

Susanne Schulz-Falster
RARE BOOKS



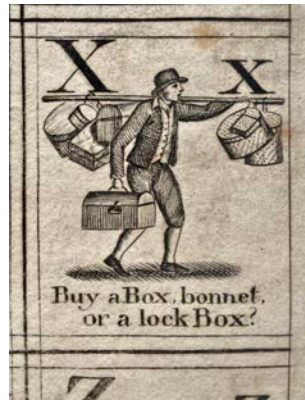
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ABC Primers



bears a wood-engraving by one of the famous successors of Bewick, the American engraver Alexander Anderson" (Osborne). "The printed cardboard battledore... was used for teaching children, who, between times, played the age-old game of battledore-and-shuttlecock with it... This battledore is unique in that it uses the street cries of London to illustrate the alphabet, and that it omits all prayers and religious references. Its physical construction with a neatly folded-in center page also is a novel and original"

First and only edition, with a "The battledore was an offshoot of the hornbook, and was printed... for the double purpose it had to serve. In school it was used for teaching children the alphabet, whilst out of school it served as the battledore in the game of shuttlecock and battledore" (Rosenbach). This version of Battledore is believed to have been invented about 1746 in London "by Benjamin Collins, famous as the printer of the first edition of The Vicar of Wakefield at Salisbury" (ibid.).

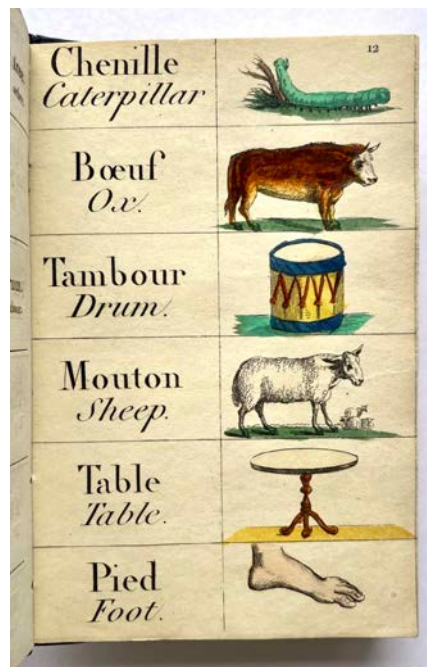
With a facsimile printed by the Pilgrim's Press in 1965. and an explanatory 3 page publication; from the Frederick R. Gardner collection with his manuscript dedication.

BROWN, Ad. and Joam. STEPHENS. *Syllabaire anglais et français, ou méthode facile pour enseigner aux jeunes enfans à épeler et à lire l'anglais, au moyen de gravures accompagnées de courtes phrases qui s'y rapportent....* Deuxieme edition, ornée de 108 gravures coloriées. Paris, Librairie française et anglaise de Truchy, 1836. £1400

BATTLEDORE. *The Uncle's Present, a new Battledore.* Philadelphia, Jacob Johnson [sold by Benjamin Warner] n.d., ca 1810. £900

Small 8vo, pp. 4, with the 24 letters of the alphabet represented by professions with a street cry below, a concertina-style folded sheet printed on one side, bound within original printed pictorial wallet-style green card wrappers, with alphabets and numbers to covers, wood-cut rural scene of sheep under a tree to front cover, and of horses to the rear cover; "Come, Read and Learn" to fore-edge flap, within typographic decorative borders, title to flap verso; in very good condition.

"This American battledore features an alphabet of English cries. They are probably cries of Newcastle or York, and they may have been modeled on an early set of cries engraved by Thomas Bewick. One cover of the battledore



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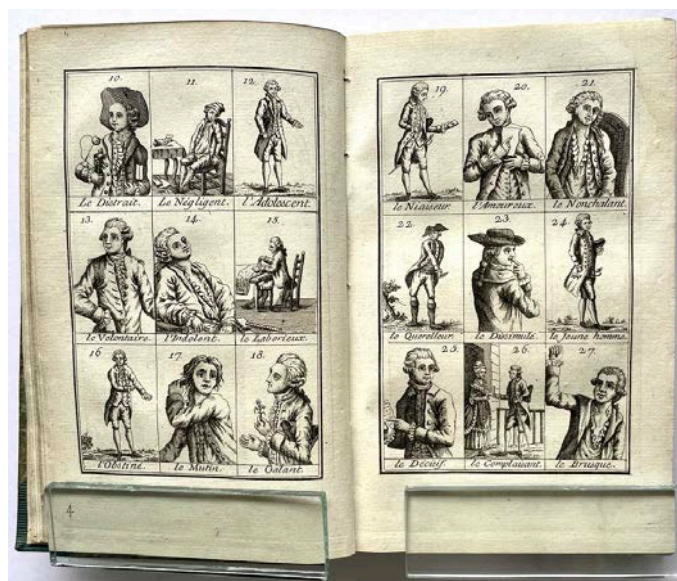
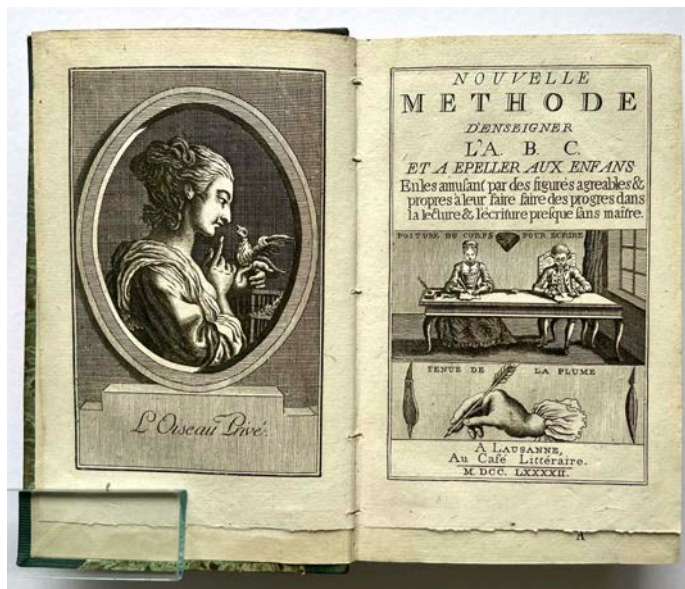
8vo, pp. 99, with 18 numbered plates with in all 108 coloured engravings (six per page opening), and pp. [18] text and [vi]; first section printed on pink paper; contemporary blue boards, with upper wrapper pasted onto upper board, a little scratched; from the library of the collector A. Rümman with a small rubber stamp to front pastedown.

Very rare primer with French-English parallel text, first published in 1833. The first part comprises 16 pages with various alphabets, printed on pink paper, and with an ingenious phonetic guide to English pronunciation. This is followed by monosyllabic and polysyllabic words, simple sentences, etc., both in French and in English.

The special attraction of this primer lies in the brightly coloured plates with bilingual vocabulary, with a simple sentence using the word on the opposite pages. Short texts are bound in between as 'Easy lessons'.

Each plate shows six hand-coloured and glazed images, with accompanying letterpress. Terms and names of animals are given in random order and of varying relevance, the first plate runs from hare to cradle, inkstand, cannon, to fly and wooden shoe, leading up to a final plate covering serpent, raisin, fox, bellows, bell and knife.

Not in Osborne, Gumuchian etc.; WorldCat lists an incomplete copy at Bryn Mawr,



Teaching through Pleasure

[GIRARDET, Samuel.] Nouvelle Methode d'enseigner l'A.B.C. et à épeller aux Enfants en les amusant par des figures agréables & propres à leur faire des progres dans la lecture & l'écriture presque sans maïstre. Suite de la nouvelle Methode...Seconde Suite de la Nouvelle Methode....Abrege de l'Histoire Sacrée pa G. Mallet... A Lausanne, au Café Littéraire, 1792. Lausanne Litteraire, 1792.

£1800

8vo, four parts, each but one with engraved frontispiece, each with engraved title page, continuous pagination, pp. 288, with in all 38 finely engraved plates (one double-page) and 1 double-page engraved map; part 1 (Nouvelle Méthode) 3 double plates, part II (Suite de la nouvelle Méthode) 12 double plates and 1 single plate, part III (Seconde Suite) 2 double plates and 4 single plates, part IV (Abrégé d l'Histoire Sainte par G. Mallet) with engraved double-page map and 1 extra printed text leaf inserted; late nineteenth century cloth backed boards, occasional very faint marginal dampstaining to fore edge of text leaves, never on plates; else clean and crisp copy with strong impressions of the engraved plates.

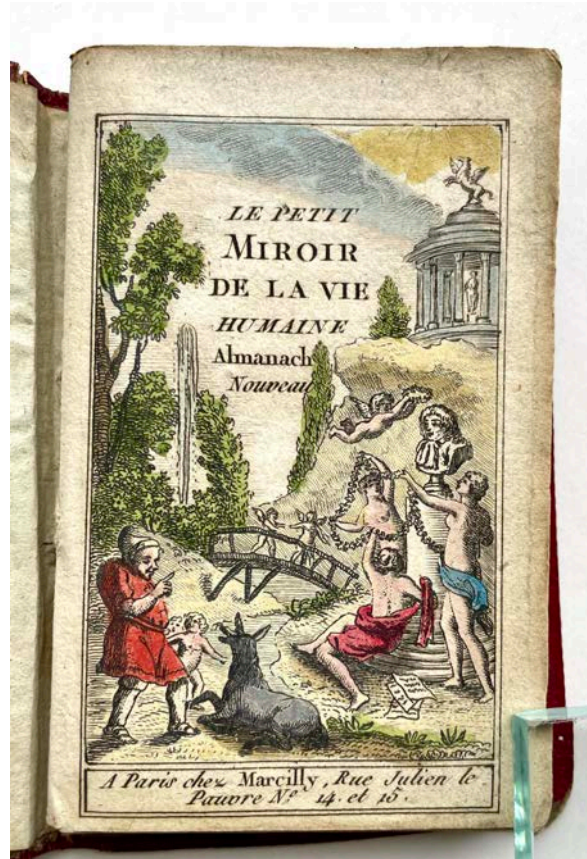
Most complete edition of this delightful children's book illustrated with in all thirty-eight finely engraved plates. Here the educational principle of engaging children's attention by amusement and teaching through pleasure is put into practice in a most appealing manner.

Beginning with a pictorial alphabet, where each letter is illustrated by a corresponding scene or object, ranging from 'A' for l'amitié to 'Z' for

zebra, the main principles of grammar and pronunciation are introduced. These are accompanied by four plates of picture and word, each with twenty illustrations. Numerous plates deal with the different ages of man, with especially interesting ones illustrating the characters of different ages. Here nine detailed and finely engraved sketches per page depict different mental attitudes and professions. These are accompanied by moral and philosophical instruction. Writing instruments and examples of handwriting and calligraphy are also illustrated. In the second half well-known fables are depicted, and four plates are devoted to the novella of the Prince Chéri. In the final section which contains Mallet's *Abrégé Sainte*, religious instruction is covered, stories from the bible recounted, before proceeding to a short section on geography.

The unsigned engravings appear to be by Girardet's children, Alexandre (1767), Abraham (1764-1823) and Julie Charlotte (b. 1769). This work which first appeared with a Locle imprint of Samuel Girardet in 1786, has in this edition been expanded with additional text and plates.

Lonchamp 1241; see Gumuchian 192 (1789) edition, with the same contents, this copy now in New York Public Library); WorldCat, outside of Europe McGill, New York Public Library, Morgan, Princeton, Newberry, Texas.



ALMANACS

Twelve Hand-coloured Fable Plates
ALMANAC. *Le Petit Miroir e la Vie Humaine Almanach Nouveau*, with *Calendrier Republicain* extrait de la *Connoissance des Temps*, pour pour la septième année de la République française. Paris, Marcilly, 1798-99.

£900

12mo, pp. 64, with pp. 16 of Republican Calendar after the title and at end; with hand-coloured engraved title and 12 hand-coloured engraved plates; light soiling, becoming loose in binding, charming contemporary red straight-grain morocco, covers with gilt roll-tool border and central ornament of two birds with flowers, torch & quiver of arrows, spine with vertical decorative roll; some pencil scribbling to front free endpaper.

An apparently unique, small pocket almanac combining a *Calendrier Republicain* and an illustrated collection of fables by Antoine Vitallis (in verse form, which have been set to well-known tunes. They are illustrated with 12 intricate hand-coloured engraved plates, and are entitled *L'enfant et le nid de fauvette*; *L'ortie, les chenilles, et le jardinier*; *Le moulin et le vent*; *L'ane et le villageois*; *Les deux mouchérons*; *Le fleuve et le jet-d'eau*; *Le rossignol, les grenouilles et le hibou*; *Le pecheur et le voyageur*; *L'ours a talent*; *La beche et le rayeau*; *Le Boiteux, l'aveugle et le Bossu*; *Le singe et les noix*; *Les deux fourmis*.

The Republican Calendar, which includes a profit and loss account for gambling with the

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revolutionary calendar names, was also issued under the same title by Demoraine, but then combined with *Petit théâtre du monde ou Étrennes politiques de l'univers*.

Small format almanacs, often called *Étrennes* (New Year gifts), began in France in the early eighteenth century, and became very popular towards the end of the century. They were usually printed in very small formats, 24mo or 32mo and often produced by stationer-binders rather than traditional printer-publishers.

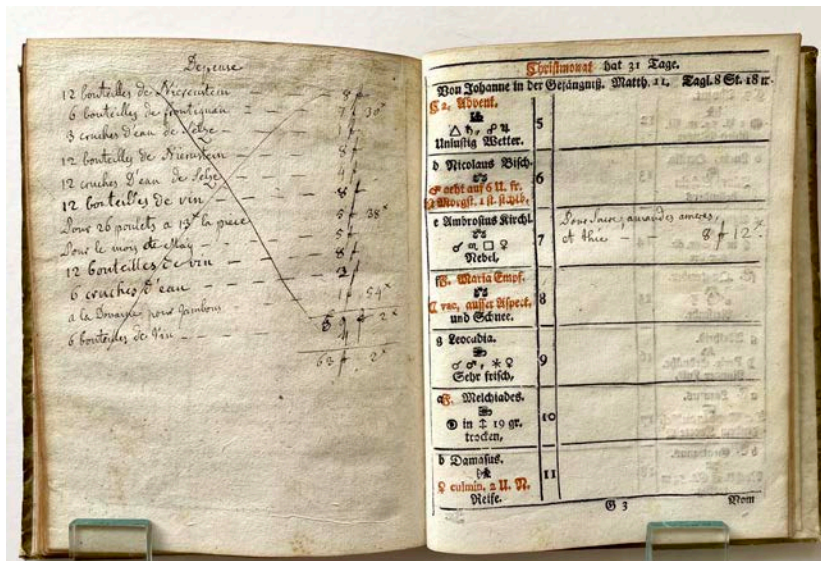
The original practical purpose of the almanac came to be eclipsed in favour of the frivolous pleasures of pretty bindings and light-hearted illustrations.

Not found in WorldCat or KVK; not in Grand Carteret.

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; interleaved copy, with extensive annotations in ink; gold embossed green paper over boards, paper with curly leafwork incorporating a hunter and a number of animals; upper cover with gilt-lettered paper label and year; Bavarian tax stamp to title; with the manuscript ownership inscription by Mr. Esline, curé de Tournaville diocese de Coutance; and the later manuscript note by Otto Hupp (1859–1949), German heraldist, artist & book collector.

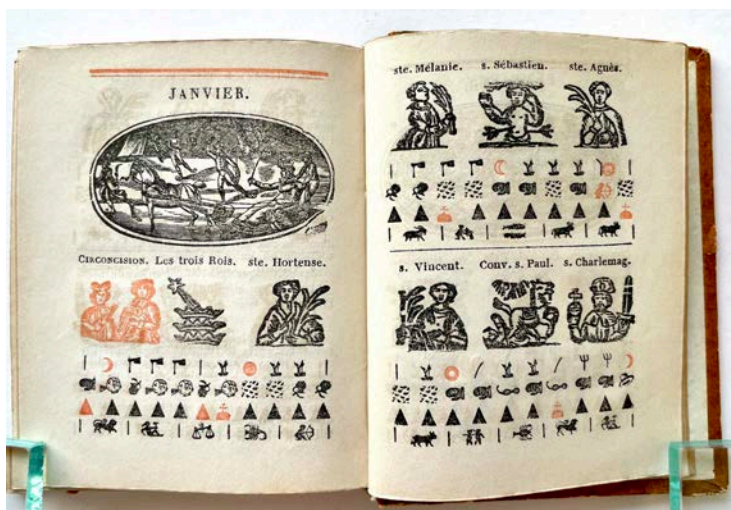


A most attractive calendar, used mostly for book-keeping purposes by Monsieur Esline, parish priest of Tournaville in the diocese of Coutance, near Rouen. The largest part of Esline's expenses seem to centre around wine and tobacco, with occasional postal costs and charitable donations thrown in. Apparently 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.



With Pictograms - Long-Lived Calendar

ALMANAC. LAENSBERGH, Mathieu. Almanach supputé sur le Méridien de Liège, par Maître Mathieu Laensbergh, mathématicien, pour l'année 1849. A Liège, P.-J. Collardin [1849]

[includes] Prognostics sur les variations du temps, pour l'année 1849.

[includes] Prédications pour l'année 1849, par Maître Mathieu Laensbergh, mathématicien. [includes] Almanach des bergers, pour l'année 1849. Liège, P.-J. Collardin. 1848. £450

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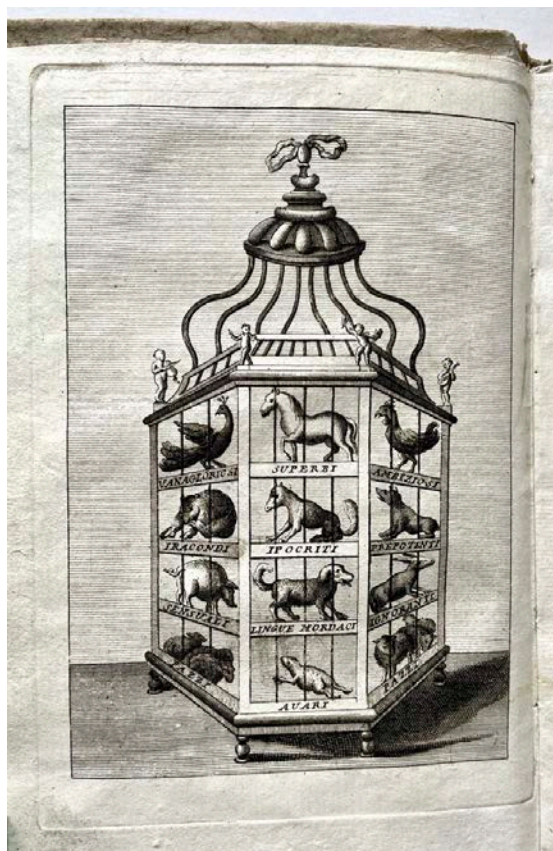
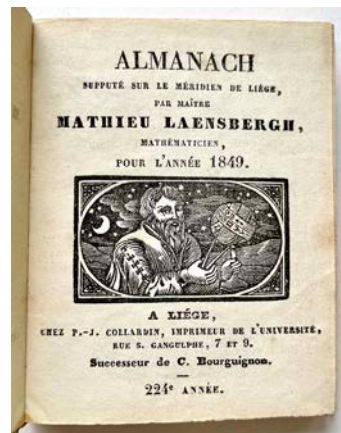
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32mo (100 x 80mm), almanac in four parts, pp. 124 [4] [xvi] [48] + 12 blank folios interleaved in calendar; title pages with vignettes, final item printed in red and black and with 12 illustrations; bound in red paper over boards with year (1849) gilt to spine, gilt edges; pencil note to rear pastedown; light toning to paper, small tear to December folio (intersecting text on recto), light foxing to endpapers; binding lightly stained and with some wear, joints cracking, spine and front cover sunned.

A pocket-sized almanac for the year 1849 belonging to the popular and long-running Matthieu Laensbergh series, which was published annually from the 17th century onwards (ours claims to be the 224th). The four components are a calendar, prognostications, predictions, and a shepherds' almanac. The latter is particularly visually interesting, featuring extensive pictograms, an illustration for each month, and printing in red and black.

According to the general predictions at the close of the calendar, 1849 would see the discovery of a big conspiracy and the birth of a great prince. The monthly predictions include a poor April for Italy, with olive plants not flowering on account of Vesuvius's lava. An extensive list of fairs follows thereafter, helpfully keyed to 10 provinces (e.g. A for Anvers, N for Namur). Appropriately for its stated audience, the shepherds' almanac closes with a section on veterinary medicine. It includes a cure for scabies that involves sulphur fumigation.

Interestingly, the printer, P.-J. Collardin, included a printed version of his signature on the verso of the first title page in a bid to deter counterfeiters.



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. 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. 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 was born in Venice, probably between 1620 and 1630, and lived there until his early death in 1664. 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 are 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.

CHILDREN'S BOOKS

A Model Child

[KILNER, Mary Ann.] *Jemima Placid or, the Advantage of Good-Nature, Exemplified in a variety of Familiar Incidents.* Third edition. London, John Marshall & Co., n 4. Aldermay Church Yard, in Bow Lane and No 17 Queen Street, Cheapside. (Price 6d in Gilt Paper - 9d bound in Red.) n.d. circa 1789.

£2250

12mo, pp. [iv], v-91, [3] blank, with wood engraved frontispiece and 28 near half page woodcuts in the text, publisher's advertisements to back pastedown; original Dutch paper-covered boards, spine expertly restored, manuscript ownership inscription to front pastedown: 'Catherine Jeffreys, The gift of her Father 3. May 1797...

A most attractive copy of Mary Ann Kilner's 'Jemima Placid', presenting a model of reasonable and good-natured behaviour. Six year old Jemima Placid lives in Smiledale with her two older brothers and her parents Mrs and The Rev. Placid. Jemima is to visit her aunt and uncle in London, and is given guidance by her mother on how to behave. Her brothers give her a shopping list of things to buy in the big city, which includes a request for 'little books which we can understand, and which mamma told Mrs West might be bought at Mr Marshall's somewhere in some church-yard' (p. 22)!. She meets her two cousins, Sally and Nelly in London, who are mischievous and constantly



squabbling. When they are all prevented from going to a ball, due to their bad behaviour, Jemima stays calm and uncomplaining, different from her more outspoken cousins.

When they all return to Smiledale, Jemima's brothers are so excited to see her again, that they ignore the visiting cousins and are subsequently reprimanded by their father. Later on the fractious cousins Sally and Nelly fight over who may sit by the window which results in the table being overturned and various items being smashed, including Jemima's favourite doll. Again, Jemima resigns herself to her loss without complaint, so her mother promises her a replacement doll.

The narrator leaves the reader with the principal lesson 'Unavoidable disasters are beyond remedy, and are only aggravated by complaints. By submitting with a good grace to the disappointments of life, half its vexations may be escaped.' (p. 90). It is obvious that good-natured acceptance is not just appropriate for little girls, but just as much as for her brothers.

Jemima Placid was apparently first published around 1783 (see Companion to Children's Literature, p. 292). This 'third edition' must have been around 1787 or shortly afterwards, because that was when Marshall occupied the premises at 17 Queen Street, which is listed in the imprint.

See Opie 684 for ca 1783 edition; WorldCat: Morgan Library; UCLA; V & A.

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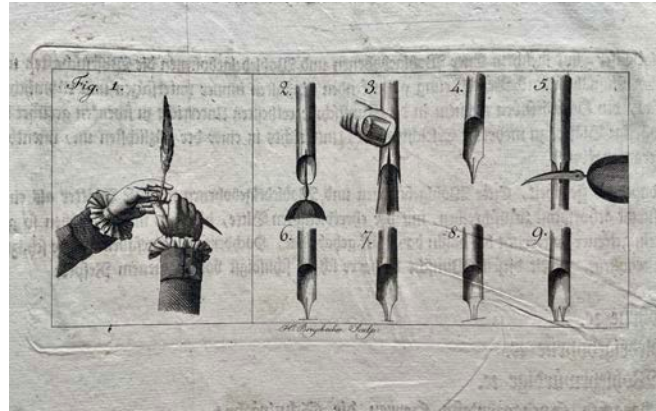
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ROSCHI, Johann Jakob. *Vorschrift zum Nutzen der Bernerischen Jugend verfertigt durch Johann Jakob Roschi, Schreibmeister an der Kunstschule in Bern; gegraben durch Heinrich Brupbacher in Wädischwyl 1789. Bern, C. A. Jenni, 1789, [vere 1795].* £2500

Oblong folio (256 x 375mm), engraved title, pp. [4], ll. 42 of engraved plates, plate mark (230 x 300 mm), printed on recto only; plates by J.J. Roschi, engraved by Heinrich Brupbacher, the final two plates, dated 1795 by Jakob Emanuel Roschi, J.J. Roschi's son; a little dust-soiled and finger marked; contemporary half calf over mottled boards; extremities a little rubbed; but a good copy.

First edition of this fine Swiss writing manual intended for the young. Particularly attractive is the charming illustrated title showing a boy sitting at a writing desk, showing proper posture, with book case, globe and drapery to side. The first plate shows how to cut a quill in nine steps, headed by an illustration of the proper way to hold the quill. The majority of the plates illustrate Gothic, Fraktur, French, Gansley (Chancery), and Raised hand, with decorative titling hands, elaborate flourishes and knots, and formulas for various documents. The work is also of interest as it documents titles in use in Berne most of which were abolished in the French Revolution. Further plates include an introduction to double-entry book keeping with examples of account books, cyphers, basic arithmetic, and proper forms of address.

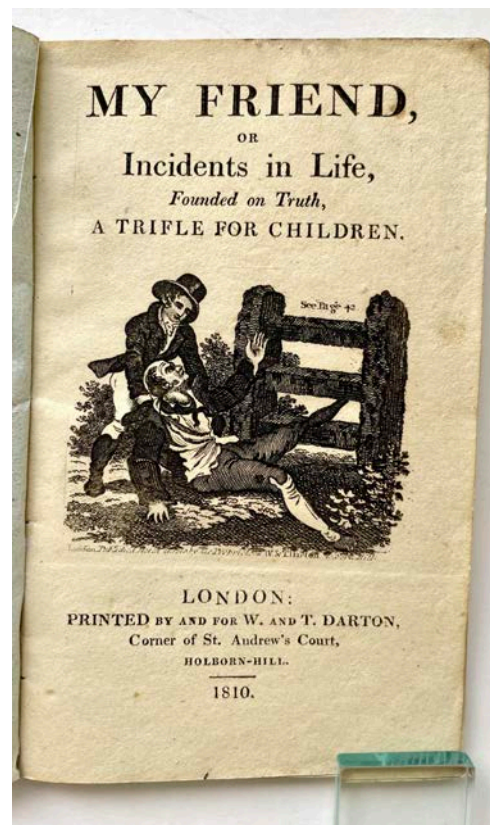
Particularly appealing are the ornamented initials, a veritable tour-de-force of masterful design and engraving.



Johann Jakob Roschi (1752-1794) was writing master at the Kunstinstitut in Bern; after his early death, the present work was completed by his son and successor Jakob Emanuel, who is responsible for the last two plates. The note on the final plate explains this and, since it is dated 1795, also provides the exact publication date of the complete work. The individual plates were also sold in single leaves mounted on cardboard, for use in classes.

Writing styles in the German speaking parts of Switzerland had been influenced by Nuremberg writing masters, such as Neudörffer.

OCLC: outside of Continental Europe, Morgan, Newberry, Princeton, UCLA, Kentucky; not in Becker, *The Practice of Letters*, *The Universal Penman*, or Ekström.



Striking Illustrations

[ANON.] *My friend, or Incidents in Life, founded on Truth, a trifle for children.* London, W. and T. Darton, Corner of St. Andrew's Court, Holborn Hill, 1810.

£2500

12mo in sixes, pp. 48, with copper-engraved title vignette and 17 expressive copper- engravings in the text; original pink printed stiff wrappers within decorative typographic border, with publisher's advertisement to lower wrapper, also within border; very slight discolouring to head of lower wrapper; a fine copy.

Very rare first edition of a well illustrated collection of short stories for children, based on

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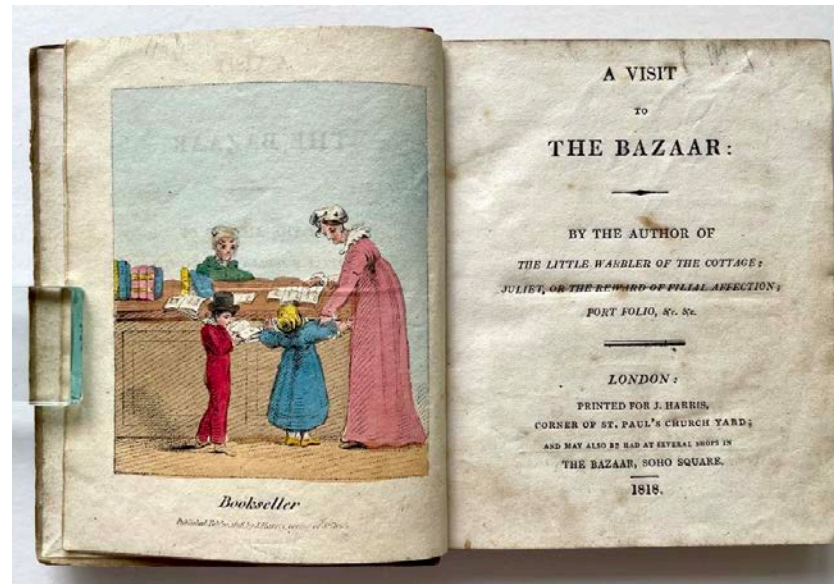
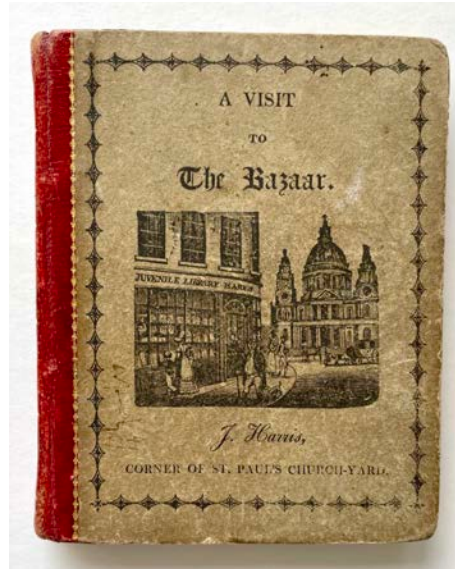
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real-life incidents. A mixture of cautionary tales, accounts of wonderful events and references to places in London, the charming stories are heart-warming and teach important life lessons in an engaging way. Opposed to war and violence and in support of humanitarian causes, the author might be a Quaker. He addresses his young readers directly and admonishes them to put their reading skills to good use and learn from examples.

The short stories are a mixture of small everyday incidents, such as the loyalty and love of a dog shown to his master, when defending the home, but also the history on London Bridge, pointing out the benefits of bridges in connecting people. Other stories are based on historical incidents, such as the 'court' dwarf Jeffery Hudson of Oakham, who was a valued member of the court of King Charles I and his young French wife Queen Henrietta Maria. He was known as the Queen's dwarf and 'Lord Minimus', but was banished from court when he killed a man in a duel.

An American edition was published the following year in Philadelphia (Johnson and Warner). and another London editions in 1811 and 1812. it was apparently also reprinted with the title 'My real friend, or, Incidents in life' in 1812.

The Dartons H1119; COPAC: Cambridge only; WorldCat: lists copies of the second edition at the Bodleian library, and the American imprint of 1812 at Princeton and Columbia.



Women in Business

ANON. *A Visit to the Bazaar.* By the author of the *The Little Warbler of the Cottage*; *Juliet, or the reward of Filial Affection*; *Port Folio* etc.. London, printed for J. Harris, Corner of St. Paul's Church Yard; and may also be had at several shops in The Bazaar, Soho Square, 1818. £2800

8vo (135 x 109mm), pp. [iv], 92, with 32 unnumbered leaves of hand-coloured stipple engravings, one bound as a frontispiece; title a little creased, overall a little spotted, due to paper stock; in the publisher's red roan backed printed boards, upper board showing a view of the Harris Juvenile Library offices next to St. Paul's within typographic border, lower board with overflowing flower arrangement; corners a little bumped; with a contemporary ownership inscription by John Bache Wyken, 1818 to front free endpaper; a charming copy.

First edition of one of Harris' most appealing and successful titles, providing an introduction to a plethora of trades in the form of a fictional visit of the Durnford family to the London Bazaar with its vast number of stalls selling anything from jewellery, to millinery, baskets, gloves, lace, potted plants, and even books. Cleverly contextualising the fun and educational family outing with a history of trade and manufacture of goods for sale, the handy volume covers a vast array of trades. It is particularly interesting for its emphasis on women enterprises.

Soho Bazaar, the first of its kind in England, was established, according to Allen, by John

Trotter, Esq., to whose family it still belongs. It was originally designed as a dépôt for the sale of articles in aid of the widows and orphans of the Napoleonic war. It was a vast indoor market to provide a platform for the sale of crafts created by widows and daughters of army officers and other individuals in need.

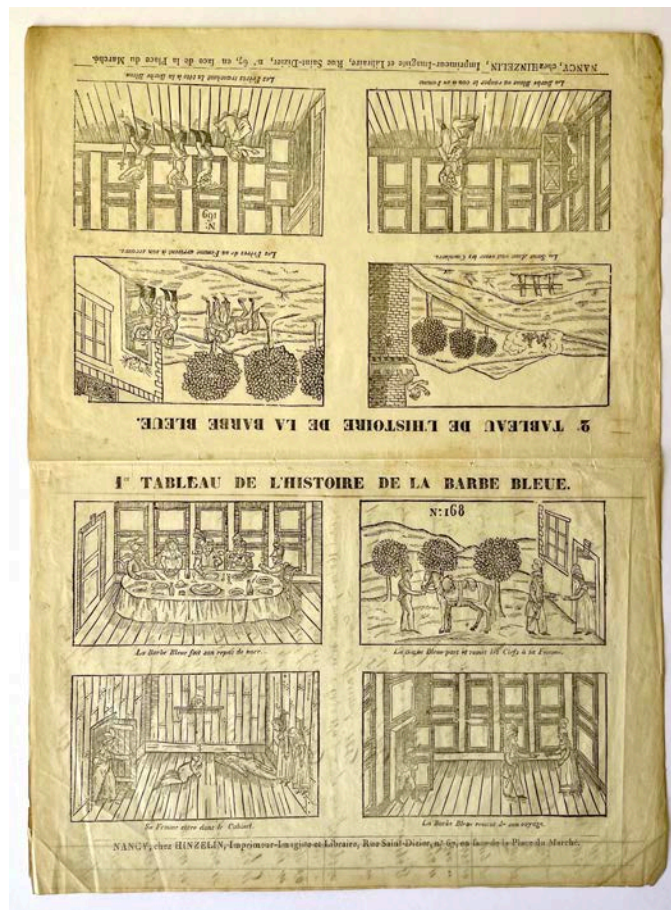
Amongst the various business covered, we find the bookseller, jeweller, linen draper, pastry cook, a toy shop, a vendor of musical instruments, sellers of hats, lace trunks, baskets, umbrellas, shoes, dresses or watches, to mention but a few.

Comprehensively illustrated with 32 hand-coloured engravings showing members of the family with various objects they consider purchasing, trying on garments, looking at prints, or sampling pastries. Information on the making and origin of each item is combined with amusement, making this a simple but highly effective title of economics and social history. The work proved popular and reached a third edition by 1820.

See Moon 956; Opie B336; see Kathryn Morrison, Bazaars and Bazaar Building in Regency and Victorian London, *The Georgian Group Journal*, Vol. XV, 2006, pp. 281-308.

BLUEBEARD. 1er [2e] Tableau de l'Histoire de la Barbe Blue Nancy, Hinzelin, Imprimeur-Imagiste et Libraire, ca. 1850. £680

Bifolium, two unseparated sheets, 402 x 270 mm, with four large woodcuts (measuring 89 x 155 mm each) to both sides, printed two across; recounting the story of bluebeard, with imprint at bottom,



blank verso used for manuscript accounts in ink; stitch-holes at fold; some light browning, and slight marginal tearing.

A charmingly gruesome series of eight popular print woodcuts recounting the infamous fable of serial wife-murderer Bluebeard for children. The illustrations are ranged in two series of four woodcuts, both with their own imprint, and numbered 168, 169 and 1er [2e] Tableau respectively. This seems to indicate they were marketed separately. These popular prints were illustrated with crude woodcuts, printed on cheap paper, and can be seen as an early form of mass media.

The story of Bluebeard is found in the fairy tales of Charles Perrault (1628-1703), and later famously retold in Angela Carter's *The Bloody Chamber*.

The publishers Hinzelin, intriguingly called *imprimeur-imagiste*, had clearly produced too large a print-run of this series and then later used the blank verso for accounts for

7-21 November 1863. There are entries for payment (13 November) from Monsieur Calais for newspapers and (21 November) from a certain Madame Lemoine, bookseller of [?] Hurville - with most entries headed *Impartial* - which presumably was a reference to *L'Impartial*, the liberal newspaper, later called *L'Impartial de l'Est* (1839-1937), that was founded by Nicolas Hinzelin (d.1871), publisher of these prints.

Not in OCLC or CCFr; both prints recorded at MUCEM (Marseilles); for a Hinzelin family see <https://leschristophe.fr/gen/pdf+jpg/gen-Hinzelin-Hayen.pdf>.

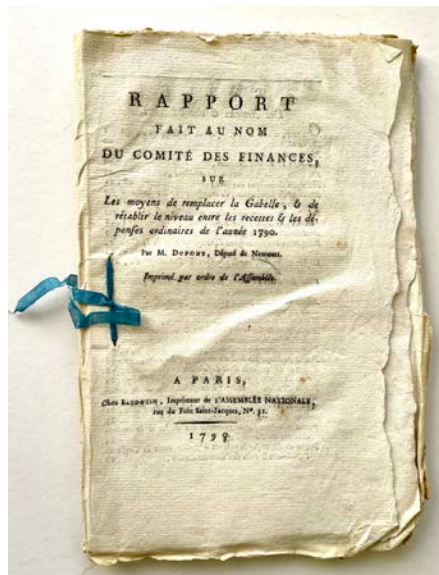
ECONOMICS & BUSINESS

DUPONT DE NEMOURS, Pierre Samuel
Rapport fait au nom du comité des
finances, sur les moyens de remplacer la
gabelle, & de rétablir le niveau entre les
recettes & les dépenses ordinaires de
l'année 1790. Paris, Baudouin, printer to
the l'Assemblée Nationale, 1790. £450

8vo, pp. [ii], 86, wraparound title; printed on two
types of paper stock, one with some light foxing;
uncut and partly unopened, stitched as issued, with
blue silk ribbon; a very good copy.

A particularly nice, untouched copy of the first
edition of a seminal text by Dupont de
Nemours, secured by a pale blue silk ribbon.
His proposal demonstrates his move away from
physiocratic doctrine. He suggests a series of
indirect taxes, each considered ruinous by the
physiocrats, amongst them the abolition of the
gabelle, and introduction of duties on leather,
metals etc. as a way of compensating the state
for the loss of revenue. Also included is a 'Projet
d'amélioration sur le service des Postes' (pp.
57-60) and 'Observations sur l'année physique
& fiscale'. The draft was passed a few days after
the report was submitted, despite Necker's
opposition.

"It was not so much his physiocratic doctrine as
his general grasp of macroeconomics that led
Du Pont to take a strong stand against the
Revolutionary government's growing resort to
the issuance of paper money. In March 1790 he



prepared a report (this work) for the
Committee on Finance, which warned against
the Assembly's resort to financing revolution
through the use of paper money. An
alternative to printing money Du Pont
recommended that the government reduce a
proportion of its increases in spending on new
programs and that it temporarily retain, though
at a reduced rate, the taxes on salt, bouillon,
and furs, which it was about to abolish. If any
deficit remained in the government's budget
after these actions, it was to be made up by a
surcharge on all other remaining taxes" (James
J. McLain, *The Economic Writings of Du Pont
de Nemours*, p. 148).

The World's first Global Stock Market Bubble Illustrated

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),

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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 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.

French Parliamentary Debate in Pamphlets
PAMPHLETS. French Revolution.
Nineteen pamphlets, as issued, silk ribbons.

LABORDE DE MÉREVILLE, M. *Opinion sur la plan proposé a L'Assemblée Nationale par le Comité chargé de l'examen des Plan de Finance* (1). Paris, L'Imprimerie nationale, n.d., pp. 7, single sheet, folded.

GOUY D'ARSY, M. *Le Marquis. Opinion ... sur le projet de Décrets proposé par le Comité des Finances, dans las Seance de l'Assemblée Nationale, du 7 Septembre 1789.* Versailles, Baudouin, 1789. pp. 10, [2] blank, folded sheets, unbound.

SALLÉ DE CHOU, M. *Plan (1) sur la Gabelle.* proposé à la Séance du 16 Septembre 1789.

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Versailles, Baudouin. pp. 8,

GOUY D'ARSY, M. Le Marquis. Opinion de ... dans la Séance de l'Assemblée Nationale, du 19 Septembre 1789, matin. Sur la Situation des Finances. Versailles, Baudouin, 1789. pp. 11.

Projet d'Arrêté présenté a l'Assemblée Nationale, par let Comité des Finances. E Vendredi 2 Octobre 1789. Versailles, Bauduin, 1789. pp. 8. (Blank lower outer corner torn).

Supplément au Précis, d'un projet intitulé: Vues sur la Liquidation de la Dette publique, sans aucune charge pour la National, par M. De Courrejolles, Député de Saint-Domingue, à l'Assemblée Nationale, n.p.

[ANON.] Lettre a un Député de l'Assemblée Nationale; sur le déperissement des revenus de l'Etat. n.p., n.d. folded sheet.

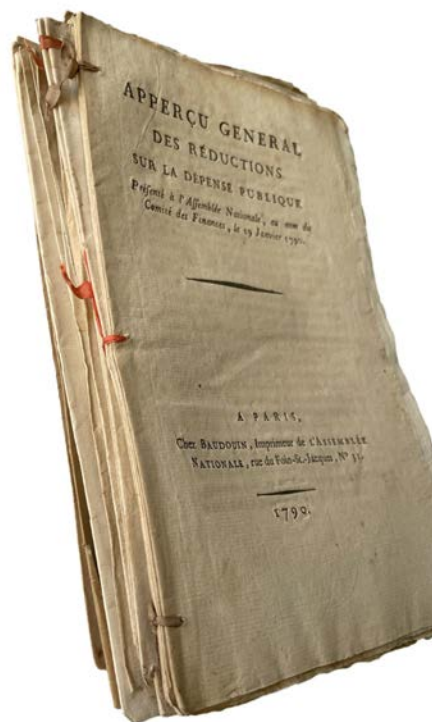
BOUCHE, Charles-François. Lèger Apperçu sur les Revenus Publics, depuis 1380 jusque'en Septembre 1789. Réformes proposées. Motion ajournée sur les Francois absent et les Gens en place qui ne résident point. Versailles, Baudouin, 1789. pp.12.

Rapport des Plans et Projets présentés au Comité des Finances. Paris, Baudouin, 1789. Pp. 8

[GABELLE.] 1er Projet de Décret sur la Gabelle. Paris, Baudouin. 1790. pp. 15; folded sheet.

Plan d'une Opération de Finance, pour commencer à acquitter la Dette publique. Par un ancien Député à la Commune de Paris. 5 Mars 1790. Pp. 14, [1] Tableau de l'extinction de 500 millions de Billets nationaux.

Apperçu General des Réductions sur la Dépense Publique présenté à l'Assemblée Nationale, au nom du Comité des Finances, le 29 Janvier 1790. Pris, Baudouin, 1790. pp. 9.



With: LE BRUN, Rapport du Comittée des Fiances, Arrière des Dépenses du Jardin du Roi. pp. 2, [2] blank,

With: LE BRUN. Rapport du Comittée des Fiances. Écoles Vétérinaire. pp. 4

With: LE BRUN. Rapport du Comittée des Fiances. Département des Mines, pp. 4

With: LE BRUN. Rapport du Comittée des Fiances. Écoles Vétérinaire. pp. 6, [2] blank.

With: LE BRUN. Rapport de la Dépense des Affaires Étrangères. pp. 19.

With: LE BRUN. Rapport de la Dépense des Affaires Étrangères, pp. 19.

D'HARAMBURE, M. Observation sur rla répartition de l'impôt foncier entre chaque Département, District, Canton, Municipalité et entre chaque Contribuable. L'Imprimerie Nationale, n.d. [1791]. pp.8.

£400

8vo, all in sheets, uncut, folded, some saddle stitched, some saddle stitched in silk ribbon.

A wonderful example of French parliamentary debate in action during the time of the French Revolution. Proposal and counter proposal, all printed by Baudouin, printer of the L'Imprimerie Nationale, sometimes with the imprint Versailles, some times Paris.

Some of the pamphlets are bound together with silk ribbons, in an intricate assemblage.

On 24th June 1789 the National Assembly nominated one of its number "le sieur Baudouin, député suppléant de Paris" to replace the royal printer Philippe-Denis Pierre who had refused to serve the rebel Third Estate. Baudouin (1759- served as official printer

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throughout the Revolutionary period.

It is ironic that this Baudouin was the son of Pierre-Antoine Baudouin, miniaturist and boudoir artist - and that his maternal grandfather was that ultimate epitome of Ancien Régime artistic decadence, François Boucher! Baudouin made little money from his association with the Revolutionary government : much of his official work was offered free or at cost. In 1805 he finally went bankrupt.

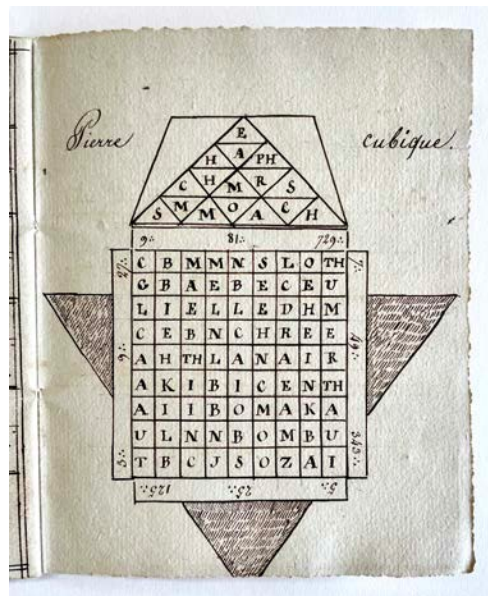
Baudouin was from the start sympathetic towards the Revolution. He was elected as a "substitute" deputy of the Third Estate for Paris, although never obliged to take his seat. The Constituent Assembly made its contract with him on June 24th 1789, three days after its formation; he was able to place a hundred roller presses at his premises in Versailles in the avenue Saint-Cloud at the disposal of the Revolutionary government. When the Assembly moved to Paris Baudouin secured accommodation within the enclosure of the Tuileries.

"Baudouin" in *Dictionnaire des imprimeurs, libraires et gens du livre à Paris* (2007)

https://books.google.co.uk/books?id=2txvEw-voiEC&source=gbs_navlinks_s

Teaching Aid for the Novice Freemason
FREEMASONRY. Mac! Simb.: & des
H.: G.: suivant le Régime du Gd.: O.: de
France. [n.p.], France 1807 [year written
in cipher]. £900

Manuscript on thick paper (173 x 135mm), pp. [16],
of which the final 3 pages are blank; contents often

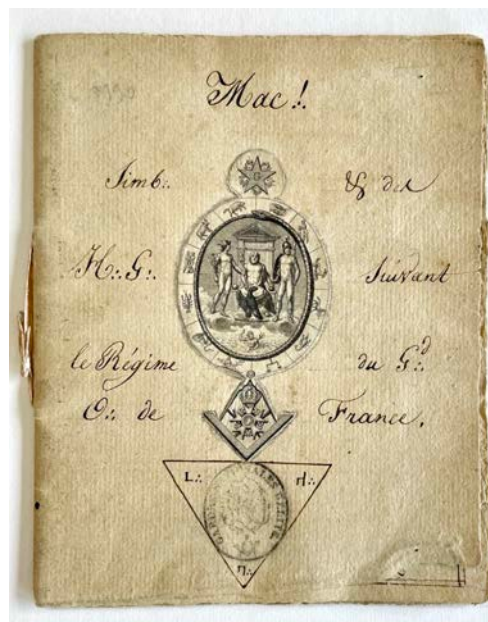


comprising tables and diagrams (described more fully below), most pages written vertically on pencil ruling and within double-line frame in text ink; the first recto is effectively the cover, with handwritten title and inked triangle containing the year 1807 in code plus a black oval stamp (? 'GARD <...> ALES DELITE' with Masonic square and compass, and what appears to be a monogram); to the cover has been adhered a printed illustration depicting Zeus enthroned(?), surrounded by the twelve signs of the Zodiac, and Masonic blazing star(?); edges uncut, stab-stitched with pale pink thread; light browning, occasional small tears to outer margins, pencil note to front cover (8990).

A well preserved and neatly presented French manuscript guide to Freemasonry, evidently intended for a novice—perhaps even an adolescent learning about the society for the first time.

The manuscript opens with a key to the Masonic cipher for the alphabet. Thereafter follows an eight-page section on marching, including musical notation and diagrams representing movement. Next is a key to Masonic 'hiéroglyphes' and a demonstration of how they can be used to code the months of the Masonic year. The number cipher that follows (which covers 1-9000) is also used to write the year 1807 on the front cover. The final item in the manuscript is an illustration of the pierre cubique, a Masonic symbol.

This manuscript would appear to owe a debt to *Maçonnerie symbolique, suivant le régime du G. O. de France*; [followed by] *Maçonnerie des H. grades, suivant le régime du G.O. de France* (n.pl., n. pr., 1804) [BNF no. FRBNF38774041; further editions are known]



GAMES

The First French set of Transformation Playing Cards

[PLAYING CARDS.] ATTHALIN, Louis.
Jeu de cartes comiques du Louis Atthalin.
France, n.p. 1817.

£2800

Set of 52 cards (95 x 65mm), etchings by Louis Marie Normand (1789-1874) and Claude Marie François Dien (1787-1865). coloured with stencils, in red, grey and yellow; mounted on card, some traces of glue to edge of a few cards; cards very slightly bent, preserved in a custom made protective slipcase; in very good condition.

A beautiful set of the first French transformation playing cards, known in France as 'cartes comiques'. The court cards depict historical figures and figures from classical literature and history, surrounded by a scene or object relating to their life and treated in a humorous manner. The Jack of Clubs is actually a self-portrait of Atthalin himself, designing playing cards with his son looking on. The name appears in the shield of the legendary knight: Lancelot.

Transformation playing cards are a type of playing card where the artist incorporates the pips of the non-face cards into an artistic design. Normally the pips retain their standard position and coloration on the card. The design of these cards requires much wit and ingenuity. Here the hearts have been transformed into faces or head dress, clubs into a bunch of grapes, or the garments of a number of



acrobats. Diamonds become part of the stage set, or inventive culottes and turbans.

The numeral cards are untitled and portray a variety of contemporary or imaginary scenes and satirical sketches in extraordinary detail (bearing in mind the constraints of the size of a playing card). This transforms the humble playing card into fine art combined with social commentary. Amongst the objects and characters depicted are soldiers, musical gatherings, farm workers, street performers, nursery scene, sailors' sleeping berth, dancers, boxers, doctor's patients, performing animals, a caged bear, pipe-smoking Arabs, a sedan chair, an alchemist and various allegorical scenes.

Besides being an accomplished artist, water colourist and lithographer, Baron Louis Atthalin (1784-1856) was a French Army officer who received numerous awards and distinctions during his military career, reaching the rank of Lieutenant General. In addition,

Atthalin was a Knight in the Royal and Military Order of Saint Louis, a Grand Cross in the Royal and Military Order of Saint Ferdinand, and awarded the Order of Glory. In 1848 he retired to Alsace and devoted the rest of his life to watercolour painting. These cards, which are remarkable for their detail and inventiveness he apparently designed whilst on a sea crossing from Palermo to Marseilles in 1814.

Schreiber, Catalogue of the collection of playing cards bequeathed to the British Museum by Lady Charlotte Schreiber (French).96.



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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.

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 an unidentified German publisher, printed about 1840.

See Plock, P. & A. 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*. Waanders Uitgevers-Zwolle, 2005.



BOURRUT-LEMERIE, Louis. *Analyse Géographique des Departements de la France*. [box title: *Geographie descriptive des 86 Departements de la France*. Contenant chacun separement le nombre de sa population, sa culture et son commerce. Seconde Edition. Paris, Bourrut-Lemerie, Rue du Petit Hurlleur, [1830s]. £2200

Card game, 90 engraved and hand-coloured cards (135 x 83mm), the first four giving title, introduction and description, the remaining 86 depicting the departments of France, all with a pale blue border; housed in a paper-covered slip case with a fine etching of a teacher and pupil looking at a wall map of the departments of France; title card a little rubbed, else in very good condition.

Second edition (first 1819), of a charming educational card game, giving information on the 86 departements of France. Each one of the well illustrated and hand-coloured cards shows a map of the departement in question, surrounded by images of typical products, buildings, artefacts and its famous people. Below it are 8 to 10 lines of information text on the area, summing up the most salient characteristics, its distance from Paris and geographical scope and population data, as well as any notable historical events and personalities of the region.

Not much is known about the designer Louis Bourrut-Lemerie. According to Adrian Seville, *Playing with maps*, he was first mentioned as a merchant and dealer in games and toys in 1818 and was still in business in 1842 He is



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sometimes referred to as a cartonier-libraire and published more than thirty educational game of which only a handful have survived today.

WorldCat: Princeton, Stanford, Yale (Keller, W.B. Catalogue of the Cary Collection of Playing Cards in the Yale University Library, FRA279); see Adrian Seville et al, *Playing with Maps: Cartographic Games in Western Culture* p. 30.



Grand Carteret 1575; Welch 5555; Houghton 387; Thiébaud *Bibliographie des ouvrages français sur la chasse*. 726; not found in WorldCat, but apparently at Harvard.

A Lover's Gift?

[MINIATURE.] *Le Petit Momus*. 1834. Paris, Marcilly, 1833.]

£700

Miniature 64mo (28 x 18mm), pp. 64, engraved throughout with 8 full page engravings; original black or dark blue full morocco, gilt, with triple decorated gilt rule to sides, surrounding a gilt flower, spine with gilt stars; preserved in a the original matching morocco slipcase; with manuscript ownership inscription to front free endpaper 'M'elle Sophie' and the note 'ce livre appartient a M'elle Sophie a Marseille to final pastedown.

MINIATURES

With twelve Full Page Engravings

[MINIATURE.] *Le Petit Chasseur*, almanach pour l'année 1809. Paris, Le Fuel, 1808.

£800

Miniature, 64mo (30 x 20mm), pp. 64, with 12 full page engravings; original full red morocco, gilt; sides with decorated gilt rule, central rondel device; slight abrasion to sides, a.e.g.; a charming copy.



A charming mini miniature book with twelve full page engravings. The first part is taken up with songs and poems, to be sung to well known tunes. They have a tenuous link to hunting and shooting with the first one cheekily proclaiming that hares are in luck when the hunters are in love. This is accompanied by a miniature engraving of a hunter with his dog. Another one shows a figure sitting contentedly in front of the fire accompanied by his dog and cat. Also included is a calendar and the note that other almanachs are available.

A charming miniature almanach for 1834, with eight delightful and well executed full page engravings. The text contains a collection of sentimental songs including 'L'Amour Mendiant', 'Les Regrets', 'L'Amour et l'amitie', 'L'Illusion' and 'La Lyre et le Pinceau', 'A une Dame qui Demande un Couplet', accompanied by engravings of young ladies and cupid.

There is apparently an earlier edition in 1826 (Grand-Carteret 184).

A charming almanach, clearly presented as a lover's gift.

Welsh, D.V. *Bib. of miniature books*, 5581; OCLC: Morgan Library, North Texas, The Strong (Rochester), Dutch Royal Library.

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RARE BOOKS

My Own Library

WILLIAMS, Charles. The Zoological Gardens, Regent's Park, (bound with:)

WILLIAMS. The Surrey Zoological Gardens.

(Together with:) MAY, W. The Little Book of British Quadrupeds, (bound with:)

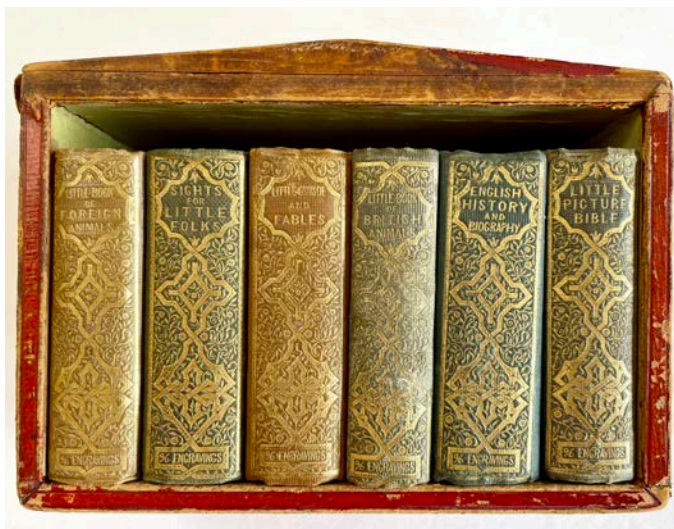
MAY. The Little Book of British Birds.

(Together with:) CHILD, Isabella. The Little Picture Bible, (bound with:) CHILD. The Little Picture Testament.

(Together with:) The Little History of England, (bound with:) Famous Men of Britain. (Together with:) London Sights for Little Folks, (bound with:) Country Walks for Little Folks.

(Together with:) The Little Robinson Crusoe, (bound with:) The Little Esop. London, published by Charles Tilt, [c. 1840]. London, Charles Tilt, [c. 1840]. £1200

Twelve volumes bound in six, 16mo (770 x 600 mm), volumes are uniform in appearance, each has pp. 191 and 48 wood engravings, and a colour litho title-page giving title of both works contained in that volume; very good condition; bookseller's small printed label, 'Grant & Griffith, successors to John Harris ... London' to the paste down in three of the volumes; original gilt and blind embossed publisher's cloth (two red, two blue, one dark green, one light green), pale yellow endpapers; the set in its original red morocco covered wooden bookcase, once titled above 'My Own Library' in gilt, lettering rubbed off but indents of letters still visible, some general rubbing and wear to extremities.



A delightful set of miniature juvenile books in its original box. The works were originally published individually in the mid-1830s, but here are bound up two to a volume and for the first time made available in a collector's box. An 1841 advertisement from Tilt and Bogue's Annual Catalogue advertises 'A neat Case, lettered My Own Library, and containing eight of the HandBooks', which could be purchased for fourteen shillings.

Much information on animals is included in this set. Of particular interest is the volume on London Zoo in Regent's park, and the Surrey Zoological Gardens set up by the Menagerist Edward Cross in 1831. The Williams volume here gives no history of the zoo but does list and illustrated the animals. Further volumes deal with British birds and animals, British History and famous historical figures, information on London and its sights, fables and stories finally the requisite volume of religious instruction.

A charming survival.

Welsh, Miniature Books, 7172 & 13, 4889 & 90, 944, 4453, 2772, 4699, 2053, 2215 & 62, the Little Picture Bible not noted; Bondy, Miniature Books, pp. 66-67.

Panorama Handbill

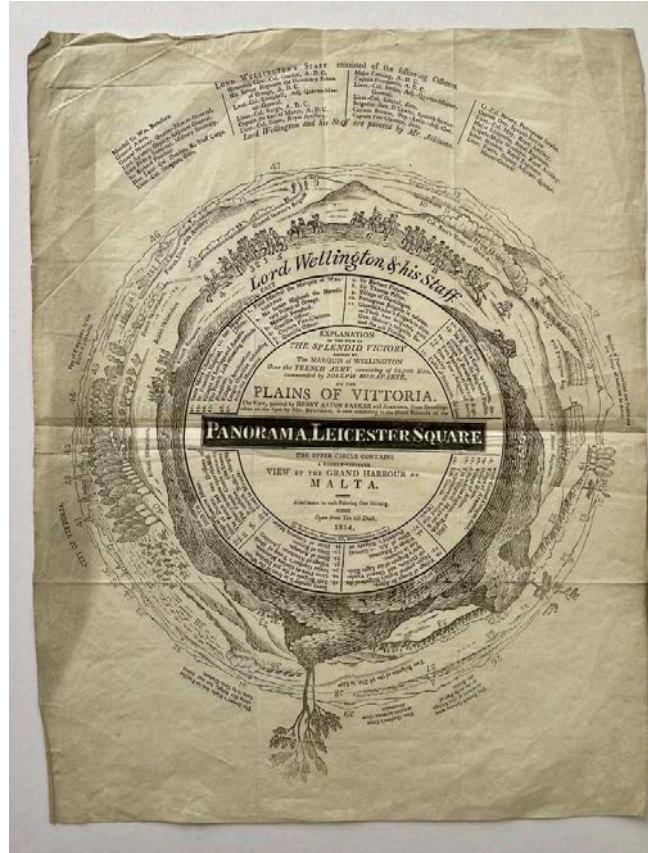
PANORAMA. Lord Wellington, & his Staff. Explanation of the view of the splendid victory gained by the Marquis of Wellington over the French army, consisting of 65,000 men, commanded by Joseph Bonaparte, on the Plains of Vittoria. The view, painted by Henry Aston Barker and assistants, from drawings taken on the spot by Mr. Burford, is now exhibiting in the Great Rotunda of the Panorama, Leicester Square... London, J. Adlard, [1814].

£580

Broadside, (380 x 300 mm), printed on one side only; some dust-soiling to left margin; vertical and horizontal foldmarks; a very good copy.

A splendid circular wood-engraved panoramic view of Wellington's decisive defeat of Joseph Bonaparte's French army on 21 June 1813 in Vittoria, North-Eastern Spain in the Peninsular War.

The engraving is an advertisement for the panorama exhibited at Leicester Square. Panoramas, 'giant 360-degree illusionistic paintings exhibited in specially designed rotundas' were the invention of Robert Barker (1739-1806). He had discovered how to paint a realistic landscape on a circular surface without optical distortion and displayed them in the specially constructed rotunda at Leicester Square and the Strand. His son Henry Aston Barker helped in the operation and took over the business in 1806 in partnership with the artist John Burford, who had been his father's



pupil, and who was an occasional exhibitor at the Royal Academy.

The view was sketched on the spot by the much-travelled Burford himself. A few months later, Barker would enjoy his greatest success with his panorama of Wellington's success at Waterloo. This wood engraving combines advertising the panorama and providing a key to the buildings, battle formations etc. depicted. Above the panorama we find a list of Lord Wellington's staff. An additional attraction advertised by Barker is a View of the Grand harbour of Malta, which was apparently on display at the same time on the upper circle.

The long-lived panorama in Leicester Square became a household name, similar to Madame Tussaud's today, and very successful. This was partly due to the fact that Barker had been the first on the scene, but also because he clearly had an eye on popular topics, such as wartime subjects, as here.

'The panorama aspired not to artistic stance or synthesis, but to an encyclopaedic gaze midway between that of some aeronautic insect and that of a real-estate sales agent.' [RA Potter].

This advertisement was also included in a 12-page publication entitled Description of the view of the battle of Vittoria, and the great victory gained by the Marquis of Wellington over the French army under Joseph Bonaparte, now exhibiting in Henry Aston Barker's Panorama, Leicester Square', published the same year.

See Altick, Shows of London, pp. 128 ff. for information of the Barker Panorama; Rickards, Encyclopedia of Ephemera.

Very Rare Illustrated Baroque Novel

PONA, Francesco. Ormund Das ist, Lieb- und Helden-Gedicht, in welchem des Hoflebens Sitten, Gefahren und seltene begebenheiten eigentlich ab- und ausgebildet werden ... Durch einen Liebhaber der Teutschen Muttersprache in das Teutsche übersetzt (von Johann Helwig). Frankfurt, Joh. David Zunner, 1648. £4500

12mo (120 x 72mm), ll. [22] including engraved title and engraved portrait of dedicatee as part of the pagination, last 2 blank, pp. 289, last blank, with 15 engraved plates, without the instructions to the binder, rarely found bound in; contemporary full vellum, yapp edges, paper label lettered in ink; a tight and crisp copy.

First German translation, very rare, of this baroque novel by the Francesco Pona (1595–1655), an Italian physician, philosopher, Marinist poet and writer. ‘Ormondo’, first published in 1635 to great acclaim, is a heroic novel in seven books, with an English setting.

The central figures are the condottiere Ormondo, who was engaged in a war against Scotland, and his beloved Rosidora. Tournaments, storms, duels, children abandoned in the woods, and the whole topical repertoire of the novelistic narrative are employed. A remarkably modern concept are five insert-stories, which offer an interesting blend of romance and novella traditions. Intricate and full of knightly romanticism, the story is based on actual occurrences, and Spanish, Italian, French, and English backgrounds are introduced, although not



really identified’ (Faber du Faur). The novel essentially concludes with an unresolved plot and the tentative promise of a sequel, which never appeared. The translation of Book VII into Latin, published the same year, is perhaps a final homage to Barclay's Argenis.

The translation was prepared by Johann Helwig (1609-1674), one of the most active members of the Pegnesischer Blumenorden, a literary society founded by G. Ph. Harsdörffer in 1644. At a young age, he accompanied Athanasius Kircher by ship from Marseille to Genoa and then on to Padua, where he studied medicine and obtained

his doctorate. The novel is dedicated to Duke Anton Ulrich von Braunschweig and contains his portrait as well as that of the author.

Goedeke lists only the second edition of 1666, this first edition seems to have been almost entirely lost.

Jantz 1325; Faber du Faur 555, for Italian edition see vinciana 3293; VD17 3:308850Z; Hausmann Nr. 0943; Bircher, A; 166; Goedeke III 112, 58, 1 und Hayn-G. VI 249 only list 2. edition of 1666; Dünnhaupt 528, 22; Worldcat: University of Regina, Brigham Young (apparently microfilm only), and

Printing, Publishing & Type Specimen

Comprehensive History of Printing and Publishing

LESSER, Friedrich Christian. *Typographia Jubilans Das ist: Kurtzgefasste Historie der Buchdruckerey, worinnen von dieser edlen Kunst Ursprunge und Anfänge, Ausbreitung, Verbesserung, Zierrathen, Nutzen wie nicht weniger von der Buchdrucker Eigenschaften und Pflichten, und dann von anderer Verhalten gegen dieselben und deren Kunst-Verwandten kürztlich gehandelt.* Leipzig, Michael Blochberger, 1740. Leipzig, Blochberger 1740.

£450

8vo, pp. [xvi] including subscribers and contents, 412, [27] index, attractive double vignette on title; contemporary panelled sheep, spine in compartments, extremities a little rubbed, one corner repaired and joints rubbed; else fine, with the crossed out manuscript note 'ex donatione.... H. Schlemm' to front free endpaper.

First edition of this comprehensive history of printing and publishing, produced on the occasion of the three hundredth anniversary of the invention of printing. Lesser (1692-1754), a historian and librarian, describes the spread of printing both in Germany and in the rest of Europe, gives the names of the first printers and their main productions. He praises early books for the quality and elegance of production,



good paper, wide margins, and correctness of printing, but maintains that printing in general has gone through many phases of improvements. A special chapter deals with printers' marks and book illustrations of all kinds. Much attention is devoted to the necessary attributes, education and qualities of printers, and on their obligations, both legal and social, to the reading public. Ample bibliographical references make this a useful account of the first three hundred years of printing.

Bigmore & Wyman I, 433; Petzholdt p. 450 recommending the bibliographical information on the history of printing; St. Bride catalogue 20110.

Commonplace Book of a Future Publisher OEHMIGKE (Johann Samuel Ferdinand) *Angenehme Beschaeftigungen in einsamen Abendstunden* von J.S.F Oehmigcke von Berlin. *Commonplace book with manuscript notes and additional engraved portraits.* Frankfurt am Main, 1776- c. 1778.

£3200

Manuscript, 4to (214 x 180mm), pp. [2] 3-78 81-88 91-170, of which 72 pages are blank, often preceding tipped-in printed illustrations, mostly portraits (22 total) and tipped in hand-drawn silhouettes (4 total); also includes 50 smaller pasted-in printed illustrations; top or bottom half cut away from 4 folios and at least 2 folios completely excised (all presumably done by the author, seldom any apparent loss of content); mostly written in a single neat hand (varying numbers of lines per page); occasional elaborate decorative section divisions drawn by hand; final six pages constitute an index

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with alphabet tabs cut into outer margin; bound in pink patterned paper over boards (rebacked; some signs of wear) with green ties (one detached and loosely enclosed); various degrees of browning, foxing, and staining to paper, occasional defects to inserted material (e.g. tears, ink corrosion[?]), a slice to gutter at pp. 81-82, but very well-preserved overall.

A meticulously-assembled commonplace book made during solitary evenings by Johann Samuel Ferdinand Oehmigke (1761-1827), founder of the Oehmigke publishing house and proprietor of a lending library. This illustrated creation belongs to an earlier phase of his career, not long after he moved to Frankfurt-am-Main to become an apprentice bookseller. It provides a fascinating insight into the recreational interests of an eighteenth-century German employed in the book trade, as well as the range of source material available to him.

Perhaps the most striking of the dozens of printed illustrations included in this compilation is an interactive depiction of Frederick the Great (r. 1740-1786), concealed beneath a liftable green Easter egg (before p. 1). Other figures represented include English minister Isaac Watts (1674-1748, after p. 130), Swiss philologist Johann Jakob Breitinger (1701-1776; p. 59), and Jacobus Capitein (1717-1747; before p. 137), a Ghanaian and the first African to become a Protestant minister.

The manuscript elements of this commonplace include much poetry, mostly written in German. A notable exception is the pasted-in French poem disparaging Madame du Barry, the last royal mistress of Louis XV (p. 51). This passage, not in Oehmigke's hand, may have



been copied from *Anecdotes sur Mme la comtesse du Barry* (1776).

Also included are several silhouettes drawn by Oehmigke himself, as confirmed by those that are signed 'Oehmigke f[ecit]' etc. These were clearly designed to evoke engraved images. In two instances, Oehmigke appears to have been directly inspired by a printed book featuring illustrations of theatrical personalities, especially women: the drawings of Madam Henisch (tipped in after p. 48) and Madam Sacco (tipped in after p. 60) bear a striking resemblance to plates VI and X in *Theaterkalender auf das Jahr 1777* (Gotha, Ettinger).

On Oehmigke, see Rudolf Schmidt, *Deutsche Buchhändler, Deutsche Buchdrucker*, volume 4 (Berlin, Weber, 1907), p. 729, accessible online via <http://www.zeno.org/nid/20011437308>. The Kalliope Union Catalogue shows some archival material relating to Johann Samuel Ferdinand Oehmigke in Stadtarchiv Halle (Saale).



Publisher's Dummy:

School Exercise Books

TRADE CATALOGUE. GARNIER, J.
Libraire-Editeur, School Exercise book
wrappers. Three series, Paris, J. Garnier, ca
1860. £450

Three volumes of in all 115 sample wrappers for French school exercise books, printed on colourful paper and illustrated on front and back, each following a theme; the sample wrappers are printed on thin paper, with some wear to edges; a few with the addition of pupil's name.

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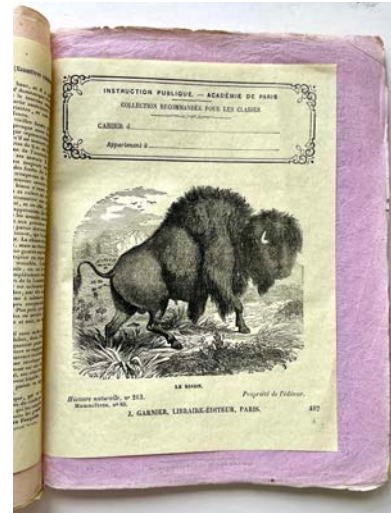
RARE BOOKS

Three volumes of sample wrappers for French school exercise books. The colourful notebooks, part of the 'Collection recommandée pour les classes' are printed on colourful paper, and are illustrated on front and back, each following a theme. This travelling salesman's dummy gives 30 (yellow), 53 (blue) and 32 (pale purple) examples. All stitched together, without the blank pages which they would normally cover.

One series concentrates on animals, with a pictorial illustration to the front, a space for the pupil to write his/her name, and some relevant information about the animal depicted on the back. The other series covers historical events, again with the same arrangement and famous vessels. Occasionally the information on the title engraving would be contained on the inside back wrapper, with the outside back wrapper being used for times tables.

Garnier Booksellers-Publishers was a particularly enterprising concern. They were the first international company specializing in books. The firm existed for much of the 19th and 20th centuries, working mainly with French, Spanish, and Portuguese texts, reaching both European and American readers. They published literature, but predominantly educational works and children's books. Their titles were published in collections in an economic format; i they were as cheap as possible in terms of materials (paper, manner of binding, cover, etc.), and sold at very cheap prices.

See Lucia Granja, Garnier Publishers: from France to the Transatlantic Space.<https://transatlantic-cultures.org/en/catalog/os-editores-garnier-da-franca-ao-espaco-transatlantico>.

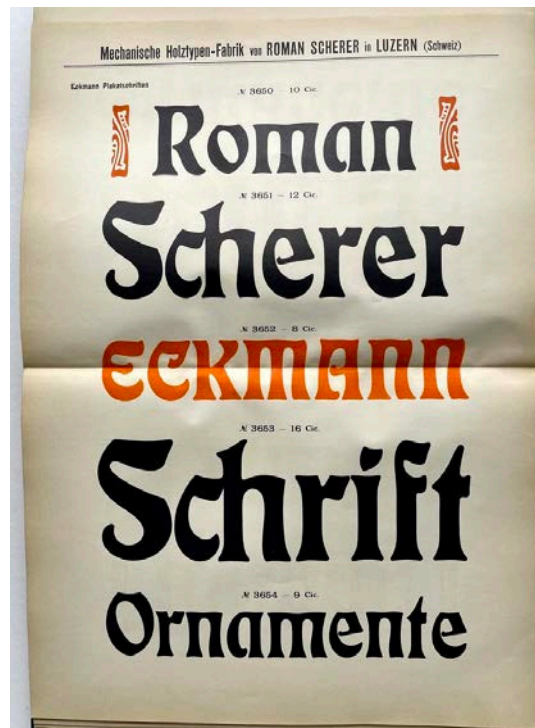


Most Complete Wood Display & Poster Type Specimen

TYPE SPECIMEN. SCHERER, Roman. Sample Book with 226 partly colour printed leaves of all his available wood type letters. Lucerne, Roman Scherer, ca. 1910.

£12000

Large 4to (300x224mm), ll. 226, all double-page openings (295x412mm), some larger format with multiple fold-outs, partly colour-printed, all with Scherer letterhead; contemporary half cloth over dark boards, very well preserved.



The most comprehensive collection of Scherer's type samples, and as such a unique documentation of the designs for wood type, especially poster and display type by its most internationally influential type designer of the 20th century. Wood type became popular during the nineteenth century for making large display typefaces for printing posters, because it was lighter and cheaper than large sizes of metal type.

Roman Scherer(1848-1922) specialised in wood type design and production in 1877. He manufactured letters for letterpress printing using wood from local fruit trees, which were in abundant supply in the Lucerne region. The letters were used in printing processes for posters, headlines and titles. From the beginning he targeted the international market and by 1900 the factory was producing more than 50.000 letters a year. In order to sell to customers in Russia, he produced special Cyrillic type faces. For example the typeface

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used by the Russian newspaper Pravda, is based on a wooden type made by Roman Scherer. But his type faces were much in demand all over the world.

The type specimen also covers various decorative elements, such as borders and vignettes, typographical accessories, such as pointing hands and pictograms and figurative elements. The sample numbers range from the low 3 digits to the high 3000s, and thus presumably cover both very early type designs to later ones. The type specimen is undated, but appears to be more comprehensive than any other recorded, such as the ones held by the Basler Papiermühle and Lucerne Library, and also those recorded in the US, such as at Columbia University, Iowa and Michigan.

Utopian Travel -

Over-Sized Book Marketing

[VERATTI, Bartolomeo.] Un viaggio nella Luna di n.n. Accademico Tassoniano. together with large folding printed broadside advertising the publication. Modena, Tipografia Camerale, 1836. £600

8vo, pp. 19, [1], in the original pale blue wrappers, together with letterpress printed broadside (378 x 498 mm) ; edges a little browned, but fine.

A curious anonymously published satirical fantasy story, a forerunner of science fiction in Italy, accompanied by the original printed broadside advertising the publication.

Written by the jurist and journalist Bartolomeo

Veratti (1809 - 1889), who is best remembered for his contributions to the history of mathematics. Veratti begins with the complaint that a preoccupation with a voyage to the moon has become the talk of the town, similar to the earlier craze for Bosco's prophecies. He discusses Herschel's telescope, which allows a much closer view of the surface of the moon and speculates about life on the moon.

Loosely enclosed is a large folding broadside advertising the publication, with the note 'e chi creder non vuol, vda a vedere', a most unusual survival.

See Riccardo Valla, *La Fantascienza Italiana: 60 Anni di Urania*, p. 14.



Typographic Tour de Force

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. Precede d'une Table de ces memes Vignettes qui fait connoitre sure le champ leur quantite & leur figure, eclaircit sur l'usage qu'on en a fait dans ce Recueil. 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.

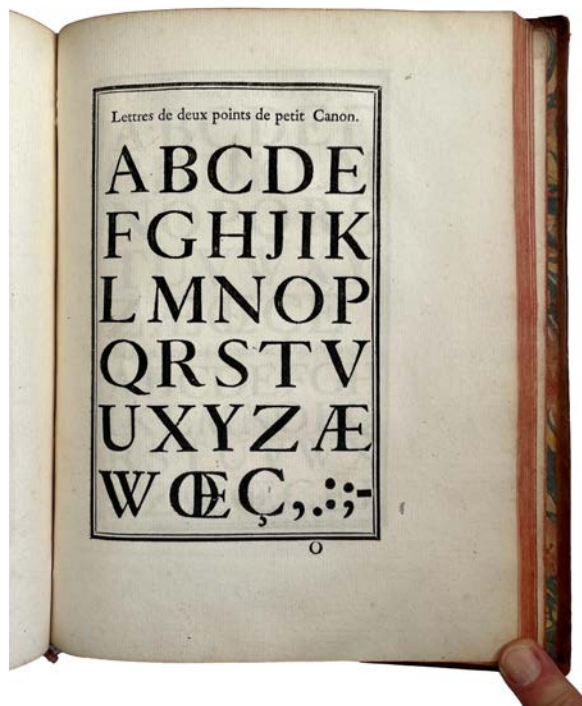
The text and display types included are clearly influenced by those of Fournier and Lamesle, arguably justifying Updike's verdict of 'adroit copyists, and very unscrupulous rivals'.

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.

Publishing Prospectus - Invitation to Subscribe

[PROSPECTUS.] GROUBER DE GROUBENTALL, Honorée. *Theorie Generale de l'administration politique des finances: Dédiée à Monsieur, frère du Roi. Nouvelle édition, en 3 vol. in-8° par souscription. Avec approbation et privilège du Roi. Prospectus. Paris, P. de Lormel, [1789].* £420



8vo, pp. 8; uncut, unbound, folded as issued; a very nice copy.

A most interesting prospectus for the projected third volume of *Theorie Generale de l'Administration politique des Finances* by Grouber de Groubentall, which was never published. The first two volumes had been published in 1788.

The prospectus, 8 pages, shows the procedure of publishing at the very end of the censorship regime, and this work was clearly one of the last works to follow this process which disappeared from July 14

1789. A clear outline of the prospective publication is given, together with subscription details and price. The prospectus also includes an interesting though somewhat ambiguous commentary by Cerutti, who might have been the censor of the work.

Mrc Ferdinand Grouber de Groubentall (1739-1815), was a French jurist and lawyer. Anticlerical in principle, he wrote on political economy and finance was a reformer in a century of reforms and a rationalist in a century of philosophers and encyclopedists.

POPULAR PIETY & DEVOTION

Pink Vellum Peasant 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

Susanne Schulz-Falster

RARE BOOKS

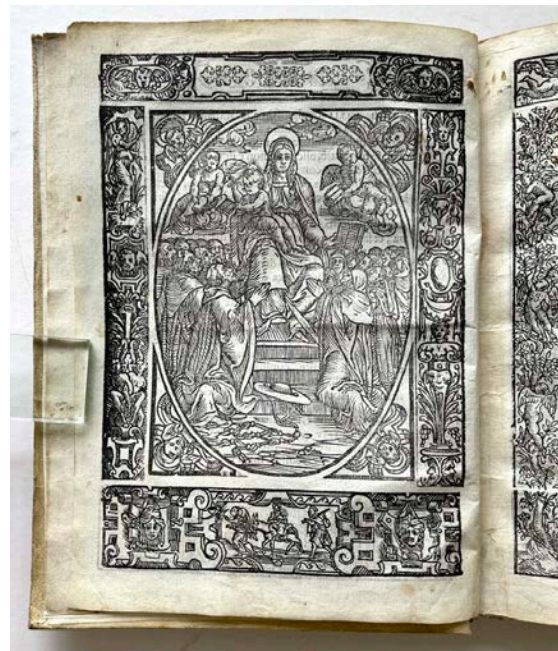
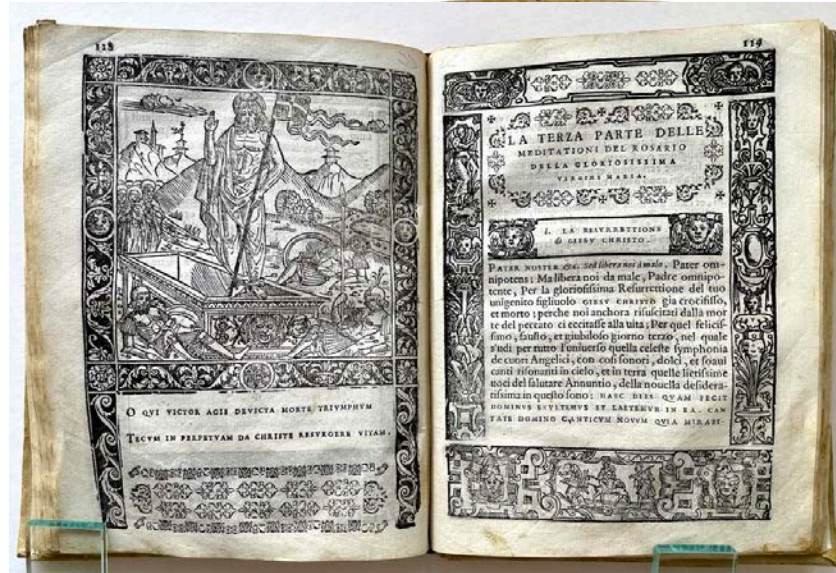
with rich floral and ornamental gilding, around central panel with the inscription 'Jesus'; a.e.g.; extremities a little rubbed, and most of the gilding worn off, one clasp, lacking second clasp.

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.

Marian Devotion

SCALVO, Bartholomeo. Le Meditazioni del Rosario della gloriosissima Maria Vergine. Nelle quali si contengono li piu segnalati mysterij della vita d'essa Beatissima Madre, et del suo unigenito Figliuolo Giesu Christo; della acerbissima passione della gloriosa Resurrettione, et Ascensione sua in cielo; con altre contemplazioni consolatorie d'ogni anima christiana. Milan, Pacifico Pontio, 1569. £5500

4to, (205 x 150mm), pp [viii], 172, [4], title within four-block woodcut border containing in all 9 Biblical scenes; three full-page woodcuts surrounded



by woodblock border; text set within woodcut ornamental and figurative four-block border (alternating four series for the top and side blocks and five for the lower blocks; nearly every page with a woodcut or typographic ornamental cartouche for chapter headings (six distinct sets); type ornaments and fleurons; title page a little stained and repaired in gutter margin, three further leaves strengthened in gutter margin; re-cased in contemporary vellum over boards, a little creased, endpapers renewed.

First edition in Italian of this stunningly illustrated guide to meditation during the Rosary as part of Catholic spirituality. Bartolomeo Scalvo's *Meditazioni del Rosario della Gloriosa Maria Vergine* (i.e. *Meditations on the Rosary of the Glorious Virgin Mary*) was printed in 1569 for the rosary confraternity of Milan and supplied an individual meditation to accompany each bead or prayer. Pacifico da Ponte, the official printer to the Archbishopric in Milan had issued a Latin edition with the same woodcut illustrations a month earlier, but with a different dedicatee. Both editions of this Marian text came to be used in Borromeo's (ordained just a few years earlier) Counter-Reformation program.

The work presents a high-point of book production in its elaborate use of a number of woodcut borders, which incorporate scenes for the life of the Virgin, figures or saints etc., but also typographic elements. The three large woodcuts, introducing each of the three parts, show the Virgin and Child enthroned (opposite p. 1), the Crucifixion (p. 56), and the Resurrection (p. 118). Rava, in his supplement to Sander, comments on the two remarkable woodcuts, unknown outside Scalvo's rosary

book, and maintains they were almost certainly printed from blocks dating to the very beginning of the 16th century. Rava remarks that 'above all the woodcut of the Resurrection belongs to the best period of Lombard woodcuts'.

WorldCat: Newbery, possibly New York Public Library, BL, outside of Italy; CNCE 53865; Rava, *Supplément à Max Sander, Le livre à figures italien* (1969) 4342; Cf. P. Kristeller, *Die lombardische Graphik der Renaissance* (1913), pp. 48-57. Cf. E. Ardisino, "Literary and Visual Forms of a Domestic Devotion: The Rosary in Renaissance Italy," *Domestic Devotions in Early Modern Italy* (Brill, 2018), pp. 342-371.

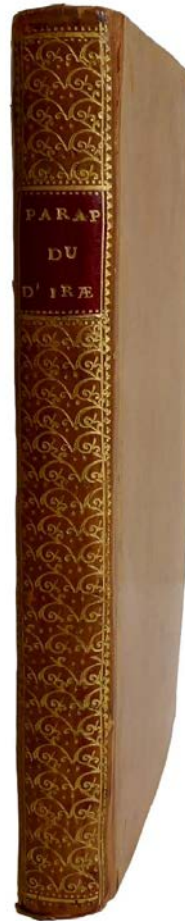
Judgement Day

[COCHIN, Jean-Denis.] *Paraphrase de la prose Dies irae ou Sentiments d'un pecheur qui desire travailler sincerement a sa conversion*. Paris, G. Desprez, 1782.

£600

8vo, pp. 210, [2] approbation and privileges; title within decorative border; finely bound in contemporary full polished calf, sides with triple gilt rule, and fleurons in corner, spine decoratively gilt, gilt-lettered spine label; a very attractive copy.

An attractive copy of this devotional treatise about the Dies irae, by the French priest and philanthropist Jean-Denis Cochin (1726-1783). As Cochin attests, there are few prayers of which the Church has more frequent use than Dies irae. Day of Wrath in Ecclesiastical Latin, the verse is a Medieval Latin poem, best known from its use in the Requiem (Mass for the Dead



or Funeral Mass), and in Anglican Communion service books. It describes the Last Judgement, with trumpets summoning souls before the throne of God, where the saved will be delivered and the unsaved cast into eternal flames. It dates from at least the thirteenth century, though it is possible that it is much older.

Cochin considers its importance to the recently bereaved, as a meditation on the passage of the soul to the afterlife. Cochin advocated an active ministry, and here he uses the extended Christian metaphor of fishing as a guide to his work. He is best known for his philanthropic acts; he founded in 1780 the hospice of Saint-Jacques du Haut Pas, in the rue du Faubourg Saint-Jacques. In 1801 the General Council of the Paris hospitals renamed it Hôpital Cochin, after its founder, and it remains a large institution today. A second edition was published the same year.

OCLC: Bibliotheque Nationale, second edition at Bowdoin College, Lyon and Birmingham.

Twelve 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;

Susanne Schulz-Falster

RARE BOOKS

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 Phillippe 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.



Emblematic ABC

BETTI, Giovanni Battista. *A Dilettanti delle Bell' Arti*. [Florence, Pagni da Orsan Michele], 1785. £3500

Oblong 4to, (215 x 277 mm), 25 unnumbered, copper engraved plates, title a little dust-soiled and with faint stain to outer margin, else clean and crisp; apparently earlier stab-stitched in left-hand margin, with stab holes visible; preserved as individual prints in a custom-made box.

Second edition (first 1779) of this finely engraved emblematic ABC. The delicately executed full-page engravings represent a single letter of the alphabet. Each letter is placed within an allegorical or mythological scene, ornately designed and highly inventive. It is a work 'rare and distinctive for the range of its subjects' (DBI) and draws heavily on the imagery of pastoral Greece. The subject and letter of each plate are listed on the title page similar to a table of contents⁴.

'The mixture of the serious and comic, the contrast of the Olympian figures with the playful animals and putti, invest the alphabet with a mock-heroic mood. It combines the grandiose and the frivolous in a very eighteenth century manner to please the taste of the dilettanti to whom it is dedicated' (E. M. Garvey, Introduction to the 1969 facsimile published by Harvard).

Giovanni Battista Betti was born in Florence and worked as an engraver in both Florence and Rome between 1754 and 1777.

Benezit I, p. 633; Berlin Kat. 5300; Bonacini 201; Le Blanc I, p. 327.

Susanne Schulz-Falster
RARE BOOKS

