

SPRING
2024



4 Harrison's Lane Woodstock OX20 1SS

www.schulz-falster.com

+44 (0)1993811100

susanne@schulz-falster.com



ALMANACS & CALENDARS

Miniature Calendar in Decorated Bauerneinband

[ANON.] *Cosmophili*, Neuer und Alter
Schreib-Calendar, Auf das Jahr nach Christi
Geburth 1793. Für die Stadt Dantzig und
benachbarte Oerter berechnet. Dantzig,
Gewerck der Buchbinder, 1793. £1500

32mo, double-page frontispiece printed in sepia by
Hamburg printer I.E. Zimmer, ll. 32, printed in red
and black, with 6 numbered engraved plates, printed
in sepia, interleaved throughout; in a charming
decorated German Bauerneinband, with cut-out
hand-coloured engravings of a bucolic scene
decorating the boards, within a gilt border and
colour wash, boards a little warped.

A charming miniature calendar in a decorated
Bauerneinband binding. The calendar part gives
detailed date calculations, for historical events,
cyclical dates, such as feast days according to both the
Julian and the Gregorian calendars, times of sun rise
and sun set, moon phases etc., together with fair
dates in surrounding areas and departure schedules
for the post coach. The binding of this miniature
calendar is particularly appealing. It is a so called
Bauerneinband or peasant binding, an ostentatious
but affordable style, popular in the second half of the
eighteenth century. A printed image is incorporated
into the decoration of the binding, hand-coloured
and then surrounded by simple gilt decoration. They
are most frequently found on prayerbooks.

Unrecorded; earlier issue of 1765 listed at Berlin.



Miniature Illustrated Calendar

ROHLFS, Matthias. *Hamburgischer nützlicher
Schreib-Calendar aufs 1782. Jahr*: darin
Gerichts-Tage, Verlassungen, ... die Jahr-
Märckte, die Posten, und die Eröffnung und
Schliessung der Thore etc. angezeigt werden.
Hamburg, Heinr. Christ. Grund, 1782. £900

32mo, (80 x 50mm), interleaved copy, ll. [32], title
printed in red, text printed in red and black, with
one additional double-page and six single-page
hand-coloured engravings, heightened in gilt;
charming floral Dutch paper gilt; spine a little
chipped, and small abrasion to upper board; with
manuscript inscription to front pastedown, Johann
Hinrich Stöwesandt ist geboren 19. December
1771.

An attractive illustrated miniature Hamburg
Calendar for 1782. The charming and very detailed
engravings show fashionable ladies with moralistic
overtones, explained in the four or five-line legend
below. This particularly appealing copy was
apparently a present to young Johann Hinrich
Stöwesandt for his 11th birthday.

This calendar was published from the late
17th century. It contains the usual information on
sun and moon phases, church events, court session
dates, post and market dates, as well as, rather
appropriately for Hamburg, tide tables. Music clearly
played an important role in Hamburg life with
church concerts listed. The calendar concludes with
the schedule of the city gates.

Not in Rapp, Köhring, or Lipperheide; Worldcat: no copy
of this year, Cornell (1781).

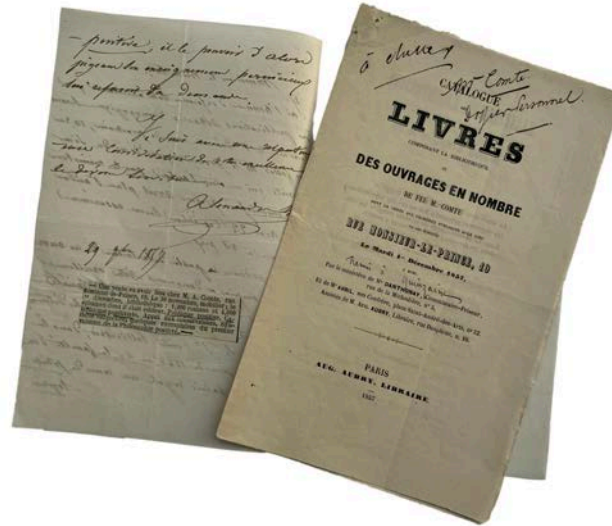


Wallet Almanac

ALMANAC. Historischer Almanach für das gemeine Jahr 1813. Vienna, F. J.J von Reilly, 1812. £350

Folding handbill, 165 x 201mm, folded into billet format (70 x 105mm), with title Historischer Almanach für 1813 with decorative cartouche, and planetary map to verso, printed in multiple columns, with decorative elements, with small tax stamp to flap.

An attractive piece of paper engineering, a handy, pocket sized vademecum comprising a calendar for the year 1812, with saint names, astrological signs, a list of the ruling house of Bavaria, with dates, information on eclipses during the year, important historical facts, starting from the creation of the world, via the foundation of Venice and Prague up to the resumption of hostilities between France and England in 1803, and a planetary map on the verso.



THE BOOK TRADE

Censors at Work

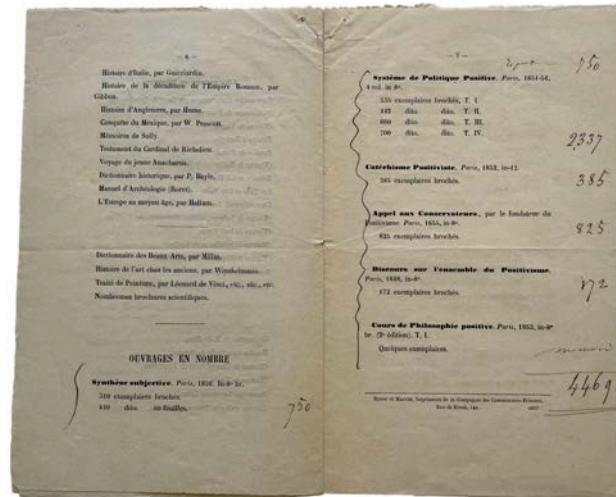
COMTE, Auguste. Catalogue des Livres composant la Bibliothèque et des Ouvrages en Nombre de Feu M. Comte dont la vente aux enchères publiques aura lieu en son domicile rue Monsieur-le-Prince, 10 le Mardi 1er Décembre 1857. Paris, Auguste Aubry, 1857. £2800

8vo, pp. 7 [1]blank, folded as issued, with 3 autograph letters.

Fascinating auction catalogue of the books of the controversial French philosopher Auguste Comte (1798-1857), along with letters demanding the sale's suppression. What alerted the censors was the fact that the sale included hundreds of copies of Comte's revolutionary works, outlining his purpose of the political reorganisation of society.

Comte's intellectual legacy is hard to overstate; was hugely influential in the development and codification of the social sciences, supposedly coining the term 'sociology'. He also formulated the doctrine of positivism. It was the interpretation of this essentially atheist aspect of positivism that led to a perception of Comte as a dangerous radical by many of his contemporaries, and especially by the authorities of Napoleon III.

The correspondence accompanying the catalogue here depicts Comte as highly subversive; it includes a letter from 'Alexandre H.', alerting a minister to the sale of Comte's 'atheistic and demagogic publications'. Another letter explicitly requests the prohibition of the sale of 'these dangerous writings where atheism is set up as a



Susanne Schulz-Falster
RARE BOOKS

doctrine'. The sale nonetheless went ahead, at Comte's residence on rue Monsieur-le-Prince, and the realized prices are noted here.

See: Mary Pickering, *Intellectual Biography of Comte*, 2010.

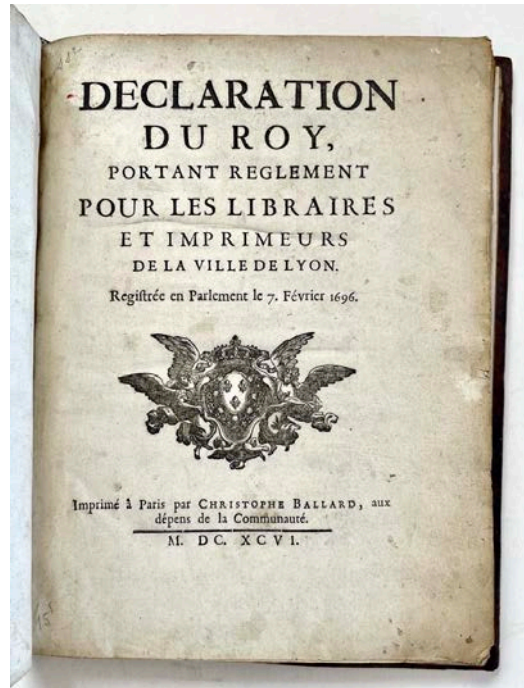
Printing Trade in Lyon

[BOOK TRADE.] Declaration du roy, portant règlement pour le libraires et imprimeurs de la ville de Lyon. Registrée en Parlement le 7. février 1696. Paris, Christophe Ballard, 1696. £1400

4to, pp. [iv], 84, [11] [index], [1] blank; a few ink stains and a couple of contemporary manuscript annotations; contemporary full mottled sheep, spine gilt in compartments, gilt-lettered spine label.

First edition of the regulations governing the book trade in Lyon at the end of the 17th century. Lyon, the second printing center of the Ancien Regime after Paris, was particularly known for contrefaçons, illicit reprints of texts for which privilege du roi had been obtained by other printers, especially those in Paris. In separate chapters all aspects of the printing and book trade in Lyon are discussed. The regulations are outlined and then supported by citing from earlier decrees, thus giving a comprehensive overview of the development of printing regulations in the city. Covering the rights of the booksellers and printer of the city, type founders, the admission, treatment and number of apprentices, the employment of journeymen, under what circumstance widows could take over the business, proof-readers.

See: Eugène Griselle, *La Contrefaçon en librairie à Lyon*



vers l'an 1702: mémoires et lettres autographes du libraire Baritel, premier adjoint de la Communauté des Libraires et Imprimeurs, Paris: Henri Leclerc, 1903. Worldcat: Columbia, Leiden, Toronto, and a number of copies in France.

Prospectus

[PROSPECTUS. C. PERCIER & P.F.L. FONTAINE] Recueil de décorations intérieures comprenant tout ce qui a rapport à l'ameublement, comme vases, trépièds, candélabres. Paris, the authors, Ducamp, Joubert, Pougens, 1801. £750

Oblong folio (290 x430 mm), entirely engraved with 14 lines of text surrounding an illustration of pieces of furniture; very lightly foxed; else fine.



A detailed prospectus for the publication on furniture designs by Charles Percier and P.F.L. Fontaine. The *Recueil* with its 72 plates proved highly influential on the development of the 'style empire'.

The prospectus gives the full title of the work which was going to be published in 12 parts, with 72 plates in total. The price varied between 4 Franc per issue for copies on French paper, 9' on Dutch paper and 30' for coloured copies. The complete work would be for sale from the authors, via the papetier Ducamp, the print and bookdealers Joubert, Pougens, and Coeffier and all the Marchands de nouveautés. A highly visual example of book marketing.

COLLECTING

Japanese Silhouette Portraits

SHIBATA, Zeshin, UTAGAWA, Yoshiiku, and Robun KANAGAKI (author). Kumanaki Kage translated: *Shadows Everywhere or Shadows without Shade*. [Japan], 1867. £7000

8vo, (238 x 177mm), ll. 48, with 1 double-page and 82 single page illustrations, woodblock printed in colour, 82 black & white silhouette portraits on pale blue backgrounds and numerous finely colour-printed vignettes; Fukuro Toji binding, original decorated wrappers, title slip, both a little rubbed, stitching renewed.

First edition of this colour-printed album of Japanese silhouettes of illustrious men and women of the Late Edo period, members of the of the Kogaren group of kyoka poets. The volume was produced to commemorate Hagetsutei Kasetsuin, a patron of the arts who hosted a Japanese version of an art salon known as 'Kogakai'. The 82 silhouettes are preceded by a double-page frontispiece by Zeshin (1807-91, the leading Shijo-style painter of the Meiji period. Zeshin was one of the greatest lacquer artists of his time and a prominent book designer.

Each of the 82 silhouettes is accompanied by a memorial haiku poem, a work of art created in response to themes based on the characters in Hagetsutei Kasetsu's name, and short biographies of the participants. 'Quite a number of the individuals included in this volume are figures whose names, appearances, and biographies cannot be verified through other sources. This text thus constitutes an especially valuable resource in our understanding of the cultural circles of the late Edearly Meiji



periods.' (Kurahashi Masae, 2017).

The production of this book was complex, and displays Japanese woodcut colour-printing at its finest. Many of the leaves have portions with blind-embossing (for instance, the fore-edges of books have been blind-embossed to give the suggestion of edges of leaves). A number of the text pages have also been blind-embossed with a cherry-blossom motif.

The frontispiece gives a view of the room of one of the poets, with some of his books scattered on the tatami mats, the windows wide open to allow a sea view. A small pot for burning o-ko, fragrant incense is positioned on a small table and on a high shelf is a lacquered box containing his inkstone and writing brush, ready for the next poem. A scroll hanging on the wall is a silhouette of Kagetsu himself, by Baigake Komei.

19th-century Business History

[LONDON.] NOBLE, W.F. *A Collection of Monograms, Dies and Crests of Firms and Private Families in the United Kingdom*. Arranged by W.F. Noble. [imprint: The boys' blue School, Wells Somerset. n.p. 1880s.

£550

Susanne Schulz-Falster

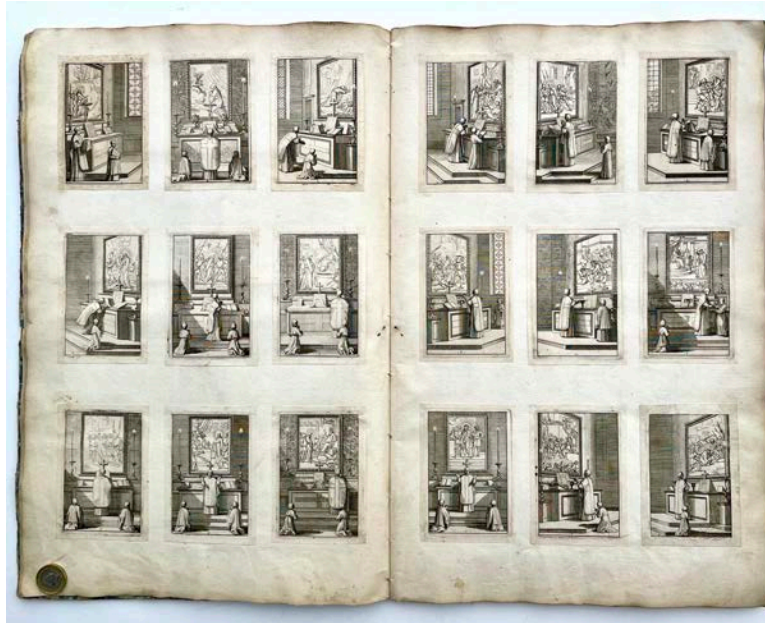
RARE BOOKS

4to album, (190 x 157 mm), fine calligraphic title page within double border in purple and red ink, ll. 70 of coloured paper stock (white, blue, red, brown, pink etc.), with hundreds of printed or die-cast monograms and crests of firms and private families; original brown maroon half roan over marbled boards, extremities rubbed, and head and tail of spine chipped, upper hinge cracking, but holding firm.

A finely executed and fascinating album of printed monograms and crests. This album contains hundreds of embossed monograms, printed on coloured paper, from a wildly diverse array of trades, some of which remain familiar, such as The One Wine Merchant, and others that are less so, such as T. Timms, Cameo and Relief Merchant.

They include Gothard's Coal merchant at St Pancras, Carlisle & Clegg, Paper Hanging Manufacturers, Johann Baptist Cramer's famous pianoforte warehouse and music shop, and other giants of London commerce and manufacturing. The album also represents various publishing, stationers and related disciplines: such as Jeremiah Smith, Stationer; Stephens' Writing Fluid; Metcalfe Printer. Several have royal warrants, including John Hunter of Maddox Street, who made some of Queen Victoria's coronation garments.

By no means all of the companies are in the capital; such as S. Blott, wine merchant from Bassingbourne in Cambridgeshire, Westbury Manufacturing of Birmingham, Manchester Libraries, The Mwyndy Iron Ore Company, Glamorganshire and J. Brine, a bookseller in Maidstone. The album paints an evocative picture of the retail and commercial landscape in the late nineteenth century.



Le Clerc and His Circle

[COLLECTING.] Private Album of eighteenth-century etchings and engravings. [France, ca 1750.]

£3500

Folio (437 x 286mm), ll. 24, with between 2 and 18 etchings and engravings to recto and verso, size from 67 x 80m to 190 x 175mm; neatly pasted on paper; in all 329 engravings arranged by theme or source; contemporary marbled paper-covered boards; extremities a little chipped.

A neatly mounted collection of fine (mainly) seventeenth-century engravings by France's premier engravers, compiled in the mid eighteenth century. The breadth here is exceptional, with subjects as diverse as an extended series depicting a priest at his devotions before an altar, which is reminiscent of a graphic novel, architectural details, landscapes, the capering skeletons of memento mori, portraits, and mythological scenes. Several notable engravers are included, but particularly well represented is the French engraver Sébastien Le Clerc (1637–1714). His 128-strong *Metamorphoses d'Ovide*, a series of playing cards for Monsieur Le Duc de Bourgogne, a series of Aesop's Fables (a discrete suite with an engraved divisional title cartouche, but no imprint), as well as the suite published under the engraved title: *Figures de la passion D. N. S. Jesus Christ présentées à Madame Madame de Maintenon*, [early 1700s]. Dedicated to Madame de Maintenon, wife of Louis XIV, the title-page bears her arms flanked by the female allegorical figures of Religion and Charity. This very popular series is in a later state, as indicated by the repetition of 'Madame' in the title, and by details of the figure of Religion. This series

Susanne Schulz-Falster

RARE BOOKS

was first published by Audran in 1692, each image being without a border, but here the images have ornamental borders in the style of picture frames.

Le Clerc's contemporary and colleague Israel Silvestre (1621-1691) also features here. His topographical suite *Les Lieux les plus Remarquables De Paris et de Environs*, and two diverse views of the city of Lyon, both of which date to the 1650s. Silvestre was also dessinateur et graveur du Roi as well as holding the coveted position of drawing-master to Louis, le Grand Dauphin. From 1668 Silvestre occupied a workshop in the Louvre galleries, where the practice of housing eminent artists and craftsmen was a tradition that originated under Henri IV. His scenes here focus on the ecclesiastical buildings and fortifications of Île de la Cité. A charming album containing some the work of pre-eminent French engravers of the seventeenth century.

Brunet III, 915; See: Jombert, *Catalogue raisonné de l'oeuvre de Sebastien le Clerc* (1774), 232.

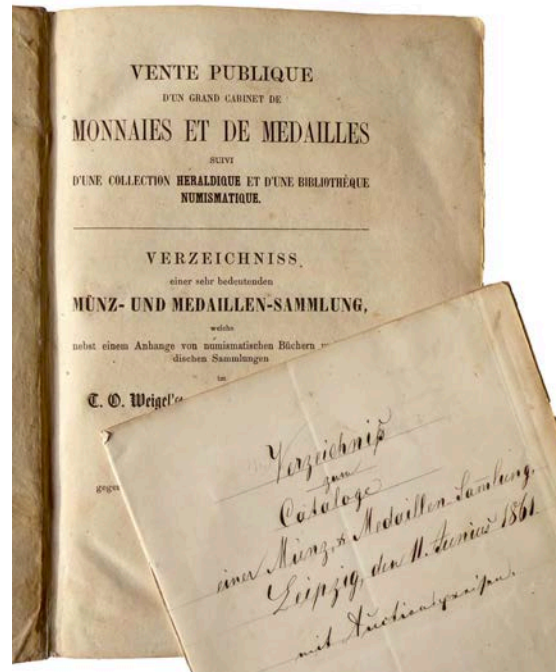
Emblems from a Florentine Palazzo

[TORRIGIANI, Pietro]. *Raccolta di Emblemi e Inscrizioni che esistevano nella Sala del Palazzo del Nero posto sulla Piazza di Mozzi che attualmente appartiene al ... Pietro Torrigiani* [n.p. c. 1880)]. £500

Oblong 8vo, fine calligraphic title page, Il. 23 pencil, ink, and watercolour illustrations of emblems and mottos, handwritten index to the whole; contemporary marbled paper-backed boards, a little scuffed and shaken, with some of the leaves just holding, but sound.



A superb and beautifully produced book of emblems, which once appeared in the hall of the Florentine Palazzo del Nero (now Palazzo Torrigiani). Many of the illustrations have explicatory paragraphs on the reverse, by which we learn that many of the emblems represent the prominent bankers, patrons and nobles associated with the Florentine Renaissance. They include members of the Nero and Torrigiani families – those with a direct connection to the Palazzo – but also people such as Carlo and Cosimo Rucellai, members of the Strozzi family, and Renato di Piero de' Pazzi, who died in the riots against the Medici. The index of emblems is supplemented by a list of further such cyphers – many of which don't appear here, and which include Bernadino and Giovanni and Cosimo di Medici.



Coin & Medal Auction with Prices

CATALOGUE - NUMISMATICS. Verzeichniss einer sehr bedeutenden Münz- und Medaillen-Sammlung, welche im C. O. Weigel'schen Auctions-Lokale zu Leipzig am 11. Juni 1860 (...) gegen sofortige baare Zahlung versteigert werden soll. [together with:] Register zum Cataloge, manuscript. Leipzig, T.O. Weigel, 1860. £750

8vo, pp. [iv], 260, priced and annotated throughout in ink, together with manuscript contents list and index pp. 11, written in ink; contemporary cloth-backed boards, with manuscript label to upper board; corners rubbed.

Susanne Schulz-Falster

RARE BOOKS

The auctioneer's copy of the catalogue of a substantial collection of coins and medals. In all 6858 lots are listed, 3003 are of coins and medals of all periods of the Roman empire, with detailed descriptions, reference to Mionnet's monumental catalogue of Greek and Roman coins, estimates and hammer prices. The remaining 3646 lots cover coins of the Middle Ages and Modern Times from the Holy Roman Empire, the German Confederation, Prussia, Austria and other European Countries. A separate section lists over 200 manuscripts and books on numismatics and heraldry. Also included is a manuscript index, written in the same hand as the hammer prices.

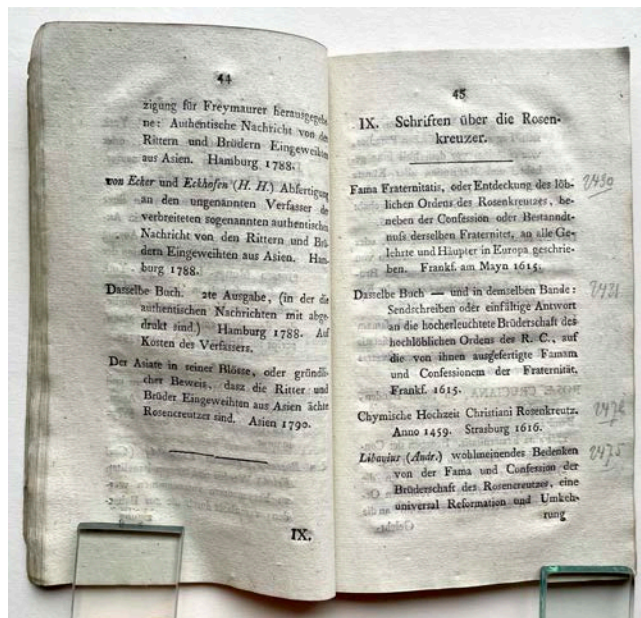
Freemason's Library Catalogue

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

£800

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

First printed catalogue of the Copenhagen freemason's library, which combined the holdings of the earliest Danish lodge Zorobabel and the German-speaking lodge Friedrich zur gekrönten Hoffnung. The catalogue was prepared by Friedrich Münter and lists some 1000 titles in eighteen



sections. Of particular importance is the detailed section on the Rosicrucians, including nine Sammelbände Rosae Cruciana with in all fifty early imprints of 1615 to 1621. Further subsections are devoted to Cagliostro, the Maçonnerie des Dames, and even a listing of poems, plays and novels inspired by freemasonry.

Wolfstieg 130; Worldcat: Copenhagen, Dresden and Duke; see Kenning, *Masonic Encyclopedia* and *Handbook of Masonic Archaeology*, p. 4.

Walpole Pamphlets

WALPOLE, Hon. Frederick. Catalogue of Political Pamphlets relating to Sir Robert Walpole's Administration. [n.p. n.p.], ca 1840. £2200

Manuscript on paper, 12mo, ff. 77, including the occasional blank, on folded notepaper loosely inserted into a limp vellum tongued wallet, inscribed 'Rt. Hble. The Earl of Orford' and 'Walpole Pamphlets / Catalogue of', stamp duty rates printed on the paper lining; a little marked but largely clean; from the Norfolk collection of Ronald Clive Fiske.



A handsome and extensive nineteenth-century manuscript bibliography of pamphlets and other printed ephemera relating to Britain's de facto first Prime Minister, Sir Robert Walpole (1676-1745).

Arranged alphabetically by title (as most entries are anonymous), this document presents a remarkably detailed bibliographical record of the Robinocracy - as Walpole's administration came to be known - and is also a fascinating labour of love and a record of familial interest. Although apparently treasured by the naval officer and Tory

Susanne Schulz-Falster

RARE BOOKS

M.P. Frederick Walpole (1822-76), who has added a manuscript title-page, introduction (quoting Macaulay) and the occasional addition, the majority of the text is in at least one other distinct hand. We can speculate that the catalogue was in the family's possession for some time prior to Frederick's amendments, as the limp vellum wallet likely dates to 1815, with its printed reference to New Stamp Duties on the interior. Perhaps this was the work and possession of Frederick's father, Horatio, 3rd Earl of Orford (1753-1858). Whatever its aegis, it is an important near-contemporary piece of Walpoleiana.



Engraver to the German Beau Monde

ROSMASLER, [?Johann August] Album
'Saemtliche Kupferstichwerke des verstorbenen
Herrn Rosmaesler in Leipzig' (title in ink). n.p.
1783. £4200

Folio album (520 x 320mm) of ll. 32, [2] blue paper sheets onto which are pasted more than 100 cut-out engravings, ranging in size from 55 x 75 mm to 170 x 220 mm; title in manuscript, along with possible early shelfmark; late eighteenth-century half sheep over marbled boards, spine worn, with splits at head and tail, but holding firm.

Large home-made album of more than one hundred images by the prolific copperplate engraver Johann August Rosmäslor of Leipzig (1752-1783).

This extraordinary posthumous compilation of cut-out engraved illustrations includes a wide variety of designs and styles, representing the range of publications Rosmäslor appeared in during his career. Particularly well-represented are ladies' fashions and coiffures, which he produced for almanacs, magazines and pocket books, such as the

first iteration of the Göttinger Musenalmanach, which ran from 1770 to 1807. The album also includes numerous vignettes which doubtless appeared as book illustrations, with just about every kind of content represented: lovers, fights, journeys, interiors and exteriors of fine houses, as well as urban, pastoral, and mythological scenes.

The Rosmäslor (or Rosmäßler) family of Leipzig produced several engravers in the same generation, whose work is often confused. The brothers Johann Adolph (1770-1821), Friedrich (1775-1858), and Johann August (1752-1783) were apparently sons of a chimney-sweep. They were known and mentioned by Daniel Chodowiecki, and collectively engraved more than 400 book illustrations. This splendid album, a real labour of love, provides an amazing insight not only into the breadth of work produced by a jobbing engraver and illustrator, but also into German literature and society in the late eighteenth century.



Devilish Burlesque - Illustrating Beranger

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

£3800

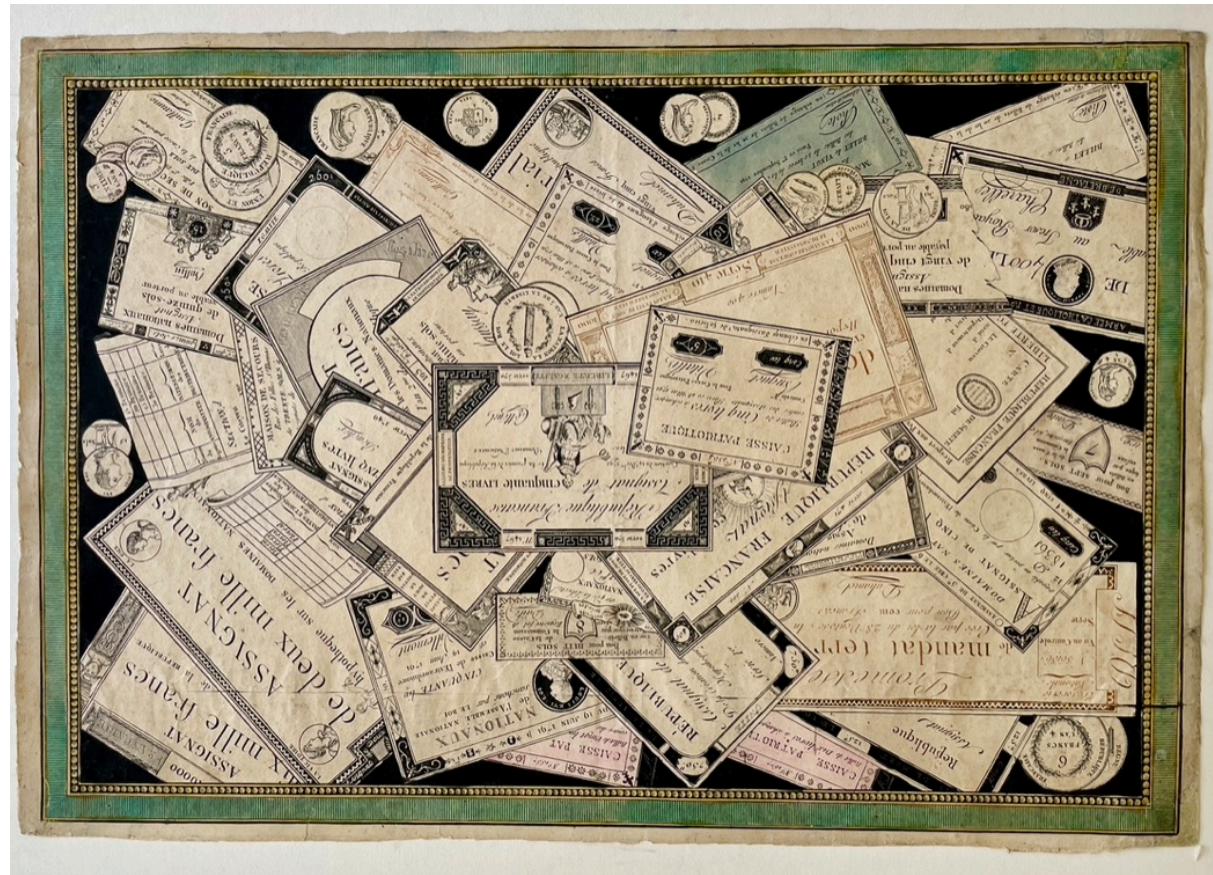
Oblong 4to, ll. 6 (225 x 300mm) of pencil drawings, undated ca 1825/1830; title with old repair to marginal tear, not touching the illustration; inscription in ink on front free endpaper 'vente a Dubouloy dessiné par lui'; later half red crushed morocco over red cloth, spine in compartments, gilt lettering directly

to spine 'Amphigouri'; with two book plates to front pastedown: M Ch. Duplomb, and the exlibris of Lucienne Corneux Filloux, bookplate engraved by Decaris.

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

Pierre-Jean de Béranger (1780 - 1857) was a prolific French poet and chansonnier, who enjoyed great popularity and influence in France during the period of the Restoration. He found fame with his first published collection of songs and poems in 1815 (*Chansons morales et autre*). His material was greatly in demand in the singing societies or 'gouettes' which sprang up during the Restoration and the July Monarchy as a means of circumventing censorship laws and the ban on political parties. He was a highly successful performer of his own songs, and thus an ancestor of post war French chansonniers. These six pencil drawings were produced in his lifetime, and dedicated to him by the artist A. Dubouloy.

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



TROMPE L'OEIL. Assignats, paper money, etc. A finely engraved sheet showing over 30 assignats or bank notes, and numerous depictions of coins, within a green and yellow frame on black background. France, 1796. £900

Engraved broadside 305 x 440mm, image 290 x 425 mm, French Revolution bank notes and coins skilfully piled up, printed in red and sanguine, with some watercolour both to frame and background; a little frayed, but in good condition.

A fine hand-coloured trompe-l'oeil engraving of assignats and coins of the French Revolution, including one billet of the royaliste army.

Susanne Schulz-Falster

RARE BOOKS

Assignats were paper bonds issued during the French Revolution to stimulate France's economy and as a quick way of paying off the national debt. They were backed by the value of property confiscated from the Catholic Church and the Crown. Originally intended as a bond, the assignats evolved into a paper currency and became legal tender. Despite their initial success, assignats quickly decreased in value. This was partly caused by the public's distrust of paper money and investors' lack of confidence. Their ubiquity and uncontrolled circulation triggered hyper inflation.

Such was the decline in value and unpopularity of the currency, that in February 1796 assignats and their printing plates were burned in the Place Vendome.

A similar broadside is recorded at the Musée Carnavalet.

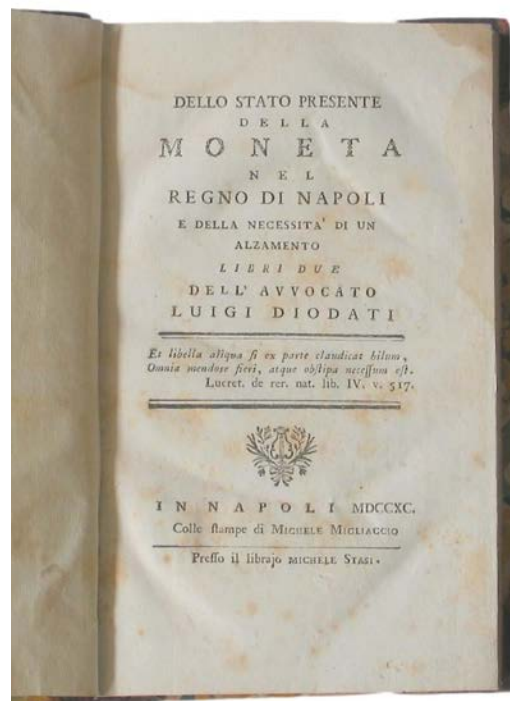
Beer & Brewing Technology

[BEER - BREWING TECHNOLOGY.]

Catalogues and publicity material for the brewing industry. 1870 - 1880. £900

50 pamphlets, mostly 4to, ranging in extent from single sheets to pp. 16 pamphlets, many printed on coloured paper stock, some printed partly in red or gilt; a few with folds, some creased and corners bent; preserved in an archival box.

A fascinating collection of material relevant to the German brewing industry in the second half of the 19th century. The collection covers promotional material for brewery outfitters and machinery, mostly from Bavaria, but also other German cities, such as Braunschweig, Halle, Emmerich, Prague, Bremen, Krefeld, Cologne etc. Many of the



publications give sizes and prices of the items offered, together with detailed explanations of the use of the machinery. They cover anything from simple measuring pans, to brew pans, barrel enamel coating, malt mills up to mechanical malting plants, refrigeration units etc. The individual pamphlets, most in 4to format, vary in length from single sheet advertisements to 16 page pamphlets, nearly all are extensively illustrated.

Amongst the firms represented are: Riedigner Maschinen-Fabrik, Augsburg; Caspar Pickert Maschinen-Fabrik, Schweinfurt, Brüder Noback & Fritze, Prag and Wien; Ernst Zorn, Regensburg; Johann Möller Maschinen-Fabrik, Mindelheim; Andreas Sedlemayr Werkzeugfabrik, Munich; Carl Francke, Barmen; Röhren-Walzwerk S. Huldshinsky & Söhne, Berlin and Gleiwitz; Emmericher Maschinenfabrik & Eisengiesserei van Gölpen, Lensing, & von Gimborn; etc.

Monetary History

DIODATI, Luigi. Dello Stato presente della Moneta nel Regno di Napoli, Michele Migliaccio, 1790. £1200

8vo, pp. xvi, 158; some marginal damp-staining to first and last signatures; contemporary half sheep over marbled boards; gilt-lettered spine label; foot of spine worn.

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

Susanne Schulz-Falster

RARE BOOKS

government and he was made the director of the Neapolitan mint.

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

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

Population and Property

JUNGE, Johann Heinrich. *Kataster der Stadt Stralsund angefertigt am Schlusse des Jahres 1844*. Stralsund, Königliche Regierungsbuchdruckerei, 1845. £650

4to, pp. 50; light blue paper, printed in columns throughout; late nineteenth century cloth-backed boards, foot of spine rubbed, with contemporary inscription by L. Kretzschmar to title; a good copy.

Only edition of the cadastre of the city of Stralsund, a comprehensive register of real property, with details of ownership, location, and current status of

1. St. Nicolai-Quartier.

| System bei dem von Seiten Städt. Lot. N ^o | Eigentümer | Straße oder Platz | Des Eigenthümers | | Bemerkungen |
|--|------------|----------------------|-----------------------------------|--------------------|-------------|
| | | | Name | Stand. | |
| A. 1 | | Kühlstraße | Kuoll | Kaufmann | |
| " 2 | | " | Jahnde | Beitzer | |
| " 3 | | " | Wers | Reitmeister | |
| " 4 | 1 | " | Kuoll | Grainwirth | |
| " 5 | " | " | Schröder | Maurermeister | |
| " 6 | " | " | Wacker | Braunweindr. | |
| " 7 | " | " | Siemund | Bader | |
| " 8 | 1 | " | Die Militär-Strüßling- Garten. | | |
| " 9 | " | " | Müller | Chirurg | |
| " 10 | " | " | Schneider | Schneider u. Paal. | |
| " 11 | " | " | Langemat | Bürgermeister | |
| " 12 | 1 | " | Fischer | Dr. med. | |
| " 13 | " | " | Vorcht | Kammerdiener | |
| " 14 | " | " | Wienbaum | Kaufmann | |
| " 15 | " | " | Riefhal | Leibschreiber | |
| " 16 | " | Alte Markt | Wienbaum | Witwe | |
| " 17 | 1 | " | Wienbaum | Kaufmann | |

the land. The properties are ordered and numbered by parish, with separate sections for locations outside the city border and include both built-up and empty properties. In each case the owner, his profession and his inheritance and tax status are given.

A table at the beginning outlines the relative taxes due for local services: such as the night-watchman, lighting, street building and maintenance.

The cadastre gives a fascinating insight into the population structure of the city, professions of the inhabitants, property distribution, and the large number of unoccupied properties.

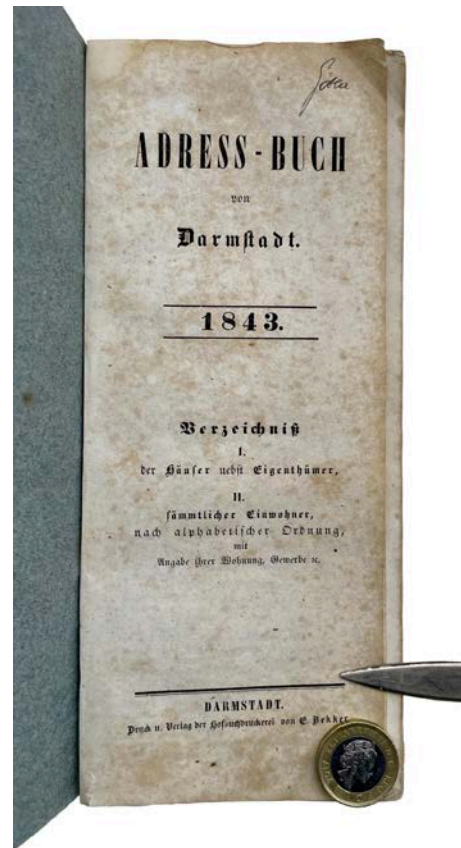
Worldcat and KVK list just three copies in Germany.

City Directory

[DARMSTADT.] *Adress-Buch von Darmstadt. Verzeichniss I. der Häuser nebst Eigenthümer, II. sämmtlicher Einwohner, nach alphabetischer Ordnung mit Angabe ihrer Wohnung, Gewerbe etc.* Darmstadt, Hofdruckerei von E. Bekker, 1843.

£1000

Tall 8vo, (210 x 90 mm), pp. [ii], 137, [1] blank; title a little browned due to paper stock; original publisher's paper wrappers with printed spine label.



Rare and early address book of Darmstadt with a list of houses and their owners and a list of all inhabitants in alphabetical order with details of their homes, trades and professions. The slim volume, clearly designed to fit into the 'businessman's' pocket, gives a fascinating overview of the professions of the city of Darmstadt in Hesse, in the

Susanne Schulz-Falster

RARE BOOKS

southern part of the Rhine-Main-Area. Historically Darmstadt was the capital of the Grand Duchy of Hesse, and later in the early 1920s became the home of the artists' colony Mathildenhöhe. The handy volume is a valuable source of business and trade information in the first half of the nineteenth century.

No copy in Worldcat, KVK lists copies in Darmstadt, Berlin and Dresden.

History of Italian Trade Fairs

MONTI, Gioacchino. *Notizie storiche sull'Origine delle Fieri dello Stato Ecclesiastico*. Rome, Giuseppe Salviucci, 1828. £400

8vo, steel engraved portrait frontispiece portrait by Tosetti, pp. [iv], 91, [1] imprint, [4] blank; occasional light spotting; contemporary calf-backed marbled boards, flat spine gilt, with gilt-lettered spine label; an attractive copy.

First edition of this interesting study of the emergence of trade fairs in the Papal States and other countries. Of particular interest is the comparative analysis of the effect these trade fairs had on economic and technological development. After a brief historical section, Monti deals in more detail with the fairs held in Ascoli, Cesena, Faenza, Fermo, Lugo, Ravenna, Senigallia, and Viterbo. In each case the date of the first fair is given, together with some historical information on the town, followed by details of length and frequency and special importance of the fair. Some of the earlier fairs described deal with agricultural products etc. rather than industrial exhibits.

Goldsmiths'-Kress 25739A.4; Einaudi, 4002.



Sammelband on Political Economy, including Cameralism, Forestry Administration, and Serfdom & Property

[SAMMELBAND.] SCHREBER, D.G. *Ein Vorschlag zu Anlegung eines öffentlichen Getreidemagazins*. Leipzig, Breitkopf, 1772.

[with:] [ANON.] *Versuch einer Abhandlung vom Eigenthum der Bauern*. Riga, Hartknoch, 1770.

[with:] [SCHWABE, J. J.] *Der Grund der Gesellschaft*. Ulm, Bartholomai, 1765.

[with:] BÜCHTING, J.J. *Geometrisch-Oeconomischer Grund-Riss zu einer regelmäßigen wirtschaftlichen Verwaltung derer Waldungen*. Halle, J. Curts, 1762.

[with:] [ANON.] *Cameral-Grundsätze geschildert mit Patriotischer Freyheit*. Augsburg, Lotters, 1761. £2000

Five works bound in one volume, pp. [viii], 96; [viii], [9]-111, with one large folded printed leaf bound after prelims; [viii], 248; [xxx] including engraved frontispiece, 240, [2] contents; 131, with fine engraved title vignette; contemporary half calf over sprinkled boards, spine in compartments, ruled in gilt, with gilt-lettered spine label; head and tail of spine chipped and with some insignificant worm damage; still a good copy with early list of contents to front free endpaper.

A fine *Sammelband* collecting five rare contributions to political economy from the second half of the eighteenth century, covering cameralist principles, feudal rights, modern marriage and the education of daughters, forestry management and grain storage

I. First edition of this work arguing for the establishment and erection of grain storage in Germany in order to bridge years of bad harvests. II. First edition of an enlightened study of serfs, peasants, farmers and their land ownership in the Russian Province of Latvia. III. First edition of this work on marriage and family as the foundation of society, and on education, written for parents and teachers. Interestingly the author discusses education for both genders. IV. First edition of Büchting's introduction into scientific forestry, with various proposals for increased yields. In the second part he concentrates on agriculture and in particular stresses the importance of a central register of agricultural land, to optimise its use. The main emphasis of the book deals with the management of land and agriculture, reflecting the almost purely agrarian economy of Germany in the eighteenth century.



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

The World's first Global Stock Market Bubble Illustrated

STOCK MARKET - [THE GREAT MIRROR OF FOLLY.] Het groote Tafereel der Dwaasheid. [The great mirror of folly, showing the rise, progress and downfall of the bubble in stocks.] n.p. [Amsterdam, after 1720].

£9000

Folio, pp. [ii], 25, [1], 52, 26, 29-31 (thus complete), [1], 8, 10, engraved frontispiece (Muller plate No.1), title printed in red and black (Cole version 2), text in double columns, and 74 engraved plates (2 of them in duplicate), mostly double-page, and/or folding, including maps, portraits, playing cards, broadsides; text a little browned, due to paper quality, some foxing; plates generally clean and crisp, one plate

cropped at fore margin, with loss of text, but not to image; contemporary full mottled panelled calf, spine gilt in compartments, sides with rich gilt decoration, head and tail of spine repaired, corners strengthened; a good copy.

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

and Canada. The underlying plan was sound

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

This copy includes the very uncommon 'Register of all the prints' (first issue with 47 prints listed and a further one added in ink), and in addition to the vivid portrayals of the 'wind-trade' and stock market frenzy, the double-page folding plate with playing cards known as Aprilkaart (65), and the Magic card (73) are particularly appealing.

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

'Rarely does a single volume combine in itself

Children's Guide to the Manufacturing Industries

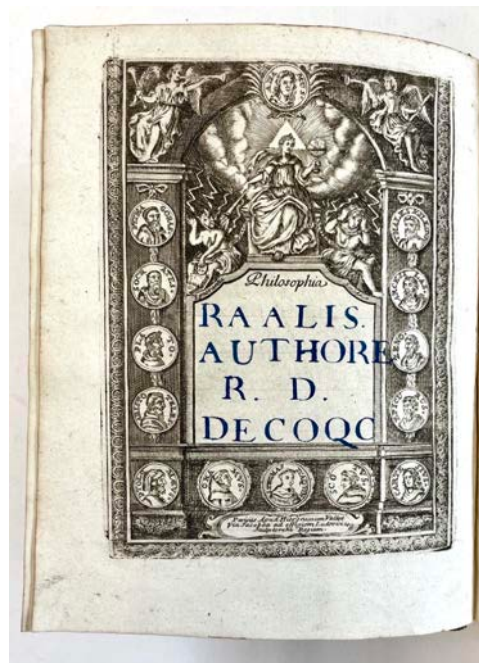
TAYLOR, Isaac. Scenes of British Wealth in Produce, Manufactures, and Commerce London, Harris & Son, 1823.

£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.

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



EDUCATION

French 18th-Century Philosophy Course
ROUSSEL, Joseph Francois Ignaz. Cours de Philosophie. Douai, 1747. £1800

Three volumes, 4to, (226 x 181mm), engraved title, pp. [4], 371, 7; engraved title, pp. [6], 381, 384-526, with inserted letterpress after p. 92 (pp. 8), after p. 362 (pp. 16) and folded broadside thesis bound at the end, folded multiple times; engraved title and 'frontispiece, pp. 4, 396, 8 manuscript index and folding printed broadside thesis; numerous schemata in the text, extensive decoration with stencils, especially for section or chapter headings; contemporary sheep, spine gilt in compartments, two gilt-lettered spine labels, giving title and volume number; bindings quite scruffy, but holding firm, head and tails chipped, labels a little frayed; a most interesting set.

Lecture notes of the philosophy course given by the professors De Cocq and Delestoille by Joseph Francois Ignace Roussel, at the time student at the university of Douai in the north of France. Roussel later obtained the first prize for his courses in Dialectique and Philosophie Elementaire.

The main philosophy course centres on ethics, morals and reason, with a special emphasis on logic. It is based on Aristotle and Porphyry's introduction to Aristotle's teachings and its influential hierarchical classification of genera and species from the most general genus down to the most specific species and individuals. It is mostly arranged in the form of questions and answers or claims and refutations. The manuscript is well organised into chapters and sub-topics, indicated by

Susanne Schulz-Falster

RARE BOOKS

the use of stencils in blue, black and red. Diagrams are also included.

The lecture notes are designed like a book, all three volumes have a factotum title, i.e. a highly decorated title border, where the central field is left blank and then filled by stencil with the name of the course, with the name of the student, chapter headings and topics also entered in stencil. The neat lecture notes are interspersed with printed material, such as the *Isagoge Porphyrii*, (the Tree of Porphyry), which was presumably distributed amongst the students. At the end of the final two volumes are bound printed broadside philosophy treatises by Delestoille and De Cocq respectively; all three volumes have an extensive manuscript index.

Descriptive Geometry

[TECHNICAL DRAWING - ARCHITECTURE.] VEILHAN, Pierre Louis Theophile. Epures. Ecole Royale Polytechnique, 1ere Division, année 1834-1835. Architectural studies and technical drawings. n.p. 1835.

£1800

Folio (438 x 290mm), ll. 30 of plates, pen and ink architectural drawings, five of which double page and five with colour wash; all drawings have a blind stamp E.R.P. 1835 in upper right hand corner, with Veilhan's signature and a small rubberstamp Ecole Polytechnique; original green roan backed boards, gilt lettered green roan label.

An exceptional folio album of 30 full-page and double-page technical and architectural drawings by the student Pierre Louis Theophile Veilhan (1801 - 1833) at the Ecole Imperiale Polytechnique during



the academic year of 1835.

Instruction in the various fields of technical drawing had long been a component of a broad engineering education, but by the turn of the 19th-century this had apparently fallen out of fashion in France as more analytical, numerical methods came to the fore of engineering. This album is representative of a formal attempt to revive the graphic arts in this context and within the framework of Descriptive Geometry.

Invented by Gaspard Monge at the end of the eighteenth century, descriptive geometry allowed for the rigorous analysis of three dimensional space and was essential to the development not only of engineering drawing but also of architecture. Indeed many of the exercises in the descriptive geometry course involve architecture, for example in stone cutting and in architectural drawing. The shadow studies, although of architectural components of a Doric portico, are part of the descriptive geometry course.

The album contains 30 technical drawings of varying complexity, of which 20 are architectural ones, from basic plans, to designs of Doric columns with elaborate shadow studies in colour wash. Two of these plates are double- page. The remaining 10 plates cover machine designs, again with colour wash and one of stereographic projection. The final five plates are topographic studies with colour wash. The volume provides a valuable visual record of how young engineers and architects were trained in the graphic arts at elite schools like the Paris Ecole imperiale polytechnique before they were assigned specific roles in the French civil service.

The quality of some the drawings is remarkable, but what is most interesting is the combination of purely drawing and the use of

Susanne Schulz-Falster

RARE BOOKS

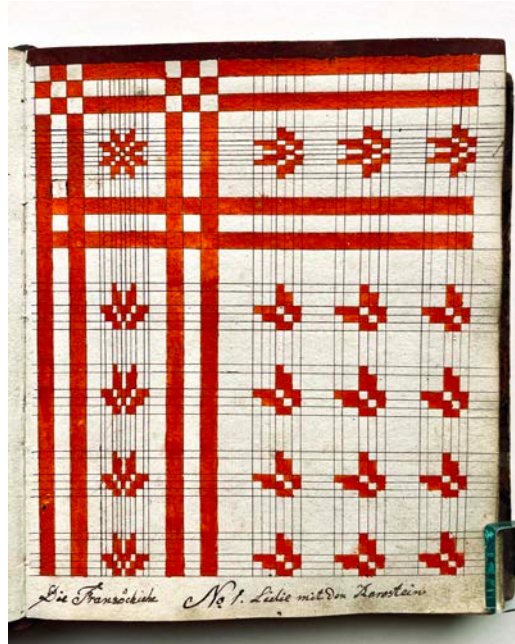
engraved forms to be filled in or coloured by the students.

Pattern Book for the Loom

[WEAVING.] WEITZENBERG, Friedrich. Trel Buch Friedrich Weitzenberg, Frankenhause, 1838. £3000

4to (205 x 186 mm), ll. 210, of which 86 used as a mss weaving pattern book, with 66 intricate patterns in red and black (22 of which named), a a number of weaving charts; a little dust-soiled and fingerstained; original half calf over marbled boards, paper covering with some abrasions, corners bumped; a remarkable survival.

A fascinating and visually enticing pattern book of an early 19th century weaver, Friedrich Weitzenberg from Frankenhause in Thuringia. Numerous twill patterns are included, a common weave structure where the weft goes under/over more than one warp thread. Well-known structures such as herringbone & tartan are twill weaves. Weitzenberg progresses from simple designs to more complex ones, which suggests that this Trel buch stayed with him during his apprenticeship. In all sixty-six patterns are outlined in detail, twenty-two of which named, and thus provide a valuable record of common weaving patterns at the time. Among them we find canvas and atlas weave patterns with the weft over the warp. The designs are in groups, with each group separated by a number of blank pages to allow for later additions.



Mnemonics System

[WINCKELMANN, Johann Just.] Stanislaus Mink von Weinsheun Dreyfache Kunst-Schnur. I. Kunst aller Künsten...

II. Proteus. Welcher Gestalt man durch eine unglaubliche lustnützliche sympathische Lehr-Art in kurzer Zeit ohne Müh einen latein- und französischen Brief nach richtigen Sprach-Sätzen schreiben..

III. Eine unglaubliche lustige Lehr-Art in gar kurzer Zeit durch Versetzung der einsylbigen Wörter ohne Müh teutsche und lateinische Vers zumachen. Franckfurt and Leipzig, Philip Gottfried Saurman, 1692.

£2200

4to, pp. [2], 100, with 1 plate of woodcut illustrations, numerous tables in the text; paper a little foxed, stronger at beginning and end; 18th century marbled wrappers.

Rare first edition of this innovative approach to mnemonics, in which Johann Just Winckelmann, writing under the pseudonym Stanislaus Mink von Winsheun (an anagram of his name) developed a phonemic system for remembering numbers that involved substituting letters for numbers. His system, 'the most fertile secret' in mnemonics, works by converting numbers into consonant sounds, then words by adding vowels. The rationale is that that words and images can be remembered more easily than numbers. He gives an explanation of the number letter code and illustrations to help remember it.

His contemporary Johannes Buno had independently developed a similar system, and the system was later adapted by Leibniz to the alphabet

in connection with his scheme for a form of writing common to all languages.

Winckelmann's method is today known as the Major System and was later adapted, modified and supplemented by Richard Grey in his *Memoria technica* in 1730. The second work *Proteus*, is devoted to the proteus verse and to permutation of language.

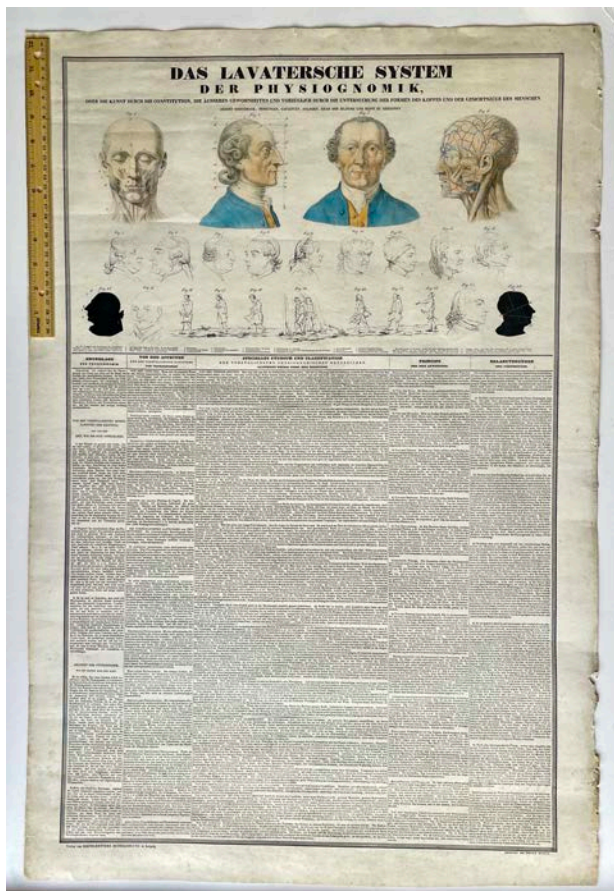
After extensive study at Marburg university and travel, the historian and writer Johann Just Winckelmann (1620 - 1699), was appointed official historian of the Landgrave of Hesse-Darmstadt, and embarked on a comprehensive history of Hesse. After run-ins with the censor, he eventually moved to Bremen and had his well known chronicle of Hesse published there. He had worked on mnemonics before and had published an earlier work *Relatio novissima ex Parnasso de art reminiscencia* in 1648, which includes the same woodcut illustration.

Worldcat: Library of Congress, and three copies in Germany; ADB XLIII, p. 363; Young, Bibliography of Memory, p. 380.

Lavater's Physiognomy Explained

BROADSIDE. LAVATER, Johann Kaspar. Das Lavatersche System der Physiognomik, oder die Kunst durch die Constitution, die äusseren Gewohnheiten und vorzüglich durch die Untersuchung der Formen des Kopfes und der Gesichtszüge des Menschen dessen Geschmack, Neigungen, Capacität, Anlagen, Grad der Bildung und Reife zu erkennen. Leipzig, Georg Maret (printer) for Baumgärtner's Buchhandlung, [ca 1829].

£4000



Broadside on paper, imperial Folio (885 x 595 mm), partly (lithograph 260 x 500mm), partly letterpress, with 24 numbered figures in (the four large-format ones coloured), text below in 5 columns and within typographic border; very slightly dust-soiled, a couple of short tears in blank margin; in very good condition.

A fine, very rare, oversized printed educational wall chart of Lavater's system of physiognomy. Johann Kaspar Lavater (1741-1801) was a Swiss

Protestant pastor and poet who popularised physiognomy, the reading of character from facial features. Reacting against Enlightenment rationalism, he postulated that each person had an individual character or genius, which was related metaphysically to his or her facial features.

Lavater's *Essays on physiognomy* were first published in German in 1772 and gained great popularity, they were translated into French and English, and influenced early criminological theory. They were reprinted well into the 19th century. Lavater received mixed reactions from scientists, his harshest critic being the scientist Georg Christoph Lichtenberg, who recommended observing behaviour rather than facial features.

This broadside, published together with another one on Gall's Phrenology, was advertised as a new publication in the relevant journals of 1830, and critically reviewed in the *Allgemeine Literatur - Zeitung* 3 (1831), no. 173, pp. 100 ff..

Worldcat and KVK: Dresden State Library only.

Phrenology Explained

BROADSIDE. GALL, Franz Joseph. Das Gallsche System der Schaedellehre (Cranioscopie) ueber die Faehigkeiten und Kraefte des Menschen und die Verrichtungen des Gehirns. Nach den letzten vom Dr. Gall kurz vor seinem Tode gemachten Beobachtungen und nach der zweiten vom Dr. Fossati mit der groessten Sorgfalt vermehrten und verbesserten Auflage. Leipzig, Georg Maret (printer) for Baumgärtner's Buchhandlung, [1830].

£4000

Susanne Schulz-Falster RARE BOOKS

Broadside, Imperial folio (885 x595mm), upper section coloured lithography (250 x485mm), the remainder printed letterpress; with 10 figures in the upper part (the three large-format ones coloured), text below in 5 columns; some light dust-soiling and a couple of short marginal tears; very fine condition.

Very rare educational wall chart outlining Gall's theory of phrenology, his pioneering study of the localisation of mental functions in the brain. The German physician Franz Joseph Gall (1758-1828) devoted himself to the study of the brain. Through careful observation and extensive experimentation, Gall believed he had established a relationship between aspects of character, called faculties, with precise organs in the brain. His contributions to neuroscience are now discredited as pseudo science, but had a great influence at the time. His research and publications on phrenology helped establish psychology, contributed to the emergence of the naturalistic approach to the study of man, and played an important part in the development of evolutionist theories, anthropology, and sociology.

His concepts on brain localization were revolutionary, and led to many religious leaders and scientists to take exception to his theories. Despite all this, Gall attracted a large number of followers both in Europe and in America.

This undated broadside was based on the publications of his disciple and supporter Giovanni Antonio Lorenzo Fossati (1786-1874). It was advertised in the relevant journals of 1830, and positively reviewed in the *Allgemeine Literatur - Zeitung* 3 (Sept. 1831), no. 173, pp. 101 by an anonymous reviewer.

Worldcat & KVK: Münster only.



GAMES

Grammar made Easy - with Flash Cards

GAME - DURU, H. Grammaire illustrée et mise en jeu. Par Duru, auteur d'une nouvelle méthode d'Orthographe. 2e Edition. Paris, the author, 1840. £2000

Game with 160 lithograph cards in four series, many with illustrations (each 112 × 110 mm), in the original paper covered box (242 × 158 mm) with four compartments, each with a pink silk ribbon, lithograph label to upper cover, instructions to inside cover with author's signature; cards a little curved, the box rubbed and with two short joints of the lid cracked, slight loss to gilt paper border, but all secure; a very good copy.

Second edition (first the same year) of an ingenious flash card game designed to teach children grammar. Duru had first published a grammar in book form, with the same title (c. 1835, Gumuchian 2323), and then converted it into this more interactive form.

The game consists of four series of paired cards, each pair with an illustrated 'Interrogative' card and an unillustrated 'Réponse' card. The first series of 44 cards includes the introduction and grammatical names; the second series of 34 cards includes articles, adjectives, pronouns, participles, prepositions, adverbs, conjunctions, and interjections; the third series of 34 cards is devoted to verbs; and the fourth series of 48 cards covers conjugation. The instructions for play appear on the inside of the lid, together with the author's signature and notice that 'Tout exemplaire non revêtu de ma

Susanne Schulz-Falster

RARE BOOKS

signature sera repute contrefait'. Duru is known as the originator of several other popular educational games, on history and geography.

Not in Cotsen or Gumuchian; Worldcat lists a copy at Stanford only.

Divination

[GAME - PROGNOSTICATION.] *Le Sorcier du 19e. Siecle.* [n.p.] France, ca 1840. £1400

Sixteen engraved cards (92 x 124 mm), preserved in the original decorated moirée silk box, upper cover with elaborate illustration and gilt appliqué border, box a little dampstained and with some wear to extremities, cards printed within decorative border.

An exceptionally charming and rare game of prognostication and divination, outlined on a number of attractively printed cards within an elaborate border. Particularly appealing is the slipcase illustration, which shows the seated magician surrounded by horns of plenty, candelabras and exotic vegetation.

The rules of game are outlined on the two final cards. The general idea is to establish both name and age of fellow players by having them point out cards with their name listed, without revealing the name. With the help of careful addition, the 'master of ceremonies' will then be able to reveal the name to the astonished audience. A similar magic trick reveals their age.

The instruction card begins with the statement that this kind of magic is now possible since witch trials are over. Divination and magic was alive and well in the nineteenth century and this parlour game fits well into that tradition.



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.

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

Board Game - Tour of the Inns of Bologna

MITELLI, Giuseppe Maria. *Gioco novo di tutte l'osterie, che sono in Bologna, con le sue insegne e le sue strade.* Bologna, Mitelli, 1712.

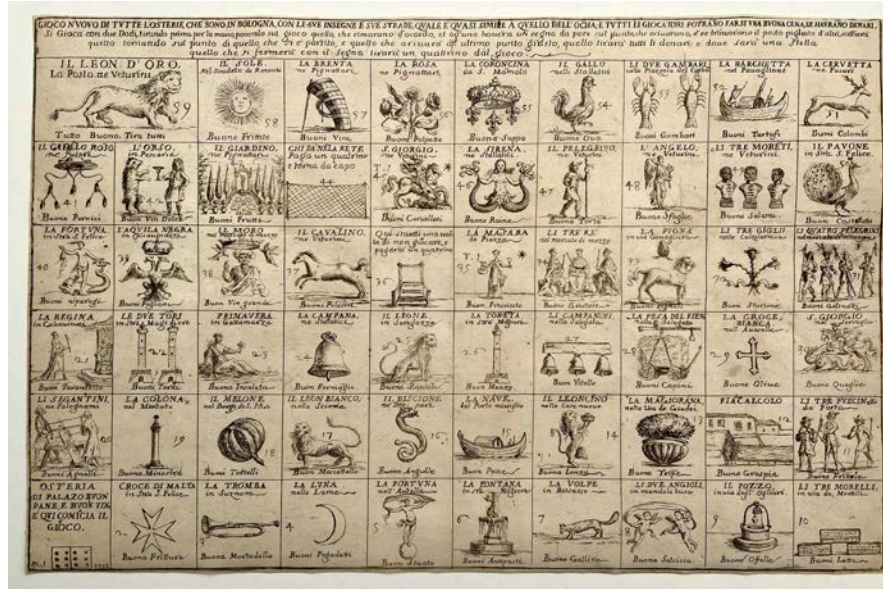
£8500

Etching on paper (319 x 489 mm), cut to the plate mark; game board, divided into 59 numbered squares showing the inn-signs of Bologna hostelries, restaurants and bars, each their speciality; the title runs along the top in four lines of text, with the rules of the game, signed 'M I 1712' at the bottom left in field no. 1; printed on laid paper, watermark GdF; the etching had been laid down on paper, a few abrasions to verso, but a very good impression.

First edition of the most sought-after of Mitelli's board games, a fascinating gambling game around the hostelries of Bologna, his home city, famed for its superb food. The game demonstrates the importance of food in the social fabric of the city, both in the 18th century and today. It is a valuable record of the gastronomic scene at the time, with the favourite dishes including fish, fried food, beef, mortadella and truffles.

As all of Mitelli's games, this is a game played with dice as indicated in the rules of the game, printed at the top. Below it are 59 fields, arranged in 6 rows. Each one shows the inn sign of a Bologna hostelry, with its location and speciality. Some of the inns and taverns still exist today, such as the Al Cappello Rosso (41) and the Osteria del Sole (58).

The Italian artist Giuseppe Maria Mitelli (1634 - 1718) is best known for his etchings and engravings, he is a graphic storyteller of late 17th century life. His imagery, much of it satirical or subversive was used for Tarot and playing cards, game boards etc. 'We are able today to conjure up



vivid images of what a day in the life of a Bolognese citizen might have been like in the seventeenth and early eighteenth centuries, from the language they spoke to the food they ate' (Starr Riebe).

Bertarelli, 621; Lelio dalla Volpe, 1736; Varignana, 554; see Melissa Starr Riebe, *Sotto i Portici: Life in Seventeenth-Century Bologna through the Games of Giuseppe Maria Mitelli (1634 - 1718)*, 2010; not found in Worldcat, but copies at British Museum, Metropolitan Museum of Art.

Harlequin and Columbine

[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

Susanne Schulz-Falster

RARE BOOKS

stock male courtship figures, all vying for Columbine's attention. The four corners show Commedia dell'arte figures.

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

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



Teaching History

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

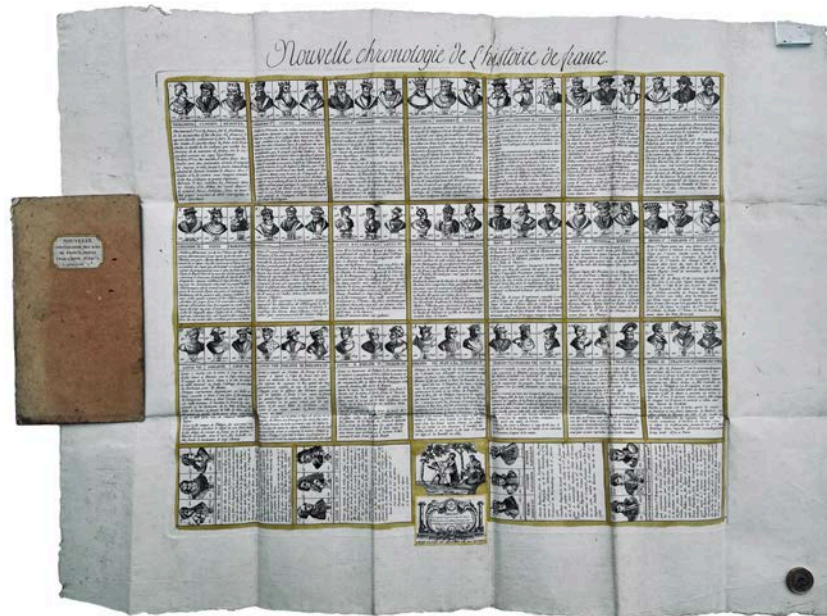
A rare educational game for children teaching the history of the Holy Roman Empire through its emperors and their history. Each card shows a fine wood engraved full-length portrait of the Emperor on the front, from Charlemagne to Francis II, the final Roman emperor-elect, who abdicated in 1806

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.

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



The Kings of France

[JUVENILE - FRENCH HISTORY.] Nouvelle Chronologie des rois de France depuis Pharamond jusqu'à Napoleon 1er. Paris, Delion, [1810.] £1800

Large folding engraved chart (520 x 680 mm, plate size 410 x 490 mm), with 26 panels on a single engraved plate, each with portraits and text, the borders in yellow wash, contemporary manuscript title to head in a large script: 'Nouvelle chronologie de l'histoire de France'; uncut and folded in original pink boards with engraved label. A few minor holes at folds,

Susanne Schulz-Falster

RARE BOOKS

boards slightly rubbed, with some loss to the spine, but a lovely unsophisticated copy.

A charming game designed to help memorise the kings and emperors of France up to Napoleon Bonaparte. It was originally meant to be cut up into individual cards, but in this instance has survived intact, engraved and printed on one large sheet.

Each 'card' gives details of three rulers, with three small engraved portraits at the head the and then some historical information, including the year of accession to the throne. The final panel illustrates Napoleon Bonaparte together with his brother Joseph Napoleon, king of Naples and Spain (1808).

The central panel in the bottom row shows the publisher Delion's curious masonic printer's device, advertising an assortment of images and instructive games for the young as well as 'décors et diplômes de maçonnerie'.

Worldcat: Chicago, Yale, Bibliothèque Nationale.



purposes. Some of the drawings show signs of having been enhanced and pricked 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.

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



ITALIAN BOOKS

Commedia dell'arte

[BADA, Giambattista.] Scaramuzza Poema in varnacolo familiar venezian. Venice, Giovanni Antonio Curti, 1788. £750

12mo (178 x 103 mm), engraved frontispiece, pp. 226, [2] errata; uncut in the original marbled boards; stitching coming loose, some marginal pencil markings, some light staining to upper gutter margin.

First edition of a curious narrative poem on the adventurous life of the Neapolitan commedia dell'arte actor Tiberio Fiorilli in his most popular role - as depicted on the frontispiece.

Fiorilli (1608 - 1694) is best known for developing the role of Scaramouche, the unreliable and unscrupulous servant with a penchant for intrigue. He was not the first to play the role, but greatly developed and popularised it. He removed the traditional commedia dell'arte masks, powdered his face white and employed grimaces and miming as part of his act. With his own troupe Fiorilli toured France, became a favourite of the Dauphin, and also played in London in the 1670s to great acclaim. The author Giambattista Bada (died after 1818) was a dialect writer from Treviso.

Ebert 20468.



Emblematic ABC

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

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

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

Florentine Discourses

FIRENZUOLA, Agnolo. *Discorsi degli animali Nuovamente ristampati et revisti.*

[bound with:] *Ragionamenti.*

[bound with:] *Il Dialogo delle bellezze delle donne. Nuovamente stampato.* Venice, Giovan Griffio, 1552.

£1800

Three works bound in one volume, 12mo (131 x 71mm), ll. 47 (with printing date on colophon); 28, [2], 11, [1]; 46, [2]; printer's mark showing a warrior with feathered helmet and sword riding a bull to each title and colophon; first title a little dampstained and spotted, and faint marginal damp stain to foremargin at the end; 17th century pattern paper boards, vellum spine (slightly later); a very good copy, with faint initials V.B. to first title.



Very rare Venice edition of Agnolo Firenzuola's most famous publications, printed by Griffio for the publisher Boselli. Included are the unfinished licentious *Ragionamenti*, a dialogue between prostitutes, followed by the *Discacciamento delle nuove lettere*, in which Firenzuola wittily rejects Trissino's proposal for a spelling reform. This was in fact the only work printed during the author's lifetime in 1524.

We then find the letter in praise of women *Dialogo delle bellezze delle donne*, where Firenzuola embarks on a discussion of human nature and human sexuality based on Plato's Symposium and defends the equality of men and women. His contemporaries were scandalised when the dialogues concentrated on illustrating the perfect female form with not too veiled allusions to various Prato women as models of ideal beauty.

Bound first are the *Discorsi degli animali*, an elegant

adaptation, via a Spanish intermediary, of fables derived from the Indian Panciatantra, a collection of interrelated animal fables in Sanskrit verse and prose.

Agnolo Firenzuola (1493 - 1543) was an Italian poet and close friend of the notorious Pietro Aretino.

Gamba, Serie, 455; EDIT 16; CNCE 19202; BMSTC (Italian) p. 253 (Getty, UCLA, Yale, Wellesley, Washington State),

Anthropomorphic Alphabet

MITELLI, Giuseppe Maria. *Alfabeto in Sogno Esemplare per Disegnare di Giuseppe M.*

Mitelli, pittore Bolognese. [Bologna], 1683.

£12000

Folio, entirely etched and engraved (370 x 255 mm), plate mark (276 x 196 mm), ll. [25], title and preface entitled 'A suoi scolari', surrounded by drawing implements, followed by 23 leaves each with a letter of the alphabet (omitting J, U, W), formed by human or mythological figures, surrounded by parts of the body (eyes, nose, hands, legs, feet, heads etc.) as models for drawing, below the image: three lines of text, signed by Mitelli in the plate, followed by one leaf with a pencil sketch of a standing figure and a manuscript note in ink, possibly by Mitelli; some leaves with closed tears to bottom margin; occasional slight discolouration, lower outer corners a little finger soiled; contemporary full calf, single gilt rule, spine in compartments, ruled in gilt, endpapers some time renewed;

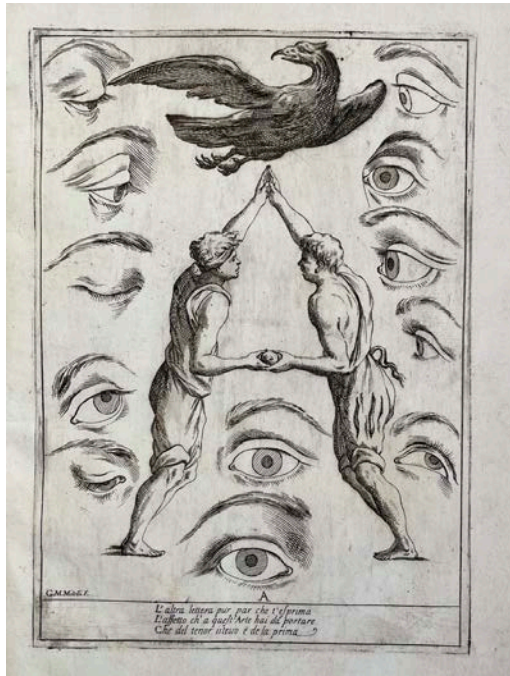


First edition, extremely rare complete, of a masterpiece of Italian Baroque, an anthropomorphic alphabet showing a series of capital letters through ingeniously contorted male and female figures, each letter surrounded by specimens for heads, bones, eyes, noses and others anatomical elements. The

etchings are accompanied by a verse cartouche.

The Italian graphic artist Giuseppe Maria Mitelli, published several elaborate graphic sequences, from books of trades to this evocative *Alfabeto in Sogno* (Dream Alphabet), dating from 1683. On the opening page, Mitelli elaborates on his method: Morpheus, the god of dreams and son of sleep, commands him to represent the individual letters of the alphabet through shapes and visions relevant to the art of drawing. The etchings are clearly meant as a drawing manual; the letters of the alphabet (omitting J, U, W), are formed from human or mythological figures. They are surrounded by variations of facial features, hands, arms, legs etc. intended as models for drawing. Above most letters an animal or bird is portrayed, which indicates the letter depicted, and below the main image are three lines of text. This became his best-known work.

Bonacini 1196 'This is Mitelli's masterpiece'; Bertarelli, *Le Incisioni di Giuseppe Maria Mitelli*, pp. 294 - 303, nn. 243 - 167; Berlin Katalog 5289.



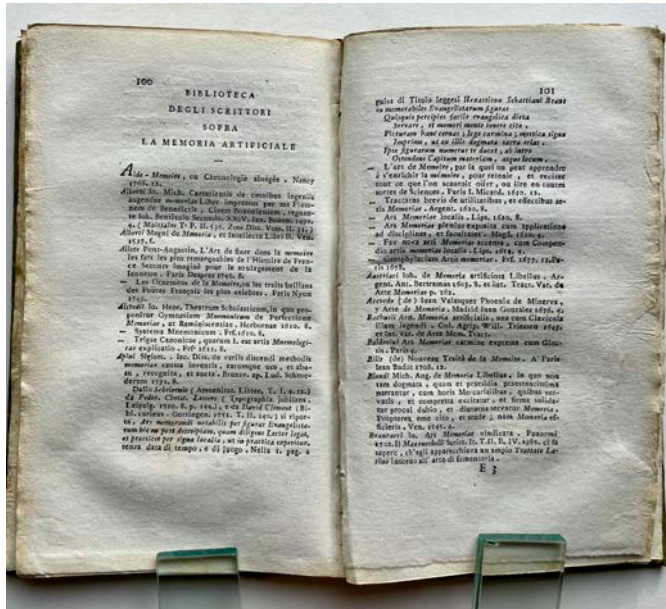
Memory and Chess - with Bibliography

CANCELLIERI, Francesco. *Dissertazione di Francesco Cancellieri intorno agli uomini dotati di gran memoria ed a quelli divenuti smemorati*. Rome, Francesco Bovrlie, 1815.

£900

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

First and only edition of this curious combination of a historical essay and two bibliographies. In the first



part Cancellieri concentrates on biographical sketches of figures in history who were remarkable for their feats of memory. This is backed up by extensive bibliographic details and citations. Of particular interest is his 13 page bibliography of books on the art of memory or mnemonics. Interestingly he includes books on how to improve one's memory with techniques such as note-taking or summarising (Castel de Saint-Pierre, *Lettre sur la Methode des Extraits*), etc.

The second part consists of a 14 page bibliography of books on chess, listing some 150 titles, including Damiano's *Vidas Scacchia Ludus* (1527) and Thomas Hyde's *Historia shailudii* (1689). The final chapter is taken up with biographical notes on men who have suffered memory losses, be it through old age, illness or accidents. One example he cites is Malebranche, who due to an accident in his youth, could not remember any details of his childhood - according to Cancellieri this freed up his mind for his philosophical work. Young, p. 57.

LANGUAGE & DICTIONARIES

Extensive Annotations

PANCKOUCKE, Andre-Joseph. *Dictionnaire des proverbes françois et des façons de parler comiques, burlesques et familières...* Avec l'explication et les étymologies les plus avérées. P.J.P.D.L.N.D.L.E.F. Paris, Savoye, 1758.

£3500

12mo, pp. [iv], viii, 488, with a pp. 58 excerpt from Festeau's *Nouvelle grammaire* stitched in, together with pp. [16] manuscript *Proverbes Francaise*; contemporary full mottled calf, spine gilt in compartments, with the label of the Amiens bookseller Charles Dreux; very extensive manuscript annotations throughout.

A fascinating annotated copy of a dictionary of proverbs and colloquial expressions with literally hundreds of manuscript additions in the margins, almost doubling the extent of the book and adapting the volume into a most valuable compendium of the spoken language and colloquial expressions in use in the eighteenth and early nineteenth centuries.

Similar to the famous Jamet, the anonymous annotator has added extracts from other books to his copy in addition to the notes. This includes 60 printed pages of English proverbs with their French translation opposite (pp. 263 to 321 from Festeau. *Nouvelle grammaire anglaise, enrichie de dialogue curieux*, London 1675) and 6 handwritten pages of notes on proverbs in other languages, including Italian, Spanish, Russian etc.

On several occasions he refers to what he calls my *Prospectus*, which apparently consisted of more



than a hundred pages. A note indicates that he intended to publish a *Dictionnaire acceptionnel*, that is to say, a dictionary of usage of the terms he refers to in his *Prospectus*.

There is no trace of either the *Prospectus* or an edition of the *Dictionnaire acceptionnel*.

Colloquial Language

[DINKLER, Constantin.] *Sprache der Menschen ein Anfang dazu. Nicht nach Regeln - auch nicht nach ABC-Ordnung - sondern nach dem Leben aufgenommen. Erstes Theilgen* [all published]. Erfurt, Georg Adam Keyser, 1780.

£800

8vo, pp. [xi], 12-160, large engraved title vignette by Roßmäsler; with some woodcut music in the text; contemporary buff boards, spine lettered in ink; extremities a little rubbed, but a fine crisp copy, from the library of Talleyrand, with the engraved Bibliothèque du Château de Valençay's book plate to front pastedown.



First edition of Dinkler's curious philological and grammatical study. Dinkler argues against a normative grammar based on high literature, and insists that the language of the 'people' and of daily life (Volkssprache) should be the basis of linguistic study. He praises the tonal elegance of low German or Plattdeutsch, which has a higher emotive range.

Dinkler includes an interesting section of the origins and early development of language studies and their protagonists (*Geschichte der Sprach-Gelehrten*) and on the influence of music on language (illustrated with examples). Dinkler identifies Saxon and Thuringian language as 'high

Susanne Schulz-Falster

RARE BOOKS

German', the cultivated language as spoken in Meissen.

Holzmann Bohatta IV 3327; OCLC: Newberry Library and a number of copies in Germany.

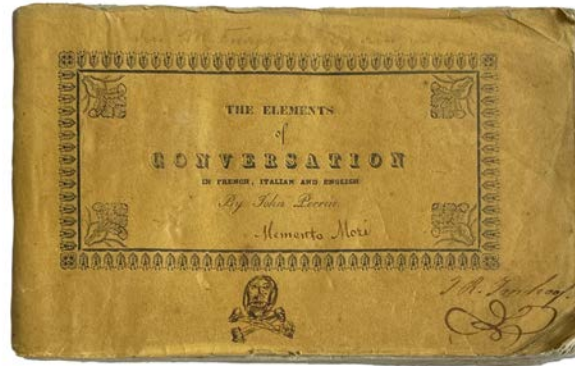
Tri-lingual Dialogues

PERRIN, John. *The Elements of Conversation in French, Italian and English, with new, familiar and easy Dialogues designed particularly for the use of Schools.* Livorno, Glaucus Masi, 1834. £750

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

Later edition of a handy introduction French and Italian in the form of tri-lingual dialogues in English, French and Italian. A short introduction to grammar and vocabulary is followed by an extensive collection of dialogues of increasing complexity. Designed for English speakers who intend to learn Italian and French, special emphasis is placed on practical and everyday usage, both as regards the dialogues and the vocabulary presented. This work is clearly meant for travellers or those on the 'Grand Tour', since most of the dialogues concern polite conversation, discussions with servants and tailors and conversation about art, music and food, rather than business transactions.

Perrin's bi-lingual guide to conversation in English and French was published as early as 1786, but the tri-lingual



version, which included Italian was apparently first published in 1807, followed by further editions in 1815, 1818, 1823, etc.

Teach Yourself German

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

£750

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



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

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

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

OCLC: Göttingen, BL.

LAW & ORDER

Customary laws

TRIPPAULT, Léon. *Coustumes generales, des bailliage, et prevosté d'Orleans, & ressorts d'iceux*. Orleans, Eloy Gibier, 1570.

£780

Small 8vo, pp. [xvi], 152, 69, [1], with initials and sideglosses; some faint dampstaining to a number of signatures; eighteenth century marbled calf, spine gilt in compartments, label with gilt lettering, red edges; a fine copy with early mss annotations (ca 60 words), one longer section dated 1584, and mss ownership inscription dated 1570 to title page.

Rare first edition of the Coutumes of Orleans. The first 16 (unnumbered) pages contain among others *Extrait de l'Antiquité*, and the *Almanach* with a brief account of notable events in the Duchy and dates when the courts were in session. Brunet notes that the *Extrait de l'Antiquité* is not always present.

These Coutumes or customary laws are a perfect example of a regional body of law in force before the French Revolution. More than 300 coutumes locales were in force in specific towns and villages, which led Voltaire to comment that in France a traveler changed laws as often as he changed horses.

Interestingly, there are some manuscript annotations in the text, with the most extensive note at the end of the Coutumes dated 1584. The final 70 pages contain the Procès-verbal.

Gouron & Terrin, *Bibliographie des Coutumes de France*, 1548; not in Caswell & Sipkov, *The Coutumes of France in the Library of Congress*; Brunet, vol. v, col. 950.

*Tuna Fisheries in Sicily*

D'AMICO, Francesco Carlo. *Osservazioni pratiche intorno la pesca, corso, e cammino de' tonni*. In opposizione a quanto scrisse su tal soggetto l'avvocato dr Don Francesco Paola Avolio. Messina, Società tipografica, 1816.

£2500

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

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

Overall a very detailed survey of the Sicilian tuna trap fisheries (tonnara), where an elaborate maze of nets are employed to capture and corral

Susanne Schulz-Falster

RARE BOOKS

bluefin tuna during the spawning season, a form of fishing that has been carried out for over a thousand years and clearly was the mainstay of the local economy.

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

Papal Police

[PUBLIC ORDER.] Regolamento sulla Istituzione del Corpo dei Carabinieri Pontifici.

[together with:] GALASSI, Vincenzo.

Sentimenti morali e brevi Istruzioni per un Carabiniere. Rome, Vincenzo Poggioli, 1816.

£900

Two works in two volumes, 8vo, pp. 116; 72; contemporary full red crushed morocco, sides and spine decoratively gilt, gilt-lettering directly to spine, a.e.g., with attractive yellow pattern-paper endpapers; a fine set.

First edition, rare, of the rules governing the reformed papal police, based on the French Gendarmerie, and replacing the discredited earlier 'sbirri' of the Papal States.

Whereas the earlier police force of the Papal States had been mainly responsible for executing the dictates and warrants of the judiciary, and were directly under the control of the various courts of Rome, the new police force, the Carabinieri Pontifici were to be made more accountable, and organized in a strictly hierarchical structure. A lengthy set of rules specify structure, duties and discipline for the organization. The second work, Galassi's *Sentimenti*



Morali e Brevi Istruzioni per un Carabiniere gives a more detailed insight into the everyday procedures and working practices of the Papal Police

1. Rossetti 10426; OCLC: St. Johns, MN; II. OCLC: Harvard Law, ICCU: Rome; see Steven Hughes, 'Fear and Loathing in Bologna and Rome the Papal Police in Perspective', in *Journal of Social History*, Vol. 21, No. 1 (Autumn, 1987), pp. 97-116.

Regulating Prostitution &

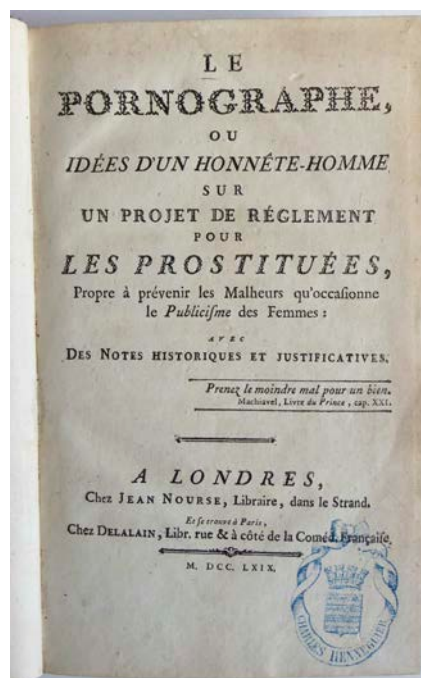
The Anatomy of a Gambler

RESTIF DE LA BRETONNE, Nicolas-Edme. *Le Pornographe ou Idées d'un Honnête-Homme sur un Projet de Règlement pour les Prostituées*. Londres, Jean Nourse, Paris, Delalain, 1769.

[bound with:] DUSAULX. *Lettre et Reflexions sur la Fureur du Jeu*. 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 Henneguiet to title page.



Rare first edition, first printing, of Restif de la Bretonne's *Le Pronographe*, with the name Delalain 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).

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).

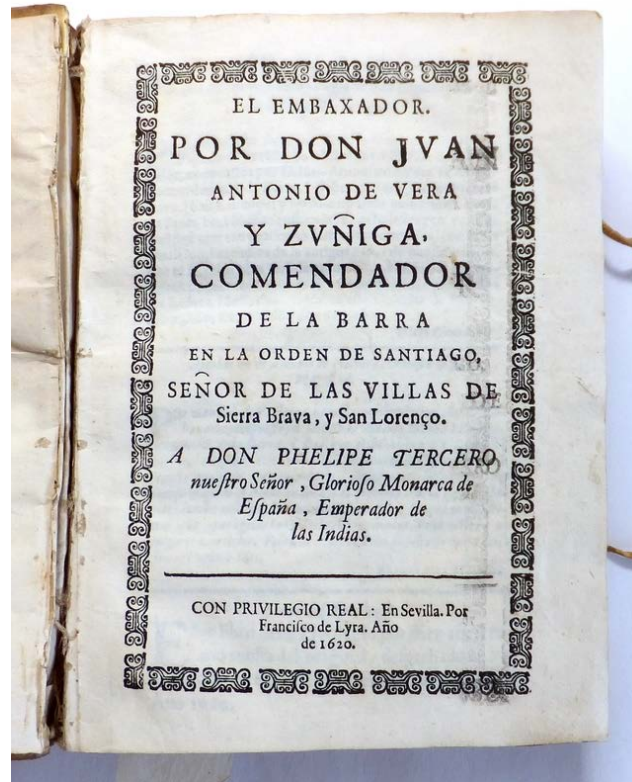
I. Childs, J.R. Restif de la Bretonne, VI, 1; Jacob, P.L. Restif de La Bretonne; p. 98-100; Cioranescu 27104; INED 1681; see J. Dunkley, *Gambling: a Social and Moral Problem in France, 1685-1792*, Oxford, 1985, pp. 145-152.

International Diplomacy - the Perfect Ambassador

VERA Y FIGUEROA, Juan Antonio. *El Embaxador. por Don Juan Antonio de Verga y Zuniger. Comendador de la Barra en la orden de Santiago. Seville, Francisco de Lyra, 1620.*

£3500

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



Second edition (same year as the first edition) very rare, of this remarkable study of diplomacy, a *Vade mecum* for diplomats. *El Embaxador*, Antonio de Vera, first Count of La Roca's blueprint of the perfect ambassador, was widely known and used in Europe until at least the beginning of the eighteenth century, and preceded writers such as Wicquefort. De Vera gives general precepts of the profession, but also outlines the ultimate conflict between the honour of the ambassador and the good of the state, or between the welfare of the state and

the higher purpose of the welfare of Christendom. In catchy asides he describes the role of the ambassador as 'to hear much, see much, consider everything and believe nothing'. The ideal archetype of the 'perfect ambassador' was expected to have some legal expertise, but his role and personality could not be reduced to that of a jurist. The diplomat transcended the restrictions of a legal education. The perfect ambassador was to bridge the ideal of an international community ruled by international laws and the 'Realpolitik' of international relations.

De Vera was a diplomat himself, his diplomatic experience spanning the period from 1610 to 1642. In 1610 he was part of the diplomatic service of Gómez Suárez de Figueroa y Córdoba, III. Duke of Feria (extraordinary Ambassador in Paris). After this, he was on a mission for his own embassies to Savoy and Venice, ending in 1642.

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

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

Susanne Schulz-Falster

RARE BOOKS

Dwarfs & Giants

GREVE, Wilhelm. *Natuur- en Geschiedkundige Verhandeling, over de Reuzen en Dwergeren*. Amsterdam, J.C. Sepp & son, 1818. £2000

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

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

Wilhelm Greve (1762-1819) was a physician in Rotterdam and Delft, and on the strength of his research was admitted to the Batavian Society of Experimental Philosophy. He was an avid collector and amassed an outstanding cabinet of natural history, anatomical specimens, antiquities, and a considerable book collection, part of which was sold in Delft in 1815 and another part in Leiden in 1819, after his death.

Landwehr, 70; Toole Stott II, 2711; Waller 3738 (with 5 plates); Wellcome III, p. 164.



MATHEMATICS, SCIENCE & TECHNOLOGY

Pre-Publication Naval Manuscript

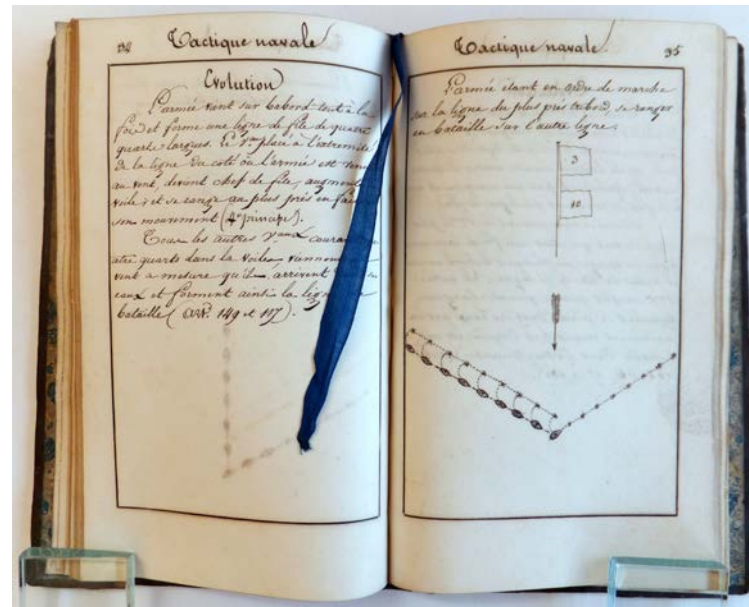
CASY, Joseph-Grégoire. *Extrait analytique de la tactique navale*. Manuscript in ink on paper. Toulon, le 1er November, 1827.

£1500

Manuscript on paper (156 x 197mm), pp. [xii], 90 and blanks at either end; p. 90 is a table on a double-page spread; written in a calligraphic scribal hand (apart from the dedication which is presumably autograph), numerous diagrams of naval tactics in the text; contemporary green calf, blind roll-tooled and gilt file borders, owner's name vertically on upper board within a roll tooled border; with a manuscript dedication dated Toulon 1 November 1827 by Commandant Charles Louis Joseph Bazoche (1784–1853).

A pre-publication manuscript copy of a manual of naval tactics with diagrams of naval formations intended for use on board ship. In his dedication to Commandant Bazoche, Casy points out the value of a pocket treatise compared to larger tomes, inconvenient to use on the bridge while at sea. It was written, he says, while serving in South America under rear admiral Claude du Campe de Rosa.

Casy then served under the recipient of this manuscript, Commandant Bazoche, between 1823 and 1826 aboard the *Marie-Thérèse*, during the Spanish War off Brazil, Chile and Peru. In the year that this manuscript was presented to Bazoche, Casy was appointed chevalier de la Légion d'honneur, and later was a vice



Susanne Schulz-Falster

RARE BOOKS

admiral and Ministre de la Marine.

The manuscript is written in an accomplished professional hand, apart from the dedication which is presumably in Casy's own hand. The work was printed in 1828 (Toulon: A. Aurel, 12mo, pp. 106) – I have only been able to locate a single copy, at the BNF.

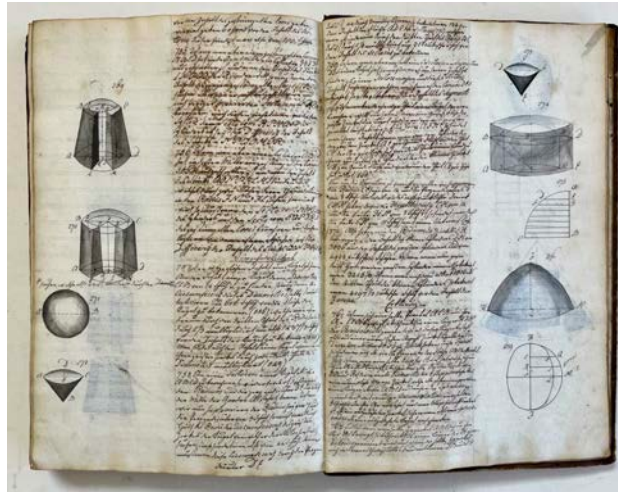
Mathematics & Geography for the Military

FEUERLEIN, Carl Gottfried. *Cursus Mathematicus Zum Gebrauch der Officiers von der Artillerie und der Ingenieurs*. German manuscript on paper. n.p. ca 1800. £1500

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

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

The work is organised into 7 books containing rules, doctrines, tasks, solutions, additions. The pages are divided almost in half into 2 columns, with the text to the left and marginalia and drawings to the right. From the 'Third Book/ of the Differentiated/ Positions of Odd Lines/ Explanations' onwards the wide white margins are filled with extensive sample drawings and geometric figures such as eclipses, proportional compasses, horizontal



and perpendicular lines, cubes, cones, truncated spinning tops, vault representation in elevation and much more.

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

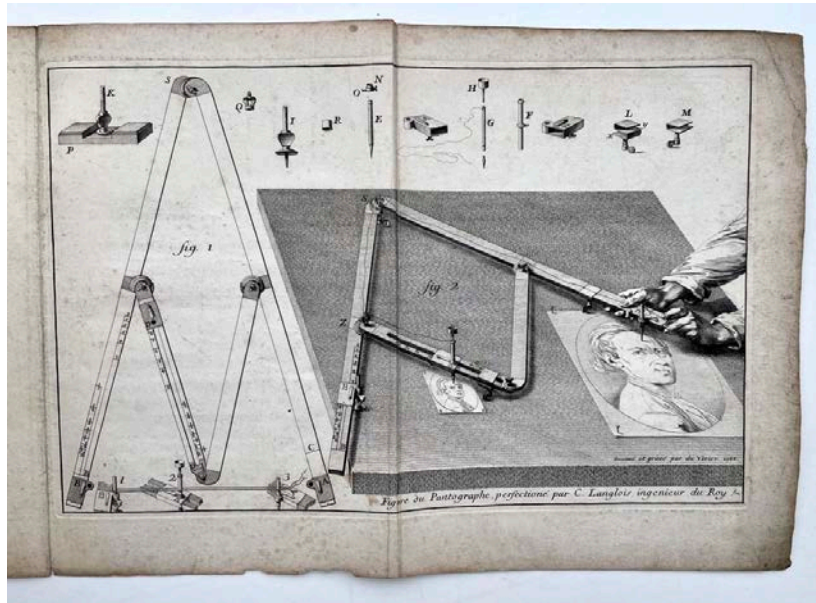
The Pantograph Illustrated

with Catalogue of Scientific Instruments

LANGLOIS, Claude *Description et Usage du Pantographe, autrement appelé singe, changé & perfectionné par C. Langlois, ingénieur du Roi & de l'Académie royale des sciences pour les instrumens de mathématiques*. [n.p.], but Paris, [1744].

£4400

4to, drophead title, pp. 14, with on large folding engraved plate, designed, engraved by Vivier, 1744, with signature in the plate, and legend: *Figure du Pantographe perfectionné par C. Langlois, ingénieur du Roy*; with woodcut decorative head piece, and small illustrated initial, tile page a little dust-soiled and with a small dampstain; stitched as issued, with an inscription in ink *Le Dubou de Radepport?? 1747*.



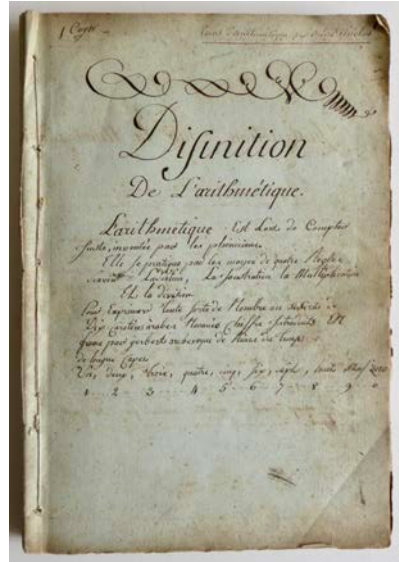
First edition of this detailed description and illustration of the improved pantograph, a draughtsman's tool to produce identical, enlarged, or reduced-sized copies of an original drawing or technical design. This tool was designed by Claude Langlois (c. 1700 – 1756), the

Susanne Schulz-Falster
RARE BOOKS

most important French maker of precision scientific instruments of the first half of the 18th century. His improved pantograph design was sent to the Académie des Sciences for approval.

Langlois also produced measuring instruments, and six-foot quadrants for astronomical angle measurement. He was appointed official instrument maker for French astronomers Cassini II, Cassini de Thury, Le Monnier, Maupertuis, and the Abbé de Lacaille; and held the official position of ingénieur en instruments de mathématiques for the French Académie des Sciences in 1740. In this position he published this detailed description, with the large folding plate illustrating all aspects of the tool. Interestingly he also includes a two page advertisement of all the instruments which may be purchased from him entitled: 'Liste des instrumens qui se vendent chez Langlois.'

Woldcat: National Art Library (V & A), Munich; no copy in the US.



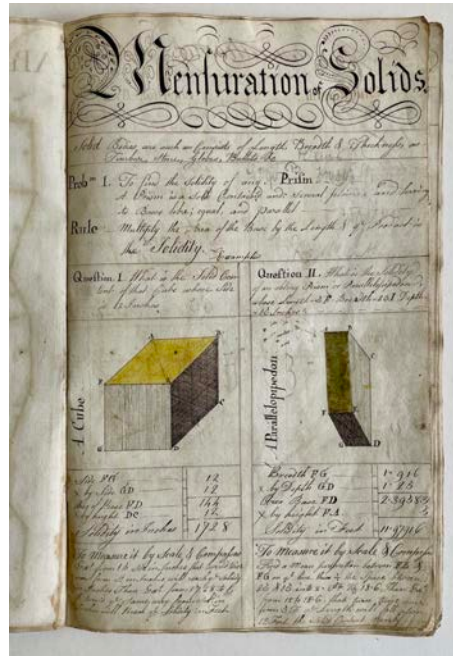
French Mathematical Manuscript

[NICOLAS, André.] Cours d'Arithmetique.

Difinition 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.

Practical Mathematics

[WILSON, Joseph.] Mathematics. I. Practical Geometry, Mensurations of Superficies, Mensuration of solids.

II. Elements of Geometry, useful in Plain Trigonometry. Spherical Geometry. Extensive manuscript in ink with numerous illustrations. 1787. £4800

Two volumes, folio, I, (320 x 200 mm)pp. 104, unbound, written in a tidy copperplate hand with adorned titles and numerous coloured diagrams, plans, drawings of solid shapes etc., lacking most of first leaf, repaired; II. (340 x 205 mm) pp. 176, written in ink in a clean copperplate hand and adorned with penwork flourishes and titling, and well illustrated with coloured drawings and charts bound in quarter leather with marbled boards and leather spine; the two parts contained in a custom made quarter calf box, marbled boards, spine lettered in gilt.

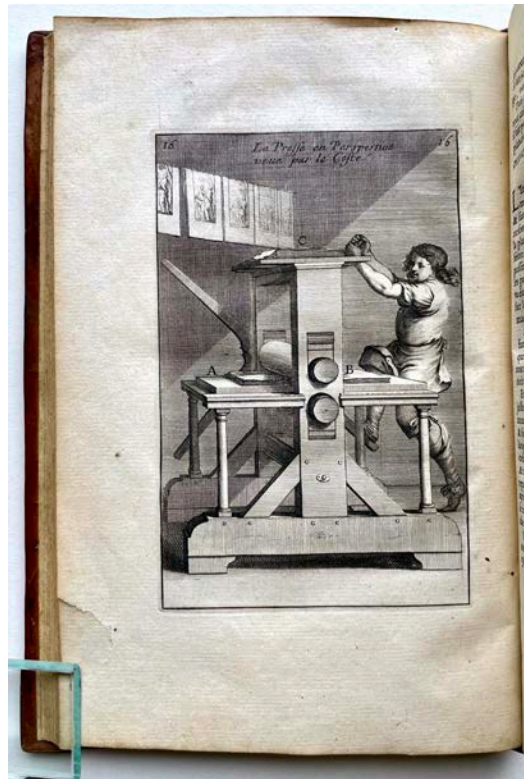
A fine and very legible manuscript in ink adorned

with extensive illustrations dealing with various aspects of mathematics and giving a vivid insight into the teaching of mathematics in the 18th century, with an emphasis on practical examples of trade, business and surveying.

Mathematics instruction was at the time still dominated by the 'copy book' method of instruction, whereby the master lectured and the students copied the lessons in their own notebooks for later refinement and study.

A number of charts, drawings, maps and plans are included in the text, amongst them two estate plans, one of which allows the identification of the writer of the two volumes. The two volumes are subdivided into sections; Elements of Geometry useful in Plain Trigonometry is illustrated with charming naive sketches of towers, ships under sail, ('to take a plan of a fleet of ships') towers, maypoles (featuring birds on the top, one of which being shot at), while Spherical Geometry is illustrated with diagrams. Practical Geometry features more diagrams including a Compass rose; Mensuration includes many coloured drawings, and Mensuration of Solids charts and diagrams, including the use of the slide rule for measuring of timber.

The volumes are from the estate of a deceased private collector, 'by direct descent from the family of Joseph Wilson, members of whose family have always been cabinet makers and artisans in the north-western Yorkshire Dales.' It is possible that John Dawson, a mathematics teacher of Garsdal who coached 12 senior wranglers at Cambridge and corresponded with all the leading scientists of the day might have been involved in teaching Joseph Wilson, as Dawson is known to have taught a Rev. Thomas Wilson, possibly a relation to Joseph.



PRINTING & TYPOGRAPHY

Large Paper Copy of the First Engraving Manual
 BOSSE, Abraham. *Traicté des manières de graver en taille douce sur l'airin*. Paris, Bosse en l'Isle du Palais, 1645.

£6000

4to (136 x 206 mm), pp. [vi], 75, [1] (last page blank); full page engraved dedication, 18 engravings printed on 13 leaves; some light soiling and foxing throughout; contemporary calf, spine gilt, head and tail of spine restored; early ownership signatures of 'Demontille'; 'Henry Belluris', on titlepage.

First edition, large paper copy of the first manual of engraving and etching and the first manual for the rolling press. It was aimed at professional engravers as well as amateurs. Through numerous adaptations it remained in use until the end of the eighteenth century and is still of value to etchers and engravers today. No other wholly original rolling press manual was published until Berthiaud and Boitard's manual appeared in 1836.

The engraving manual deals with the hard etching-ground, the soft etching-ground (not to be confused with soft-ground etching) and engraving. There are recipes for preparing the different grounds and acids, descriptions and illustrations of etching tools and burins – and the method of sharpening the latter – and systems of hatching and laying parallel lines. The second part, the printing manual, provides a detailed description and measured drawings of the press, the preparation of ink, dampening the paper, inking and wiping the plate and taking the impression. At the end there are two short sections on ways of making coloured prints from two plates (see Florian Rodari, *Anatomie de la couleur*:

Susanne Schulz-Falster

RARE BOOKS

l'invention de l'estampe en couleurs, Paris, 1996, p. 41 and fig. 35).

For later editions (1701 and later) the plates were re-worked and are poorly printed compared to the rich impressions in the first edition printed under Bosse's supervision.

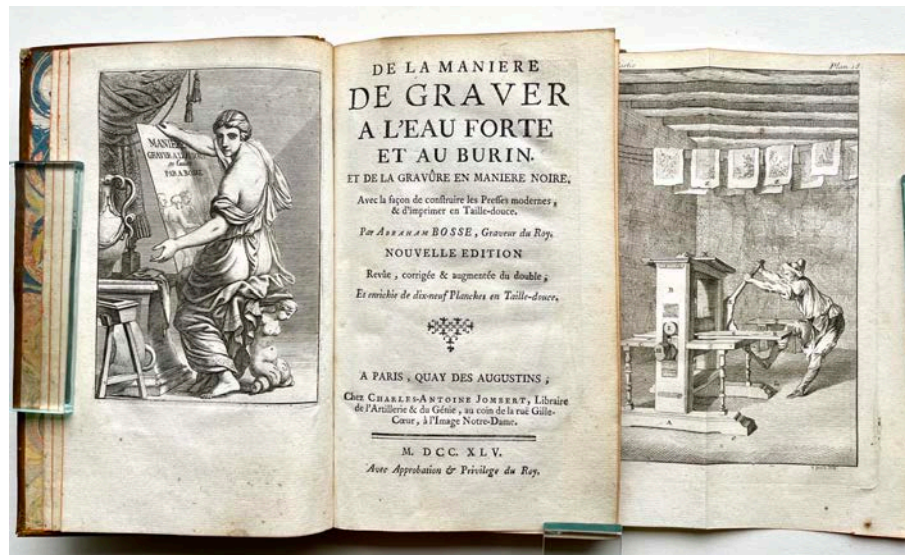
Stijnman 042.2; Bigmore and Wyman I, p. 72; En français dans le texte 92; Cicognara 251; A. S. Blum, L'oeuvre gravé d'Abraham Bosse 403–421.

First LeClerc Edition

BOSSE, Abraham. *Traité des Manières de graver a l'eau forte et au burin. Et de la gravûre en manière noire....* Revûe, corrigée. Paris, Jombert, 1745. £2750

8vo (118 x 190mm), pp. [xxxii] 186 [6] advertisements, woodcut initials, typographic decorations, full page engraved dedication on a2, engraved headpieces on pp. 1 (by Fossard after Cochin, fils), 49, 97 (unsigned) and 129 (Soubeyran after Bosse); 19 fold-out plates numbered Pl. 1–9 (at p. 48), 10–13 (at p. 128) and 14–19 (at p. 162); contemporary mottled calf; corners worn, spine very lightly rubbed, with contemporary printed bookseller's label Freres Perisse, Imprimeurs-Libraires to front paste-down.

First Cochin edition, in fact the third edition with the most important revision of Bosse's treatise on engraving and copperplate printing, first printed in 1645. The 'Avertissement' (pp. v–xi) sets out the changes and additions. Bosse gave more space to etching using 'vernis dur' or hard etching-ground, by which means he was able to imitate line engraving,



than to the 'vernis mol' or soft etching-ground (not to be confused with soft-ground etching). The new edition therefore adds new material on the use of the soft etching-ground, and also adds to what Bosse wrote on engraving with the burin. There are new sections on mezzotint and on Le Blon's colour printing.

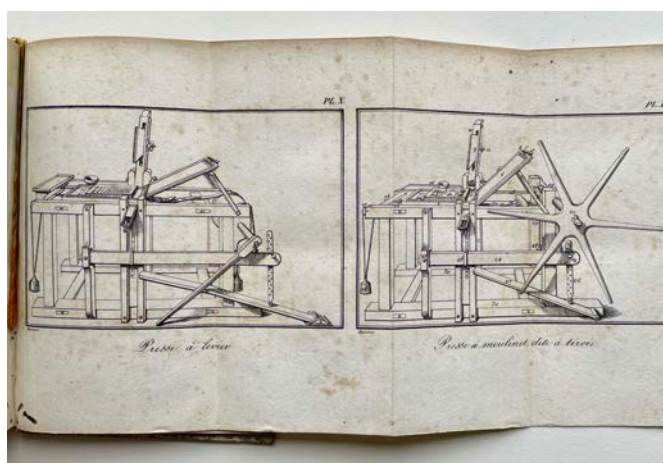
Stijnman 042.8; Bigmore and Wyman I, p. 72; Cohn-de Ricci col 177; Cicognara 254.

Lithography manual

BREGEAUT, R. L. *Manuel complet théorique et pratique du dessinateur et de l'imprimeur lithographe. Second édition, revue, corrigée, augmentée, et ornée de douze lithographies.* Paris, Roret, de l'imprimerie de Crapelet, 1827.

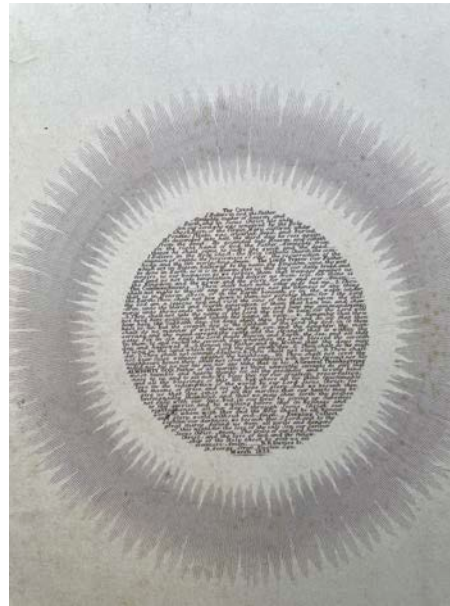
£400

18mo in 6's (128 x 83mm), pp. iii–xxxvi 176 (lacking a half-title or initial blank), with 2 leaves of advertisements bound at the end, 10 lithographed plates on 7 leaves, without the 2 further plates on a single leaf which are not always present; slight worming in the gutter at the bottom, not affecting text or plates; plates foxed; contemporary sheep-backed sprinkled boards, flat gilt spine; head and tail of spine worn and upper joint cracked but sound; signed by 'L. Guillaume' on pastedown; Alan Dietch.



Second, enlarged edition (first, pp. xii, 144, published by the author rather than Roret, 1727). This is probably an early issue as several copies are like this one with only the 10 plates of the first edition and without the 2 further plates added to the second and called for on the titlepage. An important lithography manual dealing with both mark-making and printing which was repeatedly reprinted and translated. The plates include different styles of lithographic drawings, presses and equipment. Three presses are shown on pls IX, X and XI: that of J. C. Cloué (see Twyman 1967 p. 25), a lever press and a star wheel press, both similar to those shown by Houbloup in 1825 (reproduced by Twyman 1967 figs 36 and 37).

Bigmore and Wyman I, p. 80 (Troyes, 1834 only); Michael Twyman, *Lithography 1800–1850*, 1970 p. 264; and 'The Lithographic hand Press 1796–1850', *JPHS* 3 (1967) 3–50.



A fascinating tour-de-force of miniature printing, the Lord's Prayer reduced in size to fit on a silver penny (smaller than today's 5 pence coin).

Benjamin Rees Davies (1789?-1872) was a map and writing engraver, cartographer, publisher and printer. Worms and Baynton-Williams give his address as 34 Compton Street in 1823 and 16 (Great) George Street from 1837 until his death in 1872. This print shows that he had moved to Great George Street by 1833. He was an early adopter of steel plate engraving. The exceptional hardness of the surface allowed particularly fine and delicately engraved work, for example for the engraving of bank notes, as proposed in Granville Sharp's 'Gilbert prize essay on the adoption of recent discoveries and inventions in the purposes of practical banking', 1854.

The 19th-century engraver's ability to work in microscopic detail led to a craze for miniature inscriptions, mostly of prayers or religious texts. This appears to be a particularly early example, In his 'Encyclopaedia of Ephemera' Maurice Rickard illustrates a later, mid-nineteenth century version, engraved by W. Palmer and published by De La Rue James & Rudd, London.

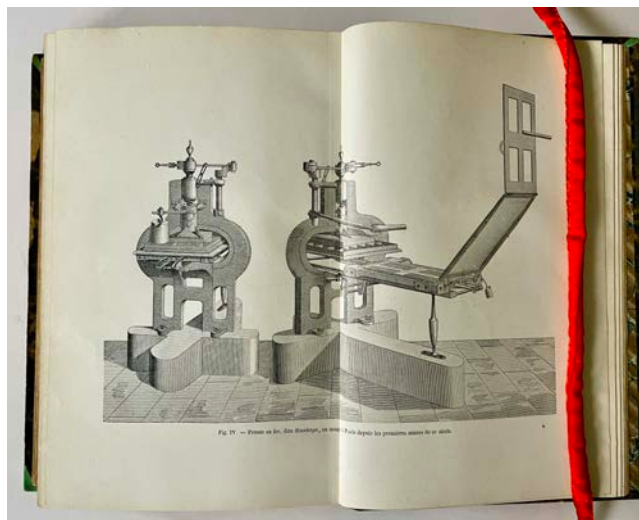
Miniature Printing

DAVIES, Benjamin Rees. To the Queen. This Specimen of Graphic Ingenuity.

[legend of key plate] The Creed... Containing the same words in each line as the one engraved within the compass of a silver penny. Given as a key with the proofs of the minute writing. London, The Engraver, 16. St. George Street, 1833.

£1200

Folio, two engravings on india paper (295 x 197mm), mounted; mount frayed and dust-soiled and with some marginal tears; print a little dust-soiled, with marginal tear or crease, when it was mounted.



Printing manual

LEFEVRE, Théotiste. Guide pratique du compositeur d'imprimerie typographes, suivi de notions précis sur les divers clichages, et sur la galvanoplastie... Nouvelle édition. Paris, Firmin-Didot frères, 1883. £800

8vo (236 x 154mm), pp. xvi, 756, wood-engraved illustrations printed in the text, inserted folding tables at pp. 556 and 676; first and last leaves discoloured, else a clean copy; contemporary quarter morocco over marbled boards, marbled endleaves, sprinkled edges; a little scuffed and edges worn.

Second edition of 'one of the most thoroughly practical [printing manuals] ever issued from the French printing press' (Bigmore and Wyman); and 'a mine of information on both current and past practice in composition' (Barber).

Volume I deals, with composition, proof-reading, correction and imposition; but the complete work is much more than this. Volume II contains a detailed account of the Stanhope press and various machine presses; impression; ink rollers; stereotype; electrotype; the role of the 'prote' (master printer) and his relations with authors, editors, composers and correctors.

Barber pp. 22 and 24; Bigmore and Wyman I, p. 428.

Early Photographic Printing

[PHYSIONOTRACE.] Physiontrace of a young lady with curls, facing right; aquatint. Paris, J. Fouquet and G. L. Chrétien, ca 1795.

£1200

Circular portrait aquatint engraving, ca 57 mm, under glass and within a contemporary wooden frame (130 x 130mm), gilt surround; not removed from frame.

A fine aquatint silhouette of an unnamed young lady produced by physionotrace, an early precursor to the camera, using a pantograph to trace the features which were recorded onto a plate by an etching needle. This was 'the first system invented to produce multiple copies of a portrait, invented in 1786 by Gilles-Louis Chrétien.

In his apparatus a profile cast by a lamp onto a glass plate was traced by an operator using a pointer connected, by a system of levers like a pantograph, to an engraving tool moving over a copper plate. The aquatint and roulette finished



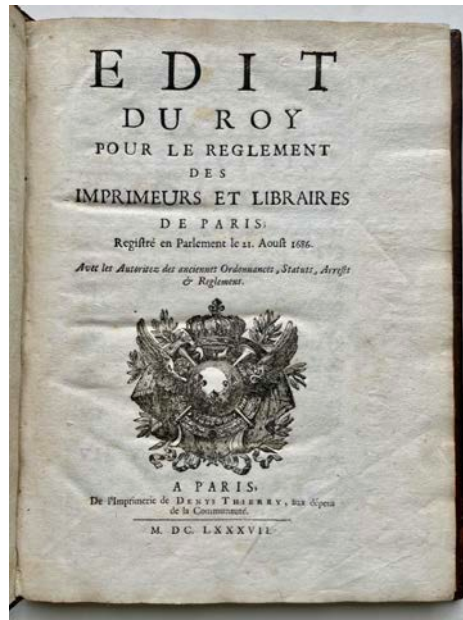
engraved intaglio plate, usually circular and small (50 mm), with details of features and costume, could be inked and printed many times. One description mentions that a sitting could take as little as six minutes and within four days a dozen impressions could be delivered, hand-coloured if desired, with the copper plate, for fifteen francs ... Physionotrace was very popular in France, where it had a detrimental effect on the miniature painting and engraving trade.

Regulating the French Book Trade

[PRINTING - LAW.] Edit du Roy, pour le Reglement des Imprimeurs et Libraires de Paris; enregistré en Parlement le 21 Aoust 1686.

[bound with with:] Edit du Roy pour le Reglement des Relieurs et Doreurs des Livres. Paris, Denys Thierry, 1687. £1800

Two works in one volume, 4to, pp. [iv], 108, [8]; [8]; a few annotations in ink; contemporary full mottled calf, spine gilt; extremities a little rubbed, but a very good copy from the collection of the Baron de Caix de Saint-Aymour, with his engraved armorial book plate to front pastedown.



First edition of the last 17th-century attempt at regulating and restricting the organisation and output of French publishers and booksellers. Even though the Edit was formally addressed just to the booksellers in Paris, it actually applied to all of France.

The regulations were arranged in sixty-nine articles under various headings. The articles of association of the Parisian Guild were renewed and the length of printing privileges and the requirements for their award were newly regulated.

Susanne Schulz-Falster

RARE BOOKS

The state of the rights of authors did not change, they continued to be barred from the possibility of selling their own works. At the end are bound regulations for binders and gilders.

See Raymond Birn, *The Profits of Ideas: Privileges en Librairie in Eighteenth-Century France*. *Eighteenth-Century Studies*, Vol. 4, No. 2 (Winter, 1970-1971), pp. 131-168.

Engraving on Stone

[PRINTING - LITHOGRAPHY.]

TRENTSENSKY, J. Lithographisches Probeblatt ohne Hülfe der Maschine entworfen, in Stein gravirt und seiner Excellenz dem Herrn Anton Friedrich Grafen Mittrowsky von Mitrowitz und Nemischl... gewidmet von Berndt. Vienna, J. Trentsensky, [n.d., 1820s]. £500

Handbill/advertisement, (92 x 134mm), intricately engraved and lithographed on india paper; laid down on card.

A fascinating example of early lithographic engraving on stone. This involved writing in reverse on the stone with a steel point through a coating of gum arabic, or on transfer paper. It was often used for the production of display lettering or trade cars. The lithographer Joseph Trentsensky (1794 - 1839) had opened his printing firm in 1819, and in collaboration with his brother Mathäus mostly published children's books, illustrated broadsides, games etc. In 1819 he took out a patent for the use of zinc plates in lithographic printing, which would allow the use of very fine steel pens and more intricate work. (see Twyman, p. 23).



The sample print is dedicated to Anton Friedrich Mittrowsky (1770-1842), Count Mittrovitz and Nemischl, Supreme Chancellor of the Austrian Imperial Chancellery and president of the Court Research Commission.

Interest in the art of lithography in Moravia already began to appear in the early 19th century. The first lithographic workshops in Moravia were established as late as in 1824, when one was founded by Johann Baptista and Adolph Trassler as well as Johann Gastl at their printing works in Brno. (see Lucie Heilandová, *The First Lithographic Workshops in Brno and Early Lithography in Moravia*, 2018.)

See Alexander Rausch, Art. „Trentsensky, Brüder“, in: *Oesterreichisches Musiklexikon online*, begr. von Rudolf Flotzinger, hg. von Barbara Boisits; Twyman, *Early Lithographed Books*, 1990.



TYPE SPECIMEN. Vignettes et Fleurons. France, n.p. ca 1890. £500

Square 4to (315 x 295 mm); 2 folding leaves (340 x 420mm) ll. 30 illustrating over 1200 vignettes and fleurons, arranged by foundry; preserved in the original cloth-backed and cornered folder, cloth ties.

The folder gives a representative collection of vignettes and fleurons used by the great typographers, such as Elzevier, Didot, Deberny, Mayeur, Peignot, Derriey, etc. up to Berthold, all the way to the late 19th century. Nearly 1500 examples are given ranging from simple borders to elaborate decorative devices

Susanne Schulz-Falster

RARE BOOKS

and calligraphic elements, making this catalogue a comprehensive resource for the study of ornamental and figurative graphic printing material.

Not found in Bigmore and Wyman.

Typographic Tour de Force

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

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

First edition of Gando's first type specimen, prepared some years before he acquired Claude Lamesle's types. With this specimen he clearly went into competition with his contemporaries Fournier and Lamesle, who had both issued type specimen a

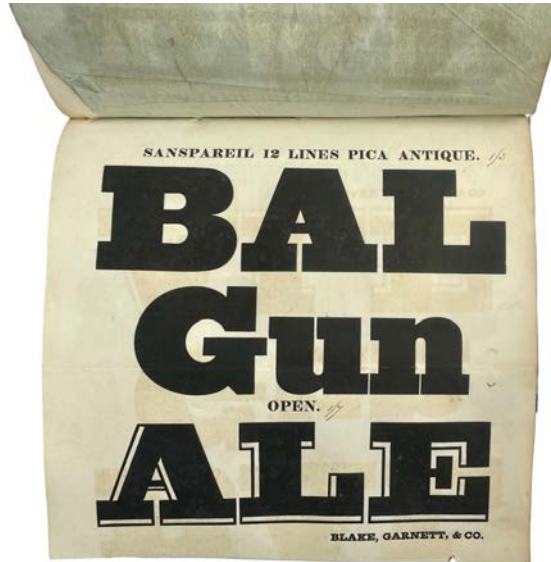


couple of years earlier. A particularly charming feature of his specimen are Gando's typographic vignettes and fleurons, displayed in elegant combinations on the relevant title pages, and culminating in a veritable tour de force on the large large, folding plate 'Ornement en forme de portail de temple'. This is in fact a calligram of a temple building, utilising ornaments, lines, and fleurons.

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

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

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



Sheffield Type Specimen including Caslon's Stock [TYPE SPECIMEN.] BLAKE, GARNETT & Co. Specimen of Printing Types, by Blake, Garnett, and Co. (successors to Mr. W. Caslon, of London) Letter-Founders. Sheffield, [1830]. £7500

Tall 8vo (234 x 143 mm), title page with woodcut vignette, ll. 120 of specimen, printed on rectos only,

Susanne Schulz-Falster

RARE BOOKS

3 folding, 1 slightly shorter, printed on a variety of different kinds of paper; several specimen leaves preceded by tissue guard; occasional minor spotting or light light offsetting, but overall very clean and crisp, printed on strong paper; contemporary half roan over marbled boards; hinges a little cracked, but firm, with two typed letter loosely inserted.

First and very rare type specimen of the Sheffield firm Blake, Garnett & Co. It was founded in 1819 after the purchase of the foundry of William Caslon IV. The advertisement leaf announces the acquisition of the whole of Mr W. Caslon's stock, with plenty of type offered here. A contemporary manuscript note adds that 'a stock of type will be kept in town for supplying the same'. With the acquisition of the Caslon stock, Blake, Garnett & Co (later Stephenson Blake) became one of the most prestigious type foundries in England. They continued until the early 21st century.

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

There is a table of space lines showing conversions, and zodiacal, astronomical and mathematical signs. The type specimen concludes with 47 lines of new printer's flowers, borders and ornaments on four leaves, and 23 vignettes and coats-of-arms, also on four leaves.

Berry & Johnson, p 77 (calls for 73 leaves of specimens, St. Bride copy); Mosley 20 (listing varying numbers of leaves) St. Bride & University of Vermont.



TRADE CATALOGUES & BOOKS OF TRADE

Street Cries Combined with City Guide

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

£3800

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

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

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

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

Susanne Schulz-Falster

RARE BOOKS

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

Display Mannequins & Shopfittings

TRADE CATALOGUE. LÖFFLER, Ignaz. Probierbüsten, Wachsfiguren und Schaufensterdekoriations-Gegenstände. En gros, export, en detail. Alles eigene Erzeugung. Haupt-Katalog III. Vienna, Alex, Wilh. Wolf & co, 1912. £600



catalogue extends to so-called ‘character’ heads, of Turks, an oriental carpet dealer, a Persian tradesman or a black African. Other examples include models on bicycles, and even a full-sized model horse, for the display of country fashion. Ladies’ heads, modelled in wax can be mounted on the relevant display structures.

All the items are illustrated, some available in various sizes, and all are priced. A fascinating document of Continental European material culture in the early 20th century.

Georgian Household Goods

Sugar tongs to Garden Tools

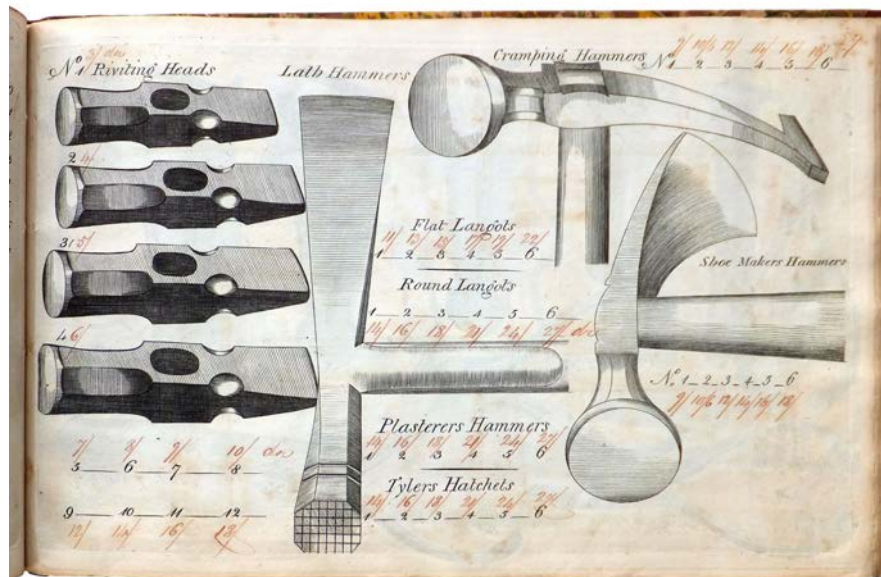
TRADE CATALOGUE - STEEL GOODS. Book of Steel Toys. Birmingham, [n.p.] c.1812.

£12000

Oblong 4to (198 x 252mm), pp. 48, extensively illustrated throughout with hundreds of examples; with punched hole in top left corner and address to left margin, apparently to be displayed in the showroom; stapled in the original green pictorial stiff wrappers; red crayon mark to upper wrapper; catalogue with central fold, a little shaken.

A most interesting trade catalogue of display models and shop fittings, produced by the manufacturer Ignaz Löffler in Vienna. Löffler specialised in display mannequins, but also produced tailor’s dummies made to measure. His display mannequin’s and other display material range from foot models, to half mannequin’s for the display of shirts and jackets, elaborate coat hangers, trousers etc. Specific mannequins are produced for men and women, with teenage or child models available too. Curiously many of the ladies’ models are available different chest sizes, from A to DD+.

Löffler advertises his most recent additions: wax models suitable for museums. From here the



Oblong folio (235 x 375mm); letterpress ‘Index to book of steel toys’, folding letterpress and engraved leaf ‘Gentlemen’s Tool Chests’, and 46 leaves of plates, many printed recto and verso from 80 engraved plates. After the first 2 leaves, the engravings are numbered in MS 1–14, 14A, 14B, 15–34, 41–48, 51–63, [5], 66–67, [1], 68–81, [1]. There is a gap in the pagination and stubs between 34 and 41 and these leaves have presumably been removed; pls 49 and 50 are also missing but there are no stubs so may never have been present; every

Susanne Schulz-Falster

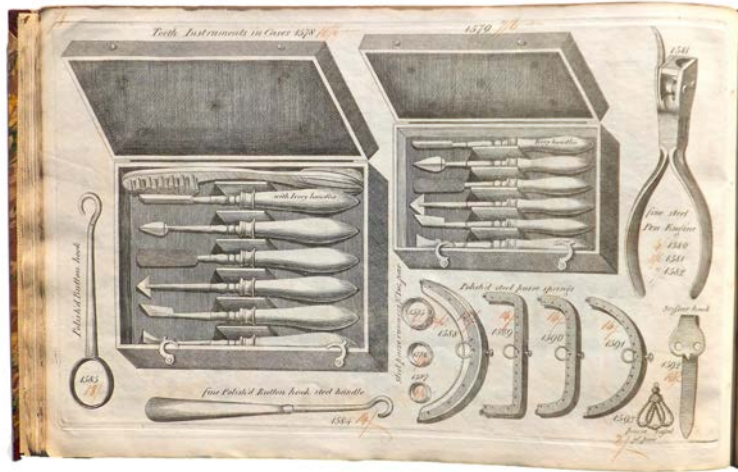
RARE BOOKS

item is neatly priced manuscript; small marginal tears in first two and last leaf strengthened; recent half morocco and marbled boards; from the Forschungsinstitut für Zahnheilkunde with stamp on index leaf and several plates.

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

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

There is a similar volume in the Public Library of



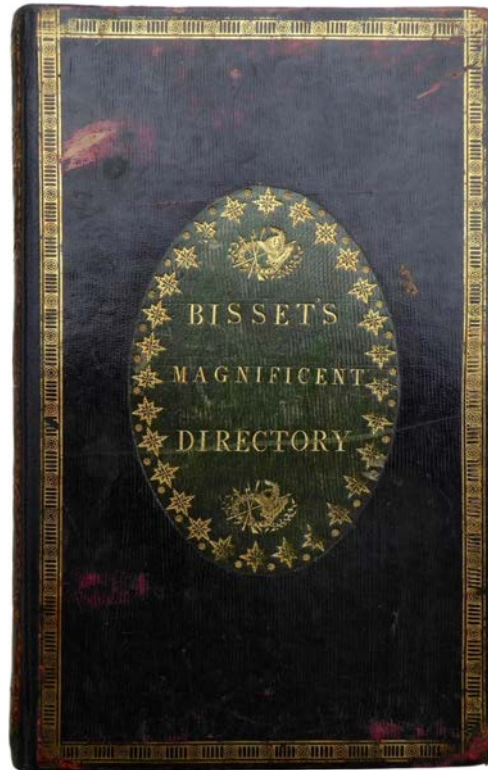
Cincinnati and Hamilton County, also with a printed index, and 51 leaves of plates. There is a printer's imprint, W. Tolley and Son, on the first plate. This may be the William Tolley, engraver and copperplate printer active in Birmingham, from before 1790 to 1830. The name of the agent is on a label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

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. 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 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.

ESTC t143270; Johnson 96; Norton 716.

Russian Technical Trade Catalogue

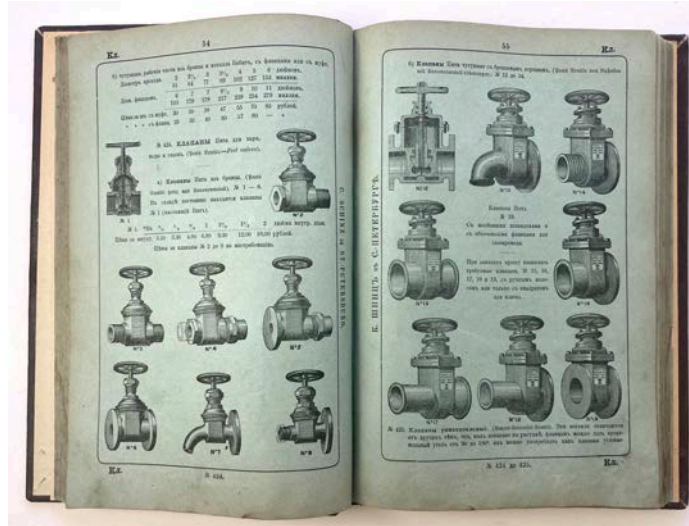
SCHINZ, Conrad. Illustrated catalogue of the Technical Warehouse. [Illiustrirovannyi katalog tekhnicheskogo sklada]. St.

Petersburg, Schinz & co. 1881. £1800

Small 4to (254 x 170mm), pp. [vi], xvii (index in Russian, German, English and French, [1], 264; listing & illustrating 1860 items, with names & technical description in Russian (all), most also in German, English & French; printed on pale green paper; a little foxed and some dust-soiling; contemporary cloth, recently recased and rebacked in leather.

A very rare fully illustrated technical trade catalogue produced by Conrad Schinz, a Swiss born engineer active in St. Petersburg. According to the title page the Schinz office and main warehouse (kontora i glavnyi) was on the Fontanka river, while the shop was on Gorokhovaya Street. The catalogue is arranged according to the Russian alphabet, but detailed indexes in German, English and French are provided. In all 1860 items are included and illustrated, and accompanied by technical details and the price.

Throughout there are intriguing items of household equipment from an 'American washing



and wringing machine (744), to an ice cream maker, fruit presses (1161,2) and, of course, ovens and stoves. A variety of Bookbinding presses are on offer, but sadly no printing presses.

The Swiss engineer, entrepreneur and diplomat Johann Conrad Schinz (1842 - 1910) made his fortune in the Russian Empire. Around the time of this publication he filed for a patent at the US patent office for a new and useful Portable Incandescent Lamp, of his own invention. On another occasion he proposed the use of rush or reed (typha angustifolio) for economic paper production, a suggestion that was apparently further pursued by the Edinburgh papermaker Cowan. Schinz was apparently also active in Odessa, and in 1878 was appointed Swiss vice consul and later (1900) consul, based in St Petersburg.

Chromolithograph Pharmaceutical Labels

TRADE CATALOGUE. LETOULA, J. Pharmacy Labels. Etiquettes a Baux. Paris, Letoula, 1861. £4200



Oblong 8vo (118 x 178mm), ll. 26 with 61 chromolithograph labels, measuring mostly 85 x 134 mm, but also narrower curved ones 40 x 150mm, apart from two all in colour and with extensive application of gilt; mostly one paper page, with small label with the model number below; original black moire cloth over boards, a little rubbed; inside pastedown with producer's label, reading J'les Letoula, and an indication of the six available sizes; last leaf and back pastedown with price list for the various sizes, with manuscript additions at the end, representing all the designs represented in the catalogue.



TRADE CATALOGUE. [ARTIFICIAL FOLIAGE.] Extraordinary mid to late 19th century French trade catalogue of artificial foliage, containing nearly 3000 individually mounted samples of dyed, hand-coloured and cut fabric leaf samples (linen or cotton), for use in the decorative arts. n.p. [France, manufacturer unknown], ca. 1860 - 1880 (with three late 19th century additions on final leaf).
£18000

A fascinating trade catalogue of pharmaceutical flask labels, superb examples of chromolithographic printing with striking colouring and gilt metallic finish.

Jules Letoula established his business in April 1858 at rue des Lombards, and applied for licence to use 65 typographic alphabets. By 1861 he had already designed 412 different versions of labels and then diversified into speciality labels. This allows dating this sample catalogue to around 1861. His labels were to be applied to jars, cans, flasks, vials to allow for the proper marketing of pharmacists' elixirs. Different from normal chemist's labels, these do not give the name and address of the chemist, just the name of the drug or essence.

The label names appear like an apothecary for alternative medicine, from Eucalyptus globulus, to Oxydum ferricum nig., Teinture de Gentiane, Cinnamon campher etc. A few of the labels are signed, E Pecheux. They are supplied with numbers between 300 and 460 - all numbers are represented in the final price list.

See Dictionnaire des imprimeurs-lithographes du XIX^e siècle (online); Archives Nationales F18 1795; not found in Worldcat.

Large folio (385 x 250mm), pp. 113, [114-132] blank, ff. [24] tabbed index on ruled paper; with 2929 dyed and hand-coloured mounted fabric samples, some embellished with silver, some with gouache finish, together with several additional samples labelled either as 'bis' or with a single letter; all mounted on all mounted on back-to-back linen leaves with reinforced linen edging, the samples up to p. 107 each with small gilt ruled label numbered in ms, with annotations for those on p. 108 in ms on the linen, and from pp. 109-113 stencilled, with the final samples on p. 133 seemingly made of plastic with their wire stems; index neatly penned, predominantly in a single calligraphic hand, though with a few later pencil additions; a few leaves displaying evidence of previous mountings and subsequent revisions, with only one sample (733 on p. 30) missing; some light foxing and soiling, with occasional ink staining, offsetting from one sample on p. 107; contemporary cloth backed boards, with later green cloth repairs, head and tail of spine slightly bumped; a remarkable survival.



Susanne Schulz-Falster

RARE BOOKS

A truly extraordinary and sumptuous mid to late 19th century French sample book, unlike anything previously handled, illustrating over 2930 individually mounted samples of artificial leaves and foliage. A veritable feast of green, the samples (linen or cotton) are all richly coloured, having been dyed and then finished with additional hand-colouring to depict the fine veins, shading and natural flaws, of the many plant varieties on display. A unique, highly visual and tactile sample book, vividly conveying the artistry and skill of an important 19th industry, the album perfectly encapsulates the post industrial revolution fascination with the natural world, which so dominated decorative arts and design at the time. The numerous examples of delicately created fern samples included, in particular, provide at first-hand, an example of 'fern fever' or 'pteridomania', a fascination which gripped not only Victorian England, but also Europe, America and Australia from the 1840s until the end of the century.

No doubt the compilation of a specialist manufacturer, though sadly anonymous, it bears testament to the skill of the makers themselves, having been meticulously and beautifully produced. This unique album is almost certainly the in-house reference catalogue, to be shown to prospective clients. Such is the intricacy on display, that one assumes that many were moulded and cut by hand, although some cutting tools were certainly deployed in the artificial flower making industry when cutting out the fabric.

Many popular plants are included, both exotic and more commonplace, including arums, cyclamen, tulips, oranges, chrysanthemums, fuchsias, begonias, geraniums, and rhododendrons. The examples of coleus, with their striking red stripes, are especially vibrant and 'pop' from the page. Other samples have been embellished with silver, and a



number appear to have been waxed or finished with gouache. The final leaf appears to bear samples made of stiff paper or perhaps even plastic, retaining their wire stems, and suggesting that the catalogue remained in use for several decades. It is possible that these are early examples of the move away from fabric into more durable materials. Great attention to naturalistic details can be found within the samples. Sample 2864 on p. 105, appears to have been deliberately cut to show insect damage, whilst some of the rose samples show 'black spot', with some of the rhododendron leaves also reflecting signs of disease. From the index, we see sweet pea and roses were certainly popular, but it is the numerous examples of ferns leaves, however, so many of which have been delicately and intricately cut, which

especially catch the eye, and no doubt reflect the prevailing decorative trends for all things fern related.

The use of artificial flowers and plants has a long history, with their introduction into Europe dating from the Middle Ages. The skill was introduced into France by the Italians. Worked by artisans called bouquetiers-decorators, artificial flowers quickly gained popularity, Paris become the epicentre of production during the reign of Louis XVI. The French Revolution forced a number of artisans to

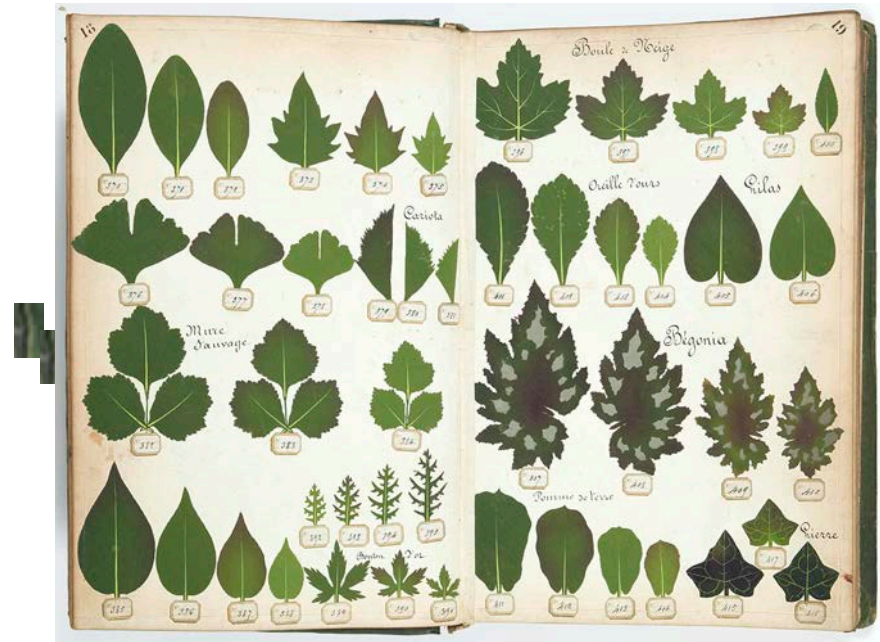


Susanne Schulz-Falster

RARE BOOKS

flee, however, with some of the exiles moving to London where they helped to develop a flourishing industry during the Victorian era. It was a significant industry during the 19th century, with the 1891 census recording over 4000 flower makers in London alone. A labour intensive trade and skilled trade, artificial flower makers were often women, although certain jobs such as the dyeing and fabric tool cutting, were usually done by men. Special moulds were used to create the structure and texture, and following this the petals and leaves would be shaped using a metal ball and heat. Once created, they would be attached to a stalk of twisted wire covered with paper or silk. As the present sample book reveals, the profession in France saw a resurgence during the Restoration, and reached its peak during the second half of the 19th century. Indeed both the 1857 and 1878 Paris Exhibitions included amongst their exhibitors specialist makers of 'fleurs artificielles en soie', such as Launay and Delaplace.

see <https://www.museumoflondon.org.uk/discover/lost-art-flower-making>; <https://thegardenstrust.blog/2021/06/05/pteridomania/>



Susanne Schulz-Falster
RARE BOOKS

GIOCO NUOVO DI TUTTE LOSTERIE, CHE SONO IN BOLOGNA, CON LE SVE INSEGNE E SVE STRADE, QUALE E QVASI SIMILE A QUELLO DELL' OCHA, E TUTTI LI GIOCATORI POTRANO FARSI VNA BUONA CENA, SE HAVRANO DENARI.
Si Gioca con due Dadi, tirando prima per la mano ponendo sul gioco quello che rimarano d'accordo, et ognuno hauerà un segno da porre sul punto che auarano, e se trouarano il posto pigliato d'altri, sedierà quello tornando sul punto di quello che si è partito, e quello che auarano all'ultimo punto giusto, quello tirara tutti li denari, e doue sarà una stella, quello che si fermerà con il segno, tirara un quattrino dal gioco.

| | | | | | | | | |
|--|---|--|--|--|---|--|--|--|
| <p>IL LEON D'ORO, La Posta. ne Veturini</p>  <p>Tutto Buono. Tira tutti</p> | <p>IL SOLE, Nel Stradello de Ranocchi</p>  <p>Buone Fritate</p> | <p>LA BRENTA ne Pignattari</p>  <p>Buoni Vinu</p> | <p>LA ROSA ne Pignattari</p>  <p>Buone Polpette</p> | <p>LA CORONCINA da S. Mamolo</p>  <p>Buona Suppa</p> | <p>IL GALLO nelli Stallati</p>  <p>Buone Oua</p> | <p>LI DVE GAMBARI nella Piazzola del Curbo</p>  <p>Buoni Gambari</p> | <p>LA BARCHETTA nel Fauaglione</p>  <p>Buoni Tartufl</p> | <p>LA CERVETTA ne Fusavi</p>  <p>Buoni Colombi</p> |
| <p>IL GABELO ROJO ne Fusavi</p>  <p>Buone Peonici</p> | <p>L'ORSO, in Pescaia</p>  <p>Buon Vin Dolce</p> | <p>IL GIARDINO, ne Pignattari</p>  <p>Buoni Frutti</p> | <p>CHI DA NELA RETE Paga un quattrino e torna da capo</p>  <p>Buoni Coruallati</p> | <p>S. GIORGIO, ne Veturini</p>  <p>Buone Raine</p> | <p>IL PELEGRINO, ne Veturini</p>  <p>Buona Torta</p> | <p>L'ANGELO, ne Veturini</p>  <p>Buone Sfoglie</p> | <p>LI TRE MORETTI, ne Veturini</p>  <p>Buoni Salame</p> | <p>IL PAVONE in Str. S. Felice</p>  <p>Buon Costato</p> |
| <p>LA FORTUNA in Str. S. Felice</p>  <p>Buoni asparagi</p> | <p>L'AQUILA NEGRA in Calcinata</p>  <p>Buoni Fagiani</p> | <p>IL MORO nel Mercato di mezzo</p>  <p>Buon Vin grande</p> | <p>IL CAVALINO, ne Veturini</p>  <p>Buoni Polacchi</p> | <p>LA MAFARA nel mercato di mezzo</p>  <p>Buon Prociuto</p> | <p>LI TRE RE' nel mercato di mezzo</p>  <p>Buone Girolate</p> | <p>LA PIGNA in via Casagliara</p>  <p>Buoni Pignoli</p> | <p>LI TRE GIGLI nelle Calzariate</p>  <p>Buon Stucione</p> | <p>LI QVATRO PELEGRINI nel mercato di mezzo</p>  <p>Buoni Gallinacci</p> |
| <p>LA REGINA in Calcinata</p>  <p>Buon Tarantello</p> | <p>LE DVE TORI in Str. S. Magli. forte</p>  <p>Buoni Torti</p> | <p>PRIMAVERA, in Calcinata</p>  <p>Buona Insalata</p> | <p>LA CAMPANA, ne Stallati</p>  <p>Buon Formaggio.</p> | <p>IL LEONE in Sarsogorza</p>  <p>Buone Rauiole</p> | <p>LA TORETA in Str. Maggiore</p>  <p>Buon Manzo</p> | <p>LI CAMPANINI, nella Salsogorza</p>  <p>Buoni Vitello</p> | <p>LA PESA DEL FIEN nella Salsogorza</p>  <p>Buoni Caponi</p> | <p>LA CROCE / BIANCA nell Auerele</p>  <p>Buone Olive</p> |
| <p>LI SEGANTINI, ne Falegnami</p>  <p>Buoni Agnelli</p> | <p>LA COLONA nel Mercato</p>  <p>Buona Minerola</p> | <p>IL MELONE nel Borgo di S. Fazio</p>  <p>Buoni Tottelli</p> | <p>IL LEON BIANCO, nella Scirina</p>  <p>Buon Marchetto</p> | <p>IL BISCIONE ne Mo. parsi.</p>  <p>Buone Anguille</p> | <p>LA NAVE, dal Porto nauaglio</p>  <p>Buon Pecc</p> | <p>IL LEONCINO nelle Care nuoue</p>  <p>Buona Lonza</p> | <p>LA MAGGIORANA, nella Lira de Casudei</p>  <p>Buone Tripe</p> | <p>FIACALCOLO in via de. Morilli</p>  <p>Buona Gaspia</p> |
| <p>OSTERIA DI PALAZO RVON PANE, E BVON VIN, E QUI COMINCIA IL GIOCO.</p>  <p>Buoni Agnelli</p> | <p>CROCE DI MALTA in Str. S. Felice</p>  <p>Buona Fribura</p> | <p>LA TROMBA in Suzzon</p>  <p>Buona Mortadella</p> | <p>LA LVNA nelle Lume</p>  <p>Buoni Fogadetti</p> | <p>LA FORTVNA nell' Ardella</p>  <p>Buon Stucato</p> | <p>LA FONTANA in Str. Maggiore</p>  <p>Buoni Anipasti</p> | <p>LA VOLPE in Borsazzo</p>  <p>Buone Galline</p> | <p>LI DVE ANGIOLI, in mandolo buro</p>  <p>Buona Salsicia</p> | <p>IL POZZO, in via dell' Ogliari</p>  <p>Buon Offille</p> |
| <p>LI TRE MORELLI, in via de. Morilli</p>  <p>Buoni Lotti</p> | | | | | | | | |