

Susanne Schulz-Falster  
RARE BOOKS

## EARLY SUMMER

2021



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## ALMANACS

### *Miniature Calendar*

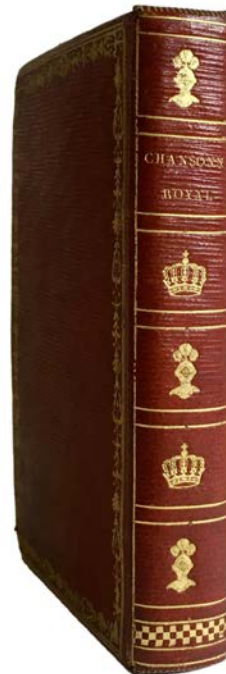
[ALMANAC.] Etrennes mignonnes Curieuses et Utiles, Augmentées pour cette Année 1743. Paris, La boutique de M. Jouenne chez Durand rue S. Jacques à S. Landry et au Grison, 1742.

£900

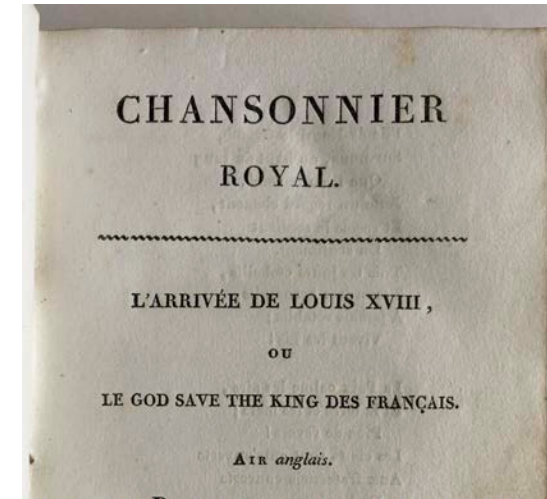
32mo (binding size 92 x 55 mm), pp. [64], engraved frontispiece, engraved title, and double-page engraved map of France at end; bound in a contemporary silk embroidered tapestry binding with floral design; moirée silk endpapers; extremities a little frayed.

A delightful example of the small format Les Etrennes mignonnes, without doubt one of the most long-lived of Parisian almanacs. It appeared, with slightly varying titles, from 1724 to 1848. The earlier years, up to 1750, had a different engraved title and frontispiece each year, and a civil, military or ecclesiastical map of France, or a map of Paris. After 1750 the almanacs were unillustrated.

The frontispiece of our edition shows the audience given by Louis XV to the Ottoman emperor in January 1742. The contents of the almanac include historical, geopolitical and political information on various French regions and European countries, tables of royalty and nobility, summaries of the previous year's news, descriptions of new scientific inventions, measurement guides, lists of tariffs and fairs, etc.



Grand-Carteret 107; cf. Cohen-de Ricci 51; see Véronique Sarrazin, "L'exemple des Etrennes parisiennes : succès, évolution et mutation d'un genre d'almanachs du XVIIIe au XIXe siècle", Les lectures du peuple en Europe et dans les Amériques du XVIIe au XXe siècle, 2003, pp. 39-48.



### *Royalist Songs & Dances*

ALMANAC - JACQUELIN, J.A. and Michel-Nicolas BALISSON DE ROUGEMENT. Le Chansonnier Royal. Dédié a S.A.S. Madame la Duchesse Douairière d'Orléans. Orné de 4 jolies gravures. Paris, Rosa, 1815.

£900

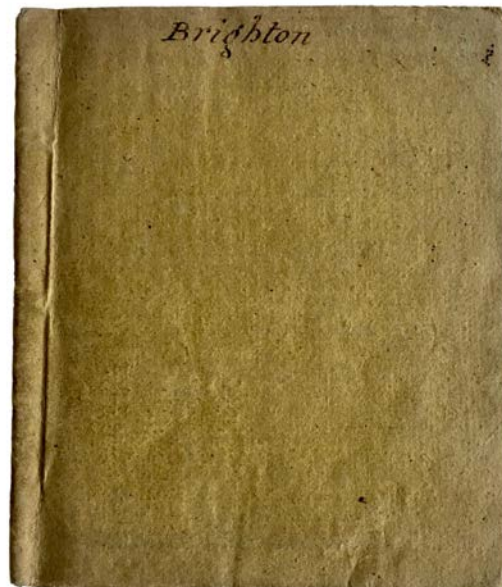
16mo, pp. vi, 210, [16] almanac and publisher's advertisements, with engraved frontispiece and title, and 3 further engraved plates in the text; original red roan, flat spine in compartments, elaborately gilt, gilt lettering to spine; a very fine copy.

First and only issue of a very rare legitimist almanac, somewhat incongruously dedicated to the widow of the Duke of Orléans. Louis Philippe II, Duke of Orléans had been a supporter of the French Revolution, had voted for the death of Louis XVI, but was guillotined during the Reign of Terror. The songs and poems contained in the almanac are a clear celebration of the Bourbon return to the throne. Napoleon defeated and banished to St Helena, the Bourbon king Louis XVIII - restored to the throne now for the second time - attempted to establish the constitutional monarchy which had been the condition of his dynasty's return.

In addition to patriotic songs starting with *L'arrivée de Louis XVIII ou God save the King des Français*, to a Vaudeville rendition of *La Paix Universelle*, we find the text of approximately 150 songs, couplets and dances.

At the end there is a saints calendar for 1815 together with other almanac information, and a two-page advertisement for publications by the publisher Rosa.

Grand-Carteret 1726 (not seen, just citing after the Rosa catalogue); OCLC: Florida; Copenhagen.



## CHILDREN'S

### *Comical Verse*

GOLDSMITH, Oliver. Dr. Goldsmith's Celebrated Elegy, on that Glory of Her Sex, Mrs Mary Blaize. London, I. Harris, 1808. [1813].

£1750

Square 8vo (122 x 105 mm), ll. 13 engraved, i.e. engraved title, followed by 12 leaves of hand-coloured engravings; stitched in the original yellow wrappers, manuscript note 'Brighton' to upper wrapper; final engraving on paper watermarked 1813.

First illustrated edition of Goldsmith's comical verse for children. The text apparently first appeared in 'The Bee', no IV, October 1759. Goldsmith's poem, composed of seven quatrains, describes the virtues of Mrs Mary Blaize, with the final line of each quatrain providing a humorous twist on the preceding line, such as:

She strove the neighbourhood to please.

With manners wondrous winning.

and never follow'd wicked ways ---

--- Unless when she was sinning.

'Half a century after the first appearance... an astute publisher of books for the young, John Harris, perceived its delightful possibilities as a children's book' (Morgan Library). The twelve charming plates are engraved after watercolours by William Mulready. *Goldsmith's Elegy* was published as part of the Harris' *Cabinet of Amusement and Instruction* series, small illustrated books for children designed for entertainment rather than instruction. Harris



became a leading publisher of children's books and was one of the key figures in the history of picture reading books. Pictures and rhyme were combined as highly inventive components of early reading. Harris managed to appeal both to children and their parents, by combining the toy cupboard with a repository of learning.

There are issues with a Harris Cabinet series label to the upper wrapper, this one has a plain wrapper.

Gumuchian 2750; Moon, 319 (1); Morgan Library 161.

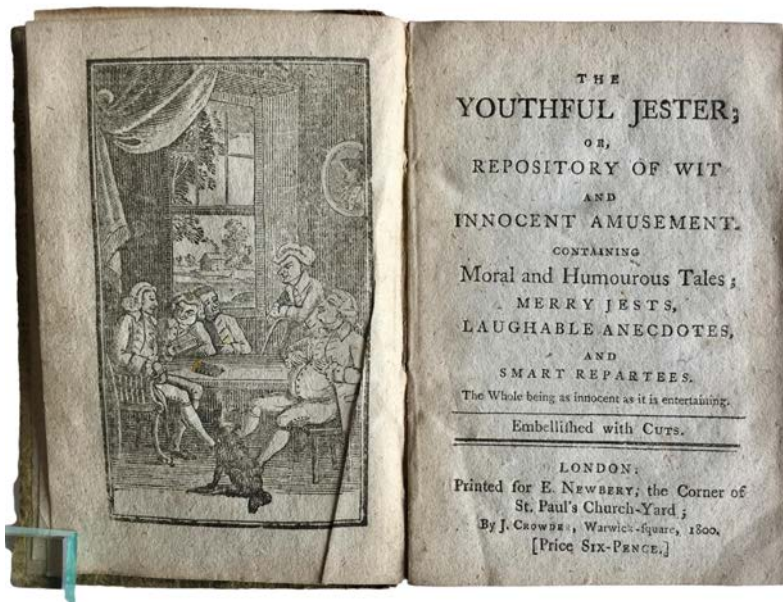
### *Mixing Instruction with Amusement*

[LITTLE MOMUS. Richard JOHNSON attrib.] *The Youthful Jester; or, Repository of Wit and Innocent Amusement. Containing Moral and Humorous Tales; Merry Jests, Laughable Anecdotes, and Smart Repartees. The Whole being as innocent as it is entertaining. Embellished with Cuts.* London, E. Newbery, 1800.

£2500

16mo (114 x 75 mm), pp. [viii] including woodcut frontispiece, 120, with 12 round woodcuts in squared borders in the text, in the original Dutch floral boards, predominantly a yellow-green colour with pinkish detailing, light staining to covers, three compartments of the spine missing but the other three present if chipped, binding holding if delicate; contemporary ownership inscription diagonally across the upper corner of the front free endpaper, reading Eliza Newman (?).

A charming little book of entertaining reading material for children, marking the transition of children's books meant for education or moral



guidance to those mixing instruction with amusement. It was apparently first published ca 1790 by Elizabeth Newbery and then reprinted with a new title page. All editions are very scarce.

Entertaining anecdotes on honesty rewarded and miserliness punished are interspersed with charming illustrations in the style of Bewick. The preface is signed by Little Momus and the young reader, or possibly their parents, are promised that 'the greatest care has been taken not to insert any thing that can possibly raise a blush on the cheek of innocence'.

Society figures such as Beau Nash, the celebrated dandy and master of ceremonies at Bath, Samuel Johnson and John Hill all feature. Entertaining putdowns and witty ripostes are the hallmark of the collection.

The collection is attributed to Richard Johnson (1733?-93), a prolific writer of children's books, with reference to his day book 1789 Nov 25. Mr Badcock [E. Newbery's agent] to the writing of *The youthful jester*, paid 1790 (Weedon 1949 91). ESTC n60681 gives an earlier E. Newbery printing (1790?): Morgan, Toronto, Princeton; 1793: Morgan, Princeton; ESTC t64638 another one dated 1797, British Library and National Trust, OCLC adds NLS; BL; Baltimore.

See Moon, M. Harris, 1001; Gumuchian 5872 (1804 edition); Roscoe J395 (4); this edition not in ESTC; see Welch at American Antiquarian Society for Richard Johnson attribution; *Children's Books of Yesterday* (National Book League), 925; p.179.



*The Nine Day Queen*

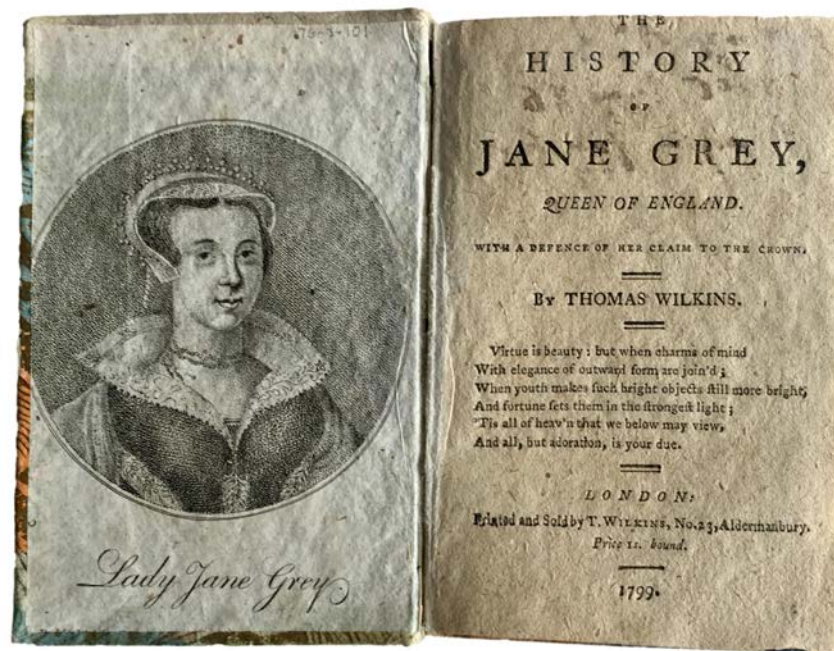
WILKINS, Thomas, editor. *The History of Jane Grey, Queen of England. With a Defence of her Claim to the Crown.* By Thomas Wilkins... London, T. Wilkins, Aldermanbury, Price 1s. bound, 1799.

£4000

24mo in sixes (114 x 75 mm), frontispiece portrait used as paste down, slightly cropped to the left and touching the outer part of the oval containing the portrait, pp. viii, 100, with 15 woodcut illustrations in the text, cut fairly close at the top edge with frequent shaving of headlines and page numbers, text slightly browned throughout, otherwise an excellent copy in the original Dutch floral boards, the upper section of the boards (front and back) white, showing the edge of the floral papers, with the double rule border in white and green: some very light surface wear but spine barely chipped, the verso of the title-page inscribed 'Mary Dick 1806 June 26, bought for her by J. (?) Dick'; the Roscoe copy, with bookplate loosely inserted.

A charming copy in the original Dutch floral boards of Thomas Wilkins' biography of Lady Jane Grey, (first published in 1791/2) focusing on her claim to the crown as well as her deposition and trial. Lady Jane Grey (1536 - 1554), was the great-granddaughter through her mother of Henry VII, and titular queen of England for nine days in 1553. Beautiful, intelligent, and very well educated, she reluctantly allowed herself at age 15 to be put on the throne by unscrupulous politicians; her subsequent execution by Mary Tudor aroused universal sympathy.

Rather than concentrating on Lady Jane Grey's precociousness, intellect, education and



achievements, Wilkins gives a detailed account of the political and constitutional history which underscores her claim to the crown.

Judging by the format, binding, and woodcut illustrations, the work is clearly meant for the children's market, even though the composition makes little allowance for juvenile taste. In his preface Wilkins points to the moral superiority of history over fiction: 'The lover of fiction and romance will find in the History of Lady Jane Grey, real sorrows to commiserate, and in the sequel, not have to complain of that empty void, that attends the reading of the most interesting novels, which the mind on reflection revolts from, as arising from the mere phantoms of the imagination only'. Her learning and achievements are presented as a shining example to emulate, her sorry fate in the hands of politics.

Wilkins concludes with some of Lady Jane writings and an elegy on her.

The text was first published in 1791 by Wilkins, ESTC t117589 (BL, Suffolk Record Office, Folger and Indiana), followed in 1792 by Wilkins and others ESTC t204572 (National Library of Ireland, All Souls, Oxford, Private Collection, Library of Congress); and a further reprint by R. Bassam in ?1795, ESTC n32950 (Indiana and Toronto).

Not in Osborne or Gumuchian, this edition not in ESTC.



## DEVOTION

### *Children's Prayers*

[MINIATURE.] *Le petit paroissien de l'enfance.* Paris, Firmin Didot, [ca 1820.]  
£400

Small 32mo (27 x19mm), pp. 80 with engraved frontispiece and 4 engraved plates; contemporary red morocco, decorative borders to upper and lower board, central device of gilt monstrance; flat spine, decorated with starts, a.e.g.; a very good copy.

A charming children's prayer book with engraved plates. The plates depict scenes from the life of Christ 'gravées d'une extrême finesse' (Gumuchian), with intention of inspiring faith in the young readers.

'These attractive prayerbooks for children... are much collected for their small size and pleasing illustrations' (Bondy p. 78).

Bondy p. 78; Gumuchian 4129; Spielmann 403.

### *19th Century Book of Hours*

[PRAYER BOOK.] French Illuminated Manuscript in ink, with rubrication in red and decorated borders. France, 1898.

£3500

8vo, (164 x92 mm), pp. 76, with manuscript calligraphy in black ink on vellum, rubricated in red, pp. 7 with elaborate decorated border, with colour and gilt decoration, and 12 smaller colour vignettes,



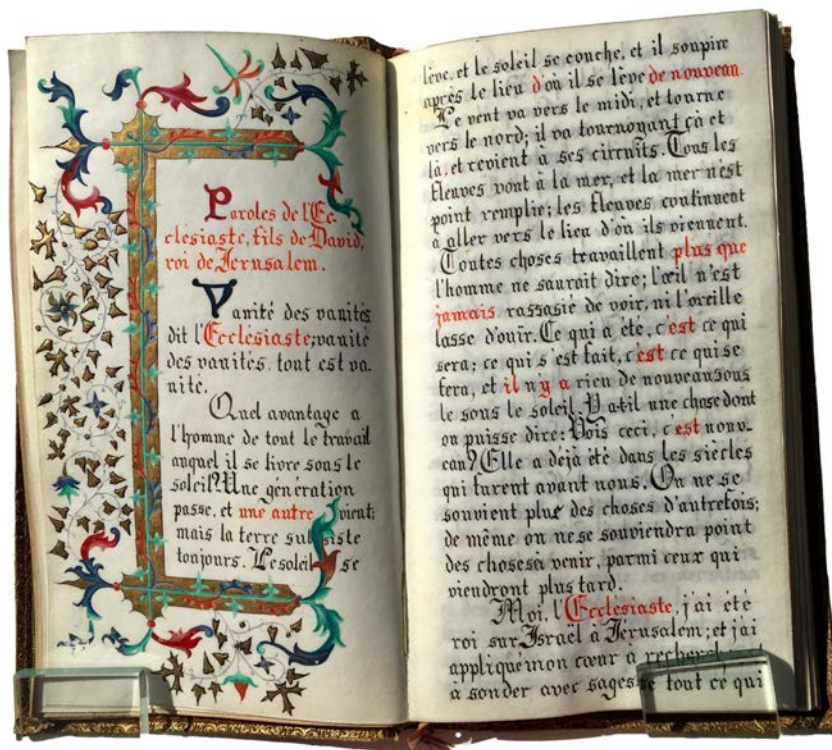
some humorous; bound in brown shagreen leather, spine in compartments, gilt-lettering 'Missel' directly to spine; inner gilt dentelles, green moirée silk endpapers; silk marker, discrete repair to head of spine, extremities a little scuffed; with a dedication to 'Maman' by Edouard and Elisa Dumaz, 28 May 1898.

A charming privately produced manuscript prayer book on vellum, in the style of an illuminated manuscript, with rubrication and elaborate gilt and colour decorated borders, and vignettes. The little prayer book contains Ecclesiastes and the Song of Songs.

It is fascinating to see how the traditions of the illuminated prayer book are preserved, the opening pages of each section are within a very elaborate multi-coloured border and illuminated in gilt; whimsical little figures come at the end of each section, one half monk, half animal, and numerous Celtic inspired garlands conclude the design.

The prayer book was dedicated by the siblings Edouard (1874 - 1914) and Elisa Dumaz (1877 - ?) to their mother Lucie, née Perret. The family lived in Chambéry, in the Rhone Alpes region of France. Edouard apparently died in the World War I, and his sister Elisa married Louis A. Gaullieur l'hardi in 1902.

Presumably the work was produced by a local scribe; but there is some slight variation in the handwriting



## ECONOMICS & TRADE

### *Aristocratic debt management*

[BLÉGIERS DE

PIERRE GROSSE, Dominique de].

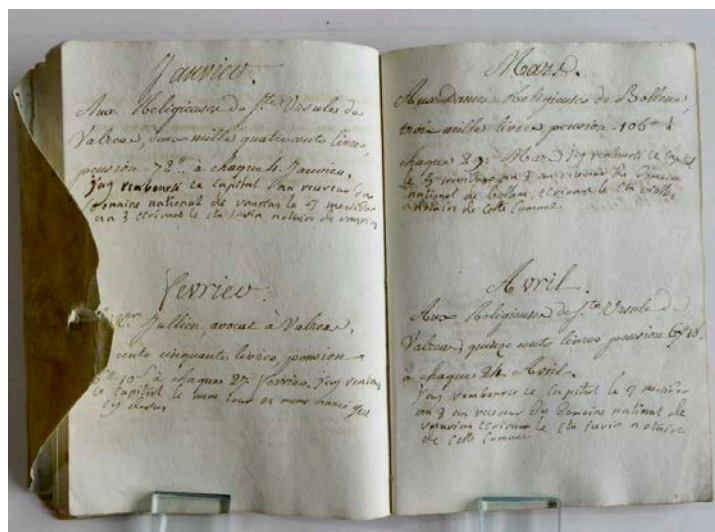
Manuscript ledger of his debts. Livre qui contient l'état de mes dettes. Vaison-la-Romaine, n.p., 1790 - 1795.

£1200

Manuscript notebook in-12 (180 x 125mm), ll. [19], 1 blank, ll. [5], 3 blank, ll. [3], 38 blank; bound in contemporary vellum, wrap-around binding, lacking tie; small section lacking at flap, but otherwise sound.

A fascinating account of eighteenth-century debt management by a Provencal aristocrat, continued by his widow after his death. Although a private document, it also traces the enormous governmental and societal changes in what is now Provence-Alpes-Côte d'Azur.

This notebook belonged to the financially beleaguered Comte Charles-Jean-Louis-Dominique de Blégiers de Pierregrosse (1716-1790), of Comtat-Venaissin. It begins in his hand, laying out personal debts and debts due against the estate, and includes detailed terms and payment schedules. There is a wealth of information contained here, most particularly the names of his creditors, which appear in three main groups: artisans and tradesmen, family and friends, and religious institutions. The first of these include fairly standard debts for purchases and services rendered, such as bills owing to one Mistral, a



silversmith from Valréas. The second includes money he owed to his mother-in-law, Madame d'Alissac (he had married Charlotte Françoise de Pays d'Alissac in 1761). Apart from this awkward familial revelation, perhaps the most interesting creditors are the local religious institutions, which include the Dominicans of Vaison, the nuns of Saint Ursule de Valréas, the Sainte Marthe d'Avignon Hospital, the Cordeliers d'Avignon, and two 'Jews of Carpentras', Mordecai and Salomon Crémieu - probably the chief rabbi and merchant Mordecai Crémieux and his brother, also a rabbi. (See: Jean-Claude Cohen, *The Jewish communities of Avignon and Comtat-Venaissin*, 2000).

Now part of Provence-Alpes-Côte d'Azur, Comtat-Venaissin was not part of France, but was under the control of the Papal States from 1274. Although spared the upheaval of the French Revolution, the region was dominated by religious orders which levied various fees and taxes on the general population.

The second part of the work concerns the debts and estates of the Comte's sister, Anne de Blegiers, whose estates he inherited in 1790. Her death evidently consolidated the Comte's landholdings, and included those of his uncle Martial d'Amblare, but both estates were likewise saddled with debt. The Comte did not long outlive his sister, and the manuscript in his hand ends in November 1790, shortly before his death.

In the event, the Comte died just before major political upheaval shook the region. In 1791, five hundred years of the region's rule

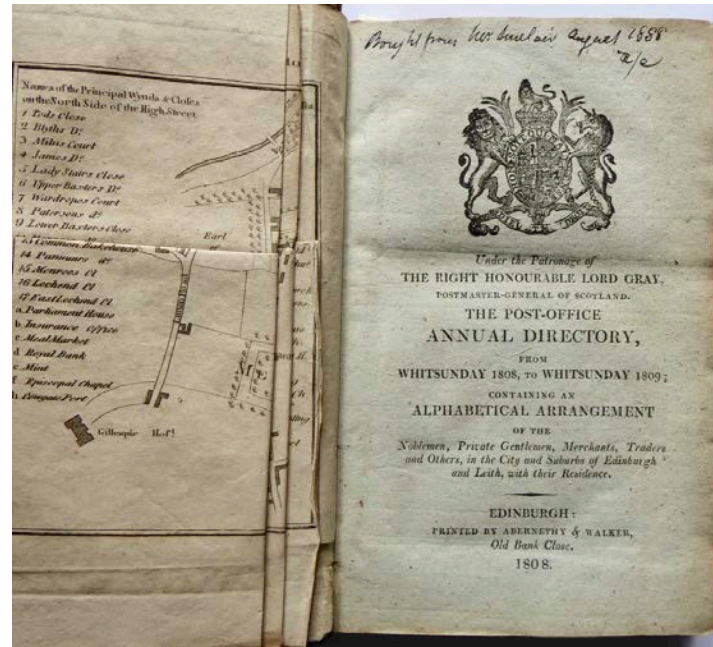


from Avignon and the papacy came to an end. An unauthorised plebiscite was held under pressure from French revolutionaries, and the inhabitants voted for annexation by France. The papacy did not recognise this formally until 1814, but inhabitants of the region suddenly found themselves citizens of a new republic. The tumult evidently had an impact on the family's finances, as is shown by the appearance in this ledger of the hand of the Comte's widow Charlotte, who completes the last few pages and annotates earlier entries. Writing in what she calls Year III of the Republic (1795), her notes reveal that she has sold two parcels of land to settle some of her husband's prodigious debts, including the seventeen thousand francs owing to religious houses. She evidently felt that these shrewd business dealings held the key to recovering the family finances.

The prominence of the Comte's mother-in-law and wife in his financial dealings demonstrates the involved and active role of women in estate and financial management in this period. This ledger offers a fascinating insight into debt management, women's agency, and the changing face of France in the late eighteenth century.

### *Sir Walter Scott's Edinburgh*

EDINBURGH. The Post-Office annual directory, from Whitsunday 1808, to Whitsunday 1809, containing an alphabetical arrangement of the noblemen, private gentlemen, merchants, traders and others, in the city and suburbs



of Edinburgh and Leith, with their residence. Edinburgh, Abernethy & Walker, 1808.

£1200

12mo in 6s, pp. 349, [1] blank, [1] index, large folding engraved map of Edinburgh and another of the Wet Docks at Leith; original drab brown boards skilfully rebaced with paper, paste-down label on upper cover torn; 19th century visiting card of William Ford on front pastedown, neat late 19th century ownership inscription at head of title; a very nice copy.

A delightful survival and a fascinating snapshot of Edinburgh society in the first decade of the 19th century, the city as Sir Walter Scott would have known it.

Indeed, Scott himself receives an entry on p. 212: 'Scott, Walter esq. Advocate, 2 North Castle Street'.

The breadth of trades and occupations described is extraordinary, from plumbers, leather-merchants, pewterers and brush makers to tobacconists, architects, surgeons, dentists and candle makers. Names and addresses are given for all; in addition, there are a good number of 'furnished lodgings' listed. And, this being Scotland, there are quite a few 'spirit dealers'.

The plan of the Wet Docks at Leith is early, as they were opened in May 1806. They were the first of their kind in the country.

### *Life in London - a Survival Manual*

TRUSLER, John. The London Adviser and Guide: containing every instruction and information useful and necessary to persons living in London, and coming to reside there; in order to enable them to enjoy security and tranquillity, and conduct their domestic affairs with prudence and economy. Together with an abstract of all those laws which regard their protection against the frauds, impositions, insults and accidents to which they are there liable.... Useful also to foreigners. Note. This work treats fully of every thing on the above subjects that can be thought of. London, printed for the author, 1786. £1800

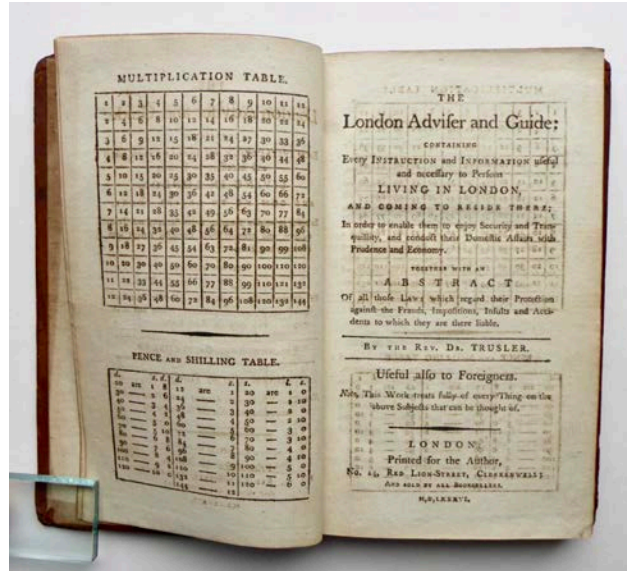


12mo, pp. xx, 191, [1]; with a map of the Royal Exchange and numerous tables in the text, contemporary full calf, rebaked with gilt-lettered spine label.

First edition of this charming guide to life in London for newcomers, foreigners and locals alike. Trusler covers all aspects of London life, with extensive information on the housing market, commerce, trading - including a schematic map of the lay-out of the Royal Exchange, so that newcomers may know where to find relevant traders - as well as hotels and restaurants, diversions and services.

He explains in great detail how to rent or buy accommodation, the merits of fire insurance, the levels of house tax and the means to secure water supplies. A long chapter is devoted to the question of domestic servants, how and where to hire them, with a warning against untrustworthy agencies (register-offices or employment exchanges). Detailed tables illustrate how a gentleman could estimate the cost of provisions, the holdings of his wine cellar, or estimates of housekeeping depending on weekly budgets of families of differing incomes.

The detailed 20 page index indicates the range of information included. Trusler combines a wealth of social and political information with very practical advice to newcomers. He warns against the dangers of pickpockets, pawnbrokers, strangers in general and recommends caution when living in the big city. Among the useful information he includes lists of lawyers, courts, newspapers published in London (daily, morning, evening and weekly) but also carriages and their rates, postal



services, and services such as surgeons & physicians (including men-midwives). An extensive section is devoted to walking through London, with warnings against walking under ladders, or tripping on loose paving stones.

A veritable treasure-trove of information on eighteenth-century life in London.

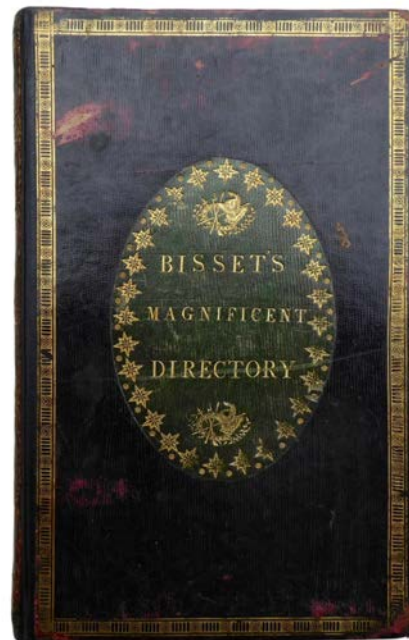
ESTC t93466; Goldsmiths'-Kress 13149.

### *Royal Paper Copy*

[TRADE DIRECTORY.] BISSET, James. A Poetic Survey round Birmingham: with a brief description of the different Curiosities and Manufactories of the place. Intended as a Guide to Strangers. Accompanied by a magnificent Directory: with the Names, Professions, &c. superbly engraved in emblematic Plates. Birmingham, Swinney & Hawkins, 1800.

£1800

8vo, (228 x 146) frontispiece map, pp. viii, [9]-62, [2], with 27 engraved emblematic plates, in all 28 engraved plates; a.e.g.; Royal paper copy on heavy wove paper watermarked Whatman; original publisher's presentation binding, decorated dark maroon straight grain morocco with gilt tooling to sides and spine, and oval green morocco inlaid title decorated with stars; extremities rubbed, but still a very nice copy.



First edition of one of the earliest illustrated trade directories. On the finely engraved plates, Bisset lists more than three hundred merchants, bankers, tradesmen and manufacturers operating in and around Birmingham. Manufacturers are grouped together by trade,

with illustrations of the most prominent factories or industrial tools in the background. The most famous of the factories is of course Matthew Bolton's Soho Works, which in addition to the steam engine business includes his button works, his mint and various other metal manufactories. The Soho Works was a complete system of manufactories, where each worker had only a limited range of work without any need to change position and tools constantly.

The letterpress section contains Bisset's poetry which takes the reader on an enthusiastic tour of the city, with the express purpose of attracting visitors and trade to the city of Birmingham.

The advertisement bound at the end indicates that manufacturers and tradesmen were invited to subsidize its production by paying either for a single line mention or for half page and full page display advertisements. Thus the overall cost of the directory was kept low.

James Bisset (1762? - 1832) was an artist, publisher and popular poet. At the age of fifteen he became an artist's apprentice in Birmingham, and later established a museum and shop for the sale of curiosities in New Street. 'He had great facility in composing amusing and grandiloquent verses on the topics of the day so as to hit the popular fancy, and, while he obtained a considerable profit from their sale, they served to attract customers to his 'museum' and to advertise his medals' (DNB).

ESTC t143270; Johnson 96; Norton 716.



*Land management on the Eve of the Industrial Revolution*

[YORKSHIRE.] Manuscript field note book, Yorkshire, 1816 - 1859. Yorkshire, 1816 - 1859. £1500

Small 8vo notebook (155 x 111 mm) numbered by hand with pp. 64 of entries, arranged with sketch plans on versos and notes on facing rectos; full blind-ruled calf boards with metal clasp, marbled endpapers; rebacked.

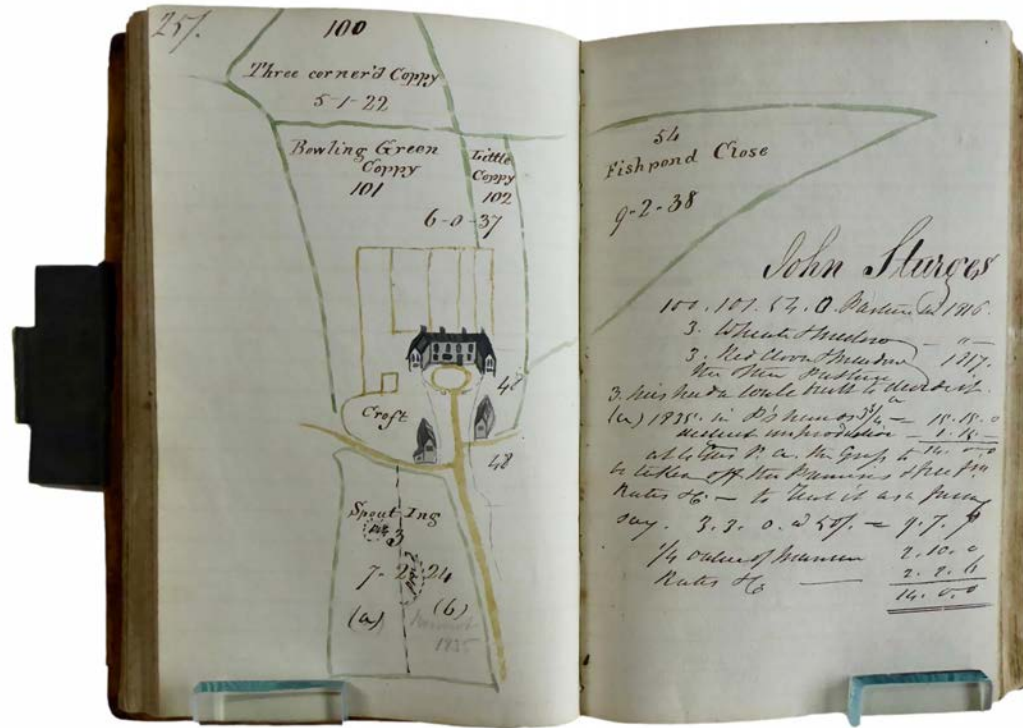
A fascinating manuscript field book which records the changing landscape between Bradford and Harrogate in the first half of the nineteenth century. It relates, at least in part, to lands owned by Francis Lindley Wood 2nd baronet (1771-1846) whose son became the first Viscount Halifax.

The book opens with an alphabetical list of tenants' names. Then follows a series of sketches of the corresponding farms and fields, variously annotated. The entries are overwritten multiple times in multiple hands, presumably as the estate management changed. The book was clearly a key record of farms and parcels of land between Bradford in West Yorkshire and Harrogate some twenty miles to the north. Further into the book the plans become more sophisticated, featuring scale bars and various topographical details. The dense notes record details such as: 'Let with a Public House (The Engineer) & Premises at œ100 p.a. 1837... Built a stable...'. At the end of the book are 10 further pages of farming notes, including treatment for cattle, the last dated 1859. A number of place names are mentioned on the



maps including the Pannal to Knaresborough Road, Leeds to Harrogate Road, Hookestone road [all adjacent to Harrogate North Yorkshire], and there is a reference on the first page the regulation is made in the Township of North Bierley.

The 30 small plans and illustrations mainly depict generic farming settlements - notoriously difficult to identify - but one offers a key to the possible ownership. It shows a neat coloured sketch of what is unmistakably a country house and its outlying fields, annotated with the name John Sturges. Sturges was one of the founder partners of the Bowling Iron Company (BIC), a major industrial outfit in Bradford which purchased a country house called Bolling (or Bowling) Hall from Francis Lindley Wood in 1816, after having identified rich mineral deposits in the area. Comparison with a map of Bolling Hall held by Bradford Libraries shows that it and the house in our notebook are one and the same. Indeed, the little vignette even looks like Bolling Hall, a two-bay manor of typical Jacobean design, now a museum. By 1821 Wood had sold all his remaining lands and mineral rights in Bolling to the BIC, including the manorial rights. Another of the plans here is titled 'S.P.&M.', which surely denotes Sturges, Paley and Mason, the three founder members of the BIC. Knowing what we do about Lindley's landownership as well as his gradual sale of land to the iron company, it seems possible that the book belonged -at least one



time - to his land agents. Further research will doubtless reveal more information, but the book clearly represents the changing face of a portfolio which was evolving rapidly as the Industrial Revolution gathered pace.

The period of this little book's use - 1816-1859 - represents a period of immense change in the Yorkshire landscape, and in the North of England more generally, which was driven at least in part by landowners' desire for profit. The Lindley family's story is an increasingly familiar one; they were a long established landed family, but expanded their wealth through positions in the East

India Company. In Britain they bought more land, which was farmed by tenants and gradually enclosed. The first part of the book speaks to this ongoing pastoral and arable use of the land, and the second to the gradual evolution of the landscape as landowners sold off or rented their land to mining and other industrial uses. Evocatively, it is the final illustration in this book which most clearly shows the onward march of industrialisation, with the appearance of a line marked 'North Eastern

Railway Company'. Founded in 1854 to serve various northern English towns, the railway's appearance on the plans heralds another major change.

A wonderfully detailed little book, there is much more to discover here for a researcher working on a host of topics, including the history of landscape, enclosure and industrial development in nineteenth-century Yorkshire.

For more information on Bolling Hall and its ownership by the BIC, see: <https://bradfordlibrariesmap.wordpress.com/2019/04/14/bolling-hall/>.

## GASTRONOMY

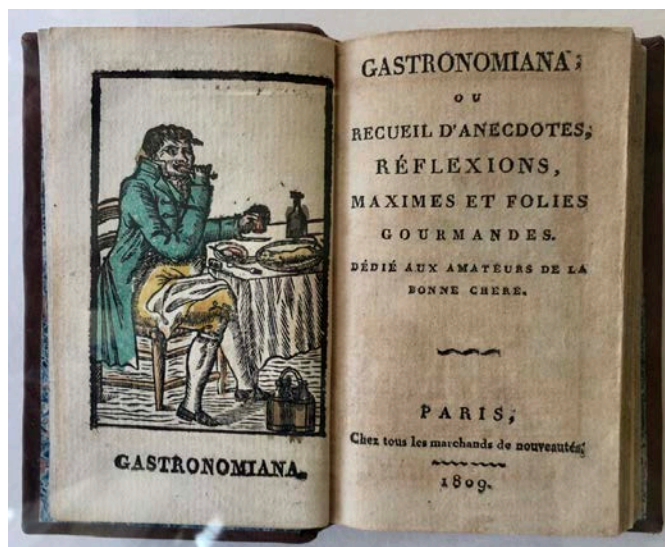
### *Food Aphorisms*

[COUSIN D'AVALLON, Charles-Yves.]  
Gastronomiana; ou Recueil d'Anecdotes,  
Réflexions, Maximes et Folies  
Gourmandes. Dédié aux Amateurs de la  
Bonne Chere. Paris, Les marchands de  
nouveauautés, 1809.

[bound with:] Poissardiana, ou  
Catéchisme des Halles; ouvrage utile à la  
jeunesse qui veut passer joyeusement le  
Carnaval. Paris, rue Careme Prenant,  
5825.[1810]. £750

Two works bound in one, small 8vo (100 x 60 mm),  
hand coloured woodcut frontispiece, pp. 128; hand-  
coloured woodcut frontispiece, pp. 127, [1] blank;  
recent full calf, spine lettered in gilt, sides with gilt  
fleurons in corners.

Two small works on gastronomy and the spirit  
of 'Les Halles'. The first is one of two editions  
of the same year of a light-hearted collection of  
anecdotes and pithy observations relating to  
food and gastronomy. From eating habits in the  
different countries, to eating and drinking  
songs, "preferably without ladies present",  
observations on diet, food fads etc., Cousin  
d'Avallon presents a wide variety of  
entertaining observations. The work is regarded  
as the author's best 'ana'. 'Ana' were an  
important and popular late 18th and early 19th  
century genre of French literature, collecting  
curious pieces of literary ephemera and  
documenting high and low culture alike. "The  
anecdotes in this volume are much more



amusing than anything usually found in this  
kind of collection; some are double entendre  
(gastronomy and eroticism often use the same  
words), others are frankly saucy'. (Oberlé, *Les  
fastes*, 390).

II. Poissardiana was apparently first  
published in 1794 and is a celebration of  
popular language, as spoken in Les Halles, the  
Paris market district, with a number of racy  
scenes, poems, chansons and little dialogues  
and scenes.

Both have charming woodcut frontispieces, the  
first showing a gourmand at the table, the  
second, a street scene.

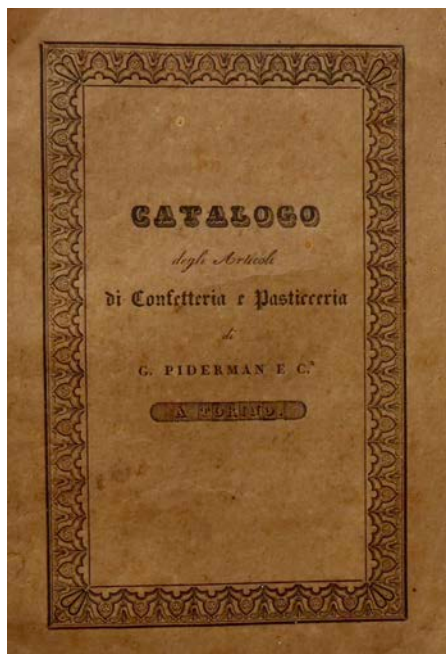
I. See Vicaire 390; Aude, *Bibliographie des ana*, p.  
45; Oberlé 394; II. Aude p. 85.

### *Pâtisserie*

[PIDERMAN.] *Catalogo degli Articoli di  
Confetteria e Pasticceria che si fabbricano  
nel Negozio di G. Piderman e C. Turin,  
Chirio and Abina, n.d., ca 1830.* £550

8vo, pp. 20; original printed brown wrappers, title  
within typographic border.

A fine catalogue of the full range of  
confectionary and pâtisserie available from the  
shop of G. Piderman in Turin. Piderman had  
taken over the pâtisserie Palioppi e Comp., of  
originally Swiss origin and with this publication  
aims to assure his customers that he will  
continue to produce the full range of pâtisserie,  
delivered on time, and with the expected  
quality.





## GAMES & GAMBLING

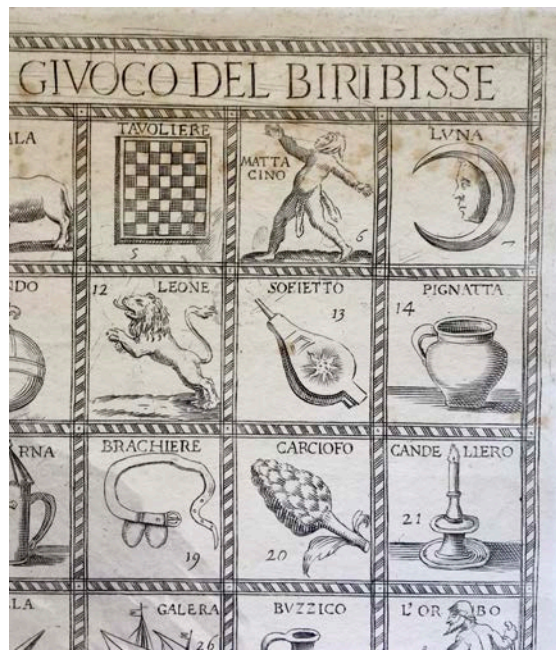
### *Gambling Game*

[GAME.] Il Nuovo et Piacevole Giuoco del Biribisse. Rome, Giovanni Giacomo Rossi alla Pace. Between 1642 and 1691.

£5200

Broadside (560 x 420 mm), etching and engraving (platemark 470 x 380mm), a game 'board', image 450 x 358, with 42 pictorial compartments of objects, animals and characters, numbered and lettered, repeated in smaller size at the bottom, 5 line playing instructions and imprint engraved between the two sets of images; mounted on archival card; a little dust-soiled, some, mostly marginal foxing and with some slight discolouration.

A very rare draw game of chance, popular in Italy, and similar to a picture lotto or roulette. The game 'board' is divided into 42 numbered and named fields, (in six lines of seven), illustrated with the appropriate image. Each player puts his stake of one quatrino (or more) on one of the individual numbered fields. The same images are printed in a smaller size at the bottom of the sheet, they are meant to be cut out, put in a hat or box and 'drawn' by the 'banker' who is in charge of the draw. If nobody has put his stake on the winning field, the banker receives it all. Those who have bet on the winning number win a multitude of the stakes, all the other players lose their stakes. The individual fields were marked not just with numbers and words, but more importantly with images, so that illiterate people could play as well.



Biribisse or Biribi apparently originated in Spain, where it was known under the name of hoca or auca. It clearly is a gambling game where the more you bet the more you win, and was promptly banned for its detrimental effect on public morals. It was most popular in Italy and the South of France. 'Casanova played it in Genoa (where it was already banned) and describes it as "a regular cheats' game". He broke the bank (fairly, he claims) and was immediately rumoured to have been in collusion with the bagholder; such collusion presumably was common'.

The figures depicted on the board are probably taken from a repertory of popular images derived from Giovanni Maria Mitelli (1634-1718), the most

famous Bolognese designer of board games of the 17th century. They include a 'todesco' drinking from a cup and holding a flask (16), a glass (31), a flask (23), a tavern (24), a barrel from which flames come out (35). The gambling board generally left the printer in the condition shown here. The upper half of the sheet contains the gaming board. The small figure tokens printed at the bottom had to be cut out, rolled up and placed in a hat or container. In between the two sets of images the rules were printed, together with the imprint.

There was no proclamation during the 18th century that did not mention biribissi as one of the most forbidden games of chance. In this, its oldest form, it takes the form of a board with 42 boxes on which players place their bets. A variant that is still very popular today is played with the Mercante in Fiera cards. Some sheets of Genoese Biribissi from the end of the 18th century have a structure identical to that of roulette: this suggests a derivation of the latter from the paper game, whose origins are unknown.

The game was published by Giovanni Giacomo de' Rossi (1627 - 1691), part of the Roman printer dynasty de Rossi. His career took off from 1657 when he married a rich widow. According to the British Museum note he made a fortune and rather fittingly for this print built a casino on the Janiculum.

See Gandolfi, Lia & Giorgio Lise, 'I giochi di carta a Milano' Strenna dell'Istituto 'Gaetano Pini', Milano 1984; Milano, Alberto, 'Giochi da salotto. Giochi da osteria, nella vita milanese dal Cinquecento all'Ottocento', Milan, 2012; Berti, Giordano & Andrea Vitali, La Vite e il Vino: Carte da Gioco e Giochi di Carta, Fondazione Lungarotti.

# The Anatomy of a Gambler & Regulating Prostitution

RESTIF DE LA BRETONNE, Nicolas-Edme. *Le Pornographe ou Idées d'un Honnête-Homme sur un Projt de Reglement pour les Prostituees, propre a prevenir les Malheurs qu'occasionne le Publicisme des Femmes: avec des notes Historiques et Justificatives.* Londres, Jean Nourse, Paris, Delalain, 1769.

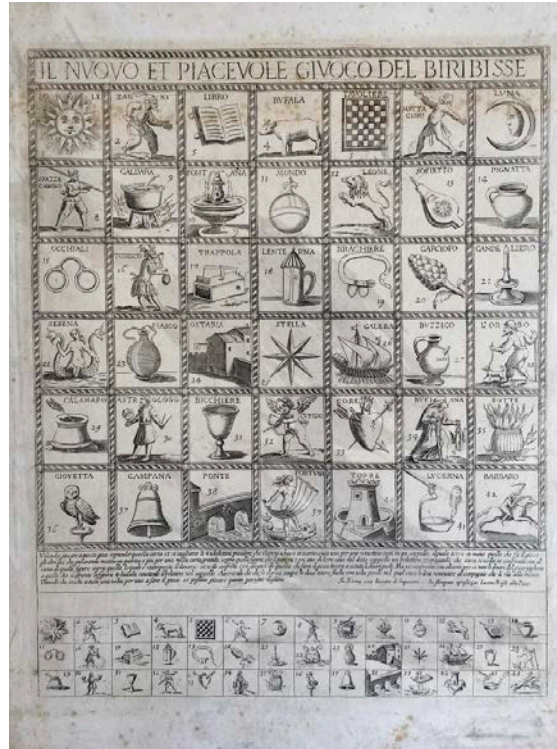
[bound with:] DUSAULX. *Lettre et Reflexions sur la Fureur du Jeu, auxquelles on a joint une autre Lettre Morale.* Paris, Lacombe, 1775.

£2500

Two works in one volume, 8vo, pp.[iv] half title and title with the Delaleu imprint, 7 -368; pp. 172, [1] errata, [1] blank; contemporary mottled calf, spine ruled and decorated in gilt gilt-lettered spine label, sides with gilt file; sides a little rubbed and scuffed, tail of spine chipped; a good copy with the armorial stamp of Charles Henneguier to title page.

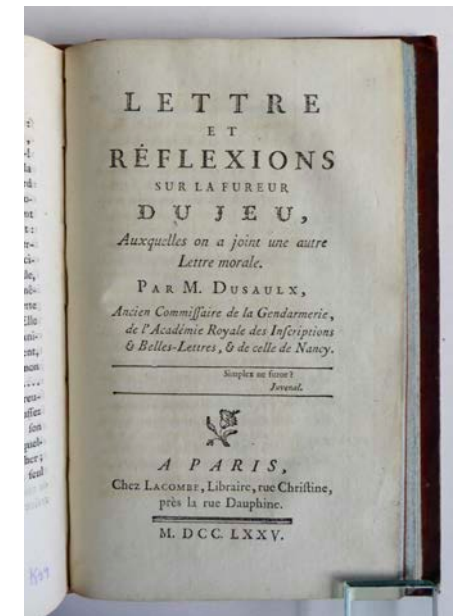
Rare first edition, first printing, of Restif de la Bretonne's *Le Pronographe*, with the name Delalein on the title. Delalain soon decided, however, that he did not want his name associated with the work and had the title pages reprinted with the imprint 'À Londres chez Nourse... A la Haie, chez Gosse et Pinet'. According to Cambridge University Library fewer than 10 copies of the original survive.

The *Pornographe* is the first book in the renowned series of the 'graphes', where Restif de la Bretonne proposed to 'organize disorder', ie. regulate prostitution. It constituted a vast



project of prostitution reforms in which Restif proposes to create a kind of religious order dedicated to Venus. The establishments ('Parthenions'), administered by the State, would be able to house thirty thousand subjects who would make up the community (the 'draft regulation' in 45 articles appears on pp. 111-171). 'This draft is enshrined in a small novel in the form of letters (...). The second part is filled with immense erudition on the sites of debauchery (...)' (Rives Childs, p. 16). The work inspired Joseph II to draw up the regulations on prostitution for the Austrian Empire.

Bound with it is the first edition of Dusaulx's first study of the sociology of gambling, preceding his better known *Passion du jeu* (1779) by four years. Dusaulx, a reformed gambling addict, clearly puts the blame for the



spread of gambling and the general decline of public morals on the government's political and financial interests. He condemns the immorality of state lotteries and the effect which they have on the public (see Dunkley, p. 148).

He gives a vivid insight into the psyche of the gambler in an impassioned letter on gambling addiction, the 'Fureur du Jeu'.

'Although much of the evidence which Dusaulx, himself an ex-gambler, marshals is only what had been said before, part of his originality lies in his very forthright



interpretation of the facts, and part of it lies in his much greater reliance on striking illustrations, intended to appeal to the reader's sensibilities more than to his purely rational faculties' (Dunkley, p. 144-5).

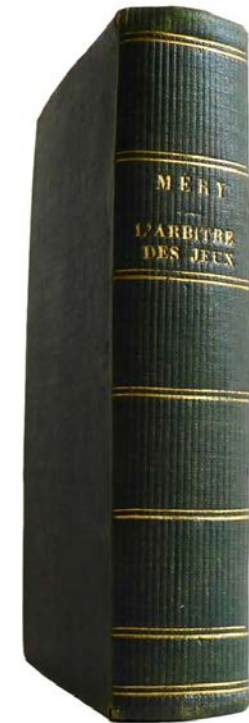
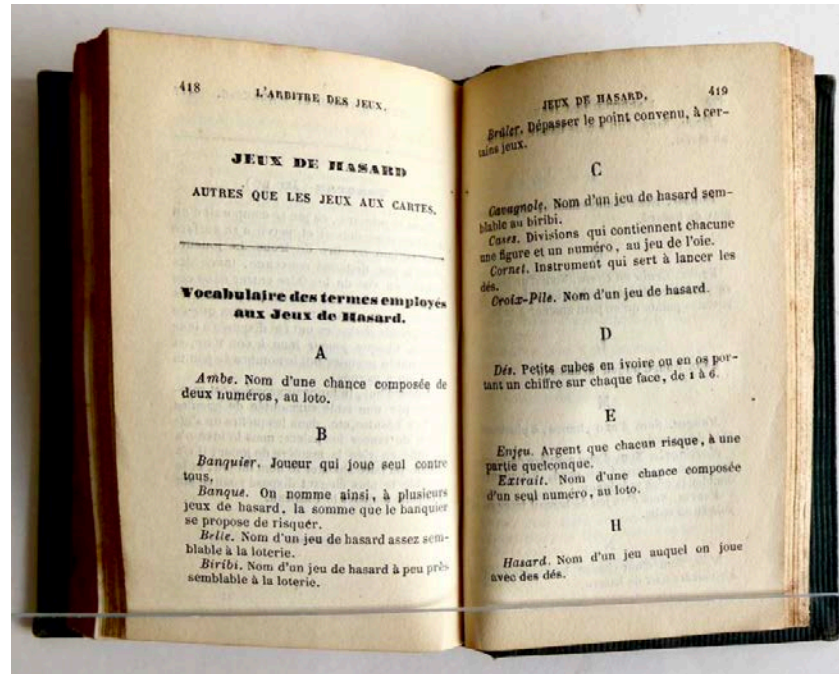
The particular attraction of Dusaulx' diatribe against gambling lies in the original manner in which he treats it. He comes much closer to writing a novel than any of his predecessors, he depicts with moving details the effects gambling has on family and social life, contrasts the activities of the gamblers with idyllic country life, and describes a neglected wife, who waits in fear for her gambling husband to come back and announce the family's ruin. This personal approach, far more than any didactic moralising, led to the popularity of this work.

From the library of Charles Hennequier (1811-1872), a lawyer in the Pas-de-Calais [north western tip of France], with his stamp to title.

I. Childs, J.R. Restif de la Bretonne, VI, 1; Jacob, P.L. Restif de La Bretonne; p. 98-100; Cioranescu 27104; INED 1681; see J. Dunkley, *Gambling: a Social and Moral Problem in France, 1685-1792*, Oxford, 1985, pp. 145-152.

### *Gaming Dictionary*

MERY, Joseph. *L'Arbitre des Jeux accompagné de petits poèmes historiques : contenant la marche, l'histoire, les règles, la législation et la bibliographie de tous les jeux anciens et suivi d'un aperçu sur le calcul des probabilités*. Paris, Gabriel de Gonet, 1847. £750



Small 16mo (107 x 71mm), pp. [iv], 506; occasionally light foxing, original ribbed cloth, spine ruled and lettered in gilt; a crisp copy.

First edition, uncommon of this charming guide to all manner of games, similar to the various Academies des Jeux. It is a virtual dictionary of card games, games of chance and games of skill, and of great interest for its coverage of the Civil Code for laws on games and gambling, its fifteen-page bibliography based on the collection at the Bibliothèque Royale, its glossary of the terminology of gambling and its poems (on card games, chess and trictrac).

Joseph Mery (1797-1866) was noted in his

time for his wit and his ability to

improvise. He wrote a number of opera librettos, collaborated with Gerard de Nerval on Shakespeare adaptations and other plays and is today best known as the co-librettist of the original version in French of Verdi's Don Carlos. He was an inveterate gambler himself, and traveled through Europe, because of restrictions on gambling in France. A lover of chess, he founded the first chess magazine *Le Palamède* in 1836, and ten years later published this collection of rules of games, accompanied by poems on the theme.

OCLC: a handful of copies in the Netherlands and France, no copies outside of Europe

## HISTORY & POLITICS

### *Prison Protest*

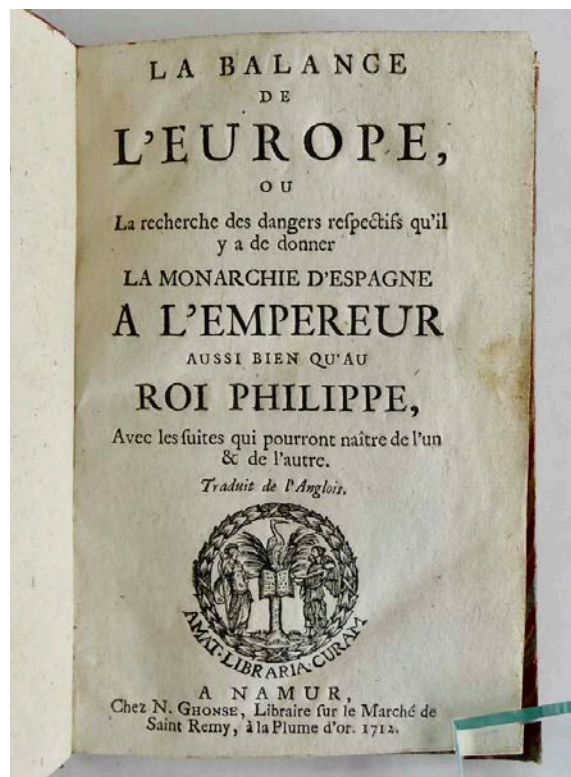
[BROADSIDE - ANON.] Départ d'un républicain pour la prison du Mont-Saint-Michel. Paris, Auguste Mie, [1833].

£650

Broadside (478 x 310 mm), five line printed headline, large woodcut (181 x 273mm), followed by printed text in three columns; a little frayed, fold-marks, and small hole in one fold; still an attractive copy.

A fine propaganda 'canard' produced by republican sympathisers in protest against the harsh treatment of political prisoners in the notorious Breton prison of Mont Saint-Michel, as decreed by Adolphe Thiers. The large woodcut shows a member of the 1832 revolt against Louis-Philippe bidding farewell to his family while two mounted soldiers in bearskin hats await. The text includes a long letter purportedly signed, among others, by Charles Jeanne, a leading member of the revolt and an inspiration to Victor Hugo, who placed the 1832 insurrection at the heart of *Les Misérables*.

Anonymous and undated, this broadside has been legally registered by the printer Louis-Augustin Mie, to be released in 1000 copies. Mie was not a specialist in 'canards', but the printer of *The Tribune*, a Republican newspaper which covered the situation at the prison. He kept up correspondence with prisoners and sent them supplies.



### *War of the Spanish Succession*

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

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

[bound with:] *L'Europe Esclave si l'empire est dans les chaines, où l'on fait voir le déplorable état dans lequel l'Allemagne est réduite par l'invasion des François.* Traduit de l'Anglois, London, 1714. £1200

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

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

The War of the Spanish Succession (1701–1714) embroiled the whole of Europe in a conflict triggered by the death in November 1700 of the childless Charles II of Spain. It established the principle that dynastic rights - of either the Bourbons or Habsburgs - were



secondary to maintaining the balance of power in Europe. Although somewhat weakened, Spain was still a vast power, with control of parts of Italy, the Netherlands, as well as the Philippines and much of the Americas. By 1712 when Defoe wrote this essay the war was coming to an end with peace negotiations formally opened at Utrecht in January 1712 between representatives of France, England, and the United Provinces. Defoe took an increasingly contradictory stance on the War. 'He not only found the Peace of Utrecht acceptable but began arguing that were the Dutch and the Austrians successful in their attempts to bring France to its knees, England would have to go to war on the side of France to retain the balance of power in Europe. Why he persisted in this paradoxical position is difficult to say. He suggested it to [Lord] Harley in a letter of 27 May 1712 after the Dutch had published a series of effective 'memorials' defending their actions as proper and attacked the behaviour of the British as perfidious. As the Dutch and Prince Eugene absorbed a series of defeats throughout the summer of 1712, Defoe had less occasion to raise the dreadful notion of fighting an ally. He tried to explain how much he disliked the notion of a war against the Dutch, Britain's partner in maintaining Protestant power in Europe, but in advancing and dwelling upon this idea, he seems to have allowed his ideas too much play. It was hardly the first or last time that he allowed his love of paradox to triumph over his common sense' (Novak, Daniel Defoe, Oxford 2001, pp.427-8).

Although now mainly known as a writer of fiction and satire, Defoe (c.1660-1731) had



been deeply inured in politics for some years by this time. After a storied early life in business and trade (and a spell in prison), he became a government agent and spy, working for Lord Harley, particularly in Scotland where he infiltrated various anti-unionist groups in Edinburgh. He supposedly came to control much of the press there and although he was no longer in the government employ in 1712, he understood the importance of peace with France. Defoe supported Philip's claim to the Spanish throne,' (Novak, Defoe, p. 398).

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

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



## PAPERMAKING

### *Playing Cards*

LEBRUN, M. Manuel du cartonnier, du cartier et du fabricant de cartonnages, ou L'art de faire toutes sortes de cartons, de cartonnages et de cartes à jouer, contenant les meilleurs procédés pour gaufrer, colorier, vernir, dorer, couvrir en paille, en soie, etc., les ouvrages en carton; suivi des lois et réglemens relatifs a l'art du cartier, et d'un vocabulaire des termes techniques.. Paris, Roret, 1830. £250

12mo, pp. [iv], 264, including the half title; with two folding engraved plates; some light foxing; contemporary full marbled sheep, sides panelled with ropework, flat spine decoratively gilt, with gilt-lettered red morocco label; a very attractive copy.

A comprehensive guide to paper, card, and board making, with a special chapter on the production of playing cards in the well-known series of Roret manuals.

The first part deals with the technical side of manufacturing cardboard, the second with making various objects out of cardboard, such as toys, boxes, furniture, and the third on the manufacture of playing cards. The work is clearly inspired by Blasche's *Papyroplastics* or *Papparbeiter*, which had been first published in 1802.

There is an interesting chapter with information on the production of playing cards, and the relevant legislation in France on the subject. The work concludes with a useful sixteen-page glossary of technical terminology of paper and board making.



*Illustrated Journey of Japanese Paper*  
[PAPER MAKING.] GOTO SEIKICHIRO  
Kami no Tabi. Tokyo, 1964. £1400

Large oblong folio (335 x 443mm), pp. [ii], 147, [2], illustrated throughout with colourful katazome (hand stencilled) prints; printed on handmade paper; Japanese style binding in handmade washi paper, protected with the original washi covered boards, with illustration in red, held with clasps; a very good copy, from a print run limited to 300 copies.

One of 300 copies, of this finely produced 'Journey of Paper' (the Japanese title) by the artist and paper historian Gotô Seiichirô (1898-1989). The author describes the production route of handmade paper from the plant to the shipment of the finished product in colourful katazome prints, accompanied by a brief text (in Japanese, with the occasional heading in English). Katazome printing is a form of stencil dyeing, a centuries-old method of printing, used both for paper and textiles.

The illustrations, some in single colour, others in numerous colours vary in size from full page to smaller ones, with four or six per page. They illustrate scenes of paper making, the tools of the trade, the plants used in paper making and a map of Japanese paper makers. This illustrated tour through Japanese paper making is a veritable work of art, produced by one of the most eminent scholars of Japanese paper history.





*Rare German Copybook*

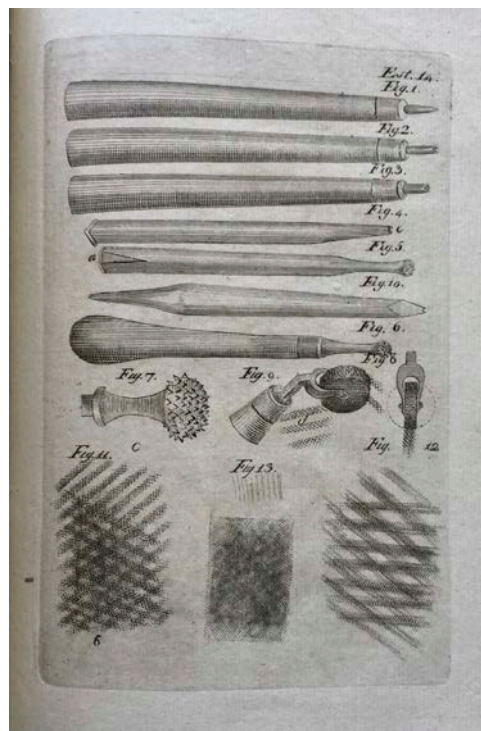
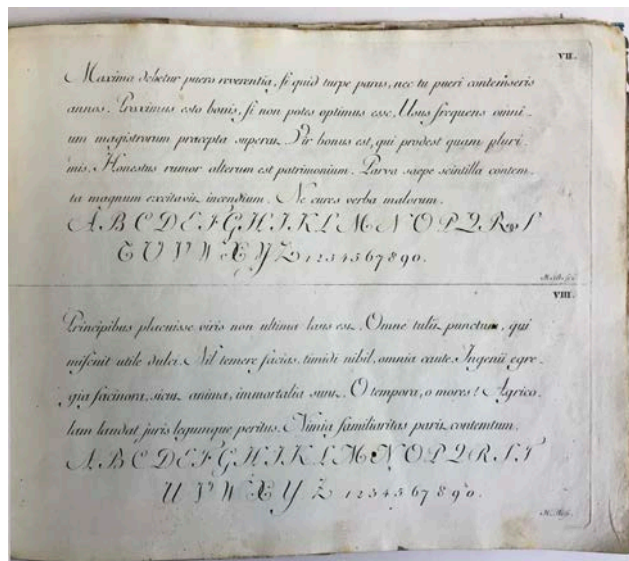
[PENMANSHIP.] *Neueste Muster-schriften in deutscher, lateinischer und französischer Sprache. [Tableaux d'écriture latine et Française ou de la main posée et coulée.* Vienna and Leipzig, L. Hochenleitter, [1810]. £900

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. The main aim was to achieve consistency and legibility.

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



**PRINTING &  
TYPOGRAPHY**

*Bosse's Engraving Manual in Portugal*

BOSSE, Abraham. *Tratado da Gravura a agua forte, e a buril, e em maneira negra com o modo de construir as prensas modernas, e de imprimir em talho doce.* Nova edição traduzida do francez... por José Joaquim Viegas Menezes. Lisbon, Arco do Cego, 1801. £1200

Tall 8vo (208 x 152 mm), engraved title, pp. [x], ix, [1], 189, [1] errata, with 21 engraved plates; plates printed on slightly darker stock; a wide-margined clean copy in recent full calf, gilt.

First Portuguese translation of Bosse's classic introduction to copperplate etching and engraving, *Traité des manières de graver en taille douce*. This Portuguese translation by José Joaquim Viegas Menezes is clearly taken from the Jombert edition and reproduces the same plates, though newly engraved with subtle adaptations; an extensive introduction precedes the text.

Bosse's treatise, the first manual of copperplate etching and engraving and the printing of intaglio plates, was first published in French in 1645. It was aimed both at the professional engraver and at the amateur and is extensively illustrated, with detailed engravings based on Bosse's own designs. A second edition of 1701 had contained revisions by LeClerc, the third of 1745 those of the engraver Cochin. The Jombert edition added two new plates by Louis-Marin Bonnet (the inventor of the Crayon

manner of colour printing) and a separate chapter on this method of colour printing. In addition to a wealth of technical information, the work includes views of the engraving studio and the copperplate press.

As adaptations were made to all subsequent editions, the work has remained an important introduction to print-making which is of practical use to the printmaker even today.

Innocencio IV, 415; Moraes p. 11; see Bigmore & Wyman, I, 72 and Cicognara 255 for French edition; OCLC: Harvard, Getty, John Carter Brown Library, British Library and V & A.

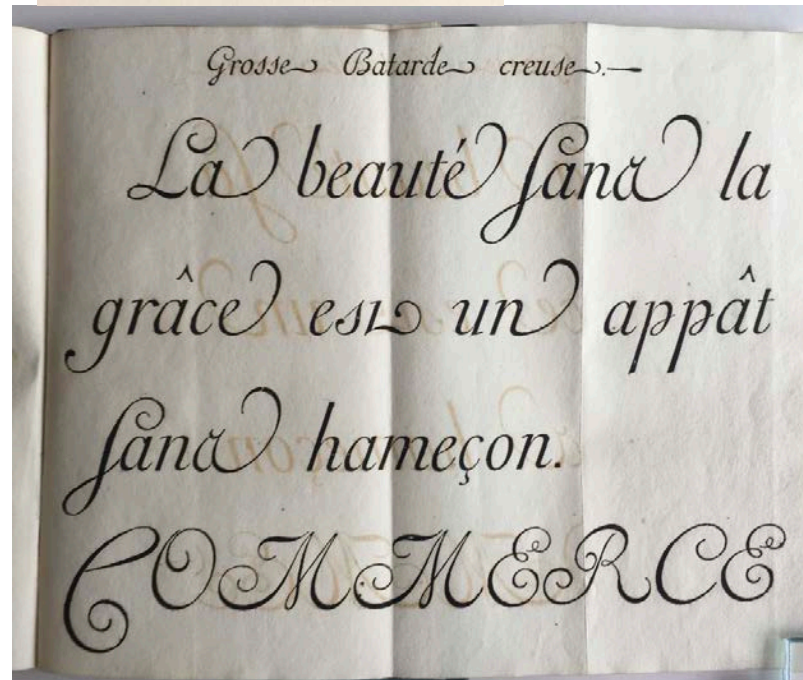
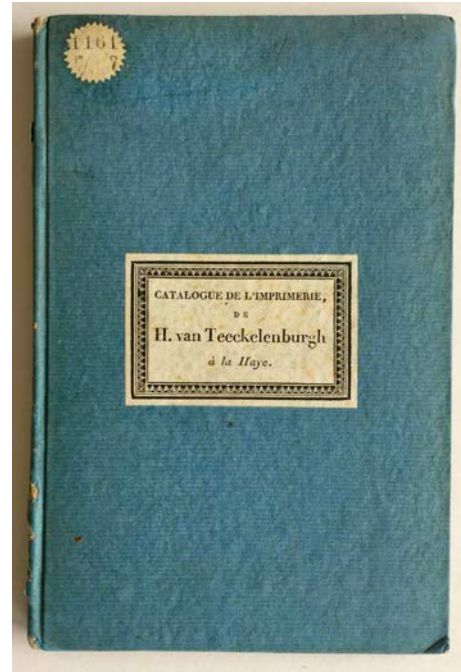
### *Printer's Type Specimen*

TYPE SPECIMEN - H. van TEECKELBURGH. *Epreuves des Caractères Français, de l'Imprimerie de H. van Teeckelenburgh. The Hague, Teeckelenburgh, 1810.*

£2200

8vo (200 x 124 mm), ll. [20], printed on recto only, title printed within ornate border, preface followed by various type faces, one folding, and ll. 3 of borders, vignettes, decorated border and parenthesis; with library stamp and discard stamp to title; original blue boards, title label to upper board reading 'Catalogue de l'Imprimerie de H. van Teeckelenburgh', within decorative border; some surface scratches to spine, and head & tail chipped; else a very crisp, fine copy.

A very uncommon type specimen by the printer H. van Teeckelenburgh of the Hague. "His material came, I think, from Harmsen & Co. of the same city and much of it was cut by Jan de Groot." (Birrell & Garnett p. 37).



Teeckelenburgh starts with a promotional address to the reader/customer assuring him of the wide selection of type faces available, some of them recently arrived from Paris. He points out favourable terms, fast turn around and high quality printing. The new type faces advertised include Canon in various sizes, Gros Parangon, Cicero, Philosophie, Petit Romain or Mignone (all in roman and italic), and Caractères D'Ecriture, such as Grosse Batarde creuse and others. The final three leaves illustrate rules of various sizes, vignettes & flowers and braces and dashes.

It is interesting to note that the Jan de Groot also operated as a book dealer, and his shop had been the subject matter of the famous painting by Isaac Ouwater, The Bookshop and Lottery Agency of Jan de Groot in the Kalverstraat in

Amsterdam, 1779, showing a group of men push and shove to enter the door of the lottery agency.

Teeckelenburgh published an earlier Dutch type specimen in 1796, and another one on Dutch and foreign type faces in 1811.

Birrell & Garnett, *Catalogue of Typefounder's Specimens*. 76; Bigmore & Wyman III, p. 4; OCLC locates a single copy at the Dutch Royal Library.



*Type & Printing Presses*

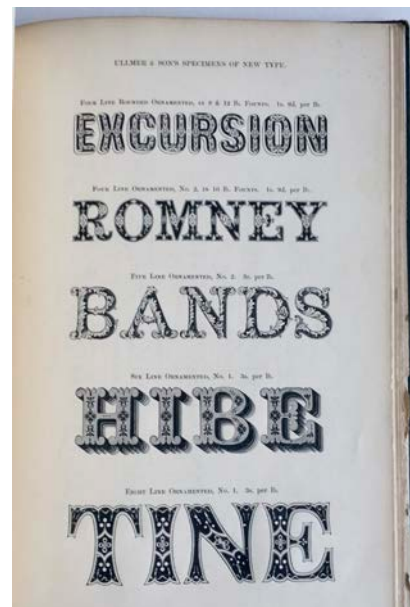
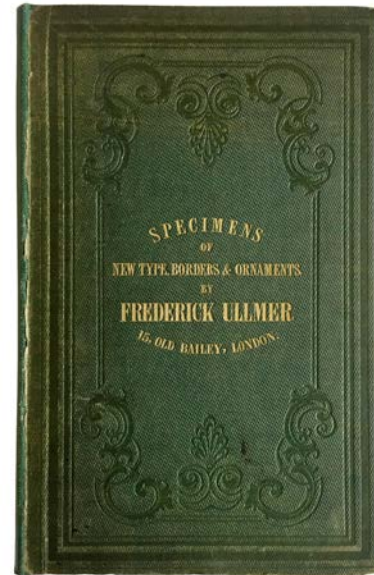
[TYPE SPECIMEN. - Ullmer, Frederick.]  
Specimens of Types, Borders, and  
Ornaments, kept in stock by Frederick  
Ullmer, late F. Ullmer and son,) 15, Old  
Bailey, London London, Frederick Ullmer,  
[1851]. £1500

8vo (245 x 152 mm), pp. [ii] title page printed in two colours, border, 7, [1], ll. 83 printed on recto only (of which 5 are printed in colours), embossed stamp of Royal Philatelic Society to title-page, occasional very light foxing; original publisher's blindstamped green cloth; with gilt lettering to upper board; recently rebacked, and new endpapers; extremities a little rubbed, overall very clean and in very good condition.

An extremely rare and early specimen book from this London printing firm. An eight-page price list is followed by specimens of new jobbing, book, and fancy founts. In addition to many ornamented types, borders and ornaments are also represented. The publication was possibly timed to coincide with the Great Exhibition in London.

A variety of printing presses, both letterpress, engraving and lithographic are also being offered in different sizes, with the offer of accepting second-hand presses in part exchange.

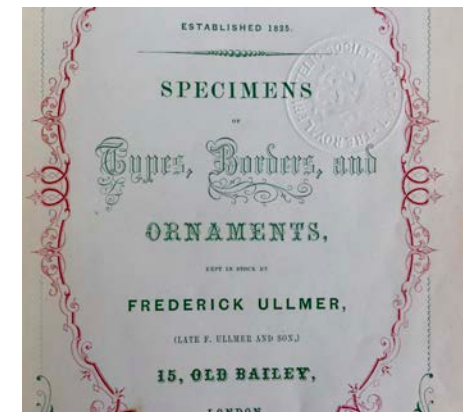
A very large number of type faces are offered, illustrated in different sizes and weights, with a particular selection of ornamented type. A selection of multi-colour printer's flowers, compound borders and vignettes are offered and illustrated in colour. The final section



illustrates border ornaments, Masonic and Oddfellows' signs, heraldic elements and decorative vignettes.

Frederick Ullmer (1827-1899) was the son of the founder of the printing firm, also named Frederick Ullmer. The family firm existed for a number of generations and operated under various names, as Ullmer & Watts, Frederick Ullmer, and later Ullmer & Son (1896). Frederick Ullmer also specialised in printing machinery, and some of his printing presses are advertised and included in the price list. Amongst other models he manufactured Albion printing presses under licence, and his models were widely distributed. The St Bride Library has wide selection of Ullmer type specimens, the present one being the earliest.

St Bride Library 2193; not in Birrell & Garnett; see Bigmore & Wyman III, p. 36 for a history of the firm; no copy on COPAC, but a copy at St Bride Library; OCLC: Newberry Library and the University Library of Amsterdam; see Gray, Nineteenth Century Ornamented Typefaces, p. 192 and Moseley, Howes & Roche, Founder's London A-Z, 1998, p. 18.



## SATIRE

### *Crime Illustrated*

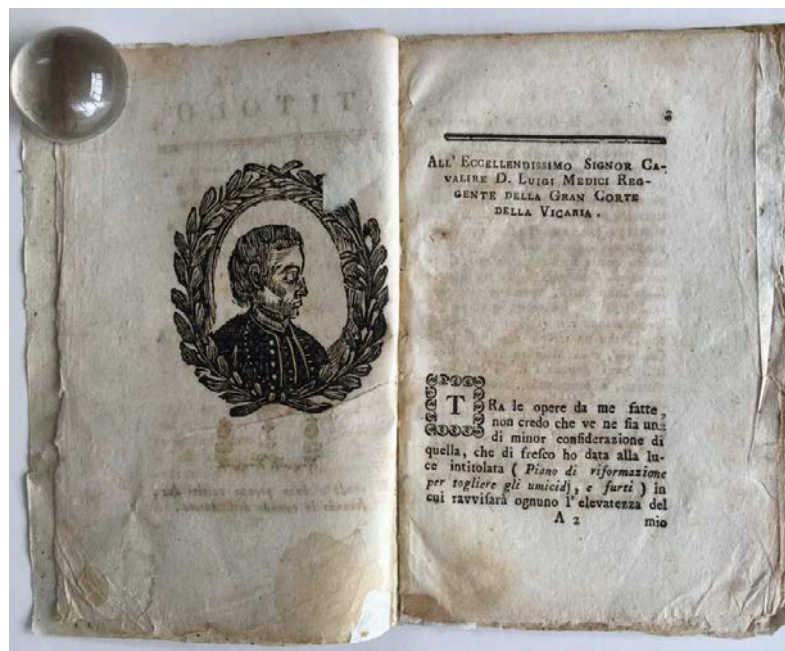
GALEOTA, Onofrio. Titolo Il piano per estirpare i ladri e il piano di poter stirpare il malo di jetticia per poter riformare l'uno e l'altro sesso, lasciando il terzo genere che ne parlerà, quod absit, appresso... [Naples], the Author (si vende a buon prezzo caretini due secondo lo comodo dell'Autore), [1788.]

£1250

8vo, (195 x 125 mm), pp. 32, with woodcut portrait of the author to verso of title and 4 full page woodcuts within decorative border in the text as part of the pagination; some staining to lower gutter margin; printed on cheap paper; uncut in contemporary pattern paper wrappers;

A curious and very rare pamphlet by the well-known Neapolitan 'literary madman' Galeota, illustrated with simple woodcuts. The 'Piano per estirpare i ladri...' outlines his measure for the eradication of theft. In his preface he details the damage the theft and crime in general does in all walks of life, from prostitutes undermining public morality, to clerics robbing the church coffers. Particularly striking are expressive woodcuts illustrating misdemeanours of all kinds, such as a woman robbed of her chickens, or another one attacking with a mallet, (see B. Croce, 'Onofrio Galeota' in: 'Rassegna pugliese di scienze...', Vol. VII, 1890, pp. 101-105 and 150-154).

Galeota (1732-1800?) was the author of dozens of bizarre pamphlets, written in Italian, printed



for the author on poor quality paper and sold directly by him or bartered for a meal. He became notorious and after a while many Neapolitan authors, amongst them Luigi Serio and even Ferdinando Galiani began to publish pamphlets under the name and style of Galeota. Galiani contributions to this fad were 'Guazzabuglio filarmonico o sia miscellaneo versoprosaisco...' and, above all, the 'Spaventosissima descrizione dello spaventoso spavento...' dedicated to the eruption of Vesuvius in August 1779. This had the effect that publications under his name were no longer clearly identifiable. According to Croce 'Rassegna pugliese', 1890) the presence of a crude woodcut portrait on the verso of the title, as here, is a

clear indication that the publication is authentic Galeota. The imprint reinforces the light-hearted appeal 'Si vende a buon prezzo, cartini due, secondo lo comodo dell'Autore' - to be sold at a good price, as is convenient to the author.

Galeota's subject matter was wide-ranging, mostly observations on Neapolitan life, especially evil customs and injustices. He also published literary polemics, such as the 'Raccolta di varj sonnetti con l'emendazione degli errori...'

Not found in OCLC; ICCU lists one copy at Naples; see Croce, B. Croce, 'Onofrio Galeota' in: 'Rassegna pugliese di scienze...', Vol. VII, 1890, pp. 101-105 and 150-154.



*Travelling Comedy Skits the Sheffield Lunatic Asylum and Workhouse*

WARDLE, J.H. Six Comic Illustrations as given on very many occasions Gratuitously for Charitable and Other Purposes at Readings and Concerts &c. Including The Midland Institution For The Blind, The Lunatic Asylum (Sneinton), The Union Workhouse Nottingham. Manuscript in ink with numerous satirical illustrations and sketches. Possibly Nottingham, n.d., but ca 1880.

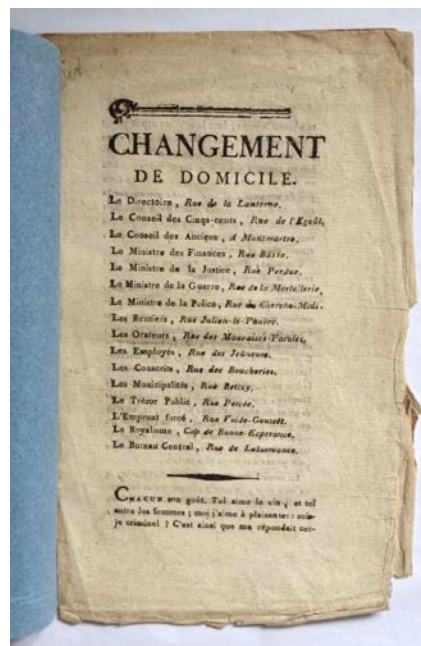
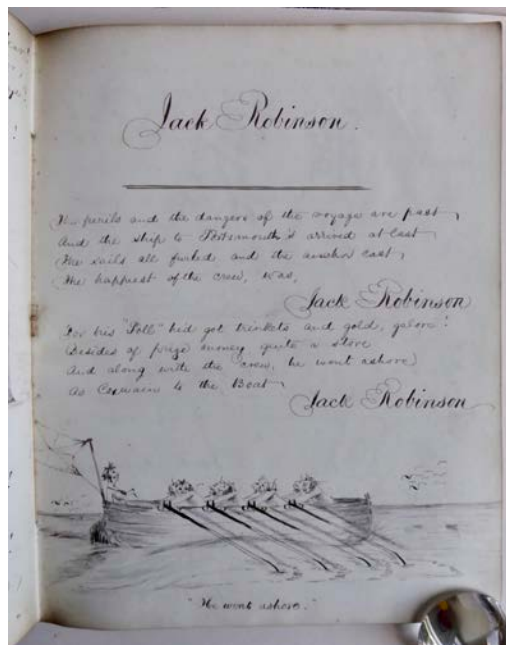
£750

4to (245 x 195mm), pp.[ 33] manuscript text, in the form of six monologues with twenty pencil illustrations; original red pebble grain cloth, gilt lettering to upper cover, single gilt border.

A charming collection of illustrated comedy skits and monologues, apparently performed at a number of unlikely locations, including the lunatic asylum Sneinton (near Nottingham), the Union Workhouse in Nottingham, and the Midland Institution for the Blind. The skits are written in a clean hand and are very legible. The illustrations are naive, but well done and complement and illustrate the monologues.

The stories are entitled 'The Twenty Ninth Of February' (a burlesque on Law); 'The Long Saw' (A Burlesque on Music); 'Wedlock' (A Burlesque on Marriage); 'Patience'; 'Jack Robinson'; 'The Humours of A Country Fair', and each illustrated with four or five lively images.

The Country Fair clearly offers some surprising attractions, a giant, a combat between English Bulldogs and a Scotch Lion,



and another wild beast, described as a Ryonocery.

The naïve illustrations are rather well done and they complement the monologues nicely. One hopes that the inmates of the Asylum and the Union Workhouse were cheered by these burlesque monologues.

*Satire on the French Revolution*

[DURENCY, attrib.] *Changement de Domicile*. Paris, the Author, 1799?

£250

8vo, pp. 8, uncut and unopened in the original sugar paper wrappers; edges a little frayed.

First and only edition of this satirical take on the 'Directoire' phase of the French Revolution, lasting from 1795 to 1799. The 'Directoire' was created in reaction to the puritanical dictatorship under the Reign of Terror of 1793–94, and ended with the take-over by Napoleon Bonaparte.

The pamphlet outlines the 'change of address' for various sections of political life: Le Directoire moves to Rue le la lanterne, symbolising its penchant for mob executions, Ministre de la justice to Rue Perdue, all are then pilloried in the following text and derided as ineffectual. The closing comments are reserved for the Congress of Rastatt, which restored the left side of the Rhine to France, but in the aftermath of which two French representatives were killed.

OCLC: Berkeley, New York Public Library.

## SCIENCE

### *French Arithmetic*

[NICOLAS, André.] Cours  
d'Arithmétique. Définition de  
l'Arithmétique. French manuscript in ink.  
n.p. n.d., ca 1807.

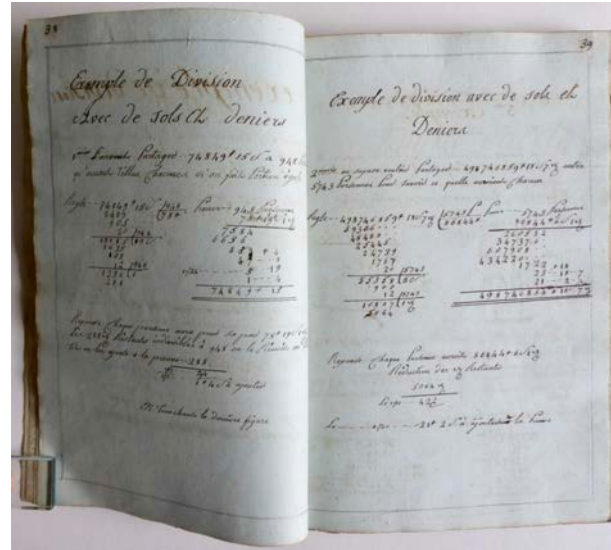
£1200

4to (280 x 195mm), French manuscript on paper, in ink in a clean and legible hand, pp. 258, all within border, arithmetical instruction and sample calculations, stitched as issued and preserved in a custom-made box; first and last leaf a little dust-soiled, else a very good copy.

A very attractive French arithmetic manuscript, giving a detailed introduction to general principles. It covers addition, subtraction, multiplication, the rule of three, and percentage calculation.

This manuscript manual is well-organised into individual chapters (titles below), each with a brief introduction to the mathematical problem, followed by examples and exercises. It is a fine example of the kind of manuscript sum book used by teachers in the eighteenth and nineteenth centuries, when printed books were rarely used. Students would learn through copying, and would embellish their work with calligraphic flourishes, ink and wash sketches etc., as here. It is a particularly attractive example, demonstrating the importance of copying and cyphering to teaching and learning mathematics – and in particular arithmetic – at the turn of the nineteenth century.

The chapters are entitled: Elémens de l'arithmétique dans sa véritable intelligence,



Méthode très facile pour apprendre à connaître les chiffres, L'addition première règle, L'Addition des celliers, quarts, punières et quart de punières, l'Additions de cannes, pans et quarts de pans addition d'aunes contenant 19 quarts, addition de muids setiers pots et turquets, addition de charges, mesures, fioles et quarts de fioles, soustractions par livres sous et deniers, Soustraction de toises pieds pouces et lignes, 15 tables de conversion, Parties ou Table des Scrupules de 24 grains, Division quatrième règle d'arithmétique, Manière d'opérer pour parvenir à toute sorte de réductions, Règle de fausse supposition, Règle testamentaire, Règle déscompte, Règle de trois inverse, Règle de compagnie par temps.



### *Sundials and Science Teaching*

[SCIENCE.] GENNARO, Mario di.  
Compendio Gnomonico del L. D. Fisico  
Mario di Gennaro della Terra  
dell'Ospedaletto posto in chiaro dal  
medemo con l'Assistenza del suo Zio D.  
Gio. Batta di Gennaro espertiss. in detta  
Scienza. Manuscript in ink. [Southern  
Italy.] ca 1700.

£1250

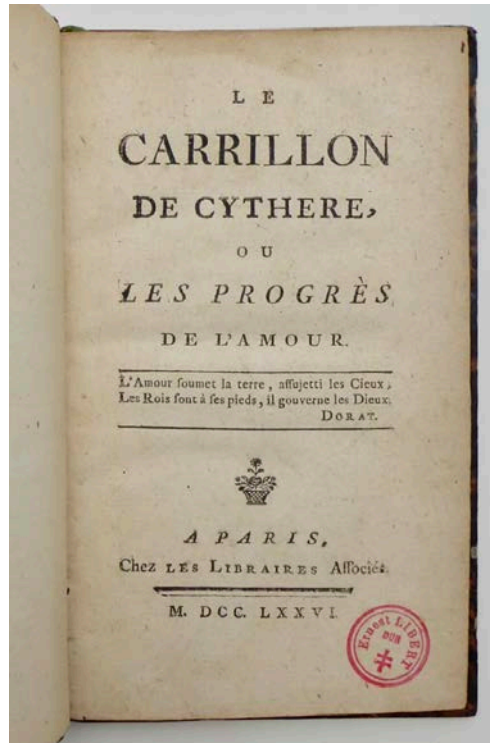
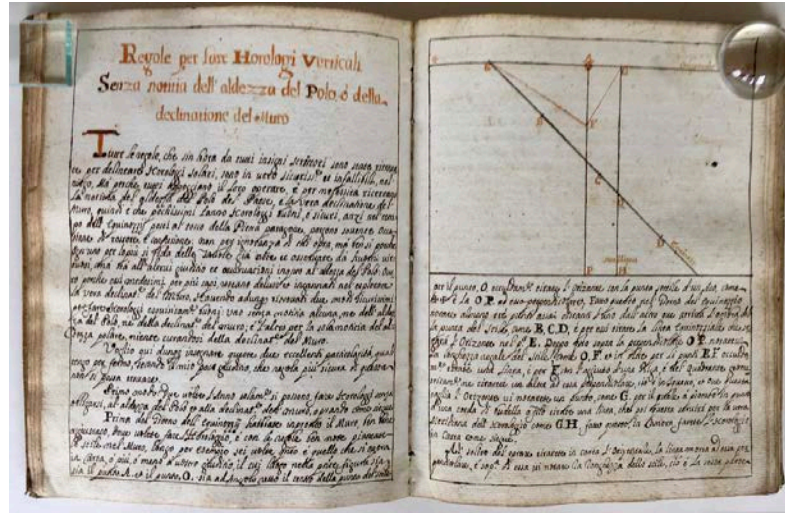
4to (248 x 193 mm), two full page illustrations of armillary spheres, pp. [54] manuscript text with geometrical drawings in the text, and ll. 19 of construction & geometry drawings & tables, 5 of them on fold-out plates, all illustrations in black/brown and red ink on heavier paper; very small worm trace in lower margin of one signature; bound in contemporary full vellum over boards, spine lettered in ink: Gnomonica del Gennaro; overall clean, very legible and well preserved.



A fine scientific manuscript on the construction of sundials, according to the title by the physicist Mario di Gennaro from Ospedaletto in collaboration with his uncle Giovanni Battista di Gennaro, 'espertiss(im)o in detta scienza'. The manuscript was apparently produced in the south of Italy, Ospedaletto d'Alpinolo in Campania, then in the Kingdom of Naples.

The author begins with an introduction to the use of an armillary sphere: '*Descrittione della Sfera d'Armilla, trattato utile e necessario a chi desidera sapere, et intender bene il presente compendio Gnomonico*'. This is illustrated on two full page drawings of the armillary sphere, the first showing just one plane of the astronomical instrument. Furthermore we find an explanation of the signs of the zodiac ('*Delli segni del zodiaco*'), instructions for finding the Italian and Babylonian hours ('*Modo per tirare l'hore Italiane*' and '*Modo per tirare l'hore Babiloniche*') and a short introduction for beginners ('*Documento per i Principianti*'). Detailed information is given on the construction of common horizontal sundials and on vertical sundials and their relevant calculations. The manuscript was clearly prepared for educational purposes, with a brief remark under a small text drawing '*In gratia di chi non bene mi capisce*'.

The work is written throughout in a neat and very legible antique cursive hand in ink, almost without corrections. Somewhat heavier paper was used for the drawings, as well as for a double sheet with a treatise on the construction of vertical sundials, which was possibly bound in a little later: '*Regole per fare Horologi verticali*'.



## WOMEN

### *Cythera's Chime*

[ANON - EROTICA.] *Le Carrillon de Cythere, ou les Progrès de l'amour*. Paris, Libraires Associées, 1776. £900

8vo, pp. viii, 112; occasional spotting; 19th century calf backed marbled boards, spine in compartments, gilt-lettered spine label; small pink stamp to title: Ernest Libert.

First edition of this very scarce erotic picaresque adventure.

Told in the first person, this sexual roman à clef is the fictitious tale of the younger son of a French nobleman, whose house is decimated by the death of his elder brothers, and who travels to Paris to make his fortune and please his father. Overwhelmed by the culture and excesses of the capital, he soon encounters its decadent underworlds and famous beauties, and the tale describes the many exotic women whom he meets as he struggles to make his way in the world before he can take his place in his Burgundian castle, and settle down to life as a married nobleman.

This voluptuous tale has many of the markers of French erotic literature of this period, in which Paris features almost as a character in her own right, and the scenes appear as titillating tableaux vivants, the plot existing merely to service the more risqué aspects of the work (See: Jean Marie Goulemot, *Forbidden texts: Erotic Literature and its Readers in eighteenth-century France* (Cambridge, 1994), pp.

125-127). The title references and riffs on a poplar piece of contemporary harpsichord music, as well as referencing the alleged birthplace of Aphrodite.

OCLC: BL, Munich; not copy in the US.

### Woman Engraver

[ROHBAUSCH, Helena Regina, nee Motz.] Sammlung Augspurgischer Kleider, Trachten. Collection de divers habits, usites dans la Ville d'Augsbourg; within an album of Costume plates Augsburg, Johann Michael Motz, n.d. [ca 1757].

£9000

Fine album of costume plates (album 192 x 250mm), including a complete run of Helena Regina Rohbausch's Sammlung Augspurgischer Kleider, finely hand-coloured and heightened in gilt ((150x100mm), faint glue traces in corner, two plates with some marginal discolouring; 26 plates of Bohemian costume, printed by F. K. Wolf in Prague, (plate mark 117 x 66mm) and 30 plates mostly from König's Neue Sammlung von Schweizertrachten (144 x 96mm), together with some mostly German city views and 10 military plates; plates mounted in late 18th century album, red roan, flat spine and sides with gilt decoration, extremities rubbed and upper hinge starting; from the library of the collector of costume books Louis Becker whose books were sold at auction in 1954.

A lovingly-compiled and fascinating album of costume plates, including the fine and very rare only published work by 18th-century female



engraver Helena Regina Rohbausch.

This album is full of interesting images, but the engravings by Rohbausch are particularly superb, and show in great detail the kind of costumes to be found in Augsburg in this period. Sartorial distinctions are made between private life, social functions, and churchgoing. She brilliantly captures richness and detail in both the fabrics and the style of dress.

Rohbausch represents different classes of society and functions: elegant bridal wear, the dress of city burghers, patrician churchgoing outfits (for both Catholics and Protestants), funerary and celebratory dress. Young girls, nursery maids and a midwife are all shown in their finery, with exquisite detailing and an extraordinary accuracy of fabric and style. The women are in a dazzling array of colours and

styles, with profuse amounts of lace, splendid hats, gloves, fans and the occasional devotional object such as elaborate rosary beads.

The colouring is particularly remarkable; different fabrics are rendered with a tactile quality, which has been further enhanced with gilt and alumen. The engravings have been closely observed from life, by a talented female artist who lived in this community. Helena Regina Rohbausch (1735-1769) was the daughter of the miniaturist and art publisher Johann Michael Motz, and worked as





Susanne Schulz-Falster  
RARE BOOKS

an engraver in his Augsburg publishing house. In 1757 she married Christoph Gottlieb Rohbausch. This is her only published work, and although she is identified on only six of the plates, the remaining ones are clearly also by her. The fine pictorial title shows a detailed view of the city of Augsburg.

2. Also included is a series of 26 Bohemian costume plates, with the imprint F. K. Wolf in Prague. They are part of a very rare series of in all 56 colour plates, provisionally entitled 'Böhmische Trachten' (Bohemian Costume). These handcoloured etchings and engravings have no captions, just their imprints. According to Beall only two or three sets are in existence, all incomplete. They depict Prague 'types', including a pretzel-seller, students laden with books, a postman, and a sausage vendor, all with fine contemporary hand-colouring.

3. 30 plates from the König's, *Neue Sammlung von Schweizertrachten*, F. N. König, 1811, and a similar southern German series. All have captions in German and French and depict costumes from the bourgeoisie and the lower ranks of society. Various Swiss cantons appear here, and it is possible to make out differences in regional dress.

Rohbausch: Colas 2571, Hiler 756; Lipperheide 771; OCLC: Berlin, Munich; Augsburg; New York Public



Library; V & A.; Bohemian Costume: Beall O16, with a detailed listing on the partial reprint of 1930 'Der Prager Kaufruf von Paul Nettle', Beall O17.

*Songs and Sketches*

BEAMISH, A.M. Commonplace Book watermarked for 1821, containing music and poetry, with several well executed drawings and watercolours. ca 1821.

£900

8vo notebook (195 x 125 mm), hand-numbered: pp. 54 of musical notation, [26] blank, [c. pp. 50] manuscript and illustration; some leaves embossed; full black diced calf, gilt roll border and blind at board edges, red morocco gilt-lined label to the front board titled 'A.M.Beamish', gilt edges; upper hinge a little cracked but a handsome binding and still firm.



A charming nineteenth-century commonplace book containing musical notation, lyrics, poetry, sketches and watercolours. The volume was compiled by the A. M. Beamish whose name is gilt-stamped on the upper cover and who has signed the neat floral and musical frontispiece vignette (A.M.B).

The book opens with some fifty pages of neat manuscript musical notation on unsigned embossed paper. The lyrics follow in an adjacent section, with notes referring the reader to the appropriate page of music. The hand is immaculate but difficult to decipher. Primarily ballads and folk songs, the pieces include: *Fly Away Pretty Moth*; *Hear Take My Heart*; *The Sentinel*; *Thy*

Susanne Schulz-Falster  
RARE BOOKS

*Heart Is This; Be Mine Dear Maid; I love But Thee; To A Lady Singing.* These popular works appeared in this period as as broadside ballads and sheet music, and may have been passed around friends and family and shared at parties. The enterprising Beamish copied her favourites - perhaps to have them easily to hand.

After the music come several illustrations, many with delicate tissue guards. There are two creditable attempts at an illusion picture of 'The Husband/The Lover' in which two distinct faces can be derived from one image. There are also some accomplished botanical watercolours. The illustrations include very competent pen and ink drawings of picturesque Irish scenes in the style of line engravings. These appear within neat borders, and play with the conventions of engraving signatures; the image of the thirteenth-century Green Castle in County Down is 'Drawn by Goosequill'. There is at least some artistic borrowing happening here; the vignette of the Bridge and Priory at Newton is clearly inspired by an engraved landscape print by Edward Murphy, although the artist here has reversed the image and changed one or two foreground details. All the drawings demonstrate the influence of the romantic and picturesque on early nineteenth-century popular culture.

The preponderance of Irish views and content (there is also an illustration of the Irish Harp), suggests that the creator may have been the extraordinarily long-lived Alice M. Beamish (1797-1900) who married married William G. Cotter (dates unknown). Cotter is another name, like Beamish, of Irish origin. Alice M. Cotter (née Beamish) died at the advanced age of 103 on 11 Mar 1900 in Monroe County, New



York, United States. Alice presumably emigrated with her husband at some time after her marriage and, if she is was the creator of this romantic little book, she left possessions behind which were passed down to relatives. This is a handsome book, compiled with great care.

*Sketches by a Baroness*

TOMKINS, Peltrow Williams (engraver). To the Queen this Book of Etchings, from Papers cut by the Right Honourable Lady Templeton, in the Collection of Her Majesty, is with permission most humbly dedicated by her Majesty's most devoted and very much obliged servt, P.W. Tomkins. London, J.F. Tomkins, 1790.

£1800



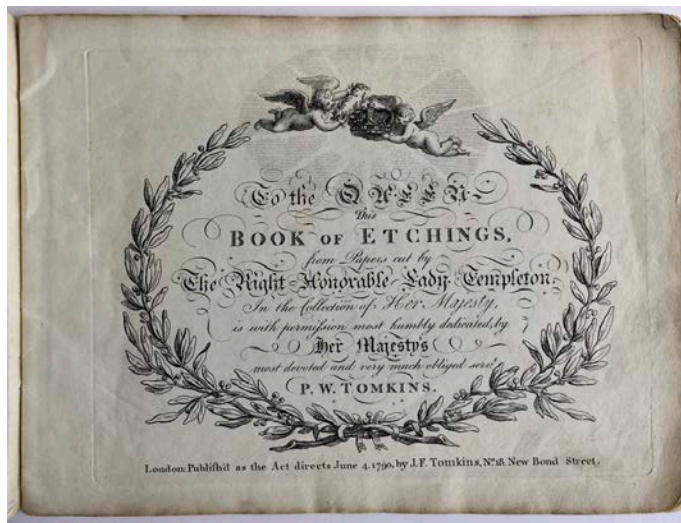
Oblong 4to (190 x 250 mm), pp. [iv], initial blank and engraved title and twelve etchings on glazed pale blue paper (ca 130 x 165 mm), mounted on laid paper, all the etchings with the Tomkins imprint and tax stamp in red to verso; engraved title within a floral surround with cherubs holding a crown at head; original printed wrappers, with engraved vignette label advertising Tomkins' stationery and printing firm, marbled paper spine; a little rubbed and worn, spine a little faded and chipped at head and foot, some discolouring to wrappers, corners of rounded, but a very attractive copy.



A charming set of etchings based on designs by Elizabeth Upton, Baroness Templetown (1746? - 1823). The twelve etched plates show women and children in pastoral attire reading or being read to, playing hide-and-seek, or singing and dancing. Many of the plates feature a cherub-like figure, providing musical accompaniment to the juvenile dancers or teasing a woman. One plate depicts a group of young women being targeted by the cherub in the guise of Cupid with a bow and arrow.

The etchings are clearly inspired by silhouettes, but with the details of costumes and faces etched in. The images were originally falsely attributed to Princess Elizabeth, but were in fact by Lady Templetown, who had been lady of the bedchamber to Princess Amelia. 'In 1785 she lent Wedgwood a group of cut Indian paper designs, which became the source of fourteen 'sentimental, morally didactic and uplifting subjects' modelled for Wedgwood's jasper ware series, 'Domestic Employment' (Young, 41)' (Sloan, 174).

Elizabeth (Boughton) Baroness Templetown (1747 -1823), came from an aristocratic, if not particularly wealthy family. In 1769 she married Clotworthy Upton, later Baron Templetown. She was an amateur sculptor of some distinction and took her inspiration from traditional domestic activities and sentimental novels, such as Laurence Sterne's. Many of the designs collected here, were also to be found on Wedgwood jasper wear. Widowed young, she took her three daughters to live in Italy and clearly was most enterprising. 'In December 1794 Lord Longford was pleased to discover in Naples the pretty Miss Uptons and the 'pleasant society' at their mother's house' and described



Lady Templetown as some who wishes really to forward any business she undertakes (& she wd undertake more than any other ten people)' (Ingamells, p. 932 ff.)

The English engraver and draughtsman Peltrow William Tomkins (1759 - 1840) was the son of the landscape painter William Tomkins and brother to Charles Tomkins, the antiquarian draughtsman and aquatint engraver. He was employed as drawing-master to the daughters of George III and spent time at court. Later he set up shop as a print publisher in Bond Street, but incurred heavy losses in various ambitious projects.

This charming series of etchings was apparently issued on pale blue and on orange paper.

ESTC t118759 (BL, Bodley, Cornell, Yale); Sloan, K. Noble art, amateur artists and drawing masters c.

1600-1800. London, 2000, p. 237; see Ingamells, A Dictionary of British and Irish Travellers in Italy, 1701-1800. Yale, 1997, p. 932 ff.; OCLC: NLS, Cornell, Winterthur, Williams College, Toronto Public Library; Minnesota, Queensland.

