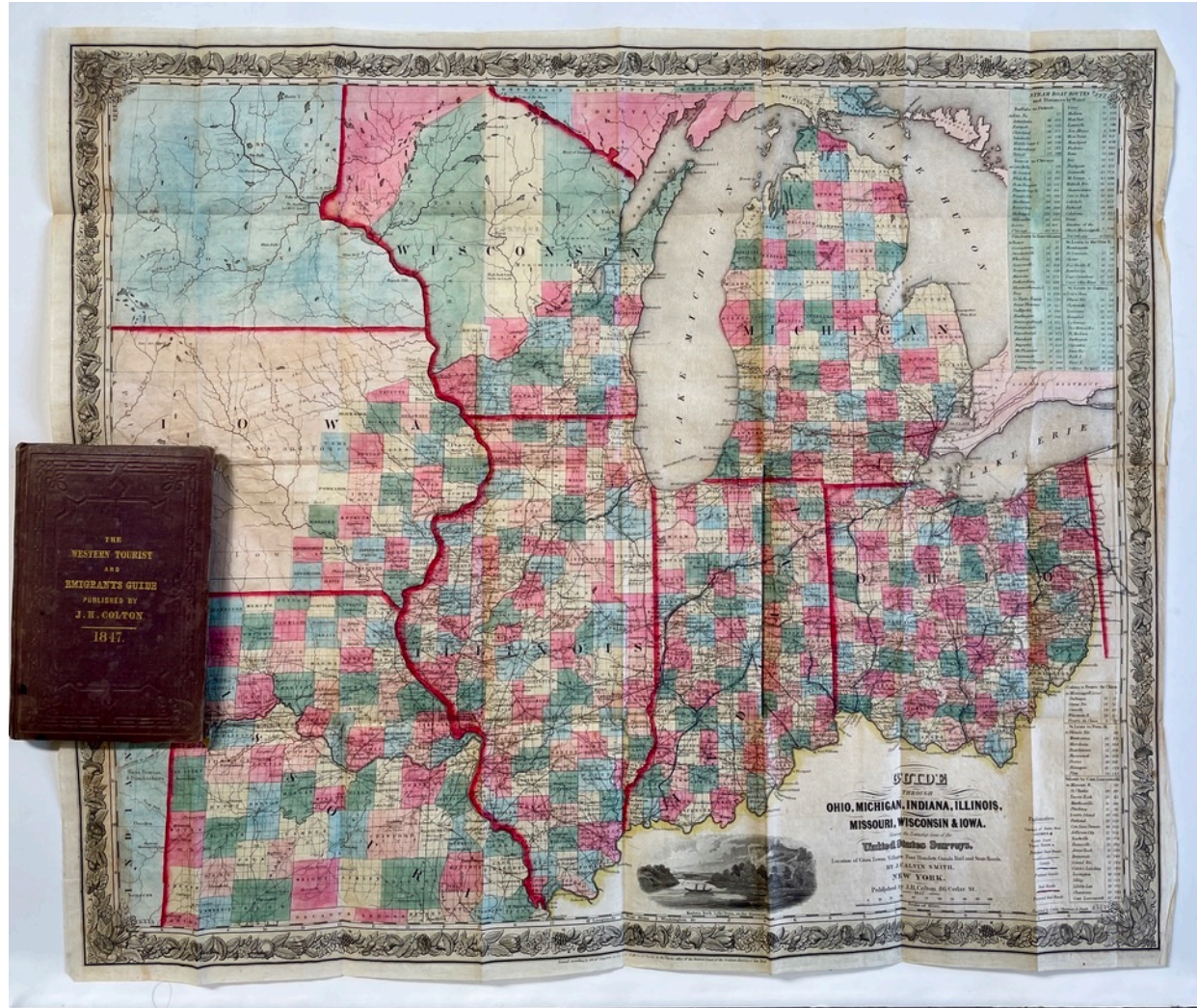
*Discovering the Midwest*

COLTON, J. H. and J. CALVIN SMITH.  
The Western Tourist or emigrant's guide:  
through the states of Ohio, Michigan,  
Indiana, Illinois, and Missouri, and the  
territories of Wisconsin and Iowa; being  
an accurate and concise description of  
each state, territory, and country. Also,  
describing all the principal stage routes,  
canals, railroads, and the distances  
between the towns. Accompanied with a  
correct map, showing the township lines  
of the United States' Surveys, the  
boundaries of countries, position of  
villages, etc. New York, J. H. Colton, 1847.  
\$1400

8vo, pp. 119, [6] publisher's advertisements, with  
one large coloured folding map (520 x620 mm); the  
map is printed within a decorative border, coloured  
by counties, and includes a small vignette of the  
Mississippi; some light spotting due to paper stock;  
original publisher's blindstamped brown ribbed  
cloth, with gilt lettering to upper board; a very fine  
copy.

A fine copy of this popular and often reprinted  
guide to the Midwest, first published in 1839. 'A  
few years since, this region, then denominated  
the 'far west', was regarded as the outskirts of  
civilization, it is now (the greatest proportion  
of it) the residence of an active, enterprising  
and intelligent population.' (preface).

Detailed information is given on each state,  
both geographical, physical, political and  
economic, with intricate details of land and soil



quality per county, methods of sale of  
land, and settlement and development  
possibilities. A perfect guide for the  
emigrant and settler. The large format  
map is incredibly detailed; it is coloured  
by counties, and gives location of cities,  
towns, villages, post hamlets, rail and

stage roads. It was produced by J.H.. Colton, a  
prominent family firm of mapmakers who were  
leaders in the American map trade in the  
nineteenth century.

Sabin 82932; Howes S-615

*Tuna Fishing in Sicily*

D'AMICO, Francesco Carlo. Osservazioni pratiche intorno la pesca, corso, e cammino de' tonni. Messina, Società tipografica, 1816. \$2800

8vo, pp. [xvi], with portrait of dedicatee bound after the title page; xii, 164 with one large folding engraved plate bound in, short tear in fold, no loss; contemporary half green calf over marbled boards, spine ruled and decorated in gilt, gilt-lettered spine label; corners a little worn, else a very nice copy.

First edition of this detailed account of the tuna fisheries of Sicily by d'Amico, proprietor of the tuna fisheries of San Giorgio di Patti. Written in response to Avolio's work on the same subject, but with the advantage of first-hand knowledge, d'Amico attempts to bring order into the tuna fishing concessions in Sicily. His treatise is endorsed at the beginning by Gaetano, who had written Arcadian verse on the subject with extensive footnotes outlining the natural history, etc. of tuna. D'Amico divides his treatise into three parts. In the first part he writes on tuna in general, and its migration routes in particular, and clarifies appropriations, cessations, duties, taxable income and other obligations regarding the industry, in opposition to Avolio's treatise. The second part discusses the distances between individual tuna fisheries, and the legal basis of fishing restrictions in the vicinity of other tuna fisheries. The final part consists of a detailed account of all the tuna fisheries on the Sicilian coast, giving information on history, legal documentation of licenses, ownership, tuna 'harvest', tuna fishing season etc. Again, he clearly corrects some of Avolio's statements.



Overall a very detailed survey of the Sicilian tuna trap fisheries (tonnara), where an elaborate maze of nets are employed to capture and corral bluefin tuna during the spawning season, a form of fishing that has been carried out for over a thousand years and clearly was the mainstay of the local economy.

OCLC lists just one copy at Harvard; for more information see the historical chapters in S. Longo, *Global Sushi, a socio-ecological analysis of the Sicilian Bluefin tuna fishery*, 2009, pp. 88-150.

*War of the Spanish Succession*

[DEFOE, Daniel.] *La Balance de l'Europe, ou la recherche des dangers respectifs qu'il y a de donner la monarchie d'Espagne a l'empereur aussi bien qu'au roi Philippe*. Namur, N. Ghonse, 1712.

[bound with:] [POLIGNAC, Melchior de.] *Lettre à M. le Marquis de \*\*\* sur un livre intitulé Les Soupirs de l'Europe*. [n.p], [1712].

[bound with:] *L'Europe Esclave si l'empire est dans les chaines* London, 1714

\$1200

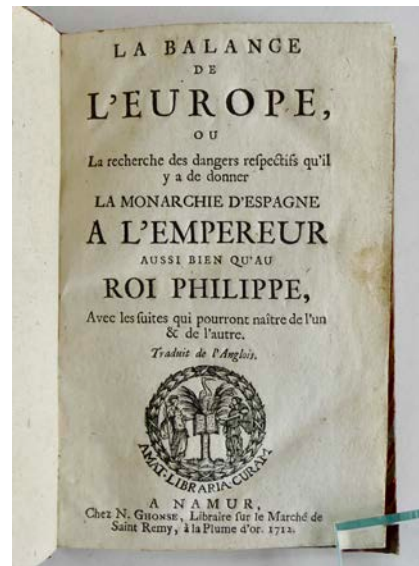
Three works in one volume, 8vo, pp. 45, [1] blank; 22; 61, [3] publisher's advertisements; all three works very clean and crisp; bound in contemporary red roan backed marbled boards.

First edition, also published the same year with the imprint J. Ribbius, Utrecht, of Defoe's essay on the War of the Spanish Succession, first published in English in 1711 under the title *The balance of Europe, or, an enquiry into the respective dangers of giving the Spanish monarchy to the emperor as well as to king Philip*.

The War of the Spanish Succession (1701–1714) embroiled the whole of Europe in a conflict triggered by the death in November 1700 of the childless Charles II of Spain. It established the principle that dynastic rights were secondary to maintaining the balance of power in Europe. Although somewhat weakened, Spain was still a vast power, with control of parts of Italy, the Netherlands, as well as the Philippines and much of the Americas. By 1712 when Defoe wrote this essay the war was coming to an end with peace negotiations formally opened at Utrecht in January 1712 between representatives of France, England, and the United Provinces. Although now mainly known as a writer of fiction and satire, Defoe (c.1660-1731) had been deeply inured in politics for some years by this time. After a storied early life in business and trade (and a spell in prison), he became a government agent and spy, working for Lord Harley, particularly in Scotland where he infiltrated various anti-unionist groups in Edinburgh. He supposedly came to control much of the press there and although he was no longer in the government employ in 1712, he understood the importance of peace with France. Defoe supported Philip's claim to the Spanish throne, ' (Novak, Defoe, p. 398).

The outcome the peace negotiations - what would become the Treaty of Utrecht - exercised the intellectuals of continental Europe as demonstrated by this collection of treatises. An interesting collection in a contemporary binding.

I. WorldCat lists just three copies of this edition of Defoe's Balance, all in GermanyIII. ESTC t90014.



### *Monetary History*

DIODATI, Luigi. Dello Stato presente della Moneta nel Regno di Napoli. Naples, Michele Migliaccio, 1790. \$1500

8vo, pp. xvi, 158; some marginal damp-staining to first and last signatures; occasional light browning; contemporary half sheep over marbled boards; spine with double gilt rules, gilt-lettered spine label; a few individual wormholes to spine, foot of spine worn.

First edition, uncommon, of this innovative study of monetary history by Luigi Diodati, who is also known for the biography of his fellow Neapolitan economist Galiani. Diodati's contributions to the history of coins and money were recognised by the government and he was made the director of the Neapolitan mint.

Diodati attempts to resolve the question of why gold had disappeared in 1587 from the kingdom of Naples, which was not sufficiently explained by earlier monetary writers such as De Sanctis, Serra, Locke, Melon, Galiani or Beccaria. Diodati maintains this was caused by the monetary reform undertaken by the other states of Italy, each of which had raised the nominal value of their coins. This had been a reaction to the rise of prices and the fall in the value of money consequent to the discoveries of silver in America, and the impulse these supplies of metal gave to enterprise and business, whilst reducing all fixed incomes.

In the concluding chapter Diodati develops a theory of ideal money, 'moneta immaginaria' which is not subject to re- and de-valuations, but sustains its value. It appears to be a form of exchange-rate mechanism, with fixed exchange rates.

A second edition was published in 1849.

Cossa 47 (170); Einaudi 1571; Goldsmiths'-Kress 14462.33; OCLC lists copies at the Chicago, Berlin and Paris.

### *Drawing Classes*

DUVILLARD, Jean. Album with colourful juvenile drawings of the later architect.  
Mulhouse, 1905 - 1907. \$800

Oblong 4to (200 x 245mm), ll. 46 with juvenile pencil drawings, ca. half of them with water-colour wash; individual images dated and marked, a couple of drawings loose, else fine; original full cloth album, with ink lettering and dating to upper board (binding a little stained).



A fine drawing sketchbook of Jean Duvillard, third son of the well-known architect Ernest Duvillard, who later trained as an architect himself. The sketchbook is clearly the result of drawing lessons, since the individual sketches are dated and marked in an adult hand, with remarks such as 'bien', 'très bien' or 'd'après nature'.

At the time the young 'artist' Jean (1898- ) was just 7 to 9 years old. Some of the subjects are suitably 'childish', such as little animals (including an elephant, a bear or a goose), copied coloured sketches including a little princess facing a pelican, a ship and a locomotive, or a resting Barbar; others are decidedly more advanced, such as a bunch of cherries or a church from nature, and a number of copies of book illustrations. Particularly interesting are the well executed architectural drawings. Competent plans, elevations and



views of buildings, which are clearly inspired by the the profession of the father.

Ernest Duvillard (1859-1918) trained and practised as an architect and ran a successful architectural studio in Mulhouse. Amongst his buildings we find the Banque d'Alsace & Lorraine in Mulhouse and a number of private villas and mansions, both in Mulhouse and in Basel. He married into the Dollfus-Mieg family and later got involved in the reform of the business, (see J. Blanc, *Les Engel, un famille d'industriels et philanthrope*, 1994, p. 178 ff.).

### *Emblems of Love*

ELGER, Willem den. Zinne-beelden der Liefde, met Puntdigten en Aanteekeningen. Amsterdam, Jan Roman de Jonge, 1732. \$1800

4to, engraved allegorical title, Hillebrand van der Aa, pp. [x], 368, illustrated with 50 copperplate emblems; bound by Pierson for Vittorio Massena, Prince d'Essling, in fine red crushed morocco; both boards with the crowned and supported arms of Prince d'Essling, monogram VM (for Vittorio Masséna, Prince d'Essling) to spine, spine ruled and lettered in gilt; double fillets on board edges, gilt dentelles, a.e.g.; a fine copy.

Final edition of this emblem book (first published 1703) illustrated with fifty fine copperplate engravings, based on *Amoris divini et humani antipathia*, adapted for use by Protestant readers. Each emblem includes a Dutch motto and a hexameter followed by poetry in Dutch, French, Italian and Latin.

The emblems depict both divine and human love, and the charming engravings include an

image of Cupid and a girl skating in winter scenery, Amor teaching a young boy a croquet-like game, Cupid playing cards, Cupid and a girl counting money, or playing backgammon. A young man and woman are tuning their lutes - two hearts, tied together....

Elger's approach to emblems was innovative, rather than starting from the religious point of view, he illustrates love and then links it to religious concepts. His work proved successful, the fifty emblems of the *Zinne-beelden der liefde* were printed three times in the eighteenth century, in 1703, 1725 and 1732.

A fine copy from the famous library of the Prince d'Essling, one of the greatest collectors in 19th-century France.

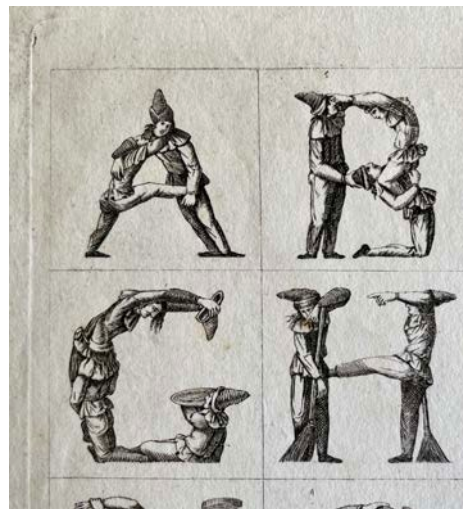
Landwehr 62 c; Praz p. 323.

### *18th-Century Bookseller Catalogue*

[FAURE.] Catalogue des livres françois, anglois, espagnols, italiens et latins qui se trouvent en vente chez les Frères Faure, libraires de S. A. R. monseigneur l'infant duc de Parme, Plaisance, Guastalle etc. etc. etc. Parma, [? Bodoni], 1794. \$2100

12mo, pp. 324; finely engraved vignette to title, contemporary paste-paper boards; a very good copy.

First edition, very rare, of this comprehensive catalogue of books offered by the firm of Faure, and printed in Parma, possibly by Bodoni. Books in five languages are offered, with the majority in Italian and French, including numerous translations. English, Spanish and Portuguese books have their own section, but are few in number. Despite being mentioned in



the title, no Latin books are included.

In all approximately 3500 titles are listed, 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.

The brothers Faure, originally from Grenoble contributed substantially to the pan-European distribution of books.

OCLC: Brigham Young, Grolier Club, Yale, Harvard.

### *Alphabet Postures*

[GIOVANARDI, Lampridio.]

Anthropomorphic Alphabet. [Emilia Romagna, ca. 1860.]

\$800 + VAT in EU & UK

Engraved print, 233 x 310 mm (plate mark 200 x 285mm); printed on firm paper; very crisp, with clear impressions.

This delightful print depicts a group of Pierrot-like figures contorting themselves to form the letters of the alphabet and utilising various objects to help them: a hunting horn, a broom, a musket and a ladder.

This attractive anthropomorphic alphabet is ascribed to the engraver and inventor Lampridio Giovanardi (1811-1878). Giovanardi was a native of Fabbrico, near Reggio Emilia, and exhibited a remarkable marquetry panorama of the important events of Napoleon's life at the Great Exhibition in London in 1851.

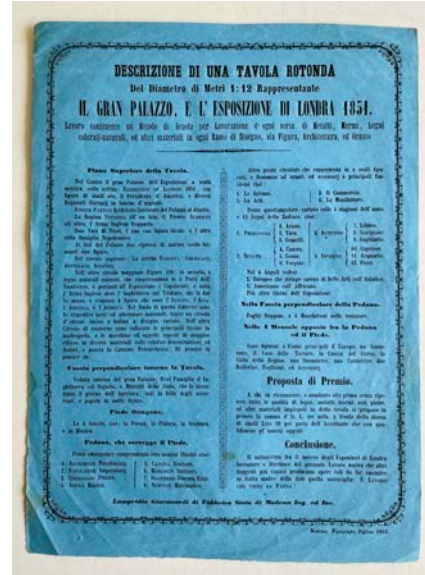
GIOVANARDI, Lampridio. Descrizione di una Tavola Rotonda del diametro di metri 1:12 rappresentante il Gran Palazzo, e l'Esposizione di Londra, 1851. Modena, Tipografia Pelloni, 1854.

\$600 + VAT in EU & UK

Folio broadside printed on blue paper (337 x 245mm), printed in two columns within a decorative border; a little doe-eared, else fine.

A fascinating programmatic broadside produced by Lampridio Giovanardi (1811 - 1878), famous cabinet-maker, engineer, inventor and eccentric artist. On the broadside Lampridio Giovanardi describes the prize-winning table he produced for the Great Exhibition in London, a large table with exquisite inlays in a variety of materials, depicting Queen Victoria and Prince Albert, surrounded by representations of the continents and the arts and sciences.

In his description he proposes the foundation of an art & design school, where working with all kinds of metals, marbles, woods, both coloured and natural and other materials is taught, combined with every branch of drawing, both architectural and ornamental. All this, he hopes, will lead to a revitalisation of these arts in Italy. Giovanardi was one of the most unusual figures of the 19th century in Reggio Emilia and was much appreciated for his talent, not just in Italy, but also in England. He presented his carpentry work with extensive inlays of various materials at the Great Exhibition in London 1851 and won a Gold Medal.



*Woodcut Transformation Portraits*  
[GIOVANARDI, Lampridio.] Ritratti Cangianti dedicati al bel sesso. Parigi [Fabbrico in Reggio-Emilia], the author, ca 1860. \$900 + VAT in EU & UK

8vo, ll. 4 printed on one side only, with 5 woodblock plates, printed on paper of varying sizes, in the form of a picture puzzle, which changes when turned upside down; in the original printed yellow wrappers; wrapper a little dust-soiled and with some loss to fore margin; printed on cheap paper.

A charming booklet produced by Lampridio Giovanardi (1811 - 1878), famous cabinet-maker, engineer, inventor and eccentric artist. The work combines printed Emilian mottos and poetry, some by Cristoforo Poggiali and some presumably by Giovanardi himself, with curious optical illusions: woodcut illustrations, which show two different characters, when turned upside down. A bearded man turns into a smiling lady, a disapproving male figure turns into a happy one; a character head turns into a clown.

Giovanardi Lampridio published some of these pamphlets with playful illustrations anonymously under the title *Ritratti Cangianti dedicate Al Bel Sesso*, Parigi 186\_, others, were issued without a formal title and bound by Giovanardi himself in plain white wrappers.

## Susanne Schulz-Falster

### RARE BOOKS

#### *Giants & Dwarfs in History*

GREVE, Wilhelm. *Natuur- en Geschiedkundige Verhandeling, over de Reuzen en Dwerfen*. Amsterdam, J.C. Sepp & son, 1818.

\$2800

8vo (216 x 136mm), hand-coloured engraved frontispiece, pp. [ii], 64, with one folding engraved plate and 16 hand-coloured engraved images on 5 plates; original grey green printed boards, with title within decorative border; spine quite worn and chipped, edge of binding dust-soiled.

First edition of this account of giants and dwarfs through history. Five of the plates depict sixteen unusually tall or short people, to scale in descending order of height. Included are historical, legendary and contemporary figures such as the biblical Goliath of Gath, the court dwarf of Kaiser Augustus, an 8-foot teenager, the Dutch young woman Tjintje Kever, who was known as De Groote Meid (The Big Girl), the seventeenth-century salmon fisherman Gerrit Bastiaansz, etc. The folding plate records Bastiaansz's shoe size at ages 10 and 21, measuring 267 and 356 mm, respectively. Frederika Ahrens, featured in the frontispiece, was a stout young woman exhibited at the Amsterdam fair in 1818.

Wilhelm Greve (1762-1819) was a physician in Rotterdam and Delft, and on the strength of his research, he was admitted to the Batavian Society of Experimental Philosophy. He was an avid collector and amassed an outstanding cabinet of natural history, anatomical specimens, antiquities and a considerable book collection, part of which was sold in Delft in



1815 and another part in Leiden in 1819, after his death.

Landwehr, *Studies in Dutch Books with Coloured Plates* 70; Toole Stott II, 2711; Waller 3738 (with 5 plates); Wellcome III, p. 164,

#### *Utopian Novel in Imitation of Candide*

GUERINEAU de SAINT-PERAVI, Jean Nicolas Marcellin. *L'Optique ou Le Chinois, à Memphis. Essais traduits de l'Egyptien. Premiere [Seconde] Partie*. Londres, [Paris], Marc-Michel Rey, 1763.

\$750

Two parts in one volume, 12mo, pp. [iv], 176; [ii], 263, some mix-up in pagination, but complete; occasionally lightly spotted; contemporary mottled calf, spine gilt in compartments, gilt-lettered spine label; book label to front pastedown; a good copy.

Rare first edition of this curious utopian work imitating Voltaire's *Candide* and first mistakenly attributed to Voltaire. 'Although not with the depth nor in the style of the master the work nevertheless contains a good many interesting allusions to men and manners of the time (Drujon). It is a neo-utopian, oriental tale written from the perspective of a Chinese traveller in Paris ('Memphis'). The journalist and poet Guerineau de Saint-Peravi (1732-1789) wrote a number of other books on taxation, economics and commerce, social order and was a follower of the Physiocrats.

The work was published with a false Paris imprint, the 'permission tacite' had been granted on 8 November, 1763 (BnF, ms. fr. 21992, n° 239; ms. fr. 21982).

Mornet, *Les origines intellectuelles de la Révolution*, nr 1454; Drujon, *Livres à Clef*, 733; Barbier, iii, 719; Weller, ii, p. 166; Conlon 63:902; Cioranescu 32912; Bengesco 2355; for a full analysis see Leigh, in *Studies on Voltaire*, vol XCIV, 1972.

*Hand-Coloured ABC Book*

[JUVENILE - ABC.] *Neuer Lust-Weg oder ABC und Lese-Buch nebst nützlichen Unterhaltungen für Kinder.*

with: *Neuer Lust-Weg, oder ABC- und Lesebüchlein, die Kinder zu richtig- und leichtem Buchstabieren und Lesen ordentlich anzuweisen, nebst einer Anweisung die deutsche und römische Zahlen kennen zu lernen.* n.p., n.p. 1795.  
\$2600

8vo, two parts in one volume, (155 x 90 mm), plates with variant title bound first; engraved frontispiece, engraved title, and 14 hand-coloured engraved plates (one double-page), mostly printed on recto and verso; pp. 79, [1] blank; overall quite worn, with splits to joints; contemporary pattern paper boards, spine worn, and paper mostly worn off lower board, but cords holding; corners rounded and rubbed.

A delightful and apparently unrecorded early ABC book. The plate volume is bound first and introduces all letters of the alphabet on striking engraving, two per page illustrated with one or two fitting objects. The engravings are very detailed and hand-coloured. Rather unusually the first plate is a double-page hand-coloured engraving illustrating all letters of the alphabet in a vivid panorama.

The second part illustrates a number of



alphabets, followed by vowels and consonants and figures. Short syllables are next, followed by longer ones, conjugation and tenses. Reading exercises, all with a vaguely religious slant are followed by short stories, sketches and fables. Songs for various occasions, such as birthday, new year, or generally moralistic are followed by prayers, various types of blessings and a times table.

Teistler lists a third edition for 1802. See Gumuchian 5; Wegehaupt IV, 1 for similar publications; Teistler 520 lists just 3rd edition of 1802; not found OCLC or KVK.

*Animals at Home and Abroad*

[JUVENILE - ANON.] *Footsteps to the natural history of birds and beasts.* Part I [Part II].

London, Darton & Harvey, 1804, 1806.  
\$1400

Two parts in one volume, 12mo, pp. 48 with copper engraved illustration to title page and 22 engravings in the text; pp. 52 with copper engraved illustration to title page and 21 engravings in the text; marginal tear to B2, no loss; resewn into marbled paper wrappers.

A charmingly illustrated guide to the animal kingdom, first published in 1803. Part I features native beasts and birds, part II covers the animals of foreign lands. The purpose of this little guide is 'To Prepare the minds of Children



## Susanne Schulz-Falster

### RARE BOOKS

for more extensive view of the Works of Creation' (preface).

Each entry is headed by a striking engraving of the animal discussed, followed by useful and entertaining information on its history, habitat, usefulness etc. Amongst native animals we find the horse, cow, sheep, fox, goat, and pig, pets like cats and dogs, vermin like rats and mice and a large number of birds.

The foreign animals present a more idiosyncratic selection, from the lion, tiger, elephant, camel, to zebra, kangaroo, porcupine, and bear, followed by birds such as ostrich, pelican, vulture and penguin.

This most appealing work has been attributed to the prolific children's writer Ellenor Fenn (1743 - 1814), who also wrote under the pseudonyms Mrs Teachwell and Lovechild, as a result of a footnote at the end referring to her 'A History of Insects'.

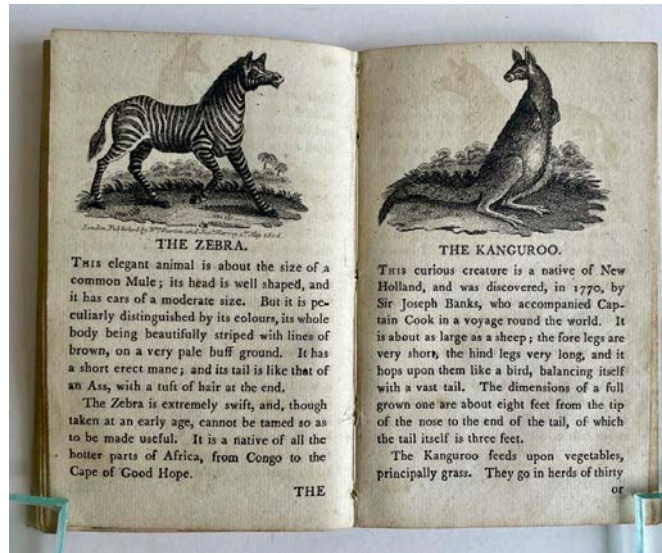
Darton, *The Dartons* G353 (2); Darton, *The Dartons*, G353 (4); *Children's Books of Yesteryear* 261.

### *Blackboard Illustrations inspire Children's Book*

[JUVENILE - ENGELMANN, Eduard.]  
Schiefertafel-Bilder zu deutschen  
Kinderliedern nach v. Arnim, Brentano  
und Simrock. Leipzig, Romberg 1851.

\$2500

Oblong 4to (240 x 295 mm), ll. [25] including 24 lithograph plates by E. Engelmann, title page, pictorial title page, title mounted, typographic introduction mounted on verso of title page and one further plate mounted; a little dust- and pencil



marked; original lithograph wrappers mounted on modern calf-backed boards; cover a little dust-soiled and some pencil markings; despite the repairs a good copy of a very rare title.

First and only edition of one of the most original and uncommon children's books of the 19th century. The very pretty pictures imitate drawings on a blackboard, printed in white on a black background. Twenty-four lithographic plates in the style of slate or chalk boards used in German schools for writing lessons until the 1950s, including the wide wooden frame. The pictures each combine in an original way a nursery rhyme or a children's song in German script (Sütterlin) with an intricate line drawing. The last leaf shows a broken table with the text 'The feast was over, the guests are going home'.

The children were expected to copy the illustrations onto their own chalkboards. It was widely believed that it was easier for children to learn to draw with chalk on chalkboard than pen on paper.

Eduard Wilhelm Engelmann (1825 - 1853) was a German artist, and mostly produced woodcuts. The publisher Romberg commissioned him to produce the illustrations for this children's book, resulting in his striking lithographs to illustrate children's poems by von Arnim, Brentano and Simrock.

Wegehaupt II, 2933; Seebaß 1708; Stuck-Villa 33; Rümman 301; Wegehaupt II, 2933; for Engelmann see Thieme-Becker X, p. 543; OCLC: Princeton, Berlin, Weimar, Frankfurt.



## Susanne Schulz-Falster

### RARE BOOKS

#### *Nimble the Mouse in 46 Woodcuts*

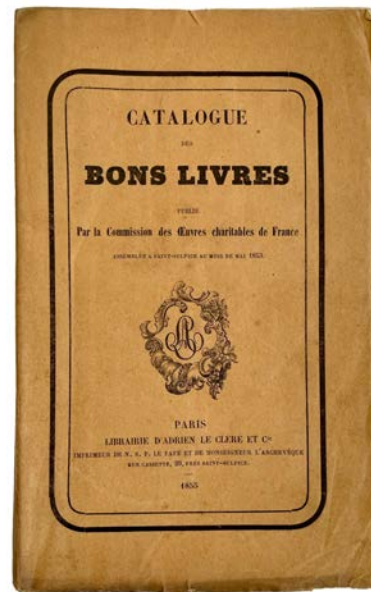
KILNER, Dorothy. *The Life and Perambulation of a Mouse. In Two Volumes. Vol. I [-II]*. London, John Marshall, ca 1790.

\$4800

Two volume, engraved frontispiece to each volume and pp. [iii]-xii, [13]-91; [iii]-xi, [i], [13]-84, [6] advertisements, title-pages engraved with calligraphic lettering and vignettes, with 46 part page woodcut illustrations in the text (25 + 21), both volumes skilfully rebacked, with new endpapers, the final leaf of the first volume (which was torn, just touching one letter, and a little stained) laid down, final leaf a little stained, title-page of Vol. II with some offsetting from the dark impression of the plate, in the original Dutch floral boards with the dominant blue dye particularly noticeable in the first volume.

The *Life and Perambulations of a Mouse* is generally singled out as Dorothy Kilner's best work. Here she follows the escapades of a sweet little mouse Nimble in various households, and clearly wanted children to enjoy reading her tale of the travelling mouse while at the same time learning from it. The text is accompanied by two full-page frontispieces and a total of 46 woodcut illustrations in the text. These illustrations capture not only numerous hilarious incidents involving the mouse's interaction with the humans of the story but also charming details of daily life and childhood occupation.

The introduction to the second volume reads: 'It is now some months ago since I took leave of my little readers, promising in case I should ever hear any further tidings of either Nimble



or Longtail, I would certainly communicate it to them: and as I think it extremely wrong not to fulfil any engagement we enter into, I look upon myself bound to give them all the information I have since gained, relating to those two little animals; and doubt not but they will be glad to hear what happened to them, after Nimble was frightened from the writing table by the entrance of my servant' (p. vii).

In the *Guardian of Education*, Kilner's friend Mrs Trimmer described this work as 'one of the prettiest and most instructive books that can be found for very young readers. A book, indeed, which Mothers and even Grandmothers may read with interest and pleasure'.

The work was apparently first published in 1783/4. This is one of several editions of the two volume work to be printed by Marshall. In this edition, 'To the Reader' is signed 'M.P.', as in Mary Pelham (after Maryland Point), the pseudonym of Dorothy Kilner, and is undated. The catchword on I, 15 is 'colours' and below the imprint in both volumes the price is given as 'Price Six Pence in Gilt Paper'.

ESTC t92772, at BL, Bodleian, Harvard, Miami, North Carolina at Greensboro, Southern Mississippi and Yale; Gumuchian 3506; Osborne I p. 273 (the single volume first edition, imperfect).

#### *Readymade Library for Workers, Juveniles, Prisoners & the Military*

LE CLERE, Adrien. *Catalogue des bons livres publié par la Commission des Oeuvres charitables de Franc, assemblees a Saint-Sulpice au mois de mai 1853*. Paris, Adrien Le Clere, 1855. \$650

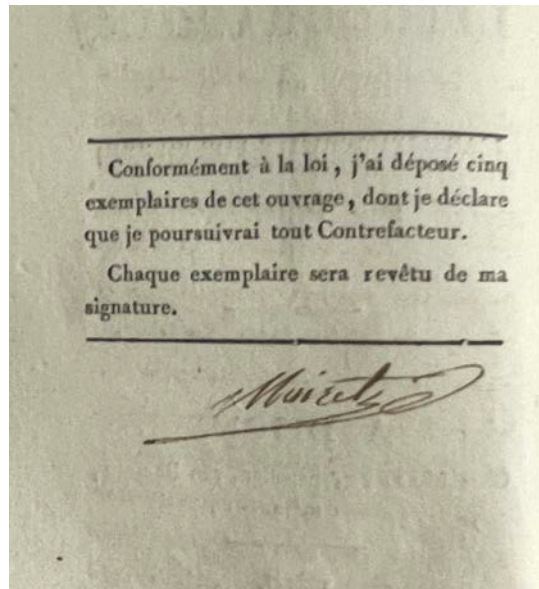
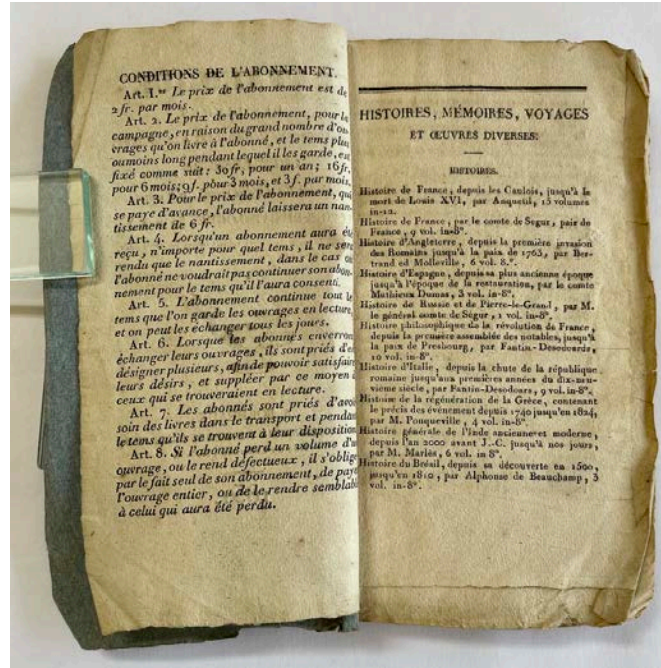
8vo (225 x 136 mm), pp. viii, [5] - 146, including an extensive author and title index; original pink printed wrappers; a fine copy.

First edition of this ingenious catalogue of books selected by the Commission des Oeuvres Charitables de France. This catalogue lists over 1300 titles under a wide range of headings. Predictably there are a large number of works of religious or spiritual content, but there is also history and philosophy, economics, domestic science, a large section on education and even travel, music and fine arts.

The introduction gives clever guidelines how to form a library appropriate for the workers (ouvriers), in the 'industrial' sense, followed by the workers of the land and for women workers. A special library maybe formed for the military, and even for those in prison. The largest selection is prepared for the young.

The catalogue was issued by Adrien Le Clere, an official printer of the Vatican in Paris. He advertises on the lower wrapper that all the books listed in the catalogue can be provided at net prices, charging just a 6% commission and offering free shipping for any orders above 100 francs.

*Bordeaux Lending Library - Mostly Fiction*  
 LESCURE. Catalogue des Livres qui composent l'abonnement a la Lecture, chez Lescure, Cours du Jardin royal, no. 107. (Prix du Catalogue, 50 cent.) Nota. Je recois dans mon cabinet toutes les nouveutes aussitot leur mise en vente.  
 Bordeaux, Faye fils, 1831. \$1100



12mo (184 x 102 mm), pp. 136; woodcut vignette to title; paper fault to p.58; uncut, stitched as issued in pale blue paper wrappers; a little dog-eared, but a very nice copy.

First and only edition of this apparently unrecorded catalogue of Lescure's cabinet de lecture, or Lescure's lending or subscription library in Bordeaux. After payment of a subscription fee readers could borrow a prescribed number of books. The modalities are outlined on the verso of the title page.

The catalogue itself lists close to 2500 titles and is first arranged by subject area, such as histories or voyages, then mostly French literature by author, followed by the by far most substantial section: novels by title, some also give the author.

Cabinets de lecture were a major influence on the publishing market, leading to an enormous increase in titles published. According to one calculation the average print-run was 1200, with 1000 destined for 'cabinets de lecture'. Not found in OCLC or KVK.

*The First French Book on Lithographic Printing*

[MAIRET, François-Ambroise.] Notice sur la Lithographie, ou l'Art d'Imprimer sur Pierre; par M. ... Dijon, Mairet, papetier, 1818. Dijon, Mairet, 1818. \$2500

12mo, pp. vi, 57, with five plates (four of them lithographs, one copper plate); with Mairet's authenticating signature to verso of title; contemporary or slightly later calf-backed marbled boards, joints quite rubbed, but holdings strong;

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### RARE BOOKS

extremities a little rubbed, but still a very good copy with 20th century book-plate of Isabelle Pilinska to front paste-down.

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

Mairet makes a rather half-hearted attempt at anonymity. While disguising his name on the title page as 'M....', he signs the authentication statement on the verso, and gives his name in full as the publisher, though there styled as a 'papetier', a stationer. This, however, presumably accounts for the superior quality of the paper that the book is printed on.

Mairet's introduction was successful, this first edition sold out quickly, and it was translated into German the following year. In 1824 a second edition was published, somewhat enlarged and using different plates, to document the advance in the techniques of lithographic printing. The second edition also contains a substantial section on bookbinding.

Bigmore & Wyman only calls for four plates



and describes the books as a very rare early work on the subject. Copies containing the four plates are exceedingly scarce'.

Bigmore & Wyman, II, p. 13; Jackson Burke 1031; Twyman, p. 261; OCLC;; for information on Mairet see Twyman, *Lithography 1800-1850*, pp. 92-94.

### *Original Blue Green Wrappers*

MAZZEI, Filippo. *Recherches historiques et politiques sur les États-Unis de l'Amérique Septentrionale, où l'on traite des établissements des treize colonies, de leurs rapports et de leurs dissensions avec la Grande-Bretagne, de leurs gouvernemens avant et après la révolution, etc. Par un Citoyen de Virginie. Avec quatre lettres d'un Bourgeois de New-Haven sur l'unité de la législation. [Première partie - quatrième partie].* Colle, Paris Froullé, 1788. \$1000

Four volumes, 8vo, pp. [iv], 383, [1] errata; [iv], 259; [iv], 292; [iv], 366; entirely uncut and unopened in the original blue green wrappers, spine labels lettered in ink; a fine unsophisticated copy.

First edition, first issue of Mazzei's whole-hearted support of American independence and of the American cause. Mazzei outlines the history of the American colonies, the causes of the revolution, and the economy and government of the United States. Also discussed are Indians, slavery, emigration, and the Society of the Cincinnati. Dumas Malone characterized the work as 'probably the most reliable of all the works of the period on the

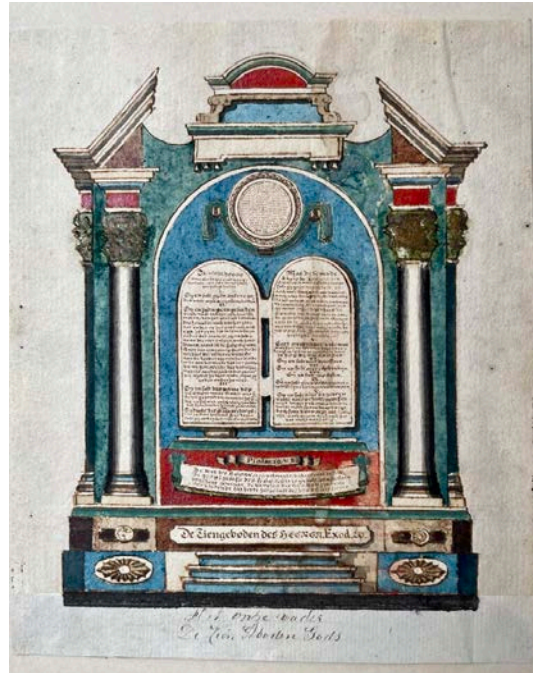
United States' (Thomas Jefferson 2:109-110).

Filippo Mazzei (1730-1816) was an Italian emigre, surgeon, businessman, friend and neighbour of Thomas Jefferson. He introduced the cultivation of grapes and olives to America, and jointly with Jefferson ran the first commercial vineyard in Virginia. During the American Revolutionary War he acted as an agent to purchase arms for Virginia and travelled widely in Europe to promote Republican ideals. As a result of the present publication became an unofficial roving ambassador for American ideals.

He has been credited with coining the phrase 'all men are created equal' which was incorporated in the American Declaration of Independence in by Thomas Jefferson. In his book A Nation of Immigrants, John F. Kennedy acknowledged this: 'The great doctrine 'All men are created equal' incorporated into the Declaration of Independence by Thomas Jefferson, was paraphrased from the writing of Philip Mazzei, an Italian-born patriot and pamphleteer, who was a close friend of Jefferson... Mazzei and Jefferson often exchanged ideas about true liberty and freedom. No one man can take complete credit for the ideals of American democracy' (p. 15).

This is the uncommon first issue, without the 16 pages of prelims with contain a dedication and an explanation of events taking place since the beginning of printing the text in 1786.

Sabin 47206; Leclerc 957; Howes M.456; Monaghan 1052; Muller 1612; Fay 24; Echeverria & Wilkie 788/65; Echeverria, p. 124; Einaudi 3807; not in Kress; not in Goldsmiths; not in JFBL.



MICROGRAPHY. Ten Commandments n.p., Dutch 18th century. \$1600 + VAT

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.

Micrography is a an art form first developed by Jewish scribes as early as the ninth century. Traditionally, Jewish artists were banned from drawing images of living creatures due to the rabbinical interpretation of the Second Commandment. The micrograph expressed in writing in tiny Hebrew script made use of the texts of the great Masoretic texts, although other biblical texts were also used. However, rabbinical rulings permitted forms that might optically appear to be of banned subjects to be constructed, as long as they were composed entirely of calligraphy. As with traditional Islamic art, Jewish artists were thus relegated to drafting calligraphy and geometric forms. 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.

## Susanne Schulz-Falster

### RARE BOOKS

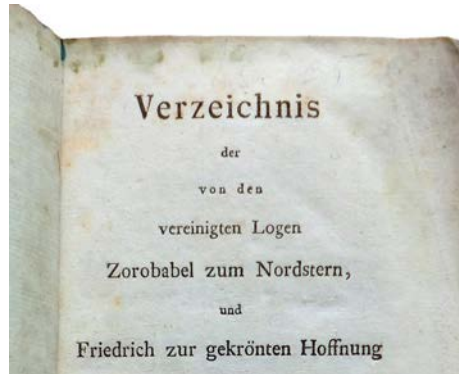
#### *Freemason's Library Catalogue*

[MÜNTER, Friedrich.] Verzeichnis der von den vereinigten Logen Zorobabel zum Nordstern und Friedrich zur gekrönten Hoffnung in Kopenhagen gesammelten Maurerischen Bibliothek. Manuskript für Brüder. Copenhagen, N. and E. Möller, 1801. \$1200

8vo, [viii], 158, [1] errata; contemporary turquoise glazed wrappers; a little dog-eared and discoloured, else fine; from the Stuttgart masonic library Drei Cedern with stamp and release stamp to title, the chapter on Rosicrucianism with shelf marks in pencil; a good copy.

First printed catalogue of the Copenhagen freemason's library, which combined the holdings of the earliest Danish lodge Zorobabel and the German-speaking lodge Friedrich zur gekrönten Hoffnung. The catalogue was prepared by Friedrich Münter and lists some 1000 titles in eighteen sections. Of particular importance is the detailed section on the Rosicrucians, including nine Sammelbände Rosae Cruciana with in all fifty early imprints of 1615 to 1621. Further subsections are devoted to Cagliostro, the Maçonnerie des Dames, and even a listing of poems, plays and novels inspired by freemasonry.

Münter (1761-1830), theologian, church historian and archaeologist, succeeded Abrahamson as Grand Master, and can be regarded as the foremost scholar among Danish freemasons. He was particularly interested in Egyptian religion and the history and rituals of the Templars. Having earned a doctorate of



philosophy in 1784, he was a professor of theology in Copenhagen in 1788, a member of the Danish Academy of Sciences in 1798 and was invested as a Knight of the Order of the Dannebrog in 1808.

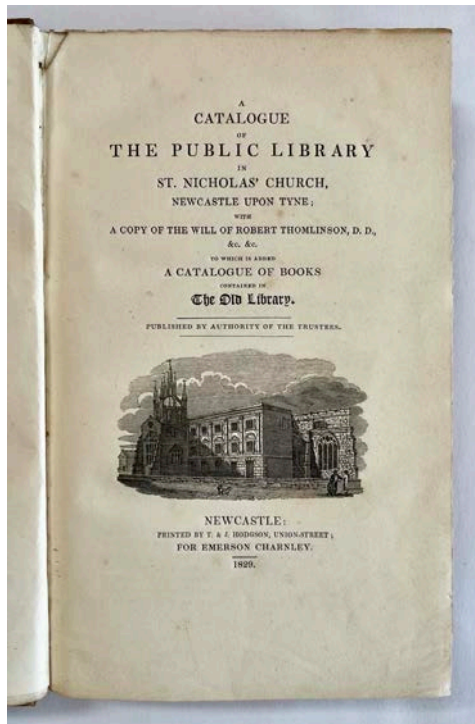
Wolfstieg 130; uncommon, OCLC and KVK list copies at Copenhagen, Dresden and Duke; see Kenning, *Masonic Encyclopedia and Handbook of Masonic Archaeology*, p. 4; Melanson, Terry, *Ten notable members of the Bavarian Illuminati*, online.

#### *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. \$1500

8vo, pp. half-title and engraved title, [iii]- xxvi, 127 [vere 227]; partly unopened in the original light 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



## Susanne Schulz-Falster

### RARE BOOKS

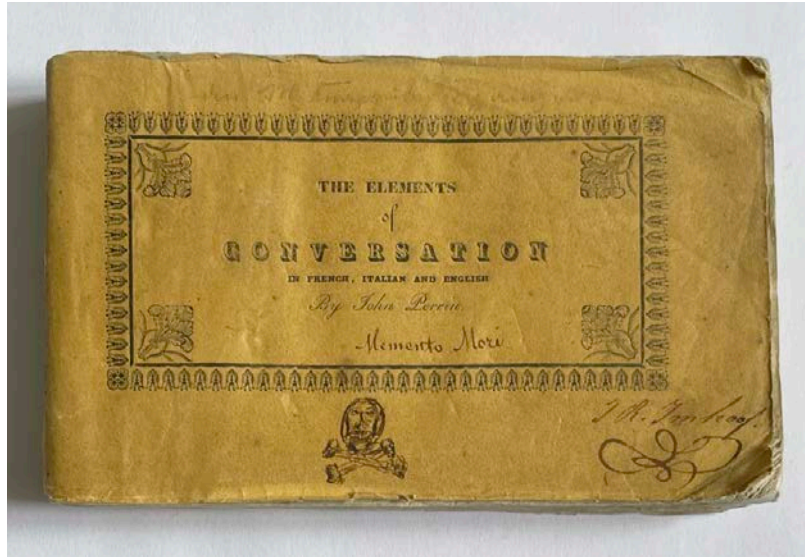
original Cathedral library. 'In 1734 [Thomlinson] donated some 1600 books to form the nucleus of a public library for Newcastle. A building was provided to accommodate the books, and the library was opened to the public in October 1741. The librarian's salary was funded by Sir Walter Blackett, and Thomlinson endowed the library with an annual income of £5 to be spent on the purchase of books. He was also responsible for the rules of the library, which were enforced by the first librarian, Nathaniel Clayton. 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.

#### *Tri-lingual Dialogues*

PERRIN, John. *The Elements of Conversation in French, Italian and English, with new, familiar and easy Dialogues designed particularly for the use of Schools.* The eleventh edition.



Carefully revised, an enlarged with Dialogues by Mad. De Genlis, and a list of Italian irregular verbs. Livorno, Glaucus Masi, 1834.

\$900

Oblong 8vo (104 x 170mm), pp. [ii], 382; text in triple columns throughout; uncut and unpressed in the original pale brown printed wrappers with attractive ornamental borders; early ownership signature to title in ink J.R. Imhoof, the addition of 'Memento Mori' to title with a little sketch of skull and crossed bones; a charming copy.

Later edition of a handy introduction French and Italian in the form of tri-lingual dialogues in English, French and Italian. A short introduction to grammar and vocabulary is followed by an extensive collection of dialogues of increasing complexity. Designed for

English speakers who intend to learn Italian and French, special emphasis is placed on practical and everyday usage, both as regards the dialogues and the vocabulary presented. This work is clearly meant for travellers or those on the 'Grand Tour', since most of the dialogues concern polite conversation, discussions with servants and tailors and conversation about art, music and food, rather than business transactions.

The French born John (Jean Baptiste) Perrin (fl 1767 to 1798) worked as a French tutor in Dublin. 'He often resided for months at a time in the houses of such of the Irish gentry as

desired to acquire a knowledge of the French tongue' (DNB). 'Perrin's method promised the student rapid results and he unashamedly advised his readers how to cut corners and thereby avoid long and constant application to the rules of syntax and practice' (preface). He astutely compiled a volume of French conversations (with a parallel translation into English) on topics that would appeal to his teenage readers, such as trips to Vauxhall Gardens, buying a lottery ticket, going to hear a fashionable preacher, shopping in London's West End and even playing a game of cricket' ODNB. The cricket section was sadly omitted from this Italian edition.

Perrin's bi-lingual guide to conversation in English and French was published as early as 1786, but the tri-lingual version, which included Italian was apparently first published in 1807, followed by further editions in 1815, 1818, 1823, etc.

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### RARE BOOKS

#### *Manuscript Prayerbook*

[PRAYERBOOK.] Geistliches Vergiss nicht Mein (Spiritual forget me not). German manuscript prayerbook. Lindig (Thuringia), 15.11.1817 \$1000

8vo, pp. 139, calligraphic title within decorative floral border, calligraphic title pages, within decorative border, 4 full page watercolour images, partly within decorative border, many vignettes and initials as well as calligraphic captions; each page framed; title with marginal tear and ink tear, somewhat browned as well as finger and brown stained; contemporary full roan over wooden boards, some worming and surface cracks; extremities rubbed; ownership notes by Andreas Englerth, dated 1840 and 1842.

A charming manuscript prayer book from Thuringia, 'made by Johannes, tutor in Lindig', in the early 19th century. The illustrated pages show the host in the ostensorium, the cross on Golgotha Hill with Jerusalem in the background, the tablets of the law and an image of the Virgin Mary. Covered are morning prayers, evening prayers, prayers when entering a church, prayers during mass, and during confession.

#### *Teach Yourself German*

[SPESSOTTI, Leonardo.] Gramatica per Apprendere con facilità, e fondamento il puro, e netto Tedesco. Edizione Prima [Sprach-Kunst Lauter, Und Rein Teutsch Leicht, und gründlich zu lernen]. Rome, Giuseppe Collini, 1749. \$900



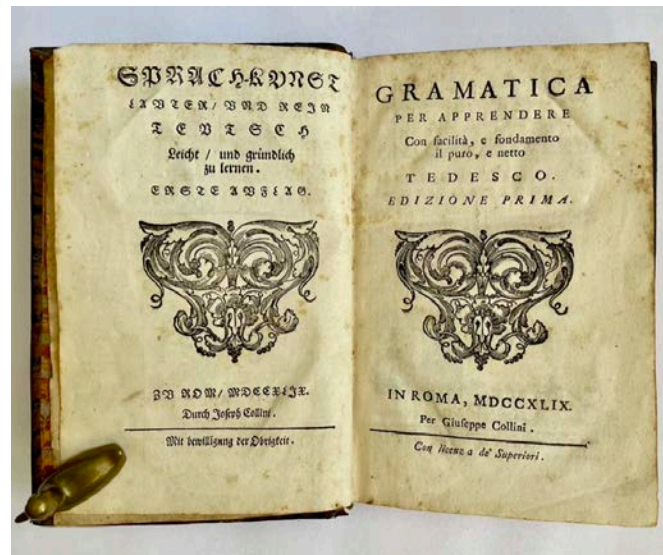
8vo pp. [xvi], 224, and one folding engraved plate bound at the end; some spotting and foxing, plate lightly browned due to paper stock; contemporary full calf, spine gilt in compartments, gilt-lettered spine label; extremities a little rubbed, but a good copy, printed on strong paper.

First and only edition of this uncommon comprehensive German grammar for Italians. Written by the Rome based cleric Leonhard Spessotti, the work attempts to provide a self-guided course of the German language, as explained in the final dialogue. The work is printed both in Italian and German throughout.

Spessotti covers all aspects of grammar in turn, with some useful hints on language acquisition. His teachings are accompanied by extensive practical examples in both Italian and German.

Particularly appealing is the engraved table of German script, with a demonstration of the appropriate hand/pen position.

OCLC: Göttingen, BL.



#### *General Education for the Youth of Wales*

THOMAS, John of Penyffordd-wen. Annerch i ieuengctyd Cymru. yn IV rhan I. Grammadeg... II. Rhifyddeg... III. Naturiol athronddydg... IV. Seryddiaeth... [An address to the Youth of the Principality of Wales, Being an Introduction to the various branches of useful Learning and Knowledge in IV Parts. Part 1 Welsh Grammar... Part II



Arithmetic... Part III Natural Philosophy and Geography... Part IV Astronomy, Dialing &c. together with the Art of Gardening]. Wrexham, Anna Tye, 1815.

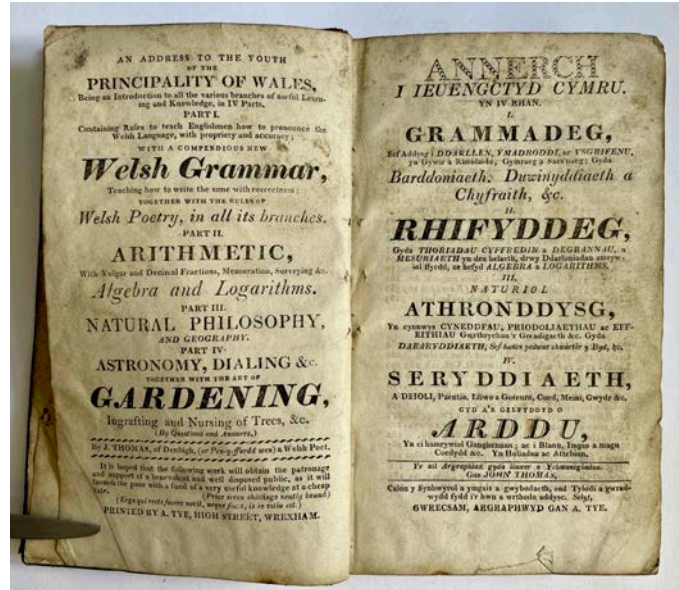
\$1250

12mo, pp. [viii], 388; paper a little browned, somewhat dust-soiled and occasional faint dampstaining; contemporary full calf, spine ruled in gilt, spine rubbed, foot of spine chipped, extremities a little worn, and a couple of scratches to upper board; a well used schoolbook with a number of early mostly ownership inscriptions; one on the final endpaper reading 'Edw. Evans, shoemaker' 1839.

Second edition (first 1795) of a wide-ranging schoolbook for the Young in Wales. Thomas covers anything from Grammar, comparative and general, Arithmetic, Science, Gardening, and Astronomy. Mostly in Welsh, there are sections which are bi-lingual, especially commercial correspondence and law, and some of the subject headings in the very detailed arithmetic section. Apparently Thomas introduction to practical arithmetic was particularly advanced for the time, and he later published specifically on the subject.

The author was the Welsh poet John Thomas (1757-1835). After a varied career as a weaver, seaman, and schoolmaster, he served in a customs office in Liverpool. He spent the greater part of his life at Penffordd-wen in the parish of Nantglyn, Denbighshire. He acquired some proficiency in astronomy and produced some almanacks (Welsh Biography).

A rather appealing sentiment is expressed at the bottom of the title page: 'It is hoped that the following work will obtain the patronage and support of a benevolent and well disposed



public, as it will furnish the poor with a fund of very useful knowledge at a cheap rate', possibly introduced by the publisher. This was Anna Tye (1743-1824), a printer and publisher in Wrexham. Nee Aldford she had succeeded two printer/publisher husbands, first John Hughes (d. 1792), then Joseph Tye (d. 1794). (Jones, A History of Printing and Printers in Wales, pp. 122-3).

Libri Walliae 4824; OCLC: Bangor, Cardiff, Aberystwyth, National Library of Wales.

Georgian Household Goods

TRADE CATALOGUE - STEEL GOODS.

Book of Steel Toys. Birmingham, [n.p.]

c.1812.

\$15000

Oblong folio (235 x 375mm); letterpress 'Index to book of steel toys', folding letterpress and engraved leaf 'Gentlemen's Tool Chests', and 46 leaves of plates, many printed recto and verso from 80 engraved plates. After the first 2 leaves, the engravings are numbered in MS 1-14, 14A, 14B, 15-34, 41-48, 51-63, [5], 66-67, [1], 68-81, [1]. The letterpress index is a half sheet of laid paper, the rest of the leaves are wove paper, most watermarked 'J.W.& B.B. 1812', the second leaf ('Gentlemen's tool chests') and 3 other folding leaves are by the same maker and dated 1809; 2 folding leaves are watermarked 'RVB 1811'. There is a gap in the pagination and stubs between 34 and 41 and these leaves have presumably been removed; pls 49 and 50 are also missing but there are no stubs so may never have been present. Manuscript additions. The index leaf is annotated 'Livre 64456 W&L' (this has been varnished over); every item is neatly priced and in some cases additional products are described, for example the ice skates, 48 shillings plain or 60 shillings hollow ground, could be had with leather



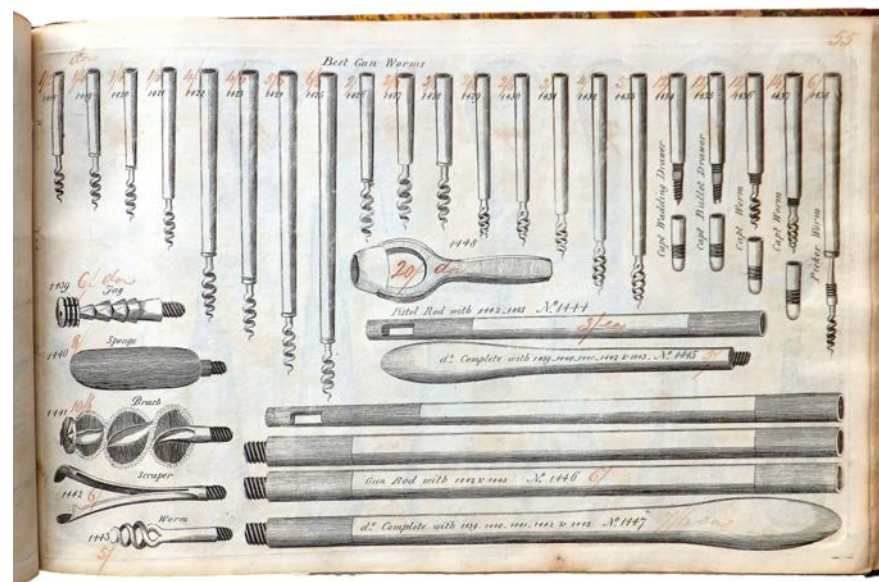
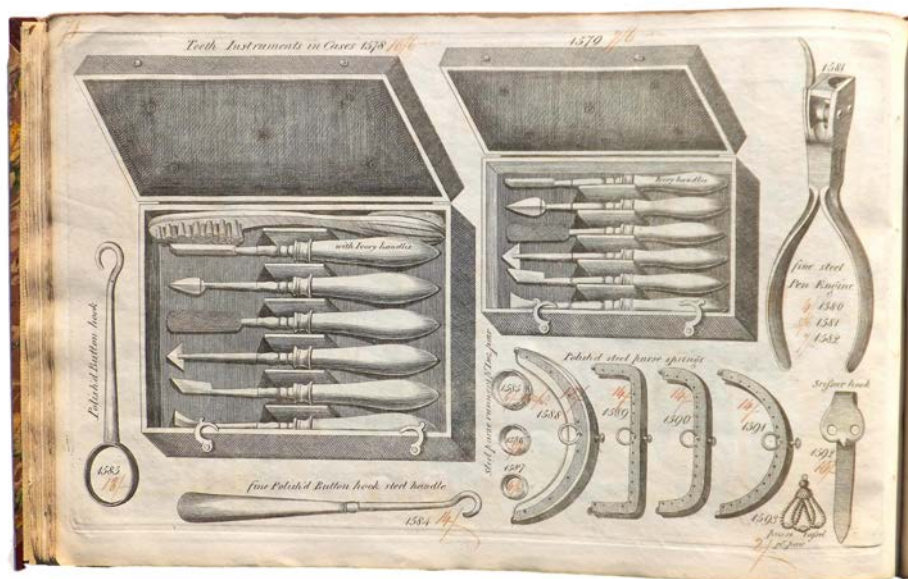
# Susanne Schulz-Falster

## RARE BOOKS

straps and buckles for another 18 shillings per dozen (pl. 70); small marginal tears in first two and last leaf strengthened with tissue on verso; recent half morocco and marbled boards; from the Forschungsinstitut für Geschichte der Zahnheilkunde with stamp on index leaf and several plates.

A remarkable trade catalogue of steel goods for the household, ladies and gentlemen's personal effects, gardening tools, and instruments for trades and professions. This is a treasure trove of visual information about a vast range of now obsolete tools and the objects required for daily life in the age of Jane Austen: spinet tuning keys, muffin toasters, cheese tasters, sugar hatchets, teeth cleaning sets, netting vices, boot hooks and so on. Particularly fascinating is the distinction between tradesmen's tools and those specifically marketed for amateurs. These are described in the individual engravings as well as in the engraved and letterpress leaf after the index leaf where the contents of 9 oak chests of tools for gentlemen are itemised, as well as chests of garden tools, turners tools, and mahogany chests of tools for cleaning gentlemen's guns. Among the articles listed in the index are 'Lady's hammers' and 'Lady's sets of garden tools' but these do not seem to be the articles engraved on the corresponding plates.

Engraved trade catalogues of this sort were used by salesmen to solicit orders from retailers. The prices entered in manuscript are selling prices, on which the retailer received a discount, probably 25% (see below). Stamped brass and silverware catalogues turn up from time to time but catalogues of steel goods are much rarer. Unusually too, this catalogue is provided with a



letterpress index. Normally the engraved leaves would be gathered up in different combinations for individual salesmen, hence the plates are numbered in manuscript. In this example they do not exactly follow the printed index, so the 'missing' engravings 49 and 50 may never have been present, but the presence of stubs suggests that pls. 35–40, which from the index showed corkscrews, were once present and have been removed from the volume.

The word 'toys' for small steel articles seems to be a usage specific to Birmingham manufacturers, and as pointed out in the quotation in the OED not very appropriate: 1833 J. Holland Treat. Manuf. Metal II. 319 Heavy Steel Toys. By this not very appropriate description the Birmingham manufacturers refer to a class of articles... To enumerate all the 'toys' of this class would be to transcribe a large list of miscellaneous cheap and useful wares, from a joiner's hammer to a shoemaker's tack. The pincers of the last-named workman, and the edged nippers in use for

Susanne Schulz-Falster  
RARE BOOKS

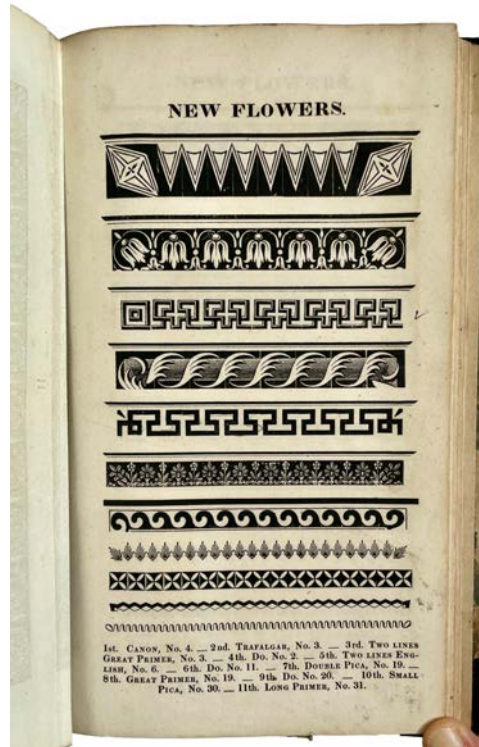
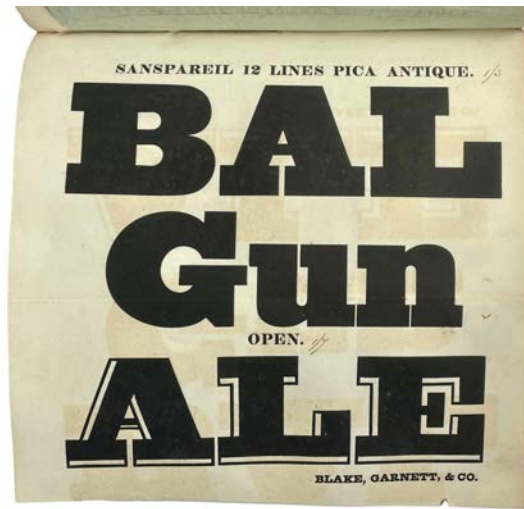
breaking up loaf-sugar, are both of them well-known specimens.

There is a similar volume in the Public Library of Cincinnati and Hamilton County, also with a printed index, and 51 leaves of plates. There is a printer's imprint, W. Tolley and Son, on the first plate. This may be the William Tolley, engraver and copperplate printer active in Birmingham, from before 1790 to 1830. The name of the agent is on a label on the upper cover: 'Muntz & Purden, Book no. 29, discount 25%', indicating that the MS prices are retail prices.

[TYPE SPECIMEN.] BLAKE, GARNETT & Co. Specimen of Printing Types, by Blake, Garnett, and Co. (successors to Mr. W. Caslon, of London) Letter-Founders. Sheffield, [1830]. \$9800

Tall 8vo (234 x 143 mm), title page with woodcut vignette, ll. 120 of specimen, printed on rectos only, 3 folding, 1 slightly shorter, printed on a variety of different kinds of paper; several specimen leaves preceded by tissue guard; occasional minor spotting or light light offsetting, but overall very clean and crisp, printed on strong paper; contemporary half roan over marbled boards; hinges a little cracked, but firm.

First and very rare type specimen of the Sheffield firm Blake, Garnett & Co. It was founded in 1819 after the purchase of the foundry of William Caslon IV. The advertisement leaf announces the acquisition of the whole of Mr W. Caslon's stock, with plenty of type offered here. A contemporary manuscript note adds that 'a stock of type will



be kept in town for supplying the same'. With the acquisition of the Caslon stock, Blake, Garnett & Co (later Stephenson Blake) became one of the most prestigious type foundries in England. They continued until the early 21st century.

The type specimen includes a large number of shaded, open and ornamented type faces, roman, slab-serif and decorated types; black letter types, and large wooden poster type. Included amongst other type faces is Two Lines English Egyptian, a font created by the Caslon foundry of Salisbury Square, London around or probably slightly before 1816. This was the first general-purpose sans-serif typeface in the Latin alphabet known to have been created.

There is a table of space lines showing conversions, and zodiacal, astronomical and mathematical signs. The type specimen concludes with 47 lines of new printer's flowers, borders and ornaments on four leaves, and 23 vignettes and coats-of-arms, also on four leaves. Berry & Johnson, p 77 (calls for 73 leaves of specimens, St. Bride copy); Mosley 20 (listing varying numbers of leaves) St. Bride & University of Vermont.

*International Diplomacy - the Perfect Ambassador*

VERA Y FIGUEROA, Juan Antonio. El Embaxador. por Don Juan Antonio de Verga y Zuniger. Comendador de la Barra en la orden de Santiago, Señor de la Villas de Sierra Brava, y San Lorenzo. A Don Phelipe Tercero nuestro Señor, glorioso

Monarca de España, Emperador de la Indias. Seville, Francisco de Lyra, 1620.

\$4500

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

Second edition (same year as the first edition) very rare, of this remarkable study of diplomacy, a Vade mecum for diplomats. *El Embaxador*, Antonio de Vera, first Count of La Roca's blueprint of the perfect ambassador, was widely known and used in Europe until at least the beginning of the eighteenth century, and preceded writers such as Wicquefort. De Vera gives general precepts of the profession, but also outlines the ultimate conflict between the honour of the ambassador and the good of the state, or between the welfare of the state and the higher purpose of the welfare of Christendom. In catchy asides he describes the role of the ambassador as 'to hear much, see much, consider everything and believe nothing'. The ideal archetype of the 'perfect ambassador' was expected to have some legal expertise, but his role and personality could not be reduced to that of a jurist. The diplomat transcended the restrictions of a legal education. The perfect ambassador was to bridge the ideal of an international community ruled by international laws and the 'Realpolitik' of international relations.

During this time the increasing importance of ambassadors or diplomats was recognized in



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

There are two editions of *El Embaxador*, both published in 1620. The first one includes an engraved frontispiece, whereas this one has a reset title page. Both are rare, but the present one is apparently the rarer of the two.

Palau 358982; OCLC: Seville, National Library of Chile, National Library of Mexico, see: Peter N. Miller, *Defining the Common Good: Empire, Religion and Philosophy in Eighteenth Century*, 2004, pp. 48ff; see: Tracey A. Sowerby and Joanna Craigwood, *Cultures of Diplomacy and Literary Writing in the Early Modern World*, 2019.



*Dutch Utopian Satirical Periodical*  
[WIBMER, Jean Baptiste Didier].  
*Utopiaansche Courant*. No 1- 12 [all published]. Amsterdam, H. Moolenijzer, 1819.

[with:] *Pleitrede van den schrijver der Utopiaansche Courant*. Amsterdam, A. Vink, 1819.

[with:] *Utopiaansche Weekblad*. No 1-14 [all published]. Amsterdam, A. Vink, 1820-1821.

\$2000

## Susanne Schulz-Falster

### RARE BOOKS

Complete run of Wibmer's two satirical political journals, 1. 12 Folio broadsheets, (440 x 265mm), printed in 3 columns (one sideways), woodcut illustration at head; folded and unbound; 2. 8vo ((230 x 140mm), pp. 67, [3] blank, with engraved title; 3. 14 issues, 8vo (226 x 135 mm), continuous numbering, pp. 112, woodcut headpiece.

First edition of the complete run of two very rare Dutch satirical political periodicals. The *Utopiaanische Courant*, an outspoken, but cleverly disguised satire of the reign of William I of the Netherlands, who had returned from exile after the defeat of Napoleon, was Wibmer's first foray into utopian satire. After it was banned, he continued with the *Utopiaanische Weekblad* (the Utopian Weekly), again published anonymously. This consists of dialogues between the author and his Utopia born servant Hans, who fills him in on the latest gossip.

Wibmer cleverly disguises his sharply satirical opinions of the protestant church, the Dutch monarchy of William I., and Dutch politics and society. He hides behind 'fictional' author figures, and cleverly demonstrates the possibilities of political criticism even in the harsh publishing climate of the 1820s.

Wibmer (1792 – 1836), originally trained as a minister of the Walloon Church, and was active as a hack writer, publishing a number of satirical periodicals and pamphlets. When the *Utopiaanische Courant* was banned, Wibmer owned up to his publication, with the result of being relieved of his church position. He was arrested together with the publisher and the printer Molenijzer and Brouwer) and charged with sedition. He successfully argued that his

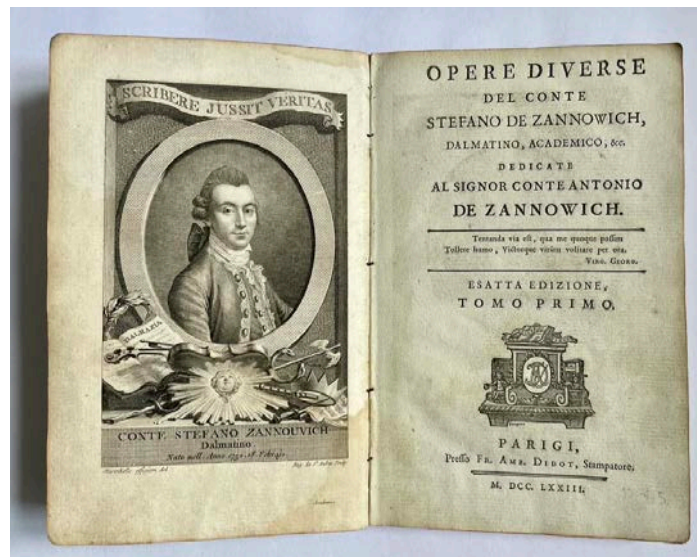


publication was absurd and had no clear meaning. He was acquitted, but then published his witty defence as *Pleitrede* (1819), as well as further issues of the *Courant* and the *Weekblad*. On 6 April 1820, soon after publication of *Weekblad* 12 he was arrested again, retried and convicted on a number of counts and sentenced to six years imprisonment. The final two issues (13 and 14) were published after his arrest.

He was released early, in 1825 and then published an account of his second arrest, trial and imprisonment and continued with his satirical publications.

His clever self defence combines great self-assurance, stressing his dependence on publisher and printer, with his role as an independent who represents important social liberties.

For Wibmer see Laurens Ham, *Door Prometheus geboeid* (2015), pp. 47-83; Saakes 7 (1819) p. 56, p. 94; Saakes 7 (1819) p. 91 en (1820), p. 98; Knuttel no. 24841; OCLC: no copies outside of the Netherlands.



*Casanova from Buda - with Rousseau Translation*

ZANNOVICH, Stefano. *Opere Diverse del Conte Stefano de Zannovich, Dalmatino, Academico, &c. Esatta Edizione, Tomo Primo*, [all published]. Paris, Françoise Ambrose Didot, 1773.

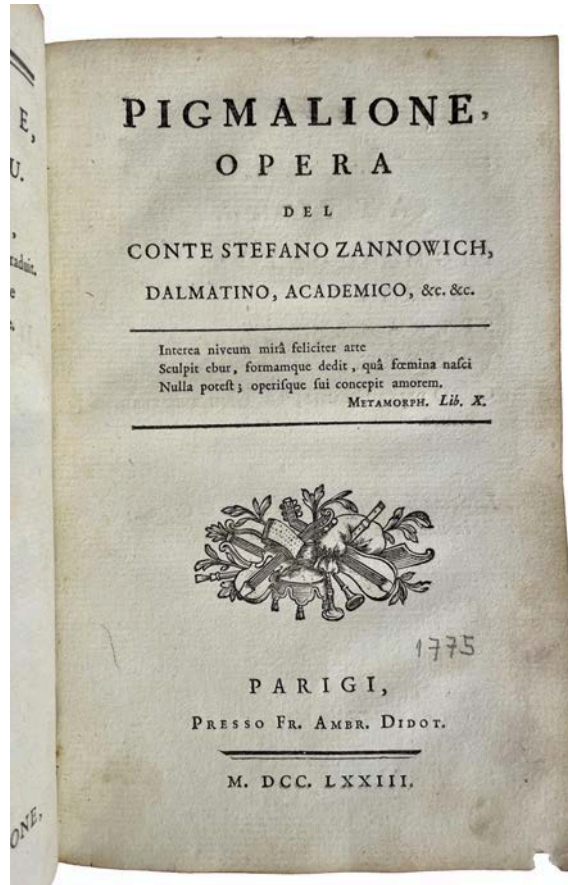
\$1950

Six parts in one volume, most with separate title pages, 8vo, engraved portrait frontispiece, pp. 32; 30; 38; *Pygmalion*, pp. [ii], 24; *Lettera a M. D'Alembert*, pp. 4; *L'Anima, Poema Filosofico a Pasquale de Paoli*, pp. 15, [1]; printed on strong paper, with title vignettes, engraved headpieces; contemporary full sheep, extremities rather rubbed, remains of gilt lettering and decoration to spine; front pastedown with fine classical engraving and modern bookplate.

First edition, all six parts of the diverse essays of the adventurer, inveterate gambler and libertine Stefano Zannovich, the self-styled 'Prince d'Albanie' similar to Casanova.

The *Opere Diverse* also includes Zannovich's translation of Rousseau's *Pygmalion* into Italian, a letter to D'Alembert, and a poem dedicated to Pasquale Paoli, the Corsican statesman and patriot.

Stefano Zannovich (1751-1786), was an impostor and adventurer, a con artist, correspondent of Voltaire, Casanova, Catherine the Great, Frederick of Prussia, Rousseau. Self-styled Count of Montenegro and Albania he almost caused the war between Venice and the Netherlands. He succeeded at repeatedly 'reinventing' himself by launching another well-publicised literary publication (with flattering reviews written by himself). To ensure his social progress he skilfully manipulated the press in an entirely modern manner. Wherever his travels took him, he published his works and pamphlets under curious pseudonyms, printed in just a few copies and often at his own expense or that of his creditors. Poems, real and fictitious correspondence, plagiarism, moralizing essays, sometimes formidable political analyses coexist in his works that today



survives only in a few copies, some in public libraries, some in private collections. When finally unmasked, he committed suicide at the age of thirty-five, leaving a total of twenty-four publications for posterity.

Watzlawick, *Bio-bibliographie de Stefano Zannowich*, 1999; Reychman 6; Roland Mortier, *Le 'Prince d'Albanie': Un aventurier au Siècle des Lumières*, Paris, 2000 for a biography of Zannovich; OCLC: Berlin, British Library, and Bibliothèque Nationale only; no copy in the US.