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RARE BOOKS

CHILDREN'S BOOKS & GAMES



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ABC Primer - Illustrated

ABC [ANON.] Teutsches Namen- oder Lehrbüchl Der Lieben Jugend zum Besten auf solche Art eingerichtet, dass hierdurch im ersten Teil sie zum richtigen Grund des Buchstabiren, oder Sylben-theilen recht aussprechen, und lesen: Im anderte aber zur Rechtschreib- und Wörterforschung angewiesen werden kan. Vienna, Maria Eva Schilgin, Ni. Oest. Landschafts Buchdruckerin... und zu finden bei Ferdinand Nickel. [n.d.] before 1740.

£2200

8vo, pp. [44], and two full page woodcuts, used as front and end pastedown, title and text within typographic border, and 25 small woodcuts in the text; a little browned, due to paper stock, small worm hole to front paste-down and first leaf; contemporary wooden boards, sprinkled paper spine, a little rubbed and with some splits; but holding firm.

A charming and very unusual children's ABC primer, introducing the alphabet, vowels and consonants, syllables, etc., printed using various letterforms, from black letter, to decorative initials, and roman letter. Detailed chapters are concerned with similar letters, which might lead to confusion and spelling mistakes, such as 'p' and 'b', 'd' and 't', and also sections on dialect usage and written 'high German'. 'Seits all da' as opposed the correct 'Seit Ihr alle da'. The little volume concludes with a number of prayers. The two full page woodcuts show religious imagery.

This primer was first published in 1715 by



Friedrich Hoss, then the woman printer Maria Eva Schilg(en) was granted the exclusive licence. The illustrations were clearly copies of the original ones; the first full page woodcut is a recut of the one in Hoss' edition, whereas the second full page one shows a different religious scene. Maria Eva Schilgen ran a highly successful printing operation in Vienna, she had taken over from her late husband Johann Baptist Schilgin, and later was appointed university printer.

Teisler, *Fibel-Findbuch*, 116.1; Anton Durstmüller, *500 Jahre Druck in Oesterreich*, I, 232-233;

Worldcat: Braunschweig; Princeton has the edition printed by Hoss, but lacking ll. 2, B2 verso and B3 recto.



Physical Education for Children
AMAR DURIVIER, Jean Augustin and Louis Francois JAUFFRET. *La Gymnastique de la Jeunesse, ou Traité des Jeux d'Exercice, considérés sous le rapport de leur utilité physique et morale.... Ouvrage orné de 30 Gravures.* Paris, A.G. Debray, An XI (1803). £1000

8vo, pp. 64, 59-289, [1] publisher's advertisement, with thirty finely engraved plates of children's exercises; front free endpaper pasted inside board, resulting in some damage to gutter margin of half title; else very clean and crisp; contemporary full marbled calf, flat spine with Empire style gilt decoration in compartments, gilt-lettered spine label; with bookplate of J.M.A. Bernigaud de Granges to final endpaper.

First edition of the first French book on gymnastics and physical exercises for the young. In the first part the authors stress the importance of exercise for the development of the child. In the second they describe all the forms of exercise and games, both ancient and modern, and point out the relevant benefits for the young. The individual games and exercises are analysed according to their benefits, whether they provide training of strength, agility or grace. The finely engraved plates of children's exercises cover a mix of exercises for fitness and endurance and those that are just fun and diversion. Included are Hide and seek, High jump and pole vaulting, Hop scotch, 'Cheval fondu' (a point-scoring hybrid of piggy back and tag), Les barres (similar to tag), Blind-mans bluff (2 plates), Wrestling, Different swimming strokes (mock naval battle in background), Archery and diabolo, Le ballon – a popular Italian game similar to squash but with more players and a larger ball, Palm tennis, Shuffleboard, Bowles, Ten-pin bowling, Billiards, Kite flying, Spinning top, Rope climbing and swinging, Walking on balance bars, Swings, Stilt-walking and acrobatics, Skating, Skipping-rope, Cartwheeling and tumbling, Horse-riding, Roundabout/carousel,



Dancing, Fencing. The plates are clearly inspired by the illustrations used in GutsMuths' *Gymnastik für die Jugend*, the founding text for modern physical education.

The emphasis on physical education in addition to or as a complement to academic education had started in Germany in the late 18th century, first with Basedow and then, more importantly With GutsMuths, generally regarded as the 'grandfather of modern gymnastics, whose *Gymnastik für die Jugend* (1793; *Gymnastics for Youth*)

enjoyed a wide circulation. This renewal of physical culture came an emphasis on such activities as wrestling, running, riding, fencing, vaulting, and dancing.

Gumuchian 331-2 'Édition de ce curieux ouvrage, le premier traité élémentaire de gymnastique à l'usage des enfants'; Huguet, *Les Livres pour l'Enfance et la Jeunesse de Gutenberg à Guizot*, 16; not in *Kinetic Jottings*, not in *Children's World of Learning*.

Precocious Child on Scripture and Faith

[ANON.] *L'Enfant sage à trois ans, contenant les demandes que lui fit l'Empereur Adrien et les réponses de l'Enfant Caen*, P. Chalopin, n.d. [ca 1760].
£300

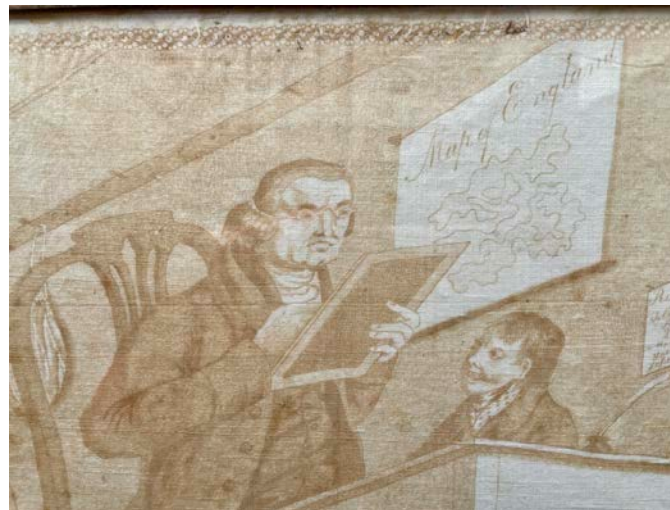
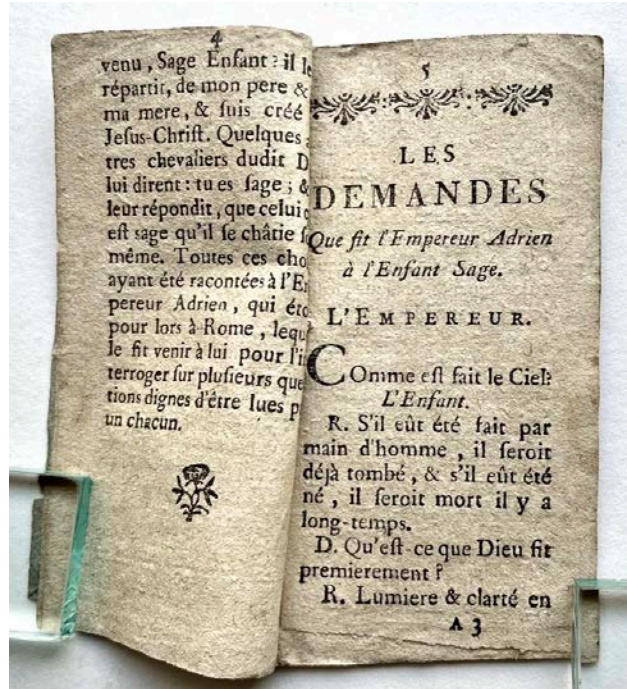
24mo (110 x 58mm), pp. 23, [1] blank, title vignette, title shaved at head; stitched as issued in blue wrappers, wrappers a little worn and creased.

A charming little volume of questions and answers between a precocious three year old and emperor Adrian. The questions cover questions of scripture and faith. For example, when asked how heaven was made, the child answers: If it had been made by human hands, it would have already fallen, and if it had been born, it would have died a long time ago.

'What hope do merchants have? Not much, because what they acquire often comes to them by fraud and deceit? Whereas farmers of the earth have a better fate: 'Most of them will be saved, for they live on their simple earnings, and God's people live on their work'

The Chalopins were a Caen based printing dynasty who specialised in chapbooks, almanacs, and religious texts and supplied the hawkers with chapbooks. Most of their publications were published undated, but can be identified by the ornaments used. (Normandy Book trades 1700 - 1789, Exeter Working Papers in Book History.

Gumuchian 2409; Helot, R., *Bibliothèque blue en Normandie* 76; Worldcat: Morgan Library, Bibl. Sainte-Genevieve; there also was an edition printed at Troyes, which is more common.



Copper Engraving Printed on Linen

[ARITHMETIC - JUVENILE.]
Multiplication table on Linen, with school scene. n.p., England, ca 1790.
£2800

Framed copperplate engraving printed in sepia on fine linen (400 x 520 mm), wooden frame: (575 x 460 mm), glazed; in fine condition, albeit presumably faded.

A charming and very unusual copperplate engraving of a slightly tongue-in-cheek schoolroom scene. The put-upon teacher sits at his desk correcting a pupil's work. Around him are numerous pairs of students mostly working diligently, either reading or writing, one is presenting his work to the teacher.

The bottom quarter of the engraving are taken up by tables of multiplication, division, and a pence table, for converting pence into shillings or pounds. It is unclear whether this printed handkerchief was meant to be displayed in the classroom or was used as a teaching aid.

Printed handkerchiefs became very wide spread in England in the seventeenth century with the growing fashion for snuff-taking. At this point pictorial or commemorative handkerchiefs were introduced. They tended to be rather larger than modern handkerchiefs, indeed headscarf size and often recorded major events, such as war, travel, politics, royal occasions, scandals and famous people. Not many pre-1800 examples have survived, because the second half of the 18th century coincided with the peak of the fashion for snuff taking.

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



In this field English and especially London plate printers did not seem to have been faced with much competition from Europe, there is little evidence of foreign printed handkerchiefs being imported. What is rather curious is the subject of the present handkerchief, with its educational intention.

See Mary Schoeser, *Printed Handkerchiefs*, 1988.



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 contents.

'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.

Teaching Drawing, Art & History

BILLEK, Leopold. Sammlung
verschiedener Zeichenskizzen [!].
Zusammengetragen und gezeichnet von
Leopold Billek, Privatzeichenlehrer in
Teltsch. [?Teltsch], ca. 1840s. £3500

4to, ff. 315; c. 600 illustrations on recto;
contemporary full mottled calf, spine gilt in
compartments, blue pastepaper endpapers, red
edges; a little rubbed with bumped corners, spine
label missing.



Extraordinarily diverse and very attractive album of drawings by the Czech artist Leopold Billek (fl.1820s), clearly put together for educational purposes. Some of the drawings show signs of having been enhance to make them more suitable for tracing.

Billek's eclectic drawings include works on botany, zoology, human anatomy, palaeontology, engineering, mechanics, history, religion, heraldry, classical mythology and the fine arts. The first illustrations are portraits of noteworthy individuals, including

figures as diverse as Lord Byron, Anne Boleyn, Homer, Petrarch, and Martin Luther. There are often several illustrations per page, including studies of animals (including a two-headed two-tailed cow), architectural details including the interiors and exteriors of various domes and cupolas, statuary, people in costume, and vehicles. The animal illustrations in particular are fascinating, as they include quite exotic species such as orangutans and tarantulas. Of all these, he is proven especially accomplished at ornithological illustrations; many of his drawings of birds are unique in the context of the album, being delicately and beautifully

coloured by hand. Sources of his imagery include the *Pfennigmagazin*, Bertuch, Schinz' *Naturgeschichte*, Bloch and Ridinger for the hunting scenes.

Billek hailed from Telc, a town of medieval origins on the crossroads of busy merchant routes between Bohemia, Moravia and Austria. Key cultural influences in the wider area were the courtly culture of the royal Habsburg seat in Prague; the Italian Renaissance—brought by Italian artists and stonemasons from northern Italy; Gothic period architecture and medieval castles; and local folk art and crafts. Billek's work seems to combine all these elements with what has been called a 'rustic individualism', epitomising the intellectual melting pot of Bohemia-Moravia.

He was evidently well-connected in the regional art world; he published various copperplate engravings in collaboration with the Austrian art dealer and publisher Joseph Eder (1760–1835). He also produced engravings after drawings by the German animal and hunting artist Joseph Georg Wintter (1751–1789). Parallels can also be seen between Billek's characterful figures and those of fellow Bohemian artist Georg Emanuel Opiz (1775–1841).



Educational Tool - Arithmetic Mechanised
CHARIER, père. *Le Grand Disque Chiffré. Nouvelle Méthode. Pour apprendre aux enfants les quatre premières règles de l'arithmétique.* La Fleche, Charier-Beaulay, ca 1860, or 1890s. £2500

385 x 385 mm, 2 octagonal printed disks of printed cardboard connected with centrally placed pin allowing rotation and a small wooden handle to allow rotating the disk; the illustrated upper red disk is dissected with small 'windows' allowing numbers to be seen; the upper disk shows four charming scenes of two or three children engaged in arithmetic exercises, the central part of the disk indicates various mathematical transactions: addition, subtraction, multiplication, and division; the verso shows the rules of this mathematical aid, printed in double columns; extremities a little scuffed, but in very good state of preservation, remains of sticker to verso.

Late 19th century educational tool for teaching children the basic rules of arithmetic, devised by Father Charier, former student of the *École Supérieure et Industrielle de la ville de Metz*.

It is essentially a simple rotating table for finding values for addition, subtraction, multiplication and division of a small range of numbers. The table is composed of 2 octagonal pieces of cardboard that rotate around a central brass fastener; a wooden knob is attached to the outer board.

The operation of this mathematical tool is simple, the large cut-out window corresponds to the type of calculation to be performed and displays numbers from 1 to 10. Above each

window is a printed bar of numbers, again from 1 to 10. If the number displayed in the large window is aligned with one of the numbers in the bar, the result will appear in the small cut-out window at the top.

Dating from the record of the Musée Nationale de l'Education; Yale dates it 1897. Worldcat: Yale; Musée Nationale de l'Education.

Watercolour Manual with Hand-Coloured Samples of Colour

[COX, David.] A Series of progressive lessons intended to elucidate the art of painting in water colours. London, T. Clay, 1811. £1250

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

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

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

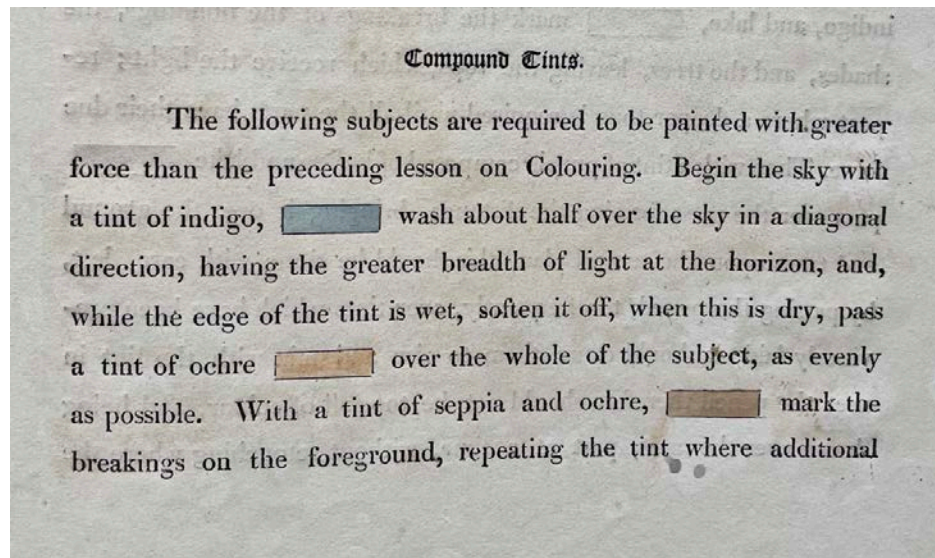


The author provides a detailed course of painting in watercolours, with information on equipment, perspective, technique and the colouring with simple and compound tints. 'The plates show five views treated progressively and it is probably the earliest drawing book to show hand-coloured samples of colour in the text' (Yale Center for British Art). His work is clearly intended for the amateur artist and reflects his practice as an art teacher.

'The obituary in the Birmingham Daily Post of 8 June was the first of many which hailed Cox as 'the contemporary of Turner and Girtin, and one of that small band of artists who have made the English school of water-colour painters the finest in the world'. As the century progressed, his name was commonly linked with those of Turner and Constable, the popularity of his work being reflected in prices achieved on the art market'. (ODNB).

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

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



Family Picture Book for a Comtesse
[DELECEY DE CHANGEY, Françoise Marie Gabrielle.] Picture book. A hand-made picture book for the future Comtesse d'Esclaibes d'Hust. ca 1800.
£2500

12mo, (185 x 130mm), ll. [42], on strong paper, with collage, ink, etc.; later inscription in ink to front paste-down reading 'Fait par la Baronne de Chalancey née Delecey pour sa fille Clémence devenu Ctesse d'Esclaibes d'Hust'.

A rare and charming handmade picture book or imagier from the early 19th century, consisting of 42 mounted engraved prints, glazed, some coloured and captioned in brown ink.

A later handwritten note (20th century) in blue ink on the upper flyleaf reads: 'Fait par la Baronne de Chalancey née Delecey pour sa fille Clémence devenu Ctesse d'Esclaibes d'Hust'.

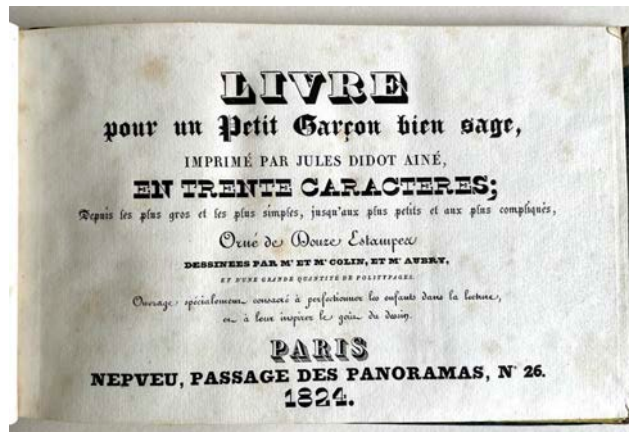
Françoise Delecey de Changey (1769-1846) married Jean-François Bichet de Chalancey, Lord of Vesvres and Vaillant and owner of Château de Chalancey, in 1791. The couple had a daughter, Clémence (1797-1866), who married Louis-Auguste-Marcel d'Esclaibes d'Hust in 1818.

In the late 18th and early 19th century, printers offered broadsides of images to be cut out and coloured. Here, the author has adapted these illustrations to include shared references and autobiographical elements ('the flower pots for Mama Delecey', 'Louis's beautiful horse', or 'Raoul and Sostherine, would you like to go for a walk?'... in this last image, Sostherine's face



and bust are drawn in ink). Playing on differences in scale, she sometimes juxtaposed two engravings for comic effect ('la géante et les nains', 'qu'elles [sic] grosses pommes!')

Lacking the first page, possibly because of a 'wrong start'. The verso of some of the leaves show some pencil scribbles, perhaps by little Clémence who tried her hand at illustrating.



Type Specimen & Children's Book
DIDOT, Jules. Livre pour un petit Garçon bien sage, imprimé par Jules Didot aîné, en trente caractères; depuis les plus gros et les plus simples, jusqu'aux plus petits et aux plus compliqués. Orné de douze estampes dessinées par Mr e Me Colin, et Mr Aubry, et d'une grande quantité de politypages. Ouvrage spécialement



consacré à perfectionner les enfant dans la lecture, et à leur inspirer le goût du dessin. Paris, Nepveu, passage des Panoramas, 1824. £6500

Oblong 12mo, (115 x 185 mm), ll. [3] half-title, title and avis, pp. [1], 1-79, with 12 lithograph plates by Colin and Aubry outside of pagination and numerous decorative devices throughout; contemporary calf-backed marbled paper boards, vellum corners, flat spine decorated in gilt, small worm trace to spine; extremities a little rubbed; but a good copy.

Very rare first and only edition of this testimony to the typographic genius of the little known member of the Didot family, Jules Didot's children's book to help children learn to read. It was published in two basically identical versions under the title *Livre pour un petit garçon bien sage* and *Livre pour une petite fille bien sage*, both printed by Nepveu in Paris. Didot never published a formal type specimen book, but here he basically incorporates all his

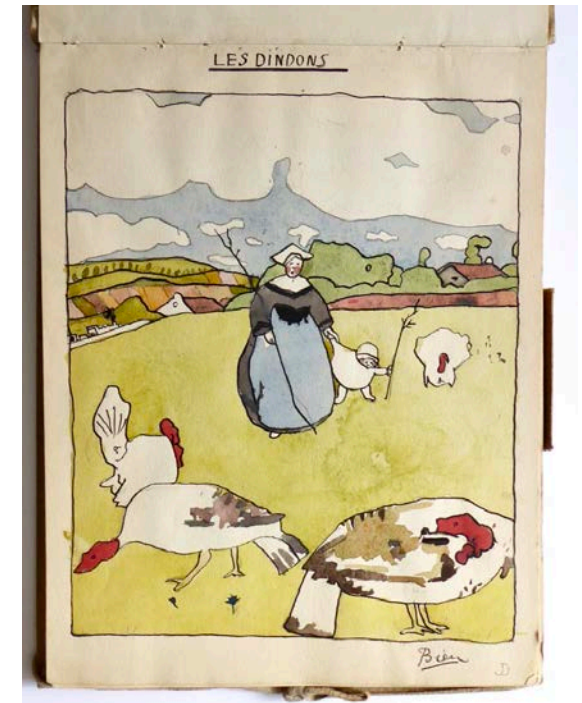
innovative designs. From roman, italic, gothic, capitals, thin and bold faces, all are included in his charming pedagogical work, and demonstrate how they can be utilised.

Jules Didot (1794 - 1871) was the son of Pierre Didot. He is famous for his invention of round-edged initials, to take the place of the sharp-edged ones. In 1817, he took over his father's foundry and ran it until 1825. In 1824, he published two identical books, to help children read. In 1825 he took his printing plant to Brussels and founded the Royal Printing House there.

After a few years in Brussels, he returned to Paris and published many books and developed several typefaces, which were shown in *Spécimen de la nouvelle fonderie de Jules Didot l'ainé* (1842, imp. Bethune et Plon, Paris).

Jammes, *Collection de Spécimens de Caractères*, 77; Worldcat: Bibliothèque Nationale.

Drawing Lessons for a Young Pupil
DUVILLARD, Jean. Album with colourful juvenile drawings of the later architect. Mulhouse, 1905 - 1907. £650



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).

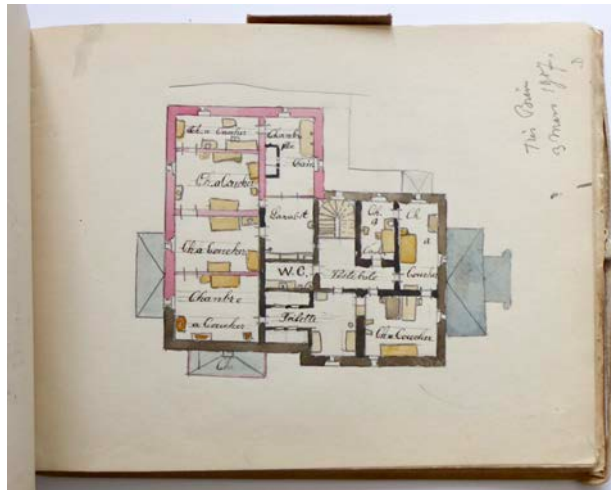
A fine drawing sketchbook of Jean Duvillard, third son of the well-known architect Ernest

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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.).



German Romantic Poems for Children with Blackboard Illustrations
[ENGELMANN, Eduard.] Schiefertafel-Bilder zu deutschen Kinderliedern nach v. Arnim, Brentano und Simrock. Leipzig, Romberg 1851. £1800

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; Worldcat: Princeton, Berlin, Weimar, Frankfurt.

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

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

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

Clockwise from the top, the arches are



numbered 2, 7, 5, 4, 10, 2, 8, 3, 6, 9, 2, 11, while the central circle is numbered 12. The numbers thus represent all chances upon double dice, with double 1 appearing three times. The rules give pay or take instructions for the various throws. The rules of the game are printed below. One participant is the 'banker', who organises the game and takes the pawns from all participants, and arranges for the money to be distributed. The players throw dice and move along according to their results.

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

See Plock, Philippa and Adrian Seville, "The Rothschild Collection of printed board games at Waddesdon Manor", in XIIIth Board Game Studies Colloquium, Paris, 14-17 April 2010; Buijnsters, P.J., Papertoys. Speelprenten en papieren speelgoed in Nederland (1640-1920). Waanders Uitgevers-Zwolle, 2005.



Bell & Hammer - A Gambling Game

[GAME.] *Gioco della Campagna e del Martello*, five hand-coloured cards, with Remondini border and verso with Remondini design. n.p. ca 1800.

£750

Five cards 216 x 176mm, with pen and wash illustrations, Remondini paper border and verso with Remondini pattern, floral bouquet surrounding a butterfly and one surrounding a ruin; preserved in a marbled paper slipcase, corners chipped.

A handmade version of a popular early nineteenth-century card game.

The game consists of five carefully rendered watercolour sketches on heavy cardboard backed with Remondini paper. These depict a bell, a hammer, a bell and hammer, a (rather grand) tavern or house and a finely drawn and cut-out rose.

Between five and twenty players could participate in this game, which required counters, a shaker, and eight special dice, on which most faces depicted the usual dots, but where one showed a bell and a hammer. Normal dice could be used where the number 6 was known as the 'campagna e martello'.

This is an Italian version – presumably copied for the use of one particular family - of a game which was first produced in German in around 1800. Known as *Glocke und Hammer* or *Schimmel*, it was supposedly invented in 1800 by the Viennese publisher and art dealer, Heinrich Friedrich Müller (1779-1848). It became widely popular in the early nineteenth



century, particularly amongst the Jewish community, and was first published in Britain in 1816. The game maker Spears published it continuously from the 1890s until the end of World War II.

The cards are a fine example of the use of Remondini paper, the highly successful paper produced in Bassano de Grappa. See Wolfe, Richard, 'Marbled Paper: its History, Techniques, and Patterns: with Special Reference to the Relationship of Marbling to Bookbinding in Europe and the Western World', University of Pennsylvania Press, 1990; Tanya Schmoller, Tanya, 'Remondini and Rizzi: a chapter in Italian decorated paper history', Oak Knoll Books, 1990. and Mario Infelise, *I Romondini, Stampa e Industria nel Veneto del Settecento*, Ghidina & Tassotti Editoria, p. 176.

See: Helmut Schwarz, *Games we play: History of J.W. Spear & Sons* (Ware, 1997).

Miniature Question Cards

GAME. ANON. [Riddles and Divination. A game.] [n.p., ? Venice, n.p. ca 1790s.]

£1200

Card game, 52 cards (58 x 38mm), recto: 1 - 3 lines of printed text, with fleurons above and below, verso: typographic ornaments printed in red; preserved in a custom-made pattern paper slipcase, edges a little worn; cards in very good condition.

A charming game of riddles and divination in the form of questions and answers. The questions seem to be in two groups, possibly a male and female perspective. The 'male' ones pose introductory or vaguely suggestive



questions, such as 'does she enjoy being in my arms?', or 'has she every enjoyed happy nights?'. The 'female' ones are slightly teasing.

The cards are to be used to initiate conversation, revealing mutual vulnerability and a willingness to engage in of verbal improvisation. the cards allow the participants to pose questions they might otherwise not have dared utter and thus increase the feeling of connection and friendship.

Metamorphosis Game

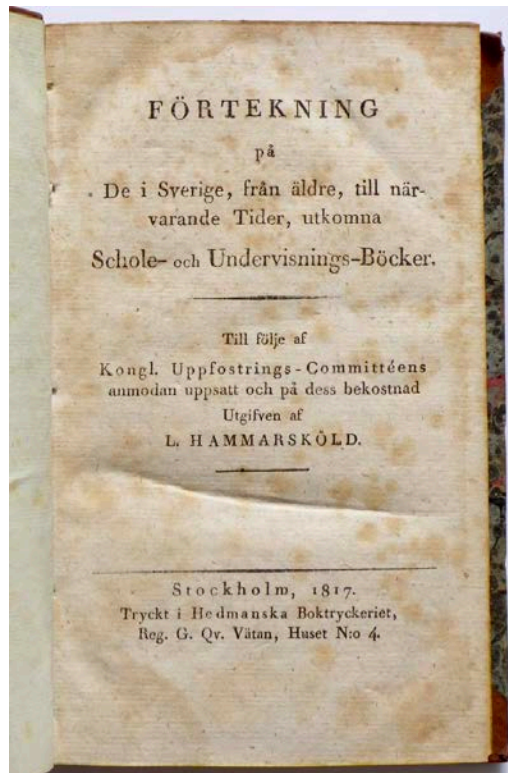
GAME: HATS AND BONNETS.] An original watercolour set of cards with 25 cut-out hats and bonnets and a watercolour portrait of a young lady. England, ca 1820. £4500

A set of 26 cards in all, comprising one original watercolour painting of a young lady, in an oval background, painted on thick card (115 x 86 mm), and 25 cut-out original watercolour designs of hats and bonnets painted on thick paper (of varying sizes but approximately 120 x 90 mm, two cards slightly smaller at 110 x 85 mm and two cards clipped on each corner), the paintings executed in watercolour in a selection of bright and more muted colours, the portrait slightly stained and browned on the margin around the oval painting, the cut-out cards are lightly worn and have evidently been used, showing signs of wear and some light staining, one card is lightly stained with what appears to have been a spillage, possibly tea, and one card lacks a tiny part of a 'ribbon' and its right hand bow, a few imperceptible tears, restored on the verso, the cards preserved in a modern cream cloth box with marbled paper interior and a ribbon tie.



A beautifully hand-painted watercolour portrait of a young lady with an accompanying set of 25 cards showing a variety of hats and bonnets. Each of the hats has been carefully cut out around the face so that it can be placed over the portrait in to show the young lady modelling the selection of garments. The paintings have been skilfully executed and include both simple designs and more complex and colourful ones with meticulous detail. The hair of the young lady in the portrait has been carefully included in some of the head dresses so that there is a continuity between the revealed face and the superimposed card, with hair and ribbons in some cases cascading together around the young lady's neck. Hats and bonnets from many eras of English history are included, as well as representing different levels of society, so that the young lady of the portrait has many and varied roles to play. This is a beautiful example of a fun educational toy, presumably both created and used by a young lady, perhaps with her sisters and friends. Despite its few faults, this is a wonderful survival.

This charming production is very reminiscent of the Metamorphosis game with paper overlays described in the Getty's Devices of Wonder exhibition (2001), and indirectly influenced by the general interest in the 'science' of physiognomy, as proposed by Lavater. It is part of a general development in the nineteenth century when the middle classes gained both leisure time and disposable income, and ready-made kits for didactic home entertainment appeared on the market, together with more elaborate private productions, such as this one.



Swedish Books on Education

HAMMARSKÖLD, Lorenzo. Förteknin
på de i Sverige, från äldre, till närvarande
tider, utkomna schole- och undervisnings-
böcker. Till följe af kongl. uppfostrings-
committéens anmodan uppsatt och på
dess bekostnad utgifven af L.
Hammarsköld. Stockholm, Hedmanska,
1817. £750

8vo, pp. xxiv, 298, [2]; faint dampstain at head and tail throughout (extending into the text at foot but lighter than at head where it remains in the margin), and some foxing, due to paper stock; contemporary half calf and marbled boards, spine ruled in gilt and with gilt-lettered spine label; with bookplate of the Swedish writer L. F. Rääf to front pastedown.

First edition of the first bibliography of Swedish educational books, and still regarded as a standard work. Included are books on didactics, language books for various languages, books for reading and writing practice, followed by general educational titles covering history, geography, natural sciences, religion and cultural history. A final section covers encyclopaedias. In all more than 1500 titles are described with full bibliographical details.

Petzholdt praises the quality of the bibliographical description, and comments on the fact that many of the titles listed are accompanied by references and reviews.

Lorenzo Hammarsköld (1785-1827) had been a friend of the Rääf family since his early teens, and collaborated with the scientist and writer L. F. Rääf, to produce the first translation

of Victor Hugo into Swedish.

Almquist 1181; Petzholdt, p. 604; rare, Worldcat lists copies at the National Libraries of Sweden, Denmark and Lausanne.

Animal Welfare for Children

JUVENILE - PROTECTION OF

ANIMALS. Münchener Verein gegen
Thierquälerei. EGGER, Sebastian.

Pflichten gegen die Thiere, ein praktischer
Unterricht für Kinder, Munich 1847.

with: PERNER, Hofrath Dr. Jahres-
Bericht des Münchener Vereins gegen
Thierquälerei, für das Jahr 1846.

PERNER, Hofrath Dr. Bericht... über
seine bisherige Thätigkeit in Beziehung
auf das Vorurtheil gegen den Genuss des
Pferdfleisches. Munich, 1847. £400

Three volumes, 8vo (140 x 96mm), pp. 16, in the
original printed blue wrappers; pp. 80, with woodcut
vignette of a horse to lower wrapper, in the original
printed pink wrappers; pp. 32 including printed
wrappers, pale blue spine; very crisp and well
preserved.

A charming introduction to the protection of
animals specifically for children. Sebastian
Egger, a parson from Memmingen, follows the
church teachings, and argues for the prevention
of cruelty to both domestic and wild animals.
He argues that animals have rights and deserve
to be treated fairly and considerately. He



condemns cruelty to animals
and stresses human
responsibility for treating
animals well. This applies
farm animals, animals reared
for human consumption,
those hunted for sport and
pets. He instils in his little
readers their role in
upholding these ideals.

This introductory
work is accompanied by
matching pamphlets with the
yearly report of the newly
founded Munich Society for
the Prevention of Cruelty to
Animals, and a Campaign in
favour of the consumption of
horse meat.



Hunting for Love

[MECHANICAL CARD.] Lift-the-
Flap. Card. n.p. ca 1840. £350

Card, (95 x 75mm), engraved card, hand-
coloured with lift-the-flap mechanism at the
bottom, revealing 8 lines of text printed on white
silk.

A charming example of a Biedermeier
card, with a lift-the-flap mechanism that
reveals the text. The card shows a hunting
scene, three young men, having a drink
together in the forest after the hunt. Horse

and dog are looking on and one of the young men shows off the hare they bagged.

The little message revealed at the foot of the print sends salutations and encourages the recipient to find luck in love instead of just in the field.

The charming Biedermeier cards are typical of this style and reflect the attention given by the wealthy middle classes to letter writing in domestic life. Not all the cards produced were paper engineered, but many were, just like this lift-the-flap example.

Friendship Documented

[MECHANICAL CARD.] Lift-the-Flap.
Card. Amicitia. n.p. ca 1840. £300

Card, (119 x 90mm), embossed card on cream coloured paper, classical scene within frame of classical columns, with green cut-out detail to top of flap; top third of the card with a liftable flap, below 10 lines of verse printed on pink silk.

A charming example of a Biedermeier Luxury Card, embossed on paper, a friendship card. The elegant relief card, embossed with a classical scene underlines the message of friendship and devotion on the lift-the-flap inscription.

The charming Biedermeier cards are typical of this style and reflect the attention given by the wealthy middle classes to letter writing in domestic life.



Picture Book for Children

MEGGENDORFER, Lothar. Nimm mich mit. Ein lehrreiches Bilderbuch. 8. Auflage
Munich, Braun & Schneider, ca 1910.

£450

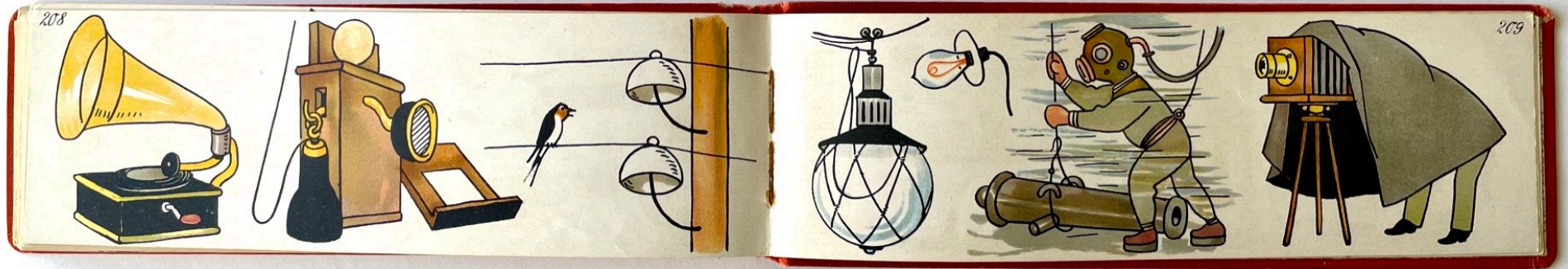
Oblong 8vo (70 x 230mm), pp. [ii], 214, chromolithography, illustrated throughout; original red cloth, lettered and decorated in gilt.

Charming oblong picture book for pre-school children, illustrating all aspects of daily life and everyday objects, first published in 1885. This is the first 'enlarged' edition, with an additional final 10 pages illustrating recent inventions, such as airplanes and a zeppelin, bicycles and motor cars, gramophone and diving bell, camera and but also street cars s and sports equipment, such as skis, roller skates and a tennis racket. A typewriter and a chicken egg incubator conclude the listing.

The book is clearly designed for children who can't yet read, but are encouraged to take the book along ('Nimm mich mit') to compare the

objects depicted in the book with the real world. It is a comprehensive catalogue of objects in a child's home, garden, and close surroundings, including a large number of animals. Some of these would be found in the child's backyard, such as



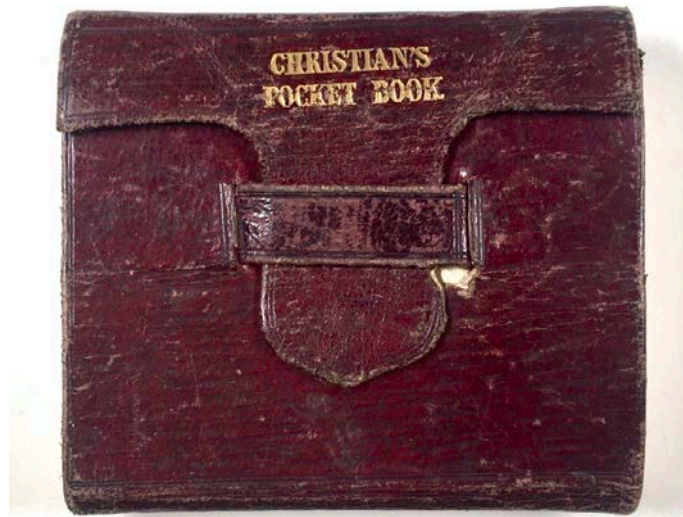


horses, dogs etc., some they might encounter in a travelling menagerie, but others they would only have heard about, such as a whale or an ostrich.

The artist and illustrator Lothar Meggendorfer (1847- 1925) is now best known for his feats of paper engineering. He created his first movable or pop-up book as a Christmas present for his son, and later published more than a hundred of them, which became popular all over Europe. But first and foremost he was an illustrator and his images are characterised by charm and succinctness. He began his career as an illustrator for the Munich-based satirical magazines *Fliegende Blätter* and *Münchener Bilderbogen*.

[MINIATURE.] The Young Christian's pocket-book: or, Counsels, comforts, & cautions, conveyed in short striking sentences. The second edition. London, Religious Tract Society, printed by Richard Clay, 1837. £90

16mo (65 x 52mm), pp. 188, 189-192 advertisements; charming wrap-around wallet binding with gilt lettering to fold-over flap; a little rubbed, but a very good copy, with contemporary manuscript inscription dated 1841.



A charming little book of counsels, comforts & cautions for young Christians, conveyed in short striking sentences. It was first published the year before. Literally hundreds of short punchy comments meant to resolve all conundrums, doubts and uncertainties of everyday life.

With a lovely inscription in ink to the front pastedown: Take thou this book dear Sophy. It is a fond memorial of an early friend... 17 August 1841. 'Remember thy creator in the days of thy youth'.

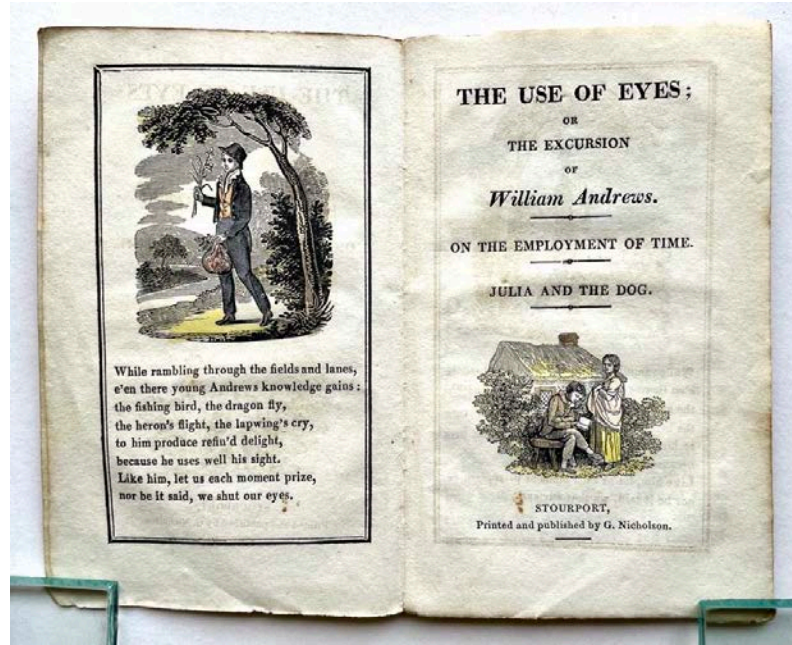
Juvenile Chapbook

[NICHOLSON, George.] *The Use of Eyes, or the Excursion of William Andrews. On the Employment of Time. Julia and the Dog.* Stourport, G. Nicholson, n.d., ca 1818. £750

12mo (143 x 89mm), pp. 40, with a hand-coloured wood-engraved frontispiece, a hand-coloured wood-engraved vignette to title, and a further five wood-engraved vignettes to text (title vignette signed 'R.A.', likely Richard Turner Austin (1781-1842), apprentice of Thomas Bewick); original publisher's pictorial blue wrappers, woodcut surrounded by fleuron border, back wrapper with publisher's advertisement; extremities a little rubbed; early inked gift inscription to verso of upper wrapper: 'Maria Dyneley Hill / the gift of her Mama / April 21st 1818'; a very good copy.

Apparently unrecorded, provincially published, juvenile chapbook of four anonymous morality tales with charming woodcut illustrations. Included are 'The use of Eyes', a guide to natural history in the form of a dialogue between father and son; followed by the "Employment of time", didactic advice to use time wisely - illustrated with a delightful circular printing scene. This is followed by two dog stories: 'Julia and the dog' argues against cruelty to animals and 'Singular Escape of a dog' recounts the unfortunate fate of a dog.

This is the third number in Stourport-based publisher George Nicholson's (1760-1825) 'Instructive Pieces' series. Nicholson, born in Keighley, Yorkshire, to a family of printer's, set up independently in Manchester by 1797 publishing educational and didactic titles to a

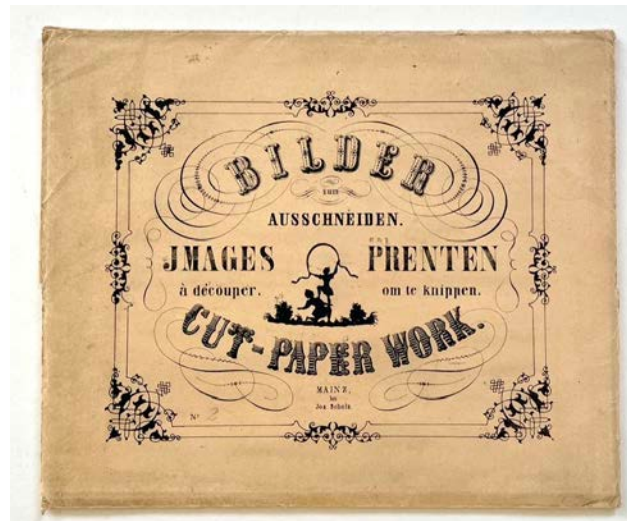


high standard. He later moved to Ludlow, Shropshire, before finally settling at his Bridge Street premises at Stourport in 1807, where he would remain for the rest of his life. For the majority of his books, even the pocket series as here, he commissioned work from the finest illustrators and engravers of the day, including Bewick. Following his death, his widow, Mary Nicholson, carried on the business. His obituary in the *Gentleman's Magazine* wrote of him as 'a man we hesitate not to place with the names of Dodsley and Baskerville'.

Cut-Paper Work

[PAPER-CUTS.] *Bilder zum Ausschneiden.* Images a decouper. Prenten om te knippen. *Cut-Paper Work.* Mainz, Jos. Scholz, ca. 1850.

£900



Landscape 4to (175 x 210 mm), 12 lithograph cards (167 x 207 mm), each with numerous figures in black, all with a little drawn base to be mounted or slotted into a base; original wrap-around printed paper envelope, with the title in German, French, Dutch and English within a decorative border and surrounding a little paper-cut scene; extremities a little rubbed, but overall in very good condition.

A fascinating series of popular prints with paper pattern sheets. The cut-out paper figures are provided with a slatted base and were meant to be pasted on to card, cut out and then used in paper theatres or for educational games. The

figures are for scenes of everyday life, society, children's games, historical scenes, but also fairy tales (such as Puss in Boots), or caricatures. Some of the prints represent whole scenes, such as a figure operating a *laterna magica*, or a medieval jousting match. It is curious that sizes of the individual figures vary wildly. Numerous fictitious figures or gnomes are also included.

The publisher Josef Scholz began as a wholesale business for paper and stationery in Wiesbaden in 1793, later moved to Mainz and under his sons' direction developed into a well-known publisher of picture books and games. Of particular importance was the use of lithography and the concentration on the production of children's books and other items for the youth market, such as picture books, popular prints, pattern and design books, games and paper theatres.

Two of the 12 cards are numbered '2' - and the lithograph paper envelope is also numbered 2 in pencil. This implies that another series was also published. It is particularly appealing to have the original printed paper wrap-around envelope present.

Not found in the online catalogue of Collection J. Scholz in the Mainz library; not in Russell VIII, c. 219ff and XVI, c. 163ff; see Metken, *Geschnittenes Papier*, p. 259 for a similar series.

[PENMANSHIP.] *Neueste Musterschriften in deutscher, lateinischer und französischer Sprache.* [together with: *Tableaux d'écriture latine et Française ou de la main posée et coulée.* Vienna and Leipzig, L. Hochenleitter, [1810]. £900



Oblong 4to (179 x 228mm), ll. engraved title and ll. 9 with 18 numbered engraved writing samples; engraved French title, and ll. 11 with 22 numbered engraved writing samples; the first section with some damp- and dust-staining; the second part clean and with minimal signs of dust-staining; contemporary blue wrappers with manuscript title to upper wrapper; extremities chipped and a little dog-eared.

A charming and very rare example of a practical copybook, apparently well used. It is a manual to teach everyday handwriting styles for a variety of purposes. Good handwriting was generally seen as a useful skill for employment, and part of the training in many professions. Both capitals and lowercase letters are included, as are a few decorative flourishes, as long as they did not impede legibility.

The first part concentrates on German letter forms, various versions of Kurrent or German cursive. The second half with round hand for French and Latin.

Each page contains two sets of examples (numbered), a four or five line text of mostly moralistic content, followed by the individual letter forms, alternating between upper and lower case letters. The main aim was to achieve consistency and legibility.

Hieronimus Benedicti was an engraver active in Vienna, he seems to have mostly produced geographical maps. He was apparently active from the 1780s to around 1810, some of it for the book and art dealer Lukas Hochenleitter (also Hohenleitner) (1748 - 1796) and his successors.

Worldcat: Strasbourg, Royal Collection, Gutenberg Museum Mainz (1805 a 1).

Unrecorded Penmanship Manual

[PENMANSHIP - BICKHAM, George?]
The Penman's Instructor: or, a compleat Copy Book of all the Hands now in Use, to which is added, Correct Copies of the Greek and Hebrew Alphabets. [London], Dicey's Printing-Office in Bow Churchyard, ca 1760. £1000

Oblong 8vo (71 x 180mm), pp. [10], with an engraved title page and a further 11 engraved plates (numbered 1, 9-18, suggesting the absence of seven plates, corroborated by remnants at gutter); bottom margin shaved, with loss to imprint and occasionally catchwords; stitched, as issued, in original publisher's pale blue wrappers; extremities creased and marked, edges chipped, and small ink stain to top margin; a very good copy.

An apparently unrecorded copy book, giving instruction on the art of handwriting. The first few pages, printed letterpress, provide information on the art of writing round hand, followed by a eleven engraved plates (of possibly eighteen) with examples of commonly used contemporary hands: round hand, Italian hand, secretary hand, court hand, and examples of the Greek and Hebrew alphabets.

The two London presses in Bow Churchyard and Aldermay Churchyard, which were founded by William and Cluer Dicey, are well known to have published a wide range of popular publications during the middle years of the eighteenth century.

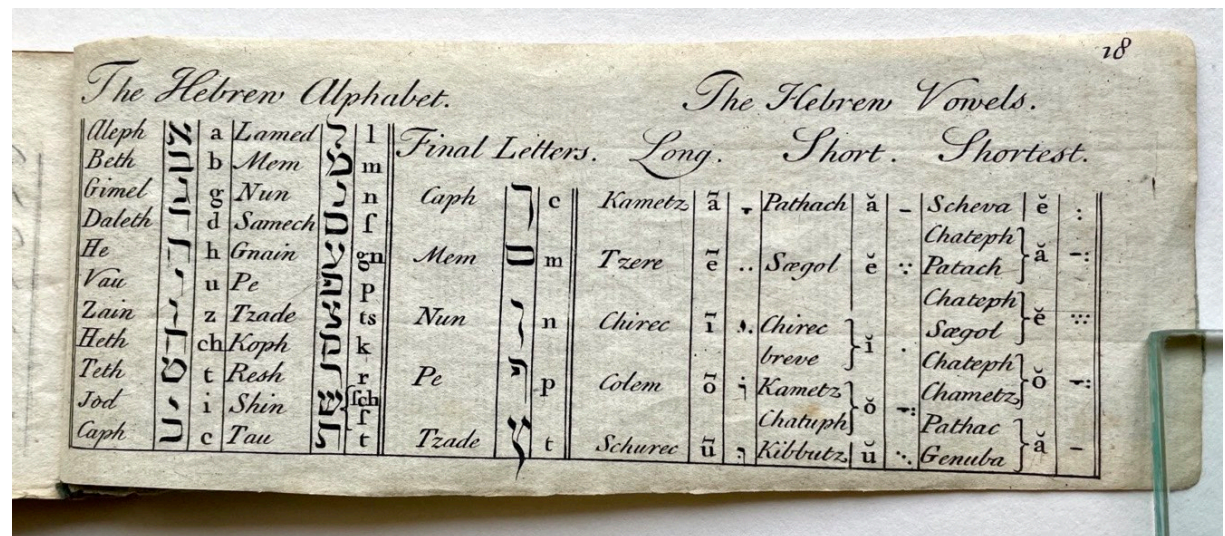
William Dicey operated from Bow Street from 1736, having succeeded his brother-in-law John

Cluer. His son Cluer Dicey (1714/15-1775) joined the firm and later took over from him. In 1754 they issued a printed catalogue of their enormous stock of engraved and woodcut prints, ballads, chapbooks, and other material which establishes them as easily the most important figures of their time in popular publishing. The last reference to Bow Churchyard as a printing business appears in Boswell's London Journal 10



June 1763 recording a visit to 'the old printing office in Bow Church-yard'. (see Stoker, D. (2014). Another look at the Dicey-Marshall publications 1736-1806. The Library: Transactions of the Bibliographical Society, 15(2), 111-157.)

In 1753 Richard Marshall purchased a share



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RARE BOOKS

in the business and shortly afterwards they set up a second press in Aldermary Churchyard. 'The Dicey-Marshall catalogue lists a number of small engraved books for the purpose of teaching handwriting and drawing which sold for sold for one shilling wholesale and one shilling and six pence retail. Two specific examples given were 'The Penman's Instructor and The Youth's Instructor in the Art of Numbers', by George Bickham, neither of which is known to have survived. Presumably they consisted of two or three engraved plates of sample handwriting folded into octavo pages, as was the case with the other title listed by Bickham, Fables, in verse, and other short poems... for the practice and amusement of young gentlemen and ladies in the art of writing.

Not found in ESTC or COPAC.

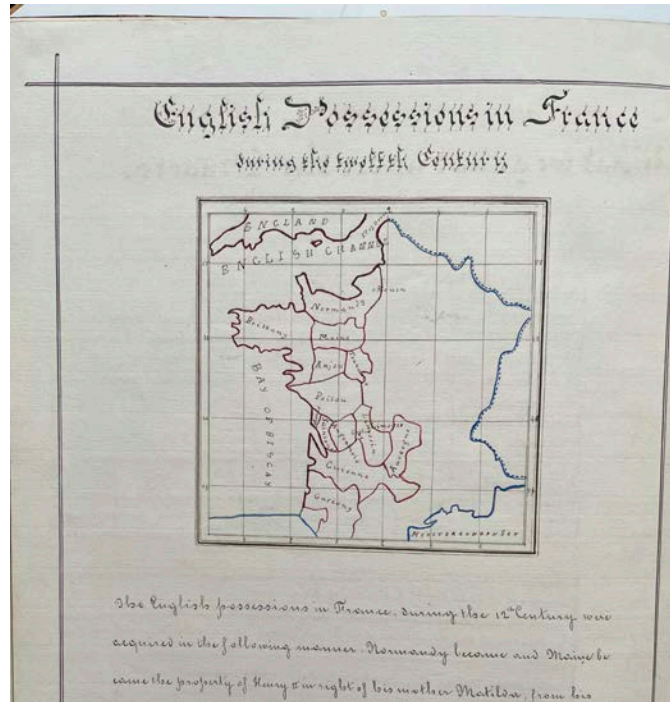
Female Education

PENMANSHIP. CLARKSON, Miss. J.
Manchester Convent of Notre Dame
School Exercise Writing Book.
Manchester, 1863.

£350

4to (260 x 190 mm), pp. 117; a.e.g.; written in black and blue ink, with tables, maps and genealogical charts; half calf over marbled paper backed boards, gilt.

Attractive school exercise book by a Miss A. Clarkson, compiled in a neat hand and with a clear flair for decoration. Particularly appealing are the hand drawn outline coloured maps and



genealogical charts. The main emphasis of the lessons is clearly religious with chapters on the 'personages of the Old Testament, the 'Ancient Egyptians', their government, laws and customs, the Seven Kings of Rome, Jewish Sacrifices and Festivals, The Druids etc.

This is followed by a Chart of Universal History, and then of English History, with genealogical charts of the Saxon Kings of England, and maps of English possessions in France through the ages.

The Convent of Notre Dame school in Manchester was apparently founded in 1851 and specialised in girls' education.

RICHTER, Friedrich Adolf. Stern-Rätsel, Star Puzzle, Stjaernegaade, Sterraadset, Le Probleme de l'Etoile. Rudolfstadt, F. Ad. Richter, 1799. £90



Game, 48 geometric grey and black stones, preserved in a card board box, with colour printed upper cover, including a pp. 48 instruction and pattern pamphlet; corners of box a little rubbed, else fine.

A charming and uncommon puzzle, the Anchor star puzzle, a two-dimensional assembly puzzle. It is composed of 48 stones in 3 different shapes, coloured black and grey. These puzzle stones were based on Fröbel's educational ideas, and composed out of a mix of kaolin and linseed oil, which made them both long-lasting and pleasing to handle. The Star puzzle and similar rearrangement puzzles are said to help students' visual and geometric thinking and even their arithmetic skills.

Anchor puzzles were most popular

during World War I. During that period, the company was commissioned to make large numbers of puzzles to keep the troops in the trenches busy and entertained.

The toy and pharmaceuticals manufactory F. Ad. Richter & Cie was founded and owned by Friedrich Adolf Richter. Richter was best known for the Anchor Stone building sets. He established his main factory in Rudolfstadt, Germany, but also in Vienna, Nuremberg, New York City and even St. Petersburg.

Guide Sheets for Penmanship

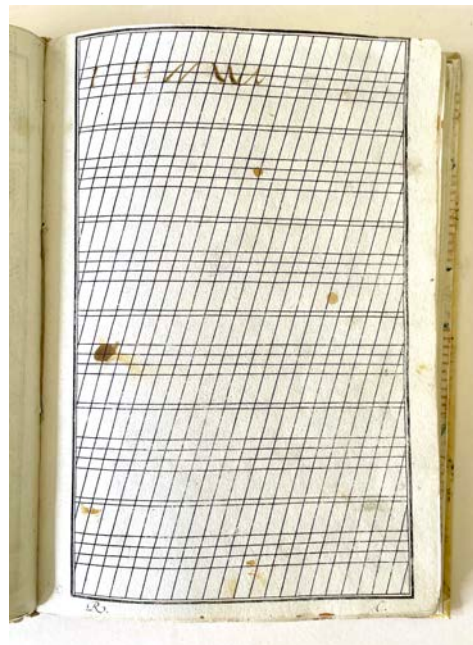
RUBEL Y VIDAL, Juan. *Breves lecciones de calografía, por las quales se puede aprender con facilidad a escribir la letra bastarda española, y conocer la accidental diferencia y corta variedad que tiene ésta respecto de la que usan los italianos, ingleses, y franceses.* [Barcelona, n.p., 1796.] £1500

4to (210 x 150mm), pp. 22, [2] letterpress text, ll. engraved 24 (of 30, 31 or 33), including a fine engraved plate showing the writer at work, with details of the required position of the hand and pen and the preparation of the tip of the pen; with 14 writing samples, 5 ruled practice leaves ("pautas"), and 4 leaves ("seguideros") of writing exercises in outline form; recently bound in old vellum, original pattern printed wrappers included, with a charming ownership inscription of Pablo and Joseph/Jose Angla, 1800, above what appears to be nature printed sprig.

First edition under this title of this very rare Spanish penmanship manual, apparently first



published in 1792 under the title *Reglas de Escribir Bien 1792*, sadly lacking a number of leaves of writing samples. Rubel y Vidal was a disciple of Palomares whom he imitates in some of the headings, and Santiago Delgado. He was an influential calligrapher and educator in Barcelona at the end of the 18th century. His penmanship manual is particularly interesting because it presents a number of different examples of 'pautas', ruled practice leaves, which help the student to practice the exact positioning of ascenders and descenders. Also included are 'seguideros', writing examples in outline form. The examples were engraved by Coromina after Rubel y Vidal's designs. The engraved plate illustrating the position of the writing hand, the quill and the preparation of the pen is particularly noteworthy.



In the title Rubel y Vidal stresses the importance of learning to write efficiently, that is to produce well-formed letters with ease and speed. The guide sheets included here assist in this task. The student should master the Spanish Bastarde letterform, which would subsequently prepare him for

writing Italian and French letterforms.

Not much is known about Rubel y Vidal. He was an educator based in Barcelona and published a number of works on grammar, spelling and calligraphy to support his teaching at the Colegio Academico in Barcelona.

V & A, The Universal Penman 129 (noting 33 engraved leaves); CCPB CCPB000704953-6 (30 engraved plates); see Bonacini, C. *Arti scrittorie*, 1583; Cotarelo y Mori, E. *Calígrafos españoles*, 996 II, p. 224; Palau y Dulcet (2nd ed.) 280215; not in *The Practice of Letters* or Ekström; OCLA: Harvard only (31 engraved leaves).

Nearly 450 Woodcuts used in Children's Books

[SCRAPBOOK.] Woodcuts Children's Books. London, Dublin, Glasgow, York, etc. 1785 - 1831. £1200

Scrapbook, 4to (275 x 175mm), ll. 182 with 448 wood-cut illustrated leaves from chapbooks, children's books etc.; buckram-backed orange boards, gilt-lettered spine title: Wood Cuts Children's Books; a couple of annotations in ink referring to Bewick illustrations, signed.

A curious album of woodcut illustrations in children's books, compiled, cut, and pasted, mostly within simple hand drawn borders in the early nineteenth century. Pasted mostly just onto the recto of the sheets, frequently two or three arranged together. Chapbooks and popular publications have been 'exploited' to achieve a representative survey, possibly prepared in preparation for a bibliography or more extensive study. The only manuscript



annotations refer to Bewick illustrations.

The items range from ca 1785 to 1830, with the emphasis on early nineteenth century examples. A large number appear to be complete copies of chapbooks pasted in. Particularly charming are a variety of books of trade, from London to York and Dublin.

1. Reading Made Easy, in a regular and speedy method of teaching your children to spell and read English ... in two parts. Dublin, P. Wogan, 1809. ll. 24 with title-age, ABC' with 24 small woodcuts.

2. KILNER, Dorothy. [The Holiday Present. Containing anecdotes of Mr. and Mrs. Jennet, and their little family, viz Mater George, master Charles, Master Thomas, Miss Maria, Miss Charlotte, and Miss Harriot. Interspersed with instructive and amusing stories and observations. [London, J. Marshall 1785]. ll. 44, with 22 woodcuts, lacking frontispiece and title et.c

3. Broadside, print one side only, 9 woodcuts with text underneath. 'Cottage, Bird Nesting, Child Playing, Barber, Highwayman, Spinning Jenny, Dragon, Racoon, Gentleman, within typographic border. Printed and sold by R. Burdekin, High-Ousegate, York. ca 1820.

4. single sheet, 3 scenes, 2 school, on e games within decorative border

5. The Life of Tommy and Harry - Universal spelling book.

6. [RILEY, George.] *The Beauties of the Creation, or a new Moral System Natural History ...* London, John Marshall, 1785]. ll. 40 with 30 woodcuts of animals, from the hyena to the tortoise, and the crocodile to the walrus. (apparently very rare)

7. Philip Quarll, woodcut.

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8. [ANON.] Harrison's new Nursery Picture Book, containing seventy interesting Engravings. Devizes, J. Harrison, [1810/20]. pp. 36, with title vignette and 68 woodcuts by Bewick, 2 signed in the block; complete. (Hugo 64, Schiller 123).

9. 6 small woodcuts with four-line poems underneath

10. WATTS, I. Divine Songs attempted in Easy Language for the Use of Children. Wellington, J. Bishop. ll 3

11. 3 small woodcuts

12. PICKBURN, John. The Moral Instructor. Boston, J. Hillary, 1805. (woodcuts by Bewick?), title & ll. 2, decorative border.

13. DODSLEY, R. Select Fables of Esop,] ll. 4 / 5, illustrations by Gilbert?

14. DILWORTH, Thomas. A new Guide to the English Tongue in five Parts. London, 1788. ll. 3 with 2 woodcuts

15. Lessons in Natural History ll. 20

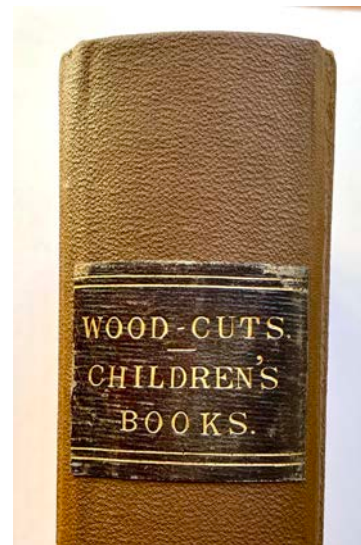
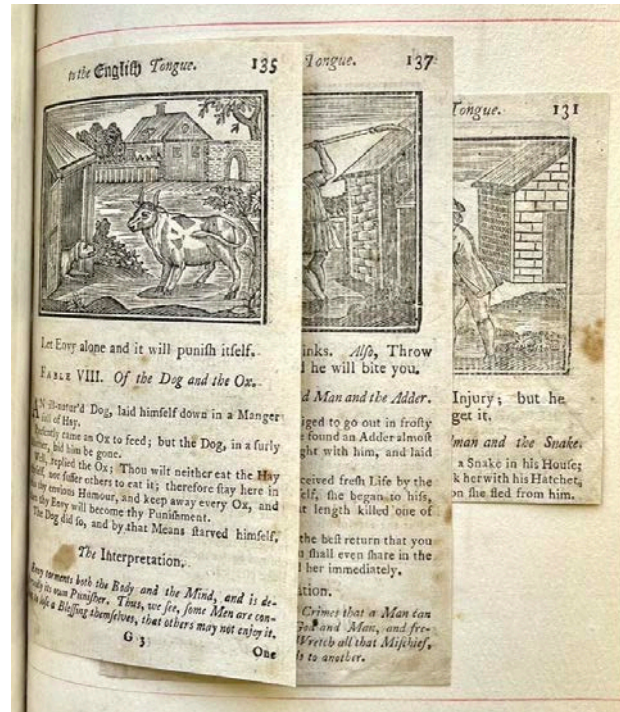
16. FENNING, The Universal Spelling- Book; or, a new and easy guide to the English Language, New Edition. Southhampton, T. Skelton, n.d. Bewick, ll.17, with 18 woodcut

17. 3 woodcuts Kings

18. COBBETT, William. A Spelling Book, 1834. ll. 16.

19. [STREET CRIES.] The Moving Market; or, Cries of London. For the Amusement of Good Children. Glasgow, Lumsden & son, 1815. ll. 16 with 27 woodcuts.

20. [STREET CRIES] The Cries of York for the



Amusement of Young Children. York, J. Kendrew, 1811? ll. 16, ending with The Comet as seen at York, 1811. complete.

21. [STREET CRIES.] ll. 17 with 16 woodcuts.

22. Lessons in Verse, with Words of Two or more Syllables, undivided . ll. 8 -.

23. [STREET CRIES.] The Cries of London. ll. 8 with with 11 woodcuts.

24. [STREET CREIS.] The Going Market or, Cries of London. For the Amusement of Good Children. Glasgow, J. Lumsden, 1815. ll. 4m with 4 woodcuts.

25. [STREET CRIES.] The Cries of York of the Amusement of Good Children. York, J. Kindred. ll. 36, with 36 woodcuts.

26. STREET CRIES]. New Cries of London. ll. 8, with 8 woodcuts.

27. [STREET CRIES.] London Cries. within border. ll. 5, with 10 woodcuts..

28.[CHAPBOOK. Cinderella, Jenny Wren, London Bride. ll. 4, with 6 woodcuts.

29. Divine Songs. ll. 2, with 2 woodcuts.

30. WATTS, Isaac. Divine and Moral Songs for Children, London, Religious Tract Society, ll. 42.

31. Tom Thumb, woodcut wrappers,

32. BARBAULD, Mrs. Hymns in Prose for Children,. ll. 21, with 13 woodcuts.

33. BLAIR, David. Reading Exercises, London Longman, 1830.. 24 woodcuts.

34. [ANON.] Anecdotes of Birds, London William Savage, 1809. ll. 9, with 9 woodcuts, attributed to Bewick.

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35. The Entertaining History of Giles Gingerbread. London, J. Allen. chapbook, ll. 12, with 13 woodcuts.

36. The five senses, interspersed with animal illustrations,

37. Tyler's progressive spelling book. ll. 7

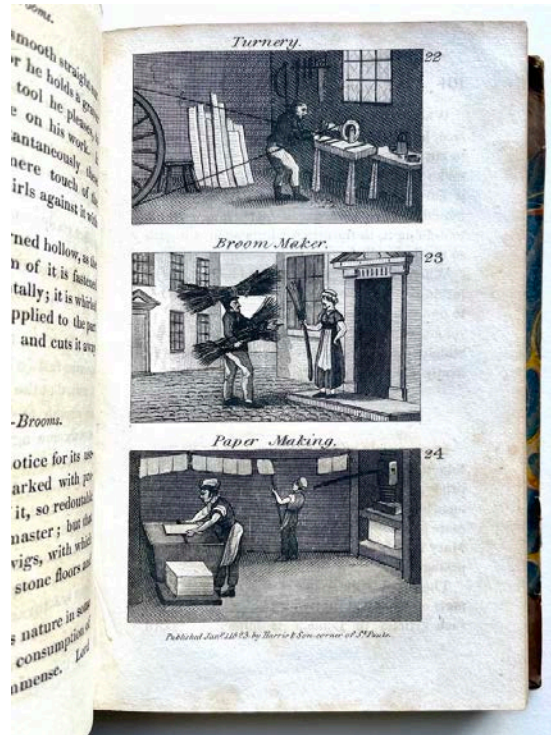
38. Greek Primer, ANON: Tou Didaskalon o odygos itou Alfabitariou Aplo-Ellinikon Athens, Meath, 1831. ll. 18.

Children's Guide to the Manufacturing Industries

TAYLOR, Isaac. Scenes of British Wealth in Produce, Manufactures, and Commerce, for the Amusement and Instruction of little Tarry-at-Home Travellers. London, Harris & Son, 1823. £350

12mo, folding map bound as a frontispiece, pp. [iv], 301, [1] blank, [4] contents & imprint, [2] advertisement, with 84 finely engraved illustrations on 28 plates; contemporary half calf over marbled boards, flat spine ruled in gilt, gilt-lettered spine label.

First edition of an attractive children's guide to British manufacturing industry with in all 84 illustrations of trades with engraving from designs by Taylor and son. Written in a conversational style, with questions and answers, the handbook takes the young readers on a 'tour' of the manufacturing sites of Britain. Beginning in London, with a cable-making



factory in Deptford, the children are given a thorough introduction to different crafts and trades, ranging from mining to silk weaving, china production and the sugar trade, glove making and iron works. In each case the typical industries and trades of an area are depicted. Mineral waters of Cheltenham, cheese for Cheshire, glove-making for Woodstock, coal mining in Newcastle, clock- and watch-making in Lancashire, distilling in Scotland.

The engraver Isaac Taylor (1759-1829), was inspired by the success of his daughter's children's books and published a number of educational works, such as 'Scenes of Commerce', but also 'Scenes in Africa' and 'Scenes in America'.

Goldsmith's-Kress 23775.19; Moon, John Harris's Books for Youth 871 (1); Stewart, C.D. Taylors of Ongar, A40a.

Scripture in Miniature

[THUMB BIBLE.] The Bible in Miniature, or a Concise History of the Old and New Testaments. London, no publisher, ca. 1775. £900



64mo (40 x 30 x 18 mm), pp. 126, [2] fly-title, 129-220, title within black ruled border, no full stop at the end of the title, with seven engraved plates, in the original publisher's calf, flat spine ruled in gilt, board edges gilt, a little rubbed at extremities, central cracking along the spine with small wormhole to the foot of the spine, but joints and binding still sound, with the later ownership inscription 'Lizzie Pinchin, Christmas Day, 1875. E.F.C.'.

Effectively a new edition of Harris' miniature bible first printed in 1778, which in turn was based on earlier printings by W. Harris as early as 1771. Following J. Harris' original closely, the text was entirely reset but was almost word for word the same as Harris', with the same number of pages, a similar title and fly-title for the New Testament and with engravings of the same subjects: creation, Adam and Eve, Moses, the birth of Christ, the Epiphany etc. The print run must have been considerable as it was still listed as for sale in 1800, at the original published price of 1s, and it is one of the easiest thumb bibles to find today. It was reprinted well into the nineteenth century by the Newbery family and in collaborative editions with Harris, Darton and Harvey.

We have not be able to trace another copy of the present edition and it may be that it is a

piracy riding on the back of the popularity of the Newbery editions. At first sight it appears

to be ESTC t226013, given by ESTC as circa 1775 and held at the BL and the Morgan only;

however, we have not been able to trace this edition either in the BL catalogue or in Corsair.

The details of this edition are as follows: title within black ruled border, no full stop at the end of the title, 'A Concise History of the New Testament' has a separate title-page, the pagination and register are continuous, with seven engraved plates not included in the pagination and no imprint at the end of the text. The Preface reads: 'It is a melancholy reflection that in a country where all have the BIBLE in their hands, so many should be ignorant of the first principles of the o-racles of God.'



ESTC t226013, listing BL and Morgan only (but not found in their catalogues); see Bondy, Miniature Books, pp. 33- 38 (this edition not listed).

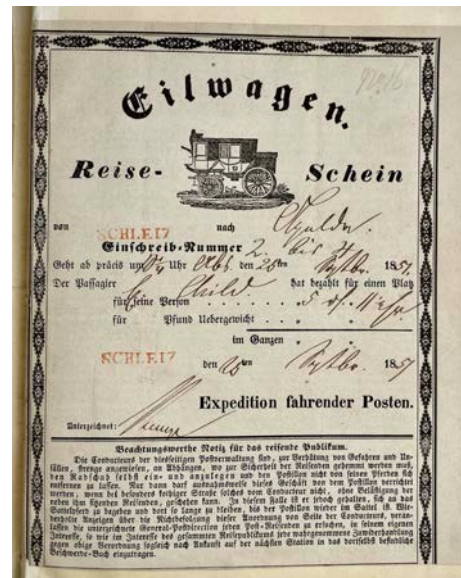
Educational 'Grand Tour' to Germany
TRAVEL. A Trip with Edmund (cover title). A short account of my journey through Germany. Set out Sept. 18th 1851 and returned October 4th 1851. Bound manuscript in ink, with extensive printed inserts. London, 1851.

£900

4to (222 x 182mm), pp. 45 written in ink in a clean and very legible hand, extra-illustrated with a hotel bill, a map of postal routes, a travel ticket and a prospectus for the Moravian school, and 10 full page lithograph views of sights visited; contemporary half black roan over black moire cloth, spine ruled in gilt, upper board with gilt lettered black morocco label, reading 'A Trip with Edmund', within decorative border; extremities a little rubbed and chipped.

A charming mid-nineteenth century continental travel account, possibly written by a governess, who travels with Mr and Mrs E. E. Child and their son Edmund. The trip takes them by boat from Dover to Ostend, Ghent Cologne, Leipzig, Elverdorf, with some reference to the local Moravian School, Cassel, Frankfurt, Coblenz, Cologne and then back to Calais.

They travel through Holland and Belgium, where they comment on the flatness of the landscape and the lack of hedges, here replaced by ditches. The quality of the trains improves



when they change into German ones, but then they'll have to face the 'miseries of German beds', just singles, no large sheets for tucking in and smothered by a duvet. The visit to Cologne is rated a success, even though the cathedral is unfinished and less impressive than expected. They lodge in the 'Hotel de Hollande', and the invoice with a charming pictorial letterhead is pasted in. The travel information is interspersed with comments on Catholicism pointing out unfamiliar ceremonies bordering on fanaticism. Leipzig gets a good review, even though they face problems securing a hotel for the night, as it is the time of the Leipzig fair with some thirty thousand visitors in the city. They are keen to go to Ebersdorf, with its Moravian Church and school for boys and girls.

This charming travel account is clearly prepared as a memento for your Edmund, and combines personal experiences with general information on the sights visited and observations on local characteristics, with a special emphasis on religious customs.

Teaching History - A Game

WINTERNITZ, Karl. *Kaiserspiel*. Set of educational cards about the rulers of the Holy Roman Empire. Vienna, Rudolf Lechner, 1855. £1400

8vo, set of 55 illustrated cards (134 x 78mm), engraved, full-length portrait within decorative border, hand-coloured, verso letterpress text, cards numbered 1-60, with nos 5-6 and 27-31 on one card each, and one 'Fragekarte' (question card); cards depicting the Holy Roman Emperors, with historical



information to verso; in very good condition; cards preserved with red limp card sleeve, fitting snugly into original green slipcase with illustration to front and publisher's advert to back, title and imprint to sides; foot strengthened with Japan paper, a little dust-soiled and extremities rubbed; faint late 19th century stamp 'Josef Riess' to front.

A rare educational game for children teaching the history of the Holy Roman Empire through its emperors and their

history. Each card shows a fine wood engraved full-length portrait of the Emperor on the front, from Charlemagne to Francis II, the final Roman emperor-elect, who abdicated in 1806 during the Napoleonic Wars, which marked the end of the Empire. In addition to the portrait the front of the card gives the name and dates of the emperor, dates of his reign and the ruling house. On the verso is printed information on his biography, his reign's main characteristics and events.

The cards were apparently issued together with a printed 36 page booklet, which is not present here, and appears to have been issued separately.

Karl Winternitz was a professor of mathematics at Pressburg (Bratislava) university and the author and inventor of a number of educational games. The games proved popular and some went through several editions. The present one was first issued in 1854 with a second edition in 1869. Winternitz's publisher Lechner also issued a 30 page booklet reprinting many of the favorable reviews of Winternitz's games 'The öffentlichen Stimmen ueber die Winternitzschen Kinderspiele, Vienna 1856.

Worldcat and KVK list just 2 copies, both in Berlin of the instruction booklet without the cards.

Susanne Schulz-Falster
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