



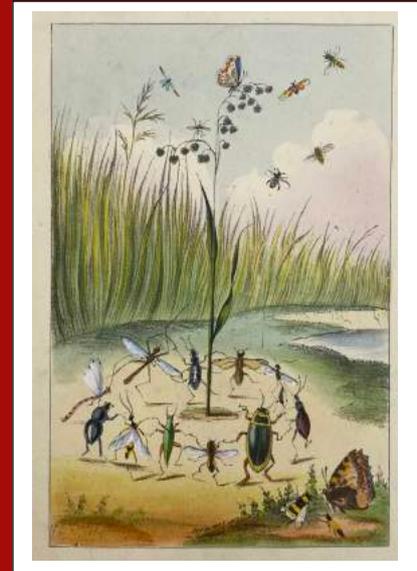
DEBORAH COLTHAM
RARE BOOKS

Autumn Selection 2021

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Owned by one of the founding Directors of the Stockton to Darlington Railway

ACCUM, Friedrich Christian. *Chemical Amusements*, comprising a series of curious and instructive experiments in chemistry, which are easily performed, and unattended by danger. London: Printed for Thomas Boys, ... 1817. **£800**

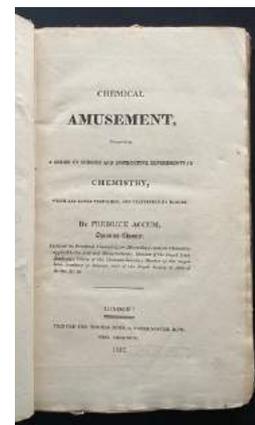
Uncommon first edition, and of appeal being in the original boards. 'One of the most popular expositions of elementary chemistry of the time, which did much to bring the study of the science to the attention of the general public. The book was "written with a view, to blend chemical science with rational amusement" (preface) ... At the end is *A descriptive catalogue of the apparatus & instruments employed in experimental and operative chemistry manufactured and sold by Frederick Accum* (1817), comprising a detailed list of the apparatus and chemicals used at the time, complete with prices. Accum supplied apparatus to Harvard and Yale universities and even universities in India. The first edition is very scarce' (Neville, p. 4-5). Of the 103 experiments, a considerable number involve the properties of silver and other substances later applied to the photographic process. Cole notes that the first edition was sold out within two months, leading to Accum to issue the revised and expanded second edition in the following year.

Accum (1769-1838) 'came to England in 1793 as an assistant in the firm of Brande, apothecaries to George III. By about 1800 he had his own laboratory and was soon giving lecture courses which proved popular ... He was active as a lecturer, author, merchant, consultant and did fundamental work on gas-lighting and food adulteration' (Cole, p. 1).

Provenance: Benjamin Flounders (1768-1846) was a prominent English Quaker with business interests in key new industries and developments at the time of the mid-industrial revolution, such as The Stockton and Darlington Railway (of which he was a founding Director) and new canals in his native Northeast of England.

Cole, p. 1 (second edition); Duveen, p. 2; Eder, p. 106; Neville, Vol I. p. 4.

12mo, pp. [ii] half-title, xxv, [i] advertisement, 191, [i] title-page 'Descriptive Catalogue', 59, [i] advertisement; two small text engravings; a little foxed and dust-soiled, often marginal, prominent staining affecting lower gutter between pp. 25-48 and from p. 47 to the end of the 'Descriptive Catalogue' also affecting final endpaper; uncut in the original publisher's grey paper boards, printed label on spine (cracked and soiled), head and tail of spine worn with slight loss, joints cracked but holding, covers spotted and a little ink stained, corners and extremities bumped and lightly worn; with the bookplate of Benjamin Flounders [Flanders] on front paste-down; overall a good copy, and uncommon in the original boards.



By a French pioneer of market research - a unique publicity dossier

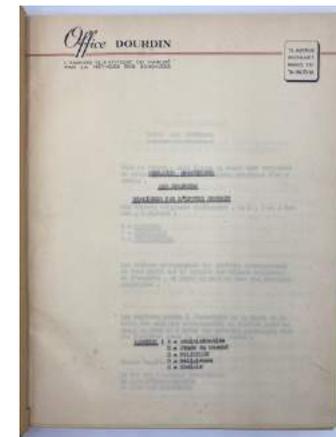
[ANALYTICS AND INFOGRAPHICS.] DOURDIN, Jacques. Quelques graphiques des enquetes realisées par l'Office Dourdin. Legende: A = Administrative. B = Etude du Marché. C = Politique. D = Religieuse: S = Sociale. Office Dourdin, L'Analyse Scientifique de Marché par la méthode des sondages. 13, Avenue Bosquet Paris, VIIe. [Paris, n.d. but ca. 1941-8.] **£885**

A remarkable publicity file, no doubt produced in only a handful of copies, and presenting a sample of the analytical marketing activities of the Parisian firm 'Office Dourdin', covering the period between 1941-1948. As such it provides an invaluable insight into the views of ordinary men and women of France during a time of extraordinary upheaval, and covering all areas of their day-to-day lives.

Located in the 7th Arrondissement, and founded by Jacques Dourdin in around 1938, the firm became one of the most important market research companies in France of the mid-20th century, carrying out polls for social, public, and commercial purposes, and was compared in their day to, and indeed seem influenced by, George Gallup, who in 1935 had founded the American analytics and advisory company.

Each leaf of the volume is either typed or lithographed on the firms' headed paper, and which states that they offered clients 'scientific analysis of the market by the poll method'. Presumably produced for a potential client, or as a company history perhaps, the whole dossier offers extracts from numerous surveys carried out, both during, and immediately after the war, and includes only the graphical results. The original files, we are told in the contents table, included more detailed reports giving the dates and names of those surveyed, together with more statistical analysis.

A veritable feast of infographics, we find charts, tables, pictograms, and pie-charts, many of which have been vividly hand-coloured. Divided into five broad sections, polls were undertaken asking questions relating to administration, market studies, politics, religion and societal, with all areas of daily life covered, many of which reveal the challenges being faced at the time by the population, with all classes of society polled. One survey, undertaken on behalf of the Parisian Company for Electricity Distribution in August 1941 surveyed what items of electrical equipment were being commonly used. Another question posed in April 1942 asked whether people felt they had enough to eat: 'Les Gens estiment-ils avoir assez à manger?' with a resounding answer of 'non à 95%'. A later survey dated March 1954 polled on

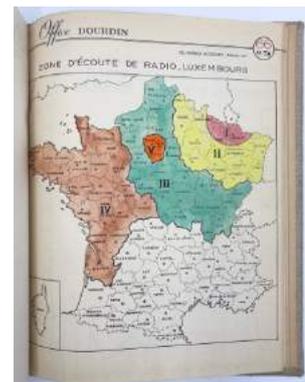
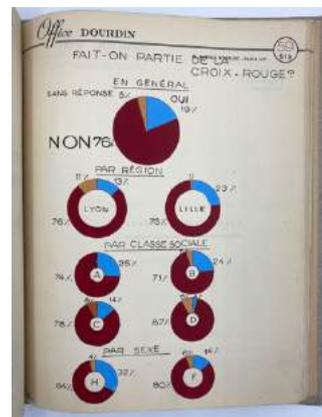


'demarcation line suppression', with another study dated January 1944 posing a series of questions on what people thought about the French Red Cross. One of the post-war polls included from 1947 sought views on Radio Luxembourg, which had famously been taken over by the invading forces in 1940 and used for propaganda purposes. It was transferred to US Army control in 1944 who also used it for their own political purposes.

All areas of day to day life were surveyed, with other polls addressing attitudes to work, on rationing of clothes, on levels of religious participation, on family relationships between town and country, what brands of drinks were popular, on fashion brands, perfumes and lipstick wearing.

'M. Jacques Dourdin est un homme redoutable qui connaît comme pas un les petits secrets de nos contemporains. Les prospections hardies qu'il a menées à bien, pour des raisons sociales ou commerciales, à travers les diverses classes de la société, ont fourni la base d'une philosophie précise dont les principes, dûment étiquetés, dorment dans de gros dossiers illustrés d'ingénieux schémas. Ce Gallup français, pétri d'esprit cartésien, se livre généralement, comme bien on pense, à des enquêtes économiques ou sociales qui servent de guide aux pouvoirs publics et aux entreprises particulières' (comment in *Le Matin*, 3 mars 1943 and reproduced in J.P. Gremy 'Jacques Dourdin, pionnier des études de marché en France', p. 16, 2019).

4to, 280 x 220 mm, ff. [13] typed title-page and table of contents on headed translucent copy paper with 'perfect' watermark, ff [108] lithographed leaves on thicker header paper together with typescript sectional titles on copy paper; lithograph leaves with numerous pie-charts, tables, charts, figures and pictograms, many of which have been embellished by hand in colour; sectional numbering seemingly added by hand in ink; paper a little browned with some foxing and soiling in places, a couple of leaves with rusted paperclip marking; bound unbleached cloth, with marbled endpapers, with red morocco label on spine lettered in gilt (slightly scuffed); a fascinating and rare survivor and a very good copy.



A view of the future

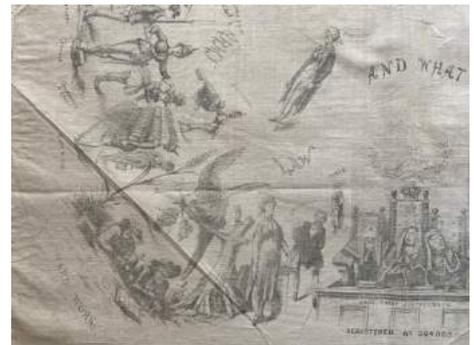
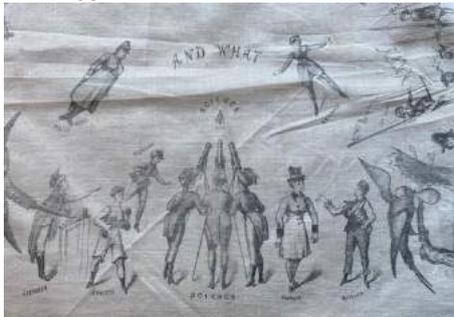
[ANTI-SUFFRAGE?] Womens' Rights "1981" And what came of it. Registered No. 364805. [n.p. but Glasgow, Carslaw and Henderson, n.d. but 1891]. **£2,500**

A highly evocative printed scarf/handkerchief, providing a vision of the future with a depiction of women's and men's roles in 1981 if the women's rights and suffrage movements were successful. According to this anonymous artist, there would be lady soldiers and sailors (though still wearing bustles), lawyers and Lady Chief Justices (though all depicted asleep at the bench), mechanics, scientists, athletes and politicians, whilst the men are shown fulfilling various traditional 'female' roles, depicted wearing bonnets, enjoying bucolic picnics, doing the laundry, and undertaking domestic duties, and with the caption "Now we're busy".

The United Kingdom National Archives "Intellectual property: registered designs 1839-1991" database entry for design no. 364805 reveals that the item was printed and produced in Glasgow by Carslaw and Henderson in 1891.

See lot 154, Lennox-Boyd Sale, British Mezzotints and Printed Handkerchiefs, Part I, 12 March 2008; see Duke 010144385; not in Schoeser, *Printed Handkerchiefs*, 1988.

Fine handkerchief, 543 x 610 mm, printed in black on white cotton; impression slightly faint in places, but still good; some occasional faint staining and foxing, predominantly marginal, with some light creasing, very small hole evident; otherwise very good.



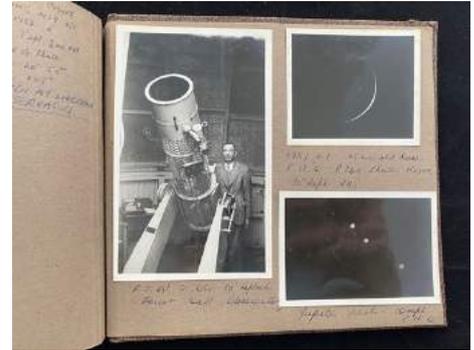
Pictures from his own Observatory

[ASTRONOMY.] [ACFIELD, Frank J.] Small bound collection of over 70 photographs of UK and European observatories, telescopes, and observations of the solar system, various places, ca. 1947-ca. 1953. **£650**

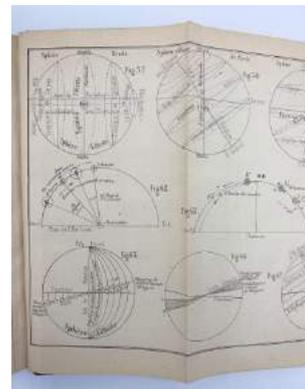
A striking personally compiled photograph album from the mid 20th century, assembled by the noted astronomer and Fellow of the Royal Astronomical Society, Frank J. Acfield (1905-1975). A large striking photograph is found on the verso of f. 4, and annotated 'Circumpolar Star Trails by F. J. Acfield, Forest Hall Observatory', whilst another photograph is annotated 'F.J.A.' and shows him standing by his own telescope. A previous owner has also had the handwriting verified, by the archivist of the British Astronomical Society, as being that of Acfield.

The photographs were taken during the late 1940s and early 1950s, and depict a number of UK and European Observatories and buildings, their astronomers (including one of Acfield himself at work), 26 images of telescopes, and 25 depicting various observations of the solar system, including images of the sun, the moon, Jupiter, 'Comet Honda', and auroral light. Amongst the observatories visited include Seaton, Hepple, the Royal Observatory Edinburgh, Paris, Whickham, with a number taken of, and from, Acfield's own observatory at Forest Hall in Newcastle, which he set up at his home in 1949. Using a 10-inch reflecting telescope, Acfield undertook extensive celestial photography, and according to Harold Gooch in his *Appreciation of Acfield in the Journal of the British Astronomical Association* (Vol 89, p. 504-505, 1979) 'did much for the Jupiter Section of the BAA and also worked extensively in the fields of cometary and auroral work as well as in the patient pursuit of the minor planets. Much of his outstanding photographic work is still widely reproduced'. In addition he was a tireless astronomy populariser, writing weekly newspaper columns, and giving regular lectures. In 1970 an episode of the famous 'Sky at Night' series, hosted by Patrick Moore, was transmitted from Forest Hall, with the programme dedicated to his work and expertise.

Small oblong, 175 x 210mm, sheet size 166 x 180mm; ff: 15 leaves of brown card, containing 73 photographs of varying sizes, most presumably taken by the compiler, one larger formal photograph embossed 'Forest Hall Observatory, Northumberland', with four later newspaper clippings loosely inserted at rear; evidence of at least two further images no longer present; the majority neatly annotated in a single hand in ink; occasional light scuffing to the card, fore-edge of some leaves a little thumbed and rubbed; contemporary 'faux crocodile' brown stiff card, lettered in gilt on upper cover, bound with gold and red silk cord through eyelet's, head and tail of spine a little rubbed and worn, corners lightly bumped; good.



[ASTRONOMY.] BEAUFORT, Virginie de [later Madame Eugène LEDOS.] Leçons d'astronomie dédiées a ses élèves ... a l'usage des instructrices, des pensionnats de demoiselles et des jeunes personnes du monde. Lyon: [Imp. de Sauzon] [for] Perisse Frères, Libraires-Editeurs...1852. **£2,200**



Rare first edition of this textbook of astronomy, aimed specifically for the use of female teachers, student teachers, and students, and one of a number of works by the Parisian educationalist Antoinette-Françoise-Virginie de Beaufort (1822-1899).

Clearly a passionate and knowledgeable amateur astronomer herself, this detailed treatise, whilst perhaps of less scientific significance and import, is nevertheless a scarce and most appealing example of works by mid-19th century female educators and pioneers, who though perhaps less well-known today, dedicated their lives and careers passionately espousing the importance of science to future generations. As the preface makes clear the present work was 'the fruit of seven years of vigil and work' during her own time teaching. It is offered up to 'those already dedicated to teaching, run Pensions or Institutions', as well as to those training to enter the profession. She considers astronomy to be 'a sublime science', eminently suited to broaden the mind, and equally as important, to bring students closer to God, by instilling in them a knowledge and understanding of the heavens.

The work is divided into four sections, each of which are sub-divided into chapters, and which provide a basic introduction to a theory of the stars, the sun, the moon and the planets. The 30 page introductory section provides a detailed table of contents, and the work concludes with six large, folding and attractively produced lithographs, copiously illustrated with 101 detailed astronomical figures and diagrams. Like her more famous contemporary Sophie Ulliac-Trémadeure (1794-1862), who was to be published only two years later her more ornately and expensively illustrated work of astronomy for the young, *Astronomie et Météorologie*, Beaufort also cites noted astronomers such as Newton, Laplace and Herschel as reference.

The daughter of a Lyonnaise hat-maker, de Beaufort dedicated her teaching career entirely to female education. She established a school in the mid-1840s in Paris, and offered courses and lessons for students preparing for first, second and third year examinations. In addition to the present manual of astronomy, Beaufort was the author of an early educational journal for girls, the *Revue mensuelle scientifique et littéraire à l'usage spécial des institutrices des mères de famille et des jeunes personnes* which ran for one year (also 1852), as well as *Méthode mnémonique polonaise*. *Histoire naturelle* (1845). Her publications had an explicitly broader aim than elementary academic teaching, and Beaufort also intended them for the education of women who had

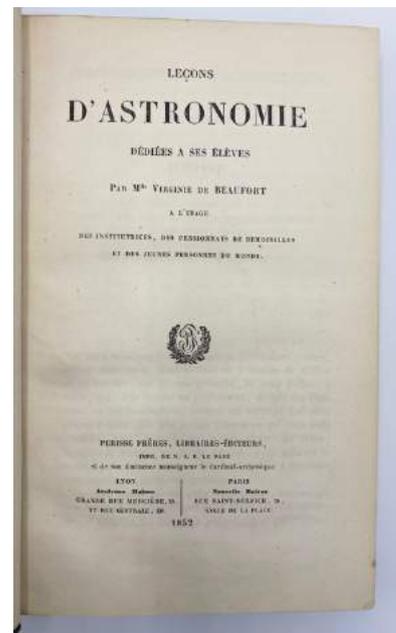
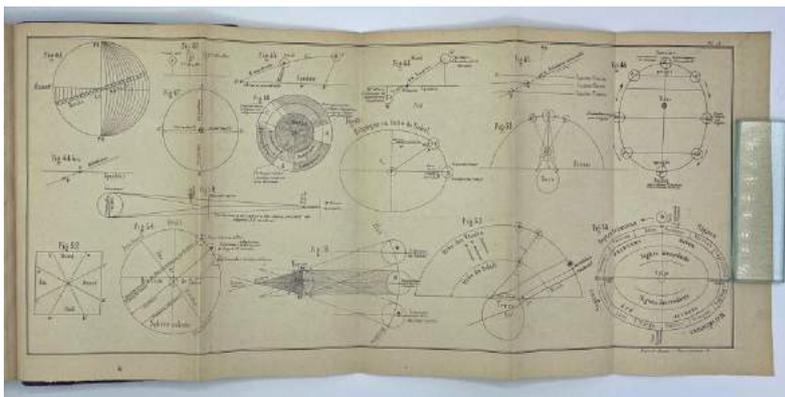


completed their elementary studies and were perhaps already married.

Beaufort married, in the same year as the present publication, the artist, astrologer and physiognomist Eugène Ledos (1822-1904). The son of an engraver, and a student at the School of fine art, it seems possible therefore, that he may have assisted her in some way with the preparation of the plates. They went on to have two sons: the translator and writer Raphaël Ledos de Beaufort (1852-1917) and the archivist and historian Eugène-Gabriel Ledos (1864-1939).

CCFR locates only the Bibliothèque nationale and Saint-Denis (Médiathèque Centrale) copies only; OCLC adds no more outside France.

Svo, pp. xxx, [1], 352, including half-title; with six large folding lithograph plates; very occasional light foxing throughout, principally marginal, plates all a little more browned due to paper quality, with some light foxing to final plate; contemporary green quarter sheep, spine ruled and lettered in gilt, with speckled edges, head and tail of spine rubbed with small loss in centre of upper joint, spine and covers slightly scratched in places, extremities lightly rubbed, bumped and worn; still a very good copy.



[BOTANY.] RUDBECK, Olof the younger, praeses & Andreas HOLTZBOM, respondent.
Disputatio Medico-Botanica De Mandragora ... In Audit: Gust: Maj:d Maii AO. 1702
Publico examini submittit... Alumnus Andreas Holtzbom. [n.p.] Upsala, 1702. £985

Scarce and appealing botanical dissertation on the mandrake root, the work of respondent Andreas Holtzbom under the supervision of, and no doubt in collaboration with, Olof Rudbeck the younger (1660-1740), who had succeeded his father Olof Rudbeck as professor of botany at the University of Uppsala. Famous for the shape of their roots which often resemble human figures, as well as for its narcotic and hallucinogenic properties, the plant has long been associated with myth and legend, and the focus of much study.

The present tract includes an appealing woodcut of the plant, though recent research seems to suggest that he may have reused an old woodcut (Martinsson and Ryman, *Blomboken*, 70). This is of particular interest as Holtzbom was a noted artist, and had worked together with the Rudbeck's on their ambitious project, the *Campi Elysii*, conceived by Rudbeck senior to be a vast illustrated botanical catalogue. Detailed botanical images were important sources of knowledge in the early modern period, seen as a means through which to convey information not accessible by other means. Rudbeck's hope was that his vast inventory of plants would reveal how different species functioned, propagated themselves, and ultimately how they were related, and would ultimately facilitate broader botanical research and help encourage exchanges of information and discovery. The project was interrupted in 1702, however, when most of the plates and text produced up to that time were lost in a great fire which destroyed most of Uppsala. Only a handful of copies of the first two volumes survived. Though little known it is viewed as something of a precursor to the later work of Linnaeus, who was another student of Rudbeck the younger, and who carried on their work, and indeed gave their name to a genus of plant. Though published in the same year as the great fire, the present work somehow evaded the flames. Only a handful of copies still remain, however.

OCLC locates copies at the Hunt Institute, the Wellcome, the British Library, and at the Swedish National Library.

Small 12 mo, pp. [vi], 28; with folding woodcut plate; title-page somewhat soiled and stained, with old repair to lower outer corner on verso, and plate faintly dampstained, with occasional light marginal dampstaining throughout, mainly at tail, a little browned and spotted; with old mss at head of title, and contemporary signature at tail, though crossed out and obscured; stitched as issued with marbled paper backstrip, small nick with loss of upper corner, extremities a little worn.



The first transatlantic cable laying steam ship

[BRUNEL.] [GREAT EASTERN STEAMSHIP]. Large and impressive engraved Scrimshaw Mother Of Pearl Turban Sea Shell. [possibly designed and engraved by C. H. Wood, though more likely to style. [n.d. but ca. 1858/9]. **£1,350**

Rare and fine example of a scrimshaw turban shell, no doubt produced to celebrate the early voyages of Brunel's 'Great Eastern Steamship' in 1858-9.

Traditionally scrimshaw engravings were carved on whale bone, ivory, or teeth, often onboard 19th century whaling vessels. During the mid-1840s however, artists, and notably C. H. Wood of Poplar, London, started to create ornately carved pieces on shells, for which Wood in particular soon received great acclaim. A contemporary newspaper reported that examples of his engraved shell penwork had been displayed in the Fine Arts arena of the Great Exhibition, (including no doubt his depiction on shell of the Great Exhibition itself), with further examples from this time depicting Britannia, as well as Brunel's two other great steamships, the 'Great Britain' and 'Great Western' on nautilus and turban shells.

The present example has been finely engraved, though bears a briefer statement below than other examples previously handled. Whilst it may indeed be the work of Wood, it may perhaps be the work of a fellow skilled penman, and seems likely to have been sold as a souvenir, perhaps on board the ship itself. A most attractive item.

Large engraved polished turban shell, approximately 115mm x 125mm x 95mm; with three dimensional view of the Great Eastern Steamship engraved on the broadest side, together with short inscription giving name and weight; some natural wear, but in lovely condition.



Astrology 'commandeered' for political satire re the Paris Commune

[CARICATURE - PARIS COMMUNE.] NÉRAC, H. 'Les signes du zodiaque'. Complete series of hand-coloured lithograph cartoons numbered No 1. - No. 12. Deforet & César, Edit. Rue Nve des Petits Champs, 64. Lith. Barousse, à Paris. 1871. [bound with:] **ANON.** 'Les Evenements de Paris'. Seemingly complete suite of eight hand-coloured lithographs, 'En vente chez Grognet. Imp. Edit. r. des Ecoles, 16. 1871. **£2,200**

Two rare suites of striking political cartoons depicting famous supporters and scenes of the 1871 revolutionary Paris Commune.

I. A rare and complete suite of 12 biting satirical hand-coloured lithograph caricatures. Presumably sold separately, in these anti-Commune caricatures Nérac cleverly pairs the signs with notable figures and events, thus for aquarius we see the Firemen of the Commune (No 1), Auguste Vermorel and Charles Delescluze depicted as two red mullet (No. 2 Pisces), the radical journalist Félix Pyat paired with Sagittarius (who fidgets - no 11), and Adolphe Assi shown as a crawling Capricorn, who always remains sitting and never stands up (no 12). The painter Gustave Courbet (no. 4) is depicted as Taurus, the bull, balancing the Vendôme column, for whose destruction he was blamed. Le Scorpion (No. 10) depicts the Club de l'emancipation des femmes. No. 8 is 'La Vierge.... Folle' the caption below ironically reading 'Les Jeanne d'Arc de la Commune'. Presumably satirising Louise Michel, known at the time as 'the Red Virgin', the unflattering image shows a cigarette-smoking, gun carrying, female soldier, looking slightly wild-eyed - and far removed from the traditional image of the virginal Saint Joan.

Very little seems to be known about Nérac, a violently anti-Communist cartoonist, with even Berleux providing little information. Whilst we have found individual plates in various collections, including the V&A, British Library, Harvard, and Heidelberg, complete sets appear to be uncommon with and so far only located at the Rijksmuseum, and the Bibliotheque Thiers in Paris.

II. 'Les Evenements de Paris' contains eight hand-coloured lithographs. Berleux calls for only six, but does note a title-leaf which is not present here, and there is evidence that a leaf has been excised at some point. Unsigned, they were however published by Grognet, who published a number of caricatures and images during this time in his periodical 'Actualité'. Far more serious in tone, the series depicts noted scenes. Each plate has a running caption, and we see graphic depiction's of the 'Entrance of the troops, at daybreak May 21, 1871'; 'Capture of the

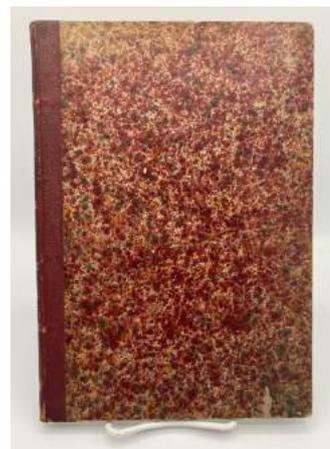
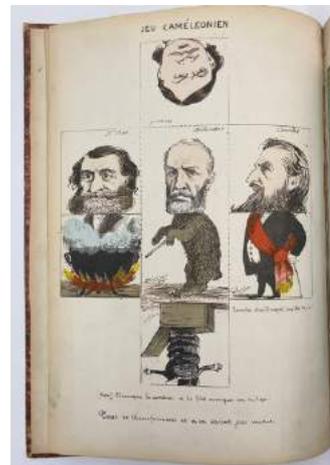


barricade of the Chaussée d'Antin, May 23, 1871'; 'Barricade of the rue de Rivoli, place de la Concorde'; 'Barricade of the rue Saint-Antoine'; 'Capture of the barricade of the rue de Rennes'; 'Insurgents shot in the barracks Lobau'; 'Capture of the docks of La Villette'; 'Massacre of Mrg. Darboy and hostages'. This series also appears to be rare: we have so far found only individual plates at the Carnavalet Museum in Paris and at the Victoria and Albert Museum.

III. This bound volume includes one further striking satirical leaf, bound between the other two series. Titled 'Jeu caméléonien', it is yet another anti-Commune caricature, printed on both recto and verso, showing once again portraits of famous figures including Rigault, Ferré, Vallès, and Delescluze. The figures are surrounded by lines delimiting shapes to be cut out, with the caption below 'all are transformed and are not worth more'. There appears to be a signature of the artist, but it is illegible, though once again it has the Grognet imprint.

I. Berleux, *La Caricature politique en France pendant la guerre et le Commune 1870-1871*, p. 137 (available online); Le Quiliec, *La Commune de Paris: bibliographie critique, 1871-1997*, 3354; see Tillier, *La Commune de Paris, révolution sans images*, 2004, ff. 53; see also Gullickson, *Unruly Women of Paris: Images of the Commune*, 2018, p. 88; II. Berleux, p. 167 calling for only six plates but a title; III. Not located.

Bound volume containing two series of political lithographs, 4to; I. 12 lithographs with hand-colouring, 261 x 175 mm, numbered 1-12, all signed by H. Nérac, and each with series heading and caption; II. Series of eight lithographs with hand-colouring, unsigned, but sold by Grognet, each with series and caption, seemingly lacking the title-leaf with evidence of it having been excised; with one further single leaf bound between the two, 'Jeu Caméléonien', printed in lithograph and hand-coloured on recto and verso; all a little foxed and soiled; in later 19th century red morocco backed marbled boards, spine lettered in gilt 'Car. Div. Rel. à la Com', joints a little rubbed, spine sunned, with further light sunning and surface wear and scratching to covers, corners a little bumped and worn.



On the health of prisoners - 'se vend au profit des prisonniers'

COLOMBOT, Pierre-Claude. Manuel d'hygiène [sic] et de médecine pratique des prisons, précédé de la topographie de celles de Chaumont, Dépt de la Haute-Marne. Chaumont, [Imprimerie de Cousot neveu] 1824. **£450**

Scarce first edition of this small pamphlet on the health, hygiene and reform of prisons, by the Pierre-Claude Colombot (1780-1842), chief physician of the prisons of Chaumont in the Haute Marne department in north-east France. The engraved title-page is notable for the finely executed vignette of incarcerated prisoners languishing in cells. Colombot divides his small work into three sections, discussing in turn construction and design of prisons, appropriate regime for physical and 'moral' health, and listing the principal diseases which are found within prisons. A folding 'synoptic' letterpress tables illustrates the common diseases observed over three years between 1818-1820, and which is followed by an engraved plate 'Le Plan général des Maisons de Justice et de correction de la Ville de Chaumont'.

The present copy is without the half-title, on the verso of which was the imprint and which revealed that the work was sold on behalf of the prisoners. This fact is noted in a highly favourable review of the work by Appert in 1826, who notes that Colombot had sent thirty copies to be sold for the profit of the prisoners, and which had then been sent on to the offices of the 'Comité de Prisons' and the 'Conseil de la Société de la Morale chrétienne' for sale. Colombot is described by Appert as a 'man commendable for his philanthropy', and goes on to praise the work for its usefulness through Colombot's discussion of general improvements which could be made in all remand centres, and for remedies which could be introduced to tackle the various common diseases known to thrive in prisons. Colombot was elevated to the rank of Knight of the Légion d'honneur in 1837.

Appert, *Journal des Prisons, Hospices, écoles primaires*, Vol II, pp 252-3, 1826; Léon Techener, *Bibliothèque champenoise*, 1886, no. 280; only one copy on CCfr at Strasbourg, no further copies located on OCLC of KVK and seemingly not in the BnF.

Svo, pp. [ii] engraved title-page with vignette of Chaumont prison, [ii] dédicace, vi, 42; with folding letterpress table 'tableau synoptique des maladies observées' and engraved 'plan général des maisons de justice et de correction de la ville de Chaumont'; without the half title which has been excised; title-page a little soiled, tail of engraved plate quite worn and frayed but without touching image, some light foxing and dust-soiling throughout; uncut, and stitched as issued in the original blue paper wrappers, head and tail of spine nicked and split, with 2cm loss at tail, small label on upper cover, spine a little foxed, extremities a little furled.



MALADIES OBSERVÉES		ÉTAT		REMARQUES	
ANÉE	MOIS	ÉTÉ	HIVER	ÉTÉ	HIVER
1818	Jan	1	2	1	2
1818	Fév	3	4	3	4
1818	Mars	5	6	5	6
1818	Avr	7	8	7	8
1818	Mai	9	10	9	10
1818	Jun	11	12	11	12
1818	Jul	13	14	13	14
1818	Août	15	16	15	16
1818	Sept	17	18	17	18
1818	Oct	19	20	19	20
1818	Nov	21	22	21	22
1818	Déc	23	24	23	24
1819	Jan	25	26	25	26
1819	Fév	27	28	27	28
1819	Mars	29	30	29	30
1819	Avr	31	32	31	32
1819	Mai	33	34	33	34
1819	Jun	35	36	35	36
1819	Jul	37	38	37	38
1819	Août	39	40	39	40
1819	Sept	41	42	41	42
1819	Oct	43	44	43	44
1819	Nov	45	46	45	46
1819	Déc	47	48	47	48
1820	Jan	49	50	49	50
1820	Fév	51	52	51	52
1820	Mars	53	54	53	54
1820	Avr	55	56	55	56
1820	Mai	57	58	57	58
1820	Jun	59	60	59	60
1820	Jul	61	62	61	62
1820	Août	63	64	63	64
1820	Sept	65	66	65	66
1820	Oct	67	68	67	68
1820	Nov	69	70	69	70
1820	Déc	71	72	71	72



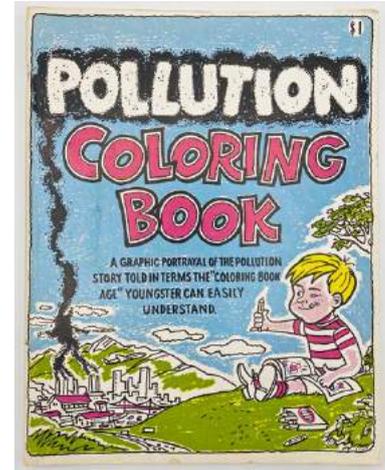
[**ECOLOGY.**] [**LEWIS, Thomas and William JOHNSON.**] Pollution Coloring Book. A graphic portrayal of the pollution story told in terms the “Coloring Book Age” youngster can easily understand. [Ecology Action Press. Box 28266 Sacramento, CA. 95828]. 1970.

£120

Appealing educational work intended to raise awareness of then ‘environmental crisis which if not solved, could well end life as we know it on this planet’. As the series of cartoons graphically highlight, thanks to ‘progress’ man is polluting the air, the water and the soil, killed wildlife and destroyed habitats. It urges that instead future generations should be preserving natural resources, replenish wildlife, farm more organically, reduce noise levels, and control population levels - even suggesting limiting families to only two children - an idea which is now viewed as somewhat controversial. The plea is for ‘all mankind... join hands and get to work cleaning up our earth’.

The author Thomas Lewis, and illustrator William Johnson, are introduced to the reader on the inside front cover and are described as being passionate ecologists, concerned about the deteriorating environment. Both were also collaborating on a series of children’s books, ‘Our Polluted World’, and Lewis, a California educator, ‘had recently pioneered an ecological educational program at the Junior High School Level’.

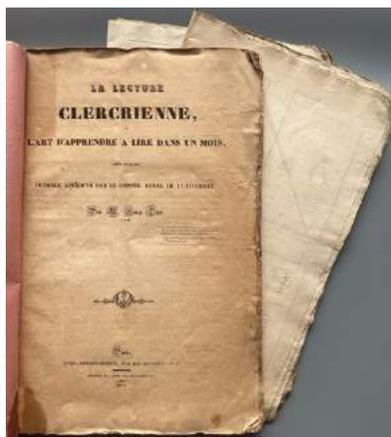
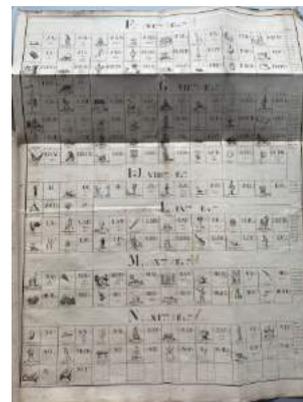
Large 4to, ff. [2] title-page and forward, [15] cartoons to be coloured in, though unused, [3] leaves listing organisations working to solve pollution issues; some very minor soiling in places but otherwise clean and bright; stapled as issued in the original coloured pictorial card wrappers, staples a little rusty with slight loss, covers very slightly soiled and stained, mainly to rear lower margin; very good.



The inspiration of Louis Clerc, as he reveals in the initial leaf of the 'Pièces Justificatives', he had first approached Mayor Cochin, of the XIIe arrondissement of Paris in October 1828 with his proposed new system of learning, and over the course of a year had successfully, and rapidly taught a number of young children the rudiments of reading and writing. His system had been approved for use in primary schools by the Conseil royal de l'Instruction.

Not in Gumunchian, or Forum, The Children's World of Learning 1480-1880; OCLC locates two copies at Columbia, Harvard and Waseda University, Japan.

Folio, 455 x 308 mm, ff. [ii] title and dedication leaves, [iii] 'Pièces Justificatives', [17] leaves of letterpress tables, illustrating 'leçons' III-V; with four large folding engraved tables (leçons I-II); with a further 11 folio double-page leaves loosely inserted, letter press tables in two columns numbered 6-11, with five unnumbered engraved leaves; further light foxing and marginal browning; title-page somewhat browned, with prominent stain at tail caused by tape repair to inside front cover, engraved tables with some light offsetting in places each with a number of small marginal tears but without any significant loss, further light soiling and staining to loosely inserted leaves, otherwise relatively clean and bright, though edges all slightly furled; uncut, stitched as issued in the original pink printed wrappers, with later paper reback, small nick in centre of spine, with 16 cm split at tail of lower joint, and a number of further small scuffs and nicks, extremities prominently nicked with numerous small tears, overall good, if somewhat dog-eared.



[EDUCATION.] [GIRARDET, frères, Charles-Samuel and Abraham]. Le guide assuré de l'enfance, ou premiers principes d'éducation. Au Locle, Chez Girardet frères et soeurs; & à Neuchâtel. Chez Samuel Girardet fils, [n.d. but 1804]. [bound before:] Essai des Premiers Élémens. Des Lettres. De la Parole. De L'Ortographie. De l'Arithmétique, &c. Ouvrage de la première utilité, d'un usage universel à la portée de tout le monde, tiré meilleurs auteurs moderns... Au Locle, Chez Girardet frères et soeurs; & à Neuchâtel. Chez Samuel Girardet fils, 1804 **£885**

A scarce and most appealing primer for young children, the work of Abraham (1763-1823) and Charles-Samuel (1780-1863) Girardet, two of the most prominent members of a noted Swiss family of engravers, lithographers, publishers and booksellers, who were active towards the end of the 18th, and beginning of the 19th century.

This small volume includes two works, also bound together in the two other Swiss copies located on OCLC, and which present an elementary guide to 'the first principles of education', through a most attractively illustrated 'ABC', before outlining in the second work the basics of speech, spelling, the alphabet and arithmetic. The preface to *Le Guide Assuré* is dedicated to parents, and those 'who are filled with the noble desire to educate your children, and who seek to inculcate in them the maxims which lead them to the path of truth and happiness'.

The Girardet's published a number of similar manuals, notably *Nouvelle méthode d'enseigner l'A.B.C. et à épeller aux enfans en les amusant par des figures agréables & propres à leur faire faire dans la lecture & l'écriture presque sans maître* (1789); *Essai des premiers élémens des lettres, de la parole, de l'orthographe, de l'arithmétique* (1804) and were still producing writing manuals in the 1830s.

OCLC locates copies at the Morgan Library (the Gumuchian copy, 137), with two further copies in Switzerland; see Boy de la Tour, *La gravure neuchâteloise*, 59/92; for a detailed illustrated history of the distinguished family, see Burnand, *L'étonnante histoire des Girardet*.

Together two works in one, 8vo; pp. [ii] engraved title-page with double ruled frame, vignette of a mother instructing her children, 27, [1] blank, with twelve engraved leaves of plates, each with two vignettes, the first plate signed 'Ab Girardet del, Ch. Sl. Girardet sculp'; pp. 72; some occasional light foxing and soiling throughout, two small paper flaws to outer margin of p. 69 of second work, with further small tear to margin of final leaf; generally clean and crisp; in contemporary marbled paper boards, head and tail of bumped nicked with loss exposing headbands, spine and joints worn with loss of marbled paper, covers rubbed, extremities bumped and lightly worn; still an appealing copy of a scarce work.



Using her innovative pictorial system

[EDUCATION.] SAINT-OUEN Mme Laure Boen de. Histoire ancienne mnémonique avec des emblèmes et portraits. Méthode nouvelle pour apprendre l'histoire d'une manière prompte et ineffaçable. Paris, Hachette,.... Nancy, Vidart...1837. **£450**

Scarce first edition of this attractive mnemonical treatise by the noted educationalist and author of several historical works, Mme Laure Boen de Saint-Ouen (1799-1838), in this instance providing a new and effective method of teaching ancient history.

Saint-Ouen first employed her eye-catching pictorial system in *Tableaux mnémoniques de l'histoire de France*, (1822) using small emblems designed to represent significant events: for example a small upright chariot or ship signified a victory in battle, whilst an upside down equivalent depicted a loss. A sword represented an assassination, in contrast to an hour-glass signifying a natural death. Such was the success and positive reception to her effective method of teaching history, that Saint-Ouen published a number of similar works, notably an extensive history of England (1825), as well as a history celebrating the life of Napoleon (1833).

In the present work, the first plate provides the key, with the second presenting the reader with a map of antiquity, together with a folding table providing a comparative chronology. The attractive plates that follow each include a medallion portrait of a significant personage from ancient history, together with an accompanying 'mnemonic medallion' comprising a combination of emblems symbolizing the events of their life. Throughout the work, Mme Saint-Ouen poses a number of exercises and questions to test the student.

Her novel method was described by contemporary reviewers as being 'well-conceived and well executed' and did much to revolutionise the way that history was taught in French elementary schools. Her initial plans to publish a series of European histories to include studies of Germany, Russia, and Spain, were curtailed by her untimely death.

Querard, VI p. 285; OCLC locates copies at UCLA, Toronto, the Western University, and BnF.

12mo, pp. 264; with 26 finely engraved plates (including 3 folding plates and one folding letterpress table, and one double-page table printed vertically within text); some light marginal foxing and browning throughout, with some occasional ink markings; first folding engraved 'key' table cropped close at head and tail and a little creased, two small nicks at tail of the folding map, touching image border but with no loss and fore-edge protruding slightly and a little furled; with old binder's label at tail of front pastedown; in contemporary calf, spine lettered and decorated in gilt, spine slightly sunned, covers slightly scratched, extremities lightly rubbed and worn; an appealing copy.



Condor token

[EDUCATION.] [SCHOOL TOKEN.] Small round copper half penny token issued by London Christ's Hospital, middlesex on the obverse monogram cyper of CH in solid letters with the date 1800 below, with 'Half Penny' in solid letters on reverse. 1800. £150

A nice example of an uncommon 18th century provincial privately minted token. These coins were struck for the sole use of the boys of Christ's Hospital and were known as 'housey-money'. It was illegal for boys to make purchases outside the gates, or to retain possession of current coin. It would be changed by one of the school beadles. Such tokens are sometimes referred to as 'Conder tokens'. The hobby of collecting these privately minted tokens began in the late 18th century, and a flourishing trade developed. Evidence of this collecting craze can be seen in the publication of three extensive reference works on the indexing and collecting of provincial tokens published by Charles Pye (*A Correct and Complete Representation of all the Provincial Copper Coins, Tokens of Trade, and Cards of Address, on Copper*, 1801), Samuel Birchall (*Descriptive List of the Provincial Copper Coins or Tokens issued between the years 1786 and 1796 arranged alphabetically 1796*) and James Conder (1798), probably the most prominent of these early collectors and cataloguers. The definitive work used by modern collectors of that of Dalton and Hamer.

See Richard Dalton and Samuel Hamer, *'The Provincial Token-Coinage of the 18th Century'* 9-13 for examples of their struck penny (online); see James Conder, *An arrangement of Provincial Coins, tokens, and medalets issued in Great Britain, Ireland, and the colonies, within the last twenty years, from the farthing to the penny size* (1798) (available online)

Small round copper coin, 25mm in diameter; with plain edge; a little burnished, with some minor wear to edges but otherwise good.



[EDUCATION.] [WARD, Mrs Mary and Lady Jane MAHON]. Entomology in Sport, and, Entomology in Earnest by the Honorable [sic] Mrs. W. and Lady M. London: Paul Jerrard & Son... [1859]. **£800**

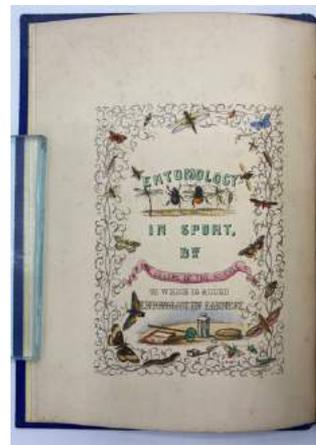
Uncommon first edition, seemingly a variant copy (a variant issue notes a pagination of pp. 20, 48), of this most appealing children's natural history, and a lesser known work by Mrs Mary Ward and Lady Jane Mahon.

Divided into two parts, the first contains a poem which introduces the reader to various insects, with each stanza beginning with an illuminated vignette or historiated initial, together with many subsequent appealing vignettes. The second part explains how to study the insects themselves, outlining the equipment needed and a providing a brief definition of insects in their various stages.

Mary Ward (née King) was born in Ballylin, near Fermagh, Co. Offaly in April 1827. Encouraged to study science from an early age, she went on to illustrate several books and scientific articles by Sir David Brewster, the famous Scottish physicist who invented the Kaleidoscope, and who often sent her scientific papers and specimens. Her first book, *Sketches with the Microscope* was published privately, but was published in the following year by Groomsbridge of London, as *The World of Wonders as revealed by the Microscope*, and proved to be extremely successful, going through several editions. Her books, simply written, appealed to all. Further works included *Telescope Teachings* (1859) and *A World of Wonders Revealed* (1858). She also published articles in journals like *Recreative Science* and *The Intellectual Observer*. She was added to the Royal Astronomical Society's mailing list, one of only three women to have this privilege, the others being Queen Victoria and Mary Somerville of Oxford College. Two of her books were selected to be displayed at the international exhibition at the Crystal Palace in 1862. She was tragically killed, in what is believed to be the world's first automobile accident.

Freeman 3881; OCLC: 5076749 locating copies at Toronto, UCLA, Princeton, NYPL, Yale, North Carolina, the British Library, Cambridge and Oxford.

12mo, printed on thick paper; pp. [iv] comprising lithograph title-page with chromolithograph title-page on verso (retaining original tissue guard), chromolithograph frontispiece with chromolithograph dedication on verso, 68; with several enchanting colour vignettes in part I; title-page and final leaf somewhat browned, with further light browning, spotting and occasional marginal dust-soiling throughout; in the original blue decorated pebble-grained cloth, expertly rebacked, all edges gilt, upper cover with intricate gilt design of insects and foliage, rear cover with same image in blind, some slight spotting to covers with light surface to rear over, extremities lightly rubbed and bumped; a good copy.



Sold as a souvenir perhaps?

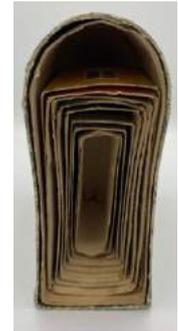
[GAMES & PASTIMES.] [BARNUM, P.T. and 'Tom THUMB'.] La Ville de Tom Thumb
Le Constructeur de Chateaux de Cartes. [n.p. but France, n.d. but ca. mid to late 19th
century. **£1,350**

A so far unrecorded, extremely rare and charming architectural toy - perhaps an early precursor to the Russian Matryoshka doll - depicting 'La Ville de Tom Thumb'. Nesting within the decorative box are found ten buildings - working from the inside outwards - a clothes shop, a watch and clock maker, a wine merchant, a post office and hairdresser, a Café de la Promenade (offering sherbets and ice creams), a butcher and cobbler, a grocers, a tobacconist and bakery, the town-hall, and finally the church. All are made of stiff embossed card, with the architectural and other features printed in colour lithography. We presume that the buildings were already constructed upon purchase, but it is possible that they have been folded and 'constructed' by a previous owner.

We assume that the toy was inspired by, and was possibly a souvenir from, one of several European tours undertaken by P.T. Barnum and Charles Sherwood Stratton - more famously known as 'General' Tom Thumb. Standing at only three feet tall, Barnum employed Stratton from a very young age, training him to become a mimic, comedian and entertainer. Much debate remains today about the ethics of this relationship, but Stratton enjoyed great popularity and success. During his first tour to Europe in 1845 he performed in front of, and charmed, Queen Victoria. One of a number of tours of France soon followed, and his impersonation of Napoleon Bonaparte became popular.

We now know of one other example in private hands, and which seems to have had an additional steeple for the church, not found here. There is no obvious sign that this example is missing this, and maybe a variant issue.

Decorative arched box 137 x 135 x 65 mm, containing within a nest of 10 decorative paper and card 'buildings', in a variety of colours, each with some embossing to create building facades and highlight architectural features, with other details printed in lithography; generally bright and vibrant, though each with some light soiling and signs of light rubbing and wear, the 'butchers' shop with tear at one lower edge, old tear neatly repaired to side panel of the 'café', with a couple of further small tears visible; arched box covered with patterned green paper, lid with paste label with embossed title lettering and embossed image of Tom Thumb, presumably in his role as Napoleon Bonaparte, some loss of paper, covers a little soiled and darkened, with some light rubbing and wear to extremities; otherwise very good.

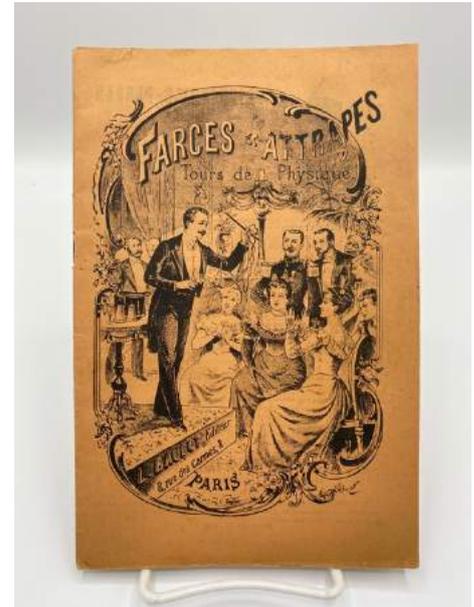


Appealing trade catalogue of conjuring and magic tricks

[GAMES & PASTIMES.] BAUDOT, L. Catalogue du Farceur [cover title: Farces et Attrapes. Tours de Physique. Paris, L. Baudot, Editeur, 8 rue des Carmes, 8] n.d. but ca. 1900. £110

A most attractive and appealing illustrated catalogue, listing a veritable cornucopia of tricks, jokes, and other 'instruments ou appareils de physique amusante, magie & prestidigitation' intended to amuse and make people laugh, all offered for sale by Léon Baudot, successor to Charles Aubert, the oldest magic shop in the world. Charles Aubert established a song publishing house in 1808, and by 1830 had expanded to start selling jokes and tricks and early conjuring tricks. The firm was taken over by his employee, Baudot at the end of the 19th century, who expanded the range of accessories sold. Whilst the name has now changed to Mayette Magie Moderne, there remains to this day a magic shop at 8 rue des Carmes.

8vo, pp. 36, copiously illustrated throughout with small engravings; paper a little browned due to quality, but otherwise clean and bright; stapled as issued in the printed orange wrappers, with attractive full-page engraving on upper wrapper, and advertisement on rear cover, small nick at tail of spine, with some minor edge wear, but otherwise very good.



[GAMES & PASTIMES.] [RAILWAY 'GAME OF GOOSE'.] Jeu du Chemin De Fer. Idée de Ernest Henry. P. Didion, Éditeur à Metz, Delhault Successeur. Déposé. Propriété des Editeurs. (Déposé). [n.d. but ca. 1870s.] **£550**

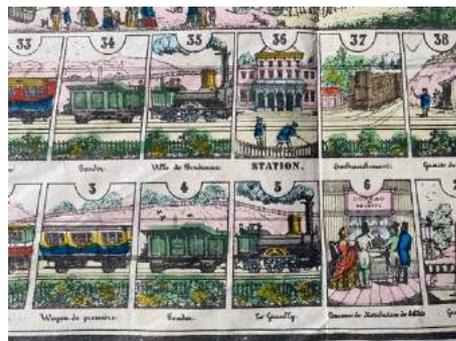
An appealing late 19th century adaptation of the ever popular 'game of goose', here focusing upon European 'railway mania'. As usual, the present game is comprised of 63 spaces, in a helical arrangement, with the central panel containing the rules. Based upon a train journey, every ninth square lands upon a station, with the other squares depicting locomotives (including the City of Strasbourg, City of Bordeaux, City of Marseille, and the Joan of Arc), wagons and tenders, points of interest along the route (including a water tower, a hydraulic pump, the guard tower, signal men, railway points and interchanges, and a railway turntable. We see passengers buying tickets, and dining in the buffet car. Along the route, the traveller will pass through cuttings and over bridges, although the journey is not without incidence. Woe betide the player who lands on square 58 – the scene of a terrible and gory accident – an all too graphic reminder of the gruesome consequences of being run over by a locomotive.

According to a small note at the end of the central panel, the present example is based upon an idea by 'M. Henry, Chef du mouvement au Chemin de Fer de Nancy à Sarrbruch [sic]'.

Adrian Seville notes a slightly earlier game issued by P. Didion, 'Jeu des contes des fées' (Game of Fairy Tales, Grolier Club exhibit 19), and which he dates to around 1860, though was later reprinted. 'The Game of the Goose (in French, the *Jeu de l'oie*) is one of the oldest known printed board games; early records of its existence in Italy date as far back as the late fifteenth century, and it appears in England as early as 1597. Like so many things, the *jeu de l'oie* can be played at multiple levels: children can play it to win, caring little for the journey which, like so many games of chance, requires no particular skill or talent. But, on another level, scholars mine the game for its cultural evidence, elements of social behaviour and historical cues' (exhibition preface).

Seville, *The Royal Game of the Goose 400 years of printed board game*, Grolier Club, 2016; seemingly earlier variant held by the University of Michigan, and which they date to 1850.

Large single sheet lithograph, somewhat crudely hand-coloured, sheet size 546 x 758 mm, image size 475 x 670mm; image within double-ruled black border, with central printed instructions; sheet has been folded into eight, leading to some general creasing and light wear along folds, three small wormholes, a number of small tears along main horizontal fold, some larger marginal nicks and tears, one along the right hand margin spanning about 7 cms and touching the image though with no significant loss, some overall light foxing and soiling, but nevertheless an appealing and bright example.



HALLER, Albrecht von. Collection de thèses medico-chirurgicales, sur les points les plus importants de la chirurgie théorique & pratique; recueillies & publiées par M. le Baron de Haller, et rédigées en François par M. *** [Macquart]. Paris: chez P. Théophil Barrois le jeune [printed on a slip cancel pasted over the original imprint, chez Vincent], 1757-60. **£1,000**

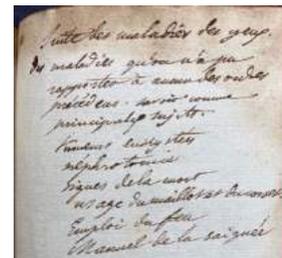


First edition in French of *Disputationes chirurgicae selectae* (5 vols, 4to, Lausanne, 1755-56), abridged and translated by Henri Jacques Macquart (1726-1768). An attractive copy, bound in typical French calf gilt, in which a contemporary owner has added helpful summaries of the main topics of each volume.

A collection of 183 theses gathered from the medical schools of Europe, the dissertations are grouped together in classified sections and there are detailed abstracts of the papers at the end of each volume.

This was part of Haller's extraordinary survey of medical literature, complementing his series of bibliographies listing over 50,000 titles. In his preface, Macquart points out that medical dissertations are not like the scholastic disputations of other disciplines, bare propositions to be defended in public debate. On the contrary they may contain novel views, useful discoveries and new cures. He pays tribute to the work Haller (1708-1777) had done in sifting the few valuable theses from the vast mass of material, and in making available work that would otherwise have been overlooked.

Wellcome p. 199; Blake p. 195.



Five volumes, 12mo; pp. xi[f] 449 [3]; pp. [4] 414 [2] (last leaf blank); pp. [4] 444 [3]; pp. [2] 480; pp. [2] 435 [1] (last page blank); Vol. II G12 is a cancel signed *Gxi; woodcut arabesque on title of each volume, and with 3 folding engraved plates (vol. I, p. 234; vol. II, p. 114; vol. III, p. 135); margins of first and last leaves of each volume stained by acid migration from the turn-ins; in contemporary mottled sheep, gilt spines with red lettering pieces, marbled end leaves, red edges, with some minor wear; early signature, H. Dulay[?], on front end leaves and his contents note on rear endleaf of each volume; nineteenth-century bookplate of Daniel Molliere; recent bookplate of Pierre Amalric (French ophthalmologist, 1923-1999).



HOBBS, Thomas. Leviathan, or the matter, forme, & power of a common-wealth ecclesiasticall and civill. London, Printed for Andrew Ckooke, [sic] at the Green Dragon in St. Pauls Church-yard, 1651 [i.e. Amsterdam?, John Redmayne and Christoffel Cunradus, 1678.] **£4,500**

Second and pirated 'Bear' issue (so called due to the title-page ornament) of one of the great political landmarks, a book that Pepys was offering 24s for and selling for 30s 'it being a book the Bishop will not let be printed again', according to his diary of September 3rd 1668. 'There are three early editions of... Leviathan, all of them bearing the imprint 'Printed for Andrew Crooke at the Green Dragon in St. Paul's Churchyard, 1651'. The identity of the genuine first edition is not in doubt: known as the 'Head' edition (from the ornament on the printed title page), it was indeed produced by Hobbes's usual publisher, Andrew Crooke, in 1651. The other two editions, known by their title page ornaments as the 'Bear' and the 'Ornaments', are page-by-page reprintings of the 'Head'. The order in which these two further editions appeared is also beyond dispute: from the evidence of errata, and from the changes in the state of the famous engraved title-page (worn in the Bear, heavily retouched in the Ornaments), it is clear that the 'Bear' was the second edition' (Malcolm, p. 336). Whilst having the same date as the first edition, 1651, however, the present edition is, after extensive work by Malcolm and other scholars, now known to be a later production, and is recognised as being 'a piracy made up of sheets printed by John Redmayne in 1670 and Christoffel Cunradus some time before the end of 1678' (ESTC).

Hobbes is now widely regarded as among the greats of political philosophy and Leviathan, his most famous work, has been described as rivalling the writings of Plato, Aristotle, Locke, Rousseau and Kant in terms of political significance due to its early and influential development of the 'social contract theory' (Stanford Encyclopaedia of Philosophy). Hobbes's treatise, written while he was living in Paris during the Commonwealth, was an attempt to reconcile his earlier royalist stance with the prevailing political situation in England. The iconography of the frontispiece, 'perhaps the most famous visual image in the history of modern political philosophy' (Malcolm) created after detailed consultation with Hobbes by Parisian etcher Abraham Bosse, reflects many of the book's fundamental concepts; the gigantesque sovereign-king is composed of over 300 tiny individuals, the contractual co-signers, who face away from the viewer towards their ruler, rendering him more powerful by their consent and the double columns beneath, whose panels represent the two sources of sovereign authority, ecclesiastical and temporal.



'This book produced a fermentation in English thought not surpassed until the advent of Darwinism. Its importance may be gauged by the long list of assailants it aroused. It was placed on the Index Librorum Prohibitorum 7th May 1703, though all Hobbes's works had previously been condemned in toto, and it still remains a model of vigorous exposition, unsurpassed in the language' (Pforzheimer).

For detailed discussion see Noel Malcolm, *Aspects of Hobbes*, 2002 Chapter 11 ff 336; ESTC R13936 (supplying alternate imprint date of 1678); MacDonald and Hargreaves, *Thomas Hobbes, A Bibliography*, 43; Pforzheimer 491; Printing and the Mind of Man 138; Wing H2247.

Small folio, pp. [vi], 248, 247-256, 261-394 (but 396); with additional engraved title-page (a fainter impression as usual), letterpress title-page with bear and foliage ornament, woodcut initials and headpieces, folding letterpress table; engraved title-page repaired at gutter and re-hinged, letterpress title somewhat soiled at gutter, outer margin of table a little nicked, somewhat browned throughout, with some marginal dampstaining in places, small paper flaw with loss at head of p. 217, small stain at tail of p. 19 and at head of p. 237, final leaf with 3cm tear at tail but with no loss; Z22 misbound after Z23; with a small number of neat pencil annotations in margins; contemporary panelled mottled calf, spine in compartments with raised bands, with red morocco label, seemingly recased with inner hinges repaired and with signs of repair to spine, spine somewhat dry, covers somewhat scuffed and scratched, extremities bumped, corners knocked and worn; with the book-plate of Sir George Young on front paste-down.



KIRCHER, Athanasius. Arca Noë in tres libros digesta. Quorum I. De rebus quae ante Diluvium, II. De iis, quae ipso Diluvio ejusque duratione, III. De iis, quae post Diluvium à Noëmo gesta sunt, quae omnia novâ methodo, nec non summa argumentorum varietate, explicantur, & demonstrantur. Amstelodami, Apud Joannem Janssonium à Waesberge, 1675. **£6,800**

First edition of this fanciful elucidation of the biblical story of the flood, one of the last and, according to Dorbon, the rarest works by the German polymath scholar Athanasius Kircher (1602-1680). Full of delightful and striking illustrations and lively descriptions, the work was the result of his research on the biblical Noah's Ark, setting out to establish the historical reality of the flood, and reconciling the biblical account with advances in the natural sciences. He maps the pre- and post-flood world and, with mathematical precision, the interior architectural plan of the Ark. The logistics of the voyage are discussed, Kircher speculating on whether extra livestock was brought to feed carnivores and what the daily schedule of feeding and caring for animals must have been. Amongst the beautifully executed plates, we see images of the construction of the Ark, boarding of the animals, the animals in their cabins on the ark, with the two most famous perhaps being the depiction's of the flood itself, of the world submerged, and a topography of paradise. The work is dedicated to Charles II, King of Spain, who was only twelve years old when the book was published. The imaginative narrative of the text may perhaps have been intended to appeal to a child of his age.

Provenance: Hove Public Library with their engraved bookplate and library stamps; Dr Samuel Koslov (Christie's East, November 12 1996, lot 323; Freilich sale (Sotheby's New York, January 10 2001, lot 306).

Dorbon Bibliotheca Esoteria 2376; Caillet 5768; Honeyman sale 5:1831; Nissen ZBI 2195.

Folio, pp. [xiv], 240, [14], [2]; with engraved additional title, portrait of Charles II of Spain, 3 engraved maps (two double page and folding and including world map showing the Americas at p. 192), 4 single full-page engraved plates, one smaller engraved plate tipped in at pp. 39, and 13 double-page engraved plates (plate at p. 122 browned), with a further 10 engraved vignettes within text and 105 woodcuts of animals and birds in the text, and some full-page tables; the whole work somewhat browned and spotted as usual, some occasional marginal dampstaining throughout, mainly affecting upper fore-edge, gutter at p. 164 stained; in contemporary mottled calf, spine attractively tooled in gilt, joints and spine somewhat rubbed, with some loss of gilt motif and lettering; with the engraved bookplate and library stamps of Hove Public Library found throughout on verso of plates, and from the collection of Dr Samuel Koslov and then Joseph Freilich.



'Plant Skeletons' - one of the rarest works to include nature-printed illustrations

[NATURE-PRINTING.] SELIGMANN, Johann Michael & Chistoph Jacob TREW. Die Nahrungs-Gefäße in den blättern der bäume nach ihrer unterschiedlichen Austheilung und Zusammenfügung so wie solche die nature selbst bildet... Nürnberg, gedruckt bey Johann Joseph Fleischmann. 1748. **£8,500**

Extremely scarce first edition, though containing the first 12 plates only, of one of the rarest and most beautiful of the 18th century nature-printed works, a work never completed and which was subsequently sequestered, and seems to only be found incomplete. Depicting the fragile nervation of various plant leaves 'just as they are formed by nature itself', it was no doubt produced in a limited print run due to the technical challenges of printing, with completion interrupted by the death of Seligmann and the remaining plates and text being sequestered by his heirs. Fischer, in his 1933 survey *Zweihundert Jahre Naturselbstdruck*, notes the most complete to be those found at Göttingen and Copenhagen with 35 plates, of which 33 are 'Naturselbstdrucktafeln'. The Göttingen copy has been digitised and whilst having eight pages of text, ends abruptly mid sentence at the end of p. 8, revealing the text was never completed. It also includes both the cancelland and the cancel for 'Tab II', thus giving a plate count of 36 - two engraved plates, and then the series of nature-printed leaves numbered 1-33.

Beautifully and laboriously executed, each plate includes a number of plant leaves prepared and printed in red (using Bolus ink) within a central panel, with engraved heading and framed within an ornately engraved rococo border of shells and leaves. By this method the detailed internal structure of the veins and vessels of each leaf can be clearly seen and studied. By its very nature, no two copies are presumably the same - the fragility of each leaf, allowing for only one impression to be taken, and with no standardisation of the image possible. Each copy, therefore, can be seen as being unique.

A collaborative work, it was instigated by the Nuremberg physician Christoph Jacob Trew (1695-1769) and undertaken by the engraver, printer and bookseller Johann Michael Seligmann (1720-1762). Believing it to be impossible to accurately reproduce botanical drawings either by hand or by engraving, instead impressions were taken from the fragile skeletal leaves themselves. For the most part two figures are given, showing both the upper and lower side of the leaf - a small asterisk indicating to the reader which print is the back of the leaf. Trew's for page introduction, found here complete, presents a brief historical analysis of studies conducted so far regarding plant and leaf anatomy, citing noted figures



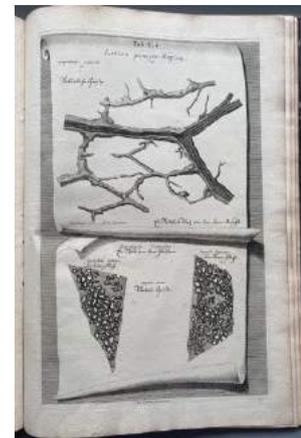
such as Digby, Borelli, Mariotte, Grew, Linnaeus, and most notably perhaps, Frederic Ruysch, who had done much work in terms of anatomical and botanical preservation. He concludes by outlining the plan of the work which aimed to 'present the internal structure of the leaf', and showing in particular the structure of the vessels and veins which distribute the sap. Though not present here, further text provided by Seligmann, then outlined his technique of 'skeletonization', through decomposition of the soft parts of the leaf in water.

The work was discussed by Johann Beckmann in a chapter on 'Plant Skeletons' in his *History of Inventions, Discoveries and Origins*, who as extraordinary professor of philosophy at Göttingen, clearly had access to their copy: 'In the year 1748, Seligmann, an engraver, began to publish, in folio plates, figures of several leaves which he had reduced to 'skeletons'. As he thought it impossible to make drawings sufficiently correct, he took impressions from the leaves or nets themselves, with red ink, and in a manner which may be seen described in various books on the arts... He promised also to give figures of the objects as magnified by a solar microscope; and two plates were to be delivered monthly. Seligmann however died soon after, if I am not mistaken; and a lawsuit took place between his heirs, by which the whole of the copies printed were arrested, and for this reason the work was never completed, and is to be found only in a very few libraries. Cobres says that eight pages of text, with two black and twenty-nine red copper-plates, were completed. The copy which is in the library of our university has only eight pages of text, consisting partly of a preface by C. Trew, and partly of an account of the author, printed in Latin and German opposite to each other. Trew gives a history of the physiology of plants and of leaf-skeletons; and Seligmann treats on the methods of preparing the latter. The number of the plates however is greater than that assigned by Cobres. The copy which is now before me contains thirty-three plates, printed in red; and besides these, two plates in black, with figures of the objects magnified. Of the second plate in red, there is a duplicate with this title, 'Leaves of a bergamot pear-tree, the fruit of which is mild' but the figures in both are not the same; and it appears that the author considered one of the plates as defective, and therefore gave another. The leaves represented in the plates are those of the orange-tree, lemon-tree, shaddock-tree, butcher's-broom, walnut-tree, pear-tree, laurel, lime-tree, ivy, medlar, chestnut-tree, maple-tree, holly, willow, white hawthorn, &c.' (Beckmann, Vol II, p. 200, 1846 fourth English edition).



Blunt, *The Art of Botanical Illustration*, p. 139; Cobres, *Deliciae Cobresianae*, II, p. 654-5; Fischer *Zweihundert Jahre Naturselbstdruck*, 20 (in: *Gutenberg-Jahrbuch* 1933); Graesse VI 1:344 (citing 29 plates); Nissen 1831; Pritzel (second edition) 9498 (citing 32 plates); Stafleu-Cowan 11, 650; VD18 10945016; for a discussion see Beckmann, *History of inventions*, fourth English edition Vol II, p. 200; OCLC locates incomplete copies at New York Botanical Garden, the Hunt Institute, Cincinnati, and Paris (pp. 6 and 27 leaves), Cambridge and Glasgow (giving no collation), and with a number of German locations listed, many of which appear to be digitised copies of the Göttingen holding.

Folio, pp. [ii] engraved title-page, 4 'Historischer Bericht von der Anatomie der Pflanzen' [of 8], with 12 copper-engraved plates [of 35], of which 11 include several nature-printed illustrations of leaf skeletons inked in red, all framed within ornate engraved rococo border; Tab II seemingly a cancel; title-page a little browned and dust-soiled with some minor spotting, some light marginal foxing and occasional light dust-soiling throughout, but otherwise clean and bright; a wide-margined copy, in contemporary black marbled paste-paper boards, head and tail of spine rubbed and worn, with further wear along joints, covers with some minor areas of scratching and scuffing, extremities bumped, corners worn; a very good copy.



Luxurious Art Deco commemorative album produced for the Colonial Exhibition of 1931

[PARIS METRO.] Metro - Le Chemin De Fer Metropolitan De Paris [Cet ouvrage a été édité par Les Ateliers A.B.C. 52, rue Mathurin-Régnier Paris (150) en Avril 1931.]

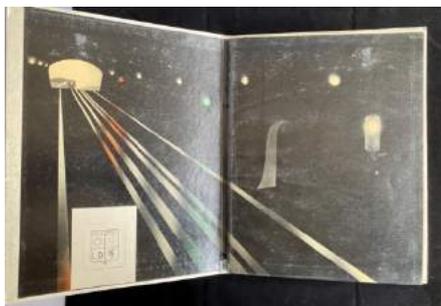
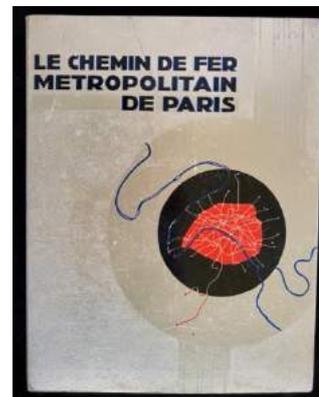
£350

Surprisingly uncommon and beautifully produced commemorative work, issued by the 'Compagnie du chemin de fer Métropolitain de Paris' (CMP) to coincide with the Colonial Exhibition of 1931. Clearly taking inspiration from the iconic 1927 film *Metropolis*, this vibrantly illustrated work provides a history of the Parisian underground railway from its inception in 1855, through the inauguration of the first line in 1900, up until the present day, with a look at the current state of the system and a glimpse of future developments. Copiously illustrated with black and white heliogravure photographs, vibrant colour maps and graphs, and with a further four 'faux' mounted artworks illustrating the 'Viaduct d'Austerlitz'; the Viaduct B. Auguste Blanquè'; the 'Station "Madeleine"'; and 'une station de Métro'.

The atmospheric front paste-down, signed by Debadier, is very redolent of the time and most effective.

OCLC locates only one copy at the Danish National Library.

Large 4to, pp. 60; with four 'faux' mounted colour paintings on dark green paper, 13 vibrant chromolithographs on seven leaves (including one double-page), and numerous heliogravures and graphs within the text; paper very lightly browned throughout, with some occasional light foxing and soiling otherwise clean and crisp; in the original striking silver gilt boards, lettered in black, and with depiction of the Paris Metro system in red, black, white and blue, with notable Art Deco inspired paste downs by Débatier, covers a little stained, scratched and scuffed, extremities bumped and lightly rubbed; a lovely copy.



PARIS - MUSÉUM D'HISTOIRE NATURELLE, MÉNAGERIE, JARDIN DU ROI.]

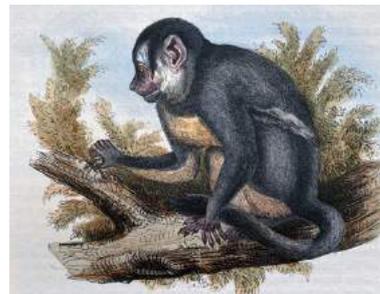
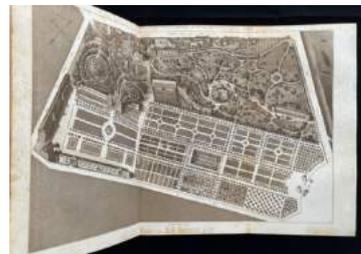
BOITARD, PIERRE. Le Jardin des Plantes. Description et moeurs des mamifères de la ménagerie et du Muséum d'Histoire Naturelle ... précède d'une introduction historique, descriptive et pittoresque par M. J. Janin. Paris, J. J. Dubochet et C^e Éditeurs, rue de Seine, 55. 1842. £775

Rare deluxe hand-coloured edition of this copiously illustrated guide to the menagerie within Paris Natural History Museum. The work of Pierre Boitard (1789-1858), with an extensive historical introduction by Jules Janin (1804-1874), the work appears to have been originally published in weekly parts in the magazine *Le Pantheon populaire illustre* the previous year, before being published in book form in 1842.

A two volume companion work, under a similar title, was also published between 1842-43, and which described the plants within the famous gardens themselves, penned by Pierre Bernard, Emmanuel Le Maout, and published by L. Curmer (see Grolier 65 and 66).

BM Nat. History I, p. 189; Brivois, *Bibliographie des ouvrages illustrés du XIX^{ème}*, p. 213 (giving a full plate list); Carteret III, *Le Trésor du bibliophile*, p. 97; Nissen ZBI 454; Vicaire I, *Manuel de l'amateur de livres du XIX^{ème}*, 837

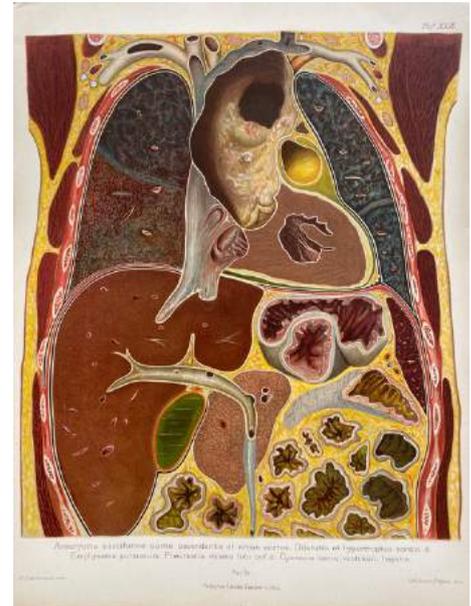
Large 8vo, pp. [vi] including initial blank, lxvi, [ii], 472, [ii] blank; with four full-page hand-coloured ornithological plates (retaining tissue guards), two wood-engraved portraits of Buffon and Cuvier by Karl Girardet, one folding aquatint plan (somewhat foxed and cropped close at head shaving title), 51 full-page wood engraved plates (including frontispiece), and with coloured title-page vignette and a further 214 charming coloured wood engraved head and tail-pieces; small nick with loss at title-page gutter, and small dink at head of p. 373, some foxing and soiling throughout to both text and plates, the plates at p. 92, 313, 373 and 428 very browned being printed on different paper stock; with old accession numbers in ms at head of front paper, and also stamped at lower corner; small paper pocket mounted on front pastedown, to house original engraved entrance ticket for four people, and signed in a contemporary hand 'P(?) D, de Blainville'; in contemporary green morocco backed pebble cloth, covers ruled in blind, spine attractively tooled and lettered in gilt depicting birds, flowers, trees, a bear, giraffe and monkeys, all edges gilt, with moiré endpapers, inner hinges starting but holding firm, both upper and lower joints cracked at head, with 6cm split to upper joint, surfaces a little rubbed, corners bumped with signs of previous minor repairs; housed within later red paperbacked card slip-case.



[PATHOLOGY.] PONFICK, Emil. Topographischer Atlas des Medizinisch-Chirurgischen Diagnostik... Topographical Atlas of Medico-Surgical Diagnosis... Atlas topographique de Diagnostic Médico-Chirurgical. Erste [-fünfte] Lieferung. Jena, Verlag von Gustav Fischer. 1901 - 1905. **£1,350**

First edition of this beautifully executed anatomical and pathological atlas by the German pathologist Emil Ponfick (1844-1913), intended for the use of young diagnosticians and surgeons, and which was born out of his desire to present a work which not only studied the diseased organ itself, but also illustrated 'the manner and degree in which neighboring structures are affected by the primary condition'. 'For the first time since the edition of Pirogoff's large atlas has been exhausted, the medical world receives a work, composed of colored plates, which, on the one hand, considers pathology topographically and, on the other hand, enters the field of topographic anatomy with the propositions and the requirement of the pathologist. The main object of this atlas, therefore, is the representation of the diseased body. On account of the great progress which lithography has made in recent years, we need not be contented with simple copper-engravings today. Illustrations of this kind cannot continue to make so decisive an impression upon the minds of the present generation as the abundance and richness of the matter presented might deserve. An atlas, containing colored plates, is published herewith - a collection of plates which shows the body true to nature in its attractive blending of colors' (English Preface).

Though published 50 years after Pirogoff's pioneering *Anatome Topographica Sectionibus*, (1851 - 54), the first such atlas of topographical anatomy to use cross-sections taken from frozen corpses, Ponfick's discussion of his method of preparation reveals that they too were produced under difficult circumstances, his lack of artificial refrigeration meaning that sections could only be prepared on the colder days of the year. He aimed for perfection, however, with primary sections often being replaced several times over, in spite of the difficulties. As is abundantly clear, it was a laborious process, and the resulting lithographs are, in his words, 'the result of a painstaking combination of pathology and technique'. When the 'acceptable section' was taken, the surface was covered with a plate of milk-glass. The circumference and important outlines of organs were traced, then smaller cavities were drawn on the glass. The drawings were transferred to transparent paper, then remeasured by Ponfick and Wesser. His introduction provides a valuable insight into medical publication, and the relationship between, author, artist and publisher, Ponfick establishing a close relationship with the lithographer K. Wesser over the period.

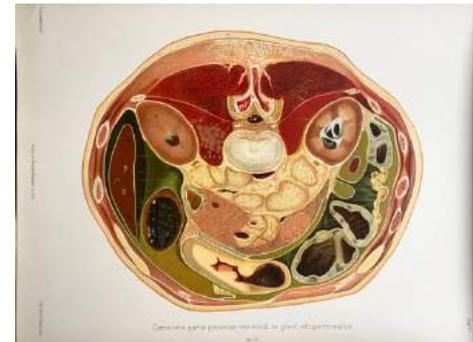


Ponfick provided additional detail and explanation 'by drawing an exact sketch of each cut surface on a large blackboard'. The work includes not only the beautifully executed chromolithographs of horizontal and vertical sections, but additional black and white key outline plates, and detailed patient notes including patient history, their condition, clinical and anatomical diagnosis, and post-mortem examinations. The plates, many of them life-sized, illustrate various pathological conditions pertaining to the thoracic and abdominal cavities, with a number depicting the results of cerebral accidents or tumours. The accompanying text is printed in German, English and French, ranging in length from a single leaf through to six leaves. Whilst still a large folio, Ponfick deliberately wanted to make it as accessible for students as possible, the present format allowing for close examination and study. Though intended for the use of medical students, the technical brilliance and vibrancy of the plates, makes it accessible to a non-medical audience as well.

Ponfick obtained his medical doctorate in 1867 at Heidelberg, subsequently becoming an assistant to the surgeon Karl Otto Weber (1827-1867). From 1868 he worked with Rudolf Virchow (1821-1902) at the Berlin Pathological Institute, and whilst there published on the pathology of the liver and spleen. In 1878 he succeeded Julius Cohnheim (1839-1884) as Director of the Pathological Institute at Breslau. He is remembered for his work of 1882 on actinomycosis, a bacterial infection that causes internal and external abscesses, as well as for making significant contributions to research on myxedema, a severe form of hypothyroidism. In 1874 was also one of the first to warn against animal-to-human blood transfusions (xenotransfusion).

Goldschmid, *Entwicklung und Bibliographie der Pathologisch-Anatomischen Abbildung*, p. 224; Hirsch, Vol. IV, p. 606 (Martino 2002 reprint); Pagel, *Biographisches Lexikon*, p. 1312; see GM 5512 for his work on actinomycosis.

Folio, 405 x 315mm, in five parts, variously paginated; in all 30 chromolithograph plates, each with accompanying text leaves in German, English and French (of varying lengths ranging from pp. 2-12), plus separate outline keys in black and white (plate XX with 3, plate XXVIII with 4, and plate XXIX with 2); some plates retaining original tissue guard; occasional light soiling throughout, with some marginal wear in places, more evident in part 5, plates XII, XX and XXVIII nicked with loss though not affecting image, plates XXIV and XXV also with some edge-wear; library stamp on some wrappers indicate presentation to the University of Southern California College of Dentistry by Mrs. William C. Goodne; loose as issued, each of the five parts retaining the original orange card printed wrappers, all significantly chipped and worn as usual, with loss, each neatly conserved with Japanese paper repairs, the five parts now individually housed within cream card wallet, and all now housed in custom made grey cloth portfolio case with magnetic closing flap.



[PLASTIC SURGERY.] ROSÉN VON ROSENSTEIN, Nils, praeses and Isaac FRITZ, respondent. Dissertatio Medico-Chirurgica De Chirurgiae Curtorum Possibilitate ... Stockholmensis. In auditor. carol. majori, ad diem [10 in mss] Octobr [struck through in pen and corrected in mss to Novembr.] Ann. MDCCXLIII. Horis ante meridiem solitis. Upsala, Impressa. 1742 **£2,800**

Scarce dissertation written by respondent Isaac Fritz under the supervision of, and no doubt in collaboration with, the father of Swedish medicine, Nils Rosén von Rosenstein (1706-1733). Divided into two chapters, the first provides a general historical discussion of skin grafting and rhinoplasty in particular, before turning attention to a more physiological discussion of the procedure in the second chapter.

Whilst perhaps of little overall significance in terms of suggesting new improvements, the work is of particular note for championing Tagliacozzi's procedure and technique, particularly at a time when his work had fallen into obscurity, and indeed was more likely to be scorned and derided, than lauded and defended. Rosen and Fritz include three woodcuts, taken from the third edition (and first octavo) of his work, printed in Frankfurt 1598, and seemingly re-engraved for the present work. We have been unable to compare more closely with the 1598 edition, but the woodcuts certainly vary from those found in the first edition, and the plate showing close up figures of the nose has here been engraved in reverse.

Whilst in his day, lauded as a surgical pioneer, *De Curtorum Chirurgia* generating great interest and acclaim on its publication, Tagliacozzi's work and procedure soon fell into oblivion after his death in 1599, and during the seventeenth and eighteenth centuries the methods were more likely to be the subject of ridicule and satire. 'Among the causes mentioned for the disappearance of Tagliacozzi's method are the fact that the practice became associated with syphilis and the opposition of the Counter-Reformation Church to aesthetic procedures. Others insisted on the limited circulation of *De Curtorum*, on the early death of Tagliacozzi, on theological-religious opposition, and, above all, on a general European decline in the art of surgery by the end of the sixteenth century' (Savoia, *Gaspare Tagliacozzi and Early Modern Surgery*, 2020, unpaginated). Later historians point towards other possible explanations, including the paucity of cases of such wounds, the limited legal practice of punishing people by cutting off their noses, and to the fact that the operation was just too arduous and demanding for the patient. As McDowell noted in the foreward to the Birmingham Classics of Medicine reprint of Carpué's *An Account of Two Successful Operations for Restoring a Lost Nose* (first 1816, reprint 1981), 'Tagliacozzi's treatise on making a nose from an arm flap,



De curtorum chirurgia per insitionem (Venice, 1597), was an outstanding work, but the world was not ready for it. The condemnation of Tagliacozzi's operation by religious authorities resulted in almost complete cessation of the practice. Reconstructive surgery subsided into two more centuries of deep sleep' (McDowell, foreword, p. ix).

It was not until the 1794 publication of the anonymous report from the Indian colonies in the *Gentlemen's Magazine* describing the so-called Indian method, and then subsequently Carpue's classic work of 1816, that interest was revived in Tagliacozzi's work. The present work, therefore, is seemingly a scarce and unusual 18th century defence of the procedure, evidence as Gnudi and Webster note, that his work was nevertheless available for study and comment across Europe. The Zeis index is a little dismissive, and indeed notes 'this is only 150 years out of date' - but the dissertation proves that copies of his work were available for study, and that leading medical figures, such as Rosén von Rosenstein, and Jacques Manget of Geneva who inserted a complete reprint of the work in his *Bibliotheca chirurgica* of 1721, were actively using and engaging with the text and even disseminating the images and text.

Nils Rosén was born in 1706 and began studying medicine in 1723. From 1727-31 he travelled across Europe, sponsored by a wealthy Swedish nobleman, and during that time studied and worked with Boerhaave, Hoffman, and other prominent physicians of his time, eventually obtaining his medical degree in 1730 in Haarderwijk. He returned to Uppsala as a lecturer in the following year. He published the first major Swedish textbook of anatomy and became professor of practical medicine in 1742, the year of the present publication. In 1743 he was appointed physician to the king of Sweden. Rosen was a contemporary and (in later years) good friend of Linnaeus. In 1762 he was ennobled and took the name Rosén von Rosenstein. He is best known for his 1764 paediatric work 'The Diseases of Children', a highly influential work which was translated into many languages, and is considered by many to be the founder of modern paediatrics.

Gnudi & Webster, *The Life and Times of Gaspare Tagliacozzi*, p. 304; Lidén, *Catalogus disputationum*, I, p. 397; Zeis Index, 157 (p. 64); OCLC locates copies at Harvard (cited under Fritz), Columbia, the NLM, the Royal Swedish Library, the BL, Greifswald, and Heidelberg (all under Rosenstein).

Small 4to, pp. [iv], 18, [4]; with appealing woodcut head- and tail-piece and initial, and three full-page wood engraved illustrations; title-page with manuscript addition and correction, noting date to be '10 Novemb' (rather than October); title-page and rear cover a little browned and soiled, with further light rousing and foxing throughout, small nick at head of title page without loss, otherwise clean and crisp; with contemporary decorative paper backstrip, embellished in gilt; a very good copy.



RAFFAELE, Giovanni. OSTETTRICIA TEORICO-PRATICA con atlante di figure tratte dai più pregiati autori e migliorate secondo i progressi della scienza. Napoli, presso G. Batelli, 1841-1843. **£3,200**

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

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

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

Two text volumes, 8vo, and one folio atlas in two parts; pp. xxx, 302; 361, [3] blank, [364]-368; pp. [36], [37-38] cancelland, [39-40], cancel, [41-3 half title and separate title-page], [44]-[76] and with 66 large and finely engraved plates; text volumes lightly foxed, more prominent in places and most noticeably in Vol. II, with some occasional marginal dampstaining in Vol. I, fore-edges of pp. 51-60 of Vol II slightly nicked and furled; atlas volume also lightly foxed and soiled, with dampstain affecting the lower margins of title-page and first eleven plates and texts, otherwise clean and bright; a mixed set, text volumes bound in calf backed green marbled boards, spines attractively lettered and tooled in gilt, head and tail of both spines lightly rubbed and worn, with further light rubbing to joints and extremities, atlas volume in morocco backed brown marbled boards, spine in compartments with raised bands, tooled and lettered in gilt, with small nick in upper band, head and tail of spine rubbed, with further light rubbing to spine and joints, extremities rubbed and worn, especially fore-edges and with slightly crude but relatively inoffensive tape repair to upper board fore-edge nick; with seemingly contemporary presentation inscriptions on front free endpaper of text volumes, and the book-plate of 'Dr Ivo Comfortini' on rear paste-down of atlas volume.



Seemingly an early representation of the evolution of species

[SOLDINI, Francesco Maria.] De Anima Brutorum. Commentaria Curiosum nobii [sic] Natura ingenium dedit. Seneca de Vita Beata Cap. 32. [colophon:] Excudebat Florentiae, Cajetan Cambiagi Regius Typographus, Praesidium Facultate. Anno MDCCLXXVI. [1776.] **£3,200**

First edition of this extraordinary illustrated and curious work, a ‘Commentary on the soul of animals’, and which combines mythology, animal psychology, zoology, and vegetarianism, and is believed by some scholars to contain some of the earliest graphical representations of the evolution of species.

The concept that animals had souls was a topic that many authors had broached, and Soldini bases his arguments on the writings of both ancient and modern philosophers, including Aristotle, Kant, Leibniz, Condillac and Maupertuis. It was deemed unacceptable, however, and *De Anima Brutorum* was put on the *Index Librorum Prohibitarum*.

What makes the work of particular significance, however, are the fabulous colour engravings and historiated initials, depicting bizarre prehistoric creatures and all manner of animals, including a rhinoceros (clearly based on Dürer), an elephant and a camel, shellfish and amphibians invading the land from the sea, birds, and a hairy ape, standing on two feet and with distinctly human features. The plates, in the present copy all printed in sienna, and in strong impressions, are bound throughout the work. A previous copy handled had the plates printed in blue, and were bound at the rear of the work. The historiated initials, of equal appeal, all have landscape backgrounds and mostly feature human figures. In this copy these are printed in blue. Again, in the previous copy handled they were alternatively printed in sienna, red and blue.

These most striking illustrations have come under increasing scrutiny over recent years, Fausto Barbagli arguing in an essay in *Nature*, that the work contains some of the earliest graphical representations of the evolution of species, predating Lamarck’s ‘tree diagrams’ in 1800, and published nearly a century before Darwin’s theory of evolution. The plates, by an unknown artist, were intended to be bound at the beginning of each chapter (as here), though in fact bear little relation to the text itself. According to Barbagli ‘many of the animal pictures are taken from the wood engravings of other treatises on zoology, such as those by the sixteenth century naturalists Ulisse Aldrovandi and Conrad Gesner, which are not cited by Soldini. It is therefore likely that the plates were added separately to decorate the book, which



was produced by Gaetano Cambiagi, typographer to the Grand Duke of Tuscany'. Two of the eight plates portray marine animals leaving the water and colonizing the land, and are according to Barbagli reminiscent of the 'Neptunian' theory of Earth previously espoused by the French scholar Benoit de Maillet (1656-1738) in his work *Telliamed* (1748), who believed that life began in water. In what is a highly referenced work, Soldini makes no mention to Maillet however. In terms of book production and publishing history, the fact that Cambiagi chose to insert the plates apparently without consultation with Soldini is fascinating enough, but that the plates themselves demonstrate the extent to which evolutionary ideas were in circulation during the Enlightenment, makes this lesser known work of particular scientific significance, a fine example of how drawing and carving were valuable means of disseminating progressive ideas to readers.

Julie L. Meilby provides a detailed note about the Princeton copy in the Graphic Arts collection (see online) and adds that the title page is printed 'à la poupée', meaning that 'the plate was carefully hand inked in several colors printed altogether (instead of individual plates for each colour printed separately)'. Mark Farrell at Princeton translates the title as 'Commentary on the soul of animals: nature gave us an inquiring mind: Seneca De vita beata, ch. 32', noting for 'nobii' one should read 'nobis'. He points out that the Seneca citation is in fact taken from chapter 5 of Seneca's *De otio* (On leisure), not, as the title page says, from chapter 32 of his *De vita beata*.

No stranger to the curious, Soldini had penned in 1770 a philosophical musing on madness and folly, itself decorated with a number of extraordinary engravings. He subsequently published a history of Florence, again adorned with striking colour engravings.

See Fausto Barbagli, *In Retrospect: The earliest picture of evolution in Nature*, 462, 289 (19 November 2009); Brunet, V, 427; New York Public Library (Spencer Collection, II, p. 431); OCLC: 53019892.

8vo, pp. [ii] engraved title printed in blue and sienna, [ii] dedication leaf, 256; with eight engraved plates (including frontispiece) printed in sienna, and seven historiated initials printed in blue; nice strong impressions of all plates and initials; most attractively printed throughout within a decorative rococo border, and with additional appealing woodcut tailpieces; small tear to outer margin of p. 129 though not touching text, some light soiling throughout, with some spotting and browning, primarily affecting upper margins, getting slightly more prominent towards end, with final five leaves and rear flyleaf, a little dampstained at head; with later ownership stamp on rear of frontispiece of 'Annibale Buattini'; in contemporary decorative carta rustica pasteboards, spine lettered in manuscript (slightly illegible due to ink bleed), head and tail of spine bumped, joints rubbed, small loss of paper on upper cover, with further staining and soiling, extremities nicked and worn.



[SUFFRAGE.] PANKHURST, Christabel. Photographic Postcard showing a seated Pankhurst photographed in a garden and wearing a flower-bedecked straw bonnet with long ribbon ties. [n.p, n.p., and n.d but ca. 1909-14?] **£200**

A fine postcard depicting the leading British suffragette and activist Christabel Pankhurst (1880-1958), co-founder of the Women's Social and Political Union. A somewhat stylised pose, the young Christabel is seen seated in a garden, wearing a flower-bedecked straw bonnet with long ribbon ties. According to the Museum of London, the portrait was taken by Gordon Williams, and depicts her in her suffragette attire. There are certainly other photographs from this period which show both Pankhurst and fellow suffragettes, wearing similar outfits. It does seem incongruous somehow, as Elizabeth Crawford notes on her site *Woman and her sphere*.

According to Crawford the bonnet was given to Christabel by Frederick Pethick Lawrence (1871-1961), who together with his wife Emmeline, were prominent suffrage supporters, members of the WSPU, and who sat on the organization's executive committee. Their support helped to make the Women's Social and Political Union into a national movement, though they were subsequently forced to leave the movement by the Pankhurst's, disagreeing over the increasingly militant policy.

The image was used by Pethick Lawrence as the frontispiece for Christabel's posthumous autobiography, *Unshackled* in 1959.

Provenance: from a collection compiled by Women's Freedom League members Edith, Florence and Grace Hodgson.

Small photographic postcard, 87 x 137 mm; photograph a little sunned at margins and light band of sunning across centre, verso lightly browned and soiled, extremities a little rubbed; unposted; very good.



*Commemorative crepe paper souvenir –
revealing the famous green and purple colours for the first time*

[SUFFRAGE.] WOMEN'S SOCIAL AND POLITICAL UNION. 'Votes For Women. Official Programme of the Great Demonstration' Hyde Park. Sunday, June 21st. Printed and Published by Mrs. S. Burgess, 14, Artillery Land, Bishopsgate, London, E.C. 1908. **£1,800**

A wonderfully evocative survivor - a commemorative crepe paper souvenir of the 'Official Programme for the Great Demonstration' in Hyde Park' on 21 June 1908, organised by the Women's Social and Political Union, at the time the biggest political march and rally the UK had ever seen. Surrounded by a floral border of purple violets and green leaves, the new colour scheme of the WSPU revealed for the first time on this very occasion, the central panel includes a map of the routes of the seven processions, the placement of the 20 speaker's platforms, and is encircled by portraits of the 20 speakers, including Mary Gawthorpe, Annie Kenney, Emmeline Pethick-Lawrence, Emmeline Pankhurst, Adela Pankhurst, and Nellie Kenney.

A week after the National Union of Women's Suffrage Societies (NUWSS) had organised a large march in London on June 13th 1908, the smaller, though better known (thanks to their more militant tactics) WSPU turned however to a more peaceful method of campaigning, planning a 'monster meeting'. Organised by the Treasurer, Emmeline Pethick-Lawrence, and her husband Frederick, the demonstration was organised in response to Prime Minister Herbert Asquith's challenge to prove the strength of feeling behind the demand that women be given the vote. Special trains were chartered to transport WSPU supporters to London from around the country, and a Sunday was chosen in order to maximise working class attendance. 'Seven processions totalling 30,000 suffragettes marched from around London to Hyde Park. This was the first time that the WSPU's now infamous colours of purple, green, and white were featured in public. Women were asked to wear white dresses, and accessorise with green and purple. The effect was striking. Emmeline Pankhurst and Elizabeth Wolstenholme-Elmy led the procession from Euston Road, Annie Kenney headed the march from Paddington, and Christabel Pankhurst and Emmeline Pethick-Lawrence helmed the demonstration from Victoria Embankment. Flora 'the General' Drummond, a formidable suffragette known for leading marches in a military-style uniform, visited each of the 7 processions. Like the NUWSS procession the previous week, banners played an important role in the marches. The suffragettes carried up to 700, although none are known to survive. Up to 500,000 people gathered in Hyde Park to hear 80 speakers talk about women's suffrage at the biggest political



demonstration the UK had ever seen’.

Numerous speeches were given on the 20 raised platforms specially constructed for the occasion, by notable figures such as Keir Hardy, George Bernard Shaw, Israel Zangwill, H. G. Wells, and his wife Amy Catherine Robbins. The meeting was considered to be a great success, the *Daily Chronicle* noting that ‘Never, has so vast a throng gathered in London to witness a parade of political forces’, whilst the *Standard* commenting that ‘From first to last it was a great meeting, daringly conceived, splendidly stage-managed, and successfully carried out. Hyde Park has probably never seen a greater crowd of people’. Whilst it no doubt may have been the case, as other newspapers pointed out, that most of those attending were there out of curiosity rather than support for the cause, it proved to be a significant day in the history of the WSPU and the suffrage movement as a whole. A scarce survivor, in excellent condition, and important ephemeral piece of British social history

Another example located at the Library of Congress (online); see <https://turbulentlondon.com>; see also <https://womenofinfluencesite.wordpress.com>.

Single square decorative sheet, printed on crepe paper, 366 x 390 mm; floral border in the WSPU colours of purple and green, surrounding central panel providing text details, a map, and surrounded by 20 portraits of speakers; some light spotting and foxing, mainly marginal though with small stain in centre, some creasing evident, with further evidence of previous folds, small nick with loss at right hand margin, with slight furling along lower edge and a few further small tears; a scarce and fine survivor.

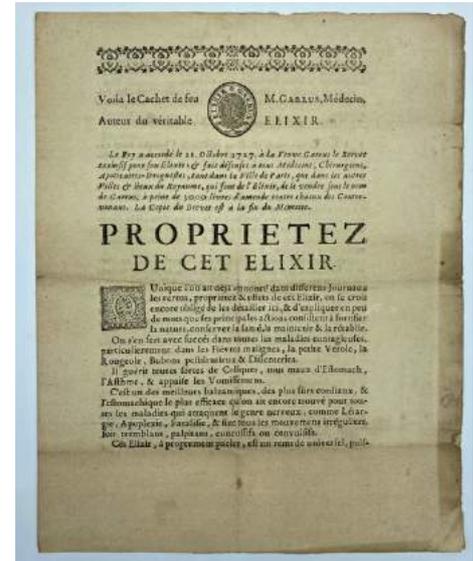


[WOMEN IN BUSINESS.] GARRUS, Joseph and Marie-Magdeleine BARBEY, Veuve de Sieur Garrus. Proprietez de cet Elixir. Voila le cachet M. Garrus, Médecin, Auteur du véritable Elixir. [n.p. but presumably Paris]. 1727. £385

An appealing advertising pamphlet published by the widow of Dr Joseph Garrus, Marie-Magdeleine Barbey, listing the properties of his famous elixir, its various uses, together with the text of the Brevet du Roy granted on October 21st, 1727, and giving her exclusive rights to produce and sell the elixir. Aside from midwifery, the drug trade was one area of medicine where women could practice and trade, as the present tract so clearly demonstrates.

In truth, there seems to be some uncertainty about the early life of Joseph Garrus, though he is believed to have been born in 1648, studied in Montpellier in 1673, before moving to Paris in 1680, where he was authorized to practice after being registered on the list of the Royal Chamber of Provincial Universities. Labrude notes that he was forced to leave Paris in 1684 due to irregularities with his registration, but that by 1719 he had returned for the wedding of his daughter Elisabeth (from his first marriage) to the physician Pierre Giron. Madeleine Barbey was his second wife, with whom he had another daughter, Marie-Thérèse.

Garrus achieved great renown for his agreeable and beneficial elixir, which according to the present tract could be used successfully to treat malignant fevers, smallpox, measles, the plague, dysentery, colic, asthma, vomiting and all diseases that attack the brain. Indeed during his lifetime he acquired some notable clientele, including the Maréchal de Villars (1653-1734), the Duchess of Orléans, Elisabeth Charlotte of Bavaria (1652-1722), who was married to Philippe I, brother of Louis XIV, and more infamously, Louise Élisabeth, the Duchess of Berry (1695-1719), eldest daughter of the Regent Phillippe II (during the minority of Louis XV). Garrus was called to her bedside on July 19th 1719 and administered his elixir. Though she initially showed signs of improvement, she died two days later. This unfortunately outcome seems not to have diminished his fame or popularity, and he continued to treat the highest in the land. Indeed the present tract proudly mentions the Royal connections, whilst noting that, on the death of Garrus in 1723, on the advice of the Maréchal de Villars Madame Garrus sold the formula to the King, who subsequently issued her with a patent giving permission to produce and sell the elixir to the public, and which was further confirmed by another Brevet in 1727, reprinted here.



It remained commercially successfully until the mid-18th century, its many therapeutic properties making it a popular universal panacea, known for preserving, maintaining and restoring health. Mention of it is found in several contemporary pharmacopoeias and pharmaceutical trade catalogues. A digestive stimulative tonic, it was obtained by the maceration of aloes, saffron, myrrh, clove, cinnamon and nutmeg in alcohol before distillation, before adding vanilla, maiden-hair, orangeflower water and sugar. Opponents jealous of the success of Garrus and his heirs accused them of plagiarism, charged with having simply improved the formula of the "élixir de propriété" of Paracelsius, also a tincture of aloes, myrrh and saffron. Bearing in mind the great number of formulas containing similar drugs and plants, it is impossible to know the true originator. Its fame continued nevertheless, and it is cited twice by Flaubert in Madame Bovary in 1856.

Pierre Labrude, 'L'élixir du docteur Garrus Médicament ou liquer de table?' Histoire des Sciences Médicales, Tome XLI No 3, 2007 (online pdf).

4to, single folded sheet, pp. 4; with small woodcut seal/trademark, and woodcut initial and head-piece; paper a little browned and spotted, a little more prominent along front fore-edge, and one section of final page, evidence of previous horizontal and vertical folds (perhaps from mailing), resulting in a couple of small holes on second leaf at fold corners, touching a couple of letters but without significant loss, some minor nicking to fore-edges; otherwise very good.

Madame Garrus demeure à Paris, rue Dauphine, chez M. Dulion Notaire, dans la Porte-Cochere au fond de la Cour, & avertit le Public, pour lui faire plaisir, que les Bouteilles qu'elle distribuera seront cachetées, & que le prix de la Bouteille, contenant un demi-septier, est de Douze livres, & la demie de Six livres.

B R E V E T D U R O Y.

A U J O U R D ' H U Y 21. Octobre 1727. le Roy étant à Fontainebleau, MARIE-MAGDELEINE BARBEY, Veuve du Sieur GARRUS, Docteur en Médecine, a très-humblement représenté à Sa Majesté, qu'en 1723. lorsqu'elle Lui donna le

Voilà le Cachet de feu  M. GARRUS, Médecin,
Auteur du véritable  ELIXIR.

Le Roy a accordé le 21. Octobre 1727. à la Veuve Garrus le Brevet exclusif pour son Elixir & fait défendre à tous Médecins, Chirurgiens, Apothicaires-Ordre qu'il est, tant dans la Ville de Paris, que dans les autres Villes & lieux du Royaume, qui font de l'Elixir, de le vendre sous le nom de Garrus; à peine de 3000 livres d'amende contre chacun des Contrevenans. La Copie du Brevet est à la fin du Mémoire.

**PROPRIETÉZ
DE CET ELIXIR.**



'We are brothers in the same cause'

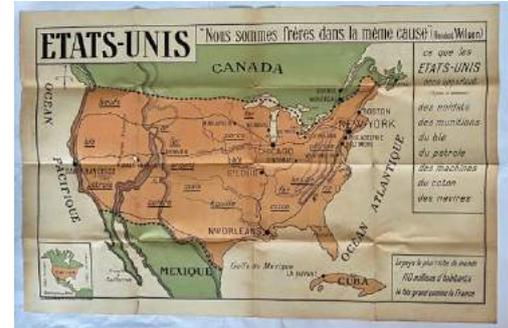
[W.W.I. - PROPOGANDA.] ETATS-UNIS. "Nous sommes frères dans la même cause" (Président Wilson). ce que les Etats-Unis nous apportent (10 jours de traversée) des soldats, des munitions, du blé, du pétrole, des machines du coton, des navires. Le pays le plus riche du monde 110 millions d'habitants 14 fois rand comme la France. Imp G. Delattre & Cie, 99 Faubourg du Temple, Paris. [n.d. but ca 1917-1918.] **£850**

A vibrant WWI propaganda map, printed in France, and celebrating the entrance of the United States into the war. The present poster, presumably separately issued, adopts as a clarion call President Woodrow Wilson's now famous statement upon ending the policy of neutrality, that 'We are brothers in the same cause', to encourage the French public that further support was on the way. Printed in three colour lithography, the striking map identifies the major production regions of the United States, noting how they could each be helpful to France's cause.

'This large (originally folded) map was likely issued in May or June 1917. It is in the form of a French school map, intended to be posted, and may have been published as a supplement to a magazine or newspaper. It was clearly intended to reassure the French people - who had borne some of the heaviest losses of the war - that vast resources were on the way from America. It repeats the Wilson quote at the top, and explains "what the United States provides us (10 days crossing)." In the list at the right and at various points on the map, the "provisions" from the U.S. include soldiers, ammunition, wheat, oil, machinery, cotton, ships, beef, corn, rice, gold, iron, silver, copper and coal. At the lower right is a legend: "The richest country in the world. 110 million people. 14 times greater than France." (Cornell, online digital resource 19343685).

See Persuasive Maps: PJ Mode Collection, #2275.

Large single sheet chromolithograph broadside, sheet size 650 x 1000 mm, image size 582 x 943 mm; folded down to 255 x 165 mm; printed in three colours; paper a little browned and foxed, with a number of small tears at folded joints but without loss, with 3 cm tear to one of lower margin folds, and a couple of further small margin nicks and tears, but again without significant loss; a striking survivor.



[W.W.I.-NURSING.] [SCOTTISH WOMEN'S HOSPITAL.] Group of Three Medals
Awarded To Miss A. L. Merrylees, awarded for service during the First World war in
Salonika and France, between September 1915 and September 1917. **£985**

A group of military medals recognising the work and service of Miss Anna Louisa Merrylees (1879-1965). Born in Aberdeen, she first served in Salonika with the Scottish Women's Hospital then subsequently as a Masseuse and Orderly in France with the French Red Cross. The medal roll shows her as being a serving member of The Scottish Women's Hospital, and she served in the Royaumont unit with Miss Frances Ivens, who was chief medical officer. Merrylees served from September 1915 until September 1917 in France, and for her services to the French forces she was awarded the Légion d'honneur and the Croix de Guerre, and she is quoted twice in Eileen Crofton's book on the unit, *Angels of Mercy: A Women's Hospital on the Western Front 1914-1918* (though surname spelt as Merrilees). In the 1920's she worked in Kenya, until returning to London and living in Chelsea. She was subsequently employed as a masseuse/physiotherapist at St. Bartholemew's Hospital for 20 years, and died at Harborne Hall, Birmingham, in December 1965.

British Nurses who served overseas were awarded the standard campaign medals depending on where they served. The silver British War Medal (1914-1920) was awarded to officers and men and women of the British and Imperial Forces who either entered a theatre of war or served overseas between 5 August 1914 and 11 November 1918 inclusive. The ribbon has a central band of orange edged with white, black and blue lines and although many other medal ribbons symbolise something, it seems that the colour and pattern of the British War Medal ribbon has no special significance. The recipient's service number, rank, name and unit were inscribed on the rim of the medal, although only Miss Merrylees' name has been included here. The obverse depicts King George V together with Latin inscription, whilst the reverse gives the dates of the First World War and shows St. George on horseback trampling underfoot the eagle shield of the central powers (German and Austro-Hungarian Empires), with a skull and cross-bones. Approximately 6.4 million of these medals were issued.

The Allied forces each issued their own bronze Victory Medal (1914-1919), with a similar design, equivalent wording and identical ribbon. The colours represent the combined colours of the Allied nations, with the rainbow additionally representing the calm after the storm. The ribbon consists of a double rainbow with red at the centre. The British version depicts the winged figure of Victory on the front with on the reverse 'The Great War for Civilisation 1914-



1919'. To qualify, an individual had to have entered an area of active fighting, not just served overseas. Approximately 5.7 million Victory Medals were issued.

The Médaille d'honneur for epidemics was first instituted by decree in 1885 to reward those for particular service and dedication during an epidemic. Awarded by the Ministry of War to both French and foreign civil and military personnel, it was awarded to those during WWI who had distinguished themselves helping the sick and injured, and was also given to those who helped during the Spanish influenza epidemic.

Together three medals; Silver British War and Bronze British Victory Medals mounted together with brooch, 'A. L. Merrylees' inscribed on rim of both medals, both ribbons slightly soiled with some minor tarnishing to both versos, with separate bronze French Médaille d'honneur, issued by the Ministère de la Guerre for 'Devouement Epidemics', the reverse officially embossed 'Miss A. Merrylees 1917', house within original case of issue with gold blocked lettering to the lid 'Ministère de la Guerre - Miss A. Merrylees 1917'; some internal wear to box interior, with further rubbing and scuffing to outer surfaces; miniatures of all three mounted together on a separate brooch, ribbons rather soiled and a little frayed; generally though very good to fine.



(detail and front cover vignette taken from Ward, Entomology in Sport)



