

Susanne Schulz-Falster  
RARE BOOKS

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ABC

*Emblematic Alphabet*

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

Oblong 4to, (215 x 277mm), 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 '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 worked as an engraver in both Florence and Rome between 1754 and 1777.

Benezit I, p. 633; Berlin Katalog 5300; Bonacini 201.



*Anthropomorphic Dream 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 255mm), plate mark (276 x 196mm), 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; signed by Mitelli in the plate, followed by one leaf with a pencil sketch; 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. This anthropomorphic alphabet shows a series of capital letters through ingeniously contorted male and female figures, each letter surrounded by facial features, hands, arms, legs and other body parts intended as models for drawing. 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. In his preface, he emphasises the use of the alphabet as a drawing manual. On a blank at the end there is a pencil drawing by a contemporary hand, depicting a man standing, wearing a large hat, with joined hands, as if he were about to say goodbye,



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almost as if he were one of the ghosts of the dream described by Mitelli. The figure is barely sketched in outline, while the facial features are more defined and marked, with light underlining in ink. The inscription at his feet, in ink and cursive calligraphy by a contemporary hand 'Misericordiam Dei... requiescat in pace amen' amplifies the feeling that this is a deliberate effect in the spirit of the work, if not by Mitelli's own hand, probably that of one of his pupils.

Giuseppe Maria Mitelli (1634-1718) was an engraver, painter and sculptor who produced over 500 etchings of contemporary manners and morals: 'his large print oeuvre, illustrating ceremonies and pageants, warfare, folklore, trades and religious paintings, provides a rich cultural source for contemporary Bolognese life' (Feinblatt, *Grove Dictionary of Art*). The creative compositions of *Alfabeto in sogno* (1683) became his best-known work at the time.

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

### *A Primer of Parisian Professions*

[STREET CRIES.] Paris Street Cries in the form of an illustrated ABC. Paris, n.p., [lith. F...nique], ca 1860. £2800

8vo, ll. 24 lithograph plates (150 x 102mm), one bound as the cover illustration; fine contemporary hand-colouring to the plates, relevant cry given



below; contemporary yellow paper boards, plate A bound as a cover, gilt pattern border; extremities a little rubbed; pastedowns with some pencil scribbings; a very good copy.

A charming and very rare suite of street cries arranged as an alphabetic primer.

The street sellers depicted are a curious lot, from a bottle collector to a broom salesman, a merchant of hatboxes to an old man who sells toothpicks. There is a chimney sweep, numerous coffee or wine waiters, as well as a map salesman and a

number of street entertainers: one accompanied by a number of trained monkeys, another showing off a little dancing girl, and a final one, a musical entertainer, literally a one-man-band.

The hand-coloured lithographs are detailed and evocative, but sadly unsigned. Not in Beall, not found in OCLC or KVK.



*Calligraphic Phoenixes in the style of Giarré*  
 [CALLIGRAPHY - GIARRÉ, Gaetano.]  
 Italian calligraphic exercises in the style of  
 Giarré. Florence, ca. 1720 - 1770.

£2800

Collection of eighteenth-century Italian calligraphy exercises; 28 loose sheets (310 x 210mm) generally written only on one side; within an eighteenth-century red morocco folio, elaborately gilt rolled and tooled and [48 pp.] notebook with calligraphic exercises on rectos only, in blue paste paper over stiff boards; some browning, edges frayed and with the odd marginal repair.

A curious and beautifully-executed collection of eighteenth-century calligraphic exercises in India ink, in a variety of hands, emulating the style of famous calligrapher Gaetano Giarré.

The format here is the same throughout, although the ages of the documents and the hands differ. Some of the documents are dated, with the dates ranging from 1719 until the 1770s. The designs begin with highly elaborate and historiated initial letters heading a 10-15 line text. The texts also differ widely, and include commendation letters, rhetorical speeches, and descriptive passages, amongst others, often with dedications to specific people, in Sweden, Spain and Italy, presumably these are the calligraphers' acquaintances.

The execution of the capital letters, particularly in the loose-leaf file, is exceptional. They include figures of people and other details, but the most recurring theme is a stunningly executed phoenix. Notable examples include a very rich and detailed drop cap 'P'



with a phoenix in flight holding three snakes in its beak, and a monstrous figure with claws; another with a phoenix holding a seahorse in its talons. The elaborate letter P is for Polycrates, who chases a bird – perhaps another phoenix – away with a stick, and another arching bird is held fast in the hands of a muscular contorted man. There is real skill here, which goes beyond the handwriting itself.

The Album attachment is very similar in graphic style. It is a faithful copy, in reduced format, of the famous 'Alphabet of initial letters adorned with animals and continued with a vague series of characters' by Gaetano Giarré, dedicated to Pietro Rucellai and printed in Florence for the types of Giacomo Moro in 1797. Engraver and calligrapher, Gaetano Giarré, son of the well-known painter Pietro who decorated the Certosa di Calci, was active at the end of the 18th century in Florence, where together with his sons Bruno and Raimondo he held a school of calligraphy and arithmetic and published various writing methods.

A fascinating collection and a remarkable survival of calligraphic ephemera.



ALMANACS

*In Praise of Folly*

[ANON.] Almanach des Fous, rédigé par un Extravagant, dédié a tout le Monde, cet ouvrage contient: un Dialogue entre deux Cochons sur les Pommes de terre ... des Enigmes, des Logogryphes, des Charades, des Annonces et des Avis burlesques, etc. etc. Paris, Caillot, 1819. £1200

18mo, engraved frontispiece, [iv] half title and title, [vii], [1] blank, 168, ll. 6 printed on stronger paper, calendar; uncut in the original sprinkled paper yellow wrappers; a very fine copy.

First edition, very scarce, of this humorous French satire on folly and the human condition. This amusing tract is firmly in the tradition of Erasmus' *Encomium Moriae*, using fables and classical allusions to lambast contemporary politics and the babbling of the popular press. The author begins with the provocation: what is a fool? Before ultimately drawing the conclusion that folly is an inexorable part of the human condition, thanks mainly to man's feckless credulity.

Grand-Carteret, 1851; OCLC: Bibliothèque Nationale (incomplete, lacking calendar); Philadelphia.

*Little book of all things*

[ANON.] Almanach perpetuel précédé d'un Tableau itinéraire, contenant la



situation géographique de l'Europe,... [Rheims, impr. Regnier ca 1800].

£600

12mo, pp. 12, 12, 12, 12, 12; large folding printed table 'Almanach perpetuel' printed at end; title within decorative border; a little dog-eared; uncut in the original printed blue wrappers.

Apparently the first and only edition, very scarce, of this eclectic traveller's almanac from the turn of the nineteenth century.

This extraordinary volume contains a wealth of information for the francophone traveller. It's a rich repository of all kinds of information, such as population estimates, historical tidbits, mineral wealth, topographical variety and local custom. The predictable European locations are in evidence; Paris, France more widely, and the rest of Western Europe, but these are supplemented with much further-flung locations, including sections on places as diverse as Egypt, New Guinea, Japan, Peru and Patagonia.

The travelogue is followed by *Le Petit Secrétaire des Campagnes*, a dense little volume which does for arithmetic and mathematical information what the first section does for the various regions and countries of the world.

The encyclopaedic nature of this little book speaks to the taxonomical impulse; reducing vast swathes of the world to concrete snippets. It represents the expansion of the traditional Grand Tour and the beginning of international travel, but also encourages armchair travel, and the acquisition of knowledge for its own sake.

Just one copy listed institutionally, at the Bibliothèque de Genève.



LIBRARIES: CATALOGUES  
& AUCTIONS

*God save the King des Français*

JACQUELIN, J.A. and Michel-Nicolas  
BALISSON DE ROUGEMENT. Le  
Chansonnier Royal. Paris, Rosa, 1815.

£900

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

First and only issue of a very rare legitimist almanac, dedicated to the widow of the duc d'Orleans, and published in favour of the Bourbon dynasty retaking the throne..Napoleon defeated and banished to St Helena, the Bourbon king Louis XVIII - restored to the throne for the second time - attempted to establish the constitutional monarchy which had been the condition of his return.

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

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



*Catalogue of an Exceptional Library*  
AUCTION - CAILLARD, Antoine-Bernard. Catalogue des Livres rares et précieux de la Bibliothèque de feu M. Ant. Bern. Caillard. Paris, De Bure, 1810.

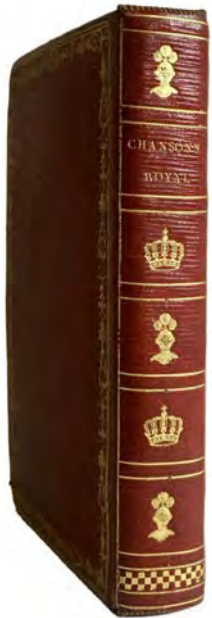
£900

8vo, pp. [iv] half-title and title, 4 schedule of the sale, [v] - xxiii, [1] blank, 423, 6 publisher's advertisements; contemporary polished calf, flat spine gilt, gilt-lettered red roan label, a.e.g.; discreet repair to spine; with presentation inscription to Monsieur Boucer de la Marinière by the author.

The second issue of the auction catalogue of Antoine Caillard's fine library (first 1808), particularly useful because of the extensive author and title index. 2650 lots are listed, and cover a remarkable collection of notable incunables, the classics, science and natural history, and voyages. Many of the books were in very fine condition and included many large paper copies. Also included were fine bindings and manuscripts.

Caillard had issued a privately printed catalogue of his library, limited to just 25 copies in 1805. The auction catalogue was first published in 1808, and then reissued in 1810, when the auction actually took place, over the period of 33 days from 26 November 1810 to 8 January 1811.

Antoine Bernard Caillard (1737-1807), was a French diplomat and man of letters. He was





one of the three translators of Lavater's *Essai sur la Physiognomie*, and contributed articles to the *Magasin encyclopédique*.

Blogie II. 29; Brunet, I, 1643. Grolier Club, *French book auctions*, 497.

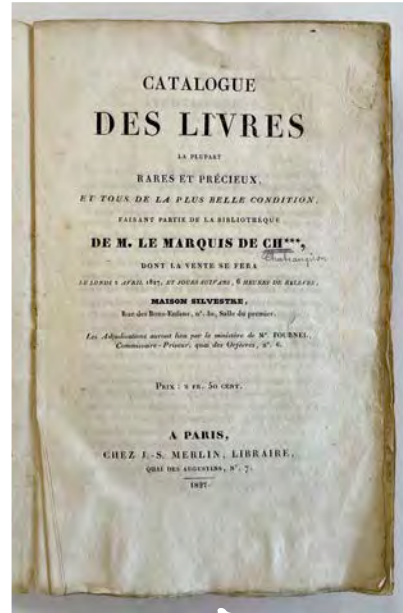
*Brunet: One of the most beautiful book collections ever sold*

AUCTION - CHATEAUGIRON, Hippolyte de. Catalogue des Livres la plupart rares et précieux, et tous de la plus belle condition, faisant partie de la bibliothèque de M. le marquis de CH\*\*\* dont la vente se fera le Lundi 2 Avril 1827, et jours suivans... Maison Silvestre. Paris, J.-S. Merlin, 1827. £1000

8vo, pp. [iv], iv, 360; uncut and mostly unopened; original publisher's wrappers; upper wrapper detached; preserved in a fold-over cloth box, a very good copy.

Very rare auction catalogue of the collection of Hippolyte de Chateaugiron (1774 - 1848), one of the founder members and president of the Société des Bibliophiles français. Brunet regarded the library a one of the most beautiful collections sold before 1830 (Brunet, *Dictionnaire de bibliologie catholique*, Paris, 1860, p. 430).

The promotional plug of the auctioneer stresses the importance and quality of the library, which was regarded one of the most beautiful of Paris, due to the elegance and richness of the bindings and choice of editions. He also explains that Hippolyte de



Chateaugiron kept aside some of his collection for further studies. 2754 lots are listed classified by subject and the sale took place in Paris between 2 April and 10 May, 1827. The sale generated the most considerable sum of 62.596 francs..

Blogie II, 39; Grolier Club, *French book auctions*, 593.

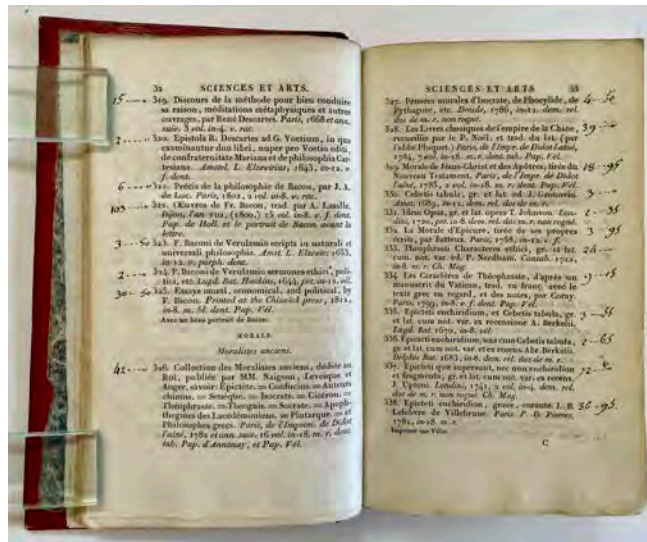
*Marked Auction Catalogue*

AUCTION - COULON, Jean Baptiste. Catalogue des Livres rares et précieux de la Bibliothèque de M. C\*\*\* [‘Coulon, de Lyon’ supplied in a cont. hand], dont la Vente se fera le jeudi 12 novembre 1829. Paris, de Bure, 1829. £900

8vo, pp. [iv], iv, 371 including index of sections and order of sale, [4] publisher's catalogue; uncut in contemporary red roan-backed red boards, sides decoratively gilt, flat spine ruled and lettered in gilt, head of spine chipped, extremities rubbed and upper hinge a bit worn; priced throughout in ink, presumably marked up copy supplied by the auctioneer.

A highly successful sale of the extensive collection of the bibliophile and lawyer Jean-Baptiste Coulon (1735 - 1830) of Lyon. In all 3821 lots were sold for the overall sum of 69275'. The sale catalogue is marked up throughout in a contemporary hand and presumably a copy issued by the auction house.

The preface gives a brief outline of Coulon's extensive collection and notes that his new books are bound in the best possible style by the likes of Bozerian, Thouvenin and Simier.



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Coulon's collection contained a considerable number of incunables, numerous Aldines and a large quantity of Elzevier editions. Many books are printed on special paper, are large paper copies or printed on vellum.

Brunet, I, xlv; Grolier Club, *French book auctions*, 605; *Les Bibliothèques anciennes et modernes de Lyon*, p. 313.

#### *Jesuit Library*

BOOK AUCTION - JESUITS. Catalogue des Livres de la Bibliotheque de la Maison professe des ci-devant soi-disans Jesuites. Paris, Pissot & Gogue, 1763. £1500

8vo, pp. xx (i.e. xxiv), [2], 448, 59; [8]; small faint ink spot to title; contemporary mottled calf, spine gilt, red morocco lettering piece to spine; with armorial supra libros of Guillaume-Gabriel Pavée de Vendeuivre; extremities a little rubbed, and some surface wear to foot of upper joint; a very nice copy.

First and only edition of this important sale catalogue of one of the most comprehensive Jesuit libraries in France. The sale was forced by the expulsion of the Jesuits from France in 1764. The entire library of the Maison Professe des Jesuites of Paris was offered for sale. It contained many 'named' donations, the most important of which was that of the scholar and bishop of Avranches Pierre Daniel Huet (1630-1721). Huet, whose scholarship was very well-known, had edited the famous Delphin series of the Latin classics in about sixty volumes. He donated his important library of books and manuscripts to this Jesuit house upon his death. Huet's books were withdrawn



before the sale due to the terms of his donation and were given by his heir to the Royal Library in 1765.

The extensive Jesuit library contained 30,000 volumes in 1754, this auction catalogue lists 7252 lots, including the withdrawn Huet collection and thus provides the best idea of the contents of Huet's rich library.

The auction was originally scheduled for December 1763, a contemporary manuscript note on the title page indicates 30 April to 9 June 1764 as the sale date, Blogie gives it as 25 June to 3 July. The 59 page author index at the end provides a comprehensive view of the collection.

See Blogie II, 9 (1765); Franklin, *Les Anciennes Bibliothèques de Paris*, pp. 269-77; Grolier Club, *French book auctions*, 181; Peignot, p. 106; Taylor, *Book Catalogues*, p. 64.

#### *Manuscript Library Catalogue*

[LIBRARY CATALOGUE - FECHENBACH.] Katalog der Bibliothek der Freiherrn von Fechenbach zu Schloß Laudenbach. Angelegt den ersten Juli 1851. Three parts in two volumes, manuscript in ink on paper, in at least two hands. 1851 - 1880. £2500

Three parts in two volumes, folio (343 x 223mm), I (part I and II), pp. [ii], 103, [3]; [ii], 107, and 32 blank leaves; [ii], 265, [2], ll. 75 blank leaves, and pp. 40, 20 unnumbered; all pages numbered in ink, completed in ink on preprinted lithograph forms; detailed contents list to title; remains of tabs to volume II; contemporary half calf over marbled

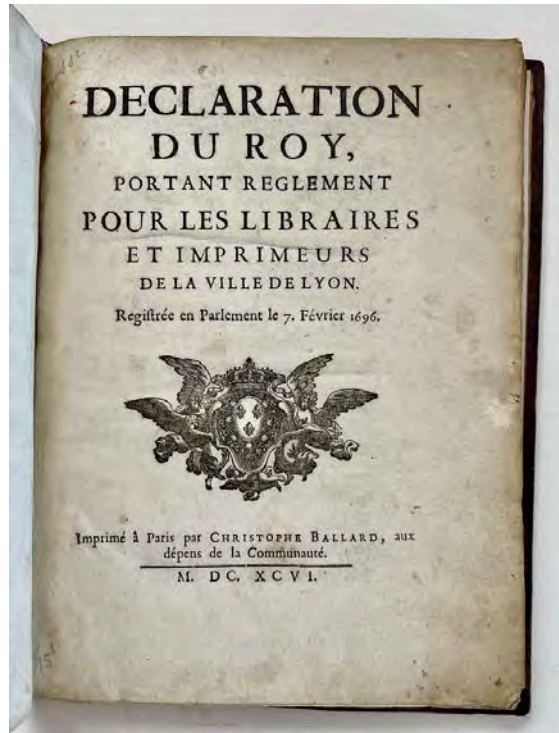


boards, gilt-lettered spine label reading 'Katalog'; a little rubbed, but overall fine.

A very detailed manuscript library catalogue of the collection of the Fechenbach family on Castle Laudenbach in Franconia. The library was housed in two rooms, as detailed in the introduction to the second volume, and held in the region of 7000 titles. Most of the books listed are from the 18th and 19th century, clearly a library assembled for work and for reading purposes with quite an international outlook. In the 'belles lettres' section we find novels by Dumas, Cervantes, Cooper, Dickens, Scott, Shakespeare, and Trollope, but also, of course, Goethe & Schiller, Voltaire and Diderot. There is a substantial collection of French literature (over 300 titles), mostly with eighteenth-century imprints. Quite a number of English authors were apparently read in French, like Smollett or Young.

Each page is divided into columns with a running stock number, author and title, place of printing, year of publication, shelf mark, comments. The books are classified under eleven headings: belle lettres, geography, history, fine arts & architecture, gardening, heraldry, politics, philosophy, pedagogy, natural sciences, mathematics - each with their own shelf mark. The second volume covers the holdings of the second library room covering dictionaries and encyclopaedias, Latin and Greek classics, French books, Italian books, theology, law, economics, trade, agriculture, forestry, mining, military, medicines.

The Fechenbach family were Franconian nobility, with the family seat in Laudenbach.



### 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. Regulation governing the selling of books published in other cities are covered, as is the production and sale of libellous and other prohibited books.

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, and Anne Bérroujon, "Les réseaux de la contrefaçon de livres à Lyon dans la seconde moitié du XVIIe siècle," *Histoire et civilisation du livre* II, 2006, *Lyon et les livres*, p. 85-112; OCLC: Columbia, Leiden, Toronto, and a number of copies in France.

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#### *Walpole Pamphlets - a Manuscript Catalogue*

WALPOLE, Hon. Frederick. Catalogue of Political Pamphlets relating to Sir Robert Walpole's Administration. [n.p. n.p.], ca 1840. £2800

Manuscript on paper, 12mo, ff. 77, including the occasional blank, with further blanks at end, 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, with his armorial bookplate and shelf-mark label, occasional contemporary advertisements for similar works (some pasted to leaves), as well as more recent bookseller's descriptions loosely inserted.

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 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.

Few figures incited the churning of the eighteenth-century popular presses like Walpole. His actions, personality and lengthy tenure were so controversial that a vast amount of printed material was produced both in support of and opposition to his administration, much of which is recorded in this impressive manuscript catalogue.

#### *Bookseller, Publisher & Literary Salon*

[BOOKSELLER CATALOGUE - DENTU, Jean-Gabriel.] Catalogue des livres de fonds qui se trouvent chez Dentu, imprimeur-libraire, rue du Pont-de-Lodi, no 3, Près le Pont-Neuf. Paris, Dentu, 1808. £1000

8vo, pp. [ii], 62, marbled paper spine; a very good copy.

The second, much-expanded catalogue issued by the Paris printer-bookseller Jean-Gabriel Dentu (1770 - 1840). In his preface Dentu mentions that all books may be had bound, with a scale of prices given, depending on the size of the book, and the binding.

The catalogue first lists recently published or acquired books, or books in production; these are accompanied by a detailed 'blurb', outlining the scope and merit of the work. Most of these are travel books published by Dentu. The second section lists books from stock, followed by educational works, varia, drama, history etc. and finally a small selection of fiction (ca 300 titles). This includes numerous translations of English originals, such as Opie's *Adelina Mowbray*, Edgeworth's *Leonora*, and works by William Godwin. Approximately 1000 titles are listed.

After a printing apprenticeship with Philippe-Denis Pierres, Dentu set up as a printer himself, first in the Passage Feydeau, later at 240 Palais-Royale. He was hugely successful with the publication of the *Journal des Dames*, but mostly concentrated on his work as a bookseller.

Not in OCLC.



## DEVOTION

*The Bible in Rebus Form*

[MATTSPERGER, Melchior.] Geistliche Hertzens-Einbildungen inn zweihundert und fünfzig Biblischen Figur=Sprüchen angedeutet. (Anderer Theil...). Augsburg, Johann Christian Leopold, ca 1730.

£2800

Two parts in one volume, oblong 4to (183 x 317 mm), ll. [viii] including engraved title, ll. 83 engraved plates; ll. [ix], 84 engraved plates, [1]; in all 166 engraved plates with 500 images, two engraved titles (engraved by by Johann Georg Bodenehr, and one full page rebus plate at the end; ca 77 of the images hand coloured; occasionally a little browned and dust-soiled; contemporary half calf over mottled boards, extremities quite rubbed and upper joint worn, but holding; from the library of the diplomat Bernd Oetter with his bookplate to front pastedown; a good copy.

A charming copy of a later edition of the earliest hieroglyphic Bible, first published in Augsburg in 1684 and 1692. It is composed entirely of brief biblical passages presented as a combination of text and image in rebus form, and was compiled by Melchior Mattsperger (1627–1698). It was first published in two parts and at least four editions were issued in Germany during the following half century.

Primarily intended for young readers, this format provided an engaging introduction to the Bible and became a popular publishing genre well into the nineteenth century. Hieroglyphic Bibles in Dutch and French were



also published by 1745 and the first English version appeared in 1783.

This later German printing, revised by the publisher Johann Christian Leopold, includes both parts of the *Geistliche Hertzens-Einbildungen* ('Spiritual heart imaginings') with 500 hand-coloured engraved images bound in a single volume.

For each passage, the book, chapter, and verse is indicated at the top of each plate, followed by the biblical passage with several words represented by illustrations. The full text is provided at the bottom of each engraving. In this example, psalm 119, v. 176 'Ich bin wie ein verirrtes und verlohrenes Schaf; suche deinen Knecht', (I have strayed like a lost sheep. Seek your servant, for I have not forgotten your commands).

Faber du Faur 690; Praz 415; Rümman, *Kinderbücher* 247; Brüggemann I 528; Brüggemann/Brunken I, 1567 f., 590.

*Miniature Decalogue*

MICROGRAPHY. Ten Commandments n.p., Dutch 18th century. £1200

Small 4to (270 x 210mm), watercolour with gilt details and ink on paper (image: 155 x 122mm), composed of two parts, mounted with edges on later card; some insignificant staining to the right-hand side, but overall in a good condition, later date in pencil to lower left '1846'.

A charming miniature drawing of a neo-Renaissance monument with the Ten Commandments, written in micrography. The central panels of this gives the text of Exodus 20, or the Ten Commandments, written in Dutch in micrographic script.

Micrography is a an art form first developed by Jewish scribes as early as the ninth century. Traditionally, Jewish artists were banned from drawing images of living creatures due to the rabbinical interpretation of the Second

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Commandment. During the Medieval period, the art form flourished in Iberia and Central Europe, regions with strong Jewish artistic patronage.

During the early modern era, micrography became popular with a small number of German artists, reaching its high point with the designs of Johann Michael Püchler in the early 18th century.

#### *Calligraphic Prayerbook*

[PRAYERBOOK.] COCHEM, Martin von. Das kleine Baumgärtlein. Darinnen uberaus kräftige Morgen u. Abends, Mess-Vesper Beicht und Communion Gebett und Andachten zur H. Dreyfaltigkeit Calligraphic manuscript prayerbook in German. Southern Germany, ca 1780.

£1800

4to, ll. 59; calligraphic manuscript in ink with extensive book decoration in pen-and-ink drawings; each page within a frame; a few leaves coming loose, but holding; some finger staining, especially in lower out margin; gilt printed boards with slipcase (gilding partly rubbed, scuffed and slightly bumped); with some juvenile scribbles in the margins.

A very fine calligraphic prayer book decorated by a masterly hand with fine pen and ink drawings. The text, written in legible antiqua with elaborate decorated initials, follows the popular 'Baumgärtlein' by the Capuchin Martin von Cochem (1634-1712), which was distributed in numerous editions since the end



of the 17th century. It is an extensive collection of prayers for all occasions of the church calendar.

What makes this calligraphic prayer book particularly appealing are the fine pen and ink drawings. The full-page illustration of the title shows the Noli-me-tangere scene within an architectural dome. The individual sections are each introduced by figurative vignettes, giving for example the portrait of Mary, King David, the Trinity, the birth of Christ, the Passion, the Madonna of Loreto, as well as St. Sebastian, St. Rochus, St. Magdalene, St. Catherine, or St. John Nepomuk. The ornamental richness of the numerous initials, which are also often decorated with small scenes, is particularly remarkable.

#### *Dies Irae - Unrecorded Printing*

[REQUIEM MASS.] Traduttione della Seguenza de i Morti del Sig. Lorenzo Decio Romano. Rome and Bologna, Giovanni Battista Ferroni, ca 1650.

£1200

Broadside, 4to, (263 x 198 mm), printed in trip columns within border; with a woodcut of the grim reaper with skull in all four corners, below two skull and bones woodcuts; paper a little browned, lower corner creased, side margins reinforced on verso.

Apparently unrecorded broadside requiem mass for Sig. Lorenzo Decio Romano printed by Giovanni Battista Ferroni, printers in Rome and Bologna. The Dies Irae has been used in the Roman Rite liturgy as the sequence for the Requiem Mass for centuries, as made evident by





the important place it holds in musical settings such as those by Mozart and Verdi.

In the address to the reader, it is explained that the text is based on the *Specchio spirituale* by Angelo Elli (died 1617), published in Brescia in 1610. Elli's work was one of the most widely read in Italy, exerting a great influence on religious education. Through five dialogues, theological, moral and spiritual issues are presented in a clear, lively and accessible manner. These relate to creation, original sin, life and death, the final triumph of Christ and the renewal of the world after the Last Judgement.

Giovanni Battista Ferroni (born 1588) succeeded his father Clemente after his death in 1640. He successfully ran the business, printing for Bologna's commercial community, as well as for the university. Finally, between 1646 and 1660, he printed the *Gazzetta di Bologna*, the first - and for a long time the only - newspaper of the city of Bologna.



### Gregorian Chant

BRAMICELLI, Guglielmo. *Inni che si cantano tutto l'anno alle hore canoniche nella Chiesa Romana. Dichiarati, e Tradotti in rima italiana da D. Guglielmo Bramiceli, Milanese, C.R. di Somasca. Venice, Giorgio Angelieri, 1597.* £4200

Small 8vo, pp. [xx], ll. 93 [i.e. 100], with numerous mispagnations, but complete; title vignette, decorated initials, numerous head-pieces and 43 nearly half-page woodcuts, some within decorative borders; faint staining to lower margin of title page, and a very faint

dampstain to lower outer corner of signature D; near contemporary marbled boards, corners worn and spine with some surface abrasions, inscription in ink to front free endpaper.

A charming and very rare repertoire of Catholic Chants of Mass and Divine Office, translated into Italian verse by Guglielmo Bramicelli from Milan, a Cleric Regular of Somasca. The chant titles are recorded in two comprehensive indices, both of the original Latin and the Italian titles. Over 90 hymns are included. Bramicelli adds some commentary to his translation and specifies when they would be sung.

Particularly charming are the expressive woodcuts which accompany the text, some showing biblical scenes and figures. The unillustrated hymns often have typographic devices at the end, or are elegantly shaped.

The Somaschi Fathers, officially the Order of Clerics Regular of Somasca, are a Catholic order, founded in Italy in the 16th century, and named after the motherhouse in Somasca, outside of Milan. They dedicated themselves to the care and assistance of the poor, especially orphans and abandoned youth etc., and devoted themselves to their education. Bramicelli was apparently the 'moderatore supremo' of the Somaschi Fathers from 1605 to 1607.

OCLC: Francescani library only.

## Susanne Schulz-Falster

### RARE BOOKS

#### *Jane Austen's favourite Cousin's Bible*

The Holy Bible containing the Old Testament and the New. London, J Bill and Chr Barker, 1674. £3500

24mo (110 x 60mm), pp.[ 1202], printed in double columns, woodcut title page, separate title to the New Testament dated 1673; lacks free endpapers; contemporary panelled calf, spine elaborately gilt, all edges gilt; title page frayed in margin, text browning, spine worn and chipped at head and tail.

With a long inscription by Austen's second cousin George Cooke (1779-1853), the younger son of Samuel Cooke of Bookham, Austen's godfather.

'G.L. Cooke Jany. 1847. This Bible must have belonged to my Aunt Mary Leigh – daughter of Theophilus Leigh D.D. Master of Balliol College Wife of her first Cousin Revnd. Thomas Leigh Rector of Adlestrop, & the first of the Adlestrop Leighs, who succeeded to Stonleigh Abbey'. Between the first two lines he has added, 'Inherited from my dear Sister Mary Cooke.'

Jane Austen was fond of both George and Mary Cooke. She particularly approved of George. From an earlier letter to Cassandra, 21-23 April 1805: 'My morning engagement was with the Cookes [...] & my cousin George was very kind & talked sense to me every now & then in the intervals of his more animated fooleries with Miss Bendish, who is very young & rather handsome, and whose gracious manners, ready wit, & solid remarks put me somewhat in mind of my old acquaintance Lucy Lefroy.– There was a monstrous deal of stupid quizzing, & common-place nonsense



talked, but scarcely any Wit;– all that border'd on it, or on Sense came from my cousin George, whom altogether I like very well.'

ESTC R170541.

#### *Manuscript Prayerbook*

[PRAYERBOOK.] Geistliches Vergiss nicht Mein (Spiritual forget me not). German manuscript prayerbook. Lindig (Thuringia), 1817. £800

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



A charming manuscript prayer book from Thuringia, 'made by Johannes, tutor in Lindig', in the early 19th century. The illustrated pages show the host in the ostensorium, the cross on Golgotha Hill with Jerusalem in the background, the tablets of the law and an image of the Virgin Mary.

Covered are morning prayers, evening prayers, prayers when entering a church, prayers during mass, and during confession



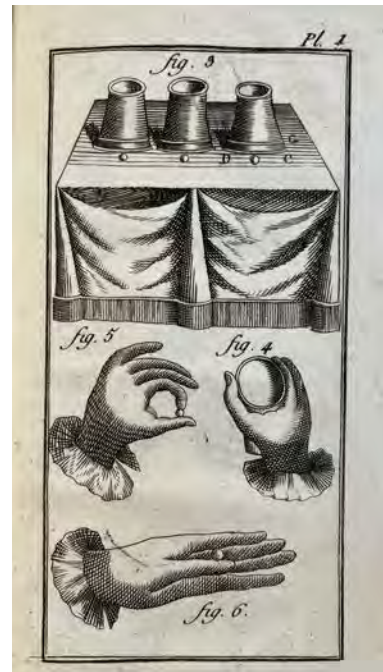
## GAMES &amp; ENTERTAINMENTS

*Franco-German Alliance through Play*

[GAME.] *Preciosa das Glückskind und die wahrsagende Zigeunermutter. Préciosa l'enfant heureux et la devineresse. Zwei ganz neue Spiele mit einem Spielplan und 15 Frag- und 15 Antwortkarten. Deux nouveaux jeux avec un plan de jeu et 15 cartes de demande et 15 de reponse.* [Germany], n.p. ca 1820. £5500

Game set housed in the original pale blue slipcase (180 x 109 mm), consisting of engraved plate mounted on pink card as a game board (353 x 411 mm), folding, hand-coloured; bifolium 8vo, pp. [4] with the rules of the game in German and French, and two sets of 15 cards (questions: 70 x 50 mm), (answers 90 x 50 mm), both preserved in their pastepaper slipcase; all within the original pale blue slipcase with typographic label with decorative border to one side; a fine copy.

A charming set of two games in German and French, complete with hand-coloured board. The first game, entitled *Préciosa l'enfant heureux ou Dieu l'a voulu ainsi*, is similar to the Game of the Goose and is played with dice. It consists of the folding board on wove paper, finely engraved and with contemporary hand-colouring. Each of the fifteen playing fields, which are grouped around the delightful central image of a camp of gypsies in the moonlight, features either a character in Ancien Régime costume or a gypsy with an indication



of a dice value at the top. The players have to pay into the pot and then progress according to the rules detailed in German and French in the little rule book.

The second game, *La Devineresse*, also uses the game board, though in a different manner. Is a game of chance and prognostication consisting of two decks of cards, one with questions and the other with answers. The questions range from 'Wodurch kann ich mich beliebt machen', i.e. how can I become popular, to 'Soll ich die Reise, die ich im Sinne habe, antreten', i.e. shall I embark on the trip I am planning, or 'Werde ich noch zu grossen Ehren kommen?', i.e. will I be famous? and will I be rich. As there are six answers to each question the game promises to provide several hours of entertainment and amusing conversation, as prompted according to the rules of the game. Both sets are perfectly preserved in the publisher's case.

OCLC: Princeton.

*Sleight of Hand & Magic*

ANTONIO, Carlo. *Tresor des jeux, ou Explication de la manière de faire tontes sortes de Tours de Gibecière, de Gobelets, Jeux de Cartes, et autres, récréatifs et amusans. Avec figures.* Geneve, Henri-Albert Gosse, 1759. £1850

8vo, pp. xxi, [i] blank, 141, [1] blank, and 49 figures on 14 engraved plates; contemporary mottled sheep, spine gilt, gilt-lettered spine label; foot of spine with

loss due to worming, some surface worm traces to lower board.

First edition of Carlo Antonio's fascinating 'Treasury of Games', explaining conjuring tricks with gibiciere, the cups and balls, packs of cards, etc. This manual of games, mathematical puzzles & magic, was published the same year both in The Hague and Geneva. The work includes number theory and mathematical tricks, card tricks and sleight of hand, including the well-known thimble trick (illustrated on plates 1 and 2), and various tricks involving appearing and disappearing rings. Further party tricks involve (marked) cards and other 'equipment', optical illusions, invisible ink, blank books, and magic paper. All tricks are carefully described and explained and illustrated on the engraved plates, with the express intention of revealing the 'artistic' and scientific background to these tricks.

Carlo Antonio (fl.1750s) wrote a book on games in French that included the Cups and Balls and Troublewit. It also includes instructions of how to produce a blow-book (p. 57), and has even been claimed by historians of Origami for its paper-folding instructions. The work is clearly influenced by Ozanam's '*Récréations mathématiques et physiques*'.

OCLC: no copies outside of Europe.



*Pantomime-inspired game*

BOARD GAME. Arlequin und Columbine, oder Arlequins Hochzeit. Nach der bekannten Pantomime gleichen Namens stellen bei diesem Spiele sämtliche Mitspieler Freier um Pantolons Tochter Columbine vor... n.p. n.p. ca 1830. £950

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

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

The rules of the game are printed below. One participant is the 'banker', who organises the game and takes the pawns from all participants, and arranges for the money to be distributed. The players throw dice and move along according to their results. This board game is number 222 from the stock of an unknown German publisher, printed around 1840.

See Plock, Phillippa and Adrian Seville, "The Rothschild Collection of printed board games at Waddesdon Manor", in XIIIth Board Game Studies Colloquium, Paris, 14-17 April 2010..



*Italian Circus Poster - Equestrian Displays*  
 [CIRCUS BROADSIDE.] Gran Circo Olimpico Nell Arena del Sole, Compagnia Equestre dei Fratelli Guillaume. Quest'oggi Martedì 28 Aprile 1846. alle ore Cinque. Variato Equestre Trattenimento... Bologna, Tipi Belle Arti, [n.d.] but 1846.

£750

Folio broadside (500 x 400 mm), title within woodcut border.

Poster advertising the performance of the well-known Bolognese 'Gran Circolo Olimpico' circus that performed in the Arena del Sole in Bologna. The 'Guillaume' circus company was founded by François Louis, who escaped from France during the turbulent years of the French Revolution. Upon his arrival in Italy, he bought the Circus Pellé and toured the whole of Europe with it for a few years. Back in Italy, he founded the 'Grand Cirque Equestre Guillaume'. The shows of this well-known company were greatly appreciated by the public and European royalty, including Prince Eugene de Beauharnais, King Joachim Murat and Queen Caroline of Naples. Part of the family continued the circus activity in Brescia where Luigi had settled once he had returned to Italy, while another part of his descendants made Bologna their operational base. Amongst the acts advertised we find the Cavallo Furbo (the clever horse), a superbly trained horse, a number of female expert performers, such as Carlotta Cilento, Maddalena Guillaume, Emilia Fouraux and Luigia Lombardi.

The show concludes with the 'Cane infernale', the hellhound, who faces a barrage of fireworks.



*Chimpanzees, Dogs & Horses*

[CIRCUS BROADSIDE.] Teatro del Corso per la sera di Martedì 29 Maggio 1855. Quarta Rappresentazione del Grande Spettacolo di Animali Quadrupedi sotto la Direzione di L. Casanova. Bologna, Tipi delle Belle Arti, [n.d., but 1855.]

£750

Folio broadside (592 x 442 mm), with four illustrative woodcuts, edges a little dust-soiled, else fine.

A fine circus broadside advertising a show featuring chimpanzees, dogs and trained horses, all under the direction of L. Casanova. The show is clearly choreographed and a program is given, beginning with a dinner scene performed by chimpanzees, followed by other monkey tricks which involve mandrills and dogs, the second 'act' includes various dog performances. Horses feature in the third act, some ridden by chimpanzees or performing feats of choreographed dressage acts. The show concludes with a rousing battle scene.

Performance times and prices are given. The charming woodcuts illustrate some of the acts advertised. Louis Casanova later toured together with a C. Orban and performed in Vienna (similar circus poster, Wienbibliothek).

The Teatro del Corso in Bologna was built in 1805, from the designs of Santini, and was one of the most popular places of amusement in the city until it was damaged in WWII and subsequently demolished.

ITALIAN BOOKS

*Italian support for the American Revolution*  
 [ANON.] Storia Politica dell'anno 1781.  
 scritta da un pensatore italiano, arricchita  
 delle carte geografiche della baja di  
 Gibilterra, e delle Colonie Unite  
 d'America. Modena, Società Tipografica,  
 1782. £850

4to, pp. [ii], 95, [3]; with 2 folding leaves of engraved  
 maps, title within typographic border, typographic  
 headpieces to each section, printed in double  
 columns, some thin worm traces to gutter margin;  
 contemporary mottled calf, sides with gilt device,  
 spine gilt in compartments, gilt-lettered spine label;  
 discreet repair at foot of spine; a very good copy.

First edition of a curious work, a spin-off from  
 the enlightenment periodical initiated by the  
 Florentine journalist Giovanni Ristori (1755 - )  
 together with Carlo Filippo Aldrovandi,  
 Ferdinando Marecalchi, Giovanni Aldini etc.,  
 entitled variously *Giornale fiorentino istorico-  
 politico letterario* and *Giornale enciclopedico*.  
 The purpose of the periodical was to promote  
 liberal and democratic ideas from abroad and  
 especially support the American Revolution.

Described here are the political events of the  
 year 1781 and their effect on the European  
 powers. The two finely engraved maps show a  
 detailed plan of the Strait of Gibraltar, and the  
 Thirteen United Colonies of America and the  
 East Coast of America, depicting one of the  
 first maps of the United States as a nation,  
 from southern Georgia to northern Nova  
 Scotia and the Canadian border.



*Man on the Moon*

BETTINELLI, Saverio *Il mondo della  
 luna. Poema eroico-comico.* Venice,  
 Stamperia Remondini, 1754.

£2200

8vo, pp. xvi including fine allegorical frontispiece  
 engraving, 266, [2] blank; title vignette and a  
 number of intricate head-pieces and decorated  
 initials; uncut in contemporary pale yellow boards,  
 spine label lettered in ink; some surface wear and  
 discolouration to spine, short split to paper covering  
 on lower joint; a very crisp copy, with a manuscript  
 note with the author's name pasted to inside front  
 cover.

First edition of a poem in twelve cantos (each  
 headed 'Luna abitada'), a utopia about life on  
 the moon by the Jesuit polemicist  
 Saverio Bettinelli (1718-1818), in fact  
 his first publication. This utopian  
 poem on interplanetary travel is  
 clearly influenced by the *Lana*.

In Italy, the hypothesis of an  
 alternative world and society to the  
 terrestrial ones was revived in the  
 middle of the 18th century,  
 prompted by a learned yet farcical  
 philosophical dispute on the  
 'inhabited moon', which boiled over  
 in an anonymous *Dissertazione  
 contro l'opinione che sostiene la luna  
 abitata* (Ravenna 1752) and was  
 thoroughly mocked in Saverio  
 Bettinelli's heroicomic poem *Il  
 mondo della luna* (1754).

OCLC: British Library, Bodleian, Berlin.



*Risqué Proverbs Illustrated*

CORNAZZANO, Antonio. *Proverbij di M. Antonio Cornazano in facietie: ristamapati di nuovo: & co tre Proverbij agiunti: & dui Dialoghi nuovi in disputa: cose sententiose & de piacere: istoriati. Sub pena excommunicationis late sententie come nel breve appare.* Venice, [colophon:] Nicolo Zoppino. 1525.

£3800

8vo (150 x 95 mm), ll. [47], lacks final blank; title in red and black with woodcut architectural frame, with 18 small woodcuts in the text, some of them repeated; title page a little dust-soiled and faint damp traces at foot, a few repaired minute worm holes to margin, not affecting the text; full contemporary calf, sides with gilt panelling and gilt fleuron, rebaked and corners repaired, front pastedown with manuscript ownership inscription 'Ex libris Balihassaris Zamboni and printed ex-libris of Lanfranchi Rizzardì; still an attractive copy.

Third edition (first 1518) of Cornazzano's collection of 'proverbs in jest', but the first to contain the *Dialogo tra el senso e la rasono tratto da Seneca* and the *Dialogo de un philosopho che contrasta con il pedichio*.

All early editions are rare, and when Renouard decided in 1812 to republish the work, he based his edition on this 1525 Zoppino edition. The facetious and somewhat risqué proverbs are illustrated with 18 fine emblematic woodcuts, representing justice, wisdom and strength.

Antonio Cornazzano (c. 1430 – 1484 ), an Italian humanist who worked at the court of



Francesco Sforza, was was an Italian poet and courtier, first in Milan later in Ferrara, writer, biographer, and dancing master.

Brunet II, 277; Sander 2182; Essling III, 371.

*On Women, Equality and Spelling Reform*

FIRENZUOLA, Agnolo. *Discorsi degli animali di M. Agnolo Firenzuola Fiorentino. Nuovamente ristampati et revisti.*

[bound with:] *Ragionamenti di M. Agnolo Fiorentino. Et il discacciamento delle nuove lettere, inutilmente aggiunte nella lingua Toscana.*

[bound with:] *il Dialogo delle bellezze delle donne di M. Agnolo Firenzuola Fiorentino. 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 patterned 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. After training as a lawyer he became a Vallombrosian monk and embarked on a literary career. He published both in prose and verse, always in the vernacular incorporating language as it was spoken, rather than high literary style. The *Discacciamento delle nuove lettere* was the only work published in his lifetime. All other works were first published in various collected editions in 1548.

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



### *Utopian Travel*

THJULEN, Lorenzo Ignazio. *Un Viaggio nel centro della terra contenente molti singolari avvenimenti, e curiose relazioni dei Regni, e degli abitatori interni del nostro Globo.. Parte Prima [- Seconda]*. Venice, Francesco Andreola, 1800. £3500

Two volumes, 8vo, engraved frontispiece, pp. iv], 124 with one further engraved plate in the text; engraved frontispiece, pp. 173, [3] blank with large folding engraved allegorical plate; uncut in contemporary paper wrappers, spines a little worn with some loss of paper covering.

First and only edition, very rare, of Thjulen's utopian travel novel in the tradition of Swift and particularly Voltaire, but from a Jesuit and counter-revolutionary perspective. The detailed frontispiece engraving of the first volume (by G. Zuliani) shows an inverted panoramic view of the earth's crust, with sun and moon in the centre, and the world turned upside down facing inwards. In a double inversion, the first person narrator finds a novel entitled '*Descrizione di Tolle Arefzen dell'altro mondo*', with Tolle Arefzen an anagram of our author. This allows him a thinly veiled critique of current affairs and social mores including

religion, the nobility, women, coffee houses, and even the annual descent into carnival madness. The second volume has plate depicting a primate in human clothing, an inhabitant of the Kingdom of Carnifa (France).

Lorenzo Ignazio Thjulen (1746 - 1833) originally from Sweden, converted to Catholicism on a trip to Spain and Italy and joined the Jesuits. He studied in Bologna and, despite spending much of his subsequent life in Spain, wrote all his literary work in Italian. He is best known for his *Nuovo vocabolario filosofico-democratico* (New Philosophical-Democratic Vocabulary), first published in Venice in 1799. It was a great publishing success and reached a wide circulation thanks to the numerous editions, especially from 1813 onwards. He was a fervent opponent of the



enlightenment, and one of the main representatives of the Catholic Counter-Enlightenment.

Bibliothèque de la Compagnie de Jésus VII, c 1974, 11; not in Gove or Hartig & Soboul; OCLC: NY Public, Yale, Newberry, Berlin.

### *Musical Satire*

[MARCELLO, Benedetto.] *Il Teatro alla Moda, o sia Metodo sicuro, e facile per ben comporre, & esequire l'Opere Italiane in Musica all'uso moderno.* Venice, Stampato ne Borghi di Belisania ca 1720.

£1800

8vo, pp. 64; finely engraved emblematic title page vignette, decorated initials; title a little dust-soiled and spotted, illegible ink inscription at foot, some faint dampstaining to gutter margin of second half; rebound in contemporary red morocco (remboitage), sides with double gilt panelling and decorative vignettes, marbled endpapers; apparently originally bound with another work, with page numbering in ink; still an attractive copy.

First edition (?) of this witty commentary on the Italian opera scene during the late Baroque period. To draw attention to declining standards in opera production, especially in the opera buffa, Marcello gives a satirical account of the various professions involved in the production of an opera and maintains that in fact none of them need to be trained professionals at all. One by one he assesses composers, librettists, singers and soloists,



musicians, stage designers, dress-makers, and finally the all-important figure of the young diva's mother. No need for the composer to know the classic principles of musical composition, so long as he produces catchy tunes. In the same vein, all other professionals are described as cutting corners and producing what is no longer a work of art, but instead merely a popular show. Marcello attacks what he perceives as stupidity and laziness in opera, and maintains that the audience treat it as a social occasion and place to be seen, without having any real interest in music. Marcello (1686-1739), a Venetian aristocrat, fuses his satire with elements of true parody and caricature. His acute observations and timeless criticism of popular opera tradition ring true still today.

In an ironic twist, Marcello's satire in itself became part of the musical tradition. Both Metastasio's *Didone abbandonata* and Goldoni's *La Cantatrice* take their main character from Marcello's

description of the constantly-interfering diva's mother.

The amusing title vignette shows a boat rowed by a standing oarsman, with an ape sitting in the bows and a cherub playing a violin standing on the rudder.

Gaspari H.48; *Catalogo della Biblioteca del Liceo Musicale di Bologna I*, p. 47; RISM B/VI, p. 534e; OCLC:Yale, Harvard, Chicago, Getty; see Reinhard G. Pauly, 'Benedetto Marcello's Satire on Early 18th-Century Opera,' in *The Musical Quarterly*, Vol. 34, No. 2 (April 1948), pp. 222-233.

### *Tuna Fishing in Sicily*

[FISHERIES.] D'AMICO, Francesco Carlo. *Osservazioni pratiche intorno la pesca, corso, e cammino de' tonni.* 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 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.

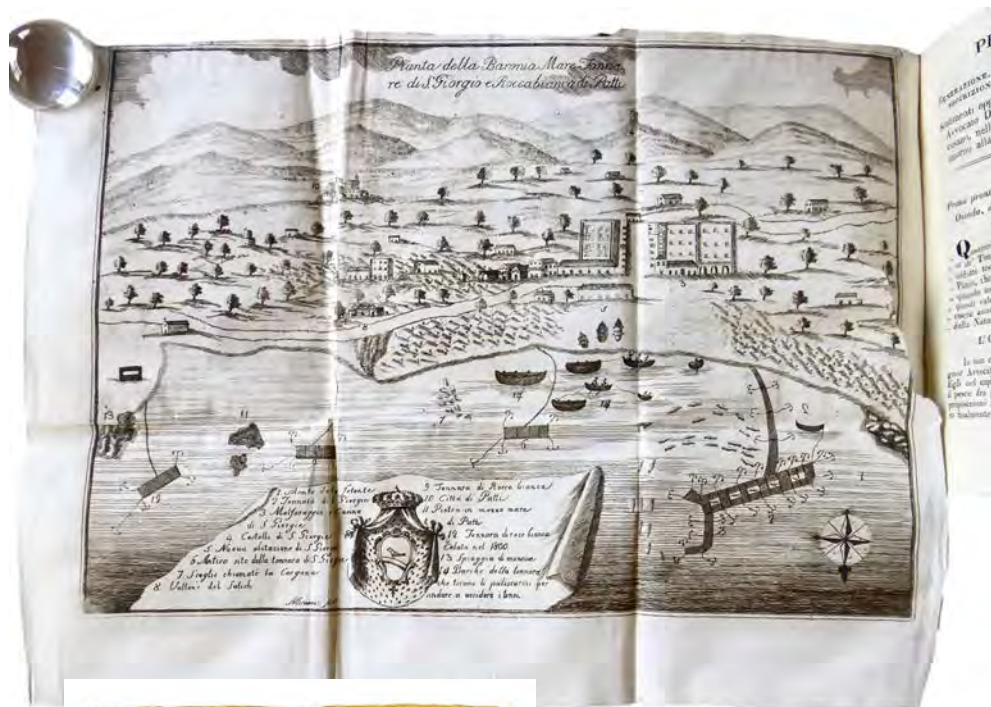
OCLC: Harvard; for more information see the historical chapters in S. Longo, *Global Sushi*, a socio-ecological analysis of the Sicilian Bluefin tuna fishery, 2009, pp. 88-150.

### Italian Revolutionaries

ZANARDELLI, Tito. *La Necropoli dei consorti. Iscrizioni caustico-sepolcrali a molti pur troppo vivi gonfiaventi d'Italia e gonfianuvoli.* Naples, Perrucchetti, 1871.

£480

8vo, pp. 120; uncut in the original printed yellow wrappers; a little dog-eared, head and tail of spine chipped, else a very fine copy.



Very rare first edition of this tour-de-force of political criticism by the Italian anarchist and journalist Tito Zanardelli (1848 - ?). The *Necropoli* is a collection of biographies of the deceased leading figures of the Italian International.

Zanardelli had joined the International Workers' Association and became part of the editorial staff of the *Il Motto d'Ordine*. Zanardelli prepared an almanac for printing

in early 1873 which provided biographies of prominent people of the International who had died, arranged in alphabetical order. He was one of the contributors to the series of biographies of Communards that appeared in 'La Plèbe' between 1873 and 1876. These were often imaginative celebrations of revolutionary acts, in eulogical style.

OCLC: New York Public Library, BL.



## Susanne Schulz-Falster

### RARE BOOKS

#### *Venetian Coats of Arms*

CORONELLI, Vincenzo Maria. *Blasone Veneto o gentilizie insegne delle Famiglie patrizie. Oggi esistenti in Venezia.*

[Venice,] Gio. Batista Tramontin, 1706.

£1500

12mo (136 x 103 mm), engraved title page, pp. [xvi], ll. 114 engravings of coats of arms (9 per page); contemporary ownership inscription and stamp of A. Marcello Cavalli to margin of title page and last leaf; original buff wrappers; a very wide-margined copy.

Second edition (first published in 1693) of this guide to the coats of arms of the Venetian families. Coronelli provides a brief introduction to the different elements of coats of arms, illustrated on the first two engraved plates. He gives the crowns and crests of the lay dignitaries, followed by the insignia of the ecclesiastical offices. Seventy-eight crests of the cities of the Veneto region are depicted, all drawn by the cosmographer P. Coronelli. The main section presents 930 coats of arms of the patrician families of the Veneto, many with multiple variants attributed to the numerous branches of these families (the Contarini count more than 20) - in all 1008 coats of arms are given.

Cicogna 2222.



#### JUVENILE, CHILDREN'S BOOKS & EDUCATION

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

£3500

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

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

Billek's eclectic drawings include works on botany, zoology, human anatomy, palaeontology, engineering, mechanics, history, religion, heraldry, classical mythology and the fine arts. The first illustrations are portraits of noteworthy individuals, including figures as diverse as Lord Byron, Anne Boleyn, Homer, Petrarch, and Martin Luther. There are often several illustrations per page, including studies of animals (including a two-headed two-tailed cow), architectural details including the interiors and exteriors of various domes and cupolas, statuary, people in costume, and vehicles. The animal illustrations in particular

are fascinating, as they include quite exotic species such as orangutans and tarantulas. Of all these, he is proven especially accomplished at ornithological illustrations; many of his drawings of birds are unique in the context of the album, being delicately and beautifully coloured by hand. Sources of his imagery include the *Pfennigmagazin*, Bertuch, Schinz' *Naturgeschichte*, Bloch and Ridinger for the hunting scenes.

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

He was evidently well-connected in the regional art world; he published various copperplate engravings in collaboration with the Austrian art dealer and publisher Joseph Eder (1760–1835).



*Card Computational Aid*

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

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

An ingenious late 19th-century educational tool for teaching children the basic rules of arithmetic, devised by Father Charier, former student of the *École Supérieure et Industrielle de la ville de Metz*. Using cards, it is essentially a simple rotating table for finding values for addition, subtraction, multiplication and division of a small range of numbers.

Yale University date *Le Grand Disque* to 1897, based upon an assumption that it was perhaps issued with *Les premiers elements du calcul, nouvelle methode pour apprendre aux enfants les premières regles de l'arithmétique* which was also published in *La Flèche* by Charier-Beulay. The *Musée Nationale de l'Education* suggests that it may be a little earlier, ca. 1860s

.OCLC: Yale; Musée Nationale de l'Education.



## Susanne Schulz-Falster

### RARE BOOKS

#### *With Hand-Coloured Samples*

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

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

First edition of this popular and innovative watercolour manual by the well known artist David Cox (1783- 1859).

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

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



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

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

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

KILNER, Dorothy. The Life and Perambulation of a Mouse. In Two Volumes. Vol. I [-II]. London, John Marshall, ca 1790. £3600

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

The *Life and Perambulations of a Mouse* is generally singled out as Dorothy Kilner's best work. Here she follows the escapades of sweet little mouse called Nimble as he travels around various households. She clearly wanted children to enjoy reading her tale of the travelling mouse, while at the same time learning from it. The text is accompanied by two full-page frontispieces and a total of 46 woodcut

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### RARE BOOKS

illustrations in the text. These illustrations capture not only numerous hilarious incidents involving the mouse's interaction with the humans of the story but also charming details of daily life and childhood occupation.

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

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

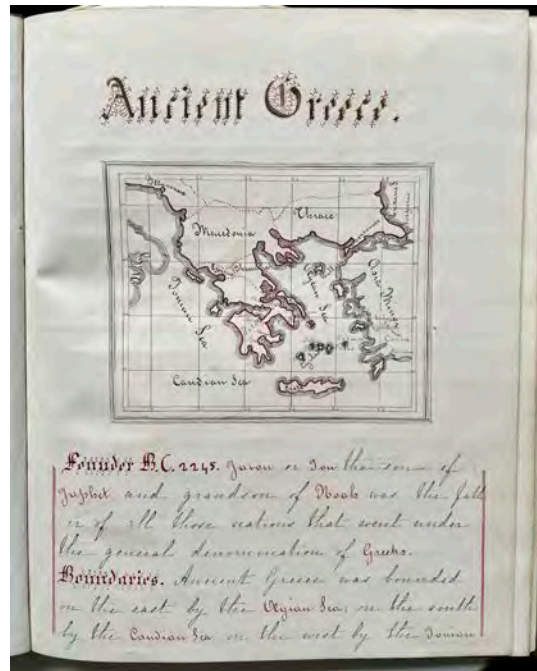
ESTC t92772, at BL, Bodleian, Harvard, Miami, North Carolina at Greensboro, Southern Mississippi and Yale. Gumuchian 3506; Osborne I p. 273 (the single volume first edition, imperfect).

### Female Education

PENMANSHIP. CLARKSON, Miss.j.  
Manchester Convent of Notre Dame  
School Exercise Writing Book Manchester  
1863. £350

4to (260mm), pp. 117; a.e.g.; half calf over marbled paper backed boards, gilt.

Attractive school exercise book by a Miss A. Clarkson, compiled in a neat hand and with a clear flair for decoration. Particularly



appealing are the hand drawn outline coloured maps and genealogical charts. The main emphasis of the lessons is clearly religious with chapters on the 'personages of the Old Testament, the 'Ancient Egyptians', their government, laws and customs, the Seven Kings of Rome, Jewish Sacrifices and Festivals, The Druids etc. This is followed by a Chart of Universal History, and then of English History, with genealogical charts of the Saxon Kings of England, and maps of English possessions in France through the ages.

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

*Dialogues between Tutor and his Charges*  
[ANON.] Gallerie des Merkwürdigsten  
aus dem Ereignissen der Natur und dem  
Menschenleben; ein Bilder- und Lesebuch  
für lern- und wißbegierige Kinder. Mit 12  
fein colorirten Kupfern. Nuremberg, Zeh,  
[1825]. £1500

Oblong 8vo (125 x 198 mm), pp. 136  
including engraved title, and 33 hand-  
coloured engravings on 12 plates;  
contemporary red boards, rebounded with  
red ribbed silk; front endpapers renewed;  
a fresh copy, engravings with charming  
hand-colouring.

First edition, uncommon, of this particularly charming educational children's book.



Arranged in the form of dialogues between a tutor and his two charges, Theodor and Amalie, the children of a wealthy merchant, and two other children, the world with its natural phenomena is explained. Many of the topics are introduced by objects that the merchant brings home from his travels, and the general set up is clearly inspired by the educational theories of Pestalozzi, who stressed the importance of direct observation.

In a loose order the times of day, the seasons and the elements are introduced and discussed. This is followed by different nationalities, first Europeans, then Asians, Africans, Australians and Americans - illustrated on the finely engraved plates. A further chapter deals with different professions and occupations, such as mining, crafts, trade, with illustrations of seaports and markets.

The illustrations are striking and immensely detailed. They are clearly referenced within the text and provide the starting point for discussions.

OCLC: Princeton, Frankfurt, Berlin (incomplete); Rammensee 491.

### *Silhouette*

[PHYSIONOTRACE.] Physionotrace of a young lady with curls, facing right; aquatint. Paris, J. Fouquet and G. L. Chrétien, ca 1795. £2000

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.

This physionotrace, executed by the inventor [Chrétien] and his most frequent collaborator [Fouquet], is a good example of this early pre-photographic intaglio printing method and an example of one of the methods used to mechanically

transpose the image to a printing plate. (Hanson Collection catalog, p. 5). 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-colored if desired, with the copper plate, for fifteen francs ... 'Physionotrace was very popular in France, where it had a detrimental effect on miniature painting and engraving. The physionotrace portrait replaced the miniature and was used as frontispiece illustrations in a number of books, but it was not until the advent of photography that the portrait was truly democratized' (Photoconservation.com, sub Printing Processes).

Chrétien (1774 - 1811) was a cellist in the chambre du roi at Versailles and initially collaborated with the miniaturist Edme Quedey des Riceys to produce his portraits. After they separated in 1789 Chrétien went into partnership with the engraver Jean Fouquet (d.1799), responsible for the etching here. Imprint: Dess. p. Fouquet gr. p. Chretien inv. du physionotrace rue st. honoré vis-à-vis la oratoire Nos 45 et 133 à Paris.

## PRINTING & ENGRAVING MANUALS

### *The First manual of Etching & Engraving*

BOSSE, Abraham. *Traicté des manières de graver en taille douce sur l'airin. Par le moyen des eaux fortes et des vernix durs et mols. Ensemble de la façon d'en imprimer les planches & d'en construire la presse.* Paris, Bosse, 1645.

£6000

4to (136 x 206mm), pp. [vi], 75, [1] (last page blank); full page engraved dedication, 18 engravings printed on 13 leaves, some repeated on versos; abrasion to foot of title page; worm tracks in inner margins of sigs G and H with small worm holes in preceding and following pages; some light soiling and foxing throughout; contemporary calf, gilt spine in compartments, 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. 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; G. Duplessis, *Catalogue de l'oeuvre de A. Bosse...* Extrait de la *Revue Universelle des arts*, etc. (Paris, 1859) 534–552; A. Weigert, *Inventaire du fonds français. Graveurs du XVIIe siècle* (Paris, 1939), vol. 1, 534–552.

### *First Cochin Edition*

BOSSE, Abraham. *Traité des Manières de graver a l'eau forte et au burin. Et de la gravûre en manière noire. Avec la façon de construire les presses modernes, & d'imprimer en Taille-douce... Nouvelle édition. Revûe, corrigée & augmentée du double, et enrichie de dix-neuf planches en taille-douce.* Paris, Jombert, 1745.

£2750

8vo (118 x 190mm), pp. [xxxii] 186 [6] advertisements, woodcut initials, typographic decorations, full page engraved dedication on a2,



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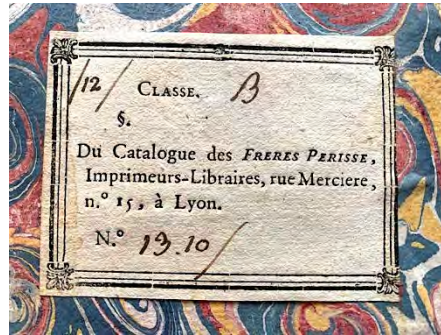
### RARE BOOKS

engraved headpieces on pp. 1 (by Fossard after Cochin, fils), 49, 97 (unsigned) and 129 (Soubeyran after Bosse); 19 fold-out plates; contemporary mottled calf; corners worn, spine very lightly rubbed, with contemporary printed bookseller's label Frères 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.

The sections on the rolling press have been re-arranged, and supplied with new illustrations to take account of changes in the design of the press since Bosse's time.

Eleven of the plates are from the original coppers which Bosse made for the 1645 edition with some additional lettering and an extra figure on what is now plate 10. The new plate 9, signed 'F. Ertinger, sc' shows an artist in a studio, containing books, sculptures and prints, rocking an etching bath on his knee; plates 12–13 are of mezzotint tools and the sequence of laying the mezzotint ground; plates 14–15 and 17 are engravings of the up-to date press, replacing Bosse's now out-of-date design; plate



18 is a view of the pressman operating the press, signed 'G. Fessard Sculp' and plate 19 shows the workbench with the brazier, inking and wiping equipment. The headpieces are scenes showing pouring acid on the plate; smoking the plate; etching and sharpening tools; and the last shows the rolling press printer's shop and is a copy of Bosse's large plate of 1643.

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

*The First Practical Treatise on the Woodcut*  
PAPILLON, Jean Michel. *Traité historique de la gravure en bois. Ouvrage enrichi des plus jolis morceaux de sa composition & de sa gravure. Tome Premier [-Tome Troisième]*. Paris Pierre Guillaume Simon, 1766. £4500

Three volumes, bound in two, 8vo, pp. xxxii including woodcut frontispiece, 540, with one chiaroscuro woodcut plate bound in; xv, [i], 388; [iv], 124; part two with 5 plates illustrating progressive stages in printing a chiaroscuro woodcut; in all seven plates, woodcut head and tail pieces, title vignettes, and a large number of woodcuts printed in the text; one initial printed in red (volume I, p. 369); some oxidation to first chiaroscuro woodcut, else very clean and fresh; contemporary French mottled calf, gilt spine, gilt-lettered spine label; joints and corners rubbed, head and tail caps chipped; a good copy with engraved armorial bookplate. of John Rushout, 2nd Baron Northwick (1770–1859).



First edition of the first practical treatise on the woodcut. It is famous for a series of five progressive plates showing the successive stages of printing a chiaroscuro woodcut. The first volume of the treatise deals with the history of printing and illustration. Volume II deals with the methods of wood cutting in detail, with clear illustrations of tools and procedures, it also includes information on design, perspective, and printing. Volume III, the supplement, is autobiographical and also contains various testimonials, table of contents and errata.

Papillon (1698-1776), who came from a family of well-known wood engravers, was one of the best French designers and engravers of woodcuts for book work, employed by both French and Dutch publishers. The *Traité* can be seen as a showcase for his work with its 136 woodcut head and tail pieces and 257 other illustrations, large and small, incorporated in the text - only the portrait is by another hand.

Papillon's comments on the use of different woods - apple, pear, and box - later made an appearance in William Savage in his *Practical hints on decorative printing* (London, 1822), who, however, failed to point out that Papillon was working on the long grain of his blocks, whereas the English engravers



by this time were working on the end grain. Bibliographers now restrict the use of the term wood engraving for end-grain engraving, and woodcut for cutting on the long grain of the wood with a knife. Thus Papillon's 'gravure sur bois' is now translated as woodcut: but this is a modern distinction. Jackson used wood engraving for both, as did Joseph Cundall in his *A brief history of wood-engraving* (1895).

The work was written between 1734 and 1738, later revised and augmented and printed 'avec quantité de fleurons et des plus beaux ouvrage que j'ai fait depuis 1712' (author's note in a unique copy in the BN dated 1762, quoted by Bigmore & Wyman).

Bigmore & Wyman II, p. 116; Jackson Burke 1034; Burch *Colour printing and colour printers* pp. 77-78.

### *Early Lithographic Manual*

ENGELMANN, Godefroy. *Manuel du dessinateur lithographe ou description des meilleurs moyens à employer pour faire des dessins sur pierre dans tous les genres connus. Suivie d'une instruction sur le nouveau procédé du lavis lithographique* Paris, the author, colophon: Imprimerie de Goetschy, 1822. £1600

8vo, 215 x 140mm, pp. [4] 87 [5]; [4] errata, with XIII lithographed plates, (I and VIII folding), signed 'Lith de G. Engelmann'; pl. IX over-printed with an orange tint stone, the tint shown on its own on Pl. X; scattered light foxing affecting both text and plates; twentieth-century buckram with the original blue lithographed wrappers bound in, the upper wrapper with the title and imprint within a decorative border.

First edition of this important manual, the first dealing primarily with the process of drawing on stone, rather than the process of preparing the stones and printing from them. It marks the point at which lithography became a fully developed graphic medium in its own right. Engelmann's work directly influenced Hullmandel's *The art of drawing on stone* (London, 1824), both in text and illustration. 'Hullmandel is more detailed in his instructions than Engelmann, although the germ of most of his observations can be found in the earlier work. The two printers themselves exerted a powerful influence on the course of lithography, both through their own printing establishments, and through the publication of



their treatises.... Between them these two lithographers established a method of drawing on stone which remained virtually unchanged for two decades...' (Twyman p. 115).

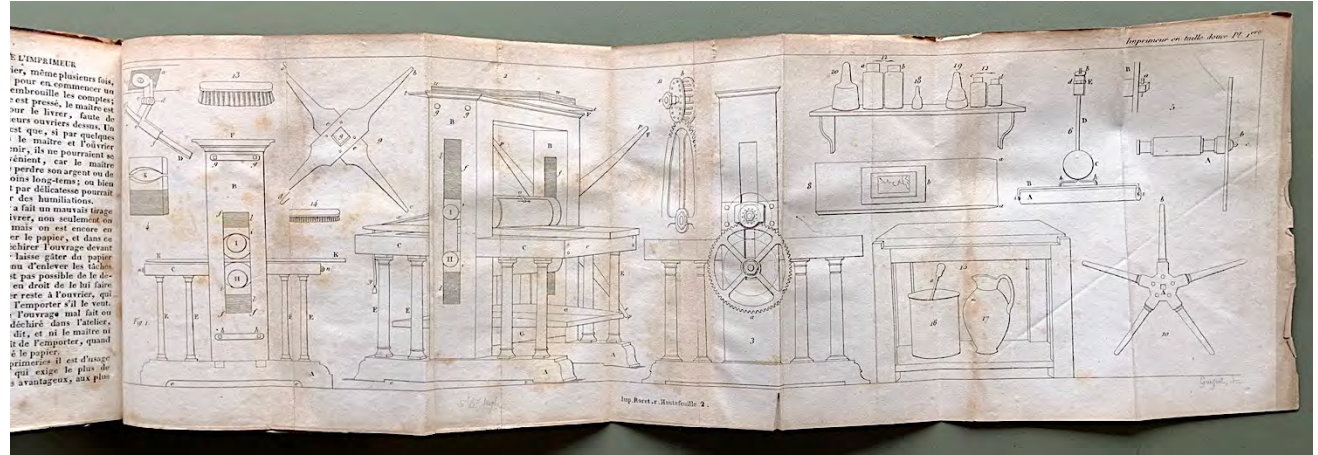
The plates show the full range of techniques discussed in the book, as well as Engelmann's elaborate lithographer's desk, equipped with a turntable so that the heavy stone could be rotated easily, a bridge to keep the workers hands off the surface of the stone and a mirror to reverse the image in the drawing being copied. Other plates show chalk and portcrayons, a magnified oblique view of the grained surface of the stone, and examples of what can go wrong. Examples of different styles include pen, chalk, lavis, white line in the manner of wood-engraving, transfer from handwriting, transfer from engraving and the use of a tint stone to provide a highlight.

Bigmore & Wyman I, p. 199, misprinting the date as 1823. Twyman, *Lithography 1800–1850*, a second edition was published.

### *Extensive Rolling Press Manual*

BERTHIAU (later BERTHIAUD) and Pierre BOITARD. *Manuels-Roret*.

Nouveau manuel complet de l'imprimeur en taille-douce. Enrichi de notes et d'un appendice renfermant tous les nouveaux procédés, les découvertes, méthodes et inventions nouvelles appliquées ou applicables a cet art, par plusieurs imprimeurs de la capital. Paris, Librairie Encyclopédique de Roret (Ve Bastien) [1836]. £600



18mo in sixes (141 x 85mm)pp. [2] 320, lacking the half-title; 4 folding engraved plates, extending to 420–455mm: signed 'Guiguet sculp' (1–3) and 'Jules T. del.', letterpress imprint on first plate, 'Imp. Roret, r. Hautefeuille 12' (all bound after p. 312); some foxing, heavy in places in the text, lighter on the plates; old repairs to verso of plates, with minimal loss; later nineteenth-century half calf over sand-grained cloth, raised bands, by Kerr and Richardson, Glasgow, with their stamp on front pastedown; inner hinges cracked but joints sound, spine and corners worn.

First edition. The most extensive rolling press manual ever published and the first original manual since Bosse (1645). Pierre Boitard explains in his 'Avertissement' that he edited material supplied by Berthiau, an experienced copper-plate printer. Both wooden and iron presses are described and illustrated, making this the first published account of the iron rolling-press and its operation. It is the first

manual to discuss the use of intaglio illustrations in printed books.

Berthiau travelled to England to investigate copper-plate printing in London, where plates for books were apparently much better printed than in Paris. Boitard attributes this to the higher price of books in London. In his long 'Appendice de l'éditeur', he makes proposals for the improvements in the economy of copper-plate printing.

Many of the '*Manuels Roret*' were first published as '*Manuels*' with revised editions as '*Nouveau Manuels*,' but there seems to have been no earlier edition of this manual. This issue, which I take to be the first, is undated but the date can be inferred from the fact that Boitard says that Bosse's *Traité* was published 193 years ago in 1643, giving a date of 1836 (actually the *Traité* was published in 1645; Boitard repeats his error on the following page).

*Chemical Facsimiles*

LIVIZZANI, Ercole. *Album Papirografico di dodici fac-simili d'altrettanti recenti intagli dell'illustre signor avvocato Ercole Livizzani bolognese*. Pubblicato da Antonio Zannoli litografo.

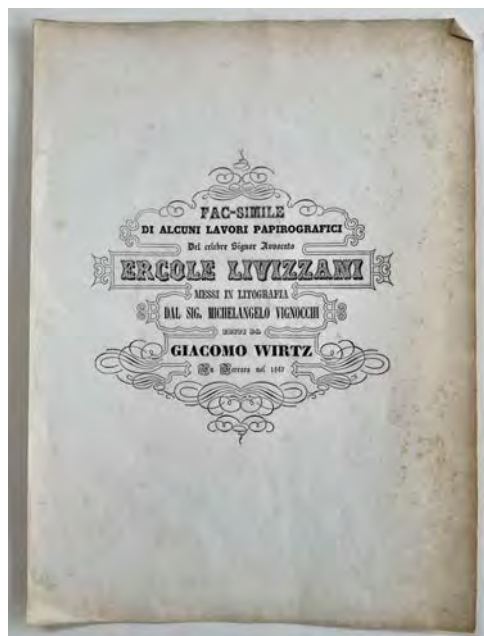
[together with, loosely inserted:]

[ANDREASI, Ippolito.] *Fac-simile di alcuni lavori papirografici del celebre signor avvocato Ercole Livizzani, messi in litografia dal sig. Michelangelo Vignocchi*. Ferrara, Giacom Wirtz, 1847. Bologna, Litografia di Enrico Corty, 1853.

£2800

Oblong 4to (220 x 299mm), frontispiece portrait, ll. [14] with ll. 12 finely executed silhouette cuts within decorative border, all printed in black on recto only; surrounding silhouette border (repeated) printed in gold and bronze; contemporary green calf-backed boards, spine decoratively gilt with gilt lettering, preserving the original printed upper wrapper; loosely inserted Andreasi's *Fac-simile*, 4to (313 x 228 mm), lithograph title, pp. 4 of text and six of 12 lithograph silhouette plates, unbound.

First edition, very uncommon, of Ercole Livizzani's demonstration of the art of 'Papirografia', a form of anastatic printing, which allowed an original to be copied, 'in facsimile', by a chemical process, demonstrated on the art of paper cuts and silhouettes. While Livizzani (1795-1874) might not be well known today, he was esteemed by his contemporaries such as Canova and Leopoldo Cicognara, and anticipates the uses of the technique by Matisse in his *papiers decoupes*. 'Ercole Livizzani is a



true master of his craft, with a unique and complex approach to creating art. He has a keen eye for detail, as well as an intuitive understanding of composition, colour, and texture.' (*Design & Encyclopaedia*).

This *Album Papirografico* was shown as part of the Italian exhibit at the 1851 London Great Exhibition. It was apparently published to demonstrate Livizzani's priority over Giorgio Schmidt, who had claimed in the Parisian magazine *L'Illustration* to have invented the process. Livizzani points out that he has used his technique for over 20 years. His paper-cut silhouettes are reproduced in a lithographic process. They form a veritable artist

book, with intricate scenic cut-outs in black surrounded by a repeated border of cut-outs printed in gilt and bronze. Each image is explained in the printed text opposite and covers historical and mythological subjects under the headings 'sorrowful loss', 'family of dogs', 'family of deer', 'caravan', 'the smuggler', 'the retreating deer', 'shepherd scene', 'guardianella', 'wer wert', 'guardianello capraio', all with descriptive text opposite.

Also included is the facsimile of six of Livizzani's designs, published by Ippolito Andreasi.

Only one copy listed in Italian libraries (Bibl. S. Giorgio in Poggiale, Bologna) would indicate the presence of 12 plates. I. not in OCLC, II. not in OCLC.



*Interior Design*

[PROSPECTUS. C. PERCIER & P.F.L. FONTAINE] Recueil de décorations intérieures comprenant tout ce qui a rapport à l'ameublement, comme vases, trépieds, candélabres, cassolettes, lustres, girandoles, lampes, chandeliers, cheminées, feux, poèles, pendules, tables.... Paris, the authors, Ducamp, Joubert, Pougens, 1801. £750

Oblong folio (290 x430 mm), entirely engraved (platemark (228 x 248 mm), with 14 lines of text surrounding and image of pieces of furniture; very lightly foxed and slight discolouration toward edges; else very fresh.

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.



**SATIRE**

*Regency England*

ATKINSON, John Augustus. Sixteen Scenes taken from The Miseries of human Life. By one of the wretched. [Sixteen plates, drawn and etched by John Augustus Atkinson, with quotations from "The Miseries of Human Life"]. London, W. Miller, 1807. £1200

Oblong 4to (180 x 220mm), title, hand coloured aquatint, ll. 16 of colour plates (one of which folding); descriptive letter press text facing each plate; entirely uncut in the original pale blue boards, printed label to upper board; preserved in a blue cloth drop-back box, red morocco label.

First edition of a fine series of satirical aquatints depicting humorous 'miseries of human life' encountered in all manner of situations. Urban irritations and inconveniences are depicted and give a wonderful glimpse of life in Regency England.

Atkinson's volume of plates is also a key publication showing innovative ways of marketing traditional caricature through association with a printed text. The commercial potential of caricature aimed at relatively wealthy collectors and connoisseurs was exploited by the publisher William Miller (see A. Kremers and E. Reich, *Loyal Subversion? Caricatures from the Personal Union between England and Hanover*, p. 165).

Atkinson (1775- after 1831) was an English



painter, draughtsman and engraver. Abbey rightly draws attention to the fact that the 'etchings, delicately heightened by water-colour, [are of] unusually distinguished draughtsmanship for this type of publication.' Abbey, Life 259; Prideaux; Tooley 89.

*The Roman Capon against the French Cockerel*

[SATIRE - BROADSIDE.] Das Wunderbare Capaun- und Hahnen-Gefecht. (Caption below image: Certamen Inter Caponem Et Gallum - Combat Entere Le Chabon Et Le Coq - The Capaun and the Cock. n.p. ca 1630.

£900

Broadside (380 x 280mm), with large engraving at head (150 x 208 mm), letterpress text below in three columns, later in 5 columns; surrounded by typographic border; a couple of closed marginal tears, and expert repairs to verso, just touching a couple of letters; a strong impression of a fascinating broadside.

First printing of this rare emblematic broadside satirising the quarrel between France and Rome because of the Barberini.

The opponents are represented by the Pope, the 'Roman Capaun' on the one hand and the French King, the 'French Cockerel' on the other; other Italian rulers, including the Doge of Venice, are represented as spectators. On the right the 'Coquinaria Romana' is depicted, ready to cook both capon and cockerel and a shrew-like figure is kindling a fire. In the



conclusion, the author refrains from judgement on the fight, but warns about wider repercussions of the fight.

The captions are in Latin, German and French and read: Certamen Inter Caponem Et Gallum - Combat Entere Le Chabon Et Le Coq - Das Capaun und Hahnen gefecht, the extensive text is in German and French. There is another issue where the mistake in the French caption is corrected to Entre rather than Entere. ( VD17 12:726531K).

VD17 1:091213F; Drugulin, II, 2245 (date 1647); Harms, W. Flugblätter, II, 381a (1630). OCLC: Wolfenbüttel, Berlin and Munich; no copies outside of Germany.

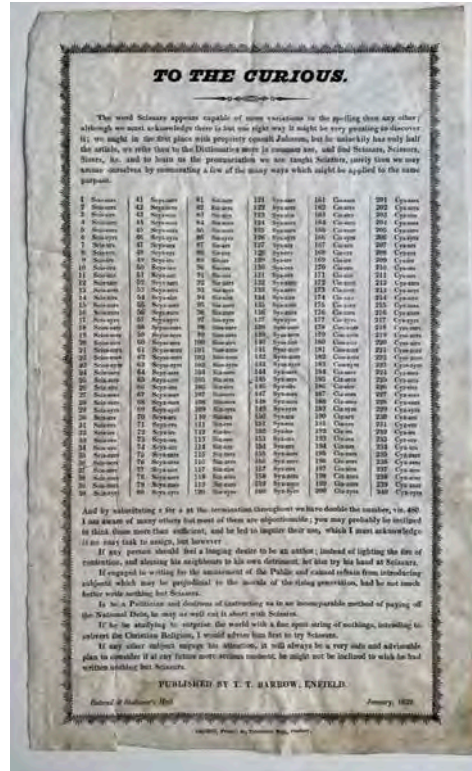
*Linguistic Home Entertainment*

[BROADSIDE.] To the Curious. London, T. T. Barrow, January, 1829.

£600

Folio broadside, (335 x 205 mm), printed in six columns; slightly creased, and a couple of short marginal tears.

An entertaining broadside suggesting that the study of the word 'scissars' and all 480 of its derivations (240 of which are listed) and variant spellings, is perhaps a better pastime than doing anything meaningful with one's life. The author T. T. Barrow elaborates: 'if any person should feel a longing desire to be an author... let him try his hand at scissarsp... equally if 'he a Politician and desirous of instructing us in an incomparable method of paying off the National Debt, he may as well cut





short with scissors'...

In his broadside Barrow claims that this word appears capable of more variations than any other in the English language. If needed he could expand the list to 480 variations by substituting 'z' for 's', he could come up with even more variations, but refrained from listing them since many are objectionable...'. It is hard to imagine how objectionable his spellings would be since he includes ciszures, seyzserz, and syzzys. Clearly in praise of innocent home entertainment.

OCLC and COPAC: BL only.

*Satire on the French Revolution*

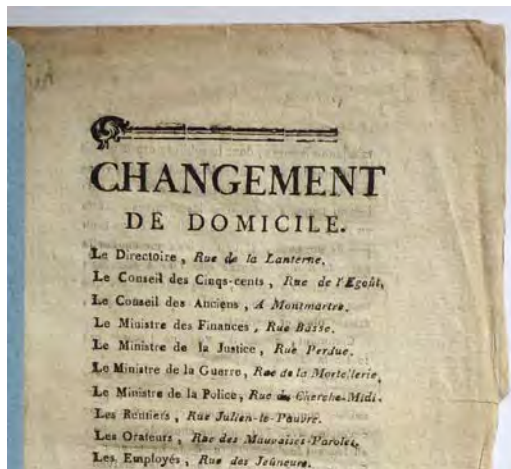
[DURENCY, attrib.] *Changement de Domicile*. Paris, the Author, 1799?

£250

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

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

The pamphlet outlines the 'change of address' for various sections of political life: Le Directoire moves to Rue le la lanterne, symbolising its penchant for mob executions, Ministre de la justice to Rue Perdue, all are then pilloried in the following text and derided as ineffectual. The closing comments are reserved



for the Congress of Rastatt, which restored the left side of the Rhine to France, but in the aftermath of which two French representatives were killed.

OCLC: Berkeley, New York Public Library.

*The World's first Global Stock Market Bubble Illustrated*

STOCK MARKET - [THE GREAT MIRROR OF FOLLY.] Het groote Tafereel der Dwaasheid. [The great mirror of folly, showing the rise, progress and downfall of the bubble in stocks and windy speculation, especially in France, England and the Netherlands in the year 1720, being a collection of all the terms and proposals of the incorporated companies... with prints, comedies and poems published by various amateurs, scoffing at this terrible and deceitful trade...] n.p. [Amsterdam, after 1720.]

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







The classic, rare, literary and pictorial satire on John Law's 'system' and the wild speculation in stocks at that time. As part of Law's well-conceived plan to finance the French national debt, funds were raised, a portion of which was invested in the 'Compagnie d'Occident' which was given rights to exploit trade in Louisiana and Canada. The underlying plan was sound but unprecedented wild speculation sent the share price rocketing to unrealistic levels. Inevitably the 'bubble' burst; the Company was bankrupted and many investors ruined, and the 'Système Law' unfortunately discredited. Law himself had foreseen the developments and had withdrawn funds from the French scheme to invest in the British South Sea affair which was being set up at that time. This 'bubble' also burst, in 1720.

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

Each copy of this work is unique. The number of plates varies from 60 to 90 (though generally around 70) and the order of the text and the plates differs from copy to copy. The present copy has the regular plates 1-23, 25, 28, 30-51, 53-68, 70 - 73, with 36 and 37 bound in twice in different places), as well as the supplementary plates 1, 2, 4 and 5. This includes the very uncommon 'Register of all the prints' (first issue with 47 prints listed and a further one added in ink), and a fascinating portrait of Madame Law.

In addition to the vivid portrayals of the 'wind-trade' and stock market frenzy, the double-page folding plate with playing cards



known as Aprilkaart (65), and the Magic card (73) are particularly appealing. The special feature of this copy is the etched portrait of Madame Law, but not with the usual richly decorated border of scrolls, foliage, fruits and flowers, but surrounded by Callot style figures of dwarves. This border has been used on another print in the collection of de Koninklijke Bibliotheek Den Haag (see BM 1868-0808-9693.)

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

### *Devils and Ombres Chinoises*

LE POITEVIN, Eugene. *Ombres fantastiques*. Paris and London, Aumont, Charles Tilt, Fleet Street. n.d., ca 1830s.

£4800

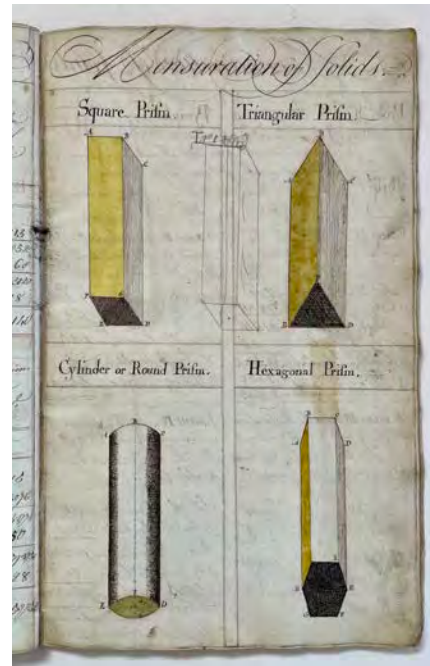
Oblong folio, ll. 12 lithograph plates (358 x 541 mm), each with ca 20 individual silhouette images, four plates with Poitevin's monogram, 5 signed in the plate by H. Nicolet, three unsigned, occasional spotting; late nineteenth-century red buckram over marbled boards; bookplate removed from front pastedown.

First edition, uncommon, of Poitevin's *Ombres Fantastiques*, an album of twelve plates, each teeming with silhouettes that evoked the figures in the so-called Chinese shadows plays (*ombres chinoises*). These had been made popular in

France in the previous century by Dominique Séraphin. Among the provocative silhouettes are a great many mischievous (and often flatulent) devils.

Poitevin's Diablerie, a genre of French satire, features imagery of the devil in combination with humans. 'Impish devils dance, make merry, kidnap young maidens, engage in scatological activities, make mischief upon men and women and generally have a hell of a time as rascals frolicking in diabolical fun. Le Poitevin's 'Devilries' established a genre in the wake of the Romantic school's Mephistopheles and Faust, from scenes to scare to scenes that, as here, delight with lively charm. Le Poitevin's light and devilish humour became extremely popular with other artists, such as Michael Delaporte and Bayalos. ((Grand-Carteret, Les Moeurs et la caricature en France, p. 174).

Eugène Le Poitevin (1806-1870), studied at the Ecole des Beaux-Arts in Paris, a pupil of Louis Hersent and Xavier Leprince. As a lithographer he is best-known today for Devilries. Very popular in his time, he exhibited at the Salon from 1831 until his death in 1870. OCLC: Bibliotheque Nationale; no copy in the US.



## SCIENCE, PSEUDOSCIENCE & MATHEMATICS

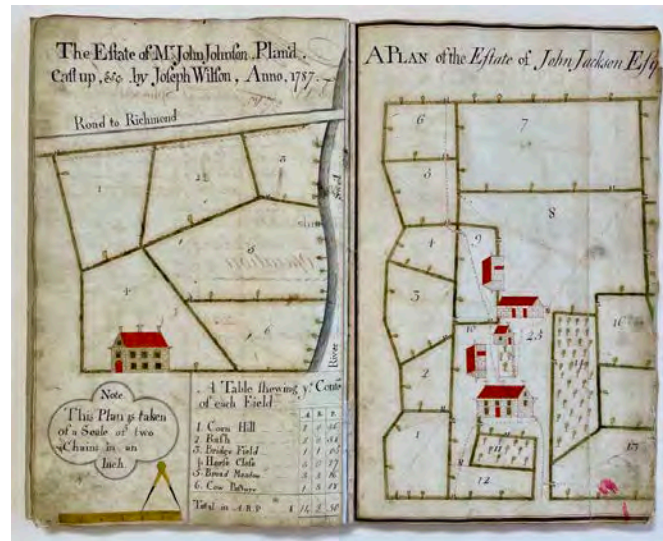
### *Practical Mathematics*

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

II. Elements of Geometry, useful in Plain Trigonometry. Spherical Geometry. 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 example of the teaching of mathematics in the 18th century, with its 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 author. Under the headings 'The Estate of Mr John Johnson', and 'A Plan of the Estate of John Jackson Esq', we find: 'Plan'd, cast up, &c by Joseph Wilson, Anno 1787'. The scale of the two plans is indicated as 'two chains to an inch', and they show the house and estate situated near Richmond [Yorkshire].

The two volumes are subdivided into sections; Elements of Geometry useful in Plain Trigonometry, 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.



*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 seven books containing rules, doctrines, tasks, solutions, additions. Feuerlein begins with with I. Section/ Introduction to the Mathesi/ Explanations. This is followed by 56 short definitions such as theorem, principle, problem, signs such as minus and plus, equation, cube, square root, etc., from algebra to geometry. Addition, subtraction, multiplication, followed by 'Division of Quantitatum/ incomplexarum and Complexarum' etc. Extensively illustrated from the second half with example drawings and geometric figures such as 'Eclipses, Proportional Compasses, Horizontal Lines, Perpendicular Lines', cubes, cones, truncated spinning tops, vault representation in



elevation and much more.

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

### Optical Telegraph

BERGSTRAESSER, Johann A.B. Ueber Signal-, Order und Zielschreiberei in die Ferne oder über Synthematographie und Telegraphe in der Vergleichung, together with: Mannheimer Ingelligenzblatt, no. 12, 10 Februar 1795.

and: POPPE, Adolph. Die Telegraphie von ihrem Ursprunge bis zur neuesten Zeit, 1848. Frankfurt, Andreä, 1795.

£1500

8vo, pp. [iv], 226, with 13 engravings on 12 fold-out plates; 4to pp [iv], printed in double columns, with single sheet engraving (folded); some light foxing, title page a little creased, with stamp of the 'Hauptkonservatorium der Armee' to title, and shelfmark in in ink to front pastedown; contemporary grey boards, shelf mark to foot of spine; offprint preserved in a library pocket at end.

First edition of Bergstraesser's critical study of various early systems of the telegraph or semaphore, one of his own invention, which involved signalling with a binary code with flares. Johann Bergstraesser (1732 - 1798) had given an account of it in his 1786 publication entitled Synthematographik. He had constructed an optical telegraph line between



Feldberg, Homberg and Philippsruhe. This resulted in an extensive correspondence with various scientists and public figures, selections of which are included here.

Bergstraesser defends his system against the semaphore invented by Chappe. First of all he maintains that Chappe did not invent it, but used of Hooke's optical telegraph, already publicised in 1684. Hooke proposed a code and cut-out symbols, as well as protocols for signal transmission. However, his system was never used in practice. At the same time

he presents the improved version of his own invention, apparently signalling from roof tops, church spires and windmills. He had experimented with different signals, such as trumpets, flags, flares etc. and had developed its own 'alphabet'. His system, while not practical for general usage, found some use in the military.

His treatise is well illustrated with in all thirteen engravings on 12 fold-out plates. The illustrations are explained in the text.

An offprint with a detailed account of Chappe's semaphore together with an engraving of the semaphore telegraph which its pivoted indicator arms is included in a back pocket pasted onto the final pastedown.

The full story of the telegraph is presented in Adolph Poppe's publication which is also present.

OCLC: Washington University; Johns Hopkins; Smithsonian; Princeton, Harvard, Columbia.



*18th-Century Popular Science*

CLUEVER (CLUVER), Detlev.

Disquisitiones philosophicae, Oder Historische Anmerckungen über die nützlichsten Sachen der Welt... [Th. 1] Vom 1706 Jahr, wobey auch der Inhalt verschiedener neuer Bücher und Schrifften, nebst dem Reg.... hinbey gefüget sind. (issues 1 - 52, all published.)

[with:] Historische Anmerckungen über die nützlichste Sachen der Welt, 1707 (issued 1 - 20, all published.). Hamburg, Neumann, 1706 - 1707.

£3800

4to, pp. [ii], 416, [17] index, [1] blank, with 52 large engravings; pp. 160, with 20 large engravings; bound after another Baroque periodical, a little browned due to paper stock; contemporary full vellum, spine label, two vertical creases to spine; a very good copy from the library of the Swedish nobleman Gustaf Trolle Bonde (GTB), Säfstaholm Castle, with his engraved bookplate to front paste-down.

First edition. Complete runs of two early illustrated scientific periodicals by the mathematician, Leibniz correspondent and fellow of the Royal Society Detlev Cluever. Both are clearly popular science journals, covering topics as diverse as Grotius' Natural Law to America's natural man, astrology and kabbalah, optics and geometry, the Kingdom of Siam and celestial bodies. There is a wealth of contributions from theology, philosophy, mathematics, mineralogy, chemistry, magic and occultism and all parts have extensive indexes, which makes the diverse contents easily



accessible. Even though it is not its declared audience, the journals fit in well with the trend for women's education at the time. Ladies' philosophy as a form of popular scientific writing, was especially popular in the Age of Enlightenment and is addressed to a noble, later increasingly bourgeois audience.

Each issue has a large and detailed engraving providing a preview and illustration of the contents, 72 engravings in total.

Detlev Cluever (c 1645 - 1708), was a mathematician, astronomer, astrologer, scientist and journalist and original critic of Leibniz's mathematics. After studies in Jena and Kiel he travelled in France and Italy, and finally settled in London, where he was highly regarded for his scientific knowledge and made a member of the Royal Society. He founded his own private press with Royal assent to facilitate his publications. But after a few years he had to return home to settle an inheritance dispute.

The publications were discontinued due to lack of funds and the subsequent death of the author. But they clearly attracted enough interest at the time to warrant a reprint by Wiering in Hamburg in 1711, which was entirely reset. This original run of the two journals is exceedingly rare, the few copies found on OCLC tend to record the reprints only. Two part runs of contemporary periodicals are bound in.

Kirchner I, 18; Kirchner I, 10.

*The Weather, Astrology & Natural Phenomena*

INGEGNERI, Carlo Guglielmo.

*Meteorologia ovvero Vaticinij perpetui della mutatione de' tempi, & d'altri accidenti del Mondo. Dedotti dalle varie Impressioni dell'Aere...* Milan, Ludovico Monza, 1657. £1500

8vo, pp. [xxii] including title page, 334, [18]; woodcut initials and headpieces, half-page woodcut of weather vane; Monza's printer's mark to colophon showing a blindfolded putto astride an eagle; paper fault to upper outer corner of b1 resulting in loss of three letters; clean and crisp in original carta rustica binding, pastedowns of 17th century manuscript waste, with early ownership inscription 'Questo libro è di me Giuseppe Vanelli Val Solda san mammette 1803'.

Second issue of this curious work dedicated to celestial bodies such as the sun, earth, meteors etc. and atmospheric phenomena such as thunder, clouds, hail and snow.

The author, a contemporary of Galileo, deals with all sectors of astrology and composes a work that differs considerably from 'ancient meteorology'. It is in fact an encyclopaedic work on all aspects of meteorology, or natural and atmospheric phenomena. Ingegneri examines the individual planets, deals with the meteorological effects of planetary positions, and combines these with general natural observations. His meteorology is profoundly linked to astrology, in all its variations as he explains in his introduction to the reader.

Leandro Cantamessa gives a detailed



assessment in his useful astrological bibliography: The first part of the work deals with atmospheric phenomena, and therefore, indeed, with meteorology, except, for example, to note that 'if the Sun thunders in Sagittarius, the rains will be on purpose' ... Of course, Ingegneri also deals with the meteorological effects of planetary positions, but he systematically mixes them with other assessments alien to this science.

Finally, in the last books, Ingegneri deals with the properties of the Earth (of which he has a Ptolemaic view: 'it is stationary in the centre of the Firmament'), earthquakes, man (and here he deals extensively with metoscopy and chiromancy), animals and waters. The last book is devoted to the division of time

and, in this area, to the climacteric years, which moreover belong to the astrological area of iatromathematics, or astrological medicine'. Overall Ingegneri is more concerned with astrology and magic rather than meteorology.

Riccardi I. 1, 648 come pure Agg. I. 43 e II. 129 e III, 176 e V, 81-82; Viganò: FA. 6C.133, Cat. 2587; Bibl. Magica 639; Piantanida 2195; see [www.biblioastrology.com](http://www.biblioastrology.com) n. 3909.

*Magnetism Public Performance*

MAGNETISM - BROADSIDE. Teatro del Corso per la sera di Giovedì 2 Agosto 1860, a ore 8 e ezzo precise. Secondo pubblico Esperimento di Magnetismo, di Sonnambuismo, ed di estasi Musicale dato del Professore di Magnetologia Francesco Guidi col concorso della Veggente-Estatica sua sonnambua e consorte Signora Luisa. Bologna, Tipi dell Belle Arti, [n.d. bu 1860.] £900

Oblong folio broadside, (430 x 595mm), printed on strong yellow paper, title within typographic border, central illustration; extremities a little worn, else fine.

A fine broadside advertising the public



## TEXTILES

### Printed Handkerchief

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

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

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

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

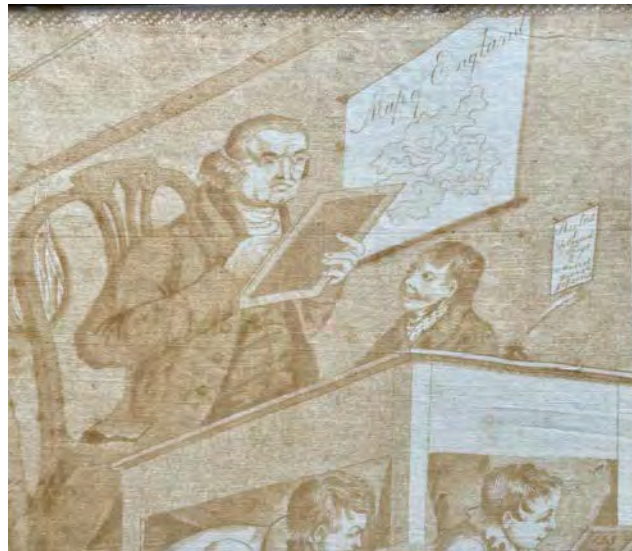
Printed handkerchiefs became very wide spread in England in the seventeenth century with the growing fashion for snuff-taking. At this point pictorial or commemorative handkerchiefs were introduced. They tended to be rather larger than modern handkerchiefs, indeed, closer to headscarf size, and they often recorded major events, such as war, travel, politics, royal occasions, scandals and famous people. Not many pre-1800 examples have survived, because the second half of the 18th century coincided with the peak of the fashion for snuff taking. See Schoeser, *Printed Handkerchiefs*, 1988.



demonstration of experiments of magnetism, somnambulism and musical ecstasy by Francesco Giudi, professor of magnetology with the help of his somnambulist consort Mrs Luisa.

Guidi lectures on the practice and therapies of mesmeric cures, together with other unconventional methods, from homeopathy to 'sonambolic medicine'; he promises to unravel the mysterious mysteries of the past and the portents of the future.

Guidi, originally from Milan published on the subject of magnetology, but was also a theatre librettist and performed repeatedly in public shows aimed at illustrating his talents, together with his wife Luisa. He was also the founder of the 'Filomagnetic Society' in Turin.



*Engraved Travel Map Printed on Cotton*  
 [TEXTILES - MAP.] Neueste Post-Karte  
 von Deutschland und dessen  
 angrenzenden Laendern. n.p. n.p. 1814.  
 £1400

Copperplate engraved map printed in brown black on fine cotton fabric (545 x 640 mm), showing the postal routes of Germany and surrounding areas; left and right selvage, top and bottom hand hemmed; with narrow ornamental border on all sides; in fine condition, but clearly used with some expert contemporary repairs.

A fine copperplate engraved map printed on cotton of the postal routes within Germany and adjacent areas. The map corresponds to the territorial reorganization of Germany after Napoleon's abdication in April 1814. It extends in the north up to Tondern, Rügen and Danzig, in the west to Calais, Paris and Valence, in the south to Valence, Turin, and Venice and in the east to Ofen (Budapest) and Elbing in Eastern Poland.

At the bottom a line of explanations is added in German and French, with the markings for towns and villages, the routes of travelling, riding and "extra" posts, as well as mileage indications.

The textile map shows some signs of wear, carefully mended at the time, which indicates that it was not a purely decorative item, but was used for travel.

The map engraver is not named, nor is the publisher, but the map is clearly different in style from the ones produced by Johann Ernst Knittel around the same time.



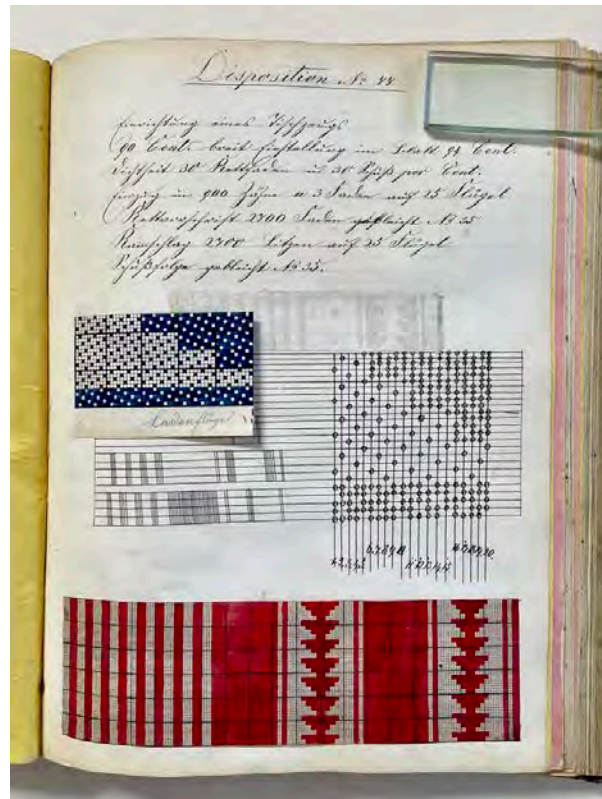
Jutta Zander-Seidel Politik als Dekor  
 Zeitgeschichtliche Motive auf Stoffdrucken des 18.  
 und 19. Jahrhunderts; see Mary Schoeser, *Printed  
 Handkerchiefs*, 1988.

*Weaving School*  
 [TEXTILES.] FISCHER, Ferdinand.  
 Coursbuch Webschule Heidenheim.  
 Heidenheim, ca 1890. £1200

4to (310 x 220mm); pp. [xii] introduction, ll. [30]  
 blank, pp. 94 containing Disposition 1 - 93, i.e. full  
 page designs & woven samples; pp. [28] with 27  
 unnumbered designs, again with woven samples; ll.  
 30 blank, ll. [4] with folding large format designs;  
 throughout with coloured tissue guards; original  
 half sheep, over wooden boards covered with  
 marbled paper; extremities a little rubbed, but all  
 holding strong.

A beguiling weaving manual, this is in fact the manuscript course book with both designs and woven examples from the weaving college Heidenheim (Webschule Heidenheim) in Germany. The course notebook was kept by the student Ferdinand Fischer, and is arranged in over 120 neatly organised 'dispositions', separated by coloured tissue paper. Each disposition covers a weaving design of increasing complexity, explained in the text and always illustrated by a simple design in ink, and at least one coloured pattern on paper and fabric sample.

Weaving process and design are carefully explained and illustrated with colour-coding etc. The patterns included are in vibrant colours and alongside the countless fabric





samples, give a detailed insight into nineteenth-century weaving technology and teaching.

The weaving college Höhere Webschule zu Heidenheim (Württemberg), was founded in 1860 and offered theoretical and practical training in the entire field of weaving, design, machine drawing, etc. This course book documents the thorough education provided by technical colleges in the late 19th and early 20th century.



## TRADE & TRADE CATALOGUES

*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, and refrigeration units. The individual pamphlets, most in 4to format, vary in length from single sheet advertisements to 16 page pamphlets, nearly all are extensively illustrated.

The production and consumption of beer feature prominently in German daily life. In the nineteenth century, technological discoveries and improvements such as the introduction of refrigeration and the development of pasteurisation techniques dramatically changed beer brewing. The brewing process,



fermentation, and the type of yeast culture underwent greater control and resulted in a more 'standardised' product. In addition, the expansion of the steam engine and the invention of the 'chilled iron mould' enhanced opportunities for mass production and consumption as well as large scale packaging and distribution, determining the industrialisation of brewing as a production process. The expansion of infrastructure and railway networks accelerated the diffusion of beer.

### Typographic Stencils

[TRADE CATALOGUE.] - BELLONI, Giovanni Stencils. L'umile sottoscritto che da diversi anni incide e trafora lastre d'ottone e ne ottiene Adressi, Alfabeti, Numeri, fatture intestazioni per mastri, giornali, cartelle, libri ed ogni sorta di consimili lavori invita la S. V. a volerlo onorare de' graziosi suoi comandi... Milan, 1856. £4200

8vo (230 x 175mm), pp. [154], of examples of stencils produced by the firm of Belloni, a few leaves with with clippings, title page chipped with some loss, and repaired and reinforced to verso; contemporary cloth; central fold; spine frayed and loose; together with 31 engraved brass plates, notably borders, some of which we find used for designs in the catalogue, housed in a solander box.

A stunning and unique sample book of literally hundreds of typographic stencils, produced with brass plates designed and manufactured by Giovanni Belloni from Milan, Italy, together



with some 31 original brass stencils. The catalogue depicts hundreds of labels, series of characters, decorative patterns, stencilled sales tickets etc., all produced with particular attention not only to function, but also to their decorative appeal. Some are surrounded by decorative borders, others arranged as a calligram. The sample book is clearly arranged with some artistic flair, with surprising juxtapositions and with samples in different colours.

Stencils have been used as a designer's aid for the longest time, both in commercial settings, for the production of playing cards, as an alternative to patterned wallpaper, for the sales and

advertising labels and tickets, and for the colouring of popular prints.

Copper or brass metal-foil stencils were in use for stationery from the middle of the 19th century.

This invention made it possible to create printed matter without having to resort to more costly lithographic or typographic systems, and this pattern books illustrates the range of commercial enterprises that made use of these labels. From the

spinner Michele Berta, merchant and milliner Aristide Zoppis, the dairyman Giuseppe Cominetti, painter Luigi Bajla, metalworker Giovanni Carera, grocer Luigi Bosisio, to Carriage and Saddlery Factory, Entrance to the Puppet Theatre, Wine Labels etc. Pharmacy labels are particularly prominent, with some 97 for generic items and more specific preparations. A number of the stencils are decorative, showing amongst others highlights of Milan architecture such as Milan Cathedral, the Arch of Peace, Vittorio Emanuele II.

The sample book gives a virtual overview of Milan and northern Italian business life, but also includes labels for businesses or offices further afield, such as 'F. Hofmann, provision's administrator for the Austro-Hungarian army.



*Furrier's Catalogue*

[FUR TRADE.] BODEN, M. Grösstes Pelzwaren-Versandhaus M. Boden. Kürschnermeister, Ring 38 Breslau, Hoflieferant... Spezialität Damen- und Herren-Pelze, Zobel, Nerz- und Seal-Capes, Seal-Jacken, Mäntel und Stolas nur in eigenen Werkstätten gefertigt. Gegründet 1869. Preisliste 1906-1907. Breslau, 1906/07. £800

8vo, (188 x 126 mm), pp. 88, gold printed pictorial wrappers, showing a gentleman in a car with a driving fur and a lady with a fur jacket, back wrapper: gold printed image of a brown bear throw with a naturalised head; within original half cloth (brown and green), with trade name in gilt to upper board, surrounded by 7 coats of arms.

A fine trade catalogue for the fur trade. Breslau was the largest city in Silesia (now Poland), an important railway hub and industrial centre, an important marketplace for trade with the east, and one of the principle centres of the fur trade in Germany. It had a long established fur manufactory, with 107 master furriers as early as 1530. Polish Jews dominated the fur trade. Furs were imported from Russia and especially the Crimea, but also from the Scandinavian countries, America and South Africa.

The firm of the furrier M. Boden was founded in 1869 and was clearly a well established business, with noble warrants from various courts. Boden relies heavily on endorsements from satisfied customers, ranging from the aforementioned noble houses to the landed gentry in Germany. He ships



internationally and functions both as retailer, manufacturer of made-to-measure fur coats, and also as a wholesaler.

Boden's extensively illustrated catalogue covers the whole gamut of fur products, from jackets and coats, in various designs both for men and for women, to military coats, fur-lined capelets, throws and scarves, but also hats, muffs and gloves. Additionally there are fur blankets and driving furs. All these garments may be produced from a variety of furs, such as seal, mink, fox, bear, astrakhan etc.

*First Illustrated Trade Directory*

*Royal Paper copy*

BISSET, James. A Poetic Survey round Birmingham: with a brief description of the different Curiosities and Manufactories of the place. Intended as a Guide to Strangers. 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.

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

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

ESTC t143270; Johnson 96; Norton 716.

### *Sir Walter Scott's Edinburgh*

EDINBURGH. The Post-Office annual directory, from Whitsunday 1808, to Whitsunday 1809, containing an alphabetical arrangement of the noblemen, private gentlemen, merchants, traders and others, in the city and suburbs of Edinburgh and Leith, with their residence. Edinburgh, Abernethy & Walker, 1808. £1200



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

A delightful survival and a fascinating snapshot of Edinburgh society in the first decade of the 19th century, the city as Sir Walter Scott would have known it. Indeed, Scott himself receives an entry on p. 212: 'Scott, Walter esq. Advocate, 2 North Castle Street'.

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



### *Russian Technical Trade Catalogue*

SCHINZ, Conrad Illustrated catalogue of the Technical Warehouse.

[Illustrirovannyi katalog tekhnicheskago 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



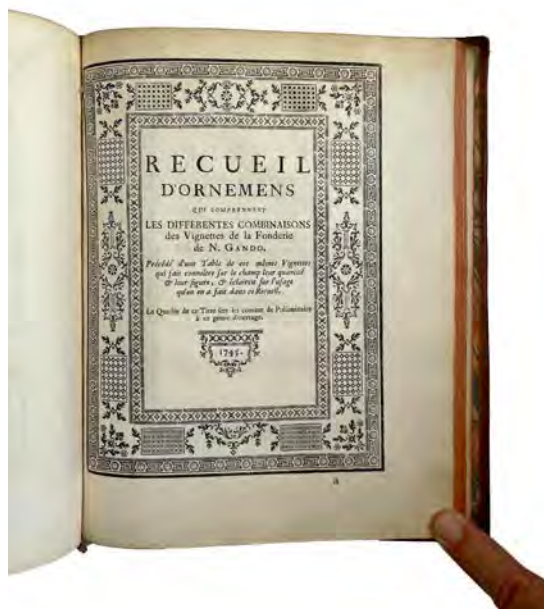
German, English & French; printed on pale green paper; a little foxed and some dust-soiling; contemporary cloth, recently recased and rebacked in leather.

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 fully illustrated trade catalogue is produced in four languages, Russian, German, French and English and covers technical tools and equipment ranging from simple screws, nails and pliers to sophisticated drilling equipment, presses, steam engines and locomotives. 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. Schinz was apparently also active in Odessa, and in 1878 was appointed Swiss vice consul and later (1900) consul, based in St. Petersburg.



## TYPOGRAPHY & TYPE SPECIMENS

### *Typographic Tour de Force*

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

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

First edition of Gando's first type specimen, prepared some years before he acquired Claude Lamesle's types. With this specimen he clearly went into competition with his contemporaries Fournier and Lamesle, who had both issued type specimen a couple of years earlier. A particularly charming feature of his specimen are Gando's typographic vignettes and fleurons,

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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*

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, 3 folding, 1 slightly shorter, printed on a variety of different kinds of paper; several specimen leaves preceded by tissue guard; occasional minor spotting or light light offsetting, but overall very clean and



crisp, printed on strong paper; contemporary half roan over marbled boards; hinges a little cracked, but firm.

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

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

There is a table of space lines showing conversions, and zodiacal, astronomical and mathematical signs. The type specimen concludes with 47 lines of new printer's flowers, borders and ornaments on four leaves, and 23 vignettes and coats-of-arms, also on four leaves. With the red-printed book label of Anthony Frederick Walker and with two typed letters to Walker from Stephenson Blake (successors to Blake, Garnett & Co) loosely inserted.



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.

*Spanish Calligraphic Manual*

ASENSIO Y MEJORADA, Franciso.

Geometria de la letra romana mayúscula y minúscula en 28 láminas finas, y su explicación. Libro único, dado a luz, y grabado al buril por [ . ], oficial de la Real Bibliotheca de S. M. Siguiendo las reglas de los autores que más bien las han executado. Madrid, Andres Ramirez, 1780.  
£2250

Small 4to, (200 x 145mm), engraved title, pp. 72 with 27 engraved plates; very clean and crisp in nineteenth-century catspaw calf, spine in compartments, gilt-lettered spine label; very clean and crisp; with engraved bookplate of the Biblioteca de Don A. Canovas del Castillo to front free endpaper and matching purple library stamp to foot of engraved title, and later bookplate of L. Cervera Vera to front pastedown; a fine copy.

Uncommon first and only edition of this very attractive manual of letter design by Asensio y Mejorada, Francisco (1725 - 1794), one of the best engravers of letters of his time. Most Spanish calligraphy manuals of the time were engraved by him, amongst them the 'Arte nueva de Escribir' (1776) by Palomares and some plates from the 'Reflexiones sobre la verdadera arte de escribir' of 1789 by Abbé Servidori.



The present manual was undoubtedly the most important of his own productions and although Asensio y Mejorada was an excellent calligrapher, this work is more typographical than calligraphic. He describes in great detail how to construct the letters of the Roman alphabet in upper and lower case from geometrical proportions, resulting in very beautiful and well-proportioned letters. His detailed architectural study results in his finely engraved plates, illustrating all the letters in both upper and lower case, with annotations of their relative dimensions.

As he explains in the preface, his work is based on a thorough study of earlier treatises on calligraphy (Palatino, Yciar, Dürer, Lucas, Clark, Seddon, Van de Velde etc.), both Spanish and from all over Europe, focusing especially on early Plantin editions, which he considered to be the most beautiful of the time. In his capacity of librarian he would have had easy access to all this historical material.

This copy comes with a distinguished provenance from the Canovas de Castillo family, via the Spanish architect, historian and Academic Luis Cervera Vera ( 1914 - 1998). Earlier owners were Antonio Cánovas del Castillo y Vallejo, better known as Kaulak (1862 – 1933). He was a Spanish photographer, art critic, editor and amateur painter. His uncle was the assassinated Prime Minister, Antonio Cánovas del Castillo (1828-1897), hence his use of a pseudonym. Cean,Diccionario histórico de los más ilustres profesores de la Bellas Artes (1800) I, 79/80; Cotarelo Y Mori. Diccionario biográfico de caligrafos Espanoles, vol I, no. 94,7; Bonacini 103. See Catálogo alfabético de la biblioteca de bellas artes de Antonio Cánovas y Vallejo, en 1897. 1898.

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#### *New Year's Greetings*

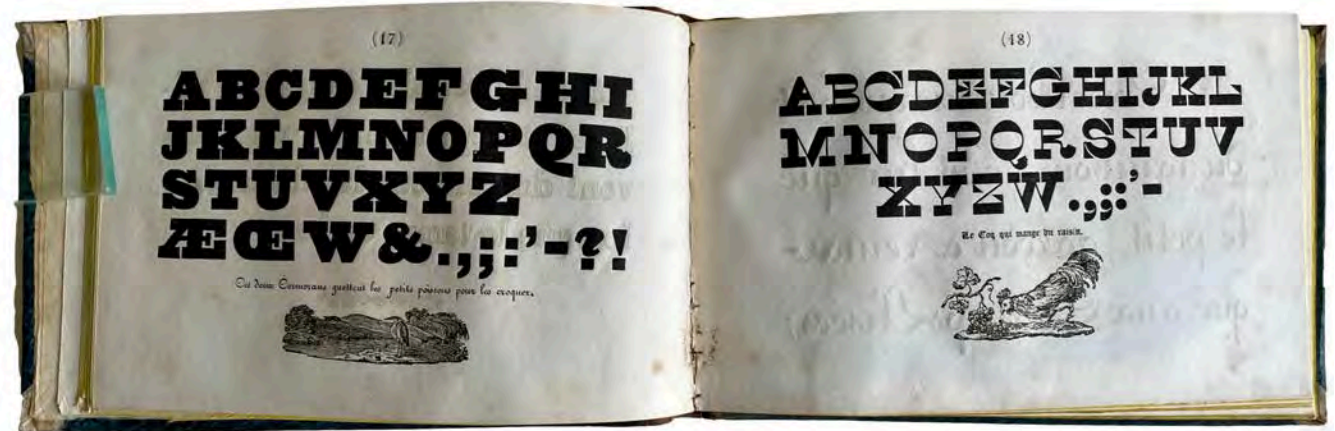
[COPPER MONDAY PRINT.] De  
Drukkunst Koppermaandag, 11 Januaris  
1841. C.A. Spin, 1841. £2400

Printed broadside, 545 x 590mm, printed surface  
475 x 500mm; with mount.

A very rare example of a Copper Monday Print, a typographic tour-de-force produced by journeyman printers or printers' apprentices and presented to the master printers and owner of the printing house as a New Year's wish.

This 1841 example was printed by the well known Dutch printing firm C.A. Spin and shows an elaborate architectural design surrounding a poem in praise of printing. The surrounding design shows a three-winged church with spires, windows, columns etc., and is printed in colour.

Catalogus van de Bibliotheek der Maatschappij van  
Nederlandsche Letterkunde, p. 244. Not found on  
OCLC.



#### *Type Specimen & Children's Book*

DIDOT, Jules. *Livre pour un petit Garçon bien sage*, imprimé par Jules Didot ainé, en trente caractères; depuis les plus gros et les plus simples, jusqu'aux plus petits et aux plus compliqués. Paris, Nepveu, passage des Panoramas, 1824.

£6500

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

Very rare first and only edition of this testimony to the typographic genius of the little known member of the Didot

family, Jules Didot's children's book to help children learn to read. It was published in two basically identical versions under the title *Livre pour un petit garçon bien sage* and *Livre pour une petite fille bien sage*, both printed by Nepveu in Paris. Didot never published a formal type specimen book, but here he basically incorporates all his innovative designs. From roman, italic, gothic, capitals, thin and bold faces, all are included in his charming pedagogical work, and demonstrate how they can be utilised.

Jules Didot (1794 - 1871) was the son of Pierre Didot. He is famous for his invention of round-edged initials, to take the place of the sharp-edged ones. In 1817, he took over his father's foundry and ran it until 1825. Jules Didot had a neurological disease that forced him to spend the latter part of his life in a psychiatric hospital.

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