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[ABC.] OSBOURNE, Charles & Henry Wallis (engraver). An Illustration of Osbourne's Pictorial Alphabet. London: C. Osbourne, and Messrs. Ackerman & Co. Strand ... 183[9].

Small boxed set together with accompanying booklet, 16mo; slip case 80 x 78mm; pp. 8; with steel engraved title card, presentation card (here left blank), and 26 steel engraved letters of the alphabet, all cards 76 x 76mm and gilt edged; booklet printed on yellow glossed paper, stitched as issued in the original yellow moiré paper wrappers (spine split and torn but just holding), outer edge of final leaf cropped close with loss of a couple of letters; cards a little browned and soiled, most noticeably 'B', 'V' and 'Z', but overall very good; housed within the original pink card slip case, with ruled border in blind, though presumably missing the upper outer cover, covers rather soiled and faded, joints split along lower edge but holding; an appealing survivor. **£685**

First edition, seemingly later re-issue, of this most attractively illustrated alphabet, each letter hidden within an ornately designed classical or mythological scene, and all engraved by Henry Wallis (c. 1805-1890). First issued in 1835, the date in the present booklet has been amended by hand and reads instead 1839. The set also includes a title-card, and a 'Presentation Card', which has been left blank, with the accompanying booklet providing a description of each illustration, together with a couple of poetic extracts. Thus for 'A' we see 'Cupid in the Act of bending his Bow'; 'G - A Greek Galley, on the River Tiber, with Troops on Board'; 'I - Ancient Forum at Rome, Trojans Column'; 'N - A Bearer of the Imperial Roman Eagle, wounded, leaning on his Spear'; 'U - A View of Tivoli'; and 'Z - Death'.

The pictorial alphabet is dedicated by permission to the future Queen Victoria (then Princess Alexandrina Victoria) by Osbourne, who claims to have been only 16 years of age 'at the time of making these series of designs'.

Auction records note a later version of 1843 in which the letters had been mounted on thin card of different colours within wide embossed borders, and with a dedication to Prince Albert and bound in velvet covered boards (and now at Toronto). Other copies cited note the booklet having been printed in a variety of colours. Clearly an entrepreneurial man, in 1847 Osbourne issued a landscape folio verso, a copy of which is located at the V&A.

Muir, *Children's Books of Yesterday*, item 24, p. 11; all copies now rare, with OCLC noting copies at the V&A, the BL, British Columbia and at the Osbourne Collection at Toronto (three of which appear to be incomplete).



Including one of the earliest printed maps of Washington D.C.

[ALMANACH.] Gothaischer hof Kalender zum nutzen u. vergnugen auf das Jahr 1795. Gotha, bey C. W. Ettinger. [1794].

16mo, pp. [ii] engraved title-page, [58], 106, 119, [3], [24] blank calendar, [2] blank; engraved allegorical frontispiece, folding engraved 'Plan de la ville de Washington de Amérique' by J. G. Klinger and Weidner Jun.' dated 1794 (plate mark 160 x 198), three stipple engraved portraits, 12 engraved plates of historical scenes, one engraved image within text, and two folding letterpress tables; gutters exposed in a couple of places but holding firm; some light soiling and browning, clean and crisp; contemporary glazed marbled card wrappers, blindstamped ruled border, all edges gilt, head and tail of spine worn with slight loss, corners a little bumped; an appealing copy.

£775

A most appealing example of this small almanac produced for the nobility - which whilst perhaps on the surface of less importance, in fact contains one of the first European published plans of Washington D.C.

Based on the Pierre Charles L'Enfant and Andrew Ellicott plan of 1791, this engraving was intended to introduce the future capital of the United States to the elite of Europe. Congress had declared the city of Washington as the permanent capital of the United States in 1790, though by 1794 it was still in the early stages of development, and would not become the effective seat of government until 1800. Nevertheless it was featured in a number of European publications with the hope of drumming up investors.

The engraving shows the elegant plan of the giant edifices, monuments and wide strategically placed wide boulevards that remain the hallmark of today's D.C., including the layout of The Mall. The legend in the lower left identifies A) The Capitol; B) the President's House; C) the Stock Exchange (which was never realised, as finance remained based in Philadelphia and New York); D) the Arsenal; E) the Statue of George Washington Monument. From 1792 to 1794, less than a dozen maps of Washington, D.C. were printed. The present map was engraved by I. G. A. Weidner (fl. 1794 -1811) of Weimar and included within this small almanac which was published both in German and in French (as *Almanac de Gotha pour l'Annee 1795*). A second issue of the map was published in the same year, apparently engraved on an entirely new plate, and with only the name of 'Weidner Jr' given.

The 'Gothaischer Hof-Kalender' began publication with an issue in 1765 and ran until 1815. MapForum (on-line) Issue 11, 'Plans of Washington, D.C.,' no. 11; Verner, 11; Phillips: Maps, p.1005; OCLC locates one copy of the French edition at Michigan.



BARBIERI Matteo & Zenone BONGIOVANNI. *Illustrazione delle terme di Caldiero nel distretto veronese dei Signori... Medici Fisici.* [Verona, Giuliari], 1795.

4to, pp. [ii] title-page, 226, [2] colophon and blank; attractive copper-engraved frontispiece, engraved title-page vignette, and five large folding letterpress tables, plate II bound upside down, some ink spotting to verso of plate IV, faint dampstain, and later repair to plate V; small tear in centre of first part title (p.5) touching one letter but with no loss; occasional light foxing and soiling, otherwise clean and crisp; a wide-margined copy in late 19th century vellum backed green decorated boards, black and green morocco labels on spine lettered in gilt (one label slightly nicked), some light marginal wear; an appealing copy. **£1,200**

First edition, and an attractive wide-margined copy, of this seemingly scarce and attractively produced detailed history and analysis of the chemical and medicinal properties of the celebrated thermal spa at Caldiero, just outside Verona, frequented since Roman times.

The fine copper-engraved frontispiece depicts the spa, together with a brief annotated legend, and is signed 'Dall'Acqua Vicentino scul' and engraved by Leonardo Manzati of Verona. The five large folding letterpress tables describe other Italian and Sicilian mineral and thermal spas, noting their characteristics, chemical properties, and medical benefits. Both Barbieri (fl. 1778-1802) and Bongiovanni (fl. 1784-1795) were doctors, and so include a number of case histories as further testimony to the beneficial effects of the spa and mud treatments. Also included is a list of the historical and medical writers who have studied Caldiero. The work was submitted in response to a competition posed in 1792 by the Accademia d'Agricoltura Commercio ed Arti di Verona.

Platneriana p. 79; not in Blake, Waller, Wellcome, Osler or Lozzi; OCLC: 77195252 cites two copies at Illinois and the New York Academy of Medicine, with KVK locating copies at the National Library of Italy, the British Library, the BnF and Berlin only.



Including four additional engraved advertisements not called for

BISSET, James. A Poetic Survey Round Birmingham with a brief description of the different curiosities and manufactories of the place. Intended as a guide to strangers. Accompanied by a magnificent directory: with the names, professions, &c. superbly engraved in emblematic plates. Birmingham: printed for the author ... Sold by T. Heptinstall, Holborn, London ... and all other booksellers. [n.d. but 1800].

Svo, pp. viii [9]-40, [41]45] 46-62, [2] advertisement; wood-engraved head and tail pieces, engraved frontispiece map signed 'Hancock Sculpt'r', 27 plates numbered A-X, 1-4 (pl V bound facing F1r), and with four additional unnumbered plates not called for; somewhat browned throughout, with frequent offsetting, rather faint impressions of the engravings, and with outer plate marked cropped; modern brown morocco, spine in compartments with raised bands, lettered in gilt, extremities lightly rubbed; still a good copy. £1,800

One of the earliest illustrated trade directories and a self-conscious piece of fine printing, making attractive use of both delicate typography, and fine engraved plates. The present copy is an example of the ordinary paper copy, printed on lighter paper watermarked R 1797, though has the attraction of having four additional and uncalled for plates bound at the end. We have so far located no other copy containing these additional plates.

Bisset 'had great facility in composing amusing and grandiloquent verses on the topics of the day' (DNB), and this attractive work was designed to attract visitors and trade to the city. As revealed by the advertisement leaf, the book was financed by Birmingham's manufacturers and tradesmen, and who were invited to pay for a single line mention on one of the plates listing multiple businesses, or for a half or full-page display advertisement. The work begins with an enthusiastic poetic tour of the city, followed by the finely engraved plates. More than 300 merchants, bankers, tradesmen and manufacturers operating in and around Birmingham are listed, including the great Soho Works of Mathew Boulton, renowned for not only his steam engine business, but for his button works, his mint, and various other metal manufactories. Mention too, is made of the Baskerville typographical works and his successors Swinney. One can only assume that the additional four plates were submitted after the initial publication date and so had not made the 'initial' cut as it were.

Goldsmiths'-Kress 17827; Norton, Jane E. A Guide to National and Provincial Directories (1984), 716; Johnson, C.R. Provincial Poetry 1789-1839. British Verse Printed in the Provinces: The Romantic Background (1992), 96.



Beautifully executed album, hand-coloured and with decorative gilt embossing

[BOTANICAL MANUSCRIPT]. P., M. Album de Botanique. n.p., n.d., France, ca. 1890.

Large oblong album, 245 x 350mm; ff. 14 embossed leaves mounted on linen guards, 237 x 340mm, including title-page in gilt; album paper embossed, "Secail Fils" "Paris"; sheets elaborately and neatly highlighted in gilt on both recto and verso, verso pages with descriptive text neatly penned in brown ink in a single hand, with facing rectos containing 209 small hand-coloured botanical illustrations with annotations in ink; some light marginal soiling and browning, but otherwise very clean and crisp; in the original roan backed pebble-grained plum cloth, upper cover with the decorative initials, 'M.P.' embossed in gilt, with the original moiré endpapers, spine somewhat scuffed and rubbed with small nick at head and old repair to upper joint, covers a little scuffed, soiled and faded, with some evidence of old dampstain though in now way affecting interior; a lovely example.

£1,500



A most enchanting and elegant album, seemingly designed as an exercise in instruction or self-instruction in botany, penned in a graceful calligraphic hand with great care, and adorned with 209 small hand-coloured or gouache illustrations. Though sadly anonymous, with only the initials 'M.P.' to go by, the album certainly has a feminine charm about it and was probably a young girl's student work, such as was often produced in 19th century France.

Not only beautifully penned and attractively illustrated by hand, each leaf is framed with decorative embossing by 'Secail Fils' of Paris, this embossing then delicately and extensively adorned with gilt leaf on both sides.

The descriptive text of botanical instruction is found on the versos of each sheet. The first page begins with the title, "Notions de Botanique" and includes the sub-heading, "Organes de nutrition: racine - tige- feuilles". The pages opposite contain original drawings with inked captions. From cellular tissue and basic root, we move on to various types of roots, such as Racine Bulbeuse. Various types of stem are described and illustrated in colour. Then leaves, flowers, and various classifications of vegetation from truffles to lichen and ferns. The study concludes with text and illustrations of fruits and seeds. The original drawings are small and neatly executed, and range from 9 to 22 images per page.



In lithograph, with issues on coloured paper

[BUSBY, Frederick]. The Semiquaver. A Manuscript Musical Magazine containing original, humorous, and instructive Contributions by Amateurs and others interested in Music and Musical passing Events ... [Colophon:] [London]. Lithographed for the Proprietor, Frederick Busby ... [1869-70.]

12 parts in one volume, 8vo (216 × 141 mm); pp. 288; in lithograph throughout; each part is printed on different coloured paper stock (mauve, yellow, blue, green, etc.), but the pagination is continuous; bound in the original dark orange cloth decorated in blind, spine lettered gilt, spine chipped at head, lower hinge cracked, a little shaken, boards rather soiled, but sound. **£750**

Scarce first edition of the first twelve issues of a charming privately printed instructive magazine, each issue lithographed on a different shade of vibrantly coloured paper.

Busby's fascinating journal aims to cover various aspects of musical interest - including concerts and events in London and provincial towns - in a humorous and informative manner. It sets this tone in the 'preludial piece', which explains that the journal was almost called *The Breve*, but the present title was chosen 'lest some of our readers say "if it is only a semiquaver, it must be soon over"'. Each issue includes coverage of recent and forthcoming concerts, educational segments regarding tricky or unusual musical notation, and a 'Conundrum': 'When is a fiddler like a yankee? When he draws the long bow', though these become rather more laboured as the run progresses.

The magazine was distributed according to an annual subscription, but although new issues were listed in the literary notices of *Lloyds' Weekly Newspaper*, its critical reception was rather scant. A review in *The Era* for December 1869 fails to see the appeal in its unusual presentation: 'The Semiquaver has not yet reached the dignity of type, but is simply lithographed'.

It seems likely that Frederick Busby was one of the seven children of Dr Thomas Busby (1754-1838), parliamentary correspondent, composer and author of several works including *The Divine Harmonist* (1788) and *The Complete Dictionary of Music* (c.1801). Busby's magazine ran for one more year, though the only copy so far located is at the British Library, bound with a run of the first twelve issues (the only copy of *The Semiquaver* listed in COPAC). WorldCat adds copies at Tufts and the Newbery (both vol. I only). Not in Twyman.



Mining Technology - Dedicated to George III

CALVOER, Henning. Acta Historico-Chronologicigo-Mechanica Circa metallurgiam in Hercynia Superiori. ... Erster [-Zweyter] Theil. Braunschweig, Waysenhaus-Buchhandlung, 1763. [bound with]. Historische Nachricht von der Unter- und Gesamten Ober-Harzischen Bergwerke überhaupt auch verschiedener zu den letztern gehörigen insonderheit ... Braunschweig, Waysenhausbuchhandlung. 1765.

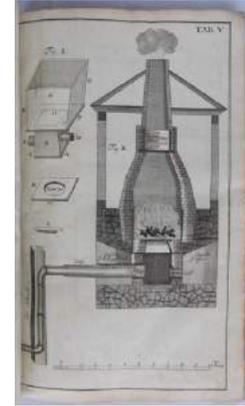
Two works in one volume, first work in two parts, small folio; pp. [x], 10, 152, 151-8, [159] part title dated 1761, [160] blank, [161]-200, attractive woodcut head- and tail-pieces and initials, one half page copper engraving on p. 163, and 20 copper engraved plates (of which four folding, plate XII particularly large); pp. [iv], 316, woodcut headpieces, and 28 copper engraved plates (of which three folding, plate IV another large and striking image); pp. [x], vi, 254, [2] errata and blank, attractive woodcut head- and tail-pieces and initials; paper a little browned throughout, occasional faint marginal dampstaining, some slightly more prominent staining in a couple of places in part II of the Acta, small stamped monograph of 'G.D.' on verso of both main title-pages, and occasional neat pencil annotations and ink corrections in text; overall clean and crisp; contemporary half-sheep over marbled paste-paper boards, spine in compartments with raised bands, ruled in blind, head of spine worn and exposing headband which is frayed, faint and illegible manuscript at head of spine, spine a little nicked in places, joints cracked, extremities somewhat worn and rubbed, still a good copy.

£4,850

First editions of two classic late eighteenth century works on mining technology and the history of mining in Germany, attractively illustrated with a number of detailed copper engravings, the work of Hans Calvör (1686-1766), a teacher at Clausthal and pastor at Altenau.

The Acta historico-chronologicigo-mechanica is one of the most impressive and important German works on mining technology of the 18th century. "A valuable record of mining machinery and mining operations, as practised in Germany during the middle of the XVIIIth century. It was intended as a supplement to Schlüter's Gründlicher Unterricht von Hüttenwerken" (Sotheran 1st supplement 6384). The attractive plates depict machinery, tunnels, and metallurgical apparatus. It is here bound together with Calvör's invaluable historical companion volume, and which prints for the first and only time much original material which is now lost concerning the most important mining area of Germany. The two works thus provide an important and invaluable insight late eighteenth century mining practices.

Ferchl p. 82; Roller/Goodman I, 196; OCLC: Yale, Harvard, the Library of Congress, Columbia, Linda Hall, Lehigh, Oklahoma, Chicago, Stanford, Manchester, Cambridge and the British Library.



[COMMEMORATIVE PRINTED SILK HANDKERCHIEF.] Map of the Railways of England & Wales, shewing the principal and minor stations. London, Welch & Margetson. [n.d. ca. 1845].

Superb large silk handkerchief, 800 x 930mm, lithograph in brown on cream silk, with striking broad blue border; printed impression a little faint in places, light staining and soiling, with a couple of small pinholes, a few areas of light fraying, most evident at upper and lower margin, a few small bleached areas affecting blue border, and evidence of old folds; with the initials 'T.W.C. 45' neatly embroidered in border on upper left-hand margin; overall in very good condition for a scarce and ephemeral map of this type. **£685**

A striking celebratory souvenir map of England and Wales, displaying the burgeoning railway network on a silk scarf or handkerchief. The map shows both completed lines and those under proposal, and can be fairly precisely dated – the line from London to Exeter is completed (1844), but not the extension to Plymouth (1846); the line to Colchester is completed (1843), but not the extension to Ipswich (1846), etc. The embroidered initials and date '45' further pinpoints a date of issue.

Welch & Margetson Company were established in 1832, and were silk printers and manufacturers of high class men and women's clothing. This theme of the developing railway network was understandably one that was taken up by a number of printers, with a similar map issued by William Reed, and the Lennox Boyd sale also including a further variant (lot 162).

See Lennox Boyd sale, Part I, 161 for another example; for a detailed account of the history of Printed Handkerchiefs, see Mary Schoeser.



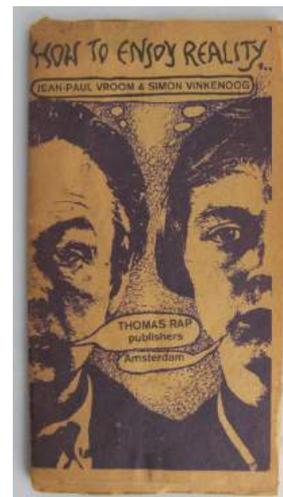
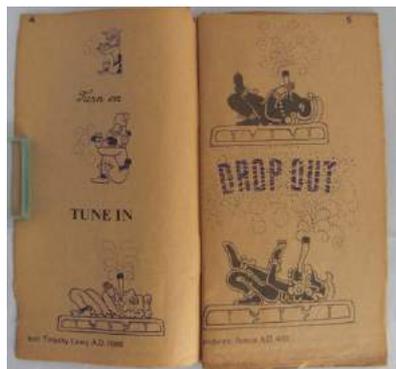
[COUNTER CULTURE.] VROOM, Jean-Paul & Simon VINKENOOG. How to Enjoy Reality. Thomas Rap, Amsterdam. [n.d. ca. 1969].

16mo, pp. 32; including a number of half-tone images, diagrams and cartoon sketches; upper and outer margins roughly cut and cropped close with the loss of a few letters and page numbers; paper browned due to quality; stapled as issued in the original printed wrappers; some light wear, but a good copy of an extremely scarce item. **£125**

A fascinating ephemeral item. Apparently given away free with a summer issue of the International Times in 1969, this small pamphlet is an extract from the more comprehensive work 'How to enjoy reality if you're a viper' by two leading Dutch Counter Culture figures - the noted artist Jean Paul Vroom (1922-2006) and the poet Simon Vinkenoog (1928-2009). Espousing the benefits of marijuana, the larger work included a few transparent leaves to help to recreate a 'psychedelic vision'.

According to the International Times, this pamphlet should be distributed 'to parents, teachers, probation officers, psychiatrists — they need to learn fast'.

OCLC locates copies at Emory, and Michigan.



Famous Men 'Happy Families'

[GAMES AND AMUSEMENTS - CARD GAME.] A SET OF FIFTY-TWO CARDS IN MANUSCRIPT, in thirteen sets of four, each with pen & ink or pencil drawing, and with the names of prominent figures in neat manuscript; [n.p., n.d. ca. late 19th century and certainly after 1859].

A set of fifty-two cards, 90 x 62mm, each with pen & ink or pencil drawing (a number embellished in watercolour), each neatly annotated with the names of the prominent figures in manuscript, versos blank; with some occasional minor staining and soiling; neatly housed in a custom-made green cloth clam-shell box, with leather ties, white paper label on spine; a most appealing set.

£550

A most charming Victorian parlour game - seemingly based upon the principles of 'Happy Families', but in this case collecting sets of famous men. Most attractively, though sometimes rather naively, hand-drawn in pen & ink, pencil and occasional water-colour, each card is further annotated in neat manuscript, by and large in the same hand though with a second hand seemingly visible on a couple of cards. The thirteen sets of four cards, include a 'family' card noting the subject and the names to be collected, followed by the three famous men included in the group. These groups include novelists, scientists, missionaries, astronomers, artists, architects, engineers, naval men, statesmen, military men and historians, for example, Dickens, Nelson, Napier, Livingstone, Wordsworth, Tennyson, Wellington, Landseer, Turner, Soane, Pugin and Peel.

Each card is accompanied by a hand-drawn illustration giving an appropriate image for each man: thus we see an appealing depiction of Stephenson's Rocket; Brunel's Royal Albert Bridge over the Tamar River (completed in 1859); a thistle for Walter Scott; some Christmas holly for Dickens; a crude depiction of Turner; one of Landseer's dogs; a banner extolling Nelson's famous quote "England expects that every man will do his duty"; together with other images including a sailing ship, flags, an anchor, snowdrops, scales, a telescope and a palette. Though without instructions, it seems obvious that the aim was to collect the various sets, and to try and gather together as many as possible. The theme suggests that there was no doubt an educational element to the game, to acquaint the young players with the names of important men in their relevant fields of activity.

A most appealing example - and a reminder of the bygone days of when children were able to amuse themselves without the need for a touch screen and console!



Celebrating the American dancer Loïe Fuller at the Folies Bergère

[GAMES AND AMUSEMENTS - SHADOW THEATRE.] Ombres Chinoises - A Grand Effet. La Loïe Fuller. Mauclair-Dacier, Paris Déposé. Imp. Grandremy, Il rue Popincourt. Paris. [n.d. ca. 1900/1901].

Large chromolithograph decorative box, 395 x 500 x 120mm, containing within a framed wooden cut-out 'stage' in chromolithograph incorporating a small music box, and a hand-cranked rolling translucent paper scene change of silhouette figures (still intact), together with three perforated chromolithograph decorative scenes intended to be slotted into the framed stage, (printed on thin paper and mounted on thin wooden frames), a plain sheet on a frame, two further sheets of silhouette figures (unused), and a series of over 50 cardboard silhouettes already cut, some mounted on thin wire frames, and a number inserted into moulded clay stands; all three perforated scenes with one or two small tears, and a couple of discreet repairs (notably to the Universal Exposition scene, and with a small number of the cut-out cardboard figures torn and damaged; considering the thinness of paper and the general fragility, in remarkable condition; in the original decorative box, with chromolithograph scene on box lid depicting Loïe Fuller centre-stage, surrounded by a series of Chinese figures; printed publisher's notice mounted on inside box lid; extremities a little rubbed and worn with some loss of paper in a number of places; an appealing example of a rare and fragile item. **£2,800**



A fine example of this striking shadow theatre game, celebrating the famous American dancer and choreographer, Loïe Fuller, at the height of her fame at the Folies Bergère, and complete with a cut-out wooden framed stage, scene changes on a rolling translucent paper sheet designed to be scrolled through, three 'luminous paintings' -perforated chromolithograph scenes which could be slotted into the main frame and which would create lighting effects, and numerous cut-out silhouette figures to enable plays and shows to be staged.

Whilst the history of silhouette and shadow theatre dates back to antiquity in the Far East, and particularly in China, the first shadow theatre did not reach Europe until the 1770s, when François Dominique Séraphin, the noted French entertainer, introduced his version of these 'Ombres Chinoises' at Versailles. The art form remained hugely popular for the next hundred years, although when the fashion began to wane a little, it fell to entrepreneurial publishers and games manufacturers such as Mauclair Dacier, to transform the shadow theatre into luxurious boxed games.

The wooden framed stage, including a small musical box, and a hand-cranked rolling printed thin sheet of silhouette scene changes, was intended to be illuminated from behind.



Further scenes could be slotted into the frame at the top - and included in the present box are three perforated chromolithograph frames, depicting the American dancer in her full glory, the 'Inauguration de L'Exposition Universelle 14 Avril 1900', and a carnival scene with 'The Great Wheel of Paris' - a large ferris wheel in the background.

A plain background sheet is also included, together with a number of cardboard silhouette figures which have been cut out and mounted on wires and some then into moulded clay bases.

A number of different versions were issued, and indeed the printed notice on the inside box lid notes that the number of chromolithograph images varied in each set. For such an ephemeral and fragile item, the present set is in remarkable condition. A text book was also published to accompany the game, offering a number of suggested 'shows' to be staged. A copy is included here in facsimile.



From a patient 'on the mend' to his Doctor and fellow 'regulars'

[HYDROTHERAPY.] Amusing Engraved Broadside Illustrated in Watercolour. Schoenbrunn. Au Docteur Hegglin et aux habitants de Schoenbrunn. Souvenir d'un retapé. 1880-1885. [n.p., n.d. ca. 1890s-1900].

Single sheet of thick artist paper, 315 x 245mm, with central oval view of Bad Schoenbrunn done in watercolour, surrounded by a series of satirical black and white silhouette sketches and vignettes seemingly engraved, though possibly executed in pen and ink; print mounted on card 435 x 345mm; small correction made to the lower central silhouette, with what appears to be a very small photograph image of the head of Peter Joseph Hegglin, pasted on to replace original image; some light spotting and browning, otherwise very striking. **£1,500**



An enchanting and unique 'souvenir' from the famous health resort of Bad Schönbrunn in Menzingen. Seemingly executed at the turn of the century, the striking broadside comprises an appealing central watercolour vignette of the Spa buildings, set against an idyllic background of rolling hills, woodland and distant snow-capped mountains. This vignette is surrounded by a series of black and white silhouette vignettes, seemingly engraved, though resembling pen and ink drawings. Through this series of enchanting scenes, we are shown a number of the diversions, healthy activities, and treatments, on offer at the Spa. Those at the head of the broadside represent some of the outdoor and leisure activities available to patrons, including gentle walks in the countryside, a game of skittles, three men enjoying a game of billiards, musical soirees, painting, and nature watching. The silhouettes below the central oval focus more upon the treatments, a rather startled looking figure enduring various cold showers, towel wraps, and cold water hosing.



Two figures can be seen at the tail of the image - one seemingly taking the pulse of the other, as he is holding a pocket watch in his hand. Above the two figures flies a wreath-bearing dove. Of added appeal, the head of the 'doctor' has been replaced with what appears to be a very small original photograph image. We presume this to be that of Peter Joseph Hegglin (1832-1893) himself, the founder of the Spa in 1857, although it could also be his son Joseph Hegglin-Kerckhoffs (1862-1920) who appears to have taken over the running of the establishment. It eventually closed in 1926.

Sadly anonymous, the impression is that this 'souvenir' has been created by a previous patient 'now on the mend', and who has perhaps had a small number of these engravings published to give as gifts to his fellow patients and the good Doctor.



JUVILLE, Jean. *Traité des Bandages Herniaires: Dans lequel on trouve, indépendamment des bandages ordinaires, des machines propres à remédier aux chûtes de la matrice & du rectum, à servir de récipient dans le cas d'anús artificiel, d'incontinence d'urine, &c. &c.* Paris, Belin, Hardouin & Gattey, 1786.

8vo, pp. [vi], [iii-] xxxiv, 232, [viii] index and approbation; woodcut head- and tail-pieces, 14 folding engraved plates, thirteen hand-coloured, some light dust-soiling and spotting to plates, plates 9 & 10 misfolded with fore-edge protruding and slightly furled; lightly browned and spotted otherwise clean and crisp; in half-calf over contemporary sprinkled boards, neatly rebacked and recornered preserving some of the original spine and spine label.

£1200

First edition. 'The illustrations in this interesting book show a number of ingenious belts, straps, and other devices used in correcting various kinds of hernias and prolapses. While much of the apparatus would appear to be uncomfortable and cumbersome, some of it has a quite modern appearance'. (Heirs).

Blake p. 239; Heirs 1004; Waller 5234; Wellcome III p. 375.



Scarce and unusual compact presentation of factors and primes

KRAUSE, Karl Christian. Factoren und Primzahlentafel von 1 bis 100000 neuberechnet und zweckmässig eingerichtet nebst einer Gebrauchsanleitung und Abhandlung der Lehre von Factoren und Primzahlen. Jena und Leipzig, Christian Ernst Gabler. 1804.

Small folio, pp. [iv], 22, 28; pp. 21-22 bound upside down; title-page with light dampstain, with some light browning and soiling throughout, but generally clean and crisp; old library stamp on verso of title-page, crossed out with crayon and which has caused a small paper tear; in contemporary tan paste-paper boards, paper label on spine lettered in black, label slightly chipped, head and tail of spine a little worn, with further light scuffing and wear to spine and covers, some light spotting and soiling, extremities a little bumped and worn; still a good copy.

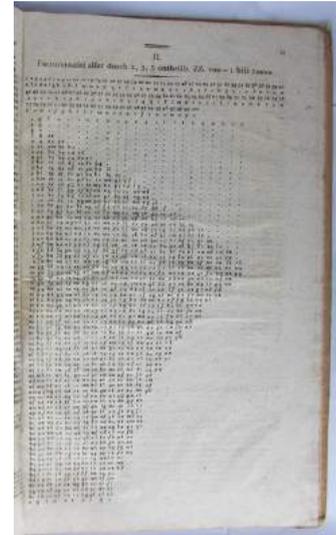
£685

Scarce and attractively printed work of factors and prime numbers, published by the noted educator and philosopher Karl Christian Krause (1781-1832). In this, one of his first works, Krause presents a table of 22 pages showing all products <100 000 of two primes, a table of primes <100 000 with letters for 01, 03, ..., 99, and (pp. 25-28) a factor table to 10000 by use of letters for numbers <100.

'In his introduction, Krause mentions the tables of Lambert [10] and Felkel [2,3,4,5], and he understands the objections towards the use of letters for numbers which was favoured by Felkel. He nevertheless decided to provide his two short tables, in order to show that letters can be used more conveniently than in Felkel's table. The main tables in Krause's book, however, do not use letters. Krause wrote that his tables were computed (neuberechnet), and presumably not copied, although he certainly compared his tables with earlier ones.' (Roegel, A reconstruction of Krause's table of factors, p. 3).

Krause studied philosophy and mathematics at the University of Jena under Fichte and Schelling. He later went to Berlin, Göttingen (where he was one of Schopenhauer's teachers), and Munich. One of the early natural philosophers, his "Krausismo" philosophical system influenced the theories of Kant and Hegel, and during the 19th century he was regarded as one of the most important of the German philosophers, his system attracting particular attention in France and Spain.

Scarce: Seemingly no copies in the US, with KVK locating copies in Berlin, Coburg, Augsburg and University College, London: a number of digital copies listed in Germany.



The pulse described by means of comparison with musical rhythm

MARQUET, François Nicolas and Pierre-Joseph BUC'HOZ. NOUVELLE METHODE FACILE ET CURIEUSE, pour connoître le pouls par les notes de la musique, par feu M. F. N. Marquet. Seconde édition, augmentée de plusieurs observations et réflexions critiques, et d'une dissertation en forme de thèse sur cette méthode; Amsterdam, and Paris, Didot, ... 1769.

8vo, pp. iv, vi, 216; with six folding engraved tables of music, and two appealing woodcut head-pieces; some occasional light foxing and browning, with occasional spotting, otherwise clean and crisp; in contemporary marbled calf, spine in compartments with raised bands, tooled and lettered in gilt, retaining silk book marker, head of spine chipped with loss, with small nick at tail of spine, lower joint cracked at tail with minor loss, extremities lightly rubbed and bumped; with later ownership stamp at tail of half-title. £775

Uncommon second revised and expanded edition (first 1747) of this innovative guide to the pulse, by the Lorraine doctor François-Nicolas Marquet (1687-1759). Marquet attempts to describe the various types of pulse by means of a comparison with musical rhythms, most of which are illustrated in the hand-written musical scores which form the folding plates. He first gives an description of heartbeats and the rhythm of the arteries in general, and offers instruction on taking the pulse, before going on to elaborate the differences between the different types of pulse. In particular, he distinguishes between the pulse of an adult and that of a child, and elegantly describes the rhythms of slow pulses, feverish pulses, uneven and convulsive pulses, and trembling pulses; in all, twenty-four varieties of pulse are described and explained, both in terms of their rhythms and in terms of the ailments of which they were symptomatic.

This posthumous second edition has been revised and edited by Marquet's son-in-law Joseph Pierre Buc'hoz (1731-1807). The work includes a series of Buc'hoz' own observations, together with a section on the treatment of melancholy by music, as well as a eulogy to Marquet.

Blake, p. 288; Gregory and Bartlett, *Catalogue of Early Books on Music*, Supplement, p. 68; Wellcome IV, p. 59; OCLC locates copies at Harvard, McGill, Columbia, Stanford, the New York Academy of Medicine, the Library of Congress, the Eastman School of Music, and Glasgow and the British Library.



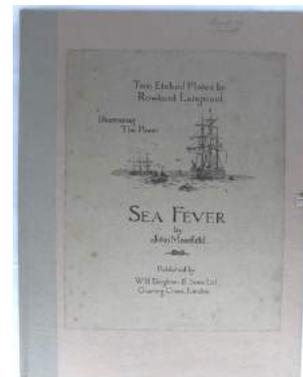
[MASEFIELD, John.] LANGMAID, Rowland. Two Etched Plates Illustrating the poem Sea Fever By John Masefield. Published by W. R. Deighton & Sons, Ltd. Charing Cross Road. [n.d. ca. 1944-1945].

Pair of etchings, plate mark 290 x 200mm, sheet size 378 x 267mm and plate mark 293 x 202mm, sheet size 374 x 275mm, Parts I and II, each signed by the artist in the lower margin in pencil, and both mounted ready for possible framing and retaining original tissue guards; two plates housed within later(?) grey card portfolio with cloth ties, with original printed label on upper cover, label a little foxed. **£250**

A most attractive pair of etched plates illustrating John Masefield's famous poem 'Sea Fever'.

Lieutenant Commander Rowland Langmaid, R.N., (1897-1956) studied under the famous marine artist W. L. Wyllie (1851-1931). He served in the Royal Navy in both wars and for most of World War Two was stationed at the shore-based HMS Nile in Alexandria where he was appointed official Admiralty artist to the Commander-in-Chief Mediterranean Fleet from 1941 to 1943 by Admiral Cunningham. The National Maritime Museum has seventeen of Langmaid's wartime paintings although he is perhaps better known for his etchings which include naval, yachting and other maritime subjects. In addition to the present depiction of this famous poem, he had previously made a series of etchings to accompany the poem 'The Rules of the Navy'. Between the wars Langmaid studied at the Royal Academy School and the Royal College of Art, and held exhibitions at the Royal Academy and in London, New York, and Paris. He was a highly accomplished engraver as well as a painter in oil and watercolour.

It seems probably that the present poem was commissioned towards the end of WWII, no doubt finding a ready market amongst members of the armed forces.



Depicting the 'Royal Flush'

[MEDICAL SATIRE.] Pair of Rare Nickel(?) 'Clyster' Buttons/cufflinks depicting the administration of an enema to a patient, inspired by King Louis XIV's obsession with the procedure. [n.p presumably France, n.d. believed to be early 18th century, ca. 1715].

Pair of silver coloured metal disks (nickel?), not completely round being 25 x 27mm, the 'tail' having been neatly squared, both embossed with the same image, both a little darkened and soiled with some light scratching, and faint trace of label adhesive on verso of one button. £685

A wonderful pair of buttons (or possibly cufflinks), inspired by, and indeed most probably depicting King Louis XIV of France (1638-1715) taking an enema, and vividly satirising the craze for 'lavements' which was prevalent amongst aristocratic circles in Paris, and indeed across Europe, at the time.

The Sun King ruled from 1643 until his death, and was a particular devotee of the fashion for using enemas on a regular basis. Convinced that inner 'lavements' purified the complexion and produced good health, it was common amongst the fashionable to take as many as three or four enemas a day. Louis XIV is rumoured to have had over 2000 during his reign, sometimes holding court whilst the procedure was being carried out, and he was a fervent believer that the regular enemas were the reason behind his good health and long life. The phenomena became so 'de rigueur' that apparently during a court ball, whilst the Duchesse de Bourgogne was engaged in a conversation with Louis XIV himself, her maid slipped in under the Duchesses' elaborate ball gown and performed an enema right on the spot! Aristocratic enemas were often delicately tinted and scented with either rose, orange or angelica. Somewhat inevitably, the craze was often burlesqued on the stage, notably by Moliere, and it was a lively topic of elegant discourse in the salons. The present pair of buttons depicts the enema being administered to the prostrate patient - a chamber-pot close at hand. The administrator seems to be taking some delight in the discomfort being inflicted! A second image was also minted, though is not on offer here, and which then showed the 'after-effects': the patient now seated on said chamber-pot. A close inspection of the buttons seems to reveal very small 'fleur-de-lis' in the background, leading to our assumption that these were produced in France.



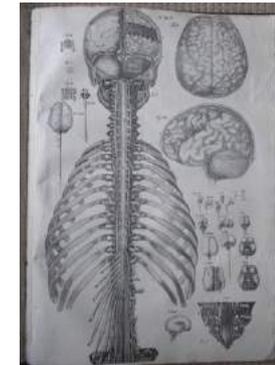
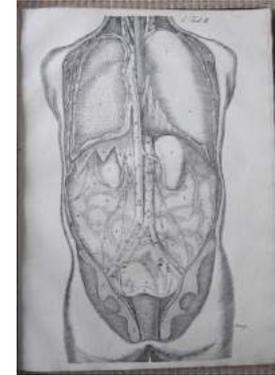
MÜNZ, Martin. Handbuch der Anatomie des menschlichen Körpers. Ersten Theiles zweyte auflage. I: Muskel-Lehre mit Abbildungen nach Albin; II: Gefäßlehre oder Lehre von dem Herzen, den Arterien, Venen und Saugadern; III: Eingeweidlehre oder Lehre von den sämtlichen Verdauungsorganen, den Harnwerkzeugen, den männlichen und weiblichen Geschlechtsteilen und den Organen der Stimme und des Athmens; IV: Lehre vonden Hirne, dem Rückenmarke und den Nieren und Beschreibung der Abbildungen zur Lehre von des Sinnesorganen; V: Lehre von den Sinnesorganen von den Knochen und Bändern des menschlichen Körpers. Landshut. Jos. Thomann, und im Verlage bey dem Verfasser 1821-1836. [together with:] Atlas volume: Abbildungen zum Handbuche der Anatomie des Menschen. [n.p., n.d. but presumably Landshut, Thomann, and 1836]. **£2800**

Together six volumes (though presumably a mixed set), five text volumes, 8vo and one elephant folio atlas; pp. I: xxii, 330; II. Xvi, 647, [1]; III. Xii, 544, 549-584 (mispagination); IV. Xxii, 617, [3]; V. [iv], [iii]-vi, 567, [1]; Atlas volume, pp. [ii] half-title only (possibly without title-page), and 58 fine lithograph plates; small tear at upper margin of p. xvii in Vol. I, with faint dampstain in upper gutter of final few leaves, all text volumes somewhat foxed and browned due to paper quality, occasional neat pencil annotations, evidence of previous ownership labels on paste-downs, and with contemporary signature 'C. Krupp(?) Candidat der Chirurgie, Hamburg, August 37' in ink; atlas volume lightly spotted and soiled throughout, upper margins of final few plates a little crinkled (previous water damage), gutters cracked in a couple of plates, a couple of plates remounted; text volumes in half-calf over marbled boards, with green labels lettered in gilt, spines neatly refurbished, atlas volume in full marbled boards, with shield-shaped paper label on upper cover lettered in ms, spines, joints and extremities heavily rubbed and worn.

Second edition (1815) of this little known and detailed anatomical textbook, together with the most striking elephant folio atlas containing 58 lithographs. Published over a number of years, it is the work of the German anatomist Martin Münz (17850-1848). Münz obtained his medical doctorate from the University of Landshut in 1812 eventually going on to become associate professor there in 1821. He later moved to the University of Würzburg as a professor of anatomy, a position he held until his death in 1848.

This five volume 'Handbuch der Anatomie des menschlichen Körperes' is his best known work, and became a standard textbook on the subject.

Hirsch IV, p. 309.



OSBORNE, Sydney Godolphin. Scutari and its Hospitals ... London; Dickinson Brothers, 1855.

4to, pp. 50, [2] blank (additional leaf seemingly added in when rebound), 51-54; with five coloured or tinted plates, and two line drawings within the text; text and plates lightly browned and foxed, upper margin of half-title with a couple of small nicks, tail of title-page with possible repair, inner margin of first plate stained; in modern blue half-morocco over marbled boards, spine neatly tooled and lettered in gilt. £850

First edition of “the best and fullest account by an eye-witness of Miss Nightingale at work at Scutari” (Cook).

During the Crimean war Osborne, who arrived at Scutari two days after Nightingale, made an unofficial inspection of the hospitals under her care, and published the results in this work, and for which he was thanked by Parliament. The book contains a blistering account of the inadequacy of provision for the wounded of Balaklava and Inkermann. He blames the politicians at home and the complacency and incompetence of the army authorities on the ground. For the work of Florence Nightingale and her helpers he had great praise: ‘Miss Nightingale...with a proper chosen and paid staff of professional nurses, laundry women, and a civil superintendent with full power; a staff of experienced civil surgeons and dressers; an apothecary in chief with his staff of dispensers; would, with the aid of necessary stores sent straight to Scutari by ships taken up for the special duty, have had these fine buildings soon turned into real Hospitals.’

Osborne’s account is the best first-hand account of Florence Nightingale at work in the Crimea. Pages 25-7 contain a detailed personal description of Florence Nightingale. ‘Her nerve is wonderful: I have been with her at very severe operations; she was more than equal to the trial. She had an utter disregard of contagion; I have known her to spend hours over men dying of cholera or fever. The more awful to every sense any particular case, especially if it was that of a dying man, her slight form would be seen bending over him, administering to his ease in every way in her power, and seldom quitting his side till death released him. I do not think it possible to measure the real difficulties of the work Miss Nightingale has done, and is doing, by the mere magnitude of the field, and its peculiarly horrible nature. Every day brought some new complication of misery, to be somehow unravelled by the power ruling in the sisters’ tower’ (p. 27).

The striking colour lithographs are by Amadeo Preziosi.



Erudite dissertation on the applications of electricity in science and medicine

PAETS VAN TROOSTWYK, Adriaan & Cornelius Rudolph KRAYENHOFF. De L'Application de L'électricité A la physique et a la médecine. Amsterdam, D. J. Changuion, 1788.

4to, pp. xii, 319, [1] blank; appealing engraved title-page vignette, and four folding engraved plates; title-page a little soiled and browned, light foxing and browning throughout, small stain affecting fore edge of last couple of leaves, and of outer margin of plates; contemporary full mottled calf, with tooled gilt border, spine in compartments with raised bands, ruled and decorated in gilt with red morocco label, head and tail of spine chipped with loss and exposing head-bands, upper joint cracked, corners bumped and worn. **£1,500**



First edition of this detailed and erudite dissertation on the applications of electricity to physics and medicine, written in response to a prize question posed by the Royal and Patriotic Society of Valence. A contemporary review in the *Monthly Review* of the same year provides a useful summation: 'The question, which gave occasion to it, was proposed in the following terms: Has artificial electricity, from its discovery to the present time, really contributed to the progress of physics? And has it, considered in a medical view, been of more service than prejudice to mankind? It can scarcely be supposed that such a question could admit of a negative; nor can we imagine that it was proposed as a matter of doubt. We must therefore conclude that this learned body wished to facilitate the study of electricity, by means of a general, historical, and critical, view of the several discoveries that have hitherto been made in this branch of physics, - of the meteorological theories to which they have given occasion, and of the various experiments in which electricity has been applied to the cure of diseases. If this was the intention of the Society, it is completely answered by the work before us; which contains a very ample amount of what has been done in these respects, by philosophical and medical electricians, interspersed with judicious observations on facts and opinions' (Vol 80, p. 658).

The work of several contemporaries is discussed including that of Volta, Franklin, De Mairan and Sigaud de la Fond. 'Although van Troostwijk worked in Amsterdam as a merchant most of his life (1770-1816), he became an important Dutch chemist who published thirty-five works on his experiments in chemistry and electricity between 1778 and 1818'. (DSB). In 1789 Deiman and Troostwijk became famous for their experiment by which they split water and hydrogen for the first time through electrolysis.

Bierens de Haan, 3690; Mottelay, 385 (note); Kress, 6355; Wheeler gift 551; Ronalds 504.



Chromolithograph Memento Mori - a macabre sales pitch

[PATENT MEDICINE.] ANTIKAMNIA CHEMICAL CO., The Antikamnia Calendar for 1897 Copyright, 1896, by Antikamnia Chemical Co., St Louis, Mo. G. H. Buek & Co., N. Y. 1897.

Calendar, 253 x 178 mm, comprised of six chromolithographs on card, with printed advertisements on each verso; some light browning and soiling, otherwise bright and fresh, retaining the original hanging cord ties at head; a good example. £950

The first of a series of wonderfully macabre promotional devices - an annual calendar of 'skeletons', issued by the Antikamnia Chemical Company, the renowned Missouri firm, to promote their pain medication (Antikamnia = 'opposed to Pain').

The striking chromolithographs are the work of Dr Louis Crusius (1862-1898), after his own original watercolour drawings. Born in Wisconsin Crusius was the oldest of nine children, and at fifteen he became a printer's apprentice in the newspaper office of his father who published the local German daily. From there he spent some time in Texas to work in the drugstore of his uncle, a physician and pharmacist. In the early 1880s he moved to St. Louis, Missouri where he graduated from the St. Louis College of Pharmacy in 1882. For a time, he was part owner of the drugstore of Scheel and Crusius at the corner of 14th Street and Clark Avenue, with Gustav Scheel, his brother-in-law. The windows of the store always displayed six or eight of his comic watercolor sketches. None of these remained more than a week of so, being replaced by newer creations. The partnership continued until he graduated from the St. Louis College of Physicians and Surgeons in 1890 and entered the practice of medicine. In 1893, he published *The Funny Bone*, a compilation of jokes and 150 cuts from his comic drawings, and he continued to produce original artworks, many of which he gave away, but he sold a number of them to the Antikamnia Company, and which they used for advertising purposes, as so vividly highlighted here. In particular they illustrated a series of calendars between 1897-1901, all promoting their pain and fever reducing tablets. The calendars were produced as a limited edition, sent to doctors and the medical fraternity upon request, and the images soon gained both Crusius and the company considerable notoriety.

The analgesic compound, which was never patented, was marketed as a 'proudly ethical drug' and used to treat headaches, fever, stomach aches, nervousness, insomnia and 'the blues'. Sadly Crusius died in the following year at the age of 35 from a renal cell carcinoma.



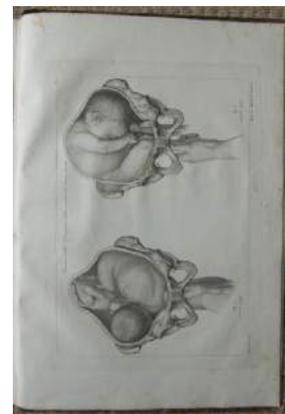
RAFFAELE, Giovanni. *Ostetricia Teorico-Pratica con atlante di figure tratte dai più pregiati autori e migliorate secondo i progressi della scienza.* Napoli, G. Batelli, 1841-1843.

Two text vols bound in one, 8vo, and one folio atlas in two parts; pp. xxx, 302; 368; pp. [38], [39-42 half title and separate title-page], [43]-[76] and with 66 large and finely engraved plates; text volumes somewhat foxed, more prominent in a few places, with date of Vol. I partially abraded; atlas volume also lightly foxed and soiled, most noticeably affecting plates 15, 24, 50-52 and 66, though otherwise generally clean and crisp; both volumes bound in green morocco backed marbled boards, spines attractively lettered and tooled in gilt, head and tail of both spines nicked and worn with slight loss, with lower joint of atlas volume cracked at tail, covers somewhat scuffed and scratched with a couple of ring marks affecting atlas volume, extremities bumped and worn; with the book-plate of 'Dr Ivo Confortini' on rear paste-down of both volumes. **£3,200**

Scarce first edition of this seemingly little-known yet comprehensive and most attractively illustrated theoretical and practical obstetrical text-book, by the Sicilian obstetrician Giovanni Raffaele (1804-1882), and probably the most important and exhaustive Italian work on the subject of the day.

Professor of obstetrics at Napoli, the work was published over two years, and covers 'Dei parti naturali e dell'igiene loro conveniente', and 'Dei travagli laboriosi e delle cure che loro convengono'. The fine and precise engravings have been executed by a number of engravers, and in addition to highlighting various pelvises, numerous different presentations, also illustrate a variety of gynaecological and obstetrical instruments, with the final five plates also depicting the use of forceps.

Waller 7721; Wellcome IV, p. 463; not in Osler, Heirs, RCOG, or Eternal Eve, or Cutter and Viets; OCLC: 14837923 cites further copies at the National Library of Medicine, Thomas Jefferson University, and Lyon, with KVK locating further copies at the National Library of Italy and on ABEA.



First star atlas for women and girls

RÁNLOM, Josephine, Edle von. (possibly pseudonym for Josephine von MOLNÁR).

Aufblick zu den Sternen-Welten. Wien, Schaumburg und Compagnie, 1846.

Oblong 4to, pp. xxii, 154, [4] contents and notice to binder; pp. 94/5 blank as usual; tinted lithograph decorative title-page including medallion portraits of the great astronomers, and 56 white on blue lithographs, of which 53 are star maps, first plate slightly folded with some light fraying and neat vertical tear along lower edge, occasional light foxing throughout, light marginal dampstain affecting the upper outer corner of final few leaves; one of two of the plates with faint pencil markings visible; evidence of extensive pencil notes on title-page, now rubbed out, but with signature faintly visible of 'Marie Mikešová-Zelárská', and the name of 'Trautmansdorfové' in blue ink ('Of Trautmansdorff(?)); in the original lithographed brown paste-paper boards, rebaked in later brown cloth, covers quite browned and soiled with some light scuffing, extremities neatly refurbished; an appealing copy of an uncommon work. **£3,200**

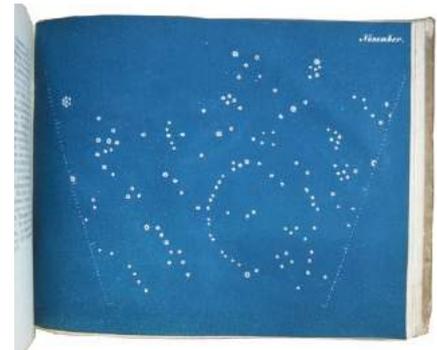


Rare first and only edition of this striking star atlas, penned under the name of Josephine Edle von Ránlom, and aimed specifically at a female audience, and as such an unusual work. The beautiful star maps, described as lithographs though which bear a resemblance to early blue cyanotypes, are based upon observations and recordings by the author.

The aristocratic Ránlom dedicates the work to 'all illustrious Ladies and a broad, select group of my noble, dear sisters' (p. v). She undertook to produce her own chart of the stars that she could see unaided, drawing extensively upon Johann Bode's large 1801 celestial atlas *Uranographia*, as well as Johann Heinrich Westphal's translation of Piazzi's *Lezioni Elementari di astronomia* (1817, 1822 German translation).

She calls upon her educated, pious companions to leave the 'intoxicating pleasures of the glittering salon' (p. ix) and study her book on an open hillside, or from the balcony of their castle, and enter into the friendly world of the stars. In addition to depicting 41 constellations on the vibrant blue background, the atlas contains composite views of the northern hemisphere by month.

This appears to be one of the earliest, if not the first celestial atlas produced by a woman specifically for a female audience. At the time it was still rare to find women studying astronomy seriously, with the notable exceptions being that of Caroline Herschel (1750-1848), and Mary Somerville and Catherine Vale Whitwell who had both recently published astronomical works, though neither were atlases or intended for a purely female readership.



Wurbach's Biographisches Lexikon des Kaiserthums Oesterreich of 1868 notes that Ránlom is, in fact, an anagram of Molnár, and that the authoress was the Hungarian Josephine von Molnár. No other bibliography makes this assertion, however, and the work is most commonly cited under Ránlom - certainly on OCLC. Wurbach is complimentary of the work: 'A Hungarian lady, Josephine of Molnár, has hidden under the anagram of her name, and published a work under the pseudonym Josephine Edle of Ránlom under the title 'Ausblick zur den Sternenwelten' (Vienna, 1846). This book is an excellent example, that women do not pay tribute to the abstract sciences without skill. It is a Cursus of astronomy with 43 lithographed scrolls and 13 star maps sent for female understanding. A work of great value' (Vol 19, p. 28).

Houzeau-Lancaster 9066; Wurbach XIX, 28.



RUGGIERO, Pietro. La Militare Architettura, Overo Fortificazione Moderna, cauata dall'esperienza, e da varie maniere più praticabili, con le regole principali dell'Aritmetica ... Milano, Lodouico Monza, 1661.

Large 4to, printed on thick paper, pp. [ii] attractive engraved title-page, [x], 238, [4] index, [2] Registro and blank; appealing woodcut diagrams in part I numbered 1-38 and 15 double-page etched plates with numerous figures numbered 40-54, (no 39 as issued due to a typographical error), with further woodcut headpieces and initials; small paper flaw with old repair at head of p. [viii], with further repair at head of p. 23, and small nick at head of p. 22 with small loss, with evidence of repair at upper inner gutter of final plate, aside from some occasional light soiling and browning, internally very clean and crisp; previous ownership inscription in brown ink at head of engraved title-page, neatly scored through; contemporary carta rustica, with stitching cords visible, evidence of previous manuscript title at head of spine, remains of paper label at tail, covers a little rubbed and soiled, more prominent stain at lower outer margin of rear cover, extremities lightly rubbed and worn; a lovely copy.

£3,750

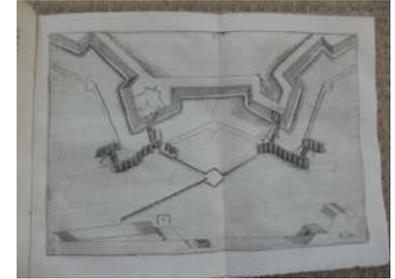
A lovely copy of the first and only edition, printed on thick paper, of this rare Italian treatise on fortification and military tactics, by Pietro Ruggiero (or Pierre Rougier) of Burgundy, a captain and military engineer in the service of his 'Catholic Majesty', at the time Philip IV of Spain, the Spanish monarchy controlling the Duchy of Milan during much of the 17th century.



Divided into four 'books', the first part deals with geometry and arithmetic, providing the reader with a basic introduction into the various rules most applicable to military engineering. This section is accompanied by a series of appealing woodcut illustrations to demonstrate the principles under discussion. Ruggiero then moves on to the construction of fortresses themselves, discussing not only methods of construction, but also the important strategic considerations such as location of the site. The second book also describes the evolution of fortress construction from antiquity up until the present day. Book three is devoted to specific military operations for the defence or siege of a fortress, whilst the final part discusses general rules of military tactics, and describes a number of scientific instruments for military use, including a compass for cartographic measurements.

A striking engraved frontispiece opens the work, with a further 15 double-page etched technical engravings following on from the series of woodcut figures illustrating geometric principles and projections.

Vinciana, Libreria Vinciana, 1461; Marini, *Biblioteca istorico-critica di fortificazione permanente*, pp. 102-3; Macclesfield X, 3745; D' Ayala, *Bibliografia militare-italiana antica e moderna*, 118; Guarnieri, *Breve biblioteca dell'architettura militare*, p. 92; OCLC locates copies at the Getty, the British Library and Cambridge, with a small number of further European copies.



A landmark in medical literature

SIMON GENUENSIS. Clavis Sanationis Simonis Januensis. [colophon: Venetiis per Simonē de Luere. 26. Februarii. 1507].

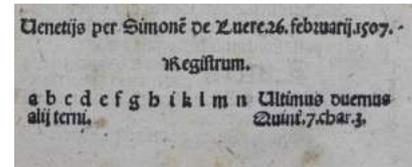
Small folio, ff. 75, [1] blank; printed in gothic letter in double columns, appealing woodcut initials; title-page a little stained, further light spotting, foxing and marginal dust-soiling throughout, with ink spotting on ff. xiv, some very minor and unobtrusive worming affecting inner gutter from ff. LX through to the end; otherwise crisp and bright; later sixteenth century notes and doodles in brown ink on verso of final blank; watermark of scales motif enclosed within a circle, associated with the Republic of Venice; bound in 20th century (?) vellum with new endpapers, with morocco label lettered in gilt on spine, covers a little scratched and stained; a good copy.

£6,750

Extremely scarce early sixteenth century edition of this landmark in medical literature, considered to be the first printed medical dictionary, and the first printed polyglot dictionary of medical terminology and pharmacology in Latin, Greek and Arabic, compiled over three decades in the 13th century by Simon Genuensis (also known as Simon of Genoa, or Simon de Cordo Januensis, 1270-1303), physician to Pope Nicholas IV (d. 1292) and Boniface VIII. It was first published as *Synonyma mediciana* in Milan 1473, with further editions in Padua 1474 and Venice 1486, 1492 and 1498. This appears to be the first sixteenth century edition, and as with all editions, is extremely rare.

Despite its importance, it is still a comparatively lesser known medical text of the Middle Ages. The work includes some 6,500 entries on the drugs (botanical, animal and mineral), diseases, therapies and even surgical equipment known to ancient and medieval medicine in both Europe and the Middle East, Simon Genuensis often providing fascinating personal anecdotes recounting his travels, as he undertook his extensive task of attempting to put some order into the chaos of medical terminology. The work has recently been the subject of detailed academic study, with Barabara Zipsper editing a collection of scholarly essays, 'Simon of Genoa's Medical Lexicon' in 2013, in which the importance and value of the work to modern linguists, lexicographers, historians of medicine and pharmacology, as well as to historians of Byzantine and Medieval studies, is highlighted.

Durling 4214 (imperfect); Ferchl p. 505; GM 6788; see Stillwell, *Awakening Interest in Science*, 523; Wellcome I, 5978 (1510 Venice); Osler 7497 (1486 edition) and Osler (Incunabula Medica) 67; no copy of this edition at auction for over 30 years; copies located at Cambridge, Aberdeen, and Zurich with seemingly no US copies.



SPRATT, George. *Obstetric Tables: Comprising graphic illustrations, with descriptions and practical remarks; exhibiting on dissected plates many important subjects in midwifery.* Second edition. Considerably enlarged and improved. Part I [- Part II]. London: published for the Author. John Churchill ... 1837.

Two volumes, 4to; pp. [xi], [28], [2], with 10 lithograph plates, three uncoloured, two partially tinted, and five hand-coloured, six with (between one and four) moveable overlays, 18 flaps in all; pp. [iv], [24], with nine hand-coloured lithograph plates, all but one with three or flaps of which a couple are transparent, four are folding and five are double-sided; all seemingly present; 19 plates in all with 47 flaps, retaining all tissue guards; without three additional subscriber's leaves, sometimes found; title-page of Vol. I somewhat foxed, with further light foxing and soiling throughout as usual; handsomely rebound to style in half hand-dyed calf over marbled boards, spines in compartments with raised bands, tooled in gilt, with red morocco labels on upper covers and spine lettered in gilt; with the contemporary stamp and ownership signature of William Collins Engledue M.D. on each title-page; an appealing copy. **£1,500**

Second edition, later issue, of this innovative and iconic work. Memorable in the history of anatomical illustration, this fascinating work illustrated by fine lithograph plates with overlays, or flaps, to make the technical explanations easier to follow, gained greater acclaim than any other book of its kind. Indeed the book is renowned as being the first and only English midwifery to be illustrated in this novel, attractive and useful way, though the use of superimposed plates dates back to the late sixteenth and early seventeenth century, notably by Vesalius, Bartisch, and R Emmelin.

First issued by subscription in 1833 and containing 12 complex engraved plates, Spratt issued a supplementary volume with an additional seven plates in 1835. The second edition appeared later in that year, described as having been 'considerably enlarged and improved', with the work seemingly being constantly revised throughout further editions. This 1837 re-issue is uncommon.

Most the plates were prepared by Spratt together with several members of his family. Constantly revised, a number of variant issues have been recorded, this present issue including plates printed by both G.E. Madeley and C. Hullmandel.

William Collins Engledue (1813-1858) was a noted English physician and surgeon, and a former President of the British Phrenological Association. Together with John Elliotson, he co-edited *The Zoist*, an early journal devoted to the promotion of mesmerism and phrenology. Cutter & Viets p. 232; Longo, *Wombs with a View*, p. 212; Waller 9134; Wellcome V, p. 163.



An informal WWII Hospital paralympic 'games'

[WWII - ORTHOPAEDICS.] [RADULESCU, Alexandru.] Romanian/Hungarian Oblong Album containing photographs of Amputees and Medical Staff together with other images of visiting dignitaries and the local environs, seemingly compiled by a member of staff at the 'Insitutuii Ortopedie', established by Dr Alexandru Radulescu in the Romanian city of town of Cluj (or Kolozsvár as it was during WWII being under Hungarian control at the time. n.d. but ca. 1943-1944.

Oblong album, 235 x 325mm, ff. 20 leaves of brown card, each retaining the original tissue guards, and containing 143 photographs of varying sizes, all but five good strong images (those five rather faded and over exposed); tissue guards with some chipping and wear, a couple of the photographs coming loose; black pseudo snake-skin calf, bound together with silk ties through two eyelets, tail of spine torn with 1cm loss, with minor nicking and loss at head, small nick to lower margin of rear cover, covers and extremities a little scuffed, bumped and lightly worn.

£2,800



A most striking personal compilation, seemingly taken by a member of staff and recording the work of the Intitutui Ortopedie, a rehabilitation Institute which we strongly believe to be that established by the distinguished Romanian orthopaedic surgeon Professor Alexandru Radulescu in the city of Cluj (now Cluj-Napoca) or Kolozsvár as it was during WWII being under Hungarian control at the time.

Radulescu, can be seen in more than one of the photographs, and which appear to have been taken to record the visit of a number of both local female and male dignitaries, together with that of a high-ranking German military official, leading us to believe that it may therefore date from between 1943 and late 1944. We believe the officer to be General der Artillerie Fritz Brand, who was awarded the Order of the Crown of Romania on 23rd September 1943 and which can be seen at his neck.



Whether in honour of the General's visit, or merely an organised event to celebrate the work of the Institute, over 46 of the photographs show either large groups or individual amputees taking part in what appears to be an informal 'games', with some group gymnastic exercises in action on a parade-ground, various field events shown including the high-jump and long-jump, with others recording a game of handball. Several of these 'games' are being watched by an appreciative looking crowd, of both nurses, staff, local citizens and other German (and presumably some Hungarian) officers.



The album then moves indoors as it were, with two photographs showing men receiving physiotherapy, and others making use of therapeutical equipment to help in their recovery.

A number also show the men being put through exercises within a gymnasium. We see nurses at work, as well as a number near the end of the album showing some of the less mobile patients, still bedridden, being visited by a female dignitary.

Radulescu was a strong advocate of ensuring that the men were provided with work to help in their rehabilitation and recuperation, and in conjunction with this he established a prosthetic making centre at the Institute. In some ways the most evocative of the whole album, nineteen of the photographs thus record the men at work making wooden articulated legs, with others at work making wooden toys. One of the most striking photographs is that of two rows of wooden legs standing neatly to attention.

Radulescu established the *Institutul* in 1921, the first orthopaedic hospital in the country, and it remains today as a leading specialist hospital in orthopaedics and traumatology. He later establish the Romanian Society of Orthopaedics and Traumatology, based in Cluj, in 1935. It was during March and October 1944 that the German presence was most active in the town, regarded as the historical capital of Transylvania. Indeed their occupation bore witness to the creation of one of the lesser known Jewish Ghettos. Some 18,000 were interred there, the Ghetto being liquidated in six transports to Auschwitz, with the first deportation occurring on 25 May and the last on 9 June. Though not welcomed by all, the arrival of the allied German Army into Hungary at the time was met with little resistance, the Wehrmacht being seen as the only power with the ability to stop the threat of the advancing Soviet Army and Communism. The extraordinary album thus provides a fascinating insight into this particular localised theatre of action, both from a medical point of view and the treatment methods and equipment used at the time to help those soldiers suffering the loss of limbs (both arms and legs), as well as shining a light upon the political situation there, and the 'united front' between the town and occupying army.

For a fascinating account see *The German Occupation of Cluj – Kolozsvár and its Consequences on the History of the City in 1944*, by Kristóf János Murádin.



Described by Portal as 'the worst work' on the subject of the 17th century

ZEIDLERN, Sebastian Christian von. Somatotomia Andropologica [sic], seu Corporis Humani Fabrica Methodicè divisa, & controversarum Quætionum discussionibus illustrata. Pragæ: Typis Joannis Caroli Gerzabek, 1686.

Small folio, pp. [viii] [one leaf of prelims misbound after p. 2], 118, [2] errata; without the engraved portrait (more often not present); with engraved frontispiece title-page, 28 engraved plates, and appealing woodcut head- and tail-pieces and initials; due to presumably a printer's error pp. 82-3 are entirely blank; title-page somewhat spotted, further spotting and some soiling throughout, and with one or two small rust stains in places, paper quite browned, one or two gatherings more prominently so; some contemporary manuscript annotations to three leaves; small loss of paper at head of front free endpaper (seeming signature removed); in later full vellum, head of spine lettered in manuscript, covers a little stained and soiled, upper margins darkened in a couple of places **£1,800**



First edition, first issue with uncorrected 'andropologica' on the title-page (later corrected to Anthropologia in the second issue of the same year), of this rare and little known anatomical work, not mentioned by Choulant-Frank.

Little is known of Sebastian Christian Zeidlern's life and work (also known as Zeidler), although he was on the faculty at the University of Prague and was physician to the Emperor of Prussia. The text of this book fully explains the many anatomical figures depicted in the plates and refers chiefly to Greek authorities, although Vesalius, Fernel, and Bartholin, among others, are cited. The twenty-eight plates illustrate the human body, foetus, and many organs, and indeed were widely borrowed from various sources including Vesalius, Spiegel, Casserio, and Roeslin. Many have clear Vesalian influences in terms of posture and the general treatment of the subject, with merely superficial alterations added in the form of beards, moustaches and hair to the faces of bodies.

This lack of originality, no doubt explains why the work has been less recognised by medical historians. Indeed the article of 1957 by Brockbank and Wilson is more than damning: 'Portal in 1770 described it as 'one of the worst works that appeared in the last century. The author reiterates the outmoded opinions of the most superstitious writers. He makes no observations of his own'.



Three of the plates are obstetrical and one deals with monsters. One of these might well have strained even seventeenth century credulity. A human figure has a nose like an elephant's trunk, large flapping ears and animal faces replacing the patellae and at the anterior axillary and elbow folds. The hands and feet are webbed and three claws in front and one behind. There is a pair of eyes in the middle of the abdomen as well as in the normal position, also a long barbed tail' (p. 354).

The work was edited and published posthumously by his son Bernard Norbert, who is also described as both surgeon and physician. The attractive engraved title-page (which is dated December 1685) shows Zeidler demonstrating on a cadaver at a public anatomy in front of students in the anatomical theatre that he built for the charity hospital in Prague. Opposite is his prosector, his son Bernard, flourishing a scalpel. The exterior of the theatre is also visible. 'It seems to have allowed plenty of room in which he and his demonstrators could work in contrast to the congested accommodation of the theatres at Paduo and Leyden. But whether the audience could see very much is doubtful. The tall figures on either side represent St. Simon and St. Jude, the former with a vicious-looking saw, the instrument of his martyrdom' (Brockhurst and Wilson). The theatre was purchased by the medical faculty in 1688, but interest in anatomy declined and only three dissections occurred in 22 years. The building collapsed in 1731.
 A later edition was published in Vienna in 1692.

'[He] was one of the few reasonably distinguished scientists who worked in Prague during the seventeenth century. He wrote another book entitled *Institutiones Medicinae* published in Prague in quarto in 1697 ... The anatomy and its author are not mentioned by Choulant-Frank or by most of the other medical historians. Even Hirsch has no mention of the author, and we can find no description of him in any of the biographical dictionaries'.

A curiosity for those interested in printing history, but for some reason the present copy has two blank pages, pp. 82-3 being entirely blank and erroneously never printed. The text is provided here in photocopy.

Heirs 628-629; Dawson's Cat. 91, p. 594; Krivatsy 13244 (without portrait); Waller 10462 (without portrait); VD17 14:019429C; see Brockbank and Wilson, *The Anatomy of Zeidler* (1686) in *Med Hist.* 1957 Oct; 1(4): 353-354.1.





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