

Deborah Coltham Rare Books



INK Fair  
Grand Hall  
Two Temple Place  
October 20<sup>th</sup>-22<sup>nd</sup> 2016

- I. **[ARITHMETIC]. MICHL, Joseph Justin.** REGELN ZUM KOPFRECHNEN Ausgezogen aus U. Köhler's kopfrechner, und zum gebrauch der Schüler deutsch und böhmisch herausgegeben. Prag, verlag vom Herausgeber, druck von Johann N. Gerábkn. [Prawidla k počítání z hlavy. Ze zpameti počtáře A, Köhlera wytazena a ku prospěchu záku nemecky i cesky wydaná]. 1836.

Small 8vo, pp. 123, [3]; with bilingual text in German and Czech; text somewhat browned and foxed due to paper quality; in the original printed mustard wrappers, title in German on upper cover, and in Czech on rear cover, spine chipped and worn with loss of about 1cm at both head and tail, joints rubbed, covers soiled, extremities a little dog-eared, with previous later ownership label taped across head of spine; an appealing copy. £385

Rare and appealing popular and elementary introduction to mental arithmetic, written in both German and Czech, seemingly the first work by the Czech writer and philologist Joseph Václav Justin Michl (also known as Drašar, 1810-1862).

Michl joined the oldest Catholic educational order, the Piarists in 1830, and devoted his life to education, and in particular the education of poor children. From 1835 he taught at the University of Prague, and worked also in numerous secondary schools across Bohemia. A fierce patriot and pan-Slavist, however, he eventually fell foul of the ecclesiastical and civil authorities, and was eventually excommunicated in 1851. He died in poverty, leaving behind his mistress (having not been allowed to marry) and four children. He later became the subject of a Czech novel *Drašar* by Tereza Novakova. He wrote a number of further educational works, several on Czech literature.

So far unrecorded, and not found on OCLC or KVK.



2. **[ARTISTIC ANATOMY].** A SERIES OF 27 FINELY DRAWN STUDIES OF THE HUMAN ANATOMY done in red pastel, and mounted into three large mahogany effect frames. Believed to be English school, n.p., n.d. possibly late 19th, though more likely early 20th century.

Studies individually mounted in three frames; 86.5 x 105.5 cms; 87.5 x 88.5 cms; and 102 x 83 cms; a couple with small tears though neatly repaired and unobstrusive, with further minor abrasions and some light soiling; now framed with perspex rather than glass for easier transportation, though the individual sketches could be removed if required, some rubbing and wear to frames. **£1,200**

A striking series of pastel sketches and studies of the human anatomy. With no provenance available, we believe them to be English school, and done in either the late 19th, or more probably early 20th century. A most eye-catching series.



## Scotland's 'Florence Nightingale'

3. **BALFOUR, Lady Francis.** DR ELSIE INGLIS With Illustrations. Hodder and Stoughton, London, New York, Toronto, [1918].

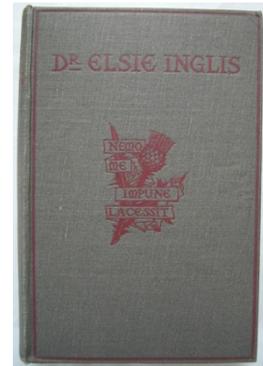
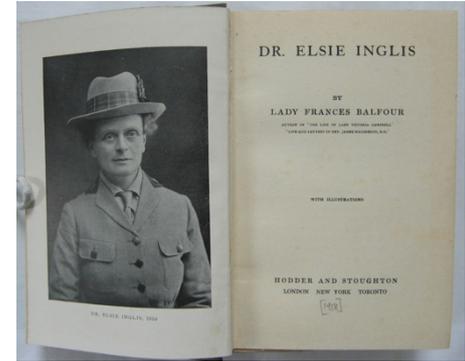
8vo, pp. x, 253, [3]; with frontispiece portrait, and three further full-page half-tone plates; some occasional minor soiling, otherwise clean and crisp; partially uncut in the original grey publisher's cloth, covers and spine ruled and lettered in red, with the thistle emblem of the Scottish Women's Hospital in red on upper cover, head and tail of spine a little bumped, slight cockling to upper cover, extremities and corners a little bumped; a good copy. £85

First edition of this fascinating, if somewhat hagiographical account of the life and work of the noted WWI doctor, described by many as Scotland's Florence Nightingale.

Dr Elsie Maud Inglis was born in India in 1864. She gained her MD at Edinburgh University in 1899 before establishing the first female run maternity hospital in Scotland. A staunch advocate of women's rights, she also played a prominent role in the foundation of the Scottish Women's Suffrage Federation.

When war broke out in 1914 Inglis resolved to send teams of female medics to the front line, and in 1915 founded the Scottish Women's Hospital for Foreign Service. Undeterred by opposition from the War Office, who told her to stay at home and 'sit still', she despatched two units to France, and within months of the war breaking out, her Abbaye de Royaumont hospital, containing some 200 beds, was in operation. On the day after her return to the UK in November 1917 she died from illness and exhaustion. She was buried with full military honours in Edinburgh.

Lady Frances Balfour was herself a noted figure in the early part of the century, and was a prominent suffragette.



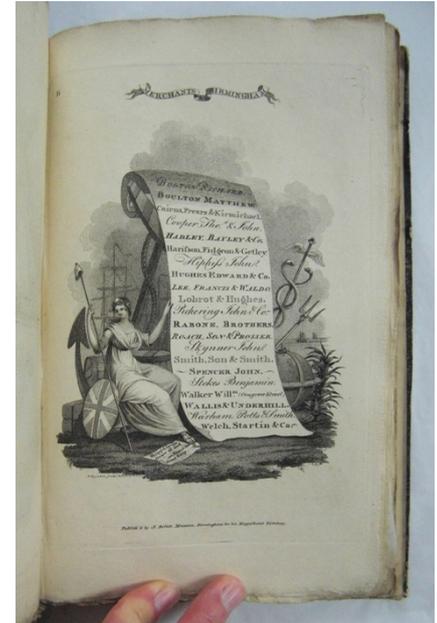
4. **BISSET, James.** A POETIC SURVEY ROUND BIRMINGHAM with a brief description of the different curiosities and manufactories of the place. Intended as a guide to strangers. Accompanied by a magnificent directory: with the names, professions, &c. superbly engraved in emblematic plates. Birmingham: printed for the author; by Swinney and Hawkins, High-Street., [n.d. but 1800].

Royal paper copy on heavy wove watermarked Whatman 1794, 8vo, pp. viii [9]-40, [41-45] 46-62, [2] advertisement; with wood-engraved head and tail pieces, engraved frontispiece map signed 'Hancock Sculpt', 27 plates numbered A-X, 1-4 (pl V bound facing F1r), all good strong impressions; slight offsetting to title-page, some some occasional light soiling and staining; uncut in contemporary marbled boards, with later cloth spine and endpapers, head and tail of spine a little bumped, extremities and corners lightly bumped and worn; a good copy.

£2,200

An attractive Royal Paper copy on heavy wove paper watermarked Whatman 1794 (ordinary paper copies are smaller and on lighter paper watermarked R 1797). 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, all in good strong impressions in the present copy.

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, who were invited to paying for a single line mention on one of the plates listing multiple businesses, or for a half or full-page display advertisement.





La Valette's own copy - a sumptuous work

5. **[CHARITABLE INSTITUTIONS IN FRANCE]. [LA VALETTE, Charles Jean Maris Felix de, Marquis].** LES ÉTABLISSEMENTS GÉNÉRAUX DE BIENFAISANCE PLACÉS SOUS LE PATRONAGE DE L'IMPÉRATRICE. Paris Imprimerie Impériale, 1866.

Large imperial folio, pp. xxiv, 394, [2] blank; with tinted engraved vignette head-piece portrait of the Empress Eugenie at head of dedication, and 39 engraved plates and floor plans, of which 19 are on china paper, 15 are floor plans (6 of which are double-page), 9 are exquisite etchings by Léon Gaucherel showing exterior views of the institutions, and two are printed in colour; aside from some occasional minor foxing, a lovely, clean copy; bound in full red morocco, with triple, triple gilt fillet border with gilt interlace at each corner, spine in six compartments lettered and tooled in gilt, with gilt crown and the initials 'LV' in centre of upper cover, with decorative turn-ins and green moiré silk endpapers, all edges gilt; minor scratch and scuffing to lower corner of upper cover, with some wear and nicking to tail of spine, and tail of upper cover; the copy of the compiler, the Interior Minister the Marquis de La Valette; a lovely copy.

£3,850

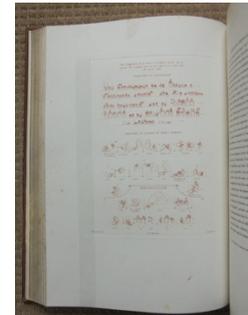
A magnificent, rare and finely illustrated survey of nine of France's leading charitable and benevolent institutions, undertaken by the Interior Minister, the Marquis Charles Jean Marie Felix de La Valette (1806-1881), to commemorate and celebrate the Imperial decree of August 8th 1865 which had placed them under the patronage of Eugenie, wife of Napoleon III and empress of France (1853-70). The nine 'Établissements généraux de Bienfaisance' granted Imperial patronage had all played a significant role in the provision of care to those in need across France, and the present comprehensive and detailed work provides a historical survey of each institution, together with information regarding their administration, medical facilities, financial standing, and architectural design.



The work is adorned with 39 finely executed engravings and plans, including nine etchings by Léon Gaucheral representing views of each institution. The monograph on Charenton includes a depiction of the statue of Esquirol, whilst monuments to both L'Épée and Valentin Häuy are also depicted. The work of these two leading institutions is further reflected in two plates - one printed in red representing various systems of sign language, whilst the other, printed in blue, celebrates the work of Louis Braille, and depicts the raised alphabet system.

*Provenance:* The present copy appears to be that of the compiler himself, the Marquis Charles-Jean-Marie-Felix de La Valette (1806-1881), with his initials 'LV' in gilt on the upper cover, under a gilt crown. Born in Senlis, this noted French politician was appointed by Napoleon III as the Minister of the Interior in March 1865, before taking on the foreign affairs portfolio in 1868. He was Ambassador in Constantinople before the Crimean war, and then in London from 1869 to 1870.

OCLC locates copies at Columbia, the Library of Congress, NYPL, the Canadian Centre for Architecture, the Wellcome, BL, Manchester, the BnF, Lyon, Delft, the Danish National Library and the National Library of Sweden.



6. **[EDUCATIONAL GAME]. [PHYSIOGNOMY].** PHYSOGS: THE NOVEL CARD GAME. Waddy Productions. Patent Applied for Trade Mark. [n.d. but ca. late 1930s - early 1940s].

Oblong boxed board/card game, 26.5 x 41.5 x 3.5cm, comprising four frame cards (2 male and 2 female), fifty two cards of which 39 are photographic 'feature' cards of eyes, noses and mouths, and 13 descriptive cards, together with two small folding booklets providing the rules and a key; cards with light sign of use, rule books a little foxed and creased; in the original maroon decorated card box, title in gilt on upper cover, lid with a couple of nicks along outer rims, one corner split, torn, lower cover a little scratched and scuffed, with some light surface soiling and spotting; overall a good copy. **£385**

An appealing example of this rare pseudo-scientific board game produced by the famous English company 'Waddy Productions'.

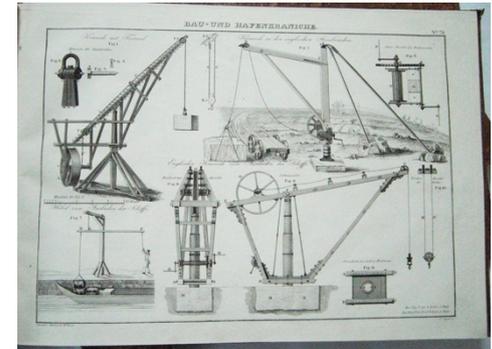
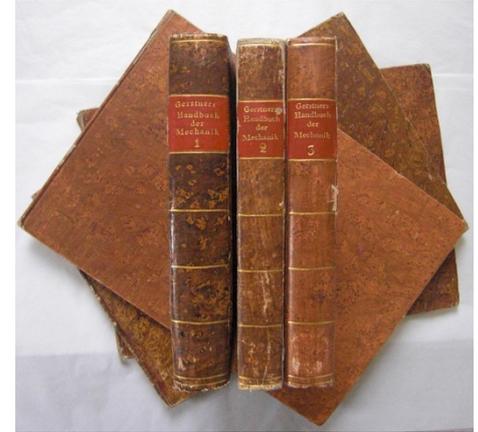
'Physogs, a British game from the 1940s, is a popularised version of physiognomy, the art of judging human character from facial features. Based on sociologist Jacques Penry's *Character from the Face* (1938), the game consists of fifty-six printed cards and a key book describing thirteen distinct "facial-character types": acquisitive-shrewd, dissipated, bad-tempered, determined, suave-obsequious, artistic-imaginative, credulous-impractical, magnetic, excitable-impetuous, self-conscious, crafty-self-centered, pleasant-cheerful, and narrow-minded-stubborn ... Although the art of "reading faces" dates to ancient times, the scientific principles of physiognomy were largely discredited by the early twentieth century. Physiognomy was taken up again in the 1930s by Nazi "race scientists" whose analyses of human character were generally based on crude ethnic stereotypes. Marketed less than a decade later, Physogs reflects both the intuitive appeal and the inherent danger of judging character according to physical appearance' (Metropolitan Museum of Art).



7. **GERTSNER, Franz Joseph Ritter and Franz Anton Ritter von.** HANDBUCH DER MECHANIK. Erster band. Mechanik fester Körper. Zweiter Band. Mechanik flüssiger Körper. Dritter band. Beschreibung und Berechnung grösserer Maschinenanlagen, vorzüglich jener, welche bey dem Bau-, Berg und Hüttenwesen vorkommen. Prague and Vienna, 1831, 1832 and 1834.

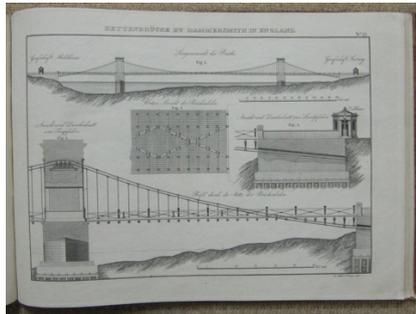
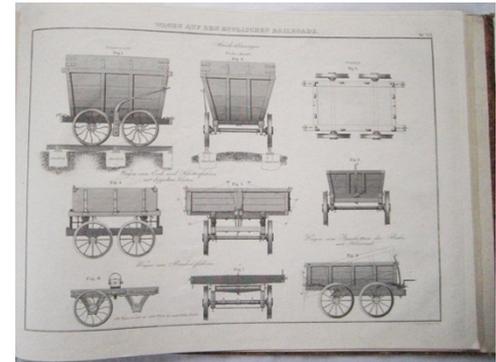
Together six volumes, three 4to text vols, with three oblong folio atlas volumes; pp. viii, [xvi], 663, [1], with additional table at p. 47; pp. xii, 547, [1]; pp. viii, [vi], 570, with engraved frontispiece portrait; atlas volumes, pp. [ii] title-page, and 40 engraved plates on 37 leaves; pp. [i] title-page, with 28 engraved plates on 27 leaves numbers 41-68; pp. [ii] title-page, and 41 engraved plates on 40 leaves numbered 69-109; in all 109 plates on 104 leaves; text volumes somewhat foxed and browned in places, with some occasional light soiling, atlas volumes clean and bright; with near contemporary library or ownership stamps on title-pages, a couple partially abraded; in contemporary speckled paste-paper boards, spines ruled in gilt with red lettering labels (all slightly chipped), spines somewhat chipped and worn, extremities and corners a little bumped and worn; with the book-plate of F. J. Haut on first pastedown; overall a good copy. £3850

First edition of all parts of this splendid book which gave to German-speaking Europe, what Belidor gave to France and Britain: a broad base of engineering knowledge and experience drawn from a variety of sources and covering every aspect of the subject, both theoretical and practical, particularly mechanical engineering. The elder Gerstner, who conceived the work, was a distinguished civil engineer working in Prague and Vienna. As early as 1808 he proposed the construction of a railway, as against a ship canal, to connect the Moldau and the Danube, a project which came to fruition two decades later as the Budweis-Linz railway (completed 1830), the first railway on the European continent, although it was built by his son. He was also head of hydraulic works in Bohemia.



But apart from his work as a practising engineer he was also a teacher, founding the Bohemian technical institute, opened in 1806, which was the forerunner of all the great German polytechnic institutes. His son was no less accomplished an engineer (he built the first railway in Russia apart from the above-mentioned Budweis-Linz line) and when his father died leaving the *Handbuch* unfinished, he completed and published it. His input is of particular interest as he had made several journeys to Britain and much of what he learned and saw there is included in the book. However, it also provides a wealth of contemporary information on engineering developments in central Europe. “Among the plates to the first volume are illustrations of the suspension bridges at Hammersmith, the Menai Strait, the Seine, and those at Bamberg and Nienburg, as well as many illustrations of early railroad cars. Those to the second volume illustrate water pumps, water wheels, designs for fountains, English canal boats, and the Ellesmere bridge in England. The illustrations to the third volume are mostly of machinery and include illustrations of the waterworks for a mill in Prague, a water-pressure shaft, a blast furnace and engine, an iron-works, and machinery for rolling iron sheets” (*Bibliotheca Mechanica*, pp. 136-7).

Roberts & Trent, *Bibliotheca Mechanica*, pp. 136-7; Rouse & Ince, *History of Hydraulics*, pp. 109-112; Timoshenko, *History of Strength Materials*, p. 101.

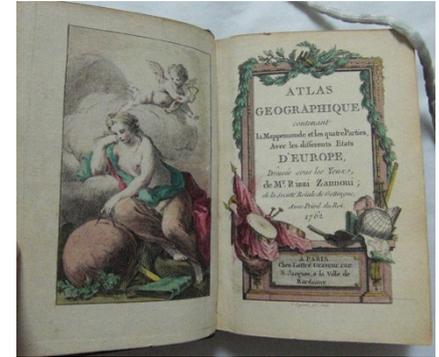


Including rare accompanying treatise on globes

8. **[GLOBES]. RIZZI - ZANNONI, Giovanni Antonio and Rigobert BONNE.**  
ATLAS GEOGRAPHIQUE CONTENANT LA MAPPEMONDE ET LES  
QUATRE PARTIES, avec les differantes etats d'Europe, dressés sous les yeux  
... A Paris, Chez Lattre Graveur ..., 1762. [together with]. **BONNE, Rigobert.**  
IDÉE DE LA SPHERE, ou principes sur la géographie astronomique ... A  
Paris, avec approbation & privilege du Roi, 1763.

Two works in one volume, 16mo; pp. [ii] engraved frontispiece, [ii] engraved title page signed 'L. Legrand juv Sculp', with one double-page engraved diagram 'Sphère de Ptolomée' and 29 double-page engraved hand coloured maps numbered 1-27, 10bis and 24bis; pp. [vi], 55, [3]; in contemporary French red morocco, triple fillet borders with a small flower at each corner, spine fully gilt in six compartments with a flower and tendrils, green morocco label, inner dentelles, all edges gilt; with engraved armorial bookplate of 'Thos. Hesilrige' on front paste down and his signature dated 1764 on verso of title; a very fine copy. **£2,000**

A most attractive copy of this rare pocket atlas, together with an accompanying and treatise on the use of globes. Though sometimes found, and thus also issued separately, these two works were clearly intended to be bound together, as Bonne's work contains a 'Table des Cartes Contenus dans ce Recueil' according to which the atlas is complete with the Sphère de Ptolomée diagram and 29 maps. Later issues had either 30 or 31 maps. Rizzi Zannoni (1736 - 1814) was an Italian cartographer and geographer who travelled extensively throughout Europe, and is remembered amongst other things for producing the first detailed map of Poland. Rigobert Bonne (1727-1795) was one of the most important cartographers of the late eighteenth century. He published his own pocket atlas, *Petit Tableau de la France* in 1764.



## Stock exchange caricatures

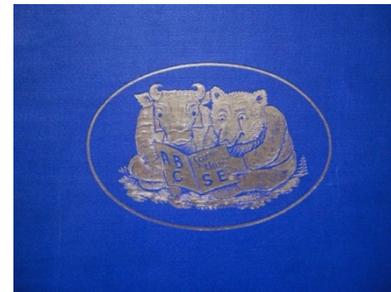
9. **[GOULD, Francis Carruthers]**. ABC FOR THE SE [i.e. Stock Exchange]. n.p. though presumably London, n.d. but *ca.* 1870s.

4to, ff. 13; text printed in red and black accompanied by 26 lithograph satirical portraits; a little browned with some minor foxing, and occasional light creasing to lower corner; stitched as issued in the original rich blue limp cloth, with gilt title vignette on upper cover incorporating a bull and bear, all edges gilt, head and tail of spine a little rubbed and worn, covers very slightly darkened, with minor edgewear; a very good copy.   **£225**

First and only edition of this privately printed satirical ABC caricaturing members of the London Stock Exchange.

Sir Francis Carruthers Gould (1844-1925), became a member of the Stock Exchange soon after 1865, and it was to prove a fertile breeding ground for him, his resulting caricatures soon in great demand among business acquaintances and friends. Large numbers of them, as here, were issued for private circulation. He found the 'House' an excellent school, for, as he said, 'there was every variety of personality and very marked individuality among the members'; though for many years he had no idea of embarking on the career of a professional cartoonist. 'From 1887 he became a fairly constant contributor of cartoons and sketches to the Pall Mall Gazette ... Early in 1893, after the paper had passed to the control of William Waldorf Astor (changing its politics from Liberal to Conservative in the process), Gould joined ...the staff of the newly founded Westminster Gazette, an evening paper with which he worked until 1914 ... His daily cartoon usually occupied a prominent position on the front page—the first political cartoonist to be given so central a position' (ODNB).

Rare: copies at the BL and Guildhall only of this present example.



A richly illustrated encyclopaedia of arts and trades, engraved throughout

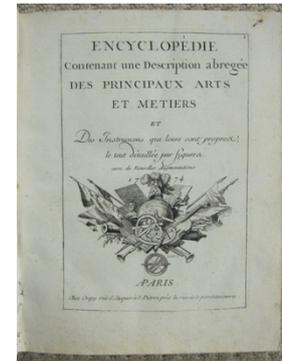
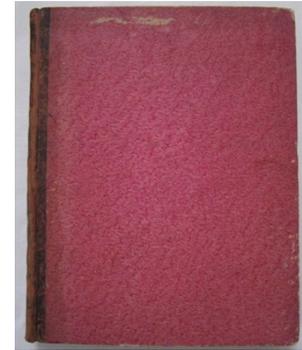
10. **[GUBLARD Jean-Baptiste].** ENCYCLOPÈDIE CONTENANT UNE DESCRIPTION ABREGÉE DES PRINCIPAUX ARTS ET METIERS et des Instrumens qui leurs sont propres, les tout détaillé par figures. Avec de Nouvelles Augmentations. A Paris, Chez Crepy rue S. Jacques à S. Pierre près la rue de la par cheminerie. 1774.

4to, ff. 115 but numbered 1-143; comprising engraved title-page with vignette, 58 engraved pages of explanatory text within ruled border (a number of which are printed on the verso and facing the plate in question), and 84 full-page engraved illustrations (of which 12 are folding), six attractive engraved head and tail-pieces, and three further small engraving illustrations on the final leaf of engraved text; p. 138 has been bound upside down; title-page a little browned, with some very occasional minor spotting and browning throughout, with small pin hole in upper right corner of the first 8 leaves; in later 19th century calf-backed pink pastepaper boards, spine lettered and tooled in gilt, joints and spine a little rubbed, with some minor scuffing to boards, extremities a little bumped, corners worn; an attractive wide-margined copy on heavy wove paper.

£1,750

An attractive wide-margined copy on thick paper of a revised edition of the richly illustrated encyclopaedia of arts and trades. Engraved throughout, it was first published in around 1743 as *Description abrégée des principaux arts et métiers* by the popular and reputable Parisian engraver and printmaker, Jean-Baptiste Guelard.

This later 1774 edition illustrates once again the entrepreneurial spirit and ingenuity of the print trade, who were ever ready to reuse, revise and adapt previously used plates to produce 'new' works. Issued by Crepy, it is based upon the variant 1750 edition which was published by Baquoy, and the edition which first revealed that the work was largely based upon André Félibien's *Des principes de l'architecture, de la sculpture, de la peinture et des autres arts qui en dépendent* (Paris, 1676), the entrepreneurial Guélard including a

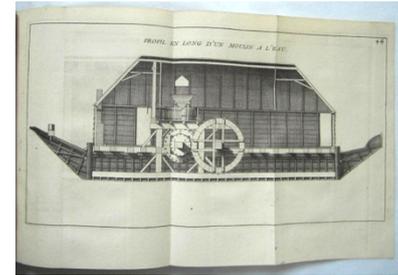


number of plates from that work, together with some drawn from other sources, and some of his own design. It is almost entirely a direct reprint of that 1750 issue, although a comparison with the copy at the British Library reveals that two of the appealing engraved head-pieces, on p 3 and p. 8, have here been replaced with alternative and unscribed engravings, previous vignettes by P. Cheveux and Sebastien le Clerc presumably being unavailable for use to Crepy.

The work begins with a description of the orders of architecture, and goes on to illustrate the tools and workshops of various industrial and decorative arts, including masonry, carpentry, plumbing, roofing, joinery, bronze casting, sculpture, locksmiths, wood turning, marquetry, oil painting, metal work, and glass glazing. Further sections on the construction of watermills and mills, and on military architecture are included, with a map of the fortified port at Barcelona also found. Plate LXI (p. 122) depicts the tools for 'la graveure', whilst the unnumbered plate "De L'Imprimerie en taille douce" found on p. 139 appears to have been taken and adapted from Abraham Bosse's *Traicté des Manieres de graver* (1645). The plate on book-binding has been bound upside down in this copy (p. 138, and has also been renumbered at some point). Tools for an engraver of precious stones and crystals are illustrated on plate LVI on p. 114.

The majority of plates in this edition are unsigned, though 6 are signed by Guélard (variously 'Guélard sculp, sc., or del et sculp'). One plate is after Laury, and another also by Marvie. A most attractive work.

For the earlier work see Barbier I, 88g; Berlin Catalogue 1790; Portalis *Les Graveurs du dix-huitieme siecle* vol 3, p. 736, though not mentioning this work; *Inventaire du fonds Français*, v. 11, p. 56 (and which notes that the original work was cited in the *Mercure*, December 1743, Tome I, p. 2701); For this later revised issue OCLC notes copies at Cambridge, the Getty, the National Gallery of Art and Columbia; variant copies of the earlier issues at the British Library, the BnF, the Wellcome, Cambridge, Oxford, Winterthur, the Getty, Yale, the Library of Congress, the Newberry, and Harvard.

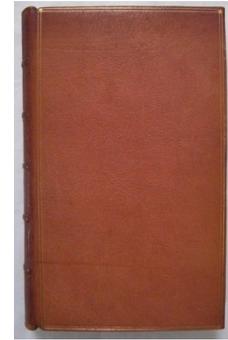


II. **HARVEY, William.** THE ANATOMICAL EXERCISES OF DR WILLIAM HARVEY. De Motu Cordis 1628: De Circulatione Sanguinis 1649: The first English text of 1653 now newly edited by Geoffrey Keynes. Issued on the occasion of the tercentenary celebration of the first publication of the text of De Motu Cordis. The Nonesuch Press London, 1928.

8vo, pp. xvi, 202, [1]; with one folding engraved plate (offsetting onto text); some occasional light marginal browning; uncut and partially unopened in the original ochre goatskin, ruled in gilt, top edge gilt, spine darkened, covers a little faded with slight soiling and marking, with usual browning of endpapers from turn-ins, else a good copy. £85

Number 573 (of 1450 copies) of the finely printed Nonesuch Press edition, issued to celebrate the tercentenary of the printing of the first edition of the most famous book in the history of medicine. This is the only modern edition of the 1653 text of the De motu cordis - which had been the first English edition of Harvey's seminal work. Printed on handmade Van Gelder paper by Joh. Enschede en Zonen in Haarlem, the engraved folding plate is by Charles Sigrist after a drawing by Stephen Gooden.

Keynes 25.



12. **HUNTER, John.** ENGRAVED PORTRAIT. Three quarter length facing front, Hunter seen seated at his writing table, surrounded by specimens from his collection, all examples of his theory of systematic progression. In the top right hand corner can be seen the skeleton of the Irish giant Charles Byrne. Sir Joshua Reynolds pinct. From the engraving in the Collection of J. Howell Evans, M.D. M.Ch. Published by Ernest R Gee, Thirty-five East Forty Ninth Street, New York. [n.d. but ca. 1930s?].

Engraved portrait, frame size 335 x 271mm, image size 290 x 240; a little dust-soiled; 5-Charitamounted and framed; frame somewhat worn. **£75**

A later version published by the noted New York bookseller Ernest R. Gee, of this reflective portrait of the famous surgeon and anatomist John Hunter (1728-1793). Hunter moved to London from his native Scotland in 1748. He established a successful surgical practice, and made numerous discoveries in medical science and anatomy. He became Fellow of the Royal Society in 1767, and Surgeon-General in 1790. After his death, Hunter quickly gained a reputation as having been the founding father of his profession. His collection of nearly 14,000 natural history specimens became the basis of the Hunterian Museum, in Glasgow, established in 1807. This later reworking is based upon the famous portrait by Sir Joshua Reynolds, Hunter's neighbour in London's Leicester Square.ittings are recorded from 1786 onwards, and the original was completed in 1786, though reworked in 1789 after Hunter suffered an illness.



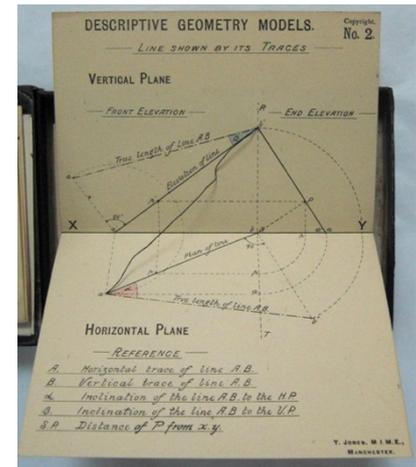
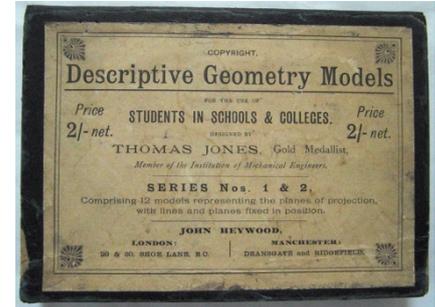
13. **JONES, Thomas.** DESCRIPTIVE GEOMETRY MODELS for the use of students in Schools and Colleges. Designed by Thomas Jones, Gold Medallist, Member of the Institution of Mechanical Engineers. Series No. 1 & 2 Comprising 12 models representing the planes of projection with lines and planes fixed in position. John Heywood, London 29 & 30 Shoe Lane, E.C.; Manchester: Deansgate and Ridgefield. [n.d. but ca. 1893].

Small boxed set, 110 x 155 x 20mm; set comprising 12 folding paper models, with cut sections and some with coloured cotton lines; with the four page folded sheet of "problems suggested as exercises for the student", together with the two accompanying pamphlets 'Hints for fixing and studying the models' for Series 1 and 2, and two folded advertisement sheets on pink paper; without the metal clips for holding models in place; contained within the original slipcase with printed label on upper lid, and printed index label to both series mounted on the lower cover; all edges of the slipcase expertly repaired, upper label rather browned and soiled, with some rubbing and light wear to extremities. **£550**

A scarce instructional aid, presenting a series of 12 geometry models, cleverly constructed using both flaps, and coloured cotton, to indicate geometrical planes and projections. The Science Museum note that Thomas Jones was a scientific instrument maker active between 1806-1861. He is described on the box as 'Gold Medallist, Member of the Institution of Mechanical Engineers'.

A previous example held had been exported to Australia with a variant label mounted on the front. It did not contain either of the accompanying descriptive sheets, and as here, was also without the metal clip mention in the instructions, to be used to hold the models in place.

Copies located at Cambridge, Oxford, the British Library, the Science Museum, and the British Centre for Art at Yale; the Australian example now at Trinity College, Hartford.



Publication delayed due to lack of Russian type in Paris

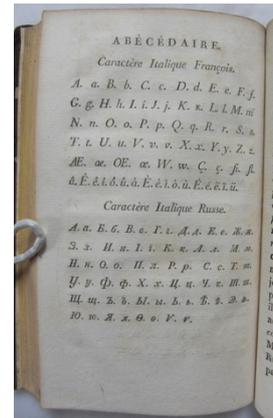
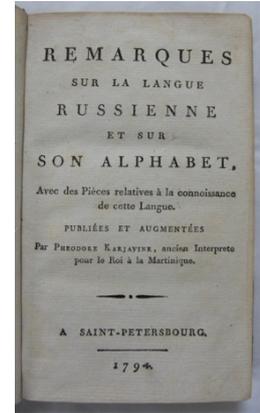
14. **[KARJAVINE, Érofée]. KARJAVINE, Pheodore, editor.** REMARQUES SUR LA LANGUE RUSSIENE et sur son Alphabet. Avec des pièces relatives à la connoissance de cette langue. Publiées et augmentées par Pheodore Karjavine, ancien Interprete pour le Roi à la Martinique. A Saint-Petersbourg. [n.p.] 1791.

8vo in 4s, pp. [210]; final leaf *errata*; half-title a little soiled, with further light browning and soiling throughout though principally marginal; in contemporary full marbled calf, recased with new endpapers, covers ruled in gilt, and spine with geometric tooled design in blind (gilt having faded), with faded red morocco label, head of spine a little nicked, with scuffing and wear to both covers though now refurbished, extremities bumped and lightly worn; a good copy.

£3,800

Rare first edition of this seemingly little-known work, an attempt to introduce the Russian language to a wider European audience, and thus opening up the language, history and culture of an Empire ‘so little known to the rest of Europe’ (p. [3] of Avis).

Érofée Karjavine (1719-1772, also Erofei Nikitich Karzhavin) came from a merchant family of Old Believers, (a separate branch of the Russian Orthodox Church). In 1745 he broke away from the community and travelled without passport (i.e. without official permission) to Paris, in order to study philosophy and jurisprudence at the Sorbonne. He soon mastered both French and Latin, and undertook comparative research into languages with the intention of translating Russian chronicles into French. He was inspired by the ideas of the French enlightenment, and hoped that through his work he could bring together the two cultures. In 1760 he returned to Russia and was sent to serve in the Collegium of Foreign Affairs as a translator, and subsequently worked for the special Assembly created by Catherine II to translate foreign works into Russian.

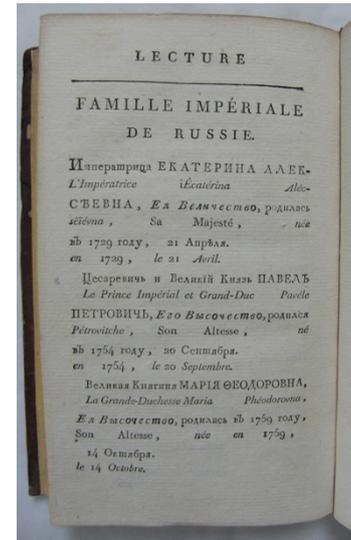


Notably in 1772-3 he translated Desfontaines' 1727 French edition of Swift's *Gulliver's Travels*, *Putshestvii Gulliverovykh kniga pervaiia-[chetvertaia]*. Such concerted efforts bore fruit, and indeed by 1800 much of the Russian gentry was conversant in French.

Aside from his edition of Swift (indeed we have so far located only two copies in Harvard), sadly few of Érofée's manuscripts and published works appear to have survived. Thus it was left to his nephew, Pheodore Karjavine (1745-1812 and also referred to as Fedor Vasil'evich, or Theodore) to published the present work. According to the *Avis*, it had originally been written by his Uncle in 1755 at the behest of 'Messieurs Delisle, Buache et Barbeau'. It remained unpublished, however, due to the inability of printing houses in Paris to print Russian type. In a foot-note Pheodore acknowledges that 'M. Fournier le jeune nous ait donné dans son Manuel Typographique des épreuves de caractères Russes, il n'en avait pas les poinçons'. The manuscript had subsequently come to light after Érofée's death, and permission to publish had been granted by the *Académie Française*. Pheodore has edited and augmented the work to make it more accessible, including a brief history of the Russian language, and removing Slavonic characters, believing Russian letters to be more refined and therefore more to the taste of modern European printing works.

In the same year Pheodore also published *Dialogues Français, Russes et Allemands, à l'usage des commerçans*, a further attempt to bridge the lingual gap between the two nations as his Uncle had hoped to do. Both that and the present work are rare. The work is dedicated to Mademoiselle Marguerite-Charlotte Rambour.

See Levin, *Perception of English Literature in Russia*, pp. 108-110; OCLC locates copies at Cambridge, Harvard, the Newberry Library, and Leiden only.



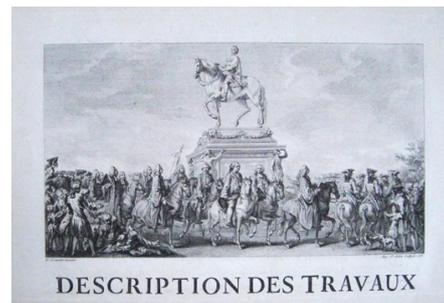
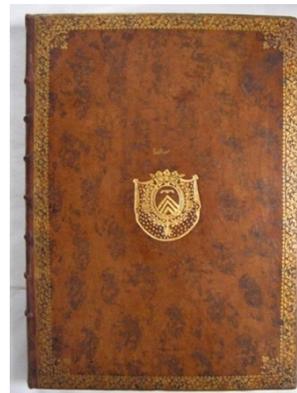
A monument to the 'technical know-how of the Enlightenment'

15. **MARIETTE, Pierre-Jean.** DESCRIPTION DES TRAVAUX qui ont précédé, accompagné et suivi la font en bronze d'un seul jet de la statue équestre de Louis XV, le Bien-Aimé. Dressée sur les Mémoires de M. Lempereur, ancien Echevin, par M. Mariette, Honoraire Amateur de l'Académie Royale de Peinture & Sculpture. A Paris, de L'Imprimerie de P. G. le Mercier. 1768.

Large folio, a wide-margined copy on thick paper, pp. [ii] title-page with etched vignette designed and engraved by A. de Saint-Aubin, ix, [i] blank, 166; with further large engraved head-piece by Saint-Aubin after H. Gravelot, a small engraved initial, and 59 full-page or larger technical copper engraved plates by P. Patte (one of which is by B. L. Prévost), four of the plates are folding; a few gatherings a little browned, with some foxing and spotting throughout; in full mottled calf, spine attractively tooled in gilt with red morocco label, with attractively tooled floral border, inner gilt dentelles, all edges gilt, and with the armorial device of Emmanuel-Armand de Vignerot du Plessis de Richelieu Duc d'Aguillon (1720-1788) in gilt on both upper and lower covers, and the small gilt stamp of the Caissotti Library in Piedmont about the upper coat of arms, some very discreet repairs along joints and at head and tail of spine, with further restoration to one or two surface scuffs, covers a little scratched, with some light wear and rubbing to extremities, corners bumped; a very good, attractive copy.

£5,500

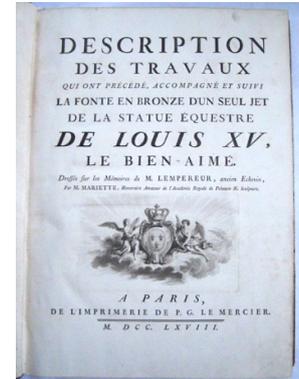
A lovely presentation copy, apparently one of only a handful printed, of this magnificent, beautifully produced and painstakingly detailed technical account of the forging, casting, construction and erection of the great equestrian bronze sculpture of Louis XV. Edme Bouchardon was commissioned to undertake the sculpture in 1748 to honour the king following the Peace of Aix-la-Chapelle, which ended the War of Austrian Succession (1740-1748), though on his death the work was completed by Jean-Baptiste Pigalle.



Erected on the current Place de la Concorde in Paris, it was the most visible, the most expensive, and the most labour intensive work of art produced in eighteenth century France, taking over twenty years to complete at a cost of close to two million livres. The present work was commissioned by the city of Paris to mark the unveiling. Sadly the statue was ultimately destroyed during the Revolution, one of a number of culturally significant sculptural masterpieces to fall victim to revolutionary destruction, making the present testament to its creation and beauty even more resonant.

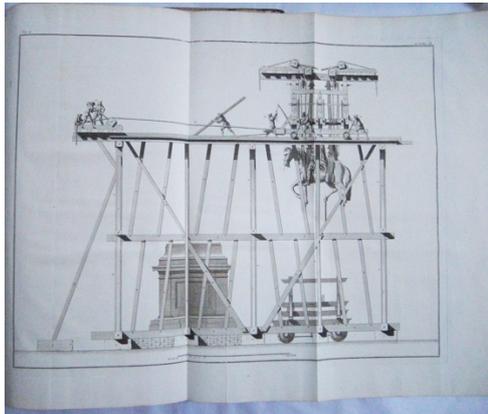
Bouchardon devoted the last fourteen years of his life to the statue, and made exhaustive preparations at each stage of the operation, with over 400 drawings relating to the project surviving. He was paid 260,000 livres over nine years and was given an apartment, complete with garden, adjoining the studio. 'The studio complex included a main casting pit and furnace and subsidiary forges for small parts, as well as separate studios for the preparation of the plaster model, the pedestal, and the finishing of the final bronze. The best artisans were employed, and their names are recorded: Levasseur, a specialist in plaster molds; Gastelier, known for his skill in chasing metal; and Pierre Gor, master founder at the Paris Arsenal' (McClellan, p. 8).

'Written by Pierre-Jean Mariette, a noted connoisseur, art historian and friend of Bouchardon, this magnificent folio is itself a monument to the making of the statue and the technological know-how of the Enlightenment. In its commitment to transparent description and systematic illustration of the sculpture's manufacture, it resembles and complements its contemporary, the *Encyclopédie*. Mariette's text sets out to demonstrate recent advances in the art of casting and to document the procedure for future generations. We are able to follow the creation of the sculpture from the construction of the atelier to the making of the model.



*Provenance:* The present copy bears the coat-of-arms of Emmanuel-Armand de Vignerot du Plessis de Richelieu Duc d'Aguillon (1720-1788), nephew of Louis Francois Armand du Plessis, Duc de Richelieu. He served as the Minister of Foreign Affairs under Louis XV. The small inscription above the coat of arms is that of the famous Piedmontese library Caissotti. Count Carlo Caissotti of Chiusano (1754-1831) was a renowned Piedmontese bibliophile of the late 18th, early 19th century, notably on equestrian works. A supporter of Bonaparte, and indeed of the annexation of Piedmont to France, and he achieved considerable success after Napoleon's victory at Marengo. He published a number of poetical, political and satirical works and in 1809 he was awarded an Imperial Knighthood. After the Restoration, however, he fell out of favour and his famous library, in excess of 6500 books, was eventually dispersed in 1837.

Brunet vol. III col. 1429; Cicognara 3524; Cohen-De Ricci 684 (both stating 57 plates); see *The Life and Death of a Royal Monument: Bouchardon's Louis XV*: Andrew McClellan in *Oxford Art Journal* Volume 23, issue 2, pages 1-27; Schlosser Magnino, pp. 669-670; for the armorial binding see Olivier IV Pl. 411-412.



16. **[MEDICAL ADVERTISEMENT]. PEARS TRANSPARENT SOAP** DON'T DESTROY THIS!!! It is printed on a Japanese Handkerchief. Expressly Imported. It is a curiosity!!!. The Skin and Complexion. Pears' Transparent Soap. Important and Unsolicited Testimonial. The Senior Surgeon at St John's Hospital for Skin, Leicester Square, London, Mr John Milton, in his important work on the Hygiene of the Skin (Published by Messrs. Chatto & Windus) ... Proprietors A. & F. Pears, By appointment. Soap Makers to H.R.H. the Prince of Wales. 91 Great Russell Street, London, W.C. Field & Tuer, ye The Leadenhalle Presse, [ca. 1870s].

Single sheet, printed letterpress onto fine tissue paper, 386 x 270mm; with two woodcut oval vignettes and a number of appealing Japanese decorative pieces; somewhat foxed and browned, but otherwise very good. **£110**

A most appealing medical, and indeed ephemeral 'eye-catching oddity'. As Rickard notes in his *Encyclopedia of Ephemera*, the present broadside is a striking example of an item printed on an unusual and less common substance, in this instance Japanese paper. In this case the broadside is advertising Pears' Soap, and includes a number of testimonials from both noted dermatologists including John Milton, Erasmus Wilson and Tilbury Fox, but also from the famous Opera Singer Madame Adelina Patti (1843-1919).

An example is also found in the John Johnson collection of ephemera at the Bodleian (and was cited in the *Book Collector* Vol. 36, Issues 1-4, 1987 by Philip Gaskell). The example cited by Rickards is dated 1881 and appears to have been used by John Moses and Co. of Newcastle-upon-Tyne, and seemingly advertising a product other than Pears' Soap.



Fine album of artistic anatomy

17. **MELICHER, Theophil.** FINE COLLECTION OF 41 ANATOMICAL DRAWINGS executed in a range of modes including pencil, pen, watercolour and possibly oils, predominantly signed, and most probably whilst at the Vienna Academy of Arts (Wiener Akademie der bildenden Künste), ca. 1879-1880.

*Folio; 41 anatomical drawings, all but one mounted, on 23 card leaves; in a range of modes, many with neat annotations, most signed and several dated; some occasional light soiling; housed within an original maroon half cloth portfolio with linen guards, retaining ties, with paper label lettered in mss on upper cover, spine a little sunned, with light wear to extremities.*

**£2,500**

A fine collection of well executed anatomical drawings, in a range of modes, and the work of Theophil Melicher (1860-1926), Vienna. Theophil Melicher studied at the Wiener Akademie der bildenden Künste with Josef Matyáš Trenkwald (1824 - 1897), a Czech/Austrian painter, best known for his religious and historical paintings. Melicher himself became a restorer, conservator and painter, who specialized in fresco painting.



18. **MINIATURE TERRESTRIAL GLOBE.** LATE 19TH CENTURY 5 INCH SPHÈRE TERRESTRE NIK Atlas Paris [n.d. but ca late 19th century].

Height approx. 5 inches from base to top of orb, diameter approx. 2.5 inches; coated engraved coloured gores over probably paper maché core, simplified surface with no time dial at North Pole and only rudimentary nomenclature, land-masses bordered in red, oceans in natural tan with some navigational and rail-routes identified; on turned wood ebonized base, with metal class at top of orb; one gore laid upside down, with slight loss of paper around South Pole, and small nick above title; overall though, an appealing, well preserved, and seemingly uncommon example.

£185

A charming, if slightly crude, late 19th century-early 20th century, French miniature terrestrial globe, presumably for the use of school children. A simple yet appealing example, the land masses are sparsely named. Thailand is Siam, Hindostan is India, Annam is Vietnam.

We have been unable to find any more information about the globe-maker, NIK seemingly unknown to many of the bibliographers, or to the specialist dealers so far consulted.

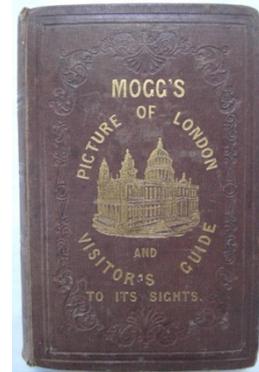
Not cited in Dekker and van der Krogt *Globes from the Western World*, or Dekker, *Globes at Greenwich: A Catalogue of the Globes and Armillary Spheres in the National Maritime Museum*; also no mention in either Stevenson, or Allmayer-Beck, *Modelle der Welt: Erd- und Himmelsgloben*.



Around London 'in eight days'

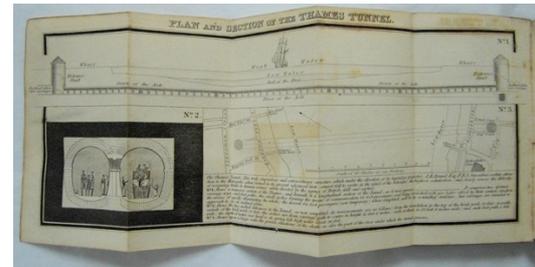
19. **MOGG, Edward S.** **MOGG'S NEW PICTURE OF LONDON:** or Strangers' guide to the British Metropolis: describing its origin, rise, progress, and present state ... with maps and an appendix forming a visitors' guide to the sights of London, and every object of interest in the environs. 1846.

12mo, pp. [ii], vi, 14, 62, 61\*-134, 134\*, 135-161, [i] blank, [6] publisher's advertisements; with engraved title-page vignette, large folding engraved hand-coloured frontispiece map, folding engraved plate of tower of London, folding engraved plate of the Thames Tunnel and engraved plan of London (so four in all); frontispiece map with numerous tears along the folds, and with evidence of previous tape repairs, though complete and without significant loss, small tears (with discreet tape repairs on verso) at gutters of two further plates though not touching images, a little foxed and browned; in the original blindstamped brown publisher's cloth, title and vignette of St Paul's in gilt on upper cover, head and tail of spine bumped and slightly nicked, spine sunned, rear cover slightly stained, extremities bumped and lightly rubbed; still an appealing copy. **£275**



Later edition (first 1838, this the 9th) of this appealing and popular Victorian tourist guide to the delights of London, retaining the large hand-coloured folding map often missing, together with the attractive 'Plan of the Tower of London', 'Plan and Section of the Thames Tunnel', and the more compact 'Plan Illustrative of that laid down for viewing London in eight days'.

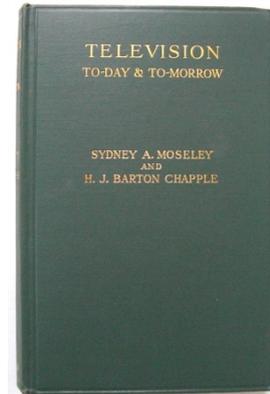
Edward Mogg was a noted London publisher who specialised in the publication of maps, travel guides, timetables, and cab fares to London and other localities in England and Wales.



20. **MOSELEY, Sydney A and H. J. BARTON CHAPPLE.** TELEVISION TO-DAY & TO-MORROW With a foreword by John L. Baird. London, Sir Isaac Pitman & Sons, Ltd ... 1930.

8vo, pp. xxiii, [i] blank, 130, 24 publisher's advertisements; with 47 half-tone illustrations on 46 leaves, and 38 text illustrations; some minor marginal browning and occasional light soiling; with a number of neat marginal annotations in pencil throughout, in Swedish; with facsimile signature of John L. Baird; in the original green publisher's cloth, upper cover with blindstamped border, spine and upper cover lettered in gilt, head and tail of spine a little bumped, some light soiling to covers, extremities lightly bumped. **£120**

First edition of this important work, aimed at the general reader and amateur constructor, and one of the earliest works on television. Sydney Moseley was Baird's business manager and a tireless enthusiast for his work, and the present manual provides an detailed account of his work and system. His self-appointed champion and biographer, Moseley gives a strong defence of Baird and an extended account of the battle with the BBC. Additional technical information is provided by H.J. Barton Chapple. 'I started out to write a piquant history of television as I knew it at first hand, but the subject has grown out of hand. I found history was being made even as I wrote' (p.xxii).

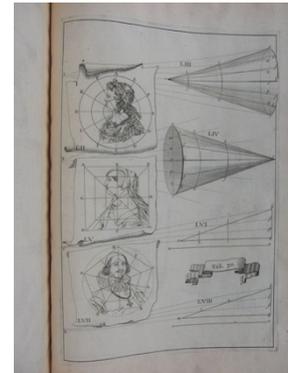


The illusory effects of optics vividly displayed

21. **NICERON, Jean François.** THAUMATURGUS OPTICUS seu Admiranda. Optices, per radium directum; Catoptrices, per reflexum è politis corporibus, planis, cylindricis, conicis, polyedris, polygonis & aliis: Dioptrices, per refractum in diaphanis. In quibus prae Scenographiae suae perspectivae communis fundamenta, praxes facillimas & demonstrationes ... Lutetia Parisiorum, Typis et formis Francisco Langlois, aliàs dicti Chartres, viâ Iacobaeâ sub insigni Columnarium Herculis. 1646.

Small folio, pp. [xxxii], 222, [2] blank; with fine engraved frontispiece signed S. Vouët, 42 engraved plates, woodcut head and tail pieces, and numerous woodcut text illustrations; a little foxed and browned throughout (though principally marginal), with a few leaves more prominently browned, plates 18 and 19 with more noticeable marginal browning, plates 4 and 32 with some oxidisation; bound in later half calf over marbled with new endpapers, with old morocco label on spine, head and tail of spine and joints a little rubbed and worn, with very small split along upper joint at head, surfaces a little soiled, extremities and corners a little rubbed; with the contemporary signature of 'Bertherand' at head and tail of frontispiece, and from the collection of the cinematographer David Samuelson. £3,500

Revised first Latin edition of Jean François Nicéron's important work on the practical applications of perspective, catoptrics, and dioptrics, and on the illusory effects of optics then traditionally associated with natural magic, first published in French in 1638 as *Perspective curieuse ou magie artificielle*. Having penned the original work for practitioners, Nicéron intended with this Latin translation to reach a more erudite circle of readers, including more theoretical material, a description of his instruments, and more illustrations. His untimely death, however, prevented his plan to publish a revised and expanded second French edition. This project was initially carried out on by Nicéron's former teacher Marin Mersenne, but he too died in 1648 without completing the translation. Gilles Personne de Roberval

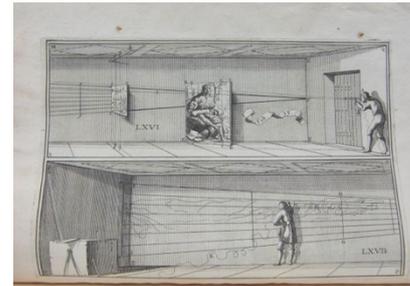
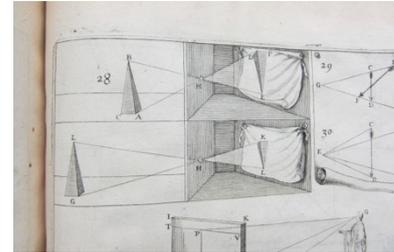


finally saw the second edition of *La perspective curieuse* through to press in 1652.

Divided into two books, as opposed to four books in the 1638 edition, the present Latin edition (which is treated by many bibliographers as a separate work), is notable not only for the additional fine illustrations, but for the inclusion at pp.190-204 of the ‘Scenographum Catholicum sive Instrumentum Universale’. His comprehensive discussion of anamorphosis and other forms of what he called ‘artificial magic’ are also of particular importance and interest to scholars today, influencing as they did later artists and theorists. Also an artist of some note, he was interested in the uses of anamorphosis in religious art, and intent on finding a scientific solution to the problems presented by perspective, Nicéron worked out the geometrical algorithms for producing anamorphic art. Nicéron illustrated how he created a monumental mural of St John the Evangelist writing the Apocalypse (now lost, destroyed by Napoleon Bonaparte’s troops when they sacked the cloister in 1798) using a perspective machine on a wall in the French convent of Sta Trinità die Monti in Rome (plate 33, and see Stafford and Terpak, *Devices of Wonder* p. 213 for an explanation). Plate 2 also provides an early illustration of a camera obscura and projection onto a screen.

Jean-Francois Nicéron (1613-1646) studied mathematics under Marin Mersenne (1588-1648) at the College de Nevers in Paris, France and entered the Order of Minims in 1632. He was acquainted with the leading scientists in France and Italy, such as Fermat, Descartes, Cavalieri and Kircher and was aware of all the latest theoretical developments, and indeed according to Mahoney (DSB), his discussion of refraction possibly contains “the first published reference to Descartes’ derivation of the law of refraction”.

Goldsmith N 207; Caillet 7973; Honeyman Coll. 2337; Poggendorff II, 279. DSB X, 103f; see Kemp, *The Science of Art*, pp. 129ff; Baltrušaitis, *Anamorphosis*, 51ff; Stafford and Terpak, *Devices of Wonder*, pp. 225 and 239.



22. **[NIGHT LIGHTS].** NACHTLICHTE Night Lights. Lumini de nette. Veilleuses. Mariposas. v. Joh. Leonh. Backofen. [Bayrlische Land Industrie Gewerbe u. Kunst Ausstellung. Nürnberg, 1882].

*Attractive oval softwood box, with attractive printed label on lid, box containing ca. 100 small multicoloured coated discs threaded onto small wax wicks, with some spare wax; aside from some slight staining to underside of box, and small nick in lid a fine example. £400*

No doubt an extremely scarce survivor. This appealing box, seemingly an almost full compliment, contains a number of small night lights, manufactured by the Nuremberg firm of Joh. Leonh. Backofen. The small and extremely decorative paper discs, have been coated, and possibly scented, and are each threaded onto a small strip of wax, and would be lit to provide comfort, and possibly to fill the air with soothing fragrances, to help sleep.

Johann Leonhard Backofen is listed in the 1870 Nürnberg-Fürther Industrie-Almanach as a nightlight manufacturer, with the 1905 Zeitschrift für angewandte Chemie referring to 'Saturn für Nachtlchte' made by Backofen.



'Brief Encounter' meets 'Dangerous Liasions'

23. **[ONWHYIN, T]. [ACKERMANN & CO].** A RAILWAY ADVENTURE that Mr Larkin encountered with the Lady of Capt'n. Coleraine. Showing the power of platonic love. London, Pubd by Ackermann & Co, 96, Strand. n.d. ca. 1841.

Small square 12mo, folding leporello (concertina form) comprising a series of 20 uncoloured etched plates, each 120 x 95mm; lightly foxed and browned, with discreet repair on verso on three panels to repair an injudicious binder's cut, one caption somewhat obscured by fold; leporello attached to inside front pastedown, in contemporary, if not original, grey boards, with original pink decorative wrapper mounted on front cover, upper joint a little split and worn, covers somewhat spotted and soiled, with light rubbing and wear to corners and extremities; still an appealing copy.

£385

Scarce humorous tale, one of a number of such works by the noted Victorian illustrator Thomas Onwhyn (1814-86), illustrating the comic side of everyday life, and the social morés and dilemmas of the day. The themes of love, etiquette and fashion were a frequent preoccupation for him, as displayed in the present tale, which also highlights both the perks, and pitfalls, of the coming of the railways. Happily married Mr Larkin falls under the charms and wiles of an elegant Lady whilst on a train journey down to Brighton. Their 'platonic love' soon turns to extortion and blackmail, and proves to be a very costly affair for the unfortunate gentleman. The first line to Brighton opened in 1841 from London Bridge, with another line eventually running from Victoria in 1861.

Onwhyn is best known for his pirate illustrations to works by Charles Dickens, most notably to *The Pickwick Papers* and *Nicholas Nickleby* (under the pseudonym Samuel Weller); Dickens himself commented on 'the singular vileness of the illustrations' (*Letters of Charles Dickens*). However, 'Onwhyn's most lasting contribution was to the ephemeral end of the book trade in the 1840s and 1850s ... Undertaken for shadowy publishers such as Rock Bros and



Payne, and Kershaw & Son, he produced a score of pull-out or panorama books, coloured and plain, lithographed or etched for the popular market. Satirizing tourism, teetotalism, and fashion, they included *Etiquette Illustrated* (1849), *A New Matrimonial Ladder* (c.1850), *What I Saw at the World's Fair* (1851), *Mr and Mrs Brown's Visit to the Exhibition* (1851), *A Glass of Grog Drawn from the Bottle ...* (1853), *Cupid's Crinoline* (1858), *Nothing to Wear* (1858), and *Scenes on the Sands* (c.1860)' (ONDB).

OCLC located only two copies at Newberry and Cleveland (which is a coloured copy); no copies on COPAC.



24. **PFLUG, Friedric Adolf.** WAGONS FÜR DEN EISENBAHN-TRAIN DER KAISERL. RUSSISCHEN BAHN ODESSA - KIEW. Nach Angaben des Kaiserl. Russisch. Staatsrath Baron von Ungern-Sternberg. Ausgeführt in der Actien- Gesellschaft für Fabrication von Eisenbahnbedarf F. A. Pflug. Berlin, Verlag von Ernst & Korn 1864.

Large oblong folio, 350 x 470mm, pp. [ii] lithograph title with small vignette, [iii] text leaf dated 1865, one large folding tinted lithograph plate of the whole train, and 10 lithograph plates (numbered 1-10), of which 7 are tinted and 3 chromolithograph; somewhat foxed throughout, with some occasional light edgewear and thumbing; in the original blue cloth backed stiff card wrappers, with duplicate title-page lithograph vignette on upper cover, covers somewhat foxed and soiled, with some minor rubbing to extremities; preserved in a modern black clam-shell box, with red morocco label lettered in gilt on upper cover. **£6,500**

Rare and only edition of this striking commemorative work celebrating the completion of a series of railway carriages commissioned and built for the Odessa-Kiev Railway by the noted Berlin manufacturer Friedrich Adolf Pflug, designers and manufacturers of railway rolling stock. Before the train was delivered it was exhibited at the Pflug works, and the present volume was published to commemorate the event, and provides a wonderful and evocative snapshot of a bygone era of train travel.

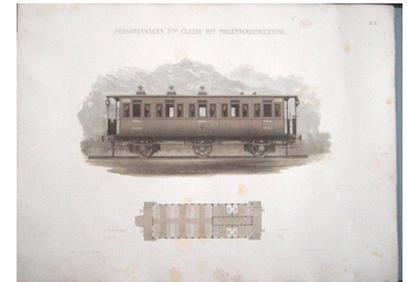
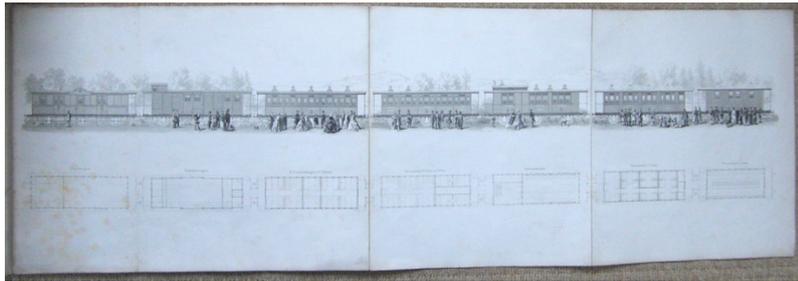
This beautiful work, done in lithograph and chromolithograph, illustrates both the rolling stock itself, as well as the luxurious fittings of the carriages, which had to cater for all the needs of passengers on a journey lasting several days. Included were some extremely advanced features, such as through communication, toilet facilities (not provided on British trains until the 1880s), running water, heating and ventilation, gas lighting, a restaurant and kitchen, and sleeping accommodation. The line itself was



built in 1865-70 under the direction of Baron Ungern-Sternberg to link the main Russian railway network with the Black Sea.

Pflug (1810-1886) was a noted industrialist, landowner and entrepreneur, and in 1839 he founded his railway rolling stock manufactory, on Berlin's famous Chausseestraße in the Mitte district, which during the 19th century was home to some of Prussia's early heavy industries and some of the first railway production sites. Subsequently operating as *Actiengesellschaft für Eisenbahnbedarf*, the company eventually went into bankruptcy in 1875 after the stock market crash of 1873, and the site was eventually cleared. In 1888 a street in Berlin was named after him.

OCLC records only two copies in Germany.



25. **[PHYSIOLOGY AND CARDIOLOGY]. [FURNEAUX, William].**

TWO PARTIAL SERIES OF MEDICAL MAGIC LANTERN SLIDES, composed of seventeen (of 52?) slides seemingly belonging to the York series 'Human Physiology popularly explained', together with eighteen (of 40?) slides 'The Heart and its Actions', thus 35 slides in total; slides are drawn/painted in black with no colour additions, [n.p, n.d. but ca. 1888-1900, and a number with the label of the Glasgow Opticians J. Lizars].

Boxed set; two different series comprising 35 glass slides 83 x 83 x 3mm, images in black, slides with thin paper slip cases, and each with printed label on upper margin, and with further series title and numbering labels and trade mark label, first slide in the Heart series with loss of glass at lower left margin, with some further chipping to corners and edges of a few other slides, paper frames quite frayed and torn; housed within what appears to be a later wooden box, with hinged lid and clasps, with numbering label (chipped) along edge allowing for 50 slides, and an unused label mounted to inside of lid; box somewhat scratched, soiled and worn.

£450

Though containing two incomplete sets, nevertheless a striking box of 35 late Victorian magic lantern slides relating to two series on physiology and cardiology. The first slide 'The Human Body' illustrates an anatomical wall chart in the background and with the title *Diagrams Illustrating the Physiology of Man, Drawn by W. Furneaux*, thus identifies the series according to Lucerna, the Magic Lantern Web Resource, as *Human Physiology popularly explained*, originally manufactured by York & Son, and based upon the works of William Furneaux, the author of a number of popular anatomical and physiological works, with OCLC noting a 5th edition of *Human Physiology* to 1893, (the first believed to be ca. 1888). The eighteen slides relating to the Heart and its Actions are separately numbered, and seem to belong to a separate lecture series, though we have so far been unable to identify the source. It appears likely that the set was manufactured by York & Son, and was then sold (and sometimes subsequently hired out) to stockists and

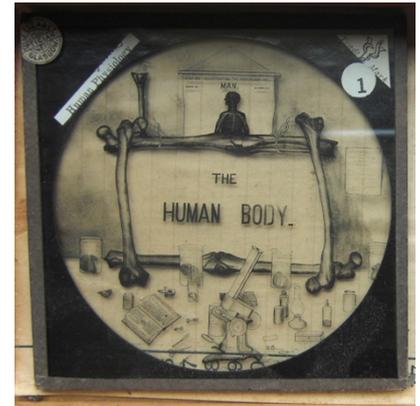


suppliers, as the case here, with the Glasgow firm of opticians J. Lizars, having adhered their labels to a number of the slides. Indeed Lizars list the set as being available for purchase in a promotional catalogue noted by Lucerna (though seemingly slightly later than the current set, with an additional plate having been added). According to Richard Crangle at the Magic Lantern Society, this was common practice, and indeed sometimes the stockists label was found bound inside the slide, suggesting that they could be made to order for specific retailers, and thus alluding to what appears to have been an active network of manufacturer's, wholesalers, retailers and hirers all buying and selling from each other.

A number of the slides are illustrated on Lucerna (also an incomplete set), and which reveals that coloured sets of 'Human Physiology' were also available for purchase.

Magic lantern shows began towards the end of the 17th century but only became more popular towards the end of the 19th century with improvements in lamp sources. The shows could range from didactic presentations (a favourite topic was the demon drink) to sophisticated shows using double or triple lanterns to produce moving and dissolving images, and with astronomy being a popular and early topic. A printed lecture would often accompany the sets, and their popularity clearly enabled the manufacturers to constantly revise and update the slides according to demand.

A full list of the slides is available upon request.



'Doctor in your pocket'

26. **[PRINTED HANDKERCHIEF - DOMESTIC HEALTH AND FIRST AID].** LE MÉDECIN DANS LA POCHE Fabrique de E. Renault, Rouen A. Buquet. [n.d. but ca. 1850-60s].

Large cotton engraved handkerchief printed in red and black, 710 x 760mm, with large central engraved vignette depicting various patients and 'quack' vendors, four small corner vignettes of a snake and chalice, with a further 24 square engraved vignettes each with accompanying panel of basic first aid hints, all within an decorative border, one engraved panel partially coloured; somewhat soiled, with some minor spotting and rusting, with faint brown stain in upper right margin, with a few small holes - a couple affecting the large central vignette though with no significant loss, extremities somewhat frayed, notably along upper and lower edge; overall a striking example, engravings in strong impression. £775

An attractive example, printed in red and black on cotton, of this brightly coloured and practical instructional handkerchief, illustrating 24 common ailments and first aid situations, and one of a number of similar printed handkerchiefs produced in Rouen by the Buquet family. The large central vignette, including the caption 'La Santé est le plus grand des biens' depicts a vibrant market-scene, which on closer inspection reveals both a tooth-puller, and a quack medicine seller, hard at work. The surrounding illustrations provide brief advice on a range of common ailments and first aid situations including the treatment of wounds and abrasions, blows to the head, burns, corns and warts, tooth-ache, how to remove a bone in the throat, bee-stings, a particularly graphic representation of sea-sickness, and indigestion. More serious situations such as drowning and suicide are also included, with a previous owner having partially coloured in red and brown, the engraving relating to 'hydrophobie, rage'.



Handkerchiefs remained a luxury article well into the seventeenth century, after which time, the growing fashion for snuff-taking increased the need for more practical handkerchiefs. It was at this point that pictorial, or commemorative handkerchiefs were introduced. Often headscarf size, the images depicted record many of the major events of the eighteenth, nineteenth, and twentieth centuries, with wars, travel, politics, scandal, satire, notable events, famous people, and royal occasions all commemorated. As the present example demonstrates, it was a fashion that was to prove equally popular in Europe, and especially in France, with Rouen becoming somewhat of a hub for their manufacture. The first known Rouennais commemorative handkerchiefs date from around 1835-1845, and in many ways are the fabric equivalent of the Épinal prints, made famous by the Épinal printing house of Charles Pellerin, and which depicted popular subjects in bright sharp colours. As in England, the most entrepreneurial printers at the heart of this trade were often map sellers, with the advantages of a map on silk or linen versus a map on paper self-evident. Between 1830 and 1905 the Buquet's engraved over 300 such examples, on a range of topics including politics, military instruction (amongst the more popular and reprinted), humorous, commemorative, and practical, as demonstrated here. Whilst often intended to be worn around the neck, they could also be displayed on a wall, or carried on one's person to reference. This most practical and portable guide was one of the more enduring examples, first published in around 1840 and which was frequently reprinted over the years.

See <http://mouchoirs.monsite-orange.fr/index.html>, (illustrating another example); see also E. Bassargette, *Une imagerie éducative: le mouchoir illustré rouennais* (in: *Histoire de l'éducation*, no.30 (1986), p.61-66); and Schoeser, *The London Connection. Printed Handkerchiefs*, Museum of London 1988; Christies, *British Mezzotints & Printed Handkerchiefs*, Parts I and II, Christopher Lennox-Boyd collection.



'Of useful knowledge' 32 Household recipes

27. **[PRINTED HANDKERCHIEF].** MOUCHOIR DES CONNAISSANCES UTILES. Résumé des Meilleures recettes indispensables a tous les ménages. Manufacture de E. Renault, A Rouen A. Buquet. Des et Gravs. [n.d. but ca. 1850-60s].

Large cotton engraved handkerchief printed in red and black, 685 x 770mm, with 32 square engraved vignettes each with accompanying panel of advice below, all within a decorative border; with some occasional minor rust spots, and one or two small holes though with no significant loss; edges neatly hemmed; overall a striking example, engravings in strong impression. **£550**

Another attractive example, printed in red and black on cotton, of one of a series of brightly coloured and practical instructional handkerchieves, produced in Rouen by the Buquet family. The present example provides 32 useful household hints and 'receipts', giving advice on a range of domestic situations. Eight topics are included, with four hints given for each, under the headings Aliments, Boissons, Vêtement, Ameublement, Toilette, Hygiène, Recettes and Diverses. Recipes include a quick way to leaven bread, a means of preserving artichokes throughout the year, a recipe for an almond hand-cream, one for cleaning copper, on the care of lace, a cure for tooth-ache, as well as a recipe to kill rats.

The Musée des Traditions et Arts Normands - Château de Martainville, possess a large collection of Buquet handkerchiefs.

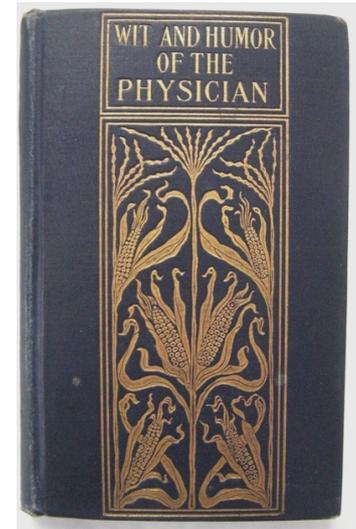


28. **[REDDALL, Henry F.] WIT AND HUMOR OF THE PHYSICIAN.** A collection from various sources classified under appropriate subject headings. Philadelphia and London, George W. Jacobs & Co., 1906.

12mo, pp. 218; with photographic frontispiece of S. Weir Mitchell; title within ruled red border; title and portrait, and p. 27 partially detached and loose, small tear at upper margin of p. 40, gutter exposed at p. 126; with ownership signature of W. Robert Sonnenschien on front paste-down; in the original publisher's decorated blue cloth, spine a little sunned, with minor soiling to covers, extremities lightly rubbed and worn. £85

First edition of this amusing work of medical humour, full of wonderful stories and anecdotes. Chapters include 'humors of the profession', 'the ignorant patient', 'peculiar cases' and 'hospital anecdotes'. It was one of a series of works compiled by Reddall and published by Jacobs under the 'Wit and Humor' title, with the American Bar, American Pulpit, American Politics, business, women, and the stage, also providing inspiration and anecdotes.

OCLC: 8736505.



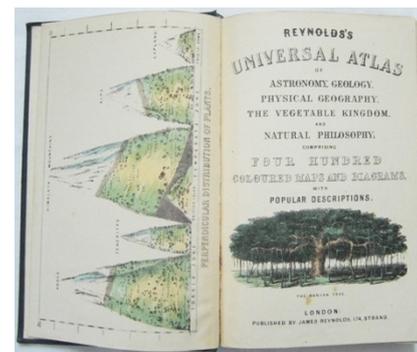
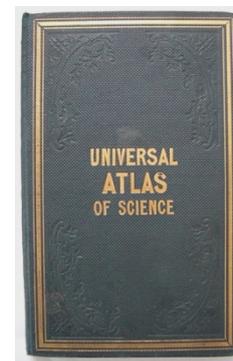
A beguiling collection of Victorian infographics

29. **[REYNOLDS, James].** REYNOLDS'S UNIVERSAL ATLAS OF ASTRONOMY, GEOLOGY, PHYSICAL GEOGRAPHY, THE VEGETABLE KINGDOM AND NATURAL PHILOSOPHY Comprising four hundred coloured maps and diagrams with popular descriptions. London, Published by James Reynolds, 174, Strand. [ca. late 1860s-early 1870s].

8vo, pp. [iv] hand-coloured frontispiece and general title-page with hand-coloured vignette of 'The Banyan Tree'; pp. 8 Popular Astronomy with separate title-page and with 10 double-page hand-coloured engraved plates; section on Pictorial Geology, though without separate title-page and pp. 4 of text, but including the 22 hand-coloured engraved plates, of which 16 are double-page; pp. 16 'Popular Sketch of the Vegetable Kingdom' (drop-head title), with 16 hand-coloured engraved plates including 140 figures; pp. [xvi] 'Hydrostatics' (drop-head title), and with 8 double-page hand-coloured engraved plates; in all 57 hand-coloured engraved plates including frontispiece; a couple of plates slightly shaved a little close; light browning and soiling throughout, with some evidence of dampstaining in places, notably along front and rear inner hinges, and affecting the outer margins of one botanical plate, and final endpaper; in the original green publisher's cloth, neatly recased and inner hinges repaired, with decorative borders blocked in blind, spine and cover lettered in gilt with variant title 'Universal Atlas of Science', all edges gilt, extremities a little bumped and rubbed with minor wear at head and tail of spine.

£775

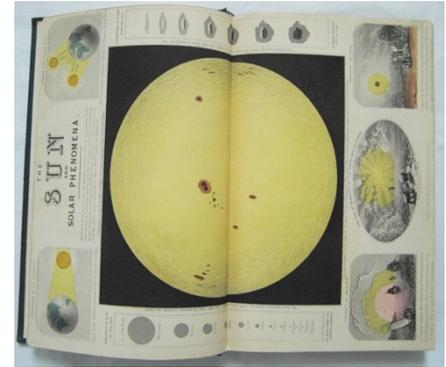
An appealing variant issue of this scarce collected edition incorporating a number of the popular educational diagrams published by the prolific and extremely successful London printer and publisher James Reynolds. His works vividly reflect the growing flowering of 'infographics' that emerged during the Victorian era, as the industrialisation of printing made it easier and cheaper to create books with detailed colour illustrations.



Like so many of his works, the present *Universal Atlas of Astronomy* is somewhat hard to date, and contains four of Reynolds's series of finely engraved and attractively hand-coloured educational plates, here bound together in one 8vo volume, though also available for purchase as individual plates for personal selection. Though not making clever use of transparencies as previously used by Reynolds, the illustrations are nevertheless equally striking and captivating.

We have previously handled another copy of this work, and which also included the four page descriptive notes to accompany the 'Pictorial and Descriptive Atlas of Geology', but which for whatever reason, have not been bound in the present copy. The vast majority of the plates are the same as previously seen, although there are a number with variant titles, some substitutions and omissions, and all bound in a slightly different order to the copy now residing at Louisiana. The four works discuss Popular Astronomy; [Pictorial and Descriptive Atlas of Geology] but without text sometime included; A 'Popular Sketch of the Vegetable Kingdom' and with a final section, untitled, but including eight double-page plates illustrating hydrostatics, electricity, hydraulics, optics, mechanical powers, Laws of Matter and Motion, properties of bodies, pneumatics, and magnetism. Again without separate title-page.

A full list available upon request. OCLC note a copy dated ca. 1870 at Princeton, with a issue dated 1878 at Berkeley, and further copies located at Yale, Louisiana and Toronto; KVK locates a further copy at the British Library.



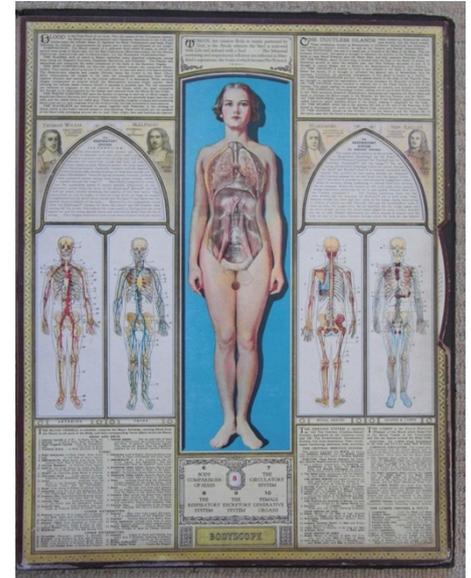
An Unusual Anatomical Educational Folio

30. **SEGAL, Ralph H.** BODYSCOPE Reg. U.S. Pat. Off... Theo I. Segal Associate Editor. Anatomical Illustration by Wm. Brown McNett, Director of Medical Arts Temple University, School of Medicine. Copyright Patent U.S.A. International copyright and all other rights reserved. Fourth printing, Bodyscope Inc, 36 East 40th Street, New York. 1948.

Large Folio, pp. 4; 51cm x 40.5cm opening out to 51 x 81cm; comprising two chromolithograph paper covered pierced card sleeves stitched on linen, each page with printed text in columns and adorned with portraits of noted historical medical figures, and each sleeve containing a card volvelle inside; each of the four 'pages' with four cut out windows, on pp. 1 and 4 each lettered A, B and C, and with five subjects on the rotating disc for each pierced window, pages 2 and 3 with 10 further topics on the disc continued over the four windows, the main window on each being the torso of a male and female body; some rubbing and wear to extremities with loss of paper, with small tear near central pivotal point of p. 3; gutter torn at tail and split along gutter extending to about 20cms; bound within linen-backed cloth boards, title and caduceus in gilt on upper cover, rebacked, covers somewhat scuffed, scratched, cockled and bumped, with minor loss at upper spine tail, extremities bumped and worn; without the printed slip-case sometimes found in earlier issues. **£425**

A later issue of this most appealing and striking educational tool explaining the principles of anatomy and physiology, and first published in 1935. The four pages, each making clever use of the internal illustrated volvelles, describe such things as the nervous system, the skin, the head, the ear, the eye, the teeth, the lungs, the abdominal organs, the heart, conception, the skeleton, the muscles, and the blood. The work is also attractively adorned with small drawings of various figures from medical history with their dates, including Hippocrates, Aristotle, da Vinci, Darwin and Bernard.

OCLC: 6578365.



31. **[SILK SOUVENIR STEVENGRAPH BOOKMARK]. SHAKESPEARE, William.** SHAKESPEARE'S TERCENTENARY 1864.. Shakespeare. He was a man take him for all in all, we shall not look upon his like again. [T. Stevens Coventry], woven into the turnover on the reverse. [n.d. but ca. 1880s].

Original woven silk book mark, 45 x 194mm, elaborately embroidered in numerous colours with central portrait of the Bard below his coat of arms; retaining original silk tassel; lightly foxed; very good.

£85

A most attractive and eye-catching piece of ephemera, and a fine example of the work of the famous Coventry weaver Thomas Stevens. He began in 1854 using the Jacquard loom to produce an infinite variety of items, and indeed produced an attractive silk bookmark to commemorate the reopening of the Crystal Palace at Sydenham in that year. The Stevengraph trade name was coined by Stevens during the 1870s to describe his silk woven articles, ranging from pictures, bookmarks, and portraits.

Godden *Stevengraphs and other Victorian silk pictures*, 651.

32. **[SILK SOUVENIR STEVENGRAPH BOOKMARK]. BURNS, Robert.** WITH EVERY GOOD WISH. Should auld acquaintance be forgot, and never brought to min'? Should auld acquaintance be forgot, and days o'lang syne? Burns. [T. Stevens Coventry and London] woven into the turnover on the reverse. [n.d. but ca. 1880s].

Original silk book mark, 52 x 230mm, elaborately embroidered in numerous colours, with portrait of Burns, vignette and thistle wreath; with original silk tassel (though detached); lightly browned, else good.

£85

Godden, 800.



Including the Ten Birth Tales and the legend of Phra Malai

33. **[THAI BUDDHIST MANUSCRIPT].** MID NINETEENTH CENTURY ILLUSTRATED FOLDING FUNERAL BOOK/BOOK OF MERIT containing a collection of Buddhist texts in Pali and Thai languages, in Khmer (Cambodian) script, executed in watercolour, gilt, and ink, and including the legend of Phra Mali. n.d. and n.p, but likely from Central Thailand and ca. 1850-1900.

Large folding leporello (or concertina style) manuscript, 14 x 67 x 7.5cm, on heavy paper being probably made from mulberry bark, comprised of 48 leaves (finally few leaves blank), penned in a single neat hand in Khmer script and completed on both recto and verso, and with eight pairs of vibrant watercolour illustrations, a number extensively embellished with gilt, and one fully illustrated double-page panel depicting scenes in Hell; in all 17 illustrations; some occasional light soiling, with four quite extensive abrasions made to correct errors, a couple of which have been written over; with a couple of small paper accession labels on first leaf, and two further small marker labels within text; upper and lower covers, and extremities painted (or lacquered) in brown, with some creasing and light staining, extremities a little rubbed and bumped; a most striking example. **£3,800**

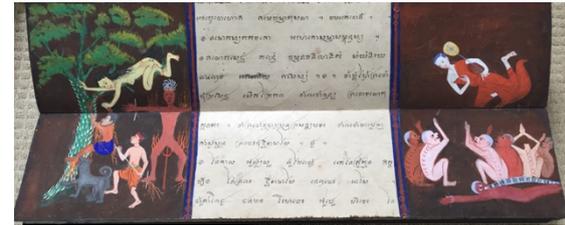
A vibrant and striking example, seemingly penned by a skilled scribe. 'The production of illustrated folding books ranks as one of Thailand's greatest cultural achievements. They were produced for different purposes in Buddhist monasteries and at the royal and local courts, as well. First of all, such books served as teaching material and handbooks for Buddhist monks and novices. Classical Buddhist literature, prayers (Sutras) and moral teachings were also read to the lay people during religious ceremonies. The production of folding books – and even sponsoring their production - was regarded as a great act of merit making. Therefore, folding



books quite often are a kind of “Festschrift” in honour of a deceased person; (British Library online).

Thanks to the assistance of Dr Jana Igunma at the British library, we believe that the present example is one such funeral book, most probably completed by one scribe in Khmer script, though the language of the text is a mixture of Pali and Thai. The first part of the manuscript refers to the ten qualities of the Buddha, which are usually illustrated by the Buddha’s last Ten Birth Tales (*Thai thotsachat*). This section would be written in Pali, the language of the Buddhist canon. Funeral books were often commissioned by family members in order to make merit on behalf of the deceased person and to ensure that their family would not end up in hell, but be reborn in one of the Buddhist heavens. Thus the manuscript also includes the legend of Phra Malai, the famous Buddhist Saint, who travelled to the Buddhist heavens and hells. During his visits to hell (naraka), Phra Malai was said to bestow mercy on the creatures suffering there, and who implore him to warn their relatives on earth of the horrors of hell and how they can escape it through making merit on behalf of the deceased, meditation and by following Buddhist precepts. Indeed, one of the most striking of the illustrations found in the present example, is the double-page depiction of the horrors of hell.

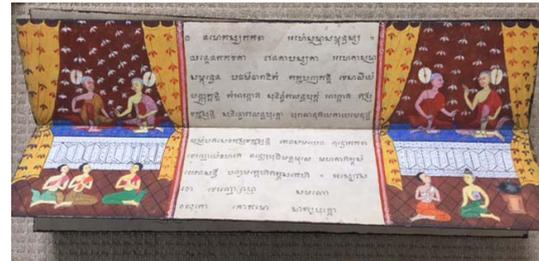
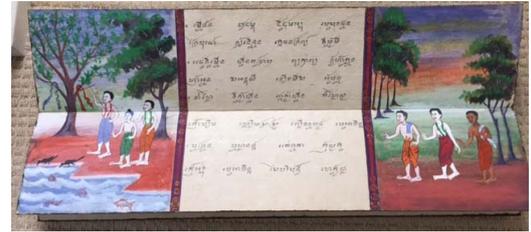
Most of the text is in black ink on thick paper, most probably made from the bark of the khoi tree (*streblus asper*). The first part in particular, has been accurately and quite beautifully penned and with great care taken, suggesting the work of a skilled scribe. It is impossible to say whether he also illustrated the work, although academics believe that they were more often the work of a different artist. A number of the vibrant illustrations have been embellished with in gilt, which further added value and prestige to such manuscripts, and a way of earning further merit on behalf of the deceased. In this instance, some of the images appear to have been



influenced by Western painting techniques, suggesting that the painter may have been a student experimenting with new styles and techniques.

The legend of Phra Malai, a Buddhist monk of the Theravada tradition said to have attained supernatural powers through his accumulated merit and meditation, is the main text in a nineteenth-century Thai folding books (*samut khoi*). He figures prominently in Thai art, religious treatises, and rituals associated with the afterlife, and the story is one of the most popular subjects of nineteenth-century illustrated Thai manuscripts. The earliest surviving examples of Phra Malai manuscripts date back to the late eighteenth century, although it is assumed that the story is much older, being based on a Pali text. A translation from Thai into English of the entire legend of Phra Malai is included by Bonnie Pacala Brereton in her book *Thai Tellings of Phra Malai – texts and rituals concerning a Buddhist Saint* (1995).

With thanks to Dr Jana Ignunma at the British Library for her assistance and expertise; for further information see Ginsburg, Henry: *Thai art and culture. Historic manuscripts from Western Collections*. London, British Library, 2000 and also Ginsburgh, *Thai manuscript painting*. London : British Library, 1989.



34. **[TRADE CATALOGUE - COLOUR PRINTING]. COOKE, ALF.** ALBUM OF COLOUR PRINTING. Art Colour Printer to the Queen, Crown Point Printing Works, Leeds. [n.d. but ca. 1887].

Small folio, ff. 15; in chromolithograph throughout printed on heavy coated paper, including facsimile reproduction of Royal Warrant on inside front cover, a portrait of Cooke on the title-page, a large depiction of the interior 'New Crown Point Printing Works' on inside rear cover, so in all 32 chromolithograph plates; and with four further large folding chromolithograph plates tipped in, each retaining original tissue guard; some light soiling throughout, two of the folding plates torn along folds but with no loss, some edge wear, gutters exposed in a number of places; stitched as issued in the original green cloth backed decorative chromolithograph boards, book block somewhat loose, inner hinges cracked but holding, covers a little foxed and soiled, with remains of silk tie evident, extremities a little dog-eared; despite slight fragility, a most appealing and striking catalogue.

£850

A wonderfully evocative and striking specimen catalogue, issued by the renowned chromolithograph printer, Alf Cooke of Leeds, who as the present catalogue proudly announces was 'Her Majesty's Colour Printer by Special Royal Warrant, The only appointment' – an honour granted in 1885.

The 32 fabulous specimens give examples from a variety of periodicals and trade catalogues, the firm producing products, calendars, labels and images for a number of leading firms such as Suttons Bulbs, Cleaver's Soap, and Mellin's Food. A number of illustrations produced for the Religious Tract Society are also reproduced. The catalogue also includes four large folding portrait plates, illustrating some of the leading actresses of the day the first of which depicts the actress Sarah Bernhardt as 'La Tosca', the second Miss Mary Anderson as 'Juliet', the third Ellen Terry as 'Portia', and finally Miss Dorothy Baird as 'Trilby'. The album prints a number of testimonials, several of which are dated 1897.

Wakeman & Bridson, *Guide to 19th century colour printers*, p. 27; OCLC locates three copies at Yale, Harvard, Delaware and Cambridge, plus at St. Brides.



35. [TRADE CATALOGUE - TOYS]. FRANCESCO BERETTA & CO.  
STABILIMENTO A VAPORE PER L'INDUSTRIA DEI GIUOCATTOLI Stab.  
Lit. A. Bertarelli, Milan. [n.d. but ca. 1893].

Small 4to, ff. [2]; with 28 chromolithograph and 14 uncoloured wood-engraved plates, each illustrating a number of toys; gutter of preface leaf somewhat scratched where tape removed, upper margins of first three plates nicked but with no loss, with some occasional light browning; stapled as issued in the original chromolithograph heavy card wrappers, with red cloth spine, lower joint split at tail with minor loss to head and tail of spine, with small repair along upper joint, covers a little browned and stained, staples rusted; still a bright, appealing copy

£1,800

A rare and most appealing copy of this most delightful trade catalogue issued by the Milanese manufacturer of toys and games, Francesco Beretta. According to the striking upper cover, which includes a vignette of the factory buildings, the firm had recently achieved success at the International Exhibition in Milan in 1891, winning the highest honours for their exhibit, and were also gold medal winners at Genova - presumably at the *Esposizione Italo-Americana* of 1892. Indeed as Beretta notes in his introduction, it is thanks to his extensive list of clientele in both Italy and America, that has led to the recent expansion of his factory to cope with the increased demand.

The 42 beautiful plates, 28 of which are in chromolithograph, illustrate well over two hundred different toys ranging from building bricks and dolls with accompanying outfits and dolls-houses, to rocking horses, billiards, croquet, swings, a puppet theatre, performing monkeys, and even a vicious array of juvenile weaponry.



36. **[WATERPROOFING]. ACKERMANN, SUARDY & CO.,** ENGRAVED BROADSIDE. PATENT WATER-PROOF MANUFACTORIES. Upper Belgrave Place, formerly New Spring Gardens. Chelsea, and at Cupers Bridge, Lambeth. Patronised by Their Majesties ... Ackermann, Suardy and Co. Patentees for making all sorts of Cloth, &c. Water-Proof, Unimpairable by Heat, humbly beg leave to offer their services to the Public, upon the following moderate terms, viz ... Ackermann, Suardy & Cos Royale Patent Water Proof, London. [n.d. but ca. 1802].

Engraved broadside, sheet size 415 x 285mm, plate mark 405 x 275mm; with large stipple engraved image signed 'Mrs Cosway del, Girtin Script et sculpt 56 Drury Lane, Agar sculpt', and with text in copper plate below; lightly soiled and stained, with evidence of a couple of minor abrasions and marginal tears; mounted on modern card 570 x 380mm. **£2,250**

A wonderful broadside from the turn of the 19th century, advertising a range of waterproof clothing designed, manufactured and patented by Ackermann, Suardy & Co of Chelsea, having invented a method for rendering materials impenetrable to water. A price list for twelve standard items of clothing is given, including lady's riding habits, great coats, waistcoats, gaiters, 'trowsers [sic] or pantaloons', as well as cloths for horses.

It is the charming stipple engraved image that is particularly captivating, however, and is the work of the renowned artist, musician, friend and rumoured one time lover of Thomas Jefferson, Maria Hadfield Cosway (1742-1821). Cosway became a close friend of Thomas Jefferson during his time in France, some even believing them to have been romantically linked, and they remained in correspondence until his death.



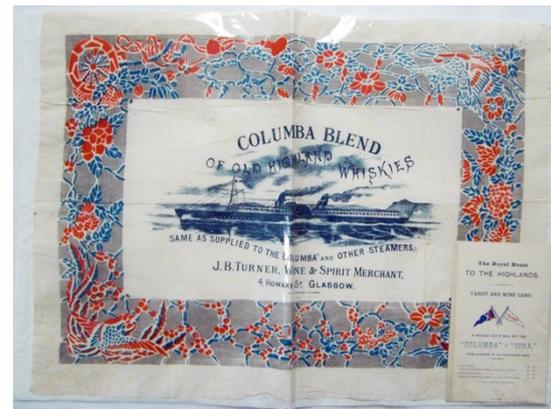
37. **[WHISKY ADVERTISEMENT]. TURNER, J. B., Wine & Spirit Merchant.** COLUMBA BLEND OF OLD HIGHLAND WHISKIES Same as supplied to the "Columba" and Other Steamers, J. B. Turner. Wine & Spirit Merchant, 4, Howard St., Glasgow. Bloke & Mackenzie, Liverpool. [n.d. but ca. 1900].

Single decorative broadside printed in blue, red and grey on crepe paper, 320 X 435mm, with decorative border surrounding a fine depiction of the RMS Columba; together with small 12mo printed card tariff and wine card, pp. [4], printed printed in red and blue, with decorative border; broadside, aside from a couple of small paper flaws, and some creasing, bright and fresh, tariff card split along joint but holding firm; a wonderful survivor. £185

A most appealing and presumably rare survivor, celebrating two iconic Scottish names: the RMS Columba, the finest Clyde paddle steamer of all time, and probably the most famous Scottish export of all - whisky!

As to what the exact purpose of the crepe advertising sheet may have been, we are uncertain: possibly an ink blotting sheet, or as a table decoration within a cabin on board. Accompanying the sheet is a small tariff card from onboard the steamer: 'The Royal Route to the Highland. Tariff and Wine Card. A whole day's sail by the "Columba" or "Iona" from Glasgow to Ardrishaig and back'. Inside is found the rates for breakfast, luncheon and dinner, together with the extensive wine and spirit list, with the sailing times printed on the final verso.

Columba was built by J & G Thomson of Clydebank, for David Hutcheson & Co. (later David MacBrayne Ltd), and was modelled on Hutcheson's 'Iona', which she was destined to replace. Commissioned for the first stage of the "Royal Route" to Loch Fyne, she was the flagship of the MacBrayne fleet from 1879 to 1935 and is often considered the finest Clyde steamer of all time.



'My best thanks for the loving care'

38. **[WWI –ALBUM AMICORUM]**. SCRAP ALBUM SEEMINGLY COMPILED BY A RESIDENT AT THE EASTERN FRONT RED CROSS HOSPITAL 'VEREINS LAZARETTE LAUTERECKEN' and containing 29 photographs of staff, patients, dignitaries, and military personnel, together with postcards and numerous patriotic inscriptions, poems and prose in a number of different hands. Presumably mainly Laurecken, though seemingly also later at Löwenberg, 1914-1915.

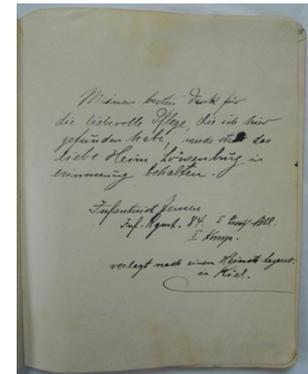
Two 4to unruled notebooks, in total ff. 132, of which 62 leaves have been used, with one completed notebook loosely inserted into a second book which has been partially used, the whole comprising 29 photographs, four postcards and letters, a couple of small pencil illustrations, and some 49 inscriptions, poems, and prose, in a number of hands; paper a little creased in places, with some light foxing, occasional ink stains, and some fraying to outer edges; first notebook stitched as issued, without original binding and loosely inserted into the second volume; original black limp cloth, spine and joints lightly rubbed, extremities a little dog-eared, small blue booksellers label at tail of upper pastedown 'Wilh. Rugemer, Papierhandlg. Kaiserslautern, Fruchthallstr. 11'.

£450

Whilst we have handled a number of album amicorums' compiled by either nurses or patients of WWI British Red Cross military hospitals (see below), this is the first such German equivalent that we have encountered. Seemingly two albums joined together, the first loosely inserted into the latter and containing the majority of the photographs, we believe them to be the compilation of a nurse working at some point at the Red Cross establishment at Laurecken, not far from the Luxembourg/German border, and on a main troop line back to the Belgian front. The photographs depict groups of nurses and doctors, recuperating patients, and soldiers, as well as recording the visit of King Ludwig III of Bavaria, together with Mayor Dr. Kufner, who visited Kaiserslautern and the military hospital there in the



Rupprecht school on September 15th 1914 (image reproduced and ascribed [https://www.kaiserslautern.de/tourismus\\_freizeit\\_kultur/kultur/bibliothek\\_en\\_und\\_literatur/stadtarchiv/tgersterweltkrieg/index.html.de](https://www.kaiserslautern.de/tourismus_freizeit_kultur/kultur/bibliothek_en_und_literatur/stadtarchiv/tgersterweltkrieg/index.html.de)). The second volume, and which we believe may have been compiled at a second military hospital further north in Germany at Löwenburg is filled with a number of patriotic verses, pieces of prose, and numerous words of endearment from soldiers from a number of regiments, many thanking the nurses for their care and kindness. The following is a typical entry: 'My sincere thanks for the kind care I have received here; I shall always keep the lovely Heim Löwenburg in my memory. Foot soldier Jensen ... moved to hospital near home in Kiel'. A moving and fascinating album.



39. **[WWI - ALBUM AMICORUM].** SMALL OBLONG ALBUM BELONGING TO V. L. STRICKLAND, made up of water-colour depictions of Regimental emblems and crests, pencil sketches, water-colour sketches, stencils, brief verses, signatures and notes of endearment, seemingly compiled at the Birmingham War Hospital, ca. 1916.

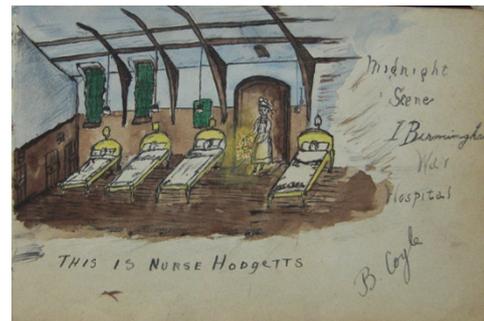
Small oblong album, 95 x 155mm, ff. 25 leaves; all but one page used, and with both endpapers used, comprising 30 Regimental Crests and badges, 15 small water-colour and pencil drawings, and eight short verses; leaves a little browned and soiled; neatly restitched and recased in the original maroon reversed calf album, upper cover lettered in gilt, upper cover heavily worn at corners, with slight loss at spine tail, some sunning, generally a little dog-eared.

£550

A most evocative album amicorum, seemingly compiled whilst residing at the Birmingham War Hospital during 1916, and belonging to one L. V. Strickland. Such albums were often compiled by nurses, and this may well be the case in this instance, although one inscription hints that it may perhaps have been compiled by one of the soldiers.

This rare and unique album of colour drawings and words of endearment, vividly encapsulates the global reach and effect of the conflict, with the Regimental emblems and crests of soldiers from British and Commonwealth Regiments in Australia and Canada recorded. Most of the drawings and poems are signed by the soldier and in most cases list which regiment they served in.

The opening poem on the first paste down, which is sadly rather faded, notes that 'When back in Australia ... We'll think of the "Sisters" Where 'ere we may roam'. Appealing depictions of a kangaroo and an emu are also to be found, with one of the more patriotic images being that of a proud and might Lion standing looking out to sea and admiring a fleet of British



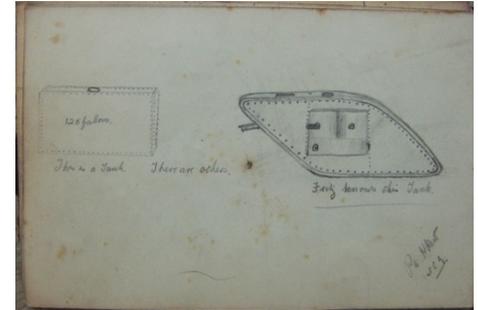
warships, under the caption 'All British'. Indeed the over-riding theme is one of the British Commonwealth coming together to joining forces.

The present example makes few direct references to the horrors witnessed at the battle front, although a couple of pencil sketches hint at the terrible events taking place. One page has two simple drawings: 'This is a tank. There are others. Fritz knows this tank', with an image of what appears to be a Mark I tank. The first use of Mark I tanks on the battlefield was at the Battle of Fleurs-Courcellete (part of the Battle of the Somme) on September 15th 1916. A further poignant pen and ink sketch depicts a man being startled by a large hanging fish shop sign at a fish and chip shop, with the caption "Glor! A Zeppelin". There is also a crude depiction of the German warship 'Dresden - After the fighting with HMS Glasgow'.

A number of the verses are gently romantic, whilst others are more humorous, including the following joke: 'Why does Lord Kitchener get out of the car before his wife? Because he had got the Kar-Ke on'.

Of particular appeal are the two images depicting ward life: 'Midnight Scene Birmingham War Hospital. This is Nurse Hodgetts' by B. Coyle, and the final image with slightly illegible verse, which salutes the work of the patient nurses 'who stand and wait', whilst a rather terrifying Matron and military officer march past.

A list of the Regiments listed available upon request.



40. **[WWI - GERMAN RED CROSS]. MOULIN-ECKART, Dr Richard and Hans BALUSCHEK.** DER KRIEG 1914-1916 In 12 farbigen kunstblättern nebst vielen textbildern von Hans Baluschek. Mit beiträgen von Prof. Dr. Graf du Moulin-Eckart. Herausgegeben von verbande der Deutschen Kranken=Pflegeanstalten von Roten Kreuz. Berlin Lichterfelde. Hugo Bermühler verlag. 1915.

Small Oblong folio, pp. 24; with frontispiece, eight text illustrations, and with 12 chromolithograph illustrations mounted on leaves; paper a little browned with some minor creasing and soiling; in vellum styled boards.

£110

A most strikingly illustrated commemorative work and published in association with the German health care establishments working alongside the Red Cross. This patriotic publication has text by the noted historian Richard Du Moulin-Eckart (1864-1938), but it best remembered for the series of graphic and highly evocative drawings by the noted German painted, graphic artist and writer Hans Baluschek (1870-1935). The text includes eight black and white sketches depicting modern machines of war, including mortars and other guns, submarines, aircraft and airships and steam trains. Most striking, however are the twelve full-page chromolithograph images, vividly depicting the gruesome realities of battle and the work of field hospitals.



41. **[WWI - OFFICER'S PHOTO ALBUM].** SMALL OCTAVO ALBUM OF 43 PHOTOGRAPHS Seemingly compiled by an Army Officer in the 3rd Battalion of the Royal Welsh Fusiliers, recounting time spent in Prees Heath in Shropshire, Reading, Dollymount nr Dublin, Limerick, Fazakerley Hospital Liverpool, and Princes Avenue Auxiliary Hospital. 1917-1918.

Small 8vo album, 11cm x 15.5cm, ff. 12 leaves of card, each page holding two small photographs @40 x 60mm; in all 43 photographs, with three blank spaces; most neatly annotated with captions, most in a good state though some a little faded; in the original grey cloth, head and tail of spine a little bumped, extremities also lightly bumped and rubbed, with small label on inside rear cover 'Marshall Bros, Chemists and photographic dealers, Moseley'.

£200

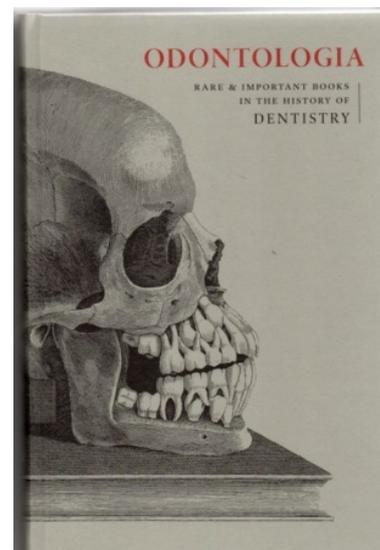
An appealing and neatly annotated photograph album, though sadly anonymous, but seemingly the compilation of a WWI Officer, recording some of his experiences during 1917 and 1918. It seems likely, from a couple of the images found within (a shot of the Battalion on parade in Limerick and one of the mascot 'Billy' the goat) that he may have belonged to the 3rd Battalion of the Royal Welsh Fusiliers. The album is predominantly made up of portraits of military companions, family members (these photographs are unannotated sadly), and with a number depicting various members of nursing personnel met during time spent at both the Fazakerley Military Hospital nr Liverpool, and the Princes Avenue Auxiliary Hospital. .



42. **HAGELIN, Ove and Deborah COLTHAM.** ODONTOLOGIA: Rare and Important Books in the History of Dentistry. an illustrated and annotated catalogue compiled by Ove Hagelin & Deborah Coltham for Svenska Tandläkare-Sällskapet, Swedish Dental Society. Stockholm. 2015. ISSN 1654-5354 £45

The Swedish Dental Society, founded in 1860, accumulated an important historical collection of over 850 odontological books, the majority printed before 1920, and which today forms one of the major special collections deposited in the Hagströmer Medico-Historical Library in Stockholm.

With the present richly illustrated and annotated catalogue, compiled by Ove Hagelin and Deborah Coltham, we hope to make this collection better known to dental practitioners, the academic world, librarians as well as to book collectors. The catalogue comprises 208 pages and 161 illustrations with descriptions of 65 books including the earliest printed works from the sixteenth century entirely devoted to dentistry, as well as on how to cure toothache, on extraction, and on the replacement of false teeth. The collections includes first editions of several odontological classics, from Eustachi's *Libellus de dentibus* (1583) through to Jackson's *Orthodontia* of 1904 on the regulation of teeth, and including the most famous of them all, Pierre Fauchard's *Chirurgien Déntiste*, Paris, 1728. Each item is given a bibliographical description and at least one page with a historical commentary on the author and the importance of his work.



*Addendum (web catalogue only)*

43\*

**FRANKE, Dr. [WHITE, James].** DR. FRANKE'S PHANTOM Anatomisch-Physiologischer Atlas des Menschen. Mit Berücksichtigung Chirurgischer und geburtshilflicher operationen. Berlin, Verlag Von Reinhold Kühn. Hofbuchhändler Sr Königl. Hoheit des Grossherzogs von Mecklenberg-Strelitz. [n.d. but 1891].

Near life-sized anatomical figure consisting of two folding wooden panels measuring 88 x 60cm, opening to 176 x 60cm, with numerous chromolithograph flaps for both halves of the torso, arms, hands, legs, feet and the head, as well as large separate view of the ear and eye, sewn onto varnished cardboard; though a male mannikin, the flaps open to reveal various views of both the male and female anatomy; edges of flaps reinforced in places with metal, with moveable metal tabs to hold flaps in place, and retaining the two longer metal pointers; some quite prominent wear to outer edges of flaps, noticeably along the torso where the panels fold, with some cracking to several flap folds, one or two outer flaps creased, with some faint dampstaining at tail, with some further areas of wear and soiling; housed in the original wooden case retaining the brass hanging hook, and brass fasteners, boards and extremities a little scratched and worn as to be expected, with some expansion at joints, and a couple of cracks visible; overall a very good example, more usually found just on varnished cardboard. **£5,500**

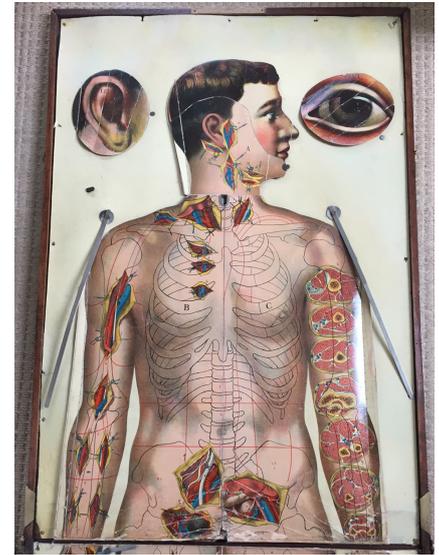
Rare German edition of 'White's Physiological Mannikin' (1886) and according to Michael Sappol in *Hidden Treasures*, 'a deluxe edition'. This wonderful nearly life-sized phantom or mannikin, contains multiple and multi-layered flaps, giving an internal view of the human body's muscles, tendons, arteries, bones, joints, digestive organs, heart, lungs, and reproductive organs. Intended as a teaching aid for medical students, this



type of anatomical mannikin also was used “in popular lectures, classes on hygiene, doctor’s offices, and travelling medicine shows where patent medicines were sold” (Sappol, *Dream Anatomy*, p. 140). White’s was the largest mannikin of this type to be produced in America during the 19th century.

‘The mannikin’s flaps correspond to lecture topics such as the circulatory system, the brain and nervous system, the skeleton and muscles, venereal disease and physiology of reproduction (male and female), first aid, and the dangers of corseting. Dr Franke’s Phantom [1891], a delux edition ... also contains flaps showing the stages of gestation and possible positions of fetuses and twins - a pregnant hermaphrodite. The German “Dr Franke” is probably a corruption of “Dr Frank Hamilton”, whose endorsement was featured in American versions and who wrote an accompanying booklet’ (Hidden Treasures p. 58).

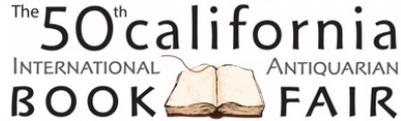
Hidden Treasures, p. 58 for a detailed discussion of White’s Physiological Mannikin.



I will also be exhibiting at:

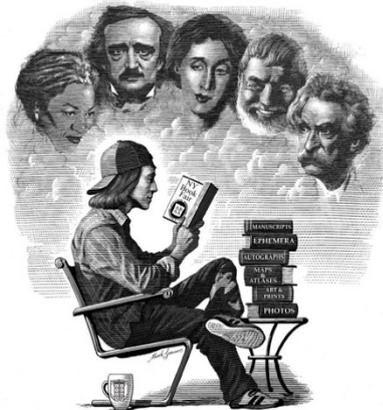
50<sup>th</sup> California International Book Fair at the Oakland Marriott City Centre  
(10-12 February 2017)

<https://www.cabookfair.com>



New York Antiquarian Book Fair at the Park Avenue Armory  
(9-12 March 2017)

<http://www.nyantiquarianbookfair.com>



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(title page vignettes from item 10)

